THE NEW YORK TIMES,
FRIDAY, FEBRUARY 22, 1952.

'ORFEO' PRESENTED IN CONCERT VERSION

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos, conductor. Frances Greer, Jane Hobson, Eleanor Link, Mary Humphrey, sopranos; Whitfield Lloyd, contralto; Charles Kullman, John McCollum, Mack Harrell, tenors; J. Alden Edkins, Marden Bate, basses, The Schola Cantorum, Hugh Ross, director. At Carnegie Hall.

The program consists of a concert version of Monteverdi's "Orfeo."

By OLIN DOWNES

The wonderful music of Claudio Monteverdi's first opera, "Orfeo," which had its première in 1607 at the Gonzaga Palace in Mantua, was performed by the Philharmonic-Symphony Society last night in Carnegie Hall for the first time here in the Respighi version. The orchestral performance was magnificent, and so was that of the Schola Cantorum, prepared for its task by its director, Hugh Ross.

There are various "realizations," reconstitutions and arrangements of the score of this opera. All of them are more or less guesses at Monteverdi's sonorous intentions. The instruments of his time are now obsolete. According to the record, he used an immense variety of them. Whether Monteverdi's instrumentation had the effect on the audiences of his time that Respighi's had upon the audience of last night is not to be known.

What we heard sounded effectively, colorfully, dramatically, if more like the orchestra of the "Pines of Rome" than the patrician quality that one imagines that Monteverdi conceived. But we heard at least the texture, and the temper too, of his music; the line of his melody, his singularly eloquent recitative, and his tone-painting, by waves of ensemble voices as well as instruments.

Use of Sustained Song

The glory of this early opera lies supremely, of course, in Monteverdi's employment of sustained song. His noble recitative is a development of the expressive medium cultivated by the Florentine gentlemen who met in Bardi's palace for the purpose of developing a song speech emulative of the declamation of the Greek drama. They were predominantly literati.

Monteverdi is inalienably the dramatic musician. His emotional climaxes are transfigured not only by musical declamation of the most distinguished sort, but by the winged flight of melody. The development of the solo song, with the new concept of the dramatic employment of instruments, and the evolution of the madrigal as an element of music-drama were the distinguishing contributions of Monteverdi to the operatic form, which in essence has remained what it was when it left this great revolutionist's hands.

Orfeo's greeting to the sun, "the source of life to all the world," is a page which thrills you today and which must have had a transfigural effect when first it fell on the ears of men, Eurydice's cry of despair, later in the opera, when the pair have misused "the power of sight" in their longing to gaze upon each other is one of the most poignant passages in classic opera. And what the instruments accomplish without words, in the orchestral epilogue upon the news of Eurydice's death, is something that only a musician of modern orchestral imagination could have conceived—we say this irrespective of whatever amount of instrumental expansion Respighe may have bestowed upon the passage.

Well Presented by Cast

The opera was sung very intelligently and earnestly by the large cast. That it was invariably sung in the manner which would fully have realized Monteverdi's spirit cannot be said. There is no need to speak of the vocal accomplishments of prominent singers who in this respect were entirely representative of their art. But what of the Italian diction? Mr. Harrell, Mr. Kullman and Mr. Edkins, the Charon and Pluto, vocalized competently enough. What was needed was more incisive and subtly colored and accented declamation.

For if there ever was music in which the tone grows out of the words and all its meanings, it is this music of Monteverdi. A purer song-speech could not be created. In the treatment of this song-speech the performance often fell short and this is especially detrimental to Monteverdi. A notable exception was Frances Greer, who does not think that vocalization is sufficient as a projection of the word from which the music sprang, although she could rest upon her skill as a singer if she wanted to.

The second part of the opera loses some of the excitement, the contrast, the sustained emotional intensity of the first. There is a great deal of beautiful recitative.

They took their operas and their literary texts more deliberately and thoughtfully in Monteverdi's time than they do today. Also, opera was then a complete novelty, and marvelous must have been the effect of a score as rich in its inspiration, independent in its expression and unbelievably novel in its exciting sounds.

Mr. Mitropoulos understood all this very well. Perhaps his reason for using the Respighi arrangement grew from his desire to give the work as much contemporaneous color and outline as possible—even if this over-italicized Monteverdi's ideas. The performance aroused great enthusiasm. The audience stayed long after the last note had sounded to make known the pleasure and profit in the occasion.

Dimitri Mitropoulos Gets a Birthday Greeting



Morris Warman

Mr. Mitropoulos conducting as singers, who will appear in a concert version of the opera "Orfeo" to be performed under his direction by the New York Philharmonic-Symphony, render Greek version of "Happy Birthday to You" yesterday. The singers, left to right, Frances Greer, soprano; Charles Kullman, tenor; Jane Hobson, mezzo, and Mack Harrell, baritone, playing a lyre

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony Orchestra, was surprised on his fifty-sixth birthday yesterday when singers who will appear with the Philharmonic Thursday in a concert version of Monteverdi's opera, "Orfeo," entered the conductor's hotel room bearing a lyre and singing the Greek equivalent of "Happy Birthday to You."

Mack Harrell, baritone, who will sing the role of Orpheus, carried the lyre, which was a piece of stage property and soundless. He was followed by Jane Hobson, mezzo; Frances Greer, soprano, and Charles Kullman, tenor, all of whom will appear in the opera.

Mr. Mitropoulos, who was wearing the black pull-over sweater he usually dons for rehearsals, received the singers in his room at the Great Northern Hotel, 118 W. 57th St., where he rehearsed them afterward in their roles. Monteverdi's opera is one of the first and was produced for the first time in 1607 at Mantua, Italy.

Mr. Mitropoulos was born at Athens.

Herald-Tribune Tuesday Feb. 19, 1952

FEBRUARY 22, 1952
NEW YORK HERALD TRIBUNE

MUSIC

'Orfeo'

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA
CARNEGIE HALL

"Orfeo," opera by Monteverdi, concert performance. Dimitri Mitropoulos, conductor; soloists: Mack Harrell, baritone (Orfeo); Frances Greer, soprano (Eurydice); Jane Hobson, mezzo-soprano (Silvia, a Messenger, Goddess of Music, Goddess of Hope and Prosperpina); Charles Kullman, tenor (First Shepherd and Apollo); J. Alden Edkins, bass (Charon and Pluto); Schola Cantorum, Hugh Ross, director.

Glorious Offering

MONTEVERDI'S "Orfeo," as played and sung last night under the direction of Dmitri Mitropoulos, was another of those memorable operatic readings that this conductor has in recent seasons been offering at the Philharmonic concerts. The work itself is one of the glories of music, and its performance was a dream of musicianship. The soloists were Jane Hobson and Frances Greer, Mack Harrell, Charles Kullman and J. Alden Eakins, plus five excellent voices out of Hugh Ross's Schola Cantorum, which sang the choral parts. All were distinguished, stylish, lovely. All sang with an intensity stimulated by the music's passionate humanity and with all the perfection of phrase and tone that befits its reputation and great antiquity.

* * *

Composed in 1609, this version of the Orpheus myth is almost the oldest opera there is. Certainly its predecessors are scarcely operas in the modern sense, so like are they to mere concerts on a narrative theme. But this one is intensely expressive; it vibrates with emotion; it makes you part of it. No shadow of any commercial routine or of any "wow" technique comes between its meaning and you. And neither does the somewhat statuesque, oratorio-like pacing of it, impede communication. It is musical drama (or theater, if you prefer) at its most convincing. No opera written since has quite its immediacy of impact.

* * *

Lovely tunes it has, too, and recitative as wildly passionate as those of Schuetz or Bach. And its choruses are part of the drama. They burst out as if their words, their feelings could no longer be contained. Almost nowhere else in music is there so close a union of prosodic declamation with real melody, real harmony and picturesque counterpoint. Nor are there many works in which the severe and the florid styles are married so meaningfully.

Orchestrally speaking, all the Monteverdi operas are phoney. They have all been "restored," "reconstructed" by modern composers. For only their vocal parts are completely known. Their scores contain all the solos and choral sections, a figured bass (which defines the harmony), a few passages of detailed string writing, and the listing of the instruments originally employed. What these actually played is not known. So it must be invented. Many distinguished writers have penned scores under "Orfeo," including d'Indy, Malipiero and Orff. Last night's version was by Respighi; and very pretty it was, as well as tasteful. Certainly the Philharmonic boys shone in it, as the singers' voices did against it. It gave to these support and, by its vivid coloration, grandeur. And it evoked for us all a past time, without pedantry or vulgarity.

* * *

The singers, too, evoked a time of long ago, when women could declaim without bellowing and men sing coloratura without being comical. Jane Hobson's dignity of style and beauty of voice were impeccable. Frances Greer was loveliness itself. Mack Harrell, in the great florid air "Possente spirto," was all tenderness and persuasion. J. Alden Eakins, as Pluto, was closer to modern bass customs, but not the less impressive for that. And the duet between Mr. Harrell and Charles Kullman—Orpheus and Apollo—was the season's high moment vocally, as it is all by itself, one of the great moments of music's history. This serene, ecstatic and flowery piece followed by a chorus of joy that Handel himself could scarcely have conceived so pungently, opened the heavens. I speak not only of this version's ending to the Orpheus story, but also of its effect on at least one listener.

Frances Greer



Who was Eurydice in "Orfeo" last night

CHRISTIAN SCIENCE MONITOR
Boston, Mass.
FEB 26 1952

Rummaging 'Round New York

By Barbara E. Scott Fisher

CARNEGIE HALL WAS never more pleasantly casual. You'd never have dreamed the New York Philharmonic-Symphony was sitting for its portrait. But there it was with Dimitri Mitropoulos in his white shirt conducting the rehearsal of "Orfeo" almost three and a half centuries after its first performance, his long, slim hands seeming almost to coax the sweet strains of melody from thin air.

It was as if the musicians dissolved before his demand for their music. And while the flutes and viols sighed, one of Carnegie Hall's most fascinating audiences sketched and painted and dreamed and drew their varying conceptions of this assemblage of musicians.

It was all Dimitri Mitropoulos' idea. With his genius for neighborliness, this famous conductor stretched his slim hands across 57th Street and invited the members of the Art Students League to attend rehearsals and concerts at Carnegie Hall and paint whatever they found pleasant to the sight.

"In the past," Mitropoulos explained, "musicians and musical instruments have frequently served as subjects for the great masters. Why not perpetuate this happy tradition by furnishing today's artists—and those of the future—with an opportunity to share music as subjects for painting and sculpture. Through the eyes and ears of sensitive artists I believe we can find in music still another dimension which can be transmitted to the music and art-loving public. We anticipate that these artists will create works which provide interesting and revealing insights into the abstract and spiritual aspects of music which we—and they—hear."

* * *

AND THEY WERE at it—almost 200 strong—filling all the best seats in the orchestra, and all the boxes, painting like mad. As I peered over the shoulders of artists and sketchers, excitement welled. One young woman in red ballet slippers, a piece of sheet tied handily over her skirt, was poised before a generous canvas. To my amazement when I looked over her shoulder I saw a long slim figure holding a parasol and standing on her head.

What's this, I thought. Does music have this wind of charms? "Oh," she exclaimed. "I'm just using up an old canvas!" And, as I watched, the lady with the parasol disappeared and in its place a delightful portrait of the stage emerged where base viols and harps and drums in a series of baroque curves came to light, framed by the soft rich red of curtains against which fluttered the musicians' faces and the coaxing, wheedling fingers of the maestro.

Many of the artists seemed bent upon catching the spirit of Dimitri Mitropoulos himself, which would be just about as easy as capturing "the wind that shakes the barley." But they were all trying—in charcoal, in pastels, in pen and ink, in water color. He was the favorite subject, possibly because he was so tantalizingly elusive.

He made me think of a Basque dancer, tireless grace in motion, yet all they could account for in the paintings was the gleam of his bald head.

* * *

BUT THE PUBLIC will have an opportunity to make up its own mind as to the entente between music and the graphic arts, because from March 6 to 20 the paintings and drawings resulting from this novel experiment will be on exhibition at Carnegie Hall. The jury, which will try and make up its mind about the exhibition when it is hung, will be composed of Dr. Alfred M. Frankfurter, editor of Art News; Vernon Porter, director of the National Academy of Design; and, very appropriately, Frederick Zimmerman, double bass player in the Symphony who is evidently one of those disarming Sunday painters who succeeds famously. For Mr. Zimmerman recently had one of his paintings bought by the Richmond Museum.

Another member of the orchestra, Harold Gomberg, who plays the obo, also has fun with paints and recently had a one-man show of his works.

* * *

From TIMES
New York, N.Y.
FEB 29 1952

MITROPOULOS TAKES PODIUM FOR SZELL

PHILHARMONIC-SYMPHONY ORCHESTRA. Dimitri Mitropoulos, conductor. At Carnegie Hall.
Overture, Fidelio; Symphony No. 6, Beethoven
Symphony No. 5.....Tchaikovsky

Dimitri Mitropoulos made an unexpected appearance with his own Philharmonic-Symphony last night, because of the illness of George Szell, who was to have been guest conductor. And so it was a program of standard works that greeted the ears of the Carnegie Hall audience.

The musicians probably could play this music with their eyes closed, or at least do a creditable job with no conductor at all. It is just such a program that might become routine and lack luster, but Mr. Mitropoulos would not permit it.

His tempos were always alive and flexible, so that the Tchaikovsky was played with resilience, if without the maximum amount of passion. The Beethoven Symphony emerged with luminous and effortless tone and with fine clarity of detail.

om FEB 29 1952
POST
New York, N. Y.

Mitropoulos Fills In for Ailing Szell

By JOHN BRIGGS

One of those recurrent crises which plague the world of music no less than other branches of the arts brought Dimitri Mitropoulos to the podium of the Philharmonic-Symphony last evening.

Mr. Mitropoulos no doubt was counting on a week off; but word came from Cleveland that George Szell was indisposed with influenza, and Mr. Mitropoulos took over.

The program which Mr. Mitropoulos put together on short notice was conventional: the overture to "Fidelio," the "Pastoral" symphony and Tchaikovsky's "Pathetique" symphony.

It was the sort of program which is in the repertoire, and which so experienced an organization as the Philharmonic could get through without breaking down if you or I were on the podium.

Nevertheless, Mr. Mitropoulos managed to impart an individuality to the shopworn works played last evening which made the concert more than a routine run-through.

I was especially struck with the orchestra's playing of the "Pathetique" symphony. It is a repertoire standby. It is the sort of thing which everyone turns up his nose at.

Yet it is not an easy work to do.

I think there has not been a genuinely superlative "Pathetique" since Koussevitzky died. Mr. Toscanini has had a whirl at performing the "Pathetique," but it is an immensely sentimental work, and Mr. Toscanini, despite his almost superhuman gifts in every direction, is not a sentimental conductor.

Mr. Mitropoulos did handsomely by the Tchaikovsky work last evening. He exploited to the full the dramatic contrasts in the work. He made the most of every entrance and exit in the choirs of the orchestra. He introduced rubato with great freedom, speeding up or slowing the tempo of the music at will.

All of which resulted in a fine performance. The "Pathetique" is at its best under a conductor who disregards the explicit instructions in the score, and senses intuitively how the work should go.

The performance of the "Pastoral" symphony was a fine, cleancut rendition in the finest Philharmonic tradition. And the "Fidelio" overture got the evening's music off to a rousing start.

Altogether it was an uncommonly fine evening of music put together at short notice.

From
HERALD-TRIBUNE
New York, N.Y.
FEB 29 1952

CONCERT A

The Philharmonic

By Francis D. Perkins

Had last night's concert of the Philharmonic-Symphony Orchestra in Carnegie Hall followed its original plan it would have closed operatically with the latter part of Richard Strauss's "Salome" under George Szell's direction, with three soloists from the Metropolitan. But illness prevented the Cleveland conductor from filling the first week of his final fortnight of the season with the Philharmonic, and in his stead our orchestra's regular leader, Dimitri Mitropoulos, conducted a program of three familiar works, Beethoven's overture to "Fidelio" and Pastoral Symphony and the fifth symphony of Tchaikovsky.

Apart from their differences in style and period, the performance of these two symphonies in one program made for an additoinal contrast in the prevailing objectivity of the Pastoral Symphony and the thorough subjectivity of the Tchaikovsky work. Their interpretations under Mr. Mitropoulos, following the brilliantly played overture, realized these differences of expressive outlook in a straightforward reading of the Beethoven work and one marked by much emotional detail, as well as nuances of tempo, in the Russian music. The Beethoven interpretation seemed to lie in a middle ground of merit—well played, with ample spirit and clarity of detail, not overlooking distinctions of mood in the composer's impressions of rural scenes, but yet not consistently evocative. On this particular evening, Tchaikovsky's music was a more communicative medium for Mr. Mitropoulos; there was a striking emotional range and thorough conviction as well as richness of sonority and vividness of instrumental color. According to a member of the Philharmonic staff, it is hoped that the excerpt from "Salome" can be given next season, if it can be fitted into the already planned 1952-'53 schedule.

CHRISTIAN SCIENCE MONITOR
Boston, Mass.
MAR 1 1952

Opera in Concert Form Presented by Mitropoulos

By Miles Kastendieck

Just as Dimitri Mitropoulos's concert performance of Berg's "Wozzeck" became one of the events of the Philharmonic-Symphony season last year, so his concert presentation of Monteverdi's "Orfeo" qualifies similarly this year. Turning back to the opening pages of operatic history, Mr. Mitropoulos found distinct novelty in this score. Three performances gave music lovers a singularly satisfying experience.

Whatever the historical references to the beginnings of opera, Monteverdi's "Orfeo" crystallized operatic ideas with its appearance in 1607. Conceived as a music drama complementing poetry with music in itself poetic, "Orfeo" assumes monumental proportions in later opera history. Though it became a point of departure in the following century, it now assumes its place in a true concept of opera as music drama.

Not that "Orfeo" would be too satisfactory on the lyric stage today. It is probably more suitable in a concert version. That, at least, was the impression gained from the brilliant performance it received under Mr. Mitropoulos.

The version used was that of Respighi, made in 1934. While "freely realizing" the basso continuo and using modern instrumentation, Respighi may have given the score a grandeur it could not have had originally; but he has in no way obstructed the vocal parts, which are of course the only completely known elements of the original music.

Perhaps the loveliest passages belong to the second act of Respighi's three-act version. So much genuine feeling permeates the whole, however, that the work is remarkably sustained throughout. It attains a most imposing final duet between Orfeo and Apollo and it ends with a chorus of Bacchantes, in accordance with the earliest scores.

Model of Style

With characteristic musicianship, Mr. Mitropoulos fashioned a performance which flowed smoothly and became a model of style. Mack Harrell brought his artistic sensibilities to bear on Orfeo's plight persuasively. Frances Greer sang Eurydice affectingly. Jane Hobson used her beautiful voice with some distinction as the Goddess of Music and the Goddess of Hope, as well as the messenger.

This presentation climaxed a month of concerts under the direction of Mr. Mitropoulos. In this time he introduced Leon Kirchner's Sinfonia in Two Parts, Philip Greeley Clapp's Eighth Symphony, and Dohnanyi's Concerto No. 2 for Violin and Orchestra, dedicated to and played by Frances Magnes. The Dohnanyi Concerto reflected a lifetime of composing, finding its creator quite alive and vital at 72, when he conceived it two years ago. Its rhapsodic quality, its original touches of orchestration, and its Hungarian flavor made it quite attractive to hear. Miss Magnes played it with an expertness and spirit that set her up as a most accomplished violinist, worthy of the distinction conveyed upon her by the composer.

From HERALD-TRIBUNE
New York, N.Y.
MAR 2 1952

Music and Musicians

Opera at the Philharmonic

By VIRGIL THOMSON

DIMITRI MITROPOULOS, conductor of our Philharmonic-Symphony Orchestra, has been offering for several years now opera productions of highest distinction which amplify the available repertory and offer musical experiences of great value. In two cases the success of these performances has stimulated elsewhere revival and production in full panoply. For it is not at all certain that Richard Strauss's "Elektra," now in repertory at the Metropolitan, and Alban Berg's "Wozzeck," presently to be shown at the City Center, would have been undertaken at this time had not their programming by Mr. Mitropoulos proved them capable of a popular appeal.

In the case of Darius Milhaud's "Les Choéphores" and Maurice Ravel's "L'Heure Espagnol" he gave us celebrated works that our regular opera establishments seemed unlikely to produce at any early date. And he has just given us an unforgettable performance of Monteverdi's "Orfeo." For next season he promises Milhaud's massive "Christophe Colomb." Perhaps, if it is not too much to hope, he might go on from there and produce the other two operas in Milhaud's trilogy on subjects from the history of our continent, "Maximilien" and "Simon Bolivar."

Repertory Suggestions

THINKING up operas one would like to hear is an agreeable pastime. Ravel's "L'Enfant et les Sortilèges" comes easily to mind. So does Honegger's "Judith." Bizet's "Djamileh," an utterly delicious score, would be a pleasure to everybody. And his newly discovered "Ivan IV" would offer at least novelty interest. Perhaps The Little Orchestra Society, which has been giving eighteenth-century operas for some time and which will produce shortly Bizet's "Les Pecheurs de Perles," might find the new Bizet work appropriate for its concerts. Either this orchestra or the Philharmonic could give us without difficulty Fauré's "Pénélope." Really there is no end to the list of operas that could be put on in concert form by our orchestras. Even Toscanini's celebrated opera broadcasts with the N. B. C. Symphony Orchestra, though they have not enlarged much the repertory already available, have been interesting to us all as models of pacing; and they did offer once a relative novelty, Paul Dukas's "Ariane et Barbe-Bleu."

Respighi's "Restorations"

THE recent performances of Monteverdi's "Orfeo" by the Philharmonic have been a grand experience. This tender and passionate work has long been known by name to many, and a few have examined its printed score. But the full beauty of it was a surprise even to those who thought they knew it. And the good taste of Respighi's "Restoration" of the orchestral score turned out to be a pleasure too. A musicological restoration, of which several are available, would surely have offered a less vivid effect in exchange for historical observances of problematic authenticity and more than problematic communicative power. Respighi's version brought out the intense expressivity of the solo and choral parts, backed them up with an orchestral accompaniment of a breadth appropriate to modern concert halls. It evoked the orchestral practices of Monteverdi without pretending to reproduce them literally.

A Metropoulos Production

MR. MITROPOULOS, by seating his chorus in four sections, each independently sonorous, and by placing his soloists both at the center and at the two extreme ends of the down-stage, gave a semblance of staging to the performance without overstepping concert dignities. Indeed, the singers standing on platforms at the two sides and working in half-profile, gave dramatic expression by the simplest of means and added to the musical composition a spatial amplitude that evoked the theater. With a chorus in four sections at the back-stage and soloists in three placements down front, the orchestra was bracketed by a complex antiphony of voices that was enabled by this mere fact to dominate the reading, just as their possession of the stage enables the vocal forces in an opera house to dominate dramatically even the largest orchestra playing from a pit.

Neat but effective seating arrangements like this and slight variations on the clothes of concert custom have long enabled Mr. Mitropoulos to suggest the theater, to give meaning in concert to the music of the theater. Both acoustically and expressively his visual treatment of "Orfeo" seemed to me advantageous. Musically the performance, as reviewers reported at the time, was perfection itself. This correspondent was not the only one who found it pure heaven. And in remembering its beauties, the impeccable work of the conductor and his orchestra and of Hugh Ross's chorus from the Schola Cantorum, handsome as it was, overshadows not at all the lovely singing of Jane Hobson and Frances Greer, of J. Alden Edkins, Charles Kullman and that prince among vocal artists, Mack Harrell.

From POST
Washington, D. C.
MAR 2 1952

Mitropoulos and Orfeo

Leader Lends New Beauty To an Operatic Masterwork

By Paul Hume

LAST WEEK in New York City, Dimitri Mitropoulos conducted three performances of Claudio Monteverdi's magnificent opera, Orfeo.

With a chorus of 62, and five soloists, Mitropoulis, using the Respighi orchestration for the seventeenth century music, produced another in a series of compelling concert versions of operas for which he is becoming increasingly famous.

There is a substantial audience, both critical and lay, that is not universally sympathetic to Mitropoulos as a conductor of the standard symphonic repertoire. But there are few who are not entirely convinced every time he presents his knowledgeable, masterly account of some operatic masterwork.

In such affairs, Mitropoulos supervises every detail of the performance. The resulting harmony of intention, based on his theatrical flair and his intellectual musicality, is of rare distinction. His repertoire in this field so far has included both Salome and Elektra of Strauss, Ravel's champagne score, L'Heure Espagnole, Busoni's Arlecchino, Les Choephores (a part of the Milhaud "Orestes" trilogy), Alban Berg's Wozzeck (reviewed in today's Record Player), and Orfeo.

A DESCRIPTION of some of the salient features of the Monteverdi will illustrate something of the way Mitropoulos achieves his successes in this increasing area of symphonic presentation.

The mere physical placement of the soloists on the stage is arranged to suggest their relative roles in the work at hand. For act one of Orfeo, Euridice was seated next to her husband. Frances Greer, singing the part, was dressed in a bridal gown, and at an appropriate moment in the duet with Orfeo, her husband, sung magnificently by Mack Harrell, reached across and covered her face with a veil.

Jane Hobson, singing variously as the Spirit of Music, a Messenger of Fate, and as Hope, sang from stage right. But during her fateful message of the death of Euridice, she advanced through the orchestra, while singing, to stand next to Orfeo as he received the news.

And he, sinking down to his seat, as if crushed by what he had heard, remained seated while singing of his grief, rising at that dramatic point where he defies the fates and determines to go to the underworld to bring back his dead Euridice.

SUCH DETAILS extended even to the chorus, drawn from the Schola Cantorum. Controlling their expert singing with the utmost shading, Mitropoulos, at one point, had the chorus rise while singing a chord. The effect, upon both word and tone quality, was precisely the startling sound intended by the text and music at that moment.

In later acts, J. Aldin Edkins, singing the deep bass roles of Charon and Pluto, sang from stage left, while Charles Kullman, as Apollo, come to take Orfeo to heaven, was centered in a spotlight on stage right, remaining there even while singing a complex and florid duet with the baritone in stage center.

Euridice's final lines, in act three, sung from the side of the stage, showed her in a fading light, as her voice grew fainter and fainter. But the light was intensified on both Orfeo and Apollo as they gazed upward toward that heaven to which they ascended.

WITH THESE and similar, countless appropriate touches, Mitropoulos made vivid and moving a score of such glowing beauty and astounding stature as to bring to life for us, with no props, no scenery, and no costumes, against a bare background of instruments, players, and chorus, one of the oldest operas in existence.

We, in Washington, have no opera house. We will welcome the forthcoming visit of the Metropolitan, as we have that of the Sadler's Wells Theater Ballet, in the Capitol Theater.

But in the meantime, might not our National Symphony essay what almost every major orchestra in the country has now made a regular part of their seasons, the presentation, in concert form, of some opera score with particular symphonic glories? Immediate suggestions from Mozart through Meyerbeer, Spontini, Verdi, Wagner, Strauss, Puccini, and a dozen others fill our minds. New York's musical audience was greatly moved by last week's Orfeo. Washington could easily share a similiar experience.

PICTORIAL REVIEW—Mar. 2, 1952

MUSIC -:- *By Miles Kastendieck*

WHEN Mitropoulos presented Monteverdi's "Orfeo" with the Philharmonic-Symphony last week he stirred up several pages of operatic history. The most obvious, of course, was the fact that opera really began with "Orfeo" in 1607. Historically, Peri's "Euridice", (1600), represents the earliest opera extant, but "Orfeo" crystallizes the ideas of Monteverdi's predecessors. It stands full-blown, a lonely masterpiece right at the start.

What Monteverdi achieved was to bring emotion into the form of musical drama current among the Florentines. In doing so, he shifted emphasis on an aristocratic spectacle to a realization of what might well be called modern music drama. Unfortunately a century later opera became side-tracked to emphasize vocal display. That influence has persisted to the present day. Its chief results were to stem the flow of dramatic action and to place performers in the spotlight.

* * *

When opera turned to showing off the voice, the original idea of opera as theater no longer had the same meaning for composers. Gluck made great efforts to reform the trend without too conspicuous success. Only Mozart's genius kept him from falling into the routine.

The significant page of history recalled by the performance of "Orfeo" was the Florentine's original concept. Operatic performance to them meant the synthesis of impression created not only by the poetry and the music but also by the scenery and the production as a whole. Certainly the singing was by no means the dominating factor. Not even the music itself assumed first position, though we know now that it is the musical score which gives operas their enduring value.

Today more emphasis is being placed on the production elements of operatic performance. Both City Center Opera and Metropolitan Opera recognize the theater aspect. Thus operatic performance is returning to the direct line of its origins.

* * *

Therefore as this "new interest" rises from demands of the times and present-day audiences, it is important for people to realize that stage directors and musical directors may contribute as much to a performance as singers. Recalling the beginnings of opera, we may justly re-evaluate our whole approach, realizing how far we may have gone afield. Rudolf Bing's contributions at the Metropolitan must be considered not only in the right direction but basically correct.

From POST
Washington, D. C.
MAR 2 1952

The Record Player—

Berg: Wozzeck. New York Philharmonic under Mitropoulos, with soloists Harrell and Farrell, Jagel, Eustis, and others, plus adult and children's chorus. Columbia SL 118. $11.57.

Through phonograph recordings we are able to become familiar with masterpieces whose problems of varying kinds prevent our hearing them often enough in live performances. Such a case is illustrated in this release of Alban Berg's great opera, Wozzeck. This recording was put together from the best of three actual performances in New York last year. The final result is tremendous.

Wozzeck, long neglected in this country, is being staged in New York by the City Center Opera this spring, in its second American staged version. It has been given often in Europe, especially during recent years, but has for 20 years been a steady visitor to some of the leading houses.

With the great singing of almost every soloist in this set, and above all that the colossal accomplishment of Dimitri Mitropoulos in giving the music such cogency and dramatic power, the music comes to life in an understandable way. If you can hear it with a score, fine. If not, the notes and text furnished with the set will give you what you need. Give the music a chance. Few of those who packed the three New York performances (many of whom came full of skepticism) went away with anything but a profoundly rooted belief that they had heard a great work.

Profits from the recording go to the orchestra's pension fund. This is a great, a historic, set, and a mature, adult record collection will include it.

By Paul Hume

Τρίτη 4 Μαρτίου 1952

«ΤΟ ΒΗΜΑ»

Ο ΘΡΙΑΜΒΟΣ ΤΗΣ «ΗΛΕΚΤΡΑΣ» ΥΠΟ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

ΝΕΑ ΥΟΡΚΗ, 3 Μαρτίου. 'Ιδιαιτέρα 'Υπηρεσία.— Οί Νεοϋορκέζοι μουσικοί κριτικοί έξήπλησαν καί πάλιν όλα τά κομμητικά των έπίθετα διά τό τραγούδι



'Η "Αστριντ Βάρνεϋ είς τόν ρόλον τής 'Ηλέκτρας τοϋ Ρ. Στράους.

τής "Αστριδ Βάρνεϋ είς την «'Ηλέκτραν» τοϋ Ριχάρδου Στράους, ποϋ διηύθυνεν ό "Ελλην μαέστρος Δημήτριος Μητρόπουλος. "Οπως τόν Δεκέμβριον τοϋ 1949, ὅταν ἡ «'Ηλέκτρα» είχε πρωτοπαιχθῆ μέ τήν ίδίαν πρωταγωνίστριαν, ἔτσι καί τώρα οί κριτικοί τονίζουν ὅτι ἡ μίς Βάρνεϋ κατορθώνει νά ἀπροδώση ἕνα ρόλον, τοϋ ὁποίου ἡ ἐκτέλεσις ἐθεωρεῖτο προηγουμένως ὡς ἀνθρωπίνως ἀδύνατη». «'Απεδείχθη, γράφει ὁ "Ιρβινγκ Κόλοντιν, εἰς τό «Νιοϋ Γιόρκ Σάνν»—ὅτι αἱ τραγουδίστριαι ἐκείναι, ποϋ ἐχαρακτήριζαν τόν ρόλον αὐτόν ὡς μή πραγματοποιήσιμον, καί ὡς δυνάμενον νά ἀποδοθῆ μόνον μέ ἀνάρθρους κραυγάς, τό ἔλεγαν διότι δέν ἠμπορούσαν νά τόν τραγουδήσουν αἱ ἴδιαι». 'Αναλόγους ὕμνους ἀφιερώνουν οἱ κριτικοί καί εἰς τήν ἑρμηνείαν τοϋ ἔργου τοϋ Στράους ἀπό τόν Μητρόπουλον.

Τετάρτη 5 Μαρτίου 1952

«ΤΟ ΒΗΜΑ»

'Ο θρίαμβος τοῦ Μητροπούλου εἰς τὸν «'Ορφέα»

ΝΕΑ ΥΟΡΚΗ, 4 Μαρτίου. 'Ιδιαιτέρα ὑπηρεσία.—"Επειτα ἀπό μῆνας θριάμβων, κατά τούς ὁποίους παρουσίασεν εἰς τό 'Αμερικανικόν κοινόν πλῆθος μουσικῶν «ἀποκαλύψεων», ὁ Δημήτρης Μητρόπουλος ἔδωσε, πρό ἡμερῶν, τρεῖς παραστάσεις τοῦ «'Ορφέως» τοῦ Μοντεβέρδι, αἱ ὁποῖαι ὡδήγησαν εἰς τήν πραγματικήν ἀποθέωσίν του. 'Ο «'Ορφεύς» τοῦ ὁποίου ἡ πρώτη παράστασις ἐδόθη τό 1607, ἐπαίζετο ἀνέκαθεν ὡς ὄπερα, διότι συνδυάζει τό ποιητικόν μέ τό μουσικόν στοιχεῖον. 'Αλλά ὁ Μητρόπουλος ἀπέδειξε—γράφουν αἱ 'Αμερικανικαί ἐφημερίδες—ὅτι καί ὑπό τήν συμφωνικήν του ἁπλῶς μορφήν, ὅπως τόν διεσκεύασεν ὁ Ρεσπίγκι τό 1934, ὁ «'Ορφεύς» δίδει εἰς τούς φίλους τῆς μουσικῆς μίαν στανίαν αἰσθητικήν ἀπόλαυσιν. «Μέ ἐκπληκτικήν μουσικότητα — λέγει ὁ μουσικός συνεργάτης τοῦ «Κρίστιαν Σάϊενς Μόνιτορ» τῆς Βοστώνης,—ὁ κ. Μητρόπουλος ἐπραγματοποίησε μίαν ἀπόδοσιν, ἡ ὁποία ἀποτελεῖ ὑπόδειγμα ἑρμηνευτικοῦ στύλ». Τόν «'Ορφέα» ἡρμήνευσεν ὁ Μάκ Χάρελ καί τήν Εὐρυδίκην ἡ Φράνσις Γκρήρ.

THE NEW YORK TIMES,
, MARCH 5, 1952.

PHILHARMONIC AIDS 'WEDDING' OF ARTS

Permission to Student Group to Sketch Musicians at Work Brings Prizes to Three

The musicians of the New York Philharmonic-Symphony were seen at work yesterday in paintings done by students of the Art Students League who were invited a few weeks ago to "do" the orchestra at rehearsal. The results of their work were put on display in the Carnegie Hall Art Gallery, which also is Carnegie Hall's refreshment room. The 100 or more pictures that lined the walls, a fraction of the work that was completed through about two weeks of rehearsals, won high praise from artists and other guests who thronged the gallery.

One of the guests at the opening was Dimitri Mitropoulos, musical director of the Philharmonic, who initiated the experiment in an unexpected departure from the usual ban of "no admittance" at rehearsals.

Probably no orchestra has been painted so exhaustively as the Philharmonic—or its director, who was the commanding figure in most of the paintings, and in many cases the only one. The orchestra appeared as a whole and in fragments, and the musicians singly in a wide variety of poses.

Three prizes were awarded. The first, a set of all the recordings of the Philharmonic, contributed by Columbia Records, went to Walter H. Uhle for a series of twenty-two pen-and-ink drawings of the musicians.

The second prize, $100, contributed by Ralph F. Colin and David M. Keiser, Philharmonic board members, was won by Sava Morgan for her pastel, "Eroica." Mrs. Morgan, who had her hair fixed for the ceremony of the marriage of the arts, because she didn't want to put in her "usual messy appearance," studies at the league mornings, runs a medical laboratory in Jackson Heights and takes care of her three children.

Artists for the Eye and Ear

The third prize winner, who received $50, contributed by an anonymous Philharmonic board member, was La Verne Ray, whose work, a glimpse of the orchestra, was titled, "Carnegie Hall."

Another picture, which Mr. Mitropoulos looked at long, was a boldly blocked-out portrait of him conducting, painted by Willard Bond who caught a side and rear view. The maestro shook his head, and said: "This should have won a prize. That is my back."

On Feb. 13 last almost 100 persons had used pencils, crayons, paints, brushes, papers and canvas to depict the orchestra in rehearsal.

On that first day of the experiment painter and musician had sat side by side, one creating for the eye, the other for the ear. The hall was swarming with artists—in orchestra and box seats, in the wings, atop piano and organ.

Mr. Mitropoulos had said then that he believed "we can find in music still another dimension which can be transmitted to the music and art-loving public through the eyes and ears of sensitive artists."

Prices for the works, ranging from $2 for the smaller pen and ink sketches up to $300 for the larger canvases in oil, made it possible for orchestra members who had served as models to buy many of them while the exhibit was being hung.

The jurors were Fred Zimmerman, who is a double bass player in the orchestra and an artist; Aline Louchheim, associate art editor of THE NEW YORK TIMES; Vernon Porter, director of the National Academy of Design, and Dorothy Seckler, art critic of Art News.

The paintings and sketches will be on view through March 20.

From
TIMES
New York, N.Y.
MAR 9 1952

DRUMS OF YONKERS TO BEAT IN GREECE

Four of Kettle Type Are Being Made by Goodman, Chief of Philharmonic Battery

By IRVING SPIEGEL

Give Saul Goodman a set of kettle drums, or just mention them, and he will give you a scholarly dissertation on tympani, their history, musical literature and their intrinsic value to a symphonic ensemble. And his colleagues, pupils and authority will avow that you can find little fault with his thesis.

Mr. Goodman began beating the drums at the age of 11 in a Boy Scout drum and bugle corps in his native Brooklyn — and hasn't stopped since. For the last twenty-six years the chunky 44-year-old drummer has been the star tympanist and head of the percussion section of the New York Philharmonic-Symphony Orchestra.

And if that isn't enough, Mr. Goodman manufactures his own drums in Yonkers—where he lives with his wife—is a member of the faculty of the Juilliard School of Music, the author of books on tympani, and a composer. It might be noted that two of his former Juilliard pupils, Walter Rosenberger and Elden Bailey, are members of the Philharmonic's percussion section and that several former students of his are now playing with outstanding symphonic orchestras.

Drums for Athenians

Without a trace of false modesty, he will tell you that his proudest accomplishment is his invention of a chain-tuning device for kettledrums—now employed by the National Broadcasting Symphony Orchestra and the Metropolitan Opera Orchestra. He explains that the chain circles the kettledrums and the drummer is able to manipulate the attached "screw" that tightens and loosens the skin to the desired note. The "endless" chain device also has increased the range of the kettledrums from one octave to an octave and one-half, giving the drums greater sonority and wider range.

Right now the enterprising Mr. Goodman is hard at work on a set of four kettledrums, with chain tuning device, of course, that has been commissioned by Dimitri Mitropoulos, the prominent conductor. The drums will be shipped to Athens to replace those lost in World War II by the Athens Conservatory and its orchestra.

Mr. Goodman will tell you that the kettledrums are "sensitive little monsters"—subject to all kinds of atmospheric conditions, such as temperature variations in the hall, air conditioning, the heat from stage lighting that can alter the drums' pitch. He will tell you that extreme dampness lowers the pitch and causes the drums to go flat. It might be noted at this point that Drummer Goodman instantaneously can hear the slightest departure from pitch—and act accordingly.

He can play every one of the percussion instruments — and the list is long.

"I suppose," he says, "I'm like a doctor who decided to get rid of general practice and go for a specialty—well, it's the kettledrums."

With sharp emphasis, he avows that "the kettledrums have dynamic power, subtleties of tone and effect."

For musician Goodman the great moments in a tympanist's career are the scherzo of Beethoven's Ninth Symphony or the funeral march from Wagner's opera "Die Goetterdaemmerung," where the kettledrums set the tempo and create the atmosphere of the tragic score.

Then somewhat ruefully, Mr. Goodman wanted it known that Mahler's "Das Lied von der Erde" did nothing to advance the career of the percussion specialist.

"The poor drummer sits through four movements and plays eight easy bars at the end of the work," the tympanist related.

The Goodman career did not begin until he was 14, when he chanced to pass Brooklyn Commercial High School and heard the old New York Philharmonic playing a concert. The principal work was Tchaikowsky's Fourth Symphony, which includes a colorful tympani part. The undaunted youth waited his moment, accosted Alfred Friese, the orchestra's tympanist, and requested lessons.

The youngster displayed the attributes of a drummer—a natural sense of rhythm, a perfect musical ear and a keen memory. He was accepted as a student. At the age of 19 Saul Goodman became head of the Philharmonic's percussion section when his former teacher retired.

«Ραδιοπρόγραμμα» 5 Μαρτίου 1952



Ἀπὸ τὴν δευτέραν ἔκτακτον συναυλίαν ἡ ὁποία ἐδόθη εἰς τὴν Νέαν Ὑόρκην ὑπὲρ τῶν ἔργων τῆς Βασιλίσσης Φρειδερίκης μὲ τὴν Φιλαρμονικὴν τῆς Νέας Ὑόρκης, ὑπὸ τὴν διεύθυνσιν τοῦ κ. Δημήτρη Μητροπούλου. Εἰς τὴν φωτογραφίαν: ὁ διάσημος Ἕλλην μαέστρος μαζὶ μὲ τὴν σοπράνο Μπίντου Μάγιο, τὸν Νῖκο Μοσχονᾶ, τὴν Ἑλένη Νικολαΐδου καὶ τὴν Τζίνα Μπαχάουερ, ποὺ ἔλαβαν μέρος εἰς τὴν συναυλίαν.

[Ἀναμετάδοσις τῆς συναυλίας ἀπὸ ἠχοληψίαν εἰδικὴν διὰ τὸν Ρ.Σ.Α. θὰ μεταδοθῇ εἰς τὸ πρόγραμμα τῆς ἐρχομένης ἑβδομάδος].



–SR *Drawing by Sotomayor.*

Dimitri Mitropoulos.

From
CONSTITUTION
Atlanta, Ga.
MAR 19 1952

DISCussion

Mitropoulos Is Praised On 'La Mer'

DEBUSSY'S "LA MER" AND "IBERIA" (IMAGES. SET III NO. 2)—New York Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos, and the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia.

One of the most highly-regarded impressonistic scores ever written, Debussy's "La Mer" is given a skillful reading by Mitropoulos in this long-play recording. Mitropoulos, who didn't require nearly as much time as Toscanini to wax the work, nonetheless captures the restlessness, fury and frivolity of the sea in admirable manner.

ΤΡΙΤΗ 11 ΜΑΡΤΙΟΥ **ΕΘΝΟΣ**



Σήμερον τὴν 8.30΄ ἐσπερινὴν ὁ Ραδιοφωνικὸς Σταθμὸς Ἀθηνῶν θὰ μεταδώσῃ ἠχογραφημένην τὴν πανηγυρικὴν συναυλίαν ποὺ ἐδόθη εἰς τὰς 9 Φεβρουαρίου εἰς τὸ Κάρνεγκι Χὼλ τῆς Νέας Ὑόρκης ὑπὲρ τοῦ ἐράνου τῆς Βασιλίσσης. Ἀνωτέρω οἱ καλλιτέχναι ποὺ συνέπραξαν εἰς τὴν καλλιτεχνικὴν καὶ φιλανθρωπικὴν ἐκδήλωσιν φωτογραφούμενοι τὴν ἡμέραν τῆς συναυλίας: Ἐξ ἀριστερῶν πρὸς τὰ δεξιὰ ἡ διάσημος σοπράνο Βίντου Σαγιο, ὁ Νίκος Μοσχονᾶς, ἡ Ἑλένη Νικολαΐδου, ἡ κ. Σκούρα — ποὺ ἦτο ἐπὶ κεφαλῆς τῆς ὀργανωτικῆς ἐπιτροπῆς — ὁ Δημήτρης Μητρόπουλος καὶ ἡ Τζίνα Μπαχάουερ.

ΡΑΔΙΟΠΡΟΓΡΑΜΜΑ

ΣΤΟ ΕΞΩΦΥΛΛΟ ΜΑΣ

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ **ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ**



Ὁ Δημήτρης Μητρόπουλος εἶναι σήμερα μόνιμος Διευθυντὴς τῆς Συμφωνικῆς Φιλαρμονικῆς Ἑταιρίας τῆς Νέας Ὑόρκης. Ὕστερα ἀπὸ μιὰ λαμπρὴ σταδιοδρομία στὴν Εὐρώπη, πρωτοεμφανίστηκε στὴν Ἀμερικὴ τὸ 1936, διευθύνοντας τὴν Ὀρχήστρα τῆς Βοστώνης. Ἀπ' τὰ 1937 ὡς τὰ 1949 διηύθυνε ὡς μόνιμος διευθυντὴς τὴ Συμφωνικὴ Ὀρχήστρα τῆς Μινεαπόλεως. Τὴ Συμφωνικὴ Ὀρχήστρα τῆς Ν. Ὑόρκης πρωτοδιεύθυνε τὸ 1940. Στὰ 1950 ἀνέλαβε ὡς μόνιμος διευθυντὴς τῆς Ὀρχήστρας καὶ πέρυσι τοῦ ἀνατέθηκε ἡ Διεύθυνση τῆς Φιλαρμονικῆς Ἑταιρίας. Α.



Ο μεγάλος Ἕλλην μαέστρος
ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ
Τὴν συναυλίαν ποὺ διηύθυνε εἰς τὰς 9 Φεβρουαρίου εἰς τὸ Καρνέγκυ Χὼλ ὑπὲρ τοῦ Ἐράνου τῆς Βασιλίσσης, μεταδίδουμε τὴν Τρίτην εἰς τὰς 8.30 μ.μ. ἀπὸ εἰδικὴν ἠχοληψίαν διὰ τὸν Ραδ. Σταθμὸν Ἀθηνῶν.

ΕΘΝΙΚΗ ΔΡΧ. 1500 9–15 ΜΑΡΤΙΟΥ 1952 ΤΕΥΧΟΣ 93

From
HERALD-TRIBUNE
New York, N.Y.
MAR 11 1952

Philharmonic-Symphony

The New York Philharmonic-Symphony Orchestra gave the second of this season's special concerts for Philharmonic-Symphony Society members at the Grand Ballroom of the Hotel Plaza last night. Franco Autori conducted, and the feature of the evening was the appearance of Dimitri Mitropoulos, the orchestra's regular conductor, as soloist in Respighi's toccata for piano and orchestra, which was given its world premiere by the Philharmonic twenty-three years ago.

According to Respighi's program notes for the first performance, the work is based roughly on the old form of the toccata as found in Frescobaldi. This relationship is formal only, since "the real juice of the piece comes from the late nineteenth and early twentieth centuries: full, rich Romantic harmonies and a few turns of modal melody. There is plenty of good, solid satisfying noise, especially from the piano, the louder the better, and Mr. Mitropoulos's pianism was exactly suitable. In fact, so resplendent was his performance and so lively and exuberant, that one wonders if happy musicianship in the solo part last night was responsible for making the work go rather than its own intrinsic nature.

Mr. Autori and the orchestra matched the Maestro's performance with enthusiasm. The program also listed Giovanni Battista Sammartini's Sinfonia No. 3, Debussy's "Petite Suite" in Busser's orchestration, and the "Gold and Silver" Waltz of Lehar.

T.M.S.

From
TIMES
MAR 11 1952

Mitropoulos at Piano As Autori Wields Baton

Franco Autori, associate conductor of the New York Philharmonic-Symphony, led sixty members of that orchestra last night in a special concert for members of the Philharmonic-Symphony Society of New York at the Hotel Plaza. The surprise of the evening was the assisting artist, a pianist by the name of Dimitri Mitropoulos.

Mr. Mitropoulos, the orchestra's musical director, modestly played under the leadership of his subordinate in Resphighi's Toccata for Piano and Orchestra. It meant the program preserved the tradition of these special events in drawing its soloists from among the orchestra's personnel.

Sammartini's Symphony No. 3, Debussy's Petite Suite and Lehar's "Gold and Silver" Waltz completed the program.

From MAR 11 1952 POST New York, N. Y.

WORDS and MUSIC

By John Briggs

Informal Philharmonic

The Philharmonic-Symphony last evening played a concert for members of the Philharmonic-Symphony Society in the impressively baroque ballroom of the Plaza.

When the Philharmonic plays for members the atmosphere is cheerfully informal. One steps off the elevator to the sound of violinists warming up their instruments, and in the foyer is the Philharmonic's musical director, Dimitri Mitropoulos, smoking a final pre-concert cigaret as he welcomes members of the society.

One of Mr. Mitropoulos' most agreeable traits is that he is a celebrated conductor who is not in the least impressed by his own celebrity. So far as I can discover he is not a conductor first, last and always, but a musician whose talents and interests have led him toward conducting.

Mr. Mitropoulos, for example, has taken an interest in and participated in concerts of the Philharmonic Chamber Ensemble, composed of members of the orchestra. Since such events bring in little cash or fame, one can only conclude Mr. Mitropoulos is interested in music for its own sake, rather than as a medium for personal display.

Last night Mr. Mitropoulos turned over the baton to Franco Autori, the orchestra's associate conductor, and was billed as "assisting artist: Dimitri Mitropoulos, pianist." The assisting artist played the solo part in Respighi's fiendishly difficult Toccata for Piano and Orchestra. It was a remarkable exhibition of piano-playing from someone who does not work at it. The Toccata consists of a massive piano part against a cloudy orchestral background. Making the piano sound is an heroic task. Mr. Mitropoulos accomplished this with immense vigor and gusto. His playing suggested that an excellent pianist was lost when he took up the baton.

Mr. Autori and the orchestra gave an excellent account of themselves in the Sinfonia No. 3 of G. B. Sammartini, Debussy's "Petite Suite" and Lehar's "Gold and Silver" Waltz. The evening as a whole was a pleasant dividend for one's membership in the society.

From HERALD-TRIBUNE New York, N.Y. MAR 28 1952

CONCERT

By Francis D. Perkins

PHILHARMONIC-SYMPHONY

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Leonard Rose, cellist. The program: Overture to "Beatrice and Benedict".....Berlioz
Verklaerte Nach (Transfigured Night), for strings.....Schoenberg
Cello Concerto in B minor, Op. 104.....Dvorak
Dances from Galanta.....Kodaly

Leonard Rose, who was the Philharmonic-Symphony Orchestra's first cellist for the last seven years, was heard with his former colleagues last night as guest soloist in Antonin Dvorak's concerto in B minor. This followed another romantic work composed in the 1890s, the late Arnold Schoenberg's "Verklaerte Nacht"; the overture to Berlioz' last opera, "Beatrice and Benedict" and Zoltan Kodaly's "Dances from Galanta," completed the consistently melodious program conducted by Dimitri Mitropoulos.

"Verklaerte Nacht," not typical of the Schoenberg who is a significant and controversial figure in musical history, is probably his most often played instrumental work; its character, which suggests the influence of Wagner's music and particularly of "Tristan," yet has a distinct individuality of its own. The interpretation under Mr. Mitropoulos was emotionally revealing; the orchestral sound was ingratiating, although the instrumental balance sometimes seemed slightly unbalanced in the violins' favor. The translation from the original scoring for string sextet to the full string orchestra, with a possible gain in expressive climaxes, may have militated against entire clarity of detail.

The early Schoenberg work, with much eloquence and imagination, also has its longuerurs; there is also an occasional sense of lengthiness in the Dvorak concerto, despite the appeal of its melodies and the color and effectiveness of its scoring, both for the solo cello and the orchestra; the sequence of these two works in this program probably emphasized the impression of extensiveness. Mr. Rose displayed the technical mastery and ingratiating quality of tone which were expected from him in a musicianly and sympathic interpretation. Its expressive scope had its limits; communication of mood was greatest in the music's many sustained lyric episodes, which were presented with a liberal range and memorable warmth of tonal hue. The orchestral accompaniment, vigorous and outspoken in the tutti, was dynamically well balanced, and unity of interpretative conception marked the joint performance.

From EAGLE Brooklyn, N. Y. MAR 28 1952

Music

by PAUL AFFELDER

Mitropoulos Returns to Philharmonic; Rose Soloist in Dvorak 'Cello Concerto

Dimitri Mitropoulos returned to Carnegie Hall last night to conduct the last four weeks of the Philharmonic-Symphony's current season. Appearing as soloist was Leonard Rose, former first 'cellist of the orchestra, who is now concentrating on a solo career. Between them, they managed to give us an evening of top-flight music-making.

Mr. Mitropoulos opened the proceedings with a refreshing reading of the overture to Berlioz' opera, "Beatrice and Benedict," after which the string section of the orchestra was heard in the late Arnold Schoenberg's "Verklaerte Nacht" ("Transfigured Night"). One would not call the conductor's interpretation of the latter work a particularly orthodox one. It was considerably more dramatic and excited than most performances we remember. Nevertheless, it had validity and unity, and many of its sensuous qualities were preserved, so that altogether it was a satisfying experience.

Warmth and Pathos

The concert reached its artistic climax with Mr. Rose's performance of the Dvorak 'Cello Concerto in B Minor. We have heard this work on numerous occasions as played by Mr. Rose and other prominent 'cellists, but never has it emerged with such warmth of tone and such a revelation of its hidden pathos.

Most performers prefer to make of this concerto a brilliant—if somewhat sombre—showpiece, giving it a bravura treatment with a certain tonal bite. Mr. Rose, however, was not interested in mere display; he chose to bring out the full meaning of the music, the yearning, searching phrases in which the concerto abounds. Consequently, some of the tempi were a bit slower than we are accustomed to, but the resulting beauty and expressiveness of every line was more than ample compensation. We don't ever recall having been so affected by a rendition of this work.

Memorable Impression

Conductor and orchestra were completely en rapport with the soloist, making the total impression a truly memorable and deeply moving one. At the end there was prolonged applause for everyone concerned.

But that wasn't all. Mr. Mitropoulos then rounded out the program with a reading of Kodaly's "Dances From Galanta" that was entirely in the vein—"full of high spirits and goulash," to quote Dr. Falke's words from the second act of "Die Fledermaus." While listening to it, one could easily imagine that it was being directed not by a Greek but by a Hungarian.

WORLD-TELEGRAM New York, N.Y. MAR 28 1952

Music

Our Own Philharmonic Does Itself Proud

By LOUIS BIANCOLLI.

Everybody co-operated to inscribe last night's Philharmonic concert in Carnegie Hall on the season's honor roll of symphonic treats.

Dimitri Mitropoulos was back on the stand to conduct with a fire and intensity that made every number listed sound as if it were hot off the griddle.

Leonard Rose, who recently graduated from first Philharmonic 'cellist to solo careerist, played as he never played before—which means several strides ahead of almost any other 'cellist you might name.

A Touch of Local Pride.

And the orchestra performed like one big soloist in its own right. I like the Boston and I like the Philadelphia Orchestra, and I also have a soft spot for the NBC Symphony. But I feel a special pride in the city's name band.

Last night it performed Berlioz and Schoenberg and Dvorak and Kodaly as if they were recent discoveries. There was excitement in Berlioz's "Beatrice and Benedict" overture, and high tension in Schoenberg's "Verklaerte Nacht."

That fantastic masterpiece of Schoenberg's seemed to be a favorite of everbody's last night—of the orchestra, of the audience and particularly of Mr. Mitropoulos. It was easy to see why.

The Performance Sings.

The music swirled in warm crescendos of feeling. It seemed a greater pity than ever that Schoenberg swerved from the main highway of music to wander into the wastelands of atonality.

The performance sang all through. Mr. Mitropoulos was determined to leave the score in everyone's memory as one of the season's crowning moments. He made the strings sound like so many voices of chanting anguish. Dvorak should have been around last night to hear his 'cello concerto come to new life in the playing of Mr. Rose.

One never thought of the young man as a 'cellist—he was more like a poet voicing memories of a beautiful experience and using a little music to help him.

From JOURNAL-AMERICAN NEW YORK CITY MAR 28 1952

Philharmonic

Mitropoulos returned to the Philharmonic-Symphony in Carnegie Hall last night. His program featured Schoenberg's "Transfigured Night" and the Dvorak cello concerto with Leonard Rose as soloist. Hearing Rose was a treat. He has grown in stature during the last year. He made the cello sing with a richer tone and he played it with greater skill. Expressively, his playing sounded freer. Mitropoulos and the orchestra gave him excellent support.

From TIMES New York, N.Y. MAR 28 1952

ROSE IS SOLOIST FOR PHILHARMONIC

'Cellist Plays Concerto by Dvorak, Schoenberg Work in Second Appearance

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitropoulos. 'Cello soloist, Leonard Rose. At Carnegie Hall.
Beatrice and Benedict Overture.....Berlioz
Verklaerte Nacht.....Schoenberg
'Cello Concerto.....Dvorak
Dances from Galanta.....Kodaly

Making his second appearance of the season with the Philharmonic-Symphony last night in Carnegie Hall, Leonard Rose, the former first 'cellist of the orchestra, chose the fine Dvorak concerto to reveal once more his superior powers as musician and executant.

Mr. Rose, it will be no news to anyone, is one of the best instrumentalists around. He commands a noble tone, and he is able to keep the 'cello from sounding like a carton of especially heavy molasses. In lyric passages, indeed, he is virtually unsurpassed. His intonation, too, is generally perfect, and so it was last night, aside from a brief but unhappy series of octaves in the first movement.

He even kept the final coda from dissolving, and that is a real feat. Dvorak made one miscalculation in this concerto. He dragged out the concluding measures of the finale to a point where they just about swoon, and it needs a canny combination of rhythmic justness and a pure melodic attack to keep the section alive.

Mr. Mitropoulos supplied his usual well-integrated accompaniment, give or take a few passages. In the Schoenberg "Verklaerte Nacht," where the string section is put on display, the results were always intelligent—excellent balances, immediate responses and the utmost textual fidelity to the score.

Whether the music emerged in all its tonal values, though, is another question. Mr. Mitropoulos is not overly interested in producing a sensuous or luminous tone from his string section; and "Verklaerte Nacht" is nothing if not post-romantic, sentimental Wagnerianism. It demands a luxurious tone; whereas, last night, there was sometimes an actual touch of shrillness to the strings.

But Mr. Mitropoulos was looking for other things in the score, and his interpretation was perfectly in line with his basic premise of restraint rather than abandon. There was a thoroughly free approach, however, to the opening "Beatrice and Benedict," conducted with an engaging rhythmic force.

H. C. S.

From MAR 28 1952 POST New York, N. Y.

WORDS and MUSIC

By John Briggs

Romantic Program at Carnegie

Dimitri Mitropoulos, who musically is of a romantic turn of mind, gave an excellent account of himself in a program of romantic music with the Philharmonic-Symphony at Carnegie Hall last evening.

There was to begin with the Dvorak Cello Concerto, with Leonard Rose as soloist. Mr. Mitropoulos and Mr. Rose saw eye to eye on the proper manner of performing this work, which was brilliantly and with immense gusto. It is a showpiece, and a very effective one. That was the spirit in which it was played last evening.

Mr. Rose is one of the best cellists around today. His technique is sure-fingered. His playing last evening was for the most part deft, clean and precise. Some of the double-stops toward the close of the first movement were too much even for Mr. Rose, but I cannot take this as altogether an indictment of his playing, since I have never heard anyone play them in tune, either. Mr. Rose's tone is fine, brilliant, nervous and commendably free of the lugubrious quality which makes the cello in unskilled hands one of the most dismal of solo instruments. It was another triumph for Mr. Rose, recently graduated from the Philharmonic's first cello desk.

Earlier Mr. Mitropoulos had led the orchestra in a carefully-rehearsed and admirably effective performance of Schoenberg's "Verklaerte Nacht." One can imagine Schoenberg turning his back on this youthful work with the reflection that, though beautiful, it had all been said in much the same way by Chausson, Cesar Franck, Delius and Strauss in his early tone-poems, but though Schoenberg repudiated this particular idom, "Verklaerte Nacht" remains a charming highlight of post-Wagnerian romanticism.

The evening's music began with a lively reading of Berlioz' pleasant, Rossinian overture to "Beatrice and Benedict," and closed with Kodaly's "Dances From Galanta."

From HERALD-TRIBUNE New York, N.Y. MAR 28 1952

CONCERT

By Francis D. Perkins

PHILHARMONIC-SYMPHONY

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Leonard Rose, cellist. The program: Overture to "Beatrice and Benedict".....Berlioz
Verklaerte Nach (Transfigured Night), for strings.....Schoenberg
Cello Concerto in B minor, Op. 104.....Dvorak
Dances from Galanta.....Kodaly

Leonard Rose, who was the Philharmonic-Symphony Orchestra's first cellist for the last seven years, was heard with his former colleagues last night as guest soloist in Antonin Dvorak's concerto in B minor. This followed another romantic work composed in the 1890s, the late Arnold Schoenberg's "Verklaerte Nacht"; the overture to Berlioz' last opera, "Beatrice and Benedict" and Zoltan Kodaly's "Dances from Galanta," completed the consistently melodious program conducted by Dimitri Mitropoulos.

"Verklaerte Nacht," not typical of the Schoenberg who is a significant and controversial figure in musical history, is probably his most often played instrumental work; its character, which suggests the influence of Wagner's music and particularly of "Tristan," yet has a distinct individuality of its own. The interpretation under Mr. Mitropoulos was emotionally revealing; the orchestral sound was ingratiating, although the instrumental balance sometimes seemed slightly unbalanced in the violins' favor. The translation from the original scoring for string sextet to the full string orchestra, with a possible gain in expressive climaxes, may have militated against entire clarity of detail.

The early Schoenberg work, with much eloquence and imagination, also has its longuerurs; there is also an occasional sense of lengthiness in the Dvorak concerto, despite the appeal of its melodies and the color and effectiveness of its scoring, both for the solo cello and the orchestra; the sequence of these two works in this program probably emphasized the impression of extensiveness. Mr. Rose displayed the technical mastery and ingratiating quality of tone which were expected from him in a musicianly and sympathic interpretation. Its expressive scope had its limits; communication of mood was greatest in the music's many sustained lyric episodes, which were presented with a liberal range and memorable warmth of tonal hue. The orchestral accompaniment, vigorous and outspoken in the tutti, was dynamically well balanced, and unity of interpretative conception marked the joint performance.

«ΤΟ ΒΗΜΑ»

Τρίτη 25 Μαρτίου 1952

Ο ΚΙΝΗΜΑΤΟΓΡΑΦΟΣ

ΤΙ ΘΑ ΙΔΟΥΜΕ

ΑΥΤΗ ΤΗΝ ΕΒΔΟΜΑΔΑ

Θὰ ἦταν δύσκολο, τὴν ἑβδομάδα αὐτή, νὰ δοκιμάσῃ κανεὶς νὰ ἐκλέξῃ τὴν καλλίτερη ἢ ἔστω τὴν πιὸ ἐνδιαφέρουσα ταινία. Ὅλο τὸ πρόγραμμα κυμαίνεται στὸ ἴδιο περίπου ἐπίπεδο μετριότητας. Τὸ 'Αττικὸν προβάλλει «Ἄνθρωποι καὶ μουσική», εἶδος φίλμ-κοντσέρτου μὲ διάφορους περίφημους ἐκτελεστές. Εἶναι αὐτονόητο πὼς θὰ βρῇ ἀπήχηση μονάχα στοὺς μουσικόφιλους. Ὑπόθεση καὶ τέχνη φωτογραφικὴ εἶναι ἀνύπαρκτα, ἀλλὰ τὰ σύντομα κομμάτια πάνω στὸν Μητρόπουλο καὶ στὸν Χάϊφετς ἐξιλεώνουν τὸ ὑπόλοιπο ἔργο. Ὅποιος δὲν ἔχει δῆ προπολεμικὰ τὸν Μητρόπουλο παίρνει ἔτσι μιὰν ἰδέα γιὰ τὴ μουσικότητα καὶ τὴν ἠθοποιΐα του. Ὅσο γιὰ τὸν Χάϊφετς, δικαιώνει κανεὶς ἀπόλυτα τὸν Μπ. Σῶ ὁ ὁποῖος τοὺ εἶπε κάποτε: «Νὰ κάνετε μερικὲς φορὲς φάλτσες νότες. Ἡ τελειότητά σας ἐρεθίζει τοὺς θεούς».



Los Angeles, Calif. Times (Cir. 765,730) MAR 23 1952

RECORD

Alban Berg: "Wozzeck;" Mack Harrell, Eileen Farrell, Frederick Jagel, Joseph Mordino, David Lloyd, Ralph Herbert, Edwina Eustis, Adolph Anderson, Hubert Norville, Bess Ann Herdt, chorus of the Schola Cantorum, Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos conducting (Columbia SL-118, two 12-inch LP). This is the concert version of Alban Berg's unique opera which was prepared by Mitropoulos for the New York Philharmonic and broadcast at that time, the recording of which is being sold for the benefit of the Philharmonic's pension fund. It is a superb realization of one of the most influential scores of modern times and it is altogether remarkable how gripping and dramatic the music is even without the benefit of stage action or scenic effects. No one who wants to keep abreast of the musical times can afford to be without this album.

From TIMES New York, N.Y. MAR 31 1952

LEVANT IS SOLOIST FOR PHILHARMONIC

Pianist Plays Rubinstein's D Minor Concerto at Carnegie —Gould's 'Legend' Heard

NEW YORK PHILHARMONIC-SYMPHONY. Conductor, Dimitri Mitropoulos. Piano soloist, Oscar Levant. At Carnegie Hall.
Beatrice and Benedict Overture.....Berlioz
Piano Concerto No. 4 in D minor.:Rubinstein
Fall River Legend (first New York concert performance).....Gould
Dances from Galanta.....Kodaly

It has been a long time since the old Rubinstein D minor has turned up in this city. Josef Hofmann made a specialty of it (he had studied with the composer) but, in the last generation, he was virtually its sole exponent, although isolated performances did crop up here and there. This listener never expected to hear it again in concert, and was agreeably surprised when Oscar Levant resurrected it with the Philharmonic on Saturday evening.

The concerto is a period piece, though a fine one of its kind, even if it is marred by a hopelessly dated slow movement. The first movement is an uncomplicated, almost noble, conception; the last is a typical virtuoso splash. As in all the virtuoso concertos of that time, the piano writing is exceedingly idiomatic and brilliant. Not as difficult as it sounds, either.

Mr. Levant sparred a bit with the opening measures, and then went in swinging. One admired his objectives, much as one might have welcomed a less percussive and choppy style. And Mr. Levant's curious notions about the first-movement cadenza (while indisputably his own, did not contain the note values that Rubinstein composed. Granted that the concerto is a showpiece; but a pianist with more breadth and sympathy for the period might have transcended the purely digital aspects of the music.

Morton Gould's "Fall River Legend" has been familiar to ballet-goers for a few years. It was originally produced by Ballet Theatre to choreography by Agnes de Mille that revolved around the Lizzie Borden murder case. Mr. Gould's able, eclectic score was a fine complement to Miss de Mille's equally eclectic choreography.

Heard on its own, last Saturday, it sounded a little bare. One was overly conscious of the Copland-isms in it, and the general impression was that of a fine craftsman rather than a really creative figure. The orchestration, with all of Mr. Gould's considerable resource, was one of the best things about "Fall River Legend."

H. C. S.

HERALD-TRIBUNE New York, N.Y. MAR 31 1952

CONCERT

The Philharmonic

By Francis D. Perkins

Morton Gould's concert suite from his score for Agnes de Mille's ballet, "Fall River Legend," first produced here by Ballet Theater four years ago, had its first New York performance Saturday night by the Philharmonic-Symphony Orchestra in Carnegie Hall.

The program conducted by Dimitri Mitropoulos also offered a piano concerto once in the standard list but now seldom heard, the one by Anton Rubinstein in D minor, with Oscar Levant as the soloist.

For the seven sections of his suite, Mr. Gould has taken more of the set dance sections than of the dramatic sequences, and thus the intent of the music can be readily discerned with the aid of a short summary of the scenario which is based on the still memorable Lizzie Borden murders in the Massachusetts city. With some derivative episodes, the suite seemed expressively communicative, and suggested, according to the composer's realized intention, the atmosphere and idiom of New England hymn tunes and dances of the period of the story.

Rubinstein's D minor concerto has long been associated here with the composer's noted student, Josef Hofmann; it has not been played for nearly fourteen years, and it is longer than this since it was last played here by a major orchestra. It suggests a blend of Russian influences of Rubinstein's time, giving some interesting anticipations of the idiom of Tchaikovsky's B flat minor concerto, and of influences from Liszt and from romantic German composers. The first movement is the strongest and most forward-looking; the second has a rather diffuse melodic appeal, but less musical profile; the finale, despite its suggestions of Russian folk music, seemed to have a Mendelssohnian, rather than a Slavic, liveliness. Mr. Levant, in good technical form, was also generally successful in conveying the moods and the romantic atmosphere of the music to his hearers, particularly in its most proclamative episodes, where there were imposing volume and sonority without hardness of tone.

HERALD-TRIBUNE
New York, N.Y.
APR 4 1952

CONCERT A

Philharmonic-Symphony

By Arthur Berger

PHILHARMONIC-SYMPHONY

CARNEGIE HALL

Dimitri Mitropoulos, conductor. Soloist, Robert Casadesus, pianist. The program: Brandenburg Concerto, No. 1, in F major.Bach
Suite for Orchestra, No. 2, in B-flat major .Casadesus
Piano Concerto, No. 2, in B-flat major.Brahms

The touch of spring that is now in the air drifted appropriately through the Philharmonic-Symphony program last night in Carnegie Hall. The list assembled by Dimitri Mitropoulos had a cool and refreshing beginning in Bach's "Brandenburg" Concerto, No. 1, and from that point on Robert Casadesus became the central figure of the evening, first as composer of a Suite for Orchestra, which had all the lightweight quality of music to be heard in the park, and then as piano soloist in the Brahms Second Concerto, in which he placed emphasis on the most pastel shades with his lovely, limpid tone.

One of the most completely satisfying points of the evening was the fourth movement of the Bach, in which Mr. Mitropoulos maintained a leisurely pace allowing the winds of the orchestra to go through their prominent roles with exceptional brightness and finish. The Second Suite of Mr. Casadesus, which had its first performance anywhere, is written with thorough professional grasp of the orchestra in a fairly eclectic, though predominantly French style. Here, too, the Philharmonic could prove its mettle as a group. The innocuous air of divertimento is somewhat related to the manner of Ibert. The music roams up and down scales quite a bit, and does not probe very deeply. By the mere fact of having written a fairly respectable orchestral work Mr. Casadesus demonstrates, however, that he has a certain breadth as a musician.

Even if his interpretation of the Brahms was somewhat mild at climaxes, that breadth, and a certain dignity, as a musician made itself felt in his approach. The chief pleasure of last night's performance derived from the blending of piano and orchestra, so that the work could be appreciated for its symphonic character. Mr. Mitropoulos followed the solo part with complete awareness of all its problems, and as if he himself were playing. The pianist, for his part, avoided the brutality that may easily enter into performances of a Brahms concerto and he did not drag the Andante. Some of the passage-work was, however, not too cleanly executed and one could take exception to his idea of some of its character.

From TIMES
New York, N.Y.
APR 4 1952

CASADESUS SOLOIST; HIS SUITE IS HEARD

Philharmonic Plays Orchestral Work of Pianist, Who Gives Concerto by Brahms

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitropoulos. Piano soloist, Robert Casadesus. At Carnegie Hall.
Brandenburg Concerto No. 1 .....Bach
Suite for Orchestra (first time) ....Casadesus
Piano Concerto No. 2 .....Brahms

It was Robert Casadesus' evening last night at the Philharmonic-Symphony concert. His Suite for Orchestra, composed in 1938-1939, received its first performance, and he himself was the piano soloist in the Brahms B flat Concerto.

Mr. Casadesus' Suite is a very Gallic, sophisticated piece of music, transparently scored. The composer is a complete workman who knows his materials inside out. Stylistically the Suite is eclectic-French, with touches of impressionism that lie close to a more modern harmonic underpinning.

What Mr. Casadesus had to say, he said well and to the point; but whether the message was worth relating is another story. It did not carry too much conviction.

As piano soloist, Mr. Casadesus presented a Brahms B flat that stressed the lyric aspects. Plenty of strength was present when needed, but in the main Mr. Casadesus was interested in the inherent color and nuance of the score. This is in sharp contrast to most pianists of the German school, who can easily interpret the concerto as an example of Hegelian idealism.

But whereas Mr. Casadesus' conception might have been unorthodox (again according to the best established German procedures) it was thoroughly consistent along its preconceived lines. It would have been even better had Mr. Casadesus been in more secure technical form. There were, for a pianist of his stature, an unusually large number of finger slips, dropped notes and helter-skelter passages.

The accompaniment furnished by Mr. Mitropoulos was superb. He made the orchestra a pliant instrument, and Mr. Casadesus worked extraordinarily well with it and the conductor. It seemed apparent that this was a concerto greatly admired by Mr. Mitropoulos; and one also got the idea that he himself probably was a complete master of the solo part.

The "Brandenburg" Concerto No. 1 emerged in a somewhat routine fashion, but there was some superb horn and oboe playing from the orchestral soloists. When they are in the mood, there are no better soloists in any orchestra anywhere.—H. C. S.

From HERALD-TRIBUNE
New York, N.Y.
APR 7 1952

CONCERT A

By Francis D. Perkins

William Masselos Is Soloist

William Masselos made his first appearance as a soloist with the Philharmonic-Symphony Orchestra in Saturday night's concert at Carnegie Hall, playing Brahms' piano concerto in D minor. Haydn's eighty-sixth symphony, in D major, was the other principal item in the program conducted by Dimitri Mitropoulos, which opened with Mendelssohn's scherzo in G minor and closed with Wagner's overture to "Rienzi."

Mr. Masselos has been known here for several years as a prominent member of the younger generation of American pianists, and, as expected, had a command of the technical requirements of this exacting and rewarding concerto. His interpretation also gave an impression of musicianship, and, although a full revelation of the work's expressive resources seemed not yet within his grasp, he did display an auspicious degree of understanding. The first movement, although performed with considerable sensitiveness, needed rather more structural continuity and emotional range, but the playing of the other two movements conveyed more expressive conviction; the tone was pervasively musical.

The Haydn symphony, the fifth of those composed for performance in Paris, was last played here by the Philharmonic three seasons ago; it has an unwaning vitality which was well reflected in the admirable performance under Mr. Mitropoulos, which also did full justice to the more delicate measures of this verdant score. The Wagner overture received an eloquent interpretation.

From TIMES
New York, N.Y.
APR 7 1952

MASSELOS HEARD AS PIANO SOLOIST

Performs Brahms' D Minor Concerto for Philharmonic —Young Audience Cheers

A young, strongly partisan audience attended Saturday night's Philharmonic-Symphony concert in Carnegie Hall, and cheered long and loud for William Masselos' performance of Brahms' D minor Concerto. And conductor Dimitri Mitropoulos bestowed the crowning award in the form of a kiss on the young pianist's brow.

Mr. Masselos is a good musician, with strong, capable fingers. He has made such a reputation as an interpreter of contemporary music that it was a surprise to find him involved with Brahms, and the rambling First Concerto at that.

A colorist or a great virtuoso might instill interest in the work. Mr. Masselos is neither. His tone is rather glassy, although it was right for the violent moments of the first movement and the tempestuous motion of the last. His interpretation lacked the kind of distinction that might seize the listener's imagination, and he fumbled some of the rapid-passage work.

But his performance was clear-cut and it honestly served the meager expression of the music. Next time, it is to be hoped that he will be allowed to play something closer to his heart.

Mr. Mitropoulos led the orchestra in close support in the concerto and in a frothy rendition of Mendelssohn's fanciful scherzo in G minor (arranged for full orchestra by the composer). The event concluded with Haydn's Symphony No. 86 and the overture to Wagner's "Rienzi." C. H.

From HOME NEWS
Bronx, N. Y.
APR 11 1952

WORDS and MUSIC

By John Briggs

'Elijah' Presented at Carnegie

Dimitri Mitropoulos last evening had the happy idea of presenting Mendelssohn's "Elijah" with the Philharmonic-Symphony and the Westminster Choir at Carnegie Hall.

"Elijah" occupies a special place in the affections of English-speaking concert audiences. What the second part of Goethe's "Faust" is to a German audience, "Elijah" is to an English-speaking one; a work admired, even revered, in other countries, but not cherished in quite the same way elsewhere.

Moreover, there are few great choral works written to an English text. And English does not take kindly to translation. It is a heavily-stressed language rich in compound words. It has not the flexibility and compressibility of Italian, or the light beat of French. Consequently, unless text and music are created together in the first place, accents are almost invariably out of step at some points.

And though "Elijah" is probably performed as often as any choral work in the repertoire, it too often takes the form of a scratch performance by a hard-pressed choirmaster with one eye on next week's anthem and offertory. Consequently last night's well-prepared performance by the Philharmonic was a delight to hear.

Mr. Mitropoulos offered a semi-dramatic "Elijah." The choristers accompanied their prayers, threats and exhortations with suitable gestures. The soloists moved up and down flights of stairs and employed pantomime with their singing. The gestures were more symbolic than literal in the manner of the opera stage, yet they added surprisingly to the effectiveness of the performance.

The soloists were good, on the whole. Desire Ligeti, who sang Elijah, has a big, booming voice and impressive stage bearing.

The faults I had to find with his singing were that he was not always in tune and his English was strongly flavored with a Hungarian accent.

Richard Tucker sang the tenor solos admirably, with vocal suavity and clear diction. Frances Greer's light but pleasant voice was agreeable in the soprano solos, and Martha Lipton no less so in the mezzo-soprano parts. The Westminster Choir's singing was well-balanced and responsive to Mr. Mitropoulos' every gesture. It was a fine performance.

From JOURNAL-AMERICAN
NEW YORK CITY
APR 11 1952

Mitropoulos Stages 'Elijah'

By MILES KASTENDIECK

BY giving Mendelssohn's "Elijah," Mitropoulos brought novelty to the Philharmonic-Symphony's observance of Eastertide in Carnegie Hall last night. It had last been performed by the New York Symphony in 1909.

Choosing to "stage" the work because of its essentially dramatic story he placed the Westminster Choir on an elevated platform framing the orchestra and raised above their heads.

He distributed the soloists on various levels at different points on the stage. He also instructed them all to use appropriate gestures to underline the dramatic content of the text.

What might have been a static account of the work thus took on dynamic qualities other than purely tonal through this manipulation. It was just as well for the sustained character of the performance needed pictorial relief. For all its impressiveness as music, it courted several reservations.

Thanks to splendid singing by the choir and Richard Tucker, the performance held together substantially. Singing the role of Elijah, Desire Ligeti seldom rose to the heights of distinction the part demands. He was expressive enough, but his voice needed to be more sharply focused and his diction better.

Only Tucker achieved distinction in diction. Frances Greer and Martha Lipton sang well but without special communicative power.

The initial drama of the opening measures could have had more impact as the performance progressed. Perhaps a touch more lyricism might have ameliorated the constant dramatic emphasis.

The second half of the work went much better. No doubt repetition today, Sunday, and Wednesday will bring the integration and contrasts required for full realization of the content both of text and of score.

From WORLD-TELEGRAM
New York
APR 11 1952

Music

Something Is Added To 'Elijah'

By LOUIS BIANCOLLI.

One of the season's most gripping performances in or out of the concert hall was that of Mendelssohn's oratorio, "Elijah," by the Philharmonic in Carnegie Hall last night.

Since it was over a century ago that the parent body of the Philharmonic had last run off the choral masterpiece, Dimitri Mitropoulos thought it time to remind subscribers of what they had been missing.

This is magnificent music all the way, powerful, intense, and dramatic, particularly dramatic. So I found myself completely in favor of Mr. Mitropoulos' lapse from accepted practice in staging the work.

Added Visual Impact.

The changes, while not drastic, were very effective. The huge Westminster Choir sat and stood along a higher level than usual, some steel-framed painters' scaffolds having been pressed into service.

At crucial moments, the chorus would rise in sections and fling up its hands or remain seated and bow its heads in prayer. They were always conspicuous above the orchestra, which added to the visual impact of the work.

Instead of standing together in front of the orchestra, the soloists were strategically scattered—back of the orchestra, to the right of it, or, in the case of Elijah himself, on a raised throne-like seat in the foreground to the left.

There was acting, modified, but intense and eloquent, enough to add to the illusion of mounting drama. All four soloists—Frances Greer, Martha Lipton, Richard Tucker, and Desire Ligeti—are to be congratulated on impressively carrying out a unique and gratifying experiment.

A Marvel of Artistry.

The performance was a marvel of artistic dedication, as all of Mr. Mitropoulos' projects are likely to be these days. The four singers applied warmth and variety of color to their lines, and chorus and orchestra sounded as if they were bound in holy wedlock.

It may be that Mr. Mitropoulos has hit on a sure way of bringing the great oratorios back into the working repertory. Getting away from tradition of poker-face singing and stilted ceremony seemed a very sound policy of salvage last night.

Mr. Mitropoulos, you may recall, is the man who has been symphonizing grand opera; he is now dramatizing the oratorios. If this be treason, I'm all in favor of making the most of it.

From HERALD-TRIBUNE
New York, N.Y.
APR 10 1952

Air-Borne Choir on 4 Scaffolds At Philharmonic 'Elijah' Today

With the help of four painter's scaffolds, the New York Philharmonic-Symphony Orchestra and the Westminster Choir will perform Mendelssohn's oratorio, "Elijah," tonight at Carnegie Hall. It will be the first time in 101 years that the orchestra has played the ninety-minute composition in this country, although it did perform the oratorio forty years ago at Montreal, Canada.

The scaffolding became necessary when Dmitri Mitropoulos the Philharmonic's musical director, insisted that the entire chorus of 120 voices be seated above the heads of the orchestra. To accomplish this, a platform in the shape of a half-moon had to be erected against the back and sides of the stage, and the highest set of platforms at Carnegie—the top two risers of an eight-riser set—would reach only across the moon's back.

Confronted with the two horns of this musical dilemma, John Totten, house manager of Carnegie, conferred with his assistant, Timothy McGowan, and the pair remembered the painter's scaffolds. These are steel-framed structures onto which platforms can be fitted at varying levels, in this instance the 5-foot 8-inch level of the risers.

Mr. Mitropoulos will perform the Mendelssohn work in what he called a "stylized dramatic" manner, because he said he considered it a dramatic oratorio and he did not want the chorus and soloists appearing "like pupils coming out front and reciting lessons."

The soloists are Desire Ligeti, bass-baritone; Frances Greer, soprano; Richard Tucker, tenor, and Martha Lipton, mezzo-soprano. Miss Lipton sings various roles, among them that of Jezebel, for which she has chosen "a beautiful black dress." For "the good parts," she said, she had "a little net scarf" to conceal the black.

Both soloists and chorus were instructed by Mr. Mitropoulos at rehearsals to accompany their singing with dramatic gestures. At one point the entire chorus bow their heads in their hands and at other points rise in unison and seat themselves in time with the musical measures. Mr. Mitropoulos said the musical purists will probably call it "sacrilege," but added, "Nobody agrees on anything, either in life, politics or art, so there's no use arguing about it."

EAGLE
Brooklyn, N. Y.
APR 11 1952

Music

by PAUL AFFELDER

Dramatic Performance of 'Elijah' Given Under Mitropoulos' Baton

Felix Mendelssohn's dramatic oratorio, "Elijah," this season's Holy Week offering by the Philharmonic-Symphony, was given a brilliant and dramatic performance under Dimitri Mitropoulos' baton last night at Carnegie Hall. Assisting in the presentation were Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor; Desire Ligeti, baritone, and the Westminster Choir, Dr. John Finley Williamson, director.

Mr. Mitropoulos was obviously aiming for dramatic effect last night—and when he is dramatic he is at his interpretive best. We do not believe that it was necessary for him to go so far as to have soloists and chorus raising their arms, bowing in prayer and making other dramatic gestures. They contributed neither to the visual nor aural effect of this great work. The music is able to speak for itself, and the conductor need make no apologies for his strictly musical treatment of the score, which was more than sufficient to sustain the listener's interest.

Voices from Above

His idea of placing the soloists and chorus on very high risers at the rear of the stage, so that their feet were above the heads of the orchestral players, turned out, however, to be a good one, for their voices reached us with greater clarity and impact. Particularly was this so with the chorus, which we have never heard sing with a more concentrated, well-controlled sound. The orchestra, too, performed with fine precision and tonal wealth.

Of the four soloists, we enjoyed most the pure, expressive singing and clear diction of Mr. Tucker. Mr. Ligeti, singing the part of the prophet Elijah, gave us a strong, impassioned account of the music, though certain passages in the second part of the oratorio gave him some trouble. It may have been that his intensive work in the earlier sections brought some fatigue to his voice. Miss Lipton's tone was rich and deep and her interpretation musicianly. Though she strove nobly, Miss Greer was somewhat miscast as the soprano soloist. The part requires a more sumptuous voice, so that she was obliged to push her tones much of the time. When she didn't, her voice had a most pleasing sound.

In order to fit the work into the normal concert period, Mr. Mitropoulos made a number of cuts in the score. In some respects, this was regrettable, since we were thus prevented from hearing some beautiful passages, both for soloists and chorus. Perhaps it is not fair to quibble over such matters, though, when we were treated to such a vibrant account of this choral masterpiece.

From HERALD-TRIBUNE
New York, N.Y.
APR 11 1952

CONCERT AND RECITAL

By Francis D. Perkins

PHILHARMONIC-SYMPHONY

CARNEGIE HALL

Mendelssohn's oratorio "Elijah," performed by the Philharmonic-Symphony Orchestra and Westminster Choir (Dr. John Finley Williamson, director), Dimitri Mitropoulos conducting. Soloists: Frances Greer, soprano; Martha Lipton, contralto; Richard Tucker, tenor; Desire Ligetti, baritone.

The Philharmonic-Symphony Orchestra and the Westminster Choir gave the first of four performances of Mendelssohn's "Elijah" at Carnegie Hall last night in the closing concert of the Philharmonic's "odd" Thursday series. The visual aspect of the interpretation under the direction of Dmitri Mitropoulos had certain differences from that of a major choral society's performance of a standard masterpiece; the choristers, red-robed instead of clad in conventional evening dress, were grouped in a semi-ellipse about and behind the orchestra instead of in ascending lines behind it; the soloists were placed at either side of the orchestra, high on the left and less high on the right, and both choristers and soloists employed occasional gestures. The most striking of these was the successive raising and outstretching of hands by the sections of the chorus in their opening appeal.

This "stylized dramatic" manner, as Mr. Mitropoulos has described it, did not prove obtrusive or incongruous with the musical and expressive atmosphere of the performance, or indeed, with the music itself. Twelve short sections sections of the score were omitted; in this abridgement, the aim seemed to be to preserve the continuity of the narrative. "Elijah" can probably be called the second best known oratorio in the English-speaking world, but, in the New York concert field, its frequency of performance has fallen off in the last fifteen or twenty years. Rehearing emphasized previous impressions of Mendelssohn's melodic inventiveness and persuasiveness in his masterpiece in this field; of his devotion and sincerity, and of his complete and imposing craftsmanship in his treatment and his combination of vocal solos, choruses and instrumental music. And yet, for one listener at least, the work as a whole did not carry a completeness of conviction of the kind which is conveyed by some of the major scores of the eighteenth and early nineteenth centuries in our current choral repertory, despite the expressive appeal of many of its parts.

With an apparent emphasis upon the dramatic element in "Elijah," the interpretation under Mr. Mitropoulos had an impressive underlying vitality; it had also continuity and momentum. Climaxes, contrasts of mood, volume and hue were strikingly presented; the orchestra played with spirit and vividness of color, but, with an exception or two, maintained a just balance between the instrumental and choral elements of the score. The choristers sang with expressive conviction; the tone was firm, well proportioned and prevalently lucid. With a high degree of color, there was occasional room for more nuance in this regard and at times in volume in the most outspoken passages, but the dominating spirit was laudable, and there was noteworthy delicacy and fineness of shading in softer measures, particularly in the second half.

Désiré Ligotti, as Elijah, sang with sympathetic earnestness and communicative expressive understanding; the quality of tone, at first variable in clarity, gained notably in this regard as the performance advanced. Miss Greer and Miss Lipton, in their solos, gave a sense of musicianship and expressive persuasive; Mr. Tucker, with fluent, clear and appealing tones, gave a similar impression. The standard of enunciation was praiseworthy.

From TIMES
New York, N.Y.
APR 11 1952

MENDELSSOHN OPUS IS PRESENTED HERE

'Elijah,' Dramatic Oratorio, Offered at Carnegie Hall by Philharmonic-Symphony

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA, Dimitri Mitropoulos, conductor. Assisting artists: Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor; Desire Ligeti, bass-baritone, and the Westminster Choir, John Finley Williamson, director. At Carnegie Hall.
Elijah ..... Mendelssohn

By HOWARD TAUBMAN

Mendelssohn's "Elijah" was designed as a dramatic oratorio, and in the performance that he conducted at Carnegie Hall last night Dimitri Mitropoulos took that description to heart. This was not a tame reading; it had pace and tension and impact. It was projected dramatically—not only musically but also visually.

Mr. Mitropoulos has developed a technique, in his performances of operas in concert form, of suggesting the spirit of the action by placement of his musical forces and by encouraging his singers to make appropriate and simple gestures. He used this approach last night.

He had hish chorus seated on a sweeping semi-circle of benches beyond and above the orchestra. The sections of the chorus rose in unison; each member of each division made the same movements of the head and hands. The gestures were not out of place, and the military precision of the movements provided snap.

The soloists were placed on different levels and sections of the stage. Désiré Ligeti as Elijah sat on a throne-like chair to the left of conductor and orchestra. Richard Tucker was far to the right and when he had to sing, he mounted a few steps with grave gait. Frances Greer and Martha Lipton were behind the orchestra on raised seats.

These would seem to be unimportant details beside the musical content of Mendelssohn's oratorio, but they should not be minimized. They added something to the performance. There were moments when the stage had the quality of a painting. Mr. Mitropoulos may occasiontally overdo his careful design of the stage, but he has a sound visual instinct.

As for the music, it is a full-hearted, rewarding score. It does not belong with the monumental choral works such as Bach's B minor Mass and Handel's "The Messiah." But it is not too far away from these sublime heights. There are places where Mendelssohn's musis is sweet and pretty when it should be noble, but there is more dramatic punch to this work than belittlers of Mendelssohn would have you think.

Mr. Mitropoulos directed a performance that conveyed the power and sentiment of subject and music. The men of the Philharmonic played with precision and transparency of tone and with a freshness that was surprising in an orchestra nearing the end of a long season. The young singers of the Westminster Choir were at the top of their bent, and they represent one of the two best choruses in this part of the country.

From EAGLE
Brooklyn, N.Y.
APR 14 1952

Music

by PAUL AFFELDER

Splendid Performance by Philharmonic Chamber Group; 'Dybbuk' at City Center

It was a great day for the cause of chamber music and its protagonists when a group of players from the New York Philharmonic Symphony Orchestra banded together to form the Philharmonic Chamber Ensemble. With the blessing, the guidance, and occcasionally, the musical direction of Dimitri Mitropoulos, these expert musicians have been presenting a series of chamber music concerts at the Y.M. and Y.W.H.A. at 92d St., and Lexington Ave., Manhattan. The third and last of the current series was given on Saturday night, and proved to be a huge success.

Among the advantages of this group are the opportunities it offers many of the relatively obscure — but nonetheless accomplished—players in the orchestra to show what they can do, and the opportunities it offers its audiences to hear a wide variety of chamber works—many of them seldom performed—for an infinite variety of instrumental combinations. We got the impression on Saturday evening that all this variety was helping to make this wonderful—but often elusive—form of musical expression more entertaining for quite a number of skeptics in the audience.

free-flowing, but never metronomic style.

The response from the large audience was enthusiastic throughout the evening, but it assumed the proportions of a thundering ovation after the octet, despite the fact that this composition lasted for nearly an hour.

We sincerely hope that this splendid new organization will receive enough encouragement to continue its fine work next season. It is too good not to last.

From APR 18 1952
POST
New York, N. Y.

By HENRY BECKETT

Conductor, soloist and players of the orchestra worked themselves into climactic fury last night over the score of Liszt's Concerto No. 1, in E Flat, thus bringing to a brilliant close the Thursday programs of the Philharmonic-Symphony season.

Dimitri Mitropoulos was the conductor and the pianist was the same Artur Rubinstein who has been soloist with American orchestras, off and on, ever since his debut with the Philadelphia Orchestra 46 years ago.

In Carnegie Hall last night he also was the soloist in Karol Szymanowski's "Symphonie Concertante." The score was dedicated to Rubinstein and at Cleveland, in 1933, he gave it the first American hearing, with Artur Rodinski conducting. Only a player of his assurance and audacity could properly handle the half-barbaric folk themes of this composition and the grandiose rhythms of Liszt.

The program began with Handel's Concerto for Organ and Orchestra, No. 3, in G Minor, Opus 4, which was composed about 200 years before the Szymanowski work, but is far more civilized. In this spacious showpiece the organist was Edouard Nes-Berger, a musician of taste and devotion and a worthy disciple of Dr. Albert Schweitzer.

By far the greatest music on the program was the Brahms Third Symphony. The conductor seemed bent on emphasizing impassioned passages, so that unity and coherence were lost to a degree. It is true that Brahms for a while was accompanist to the Hungarian violinist, Remenyi, and he was influenced by the rhapsodic strains of the gypsy, but he was classicst as well as romanticist, and it is the structure of his symphonies which makes them unique.

From WORLD-TELEGRAM
New York, N.Y.
APR 18 1952

Music

A Hero's Welcome For Artur Rubinstein

By LOUIS BIANCOLLI.

Hero of last night's Philharmonic concert in Carnegie Hall was Artur Rubinstein. There was a hero's welcome and a hero's ovation, and in between a heroic performance.

Two heroic performances, in fact. No sooner had the titan of the keys polished off Szymanowski's Concertante with orchestra than he returned to apply his dazzling powers to Liszt's E flat Major Concerto.

The playing was what Mr. Rubinstein has taught us to expect from him. It had a diamond-like glitter where the music asked for it. It had inexhaustible strength and infinite reserves of technic. And it had a vein of poetry that seemed to stretch back to Liszt, and beyond Liszt to Chopin.

Frankly, I am no partisan of Szymanowski's Symphonie Concertante. It sounds big, it keeps everybody busy, and every once in a while it promises something out of this world—only to go back on its word. It is a substitute for great music.

However, Mr. Rubinstein plunged into this musical whirl with superb zest, and so did Dimitri Mitropoulos and the orchestra. The performance gathered terrific momentum. There was a perfect carnival of energy. In the end it was the performance, not the music, that remained in the memory.

Quite different was the Liszt concerto. Not that Liszt wasn't a showman, a keyboard charmer second to none. But he was a creative genius, too, and a wizard with the keys.

Mr. Rubinstein caught the personality of the man and his music, superimposed his own, and the result was one of the most exciting readings of the season. One departed with both them music and the performance ringing in the ear.

Earlier in the evening, Mr. Mitropoulos introduced a two-century old score into the Philharmonic repertory—the G minor concerto for organ and orchestra by Handel. Edouard Nies-Berger was the admirable soloist in this strangely neglected music. The contrasts were possibly too weighty and off balance to give Mr. Nies-Berger lyric right of way.

As main symphonic entry, Mr. Mitropoulos gave a stirring reading of Brahms' Third Symphony. It was epic in breadth without ever being pompous or inflated. One sensed Brahms' warm humanity in every phrase—a concern for the little things that allowed the big things to take care of themselves.

From TIMES
New York, N.Y.
APR 18 1952

RUBINSTEIN SOLOIST FOR PHILHARMONIC

Pianist Heard in Szymanowski and Liszt Numbers—Work by Handel on Program

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA, Dimitri Mitropoulos, conductor. Assisting artists, Artur Rubinstein, pianist; Edouard Nies-Berger, organist. At Carnegie Hall.
Concerto for Organ and Orchestra, Op. 4, No. 3, in G minor ..... Handel
Symphony No. 3, in F ..... Brahms
Symphonie Concertante for Piano and Orchestra, Op. 60 ..... Szymanowski
Concerto for Piano and Orchestra, No. 4, in E flat ..... Liszt

By HOWARD TAUBMAN

The New York Philharmonic-Symphony Orchestra began the final week of its 110th season at Carnegie Hall last night, and it had the protean Artur Rubinstein as soloist in two works. This surely must have sent the audience home content, thinking not only of vacation plans but perhaps also of the need to sign and deliver the renewal notice for next season's subscription.

Mr. Mitropoulos arranged a program that compressed a wealth of fine music, some of it familiar and some relatively unhackneyed and provocative, into the less than two hours between the beginning and end of the concert. The Handel concerto, not exactly a novelty although it had its first performance by this society, was a little different. There were the sturdy vigor and spirituality of Brahms. There was the still fresh voice of Szymanowski, who died fifteen years ago. And there was the sure-fire bravura of Liszt.

Mr. Rubinstein's work in the Szymanowski and Liszt were enkindling enough to give any concert a lift. Szymanowski's Symphonie Concertante, completed in 1932 and dedicated to Mr. Rubinstein, is in a sinewy, rugged folk vein, and it calls on the piano for both weight and crispness, for both rhythmic elasticity and massed tonal effects. The composer knew the capacities of his dedicatee, and Mr. Rubinstein, playing this music with devoted affection, gave it a brilliant interpretation.

At the end, when the music sounds like a horde of drunken peasants, it has been suggested that the composer had in mind one tipsy peasant, but he must have been a whale of a fellow—Mr. Rubinstein rose from his seat to smite the keys. And what came out was not merely a big noise, but music.

This kind of score is right up Mr. Mitropoulos' alley, and he led the orchestra in a vivid reading that was a perfect complement for Mr. Rubinstein's work. In the Liszt concerto there was more of the same on the part of soloist and orchestra. Mr. Rubinstein does not look down his nose at this piece, which has wide popularity, to cast suspicion upon it in exalted esthetic circles. He played the music with savor, sticking to Liszt's ideas, and what emerged was musically honest as well as exhilarating.

The Handel concerto was done with taste and restraint by a reduced ensemble of strings and by the accomplished Mr. Nies-Berger at the organ, John Corigliano, concertmaster, and Laszlo Vargas, solo 'cellist, contributed agreeable solo passages.

Since the intention is to bid conductor and orchestra a pleasant holiday without too much of a final unkind thrust, let there be only a sorrowful mention that the Brahms symphony was not so clear and consistent in design as it might have been. Perhaps Mr. Mitropoulos was trying too hard. Let's look ahead to the orchestra's 111th season.

From HERALD-TRIBUNE
New York, N.Y.
APR 14 1952

Chamber Ensemble

The Philharmonic Chamber Ensemble, enlisting the services of members of the New York Philharmonic Symphony Orchestra, presented its third concert of the season Saturday night at the Kaufmann Auditorium of the Y.M.H.A. The program, long and diversified, listed two works for a choir of five brasses, Johann Pezel's Suite No. 4, from "Hora Decima" and Gabrieli's "Canzona per Sonare"; Beethoven's String Trio, Op. 9, No. 3, Albert Roussel's Trio for flute, viola and cello, and Schubert's Octet in F major, this last under the direction of Dimitri Mitropoulos.

By all odds, the finest playing of the evening came at the beginning of the program, and, indeed, the brass instrumentalists involved performed as brilliantly, accurately and heartily as any similar ensemble known to this reporter. The contrapuntal and harmonic elegances of the Pezel and the miraculous invention of the Gabrielli (whose melody resembles a modern Shaker tune), were sewn into a musical fabric amply smooth in sonority and perfectly matched in tone. It was, in sum, music-making of the rarest kind.

Elsewhere, the renditions of the Philharmonic men failed to ignite as the Pezel had done. The Beethoven was tendered a standard reading which failed to achieve the ultimate in chamber ensemble refinement. And the Roussel, a delicate and elfin work as gentle to the ear as mist to the face, was improperly balanced in the matter of instrumental weight. As a result, one heard the music as a flute sonata with string accompaniment rather than as a trio in which each participant lent assistance to the effect of the whole.

About the Schubert Octet there is little to be said. It is a grand piece but overlong, and Mr. Mitropoulos provided a highly individual and energetic interpretation. As a virtuoso of dramatic contrast, the conductor often demanded accents and emphases at the expense of a rounded melodic line, but the amenities of eloquence and chamber music grace were very much in evidence.

J. S. H.

From EAGLE
Brooklyn, N.Y.
APR 18 1952

Music

by. PAUL AFFELDER

Philharmonic Begins Final Week; Rubinstein Brilliant as Piano Soloist

Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra began the final week of their current season last night at Carnegie Hall, and treated us to a diverting program. In this they were brilliantly aided by the principal soloist of the evening—the pianist, Artur Rubinstein.

But there were other soloists, too, for the concert opened with the Handel Organ Concerto No. 3 in G Minor, Op. 4, performed by the orchestra for the first time on this occasion. Edouard Nies-Berger, the Philharmonic's regular organist, was the soloist, playing in a simple, straightforward fashion. Calling this an organ concerto, however, is not altogether correct; since its two slow movements are concerned more with solos and duets by the concertmaster and first 'cellist, supported by the organ and string orchestra, it resembles more a concerto grosso. The two expert string soloists were John Corigliano, violinist, and Laszlo Varga, 'cellist.

At Opening and Closing

If you will examine the opening and closing programs of the nation's larger symphony orchestras, you will find that Brahms figures prominently on many of them. Such was the case last night, when Mr. Mitropoulos offered that master's third symphony. His was a sane reading, marked more by rhythmic incisiveness than by broad, lyric grace. We would have liked it better had the conductor allowed the lovely cello theme in the third movement to soar instead of holding it down, and we would also have appreciated a more even-flowing finale, with a deeper air of mystery and as the result of a firmer beat, more precise playing. On the whole, however, it was a clear, valid performance, one of Mr. Mitropoulos' more effective efforts with a standard symphonic work.

Two Concerti

Mr. Rubinstein, a man who can combine virtuosity with tonal warmth in a manner that few pianists can equal, chose to bring us two concerti instead of one. We are grateful to him for playing the unfamiliar but highly rewarding Symphonie Concertante for Piano and Orchestra, Op. 60, by the late Polish composer and pianist, Karol Szymanowski. Written in the customary three movements, it is a work which abounds in colorful folk-like melodies, haunting harmonic combinations and brilliant orchestral and pianistic effects, with the piano part closely integrated with that for the orchestra. We cannot imagine a more glowing or fiery interpretation, either.

Then, after only a few moments' rest, Mr. Rubinstein returned to give a dashing and glittering performace of the more popular E Flat Major Concerto of Franz Liszt. In both works he was admirably supported by Mr. Mitropoulos and the orchestra, who shared in the ovation at the concert's conclusion.

From HERALD-TRIBUNE
New York, N.Y.
APR 18 1952

CONCERT A

By Francis D. Perkins

PHILHARMONIC-SYMPHONY
CARNEGIE HALL

Last concert of the Thursday evening series, Dimitri Mitropoulos, conducting; soloist, Artur Rubinstein, pianist. The program:
Concerto for Organ and Orchestra, No. 3 in G minor, Op. 4 ..... Handel
Organist, Edouard Nies-Berger; first performance by this orchestra
Symphony No. 3 in F major, Op. 90 .. Brahms
Symphonie Concertante for Piano and Orchestra, Op. 60 ..... Szymanowski
Concerto for Piano and Orchestra, No. 1 in E flat major ..... Liszt

Artur Rubinstein, prefacing Liszt's piano concerto in E flat with a Symphonie Concertante for piano and orchestra by Karol Szymanowski, was the soloist with the Philharmonic-Symphony Orchestra yesterday for its last evening concert of the season at Carnegie Hall. Dimitri Mitropoulos opened his program with a 200-year-old work which had not previously figured in the Philharmonic repertory, Handel's third organ concerto, in G minor, and the third symphony of Brahms.

The Syzmanowski work, with Mr. Rubinstein as the soloist, was last played by this orchestra in December, 1943, in a Polish program conducted by Artur Rodzinski. While the piano part is not always in the musical foreground, the pianist is called upon for ample virtuosity in music which has much rhythmic vigor and considerable national flavor. With its suggestions of Polish tunes and dances, the atmosphere sometimes has a certain cosmopolitanism, with what seems a French influence in the lyric episode which separate the work's spirited first and third sections. One drawback is a rather episodic structure, so that the effect of rising rhythmic tension is often interrupted by a new beginning.

Mr. Rubinstein, who gave a notable performance of this work with a sympathetically cooperative orchestra, was also in admirable technical form for the Liszt concerto, which, with some obvious and some rather outdated measures, still persuasively projects the composer's particular kind of romanticism, with eloquence as well as with occasional grandiosity. The interpretation combined deftness with clarity of detail, delicacy and imposing sonority. There seemed to be occasional unevenness in its imaginative communication, but the usual impression was one of expressive conviction, and the work gave this series a duly imposing close.

Edouard Nies-Berger, the Philharmonic's organist, played with skill and musicianship in the well proportioned performance of the Handel concerto. The performance of the Brahms symphony, rather temperate in the first movement, gained expressive warmth later on; the pace seemed unusually deliberate in the allegretto and had a surplus of nuances in the finale, but here there was a convincing realization of the movement's emotional resources.

JOURNAL-AMERICAN
NEW YORK CITY
APR 18 1952

Mitropoulos At Carnegie

By MILES KASTENDIECK

MITROPOULOS began the final weekend of the Philharmonic-Symphony season with a stimulating concert in Carnegie Hall last night. Part of the stimulation was derived from the excellent playing of the orchestra under his direction; part came from the pianistic wizardry of Artur Rubinstein, the piano soloist.

Mitropoulos dominated the first half of the program offering Handel's Third Organ Concerto and Brahm's Third Symphony. Rubinstein dominated the second half playing Szymanowski's Symphonie Concertante, Oups 60, No. 4 and Liszt's E Flat Piano Concerto. Both were in top form.

Of special interest was the society's first performance of the Handel organ concerto, wonderful music which has been too much neglected. Edouard Nies-Berger played the organ part, disclosing his artistic integrity in the registration and appreciation for the beauty of the work. The performance, however, tended to relegate the organ to secondary position.

Mitropoulos' way with Brahms was both individual and unorthodox. A relaxed yet controlled interpretation accented different aspects of the score. Even though the final movement sounded mannered in its deliberate pacing, the performance on the whole was an exciting one.

The virtuosity of Szymanowski found natural outlet in Rubinstein's performance, but the piece is an empty affair. His playing of Liszt, however, found him in a recreative mood. With his inimitable touch and his romantic spirit he restored musical values frequently lost in virtuoso display. Mitropoulos responded whole-heartedly to this work so that the performance was exhilarating.

TIMES
New York, N.Y.
APR 20 1952

ORCHESTRA SUBSCRIBER

He Helps Philharmonic Condition Its Programs

By HOWARD TAUBMAN

SINCE the New York Philharmonic-Symphony Orchestra concludes its 110th season this afternoon, the presumption is that it is here to stay. It may be guessed that over the years, from the modest first concert in 1842 through the more than 100 concerts of its 1950-52 season, the orchestra has given pleasure and satisfaction to thousands of patrons. But the chances are equally good that there was some grumbling after the initial concert as there may be after the 5,071st today.

If there were no complaints in any of the long seasons the orchestra undertakes these days, it would be a miracle. Consider the occasions for discontent. Not counting other commitments, the orchestra has played ninety-eight subscription concerts at Carnegie Hall this year. The subscribers have represented about 65 per cent of the audiences at these concerts. Thus 65 per cent of the patrons at the subscription concerts were in a position to second-guess Dimitri Mitropoulos, the musical director, and the guest conductors on their programs and possibly their performances. After all, these patrons had paid for their tickets in advance and had reason to expect music they liked.

Different Tastes

The difficulties arise when the differing tastes of so many people have to be taken into account. A venerable organization like the Philharmonic has patrons who have been subscribers for decades. Some old subscribers die, and new ones come in. Have the old who remain and the new the same attitudes toward programs?

There is no certain way of telling except by polling every subscriber. Short of that, the Philharmonic must assume that a subscriber who renews is not too unhappy. And if, as has happened this season, there is an upswing in the sale of tickets for single concerts, management and conductors are entitled to feel that programs have been attractive to the majority of customers.

It is no secret that the contented customer seldom writes to express his approval. The one who is irritated is more likely to sound off. And the Philharmonic receives its share of indignant reactions. A few may be annoyed by the recurrence of the standard works of the repertoire; many more do not like the rising percentage of contemporary pieces that Mr. Mitropoulos has introduced.

Mr. Mitropoulos has affirmed, again and again, that it is his duty to program new music. Some months ago he met with a committee of Philharmonic patrons and agreed upon a formula with them. The orchestra has principal subscription series of fourteen concerts each—one is known as the odd series and the other as the even. Mr. Mitropoulos promised to alternate safe programs of established works with programs containing newer pieces in each series. Thus conservative subscribers would have to contend with difficult contemporary works only on alternate weeks.

Not every subscriber set his seal to this arrangement, which left those with resentments free to express them. And some have. Mr. Mitropoulos is painstaking about examining the complaints, and he spends many hours writing personal replies.

In any case, his concern with the problem does him credit, and his devotion to his principles that the new as well as the old must be heard on Philharmonic programs is altogether admirable.

Fundamental Problem

The problem, of course, goes deeper than Mr. Mitropoulos' effort to placate a few disaffected subscribers. It is fundamental, and it involves every musical organization in the country that rests on a foundation of a subscription audience. The compatibility or incompatibility of such an audience with a vigorous, adventurous, artistic policy has always been a prime consideration in the making of programs. No manager or conductor in his right senses can ignore the predilections of the majority of this audience, for without it the musical organization might not be able to exist at all.

With the costs of maintaining an orchestra as high as they are today and with the absence of multimillionaires willing to underwrite whopping deficits, a musical institution must rely more heavily than ever on its subscribers. A glance at the figures for the past seven seasons reveals how large a part the subscription list plays in the Philharmonic's affairs.

In the season of 1945-46 the subscribers were 65 3/5 per cent of the total audience; in 1946-47, 73 per cent; in 1947-48, 77 1/5 per cent; in 1948-49, 74 2/5 per cent; in 1949-50, 71 3/4 per cent; in 1950-51, 69 2/5 per cent; in 1951-52, with the figures not finally fixed, about 65 per cent.

The variations have probably had less to do with musical provenance than with the state of the individual's personal exchequer. When money is easier, taxes lower and costs of living more manageable, people are more likely to consider spending a sizable sum on a subscription. Despite the rise and fall of the number of subscribers, the total has not fallen below 65 per cent in seven seasons.

The income derived from subscribers thus represents a basic guarantee for the orchestra's existence. If there were no subscribers, the orchestra might very well be in an uncertain position with every week's concerts. Such a situation would make it impossible to sign contracts with players, soloists and conductors. Planning of any kind would be haphazard. There is no doubt that the durability of institutions like the Philharmonic and the Metropolitan Opera depends on their faithful subscribers.

As the financing of major musical organizations goes today, not even their reliable subscription lists are assurances of solvency. There must be additional income in large quantities. Some of it comes from broadcasting rights and recording royalties. Some comes from gifts. And nearly always there must be public appeals for funds to meet deficits.

It all boils down to this: An organization like the Philharmonic must consider the rights and wishes of its subscribers. It must, in any case, reflect the best music of the western heritage on its programs. But it must also fulfill its obligations to the living composer. A new generation of subscribers that can take today's music in its stride may come along. By then there may be even newer—and possibly more difficult music—to absorb, and the new generation of subscribers turned old may want today's music, which by then will be old. The coming generation's Mitropoulos may have his troubles. The likelihood is that there will always be an uneasy truce, if not a struggle, as long as there are old subscribers and new composers.

HERALD-TRIBUNE
New York, N.Y.
APR 20 1952

Philharmonic: Beethoven Wins

By FRANCIS D. PERKINS

Beethoven and Brahms head the list of composers who were most often represented in the programs of the Philharmonic-Symphony Society's 110th season, which closes this afternoon in Carnegie Hall. This is not surprising, and the figures for the other leaders indicate no significant changes of policy so far as composers are concerned. The number of performances of American music and of music by contemporary composers fell off moderately, but this is probably a matter of seasonal fluctuation rather than a suggestion of a trend, resulting from the devotion of seven entire programs to two major works of the past, Monteverdi's "Orfeo" and Mendelssohn's "Elijah."

According to this department's summary of the society's official figures, thirteen works of Beethoven were played thirty-four times in the 100 concerts given for adult audiences in Carnegie Hall. Brahms, who had fewer works but more performances than Beethoven in the 1950-'51 programs, finished second with ten works given twenty-seven times. Seven works of Mozart were offered sixteen times, five by Mendelssohn and three by Franck twelve times each. Bach, Tchaikovsky, Haydn, Schumann, Rossini, Weber, Debussy, Monteverdi and Stravinsky (the only contemporary composer who scored more than five performances) follow. In all, these concerts offered 141 works or excerpts by sixty-nine composers (not counting those who figured only as arrangers) as compared with 148 works by fifty-eight composers last season.

Numbers of performances, however, may not give a true idea of the amount of each composer's share in the season's repertory, since a Mozart overture, say of ten minutes' extent, and "Elijah," taking about ninety minutes with Mr. Mitropoulos' cuts, count equally in such a list. An attempt, depending upon memory and some guesswork, to give an approximate idea of the time allotted the five leading composers in approximately 150 hours of playing time gives Beethoven nearly twenty hours and Brahms over nineteen and a half. The four performances of "Elijah" bring Mendelssohn up to third place with nine hours and fifteen minutes; Tchaikovsky to fourth place with seven and three-quarters hours, and Mozart to fifth place with six and a quarter hours. That is, Beethoven and Brahms shared more than one-quarter (twenty-six per cent) of the total playing time, which is a striking indication of these masters' importance and continuing popularity in our senior orchestra's programs.

Ten American composers, one more than in 1950-'51, were represented by ten works, the same figure as before, but the number of performances, twenty, was under last season's total by ten. As for contemporary composers, the season's total is twenty-three, represented by sixty performances of twenty-five works. This is 18 per cent of the total; last season's percentage was twenty. In this figuring, naturalized composers established in their field are not included among American composers; the contemporary label is here applied to composers born after 1880 and also to Arnold Schoenberg, whose contemporary significance is indisputable.

Among the American works played by the Philharmonic this season, six were played for the first time in New York; two, also heard here for the first time as concert music, were suites from ballets previously staged here; only two had been heard before on the local concert stage. We need more repetitions of deserving works which have been played here before if we are to have a more or less regularly performed American symphonic repertory.

Counting the fourteen concerts of last summer's Edinburgh Festival, the orchestra will have given 128 concerts when it and Artur Rubinstein play the last measures of Tchaikovsky's piano concerto in B flat minor today. With the two Young People's series and the two members' concerts, the home season's total is 110, plus four concerts out of town since mid-October. Dimitri Mitropoulos conducted for seventeen of the regular season's twenty-eight weeks; four other conductors and Igor Buketoff, for the junior series, complete the list of directors. Artistically, the Philharmonic fares much better under one regular musical director and a few other conductors than in certain past seasons, when platoons of leaders shared its podium.

COMPLETE NEW YORK STATE SERVICE
ALBANY KNICKERBOCKER NEWS
Monday, April 21, 1952

Mitropoulos and His Magic Hands

Philharmonic Gives Troy a Night of Note

Dimitri Mitropoulos had a great orchestra at his fingertips and an audience of thousands at his feet Saturday night in RPI Field House.

The Greek-born conductor truly gave Troy a Golden Age of music; a Golden Age even though it lasted only an evening.

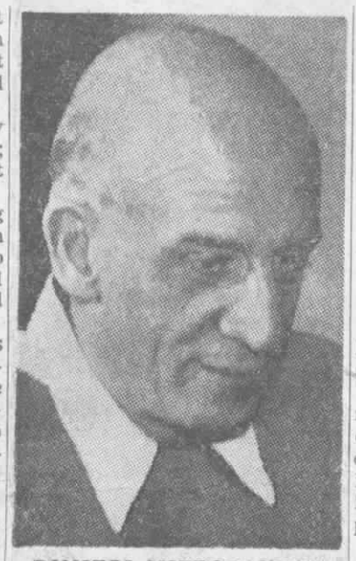
"I hope you write a glowing account," said an acquaintance in the audience, who has been so kind as to read these occasional reports on musical affairs and such.

It should be easy, for in its program the New York Philharmonic Orchestra set hearts afire and left a glow that persists today. Yet it is not easy. For who is the reporter who can translate the luxurious sonorities of a Cesar Franck Symphony, played by a hundred great musicians, inspired by a great conductor, into a printed page?

The Franck D Minor Symphony is a familiar one, particularly in its second movement theme. For those who insist on adjectives to describe how Mr. Mitropoulos interpreted it, let's use "rich" and say no more. We would use "unfortunate" to describe those who did not hear it.

Mr. Mitropoulos opened the program with the Milhaud scoring of a Prelude and Allegro by the 18th Century French composer, Francois Couperin. It was for many of the audience an introduction to both the conductor and the orchestra—an introduction to their living music, at least, in contrast to recordings or radio concerts.

And as the program proceeded brilliantly through the Franck Symphony to the works of composers of today, Kodaly and Stravinsky, there were few who failed to compare the orchestra and its conductor to the Boston Symphony and its conductors, more familiar through Tanglewood and recent Troy concerts.



DIMITRI MITROPOULOS
Great Music and 'Body English'

No one was ready to sell the Boston down the river, but more than one said, as has been said before:

"The Philharmonic is the greater."

The Kodaly work played Saturday night was a dance group, "Dances from Galanta," at times mellow, at times spirited, but always entrancing. Galanta is a small Hungarian town with a gypsy flavor, the program notes revealed.

And from the Stravinsky works the orchestra presented a suite from Petrouchka.

Sometimes a certain knowledgeable friend is quoted in these reports. Knowledgeable Friend on this occasion had no complaint about the way the Stravinsky was played, but—rather complained that it was presented at all. Referring to the fact the music was written for a ballet, he intoned:

"Stravinsky is visual and not aural."

Which only goes to prove knowledgeable friends should sometimes be likewise.

More to our liking was a comment on Mr. Mitropoulos method of conducting, feet planted firmly on podium, but with great fluidity in his body movements that had him fairly dancing at certain proper times.

This comment came from a friend not knowledgeable at all, but with a wealth of wisdom. This friend had had the incomparable advantage of spending his formative years loitering about poolrooms.

Saturday night, after hearing Mr. Mitropoulous bring from the orchestra such a wealth of music as he had never before heard, and after watching the conductor "play" that orchestra as a single instrument and after observing with close attention how the conductor used head and heart and hands, shoulders, fingers, elbows and torso to bring from the orchestra the music he sought, this friend said—admiringly and sincerely, he said:

"Boy, does he put body English on 'em."

And, so help us, Mr. Mitropoulous really did. (D. LaF.)

STATE SERVICE
SCHENECTADY GAZETTE
Monday, April 21, 1952

Mitropoulos and Orchestra Receive Ovation at Troy

By D. E. RITZ

Dimitri Mitropoulos conducted the Philharmonic-Symphony Orchestra of New York in a program of Couperin-Milhaud, Cesar Franck, Kodaly and Stravinsky at RPI Field House in Troy Saturday night.

* * *

THE CONCERT, the first ever presented by the organization in the field house, was a success and the ovations which conductor and orchestra received were well-merited.

For the reviewer it was a first hearing of Mitropoulos' conducting and a more dynamic experience could not be imagined. He combines great personal magnetism with musical intelligence and obtains results from an orchestra that are amazing. His programming is a delight with its happy balance between the old and the new.

The Cesar Franck symphony, one of the best in symphonic literature, achieved richness and fullness of sonority with an emotional significance that was most stirring.

* * *

DARIUS MILHAUD'S arrangement of a Prelude and Allegro from Couperin's "Sonade en Quatuor" known as "La Sultane" combined the modern writing idiom with the spirit of the age of Couperin and provided glorious music making.

The last half of the program included Kodaly's "Dances from Galanta" with their gypsy airs and rhythms and their music in "the old Hungarian tradition." That the orchestra musicians delighted in its interpretation was evident throughout. The "Russian Dance," "Chez Petrouchka" and "Popular Festival of Carnival Week" from Stravinsky's "Petrouchka" completed the program.

An encore, Rossini's "Overture to Semiramide," restored instruments to their normal tone colors and proved an excellent closing.

From WORLD-TELEGRAM
New York, N.Y.
APR 21 1952

Music

Artur Rubinstein In Philharmonic

By LOUIS BIANCOLLI

With Artur Rubinstein as soloist in Tschaikowsky's Piano Concerto, the Philharmonic signed off for the season in Carnegie Hall yesterday afternoon.

Mr. Rubinstein continued in the vein adopted at last Thursday's concert, which featured Liszt's E-Flat Major Concerto. The keynote was brilliance. The style was spacious, and a sense of high adventure was in every phrase.

End of Season.

It was good to find this concerto marking off the finale of another memorable Philharmonic season. It is the perfect farewell salute, and—when played as it was yesterday—works everybody up to a fever pitch of excitement.

Dimitri Mitropoulos, who conducted, had every reason to feel gratified about the season that was closing. The quota of novelties presented was high and the innovations in the way of opera and oratorio made good news and better art.

It was a season of lofty ideals reflected in both the repertory and the playing. New York has every season to be proud of its name symphony and proud of the man who conducts it.

Podium Master.

During the intermission, I heard Jim Fassett interviewing personnel manager Maurice Van Praag, who is now retiring. Said Mr. Van Praag, who has known them all—from the masters to the mediocrities:

"This man Mitropoulos is one conductor who always makes you feel it is a privilege and an honor for him to be on the podium."

To which I might add it is a privilege and an honor to hear him conduct. Good work and good luck, maestro!

TIMES
New York, N.Y.
APR 20 1952

WORLD OF MUS

By ROSS PARMENTER

RESUME: It was a week of major choral performances. Mendelssohn's "Elijah" as done by the New York: Philharmonic-Symphony and the Westminster Choir, under Dimitri Mitropoulos, had "pace, tension and impact" . . .

COMPLETE NEW YORK STATE SERVICE
JAMESTOWN POST JOURNAL
Wednesday, April 23, 1952

Mitropoulos Scheduled At Chautauqua, July 19

One of the major musical events of Chautauqua's approaching season will be the appearance of Dimitri Mitropoulos, Saturday evening, July 19, when he will appear as soloist with the Chautauqua Symphony Orchestra in a piano concerto. Franco Autori, associate conductor of the New York Philharmonic Orchestra, will conduct. It is expected that Mr. Mitropoulos will be at Chautauqua several days during this period.

Mr. Mitropoulos, who is musical director of the Philharmonic-Symphony Society of New York, is Greek by birth, American by adoption. A brilliant European reputation preceded his American debut in 1936 with the Boston Symphony. Since then, he has been an outstanding personality in the musical life of this country.

In August, 1951, Mitropoulos conducted a series of concerts with the Philharmonic-Symphony at the Edinburgh Festival, sharing the podium with Bruno Walter. These concerts marked the first appearances of an American orchestra at that international event.

Although conducting has become the true metier of this gifted musician, Mitropoulos is a composer of rare talent and a virtuoso pianist. He is known as both a great interpreter of the classics and as a highly persuasive champion of the composers of his day.

TIMES
New York, N.Y.
APR 11 1952

MENDELSSOHN OPUS IS PRESENTED HERE

'Elijah,' Dramatic Oratorio, Offered at Carnegie Hall by Philharmonic-Symphony

NEW YORK PHILHARMONIC - SYMPHONY ORCHESTRA. Dimitri Mitropoulos, conductor. Assisting artists: Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor; Desire Ligeti, bass-baritone, and the Westminster Choir, John Finley Williamson, director. At Carnegie Hall.
Elijah ..... Mendelssohn

By HOWARD TAUBMAN

Mendelssohn's "Elijah" was designed as a dramatic oratorio, and in the performance that he conducted at Carnegie Hall last night Dimitri Mitropoulos took that description to heart. This was not a tame reading; it had pace and tension and impact. It was projected dramatically—not only musically but also visually.

Mr. Mitropoulos has developed a technique, in his performances of operas in concert form, of suggesting the spirit of the action by placement of his musical forces and by encouraging his singers to make appropriate and simple gestures. He used this approach last night.

He had hish chorus seated on a sweeping semi-circle of benches beyond and above the orchestra. The sections of the chorus rose in unison; each member of each division made the same movements of the head and hands. The gestures were not out of place, and the military precision of the movements provided snap.

EAGLE
Brooklyn, N. Y.
APR 14 1952

Mu

Splendid Performanc

Chamber Group; 'Dy

It was a great day for the c protagonists when a group of pla harmonic Symphony Orchestra Philharmonic Chamber Ensemble ance, and occcasionally, the musical direction of Dimitri Mitropoulos, these expert musicians have been presenting a series of chamber music concerts at the Y.M. and Y.W.H.A. at 92d St., and Lexington Ave., Manhattan. The third and last of the current series was given on Saturday night, and proved to be a huge success.

Among the advantages of this group are the opportunities it offers many of the relatively obscure — but nonetheless accomplished—players in the orchestra to show what they can do, and the opportunities it offers its audiences to hear a wide variety of chamber works—many of them seldom performed—for an infinite variety of instrumental combinations. We got the impression on Saturday evening that all this variety was helping to make this wonderful—but often elusive—form of musical expression more entertaining for quite a number of skeptics in the audience.

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulis conducting, April 10, E.—Mendelssohn's Elijah was presented with the assistance of the Westminster Choir (John Finley Williamson, director) and soloists Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor, and Desiré Ligeti, bass-baritone.

Not only in the musical reading but in the visual presentation, the work was given a semi-theatrical appearance. Surrounding the orchestra were scaffolds on which the chorus, clad in red robes, was placed in a half-circle. The singing was accompanied by gestures of grief, pleading and praying, in accordance with the text. The soloists were seated on elevated platforms on both sides of the proscenium and behind the orchestra. This reminded one a bit of the medieval mystery play, a device quite effective and appealing to the eye.

However, the procedure seemed to stress the more superficial effects of the work, and a straightforward reading would have done more justice to the composition. Mendelssohn's music draws its greatest impact from its melodic flow, the romantic feeling and the craftsmanship with which the composer builds his choral ensembles and vocal numbers.

The chorus sang admirably, with great discipline, tonal beauty and dramatic impact. The orchestra, often too loud, played with sweep and plasticity. Of the soloists, Richard Tucker enchanted the listeners with his magnificent voice, as did Martha Lipton, whose rendition had real dramatic power. Frances Greer also sang with taste and vocal impressiveness. Desiré Ligeti, in the title part, was vocally not an ideal representative. The voice seemed too light and not dark enough, so that in the arias Lord God of Abraham and It Is Enough, the dramatic impact was not fully realized. There also were definite faults in pitch at times, especially in the beginning, though his whole interpretation grew in power during the evening. H. W. L.

April 17, E.—The last week of the Philharmonic-Symphony's season opened with Artur Rubinstein as soloist in a rarely heard work dedicated to this pianist, Karol Szymanowski's Symphonie Concertante for piano and orchestra, No. 4, op. 60. The score is neo-romantic, the harmonic shadings and the orchestration being its main attractions. It gives the piano only second plac the orchestra to dominate. E a "personality" like Mr. Rubinstein at the keyboard, the solo contribution gained in impact and importance. As his second offering he played Liszt's Concerto in E flat, often called hackneyed; but in this artist's interpretation new light was shed on the familiar score and it became an exciting and provocative pianistic experience. A long ovation rewarded the soloist.

The concert opened with the first performance by the Society of Handel's Concerto in G minor for organ and orchestra, No. 3. Edouard Nies-Berger was the sensitive soloist, and the classic splendor of the work was realized with greatest impressiveness by the organist and the nobly playing orchestra.

Brahms' Symphony No. 3 completed the list. Inclined to dramatize and accentuate music in general, Mr. Mitropoulos in this reviewer's opinion went too far. It is, after all, not necessary to alter tempi clearly indicated by the composer, for a change of this kind endangers the character of the symphony, as when the Allegro became a leisurely Andante. Still, there were some interesting nuances in the reading, and it was warmly received. H. W. L.

Opera Again . . .

IN THIS ISSUE our Henry Marx pays well deserved tribute to Dimitri Mitropoulos, who has enriched the American operatic repertoire by giving excellent concert versions of works that are new or have never become standard repertory in opera theatre, like the Monteverdi "Orfeo." Perhaps one might wonder why a magazine like MUSIC NEWS continues to give space to such problems as pertain to opera, when opera can scarcely be considered a vital force in this country. The fact is that there are hundreds of tendencies in this country which all have as their goal the establishment of some form of operatic theatre. To be sure, from the present situation we see nothing but one desert, with an oasis here and there. But the Mitropoulos performances, just as the Toscanini performances of operatic masterworks did at one time, have done their share.

Philharmonic Ensemble Finale

The third and final concert of the Philharmonic Chamber Ensemble, given at the Theresa L. Kaufman Auditorium on April 12, was attended by a capacity house which greeted the performers enthusiastically. The organization, composed of members of the New York Philharmonic-Symphony, was heard in two quintets, the Johann Pezel Suite No. 4 from Hora Decima and Giovanni Gabrieli's Canzona Per Sonare, performed by Messrs. Ware, Smith, Pulis, De Intinis and Bell. Beethoven's String Trio, op. 9, No. 3, was played by Messrs. Andreasson, Zaratzian and Joachim, and the Roussel Trio, op. 40, by Messrs. Wummer, Sabinsky and Stutch, concluded the first half of superbly performed works.

The latter part of the concert was devoted to the seldom-heard Octet in F Major, op. 166, by Schubert. In six short movements, it is scored for two violins, viola, cello, bass, clarinet, bassoon and horn, and was played by Messrs. Weiner, Andraesson, Davis, Sophos, Zimmerman, Drucker, Zegler and Singer. Under the baton of Dimitri Mitropoulos it was given an exquisitely sensitive performance, which merited the many bows the music-wise audience forced conductor and artists to accept. S. B. M.

COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Monday, April 21, 1952



AT THE SYMPHONY—An informal note was prevalent when this picture was taken Saturday night at the R.P.I. Field House of the New York Philharmonic Symphony Orchestra. Dmitri Mitropolous, the conductor, at the left, chats with H. L. Garren, Field House director.

Philharmonic Concert Well Chosen

By KEITH MARVIN

With a stirring rendition of Rossini's "Semiramide" Overture, played as an encore, the New York Philharmonic-Symphony Orchestra, under the direction of Dmitri Mitropolous, concluded an excellent and well-chosen program at the R.P.I. Field House Saturday night. The concert was attended by approximately 3,000 persons.

The program included the "Prelude and Allegro" by Couperin, arranged by Milhaud; the Franck "Symphony in D Minor;" the "Dances from Galanta" of the Hungarian contemporary, Zoltan Kodaly and a suite of three numbers from Strawinsky's delightful "Petrouchka."

Of these, we felt the high point was reached in the final movement of the Franck symphony, the "Allegro" of the Couperin-Milhaud combine and the "Russian Dance" from "Petrouchka."

Direct Contrast.

The "Allegro" was terrific: In direct contrast to the slower and more subdued "Prelude," this movement brought out the best in the brass section, as the simple pattern of the number worked up to its tremendous climax. This clarity and precision on the part of the brasses also served as an interesting comparison with the opening movement where the strings of the orchestra were of primary importance in carrying the effect of the number.

As for the Franck, the second and third movements were beautifully played, but in all sincerity we felt that the opening measures in the first movement were taken at too slow a pace and that in the development of one theme there was an obvious tendency to squeeze everything out of the theme when it was reached. Not that this is an uncommon procedure regarding this particular work, but repeated hearings of the rendition, in case of recordings, generally produce a cloying effect, with the usual result that the listener thereafter avoids the work whenever he can!

Finale Noteworthy.

The second movement was noteworthy as was the finale. The mysticism which pervades the entire work, seems to reach its climax in the second movement with its pizzicato opening followed by the soaring melody by the strings which acts as an instrument to show the violins in particular at their finest. This was evident Saturday night as the strings of the Philharmonic are, and have been for many years, noteworthy.

The "Dances from Galanta" by Kodaly proved to be most popular with the audience. These dances, written by Kodaly 18 years ago, are rapidly becoming part of the repertories of an increasing number of orchestras throughout the country.

Show Magyar Side.

Similar to the more popular "Rumanian Dances" of Kodaly's countryman the late Bela Partok, the "Dances from Galanta" show the Magyar side of contemporary Hungarian music in contrast to say, the majority of Ernest Dohnanyi's pseudo-Brahmsian output in symphonic works, which show the combination of a Hungarian composer following German romantic musical tradition!

The dances from "Petrouchka" were beautifully performed with great clarity of detail. This is music which one must hear on repeated occasions to truly appreciate, although it is appealing to many on first hearing. "Petrouchka" is one of Strawinsky's three most popular compositions standing alongside "The Fire Bird" and "the Rite of Spring."

Breaking the rule of "No Encores," Mr. Mitropoulis and his men gave an exciting performance of the "Semiramide Overture" by Rossini, whose good old-fashioned harmonies and wealth of melody more than compensated for the dissonances and atonalities of Stravinsky. The orchestra is scheduled for a return engagement in October.

Comment

WE NOTE THAT . . .

By Henry Marx

OPERA IN CONCERT FORM has become a welcome and entirely legitimate addition to the programs of our symphony orchestras. The main change which has occurred concerns repertory: whereas until a few years ago such performances tended to duplicate the offerings of the opera companies, the emphasis is now on works either never, or seldom given on American stages. There is also a somewhat dramatic style of presentation which has become associated with the present musical director of the New York Philharmonic-Symphony and has been dubbed "Mitropoulos production." If Mr. Mitropoulos had no other merits, this program of increasing the symphonic repertory by introducing operas to which he has steadfastly adhered during his three years at the helm of the Philharmonic would alone assure him a place in the annals of American orchestras.

Originally, the idea was anything but sensational. In his time, Arturo Toscanini had done the same thing, although almost exclusively concentrating on Wagner and Verdi—as if he wanted to show that he could do them much better than the Metropolitan, which he quit almost four decades ago, and he undoubtedly proved his point. Even his masterful performances with the NBC Symphony Orchestra of a few years ago—now slowly becoming available on records—will remain unforgettable as crowning achievements of one of the most glorious conductorial careers of all time.

BUT THE TOSCANINI influence was responsible for the fact that other conductors, instead of venturing further afield, tried to copy the Italian maestro, with the result that the boringly repetitive repertory of our few existing lyric theatres was carried into the symphony orchestra. It was Mitropoulos who crashed through this fence of tradition and thereby introduced something entirely new. While his success in so doing was instantaneous, not all conductors followed him in this endeavor: only recently the Indianapolis Symphony, for instance, presented scenes from "Lohengrin" (in an English translation, of which we were shown a few samples which were even more stilted than the German original), and a performance of the second part of "Salome" by the New York Philharmonic was canceled only through the sudden illness of George Szell, who had planned it. Both of these operas are neither little known nor performed, and no reason exists why they should be given the symphony treatment.

LET US TAKE a quick look at what Mitropoulos has offered so far: Darius Milhaud's "Les Choéphores" and Ravel's "Heure Espagnole," Richard Strauss's "Elektra" and Alban Berg's "Wozzeck," Busoni's "Arlecchino" and Monteverdi's "Orfeo," with Milhaud's "Christophe Colombe" and scenes from Moussorgsky's "Boris Godounov" planned for next season. With the possible exception of the latter none of these operas is familiar—and the announcement of the "Boris" project has already led to rumors that the Moussorgsky opus will be revived at the Met, too, where in the past it has had an abominably bad production in Italian (!) and with some of the oldest sets to be found in any opera house in the world. In two other cases Mitropoulos' concert performances have inspired the opera houses to act: "Elektra" was revived by the Met a few weeks ago after lying dormant for more than a dozen years, and the New York Opera Company will do "Wozzeck" later this month.

THAT MITROPOULOS is in no way addicted to modern opera exclusively (although his concern with it is justified in view of the almost complete neglect which it has suffered in this country) he made clear with the recent unbelievably beautiful performance of "Orfeo." Most people, even musically trained ones, know this opera only from their studies of music history; as one of the oldest operas in existence (it dates from 1607), it was revered but hardly ever performed. Instead of putting on one of the many musicological restorations of this opera, Mitropoulos somewhat bravely chose Respighi's "realizazzione libera," a three-act condensation, orchestrated with the ample means of the 20th century and yet truthful to the spirit of the original. It is idle speculation to guess how Monteverdi's orchestra may have sounded, but it can be said with some assurance that even were it possible to assemble the obsolete instruments of his time and have the work performed in an auditorium as it existed then, our ears would hardly delight in the performance. Admittedly, Respighi has underscored the emotional impact of this intensely dramatic opera, but only purists, to whom music is an object of research rather than a living art, will deny him that liberty.

The devotion which Mitropoulos brought to bear on his task resulted again in an unforgettable performance. The subject matter of the opera, simple in itself to the point of primitiveness, with hardly any action at all, cannot be expected to excite an audience of 1952, yet one found himself tensely waiting for the dénouement, almost sighing a breath of relief when Orfeo, through Apollo's timely intervention, was admitted to heaven and to reunion with his Eurydice. Mitropoulos' presentation of the score was masterly indeed; by dividing the excellent chorus of the Schola Cantorum into four sections and placing the singers in the middle, the sides and the far

(Continued on next page)

TIMES
New York, N.Y.
APR 11 1952

MENDELSSOHN OPUS IS PRESENTED HERE

'Elijah,' Dramatic Oratorio, Offered at Carnegie Hall by Philharmonic-Symphony

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA, Dimitri Mitropoulos, conductor. Assisting artists: Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor; Desire Ligeti, bass-baritone, and the Westminster Choir, John Finley Williamson, director. At Carnegie Hall.
Elijah ..... Mendelssohn

By HOWARD TAUBMAN

Mendelssohn's "Elijah" was designed as a dramatic oratorio, and in the performance that he conducted at Carnegie Hall last night Dimitri Mitropoulos took that description to heart. This was not a tame reading; it had pace and tension and impact. It was projected dramatically—not only musically but also visually.

Mr. Mitropoulos has developed a technique, in his performances of operas in concert form, of suggesting the spirit of the action by placement of his musical forces and by encouraging his singers to make appropriate and simple gestures. He used this approach last night.

He had hish chorus seated on a sweeping semi-circle of benches beyond and above the orchestra. The sections of the chorus rose in unison; each member of each division made the same movements of the head and hands. The gestures were not out of place, and the military precision of the movements provided snap.

EAGLE
Brooklyn, N. Y.
APR 14 1952

Mu

Splendid Performanc

Chamber Group; 'Dy

It was a great day for the c protagonists when a group of pla harmonic Symphony Orchestra Philharmonic Chamber Ensemble ance, and occcasionally, the musical direction of Dimitri Mitropoulos, these expert musicians have been presenting a series of chamber music concerts at the Y.M. and Y.W.H.A. at 92d St., and Lexington Ave., Manhattan. The third and last of the current series was given on Saturday night, and proved to be a huge success.

Among the advantages of this group are the opportunities it offers many of the relatively obscure — but nonetheless accomplished—players in the orchestra to show what they can do, and the opportunities it offers its audiences to hear a wide variety of chamber works—many of them seldom performed—for an infinite variety of instrumental combinations. We got the impression on Saturday evening that all this variety was helping to make this wonderful—but often elusive—form of musical expression more entertaining for quite a number of skeptics in the audience.

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulis conducting, April 10, E.—Mendelssohn's Elijah was presented with the assistance of the Westminster Choir (John Finley Williamson, director) and soloists Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor, and Desiré Ligeti, bass-baritone.

Not only in the musical reading but in the visual presentation, the work was given a semi-theatrical appearance. Surrounding the orchestra were scaffolds on which the chorus, clad in red robes, was placed in a half-circle. The singing was accompanied by gestures of grief, pleading and praying, in accordance with the text. The soloists were seated on elevated platforms on both sides of the proscenium and behind the orchestra. This reminded one a bit of the medieval mystery play, a device quite effective and appealing to the eye.

However, the procedure seemed to stress the more superficial effects of the work, and a straightforward reading would have done more justice to the composition. Mendelssohn's music draws its greatest impact from its melodic flow, the romantic feeling and the craftsmanship with which the composer builds his choral ensembles and vocal numbers.

The chorus sang admirably, with great discipline, tonal beauty and dramatic impact. The orchestra, often too loud, played with sweep and plasticity. Of the soloists, Richard Tucker enchanted the listeners with his magnificent voice, as did Martha Lipton, whose rendition had real dramatic power. Frances Greer also sang with taste and vocal impressiveness. Desiré Ligeti, in the title part, was vocally not an ideal representative. The voice seemed too light and not dark enough, so that in the arias Lord God of Abraham and It Is Enough, the dramatic impact was not fully realized. There also were definite faults in pitch at times, especially in the beginning, though his whole interpretation grew in power during the evening. H. W. L.

April 17, E.—The last week of the Philharmonic-Symphony's season opened with Artur Rubinstein as soloist in a rarely heard work dedicated to this pianist, Karol Szymanowski's Symphonie Concertante for piano and orchestra, No. 4, op. 60. The score is neo-romantic, the harmonic shadings and the orchestration being its main attractions. It gives the piano only second place and allows the orchestra to dominate. However, with a "personality" like Mr. Rubinstein at the keyboard, the solo contribution gained in impact and importance. As his second offering he played Liszt's Concerto in E flat, often called hackneyed; but in this artist's interpretation new light was shed on the familiar score and it became an exciting and provocative pianistic experience. A long ovation rewarded the soloist.

The concert opened with the first performance by the Society of Handel's Concerto in G minor for organ and orchestra, No. 3. Edouard Nies-Berger was the sensitive soloist, and the classic splendor of the work was realized with greatest impressiveness by the organist and the nobly playing orchestra.

Brahms' Symphony No. 3 completed the list. Inclined to dramatize and accentuate music in general, Mr. Mitropoulos in this reviewer's opinion went too far. It is, after all, not necessary to alter tempi clearly indicated by the composer, for a change of this kind endangers the character of the symphony, as when the Allegro became a leisurely Andante. Still, there were some interesting nuances in the reading, and it was warmly received. H. W. L.

Opera Again . . .

IN THIS ISSUE our Henry Marx pays well deserved tribute to Dimitri Mitropoulos, who has enriched the American operatic repertoire by giving excellent concert versions of works that are new or have never become standard repertory in opera theatre, like the Monteverdi "Orfeo." Perhaps one might wonder why a magazine like MUSIC NEWS continues to give space to such problems as pertain to opera, when opera can scarcely be considered a vital force in this country. The fact is that there are hundreds of tendencies in this country which all have as their goal the establishment of some form of operatic theatre. To be sure, from the present situation we see nothing but one desert, with an oasis here and there. But the Mitropoulos performances, just as the Toscanini performances of operatic masterworks did at one time, have done their share.

Philharmonic Ensemble Finale

The third and final concert of the Philharmonic Chamber Ensemble, given at the Theresa L. Kaufman Auditorium on April 12, was attended by a capacity house which greeted the performers enthusiastically. The organization, composed of members of the New York Philharmonic-Symphony, was heard in two quintets, the Johann Pezel Suite No. 4 from Hora Decima and Giovanni Gabrieli's Canzona Per Sonare, performed by Messrs. Ware, Smith, Pulis, De Intinis and Bell. Beethoven's String Trio, op. 9, No. 3, was played by Messrs. Andreasson, Zaratzian and Joachim, and the Roussel Trio, op. 40, by Messrs. Wummer, Sabinsky and Stutch, concluded the first half of superbly performed works.

The latter part of the concert was devoted to the seldom-heard Octet in F Major, op. 166, by Schubert. In six short movements, it is scored for two violins, viola, cello, bass, clarinet, bassoon and horn, and was played by Messrs. Weiner, Andraesson, Davis, Sophos, Zimmerman, Drucker, Zegler and Singer. Under the baton of Dimitri Mitropoulos it was given an exquisitely sensitive performance, which merited the many bows the music-wise audience forced conductor and artists to accept. S. B. M.

COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Monday, April 21, 1952



AT THE SYMPHONY—An informal note was prevalent when this picture was taken Saturday night at the R.P.I. Field House of the New York Philharmonic Symphony Orchestra. Dmitri Mitropolous, the conductor, at the left, chats with H. L. Garren, Field House director.

Philharmonic Concert Well Chosen

By KEITH MARVIN

With a stirring rendition of Rossini's "Semiramide" Overture, played as an encore, the New York Philharmonic-Symphony Orchestra, under the direction of Dmitri Mitropolous, concluded an excellent and well-chosen program at the R.P.I. Field House Saturday night. The concert was attended by approximately 3,000 persons.

The program included the "Prelude and Allegro" by Couperin, arranged by Milhaud; the Franck "Symphony in D Minor;" the "Dances from Galanta" of the Hungarian contemporary, Zoltan Kodaly and a suite of three numbers from Strawinsky's delightful "Petrouchka."

Of these, we felt the high point was reached in the final movement of the Franck symphony, the "Allegro" of the Couperin-Milhaud combine and the "Russian Dance" from "Petrouchka."

Direct Contrast.

The "Allegro" was terrific: In direct contrast to the slower and more subdued "Prelude," this movement brought out the best in the brass section, as the simple pattern of the number worked up to its tremendous climax. This clarity and precision on the part of the brasses also served as an interesting comparison with the opening movement where the strings of the orchestra were of primary importance in carrying the effect of the number.

As for the Franck, the second and third movements were beautifully played, but in all sincerity we felt that the opening measures in the first movement were taken at too slow a pace and that in the development of one theme there was an obvious tendency to squeeze everything out of the theme when it was reached. Not that this is an uncommon procedure regarding this particular work, but repeated hearings of the rendition, in case of recordings, generally produce a cloying effect, with the usual result that the listener thereafter avoids the work whenever he can!

Finale Noteworthy.

The second movement was noteworthy as was the finale. The mysticism which pervades the entire work, seems to reach its climax in the second movement with its pizzicato opening followed by the soaring melody by the strings which acts as an instrument to show the violins in particular at their finest. This was evident Saturday night as the strings of the Philharmonic are, and have been for many years, noteworthy.

The "Dances from Galanta" by Kodaly proved to be most popular with the audience. These dances, written by Kodaly 18 years ago, are rapidly becoming part of the repertories of an increasing number of orchestras throughout the country.

Show Magyar Side.

Similar to the more popular "Rumanian Dances" of Kodaly's countryman the late Bela Partok, the "Dances from Galanta" show the Magyar side of contemporary Hungarian music in contrast to say, the majority of Ernest Dohnanyi's pseudo-Brahmsian output in symphonic works, which show the combination of a Hungarian composer following German romantic musical tradition!

The dances from "Petrouchka" were beautifully performed with great clarity of detail. This is music which one must hear on repeated occasions to truly appreciate, although it is appealing to many on first hearing. "Petrouchka" is one of Strawinsky's three most popular compositions standing alongside "The Fire Bird" and "the Rite of Spring."

COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Monday, April 21, 1952

4,000 ENJOYED N. Y. SYMPHONY

By EDGAR S. VAN OLINDA

The oldest engineering school in America, Rensselaer Polytechnic Institute was host, Saturday night, to the oldest symphony orchestra in the United States in a rewarding cultural union of the arts and sciences.

Hundreds of Albany music lovers swelled the audeince to some 4,000 rapt listeners to the New York Philharmonic-Symphony Orchestra and its distinguished permanent conductor, Dimitri Mitropoulos, the journey to Troy being made necessary through the lack of a suitable auditorium in the Empire State's capital.

Conductor Is Dynamic

Although the host and the guests were [illegible] over the century mark, in actual performing years, the program, with the exception of the opening work by Couperin (1868-1733) was strictly late 19th and early 20th Century music. Mr. Mitropoulous most certainly rates the hackneyed term of "Dynamic" with a capital "D." He has enthusiasm, intelligence and tremendous physical attributes as he stands before the 100-piece ensemble which he conducts without a score.

The Greek director has a most unorthodox conducting stance. He beats phrases rather than measures. His graceful hands, loose-jointed arms and articulate shoulders create a pattern of melodic and rhythmic beauty not always present in the concerts by other major orchestras. At least, he is a creator and not an imitator. One may have formed certain opinions as to the traditional interpretations of some of the works, but none will cavil at the tremendous dramatic effects achieved.

These effects were apparent in the monumental Cesar Franck symphony in D-minor (the French organist's only major symphonic work) which took on new glories under the imaginative treatment of Mr. Mitropoulos. The Kodaly Dances from Galenta were an Hungarian rhapsody in the grand manner, with a climax of Gypsy songs interwoven into a breathtaking dance form.

Mardi Gras of Color

The "Petrouchka" suite by Stravinsky was a veritable Mardi Gras of color and movement, such a spectacle in sound and fury as a Cecil B. DeMille might have evolved had that genius been more interested i nthe aural rather than the visual appeal to two of the five senses. Every instrument in the orchestra comes into play, with a number of percussion interjections not generally associated with the ordinary instrumentation of the so-called classical style.

Breaking the rule of "No Encores," Mr. Mitropoulis and his men gave an exciting performance of the "Semiramide Overture" by Rossini, whose good old-fashioned harmonies and wealth of melody more than compensated for the dissonances and atonalities of Stravinsky. The orchestra is scheduled for a return engagement in October.

Η «ΒΡΑΔΥΝΗ»
Παρασκευή, 25 Ἀπριλίου 1952

Μουσικὰ Θέματα

'Η ἐκτέλεσις τοῦ ὀρατορίου τοῦ Μέντελσον «'Ηλίας» ἀπὸ τὴν Φιλαρμονικὴν τῆς Νέας 'Υόρκης ὑπὸ τὴν διεύθυνσιν τοῦ μεγάλου Μητροπούλου

ΕΝΘΟΥΣΙΩΔΕΙΣ ΚΡΙΣΕΙΣ ΓΙΑ ΤΟΝ ΕΛΛΗΝΑ ΑΡΧΙΜΟΥΣΙΚΟ

ΝΕΑ ΥΟΡΚΗ, 'Απρίλιος. (Ἰδ. ὑπηρ.).—'Η Φιλαρμονικὴ - Συμφωνικὴ 'Ορχήστρα τῆς Νέας 'Υόρκης, ὑπὸ τὴν διεύθυνσιν τοῦ "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου ἔδωσε τὴν Μεγάλην 'Εβδομάδα τῶν Παθῶν εἰς τὸ «Καρνεγκὶ Χώλλ» μὲ ἐξαιρετικὴν ὅπως πάντοτε ἐπιτυχίαν τὸ ὀρατόριον τοῦ Μέντελσον «'Ηλίας».

»'Ο γνωστὸς μουσικοκριτικὸς τῶν «Ταίμς τῆς Νέας 'Υόρκης» κ. Χάσκαρντ Τσούμπεργκ, εἰς ἐνθουσιώδεις σχόλιόν του διὰ τὸν "Ελληνα μουσικοσυνθέτην καὶ διευθυντὴν τῆς 'Ορχήστρας, ἔγραψεν ὅτι ὁ Μητρόπουλος ἐπέδειξε καὶ εἰς τὸ ἔργον αὐτὸ ὅλην τὴν ψυχήν του. Γι' αὐτὸ καὶ τὸ διηύθυνεν ἀπὸ μνήμης, μὲ πάθος, ἔντασιν καὶ ζωηρὰς κινήσεις, ποὺ προσηρμόζοντο ὑπέροχα πρὸς τὴν δραματικότητα τοῦ μουσικοῦ αὐτοῦ ἀριστουργήματος.

«'Ο Μητρόπουλος — προσθέτει ὁ κ. Τσούμπεργκ — ἔχει πράγματι ἀναπτύξει εἰς τὰς ἐκτελέσεις ὀρατορίων τὴν τεχνικὴν τῆς ἀποδόσεως τοῦ πνεύματος τοῦ ἔργου ἀπὸ τὰς ὑπ' αὐτὸν μουσικὰς δυνάμεις καὶ τῆς ἐνθαρρύνσεως τῶν ἠθοποιῶν νὰ συνοδεύουν καὶ οἱ ἴδιοι τὴν ἐκτέλεσιν μὲ καταλληλους καὶ ἁπλᾶς χειρονομίας. Εἶχε τοποθετήσει τοὺς ἠθοποιοὺς εἰς ἕνα ἡμικύκλιον τοῦ προσκηνίου, ἐνῶ οἱ μουσικοὶ ἦσαν κατανεμημένοι εἰς διαφορετικὰ ἐπίπεδα καὶ μέρη τῆς σκηνῆς. Οὕτω ὁ βαρύτονος Λιτζέττι, ποὺ ὑπεδύετο τὸν ρόλον τοῦ 'Ηλίᾳ, ἐκάθητο ἐπάνω εἰς ἕνα εἶδος θρόνου, ἀριστερὰ τοῦ μαέστρου καὶ τῆς 'Ορχήστρας. 'Ο τενόρος Ρίτσαρντ Τάκερ εὑρίσκετο πρὸς τὰ δεξιά καὶ ὁσάκις ἤρχετο ἡ σειρὰ του νὰ τραγουδήσῃ ἀνέβαινε μερικὰ σκαλοπάτια μὲ μίαν σοβαρὰν μεγαλοπρέπειαν. 'Η σοπράνο Φράνσις Γκρὰρ καὶ ἡ μέτζο-σοπράνο Μάρθα Λίπτον, ἐξ ἄλλου, εὑρίσκοντο πίσω ἀπὸ τὴν ὀρχήστραν καὶ εἰς ὑψηλότερον ἐπίπεδον.

»"Ολα αὐτά, ἐνῶ ἀπετέλουν μικρολεπτομερείας, προσέδιδον ἰδιαίτερον τόνον εἰς τὸ μουσικὸν περιεχόμενον τοῦ ὀρατορίου. Προσέθετον κάτι τι τὸ μεγαλεῖῶδες εἰς τὴν ἐκτέλεσιν. 'Υπῆρξαν πράγματι στιγμαί, ποὺ ἡ σκηνὴ ὡμοίαζε μὲ εἴδος ζωγραφικοῦ πίνακος.

»Ὅσον ἀφορᾷ τὴν μουσικὴν ἐκτέλεσιν τοῦ ἔργου, αὐτὴ ἐγένετο μὲ ἀπόλυτον εὐσυνειδησίαν. Φυσικὰ τὸ ἔργον αὐτὸ δὲν ἀνήκει εἰς τὴν αὐτὴν μὲ τὸ μνημεῖῶδη χορικὰ τοῦ Μπὰχ κατηγορίαν ἢ εἰς τὴν κατηγορίαν ποὺ ἀνήκει ὁ «Μεσσίας» τοῦ Χαίντελ. Ὅμως δὲν ἀπέχει καὶ τόσον πολὺ ἀπὸ τὰ ὁριστουργήματα ἐκεῖνα. 'Υπάρχουν σημεῖα ὅπου ἡ μουσικὴ τοῦ Μέντελσον εἶναι γλυκυτάτη ἢ περισσότερον δραματικὴ παρ' ὅσον ἤμπορει νὰ περιμένῃ κανείς. 'Ο Μητρόπουλος διηύθυνε τὴν ἐκτέλεσιν τοῦ ἔργου μὲ δύναμιν καὶ αἴσθημα τελείως ὑποκειμενικόν. 'Αλλὰ καὶ οἱ μουσικοί του τὸ ἀπέδιδαν μὲ ἀκρίβειαν, διαφάνειαν καὶ διακριτικότητα τόνου. Ἔπαιζαν τόσον ξεσύραστα, ὥστε προεκάλεσαν ἀληθινὴν ἔκπληξιν, δεδομένου ὅτι ἔδιδαν τὸ ὀρατόριον τοῦ Μέντελσον ὕστερα ἀπὸ μακρὰν σειρὰν συναυλιῶν. Πρᾶγμα ποὺ ἀποδεικνύει ὅτι ὁ Μητρόπουλος κατορθώνει νὰ ἐμπνέῃ τοὺς μουσικοὺς καὶ ξέρει νὰ μὴ τοὺς κουράζῃ.

»Τὸ ὀρατόριον «'Ηλίας» εἶχε παιχθῇ ἀπὸ τὴν Φιλαρμονικὴν 'Ορχήστραν τῆς Νέας 'Υόρκης μόνον μίαν φορὰν προηγουμένως — τὸ 1912 ὑπὸ τὴν διεύθυνσιν τοῦ Τζόζεφ Στράνσκυ — ἀλλὰ καὶ τότε εἰς τὸ Τορόντο τοῦ Καναδᾶ. Ἤδη ἐπαίχθη ἀπὸ τὸν Μητρόπουλον εἰς τρεῖς κατὰ σειρὰν ἡμέρας, αἱ ὁποῖαι συνεπληρώθησαν δὲ εἰσπράξεις διετέθησαν πρὸς ἐνίσχυσιν τοῦ Ταμείου Συντάξεων τῶν μουσικῶν τῆς 'Ορχήστρας».

Comment

WE NOTE THAT . . .

(Continued from page 5)

end of the stage he created operatic illusions within the well preserved confines of the concert hall. In Frances Greer, Jane Hobson, Charles Kullman, J. Alden Edkins, with Mack Harrell in the title part he had an ensemble that followed his every direction. The resurrection of "Orfeo" is but another example of the broadening of the Philharmonic's repertory undreamed of only a few years ago.

* * *

ON RECORDS: Another trend, not less welcome, has to do with the increased opportunities for our orchestras to make recordings. Until recently, only five orchestras were regularly represented on recordings: the New York Philharmonic and Philadelphia on Columbia, and the NBC Symphony, the Boston Symphony and the San Francisco Symphony, on RCA Victor. While they will probably continue as the mainstays for some time to come, they will no longer have the advantage which has been denied to other, perhaps less famous, but by no means less meritorious orchestras.

Thus the **Louisville Philharmonic**'s policy of commissioning works for each season has earned it a recording contract with Columbia, with the first two works — Villa-Lobos' "Origin of the Amazon River" and Dello Joio's "Triumph of St. Joan"—just put on tape. The 50-piece orchestra, under the leadership of Robert Whitney, will make all its recordings in Louisville. Columbia has also signed a contract with the **Rochester Philharmonic** under Erich Leinsdorf. Mercury Records, which recently inked the **Chicago Symphony** to a pact, has now added the **Minneapolis Symphony**, under Antal Dorati, which is guaranteed a minimum of four LP records annually for two years. The **Pittsburgh Symphony** under its new leader William Steinberg has been acquired by Capitol Records. Of the larger recording firms this leaves only MGM and Decca without an American orchestra. Remington Records is another firm which has only foreign orchestras in its catalogue, but it has just signed an exclusive contract for the services of conductor Artur Rodzinski who, however, will record abroad.

Speaking of American orchestras, we were glad to learn that Eugene Ormandy has done what we hoped he would do: appoint a young American as his assistant conductor with the Philadelphia Orchestra. The coveted assignment, which became available with the resignation of Alexander Hilsberg, went to 27-year-old, New Jersey born **William R. Smith**, who is mainly known as a choral conductor in Philadelphia and Virginia. **We can only once more express the wish that each of the major orchestras endeavors in a similar fashion to hire young American assistant conductors; this is the only way for them to acquire the necessary experience and then to gain some permanent positions.** At this time, only three major orchestras are in the hands of Americans (Thor Johnson in Cincinnati, Alfred Wallenstein in Los Angeles, and Howard Mitchell in Washington).

The shuffle of conductors, which is the result of recent resignations, has brought **Massimo Freccia** from New Orleans to Baltimore as successor to Reginald Stewart. Freccia, since 1944 in the Southern city, has been released from his contract there (it ran for another year). Whereas Stewart resigned the Baltimore post because he was dissatisfied with the way the orchestra's season was shortened and the "unremitting competition" of visiting orchestras, Freccia left New Orleans because he was displeased with the methods of selecting soloists. At this writing the conductor posts in San Francisco (wnere Pierre Monteux will retire at the end of this season) and Buffalo (from where Steinberg went to Pittsburgh) are still vacant.

* * *

TRANSLATIONS: How does a young singer feel about the language operas should be presented in, particularly one who has sung in many countries in no less than six different tongues? Recently we discussed this question with bass-baritone **George London**. Because we felt that he must have had good reason to learn his roles in so many languages, we cautiously followed our question with the statement that there certainly are two sides to this problem, but he was more outspoken. "No," he said, "there is only one; if you want to popularize opera you'll have to do it in the vernacular." But, of course, he added, we have to train translators because most of the available translations simply won't do.

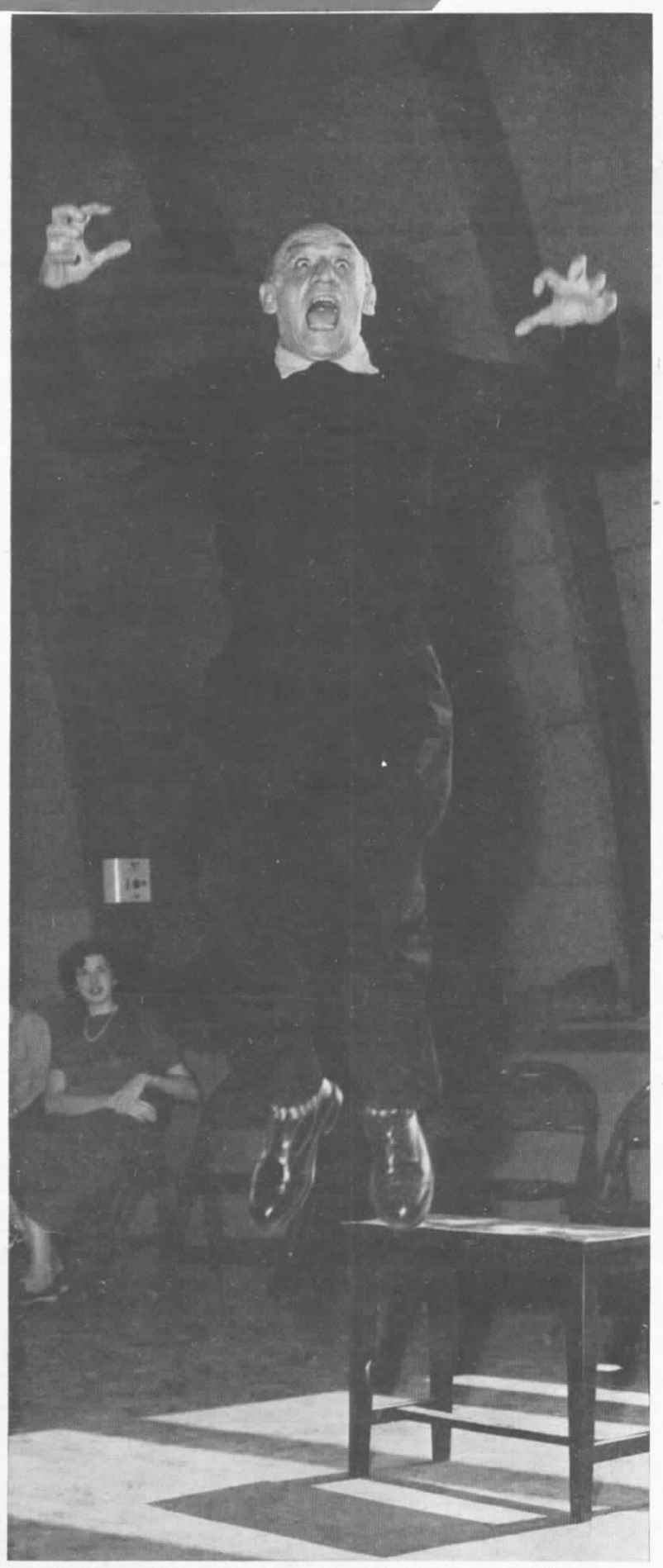
This is not only true of translations into English (the names of Rosa Newmarch, Th. Baker and Edward Dent were mentioned in this connection), but also of quite a few into German; at the Vienna State Opera he sang Hoffmann as well as Méphistopheles in the original French, because he felt the German to be unsingable and the authorities there seemed to agree with him. The Boris, incidentally, he did in

LI

INTERNATIO

LIFE

MUSIC



MAESTRO MITROPOULOS ZOOMS INTO AIR, EXPRESSING AGONY TO CHOIR

AIRBORNE MAESTRO

Even in confines of concert halls Conductor Dimitri Mitropoulos of the New York Philharmonic Symphony Orchestra is wildly gymnastic. During rehearsal recently, he outdid himself. Rehearsing Westminister Choir for performances of Mendelssohn's *Elijah*, he thought the chorus lacked anguish in its cry, "Help, Lord!" sung after Elijah prophesies disaster. Mounting a chair, Mitropoulos leaped off with a frightful shriek. Everyone agreed that the example brought a fine response of agony from the singers and set a new altitude record for conductors.

MAY 5, 1952
INTERNATIONAL EDITION

ΕΝΑΣ ΑΦΩΣΙΩΜΕΝΟΣ ΤΗΣ ΜΟΥΣΙΚΗΣ

ΤΕΣΣΑΡΑ ΤΥΜΠΑΝΑ ΠΟΥ ΕΔΩΡΗΣΕ ΘΑ ΣΤΑΛΟΥΝ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

ΠΑΡΑΔΙΔΟΝΤΑΙ ΕΙΣ ΤΟΝ κ. ΜΗΤΡΟΠΟΥΛΟΝ

ΝΕΑ ΥΟΡΚΗ, Μάϊος. ('Ιδιαιτέρα ὑπηρεσία). — 'Ο μεγαλύτερος τυμπανιστὴς τῶν 'Ηνωμένων Πολιτειῶν, ὁ Σάουλ Γκοῦντμαν προσφέρει τέσσερα τύμπανα διὰ τὸ 'Ωδεῖον τῶν 'Αθηνῶν. Θὰ παραδοθοῦν εἰς τὸν μεγάλον "Ελληνα μαέστρον κ. Δημήτρη Μητρόπουλον, ὁ ὁποῖος καὶ θὰ φροντίση διὰ τὴν ἀποστολήν των εἰς τὴν 'Ελλάδα. 'Η εὐγενικὴ αὐτὴ χειρονομία ἔχει ἰδιαίτερον ἐνδιαφέρον, ὄχι μόνον διότι προέρχεται ἀπὸ ἕνα φίλον τῆς 'Ελλάδος ἀλλὰ καὶ ἀπὸ ἕναν ἐξαίρετον μουσικὸν τῆς 'Αμερικῆς, τὸ ὄνομα τοῦ ὁποίου εἶναι πολὺ γνωστὸν εἰς τὰς 'Ηνωμένας Πολιτείας. 'Ο



'Ο Σαούλ Γκούντμαν

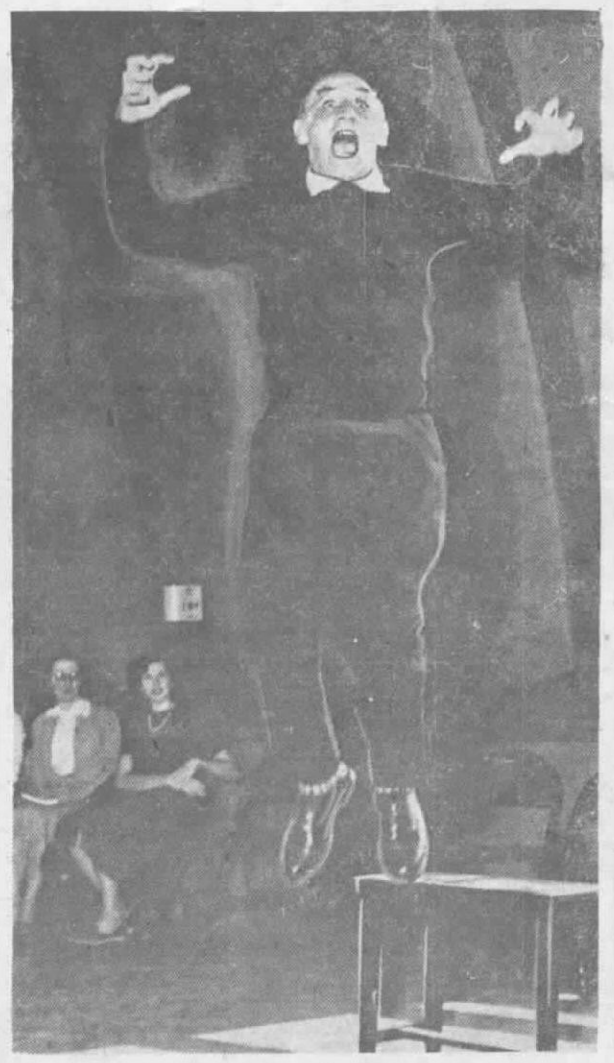
Γκοῦντμαν εἶναι ἀπὸ τοὺς πλέον ἀφωσιωμένους φίλους τῆς μουσικῆς. 'Απὸ ἡλικίας μόλις 11 ἐτῶν ὅταν ἦταν πράσκοπος, ἔδειξεν ὅτι ἔχει μεγάλην ἀδυναμίαν εἰς τὰ τύμπανα. 'Απὸ τότε, ἔλαβε τὴν μεγάλην ἀπόφασιν νὰ γίνῃ τυμπανιστὴς καὶ νὰ παίζῃ στὶς διάφορες ὀρχήστρες. 'Η πεῖρα του καὶ ἡ τέχνη του εἶναι κάτι ποὺ προξενεῖ κατάπληξιν μεταξὺ τῶν φίλων τῆς μουσικῆς εἰς τὰς 'Ηνωμένας Πολιτείας. 'Αμέσως μόλις ἐνηλικιώθη καὶ ἐπῆρε μαθήματα μουσικῆς εἰς τὴν Νέαν 'Υόρκην, ἄρχισε νὰ παίζῃ τύμπανο. "Ηταν τόση ἡ ἀφοσίωσίς του εἰς τὸ μουσικὸν αὐτὸ ὄργανον, ὥστε ἐπὶ ὥρες κλεισμένος μέσα εἰς τὸ σπίτι του ἐδιάβαζε καὶ μελετοῦσε διαρκῶς διὰ τὴν μουσικήν. Τὸ τύμπανό του δὲν τὸ ἀποχωριζόταν ποτέ.

'Ο Σάουλ Γκοῦντερ διαμένει εἰς τὸ Γιόνκερς μαζὶ μὲ τὴν γυναίκα του. Εἶναι σήμερα καθηγητὴς τῆς μουσικῆς εἰς τὸ 'Ωδεῖον τοῦ Γιόνκερς καὶ ἔχει γράψει πολλὰ βιβλία διὰ τὴν ἱστορίαν τῆς μουσικῆς καὶ διὰ τὸ τύμπανον ὡς μουσικὸν ὄργανον.

Δὲν ὑπάρχουν ἄλλα ζητήματα διὰ τὸ Γκοῦντμαν ἀπὸ τὴν μουσικὴ καὶ τὸ τύμπανο. Σπανίως ἄνθρωπος ἔχει ἀφιερώσει τόσην δραστηριότητα διὰ ἕνα μουσικὸ ὄργανο ὅσην ὁ Γκοῦντμαν. Πολλὲς φορὲς ἔδωσε διαλέξεις καὶ ἐξήγησε ἐνώπιον πυκνοτάτου ἀκροατηρίου τὴν σημασίαν τοῦ τυμπάνου εἰς μίαν ὀρχήστραν. Δὲν παίζει μόνον τύμπανον ὁ Γκοῦντμαν ἀλλὰ καὶ πολλὰ ἄλλα μουσικὰ ὄργανα. Κατὰ τὴν ἄποψίν του, τὸ καλύτερον καὶ μουσικώτερον ὄργανον εἶναι τὸ τύμπανον. 'Η μεγαλύτερη ἀπόλαυσις τοῦ Γκοῦντμαν εἶναι νὰ παίζῃ μὲ τὴν Φιλαρμονικὴν ὀρχήστραν τῆς Νέας 'Υόρκης τὴν ἐνάτην συμφωνίαν τοῦ Μπετόβεν. 'Εκεῖ παίζει μὲ ὅλην του τὴν τέχνην. Κανένα ἄλλο μουσικὸ ἔργο δὲν ἔχει τόσην ἀξίαν διὰ τὸν Γκοῦντμαν ἀπὸ τὴν 'Ενάτην συμφωνίαν καὶ τοῦτο διότι ἔχει τὰ καλύτερα μουσικὰ κομμάτια διὰ τὸ τύμπανον. 'Απὸ τοὺς μεγάλους μουσικούς, ὁ Γκοῦντμαν θαυμάζει ἐπίσης τὸν Βάγκνερ καὶ τὸν Μάλλερ. Τέλος τοῦ ἀρέσει ἡ Τετάρτη Συμφωνία τοῦ Τσαϊκόφσκυ.

Τὴν δωρεὰν αὐτὴν ὁ Μητρόπουλος ἀνήγγειλε πρὸς τὸν κ. Οἰκονομίδην μὲ ἰδιαιτέραν ἐπιστολὴν εἰς τὴν ὁποίαν ὑπόσχεται νὰ μεριμνήσῃ ἐν καιρῷ διὰ τὴν ἀποστολὴν καὶ ἄλλων ὀργάνων τῶν ὁποίων τόσην ἀνάγκην ἔχει ἡ Κρατικὴ μας ὀρχήστρα.

ΕΙΣ ΤΟ «ΚΑΡΝΕΓΚΥ ΧΩΛΛ»



Μία ἀπὸ τὰς χαρακτηριστικωτέρας φωτογραφίας τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, ληφθεῖσα καθ' ἣν στιγμὴν οὗτος διηύθυνε πρὸ ἡμερῶν τὴν Φιλαρμονικὴν—Συμφωνικὴν 'Ορχήστραν τῆς Νέας 'Υόρκης εἰς τὸ «Κάρνενκι Χώλλ» κατὰ τὴν ἐκτέλεσιν τοῦ περιφήμου ὀρατορίου τοῦ Μέντελσον «'Ηλίας». Σχετικὴν ἀνταπόκρισιν ἐκ Νέας 'Υόρκης δημοσιεύομεν εἰς τὴν 2αν σελίδα.

From HERALD-TRIBUNE
New York, N.Y.

MAY 11 1952

Music and Musicians

Season's Highlights

By VIRGIL THOMSON

REMEMBERING the musical season and thumbing through my own reviews of it, I find that it has been chiefly notable, in my estimation, for distinguished orchestral conducting. I have not heard all the musical events. In New York City, where occasions for coverage sometimes number fifty in one week, no one reviewer ever hears everything. Consequently, my own view of the season, like any one else's, is incomplete. But nothing can be done about that. One tries to pick out the best in advance, and one tries to get around during the season to all the kinds of musical events. But neither effort is ever wholly successful. The present report, therefore, is no summary of the season. It is merely a selection of memorable items drawn from those occasions which the writer has actually attended.

Conductors at Work

AMONG those occasions your reviewer has noted no fewer than eight performances by orchestral conductors that have seemed to him (and still do) memorable. Far above average standards of excellence in an age remarkable for high standards in the conductor's art have been the performances of Richard Strauss's "Elektra," directed by Fritz Reiner at the Metropolitan Opera House; of Stravinsky's "Rite of Spring," played by the Boston Symphony Orchestra under Pierre Monteux, and of Verdi's "Manzoni" Requiem, in which Eugene Ormandy led the Philadelphia Orchestra and two college choirs from the same city. In all three cases the conductor seems to me to have surpassed, both in the force of his interpretation and in the perfection of its orchestral execution, all previous performances of these works that this writer has ever heard.

Dimitri Mitropoulos, in his reading with the New York Philharmonic-Symphony Orchestra of Monteverdi's opera "Orpheus," gave a performance no less perfect, no less illuminating. But since I had not heard the work before, I cannot compare executions of it. This performance, indeed, bore the double gift of an intrinsic loveliness and of a new musical experience. Monteverdi's powerful and touching work, for all its delights as a score to be read, was infinitely more vibrant in performance. And the immediate communicating power of this one was due no less to the conductor's care than to the work's own flame.



DIMITRI MITROPOULOS fotografato durante una prova al Teatro Comunale di Firenze (Foto LEVI)

Molto applaudito il Concerto di Mitropoulos

La "Quinta sinfonia„ di Prokofieff non può certo fare da contraltare all'"Eroica„, ma ha due "tempi„ assai felici

Quando, circa una quindicina d'anni or sono, Dimitri Mitropoulos apparve per la prima volta sul podio del nostro Comunale, si restò colpiti dalla sua disinvolta maniera di dirigere sempre senza partitura, senza bacchetta (egli era stato uno dei primissimi ad abolirla definitivamente) con una espressività quasi medianica nelle lunghe pause che accennavano, sottolineavano, davano l'avvio senza mai fallire, alle volute della melodia agli accenti del ritmo.

Tale l'abbiamo ritrovato oggi dopo averlo ammirato nell'«Elettra» di Strauss due anni or sono. Il suo interiore dionisismo lo ha portato nei primi due tempi dell'«Eroica» beethoviana ad accelerare un pò troppo il ritmo e quindi, poichè Mitropoulos è sensibile musicista, a ricorrere a rallentandi che non sono consueti nè voluti, quando l'inflessione della frase esigeva un andamento più pacato. Il terzo e specialmente il quarto tempo invece sono risultati centrati bene e animati di quella «verve» che in un tale direttore non manca mai.

Quanto alla «Quinta» Sinfonia di Prokofieff che formava la seconda parte del programma, diremo che se è vero che l'autore si proponeva di creare una specie di «Eroica», allora il fine non è stato raggiunto davvero. Ma le intenzioni del compositore contano fino a un certo punto. Il secondo e il quarto tempo (due «allegri») rivelano invece il più autentico e felice Prokofieff, con gli andamenti ritmici e gli impasti strumentali che gli sono propri.

Nel primo tempo, carico di reminiscenze Wagneriane — e pare perfino incredibile — e nel terzo, pieno di un sentimentalismo prossimo a quello pucciniano, c'è soltanto una sapienza costruttiva che da sola non basta a giustificare un pezzo di musica. Ma in questa seconda parte, Mitropoulos è apparso felicissimo, pronto nel sottolineare ogni intenzione dello autore ed è stato infatti calorosamente e più volte applaudito insieme alla brava orchestra.

R. Paoli

XV Maggio Musicale Fiorentino

Il primo concerto sinfonico diretto da Mitropoulos

Di questo interprete, Dimitri Mitropoulos, vivo ancora è in noi il ricordo per il «Requiem» verdiano da lui diretto in uno dei recenti «Maggi»: la misura dell'arte sua ci si era manifestata allora in piena evidenza per essenziali caratteri di rilievo plastico in cui egli sa far vivere una musica secondo i propri originari intenti formali. Si è nuovamente affermato nel concerto di ieri sera lo spirito interpretativo di Mitropoulos specialmente nella «Quinta sinfonia» di Prokofieff, composizione che riguardo alla profonda vitalità artistica di questo autore consolida i giudizi già espressi. Con un ricco estro inventivo in un linguaggio musicale a lui organicamente connaturato, egli giustifica ogni propria espressione sia essa diretto indice di vita sentimentale sia di quello estroso spirito umoresco che dà un definitivo accento e inconfondibili aspetti dell'arte sua; e nella «Quinta sinfonia» appunto il secondo tempo è di ciò dimostrativo. Per un'opera come l'«Eroica» l'ascoltatore si trovava in una situazione più direttamente volta all'arte dell'interprete, la cui seria, ben maturata conoscenza dell'autore, si è palesemente attuata in movenze che davano la strana impressione d'una virtù improvvisatrice.

Il pubblico molto numeroso ha vivamente ammirato il vigore con cui si impone chiara e vivace l'arte del Mitropoulos, applaudendo con fervido calore lui assieme all'orchestra.

V. D.

Successo di Mitropoulos ieri sera al Comunale

Ieri sera Dimitri Mitropoulos, il grande direttore d'orchestra americano in questi giorni ospite del «Maggio», ha diretto al Comunale un concerto che ha suscitato nel pubblico entusiastici applausi.

Troppo singolare è la personalità di questo artista per poterne parlare in sede di resoconto di cronaca. Rimandiamo perciò ad un prossimo articolo il profilo di questa interessantissima figura di direttore d'orchestra.

GLI SPETTACOLI DEL «MAGGIO»

I due concerti diretti da Mitropoulos

A prima vista l'arte di Mitropoulos appare come una spettacolare esibizione di virtuosismo direttoriale: poichè la tecnica di questo direttore, la sua capacità di trasmettere con immediata prontezza agli esecutori la sua concezione di un testo, e di farlo ascoltare con una mirabolante chiarezza sonora, è tale da trovare difficilmente un raffronto. Ma subito ci si accorge della natura di musicista che sta sotto al virtuoso: un musicista che si definisce in un'orbita che va dal romanticismo al primo espressionismo, da Schumann a Mahler: anche se è capace di rivolgersi a un Prokofiev con una assoluta attendibilità di concezione, e di suonare e dirigere un concerto per pianoforte e orchestra di Malipiero con singolarissime attitudini interpretative. Del «Quarto concerto» di Malipiero, opera recente del compositore veneto, non si arriva a giustificare la necessità interiore, anche se vi si avverte una mano di musicista sicura e una sensibilità raffinata. E non sembra che la «Prima sinfonia» di Gustav Mahler regga al confronto degli anni. Ma va osservato che, di quest'opera, pur così ineguale, Mitropoulos ha una un'esecuzione sorprendente per rilievo sonoro, per intensità di espressione, per completa adesione emotiva. Così come della «Quinta sinfonia» di Prokofiev: dove il musicista russo dispone la sua inconfondibile materia musicale in una forma arguta e chiaramente definita. «Ouverture, scherzo e finale» di Schumann è opera poco nota del grande romantico tedesco, e lo dimostra intento a compensare il suo tormentato e sofferto mondo fantastico in una forma saldamente accademica. E' qui anche il punto che sembra possa definire l'essenza della musicalità di Mitropoulos: poichè egli è un direttore capace di trascinare l'orchestra fino alle più affocate ed esplosive concitazioni di suono e di espressione: ma senza perdere per un attimo l'equilibrio, il controllo di sè, soprattutto una limpidezza strutturale propria, semmai, alle interpretazioni cosiddette «oggettive». Ed è questo anche il motivo delle discussioni sollevate dalla esecuzione della «Terza sinfonia» beethoveniana, nella quale si è visto un troppo marcato prevalere della personalità di Mitropoulos su quella della musica da eseguire.

Il successo di questo grande direttore, nei due concerti di martedì e di domenica, è stato clamorosissimo: tutte le musiche in programma sono state accolte da clamorose ovazioni, di cui è degna partecipe la splendida orchestra del «Maggio musicale».

G. F.

Al Maggio Musicale

Entusiasmo per Mitropulos

Ieri sera teatro gremito, pubblico elegante e attento. Sul podio, uno dei direttori di maggior nome sulla scena mondiale: Dimitri Mitropulos, già noto a Firenze prima, e in un recente «Maggio».

Il suo programma, dedicato a Beethoven e a Prokofieff, ha trascinato gli ascoltatori in un entusiasmo senza riserve: un successo grandissimo, che va alla nostra ottima orchestra non meno che all'illustre direttore. Ci soffermeremo più a lungo sull'arte direttoriale di Mitropulos dopo il suo secondo concerto, nel quale il celebre maestro sarà anche pianista solista nel concerto per pianoforte e orchestra di Malipiero.

TALIA CENTRALE — Martedì 13 M

I "GRANDI„ DELLA DIREZIONE D'ORCHESTRA

Dimitri Mitropoulos artista dionisiaco e moderno

Quando venne a Firenze tanti anni fa lo fischiarono - Ora, nel ciclo delle manifestazioni del "Maggio„ ha suscitato l'entusiasmo

IN questi ultimi tempi sono nati molti miti sulla direzione d'orchestra. E quello che più colpisce la fantasia del pubblico non è tanto il progredire della coscienza critica dei «maghi della bacchetta» (molti dei quali neanche a farlo apposta, preferiscono ora non impugnare con la destra neanche un fuscellino) quanto piuttosto lo «sport» dei vari direttori di orchestra: e i più grandi sono tutti ormai catalogati ed esaltati per prodigiose doti di memoria, per straordinaria abilità di chiaroscuro e di forza; anche, talvolta, per la linea elegante e ricca di valori, diciamo pure coreutici, del loro gesto.

E' certo, però, che l'«arte» della direzione d'orchestra è tale, oggi, da muovere non solamente la curiosità e l'interesse del pubblico in cerca, spesso, di emozioni «sportive»; ma costituisce per tutti — musicisti o no — un «fenomeno» che fa meditare più di quanto non accada, forse, quando si ha da analizzare il potere interpretativo di un pianista, di un violinista, di un cantante. Ascoltando quello che esce da un'orchestra guidata, mettiamo, da un direttore come Dimitri Mitropoulos, i musicisti stessi stentano a credere che si possa (non si sa per quali doti medianiche, per quale naturale potere di comunicazione) trasformare l'indole, la cultura quasi, di cento persone, e costringerle a diventare uno strumento: che vale non solo per il suo «insieme» meccanico, ma per una tensione misteriosa che è ebbrezza o contemplazione di ritmi e di suoni, innamoramento profondo e univoco. Ci può essere il direttore d'orchestra «classico» e «dionisiaco», si può aver l'impressione ora di una personalità, ora di un'altra — e quindi di «interpretazioni» diversissime di uno stesso brano di musica —; ma quello che fa meditare, (anche se chi ascolta è, ripetiamo, musicista scaltrito) e che sembra essere quasi l'esaltazione e il superamento di tutte le facoltà musicali è proprio questo potere di comunicare agli uomini *che sono diventati strumenti* (come il martelletto di un pianoforte, come la corda di un violino) per far loro ritrovare un'*umanità* che si comunichi ad altri uomini. Si guarda, si cerca di scoprire: il giovane che si avvia sulla strada della direzione d'orchestra crede di aver trovato di volta in volta il segreto del «grande» che ha davanti: l'espressività e l'autonomia della mano sinistra (nei trattati considerata la mano dell'espressione e del colore), la chiarezza quasi grafica della destra (destinata a determinare il ritmo); e poi, se questo non basta a giustificare il carattere di un'esecuzione, la potenza dello sguardo.

Ma il mistero non si svela: e alla fantasia e al pensiero non resta che fermarsi davanti a queste «nature», a questi «animali» fatti di musica che «sentono» i suoni e li sciolgono e li guidano; anche quelli lontani, anche quelli agglutinati nella mano malferma di un vecchio orchestrale: che è qualcosa di diverso dalla tastiera di un pianoforte.

* * *

Dimitri Mitropoulos, il celebre direttore americano che ha diretto in questi ultimi giorni due concerti sinfonici nel ciclo delle manifestazioni del «Maggio», è una di queste «nature». Confrontare la «tecnica» di questo grande maestro con quella di quei due o tre altri che possono, oggi, stargli a paragone è inutile; non foss'altro perchè il progresso dell'indagine critica ci ha insegnato a non considerare la tecnica (e le sue applicazioni) come un fatto staccato dall'espressione. Si può dire, certo, di aver di fronte un vero «fenomeno», di una prodigiosa prontezza di riflessi, di una chiarezza mentale che non è più umana; ma quel che più ci interessa è la sua personalità d'interprete, limitata se si vuole, ma terribilmente evidente.

Mitropoulos, a Firenze, ha diretto la «Terza» di Beethoven e la «Quinta» di Prokofieff, l'«Ouverture, scherzo e finale» di Schumann, il «Concerto n. 4 per pianoforte e orchestra» di Gian Francesco Malipiero e la «Sinfonia n. 1» di G. Mahler. La scelta di questi programmi (la «Terza» di Beethoven è stata forse inclusa per venire incontro ai desideri della Sovrintendenza del Teatro Comunale) ci dà subito l'idea di un ambiente. Siamo fuori da una concezione classica: problemi nuovi si sono affacciati alla mente dell'interprete che è portato a scegliersi soprattutto i momenti più tormentati e turbolenti della storia della musica. Il suono, il ritmo, il colore, sono sentiti con una ebbrezza dionisiaca, con la gioia di un artigiano meravigliosamente pazzo del suo lavoro; e di qui nasce un senso fisico e elettrizzante del dialogo musicale, ora teso in una specie di spasimo sonoro, ora rattenuto in vibrazioni febbricitanti. Ma mentre, per altri direttori «dionisiaci», il tuffarsi nella musica sembra diventare un progressivo perdere di coscienza, quello che impressiona, nell'arte di Mitropoulos, è una vertiginosa chiarezza, un meraviglioso controllo: egli si guarda dentro, con una prontezza mirabile, e da questo suo «aderire» alla musica nasce una gioia tormentosa, tutta moderna, insaziabile.

Così, Mitropoulos interprete si sente in genere più a suo agio nel clima musicale degli ultimi sessanta, settant'anni di musica: e la sua «Terza» di Beethoven, pur condotta con ferma volontà e chiara penetrazione formale della partitura, sembrava a momenti quasi contorcersi sotto la mano di un'artefice meravigliosamente crudele: e talvolta faceva pensare ad una anticipazione romantica dei valori dell'«espressionismo». Ma chi ha ascoltato Mitropoulos dirigere, suonando anche la parte del pianoforte solista, il «Concerto n. 4» di Malipiero (un'opera recente del compositore veneziano, che non ha i segni del capolavoro, ma certo quelli di una chiara personalità), chi ha vissuto soprattutto la commozione suscitata nell'interpretazione della «Sinfonia n. 1» di Mahler, ha provato senza dubbio quasi un senso di sbigottimento davanti all'arte di questo direttore, che è musicista profondissimo.

A Firenze l'avevamo ascoltato, due anni fa, nell'«Elettra» di Strauss e nel «Requiem» di Verdi. L'abbiamo risentito in questi giorni in due concerti sinfonici, con un programma scelto con grande onestà. E, vedendolo anche in veste di pianista (un pianista intelligentissimo, e senza velleità «concertistiche») ci sarà stato qualcuno che si è ricordato dell'ormai lontano 1933: quando Mitropoulos portò a Firenze, come direttore e come pianista, il «Concerto pour la main gauche» di Ravel: e il pubblico lo fischiò. Domenica sera, quel pubblico lo applaudì entusiasticamente in Malipiero e in Mahler: e quindi, bisogna dire, che un progresso c'è stato, e non possiamo che rallegrarcene.

Ma il progresso culturale del pubblico si fa soltanto con questi artisti. I «facili», i direttori «tuttofare», gli «euforici» farebbero bene, forse, a rompere la bacchetta, se ancora non l'hanno gettata via, per venire incontro alla moda.

Leonardo Pinzauti

Il secondo concerto di Mitropoulos

E' stato questo concerto, anche per le musiche del suo programma, a rendere manifesto in tutti i suoi aspetti lo spirito interpretativo di Dimitri Mitropoulos, da giudicarsi oggi come uno dei tre o quattro massimi direttori d'orchestra, dotato di un'arte originalissima e potente. Le musiche di Schumann, Malipiero e Mahler, si presentavano come tre diverse espressioni di un mondo unitario nel suo intimo significato se pur vario nella sua storia, storia che è anche quella appunto di un linguaggio musicale-strumentale, vivo di un tormentato lirismo e di una ansiosa ricerca di nuovi valori in Schumann, esuberante di tutti i risultati della conquista romantica in Mahler e in Malipiero indicativo di una crisi di tali risultati, orientata verso una asciutta interiorità. Di queste tre espressioni la più completa qui appare quella mahleriana per il suo carattere comprensivo di due elementi, l'elegiaco-paesistico e il drammatico-spirituale. Fino a qual segno il Mitropoulos abbia in sè rivissuto per affinità elettiva questo ricco mondo, egli ha potuto ieri darne la misura anche per quella immediatezza penetrativa nell'organismo orchestrale che specialmente per Mahler si è palesato in una affermazione vitale al di là d'ogni visibile suo rapporto col gesto del direttore, e per Malipiero questo direttore appunto in ordine a ciò ha potuto presentarsi come elemento della compagine strumentale nella parte del pianoforte, che qui tuttavia impropriamente è indicata come solistica.

Il numeroso pubblico ha dimostrato dell'arte di Mitropoulos piena comprensione, così da sentire di esprimere a lui un riconoscente consenso con scatti d'applausi ed ovazioni ad ogni numero del programma e più che mai alla fine del concerto.

VIRGILIO DOPLICHER

Il secondo concerto di Mitropulos al Comunale

Un pubblico abbastanza folto ha applaudito al Maestro Dimitri Mitropulos, questa volta non solo direttore d'orchestra ma anche solista al piano nel difficile concerto n. 4 per pianoforte e orchestra di Gianfrancesco Malipiero.

Di questa opera del compositore veneziano si può dire che non rivela nulla di eccezionalmente nuovo sulla personalità del musicista e, in sostanza, non se ne può dire nè male nè bene. Mitropulos è apparso un pianista attento, specialmente al gioco delle sonorità, padrone ed insieme maestro della sua parte.

Nello «Scherzo» di Schumann, meno riusciti la «Overture» e il finale. Nel terzo tempp della sinfonia di Mahler, si manifesta, forse meglio che negli altri, la personalità composta dell'autore. Ambedue le opere sono state dirette magistralmente a memoria da Mitropulos, e, alla fine, il pubblico ha tributato concordi applausi con richieste perfino di bis.

La Suisse du 22 mai 1952 — 11

AU *MAGGIO* DE FLORENCE

Le 1er concert · M. D. Mitropoulos

Pour lutter avec quelque chance de succès contre une concurrence de plus en plus âpre — car le nombre de ces réunions s'accroît d'année en année — et pour gagner plus sûrement à leurs entreprises la faveur du public international de snobs élégants, qui a pris l'habitude de hanter ces manifestations, les organisateurs de festivals se voient contraints aujourd'hui de recourir toujours davantage aux méthodes qui ont fait la fortune de feu Barnum : A prix d'or, ils s'assurent la collaboration de quelques vedettes dont le nom possède un particulier pouvoir d'attraction, quand bien même leur valeur intrinsèque s'avère souvent fort aléatoire.

C'est là la raison pour laquelle on voit désormais des personnalités d'ordre résolument secondaire — tels un Léopold Stokowski, un Rafaël Kubelik et un Herbert von Karajan — s'installer au programme de grands festivals qui, jusqu'ici, s'enorgueillissaient de n'accueillir que des artistes de la classe la plus élevée et de la qualité la plus incontestable.

A ce point de vue, le cas de M. Léopold Stokowski est particulièrement symptomatique. Car si ce manieur de baguette peut se prévaloir d'une adresse peu commune, s'il sait à fond l'art de conduire un orchestre et d'obtenir de lui une exécution remarquablement précise et nuancée, si, au surplus, les procédés de la publicité moderne n'ont plus de secrets pour lui, force est bien d'ajouter qu'il se montre déplorablement ignorant — ou dédaigneux — des lois du style, qu'il est affligé d'un goût déplorable, et qu'en somme il fait figure de brillant et vain virtuose, bien plutôt que d'interprète. Ce qui ne l'empêche pas, au reste, de jouir, outre-Océan, d'une bruyante notoriété à laquelle il doit, sans aucun doute, d'avoir été appelé, cette année, à conduire deux des grands concerts symphoniques donnés à Florence, dans le cadre du *Maggio musicale*...

Tout de même en va-t-il du chef d'orchestre grec Dimitri Mitropoulos auquel était échu, l'autre soir, l'honneur de diriger le concert d'inauguration de la saison 1952.

Comme M. Léopold Stokowski, M. Dimitri Mitropoulos est fixé aujourd'hui aux Etats-Unis, où il a réussi à faire la conquête d'un public peu exigeant qui le tient pour l'un des grands chefs de notre époque... encore que la véritable place de cet artiste soit au cinéma, bien plutôt qu'à la salle de concerts.

A la vérité, on ne saurait lui contester certains mérites qui ne sont pas sans importance. En effet, il exerce une manifeste et solide emprise sur ses musiciens, et il excelle à faire passer en eux l'ardeur dont il est tout brûlant. Il a de l'allant et le sens du rythme. D'autre part, il équilibre avec soin le volume des diverses familles instrumentales, s'il n'attache pas toujours une suffisante attention à la beauté de la sonorité, et s'il montre une fâcheuse prédilection pour les éclats tonitruants.

Cela en usant d'une mimique qui, souvent, se traduit de manière assez inélégante. Car, lorsqu'il se propose d'obtenir des ripiénistes une particulière intensité du son ou de l'expression, M. Dimitri Mitropoulos recourt à des trémoussements convulsifs de la tête et des avant-bras qui, par instants, le font ressembler à un pantin épileptique : spectacle qui en impose peut-être à un public yankee, mais qui, chez nous, a le don de divertir irrésistiblement un auditoire cultivé auquel ces simagrées apparaissent aussi vaines que grotesques.

Mais ce qui est autrement grave, c'est la conception pour le moins étrange que M. Dimitri Mitropoulos se fait du style beethovénien, ainsi que l'attesta son interprétation des deux premiers épisodes de la *Symphonie héroïque*, où les accents et les nuances étaient inutilement grossis et poussés à l'extrême, où le pathétique devenait pathos, et où les périodes d'expression grave prenaient tout soudain un caractère déclamatoire, grâce à une déplorable boursouflure du phrasé, grâce à des élargissements arbitraires du *tempo* qui entendaient conférer une importance inattendue à certaines notes de la ligne mélodique, grâce aussi à une perpétuelle instabilité du mouvement et à des inflexions agogiques démesurées et parfaitement injustifiées.

De ce fait, l'*Allegro con brio* et la *Marche funèbre* de la *Symphonie héroïque* souffrirent, tour à tour, d'une pénible emphase et d'une sensiblerie dont la pensée de Beethoven s'accommode assez malaisément. Juste est-il toutefois, de reconnaître que le scherzo et le finale, où l'élément de mouvement prédomine nettement, furent exposés dans un esprit plus satisfaisant.

De même en alla-t-il de la *5e Symphonie* de Serge Prokofief, aimable et brillant babillage d'un auteur qui a en partage une fantaisie très vive et un métier étourdissant, mais qui, se contraignant, cultive un langage d'une banalité accablante, soucieux qu'il est visiblement de se conformer au dirigisme rigoureux qu'impose aux artistes soviétiques, un gouvernement dont — on le sait de reste — le dessein est de susciter l'éclosion d'un art destiné expressément au populaire, accordé à la mentalité encore bien élémentaire de celui-ci, et surtout libéré du « formalisme bourgeois et décadent » qui, au dire des esthètes du Kremlin, mène aujourd'hui la musique occidentale au tombeau...

De fait, dans sa *5e Symphonie*, Serge Prokofief passe d'un ton solennel et emphatique à des fadeurs écœurantes, à un orientalisme de bazar et à des propos d'une incroyable inconsistance qui doivent remplir d'aise un auditoire médiocrement exigeant sur la qualité de la langue qu'on lui parle, mais qui présentent un intérêt éminemment discutable pour un public plus raffiné.

Ce qui n'empêche pas l'œuvre de marcher d'un pas allègre, d'avoir de la couleur et de la vivacité, et de bénéficier d'une écriture orchestrale aussi ingénieuse que variée et que suggestive.

Al. M.

HERALD-TRIBUNE
New York, N.Y.
MAY 8 1952

Mitropoulos Is Florence Hit

FLORENCE, Italy, May 7 (AP).— Dimitri Mitropoulos, conductor of the New York Philharmonic Symphony Orchestra, scored a tremendous success here last night directing compositions of Beethoven and Prokofieff. He will give another concert here Sunday then will leave for Milan to conduct four performances of Alban Berg's opera "Wozzek" at La Scala Opera House.

ORRIERE DELLA SERA 5-VI-1952

CORRIERE DEG

SERATA BURRASCOSA ALLA SCALA

"Wozzeck„ di Alban Berg diretto da Dimitri Mitropoulos

Discepolo e amico di Schönberg, Alban Berg ebbe la rara fortuna di superarlo. Dove lo abbia superato è noto. Non nel rigorismo dogmatico di un sistema — il sistema atonale poi codificato nelle leggi dodecafoniche — ch'egli pure applica con opportuni temperamenti; bensì nella umanizzazione e drammatizzazione di una musica che nell'autore di *Pierrot lunaire* appariva ancora scontrosa, astratta e spiritualmente sdivinizzata. Questa interessante opera di Alban Berg, eseguita per la prima volta in Italia una decina d'anni fa a Roma e poi due anni fa a Napoli e ieri sera alla Scala, questo *Wozzeck* ricavato da un pessimistico dramma tra verista e metafisico del giovanissimo primottocentesco Georg Büchner, è indubbiamente il prodotto di una mente ispirata ai procedimenti compositivi schönberghiani, di una lucida e forse profetica mente di esatto matematico dei suoni e di teorico sovvertitore dei tradizionali rapporti tonali. Ma è anzitutto un dramma liricamente vivo nella sua morbosa tetraggine, un dramma dinamico e pulsante che non può lasciare indifferenti.

Fu lo stesso Berg una ventina d'anni prima di morire, quindi suppergiù durante la prima guerra mondiale, a scegliere e raggruppare in un libretto tripartito le quindici scene fondamentali della omonima « ballata tragica » del Büchner, originalmente composta di venticinque scene. Naturalmente le quindici sulle quali il Berg aveva posto l'attenzione furono quelle che maggiormente rispondevano alle sue visioni catastrofiche della vita contemporanea e morale e sociale: peggio, della vita dell'uomo di sempre, da quando per sua disgrazia nasce. Furono le quindici scene che per la violenza dei contrasti, la crudezza delle tinte, l'amarezza dei sarcasmi, la desolazione delle anime e la sterilità dei cuori servivano a meglio organizzarsi in un documento d'accusa, non contro le povere creature umane — persecutori e perseguitati, derisori e derisi, traditori e traditi — ma contro una tragica fatalità dispotica: forse il Dio della Bibbia che legge l'infedele sposa di Wozzeck, il quale sopra tutte le creature incombe, il quale in tutte le creature mortali ha insinuato l'invincibile germe del male. E' in quest'opera tutto un panorama di diseredati, di deformati, di alienati, di minorati, un brulicare di esseri cui, come ai vermi, è imposto di strisciare. Nessuna speranza di salvezza, nessun raggio di luce nel groviglio di volgarità innocenti e sciatte, non un solo impulso ideale neppure nei timidi e sporadici e subitamente soffocati tentativi di nobilitazione. La prostituta resta prostituta anche dopo che diventa madre. Il Capitano è scemo per natura, il Dottore pazzo per antonomasia, il Tamburmaggiore vanitoso e brutale senza rimedio, gli altri si ubbriacano o dormono. Così la luna è macchiata di sangue e il ruscello bagnato d'acqua viscida. Così il soldato protagonista, uomo apparentemente semplice e buono e vagamente ingenuo e approssimativamente filosofo, è in realtà un ribelle automatico per mancanza di virilità, di equilibrio e di freni inibitori, assassino in potenza fin dal principio, quando rade la barba del capitano.

Analizzare ora i mezzi espressivi, la concezione tecnica e spettacolare, le finalità estetiche e rappresentative del teatro di Alban Berg, anche ricondotto al solo esemplare del *Wozzeck* (l'altro esemplare è la *Lulù*), è impresa che lo spazio non consente. Non basta avvertire che ogni base tonale tradizionalmente intesa è abolita e che la scrittura risulta come una combinazione indefinita, senza preoccupazioni di consonanze o dissonanze, di un numero determinato di suoni originari e generatori, scelti in precedenza così da configurare, essi soli, tutti i temi e gli accordi in disposizione tanto orizzontale quanto verticale. Non basta individuare la basilare costruzione concertistica, con carattere formale quasi di miniatura, che offre al compositore gli schemi della passacaglia, della variazione, del valzer, dello scherzo, della danza popolare, della « invenzione » con fuga finale, via via usati senza tuttavia comprimere il valore drammatico e atmosferico dell'opera sicuramente teatrale. Non basta osservare da vicino i risultati d'una vocalità ipertesa, singhiozzata, falsettonata, quelli d'una istrumentazione nervosa, contorta, spaziale, e lugubre e vibrante a un tempo. Non basta. Poiché il dono della creazione, con Alban Berg, non è soltanto o non è più questione di linguaggio, di forme e di principi sistematici, ma è altro ch'è difficile definire, difficilissimo approfondire. Siamo forse in presenza di un grande poeta dei suoni, un poeta notturno dalle cupe imprigionate espressioni aforistiche, dalle ardite meravigliose visioni tragiche. E sia pure la poesia del dissolvimento, la disperata poesia della negazione, peggio, della putrefazione: poesia resta, così come l'ultramoderno Alban Berg resta un romantico nel senso di individualista, di soggettivo arbitrario e spregiudicato. Noi Alban Berg non possiamo amarlo e ce ne dispiace. Una certa salute fisica, una certa non dissipata fede religiosa ce lo impediscono. Ma dobbiamo ammirarlo soprattutto dove, fuori dalle mefitiche paludi d'un romanticismo invertito, egli pare dire in musica una parola nuova. Una parola di oggi. Di domani. Chè di oggi, probabilmente di domani, è il suo scarno sintetismo stenografico, lucido provocante scardinato abbrividente, che si allaccia alle evasioni infinite e supercromatiche di Wagner, alle condensazioni accordali di Debussy, al simbolismo spettrale di Schönberg, al razionalismo avaro di Busoni. Di oggi, probabilmente di domani, e subito dopo il sontuoso barocco di Strauss e il timbrico nudismo neoclassico di Stravinski, è l'anelito berghiano alla purità estatica, ottenuta con bagliori istantanei, con immagini filiformi aculeate, e come generate e poi spaurite e disperse da una primordiale centrifuga forza disgregatrice.

La musica di *Wozzeck* procede o meglio incide per segmenti, intersecazioni brevi, viluppi apparentemente casuali e tronchi, azzardi cacofonici d'un fascino occulto. La personalità del creatore vi si delinea ricca e imperiosa. La si indovina anche se non sappiamo determinarla siccome proiettata innanzi nel tempo. La si sente anche se avvertiamo con qualche sforzo le sue interiori illuminazioni, sfolgorate alla superficie nella tessitura di vaganti melodie parlate o declamate o melismate, nella crudezza dei timbri ossessivi allucinanti maligni, nella essenzialità aggressiva del discorso strumentale rinsecchito frastagliato sussultorio. E' tutto un periodare mozzo, una punteggiatura eccitata, un'asimmetria ondulosa e totale, senza risolvenze, nè innesti, nè relazioni modulanti e cadenzali, nè parentele di note fondamentali e dominanti a toni relativi. Lo spirito di chi ascolta ne è percosso, a volte offeso, più spesso disorientato. Sprigiona dalla partitura sensoriamente ostile il senso dell'incubo freudiano della predestinazione al male, del fatalismo tenebroso e crudele. Specialmente negli atti secondo e terzo, tale senso addirittura supera e travolge i pregi e i difetti del linguaggio ermetico, addirittura cancella le storture e le deformazioni sonore, le quali non riflettevano qui che le storture e le deformazioni dell'animo umano. Nella marcia bandistica, nel valzer danzato e nella canzone sguaiata, nello stridore grandioso e presago dell'osteria, dove appunto le stonature deformatrici sono mezzo espressivo immediato e irresistibile, l'atmosfera drammatico-realistica della tragedia si espande altrettanto solenne quanto terrificante. L'intima contraddizione del soldato Wozzeck, essere sfruttato, malato e « disarmonico », ma il cui istinto barbarico è più forte di ogni convenzione morale, è attuata con luccicante vivezza di duri conflitti e con lapidario stile. E' psicologicamente denudata senza pietà. Una sola deviazione sentimentale tradisce il poeta notturno nel toccante episodio finale dell'opera, quando il bambino di Wozzeck va coi compagni a curiosare sul luogo ove giace il cadavere della mamma uccisa. Ma è cosa, ahi, superflua a tutti gli effetti voluti dall'autore.

Il compito di districare, comunicare, potenziare la partitura a volte indecifrabile del *Wozzeck*, governando insieme la concertazione d'uno spettacolo eccezionalmente ruvido e complicato, è stato assolto da Dimitri Mitropoulos con vigore di comando pari alla raffinatezza della sensibilità, con chiarezza di indagine non inferiore alla facoltà d'equilibratore perfetto dei valori sinfonici e vocali, dinamici ed espressivi. L'opera d'arte, anche dove feriva, dove umiliava, dove pareva sbandare nelle zone gelide d'un surrealismo sanguigno, è stata realizzata con pienezza di risultati. Sul palcoscenico — come già a Roma nell'esecuzione diretta da Serafin — Tito Gobbi ha interpretato con maschera intensamente drammatica e con voce adeguata e calda il personaggio di Wozzeck, avendo ancora a inestimabile compagno per la parte del monomaniaco Dottore il bravissimo Italo Tajo. Una Maria ben piantata vocalmente e scenicamente la Dorothy Dow, un simpatico Tamburmaggiore il Picchi, un Capitano grottescamente scolpito Hugues Cuenod. Appropriati nelle parti di fianco il Monteanu, Badioli, Campi, Della Pergola, Zareska e Fort. Ben preparato il coro da Vittore Veneziani. Impeccabilmente armonizzate e intonate alla spoglia desolazione del dramma le scene sui bozzetti di Gianni Ratto. Più ironicamente realistici i figurini di Ebe Colciaghi. Regia di Herbert Graf assolutamente esemplare. Allestimento e giochi di luce, diretti da Benois, di suggestiva efficacia.

Serata burrascosa. Abbiamo contato ventidue chiamate complessive, dopo i tre atti, agli artisti, al direttori di scena e al direttore d'orchestra e concertatore Mitropoulos, anche solo. Ciascuna chiamata ha segnato un uragano di applausi e una più contenuta tempesta di fischi. Mitropoulos a un certo punto tra l'una e l'altra chiamata coronante il secondo atto ha chiesto di parlare al pubblico. Ha detto di non deplorare i fischi, qualche volta necessari, ha però aggiunto che il *Wozzeck* è tale opera che vuole una speciale concentrazione di pensiero, quindi ha pregato di rinviare alla fine dello spettacolo le manifestazioni di intemperanza. In verità non crediamo che il pubblico della Scala meritasse la cortese lezione. Per il *Console* e per la *Proserpina* era accaduto ben altro. Il pubblico di ieri sera, in fin dei conti, si era limitato ad acclamare e a disapprovare soltanto dopo calato il sipario su ciascuno degli atti.

f. a.





Ἀληθῆ ἄθλον τοῦ μεγάλου μας Μητροπούλου, ἀπετέλεσεν ἡ ὑπὸ τὴν διεύθυνσίν του παράστασις τῆς ὄπερας τοῦ "Αλμπαν Μπέργκ «Βῶτσεκ» πρὸ τοῦ δυσκόλου καὶ προσκεκολλημένου εἰς τὰς ἰδικάς του μουσικὰς παραδόσεις κοινοῦ τοῦ Μιλάνου. Εἰς τὴν φωτογραφίαν ὁ Μητρόπουλος ἐνῶ διευθύνει τὴν γενικὴν δοκιμὴν τοῦ «Βῶτσεκ».

and Anna Maria Canali in « Falstaff » - left: Dimitri Mitropoulos with the régisseur Herbert Graf and Gianni Ratto during an interval of « Wozzeck » - Oben: Dora Gatta, Melchiorre Luise, Mario Boriello und Giacinto Prandelli in Donizzettis « Don Pasquale » - im Zentrum: Mariano Stabile, Cloe Elmo und Anna Maria Canali in einer Szene des « Fastaff » - links: Mitropoulos, Herbert Graf und mit G. Ratto in einer Pause des « Wozzeck »

Diciassette anni dopo



Dimitri Mitropulos, colto dall'obbiettivo alla Scala fra una prova e l'altra dell'opera « Wozzeck » di Alban Berg, che egli dirigerà giovedì prossimo. Mitropulos è nativo di Atene, ed ha studiato a Berlino dove fra gli altri ebbe come maestro Ferruccio Busoni. Nel 1924 formò nella capitale greca un'orchestra e la diresse per tredici anni offrendo concerti in tutta l'Europa. Nel '37 si trasferì negli Stati Uniti come direttore stabile dell'orchestra sinfonica di Minneapolis; da tre anni è passato alla direzione della Filarmonica di Nuova York. Mitropulos mancava dalla Scala dal 1935.

COMBATTUTA ALLA SCALA LA BATTAGLIA DEL WOZZECK

L'opera di Berg è il più allucinante dramma del teatro lirico

Cronaca musicale di Teodoro Celli

La "battaglia per il *Wozzeck*" è stata combattuta alla Scala con grande impegno dalla pattuglia dei "mistici della dodecafonia", i quali, da ben predisposte posizioni strategiche in platea, nei palchi e nelle gallerie, hanno fatto il possibile per attribuire al buon successo ottenuto dall'opera di Alban Berg un significato più esteso, di fiducia in un sistema e in una scuola. Occorre riconoscere che i suddetti "mistici" sono stati notevolmente aiutati, nel raggiungimento del loro intento, da due fattori: dai soliti, insistenti e diciamo pur maleducati, fischietti "da tranviere", i quali valgono assai bene a rinfocolare, per reazione, gli applausi; e da un inopinato e ingiustificabile intervento oratorio del direttore d'orchestra Dimitri Mitropoulos. Il grande maestro, comparso alla ribalta dopo il secondo atto, ha fatto, ad un tratto, cenno di voler parlare; ottenuto a fatica il silenzio, ha dichiarato che il dirigere un'opera come il *Wozzeck* richiede "una grande concentrazione", ragion per cui pregava i dissenzienti "dii astenersi dal fischiare durante l'esecuzione". Ora, fra le caratteristiche di certi ascoltatori v'è quella del compiacersi nel "ricevere una lezione"; così, alcuni spettatori, udite le parole del greco Dimitrii Mitropoulos, salirono immediatamente al settimo cielo e furono pronti a giurare sulla grandezza del *Wozzeck*. Noi, però, ritenemmo e tuttora riteniamo che Mitropoulos abbia fatto molto male ad arringare il pubblico dal palcoscenico della Scala, anche se, d'altro canto, non ci sentiamo di approvare coloro che disturbavano durante lo spettacolo. Un interprete, com'è un direttore d'orchestra, non può scendere in polemica col pubblico, sotto pena di turbare il delicato rapporto che deve stabilirsi fra l'opera d'arte e chi si trova a contemplarla. Un artista, poi, com'è Mitropoulos, avrebbe dovuto astenersi dal prender la parola in quel teatro dove Arturo Toscanini (tanto per fare un nome solo) si limitò sempre ad esprimersi mediante la sola bacchetta.

Un ulteriore rinforzo nella "battaglia per il *Wozzeck*" gli zelatori della dodecafonia lo ricevettero da gruppetti di spettatori comunisteggianti, i quali non risparmiarono gli applausi alla "polemica sociale" implicita nell'opera di Berg. Costoro evidentemente non sapevano che il *Wozzeck* è proibito nei Paesi al di là della "cortina di ferro", in quanto vi è considerato un "esempio di musica degenerata", proprio come lo giudicava Hitler. Tutti questi fattori, dunque, tolgono all'esito ottenuto dal *Wozzeck* una seria significazione. *Wozzeck* è un'opera importante, ma è vecchia di trent'anni e come tale avrebbe dovuto essere serenamente considerata; è un'opera che si basa su procedimenti armonici atonali e, a volte, dodecafonici, ma che rappresenta un caso unico, coerentissimo ma non ripetibile, per le ragioni che esporremo. Riconoscere l'efficacia del *Wozzeck* non significa attribuire fiducia all'atonalismo; ma anzi concludere che in quest'opera Berg ha esaurito ogni possibilità dell'atonalismo. Cosicché, chi procede su quella via non può, ormai, che farsi imitatore magari inconsapevole di questa allucinata partitura.

Il viennese Alban Berg nacque nel 1885 e morì nel 1935. Dal 1904, e per sei anni, fu allievo di Arnold Schönberg, il quale già, esasperando la concitazione cromatica del Wagner del *Tristano*, aveva raggiunto gli inospitali lidi dell'atonalismo e si preparava, dopo aver distrutto, a "ricostruire", enunciando la teoria dodecafonica (vedi *Oggi*, 1951, n. 30). Il *Wozzeck* fu scritto da Berg fra il 1914 e il 1920, e fu rappresentato a Berlino nel 1925; dopo di esso il compositore viennese pose mano ad un'altra opera, *Lulù*, che doveva lasciare incompiuta. Per una di quelle affinità elettive a grande distanza di tempo, tutt'altro che rare nella storia dell'arte, l'argomento del *Wozzeck* fu suggerito a Berg da un dramma del poeta germanico ottocentesco Georg Büchner, scritto nel 1836; un dramma rimasto incompiuto, e dal quale Berg ha tolto quindici scene, brevissime, raggruppate in tre atti. Ora, a noi interessa qui esaminare unicamente il *Wozzeck* come Berg lo ha drammaticamente costituito in musica; d'altronde le quindici scene sembrano contenere l'essenziale del dramma büchneriano. Wozzeck è un "soldato semplice", e vorrebbe simboleggiare l'umanità più infima, nella sua condizione di avvilimento e di oppressione. È attendente del capitano — nella prima scena ci è presentato mentre fa la barba al suo superiore — ed è da lui schernito per la sua semplicità, per la sua povertà, e perché ha un figlio "che non è benedetto", nato dal suo amore con una donna di malaffare, Maria. Una delle scene seguenti ci presenta la camera della donna. Maria canta al suo bimbo una ninna-nanna; ma s'affaccia alla finestra quando per via passa la banda militare, alla testa della quale è il Tamburmaggiore, specie di bruto colossale, il "maschio" nel puro senso animalesco del termine. Wozzeck soffre di allucinazioni; s'affaccia appena alla porta della camera, in un trasognamento da ebete, agitato da un'indistinta angoscia. Ma nel "quadro" seguente vediamo il soldato nello studio del Dottore; anche questo medico, che Berg caratterizza con toni lividamente grotteschi, vorrebbe simboleggiare uno dei possibili "oppressori" dei poveri e dei semplici. Per il Dottore, infatti, Wozzeck non è che una "cavia" su cui esperimentare diete e medicine; e a lui Wozzeck si presta, pur di guadagnare qualche cosa, oltre alla sua misera paga di soldato, da portare a Maria. Ma Maria è già circuita dal Tamburmaggiore, il quale, ormai imbizzito, le dice: « Ti voglio regalare un figlio che ti assomigli ». Maria gli cede senza un sentimento, senza un rimpianto, senza alcuna partecipazione di quell'anima che è ben morta in lei: « È lo stesso », dice; « non mi importa niente ». Si compiace, vanitosa, di certi orecchini che l'omaccione le ha regalato; Wozzeck, intanto, è raggiunto dal cinico Capitano e dallo sconcio Dottore, i quali, per vile compiacimento, per sadica speranza di vedere il soldato soffrire, gli rivelano che Maria si è concessa al Tamburmaggiore. Ma è Wozzeck capace di vera sofferenza? O non è piuttosto — anch'egli "morto" spiritualmente — soltanto capace di sentire, animalescamente, l'acuirsi della cieca angoscia e di prepararsi, anch'egli, a "liberarsi" mediante la violenza e la viltà? In una osteria Wozzeck, non visto, assiste all'amoreggiamento di Maria col Tumburmaggiore. Non dice che una bestemmia: « Perché non spenge Iddio il sole? », pronunciata senza eroismo, senza alcun impeto di grandezza ribelle. D'altronde, nella scena seguente, il Tamburmaggiore s'abbandona anch'egli alla violenza per viltà, picchiando Wozzeck a sangue; e alla viltà si abbandona Maria, quando legge nella Bibbia l'episodio della Maddalena sperando, ma invano, di riuscire a sentirsi pentita e perciò perdonata. Non v'è purificazione possibile per i vili: e vilmente, Wozzeck si "scarica" contro l'unico essere più debole di lui, cioè appunto Maria, uccidendola senz'impeto, in un gesto molle, sulla riva di uno stagno, in una notte in cui splende sinistra una luna enorme, rossa come il sangue. Ora il destino di Wozzeck precipita verso l'ultima violenza e l'ultima viltà: il soldato si annega in quel medesimo stagno ch'egli ormai crede una immensa pozza di sangue. L'ultima scena, davanti alla stamberga di Maria, vorrebbe suggerire implicitamente una morale alla spaventosa favola drammatica: il bimbo di Wozzeck e di Maria gioca, insieme ad altri bimbi, con un cavalluccio di legno. A un tratto i fanciulli confabulano tra loro; poi gridano al bimbo di Maria: « Sai, tua madre è morta ». Il bimbo continua a giocare col cavalluccio: « Hopp, Hopp! ». Insistono i compagni, divertiti: « È morta, vicino allo stagno. Andiamo a vedere! ». S'avviano festosi, e col suo giocattolo s'avvia il bimbo di Maria, sorridendo stupidamente: « Hopp, hopp, hopp... ».

Quest'ultima scena risulta, in teatro, d'una retorica disgustosa. Si sente che Berg vorrebbe commuoverci, e il tentativo ci indigna, proprio perch'egli non ha le forze musicali sufficienti per commuovere. Egli ha ripudiato la secolare tradizione tonale, tutta la gloriosa storia che aveva condotto il "suono" a divenire specchio dello spirito umano; invano sollecita ora l'intervento della nostra spiritualità. Non possiamo accordare al bimbo alcuna pietà, perché sentiamo questa scena come un basso tentativo di strappare l'applauso. Ma nelle altre quattordici scene dobbiamo ammirare la coerenza assoluta. In un dramma cosiffatto l'atonalismo è l'unica soluzione musicale possibile e producente, in una esperienza che, appunto perché "totale", non è ripetibile. Il *Wozzeck* è il dramma della violenza esercitata per viltà, quindi esclusivamente sul più debole. Non lo sarebbe, se il soldato Wozzeck ci ispirasse commiserazione, o ammirazione, o compianto. Ma — così come Berg ce lo ha raffigurato — non può ispirarci che disgusto, anch'egli, e spavento: è un abulico, uno stupido, incapace tanto di perdono quanto di vera ribellione, altrettanto grottesco, squallido e livido quanto il Capitano, il Dottore e il Tamburmaggiore. E altrettanto amorale quanto Maria. Ecco dunque la ragione per cui l'atonalismo, per una volta nella storia della musica, ha potuto rappresentare, sia pur con la crudezza della cronaca, una condizione che tuttavia ci pare più bestiale che umana. La tonalità, nelle sue infinite esemplificazioni dell'arte musicale, aveva raffigurato la luce spirituale, l'uomo che leva il viso al cielo e prende coscienza di sé e del mondo; che sente Dio e a Lui s'abbandona, o con Lui lotta; che combatte o cede al destino. L'atonalità è invece condizione di tenebre; quelle tenebre morali di cui unicamente è costituito il dramma di Wozzeck. Si esprime con suoni che sanno di viltà piagnucolosa o di rissosa violenza; si lamenta oppure rumoreggia ciecamente. Berg ha il merito d'aver intuito qual era l'unico dramma possibile alla dissonanza continua, allo stridore, alla disarticolazione armonica, e ce ne ha dato un documento definitivo di fronte al quale il moralista potrà sbigottire, ma che il critico è costretto ad ammirare.

Teodoro Celli

L'OPERA DI ALBAN BERG IERI SERA ALLA SCALA

WOZZECK SI DIFENDE alle spalle di Mitropoulos

ALLA fine del secondo atto di Wozzeck, *mentre la stragrande maggioranza degli spettatori, applaudendo calorosamente, sollecitava gli interpreti a presentarsi più e più volte al proscenio, una esigua ma decisa minoranza continuava a fischiare. Il fatto in sè, d'una minoranza che esprima vigorosamente il proprio disappunto, non sarebbe degno di gran rilievo cronistico se, ier sera, non avesse determinato un singolare episodio. E' da premettere che la minoranza dissenziente s'era abbandonata al piacere di zittire e di fischiettare anche durante l'esecuzione del secondo atto (ormai sembra proprio che alcuni spettatori vengano alla Scala — quando si danno delle « novità » — armati del fischietto regolamentare). Orbene, il direttore d'orchestra Dimitri Mitropoulos, presentatosi insieme con gli interpreti al proscenio, fece ad un tratto cenno di voler parlare. Non gli fu facile ottenere il silenzio; s'incrociarono nella sala violente e strane grida d'insulto, lanciate dagli opposti partiti, come ad esempio: « Vergognatevi d'applaudire! » e: « Taccia lei, salumaio! »; ma infine Mitropoulos potè prender la parola. Disse, press'a poco, in un cattivo italiano: « Il diritto d'applaudire o di fischiare è sacrosanta prerogativa del pubblico; ma, poichè quest'opera mi impone una grandissima concentrazione mentale, prego gli spettatori dissenzienti di aspettare la fine dell'atto per lanciare i loro fischi, e di non disturbare durante l'esecuzione ».*

Disse così, e — a nostro parere — fece una grandissima gaffe. Intendiamoci: siamo d'accordo con Mitropoulos che i fischiatori non avrebbero dovuto disturbare durante l'esecuzione. Ma non possiamo avallare un gesto, come quello del pur grande direttore d'orchestra, inteso a impartire una lezioncina al settore dissenziente degli spettatori e, insieme, a sottolineare le proprie inenarrabilmente meritorie fatiche artistiche. Che diamine, signor Mitropoulos! Siamo d'accordo che il Wozzeck *è una opera difficile da dirigere (e lei ha superato le difficoltà da « cannone »); ma altrettanto difficile è il* Pelléas et Mélisende: *quando De Sabata lo diresse, un certo numero di maleducati spettatori continuò a chiacchierare durante gli « interludi »; De Sabata ne fu visibilmente seccato, ma non fece discorsetti ammonitori. Un altro direttore d'orchestra forse lei avrà sentito rammentare come uomo di carattere piuttosto suscettibile: Arturo Toscanini. Lui si seccava ad esempio, quando gli chiedevano i bis; e allorchè la seccatura raggiungeva una certa temperatura lui piantava lì la bacchetta e se ne andava magari fin nell'America del sud; ma non faceva discorsetti propagandistici. Non li faceva perchè in realtà chi comanda, in teatro, è il pubblico, beneducato o maleducato, intelligente o tonto che sia. Siamo d'accordo che il* Wozzeck *è un'opera importante e interessante, degnissima d'esser ascoltata con attenzione; ma il* Barbiere, *la* Traviata, *la* Norma, *ad esempio, sono addirittura dei capolavori, eppure i loro primi spettatori li fischiarono. E non solo alla fine degli atti. Ma nè Rossini, nè Bellini, nè Verdi tennero discorsetti propagandistici o propiziatori al pubblico, nè a quanto risulta, li tennero i loro interpreti.*

Signor Mitropoulos, comprendo il suo entusiasmo per l'opera che lei ha così amorosamente concertato e guidato; ma, dia retta, si limiti a dirigere. E, dirigendo un lavoro come il Wozzeck, *affronti tutti i rischi relativi, compreso quello di venir ogni tanto distratto dalla sua « concentrazione ». Il pubblico ha anche il diritto di fare eventualmente il maleducato; penserà poi la Storia a mettere a posto le cose. Non partecipi alla polemica; un direttore d'orchestra non può esprimersi, in teatro, che, appunto, dirigendo. Se tiene dei discorsetti finisce per danneggiare, nel concetto di certi ascoltatori, l'opera stessa, e per alienarsi quelle simpatie che s'era a buon diritto guadagnate.*

Vede, ora mi ha, in certo modo, obbligato a farle, a mia volta, un incresciosо discorsetto ammonitore. E invece avrei voluto parlare di lei solo per riferire della veramente mirabile esecuzione di Wozzeck *ier sera ascoltata. E avrei voluto evitare tutto questo preambolo, per dar subito conto di quest'opera singolare, a proposito della quale gli spettatori « dissenzienti » hanno commesso, io credo, un mero errore di prospettiva, non ricordando ch'essa ha ormai trent'anni sul groppone. Chi, come me, ebbe modo di ascoltare il* Wozzeck *nell'esecuzione data a Roma nell'autunno del '42 (quando la pesante atmosfera di guerra ci sospingeva, naturalmente, vorrei dire, nel desolato, squallido, disperante panorama di questi tre atti), ritrovando ier sera pressochè intatte le impressioni di dieci anni fa ha dovuto rammaricarsi che la Scala abbia aspettato fino ad ora ad allestire il lavoro di Alban Berg (anche se ora ha potuto contare su un direttore bravo e facondo come Dimitri Mitropoulos). Infatti non tutti gli spettatori hanno potuto situare mentalmente il* Wozzeck *nel posto che gli compete; e, avendo ascoltato da poco opere come il* Console *o come il* Raskolnikof *di Sutermeister (tanto per far qualche esempio), hanno commesso un errore di prospettiva. Ci sono, in quelle opere, pagine in chiave di ossessione, che sono lampanti derivazioni musicali dal* Wozzeck *berghiano; derivazioni, cioè diminuzioni, echi infelici, privi di carica espressiva, chiamati solo ad assumere funzioni di bassa retorica. A qualcuno dunque il* Wozzeck *è potuto apparire come un confratello di q u e l l e partiture spesso vanamente dissonanti, mentre ne è il male imitato (perchè inimitabile) esemplare. L'importanza e il valore del* Wozzeck *consistono nella assoluta e persino pazzesca coerenza di tutti i « quadri » (meno uno). Coerenza drammatico-musicale, cioè coerenza di una rappresentazione che si avvera e si impone mediante la musica. (E con ciò intendiamo escludere dal nostro discorso il* Wozzeck *di Georg Büchner, — com'è o come avrebbe potuto essere se il poeta l'avesse compiuto — per attenerci soltanto a quello di Alban Berg, limitandoci tu' al più a notare che fra il musicista e il drammaturgo s'è verificata una affinità elettiva, a cent'anni di distanza, simile a quella riscontrabile fra Jaspers o Heidegger e le ottocentesche solitarie e allucinate meditazioni di Kierkegaard).*

Il valore drammatico del Wozzeck *di Berg, dunque, sta nella non ripetibile coerenza, che ne fa un lavoro unico. Per non aver compreso ch'esso è inimitabile tanti musicisti hanno messo il piede in fallo. Lo stesso Berg non seppe realizzar nulla di positivo quando si affaticò attorno a* Lulù. *Wozzeck è inimitabile perchè dice tutto ciò che può esser detto sul conto d'una umanità contemplata in tale situazione di bassezza da rasentare il bestiale. Lo dice con ogni mezzo, con residui passaggi tonali e con brani dodecafonici, che si alternano ad altri semplicemente atonali. E perciò non mette conto, qui, di esaminare quei « mezzi » armonistici, e nemmeno l'impiego delle forme proprie della tradizione strumentale che Berg adotta, in quanto tutto è in funzione del dramma e appunto il d r a m m a conviene considerare.*

Dramma della monomania, dell'ossessione, dramma d'incubo, visione allucinata della vita, parola d'inverosimile pessimismo che solo la « violenza » con cui il musicista persegue il suo scopo rende accettabile.

Il soldato Wozzeck è la vittima che per tre atti tutti calpestano brutalmente; ma è vittima non redenta da alcuna aureola: nè pietosa nè innocente vittima; nè agitata da un generoso palpito di perdono nè sublimata da un impeto di ribellione. E' solo uno stupido. E' privo di ogni spiritualità; sa soltanto bestemmiare: « Perchè non spenge Iddio il sole! »; ma senza la statura di un Capaneo. La sua donna, Maria, lo tradisce solo per animalesco appetito d'un bruto come il Tamburmaggiore; e quest'ultimo è di sconcia fatuità, non redenta dal ridicolo e tantomeno da qualsiasi notazione umoristica. Lividamente grotteschi sono il Capitano e il Dottore; gli altri personaggi sono mere notazioni ambientali, privi quindi di individualità. E lo ambiente è quello in cui cosiffatte persone del dramma possono acconciamente agire: un mondo dove impera la forza, dove chi opprime e chi è oppresso non fruisce di alcuna diversificazione, non gode d'un differente accento, da parte del drammaturgo-musicista. S'odono, contorte in una smorfia musicale, la « marcetta » interna, quando la banda capitanata dal Tamburmaggiore passa sotto le finestre della stanza di Maria, e la « ninna-nanna » che questa Maria, che dovremmo chiamare soltanto femmina e non donna, canta al suo piccolo, e — altrettanto sfigurate — le danze che risuonano nell'osteria. L'amore è degradato al livello di animalesco accoppiamento; e nemmeno la gelosia e lo impulso vendicativo agitano lo squallido protagonista (che non osiamo chiamar miserabile appunto perchè Berg non lo ha reso degno d'alcuna commiserazione), poichè egli agisce solo per riuscir violento a sua volta, e sostanzialmente per viltà.

Ecco: l'unico tratto « umano » di questi personaggi è la viltà. La violenza dei vili, quella che si manifesta solo contro un essere più debole. Se immaginiamo, dunq u e, u n a umanità contemplata esclusivamente sotto l'aspetto della « violenza per viltà », avremo individuato il dramma di Alban Berg. E avremo compreso la funzionalità, sempre coerente, di questa musica.

Il « suono » seppe essere angelico, nella melodia di Bellini; tragico nella sonata o nella sinfonia beethoveniana; seppe meditare e pregare con Bach, sorridere con Rossini. Si fece dolorosamente umano, con Verdi. Ora, il « suono » poteva anche impegnarsi a simboleggiare la violenza e la viltà. E col Wozzeck *di Berg divenne violento e vile, rissoso e piagnucoloso, in un'esperienza totale, definitiva, che è da considerare irripetibile. In tutta l'opera non v'è alcuna retorica; e tutto è implacabilmente esatto, producente, espressivo, per quanto violenza e viltà possano comportare di espressione. Proprio perchè riconosciamo la coerenza di quest'opera ripudiamo l'ultimo quadro: qui — figurando il bimbo di Wozzeck e di Maria, che gioca, ignaro della morte della madre e del padre — Berg ha tentato una « morale » della squallida favola, ha tentato un giudizio e ha cercato, coi suoni, la nostra pietà. Ma è piombato nella retorica, nel più basso sentimentalismo, con un lenocinio che perfino ci indigna. L'opera terminerebbe assai meglio con la morte di Wozzeck, e si guadagnerebbe il nostro intero rispetto, per la sua dura coerenza, perseguita da un musicista che impiega con lucidità spaventevole la tecnica dell'arte.*

Arte vera? Autentica poesia? E' poeticamente rappresentabile, nel corso di tre atti, solo la « Violenza per viltà »? O non è, piuttosto, soltanto cronisticamente circoscrivibile e documentabile? Almeno nessuno negherà al Wozzeck *— crediamo — l'evidenza documentaria impressionante. L'umanità fortunatamente non è sempre e solo questa che Berg ci dimostra; ma è purtroppo capace anche di questa violenza e di questa viltà. Per una volta la musica è scesa a simboleggiarle.*

Esecuzione letteralmente ammirabile. Hanno cantato, recitato o appena intonato, secondo le indicazioni della impervia partitura, ma sempre con risultati di splendida evidenza: Tito Gobbi (Wozzeck), Mirto Picchi (Tamburmaggiore), Hugues Cuenod (Capitano), Italo Tajo (Dottore), Dorothy Dow (Maria), e la Zaresca, il Munteanu, il Badioli, il Campi, il Della Pergola. Commovente l'impegno della piccola Silvana Fasola che impersonava il bimbo di Maria. Il coro di Veneziani ha cantato benissimo il breve brano affidatogli. E Dimitri Mitropoulos è stato grande, nel districare l'aggrovigliatissima partitura, nel renderla evidente, nell'animarla staccando i più opportuni movimenti, nell'ottenere dalla magnifica orchestra scaligera l'esatta esecuzione dei tanti passaggi insidiosi. Be', tutto sommato, possiamo perdonargli perfino l'inopportuno discorsetto.

Teodoro Celli

Domani, alle 21, seconda di « Wozzeck », per i turni B e D: da oggi le prenotazioni. Domenica sera, per i turni A e « prime », andrà in scena « Madama Butterfly » di Puccini, seguita dal passo d'addio delle allieve licenziande della Scuola di Ballo, diretta da Esmée Bulnes, con il balletto « Le nozze d'Aurora » di Ciaikowsky-Petipa.

CORRIERE LOMBARDO



I due protagonisti del « Wozzeck »: Dorothy Dow e Tito Gobbi.

Senza pretese spettacolari

NEL « Wozzeck » dieci scene si alternano in ben quindici cambiamenti. Strade, taverne e camere dimesse sono tutti soggetti scenografici terra terra senza pretese spettacolari. Ma Gianni Ratto, per ingranarsi nello spirito dell'opera, doveva soggettivizzare i suoi bozzetti in quello stato psichico fuori sesto che nel primo dopoguerra, specie nel popolo tedesco vinto ed affamato, precipitò gli artisti nel più nero pessimismo, nell'allucinazione e nella cattiveria. Perciò il Ratto, in un costante sfondo di altissime pareti che, senza definite forme, pesano sugli ambienti come un incubo, ha costretto tutta l'azione a svolgersi nello sprofondo. E qui ha fatto giocare i suoi posticci frammenti « indicativi » che hanno composto le varie scene dai profili deformati delle costruzioni che dànno il senso del fuori regola, del dissesto e dello sbilancio morale e quindi estetico.

Per pura incidenza ispirativa sono riemersi i caratteri di quell'arte terroristica che, ormai esaurito l'« espressionismo », andò a finire nei quadri con le « barricate » di Otto Dix o con gli « assassini » del Grosz. Tutta arte corrosiva che, in tempi un pochino più chetati, la critica che non venera soltanto la tecnica od il « linguaggio » fine a se stesso, ha relegato nelle dantesche bolgie.

Le scene del « gabinetto del Dottore », dalla facciata mortuaria decorata con scheletri, sezioni anatomiche, ampolline e rubinetti; del paesaggio con le fiamme dipinte in cielo; della selva con l'intreccio dei rami che combinano quasi una geometrica astrazione, sembrano più che artisticamente espresse, descritte, direi, letterariamente. Ma negli altri quadri moderni e suggestivi il Ratto (autore della riuscita lugubre scenografia della « Collina ») con acuta sensibilità ha creato una vera atmosfera di angustia e disperazione: così nella fredda e tetra « camera del capitano » ed in quella di Maria aperta a paravento; nella bieca strada con la casa della stessa protagonista dalle sagome fuori norma e le luci stravolte e nel « corpo di guardia » tragico e sinistro. Ottima anche l'esecuzione delle scene dovute a Ighina, Mantovani, Molinari e Pignataro.

Le luci dirette da Nicola Benois hanno fortemente contribuito a conferire un clima ossessivo ai vari quadri assumendo il ruolo simbolico quando, dopo l'uccisione di Maria, hanno arrossato di sangue la losca « taverna » e le scene successive. La regia di Hebert Graf, nel fosco caricaturale, nei balli animaleschi e nella barocca urlante scompostezza degli ubriachi all'osteria, è riuscita assai efficace. Ma Ebe Colciaghi non ha potuto sfoggiare nei costumi perchè erano di scena soltanto i poveracci.

Cost.

SPETTACOLI

WOZZECK, di Alban Berg, alla « Scala »

Ecco: finalmente abbiamo sentito *Wozzeck* alla « Scala ». *Wozzeck* era ormai diventato leggenda, mito: rappresentato per la prima volta a Berlino nel 1925, in varie parti del globo in seguito, a Roma durante la guerra, a Napoli a guerra finita, qualcuno parlava e scriveva di questo spartito come del solo al quale fossero applicabili i versi di Carducci: « Al mondo, oggi, da questo luogo (musicale, s'intende) incomincia la novella istoria ». Dura responsabilità; pesante impegno, anche per alcuni quinterni di musica, quello di mettere una pietra sul passato e di spalancare un mondo nuovo, abbattendo i diaframmi della diffidenza e dell'incomprensione.

Alban Berg assisteva, trentacinque anni fa, alla prima recita di un dramma vecchio di oltre mezzo secolo, appunto il *Wozzeck*, e subito pensava di trarne un'opera, scegliendo quindici degli innumerevoli quadri messi in fila dal suo autore Georg Büchner, a modo suo un anticipatore, in pieno Romanticismo, del più tetro Verismo. Wozzeck è un povero soldato che vive con una donna dalla quale ha avuto un bimbo; la donna lo tradisce, cedendo supinamente al Tamburo Maggiore del reggimento: Wozzeck le taglia la gola, poi si affoga. Sipario.

Si dirà: estremamente banale, tutto questo. Già: ma se su questo fattaccio di cronaca si incolla la torva etichetta dell'« Espressionismo » tedesco del primo dopoguerra, tutto cambia aspetto: l'Espressionismo, superamento di quel Verismo che era pur stato ricco di palpiti, di sofferenze, di volontà di redenzione, non conosce, degli uomini e della loro vita, che le piaghe più putride e infette; non li giudica, li condanna; non tenta di soccorrerli, li stermina. L'esistenza umana non è, per gli « espressionisti », che un conglomerato di miseria, di viltà, di passività, di abulia, di ferocia e di bassezza. Autori drammatici « espressionisti » come Kaiser, Toller e Wedekind, romanzieri come Döblin e soci hanno continuato per anni a ripeterci: « l'uomo è un verme ». Delirio di dissolvimento e di negazione, anzi di rinnegamento.

Trasportata nel Teatro musicale, una letteratura di questo genere poteva logicamente accompagnarsi soltanto ad una musica che costituisse di per sè stessa un elemento polemico altrettanto intransigente, quasi spietato. Alban Berg applicava infatti con estremo rigore alla cinematografica cronaca nera di *Wozzeck* il « sistema dodecafonico » inventato dal suo maestro Schoenberg, cercando in esso nuove possibilità espressive alla parola cantata o declamata, un varco che lasciasse intravedere conquiste inedite, uno spiraglio attraverso il quale far passare quel tanto di ossigeno che occorreva alla sopravvivenza attiva del Melodramma, che dopo aver raggiunto i vertici della gloria nell'Ottocento, e tenuto bravamente le estreme posizioni con Strauss, nel primo Novecento, sembrava giunto, esteticamente e stilisticamente, a un punto morto. Di questo tentativo non può non essergli dato merito. Occorre però considerare con spassionata equanimità i risultati. Ammesso che nessuno, dal critico più conservatore allo spettatore più retrivo, possa ottusamente osteggiare per principio il linguaggio dodecafonico, questa formula tecnica che sembra sposare la Musica alla Tavola dei Logaritmi, vediamo — ed è la sola cosa che importi — quali emozioni lo spartito di *Wozzeck* susciti in noi. E subito si constata che le sue stridule frane di suoni, i suoi allucinanti scatti polifonici che sovente naufragano in mucillaginose enarmonie, i suoi barbarici clangori e le sue traslucide evanescenze ci lasciano troppe volte indifferenti. Se il dramma è urtante, la musica non è che l'esasperazione di una formula. Essa non ci conquista, non ci avvince, non ci soggioga, nè ci comunica uno schietto fremito. Qualcuno afferma che in alcuni istanti essa raggiunge una sua spettrale suggestività, una fosca potenza lirica; e ciò può essere benissimo: anche gli orologi fermi, in un certo attimo della giornata, segnano l'ora esatta. Ma tali apparirebbero coincidenze dell'azione e del commento sonoro risultano più che altro fortuite, e in ogni modo non si tratta che di pause effimere. Rimane invece la programmatica persecuzione di un discorso musicale acre, aspro ed ingrato: quello che ha fatto scrivere ad André Frédérique: « *Wozzeck* equivale a una trapanazione del cranio ». Malauguratamente, il cranio trapanato è il nostro.

A questo punto non ci sarebbe altro da aggiungere, se i paladini di Berg non offrissero qualche spunto che non può non essere ribattuto. Uno di questi paladini, in occasione del *Wozzeck*, pone il dilemma: o accettare il « messaggio » del loro profeta o — per quanto riguarda il Melodramma — appagarsi di dormire fra le tombe (dei Grandi trapassati, naturalmente). Risponderemo che è molto meglio dormire fra le tombe di Giuseppe Verdi e di Riccardo Wagner che aprire gli occhi e vedere una fila di vasi di vetro nei quali si rattrappiscano i feti sott'alcool delle opere mai dischiuse alla vita: infelici figlie, per esempio, di Darius Milhaud, di Gianfrancesco Malipiero e dei loro sparuti epigoni. Si è parlato anche dei « duetti » dei Romantici, (leggi: Verdi e Wagner) che si proponevano di elevare l'istinto amoroso a sfere sublimi, con « la grassa sensualità della musica » (!), mentre Berg, dovendo sottolineare episodi brutalmente sessuali, fa tacere l'orchestra (vale a dire: abdica). Stiano pure in pace, tutti quanti: fra un secolo il pubblico continuerà a commuoversi e ad esaltarsi ascoltando i « duetti » d'amore di *Tristano* e di *Otello*, e non saprà neppure che siano esistiti, un giorno, i « silenzi sessuali » di Berg.

*

Superba (ma non abbiamo più spazio!) l'esecuzione offerta dalla « Scala », con alla testa un direttore come Dimitri Mitropolus, il quale ha sviscerato in modo prodigioso le serpigne polifonie della partitura, e con un gruppo di magnifici interpreti. Il baritono Gobbi ha reso con rara evidenza l'ossessione di « Wozzeck »; Dorothy Dow, costretta a cantare su una tessitura stratosferica, ha dato a « Maria » un rilievo scenico impressionante; il tenore Picchi ha impersonato con misura il « Tamburmaggiore »; il basso Tajo ha fatto un'intelligente creazione del personaggio surrealista del « Dottore »; il Munteanu (« Andres »), il Cuenod (« Capitano »), il Della Pergola, la Zareska, il Badioli, il Campi e gli altri hanno figurato in modo impeccabile.

Gianni Ratto ha creato scene stupende, piene d'incubo; il regista Graf e Benois hanno conferito ai vari quadri un'atmosfera poderosamente suggestiva nelle luci, nei colori, nei movimenti. Appropriati e di gusto i costumi di Ebe Colciaghi.

Cronaca tempestosa. Cinque chiamate al primo atto, fra raffiche di fischi; altrettante al secondo, con altri fischi, invettive fra spettatori, clamori: il direttore Mitropolus faceva cenno di voler parlare e diceva: « Cari spettatori, questa è una musica che esige una grande concentrazione cerebrale: prima ascoltate, poi giudicate ». E questo era appunto ciò che il pubblico della « Scala », avvezzo a « concentrarsi cerebralmente » da centosettantacinque anni, aveva fatto: prima aveva ascoltato col massimo rispetto, poi aveva applaudito e fischiato.

Dieci clamorose chiamate al terzo (con diminuiti ma irriducibili fischi): e apparizione alla ribalta — uno la volta, secondo la tecnica dei « finalissimi » delle riviste — dei più importanti realizzatori dello spettacolo: Ratto, Graf, Benois, la signora Colciaghi, il capomacchinista Chiodi. E grandi feste personali a Mitropolus, direttore e oratore.

ANGELO FRATTINI

"Wozzeck„ alla Scala Domenica "Butterfly„

Dopo quello di Roma e di Napoli anche il pubblico della Scala ha potuto ascoltare i tre atti musicati ventisette anni or sono dal compositore viennese Alban Berg su libretto ricavato da una leggenda di Büchner. Anche per merito di un'esecuzione di raro pregio, l'opera del musicista scomparso poco dopo la prima guerra mondiale, amico e discepolo di Schönbergh che poi superò nei risultati dei procedimenti compositivi espressionistici, è stata ascoltata attentamente e, pur con dissidi, applaudita in crescente misura. Qualche intemperanza ostile alla fine, e talvolta anche nel corso di alcuni dei molti episodi ha spinto il maestro Dimitri Mitropoulos, un eccezionale padrone dell'irta partitura, a pronunciare un breve « speack » alla ribalta dopo il secondo atto, per far presente trattarsi di spettacolo che esigeva da tutti la massima concentrazione; si evitassero quindi i disturbi che potevano turbare gli impegnatissimi esecutori, per riserbare poi alla fine il giudizio. Come era stato festeggiatissimo al suo apparire ogni volta e alla fine di ogni atto, il valoroso maestro ha riscosso per il suo ammonimento una lunga acclamazione, ed il seguito della serata si è svolto in un'atmosfera tranquilla, salvo le disapprovazioni al chiudersi dell'ultimo sipario, soverchiate però da vivi ripetuti applausi.

L'edizione di *Wozzeck* ha sollevato sincera ammirazione, e Dimitri Mitropoulos, potenziatore e governatore saldo e sensibile, raffinato e preciso, è apparso alla ribalta tra gli esecutori, e poi da solo, tra dimostrazioni caldissime. Con lui al proscenio il pubblico ha voluto lungamente salutare il vigoroso intelligente protagonista Tito Gobbi e Dorothy Dow ottima vocalmente e scenicamente, insieme a Mirto Picchi, Petre Munteanu, Hugues Cuenod, Italo Tajo, Carlo Badioli, Enrico Campi, Luciano Della Pergola, Eugenia Zareska, Luigi Fort, Vittorio Paudano, che hanno reso egregiamente le loro parti, grotteschi o drammatici i primi, a posto anche gli ultimi nelle minori figurazioni. Giustamente hanno ricevuto il loro tributo di applausi Herbert Graf per la regia accorta e aderente, Vittore Veneziani per l'educazione dei cori anche se di breve intervento, Nicola Benois per la direzione dell'allestimento scenico, Gianni Ratto autore degli originali intonati bozzetti scenici. Lo stesso Mitropoulos, che qualche spettatore non aggiornato ha creduto per un momento l'autore, ha desiderato che apparissero al proscenio tutti gli altri collaboratori, da Ebe Colciaghi ideatrice dei figurini ad Aurelio Chiodi capo del servizio macchinismi di scena che hanno funzionato alla perfezione nelle suggestive dissolvenze tra i vari quadri, ed anche il bimbetto della povera casa di Wozzeck e di Maria, che viceversa è una bimbetta, Silvana Fasola, caracollante inconscia sul suo cavalluccio di legno nel tragico epilogo del dramma.

Domani alle ore 21, seconda di *Wozzeck*, per i turni B e D; da oggi le prenotazioni. Domenica sera, per i turni A e « prime », andrà in scena *Butterfly* di Puccini, concertata e diretta da Victor De Sabata, seguita dal passo d'addio delle allieve licenziande della Scuola di Ballo, diretta da Esmée Bulnes, con il balletto « Le nozze d'Aurora » di Ciaikowsky-Petipa.

IL SOLE

CORRIERE D'INFORMAZIONE

RIBALTE - RADIO - SC

LE PRIME ALLA SCALA

"Wozzeck„ di A. Berg

Il convivio scaligero è stato quest'anno eccellente; ma bisogna convenire che la portata più saporita è rimasta in fondo: « Don Carlo » e « Wozzeck », due opere che dovevano insieme a poche altre formare non la coda ma l'ossatura del cartellone.. Tuttavia è piacevole e conveniente finire bene, concludere in bellezza.

Tardi è arrivato a Milano « Wozzeck » capolavoro della produzione lirica germanica del nostro secolo, opera completa sotto ogni rapporto e nuovissima pur nella sua intima aderenza allo spirito tradizionale del teatro in musica. Milano ha però fatto ammenda del ritardo o della sua distrazione allestendo uno spettacolo di grande valore artistico curatissimo in ogni aspetto, degno di essere visto rivisto e riascoltato.

« Wozzeck » venne già rappresentato in Italia a Roma e a Napoli. A Roma venne accolto con entusiasmo nel 1942; a Napoli con stupore due anni fa in una edizione poco felice. A Milano dopo qualche resistenza e non ingiustificata al primo atto il pubblico si è lasciato conquistare dalla vicenda e dalla musica fuse dall'animo potente di un grande musicista e artista, Alban Berg.

Il caldo, commosso e incontenibile applauso finale ha compensato il direttore d'orchestra e gli esecutori della loro immensa fatica e riscattato il pubblico scaligero della sgradevole situazione in cui è stato coinvolto dal comportamento turbolento ineducato e ottuso di una minoranza che dopo aver disturbato l'esecuzione del primo e del secondo atto ha costretto il direttore ad una inaudita perorazione, Chiesto il silenzio, Mitropulos ha rivolto una breve preghiera al pubblico invitandolo al silenzio almeno durante l'esecuzione esigendo l'opera, per la sua complessità e difficoltà, una concentrazione esemplare; per cui ogni interferenza sonora e ogni minima fonte di distrazione possono compromettere la ricreazione dell'opera medesima.

Una simile clamorosa lezione di buona creanza teatrale il pubblico scaligero ha dovuto subirsela in silenzio; una tirata d'orecchie meritata e non molto lusinghiera, tanto più deplorevole a 27 anni dalla gloriosa nascita di Wozzeck. Un tentativo di polemica del tutto inutile superato rivelatore anche di scarsa cultura oltre che di modesta sensibilità.

Poco sa il pubblico scaligero di Alban Berg (Vienna 1885-1935); egli è con Anton von Webern il più noto allievo di Schönberg, il prediletto anzi che fece la fortuna del maestro. Se infatti Schönberg inventore del dodecafonismo fu un ben dotato ingegnere della musica, Berg, partendo dai procedimenti compositivi del maestro, senza però aderirvi totalmente e integralmente, ma riservandosi una notevole libertà di scelta per fornirsi di ogni materiale espressivo fu artista poeta di elevate concezioni e ricca sensibilità. Berg infatti non applica mai con rigore dogmatico il principio fondamentale di Schönberg dell'assoluta parità delle dodici note della scala cromatica e pertanto dell'abolizione di ogni senso tonale secondo il senso impresso alla musica dagli ultimi tre secoli. Il grande valore di Berg è di aver ampliato la tela melodica, il tessuto armonico, di aver spezzato i limiti che la tradizione armonica veniva — appunto per il peso della tradizione stessa — a imporre al musicista e al pubblico senza però rinnegare nè con atto puro di intelletto nè con spirito acremente polemico i dati di un passato glorioso e ancor vitale, ma di ampliarli e integrarli con una nuova concretezza artistica ed evitando la prigionia forse più arida e deprimente delle regolette del dodecafonismo.

E' pur vero che il dodecafonismo con i suoi cardini tecnici (variazioni, ma non intese nel senso decorativo settecentesco o nel senso poetico e drammatico ottocentesco) può permettere a un musicista ricco solo di talento e privo di genialità di salvarsi perchè gli offre i mezzi di procedere con un calcolo chiaro e matematico attraverso la via segnata da determinate regole (riappare il clima tecnico e costruttivo tutto razionale e meticoloso e pedante dei fiamminghi quando anche un chierico dotto poteva scrivere a quattro voci qualsiasi composizione, ma pochi, come sempre, furono i creatori geniali nella scuola stessa), ma è altrettanto vero che le più alte espressioni artistiche di questa scuola si realizzano solo attraverso evasioni larghe e sincere dalla scuola stessa.

La dodecafonia è stata una intuizione generosa per rompere il cerchio fastidioso della « cadenza » armonica e per avviare la musica su un piano diverso e più libero; ma come sempre ha commesso l'errore per sopravvivere di farsi più pedante e rigorosa della stessa armonia; e meno geniale. Infatti se nel primo atto si avverte ancora qualche rigidità nella ricerca di una evasione, in seguito ci si trova di fronte a una volontà precisa, a una sensibilità immensa che superando i normali mezzi d'espressione vuole raggiungere un proprio linguaggio immediato, violento, terrificante. Berg è l'autore che staccatosi dal movimento dell'espressionismo germanico ha saputo innalzare la sua ispirazione lirica sopra quella deformazione postromantica ironica e pessimistica toccando una espressione decisamente positiva e virile di una esperienza dolorosamente umana accettata con schiettezza ed espressa senza la minima scoria intellettualistica. Anzi i fattori intellettualistici sono superati facilmente non avendo egli da temere una retorica sentimentale, ma richiamandosi avidamente ai grandi temi emotivi del primo romanticismo. In questo senso « Wozzeck » tolto appunto dal dramma di un romantico puro, Buechner (1813-1837) è più vicino al melodramma verdiano che non « Pelleas » di Debussy e « La carriera di un libertino » di Strawinsky sole opere degne di competere per valore artistico, importanza storica e portata culturale con « Wozzeck ». Se in queste due opere qualche astrazione estetizzante o qualche intenzione di netto formalismo musicale ne avvolgono il clima (e qualche volta lo determinano), in « Wozzeck » il contenuto umano riesce ad esprimersi liberamente e con istintiva immediatezza superando i limiti della forma classicamente conclusa. Ma ciò che impressiona è anche la concisione e la solidità della partitura, la stesura perfetta e precisa, la toccante rispondenza tra dramma e musica e la travolgente e serrata tragicità. In ogni nota è riflessa una visione assolutamente pessimistica della vita, oscura e senza perdono come in « Don Carlo ». Il male con inesorabile fatalità prevale su tutto ciò che è bello e buono senza saziarsi mai. Le prime frasi del soldato Wozzeck mentre rade la barba al suo capitano bastano a caratterizzare tutto il dramma: « Noialtri, povera gente... veda, signor capitano, i soldi, i soldi! Sarebbe bello se uno di noi cercasse la morale in questo mondo... Noialtri siamo disgraziati in questo e nell'altro mondo. Deve essere una bella cosa la virtù, ma io sono un povero diavolo... ».

Wozzeck è un soldato mercenario istintivo, buono e sensibile; avido di danaro, per cui serve il capitano e fa da cavia a un medico pazzo pur di guadagnare qualcosa in più da portare a Maria, la sua amante. Egli non possiede altro che questo amore per Maria che vive con lui e gli ha dato un figlio. Un giorno però Maria finisce a cedere alle lusinghe del Tamburmaggiore. La musica pesa su queste vicende con dolorosa e immensa tragicità riuscendo a riscoprire quel senso assolutamente greco dell'inevitabilità del male e della innocenza di chi lo fa o lo patisce. Innocente è Wozzeck le cui idee fisse vengono coltivate dallo stesso psichiatra e ossessionate dalla vuotaggine del capitano; innocente è Maria che deve pur vivere e si vende al Tamburmaggiore; innocente è pure questi che non arriva a concedersi il lusso di problemi morali ma tende solo a soddisfare i suoi istinti. Innocenti pure lo psichiatra nella sua follia professionale e il capitano nella sua classica fatuità. Ma tutte queste forze finiscono col tormentare Wozzeck fino alla disperazione. La scena della taverna in cui Wozzeck vede Maria ballare col Tamburmaggiore è di una violenza inaudita e di una potenza drammatica raramente raggiunta nel teatro lirico; e così la breve scena della caserma quando il Tamburmaggiore ubriaco prende a calci Wozzeck dopo avergli portata via la donna. Allora la tragedia è inevitabile. Wozzeck attira Maria fuori della città presso uno stagno e la uccide; poi corre in una bettola dove una donna scopre la sua mano insanguinata; Wozzeck atterrito ritorna sul luogo del delitto a cercare il pugnale per nasconderlo e lo butta nello stagno; ma gli sembra di averlo buttato troppo vicino alla riva ed entra nello stagno dove annega.

Questa scena è davvero impressionante. La musica è diventata stagno, delitto, colpa, grida disperate di Wozzeck, terrore e disperazione. Qui la musica segue soltanto le regole dettate da un genio in un momento di felice e prepotente creazione artistica. L'opera si chiude con la scena della piazzetta davanti alla casa di Maria, col figlio di questa che gioca sul cavalluccio insieme ad altri bambini. Uno viene a recare la notizia: « hanno trovato il cadavere di Maria vicino allo stagno! Di', la tua mamma è morta... andiamo a vedere ». Il piccolo non capisce e continuando a cavalcare il suo cavallino segue indifferente gli altri che corrono verso lo stagno.

Come si vede è tutto teatro; e la musica è sempre teatralmente intesa e sviluppata anche quando sulla partitura si legge: passacaglia e 24 variazioni; oppure gavotta e tre variazioni; oppure tema variazioni e fuga forma nella quale è concepito nientedimeno che la prima scena del terzo atto quando Maria pentita dell'avventura col Tamburmaggiore sembra sentire un certo rimorso e sfoglia la Bibbia cercando conforto nella parabola dell'adultera.

Pagine superbe ricche di frammenti tematici interessanti e incisivi che si riassumono nel meraviglioso slancio della scena dello stagno. Agonia senza rumore, senza parole ma pervasa dalla tremenda voce dell'orchestra che si leva come un'onda immensa di pietà. Qui davvero la musica raccoglie i dispersi significati del dramma per farne una sintesi, disperatamente imprecando contro la miseria morale e materiale che ha spinto al delitto.

Il linguaggio di Berg non è però monocorde; anzi è vario e vasto e la descrizione dei due personaggi grotteschi, il capitano e il dottore, è davvero magistrale e degna di un Moussorgsky come la scena della taverna. Anzi in questi personaggi il formalismo è addirittura portato all'eccesso e serve magistralmente per definire la rigida fatuità e l'esteriorità di questi esseri. Ad un certo punto, quando il dramma è scatenato, colore, timbri, ritmi, polifonia assumono un tale valore espressivo da sovvertire i valori melodici tanto che l'essenza di un tema acquista un significato musicale così nuovo e fresco da stupire. Allora si sente che Berg ha davvero guardato in un mondo musicale inesplorato, ha intuito una nuova vita dei suoni.

La Scala, affidando la direzione di « Wozzeck » a Dimitri Mitropulos e non imponendo a questo ammirevole e geniale direttore alcuna limitazione di tempo per la preparazione del capolavoro di Berg ha confermato ancora una volta le elevate intenzioni artistiche del nostro massimo teatro. Possiamo dire che questa edizione curata in ogni particolare e allestita con gusto e intelligenza tocca la perfezione. Oltre agli artisti, bravissimi attori dei quali parleremo, un elogio a Gianni Ratto che ha penetrato con schiettezza i valori del dramma offrendoci una serie di quadri suggestivi e aderenti, realistici e idealizzati insieme. Non era facile risolvere il problema di ben 16 scene susseguentisi con rigore di tempo. Un elogio quindi anche al direttore dell'allestimento, Nicola Benois.

La regia di Herbert Graf ha impresso una conveniente e misurata dinamica al palcoscenico. Tito Gobbi è stato un Wozzeck ricco di umanità e commovente nei suoi umili slanci e nelle sue allucinazioni tenendo come nota fondamentale del personaggio una semplicità quasi primitiva. Ineccepibile dal punto di vista canoro. Così Mirto Picchi che sappiamo eccellente attore ha disegnato con tronfi atteggiamenti e gustosa incisività la figura del Tamburmaggiore. Bene il Cuenod come Capitano, fatuo e sciocco. Impegnato in un compito difficilissimo Italo Tajo; ol'ttimo basso è riuscito a esprimere tutte le fisime e le nevrastenie del folle psicologo con una ritmica davvero brillante e una gamma di gesti sempre freschi e riusciti. Bravissimo Luciano della Pergola nella delicata parte del pazzo.

Dorothy Dow ha disegnato una Maria sensibile e sincera, appassionata e dolorosa con veemenza ed efficacia. Brava la Zareska nella breve ma singolare parte di Margherita. Una fetta di torta speciale alla piccolissima Silvana Fasola che ha sostenuto tutto il terzo atto cavalcando il suo cavalluccio al ritmo voluto dall'orchestra di Berg e con la commovente incoscienza dei bambini.

L'orchestra è stata addirittura superiore a ogni elogio. Lo stesso Mitropulos si è confessato entusiasta della compagine scaligera ancor fresca dopo una così lunga battaglia quale la stagione 1951-52.

Minneapolis (Minn.) Morning
SATURDAY, JUNE 7, 195

CRITICS HAD HIGH PRAISE today for Dimitri Mitropoulos' director of the La Scala orchestra and the singing of soprano Dorothy Dow of Galveston, Texas, at Thursday night's performance of Alban Berg's "Wozzeck." Milan's Il Tempo said the maestro of the New York Philharmonic orchestra was "a phenomenal director, endowed with prodigious ability, imperative power and artistic greatness."



Mitropoulos

St. Paul (Minn.) Dispatch
FRIDAY, JUNE 6, 1952

Behave Yourself, Mitropoulos Tells Milan Audience

MILAN, ITALY—(Reuters)—Conductor Dmitri Mitropoulos told a Milan audience to mind its manners Thursday night when some of them vocally disapproved during the city's premiere of Alban Berg's opera "Wozzeck."

Mitropoulos, conductor of the New York Philharmonic, told the Milanese that they should express their opinion at the proper time—the end of each act.

Viennese-born Berg used the 12-tone scale for his controversial work, first performed in Berlin in 1925.

Dimitri Speaks Out

Maestro **Dimitri Mitropoulos** of the New York Philharmonic Orchestra had to lecture an unruly audience during the first performance at Milan of **Alban Berg's** "Wozzeck"—when rival cheers and whistles greeted the first stages of the opera. Mitropoulos asked the audience to reserve judgment until the end of the performance, adding that he didn't deplore whistling which sometimes is necessary.

«ΤΟ ΒΗΜΑ» Τετάρτη 11 Ἰουνίου

— Εἰς τὴν χθεσινὴν συνεδρίασιν τοῦ συμβουλίου τοῦ Ἐθνικοῦ Θεάτρου ἀπεφασίσθη ὅπως ἡ «Ἠλέκτρα» ἡ ὁποία πρόκειται νὰ παιχθῇ εἰς Νέαν Ὑόρκην, σκηνοθετηθῇ ἀπὸ τὸν κ. Δημ. Ροντήρην. Ἡ σχετικὴ ἀπόφασις ἐλήφθη κατόπιν προτάσεως τοῦ κ. Ἀλέκου Μινωτῆ, ὁ ὁποῖος ἀνέφερεν εἰς τὸ συμβούλιον τοῦ Ἐθνικοῦ Θεάτρου, ὅτι ὁ χρόνος δὲν ταῦ ἐπαρκεῖ διὰ νὰ προπαρασκευάσῃ σκηνοθετικῶς καὶ τὰς δύο τραγῳδίας, δηλαδὴ τὸν «Οἰδίποδα» καὶ τὴν «Ἠλέκτραν», τὰς ὁποίας τὸ Ἐθνικὸν Θέατρον θὰ παρουσιάσῃ εἰς τὴν Ἀμερικήν. Σημειωτέον ὅτι διὰ τὴν ἀνάθεσιν τῆς σκηνοθεσίας τῆς «Ἠλέκτρας» εἰς τὸν κ. Ροντήρην, συνηγόρησε καὶ ὁ κ. Δημ. Μητρόπουλος, ὁ ὁποῖος εἰς σχετικὴν ἐπιστολήν του, ἀναφέρει ὅτι ἡ μουσικὴ τῆς «Ἠλέκτρας» ἔχει γραφῇ μὲ βάσιν τὴν σκηνοθεσίαν τοῦ κ. Ροντήρη κατὰ τὴν παρουσίασιν τοῦ ἔργου πρὸ ἐτῶν.

—Ὑπογραφὲν ἀπεστάλη εἰς τὴν Ἐφημερίδα τῆς Κυβερνήσεως πρὸς δημοσίευσιν τὸ διάταγμα περὶ διορισμοῦ νέου συμβουλίου τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς.

«ΕΜΠΡΟΣ» Σάββατον, 7 Ἰουνίου 1952

Ο Δ. ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΗΝ ΣΚΑΛΑΝ ΜΙΛΑΝΟΥ

ΜΙΛΑΝΟΝ, 6. ('Ιδ. ὑπ.).— Διὰ πρώτην φορὰν εἰς τὰ χρονικὰ τῆς «Σκάλας» τοῦ Μιλάνου ἐδόθη συναυλία ὑπὸ τὸ πανδαιμόνιον ποὺ ἐσημειώθη κατὰ τὴν πρεμιέραν τῶν συναυλιῶν, τὰς ὁποίας διηύθυνεν ὁ Ἕλλην μαέστρος κ. Δημ. Μητρόπουλος. Τὸ κοινὸν ἦτο διηρημένον εἰς δύο «κομματα» ἕνα τῶν θαυμαστῶν καὶ ἕνα τῶν «γιουχαϊστῶν» τοῦ μαέστρου. Καθ' ὅλην τὴν διάρκειαν τῆς συναυλίας ἄλλοι ἐχειροκρότουν καὶ ἄλλοι ἀπεδοκίμαζον ζωηρῶς τὸν Μητρόπουλον, ὅστις κατὰ τὸ διάλειμμα τῆς δευτέρας πράξεως ἠναγκάσθη ν' ἀποταθῇ πρὸς τὸ κοινὸν καὶ νὰ συστήσῃ ὅπως ἀναμένῃ τοῦτο τὸ τέλος τῆς συναυλίας διὰ νὰ προβῇ εἰς κρίσεις. Πράγματι εἰς τὸ τέλος τῆς συναυλίας ὑπερίσχυσαν οἱ θαυμασταὶ τοῦ Μητροπούλου, οἱ ὁποῖοι καὶ τὸν ἀπεθέωσαν.

FIERA LETTERARIA 15.6.52

IL WOZZECK ALLA SCALA

Il maestro Alban Berg e la coscienza del dramma

In Berg la sofferenza e l'incubo si dissolvono: lo spazio sonoro si apre, il tessuto musicale s'illumina vibra la terra, Wozzeck vive e si afferma al di là della propria tragedia di distruzione

di LUIGI ROGNONI

Nel 1928, rispondendo ad una inchiesta sul teatro musicale promossa dalla *Neue Musik Zeitung*, così si esprimeva Alban Berg: « Nel momento in cui decisi di scrivere un'opera non avevo altro intento che dare al teatro quello che appartiene al teatro, cioè d'articolare la musica in modo tale da renderla cosciente, ad ogni istante, della sua funzione nel dramma ». Dichiarazione senza equivoci, che fece inorridire chi riteneva morto il teatro musicale è tanto più la forma del *Wort-ton-drama*, nata, ingigantitasi e bruciatasi con Wagner, ma dichiarazione sostenuta da una dimostrazione eloquente come quella del *Wozzeck*, opera in tre atti e quindici quadri che Berg aveva fatto rappresentare a Berlino nel 1925, e alla quale aveva atteso sin dal 1914.

Ventisette anni ci separano dalla prima rappresentazione di *Wozzeck*, che giunge ora alla Scala in una impeccabile realizzazione e concertazione dovuta a Dimitri Mitropoulos su scene di Gianni Ratto, allestimento di Nicola Benois e regia di Herbert Graf, interpreti Tito Gobbi (Wozzeck) e Italo Tajo (Dottore), che già sostennero queste parti alla memorabile rappresentazione dell'Opera di Roma diretta da Serafin nel 1942, Dorothy Dow (Maria), Hugues Cuenod (Capitano), Mirto Picchi (Tamburo Maggiore) e Elena Zareska (Margherita). Mitropoulos ha concertato l'opera con sicura forza di penetrazione e con straordinario equilibrio, rivelandola in tutta la sua potenza espressiva. Il successo è stato soverchiante, nonostante qualche contrasto, con regolari fischietti, che ha provocato la reazione del pubblico, il quale ha chiamato alla ribalta artisti e direttore complessivamente ventidue volte. Tuttavia la critica professionale sembra ancora reticente di fronte a *Wozzeck*, anche se lo riconosce, a suo modo, un capolavoro: un capolavoro sì, ma della dissoluzione, della deformazione, del pessimismo, della disperazione, ecc., che, tutto sommato, la solita nostra serenità mediterranea (la si tirava in ballo per Wagner) rifiuta, nè potrà mai accettare. Un quotidiano maggiore, dopo averne riconosciuta la potenza e la forza dell'espressione drammatico-musicale, ha concluso, *tout-court:* « Noi Alban Berg non lo amiamo e ce ne dispiace. Una certa salute fisica, una certa non dissipata fede religiosa ce lo impediscono ». Ma siamo ben sicuri che sia salute fisica la nostra che ci fa impigrire sulla morte del teatro musicale e che sembra consolarci solo quando qualche raffinato giocoliere ci dà ad intendere che il miracolo mozartiano possa rinnovarsi attraverso acrobazie intellettualistiche e il miraggio della perfezione formale? Siamo ben sicuri che la nostra fede religiosa sia tacitata quando un compositore moderno, convinto della « crisi » del teatro, ci dà un teatro musicale che non è più teatro, ma oratorio o messa cantata?

Noi *Wozzeck* lo amiamo invece; perchè è teatro musicale autentico e proprio perchè Berg ha il coraggio di guardare in faccia alla realtà del nostro tempo, e sa trasfigurarla in arte, senza equivoci e senza giochi d'equilibrio.

Per questa umanità che si avvia all'abisso, profetizzata dall'acuta e sensibile angoscia di Georg Buchner sin dal 1837, per questa dolorante visione di una realtà che il nostro primo mezzo secolo ha vissuto attraverso guerre e massacri, crudeltà legiiicata ed ipocrisia sociale, noi amiamo *Wozzeck*, perchè esso rappresenta il nostro tempo, nella sintesi più acuta e sconcertante, nel simbolo più atroce e ammonitore, perchè *Wozzeck* non nega l'uomo, ma lo difende, lo afferma nella sua assoluta individualità e libertà di coscienza e di vita. Berg ha espresso questa coscienza attraverso la più calda e palpitante emozione lirica che musicista moderno abbia mai saputo raggiungere.



Alban Berg

Non per nulla è stato detto da più di un autorevole critico che *Wozzeck* è l'espressione più grande del teatro musicale apparsa dopo *Boris Godunov* e dopo *Pelléas et Mélisande*.

Perchè allora vedere il contorto, il deforme, l'« incubo freudiano » e via dicendo in un'opera d'arte che vuole solo esprimere al più alto grado dell'espressione lirica e drammatica, una protesta sociale, e riaffermare la fede nell'individuo anche quando esso e costretto a degenerare, ad abbrutire, a soccombere?

Berg è forse l'unico musicista contemporaneo per il quale la voce umana vibrò, non nella retorica e nella convenzione, ma nel suo potere di espressività interiore. Cosciente della necessità di rinnovare i mezzi espressivi della voce, Berg accetta il principio della « declamazione ritmica » e della « sprachstimme » affermate da Schönberg, ma lo traduce sul piano di una realtà di linguaggio inconfondibile, perfettamente rispondente alla sua intuizione musicale, che è essenzialmente lirica, di un lirismo la cui perorazione, sia vocale che strumentale o timbrica raggiunge talvolta il grado assoluto della purezza: come nel delirio leopardiano, dove la sofferenza si trasfigura talvolta nella gioia di un abbraccio alla natura che si tramuta in canto purissimo.

Anche in Berg la sofferenza e l'incubo si dissolvono: lo spazio sonoro si apre, il tessuto musicale s'illumina, vibra la terra, Wozzeck vive e si afferma al di là della propria tragedia, quando vede incubi del bosco, quando prega Iddio di non indurlo in tentazione, quando sente l'abisso, quando uccide Maria presso lo stagno, ma del bosco e della sua armonia, dello stagno e della luce lunare che lo innonda si inebria, nel tessuto polifonico e timbrico dell'orchestra berghiana.

Ciò che differenzia Berg dagli altri espressionisti, da Schönberg e da Webern, è proprio questa forza catartica di trasfigurare in un sentimento di infinita dolcezza lirica la visione del mondo.

Se *Wozzeck* appare al termine della fase « distruttiva » dell'esperienza espressionista, apre, nel contempo, l'orizzonte del teatro musicale, riaffondando le radici proprio in quella forma de *Wort-ton drama* wagneriano che sembrava esaurita e impraticabile. Non fraintendiamo però: Berg non continua il *Wort-ton-drama*, ma lo rivive, rinnovandolo, nella sua essenza e nella sua spiritualità, oltre Wagner, attraverso una nuova coscienza dei mezzi espressivi che si dischiuderà poi al musicista con l'individuazione dodecafonica. *Wozzeck* è sulla strada di questa individuazione, si muove in uno spazio sonoro già aperto e consapevole dell'irreversibilità del linguaggio musicale, protesa all'anticipazione.

Lulu sarà il coronamento di questa esperienza: il rapporto tra dramma e schemi vocali e strumentali (già individuato in *Wozzeck*) sarà ancor più approfondito al punto da costituire la caratterizzazione psicologica di un personaggio; e l'emozione lirica elevata a coscienza stilistica.

Peccato che l'edizione scaligera abbia offerto *Wozzeck* (come già a Roma nel 1942) nella versione italiana: l'aderenza tra i mezzi espressivi e l'immagine drammatico-lirica in Berg è così compiuta e totale che le sottili differenze di piani emotivi della *sprachstimme*, pensata sulla lingua tedesca, vanno in gran parte perdute nella lingua italiana.

LUIGI ROGNONI

IERI SERA ALLA SCALA

"Wozzeck„ di Alban Berg
retorica della maledizione

Diciamo pure che *Wozzeck*, alla Scala, è arrivato un po' tardi. Questa Scala che ha avuto tanta fretta, per esempio, di dare *Raskolnikoff*. Questa Scala, che è stato l'unico grande *teatro d'opera* del mondo intiero a gettarsi avidamente sul *Console*. *Wozzeck*, infatti, non è soltanto un melodramma ormai famoso in tutta Europa e America; non è soltanto un lavoro che i pubblici di Roma e di Napoli conoscono da una diecina d'anni; è ancora il pezzo forte della musica atonale e (in parte) dodecafonica, la prova, secondo i patiti di codesta musica, che atonalismo e dodecafonia possono essere capaci di condurre a un successo scenico non meno dei vecchi e stravecchi sistemi. Ciò posto, quella della Scala può considerarsi una strana pigrizia. Tanto più che *Wozzeck*, in certo qual senso, è assai più facile a eseguire che non il *Rigoletto* o il *Trovatore*. Comunque stiano le cose, ora che *Wozzeck*, già preannunziato e poi dato per disperso nel 1946, è finalmente approdato sul *dock* di piazza della Scala, occorre ben vedere che carico porti. Visitare le sue stive e farne un breve rapporto.

La storia ci informa che Alban Berg, nato a Vienna da un commerciante norimberghese il 6 febbraio 1885, e in Vienna morto cinquant'anni più tardi, incominciò a pensare a *Wozzeck* nel 1914; finì di pensarci, cioè finì di comporlo, nel 1920, e attese il 1925 per vederlo rappresentato in un teatro di Berlino. La storia esaurisce le sue comunicazioni col dirci che l'idea di porre in musica quel soggetto sorse immediata, nell'animo del maestro, durante una recita del dramma di Georg Büchner che si chiama, se non proprio *Wozzeck*, *Woyzeck*. Finito di parlare la storia, incomincia a parlare la critica, l'esegesi, le tabelle classificatrici e, qui, l'affare tende a imbrogliarsi, giacchè noi siamo invitati a giurare che *Wozzeck* è un melodramma «espressionista». A parte il fatto che noi, per abitudine, non giuriamo mai niente, ci riesce assai duro lo stendere la mano sopra una Bibbia che non arriviamo a capire. Già molte volte, in passato, ci siamo messi a leggere e a investigare intorno a questo «espressionismo». Immaginatevi se non abbiamo intensificato le nostre letture, le nostre indagini ed escavazioni nell'imminenza dell'andata in scena di *Wozzeck*. Ebbene, se la faccia esteriore dell'«espressionismo» ci è ormai familiare e abbiamo in testa un completissimo elenco degli «espressionisti» poeti (Werfel, Stadler, Trak, Heym, Ehrenstein,) degli «espressionisti» narratori (Frank, Zweig, Edschmid), degli «espressionisti» drammaturgi (Toller, Kornfeld, Von Unruh, Kaiser), degli «espressionisti» pittori (Meidner, Hoffer, Marc, Nolde, Kokoschka, Kandinsky), dei precursori come lo stesso Nietzsche, io credo, lo Strindberg etc., in quanto a renderci conto esatto, conto sintetico dell'espressionismo come linea comune di azione estetica, è un'altra faccenda. Ora, noi abbiamo forti sospetti che nessuno sia autorizzato a parlare di *Wozzeck* senza possedere una cognizione esatta dell'espressionismo. In uno studio di Franz Meyer trovo scritto che l'espressionismo «rigetta il procedimento psicologico, in quanto psicologia è già un'attività assunta dall'esterno, è già un invito a voler ordinare, secondo il principio di causa ed effetto, quella cosa irregolarissima, anzi giustificata [illegible] materiata dalla sua irregolarità, ch'è l'esistenza umana». Pertanto, dice più avanti il Meyer, [illegible] nico aspetto umano che noi [illegible] ssiamo raccogliere senza perilo di sostituire alla realtà i nostri desideri inconsci e l'attivismo incessante dei nostri poteri volitivi è quella *maschera* he ognuno di noi nasconde sotto lineamenti normali, imposti da na lunga abitudine e da una inga, quanto falsa, educazione ella cosiddetta società civile.

Strappare la *maschera* esterna mettere a nudo la *maschera* interna sarebbe, adunque, una tra le missioni dell'espressionismo. Ma questa *maschera*, in seguito a un censimento che gli espressionisti debbono avere pur compiuto anche se le sue modalità ci sfuggono, non c'è caso che riveli pace e allegria (nemmeno una mediocre pace e allegria), ma ha sempre il *rictus* dell'angoscia, del terrore, del peso insopportabile, della maledizione, o, nel caso più favorevole, dell'abbandono passivo a una incomprensibile cadenza del vivere. La discesa nel profondo delle anime non può portare, per gli espressionisti, se non al contatto con una materia caotica, regolata dalle stesse cieche energie che regolano il mondo minerale; al contatto con una materia comune a tutti gli individui ma, contemporaneamente, circoscritta nell'ambito di ciascun individuo e quindi intrasmissibile, non condivisibile, tanto meno capace di giudicare e correggere il proprio destino. Con una petizione di principio, assolutamente gratuita, gli espressionisti non ammettono che tutto quanto accade sia reale conseguenza, se è reale (e perciò vero) uno stato umano come quello che essi identificano nella decifrazione della *maschera* interna, è irreale (e perciò è falsa) ogni azione dal di fuori (come sarebbero la volontà etica, i dati dell'esperienza, gli insegnamenti della tradizione, peggio ancora i suggerimenti della fede) che tendono a inserirsi nella corrente centripeta degli istinti o nel flusso implacabile di un fato già determinato e prefisso. Come, ad esempio, possano gli espressionisti credere nell'esistenza storica di San Francesco è cosa che ci sembra impossibile. Infatti, dal momento che tutto quanto cerca opporsi all'oscura attrazione delle forze elementari è menzognero, illusorio e inane, non si comprende come l'intervento della menzogna, dell'illusione e dell'inanità possa produrre un *vero*. Si afferma, da parte dei teorici espressionisti, che la loro concezione riflette con onesta coerenza la condizione umana dopo la prima guerra mondiale, e che, avendo ogni arte il dovere di non straniarsi dalla propria epoca, bensì di specchiarne coraggiosamente lo spirito, essa concezione è legittima e valida. Qui, a parte il fatto che l'arte può anche intendersi come un trascendimento d'ogni attualità contingente, resterebbe a vedere se non si trovino opere «espsrsioniste» prima degli anni 1914-1918 (il *Woyzeck* di Büchner, di cui Berg fu così illuminato, risale appunto al 1836) e resterebbe a spiegare come la musica di Bach (tanto per citare un caso a tutti noto), la musica di Bach seguita alle devastazioni e alle catastrofi della Guerra dei Trent'Anni, sia così piena di speranza, di ansia trascendentale, di pietà affettuosa e di fraterna fiducia.

A nostro parere, l'espressionismo è una tra le molte manifestazioni artistiche derivate (come ben disse quel grande francese) dal progressivo attutimento della nostra sensibilità spirituale e quindi dal bisogno di ricorrere a eccitanti sempre più forti, a dosi sempre più grosse di stupefacenti. Come atto di individui isolati ha potuto essere, sicuramente, il corrispettivo di particolari strutture psicologiche, e, pertanto, documento vivo e sincero. Come «scuola», come tendenza, come organizzazione, è stato uno dei tanti residuati del romanticismo, una battaglia a freddo contro il solito bersaglio del quietismo, dell'opportunismo, della codardia e del moralismo borghesi, nonchè un segno del non meno solito impulso romantico ad atterrire, a incrudelire, a disorientare con l'aria di beneficare. Questo carattere dello espressionismo, in fondo in fondo assai superficiale, ci sembra tanto più indizio della sua intima essenza quanto più consideriamo che tutti gli entusiasti del fenomeno, così doviziosi di ricerche e di studi, dimenticano sempre di annoverare, fra i primi manifesti o appelli espressionisti, il libercolo del «giornalista» Max Nordau, le famigerate *Menzogne convenzionali della nostra civiltà*. Come sempre si verifica in movimenti del genere, anche l'espressionismo assume subito le forme di una teologia, il ritmo allucinato e intransigente di un fanatismo, il consueto andamento di rigorosità scientifica, l'artifizioso piacere di una ricercata sofferenza.

E così, l'accaparramento si estese alla musica. I musici, una volta, si contentavano di restare ignoranti, per una grazia del Signore che, attraverso l'ignoranza, li preservava dal confondere l'arte loro (del tutto inconfondibile e collocata in un settore speciale della conoscenza) con il resto delle attività spirituali, segnatamente con la critica storica, con la sociologia, con le filosofie di vario tipo, con la letteratura e con la politica. Adesso, i musici bazzicavano i dotti, discutevano con loro il da farsi; temevano di apparire arretrati se non si ponevano in linea con le novità del giorno. L'esempio di Wagner e del suo totalitarismo culturale, etico, estetico, rappresentava ormai una cappa di piombo, e bisognava troppo coraggio per togliersela dalle spalle. Su un piano puramente teorico l'indovinazione di una «musica espressionistica» non si presentava molto difficile. Il raffinamento del suono, il coordinamento del suono e il progressivo adeguarsi dei suoni a un'armonia interiore, cui l'uomo riguardava come a una speranza di uscita dalle disarmonie dell'esistere, si potevano considerare, grossolanamente, altrettante «menzogne civili», altrettante imposizioni di «maschere occultatrici» sulla «maschera ineliminabile» della *verità* universale. Pertanto, occorreva distruggere tutto quel lungo processo mediante cui gli uomini non avevano già *voluto* creare un ordine differenziato tra i suoni, ma avevano semplicemente *constatato* come nei suoni esistesse un ordine e come la percezione di tale ordine, sempre più approfondita, fosse il mezzo supremo per conoscerli e per scoprirne la più giusta natura. Si venne così all'*atonalismo*, ossia al rigetto della scala tonale, giudicata una limitazione e una specie di diaframma, interposto fra noi e il mondo caotico, elementare, puramente istintivo, che è l'unico mondo dove noi possiamo vivere e agire in autentica libertà e in sincerità perfetta.

Come voi ben sapete, il grande apostolo dell'atonalismo fu l'altro viennese Arnold Schönberg, colui che in seguito, per la fatalità propria a ogni rivoluzione (fatalità di irrigidirsi in un sistema ferreo, in una dottrina inderogabile) fondò la *dodecafonia*, vale a dire una regolamentazione assai più stretta e militaresca che non l'elasticissimo principio della *tonalità*. Alban Berg, discepolo e amico di Schönberg, applicò nella composizione di *Wozzeck* l'atonalismo già applicato dal maestro nella composizione di *Pierrot lunaire* e, in parte, i procedimenti dodecafonici che, fra il 1914 e il 1920, si andavano codificando. Diciamo pur subito che fra Alban Berg e Schönberg corre una forte differenza. Schönberg, davanti al suo assunto, conserva una freddezza implacabile; Berg è veramente travolto dall'intensità del suo oggetto. Schönberg si compiace della pura astrazione, laddove Berg, deciso ad astrarsi da ogni richiamo del passato, si rifà concreto nella contemplazione del suo impegno personale e nella simpatia verso i suoi personaggi. Il *Woyzeck* di Büchner lo ha certamente attratto per la sua eccezionalità, per il suo apparente distacco da ogni formula tradizionale (ossia *ha servito* i suoi preconcetti dottrinari), ma poi lo ha conquistato come una tragedia possibile, al di là dei canoni espressionistici, al di là di quanti gli esegeti dell'espressionismo chiamano «nuda produttività personale». Il problema della pazzia, problema centrale nell'attività dei Büchner e da Büchner già trattato col primissimo suo lavoro, la novella *Lenz*, è certamente esaminato da Berg secondo le modalità simboliche della psicanalisi, piuttosto che secondo gli stupori popolari di un Bellini, di un Donizetti, o secondo all'investimento grandioso di un Mussorgski. Ma tutti quei paranoici di diversa specie, il soldato Wozzeck abulico, infantile, spaurito e infine consistente nella volontà di uccidere; la sua donna Maria, rapita negli incanti di una felicità fisiologica e irresponsabile del bene o del male; il Dottore, con la sua mania di sperimentare e di considerare gli esseri umani sotto l'esclusivo aspetto di cavie; il Capitano, pervaso dagli indefinibili terrori che salgono da un universo miserevole e si scontrano con la sua mondanità malsicura; il Tamburmaggiore, gallo in montura e in pennacchio; tutti quei paranoici si conglomerano al fuoco di un impulso, mescolato di mostruosità e di scaltrezza, e ruotano verso una mèta imprecisata con la parabola di un pianeta funesto.

C'è indubbiamente, in *Wozzeck*, la retorica della maledizione, dell'inspiegabilità, la [illegible] dine della catena e della servi insormontabile, come c'è, in mol altri melodrammi, la retoric dell'«ideale». C'è un effettismo una ricerca del sensazionale, una uniformità di colori che, a noi, ingenerano una bella dose di noia. Ma c'è anche un montaggio abilissimo e una notevole aderenza fra il nero della musica e il nero dell'azione drammatica. C'è poi quell'ingenuo arcaismo, comune a tutti gli atonali e dodecafonici, che consiste nell'utilizzare vecchie forme di musica pura (scegliendo anzi le forme più incerte, come la *passacaglia* o l'*invenzione*) con l'intento di rimpiazzare, attraverso schemi per altro impercepibili, quell'unità che sentono distrutta dal polverizzamento della base tonale e dallo spappolamento dell'idea tematica. Risulta così che la musica di *Wozzeck*, mentre è ridigamente pensata e voluta, abbia un bizzarro aspetto di casuale e di improvvisato. Anche la caratterizzazione dei personaggi, malgrado espedienti inavvertibili come quello usato nella scena terza del second'atto, dove Maria canta sempre accompagnata da grande orchestra e Wozzeck da orchestra da camera; malgrado espedienti fin troppo avvertibili come quello dello «Sprechgesang», che vorrebbe riprodurre il moto nervoso, antecedente e condizione d'ogni parola pronunciata; anche la caratterizzazione dei personaggi, diciamo, si perde e corrompe nel livellamento, nel trattamento pianificato del metodo. *Wozzeck* ci sembra, dopo tutto, testimonianza retrospettiva di un periodo storico ormai superato, e, poichè sentiamo dire che, fra cinquanta anni, verrà considerato da tutti un capolavoro, noi non abbiamo alcuna difficoltà a restare nella memoria degli uomini come quel tale che non se ne era accorto. Non esiste anche in Svizzera un critico di cui si sa solo una cosa, che trovava Busoni un cattivo pianista? Alla solitudine di quel collega offriamo una modesta compagnia.

L'eccessiva lungaggine di questa cronaca ci costringe a sorvolare sulla esecuzione che *Wozzeck* ebbe iersera alla Scala. Non possiamo tuttavia tacere che il maestro Dimitri Mitropoulos si è rivelato un direttore fenomenale, un prodigio di bravura, di potenza imperativa, di grandezza artistica. Nè possiamo dimenticare che il baritono Tito Gobbi è stato un protagonista irresistibile per intensità scenica e per precisione di accenti; così come quell'interessantissimo interprete ch'è il basso Italo Tajo (Dottore), così come la splendida cantante-attrice Dorothy Dow (Maria), l'intelligentissimo tenore Hugues Cuenod (Capitano), l'altro validissimo tenore Mirto Picchi e infine il Munteanu, la Zareska, il Badioli, il Campi, il Della Pergola, la Eugenia Zareska, il Fort e il Pandano. Eccellente la regia di Herbert Graf.

Com'era da prevedersi, *Wozzeck* ha suscitato una burraschetta, con prevalenza finale di tempo sereno. Vale a dire, gli applausi hanno soverchiato le disapprovazioni e i fischi. Se non abbiamo male interpretato, le acclamazioni vennero particolarmente indirizzate al prodigioso maestro Mitropoulos il quale, dopo la fine del secondo atto, arringò il pubblico, con procedura di emergenza, invitandolo alla calma e alla concentrazione.

GIULIO CONFALONIERI

Wozzeck
trionfa alla «Scala»
in una memorabile esecuzione

DEGLI artisti grandi, ma non subito riconosciuti tali, si dice che ci lasciano, con la loro opera, un messaggio, il quale, proprio come una lettera, ha da essere da noi aperto, decifrato e interpretato, onde sia assunto tra le nostre acquisizioni d'anima e d'intelletto. Il messaggio di Alban Berg, la sua appassionata e disperata «lettera al mondo», il crudele e insieme umanissimo capolavoro intitolato «Wozzeck», ci ha messo quasi trent'anni a giungere sino a noi, almeno nella sua concretezza fonica e teatrale; esso è stato tenuto a lungo in quarantena, oltre e dentro i nostri confini, e la censura lo ha sovente ricoperto coi segni rabbiosi e incomprensibili del suo grasso inchiostro violetto. Persone simili, nella vita, al «Capitano», al «Dottore», al «Tamburmaggiore», i moralisti falsi e ipocriti, i dotti megalomani e ottusi, i caporali violenti e prevaricatori non ci avevano consentito, sinora, di riconoscerci nel povero soldato «Wozzeck», di compatire alla sua miseria di diseredato, di assolverlo fraternamente d'una colpa sua soltanto in parte, compiuta da chi è stato messo dagli altri al di qua o al di là del bene e del male.

Anche a Berg il messaggio era venuto da lontano, dal fondo di quell'Ottocento in cui a fatica riusciamo a immaginarci contemporanei Chopin che incanta col pianoforte una schiera di contessine, Leopardi che parla con la luna alta su Recanati e Georg Büchner che scrive con penna rapida e rovente la tragica storia di «Wozzek». Lungo tutto il secolo e oltre, sino al 1915, il messaggio è passato per vie occulte sotto i quadri storici, le fantasie esotiche, erotiche e leggendarie del Melodramma, ha nutrito di sè i pallidi eroi di Dostoiewski e di Kafka, per approdare a Vienna e a Berg, che lo ha fatto per sempre suo con la musica.



Dimitri Mitropoulos insieme a Dorothy Dow

Oggi, che dire di quest'opera, vittoriosa sia delle teorie estetiche che la presuppongono sia della temperie espressionista a cui si tenta ancora e invano di ridurla, sia dei divieti che furono posti al suo cammino nel mondo? Intorno al 1930 scriveva lo stesso Berg: «Son passati dieci anni da quando componevo *Wozzeck;* tante cose si son dette della mia opera che nulla quasi io posso dire senza plagiare i miei critici...». Dopo altri vent'anni, a noi non resta che segnare tra i pochi e felici eventi d'arte a cui assistiamo il giorno che ci ha rivelato la grandezza di un'opera in cui la poesia grida con verità la condizione degli uomini il cui dramma si svolge serrato nella sua immodificabile vicenda, e in cui la musica tutto avvolge, unifica e trasfigura col suo ardente rigore di stile. E tuttavia i modi di questa musica sono innumerevoli e mirabilmente diversi. Eccola cristallizzata in sapienti artifici d'architettura e di scrittura (la *Suite* in cinque tempi del colloquio tra il «Capitano» e «Wozzeck», la Passacaglia con ventun variazioni del consulto che il «Dottore» fa a «Wozzeck», la Fantasia e Fuga a tre soggetti dell'incontro in istrada del «Capitano» e del «Dottore» con «Wozzeck»), corrusca di tutti i suoi prestigi sinfonici (gli interludi tra le cinque scene di ciascuno dei tre atti, e in particolare l'ultimo, grandioso compendio dei temi dell'opera), modulata con tutte le inflessioni espressive del canto e della parola (la Rapsodia di «Wozzeck» e «Andres» nel bosco, la *Berceuse* di Maria, la lettura che Maria fa della Bibbia); ma anche, essa musica, quando lo esigano le circostanze drammatiche, non esita a cedere il campo a un duro e quasi documentario verismo scenico (la Marcia militare sotto le finestre di Maria, il Valzer stonato della orchestrina da ballo, la Polca della pianola nella taverna, il brevissimo girotondo dei bambini nella scena finale), e persino a ridursi a un semplice espediente fonico ma di straordinaria efficacia emotiva (il fruscio cromatico delle acque su «Wozzeck» caduto nello stagno, il parossistico «crescendo» sopra una sola nota che rende udibile il suo rimorso), e addirittura al silenzio (i finali del secondo e del terzo atto).

Da questi accenni resulta la singolare struttura dell'opera. Berg, per articolare un linguaggio asciutto e nuovo, dopo la disintegrazione armonica e formale attuatasi con Wagner, ha genialmente e liberamente inventato la sua musica sugli schemi della musica strumentale del Settecento e dell'Ottocento, ha fatto un cauto uso del sistema dei motivi-conduttori, e ha saputo compiere una ardua conciliazione tutta «funzionale», ossia in rapporto agli scopi espressivi, tra la musica tonale, la musica atonale e alcuni procedimenti della tecnica dodecafonica, quali furono trovati dal suo maestro Schönberg. Tutto questo, con tale naturalezza, con tanta dissimulata maestria che nessuno del pubblico, come ha scritto lo stesso Berg, «nessuno, dal momento in cui il sipario si leva al momento in cui cala, fa attenzione alle varie Fughe, Invenzioni, *Suites*, tempi di Sonata, Variazioni e Passacaglie, in merito alle quali tanto si è scritto. Ciascuno fa attenzione alle vaste implicazioni sociali del lavoro, che trascendono il personale destino di Wozzeck».

Aggiungiamo che il dramma di Büchner ha nell'opera di Berg un perfetto corrispettivo, e che tutti i personaggi vi conservano, trasformati in musica e da essa accresciuti, i loro caratteri, da «Wozzeck» «umiliato e offeso», a «Maria», peccatrice per derelitta scienza, da «Andres», bonario soldato, al «Tamburmaggiore», trionfo di lascivia fensore del moralismo, al «Dottore» invasato della sua bolezza d'istinto, dal «Capitano», malvagio e pavido dimpennacchiata e gallonata; nello stesso modo, i luoghi del dramma, il bosco o la casa di Maria, la osteria o lo stagno del delitto, si configurano musicalmente intorno ai personaggi con pochi segni, acri, quasi graffiati, ma con indimenticabile evidenza. Tale, con indicazioni necessariamente sommarie, la natura del capolavoro di Berg, ieri sera ascoltato e per la prima volta rappresentato a Milano. Se poi qualche «Capitano» o qualche «Dottore» dei nostri tempi non vi trova che un fatto di cronaca nera o un documento di degenerazione artistica, potrà far suo, dal testo originale di Büchner, il commento conclusivo della Guardia: «Un bell'assassinio, un vero assassinio, un magnifico assassinio; più bello di questo non lo si potrebbe pretendere; da molto tempo non ne avevamo avuto uno tanto bello».

Del tutto pari all'opera è stata, musicalmente, l'esecuzione, concertata con alacre e minuziosa cura e diretta con grandissima arte, prodiga di slanci e d'abbandoni, da Dimitri Mitropoulos; tali resultati gli furono possibili soprattutto per merito della generosa, instancabile orchestra della «Scala», che alla fine della stagione ha saputo trovare in se stessa tanta disciplina e tanto entusiasmo da rendere in tutto il suo splendore strumentale ed espressivo la difficile e inconsueta partitura di Berg. In palcoscenico, Tito Gobbi ha dato un bel rilievo vocale e scenico alla figura di «Wozzeck», Dorothy Dow ha impersonato «Maria» con perfetto stile e con appassionati accenti. Un «Capitano» di godibile caratterizzazione fu Hugues Cuenod mentre Italo Tajo, vocalmente ineccepibile, si trovò un po' a disagio, quale «basso buffo», nel tipo del «Dottore» che la regia ha incertamente delineato tra il cinematografico Caligaris e il ballettistico Coppelius. A Mirto Picchi, quale «Tamburmaggiore», conveniva forse un po' più di tracotanza. Petre Munteanu, «Andres» e Carlo Badioli, Enrico Campi, Luciano Della Pergola, Eugenia Zareska, Luigi Fort e Vittorio Pandano, tutti misurati e tempestivi. Nè vogliamo dimenticare, dopo la lode al coro e ai complessi musicali in palcoscenico, la lode alla bambina Silvana Fasola che ha contribuito con la sua azione, sebbene inconsapevolmente, all'agghiacciante stretta al cuore con cui l'opera si chiude. Alla realistica misurata regia di Herbert Graf non si è unita felicemente la scenografia di Gianni Ratto, in bilico tra un elegante rifacimento espressionistico e una elusiva illustrazione; sempre efficaci tecnicamente i molti quadri, che si succedono sopra un unico sfondo urbano, divisi da uno siparietto da copertina di rimanzo poliziesco. Anche gli ovvii figurini di Ebe Colciaghi son sembrati indifferenti al carattere del dramma, se non addirittura estranei, come per il «Dottore».



Il regista Herbert Graf

Nel corso della memorabile serata, vibrante di contrasti, «Wozzeck» si è imposto al pubblico via via che il dramma dispiegava la sua forza, sino a una grandiosa acclamazione finale al maestro Mitropoulos e agli interpreti, che si erano presentati alla ribalta alla fine di ciascun atto. Vi era in teatro la vedova di Alban Berg, a cui i soverchianti applausi hanno ripetuto la gloria del musicista di cui fu la compagna e i pochi dissensi la non sminuita acredine del capolavoro da lui donato al teatro musicale del nostro secolo.

Beniamino Dal Fabbro

LE PRIME

ALLA SCALA

"Wozzeck„ di Berg

Serata burrascosa, combattuta, quella di ieri sera alla Scala per la prima di «Wozzeck» di Alban Berg.

La fine del terzo atto, però, ha segnato il trionfo completo della parte intelligente del pubblico, che ha nella stragrande maggioranza tributato un autentico successo chiamando direttore e interpreti per dodici volte alla ribalta e soffocando così le sparse disapprovazioni. Tuttavia la serata è stata turbata da uno spiacevole incidente: durante il secondo atto, alcuni male educati hanno interrotto con fischi e battute di cattivo gusto. Ciò ha indotto Mitropulos ha tenere un cortese ma indicativo discorso alla fine dell'atto, pregando gli ascoltatori di astenersi, durante l'esecuzione, dal disturbare. E ciò per l'estrema concentrazione che la direzione di quest'opera richiede. Messa a punto giusta e doverosa, che ci auguriamo sistemi definitivamente i presuntuosi ignoranti maleducati, che offendono non solo l'arte (tuttavia nei loro gusti non vogliamo interferire), ma soprattutto to l'interprete, e quindi l'ospite.

Il «Wozzeck» di Alban Berg porta la data 1916-20. Anni di «tensione» per l'Europa, lanciata nell'avventura della guerra, da cui uscirà comunque spiritualmente sconfitta. E' in quell'epoca che dalla Germania, disintegrata e stanca, si leva la voce di un'arte amara, corrosiva, tutta volta alla scoperta e alla rivelazione della verità cinica e brutale che si nasconde dietro l'estremo brillare di una società in decadenza. E' l'età dell'espressionismo, dell'affermazioni di una realtà umana senza illusioni e senza romanticismi, di un pronunciamento contro i valori del mondo «borghese», del mondo del capitalismo e dell'imperialismo. E' Grotz che invade la verità nascosta nel cuore dello «junker», del pescecane arricchito; è Berg che scrive il «Wozzeck», che si riallaccia alla violenta polemica scaturita quasi cent'anni prima in pieno fervore di idealità romantiche, dal duro realismo di Büchner. E la polemica sociale, il realismo dei contenuti umani e dell'espressione del «Wozzeck» büchneriano, aveva spinto infatti Berg all'interpretazione musicale: in realtà il dramma di Büchner aveva messo il dito sulla piaga — la piaga della miseria umana — per constatarne l'esistenza, per conoscere il morbo; aveva compiuto in termini poetici l'indagine brutale, senza luce di speranza e prospettiva di salvezza, sul materiale umano che sarà poi di Grotz, di Weill, di Toller o di Brecht. E' in questo ordine di cose, materiali e spirituali, che nasce dunque il «Wozzeck» di Berg. Nasce riducendo a quindici le originarie venticinque scene di Büchner; ma la sostanza umana è la stessa, è sempre la vicenda del soldato, simbolo dei miserabili esclusi per la loro stessa «condizione» sociale alla «vita dell'uomo». Wozzeck vive questa sua situazione, e la medita anche: ma nulla egli può farvi contro, affondato come è in un ineluttabile destino. La ribellione non è presente nel dramma di Büchner, come non lo è in Berg. La storia di Wozzeck, lanciata ben oltre il suo stesso accadere, è semplice protesta: protesta degli autori, consapevoli e sofferenti di una realtà presente. E' questo il limite, se ben si guarda, di Büchner e del suo così detto «socialismo», come di Berg e in genere dell'espressionismo. I limiti di chi analizza senza risolversi, del constatare senza indicare un rimedio. Per Büchner si può parlare di un residuo di romantico fatalismo; per Berg di sentimento tragico e pessimistico della vita (il sentimento comune a tutta la sua generazione di artisti». E tale è la sua ricca musica, cioè direttamente rivolta a sottolineare il significato tragico (e non fatalistico), del contenuto sociale del dramma (si veda ad esempio, nel primo atto, la scena nello studio del dottore, dove violento è il contrasto fra le due mentalità e quindi i due mondi. Mentalità non singolari, ma collettive: cioè di «classe». Oppure, ancora, nel secondo atto l'incontro di Wozzeck con il capitano e il dottore, assolutamente indifferenti al suo dolore).

Musica, quella di Berg, che si costruisce in forme classiche (suites, rapsodie, tempi di sonata, passacaglie, fughe, invenzioni), ma per esclusiva esigenza espressiva del suo autore, non per precostituita intenzione innovatrice. Dirà lo stesso Berg: «Quello che io considero essere la mia particolare conquista, è che nessun pubblico dal momento in cui il sipario si alza al momento in cui cala, porge attenzione alle varie fughe, invenzioni, variazioni... Ognuno porge attenzione solo alle vaste implicazioni sociali del lavoro, che trascendono il personale destino di Wozzeck. Questa, io credo, è la mia conquista». Parole chiare e vere, che esprimono il temperamento teatrale di Berg. E infatti il «Wozzeck», a prescindere dai suoi [illegible] sieci e immensi valori musicali, si configura in una assoluta unità di stile, in cui la voce declamante si appoggia all'orchestra come alla sua naturale rivelatrice espressiva, mentre il taglio scenico è tale da non compromettere mai il ritmo teatrale. Abolita la forma chiusa, e quindi l'alternarsi di dialogo ed espansione sentimentale, il rischio era di cadere in un appesantimento della azione drammatica. Niente di tutto questo. Il testo musicale, pur così formalmente costruito e conseguente, non sacrifica nulla alla recitazione, così che non si può dire di un sopravvento della musica sullo spettacolo, di questo su quella. Berg ha nel «Wozzeck» dato vita a un'opera in cui ogni elemento è centrale e complementare nello stesso tempo, in virtù di quella mirabile sintesi e unità, che conosce sempre e solo l'opera d'arte.

Il contenuto della musica di questo «Wozzeck», si deduce da quanto si è detto. Una musica che non indulge a schemi linguistici e tuttavia fondamentalmente atonale. Non siamo, ancora, nella dodecafonia anche se già nell'ambito «seriale»: anzi non pochi sono gli squarci tonali che Berg, rispondendo ad un preciso impegno espressivo, introduce nel discorso. Una musica, comunque, che ha pagine sulle quali, pensiamo, nessuno potrà porre un dubbio. Così, nel secondo atto scena quarta, («Wozzeck» che incontra all'osteria la moglie con l'amante), il sovrapporsi di un valzer popolare accompagnata da una orchestrina paesana a quello che è in orchestra il racconto del tormento di Wozzeck, dà luogo ad impasto di armonie sovrapposte che realizza una narrativa di impressionante potenza. E' presente qui, più che mai, quel senso di sarcastico e amaro abbandono che poi di Welli sarà l'esclusiva materia poetica. Presente nell'orchestrina di paese, stonata e grachiante: elemento espressivo che però in Berg si accompagna ad una concezione ben più vasta del dolore umano. E tragico è in fatti Wozzeck, il suo personaggio, tragico il suo destino, che è poi quello di tutti gli uomini che, come lui, hanno vissuto la loro vicenda di miserabili paria, esclusi al diritto di essere e di sentire, relegati nel loro destino di oppressi nella vita e nella coscienza.

Esecuzione, quella di ieri sera alla Scala, mirabile. Mitropulos ha sostenuto lo spettacolo dalla prima scena all'ultima con la formidabile intelligenza artistica di chi ha approfondito la partitura in ogni sua nota. A nessuno può sfuggire la difficoltà di questo *Wozzeck:* e l'averlo diretto a memoria, non è pertanto un saggio di abilità tecnica, ma invece la prova di una partecipazione totale ed esclusiva all'opera. Accanto a lui, bravi, bravissimi, gli interpreti: interpreti che cantano in italiano, ma che ciò nonostante hanno mantenuto il tono duro e incisivo del dialogo buncheriano: primo di tutti Tito Gobbi *(Wozzeck)*, intelligente e buono nella recitazione; poi Italo Tajo nella parte del dottore, efficace e vivissimo; Hugues Cuenod un capitano a posto. In quanto a *(Maria)*, Dorothy Wow, c'è sembrata la più efficace, anche perchè la sua pronuncia straniera, più l'avvicinava all'originale pronuncia del testo tedesco. Regia di Graf sostanzialmente a posto, e scene di Ratto nel complesso riuscite. Insomma uno spettacolo di cui siamo grati a tutti: al teatro, al direttore, agli interpreti, ai realizzatori teatrali.

LUIGI PESTALOZZA

UN'ORA CON MITROPOULOS



La pelle del viso, scura, è spessa e forte. I peli della barba si vendicano del puntiglioso rasoio stendendo, tra poro e poro, una rete di minutissimi punti neri. Le labbra grosse non hanno colore proprio. Il naso è una montagna, e dalla sua cresta scendono valli profonde di rughe scoscese. Altre rughe, ininterrottamente mutevoli come onde, si inseguono e si accavallano sulla fronte. Una bassa corona di capelli, pure incolori, cinge una calvizie solenne, indispensabile. Le orecchie si stendono autonome: se non fossero tanto estranee parrebbero due manici. E sono grandi, come quelle di Verdi, di Manzoni, di Marconi. Gli occhi si lasciano scoprire per ultimi, dopo lungo inseguimento sotto l'aggetto profondo dei sopraccigli, velati dalla pelle improvvisamente fina delle palpebre. Occhi piccoli, mobilissimi, insidiosi. Ma solo da essi la voce acquista senso: le parole udite prima di averli scoperti vanno perdute. Anche le mani aiutano il discorso. Ossa dure, nervi ipersensibili, polpastrelli prensili, che sanno aggrapparsi all'aria. Le parole, prima di uscire per la bocca, vengono strette, pesate e palpate dalle dita. Il corpo è agilissimo, i muscoli sono impazienti. I vestiti vi si stendono sopra funzionali: persino la cravatta, l'indumento più inutile, sembra, su quel collo, giustificarsi; il frac calza come un maglione. Chi volesse intuirne il mestiere traverso i lineamenti, la struttura, il modo, direbbe: guida alpina e maestro di sci. Invece — cinquantasei anni, scapolo — è un direttore di orchestra: Dimitri Mitropoulos. Poche ore prima dell'ultima replica di « Wozzeck », Dimitri Mitropoulos si lascia intervistare: « L'ambizione più alta, per un musicista, è quella di arrivare alla Scala. Ora che ci sono arrivato mi considero al culmine della mia carriera ». Le bugie sono più che le parole: alla Scala c'era già arrivato tanti anni prima, direttore sinfonico e pianista, nelle stagioni di concerti del 1934 e del 1935; di lì a poco ammetterà esplicitamente ambizioni superiori. Bugie che presto si rivelano funzionali come i suoi ve-

Il maestro Mitropoulos si intrattiene con la vedova di Alban Berg



stiti: vuole, per questa via, impiantare una polemica: « Mi hanno chiamato a dirigere il " Wozzeck " di Alban Berg, come specialista di una scuola. Riconosco la specializzazione, ma non me ne accontento. Il teorizzare di Schoenberg ha condotto alla raffinatezza più alta il romanticismo. Ma la strada, in fondo, è chiusa; e andare avanti non si può: " empasse ". Per scavalcare la barriera qualcuno si è aggrappato al neoclassicismo: musica pura, musica stilizzata ». Gli occhi correvano già avanti quando le accorte mani, serrandosi a pugno, hanno soffocato le parole: china pericolosa. La via delle caute impressioni soggettive è certo più sicura: « L'eclettismo è il mio privilegio: ho uno spirito capace di aderire a tutti gli stili e di assimilarli senza mai cedere al fanatismo, neppure per quelli più vicini al cuore. E qui tengo a una dichiarazione: vicinissimo al mio, assieme allo stile inaugurato da Schoenberg, ve ne è un altro, quello dell'opera italiana, di Verdi, del verismo di Puccini. Fra il teatro di Berg e quello di Puccini, del resto, l'affinità è enorme. Ergo, dopo essere arrivato alla Scala, il mio desiderio più grande è quello di dirigere un'opera di Puccini ». Le bugie dell'esordio cominciano a essere riscattate. Ma il bello viene dopo: lo scopre una domanda insidiosa: « E la crisi del melodramma? » « Il cinematografo. Col suo rapido progresso tecnico e le sue larghe disponibilità economiche, il cinematografo è divenuto pericoloso dittatore. Chi più ne soffre è il teatro, e non solo quello di musica. O poco o tanto, nel teatro c'è sempre qualcosa di commerciale. Per questo il teatro è sempre, in un certo senso, un'arte inferiore, anche se utilissima, con la sua capacità di diretto contatto, a sospingere il pubblico verso le arti superiori, più libere. La crisi è tutta qui: denaro. Ridate quattrini al melodramma, rinascerà; negategliene ancora per un poco, e non ne sentiremo più parlare. Sembra assurdo questo discorso fatto qui alla Scala, lo so. La Scala, oltre che il primo, a grande distanza da tutti gli altri, è anche l'unico teatro in cui le cose

Dimitri Mitropoulos durante una prova del « Wozzeck » alla Scala

LE CRONACHE



Alla Scala: i maestri Victor De Sabata, D. Mitropoulos e G. Cantelli, fotografati nella serata della rappresentazione del « Wozzeck » di Alban Berg.

MILANO

Wozzeck. Quando battagliavo sul « Secolo - Sera » — e sono quasi vent'anni — perchè la Scala non venisse meno ai suoi doveri d'arte, non ero certamente affetto del ridicolo snobismo che andava caratterizzando il nostro tempo. C'erano serie ragioni. Prima di tutto quella, dirò così, culturalistica. La Scala poteva ignorare ciò che si faceva all'estero? Il pubblico non doveva tutto conoscere? Le altre ragioni nascondevano la voglia di mettere le cose a posto. C'era da far toccare con mano cioè che certe smanie europeistiche di italiani antiitaliani avevano un fondo tutto provinciale. C'era da rendere evidente che gli iconoclasti di casa nostra non erano che avanguardisti della retroguardia per il semplice fatto dell'accodamento alle stravaganze tecniche straniere.

Si minacciava una tristissima fine: i maestri che diventavano scolari... E ciò mentre teatralmente l'Italia poteva ancora vantare affermazioni superiori: nella consistenza non nell'apparenza. No? Il *Wozzeck*, il cosiddetto capolavoro avveniristico, è finalmente venuto a confortare questa verità. E dopo tanti anni di « avvenire »! Si è ripetuta la storia degli esperimenti Roussel, Hindemith, Milhaud, Bartok, Honegger. Funambolismi strumentali da far impellidire quelli vocali del più virtuosistico Seicento, con un fondo d'astrattismo curiosissimamente esteriore. Tanto esteriore che a me veniva da pensare che quando si metteranno le mani anche nel terribile anti-Dio del « Giornale del Poeta » di Alfred De Vigny, quell'interiore spasimo si risolverà nella più materialistica nevropatia sonora.

Non manca un substrato emotivo in Alban Berg — ed è questo anzi che più lo distingue — ma siamo più al di qua che al di là dell'espressione. Il nuovo parrebbe ridursi quasi all'informe come idea. Barlumi che restano barlumi anche attraverso la più straordinaria e rivoluzionaria tecnica che sprigiona effetti di allucinata suggestività ossessiva. Non discuto i mezzi. Li ho sempre lasciati discutere da chi dimentica che tutte le tecniche possono servire basta che ci sia l'idea. Mussorgski ha dato il suo «nuovo» anche tecnicamente perchè aveva una sua parola nuova. Qui nel *Wozzeck*, invece, non si trova la parola nuova: si trova la sillaba. E l'idea vera non può balenare da un susseguirsi di sillabe sia pure congegnate con scienza addirittura matematica. Attraverso queste sillabe, o meglio, queste briciole elettrizzate può balenare, tutt'al più, un fantasma.

Fantasmi: ed ecco venire la domanda: teatro? Si continua a sperare almeno in uno spiraglio sull'avvenire; e qualcuno l'ha intravisto, anche in buonafede, nel *Wozzeck*. Magari! Temo però che si creda ciò che si spera. Troppa inevidenza scenica mostra questa proiezione a sprazzi sfuggenti e deformanti: tanto vero che dove più illumina è dove il silenzio adombra i personaggi. Naturalmente si può sognare anche un teatro senza voci vive ma non sarebbe più teatro; e non so se segnerebbe evoluzione o involuzione. Questa impressione del resto, si è già insinuata per tutta la musicalità nuova in se stessa: superciviltà che rimbarbarisce.

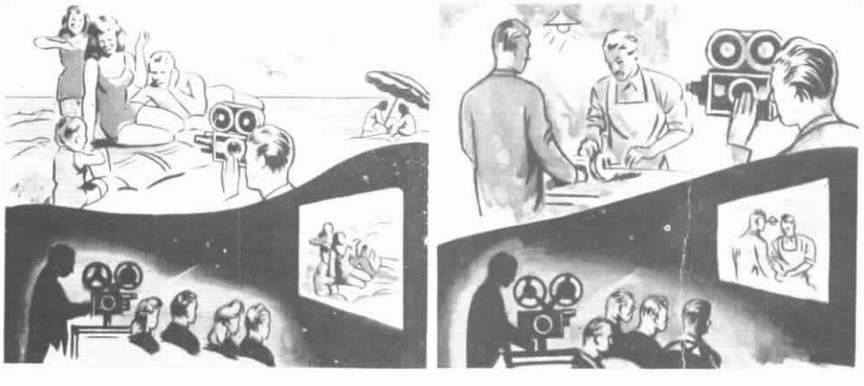
A proposito: ho sentito dire che Alban Berg scava. Sì, in qualche punto; ma proprio barbaricamente mentre Verdi scava in



MICROCAMERA 16 mm.

ORAFON

SONORA



MICROCINE s. r. l.

PRODUZIONE APPARECCHI CINEMATOGRAFICI SONORI DA PRESA E DA PROIEZIONE 8-16 mm.

Via Ghislandi, 57 - BERGAMO - Telef. 43.36 - 51.40

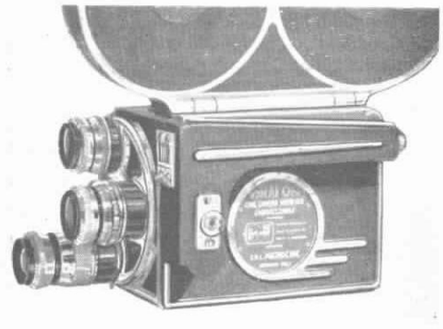
Dal muto... al sonoro

Una notevole tappa sul celere cammino della cinematografia a passo ridotto sarà certamente segnato dalla nuovissima cinecamera sonora « ORAFON » 16 mm. veramente portatile. Una schiera di competenti di ogni paese ha entusiasticamente ammirato questo nuovo complesso da ripresa sonora anche per le molteplici applicazioni che talvolta non si riscontrano neppure nel passo 35 mm. Per l'amatore esperto o principiante essa rappresenta un vasto e facile campo di applicazione in quanto la cinecamera « ORAFON » semplice in tutte le sue manovre e munita di automatismi compensatori, assicurerà sin dall'inizio risultati soddisfacenti. Per il professionista un miglioramento senza limiti alla sua attività, oggi costretta al semplice muto. Tutte le manifestazioni della vita pubblica e privata potranno essere oggetto di sicura e facile riproduzione.

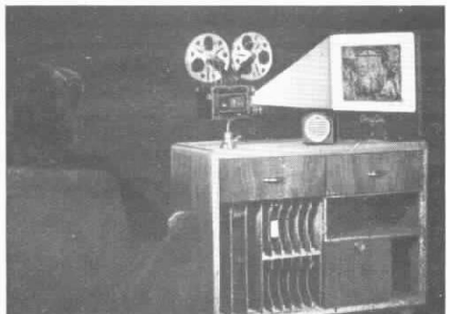
La Orafon in ripresa



La Orafon col coperchio per ripresa muta

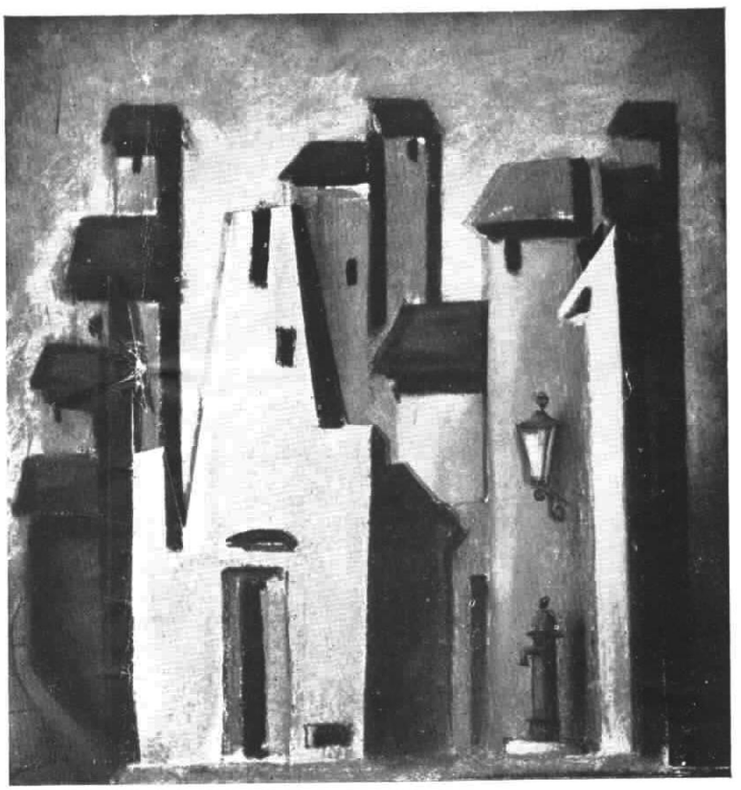


La Orafon in proiezione sonora



Don Carlo «con tremenda e quasi spietata potenza» (parole di Pizzetti) senza barbarie sonore. E non con qualche colpo di vanga ma con la più enorme scavatrice moderna. Ironie della modernità... Il ritorno di quest'opera è stato provvidenziale. Quel Verdi tanto dileggiato dai «novatori» ai tempi delle surricordate battaglie giornalistiche, è apparso ancora una rivelazione. Lo stupendo prosatore musicale spalanca davanti, nel *Don Carlo*, due vette di purissima poesia ove l'espressione vocale si fonde con l'espressione strumentale in miracolosa anticipazione delle più nuove sottigliezze introspettive. Verdi non cerca più di incidere soltanto il sentimento ma vuole illuminare la parola, ogni parola e nel più recondito significato. E vi riesce con tale arte da far diventare misteriosi certi ripiegamenti su forme da *Ernani* oppure da *Battaglia di Legnano*. L'incredibile: nella stessa opera che apre le finestre persino al morbido Massenet e all'estroso Mascagni!

Spettacoli di chiusura della stagione lirica: *Falstaff* e *Butterfly*. La malattia di Dobrowen ha fatto scomparire *Eugenio Onieghin* e c'è da dolersene perchè era una delle opere significative del vecchio teatro straniero che in Italia si dimenticano. *Falstaff* e *Butterfly* si prestano a concludere il ragionamentino iniziale. L'Ottocento si è chiuso col novecentistico testamento verdiano e il Novecento nostro si è aperto con *Fedora*, *Iris*, *Tosca*, *Adriana*, *Butterfly*, *Maschere*, *Germania*, *Siberia*, *Oceana*, *Resurrezione*, *Amica*, *Conchita*, *I quattro rusteghi*. L'Italia aveva bisogno, tecnicamente, di imparare all'estero? E nei primi decenni del Novecento (quel Novecento che anche l'attuale Festival di Parigi trova comodo far cominciare vent'anni dopo...) vennero anche *Isabeau*, *Parisina*, *Fanciulla del West*, *Nerone* (di Boito), *Sakuntala*, *Amore dei tre re*, *Debora*, *Francesca*, *Tiefland*, *Vedova scaltra*, *Turandot*, *Fiamma*, *Dybuk*, *Maria d'Alessandria*, *Il malato immaginario*, *L'amore che ride*, *Campiello*, *Fra Gherardo* e tante altre. Si poteva andare avanti. E senza credere o far credere che l'avvenire era oltr'Alpe traviando i giovani che ancora oggi non sentono l'orgoglio, l'intelligente orgoglio, dell'italianità pura e sicura.



Il «Wozzeck» alla Scala: bozzetto di tipica immedesimazione del pittore Ratto

La Scala non è stata concorde nel suo atteggiamento verso il *Wozzeck*. Si sa: alle mostre pittoriche non si usa fischiare ed è qui la fortuna dei vari «cubismi»; ma nei teatri... C'era, è vero, un grande direttore a incutere rispetto con la sua presenza che significava riconoscimento d'arte, ma la passione artistica (e auguriamoci non retrograda) scavalcò anche quest'ostacolo. Perchè però il pubblico della Scala non afferma questa sua passione di difesa verso quelle opere nuove, o nuove per l'Italia, che non disorientrano e servirebbero a rompere il solito cerchio dei soliti successi del solitissimo repertorio?

Parliamo adesso degli interpreti di questi ultimi spettacoli e cominciamo dal *Wozzeck*. Dirigeva Dimitri Mitropoulos e il rincrescimento di poter avere alla Scala un tale maestro solo per questo spettacolo era bilanciato dalla soddisfazione di poter dire che una musica di difficoltà veramente unica aveva avuto un interprete di sbalorditiva compenetrazione e di altrettanto sbalorditiva chiarificazione esecutiva. Una «trovata» di immedesimazione anche le scene di Ratto e geniali gli accorgimenti scenici per i molteplici quadri. Studiatissima la regia di Graf. Per le voci c'è da rilevare il nobile sagrificio. Una gara di intelligenza fra la Dow, il Gobbi, il Cuenod, il Taio, il Picchi e il Munteanu.

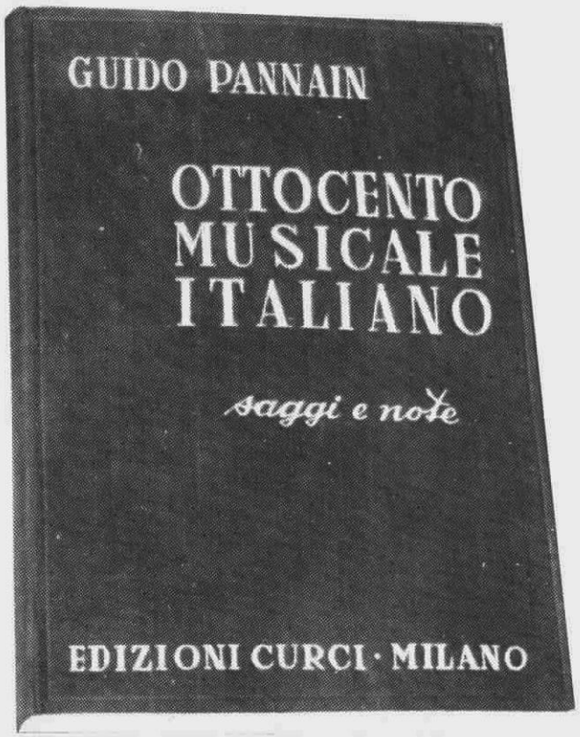
Quanto al *Don Carlo* va messo in pri-



Un'altra scena di Ratto per la rappresentazione alla Scala dell'opera di Alban Berg

Le EDIZIONI CURCI

presentano una nuova pubblicazione di grande interesse:



Edizione di lusso, rilegata in tutta tela con impressioni in oro.

GUIDO PANNAIN

OTTOCENTO MUSICALE ITALIANO

Saggi e note

Una corsa rapida, ma con frequenti lunghe fermate, attraverso il secolo d'oro dell'opera italiana. S'incontrano le più grandi figure di musicisti, le opere più significative. Impressioni visive, ricordi di cose indimenticabili, approfondimento critico. Da Rossini a Verdi, al quale sono dedicati scritti particolarmente significativi, da Bellini a Donizetti a un lungo saggio sulla scuola musicale napoletana dell'ottocento, a Boito, Mascagni, Puccini, Giordano, Cilèa, Perosi, Toscanini, tutti sono colti al lampo dell'obbiettivo critico, colorito da un lirico fervore. Un libro che si legge tutto d'un fiato.

Un successo editoriale tutt'ora in atto

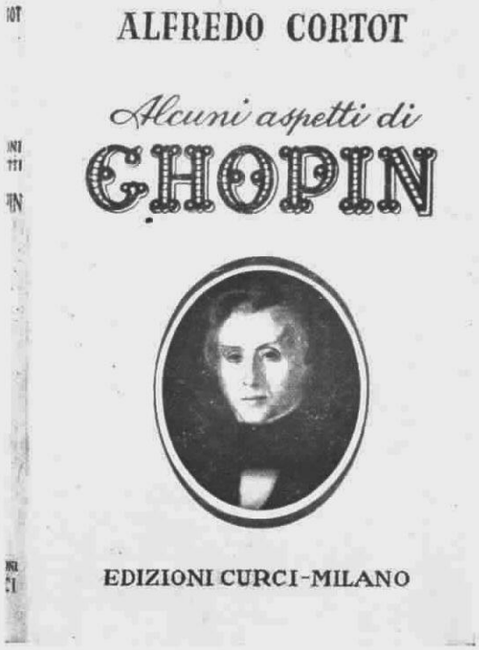
A. CORTOT

ALCUNI ASPETTI DI CHOPIN

2ª EDIZIONE

Alfredo Cortot, con la profonda competenza e l'appassionato fervore che gli sono universalmente riconosciuti, traccia una serie di interessantissimi saggi sulla personalità di Chopin. Del grande musicista polacco scruta attentamente alcuni aspetti seguendolo nella sua attività di concertista e di insegnante ed esaminandone esaurientemente il carattere multiforme e sensibile. Un libro di grande interesse culturale ed estetico.

Rilegatura in tutta tela con impressioni in pastello.



EDIZIONI CURCI - Galleria del Corso, 4 - MILANO

ma linea il maestro Votto che ha imposto una serietà artistica proprio da Scala. Contenti tutti di questo spettacolo allestito grandiosamente, e con felicità anche di bozzetti scenici (Benois) e di regia (Erhard). Fra i cantanti primeggiò Rossi-Lemeni: un basso di rari mezzi e di grande — dico grande — arte. E' attore anche nel canto e voglio dire che colora persino le sillabe. Avesse la stessa arte il possente Stefanoni! Ebe Stignani è sempre Ebe Stignani e Santa Cecilia ce la conservi. Non persuasiva nei primi atti la Martinis ma di bel risalto nell'ultimo. Per squilli e slanci e accenti ha sorpreso il Penno ma la linea talvolta è incrinata da stimbrature e slegature. Qualche ombra anche nel Silveri. Sempre in ascesa il Maionica.

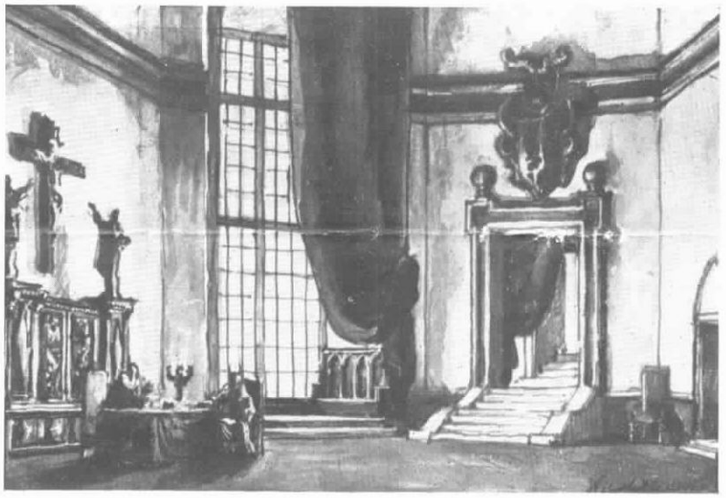
Nella ripresa del *Falstaff* quasi nulla di nuovo. Ancora Victor de Sabata e ancora Mariano Stabile. Fra le donne emerse la Tebaldi. Nella ripresa della *Butterfly* si è invece avuta la novità dell'interprete Araujo, ricca più di voce che di arte, e tipica arte. Decorosissimo per limpidezza e sicurezza il Prandelli ma questo secondo Pertile di permanenza scaligera non ha poi tutte le risorse di Pertile. E c'è in giro pel mondo la più bella voce d'oggi: Di Stefano.

Dei Concerti e del Passo d'addio meglio parlare alla chiusura.

ABE



Una scena del pittore Benois per il «Don Carlo» di Verdi diretto da Votto.

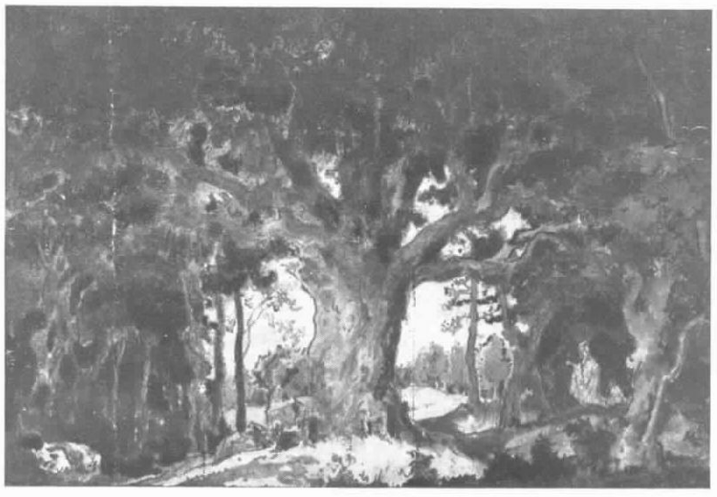


Il «Don Carlo» alla Scala: un altro bozzetto di Nicola Benois per le scene.

FIRENZE

Da un punto di vista di potenza e suggestione interpretativa, non v'ha dubbio che la comparsa di Dimitro Mitropoulos sul podio del Teatro Comunale è stato l'avvenimento saliente del «XV Maggio musicale fiorentino». E' noto che questo grandissimo direttore si batte strenuamente a favore dell'arte contemporanea e che di buon grado rinunzia ad un assenso più incondizionato di mille e millle ascoltatori pur di ottenere presso uno stuolo qualificato ed informato l'adesione convinta e consapevole. Tuttavia le doti interpretative di Mitropoulos sono talmente accese e galvanizzanti che egli riesce, e meritamente, a far successo anche in ordine ai suoi propositi culturali nei confronti della compilazione dei programmi. A parte la «Terza sinfonia» di Beethoven — che dalle mani di Mitropoulos affiorò colma di un ribelle fervore e di una stupenda intemperante concitazione — le musiche dei due concerti fiorentini erano dovute all'ingegno di Mahler, Prokofieff e Malipiero. Mahler, che ben a ragione sta riguadagnando terreno nell'opinione pubblica (e non già polemicamente, come vorrebbero certuni, ma per la documentata presenza di valori poetici vitali e validi), pone nella «Prima sinfonia» un magistero strumentale che condensa ed allinea si esperienze di poco antecedenti o addirittura contemporanee ma che risulta, al tempo stesso sempre compresso, infiammato e carico. Il terzo tempo è pagina non soltanto di durevole profondità interiore ma degna di far scuola — come lo ha fatto — in ordine a preblemi strumentali connessi a soluzioni estetiche e a crisi espressive. Nel «Quarto concerto per pianoforte e orchestra» di Gian Francesco Malipiero avvince la spaziata cantabilità del tempo centrale, ricco di quelle rapide meditazioni rapsodiche che costituiscono la grata e preziosa cifra emotiva del compositore veneziano. Nel Prokofieff della «Quinta sinfonia» si apprezza la scioltezza della materia, trattata brillantemente, senza pesantezze e prolissità, in vista di un gradimento generico forse, ma tutt'altro che spiacevole.

Intanto abbiamo camminato lungo il fitto



Il ritorno del «Falstaff» nell'edizione di Victor de Sabata: la scena della burla

S. A. I. D. E. - SERVIZI AEREI INTERNAZIONALI D'EGITTO



Linee aeree regolari da e per: *CAIRO* - ATENE - ROMA
CAIRO - ROMA - MILANO - MONACO - FRANCOFORTE
CAIRO - BENGASI - TRIPOLI - TUNISI

Ufficio per l'Italia:
ROMA - Via Barberini, 97/105 - Tel. 474.058 Telegr. «AEROGYPTSAIDE»
Agenzie:
a *ROMA* - S.A.I.D.E. / P[illegible] - [illegible]oti - Via Barberini, 97 - Tel. 471.641
a *MILANO* - S.A.I.D.E. - [illegible] S. Babila, 4b - Telefono 792.527
[illegible]ie di Viaggio

CREDITO
ITALIANO

Anno di fondazione 1870

BANCA DI INTERESSE NAZIONALE

I FISARMONICISTI ITALIANI AL VI FESTIVAL INTERNAZIONALE DI LONDRA



EGIDIO BENADUSI

Invitati dalla B. A. A. (Associazione fisarmonicisti britannici) al suo VI Festival Internazionale di Londra indetto per il 24 Maggio scorso, i nostri due candidati al 2° Trofeo Mondiale di Barcellona — Egidio Benadusi e Amleto Zonca —, nonchè Gervasio Marcosignori si sono esibiti brillantemente con altri virtuosi internazionali, quali il francese Aimable, i tedeschi Werner Heetfeld e Guido Wagner, gl'inglesi Gwenda Wilkin, Martin Lukins, James Reavy e Alf Edwards.

È stata un'altra magnifica manifestazione artistica che ha fatto rifulgere le qualità non comuni dei singoli esecutori, particolarmente dei nostri. Il pubblico d'eccezione del St. Pancras Hall (il bel teatro comunale di Londra) ha dimostrato di apprezzare al massimo grado le esecuzioni musicali degl'italiani, tanto da richiedere loro il bis. Egidio Benadusi, quindicenne appena, si è rivelato sicuro di sè, perfetto, in «Toccata e Fuga» di Bach, «2ª Rapsodia Ungherese» di Liszt e «Mosaico spagnolo» di Fugazza. Amleto Zonca ha messo in evidenza la bontà della sua tecnica in «Moto perpetuo» di Weber, «Malaguena» di Albeniz e «Valzer» di Prandi.



GERVASIO MARCOSIGNORI

Che dire poi di Gervasio Marcosignori? La signorilità del suo tocco, la caratteristica delle sue interpretazioni, la passionalità del suo temperamento, suscitano in chi lo ascolta un senso di viva ammirazione. Dopo di averlo ascoltato in «Clair de lune» di Debussy, «Preludio» di Volpi, «Carnevale di Venezia» di Frosini, «La Fileuse» di Volpi e «Dita veloci» di Frosini, la flemma dei britannici si è sciolta come la neve al sole, tramutandosi in entusiastici battimani. Non a torto l'hanno battezzato sul posto il «poeta della fisarmonica»!



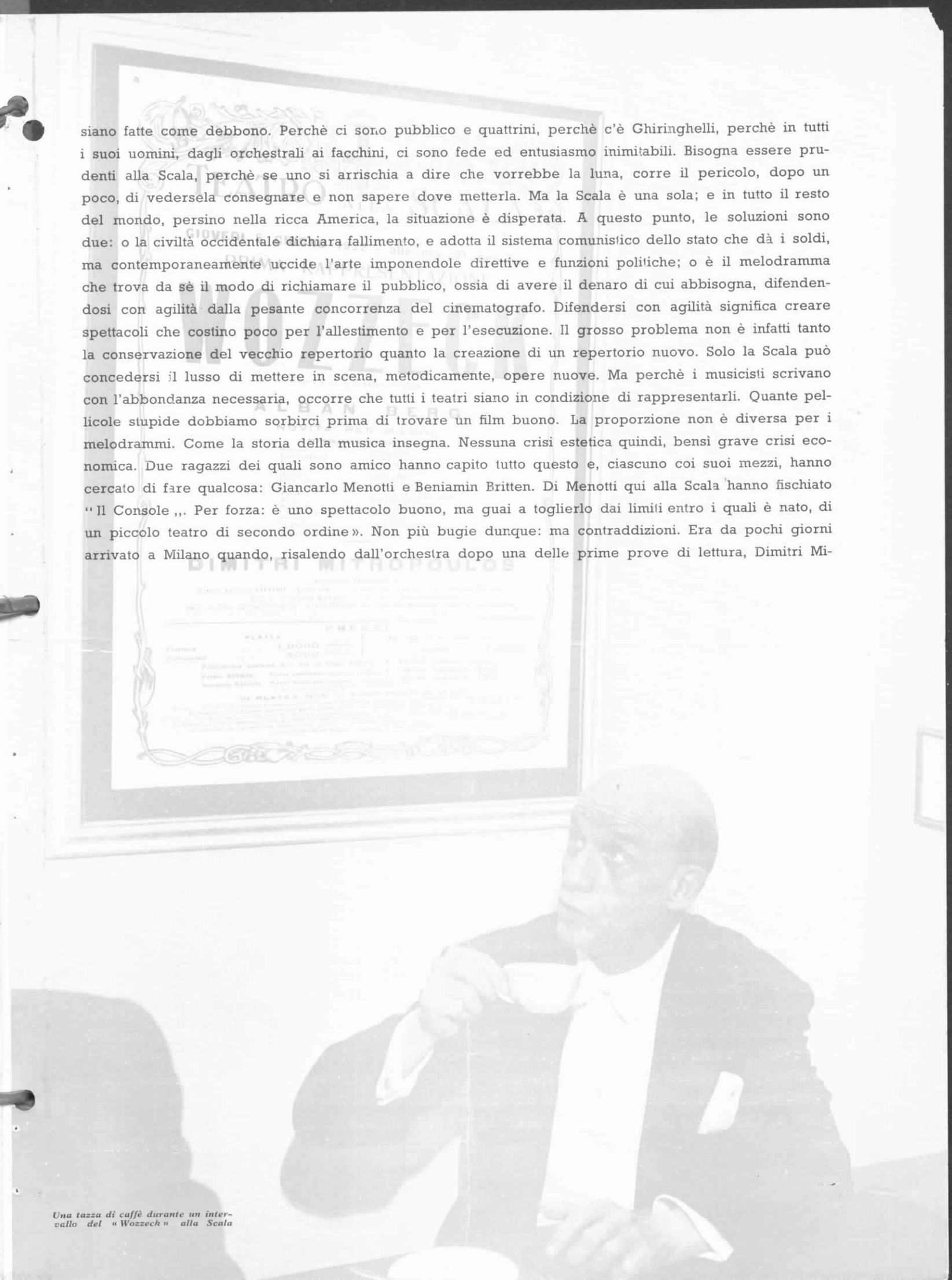
AMLETO ZONCA

La prova data in terra straniera dai nostri tre campioni ha commosso il sottoscritto — anche lui presente quale Commissario alla propaganda della C.M.A. — confermando quanto egli sostiene da tempo: che nell'A. N. I. A. i giovani virtuosi crescono come i funghi, che il prodigio non è l'esclusività d'un sol ragazzo o d'una sola Scuola.

L'Italia, la nostra cara Patria, può andarne orgogliosa!

GIUSEPPE PIZZUTO

siano fatte come debbono. Perchè ci sono pubblico e quattrini, perchè c'è Ghiringhelli, perchè in tutti i suoi uomini, dagli orchestrali ai facchini, ci sono fede ed entusiasmo inimitabili. Bisogna essere prudenti alla Scala, perchè se uno si arrischia a dire che vorrebbe la luna, corre il pericolo, dopo un poco, di vedersela consegnare e non sapere dove metterla. Ma la Scala è una sola; e in tutto il resto del mondo, persino nella ricca America, la situazione è disperata. A questo punto, le soluzioni sono due: o la civiltà occidentale dichiara fallimento, e adotta il sistema comunistico dello stato che dà i soldi, ma contemporaneamente uccide l'arte imponendole direttive e funzioni politiche; o è il melodramma che trova da sè il modo di richiamare il pubblico, ossia di avere il denaro di cui abbisogna, difendendosi con agilità dalla pesante concorrenza del cinematografo. Difendersi con agilità significa creare spettacoli che costino poco per l'allestimento e per l'esecuzione. Il grosso problema non è infatti tanto la conservazione del vecchio repertorio quanto la creazione di un repertorio nuovo. Solo la Scala può concedersi il lusso di mettere in scena, metodicamente, opere nuove. Ma perchè i musicisti scrivano con l'abbondanza necessaria, occorre che tutti i teatri siano in condizione di rappresentarli. Quante pellicole stupide dobbiamo sorbirci prima di trovare un film buono. La proporzione non è diversa per i melodrammi. Come la storia della musica insegna. Nessuna crisi estetica quindi, bensì grave crisi economica. Due ragazzi dei quali sono amico hanno capito tutto questo e, ciascuno coi suoi mezzi, hanno cercato di fare qualcosa: Giancarlo Menotti e Beniamin Britten. Di Menotti qui alla Scala hanno fischiato "Il Console,,. Per forza: è uno spettacolo buono, ma guai a toglierlo dai limiti entro i quali è nato, di un piccolo teatro di secondo ordine». Non più bugie dunque: ma contraddizioni. Era da pochi giorni arrivato a Milano quando, risalendo dall'orchestra dopo una delle prime prove di lettura, Dimitri Mi-



Una tazza di caffè durante un intervallo del «Wozzeck» alla Scala



tropoulos aveva trovato ad attenderlo sulla porta del camerino, Herbert von Karajan: « Vorrei che tu facessi qualche concerto a Vienna, con la mia orchestra », aveva detto il direttore tedesco. E il collega greco aveva risposto: « Grazie. Ma cosa vuoi che diriga a Vienna: le sinfonie di Beethoven? ». Arte inferiore il teatro, trabocchetto per far cadere, chi vi si accosta, nel bel mezzo della musica, della poesia, delle arti « pure ». I due concerti del 1934 e del 1935 sono tuttavia dimenticati e solo il « Wozzeck » del 1952 conta come esperienza scaligera. E somma ambizione, anzichè le sinfonie di Beethoven innanzi al più beethoveniano dei pubblici, sono le opere di Puccini, in un teatro. Ama il melodramma pucciniano perchè verista, ama quello berghiano perchè esasperazione e raffinamento di romanticismo; fa, dell'opera italiana, un unico stile con due sole sfumature. Teme dai comunisti l'uccisione dell'arte, e comunisticamente riduce un problema estetico a conflitto economico. Dà ragione, seduto al caffè, ai fischiatori scaligeri de « Il Console »; e dalla ribalta della Scala invita al silenzio i fischiatori del « Wozzeck ». Questo — vi sono testimoni — ha detto Mitropoulos, poche ore prima dell'ultima replica del « Wozzeck ». Eppure l'intervista non è tutta qui. Ma come rubargli, dalle mani, le parole soffocate prima che gli giungessero alle labbra; come tradurre il discorso di quei suoi piccoli occhi mobilissimi, insidiosi, cangianti di continuo per tutte le tonalità del grigio e dell'azzurro? Si può soltanto, anzi si deve, per lealtà, dire che le sue parole, scelte dalle mani e porte dagli occhi, componevano le contraddizioni in ordine logico e riscattavano le bugie con sincerità sino a incantare e convincere. E a rivelare che in un punto solo lo spirito di Mitropoulos ha ceduto al fanatismo: nell'amore alla musica. Soprattutto alla musica d'opera.

Giorgio Pecorini

Il maestro Mitropoulos mentre dalla ribalta parla al pubblico della Scala

UNITÀ

PER LA PRIMA VOLTA ALLA SCALA L'OPERA DI BERG

La tragedia senza speranza del povero soldato Wozzeck

La pessimistica denuncia di una società in decadenza nel dramma più rappresentativo dell'espressionismo musicale tedesco

Composto tra il 1917 e il 1921, rappresentato per la prima volta a Berlino il 14 dicembre 1925, il *Wozzeck* di Alban Berg (1885-1935) ha avuto ieri la sua prima rappresentazione alla Scala. L'avvenimento, per quanto la coincidenza sia fortuita, si può paragonare alla mostra delle opere di Van Gogh che si è chiusa soltanto da poche settimane. Come Van Gogh nel campo della pittura e forse anche più decisamente, nel campo della musica Berg rappresenta un momento cruciale nella storia dell'arte moderna: quella della ribellione spinta sino all'estremo limite, oltre il quale non vi è che la disintegrazione completa della forma, il vuoto artistico, in una parola.

La ribellione di Berg è quella degli intellettuali tedeschi, i cosiddetti espressionisti, i quali, di fronte alla bestialità trionfante dell'imperialismo guglielmino, prima, e poi di fronte alle catastrofi della guerra e della rivoluzione tradita, tentarono di esprimere la condanna della borghesia dominante fotografandola nei suoi aspetti più ripugnanti e macabri, scoprendo la sua corruzione, cercando di far salire al cielo la puzza della sua putrefazione.

L'espressionismo, dai suoi maggiori scrittori (Wedekind, il primo Brecht, Toller), alla pittura di Kokoschka e del gruppo «Il ponte», al film di Wiener *Il gabinetto del dottor Caliaris*, fu quindi amaro e pessimistico, disperato e corrotto, fu spesso un atto di accusa contro la società, ma non riuscì a trasformarsi in un vero grido di rivolta. (Vi sono invece artisti come Brecht che riuscirono a superare l'esperienza espressionista giungendo al realismo).

In questo mondo il *Wozzeck* di Berg rappresenta un momento di grande importanza. Lo stesso dramma di Georg Buchner, sebbene composto un secolo prima, nel 1830, è tutto un grido di disperazione e di dolore. Wozzeck è il povero soldato, povero di danaro e povero di spirito, che ha un solo bene al mondo, Maria e il suo bambino. Per mantenerli è costretto a provare su se stesso le teorie pazzesche del dottore del reggimento che quasi lo fanno uscire di senno (l'identità tra questo dottore pazzo e coloro che opereranno esperimenti inumani nei campi di concentramento hitleriani è di una precisione allucinante). Ma questo è solo l'inizio del suo calvario: Maria, donna primitiva e incosciente lo stradisce col bel Tamburo Maggiore che, ubriaco, bastona Wozzeck rivelandogli la sua vergogna. Nella mente sconvolta di Wozzeck nasce l'idea del sangue; l'inferno del delitto lo attira. Incapace di rivoltarsi contro chi lo opprime, egli riversa la sua disperazione sulla donna; porta Maria in riva allo stagno e l'accoltella, finendo poi egli stesso nella palude dove annega. Il dramma si chiude con una scena terribile. I bambini che giocano annunciano al figlio di Maria che sua madre è morta e corrono a vedere il cadavere; il bimbo che non può comprendere, li segue sul suo cavallino di legno gridando: «hop, hop, hop».

In questa tragedia Wozzeck, torturato dal dottore, deriso dal suo capitano che è un idiota incosciente, picchiato e derubato dal Tamburo Maggiore, è il simbolo evidente del popolo tedesco oppresso da ogni parte e incapace di trovare una via di salvezza. Questo senso d'angoscia, di disperazione, di rivolta inutile trova nella musica la sua più allucinante espressione. Come la realtà si deforma sotto il pennello del pittore che l'aggredisce nella speranza di arrivare alla sua essenza, così l'armonia tradizionale, portando alle sue ultime conseguenze l'esperienza wagneriana, viene demolita, lacerata per lasciar posto a duri contrasti di sonorità, a nuove forme melodiche che, anzichè accarezzare l'orecchio lo feriscono e lo colpiscono come un urlo di disperazione.

Nel *Wozzeck* però questa deformazione arriva raramente alle sue estreme conseguenze. Là dove l'autore vuol far risaltare al di sotto della ferocia della società, la calda umanità dei suoi personaggi e il dolore del loro tragico destino (come nell'aria di Maria nel primo atto o nella lettura della Bibbia nel terzo) o dove il canto popolare entra, sia pure dalla porta di servizio (come nell'arrivo del Tamburo Maggiore, nella scena del ballo o nel finale), allora l'armonia si distende, la melodia si fa aperta e cantabile e un vento di fresca vita circola nell'opera. Lo stesso intimo legame della musica al dramma, così reale e concreto, costituisce il limite che l'autore stesso pone ad ogni gratuita astrazione: «Volli dare al teatro — egli scrisse — ciò che appartiene al teatro, cioè articolare la musica in tal modo che essa fosse cosciente in ogni istante della sua funzione al servizio del dramma». E il *Wozzeck*, infatti, è opera teatrale nella sua forma più piena ed anche se spesso aggredisce lo spettatore, lo prende e lo soggioga, lo turba e lo commuove.

Con quali mezzi tecnici dai nomi difficili, Berg sia giunto a questo risultato è cosa che interessa lo studioso, ma non lo spettatore. Come affermava lo stesso Berg, non è la conoscenza delle soluzioni di forma che avvince il pubblico, ma bensì «dal momento in cui il sipario si alza al momento in cui cala... *ognuno pone attenzione solo alle vaste implicazioni sociali del lavoro che trascendono il particolare destino di Wozzeck*».

Queste righe che abbiamo sottolineato confermano che per Alban Berg, come per gli altri espressionisti, ogni soluzione artistica non è che l'eco di una corrispondente soluzione sociale. Il disperato pessimismo della musica di *Wozzeck*, quel clima di fatalità e di angoscia che pervade il dramma sin dalle prime battute, è la traduzione in arte della sensazione di disperata impotenza che gli artisti tedeschi sentivano di fronte alla duplice sconfitta della Germania: nella guerra e nella rivoluzione (si ricordino, in un altro campo, i verdastri ritratti della pittura espressionista, vere e proprie immagini di cadaveri ambulanti!). Sotto la cappa di piombo della borghesia, gli espressionisti tedeschi, pur rifiutando di adattarvisi, non seppero varcarne i confini, non riuscirono a gettare un ponte verso un'arte veramente nuova, costruttiva e non solo distruttiva. Il *Wozzeck*, come, in un'altra direzione, il *Pelleas et Melisande* di Debussy, è quindi un'«opera limite», l'estremo frutto di un ramo ormai vizzo. Esso indica l'ultimo confine — ed un confine assai pericoloso — a cui la musica può ancora giungere restando musica; ed indica perciò stesso la necessità di una soluzione nuova che, superando la semplice negazione del mondo borghese, entro cui esso è chiuso, scelga la strada aperta dalle forze nuove che salgono sul crollo delle antiche classi dirigenti. E questo è, ad un tempo, il limite storico ed estetico di questo geniale documento di un'epoca cruciale nella storia.

Se ora, dalle difficoltà che offre la comprensione di questo lavoro, passiamo a considerare le difficoltà dell'esecuzione, dobbiamo, trascurando ogni osservazione di dettaglio, ammirare il lavoro fatto alla Scala: dall'allestimento scenico — bozzetti di Gianni Ratto (che ha trovato una soluzione piena di gusto e di intelligenza alla difficoltà della rapida successione delle 15 scene), figurini di E. Colciaghi, attenta regia di Herbert Graf — all'allestimento musicale. Qui stava il vero ostacolo che, sotto la trascinante guida di Dimitri Mitropulos, l'orchestra e i cori della Scala (magistralmente istruiti da Veneziani) hanno superato pienamente assieme ad una compagnia di canto a cui non vanno certo lesinate le lodi: Tito Gobbi (Wozzeck), Dorothy Dow (Maria), Hugues Cuenod (capitano), Italo Tajo (dottore), Mirto Picchi (Tamburo Maggiore), Petre Munteanu, Carlo Badioli, Enrico Campi, Luciano Della Pergola, Eugenia Zareska, Luigi Fort, Vittorio Pandano e Silvana Fasola, piccolissima perfetta interprete.

L'allestimento, dalla pittura delle scene, alle luci, ai macchinismi complicati, alla fattura dei costumi ha funzionato come un orologio contribuendo non poco al successo che è stato vivissimo nonostante qualche isolato contrasto.

Rubens Tedeschi

---

10 Ἰουνίου 1952

Η «ΒΡΑΔΥΝΗ»

Μουσικά Νέα

ΑΠΟ ΤΗΝ ΠΑΡΑΣΤΑΣΙ ΤΟΥ «ΒΩΤΣΕΚ» ΣΤΟ ΜΙΛΑΝΟ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΔΕΙ ΕΝΑ ΚΑΛΟ ΜΑΘΗΜΑ ΣΤΟ ΚΟΙΝΟ ΤΗΣ «ΣΚΑΛΑΣ"...

ΣΤΟ ΔΙΑΛΕΙΜΜΑ ΤΟΥ ΠΑΝΔΑΙΜΟΝΙΟΥ ΤΩΝ ΣΦΥΡΙΓΜΑΤΩΝ ΚΑΙ ΤΩΝ ΧΕΙΡΟΚΡΟΤΗΜΑΤΩΝ

ΚΑΙ ΟΙ ΚΡΙΤΙΚΟΙ ΕΠΙΔΟΚΙΜΑΖΟΥΝ

ΟΙ ΜΑΕΣΤΡΟΣ ΜΕ ΤΗΝ ΕΚΤΗ ΑΙΣΘΗΣΙ

ΜΙΛΑΝΟΝ, Ἰούνιος. — Μιὰ παλιὰ δέσποινα τῶν Ἀθηνῶν, ἡ κυρία Μεταξᾶ, ἄλλοτε Κυρία τῆς Τιμῆς τῆς Βασιλίσσης Σοφίας, μοῦ ἔλεγε στὸ τέλος τῆς γενικῆς δοκιμῆς τοῦ «Βώτσεκ»:

—Θὰ μπορέσῃ τὸ κοινὸν τῆς Σκάλας νὰ καταλάβῃ αὐτὸ τὸ ἀριστούργημα; Ἢ θὰ τὸ σφυρίξῃ;

Καὶ τὰ μάτια της ὑγράνθηκαν μόνο μὲ τὴν σκέψι αὐτή. Ἴσως τώρα νὰ ρωτήσετε πῶς εἶναι δυνατὸν τὸ κοινὸν τῆς Σκάλας νὰ προκαλῇ ἀμφιβολίας ὅσον ἀφορᾷ τὴν μουσικὴ του ἀντίληψιν. Καὶ ἐν τούτοις... Τὸ κοινὸν τῆς Σκάλας εἶνε ἕνα περίεργο τέρας, κολλημένο στὶς πατροπαράδοτες μελῳδίες, στοὺς γνωστοὺς σκοπούς, στὴν Ὄπερα τοῦ περασμένου αἰῶνος. Δὲν συμβιβάζεται μὲ νεωτερισμούς. Δὲν ἐδίστασε νὰ σφυρίξῃ τὴν «Προστερπίνα καὶ τὸν ξένο» τοῦ Ντὲ Κάστρο ποὺ ἀπέσπασε τὸ βραβεῖο τῶν τεσσάρων ἑκατομμυρίων λιρετῶν μέσα σὲ 150 περίπου ἔργα ποὺ παρουσιάσθηκαν γιὰ τὸν διαγωνισμὸ «Βέρντι» ποὺ εἶχε προκηρύξει ἡ Σκάλα. Δὲν ἐδίστασε νὰ σφυρίξῃ τὸν «Πρόξενο» τοῦ Τζὰν Κὰρλο Μενόττι ποὺ ἐσημείωσε παγκόσμια ἐπιτυχία. Δὲν θέλει νεωτερισμοὺς «ἰλ πούμπλικο Σκαλίτζερο». Καὶ ὁ «Βώτσεκ» δὲν εἶνε μόνο μιὰ μοντέρνα ὄπερα (χρονολογουμένη ἀπὸ τριάντα μόλις ἐτῶν), ἀλλὰ καὶ μιὰ καινούργια σχολή, σχολὴ τῆς «ἀτονάλ» μουσικῆς ἢ τῆς «δωδεκαφωνίας». Ἔστι δὲ δωδεκαφωνία, κατὰ τὸν Μητρόπουλον, μία μουσικὴ ποὺ ἀπαιτεῖ ἀλγεβρικὰς γνώσεις... Διὰ νὰ τὴν καταλάβῃ δηλαδὴ κανείς, ποέπει νὰ τὴν μελετήσῃ σὰν ἕνα ἀλγεβρικὸ πρόβλημα. Ἦταν λοιπὸν ἀπολύτως δικαιολογημένη ἡ παλιὰ δέσποινα τῶν Ἀθηνῶν ὅταν ἔτρεμε γιὰ τὸν Μητρόπουλό μας. Μόνο ποὺ δὲν εἶχε ὑπολογίσει ὅτι ὁ Μητρόπουλος σήμερα εἶνε εἷς θέσιν νὰ διδάξῃ εἰς αὐτὸ τὸ περίφημο «πούμπλικο Σκαλίτζερο» ὄχι μόνον μουσικήν, ἀλλὰ καὶ καλοὺς τρόπους.

Ὁ «Βώτσεκ» εἶνε μία ὄπερα σὲ τρεῖς πράξεις καὶ δεκαπέντε εἰκόνες, πέντε σὲ κάθε πρᾶξι. Ἀπὸ τὴν δευτέρη σκηνὴ τῆς πρώτης πράξεως ἀκούστηκαν οἱ σφυρίχτρες τοῦ ὑπερώου, χωρὶς νὰ βροῦν ἀντίδρασι. Καὶ στὸ τέλος τῆς πρώτης πράξεως τὰ σφυρίγματα μοιράστηκαν μὲ τὰ χειροκροτήματα, ἀλλὰ χωρὶς... μέγος. Τὰ πνεύματα δὲν ἦταν ἀκόμη ἐξημμένα. Τὸ διάλειμμα τῆς πρώτης πράξεως πέρασε ἀνάμεσα σὲ ἔντονες συζητήσεις ἀλλὰ χωρὶς ἔξαψι. Καὶ μόνο μετὰ τὸ σήκωμα τῆς αὐλαίας γιὰ τὴν δεύτερη πρᾶξι οἱ «ἀντιβώτσικοι» ἐνσαρκωμένοι ἀπὸ τὴν ἐλλειψι ἀντιδράσεως τοῦ κοινοῦ, ἄρχισαν νὰ καθιστοῦν τὴν παράστασι πεδίον μάχης. Ἀπὸ ἕνα θεωρεῖο μιὰ φωνὴ ἀπαντᾷ: «Ἠλίθιοι...» καὶ ὅταν ἀργότερα νέα σφυρίγματα διακόπτουν μιὰν ἄλλη σκηνή, ἄλλη φωνὴ ἀπαντᾷ μὲ θυμό: «Προσπαθῆστε νὰ εἶσαστε καλοανατεθραμμένοι, ἀφοῦ δὲν εἶσαστε ἔξυπνοι». Τὸ θέαμα δὲν εἶνε μόνον ἐπὶ σκηνῆς, ἀλλὰ καὶ στὴν πλατεία, τὸ ἀκροαμα δὲν προέρχεται ἀπὸ τὴν ὀρχήστρα μόνον ἀλλὰ καὶ ἀπὸ τὸ κοινό. Κι' ἔτσι τελειώνει ἡ δευτέρα πρᾶξις. Τὸ πέσιμο τῆς αὐλαίας, δὲν τὸ συνοδεύει ἡ ὀρχήστρα, ἀλλὰ ἡ ἰαχὴ τοῦ κοινοῦ, ἰαχὴ ἐπιδοκιμασίας ἀλλὰ καὶ σφυρίγματα. Διότι μέσα σὲ ὅλα τὰ ἄλλα παράξενα αὐτῆς τῆς Ὄπερας εἶναι ὅτι πρῶτα τελειώνει ἡ μουσικὴ καὶ ὕστερα ἐν σιγῇ πέφτει ἡ αὐλαία. Ἀλλὰ αὐτὴ τὴν φορὰ σιγὴ δὲν ὑπῆρξε: «μπράβο» ἀνάμεσα στὰ σφυρίγματα, χειροκροτήματα ἀνάμεσα στὶς ἀποδοκιμασίες...



Ὁ Μητρόπουλος τὴν στιγμὴ ποὺ δίδει ἕνα μάθημα θεατρικῆς καὶ κοινωνικῆς ἀγωγῆς στὸ κοινὸν τῆς Σκάλας τοῦ Μιλάνου, στὸ διάλειμμα τῆς δευτέρας πράξεως τοῦ «Βώτσεκ».

Στὸ διάλειμμα αὐτό, ἀξίζει νὰ ἀφιερώσωμε μερικὲς γραμμές. Ὕστερα ἀπὸ τὴν πρώτη ἐμφάνισι τῶν πρωταγωνιστῶν τὰ χειροκροτήματα ἐπιμένουν μὲ κάποια δειλία. Καὶ εἰς ἀπάντησιν τῶν χειροκροτημάτων αὐτῶν ἐμφανίζεται ἕνας Μητρόπουλος χαμογελαστός, ἀδιάφορος στὰ σφυρίγματα. Ἀσυγκίνητος στὰ χειροκροτήματα ἐκεῖνα, ποὺ προσπαθοῦσαν νὰ καλύψουν τὸ ἀνάγωγον ὡρισμένων κύκλων. Στὴν ἔκφρασί του ὑπῆρχε ὅλη ἐκείνη ἡ ἑλληνικὴ ἀνωτερότης, ἡ συνείδησις ἐκείνη τοῦ δημιουργοῦ ποὺ ἀκόμη δὲν κατώρθωσε νὰ τὸν καταλάβῃ τὸ πλῆθος.

Στὰ συνεχιζόμενα σφυρίγματα σηκώνει τὰ χέρια του, τὰ μαγικὰ ἐκεῖνα χέρια, ζητῶντας λίγη σιγὴ γιὰ νὰ μιλήσῃ. Εἰς ἀπάντησιν δέχεται ἀκόμη περισσότερα σφυρίγματα, ἀκούγονται ἀντεγκλήσεις μεταξὺ τοῦ κοινοῦ, ἐπακολουθεῖ πανδαιμόνιον. Ἡ ὑγιὴς κοινωνία ντρέπεται γιὰ τὴν κατάστασι αὐτή. Προσπαθεῖ νὰ ἐξουδετερώσῃ τὶς σηκωμένες γροθιὲς ποὺ χωρίζουν τοὺς ἀκροατὰς ἐνῶ ἡ θερμοαιμους. Καὶ μόνος, ἀπαθής, ὑπομονητικός, ὁ Μητρόπουλος γεμίζει τὴ σκηνή. Βρισιὲς ὅπως: «πλύστρα», «ἀμόρφωτε», «κακοανατεθραμμένε» κλπ., ἀβρότητες, ποὺ τὸ κοινὸν τῆς Σκάλας δὲν ἀνήλλαξε ποτὲ μεταξύ του, καλύπτονται ἀπὸ τὰ «σσσσς». Καὶ ἐπὶ τέλους γίνεται ἡσυχία. Καὶ μέσα στὴν ἡσυχία αὐτή, ἀκούεται ἡ ἤρεμη, χαϊδευτικὴ φωνὴ τοῦ Μητροπούλου:

— Ἀγαπητοὶ ἀκροαταί, ἀγαπητοὶ φίλοι, τὸ ἔργον αὐτὸ ἀπαιτεῖ τὴν μεγαλύτερη προσοχή, τὴν μεγαλύτερη συγκέντρωσι. Θὰ σᾶς παρακαλέσω νὰ ἀποφεύγετε τὶς ἐκδηλώσεις. Ὄχι γιατί εἶμαι ἀντίθετος πρὸς τὶς ἐκδηλώσεις. Ἀπ' ἐναντίας. Μετὰ τὸ τέλος τῆς παραστάσεως προσβῆτε εἰς οἱασδήποτε ἐκδηλώσεις. Θὰ μὲ βρῆτε σύμφωνον μαζί σας στὴν ἐλευθερία τῆς σκέψεως, ἀλλὰ μετὰ τὸ τέλος. Ὄχι κατὰ τὴν διάρκειαν τῆς παραστάσεως.

Θύελλα χειροκροτημάτων καλύπτει τὰ ὀλίγα πλέον σφυρίγματα στὴν πρωτοφανῆ αὐτὴ ἐκδήλωσι θάρρους ἐκ μέρους ἑνὸς διευθυντοῦ ὀρχήστρας. Ποτὲ ἄλλοτε δὲν ἀκούστηκε ἕνα παρόμοιο πρᾶγμα στὴν Σκάλα. Τὸ μάθημα ποὺ ἔδωσε ὁ Μητρόπουλος σ' αὐτὸ τὸ περίφημο «πούμπλικο Σκαλίτζερο» θὰ μείνῃ ἱστορικό. Τὴν ἐπομένη οἱ κριτικοὶ δὲν ξέρουν πιὰ τί νὰ ποῦν. Θ' ἀοχίσω ἀπὸ τὸ «Κορριέρε Λομπάρντο» ποὺ μὴ ξέροντας τί νὰ πῇ γράφει: «Ἀκούγονται στὴ σάλα βίαιες καὶ παράξενες κραυγὲς ὅπως π.χ. «Ντροπὴ σας ποὺ χειροκροτεῖτε», καὶ «Πάψε ἐσύ, σαλτιμπάγκο», ἀλλὰ στὸ τέλος ὁ Μητρόπουλος μπόρεσε νὰ λάβῃ τὸν λόγον. Καὶ εἶπε, περίπου, σ έ ά σ χ η μ α ἰ τ α λ ι κ ά....» Σημειωτέον, ὅτι ὁ Μητρόπουλος μιλάει θαυμάσια ἰταλικά. Ἀπὸ τὴν ἐφημερίδα «Ἰταλία» θὰ παραθέσωμε μιὰ παράγραφο: «Τὸ θερμό, συγκεκινημένο καὶ ἀσυγκράτητο τελικὸ χειροκρότημα, ἀντιμετώπισε τὸν διευθυντὴ τῆς ὀρχήστρας καὶ τοὺς ἐκτελεστάς, καὶ ἀπήλλαξε τὸ κοινὸν τῆς Σκάλας ἀπὸ τὴν δυσάρεστη θέσι, εἰς τὴν ὁποίαν εἶχε περιπλακῆ ἀπὸ τὴν θοουβώδη, ἀγενῆ καὶ περιωρισμένης ἀντιλήψεως συμπεριφορὰν μιᾶς μειονότητος, ἡ ὁποία ἀφοῦ ἐτάραξε τὴν ἐκτέλεσιν τῆς πρώτης καὶ δευτέρας πράξεως, ἐξηνάγκασε τὸν διευθυντὴν τῆς ὀρχήστρας νὰ καταφύγῃ εἰς μίαν ἀνήκουστον ὑπερράσπισιν. Ἀφοῦ ἐζήτησε σιωπήν, ὁ Μητρόπουλος ἀπηύθυνε μίαν σύντομη παράκλησι πρὸς τὸ κοινόν, προσκαλῶν αὐτὸ νὰ σιωπᾷ τοὐλάχιστον κατὰ τὴν διάρκειαν τῆς ἐκτελέσεως, τοῦ μελοδράματος αὐτοῦ ἀπαιτοῦντος μίαν ἀπόλυτον συγκέντρωσιν κλπ. Ἕνα τέτοιο παταγώδες μάθημα θεατρικῆς ἀγωγῆς τὸ κοινὸν τῆς Σκάλας εὑρέθη ὑποχρεωμένον νὰ τὸ δεχθῇ ἐν σιωπῇ. Ἕνα τράβηγμα τῶν αὐτιῶν, ποὺ τοῦ ἄξιζε καὶ ποὺ δὲν εἶνε καὶ τόσον κολακευτικὸ γι' αὐτό...»

Ὁ «Πόπολο» τοῦ Μιλάνου γράφει: «Ἡ διεύθυνσις ἦτο ἐμπιστευμένη στὸν μαέστρο Δημήτρη Μητρόπουλο, ἕνα εἶδος φαινομένου (ἂς μᾶς ἐπιτρέψῃ τὴν ἔκφρασι) ποὺ μπῆκε μέσα σ' αὐτὴ τὴν παρτιτούρα μὲ τὴν ξενοιασιὰ ἐκείνου ποὺ ὄχι μόνον ξέρει τὴ δουλειά του, ἀλλὰ ἔχει καὶ τὴν ἔκτη αἴσθησι, ποὺ τὸν θέτει ὑπεράνω κάθε δυσκολίας...»

Τὸ «Τέμπο ντὶ Μιλάνο» γράφει: «Ἂν δὲν ἀπατώμεθα, αἱ ἐπιδοκιμασίαι ἀπηυθύνοντο ἰδιαιτέρως πρὸς τὸν ὑπέροχο Δημήτρη Μητρόπουλο, ὁ ὁποῖος μετὰ τὸ τέλος τῆς δευτέρας πράξεως ἀπηυθύνθη πρὸς τὸ κοινὸν καλῶν αὐτὸ εἰς ἡρεμίαν καὶ συγκέντρωσιν».

Τέλος ὁ «Κορριέρε ντέλλα Σέρα» γράφει: «Γιὰ νὰ ποῦμε τὴν ἀλήθεια, δὲν νομίζουμε ὅτι τὸ κοινὸν τῆς Σκάλας ἄξιζε τὸ εὐγενικὸ μάθημα...»

Ἀλλὰ νομίζω, ὅτι τὸν καλύτερον χαρακτηρισμὸν τῆς καταστάσεως δίδουν οἱ λίγες αὐτὲς λέξεις ποὺ μοῦ εἶπε ὁ διευθυντὴς τοῦ Γραφείου Τύπου τῆς Σκάλας: «Σὰν Μιλανέζος, ντρέπομαι γιὰ τὸ χθεσινὸ θέαμα».

ΑΛΚ. ΙΩΑΝΝΙΔΗΣ

Μουσικά Θέματα

ΜΕΤΑ ΤΗΝ ΠΑΡΑΣΤΑΣΙ ΤΟΥ «ΒΩΤΣΕΚ»

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΓΙΑ ΤΗΝ ΤΕΧΝΗ ΚΑΙ ΤΗΝ ΠΟΛΙΤΙΚΗ

ΚΟΙΝΩΝΙΚΗ ΔΙΚΑΙΟΣΥΝΗ, ΑΛΛΑ ΜΑΚΡΥΑ ΑΠΟ ΤΟ ΜΠΟΛΣΕΒΙΚΙΚΟ ΙΜΠΕΡΙΑΛΙΣΜΟ.— «ΣΕΒΑΣΟΥ ΤΟΝ ΠΛΗΣΙΟΝ ΣΟΥ».— Ο ΡΟΛΟΣ ΚΑΙ Η ΘΕΣΙΣ ΤΟΥ ΚΑΛΛΙΤΕΧΝΟΥ.— ΠΡΟΣ ΕΝΑ ΚΑΛΛΙΤΕΡΟ ΚΟΣΜΟ

ΠΟΤΕ ΘΑ ΕΠΙΣΚΕΦΘΗ ΤΗΝ ΕΛΛΑΔΑ

ΤΟ ΑΝΕΒΑΣΜΑ ΤΗΣ «ΗΛΕΚΤΡΑΣ» ΣΤΗ Ν. ΥΟΡΚΗ

ΜΙΛΑΝΟΝ, Ἰούνιος.— Μετὰ τὴν θυελλώδη πρεμιέρα τοῦ «Βῶτσεκ» καταλαβαίνει εὔκολα κανεὶς τὸ ἐνδιαφέρον ποὺ παρουσίαζε τὸ πρόγευμα τὸ ὁποῖ ον παρέθεταν εἰς τὴν Βίλλα ντ' Ἔστε στὸ Λάγκο ντὶ Κόμο πρὸς τιμὴν τοῦ Μητροπούλου ὁ Γενικὸς Πρόξενος τῆς Ἑλλάδος καὶ ἡ Ἑλληνικὴ Παροικία Μιλάνου. Ἦταν Παρασκευὴ μεσημέρι, ἑπομένην τῆς πρεμιέρας, καὶ οἱ ὀλίγοι προσκεκλημένοι δὲν ἔβλεπαν τὴν ὥρα νὰ ἀκούσουν ἀπὸ τὸ στόμα τοῦ Μητροπούλου μερικὲς κρίσεις γιὰ τὰ ἐπεισόδια. Ἀλλὰ μόνον κρίσεις ἐπὶ τῶν ἐπεισοδίων δὲν ἐξέφρασεν ὁ μαέστρος. Ὅταν ξεκινήσαμε γιὰ τὸ Κόμο ὁ Μητρόπουλος εἶπωσεν ὅτι εἶχε κάποια δουλειὰ στὶς διόμιση στὸ Μιλάνο καὶ παρεκάλεσε νὰ ἐπισπευσθῇ ὅσον τὸ δυνατὸν τὸ πρόγευμα. Ὅταν ὅμως γύρισε στὸ Μιλάνο ἦταν τέσσερις τὸ ἀπόγευμα καὶ ἔδειχνε μιὰ εἰλικρινῆ εὐχαρίστησι ποὺ βρέθηκε μέσα σ' ἕνα ἑλληνικὸ περιβάλλον.

Γιατί, τί τὰ θέλετε... Ὅσο καὶ ἂν ὅλος ὁ κόσμος τὸν ἔχει γεμίσει δόξα, ἡ Ἑλλάδα εἶναι πάντα βαθειὰ ριζωμένη στὴν καρδιά του καὶ εἶμαι βέβαιος ὅτι δὲν βλέπει τὴν ὥρα νὰ βρεθῇ ἀνάμεσα στὸ παληὸ ἐκεῖνο γνώριμο περιβάλλον μὲ τοὺς ἁπλοὺς ἀνθρώπους, μὲ τὴν ἀνοιχτὴ καρδιά, ποὺ τόσο τοὺς καταλαβαίνει καὶ τόσο τὸν νοιώθουνε.

Μιὰ ἀπὸ τὶς πρῶτες ἐρωτήσεις ἦταν φυσικὰ γιατὶ διάλεξε γιὰ τὴν μεταπολεμικὴ ἐμφάνισί του στὴν Σκάλα, ἕνα ἔργο σὰν τὸ «Βῶτσεκ».

— Δὲν τὸ διάλεξα ἐγώ, ἀπήντησε, ἀλλὰ ἡ Διεύθυνσις τοῦ θεάτρου τῆς Σκάλας, γνωρίζοντας καλὰ ὅτι τὸ ἔργο αὐτὸ εἶναι μέσα στὶς εἰδικότητές μου.

Γιὰ τὴν Σκάλα ἐκφράζεται μὲ τὸν μεγαλείτερο ἐνθουσιασμό. Θεωρώντας την τὸ μεγαλείτερο θέατρο Μελοδράματος τοῦ κόσμου, ἀσυγκρίτως ἀνώτερο ἀπὸ τὸ Μετροπόλιταν τῆς Νέας Ὑόρκης. Γιὰ τὸν Μητρόπουλο ἡ Σκάλα δὲν εἶναι θέατρο, εἶναι Ναός. Τὰ μέσα ποὺ ὑπάρχουν ἐκεῖ δὲν βρίσκονται πουθενὰ ἀλλοῦ. Καὶ τὴν Σελήνη ἂν ζητήση κανεὶς θὰ κάνουν πάν' τὸ δυνατὸν γιὰ νὰ τοῦ τὴν φέρουν, χωρὶς νὰ ἐνδιαφέρεται ἡ Διεύθυνσις τῆς Σκάλας γιὰ τὰ ἔξοδα. Στὴν Ἀμερική, ποὺ ὑπάρχουν οἱ περισσότερες συμφωνικὲς ὀρχήστρες ἀπὸ ὅλον τὸν ἄλλο κόσμο μαζί, ἡ Ὄπερα συναντᾷ τεράστιες δυσκολίες, καὶ γι' αὐτὸ ὁ μαέστρος προτιμάει συχνὰ νὰ διευθύνῃ ἐλόκληρες ὅπερες σὲ κοντσέρτα, πρᾶγμα τὸ ὁποῖον ἔχει σημειώσει τερατώδη ἐπιτυχίαν. Αὐτὸ ἄλλωστε τὸ κάνει πλέον καὶ ὁ Τοσκανίνι.

Σὲ μιὰ ἄλλη ἐρώτησι, περὶ τοῦ ποιούς Ἰταλοὺς διευθυντὰς ὀρχήστρας προτιμᾷ, ὁ Μητρόπουλος μίλησε μὲ πολλὴ ἐκτίμησι γιὰ τὸν Βίκτορα ντε Σάμπατα. Ἐπίσης ὑπεγράμμισε τὴν μεγάλη ἐπιτυχία ποὺ σημείωσε στὴν Ἀμερικὴ ὁ νέος μαέστρος Καντέλλι, εἷς τὸ πρόσωπον τοῦ ὁποίου διαβλέπει μίαν δόξαν τοῦ μέλλοντος.

Μιὰ ἄλλη ἐρώτησις ἀναφερομένη εἰς τὰς προτιμήσεις τοῦ Ἀμερικανικοῦ κοινοῦ τοῦ δίδει τὴν εὐκαιρία νὰ τονίσῃ ὅτι εἰς τὴν Ἀμερικὴν δέχονται πολὺ εὐνοϊκὰ τὴν μοντέρνα μουσική, τόσο, ποὺ σὲ κάθε κοντσέρτο ὁ μαέστρος εἶναι ὑποχρεωμένος νὰ περιλάβῃ τοὐλάχιστον μία σύνθεσι συγχρόνου συνθέτου. Ὁ Μαλιπιέρο καὶ ὁ Ντάλλα Πίκκολα εἶναι δύο ἀπὸ τοὺς μεγαλειτέρους ζῶντας συνθέτας κατὰ τὸν Μητρόπουλο, ἀλλὰ καὶ οἱ δύο εἶναι τελείως παραγνωρισμένοι στὸν τόπο τους. «Κανεὶς προφήτης στὸν τόπο του...», λέγει.

Μιὰ ἄλλη ἐρώτησις στὴν ὁποίαν ἀπήντησε μὲ πολλὴ διπλωματικότητα ὁ μαέστρος, εἶναι ἂν σκέπτεται νὰ κατεβῇ στὴν Ἑλλάδα. Οἱ τόσες ἀσχολίες του, οἱ τόσες ὑποχρεώσεις ποὺ ἔχει ἀναλάβει, δὲν τοῦ ἐπιτρέπουν νὰ ἀντιμετωπίσῃ τὴν πιθανότητα ἑνὸς ταξιδίου κατὰ τὴν προσεχῆ περίοδο. Τὸ πρόγραμμά του ἔχει καταρτισθῇ ἤδη μέχρι τέλους 1953 καὶ ἐνῷ περιλαμβάνει καὶ πάλι τὸν «Μάτζο Φιορεντίνο» δὲν περιλαμβάνει οὔτε τὴν Σκάλα οὔτε τὴν Ἑλλάδα. Τὸν χειμῶνα ὅμως τοῦ 1953—54 θὰ διευθύνῃ στὴν Σκάλα μίαν σχεδὸν ἄγνωστη Ἰταλικὴ Ὄπερα τὸ ὄνομα τῆς ὁποίας ἠρνήθη νὰ ἀποκαλύψῃ, καὶ ὕστερα δὲν ἀποκλείεται νὰ ἔλθῃ στὴν Ἑλλάδα. Παρ' ὅλα αὐτά, τὸ ἐνδιαφέρον ποὺ ἔδειξε γιὰ τὴν Κρατικὴ Ὀρχήστρα τῶν Ἀθηνῶν καὶ ἡ ἱκανοποίησις ποὺ ἐξέφρασε γιὰ τὸ γεγονὸς ὅτι τὸ Βασιλικὸ Θέατρο στὴν περιοδεία του στὴν Ἀμερικὴ θὰ δώσῃ τὴν Ἠλέκτρα τοῦ Σοφοκλέους μὲ μουσικὴ δική του ἀφήνουν βάσιμες ἐλπίδες ὅτι πολὺ πρὶν ἀπὸ τὸ 1954 οἱ Ἀθηναῖοι θὰ ἔχουν τὴν εὐκαιρία νὰ ἀποθεώσουν τὸν μαέστρο.

Ἡ συζήτησις δὲν μποροῦσε νὰ μὴν θίξῃ τὴν πολιτικὴ συμπεριφορὰ μερικῶν καλλιτεχνῶν κατὰ τὴν διάρκειαν τοῦ πολέμου. Ἐδῶ ὁ μαέστρος δὲν ἀπέφυγε οὔτε πρὸς στιγμὴν νὰ ἐκφράσῃ τὰς ἀντιλήψεις του.

— Ἄλλοτε ὁ καλλιτέχνης ἐθεωρεῖτο ὡς ἕνα πρόσωπο ἐστερημένο ἠθικῶν ἀρχῶν, καὶ οἱ μεγαλείτερες μεγαλοφυΐες ὅπως ὁ Λεονάρντο Ντὰ Βίντσι καὶ ὁ Μιχαὴλ Ἄγγελος ζήσανε περιφρονημένοι ἀπὸ τοὺς συγχρόνους τους. Σήμερα γιὰ νὰ εἶναι κανεὶς καλλιτέχνης μὲ τὴν πλήρη σημασία τῆς λέξεως, πρέπει νὰ ἀποτελῇ παράδειγμα στὸ λαὸ ὄχι μόνο ὡς καλλιτέχνης ἀλλὰ καὶ ὡς ἄνθρωπος, μὲ πνευματικὴ καὶ ἠθικὴ ζωή, ἄψογες, ἔτσι μόνον ὁ καλλιτέχνης μπορεῖ καὶ πρέπει νὰ συμβάλῃ γιὰ νὰ κάνῃ ἀπὸ τὸν πλανήτη μας ἕναν καλλίτερο κόσμο. Δὲν πρέπει κανεὶς νὰ κρίνῃ τὸν καλλιτέχνη μονόπλευρα, ἀλλὰ κάθε κρίσις πρέπει νὰ ἀφορᾷ καὶ τὸν ἄνθρωπο. Ἐγὼ προσωπικῶς καταδικάζω αὐστηρότατα π.χ. τὸν Μέγκελμπεργκ, ποὺ ὑπῆρξε προδότης τῆς πατρίδος του, ἔστω καὶ ἂν ὑπῆρξε μόνον πνευματικῶς καὶ ὄχι στὴν πρακτικὴ ζωὴ προδότης. Δὲν μπορῶ νὰ τοῦ συγχωρήσω τὸ γεγονὸς ὅτι τὴν ἡμέρα ποὺ μπῆκανε στὴν Ὁλλανδία οἱ Γερμανοὶ σήκωσε τὸ ποτήρι τῆς σαμπάνιας, Ὁλλανδὸς αὐτός, καὶ εἶπε ὅτι ἐπὶ τέλους ἦρθαν οἱ Γερμανοί... Δὲν εἶναι τὸ ἴδιο μὲ τὸν Φουρτβαὶγκλερ ὁ ὁποῖος μπορεῖ νὰ ἠνέχθη τὸ ναζιστικὸ καθεστὼς ἀλλὰ αὐτὸ τὸ ἔκανε μέσα στὴν πατρίδα του καὶ ἀσφαλῶς ἀπὸ καλὴ πίστι.

Τὰ ταξίδια του στὴν Ἰταλία δὲν παρέχουν κανένα οἰκονομικὸ ὄφελος στὸ μαέστρο. Ἀπ' ἐναντίας, οἰκονομικῶς εἶναι ἐπιζήμια, ἀλλὰ τὰ πραγματοποιεῖ γιὰ τὴν Τέχνη.

— Δὲν ἔχω κανένα σύνδεσμο στὴν ζωή μου. Κι' ἔτσι μπορῶ νὰ ἱκανοποιήσω αὐτὲς τὶς ἀπολαύσεις μου. Γιὰ μένα σκοπὸς τῆς ζωῆς μου εἶναι νὰ συμβάλω στὴν πρόοδο τῆς τέχνης καὶ νὰ ὁδηγήσω ὅσο μπορῶ τοὺς ἀνθρώπους πρὸς ἕνα κόσμο πιὸ καλὸ καὶ σὲ μιὰ κοινωνικὴ δικαιοσύνη πιὸ προοδευτική. Φυσικὰ γι' αὐτὸ δὲν εἴχαμε ἀνάγκη νὰ περιμένωμε τὸν κύριο Στάλιν νὰ μᾶς τὸ πῇ. Ἐδῶ καὶ δυὸ χιλιάδες χρόνια ἕνας κάποιος Κύριος εἶπε. «ἀγάπα τὸν πλησίον σου». Αὐτὴ ἡ ἐντολὴ ἐμένα μοῦ φάνηκε πάντα πάρα πολὺ δύσκολο νὰ τὴν ἀκολουθήσω, ὅσο καὶ ἂν προσπάθησα, ἀλλὰ νομίζω ὅτι θὰ ἔπρεπε τοὐλάχιστον νὰ μπορῇ κανεὶς νὰ πῇ: «σεβάσου τὸν πλησίον σου» καὶ πιὸ πολὺ: «μίσησε τὸν πλησίον σου». Ὁ καλλιτέχνης πρέπει νὰ σταματάῃ σ' αὐτὰ τὰ δόγματα καὶ νὰ μὴν ἀναμιγνύεται ὑπερβολικὰ οὔτε στὸ πολιτικὸ οὔτε στὸ κοινωνικὸ πεδίον. Ἂς πάρωμε τὸν ἄφθαστο καλλιτέχνη Σαρλώ. Ἔχασε ὅλη του τὴν δημοτικότητα γιατὶ θέλησε νὰ ἀναμιχθῇ ὑπερβολικὰ σὲ θέματα πολιτικοκοινωνικά, ἐπιτυγχάνοντας ἀντίθετα ἀποτελέσματα. Ὁ «Κύριος Βερντοὺ» εἶναι ἀναμφισβήτητα ἕνα ἀριστούργημα, ἀλλὰ γιὰ τοὺς νέους εἶναι ἕνας κίνδυνος. Εἶναι πολὺ περισσότερο βλαβερὴ αὐτὴ ἡ φιλοσοφία, ἀπὸ ἕνα φίλμ γκάγκστερ μὲ ὅλους τοὺς δολοφόνους του.

Ἡ συζήτησις κατόπιν ἐστράφη στοὺς Ρώσσους μουσικούς. Ὁ Μητρόπουλος ἔχει διευθύνει δυὸ φορὲς κοντσέρτα στὴν Ρωσία, τὸ 1934 καὶ τὸ 1935. Εἶναι θαυμαστὴς ἔνθερμος τῶν Ρώσσων μουσουργῶν ἀλλὰ ἀναγνωρίζει ὅτι δὲν μπορεῖ νὰ γίνῃ τίποτε τὸ μεγαλοφυὲς κάτω ἀπὸ τὸ κομμουνιστικὸ πέλμα. Ἀναφέρει τὸ παράδειγμα τοῦ μεγάλου Ρώσου συνθέτου Σοστάκοβιτς, τοῦ ὁποίου ἡ μεγαλοφυΐα ἐγονάτισεν ἀφ' ὅτου τὸν διέταξαν νὰ συνθέσῃ μουσικὴν ἐπάνω στὰ ἀχνάρια τοῦ Κόμματος. «Ἡ Εὐρώπη βαδίζει ἀσφαλῶς τὸν δρόμο τῆς κοινωνικῆς δικαιοσύνης, μὲ μεγάλα πραγματικὰ σοσιαλιστικὰ βήματα, οὐαὶ ὅμως καὶ ἀλλοίμονον ἂν σ' αὐτὸν τὸν ὡραῖο δρόμο συναντήσῃ τὸν μπολσεβικικὸ Ἰμπεριαλισμό».

Ἡ συζήτησις μὲ τὸν μαέστρο ἦταν μιὰ πραγματικὴ ἀπόλαυσις. Δὲν ὑπάρχει θέμα ποὺ νὰ μὴ τὸν ἐνδιαφέρῃ. Ὅταν κανεὶς τοῦ λέγει κάτι, πολλὲς φορὲς δὲν ἀπαντᾷ ἀμέσως τόσο ποὺ νομίζει κανεὶς ὅτι δὲν τὸν ἄκουσε. Ὕστερα ὅμως ἀπὸ λίγα λεπτὰ καὶ μετὰ διάφορα θέματα ἐπανέρχεται στὴν ἐκκρεμῆ ἐρώτησι καὶ τὴν συζητεῖ. Ἕνα τσιγάρο διαρκῶς στὸ στόμα, κατὰ προτίμησιν Ἀμερικάνικο, ἀκόμη καὶ ὅταν τρώει. Ὕστερα ἀπὸ κάθε πιάτο ἀνάβει ἕνα τσιγάρο. Τρώει λίγο καὶ συζητεῖ εὐχάριστα. Καὶ ἂν κανεὶς τοῦ πῇ μὲ τρόπο ὅτι εἶναι... στραβόξυλο, διαμαρτύρεται ἐντόνως βεβαιώνοντας ὅτι βρίσκεται σὲ ἀγαθὲς σχέσεις μὲ ὅλους καί, φυσικά, καὶ μὲ τοὺς δημοσιογράφους. Καὶ γιὰ νὰ μοῦ τὸ ἀποδείξῃ παίρνει δυὸ φωτογραφίες καὶ τὶς ὑπογράφει γιὰ τὴν «Βραδυνή».

ΑΛΚ. ΙΩΑΝΝΙΔΗΣ



Ὁ Δημήτρης Μητρόπουλος, φωτογραφούμενος μὲ τοὺς μαέστρους Βίκτορα ντὲ Σάμπατα (ἀριστερὰ) καὶ Γκουίντο Καντέλλι (δεξιὰ)

Μουσικά Θέματα

ΣΤΟ ΦΕΣΤΙΒΑΛ ΤΗΣ ΦΛΩΡΕΝΤΙΑΣ

ΕΝΑΣ ΔΙΟΝΥΣΙΑΚΟΣ ΜΕΓΑΣ ΕΡΜΗΝΕΥΤΗΣ

Ο Δ. ΜΗΤΡΟΠΟΥΛΟΣ ΠΟΥ ΚΥΡΙΑΡΧΗΣΕ ΜΕ ΤΗΝ ΠΡΟΣΩΠΙΚΟΤΗΤΑ ΤΟΥ

ΜΑΕΣΤΡΟΣ ΚΑΙ ΣΟΛΙΣΤ

ΥΜΝΟΙ ΤΩΝ ΙΤΑΛΩΝ ΚΡΙΤΙΚΩΝ

ΡΩΜΗ, Ἰούνιος. (Ἰδιαιτ. ὑπηρ.). — Οἱ μεγαλύτεροι μουσικοκριτικοὶ τῆς Ἰταλίας ἐκφράζονται μ' ἐνθουσιασμὸ γιὰ τὸν Δημήτρη Μητρόπουλο, ὁ ὁποῖος ἦτο μεταξὺ τῶν διασημοτέρων διευθυντῶν ὀρχήστρας τοῦ κόσμου ποὺ ἔλαβαν μέρος στὸ ἐφετεινὸ μουσικὸ φεστιβὰλ τῆς Φλωρεντίας.

Ὁ Λεονάρντο Πιντσάουτι γράφει τὰ ἑξῆς: «Ὁ Δημήτρης Μητρόπουλος, ὁ διάσημος μαέστρος ποὺ διηύθυνε αὐτὲς τὶς τελευταῖες μέρες εἶναι μιὰ ἐξαιρετικὴ φύσις. Τὸ νὰ συγκρίνῃ κανένας τὴν τεχνικὴ αὐτοῦ τοῦ μεγάλου μαέστρου μ' ἐκείνην τῶν δύο ἢ τριῶν ἄλλων ποὺ βρίσκονται στὴν ἴδια γραμμή, εἶναι ἀνώφελο. Καὶ τοῦτο κυρίως γιατὶ ἡ τεχνικὴ ἔπαυσε νὰ θεωρῆται ἀπὸ τὴν κριτικὴ ὡς ἕνας παράγων ἐκφράσεως.

Ἠμποροῦμε νὰ ποῦμε, βέβαια, ὅτι ἔχουμε ἐνώπιόν μας ἕνα ἀληθινὸ «φαινόμενο» θαυμαστῆς ἑτοιμότητας καὶ πνευματικῆς διαύγειας ποὺ δὲν εἶναι πιὰ ἀνθρώπινη. Ἀλλὰ ἐκεῖνο ποὺ ἐνδιαφέρει εἶναι ἡ προσωπικότης τοῦ ἐρμηνευτῆ, περιωρισμένη, ἂν θέλετε, ἀλλὰ φοβερὰ ἐκδηλη.

Ὁ Μητρόπουλος στὴ Φλωρεντία, διηύθυνε τὴν «Τρίτη Συμφωνία» τοῦ Μπετόβεν καὶ τὴν «Πέμπτη Συμφωνία» τοῦ Προκόπιεφ, τὴν «Εἰσαγωγὴ σκέρτσο καὶ φινάλε» τοῦ Σοῦμαν, τὸ «Κοντσέρτο ἀριθ. 4 γιὰ πιάνο καὶ ὀρχήστρα» τοῦ Τζιὰν Φραντσέσκο Μαλιπιέρο καὶ τὴν «Συμφωνία ἀρ. 1» τοῦ Γουσταύου Μάλλερ. Ἡ ἐκλογὴ αὐτῶν τῶν προγραμμάτων (ἴσως τὴν «Τρίτη» τοῦ Μπετόβεν τὴν περιέλαβε γιὰ νὰ συμμορφωθῇ πρὸς τὴν ἐπιθυμίαν τῆς ἐπιμελητείας τοῦ Δημοτικοῦ Θεάτρου), δίνει ἀμέσως τὴν ἰδέα ἑνὸς περιβάλλοντος. Εἴμεθα ἔξω ἀπὸ μιὰ κλασικὴ ἀντίληψι. Νέα προβλήματα ἀντιμετωπίσθησαν μέσα στὸν ἐγκέφαλο τοῦ ἐρμηνευτοῦ ποὺ ἔφθασε στὸ νὰ διαλέξῃ τὶς πιὸ ταραγμένες καὶ τὶς πιὸ φλογερὲς στιγμὲς τῆς ἱστορίας τῆς μουσικῆς. Ὁ ἦχος, τὸ χρῶμα, ὁ ρυθμὸς ἔγιναν αἰσθητοὶ μὲ μιὰ διονυσιακὴ μέθη, μὲ τὴν χαρὰ ἑνὸς τεχνίτη, «θαυμασίως τσελλοῦ», γιὰ τὸ ἔργο ποὺ ἔνει δημιουργήσει. Ὁ τεχνίτης αὐτὸς μᾶς δίνει μιὰ φυσικὴ αἴσθησι γεμάτη ἠλεκτρισμὸ τοῦ μουσικοῦ διαλόγου ποὺ πότε εἶναι τεταμένος σ' ἕνα εἶδος ἠνιτικοῦ σπασμοῦ καὶ πότε συγκρατημένος σὲ πυρετικὲς δονήσεις. Ἀλλὰ ἐνῷ γι' ἄλλους «διονυσιακοὺς» διευθυντὲς ὀρχήστρας, ἡ ἀφομοίωσις μὲ τὴ μουσική, μοιάζει μὲ μιὰ βαθμιαία ἀπώλεια συνειδήσεως, ἐκεῖνο ποὺ κάνει ἐντύπωσι στὴν τέχνη τοῦ Μητροπούλου, εἶναι μιὰ ἀλιγγιώδης διαύγεια, ἕνας θαυμάσιος αὐτοέλεγχος. Ὁ Μητρόπουλος «αὐτοενδοσκοπεῖται» μὲ μίαν καταπληκτικὴν ἑτοιμότητα καὶ ἀπὸ τὴν συνενῆ αὐτὴ ἐνδοσκόπησι γεννιέται μιὰ χαρὰ τρομακτικὴ ὅλως διόλου νέα, ἀσίγαστη.

Ἔτσι ὁ ἑρμηνευτὴς Μητρόπουλος αἰσθάνεται γενικὰ περισσότερη ἄνεσι στὸ μουσικὸ κλῖμα τῆς μουσικῆς δημιουργίας τῶν τελευταίων ἐξήντα ἢ ἑβδομήντα χρόνων. Καὶ ἡ «Τρίτη» τοῦ Μπετόβεν παρ' ὅλο ποὺ τὴν διηύθυνε μὲ σταθερὴ θέλησι καὶ μὲ διαυγῆ ἑρμηνεία, φαινόταν σὲ ὡρισμένες στιγμὲς σὰν νὰ αἰωρεῖτο κάτω ἀπὸ τὸ χέρι ἑνὸς τεχνίτη θαυμασίως σκληροῦ. Καὶ κάποτε μᾶς ἔκανε νὰ σκεφθοῦνε σὲ μιὰ ρωμαντικὴ προβολὴ τῶν ἀξιῶν τοῦ «ἐξπρεσσιονισμοῦ».

Ἀλλὰ ὁποιες εἶδε καὶ ἂν ἄκουσε τὸν Μητρόπουλο νὰ διευθύνῃ καὶ νὰ παίζῃ ταὐτόχρονα ὡς σολίστ τὸ «Κοντσέρτο ἀρ. 4» τοῦ Μαλιπιέρο, ὁποιος ἔζησε πρὸ παντὸς τὴν συγκίνησι ποὺ παρήχθη ἀπὸ τὴν ἑρμηνεία τῆς «Συμφωνίας ἀριθ. 1» τοῦ Μαλλερ, ἐδοκίμασε, χωρὶς ἀμφιβολία, σχεδὸν ἕνα αἴσθημα καταπλήξεως γιὰ τὴν τέχνη αὐτοῦ τοῦ μαέστρου ποὺ εἶναι βαθύτατα μουσικός.

Στὴ Φλωρεντία τὸν εἴχαμε ἀκούσει πρὸ δύο ἐτῶν στὴν «Ἠλέκτρα» τοῦ Στράους καὶ στὸ «Ρέκβιεμ» τοῦ Βέρντι. Τὸν ξανακούσαμε αὐτὲς τὶς μέρες σὲ δυὸ συναυλίες μ' ἕνα πρόγραμμα διαλεγμένο μὲ μεγάλη ἐντιμότητα. Καὶ βλέποντάς τον ἀκόμη καὶ ὑπὸ τὴν ἰδιότητα τοῦ πιανίστα (ἕνα πιανίστα εὐφυέστατο καὶ χωρὶς τεχνάσματα διοροτούζου), θυμηθήκαμε ἐκείνη τὴν μακρυνὴ ἐποχή, τὸ 1933, ὅταν ὁ Μητρόπουλος παρουσίασε στὴ Φλωρεντία ὡς διευθυντὴς καὶ ὡς πιανίστας, τὸ «Κοντσέρτο γιὰ τὸ ἀριστερὸ χέρι» τοῦ Ραβέλ. Τότε τὸ κοινὸ τὸν ἐσφύριξε!

Τὴν προπερασμένη Κυριακὴ τὸ βράδυ, τὸ ἴδιο κοινό, τὸν ἐγειροκρότησε ἐνθουσιωδῶς στὸν Μαλιπιέρο καὶ στὸν Μάλλερ. Κι' ἔπειτα, πρέπει νὰ ποῦμε ὅτι διαπιστώσαμε μιὰ μεγάλη πρόοδο καὶ δὲν μποροῦμε παρὰ νὰ χαροῦμε γι' αὐτό. Ἀλλὰ ἡ πνευματικὴ πρόοδος τοῦ κοινοῦ συντελεῖται μόνον μὲ τέτοιους καλλιτέχνες. Οἱ «εὔκολοι», οἱ μαέστροι «ποὺ τὰ κάνουν ὅλα», θὰ ἔκαναν καλὰ ἴσως νὰ σπάσουν τὴν μπαγκέτα, ἂν δὲν τὴν ἐροῦσαν ἀκόμη.

Ἕνας ἄλλος κριτικός, ὁ Ρ. Πάολι, ὁμιλεῖ ἐπίσης γιὰ τὸν διονυσιασμὸ τοῦ Μητροπούλου καὶ ἀφοῦ ἐκφράζει ὡρισμένες ἐπιφυλάξεις γιὰ τὴν ἑρμηνεία τῆς «Ἡρωϊκῆς» τοῦ Μπετόβεν, τονίζει ὅτι στὸ δεύτερο μέρος τῆς «Πέμπτης» τοῦ Προκόπιεφ, ὁ Μητρόπουλος ὑπῆρξε εὐτυχέστατος, στάθηκε ἱκανὸς νὰ ὑπογραμμίσῃ κάθε πρόθεσι τοῦ συνθέτη καὶ χειροκροτήθηκε μ' ἐξαιρετικὸ ἐνθουσιασμὸ τόσον αὐτὸς ὅσον καὶ ἡ ὀρχήστρα.

Ὁ Βιρτζίλιο Ντόπλικερ, ἐξ ἄλλου, χαρακτηρίζει τὸν Δ. Μητρόπουλο, ὡς ἕνα ἀπὸ τοὺς τέσσαρες μεγαλύτερους διευθυντὲς ὀρχήστρας, ποσικισμένον μὲ ἕνα ταλέντο ἰσχυρὸ καὶ πρωτότυπο. «Οἱ ἀκροατὲς τοῦ Μητρόπουλου — συνεγίζει ὁ Ντόπλικερ — ἔδειξαν πλήρη κατανόησι, μὲ θερμότατες ἐκδηλώσεις στὸ τέλος κάθε ἔργου καὶ μὲ ἀποθεωτικὰ γειροκροτήματα στὸ τέλος τῆς συναυλίας».

Ἕνας ἄλλος Ἰταλὸς κριτικός, τέλος, ποὺ ὑπογράφει μὲ τὰ ἀρχικὰ Τζ. Φ., τελειώνει ὡς ἑξῆς τὸ μουσικοκριτικό του σημείωμα: «Ἡ ἐπιτυχία αὐτοῦ τοῦ μεγάλου μαέστρου στὶς δύο συναυλίες τῆς Τρίτης καὶ τῆς Κυριακῆς ὑπῆρξε μεγάλη. Ὅλα τὰ ἔργα τοῦ προγράμματος ἔγιναν δεκτὰ μὲ ἐνθουσιαστικὲς ἐκδηλώσεις ἀπὸ τὶς ὁποῖες ἕνα ποσοστὸν δικαιοῦται καὶ ἡ ὀρχήστρα τοῦ Μουσικοῦ Φεστιβὰλ τοῦ Μαΐου».

Ὁ Δημήτριος Μητρόπουλος εὑρίσκεται τώρα εἰς τὸ Μιλάνο γιὰ τὸ ἀνέβασμα τῆς ὄπερας «Βῶτσεκ» τοῦ Ἄλμπαν Μπέργκ τὴν ὁποία ποσκειται νὰ διευθύνῃ εἰς μίαν σειρὰν παραστάσεων.

ΤΟ «ΒΟΤΣΕΚ» ΤΟΥ ΑΛΜΠΑΝ ΜΠΕΡΓΚ

ΜΙΑ ΤΡΙΚΥΜΙΩΔΗΣ ΠΡΕΜΙΕΡΑ ΣΤΗΝ ΣΚΑΛΑ ΤΟΥ ΜΙΛΑΝΟΥ

ΘΡΙΑΜΒΕΥΤΗΣ Ο ΜΗΤΡΟΠΟΥΛΟΣ

Ἡ Ἰταλικὴ κριτικὴ ἐξακολουθεῖ νὰ ἀσχολῆται μὲ τὴν... τρικυμιώδη παράστασι τοῦ «Βότσεκ» στὴν Σκάλα τοῦ Μιλάνου. Ὁ δημιουργός του, ὁ Γερμανὸς συνθέτης Ἄλμπαν Μπέργκ δὲν εὑρίσκεται δυστυχῶς ἐν ζωῇ διὰ νὰ ὑπερασπίσῃ τὸ ἔργον του, τὸ ὁποῖον ὅπου κι' ἂν παίζεται δημιουργεῖ συζητήσεις καὶ ἀφάνταστο καλλιτεχνικὸ ἐνδιαφέρον. Ὁ Μητρόπουλος συνεχίζων τὴν ἐκτέλεσιν πρωτοπορειακῶν ἔργων εἶχεν ἀνεβάσει τὸ ἔργο αὐτὸ πέρυσι στὸ Κάρνεγκυ Χώλλ, ὡς Ὀρατόριο. Δηλαδὴ χωρὶς σκηνικὰ καὶ κοστούμια. Ἡ ἐπιτυχία ὑπῆρξε μεγάλη καὶ ἡ Ἀμερικανικὴ κριτικὴ ἐτάχθη ἀνεπιφυλάκτως ὑπὲρ τῆς ἀξίας καὶ τοῦ συνθετικοῦ ἐνδιαφέροντος τοῦ ἔργου τὸ ὁποῖον ἐχάρασσε νέους δρόμους καὶ ἄνοιγε νέους ὁρίζοντας εἰς τὴν τέχνην τῆς ἀντιστίξεως.

Ἡ ἐκτέλεσις στὴν Ἀμερικὴ ἔδωκε ἀφορμὴ ὥστε νὰ ξαναθυμηθῇ τὸ «Βότσεκ» καὶ ἡ Εὐρώπη. Παίχθηκε στὸ Παρίσι, στὴν Ἀγγλία καὶ ἀλλαχοῦ. Τελευταίως τὸ ἀνέβασε τὸ θέατρο τῆς Σκάλας καὶ ἐκάλεσε πρὸς τοῦτο τὸν Μητρόπουλο. Ὁλόκληρος ὁ πλούσιος καλλιτεχνικὸς ἐξοπλισμὸς τοῦ δοξασμένου θεάτρου μαζὶ μὲ τοὺς καλλιτέρους Ἰταλοὺς καὶ Γερμανοὺς τραγουδιστάς, ἐτέθη στὴν διάθεσι τοῦ Μητροπούλου μὲ ἐπικεφαλῆς τὸν σκηνοθέτη Χέρμπερτ Γκράφτ. Καὶ ἡ πρεμιέρα ἐδόθη τὴν 5ην Ἰουνίου.

Τὸ ἔργο ὡς ἀνεμένετο προεκάλεσε θύελλα καὶ εἰς τὸ τέλος τῆς δευτέρας πράξεως ξέσπασαν οἱ πρῶτες ἀποδοκιμασίες. Μὰ ταυτοχρόνως καὶ οἱ πρῶτες, ἐκρήξεις ἐνθουσιασμοῦ. Δὲν χρειάστηκε πολὺ γιὰ νὰ διχασθῇ τὸ κοινὸ τῆς πρεμιέρας καὶ νὰ ἀκουσθοῦν τὰ πρῶτα σφυρίγματα. Ἡ νεολαία ἔχουσα μαζί της καὶ ἕνα σοβαρὸ ποσοστὸ ἄλλων ἀκροατῶν ἐπεδοκίμαζε τὸ ἔργο μὲ ἐνθουσιασμὸ καὶ πίστι στὴν ἀξία του. Ἀπεθέωσε τὸν μαέστρο καὶ τοὺς ἐκτελεστάς. Ἡ παλαιὰ ὅμως φρουρὰ τῆς Σκάλας, αὐτὴ ποὺ ἔχει γαλουχηθῇ μὲ τὰ νάματα τοῦ πιὸ ἀγνοῦ Μπελκάντο, ἀμύνετο τοῦ πατρίου ἐδάφους μὲ ἀσυνήθη φανατισμό.

Ἡ συμπλοκὴ διεγράφετο ἤδη εἰς τὸν ὁρίζοντα τῆς Σκάλας ὅταν ὁ Μητρόπουλος πῆρε τὴν μεγάλη ἀπόφασι... Ἐβγῆκε στὸ προσκήνιο καὶ τοὺς μίλησε Ἰταλικά.

Ἀνεγνώρισε τὸ δικ



MILANO. La soprano Dorothy Dow e il tenore Tito Gobbi in una scena del «Wozzeck» di Alban Berg rappresentato alla Scala.

MUSICA

LA PREDICA DI MITROPOULOS ALLA PRIMA DEL WOZZECK

Un giorno alla Scala il campanello avvertirà il pubblico che è il momento dell'elevazione

di Emilio Radius

ALLA SCALA, tra un atto e l'altro del *Wozzeck* di Alban Berg, il maestro concertatore e direttore Dimitri Mitropoulos ha fatto una predica agli spettatori: pessima idea, perché il direttore di orchestra, oscuro o famoso, deve stare al suo posto e non pretendere di dare lezioni; e per dire le cose proprio come stanno, ne abbiamo abbastanza di questi dittatori della bacchetta che fanno ognuno il Gran Maestro di una sua setta musicale. Il pubblico della Scala paga, in buona parte sostiene il teatro con gli abbonamenti; ed ha quindi il diritto di disapprovare a sipario calato.

« Il *Wozzeck* », ha detto tra l'altro Mitropoulos, « è un'opera molto difficile; e voi, manifestando vivacemente la vostra disapprovazione, distraete esecutori ed interpreti, mi impedite la necessaria concentrazione ». Ecco dunque un altro sacerdote del teatro, che non dirige ma officia e celebra. Se andiamo avanti così, il campanello o le tavolette quaresimali avvertiranno il pubblico che è giunto il momento dell'elevazione e il raccoglimento che una volta era dovuto alle chiese non lo troveremo che in teatro.

Del resto, se una parte del pubblico zittiva e fischiava, gli altri applaudivano con calore e dicevano volentieri che il *Wozzeck* è un capolavoro, e precisamente il primo capolavoro del nuovo teatro di musica, composto nel 1920 e rimasto finora unico. Nei giorni scorsi sono poi state scritte dagli storici della musica, dai musicologi e dai critici cose tanto dotte ed ardue che qualcuno gradirà forse un corto discorso alla buona.

Il *Wozzeck*, opera definita espressionistica, è in realtà un nero dramma che si serve di tutti i mezzi di espressione nuovi e vecchi, non escludendo neanche la melodia. Sarebbe un errore parlare di composizione dodecafonica o sistematicamente atonale. Zone o correnti atonali vi si alternano a zone o correnti tonali. L'importante è la manifestazione del dolore e dell'angoscia: a questo scopo viene usata ogni risorsa e tutto viene sacrificato, a cominciare dalla musica, la quale fa non di rado l'impressione del commento di un ossessivo film d'arte.

Prima di vedere quale sia il valore della musica, bisognerebbe perciò domandarsi che cosa valga il dramma in sé; e far notare come si sia esagerato nel lodare i famosi frammenti di Büchner, scrittore del secolo scorso in cui si è voluto scorgere ad ogni costo un precursore dei nostri poeti ed artisti maledetti o bruciati. Non si è arrivati a scrivere che solo Büchner fu tormentato a quel modo nell'Ottocento? Come se l'Ottocento fosse tutta una « belle époque » e non il secolo di maestri del dolore come Leopardi, Schopenhauer, Wedekind, Ibsen; e non avesse in Dostoievski il fiume da cui derivano tutti i canali e i fossi che irrigano oggi la coltivazione dei dispiaceri.

Büchner era tedesco, visse solo ventiquattro anni, fu infelice ed ebbe il gusto dell'infelicità, lasciò con la storia del soldato Wozzeck un'opera incompiuta, aperta, nella quale un musicista della stessa vena poteva versare liberamente i suoi umori; ed ecco appunto i motivi per i quali egli andava particolarmente a sangue ad Alban Berg. Scrittore e musicista si avvinghiarono così come sull'orlo di un burrone. L'opera dell'uno si addice veramente all'opera dell'altro. Ambedue avevano avuto dalla natura un temperamento tragico, una sensibilità diffusa e sempre dolente, un ingegno che non aveva paura del grottesco.

Non si è riflettuto abbastanza sul fatto che nel *Wozzeck* la maggior parte degli effetti straordinari sono ottenuti mediante la lacerazione di forme tradizionali che l'autore ha usato poco prima, cioè mediante un accostamento repentino e breve, soprattutto breve, di due sistemi opposti. Per conseguenza il *Wozzeck* è un capolavoro che si consuma, affidato tutto alla sorpresa, alla rapidità delle quindici scene, alla cupa varietà delle voci e degli strumenti, alla frattura del canto spiegato e dei recitativi, alla continua violazione di qualche cosa che resta o restava venerabile o rispettabile. Al solito, Berg come ribelle è una grossa figura, ma come fondatore di una nuova religione ha trovato pochi seguaci.

Si suole dire che il teatro musicale contemporaneo viene dalla corruzione del teatro postwagneriano; e quasi nessuno osa più discutere tale affermazione; ma le fuggevoli scene del *Wozzeck*, parenti delle tragedie liriche in due battute scritte specialmente in Francia, non vengono piuttosto dai sanguigni quadri del *Boris* e da quei quadri del *Falstaff* dove un Verdi che non credeva più all'onnipotenza del canto ne fa di quando in quando la parodia? Un simile assunto sembrerà balordo solo a chi non conosca né sospetti l'amarezza, lo scoramento, la sfiducia dell'ultimo Verdi verso la tradizione melodrammatica e riguardo alle possibilità di una rinascita del teatro d'opera. Comunque nel *Wozzeck* si sente il comico inacidito in grottesco e il grottesco caduto nel lugubre.

Puccini, che era un cautissimo rivoluzionario, scrisse a modo suo un piccolo *Wozzeck*, un *Wozzeck* armonioso nella sua crudeltà, audace nel suo equilibrio; ed è il *Tabarro*, che doveva essere rappresentato, sempre per prudenza e per non angustiare troppo la gente, con *Suor Angelica* e con *Gianni Schicchi*. Ma chi è Puccini per gli adoratori di Berg?

ΝΕΑ ΕΣΤΙΑ

ΕΤΟΣ ΚΣΤ'—1952 ΤΟΜΟΣ ΠΕΝΤΗΚΟΣΤΟΣ ΠΡΩΤΟΣ | ΑΘΗΝΑΙ, 15 ΙΟΥΝΙΟΥ 1952 | ΤΕΥΧΟΣ 599

Η "ΜΑΝΑ ΤΩΝ ΕΛΛΗΝΩΝ ΜΟΥΣΙΚΩΝ,,

Ἀκόμη μιὰ σελίδα, σελίδα ἀγάπης καὶ θαυμασμοῦ, γιὰ τὴν ἀλησμόνητη Σοφία Κ. Σπανούδη: Ἔχει τὴν ὑπογραφὴ τοῦ Δημήτρη Μητρόπουλου κ' ἔρχεται ἀπὸ τὸ Μιλάνο, ὅπου βρίσκεται ὁ μεγάλος μαέστρος.

Η «ΝΕΑ ΕΣΤΙΑ»

Μὲ βαθύτατη συγκίνηση διάβασα τὰ ἄρθρα καὶ τοὺς ὕμνους ποὺ δημοσιεύθηκαν στὴ «Νέα Ἑστία» — ὕμνους τόσο εἰλικρινεῖς καὶ δικαιολογημένους, ποὺ μιλοῦν γιὰ τὴν πολυαγαπημένη χαμένη μας ΣΟΦΙΑ ΣΠΑΝΟΥΔΗ.

Καὶ μπορῶ μονάχα νὰ προσθέσω σ' αὐτοὺς τὸ δικό μου θαυμασμὸ καὶ τὴν ἀπεριόριστη λατρεία. Κι' ἀκόμα κάτι: Τὸ πόσο ἔντονα τὴν ἀγαποῦσα γιὰ τὶς ἀμέτρητες φορὲς ποὺ τὴν αἰσθάνθηκα κοντά μου νὰ μὲ ἐμπνέει καὶ νὰ μὲ ἐνθαρρύνει.

Ἦταν ἀπ' τὶς μεγαλοφυΐες ἐκεῖνες ποὺ ἂν καὶ δὲν ἀφήνουν πίσω τους ὁλοκληρωμένα ἀριστουργήματα, ἐν τούτοις δίνουν ὅλη τους τὴ ζωὴ ἀνεκτίμητη προσφορὰ γιὰ νὰ ἐμπνεύσουν μεγάλα ἔργα καὶ νὰ ἐνθαρρύνουν ὅλους ὅσοι διαισθάνονται ὅτι οὐσιαστικὰ ἀξίζουν.

Αὐτὸς ἦταν ὁ λόγος γιὰ τὸν ὁποῖο τὴν ὀνόμασα Μάνα ὅλων μας τῶν Ἑλλήνων μουσικῶν καὶ καλλιτεχνῶν — τὴν «ἐμπνέουσα ψυχή», γιὰ ὅλους ὅσοι εἶχαν ἀναμφισβήτητη ἀξία στὸν τόπο μας.

Dimitri Mitropoulos

Minneapolis (Minn.) Morning Tribune
SATURDAY, JUNE 7, 1952

THIS I BELIEVE:

Moral Purpose Must Back True Artistic Achievement

By DIMITRI MITROPOULOS
Conductor, New York Philharmonic

VERY EARLY in my life, an important event took place: the discovery in my impressionable youth of the personality of St. Francis. Since that time, my main ambition has been canalized into a strong desire to serve my neighbor by putting at his disposal the fruits of my knowledge, the results of my studying and the development of my innate talent and the development of my skill as a performer, plus my love!

My dream has always been to master myself for the sake of serving better and being of more use to my fellow man.

MY CONCERN and love for him made me realize an additional responsibility which my fame as an artist brought to me, and that is my responsibility as a human being toward those of my fellow men who might look to me for guidance. Soon after I had the privilege to come to this country I realized how important it was to become an example, and I will mention two events which have reinforced this belief.

Some years ago, during the war, I heard that the blood bank of the Red Cross which served in Minneapolis and its vicinity badly needed assistance. Naturally, they were not able to pay for all that they needed, so I decided to take my vacation by accepting the responsible job of blood custodian. I was driving in a truck to various towns within 100 miles of Minneapolis and taking charge of setting up the mobile unit in each town.

THE RED CROSS administration thought it advisable to advertise the fact that I was working for them, in order to attract public interest. It went to the point where some people probably thought that I was going to entertain them with music during the bleeding, which I certainly would not have refused to do, in spite of the amount of work I had to do, if the doctors hadn't forbidden such an enjoyable treatment because they wouldn't be able to hear the pulses of the patients.

The next event was during the time I was conducting the Robin Hood Dell orchestra in Philadelphia, and also during the war. There was a terrific scandal there of misguided youths in the high schools mistreating and insulting Jewish boys. Nobody seemed to be able to stop this tragic epidemic, neither the teachers in the schools nor the preachers in the churches. Finally, Mr. Samuel, at that time the mayor, had the inspired idea of bringing a popular movie star to speak to the various schools, an event which stopped, like a miracle, all those tragedies.

From that I developed the theory that all



DIMITRI MITROPOULOS
Love thy neighbor

people who have the chance to enjoy the responsibility of being famous, regardless for what reason or in what profession, can be of a terrific help in this confused world of today by setting an example of sound moral thinking and integrity as human beings as well as in their profession. I came even to the point of realizing that any skill of any kind, physical or mental, or any artistic achievement, unless it is based on a moral purpose, cannot claim to have any value or any plausible reason to exist.

Copyright, 1952, Help, Inc.

Editor's Note: One of these personal philosophies is broadcast daily, Monday through Friday, at 3:30 and 11:05 p.m. over WCCO. The Tribune publishes one each Saturday.

THIRTY-FIFTH SEASON OF OPEN-AIR CONCERTS AT LEWISOHN STADIUM BEGINS TOMORROW NIGHT



Dimitri Mitropoulos conducts the Stadium Orchestra with a full house in background. In the insets, left to right: Lily Pons, soloist Saturday night; Marian Anderson, soloist tomorrow; Mildred Miller, who will sing Carmen on Thursday

En vente chez tout les disquaires

Un enregistrement sensationnel

WOZZECK

(ALBAN BERG)

Version intégrale en allemand

Solistes, Chœurs, Philharmonic Symphony Orchestra

Direction : Dimitri MITROPOULOS

Disques
33 FCX 157 et 158

Columbia

Microsillons
33 tours

ΕΛΕΥΘΕΡΟΣ ΚΟΣΜΟΣ

αριθ. 1 · USIS · Ἰούνιος 1952



Ἡ Ἑλληνὶς τραγουδίστρια
Ἑλένη Νικολαΐδου
(Βλέπε στὴ σελίδα 6)

33 tours

Wozzeck (1)

(Alban Berg)

LA révélation scénique de **Wozzeck**, le chef-d'œuvre émouvant d'Alban Berg, a constitué l'un des événements les plus marquants du Festival consacré à l' « Œuvre du XX^e^ siècle ». L'édition phonographique arrive à point pour consolider cette victoire d'un art audacieux et téméraire, mais appuyé sur les bases rassurantes du pathétique éternel des grands sentiments humains. Certes, la langue musicale de cet élève de Schœnberg a de quoi déconcerter une oreille timide. Les dissonnances, les brutalités, la violence des accents, les touches rapides, cruelles et désordonnées d'un orchestre qui cingle le tympan et réagit à chaque détail du dialogue, avec une sensibilité d'écorché, peuvent scandaliser et rebuter beaucoup d'auditeurs mal préparés à ce style exceptionnel, mais si l'on se laisse entrainer docilement par cette vague de lyrisme on ressent une émotion d'une qualité rare. C'est là qu'on s'aperçoit que la technique la plus hardie vaut ce que vaut la sensibilité de celui qui en fait usage. La sincérité communicative des sentiments d'Alban Berg rayonne à travers des agrégations sonores qui devraient, théoriquement, dresser un mur infranchissable entre la scène et la salle.

C'est que ce musicien est un être vibrant et généreux, accessible à la pitié et à l'émotion en présence d'une tragédie qui se déroule entre de pauvres êtres sans défense. Son cœur trouve des accents poignants qui gardent leur force persuasive dans toutes les langues. Et l'on constate que son orchestre, si rude en apparence, est aussi sensible que lui et ne se convulse au cours de l'action que parce que les péripéties du drame l'indignent et le révoltent. Cette musique est la voix de la conscience humaine : elle proteste sans cesse contre la méchanceté et l'injustice, contre le triomphe du mal sur le bien. Et ses cris déchirants ne sont que trop justifiés en présence des spectacles odieux que lui offre le monde abject, que lui dépeint le scénario de Georges Büchner.

Toutes ces nuances apparaissent clairement dans l'enregistrement intégral que l'on vient de nous donner de cette extraordinaire partition. La réalisation scénique n'est pas indispensable à l'intelligence du texte et à la compréhension de la partition, mais il est, tout de même, bien fâcheux que le cartonnage qui contient ces deux disques enregistrés en allemand ne comporte pas la notice explicative qui accompagne d'ordinaire les « long playing ». A ceux qui n'ont jamais assisté à une représentation de **Wozzeck**, elle rendrait de précieux services. D'autre part, elle nous permettrait de rendre justice aux interprètes — tout à fait remarquables d'ailleurs — que l'étiquette énumère sans nous révéler leur prénom et sans nous permettre de deviner leur emploi dans la distribution. Nous apprendre que ces disques ont été enregistrés par « R. Herbert, M. Harrel, E. Farrel, F. Jagel, J. Mordino, D. Lloyd et E. Eustis » ne nous donne pas la possibilité de décerner des éloges circonstanciés aux artistes américains qui ont incarné la prostituée, son lamentable amant, le bellâtre, le commandant-fantoche et le sadique médecin. Tout ce qui nous est permis c'est de féliciter Dimitri Mitropoulos et la Philharmonic Symphonie Orchestra de New-York de cette magnifique exécution que la gravure nous transmet avec une fidélité et un relief excellents.



WOZZECK et le capitaine (acte 1) : Joseph Hermann et Hans Beirer, de l'Opéra de Vienne

EAGLE
Brooklyn, N. Y.
JUN 25 1952

MUSIC

17,500 Attend Opening Stadium Concert; Mitropoulos Conducts; Anderson Sings

By PAUL AFFELDER

After a one-night delay, owing to inclement weather, the Lewisohn Stadium concerts launched their 35th season last evening. Evidently, the postponement from Monday night had no adverse effect upon the attendance, for there was on hand a pleasingly large crowd of 17,500.

The Stadium Symphony Orchestra — alias the New York Philharmonic-Symphony — was under the direction of Dimitri Mitropoulos, who opened the proceedings with a performance of the National Anthem. So that we would all know we were not in Carnegie Hall, this was immediately followed by the Stadium's theme song—a DS-6 roaring through the skies fortissimo. Thus was the season officially set in motion.

The orchestral portion of the program was concerned with the overture to Wagner's "Tannhaeuser," played in an unnecessarily sluggish manner; the "Dances From Galantaz" by Kidaly, interpreted in the true Hungarian spirit, with plenty of zest and rhythmic variety, and the suite from Richard Strauss' "Der Rosenkavalier," which found the orchestra phrasing beautifuly, but which lacked the necessary sweep, vigor and Viennese spirit.

Marian Is Soloist

Marian Anderson, the noted contralto, was the evening's soloist, singing two arias and a group of Negro spirituals, all with orchestral accompaniment. We found her at her best in the exquisite 17th century "Lamento di Arianna" of Claudio Monteverdi. Her tone production was smooth and even, and her phrase-lines were well sustained and intelligently planned. Here, too, Mr. Mitropoulos and the orchestra accorded her a first-rate accompaniment. But in the aria, "O Don Fatele," from Verdi's "Don Carlo," as well as in the three spirituals, "De Gospel Train," "Sometimes I Feel Like a Motherless Child" and "Every Time I Feel the Spirit," Miss Anderson seemed to have trouble with her once thrilling low tones, which often sounded hoarse and out of tune, while the orcnestral background sounded as if it had not been rehearsed. In response to the applause, there were several encores

No stadium opening would be complete without the traditional intermission speeches. These were provided by Mayor Impellitteri Dr. Harry Wright, retiring president of City College, and of course, the beloved and inimitable "Fairy Godmother" of these concerts, "Minnie" Guggenheimer.

JOURNAL-AMERICAN
NEW YORK CITY
JUN 25 1952

Concerts Open At Stadium

By MILES KASTENDIECK

STADIUM concerts are with us again. Postponed one night because of rain, they opened at Lewisohn Stadium last night for their 35th season. The evening was perfect, the crowd of 17,500 good, and the program attractive. Dimitri Mitropoulos conducted the Stadium Symphony Orchestra, and Marian Anderson returned as soloist after an absence of five years. Airplanes as usual supplied percussive variations on all the themes.

It was a pleasant but hardly an exhilarating occasion. Mitropoulos dwelt too lovingly over many lovely phrases, pacing the music too deliberately. Each piece sounded just a little longer than it should have. Miss Anderson sang more impressively than beautifully.

An operatic note characterized the program. It began with Wagner's Overture to "Tannhaeuser." Miss Anderson sang Monteverdi's wonderfully moving Lamento di Arianne" and Verdi's famous "O Don Fatale" from "Don Carlos" as well as a group of spirituals. Kodaly's dances from "Galanta" and Strauss's Suite from "Der Rosenkavalier" completed the listing.

The most drama in the concert came from the emotional quality of Miss Anderson's voice. With the Tannhaeuser slowed to funeral pace and the Rosenkavalier more nostalgic than youthfully exuberant, the dramatic element of this music became side-tracked. It remained for Miss Anderson's personality to give the concert a definite profile.

From HERALD-TRIBUNE
New York, N.Y.
JUN 26 1952

Mitropoulos, Marian Anderson Open Stadium Concert Season

By Francis D. Perkins

The thirty-fifth season of concerts at the Lewisohn Stadium, which would have opened Monday had the weather been drier, began Tuesday night with Dimitri Mitropoulos conducting the Stadium Symphony Orchestra and Marian Anderson, contralto, as the soloist. Ideal weather had replaced Monday's damp heavens, and the audience was estimated at 17,000. Mayor Vincent R. Impellitteri, appearing for the second time in his ex-officio capacity as honorary chairman for this series, and Dr. Harry N. Wright, the retiring president of the College of the City of New York, spoke at the end of the intermission; both were introduced by Mrs. Charles S. Guggenheimer, whom the Mayor described as "New York City's beloved Minnie, who does a man's job as only a woman can do."

Both speakers, in addition to praising Mrs. Guggenheimer's services in connection with these concerts, emphasized their public and cultural value; the Mayor also paid verbal tribute to the late Adolph Lewisohn, donor of the Stadium, and his son, the late Sam A. Lewisohn, who had been an honorary chairman for this series. Dr. Wright said that City College had always enjoyed cooperating with Mrs. Guggenheimer and her colleagues, and that it regarded itself as a part of the Stadium Concerts organization.

Mr. Mitropoulos and the orchestra, which is composed mainly of the Philharmonic-Symphony musicians whom he conducts during the indoor music season, began the concert with "The Star-Spangled Banner" and the overture to Wagner's "Tannhäuser." Miss Anderson sang Monteverdi's "Lamento di Arianna" and, after the orchestra had played a suite from Richard Strauss' "Der Rosenkavalier" and Zoltan Kodaly's "Dances From Galanta," returned the Strauss suite.

to sing the aria "O don fatale" from Verdi's "Don Carlo" and three spirituals with orchestral accompaniment, "De Gospel Train," "Sometimes I Feel Like a Motherless Child" and "Every Time I Feel the Spirit." The noted contralto, who had met her first large New York audience at the Stadium twenty-seven years before, was in good voice after dispensing with a certain ruffling of the vocal surface in her opening seventeenth century aria. This was sung with dignity, expressive conviction and tonal warmth; the closing phrase was invested with a memorable, unforced pathos. The interpretation of the Verdi aria avoided a histrionic passion, but was none the less expressively persuasive, and Miss Anderson gave, as expected, a notable interpretation of the spirituals, marked by unostentatious eloquence and musicianship. The third was repeated.

The orchestra played well, with praiseworthy tone, lucidity and balance and a realization of fine points of dynamic and instrumental detail. The accompaniments were admirably proportioned. At a few points in the instrumental items, nuance seemed cultivated at the expense of basic momentum, but there was ample spirit for climactic measures. The amplification avoided distortion or alteration of vocal or instrumental tones.

Backstage, during the intermission, Ramon Tapales, rector of the Conservatory of Music of the University of the Philippines, gave Miss Anderson the manuscript of his "Ave Maria," which he had composed for her in 1946, as a tribute of affection from the Philippine people.

Besides the music, the audience heard fourteen airplanes during the concert's course, but only two or three of these flew directly over the Stadium. The loudest drowned out a delicately scored episode in

From JUN 25 1952
TIMES
New York, N.Y.

17,500 AT STADIUM AS SEASON STARTS

Marian Anderson Soloist for the Opening Concert—Mayor Makes a Brief Speech

By HOWARD TAUBMAN

The outdoor concerts at Lewisohn Stadium, which have regaled and stirred New Yorkers and visitors to the big city since 1918, began their thirty-fifth season last night. They began one evening later than scheduled, since Monday's opening was rained out, but as Mrs. Charles S. Guggenheimer, the cheerful chairman of Stadium Concert, Inc., observed, probably it was for the best. The rain forced the postponement of an opposition attraction, the Robinson-Maxim fight, to tonight, giving the Stadium and culture a clear field.

Whether a fight would have had any influence on Stadium attendance or not is matter for speculation. There was no need to speculate last night over the continuing affections the public has for the Stadium concerts. The official count was 17,500, and since the amphitheatre was filled, there was no doubt that this was an honest count.

The Stadium Concerts Orchestra—if you are not in on the secret, it can be whispered that it is essentially the New York Philharmonic-Symphony Orchestra — was conducted by Dimitri Mitropoulos, principal conductor of the Philharmonic. The soloist was Marian Anderson, whose personal history has close association with the Stadium. Here she sang on Aug. 26, 1925, her first appearance in New York, after winning a city-wide talent contest. Here hse returned years later, when she had become a star performer, to pack them in time after time.

Since it was opening night, there were some formal observances, but not too formal. Mrs. Guggenheimer spoke with her usual breezy flavor. She introduced Dr. Harry N. Wright, president of City College, who spoke briefly. Then Mayor Impellitteri, honorary chairman of Stadium Concerts, Inc., read a short speech.

The Mayor's arrival was greeted by a scattering of hisses that were quickly drowned out in a burst of applause. He spoke of the history of the concerts, of the people who had contributed to making them possible and of their cultural value.

He mentioned the fact that Mrs. Guggenheimer had been associated with the concert series from the start. There were at least five persons in the audience who had attended the first Stadium concert on June 23, 1918, and on the stage, Louis Ricci, French horn player, was the only musician who had played there on that opening night.

Miss Anderson sang with her usual penetration of feeling. Her first contribution on the program, Monteverdi's "Lamento di Arianne," was the finest thing of the evening, both in the nobility of the music and the perception of the performance. Later on Miss Anderson sang "O don fatale" from Verdi's "Don Carlo" and a group of spirituals.

Mr. Mitropoulos did not burden the exclusively orchestral part of the program with long or weighty works. There was Wagner's "Tannhaeuser" Overture to begin with, which neither conductor nor orchestra seemed to get much stirred up over. In Kodaly's Dances from "Galanta" and the suite from Strauss' "Rosenkavalier" there was livelier and more colorful playing.

From HERALD-TRIBUNE
New York, N.Y.
JUN 25 1952



Nat Fein

Marian Anderson, soloist, and Dimitri Mitropoulos, conductor, discussing the program

Mitropoulos, Marian Anderson Open Stadium Concert Season

By Francis D. Perkins

The thirty-fifth season of concerts at the Lewisohn Stadium, which would have opened Monday had the weather been drier, began last night with Dimitri Mitropoulos conducting the Stadium Symphony Orchestra and Marian Anderson, contralto, as the soloist. Ideal weather had replaced Monday's damp heaven, and the audience was estimated at 17,000. Mayor Vincent R. Impellitteri, appearing for the second time in his ex-officio capacity as honorary chairman for this series, and Dr. Harry N. Wright, the retiring president of the College of the City of New York, spoke at the end of the intermission; both were introduced by Mrs. Charles S. Guggenheimer, whom the Mayor described as "New York City's beloved Minnie, who does a man's job as only a woman can do."

Both speakers, in addition to praising Mrs. Guggenheimer's services in connection with these concerts, emphasized their public and cultural value; the Mayor also paid verbal tribute to the late Adolph Lewisohn, donor of the Stadium, and his son, the late Sam A. Lewisohn, who had been an honorary chairman for this series. Dr. Wright said that City College had always enjoyed cooperating with Mrs. Guggenheimer and her colleagues, and that it regarded itself as a part of the Stadium Concerts organization.

Mr. Mitropoulos and the orchestra, which is composed mainly of the Philharmonic-Symphony musicians whom he conducts during the indoor music season, began the concert with "The Star-Spangled Banner" and the overture to Wagner's "Tannhäuser." Miss Anderson sang Monteverdi's "Lamento di Arianna" and, after the orchestra had played a suite from Richard Strauss' "Der Rosenkavalier" and Zoltan Kodaly's "Dances From Galanta," returned to sing the aria "O don fatale" from Verdi's "Don Carlo" and three spirituals with orchestral accompaniment, "De Gospel Train," "Sometimes I Feel Like a Motherless Child" and "Every Time I Feel the Spirit." The noted contralto, who had met her first large New York audience at the Stadium twenty-seven years before, was in good voice after dispensing with a certain ruffling of the vocal surface in her opening seventeenth century aria. This was sung with dignity, expressive conviction and tonal warmth; the closing phrase was invested with a memorable, unforced pathos. The interpretation of the Verdi aria avoided a histrionic passion, but was none the less expressively persuasive, and Miss Anderson gave, as expected, a notable interpretation of the spirituals, marked by unostentatious eloquence and musicianship. The third was repeated.

The orchestra played well, with praiseworthy tone, lucidity and balance and a realization of fine points of dynamic and instrumental detail. The accompaniments were admirably proportioned. At a few points in the instrumental items, nuance seemed cultivated at the expense of basic momentum, but there was ample spirit for climactic measures. The amplification avoided distortion or alteration of vocal or instrumental tones.

Backstage, during the intermission, Ramon Tapales, rector of the Conservatory of Music of the University of the Philippines, gave Miss Anderson the manuscript of his "Ave Maria," which he had composed for her in 1946, as a tribute of affection from the Philippine people.

Besides the music, the audience heard fourteen airplanes during the concert's course, but only two or three of these flew directly over the Stadium. The loudest drowned out a delicately scored episode in the Strauss suite.

WORLD-TELEGRAM
New York, N.Y.
JUN 25 1952

Music

17,500 See Lewisohn Opening

By ROBERT BAGAR.

The opening of the Stadium Concerts at the Lewisohn Stadium last evening was highlighted by the first appearance of Marian Anderson there since 1947. Dimitri Mitropoulos conducted, as he will the rest of the week, excepting Saturday evening, and there was a happy crowd of 17,500 present.

The intermission ceremonies, usually entertainments in themselves at these concerts, thanks to the witty sallies of "Minnie," Mrs. Charles S. Guggenheimer, had their share of the same. However, the two guest speakers, Dr. Harry Wright, president of City College, and Mayor Vincent R. Impellitteri, confined themselves more or less to straight talk. Both, in short, defined the concerts as a noble and cultural institution of which this city might well be proud. Credit, of course, was given Mrs. Guggenheimer for her selfless interest in their maintenance.

Echo Annoys.

The lady, for her part, hurled one perfectly acceptable epithet at the echo that was besetting her words. And, in her typical airy manner, she exhorted all and sundry to be sure to come every night this week, and then some. She was noisily applauded.

Miss Anderson, solemn, a picture of total attention to her work, sang, for a starter, the Monteverdi "Lamento di Arianne," a beautiful piece, long and taxing and filled with a lordly dramatic quality.

Following the intermission she was heard in another great aria, "O Don Fatale," from Verdi's "Don Carlos." In both pieces, I'm certain, Miss Anderson should have been more convincing, were the Stadium an enclosed concert hall. That she delivered them with intensity and musicianly finish and occasional fine tones was agreeable enough, considering the competition of plane motors overhead and unscheduled sounds from elsewhere .

Best in Spirituals.

She was at her best in the group of spirituals, which included "De Gospel Train," "Sometimes I Feel Like a Motherless Child," and others.

After opening proceedings with "The Star-Spangled Banner," the orchestra launched into an enkindling outdoor performance to the "Tannhaeuser" Overture. Breezy and enlivening were the dances from Kodaly's "Galanta," a not too exciting number for me, at any rate. The orchestra closed with a suite compacted from Strauss' "Der Rosenkavalier," with the languorous charm of whose waltzes Mr. Mitropolous did not, at least in the open air, appear to be too congenial.

MITROPOULOS PLIES TRADE THREE WAYS

Conducts, Plays Piano and Offers Own Transcription at Stadium Concert

The unfamiliar work on last night's symphony concert at Lewisohn Stadium was Respighi's Toccata for Piano and Orchestra, with Dimitri Mitropoulos making strenuous gestures both at the keyboard and at his orchestra.

In addition to acting as pianist and conductor, Mr. Mitropoulos also was heard in the capacity of transcriber when he opened the concert with his own arrangement of Bach's Prelude and Fugue in G minor. Beethoven's "Eroica" Symphony completed the program.

The conductor's way with the "Eroica" is not exactly a new story. Last night Mr. Mitropoulos was in good form, with ensuing smooth, supple results. It was a rather streamlined "Eroica" that he presented, but one in good taste, noble in its aims.

His transcription of the Bach follows standard Stokowskian patterns: plenty of brass, the utmost in sonority, each instrument gauged for maximum effect. But do superorgan sounds equal one little old baroque organ?

As for the Respighi work, not much need be said. It attempts a re-creation of the baroque spirit by way of the "Chromatic Fantasy" up through a sort of contemporary neo-classicism. It is in several connected sections that give the feeling of an extended free fantasia. It has immense dignity and immense emptiness, and not any of Mr. Mitropoulos' devoted work could make up for its sterility. H. C. S.

N.Y. Times
25-VI-52
26

JOURNAL-AMERICAN
NEW YORK CITY
JUN 26 1952

First Class Stadium Concert

By MILES KASTENDIECK

TRADITIONALLY, second nights at Lewisohn Stadium are symphonic. Such was the case as a result of the revised program presented last night. A performance of Beethoven's "Eroica" symphony made it definitely so.

Bach's "Fantasia and Fugue in G Minor" opened the concert on an exalted plane. Respighi's Toccata for piano and orchestra supplied novelty. The evening was one of first-class music-making.

Without precedent was the initial sponsorship of the concert by the National City Bank. While such practice has been carried on in other cities, this season marks the first time that business and industry have agreed to sponsor certain Stadium concerts. A crowd of 7,000 reflected this new and welcome interest.

This turned out to be Mitropoulos night. The Bach was presented in his arrangement for orchestra. He was the piano soloist in the Respighi. His interpretation of the Beethoven revealed his outstanding musicianship as a conductor.

So refreshing was his opening of the "Eroica" that thoughts about the weather vanished at once. The performance quite absorbed the audience. It moved at too fast a pace, generally, but with a sense of authority inescapable.

Mitropoulos's brilliant pianism showed up the Respighi as little more than a vehicle for rhapsodizing in the first half and for display in the second. Few musicians of course perform the dual role of pianist and conductor with quite the bravura that Mitropoulos achieves.

In deference to the weather the Stadium Symphony played in its shirt sleeves. Its performance however, was quite up to full-dress standards.

From HERALD-TRIBUNE
New York, N.Y.
JUN 26 1952

Concert at Stadium

Mitropoulos Is Conductor, Pianist and Arranger

By Jay S. Harrison

Dimitri Mitropoulos, serving in the triple capacity of arranger, pianist and conductor, was the featured attraction at last night's Stadium Symphony Orchestra concert in Lewisohn Stadium. Respighi's Toccata for piano and orchestra saw the maestro conducting from the keyboard, and Bach's Fantasia and Fugue in G minor was in an orchestration of Mr. Mitropoulos' own devising. Rounding out the reshuffled program was Beethoven's "Eroica" Symphony in E flat.

Mr. Mitropoulos, for reasons known to him and him alone, has chosen to act the missionary for Respighi's wayward work. He has played it before and last night's performance reinforced the impression that the Toccata is no more than a hapless potpourri lavish in the dispensing of useless thematic merchandise. It is by turns lordly and portentious, meek and mild, and its phrases echo and re-echo through cliches that were old when they were new. It is, moreover, not a toccata at all, for its spectacular moments are limited and its virtuoso passages few. It is a bland and useless work lacking shape, lacking form. It is music in sum, without substance.

Quite another story was the conductor's arrangement of the Bach Fantasia, for this is bright, brassy, sonorous and vibrant. Bach, as the world's greatest master of the climax, provides every orchestrator with a heyday, and Mr. Mitropoulos' woodwind and brass doublings at these points were masterful in the extreme. The music's lyrics interludes, of course, suffered in the vast spaces of the outdoor auditorium, but even in these surroundings the ear was able to detect subtleties to please even the most captious instrumental gourmet. It is a vigorous, flashing Bach Mr. Mitropoulos gives us; and though the orthodox may blanche, it is nonetheless music full of heart.

The staggering heat of the evening was undoubtedly responsible for whatever technical misdemeanors occurred piano and stringwise. Mr. Mitropoulos has never failed to throw sparks from the keyboard and last night provided no exception.

WORLD-TELEGRAM
New York, N.Y.
JUN 26 1952

Music

Mitropoulos Performs a Triple Play

By ROBERT BAGAR.

There was no baseball going on in town last night, but Dimitri Mitropoulos, presiding over the Stadium Symphony, up at Lewisohn Stadium, did pull off a musical triple play. He conducted, he played the piano and, further, he appeared as orchestral arranger of the Bach Fantasia and Fugue in G minor.

This was all very pleasing to the audience, whose love of music is solidly based, if they could listen to it in that dead-still heat.

Mr. Mitropoulos, as arranger, is not an uninteresting personality. For all the storminess of the brasses and the whopping bigness of the motion that he gave to the work, it had excitement galore in pure tonal effects. Not that Bach was much away from this version of his organ work, for the dips and rises, the exposure of the intricate mechanism, the standard touches were there in quantity.

Reaffirms Prowess.

As pianist, the Maestro has already made known a technical and interpretative prowess. And in his piano-baton account of the Respighi Toccata for Piano and Orchestra, all that was reaffirmed.

I had already heard him double in this work several years ago in the Plaza Hotel, at a Members' Concert of the Philharmonic-Symphony Society. On that occasion he was certainly amid surroundings more favorable—no humidity or record-breaking temperatures, and, best of all, he was indoors. Then I enjoyed his performance thoroughly, and the work, while uninspired, did appear to possess qualities that it lacked last night. The music itself had more sustained drive, more of a natural flow then, than it did this time.

Brilliant Playing.

Anyway, it can't be said the pianist-conductor failed to supply his Stadium devotees with stretches of brilliant playing. But the work did not give much impression of true substance or, for that matter, imagination or originality, or continuity.

Beethoven's "Eroica," borrowed from the canceled Tuesday concert and pressed into service last night, closed the session on many a note of dramatic import and elegant spirit.

Minneapolis (Minn.) Morning T
JUNE 23, 1952



Mitropoulos

DIMITRI MITROPOULOS, former conductor of the Minneapolis symphony, was awarded the Schoenburg medal, highest honor of the International Society for Modern Music, along with violinist Rudolf Kolisch and pianist Eduard Steuerman, for their work in promoting understanding of contemporary music. The medal is a memorial to Arnold Schoenburg, Austrian-born composer.

JOURNAL-AMERICAN
NEW YORK CITY
JUN 26 1952

First Class Stadium Concert

By MILES KASTENDIECK

TRADITIONALLY, second nights at Lewisohn Stadium are symphonic. Such was the case as a result of the revised program presented last night. A performance of Beethoven's "Eroica" symphony made it definitely so.

Bach's "Fantasia and Fugue in G Minor" opened the concert on an exalted plane. Respighi's Toccata for piano and orchestra supplied novelty. The evening was one of first-class music-making.

Without precedent was the initial sponsorship of the concert by the National City Bank. While such practice has been carried on in other cities, this season marks the first time that business and industry have agreed to sponsor certain Stadium concerts. A crowd of 7,000 reflected this new and welcome interest.

This turned out to be Mitropoulos night. The Bach was presented in his arrangement for orchestra. He was the piano soloist in the Respighi. His interpretation of the Beethoven revealed his outstanding musicianship as a conductor.

So refreshing was his opening of the "Eroica" that thoughts about the weather vanished at once. The performance quite absorbed the audience. It moved at too fast a pace, generally, but with a sense of authority inescapable.

Mitropoulos's brilliant pianism showed up the Respighi as little more than a vehicle for rhapsodizing in the first half and for display in the second. Few musicians of course perform the dual role of pianist and conductor with quite the bravura that Mitropoulos achieves.

In deference to the weather the Stadium Symphony played in its shirt sleeves. Its performance however, was quite up to full-dress standards.

HERALD-TRIBUNE
New York, N.Y.
JUN 27 1952

Stadium 'Carmen'

Three Metropolitan Singers Head the Cast

By Francis D. Perkins

Bizet's opera "Carmen" was performed yesterday, minus stage action, for the third evening of the season at the Lewisohn Stadium. The cast singing with the Stadium Symphony Orchestra under Dimitri Mitropoulos' direction was headed by three Metropolitan Opera singers: Mildred Miller as Carmen, Richard Tucker as Don Jose and Frank Guarrera as Escamillo, with Elaine Malbin as Micaela and Marden Bate as Zuniga; the choirsters were members of the Schola Cantorum, trained by Hugh Ross, and pupils from the Joan of Arc Junior High School and P. S. 87 formed the children's parodistic chorus in the first act. The audience was estimated at 8,000; the figunre would probably have been larger if the temperature had been less discouraging toward intraurban travel.

The prevailing musical standard was high, in the performances in general and in the playing of the orchestra, which was remarkable for its tone quality and thorough lucidity, nicety of dynamic shading and interpretative responsiveness; it revealed fine points of the score which are quite often missed in the average stage performance of this familiar work. There was also an admirable balance and tonal proportion in the orchestra's support of the vocal soloists and the choristers. At timse, mainly in the first act, there seemed to be room for more dramatic momentum. This impression may have been an at least partial consequence of a feeling that here "Carmen" loses a little in a concert performance, during the opening episodes in which the action is being set. Dramatic conviction was greater in the second act, and notable in the third.

Miss Miller's voice seemed well suited to the music; it had color and warmth, and the tone quality was pleasing, despite a slight edge in certain upper notes early in the performance. Expressively, after some initial tentativeness, it became emotionally communicative. Miss Malbin, with some tonal unevenness, sang for the most part very commendably. Mr. Tucker's tonally ingratiating singing was both musicianly and expressively persuasive. Mr. Guarrera, with less persuasion, was in good voice; Mr. Bates' voice had good volume, if incomplete tonal focus. Jerome Sacks, Marcia Lang, Norma Bedrick, Earl Ringland and John McCollum completed the roster of a cast which, with the chorus, fared well in spite of the heat.

Of the airplanes which flew over the Stadium, two seemed to have it in for Miss Miller, invading the area during three of her arias. Another competing sound was provided by what seemed to be a group of local youth on a nearby roof top, but this was soon silenced.

WORLD-TELEGRAM
New York, N.Y.
JUN 27 1952

Music

8000 Defy Heat To Hear 'Carmen'

By ROBERT BAGAR.

The Stadium Concerts gathered all their forces together, engaged some outside ones, and chose one of the hottest nights of the year to put on Bizet's "Carmen" in concert form last evening at the Lewisohn Stadium. The conductor was Dimitri Mitropoulos, whose presence alone in the undertaking should have brought every opera lover in town to the City College arena. That some 8000 did make the trip to the place, and on such a night, warmed the hearts of some of us who felt that the performance, all in all, deserved a much better attendance.

The chief story, of course, was the conductor. An amazing man, this quiet, self-effacing musician. He is just about the most gifted operatic conductor around, excluding Toscanini.

As in previous experiences with Mr. Mitropoulos and repertory operas, things were heard last night in the score that rarely come to the surface. And I don't mean those two or three cuts that he opened for our benefit this time. Such were the clarity of his work, the marvelous effects he achieved, the esprit and finish, that often I caught myself ignoring the singers, in order not to miss anything that was going in the orchestra.

True, some of Mr. Mitropoulos' tempi differ a bit from accepted usage. But what of that, when everything that he did had meaning, aimed at some specific purpose, abetted the dramatic unfolding of the work?

With such a trio of remarkable artists as Richard Tucker, Mildred Miller—both of the Met—and Elaine Malbin, as Don Jose, Carmen and Micaela, respectively, there was the guarantee of first-class, musicianly singing. Nor may we omit from such considerations the masculine Escamillo turned in by Frank Guarrera.

The Carmen of Miss Miller is so spirited, so quicksilvery a vixen on the concert stage that I regretted we were not in an opera house to get the full potency of it. She is an American girl, but her Carmen is all French, and it is sung with poise, piquancy and many shades of meaning. Her voice is not voluminous, nor luscious, exactly, but it is most pleasing, and it is extremely well used.

Mr. Tucker's Don Jose, a quite polished characterization, added, together with his rich and sonorous tunes, much to the value of the performance. And Miss Malbin, a sensitive young artist with a fresh and pretty voice, did beautifully all through, especially in her third act aria. Also, I must say that Mr. Guarrera's tones were much better produced than they had seemed to be at the Met last season.

The chorus of children, gathered from the Joan of Arc Junior High School and PS 87 in New York City got a great big hand for their very nice singing.

EAGLE
Brooklyn, N. Y.
JUN 27 1952

MUSIC

'Carmen' in Concert Form At Lewisohn Stadium

By PAUL AFFELDER

A moderate-sized crowd braved the heat last night to hear a concert presentation of Bizet's Opera "Carmen" at the Lewisohn Stadium. They were rewarded by a few breezes and some fine singing by three of the principals in the cast.

Dimitri Mitropoulos conducted the Stadium Symphony Orchestra and the chorus of the Schola Cantorum, Hugh Ross, director, the title role was sung for the first time here by Mildred Miller, young mezzo-soprano of the Metropolitan Opera. Brooklyn's Richard Tucker, also of the Met, was the Micaela, while Met baritone Frank Guarrera sang the part of Escamillo. Lesser roles were in the hands of Marden Bate, Jerome Sacks, Marcia Lang, Norma Bedrick, Earl Ringland and John McCollum.

Miss Millers portrayal of the sultry cigarette girl was a pleasant surprise. Though further experience will undoubtedly imbue her singing of the part with greater depth and insinuation, her voice had ample warmth, her French diction was excellent, and above all, she sang with great understanding and sensitive musicianship. Far better to have a Carmen like this than one who "hams" with her voice as well as with her actions.

Rich, Dramatic, Intense

What can we say about Mr. Tucker that we haven't said before? His Don Jose was full of richness and dramatic intensity, while his tenor voice was gloriously rich and unforced all evening.

This was also the first time we had heard Miss Malbin sing Micaelea, and she infused the part with sweetness and clarity. Mr. Guarrera was a forceful Escamillo, though he tended to be unsteady on his extreme upper and lower tones. Of the other singers, only Mr. Oate sang with ample conviction and a firm tone. The others had their shaky moments.

That there was some shakiness in the performance is not surprising, in view of the fact that Mr. Mitropoulos chose to adopt a ridiculously slow tempo in most of sections, causing the work to lose most of its spirit. He may be thoroughly at home in an opera like "Wozzeck," but a well-known opus like "Carmen" seems to evade him. He even had a momentary lapse of memory during one of Don Jose's passages in the first act, and had to stop to regain his composure. Perhaps it was the heat—or the airplanes. His concert presentation also omitted all of the recitatives inserted by Ernest Guiraud for non-Parisian performances of the opera.

The slow tempo did serve one purpose, however; they allowed us to hear cleary all of the opera's wonderful details. After a hesitant start, the chorus sang with assurance, the orchestra played expertly.

rom NEWS
Chicago, Ill.
JUN 28 1952

RECORD REVIEW

Schoenberg's First Opera Real Drama

BY IRVING SABLOSKY

Unless it were made into a movie—which isn't likely—it's hard to see how Arnold Schoenberg's one-act hair-raiser "Er wartung" (Suspense) could be realized in the theater.

Yet it is a theater work through and through, as we can discover with excitement (and some imagination) in Columbia's new recording (12-inch LP).

* * *

DOROTHY DOW sings grippingly the role of the girl who encounters all manner of frights while searching for her lover in the forest and at last comes upon him—dead.

Dimitri Mitropoulos conducts the New York Philharmonic and the performance is a vibrant one.

There are many kinships between this first opera of Schoenberg and the first of his gifted disciple, Alban Berg—"Wozzeck." But Berg's is the more heroic in its proportions, more poignantly human in its effect.

"Wozzeck" is probably one of the most significant (and stirring) works of our day, and Columbia's complete recording of it—again with Mitropoulos conducting—is not to be missed.

HERALD-TRIBUNE
New York, N.Y.
JUN 28 1952

Mitropoulos to Conduct in Italy

Dimitri Mitropoulos, conductor of the Philharmonic - Symphony Orchestra, said yesterday he has accepted invitations to conduct Richard Strauss's "Elektra" and Arnold Schoenberg's "Erwartung" at the Teatro alla Scala in Milan, Italy, in May, 1953, and the first Italian performance of Darius Milhaud's "Christophe Colomb" in the May Music Festival in Florence, next spring with the understanding that they will not interfere with any of the Philharmonic-Symphony Society's activities.

JOURNAL-AMERICAN
NEW YORK CITY
JUN 27 1952

Bizet's 'Carmen':

Best Concert of the Season

By MILES KASTENDIECK

IT must have been the weather. Bizet's "Carmen" was the bill at Lewisohn Stadium last night, but only 8,000 people turned out for the performance in concert form. They were lucky. They heard the first exhilarating performance of the Stadium season.

Part of the exhilaration stemmed from the superior singing of Mildred Miller in the title role and Richard Tucker as Don Jose. The rest of it came from an exciting revelation of the score by Mitropoulos and the Stadium Symphony Orchestra. The performance had its phenomenal qualities orchestrally.

After last night Miss Miller must be ranked as one of the most intelligent Carmens to appear in well over a decade. She has a beautiful voice, warm, vibrant, and flexible. She has exceptional musicianship.

But as aria succeeded aria she disclosed an unusual grasp of the role as well as the ability to project her understanding of it. Potentialities of greatness lurked in her performance.

Tucker sang magnificently. He must by now have qualified as the most exciting tenor this country has produced in this generation. He brought an old-time thrill on more than one occasion last night.

What Mitropoulos did with the score was not unexpected. He has rated as one of the most distinguished conductors of opera for years. The theatre is in his blood and his technical prowess gives him sure command of both musical and dramatic accents. It was sheer delight to listen to the music both with and without voices in this performance. He did Bizet a great service.

From

HERALD-TRIBUNE
New York, N.Y.
JUN 28 1952

Stadium 'Carmen'

Three Metropolitan Singers Head the Cast

By Francis D. Perkins

Bizet's opera "Carmen" was performed Thursday, minus stage action, for the third evening of the season at the Lewisohn Stadium. The cast singing with the Stadium Symphony Orchestra under Dimitri Mitropoulos' direction was headed by three Metropolitan Opera singers: Mildred Miller as Carmen, Richard Tucker as Don Jose and Frank Guarrera as Escamillo, with Elaine Malbin as Micaela and Marden Bate as Zuniga; the choirsters were members of the Schola Cantorum, trained by Hugh Ross, and pupils from the Joan of Arc Junior High School and P. S. 87 formed the children's parodistic chorus in the first act. The audience was estimated at 8,000; the figunre would probably have been larger if the temperature had been less discouraging toward intraurban travel.

The prevailing musical standard was high, in the performances in general and in the playing of the orchestra, which was remarkable for its tone quality and thorough lucidity, nicety of dynamic shading and interpretative responsiveness; it revealed fine points of the score which are quite often missed in the average stage performance of this familiar work. There was also an admirable balance and tonal proportion in the orchestra's support of the vocal soloists and the choristers. At timse, mainly in the first act, there seemed to be room for more dramatic momentum. This impression may have been an at least partial consequence of a feeling that here "Carmen" loses a little in a concert performance, during the opening episodes in which the action is being set. Dramatic conviction was greater in the second act, and notable in the third.

Miss Miller's voice seemed well suited to the music; it had color and warmth, and the tone quality was pleasing, despite a slight edge in certain upper notes early in the performance. Expressively, after some initial tentativeness, it became emotionally communicative. Miss Malbin, with some tonal unevenness, sang for the most part very commendably. Mr. Tucker's tonally ingratiating singing was both musicianly and expressively persuasive. Mr. Guarrera, with less persuasion, was in good voice; Mr. Bates' voice had good volume, if incomplete tonal focus. Jerome Sacks, Marcia Lang, Norma Bedrick, Earl Ringland and John McCollum completed the roster of a cast which, with the chorus, fared well in spite of the heat.

Of the airplanes which flew over the Stadium, two seemed to have it in for Miss Miller, invading the area during three of her arias. Another competing sound was provided by what seemed to be a group of local youth on a nearby roof top, but this was soon silenced.

ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΑΘΗΝΩΝ

•

ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

Η ΔΩΡΕΑ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

•

ΤΑ ΝΕΑ ΤΥΜΠΑΝΑ ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ

Ἡ Κρατική Ὀρχήστρα εἶναι ἰδιαιτέρως εὐτυχὴς διότι ἀπὸ τῆς σημερινῆς Συναυλίας της, διαθέτει τύμπανα νεωτάτου συστήματος. Ἀλλὰ ἀκόμη περισσότερον ἡ Κρατικὴ Ὀρχήστρα αἰσθάνεται ὑπερήφανη διότι τὴν ἀπόκτησιν τῶν περιφήμων αὐτῶν ὀργάνων τὴν ὀφείλει ἐξ ὁλοκλήρου εἰς τὴν γενναιόφρονα δωρεὰν τοῦ κ. Δημήτρη Μητροπούλου, τοῦ Μεγάλου σήμερον, παλαιοῦ διευθυντοῦ αὐτῆς ὁ ὁποῖος εἰς νεαρωτάτην ἡλικίαν ἀπετέλεσε καὶ μουσικὸν στέλεχος της εἰς τὰ πληκτὰ ὄργανα καὶ τύμπανα.

Ὁ διάσημος ἀρχιμουσικός, ἀπαντῶν εἰς τὴν εὐχαριστήριον ἐπιστολὴν τῆς δωρεᾶς του, ὑπεσχέθη εἰς τὸν κ. Φ. Οἰκονομίδην, νὰ συμπληρώσῃ τὸν ἀριθμὸν τῶν ὀργάνων τῶν ὁποίων ἡ Κρατικὴ Ὀρχήστρα ἔχει ἀνάγκην, οὕτως ὥστε, ὅταν κατὰ τὴν χειμερινὴν περίοδον 1953-54 ἔλθῃ εἰς Ἀθήνας, νὰ διευθύνῃ τὴν Ὀρχήστραν, νὰ ἑορτασθῇ καὶ τὸ γεγονὸς τοῦτο.

Ἡ κατὰ τὸν εὐγενῆ αὐτὸν τρόπον ἐκδήλωσις τῶν αἰσθημάτων τοῦ κ. Μητροπούλου πρὸς τὴν Κρατικὴν Ὀρχήστραν, συνεκίνησε βαθύτατα ὅλους τοὺς Μουσικούς της καὶ ἰδιαίτερα τοὺς παλαιοὺς συνεργάτας του, οἱ ὁποῖοι διὰ τηλεγραφήματός των, μαζὶ μὲ τὰ εὐγνώμονα αἰσθήματά των διὰ τὴν ἀνεκτίμητον δωρεάν του καὶ σκέψιν του δι' αὐτούς, ἐκφράζουν τὴν εὐχήν τῆς ὁριστικῆς πραγματοποιήσεως τῆς ἐλεύσεώς του κατὰ τὴν μεταπροσεχῆ χειμερινὴν περίοδον.

WORLD-TELEGRAM
New York, N.Y.
JUL 12 1952

An Esthetic Rebuke To Opera Quipsters

By ROBERT BAGAR.

One evening, some years ago, there was a benefit performance of an opera at the Metropolitan. The cause was worthy, the cast a high-ranking one, the work especially popular that season, the audience large and fashionable.

As I walked into the theater, heading for my accustomed place, I was suddenly stopped by a remark I overheard. Some young and beautiful ladies, selling special programs for the event, were huddled together in the corridor, chatting gaily.

One of them said, "But opera is such an illegitimate art" (the word "illegitimate" is a substitution of your reporter's). I found it impossible to resist putting in this answer: "But think of its illustrious parents—drama and music!"

Blank Expressions.

And I departed, leaving behind me, as I remember it, a quintet of blank expressions on pretty faces. For all I know, I may have been exceedingly generous to that evening's presentation in the next day's editions of this newspaper.

Any person making a crack about the alleged low class quality of opera is, first of all, a thorough snob; secondly, quite uninformed, and, thirdly, therefore not to be followed sedulously in any expression of esthetic opinion.

Generally, a good answer to such flippancies, I've found is to point out that Mozart and Beethoven and Berlioz and, coming to our own time, Debussy, Ravel, Richard Strauss, Schoenberg, Stravinsky, Martinu and Hindemith, all men of intellectual attainments in all the musical forms, did not find the operatic beneath them.

Perhaps, there may be justification in dismissing as unworthy some out-and-out musical thriller of the Grand Guignol persuasion. If that is so, one is then not condemning the whole art, but one of its less deserving representatives. There are operas and operas, you know.

Striking Examples.

How can you blithely discard a Verdi, for instance, a composer, who for all the hurdy-gurdy quality of some of his tunes, overpowers with his musical speech, creates a score that transcends the abject poverty of imagination and poetry in many of the librettos presented to him?

Or discard a Puccini, blissfully dedicated to tunefulness, but of a very special, individual kind, when you consider the mellow charm and human warmth of a score like that of "La Boheme?"

Snobbery thrives in music, as it does in all other arts. And there are snobs who will not tolerate—purely pose and wilful ignorance, you know—other types of music, from the extreme modern to the "lowly" popular.

What I admire in some musicians of distinction whom we all know is their total lack of snobbishness. Dimitri Mitropoulos, Joseph Szigeti, Ernest Ansermet, are some. Their tastes are cultivated, wide and varied. I remember Mr. Mitropoulos saying once, in a radio program, that he thought Puccini was the greatest of all opera composers. The greatest! And he gave what I thought were excellent reasons.

The extraordinary sense of theater in Puccini, his unerring instinct, never a superfluous touch, everything just spic-and-span and right, and totally communicative.

Men like these, with their sophistication, learning, experience and eminence in the musical art, can afford to dispense with snobbishness, can keep their musical enthusiasms alive with constant inquiry and experiment. They can embrace all kinds of creative attitudes in music, granted the sincerity and artistic impulses that motivate them.

Should there be any place, then, for the quip-making—or the quip-copying—uninformed esthete, the intellectual shirker, really, except in the parlor at cocktail time, surrounded by his kind?

from TRIBUNE
Chicago, Ill.
JUL 10 1952

Ravinia Hears Mitropoulos in First of Series

BY SEYMOUR RAVEN

FROM ONE POINT of view, Dimitri Mitropoulos can be said to have underplayed his own opening night before the Chicago Symphony orchestra in Ravinia Park. Appearing Tuesday night after George Szell's four concerts of Brahms and with an all-Beethoven concert of his own in mind, Mr. Mitropoulos, director of the New York Philharmonic, chose to start his tour of duty with lighter fare, leaving Beethoven for his second concert tonight.


Mitropoulos

From another standpoint, which I heard expressed by a microscopic minority and which you can rule out immediately as unsound, Mr. Mitropoulos refused to "buck" a big political night on television and chose instead a policy of "anything goes" when he planned his July 8 program. I am sure a major conductor would rather call off a concert than take such an anti-artistic attitude. However, despite day time rain, evening chill, and political convention broadcasts, there appeared to be almost 1,500 music seekers at the concert.

Perhaps the best evaluation of Mr. Mitropoulos' first program is that one work made all the difference—Saint-Saens' dreary Symphony No. 2. Had another, and better, symphony been selected as the center of the program's gravity, the whole concert might have enjoyed greater elevation.

Between Brahms and Beethoven evenings, Mr. Mitropoulos could rightly have wanted to play a relatively unproblematic symphony, but when unproblematic is allowed to become synonymous with uninteresting, the result is obviously an error.

So much for that. Rossini's overture to "Semiramide," after a tentative beginning in orchestral intonation, took on high Rossinian spirit. And if public custodians of the Rossini crescendo [they are a cross between bird watchers and gas leak inspectors] weren't satisfied with Mr. Mitropoulos' handling of the matter, nothing will ever satisfy them.

Zoltan Kodaly's "Dances from Galanta" served very well to justify mounting public interest in modern Hungarian music and Strauss' "Rosenkavalier" Suite sounded as it always does when skilfully managed. But the Rossini, the Kodaly, and the Strauss were episodes of interesting performance rather than elements of organic program unity—for reasons explained above.

The Ravinia association has announced that the first four concerts set an attendance record for opening weeks. Szell's Brahms, four soloists, and perfect weather drew 16,130 listeners, breaking the 1950 record of 15,212.

TRIBUNE
Chicago, Ill.
JUL 12 1952

Ravinia Gets Change of Pace in Mitropoulos

BY SEYMOUR RAVEN

Wasn't it Frederick Stock's benign little joke, when his massed violins played Paganini's "Perpetual Motion," to insert a momentary hint of Beethoven into the accompaniment? And wasn't it, moreover, a bit from the "Eroica" symphony? I mention this for the strangest of reasons, namely that the same orchestra, this time with Dimitri Mitropoulos as guest conductor at Ravinia, was visited by the spirit of Paganini while it played the "Eroica."

There was no mistaking the virtuosity of the performance Thursday night, nor the element of diabolism, as Mr. Mitropoulos featured this Symphony No. 3 in an all-Beethoven program. The deviltry appeared in a newly prominent flute passage in the fourth movement, in a dramatic pause [not in silence, but on the final tone of the slow movement], and in the calculated understatement by the horns in their tricky passages of the scherzo—so calculated and so understated as to become pointedly significant.

It is a remarkable orchestra that can play one way for George Szell one week, within a traditional orientation, and suit Mr. Mitropoulos' highly individual ideas the very next, and play effectively both times.

Scholars in the audience may have been most seriously concerned with Mr. Mitropoulos' quickening of tempo in the slow movement, the funeral march. Laymen may have wondered how you can quicken it and retain its funereal mood.

I guess that Mr. Mitropoulos intended to explore new emotions, new sensations of grief and of heroism, and if a change of tempo had to be his tool—why that was that. It made an interesting "Eroica," I must say, and who will deny that Mitropoulos has always been an interesting Mitropoulos! Given a sufficient interval of rest, I would like to hear this version of the "Eroica" again.

The soloist was Byron Janis, in the Piano Concerto No. 3. He played it as a young and talented musician might, with vigor, eager grasp of its occasional angularities, and an approximation of its joyous, altho minor modal, song. But the inner glow, which may be sensed in the performance of a Solomon, was still beyond Mr. Janis' understanding most of the way. That is why the coda of the third movement, which should come as a sudden release of energy and burst of excitement, came only as a train on schedule.

Mr. Janis had made the fairly common mistake of youth, that of releasing energy too early, of playing the piano too much of the way, when for a good while he should have been vibrating inside and moving less of the muscle of his hands.

The concert opened with the Overture to "Fidelio," and a handsome performance it was.

NEWS
CHICAGO ILL
JUL 11 1952

OLD SCORE, NEW TWIST

Mitropoulos Takes Beethoven for Spin

BY IRVING SABLOSKY

Next to performing unfamiliar music, Dimitri Mitropoulos seems most to enjoy taking old musical friends and turning them at all odd angles. He likes to flash lights on features his listeners might not have caught before.

That was his way—his purpose—in the program of Beethoven's music that he presented with the Chicago Symphony at the Ravinia Festival Thursday evening.

This was not the Beethoven we ordinarily meet. Instead of a broad epic tone, Mitropoulos found in it a pointed, electric concentration of sound. Instead of the irresistible forward drive of a heroic personality, he found its rhythmic force a release of taut nervous energy.

* * *

ALMOST NEVER was the expected allowed to happen. Tempos were unconventional to begin with and then always in flux. Unfamiliar details were underlined, familiar ones given new turns.

These things did not happen according to whim—be certain of that.

They are the product of an extremely vivid and individual imagination. They are communicated with such force of conviction that you cannot question the man's sincerity any more than you could doubt his utter absorption of the score. Nor could you remain unimpressed by his ability to inspire an orchestra to play for him.

* * *

THURSDAY'S performance of the "Eroica" Symphony, the shifting tempos robbed the opening movement of momentum.

The "Funeral March" was paced just too quickly to be a dead-march and just too slowly to be a quick-step—and so lost altogether its processional character.

The horns of the Scherzo sang a blithe song instead of flinging out a challenge and the Finale substituted virtuoso glitter for the radiance of a triumphant spirit.

* * *

A BAD PERFORMANCE? I would not say so. One would not cherish the reading, would not rush to repeat the experience—yet it was unfailingly alive and interesting, this curious "Eroica."

It had a kind of integrity that, while it was sounding, made it stick.

* * *

BYRON JANIS made his Ravinia debut in the evening's performance of the Third Piano Concerto.

He is a young pianist of rich gift—sensitive, ardent and of acute musical conscience.

His Beethoven was meticulously set forth. Though he is still searching for the core of the composer's style there was a shining enthusiasm about his playing that was infectious.

And in the slow movement, you could see that Janis is not far from discovering breadth.

From TIMES
Chicago, Ill.
JUL 12 1952

All-Beethoven Program Stirs Ravinia Audience

Reprinted from yesterday's late editions.

By Felix Borowski

At Ravinia Festival Thursday evening Dimitri Mitropoulos and the Chicago Symphony Orchestra addressed themselves to a performance of three works by Beethoven. He is one of the few composers whose genius is able to stand up under the ordeal of a whole evening of one man's works alone.

On this occasion—as on others—the program comprised music long and universally admired, the Overture to "Fidelio," the Third Concerto for Piano, and the E flat major Symphony, called the "Eroica."

Few conductors have had the temerity to offer listeners any of the master's scores which fame has shrugged off. But when, next week, Pierre Monteux proposes to give Ravinia two dance dramas, Duka's "La Peri," and Ravel's "Daphnis et Chloe," it would seem that a conductor well might imitate him by submitting Beethoven's Ballet, "The Creatures of Prometheus," to an eager house.

MITROPOULOS, HOWEVER took the safe course, and if he desired to prove that Beethoven occasionally wrote music that was not much more than moderately good, the Overture to "Fidelio," which opened the concert, was an excellent illustration. But we have seldom heard the work sound so brilliant or so convincing.

The C minor Concerto for piano was played by Byron Janis, one of the pupils of Vladimir Horowitz. This young artist possesses no ordinary talent, but it seemed in Beethoven's piece that it was not yet altogether matured. The opening movement was delivered correctly with agreeable tone and effective pedalling. It did not seem, however, that any inner revelation had been given to the pianist in the matter of interpretative subtlety.

Janis made a more poetic disclosure of the Largo, most particularly in the hymn-like subject with which it opens. Becoming better and better as the music progressed, he was at his best in the Finale,

THE "EROICA" SYMPHONY, which occupied the second division of the program, was the conductor's principal opportunity. He allowed the music to speak for itself and did little to inject alien ideas, beyond a slowing up of the tempo here and there, or providing more than usual bodily movement in direction.

The Funeral March was made poignant rather than dramatic, and in places the ultimate in pianissimo tone was attained. The Scherzo was beautifully set forth,

From TIMES
Chicago, Ill.
JUL 10 1952

Lyrical Ravinia Concert Given By Mitropoulos

Reprinted from yesterday's late editions.

By Felix Borowski

Dimitri Mitropoulos opened Ravinia Festival's second week Tuesday evening with a program, played by the Chicago Symphony Orchestra, which had interest and variety to recommend it, if somewhat on the light side.

As a curtain raiser the conductor selected Rossini's Overture to "Semiramide," a composition which, until Toscanini showed that he was thoroughly in favor of it, long was regarded by conductors of serious music as worthy of nothing but contempt, or, perhaps, a band performance in a beer garden.

The director on this occasion may have been making a concession to summer music, but he is too fine an artist to do less than his best with "Semiramide." The piece, of course, is typically Rossini, tuneful in the early Italian manner, and scored with the sense of color and effect which placed its composer considerably ahead of his native contemporaries.

MITROPOULOS and his players gave an admirable reading, underlining the typical Rossinian crescendos with zest, and presenting in general a throughly Italian exposition of the music as a whole.

The principal, or at least the longest, feature of the program was the Second Symphony by Saint-Saens. It was interesting to hear a work so seldom played, which, if not remarkable for its power, is well written, and scored with expertness and even imaginativeness.

The opening movement was throughout based on a rhythmical motive which formed the fugato that was its opening theme. Only a clever craftsman could have done this with the effectiveness shown by Saint-Saens.

The other movements were less notable. The Andante was simple and pretty; the Scherzo was German in character, and the Finale a Tarantelle that was not unrelated to the Saltarello of Mendelssohn's Italian Symphony. Mitropoulos made the most of a work that is amiable in character, but which, probably, few of the listeners would wish to hear again.

IT IS SOMEWHAT regrettable, but inevitable, that Saint-Saens' music is fading. Performances of it are fewer every season, and even the piano concertos, once so popular, now are neglected by concert artists. The French master was more than a merely gifted musician, but perhaps it is too much to ask that one man can be at once—as he was—a composer, pianist, organist, astronomer, essayist, playwright, actor, poet and archeologist.

The second division of the program contained Kodaly's Dances from Galanta and the Suite made from music in Richard Strauss' opera, "Der Rosenkavalier." The score by Kodaly was well worth the extremely brilliant performance which the orchestra gave it.

NEWS
CHICAGO ILL
JUL 14 1952

* * *

AT RAVINIA, the new music was Ernst Dohnanyi's Concerto No. 2 for violin and violinless orchestra.

The soloist (with the Chicago Symphony under Dimitri Mitropoulos) was the violinist for whom it was written—the strikingly accomplished Frances Magnes, who performed it with genuine passion and a firm command of music and instrument that no fleeting mishap could obscure.

For Dohnanyi the violin is a sensuous, sinuous singing instrument. But, lacking real integrity of style, he shifts its song indecisively between the sharpness of a Bartok and the saccharine of a Kreisler.

The resulting work lacks force, and not even Miss Magnes' intensity with Mitropoulus' secure support (he conducted from memory!) could supply it.

* * *

IRVING SABLOSKY

TRIBUNE
Chicago, Ill.
JUL 15 1952

Music's Charm Lost in Heat at Ravinia Park

BY SEYMOUR RAVEN

Following his Saturday program, which was built on variety [Dohnanyi's Second Violin Concerto, with Frances Magnes as soloist, and Prokofieff's Fifth Symphony as the features], Dimitri Mitropoulos took another track for the Ravinia concert Sunday afternoon. It was Mr. Mitropoulos' fourth and last concert as guest conductor of the Chicago Symphony orchestra this summer.

Mr. Mitropoulos' finale was two parts Cesar Franck and one part Respighi. That, music lovers, is no dionysian revel. And when the victims of Sunday's heat and humidity file their reports you will probably find general agreement that everybody—orchestra members, conductor, listeners, and critics—was far below par.

Only those who sat on the lawns, under trees, enjoyed some comfort. Inside the pavilion, some of the north shore's best dressed men doffed their coats and the working press loosened stringy neckties. Mr. Mitropoulos took it the hard way, not only conducting in full podium attire, but playing a piano solo. That was the Respighi, the Toccata for Piano and Orchestra.

As it turned out, the Respighi opus was a thumping piece, thickly scored and darkly colored, and Mr. Mitropoulos' coat turned to the color of perspiration gray. Placed between the two Franck works, the Respighi offered not contrast but an extra helping of melancholia, despite Mr. Mitropoulos' best natured efforts to make a decent show of it.

You do not need many guesses as to the identity of the Franck selections. One was the inevitable D Minor Symphony, the only symphony from this composer's pen. The other was the Prelude, Chorale and Fugue you often hear at piano recitals, given this time in the orchestral adaptation by Gabriel Pierne. Pierne was not of much help, for tho his orchestration was not dull, the material simply wasn't fit for orchestral treatment.

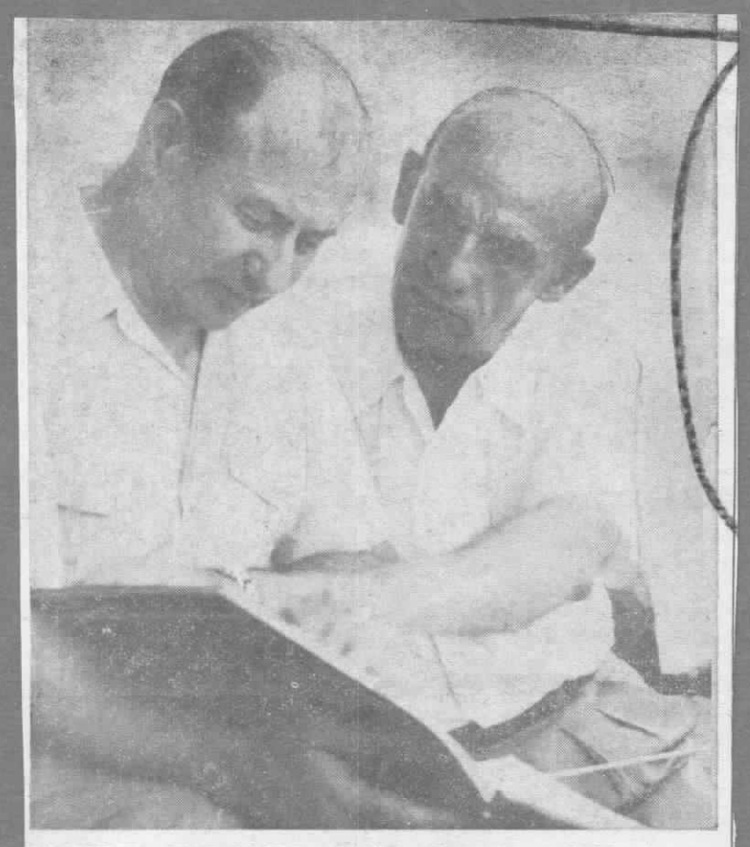
Simply call it an off-day, with an off-program to match.

COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Tuesday, July 15, 1952



HARMONIOUS MEETING—Dimitri Mitropoulos, left, musical director of the New York Philharmonic Orchestra, was greeted at Buffalo Municipal Airport yesterday by an old friend, Franco Autori, conductor of the Chautauqua symphony. Mitropoulos will make one of his rare performances as a soloist under another conductor when he appears at Chautauqua Saturday night. Autori is a former conductor of the Buffalo [illegible]



DISCUSSING THE SCORE — Dimitri Mitropolous (right), famous conductor and pianist, discusses musical problems with Franco Autori, Chautauqua Symphony Orchestra conductor. Mitropolous appeared as featured soloist with the symphony Saturday night. (Sun Photo by Fox)

NO. TONAWANDA NEWS
Monday, July 21, 1952

Top Musicians Warmly Greeted In Area Debut

CHAUTAUQUA (UP) — Two highly - talented musicians made their debut with the Chautauqua Symphony Orchestra during the weekend.

In one of his rare appearances as a piano solist, Dimitri Mitropoulos, musical director of the New York Philharmonic Symphony, played the Respighi Toccata for piano and orchestra.

A capacity audience of 7500 in the open-air ampitheater greeted Mitropoulos with waving white handkerchiefs — the traditional Chautauqua salute. He was called back four times.

The second performer, to whom the Chautauqua salute could mean nothing, was violinist Ruben Varga of Israel. The 21-year-old virtuoso was blinded by an Arab grenade in Tel Aviv at the age of 11.

He played the Brahms violin concerto with the Chautauqua Symphony.

Varga served in the Hungarian underground as a messenger during World War II, while studying under a musical scholarship in Budapest.

JAMESTOWN SUN
Monday, July 21, 1952

Mitropolous, Autori Share Concert Honors

With deft, facile, effortless ease at the keyboard, Dimitri Mitropolous was the unquestioned star of the Saturday evening concert with the Chautauqua Symphony.

Playing the Toccata for Piano and Orchestra by Ottorino Respighi, the soloist offset the tremendous strength of the bravura passages with a lightness and delicacy of tone in the sing motifs as gentle as a wafting breeze. Yet in the interpretation there was the purity of intense passion, the singleness of purpose inherent in the asceticism of Mitropolous, the deep lyricism of the mystic in the melodic interplays between the piano and solo instruments of the throbbing orchestra.

Stirred to the core, the overflow audience did grandly respond with a resounding ovation that reverberated in great surging waves throughout the Amphitheater.

Franco Autori, conducting the orchestra, opened with his own arrangement of Debussy's brooding the Engulfed Cathedral. This music had been always a very difficult mood to comprehend and visualize, unless played and heard under almost impossibly ideal conditions. The conductor's own arrangement, plus his really personal reading of this work, did much to clarify the hidden subleties and beauties abounding in the score. This was a setting of mood, shimmering and cascading, yet overdrawn with a misty veil of illusion, most effective in the dimming twilight of the evening.

The famed Fourth Symphony of Tschaikovsky closed the concert. This particular work of the composer has always been an extrmely difficult one for a conductor to interpret within the bounds of moderation, yet I feel that Mr. Autori's reading was as close to the meaning of the symphony as could be achieved. It is a piece imbued with the inexorable fatalism which plagued Tschaikovsky all his life, and in it he poured all the capricious emotional facets of his disturbed nature.

Treated as such, it is a work of extreme, varying from the softest, most sibilant whisperings of the strings, to the terrifying thunders of the brosses. At times, Mr. Autori's conducting was cataclysmic, undoubtedly due to Tschaikovsky's seeming tendency to score for field artillery as well as full orchestra, and at one point in the last movement, the intensity of the conductor's own feelings led him to an upsurge of motion which resembled the launching of a rocket through the roof of the Amphitheater. This was thrilling music, excellently played and splendidly interpreted.

Before, during, and after the delicate pizzicato Third Movement, several members of the audience again felt the urge to leave, regardless of the interests of those who had come to the concert to hear rather than be heard. There were several greetings on the outer fringes of the Amphitheater, of friends who had apparently not seen each other since suppertime, accompanied by sounds which resembled the lusty voicings of the hounds in the swamplands seeking the long lost Chloe.

The inconsiderateness of these few, with their simpering posturings and banal gesturings, obviously designed to attract attention, is a sorry footnote to the glories of Chautauqua.

E. I. A.

BUFFALO NEWS
Monday, July 21, 1952

Mitropoulos Is Electrifying At Piano in Chautauqua

By THEODOLINDA C. BORIS

THE SAME ELECTRIC quality of personality that emanates from Dimitri Mitropoulos when he is conducting is felt when the noted conductor performs as a piano virtuoso. The Greek-born conductor of the New York Philharmonic Symphony, appearing as pianist for the first time in these parts, was soloist with the Chautauqua Symphony Orchestra Saturday evening under the baton of his associate conductor in New York, Franco Autori.

* * *

THE CONDUCTOR-PIANIST was heard in the Toccata for Piano and Orchestra by Respighi, written in 1928, and described by the composer as being in the form of a classic toccata couched in modern harmonic terms.

Whether one might grow to cherish the work on more intimate acquaintance is a question. Certainly Mr. Mitropoulos played it not only with abundant and vitalizing virtuosity, but with infinite care and conviction. His conviction acted as persuasively, probably, on his listeners, as his playing.

He has the grand manner, with a rounded tone for the tender passages and a sculptured strength for the climaxes. The immediate impression of the work, however, is of much old-fashioned bombast, offset now and again by some lyric passages of simplicity and imagination.

There was an excellent fusion between the orchestral and piano parts. Mr. Mitropoulos, who usually conducts from the piano when he plays a concerto, often turned impetuously and unconsciously to the orchestra as if to emphasize an accent or a change in tempo. Mr. Autori, who is the only professional conductor under whom Mr. Mitropoulos has played, collaborated most sympathetically with his colleague. It was a prime example of teamwork.

* * *

THE EXCITEMENT engendered by Mr. Mitropoulos' dashing performance heightened as Mr. Autori led the orchstra through a brilliant reading of the Tchaikovsky Fourth Symphony. The conductor's fervent approach produced a highly energized interpretation, couched in heroic rather than nostalgic terms. The work's lyric aspects were not slighted, though, nor was clarity sacrificed for the powerful and dramatic climaxes.

TIMES
New York, N.Y.
AUG 6 1952

266,700 HEARD CONCERTS

Stadium Announces Attendance of 9,877 Persons Per Event

Admissions of 266,700 were registered at the twenty-seven events of the 1952 Stadium Concerts season, which ended Sunday evening. Stadium officials announced an average attendance of 9,877 persons per concert.

Attendance at this year's concerts fell somewhat below that of the 1951 season, which averaged 10,831 listeners per concert and established an all-time high for the series.

The most popular event of the 1952 season, the Kern-Hammerstein night on July 12, attracted an audience of 19,000 listeners. Tied for second place in popularity were the twenty-first annual "Gershwin Night" and the tenth annual "Night in Vienna." In third place were the opening night concert, with Dimitri Mitropoulos conducting and with Marian Anderson as soloist, and the all-Beethoven program of July 10, with Pierre Monteux conducting and Yehudi Menuhin as soloist.



MAESTROS . . . Franco Autori, musical director of the Chautauqua Symphony (and associate conductor of the New York Philharmonic-Symphony) and Dimitri Mitropoulos, musical director of the New York Philharmonic - Symphony, study together at Lake Chautauqua. Mitropoulos had one of his rare appearances as piano soloist under another conductor when he played the Respighi Toccata for Piano and Orchestra under Autori during the Chautauqua Festival.

VARIETY
NYC
JUL 23 1952

B'nai B'rith Lodge Sets 8th Gershwin Memorial

Victory Lodge of B'nai B'rith has opened its eighth annual George Gershwin Memorial Contest, which offers a first prize of $1,000 for the best composition. Contest is open to all composers under 30, with compositions limited to those 15 minutes or shorter.

Dimitri Mitropoulos, N. Y. Philharmonic Symphony conductor, will again serve as honorary chairman of the judges' committee, while Dr. Carleton Sprague Smith, of the N. Y. Public Library, will again be chairman. Chappell Music will place the winning entry in its rental library and the N. Y. Philharmonic will perform the piece.

Los Angeles, Cal.
Key
AUG 28 1952

Great Basso in Hollyw'd Bowl

Nicola Rossi-Lemeni, one of the foremost operatic bassos in the world, will be heard in Hollywood Bowl on September 4. Dimitri Mitropoulos, music director of the New York Philharmonic Symphony Orchestra, will conduct the program.

The singer was heard last year here in the San Francisco Opera Company's "Boris Godounoff."

From AUG 16 1952
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Stadium Roundup

By Miles Kastendieck

New York

Stadium Concerts ended as they began—with a postponement. By coincidence these two events were the only ones rained out in the six-week season. In each case also they might have drawn larger crowds because Marian Anderson was soloist at the opening, and the annual Rodgers and Hammerstein Night concluded the series. The average attendance fell about 1,000 persons below the season's average a year ago. This drop, however, means little, since the Republican and Democratic conventions took place during the season.

With a record attendance set on the Stadium's first Kern-Hammerstein Night, the attraction of lighter programs might be definitely substantiated. Gershwin Night and Night in Vienna proved almost as popular, with Rodgers and Hammerstein Night not far behind. Only two concerts of serious music could compete with the attendance figures of these, the opening night with Miss Anderson, and the Beethoven program with Yehudi Menuhin.

An all-Menotti program, featured for the first time, did not draw so much attention as might have been expected.

Twelve conductors and 44 soloists appeared with the Stadium Symphony Orchestra during the season. Of these, 23 made debuts. Within a short span of six weeks such a schedule may offer variety, but it does not necessarily whet interest. Only two outstanding conductors appeared — Dimitri Mitropoulos and Pierre Monteux. They gave the series its finest musical performances, but these in themselves did not draw the largest crowds. The situation poses a nice problem. The season sagged in the middle, for all the conscientious, musicianly work of Mr. Smallens.

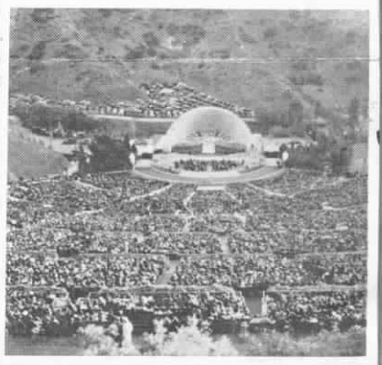
Redlands, Calif.
Facts
(Cir. 3,830)
8-26-52

Record Reviews

Schoenberg and Krenek

Dimitri Mitropoulos, conducting the New York Philharmonic-Symphony, infuses Schoenberg's "Erwartung" ("Expectation") and Krenek's "Symphonic Elegy" with so much acuteness, he promises to become a great popularizer of atonality (Columbia; 12-inch LP). Dorothy Dow, soprano, the heroine of the Schoenberg "monodrama," is an understandable musical force, too. These are first recordings of pillars of 20th century music.

Synonymous with the Best



HOLLYWOOD BOWL, its name synonymous with the best in opera, light opera, ballet and concert music, is famous for its Symphonies Under the Stars.

ia" Page 25

THE TIMES EDINBURGH FESTIVAL SUPPLEMENT MONDAY AUGUST 18 1952



Mr. Dmitri Mitropoulos conducting the Philharmonic Symphony Orchestra of New York at a concert in the Usher Hall at the Edinburgh Festival lasst year.

Los Angeles, Cal.
News
(Cir. 244,564)

SEP 3 1952

★ Music review

Hollywood Bowl

By MILDRED NORTON

One of the larger symphony audiences of the season turned up in Hollywood Bowl last night to give the eighth and final week of Symphonies Under the Stars a cordial sendoff.

The audience, which incidentally, boasted a heartening number of young people, extended a welcome equally cordial to the evening's distinguished young pianist, Rudolf Firkusny, who made his Bowl debut as soloist for the Brahms D minor concerto, and to Dimitri Mitropoulos, conductor of the New York Philharmonic, who made his third western visit the occasion for batoning an all-Brahms program that was completed by the "Tragic" Overture and the First Symphony in C minor.



MITROPOULOS

One of the most illuminating things about this annual practice of having guest conductors in Hollywood Bowl is the proof it offers of the degree to which a conductor's own temperament and musicianship condition the performance of any given work. This past summer, for some uncanny reason, we have seen a disquieting procession of qualified men mount the Bowl podium and give astonishingly erratic accounts of themselves and the music they have conducted.

This has not been confined only to the unseasoned, nor, unhappily, has it been confined only to the few. With a minimum of exceptions — I think of Caston and Steinberg and of Leinsdorf's second concert—every conductor this summer has succumbed to the same kind of podium megrims.

Almost to a man they have felt the need to distort and exaggerate the music, to reduce it in tempo to a dragging, spiritless caricature, and to inflate its dynamics to undue proportions. If they were unfamiliar with the Bowl this might be understandable. It is a huge and intimidating theater in which to propect the detail and intimacy of an art so impalpable as music. But most of this summer's Bowl guests have conducted there many times before, and with results that did them infinitely greater credit.

What has happened to so vitiate these summer visitors of ours? What has become of the vigor and cogency, the firm grasp of musical form and the sure propulsive drive which we have found elsewhere in their work and which have made so many of their performances stirring and memorable? These are not with them this summer, and whether this is a temporary thing or part of a creeping miasma that is settling on our podium scene is a question one is almost afraid to pursue.

I wish I could report that Mitropoulos had resisted this virus, but unfortunately he displayed the same deliberated symptoms as his precursers. His conducting of the overture was a study in caprice —an episodic, disjunctive, slackly conceived and erratically projected exposition of music that is inherently logical and ordered.

There are perhaps composers on whom a conductor can turn the force of his own Technicolor personality without doing irreparable damage to them and to his own status as a musician. But there are two, at least, which rebuff such treatment. One of them is Mozart and the other is Brahms—two men with a similarly impeccable sense of form and a scrupulous artistic conscience which governed every note they wrote.

Brahms, certainly, never set down anything in haste with the confidence that some yet unborn conductor would put it right in performance. The greatest service a conductor can do Brahms' music is to honor both its letter and its spirit. It asks nothing more; it needs nothing more. It speaks for itself, and as eloquently as any music that has yet been written.

Mitropoulos' desire to gild the lily wrought some excruciating effects in the C minor symphony, notably in the flaccid third movement, which was so pushed and pulled into unrecognizable shape that it sometimes came to a dead halt out of sheer agony, and in the stupendous finale, which alternated like a man with malaria, between chills and fever.

As it turned out, about the closest last night's listeners came to hearing Brahms was in the lucid and scholarly keyboard playing of Firkusny, whose rapport with this composer is only part of the close musical kinship he establishes with whatever music he performs. To the concerto he brought the same musicianly poise and courteous address that distinguishes all his playing, which is that of a man who both understands and respects the composer's thought, and of an artist who possesses the re-creative genius to give it life.

In the concerto's first movement, so distorted in tempi that its heroic character was all but lost, Firkusny's firm, assured keyboard passages gave the only inkling of the taut play of polyphonic forces that should have informed the movement. In the adagio, wherein Mitropoulos met the music for once on an equitable plane of serene and unforced measures, Firkusny's pure, pellucid tones carved the hymn-like first theme and the broad cantilena of the second with tenderness and infinite beauty, and in the finale the vigor of his piano passages managed, despite a lumpy orchestral assist, to affirm the movement's power and drive so convincingly that bravos greeted him at its conclusion.

This I Believe . . .

NY HERALD TRIBUNE MON., 8/18/52, P. 4

Four Inseparable Humanities Are Cited by Dr. MacCracken

This is one of a series of statements prepared for broadcast by people in all walks of life on the things they believe in. They are heard in a program presented by Edward R. Murrow over WCBS at 5:55 p. m. Monday through Friday.

By Dr. Henry Noble MacCracken

President Emeritus of Vassar College

I put my trust in art and science, democracy and religion. These are my four guardian angels, four cardinal virtues, four points of my life's compass. By the better use of them I hope to reach my desired haven. I wish I could call them, as the psalmist does, mercy and truth, righteousness and peace, four attributes of the Divine which later writers called the four daughter of God. In a way, even that could be done without exaggeration, for mercy or sympathy is the spirit of art; truth, one form of it at least, is synonymous with science; democracy makes justice or righteousness its idea;—and peace is of the essence of religion. But these older abstractions are goals or ends, while my faith is content with the means—the instruments or directives pointing to those goals. Once set by them on the right road, I try to keep my eyes on that road, and give only fleeting glances up to the hills from which my help may come. I am made that way.

The Inseparable Humanities

Please note that like the compass-points, my four bases are inter-related; indeed, they exist only as they are related to each other. None could exist without the other three. Even religion is not to be conceived without art, science, and democracy.

These are the real humanities, the foundation of every liberal education, the principles on which my life as a teacher is based. They are the true disciplines, co-ordinating the several divisions of learning into which the tree of knowledge has branched out in our time. Art is concerned with the expression of one's inner life; science with the expression of the natural universe; democracy with human relations; and religion with the will of the Creator. These, and all of them, are the proper studies of mankind.

Imperfect? Yes, perhaps they are, sometimes, but they do not fail me so much as I fail them. I have never attained even their imperfection. They deviate, as the compass does, from the true north. But that is no reason for throwing the compass away, and going only by dead reckoning. The material for their correction is to be found in history, and in the insights of today. We constantly correct them, and go on our way.

Freedom Is the Key

Sometimes religion has tried to do without science. Today it seems to me that we try to make democracy and science do all the work, so that our cities and our countryside are no longer beautiful, and our young people evade religion, and have no piece of mind. We cannot be complete without them all.

This and one word more. Freedom is the polarity of my compass, that attraction which in other ages was called "love, which guides the sun and the rest of the stars." Liberty, love; friend, freedom; these historical etymologies give us the clue to their essential meanings. My metaphysics cannot venture much further— but this I believe.

Copyright, 1952, Help, Inc.

From AUG 30 1952
WORLD-TELEGRAM
New York, N. Y.

City Opera Season

By ROBERT BAGAR.

The New York City Opera Co. and its general director, Joseph Rosenstock, are to be congratulated on a most promising schedule of attractions for the season opening with "Tosca" on Thursday evening, Sept. 18, at the City Center. Tullio Serafin, distinguished batonist, conducts the inaugural performance.

The company boasts a repertory of 18 operas, the largest in its history. And among those are three new productions—Menotti's "The Consul," Ravel's "L'Heure Espagnole," and Bartok's "Bluebeard's Castle." Revivals include the aforementioned "Tosca," besides "Aida," and "Carmen." All this is addition to the City Center familiars of last season, in a season to run no longer than six and one-half weeks.

Especially welcome is Ravel's scintillating work, which—you may remember—was given such a thoroughly charming going-over by Dimitri Mitropoulos and the Philharmonic-Symphony.

Lacked Trappings.

That performance, however, given in concert form, lacked nothing musically or vocally, for the soloists chosen by the batonist were most effective in their roles. But it did lack the trappings of the theater, where this one-act piece really belongs.

The Metropolitan has for a long time been unaware, apparently, of this fascinating Ravellian essay in light comedy. And such comedy; fresh, mordant, deliciously zany on the surface, but pointed straight on its course in the satirizing of humans and, incidentally, grand opera and its sumptious finales.

What a pity that Ravel did not write more operas! His pen was so remarkably well-equipped for it. His achievement with this work is one of those triumphs of restraint, on the one hand, and sparkling invention, on the other. One may only guess at how much more he might have done in the field of opera, which, for all its great figures and great masterpieces, has not been overpopulated by such bright and startling wits as Ravel's.

Hollywood, Calif.
Citizen News
(Cir. 40,425)

SEP 3 1952

Brahms Work Well Played By Firkusny

By MARGARET HARFORD

A concert conducted by Dimitri Mitropoulos generally bears the clear imprint of his own personality no matter what the program contains or who the soloist happens to be. Last night's concert in Hollywood Bowl was devoted entirely to the music of Brahms and Rudolf Firkusny was on hand to play the D Minor Piano Concerto with the Los Angeles Philharmonic Orchestra.

Mr. Mitropoulos, unorthodox and loftily aesthetic, is a highly interesting personality on the podium, although last night he seemed unduly concerned with pure tonal effects and a completely subjective view of things, particularly the First Symphony. And since Brahms is not entirely susceptible to pictorial treatment, the symphony turned up expansive, suave and full of beautiful sounds, but lacking in structural character to the point where, for the most part, it sounded quite shapeless. On a strictly technical basis, the orchestra provided Mr. Mitropoulos with some of the season's finest playing; the strings have seldom sounded glossier nor has the detail of a symphony been more minutely delineated.

Probably the evening's happiest blend of accomplishment came when Mr. Firkusny appeared to play the concerto. A poetic, intelligent musician and a pianist of admirable gifts, the Czech performer pulled Brahms back to home base with playing that was clean and clear and superlatively beautiful in the liquid melody of Brahmsian sound. Mr. Firkusny is a perfectionist with a firm sense of the proportion of music and everything he did seemed to fall logically into place in a tonal frame of great lyric beauty.

The Tragic Overture, which Mr. Mitropoulos took at a very leisurely pace, held some excellent playing as the evening's opener.

Los Angeles, Calif.
Herald Express
(Cir. 338,078)

SEP 3 1952

Brahms Concert

Mitrupoulos Masterful

Final Week of Bowl Symphonies

By OWEN CALLIN

The combination of a cool evening after the afternoon's devastating temperatures, an excellent conductor, fine soloist, an all Brahms concert and the fact that this is the last week in hte current Symphonies Under the Stars season served to draw an excellent crowd to the Hollywood Bowl last night.

Dimitri Mitrupoulos, who has established himself during the past years with the Minneapolis and New York Philharmonic Orchestras as one of our nation's finest conductors, took over the directorial task in the first of two concerts he will conduct this week.

Mitropoulos was his bombastic self, vehement in his direction and with stern discipline led his willing orchestra through Brahm's "Tragic" Overture, the Concerto No. 1 in D Minor and the Symphony No. 1 in C Minor.

It is rather odd that such a vehemence can be associated with the conducting of Brahm's works, yet one must admire the tenderness which can progress from the Mitropoulos baton. The exquisite sweetness of the concerton and symphony which the conductor evoked was a tribute to his eminence in hte field of conducting.

Rudolf Firkusny, no stranger to Southland music lovers, fell in accord with the spirit of the evening and demonstrated that here, too, is a sensitive musician who can interpret and fulfill the message of Brahms' music.

The First Concerto, although perhaps pointed to by some as not quite indicative of Brahms' more natural self because of the influence of Schumann, is not the plodding work with which it is often tagged.

It began as a symphony, graduated into a two-piano sonata, and finally emerged in its present form. Firkusny, while not overlooking the Schumann influence, played it as Brahms intended the finally-completed work to sound.

Los Angeles, Cal.
Examiner
(Cir. 764,629)

SEP 4 1952

Crowd Hails Bowl Concert

By Patterson Greene

WHETHER for Composer Johannes Brahms, for Conductor Dimitri Mitropoulos, for Piano Soloist Rudolf Firkusny or for the combination of all three, a larger-than-average audience assembled at the Hollywood Bowl last Tuesday night.

The all Brahms program reached the heights in Firkusny's performance of the D Minor Concerto.

A perceptive and inspired interpretation was backed by a technical equipment that dissolved mechanical difficulties and produced tones ranging from the elfin to the thunderous — all beautiful.

Contemplative throughout its first two movements, the Concerto never lacked variety of mood as Firkusny played it. Themes sang out in the infinite variety of forms into which Brahms has shaped them, and inter-voices lived happy lives of their own.

It was telling virtuosity placed respectfully at the service of great music.

It may have been lack of adequate rehearsal that kept the orchestra from realizing the potentialities of the Brahms score. Violins were suppressed to the point of expurgation, woodwinds were unduly prominent and not too accurate, and the brasses seemed timorously indetermined.

Mitropoulos asserted himself as a first-rate conductor in the C Minor Symphony.

One could have dispensed with the repeats, and there were times when the dramatic pauses took on the quality of stage waits. But there was beautifully detailed phrasing in the songful Second Movement, the Allegretto accomplished its transitions gracefully and the finale had had gravity and devoutness.

The "Tragic" Overture provided an unpromising opening to the program.

* * *

From SEP 4 1952
WORLD-TELEGRAM.
New York, N. Y.

Music

A New Musical Slant on Columbus

By LOUIS BIANCOLLI.

Those admiring the discoverer of America—and who doesn't—are in for a jolt when Dimitri Mitropoulos and the Philharmonic Symphony introduce Darius Milhaud's "Christopher Columbus" to America in November.

Milhaud's treatment of the hero is quite different from the version given pupils at school. This Columbus, according to Mr. Mitropoulos, is a tormented man of destiny, part sadist, part saint.

Tells of a Broken Man.

In fact, there are two Columbuses in the opera—the second one being his conscience. There is also a Narrator and a Chorus, whose job it is to advise the tortured explorer and comment on the action.

The opera begins at the low ebb of Columbus's career. Back in Spain from the New World, he is a broken man, shorn of glory. A mule is his only possession. Flashbacks, as in screen technic, give us the great adventure of his life. The finale is staged in Paradise.

Mack Harrell is to sing the part of Columbus in the Philharmonic's concert version of the opera, the libretto of which was written by Paul Claudel.

Queen Isabella's Role.

Dorothy Dow has been assigned the part of Queen Isabella of Spain. Eileen Farrell, originally announced for the role, has asked to be released, pleading "an act of God."

The gifted soprano, Mrs. Robert Reagan in private life and mother of a six-year-old son, is expecting her second child.

* * *

Los Angeles, Cal.
Mirror
(Cir. 184,472)

SEP 3 1952

All-Brahms Event Gives Pleasure

BY RAYMOND KENDALL
Mirror Music Editor

Symphonies Under the Stars entered its final week in Hollywood Bowl last night with Dimitri Mitropoulos guest-conducting the Los Angeles Philharmonic Orchestra.

It was an all-Brahms program, with Pianist Rudolf Firkusny playing the D Minor Concerto and the orchestra devoting itself to the "Tragic" Overture and the great C Minor Symphony.

In general, last night's was one of this season's most satisfying concerts. The vitality of sound which Mr. Mitropoulos coaxed out of the orchestra, the general unity of concept in the concerto helped to make it so.

True, the raggedness and out-of-tuneness in the upper strings must have discouraged Mr. Mitropoulos; this matter begins to go beyond the excusable stage, for it has become notably worse during the past two weeks.

Allowing for all the very real problems attendant upon playing outside, is it not reasonable to expect the talented gentlemen in the orchestra to demand better of themselves—even in the summer, even in the Bowl?

Rudolf Firkusny gave the concerto a superb reading. His pianism combines great technical skill with an emotional drive which is contagious. With the help of conductor and orchestra, the slow movement had a subdued dynamic range, an intimacy which one could scarcely believe possible; it had a chamber music quality, so finely was it exposed.

Dimitri Mitropoulos reaches for essentials without being distracted by interesting but less important subsidiary affairs.

He again wrought his own particular brand of magic by seeming to re-create these works through his intense feeling for their inner substance.

Los Angeles, Calif.
Times
(Cir. 396,959)

SEP 3 1952

Program of Brahms Brings Throng to Bowl

BY ALBERT GOLDBERG

The popularity of Brahms remains like a rock among the changing tides of fashion, and consequently the hillsides of Hollywood Bowl were comfortably populated last night by an audience that heard Dimitri Mitropoulos conduct the Los Angeles Philharmonic Orchestra in the "Tragic" Overture and the First Symphony, with Rudolf Firkusny playing the solo part of the D Minor Piano Concerto.

When the world and the music of Brahms were both younger one of the favorite arguments among sticklers for nomenclature was whether Brahms was a classicist or a romanticist. Now we casually accept the fact that he was both, for the sturdy strength of his music derives as much from its firmly knit architecture as it does from the warmth and the humanity that impart to its the character that is universally recognized as typical Brahms.

Impressionistic

But not until last night had one ever heard the music of Brahms treated in what may perhaps most accurately be described as an impressionistic manner. As one well knew from past experience with Mr. Mitropoulos' conducting, he is no respectar of tradition. No matter what he plays, the approach is highly individual and unlike that of any other interpreter.

His Brahms was no exception to the rule. There was seldom any regard for the classic line of either the overture or the symphony. All was purely subjective and personal in a style more peculiar to the conductor than to Brahms. Episodes were separated from the context and treated more for their sheer acoustical values than for their relation to the structure as a whole. There were constant wide variations of tempo, and the continual emphasis upon minor detail did less to illuminate the music than to stress the purely obvious.

This resulted in at least an interesting version of the overture, wherein the slow and measured tempo and the generally mournful mood served to point up whatever meaning may reside in the title.

Loose Episodes

But it quite obscured the majestic form of the symphony which became a patchwork of loosely integrated episodes that diminished rather than augmented the emotional message of the music. Nor did it assist the orchestra to accomplish the best playing of which it is capable, for the ensemble was often ragged as the players sought to adjust to the conductor's sudden changes of pace and unexpected retards.

The most orthodox Brahms of the evening was that offered by Mr. Firkusny in his playing of the concerto. He is a strong and intelligent musician, with a keen sense of continuity that seldom found firm support in the accompaniment, and with a feeling for the power and tenderness of Brahms that makes him one of the finest interpreters of this concerto.

His tone had the warmth and roundness for the music and his fingers made light work of the difficulties of the piece. But the work is as much a symphony as it is a concerto and the conductor's tendency to let the orchestral interludes fall apart again deprived it of the grandeur of line and structure that is one of its most distinctive qualities.

neapolis (Minn) Sunday Tribune
UNDAY, SEPTEMBER 14, 1952

Mitropoulos Praised for Making 'Em Mad

High-voltage Dimitri Mitropoulos has successfully revived the New York Philharmonic-Symphony orchestra, Esquire magazine says in an October feature. While misspelling the former Minneapolis maestro's first name "Dmitri," Esquire says: "In three years under his direction the Philharmonic has become the nation's most interesting orchestra; it even makes people mad, which is the first sign of really fine musicianship." Mitropoulos' vigorous conducting is given much of the credit and Esquire's pictures of him exhibit that vigor.

MUSIC NEWS

September, 1952
25 Cents



There are some other exciting programs, like, for instance, the appearance of Dimitri Mitropoulos, whose picture graces our front cover, conducting the New York Philharmonic Chamber Ensemble—a group priding themselves on the fact that the maestro bestows great care upon them, rehearses with them, supervises their playing and sees to it that every one of them remains a soloist so their work does not degenerate into a smaller New York Philharmonic. With that group Mitropoulos will do, on November 16, the Nonett of Krenek—and we are glad that Krenek will have this unusual opportunity and particularly that New York audiences will have the opportunity to hear a work which as regards style and expressiveness deserves to be considered among the leading works of this generation. We should talk about the Shaw Chorale, about the exquisite madrigals of Gesualdo and Monteverdi and other old music that will be heard together with the other "new" performances — we should say something about the quartets and other chamber music combinations that are standbys of the New Friends of Music, but space forbids further comment. We can only hope to have communicated some of the enthusiasm we had in putting these programs together, preparing them, engaging the artists for them, that some of the inspiration of that labor has been carried over to the reader. And, going back to where we started; it is this kind of programming which we believe is important today. At this time it can only be artistically successful and financially sound in Europe and in New York City; but perhaps the time will not be far distant when our whole country is musically more demanding program-wise.

MUSIC NEWS

Los Angeles, Calif.
Times
(Cir. 396,959)

SEP 6 1952

THE SOUNDING BOARD

Rossi-Lemeni Scores Hit as Bowl Soloist

(Reprinted from yesterday's late editions)
BY ALBERT GOLDBERG

Hollywood Bowl patrons last night had a foretaste of the coming San Francisco Opera season when Nicola Rossi-Lemeni, the company's brilliant discovery of last season, sang as soloist with the Los Angeles Philharmonic Orchestra under the direction of Dimitri Mitropoulos.

This sample should have been enough to persuade all who heard him not to miss any of the three operas in which he will appear, for Rossi-Lemeni again asserted his right to be classed as one of the great artists of the day. The voice itself is an amazing instrument, immeasurably rich, limitless in strength and volume and with power to thrill by its very quality alone.

Fine Projection

And great as is the voice is the artistry with which it is controlled and projected. There is never a perfunctory phrase; each word is colored with precisely the right shade of dramatic meaning and though Rossi-Lemeni has already proved himself to be a magnificent actor, he has no need of gestures, costumes, or scenery to re-create the setting of anything that he sings.

The opening "Ella giammai m'amo" from Verdi's "Don Carlos" was a masterpiece of brooding introspection, and in quick contrast there was the contemptuous "Ecco il mondo" from Boito's "Mefistofele" with the voice slashing out its disdain of suffering humanity. As an encore there was another touch of the diabolical in Mephisto's Serenade from Gounod's "Faust."

Emotional Appeal

As all who heard him sing "Boris Godounoff" last season well know, there has not been another singer to equal Rossi-Lemeni's interpretation of the tortured Czar since Chaliapin, and the Monologue was again sung with tremendous eloquence and the most moving emotional appeal. Delving into the Chaliapin repertoire again for an encore, he sang Moussorgsky's "Song of the Flea" with such sardonic humor and such dazzling vocal splendor that a cheering audience would not permit the show to go ahead until it had been repeated.

Unpredictable

Mr. Mitropolos again demonstrated himself to be one of the most unpredictable of conductors. Kodaly's Dances from Galanta suited his rhapsodic style perfectly, and proved to be one of the most entertaining orchestral episodes of the season. The suite from Strauss' "Der Rosenkavalier" also found the conductor in a most amiable and reasonable mood and received a strikingly beautiful performance.

But it is hard to explain the slow-motion version of the overture to Wagner's "Rienzi" that began the program, or the willfully disjointed account of the Rimsky-Korsakoff "Capriccio Espagnole" that seemed to have as its main object a determination to overemphasize every unimportant detail.

Los Angeles, Calif.
Examiner
(Cir. 352,942)

SEP 5 1952

Wins Plaudits Bowl Finale

By Patterson Greene

VITAL conducting by Dmitri Mitropoulos and dynamic singing by Nicola Rossi-Lemeni in the Hollywood Bowl last night brought to a close this season's Symphonies under the Stars (and the back of my hand to any churl who would refer to them as Symphonies under the Planes).

After tomorrow night's popular concert the Bowl will be turned over to the maintenance crew and the crickets, to reflect pleasantly on a summer of the most consistently good music that it has harbored in many a year.

Gigantic in height and threatening to become gigantic in girth, Rossi-Lemeni confirmed the impression he made a year ago when he sang Boris Godunoff at the Shrine; that he is one of the few exciting operatic figures of the generation.

OPULENT VOICE——

He can hold his opulent bass voice to a legato line, as he did in the great Dormiro sol from Verdi's "Don Carlo." He can likewise declaim powerfully and freely, remaining always within rhythmic and melodic bounds, as he did in the sardonic aria from "Mefistofele," in which Satan looks upon the world and finds it just about as bad as you and I think it is.

Continuing the satanic mood, he sang Mefistofele's serenade from "Faust."

In his second group was another serenade, this one from "Don Giovanni," along with the Monologue and Clock Scene from "Boris Godunoff."

With Mitropoulos providing ideal orchestral support, the young Italian basso earned and got the excited plaudits of a very large audience. Rossi-Lemeni is Italy's answer to America's George London. Or is it the other way around?

BRINGS NOVELTY——

Dmitri Mitropoulos dwelt lingeringly but devoutedly on the "Rienzi" Overture of Wagner and brought the spice of novelty to the evening in a set of Hungarian gypsy airs from the province of Galanta, made into a suite by Kodaly. It had melody, moody rhythms and prismatic orchestrations—including many beautifully played passages for the solo clarinet.

Rimsky-Korsakoff's Spanish Caprice and a suite from "Der Rosenkavalier" rounded out the program.

«ΤΑ ΝΕΑ» ΔΕΥΤΕΡΑ, 22 Σεπτεμβρίου 1952

ΟΙ ΜΕΓΑΛΟΙ ΣΥΓΧΡΟΝΟΙ ΕΛΛΗΝΕΣ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΟ ΧΟΛΛΥΓΟΥΝΤ

ΧΟΛΛΥΓΟΥΝΤ, Σεπτέμβριος. ('Εκτάκτου συνεργάτου). — Συνηντήσαμεν έσχάτως τὸν Δημήτρη Μητρόπουλον εἰς τὰ παρασκήνια τοῦ περιφήμου ἀμφιθεάτρου «Χόλλυγουντ Μπώλ» ὅπου ἐκλήθη νὰ διευθύνῃ τὴν συμφωνικὴν τῆς πόλεως εἰς δύο προγράμματα ἐνώπιον εἴκοσι χιλιάδων λαοῦ, ποὺ ἄν καὶ φύσει συγκρατημένος εἰς τὰς ἐκδηλώσεις του, πολλὲς φορὲς ἐσηκώθη ὄρθιος καὶ μὲ οὐρανομήκη «μπράδο» ἐνὸς ἀφάνταστου ἐνθουσιασμοῦ, τὰν ἀνεκάλεσε ἐπὶ σκηνῆς, ὕστερα ἀπὸ τὴν ἐκτέλεσιν ὁλοκλήρου προγράμματος Μπράμς, τὸν ὁποῖον, κατὰ τοὺς κριτικοὺς, ἡρμήνευσε κατὰ τρόπον ἀριστουργηματικό.

Τοῦ ἀπηυθύναμεν τρεῖς ἐρωτήσεις εἰς τὰς ὁποίας ἀπήντησε μὲ πνεῦμα ποὺ παρουσιάζει τὸν ἀληθινὸν καλλιτέχνην, τοῦ ὁποίου ἡ φήμη μεσουρανεῖ εἰς τοὺς διεθνεῖς ὁρίζοντας,, καὶ συγχρόνως τὸν μεγάλον ἀνθρωπιστὴν καὶ Ἕλληνα πατριώτην.

'Ηρωτήσαμεν τὸν κ. Μητρόπουλον ἂν εἶναι ἱκανοποιημένος ἀπὸ τὴν σημερινὴν μουσικὴν ἐξέλιξιν τῆς 'Ελλάδος καὶ τί ἔχει νὰ συστήσῃ εἰς τὴν σπουδάζουσαν νεολαίαν μας.

— Λείπω δεκαπέντε χρόνια καὶ διὰ τοῦτο δὲν ἔχω προσωπικὴν ἀντίληψι τῆς καταστάσεως. 'Αλλὰ καὶ πῶς νὰ κάμω ὑποδείξεις σὲ ἕνα κόσμο ποὺ κατὰ τὸν πόλεμο ἐπέρασε ἀπὸ τόσες συμφορὲς καὶ ξέρω πόσο τὸν δέρνει ἡ φτώχεια; Καὶ ἐγὼ τί θὰ μποροῦσα νὰ ἐπιτύχω ἂν δὲν μοῦ ἐδίδετο ἡ εὐκαιρία νὰ ἐργασθῶ εἰς τὸ ἐξωτερικό;

Τὸν ἐρωτήσαμε κατόπιν ἂν θὰ τοῦ ἦτο δυνατὸν νὰ παρουσιάσῃ ἔργα 'Ελλήνων συνθετῶν. 'Ιδοὺ ἡ ἀπάντησίς του:

— Καταλαβαίνετε πόσο θὰ ἤθελα. "Αν οἱ ὀρχήστρες ἦσαν κρατικές, ὅπως ἀλλοῦ, τοῦτο θὰ ἦτο εὔκολο καὶ εὐχάριστο δι' ἐμὲ καθήκον. Δυστυχῶς ὅμως ἐδῶ οἱ ὀρχήστρες εἶναι αὐτοσυντήρητοι καὶ κάθε φορὰ ποὺ παρουσιάζουν ἔργα ἀγνώστων συνθετῶν, ὅσον καὶ ἂν εἶναι καλοί, χάνουν χρήματα. 'Ως ἐκ τούτου καὶ ἐκεῖνα ποὺ ἔχω ἤδη ἐκλέξει θὰ περάσουν δέκα χρόνια διὰ νὰ μοῦ δοθῇ ἡ εὐκαιρία νὰ τὰ παρουσιάσω. Διὰ τοῦτο. ὑποστηρίζω ὅτι, διὰ νὰ προαχθῇ ἡ τέχνη, ἐπιβάλλεται ἡ συντήρησις τῶν ἀρχηστρῶν ἀπὸ τὸ Κράτος.

Θελήσαμεν τέλος νὰ μάθωμεν πότε θὰ ἐπισκεφθῇ τὴν 'Ελλάδα. 'Ο κ. Μητρόπουλος μᾶς ἀπήντησεν:

— 'Ο πόθος μου νὰ γυρίσω εἶναι μεγάλος, ἀλλὰ δὲν μοῦ εἶναι τώρα δυνατόν. 'Η διεύθυνσις τῆς Φιλαρμονικῆς Νέας 'Υόρκης συνεπάγεται μεγάλας εὐθύνας καὶ ἀπαιτεῖ πολλὴ δουλειά. Τὸ καλοκαίρι μόνον μοῦ μένει λίγος καιρὸς, ἀλλὰ ὄχι ἀρκετός νὰ τὸν διαθέσω γιὰ ἕνα σοβαρὸ σκοπό. Διότι, ἂν ἐπιχειρήσω τὸ ταξίδι, δὲν θὰ τὸ ἐπιχειρήσω χάριν ἀναψυχῆς, ἀλλὰ διὰ νὰ κάμω κάτι ποὺ περιμένουν καὶ πρέπει νὰ κάμω γιὰ τὸν τόπο μου. Καὶ ἔπειτα πρέπει νὰ ἔχω ἀνάλογα οἰκονομικὰ μέσα διὰ νὰ ἀνταποκριθῶ εἰς τὰς ἀνάγκας τῶν τόσων καλῶν καὶ ἀξίων φίλων μου. Πάντως στὴ θέσι αὐτὴ (τοῦ Διευθυντοῦ τῆς Φιλαρμονικῆς Νέας 'Υόρκης) δὲν συνηθίζουν νὰ τοὺς κρατοῦν περισσότερο ἀπὸ πέντε χρόνια καὶ τότε θὰ μπορέσω νὰ ἐπιστρέψω. 'Εν τῷ μεταξὺ φροντίζω διὰ τὴν πλήρη κατάρτισιν τῆς ὀρχήστρας 'Αθηνῶν ἀποστέλλων νέα ὄργανα ἐξ 'Αμερικῆς ὅπου εἶναι τὰ τελειότερα, ἰδίως τὰ ἔγχορδα.

Μετὰ τὴν συνέντευξί μας τὸν παρηκολουθήσαμεν ἀναμιγνυόμενον μὲ τὸ πλῆθος τοῦ τεχνικοῦ προσωπικοῦ καὶ τῶν μουσικοφίλων ποὺ συνήθως κατακλύζουν τὰ παρασκήνια. "Ηρεμον, σοβαρὸν, ἀλλὰ καὶ τόσον προσηνῆ καὶ καταδεκτικὸν πρὸς ὅλους.

Μόνον ἀπὸ τὴν χαρακτηριστικὴν μορφήν του θὰ διακρίνῃ κανεὶς τὴν μεγάλη φυσιογνωμία τοῦ Δημήτρη Μητροπούλου.

N. M. T.

Minneapolis (Minn.) Sunday Tribune
SUNDAY, SEPTEMBER 28, 1952

Mitropoulos Praises Dorati's Program List

PROGRAMS the Minneapolis Symphony orchestra will present under its conductor, Antal Dorati, conductor, during its golden jubilee season starting Nov. 1, have been given enthusiastic praise from an eminent source.

This was Dimitri Mitropoulos, the orchestra's former conductor and now musical director of the New York Philharmonic ortra, who commented in a letter to Arthur J. Gaines, manager here which discussed the program he will play here during a guest appearance in February.

"I must congratulate you indeed, either you or Mr. Dorati or both together, on this wonderful exhibit, this avalanche of outstanding events and programs," Mitropoulos wrote. "I don't think there is any place in the world today where the season of a permanent orchestra has ever offered such glorious programs. Indeed, I feel privileged to be listed to be listed in such wonderful company.



Mitropoulos

"I will certainly look forward to coming back to my old home city and greetings to you with whom I spent so many happy years," he concluded.

For his own program here Feb. 27, Mitropoulos suggested his arrangement of the Bach Fantasia and Fugue in G minor and the Schumann Symphony No. 2 in G major. These have met enthusiastic local support.

To round out the program, he suggested a number of other works which are still under discussion.

Symphonies to be offered on the various programs include Beethoven's No. 3 (Eroica) in E-flat, Mozart's No. 37 in G major, Paul Creston's No. 3 (Three Mysteries), Beethoven's No. 5 in C minor, Mahler's No. 1 in D major, the Honegger No. 5, the Dvorak No. 5 "From the New World"; the Haydn No. 97 in C major, the Charles Ives' "Holidays," Prokofieff's Classical in D major, the Bruckner No. 9 in D minor, Brahms' No. 2 in D major, the Mozart No. 41 (Jupiter) in C major, and the Bizet No. 1 in C major.

Scores of other compositions programmed include works by Wagner, Debussy, Richard Strauss, de Falla, Beethoven, Ravel, Hindemith, Stravinsky, Johann Strauss, Vivaldi, Satie, Rossini and others.

Season tickets for the subscription series of 18 concerts now are on sale at the symphony ticket office, 106 Northrop auditorium, University of Minnesota; the Downtown ticket office, Minneapolis; or the Field-Schlick office, St. Paul. Such tickets may be had at a saving of more than 30 per cent over tickets purchased for individual concerts. Prices range from $20 to $53.

From OCT 5 1952
TIMES
New York, N. Y.

PROGRAM TRENDS

Coming Philharmonic-Symphony Season Stresses Opera in Concert Form

By OLIN DOWNES

A STRIKING feature of our symphonic programs in late seasons, and especially those of the Philharmonic-Symphony Society, has been the number of performances of opera in concert form. This recent trend may not be comforting to those disciples of the pure and the absolute in music who deem the forms of symphonic composition finer, more distinctive, more exalted than those other forms which derive more or less directly from the practices of the lyric theatre.

Or it may be an indication of something yet more serious, this being that modern instrumental music has in certain notable instances gone so far astray from the path of emotional expression that symphony patrons are pining unawares for the element of the dramatic in music. This craving for the dramatic and emotional may, in turn, explain why musical patrons and esthetes who would look down their noses at such outmoded tendencies as "romanticism" and "subjectivity" and programmism in the modern tonal art swallow unblushingly, yea, with avidity, the sentimentalities, theatricalisms and nineteenth-century excrescences which linger on, for example, in the more pontifical and inflated of the symphonies of Gustav Mahler.

But let it pass, let it pass. It takes all kinds of music, musical taste, even music critics, to make a world. The fact before us is a very interesting forthcoming season, as the programs indicate, with a considerable percentage of opera in the total of the New York Philharmonic-Symphony Society's 111th season.

The season begins on Oct. 16 with a program consisting in the first half of Beethoven and the rhapsodic and marvelous "Zarathustra" of Richard Strauss; and in the second half, three of the greatest scenes of Mussorgsky's "Boris Godunoff." The Coronation Scene of the first act; the monologue of Boris in Act II and the Farewell and Death Scene of Boris at the end of Act IV will be presented.

Bass Soloist

The version in preparation will be Rimsky-Korsakoff's of 1908. The soloist will be George London of the Metropolitan Opera Company, who later in the season will take the part in the Metropolitan première of the original Boris, the "ur-Boris," untinctured by Rimsky-Korsakoff's editing. This original version the Metropolitan will present with a new orchestration devised to meet the problem of Mussorgsky's ineffective instrumentation of his masterpiece. Mr. London will use his own English translation of the Russian text in the Philharmonic-Symphony performance. This should be at least a perceptive and vocally advantageous version of the Russian text, which Mr. London, American bass-baritone, sang at the Vienna Opera recently to the astonishment of Soviet officials who heard it.

On Nov. 6, 7, 8 and 9 Mr. Mitropoulos will give the American première of Darius Milhaud's opera, "Christoph Colomb," after the play of Paul Claudel. One may question in advance of the event whether this concert version of the work, with chorus and solo vocalists, may not prove to be the most advantageous way of presenting it, since it is a drama with many pages of ideas rather than action. But Henri Sauget, a notable proponent of Milhaud, declares that this is opera in all its elements, treated in a particularly individual manner by the composer; while Claudel, librettist as well as author, has emphasized the special possibilities, in the presentation of "Christoph Colomb," of the devices of the cinema.

Claudel's treatment of the theme is mystical, symbolic, philosophic, stemming essentially from the principles of Catholicism. The opening is anything but theatrical, and farthest from the conception of the discoverer of America which is conveyed in our schoolbooks. For Columbus, in Claudel's drama, is a haunted man of destiny, and a divided personality. One aspect of him is that of the dauntless adventurer, the man of will and deeds, the pioneer of a new age. The other is Columbus, alone with his conscience.

Mr. Mitropoulos has long had this work in mind for production. He witnessed its première at the Berlin Opera, May 6, 1930, under Erich Kleiber, where the work had an immense effect, though it does not as yet seem to have commended itself for operatic production on this side of the water.

A third opera, or part of an opera, to be heard at the Philharmonic-Symphony concerts under George Szell is Strauss' "Salome," from the last half, beginning with the Dance, to the end. Mr. Szell will have the assistance of Astrid Varnay, Blanche Thebom and Set Svanholm as soloists.

Guest Conductors

The other guest conductors of the season will be Bruno Walter and the young Guido Cantelli, returning to the Philharmonic-Symphony for his second engagement as guest leader. Mr. Walter will interpret, among other works, Bruckner's Eighth Symphony, Mahler's Fourth with Irmgard Seefried as soprano soloist, and "Das Lied von der Erde," with Elena Nikolaidi and Mr. Svanholm for solo singers. A third work on a grand scale involving the services of singers and chorus will be the Beethoven Missa Solemnis, which Mr. Mitropoulos will conduct in Easter Week.

Other new works which Mr. Mitropoulos, ever a champion, and an eloquent one, will present are Howard Ferguson's concerto for piano and strings, with Myra Hess as pianist; Frank Martin's Violin Concerto, with Joseph Szigeti; Paul Hindemith's 'Cello Concerto, when Edmund Kurtz will be the soloist; Bohuslav Martinu's 'Cello Concerto, Pierre Fournier, 'cellist; the first New York performance of Schoenberg's Violin Concerto, with the composer's disciple, Louis Krasner, as solo interpreter. Other works of the first eight weeks of the concerts will be Louis Gesenway's "Double Portrait;" Berg's "Three Orchestra Pieces;" Boccherini's Symphony in A major; and William Schuman's score of "Judith," composed for a ballet.

Mr. Cantelli will give the first American concert performance of G. F. Ghedini's "Concerto of the Albatross," after Herman Melville. A narrator delivers the lines of the novel in which Ishmael describes the first sight of the albatross.

Mr. Cantelli also gives the American première of Ildebrando Pizzetti's "Prelude to Another Day;" a "first performance" of another work that is more than three centuries old, "The Battle," by the sixteenth-century Venetian, Andrea Gabrielli.

With the opening of the season the Philharmonic-Symphony will begin its second annual "Friends' Fund" drive. The object of the campaign is to raise $150,000 toward the orchestra's yearly deficit; the long-range object is to make every New Yorker a "Friend" of the society and aware of the historic part it has played in making New York the musical center of the world, which today it is.

From OCT 5 1952
HERALD-TRIBUNE
New York, N. Y.

Old and New Music at the Philharmonic

Mitropoulos Will Mix the Traditional and the Modern Again

By JAY S. HARRISON

Dimitri Mitropoulos bounced out the elevator into the lobby of his hotel. It was midday. "Come," said he, "first we eat, then we talk." This, it turned out, was not quite the case, for no sooner had luncheon been ordered than Mr. Mitropoulos spoke. And this is what he said.

"You want to know what we are doing this year? I tell you. We are doing what we always do—playing the best contemporary and classical music we can find." And thus the musical director of the Philharmonic-Symphony Society of New York launched into an outline of his prospective plans for the music season 1952-'53, which begins on Oct. 16 at Carnegie Hall.

"First," said the bald and wiry maestro, "we do Moussorgsky's 'Boris Godounoff,' at least half of it, with George London, (he is a famous bass, you know), as Boris." Following this, Mr. Mitropoulos discussed another opera, Darius Milhaud's "Christophe Colomb," which in concert form, will be presented in its American premiere on Nov. 6, 7, 8 and 9. "Ah," said the conductor, "wait until New York hears 'Columbus.' It is one of the great modern works, and we have great singers to sing it." Mr. Mitropoulos' enthusiasm aside, the Milhaud opera does indeed promise to be one of the outstanding events of the year. It is a two-part work, in twenty-seven scenes which has been described as containing elements of Greek drama, the mystery play, music-drama, expressionist technique, symbolism and modern newsreel methods.

Lunch and discussion moved apace and in the course of both it was revealed that Mr. Mitropoulos will also this year conduct all of the orchestral music from Berlioz' dramatic symphony "Romeo et Juliette" instead of the usual two or, at most, three numbers with which concert audiences are regularly regaled; and, as concert going draws to a close, Beethoven's "Missa Solemnis" will be called upon to cap the season.

In addition to all else, the Philharmonic's impending music-making activity centers, to judge by advance reports, on the performance of little-known concertos. In Mr. Mitropoulos' own words: "What we are giving is many concertos which are not new but which have not become established as repertory pieces." Violin concertos, for example, by Schoenberg, Walton, Prokofieff, Martin, and Bartok are scheduled for presentation, and cello works by Martinu and Hindemith will be performed during the year before us. Quite likely, also, the pianists' repertoire is destined to be enlarged when Dame Myra Hess gives the American premiere of a concerto by her countryman, Howard Ferguson.

The end is not yet. Mr. Mitropoulos has mentioned that both Scriabin's "Poem of Fire" and "Poem of Ecstacy" may find their way onto the Philharmonic itinerary, and Alban Berg's "Three Pieces for Orchestra," the composer's sole essay in purely orchestral composition, will definitely make their domestic debut under the conductor's watchful eye. Directly thereafter, Mr. Mitropoulos will turn his hand to three works which he has himself commissioned from Marcel Dick, Arthur Berger and Louis Gesensway, the last named having responded to his commission with a work said to be a portrait of the two sexes. And to round off a season nowhere lacking in novelty, there will be a performance of a symphony by Peter Racine Fricker, one of the standard bearers of British atonalism. Other modern works to spice the season will be William Schuman's "Judith," Peter Mennin's Fifth Symphony, Karol Rathaus' "Symphony Concertante," Ernest Krenek's Variations on the Theme "I Wonder As I Wander," and the prize-winning work, as yet unselected, of the annual George Gershwin Memorial Award.

"I wish," said Mr. Mitropoulos by way of parting, "that you would tell your readers about an experience that happened to me this summer. Would you?" he asked.

Some months ago the conductor was requested by the La Scala Opera House of Milan to travel to Italy and prepare the first Italian performance of Berg's "Wozzeck." This he proceeded to do with the understanding that he be allowed six orchestral and four stage rehearsals, the same number required by Mr. Mitropoulos for his New York presentation of the work at the Philharmonic-Symphony concerts. To his dismay, however, at the end of the alloted time not even the first act had been completely ironed out. The reason, suggested the maestro; lay in the fact that the Philharmonic rehearsed intensively, without the bother of those side excursions into the realms of "Boheme" and "Traviata" with which the La Scala musicians were daily burdened. And as soon as the director of the company heard of Mr. Mitropoulos' plight he ordered (wonder of wonders!) that the opera house be closed for two weeks, with all scheduled performances cancelled, so that the La Scala orchestra might dedicate every moment of its time to the Berg score.

The final result, Mr. Mitropoulos told us, was an unprecedented success. True, at the beginning of the opera there were some audible hoots and catcalls from the gallery, but at the end of the first act Mr. Mitropoulos faced the audience and delivered a short lecture on (1) proper concert behavior, and (2) the greatness of "Wozzeck" as music and drama. From that point forward there was not a hint of trouble, and at the work's conclusion there was nothing less than hysterical applause. When asked how he had accomplished his minor miracle Mr. Mitropoulos shrugged and replied, "It was all very simple. I told my listeners about those signs that hung above the piano in the old, wild West saloons I have seen in the movies. You remember them, don't you? They read, 'Please don't shoot the pianist. He does the best he can.'"

From OCT 17 1952
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Has Opening of 111th Season

'Boris Godunoff' Excerpts Directed by Mitropoulos; Greek Envoy Is Present

The Philharmonic - Symphony Orchestra opened its 111th season last night at Carnegie Hall, an opening which has been for more than a century one of the city's major musical and social events each year.

Under the baton of Dimitri Mitropoulos, musical director of the Philharmonic, the orchestra performed six excerpts from the Moussorsky opera, "Boris Godounoff." It was the first time the Philharmonic had played so much of this opera at one performance, having presented usually one scene or two in the past. Under Mr. Mitropoulos' direction, the Philharmonic has placed a greater emphasis on concert versions of operas, and this season will present another, Milhaud's "Christophe Colomb."

All of the 2,760 seats of Carnegie Hall were filled when the concert began. Although box holders enjoy private entrances, the remainder of the house is traditionally closed off as soon as the Philharmonic begins a concert, and no one is permitted to enter and thereby disturb the listening pleasures of those already seated.

Athanase Politis, Greek Ambassador to the United States, attended the concert, appearing at Carnegie in time to step back stage to greet Mr. Mitropoulos, who was born in Greece. Mr. Politis was a guest of Mrs. Lytle Hull, in Box 37. Mrs. Hull is a vice-president of the Philharmonic-Symphony Society's board of directors and chairman of the Auxiliary Board.

Other boxholders who attended last night included Mr. and Mrs. David H. McAlpin, Mr. and Mrs. Charles S. Guggenheimer, Mrs. John T. Pratt, and Mr. and Mrs. William Rosenwald. Two upper tier boxes were taken by fifteen wives of members of the orchestra.

Opening Night for the Philharmonic—



Mrs. Lytle Hull, head of the Philharmonic Auxiliary Board, pausing on way to her box



Dimitri Mitropoulos (standing), Greek-born conductor of the orchestra, with a back-stage visitor, Athanese Politis, Greek Ambassador to the United States, who was guest of Mrs. Hull

SCHOENBERG'S ERWARTUNG

Robert Craft
evaluates a recent recording of
this work and appends a note
on Schoenberg in the theatre

BY my count, *Erwartung* (Columbia ML 4524; Mitropoulos and the New York Philharmonic, Dorothy Dow, Soprano) is the 19th Schoenberg work to have been released on LP records during the last three years. Six of that number, it is true, were transferred from 78 rpm records. Nevertheless, that 13 Schoenberg works should be made available in so short a time is amazing indeed. Now Columbia promises the second *Chamber Symphony* and *The Survivor of Warsaw*—both recorded in Europe—for release this fall.

It is conceivable that within a few years the more inaccessible masterpieces of Schoenberg's 12-tone period will be recorded: the Violin and Piano *Concertos,* the opera *Von Heute auf Morgen,* the choruses and cantatas, and the *Accompaniment to a Film Scene.* Until then it will be very difficult to make even a sketchy estimate of this most complex musician.

Erwartung (1909) fills in a lot of ground towards this estimate; but the big works that followed it, theatrical and otherwise, beginning with its companion piece *Die Glückliche Hand* (1909-13), must also be considered to understand Schoenberg's textual and theatrical intentions. Unfortunately, there are great lacunae in the attempt to read Schoenberg's

Schoenberg Photo by Alfred Carlson



evolution; his two "biggest" works, the oratorio *Die Jacobsleiter* (1917) and the opera *Moses and Aaron* (1932-3), are both unfinished. The prose poetry texts of both, and of *Die Glückliche Hand*, are by Schoenberg. A prose play called *Der Biblische Weg*, written and published between work on the unfinished scores, ought to be considered with them in a kind of trilogy which was to be Schoenberg's *Ring*, a gigantic work of his own visual, literary, and musical creation centering on his own form of Biblical belief.

One cannot call these texts libretti (the 'libretto' of *Erwartung* by Marie Pappenheim is unreadable trash), yet *Erwartung*, *Die Glückliche Hand*, and *Moses and Aaron* were definitely conceived as stage works. They bear almost no resemblance to any operatic works before or since; they have even less to do with the post-Wagnerian music-drama, from which they are supposed to derive, and might be taken as a criticism of it. Finally, they are in quite a different direction from the *Wozzeck* and *Lulu* of Alban Berg. They make extraordinary demands on stage techniques —Schoenberg 'composed' the lighting, the stage movements, and even the actors' expressions, as carefully as he did the music—and in the case of *Moses and Aaron* they are so extraordinary that, had it been finished, there would have been but little probability of its being staged. However, this does indicate that Schoenberg did conceive visually.

Dramatically, all of these works are almost formless. (The music is, of course, feverishly dramatic in the one sense, and with clear dramatic form in the other). *Erwartung* is exactly what it purports to be, an expressionist melodrama; it does have a dramatic incident; and, however absurd and revolting, its language is an interior monologue of "expectation." As expression, it would probably gain considerably in the theatre. But for all that, it is dramatically static. What, then, was Schoenberg aiming at? In my opinion, not at drama as we know it at all, but at a kind of spectacle, a visual dimension, merely, suggested by music. *Moses and Aaron* suggests cinematic collaboration; *Die Glückliche Hand* demands a co-ordination of lighting and music; but neither these nor *Erwartung* creates any dramatic interest. (Let me say that the *Ode to Napoleon* is the ideal Schoenberg "opera"; overture, recitatives, arias, etc. — all operatic forms though condensed and telescoped—and a real dramatic structure; it is a commentary on an opera in the form of an opera. *Erwartung* is also a commentary on a music drama with the drama assumed in a soliloquy. The difference is that Schoenberg has not yet accepted the assumption.)

LET there be no confusion between Schoenberg's intentions and the *Wozzeck* of Alban Berg. *Wozzeck* ought never to be played in concert; it begins and ends on the stage according to the classical laws of tragedy. Schoenberg's 1 Act opera *Von Heute Auf Morgen* is again an opera in disguise; if it weren't for the failure of its libretto it might be taken as a great parody of opera-buffa. It should be performed in concert — and was by Schoenberg himself in Berlin — because one can concentrate on this most wonderfully proportioned, musically perfect score.

Since they have been mentioned, let us say a little more about *Die Jacobsleiter* and *Moses and Aaron*. The first is an oratorio, the second a Biblical opera. *Die Jacobsleiter* is no more than a torso. *Moses und Aaron* is complete but for the last scene (the 2nd Act was performed in 1951, in Germany, Italy and England, as the *Dance Round the Golden Calf*). The two, together with *Der Biblische Weg* contain Schoenberg's curious philosophical beliefs — a mixture of wisdom and naivete. The man was so completely creative that he could not just accept the Bible, he had to arrive at it in his own way, though he uses exactly the same Biblical figures and symbols. *Moses and Aaron* is a search for spirit, the role of the spirit, spirituality. Its polemic between Moses-spirit and Aaron-mind, between Moses-thought and Aaron-word, would have amused Kierkegaard, but whereas the author of *Fear and Trembling* would have clothed these concepts for a vividly real struggle, Schoenberg only succeeds in keeping them too conscious symbols. Moses as spirit is destined to seek and to see the Promised Land, but he can never enter it. Boulez and the younger generation of dodecaphonic composers would perhaps interpret this as a symbol of Schoenberg himself, whom, they say, discovered the tone-row and the 12-tone technique, but failed to realize the new forms his discovery implied. For me it merely symbolizes his most searching mind, that it attained unanswerable questions, spiritual probings that could not, like Kafka's quest stories, and according to their nature, be humanly complete.

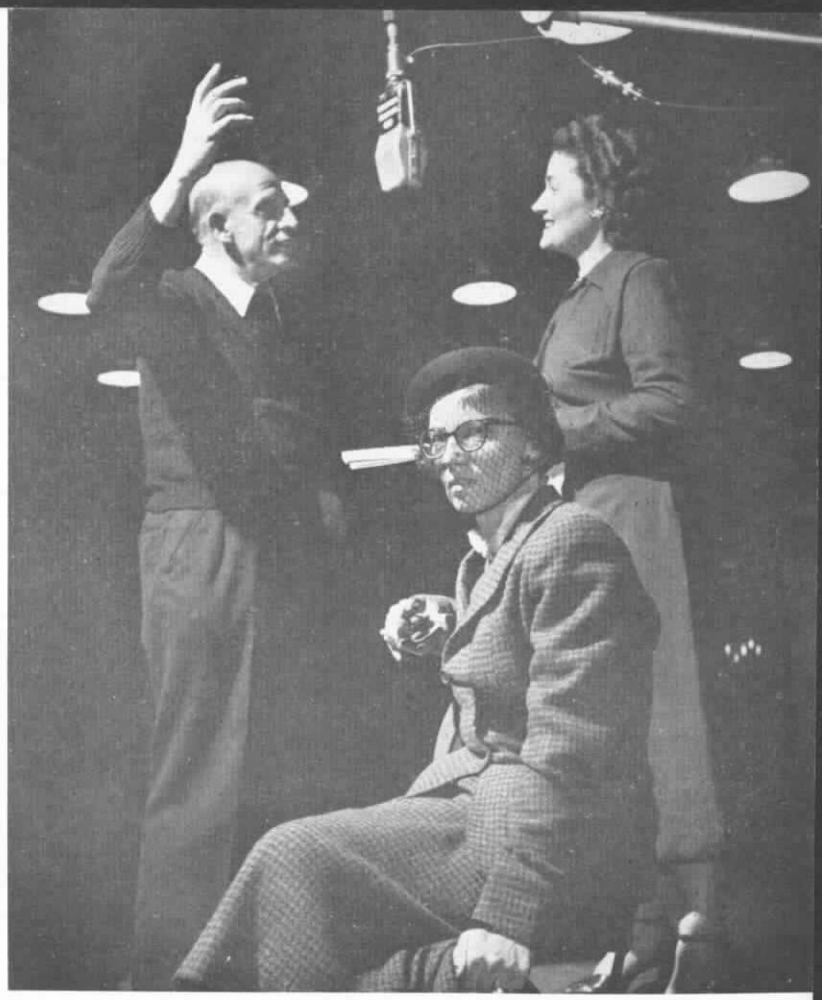
Musically, without *Die Jacobsleiter*, Schoenberg's whole evolution from *Pierrot Lunaire* (1912) to the serial technique used in works from 1922 onwards, remains a mystery. In 1944 he made an effort to revise and complete it, but the abandoned threads were too far from his present mind. One has only to compare the first page of the 1917 version with the same page revised in order to see how hopeless the task was. The original begins with a 6-tone ostinato in the cellos, repeated for 6 bars. The harmony above

supplies 6 more tones to form a primitive 12-tone row. The revised version changes the ostinato figure so that 8 tones occur in a row that hints of the permutation that was to become so important. Also, the harmony above arrives at a 12-tone row much more quickly. Obviously *Die Jacobsleiter* could not be revised according to Schoenberg's later practice. He had gone too far from it musically, and his later concentrated style had left no place for a work of such vast proportions.

It is different with *Moses and Aaron*. As the last work of his European years, it is the longest 12-tone work, culminating the classical 12-tone period which began in 1923. The *Dance Round The Golden Calf*, which I heard in Rome last winter, and which is published in score form, will remain one of Schoenberg's greatest works.

ERWARTUNG was written, incredibly, in 3 weeks of 1909. It was not performed until 1924, however, when *Wozzeck*, which is supposed to be heavily in its debt, had been finished for four years. Berg knew *Erwartung*, of course, but just what relationship exists, if any, between specific passages in the two, is difficult to determine. The beginning of the stabbing scene in *Wozzeck* reminds us of bars 382-385 in *Erwartung*, for instance, but what is the significance of that? It is far more interesting to discover bits of Schoenberg's own later self in this score. At bar 331 of *Erwartung*, for example, there is a melody for piccolo and celesta, which, in its close chromatic tessitura and delicate orchestral setting—well-spaced clarinet, viola, harp, and contra-bassoon — suggests the opening of the exquisite 4th variation of Schoenberg's masterpiece, the *Variations for Orchestra*, op. 31. The concertante style, the detail, the richness and rapidity with which so many things happen, withal, the transparent exoticism, are features of Schoenberg's orchestra. Such magic as takes place in bars 15-20 of *Erwartung* is surpassed only by the last adagio in the same orchestra variations.

Schoenberg's orchestra owes only its size to Mahler and Strauss. But this size merely extends the possibilities of chamber music for Schoenberg; its detail, however minute, is structural. The "sound" is changing as fast as the harmony, which, for 1909 is changing quickly indeed, and your eyes dart all over the score. Schoenberg's music has a greater range of highs and lows than any other for which he has tapped new resources such as combining tuba and harp in their extreme low registers. There is a remarkable passage (bars 420-423) for 2 piccolos trilling a third



Mitropoulos, Mrs. Schoenberg and Dorothy Dow at a recent recording session of Schoenberg's work.

apart, an octave above violins playing the same notes staccato and col legno, that has a hair-raising effect. It is an exotic orchestra, as we have said—how else can a page such as that following the words *"ich suchte"* be described—but it has nothing to do with the exoticism of the Russians, or of post-Wagnerism.

Harmonically, the first pages will seem to be chaotically free, a succession of chromatic chords, strange but not 'dissonant.' It is a harmony still built of piled-up thirds, but it begets lines and takes every opportunity to be contrapuntal. It is, in fact, contrapuntal in conception, as a third or fourth hearing will show. Melodically, its richness seems fragmentary and therefore bewildering. It coheres more and more with repeated hearings.

It is not quite fair to call this a record review and wait this long to say that I find Miss Dow's voice lacking in *Gemütlichkeit*, though her pitches are generally good and Mitropoulos, obviously, has not had enough rehearsal time to bring many passages out of the haze. However, it seems captious to criticize an effort that has made this music available. Let us hope that Mitropoulos will do *Die Glückliche Hand* next season. ●

SUMMER SEASON AT STRATFORD

Joan Littlefield
writes from London
on what was shown this year and
what to expect next season

THE 93rd season of plays at the Shakespeare Memorial Theatre at Stratford-upon-Avon is, as usual, attracting visitors from all over the world. In the first twenty weeks, 220,000 people had paid for admission, and it is estimated that when the season ends on November 1, this figure will have risen to approximately 350,000.

Even more than in previous years, the accent is on production. Anthony Quayle, the theatre's director, boldly employs new designers and modern stage directors, and the result is a feast for the eye which pleases, and often astonishes, overseas visitors.

Only four of the five plays which make up this year's repertory are by Shakespeare. The fifth, *Volpone*, by a contemporary, Ben Jonson, is rarely performed, perhaps because its conglomeration of villains do not attract actors who like to play "sympathetic" parts. At Stratford, the production, by George Devine, is of the utmost magnificence. All the resources of the theatre's mobile stage are used to lend richness and pageantry to Jonson's Venetian tale of rogues and parasites; streets and palaces rise and sink, canals and gondolas slide neatly into place, and the use of color is bold and imaginative. Malcolm Pride, the 22-year-old designer, only recently finished his training at the Old Vic School.

Banquet scene, *Macbeth*, with Sir Ralph Richardson and Margaret Leighton in 1952 production at Stratford-on-Avon.



Rogues Are Brought To Life

Sir Ralph Richardson, well-known to filmgoers, who leads the company this year, plays Jonson's evil *Volpone the Fox* with considerable gusto, though he lacks the satanic quality inherent in the character. *Mosca the Fly*, his fawning but ambitious parasite, is excellently played by Anthony Quayle. With stooped shoulders, servile hands and watchful half-veiled eyes, he is glib, loquacious and nimble. The supporting company brings the rest of Jonson's Rogues' Gallery vividly to life.

Of the four Shakespeare plays, the most successful is *As You Like It*, the most controversial *Macbeth*. The director, Glen Byam Shaw, has chosen to present *As You Like It* in Jacobean dress and to show the Forest of Arden first in winter. This makes an excellent contrast to the lovely spring settings of the latter half of the play. He has been well served by the designers who call themselves Motley, whose backcloths and drop curtains are delightful.

Margaret Leighton, a young actress of increasing power, plays *Rosalind* as a graceful teenager, many fathoms deep in love — a charming performance of youthful lyricism. Her *Orlando*, Laurence Harvey, has something of the college boy about him, while the Irish actress Siobhan McKenna gives more vitality than usual to *Celia*. The most distinguished performance comes from a newcomer to Stratford, Michael Hordern, who endows the melancholy *Jacques* with new life and even makes "All the World's a Stage" sound fresh.

"Macbeth" A Timeless Conflict

Macbeth is another matter. John Gielgud, who played the title role in London ten years ago, has directed the play and is responsible for the settings in conjunction with Michael Northen. A young Australian, Kenneth Rowell, has devised some unusual costumes.

From
TIMES
New York, N. Y.
OCT 12 1952

CONDUCTOR, SOLOIST AND FIRST-DESK MEN AT PHILHARMONIC OPENING THURSDAY



John Corigliano, violinist.



Dimitri Mitropoulos, music director, and George London, soloist in excerpts from "Boris."



Harold Gomberg, oboist.



William Lincer, violist.



John Wummer, flutist.



Robert E. McGinnis, clarinetist.



Sedge Leblang

William Vacchiano, trumpeter.

SCHOLA CANTORUM JOINS IN CONCERT

Hugh Ross Directs Group in 'Boris Godunoff' Excerpts as Philharmonic Opens

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting. George London, Michael Rhodes, John McCollum and Whitfield Lloyd, soloists. Chorus of the Schola Cantorum directed by Hugh Ross. At Carnegie Hall.
Overture to Fidelio.....Beethoven
Also Sprach Zarathustra.....Strauss
Excerpts from Boris Godunoff.....Mussorgsky

By OLIN DOWNS

The first Philharmonic-Symphony Society concert of the season under Dimitri Mitropoulos last night in Carnegie Hall offered a program of exceptional possibilities: the Beethoven "Fidelio" overture; Richard Strauss' tone-poem "Also Sprach Zarathustra," which is in some respects his most exceptional score, and excerpts from Mussorgsky's opera "Boris Godunoff," done with the assistance of the Schola Cantorum chorus and soloists of distinction in concert form.

As it turned out the music from "Boris" made the impression of the evening. The passages selected were the Coronation scene of the Prologue; the monologue of Boris, including the dialogue with Schouisky and the scene of the chiming clock of the second act; the Polonaise of the Polish act and the death of Boris from the final act. The program announced the performance of both scenes of the last act, but that of the Kromy Forest was omitted last night. The act will be given complete at the Philharmonic-Symphony concert Sunday afternoon.

One was impressed last night by the fact that "Boris Godunoff," with its wealth of magnificent music, nevertheless needs, as few operas do, the panoply of the stage for its communication. One would think that the grand coronation scene, with its choral masses and bell effects and towering ensembles, would carry completely on the concert stage. But Mussorgsky's sense of scene and movement and theatrical spectacle is so much a part of his music that the coronation episode was one of the less impressive passages on this occasion, capably as it was performed. Or was it that the performance lacked something of the sweep and grandeur of the amazing score?

George London sang the Boris role in his own English translation of the Russian text, and sang with nobility and high intelligence. It is a gigantic part, vocally and histrionically, and the demands of vocal sonority and variety of color are as tremendous as the great dramatic line of the opera. In John McCollum, the Shouishky, there was a tenor of signal ability and of a voice precisely the color for the part of that malignant plotter.

The Polonaise, with the superb effects of the chorus over the swinging rhythms of the orchestra, was an exciting moment. It was the final scene which, in all expressive details, overwhelmed us with its poignancy. But it cannot be said that Mr. Mitropoulos, a dramatic conductor by nature, and the uncomparable interpreter of "Wozzeck" and other modern operas, is best fitted in his style to the grand stride and opulence of Mussorgsky's art.

These were highlights of the evening. The performance of Beethoven's overture was mannered and over-sophisticated. It is a very simple overture, and it is the one appropriate prelude to the opening scenes of the opera "Fidelio." The "Leonore" overtures, composed with similar purpose, are symphonic poems that, especially in the instance of "Leonore No. 3," exceed the opera itself in imagination and structural power. The "Fidelio" overture, in much lighter vein, is indeed an Italianate piece in the Cherubini style, and had best, surely, be treated in that spirit.

The performance of "Also Sprach Zarathustra" was curiously bad. In an earlier season Mr. Mitropoulos, as memory serves us, did it much better. It sometimes happens that too much work, or too much reflection over a score, can injure the perspective of the interpretation. The piece last night was fussy, episodic. The magnificent coloring of Strauss' orchestration became gray and thick, poorly balanced, and the treatment of the themes episodic. The incandescent imagination that can make of this score—strangely compounded of marble and clay—a Dionysian ecstacy was almost completely lacking. Nor was it a revelation of Strauss' rhetorical intent to omit from the overwhelming climax the clanging tones of the great bell that signalizes Zarathustra's midnight chant.

But Strauss' sweep and Strauss' imagery are not, apparently, for Mr. Mitropoulos. One listened to him struggling last night with the Straussian ideas, forms, ochestral visions, doing his sincere best to be convinced by them and in turn to be convincing, and was merely certain that Mr. Mitropoulos didn't believe a word of it! The interpreter must be stirred beyond himself by dithyrambic poetry and vision of this score if he is to communicate its true greatness to his audience.



The New York Times

AT PHILHARMONIC OPENING: Dimitri Mitropoulos (left), musical director, with Athanase Politis, Greek Ambassador to the United States, in Carnegie Hall last night.

Oct. 12 - 1952
NEW YORK HERALD TRIBUNE

The Philharmonic Opens



Conductor Dimitri Mitropoulos and bass soloist George London discuss Moussorgsky's opera "Boris Godounoff," with which the Philharmonic-Symphony opens its season on Thursday night

m OCT 17 1952
IERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By VIRGIL THOMSON

CARNEGIE HALL
Opening concert of the season last night. Conductor, Dimitri Mitropoulos, with Schola Cantorum Chorus and solo singers. The program:
Overture to "Fidelio".....Beethoven
Tone Poem, "Also Sprach Zarathustra..Strauss
Excerpts from "Boris Godounoff"..Moussorgsky
Soloists: George London (Boris); Michael Rhodes (Pimen); John McCollum (Shuisky); Whitfield Lloyd (Feodor).

London as Boris

THE opening of the Philharmonic-Symphony concerts last night in Carnegie Hall was remarkable chiefly for the singing of George London in selected scenes from Moussorgsky's "Boris Godunov." The orchestra played well but not supremely so, about as usual, in fact. Dimitri Mitropoulos conducted with his customary precisions and ecstasies. The Schola Cantorum was middling effective. Nothing but the singing of George London was in any way different from what we are used to hearing at these concerts.

* * *

That singing, as a matter of fact, was well above what we are accustomed to hear in any circumstance. So fine a bass voice handled with such art, so great a gift for drama and so subtle a care for diction have not been met up with by this observer since the death of Challapin. The sound is handsome, as indeed is also the person. The expressive projection is huge. The intensity is complete and controlled. The George London performance resembles surprisingly that of Orson Welles, if a singer's work can be imagined to resemble at all an actor's. It has the same ease and the same high voltage, and the bass timbres of both voices have a large admixture of brilliance from the presence of the upper partials. Nothing hollow, nothing mealy damps their ring.

* * *

The passages presented from "Boris Godunov" included the Coronation Scene, the monologue of Boris from Act II, his duet with Shuisky (sung with fine verbal clarity by Michael Rhodes), the Clock Scene, the Polonaise and the whole of Act IV. This listener could have taken more, since the work is lovely music, and the performance was full of solid values throughout. So was that of Richard Strauss' "Also Sprach Zarathustra," which had preceded; but the music of this piece is relatively commonplace. It did seem an intrusion beside the Moussorgsky. So did Beethoven's "Fidelio" Overture (opus 72), which we all know quite well enough. Both could, I am sure, have been spared to the advantage of a whole evening with "Boris."

* * *

Operatic presentations in concert form are an especial gift of Mr. Mitropoulos. He reads their music with great care, and he animates their drama so powerfully as to make one forget that one is not in a theater. Actually the scenic paraphernalia of theaters seems cumbersome by comparison and destructive of illusion rather than a stimulant, when one goes from these admirable concert renditions to the opera house. Berg's "Wozzack," Strauss's "Elektra" and Ravel's "L'Heure Espagnol," heard at the City Center and Metropolitan Opera houses after a Philharmonic success, have suffered from their costumes and mounting. Later this season we shall hear George London at the Metropolitan in "Boris Godunov." If he is as impressive there as he was last night, the occasion will be gala.

George London



Soloist with the Philharmonic-Symphony Orchestra

From OCT 17 1952
EAGLE
Brooklyn, N. Y.

MUSIC

'Boris' Excerpts Highlight N. Y. Philharmonic Program

By PAUL AFFELDER

The New York Philharmonic-Symphony Orchestra, under its musical director, Dimitri Mitropoulos, launched its 111th season at Carnegie Hall last night. The ambitious opening program included Beethoven's "Fidelio" overture; the tome poem, "Thus Spake Zarathustra," by Richard Strauss, and extensive excerpts from Moussorgsky's opera "Boris Godounoff."

It was "Boris" that stole the show, and rightfully so. For Mr. Mitropoulos has a magic way with opera in concert form, and his traversal of the coronation scene, Boris' monologue, the duet with Shouisky and the "clock"—or "Hallucination"—scene from Act II, the Polonaise from Act III, and the entire final scene of Act IV was masterful and deeply moving. It was evident that he had spent long hours fusing his forces together and molding a powerful interpretation.

Singers Well Chosen

He was also wise in his choice of singers—George London in the title role, John McCollum as Shouisky, Michael Rhodes as Pimen, Whitfield Lloyd in the small part of the Czarevitch Feodor, and the Schola Cantorum, under the direction of Hugh Ross. The second Rimsky-Korsakoff edition of the score was used, and the work was sung in the English translation of Edward Agate, though Mr. London made his own translation of Boris' part.

It was Mr. London who dominated the entire performance. His delivery of Boris' music was exceptionally penetrating, powerfully dramatic, cleanly enunciated and always in the proper vein. It made us the more anxious to hear him sing the entire opera at the Metropolitan later this season. He was every inch a Czar, and his commanding style even had a certain Slavic quality.

Competent Support

Though Messrs. McCollum and Rhodes, with their lighter-textured voices, were overshadowed by Mr. London, this was as it should have been, and they carried off their parts most competently. It took the chorus a little while to warm to its task, but by the time it reached the Polonaise, its tone had become full and its attacks firm. The orchestra was in superb form throughout.

One didn't have to be told that most of the rehearsal time had been devoted to "Boris." The opening "Fidelio" overture was played with ample vigor, but toward the end seemed to be too hard-driven. And it was rather unfair to everyone concerned to program the Strauss tone poem. It made the program too heavy; and besides, it is a most complex work that must be rehearsed with an orchestra and conductor in mid-season form. There were many missing and erroneous notes last night, while in his attempt to bring out the inadequately prepared inner voices, Mr. Mitropoulos obscured the forest with the trees.

om OCT 17 1952
MIRROR
New York, N. Y.



The Theatre

Philharmonic 'Godounoff' Constantly Absorbing

By ROBERT COLEMAN

The Philharmonic-Symphony Society of New York repeated the concert version of Moussorgsky's "Boris Godounoff" at Carnegie Hall yesterday afternoon. This impressive novelty had been chosen by conductor Dimitri Mitropoulos to open the august organization's 111th session earlier in the week.

Since coming to the Philharmonic-Symphony, Mitropoulos has featured several concert versions of operas, including "Wozzeck," "Elektra" and "L'Heure Espagnol." And these have been, in our opinion, superior to full-dress productions later given at the Met and the City Center. The gifted batoneer is something of a prophet. He predicts, and makes, trends.

Having heard the incomparable Chaliapin as Boris, we cannot but be captious when others essay the role. His power of projection was tremendous. His voice was superbly suited to the character. He was Boris. But we cannot think of any young artist today who could lend such distinction to the demanding part as George London. He has a fine bass-baritone, his acting ability is superior to that of most singers, and he has the stature for the assignment.

Rimsky-Korsakoff's arrangement was used and the libretto was partly London's translation and partly that by Edward Agate. The condensed version includes the coronation scene, monologue of Boris, duet with Shuisky, the clock scene, Polonaise and the entire fourth act. This is such magnificendt music that we only wish Beethoven's overture to "Fidelio" had been kept for another program, giving more time for Moussorgsky on this one.

Michael Rhodes, as Brother Pimen, displayed an excellent lyric baritone. It has resonance and carries beautifully. His phrasing, too, is commendable. You might jot Rhodes down in your reference book for the future. He is most promising. John McCollum used an admirable light tenor and good diction to advantage as Shuisky. Witfield Lloyd had little pportunity as Feodor to make much of an impression on the audience.

The Schola Cantorum ably complemented the orchestra and guest artists, though we have heard this group in better form on other occasions.

The Philharmonic-Symphony is always a delight to hear. It has become a cherished and indispensable institution. We should not take it for granted. We should support it to the hilt, for in these days it is the millions of music lovers rather than the few philanthropists who make the existence of such organizations possible. The philanthropists have to give most of their spare change nowadays to the tax collector.

When the board of directors signed Mitropoulos, they insured the Philharmonic-Symphony's high standards. He has vision and ability. He knows how to design interesting programs. If his concert version of "Boris Godounoff" was not exactly inspired, it was intelligent and constantly absorbing. Mitropoulos and London gave us a most stimulating and stirring afternoon.

From POST
NEW YORK CITY
OCT 17 1952

Philharmonic Opens Season With 'Boris'

By HARRIETT JOHNSON

The New York Philharmonic Symphony opened its 111th season last night with a distinguished but unconventional program that was heard by the dressiest audience to decorate Carnegie Hall so far this season.

Moussorgsky's "Borris Godoynoff" requires a dramatic spectacle more than the Strauss "Electra" and the Berg "Wozzeck," works which Dimitri Mitropoulos, the orchestra's electrified musical director, conducted so brilliantly in former seasons. Nonetheless, the excerpts presented last night with George London, bass-baritone as major soloist, had compelling sections of orchestral magnificence and histrionic fervor, and Mitropoulos gave no less of himself than he had to the other concert-version operas. Yet there was not the consistent excitement which "Wozzeck" and "Electra" engendered. Musically "Boris" can't sustain itself in the powerful manner of these aforementioned works. Though its stark folk character certainly is an inspired expression of the Russian people, its long sections of recitative are frequently unbolstered by a complimentary orchestral fabric in the manner of some operatic works. And therefore for this and other reasons it needs its original medium more than certain other music-dramas. I found myself fervently wishing to see "Boris" once again in the opera house, incidentally, good illustration that Mitropoulos' decision to perform the work in this manner, despite its limitations, should be commended.

London Interprets Well

The total impression suffered too from the fact that despite London's intense and moving portrayal and despite his excellent enunciation of the English text, his voice is essentially too light for the role.

Moussorgsky wrote it for a bass, not a bass-baritone, Londons' timbre. One felt a lack of depth, even taking into consideration the orchestra's being on stage instead of in the pit.

John McCollum's Shuisky was an intelligent portrayal but his voice was also too lyric for this sinister conniving character who fiendishly stimulates the guilty Czar's abberations.

Together with the splendid job done by the orchestra must be mentioned the remarkably fine singing of the Schola cantorum in the choral portions. There was a stirring incisiveness which made their sections among the most impressive of the evening.

The other major work on the program was Strauss' tone poem, "thus spake Zarathustra" and never before has it seemed that the opening sections employing the brass so marvelously had sounded so lustrous or effulgent. Beethoven's overture to Fidelio in E Major, Op. 72, opened the program.

From OCT 19 1952
COMPASS
New York, N. Y.

Philharmonic Opens Season With 'Boris Godounoff'

By ALBERT J. ELIAS

For the opening of its 111th season on Thursday evening at Carnegie Hall, the N. Y. Philharmonic-Symphony busied itself for the most part with an abridged concert version in English of Modest Moussorgsky's "Boris Godounoff." Genuine vivacity and power marked much of this work, as conducted by the easily dramatic and graceful Dimitri Mitropoulos and as sung by the remarkably sonorous, clear and direct baritone, George London, in the title role. Here was nobility of voice and vocal style blending with a conducting style elegant in the ways of producing gripping tension.

These moments were enough to make me enormously happy that the Philharmonic's season was on. For while splendid orchestras may be worshipped as they come and go on their visits here, our own community's boys are so much more easy to love. And given the slightest encouragement from their work, we will, I think, show how rewarding we think they are—and, as the other evening, an audience will clap noisily and cheer lustily the orchestra, its conductor and soloists.



ELIAS

Presented minus the scenery and costumes and pomp of the stage spectacle, the Moussorgsky opera tried hard to come across, failed in many parts in being more than a gloomy narrative for baritone interspersed with jubilant shouts from the chorus or florid song from the tenor soloist. But the final scene presented the other evening, the death of Boris, was tremendous.

The Death Scene found Mr. London, although he had to stand around dressed in a tuxedo and with only a couple of feet to move about in, exerting all his vocal and dramatic powers. He has, first of all, just enough touch of humility to make Boris human, and enough dignity, of course, to make him imposing. Bearing a striking resemblance to Orson Welles, his looks are especially suited to the brooding and the terror and the sorrow of the part. And so in the finale, as Mr. Mitropoulos was getting every ounce of high-strung tension from the violins and the chorus, Mr. London, singing with vigor, serenity and beauty but simply standing there and letting his head slowly droop more and more as Boris died, made this a moving, thrilling moment. The most blase, having heard Mr. London sing with such richness, sonority and purity and act with such authority, could not but help be keen about seeing him later this season on the Metropolitan stage in the role of Boris.

John McCollum, tenor, sang brightly and fervently his small part, the Schola Cantorum, sang with general luminosity and force, although it was not equipped to project the English text with clarity. At least the translation Mr. London had made for himelf was clear and serviceable, but no English prose sailing across the footlights embedded in the luscious Slavonic sonorities and whisked about by Russian folk airs and projected, usually, by masses of choruses dressed to simulate peasants, will make you think of Russia.

The equal par with the voice that the orchestra has in "Boris" made the work a fine vehicle for the Philharmonic and Mr. Mitropoulos. Opening the program was Beethoven's "Fidelio" Overture and Strauss' "Thus Spake Zarathustra," the surging paen to Nietzsche's conception of Superman—lachrymose and schmalzy, stormy and serene, magnificent in its orchestration, pretentions and final lack of meaning. They were ample proof that the state of the orchestra and conductor was fine, that everyone was in his place—the only new wrinkle being a young lady seated at the organ.

ALBANY TIMES UNION
Friday, October 17, 1952

N. Y. Philharmonic In Troy Tuesday

TROY — The RPI Field House will open its 1952-53 concert season Tuesday with a personal appearance by Dimitri Mitropoulos and the world-famous New York Philharmonic-Symphony Orchestra.

For this first of five major concerts scheduled during the coming season, the Field House has invited the oldest orchestra in America and the third oldest in the world. The performance will start at 8:45 p. m.

From OCT 17 1952
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic's 111th Season:

London's Singing Gives Stature to Concert

By MILES KASTENDIECK

GEORGE LONDON launched the Philharmonic-Symphony on its 111th season in Carnegie Hall last night. Everything that preceded his singing in the excerpts from Moussorgsky's opera "Boris Godounoff" might be considered a prologue. With "Boris" the concert acquired stature.

Dimitri Mitropoulos had designed a curious program. It began with Beethoven's "Fidelio" overture and included Strauss' tone poem, "Also Sprach Zarathustra." Since the performances of these proved too studied ,it remained for London to supply the dynamic element.

The orchestra played tensely, as though caught up short by the precision Mitropoulos asked. The result was a cryptic Beethoven and a dehydrated Strauss.

For that matter Mitropoulous' approach to Moussorgsky lacked the thrust to release the full glory of the "Boris" score. Preoccupied with detail, he appeared to overlook the nature of the pieces as a whole.

Held Spellbound

London held the audience spellbound. The richness of his voice and the communicative power of his characterization combined into a forceful performance. Years will enrich it, but last night it already had distinction. Quality shone through the beauty of his voice, his musicianship, and his projection of the role.

The remainder of the cast gave a fine account of itself. John McCollum, especially, proved himself a first-class musician and interpreter as Prince Shuisky. Here is a tenor worth noting. Michael Rhodes sang his brief role of Pimen well. Whitfield Lloyd sang her still briefer part of Feodor creditably. The Schola Cantorum, carefully prepared by Hugh Ross and Miguel Sandoval, could have profited by more body of sound and clearer diction.

Sung in English, the text came through indistinctly. London could be understood better than the others with McCollum doing almost as well. London sang his own translation; Edward Agate supplied the remainder of the text.

In general the concert moved too deliberately and too solemnly. With the orchestra so keyed to his every demand, the playing sounded more inhibited than it should have. As usual Mitropoulos showed his masterful musicianship but curbed the natural expressivity of the music.

From OCT 17 1952
WORLD-TELEGRAM
New York, N. Y.

Music

Philharmonic Opens With Met Preview

By ROBERT BAGER.

The Philharmonic-Symphony inaugurated its 1952-53 season last night in Carnegie Hall with a preview, strangely enough, of what we may expect from one particular element of the forthcoming Metropolitan "Boris Godunoff." That element was the singing of George London, the future Czar, who produced the excitements of the evening virtually all by himself.

The program, after such familiars as the Beethoven "Fidelio" Overture and the Richard Strauss "Zarathustra" tone poem, went on to the elegances and the exclusive charms of the occasion—a sheaf of scenes from Moussorgsky's masterpiece. This was done in the Rimsky-Korsakoff version, sung in English with Mr. London as Boris; Michael Rhodes, as Pimen; John McCollum, as Shuisky, and Whitefield Lloyd, as Feodor.

Robust Voice.

The young Mr. London's well-made, robust voice, his virile manner, the dramatic power in the delivery of the text, the remarkable diction, his good looks, brought the tragic monarch all too convincingly before us. This, too, without stage trappings, in a concert hall! And we have yet to hear him in the stage role itself.

He is a musician's musician—singer or no singer. He omitted no musical or dramatic nuance in the brilliant achievement. Abetted by an able Shuisky in Mr. McCollum, his duet with this Prince of operaticunderminers was a treasure. And in his opening Monologue, in the Clock and the Farewell and Death scenes, he rose to stirring heights of communication.

Mystery Displayed.

Mr. Mitropoulos and the orchestra were far better in the Moussorgsky than they had been in the previous music, which emerged in a stilted manner, lacking continuity and, sometimes, quite apathetically. Once again the Greek maestro showed his mastery of an operatic score, even though there were times when the accents could have been more biting, closer to the earthy and barbaric.

The singing of the others was adequate. But the Schola chorus—perhaps, because it was spread in a semi-circle about the stage, rather than pose-massed—was not effective in the big moments.

The evening was definitely Mr. London's, you see, and how eagerly one does look forward to the Met's revival of "Boris!"

From OCT 20 1952
INQUIRER
Philadelphia, Pa.

* * *

WHEN Dimitri Mitropoulos conducted at the Philharmonic opening last week he was visited backstage by Ambassador Politis of Greece. A news photographer asked both men to pose for a picture. "I'm delighted to. And this is quite an improvement," said the Ambassador. "The last time an American photographer asked me to pose, it was with a newly-arrived Cretan goat, at the zoo. And to get a good angle shot, he asked me to sink to the level of the goat."

From OCT 24 1952
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic at Carnegie:

Mitropoulos Draws Raves

By MILES KASTENDIECK

DIMITRI MITROPOULOS pursued his individualistic way with the Philharmonic-Symphony in Carnegie Hall last night. His program provided an unusual combination of works. His interpretations revealed the reflections of his unique musical thought. As a whole the concert created a curious state of mind in the listener.

The program began with Bach's Prelude and Fugue in D as orchestrated by Respighi, featured Prokofieff's Second Violin Concerto, and ended with excerpts from Berlioz's "Dramatic Symphony, Romeo and Juliet." Its highlights were Zino Francescatti's playing of the Prokofieff and Mitropoulos' fresh treatment of the Berlioz.

Francescatti showed due apprecitaion of Prokofieff's melodic revelations in this concerto. Through beauty of tone he brought out their romantic appeal. Fiddling expertly, he coped suffessfuly with Prokofieff's figuration.

All his devout attention to bringing out the best in the work did not, however, make the music wholly endearing. It might have proved more fascinating with a little more bite in the orchestral playing.

The Berlioz found conductor and orchestra in their best interpretation of the season to date. They performed with fervor almost to the point of abandon. The sensitivity and the response of the players conveyed fully the individuality of Mitropoulos' insight into this music.

Some shifts in accent as in the scherzo, and emphasis of phrases as in the "Love Scene," marked a provocative approach to the score.

Between Respighi and Mitropoulos, the Bach became the victim of inflation. As a vehicle for virtuosity, it created little stir. Fortunately there was the Berlioz to bring the concert up to par.

From OCT 17 1952
NEWS
New York, N. Y.

London Scores In Phil-Symph Concert 'Boris'

By DOUGLAS WATT

A concert version, in English, of excerpts from Mussorgsky's operatic masterpiece, "Boris Godunov," was the main event last night as the Philharmonic-Symphony opened its 111th season at Carnegie Hall.

With Dimitri Mitropoulos conducting : d the Met's spectacular new bass-baritone, George London, on hand to sing the title part, there were both care and fireworks in the presentation.

This swift condensation of the opera opened with the Coronation Scene, went on to Boris' Monologue, his duet with Shuisky and the Clock Scene (all from Act Two), continued with the third-act Polonaise and ended with the complete fourth act, including Boris' Farewell and Death Scene.

London, who used a combination of his own translation and the one by Edward Agate, sang richly, powerfully and with excellent enunciation. Every word was clear, except at those moments when the power of the orchestra overwhelmed his voice.

Dramatic, Too.

In addition to singing superbly, London created a fairly convincing picture of the brooding monarch by thrusting out his lower lip, frowning heavily and gesticulating with troubled deliberation. Nevertheless, although his performance was masterly and commanding, both vocally and dramatically, it did not seem exactly inspired. It was thoughtful and beautifully executed, but scarcely incandescent. Maybe it will seem that way when the Met revives "Boris" in English this coming season; if, that is, London is slated for the lead, as well he might be.

John McCollum, the owner of a fine light tenor voice, made a first-rate Shuisky. He, too, sang expressively and clearly. Michael Rhodes, a lyric baritone, gave a fairly good account of Pimen's Narrative and a soprano named Whitfield Lloyd had a few lines to sing as the son, Feodor.

The large chorus of the Schola Cantorum sang the magnificent choral music with less vitality than the occasion demanded. The Rimsky-Korsakov orchestration was used.

During the first half, the orchestra was heard in Beethoven's "Fidelio" Overture and Strauss' tone poem, "Also Sprach Zarathustra." The hall was filled.

From OCT 24 1952
WORLD-TELEGRAM
New York, N. Y.

Music

Mitropoulos' Magic Is Highlight of Concert

By LOUIS BIANCOLLI.

Three virtuosos worked towards beautiful harmony in Prokofieff's G minor violin concerto in Carnegie Hall last night.

The first of them was the actual soloist of the evening—Zino Francescatti. The second was the Philharmonic - Symphony Orchestra, which rose to the stature of a collective soloist in accompanying Mr. Francescatti.

Third, and greatest of the three, was the conductor, Dimitri Mitropoulos, whose power of keeping soloist, orchestra and music in tense and vibrant co-ordination was little short of miraculous.

Throb of Excitement.

Next to Arturo Toscanini—and perhaps not always next—I put this earnest and dedicated man who casts such artistic magic over one of the city's proudest possessions. Mr. Mitropoulos and the Philharmonic have grown into a single entity.

The Prokofieff was strong and lucid all the way. There was heaving drama in places, brilliant acrobatics here and there, and always the living throb of excitement, as if Mr. Mitropoulos had staked his name on every note.

Mr. Francescatti boasts a refined and thorough culture of the bow. The technique fitted the concerto like a glove and so did the style. If one looked for a bigger and broader style one looked for it in the wrong concerto, and perhaps from the wrong violinist.

Basic Classicism.

Just as exciting, though in different ways, were the reading of Bach's D major prelude and fugue (in Respighi's warm and voluminous arrangement) and five excerpts from Berlioz's "Romeo and Juliet" symphony.

The Bach number showed the basic classicism of Mr. Mitropoulos —the classicism that is firm and solid, grounded in a massive experience of music and enlivened by a richly modern outlook.

I shall always remember the Berlioz reading for its moonlit poetry and glow and the almost startling transparence of tone that Mr. Mitropoulos drew from the orchestra. It was a reading from life, tragic and romantic in feeling and haunting in beauty.

From OCT 24 1952
TIMES
New York, N. Y.

SYMPHONY OFFERS 'ROMEO' EXCERPTS

Philharmonic Plays Berlioz Work—Francescatti Gives Concerto by Prokofieff

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos, conductor. Zino Francescatti violinist. At Carnegie Hall.
Prelude and Fugue in D.....Bach-Respighi
Violin Concerto No. 2 in G minor....Prokofieff
Excerpts from Romeo and Juliet.....Berlioz

By OLIN DOWNES

The climax of the Philharmonic-Symphony concert last night in Carnegie Hall came with the playing of the five movements from "Romeo and Juliet," the "dramatic symphony" of Hector Berlioz. This was the most sensitive and poetical playing of the orchestra—which, indeed, could not have found in the other scores of the evening the opportunity to interpret music with such fineness, intensity and exquisiteness of feeling.

For Berlioz, on this occasion, towered high above the other composers on the program—if we admit that the grandiose Mussolini orchestration of Bach's D major organ prelude and fugue represents a composer who turns Bach to his own uses; and also if one still reckons the Prokofieff G minor violin concerto, played superbly by Zino Francescatti, as one of that composer's most effective pieces. Is not this lively and tuneful concerto beginning to fade? Was it not the performance rather than the work which instigated long and hearty applause? One must say that Berlioz towered far above every other composer on the program and that Mr. Mitropoulos appeared to find his highest inspiration in this music.

Gave More Than Usual

Mr. Mitropoulos gave the audience more of the "Romeo and Juliet" symphony than is customary. The passages performed were the instrumental introduction; the scene of Romeo in the garden and the sounds of the fete in the house of the Capulets; the Love Scene; the "Queen Mab" Scherzo and Romeo's Death. None of the choral passages or vocal solos were heard, which was no particular deprivation, for the vocal writing is the weakest part of a long score. It is the instruments that sing, with an eloquence that Berlioz never discovered for singers. But even as it was last night, even with instrumental excerpts alone, there was too much for the best advantage of the "symphony."

It was a commendable thing to give the audience a rare opportunity to hear the music of "Romeo's Death," but it cannot be said that this passage equals in value the music of the three familiar middle movements. They must always rank as among the finest pages Berlioz ever produced. And the best movement to end with is the "Queen Mab" Scherzo, however conventional such an arrangement may be. The movement that followed it last night, and ended the program is anti-climactic. Not all of the earnestness and devotion with which Mr. Mitropoulos invested its performance could alter that fact.

Otherwise this part of the evening represented a most moving communication of the orchestra.

Ended in Thunderous Note

We do not say as much for the uproarious Respighi transcription, in which everyone seemed to be having a fine time playing swiftly, loudly and confidently, ending the piece, of course, with one of those thunderous cadences which always serves handsomely for an effect. The orchestra played expertly, and Mr. Mitropoulos conducted with complete authority. But we like our Bach when he addresses us with his customary directness and simplicity and when his voice, coming from the instruments, sounds less strident, pretentious and bombastic.

It is curious today to realize that less than twenty years ago the Prokofieff G minor violin concerto was looked at askance by the more conservative. It has quickly emerged from that stage, and become a favorite piece with modern-minded virtuosos. It now gives the impression of a work too crowded with detail and over-industrious from beginning to end, and not as significant as much other of this composer's music.

Meanwhile, Mr. Franscescatti played the work as to the manor born, realizing its rythmical as well as its melodic and structural qualities; giving an interpretation which one believes would highly have gratified the composer had he been present.

From OCT 25 1952
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

By Miles Kastendieck

New York

Dimitri Mitropoulos featured excerpts from Moussorgsky's opera "Boris Godounoff" for the opening Philharmonic-Symphony concert. George London sang the title role so impressively that his performance dominated the evening. His voice was rich, his characterization powerful, and his musicianship exemplary. While he has yet to grow into the fullness of the role, he sings it even now with distinction. John McCollum further enhanced the performance by singing Prince Shuisky. The Schola Cantorum sang the choruses. The text was delivered, not too distinctly, in English.

Mr. Mitropoulos handled this concert version of opera in his characteristically masterful way. The orchestra, nevertheless, sounded somewhat inhibited; for the full glory of Moussorgsky's music remained unrealized. The same might be said for the conducting of Beethoven's "Fidelio" Overture and Strauss's "Also Sprach Zarathustra," wherein attention to detail tended to restrict expressivity.

From OCT 24 1952
EAGLE
Brooklyn, N. Y.

MUSIC

Mitropoulos Conducts; Francescatti Is Soloist

By PAUL AFFELDER

Dimitri Mitropoulos assembled an interesting and varied program to begin the Philharmonic Symphony Orchestra's second week of the season at Carnegie Hall last evening. It comprised the Bach Prelude and Fugue in D Major, in Ottorino Respighi's orchestral transcription; the Prokofieff Violin Concerto No. 2 in G Minor, with Zino Francescatti as soloist, and orchestral excerpts from Berlioz' dramatic symphony "Romeo and Juliet."

Perhaps the all-around best performance of the evening was that of the poorest music—namely, the Bach Prelude and Fugue. Let us hasten to say that we find nothing wrong with Bach's original work as he conceived it for the organ; it is a magnificent showpiece. Nor do we object to good orchestral arrangements of Bach's music; properly treated, they can be absolutely thrilling.

But Respighi's "Orchestral Interpretation," as he dared to call it, is rough and bombastic, an independent study in orchestral sound, bearing absolutely no relation to the original organ work. Nevertheless, conductor and players did a brilliant job, particularly in the fugue, giving the music glitter and getting things off to a bright start.

That brilliance, blended with sweetness and suavity of tone and a flawless technique, was again displayed by Mr. Francescatti, whose interpretation of the lyrical Prokofieff Concerto was a joy from beginning to end.

Mr. Mitropoulos was with him every bit of the way, matching the violinist note for note. If anything, though, the orchestral accompaniment was too clean, too precise and lacking the necessary flow. This served only to show what weaknesses there are in the concerto—to make it come apart at the seams as it were. But, fortunately, it was the soloist who dominated the performance, and his playing was glorious at all times.

'Romeo and Juliet' Hailed

The really big work of the evening was the "Romeo and Juliet" music. This gigantic symphony for soloists, chorus and orchestra was represented by the introduction; Romeo alone—grand ball and fete at Capulet's house; the love scene, the "Queen Mab" scherzo, and Romeo's death, these comprising most of the purely orchestral portions of the score.

Here it was in the faster, more brilliant moments of the ball scene and Romeo's death that Mr. Mitropoulos and his players were at their best. Elsewhere in this rather uneven work, the conductor seemed to miss the point. He seemed to forget that this is highly romantic music, the work of a fiery, imaginative young man who was stage-struck—not only by Shakespeare but also by the lady who was playing Juliet in a Paris production — the lady whom he ultimately married.

As was the case in the Prokofieff Concerto, Mr. Mitropoulos was inclined to ignore the long-lined phrase in favor of small, relatively unimportant details. Thus, the love scene, which should have overflowed with passionate song, merely plodded along uninterestingly, and the "Queen Mab" scherzo, one of the most ethereal and inspired pieces of its kind in all music, sounded slow and earth-bound.

It was a pleasure, however, to note a decided improvement in the general quality of the orchestral playing over last week's somewhat shaky start.

From OCT 24 1952
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By VIRGIL THOMSON

CARNEGIE HALL
Conductor, Dimitri Mitropoulos; soloist, Zino Francescatti, violinist.
Prelude and Fugue in D major....Bach-Respighi
Violin Concerto in G minor, No. 2....Prokofieff
Excerpts from the "Romeo and Juliet" Symphony.....Berlioz
(Introduction; Romeo Alone—Ball and Fete; Love Scene; Scherzo—Queen Mab; Romeo's Death)

Zino Francescatti



Violin soloist with the Philharmonic-Symphony Orchestra

Gems From 'Romeo'

INSTRUMENTAL excerpts from Berlioz's dramatic symphony "Romeo and Juliet" made up the memorable part of last night's Philharmonic concert. A Bach Prelude and Fugue, the "big" D major for organ, orchestrated by Respighi, had begun it with vigor. And Gino Francescatti, playing the solo part in Prokofiev's Second Violin Concerto, had continued it with style. But the Berlioz, conducted by Dimitri Mitropoulos, was the evening's kernel. The Love Scene, the Queen Mab scherzo and parts of Romeo's Death made me forget I was sitting in Carnegie Hall.

This work, which in its entirety takes a whole concert to play and mobilizes three vocal soloists, two mixed vocal quartets and two male choruses as well as the orchestra, is not all of a piece. It contains fine music and banal music. Ten years ago Toscanini gave us all of it, and it was a pleasure then to make its full acquaintance. For last night Mr. Mitropoulos had picked out five orchestral nut meats, and he offered them to us as a single course lasting forty-five minutes. If economy were the cause of the partial portion, one wonders whether so renowned a soloist as Mr. Francescatti had not cost very nearly as much as the full "Romeo" would have done.

Not that the artist was (or ever is) unwelcome. But Prokofiev's Second Violin Concerto, though competently scored and a busy work, is neither a work of very great intrinsic musical interest nor a particularly grateful one for the soloist. One could have wished (and this one did) to hear the great Frenchman another time, if in exchange he could have heard more of the Berlioz "dramatic symphony."

He would have sacrificed, too, with small regret Respighi's Bach transcription. For the skilled Italian orchestrator has misconceived the piece. Both the prelude and the fugue, especially the latter, are dainty works that go very fast and jump around all the time. To score them heavily in evocation of modern full-organ effects is to lose all their humor and half their notes. Even Mr. Mitropoulos and the Philharmonic musicians could not keep their textures clean or make their point. This work is rarely played by organists nowadays for a similar reason, which is that modern organs and the modern conception of this work (merely on account of its length) as a gigantic piece are equally incapable of making it sound. It is a joke, a scherzo on a comic theme. Speed and rhythmic clarity are its essence, not volume, not even in the great pedal cadenza with which it ends.

"Romeo and Juliet" made no such fuzzy roar. Its speeds were vertiginous, its colors clean, its harmonies harmonious, its feelings sweet, its dramatic intensities real. Perhaps these orchestral excerpts are more satisfying than the whole piece could ever be. Certainly they are the most perfect parts of it. All the same, once a decade, it would be nice to hear it all.

New York City
POST
From
NEW YORK CITY
OCT 31 1952

Martinu Premiere Played by Fournier

By HARRIETT JOHNSON

Dimitri Mitropoulos, the dynamic conductor of the Philharmonic-Symphony, who likes controversial music, conducts it brilliantly, and makes his audiences listen whether they like what they're listening to or not, last night in Carnegie Hall led his ensemble in a program that should have pleased everybody, young, old, conservative or radical.

First, it was short, over by 10:30, next, it had two mellifluous compositions. One, a warhorse, The Brahms Second Symphony, (the best Brahms I have ever heard the Philharmonic's maestro direct,) preceded by a pleasing opening selection from the 18th century—Boccherini's Symphony in A Major.

Between these two, was a New York premiere — Concerto For Cello and Orchestra No. 1 in D Major by the Czechoslovakian composer, presently a New York resident, Bohuslav Martinu. The French cellist, Pierre Fournier, was the soloist, and judging from this performance, he ranks at the very top among soloists on his instrument.

The Martinu piece is exciting, well constructed, emotional music, moving with momentum and lyrical pulse, to and from climaxes, much in the manner of a Yankee-Dodger baseball game or a first-rate mystery thriller. That is, the excitement is the same in the latter two but for different reasons, of course, from Martinu's music.

But this is one source of this composer's strength. He has an elemental force which in his best music never relents from the opening measures to the end and yet contains much melodic beauty. Fournier with his superb equipment made the most of the composition, which, if not profound, remained consistently absorbing.

From OCT 26 1952
HERALD-TRIBUNE
New York, N. Y.

Music and Musicians

Opera in the Concert Hall

By VIRGIL THOMSON

OPERATIC excerpts and even whole operas are being successful these days in the concert hall. The phenomenon is not new, of course. Thirty and more years ago large chunks of Wagner were common on the orchestral programs, and so were vocal soloists singing celebrated arias from Italian opera. What is new about today's practice is the choice of operas used. Dimitri Mitropoulos at the Philharmonic and Thomas Scherman at the Little Orchestra Society, instead of giving familiar operas in concert form, give us works that are far from common even in the opera houses and in many cases wholly novel to the public.

In this way the concert repertory is amplified, and the rapidly growing appetite of our public for drama in music is being nourished. The success of certain operatic works at the Philharmonic may even have influenced the directors of the Metropolitan Opera House and the City Center to mount or to revive these later with complete staging. I am thinking in particular of Strauss' "Elektra," Ravel's "L'Heure Espagnole" and Berg's "Wozzeck." In any case, the public has had the advantage of hearing these operas lately in two productions; and the double view has given us all a fuller experience of these complex musical compositions than either performance singly could have done.

Competition for the Opera Houses

THIS double opportunity, however, while most valuable to the public, has not always been of advantage to the opera houses. "Elektra" at the Metropolitan, conducted by Fritz Reiner, suffered in no way from musical comparison with the Philharmonic performances. Nor were the set and costumes unpleasing. On the contrary, the Josef Urban décor for "Elektra" is one of the finer opera sets in existence. If the Metropolitan revival last season did not do wonderful business, it is just possible that the three concert performances given at the Philharmonic the year before plus a published recording, may have satisfied some of the same public interest that they stimulated. Nevertheless, "Elektra" ran to five performances last season, whereas in 1937-'38 it had only three.

This reviewer made a mistake recently in writing that these operas, all three of them, when heard at the Metropolitan and City Center after their Philharmonic successes, "have suffered from their costumes and mounting." They did not suffer *from* their staging; they suffered *in* their full theatrical panoply. In all three cases the musical performance had been the subject of much care; and in two cases, "Elektra" and "L'Heure Espagnole," the visual aspects seem to have been happy. (I say "seem," because I did not hear the latter work.) Even the "Wozzeck" visual presentation, which was not much admired last spring, was completely revised this year and has come out, one hears, more becomingly.

Theater's Low Visual Standard

ALL the same, it is not easy to compete, in full stage regalia, with a concert performance by Mr. Mitropoulos and the Philharmonic. It is not merely that three of the available audiences have already been partly used up. The fly in the honey pot is that today almost no stage presentation of anything musical is as satisfying to look at as to hear. Musical execution, particularly instrumental execution, is practised in America everywhere at a very high level. Stage direction and decoration, at least for the lyric stage, are less efficient and far less distinguished. The minimum cost of a "physical production," as it is called, is $20,000 at the City Center and $60,000 at the Met. And when you have spent that, what have you got? Scenery and costumes that even at their contemporary best, as in Eugene Berman's "Rigoletto" and "Amahl" and in Rolf Gerard's "Don Carlo," add little to the spectator's illusion. Handsome as they are, they are as much evocations of art history as they are backgrounds for a particular play.

The truth is that spectators nowadays get very little illusion out of elaborate sets and costumes. (Another truth is that contemporary stage directors and choreographers are for the most part pretty inept at dealing with the opera.) It is the duty of our opera houses to modernize opera production, and both our great houses proceed in that direction. But their progress is costly and slow. And meanwhile, no-sets, no-costumes productions work surprisingly well in our concert halls.

Illusion and the "No-Set" Decor

IT IS quite possible that the opera houses themselves may be moving sagaciously in that direction. After all, in the theater illusion is everything. The spectator must believe that a play or an opera is real life. Otherwise he won't weep. And you can often get more tears, more belief with little décor than you can with a lot. I don't see in my mind's eye "Aïda" with no décor, though the Toscanini broadcasts are there to prove me wrong. But "Wozzeck" can do, and does, with very little; and so could Puccini's "La Bohème," not to speak of Mozart's "Magic Flute," which is almost never comfortable in its clothing.

A no-set décor is, of course, a décor all the same. So is the Carnegie Hall stage with one hundred musicians on it dressed in their worker's uniforms and working under a conductor dressed up in the same uniform. There is always a décor. But the most successful ones for not interfering with illusion are not always the most ambitious artistically or the most costly. The City Center Ballets play half their repertory (the more successful half, too) in the sketchiest of curtains and clothes. I suspect that the success of this practice, added to the steady success nowadays of operatic works in standard concert décors, may have a lesson to offer the opera companies. Certainly we would all, I am sure, be willing to sacrifice part of the cumbersome opera presentation routine if by that means we could get to know and love more works.

From NOV 1 1952
WORLD-TELEGRAM
New York, N. Y.

A Glorious Rediscovery of Berlioz

By LOUIS BIANCOLLI.

It was during a splendid performance of the "Romeo and Juliet" symphony by the Philharmonic and Dimitri Mitropoulos last week that it suddenly struck me that we are in the midst of a rediscovery of Hector Berlioz.

I realized, too, that we were only a short year away from the 150th anniversary of the birth of the man whom most musicians and concertgoers would agree was the greatest composer ever produced by France.

Whether American conductors have been aware of the approaching anniversary or not, they have been acting as if it has been on their minds for one or two seasons. My own records indicate a vast increase in performances of Berlioz' music.

Movies in Prospect.

Interest has been widespread in writing circles, as witness the monumental two-volume study of Jacques Barzun and the reams of critical reaction it stirred up.

New biographies are under way, and even a movie or two may be expected.

I must admit I was slow in realizing there was a great deal of Berlioz' unperformed music that had every right to a respectable place in the working repertory. There are at least three almost wholly ignored overtures that I would like to hear at least once a season, not to mention one orphaned symphony.

The choral music of Berlioz was another terra incognita to me. I was frankly stunned by the power and beauty of "L'Enfance du Christ" when Thomas Sherman and his Little Orchestra presented it in Town Hall—stunned by what for me was a complete novelty, a confession I made to that stanch Berliozite, B. H. Haggin.

I had never had much interest in the operas of Berlioz, assuming that, while they contained many priceless fragments, they were deadweight as far as the stage went. Now I wonder if the Metropolitan couldn't present one of them with every expectation of success.

Excellent Performances.

Another thought that came to me during the "Romeo and Juliet" symphony was that this "rediscovery" of Berlioz was also due to the increasing excellence of performances of his music. Mr. Mitropoulos' reading of that magnificent symphony was the best propaganda possible for the genius whose memory is enshrined there.

It is possible that the movement back to Berlioz is partly motivated by a growing weariness among conductors and musicians with the endless repetition of the standard classics. A great hunt is on, no doubt, for new or, at any rate, long-forgotten or neglected material.

Just as the 19th century discovered the 18th century Bach, so the 20th century is discovering the 19th century Berlioz. It is comforting to think that a composer like Bela Bartok may be discovered one short century from now.

From OCT 31 1952
WORLD-TELEGRAM
New York, N. Y.

Music

Symphony Reaches Its Highest Level

By ROBERT BAGAR.

There was life and vigor and abundant meaning in the playing of the Philharmonic-Symphony under Dimitri Mitropoulos at Carnegie Hall last night. All through a program of music which made varying demands the orchestra was at about its best level so far this season in a purely instrumental concert. A few more such evenings and we shall be shouting huzzahs even before the proceedings begin.

Mr. Mitropoulos, nobly abetted by the Parisian cellist Pierre Fournier, offered a first New York performance of the Martinu Concerto for Cello and Orchestra No. 1, in D major. This work had something of a career with the Spanish cellist Gaspar Cassado. Later, in 1940, according to the composer, the piece was re-orchestrated, revised, and such, and it was in the second of the two versions that we heard it this time.

Jazz-Like Syncopation.

ere we have jazz-like syncopation, sudden bursts of chordal sounds interspersed with lyrical phrases of a romantic flavor, then quick rhythms and more syncopation. The first hearers, in 1935, must have been struck with its adventurousness, its complexities and departures from tried and true formulae. Strictly speaking, however, the complexities are not nearly that at all, but a variety of attitudes and humors and treatments. The situation is not one to spread confusion, though the listener may be pardoned his slight puzzlement on occasion.

There is a wealth of tenderness in the music. And of that—if you know your Martinu—you would surely expect a proper quota. Very often the music puts forth a dynamic presence. And it holds you, despite moments of seeming indecision.

Generous Applause.

Mr. Fournier and Mr. Mitropoulos, et al., collaborated beautifully in the piece. They all knew where they were going, if some others of us did not altogether know. There was much applause for all concerned at the end of the concerto.

The orchestra, just preceding, had done very good things with the Boccherini Symphony in A major, a work of modest aims, though quite entrancing at times for its intimacy and charm. Following the Martinu was Brahms, the Brahms of the very Brahmsian Second Symphony. And I can say with confidence that the German composer was everywhere present, thanks to the ioidmatic rendering given him by the conductor and his ever-alert musicians.

From OCT 31 1952
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic:

An Excellant Concert

By MILES KASTENDIECK

MITROPOULOS and the Philharmonic - Symphony playing Brahms might have eclipsed the rest of the program in Carnegie Hall last night. Their obsorbing performance of the Second Symphony did not, however, obscure the impression made by the first New York performance of Martinu's Cello Concerto.

The contemporary work held its own especially with Pierre Fournier as its exponent.

This music has life, its rhythmic vitality and melodic substance give it positive values. Coming upon it unknowingly, a listener might date it after Martinu's settling down in this country because of the syncopation of its first movement.

Interestingly enough, its sug-

Like Fresh Air

gestive American accent antedates his arrival by almost a decade. His innate sense of rhythm must have picked up the echoes of American jazz in Europe. He has handled the syncopation masterfully.

The concerto serves the cellist as artist as well as virtuoso. It abounds in clever orchestration, but also has the passages that do not come off too successfully.

This performance might have further accented the brighter and gayer aspects of the score. Fournier made sure that the romantic stretches were alluring and negotiated the technical sections admirably.

Mitropoulos' way with Brahms is his own. It challenged the listener last night because of the sensitive responsiveness of the orchestra. Some shifts of emphasis of balance, and of shading let fresh air into this familiar music. The performance brought a peculiarly satisfying feeling of newness and of stability at one and the same time.

The program opened with the charming Boccherni Symphony in A, played more pleasantly and crisply than elegantly.

From NOV 2 1952
HERALD-TRIBUNE
New York, N. Y.

U. S. Debut This Week For Milhaud's 'Columbus'

By HENRI SAUGUET

(Mr. Sauguet is an authority on French music and one of France's leading composers.)

The text of Darius Milhaud's "Christophe Colomb," which Dimitri Mitropoulos and the New York Philharmonic-Symphony will present for the first time in America Thursday through Sunday at Carnegie Hall, is by Paul Claudel. It is an opera in two acts and twenty-seven scenes. The cast numbers almost fifty players, with some of the roles necessitating special interpreters and others performed by solo members of the chorus.

To the chorus itself is confided the most delicate role in the score. Through its comments, exclamations, lamentations and taunts it follows the cast of the drama throughout the action. It is present in each scene, associated with a speaker (who reads the life of the sublime voyager and prepares the action to come), and with the actors. In a note about the staging, at the top of his libretto, Paul Claudel says of his work that "it is like a mass in which the congregation never ceases to interpose itself." Thus, this "Christopher Columbus" is like a religious monument to the glory of the Genoese navigator who, as the poet comments through the voice of his hero, is "Christ-bearer—all that is spirit and all that is wings."

Mystic Processional

At the rise of the curtain we see a mystic processional which opens "The Book of the Life and Voyages of Christopher Columbus, Discoverer of America," in the name of the Father, the Son and the Holy Ghost; and throughout, the spirit of God is all-pervasive. Prayers are recited, psalms to the glory of the Lord are sung and the monumental work is concluded by a "Te Deum."

The score of Darius Milhaud responds marvelously to the religious needs of the opera and, as in his other works, the music becomes the very heart of the plot and its real life. The words are no more than a physical image, but the music reveals the intimate thoughts of the characters or the mysterious message from beyond. It is the soul of Columbus or of Queen Isabella; it becomes the fatal inspiration which guides the destructive passions of the mob; everywhere it reigns supreme.

Darius Milhaud, in "Christophe Colomb," has attained a profundity and grandeur even beyond that of his earlier "Protée" and "Orestes." The music of the score is as moving as it is ingenious. It is a fresco in which the smallest details have been treated with special care and art. The chorus, which represented a most difficult problem and one that had to be solved in an attractive and different way, reveals an audacious and sure genius, a mature talent, a thorough knowledge of essential and persuasive musical means. And here, even more than his other works, there is an extraordinary flowering of melody. The part of Queen Isabella, for example, which is the only feminine and tender role in the score, gives striking evidence of this.

Vibrant With Life

For these reasons the work is vibrant with life. It is at the same time the magnificent crown of the first phase of Milhaud's creative activity and the point of departure for his work to come.

In every way the music itself testifies to the mastery at which Darius Milhaud, even in 1928, the year of the work's completion, had arrived. The orchestra is not an abnormal, excessive one. It is the classic orchestra — the winds grouped by threes and without any other percussion than the kettledrums and usual accompanying battery. With the simplest means the composer attains the most elevated regions.

The details of the scenario, which tells the story of Columbus historically and mystically through a series of flashbacks, follows, in some instances, the plan of an oratorio. But it is *not* an oratorio any more than it is the kind of opera that had ever been written before. For here is a work by Darius Milhaud. It has a form, language and lyricism of its own. "Christopher Columbus", not only gave the composer a chance to write new music, it also allowed him to create a new stage formula and one which we may all claim for our own time.

From OCT 31 1952 OCT 3 1952
TIMES
New York, N. Y.

FOURNIER 'CELLIST FOR PHILHARMONIC

Plays Martinu Concerto in Bow Here — Mitropoulos Directs Boccherini, Brahms Works

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. Pierre Fournier, 'cellist. At Carnegie Hall.

Symphony in A	Boccherini
'Cello Concerto (first New York performance)	Martinu
Symphony No. 2	Brahms

By OLIN DOWNES

The tonic and the subdominant of a Boccherini Symphony in A major and the Brahms Second Symphony in D enclosed the novelty, and an important one, of the program of the Philharmonic-Symphony Society last night in Carnegie Hall. This was the revised version of Bohuslav Martinu's Concerto for Violoncello and Orchestra, played by Pierre Fournier for the first time in this city.

Though this revision was not an original version of a work new to the audience, the occasion was nevertheless in the true sense of the word a première. The Concerto, by authoritative report, is a considerably different work in its present form from what it was in the old one. This difference appears to be not merely one of an editorial kind. It bears a profounder distinction. The present version has the impression of the years that have passed since the first performance of the Concerto in 1934. In the intervening time much has happened of a spiritual as well as practical effect of change.

The 'Cello Concerto has, therefore, two aspects of style where national characteristics are concerned. The vigorously rhythmed and accented opening movement gives more than a suggestion of American jazz. But the slow movement, the lyrical one, is profoundly affected by what might appear as recollections, or, let us say, nostalgic revery, of the homeland of the days before revolution, such days as those of which Dvorák, Mr. Martinu's great countryman, sang. This slow movement, for the writer, has the deepest poetry, the most compelling savor, of the whole work. The writing is first-class for the 'cello and offers the skilled executant all sorts of uncommon opportunities. Mr. Fournier availed himself notably of these, to the vast pleasure of the audience, which heartily applauded and recalled him.

Otherwise, a quiet night! Boccherini's A major Symphony is not one of his most surprising or unusual, though it is genial music, by a greatly given second-rank composer. Brahms' Symphony, vernal, poetic, exhilerating by turns, brought the evening to its culmination.

From NOV 3 1952
TIMES
New York, N. Y.

GESENSWAY WORK MAKES WORLD BOW

Philharmonic Offers 'Double Portrait' — Menuhin Plays Concerto by Mendelssohn

The world première of Louis Gesensway's "A Double Portrait" occupied part of the Saturday evening Philharmonic-Sympathy program. Mendelssohn's Violin Concerto was played by Yehudi Menuhin, and Dimitri Mitropoulos conducted the Bach-Resphigi Prelude and Fugue in D. Carried over from the previous concerto of the week was Brahms' Second Symphony.

Somewhat of a mystical program has been supplied by the composer of "A Double Portrait." According to Mr. Gesensway, the score "presents a portrait of a man and a woman in a social sense * * * It is also a reflection of a certain kind of thinking, feeling and actions * * *"

In its way, the "Portrait" is a rather strange piece. It has a dual opposition of themes (male, female), a nervous and restless flow, a mysterious recurring motivic fragment. Its harmonic language is modern in an academic manner. There also is a good deal of sensitivity and imagination, plus thoroughly sound workmanship. It can not be called an "important" work, but it does have a personality and profile of its own.

Mr. Menuhin gave the Mendelssohn a broad reading, plangent rather than refined. A few unsteady rhythms were perflexing. The violinist often momentarily lost the pulse by rapidly telescoping the end of a phrase. But his tone sang out, the orchestral coordination was excellent, and the crowded audience approved.

The raucous Bach-Respighi was a good orchestral showpiece, and Mr. Mitropoulos conducted it to the hilt, though hte speed at which he took the fugue resutled more in a tribute to the Philharmonic's virtuosity than to the musical line. not that Respighi left much of Bach after he got through with his transcription. H. C. S.

Minneapolis (Minn) Sunday Tribune
SUNDAY, NOVEMBER 2, 1952

John K. Sherman Writes Lively Story of Music-Sold Community in Action

USIC AND MAESTROS, The Story of the Minneapolis Symphony Orchestra, by John K. Sherman (University of Minnesota Press, $3.75).

By NORMAN HOUK

RST CONCERT of the Minneapolis symphony orchestra as Thursday night, Nov. 5, 03, in the partly curtained off xposition building which stood til a few years ago across e river from the loop, near he end of the present Third renue bridge.

Emil Oberhoffer conducted d the first downbeat was for agner's Prelude to "Die Meisrsinger."



Sherman

arcella Semrich, great olish coloratura, "imorted at great xpense," raced the ocasion as guest rtist.

By the time he curtain is aised on this stive and imortant scene, Sherman's Music and Maestros" has eached page 54, for the Mineapolis symphony did not pring up overnight like a surise mushroom in Minneapolis' arly cultural lawn. The pioeers of the community had rought music of a sort with hem and "music professors" ourished, sometimes briefly.



ORMANDY, former Minneapolis Symphony conductor, as he appeared to a cartoonist for Golfer and Sportsman, Virginia Safford's former magazine. Reproduced from "Music and Maestros."

One of the earliest homegrown organized musical efforts was a concert of the Minneapolis Musical society in 1872, which wilted under an early boxoffice frost.

Among the other musical groups which burgeoned later was the Filharmonix, male chorus, also somewhat addicted to mandolins. This was before the turn of the century. Almost exactly at the turn the Filharmonix lured young Emil Oberhoffer away from the Apollo club which he had been conducting. There were some hard feelings but the Apollo club had the last laugh, thriving to this day while the Filharmonix disappeared in the undertow of a greater musical movement.

UNDER OBERHOFFER the Filharmonix became the Philharmonic and started scaling musical heights. This required an orchestra, and after a couple of seasons of coping with amateur players who might or might not rehearse or play at the appointed time, Oberhoffer started propaganda for a full-time professional orchestra.

A group of leading citizens became interested in the idea and Elbert L. Carpenter, young lumberman who once had ambitions to become an opera singer, quickly forged into the lead. He was to serve as president of what evolved into the Orchestral Association of Minneapolis, sponsor of the symphony, until his death in 1945.

The well remembered long-time kingpin of the orchestral setup always guarded against the orchestra becoming a one-angel enterprise. That very first season had 54 guarantors and genuine community support has remained a major tenet.

Sherman's opening chapter, on the early music of Minneapolis, and the forces that gave rise to the symphony orchestra, will no doubt be as fascinating to the reader as it was to the author. The research involved kept leading him into new and interesting paths until he just had to call himself to a halt and get on with the story of the orchestra and its five great conductors, Oberhoffer, Henri Verbrugghen, Eugene Ormandy, Dimitri Mitropoulos and Antal Dorati.

I NEVER before read a book which took me so long to review as "Music and Maestros," for it was written literally under my nose and I've read passages here and there over the last couple of years. And I witnessed the travail involved in doing the research and the writing, and also the miracle that out of so much delving and hard work should emerge such a delightfully lively piece. That, of course, is always basically the author's task, and here it is accomplished with grace and polish.

For this is a book about people, full of anecdote and action. A conscientious chronicle of all the facts about the Minneapolis symphony might easily have been expected to be dull—unless Sherman wrote it. It isn't, and that wins the University Press a gold star for its perspicacity in picking him for the task.

The multitudinous facts which Sherman has set marching on nimble feet were culled from many sources. A lot of the enlivening insight, the revealing incidents, the amusing anecdotes came from interviews with upward of 80 persons who had something to do with the orchestra's career by playing in it or supporting it, or with persons intimately acquainted with those who did. Thus the recorded facts get a direct transfusion of red corpuscles from real people.

THEN there were the files of the Minneapolis public library, the Minnesota State Historical society and most importantly the voluminous scrapbooks of the Minneapolis Symphony files which preserve virtually everything ever printed about the orchestra from advertisements to critics' reviews.

All this embalmed type came up with juicy morsels as well as facts. One of Sherman's favorites is the one-man revolt against the Tschaikowsky Pathetique Symphony staged by Harlow Gale, critic for the Daily News until 1916. Oberhoffer's penchant for the dramatic, and public enthusiasm for the Fourth, Fifth and Sixth Tschaikowsky Symphonies, led him to program them repeatedly, especially the Sixth or Pathetique, until Gale could stomach it no more. Whenever the Pathetique was played Gale stayed away from the concert—but wrote a review, a scathing one.

"Music and Maestros" easily beguiles the reader into going on and on, and the mere picking up of the book is made a pleasure by the distinguished book designing by Jane McCarthy of University of Minnesota Press.

THE BOOK has an index and there are appendices, one of them a "first," the complete listing of all the persons who have been members of the orchestra in its 50 seasons, plus conductors and guest conductors. There is a list of this "most-traveled" orchestra's out of town engagements, including the past season, a list of recordings, and an abridged repertoire through the 49th season compiled by Carlo Fischer.

Twenty-four pages of halftones picture all the conductors and many events in the orchestra's history, and a scattering of line drawings contemporary with the chapters they illustrate are included.

So solid reference virtues are included with entertainment and the book is a worthy complement, as well as compliment, to the Minneapolis Symphony's 50th season.

From NOV 7 1952
TIMES
New York, N. Y.

MILHAUD'S OPERA IN PREMIERE HERE

Mitropoulos and Philharmonic Present 'Christophe Colomb' With Schola Cantorum

CHRISTOPHE COLOMB: opera in two parts by Darius Milhaud from the text of Paul Claudel; presented in concert form by the Philharmonic-Symphony under the direction of Dimitri Mitropoulos, and the Schola Cantorum under the direction of Hugh Ross. At Carnegie Hall

Isabella, Queen of Spain	Dorothy Dow
Christopher Columbus	Mack Harrell
Christopher Columbus II	Norman Scott
Narrator	John Brownlee
Accuser	Adolph Anderson
Sailors' Delegate	Norman Scott
Majordomo, Master of Ceremonies, Cook	David Lloyd
Commandant, King of Spain, Messenger	Norman Scott

By OLIN DOWNES

A first impulse after a first hearing of Darius Milhaud's opera, "Christophe Colomb," given its first performance in New York in concert form last night by Dimitri Mitropoulos and the New York Philharmonic-Symphony Society, is to applaud Mr. Mitropoulos for his intrepidity and sovereign ability in venturing to give this immense and astonishing work at all.

A second one is to pay homage to Darius Milhaud's sincerity, daring, and frequently high inspiration in penning this very long and elaborate score. It is so long that it was impossible for a newspaper reviewer with a morning edition to catch to remain in the hall for more than a quarter of the second part of the work.

Therefore it cannot be discussed here with any definiteness, especially as it is so rich—unquestionably over-rich—in detail, to describe with any particularity at this moment. A third impression, which cannot be avoided, is of a score much too long, too literary and philosophic, and too crowded with detail, even to find a permament place in the repertory.

After Paul Claudel Text

This "opera" in two parts, after the text of Paul Claudel, is scored for immense forces, a big chorus, a mountainous orchestra, and seven solo singers. It is in no sense a conventional opera of action and set numbers. Nor does its plot deal with merely exterior events of Columbus' career and his discovery of America. It is a mystical and theosophic fantasy; outside boundaries of time, space or action; portraying two sides of Columbus' character: that of exterior manifestation and that of his inner nature and the voice of his conscience, in a mystical interpretation of Columbus' destiny and all it betokened to mankind.

This is really a mystery play in modern guise—a "Morality" by that extemporaneous poet of Catholicism, Claudel. The score is done by Milhaud and all the technic of harmony and counterpoint in devices old and new; those of plain tonal counterpoint, those of polytonality and atonality, and this with a bravura which compels astonishment and respect, and in the proportions of a huge signboard which, probably does reveal the work to the best advantage when it is shown, as was originally conceived by the composer for movies.

Mr. Mitropoulos mounted this opera-cantata, as it might be described, for concert production, with something of the scenic and ceremonious in the presentation.

Thus the narrator, who spoke most of the time, but sometimes merged speech into a singer's intonation, stood by a loudspeaker on a raised platform at the right. The orchestra played its stormy prelude and the chorus, members of the Schola Cantorum, marched in to its rhythm and seated itself high up and at the back of the stage. Some of its members occupied a right wing of the super-structure at the back, and some of these, in turn, when they had small solo parts to sing, stood on the steps at the right which led up to the singers' platform.

When Queen Isabella came she advanced from right rear of stage, in a Spanish costume with veil. Columbus sometimes turned to confront judges, accusers, rivals. He turned to address the mutinous sailors on the ship of discovery. There was a degree of processional and symbolic movement in all this which accorded well with the symbolic character of the complicated piece.

And the performance as a whole, though its principal singer, the Columbus of Mack Harrell, was not commanding enough in either the vocal or dramatic sense to make the most powerfully possible impression, was highly creditable to all concerned in an operation that was technically and musically difficult and dangerous.

The cast as a whole was a fine one. Most of the English text, though by no means all of it, came over. Sometimes the weight of Mr. Milhaud's musical apparatus, as for example, many passages when the chorus had persistent refrains that over-balanced the solo parts, was too heavy for the single voices, so that the pedestal dominated the statue. But as a whole a remarkable and dramatically spirited ensemble!

Miss Dow was a superb and rich-voiced Isabella. Mr. Scott "Columbus II," the introspective, self-communing Columbus, had real "innigkeit." Adolph Anderson, the Accuser, and David Lloyd in his double part, all admirably and thoughtfully co-ordinated. John Brownlee's Narrator was first class. It is not possible to claim with certainty that the chorus invariably sang in tune, because many of its passages were so cacaphonous that the intonation would hardly have mattered by the side of the broad dramatic effect, which usually came off.

Then there was the virtuosity of the orchestra. It is true that some of Milhaud's effects, such as the numerous whacking of drum, cymbals and other percussion instruments to punctuate pronouncements, and the many fortissimos which piled Ossa on Pelion of sound, became in places repetitious. But, as a whole, a remarkable feat, under Mr. Mitropoulous' baton, of solo and ensemble interpretation. At ten-forty we left for the office.

From NOV 3 1952
HERALD-TRIBUNE
New York, N. Y.

Menuhin and a Premiere

The premiere of Louis Gesensway's "Double Portrait" and the appearance of Yehudi Menuhin as soloist in Mendelssohn's violin concerto were features of Saturday night's concert of the Philharmonic-Symphony under the direction of Dimitri Mitropoulos in Carnegie Hall. Besides zealously programming contemporary music, Mr. Mitropoulos shows his dedication to its cause by commissioning works on his own from time to time. "A Double Portrait" is one of these commissions. In its execution its composer has displayed both musicianship and fluency.

The social and psychological implications of the program note are so involved and generalized that trying to follow them may easily become a game to distract one from the musical continuity. Man and woman, we are told, are portrayed in this work "as children of society from the modern standpoint," and its drama derives from "intrigue, arrogance, hypocrisy and unconscious cruelty." A large order, this, for a work less than fifteen minutes in duration. The masculine character of the opening is clear from the athleticism and a primitive beat in the tradition of Prokofieff and earlier Stravinsky. (Latvian by birth, Mr. Gesepsway falls naturally into this tradition). But the principle of contrasting masculine and feminine themes is too old a one to lend itself to making any special point, and too much was left to the chance of individual guesswork to supply a specific content.

Though Mr. Gesensway is, by profession, a violinist in the Philadelphia Orchestra, contrary to the naivest expectation he kept the winds and an elaborate battery busy often more than the strings, which remain tacit for a long stretch in the middle. The effect in this section was none too happy, since the rapidly active winds at the back of the platform came across like a vague, distant rustle. The rapid contrapuntal figures of high strings, pizzicato, were too obviously calculated for bizarre effect. The notes became a scramble. But, in general, it was a competent work, if not too strong in imagination.

Mr. Menuhin was celebrating the 25th anniversary of his first orchestral appearance here, Nov. 25, 1927, when he played Beethoven's concerto with the New York Symphony. His Mendelssohn on Saturday had its moments. But at times what seemed to be insecurity gave unsteadiness to the pulse. One need hardly mention at this time his fine schooling and enormous gifts. These are such as to expect more distinguished and inspired playing than he is offering us in public these days. Mr. Menuhin repeated the Mendelssohn at yesterday afternoon's concert.

A. B.

From POST
NEW YORK CITY
NOV 7 1952

Milhaud Opera Gets American Premiere

By HARRIETT JOHNSON

In order to describe what took place at last night's Philharmonic-Symphony concert in Carnegie Hall I need a volume, not a column. Darius Milhaud's "Christopher Columbus" is listed as an opera but this is a faint word for what goes on. Complete, the work has 27 scenes, use of a film screen, a narrator, numerous singing characters—even a flock of doves—which, as you might expect, along with the screen and other adjuncts too numerous to mention, were omitted in last night's concert version, its American premiere.

But dispensing with the staging did not dispense with the complexity. I'm afraid this musical philosophical treatise—combining a dozen or more concepts and ideas all tossed around in a single hat—is harder to digest at one sitting than a mere proscenium, no matter how many levels and props are behind it.

Milhaud's work is written to the text of the play Paul Claudel wrote in 1927 while he was French ambassador to Washington, "The Book of Christopher Columbus," described by the author as inspired by a guiding idea of many of his works, "the Catholic love of the whole world."

Diversified Potpourri

The narrator reads from the play's text (expertly accomplished last night by John Brownlee) and the text, translated into English, also serves for the intricate choral music, for spoken lines by the chorus and for words sung by the many soloists.

Thus the life of the explorer unfolds in a mixture of the allegorial, historical, mystical and ethical, a diversified, conflicting potpourri which might be likened to a contemporary adaptation of a medieval mystery play.

What of the music? I need a volume for this too! Sometimes it's a combination of highly complex orchestral polytonal-polyphony (which roughly means, too much for most ears to listen to at one time) serving as a base for a mystical, poignant melodic style, both simple and complex.

You will also hear sudden, violent contrasts; dramatic stops and starts. You will hear sections of beauty alternating with long dull portions. You will hear too much bombast. But it's worth a trip to Carnegie just to observe the amazing Dimitri Mitropoulos achieve this tour-de-force of conducting the work from memory.

He expends himself too much on climaxes. If the work had been cut even further and performed with less overstatement, the results would have been more effective. Mack Harrell is excellent in the title role when you can hear him. And David Lloyd does a brilliant job of singing three different roles while hopping from platform to stairs to lower stage with the agility of Robin Hood. Dorothy Dow looked the part of Queen Isabella in her purple velvet gown and white mantilla but her voice was surprisingly shrill.

This "Columbus" lasted until 11:15. It's not an evening of relaxation but if you like challenges, this is it. The performance will be repeated tomorrow night and Sunday afternoon.

From NOV 7 1952
OURNAL-AMERICAN
New York, N. Y.

Philharmonic at Carnegie:

'Colomb' Just Too Much

By MILES KASTENDIECK

ONLY Dimitri Mitropoulos would have dared. But having ventured to give the first American performance of Milhaud's "Christophe Colomb" with the Philharmonic-Symphony in Carnegie Hall last night, he achieved a remarkable feat of presentation.

Twenty-two years after its premiere, the work still remains almost too much to take.

That there are beauty and strength in Milhaud's score cannot be denied. Unfortunately too much bombast and monotony dispel its finer moments. The percussive element is perhaps its downfall because the persistent drum beats level out what nobility of utterance may lurk in its pages. From the human angle, the drama appears dispassionate vocally. Only the choral writing attains emotional forcefulness.

What Paul Claudel achieved in his text imposed more than Milhaud could cope with in musical terms. The score is an extraordinary technical feat, but it lacks the sense of unity to weld Claudel's panorama of ideas into a significant whole. A first hearing proved heavy-going. Perhaps this study of Christopher Columbus is too completely literary to be leavened by musical projection.

Gives His All

Mitropoulos summoned all his intellectual grasp, his amazing ingenuity, and his technical mastery for this performance. He was most ably assisted by John Brownlee as narrator, Mack Harrell as Columbus, Adolph Anderson as the accuser, Dorothy Dow as Isabella, Norman Scott and David Lloyd in several roles.

A special chorus directed by Hugh Ross assumed the major burden of the work admirably.

As the evening wore on, people lost the threat in spite of an English translation. Since the music lacked the persuasiveness to hold their attention, they simply withdrew.

From NOV 7 1952
WORLD-TELEGRAM

Discovering Too Much

By LOUIS BIANCOLLI.

The news at the Philharmonic concert in Carnegie Hall last night was that America had at last discovered "Christopher Columbus."

The reference, of course, is to the two-act opera of Darius Milhaud, written in 1928 and first performed in Berlin in 1930, when a good part of the audience of the State Opera House joined in a barrage of whistles, jeering and catcalls.

Twenty-two years are a long time, particularly the last 22, in which matters far more offensive than Milhaud's music have crossed the stage of history. If there was any dissent last night it took the form of a failure to return after the intermission for the second part of the opera. The dissent was rather noticeable.

Milhaud's setting of Paul Claudel's version of the Columbus story is a little big of everything—cantata, oratorio, mystery play in the medieval sense, music drama—almost everything except opera, unless, of course, you stretch the term like a very large rubber band.

A Monstrous Blunder.

In any case, it was very hard to take in concert form. My hunch is that it would not be much easier to take in the original form, even with the dancing and costumes and film projections stretched across the back of the stage that went with the Berlin premiere.

Milhaud's music isn't bad at all; that is, what isn't sheer padding and time-marking contains striking lunges of power. There are stunning choruses, great monologues and, often, a fiece orchestral commentary. But the opera as a whole was a blunder, and a rather monstrous one.

Claudel envisioned Columbus as a man and a symbol, a mystic and a man of the world, a divided personality, half on earth and half in the clouds. The opera he and Milhaud wrote takes in the whole cosmos, not excluding the hereafter and the choir invisible.

It is one long travelogue, moving from Genoa to Cadiz, roaming the dark seas, landing on the West Indian coast, returning to Spain, and ending in the Kingdom of Heaven, which opens its doors to the maligned and impoverished Columbus.

Claudel packed too much of too many things into his book, and Milhaud, no slouch himself, wrote too much of too many different kinds of music. There is no central powerhouse to the score, no real focus, no direction, and few points of rest. There are purple patches, but they are part of one of the craziest quilts of modern music.

Too Long at Sea.

I should have objected less if Dimitri Mitropoulos had taken the liberty of piecing the good things together into a one-hour synthesis. As it turned out, Columbus was left too long at sea, and so was the audience.

I believe Mr. Mitropoulos deserves high praise for the courage and thoroughness of the undertaking. It was an act of faith and a gesture of devotion to a comrade-in-arms of modern music. The performance, in the English version of Arnold Perry, was persuasive in every way except as an argument in favor of Milhaud's ill-advised score.

Mack Harrell bore the brunt of Columbus's long and tedious monologues with heroic endurance, and Dorothy Dow revealed a warm voice and style as Queen Isabella. I would assign first honors, however, to John Brownlee, whose flawless diction as the Narrator was alone worth the trip to Carnegie Hall last night.

I still think Dimitri Mitropoulos is as exciting a conductor as you can find anywhere in the world today. And I am ready to grant Darius Milhaud every claim to first rank as a composer—that is, on any subject but the discovery of America.

It wasn't only Columbus' sailors who welcomed the cry of "Land!" last night.

From NOV 7 1952
NEWS
New York, N. Y.

Milhaud Opera in American Debut At Carnegie Hall

By DOUGLAS WATT

"Christopher Columbus," an enormously complex and difficult stage work lasting over two hours, was put on last night at Carnegie Hall in concert form by the vast resources the Philharmonic-Symphony Society is able to muster for such occasions. I didn't know what to make of it.

Based on a 1927 play by Paul Claudel, who was French ambassador to this country in 1930 when the musical version was produced in Berlin, it has an overwhelming score by Darius Milhaud. Parts of this score are stirring (the burden of the singing is carried by the chorus), parts lovely in their lyricism and other parts effective in their mysticism. But put them all together and what have you got, as the old song goes?

Lots of Confusion.

What we had last night, for all the epic grandeur of the work, was a mish-mash in which the text, presented in an English translation, could be understood only occasionally. This was partly because the large orchestra, on stage, obscured the solo voices much of the time, partly because the chorus work was blurred and partly because the work is so conceived that at times different voices are singing different things in different keys simultaneously while the orchestra is setting up a ground swell on its own. At times, Milhaud sounded as if he had just discovered America all by himself.

Another of the work's difficulties is that it tells no simple story. The poor, wretched, dying Columbus reflects on the career of the younger Columbus, more philosophically than dramatically much of the time. Two Columbuses, one for each aspect of the man, plays parts and often at the same time. Time and place are continually mixed up.

Of all the singers, David Lloyd, whose tenor was used for three roles, sang with the greatest clarity and expressiveness. Mack Harrell sounded fine at times but had a lugubrious time of it as Columbus the First. Norman Scott was Columbus the Second. Dorothy Dow sang beautifully as Queen Isabella but I couldn't get a word she uttered. John Brownlee served as narrator and did a rather poor job at it. Dimitri Mitropoulos conducted.

From NOV 14 1952
WORLD-TELEGRAM

A High Point In Modern Symphonics

By LOUIS BIANCOLLI.

There is a point in Shostakovich's Fifth Symphony at which the violins are climbing and shivering and a zylophone suddenly chimes in. It was at that point that last night's Philharmonic concert reached its peak.

The only word for Dimitri Mitropoulos and the orchestra in that passage is inspired. The mood was perfectly sustained, the playing was flawless and the audience paid the whole movement the compliment of its absolute and motionless silence.

For me that movement of Shostakovich's is not only the highest achievement of his career, but the high point of modern music. As a slow movement it ranks with the very best of Beethoven and Bruckner. And Mr. Mitropoulos conducted it as if he agreed.

Something to Wait For.

There were one or two other things on last night's program calling for comment. The rest of the Shostakovich symphony, for example. The performance was solid and eloquent, and both the orchestra and audience appeared to enjoy the sturdy march rhythms.

But the more I hear this symphony the more I find myself waiting for that Largo movement; since it comes third, I now resent the time it takes to unwind the other two. Frankly, I have stopped considering either of them very good Shostakovich or very good music.

Then, Mr. Mitropoulos made his weekly obeisance to new music—this time a concerto by a Swiss composer now living in Amsterdam by the name of Frank Martin. Joseph Szigeti joined him and the orchestra in introducing the work to America last night.

A Good Deal of Something.

It isn't much of a concerto, I'm afraid, though it is a good deal of something. What that something is was anybody's guess last night. There was some Ravel, hints of Debussy, a touch of Shostakovich—even, according to one Swiss critic, a belated wedding of Wagner and Brahms.

Mr. Martin knows his way about an orchestra—no doubt about it. There are great moments in each of the three movements, and a good deal of stormy weather deriving, so we are told, from a reading of Shakespeare's "The Tempest." But it takes more than great moments to make great music.

My hunch is the concerto might have made a better symphony or tone-poem. Even in such expert hands as Mr. Szigeti's, the violin seemed to be fighting a losing battle against the high seas of the orchestra.

I found Mr. Mitropoulos's arrangement of Bach's G minor fantasia and fugue much more to my taste, even if a little in lone with the current inflation among Bach transcribers.

From NOV 7 1952
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By VIRGIL THOMSON

CARNEGIE HALL
Opera, "Christophe Colomb" (in concert form), music by Darius Milhaud, text by Paul Claudel, English translation by Arnold Perry, (first performance in America). Conductor, Dimitri Mitropoulos.

Isabella, Queen of Spain	Dorothy Dow
Christopher Columbus	Mack Harrell
Christopher Columbus II	Norman Scott
Narrator	John Brownlee
Accuser	Adolph Anderson
Sailor's Delegate	Norman Scott
Majordomo, Master of Ceremonies, and Cook	David Lloyd
King of Spain, Commandant, and Messenger	Norman Scott

Chorus, Hugh Ross, director.

Noisy and Grand

"CHRISTOPHER COLUMBUS" is the second in Darius Milhaud's trilogy of operas about the new world. The others are "Maximilian" and "Bolivar." Only the last is an opera in the usual sense. The others are more strictly dramatic oratorios. "Columbus," the least theatrical of them all, lends itself best to concert production. It is sustained throughout, moreover, by musical interest and needs no action. It scarcely needs, even, for the text (by Paul Claudel) to be understood, so elaborate and so picturesque is its instrumental and choral writing. The insistence on high-range writing in the solo parts, plus a heavily charged orchestral accompaniment, makes it inevitable that a great deal of the text should be lost in performance. And so it was at last night's performance by the Philharmonic under Dimitri Mitropoulos.

* * *

That was no fault of the singers, who were admirable artists—Dorothy Dow, Mack Harrell, David Lloyd, Norman Scott and Adolph Anderson, with John Brownlee narrating. Nor of the special chorus of sixty trained by Hugh Ross to perfection. The work is written that way, and nothing can be done about it. Nothing needs to be done, because it is a grand and wonderful piece, and primarily instrumental in character, especially when choral masses and solo voices are being treated in instrumental fashion.

* * *

Many persons present seem not to have cared for "Christopher Columbus," in spite of its extraordinary powerful execution. Fully half the orchestra seats, all full at eight forty-five, were empty when the concert ended at eleven fifteen. This listener found it fascinating throughout. He loved its complexity, its noise (seven men at the battery), its polyphony, its simultaneous tonalities, its utter abundance of everything. He was struck also by the fine quality throughout of its melodic material. Every slightest utterance is a tune and a good tune. Above all, the intense expressivity of the work, raised his spirits, made him feel good.

* * *

He enjoyed also the beautiful voice of Dorothy Dow, possibly the finest dramatic soprano of her generation. And he was dumbfounded by the virtuosity of her vocal technique and the absolute perfection of her pitch. David Lloyd worked handsomely too; and Mack Harrell, as always, was distinction itself. The chorus, for all the cruelty of the high ranges demanded, sounded better than the choruses we usually hear. It sounded as if all the voices in it were good voices. And certainly all those which sang small roles were. The dramatic animation of the whole performance was, of course, the work of Dimitri Mitropoulos. And it was huge. The work is a huge one and merits that.

One listener, at least, was grateful for acquaintance with a striking and powerful piece. And he considers its presentation to have been the finest yet offered by this conductor of any single dramatic work.

Dorothy Dow



Who sang the role of Queen Isabella

From NOV 14 1952
TIMES
New York, N. Y.

'SIX GREAT LADIES OF MUSIC' HONORED

Philharmonic-Symphony Board Directors Cited at Opening of 1952 'Friends' Fund' Drive

Floyd G. Blair, president of the Philharmonic-Symphony Society of New York, paid tribute yesterday to "The Six Great Ladies of Music," each of whom has served on the board of directors of the Philharmonic-Symphony for twenty-five years or more.

Mr. Blair spoke at a luncheon at the Plaza Hotel, which started the 1952 "Friends' Fund" drive of the Philharmonic-Symphony.

"Great ladies" honored at the luncheon are Mrs. William C. Breed, Mrs. Elbridge Gerry Chadwick, Mrs. Charles S. Guggenheimer, Mrs. Lytle Hull, Mrs. John T. Pratt and Mrs. Frederick T. Steinway.

Each received a silver card tray engraved with her name and the inscription, "in grateful recognition of twenty-five years of devoted service to the Philharmonic-Symphony Society of New York."

Mr. Blair was introduced by David M. Keiser, treasurer of the Philharmonic and general chairman of the "Friends' Fund" campaign. Mr. Keiser said that last year's drive had enrolled 3,000 new members and that this year's quota has been set at 10,000.

The presentation of "service awards" was followed by a parody of the "Floradora Sextet," written by Mrs. Meyer Davis, who was at the piano, and sung by Virginia Davis, Janet Preto, Rosemary Carlos, Anne Ellis, Doris Okerson and Loisann Oakes, assisted by John McCollum, tenor.

Luncheon guests also heard a group of songs by Ezio Pinza, accompanied by the Philharmonic's conductor, Dimitri Mitropoulos. Because of a pre-luncheon mixup the piano's music rack had been misplaced and Mr. Mitropoulos played with the music spread out in front of him, jazz-band fashion.

From NOV 14 1952
JOURNAL-AMERICAN
New York, N. Y.

Mitropoulos At Carnegie

By MILES KASTENDIECK

MITROPOULOS went contemporary last night. He revived a modern symphonic masterpiece and introduced a new concerto at the Philharmonic-Symphony concert in Carnegie Hall. The former was Shostakovich's Fifth Symphony, the latter Martin's Violin Concerto.

The Shostakovich engrossed the audience's attention. As the wonderful melodies of the first and third movements soared through modern harmonies, it recognized the true strain of Russian music. Here was its essence 15 years ago when the composer was at the peak of his career, and here is its present glory.

After a period of neglect this music undergoes revaluation wholly in its favor. It represents not only solid symphonic writing but also inspired creation.

Emerged Reborn

Mitropoulos made this all the more apparent by his somewhat deliberate tempos. He allowed the first movement to become too loud, he made the second too serious; but he released the beauties of the score through his responsive orchestra. It emerged reborn as a monumental work.

The Martin concerto rhapsodizes inconsequentially. Capably written, it gets nowhere in spite of flashes of fine writing. Joseph Szigeti worked hard to set it in its best light, but all his artistry could not relieve the dullness that persisted in creeping into each movement. The applause at the end of the performance must surely have been for him.

Bach's Fantasia and Fugue in G Minor in Mitropoulos' arrangement, opened the program majestically and sonorously.

From EAGLE

MUSIC

Mitropoulos Conducts An American Premiere

By PAUL AFFELDER

Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra performed the much-heralded American premiere of "Christophe Colomb"—or "Christopher Columbus"—by Darius Milhaud last night at Carnegie Hall.

No one has even been able exactly to describe this work. It was composed in 1928 as a musical setting of a play by Milhaud's friend and associate, Paul Claudel, then serving as French Ambassador to the United States. It requires the services not only of a conventional orchestra but of a narrator, a group of soloists and an all-important chorus.

The latter serves a four-fold purpose, participating in the action, commenting upon it in the manner of an ancient Greek chorus, giving out biblical quotations in a sort of rhythmic responsive reading, and adding to the orchestral sound.

Since Claudel not only presents the story of Christopher Columbus in a series of flashbacks, but also weaves a mystical and religious thread into the work, it has been variously described as an opera, an opera-oratorio, a Renaissance mystery drama, and so on.

Religious, Mystical Elements

The religious and mystical elements enter through the literal translation of "Christophe," meaning "Christ-Bearer," and "Colomb," meaning "Dove." In Claudel's boundless imagination, Christopher Columbus is the "Bearer of Christ guided by the Dove, which is the Holy Ghost."

The work is divided into two acts and 27 scenes, each treated by Milhaud as a separate musical entity. There is little or no musical relation between these scenes and, as far as we could tell after a single hearing, nothing to bind the whole together. The result last night was a musical hodge-podge—neither fish nor fowl nor good red herring.

Mr. Mitropoulos assembled a splendid group of soloists—John Brownlee, as the narrator; Mack Harrell, as Columbus; Dorothy Dow, as Queen Isabella, and Norman Scott, David Lloyd and Adolph Anderson in other parts. Also an exceptionally virtuosic choral group, directed by Hugh Ross.

But after doing what sounded like some wonderful training, he proceeded to drown out most of what was being sung in Arnold Perry's English translation.

The only one we could hear clearly was Mr. Brownlee, who was usually accompanied only by rhythmic percussion passages. What he was given to say sounded like a cross between "Peter and the Wolf" and "Uncle Somebodyorother" reading the Sunday comics over the radio. The only really impressive passages were those given out in rhythmic speech by the chorus during the long first act.

From NOV 14 1952
HOME NEWS
Bronx, N. Y.

WORDS and MUSIC

By Harriett Johnson

Szigeti Plays Martin Premiere

Dimitri Mitropoulos invaded the contemporary world of music again last night at his concert with the Philharmonic-Symphony in Carnegie Hall. The two works he performed—Frank Martin's Concerto for Violin and Orchestra with Joseph Szigeti as soloist and the Shostakovich Fifth Symphony—played in this aforementioned order—were like the lamb and the lion so far as the dent they made on my consciousness.

The Shostakovich Fifth is, of course, familar, but with each rehearsing its dominant mood of mystery, of remoteness, of loneliness, beckons with greater forcefulness. Its imaginative use of solo instruments is wedded to themes which for the most part are at once cryptic and absorbing—the major exception between the dance mood of the second movement.

Shostakovich's imagination is a forceful one; its lights and shadows catch fire inside us and, while we listen, we conjure up our own images, visual or aural. The symphony opens up much broader vistas than those envisaged by the Leningrad critic when the symphony was first heard there in 1937. He commended the composer for what he called a new more profound trend in his music and encouraged him to turn even "more boldly toward Soviet reality."

In spite of its subtle debt to Russian folk music, the core of the work's meaning is away from so-called "reality"; from the specific and tangible, the nationalistic. Listening to it is like reading Dunsany's "Dreamer's Tales." Solidly grounded, yet it reaches high beyond where fantasy reigns.

Mitropoulos and the ensemble gave the symphony a compelling performance with the exception of the conductor's determination to blast the ears with too much sound—evident throughout the concert.

Szigeti Plays Brilliantly

Szigeti played the American premiere of the Martin concerto with his usual keen apprehension of a work's significance and, even though the Swiss composer's piece suffered from having directly preceded the Skostakovich, it still made a positive impression if not a deep one. It is a fanciful concerto; has a sense of architecture throughout and is not without interest. But when it's over it hasn't stirred the emotions or left one with much to remember. It is like a pleasant interlude, momentarily enjoyed and forgotten once past. My curiosity was whetted enough, however, to wish to hear the composition again. But I doubt that it ever would impress me as a work of major dimensions. The Bach "Fantasia and Fugue In G Minor" arranged for orchestra by Mitropoulos opened the program.

From NOV 9 - 52
STAR
Washington, D. C.

Mitropoulos Here For Annual Concert

The New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, conductor, will give its annual concert in Constitution Hall Tuesday at 8:30 p.m. It will be presented by the American University Concerts, managed by Patrick Hayes.

The oldest orchestra in this country and the third oldest in the world, it boasts 104 regular players and is proud of its record of having performed under the baton of many great conductors.

It is not generally known that Mr. Mitropoulos began composing at the age of 14 and had the ambition of becoming a pianist and composer. After the successful production of his opera "Sister Beatrice" to a text by Maeterlinck in 1919, Saint-Saens offered him a chance to study in France. However, his native Athens arranged to give the 23-year-old musician a scholarship to study in Berlin under Busoni. This led to his activities as conductor in the German capital and later to a double debut with the Berlin Philharmonic as conductor and pianist, substituting on short notice for Egon Petri in Prokofieff's "Third Concerto," which he learned in two weeks.

HAYWARD (WIS.) SAWYER CO. REC.
HURSDAY, NOVEMBER 6, 1952



DIMITRI MITROPULOS, director of New York Philharmonic Symphony orchestra, shown with baritone George London as 23rd season on CBS radio opened with Willys-Overland sponsoring Sunday afternoon concerts of classical music on behalf of its new airplane-type auto, the Aero Willys, made in Toledo.

From NOV 14 1952

EAGLE

Program at Philharmonic Proves One of Year's Best

By PAUL AFFELDER

Dimitri Mitropoulos and the New York Philharmonic-Symphony did some of their best work of the season last evening at Carnegie Hall.

The program opened with Mr. Mitropoulos' own transcription of the Organ Fantasia and Fugue in G Minor by Bach. This is a full-bodied, sonorous treatment of the music, but the fantasia is often made to sound unwieldly because of a poor choice of instruments to play fast figurations. The handling of the fugue is more orthodox. Though we could not agree with everything the conductor did with the music, we certainly had to admire the one quality of the orchestra.

Joseph Szigeti was the violin soloist in the American premiere of the Concerto for Violin and Orchestra by the contemporary Swiss composer, Frank Martin. Written during 1950 and 1951, the work had its first performance last January. Time alone will tell, but after an initial hearing, we are inclined to agree with the Swiss critic who hailed this composition as a new and valuable addition to the standard repertoire.

Rich in Interest

It is not full of the kind of melodies one can whistle as he leaves the hall, but it has some fine thematic moments. What makes it outstanding is the sensitive harmonic treatment and refined instrumentation, for it is full of colorful chromatic passages beautifully scored.

Martin has done here what many of his colleagues have been striving to do for years: he has preserved that ever-appealing link with the romantic school without becoming the least bit conservative. The concerto is well organized, full of material to keep the listener interested and aware that the violin is at once an outstanding feature and an integrated part of the whole.

Mr. Szigeti gave a devoted account of the concerto, yet much of his playing was marred by unsteady bowing and edgy intonation. He was admirably supported by Mr. Mitropoulos.

But the crowning achievement of the evening was the performance of the Shostakovitch Fifth Symphony. Time was when the music by this Soviet composer was all the rage. Things being what they are today, one hears fewer and fewer of his works. In a number of cases, this has been just as well, for not all of his compositions hold up after repeated hearings. The Fifth Symphony is a notable exception; in our opinion, it is the best thing he has ever written.

Our faith in this work was renewed last evening, as we reveled in its freshness, vigor and dramatic intensity. These qualities were brought out in superb fashion by the conductor, who gave us one of his finest symphonic interpretations.

We were inclined to disagree with his choice of deliberate tempi for the first two movements, yet he never allowed the music to drag at any time. What's more, he had his men playing with unusual precision, polish and sensitivity of phrasing. It was a most pleasant experience all around.

From NOV 15 1952

TIMES

SZIGETI IS SOLOIST AT CONCERTO DEBUT

Violinist Plays Martin Piece With Philharmonic—Bach, Shostakovich on Program

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. Joseph Szigeti, violinist. At Carnegie Hall.
Fantasia and Fugue in G minor. Bach-Mitropoulos
Violin Concerto (First American Performance) ..... Frank Martin
Symphony No. 5 ..... Shostakovitch

Dimitri Mitropoulos yesterday afternoon led the Philharmonic-Symphony at Carnegie Hall in a new violin concerto by the Swiss composer Frank Martin, with Joseph Szigeti as soloist. The performances of the concerto at this week's concerts were announced as being the first in America.

Herbert Peyser's admirable program notes quote the composer as saying: "I wanted to write a true concerto in three distinct parts * * * led and carried away by the solo instrument; the solo part is designed to show all the qualities of the violin and of the artist who plays it."

In this Mr. Martin has succeeded perfectly. The solo violin is never overpowered by the splendid thunders of the Philharmonic.

This, in the final analysis, is the result of Mr. Mitropoulos' judicious handling of the forces at his command; but the composer has taken care to put no obstacles in his way. The solo violin is not pitted against the full body of orchestra violins on equal terms.

Mr. Martin has loaded the dice in such time-honored ways as scoring the solo instrument arco against orchestral strings pizzicato; assigning it the upper octave in unisons; and omitting orchestral violins, the brilliant tone of the solo cutting through the more opaque sounds of brass and woodwinds.

The concerto is full of dazzling virtuoso passages calculated to appall a poor violinist and put a good one on his mettle. The slow movement makes good use of the solo instrument's expressive qualities.

If the concerto has a fault, it is that its three movements are lacking in variety. After two grave, reflective movements, one is ready for some excitement in the final Presto. Mr. Martin's concluding movement proved to be rather a sober-sided one. On the whole, however, the concerto is a soundly constructed piece that is unpretentious and does exactly what it sets out to do.

Mr. Szigeti was in fine form yesterday. His playing was admirably in tune and had more sensuous tonal beauty than this gifted artist usually permits himself. The technical demands of the concerto were met without apparent effort.

Mr. Mitropoulos and the orchestra began the concert with the conductor's orchestration of the "Great" Fantasy and Fugue in G Minor of Bach, and ended with a well-balanced reading of the Shostakovitch Fifth Symphony.

J. B.

From NOV 17 1952

HERALD-TRIBUNE
New York, N. Y.

CONCERT A

By Francis D. Perkins

NEW FRIENDS OF MUSIC

TOWN HALL

Philharmonic Chamber Ensemble, yesterday at 5:30. Participants: J. Ware and J. Smith, trumpets; R. De Intinis, horn; G. Pulis, trombone; W. Bell, tuba; J. Wummer, flute; E. Brenner, oboe; L. Temerson and L. Rudin, violins; H. Zaratzian, viola; L. Varga, cello; J. Schaeffer, bass; S. Drucker, clarinet; M. Zegler, bassoon. Conductor, Dimitri Mitropoulos.

Chamber Music

The Philharmonic Chamber Ensemble gave the first program of its second season in yesterday's concert of the New Friends of Music at Town Hall. The fourteen participating members of the Philharmonic-Symphony Orchestra and Dimitri Mitropoulos, who conducted in the Krenek and Mozart works, had been busy earlier in the afternoon with the regular Philharmonic session at Carnegie Hall, but their playing was not that of apparently overworked musicians. The program, calling for various combinations of winds and strings, offered two works by composers of today and others ranging from the sixteenth to the eighteenth centuries.

Neither of the two contemporary works is new. Arthur Berger's quartet for woodwinds was composed twelve years ago, and has been widely heard; Ernst Krenek's "Symphonische Musik," Op. 11, dates from the middle 1920s. The quartet is appealing for its melodic inventiveness, its spirit and the skill and effectiveness of the composer's use of his instrumental resources; the latter is a means, not an end. Mr. Krenek is also skillful in the use of his instrumental palette; there is also ingenuity of construction, but the second movement, after an impressive beginning in a deeply pensive mood, continues in episodes which lack a sense of destination.

Johann Pezel wrote for municipal occasions in two German cities; yesterday's four examples of his "Tower Music" well illustrated the talents of the five Philharmonic brass players, who also fared admirably in Purcell's expressive funeral music and the still fresh and ingeniously wrought Canzona by Giovanni Gabrieli. The two modern works and the Mozart Divertimento also received performances of a consistently high standard.

From POST
NEW YORK CITY
NOV 17 1952

Dimitri Mitropoulos, the indefatigable conductor of the Philharmonic-Symphony, turned up at the New Friends of Music concert Sunday afternoon in Town Hall, to conduct Ernest Krenek's "Symphonic Music for Nine Solo Instruments." Consisting of two long sections, this early work of the composer illustrates his most profound writing in the more lyric second movement, the Adagio. Taken as a whole, it is a cold, cerebral work, a composition of investigation rather than inspiration.

From NOV 16 1952

HERALD-TRIBUNE

MUSIC AND MUSICIANS

Metropolitan Opera Not Yet a Part Of New York's Intellectual Life

By VIRGIL THOMSON

-5-

TWELVE years ago this commentator observed that the Philharmonic was "not a part of New York's intellectual life." Today that remark would not be true. It is still true, however, of the Metropolitan Opera. Both Edward Johnson and Rudolf Bing have aspired toward changing this situation, but so far no change has been accomplished. Perhaps it will be; we all hope so. But the Metropolitan, in spite of the sincere efforts of its recent directors, remains today what it has been for many years, a monument rather than a dynamic force.

The "Intellectual Audience"

BY "NEW YORK'S intellectual life" I mean everything that inspires, even briefly, the interest of our powerful "intellectual audience." This audience is not wholly musical; nor does it represent any social class. It is made up of book-readers and book-writers, civic leaders and stenographers, artists of all kinds and all the art consumers who have faith in the future. It is a critical audience, but a warm one; and it can make or break the prestige of any institution dealing in products of the mind.

Its dynamic character, its faith in tomorrow, is backed up by a better knowledge of the past than the non-intellectual audience has. You can't fool it by talking about "tradition," as you can often do with the less knowledgeable. It demands that the past be treated as a living thing and that today be considered as an honorable heir of the past and a gateway, the only gateway, to the future.

Enlightened Institutions

OUR musical institutions that enjoy the support of this audience are the Philharmonic-Symphony Orchestra (when Mitropoulos makes the programs), the New York City Opera and ballet companies, the Little Orchestra Society, the Ballet Theater, Martha Graham's dance troupe, the League of Composers and a half-dozen other societies devoted to the performance of advanced music, a similar group of societies devoted to the performance of eighteenth-century music on relatively authentic instruments, the Columbia University Festival of American Music, the Juilliard School as a concert- and opera-performing institution and our municipal radio station WNYC.

Other sources, including the professional theater, individual professional performers, the Young Men's Hebrew Association and the Museum of Modern Art, are capable of mobilizing our leaders of musical opinion. But their activities are not always sustained in a forward-looking direction. And this direction is the tone, the strength and the unity of what I call the "intellectual audience", which is New York's most precious artistic resource. Without it we would be a provincial center like Chicago or Milan and not the world's center of music that we are.

Productions

TYPICAL of the intellectual operation I am describing is the recent performance at the Philharmonic concerts of Darius Milhaud's celebrated opera "Christopher Columbus." This work has been in existence for over twenty years. It has been performed in Germany, France and Belgium. It has never been a popular success, and it has never been agreed to be an artistic failure. It is a monumental work by a world-famous master, and New York has a right to judge it. If recent judgments have not been wholly favorable, neither have they considered the Philharmonic to have done a foolish thing in giving it. New York is happy to have heard the work, whether we all liked it or not. And the Philharmonic's intellectual prestige has risen with the event.

The City Center has given us in one calender year a contemporary opera "The Dybbuk" and four famous works of this century—Wolf-Ferrari's "I Quattro Rusteghi," Alban Berg's "Wozzeck," Bartok's "Bluebeard's Castle" and Ravel's "L'Heure Espagnole." Earlier, Prokofiev's "Love of Three Oranges" and Debussy's "Pelléas et Mélisande" made history at popular prices. As for the ballet companies, they all do new works constantly. Their relation to their own time is perfect, and a huge audience of young people is their reward.

Prestige

PHILHARMONIC spokesmen used to maintain, and Metropolitan spokesmen still do, that their institution cannot afford at present a policy of intellectual distiction but that if and when more money became available they would be delighted to spend some of it pleasing the intellectual minority. All such statements assume that a directorship which has for years abstained from any such effort has the taste and its subscribers the experience to take part in the life of their time by merely changing their minds. We have no evidence that this is true. At the Philharmonic it took a new conductor to make the change, and that change is not yet complete. But the change has brought into the house for the more advanced programs a public not previously served by the Philharmonic, and it seems not to have caused any grave defection among the subscribers.

Making History

THE City Center's artistic direction has always been an enlightened one, and its whole public is made up of the lively young and the culturally ambitious. What its opera company needs is a little more animation and brilliance in the performance of standard works, something to attract to the house Italian-speaking opera lovers on Saturday and Sunday nights. These devotees of familiar works are a faithful public, and their patronage is most desirable. What the Metropolitan needs is the opposite, a public like that of the City Center, an intellectual audience capable of making the house less like a statue on a pedestal and more of a living force around the town.

Money does not produce intellectual distinction, nor does poverty prevent its exercise. Actually, in any given house one opera production costs about the same as another. The ones that make history are the ones that show choice, taste and solid imagination. And it does seem to me that making history is the only criterion that we can accept in judging the activities of our cultural institutions.

From NOV 17 1952

JOURNAL-AMERICAN
New York, N. Y.

New Ensemble

INTRODUCED at the New Friends Town Hall concert yesterday, the Philharmonic Chamber Ensemble immediately established itself as a welcome addition to the musical scene.

The brass quintet's playing of works by Pezel, Purcell, and Gabrieli enhanced the inherent purity of their music with sensuous tone. The woodwinds gave just the right touch to Arthur Berger's delightful Quartet in C.

Krenek's "Symphonic Music for Nine Solo Instruments" received a most sympathetic interpretation with Mitropoulos conducting.

From NOV 17 1952

TIMES

NEW FRIENDS HEAR PHILHARMONIC UNIT

14 of Orchestra, as Chamber Ensemble, Play in Town Hall After Carnegie Concert

After yesterday afternoon's concert of the New York Philharmonic-Symphony at Carnegie Hall, fourteen members of the orchestra hurried down to Town Hall where, under the title of the Philharmonic Chamber Ensemble, they presented the first of the five concerts they are giving there for the New Friends of Music.

This group was organized last season so that its members could play chamber music and gain some additional individual fame. Dimitri Mitropoulos, the orchestra's musical director, has helped them from the start, and yesterday he again provided the leadership for them in the one piece that called for a conductor.

It was Symphonic Music for Nine Solo Instruments, a half-hour work by Ernest Krenek, one of the contemporary composers being featured this season by the New Friends. It is written for strings and woodwinds and was composed while Mr. Krenek was still in his twenties. It made the deepest impression of the concert, for it is a thoughtful and deeply felt work, and under Mr. Mitropoulos's leadership the men played with remarkable unison.

The other works were lighter in spirit and they were attractively played too. The five brass players did Suite No. 4 by Pezel. Purcell's Funeral Music for Queen Mary and Gabrieli's Canzona Per Sonare No. 2. The four woodwind players did Arthur Berger's Quartet in C major. And led by Leon Temerson as the first violinist, seven of the mplayed Mozart's Divertimento No. 7 (K. 205).

The ensemble's second season under its own banner at the Lexington Avenue Y. M. and Y. W. H. A. will open on Dec. 6. There it will play three concerts, with Mr. Mitropoulos assisting in each.

R. P.

ONE EVENING ONLY-MONDAY, NOV. 17
Festival of Music
TOMORROW NIGHT
MADISON SQUARE GARDEN
MARKOVA • MENUHIN • MITROPOULOS • EGLEVSKY
NEW YORK PHILHARMONIC-SYMPHONY
GUEDEN • NEW YORK CITY BALLET



TICKETS, $1.05, $1.65, $2.20, $3.00, $10.00

From NOV 14 1952

HERALD-TRIBUNE

CONCERT AND RECITAL

Philharmonic-Symphony

By Francis D. Perkins

PHILHARMONIC-SYMPHONY

Conductor, Dimitri Mitropoulos; soloist, Joseph Szigeti, violinist.
Fantasia and Fugue in G minor ..... Bach, arr. Mitropoulos
Concerto for Violin and Orchestra ..... Frank Martin
First American performance
Symphony No. 5, Op. 47 ..... Shostakovitch

A violin concerto by the Swiss composer, Frank Martin, was introduced to this country by Joseph Szigeti and the Philharmonic-Symphony Orchestra under Dimitri Mitropoulos last night in Carnegie Hall. With Dmitri Shostakovitch's fifth symphony as its other extensive item, the program was one of contemporary music, except for the Bach organ prelude and fugue in G minor at the beginning, performed in the conductor's orchestral arrangement.

Mr. Martin, now sixty-two, has become known in this country only in recent years, but what has been heard here has marked him as a composer of unusual individuality and significance. The violin concerto was first played in Basel in January; Mr. Szigeti has introduced it to France, Holland and Great Britain. In its course of slightly over half an hour, it has three movements. Composed immediately after Mr. Martin's settings of Ariel's songs from "The Tempest," the concerto, according to his own note, retains some of their atmosphere, and also borrows a theme.

There are, indeed, some hints of this aspect of Shakespeare's play in parts of the concerto; a certain remote, mysterious imaginative atmosphere, prominent particularly at the beginning and end of the first movement and often in the andante, which is connected with the finale without an intervening pause. The style is individual and homogeneous, often lyric in character without sharply defined tunefulness, along with some contrasting dissonant elements. The actual range of color and mood did not seem wide, but there were finely wrought distinctions in both respects within these limits. The imaginative appeal varied; the finale brought a certain let-down, with a rather grayish sort of momentum; here there was no hint of Ariel. The scoring was notable in its balance between the solo violin and the ensemble; in concerted episodes, the violin part floated over the orchestra without being overborne by it. Mr. Szigeti played it both with skill and imaginative understanding, an interpretative atmosphere corresponding with that of the score.

The orchestra gave Mr. Szigeti admirable co-operation, and its performance of the Shostakovitch symphony was eloquent, vivid in color, sonorous, but clear in detail. In its first local performance in three and a half years, it gave an impression of considerable emotional intensity and variety, of outspoken melody and highly effective scoring—but also one of occasional longueurs, unevenness of musical ideas. The nostalgically Mahlerian quality of the second movement was emphasized in Mr. Mitropoulos' unhurried interpretation, and the finale suggested the influence of the march in Tchaikovsky's Pathetic Symphony. The Bach transcription also found the Philharmonic in admirable form.

From NOV 18 1952

TIMES
New York, N. Y.

FESTIVAL OF MUSIC ATTENDED BY 15,000

$40,000 Spectacle at Garden Marks Federation of Jewish Philanthropies' 35th Year

An audience of 15,000 assembled at Madison Square Garden last night for the Festival of Music, presented at a cost of $40,000 by the Federation of Jewish Philanthropies of New York to celebrate the thirty-fifth anniversary of its founding.

The arena was transformed into a vast concert hall for the occasion, with a seventy-foot stage at the northern end and the suggestion of a proscenium achieved by means of white ropes stretched taut from ceiling to stage at either side and additional white ropes looped across the stage space as if they were the folds of parted curtains.

The boxes and the two side balconies were draped with blue and white bunting and cleanly focused cones of white light cut through the crowd-filled darkness to pick out the musicians, speakers and dancers who took their turn on the stage to appear before the members of the New York Philharmonic-Symphony, whose white ties and black tails completed the black and white scheme devised for the festival by Richard Rychtarik.

Dimitri Mitropoulos opened the program, conducting the orchestra in the National Anthem. Then Olin Downes came forward to welcome the audience and read a message from President-elect Dwight D. Eisenhower.

Message From the General

"I extend my congratulations to the Federation of Jewish Philanthropies of New York on its thirty-fifth anniversary, which you are celebrating in so grand a fashion this evening," the message said. "Every New Yorker can well be proud of the splendid achievements of your member hospitals and social welfare agencies, which do so much for all of our fellow-citizens.

"I recall that two years ago I was privileged to address a gathering of Federation's volunteer workers and supporters. And I was deeply impressed by the devotion of these men and women to the health and well-being of the New York community. Such devotion cannot help but rebound to the welfare of our entire nation. I wish Federation continued success in all its efforts. Your work and the support the people of New York voluntarily give to you are wonderful examples of American democracy in action."

Mr. Mitropoulos' transcription of Bach's Fantasia and Fugue in G minor was the first of the musical numbers. It was followed by the Mendelssohn Violin Concerto, with Yehudi Menuhin as the soloist. The violinist was applauded so warmly that he returned to play an unaccompanied Bach Prelude as an encore.

After the intermission, Mrs. William J. Rosenwald, chairman of the festival, introduced Milton Weill, president of the Federation.

"Tonight highlights an important milestone in Federation's history," said Mr. Weill. "It celebrates three and a half decades of continuous service to the community in which all of us live and work. Our 116 agencies—hospitals, community centers, child care agencies, summer camps, homes for the aged and family guidance agencies—have often been pioneering agencies. At all times they try to meet with kindness and understanding the human needs that come to their doors.

May Be Annual Event

"Thus it is that tonight we have taken time out to celebrate our thirty-fifth anniversary, not with a profit-making or fund-raising event, but instead with this wonderful festival. I would tell you, incidentally, that this festival may well become an annual event to which, I hope, all of you will look forward."

A burst of applause followed the expression of this hope, clearly indicating that the audience was enjoying the type of program that had been devised by Leon Leonioff.

After Mr. Mitropoulos had led the orchestra in Rimsky-Korsakoff's Capriccio Espagnol, Leon Barzin took over the podium for the first of the ballet numbers, the Grand Pas de Deux from Minkus' "Don Quixote," which was danced by Alicia Markova and Andre Eglevsky.

Hilde Gueden, Metropolitan Opera soprano, then sang Musetta's Waltz from "La Boheme" and "Sempre Libera" from "Traviata." An encore was also called for from the Viennese singer, and she obliged with the Csardas from Johann Strauss' "Fledermaus."

Miss Markova returned to dance Pavlova's famous number "The Dying Swan" and the evening was brought to a close with the New York City Ballet Company presenting the ballet George Balanchine has based on Bizet's Symphony in C. Melissa Hayden, Nicholas Magallanes, Tanaquil LeClerq and Francisco Moncion were the featured dancers.

From NOV 19 1952
STAR
Washington, D. C.

News of Music

New York Philharmonic Displays Power, Virtuosity in Concert

By Alice Eversman

The New York Philharmonic Symphony Orchestra, making what has become an annual appearance in Constitution Hall, played with consistent vitality and exuberance throughout the concert last night. The program gave the musicians plenty of opportunity in this direction and the conductor, Dimitri Mitropoulos, is not one to seek calmness deliberately.

All told, there was a great display of power and, more rewardingly, of the virtuosity of the group. The precision of these musicians and their obliviousness to difficulties, either technical or musical, is one of the outstanding features of their performances.

With all the polish, the orchestral tone held real beauty and suavity only at intervals, although always clear and accurate. But it has a quality of excitement ranging through all the voices, particularly prominent last night in the fine playing of the woodwind and brass. These were called upon for special services in Mitropoulos' transcription of Bach's "Fantasia and Fugue, G Minor," with which the program opened. With their use, the conductor gave new color to several parts of Bach's great work, enlarging its horizons by a fresh concept of sound.

It was difficult to discover, however, the fundamental Bach quality in the brilliant orchestral arrangement where everything in the dramatic "Fantasia" and in the powerful "Fugue" was amplified in stormy fashion. The first to transfer the "Fantasia" to the larger medium of the orchestra, Mr. Mitropoulos has made a tremendous show piece out of the entire work, which by its very strength and opulence is overpowering. At the same time, the noble dignity of Bach, always present in his most dramatic effects, was not underscored, its place being taken by a theatrical bigness and a volume of sound never imagined by the composer from the organ. Not that there is anything against the use of the facilities of the modern orchestra to enhance the power and beauty of Bach's music.

Mitropoulos' transcription held many interesting and far-seeing ideas. In particular, the juxtaposion of the orchestra voices for expressiveness was original and often quite startling. The ensemble playing, however, was frequently strident, the violins sounding shrill, especially in the beginning.

Mr. Mitropoulos, who has the most active shoulders of any conductor, gained his effects in Beethoven's "Symphony No. 8, F major, Op. 93," mostly by their use and by descriptive gestures. The tempo was maintained about the same through the four movements, so there was no trouble on that score, nor was there for the fine nuances he developed at intervals. It all moved very fast, without differentiation for mood, and without time for the many intriguing instances of Beethoven's fantasy to be appreciated. Nor was there effort given to stressing the delicacy that highlights the symphony at moments in the emphasis placed on its more vigorous characteristics. The orchestra's performance was most skillful and notable throughout for its exactness and musicality.

The conductor has his individualistic approach to these giants among composers but it cannot be said that more is added to the understanding or the enjoyment thereby. He was much more thoughtful in his reading of Shostakovich's "Symphony No. 5, Op. 47," in which he tried to inject some depth. The concert was the second of the American University Concerts' Evening Series and was attended by a large, appreciative audience.

From NOV 19 1952
TIMES-HERALD
Washington, D. C.

Philharmonic, Shostakovich Well-Teamed

BY GLENN DILLARD GUNN

The New York Philharmonic symphony came to Constitution hall last night under its present conductor, Dimitri Mitropoulos, to be greeted by a large and gravely attentive audience.

This is the nation's oldest symphonic group, also its largest. But one cannot with confidence assert that it is the best. The sound of the orchestra is not without flaw. The fault seems to lie chiefly in the violins, divided, left and right, first and second, with the cellos lurking behind the firsts from which they emerge from time to time in timid foray. The violins are similarly masked by the second violins but are found assertive.

Effectiveness Reduced

In Constitution hall, at least, this so-called "classic" orchestra is less effective than the "modern" orchestra of Boston, Philadelphia, Chicago, Cleveland and may other important groups.

This is because the violins and, to a great extent, the other strings, form the heart of the orchestra.

The second violins, playing with the backs of their instruments to the listener, produce a tone that sounds coarse, whereas the firsts are by turns shrill and brilliant, but rarely sympathetic. Meanwhile, the 'cellos, weaker of tone, are quite generally overwhelmed, tho the violas penetrate the ensemble.

Thus it happens that while the soloists of the orchestra in woodwinds and brasses are of distinguished ability and attainment, their virtues seem isolated by the contrasting string quality.

This, at least, is the effect, in Constitution hall—an edifice not famous for its acoustics. Doubtless, this orchestra sounds better in Carnegie hall. In fact, having heard it there, I am sure of it.

Conductor no Showman

Despite this adverse impression of his acoustic judgment in orchestral values, one is disposed to describe Mitropoulos as a great conductor. His manner is active, but his gestures all have significance and are addressed to the players and not to the public. He is no showman.

Last night's program closed with the Symphony No. 5 by Shostakovich and, according to current American habit, this work eclipsed, in effect, the classics of Bach and Beethoven that had preceded it.

As it becomes familiar, the public learns to expect from this Shostakovich page elements of excitement, of drama, and of sardonic derision that do not appear in contemporary West music, and certainly are not to be found in the classics.

It may be noted especially that the second movement, which resembles a slow waltz, is an expression of bitterness and of sardonic and almost sadistic satisfaction. By no standards of beauty is it a subject for admiration, but it is enormously expressive and it excites and impresses at the same time.

The first movement spreads a misty pageant of sound from which gleams dull fires that burst, finally, into bright flame. This also is impressive.

Projected With Conviction

The performance was of a high order. Mitropoulos feels and understands this music and projects it with every accent of conviction. He likewise made the gay and difficult F Major symphony of Beethoven a study in beautifully planned nuance, taking occasion to exhibit the unusual talents of his French horn, bassoon and oboe players.

The concert opened with a transcription of Bach's Organ Fantasie and Fugue in G Minor from the pen of Mitroupolos. In this setting, the conductor proved again his knowledge of every orchestra resource which he employed with fine results and with due regard for the spirit, if not the tradition, of Bach.

From NOV 19 1952
JOURNAL-AMERICAN
New York, N. Y.



TREAT FROM GREECE . . . Mrs. Joseph A. Neff, of the Greater New York Chapter of ANTA, extends an invitation to Spyros P. Skouras, left, and Dimitri Mitropoulos for the benefit preview, sponsored by the local group, of the Greek National Theatre's performance of "Electra" tonight at the Mark Hellinger Theatre. The visitors from Greece will present the official premiere of "Electra" tomorrow evening.

POST
Washington, D. C.
NOV 19 1952

Orchestra Superb in Last Work

By Paul Hume

The performance of the Fifth Symphony of Domitri Shostakovich last night by the New York Philharmonic under Dimitri Mitropoulos was one of the great accounts of any such work in our experience.

The symphony will be 15 years old Thursday, dating from the time of its first hearing in Leningrad in 1937. It is familiar music, which in 15 years has not lost any of its original power of attraction, even though those years have exposed its lesser moments, as years show up the weak spots in many fine scores.

To this music Mitropoulos brought his superb gifts of understanding, of timing, and of dramatic statement. His control of what one advertiser in the program describes as "America's greatest orchestra" enables him to make the most accurately controlled dynamic and rhythmic gradations.

His knowledge of this, as of every score he plays, permits him a freedom of conception that underlines the music's structure. The first movement illustrated all that was to come in building the larger line of a work, never allowing a detail of the moment to be obscured, but never permitting it to obtrude itself unduly.

The orchestra's response was immaculate and filled with beauty, whether in quiet or tumultuous moments. There will be those who clai mthe drums were too loud; that is nothing more than the seating of the orchestra on the stage, which is identical with the pattern of the National Symphony, where the complaint is also heard. It all depends, in our tricky hall, on where you sit.

The sound of the Philharmonic in its finest moment is one of the most beautiful sounds in all music. It was frequently heard in the Shostakovich.

It is particularly painful to have to report that practically all of this excellent splendor was reserved for the second half of the concert. Opening the program was Mitropoulos' own transcription of one of the mightiest of all Bach works, the G Minor Fantasy and Fugue.

Mitropoulos is a remarkable pianist, conductor, and musician of the highest intellect. But he is not an organist, and he chooses to ignore certain principles of music written for the organ in arranging its music for orchestra. There are many reasons why his transcription is poor, per se, and ugly as sound. They never cease to surprise us.

His Beethoven Eighth Symphony suffered from a driving pace, overinsistence upon forced string tone, and heavily placed accents that make the work seem hardly more than bombast. But, brother, that Shostakovich!

From NOV 20 1952
TIMES
AT THE THEATRE



Katina Paxinou, center, and the Greek chorus in "Electra"

By BROOKS ATKINSON

Anyone who wants to know how Sophocles' "Electra" should be acted is directed to the Mark Hellinger Theatre during the rest of this week. For the National Theatre of Greece has stopped by for a visit and, with Katina Paxinou in the leading part, it knows how to bring a venerable classic to majestic life. It opened with the first of two productions last evening.

Since Sophocles' "Electra" is nearly 2,400 years old, Broadway is a little out of touch with the style of Greek tragedy; and, since most Broadway savants do not speak either ancient or modern Greek, they may be forgiven for not knowing much about the spiritual content of those plays. The English translations, prepared by conscientious scholars, are not inviting. They are written either in labored doggerel or uninspired prose.

* * *

The Greek National Theatre's version is a translation into modern Greek by J. Gryparis. Like the original, it consists in some long periods of declamation. Since slaves did all the hard work in Greece in the time of Sophocles, people had more time for talk than most of us do today. Presumably the poetry of the current translation has a beauty that cannot be recognized by people ignorant of the language.

But the production and the performance have a stately beauty that anyone can admire. C. Clonis has transformed the huge stage into the entrance to the royal palace of Argos. Although the setting is enormous, it has a simplicity of design that keeps the production from appearing to be heavy. And the steps provide a wide, dramatic playing area for the chorus and actors.

* * *

Everything is dramatically imposing in the performance — the measured, full-toned acting laden with formal tragedy, the costumes and the lighting. But the orchestrated score composed by Dimitri Mitropoulos and the direction of the chorus are the contributions to this "Electra" that seem most nearly unique. Mr. Mitropoulos' score introduces the tragedy with some eerie string music and some baleful sounds from the kettledrums; it underscores the most dramatic episodes in the legend, and it provides some odes for the chorus to sing. Quite apart from its value as tragic music, the score helps to give the performance depth and eloquence.

This is the first production of a Greek tragedy in this theatregoer's experience that has known what to do with the chorus. Usually the chorus is a rather embarrassed line of confused maidens who wish they knew what they are doing. But the Greek National Theatre has drawn them straight into the heart of the performance as counsel on the one hand and audience on the other.

Their formal movement, their balanced grouping, their synchronized gestures to point up dramatic moments in the play, their awed orchestral chants and their grief-laden singing are extraordinarily beautiful and are a vital part of the performance. Remove the chorus from the stage, and this "Electra" would lose its spiritual magnificence. No doubt the ancient Greek dramatists regarded the chorus as an integral part of the whole tragic experience, as it is in Loukia Sakellariou's choreography and in Dimitri Rondiris' direction.

* * *

The pace of the performance is consciously deliberate, and most of the acting is reserved in style, though forcefully stated. As Electra, the vengeful daughter of the royal family, grief-stricken, resolute in her hatreds and loyalties, Miss Paxinou gives a powerful performance. It is a portrait of tragedy—grim and hideous, for Miss Paxinou always has the courage of her convictions and a voice resonant enough to express them.

As Clytaemnestra, A. Raftopoulou gives a royal performance full of royal authority, and with the stature of a queen. By way of contrast, Rita Myrat's Chrysothemis has the softness and timidity of a princess who is avoiding an epochal feud. The Orestes of Thanos Cotsopoulos, the Paedagogus of J. Apostolides and the Aegisthus of N. Hadziscos have weight and splendor; and the Chorus Leader by H. Zafiriou has the frightened alertness of a woman facing terrible decisions.

Now we know that Sophocles' "Electra" is more than a schoolbook myth. The National Theatre of Greece knows how to transmute it into a tragedy that still retains heroic stature after nearly 2,400 years of squalid history.

The Cast

ELECTRA, the tragedy by Sophocles, translated into modern Greek by J. Gryparis. Produced by the National Theatre of Greece under the sponsorship of Guthrie McClintic, by arrangement with the American National Theatre and Academy. Music by Dimitri Mitropoulos; staged by Dimitri Rondiris; scenery by C. Clonis; costumes designed by Antonios Phocas; orchestra conducted by George Lykoudis; choreography by Loukia Sakellariou. At the Mark Hellinger Theatre through Sunday matinee.

Paedagogus ..... J. Apostolides
Orestes ..... Thanos Cotsopoulos
Electra ..... Katina Paxinou
Chrysothemis ..... Rita Myrat
Clytaemnestra ..... A. Raftopoulou
Aegisthus ..... N. Hadziscos
Chorus Leader ..... H. Zafiriou
Pylades ..... Al Deliyannis
Chorus of women: A. Bellou, A. Capellari, C. Capitsinea, V. Cassavou, I. Cofino, P. Condou, V Deliyanni, M. Georgala, A. Grezoera, Th. Joannidou, R. Michalopoulou, C. Myrat, J. Vassalou, E. Vozikiadou.

From NOV 20 1952
MIRROR
New York, N. Y.



The Theatre

'Electra' Looks Great But Dialogue Is in Greek!

By ROBERT COLEMAN

By arrangement with ANTA, Guthrie McClintic presented the National Theatre of Greece to America at the Mark Hellinger Theatre last evening. The initial presentation was Sophocles' "Electra," in a modern Greek translation by J. Gryparis, with music by Dimitri Mitropoulos.

Katina Paxinou, known to many theatre and film patrons, is starred in the title role. Assisting her are Thanos Cotsopoulos, as Orestes; A. Raftopoulou, as Clytaemnestra; Rita Myrat, as Chrysothemis; N. Hadziscos, as Aegisthus; J. Apostolides, as Paedagogus.

It is difficult for one unfamiliar with Greek to evaluate properly acting in that language. Even more difficult than acting in French, for at least we can follow some of that. So in this instance we must rely more upon sight than sound for judgment.

From the standpoint of sight, this production looms as an impressive one. In effective scenery by C. Clonis and staged by Dimitri Rondiris, "Electra" becomes a series of vivid episodes. These are skilfully linked together by a chorus led by H. Zafiriou.

A number of the lines appear to be delivered in a singing, almost moaning voice, rather than in declamatory style. The movement is remarkably economical. Moods are achieved by the posture of the body rather than by hand and arm waving. We should say, after our visit to the Hellinger, that the National Theatre of Greece is well worth your consideration.

Incidentally, it is getting so that a drama critic nowadays must be an accomplished linguist to cover the theatre in New York. There is the Renaud-Barrault company from France at the Ziegfeld, and now the Paxinou-Menotis company from Greece at the Hellinger.

We would be kidding you if we pretended that we understood a great deal of the French or any of the Greek. So we can only tell you that they look more interesting than they sound. We think you might like to see them.

From NOV 21 1952
WALL STREET JOURNAL
New York, N. Y.

The Theatre

Somber Classic

Electra, Sophocles' tragedy presented by Guthrie McClintic at the Mark Hellinger Theatre. The production is under the auspices of the National Theatre of Greece. Katina Paxinou is featured. Dimitri Rondiris staged the play and Dimitri Mitropoulos wrote the music. Setting by C. Clonis. Costumes by Antonios Phocas.

Last week students of the theatre got a chance to see how a modern French company interprets old plays. This week, at the Mark Hellinger Theatre, the National Theatre of Greece is showing us how Sophocles' great drama of matricide, *Electra,* ought to look and sound. Spoken in modern Greek, the play is principally of interest to those who care about staging, costuming and the use of the Greek chorus. There is also the powerful emotional acting of Katina Paxinou, but only the speakers of Greek in the first night audience (and there were quite a number) could consistently relate expression to incident.

The *Electra* is definitely for those who have curiosity about the development of the theatre from classic antiquity. But with this reservation, there is much meat for a limited audience. The Greek theatre, at the time Sophocles wrote (he lived 497-406 B.C.), still depended as much on the chorus as on individual actors, having until recently not used actors at all as they are used today. The chorus of the present *Electra,* composed of women garbed in somber robes and head-dresses, remains the most eloquent aspect of the evening. Here we see reflected in slow rhythm the passions which race through the mind of the bitter Electra, as she determines to kill her mother. Clytaemnestra and her stepfather, Aegisthus. These movements are expertly directed, and no knowledge of Greek is needed to catch the import of the chants and prose commentaries spoken by the group. Dimitri Mitropoulos' score is helpful, too, setting the tone of the tragedy from the very beginning and reinforcing the atmosphere of disappointment and hate at intervals throughout the evening.

The others in the cast are all quietly expert in their way, but aside from A. Raftopoulou's Clytaemnestra, there are no really large parts. It might have been better from a casting viewpoint, incidentally, if an older woman had been chosen for Clytaemnestra, for the mother seemed in age a contemporary of her daughter, Electra.

The setting, representing the front of the palace of Atreus, is high and dim, clothed in sad colors appropriate to the action. The arrangement of steps before the palace entrance facilitates the disposition of the chorus very well indeed. *Electra* is an attempt to turn the clock back more than 2,400 years. Only the ancient Greeks themselves would be able to judge the success of this effort, but to this observer it seemed that all that serious and thoughtful direction and acting could do had been done.

—RICHARD P. COOKE

From NOV 21 1952
TELEGRAPH
New York, N. Y.

Other Critics On 'Electra'

Brooks Atkinson (Times): "The National Theatre of Greece knows how to bring a venerable classic to majestic life...It still retains heroic stature."

Walter F. Kerr (Herald-Tribune): "Sophocles has been well served by an accomplished acting company...Perhaps nothing is more illuminating...than its use of the traditional Greek chorus."

John Chapman (News) "The greatest pleasure of the performance is what falls upon the ear—for Dmitri Mitropoulos has composed some baleful and fascinating music as a background for the drama and choruses."

Robert Coleman (Mirror): "From the standpoint of sight this production looms as an impressive one...A series of vivid episodes."

William Hawkins (World-Telegram, Sun): "A rare and astonishing experience . . .Nobody who sees Katina Paxinou play 'Electra' will ever forget how she made him feel."

Richard Watts (Post): "It does not make for the liveliest theatregoing in the world for audiences unfamiliar with modern Greek... But I think it is good for us to see the work of the national theatres of lands that regard the drama as a noble art."

John McClain (Journal-American): "A magnificently produced and performed spectacle with a limited appeal."

From NOV 21 1952
TELEGRAPH
New York, N. Y.

STAGE

Katina Paxinou Great In Exciting 'Electra'

by **Whitney Bolton**

The theatre of Broadway, deep in the throes of coping with foreign languages, turns now from the players in French to the players in Greek and offers Miss Katina Paxinou, probably her nation's most distinguished actress, in an exciting production of the "Electra" of Sophocles. Guthrie McClintic, in an arrangement with ANTA, has brought the National Theatre of Greece to the Mark Hellinger Theatre and I, for one, am more than pleased that he did.

The language of the play is no major barrier to appreciation of its performances, its staging and its force. Miss Paxinou, the lady who won a Hollywood Oscar and could not again get another job in films, proving that the little golden godlet is a major curse in the plaster city, demonstrates here the ancient truism that mostly motion picture makers don't know what they are doing and have little concept of the acting riches in their own town. Why Miss Paxinou could not get a job in films after winning the highest honor that films can give is a mystery for which, I'm certain, there is no agreeable answer.

'Electra'

The tragedy by Sophocles, translated into modern Greek by J. Gryparis. Produced by the National Theatre of Greece under the sponsorship of Guthrie McClintic, by arrangement with the American National Theatre and Academy. Music by Dimitri Mitropoulos; staged by Dimitri Rondiris; scenery by C. Clonis; costumes designed by Antonios Phocas; orchestra conducted by George Lykoudis; choreography by Loukia Sakellariou. At the Mark Hellinger Theatre through Sunday matinee.

THE CAST.

Paedagogus	J. Apostolides
Orestes	Thanos Cotsopoulos
Electra	Katina Paxinou
Chrysothemis	Rita Myrat
Clytaemnestra	A. Raftopoulou
Aegisthus	N. Hadziscos
Chorus Leader	H. Zafiriou
Pylades	Al Deliyannis

Chorus of women: A. Bellou, A. Capellari, C. Capitsinea, V. Cassavou, I. Cofino, P. Condou, V. Deliyanni, M. Georgala, A. Gregoera, Th. Joannidou, R. Michalopoulou, C. Myrat, J. Vassalou, E. Vozikiadou.

Dominates Stage

Nor can it matter much to her ny more, because here once more he establishes her stature and reat value as a dramatic actress. er Electra is powerful, passionate nd profound. Her griefs are overhelming, her thirst for revenge is ot and burning. She moves hrough the major three scenes ith full authority, dominating her ge and her role.

Her scene with the Clytaemnes- of Miss A. Raftopoulo is fierce condemning, her heart-wring- scene over the supposed ashes her beloved brother, Orestes, fills the demands of Greek trag- to the fullest. Curiously, it is the quieter moments, when rking with an articulate and autifully choreographed chorus, at she seems momentarily to lose asp of the heavy role. Her firm asp on the forces that drive Elec- a seems to relax in these scenes hich, admittedly, are less showy t by the same token demand ore from an actress.

Miss Raftopoulos is an imperious d cool Clytaemnestra, even when nfessing the murder of Agamemon and making justification for

The best support for Miss axinou comes from Thanos Cotpoulos as Orestes, stalwart, rich voice and bearing, a vigorous gure of revenge. His acting is at best as he contemplates his ster's grief over not only the aying of their father but her lief that her brother, too, is dead. The impact of her grief on him is tremendous and, when he at last reveals himself and prepares to avenge their father's murder he arrives at a full color. Young and striding, he makes an interesting opposite to the tumbled, distraught Electra.

Costumes, Set Blend

Antonios Phocas has designed costumes with a view to the strength of a stage filled with sombre hues echoing the sombre hearts of the characters on the stage. His costumes are in tone with the brooding setting by C. Clonis, the palace of Atreus in monotone gray with flat, running walls and simple lines. Dimitri Mitropoulos has composed a score which augments the major scenes and provides fitting mood for the lamenting chorus of 15 voices.

Altogether this is an eminently respectable production, accomplished with devotion by its cost and most especially by its gifted star.

The modern Greek translation by J. Gryparis is described by those who speak Greek as being a sincere and honest work. I can only report that Miss Paxinou and her company provide an evening of theatre that its tragedy playing at its conceivable test.

From NOV 20 1952
EAGLE

Greek Company in Noble Performance of 'Electra'

By LOUIS SHEAFFER

After last night's performance at the Mark Hellinger, though I didn't understand a single word, I am prepared to swear that Greek is the most beautiful of languages. It is, at any rate, when spoken by Katina Paxinou and others of the National Theater of Greece, for they speak it — particularly Miss Paxinou and the chorus—with fluent, richly orchestrated voices and the sort of caressing, loving care and fullness of emotion that opera singers pour in-

"Electra," at the Mark Hellinger, Guthrie McClintic, by arrangement with ANTA, presents the National Theater of Greece in the Sophocles tragedy. Staged by Dimitri Rondiris, scenery by C. Clonis, music by Dimitri Mitropoulos, costumes by Antonios Phocas, orchestra directed by George Lykoudis, choreography by Loukia Sakellariou. Translated into modern Greek by J. Gryparis.

CAST

Paedagogus	J. Apostolides
Orestes	Thanos Cotsopoulos
Electra	Katina Paxinou
Chrysothemis	Rita Myrat
Clytaemnestra	A. Raftopoulou
Aegisthus	N. Hadziscos
Chorus Leader	H. Zafiriou
Pylades	Al. Deliyannis

Chorus of Women: A. Bellou, A. Capellari, C. Capitsinea, V. Cassavou, I. Cofino, P. Condou, V. Deliyanni, M. Georgala, A. Gregoera, Th. Joannidou, R. Michalopoulou, C. Myrat, J. Vassalou, E. Vozikiadou.

to their music. In fact, the production of Sophocles' "Electra" that has opened their too-brief engagement is like an austere, touching opera, in which the background music and the chorus' chanting and formalized movements are an important feature.

Frankly, I went last night expecting to admire though not particularly enjoy the foreign players and found their "Electra," which will continue through Sunday's matinee, a rewarding and fascinating experience. In recent years we've had memorable work by Judith Anderson in "Medea" and Laurence Olivier in "Oedipus Rex," but this new presentation of a Greek classic, for over-all impact and general excellence, is outstanding.

Expertly Staged

Everything's right under the knowing direction of Dimitri Rondiris, which is most evident in his imaginative, sympathetic treatment of the chorus, and everything fits together nobly. "Electra" at the outset creates an ominous feeling from the low-rumbling grandeur of Dimitri Mitropoulos' fine background score and the massive simplicity of C. Clonis' portico of an ancient palace, and then proceeds with authority and eloquence to explore the sorrowing tragedy of Sophocles' tale.

Miss Paxinou has done good work in our films and several Broadway productions, but nothing that she has done before over here touches the quality and resourcefulness of her current performance. Her Electra is a most impressive figure of spirit and grief, her richly timbred, beautifully modulated voice a constant pleasure. About the merits of the script itself, which was translated by J. Gryparis into modern Greek, I can't presume to say, being entirely unfamiliar with the language, but judging by the ease with which it is tossed off by all the players, he has performed his job well.

Electra's Hope

Although the Hellinger's playbill contains a synopsis, it would be wiser, to derive more enjoyment and meaning from the various scenes, to prepare yourself beforehand by reading a complete translation—Richard C. Jebb's is a good one. The story, which Eugene O'Neill borrowed for "Mourning Becomes Electra," as you undoubtedly know, centers around Electra's long dream that her brother, Orestes, will return from exile and slay their mother, Clytaemnestra, for having murdered their father, Agamemnon, with the aid of her lover, Aegisthus, who is also their uncle.

Generally, in modern-day productions of the Greek classics, the traditional women's chorus is far more likely to be an embarrassment than of value, but this time is an exception. They constitute one of the prime virtues of the performance and continually add to the emotional depth and impact of the story by their sensitive reactions to the unhappy events. Their diction, what I could tell of it, is impeccable and they have the most caressing of voices.

Fine Company

Like the French troupe, which has taken over the Ziegfeld, this is a well-drilled company of artists whose ensemble playing reflects the easy, assured teamwork that comes from playing together a long time, and they give Miss Paxinou excellent support. Thanos Cotsopoulos makes a manly and forceful Orestes, J. Apostolides a dignified Paedagogus, Rita Myrat a soft and appealing Chrysothemis, and A. Raftopoulou's queen is a sharp and crisp portrayal.

Next Monday the Greek players will open a week's engagement of Alexis Minotis in "Oedipus Rex." All lovers of the theater as an art form owe a debt of gratitude to Guthrie McClintic for sponsoring their local appearance.

From NOV 20 1952
HERALD-TRIBUNE
New York, N. Y.

THE THEATERS

'Electra'

By WALTER F. KERR



Katina Paxinou

MARK HELLINGER THEATER

The tragedy by Sophocles, in modern Greek, staged by Dimitri Rondiris, settings by C. Clonis, costumes by Antonios Phocas, choreography by Loukia Sakellariou, music by Dimitri Mitropoulos, presented by Guthrie McClintic, with the following cast:

Paedagogus	J. Apostolides
Orestes	Thanos Cotsopoulos
Electra	Katina Paxinou
Chrysothemis	Rita Myrat
Clytaemnestra	A. Raftopoulou
Aegisthus	N. Hadziscos
Chorus Leader	H. Zafiriou
Pylades	Al. Deliyannis
Narrator	Marian Seldes

THIS is turning into international month along Broadway. With the Barrault troupe happily established at the Ziegfeld, Guthrie McClintic, in association with the American National Theater and Academy, has now brought us the National Theater of Greece in two of its most distinguished productions. The first of these, Sophocles' "Electra" in a modern Greek rendering by J. Gryparis, opened at the Mark Hellinger last night, and it offers the theater student an always distinguished, frequently vivid, insight into the tragic methods of the past.

* * *

The curtain rises on an enormously evocative image—the sombre, hauntingly lighted doorways of the palace of Atreus. Against a brooding musical background, the lamentations of Electra—longing for the return of a brother who will avenge their father's murder—are heard. Soon Sophocles' passionately embittered heroine, in the stunning person of Katina Paxinou, slips out from the dim recesses of the curse-ridden palace.

Miss Paxinou begins her work quietly. She has even a shade of tenderness to show toward the weak-willed Chrysothemis, the pliant and soft-spoken sister who cannot be brought to feel the need for vengeance. As the play moves forward, and Electra's hopes for retribution seem doomed to defeat, the actress increases her intensity. Her eyes flash fire as she deals with the murderous Clytemnestra, her lip curls above bared teeth as she fiercely contemplates taking the law into her own hands. To the psychological complexities of this demanding role Miss Paxinou brings a wealth of visual and vocal beauty.

* * *

It is possible to have minor reservations about last evening's performance of the part. There are times when Miss Paxinou seems to be remembering an earlier performance, rather than forging a fresh one out of the urgent inspiration of the moment. Especially is this true of those long passages in which Electra must listen, tormented, to the cynical defense which Clytemnestra sets up for the murder of Agamemnon. And there are other moments, including several in which Electra is left alone with the chorus, when the star's vocal usage tends to run toward plainsong rather than passion. But we are immediately compensated by the very moving form which Miss Paxinou has found for the episode in which she clasps her brother's ashes to her breast, and again by the furious exultation of her climactic triumph. In all, this is a performance of taste and stature, and we must be grateful for the opportunity we have of seeing it.

Miss Paxinou is tremendously aided by the vigor and resonance which Thanos Cotsopoulos brings to the role of Orestes, and it is in the showy recognition scene between brother and sister that the present production achieves its strongest emotional impact. The Clytemnestra of A. Raftopoulou is regal and insinuating; there is, though, an underlying softness about Miss Raftopoulou's work which keeps the clash between this demonic mother and her challenging daughter from achieving its full sting, its maximum venom.

* * *

Perhaps nothing in the production at the Hellinger is more illuminating than its use of the traditional Greek chorus. Both the extreme formality of this device, and its present-day unfamiliarity, tend to make it a stumbling block in most contemporary productions of Greek tragedy. Here there is a happy acceptance of its dramatic, rather than its merely musical value to the action of the play. Moving simply and fluidly, speaking in perfect unison, the chorus —under the choreographic guidance of Loukia Sakellariou—again and again adds urgency to the mounting tension, gives point and poignance to the sufferings of the principals by responding so sensitively to each new mood. This "Electra" finds genuine theatrical excitement in the chorus' sudden approach to the audience or in the apprehension with which it waits outside the Atrean palace while delayed justice is done.

Sophocles has been well served by an accomplished acting company, and Broadway has been well served by Mr. McClintic's determination that this impressive modern work, born of a magnificent earlier tradition, should be brought to these shores.

From
POST
NEW YORK CITY
NOV 20 1952

TWO·on·the·AISLE

By Richard Watts Jr.

The Greek Theater Offers 'Electra'

Tonight a play is going to open that will be acted in English, and it is likely to seem a little odd to us erudite and international-minded drama critics. Having improved ourselves in the French tongue through a couple of impressive sessions with Jean-Louis Barrault's brilliant company from Paris, we turned jauntily to modern Greek last evening, when the National Theater of Greece offered a version in that language of Sophocles' "Electra" at the Mark Hellinger, with Katina Paxinou appearing in the title role.

"Electra" is, of course, one of the great plays of world dramatic literature, and I wish I were in a position to tell you about the quality of the translation into modern Greek that has been made by J. Gryparis. All I can say is that the performance has both force and classic dignity and that Mme. Paxinou brings a dynamic power to her playing. It is, I think, good for us to see the work of the national theaters of lands that regard the drama as a noble art.

Mme. Paxinou is, of course, a familiar figure to American audiences, who have seen her on the stage in "Hedda Gabler" and "The House of Bernarda Alba" and in the films in "For Whom the Bell Tolls" and "Mourning Becomes Electra." I must admit that, in English, she has always seemed to me a passionate but curiously unbelievable actress. It is clear that she is far better equipped for the classic drama of her native land, and, as the embittered and vengeful daughter of Agamemnon, she is unquestionably a powerful and impressive figure.

Force and Authority

Looking strikingly like Judith Anderson and playing with some of that magnificent performer's elemental force, Mme. Paxinou dominates the stage with such authority that it is obvious the unfortunate Clytemnestra hasn't a chance against her. The very qualities that make Katina Paxinou unconvincing in the modern drama add to her impressiveness in classic Greek tragedy. She always seems just a trifle larger than life, and her ability to tear a passion to tatters in the grand manner equips her handsomely for the role of the Sophocles heroine.

'Electra'

The drama by Sophocles was presented last night in modern Greek at the Mark Hellinger Theater by Guthrie McClintic. It was staged by Dimitri Rondiris, the set was by C. Clonis, the costumes by Antonios Phocas, and the music by Dimitri Mitropoulos. The cast included Katina Paxinou, Thanos Cotsopoulos, J. Apostolides, Rita Myrat, A. Raftopoulou, N. Hadziscos, H. Zafiriou and Al Deliyannis.

Since "Electra" is a static play, despite the fluid movement of the women of the chorus, and, of course, a declamatory one, it does not make for the liveliest theatergoing in the world for audiences unfamiliar with modern Greek. Fortunately, however, its narrative is simple and elemental and is, I imagine, well-known to most people who go to plays, so it is by no means difficult to follow in the current performance, and the National Theater of Greece is clearly a distinguished organization worthy of the country and civilization it represents.

The production has been staged by Dimitri Rondiris with dignity and austerity, and the power of the drama is captured in the work of both the principals and the chorus. The proper quality is maintained in the setting by C. Clonis, in Antonios Phocas' costumes, and, particularly, in the effective background music composed by Dimitri Mitropoulos. There can be no doubt of the general impressiveness of the visitors from Greece.

From NOV 20 1952
JOURNAL-AMERICAN
New York, N. Y.

'Electra':

Magnificently Acted And Produced

By JOHN McCLAIN

A SEGMENT of the National Theatre of Greece arrived in these parts last night and presented, under the auspices of Guthrie McClintic, an interpretation of "Electra" by Sophocles, delivered entirely in modern Greek.

Katina Paxinou, memorable from American movies, played the stellar role, and established the fact that she is a profound pantomimmist and a actress of depth and diversity.

She was surrounded by a company of extremely capable compatriots. It didn't seem to matter that the language, sounding like a series of sibilant toothpaste commercials, conveyed no meaning to the bulk of the audience.

It was, simply, a pageant of mood and motion, and it told the age-old story with as much impact as though it had been hot from the pen of Mickey Spillane.

"ELECTRA," at the Mark Hellinger Theatre. Presented by Guthrie McClintic by arrangement with the American National Theatre and Academy. Written by Sophocles. Staged by Dimitri Rondiris. Scenery by C. Clonis. Music by Dimitri Mitropoulis. Costumes designed by Antonios Phocas. Orchestra under the direction of George Lykoudis. Choreography by Loukia Skellariou. Translated in modern Greek by J. Gryparis.

THE CAST

Paedagogus	J. Apostolides
Orestes	Thanos Cotsopoulos
Electra	Katina Paxinou
Chrysothemis	Rita Myrat
Clytaemnestra	A. Raftopoulou
Aegisthus	N. Hadziscos
Chorus Leader	H. Zafiriou
Pylades	Al. Deliyannis

Limited Appeal

All this was aided immeasurably by an offstage orchestra which supplied an unobtrusive accompaniment to the evening, and a chorus of shrouded ladies to reveal the principal characters in high relief. In stylized terms this is probably the best production of "Electra" you'll see in your time.

But in terms of entertainment for the average theatre-goer there are bound to be serious reservations. Not many of us speak Greek, few are familiar enough with the plot of "Electra" to follow it without the aid of some dialogue from the actors and it is not a story which will sustain itself simply as a charade.

It emerges, thus, as a magnificently produced and performed spectacle with a limited appeal.

From NOV 26 1952
VARIETY
New York, N. Y.

Electra

Guthrie McClintic (by arrangement with American National Theatre & Academy) presentation of the National Theatre of Greece production of tragedy in one act by Sophocles. Stars Katina Paxinou. Staged by Dimitri Rondiris; music, Dimitri Mitropoulos; scenery, C. Clonis; costumes, Antonios Phocas. At Mark Hellinger, N. Y., Nov. 19, '52; 4.30 top ($6 opening).

Paeagogus ..... J. Apostolides
Orestes ..... Thanos Cotsopoulos
Electra ..... Katina Paxinou
Chrysothemis ..... Rita Myrat
Clytaemnestra ..... A. Raftopoulou
Aegisthus ..... N. Hadziscos
Chorus Leader ..... H. Zafiriou
Pylades ..... Al Deliyannis
Chorus of women: A. Bellou, A. Capellari, C. Capitsinea, V. Cassavou, I. Cofino, P. Condou, V. Deliyanni, M. Georgala, A. Gregorea, Th. Joannidou, R. Michalopoulou, C. Myrat, J. Vassalou, E. Vozikiadou.

This particular gift the Greek National Theatre bears to New York's Mark Hellinger Theatre. Sophocles' "Electra," is impressive, vigorous, eye-filling and non-commercial. Producer Guthie McClintic, who is presenting the troupe by arrangement with ANTA, deserves special kudos for making this experience in the theatre possible for those who take dramatic art seriously. They, together with New York's Greek population, should comfortably fill the theatre for the skedded eight performances.

The language barrier (it's in modern Greek) seems not such a handicap as non-French at Jean-Louis Barrault's current productions, for the Electra story is well-known, treating as it does the original "father - complex heroine," who is wrought up over her mother's murder of said father, and whose revenge is frustrated by her own weakness.

Katina Paxinou is superb as Electra, displaying all the intensity which marked her pic appearances as Pilar in "For Whom the Bell Tolls" and Christine, the mother, in "Mourning Becomes Electra." But Electra also offers here an opportunity for enormous emotional and vocal range, as she tongue-lashes her mother, weeps quietly to the chorus, is anguished when she hears her brother is dead, elated when he returns to kill their mother, and savage at the end, as she listens with satisfaction to the death cries of her mother.

Supporting company is uniformly tops—Thanos Cotsopoulos as a frank and likeable Orestes, a contrast to his complex-ridden sister; A. Raftopoulou as their harsh but fearful mother; Rita Myrat as their sister, who prefers pretty clothes to revenge; J. Apostolides as an apprehensive tutor; N. Hadziscos as the mother's swaggering lover, and H. Zafiriou, whose acting is a fine study in subtlety as the chorus leader.

Unlike the self-conscious chorus in "Medea," or the uncontrolled one in "Tower Beyond Tragedy," this group of 14 women and a chorus leader is a heavy production asset, their patterned movements providing a graceful frame for the tragic action.

Director Dimitri Rondiris has staged the production in classic style, with action and dialog paramount to "buiness" and technique.

Atmosphere of stark grandeur results from tasteful blend of C. Clonis' setting (facade of the palace upstage, its steps leading downstage, with level playing areas midway and on a built-up apron); Antonios Phocas' costumes in blues, golds and mauves, and artistic lighting supervised by Klaus Holm.

The melodiously inflected speeches of J. Gryparis' modern Greek translation (skillfully punctuated with silences) and Dimitri Mitropoulos' exciting background music add voltage to "Electra."

Vene.

From
BILLBOARD
Cincinnati, Ohio
NOV 29 1952

The National Theater Of Greece in Electra

(Opened Wednesday, November 19)

Mark Hellinger Theater

A tragedy by Sophocles, translated into modern Greek by J. Gryparis. Staged by Dimitri Rondiris. Setting by C. Clonis. Music by Dimitri Mitropouls. Costumes by Antonos Phocas. Choregraphy by Loukia Salellariou. Conductor, George Lykoudis. Stage manager, Haralambos Plakoudis. Company manager, Robert Schnitzer. Press representatives, Sol Jacobson, Lewis Harmon, David Powers. Presented by Guthrie McClintic in association with the American National Theater and Academy.

Paedagogus .....J. Apostolides
Orestes .....Thanos Cotsopoulos
Electra .....Katina Paxinou
Chrysothemis .....Rita Myrat
Clytaemnestra .....A. Raftopoulou
Aegisthus .....N. Hadziscos
Chorus Leader .....H. Zafiriou
Pylades .....Al Deliyannis
CHORUS OF WOMEN: A. Bellou, A. Capellari, C. Capitsinea, V. Casavou, I. Cofino, P. Condou, V. Deliyanni, M. Georgala, A. Gregorea, Th. Joannidou, R. Michalopoulou, C. Myrat, J. Vassalou, E. Vozikiadou.

With the French currently having their innings at the Ziegfeld, the Greeks have temporarily taken over the Mark Hellinger drama-wise. Via the efforts of producer Guthrie McClintic, in association with the American National Theater and Academy, and the financial assistance of local Greek ship-owners, the company of the National Theater of Greece arrives for a two-week stand. Whether the venture will be a financial success would seem to depend largely on the interest and enthusiasm of those that know the language. But it can be reported from an initial sampling that the troupe offers a brand of theater gaited to lovers of the drama in any idiom.

For its first stanza, the company is presenting Sophocles' "Electra," translated into modern Greek by one J. Gryparis. Oddly enough, tho practically no word is understandable, the colloquial switchover loses nothing orally of the classic majesty of the original, and Dimitri Rondiris has staged it likewise in the classic form, with slight allowances for a more dramatic use of a female chorus and rugged background music to point up the dramatic impact of the tragedy. Also, the drama is played in its entirety without intermission which, while making for lengthy sitting, builds its fullest impact without interruption.

Katina Paxinou

This reporter has both moderately liked and disliked Katina Paxinou's work in English. However, in this title role and in her native tongue, he takes every thing back. As the self-tortured, vengeance-driven Electra, Madame Paxinou makes what must be an exhausting, elocutionary tour-de-force always vital and sometimes fairly stunning. No one needs to understand a word she is saying, voice inflection and a superb use of hands do the trick. It is a portrait that likely would have pleased old Sophocles himself.

The star gets excellent support from her fellows of the National Theater, some of whose first names are quaintly designated only by initials. Thus it can be reported that A. Raftopoulou makes an effective Clytaemnestra. H. Zafiriou is outstanding as the leader of an exceedingly well-drilled chorus, and J. Apostolides is sonorously fine as the tutor Thanos Cotsopoulos is properly rugged, avenging Orestes, and Rita Myrat's soft-fibered sister provides a sharp foil for Electra's stark hatreds.

Production-wise, as to settting, lighting and costuming, these Greeks have a word for it—fine theater. A reporter has a word for them—they're heartily welcome here.

Bob Francis.

From NOV 20 1952
WORLD-TELEGRAM
New York, N. Y.

Theater

Paxinou Is an Electric Electra

By WILLIAM HAWKINS.

Nobody who sees Katina Paxinou play "Electra" will ever forget how she made him feel. In a season increasingly filled with adventures and surprises, this presentation by the Greek National Theater, in its native tongue, is a rare and astonishing experience.

In its own style of grand simplicity, the offering is distinguished by the fact that if you could separate its visual, aural and emotional elements, each would stand without the other two in a purity of achievement all its own.

Elemental Emotions.

The Greek sparseness often seems harsh and chilly to us. Instead of doing things on the stage the characters listen, feel and express. Their deeds occur elsewhere, and we are met only by the resultant feelings.

The emotions of "Electra" are as elemental and irresistible as fire, air and water. The central figure despairs of avenging her murdered father, when she learns that her brother is dead and cannot help her destroy her villainous mother and uncle. Finally the brother returns, and Electra leads him to killing the murderers.

Electra is, of course, always the central figure of the play. Her devastating emotions are played out on the palace steps, where she learns hopelessness and later the ecstasy of revenge. The chorus echoes and intensifies and broadens her feelings, grouped across the broad steps around her.

Effective Chorus.

This convention of Greek theater, the chorus, is employed with vast effect here. Paxinou is shattering in her performance because she never depicts a superficial or entirely unleashed aspect of her pain. What she does is constantly battle the torture within her, so instead of showing it to you, she is making you feel it.

With all this elevated formality of expression, the actress remains utterly individual, and never becomes just a universal figure of pain or hatred or joy. The big significance of her emotion spreads out around her like ripples on water, in the reflected enlargement of her feelings in the chorus.

One expects Paxinou to cut loose and howl, to make people's hair stand on end. She does much better than that, by never releasing the violence of her character. So you are drawn into the whirlpool of her emotions as surely as if she slowly pulled you there by twisting a rope tied around your neck.

Brilliant Beauty.

The chorus in this production is remarkably well trained, as parades, half gestures, moans chants in perfectly phrased unison. It is certainly the second most important character of the play, and again that is true because of Paxinou and her relentless containment of the great tragedy's scope. She sometimes has the fleeting brilliant beauty of Garbo, and her voice seems limitless in tone and range.

The setting for the play has remarkable beauty in sturdy, simple lines, and the lighting follows the tragedy's moods with ingenuity. Twice during the play certain figures in the near dark seem to acquire a luminosity of their own. The Metropoulis score compliments the play's writhing frictions and gives a great deal of emphasis to its rhythms.

From NOV 29 1952
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

National Theater of Greece Seen in Classic Tragedies

By John Beaufort

New York

Thanks to the high-minded efforts of a number of people, New Yorkers have just been offered two weeks of Attic tragedy as played by the National Theater of Greece. The splendid performances of Sophocles' "Electra" and "Oedipus Tyrannus" have stimulated an attendance at the Mark Hellinger Theater which must have gratified the hearts and satisfied the most optimistic hopes of participants and sponsors, who have seen fit to extend the engagement for a week through the Sunday matinee, Dec. 7.

About three-quarters of the audiences have been Greek-speaking residents of this community. The remaining quarter has been made up of local theatergoers with, as Ben Jonson remarked disparagingly of Shakespeare, "small Latin and less Greek."

As far as most local patrons were concerned, the fact that the Sophoclean works had been translated into modern Greek for these productions offered about as much advantage as if they had been turned into Middle English. But theater enthusiasts have not allowed a want of Greek (classic or colloquial) to discourage them from flocking to the Hellinger in large numbers. There were standees at performances last week end. All of this is simply a further tribute to the performances of Katina Paxinou, Alexis Minotis, and their associates.

Remarkable Acting

The playing has indeed been remarkable. The high light of the fortnight's engagement has been "Oedipus Tyrannus," with Mr. Minotis as the king and Miss Paxinou (Mrs. Minotis) as Jocasta. Its prominence was due partly to its reputation as Sophocles' masterpiece, partly to the fact that its story is more familiar to most of us, partly to its greater variety of characters and to the action that accompanies the tragic events.

But accompanying all this was the fact that the stately design and flow of the production defied inattentiveness. From the opening scene of three lighted figures against a darkling background to the final exit of the blinded Oedipus, the performance vanquished, so far as possible, the barrier of language.

For its most recent "Oedipus" productions, New York has been indebted to visitors from abroad. The Old Vic acted the Yeats' translation with Sir Laurence Olivier starred. Later, the tragedy was done here in the richly florid style of Israel's Habima Theater. But the latest visitation has offered an opportunity to witness the interpretation contemporary Greek players give to their own ancient classics.

There were advance warnings that the acting style might prove too exaggerated for Broadway audiences. What has impressed this observer has been the heroic, larger-than-life quality of the acting; the dignity, the profound concentration, Mr. and Mrs. Minotis appear to have achieved successfully a compromise between the aloofness of the high tragic characters, as originally conceived, and the immediate realism of the twentieth century.

Role of Choruses

As the Minotis intended, the choruses form a kind of bridge between the remote, central figures and the spectator. The work of these ensembles has been a revelation. Their delivery of lines—whispered, declaimed, chanted, sung, spoken individually and chorally in a variety of volume and modulations—formed an integrated sound pattern the like of which is rarely heard.

The choral movements were guided with equal appreciation for the total concept. To this movement, the pleated robes, with their simplicity of design and muted colors, gave an effect of mobile, pliant human forces ready to be summoned into play at the instant demand of the action.

The male chorus for "Oedipus" was led by Thanos Cotsopoulos; the female chorus for "Electra," by H. Zafiriou. Both Mr. Cotsopoulos and Miss Zafiriou created a feeling of highly sensitized response, and both endowed the exposition with a deep awareness of tragic event and tragic mood.

Mr. Minotis, an actor of imposing force and dignity, surmounted the language handicap to an extraordinary degree in conveying Oedipus' mounting realization of his crime. Miss Paxinou, an impressive Jocasta, made much of the queen's discovery of the dreadful circumstance. The talents of an admirable supporting cast were brought into play in performances by N. Hadziscos (Creon), J. Apostolides (Teiresias), P. Zervos (the Shepherd), and St. Vocovitch (the Messenger).

If Miss Paxinou's Electra was somewhat less striking than her husband's Oedipus, it may well have been because the obstacle of language was more noticeable in "Electra." But there were some memorable moments. Not the least of these were provided by the low offstage cries (to Dimitri Mitropoulos' music) with which Miss Paxinou established the tone of the tragedy to come.

The setting for the productions was simple, spacious, and almost bare of ornamentation. The dancing, costuming, the dirgeful and percussive scores (Miss Paxinou composed the music for "Oedipus"), and other elements blended superbly to enhance the total effect of nobility and doom.

Thanks are due, therefore, first of all, to the Athenian visitors; next, to Guthrie McClintic, who has presented the plays in association with the American National Theater and Academy, and to the Greek Shipowners of New York, who provided transportation here for the company of some fifty people.

Like the Greek players, the Madeleine Renaud - Jean - Louis Barrault Company from Paris continue their local triumph. The effective pictorially as it is vocally. This rates a bow to the director, Dimitri Rondiris.

Background music is the composition of the noted conductor, Dimitri Mitropoulis, and C. Clonis designed the palace set that provides a perfect background for the action.

Guthrie McClintic, the Broadway producer and director, is presenting the company by arrangement with the American National Theater and Academy.

From NOV 20 1952
NEWS

Greek Theatre Offers 'Electra'

By JOHN CHAPMAN

The National Theatre of Greece began a two-week stand at the Mark Hellinger Theatre last evening with a performance of Sophocles' "Electra" in modern Greek. Katina Paxinou intoned the title role.

My report, submitted herewith, can be only two-thirds complete—for, since I don't know the Greek tongue, I can tell only about what struck my eye and ear and nothing concerning what struck my mind. (Things did strike my mind, such as the notion that Mme. Paxinou suffers almost as much as Margaret Sullavan does in "The Deep Blue Sea," but these are irrelevancies.)

Excellent Chorus

"Electra" is mounted in a handsome setting of the front of a palace and all the steps leading down from it or up to it. Here Electra appears, to tell of her classic griefs and hopes of revenge. She is attended and listened to by an extraordinarily well-disciplined chorus of 16 young ladies whose groupings, poses and chants are remarkable for their grace and rigid formality. There is practically no physical action—for Mme. Paxinou seems content not to stir things up the way Judith Anderson would.

Mitropoulos Music.

To one like myself, completely ignorant of the language, the greatest pleasure of the performance is what falls upon the ear—for Dimitri Mitropoulos has composed for the production some baleful and fascinating music as a background for the drama and the choruses. And Mme. Paxinou has a voice of great range, color and intonation. She has need of it, for this translation by J. Gryparis is largely a monologue running about an hour and three-quarters.

Next week, the National Theatre of Greece will offer "Oedipus Tryannus" with Alexis Minotis, Mme. Paxinou's co-star, in the title role. Minotis was not in the cast of "Electra."

"ELECTRA"

Sophocles' tragedy, translated into modern Greek by J. Gryparis and played by the National Theatre of Greece, produced by Guthrie McClintic at the Mark Hellinger Theatre, Nov. 19, 1952.

THE CAST:

Paedagogus ..... J. Apostolides
Orestes ..... Thanos Cotsopoulos
Electra ..... Katina Paxinou
Chrysothemis ..... Rita Myrat
Clytaemnestra ..... A. Raftopoulou
Aegisthus ..... N. Hadziscos
Chorus Leader ..... H. Zafiriou
Pylades ..... Al. Deliyannis

Los Angeles, Calif.
Times
(Cir. 396,959)
NOV 21 1952

KATINA PAXINOU HEADS GREEK CAST IN 'ELECTRA'

NEW YORK, Nov. 20 (U.P.)—The foreign invasion of Broadway, with a French troupe already in successful possession of the Ziegfeld Theater, continues with the Greek flag being firmly planted at the Mark Hellinger Theater.

The National Theater of Greece company, headed by the well-known Katina Paxinou, has started a limited engagement with a rousing and moving presentation of Sophocles' classic tragedy, "Electra."

Now the regular New York playgoer knows even less Greek than he does French, but there were a lot of them in the Hellinger opening night along with what must have been a full turnout of Greek-American society, most of whom undoubtedly understood what was being said on stage.

In Modern Greek

This production is played in a modern Greek text by J. Gryparis, a translation from the ancient tongue of the original. It is easier for the non-Greek playgoer to follow than many of the productions of the Renaud-Barrault French troupe because the latter are largely unfamiliar, whereas "Electra" is a well-known story to which most regular playgoers have been exposed several times in English versions.

Miss Paxinou also is no stranger as a performer in English. She has appeared on Broadway in recent years in Ibsen's "Hedda Gabler" and Lorca's "The House of Bernarda Alba." She also has given outstanding performances in such Hollywood movies as "For Whom the Bell Tolls" and "Mourning Becomes Electra."

The star is a tragedienne of the first rank and her performance in the title role of "Electra" is a gripping experience. Her voice is a thing of distinction and she has the grand manner that such a text and role require.

Thanos Lauded

Thanos Cotsopoulos is outstanding as Orestes, the brother of Electra who comes back from exile in answer to her prayers for vengeance against their mother, Clytaemnestra, who, with her paramour, Aegistheus, murdered the children's father, Agamemnon.

The rest of the company give an excellent account of themselves and the work of the traditional Greek chorus is as

From DEC 1 1952
TELEGRAPH
New York, N. Y.

Off Stage —and On

By George Freedley

It is a great thing to have seen and heard Katina Paxinou in the title role of Sophocles' "Electra" at last. Guthrie McClintic, in association with ANTA, has made this possible in bringing the National Theatre of Greece to the Mark Hellinger for 15 performances of this play and of "Oedipus Tyrannus." Shortly after the outbreak of the last war Mme. Paxinou was journeying to America and the ship on which she was sailing was sunk by the Nazis. She lost her luggage which contained her prompt-books. Morris Gest proposed to star her in the part she is now playing, but there was no script. However, she came to the Theatre Collection of the New York Public Library, examined our various editions in modern Greek and from them and from her own memory constructed her prompt-book. Gest never made his production so we had to wait for 12 years to see this truly great portrayal and the wait was worth it.



In majestic setting by C. Clotis, beautifully lighted, in striking costumes designed by Antonios Phocas, this drama provides a moving and impressive evening. The orchestral background by Dimitri Mitropoulis was well conducted by George Lykoudis. In support of Mme. Paxinou is a beautifully integrated company. Thanos Cotsopoulos makes a handsome and convincing Orestes. N. Hadziscos as Aegisthus, A. Raftopoulou as Clytemnestra and, especially H. Zafiriou as the leader of the chorus were outstanding under the bold directorial baton of Dimitri Rondiris, who has so beautifully staged this nearly operatic drama.

I recall with pleasure another "Electra" I saw in the season of 1930-31 when Marika Cotopouli played the title role at the then New Yorker Theatre with her Greek company. Katina Paxinou was the Clytemnestra and her co-star of this brief season, Alexis Minotis, was the Orestes. I was fascinated then with the graces and majesty of Greek classic playing. I still am.

From DEC 1 1952
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

By Arthur Berger

When Louis Krasner introduced Schoenberg's Violin Concerto of 1936 to New York at Saturday night's Philharmonic - Symphony concert and repeated it yesterday afternoon he appeared in a stoic and pious role that commands deepest respect. This was not the kind of work to win a soloist the usual accolades of the audience at large, yet its execution is a feat involving a virtual extension of violin technique, and Mr. Krasner undoubtedly renounced many hours of musical and extra-curricular recreation to prepare it.

If musical life is to retain its artistic character, if concerts are to broaden one rather than be a sedative for jaded nerves, bold gestures like those of our Philharmonic conductor, Dimitri Mitropoulos, are essential. Even those who sat restlessly through the Schoenberg seemed to sense something awe-inspiring and historic in the occasion. The tenuous quality of all but a handful of measures, the uncommon gentleness of an orchestra used like a chamber ensemble, discourages the unwilling listener as much as the contemporaneity baffles him. The twelve-tone procedures are strict, but have some of the milder harmonic effect, even tonal suggestions, characteristic of Schoenberg's last works. Fragmentation within a subdued frame is, rather, its distinction, and this we must accept to enjoy its essence.

It is a finer work than Berg's concerto, which Mr. Krasner also introduced to us in the '30s. The skips embracing harmonics are more daring than skips we usually encounter in a comfortable, normal range in rapid violin passages. Like Liszt's keyboard jumps, they are not unidiomatic to the instrument, but merely follow one another relentlessly, giving little chance to prepare for them. Mr. Krasner premiered the work in Philadelphia in 1940, but with all works having something new to say, a premiere is like a rehearsal, and he has labored further on it ever since. Such works also, for us to get to know them really well, require performance by a number of artists, each of whom brings out a different facet of the composer's conception. It is hoped this concerto will have this fortune.

From DEC 1 1952
WORLD-TELEGRAM
New York, N. Y.

Music

Kirchner's New Work Is Mercurial

By ROBERT BAGAR.

Generally, it is the large groups of performers—orchestras, choirs, opera companies—that give us the new compositions. And, with the exception of one or two specialists, shall we say, in the field of novelty, the sole performers, from great to tyro, give new music the well-known go-by.

It was particularly interesting, then, that in his violin recital at Carnegie Hall last evening Tossy Spivakovsky should present the world premiere of Leon Kirchner's Sonata Concertante. The composer himself, incidentally, played the piano part.

Unmistakable Quality.

This Kirchner piece, far from being a merely workmanlike production, has unmistakable quality, purpose and direction. In its rather mercurial way it also has moods, emotional things to express, though such things, you may be sure, do not occupy all of the work's content.

A piano part that is filled with restless, galloping activity, seems to create the atmosphere in which the violin, bow tender, now abrupt, now toying with arabasquerie, presents, on the whole, the dominant voice. Yet sometimes the positions are almost reversed.

Of course, there is dissonance aplenty in the music. What, after all, would one expect? And there again we have an element that grows quite naturally out of the general scheme, an integral part of it.

Cordial Applause.

I don't know how many in the audience liked the work, though the applause seemed cordial at its conclusion. I know that I found it provocative, at least. It is a work that I should certainly wish to hear again.

Mr. Spivakovsky, possessor of fine violinistic equipment, did himself honor in this music. His other composers were Handel (Sonata in A major), Brahms (Sonata in G major), Stravinsky (Pastorale) and Paganini.

In the Brahms the violinist displayed more beauties of tone and phrasing than you can obtain in an ordinary month of violin listening. He also got feeling into the rendering, but that he parceled out in small fragments. The Adagio and last Allegro of the Handel suffered occasionally some static passages, I thought, but never an inelegant moment. Arthur Balsam accompanied the other items.

* * *

The Philharmonic - Symphony programs of Saturday evening and yesterday afternoon offered Louis Krasner as soloist in the Schoenberg Violin Concerto. Under Dimitro Mitropoulos' painstaking direction and Mr. Krasner's explicit rendering the work came off well.

It is a considerable work, boasting a very attractive middle section, reflective, touched with a lovely sentiment, skillfully wrought.

From DEC 5 1952
TIMES
New York. N. Y.

SYMPHONY OFFERS BACH ORGAN WORK

Philharmonic Is Led in Toccata and Fugue by Mitropoulos —Gousseau Is Soloist

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. Lelia Gousseau, pianist. At Carnegie Hall.
Toccata and Fugue in C.....Bach-Weiner
Symphony No. 4.....Schumann
Piano Concerto (first New York performance).....Roussel
Symphonic Variations for Piano and Orchestra.....Franck
Three Dances, from The Three-Cornered Hat.....De Falla

By OLIN DOWNES

One of the best of all the orchestral transcriptions of Bach that we know, Leo Wiener's instrumentation of the C major organ Toccata and Fugue, opened the Philharmonic-Symphony concert, directed by Mr. Mitropoulos, last night in Carnegie Hall. This arrangement is scored by a rarely competent, informed, and self-respecting musician, in a way that does not disguise or upholster the grand creation, but reveals and illuminates its essence.

There is the frequent suggestion of organ pipes and registration, but this is no cheap imitation. It is a transposition in orchestral terms that are wholly appropriate and very impressive of Bach's instrumental thought. The score misses no significant detail or climax, but it exaggerates nothing and it glorifies the monumental conception.

To this it may be added that the finest performance we have heard of this transcription is the one that Mr. Mitropoulos gave it on this occasion. His incredible memory, his unique intellectual power as a musician, were only the means by which he communicated his grasp of Bach's mighty architecture and transmitted it with superb vitality, rhythm and beauty.

It would be easy for confirmed Schumannites, and those who hold the Fourth Symphony close at heart, as this writer does, to find points of difference with Mr. Mitropoulos reading. They could call the main body of the first movement over - deliberate, and question a heavy-paced scherzo and some unprecedented accents and phrasing in the finale. The predominating fact is Mr. Mitropoulos' evident feeling for the symphony, his fresh and eloquent approach to it, which is his own conception of what is actually a romantic love-poem and not one that follows the commonly established model.

It has been rarely indeed that the introduction has been played with such intimate and romantic emotion. The tempo of the main body of the movement, if on the deliberate side, was also one that enabled the conductor to squeeze the last drop of juice from the melodies, and to introduce with particular significance the second lyrical theme, which does not appear until three-quarters of the first movement are over.

In the exquisite romanza the interpreter chose, not too wisely, to minimize the ornamental passages, very lyrical and appealing, of the first violin; and he did the same thing in the middle part of the scherzo, preferring the big melodic lines of these movements to the decorative detail that is so exquisitely characteristic of Schumann. Putting all the reservations in the foreground, it remains that the symphony as a whole was read with a searching eloquence and understanding of its poetry. It also reminded us, although Mr. Mitropoulos minimized some details of orchestration, of the fallacy that has so long been current—the cliche about Schumann's inept and opaque instrumentation.

Schumann's orchestral style is not invariably expert, but it always is characterized by unique effects of a charm and poetry no other composer has paralleled. Mr. Mitropoulos revealed most of these places, and clarified some that are commonly passed over by other conductors. Above all the reading was integrated with inescapable logic, and the conviction of an individual understanding of the work; there were no loose ends, and none of the special effects, advisable or otherwise, were accidental or unrelated. A moving performance of an enduringly lovely and poetical symphony!

The concert marked the first appearance in New York of the young French pianist, Lelia Gousseau, in the first performance here of Albert Roussel's C major Concerto for piano and orchestra. Miss Gousseau played this concerto in 1939 at the first competition for the Roussel Prize. She won the prize with it. She is an athletic and assured performer, with formidable wrists and octaves, fully confident and competent to meet the greatest crashes of the orchestra with equal power.

But her chords are sometimes hard and the tone metallic in such passages. Her playing has more of rythmic impact and "go" than it has sensitiveness or imagination. And perhaps her qualities are well suited to the Roussel concerto, which is a cerebral and manufactured piece, and not one of Roussel's representative works.

Miss Gousseau also played the Cesar Franck "Symphonic Variations," again efficiently, and with more variety of tone color than was possible in the Roussel work. She was cordially received by the audience.

From POST
NEW YORK CITY
DEC 5 1952

WORDS and MUSIC

By Harriett Johnson

Gousseau Plays Roussel Concerto

The Philharmonic-Symphony played a first New York performance of a piano concerto last night in Carnegie Hall that bids fair to enter the repertory as one of the "standards," and not because of being "popular" in idiom either. This incredible—or so it would seem for a contemporary piece—music is by the Frenchman, Albert Roussel, his only piano concerto, completed in 1927 and first introduced to this country in 1928 by the then indefatigable champion of modern music, Leopold Stokowski, with the Philadelphia Orchestra in Philadelphia.

Why this likable composition didn't get what it deserved in succeeding years, at least locally, could be explained in various ways, all requiring too much space to be discussed at the moment. I for one am grateful that after seeing the light of day in our neighboring city 25 years ago, it finally made its way here under the discerning aegis of Dimitri Mitropoulos and a convincing lady-pianist, one Lelia Gousseau, tall, strong, independent and dynamic, who performed the short work with a controlled nonchalance which was just what it needed.

The first movement alternates heavy chordal pasages with a delectable waltz tune; the second uses as a foil relentless reiterated notes and chords in the piano against melodic movement, now mysterious, now soaring, in the orchestra. The two modes of expression continue simultaneously. Suffused with harmonic complexity, the total effect is tantalizing and fascinating. The final movement introduces a subtle, conversational melody that, like a wise woman, knows when it's said enough, and leaves off just in time. In fact, the entire concerto is provocative in this respect. Short and to the point, it's both witty and discerning in the best French manner.

Plays "Symphonic Variations"

Miss Gousseau also gave a stunning performance of Cesar Franck's "Symphonic Variations" for piano and orchestra. Initially, she didn't seem to project the poetic mood of the lovely main theme, and her conception appeared to be driving rather than subjectively poignant as its mood demands. But soon she caught more of the work's essence and all in all gave a sensitive and technically expert rendition.

New York City
From DEC 1 1952
TIMES
New York, N. Y.

Krasner, With Philharmonic, Performs Difficult Violin Concerto by Schoenberg

A week-end switch presented a new program line-up for the New York Philharmonic-Symphony in Carnegie Hall. Louis Krasner was soloist yesterday afternoon and Saturday night in the late Arnold Schoenberg's Violin Concerto, while Dimitri Mitropoulos conducted the orchestra in Wagner's "Tannhaeuser" Overture, Boccherini's delicious little Symphony in A and the popular "Galanta" Dances by Kodaly.

The seldom played, three-movement Schoenberg work, composed in 1936, poses as difficult a collection of musical and technical problems as there is in the repertoire. The writing is on Schoenberg's most uncompromising level, and it will require more than one hearing to establish its logic. The effort may not be worth it in the end.

The dissonant idiom employed by the composer does not sound nearly as forbidding today as it did fifteen years ago. But the lack of warmth, the cerebral frigidity and the obsession with technique rather than with communication all add up to a concerto that the professional can study with interest, but that nearly every listener will find altogether unrewarding.

Yet, this does not negate the service that Mr. Mitropoulos has done in programming the work. Likable or not, such music has to be heard. It may be the music of the future, just as this critical evaluation may be light-years beside the mark.

Mr. Krasner, a specialist in this sort of music, played with sheer devotion and with some amazing technical achievements. The only thing lacking in his performance was a more brilliant projection of solo instrument against orchestra. Greater temperament on his part would have supplied the excitement inherent in any such concerted work.

H.C.S.

From DEC 5 1952
JOURNAL-AMERICAN
New York, N. Y.

Mitropoulos At Carnegie

By MILES KASTENDIECK

VARIETY characterized Mitropoulos' program for the Philharmonic-Symphony in Carnegie Hall last night. The performances however, would have profited by greater differentiation among the styles represented. The evening was one of spasmodic pleasures.

Mitropoulos again did a service in giving the first New York performance of Roussel's only piano concerto. A quarter century has elapsed since its completion, and perhaps a quarter century may well elapse before it is necessary to hear it again. Yet it was time that it was heard.

The atmospheric adagio holds attention much more than the thump-thump and rhythmic drive of the other two movements. Excessive use of the piano as a percussive instrument tends to date the score. For all its originality, skill, and orchestration the music leaves a negative impression.

Makes Debut

Leslia Gousseau made her debut here playing the solo part. This is something of a technical tour de force to which she was quite equal. The more ingratiating Franck "Symphonic Variations" disclosed her musicianly accomplishments though some hardness of tone did not quite fit the character of the piece. She won the audience's favor.

The program opened with a solid performance of Bach's Toccata and Fugue in C. Schumann's Fourth Symphony encountered a distillation of some of its romanticism in Mitropoulos' individualistic reading. Falls' Three Dances from "The Three-Cornered Hat" rounded out the evening. The orchestra played sumptuously in lyrical passages and crisply otherwise.

Its response to Mitropoulos is remarkable.

From DEC 5 1952
HERALD-TRIBUNE
New York, N. Y.

MUSIC

Philharmonic-Symphony

By VIRGIL THOMSON

CARNEGIE HALL
Conductor, Dimitri Mitropoulos; soloist, Lelia Gousseau, pianist.
Toccata and Fugue in C major....Bach-Weiner
Symphony No. 4 in D minor.....Schumann
Piano Concerto (first New York performance) Roussel
Symphonic Variations for Piano and Orchestra Franck
Three Dances from "The Three-Cornered Hat".....De Falla

Improved Philharmonic

LELIA GOUSSEAU, making her New York debut, was the piano soloist of last night's Philharmonic concert in Carnegie Hall. She played the Roussel Concerto, also new to New York (though) composed a quarter-century ago), and the Franck Symphonic Variations. There was plenty of opportunity in these two ample works to display, as far as any pianist playing with orchestra can, her virtues of technique and musicianship. Miss Gousseau seems to have some finger agility, modest standards of marksmanship, a lovely tone in mezzoforte playing but no great power and no unusual poetry. This estimate is offered with reserve, since concerto playing is no fair test of any pianist. She may be better than she sounded to me last night.

* * *

Mr. Mitropoulos, who conducted, was in fine form, especially in the Bach Toccata (with Adagio and Fugue) orchestrated by Leo Weiner, that began the concert. His reading of Schumann's lovely Fourth Symphony was animated by vigor too, and warmed by a clear flame. By the time the de Falla Dances from "The Three-Cornered Hat" came on, the conductor had lost his flame; and the music went rackety in the old Philharmonic way.

* * *

The Philharmonic's new way, the Mitropoulos way, is to play with more care for musical sound than has previously been the preoccupation of this orchestra. I suspect that this result originates on the conductor's part in a care for the intellectual and poetic communication of twentieth-century music rather than in any sensuous devotion to orchestral timbres. But the precision which he brings to works that inspire his full mind (and it is a tremendous mind) inspires the orchestra to lend its full attention to what they are doing. And as a result, the Philharmonic, under his leadership, sounds more and more like the fine musical instrument that it is and less and less like a passing subway express.

* * *

This conductor's fall season is now over, and the programs announced for the next few weeks will return to plugging standard repertory. There ought to be a place for familiar works in the year's lay-out. But less and less these days can any conductor keep his mind or his musicians' minds on them long enough to get through them without brutality. A heavy diet of them always ends by injuring the orchestra, just as a large proportion of contemporary music in the programs improves an orchestra. Mr. Mitropoulos, in any case, has improved the Philharmonic, and I think the modern music he plays is at the bottom of that change. I would add "Metropolitan Opera please note" if I thought that institution had any confidence in my judgment. This last remark is a sideswipe: let it pass.

Lelia Gousseau



Pianist heard with the Philharmonic

From DEC 5 1952
EAGLE
Brooklyn, N. Y.

MUSIC

French Pianist Debuts Here; Philharmonic's 110th Year

By LEONARD MEYERS

Miss Lelia Gousseau, pianist from France, made her first appearance in this city last night as guest soloist with the New York Philharmonic-Symphony orchestra under the direction of Dimitri Mitropoulos. She was heard in two works: the first New York performance of Albert Roussel's "Concerto for Piano and Orchestra in C Major" and the "Symphonic Variations" by Cesar Franck.

Music Lacks Mood

The Roussel concerto is a work of just under 15 minutes, in three movements. I didn't find the music particularly interesting, nor the performance of it very stimulating. The longish slow movement was turbid and mystical, without evoking for me any mood. Miss Gousseau, moreover, didn't seem to me to have the requisite power to balance the heavy orchestra, particularly in the first movement.

The performance of the Franck piece too, lacked color and vitality. Only in the last section did Miss Gousseau seem to communicate with the audience. While she has abundant technique, I doubt that an American pianist of similar abilities would have occupied the soloist's chair last night.

In the first half of the program, Mr. Mitropoulos conducted the orchestra in a warm, sunny and romantic reading of Schumann's Fourth Symphony in D-Minor. Other music on the program included the "Toccata and Fugue in C-Minor" by Bach and three dances from DeFalla's "The Three-Cornered Hat."

110 Years Old Sunday

This Sunday the New York Philharmonic-Symphony orchestra will celebrate its 110th anniversary. The first concert took place on Dec. 7, 1842. Warm congratulations are due this fine organization for its long and distinguished record.

Η ΚΑΘΗΜΕΡΙΝΗ
ΠΕΜΠΤΗ 11 ΔΕΚΕΜΒΡΙΟΥ

ΕΙΣ ΤΟΤΣ μουσικοὺς κύκλους εἶναι γνωστὴ ἡ κατὰ Μάϊον τοῦ τρέχοντος ἔτους ἔξοδος τοῦ Διεθνοῦς Ἱνστιτούτου τῆς Μουσικῆς. Ἡ ἕδρα του εὑρίσκετο ἕως τώρα εἰς τὸ Σικάγον, ἀπὸ τοῦ Ἰανουαρίου ὅμως τοῦ προσεχοῦς ἔτους θὰ μεταφερθῇ εἰς τὴν Νέαν Ὑόρκην. Τὸ διοικητικὸν συμβούλιον τοῦ Ἱνστιτούτου εἰς τὴν τελευταίαν του συνεδρίασιν ἐξέλεξεν ὡς πρόεδρόν του τὸν κ. Δημ. Μητρόπουλον, διευθυντὴν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. Ὁ Ἕλλην ἀρχιμουσικὸς ἀποδεχόμενος τὴν προεδρίαν ἐτόνισεν ἐκτὸς ἄλλων καὶ τὸ πόσον ἡ μεταξὺ τῶν χωρῶν τῶν Ἡνωμένων Ἐθνῶν ἀνταλλαγὴ σπουδαστῶν, ἐκτελεστῶν καὶ καθηγητῶν θὰ συμβάλῃ εἰς τὴν ἀνάπτυξιν τῆς μουσικῆς τέχνης. Ἤδη τὸ Διεθνὲς Ἱνστιτοῦτον Μουσικῆς διώρισεν ἀντιπροσώπους εἰς πλείστας χώρας τῆς Ἀμερικῆς καὶ τῆς Εὐρώπης. Ἀντιπρόσωπος εἰς τὴν Ἑλλάδα διορίσθη ὁ μουσικοσυνθέτης κ. Γ. Πονηρίδης.

★

Τὸ Διεθνὲς Ἱνστιτοῦτον Μουσικῆς εἶναι ἰδιωτικὴ ὀργάνωσις. Ἱδρύθη μὲ δωρεὰς ἀτόμων καὶ ἱδρυμάτων, φιλανθρωπικῶν καὶ ἐκπαιδευτικῶν. Κύριος σκοπός του εἶναι βεβαίως ἡ προαγωγὴ τῆς μουσικῆς, ἡ ἐπίδειξις εἰς τοὺς λαοὺς τῶν ἄλλων χωρῶν τῆς ἀξίας τῆς ἀμερικανικῆς μουσικῆς καὶ ἀντιστρόφως. Πέραν ὅμως τούτου τὸ Διεθνὲς Ἱνστιτοῦτον Μουσικῆς ἀποβλέπει καὶ εἰς μίαν στενωτέραν προσέγγισιν τῶν λαῶν μέσῳ τῆς μουσικῆς. Τὸ Δ. Ι. Μ. θὰ κάμῃ καὶ διαφόρους δημοσιεύσεις σχετικὰς μὲ τὴν δρᾶσιν του. Αἱ πρῶται δημοσιεύσεις θὰ κυκλοφορήσουν κατὰ τὴν περίοδον τοῦ Διεθνοῦς Φεστιβὰλ Συγχρόνου Μουσικῆς τοῦ Πίτσμπουργκ.

★

From DEC 13 1952
WORLD-TELEGRAM

Why Not Mitropoulos For Podium at Met?

By ROBERT BAGAR.

The announcement that George Szell and Pierre Monteux will conduct opera at the Metropolitan next season has occasioned much interest, of course.

Both have already conducted at the Broadway temple of opera, Szell holding forth there from 1942 to 1946 and Monteux from 1917 to 1919.

Now from a number of sources I hear the question: "Why doesn't Dimitri Mitropoulos make some guest appearances at the Met?"

Buzz of Speculation.

That is a good question. Why doesn't he? Certainly every one of his concert performances of opera has met with extraordinary success. As far back as several summers ago, when he conducted the concert-form "Butterfly" at the Lewisohn Stadium, there was a great buzz of speculation whether he might not one day conduct at the Metropolitan.

The following summer at the same place he did remarkable things with "Tosca," and again great acclaim, but no Metropolitan invitation. Or was there?

Mr. Mitropoulos' operatic accomplishments with the Philharmonic-Symphony were no less amazing in works off the beaten track, works like Milhaud's "Les Choreophores" and "Christophe Colombe," Ravel's "L'heure Espagnole," Strauss' "Elektra" and Alban Berg's "Wozzeck."

A mere glance over the list reveals, at least, that he is an exceptionally versatile conductor of opera and, apparently, completely at home in any idiom.

Your reporter himself, not wishing to ask too much of the gods, would be satisfied to witness a daily bread opera conducted by Mitropoulos—a "Butterfly," an "Aida," a "Tristan," not, however, a concert performance. I know what he can do with that kind. The performance in the theater, the Metropolitan, is what I should like to experience. And there are many more like me.

From DEC 11 1952
HERALD-TRIBUNE
New York, N. Y.

Opera Translation Involves More Than Word Meanings

By ARTHUR BERGER

Arguments are forming on the lips of many an opera devotee in anticipation of the Met's two versions of "La Boheme," which will bring into the open the subject of translation. The Howard Dietz English version will alternate, after its premiere Dec. 27, with performances of the Puccini opera in the familiar Italian, the first of which is scheduled for Feb. 12. The debate is expected to become nation-wide, since the Saturday afternoon radio audiences, after hearing the Dietz translation at its first performance, will have a chance to compare the rival Italian original on Feb. 21.

Before sides are taken and the heat of polemics blurs issues, it may be well to consider that we deal not simply with a cleavage between supporters and opponents of opera translation, but also with an abundance of inadequate translation. Translating anything is less rewarding than expressing oneself, and the best people do not often give up their time for this essentially selfless occupation. Yet the translator of poetry or its equivalent must not only convey connotative meanings, but also the feeling inherent in the sounds and associations of words. For this he must have a poetic gift comparable with the originator's and must be able to put himself in the other's place.

Challenge of the Vowels

With opera or song there is further complication, since the choice of a note is often determined by the vowel or meaning, and if the vowel is changed, or the number of syllables are increased or the word comes out in a different part of the sentence, some of the intention is obscured. It is best for the composer to sit beside the translator, and even so the challenge makes the task of converting Marx Brothers puns into foreign terms seem by comparison a simple recreation. But the French rally around the Marx Brothers, much as the dialogue may elude them, and they hear that Wagner opera with the awesome title, "Goetterdaemmerung," as the sweetly sounding "Crépuscule des Dieux." The score of "The Rake's Progress" of Stravinsky has been published straight away with German as well as English text, since performances of it as "Der Wuestling" were scheduled in Germany before its completion.

The performance of opera in the native tongue has long been the norm in Europe, but by stating this fact we are neither advocating it nor rejecting it as a policy here. This is a matter to cope with later, if the debate should ever come to such extremes. Mozart accepted the inevitability of his Italian operas being sung in German in his native land, and his main worry was that the translations be faithful. The project of insuring this where "Don Giovanni" was concerned by making his own German translation was intercepted by his death. Gluck collaborated with French librettists for the Parisian adaptations of "Orpheus" and "Alceste," and whatever may be said against the revisions he made because of the available singers, both operas are for many of us lovelier to hear in French than in Italian.

A Change of Character

Composers have not been unaware of the advantages of foreign audiences understanding their texts. When Schoenberg heard that Dimitri Mitropoulos was to present his little monodrama, "Erwartung," with the Philharmonic-Symphony, the composer set about to have an English translation made, but, as in the case of Mozart, he died before carrying out his plan. If many listeners were unhappy that they could not follow this monodrama word by word, others would undoubtedly have been unhappy hearing it in English, for with the translation of Berg and Schoenberg we get at the core of the most serious problem, namely, the change of character that the substitution of a new language brings in its wake, however expert the translation. The City Center judiciously eliminated the slides and some "Sprechstimme" in its English version of "Wozzeck," for they are ill-suited to our language, as Schoenberg's "Ode to Napoleon," clearly demonstrates.

The problem of translation, besides getting it done well, is to find some way of achieving the original aura that disappears when the language changes. The dignity and elegance that performers maintain when they sing Mozart in Italian, for example, fall away when they sing in English. They drive home the humor, parody the original subtle satire. To some unseasoned operagoers, it was a delight to find the Met's "Cosi fan tutte" as congenial as Gilbert and Sullivan. The underlining of every word, since it must be understood, may be as much responsible as overplaying the humor or as the quality of the translation. But some translations force this approach from the singer. I defy any soprano to sing "I have lost it" in the City Opera's "Figaro" as tenderly as Da Ponte's "L'ho perduta."

Issues To Be Faced

In the light of nineteenth-century bowdlerizations of plays and operas at every revival, our productions are a model of authenticity. The interpolations of grandiose dialogue in "Don Giovanni" in nineteenth-century Germany had a ridiculous effect. Our Mozart tends in the other direction of making too light of things. The case of translation cannot be properly aired without facing these broader issues. For if singing in English is one aspect of bringing a production up to date and adapting it to our milieu, to what extent is this acceptable, and how far may one go and at the same time preserve the artistry and general quality of the original? Of adaptations in recent memory Marc Blitztein's version of Weill's "Threepenny Opera" comes closest to setting an example.

From DEC 5 1952
WORLD-TELEGRAM
New York, N. Y.

Music

French Pianist Makes Carnegie Hall Debut

By LOUIS BIANCOLLI.

A French conerto and a French pianist made their joint debut on a Philharmonic program in Carnegie Hall last night.

Since the pianist was a lady, and a very charming one at that, we shall start with her. Lelia Gousseau is her name, and she played the late Albert Roussel's C major concerto as if it deserved the gracious and wholehearted attention she gave it.

But the concerto was a disappointment. It had almost everything in its favor—the skill of a master, good orchestration, a congenial piano part, and enough fluent cleverness for four other French concertos. What it lacked was heart and suspense.

The Late '20s.

It is one of those concertos in which the piano is saying something all the time and the orchestra isn't exactly silent, but both wind up proving very little of any consequence.

The concerto dates back no farther than the late '20s, yet it is oddly outmoded, as if Roussel, this once at least, had gathered together a great many of the more trivial aspects of his art and mistaken their triviality for genius.

Miss Gousseau joined Dimitri Mitropoulos and the orchestra in a glib and vigorous rendering of the concerto, all of which could not conceal its emptiness and its curiously premature aging.

Cesar Franck.

More to the point—for soloist, conductor, and orchestra alike—was Cesar Franck's Symphonic Variations. There they were all discoursing beauty and warmth and drama—in a word, music.

Miss Gousseau was almost another pianist in that work—a pianist of feeling and finesse, of dynamics carefully scaled to the expressive demands of music with some genuine emotion to it.

Even Mr. Mitropoulos seemed happier there, as he did in the music by Bach, Schumann and De Falla that completed the program.

Los Angeles, Calif.
Times
(Cir. 396,959)
DEC 21 1952

MITROPOULOS AGAIN WILL DIRECT N.Y. ORCHESTRA

The Philharmonic-Symphony Society of New York has announced the re-engagement of Dimitri Mitropoulos as musical director of the Philharmonic-Symphony Orchestra. The appointment was unanimously approved by the board of directors. Mitropoulos was first appointed musical director two years ago.

The board also announced the re-engagement of Bruno Walter, George Szell and Guido Cantelli as guest conductors, and the addition of Andre Kostelanetz for the first time as guest leader. Franco Autori has been re-engaged as associate conductor for the fifth consecutive year.

In addition to its subscription series for 1953-54, the Philharmonic-Symphony announces that three special nonsubscription concerts on Saturday nights at Carnegie Hall will be under the direction of Kostelanetz. These concerts are in addition to the two series of Saturday evening concerts, each of eight concerts, which are currently about 90% sold out by subscription.

The 112th Philharmonic-Symphony season will open Oct. 8, 1953. Its subscription series at Carnegie Hall will consist of 28 weeks, including two series of Thursday evening concerts, 14 each; two series of Friday afternoon concerts, 14 each; two series of Saturday evening concerts, eight each, and two series of Sunday afternoon concerts, 14 each.

Mr. Mitropoulos will conduct during the first half and the final part of the season. In mid-winter he will conduct opera at La Scala.

From DEC 11 1952
CHRONICLE
San Francisco, Cal.

Mitropoulos Tired

NEW YORK, Dec. 10 — Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony Orchestra, entered a hospital here today for a rest and physical examination, as a result of physical fatigue brought on by his heavy conducting schedule during the past year. His condition was reported good.

From DEC 8 1952
WORLD-TELEGRAM
New York, N. Y.

Philharmonic Marks Its 110th Birthday

By LOUIS BIANCOLLI.

The Philharmonic celebrated its 110th birthday in Carnegie Hall yesterday afternoon by performing the feature work of its very first concert—Beethoven's Fifth Symphony.

The date of that ancient event was Dec. 7, 1842, the place a small auditorium on lower Broadway. The number of men in that orchestra was 63. Today the orchestra is larger, and so are the hall and the audience. What was then the bold dream of a huddle of civic-minded men is now an institution. It was good to hear its board president, Floyd Blair, in a broadcast talk with James Fassett, proudly mark another milestone in its long journey.

Dimitri Mitropoulos gave the Beethoven Fifth a reading that was a compliment to both composer and the occasion. The visiting French pianist, Lelia Gousseau, was back again to reinforce Thursday night's impression with a solid performance of Saint-Saens' Fourth Concerto.

Since yesterday was the 11th anniversary of still another Dec. 7, the program ended on a commemorative patriotic flourish with that monarch of all marches, Sousa's "Stars and Stripes Forever."

From DEC 11 1952
HERALD-TRIBUNE
New York, N. Y.

Mitropoulos in Hospital Due to Physical Fatigue

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony Orchestra, entered a hospital in New York yesterday for a rest and physical examination. He was said to be suffering physical fatigue caused by his heavy conducting schedule during the last year. His condition was reported good. Officials of the Philharmonic declined to reveal the name of the hospital.

Mr. Mitropoulos' conducting schedule has been almost continuous for a year. Soon after the Philharmonic's 1951-52 season ended last spring, he went to Europe to conduct at La Scala and the Florence May Festival, returned to open the Lewisohn Stadium season, appeared at the Hollywood Bowl and, since the Philharmonic's present season opened on Oct. 16, has conducted twenty-eight concerts as well as recording sessions, rehearsals and guest appearances with other organizations.

From DEC 12 1952
TIMES
New York, N. Y.

Philharmonic Re-engages Mitropoulos; Signs Kostelanetz as Guest Conductor

Dimitri Mitropoulos has been re-engaged as musical director of the New York Philharmonic-Symphony by unanimous vote of the orchestra's directors. The decision was reached at a meeting of the board Wedensday afternoon.

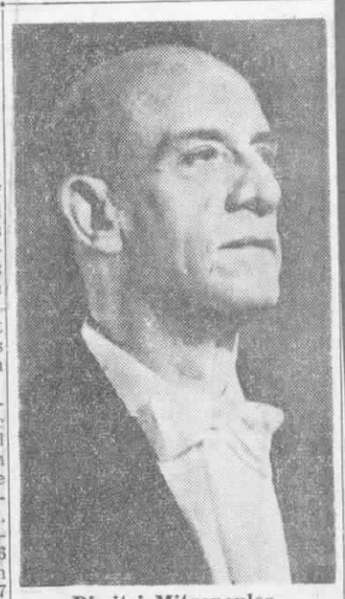
The society also announced yesterday the re-engagement of Bruno Walter, George Szell and Guido Cantelli as guest conductors for the 1953-54 season, and the engagement of Andre Kostelanetz for his first guest appearance with the Philharmonic.

Another appointment was that of Franco Autori, re-engaged as associate conductor for the fifth consecutive year.

Mr. Mitropoulos, appointed regular conductor of the Philharmonic for the 1950-51 season, was named the orchestra's musical director in December, 1950. He had made guest appearances with the Philharmonic since the 1940-41 season.

A native of Athens, Mr. Mitropoulos came to this country in 1936 as guest conductor of the Boston Symphony Orchestra. From 1937 to 1949 he was musical director of the Minneapolis Symphony.

Mr. Kostelanetz, who has conducted the Philharmonic - Symphony during its summer Stadium Concerts but has never appeared with the orchestra during its regular winter series, will lead three special non-subscription concerts on Saturday nights at Carnegie Hall. These events will be in addition to the orchestra's two Saturday evening subscription series of eight concerts each.



Dimitri Mitropoulos

The Philharmonic's 112th season will open Oct. 8, 1953. Its subscription series at Carnegie Hall will total twenty-eight weeks, consisting of two Thursday evening series, two Friday afternoon series, two Saturday evening and two Sundy afternoon series.

Mr. Mitropoulos will conduct during the first half and the final part of the season. In mid-winter he will go to Italy to conduct the La Scala Opera at Milan.

From DEC 12 1952
HERALD-TRIBUNE
New York, N. Y.

PhilharmonicPicks Mitropoulos Again

Directors Reappoint Him Musical Director

Dimitri Mitropoulos has been re-engaged as musical director of the Philharmonic-Symphony Orchestra for next season, it was announced Thursday. The appointment was unanimously approved at a meeting of the directors of the Philharmonic-Symphony Society.

This season's guest conductors, Bruno Walter, George Szell and Guido Cantelli, will reappear with the Philharmonic in 1953-'54, and Andre Kostelanetz will also be a guest conductor. Franco Autori has been re-engaged as associate conductor for his fifth consecutive season. Mr. Kostelanetz will conduct in three non-subscription Saturday nights in Carnegie Hall.

The 1953-'54 season, the orchestra's 112th, opens in Carnegie Hall Thursday night, Oct. 8. The season, as usual, will run for twenty-eight weeks, with the usual subscription series on Thursday nights, Friday afternoons, Saturday nights and Sunday afternoons. Mr. Mitropoulos will conduct during the first half and, after returning from a mid-winter engagement to conduct opera at La Scala in Milan, will also be in charge for the closing weeks.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 18 Δεκεμβρίου 1952

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΕΛΘΗ ΣΤΗΝ ΑΘΗΝΑ;

ΚΑΙ ΑΛΛΑ ΜΟΥΣΙΚΑ ΝΕΑ — ΕΛΛΗΝΙΚΑ ΚΑΙ ΞΕΝΑ

Τὸ θέμα ποὺ συζητεῖται περισσότερο αὐτὴ τὴ στιγμὴ στοὺς παγκόσμιους μουσικοὺς κύκλους εἶναι ἡ τιμητικὴ ἐπανεκλογὴ τοῦ Δημήτρη Μητρόπουλου ὡς πρώτου διευθυντοῦ τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης γιὰ μιὰ ἀκόμη πενταετία. Ἡ ἐπίσημη ἀνακοίνωσις τοῦ ἀνωτάτου Συμβουλίου τῶν μουσικῶν διευθυντῶν τῆς Φιλαρμονικῆς κάμνει εὔφημη μνεία τῆς λαμπρᾶς καλλιτεχνικῆς δράσεως τοῦ Ἕλληνος ἀρχιμουσικοῦ. Δὲν παραλείπει ἐπίσης νὰ ἀναφέρῃ ὅτι ἐγεννήθη στὴν πόλι τοῦ Περικλέους καὶ ὅτι ἄρχισε τὴν καρριέρα του ὡς μαέστρος διευθύνων τὴν Ὀρχήστραν τοῦ Ὠδείου Ἀθηνῶν.

Γιὰ νὰ γίνῃ ἀντιληπτὴ ἡ σημα-



Ὁ Δημ. Μητρόπουλος διευθύνων μίαν δοκιμὴν τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης

σία τῆς ἀνανεώσεως τοῦ συμβολαίου τοῦ Δημήτρη Μητρόπουλου φτάνει νὰ λεχθῇ ὅτι οὐδεὶς ἀπὸ τοὺς διασήμους μαέστρους ποὺ ἔχουν ὡς τώρα προσληφθῇ ἀπὸ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης παρέμεινε περισσότερο τῶν δύο ἐτῶν στὴν ἐπίζηλη αὐτὴ θέσι ποὺ ἀποτελεῖ ἀναμφισβήτητα τὸ ὄνειρο κάθε μεγάλου μουσικοῦ. Ἡ μόνη ἐξαίρεσις ἔγινε στὸν Τοσκανίνι.

Τὸ σημαντικώτερον ὅμως ἐπὶ τοῦ προκειμένου εἶναι ἡ πληροφορία ποὺ μεταδίδεται ἀπὸ τὴν Νέα Ὑόρκη, μὲ κάποιες φυσικὰ ἐπιφυλάξεις, περὶ ἐρχομοῦ τοῦ Μητρόπουλου στὴν Ἑλλάδα. Ὁ μάγος τῆς μπαγκέττας παρ' ὅλες τὶς δόξες καὶ τὰ μεγαλεῖα ποὺ τὸν περιβάλλουν ἐκεῖ ποὺ βρίσκεται, δὲν ἔπαψε οὔτε γιὰ μιὰ στιγμὴ νὰ σκέπτεται καὶ νὰ ἀναπολῇ τὴν πατρίδα του, ἐπιθυμεῖ δὲ νὰ ἐπωφεληθῇ τῆς εὐκαιρίας τοῦ ταξιδιοῦ του στὴν Ἰταλία, ὅπου ὡς γνωστὸν θὰ διευθύνῃ τὴν «Προσμονὴ» τοῦ Σαῖνμπεργκ καὶ τὸν «Μπόρις Γκουντουνὼφ» τοῦ Μουσσόρσκυ στὴ «Σκάλα τοῦ Μιλάνου», γιὰ νὰ ἔλθῃ κατὰ τὴν ἄνοιξι καὶ στὴν Ἑλλάδα. Δὲν διευκρινίζεται ἐὰν ὁ χαρακτήρας τοῦ ταξιδιοῦ του θὰ εἶναι καθαρῶς ἰδιωτικὸς ἢ ἂν θὰ δεχθῇ νὰ διευθύνῃ τὴν Κρατικὴ Ὀρχήστρα σὲ μιὰ ἔκτακτη συναυλία γιὰ χάρι τοῦ Ἀθηναϊκοῦ κοινοῦ. Εἶναι πιθανὸν ὅτι ὁ Μητρόπουλος, ὁ ὁποῖος μόλις προχθὲς ἐξῆλθε ἀπὸ τὸ νοσοκομεῖο ὅπου εἶχε εἰσαχθῇ ἐκτάκτως πρὸς ἀνάπαυσιν, προσβληθεὶς ἀπὸ ὑπερκόπωσι, καταπονημένος καὶ ἀπὸ τὸν φόρτο ἐργασίας ποὺ τὸν περιμένει στὴ Νέα Ὑόρκη καὶ στὸ Μιλάνο, θὰ θελήσῃ νὰ ἐπωφεληθῇ τῆς εὐκαιρίας, ἐρχόμενος στὴν Ἑλλάδα, νὰ ἀναπαυθῇ. Ὁ στενὸς ἐν τούτοις κύκλος τοῦ περιβάλλοντός του ἀπὸ τὸν ὁποῖο προέρχονται οἱ παραπάνω πληροφορίες ἔχει λόγους νὰ ἐλπίζῃ ὅτι ὁ Μητρόπουλος θὰ ἐνδώσῃ τελικῶς στὶς παρακλήσεις τῶν ἐν Ἀθήναις πολυαρίθμων θαυμαστῶν του καὶ θὰ χαρίσῃ εἰς αὐτοὺς μιὰ ἀπὸ τὶς ὑπέροχες μουσικὲς ἑρμηνεῖες του ποὺ ἔχουν καταπλήξει μὲ τὴν τελειότητά τους τὸ παγκόσμιο μουσικὸ κοινό. Τὸ ὅτι πάντως ὁ Δημήτρης Μητρόπουλος θὰ ἐπισκεφθῇ τὴν Ἑλλάδα θεωρεῖται ἀπὸ τοὺς ἰδίους κύκλους ὡς μᾶλλον βέβαιον. Ἀόριστο παραμένει ἐὰν ὁ χρόνος ἢ ἡ κατάστασις τῆς ὑγείας του τοῦ ἐπιτρέψουν νὰ ἀνταποκριθῇ στὶς προσδοκίες τῶν συμπατριωτῶν του.

From DEC 23 1952
HOME NEWS
Bronx, N. Y.

WORDS and MUSIC

By Harriett Johnson

Mitropoulos to Take Leave

The seemingly indefatigable Dimitri Mitropoulos, the Philharmonic-Symphony's brilliant musical director, has found that even he is human. Taken ill after his last Carnegie Hall concert, Dec. 7, his doctor has pronounced him physically exhausted, and has ordered him to rest. The conductor is in a hospital after which he plans to go south.

Originally scheduled to return to his orchestra for six weeks beginning Jan. 8, he now will be back only for his late spring stint, the final four weeks in April.

From DEC 26 1952
LONG ISLAND ADVOCATE
Ridgewood, N. Y.

Mitropoulos Again Heads Philharmonic Symphony Orchestra

The Philarmonic-Symphony Society of New York announces the re-engagement of Dimitri Mitropoulos as Musical Director of the Philarmonic-Symphony Orchestra. The appointment was unanimously approved at a meeting of the Board of Directors. Mr. Mitropoulos was first appointed Musical Director two years ago.

Greek by birth, American by adoption, Dimitri Mitropoulos is an internationally famous figure. He first came to this country in 1936 as guest conductor of the Boston Symphony; from 1937 to 1949 he was Musical Director of the Minneapolis Symphony. He was introduced to the Philharmonic-Symphony during the season 1940-41 and returned in the years that followed as guest leader. He was appointed the orchestra's regular conductor for 1950-51; since 1951-52 he has been Musical Director.

From DEC 24 1952
VARIETY
New York, N. Y.

N.Y. Symph's Mitropoulos Kayoed by Exhaustion

Dimitri Mitropoulos, musical director of the N. Y. Philharmonic, has had to postpone his six-week baton session with the symph starting Jan. 8, due to illness. Maestro collapsed from nervous exhaustion Dec. 9, two days after his last stint with the orch, and has been resting in a N. Y. hospital since.

He'll be out in another week, when he heads south for a further rest. He's been conducting in N. Y. and elsewhere practically without interruption since October, 1951. Mitropoulos will be back with the N. Y. Philharmonic in April.

Meantime, batonist's January-February chores will be taken over by George Szell, Bruno Walter, Vladimir Golschmann and Efrem Kurtz. He's missed a couple of Dallas Symph guest-baton dates as result of his illness.

From DEC 23 1952
TIMES

MITROPOULOS CUTS CONCERT SCHEDULE

Cancels 6 Weeks of Music in January, February to Rest —Guest Leaders Listed

Dimitri Mitropoulos, physically exhausted after more than a year of continuous activity both in this country and abroad, has canceled six weeks of scheduled concerts with the Philharmonic-Symphony in January and February, the Philharmonic announced yesterday.

On the advice of his physician, Mr. Mitropoulos, after his concert with the Philharmonic on Sunday afternoon, Dec. 7, was taken to a hospital, where he is resting. The conductor plans to go south early in 1953.

Mr. Mitropoulos plans to return for the last four weeks of the Philharmonic season in April. For the midwinter concerts his place will be taken by George Szell, Bruno Walter, Vladimir Golschmann and Efrem Kurtz.

Mr. Szell, who was to have ended his current guest engagement with the Philharmonic concert of last Sunday, will remain for two more weeks. He will conduct the Pension Fund concert of Jan. 12 at which Vladimir Horowitz will celebrate the twenty-fifth anniversary of his American debut.

Mr. Walter has agreed to take another week in addition to the four to which he is committed. Of the remaining three weeks, Mr. Golschmann will direct two and Mr. Kurtz one.

Both Mr. Szell and Mr. Golschmann are forfeiting their winter vacations to appear with the Philharmonic. Mr. Kurtz' appearance here is being made possible by postponement of a Houston Symphony concert that he was scheduled to conduct.

Mr. Mitropoulos ,has been conducting almost without interruption since October, 1951. After the 1951-52 Philharmonic season, during which he also conducted in other cities, he flew to Italy for the Florence May Festival, then returned to open the Lewisohn Stadium season.

SAT., DEC. 27, 1952

A Holiday Tribute To Mr. Mitropoulos

By LOUIS BIANCOLLI.

It is painful at this time to think of Dimitri Mitropoulos in the hospital—this dedicated man who was giving himself so unsparingly to his work that his doctor has now ordered a six-week rest.

I am sure all music-lovers join me in this open holiday card to Mr. Mitropoulos. I have always been impressed by the wholehearted devotion to art so typical of our best musicians, whether pianists, singers, or conductors. But I have never run into anything like the sense of dedication that guides Mr. Mitropoulos.

Those close to Mr. Mitropoulos know the intensity and thoroughness that have gone into every number, every rehearsal, every concert that he directs. This had been going on uninterruptedly for months.

To Mr. Mitropoulos music is not just music. It is a religion, an intense and personal creed that he preaches with a missionary fervor.

And this is one of the touching things about this Greek-born scholar and master musician: he is humility itself in a position that would lure lesser spirits into a pardonable pride and arrogance. I honestly believe that deep down in this man's nature, he does not put himself above the least important member of the orchestra.

Indeed, there is no "least important" category in Mr. Mitropoulos's philosophy of music. I have heard him say that he would be happy to serve music in any capacity—if only as the man who taps, perhaps three times in the course of a concert, on the triangle. He has given every member of the Philharmonic a feeling that he is as necessary to the music as the next man—not excluding Dimitri Mitropoulos.

This same attitude extends to composers too. Great interpreters —pianists, violinists, conductors— are impartial toward the music they play, or rather they are partial in the same degree to everything they play. They show all composers the unqualified courtesy of equal treatment. They pay them the compliment, even the less gifted of them, of performing their music as if they are all on a level with Beethoven.

Mr. Mitropoulos has done that for the moderns and for those who, like Mahler, must still struggle for existence in the seasonal repertory.

That, I suppose, is the creative artist in Mr. Mitropoulos. He becomes the composer's other self, going over every step of the composer's creation as if it were his own, suffering the anguish and frenzy of bringing it to life, and then stepping aside to give the music and its maker complete right of way.

From TIMES
New York, N. Y.

THE DANCE: CHORUS

Theatrical Synthesis of Classic Greece And Sources of Its Power

By JOHN MARTIN

THE recent season of the National Theatre of Greece, for all its brevity, was both a heartening and a revealing experience; heartening in that it showed us that the potent magic of that heroic synthesis we call theatre can be evoked today as surely as it was more than two millenniums ago and by the very same means; revealing in that, by a combination of intent and circumstance, it threw light upon some truths about the relationships between various elements in this great synthesis which have long been forgotten and, indeed, seldom known.

In their productions of the "Electra" and the "Oedipus," Katina Paxinou and Alexis Minotis and their colleagues in no wise attempted an archaeological reconstruction of the classical theatre; bookishness would have killed their approach. The essential thing of antiquity that they invoked was the awareness, perhaps in their racial heritage, that the classical theatre was in its very essence a theatre of performance. Not by accident was the word "drama" applied to it, for drama is a word of action; it says nothing of fine writing or interpretative reading, but means something done, something performed.

Words Without Movement

In the terminology of the contemporary theatre we have kept many words with this same implication—drama, acting, play, chorus, orchestra—but little by little we have read the movement out of them and left chiefly literary, musical and elocutionary residues. In doing so we have separated ourselves from a just enthusiasm for the ancient theatre of the Greeks. The few plays that remain to us in print, and the even fewer that we see put upon the stage, generally strike us as being, of all things, wordy, for the simple reason that we treat the texts as self-sufficient artifacts. Actually they are nothing of the sort; they are merely something to be performed. Their twofold function is to stimulate the performer into creativeness and to provide a formal frame to contain his creation.

Balanchine has said of music for the ballet that it is a "floor for dancing," and the text of drama serves a comparable purpose. It is the music of the drama, a floor for that broader kind of dancing which includes the full use of all the resources of the body, including the voice. This total body is the instrument of the classic chorus, and the chorus is the soul and substance of the ancient drama.

If the text of Sophocles employed by the Greek National Theatre had been translated into English, we should all have been the losers, for we should have struggled to understand it, and allowed the performance to slip past us unnoticed. To better ends, the performers understood the text for us and translated it into the extra-rational terms of artistic experience, which in the theatre operates whole and only in terms of the immediacy of creation.

Even if the text had been in English, we should have understood little of it, for the words are full of poetic and religious allusions that elude the ear. One wonders how much the audiences in the vast amphitheatres of long ago understood, especially of the choric odes, which in many of the plays are far from simple even under diligent study. But the dramas were conceived on hieratic themes already deeply familiar to all the spectators, and what they expected was not narrative unfoldment but emotional purgation, excitement, exaltation.

When in the recent presentation of "Oedipus" (to take a striking example) the chorus of men, handsomely garbed, wigged, bearded, beautifully voiced, at a moment of high tension broke into song and moved in absolute unison into the simple measures of a dance—call it kolo, hora, pas de bourrée, what you will—one had a vivid experience of this emotional purgation, excitement, exaltation.

Ages ago, before the dithyramb was ordered into a form, when a company of simple and passionate men danced and sang in unison their otherwise inexpressible reactions to certain aspects of their common life, it is easy to understand how the body of mass emotion should have become so tangible as to be personified by them into the presence of a god whom they named Dionysos. Since we are less mystic and more analytical today, we name it rather "performance," but recognize it equally as magic.

Choric Concept

To be sure, this ecstatic quality has long since passed out of the drama. It began to be refined out of existence when oratorical and non-choreographic actors were added one by one to take precedence over the chorus, and as it faded it took the drama with it into decline. That the National Theatre was able to restore so powerful an element of it is one of the theatrical marvels.

Because the conception of the productions is basically choric, the entire vocal aspect of the performance assumes a form akin to that of dance. After all, the ultimate basis of music for dancing consists of what the dancer himself would sing as he moves, and that is perhaps a possible description of the way in which speech and chant and song are integrated here.

The rhythm of the scenes flows from almost colloquial speech accompanied by almost colloquial gesture; to semi-intoning and a more abstracted gesture where the action becomes more elevated; and into actual song and dance where emotion transcends rational expression and cannot be contained. Here, of course, is where the chorus takes over completely.

One must, however, redefine dance in a measure, for both the men of "Oedipus" and especially the magnificent women's chorus in "Electra" made clear that standing perfectly still can be a part of moving. The modifying tensions of fifteen concentrated bodies under the spell of a heroic dramatic conflict constitute the basis of an absorbing dance, and any slightest deviation from this consuming stillness becomes a movement of high significance. What Agapi Evangelidou has done to build her choruses in these terms, employing generally spare and simple gesture, echoing the uncanny tonal unison of her speaking dancers, is truly superb. As drama is more than words, so dancing is more than complex kickings-up of heels.

For the "Electra" Dimitri Mitropoulos composed some beautiful and functional music, far less observant of the antique modes and traditional instruments than Mme. Paxinou's simpler music for the "Oedipus." But most of the music is actually the vocal text. When in the Messenger's speech in "Electra" Mme. Paxinou makes an obligato of cadenced wailing, here is music indeed that is pure drama. Throughout the role she uses her glorious voice not alone for its qualities of nobility, but for snarling and whining, far extending the range of normal speech in pitch, in timbre, in rhythm.

In the matter of décor, the Greek drama is inherently weak in its own right, for these externals are no part of the performer's art. The National Theatre has handled it admirably, however, with a single setting designed by C. Clonis for both plays, neither realistic nor antiquarian, but in the Appia tradition. It was wonderfully lit by Klaus Holm.

For the fresh insight into both drama and dance, as well as for a rare esthetic enrichment, one can be no less than humbly grateful.

From DEC 23 1952
HERALD-TRIBUNE
New York, N. Y.

Mitropoulos Taking Rest for Six Weeks

Cancels Engagements on Orders of Doctor

Dimitri Mitropoulos, musical director of the Philharmonic-Symphony Orchestra, has canceled his concert engagements for the next six weeks because of physical exhaustion from overwork, it was announced yesterday.

He will return to the Philharmonic for the last four weeks of the season, beginning with the performances of Beethoven's "Missa Solemnis" on April 2, 3, 4 and 5. He became ill Dec. 8, the day after he had closed the first part of his Philharmonic season, and has since been in a hospital. Later he plans to go South.

To fill the dates vacated by Mr. Mitropoulos on his physician's advice, George Szell, musical director of the Cleveland Orchestra, will return for a second fortnight and Bruno Walter will add a fifth week to the four of his original engagement. Vladimir Golschmann, musical director of the St. Louis Symphony Orchestra, will conduct for two weeks, and Efram Kurtz, musical director of the Houston Symphony Orchestra, for one week. Mr. Szell will conduct the Pension Fund benefit concert of Monday night, Jan. 12, in Carnegie Hall, with Vladmir Horowitz as soloist in Tchaikovsky's piano concerto in B flat minor.

Dr. Walter, as originally announced, is conducting the Philharmonic concerts from Thursday through Sunday, Jan. 4. The revised Philharmonic schedule continues as follows: Mr. Szell, Thursday, Jan. 8, through Sunday, Jan. 18; Mr. Golschmann, Jan. 22 to Feb. 1; Mr. Kurtz, Feb. 5-8; Dr. Walter, Feb. 12 to March 1; Guido Cantelli, March 5 to 29, and Mr. Mitropoulos, April 2-26.

Miami Herald
FLORIDA
DATE DEC 31 1952

Statistics Show

By PHYLLIS ROSENTEUR
Special To The Herald

At this moment, upwards of a hundred million Americans are earnestly turning their eyes inward, searching for precisely the correct New Year's resolution.

The most universal wish was beautifully expressed by Dimitri Mitropoulos, noted symphony conductor:

"I wish for the New Year that hate be eliminated from the world, that people return to God, for we have forgotten His kindness, His tolerance, His understanding. I wish for a universal language of the spirit as there is, in music, a universal language of art."

AMEN, AND HAPPY NEW YEAR TO YOU!

ΤΟ ΒΗΜΑ» Σάββατον 3 Ἰανουαρίου 1953

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΠΩΣ ΕΙΔΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

ΤΟΥ ΚΑΘΗΓΗΤΟΥ κ. Γ. ΛΥΚΟΥΔΗ

Κατὰ τὶς πολύωρες συζητήσεις ποὺ εἶχα στὴ Νέα Ὑόρκη μὲ τὸν βιογράφο τοῦ Μητροπούλου, τὸν κ. Στάνλεϋ, βρεθήκαμε ἀπόλυτα σύμφωνοι σὲ πολλὰ βασικὰ σημεῖα σχετικὰ μὲ τὴ σταδιοδρομία τοῦ μεγάλου Ἕλληνος μαέστρου, ἀλλ' ἰδιαίτερα ἀνεγνωρίσαμε καὶ οἱ δυὸ πῶς στὴν καρριέρα του, ὅπως ἐξ ἄλλου καὶ στὴν καρριέρα ὅλων τῶν μεγάλων καλλιτεχνῶν, ἐκεῖνο ποὺ ἐνδιαφέρει εἶναι ὁ τρόπος μὲ τὸν ὁποῖο κάθε μεγαλοφυΐα ἀντιδρᾷ στὴ μέθη τῆς ἐπιτυχίας. Ὁ Μητρόπουλος, μὲ μιὰ συνεχῆ ἀνανέωσι, χωρὶς ποτὲ νὰ λογαριάζῃ ἐπαίνους καὶ χειροκροτήματα, κατώρθωσε πάντοτε νὰ παρασύρῃ τὸ κοινὸ καὶ νὰ ἀποκτήσῃ τὴν ἀμέριστη συμπάθειά του. Εἶναι ἡ ἐργασία του, ἡ ἀκατάπαυστη ἐργασία ποὺ ἀξιοποιεῖ τὰ μεγάλα του μουσικὰ χαρίσματα, καὶ ἡ πεῖρα ποὺ τοῦ ἐξασφαλίζουν, μὲ τὴν πάροδο τοῦ χρόνου, τὴν ἐπαγγελματικὴ ἀνωτερότητα καὶ τὸν τοποθετοῦν στὴν κορυφὴ τῆς Τέχνης, σὰν ἕνα φάρο ποὺ φωτίζει ὅλους ἐκείνους ποὺ διεκδικοῦν τὴ δόξα καὶ τὴν ἐπιτυχία.



Ὁ κ. Δημ. Μητρόπουλος

Ὕστερα ἀπὸ δέκα τὸν δρᾶσι τὸν κρακατέσσερα χρόνια, ποὺ ἡ καλλιτεχνικὴ τάξι μακρυὰ ἀπὸ τὴν πατρίδα του, δεκατέσσερα χρόνια πού, παρὰ τὸν εὐγενῆ συναγωνισμὸ τῶν Τοσκανίνι, Στοκόφσκυ, Μπροῦνο Βάλτερ καὶ Κουσεβίτσκυ—γιὰ ν' ἀναφέρω μόνο τοὺς κυριώτερους — κατέληξε στὴν ἀπεριορίστου διαρκείας ὑπογραφὴ τοῦ ἐφετεινοῦ συμβολαίου μὲ τὴν Φιλαρμονικὴ Ἑταιρία τῆς Νέας Ὑόρκης, εἶχα τὴν εὐτυχία νὰ τὸν ξαναδῶ στὶς 14 τοῦ παρελθόντος Νοεμβρίου στὸ Κάρνεγκυ Χώλλ, καὶ νὰ παρακολουθήσω ὑπὸ τὴν διεύθυνσί του τὴν ἐκτέλεσι τῆς Πέμπτης Συμφωνίας τοῦ Σοστάκοβιτς. Δὲν πρόκειται σήμερα, μὲ τὸ καθωρισμένης ἐκτάσεως ταπεινὸ αὐτὸ σημείωμά μου, νὰ κρίνω τὸ ἔργο καὶ τὴν ἑρμηνεία του. Ἦταν φυσικὸ γιὰ μένα, ὅταν πρωτοβρέθηκα στὴν πανώρια αὐτὴ αἴθουσα, νὰ μὴν ἔχω τὴ δύναμι νὰ παρακολουθήσω ἀμέριμνα τὴ μουσική. Ἡ... θέα τοῦ Μητροπούλου ἐκυριάρχησε καὶ τὸ ὅ,τι ἄκουγα χρειάσθηκε ἀρκετὴ ὥρα γιὰ νὰ μοῦ δημιουργήσῃ τὸ συναίσθημα τῆς πραγματικότητος καὶ νὰ πιστέψω πὼς ὁ ἄνθρωπος αὐτὸς μὲ τὶς ἀπέριττες κινήσεις, ὁ καλλιτέχνης ποὺ μὲ μιὰ ἀφάνταστη ἀφέλεια ἐπετύχαινε τοὺς πιὸ ἀσύλληπτους χρωματισμούς, ὁ ψύχραιμος αὐτὸς ὁδηγὸς ποὺ ἔχει τὸ μυστικὸ νὰ παρουσιάζῃ τὰ δυσκολώτερα σημεῖα ἑνὸς ἔργου μὲ τὴν ἴδια ἀμεριμνησία ποὺ ἔχει ὅταν καπνίζῃ, ὁ μάγος αὐτὸς ποὺ ξέρει νὰ βγάζῃ ἀπὸ τὰ σπλάγχνα τῆς ὀρχήστρας του τὶς πιὸ μεγαλόπνοες ἐκφράσεις, ὁ ὑπέροχος μουσικὸς - ἄνθρωπος, ποὺ δὲν παραλείπει ποτὲ νὰ εὐχαριστήσῃ καὶ νὰ συγχαρῇ δημοσίᾳ τοὺς πανάξιους ἐκτελεστὰς τῆς ὑπέροχης αὐτῆς ὀρχήστρας ὅταν τὸ ἀκροατήριο τὸν ἐπευφημῇ, ἦταν ὁ δικός μας Μητρόπουλος. Δὲν φαντάζομαι νὰ εἶναι δυνατὸν σὲ ἄνθρωπο νὰ φθάσῃ σὲ μεγαλύτερη τελειότητα στὴν εἰδικότητά του. Ὅταν μετὰ τὴ συναυλία ἔτρεξα νὰ τοῦ ἐκφράσω τὴν εὐγνωμοσύνη μου γιὰ τὴν ἀνέκφραστη χαρὰ ποὺ μοῦδωσε, ξαναβρῆκα τὸν φίλο ποὺ μέσα στὰ παιδικά του μάτια βλέπει κανεὶς τὴν καλωσύνη, τὴν ἁπλότητα, τὴ συστολὴ ἀλλὰ καὶ λίγη... μελαγχολία. Τὴ μελαγχολία ποὺ συχνὰ βλέπει κανεὶς στὴν ἔκφρασι ὅλων τῶν μεγάλων. Τὴ μελαγχολία ποὺ δημιουργεῖ τὸ συναίσθημα πὼς ἡ ἀποστολὴ δὲν ἐτελείωσε, πὼς ὁ προσπάθεια θὰ ξαναρχίσῃ πάλι αὔριον ἢ μεθαύριο, καὶ στὴν περίπτωσι τοῦ Μητρόπουλου σὲ μερικὲς ὧρες, πὼς μιὰ νέα μουσικὴ ἐκδήλωσι πρέπει νὰ προετοιμασθῇ, καὶ πὼς στὴ ἐρχόμενη συναυλία ποὺ θὰ δοθῇ σὲ δυὸ ἢ τρεῖς μέρες, πρέπει ἡ ἐπιτυχία νὰ εἶναι ἐφάμιλλη τῆς σημερινῆς, ἂν ὄχι καὶ μεγαλύτερη, ἂν αὐτὸ εἶναι δυνατόν!!... Ὅ,τι ὅμως γιὰ μένα, ὅπως θᾶταν καὶ γιὰ κάθε μουσικό, ἀπετέλεσε μιὰ ἀνεκτίμητη εὐκαιρία ἀνώτερης σπουδῆς, ἦσαν οἱ δεκαπέντε δοκιμὲς τῆς ὀρχήστρας ὑπὸ τὴν διεύθυνσί του ποὺ μπόρεσα νὰ παρακολουθήσω. Βρέθηκα σὲ μιὰ ἀτμόσφαιρα ποὺ εἶχα ζήσει στὶς Βρυξέλλες ἐπὶ δώδεκα συνεχῆ χρόνια, μὲ τὴν μεγάλη ὅμως διαφορὰ ὅτι τώρα, στὴ Νέα Ὑόρκη, εἶχα τὴν σπάνια ἀπόλαυσι καὶ τὴν πατριωτικὴ ὑπερηφάνεια νὰ μένω ἔκθαμβος ἐμπρὸς στὴ σοφία καὶ τὴν τελειότητα μὲ τὴν ὁποία ἕνας Ἕλλην... ὑπερμαέστρος ἐδίδασκε μιὰ ἀπὸ τὶς πιὸ ὀνομαστὲς ὀρχῆστρες τοῦ κόσμου. Πῶς γίνονται αὐτὲς οἱ δοκιμὲς καὶ μὲ ποιὸ ὑπέροχο πνεῦμα συναδελφικότητος καὶ συνεργασίας ὁ ἄνθρωπος αὐτὸς μεταδίδει τὶς θελήσεις του εἰς τὸ διεθνὲς αὐτὸ μουσικὸ συγκρότημα ποὺ λέγεται Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης, εἶναι κάτι ποὺ γιὰ νὰ περιγράψω θὰ ἔπρεπε νὰ καταφύγω σὲ τεχνικὲς μακρολογίες ποὺ θὰ ἐκούραζαν τοὺς ἀναγνώστας μου. Νομίζω ὅμως πὼς θὰ τοὺς ἐνδιέφερε νὰ μάθουν ποιὰ εἶναι ἡ ἑβδομαδιαία μουσικὴ προσφορὰ τοῦ διαλεχτοῦ αὐτοῦ ἐμψυχωτοῦ. Τρεῖς συναυλίες τὴν ἑβδομάδα. Πέμπτη βράδυ καὶ Παρασκευὴ ἀπόγευμα μὲ τὸ ἴδιο πρόγραμμα, καὶ Κυριακὴ ἀπόγευμα μὲ πρόγραμμα ἐν μέρει ἀλλοιώτικο. Γιὰ τὶς ἐν λόγῳ συναυλίες προβλέπονται πέντε δοκιμὲς ἀπὸ δυόμισι ὧρες ἡ καθεμιά. Στὸ διάστημα τῶν εἴκοσι πέντε ἡμερῶν ποὺ ἔμεινα στὴ Νέα Ὑόρκη, τὸ φαινόμενο αὐτὸ τῆς ἀντοχῆς ἔκαμε τὶς δοκιμὲς ἀπὸ μνήμης, καὶ διηύθυνε βεβαίως ἀπὸ μνήμης, τὰ κάτωθι ἔργα: Τρεῖς οὐβερτοῦρες, Μπετόβεν «Λεωνόρα» Νο 1, Μέντελσον «Ρουῒ Μπλὰς» καὶ Μπερλιὸζ «Μπενβενοῦτο Τσελλίνι». Ἔξη συμφωνίες, Μπετόβεν Νο 8, Μπετόβεν Νο 5, Σοστάκοβιτς Νο 5, Σοῦμαν Νο 4, Μπράμς Νο 1 καὶ Μποκερίνι εἰς λὰ μείζονα. Ἑπτὰ συμφωνικὰ ποιήματα καὶ σουῖτες, Ρίμσκυ - Κόρσακωφ «Ἱσπανικὸ Καπρίτσιο», Σαὶν Σὰνς «Ἀλγερινὴ Σουῖτα», Στράους «Ζαρατούστρα» Μπερλιὸζ «Ρωμαϊος καὶ Ἰουλιέττα», Κόνταλυ Σλαβικοὶ χοροί, Μπορονὶν Πολοβτσιανοὶ χοροὶ καὶ Ντὲ Φάλια Χοροὶ τοῦ τρίκωχου. Δύο μεταγραφὲς ἔργων τοῦ Μπάχ. Φαντασία καὶ φούγκα εἰς σὸλ ἐλάσσονα καὶ Τοκάτα καὶ φούγκα εἰς ντὸ ἐλάσσονα. Προσθέσατε σ' αὐτὰ τέσσερα ἔργα σὲ πρώτη ἐκτέλεσι. Τὸ κονσέρτο γιὰ βιολὶ τοῦ Μαρτὲν, μὲ σολίστα τὸν Τσιγγέτι, τὸ κονσέρτο γιὰ βιολὶ τοῦ Σέμπεργκ, σολίστ Κράσνερ, τὸ κονσέρτο γιὰ πιάνο τοῦ Ρουσέλ, σολίστ ἡ κ. Γκουσσώ, καὶ τρία κομμάτια γιὰ ὀρχήστρα τοῦ Ἄλμπαν Μπέργκ, δύο ἐπὶ πλέον πιανίστες, τὸν Κάπελ καὶ τὸν Γκούλντα, καὶ... τίποτε ἄλλο. Αὐτονόητον ὅτι αἱ δοκιμαὶ καὶ αἱ ἐκτελέσεις προϋποθέτουν ἀτομικὴν μελέτην γιὰ τὴν ὁποία τὰ εἰκοσιτετράωρο ὡρισμένως δὲν ἀρκεῖ. Βρῆκε μ' ὅλα ταῦτα τὸν καιρὸ νὰ μιλήσῃ λίγο μαζί μου γιὰ τὴ δουλειά του, καὶ μὲ τὴ γνωστή του ἀφέλεια μοῦ εἶπε πὼς τὴ ζωὴ αὐτὴ τὴν κάνει ἔνδεκα μῆνες τὸν χρόνο, στὴν ἐρώτησί μου δὲ γιατὶ νὰ ἐπιβάλῃ στὸν ἑαυτό του τὸν φόρτο τῆς ἀπὸ μνήμης διευθύνσεως καὶ στὶς δοκιμὲς ἀκόμη, πρᾶγμα ποὺ ἔχει ἀφήσει μερικὰ ἴχνη φθορᾶς στὴν ὄψι του, μὲ κύτταξε κατάματα καὶ μοῦ εἶπε: «Σοῦ φαίνομαι ἴσως κουρασμένος, ἀλλά, φίλε μου, δὲν μπορεῖ κανεὶς νὰ φθάσῃ ἐδῶ ποὺ ἔφθασα ἀτιμωρητί, δηλαδὴ χωρὶς φθορὰ καὶ κούρασι. Γιὰ νὰ ἔχω ἀπὸ τοὺς μουσικούς μου τὶς ἀπαιτήσεις ποὺ ἔχω, πρέπει, ὅταν ἔρχομαι στὴν πρόβα, ὁ μουσικὸς νὰ συναισθάνεται ὅτι κατέχω τὸ ἔργο ποὺ πρόκειται νὰ ἑρμηνεύσω, ὄχι μόνο στὸ σύνολο, ἀλλὰ καὶ στὴν παραμικρὴ τεχνικὴ λεπτομέρεια τοῦ μέρους ποὺ ὁ κάθε μουσικὸς τῆς ὀρχήστρας πρόκειται νὰ ἐκτελέσῃ».

Ὕστερα ἀπ' αὐτὰ τὰ λόγια νομίζω πὼς ἐξηγοῦνται οἱ διάφορες φῆμες, εἰδήσεις καὶ πληροφορίες, πὼς ὁ ἄνθρωπος αὐτὸς πρέπει νὰ πάρῃ μιὰ ἀναπνοὴ γιὰ νὰ μπορέσῃ νὰ ἐξακολουθήσῃ τὸν ἰλιγγιώδη δρόμο του καὶ νὰ ὑπηρετήσῃ ὅπως ὑπηρετεῖ τὴν Μουσική.

Γ. ΛΥΚΟΥΔΗΣ

St. Paul (Minn.) Dispatch
THURSDAY, JANUARY 1, 1953

Mitropoulos, Ill, Unable To Conduct In Mill City

Dimitri Mitropoulos, conductor of the New York Philharmonic orchestra and scheduled to guest conduct the Minneapolis Symphony here Feb. 27, will not appear.

Illness has sent him to a New York hospital and doctors have forbidden him to resume duties of any nature until late in April or early in May.

Arthur J. Gaines, manager of the orchestra here, said every effort is being made to secure an outstanding conductor to take Mitropoulos' place.

Mitropoulos, who directed the Minneapolis orchestra from 1937 until 1949, will be replaced for the remainder of the season in New York by guest conductors hurriedly called into service.

The stroke of fate which will keep the man who won such affections in the hearts of local music lovers from appearing here is a deep disappointment, Mr. Gaines said.

Minneapolis Minn.) Morning Tr
FRIDAY, JANUARY 2, 1953

Mitropoulos Has Heart Attack

Dimitri Mitropoulos, conductor of the New York Philharmonic orchestra, is in a New York hospital with a coronary thrombosis.

The former conductor of the Minneapolis symphony orchestra has been ordered by doctors not to resume his work until late April or early May.

Mitropoulos was scheduled to conduct the Minneapolis orchestra Feb. 27.

Minneapolis Minn.) Star
URSDAY, JANUARY 1, 1953

Mitropoulos in Hospital; Will Miss Concert Here

Illness will prevent Dimitri Mitropoulos, conductor of the New York Philharmonic orchestra, from conducting the Minneapolis Symphony orchestra here Feb. 27.

This was reported today in New York, where the conductor was hospitalized. Doctors have forbidden him to resume his work until late April or early May.

Arthur J. Gaines, manager of the orchestra here, said an outstanding conductor will be engaged to take Mitropoulos' place.

The conductor, who directed the Minneapolis orchestra from 1937 until 1949, will be replaced for the remainder of the season in New York by guest conductors.

His concert here was to have been one of the two big features of the orchestra's golden jubilee season now in progress.

The other feature will bring to the podium at Northrop auditorium Friday night Eugene Ormandy, now conductor of the Philadelphia orchestra, who preceded Mitropoulos as director of the orchestra here. Ormandy reigned from 1931 to 1936.

Riverside, Cal.
Enterprise
(Cir. 6,743)

JAN 19 1953

In the World of Music

Mitropoulos Ill of Exhaustion

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, is ill of nothing more than exhaustion. He now is resting in the south and will return to the podium April 2 and conduct Beethoven's "Missa Solemnis."

He conducted last Dec. 7 and was to have returned for six weeks beginning Jan. 8, but after his last concert, he fell ill and couldn't go on. Other conductors came to the rescue. George Szell, musical director of the Cleveland Orchestra, extended his guest conductorship for two weeks, passing up a scheduled vacation in Nassau.

Bruno Walter agreed to add one week to the four-week guest conductorship to which he was committed. Vladimir Golschmann, musical director of the St. Louis Symphony, took two weeks of Mitropoulos' schedule, and Efrem Kurtz, musical director of the Houston Symphony took one.

Mitropoulos had been conducting with little interruption since October, 1951. Last summer after the close of the Philharmonic-Symphony's season, he flew to Italy to conduct at the Florence Festival and to introduce Alban Berg's opera, "Wozzeck," at La Scala, Milan. Then he flew home to conduct at the New York stadium concerts, in Philadelphia's Robin Hood Dell, in Chicago's Ravinia Park, and in the Hollywood bowl.

«ΤΟ ΒΗΜΑ»

Σάββατον 3 Ἰανουαρίου 1953

Ἡ ὑγεία τοῦ Μητροπούλου

Χθεσιναὶ πληροφορίαι ἐκ Νέας Ὑόρκης ἀναφέρουν, ὅτι ἡ ὑγεία τοῦ Ἕλληνος ἀρχιμουσικοῦ Μητροπούλου, ἐβελτιώθη σημαντικῶς καὶ ὅτι τὴν παραμονὴν τῆς Πρωτοχρονιᾶς ἐξῆλθεν ἀπὸ τὸ νοσοκομεῖον καὶ ἐγκατεστάθη πάλιν εἰς τὸ ξενοδοχεῖον του. Οἱ ἰατροί του συνέστησαν ἀνάπαυσιν καὶ ἡσυχίαν καὶ δὲν ἀποκλείεται νὰ ἀναχωρήσῃ ἐντὸς τῶν ἡμερῶν διὰ τὴν Φλώριντα. Ἐπίσης ἀπηγόρευσεν τὰς ἐπισκέψεις, διότι ἐὰν ἐπετρέποντο, εἶναι τόσαι αἱ αἰτήσεις συναδέλφων, φίλων καὶ θαυμαστῶν καθὼς καὶ σημαινουσῶν προσωπικοτήτων ποὺ θέλουν νὰ τὸν ἰδοῦν, ὥστε καὶ τὸ ἓν δέκατον ἐὰν ἱκανοποιεῖτο θὰ ἀνετρέπετο ἡ ἐφαρμοζομένη θεραπευτικὴ ἀγωγή. Κατόπιν τούτου, ἀπεφασίσθη νὰ ἀποκλεισθοῦν αἱ ἐπισκέψεις ἄνευ ἐξαιρέσεως. Εἰς τὰς ἀποστελλομένας εὐχὰς καὶ τὰ ἄνθη, ἀπαντᾶ ἡ γραμματεύς του. Οἱ ἰατροὶ εἶναι ἀπολύτως αἰσιόδοξοι, ὅτι ὁ Μητρόπουλος θὰ ἐπανέλθῃ ἐντὸς διμήνου εἰς τὴν διεύθυνσιν τῆς Φιλαρμονικῆς ὀρχήστρας. Ἐν τῷ μεταξὺ λέγεται, ὅτι τὸ Συμβούλιον τῆς ὀρχήστρας διώρισε ὡς προσωρινὸν διευθυντὴν αὐτῆς, κατὰ τὸ διάστημα τῆς ἀσθενείας τοῦ Μητροπούλου, τὸν μαέστρον Ἄλεκ Σέρμαν, σύζυγον τῆς κ. Τζίνας Μπαχάουερ.

From JAN 9 195
EAGLE
Brooklyn, N. Y.

MUSIC

Szell Leads Philharmonic —But in a Very Dull Way

By LEONARD MEYERS

Conductor George Szell is reputed in musical circles to be quite a disciplinarian. But he achieved precious little discipline last night when he conducted the New York Philharmonic-Symphony Orchestra in Carnegie Hall, replacing the orchestra's regular musical director, Dimitri Mitropoulos. Along with the ragged playing, there was a heavy-handedness and lack of poetry that made the concert uniformly dull.

The program opened with a pedestrial performance of Berlioz' "Roman Carnival Overture." This was followed by the "Symphony No. 88 in G" by Haydn.

Here Mr. Szell employed the full forces of the philharmonic strings, giving the piece a thick and muddy quality. And here, too, the lack of tonal beauty of the orchestra's string section was lamentably apparent.

The first half of the program was concluded with the tone poem "Till Eulenspiegel's Merry Pranks." Mr. Szell demonstrated his inability to conduct Strauss as he had done several weeks ago with the same composer's "Salome." The orchestral balances were poor and the tempi rather erratic.

Curzon Plays Brahms

The second portion of the program was given over to Brahms' "Concerto No. 2 in B-Flat" with the British pianist Clifford Curzon as soloist. Mr. Curzon, who has often demonstrated his sensitive abilities in concerts and recitals in this city, was last night not in his usual form for the first half of the concerto. He seemed to take up the conductor's heavy approach and banged his way through the first two movements.

In the third movement, with the lovely cello accompaniment, there was some sensitive and poetic playing. The last movement, too, was graciously played. It seemed the style of playing in the last two parts was determined more by Mr. Curzon's approach than Mr. Szell's.

Mr. Mitropoulos, who is ill from overwork, is reported improving and will return for the orchestra's four final weeks. He is sorely missed. For although one may disagree with some of his interpretations, he is a vital musician and a stimulating conductor.

A Mitropoulos concert may be many things, but it is never dull. Alas, Mr. Szell's was very much so.

From JAN 19 1953
TIMES
New York, N. Y.

MUSIC CRITICS HERE CITE 3 COMPOSERS

Haieff, Poulenc and Hindemith Get Awards for Symphonic, Choral and Chamber Works

The New York Music Critics Circle yesterday named Alexei Haieff's Piano Concerto, Francis Poulenc's "Stabat Mater" and Paul Hindemith's Septet as the best musical compositions of 1952 in the respective categories of symphonic, choral and chamber music.

No opera was considered worthy of receiving the Circle's annual award for a stage work, but a special citation was voted to Dimitri Mitropoulos and the New York Philharmonic-Symphony for the presentation of Darius Milhaud's "Christophe Colomb," a work that had waited twenty-two years for performance in America.

Lauriers américains pour Francis Poulenc et Darius Milhaud

Le *Stabat Mater* de Francis Poulenc, donné en première audition voici deux ans au Festival de Strasbourg et qui fut joué en avril dernier au Carnegie Hall, vient d'être couronné par l'Association des critiques musicaux de New-York pour ses chœurs.

Aucune récompense n'a été accordée dans la section opéra, mais une mention spéciale a été décernée à Dimitri Mitropoulos et à l'Orchestre philharmonique de New-York pour leur enregistrement du *Christophe-Colomb* de Darius Milhaud et Paul Claudel.

From NOV 21 1952
WORLD-TELEGRAM
New York, N. Y.

Music

4 Masters Take Over Carnegie

By LOUIS BIANCOLLI.

It was masters' hour in Carnegie Hall last night—four symphonic masters, one master of the keyboard, and Maestro Dimitri Mitropoulos to bring them all together with the masterly Philharmonic-Symphony.

The pianist was 22-year-old Friedrich Gulda, the Viennese virtuoso who caused a minor immigration snarl and a major musical upheaval when he made his debut here two years ago. What I said then still goes—this boy is phenomenal. The mark of greatness is on him and his 10 wonder-working fingers.

This was Mr. Gulda's first appearance with orchestra in the city. I imagine that all who heard him last night join me in the wish that it was the beginning of a long and seasonal association not only with the Philharmonic but with every other major orchestra in America.

Mr. Gulda had already demonstrated his prodigious gifts for the music of Prokofieff. So it was doubly exciting to find him billed for the Third Piano Concerto last night. The two—Mr. Gulda and the concerto—seemed destined for each other.

Mr. Gulda's playing was just like the concerto—dazzling in the fireworks and bewitched in the moments of poetry. There is a startling insight of style and subsurface meaning about his playing—almost as if he had come into the world with it.

Just as spell-binding—though in another way—was the local premiere of the late Alban Berg's "Three Orchestral Pieces." Berg's genius bulks larger with every passing season—so much so that though he began as Arnold Schoenberg's pupil, he has now completely overshadowed his teacher.

Like "Wozzeck," this is terrifying music, stabbing and probing like a surgeon's scalpel, yet bristling with a savage pity. It pictures a world in chaos and a new music in the pangs of birth. I found it distrubing, but fascinating. It is the H-bomb in music.

Mr. Mitropoulos confronted genius with genius in the magnificent performance accorded the score. That went for Berlioz's "Benevenuto Cellini" overture and Saint-Saens' "Algerian Suite" too. But the Berg performance was something special. It was like the discovery of a new world.

From NOV 21 1952
HERALD-TRIBUNE
New York, N. Y.

MUSIC

Philharmonic-Symphony

By VIRGIL THOMSON

CARNEGIE HALL
Conductor, Dimitri Mitropoulos; soloist, Friedrich Gulda, pianist (first New York orchestral appearance).
Overture to "Benvenuto Cellini".....Berlioz
Three Orchestral Pieces (first New York performance).....Berg
Piano Concerto No. 3 in C major.....Prokofiev
Suite Algerienne.....Saint-Saens

Delicious Evening

IT was one of those delicious concerts that Dimitri Mitropoulos conducts from time to time in a relaxed mood. Not carelessly, mind you. Ever so alert he was, but not tense, and using to the full at all moments his enormous intellectual and auditory awareness. As a result, the Philharmonic sounded better than I've heard it in many years, though very little of the music played was familiar to the players.

* * *

The novelty of the evening was Three Orchestral Pieces by Alban Berg, composed in 1914 but not previously heard here. These prefigure the score of "Wozzeck" in their fluent, even lurid emotionalism and also in their orchestral sound. They are intense music, sensitive and deeply sentimental. They are eloquent too and touching. Their orchestra is large (woodwinds by fours) and their volume at climactic moments massive. They have a lacy lightness too. Above all they have a spontaneous quality in their expression of feeling, in spite of their atonal (or proto-atonal) syntax, which is ever so complex. As read with love and tenderness, I found them irresistible. And I noticed no one leave the hall.

* * *

No less delicious in execution was the Suite Algerienne of Saint-Saens, which closed the program. This period piece from 1880 is no priceless bit of impressionism. Saint-Saens was not a landscape painter anyway. He was a symphonist, a formal spirit. But he did orchestrate with such a fine ear that his music is ever a pleasure to hear for the first time, because it sounds. It makes one love the orchestral palette. And Mr. Mitropoulos read the piece as if he loved it too, or at least as if he enjoyed bringing out its best.

* * *

Refreshing, too, was the performance by Friedrich Gulda and the orchestra of Prokofiev's Third Piano Concerto. This piece is one of our century's finest works in that form, but curiously it is rare on programs. I don't know when I have heard it played with such beauty of sound, such perfection of balance. And Mr. Gulda executed its difficulties with such constant care for good scund and for accuracy of touch that I did not hear throughout its length one ugly tone or a single false note.

Friedrich Gulda



Bender

Piano soloist with the Philharmonic-Symphony

Clearly this young man from Austria who looks and plays like forty but is only twenty-two is both a technical master and a musical artist of the very first water. He has power, perfection and command. Last night he had the added grace to offer with his orchestral début a noble work that is not hackneyed. And Mr. Mitropoulos' accompaniment was a dream of co-operation, of understanding.

From NOV 21 1952
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic At Carnegie

By MILES KASTENDIECK

CONTEMPORARY music brought distinction to the Philharmonic-Symphony concert in Carnegie Hall last night. Of the two modern works presented, Berg's "Three Orchestral Pieces" received a first New York hearing. Prokofieff's Third Piano Concerto would now be designated as a familiar and welcome item in the repertory. The soloist, Friedrich Gulda, however, made his orchestral debut on this occasion.

Two of the Berg pieces are atmospheric. They belong to the "Wozzeck" idiom in content and style, and they have those emotional undercurrents which suffuse the opera.

The final "march" is an extraordinary creation, much more understandable now almost 40 years after its initial composition and 20 years after its revision. With it Berg crossed the threshold into masterful writing. With it he gives meaning to the 12-tone system. And perhaps to the modern world. It sounded like incandescent music in Mitropoulos' interpretation last night.

Wonderfully Clear

Gulda gave a wonderfully clear, musically literate, vital performance of the Prokofieff. Aware of the concerto's many facets, he differentiated among them with that degree of tonal color that marks artistic conception and rendition. No display of technical fleetness (he played incredibly fast at times) nor of virtuosic brilliance (there was no brittle percussiveness) detracted from his making music where there was music.

The work sounded remarkably fresh and alive as set forth by Gulda, Mitropoulos, and the orchestra. And Gulda at 22 has made an exciting entry into the list of top-ranking orchestral soloists.

From NOV 21 1952
HOME NEWS
Bronx, N. Y.

WORDS and MUSIC

By Harriett Johnson

Gulda Plays Prokofieff Concerto

The breadth of a talent only shows its full measure when big demands are made of it. I couldn't help reflecting on this fact as I listened to Friedrich Gulda, 22-year-old Viennese pianist, make his orchestral debut last night in New York playing the Third Prokofieff Piano Concerto in C Major with the Philharmonic-Symphony in Carnegie Hall. This work makes technical demands which the remarkable artist met with ease, and musical demands of a kind, which he also met full force.

But Gulda for his age is an amazing Beethoven player and, with all due respect to the Russian giant, is content in this concerto is on quite a different plane from that of the master from Bonn. Gulda has plenty of time and places to play Prokofieff. For this debut, it would have been more challenging for him and more revealing to his listeners of his immense gifts, to have heard Gulda play either a Beethoven or a Brahms Concerto. True, he is playing the Third Beethoven on Sunday afternon; but this is just one performance and his important initial hearing is past.

For the record, let it be clear that the pianist performed with extradordinary rhythmic buoyancy and yet maintained steadiness. This prokofieff concerto moves from bottom to top of the keyboard at every opportunity and the artist attained a bursting sense of climax in these passages through his dramatic sense of dynamics. His coloring of tone was done with beauty and always with full-nodied quality. From some standpoints it was interesting to hear him in this work because he decorated such piquant ideas as the second theme in the first movement, and the main theme of the second, with their proper pugency. When he played his last recital in 1951, one of my colleagues accused him of lacking a sense of humor. If he lacked it then, he has since acquired, judging from this playing, at least a measure of the precious stuff.

Berg Pieces Powerful

Alban Berg was a genius and a genius always has something to say. In his three orchestral pieces, Op. 6, given their first local performance last night by Dimitri Mitropoulos and orchestra, one finds peculiarly fascinating substance compounded of deeply emotional, often brooding music dramatized through an imaginative instrumentation that suffuses more mystery with already mysterious content. One could expound at length on this prelude. Round, march, if it weren't for that devil ever haunting the newspaper critic—space. Suffice it to say that this music adds emotional power to intellectual vigor and is, therefore, simultaneously, vital, challenging and satisfying.

From NOV 22 1952
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Belated Milhaud Première

By Miles Kastendieck

New York

Darius Milhaud's "Christophe Colomb" has been heard here at long last. Its American première was given by Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra in concert form 22 years after its first performance in Berlin.

As an opera, in two acts and 27 scenes, it calls for the most modern kind of imaginative production. As an oratorio, the work probably projects equally well as far as appraisal is concerned. Milhaud's score is a highly individual creation. With the passage of time it may be looked upon more as a tour de force than as a genuinely moving work. The music has beauty and strength in parts; but as a whole, it is stunning to the point of numbness.

Overemphasis

Several restrictions appear to curtail its ultimate effectiveness. One of these is over-emphasis of the percussive element arising from the European concept of persistent drum-beats to create American local color. Too much bombast dulls the senses, tending to dispel the finer moments. Finally, the vocal treatment appears more dispassionate than the nature of the subject would warrant. The score is an extraordinary technical feat, but it needs a continuity to fuse the ideas of the librettist, Paul Claudel, into a significant entity.

Claudel's text is too literary, we may say, for musical projection, imposing more than Milhaud could cope with to achieve the combination of the real and the unreal. Even a second hearing fails to change this impression, or to dissipate the monotony which persists in the supertension encountered in the performance.

Mr. Mitropoulos achieved a remarkable feat of presentation. As was his custom, he conducted without score, showing amazing ingenuity in fashioning the performance.

His soloists were most cooperative. John Brownlee as narrator proved ideal. Mack Harrell as Christopher Columbus, Dorothy Dow, Adolph Anderson, Norman Scott, and David Lloyd performed admirably, along with a special chorus directed by Hugh Ross.

Though given in English the words did not come through too clearly. That fact may have explained in part why the audience lost its way and withdrew in almost startling proportions at the first performance.

Among the other first performances at the Philharmonic-Symphony concerts were two concertos — Martin's Violin Concerto and Martinů's 'Cello Concerto No. 1.

Two Concertos

Joseph Szigeti introduced the Martin Violin Concerto, but all his fine playing could not overcome the dullness which crept into each movement of the Swiss composer's writing. The piece has some ingratiating pages, especially at the beginning, when Martin was still influenced by just having composed five Songs of Ariel from Shakespeare's "The Tempest." Otherwise he appears to rhapsodize in an outmoded manner.

Pierre Fournier introduced the 'Cello Concerto of Martinů, which dates from 1934, undergoing revision five years later. A listener coming upon it for the first time would place it after Martinů's arrival in the United States; for the score reveals the influences of the American jazz idiom of the '30's. Under the circumstances, the syncopation is fascinating. The music is attractively vital and melodic, knowingly devised for the 'cellist, and cleverly orchestrated. It was well received.

From NOV 22 1952
HERALD-TRIBUNE
New York, N. Y.

Philharmonic

Kapell Is Soloist, Mitropoulos Director at Carnegie Hall

By Francis D. Perkins

William Kapell, playing Mozart's piano concerto in G major (K. 453), was the soloist in the conservative program played by the Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos last night in Carnegie Hall. This work and Beethoven's first "Leonore" overture, which opened the evening, and is also not played particularly often, gave a certain touch of unfamiliarity to the first half of the concert, which closed with the first symphony of Brahms.

Mr. Kapell's playing in the Mozart concerto was notable for clarity of medium, technical deftness and a consistently musical quality of tone. It was admirable in its realization of fine dynamic shadings and also of fine points of musical and interpretative color. These, however, lay within certain limits, so that variety of mood was not particularly in evidence, although the prevailing delicacy of its treatment was generally appropriate to the work. But a higher spirited interpretation of the finale would not have been amiss. There were indeed, poetically and persuasively played episodes, thorough technical neatness and well chosen tempi. The accompaniment was usually well co-ordinated, while slightly weighty in a few concerted measures.

Beethoven's first "Leonore" overture which, according to the latest research, seems really to be the first, is not first class Beethoven, although it merits occasional hearings; its musical ideas, apart from Florestan's aria, are not particularly memorable. The performance realized all the expressive possibilities of the music. Apart from a few unusually emphasized changes of tempo and a rather deliberate pace for the third movement, the Brahms symphony pursued an orthodox and sonorous course.

From NOV 21 1952
TIMES
New York, N. Y.

GULDA IS SOLOIST FOR PHILHARMONIC

Mitropoulos Conducts Berlioz Overture, Berg Pieces in Concert at Carnegie Hall

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting. Friedrich Gulda, pianist. At Carnegie Hall.
Overture to Benvenuto Cellini.....Berlioz
Three Orchestral Pieces, Op. 6 (first New York performance).....Berg
Piano Concerto No. 3 in C, Op 28...Prokofieff
Suite Algerienne.....Saint-Saens

By OLIN DOWNES

The Philharmonic-Symphony program offered by Mr. Mitropoulos last night in Carnegie Hall was something of a melange, something suggestive of an excursion trip, fare prepaid, from Mosquito Heights to Kingdom Come. Its principal symphonic feature was the first New York performance of the "Three Orchestral Pieces" of Alban Berg, preceded by the Weberish overture by Berlioz, followed by Prokofieff's glittering Piano Concerto No. 3, played by Friedrich Gulda and lapsing finally into the banalities of the Old Teakettle—excuse us, the Algerienne Suite of Camille Saint-Saens.

It is due to Mr. Mitropoulos to say that he conducted all of these works with the same degree of seriousness and attention to their best interests. His crowning performance, if only because of the exceptional complexity and subtlety of the score, was that of Berg. This is super-sensitive and introspective music. It dates from the period of the opera "Wozzeck" and much of it is similar in mood and technic to that score.

But it is not really concert music. It is operatic music from crown to toe—music-drama without scenery, a drama enacted by unseen protaganists; a mortal struggle, one would say, of defianee if not victory.

Whether it is to hold as music for the future need not, and cannot, be argued here. Because of its lack, for this writer, of genuine symphonic identity, because of the sensation of soul drama and a composer talking to himself, this does not seem stuff that can be measured by the yardstick of symphonic values.

One wishes scenery, a stage picture of some sort, however psychological in its import, to be provided with the score, and is not at all sure whether, lacking such visual representation, these allegedly symphonic pieces will be heard in future years as music qua music, or be utilized, some day, for a ballet or moving picture of the order of "The Cabinet of Dr. Caligari."

Berlioz' Weberish overture, with the "Euryanthe" flourishes at the beginning, and places in the development distinctly emanating from Frieschutz, was done up to the handle. Prokofieff's concerto was played by Mr. Gulda with the most ample technic, thoroughness, variety of touch, and wire-smoking speed. It was an extremely capable performance, loudly applauded. Nor did Mr. Mitropoulos deny the globe-trotting tourist, Saint-Saëns, his desserts. He played the "Algerian Suite" for exactly what it is.

From NOV 28 1952
TIMES
New York, N. Y.

KAPELL PRESENTS MOZART CONCERTO

Young Pianist Is Soloist for Philharmonic—Mitropoulos Leads Brahms Symphony

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitropoulous. Piano soloist, William Kapell. At Carnegie Hall.
Leonore Overture No. 1.....Beethoven
Piano Concerto in G (K.453).....Mozart
Symphony No. 1.....Brahms

Mozart's G major Concerto (K. 453) stands in a special position of its own. It is not as emotionally moving as the C and D minor Concertos, nor does it have the brilliance and bravura of the last C major. But for form, balance and proportion it is not surpassed by any of his twenty-seven piano concertos, while its bubbling melodic material and its occasional melancholy texture—the dark little E minor tonal shift in the first movement is ravishing—make it a unique work even for Mozart.

William Kapell is not normally associated with Mozart, though a few summers ago the brilliant young pianist played one of his concertos at Lewisohn Stadium, and played it very well. His work last night was not on an equal level of accomplishment. It did not flow naturally — one might even call the playing affected — and it lacked the bounce and resilience one looks forward to hearing in music such as this.

Part of the lack of effectiveness came from the inferior balance between piano and orchestra, especially in the first movement, where the end of many of the piano's phrases were blanketed by the accompaniment. There also were some rhythmic blank spots, especially in running piano passages, where Mr. Kapell failed to accent the basic pulse.

Technically, the performance had some excellent things, including a well-planned slow movement and some sharp outlines in the finale. Mr. Kapell used Mozart's own cadenzas, romanticizing them a little. He also varied his tempos once or twice in the interests of variety.

These effects did not always come off. Mozart himself took liberties with his music, but they always were controlled. He even occasionally adopted a tempo rubato, explaining his procedures in a letter to his father (1777):

"What these people cannot grasp is that in tempo rubato in an adagio the left hand should go on playing in strict time. With them the left hand always follows suit * * *"

In the Brahms First, which is virtually an official orchestral piece these days, Mr. Mitropoulos handled the score admirably. Possibly no conductor alive could find anything particularly novel to reveal in the music, but that is not Brahms' fault; and the very fact that the symphony has survived its multitudinous workouts of the last two decades is enough testimony to its basic strength. Mr. Mitropoulos also led a strong, incisive performance of the First "Leonore."

H. C. S.

From NOV 24 1952
HERALD-TRIBUNE
New York, N. Y.

Gulda's Beethoven

The pianist Friedrich Gulda was heard yesterday afternoon over a nation-wide broadcast from Carnegie Hall playing Beethoven's Concerto No. 3, in C minor, with the Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos. The remainder of the program, heard and reviewed earlier this season, included Mendelsohn's "Ruy Blas" Overture and Richard Strauss' "Also Sprach Zarathustra."

Mr. Guida's Beethoven, to state it briefly, was superb. Phrases soared, were perfect in shape and moving in content. Color flowed, glistened and gleamed, and made of the familiar concerto a bright experience and a novel one. Fingerwise, also, the pianist was fully in charge of the music he had chosen to display. His scale passages and figurations were ever neat and firm, and his trill—as distinct from others of the gifted young—was lyric and limpid and nowhere founded on the model of the pneumatic drill. It was, in sum, piano playing authentic and genuine. If yesterday's performance may be taken as an augury, Mr. Gulda's rapidly rising fame will not cease to grow for some time.

J. S. H.

The U. of Minnesota Daily (Minn.
MONDAY, JANUARY 26, 1953

The Minneapolis Symphony -- for Better or Worse

By Bert Cunnington

The Minneapolis Symphony is now in midseason.

After playing for 12 straight weeks, the organization and its conductor should be considered in their best shape since the concert season's beginning last November first.

So far, the orchestra has given



★ Antal Dorati

a total of 21 local concerts, has appeared with some dozen big-name soloists, and has played under three very capable conductors.

THEY HAVE most certainly reached their zenith for this, their golden anniversary season.

Well, how does the orchestra stack up in their twelfth week?

Somewhat paradoxically, it must be admitted. Potentially, the group constitutes one of the truly great symphonic ensembles in the Western hemisphere: it possesses a trumpet and trombone section that is equal to all but a very few in this country today, it boasts of a woodwind section that has absolutely no peers anywhere, and it owns a string section that can be made to sound like that of the great Philadelphia Orchestra, perhaps the world's finest.

The Minneapolis Symphony is, in the words of Indianapolis symphony conductor Fabian Sevitzsky, "The most flexible in the U.S." It is also, in the opinion of Leopold Stokowski (who conducted here last year), "absolutely one of the great orchestras in the world."

And from tight-lipped Stokowski, that's great praise indeed.

The Minneapolis Symphony has also grown considerably in the last several years. Back in 1931 Eugene Ormandy, the present Philadephia maestro who then headed the Minneapolis group, referred to our orchestra as "nothing more than 84 pieces of wood." Sixteen years later, in 1947, Ormandy returned here for one week as guest conductor and declared that he "could have the orchestra sounding like the Philadelphia in five weeks." When he made his recent appearance here several weeks ago the Quaker City director was ecstatic: "Your progress has been simply incredible," he told the orchestra members. "You have matured unbelievably since I left you (back in 1936). At this moment, I can find no other words than these to express my feelings: You sound every bit as fine as the Philadelphia Orchestra, which is the greatest compliment I could ever pay you."

UNDER Ormandy the orchestra plays like it does for no one else. For five glorious years under his tutelage it sang with more soulful eloquence than it has in all the 16 years since he left it in 1936.

But from 1937 to 1949, the sym-



★ Eugene Ormandy

phony with Dimitri Mitropoulos at its helm underwent a complete metamorphosis. Slowly but inexorably true orchestral balance and accepted orchestral tone vanished into bowed strings that scratched, woodwinds that wailed, brass that blasted, and percussion that resembled the bombing of Berlin during a thunderstorm. Mixed in equal parts with this cacophony was a dismally regular absence of correct intonation, attack, and discipline.

For the Mitropoulos philosophy was simply this: "It is for the orchestra to furnish the correct notes; it is for myself only to interpret those notes."

The Mitropoulos tonal "technique" was particularly hard on the wind players. When they gave him all the lungpower they had, he would ask for more, always more.

It didn't work of course.

Wind players can't be forced to the point of exertion; in fact, it's better not to force them at all, for forced winds mean faulty intonation and the most wretched sounds imaginable.

UNQUESTIONABLY, Mitropoulos knew a great deal about inspiring an orchestra to play music with magnificent thought and philosophy behind it. But he knew very little indeed of the capabilities of the instruments which played that music.

Mitropoulos' interpretations were sensational, it is true—senationally good or sensationally bad. There was no middle ground with genius Mitropoulos. What he did with such things as Rachmaninoff's Second symphony or Mahler's First was miraculous and reveltatory. What he did to pieces like Tschaikovsky's "Hamlet" overture and Mozart's G minor symphony was consummately outrageous.

When he left in 1949, his orchestra was in decidedly bad shape as major orchestras go.

It was a better orchestra that conductor Antal Dorati began to fashion in the fall of 1949. Within the first week of Dorati's leadership several factors were patently obvious to any observant listener. The Minneapolis Symphony was once again sounding like a symphony orchestra instead of a vulgarly overloud brass band, and the hypertensive, volcanic intensity with which it had been playing for the past 12 years under the glabrous Greek was cooling rapidly into a less erratic, albeit less exciting and emotional form of music making.

For Dorati's personality is not of the same ilk as Mitropoulous' or Ormandy's. He is more quiet, less compelling, allowing the music to flow past him rather than through him from his orchestra to the audience. Like all conductors there are a number of things he does better than other things. And there are some things he does better than most living directors. By way of example, there are no better interpretations than Dorati's of the Stravinsky "Rite of Spring," Resphigi's "Pines of Rome" or Ravel's "Daphnis and Chloe."

Perhaps Dorati's greatest attribute is his overwhelming sincerity; in everything he does, whether in rehearsal or in concert, one cannot help but be strongly aware of it. And his almost fanatical devotion to the cause of disseminating culture is quite wonderful indeed.

Unquestionably, Dorati's major contribution to the Minneapolis Symphony has been a return to the Ormandy pattern of fluid and easy tone, technical perfection, and true symphonic balance. At best, the orchestra's character is one of shimmering, transulcent virtuosity. At worst, it sounds dull mechanical and careless.

This season the Dorati ensemble is sounding both ways.

In a sense, this is something of a paradox, because in all its fifty years it has never had a finer per-



★ Dimitri Mitropoulos

sonnel. Since its conductor's arrival here three years ago, the Minneapolis Symphony has witnessed several significant changes in many of its key positions.

Rafael Druian, its brilliant concertmaster, jointed the orchestra in 1949. Rolf Persinger, whose teacher-father also tutored Yehudi Menuhin, assumed the first-chair viola chair a year later, as did trumpeters Sheldon Rockler and Bernard Adlestein. Adelstein as first trumpet is considered among his colleagues to be one of the finest brass men in the nation today.

In 1951, two principal vacancies were filled. Robert Jamieson, an excellent cellist, assumed the first-chair spot deserted by Lorne Munroe, who left the Twin Cities for the same position in Philadelphia under Eugene Ormandy. Along with Jamieson that year came Paul Walton, a tuba player from Chicago, who in the opinion of this writer is virtually peerless.

THIS SEASON the brass section got another shot in the arm when it secured as bass trombonist, a Chicago-trained musician by the name of Eugene Izaeff, who when combined in passages with tubist Walton, gives the brasses a solidity and depth that they have not had for years.

Well, then, what's wrong? Why, with an excellent personnel, an exhumed philosophy of orchestral balance, and a conductor who worships this balance and knows how to get it, is there such inconsistency in the quality of the concerts we've heard from the symphony this season?

How do you explain the fact, for instance, that the eighth subscription concert on Jan. 9 brought us one of the best Dorati performances we've had all year, while the very next Friday presented orchestral playing that was apathetic and lifeless? It is possible that after having reached midseason the orchestra is tiring, that for some reason it is faced with the doldrums.

WHATEVER the case may be, it is a mysterious and disappointing one indeed, for the orchestra was for many weeks after the season's beginning, playing with wonderful verve, spirit, and industry. It is a real pity too that things should be going as they are; the Minneapolis Symphony has terrific potential and can play quite wonderfully under Dorati. Many times, both here and elsewhere, the orchestra has given concerts with this conductor that, for balance, technique and tonal beauty would be hard to beat. There is a transparent, "floating" quality about the sound that Dorati achieves during those moments when things go well. It is a sound that, while not having the lushness and immensity of the Stokowski and Ormandy tone, is quite justifiable and worthy in its own way.

Well then, how does the Minneapolis Symphony stack up with the other U.S. orchestras?

AMONG THE 10 or 12 major symphonic ensembles in the country today, this city's orchestra ranks perhaps in about the fifth or sixth place, if one can be objective about something so intrinsically subjective. Our orchestra shares this position with at least two other excellent ensembles, those in Cleveland and San Francsico. Those units which take precedence in this regard are the Philadelphia, Boston, New York, Chicago and N.B.C. Symphonies.

It was Eugene Ormandy who was responsible for elevating the Minneapolis Symphony into this enviable position among the nation's great orchestras.

It was the curiously uneven talents of Dimitri Mitropoulos, which after a dozen years of decidedly paradoxical contributions, led the orchestra into a gradual technical decline. The results of this decline eventually found the organization trading almost solely on the understandable fame and popularity of its exciting conductor and on the past laurels it had received in other years.

IT IS Antal Dorati who, while not yet having matured as deeply in matters of personality and interpretative sense as have his older predecessors, has not only restored the Minneapolis Symphony's former orchestral briliance but has gone quite a bit further by giving this city the finest orchestra it has ever owned.

That's where the Minneapolis Symphony today finds itself when it plays well—at the height of its collective technical powers.

And it is to Antal Dorati who we must give the lion's share of the credit for putting it there.

Ἐν τῇ ἐκτιμήσει τοῦ θέματος, ὁ ἀρχηγὸς τῆς Κυβερνήσεως Στρατάρχης Παπάγος ἔκρινεν ὅτι ἐπεβάλλετο νὰ προτείνῃ τὴν ἀνάθεσιν τῆς Διευθύνσεως τῆς Λυρικῆς μας Σκηνῆς εἰς ἕναν ἐκλεκτὸν Ἕλληνα καὶ διάσημον μουσικόν, τὸν Δημήτριον Μητρόπουλον. Τὴν πρότασιν αὐτήν, τὴν ἰδιαιτέρως τιμητικὴν ἐκ τοῦ τρόπου τῆς προσφορᾶς καὶ τοῦ προσώπου ποὺ τὴν ἀπηύθυνε, δὲν κατέστη δυνατὸν νὰ ἀποδεχθῇ ὁ πρὸς ὃν ἀπηυθύνθη, λόγῳ τῶν συμβατικῶν του δεσμεύσεων εἰς τὴν ξένην. Ἤρκεσεν ὅμως αὐτὸ διὰ νὰ ἐπακολουθήσουν ἀνωμολόγητοι κατσφοραὶ καὶ τελικῶς ἐχρειάσθη νὰ ὑποβιβασθῇ καὶ ἴσως ἐπιεικῶς ὁ διακεκριμένος αὐτὸς Ἕλλην εἰς τὴν ἄγνωστην μέχρι τώρα τάξιν τοῦ... ὑποέλληνος!! Οἱ ἐκστομίζοντες παρομοίας χυδαιότητας, θὰ ἔπρεπε νὰ ὑπολογίσουν ὅτι ἡ συμπεριφορὰ των ἀφορᾷ ἐμμέσως καὶ τὸν ἐπὶ κεφαλῆς τῆς Κυβερνήσεως, ὁ ὁποῖος ὑποτίθεται τουλάχιστον ὅτι ἀπευθυνόμενος πρὸς τὸν μεγάλον καλλιτέχνην, ἐγνώριζε τὰς λεπτομερείας τῆς Ἐθνικῆς του ἐντάξεως. Ἀλλὰ καὶ ἂν δὲν εὐκαιροῦν τυχὸν νὰ ἀσχοληθοῦν μὲ παρόμοιον ἐνδοιασμόν, θὰ ἔπρεπεν ἐν πάσῃ περιπτώσει νὰ ὑπολογίσουν τὴν θλιβερωτάτην ἀπήχησιν τῶν ὕβρεων αὐτῶν εἰς τὴν ξένην, ὅπου ὁ ὑβριζόμενος ΤΙΜΑ ΚΑΤ' ΕΞΟΧΗΝ τὸ Ἑλληνικὸν ὄνομα, μὲ τὸ ἀνεπίληπτον ἦθος του καὶ τὴν ΟΙΚΟΥΜΕΝΙΚΩΣ ΑΝΕΓΝΩΡΙΣΜΕΝΗΝ καὶ μοναδικὴν ἀξίαν του.

Η ΚΥΒΕΡΝΗΣΙΣ
ΕΚΑΛΕΣΕ ΤΟΝ κ. ΜΗΤΡΟΠΟΥΛΟΝ ΔΙΑ ΤΗΝ ΛΥΡΙΚΗΝ ΣΚΗΝΗΝ

Ὁ στρατάρχης Παπάγος ἀπηύθυνε πρὸς τὸν ἐν Νέᾳ Ὑόρκῃ Ἕλληνα μουσουργὸν καὶ διευθυντὴν τῆς Φιλαρμονικῆς ὀρχήστρας κ. Δημ. Μητρόπουλον τὸ κάτωθι τηλεγράφημα:

«Ἀποβλέπων εἰς τὴν ἐξύψωσιν τῆς Λυρικῆς Σκηνῆς καὶ στηριζόμενος εἰς τὴν ἀγάπην σας πρὸς τὴν πατρίδα, σᾶς ἀπευθύνω τὴν θερμὴν παράκλησιν νὰ δεχθῆτε τὴν διεύθυνσιν καὶ ἀναδιοργάνωσιν τῆς Λυρικῆς Σκηνῆς. Παραλλήλως θὰ ἐπωφελοῦμαι τῆς πολυτίμου γνώμης σας ἐπὶ τῶν μουσικῶν ζητημάτων».

Μεταξὺ τῶν ἐνταῦθα μουσικῶν κύκλων παρετηρεῖτο σχετικῶς, ὅτι, κατὰ πᾶσαν πιθανότητα, ὁ κ. Μητρόπουλος, ἀκόμη καὶ διὰ λόγους ὑγείας, δὲν πρόκειται νὰ δεχθῇ τὴν πρόσκλησιν τῆς Κυβερνήσεως. Ἐξ ἄλλου δὲ εἶναι ἀμφίβολον κατὰ πόσον, ἔξω τῆς καθαρῶς μουσικῆς ἰδιοφυΐας του, ἔχει τὰ διοικητικὰ καὶ ἄλλα προσόντα διὰ νὰ διευθύνῃ καὶ τὸν ὅλον ὀργανισμὸν τῆς Λυρικῆς Σκηνῆς.

ΤΕΛΕΙΩΣ ΑΝΙΔΕΟΙ!

Δὲν γνωρίζομεν, ποῖος ἐκ τῶν ἁρμοδίων συνέταξε καὶ εἰσηγήθη εἰς τὸν κ. Πρωθυπουργόν, τὴν ἀποστολὴν τοῦ τηλεγραφήματος πρὸς τὸν κ. Μητρόπουλον διὰ ν' ἀναλάβῃ τὴν διεύθυνσιν τῆς... Λυρικῆς Σκηνῆς· ἀσφαλῶς, ὅμως, θὰ εἶναι ὄχι μόνον πολὺ ἀφελής, ἀλλὰ καὶ ἀνίδεος προσώπων καὶ πραγμάτων.

Ναὶ μὲν ὁ κ. Μητρόπουλος εἶναι ὁ διεθνῶς γνωστότερος καὶ ἀνώτερος τῶν Ἑλλήνων μουσικῶν, μετέχων τῆς χορείας τῶν 6 πρώτων ἀρχιμουσικῶν τοῦ κόσμου. Πέραν, ὅμως, τῆς μπαγκέττας του, εἶναι, ἐκ χαρακτῆρος, ἀνίκανος νὰ διευθύνῃ ὅ,τι δήποτε—ἐξ οὗ καὶ τὰ ἀξιοθρήνητα λάθη, εἰς τὰ ὁποῖα κατὰ καιροὺς ὑπέπεσεν, ἀδικῶν καὶ τὸν ἑαυτόν του ἀκόμη. Τί νὰ διορθώσῃ, λοιπόν, εἰς ἕνα χρεωκοπημένον ὀργανισμόν, ὡς ἡ Λυρικὴ Σκηνή, καὶ πῶς θὰ παραβῇ, ἄλλως τε, καὶ τὸ συμβόλαιον, ποὺ ἔχει μὲ τὴν Ὄπεραν καὶ τὴν ὀρχήστραν τῆς Ν. Ὑόρκης;

Ὅλα αὐτὰ ὤφειλαν νὰ τὰ γνωρίζουν οἱ κ.κ. ἁρμόδιοι τοῦ Ὑπουργείου καὶ νὰ μὴ εἰσηγοῦνται εἰς τὸν κ. Πρωθυπουργὸν τηλεγραφήματα, ὡς τὸ προχθεσινόν.

ΕΘΝΟΣ — ΔΕΥΤΕΡΑ, 19 ΙΑΝΟΥΑΡΙΟΥ

ΜΕΤΑ ΤΟ ΠΡΟΧΘΕΣΙΝΟΝ ΤΗΛΕΓΡΑΦΗΜΑ ΤΟΥ κ. ΠΑΠΑΓΟΥ

ΕΚΦΡΑΖΟΝΤΑΙ ΑΜΦΙΒΟΛΙΑΙ ΕΑΝ Ο ΜΗΤΡΟΠΟΥΛΟΣ Θ' ΑΠΟΔΕΧΘΗ ΠΡΟΣ ΤΟ ΠΑΡΟΝ ΤΗΝ ΠΡΟΣΚΛΗΣΙΝ ΤΟΥ ΣΤΡΑΤΑΡΧΟΥ ΟΠΩΣ ΕΛΘΗ ΚΑΙ ΑΝΑΛΑΒΗ ΤΗΝ ΔΙΕΥΘΥΝΣΙΝ ΤΗΣ ΛΥΡΙΚΗΣ ΣΚΗΝΗΣ

Η ΓΝΩΜΗ ΤΩΝ ΙΑΤΡΩΝ ΤΟΥ ΘΑ ΕΠΗΡΕΑΣΗ ΤΗΝ ΑΠΑΝΤΗΣΙΝ ΤΟΥ

Μακρὰ τηλεγραφικὴ ἀνταπόκρισις τοῦ ἐν Ν. Ὑόρκῃ συνεργάτου μας κ. Α. ΑΡΓΥΡΟΠΟΥΛΟΥ

ΝΕΑ ΥΟΡΚΗ, 19 Ἰανουαρίου. (Τοῦ ἀνταποκριτοῦ μας). — Ὁ Δημήτρης Μητρόπουλος, μὲ τὸν ὁποῖον συνηντήθην εὐθὺς μόλις ἤλθεν ἡ εἴδησις ὅτι τοῦ ἐτηλεγράφησεν ὁ στρατάρχης Παπάγος, μοῦ ἀνεκοίνωσεν ὅτι μόλις γύρω Κυριακὴν τὸ πρωῒ ἔλαβε τὸ τηλεγράφημα τοῦ Ἕλληνος Πρωθυπουργοῦ. Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς μοῦ ἐξήγησεν ὅτι τὸ τηλεγράφημα ἐβράδυνε νὰ ἔλθῃ εἰς χεῖράς του, διότι ἐστάλη εἰς ἐσφαλμένην διεύθυνσιν.

«Θ' ἀπαντήσω μοῦ εἶπε περαιτέρω ὁ κ. Μητρόπουλος, αὔριον (σήμερον) Δευτέραν. Μὴ μοῦ ζητήσετε νὰ σᾶς ἀνακοινώσω προκαταβολικῶς τὸ περιεχόμενον τῆς ἀπαντήσεώς μου, καθόσον νομίζω ὅτι ὁ στρατάρχης Παπάγος πρέπει ν' ἀνακοινώσῃ δημοσίᾳ τὴν ἀπάντησίν μου καὶ συνεπῶς προτοῦ λάβῃ τὸ τηλεγράφημα, ποὺ θὰ τοῦ ἀποστείλω, εἶναι ὑποχρεωμένος νὰ μὴ προβῶ εἰς σχετικὰς ἀνακοινώσεις».

Παρὰ τὸ γεγονὸς ὅτι ὁ κ. Μητρόπουλος μέχρι τῆς ὑψηλῆς ἑσπέρας δὲν εἶχε διατυπώσει τὸ κείμενον τῆς ἀπαντήσεώς του, ἀπεκόμισα τὴν ἐντύπωσιν ἀπὸ τὴν συνομιλίαν μας ὅτι θὰ ἐκφράσῃ τὴν συγκίνησιν καὶ τὰς εὐχαριστίας του διὰ τὴν πρόσκλησιν τῆς ἑλληνικῆς Κυβερνήσεως παρὰ τὸ γεγονὸς ὅτι ἔχει γίνει ἀπὸ μακροῦ Ἀμερικανὸς πολίτης. Ἐν συνεχείᾳ—παρ' ὅ,τι ὁ ἴδιος, ἐπαναλαμβάνω, ἀπέφυγε οἱανδήποτε ἀνακοίνωσιν, ἀλλὰ κατὰ τὴν ἐντύπωσιν τοῦ ἀμέσου περιβάλλοντός του — ὁ διακεκριμένος ἀρχιμουσικὸς θ' ἀρνηθῇ εὐσήμως τὴν μόνιμον ἐγκατάστασίν του εἰς τὴν Ἑλλάδα καὶ τὴν ἀπὸ μέρους του ἀνάληψιν τῆς διευθύνσεως τῆς Λυρικῆς Σκηνῆς. Ὅσον ἀφορᾷ τὸν ρόλον τοῦ μουσικοῦ συμβούλου, ποὺ τοῦ προετάθη παραλλήλως, ἡ γνώμη τῶν περὶ αὐτὸν εἶνε ὅτι θὰ ἐπικαλεσθῇ πρὸς τὸ παρὸν λόγους ὑγείας καὶ τὰς ἀνειλημμένας ὑποχρεώσεις του. Ἄλλωστε, ἡ ἀνάγκη συστηματικῆς ἰατρικῆς παρακολουθήσεως καθιστᾷ προβληματικὴν ἄμεσον ταξίδι του εἰς τὴν Ἑλλάδα.

Ὅπως εἶνε γνωστόν, ὁ Μητρόπουλος τελευταίως ἠσθένησε βαρέως καὶ ὑπεχρεώθη νὰ παραμείνῃ ἐπὶ τρεῖς ἑβδομάδας εἰς νοσοκομεῖον. Ἡ φύσις τῆς ἀσθενείας του δὲν ἀνεκοινώθη καὶ ἀπεδόθη εἰς ὑπερκόπωσιν. Πάντως εἶνε γεγονὸς ὅτι εἶχε χάσει σημαντικὸν βάρος καὶ εἶχεν ἐξασθενήσει. Τώρα ὅμως ἔχει ἀναλάβει ἀρκετὰ καὶ, ὅπως διεπίστωσα ἀπὸ τὴν συνομιλίαν μας, ἡ φωνή του ἐπανῆλθεν εἰς τὴν προηγουμένην ζωηρότητά της. Ἐκέρδισεν ἐπίσης βάρος.

Πάντως, ὁ διάσημος μαέστρος μας ἔλαβε πολύμηνον ἄδειαν ἀπουσίας ἀπὸ τὴν ἐργασίαν του. Ἡ ἐντύπωσις τῶν ἐδῶ μουσικῶν κύκλων εἶνε ὅτι ἐνδεχομένως θὰ δυνηθῇ νὰ διευθύνῃ πρὸ τὸ τέλος τῆς σαιζόν, ἀλλ' ὁ ἴδιος ἐνεπιστεύθη πρὸ ἡμερῶν εἰς φίλον του ὅτι δὲν πιστεύει ὅτι θὰ δυνηθῇ νὰ διευθύνῃ πρὶν ἀπὸ τὸ ἐρχόμενον φθινόπωρον. Ἐπὶ τοῦ παρόντος τὸ σχέδιόν του εἶνε νὰ ταξιδεύσῃ εἰς τὴν Νότιον Ἀμερικήν, πιθανῶς εἰς τὴν Φλωρίδα, διὰ ν' ἀναπαυθῇ, κατὰ σύστασιν τῶν ἰατρῶν του.

Τώρα ὁ Μητρόπουλος διαμένει εἰς τὸ γνωστὸν ξενοδοχεῖον «Gread Northern», εἰς τὸ κέντρον τοῦ Μανχάτταν, πλησίον τοῦ Κάρνεζυ Χώλ, ὅπου εἶνε ἐγκατεστημένη ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης, τῆς ὁποίας προΐσταται. Μέχρι προσφάτως ἐζοῦσεν εἰς ἕνα ἁπλὸ δωμάτιον, ἀλλὰ τελευταίως ἐνοικίασε μεγάλο διαμέρισμα εἰς τὸ ρετιρὲ τοῦ ξενοδοχείου ὅπου καὶ ἐγκατεστάθη.

Εἰς τὴν μεγάλην κόπωσίν του συνετέλεσε καὶ τὸ γεγονὸς ὅτι ἐπὶ ἡμέρας μετέφερεν ὁ ἴδιος τὰ βιβλία καὶ τὰ ἄλλα χαρτιὰ τοῦ μουσικοῦ του ἀρχείου.

Εἰς τὴν ὑπηρεσίαν του ἔχει μίαν Ἀμερικανίδα πρώτην γραμματέα καὶ μουσικόν, τὴν κ. Στράους. Ὑπενθυμίζω ὅτι ὁ Μητρόπουλος ἀνενέωσε προσφάτως τὸ συμβόλαιόν του μὲ τὴν ἐδῶ Φιλαρμονικήν. Ἐκ τοῦ ἀμέσου περιβάλλοντός του μοῦ ἐλέχθη ὅτι ἄμεσος μετάβασίς του εἰς τὴν Ἑλλάδα θὰ προεκάλει ἐπικινδύνους δι' αὐτὸν συγκινήσεις. Διὰ τὸν λόγον αὐτὸν καὶ διότι παραλλήλως ὁ Μητρόπουλος ἐπιθυμεῖ νὰ συμβουλευθῇ καὶ τοὺς φιλικούς του κύκλους τῆς Φιλαρμονικῆς, εἶνε προφανὲς ὅτι θὰ καταναλώσῃ τὴν σημερινὴν πρωΐαν εἰς ἐπαφὰς μὲ τοὺς παράγοντας αὐτοὺς καὶ εἰς συμβουλευτικὴν ἐπικοινωνίαν μὲ τοὺς θεράποντας ἰατρούς του καὶ μόνον κατόπιν θὰ συντάξῃ τὴν ἀπάντησίν του.



Ὁ Μητρόπουλος εἰς δύο χαρακτηριστικὲς στάσεις, ἐνῶ διευθύνει τὴν Φιλαρμονικὴν Ὀρχήστραν τῆς Νέας Ὑόρκης.

Παρὰ τῶν ἐν Νέᾳ Ὑόρκῃ Ἑλλήνων ἐπισήμων ἐκφράζονται, σημειωτέον, ἀμφιβολίαι ἐὰν «πρὸς τὸ παρόν» θὰ δυνηθῇ νὰ ἱκανοποιήσῃ τὴν πρόσκλησιν τοῦ Στρατάρχου καὶ θὰ ἀποδεχθῇ μόνιμον ἐργασίαν εἰς τὴν Ἑλλάδα, ἐγκαταλείπων τὸ ἐν Ἀμερικῇ ἔργον του.

Ἐν τούτοις, λαμβανομένης ὑπ' ὄψιν τῆς καλλιτεχνικῆς καὶ αἰσθηματικῆς του ἰδιοσυγκρασίας, οὐδεμία θετικὴ πρόβλεψις δύναται νὰ γίνῃ προτοῦ ὁ ἴδιος ἀπαντήσῃ εἰς τὴν τηλεγραφικὴν ἔκκλησιν τοῦ κ. Παπάγου, ἡ ὁποία ζωηρῶς τὸν ἔχει ἐπηρεάσει.

Α. ΑΡΓΥΡΟΠΟΥΛΟΣ

Εἰς τὰς Ἀθήνας οἱ ἐνδιαφερόμενοι καλλιτέχναι διὰ τοῦ συλλόγου των «Καλλιτεχνῶν ἄσματος καὶ χοροῦ τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς», ἀπηύθυναν πρὸς τὸν κ. Πρωθυπουργὸν τὸ ἀκόλουθον τηλεγράφημα:

«Ἀναγνώσαν τηλεγραφικὴν σας πρόσκλησιν πρὸς τὸν διασημότερον μαέστρον τοῦ κόσμου Ἕλληνα Δημήτριον Μητρόπουλον ὅπως ἀναδιοργανώσῃ τὴν Ἐθνικὴν Λυρικὴν Σκηνήν, σύσσωμον τὸ προσωπικὸν αὐτῆς πανηγυρίζει διὰ τὸ θερμὸν ἐνδιαφέρον καὶ μεγαλεπήβολον ἐνέργειάν σας.

Πρόεδρος Καλλιτεχνῶν Ε.Λ.Σ.
Ε. ΔΟΥΜΑΝΗΣ»

«ΒΗΜΑ» 27 Ἰανουαρίου

ΑΙ ΣΥΓΧΩΝΕΥΣΕΙΣ

«Ὁ στρατάρχης Παπάγος ἐκάλεσε τὸν ἀρχιμουσικὸν Μητρόπουλον ν' ἀναλάβῃ τὴν διεύθυνσιν τῆς Λυρικῆς Σκηνῆς».



ΜΑΡΚΕΖΙΝΗΣ.— Τί; Δὲν δέχεται; Τότε νὰ συγχωνευσουμε την Μετροπόλιταν Ὄπερα μὲ τὴν Λυρικὴν Σκηνήν!...

Τοῦ κ. Φωκ. Δημητριάδη

From JAN 25 1953

HERALD-TRIBUNE
New York, N. Y.

The Philharmonic Ensemble has no composers on its board, but Mr. Temerson has sought their advice unofficially in planning programs. Also, Dimitri Mitropoulos, musical director of the Philharmonic-Symphony, is adviser and final arbiter of the programs, and he provides the composer's point of view not only because he has composed but because of his well known keen perceptions of contemporary music and his vast and intimate knowledge of the field. But the collaboration and interest of Mr. Mitropoulos do not take away from the men the sense that the Chamber Ensemble concerts are their own and the pride that makes them play as if they enjoy doing so instead of giving the impression of doing a job or favor for some one else.

From FEB 5 - 1953
WORLD-TELEGRAM
New York, N. Y.

Photography

Right Expression Is Music To Dr. Schmidt, Picture Maker



Believe it or not, this is Dmitri Mitropoulos in an intense moment while rehearsing some members of the Philharmonic for a benefit performance. Made by Dr. I. W. Schmidt, with Rollei and speed lights.

By MABEL SCACHERI.

Music and photography are the two great enthusiasms of Dr. I. W. Schmidt. Now he has found a way to combine the two. Several hundred negatives have piled up since last spring when he talked himself into the rehearsals of the New York Philharmonic Orchestra in Carnegie Hall. He's cooking up a big, all-inclusive picture story of the orchestra.

"No, no, I'm not off of pictorial photography," Doc. protests. "But I find this orchestra material fascinating. Musicians are the kindest people imaginable, and their faces are the most expressive. Wonderful to photograph."

The most expressive face of all, according to Doc, is that of Dmitri Mitropoulos, the celebrated conductor.

100 Expressions.

"In one minute, a hundred different expressions will flit across his face, as he tries to bring out the mood of the music," Doc. declared.

"What mood was he trying to put across in this one?" I asked, picking up a real honey, with Mr. Mitropoulos twisting his features in a manner to bring envy to Danny Kaye.

"Aaah, you aren't going to use THAT one, are you?" Doc yelled. "I said musicians are kind, but maybe not kind enough to like gag shots."

"I'll bet Dmitri Mitropoulos thinks this one is funny," I said firmly hanging onto the expressive shot. "He thinks you're a swell fotog. Didn't he use one of your orchestra-and-chorus pix to make up 300 Christmas cards for himself in December?"

'Mad Scientist.'

Now I leave it to you. Isn't that some picture? Couldn't Mr. Mitropoulos star in one of those "mad scientist" movies?

Anyway, Doc Schmidt is doing all of his candids-with-music by means of a Rolleiflex synched to speed lights, the Mighty Midget, in fact. He threatened to make a real-life picture of me at my desk. I said: "Stick to Mitropoulos; he really knows how to pose."

Incidentally, the Midget ran for about eight months on the original batteries, with Doc shooting every day, before new batteries were necessary.

From MAR 2 1 1953
WORLD-TELEGRAM
New York, N. Y.

Dimitri Mitropoulos Pays Off Debt

By LOUIS BIANCOLLI.

BILLED on the Philharmonic program of April 2, Prokofieff's Fifth Symphony will mark both the passing of the Soviet composer and the recovery and return to work of Dimitri Mitropoulos.

For the Philharmonic conductor the performance will also be in the nature of squaring a personal debt. It was Prokofieff's Third Piano Concerto that launched the Greek musician on an international career.

Mr. Mitropoulos was invited to Berlin in 1930 to conduct the Berlin Philharmonic. Egon Petri, the scheduled soloist for the Prokofieff's Concerto, could not appear, and no other pianist was available to replace him. To save the situation, Mr. Mitropoulos volunteered to play it himself.

The result was a spectacular double debut in Berlin as conductor and pianist for the young musician. The news flashed across the continent and Mr. Mitropoulos became one of the most talked of figures in European music.

Engaged to conduct in Paris soon after, Mr. Mitropoulos again billed the Third Piano Concerto. This time he was heard by Prokofieff, who stated publicly that the Greek played it better than he himself could ever hope to.

Word of this reached Serge Koussevitzky, who promptly invited Mr. Mitropoulos to come to America as guest conductor of the Boston Symphony. All of which explains why the concerto is down in Mr. Mitropoulos' book as "the lucky Prokofieff Third."

Of the Fifth Symphony, he quotes Prokofieff himself: "It is a symphony about the spirit of man."

From FEB 8 - 1953
TRIBUNE
Chicago, Illinois

Of more interest to more Americans, however, will be Mr. Lindsay's observations on concerts that had been given by the New York Philharmonic. These, he says, "provided an unexpected interest in the contrast between the two conductors—Bruno Walter, the last representative of the old order of things, and Dimitri Mitropoulos, the dynamic representative of the new. They conducted on alternate nights, and one might have been listening to different orchestras. In one sense, it was clever of the management to arrange to provide us with, in effect, two orchestras."

Mr. Lindsay goes on to say why Mr. Walter's music was so much more satisfying than Mr. Mitropoulos', and I dare say the criticism would match pretty well some that you have read on this side of the ocean.

DIE WELTWOCHE
Zürich, den 27. Februar 1953

SCHALLPLATTEN

«TOSCA» und «WOZZEK»

Eines der erstaunlichsten und erschrekkendsten Werke der Moderne, der «Wozzek» (nach dem Text von Georg Büchner) von *Alban Berg* ist — unter Dimitri Mitropoulos — in New York aufgenommen worden, und zwar in deutscher Sprache, die überraschend gut gehandhabt wird, unbeschadet der leicht amerikanischen Färbung. Die technisch glanzvolle Aufnahme lässt an Eindrücklichkeit nichts zu wünschen übrig, vorausgesetzt freilich, dass man sich ihr, mit dem Textbuch in der Hand, mit voller Konzentration widmet (Col. FCX 157/8).

Minneapolis (Minn.) Star
THURSDAY, MARCH 5, 1953

WORDS & MUSIC

By John K. Sherman

The Maestro Learns to Slow Down

California-tanned Mitropoulos even considers recent illness a blessing in disguise.

Hollywood, Calif.

★ Dimitri Mitropoulos is learning—reluctantly—to slow down out here in the land of palm trees and sunshine, following a heart attack in December that forced him to take leave of absence from the directorship of the New York Philharmonic symphony.

I called on the former Minneapolis symphony conductor at the hillside home in north Hollywood he is occupying for four weeks. I was greeted by a healthy-looking convalescent with the bronze-brown complexion of a Hopi Indian—a husky, smiling patient whose normally hollow cheeks are now filled out, whose eyes no longer have under them the black coloring of strain and overwork.

In fact he looks marvelously fit, his weight is up, his morale is high and even bubbling. But he is not underestimating the seriousness of a coronary thrombosis. "I know ways," he said, "of economizing my energy, and I'm going to use them. But as for being relaxed in my work—I can't quite manage that. Nothing worth while ever came out of a relaxed approach."

"You'll have to quit those platform jumps," I suggested.

"That's unconscious," he said. "I don't realize I'm doing it. The doctor said something about my slowing down my tempos." He smiled and shrugged. "If I have to change my tempos, I'll go into another line of work."

"What else does the doctor say?" I asked.

"No cigarets, and a little wine each day. I have always liked to smoke and I've never cared to drink"—a rueful grimace—"so now I must do something with my hands instead of smoking." He reached into his coat pocket, pulled out a long strand of rosary beads.

"These are hand-carved cherry wood. I pass them through my fingers, and shuffle them, and once in a while I twirl them, like this"—and he swung the beads in a rather unpious loop-the-loop.

"Oh yes, and no mountain climbing," added the conqueror of Mts. Shasta and Whitney. "I have a little mountain here," he said, pointing downward toward Sunset boulevard eight blocks away, "and I get up it every day . . . mostly by cab."

Mitropoulos has a kind of mystical optimism about his attack of last December, which made him sick for two hours and prompted him to *walk*—not ride—to the hospital for a cardiogram.

"Every setback I've had in my life so far has pushed me forward, a blessing in disguise. This thing I feel is the same kind of fortunate accident. It is better to have it now than 15 or 20 years later."

The conductor is beguiled by the sunny California climate but impatient to get back in the harness again. Already he is preparing for the last four weeks of the Philharmonic season which he will conduct, arising every morning at 6 o'clock to study scores.

"But it is almost too nice to work here," he said. "I came out here in preference to Florida because they do things here and Florida is only for idlers. But all the same it is hard to work in this warm and sunny country. You know," he added, "a great deal has been accomplished in cellars."

Mitropoulos' temporary domicile, owned by a musician friend, is picturesquely perched on a steep hill overlooking lower Hollywood, the under part of the house extending horizontally above the slope and held in position by a curved steel beam that runs through the house. It has an outdoor terrace.

Next-door neighbor to the conductor is Hopalong Cassidy—William Boyd—who was seen reading on his terrace as we talked. Long an avid viewer of western films, Mitropoulos rather enjoys the proximity of Hopalong, although he hasn't yet sought his autograph.



THE SHERMANS WITH MITROPOULOS
And next door—Hopalong Cassidy

Always an omniverous reader, the maestro lately has gained greatest enjoyment from Maurice Herzog's chronicle of mountain climbing, "Annapurna," and Karl Mannheim's "Ideology and Utopia."

He voiced amazement at the progressiveness of the Minneapolis symphony's program of this and recent seasons. "I would have had to fight hard for such programs," he said. "Maybe I helped prepare the way."

Mitropoulos has four summer offers, all held in abeyance, to conduct in Florence, Salzburg, Milan and his native Greece, the latter an invitation to become a kind of "musical dictator" of that country.

"I'll see how I come out after my four weeks with the Philharmonic," he said. "If I manage that, then maybe I'll take up one of the offers."

Meanwhile he has the deepest tan in Los Angeles. He was accosted by a passerby who asked, "Is that a California tan? You didn't get that here!" Mitropoulos assured him he did. Even in the land of deep tans, the conductor's dark-brown complexion stands out, making him look more like an intellectual lifeguard off duty than a conductor.

Mason City (Iowa) Globe Gazette
WEDNESDAY, FEB. 18, 1953

Today's Birthday

DMITRI MITROPOULOS, born Feb. 18, 1896, at Athens, Greece, son of a leather merchant. Musical director of the New York Philharmonic Symphony Orchestra, this composer and pianist began his musical career when 7. At 14 he was composing for the theater and when 23 he composed his opera "Soeur Beatrice." He came to the U. S. in 1936 as guest conductor in Boston and led the Minneapolis Symphony 12 years.



DMITRI MITROPOULOS

Los Angeles, Calif.
News
(Cir. 209,165)

MAR 8 1953

MUSIC

By MILDRED NORTON
Drama & Music Editor

Dimitri Mitropoulos, restored in health after a four-week exposure to our winter sunshine, left here yesterday to take up again the reins of the New York Philharmonic-Symphony Orchestra, of which he is the musical director.

Tanned to a cordovan brown and looking extremely fit, the maestro showed up for lunch nervously fingering an elaborately carved rosary.

"It is to give me something to do with my hands," he explained. "You see, I have had to give up smoking, and smoking, of course, is largely a matter of nervous habit."



Habit, with Mitropoulos, has been notoriously on the ascetic side throughout his dedicated life, and so it seemed not at all odd that the conversation should immediately plunge neck-deep into the subject of morality as it governs the artist.

"Morality," opined the maestro, "is on three planes: the artistic, the human, and the personal. As an artist, one is obligated to give one's best to music, to support what is fine, to work for the new and not merely rest on the established.

"ON THE HUMAN level, one is not permitted to injure his fellow man or to run counter to the best interests of humanity. But personal morality must always be a matter of the individual conscience. If a man is true to his finest instincts as a person, he will inevitably transfer this affection to his musical efforts. Morality, therefore, enters into the interpretation of music quite as intimately as into any other facet of life.

"The interpreter," he continued, "has special obligations. For the composer it is necessary only that he create. When he has done that he has fulfilled his own debt to the world. But the conductor, or the performer, owe a further one. They must see that the world gets to know this music, and that it gets to hear it properly performed.

"The first means that the conductor must never be content to play only music that the world has already accepted. This is too easy, too lazy. He must also play music that the world is not yet familiar with. Otherwise music would quickly become a dead, academic art.

"His second obligation is to recreate this music with every sincerity and fidelity. He must believe in it, or else how will the public believe in it?

"There are many fine conductors who refuse to perform modern music. They tell me they do not like it, or that they 'see nothing in it.' I say to them, 'All right, don't play it if you don't want to. But don't talk it down. Don't say it is no good, or that it isn't worth your effort.' That leaves me too entirely alone. Because I feel I owe as much to tomorrow's music as to yesterday's. And so, if it could once understand this, does the public.

"MUCH OF IT is experimental, true. Yet experiments are necessary. Not all of them will survive, they never do. But out of them some good things always come.

"My board of directors are very understanding. They realize it is not always easy to fill a hall with new works, but they respect my purpose in playing them and they support me in this."

A while back Mitropoulos solved an orchestral problem that plagues all conductors. "The rank and file of players," he said, "are always frustrated because they are not first chair men. So what did I do? I formed a chamber ensemble, with no first chairs allowed. We've given several concerts and they've become quite a popular success. Now the first chairs are getting jealous!"

14—Fri., April 3, 1953 ★ New York Journal-American

Mitropoulos Cheered

By MILES KASTENDIECK

DIMITRI MITROPOULOS returned to the Philharmonic-Symphony in Carnegie Hall last night. Revitalized in health and renewed in his passionate desire to let the music public feel the pulse of contemporary music, he gave one of the most stimulating concerts of his career.

An audience which greeted him most cordially remained to cheer at the end.

The program contrasted two great English composers—Purcell of the 17th Century and Vaughan Williams of the 20th—and paid tribute to the memory of the great Russian composer, Prokofieff. It rang true on musical quality.

Mitropoulos had himself arranged the "Prelude and Death of Dido" from Purcell's opera "Dido and Aeneas," wonderful music beautifully played. Williams' Fourth Symphony came as an anthesis, for it is the composer's boldest musical thinking. Its modernity may still outreach the average listener.

Score Still Fresh

A rehearing of the Fourth finds the score remarkably fresh after almost 20 years. On the basis of form alone, it is a forceful work, stunningly written. In Mitropoulos' keen presentation, the music developed more than just musical logic: it asserted conviction and even struck fire in doing so.

The audience responded enthusiastically. Prokofieff's Fifth Symphony received a searching and exciting performance. Whether or not personal friendship gave Mitropoulos special insight into the score, he approached it quite individually in choice of tempos and handling of detail.

Movement followed movement with increased inner tension, though the end of the first was stupendous enough to stop the performance right there. Rhythmically the second and fourth were incredibly powerful.

Prokofieff could have been no more reverently commemorated.

Eugene, Oregon
Register-Guard
(Cir. 30,004)

MAR 27 1953

Conductors Announced

PORTLAND (AP)—The Portland Oregonian said Thursday that the Portland Symphony orchestra would play under Dmitri Mitropoulos, Igor Stravinsky and Arthur Fiedler next season. These were named as the first of several guest conductors under negotiation whose contracts have been signed. Tentative arrangements call for nine guest conductors for the ten-concert season.

From APR 3 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic:

Beethoven And Bach

By MILES KASTENDIECK

MITROPOULOS began the final concerts of the Philharmonic-Symphony's 111th season in Carnegie Hall last night. He anchored his program securely by opening with Bach and closing with Beethoven. In between came the contemporaries Prokofieff and Rochberg.

The first performance of Rochberg's "Night Music" introduced him as winner of the 8th annual George Gershwin Memorial Contest. Though the piece has been extracted from a lengthy symphony, it fits its descriptive title neatly. From some of its musical references it might even yield a program.

It is possible to imagine Siegfried's dragon stalking through a forest filled with the night sounds of an insect orchestra. Berg's Wozzeck also roams the woods.

Lacks Drama

From these suggestions, however no drama emerges. The piece subsides without a salient theme but sustained by some interesting scoring. The audience applauded politely when the composer appeared.

Milstein was soloist in Prokofieff's Violin Concerto No. 1. After some tentative playing in the first movement, he gave a true virtuoso account of the second and an eloquent, elegant reading of the finale.

The work is neither one of the most endearing nor the most enduring of Prokofieff's scores. Milstein and Mitropoulos renewed interest in it as the performance unfolded. They played it in memory of the composer.

A luxurious performance of Bach-Respichi's Passacaglia and Fugue in C Minor and an individualized interpretation of Beethoven's Fifth Symphony showed off the orchestra handsomely.

From
TIMES
New York, N. Y.

MITROPOULOS BACK AT PHILHARMONIC

Conductor Returns After a Four-Month Convalescence —Leads Dido Prelude

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitripoulos. At Carnegie Hall.
Prelude and Death of Dido, from Dido and Aeneas ..... Purcell-Mitropoulos
Symphony No. 4 ..... Vaughan Williams
Symphony No. 5 (played in memory of the composer) ..... Prokofieff

By OLIN DOWNES

The New York Philharmonic-Symphony's audience was waiting eagerly for Dimitri Mitropoulos when he returned from his rest of four months to direct that orchestra last night in Carnegie Hall. The welcome extended the leader was such that it was minutes before Mr. Mitropoulos could begin his performance. As soon as he did so it was clear that he was musically and physically in superb form. The concert was one of the most brilliant that the orchestra has given in seasons.

It began very beautifully with the Prelude and Love-death, not of Tristan and Isolde" but of Dido saying farefell to life for love of Aeneas. Mr. Mitropoulos had arranged the brief Prelude and the music of Dido's lament for the instruments with admirable simplicity and feeling for its style. The introduction of the overture was unforgettable for its loveliness and poignancy. The strings sang the great lament with a noble sentiment and vocal inflection that the greatest singer might have envied. One was back again to the realization that the essence of all music, whatever its form or outward guise, is song, whatever its variations, developments, or sublimations may become in the hands of learned composers.

Mr. Mitropoulos had shown himself before last night to be the outstanding interpreter of Vaughan Williams' remarkable Fourth Symphony. Last night he surpassed any previous performance of the work that he had given in this city. It was one of the interpretations that are so eloquent and inspired, and ring so true, that one feels he is listening to the voice of the composer, transmitted as few composers may, by a master of the baton. One doubts if another performance could blazon forth more impressively the innermost contents of this score.

Uses Dissonant Chord

The symphony itself stands alone among Williams' compositions in the form. The composer of the "London" and the "Pastoral" symphonies is far away. Poetical, introspective, pastorale significations are not here. The Fourth Symphony, using the same wildly dissonant chord that Beethoven uses in the introduction to the chorale finale of the Ninth Symphony, opens with a cry of protest and rage. The work was produced in 1935. Had it come in wartime its connotations would be obvious.

For its essential word is one of tragedy, strife, pity and protest. Alternating moods sieze the listener by their pathos and beauty, such as the coda of the first movement. The slow movement is one of profound reflection and melancholy, wherein learned canonic devices are employed with the most intense feeling. The sardonic dances an evil gigue What delights the moderns is the jagged sharpness and cleanness of the climatic lines of the score, the absence of the sensuous or sentimental, and the powerfully concentrated form. The performance impressed there qualities upon the audience as they had not been impressed before.

The Prokofieff Fifth Symphony, which that late and lamented master had spoken of as a work dedicated to the liberty and the freedom of the soul of man, has Prokofieff's electricity and vital force throughout. It has also a lofty serenity and consciousness of strength. The opening theme, a peaceful one, undergoes transformations that are joyous or elegiac, resolute or gay, as the theme is chanted by brass instruments, especially in the latter part of the opening movement.

The finale reassembles much of the thematic material previously heard. But above all reigns the healthy and lofty spirit of the music, companioning the richness of Prokofieff's invention and the wealth of his fantasy.

And here again Mr. Mitropoulos and the orchestra triumphed in the virtuosity and eloquence of the playing, and the glory of the orchestral tone. The two symphonies were not new to us at all, yet they made for a fresh experience, and a remarkable evening of modern orchestral music.

Minneapolis (Minn.) Star
TUESDAY, MARCH 10, 1953

Look 'Applauds' City Symphony

A brief historical sketch of the Minneapolis Symphony orchestra, now in its 50th year, is published in the "applauds" section of the current edition of Look magazine, on sale today.

The article points out that the orchestra has been a "ladder to musical fame" for Eugene Ormandy and Dimitri Mitropoulos, two of the nation's outstanding conductors.

From MAR 29 1953
JOURNAL-AMERICAN
New York, N. Y.

Miles **Kastendieck:**

Mitropoulos's Direction Missed at Philharmonic



MILES KASTENDIECK

THOSE who follow the Philharmonic-Symphony concerts will rejoice in the return of musical director Dimitri Mitropoulos this week. He has been missed, and to tell the truth the concerts have been a little dull. The two-week stands of guest conductors bridged the gap but this arrangement was hardly more than satisfactory. Cantelli's visit has brought stimulation and some new music, but not the challenging programs that Mitropoulos offers.

Some people might prefer the conservative fare that the Winter months have offered, but it has only served to increase respect for Mitropoulos's efforts to widen our musical horizons. His extended absence helped emphasize this fact. It seems most fitting also that the Music Critics Circle cited this aspect of his work with the Philharmonic-Symphony.

Characteristic of him, the first program on his return is provocative. He offers re-appraisal of Vaughan Williams' Fourth Symphony and a performance of Prokofieff's Fifth. The latter will be played in memory of the composer.

It will be interesting to speculate again on its lasting qualities in these moments of reviewing Prokofieff's output.

Sorely Needed

Following up this presentation of contemporary music, he will offer the first complete New York performances of Berlioz's song cycle, "Nuits d'Ete" during the weekend. This gesture commemorates the 150th anniversary of the French composer's birth. It again demonstrates Mitropoulos's contribution to the musical life of the city.

This activated programmaking is what we sorely need from so illustrious an organization as the Philharmonic-Symphony. There are times when we may regret the dry quality of tone that Mitropoulos draws from the orchestra. It does not always show off the orchestra to best advantage—a fact other conductors have underlined during the season. Nevertheless, we cannot overlook his singular success in setting forth music that should be heard. It will be good to have him back.

From APR 1 1953
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Hails Return Of Mitropoulos

'Papa' Back Rehearsing His Men After Illness, and It's 'Like Old Home Week'

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, returned for his first rehearsal in nearly four months yesterday and led the orchestra vigorously through Vaughan Williams' fourth symphony.

Mr. Mitropoulos, tanned by eight weeks in Hollywood whence he returned ten days ago, was greeted on the second-floor landing backstage, just outside his dressing room, by smiles, handshakes, and the comment, "Maestro, you look like a million bucks." When he had disappeared into his dressing room, Michael DeStefano, violinist, scurried downstairs toward the stage, saying, "It seems like old home week, papa here."

Taken Ill Dec. 7

A few days after his last appearance on the Philharmonic podium on Dec. 7, Mr. Mitropoulos was taken ill. He was to have been absent only during his usual midwinter two-week vacation period, but late in December his continued exhaustion resulted in an announcement he would cancel all engagements until his concert this Thursday night.

At 9:58 a. m. the 103 men of the orchestra had assembled on the Carnegie Hall stage. When Mr. Mitropoulos entered, wearing his customary tight, black sweater, one of the orchestra men whistled. Immediately, all arose and applauded.

Mr. Mitropoulos took the podium, bowed, and told them, "You behaved like angels. For the love and consideration and gifts you gave. I thank you all. I have had two month's rest. Now I feel well and we can go to the end of the season." There was the barest hesitation and then his right arm wheeled out and down and the first bar of Williams' symphony filled the hall.

More Rehearsals Today

A second rehearsal was held yesterday afternoon, and others will be held this afternoon and tomorrow and Saturday mornings. At today's rehearsal Eleanor Steber, soprano, will practice for her appearances with the Philharmonic Saturday night and Sunday afternoon, singing the Berlioz song cycle, "Nuits d'Ete."

The program Thursday night will also include the prelude and death scene of Dido from Purcell's "Dido and Aeneas" and the fifth symphony of Serge' Prokofieff. Mr. Mitropoulos chose the Prokofieff music in memory of the composer, who died March 4 in Russia.

Mr. Mitropoulous will conduct the first public performances of two American works during the remaining four weeks of the Philharmonic season. "Ideas of Order," by Arthur Berger, will be played April 11 and 12, and George Rochberg's "Night Music" will be performed on April 23 and 24. A new European work, Gottfried von Einen's "Orchestra Music," will get its first American performance on April 16 and 17.

From POST
NEW YORK CITY
MAR 29 1953

WORDS and MUSIC

By Harriett Johnson

Mitropoulos Returns Thursday

The Philharmonic-Symphony Orchestra's musical director, Dimitri Mitropoulos, returns to the podium of his orchestra Thursday in Carnegie Hall to remain until the end of the season which closes Sunday, April 26. In memory of Russia's eminent composer, Sergei Prokofieff, who died in Russia March 4th of this year, Mitroupolos will conduct the Prokofieff Symphony No. 5 for his initial Thursday night-Friday matinee pair of concerts. The rest of the program follows: Prelude and death of Dido from "Dido and Aeneas," by Henry Purcell, arranged by Mitropoulos; Symphony No. 4 in F Minor, by Vaughan Williams.



MITROPOULOS

Mitropoulos, who knew Prokofieff personally, feels that he owes much to the composer. His Third Piano Concerto was the vehicle which made him first widely known both as conductor and pianist. Prokofieff, himself, heard him play the work in 1930 and stated publicly that the young Greek performed it better than he did. The Philharmonic-Symphony first played the Prokofieff Fifth in March, 1946. Its premiere in Moscow having taken place in January, 1945, under the direction of the composer. Though the work is without a program, Prokofieff has been quoted as saying, "It is a symphony about the spirit of man."

---

om POST
NEW YORK CITY
APR 3 1953

WORDS and MUSIC

By Harriett Johnson

Mitropoulos Back With Philharmonic

Dimitri Mitropoulos is back on the podium of the Philharmonic-Symphony, dynamic and vigorous, as uninhibited in approach as before his leave of absence. Last night was the maestro's initial appearance with his orchestra in Carnegie Hall following an enforced rest necessitated by overwork and attendant strain. At the beginning and end of the concert, he received ovations, accompanied at the conclusion by bravos, and four return personal appearances.

Mitropoulos achieved both a sensitive and brilliantly penetrating performance of Vaughan Williams' Fourth Symphony in F Minor, one of the more abstruce works of the English genius. The concluding work was Sergei Prokofieff's Fifth Symphony, performed in memory of the composer who died March 4.

Tomorrow night at 8:45 and Sunday afternoon at 2:30, Mitropoulos features on his program the song cycle, "Nuits d'ete" by Hector Berlioz, to be sung by the Metropolitan opera soprano, Eleanor Steber. The Vaughan Williams symphony will be repeated at these concerts.

Music

Mitropoulos Gets a Glowing Welcome on His Return

By LOUIS BIANCOLLI.

The news at Carnegie Hall last night was that Dimitri Mitropoulos was back at his Philharmonic stand—a tanned and youthful maestro looking as fit as a Stradivarius.

There was a prolonged ovation when Mr. Mitropoulous entered, and he was obliged to turn and bow several times before it completely died down. He seemed distinctly glad to be among us again. Feeling, I might add, was mutual.

It wasn't long before the familiar hand of the maestro was on the music that followed. There was a renewed fervor and intensity about his readings, and even an added zip to the sharper rhythmic turns of the evening. The rest his doctor ordered has obviously done him a world of good.

If there were a few ragged spots among the strings and brasses that was only to be expected. An orchestra takes a little readjusting between conductors, and the Philharmonic goes through so many hands in one season that the wonder is it preserves any elasticity at all.

The feature of the evening was a tribute to the late Russian composer Serge Prokofieff, who died early last month. This took the form of the Fifth Symphony, perhaps Prokofieff's strongest bid for permanence in the symphonic repertory.

The performance was overwhelming in emotional and artistic impact. There was a three-dimensional scope to the reading that gave it an exciting new appeal for me. I have never liked the first movement, but even there I was persuaded by amazing propulsion of the reading that I could be abysmally wrong.

A Hypnotic Rhythm.

My favorite of the four movements is the second—a sort of scherzo driven over a marked and sustained beat in a tensely woven crescendo of color and volume. Mr. Mitropoulos made it sound like a fast-moving huddle of living figures caught in the ceaseless throb of a hypnotic rhythm.

Earlier in the evening the orchestra performed Vaughan William's Fourth Symphony. This startling upheaval of sound can be quite an emotional ordeal at a first hearing. It is both disturbed and disturbing music, a picture of spiritual and moral chaos that, written in 1935, now seems a prophecy of the gathering horror.

After several hearings, I still find it an uncomfortable experience, though an absorbing and fascinating one, too. There is wholesale revulsion in these pages, but it is the sincere outcry of a deeply shaken man, and a genius besides.

The concert began on the serene and moving note of Mr. Mitropoulos's own arrangement of excerpts from Purcell's "Dido and Aeneas." After Kirsten Flagstad, the Philharmonic is my favorite singer of Dido's celebrated "Lament."

From APR 3 1953
HERALD-TRIBUNE
New York, N. Y.

Mitropoulos Back

Recovered From Illness, He Returns to Podium

By Francis D. Perkins

Dimitri Mitropoulos, fully recovered from the illness which had kept him away from the podium for nearly four months, made his first 1953 appearance with the Philharmonic-Symphony Orchestra last night at Carnegie Hall before an audience which welcomed him back with unusual applausive warmth. The orchestra's musical director began the program with his own transcription of the Prelude and Dido's Death from Henry Purcell's "Dido and Aeneas"; the rest of the evening was devoted to two symphonies by contemporary masters, Ralph Vaughan Williams' fourth, in F minor, and Serge Prokofiev's fifth, in B flat major. Mr. Mitropoulos, who knew Prokofiev, presented the latter work as a memorial tribute to its composer, who died early last month.

The orchestra played responsively for its conductor, who showed equal imaginative sympathy and musical and expressive understanding both in the dignified eloquence of the seventeenth century Purcell music and the differing style of the two symphonies; quality and balance of tone were of a consistently high standard; there was vividness of instrumental hue combined with thorough lucidity of musical medium. When Vaughan Williams' fourth symphony was first played here in 1936, it suggested that the composer had turned from his more usual style toward contemporary idioms. This rehearing, however, told of a style that is definitely Vaughan Williams', and also definitely English; a style which may vary for a particular work but retains its basic identity. There is ample scholarship in the work as well as inventiveness, but its manifest scholarship does not conflict with its vitality.

Prokofiev's fifth symphony, which has had quite a few performances here since it was introduced in 1945, offers no problems to its hearers; it has a liberal supply of ingratiating musical ideas and a definite Russian savor. Its emotional portent is well defined and persuasive. At times, however, one listener was led to wonder whether it did not have its repetitious and discursive moments. This was in spite of the merits of the performance, including the deftly gradual intensification of volume in the long crescendo near the close.

From APR 6 1953
HERALD-TRIBUNE
New York, N. Y.

Honoring Berlioz

By Arthur Berger

Dimitri Mitropoulos observed the 150th anniversary of the birth of Berlioz at his Philharmonic-Symphony concerts over the week end and by this token he reminded us that now is the time for further re-examination of a musical figure who gets surprisingly little attention in view of his gigantic achievement. Mr. Mitropoulos anticipated the celebration of Berlioz' birthday early in the season when he presented all the orchestral portions of "Romeo and Juliet," and they are now available on a Columbia LP in his admirable and perceptive reading. Saturday night and yesterday afternoon the tribute was somewhat more modest, namely, a performance of the song cycle, "Nuits d'Ete" ("Summer Nights), but the occasion was a highly significant one, since this was the first time all six songs were presented in their orchestral version in this city.

The ranges of the songs are such that it would seem as if Berlioz intended the second and third for mezzo-soprano, and the others for soprano. In fact, it was the contralto, Thorborg, who sang the second song, "Spectre de la Rose," with the Philharmonic in 1942. In the more familiar version of these songs with piano, the second and third are in a higher key, and it was by singing them Saturday night and yesterday afternoon in this version at Carnegie Hall that the soprano, Eleanor Steber, was able to encompass them all.

Miss Steber has rarely sung more beautifully than she did in these fragile, subtly poetic and delicately colored settings of the masterly poems by Theophile Gautier. She and Mr. Mitropoulos have often worked together as a team and the reading gaev a constant sense of an easy rapport between the two and a fine musical intelligence and appreciation that they share. Miss Steber's French vowels were excellently shaped, and if there were moments when she was understandably nervous Saturday night, because the vocal line is so tenuous and so relentlessly exposed above a reticent orchestral background, there was much that was very fine, indeed.

Mr. Mitropoulos, for his part, judiciously used a reduced orchestra and illuminated many details in the score. Berlioz orchestrated five of the songs in 1856, twenty-five years after his first version with piano accompaniment. "L'Absence," the most familiar of the set, was orchestrated in 1843. The sophistications that Berlioz' orchestral imagination brought to the work is extraordinary, indeed. I was struck particularly with the independent use of basses and cellos.

The music and the reading so captivated me that I could not resist listening to it again yesterday over the CBS network. Miss Steber's nervousness this time was confined to the first song, after which she maintained extraordinary accuracy of pitch and rhythm, and sang with style, taste and a remarkable floating quality. The Vaughan Williams Symphony No. 4, which was heard Thursday and Friday, was repeated on the week-end programs which also included the Bach - Ormandy "Wachet auf" and the Bach-Respighi Passacaglia in C minor.



Dimitri Mitropoulos

From APR 6 - 1953
WORLD-TELEGRAM
Music

Collaborators Add to Berlioz Stature

By ROBERT BAGAR.

A fine pair of musical collaborators—Eleanor Steber and Dimitri Mitropoulos—assisted considerably by the Philharmonic-Symphony, did much honor to Hector Berlioz in Carnegie Hall at Saturday evening and yesterday afternoon. The common aim was not, necessarily, the deification of Berloiz, but the rendering—skillful, artistic and imaginative— of his six-gong cycle "Les Nuits d'Ete."

However, no composer can avoid being deified at least somewhat with a beautiful performance of his work, and that can be said of this one.

Miss Steber and Mr. Mitropolous have collaborated before and impressively. I refer to their discerning and sympathetic achievements with Puccini in "Madama Butterfly," and "Tosca" at the Lewisohn Stadium several years ago, when these works were given in concert from a season apart.

The Berloiz songs are all well known. They often appear in recital programs hereabouts, separately or in groups. Yet these concerts of the Philharmonic-Symphony were the first at which a local audience heard them with orchestra.

Miss Steber's voice, her singing manner, were everywhere at the service of Berloiz. No less so the myriad accompanists under the piercing musical intelligence and humane sympathy of their leader.

* * *

N. Y. Chamber Orchestra.

Under various sponsorship, the New York Chamber Orchestra, under the direction of Franz Allers, made its official debut yesterday afternoon in the Town Hall. The groups sponsoring the orchestra were:

The Music Performance Trust Fund of the Recording Industry, in cooperation with Local 802 of the American Federation of Musicians; the Composers of the United States and Canada; the Composers - Authors Guild; the Fellowship of American Composers, and the National Association for American Composers and Conductors.

The orchestra, composed of theater pit musicians who like to keep their finger in the classical pudding, played agreeably. Its program had variety and a certain ingenuity in its departure from the tried and true. Among the works were Purcell's "Abelazer" Suite, Honegger's "Le Dit des jeu du monde," and Antheil's Serenade for String Orchestra.

From APR 6 1953
TIMES

MISS STEBER SINGS WORK BY BERLIOZ

Soprano Is Soloist in 'Nuits d' Ete' With Philharmonic—Mitropoulos Is Conductor

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitropoulos. Eleanor Steber, soprano. At Carnegie Hall.
Chorale-Prelude: Wachet auf....Bach-Ormandy
Nuits d'Ete .....Berlioz
Symphony No. 4.....Vaughan-Williams
Passacaglia and Fugue in C minor
Bach-Respighi

A variety of "firsts" dotted the Saturday evening program that Dimitri Mitropoulos conducted with the Philharmonic-Symphony.

He led with the first performance by the orchestra of the Bach-Ormandy "Wachet auf." He then continued with the first complete performance in New York of Berlioz' "Nuits d'Ete." Eleanor Steber was the soprano soloist, and it was the first time that she had appeared with Mr. Mitropoulos in a Carnegie Hall concert.

It seems strange that so great a work as the Berlioz should have had to wait so long for a Philharmonic performance. Perhaps singers have avoided it because of its length and difficulty. There also is the musical problem of sustaining the songs. Of the six in the cycle, Nos. 2, 3, 4 and 5 are slow, with not too much variety; and No. 6, in addition to being relatively subdued, contains a quiet conclusion and is a long way from being an audience-getter.

But it is a score of genius. It has intensity and imagination, a sympathetic (in relation to the Gautier text) lyricism and superb workmanship. Despite the superficial lack of variety, there are any number of subtle touches that differentiate the songs. The opening "Villanelle," bubbling and graceful, is sheer enchantment. The brooding "Le Spectre de la Rose," or the haunting "L'Absence," or the simplicity of "L'Ile Inconnue"—all these are Berlioz at his best. And Berlioz at his best is one of the giants of the romantic age.

Miss Steber presented the music in a straightforward manner, fortunately abstaining from interpretive excess. None at this date need be reminded of the natural beauty of her voice. One could wish that her technique were a shade more secure and her diction clearer. Some of the upper notes sounded somewhat shrill, though Miss Steber's middle range was full and voluptuous. We are in her debt for having had a chance to hear the music.

The Ormandy transcription that opened the concert was scored in 1939. It has lots of brass, considerable massiveness, and ends with a big crescendo. Few will take it seriously. Also on the program was the Vaughan Williams Symphony No. 4 and that monstrosity of a transcription, the Bach-Respighi Passacaglia and Fugue in C minor.

H. C. S.

From APR 1 0 1953
TIMES

VARGA IS SOLOIST FOR PHILHARMONIC

'Cellist Is Heard in Schubert's Concerto in A, Arranged by Cassado, Under Mitropoulos

NEW YORK PHILHARMONIC-SYMPHONY. Laszlo Varga, 'cellist, and Leonid Hambro, pianist. Conducted by Dimitri Mitropoulos. At Carnegie Hall.
Symphony in G, No. 100 (Military).....Haydn
'Cello Concerto in A .....Schubert-Cassado
Prometheus—The Poem of Fire.....Scriabin
Die Meistersinger—Introduction to Act III, Dance of the Apprentices, Entrance of the Mastersingers .....Wagner

About the end of 1824, Schubert received a commission to compose a work for a new instrument called the arpeggione. Commissions were never too numerous in Schubert's career, and he polished it off quickly. The arpeggione, an offshoot of the viola da gamba, has long since disappeared, but its name has been immortalized, simply because Schubert composed a sonata for it.

Sometime around a hundred years later, the Spanish 'cellist, Gasper Cassado, brooding gloomily on the paucity of the 'cello repertoire, decided to transform the "Arpeggione" Sonata into a work for 'cello and orchestra. This he did, with rather agreeabe results.

In the process he transcribed very, very freely, adding cadenzas and fancy passage work and rather cheapening Schubert's lovely little work here and there by some obvious display effects. But the "Arpeggione" remains Schubert at his most lyrical, whether for solo 'cello and piano (in which form it is often heard) or for 'cello and orchestra in the Cassado transcription.

Loszlo Varga, the first 'cellist of the Philharmonic, was last night's soloist with his orchestra under Dimitri Mitropoulos. Mr. Varga, an experienced instrumentalist, played Schubert with entire musical competence and a thorough command of the mechanics involved. Mr. Mitropoulos worked fondly with him, like a proud father exhibiting his talented child.

The Scriabin work was another novelty. It has its underpinnings of theosophy and extra-musical messages; Scriabin was a decided mystic toward the end. It is also scored for a very large orchestra, with a prominent piano part (played last night by Leonid Hambro), an organ, varieties of bells and other impedimenta.

Musically it is rather close to the French impressionistic school; and while its content seems diffuse, its melodic ideas decidedly second-rate, there is no denying the brilliance of the orchestration. On this re-hearing, after a few years, "Prometheus" appears to be not as bad a work as its neglect would suggest, and not nearly as good as its composer thought it was.

This is the kind of music that Mr. Mitropoulos does better than anybody else. His conducting here was exciting, colorful, rhythmically flexible, and it is hard to conceive of the score being presented under more favorable auspices.

If Mr. Mitropoulos had equal emotional rapport with the classic school he would be unsurpassed among conductors. His Haydn, though, was fussy, overcalculated and not too firm in outline or orchestral balance. Somehow Mr. Mitropoulous fails to convey any great communication in music written before 1850 or thereabouts. H. C. S.

From APR 1 0 1953
HERALD-TRIBUNE
New York, N. Y.

By Francis D. Perkins

Philharmonic

Alexander Scriabin's "Prometheus, The Poem of Fire" had its first New York performance in ten years in last night's concert of the Philharmonic-Symphony Orchestra under Dimitri Mitropoulos in Carnegie Hall. Laszlo Varga, the orchestra's first cellist, was the soloist in a concerto in A major arranged by Gaspar Cassado from Franz Schubert's sonata for the arpeggione, a stringed instrument which had a short career early in the nineteenth century. Mr. Metropoulos opened the program with Haydn's pleasant, unmartial "Military" Symphony (No. 100), in G major, and closed it with music from the third act of Wagner's "Die Meistersinger."

Scriabin has had his champions, but his orchestral works have never captured a lasting public favor here. "Prometheus," in yesterday's imposing performance, told of lofty aims and musical aridity for nineteen minutes. Its ideas seem repeated rather than developed in its effective scoring; it climbs to a succession of climaxes, but yet does not suggest progress. The main point of interest was whether the climaxes, and especially the final one, would come off. They did, magnificently, and the close was a resplendent blaze of sound, but here due and great admiration was of an external type for the orchestral accomplishment, rather than for the music.

Mr. Cassado, probably one of many musicians who wished that Schubert had written a concerto, first played his Schubertian adaptation here with the Philharmonic in 1938. It is pleasing, tuneful, easy-going music; the solo part lies well for the cello, and Mr. Varga played it with impeccable technique, suavity and ingratiating tone color. The orchestral scoring is generally well balanced, except for a few measures near the beginning. The Haydn "Military" Symphony, which takes its label from a short episode in the second movement, gave a sense of freshness in a performance marked both by dynamic discretion and vitality.

From APR 2 0 1953
HERALD-TRIBUNE
New York, N. Y.

Rubinstein at Carnegie

Arthur Rubinstein was yesterday afternoon's soloist with the Philharmonic - Symphony Orchestra under the direction of Dimitri Mitropoulos in Carnegie Hall, playing Saint-Saens' second piano concerto, in G minor, and Cesar Franck's Symphonic Variations. In both works, the noted pianist was in fine technical form; he did not play the Saint-Saens concerto as a vehicle primarily for the display of virtuosity, but, while not overlooking this element, gave it an interpretation which called attention to its frequent romanticism and realized its expressive resources. The Franck work was presented with emotional breadth, and the orchestra and conductor gave Mr. Rubinstein well proportioned and sympathetic co-operation. The other items in the program, which had also been played Saturday night, were Borodin's "On the Steppes of Central Asia," Scriabin's "Poem of Ecstacy" and Pierne's orchestral transcription of Franck's Prelude, Chorale and Fugue. F. D. P.

From APR 17 1953
WORLD-TELEGRAM
New York, N. Y.
Music

Von Einem Work Full Of Frenzy

By LOUIS BIANCOLLI.

Dimitri Mitropoulos extended a warm handclasp to a fellow conductor and a young European composer on last night's Philharmonic program in Carnegie Hall.

The conductor so honored was Erich Leinsdorf, whose arrangement of Brahms' choral prelude, "O Gott, Du Frommer Gott," opened the bill. The young composer was that exciting new talent of Swiss origin, Gottfried von Einem. The title of his composition was "Orchestermusik."

Mr. Leinsdorf's sensitively scored arrangement was both a tribute to Brahms and a token of his own marked powers as a transcriber. Since it is now the fashion for conductors to transcribe, Mr. Leinsdorf should do more of it.

Takes Deserved Bow.

Mr. von Einem was on hand to take a well-deserved bow for his fresh and dramatic score. This is the music of a man of the theater, nurtured on drama and suspense and the conflict of man and the world around him.

The title says only that it is music for the orchestra. But the music says a great deal more. There is some sort of story here, a terrific emotional upheaval that resolves itself in the gradual breakdown of the whole fabric.

It is not surprising to learn that Mr. von Einem has written operas based on Buechner's "Danton's Death" and Kafka's "The Trial." They are the kind of thing his temperament would seem to be suited to, if the "Orchestermusik" is any clue.

Gnawing Frenzy.

There is a feverish restlessness about the music, a gnawing frenzy that bursts into pounding crashes of the drums. Obviously, Mr. von Einem isn't happy about what he sees around him. And he can't disguise his feelings under the simple title of "Orchestra Music."

Mr. Mitropoulos conducted the novelty with the fervor and conviction of a man wholly in tune with its idiom. He conducted Schumann's Second Symphony in the same spirit, with warmth and the right degree of nervous tension.

Last on the program were the "Caucasian Sketches" of Ippolitoff-Ivanoff. These pieces are drenched in the Oriental color that only the Russians seem to know how to apply to their symphonic canvases. Mr. Mitropoulos made that color come alive last night.

From APR 2 0 1953
HERALD-TRIBUNE
New York, N. Y.

Philharmonic-Symphony

Anna Xydis was soloist in Rachmaninoff's Piano Concerto No. 3, in D minor, Saturday night at the Philharmonic-Symphony concert in Carnegie Hall. Dimitri Mitropoulos conducted, and the remainder of his program included the Franck-Pierné Prelude, Chorale and Fugue, Scriabin's "Poem of Ecstasy," Op. 54, and Borodin's "On the Steppes of Central Asia."

Technically, the Rachmaninoff third is the devil's own concerto, and it must be confessed that Miss Xydis could not everywhere cope with the overwhelming demands of the piece. None the less her reading was generally commendable and high-spirited. Lyric, meditative sections found her at her best, for in the playing of them she kept her phrases arched and her colors transparent. Elsewhere, when ringing chords were meant to be heard against a flaring orchestral tutti or in whirlwind scale figurations, Miss Xydis was not able to drive the concerto with the propulsive sleekness it requires. Thus her rendition, in sum, was uneven. It was warm, genuinely fanciful and thoroughly worked out. But there were moments in which difficulties of finger opposed an ultimate perfection.

Gabriel Pierne's orchestration of the Prelude, Chorale and Fugue is a feverish, impassioned, in-the-style-of-Franck transcription. By no means does it better the original, but it does maintain the ripe, lush and fragrant chordal sonorities that have made Franck's piano piece a perennial favorite. It was played—as was the "Poem of Ecstasy"—grandly, gloriously, with all the stops withdrawn. And for the climaxes of the Scriabin, Mr. Mitropoulos produced a burst of sound that could, in all cases, provide a perfect accompaniment for a major atomic blast.

J. S. H.

From APR 10 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic:

Novel Concert

By MILES KASTENDIECK

DIMITRI MITROPOULOS devised an unusual program for the Philharmonic-Symphony concert in Carnegie Hall last night. It had an air of novelty, though it listed nothing new. The unfamiliar music prompted interesting reflection.

The Schubert-Cassado Cello Concerto made pleasant listening. Schubert would probably have been astonished on hearing Cassado's free transcription of the "Arpeggione" Sonata. That it favors the cello more than the orchestra matters little, however, since Laszlo Varga gave an excellent account of the solo part.

First cellist of the orchestra, Varga proved himself a soloist of musicianly bearing and artistic comprehension. He let the Schubert melodies sing out persuasively and imparted the right mood for the spirited finale. The performance had its touch of distinction, and delighted the audience.

Quite astonishing to this listener was the lack of fire in Scriabin's once daring "Prometheus: the Poem of Fire." Have forty years dulled its effects; the music sounded tame for a work that caused so much disturbance in the beginning.

Mitropoulos' brilliant performance gave it character but could not reshape the daring flames. For all his ecstasy on interpretation, Scriabin's composition emerged as wonderfully skillful but hardly alive with the creative energy of its subject-matter.

The program opened with the relatively unfamiliar but wholly delightful "Military" Symphony of Haydn in the performance of which the precision of Mitropoulos and of Haydn were remarkably fused. It closed comfortably with the very familiar excerpts from Wagner's "Die Meistersinger."

From APR 10 1953
WORLD-TELEGRAM
New York, N. Y.

Music

Tone Poem of Fire Epic Declaimed in Decibels

By ROBERT BAGAR.

Not for a long time has the Scriabin "Prometheus, the Poem of Fire" been heard in a local concert hall. But Dimitri Mitropoulos and the Philharmonic-Symphony saw to that at Carnegie last night.

This work was companioned by the Haydn Symphony in G major, otherwise known as the "Military" Symphony; Schubert's Concerto in A, for Cello and Orchestra (freely transcribed by Gaspar Cassado from the composer's "Arpeggione" Sonata), and three excerpts from Wagner's "Die Meistersinger."

Scriabin's score, a vast panorama of exotic coloration, doesn't sound new any more. I doubt whether it ever did, considering its debt to Debussy, Moussorgsky, perhaps, and others. It is certainly one of the loudest of all pieces when it really gets going in the last movement. There the entire orchestra, plus the organ for additional decibels, converges on what I suppose was expected to be a thundering apotheosis.

Applause Is Plentiful.

Of more fathomable interest last evening was the sensitive performance by Laszlo Varga of the concerted Schubert concerto. Mr. Varga, first 'cellist of the orchestra, had the support of players who believed in him and were all too eager to bring out their best for him.

I do think that the orchestra version of Cassado rather lengthens the work, or at least seems to do so. In any case, what is usually a concise, well-integrated 'cello and piano work becomes, in the larger form, something less unified, less compelling.

Nothing can be taken away from the rendering given the Schubert-Cassado material. And the audience applauded this effort far more noisily than any other.

But No 'Color Keyboard.'

The Prometheus of mythology has fascinated more than one composer. Likewise more than one man of letters. In this particular musical version his gift of fire to man gets the benefit of more esoteric interpretations than ordinarily. For in Scriabin's view religion definitely belonged in the picture, as did the "color keyboard." Ths projected onto a screen colors allegedly en rapport with the instrumental sounds. (I once experienced a color keyboard performance, sans music, that is. I thought it pretty dull stuff.)

There was no coloring employed last night in Carnegie Hall other than that manufactured out of whole instrumental cloth by Mr. Mitropoulos' musicians. It did all it was asked to do at that. Yet, from this vantage point, little of importance took place, except in the sterling performance by the orchestra.

From POST
NEW YORK CITY
APR 10 1953

WORDS and MUSIC

By Harriett Johnson

Seven Mitropouli at Carnegie

There was only one Mitropoulos conducting the Philharmonic-Symphony last night in Carnegie Hall but there were seven of him immortalized on the wall of the Carnegie Hall gallery; and only a hall separating. The high imagination, dynamic momentum and sensuousness of Scriabin's "poem of fire" were among the exciting fare poured out under the inspired aegis of the Philharmonic's director—and with only one head. But his chamaleon-like intensity turned up so many facts that he was quite the incarnation of "Mitropouli" the seven-head oil painting of him now on exhibition in the gallery as part of the Philharmonic-Symphony painters club fourth annual exhibition.

David Katz, violist, responsible for "Mitropouli," confesses that the seven bald pates surrounding a few score pages are intended to convey a slight idea of the tremendous absorption power and versatility of the Philharmonic's musical director. "He's really got seven heads, not one," says Katz.

Last night the maestro did not let Katz down. He led off with a brilliant rendition of Haydn's too-little-played "Military" Symphony and after the intermission performed the once iconoclastic but now merely exotic Scriabin Prometheus: "The Poem of Fire" with the utmost in nuance and color, gradually building an immense climax which abandoned itself to the exultation of its muse.

Philharmonic Painters Versatile

Before the intermission he also officiated in a sympathetic and sensitive collaboration with Laszlo Varga, first cellist, who was the evening's soloist in the so-called Schubert "Concerto" in A, freely transcribed by Gaspar Cassado for cello and orchestra from the composer's "Arpeggione Sonata." The evening concluded with excerpts from Wagner's "Die Meistersinger."

But let us not harbor the illusion for a moment that only the maestro in this orchestra is versatile. The men whose art work will be hanging in the gallery for all patrons to observe through April 26th, are one with him in this respect though their talents run to imbibing paint and brushes instead of scores.

Among the most provocative and personalized expression are two portraits by Michael de Stefano, first violinist. "Einstein" is painted with economy of means but with penetration. "Stravinsky" is tremendous—red eyes, chartreuse nose, orange skin, blue background. Harold Gomberg, solo oboist, has three interesting canvases, among them, a small but fascinating oil, "Storm at Sea." Frederick Zimmerman, double bass, tends toward abstraction in "Self Portrait" and "Breakfast." (It could be lunch or dinner, all good too.)

Frank Gullino, first violin, has a frothy "Seascape" vibrant with motion. Chester Burden, architect, and Philharmonic board member, also has two oils included.

The Philharmonic during its final month gains allure because of this free exhibition. I like art and among these works are several worthy of the name.

JOHNSON

Minneapolis (Minn.) Star
WEDNESDAY, APRIL 8, 1953

HIS old friends in Minneapolis and the Upper Midwest are happy that Dimitri Mitropoulos has made such a fine recovery from a heart condition and is now back on the podium in New York's Carnegie hall. Those who heard his first concert last Friday night, after a four month rest, reported Mitropoulos in superb form both musically and physically. Congratulations, Maestro!

From APR 13 1953
TIMES
New York, N. Y.

IDEAS' BY BERGER PLAYED FIRST TIME

1-Movement Work Performed by Philharmonic — Kapell Soloist at Carnegie Hall

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitropoulos. William Kapell, pianist. At Carnegie Hall.
Overture to The Marriage of Figaro ...Mozart
Symphony in G (Military) .....Haydn
Ideas of Order (first performance) .....Arthur Berger
Piano Concerto in D minor .....Brahms

By NOEL STRAUS

Two young Americans were featured on the program given by the Philharmonic-Symphony Orchestra, under Dimitri Mitropoulos, Saturday night at Carnegie Hall. Arthur Berger was represented by his "Ideas of Order," commissioned by Mr. Mitropoulos, which received its première, and William Kapell appeared as soloist in the Brahms Piano Concerto in D minor. Their respective contributions were warmly approved by the audience.

Mr. Berger, a member of the music staff of The New York Herald Tribune, derived the title of his one-movement composition from that of a volume of poems by Wallace Stevens. The music, sectional in form and based on a three-note figure, seemingly exhausts the possible permutations of the two intervals of this figure, from which the themes and motives of the highly sophisticated and intricate work were devised.

The opus, though the first written by Mr. Berger for full orchestra, proved knowingly scored. The music is purely esthetic, absolutely logical and quite out of touch with human emotions. It can be admired for its success in doing what it set out to accomplish, its ingenuity and its extremely careful, polished treatment of detail.

The acerbities of the melodic ideas in this novelty were softened by the mellow, suave performance it received under Mr. Mitropoulos' keenly sympathetic leadership.

The conductor also provided finely adjusted and impressive support throughout the Brahms Concerto in D minor, in which Mr. Kapell played the solo part with compelling virtuosity, pronounced dynamic variety and a further step forward in subtlety and poetry.

There were some places, as in the start of the development of the first movement, where the pianist indulged in a wildness and edgy overemphasis not fully in the Brahmsian spirit. But these lapses were few, and if the second theme of the initial division, or the impassioned episode in D minor in the finale, were not projected with full comprehension of their inner life, most of the lyric parts of the concerto were molded with a new sensitivity and beauty of tone.

There was grandeur as well as power in the restatement of the first theme of the opening Allegro, and marked dramatic fervor in the brilliantly played coda of that movement. The Adagio was expressively sung forth, and the finale filled with vivid contrasts.

The concert began with the Overture to Mozart's "The Marriage of Figaro," which received an effective reading, but one more vetry tone than for sparkle. the finale were not projected with Haydn's "Military" symphony, carried over from the brace of concerts given the two previous days, completed the offerings.

From APR 10 1953
EAGLE
Brooklyn, N. Y.

MUSIC

Philharmonic-Symphony Gives Delightful Concert

By PAUL AFFELDER

The enforced rest that Dimitri Mitropoulos took this season seems to have done him a great deal of good, musically as well as physically. Though he returned to the Philharmonic-Symphony podium last week, we did not have the opportunity of hearing him until last evening at Carnegie Hall, and we were delighted at the fine quality of playing he elicited from his orchestra and the perceptiveness of his interpretations.

Best of all was the Haydn Symphony No. 100 in G major—the so-called "Military" symphony—which opened the program. There was freshness and elegance in Mr. Mitropoulos' reading, delicacy, precision and beautifully careful phrasing in the orchestral performance.

Next came Schubert's Sonata in A minor for arpeggione and piano, arranged as a concerto for 'cello and orchestra by the contemporary Spanish 'cellist, Gaspar Cassado, with Laszlo Varga, the young leader of the Philharmonic's 'cello section, as soloist. This essentially melodic work lacks sufficient bravura for treatment as a concerto; even the lightly scored orchestral background is too strong for a solo performer to buck without forcing Schubert's delicate music out of proportion. Therefore, it sounds best as a sonata for 'cello and piano.

Eloquent Musicianship

But the 'cello concerto literature is pitifully slim, and soloists cannot always depend on the single works in this form by Haydn, Schumann, Dvorak and Lalo. Mr. Varga made the most of his difficult lot. His tone is not large, but it has refinement; his technique is sure, and last night he played with eloquent musicianship. If there were moments when he was subdued by the orchestra blame that on Cassado rather than on Mr. Mitropoulos, who was most careful with his handling of the accompaniment.

There was once a time when Alexander Scriabin could arouse quite a musical furore. He claimed that his odd-sounding music, with its peculiar chord combinations, was inspired by his mystical beliefs, that it grew from some spiritual ecstasy. Listening to his "Prometheus: The Poem of Fire" last evening, we found it to be "full of sound and fury, signifying nothing."

Wagner Excerpts Inspiring

Employing an oversized orchestra, Scriabin raves and rants for 15 minutes, pushing the same thematic fragments and augmented chords at the listener without relief or variation. Mr. Mitropoulos tried valiently to make something out of nothing, and Leonid Hambro, who played the piano solos excellently, did what he could. But the net result was emptiness and boredom. The Philharmonic has only played this work once before; we shall not regret it if it never plays it again.

With what pleasant and inspiring relief the music from Wagner's "Die Meistersinger" fell on our ears! Conductor and orchestra brought us the prelude to Act III, Dance of the Apprentices and Entrance of the Mastersingers, with great tonal richness, intensity and warmth. The performance sent everyone home in a glowing mood.

From APR 13 1953
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

Arthur Berger's "Ideas of Order" received its first performances Saturday evening and yesterday afternoon at the Philharmonic-Symphony concerts in Carnegie Hall. Dimitri Mitropoulos, to whom the work is dedicated, conducted, and the remainder of the program listed Brahms' Piano Concerto No. 1, in D minor, with William Kappell as soloist, Mozart's Overture to "The Marriage of Figaro" and three excerpts from Wagner's "Die Meistersinger von Nurnberg."

Mr. Berger's "Ideas of Order" is far and away his best work to date. It is a sunny, one-movement piece, agile, skipping, full of the grace and gestures of dance. According to a program note, the composition is named after a volume of poetry by Wallace Stevens, and the music itself is concerned with "three notes, which by changing their succession or register in terms of two fixed intervals (whole step and minor third), engender other intervals for use in shaping the total work."

So much for that. It is a detail which the ear finds unnecessary, for "Ideas of Order," despite the complexity with which it is made, is as simple and charming as a Haydn symphony. Its cardinal elements are two: a flexible rhythmic scheme that nourishes, measure by measure, every phrase of the work, and an intervallic outline whose expansions and contractions keep the music in a constant state of motion. This motion, one suspects, is derived from dance procedures. "Ideas of Order," through its leaps and melodic pirouettes, refuses to settle down and grow inactive. Thematically it is ever alert, harmonically it contains just those dissonant frictions required to sustain tautness of line, and orchestrally it hums with an inner energy.

"Ideas of Order," then, is exactly what it purports to be—a fastidious ordering of fastidious ideas. It is an elegant and supple work, immaculately turned out. In the final analysis, it projects and communicates an intense joy in the building of a sturdy structure out of the isolated and meaningless single elements of music. And that is an achievement of no minor significance.

J. S. H.

From APR 12 1953
TIMES
New York, N. Y.

RESUME: Dimitri Mitropoulos received a royal welcome when he returned to the New York Philharmonic-Symphony with "brilliant" performances of Vaughn Williams' Fourth and Prokofieff's Fifth Symphonies . . . Milton Katims launched the N.B.C. Symphony's spring season at the Belasco Theatre.

From APR 13 1953
WORLD-TELEGRAM
New York, N. Y.

Music

4 Composers Star In All-U.S. Weekend

By LOUIS BIANCOLLI.

A quartet of composers—either born in America or now living here—made it something of a composers' weekend with a made-in-America label.

Newcomer to symphonic music was my admired colleague of the Herald Tribune, Arthur Berger, whose "Ideas of Order" was given a world premiere by Dimitri Mitropoulos on the weekend Philharmonic bill.

Mr. Berger is a highly gifted musician, and an artist equally articulate in words. As a composer he had previously shown marked facility and freshness in all forms short of the operatic and symphonic. This was his debut in full orchestral dress, and a thoroughly persuasive one.

Taking a three-note motto as guidepost, Mr. Berger has built a strong and self-evolving set of patterns that dance and swirl through the orchestra with a keen sense of direction. The idiom owes little to others in its tidy logic and crisp imagery. I hope its success will prove an incentive to Mr. Berger to move on to larger forms.

The Philharmonic also featured William Kapell in a stirring and truly poetic reading of Brahms' First Piano Concerto.

From APR 13 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic

Mitropoulos gave the world premier of Arthur Berger's "Ideas of Order," which he had commissioned for the Philharmonic-Symphony, in Carnegie Hall on Saturday night. The piece is well-named, for its composition conforms strictly to this principle. In fact, Berger again proves himself a composer with principles.

The music starts out jauntily in dance mood. As its identity appears to merge with the Stavinsky school in general, its personable beginning loses character. About half way its promise fades, as though in conforming to orderly evolution the composer lets the ideas take complete command.

William Kapell played the Brahms First Piano Concerto on this program. The performance was more Kapell than Brahms and quite a virtuoso Kapellmeister at that.

From
HOME NEWS
Bronx, N. Y.

William Kapell With Philharmonic

William Kapell, pupil of Samaroff, and burning with a dynamic electricity which has been compared to that of Horowitz, played two performances of the Brahms D Minor Piano Concerto over last weekend as soloist with the Philharmonic-Symphony in Carnegie Hall, Mitropoulos conducting. It was interesting to compare the two, both of which I heard, and to note how much more relaxed and consequently how much more eloquent the second hearing was. Kapell's playing of the adagio was remarkable for its penetrating intensity, its glowing vitality and its beauty of phrasing. This extraordinary artist's danger, however, is that at times he becomes consumed by his own intensity. The result is tension, too much emphasis on virtuosity, overplaying of his instrument and a steely tone.

From APR 5 - 1953
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Tour

First American Swing in 5 Years Planned for 1954

The New York Philharmonic-Symphony will make its first American tour in five years in the spring of 1954 under Dimitri Mitropoulos, its musical director.

The tour will include fourteen concerts March 29 to April 11 in Washington and thirteen other cities from Huntington, W. Va., across the South to New Orleans. It will increase the orchestra's 1953-'54 season by two weeks over this year's season, beginning on Oct. 8 at Carnegie Hall and concluding on May 2. Philharmonic programs for more than fifty years show no record of concerts played by the orchestra in Huntington, Clemson, S. C., Charlotte, N. C., or Greensboro, N. C., all of which will be included in next year's tour.

Meister DER Musik



Dimitri Mitropoulos dirigiert den dritten Satz a. d. „Faust"-Symphonie von Franz Liszt.

Artur Rubinstein spielt „Der Liebestraum" von Franz Liszt, c-Moll-Valse und Polonaise A-Dur von Frédéric Chopin.

Jascha Heifetz spielt „Prélude aus der E-Dur Partita von J. Seb. Bach, „Das Mädchen mit dem Flachshaar" v. Debussy, Scherzo Tarantelle von Wieniewski und 24. Capricce von Paganini.
(Fotos: Centfox)

Eine Lanze für die klassische Musik?

Muß man überhaupt für die klassische Musik eine Lanze brechen, wie es in dem neuen Film „Meister der Musik" angekündigt wird? Steht sie nicht vielmehr unerschütterlich auf festen Füßen? Betrachtet man die heutige Musiksituation, dann kommt man zu dem Schluß, daß es zumindest nicht schaden kann, wenn für die klassische Musik eine Lanze gebrochen wird.

Das Thema der klassischen Musik soll wieder einmal durch den Film einem großen Kreis nahe gebracht werden und gerade das Publikum ansprechen, das sich bisher uninteressiert oder ablehnend verhielt.

Ein wesentlicher Abschnitt des Films ist dem bekannten griechischen Dirigenten Dimitri Mitropoulos vorbehalten. Er wird bei der Probearbeit mit den New Yorker Philharmonikern belauscht und man erlebt, mit welcher ungeheuren Sorgfalt und Gewissenhaftigkeit ausgefeilte Interpretationen klassischer Musikwerke vorbereitet werden. Der Film wird einen aufschlußreichen Einblick in seine Dirigierweise geben und zeigen, daß er weder eine Partitur noch einen Taktstock benötigt, sondern alles durch die zwingende Gestik seiner Hände erreicht.

Intensives Studium, lange Praxis und ein bewundernswürdiges Gedächtnis befähigen ihn, mit souveräner Sicherheit selbst diffizilste Werke der Orchesterliteratur auswendig zu dirigieren. Mitropoulos behauptet, daß er weitaus besser mit seinen Händen als mit dem Taktstock subtile Feinheiten einer Partitur ausschöpfen und seine Eingebungen viel exakter und deutlicher auf das Orchester übertragen kann. Der Film veranschaulicht die vitale und von innerer Dynamik beherrschte Dirigiertechnik dieses Künstlers, aber auch die gespannte Aufmerksamkeit und letzte Konzentration eines jeden Orchestermitgliedes.

Außerdem wird in „Meister der Musik" das Geheimnis der Geigenkunst von Jascha Heifetz gelüftet. Einmalige Kameraeinstellungen zeigen Heifetz während seiner Übungsstunden in seiner Wohnung und vergegenwärtigen den physischen Kräfteverschleiß, der hinter jeder reifen künstlerischen Leistung steht. Erst wenn Heifetz technisch und musikalisch über dem Werk steht, greift er zu seinen zwei berühmten Geigen, einer kostbaren „David" Guarnerius aus dem Jahre 1742 und einer Stradivari aus dem Jahre 1731, um auf diesen edlen Instrumenten seinem Vortrag den letzten Schliff zu geben.

Der Film gewährt auch den ersten genauen Einblick in die Klaviertechnik und in das Privatleben von Artur Rubinstein. Die Kinobesucher, die Rubinstein in diesem Film Mendelssohn, Liszt und Chopin spielen hören und sehen, erhalten nicht nur durch Großaufnahmen einen Begriff von der unglaublichen Fingerfertigkeit Rubinsteins, sondern sind auch eingefangen in die Atmosphäre seiner Häuslichkeit, die ebenso echt und ungezwungen ist wie sein Klavierspiel.

Rubinsteins Klavierspiel verbindet eine vornehme Anschlagkunst mit musikalischem Stilgefühl und unfehlbarer technischer Sicherheit und Präzision, für die es keine Probleme mehr zu geben scheint. Ob es glasklare Läufe in Chopinschen Stücken sind, in denen sich die Töne so gleichmäßig aneinanderreihen wie Perlen an eine Kette, ob es funkelnde Lichter sind, die er Strawinsky aufsetzt oder kraftvolle Akzente, dramatische Steigerungen und dynamische Entladungen von geballter Kraft in Beethovenschen Klaviersonaten, immer verdichtet sich das Spiel dieses großen Pianisten zu einer musikalischen Aussage von letzter Gültigkeit.

Um sich über die Publikumsresonanz des Films ein ungefähres Bild zu machen, starteten die Produzenten ihren Streifen an vier verschiedenen Plätzen an der Westküste Amerikas. Ohne Vorankündigung setzten sie den Film an dem geschäftlich schwächsten Abend jeder Woche auf das Programm. Das Ergebnis übertraf alle Erwartungen. Die Besucherzahlen lagen höher als gewöhnlich. Außerordentlich war auch die Zahl der eingegangenen Vorbestellungen. Einige Besucher hatten oft mehr als fünfzig Kilometer zurückgelegt, um den Film zu sehen.

Einen gleichen Erfolg möchten wir diesem Film auch bei uns wünschen.

From APR 20 1953

TIMES
New York, N. Y.

ANNA XYDIS PLAYS AT CARNEGIE HALL

Soloist in Rachmaninoff Piano Concerto as Mitropoulos Conducts Philharmonic

NEW YORK PHILHARMONIC-SYMPHONY. Conducted by Dimitri Mitropoulos. Anna Xydis, pianist. At Carnegie Hall.
Prelude, Chorale and Fugue ....Franck-Pierne
Poeme de l'extase .....Scriabin
On the Steppes of Central Asia .....Borodin
Piano Concerto, No. 3 .....Rachmaninoff

By NOEL STRAUS

Late romantic music formed the program presented by the Philharmonic-Symphony Orchestra, under Dimitri Mitropoulos, Saturday night at Carnegie Hall. With one exception, the offerings were Russian, including the most recent of the compositions, Rachmaninoff's Piano Concerto, No. 3, in which Anna Zydis was the soloist.

The exception mentioned was César Franck's "Prelude, Chorale and Fugue," given in the orchestral arrangement of that celebrated piano composition made by his pupil, Gabriel Pierné. It is almost seventy years since Franck wrote this work, which was considered very daring in its day, and nearly forty years since Pierné's transcription received its New York première. But time has not staled its impressiveness, in either version.

Naturally, most of us probably prefer the sound of the Franck masterpiece on the piano, for which it was conceived. But somehow, the unified structure of the music becomes more obvious in the Pierné version, even though some parts like the opening measures of the Prelude and the climax of the fugue lose their inherent character in the process.

Mr. Mitropoulos gave an illuminating and finely integrated reading of this Gallic opus, and followed it up by a superb interpretation of the Scriabin "Poème de l'extase." The adventurous conductor has done a laudable service in reviving two of Scriabin's most important orchestral works within the week. For the younger generation should have occasional opportunity to become acquainted with the scores of a composer who made so great a stir in his own lifetime and was so richly gifted.

The "Poème de l'Extase," a sort of glorification of the joy that comes to an artist in creating his works, was considered revolutionary, especially in its harmonic structure, when it was first heard.

The tone poem no longer seems as sensuous and voluptuous as it did formerly, except perhaps in the "moderato avec délice" section, but it still possesses many an impressive page and gives a general sense of power, authority and skill, not to be denied. And how imaginatively it is scored for the vast orchestra demanded! Mr. Mitropoulos knew how to make the greatest climaxes, as in the triumphant close, mellow to the ear, and the beautifully detailed performance was warmly applauded.

Miss Xydis, who has been favorably known hereabouts for more than a decade, played the extremely difficult Rachmaninoff Third Concerto in thoroughly virtuosic fashion, with energy, fire and precision. More color, however, a less percussive tone and greater strength in the left-hand passagework would have bettered an otherwise praiseworthy achievement.

From APR 22 1953

VARIETY
New York, N. Y.

Longhair Disk Reviews

Berlioz: Romeo And Juliet (Columbia, $5.45). First recording of the complete orchestral score of the dramatic choral symphony, with all its romance and tragedy ably caught in the brilliant, lushly-sounding performance of the N. Y. Philharmonic, under Dimitri Mitropoulos.

From APR 24 1953

EAGLE
Brooklyn, N. Y.

MUSIC

Milstein Earns Plaudits In Prokofiev Concerto

By PAUL AFFELDER

Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra began the final week of their season in Carnegie Hall last evening.

The highlight of the varied program was the beautifully revealing interpretation of the late Sergei Prokofiev's Violin Concerto No. 1 in D Major, played in memory of the composer.

It is no news that Nathan Milstein, who was the soloist, is one of the top violinists of our day; what is news is that he managed to bring more warmth and intimacy to the first and last movements of this concerto that we remember ever having heard before.

A certain harshness seems always to pervade the tone of the average soloist performing this concerto but last night all was silky smooth, except in the intentionally biting, satirical scherzo

Throughout the concerto, Mr. Mitroupoulos blended his orchestra into a sensitive, shimmering companion to Mr. Milstein's exquisite solo playing.

It was a rather strange experience listening to this 30-year-old work, in many respects far more modern in conception than Prokofiev's Seventh Symphony, wrtten only last year and performed here for the first time on Tuesday evening.

Gershwin Award Selection

It was also strange, and occasionally interesting, to hear what young George Rochberg had to say in his "Night Piece," which received its first performance as the result of having won, the Eighth Annual George Gershwin Memorial Contest, sponsored by Victory Lodge of B'nai B'rith.

Originally intended as part of a symphony, the music does manage to create a certain atmosphere, though the sound and ideas are often spotty. In the first and third sections, the scoring is mostly for winds, but the middle part—by far the best—is an attractive solo for cello, quite beautiful in spots, with an oriental or Hebraic cast.

The work was cordially received, and there were bows by the composer and the Philharmonic's first 'cellist, Laszlo Barga, who played the solo admirably.

Mr. Mitropoulos opened the concert with a heavy and almost sentimental reading of Bach's Passacaglia and Fugue in C Minor, in the equally heavy and unwieldy orchestration by Ottorino Respighi. He closed the program with a vigorous and often heroic performance of Beethoven's Fifth Symphony.

There were moments in the latter work when we would have liked less weight—particularly in the brasses—and more forward motion, but it was essentially a most gratifying interpretation which served as an appropriate seasonal finale for the Thursday night subscribers.

From APR 24 1953

TIMES
New York, N. Y.

'NIGHT MUSIC' GIVEN BY PHILHARMONIC

Rochberg Prize-Winning Work Has Debut at Carnegie Hall—Dimitri Mitropoulos Conducts

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting. Nathan Milstein, violinist. At Carnegie Hall.
Passacaglia and Fugue in C Minor.Bach-Respighi
Violin Concerto No. 1 in D.....Prokofieff
Night Music (first performance)George Rochberg
Symphony No. 5.....Beethoven

By HOWARD TAUBMAN

The Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos began its final week of the season at Carnegie Hall last night, and no doubt to make sure that contentment would reign among the subscribers the program began with Bach and ended with Beethoven. Between these two fixed planets of the musical universe there was music by Prokofieff written when he was a young man and a new piece by George Rochberg, an American composer, who is a fairly young man now.

Mr. Rochberg's piece, called "Night Music," won this year's George Gershwin Memorial Contest under the auspices of Victory Lodge of B'nai B'rith in cooperation with B'nai B'rith Hillel Foundation. The composer, who was born in Paterson, N. J., and who now lives in Philadelphia where he teaches at the Curtis Institute and serves as an editor for a music publishing house, completed a five-movement symphony in 1948. Finding it too long, he extracted one of the two slow movements, entitled it "Night Music" and won the $1,000 Gershwin Prize with it.

Mr. Rochberg today proclaims himself a twelve-tone man, but "Night Music" is relatively conservative, harking back in spirit to the impressionist school. Mr. Rochberg can score for orchestra with skill. Every page of this ten-minute score makes its effect, and a dark, almost grim, mood is sustained.

The evening's soloist was Nathan Milstein, who appeared in Prokofieff's Violin Concerto No. 1. He gave it a performance of silken smoothness, particularly in the delicate, poetic last movement, and of dancing lightness in other places. This concerto was composed more than thirty-five years ago, but it still has freshness (in both senses of the word). Other violinists may stress energy and bite, but one found that Mr. Milstein's controlled suavity gave a delightful aura to the youthful score of a composer well on his way.

Mr. Mitropoulos and the orchestra gave Mr. Milstein refined and balanced support in an evening of soundly realized performances. The Bach-Respighi Passacaglia and Fugue in C minor was properly broad and spacious. "Night Music" was played in a way to please its composer, and Mr. Rochberg, taking bows after it, seemed to reflect his satisfaction. With Beethoven's Fifth Symphony the orchestra and its conductor bade farewell to the Thursday evening subscribers on a note of mighty affirmation.

From APR 24 1953

HERALD-TRIBUNE
New York, N. Y.

CONCERT AND RECITAL

By Arthur Berger

Dimitri Mitropoulos, conductor; soloist, Nathan Milstein, violinist.
Passacaglia and Fugue in C minor, Bach-Respighi
Violin Concerto No. 1, in D major..Prokofieff (played in memory of the composer)
"Night Music".....George Rochberg (first performance) (winner of the Eighth Annual Gershwin Memorial Contest)
Symphony No. 5 in C minor....Beethoven

The Philharmonic

The Philharmonic-Symphony Orchestra and its musical director, Dimitri Mitropoulos, entered upon the last week end of their season at the top of their form last night in Carnegie Hall. There was also, to grave the occasion, a soloist of first rank in the violinist, Nathan Milstein, and to invest the program with more than routine musical interest there was the premiere of a work by a young American composer, "Night Music" by George Rochberg.

Mr. Rochberg, who is in his early thirties, was the 1952 winner of the Gershwin Memorial Contest which is open to young American composers. One of the substantial rewards for winners of this eight-year-old contest nowadays is performance of the prize work by the Philharmonic-Symphony, and it was thus that we came to hear "Night Music." It turned out to be a meagre ten minutes of music by a young composer who knows how to reproduce the tenuous orchestral colors of Impressionism with a fair degree of expertness.

According to the program notes provided by the composer, "Night Music" was from a symphony that had one movement too many, and the name was given to the piece after it was extracted from the symphony. We are told that "night" is to be interpreted in a broad way as "a symbol of whatever is dark, unknown, awesome, mysterious or demonic." Both this program and the grotesque opening solo by contra-bassoon immediately put me in mind of the modern dance events on Fifty-second St. Valiantly as the player tried to redeem this solo in the deep dark pitch regions that seem almost below the margin of hearing, the result was a highly unprepossessing opening. It sorely cried out for some stark, expressionistic, tortured stage counterpart.

There followed a promising section that verged, in a mild way, on a valid episodic, spasmodic contemporary chromaticism. But in less than two minutes this gave way to a far too easy solution for the piece as a whole, namely, a prolonged sonority consisting largely of muted harmonics on the strings, against which the cello plays a long improvisatory solo after the fashion of Bloch's "Schelomo." Laszlo Varga's cello tone was very pretty, but the music was empty and banal.

"Night Music" dates from four years ago. The composer tells us it preceded his "first efforts in the technique of twelve-tone composition," and we may assume from this intelligence that he means to say he has gone on to higher things since. The Gershwin committee must have had very slim pickings, indeed, to have been obliged to come up with this work as the prize-winner.

Mr. Mitropoulos made the best of whatever opportunity the piece gave to make an orchestra sound lovely, lucid and sonorous. He also provided an excellent accompaniment for Mr. Milstein in Prokofieff's first concerto. The violinist for his part played with his usual suavity and superb control, and if the reading was wanting in some of its customary excitement, it had a certain ease that was nice for a change.

From APR 24 1953

JOURNAL-AMERICAN
New York, N. Y.

Beethoven And Bach

By MILES KASTENDIECK

MITROPOULOS began the final concerts of the Philharmonic-Symphony's 111th season in Carnegie Hall last night. He anchored his program securely by opening with Bach and closing with Beethoven. In between came the contemporaries Prokofieff and Rochberg.

The first performance of Rochberg's "Night Music" introduced him as winner of the 8th annual George Gershwin Memorial Contest. Though the piece has been extracted from a lengthy symphony, it fits its descriptive title neatly. From some of its musical references it might even yield a program.

It is possible to imagine Siegfried's dragon stalking through a forest filled with the night sounds of an insect orchestra. Berg's Wozzeck also roams the woods.

Lacks Drama

From these suggestions, however no drama emerges. The piece subsides without a salient theme but sustained by some interesting scoring. The audience applauded politely when the composer appeared.

Milstein was soloist in Prokofieff's Violin Concerto No. 1. After some tentative playing in the first movement, he gave a true virtuoso account of the second and an eloquent, elegant reading of the finale.

The work is neither one of the most endearing nor the most enduring of Prokofieff's scores, Milstein and Mitropoulos renewed interest in it as the performance unfolded. They played it in memory of the composer.

A luxurious performance of Bach-Respichi's Passacaglia and Fugue in C Minor and an individualized interpretation of Beethoven's Fifth Symphony showed off the orchestra handsomely.

From APR 24 1953

WORLD-TELEGRAM
New York, N. Y.

Music

Milstein Fills Demands of Prokofieff

By LOUIS BIANCOLLI.

This has been Prokofieff Week at Carnegie Hall. Tuesday night the Philadelphia Orchestra gave the first New York hearing of the Seventh Symphony, and last night Dimitri Mitropoulos featured the First Violin Concerto on the Philharmonic bill.

It was stated on the program that the D Major Concerto was being played "in memory of the composer." Prokofieff died early last month at the age of 62, having long outgrown his country's boundaries and become the property of the world.

I doubt if a better violinist than Nathan Milstein could have been chosen for the occasion. This is a concerto that requires supreme control, a tone of silken purity, and a technic defiant of any demands placed upon it. Mr. Milstein was obviously the man for it.

The work bristles with high-register leaps, soaring trills, and glissandi that seem to move over very thin ice indeed. But it is not display music; all of it is part of a highly expresive scheme. And it took the best of Mr. Milstein's artistry to carry it out.

Mr. Mitropoulos, who had a special affection for Prokofieff, showed it in the masterly accompaniment—but, then hes howed pretty much the same affection for Beethoven's "Eroica" and Bach's "Passacaglia," also listed on the program.

Mr. Mitropoulos has a way of identifying himself completely with the idiom of the moment—to the point where one becomes convinced that it would have been his own had he chosen to develop as a composer instead of a conductor.

This was true of Bach, of Beethoven and of Prokofieff last night. Each benefited from a remarkable mind and a rare poetic intuition. It was true, too, of George Rochberg's "Night Music," which the orchestra performed as the prize-winning piece of the latest George Gershwin Memorial Contest Award.

Mr. Rochberg, a native of New Jersey and holder of the Purple Heart and Oak Leaf Cluster for wounds sustained in action while a second lieutenant, shows marked creative daring in this composition. It is in a style suggesting Berg and Schoenberg, yet distinctly his own in the shrewd play of novel idea and color. It made one want to hear more.

From APR 27 1953

HERALD-TRIBUNE
New York, N. Y.

PhilharmonicEndsSeason

The Philharmonic-Symphony Orchestra concluded its season yesterday afternoon in Carnegie Hall with its musical director, Dimitri Mitropoulos, on the podium, and the distinguished violinist, Nathan Milstein, appearing once again as soloist. Enthusiasm ran high in the audience, and the general spirit of the occasion was to wish our resident symphony orchestra a fond "au revoir" until next October, when it returns to Carnegie Hall.

Mr. Milstein was soloist in the Mendelssohn concerto, and his customary suave tone, elegant style, careful intonation and general amiability were in evidence. Chausson's Symphony in B-flat major, Op. 20, was the other major work on the program, and while it has long been a part of standard repertory, it has been absent from our programs for the last four or five years. Mr. Mitropoulos, keenly sensitive as he is to the need for varying programs, did well to revive it if only as a relief from the perennial Franck symphony to which it bears a close relation.

Yesterday's program also included the Berlioz Overture to "Benvenuto Cellini" and Ravel's "La Valse." The performances of the orchestra under the direction of Mr. Mitropoulos matched and showed themselves altogether worthy of the warm audience reception. Those who tuned in to the Philharmonic program on the CBS network heard Mr. Mitropoulos during the intermission period acknowledge the receipt of a citation from the New York Music Critics Circle. Howard Taubman, chairman of the circle, who was introduced by James Fassett, presented the citation and explained that it was in recognition of the enterprise on the part of Mr. Mitropoulos and his orchestra in presenting a concert performance of Darius Milhaud's opera "Christophe Colomb" in November.

A. B.

From APR 27 1953

TIMES
New York, N. Y.

PHILHARMONIC END IS A GALA AFFAIR

Close of 1952-53 Season Is Marked by Critics, Peabody Awards for Achievement

The New York Philharmonic-Symphony concluded its 1952-53 season yesterday afternoon with a concert at Carnegie Hall that brought its total to 125 this season and a grand total of 5,180 concerts in 111 seasons.

The closing had a gala note, for there was a large audience that bestowed hearty applause on Dimitri Mitropoulos, the musical director, and Nathan Milstein, the soloist. During the intermission broadcast, radio listeners heard the presentation of two awards for the orchestra's achievements.

One was a special citation from the New York Music Critics Circle to Mr. Mitropoulos and the orchestra for presenting Darius Milhaud's "Christophe Colomb" in concert form. It was presented by Howard Taubman, chairman of the circle, and received by Mr. Mitropoulos, who said he was "very, very touched."

The other honor was one of the George Foster Peabody Awards for radio music, which the Philharmonic received jointly with the National Broadcasting Company's Standard Symphony. It was received on behalf of the orchestra by James Fassett of the Columbia Broadcasting System.

Mr. Milstein's vehicle yesterday was the Mendelssohn Violin Concerto. The orchestra selections were repititions from programs given earlier in the week: Berlioz' Overture, "Benvenuto Cellini," Chausson's Symphony in B flat and Ravel's "La Valse."

Chausson Work Given

Chausson's Symphony in B flat, Op. 20, was the feature of Saturday evening's concert at Carnegie Hall under the direction of Mr. Mitropoulos.

The Chausson work is not a hardy perennial of the repertoire; its sugary sentiment and lush orchestration are delightful for a few minutes, but wearisome when spread out to the dimensions of a work in sonata form.

Nevertheless it is pleasant listening once in a while, especially when done with such intense conviction as was displayed by Mr. Mitropoulos and the Philharmonic players on Saturday evening.

A test of the musicianship, to say nothing of the endurance, of orchestra and conductor is so familiar a piece as the Beethoven Fifth Symphony, especially when played for the third time in as many days.

The performers, however, showed no sign of being weary of Beethoven in C minor, and gave the work a rousing, muscular performance that greatly delighted the audience.

The program began with Berlioz' Overture to "Benvenuto Cellini" and closed with Ravel's "La Valse."

J. B.

From APR 26 1953
HERALD-TRIBUNE
New York, N. Y.

MUSIC AND MUSICIANS

By VIRGIL THOMSON

Post-Seasonal Thoughts

EVERY year, as the music season is about to end, I try to think back and remember what it was like. But the more seasons I review the more seasons, in immediate retrospect, seem very much alike. The recitalists play and sing the same programs; the opera companies give the same operas; the conductors direct the same pieces, which are the same famous Fifty Pieces. And if programs do not change much from year to year, neither do the styles and standards of execution nor does the personnel of the successful executant group. The music world changes very slowly. Indeed, from a reviewer's eye each season is like a repeating dream from which one awakes in terror or despair, rarely with the joy of an enlightenment.

Programs and Artists

THERE are a few standard exceptions to the standard patterns. The City Center Opera continues to grow in artistic stature, the Philadelphia Orchestra in technical expertness. Dimitri Mitropoulos, among the program makers, gives more works than the others do that are rare, difficult and distinguished. The recording companies, large and small, are now deeply involved with out-of-line repertory. Radio, on the other hand, is in an epoch of musical doldrums; and television, save for a few efforts at short opera, has not even scratched the surface of its musico-dramatic possibilities. Neither ballet nor the light musical theater is making any musical advance at all. It is possible, however, just possible that the art of singing is again on the rise.

Musical execution in general has never been so expert, so efficient. The American-trained artist of today fears no competitor. In fact, he has few competitors, since post-war Europe is not producing well-trained executants in any quantity. We have lately experienced an invasion by French women pianists, all excellent, all charming and obviously intelligent but all just a shade overweaning, perhaps, in their determination to please. Actually the balance of trade has turned, and we now export more musicians than we import. Dozens of American artists are having successful careers in Europe.

Modern Music

IF THIS season has proved anything at all, it has shown that modern music, as a cause, is as dead as woman suffrage. And it is dead for the same reason. It has been won. The last of the modern techniques to achieve admission to the standard programs, the twelve-tone style, or atonality in general, has firmly arrived. Indeed, the atonal writers, who represent our only twentieth-century chromatic style, and the neoclassic composers, who have hitherto held to diatonic tunes and harmonies have declared an armistice. The terms of peace are not yet definitive, but it seems clear that a sort of co-dominion has been arrived at. This came about through no surrender by the twelve-tone forces but rather through their success in penetrating the seemingly impregnable defenses of the orchestral concerts and the teaching jobs.

This penetration has been going on slowly for a decade or more, and lately it has been clear that it could not be stopped. So the still strong neo-classical center has met the invasion by simply surrounding and absorbing the attacking wing. They have taken over chromaticism and the atonal techniques, used them to invigorate their own fading expressive powers and by doing so have invigorated the equally fading expressivity of the strictly chromatic group. The result has been exactly as prophesied in this column several years back. There is no modern music, as opposed to some other kind of music, because there is no other kind being written. There is simply a twentieth-century style, and everybody writes in it.

The 20th-Century Style

TO BE exact, there are two twentieth-century styles, the chromatic and the diatonic, with infinite gradations of chromaticism between them; and all successful composers from now on are going to have to be masters of both. This situation, which reproduces that of all the great periods in music's history, makes possible for our century's second half a very great expansion of music. We have laid the ghost of the powerful nineteenth century, and we are ready to be ourselves. This is not unlike what took place toward the middle of the sixteenth century and the seventeenth and the eighteenth and even of the nineteenth itself. The musical idiom at each of these times had reached a kind of stability. The differences of manner from one composer to another were small. The differences that counted were those of technical mastery and of expressive power, the differences between great men and small men.

With the last flare-up of the fifty years' war about modern music now extinguished, it seems likely that the societies founded to prosecute that war will also expire. Their concerts have for some years now drawn smaller and smaller audiences, offered less and less of esthetic novelty and intellectual stimulation. They have fought the good fight and won it; their mission is accomplished. Peace to their bones and all honor to their memory. There will be another war on soon, but it will not be their war.

Genius, Beware!

THE next war, if one can predict it from history, will be about individuals, not about styles. Our style can now absorb any influence, digest anything, without danger to itself. But a powerfully organized music world administering and exploiting so powerful an instrument invariably chokes a little on the larger, individual talents. As it becomes easier to produce a Mozart, it becomes also harder to use him. Already, among the young, one is encountering colossal talents and early-acquired masteries. And these very talents are the hardest right now to fit into teaching jobs and into the other neat niches of musical breadwinning. Before the century is out we may well have a martyr or two.

So far, modern music has had no martyrs, no unspeakable tragedies like the lives of Mozart and Schubert, not even torments like those suffered by Beethoven, Berlioz and Bizet. The century has been too busy destroying and rebuilding its musical language to find in persecution anything but a waste of manpower. With the language now rebuilt and available to everybody, a new conservatism is likely to set in. This will operate toward both technique and expression. But my prediction is merely an eventual one. For the moment all is under control, and general prosperity among composers is to be expected during the next few years.

From APR 27 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Ends Season:

Last Concert a Gem

By MILES KASTENDIECK

ANOTHER Philharmonic Symphony season ended in Carnegie Hall yesterday. For the final program, Mitropoulos had selected time-honored works which made good listening. He expended considerable vitality in conducting them. The results reflected the wonderful response the orchestra gives him.

With Berlioz's overture "Benvenuto Cellini" to open and Ravel's "La Valse" to close the the concert, the hall resounded with maximum fortisimos.

Since Mitropoulos asked for them, the musicians obliged; but the din created was not quite that necessary. Mitropoulos conducting Ravel became a choreographic study himself.

Happy Choice

The choice of Chauson's symphony in B Flat turned out to be a happy one. Infrequent performance make hearing it a refreshing experience. Evidently the music awakens the spirit of romanticism in Mitropoulos because he conducted with a surge of emotional feeling. The performance accentuated the lush quality of the orchestration as well as the inherent beauty of the score.

Nathan Milstein was again the soloist. The Mendelssohn Violin Concerto was substituted for the Prokofieff First of last Thursday. After a somewhat indifferent start, Milstein warmed to his performance. Aside from some passing problems of pure intonation, he happily combined his virtuosity and artistry to give another elegant account of the work.

The somewhat checkered season thus ended with a splendid concert. In summary it will be the first in years when modern composers have been so well represented in the total figures on performances. Prokofieff, Ravel, Strauss and Stravinsky are credited with a total of five works each.

Beethoven Led

Those inclined to think too much emphasis may have been placed in this direction may be comforted by the fact that Beethoven was represented by 16 works, led all 72 composers, as usual.

Mozart, Brahms and Wagner received due recognition before the contemporaries qualified. A brief glance at the repertory printed in the final program book suggests a comprehensive and well-rounded season.

Mitropoulos contributed the most interesting highlights, the first American performance of Milhaud's "Christophe Colomb," for which the Music Critics Circle presented the conductor a citation during yesterday's intermission, the excerpts from Moussorgsky's "Boris Godounoff" in English; and the first New York hearing of Berlioz's song cycle "Nuits D' Ete."

Bruno Walter's Mahler and Bruckner concerts and Beethoven's Ninth Symphony were other high points.

From MAY 2 1953
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

American Première of Prokofiev Seventh

By Miles Kastendieck
New York

Prokofiev's Seventh Symphony has been given its first performances in this country by Eugene Ormandy and the Philadelphia Orchestra. Composed last year, it received its first hearing in Moscow last October. There it met official acceptance. In spite of a sumptuous performance in Carnegie Hall, the work has encountered certain misgivings on the part of discriminating music lovers here.

The element of popular appeal cannot be overlooked. It arises from an obvious attention to melodies which tunesmiths will recognize as readily available for their purposes. Though this commonplace quality is not foreign to Prokofiev's music, it has never been quite so prominent. On the other hand, in giving himself wholeheartedly to melody, he has spun several in the tradition of Russian romanticism.

Serenity Expressed

What has prompted the relaxation in this symphony may never be known. The music expresses a kind of serenity which could anticipate the end of his creative activity. It also suggests looking backward to an earlier period in which he might have taken refuge from the circumstances surrounding him. Some element of philosophical reflection could indicate amusement at the turn of events in his life. The music is and is not the composer, in a most curious way.

Only two of the four movements have any substance. Both the Allegretto and the Andante are weak even in craftsmanship. The opening Moderato is perhaps the best, not only for the quality of its themes but also for the assertion of Prokofiev's peculiar individuality. The Finale is attractively gay, expressive of nonchalance.

Those characteristics of defiance, independence, and sardonic thrust so familiar in Prokofiev's finest work are not to be found in this symphony. Its simplicity and straightforwardness appealed to the audience, though the applause indicated some reserve in enthusiasm. If the audience looked forward to a notable successor to the Fifth and Sixth Symphonies, it was disappointed. The Seventh can hardly be classed with these.

The Philadelphians' final concert overflowed with richness. It opened with Ormandy's transcription of Bach's Toccata and Fugue in D minor and closed with Brahms' Second Piano Concerto. The organ effects in the former reflected Ormandy's command of his wonderful orchestra. The symphonic massiveness of the latter testified to its power. Rudolf Serkin played the piano part with characteristically dynamic brilliance. The sheer drama of his playing electrified the audience. If the performance appeared super-charged, the work had the capacity of absorption to allow Brahms still to triumph.

Mitropoulos Returns

Dimitri Mitropoulos returned to the Philharmonic-Symphony early in April, renewed in health and revitalized in purpose. His first program paid tribute to the memory of Prokofiev in an exciting performance of the Fifth Symphony. It also recreated interest in Vaughan Williams' Fourth Symphony, the modernity of which may still be ahead of the listening public. A week later Mitropoulos revived Scriabine's "Prometheus," the Poem of Fire. This interest he furthered in a later revival of the "Poem of Ecstacy." While the music sustained interest, it sounded tame in both cases. Indeed, it was hard to believe that these works had created so much disturbance years ago.

Two premières of note occurred during the past month—Arthur Berger's "Ideas of Order" and Von Einem's "Orchestermusik." The former, commissioned by Mitropoulos, lived up to its name, through Berger's strict development of his musical formula. The work is definitely a product of the Stravinsky school, losing its own identity after an excellent beginning. It is as fastidiously scored as it is written, Von Einem's music is admirably made, dramatically effective, but strangely lacking in salient material. Mitropoulos gave it a theatrical performance which won justified appreciation.

Final Concert

The final concert of the Philharmonic-Symphony's 111th season featured an infrequently heard performance of Chausson's Symphony in B-flat, for which Mitropoulos has a special affinity. Nathan Milstein, soloist earlier in Prokofiev's First Violin Concerto, played the Mendelssohn on this occasion with characteristic elegance. The program, which opened with Berlioz's Overture "Benvenuto Cellini," closed with a rousing performance of Ravel's "La Valse."

The fact that Prokofiev, Ravel, Strauss, and Stravinsky tied for fifth place in the total number of works of single composers played during the season, substantiates to some extent Mitropoulos's efforts to give representation to modern music. Nevertheless, Beethoven, Mozart, Brahms, and Wagner led the repertory of 72 composers presented during the year.

From APR 27 1953
WORLD-TELEGRAM
New York, N. Y.

Music

Philharmonic's Closing

By LOUIS BIANCOLLI.

The Philharmonic Symphony wound up its 111th season in brilliant style in Carnegie Hall yesterday afternoon.

Nathan Milstein played the Mendelssohn Concerto with superlative technic and finesse, and Dimitri Mitropoulos conducted in much the same spirit. The result was one of the most satisfying readings of this enduring masterpiece in years.

Mr. Mitropoulos also directed vivid renderings of Berlioz's "Benvenuto Cellini" overture, Chausson's B-flat major symphony and Ravel's "La Valse." As if to end the season with an unforgettable flourish, the orchestra played with marked warmth and sonority.

The concert was the 5180th since the Philharmonic gave its first program in 1842 in the Apollo Room, a small auditorium located on the east side of Broadway between Walker and Canal Sts. It is interesting to note that the composer most frequently played during that first season and the one just closing was the same—Beethoven.

The record of the last eight years shows that Beethoven led seven times, with Wagner coming out first in 1949-50. This season Beethoven was followed by Mozart, Brahms and Wagner in number of works performed. Prokofieff, Ravel, Strauss and Stravinsky tied for fifth place.

The novelty counter exhibited three world premieres, seven American premieres and six New York premieres.

Mr. Mitropoulos was rousingly greeted a few weeks ago after a period of rest imposed by his doctor. Yesterday the seasonal farewell was equally warm and inspiring to a man and a musician wholly dedicated to the highest ideals of art and service.

* * *

New York City
MAY 3 1953
From
TIMES
New York, N. Y.

ORCHESTRA'S 111TH YEAR

Philharmonic Gives Wide Service in Long Season

By OLIN DOWNES

THE conclusion of the New York Philharmonic - Symphony Society's 111th season, and the number of programs, the number of conductors, the number of compositions new and old which it gave in that period, are emphatic of several things. One is the enormous productivity of the Society, and the immensity of the service it does its public. Another is the fact that it is practically impossible for any one or two conductors to prepare and direct its concerts through an entire season. A third is that New York's one great resident orchestra has the field in this city too much to itself.

The inadequacy of a single orchestra satisfying the symphonic needs of a city of New York's population is partly balanced by the annual visits of two of the other greatest orchestras of the nation, the Boston Symphony and the Philadelphia Orchestra, which give a total of thirty concerts a season here, ten by the Philadelphia Orchestra, and ten pairs of concerts by the Boston Symphony. But it is unfortunate that New York has not at least two symphony orchestras of its own, which could share the burden of local symphonic production and healthily compete with each other for public favor.

Wealth of Music

Before budgetary conditions compelled the two New York orchestras to amalgamate in 1927, they provided a wealth of symphonic music which the public cheerfully absorbed. But there were immense deficits to be faced each season. Ideally, a city of New York's population should be able to support enough orchestras to afford us concerts of greater variety of attraction than is the case today. Only the Little Orchestra Society now offers programs that differ interestingly from the more or less standard repertoire of the Big Three that we hear season in and season out. Steadily increasing costs of symphonic performance contract this field as they do those of most other arts, and the public is the loser thereby.

Meanwhile, the Philharmonic-Symphony Society gallantly shoulders its burden, and the season just concluded is no exception to that rule. In this season Dmitri Mitropoulos conducted forty-three of the subscription concerts and two of the out-of-town concerts. Illness, brought on by Mr. Mitropoul[illegible] him [illegible] wee[illegible] num[illegible] pea[illegible] has [illegible] Gu[illegible] T[illegible] gag[illegible] with[illegible] Bru[illegible] Gui[illegible] wer[illegible] Kul[illegible] con[illegible] wo[illegible] tw[illegible] a [illegible] fou[illegible] ber[illegible] wi[illegible] an[illegible] wi[illegible] Ph[illegible] m[illegible] du[illegible] ce[illegible] Ki[illegible] ar[illegible] A[illegible] th[illegible] cl[illegible] D[illegible] lo[illegible] P[illegible] fo[illegible] p[illegible] n[illegible] v[illegible] t[illegible]

PORTRAITS IN REVIEW 1952 1953
Through May 18
We will paint a portrait in oil color from your favorite photograph. Prices are low enough for any family to possess an "heirloom" canvas. 10% discount to veterans.
Call Plaza 8-0618
AFTER 6 P.M. EN 3-3329
FOR FATHER'S DAY! Surprise him
CORONET ART GALLERY
MODERN PAINTINGS
FRENCH
Reasonably Priced
106 EAST 60TH ST., Near Park Av., N.Y.C.
GALLERY · 32 E. 57
CURT VALENTIN
ROESCH
Contemporary Arts 106 E. 57, N. Y.
May 4-22
GUTHBERT
VIRGINIA
664 MADISON AVE. BET. 60 & 61 ST.
LEARN TO PAINT at $1.00 per hour
Specializing in Beginners' Courses
Morn.—Aft.—Eve.
ALBERT PELS SCHOOL OF ART (71 W. 71 St. (at B'way)) TR. 3-4288
WILDING GALLERY 24 EAST 67 ST. RE 7-0288
STEVENSON
May 6-30
Harold
and R. V. BENDRAT present
DOROTHY WILDING
GRAND CENTRAL MODERNS · 130 E. 58
Gallery Group Show

Round the Town
by George Armstrong

LA FORZA DEL DIMITRI

We went part way up the viale Michelangelo the other afternoon to call on Dimitri Mitropoulos who is staying there with friends while preparing to conduct *La forza del destino* here next month. The famous conductor of the New York Philharmonic Orchestra is supposedly resting these days. He suffered a heart attack last winter and had to relinquish his podium for some of the season. Having passed part of the last three springs in Florence (he conducted concerts here last year as well as the famous production of Strauss' *Electra* during the Maggio Musicale of 1950), Mr. Mitropoulos came back to spend a few quiet weeks in this fond city.

Then the powers at Teatro Comunale persuaded him to take on the job of conducting one of the programmed operas and he chose *La forza del destino*. The Verdi opera will be given five times and Mitropoulos is going to conduct two concerts here which will be sandwiched in between the opera performances. Then in July he takes off for La Scala and two more concerts. Resting, he says.

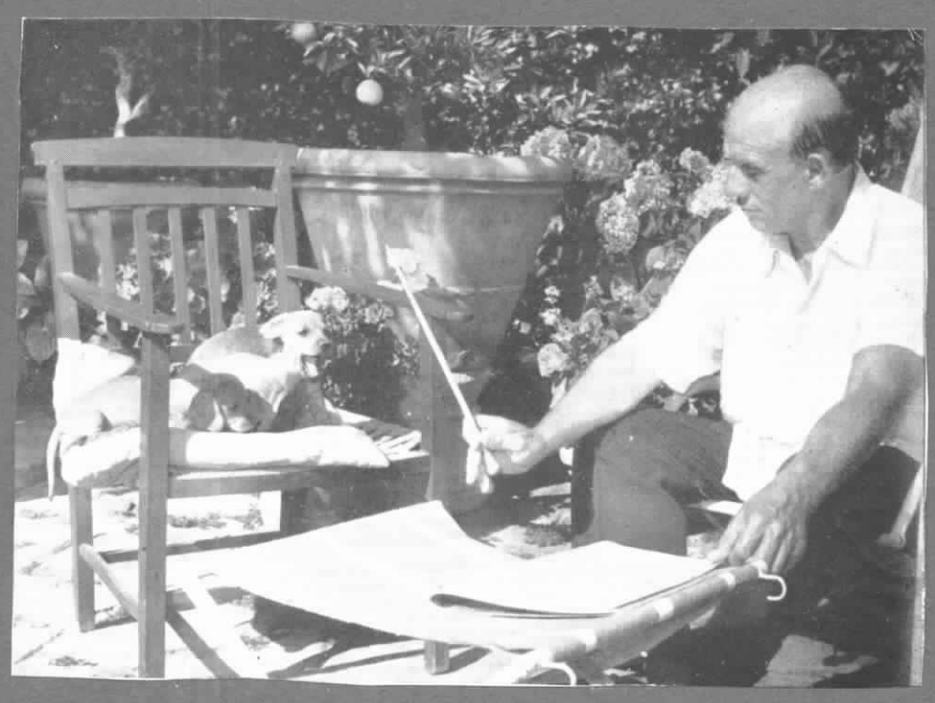
When we saw the 57-years old musician the other day, he was one of the healthiest looking men we have yet come across in the music world. He has been studying the score out-of-doors and his face had taken on a mahogany finish. He told us that this was the first time he had conducted this particular opera, although he had conducted at the Staatsoper in Berlin before going to America in 1936. « For some reason, perhaps the libretto, this opera was never popular outside of Italy; which is a pity because it contains some of Verdi's best music. We've got a first-rate cast here, and I'm looking forward to this work. I suppose you realize that I must be the first non-Italian conductor in history to be asked to conduct Verdi in Italy », Mr. Mitropoulos said.

While he was talking, the conductor, who looks more like a football coach than a music master, was nervously tapping his fingers on the arm of the chair. A frisky dachshund leaped into his lap and began commanding affection. He said the dog was not his. « My hostess here raises them. They're terribly affectionate, you know, particularly toward the male sex ». At this point, the villa's owner and dograiser came in and said that it was time for the maestro to be taken into town, where he was dining with the composer Luigi Dallapiccola. «But did you take your medicine? » she asked. « Oh, yes, yes, yes! » he replied in a slightly angry tone. And we fully expected to see him bid us goodbye by turning defiant cart-wheels until he was out of sight.

Our Own Maestro



A happy study of Mr Demetrius Mitropoulos taken in Florence at the villa of Mrs Trudy Goth, the Director of the Choreographers' Workshop, New York. Mr Mitropoulos, the famous Greek Conductor of the New York Philharmonic Orchestra has recently been conducting "La Forza del Destino" at Florence.



DIETRO LE QUINTE DEL "COMUNALE,,



Dopo aver assistito a « La forza del Destino » il sindaco prof. Giorgio la Pira si intrattiene con Tatiana Pawlova, che fu la regista di « Guerra e pace », nonchè con il maestro Mitropulos, con il maestro Siciliani e con il tenore Del Monaco nella ottocentesca divisa militare. La bimba è la figlia del maestro Siciliani.
(Foto Locchi)

NAZIONE SERA 15·6·1953

LA «VETRINA» DEL MAGGIO MUSICALE

La "Forza del destino" *di Verdi* tradotta da Mitropulos e da Pabst

(DAL NOSTRO INVIATO)

FIRENZE, giugno

Verdi domina più che mai il mondo del melodramma con la forza d'un torrente che straripa di là dagli argini del tempo. Con la schiacciante potenza della sua opera ha ricondotto il pubblico a riesaminare quel problema dell'opera che si discute da tre secoli e che si riteneva risolto fuori del melodramma. Ma oggi Verdi torna ad imporre la realtà del suo melodramma: turba le teorie intellettualistiche e sgomina le fila di coloro che nell'aristocrazia d'una formula ideologica si erano illusi di aver trovato la soluzione pacificatrice del problema dibattuto. Il cinquantenario della morte di Verdi ha segnato una nuova risurrezione: accanto alle opere pilastro, alle opere di tutti i tempi sempre grandi e vive, vengono riportate in luce quei melodrammi meno noti o meno accetti un secolo fa e ognuno di essi offre una rivelazione stupefacente e appare d'un interesse attuale perchè pone e risolve problemi ancor oggi presenti. Meno di una settimana fa il Maggio fiorentino ha riportato in luce quell'*Aroldo* che ha stupito per la sua unità stilistica e la potenza di talune pagine in cui la musica, di là da ogni esteriore assurdità drammatica, tutto risolve in lirica potenza creativa. Ora è la volta della *Forza del destino* (cioè d'uno dei melodrammi verdiani più significativi, anche se più dibattuti quale opera di transizione) che il maestro Francesco Siciliani ha voluto porre in vetrina in una edizione spettacolosa, realmente eccezionale, quasi a voler riaprire la discussione estetica su quest'opera che è insieme fra le più ammirate e le più vituperate del grande tragedia.

L'edizione alla quale, com'era logico attendersi, ha arriso un così intenso successo di pubblico, è da far tanto di cappello: direttore Dimitri Mitropulos — che della *Messa* ha dato negli anni scorsi una versione stupenda per forza penetrativa — regista Georg Wilhelm Pabst, vale a dire uno dei pilastri del cinema; e cantanti principali Renata Tebaldi — una meraviglia! — Fedora Barbieri, Mario del Monaco, Cesare Siepi, per dir soltanto di maggiori. Cosa si può fare di più e di meglio, oggi, sulla scena lirica? Si chiamano forze nuove, e già grandi, per una spirituale collaborazione intesa a mettere in rilievo i puri valori estetici di un opera d'arte, fuori dal peso d'una cosiddetta tradizione che, in fondo, non è che il trionfo di manierismi e di sciatterie accumulatesi attraverso il tempo. Orbene Mitropulos e Pabst ci hanno dato un'opera d'arte viva, rivissuta attraverso una sensibilità vergine, direttamente sgorgata a contatto col testo, e pertanto fedele non solo alla lettera, ma allo spirito dell'opera d'arte.

Su questo punto bisogna intendersi e non equivocare. Verdi non amava le « ricreazioni », è ben noto. Proprio a proposito della *Forza del destino* — dopo cioè l'edizione rifatta per la Scala — nel '71 egli scriveva a Ricordi: « No, io voglio un solo *creatore* e m'accontento che si eseguisca semplicemente ed esattamente *quello che è scritto:* il male sta che *non si eseguisce mai* ciò che è scritto. Leggo sovente di effetti *non immaginati dall'autore*. Capisco tutto quello che voi dite all'indirizzo di Mariani. Tutti siamo d'accordo sul suo merito, ma qui si tratta non di un individuo, per quanto grande sia, ma di arte. Io non ammetto nè nei cantanti, nè nei direttori la facoltà di *creare* »

E, criticando, appunto il Mariani che, nella sinfonia della *Forza del destino* strozzava i tempi, realizzava effetti di pianissimo improvviso e faceva suonare *fortissimo* gli ottoni, nel tema del frate, scritti a « mezza voce », scriveva: «il *fortissimo* di Mariani altera completamente il carattere della sinfonia e quello squarcio diventa una fanfara guerriera: cosa che non ha nulla a che fare col soggetto del dramma in cui la parte guerriera è tutt'affatto episodica. Ed eccoci sulla strada del barocco e del falso ».

Ebbene, Mitropulos non è incorso di certo nel delitto deprecato da Verdi: nessun arbitrio, nella sua interpretazione, e soprattutto nessuna *infedeltà* allo spirito dell'opera d'arte. Mitropulos ha, è vero, mosso i tempi tradizionali, ha creato una elasticità interiore di fraseggio che è, poi, il segreto della musica; ma non ha mai alterato nulla, nè tanto meno, si è mostrato irrispettoso. Anzi Mitropulos è stato tanto rispettoso da eseguire l'edizione integrale, senza nulla omettere, fedele alla partitura del 1869, cioè alla versione definitiva fatta per la Scala, sette anni dopo la prima di Pieroburgo, edizione nella quale Verdi scrisse la sinfonia, la ronda, nonchè il divino terzetto che chiude l'opera. Questo finale, anzi, fu lungamente pensato da Verdi cui non andava la catastrofica soluzione del romanzo che vedeva morti tutti i protagonisti, compreso Don Alvaro che si uccideva nonostante indossasse il saio da frate. Fu il Manzoni a parlarne col Maestro e la parola del grande scrittore che Verdi venerava e che chiamava il « santo », fu decisiva: colpito da paralisi il Piave, Verdi incaricò il Ghislanzoni, che già lavorava intorno ad *Aida*, di apportare i progettati ritocchi al libretto fra cui il terzetto finale, che conclude il dramma glorificando la volontà divina. E a questo finale si ricongiunge il significato drammatico dell'opera in cui la forza della fatalità inesorabile — un destino *spagnolo*, non greco, ed in piena esuberanza romantica — imprime quella intima tristezza e quell'anelito di poesia che, in un'atmosfera di religiosità, contraddistinguono il carattere musicale del dramma.

Dramma vario, complesso, ricco ed anche troppo, di personaggi e di avvenimenti *a latere*, ma forse per questo di largo interesse: qui nasce il *nuovo* personaggio verdiano, il personaggio sarcastico, grottesco, tristemente comico: Fra Melitone. Verdi, che intorno al '60 si preoccupava già dello stile e della tecnica, ritrova ancora la ispirazione travolgente e fiammeggiante del *Trovatore* e del *Rigoletto*, ma è già preoccupato dalle finezze stilistiche che in *Traviata* nacquero spontanee. Non rinunzia al dramma « impasticciato », ma in questa vastità di elementi drammatici vuole ritrarre dal vero il particolare, vuol tracciare il personaggio di scorcio, vuol dare un'anima al discorso strumentale. Fa, insomma capolino, la commedia nella tragedia, moderno modo di vedere la realtà della vita in cui accanto al dramma spunta il grottesco, l'umanità mediocre e meschina. Melitone, come Trabucco, sono espressioni di questa grettezza umana, anch'essa degna d'esser cantata come gli « eroi »: e la concione di Melitone nell'accampamento è non solo espressione d'arte moderna, ma presenta già gli elementi che avvieranno Verdi al superamento stilistico del *Falstaff*.

Ora Mitropulos ha compreso tutto questo da quel grande artista e musicista ed esteta che è: vale a dire superlativamente. Come superlativamente egli ha amalgamato l'orchestra, ne ha idealizzato i timbri, ha tradotto in linguaggio di pura musica gli accenti, eliminando ogni pausa artificiale ogni esteriore ed arbitraria frattura fra recitativo e canto, sottolineando i colori, ampliando i piani sonori, accendendo le tinte sino al rosso fuoco o smorzando i toni fino ai capillari, *pianissimo*, urlando di spasimo là dove il grido è disperatamente lanciato da Verdi o pregando sommesso e intenso là dove il sentimento sembra placarsi nella fede e tutto questo non per amore di originalità (ecco l'equivoco da evitare) ma perchè la partitura verdiana è *musica*, e delle più nobili, e va, quindi, tradotta in linguaggio *musicale*, con la unica, eterna, indistruttibile tecnica orchestrale e vocale concepibile nella musica. E', quindi, su questo piano di nobiltà e di espressività che Mitropulos ha fatto rivivere la complessa opera verdiana: del che gli siamo grati perchè è riuscito a portare sul piano della musicalità più vera — l'unica musicalità concepibile — orchestra, cori e cantanti. E ha dovuto vincere, ed in un tempo relativamente breve, grandi difficoltà e naturali reticenze: ma ha vinto e completamente, da quel veramente grande artista che egli è.

Accanto a lui Pabst ha spolverato con un gigantesco aspiratore elettrico, tutta le retorica melodrammatica legata ad una pseudotradizione che è soltanto pigrizia ed ignoranza. L'azione è stata resa umana, semplice, spontanea fin dove era possibile; ed i quadri d'assieme mossi radicalmente, vale a dire spezzando la massa corale in gruppi e gruppetti, facendo muovere tutti con senso individuale, colorendo il *quadro* in atteggiamenti che per essere naturali non erano meno estetici; curando gli effetti di luce con gusto da pittore e insieme con intenti da drammaturgo: in una parola portando nel teatro lirico quel senso della minuzia espressiva che è legge nel cinema.

Per ottenere questo egli ha molto provato, e soprattutto con piena, alta autorità: del che va nuovamente lode a Francesco Siciliani che ha offerto le possibilità necessarie a creare un così espressivo, nuovo e realmente bello spettacolo di arte.

Al quale non era possibile arrivare senza l'apporto prezioso di cantanti come Renata Tebaldi (ideale Leonora, un incanto vero e grande per stupefacente bellezza di voce, arte di canto, sensibilità d'artista) Fedora Barbieri (voce d'una potenza pari alla morbidezza, cantante d'una rara bravura) Mario del Monaco (voce stentorea nel buon senso della parola, e bella e voluminosa e squillante e facile) e Cesare Siepi (la più pastosa e armoniosa voce di basso che oggi si possa sentire, con in più una musicalità di canto assai poco frequente). Ma anche gli altri interpreti erano a posto: Aldo Protti, quale Carlo (Mascherini è stato all'ultimo momento sostituito per una indisposizione) quell'intelligentissimo artista che è Renato Capecchi quale Melitone d'una misura pari alla penetrazione drammatica, lo ottimo Piero di Palma che ha disegnato con grazia umoristica la figura di Trabucco, e Silvio Majonica e il Finessi. Un bravo di cuore meritano il maestro dei cori, Andrea Morosini (che l'incontentabile Mitropulos, soddisfatto, abbracciava chiamandolo « caro Morosini ») la coreografa Nives Poli, e il bravo Caliterna direttore dello allestimento, che ha realizzato le scene di Franco Lolli con grande equilibrio scenico. Scene originali, soprattutto funzionali, come quelle della taverna, della chiesa e del convento, e specie quella dell'accampamento.

Insomma, questa edizione costituisce un grande merito del Maggio e vorremmo che fosse vista da molti, soprattutto da quanti amano il teatro lirico e che meritano, una volta tanto, un segno di affetto e di attenzione: ed ai quali il Maggio ha dimostrato che si può creare del bello e del nuovo nel segno del più ortodosso rispetto verso le opere d'arte. Purchè a realizzare questo compito ci sia gente sensibile ed intelligente.

antonino procida

ΠΑΡΑΣΚΕΥΗ
12
ΙΟΥΝΙΟΥ 1953

Ὁ Μητρόπουλος εἰς τὴν Φλωρεντίαν

Ὁ διάσημος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος εὑρίσκεται ἀπὸ ἡμερῶν εἰς τὴν Φλωρεντίαν ὅπου παρακολουθεῖ τὰς δοκιμὰς τῆς ὄπερας τοῦ Βέρντι «Ἡ Δύναμις τοῦ Πεπρωμένου», ἡ ὁποία θὰ ἀναβιβασθῇ προσεχῶς ὑπὸ τὴν διεύθυνσίν του μὲ τοὺς κορυφαίους τῶν Ἰταλῶν τραγουδιστῶν. Ἀφοῦ διευθύνῃ τέσσαρας παραστάσεις ὁ Δημήτρης Μητρόπουλος θὰ ἀναχωρήσῃ διὰ Μιλάνον ὅπου θὰ ἐγκαινιάσῃ τὴν 2αν Ἰουλίου τὴν σειρὰν τῶν δέκα παραστάσεων τῆς Σκάλας τοῦ Μιλάνου. Σημειωτέον ὅτι εἶναι ἡ πρώτη φορὰ κατὰ τὴν ὁποίαν ξένος μαέστρος διευθύνει ὅπεραν τοῦ Βέρντι εἰς τὴν Φλωρεντίαν

***

New York City
MAY 3 1953
From
TIMES
New York, N. Y.

ORCHESTRA'S 111TH YEAR

Philharmonic Gives Wide Service in Long Season

By OLIN DOWNES

THE conclusion of the New York Philharmonic - Symphony Society's 111th season, and the number of programs, the number of conductors, the number of compositions new and old which it gave in that period, are emphatic of several things. One is the enormous productivity of the Society, and the immensity of the service it does its public. Another is the fact that it is practically impossible for any one or two conductors to prepare and direct its concerts through an entire season. A third is that New York's one great resident orchestra has the field in this city too much to itself.

The inadequacy of a single orchestra satisfying the symphonic needs of a city of New York's population is partly balanced by the annual visits of two of the other greatest orchestras of the nation, the Boston Symphony and the Philadelphia Orchestra, which give a total of thirty concerts a season here, ten by the Philadelphia Orchestra, and ten pairs of concerts by the Boston Symphony. But it is unfortunate that New York has not at least two symphony orchestras of its own, which could share the burden of local symphonic production and healthily compete with each other for public favor.

Wealth of Music

Before budgetary conditions compelled the two New York orchestras to amalgamate in 1927, they provided a wealth of symphonic music which the public cheerfully absorbed. But there were immense deficits to be faced each season. Ideally, a city of New York's population should be able to support enough orchestras to afford us concerts of greater variety of attraction than is the case today. Only the Little Orchestra Society now offers programs that differ interestingly from the more or less standard repertoire of the Big Three that we hear season in and season out. Steadily increasing costs of symphonic performance contract this field as they do those of most other arts, and the public is the loser thereby.

Meanwhile, the Philharmonic-Symphony Society gallantly shoulders its burden, and the season just concluded is no exception to that rule. In this season Dmitri Mitropoulos conducted forty-three of the subscription concerts and two of the out-of-town concerts. Illness, brought on by Mr. Mitropoulos' prodigious labors, compelled him to give up his work for some weeks. This resulted in a greater number of guest conductors appearing with the orchestra than has been customary.

Guest Conductors

The conductors originally engaged to alternate their services with those of Mr. Mitropoulos were Bruno Walter, George Szell and Guido Cantelli. Added to these were Vladimir Golschmann, Efrem Kurtz and Igor Stravinsky, who conducted a program of his own works. Mr. Walter conducted twelve subscription concerts and a Pension Fund concert, Mr. Szell fourteen and the Pension Fund benefit at which Vladimir Horowitz celebrated the twenty-fifth anniversary of his American debut with the Philharmonic — then the Philharmonic and not the Philharmonic-Symphony. Mr. Cantelli conducted fourteen subscription concerts, Mr. Golschmann eight, Mr. Kurtz three, Mr. Stravinsky three, and associate conductor Franco Autori one.

Major works which called for the services of vocalists and chorus as well as orchestra were Darius Milhaud's "Christoph Colomb," after the poetic play of Paul Claudel, given its first performance in America by Mitropoulos; scenes from "Boris Godunoff," in the Rimsky-Korsakoff version, sung in English, under the same conductor; Mahler's "Lied von der Erde," the Bruckner Te Deum and Beethoven's Ninth Symphony, by Mr. Walter; the second half of Strauss' "Salome," by Mr. Szell; the first American performance by Mr. Cantelli of Ghedini's "Concerto of the Albatross," a symphonic work with narrator based upon Melville's "Moby Dick."

World Premieres

There were three world premières: Arthur Berger's "Ideas of Order," Louis Gesenway's "A Double Portrait," and George Rochberg's "Night Music," which won the eighth annual Gershwin Memorial Prize. Seven works were done for the first time in America: Ferguson's Concerto for piano and string orchestra; Gabrieli-Ghedini's "La battaglia"; Martin's Violin Concerto; Milhaud"s Christoph Colomb"; a symphony by Mozart (as alleged by Mr. Cantelli himself, who produced it, but a symphony of which the authorship, in the light of its performance, remains very suspect, and a symphony believed not to be by Mozart at all by considerably more authoritative Mozart scholars than Mr. Cantelli); Pizzetti's "Preludio a un altro giorno," and Gottfried von Einem's "Orchestermusik."

First performances in New York were of Berg's "Three Orchestral Pieces"; Berlioz' song cycle, "Nuits d'été"; the Brahms-Leinsdorf choral-prelude, "O God, Thou Holiest"; Martinu's Concerto for 'Cello and Orchestra; Roussel's Piano Concerto, Schoenberg's Violin Concerto.

It cannot be said that any one of the novelties represented music of new and original tendency. In sheer bulk and also in modernity of accent Milhaud's vast and very difficult score, originally designed for performance with cinema, towered highest. The Schoenberg Violin Concerto is in that composer's advanced idiom, and offered no essentially new departure by the master of atonality. The Ghedini "Concerto of the Albatross" proved as empty as its pretensions were vast. The Ferguson Piano Concerto was weak to a degree. Gottfried von Einem's "Orchestermusik" was one of the best of the new works.

Quality of Novelties

Mr. Berger's piece was not heard by this writer, and other novelties that he did not hear were received with a varying measure of approval or the opposite by other reviewers. It is perfectly true, of course, that in any year or period the number of transitory pieces produced is enormously greater than the number of works which remain in the repertoire. But the list of novelties of the Philharmonic-Symphony's last season proved exceptionally poor in fresh material. Its items, in general, seem to point to the prevailing mood of restlessness, lack of direction or creative conviction that the works of so many contemporary composers show, on both sides of the water. In this situation it may be said the young American composers as a group show as much or more creative impulse than is displayed by the great majority of their European colleagues.

SOTTO LA BACCHETTA DI MITROPOULOS

Una «Forza del destino» nuova senza scandali e senza «polvere teatrale»

Uno spettacolo d'eccezione: per il direttore d'orchestra, per il complesso dei cantanti, per la regìa di Pabst - I personaggi si sono mossi in un clima ottocentesco, quasi garibaldino

Si è avuto la vaga impressione nei giorni che hanno preceduto la «prima» della «Forza del destino» allestita ieri sera dal «Maggio», che questo spettacolo avrebbe fatto parlare molto di sè malgrado il fatto che la grandiosa opera verdiana non sia davvero una «novità». I nomi famosi degli interpreti, chiamati a raccolta dal «Maggio», hanno indubbiamente incuriosito anche quelli che sono propensi a considerare le manifestazioni musicali fiorentine come una serie di spettacoli da iniziati: se a Firenze fanno la «Forza del destino», deve aver detto qualcuno di loro, ci deve essere qualcosa sotto; la manipoleranno, faranno delle scene «futuriste», cambieranno lo «stacco» di tutti i tempi, faranno nascondere i coristi dietro le scene... Invece, nulla di questo: uno spettacolo, sì, di grande linea, una rappresentazione che ha fatto entusiasmare il pubblico (accorso in folla al Comunale), ma che ha troncato in bocca le argomentazioni preventive di quelli che avevano scritto (anche su qualche giornale del nord) che la «Forza del destino» di Firenze sarebbe stata uno scandalo o qualcosa di simile.

Quando si ha la possibilità di ascoltare un'opera in una edizione come quella che ieri sera ha diretto Dimitri Mitropoulos si resta un po' sconcertati: perchè un capolavoro che si credeva tutti di conoscere ci appare in modo nuovo, come un meraviglioso mobile antico che ha subìto una spolveratura. Talvolta verrebbe la voglia di domandarsi, per eccesso di scrupolo, se qualcosa non sia cambiato davvero, se l'artista interprete non si sia lasciato prendere la mano da una volontà di «restauro» e addirittura di «ricostruzione». Ma poi, man mano che l'opera d'arte mostra la sua chiarezza interna (e rivela anche le sue debolezze, e le sue meravigliose profondità espressive) ci accorgiamo che non è cambiato nulla: che si è trattato soltanto di una rispettosa, amorevole rispolveratura. Di polvere ne è cascata, fin dal tempo di Verdi, sulle opere del grande musicista: non la polvere delle biblioteche, che spesso conserva intatti gli originali, ma la polvere dei teatri, con le loro consuetudini, i loro arbitri, la loro tendenza a venire incontro al gusto personale dei cantanti, magari con l'illusione di fare un piacere al pubblico. Verdi stesso, ai suoi tempi, con tutta la sua natura di uomo di teatro, aveva avvertito e sperimentato i pericoli di questa «polvere» teatrale; ed aveva reagito con violenza.

La «Forza del destino», che ha una costruzione che la rende quasi un'opera smontabile («absit iniuria verbis»!), che è musica viva ma anche «spettacolo», ha subìto spesso le conseguenze di una tendenza interpretativa esasperatamente romantica che, mettendo in luce le punte liriche del dramma, i suoi accenti più sconvolgenti, le sue «forme chiuse», ha contribuito a rendere quest'opera più disunita di quello che effettivamente è. La caratteristica forse più evidente dell'interpretazione musicale di Mitropoulos è proprio l'aver preso la «Forza del destino» in blocco; senza insistere dove sarebbe stato più facile gravare l'accento espressivo, senza dimenticare i momenti di minore temperatura drammatica. Di qui quell'inpressione di lindore, come di un'opera riscoperta a tanti anni di distanza da uno che non conosce le «arie celebri» e le «celebri melodie», e che guarda soltanto la musica.

Lo spirito dell'interpretazione di Mitropoulos ha richiamato certi atteggiamenti di Toscanini. E questo mostra la statura morale ed artistica del grande direttore che non è stato qui l'esaltato e terribile vivificatore di «Wozzek», non il sensuale animatore di «Elettra». Il Mitropoulos dionisiaco di Mahler e di Scriabin ha cercato qui, in umiltà, di non mettere in mostra uno dei lati più appariscenti della sua personalità; ed è riuscito, senza venir meno ad un fuoco interiore, a svelare tanti particolari che sembravano nascosti e sepolti: con la semplicità che è propria dei grandi artisti.

Potrà sembrare inutile sottolineare il fatto che Mitropoulos è forse oggi uno dei più prodigiosi tecnici della direzione d'orchestra, e che la sua natura e la sua musicalità hanno qualcosa che potrebbe essere detto anche «disumano». Ma è certo che ieri gli scatti dell'orchestra, l'elasticità di un ritmo poderoso (che non è mai dato dal metronomo), la morbidezza non sensuale dei «tremolati», l'espressività degli accompagnamenti più consueti, il cantare pulito ma sempre sicuro dei cantanti (sostenuti dalla mano vigile di Mitropoulos, ma lasciati liberi di esprimersi), hanno dato all'interpretazione della «Forza del destino» un marchio inconfondibile.

Eccezionale per la presenza di Mitropoulos, senza dubbio, questo spettacolo verdiano del «Maggio»; ma non meno eccezionale, per restare nella parte più strettamente musicale della rappresentazione, la presenza di una così efficiente compagnia di cantanti. Renata Tebaldi, che è la nostra più bella voce di soprano, ha cantato con quella purezza di linea che la distingue da ogni altra cantante del nostro tempo; la sua voce e la sua musicalità sono tali che quasi si potrebbe fare a meno di vederla nelle sue capacità di attrice accorta ed intelligente. Fedora Barbieri, nella non facile caratterizzazione di Preziosilla, è stata cantante ed attrice di doti non comuni: la sua sembrava essere una gioia quasi sensuale di canto, senza esitazioni, ma sempre con stile musicalissimo. Mario Del Monaco, il celebre tenore che era assente dalle nostre scene da diversi anni, non è stato inferiore alla sua fama: la sua voce robusta e ricca di armonici anche nel registro grave, il suo spigliato modo di muoversi sulla scena, hanno rievocato negli animi dei più anziani le emozioni dei celebri tenori di «altri tempi». Molto espressivo nella parte di Don Carlo di Vargas, il baritono Aldo Protti, che ha sostituito poche ore prima dello spettacolo il baritono Enzo Mascherini gravemente indisposto.

Una suggestiva figura di Padre guardiano è stata creata dal basso Cesare Siepi, con la sua splendida voce e la sua intelligenza di attore. Vivace e gustosa la figura di Fra Melitone, nell'interpretazione di Renato Capecchi. Di ottimo livello anche le figure minori, realizzate da Angela Vergelli (Curra), Giorgio Giorgetti (un Alcade), Piero di Palma (Mastro Trabuco) Walter Finessi (un chirurgo) e l'ottimo Silvio Majonica nella parte del Marchese di Calabraca.

Il coro, diretto da Andrea Morosini, ha dato ieri sera una buona prova delle sue possibilità, soprattutto nei momenti di minore impegno scenico. Ottimo, ad esempio, nell'applauditissimo brano della «Vergine degli Angeli».

L'alto livello della veste musicale ha avuto un complemento di grande rilievo anche nella regìa di tutta l'opera. Pabst, quando fu chiamato a Firenze, pare che abbia esposto la sua idea di riportare la «Forza del destino» ai nostri tempi: e non lo deve aver detto certamente per fare la solita cosa «originale», ma perché convinto che il libretto, in sè abbastanza povero malgrado il numero dei personaggi e la vivacità delle sue ambientazioni spagnolesche, si sarebbe prestato — senza danno della musica — ad uno spettacolo moderno. L'idea di Pabst poteva essere discutibile, soprattutto da un punto di vista musicale; ma i risultati sarebbero stati senza dubbio di un interesse veramente eccezionale. Ma questo non è stato possibile, anche perché la modernità ricercata da Pabst era stata fatta passare da alcuni come una cosa addirittura dell'era atomica, con tanto di turboreattori e di aerei radiocomandati. E allora si è ripiegato su un concetto più tradizionale.

Pabst non ha mostrato, del resto, di essere imbarazzato anche in questa visione più ortodossa dell'opera verdiana, e ha lasciato ugualmente la sua impronta in tutto lo spettacolo. Aboliti i costumi «alla moschettiera», che tanto piacciono ai nostri tenori, tutti i personaggi si son venuti a muovere in un clima ottocentesco, e potremmo dire quasi garibaldino, malgrado l'ambiente spagnolo: ma i movimenti scenici hanno acquistato tutti in chiarezza. Si è avuto l'illusione (finalmente) di vedere il coro che canta anche senza guardare la platea, di assistere ad una animata e realistica commedia in cui l'occhio dello spettatore coglieva subito i «primi piani» e i «fondi», ma in relazione allo svolgimento psicologico del dramma. Efficaci, in questo senso, anche i bozzetti di Franco Lolli che hanno dato utile materiale alle suggestioni sceniche volute dal regista.

Una nota vivace, nei limiti del buon gusto, è stata data a tutto lo spettacolo anche dalle coreografie di Nives Poli.

Non si può passare sotto silenzio, nella manifestazione di ieri sera, la prova veramente eccellente dell'archestra; organismo perfetto per fusione e per bravura di solisti.

La cronaca della serata è stata fra le più liete di questo «Maggio» musicale. L'impressionante, e veramente toscaniniana esecuzione della «sinfonia», ha elettrizzato il pubblico che gremiva ogni ordine di posti. Applausi interminabili, tolvolta a scena aperta, hanno salutato i principali interpreti dell'opera che sono stati chiamati molte volte alla ribalta.

Durante un intervallo dell'opera il Sindaco di Firenze prof. Giorgio La Pira si è recato ad esprimere le sue felicitazioni e i suoi ringraziamenti al M.o Mitropoulos, a Pabst e a tutti gli interpreti dell'opera.

LEONARDO PINZAUTI



Nel camerino del celebre direttore d'orchestra il fotografo ha colto Renata Tebaldi, in abito virile, mentre riceve i complimenti di Mitropoulos. «Ma maestro — diceva la soprano — specialmente con questo vestito dovrei essere io a baciare la mano a lei!»

CURIOSITA' DEL MONDO MUSICALE

Il rosario di Mitropoulos e un'avventura di Morosini

Mitropoulos è nato nel 1896 ad Atene; ma studiò con Busoni e Gilson a Berlino. E' un tipo interessantissimo di uomo, oltre che di artista. Fra i grandi è uno di quelli che ho trovato più cordiali: segno questo di salute fisica e spirituale veramente eccellente. A parlare con lui ci si accorge che ha letto molto, ha studiato con tenacia, ha assimilato profondamente la nostra cultura. Ma, in fondo, malgrado la sua dimestichezza col mondo germanico e poi con quello americano, Mitropoulos è restato un greco, un orientale. Anche la sua figura, soprattutto la sua faccia, ha qualcosa di classico, e talvolta anche di monacale. Il suo profilo richiama alla mente quello di Savonarola.

Da qualche tempo Mitropoulos porta in tasca un bellissimo e pesante rosario greco, con i nodi scolpiti a mano uno ad uno, di un bel colore rosso scuro. Ogni tanto, durante gli intervalli delle prove, o quando sta conversando, Mitropoulos prende il suo rosario e comincia a girarselo fra le mani, quasi con abilità. Molti debbono avergli domandato la storia di questa sua abitudine; ed egli la racconta senza enfasi, e senza l'aria di voler apparire originale. «In casa mia ci sono stati diversi monaci del monte Athos: più di recente un mio zio e mio padre stesso, quando rimase solo perchè io ero in Germania, si chiusero nel monastero del monte Athos. Lassù i monaci portano questi rosari bellissimi; e questo che ho io mi è stato regalato. Io fumavo molto, tanto che i medici mi hanno consigliato di smettere; e allora quando mi trovo nelle condizioni di desiderare di fumare, prendo il mio rosario, mi ricordo che non posso, e cerco di allontanare da me questa tentazione».

L'Italia è ancora greca

Mitropoulos sta volentieri in Italia, perchè l'Italia è l'unico paese — dice — che è ancora greco nel senso classico del termine. In Grecia ci sono stati per troppo tempo i turchi, e tutto o quasi è cambiato. L'Italia è ancora il «paese degli dei», la patria dell'arte mediterranea. Quanto al termine «dionisiaco», usato dai critici per delineare un aspetto saliente della sua personalità, egli lo considera un complimento: «Dionisio — dice ridendo — era un mio compatriota...».

Come è noto Mitropoulos ha una memoria prodigiosa, che gli permette di presentarsi davanti alle orchestre di tutto il mondo senza la partitura. Comunque non crede ai miracoli della memoria e studia molto con una metodicità quasi tedesca. A Firenze è ospite di amici americani, in una villa sul viale Michelangelo, e si alza prestissimo; se esce va direttamente al Comunale, e torna alla villa in automobile. Non è tipo da salotti mondani, anche se è un piacevolissimo conversatore; e forse è rimasta in lui, la tendenza atavica ad una vita equilibrata, da monaco. Anche lui, quando aveva sedici anni, aveva deciso di ritirarsi sul monte Athos. «Poi mi decisi per la musica — dice — e credo di aver fatto meglio, secondo la mia attitudine».

***

Non ho mai sentito Mitropoulos dir male di qualcuno. Questo è un vero miracolo nel mondo dell'arte. Di Toscanini parla con venerazione, anche quando possono essergli dispiaciuti certi recenti atteggiamenti del grande direttore di orchestra contro artisti del nostro tempo.

Le malefatte del cannone

Mi è stata raccontata ieri un'avventura del maestro Morosini. Non tutti sanno che il maestro del coro dirige, nascosto dietro le quinte, le masse a lui affidate; «riporta la battuta» quando il coro canta dietro le scene, e aiuta il direttore d'orchestra quando il coro è in scena e canta in condizioni sfavorevoli di visibilità. Per questo il maestro Morosini, in camicia e corpetto, sta appollaiato su una specie di seggiolone metallico alto da terra un paio di metri. Durante una rappresentazione di «Guerra e pace» anche il maestro Morosini rischiò di andare alla guerra contro Napoleone.

Sul palcoscenico del Comunale si moveva qualche centinaio di persone; ad un certo momento, quando un gruppo di comparse doveva entrare in scena trainando un grosso cannone di legno, e tutti si erano già messi in posa, con gli occhi a terra per far finta di durare più fatica, una ruota del cannone rimase impigliata nel seggiolone del M.o Morosini. Il maestro del coro si sentì tentennare per un po', poi si accorse addirittura di camminare anche lui insieme alle artiglierie: reggendosi più che poteva, cercava di chiamare con gli epiteti più gentili i baldi cannonieri che lo volevano portare in scena. Fu un mezzo minuto di preoccupazione, perchè Morosini non si poteva mettere a gridare, e c'era da vederlo catapultare — in camicia e corpetto — sulla scena, alla vista di tutti. Per buona fortuna ci fu qualcuno che si accorse del fatto, e il «fuori programma» fu evitato. Ed ora ogni tanto c'è qualcuno che ripete al M.o Morosini la frase del regista Bassi che vedendo il suo amico in quelle non felici condizioni gli aveva detto: «Reggiti, Andrea, sennò ti portano alla guerra anche te!».

P. L.



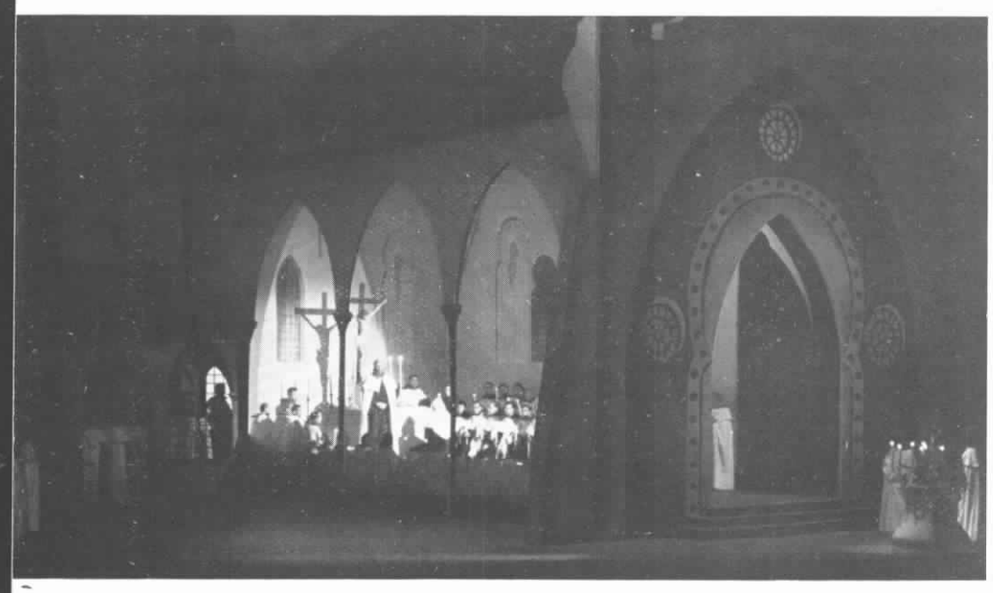
Fedora Barbieri è stata una bravissima Preziosilla. Mitropoulos si è congratulato spesso con lei per la sua voce e la sua abilità scenica

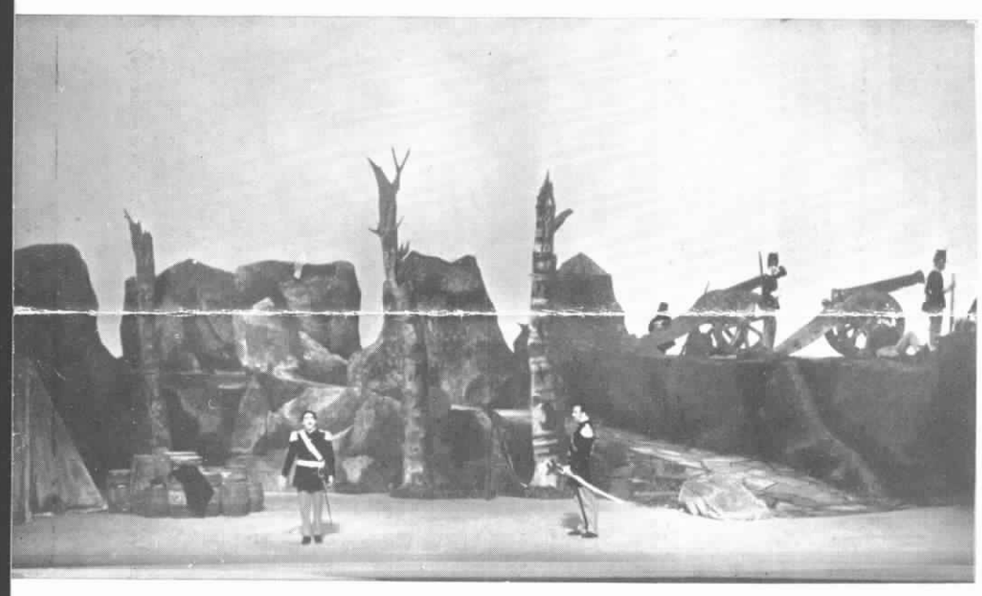
LA SCALA - AUGUST 1953

Maggio Musicale Fiorentino: Due scene de « La Forza del Destino » di Verdi (Atto IV, quadri I e II) - sotto (da sinistra): Il regista G. W. Pabst, D. Mitropoulos e M. Del Monaco ▪ Mai Musical Florentin: Deux scènes de « La Force du destin » de Verdi - en bas (de gauche à droite): Le metteur en scène G. W. Pabst, D. Mitropoulos et M. del Monaco ▪ Florentine Musical May: Two scenes from « The Force of Destiny » by Verdi - bottom (from the left): Producer G. W. Pabst, D. Mitropoulos and M. Del Monaco ▪ Musikalischer Florentiner Mai: Zwei Szenen aus Verdi's « Macht des Schicksals » - unten (von links): G. W. Pabst; D. Mitropoulos und M. Del Monaco.











Maggio Musicale Fiorentino: Due scene de « La Forza del Destino » di Verdi (Atto II e Atto III) - sotto: Una scena dell' « Aroldo » di Verdi (Atto I, quadro II) ▪ *Mai Musical Florentin: Deux scènes de « La force du destin » (IIe et IIIe acte) - ci - dessous: Une scène de « Arold », de Verdi* ▪ *Florentine Musical May: Two scenes from « The Force of Destiny » by Verdi (Act II and Act III) - bottom: A scene from Verdis' « Arold » (Act I, scene II)* ▪ *Musikalischer Florentiner Mai: Zwei Szenen aus « Der Macht des Schicksals » von Verdi (II. und III. Akt) - unten: Eine Szene des « Arold » von Verdi (I. Akt, II Bild).*

UNO SPETTACOLO CHE RESTERÀ MEMORABILE

LA "FORZA DEL DESTINO„ STASERA AL MAGGIO MUSICALE

Il direttore d'orchestra è Dimitri Mitropoulos, il regista P. W. Pabst, i cantanti sono Del Monaco, Siepi, la Tebaldi, la Barbieri, Mascherini - La "tradizione„ di Verdi

Per dirigere la «Forza del destino» di Verdi il «Maggio» ha chiamato il celeberrimo Dimitri Mitropoulos; la regìa dello spettacolo è stata affidata ad un nome fra i più grandi nella storia della cinematografia, G. W. Pabst; e i cantanti (tutti italiani questi) sono stati chiamati anche molto da lontano, come il tenore Mario Del Monaco, giunto in aereo dall'America, pur di ottenere una «compagnia di canto» veramente di eccezione: oltre a Del Monaco, partecipano alla rappresentazione artisti di fama mondiale come il basso Cesare Siepi, la soprano Renata Tebaldi, la mezzosoprano Fedora Barbieri e il baritono Enzo Mascherini. Questa dovrebbe essere quindi un'edizione «da disco», almeno per quel che riguarda la parte musicale; e forse anche «da televisione», se Pabst continua ad essere in teatro quello che è nel cinematografo. (Ma la televisione non è ancora in atto, fra noi, e il «Maggio» potrà servirsene fra qualche anno soltanto.....).

Il M.o Francesco Siciliani, direttore artistico del «Maggio», è convinto che questo spettacolo sarà ricordato per molto tempo; e ha voluto, di accordo con Mitropoulos, che questa «Forza del destino» sia un'edizione completa, senza i soliti «tagli» che vengono fatti per «alleggerire» lo spettacolo, e che poi lo rendono più povero. D'altra parte Siciliani è convinto che un artista della statura di Mitropoulos darà un'edizione «vergine», attendibile soprattutto da un punto di vista musicale: perchè Siciliani non crede a certe fantomatiche «tradizioni», tanto care ai nazionalisti nostrani (e ce ne sono parecchi di questi anche fra i musicisti). La «tradizione» delle opere verdiane è come quella delle opere di tanti altri autori. Se i musicisti tedeschi si fossero rammaricati di Marinuzzi, di Guarnieri, di Toscanini — mirabili interpreti delle opere di Wagner, e musicisti fra i più italiani come indole — ed avessero evitato di affidar loro gli spettacoli di Bayreuth, non soltanto avrebbero mostrato un gretto spirito nazionalistico, ma si sarebbero privati proprio di alcune delle più attendibili edizioni delle opere di Wagner (per citare un autore senza dubbio fra i più germanici).

Proprio il M.o Tullio Serafin, considerato non a torto uno dei più illustri continuatori della tradizione lirica italiana, ad un ammiratore che era andato da lui a congratularsi perchè aveva concertato l'«Aroldo» come vuole la tradizione di Verdi» disse: «La tradizione? Mai conosciuta. La tradizione non esiste; esiste lo stile. Io credo di conoscerlo, e per questo si parla della tradizione verdiana. Ma esiste anche la «tradizione» di Mozart, di Gluck, di Weber: e per interpretarli basta essere musicisti, e conoscere appunto il loro «stile». Il resto son tutte illusioni».

Per fortuna il pubblico che stasera ascolterà la «Forza del destino» concertata e diretta da Mitropoulos non si porrà, in genere, il problema di questa «tradizione», e il celebre direttore non farà dimenticare a nessuno la grandezza di Verdi: anche perchè la sua «tradizione» non potrà essere mai quella delle licenze dei cantanti.

I pochi che hanno potuto assistere alle prove di Mitropoulos si sono convinti che per un direttore di questa forza non possono esistere limitazioni di «generi». Mitropoulos ha affrontato il problema di questa eccezionale realizzazione della «Forza del destino» con un ardore particolarissimo, e non lo nasconde a nessuno. Non ha voluto le prove «di lettura» con la sola orchestra, e ha preparato prima tutti i cantanti: poi ha cominciato la «concertazione» vera e propria, in teatro, con tutti i cantanti, con l'orchestra e col coro. Perchè per lui non esiste un palcoscenico signore *a priori* dell'orchestra: il suo teatro si muove come una grande partitura, come una sinfonia che ha voci e strumenti, che cantano compatti o in drammatica lotta.



Un gruppo di cantanti d'eccezione: sono gli interpreti della «Forza del destino» di Verdi che andrà in scena stasera al «Comunale» di Firenze. Da sinistra: Fedora Barbieri, Mario del Monaco, Cesare Siepi, Renato Tebaldi ed Enzo Mascherini

Eppure non bisogna credere che Mitropoulos si comporti con la «Forza del destino» con lo stesso spirito con cui dirigerebbe un'opera sinfonica moderna, o l'«Elettra» di Strauss. «Di Verdi mi ha colpito — disse l'altra sera durante un intervallo delle prove — soprattutto la verginità: e c'è tutto, c'è indicato tutto in questa partitura, quando il direttore deve soltanto «agire» e quando deve «reagire». Ed io mi sento di fronte a questa musica come uno che si innamora per la prima volta».

Con la regìa di Pabst, che ha ambientato l'opera di Verdi nel clima romantico che le è proprio (ma che avrebbe potuto fare una cosa degna della sua fantasia anche se avesse inteso, come era corso voce, spostare la vicenda ai tempi moderni, con carri armati, autoambulanze, aeroplani ecc.), lo spettacolo di stasera ha quindi più di un motivo di interesse. Mitropoulos, l'altra sera, finì la prova una ventina di minuti prima del tempo stabilito dai contratti: lo fece perchè non aveva più nulla da dire, e non voleva stancare nè i cantanti nè gli orchestrali. Quando si avviava verso l'uscita del teatro (senza partitura e senza bacchetta: perchè prova a memoria, e si fida solo delle sue lunghe braccia) disse, come se parlasse fra sè: «Che peccato smettere così presto: starei a sentir quest'opera per delle serate. Perchè, fra l'altro, questa volta non debbo arrabbiarmi con i cantanti: è tanto bello stare ad ascoltarli... son tutti così bravi...». Mitropoulos, il direttore «dionisiaco», sa essere anche un uomo semplice.

LEONARDO PINZAUTI

Una grande edizione della «Forza del destino»

Il capolavoro verdiano ha ottenuto il più lusinghiero successo nella cornice del "Maggio Musicale Fiorentino„

Chi ha scritto il secondo atto della *Forza del destino* non ha più bisogno di avvocati difensori. Non ne ha più bisogno in nessun caso: anche se incorre, subito dopo, nella enigmatica disavventura di far seguito con un terzo atto misterioso ed inesplicabile. Perchè, veramente, nessuna retorica verdiana — o, meglio, dei verdiani — può salvare questo atto dallo stupore e dalla irritazione che seguono invincibili al precipitare repentino dalla gigantesca poesia che è



Il soprano Renata Tebaldi

nella scena del convento e della vestizione — dove Verdi ha trovato, fra l'altro, una verità di accenti mistici a lui non soliti — alla riuscita complessiva da operetta che, malgrado qualche saporosa pennellata, è la cifra irreparabile di questo atto (quasi tutto, del resto, molto pleonastico e ancor più dispersivo e controproducente).

Peccato! La *Forza del destino* è un poliorama che sfaccetta il prisma della vita secondo la visione che ne ebbe Verdi, e poco male se questa visione si traduce ed esprime nell'arco serrato e conseguente di una sintesi univoca oppure nell'indugio e nelle pause di un gusto — per così dire — apolittico. La *Forza del destino* appartiene a tale seconda categoria di opere, e tutto andrebbe bene se la forza tellurica che Verdi scatena nell'esplorazione e nella denunzia degli affetti primigeni ed elementari dell'uomo, oppure il sarcasmo e l'umorismo musicale che tratteggiano bravamente alcune «macchie», o quadretti di genere, che sono nella *Forza*, si fossero distesi ed avessero investito l'opera intera. Questo non è avvenuto. Ed è cosa che non si scopre certamente qui per la prima volta, ma che si ripete per l'agevolezza di giudizio su alcuni aspetti della presente edizione.

La regia, per esempio. Posta la disuguaglianza artistica e di stile dell'opera, còmpito della regia doveva, ovviamente, esser quello, una volta riconosciuta la particolare costituzione dell'opera, di estendere alle zone neutre o grige, il soccorso di vitalità e di colore delle altre; di quelle, cioè, privilegiate. Ci è sembrato, invece, che al regista Pabst, l'idea di una coerenza interiore ed unificante dello spettacolo non s'è accompagnata alla felicità di alcuni momenti. Momenti, e non «trovate», chè il guaio sta appunto qui: nelle «trovate» cui — secondo quel che si è sentito dire — parrebbe che i registi di provenienza «cine» siano particolarmente sensibili e commovibili.

Di valore ed approprietezza disuguali anche le scene di Franco Lolli. Calda e vivace l'ambientazione cervantina dell'osteria spagnola, al I atto, e gustosa anche quella del chiostro, nel 1.o quadro dell'ultimo atto.

Non altrettanto l'irta e manierata scena finale. Ma dove l'eccellenza altissima di questa edizione del Maggio non può temere paragoni è nel complesso degl'interpreti. Una schiera di assi della vocalità e della scena, cui, più delle solite e banali lodi, è sufficiente un semplice elenco: Renata Tebaldi, Mario Del Monaco, Cesare Siepi, Aldo Protti (che all'ultimo momento ha sostituito Enzo Mascherini indisposto), Fedora Barbieri, Renato Capecchi, Silvio Maionica. Tutti in forma stupenda, e su tutti la voce regale e impareggiabile di Renata Tebaldi.

Al vasto successo dello spettacolo hanno gagliardamente contribuito il solerte ed energico Morosini col suo coro, la coreografia di Nives Poli, l'allestimento scenico dell'impetuoso ed estroso Caliterna, l'invisibile Margarito, con le sue sensibili musiche di scena; gli altri tutti. A Dimitri Mitropoulos, infaticabile e magnifico animatore di scena ed orchestra, all'orchestra, superiore ad ogni elogio, ai cantanti e agl'interpreti tutti, il pubblico ha manifestato con prorompenti e ripetute ovazioni il proprio, incontenibile entusiasmo.



Il tenore Mario del Monaco

*

AL MAGGIO MUSICALE

VIVO SUCCESSO DE «LA FORZA DEL DESTINO»

Niente più d'un'opera di repertorio eccita la fantasia registica e scenografica, intendiamo un'opera che per un complesso di convenzioni, via via liberamente accettate, abbia assunto una tradizionale cifra rappresentativa. Di tale stimolo della fantasia fa parte pure l'opinione quasi generale che il melodramma dell'Ottocento, e in particolare quello verdiano, sia il melodramma per eccellenza, quello che contiene in sè tutti i requisiti avvincenti l'attenzione dello spettatore, quali possono indicarsi nelle passioni violente, nell'accentuato colore ambientale, nel forte contrasto degli avvenimenti.

Non fa dunque meraviglia che l'opera di repertorio sia posta quasi come un problema, un terrfine di prova su cui si misura la capacità di chi lo affronta. Oggi, poi, che il teatro lirico si trova impegnato in una più o meno confessata gara con il cinematografo, indirizzando le sue mire a compiti e resultati anzitutto visivi, ancor più si comprende tale impegno di «aggiornare» il termine «rappresentazione», magari a scapito o in modo contraddittorio con gli altri due, «parola-musica», che insieme costituiscono appunto la essenza formale del melodramma. Finchè fantasia e senso dello spettacolo nel regista e nel bozzettista concordano per approfondire caratteri specifici dell'opera, per mettere in luce quanto la tradizionale messa in scena aveva lasciato in ombra, trascurato o svisato, la nuova visione che ne deriva di necessità si giustifica da se stessa. Ma se tale intento si determina tutto nella risoluzione di problemi di pura regia interpretando gli avvenimenti dell'azione a mero pretesto spettacolare, la nuova visione anzichè chiarire confonde, giacchè fra i tre termini in cui il melodramma consiste, un organico accordo viene a mancare. Ed è ciò che almeno in parte si può rimproverare a quest'opera verdiana nella regia di Georg Wilhelm Pabst e nei bozzetti di Franco Lolli, dove, pur nella singolare efficacia di alcuni momenti presi per se stessi — come ad esempio la prima scena della Stanza o quella del Forte — la rappresentazione non riesce persuasiva.

«La forza del destino» non è la «Carmen»; con i costumi, come altresì con certe ambientazioni scenografiche, non si fondono, in questa edizione, gli aspetti vitali dell'opera stessa, quello ad esempio dell'episodio mistico notturno nel Convento, troppo arbitrariamente interpretato con una «trovata» che, in odio alla convenzione, riesce d'una improprietà a tutto danno della presenza di quella stupenda musica. Nè una maggiore veridicità storica nè una più profonda universalità di significato artistico-umano possono resultarne. Inevitabile, da ciò, che l'intera impostazione registica abbia ad oscillare incerta fra una staticità di «quadro» ed una cercata ma non attuata animazione di movimento.

* * *

Necessario in primo luogo rilevare che «La forza del destino» ha avuto nel concertatore e direttore Dimitri Mitropulos, nel complesso dei cantanti solisti, nell'orchestra e nel coro istruito da Andrea Morosini, interpreti in tutto degni dell'opera e del Maggio Musicale. Cura precipua di Mitropulos quella d'accentuare i particolari caratteri delle singole scene: caratteri nervosamente incisivi quelli per le scene di ambiente, volta a volta fluidi e veementi quelli per le scene passionali — così da imporre nella omogenea varietà dell'esecuzione ciò che costituisce il vitale fondamento dell'arte di Verdi. In Renata Tebaldi un'esauriente potenza di espressione ha avuto «donna Leonora», nel suo canto così ricco di patos, di accenti disperati e di supplice speranza ultraterrena; i personaggi di «don Carlo» e di «don Alvaro», rispettivamente nell'esperta arte di Aldo Protti (che ha sostituito Enzo Mascherini, indisposto) e di Mario Del Monaco hanno palesato tutta la propria drammatica musicale verità, come ancora quelli di «Preziosilla» in Fedora Barbieri, del «Padre guardiano» in Cesare Siepi, di «Fra Melitone» nel Capecchi si sono imposti con evidente efficacia.

Pure le parti minori hanno contribuito alla solidità dell'insieme, dove i momenti coreografici di Nives Poli e l'allestimento scenico di Piero Caliterna hanno suscitato giusta ammirazione.

La moltitudine degli spettatori si è ancora una volta sentita accesa d'entusiasmo per questo che è uno fra i più popolari spartiti nostri, ed ha applaudito con fervore il maestro Mitropulos, acclamato dopo la esecuzione della sinfonia, i principali cantanti, anche a scena aperta, chiamandoli assieme a lui ad ogni fine d'atto.

VIRGILIO DOPLICHER

Giuseppe Verdi rinnovato da Mitropulos e da Palzt

Trionfo al Comunale della "Forza del Destino„

Dopo opere nuove o rare è giunta sulla ribalta del Comunale un'opera di repertorio: di Verdi, naturalmente, e tra le sue più note: quella «Forza del Destino», che, rappresentata per la prima volta a Pietroburgo il 10 novembre 1862, ebbe il suo battesimo definitivo, nella sua forma attuale, alla Scala nel 1869.

Con i suoi indiscutibili pregi e certi difetti, imputabili quasi tutti alla macchinosità del libretto, quest'opera è però una di quelle su cui «non ci piove piu'», come si dice in gergo teatrale, sul cui valore, insomma, sarebbe fuori luogo discutere ormai.

Tutta l'attenzione si sposta dunque sull'esecuzione. E per un Maggio musicale, si è voluto avere non una «Forza del Destino» qualunque, ma una che presentava veramente i caratteri della eccezionalità.

Così sono stati convocati alcuni dei nostri piu' celebri cantanti a sostenere le parti principali e secondarie, quali Renata Tebaldi (Leonora) Fedora Barbieri (Preziosilla). Mario Del Monaco (Don Alvaro) il Protti (Don Carlo), il Siepi (Padre Guardiano) il Capecchi (Fra Melitone) il Majonica (Marchese di Calatrava).

Era un complesso veramente imponente che da solo garantiva il successo della rappresentazione. Ma a coordinare tutte queste voci eccezionali, c'era anche un direttore eccezionale: Dimitri Mitropulos.

Questo maestro ammirato già dai fiorentini in concerti e in una splendida esecuzione dell'«Elettra» di Strauss, noto per la sua penetrazione profonda della musica moderna, si è impadronito con vero entusiasmo della partitura dell'opera — diretta naturalmente tutta a memoria — per farne cosa sua.

E nelle sue mani la strumentazione è apparsa quel che è in realtà, cioè un vero tesoro di coloriti, di sottolineature che spesso nelle consuete esecuzioni, vanno perdute.

Ma Mitropulos è troppo grande direttore per limitarsi a questo: egli ha saputo imprimere al recitativo e alle arie un ritmo insolitamente dinamico, in cui l'opera appare come rimodernata, quasi più vicina al nostro linguaggio di quel che si sospetti nel «vecchio» Verdi.

Forse qualcuno che ha negli orecchi ancora l'interpretazione «tradizionale» potrà esser rimasto qua e là un po' sorpreso. Ma dovrà pur sempre ammettere che un uomo come Mitropulos dà, proprio per la continuazione e il rinnovarsi della tradizione, un contributo piu' che positivo.

Anche il pubblico del resto è stato di questo parere: ha acclamato gli artisti e il coro, anche a scena aperta, ma piu' intensamente il direttore, specie dopo la «Sinfonia» iniziale.

E veniamo ora al «fatto nuovo» della presentazione odierna, alla regia cioè di Georg Wilhelm Pafst, famoso creatore di pellicole cinematografiche.

C'era inizialmente, a quanto pare, l'intenzione di trasportare l'azione nei tempi moderni — ma poi, per il linguaggio, per la maniera di agire dei personaggi — si è ripiegati verso l'epoca in cui i personaggi son realmente nati e vissuti: il primo Ottocento, che il Settecento in cui si suol collocare l'azione, — e ancor piu' il Seicento — sono qui eminentemente melodrammatici cioè di maniera.

La grazia dei costumi e dei colori, di cui va dato merito a Franco Lolli, è stata sfruttata magistralmente da Palzt, che non ha mai lasciato sopire l'azione — cosa difficilissima a ottenersi quando le masse corali, per ragioni musicali devono star ferme.

In conclusione, l'esperienza teatrale di Palzt, — e si tratta se non erriamo, della sua prima apparizione sulla scena lirica — è stata positiva e gli applausi che gli sono stati decretati ad apertura di scena, son apparsi meritati.

In questo campo il Maggio musicale procede veramente con grande coraggio; chiama pittori — come Alberto Savinio — e registi cinematografici — come appunto Palzt — a rimuovere un po' le acque a volte un po' troppo chete della scenografia e della regia nel teatro lirico.

E' sempre un salto nel buio, quando si tenta una via nuova; ma a volte — questa per esempio — si hanno dei risultati veramente sorprendenti e incoraggianti.

Si deve aggiungere per verità, che le masse corali, ottimamente preparate da Morosini, son parse animate da nuova disinvoltura, mentre efficace è stata anche la coreografia di Nives Poli.

Il pubblico che gremiva il teatro in ogni ordine di posti ha dimostrato con applausi prolungati, insistenti, la sua piena soddisfazione per questo spettacolo che fa veramente onore al Maggio.

RODOLFO PAOLI

LA GRANDE SERATA DEL "MAGGIO MUSICALE„

"La forza del destino„ con Mitropulos e Wilhelm Pabst

Un' italianissima compagnia di canto, impegnata con direttore e regista stranieri in un' edizione di eccezionale interesse

(DAL NOSTRO INVIATO SPECIALE)

Firenze, 15 giugno

Il Teatro Lirico Italiano — intendiamo il repertorio melodrammatico - è in crisi, crisi di interpretazione, derivante da difetti, tecnici ed organizzativi, oramai cronici, e dagli errori che, via via si vengono accumulando. Ciò che ieri era semplice, facile, normale, oggi è complesso, difficile, eccezionale.

Chi scrive ha assistito a edizioni memorabili di opere italiane, ascoltate con profonda soddisfazione ma con la tranquillità dell'evento naturale; le opere più difficili del nostro repertorio trovavano sempre i loro omogenei complessi, le parti più faticose, i loro interpreti. Oggi molte di quelle opere non appaiono più nei programmi dei nostri teatri, oppure vengono presentate in edizioni mediocri, per i motivi a tutti noti: sbagliata l'organizzazione dei teatri, pochi i cantanti di valore, pochissimi i grandi direttori capaci e disposti per il melodramma, in crisi di crescenza la regia.

In tali condizioni, proporsi di presentare un'opera italiana in una edizione degna del recente passato, è impresa ardua che può risolversi in una brutta avventura. Ad onta di ciò, il «Maggio musicale» ha voluto egualmente assumersi il grosso impegno e l'ha fatto con un'opera fra le più difficili del repertorio.

Qualche concerto, un'opera di Strauss e una di Berg, ci avevano dato la misura della straordinaria personalità di Mitropulos, questo greco, finito in America e rimasto, musicalmente, così europeo, ad onta delle complesse, molteplici esperienze d'oltre oceano. Musicista formidabile, dalla sensibilità acutissima, persino inquieta, tormentata, padrone assoluto della materia sonora, in ogni suo aspetto tecnico, Mitropulos c'era apparso dalla prima volta che lo ascoltammo.

«Mitropulos tutto musica», ci sembrò la frase meglio indicata a definire la natura di questo direttore, così assoluto è il suo modo di immergersi nella partitura, di farsi egli stesso musica. Un modo, dionisiaco, ditirambico, e che altra volta definimmo demoniaco, per taluni attributi poetici, sentimentali, essenzialmente drammatici che caratterizzano la sua personalità. Ma questo suo acceso, persino parossistico romanticismo, Mitropulos libera, domina e trasfigura nella bellezza formale, espressiva. E' la sua umanità che si riconcilia con se stessa, è il suo modo, pur necessario, di essere classico, quasi per ancestrale richiamo. Il sentimento romantico, l'istinto dionisiaco, sembrano aver ragione, talvolta, di altre esigenze. A tali pericoli estremi egli costringe e tende il suo arco espressivo. Ma il rigore storico, l'acutezza dialettica, il geniale intuito, ristabiliscono il necessario equilibrio.

Rimane, risultato logico e provvidenziale di questa interiore duplicità di esigenze, una spontanea tensione espressiva. La partitura, sotto le plastiche, magiche dita di Mitropulos, non conosce cedimenti, abbandoni, stanchezze. La intensità, nelle sue diversissime esigenze dinamiche, agogiche, è costante. La continuità del discorso fluisce con uguale, stupenda naturalezza.

Con queste caratteristiche musicali, Mitropulos ha concertato e diretto «La forza del destino». Come si fosse preparato alla grande prova, con quale amore e scrupolo, s'è visto dalla sbalorditiva sicurezza con cui, senza testo, ha dominato l'intera partitura.

I primi squillanti accordi della famosa sinfonia, secchi, rapidi, decisi, hanno detto subito in qual modo, per molti aspetti prevedibile, Mitropulos sentiva lo strumentale verdiano. Il seguito chiarì, in maniera definitiva, gli intendimenti dell'eccezionale interprete. Rigoroso, rapido, toscaninianamente rapido. Fatte saltare per incanto, tutte le incrostazioni, le sovrastrutture il discorso appariva di una chiarezza radiografica, ma non spietata, d'una lucentezza splendida ma non preziosa, l'espressione attenta a seguire ogni esigenza più riposta — lirica, drammatica, mistica che fosse — colma di umanità, decisa a porre l'accento su ogni sfumatura.

Così ha proseguito fino alla fine nella parte strumentale: tratta da un tecnico di questa capacità, da un musicista sensibilissimo, da un direttore che la consuetudine sinfonica porta a mettere in giusta luce ogni battuta, è emersa nei suoi valori, con una coerenza, con una unità assolute, con una diversa concezione dei rapporti timbrici e ritmici. L'intera partitura ha vissuto così una vita nuova per l'intensità e la bellezza dell'espressione, ha rivelato tutta la sua complessa fisionomia, nella ricchezza dei particolari, nella saldissima concezione architettonica, soprattutto nello spirito autenticamente verdiano, che ha animato, dall'inizio alla fine, in una fantasmagorica accentuazione di valori musicali, con generosa umiltà, l'interpretazione di Mitropulos.

Nei rapporti con il palcoscenico, Mitropulos, per un verso, ha agito con rare intuizioni e bellissimo equilibrio. Il canto ha avuto modo di emergere senza alcuno sforzo, perchè l'orchestra è stata docile, discreta, chiarissima; sempre l'ha sostenuto, adeguandosi con insuperabile varietà di accenti, alle sue esigenze. Per i cantanti, Mitropulos è stato, nei presupposti, altrettanto rigoroso, essenziale, avverso ad ogni retorico arbitrio, che per l'orchestra. Ma non sempre con gli stessi risultati. Qualcuno ha fatto talvolta resistenza al suo rigore. Nelle cadenze, nelle parti corali d'assieme, Mitropulos è riuscito ad imporsi, nelle romanze ha subito, qua e là, oppure accettato, certe consuetudini e vizi di un bel canto inteso come esibizionismo canoro. Tale contrasto ha alterato in alcuni punti la sua bellissima concezione unitaria, senza tuttavia comprometterla.

La regia dell'opera in musica oggi è in fase di sviluppo, cerca l'«ubi consistam» e non lo trova, nonostante gli straordinari progressi, per delle condizioni obbiettive immodificabili allo stato attuale delle cose. Per questo la opera di un regista, per grande che sia, resta limitata all'allestimento, cioè scenografia e ambientazione generale dell'opera. Qualche cosa può ottenere sui movimenti d'assieme, comparse e coro. Ma i singoli interpreti, i protagonisti, tranne insignificanti sfumature, restano fuori da possibilità di concrete modifiche.

Queste le premesse che la regia di Pabst ha confermato. Venuto meno il gesto rivoluzionario, Pabst ha dovuto ripiegare all'Ottocento: un Ottocento quarantottesco, si addice benissimo, alla musica di Verdi, al carattere dell'opera. Tolta un poco dal clima favoloso, mitico che le è proprio, accentuati, ma con discrezione, i lati realistici, l'opera è apparsa, nella sua fisionomia scenica, ringiovanita, resa più agile e spontanea.

Diversi i mutamenti apportati, oltre quello di principio, ma quasi tutti ragionevoli e accettabili. Il secondo quadro del primo atto, l'osteria spagnola, così vario, animato, pittoresco, ricco di succosi, nuovi particolari, è apparso quanto mai fresco e spontaneo. Al secondo atto la popolare preghiera «La vergine degli angeli» viene cantata dai frati all'interno della chiesa resa trasparente, da un lato, con effetto molto suggestivo. Il terzo atto è diviso, scenicamente, in due parti: Alvaro canta nel bosco la romanza «O tu che in seno agli angeli», e sempre qui si incontra con don Carlo. Poi appare un vero campo di guerra, con a lato alcune tende. Qui proseguirà tutto il resto dell'atto, dal duetto «solenne in quest'ora» al «Rataplan» che Pabst ha ironizzato forse più di quanto Verdi non abbia inteso. E tralasciamo tutti i particolari minori con i quali ha voluto ravvivare, di continuo, lo spettacolo, validamente aiutato dalle scene e dai costumi di Franco Lelli, il quale ha saputo bene adeguarsi, di volta in volta, alla realtà e al mito.

Circa i protagonisti s'era già detto. Qui neppure Pabst ha portato la rivoluzione, nè crediamo che intendesse farlo. Ha accettato anche lui una situazione preesistente che riteneva immodificabile. Così ciascun cantante s'è presentato con le sue solite caratteristiche, buone o cattive che fossero.

Renata Tebaldi è stata «Leonora». Il suo canto ha ritrovato purezza ed espressione; l'equilibrio, a un certo punto smarrito, con una consistenza vocale senza dubbio maggiore e una sicurezza di emissione quasi assoluta. E' il canto di una voce italianissima, che sa raggiungere mirabili altezze di intimità e nobiltà espressiva. Perciò ci spiace che cada, talvolta, in taluni eccessi veristici e indulga a qualche effetto retorico, magari pericoloso. Nell'insieme è riuscita una ottima Leonora, capace di terse dolcezze e umanissimi impeti.

Mario del Monaco resta sempre, per il volume, una grande voce, una voce di eccezione. Se il canto fosse solo e soprattutto, sfogo canoro, volume e potenza, oggi sarebbe il primo tenore italiano. Anche se la errata emissione di presunte mezze voci, l'uso del falsetto, l'assurda tendenza a certi innaturali suoni gravi, talvolta la incrinano. Ma il canto è anche interiorità espressiva, fatto spirituale, immedesimazione morale e psicologica. Del Monaco (Don Alvaro) ha cantato con entusiasmo, con generosità, con impeto, sia pure effettistici, ma senza riuscire a tradurli in profonda espressa musicale. Il suo canto resta l'esteriore decorazione di un evento sonoro.

Un elogio particolare meritano quegli artisti che, una volta tanto, hanno accettato di cantare in ruoli importanti ma non di primissimo piano, ed hanno così contribuito, in modo prezioso, al risultato dell'esecuzione. Ecco Fedora Barbieri una «Preziosilla» di lusso, per l'intelligenza della espressione, la straordinaria vivacità, la naturalezza del canto. Cesare Siepi, che, con la sua stupenda voce, l'accento semplice e comunicativo, ha dato nobilissimo rilievo alla figura di «Padre guardiano». E bisogna ricordare ancora Renato Capecchi, un «Fra Melitone» dalla impagabile vis comica, ma sempre signorile nella sua intelligente musicalità. Silvio Maionica severo «marchese di Calatrava».

A sostituire Enzo Mascherini nella parte di «Don Carlo» è stato chiamato all'ultimo momento, Aldo Protti il quale, nonostante l'evidente nervosismo iniziale, si è poi disimpegnato lodevolmente, ma che non ha voce e maturità artistica sufficienti per questa parte.

Scelti con molta cura i minori, Angela Vercelli (Oura), Giorgio Giorgetti (un Alcade), Piero Di Palma (maestro Trabucco), Walter Finessi (un chirurgo). Ottimamente istruito dal maestro Morosini il coro. Coreografia di Nives Poli.

L'esecuzione dell'opera si è svolta in un'atmosfera di costante e caloroso consenso. Una vera ovazione ha salutato la fine della sinfonia dell'opera.

Giuseppe Pugliese

MAGGIO MUSICALE FIORENTINO

ECCEZIONALE RIPRESA de «La Forza del Destino»

Grande successo tributato dal pubblico

DAL NOSTRO INVIATO

FIRENZE, 15 sera

Questo prodigioso capolavoro, questo drammone nel quale i personaggi, agitati da complicate smanie di vendetta, di odii e di feste, si muovono in neite zone di sole e di ombre, d'amore e di morte, con un crescendo di emozione, è di quelle opere benedette che il pubblico, durante l'esecuzione, canta dentro di sè, silenziosamente, nota per nota, e nelle quali gli appuntamenti melodici si controllano dalla sensibilità che è il brivido della schiena.

La scelta del soggetto e il libretto del dramma di «Don Alvaro» o «La Forza del Destino» di Don Angelo de Saavedra, duca di Rivas, inducono a pensare che Verdi non poco fosse attratto dal gusto del «Grand Opéra» parigino. Quel correre di palo in frasca del soggetto, il suo continuo cambiare di luogo, il grande numero di figure e di tipi non necessari al dramma, i ricercati pretesti per creare scene d'ambiente, quadri di carattere o ampiamente affrescati, presentano un Verdi troppo diverso da quello asciutto ed essenziale di Rigoletto *e di* Traviata. *Eppure, al Maestro, il dramma di Don Angelo de Saavedra parve «potente e singolare e vastissimo»; e in proposito aggiungeva: «Non so se il pubblico lo troverà come io lo trovo, ma è certo che è cosa fuori del comune». E prese un grosso abbaglio.*

Spagna — Verdi non l'aveva mai vista„ e non c'era ancora andato Gustavo Dorè —; e gli episodi svolgentisi fra le terre di Siviglia, di Velletri e di Hornachuelos; campi di battaglia, conventi, osterie fragorose ed eremi, tradotti e riprodotti dal fedele Piave; sacre immagini dei crocevia e la preghiera dei passanti, tutto precipitava in una carneficina di personaggi tale da anticipare l'evidenza del grand guignol. *Il grosso abbaglio apparve a Verdi dopo la prima rappresentazione di Pietroburgo, che pur ebbe vivo successo, e lo indusse verso un costante rifiuto dell'opera a qualunque richiesta. Ma l'esuberanza sentimentale, le violente emozioni dello spirito musicale verdiano e l'ambiente fastoso di Spagna, manifesti nella sola vulcanica fantasia inventiva e nei floridi frutti del suo magnifico istinto teatrale e poetico, lo decisero alla revisione dello spartito originale. Così ritoccata, l'opera affronta il giudizio della Scala il 20 febbraio 1868, ottiene il più vivo successo e da allora naviga sicura sulle acque perigliose dei palcoscenici del mondo.*

Una esecuzione di quest'opera è per gli Italiani, finchè il nome d'Italia avrà il suo significato, una specie di festa nazionale. Mettiamo pure quest'opera tra le concezioni di una mentalità artistica superata, la chiamino pure tronfia, enfatica, paradossale, ma non le avranno tolto neppure un capello di quel suo calore espressivo che infiamma anche oggi la mente fantastica e il cuore sensibile che è pur sempre in noi. Scartiamo pure i vari episodi illogici e musicalmente mediocri e i pezzi superflui, e fermiamoci al dramma vero e proprio, al dramma di Leonora angosciata. Il suo dolore non è solo affilizione di sentimento, è di una amarezza cosmica. La sua figura si alterna di speranza e di dolore, di pace e di rassegnazione. La sua voce ha il timbro del patimento, ha un sapore di lagrime. Non è una bambola cantante in chiave di soprano, ma una donna capace di profonda sofferenza umana, di elevazione profondamente religiosa. La sua grande aria al secondo atto è una pagina lirica di intensa introspezione e l'inventiva musicale si accende per lei fra le più belle di Verdi alle parole «deh! non m'abbandonare», che fin dalla sinfonia accenna a stringere in un anello melodico tutta l'opera.

Da quest'aria fino alla melodia finale del «Pace, pace, mio Dio», il personaggio vive e palpita con una coerenza umana assoluta. E mai potremo dimenticare il grandioso affresco corale de «La Vergine degli Angeli» il più bel coro del mondo, punto di maggiore compattezza drammatica, di serena religiosa calda e costante invenzione musicale. Qui l'abilità del costruttore e dell'esperto contrappuntista vocale riesce a fissarsi in pagine mirabilmente concentrate. Verdi si abbandonò al canto, si lasciò cantare e basta, convinto che quello era per lui il solo modo di comunicare col pubblico cui intendeva nuovamente rivolgersi e lasciandosi andare, e non preoccupandosi oltre dei problemi dello stile, della misura, della scelta, gli venne fuori questo drammone aggrovigliato, fantasioso ed enfatico fin che si vuole. «La Forza del Destino» è opera, nella maggior parte, sanguigna e vitale sotto i fremiti della canora passione e sotto i segni francamente modellati dei suoi personaggi.

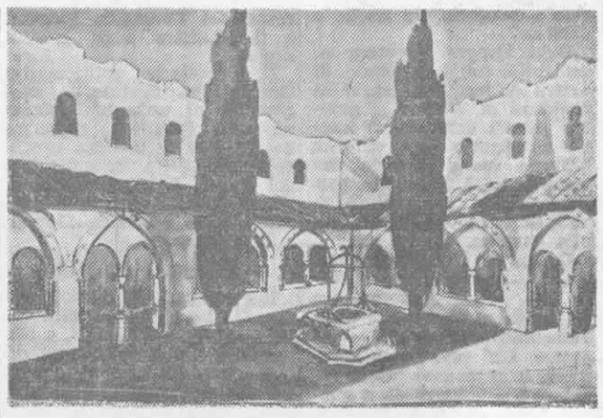
Domenica sera per l'ennesimo trionfale passaggio della «Forza del Destino» al Comunale, i quadri degli esecutori, al comando del maestro Dimitri Mitropulos, erano tutti pronti per una battaglia decisiva, trionfalmente vinta. Il fiore delle ugole d'oro era stato raccolto al convegno. C'era Renata Tebaldi, Leonora, doviziosa e vibrante, calda appassionata, d'una luminosità canora, potentemente drammatica, profondamente umana. C'era Fedora Barbieri Preziosilla, dalla voce di morbido timbro, ampia e fluida. C'era Mario Del Monaco, Don Alvaro, pieno di senso musicale, coraggioso e baldanzoso, dolce e potente, incisivo e squillante. C'era Cesare Siepi, Padre Guardiano dai mirabili mezzi vocali, tipico basso verdiano, dignitoso d'una nobiltà austera e paterna. C'era Aldo Protti Don Carlos, di cui ogni accento dello splendido timbro di voce è un battito di vita, d'una intensità ricca di significati. Gustosissima figura era il fra Melitone di Renato Capecchi, particolarmente nella predica del quarto atto. Eccellenti la Vercelli, il Giorgetti, il Di Palma e il Finessi.

Per conto nostro abbiamo assistito a una direzione e concertazione spiccatamente personale. Il maestro Dimitri Mitropulos ha trovato la voce grossa nell'orchestra, ha smussato, anche troppo talvolta, ha accentuato le violente emozioni, i ritmi frementi, ha guidato e animato con gesti imperiosi, nervosi, efficaci. Direttore d'orchestra gagliardo, è stato d'uno splendore sottile, d'una generosità a volte infiammata, e tutto è proceduto con armonia e sincronia, dominate da un'alta visione dell'opera d'arte. Mirabile la prestazione del coro del Morosini.

Quanto alla regia dell'opera si è voluto battere vie nuove e il regista Pabst, che viene dalla cinematografia, ci ha assai convinti per il suo lavoro non privo di ragionevole ardire. Il romanticismo verdiano è stato ricondotto alla sua epoca; modellati i blocchi delle loro figure e aggruppamenti; variopinto e brulicante di vita il palcoscenico nella scenografia plastica. Bella la scena della vestizione che ha subito un radicale cambiamento; la vestizione di Leonora si è compiuta infatti nell'interno della Chiesa. Ma è stata meno suggestiva della tradizionale. Pabst ci è sembrato più narrativo che poeta. Le scene, su i bozzetti di Franco Lolli, coincidono con la concezione dello spettacolo, e tutto va bene.

Pubblico straripante, il grande pubblico delle «prime», ed è stato accontentato in pieno, come si è potuto rilevare dagli applausi nutriti e insistenti, tributati a scena aperta e dopo ogni atto agli interpreti, al regista e al maestro Mitropulos.

Leonildo Bocci



Una scena (bozzetto di Franco Lolli) dell'atto IV (quadro I)



Una scena (bozzetto di Franco Lolli) dell'atto I (quadro II)

IL MAGGIO MUSICALE FIORENTINO

Dimitri Mitropoulos e G. W. Pabst ne "La forza del destino,, di Verdi

Grandi firme del podio, del cinema e del teatro lirico per uno spettacolo che rimarrà memorabile

DAL NOSTRO INVIATO

Firenze, 15 giugno

Che il « Maggio » continui ad essere la più indovinata e ricca manifestazione musicale è cosa certa, e si comporta giudiziosamente chi, libero dalle congiure campanilistiche, opportunistiche e settarie, riesce a informare se stesso e gli altri di ogni sua mossa. Dopo le felici rivendicazioni di « *Medea* » e di « *Aroldo* », dopo le *novità* imparziali di « *Amhal* » e di « *Guerra e pace* » eccoci all'opera di repertorio: a questa « *Forza del destino* » che figura come un richiamo all'ordine naturale delle cose, che vale come soddisfazione e premio al gran pubblico, e che al tempo stesso è una dichiarazione di fedeltà e di amore scandita con intelligenza nei confronti del genio numero uno del melodramma. Di quel Verdi miniera vulcano e pascolo di fantasmi e di musiche, di colui che avendo *pianto ed amato per tutti* ogni giorno si dona più prodigo, universale ed attuale.

A caratteri d'oro

Tanto si parla di tradizione verdiana ma poco si fa per vedere quanto di giusto o di ingiusto essa sottintenda e consacri. La semplicità e la spontaneità del linguaggio musicale e dell'articolazione teatrale hanno spesso tratto in inganno, favorendo il determinarsi di luoghi comuni e di confidenze eccessive, di mediocri e superficiali letture se non addirittura di pessime ed errate traduzioni. Troppo isolato e distante è l'esempio di un Toscanini interprete fedele — ma non definitivo — di partiture più che di teatro romantico, e su quel prezioso e formidabile apparato che è il melodramma verdiano, sulla più alta espressione artistica dell'ottocento cioè, si è venuta formando una incrostazione di equivoci, una rete di insidie che parte dal disprezzo per il testo poetico e arriva al culto della romanza e del do di petto.

La dichiarazione di fedeltà e d'amore del « Maggio » voleva essere scritta a caratteri d'oro. Voleva indagare e rivelare, per quanto possibile, l'intera bellezza e potenza dell'opera. Non ha lesinato nei mezzi, nella scelta degli interpreti, nell'allestimento dello spettacolo. Ma soprattutto ha avuto il coraggio, che non è soltanto smania del sensazionale come qualcuno pretende, di sperimentare nuove e pericolose energie: e qui si allude alla direzione di Dimitri Mitropoulos e alla regia di Georg Wilhelm Pabst. Per la prima volta quel formidabile greco teneva il timone di uno spettacolo verdiano, per la prima volta Pabst si è presentato alla ribalta insieme ai cantanti e a un maestro di musica.

Dimitri Mitropoulos aveva già entusiasmato gli italiani specie in due memorabili occasioni: l'« *Elettra* » di Strauss al Maggio Musicale Fiorentino, il « *Wozzek* » di Berg alla Scala. Ma ci fu pure una terza occasione, di cui poco o niente si parlò e che vale invece al caso presente come un'introduzione, una garanzia e una presa di posizione nei confronti del discorso verdiano: la « *Messa da Requiem* » concertata e diretta da Mitropoulos in un concerto celebrativo del « Maggio ». Già fin da allora fu possibile capire come la dinamica di una sua tecnica dionisiaca e fremente sapesse piegarsi ed adeguarsi ai termini del più equilibrato romanticismo. Al misticismo, al lirismo, agli slanci, agli scatti ed al canto contenuti in un ottocentesco ma *biblico buon senso padano*.



FIRENZE. — Il maestro Mitropoulos e il regista Pabst in un intervallo della recita della « Forza del destino » di Verdi.

Fedeltà all'autore

Oggi, alle prese con un'opera che la « tradizione » ci tramanda quale geniale ma anche banale enciclopedia di *motivi* verdiani, Mitropoulos ha mostrato cosa significhi una comunione fra l'animatore e il creatore, quanto sia semplice, dopo tutto, nobilitare, ingentilire e dare unità a un discorso capito e definito con identica mente e con identico cuore. Tutta musica è Verdi, e tutta musica è Mitropoulos. L'enorme carica di fantasia concentrata nel melodramma verdiano è esplosa sapientemente, compiutamente e stupendamente ai gesti prodigiosi ed umili di questo interprete d'eccezione. Dimitri Mitropoulos è oggi il direttore d'orchestra più riccamente dotato di personalità. Sotto le sue mani la musica vive e respira con singolare intensità di palpiti e di accenti drammatici. Nessun particolare è trascurato, ed ogni segno della partitura acquista il valore di una sua presenza razionale, funzionale, espressiva.

Mai esiste un momento di stanchezza, ed anche nel semplice ma naturale svolgimento dello strumentale verdiano i suoni si fondono ed amalgamano in una dialettica coerente, in un gioco sinfonico d'estrema felicità e purezza. Tutta l'opera ha così goduto di un processo di chiarificazione, di una rivelazione e riabilitazione di ogni suo aspetto lirico e drammatico. Ma al tempo stesso che Mitropoulos operava questa sorta di radiografia, scaricava la propria personalità nella precisa volontà dell'autore. I mezzi espressivi si illuminavano, si lucidavano di vivacità e di nitore, ma il dramma, anzi il melodramma, manteneva segreta la sua linfa vitale. La sua intima e trasfigurata umanità, il suo mistero, la sua finzione, la sua necessità essenziale di amore e di morte, la sua cosmica e popolaresca cornice così ricca di psicologia, di episodi, di figure, così portentosamente e sottilmente oscillante fra l'ironia e la tragedia, fra i palpiti e la violenza, fra il piglio militaresco e l'anelito di mistiche suggestioni. Già nella celebre *Sinfonia*, dagli squilli degli ottoni alle sospese dolcezze degli archi, dalla calda innocenza dei legni agli impeti della batteria, Dimitri Mitropoulos aveva imposto ed esposto l'autorità del suo stile: rigoroso e morboso, castigato e romantico, estremamente vivo e qui inesorabilmente e inconfondibilmente verdiano. E per tutta l'opera ha mantenuto mirabile fede al suo impegno, lavorando di compasso, di ceselo e scalpello, ligio ed attento all'architettura degli atti ed alla prepotente e complessa personalità dell'autore. Con ritmo serrato, di preferenza, e tuttavia pronto ad alternare i momenti di appassionata tensione e di eccitazione drammatica al mordente di un piglio quarantottesco ed all'estasi di mistiche distensioni. L'orchestra del « Maggio », risuscitata al tocco delle sue mani, ha ubbidito in pieno conoscendo così la perfezione e l'autentica bellezza del suono. Il miracolo non si è ripetuto che parzialmente sul palcoscenico dove i concertati ed alcune scene soltanto hanno risposto alle esigenze del direttore. Sul palcoscenico l'aggiornato ed inguaribile *bel canto* di talune parti solistiche, e specie del tenore e del baritono, non ha sempre saputo sacrificare malanni e vizi all'evidente raccomandazione di una più scaltra ed umile partecipazione. Mirabile e commosso, salvo alcuni screzi stilistici e vocali, è risultato il personaggio di *Eleonora* nell'interpretazione di Renata Tebaldi. Un *Alvaro* truculento e tragicomicamente dedito allo squillo e al portento dell'acuto è stato il tenore Mario Del Monaco. Aldo Protti, che aveva l'attenuante di aver sostituito all'ultimissimo momento il baritono Enzo Mascherini, ha dato maschio ma monotono rilievo alla figura di *Don Carlo di Vargas*. Duttile ed armonioso Cesare Siepi nella parte del *Padre Guardiano*. Spigliato, addirittura virtuoso Renato Capecchi in quella di *Fra Melitone*. Una *Preziosilla* scenicamente vivace e espressiva è stata Fedora Barbieri.

Ottimi, quali *Mastro Trabuco* e l'*Alcade*, Piero Di Palma e Giorgio Giorgetti. Dignitoso padre nonchè *Marchese di Calatrava* Silvio Majonica. Il coro del « Maggio », istruito da Andrea Morosini, merita di essere citato specie per l'esecuzione del *Rataplan*, de *La Vergine degli angeli* e del difficile primo quadro del second'atto. E qui conviene parlare della regia poichè è in questo second'atto, specialmente, che la regia di Pabst ha cominciato ad imporsi.

Un'idea felice

Georg Wilhelm Pabst, nuovo alle scene del melodramma, aveva, sembra, bellicose intenzioni. Voleva trasferire tutta l'opera sul piano della vita moderna, e mettere i carri armati al posto dei cannoni di Velletri, infilare la tuta ai coristi e celare la Tebaldi in un impermeabile americano col cappuccio. Poi, data l'alzata di scudi di chi intendeva mantenersi coerente col linguaggio verdiano, ha ripiegato su posizioni più accessibili, limitandosi a spostare l'azione di cento anni in avanti e facendocela così trovare nel bel mezzo dell'ottocento. Idea felice, in verità, che ha accentuato il carattere quarantottesco di taluni quadri ed ha dato alle scene un sapore più gustoso. Lo spirito dell'opera è stato penetrato e capito da Pabst con intelligenza ed acume. Certi compiacimenti letterari, cui si intonavano peraltro le scene realizzate su bozzetti di Franco Lolli, hanno particolarmente giovato al primo atto — reso in vistosi termini di dramma a forti tinte — e soltanto caricato di troppa ironia (già ci aveva pensato Verdi coi suoi *rataplan*) la vita dell'accampamento militare. Fra le trovate ed innovazioni più valide sono da porsi i quadri dell'osteria, sciolto nell'articolazione e ricco d'episodi, il successivo dell'esterno del convento e della chiesa che ha incorniciato in una suggestione anche visiva l'altissimo momento verdiano, e quello del bosco adeguato al particolare clima misterioso e drammatico. Abilissima ed accorta regia che è valsa ad arrotondare la cifra di questo spettacolo d'eccezione.

Mario Medici

CHIUSURA ALLA SCALA

Dimitri Mitropoulos in gloria conclude la lunghissima stagione

Tra i frequentatori della Scala, abbonati o meno, c'è chi sostiene di non poter giudicare dell'abilità di direttore di Dimitri Mitropoulos, perchè ha solo potuto ascoltarlo mentre pilotava composizioni nuove. Senza possibilità di confronti dunque con altri maestri. E torna nei discorsi il caso della partitura del *Wozzeck*, difficile e sconosciuta al pubblico, e si aggiunge adesso il programma di ieri sera tutto costruito su musiche di prima esecuzione, per lo meno a Milano.

Ma deve essere gente che non ha occhi o che non sa leggere. A chi non conosce le musiche che Mitropoulos ama diffondere e difendere, basta un po' di buona volontà. Basta guardare alle sue mani, mentre dirige, per avere non solo davanti a sè la partitura completa dell'opera che interpreta, ma soprattutto per sentirsi guidati da lui nella lettura. Con tutto ciò niente di spettacolare nel suo gestire. Anzi, se mai, ogni movimento è limitato all'indispensabile, all'essenziale. Proprio per questo risulta incisivo. Dimitri Mitropoulos non sta sul podio a battere il tempo. « I professori dell'orchestra non hanno bisogno di questo — sostiene lui. — Sono pure degli artisti, dei musicisti anche loro ». Dimitri Mitropoulos sta là per guidare gli esecutori attraverso le più difficili architetture musicali, per ricostruirle con loro, facendo lui da perno sul quale tutta la costruzione appoggia. Sta là per indicare a loro e al pubblico la strada per penetrare nel labirinto più complicato e per uscirne serenamente senza pericolo di deviazioni. Così su di lui e attraverso di lui, si costruisce l'opera che interpreta. Così le sue mani reggono tutta l'impalcatura, raccolgono in sè gli elementi singoli che gli strumenti e le famiglie gli porgono, li plasmano, li fondono, li restituiscono in onde dominate, mentre le sue dita ci fanno segno sulla partitura che si stende davanti a noi, ci indicano il sorgere di una voce, il suo svilupparsi, il suo fondersi in altre. Ci sciolgono l'intreccio difficile fino alla chiarezza estrema. Per questo una composizione interpretata da Mitropoulos non appare mai difficile, anche se intesa per la prima volta. Potrà piacere, potrà non piacere. Ma chiusa alla comprensione non rimane mai. E' un risultato combinato della sua intelligenza e sensibilità particolari e della preparazione minuziosa che a ogni interpretazione Mitropoulos dedica. Con lui non si improvvisa mai. Il maestro giunge al podio preparato da un lungo attento studio dell'opera, per cui il fatto che egli diriga sempre a memoria non è più un fenomeno spettacolare, ma una esigenza sua personale. Se non avesse già scritta nella mente tutta la partitura che l'orchestra legge con lui, non potrebbe guidarla come egli fa. E d'altra parte è pronto ad assumere la guida dell'orchestra solamente quando la partitura da interpretare è diventata talmente nota alle sue sensibilità, alla sua memoria e alle sue mani, che un leggio davanti a lui risulta solamente ingombrante. L'opera esce da dentro il maestro. Ed è per questa sua comprensione profonda, per questa sua macerazione, che l'intesa, il contatto con gli esecutori e con il pubblico si stabilisce immediata non appena Mitropoulos si prepara al segnale d'attacco.

Così è stato anche ieri sera. Malipiero, Chausson e Prokofiev, i tre autori spiegati al pubblico, hanno ricevuto ognuno la giusta luce. Per ognuno i riflettori erano puntati al punto giusto e nel pubblico non è rimasto il minimo dubbio di avere inteso le tre opere di così diversa ispirazione, proprio secondo le precise intenzioni degli autori. Il giudizio favorevolissimo per tutti e tre ne acquista più valore.

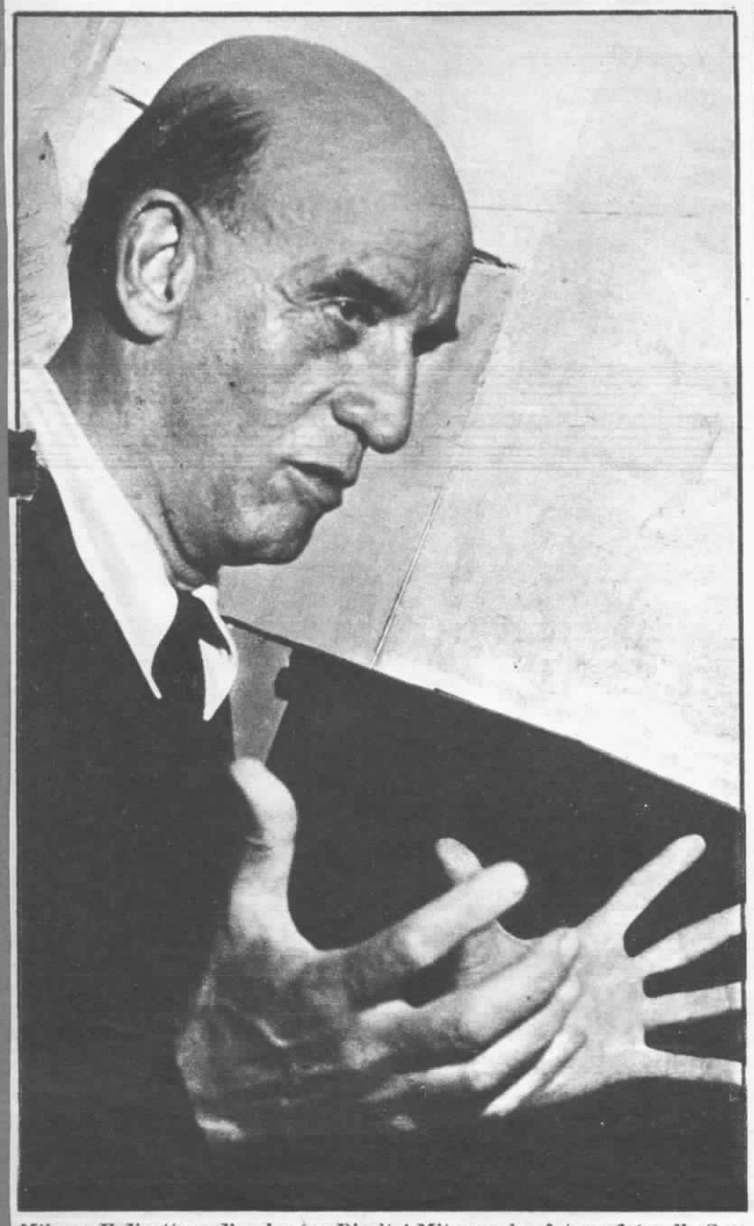
La *Vivaldiana* di Malipiero, ispirandosi a temi del grande nostro settecentista, ha dato modo al suo autore di diffondersi in un discorso più disteso, meno spezzettato e frammentario del solito, anche se la particolare vitalità dei fiati nella seconda parte della composizione ha aggiunto un moderno nervosismo al parlare arcaico. E alla felice ispirazione della composizione l'abilità della costruzione e della dosatura degli effetti hanno corrisposto conducendo a un risultato equilibrato e piacevole.

La *Sinfonia in si bemolle* di Chausson ci giunge in ritardo. Non è colpa sua. Ma non è una ragione per non apprezzarne la sincerità dell'ispirazione e la nobiltà della scrittura, specialmente nel primo tempo, che il miglior Franck potrebbe invidiare. Forse sotto altra guida, alcune parti avrebbero potuto lasciare un sospetto di volgarità. Ma con Mitropoulos a sorvegliarla, la *Sinfonia* di Chausson non ha sbandato mai, mantenendosi sempre e assolutamente in un clima di liricità pura.

La *Sinfonia n. 5* di Prokofiev concludeva la serata e la lunga stagione scaligera. E' opera diseguale, come tutta la produzione di questo musicista. Ma il secondo tempo, lo *Scherzo*, la giustifica tutta. Con quello Prokofiev l'ha firmata e nel modo migliore, restituendocisi nella migliore forma: quella che sa fondere l'ispirazione della sua terra e della sua gente rivivendola in for-

TEMPO
1-7-53

"OGGI" 28 LUGLIO 1953



Milano. Il direttore d'orchestra Dimitri Mitropoulos fotografato alla Scala. Mitropoulos ha oggi 57 anni, essendo nato ad Atene il 1° marzo 1896. Come il suo grande collega Herbert von Karajan ha una grande passione per la montagna, alla quale dedica tutto il tempo lasciatogli libero dalla musica. In queste settimane Mitropoulos ha diretto a Firenze "La Forza del Destino" e alla Scala due concerti, acclamato dal pubblico fiorentino e milanese. Egli tornerà in Italia l'anno prossimo.

PER NON FUMARE ADOPERA UN ROSARIO

Il grande direttore d'orchestra Mitropoulos voleva diventare missionario

Cronaca musicale di Teodoro Celli

La prima sera in cui fu dato alla Scala il *Wozzeck* di Alban Berg — nel giugno dello scorso anno — capitò un fatto fino ad allora mai verificatosi, nel massimo teatro d'opera italiano. Ne accennammo, a suo tempo, in una "cronaca" (vedi *Oggi* 1952, n. 25). Capitò che, finito il secondo atto — nel corso del quale una parte degli spettatori, poco persuasi dalle dissonanze stridentissime della musica berghiana, s'era data a manifestare il proprio malumore con fischi e zittii — capitò, dicevamo, che il direttore d'orchestra Dimitri Mitropoulos avanzasse alla ribalta e tenesse al pubblico un discorsetto. « La musica del *Wozzeck* è assai difficile », disse, press'a poco, Mitropoulos, « e il dirigerla a memoria richiede una concentrazione straordinaria: prego dunque il pubblico di non fischiare o zittire durante l'esecuzione, e di rimandare ogni manifestazione al calar del sipario ». Molti applaudirono, stupefatti dall' "audacia" senza precedenti d'un direttore d'orchestra che osava arringare il pubblico dal proscenio; i fautori della "dodecafonia" e ammiratori del cupo dramma di Berg esultarono, addirittura, ritenendo che, con quel discorsetto, risultasse provata l'ammirazione esclusiva e senza riserva d'un grande musicista e interprete come Mitropoulos per il *Wozzeck*; altri, invece, disapprovarono l'allocuzione, convinti che un direttore d'orchestra non debba, in teatro, esprimersi altro che con il gesto. Fummo con questi ultimi, anche perché ci sembrò che quel singolare modo di comportarsi rivelasse, in Mitropoulos, una certa dose d'esibizionismo e di "gigioneria".

Oggi, tuttavia, abbiamo cambiato opinione. Abbiamo avuto occasione di conoscere Mitropoulos e di conversare con lui per qualche ora; e abbiamo compreso che pochi artisti sono, come lui, alieni da qualsiasi forma di esibizionismo. Continuiamo a ritenere che il "discorsetto" del *Wozzeck* sia stato poco opportuno; ma abbiamo compreso che nessun "gigionismo" l'aveva ispirato. Esso era stato dettato all'artista dalla sua vocazione più intima e vera, quella di "missionario", di infaticabile propagandista di valori musicali: di tutti i valori, e non soltanto da quelli d'una data scuola o tendenza. Perché davvero Mitropoulos considera l'arte come una missione; anzi considera la vita come una missione; e manifesta

---

ΕΛΕΥΘΕΡΙΑ

ΠΑΡΑΣΚΕΥΗ, 14 ΑΥΓΟΥΣΤΟΥ

Ο ΕΛΛΗΝ ΓΙΓΑΣ ΤΗΣ ΜΟΥΣΙΚΗΣ

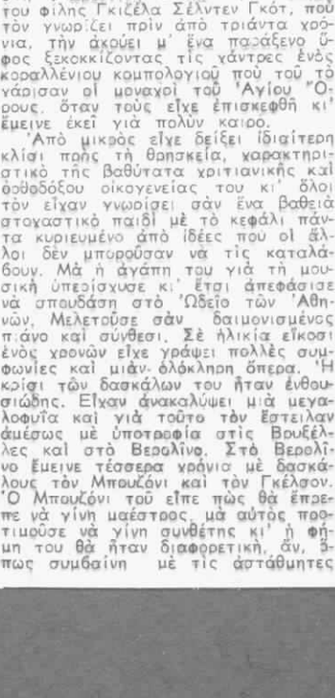
Ο ΘΕΙΟΣ ΜΗΤΡΟΠΟΥΛΟΣ

Αἱ ἐπιτυχίαι του εἰς τὴν Ἰταλίαν

ΕΝΑ ΑΡΘΡΟΝ ΙΤΑΛΙΚΗΣ ΕΠΙΘΕΩΡΗΣΕΩΣ

Εἰς τὴν Ἰταλικὴν ἐπιθεώρησιν «Ἐπόκα», ἐδημοσιεύθη τὸ κατωτέρω ἄρθρον ἀφιερωμένον εἰς τὸν μεγάλον Ἕλληνα μουσικὸν Δημήτριον Μητρόπουλον, πρὸ αἱ ἐμφανίσεις του τελευταίως εἰς τὴν Φλωρεντίαν καὶ εἰς τὴν Σκάλα τοῦ Μιλάνου ἐπροκάλεσαν γενικὰς ἐκδηλώσεις θαυμασμοῦ καὶ λατρείας ὁλοκλήρου τῆς Ἰταλίας πρὸς τὸν ἔξοχον αὐτὸν καλλιτέχνην.

Τὸ πρῶτο πρᾶγμα ποὺ σᾶς κάνει ἐντύπωσι, ὅταν βλέπετε τὸν μεγάλο Δημήτρη Μητρόπουλο, εἶναι ἡ ἔκτακτη ἐκφραστικότης του. Ἡ μορφή του θυμίζει προσωπεῖο τῆς ἀρχαίας



Ὁ Δημήτρης Μητρόπουλος μὲ τὸ κομβολόγι ποὺ διετήρησε ἀπὸ τὴν ἐποχὴν τῆς διαμονῆς του εἰς τὸ Ἅγιος Ὄρος. Ἡ φωτογραφία ἐλήφθη εἰς τὴν Φλωρεντίαν, ὅπου περνᾶ τὰς διακοπάς του φιλοξενούμενος εἰς τὴν ἐπαυλὶν τῆς κ. Τζιζέλα Σέλντεν Γκότ.

ἑλληνικῆς τραγωδίας. Κι' ὅταν τὸν χτυπᾶ ὁ ἥλιος φαίνεται σὰν μπρούτζινο ἄγαλμα, ποὺ τὸ σμίλεψε ἕνας μεγαλοφυὴς καλλιτέχνης.

Ὅταν κάθεται γιὰ νὰ παρακολουθήσῃ μιὰ παρτιτούρα τοῦ Μπράμς στὴ Φλωρεντινὴ βίλλα τῆς παληᾶς του φίλης Γκιζέλα Σέλντεν Γκότ, ποὺ τὸν γνωρίζει πρὶν ἀπὸ τριάντα χρόνια, τὴν ἀκούει μ' ἕνα παράξενο ὕφος ξεκκκίζοντας τὶς γάντρες ἑνὸς κοραλλένιου κομπολογιοῦ ποὺ τοῦ τὸ γάρισαν οἱ μοναχοὶ τοῦ Ἁγίου Ὄρους, ὅταν τοὺς εἶχε ἐπισκεφθῆ κι' ἔμεινε ἐκεῖ γιὰ πολὺν καιρό.

Ἀπὸ μικρὸς εἶχε δείξει ἰδιαίτερη κλίσι πρὸς τὴ θρησκεία, χαρακτηριστικὸ τῆς βαθύτατα χριτιανικῆς καὶ ὀρθοδόξου οἰκογενείας του κι' ὅλοι τὸν εἶχαν γνωρίσει σὰν ἕνα βαθειὰ στοχαστικὸ παιδὶ μὲ τὸ κεφάλι πάντα κυριευμένο ἀπὸ ἰδέες ποὺ οἱ ἄλλοι δὲν μποροῦσαν νὰ τὶς καταλάβουν. Μὰ ἡ ἀγάπη του γιὰ τὴ μουσικὴ ὑπερίσχυσε κι' ἔτσι ἀπεφάσισε νὰ σπουδάσῃ στὸ Ὠδεῖο τῶν Ἀθηνῶν. Μελετοῦσε σὰν δαιμονισμένος πιάνο καὶ σύνθεσι. Σὲ ἡλικία εἴκοσι ἐνὸς χρονῶν εἶχε γράψει πολλὲς συμφωνίες καὶ μιὰν ὁλόκληρη ὄπερα. Ἡ κρίσι τῶν δασκάλων του ἦταν ἐνθουσιώδης. Εἶχαν ἀνακαλύψει μιὰ μεγαλοφυΐα καὶ γιὰ τοῦτο τὸν ἔστειλαν ἀμέσως μὲ ὑποτροφία στὶς Βρυξέλλες καὶ στὸ Βερολῖνο. Στὸ Βερολῖνο ἔμεινε τέσσερα χρόνια μὲ δασκάλους τὸν Μπουζόνι καὶ τὸν Γκέλσον. Ὁ Μπουζόνι τοῦ εἶπε πὼς θὰ ἔπρεπε νὰ γίνῃ μαέστρος, μὰ αὐτὸς προτιμοῦσε νὰ γίνῃ συνθέτης κι' ἡ φήμη του θὰ ἦταν διαφορετική, ἂν, ὅπως συμβαίνει μὲ τὶς ἀστάθμητες συμπτώσεις, δὲν τυχαίνε μιὰν ἡμέρα νὰ ἀντικατασταθῇ τὸν διευθυντὴ τῆς ὀρχήστρας τοῦ Βερολίνου. Ὁ Ἕλλην γίγας τῆς μουσικῆς ἦταν τότε εἴκοσι ἐννέα χρόνων. Ἡ ἐπιτυχία του ἦταν τέτοια, ὥστε μέσα σὲ λίγες ἑβδομάδες τὸν καλοῦσαν ν' ἀναλάβῃ τὴν διεύθυνσι τῶν καλυτέρων ὀρχηστρῶν τῆς Εὐρώπης. Ἀντιθέτως ὅμως μὲ τόσους ἄλλους, ἡ σταδιοδρομία του δὲν γνώρισε δυσχέρειες ἢ ἀπρογοήτευσεις. Ἀπὸ τὴν ἀρχὴ θριάμβευσε. Στὰ 1936 πῆγε γιὰ πρώτη φορὰ στὴν Ἀμερικὴ γιὰ νὰ διευθύνῃ τὴν ὀρχήστρα τῆς Βοστώνης καὶ ὕστερα τῆς Μιννεαπόλεως. Δὲν θὰ ἔφευγε πιὰ ἀπὸ τὴν Ἀμερική. Ἀπέκτησε καὶ τὴν ἀμερικανικὴ ὑπαγένεια καὶ τώρα θεωρεῖται ὡς ἕνας ἀπὸ τοὺς μεγαλειτέρους διευθυντὰς ὀρχήστρας τοῦ κόσμου. Εἶναι τὸ εἴδωλο τοῦ κοινοῦ καὶ ἡ Νέα Ὑόρκη τὸν ἔχει ὡς μόνιμον διευθυντὴ τῆς Φιλαρμονικῆς της.

Στὴ Φλωρεντία ὁ Μητρόπουλος ἦρθε τὴν πρώτη τοῦ Μαΐου, γιὰ νὰ ἀναπαυθῇ. Μὰ μολὶς ἔφθασε τὸν ζήτησαν νὰ συμμετάσχῃ στὸν Μουσικὸν Φλωρεντινὸ Μαΐο καὶ φυσικὰ δὲν μποροῦσε νὰ πῇ ὄχι. «Ἡ δύναμις τοῦ πεπρωμένου», ποὺ διηύθυνε, ἦταν ἕνα ἀπὸ τὰ μεγαλύτερα μουσικὰ γεγονότα τῆς χρονιᾶς. «Φαίνεται σὰν ἕνας Τοσκανίνι κατὰ τριάντα χρόνια μικρότερος», εἶπαν ὅλοι. «Εἶναι κυριευμένος ἀπ' τὴ μουσικὴ καὶ κατακλύζει ὅλους ὅσους τὸν ἀκοῦν μὲ μιὰ θαυμαστὴ μαγεία», ἔγραψαν γι' αὐτὸν οἱ κριτικοί, ποὺ περιέγραψαν μὲ τὰ πιὸ διαλεχτὰ ὑπερθετικὰ τὴν μεγάλη του τέχνη. Διευθύνει κι' αὐτὸς ἀπὸ μνήμης. Φτάνει νὰ διαβάσῃ μιὰ φορὰ ἕνα κομμάτι, γιὰ νὰ μὴν τὸ ξεχάσῃ πιά. Τὰ μέλη τῆς ὀρχήστρας ἔμειναν κατάπληκτα, ὅταν εἶδανε, ἀπὸ τὴν πρώτην ἡμέρα, πῶς ἤξερε τὰ ὀνόματα ὅλων.

Καὶ ὅμως εἶναι ὁ μοναδικὸς μεγάλος μουσικός, γιὰ τὸν ὁποῖον δὲν ὑπάρχει μιὰ πλήρης βιογραφία. Ἴσως αὐτὸ νὰ ὀφείλεται στὴ μεγάλη του μετριοφροσύνη, ποὺ ἀποφεύγει τὶς ματαίες ἐπιδείξεις. Ἡ κρυφὴ τοῦ θλῖψις εἶναι πὼς διευθύνει μόνο τὴ μουσικὴ τῶν ἄλλων καὶ γιὰ τοῦτο εἶναι ἀναγκασμένος νὰ ἀφήσῃ τὴ δική του. «Οἱ συνθέσεις μου εἶναι κλεισμένες σ' ἕνα ντουλάπι καὶ ποτὲ δὲν θὰ ξαναβγοῦν στὸ φῶς». Γιὰ τοῦτο σὰν κάθεται καμμιὰ φορὰ λέγει τὸ κάποιον ἐμπιστό του: «Κι' ὅμως τώρα μουσικὴ ζῇ μέσα μου: ἐδῶ, ἐδῶ...» καὶ ἀγγίζει τὴν καρδιὰ καὶ τὸ κεφάλι του. Μὰ μονομιᾶς συνέρχεται, χαμογελάει, πηγαίνει στὸ πιάνο καὶ αὐτοσχεδιάζει μιὰ συμφωνία

Στὴ Νέα Ὑόρκη μένει στὸν τελευταῖο ὄροφο τοῦ Γκρὴτ Νόρθερν. Στὸν οὐρανοξύστη αὐτόν, ποὺ κυριαρχεῖ σ' ὅλην τὴν Νέα Ὑόρκη, τοῦ ἀρέσει νὰ μένῃ, γιατὶ νοιώθει σὰν νὰ βρίσκεται πιὸ κοντὰ στὸν Παράδεισο. Τὰ δωμάτιά του εἶναι γεμάτα ἀπὸ ἔργα τοῦ Πλάτωνος, τοῦ Θωμᾶ, τοῦ Ἀκινάτη καὶ τοῦ Ἁγίου Αὐγουστίνου. Οἱ τοῖχοι τους εἶναι στολισμένοι μὲ πίνακες ποὺ ἔχουν ἀποκλειστικὰ δυὸ θέματα: τὸν Ἅγιο Φραγκίσκο τῆς Ἀσσίζης καὶ τὰ πιὸ ξακουστὰ βουνὰ τοῦ κάσμου. Ὁ ἀγγελικὸς ἅγιος καὶ ἡ ὀρειβασία εἶναι τὰ δυὸ μεγάλα του πάθη, ὕστερα ἀπὸ τὴ μουσική.

ORIANA FALLACI

«ΤΟ ΒΗΜΑ»

Νέος θρίαμβος τοῦ Μητροπούλου

ΡΩΜΗ, 2 Ἰουλίου.— Αἱ Ἰταλικαὶ ἐφημερίδες ἀφιερώνουν μακρὰ καὶ ἐνθουσιώδη σχόλια εἰς τὸν Δημήτριν Μητρόπουλον, ποὺ διηύθυνε συμφωνικὰ καὶ μελοδραματικὰ ἔργα εἰς τὸ τελευταῖον μουσικὸν Φεστιβὰλ τῆς Φλωρεντίας. «Ὁ Δημήτρης Μητρόπουλος, γράφει ἡ μεγάλη ἐπαρχιακὴ «Ἐφημερὶς τῆς Ἐμιλίας», εἶναι σήμερον ὁ μαέστρος μὲ τὴν πλουσιώτερην προσωπικότητα. Ὑπὸ τὴν διεύθυνσίν του ἡ μουσικὴ ζῇ καὶ ἀναπνέει μὲ μοναδικὴν ἔντασιν παλμοῦ καὶ δραματικοῦ τόνου. Δὲν παραβλέπει καμμίαν λεπτομέρειαν: κάθε σημεῖον τῆς παρτιτούρας ἀξιολογεῖται καὶ λαμβάνει τὴν λογικὴν λειτουργικὴν θέσιν του εἰς ἕνα ἐκφραστικὸν σύνολον». Μία μεγάλη ἐφημερὶς τῆς Βενετίας γράφει: «Ὁ Μητρόπουλος ἀφομοιώνει ἀπολύτως τὸν ἑαυτόν του μὲ τὴν μουσικήν, κατὰ ἕνα τρόπον διονυσιακόν, διθυραμβικόν, δαιμονιακὸν θὰ ἔλεγε κανείς. Εἶναι ἕνας καταπληκτικὸς μουσικός, μὲ ὀξυτάτην εὐαισθησίαν, μὲ προσωπικότητα ἀνήσυχην καὶ ταλαιπωρημένην. Ἀπόλυτος κύριος τῶν ἤχων ὑπὸ ὅλας τὰς τεχνικάς των ἀπόψεις, ὁ Μητρόπουλος ἐπεβλήθη ἀπὸ τὴν πρώτην στιγμὴν ποὺ τὸν ἀκούσαμεν». Τὴν τελευταίαν του ἐμφάνισιν ἔκαμεν ὁ Μητρόπουλος διευθύνων τὴν «Δύναμιν τοῦ Πεπρωμένου» τοῦ Βέρντι. Ἡ παράστασις, κατὰ κοινὴν ὁμολογίαν ὅλων τῶν μουσικοκριτικῶν, θὰ μείνῃ ἀλησμονήτη. «Ὁ Μητρόπουλος, γράφει ὁ κ. Ροντόλφο Πάολι εἰς τὴν «Ἐφημερίδα τῆς Φλωρεντίας», ἐπέβαλεν εἰς τὰ ρετσιτατίβα καὶ εἰς τὶς ἄριες ἕνα ρυθμὸν δυναμικόν, ὑπὸ τὸν ὁποῖον ἡ ὄπερα ἐφαίνετο σὰν ἀνακαινισμένη, καὶ εὑρίσκετο πολὺ πλησιέστερα πρὸς τὴν σημερινὴν μουσικὴν γλῶσσαν».

ΕΠΟCA - 18·8·1953

FRATE MITROPOULOS musicista per vocazione

Il famoso direttore d'orchestra ha lasciato il convento perché non poteva suonare il pianoforte, ma ha sempre condotto una vita monacale. Sgrana il rosario ogni volta che lo assale la tentazione di fumare.

Firenze, agosto

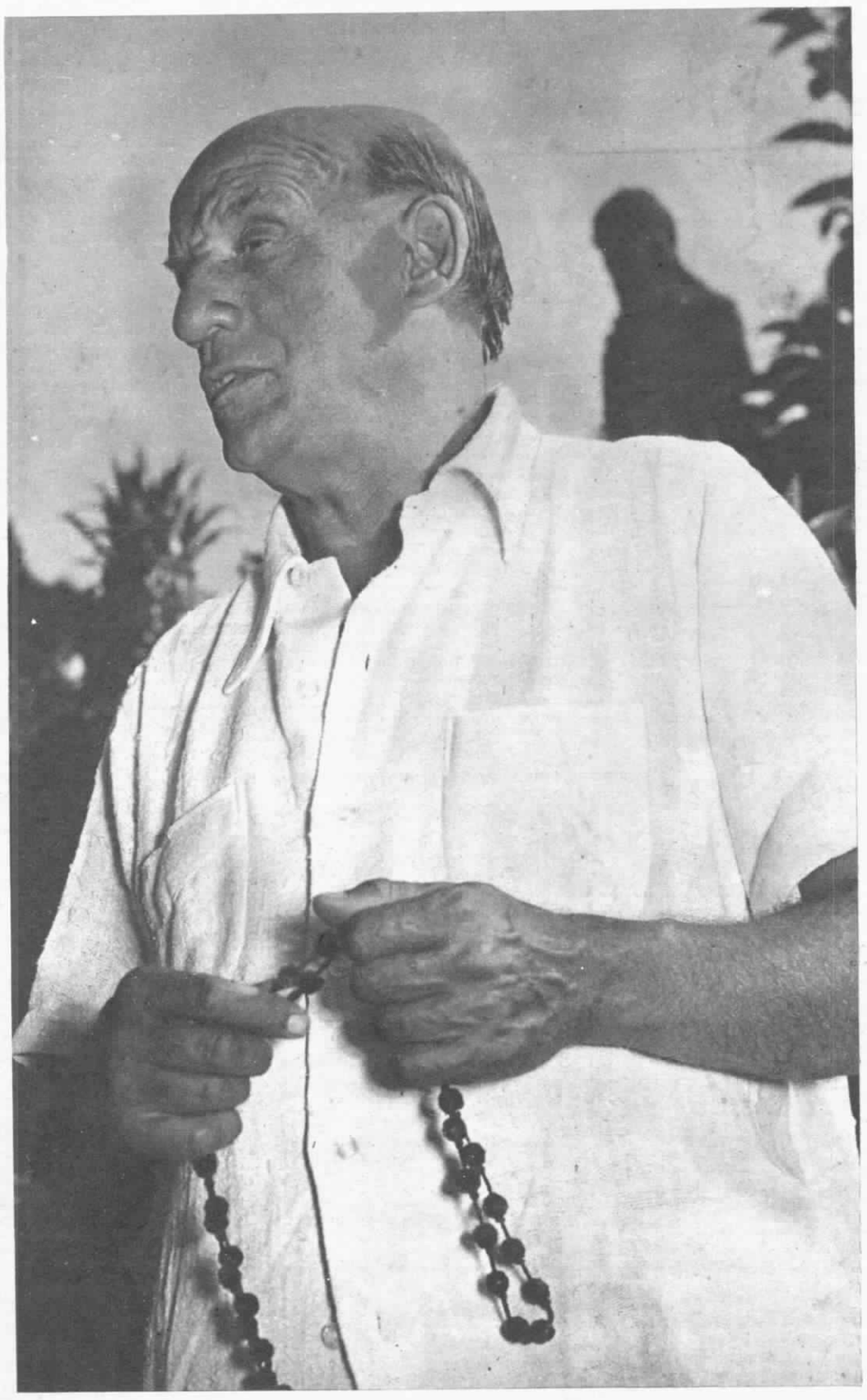
La prima cosa che colpisce nel grande Dimitri Mitropoulos è la sua straordinaria espressività. Il suo volto ricorda certe maschere tragiche del teatro greco. Ci sono momenti in cui quella faccia cotta dal sole sembra scolpita nel bronzo dalla fantasia di un artista geniale: sotto la fronte altissima il naso è lungo e massiccio, esageratamente grande, la bocca è larga, dalle labbra quasi invisibili e i candidi denti perfetti che così spesso si schiudono in un inquietante sorriso. Gli occhi sono piccoli e azzurri, così chiari che a momenti sembrano bianchi, come quelli delle statue, e così acuti che quando si posano su una persona sembra vadano dritto al cuore e al cervello. Gli orecchi sono anch'essi enormi, a sventola, e vibrano come antenne tese a captare sfumature di suono per noi inafferrabili quando egli dirige l'orchestra e i tratti del viso, ora abboniti fino alle lacrime, ora stravolti da una collera profonda, alternano l'espressione addolcita di un santo a quella infuriata di un demonio. Il cranio, stranamente appuntito e anch'esso abbronzato dal sole, non ha mai avuto che pochi capelli in fondo alla nuca: lisci, di un colore indefinito, che gli circondano la base del capo come un'aureola bizzarra.

Seduto dinanzi ad uno spartito di Brahms, nella villa fiorentina della sua vecchia amica Gisella Selden Goth che lo conosce da trent'anni, Dimitri Mitropoulos ascolta con aria maliziosa ma che forse è soltanto interessata gli aneddoti che gli amici stanno raccontando su di lui, e intanto sgrana il rosario, a grosse noci di corallo intagliate ed infilate in una corda di seta, secondo l'uso ortodosso. Quel rosario gli è stato mandato in regalo, qualche anno fa, dai monaci del monte Athos e serve a dargli la forza di non fare le cose che non deve fare, anche se vorrebbe. Nel caso suo la voglia repressa è molto innocente: quella di fumare. Un anno fa Mitropoulos che fumava un'ottantina di sigarette al giorno è stato molto male ed ora, ogni qualvolta gli viene in mente di accendere una sigaretta o vede gli altri che fumano, tira fuori il rosario e allontana la tentazione. Il sacrificio è grosso ma non c'è rinuncia che quest'uomo controllato come un frate o un atleta non compirebbe in nome della musica che è la sua sola ragione di vita. C'è in questa forza di imposizione morale un residuo della antica vocazione religiosa. Mitropoulos, che è nato ad Atene, proviene da una famiglia greco-ortodossa di grande fede religiosa e molti dei suoi familiari tra cui suo padre e due zii, hanno preferito a un certo punto della vita la pace del monastero che sorge sulla cima del monte Athos. Dimitri si decise a quel passo quando aveva sedici anni ed era un ragazzo meditativo e difficile, con la testa sempre persa dietro qualcosa che gli altri non riuscivano a capire. Però, quantunque la vocazione religiosa fosse sincera, c'era qualcosa che premeva al ragazzo non meno di quella.

Dopo due anni di ritiro sul monte Athos, Dimitri decise che fare il monaco senza poter suonare nemmeno un po' il pianoforte era veramente insopportabile e, lasciato il saio, rimise i pantaloni e tornò ad Atene per studiare in Conservatorio. Aveva fatto un voto: dare alla musica quello che altrimenti avrebbe dato alla religione; il che era un medesimo modo di manifestare la fede. Così, fin da principio, si impose lo studio con l'ardore con cui i monaci del monte Athos si impongono le veglie e i digiuni. Studiava come un invasato, pianoforte e composizione, e a vent'anni ne sapeva più dei propri maestri che lo trattavano con reverenza impaurita. A ventuno aveva scritto molte sinfonie, accompagnamenti musicali e un'opera intera. L'opera fu giudicata talmente geniale che gli dettero una borsa di studio e lo mandarono d'urgenza a studiare a Bruxelles e a Berlino. Rimase a Berlino quattro anni, allievo di Busoni e di Gilson. Busoni gli diceva che avrebbe dovuto dirigere l'orchestra, aveva una gran disposizione. Ma lui preferiva diventare un compositore e forse la fama di Mitropoulos sarebbe oggi diversa se, per uno di quei casi fortuiti che mutano inaspettatamente il destino di un uomo, non gli fosse capitato un giorno di sostituire un direttore dell'orchestra di Berlino. Il gigante greco aveva allora

ventinove anni. Se la cavò con tanta disinvolta sicurezza che, in capo a poche settimane, senza nemmeno rendersene conto, era impegnato a dare concerti con le migliori orchestre d'Europa. Al contrario di tanti altri, la sua carriera non conobbe sconfitte o disillusioni. Fu un successo fin da principio e un trionfo continuo. Nel 1936 andò per la prima volta in America per dirigere un concerto a Boston e poi a Minneapolis per mettere in sesto un'orchestra sconquassata che in breve tempo trasformò in una delle migliori orchestre del mondo. Dall'America non doveva più partire. Prese la cittadinanza americana e dopo alcuni anni, ormai stimato come uno dei più grandi direttori del mondo, conosciuto attraverso il cinematografo, idolatrato dal pubblico, l'ex monaco del monte Athos venne chiamato ad assumere il posto di direttore stabile della Filarmonica di New York.

A New York Mitropoulos non ha nemmeno una casa: vive nella pent-house di un albergo vicino al Metropolitan, il Great Northern, in un appartamento di quattro stanze sopra l'ultimo piano del grattacielo. La pent-house domina tutta New York ed al Maestro piace perché si sente più vicino al Paradiso. Ha riempito le stanze con le opere di Platone, San Tommaso d'Aquino, Sant'Agostino, ha tappezzato le pareti di quadri che riproducono esclusivamente due temi: San Francesco e le montagne più famose del mondo, il santo e l'alpinismo essendo, dopo la musica, le sue passioni più grandi. La sua giornata incomincia alle cinque e mezzo del mattino quando si alza per studiare e finisce alle undici e mezzo di sera, quando torna dal teatro. Eccettuati pochi amici che ogni tanto lo vanno a trovare, come i Toscanini e i Rubinstein, e qualche ospite di passaggio per cui ha sempre una camera pronta, egli vive completamente solo. Per una ragione che nemmeno lui saprebbe spiegare e che molti vorrebbero ricercare nel suo tenore di vita monacale, Mitropoulos non si è mai sposato e nessuno è mai riuscito a scoprire una donna nella sua vita. È stato osservato che sa guardare le donne con occhi pieni di interesse e che sono molte quelle che gli fanno la corte. Ma se qualcuno gli chiede la ragione di tanta ostinata solitudine, Mitropoulos punta in faccia un inspiegabile sorriso e risponde con tono che non ammette repliche che la sua donna è la musica.



Dimitri Mitropoulos col rosario greco ortodosso regalatogli dai monaci del Monte Athos. In questi giorni egli è in vacanza a Firenze, ospite nella villa della signora Gisella Selden Goth.

A Firenze Mitropoulos è venuto i primi di maggio col proposito di prendersi la prima vacanza in quattordici anni trascorsi senza un giorno di riposo. Naturalmente la vacanza non c'è stata. Appena arrivato gli hanno chiesto di partecipare al Maggio Musicale Fiorentino e lui non ha saputo dire di no. Ha ripreso ad alzarsi alle cinque e mezzo, a passar le giornate tra il pianoforte e le prove d'orchestra, ad andare a letto alle due. La « Forza del destino », diretta da lui, è stata uno degli avvenimenti musicali più importanti dell'annata. « Sembra un Toscanini con trent'anni di meno » è stato detto di lui. « Scoppia di musica e inonda di meraviglia tutti quelli che lo stanno a sentire » hanno detto i critici, impegnati a descrivere con superlativi la sua arte e la sua abilità. Al vecchio maestro hanno paragonato anche la prodigiosa memoria che gli permette di dirigere un'opera intera senza spartito. A Mitropoulos basta infatti leggere un brano di musica una sola volta per non dimenticarlo mai più, fino nei particolari più insignificanti. Gli orchestrali sono rimasti incantati a vedere che, fino dal primo giorno, conosceva tutti i loro nomi a memoria. Infatti prima di affrontare un complesso nuovo si fa dare la lista dei componenti ed impara diligentemente nomi, cognomi e attributi. Alla prova, punta il grosso indice verso di loro e dice « Signori, guardiamo se ho l'onore di riconoscervi », riconoscendoli a uno a uno come se fossero antichissimi amici. Malgrado questo sa ancora meravigliarsi se qualcuno lo complimenta, gli riesce estremamente difficile parlare di sé (è l'unico musicista famoso di cui non esista una biografia completa) e quando accenna ai suoi successi lo fa con un tono di rimpianto nascosto: quello di dover sempre dirigere la musica degli altri e di aver dovuto, per questo, abbandonare la sua.

« Le mie composizioni sono ormai chiuse dentro un cassetto e non le tirerò fuori mai più » dice sgranando tra le mani il rosario. Ha mani immense e quadrate, dalle dita massicce come bastoncini, michelangiolesche. Eppure quando si posano sul pianoforte o toccano il rosario sanno diventare leggere come farfalle. « Non so nemmeno se mi piacciono ancora, non me lo chiedo. Ormai è un capitolo chiuso ». Si rimette in tasca il rosario e con gli occhi che mandano lampi inquietanti brontola piano: « E dire che ho tanta musica che mi pigia dentro: qui, qui... » e si tocca il cuore e la testa, in un gesto che par quasi infelice. Ma subito si scuote, sorride con tutti i denti candidi, va verso il pianoforte, abbozza un accordo: « Ma perché, cara amica, mi fa fare questi discorsi e continuiamo a parlare di me? » Interviene la signora Selden Goth che girando la testa bianca come una nuvola gli chiede, per piacere, di suonare qualcosa. Immediatamente le mani di Mitropoulos si impennano, restano immobili sulla tastiera, l'accordo rimane interrotto a metà, come una risata dispettosa. Fortunatamente la vecchia signora ha ripreso la conversazione e non se ne accorge. Sta parlando della Scala e Mitropoulos, con le orecchie ritte, capta subito l'argomento che gli sta a cuore. « La Scala, la Scala, vorrei che lei dicesse, cara amica, una cosa che ho detto soltanto a Toscanini: e cioè quanto mi sia dispiaciuto di non aver suonato con lui, nel primo concerto del dopoguerra, per ricostruire il teatro distrutto. Non mi lasciarono suonare, capito? Dissero che avrei tradito il mio paese suonando per un paese che era stato nemico della Grecia. Perfino Re Paolo intervenne. Pazzi, pazzi. Non sanno comprendere né perdonare, vedono le colpe degli altri e dimenticano le proprie. Dovetti mandare i soldi di nascosto e rinunciare al concerto per non provocare uno scandalo ». È tanto indignato da non accorgersi che sta arrivando qualcuno. Si tratta della solita gente che gli viene a chiedere di dare un concerto. Mitropoulos che non sa negare un favore a nessuno, dice immediatamente di sì. « Ma certo, caro amico, ma certo. Splendida idea, naturalmente ».

Lo scocciatore non crede ai suoi orecchi e incoraggiato avanza la richiesta più importante: « Si tratterebbe, naturalmente, di un concerto gratuito... » Mitropoulos che regala più di metà di quel che guadagna inviando denari in Grecia a vecchi amici e istituzioni, mantenendo allo studio musicisti poveri ma con qualche ingegno, lasciandosi commuovere da tutti, non mostra disappunto o sorpresa: « Ma certo, caro amico, splendida idea, la beneficienza... ». Ci vorrà poi tutta la dialettica di Trudy Goth, la sua giovane amica che lo protegge da tutti e gli fa da segretaria, per convincerlo che è assolutamente impossibile. Ma ecco che squilla il telefono, è un musicista dodecafonico che chiede al maestro il permesso di sottoporgli alcune sue composizioni: sa quale coraggioso diffusore egli sia della musica moderna, non vorrà quindi rifiutare un colloquio. Sulla faccia di Mitropoulos si dipinge un'espressione furibonda, poi costernata e infine paziente. Il maestro ha tirato fuori di tasca il rosario e girandolo tra le dita risponde con voce addolcita: « Ma certo, caro amico, ma certo. I giovani autori vanno sempre seguiti, venga quando vuole... ». Anche questa volta si è ricordato di San Francesco.

Oriana Fallaci

«ΤΑ ΝΕΑ» ΣΑΒΒΑΤΟΝ, 25 'Ιουλίου 1953

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ ΚΑΛΛΙΤΕΧΝΗΣ

ΝΙΚΗ ΤΟΥ ΜΕΓΑΛΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΑΛΛΑ ΚΑΙ ΝΙΚΗ ΤΗΣ ΠΑΤΡΙΔΟΣ ΤΟΥ

ΚΑΙ Ο ΤΕΛΕΥΤΑΙΟΣ ΞΕΝΟΣ ΕΠΙΚΡΙΤΗΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΑΙΡΕΙ ΤΑΣ ΕΠΙΦΥΛΑΞΕΙΣ ΤΟΥ

Η ΟΡΧΗΣΤΡΑ, ΤΟ ΠΙΑΝΟ ΚΑΙ ΤΟ... ΚΟΜΠΟΛΟΪ !

ΡΩΜΗ, 'Ιούλιος. ('Εκτάκτου συνεργάτου μας). — 'Ο Μητρόπουλος δέν εἶναι μόνον μιὰ ἑλληνικὴ δόξα. "Εχει καθιερωθῆ διεθνῶς. Εἶναι νωπὲς ἀκόμη οἱ δάφνες ποὺ ἔδρεψεν εἰς τὴν Φλωρεντίαν, ὅπου διηύθυνε τὴν ὀρχήστραν εἰς τὴν θριαμβευτικὴν παράστασιν τῆς «Φόρτσα ντὲλ Ντεστῖνο» καὶ εἰς τὸ Μιλάνον, μὲ τὰ δύο κοντσέρτα ποὺ διηύθυνε εἰς τὴν Σκάλα. Δὲν θὰ εἶχε λοιπὸν παρὰ σχετικὴν ἐντελῶς σημασίαν, ἂν διὰ λόγους ἁπλῆς ἐνημερότητος, μετεδίδαμεν ὅσα γράφει γιὰ τὸν μεγάλο μαέστρο ὁ 'Ιταλὸς μουσικοκριτικὸς Τεόντορο Τσέλλι εἰς τὸ μόλις κυκλοφορῆσαν τεῦχος τοῦ μεγάλου περιοδικοῦ «"Οτζι». Θὰ παρεθέταμεν ἕνα ἀκόμη ξένον ἐγκώμιον μέσα εἰς τὰ ἄλλα — ἕνα δενδρύλλιον μέσα εἰς τὸ μεγάλο δάσος! "Αν ἐκρίναμεν σκόπιμον νὰ φέρωμεν ἐνώπιον τοῦ ἑλληνικοῦ κοινοῦ ὅσα γράφει ὁ κριτικὸς τοῦ «"Οτζι», τὸ κάνομε μόνον καὶ μόνον γιατί ὁ Τσέλλι ἦταν ἕνας ἀπὸ ἐκείνους ποὺ, ὅπως ὁμολογεῖ, δὲν ἐπίστευαν εἰς τὸν Μητρόπουλον. 'Ιδοὺ ὅμως ὅτι καὶ αὐτὸς προβάλλει εἰς τὴν δημοσιότητα διὰ νὰ βροντοφωνήσῃ ὅτι «ἔσφαλε»: «Μέα κούλπα!». 'Αμφισβητῶν ἕως χθὲς τὴν μεγάλην μουσικὴν προσωπικότητα τοῦ "Ελληνος μαέστρου, προσχωρεῖ τώρα ἀνεπιφυλάκτως εἰς τὸ στρατόπεδον τῶν θαυμαστῶν του. Τὸ ἄρθρον του εἶναι ἡ μεγαλύτερη δικαίωσις γιὰ τὸν "Ελληνα μουσικὸν ἐδῶ εἰς τὴν 'Ιταλίαν, μίαν ἀπὸ τὶς μεγάλες πατρίδες τῆς μουσικῆς. Εἶναι μία ἀποθέωσις τοῦ Μητροπούλου καὶ ταυτοχρόνως μία μεγάλη ἑλληνικὴ νίκη.

Τί εἶχε ὅμως κάνει τὸν 'Ιταλὸν μουσικοκριτικὸν νὰ ἔχῃ τὶς ἐπιφυλάξεις του ἀπέναντι τοῦ Μητροπούλου καὶ τί τὸν ἔπεισεν ὄχι μόνον ν' ἀλλάξῃ γνώμην, ἀλλὰ νὰ πληρώσῃ μὲ τοὺς τόκους καὶ μὲ τὰ ἐπιτόκια τὸ χρέος ποὺ ἤρνεῖτο ν' ἀναγνωρίσῃ ἕως χθές; Μᾶς τὸ λέγει ὁ ἴδιος:

'Η ἀφορμὴ ποὺ τὸν ἔκανε νὰ ἔχῃ ἐπιφυλάξεις γιὰ τὸν Μητρόπουλον ἦταν τὸ πολύκροτον «ἐπεισόδιον», ποὺ ἐσημειώθη πέρυσι εἰς τὴν «Σκάλα» τοῦ Μιλάνου. Διευθυντὴς τῆς ὀρχήστρας ἦταν πάλιν ὁ Μητρόπουλος. Τὸ κοινὸν ἐσφύριζε τότε, ὄχι τὴν ὀρχήστραν καὶ τὸν διευθυντήν της, ἀλλὰ τὸ ἐκτελούμενον ἔργον: Τὴν ὄπερα «Βοτσὲκ» τοῦ μακαρίτου 'Αλμπὰν Μπέργκ. 'Επρόκειτο γιὰ ἕνα ἀπὸ τὰ πιὸ δύσκολα ἔργα τῆς μοντέρνας μουσικῆς. Μπροστὰ εἰς τὶς ἀποδοκιμασίες ὁ Μητρόπουλος δὲν ἐσυνθηκολόγησε. "Αφησε τὴν ὀρχήστραν, ἐστράφη πρὸς τὸ κοινὸν καὶ ἔκανε νόημα πὼς ἤθελε νὰ τοῦ ὁμιλῄσῃ. 'Η χειρονομία του εἶχε κάτι τὸ παθητικὸν καὶ ἀπονενοημένον, σὲ τέτοιο σημεῖον, ὥστε ἐπεβλήθη. Τὸ κοινὸν ἐσιώπησε. Κί τότε ὁ Μητρόπουλος ἄρχισε νὰ ἐξηγῇ εἰς τὸ κοινὸν ὅτι ἡ ὁμορφιὰ τῆς μουσικῆς τοῦ "Αλμπαν Μπέργκ εἶναι δυσπρόσιτη. "Οτι χρειάζεται κάποια προσπάθεια γιὰ νὰ εἰσδύσῃ κανεὶς μέχρις αὐτῆς καὶ νὰ τὴν συλλάβῃ. Διαμαρτυρία, ψόγος, μομφή; Τίποτε ἀπὸ αὐτά. 'Ο Μητρόπουλος ἀπηυθύνθη εἰς τὸ κοινὸν ὄχι γιὰ νὰ τὸ καταδικάσῃ, ἀλλὰ γιὰ νὰ τὸ μυήσῃ. Καὶ τὸ θαῦμα ἔγινε: Τὸ ἴδιον κοινὸν ποὺ πρὸ ὀλίγου εἶχε σφυρίξει, ἐξέσπασε εἰς χειροκροτήματα. 'Ο δαμαστὴς τῆς ὀρχήστρας εἶχε μεταβληθῆ εἰς ἀνθρωποδαμαστήν. 'Ο Μητρόπουλος εἶχε δαμάσει τὸ μυριοκέφαλον θηρίον ποὺ ὀνομάζεται «κοινόν». Αὐτὸ δὲν τοῦ συγχωροῦσεν ὁ μουσικοκριτικὸς Τσέλλι πεὺ ἀπὸ τῶν ἰδίων στηλῶν, ἀπὸ τῶν ὁποίων ἐξομολογεῖται ἐφέτος τὴν ἁμαρτίαν του καὶ δικαιώνει τὸν Μητρόπουλον, τὸν εἶχε καταγγείλει πέρυσι ὡς «ἐπιδειξεομανῆ». «"Ημουν ἕνας ἀπὸ ἐκείνους — γράφει σήμερα ὁ Τσέλλι — ποὺ πιστεύουν ὅτι εἰς τὸ θέατρον ἕνας μαέστρος δὲν δικαιοῦται νὰ ἐκφράζεται παρὰ μόνον μὲ τὰς χειρονομίας, μὲ τὰς ὁποίας διευθύνει τὴν ὀρχήστραν του. 'Η ἀπρόοπτη ἐκείνη ἐπέμβασις τοῦ Μητροπούλου μοῦ φαίνεται ὅτι περιέκλειε μίαν δόσιν «ἐξιμπισιονισμοῦ», ὁ ὁποῖος ἔπρεπε νὰ χτυπηθῇ. Σήμερα ὅμως ἤλλαξα γνώμην. Εἶχα τὴν εὐκαιρίαν νὰ γνωρίσω καλύτερα τὸν Μητρόπουλον καὶ νὰ συνομιλήσω μαζί του ἐπὶ μακρὰς ὥρας. Καὶ ἀπεκόμισα τὴν ἐντύπωσιν ὅτι ὀλίγοι, πολὺ ὀλίγοι καλλιτέχναι εἶναι ὅσον αὐτὸς ξένοι πρὸς κάθε ὑπόνοιαν ἐξιμπισιονισμοῦ. 'Εξακολουθῶ ν' ἀμφισβητῶ τὴν σκοπιμότητα τοῦ «λογυδρίου» ποὺ ἐξεφώνησε κατὰ τὴν παράστασιν τοῦ «Βότσεκ» ὁ Μητρόπουλος. Κατενόησα ὅμως καὶ ἀναγνωρίζω ὅτι τὴν ἐπέμβασιν ἐκείνην δὲν τοῦ τὴν εἶχεν ἐμπνεύσει τὸ πάθος τῆς ἐπιδείξεως. Τὴν ὑπηγόρευσεν εἰς τὸν καλλιτέχνην ἡ ἐσωτερική του φωνή, ἡ συναίσθησις τῆς διακονίας του εἰς τὸν Ναὸν τῆς Τέχνης. 'Ο Μητρόπουλος εἶναι ὁ ἀκατάπονητος «ἱεραπόστολος», ὁ προπαγανδιστὴς τῶν μουσικῶν ἀξιῶν, ὅλων ἐν γένει τῶν ἀξιῶν τῆς Μουσικῆς, καὶ ὄχι μόνον μιᾶς ὡρισμένης σχολῆς ἢ τεχνοτροπίας. Τὴν τέχνην καὶ ὄχι μόνον αὐτήν, ἀλλὰ καὶ τὴν ζωὴν ὁ Μητρόπουλος τὰς θεωρεῖ ὡς μίαν ἱερὰν ἀποστολήν. Εἰς ὅλας του τὰς πράξεις, εἰς ὅλους του τοὺς λόγους, ὁ Μητρόπουλος εἶναι ὁ μεγάλος ἱεραπόστολος, τὸν ὁποῖον κινεῖ μιὰ βαθειὰ μυστικοπάθεια. "Αν δὲν εἶχε γίνει μουσικός, ἀσφαλῶς θὰ γινόταν ἱεραπόστολος». Καὶ ὁ ἐπικριτὴς τῆς χθὲς περνᾶ ἀμέσως εἰς τὸν ἀνεπιφύλακτον θαυμασμὸν καὶ τὸ ἐγκώμιον: «'Ο "Ελλην Δημήτρης Μητρόπουλος — γράφει — θεωρεῖται σήμερα ἕνας ἀπὸ τοὺς μεγαλυτέρους ζῶντας διευθυντὰς ὀρχήστρας, ἕνας ἀπὸ τοὺς πέντε ἢ ἕξη μεγίστους «στρατηγοὺς» τῆς παγκοσμίου ὀρχήστρας. Αὐτὴν τὴν γνώμην φαίνεται νὰ ἔχῃ καὶ ὁ 'Αρτοῦρο Τοσκανίνι. Καὶ ὅποιος γνωρίζει τὸν Τοσκανίνι, εἶναι εἰς θέσιν νὰ ξέρῃ πόσον φειδωλὸς εἶναι εἰς τὰ ἐγκώμια τῶν νεωτέρων του διευθυντῶν ὀρχήστρας. Εἰς τὸ ἔργον τοῦ διευθυντοῦ τῆς ὀρχήστρας ὁ Μητρόπουλος, ὅπως μοῦ λέγει ὁ ἴδιος, προσεχώρησε μὲ ζωηρὰς ἀνησυχίας καὶ ἀμφιβολίας. 'Ο διευθυντὴς τῆς ὀρχήστρας ἐθεωρεῖτο ὡς ἕνα εἶδος «δικτάτορος» καὶ «τυράννου» διὰ τοὺς ἐκτελεστὰς ποὺ διηύθυνε. «Δὲν μοῦ ἄρεσε — μοῦ εἶπεν ὁ Μητρόπουλος — νὰ ἐκβιάζω τοὺς μουσικοὺς τῆς ὀρχήστρας καὶ νὰ πνίγω τὴν εὐαισθησίαν καὶ τὴν προσωπικότητά των. Δὲν ἤθελα νὰ γίνω ἕνας δικτάτωρ». Καὶ δὲν ἔγινε. 'Ως διευθυντὴς τῆς ὀρχήστρας βρῆκε τὸν δρόμο του. 'Αντὶ νὰ «ἐξαναγκάζῃ» τοὺς μουσικοὺς ποὺ διηύθυνε, προσπάθησε νὰ τοὺς πείσῃ. Καὶ σήμερα ἀκόμη ποὺ ἐγνώρισε τὴν διεθνῆ καθιέρωσιν, ὁ Μητρόπουλος εἶναι μεταξὺ τῶν μεγάλων μαέστρων ὁ πιὸ ἥρεμος, ὁ πιὸ εὐφραδής, ὁ πιὸ πειστικός». Διευθύνει τὴν ὀρχήστρα ὄχι μὲ τὴν μπαγκέτα, ἀλλὰ μὲ τὰ ἐκφραστικὰ χέρια του. 'Η μέθοδος αὐτή, ὅπως τὸ ἀναγνωρίζει καὶ ὁ ἴδιος, εἶναι ἐπικίνδυνη. "Οταν ὅμως ὁ διευθυντὴς τῆς ὀρχήστρας ἔχῃ ἐξαιρετικὰ ἐκφραστικὰ χέρια, ἡ μέθοδος αὐτὴ εἶναι ἡ πιὸ ἀποτελεσματική. Καὶ ὅταν ἀκόμη ὁ Μητρόπουλος δὲν διευθύνῃ τὴν ὀρχήστραν, καὶ ὅταν ἀκόμη στὸ μικρόν του δωμάτιον συνομιλεῖ μὲ ἕνα ἐπισκέπτην του, τὰ μακρουλά, νευρώδη, εὐφραδῆ χέρια του διατηροῦν ὅλη τους τὴν πλούσια ἐκφραστικότητα. Τὴν διατηροῦν καὶ ὅταν ἀκόμη παίζουν μὲ τὸ κομπολόϊ. Τὰ ἴδια χέρια ποὺ παίζουν, ὅσον ὀλίγοι εἰς αὐτὸν τὸν κόσμο, πιάνο — διότι ὁ Μητρόπουλος, μαθητὴς τοῦ μεγάλου Φερούτσιο Μπουσσόνι εἰς τὸ Βερολῖνον, εἶχεν ἀναδειχθῆ εἰς μεγάλον πιανίστα πρὶν γίνῃ διευθυντὴς ὀρχήστρας — τὰ ἴδια χέρια ποὺ παίζουν μὲ ἄφθαστη ταχύτητα πιάνο, παίζουν σήμερα τό... κομπολόϊ! «Πρὸ ἐτῶν— μοῦ ἐξήγησεν ὁ Μητρόπουλος — ὑπέφερα ἀπὸ σοβαρὰς καρδιακὰς κρίσεις. Οἱ γιατροί μοῦ συνέστησαν νὰ κόψω τὸ τσιγάρο. Καὶ γιὰ νὰ μὴν ὑποκύψω εἰς τὸν πειρασμόν — μοῦ ἐξήγησε — ν' ἀνάψω ἕνα τσιγάρο, προσέφυγα εἰς τὸ κομπολόϊ. Εἶναι ἡ ἀλυσίδα ποὺ δένει τὰ χέρια μου καὶ μὲ κρατεῖ αἰχμάλωτον». 'Ο Μητρόπουλος ὅμως καὶ τὰ μοναδικὰ εἰς ἔκφρασιν χέρια του εἶναι πρὸ παντὸς αἰχμάλωτοι τῆς Μουσικῆς...».



Τὰ «εὔγλωττα» χέρια τοῦ μεγάλου μαέστρου

BAYREUTHER TAGBLATT

Seite 7 / Freitag, 24. Juli 1953

Ein vielgesuchter Mann

(-ck) **Unter den Festspielgästen, die der gestrigen Eröffnungsvorstellung beiwohnten, befand sich auch Dimitri Mitropoulos, ein Mann der bereits kurz nach seiner Ankunft so überlaufen war, daß er es vorzog, sich in die Fränkische Schweiz abzusetzen.**

Es ist der erste Dirigent des Symphonieorchesters New York, dem



Theateragenten und andere Herren und Damen vom Fach ihre Aufwartung machen wollten. Trotzdem gelang es unserem -ck - Mitarbeiter, Mitropoulos zu einer kurzen Unterredung bereitzufinden. Es ist das erstemal, daß er nach Bayreuth kommt. Was ihn dazu bestimmt habe, zu kommen? fragen wir ihn. Er antwortet, in Amerika werde soviel Gutes und Interessantes von Bayreuth gesprochen, daß es eine Notwendigkeit sei, sich einmal selbst zu überzeugen. Mit dem New Yorker Symphonieorchester spiele er zwar nicht in der Oper, sondern nur im Konzertsaal. Trotzdem gehöre die Pflege der Wagnerschen Musik selbstverständlich auch zu seinem Programm.

„Er hat das sehr nix gern!" flüstert uns eine Dame aus seiner Begleitung zu und deutet auf den Photo-Apparat. Als aber der Blitz aufleuchtet, da lacht auch der Vielbeschäftigte und ist nicht böse, daß wir ihn aus der Lektüre eines Notenblattes aufgestört haben. „Über meine Eindrücke können Sie mich später befragen", vertröstet er uns und verabschiedet sich.

„Ich glaubte, mit Wagner fertig zu sein"

Dimitri Mitropoulos auf Festspielreise zwischen Bayreuth, München und Salzburg

Dimitri Mitropoulos, der Leiter des Philharmonischen Orchesters New York, hat während seiner Informationsreise durch die europäischen Festspielstädte für einige Tage in München Station gemacht. Im Sommer 1954 wird Mitropoulos im Rahmen der Münchner „Musica viva" sein erstes Konzert im Nachkriegsdeutschand dirigieren. Der amerikanische Dirigent erzählte uns von seinen Eindrücken in Bayreuth und München.

*

Der Dirigent Dimitri Mitropoulos — vor 57 Jahren in Griechenland geboren — groß geworden im Berlin der zwanziger Jahre, seit 18 Jahren leidenschaftlicher Verfechter der neuen Musik in den USA —, zählt sich zu den „Ausdrucksmusikern", zu denen, für die Musik ein Instrument der Metaphysik und der Seele bedeutet. Sein Name ist mit der Welt Bergs, Schönbergs oder Mahlers verbunden wie die Interpretennamen Bülow und Richter mit dem Werk Richard Wagners. Mitropoulos ging als Europäer nach Amerika und kommt heute wieder als Europäer zurück. Nicht Amerika hat ihn beeinflußt, sondern er hat Amerika für die neue Musik Europas aufgeschlossen. Das Geheimnis seines Erfolgs: Für ihn, der nichts heftiger ablehnt als den Stardirigenten („Der Dirigentenkult ist beinahe etwas Kriminelles!"), war Amerika keine Melkkuh für Starerfolge, sondern ein Neuland, dem es Kulturwerte zu vermitteln galt. Das Publikum in den amerikanischen Großstädten fühlte sich von ihm ernst genommen und leistete allmählich Gefolgschaft bei den musikalischen Experimenten. Vor drei Jahren war das Eis gebrochen; der Avantgardist Mitropoulos wurde Leiter der New Yorker Philharmoniker.

„Meine Eindrücke von Europa, wo ich vor zwei Jahren zum ersten Male wieder gewesen bin? Die Leute dürsten nach Musik. Nie war ihnen die Musik so wichtig. Überall sind das ganze Jahr über Festspiele. Europa ist ein wahres Dorado der musikalischen Kunst." Mitropoulos faßt seinen Enthusiasmus in tadelloses Deutsch; er hat es, nebst der Kunst des Komponierens und dem Dirigentenhandwerk, in Berlin gelernt, wo er zuerst Schüler Busonis gewesen war, Korrepetitor an der Staatsoper wurde und schließlich mit einem sensationellen Auftreten als Solist und Dirigent des 3. Klavierkonzerts von Prokofieff das Interesse der musikalischen Welt auf sich zog. „Ich wollte gar nicht Dirigent, sondern Komponist werden. Das Schicksal hat anders entschieden."

Maestro Mitropoulos kommt aus Bayreuth. „Ich glaubte mit Wagner fertig zu sein. Jahrelang habe ich keines seiner Werke mehr dirigiert. Ich bin zu allen Festspielaufführungen in Bayreuth gewesen. Glauben Sie mir, ich habe meine Kindheit wiedererlebt. Ich bin zutiefst erschüttert gewesen. Wagner sollte von jetzt ab nur noch in Bayreuth gespielt werden, wo die Inszenierungen der Enkelsöhne sein Werk so vollendet darstellen, daß Wagner noch jahrhundertelang weiterleben kann. Die Bayreuther Festspiele müssen zu einem Mittelpunkt der geistigen Welt werden. Und die ganze Welt muß das neue Bayreuth unterstützen. Ich werde meinen ganzen Einfluß geltend machen. Allmählich sollte auch das neue Opernschaffen in Bayreuth seinen Einzug halten."

Pfitzner verehrt Mitropoulos ebenso überzeugt wie Reger und Mahler. Um den „Palestrina" zu hören, kam er nach München. „Palestrina ist eine der größten Leistungen des 20. Jahrhunderts. Ich freute mich, in Robert Heger einen hervorragenden Pfitzner-Experten am Pult sehen zu können. Allerdings müßte ein so heikles Werk wie der 'Palestrina' gründlicher probiert werden können, als das bei den Münchner Festspielen, wo sich die verschiedensten Aufführungen und Dirigenten innerhalb der kürzesten Frist gegenüberstehen, der Fall sein konnte." Mitropoulos will versuchen, den „Palestrina" an der Mailänder Scala und in England heimisch zu machen.

Mitropoulos will sich während seiner Münchner Tage über den Wert des Schaffens von Carl Orff klar werden. Die „Trionfi" hat er unter Jochums Leitung gehört, die „Antigonae" will er morgen im Prinzregententheater sehen. Dann reist der Europäer aus Amerika nach Salzburg, zur Uraufführung von Gottfried von Einems Oper „Der Prozeß".

Kasch



Dimitri Mitropoulos Photo: Felicitas

Dimitri Mitropoulos in Salzburg

Amerikas berühmter Dirigent von Einem begeistert

Für wenige Tage der Rast, auch um der Uraufführung von Einems „Prozeß" beizuwohnen, hat sich der große amerikanische Dirigent Dimitri Mitropoulos im Fondachhof in Parsch aufgehalten. Mitropoulos, der zum erstenmal nach dem Krieg kürzlich an der Mailänder Scala und in Florenz dirigierte, ist bekanntlich der Leiter der hervorragenden New Yorker Philharmoniker. Als solcher hat er heuer in der Carnegie Hall ein Orchesterstück Gottfried von Einems aufgeführt und plant, in der nächsten Saison die Wiedergabe einer weiteren Orchesterkomposition des Österreichers. Nach seinem italienischen Gastspiel reiste Mitropoulos, der griechischer Abkunft ist, nach Bayreuth. In einem Gespräch über seine europäischen Kunsterlebnisse in diesem Sommer meinte er: „Endlich haben die Enkel Richard Wagners den Aufführungsstil gefunden."

Von Bayreuth begab sich der Maestro nach München, wo er bei den dortigen Festspielen einige Theateraufführungen und Konzerte der Musica Viva besuchte. Die Begegnung mit dem Werk Carl Orffs, dessen „Antionae" und „Trionfi", die Mitropoulos konzertant aufgeführt erlebte, („Ich dirigiere in Amerika keine Opern", erzählte er, „wohl aber führe ich solche ab und zu konzertant auf"), war für ihn bedeutungsvoll. „Hier ist etwas ganz Neues, das völlig aus dem Persönlichen kommt", meinte er. „Orff schreibt alles immer für sich, was nicht heißen soll, daß seine Musik nicht alle anginge. Aber was er schafft, ist eben durchwegs persönlich und neu." Befragt, ob das amerikanische Publikum Orffs musikalisches Werk positiv aufnehmen würde, sagte er: „Und warum nicht? Gerade. Es richtet sich doch an alle Menschen und man brächte drüben ja die entsprechende Aufgeschlossenheit einem so großartig Neuen entgegen." Abgesehen von Orff, berichtete er dann noch in fließendem Deutsch, indes er die Perlen eines besonders reich geschnitzten orientalischen Rosenkranzes zwischen den immer beweglichen Fingern durchlaufen ließ, „habe ich die Musik Egks, Hartmanns, Blachers, Fortners, Wagner-Regenys mit größtem Interesse auf mich wirken lassen. Alles Große, wirkliche Begabungen, deren Musik ich in Amerika gebührenden Platz einräumen werde."

„Und Einems 'Prozeß'", frage ich nun. „Das ist ein Werk", sagt Metropoulos, „das auf der ganzen Welt aufgeführt werden wird. Überhaupt halte ich Einem, den ich meinen Freund nennen darf, für die größte Begabung unter den jungen Komponisten von heute."

„Ist es wahr, Maestro Mitropoulos, daß Sie mit der Festspieldirektion einen Vertrag für ein Orchesterkonzert im nächsten Sommer abgeschlossen haben?", möchte ich noch gerne wissen. „Sicherlich", antwortete er lächelnd, „warum sollte ich das nicht bestätigen. Ich freue mich schon sehr darauf."

Wolfgang Schneditz

SALZBURGER NACHRICHTEN 18-8-53

twoch **Die Presse** 19. Aug

Gespräch mit Dimitri Mitropoulos

Der berühmte Dirigent über seine Eindrücke in Europa
Mitwirkung bei den Salzburger Festspielen 1954

Von unserem Mitarbeiter

Salzburg, 18. August

„Ja, ich habe mit der Festspieldirektion für die Saison 1954 einen Vertrag für ein Konzert mit den Wiener Philharmonikern abgeschlossen, sagte Dimitri Mitropoulos, der nun einige Tage inkognito am Stadtrande Salzburgs ausgeruht hat, ehe er nach der „Prozeß"-Premiere wieder an seine Wirkungsstätte nach New York zurückflog. Bekanntlich ist er der Leiter des hervorragenden New York Philharmonic Orchestra.

Mitropoulos zählt heute einige fünfzig, ist in Athen geboren, aber schon lange in den Vereinigten Staaten heimisch geworden. Der elegante, sehnige Mann mit dem braungebrannten Gesicht, der kühn geschwungenen Nase, erzählt sehr lebendig das während seines europäischen Aufenthaltes in den letzten Wochen Erlebte. Zuerst dirigierte er, übrigens zum erstenmal seit dem Kriegsende in Europa, in Florenz und an der Mailänder Scala. Danach reiste Mitropoulos nach Bayreuth, wo er über den Regiestil der Wagner-Enkel hell entzückt war. Er findet, daß dieser Stil der heute einzig tragbare, direkt aus der Musik entspringende sei und Schule auf der ganzen Welt machen müsse. Von Bayreuth begab sich der Maestro nach München, wo ihn das Werk Karl Orffs, dem er dort zum erstenmal begegnete, faszinierte. Sowohl die „Antigone", wie auch die konzertante Wiedergabe von dessen neuestem Werk „Trionfi" fanden seine Zustimmung. Er meint, daß sich Orffs Musik in Amerika sehr rasch durchsetzen würde. Neben Orff nahm er zur musikalischen Welt der Egk, Hartmann, Fortner, Wagner-Regeny und Blacher Fühlung und will all diesen ihre Chance im amerikanischen Musikleben verschaffen.

Ein Orchesterwerk Gottfried Einems hat Dimitri Mitropoulos bereits in diesem Jahr mit den New-Yorker Philharmonikern in Anwesenheit des Komponisten in der Carnegie Hall erfolgreich aufgeführt und gleich ein weiteres zur Aufführung unter seiner Stabführung für die nächste Saison angenommen. Er ist solange in Salzburg geblieben, bis er die Uraufführung des „Prozeß" erleben konnte, dem er eine Aufführungssuite auf der ganzen Welt prophezeit. Er hält Einem heute für den bedeutendsten Repräsentanten der jüngeren Komponistengeneration. Dienstag früh kehrte Mitropoulos nach Amerika zurück.

dr. w. s.

ΑΘΗΝΑΪΚΑ ΕΙΚΟΣΙΤΕΤΡΑΩΡΑ

ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΑΤΤΙΚΟΥ

Θίασος Ἐθνικοῦ Θεάτρου

«ΙΠΠΟΛΥΤΟΣ»

ΤΟΥ ΕΥΡΙΠΙΔΟΥ

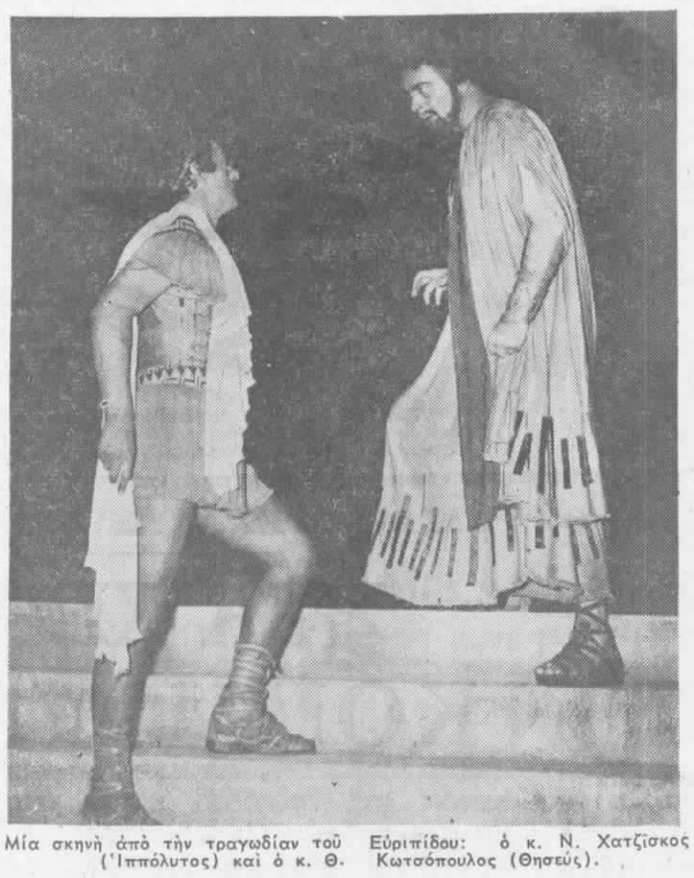
Ἀπὸ τὴν χθεσινοβραδυνὴ παράστασι τοῦ «Ἱππολύτου» ἔλειψε ἐκεῖνο ποὺ ἔκανε τὴν ἑρμηνεία τῆς «Ὀρεστείας», πρὶν ἀπὸ τρία χρόνια, τὸ καλύτερο ἀσφαλῶς σκηνοθετικὸ ἐπίτευγμα τοῦ Δημήτρη Ροντήρη. Ἔλειψε ἡ δημιουργικὴ ἀπόδοσις τοῦ ἔργου τοῦ Εὐριπίδου, ὁ μυσταγωγικὸς τόνος, τὸ ζωντάνεμα τοῦ ἀρχαίου κειμένου, ὅσο κι' ἂν οἱ συντριπτικοὶ ὀγκόλιθοι τοῦ ρωμαϊκοῦ οἰκοδομήματος, μὲ τοὺς μυστικοπαθεῖς φωτισμοὺς καὶ μὲ τὰ μυστηριακὰ σκοτάδια, δὲν παρέχουν τὸ πλαίσιο ποὺ ταιριάζει στὸ τέκνο τοῦ ἀπολλωνίου φωτός, ποὺ εἶνε ἡ ἑλληνικὴ τραγῳδία.

Δὲν εἶχε δυστυχῶς αὐτὴ τὴ φορὰ ὁ Δημήτρης Ροντήρης τὶς εὐτυχεῖς ἐμπνεύσεις ποὺ συνετέλεσαν ὥστε ἡ Τριλογία τοῦ Αἰσχύλου ν' ἀφήσῃ ἐποχὴ στὴν διδασκαλία τοῦ ἀρχαίου δράματος. Δὲν εἶχε τὴν βοήθεια τῆς Μαρίκας Κοτοπούλη καὶ τὶς χορογραφικὲς δημιουργίες τῆς Ραλλοῦς Μάνου, οὔτε καὶ μιὰ μετάφρασι σὰν ἐκείνη τοῦ Γιάννη Γρυπάρη. Τὸ μόνο ποὺ τὸν ἐξυπηρέτησεν ἦταν ἡ ὑποβλητικὴ μουσικὴ ὑπόκρουσις τοῦ Δημήτρη Μητροπούλου, ἴσως ἡ καλύτερη ποὺ ἔχει συντεθῇ ἀπὸ Ἕλληνα γιὰ ἀρχαία τραγῳδία.

Ἡ ἐξοικονόμησις τοῦ χοροῦ —ἡ προσπάθεια δηλαδὴ νὰ μὴ μένουν ἀκίνητοι, σὰν κούτσουρα, ἐκεῖνοι ἢ ἐκεῖνες ποὺ τὸν ἀποτελοῦν σ' ὅλη τὴν διάρκεια τῆς παραστάσεως— δὲν ἦταν ἀπὸ τὶς εὐστοχώτερες. Οἱ κοπέλλες ποὺ συγκροτοῦν τὸν χορὸ τοῦ «Ἱππολύτου» παίρνουν μερικὲς φορὲς ἐπιτυχημένες στάσεις, ἀλλὰ κινοῦνται μὲ τρόπο ποὺ δικαιολογεῖ ὅσους συνιστοῦν ἀποχὴν ἀπὸ ρυθμικοὺς ἐλιγμούς, ἀφοῦ δὲν εἶνε γνωστὸ πῶς χόρευε καὶ πῶς τραγουδοῦσε ὁ ἀρχαῖος χορός.

Ἡ μετάφρασις τοῦ καθηγητοῦ Δ. Σάρρου προσπαθεῖ νὰ κάνῃ ἀντιληπτὸ τὸ κείμενο. Δὲν ἔχει ὅμως φιλοτεχνηθῇ ἀπὸ ποιητὴ καὶ μένει δασκαλίστικη. Πολὺ καλὴ ἂν θὰ ἦταν δυνατὸν νὰ διδαχθῇ ὁ «Ἱππόλυτος» σὲ σχολικὴ παράστασι —πρᾶγμα κάπως δύσκολο...— ἄτονη καὶ σχεδὸν ἄψυχη στὸ Θέατρο. Ἐπὶ πλέον ὁ μεταφραστὴς παίρνει μιὰν ἀπαράδεκτη ἐλευθερία: ἀποδίδει σὲ ὁμοιοκαταλήκτους στίχους ὡρισμένα χορικά, αὐθαιρεσία ποὺ ἀποτελεῖ σχεδὸν ἀνευλάβεια πρὸς τὸν Εὐριπίδη.

Ὁ «Ἱππόλυτος» παίχθηκε γιὰ πρώτη φορὰ κατὰ σκηνοθεσία τοῦ Δημήτρη Ροντήρη τὸ φθινόπωρο τοῦ 1936 πάλι στὸ Ὠδεῖο τοῦ Ἡρώδου.



Μία σκηνὴ ἀπὸ τὴν τραγῳδίαν τοῦ Εὐριπίδου: ὁ κ. Ν. Χατζίσκος ('Ιππόλυτος) καὶ ὁ κ. Θ. Κωτσόπουλος (Θησεύς).

μὲ τὴν Κατίνα Παξινοῦ καὶ τὸν Ἀλέξη Μινωϊτῆ. Δὲν μᾶς εἶχε πολυαρέσει τότε ἡ ἑρμηνεία τοῦ ρόλου τῆς Φαίδρας, ἀλλὰ χθὲς τὸ βράδυ νοσταλγήσαμε καὶ τοὺς δύο πρωταγωνιστὰς τοῦ 1936. Δυστυχῶς ἡ νέα Ἔκδοσις τοῦ «Ἱππολύτου» ἀπέδειξε πόσο φτωχὸς ἔχει μείνει ὁ θίασος τοῦ Ἐθνικοῦ Θεάτρου, ἀφοῦ ἡ Φαίδρα καὶ ὁ Ἱππόλυτος ἀνετέθησαν σὲ ἠθοποιοὺς ἐντελῶς ἀκαταλλήλους νὰ τοὺς ἑρμηνεύσουν.

Ἡ Ἄλσα Βεργῆ ἔχει ἀναμφισβήτητα προσόντα τραγῳδοῦ. Εἶνε ἐπιβλητική, ἀγαλματώδης, αὐστηρὰ λιτὴ στὸ παίξιμό της. Μιὰ τέτοια ὅμως γυναίκα δωρικοῦ ρυθμοῦ πῶς μπορεῖ νὰ δώσῃ τὴν αἴσθησι τοῦ θηλυκοῦ πού, παρὰ τὶς τύψεις τῆς συνειδήσεως, φλέγεται ὁλόκληρο ἀπὸ τὸ ἔνοχο πάθος πρὸς τὸν προγονό: Ἡ σύζυγος τοῦ Θησέως, ποὺ σπαρταρᾷ στὸ κατώφλι τῆς φοβερώτερης μοιχείας, ἔχει τέτοια θηλυκότητα ποὺ νὰ δικαιολογῆται ὁ στίχος τοῦ Ρακίνα στὴν «Φαίδρα» του:

C' est Venus toute entière à sa proie attachée

Ἡ Ἄλσα Βεργῆ ὅμως, ἀντὶ γιὰ τὴν Ἀφροδίτη, θὰ ταίριαζε νὰ ἐνσαρκώσῃ τὴν Ἀρτέμιδα...

Τὸ ἀντίθετο συμβαίνει μὲ τὸν Νῖκο Χατζίσκο. Δὲν εἶνε βέβαια ὁ συμπαθὴς αὐτὸς καλλιτέχνης εἰδικευμένος «ἐραστὴς» στὴ σκηνή, ἀλλὰ ἀπὸ τὴν ἐποχὴ ποὺ ἔπαιζε πολὺ εὔγλωττα τοὺς ἐξαγγέλους, τοῦ ἔχει μείνει κάτι τὸ «σαντεκλερικό», ποὺ ἀσφαλῶς δὲν ἁρμόζει στὴν ἀρρενωπὴ παρθενικότητα τοῦ λάτρου τῆς Ἀρτέμιδος. Ὁ Ἱππόλυτος, ποὺ ἐκφωνεῖ τὸν περίφημο φιλιππικὸ κατὰ τῶν γυναικῶν καὶ καυχᾶται ὅτι εἶνε ἀναχωρητὴς τοῦ Ἔρωτος, δὲν μπορεῖ συγχρόνως καὶ νὰ κορδώνεται σὰν κόκορας ἐν ὄψει ἐνδεχομένου θήλεος, ἐντύπωσι ποὺ δίνει μὲ τὸ παίξιμά του ὁ Ν. Χατζίσκος.

Ἀπὸ ὅλους τοὺς ἠθοποιοὺς καλύτερα ἔπαιξε ἡ Ἀθανασία Μουστάκα. Ἦταν μιὰ παραμάνα ἴσως κάπως ρεαλιστική, ἔξω ἀπὸ τὸν ὀρθόδοξο τόνο τῆς ἀρχαίας τραγῳδίας, ἀλλὰ πολὺ ἐκφραστική, ἀντάξιο «παντάν» τῆς συγκινητικῆς ἐκείνης ποὺ δημιούργησε στὴν «Ὀρέστεια». Μὲ ἄνεσι κράτησε τὸν ρόλο τοῦ Θησέως ὁ Θάνος Κωτσόπουλος. Καλὸς ἀγγελιαφόρος ὁ Στέλιος Βόκοβιτς, μολονότι δὲν μᾶς ἱκανοποίησεν ἀπόλυτα ἡ ἀφήγησις τῆς τραγικῆς περιπετείας τοῦ Ἱππολύτου. Ἡ Κάκια Παναγιώτου (Ἀφροδίτη) καὶ ἡ Ἀλέκα Κατσέλη (Ἄρτεμις) ἀπήγγειλαν εὐσυνείδητα κ' ἐχρωμάτισαν ὑποβλητικὰ τὰ μέρη τους. Ἀξία ἰδιαιτέρας μνείας ἡ κορυφαία τοῦ χοροῦ Θάλεια Καλλιγᾶ.

Κ. Ο.

ΜΟΥΣΙΚΗ ΖΩΗ

Η ΜΟΥΣΙΚΗ ΣΤΗΝ ΑΡΧΑΙΑ ΤΡΑΓΩΔΙΑ

ΤΟΥ κ. ΜΑΝ. ΚΑΛΟΜΟΙΡΗ

Τὸ πρόβλημα τῆς μουσικῆς στὴν ἀρχαία τραγῳδία εἶνε ἄλυτο. Ὅσες γνώσεις κι' ἂν ἔχωμε γιὰ τὴ θεωρητικὴ τῆς ἀρχαίας ἑλληνικῆς μουσικῆς, δὲν ἔχομε καμμίαν ἀντίληψι γιὰ τὴν πρακτική της ἀπόδοσι καὶ στὴν πραγματικότητα εἴμαστε τελείως ἀνίδεοι γιὰ τὸ ἄκουσμα καὶ τὴν ἀπόδοσι τῆς μουσικῆς ποὺ ἕνας Αἰσχύλος ἢ ἕνας Σοφοκλῆς εἴχανε οἱ ἴδιοι —γιὰ τὸν Εὐριπίδη λέγεται πὼς ἀνέθετε σὲ ἄλλους τὸ μουσικὸ μέρος— ἐμπνευσθῇ ἐπάνω στοὺς ἀριστουργηματικοὺς στίχους των.

Γι' αὐτὸ καὶ κάθε ἀπόπειρα ἀναδημιουργίας τῆς μουσικῆς τῆς ἀρχαίας τραγῳδίας ἐπάνω σὲ καθωρισμένα καλούπια, βγαλμένα ἀπὸ τὴ μελέτη τῆς ἀρχαίας θεωρίας τῆς τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν, στάθηκε πάντα ἀτυχὴς καὶ δὲν ἀπέδωκε παρὰ μουσικὴ ὠχρή, ἀναιμική, χωρὶς ἐμπνευσι καὶ χωρὶς πνοή. Τὸ ἴδιο καὶ διάφορες ἄλλες μουσικὲς προσπάθειες, βασισμένες σὲ σκηνοθετικὲς ὑποδείξεις καὶ γραμμένες ἔστω καὶ ἀπὸ καλοὺς μουσικούς, μὲ κάποια προχειρολογία γιὰ νὰ δημιουργήσουνε λίγο εὐχάριστο μουσικὸ θόρυβο σὲ κάθε εἴσοδο τοῦ χοροῦ ἢ κάτι σχετικό.

Ἔτσι τὸ πρόβλημα τῆς μουσικῆς τῆς ἀρχαίας τραγῳδίας παρουσιάζεται ἄλυτο.

Καὶ ὅμως ὑπάρχει μιὰ καὶ μόνη λύσι, ἀνάλογη μὲ τὴ λύσι τοῦ Γορδίου δεσμοῦ.

Μὲ ἄλλα λόγια, ἡ λύσι ποὺ θὰ δώσῃ ἕνας πραγματικὰ ἐμπνευσμένος μουσουργός, γράφοντας μιὰ μουσικὴ βγαλμένη ἀπὸ τὸ πνεῦμα καὶ τὴν ψυχὴ τῆς ἀρχαίας τραγῳδίας, ὄχι ὅμως κι' ἀπὸ τὸ γράμμα της, καὶ χωρὶς νὰ σκοτίζεται ἀπὸ ἀρχαιολογικὰ θεωρητικὰ ζητήματα. Τότε καὶ μόνο μᾶς δίνει μιὰ μουσικὴ γεμάτη ἀπὸ ἀληθινὴ συγκίνησι, ποὺ μπορεῖ νὰ δονήσῃ τὸν ἀκροατὴ καὶ νὰ τοῦ ξανοίξῃ τὸν ἐσώτερο κόσμο, τὸν ἀσύλληπτο, τῆς ψυχῆς τῆς ἀρχαίας ἑλληνικῆς τραγῳδίας.

Στὰ παλιότερα χρόνια ὁ Μέντελσον, μὲ τὸν τρόπο καὶ τὴν τεχνοτροπία του, ἔκοψεν ἔτσι τὸ Γόρδιο αὐτὸ δεσμὸ μὲ τὴν μουσική του στὴν «Ἀντιγόνη».

Στοὺς δικούς μας τοὺς καιροὺς καὶ στὸν τόπο μας, δυὸ μουσικὲς σὲ ἀρχαῖες τραγῳδίες ξέρω ποὺ κυρίως μπόρεσαν καὶ λύσανε κατ' ἀνάλογο τρόπο τὸ Γόρδιο αὐτὸ δεσμὸ τοῦ ἄλυτου μουσικοῦ προβλήματος:

Ἡ μιὰ εἶνε ἡ μουσικὴ στὴν «Ἑκάβη» ποὺ ἔγραψεν ὁ ἀξέχαστος Αἰμίλιος Ριάδης, ὅταν πρὶν χρόνια ἡ μεγάλη μας Μαρίκα Κοτοπούλη ἔδωσε τὴν «Ἑκάβη» στὸ Στάδιο.

Ἡ ἄλλη μουσικὴ εἶνε αὐτὴ ποὺ ἀκούσαμε προχθὲς στὸν «Ἱππόλυτο» τοῦ Εὐριπίδη γραμμένη ἀπὸ τὸ Μητρόπουλο.

Ἐντελῶς διαφορετικὲς οἱ δυὸ αὐτὲς μουσικὲς ἡ μιὰ ἀπὸ τὴν ἄλλη, τόσο στὴν τεχνοτροπία ὅσο καὶ στὴν ὅλη τους διάρθρωσι.

Ἔχουνε ὅμως ἕνα κοινὸ γνώρισμα ἀναμεταξύ τους πὼς εἶνε καὶ οἱ δύο πέρα ὡς πέρα γεμάτες ἀπὸ ἐμπνευσι, ἀπὸ ἀληθινὴ μουσικὴ συγκίνησι, ἀπὸ τὴ χαρὰ τῆς μεγάλης καὶ ἱερῆς τέχνης.

Γιὰ νὰ μείνω στὴ μουσικὴ τοῦ Μητρόπουλου ποὺ ἀκούσαμε προχθὲς θὰ ἤθελα νὰ τονίσω τὴ βαθειὰ ἐντύπωσι ποὺ μοῦ ἐπροξένησε ἀκούγοντάς την πάλι ὕστερα ἀπὸ δεκαπέντε τόσα χρόνια καὶ μπορῶ νὰ πῶ πὼς ἐφέτος μοῦ ἐπροξένησε μεγαλύτερη ἀκόμη συγκίνησι ἀπὸ τότε.

Λυποῦμαι πὼς δὲν εἶχα τὴν εὐκαιρία νὰ ξανακούσω πέρυσι καὶ τὴ μουσικὴ τῆς «Ἠλέκτρας» γιὰ νὰ δῶ ἂν θὰ ἔνοιωθα τὴν ἴδια πνοὴ ποὺ βρῆκα στὸν «Ἱππόλυτο».

Καὶ πιστεύω πὼς ἡ τόσον ὑποβλητικὴ αὐτὴ μουσικὴ δημιουργία θὰ μποροῦσε ἀκόμη περισσότερο νὰ συγκλονίσῃ τὸ ἀκροατήριο ἂν οἱ ἀκουστικὲς συνθῆκες ἦτανε καλύτερες ἀπὸ ὅ,τι μὲ τὸ κρυφτοῦλι ποὺ γίνεται στὸ Ὠδεῖον Ἡρώδου γιὰ τὴ μουσική.

Τὴ μουσική, ὅπως τὴν ἀντιλαμβάνονται στὸν τόπο μας, τοὐλάχιστον ὅλοι οἱ σκηνοθέτες, ἀκόμη καὶ ἕνας τόσο φωτισμένος καὶ ἐμπνευσμένος τεχνίτης ὅπως ὁ κ. Ροντήρης, μοῦ φαίνεται πὼς τὴ μεταχειρίζονται σὰν ἕναν ἀνεπιθύμητο συνοδοιπόρο τοῦ ὁποίου μπορεῖ νὰ χρησιμοποιοῦνε τὸ ταγαράκι του χρείας τυχούσης, ὅμως πρὸς Θεοῦ φυλάγονται νὰ μὴν ἐμφανισθοῦνε ποτὲ πουθενὰ μαζὶ σὰν φίλοι καὶ συνεργάτες.

Τὸ ἴδιο σκέπτομαι τί θὰ ἀπέδιδε τὸ θαυμάσιο τραγουδισμένο μέλος τῶν χορικῶν ἂν οἱ νεαρὲς χορῳδοὶ ἀντὶ νὰ τραγουδᾶνε μὲ μιὰν ἀνύπαρκτη φωνὴ μπορούσανε νὰ ἀποδώσουνε τὸ μέλος μὲ ὡραίαν ἐκφραστικὴ φωνὴ καὶ ἤτανε σὲ θέσι νὰ ἀρθρώσουνε τραγουδῶντας τὰ μέλη ὅπως κάνανε πράγματι ὅταν τὰ χορικὰ σὲ ἄλλα σημεῖα ἀπηγγέλλοντο κατὰ τὸ σύστημα τοῦ σπρὲχ κόρ.

Γράφοντας τὶς ἐντυπώσεις μου αὐτὲς θὰ ἤτανε ἄδικο νὰ μὴν ἐξάρω τὴν ἀληθινὰ πολύτιμη συμβολὴ τοῦ κ. Λυκούδη στὴν ὑλοποίησι καὶ ἀπόδοσι τῆς μουσικῆς σκέψεως τοῦ Μητροπούλου.

Τὸ νὰ στήσῃ κανεὶς τὴ μουσικὴν αὐτήν, ὑπὸ τὶς ἀκουστικὲς μάλιστα συνθῆκες ποὺ προσφέρει ὁ στενόχωρος χῶρος ὅπου περιορίζεται ἡ ὀρχήστρα στὸ Ὠδεῖον τοῦ Ἡρώδου ἦτανε ἕνας ἀληθινὸς καλλιτεχνικὸς ἄθλος τοῦ κ. Λυκούδη καὶ τὸν συγχαίρω καθὼς καὶ τοὺς μουσικοὺς τῆς ὀρχήστρας, ποὺ ἂν καὶ χωρὶς διολιὰ ποὺ θελητικὰ ἔχει παραλείψει ὁ Μητρόπουλος ἀπὸ τὴν ἐνορχήστρωσί του εἶχε τόσον συμπληρωμένη ἠχητικότητα — ὅσον βέβαια ἦτανε δυνατὸν νὰ ἀποδώσουν ἀπὸ ἐκεῖ ποὺ ἐκτελοῦνται.

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

ΑΠΟ ΤΗΝ ΖΩΗΝ

ΙΠΠΟΛΥΤΟΣ

Μέσα στὸ χάος τῶν ἀσημάντων θεαμάτων, ποὺ σερβίρονται στὰ θεατρά μας, ἡ Ἐθνικὴ Σκηνὴ ἑτοιμάζει τὸν «Ἱππόλυτο Στεφανηφόρο», τοῦ Εὐριπίδη. Ὅλες ἡ τραγῳδίες τοῦ τρίτου ἀπὸ τοὺς μεγάλους δραματικοὺς τοῦ 5ου αἰῶνος, παρουσιάζουν ἐξαιρετικὸ δραματουργικὸ καὶ ποιητικὸ ἐνδιαφέρον. Ὁ «Ἱππόλυτος», ὅμως, ἔχει τὴν χάρι μιᾶς σημαντικῆς ἀφετηρίας: Εἶναι μ' αὐτὴ τὴν τραγῳδία, ποὺ ἀνεβαίνει, γιὰ πρώτη φορά, ὁ ἔρως στὴ σκηνή. Ὁ Αἰσχύλος καὶ ὁ Σοφοκλῆς δὲν ἐτόλμησαν νὰ δώσουν τὴν εἰκόνα του στὸ θέατρο — ὁ Αἰσχύλος ἀποφασιστικὰ τὸν ἀγνοεῖ, ὁ Σοφοκλῆς τὸν ὑμνεῖ, ἀλλὰ δὲν τὸν παρουσιάζει — ἀπὸ φόβο μὴ βλάψουν τὴν ἀρετὴ τῶν ἡρωϊκῶν πολιτῶν, ποὺ δὲν εἶχαν μαραθῆ στοὺς κροτάφους των ἡ δάφνες τῶν Μηδικῶν πολέμων.

Ὁ ρεαλισμὸς τοῦ Εὐριπίδη παραμερίζει αὐτοὺς τοὺς ἀνωτέρους παιδαγωγικοὺς δισταγμούς. Καί, ἀπὸ τότε, σ' ὅλους τοὺς μετέπειτα αἰῶνες, ἕως σήμερα, ἡ διαβρωτικὲς φλόγες τοῦ μεγάλου αὐτοῦ τυράννου, ποὺ λυμαίνεται τὸ θέατρο (ὅπως καὶ τὴν ζωὴ) ὑψώνονται ἀπὸ τὴν τραγῳδία τοῦ Εὐριπίδη: Ἡ Φαίδρα του εἶναι ἡ μακρυνὴ κι' ἐπιβλητικὴ προμάμμη ὅλων τῶν ἐρωτευμένων ἡρωΐδων, ὅλων τῶν θεάτρων καὶ ὅλων τῶν ἐποχῶν...

Ὁ ἔρως ὅμως, τὸν ὁποῖον ζωγραφίζει μὲ δυνατές, φοβερὲς πινελιές, δὲν ἔχει καμμιὰ σχέσι μὲ τὸ λεγόμενο «αἴσθημα» τῶν νεωτέρων καιρῶν. Ἔκτοτε οἱ ποιηταὶ ἐμεγάλωσαν τὰ φτερά του γιὰ νὰ σκεπάσουν μ' αὐτὰ τὴν φυσική του γύμνια. Ὁ ἔρως τῆς Φαίδρας δὲν ἔχει τίποτε ἀπὸ τὶς γλυκύτητες καὶ τῆς τρυφερότητες μιᾶς τιθασσευμένης Ἀφροδίτης. Εἶναι ἡ ὀργή της: Εἰκὼν τρομερή, γυμνὴ τοῦ φυσικοῦ πάθους, τοῦ πρωτόγονου καὶ ἀφτιασίδωτου, στὸ ἀποκορύφωμά του. Ἡ Φαίδρα, ὅπως τὴν παρουσιάζει ὁ ποιητής, θυμίζει τὶς «δαιμονισμένες» τῶν χριστιανικῶν χρόνων.

Ἡ Ἀφροδίτη τὴν «κατέχει». Γιὰ νὰ ἐκδικηθῇ τὸν Ἱππόλυτο, τὸν ἁγνὸ κι' ἀσκητικὸ ἔφηβο, τὸν σύντροφο κι' ἀγαπημένο τῆς Ἀρτέμιδος, τὸν περιφρονητὴ τοῦ ἔρωτος, φυσᾷ στὴν ψυχὴ τῆς Φαίδρας, τὴν θεομηνία κολασμένου πάθους γι' αὐτόν. Εἶναι μανία, θεία μάστιξ, ποὺ τίποτε δὲν μπορεῖ νὰ δυσωπήσῃ. Ἀλλ' ἂν τυλίγῃ ὁ Εὐριπίδης μὲ τὸν διάφανο πέπλο τοῦ μύθου αὐτὸν τὸν τυραννικὸν ἔρωτα, τὸν ξεσκεπάζει ὅμως — γιὰ πρώτη φορὰ —σ' ὅλη τὴν ἄμεση καὶ ὡμή του πραγματικότητα.

Καμμιὰ «φιλολογία» καὶ καμμιὰ ἐξιδανίκευσις: Εἶναι τὸ σαρκικὸ πάθος, στὴ μορφὴ τῆς βαρειᾶς ἀρρώστειας — ἕνας ὑψηλὸς πυρετός, ποὺ προσβάλλει μιὰ βασίλισσα, σεμνὴ καὶ ντροπαλή, ποὺ παλαίει μὲ τὸν δαίμονα, τὸν θρεμμένον ἀπὸ γάλα πάνθηρος καὶ ποὺ ἀναδεύει τὰ σπλάχνα της μὲ τὰ φοβερά του νύχια.

Ἡ ἡρωΐς αὐτὴ τοῦ Εὐριπίδη— μαστοριὰ μεγάλη — δὲν ἔχει παρὰ μιὰ καὶ μόνην ἐμφάνισι. Μπαίνει στὴν σκηνή, τσακισμένη, φλεγόμενη, κρατημένη ἀπὸ τὶς σκλάβες της, γιὰ ν' ἀκούσωμε τοὺς στεναγμούς της, νὰ ἰδοῦμε τὸ μαρτύριό της, νὰ προδοθῇ ἀπὸ τὴν παραμάνα της, ποὺ νομίζει πὼς δουλεύει γιὰ τὸ καλό της, νὰ συναντηθῇ μιὰ φορὰ μὲ τὸν Ἱππόλυτο, νὰ καταφρονηθῇ ἀπ' αὐτόν καὶ βγαίνει ἀπὸ τὴ σκηνὴ γιὰ νὰ πεθάνῃ. Ὁ ρόλος της εἶναι παθητικός. Εἶναι τὸ ἐνεργούμενον τοῦ πάθους, ποὺ βρίσκει στὸν θάνατο τὴν ἀπολύτρωσι, ἀλλὰ καὶ τὴν ἐκδίκησι τοῦ περιφρονητοῦ της.

Αὐτὴ ἡ τραγῳδία εἶναι ἀπὸ τὶς λίγες τοῦ Εὐριπίδη, ὅπου τὰ θαυμάσια χορικὰ εἶναι ἄμεσα καὶ σφικτὰ δεμένα μὲ τὸν μῦθο καὶ τὴν δραματικὴ ἐξέλιξι. Ἡ δὲ μουσικὴ τοῦ Μητροπούλου, πρὸ πάντων στὰ τραγουδιστὰ μέρη, φαίνεται λαμπρὰ προσηρμοσμένη στὸ πνεῦμα τοῦ ἔργου. Τὰ μέρη τοῦ κομοῦ, ὁ θρῆνος, ὅπως καὶ τὸ φινάλε, τὰ χαρακτηρίζει μεγαλοπρέπεια. Ὅταν τὰ πρωτοπαρουσίασε, ξέρω πὼς οἱ «εἰδικοὶ» τοῦ ρίχθηκαν. Ἀλλὰ σήμερα, ποὺ ἐπέρασε ὁ σάλος, μποροῦμε ν' ἀναγνωρίσουμε, νομίζω, πὼς αὐτὴ ἡ μουσική, ποὺ κυματίζει ἀνάμεσα βυζαντινῆς μελῳδίας καὶ λαϊκοῦ τραγουδιοῦ, χωρὶς νὰ πέφτῃ σὲ μιμήσεις, ἔχει ἀναμφισβήτητη πρωτοτυπία...

ΣΠΥΡΟΣ ΜΕΛΑΣ

«ΤΟ ΒΗΜΑ»

ΑΡΧΑΙΟ ΔΡΑΜΑ

ΙΠΠΟΛΥΤΟΣ

ΕΘΝΙΚΟΝ ΘΕΑΤΡΟΝ

Ὁ κίνδυνος γιὰ μιὰ σημερινὴ παράστασι τῆς ἀρχαίας τραγῳδίας, εἶναι νὰ χάσῃ τὸ θεσμὸ τὸν πρῶτο καὶ κύριο χαρακτήρα του, τὸν θρησκευτικὸ καὶ μεταφυσικό, καὶ ἐπηρεασμένο ἀπὸ τὸ θεατρικὸ κλίμα τοῦ καιροῦ μας νὰ γίνῃ δρᾶμα ψυχολογικὸ ἢ κοινωνικό. Ἀπ' αὐτὸ τὸν κίνδυνο δὲν νομίζω ὅτι κατώρθωσε τελικὰ νὰ ξεφύγῃ ἡ προχθεσινὴ ἑρμηνεία τοῦ «Ἱππολύτου» ἀπὸ τὸ θίασο τοῦ Ἐθνικοῦ Θεάτρου, μὲ ὅλο ποὺ ἐπέτυχαν οἱ συντελεστὲς τοῦ ἔργου νὰ δώσουν στὸ ἀθηναϊκὸ κοινὸ μιὰ γραφική, μελετημένη καὶ εὐπρόσωπη παράστασι. Καὶ στὸν «Ἱππόλυτο», ὅπως σὲ ὅλα τὰ ἔργα τοῦ κλασσικοῦ ἑλληνικοῦ θεάτρου, τὸ τραγικὸ λάϊτ—μοτὶφ εἶναι ἡ «ὕβρις». Αὐτὸς ὁ ἁγνὸς καὶ θεοσεβὴς νέος παρασύρεται ἀπὸ τὸ φλογερό ζῆλο του ἔως τὴν ὑπερηφία νὰ καταφρονήσῃ μιὰ πανίσχυρη καὶ φιλέκδικη θεά, τὴν Ἀφροδίτη. Ὕστερ' ἀπὸ τὸ δεινὸ τοῦτο κρίμα ἡ μοῖρα του εἶναι πιὰ γραμμένη: θὰ πεθάνῃ φοικτά, κι' ἂς εἶναι ἄθῶος.— Ἔτσι ἐξηγεῖται τὸ πῶς ὁ θάνατος τοῦ ἀθῴου δὲν κάνει τὸ δρᾶμα τοῦτο «μιαρόν» κοπὰ τὸ χαρακτηρισμὸ τοῦ Ἀριστοτέλη. Καὶ πῶς ἀκόμη μιὰ γυναίκα σὰν τὴ Φαίδρα, φτάνει τὴν τελευταία στιγμὴ τοῦ μαρτυρίου ἕως τὴν ἀπρέπεια τῆς συκοφαντίας, Ἐδῶ ἕνας τρομερὸς θεὸς συνθέτει τὴν ἐκδίκησή του καὶ οἱ ἄνθρωποι γίνονται παιχνιδάκια στὰ χέρια του...

Ἔγινε ἄραγε φανερὸ τοῦτο τὸ βαθὺ θρησκευτικὸ καὶ μεταφυσικὸ νόημα τοῦ «Ἱππολύτου» μὲ τὴν ἑρμηνεία ποὺ εἴδαμε προχτὲς στὸ Ὠδεῖο τοῦ Ἡρώδη τοῦ Ἀττικοῦ; Ἀμφιβάλλω. Πρῶτα ὁ «ναturαλισμός» μὲ τὸν ὁποῖο παίζουν οἱ κύριοι ἠθοποιοὶ τοὺς ρόλους των, δὲν ἀφήνει νὰ ἀναπτυχθῇ καὶ νὰ ἐπιβληθῇ ὁ τόνος τοῦ «ὑψηλοῦ» ποὺ πρέπει νὰ ἀναδοθῇ ἀπὸ ὁλόκληρο τὸ δρᾶμα. Μόνο ὁ χορός—καὶ μὲ εὐχαρίστηση σημειώνομε ὅτι εἶναι ἕνας ἀπὸ τοὺς καλλίτερους ποὺ παρουσίασε ὡστώρα ὁ κ. Ροντήρης —βρίσκεται στὸ σωστὸ κλίμα (ἐκτὸς ἀπὸ τὴν Πάροδο ποὺ ἐκτελέσθηκε ἄψυχα). Ἀλλ' ἀκριβῶς αὐτὴ ἡ ἀντίθεση ὕφους ἀνάμεσα στὸ διαλογικὸ καὶ στὸ λυρικὸ μέρος τοῦ δράματος, ἀντίθεση ποὺ σημειώνεται καὶ σὲ ἄλλα ἐπίπεδα: στὸ χρόνο τῆς δράσης, στὴν ἔνταση τῆς φωνῆς, στὸν ψυχικὸ κραδασμὸ κ.ο.κ., ταλαιπωρεῖ τὸ θεατή, ἀφοῦ τὸν ἀνογκάζει ν' ἀλλάζῃ ἀλλεπάλληλα τὸν ἄξονα τῆς προσοπτικῆς του.

Ἔπειτα οἱ πρωταγωνιστὲς δὲν φαίνεται νὰ ξεκαθάρισαν μέσα τους ἐντελῶς τὸ ρόλο τους. Ἡ κυρία Ἔλσα Βεργῆ (καλλίτερη ἀσφαλῶς ἀπὸ ἄλλες ἐμφανίσεις της) γρήγορα παραμέρισε τὴ γυναίκα τὴ βαθιὰ πληγωμένη ἀπὸ τὸ πικρὸ πάθος, ποὺ χαροπαλεύει ἀνάμεσα στὸν πόθο καὶ στὴ ντροπή, καὶ μᾶς ἔδωσε μιὰ «Φαίδρα» παραπολὺ ἀρρενωπή, σκληρὴ καὶ στομφώδη, ποὺ ἐγγράφεται στὴν ἐντύπωσή μας πιὸ πολὺ μὲ τὴν κακεντρέχεια παρὰ μὲ τὸ μαρτύριό της. Ὁ κ. Ν. Χατζίσκος, παρὰ τὰ τόσα προσόντα του, παίζει τὸ μεγαλύτερο μέρος του μὲ ἀδικαιολόγητο λαχάνιασμα καὶ τόση ἔνταση ποὺ δὲν μᾶς ἀφήνει νὰ σκεφτοῦμε ὅτι ὁ Ἱππόλυτος δὲν εἶναι μόνο ρωμαλέος καὶ τιμητὴς τῆς ἀκολασίας, ἀλλὰ προπάντων σεμνὸς καὶ εὐαίσθητος νέος. Ἀκόμη κ' ἕνας ἠθοποιὸς τῆς ποιότητας τοῦ κ. Θ. Κωτσόπουλου παρασύρθηκε ἀπὸ τὸ γενικὸ κλίμα καὶ μᾶς ἔδωσε ἕνα Θησέα ποὺ γρήγορα λησμονεῖ τὴ βασιλική του ὑψηλοφροσύνη καὶ γίνεται πολὺ κακομοιριασμένος. Στὸ σωστὸ τόνο βρίσκονται ἡ κορυφαία τοῦ χοροῦ κυρία Θάλεια Καλλιγᾶ ἡ κυρία Ἀλέκα Κοτσέλη ὡς Ἄρτεμη καὶ ὁ κ. Σ. Βόκοβιτς, ἐξαίρετος ἄγγελος.

Ἡ μουσικὴ ποὺ ἔχει γράψει γιὰ τὸν «Ἱππόλυτο» ὁ Δ. Μητρόπουλος, περιέχει πολὺ ὑποβλητικές, ρυθμικὲς, ἀναπτύξεις. Τελειώνει ὅμως μὲ μιὰ μακρόσυρτη **marche funèbre** ποὺ παρώθησε τὸν σκηνοθέτη νὰ τερματίσει τὸ δρᾶμα μὲ κακόζηλο τρόπο: ὁ Ἱππόλυτος κηδεύεται πολὺ θεσματικά, οἱ φορεῖς μάλιστα τοῦ νεκροῦ περνοῦν κάτω ἀπὸ τὸ ἄγαλμα τῆς Ἀρτέμιδας καὶ ὑψώνουν θρισμευτικὰ τὸ φορεῖο, σὰ νὰ προσφέρουν τὸν νεκρὸ θυσία στὴ θεά. Στὸ μεταξὺ δὲν ἀκούγεται ὁ τελευταῖος λόγος τῆς Ἐξόδου καὶ ὁ Χορὸς ἀποσύρεται ἄφωνος καθὼς σκοτεινιάζει σιγὰ-σιγὰ ἡ σκηνή... Τέτοια ἀδόκιμα καὶ ἐξωτερικὰ **effets** νομίζω ὅτι μόνο ἀνευλάβεια ἀποτελοῦν μέσα στὸ ἀρχαῖο δρᾶμα.

Αὐτὴ τὴ φορὰ ὁ κ. Κλ. Κλώνης δὲν ἔχτισε βαρεία οἰκοδομή· περιωρίσθηκε σὲ ἐλ

ΑΠΟ ΤΟ ΘΕΑΤΡΟΝ

Η ΠΑΡΑΣΤΑΣΙΣ ΤΟΥ «ΙΠΠΟΛΥΤΟΥ»

(Εἰς τὸ Ὠδεῖον τοῦ Ἡρώδου, ἀπὸ τὸ «Ἐθνικόν»)

Εὐπρεπής, εὐπρεπεστάτη παράστασις —μέσα εἰς τὸ κλῖμα τῆς παραδόσεως ποὺ κατὰ κάποιον τρόπον ἐδημιούργησε καὶ ἀκολουθεῖ μὲ πεῖσμονα ἐμμονὴν ὁ κ. Ροντήρης— ἡ προχθεσινὴ τοῦ «Ἱππολύτου» εἰς τὸ Ὠδεῖον τοῦ Ἡρώδου. Ἐὰν εἰπῶ ὅτι αὐτὴ ἡ παράδοσις εἶναι ἐκείνη ποὺ πρέπει νὰ πολεμηθῇ, ἐὰν θέλωμεν νὰ δώσωμεν νέαν ζωὴν εἰς τὸ ἀρχαῖον δρᾶμα, ὁ σκηνοθετήσας τὸν «Ἱππόλυτον» θὰ ἔχῃ κάθε δικαίωμα νὰ ἀντιτείνῃ ὅτι αὐτὴ εἶναι γνώμη ἰδική μου καὶ ὅτι αὐτὸ ποὺ μᾶς παρουσίασε ἐκφράζει τὴν ἰδικήν του ἀντίληψιν περὶ τραγωδίας. Καὶ ἐπειδὴ ἐγὼ δὲν εἶμαι σκηνοθέτης καὶ ἐκεῖνος εἶναι, οὔτε καὶ θέατρον ἔχω, ἐνῷ ἐκεῖνος ἔχει, λογικὸν εἶναι νὰ ἀκολουθοῦν αἱ παραστάσεις τὰ γοῦστα τὰ ἰδικά του. Νὰ ἀρχίσωμεν, λοιπόν, πάλιν ἀπὸ τὴν ἀρχή; Νὰ ἐπαναλάβω, δηλαδή, ὅσα κατὰ καιροὺς ἔγραψα, πολλὲς φορὲς μὲ κουραστικὴν ἐπιμονήν, περὶ τοῦ πῶς εἶναι δυνατὴ μία μ ε τ ά θ ε σ ι ς τοῦ ἀρχαίου τραγικοῦ στοιχείου εἰς τὰ σύγχρονα, διὰ νὰ ἀφομοιοῦται ἀκοπώτερα ἀπὸ τὴν νεωτέραν δεκτικότητα; Καὶ ὅτι αὐτὰ ποὺ ἐπιχειρεῖ ὁ κ. Ροντήρης, ὁ δρόμος ποὺ ἀκολουθεῖ, δὲν ἠμποροῦν νὰ ὁδηγήσουν ποτὲ εἰς τὴν σφριγηλὴν αἰσθητικὴν ἀξιοποίησιν τῆς ἀττικῆς τραγωδίας; Τὸ πρᾶγμα εἶναι πλέον ἄχρηστον. Τὸ ἀρχαῖον δρᾶμα εἰς τὴν Ἑλλάδα θὰ ζῇ ὅπως ἔζησεν ἕως τώρα καὶ θὰ γνωρίζῃ μόνον ἀπὸ καιροῦ εἰς καιρὸν κάποιους πειραματισμοὺς ἀπὸ τολμητίας ποὺ δὲν θὰ ἔχουν οὔτε τὰ μέσα, ἔμψυχα καὶ ἄψυχα, διὰ νὰ δικαιώνουν αἰσθητικῶς τὰς ἀπόψεις των, ἀλλ' οὔτε —ὅπως τὸ ἔδειξαν ἄλλωστε— μεγαλυτέραν εὐτυχίαν εἰς τὴν μεταχείρισιν τῆς ἀρχαίας δραματικῆς ὕλης. Καί, πρέπει νὰ τὸ εἰπῶ μὲ κάθε εἰλικρίνειαν, προτιμῶ αὐτὴν τὴν πεπατημένην ποὺ πατεῖ μὲ βαρύτατα πέλματα ὁ κ. Ροντήρης ἀπὸ τοὺς αὐτοσχεδιασμοὺς ποὺ ἔγιναν, τοὺς προσφάτους καιρούς, μιὰ ἄλλη καὶ αὐτὴ πεπατημένη ταλαιπωρουμένη κάτω ἀπὸ ἀνυπόφορους κοθόρνους.

(Ἀπὸ αὐτὴν τὴν ἀντίληψιν ἐκινήθην, ὅταν συνεζητήθη ἡ ὑπόθεσις τῆς ἀποστολῆς τοῦ Ἐθνικοῦ Θεάτρου εἰς τὴν Ἀμερικὴν καὶ προήδρευα τῆς Καλλιτεχνικῆς Ἐπιτροπῆς τῆς κρατικῆς σκηνῆς, διὰ νὰ ὑποστηρίξω μὲ θέρμην τὴν πρότασίν μου περὶ ἀναθέσεως εἰς τὸν κ. Ροντήρην, κατ' ἀποκλειστικότητα, τῆς εὐθύνης διὰ τὴν ἐμφάνισιν τοῦ ἀρχαίου δράματος εἰς τὸν Νέον Κόσμον. Ἐσκεπτόμην ὅτι εἰς τὸν νέον, ἀληθινά, αὐτὸν κόσμον, ὁ ὁποῖος ἐλαχίστην ἰδέαν ἔχει περὶ τοῦ κλασσικοῦ μας θεάτρου, θὰ ἔδιδετο ἡ εὐκαιρία νὰ γνωρίσῃ σὲ παραστάσεις φροντισμένες καὶ μελετημένες, ἕνα τρόπον ἑρμηνείας ἀφοῦ διὰ τὸν ὑπερατλαντικὸν θεατὴν δὲν θὰ ὑπῆρχεν οὔτε δεύτερος, οὔτε τρίτος. Μακρυὰ ἀπὸ ἐπικινδύνους καὶ κάτω ἀσυδότους πειραματισμοὺς καὶ ἐρασιτεχνικὰ χαρμάνια. Ἡ ἄποψίς μου δὲν ἔγινε δεκτὴ ἀπὸ τὴν τότε Διοίκησιν τοῦ Ἐθνικοῦ, καὶ ἐγώ, ὡς ὑπεύθυνος καλλιτεχνικὸς σύμβουλος, παρητήθην. Αὐτά, ὡς περιττὴ παρένθεσις).

★

Ὁ κ. Ροντήρης, λοιπόν, ἔστησε τὴν παράστασίν του μὲ τετράγωνον ἐπιμέλειαν καὶ τὰ ἐλατήριά της εἰργάσθησαν μὲ ἀκρίβειαν καὶ εὐσυνειδησίαν ὡρολογιακήν. Εἶχε κανείς, ἀνά πᾶσαν στιγμήν, τὴν ἐντύπωσιν ὅτι ἡ ποίησις τοῦ ἀρχαίου κειμένου εἶχε μετρηθῇ μὲ τὴν μεζούρα γιὰ νὰ προσαρμοσθῇ εἰς τὴν ὑποκριτικήν, τὴν κίνησιν, τὴν ἔκφρασιν καὶ τὴν χειρονομίαν. Θὰ εἰπῆτε ὅτι ἔτσι ἡ ποίησις παύει πλέον νὰ ἔχῃ τὴν ὡραίαν αὐθορμησίαν τοῦ λόγου, ποὺ ἠμπορεῖ νὰ ἔχῃ «μέγεθος» χωρὶς νὰ ἔχῃ τὴν ἐκτατικὴν ἔκφρασιν τῶν ἐπικουρικῶν του μέσων. Καὶ ὅτι τὸ μέγεθος τῆς ποιήσεως εἶναι πάντοτε ὑπόθεσις βάθους καὶ ὑποβολῆς καὶ ὄχι στόμφου καὶ χορδῶν λάρυγγος. Ὁ κ. Ροντήρης καὶ οἱ μαθηταί του ἔχουν διάφορον γνώμην. Ἴσως γι' αὐτὸ λ.χ. ὁ ἀγγελιαφόρος, ὅταν ἐπρόκειτο νὰ περιγράψῃ τὸ κορυφαῖον σημεῖον τῆς τραγικῆς περιπετείας τοῦ Ἱππολύτου καὶ ἐπλησίαζε διαρκῶς πρὸς αὐτό, ἐχαμήλωσε τὴν φωνὴν μέχρι ψιθύρου, διὰ νὰ ἀφήσῃ κατόπιν τὸν ἀλαλαγμὸν ποὺ ἔσεισε τὰ ἐρείπια τοῦ ἀρχαίου Ὠδείου. Αὐτό, εἶμαι βέβαιος, θὰ ἀποτελεῖ εἰς τὴν σχολὴν τοῦ Ἐθνικοῦ Θεάτρου ἔκτακτον δεῖγμα ὑποκριτικῆς ἱκανότητος καὶ εὐγλώττου φωνητικῆς εἰκονογραφίας. Καὶ αὐτό, εἶμαι καὶ εἰς τοῦτο βέβαιος, θὰ ἐξετιμήθη ἀπὸ τὸ πολὺ πλῆθος ποὺ κατέκλυσε προχθὲς τὰς κερκίδας τοῦ ἀρχαίου θεάτρου, διότι ἔτσι ἐδιδάχθη ἐπὶ σειρὰν ἐτῶν ὅτι πρέπει νὰ ἑρμηνεύεται ἡ ἀττικὴ τραγωδία. Φοβοῦμαι μάλιστα ὅτι ἐὰν ἀχθῇ μέχρι τῶν λογικῶν της συνεπειῶν ἡ ὑποκριτικὴ ρομαλεότης τοῦ εἴδους αὐτοῦ, θὰ πρέπει μεθαύριον ἀντὶ ἠθοποιῶν νὰ στρατολογοῦνται οἱ περιοδεύοντες κήρυκες πλειστηριασμῶν, οἱ ὁποῖοι διαθέτουν λάρυγγας ἀντέχοντας εἰς ὅλας τὰς δοκιμασίας, τὰς ὁποίας ἐπιβάλλει ἡ σύγχρονος ἑρμηνεία τῆς κλασσικῆς δραματικῆς ποιήσεως...

Ἐν τούτοις εἰς τὸν φωνητικὸν αὐτὸν ἀνταγωνισμόν, ὁ ὁποῖος ἠρχιζεν ἀπὸ τὰς ἐμφανίσεις τῶν θεοτήτων διὰ νὰ φθάσῃ τὴν διαπασῶν εἰς τὸν Ἱππόλυτον —μὲ τὴν ἐπαινετὴν ἐξαίρεσιν τοῦ κ. Κωτσοπούλου, ποὺ ὑπεδύετο τὸν Θησέα— παρουσίαζε περίεργον ἀντίθεσιν ὁ χορός. Ὁ χορός, λοιπόν, καὶ εἰς τὰς ἀποκορυφώσεις ποὺ ὑψοῦντο εἰς τὸ προσκήνιον, ἀντέδρα μὲ νυσταλέαν σχεδὸν ἀπάθειαν. Εὐτύχημα, ἀποτελεῖ, βεβαίως, τὸ γεγονὸς ὅτι ὁ κ. Ροντήρης ἐγκατέλειψε μέχρις ἑνὸς σημείου τὰς τυποποιημένας ἐκείνας ἀνελίξεις ποὺ ἐπέβαλλεν ἄλλοτε εἰς τὸν χορὸν καὶ τὸν μετέβαλλε πότε εἰς ὁμάδα γυμναζομένων γεανίδων καὶ πότε εἰς συντεταγμένον ὅμιλον μεθυσμένων παρὰ ταῦτα δερβίσηδων. Ὁ χορός, αὐτὴν τὴν φοράν, εἶχε συχνὰ ἀνθρωπίνην φυσικότητα εἰς τὰς κινήσεις του καὶ ἐὰν δὲν ἔφθασε ποτὲ εἰς τὴν ὡραίαν ὑποβολὴν τοῦ μετέχοντος συναισθηματικῶς εἰς τὰ δρώμενα πλήθους, δὲν ἠνώχλει μὲ ἀχρήστους ἀκροβασίας. (Τοῦτο δὲν συνέβαινε, βεβαίως, πάντοτε. Ἡ μουσικὴ συνοδεία τοῦ «Ἱππολύτου», ὅταν ἐπρόκειτο νὰ ἐκφρασθῇ εἰς τὴν κίνησιν τοῦ χοροῦ, παρεκίνει εἰς μερικὰ βήματα ποὺ ἐνθυμίζαν κάπως τὸ παλαιότατον ἐκεῖνο Pas d'Espagne, ποὺ ἐχόρευαν οἱ γιαγιάδες μας. Ἀλλ' αὐτὰ δὲν ἦσαν ἐκτροπαὶ ποὺ θὰ ἔπρεπε νὰ μᾶς συνοφρυώσουν). Ὡς γενικὴ ὅμως ἐντύπωσις ἡ δραματικὴ ἔκφρασις τοῦ χοροῦ εὑρίσκετο εἰς πρόδηλον ἀνισομέρειαν μὲ τὸ ὅλον ἦθος ποὺ ὁ κ. Ροντήρης ἠθέλησε νὰ δώσῃ εἰς τὴν ἑρμηνείαν τῆς τραγωδίας. Ἐλπίζω εἰς τὰς παραστάσεις ποὺ θὰ ἐπακολουθήσουν νὰ ἐπέλθῃ κάποιος συμβιβασμός. Ἢ νὰ τονωθῇ μὲ ὀλίγες διταμῖνες ὁ ἀναιμικὸς χορὸς ἢ νὰ κουρασθοῦν κάπως οἱ κραυγαλέοι ἑρμηνευταί.

Ἕνα ἄλλο σημεῖον ποὺ μοῦ ἔκαμε κάποιαν ἐντύπωσιν εἰς τὴν διδασκαλίαν τοῦ χοροῦ εἶναι ἡ βαθμιαία προσχώρησις τοῦ κ. Ροντήρη εἰς τὴν ὑ δ έ α ν περὶ ἀδομένων χορικῶν. Θὰ διασθῶ νὰ εἰπῶ ὅτι εἶναι τακτικὴ καή. Πρῶτον, διότι τὸ ἄσμα τοῦ χοροῦ δὲν εἶναι ἄσμα, ἀλλὰ ἐνοχλητικώτατον μιαούρισμα —«οἰμωγὴν γαλῶν εἰς τοὺς δρόφους», θὰ τὸ ἔλεγεν ὁ Ἄγγελος Βλάχος...— καί, δεύτερον, διότι καταστρέφεται διὰ τοῦ τρόπου αὐτοῦ ἡ ἁβρὰ καὶ τόσον γοητεύουσα ποίησις τῶν χορικῶν. Ἤδη τὰ χορικὰ καὶ ἡ ὑποβολή των φθείρονται μὲ τὴν συνεκφώνησιν (τὴν ὁμαδικὴν ἀπαγγελίαν), ἀπὸ τὴν ὁποίαν ὁ κ. Ροντήρης δὲν θέλει νὰ ἀποστῇ. Τὸ μονόφωνον μέλος ὄχι μόνον δὲν τὰ ἐξαίρει, ἀλλὰ καὶ τὰ ἐξασθενίζει μέχρις ἀνυπαρξίας.

★

Ἀλλὰ βλέπω ὅτι κατολισθαίνω πάλιν εἰς τὰς κατὰ καιροὺς ἀντιρρήσεις μου καὶ εἰς τὰς ἄλλας ἐκείνας ἀπόψεις, ποὺ κατήντησαν ἐνοχλητικώτατος μονόλογος. Ἐνῷ εἶχα γράψει εἰς τὴν ἀρχὴν ὅτι τὸ ἀρχαῖον δρᾶμα θὰ μᾶς προσφέρεται ὅπως θέλει ὁ κ. Ροντήρης —καὶ εἶναι ἐπὶ τέλους αὐτὸ πτωχὴ παρηγορία, διότι δὲν θὰ μᾶς προσφέρεται ὅπως τὸ θέλουν ὁ κ. Καραντινὸς ἢ ὁ κ. Μινωτῆς, καὶ ὁ κ. Καρζῆς δὲν θὰ ἔχει ποτὲ λεπτὰ διὰ νὰ ἁρπάζει ἀνθρώπους ἀπὸ τὰ σοκάκια διὰ νὰ τοὺς φορεῖ μάσκες καὶ κοθόρνους— ἐξαντλῶ τὸν χῶρον διὰ νὰ εἰπῶ ὅτι αὐτὸ ἔπρεπε νὰ ἦταν ἔτσι καὶ τὸ ἄλλο ἀλλοιῶς. Καὶ ὅλαι αὐταὶ αἱ ἀντιρρήσεις —καὶ μόνον αὐταί; θὰ ἦσαν, ἐὰν ἐγράφοντο, πλῆθος...— θὰ ἠμποροῦσαν ἴσως νὰ ψυχράνουν τὸν ζῆλον μερικῶν ποὺ θὰ ἤθελαν νὰ ἰδοῦν τὸν «Ἱππόλυτον». Ἀλλὰ πρέπει νὰ πᾶνε καὶ νὰ τὸν ἰδοῦν. Πρῶτον, διότι ἡ παράστασις εἶναι κατὰ πολὺ καλυτέρα ἀπὸ ὅσας ἐνεφάνισεν ἕως σήμερα τὸ «Ἐθνικὸν» καί, δεύτερον, διότι εἶμαι ἀπολύτως βέβαιος ὅτι οἱ ἐνεννηταεννέα στοὺς ἑκατὸ θεαταὶ —ἀφοῦ δὲν ἐγνώρισαν ἄλλο τι νέον— θὰ συμφωνοῦν μὲ τὸν τρόπον ποὺ ἑρμηνεύει τὴν ἀρχαίαν τραγωδίαν ὁ κ. Ροντήρης καὶ θὰ εὕρουν τὶς δικές μου παρατηρήσεις ἀνάξιες λόγου καὶ προσοχῆς λεπτομέρειες. Ἔπειτα ὑπάρχουν ἀληθιναὶ ἐπιτυχημένες στιγμὲς εἰς τὴν παράστασιν. Ἡ εἴσοδος τοῦ Ἱππολύτου μὲ τὴ συνοδεία τῶν τοξοτῶν συντρόφων του ποὺ ἔρχονται νὰ ὑμνήσουν τὴν Ἄρτεμιν, ἡ κίνησίς των, ἡ στάσις των, ἡ ὁρμή των εἶναι ἕνα ὡραῖο σκηνοθετικὸν ἐπίτευγμα. Ὅπως εἶναι ὡραία, ἡ τελευταία σκηνὴ τῆς μεταφορᾶς τοῦ νεκροῦ φορείου τοῦ Ἱππολύτου, ποὺ ἀποτελεῖ εὐτυχῆ μίμησιν τῆς ἀ-

ΜΟΥΣΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

Η ΜΟΥΣΙΚΗ ΤΟΥ "ΙΠΠΟΛΥΤΟΥ"

ΥΠΟ ΤΟΥ κ. Π. ΠΕΤΡΙΔΗ

Παραπέμπεται εἰς ἐμὲ ἀπὸ τὸν ἔγκριτον συνάδελφον κ. Αἰμ. Χουρμούζιον ἡ κριτικὴ ἀξιολόγησις τῆς μουσικῆς ὑποκρούσεως, ποὺ συνέθεσεν ὁ κ. Δ. Μητρόπουλος γιὰ τὸν «Ἱππόλυτον». Τὸ δῶρον εἶναι κατά τι ἄδωρον, διότι μοῦ φαίνεται δύσκολο μὲ τὴν ἀκμὴ ξυριστικῆς λεπίδος νὰ ξεχωρισθῇ ἡ μουσικὴ ὑπόκρουσις ἀπὸ τὰ ἄλλα κυριαρχοῦντα στοιχεῖα τῆς ἀρχαίας τραγωδίας, τὰ ποιητικά, τὰ χορογραφικά, ἀπὸ τὴν συνολικὴν αἰσθητικὴν τοῦ διδασκομένου ἔργου. Ἐπικαλοῦμαι, ἑπομένως ἄφεσιν ἁμαρτιῶν, ἂν τυχὸν στὴ ρύμη τοῦ λόγου διέπραττα ἄφρονά τινα παραβίασιν τῆς μεθοριακῆς γραμμῆς.

Ἀνάμεσα στὰ πολλὰ ἀκανθώδη προβλήματα, ποὺ θέτει τὸ ζήτημα τῆς μουσικῆς ὑποκρούσεως τῆς ἀρχαίας τραγωδίας, συγκαταλέγεται καὶ τὸ πάντοτε ταραχῶδες τῶν σχέσεων σκηνοθέτη καὶ μουσουργοῦ. Κατὰ γενικὸν σχεδὸν κανόνα, αἱ σχέσεις αὐταὶ κάθε ἄλλο εἶναι παρὰ ὁμαλαί. Ὁ σκηνοθέτης συνηθέστατα εἶναι ἐχθρὸς τῆς μουσικῆς καὶ ἐπιδιώκει νὰ τὴν ἐξουθενώσῃ μέχρις ἄκρας ἀφανείας. Ὁ συνθέτης, ἐξ ἄλλου, ἀγωνίζεται ἀπεγνωσμένως νὰ διασώσῃ μερικὲς συγχορδίες ἐδῶ, μελωδικά τινα ἀποσπάσματα παρέκει, γιὰ νὰ δώσῃ εἰκόνα ὅσο τὸ δυνατὸ πιὸ ὁλοκληρωμένη τῶν παλμῶν, ποὺ ἔνοιωσε κατὰ τὴν συγγραφὴν τῆς μουσικῆς. Τὸ ἀποτέλεσμα ἐμφανίζεται ὡς συνωφρυωμένος συμβιβασμός, θῦμα τοῦ ὁποίου πίπτει ἡ ἀρχαία τραγωδία.

Εἶναι προφανὲς ὅτι στὴν περίπτωσι τοῦ «Ἱππολύτου» ἐπεκράτησε μεταξὺ τῶν κ.κ. Ροντήρη — Μητροπούλου θαυμαστὴ ὁμόνοια καὶ αἰσθητικὴ συναδέλφωσις. Ὡς κύριο χαρακτηριστικὸ τῆς ὑποκρούσεως τοῦ κ. Μητροπούλου ἐμφανίζεται ὁ πλήρης ἐναγκαλισμὸς ὑπὸ τῆς μουσικῆς τῶν λυρικῶν καὶ χορογραφικῶν προθέσεων καὶ ἐξορμήσεων τοῦ σκηνοθέτη. Ἐὰν ἀποδέχεται κανεὶς τὰς αἰσθητικὰς ἀντιλήψεις τοῦ κ. Ροντήρη ὅσον ἀφορᾷ τὴν ἀρχαίαν τραγωδίαν, τότε πρέπει νὰ θαυμάσῃ ἀδιστάκτως τὴν ἐξαιρετικὴν μουσικὴν εὐστροφία, μὲ τὴν ὁποίαν ὁ κ. Μητρόπουλος ἐτόνισε μὲ στοιχεῖα μουσικὰ τὰ χορικὰ τοῦ «Ἱππολύτου». Ἀλλ' ἡ ἐργασία τοῦ κ. Ροντήρη δὲν ὑπόκειται στὴν ἐμὴν ἁρμοδιότητα. Δὲν θὰ προωθήσω ἑπομένως περαιτέρω τὴν ἀνάλυσι τοῦ σημείου αὐτοῦ.

*

Ἐπανερχόμενος στὰ δσα στοιχεῖα μποροῦν νὰ θεωρηθοῦν μᾶλλον μουσικὰ παρὰ γενικῶς αἰσθητικὰ ἢ χορογραφικά θὰ εἶχα, κατὰ πρώτιστον λόγο, νὰ ἀσχοληθῶ μὲ τὴν θρυλικὴ ὑπόθεσι τοῦ «ὁμιλοῦντος χοροῦ» («Σπρέχορ»). Σὲ διεξοδικὴ μελέτη περὶ τῆς μουσικῆς τῆς ἀρχαίας τραγωδίας προωρισμένης γιὰ εὐρωπαϊκὸ περιοδικὸ εἶχα ἀναλύσει τὸ ζήτημα καὶ φθάσει στὸ ἐκπληκτικὸ καὶ μ' ὅλα ταῦτα τόσο προφανὲς συμπέρασμα ὅτι δὲν ὑφίσταται, ὅτι δὲν ὑπάρχει εἰμὴ κατὰ φαντασίαν αὐτὸ ποὺ παταγωδῶς διαλαλεῖται ὡς «ὁμιλῶν χορὸς» ἐν ἀντιθέσει μὲ τὸν «ψάλλοντα χορὸν» (Γκεζάνγκκορ).

Ἰδού, ἐν ὀλίγοις, ἡ ἀλληλουχία τῶν συλλογισμῶν: εἴκοσι, τριάντα ἢ πενῆντα πρόσωπα ἐπὶ σκηνῆς ὁμιλοῦν, ἀπαγγέλλουν, προφέρουν μὲ ὁμαδικὸ ρυθμὸ τὸ κείμενο ἑνὸς χορικοῦ. Κάτω, δίπλα ἢ πάνω ἀπὸ τὶς φωνὲς τοῦ συγκροτήματος ξεδιπλώνεται κάποια μουσική, ποὺ ἔχει τὴν τονικότητά της, τὶς διαστηματικές της σχέσεις, τὴν τελεολογία τῆς μελωδικῆς καὶ ἁρμονικῆς της κατευθύνσεως. Πάνω στὰ σφικτὰ ὠργανωμένα, στερρὰ ἔναρθρα πλαίσια τῆς μουσικῆς ἔρχονται νὰ προσκρούσουν οἱ τόνοι τῶν ἄρθρώσεων τοῦ ὁμιλοῦντος χοροῦ. Καὶ προσκρούουν μὲν οἱ τόνοι, ἀλλὰ δὲν κατορθώνουν νὰ ἐνταχθοῦν, νὰ λάβουν νόμιμον θέσιν μέσα στὰ προκαθωρισμένα πλαίσια τῶν διαστηματικῶν συμπλεγμάτων τῆς μουσικῆς. Ἂς ληφθῇ ἐδῶ ὑπ' ὄψιν τὸ συνηθέστατα παραγνωριζόμενον φυσικὸν φαινόμενον ὅτι κάθε συλλαβὴ ποὺ προφέρουμε, κάθε φωνὴ ποὺ ἀκοῦμε, κάθε ἐπιφώνημα, κραυγή, οἰμωγὴ κλπ. ἀντιπροσωπεύουν μοιραίως ἕνα κάποιον ἦχο στὴν κλίμακα τῶν ἀκουστικῶν δονήσεων. Τί ἄλλο εἶναι, ἄλλωστε, ἡ τέχνη τῆς μουσικῆς εἰμὴ ἡ αἰσθητικὴ καὶ ὀρθολογιστικὴ ὀργάνωσις τῶν ἐν λόγῳ ἀκουστικῶν δονήσεων; Εἶναι προφανές, ἑπομένως, ὅτι οἱ ρυθμικοί, κοφτεροὶ τόνοι τοῦ ὁμιλοῦντος χοροῦ ἀντιστοιχοῦν μοιραίως μὲ κάποιες νότες τῆς μουσικῆς κλίμακος.

Καὶ στὸ σημεῖο αὐτὸ ἀρχίζει ἀκριβῶς ἡ μεγάλη συμφορὰ τοῦ ὁμιλοῦντος χοροῦ. Τριάντα τόσα μέλη ἐκτοξεύουν μιὰ συλλαβὴ πρὸς τὰ ψηλὰ καὶ πιάνουν κατ' ἀνάγκην κάποια νότα. Ἀλλ' ἡ νότα αὐτὴ δὲν ἔχει σημειωθῇ στὸ πεντάγραμμο καὶ τὸ καθένα ἀπὸ τὰ τριάντα μέλη τοῦ χοροῦ πιάνει μιὰ κατὰ προσέγγισι νότα. Τριάντα, δηλαδή, προσεγγίσεις συνωθοῦνται γύρω ἀπὸ τὴν πραγματικὴ νότα, ἐξ οὗ μιὰ πρώτη φρικτὴ παραφωνία. Ἀλλ' ἕπεται τὸ χειρότερο: κι' ἂν ἀκόμη, στὴν εὐτυχέστερη τῶν περιπτώσεων, τὰ τριάντα μέλη κατορθώσουν νὰ τονίσουν τὴν ἴδια νότα, μένει πάντοτε αὐτὴ ξένη, τυχάρπαστος πάνω στὰ σφικτοδεμένα πλαίσια τῆς μουσικῆς, ποὺ τὴν περιβάλλει. Ἐντεῦθεν, ἄλλη φρικτότερη τῆς πρώτης παραφωνία. Διότι, ὡς ἐγράψαμε παραπάνω, οἱ τόνοι, αἱ κραυγαὶ καὶ ἐπιφωνήσεις τοῦ ὁμιλοῦντος χοροῦ δὲν σημειοῦνται ἐπὶ τοῦ πενταγράμμου κι' ἀφίνονται ἀδέσποτοι στὴν τυφλὴ τύχη. Εἶναι ἡ αἰσθητικὴ τοῦ «Μπρὸς παιδιά, κι' ὁποιον πάρῃ ὁ Χάρος».

★

Θέλω νὰ ἐλπίζω ὅτι, εἰς χεῖρας μουσολήπτων σκηνοθετῶν καὶ χορογράφων, ὁ ὁμιλῶν χορὸς θὰ διοχετευθῇ πρὸς τὸ κλασικὸ ρεσιτατίβο, ποὺ ἀποτελεῖ ἕνα ἀπὸ τὰ ἐντονώτερα μέσα δραματικῆς ἐκφράσεως καὶ μπορεῖ νὰ συνδεθῇ, κατὰ τρόπο φυσικὸ καὶ ἄνευ διακοπῆς, μὲ τὰ λυρικὰ μέλη, τὰ θρησκευτικὰ χορικὰ ἢ ἄλλα τυχὸν στοιχεῖα τῆς ἀρχαίας τραγωδίας. Ἀνεκδοτικῶς ἀναφέρω ὅτι τὰ ὡς ἄνω συμπεράσματα (μαζὶ μὲ ἄλλα τῆς μνημονευθείσης μελέτης) ἐπέσυραν μύδρους καὶ κεραυνούς. Καὶ παραμένει αἰώνιο τὸ γεγονὸς ὅτι ὁ φανατισμὸς τῶν ἀνθρώπων ἐμφανίζεται πάντοτε ἀντιστρόφως ἀνάλογος μὲ τὴν ἀλήθεια, ποὺ νομίζουν ὅτι κατέχουν. Παρὰ ταῦτα, σὰν ἄλλος πείσμων προφήτης, δὲν μπορῶ νὰ μὴ τονίσω ὅτι «ὁμιλῶν χορὸς» δὲν εἶναι ἄλλο τι εἰμὴ «ψάλλων χορός», ποὺ ψάλλει φάλτσα καὶ βάναυσα. Τὰ δυὸ χορικά, ὅπου μὲ πολλὴν ὕφεσι χρησιμοεῖται ἀπὸ τοὺς κ.κ. Ροντήρην — Μητρόπουλον, ἡ τεχνοτροπία τοῦ ὁμιλοῦντος χοροῦ, ἀποτελοῦν καὶ τὰ ἀσθενέστερα σημεῖα τῆς μουσικῆς ὑποκρούσεως τοῦ «Ἱππολύτου» κατ' ἀντίθεσιν μὲ τὰ δημοτικοφανῆ μέλη ἄλλων χορικῶν, τῶν ὁποίων ὁ μονόφωνος ψαλμὸς ἀπὸ τὸν χορὸ καὶ ὁ ἁρμονικὸς καὶ ἀντιστικτικὸς χειρισμὸς ἀπὸ τὴν ὀρχήστρα δέον νὰ καταλογισθοῦν ὡς περιφανεῖς ἐπιτυχίαι στὸ ἐνεργητικὸ τοῦ κ. Μητροπούλου. Δίκαιος ἔπαινος ἐπίσης ὀφείλεται στὸν μαέστρο κ. Γ. Λυκούδη, ποὺ διηύθυνε τὸ σύνολο μὲ τὴν ἐγνωσμένη του πεῖρα καὶ μουσικότητα.

ΑΙΜ. Χ.

Ἀπὸ τὰς συναυλίας

ΜΟΥΣΙΚΗ ΚΡΙΤΙΚΗ

ΜΟΥΣΙΚΗ ΚΑΙ ΧΟΡΟΣ ΓΙΑ ΤΟΝ «ΙΠΠΟΛΥΤΟ» ΤΟΥ ΕΥΡΙΠΙΔΗ = =

ΤΗΣ κ. ΑΛΕΞ. ΛΑΛΑΟΥΝΗ

Ἀκούοντας μιὰ μουσικὴ ποὺ συνοδεύει ἕνα θεατρικὸ ἔργο, φυσικὰ δὲν μπορεῖς νὰ τὴν κρίνῃς σὰν κάτι τὸ αὐτοτελές, τὸ ξεχωριστό, ἀλλὰ στὴ σχέσι της μὲ τὸ ἔργο, σὰν ἔκφρασι τοῦ πνεύματος τοῦ ἔργου, σὰν ὑπογράμμισι τῶν βασικῶν του ἰδεῶν. Καὶ τὸ πρᾶγμα γίνεται πιὸ δύσκολο ὅταν πρόκειται γιὰ μιὰ ἀρχαία τραγωδία—ἢ κωμωδία.

Νομίζω πὼς γιὰ τὸ συνθέτη ποὺ ἀποπειράται νὰ γράψῃ μουσικὴ γιὰ ἕνα ἀρχαῖο δραματικὸ ἔργο, ἀνοίγονται δύο δρόμοι: Ἢ, μὲ βάσι τὰ Ἱστορικὰ δεδομένα, νὰ «μιμηθῇ» ἕνα ἀρχαϊκὸ ὕφος, χρησιμοποιώντας ἀρχαῖες κλίμακες, μονοφωνικὴ γραμμή, ἀρχαϊκὰ ὄργανα —αὐλοὺς π.χ. καὶ κρουστὰ —ἢ ν' ἀφεθῇ ἐλεύθερα στὴν ἔμπνευσί του —ποὺ θὰ πηγαζῃ βέβαια ἀπ' τὸ ἔργο —χρησιμοποιώντας μιὰ σύγχρονη μουσικὴ γλῶσσα. Στὴν πρώτη περίπτωσι, ἡ ἔμπνευσις, ἀναγκαστικὰ περιορίζεται καὶ σπάνια οἱ μουσικὲς σελίδες θὰ διαπνέωνται ἀπὸ εἰλικρίνεια. Θάναι μᾶλλον μιὰ «μουσικὴ γραφειοκρατία». Ὁ Δημήτρης Μητρόπουλος, καθαρόαιμος μουσικός, ἀκολουθεῖ τὸν δεύτερο δρόμο καὶ γράφει γιὰ τὸν «Ἱππόλυτο» τοῦ Εὐριπίδη, ἀξιοθαύμαστες μουσικὲς σελίδες, ποὺ ὄχι μόνο δείχνουν πὼς γράφηκαν ἀφοῦ ὁ συνθέτης τους θυθίστηκε στὴν ἔννοια τοῦ ἔργου καὶ τὸ αἰσθάνθηκε βαθειά, ἀλλὰ καὶ κάτι παραπάνω: Ἀφοῦ αἰσθάνθηκε καὶ τὸν ρυθμὸ καὶ τὸ πλάτος τοῦ λόγου κι' αὐτὸ τὸ βλέπεις ἰδιαίτερα στὴ χρησιμοποίησι τῶν κρουστῶν ποὺ ἀντὰ ποκρίνονται πλέρια στὸ μουσικὸ καὶ ρυθμικὸ ὕφος τοῦ ἀρχαίου λόγου — φαντάζομαι μιὰ ἀπαγγελία στρογγυλή, ρυθμική, σφυρηλατημένη, ποὺ κάθε συλλαβὴ ν' ἀντηχῇ σὰν ἦχος τυμπάνου.

Ὑπάρχουν ὡραιότατα λυρικὰ σημεῖα στὴ μουσικὴ αὐτὴ τοῦ Μητροπούλου, ὅπως στὴν Εἰσαγωγή, μὲ τὴν εἴσοδο τοῦ χοροῦ, ἔπειτα τοῦ Ἱππολύτου καὶ τῶν κυνηγῶν καθὼς κι' ἀργότερα τῆς Ἀρτέμιδος. Ἡ ὑπόκρουσις τῶν χορικῶν, ἁπλή, ρυθμική, γραμμική—μερικὰ χορικὰ τραγουδιστά, σὲ λιτή, ἀρχαιόπρεπη ἑλληνικὴ γραμμή —ἡ πένθιμη μουσικὴ γιὰ τὸ νεκρὸ Ἱππόλυτο, ὅπου ὁ θρῆνος τῶν ἐγχόρδων μαζὶ μὲ τὶς ρυθμικὲς ἐμπνεύσεις δίνει βαθειὰ συγκίνησι... Μὰ δὲν λείπουν καὶ τὰ ἐκφραστικὰ στοιχεῖα— δὲν τολμῶ νὰ πῶ «περιγραφικὰ» μ' ὅλο ποὺ μὲ τὴν πολυφωνικὴ τεχνικὴ τοῦ συνθέτη, τοὺς ἁρμονικοὺς καὶ ἀντιστικτικοὺς συνδυασμούς, ζωγραφίζονται τόσο ἔντονα τὰ πάθη ποὺ συγκλονίζουν τὶς ψυχὲς τῶν ἡρώων, τῶν ἡρώων ποὺ στὸν Εὐριπίδη εἶνε ἀληθινοὶ «ἄνθρωποι», πολὺ «ἄνθρωποι», πολὺ κοντά μας...

Γενικὰ ὁ Μητρόπουλος, μὲ τὴ μουσική του στὸν «Ἱππόλυτο» κατορθώνει κάτι τὸ πολὺ σπουδαῖο καὶ σημαντικό: νὰ

From SEP 13 1953
TIMES
New York, N. Y.

SEASON AHEAD

Philharmonic Conductors Are Balanced Group

By OLIN DOWNES

IN every way the New York Philharmonic-Symphony must build for the future. In every way: in the field of musical education for the rising generation; in widening the base of the great public which must be attracted in ever-increasing numbers to the fold, and whose final support as well as artistic patronage is essential to the orchestra's future; and in the programs and the quality of the conductors who present the music both to the public in the concert hall and the millions of people who listen to the concerts over the air waves.

In the matter of conductors there is much, in the coming season, of special interest. We know well that the ideal state of a great orchestra comes when it is rehearsing and performing under the direction of a single leader of musicianly power, thoroughness and imagination. As noted here last Sunday, circumstances due to the immense schedule that the Philharmonic-Symphony has to carry make such an arrangement out of the question.

Taxing Schedule

Since the Philharmonic Society amalgamated with the New York Symphony in 1928 it has found itself confronted with a schedule of concerts so long and taxing that no single director could take such a burden of rehearsals and performances on his shoulders alone. There is no doubt that an orchestra that grows and develops under the ministrations of a single leader can reach a higher level of sensitivity and technical finish than any orchestra led by a variety of conductors. We have always been the first to urge the single-conductor policy, and the principle is followed to as great an extent as is practicable by the engagement of a head conductor, or musical director, currently Dimitri Mitropoulos, to carry the greater part of the season and to have supervision, if not final authority, over the programs.

A group of other conductors of eminence gives the principal conductor periodic rests from his labors and also gives variety of style in interpretations, besides emphasizing certain kinds of music or schools of composition in which the individual conductor is a specialist. And this arrangement, whatever it may sacrifice in unbroken continuity of the training and control of the orchestra by one head, has its highly compensatory values.

It is a system which can degenerate, of course, into a kaleidoscopic series of so-called virtuoso conductors, each anxious to prove —and the devil with probity of interpretation and underscoring of sensationalism!—that he is superior to his fellows.

Virtuoso Conducting

But this is abuse of the practice involved. Anyway, a conductor cannot have too much virtuosity for his interpretive needs. He can have too little sincerity toward his art. Who is more of a virtuoso conductor than the great Toscanini? There are those who advance the other argument: that we do not need "personalities" of the baton, only honest, capable musicians who will give us the music "as it is written." But there is scarcely anything as unilluminating as the men who simply play, or think they play, the music "as it is written."

The Philharmonic-Symphony is fortunate in the conductors it has re-engaged for this season and, in the writer's opinion, is making a worth-while experiment with the engagement of another conductor whose activities have not been, for the greater part, in the serious symphonic field. We refer now to the engagement for three concerts of André Kostelanetz.

But let us take the conductors in their turn. Mr. Mitropoulos has put the Philharmonic-Symphony to the fore among all American orchestras by the daring and earnestness with which he has produced highly debatable and as yet unaccepted compositions by composers of our era. In this aspect alone, Mr. Mitropoulos' activities have done much to give the Philharmonic-Symphony pre-eminence, in a day and in a musical situation where the programs of his orchestra must equal, in variety and substance and modernity, the programs of any and all of the visiting orchestras which come to this city. This is not to imply that Mr. Mitropoulos is skilled only in contemporary music, but to point out that he is unique, to a great degree, among American orchestral conductors in this respect.

Repertory Balance

To balance the modern and ultra-modern elements of Mr. Mitropoulos' programs, there are Bruno Walter's devotion and exceptional sympathy with the music of the great classics and the post-romantics, such as Mahler and Bruckner. George Szell is the uncommonly eclectic and appreciative interpreter of music of the whole repertory, old and new. Young Guido Cantelli, who has risen so rapidly, has shown phenomenal gifts which promise the emergence of a conductor who may carry on the finest traditions of his art. We come then to the engagement of Mr. Kostelanetz.

The purpose here must be to find new audiences. There is still a gap, and a large one, between large portions of the public and the level of the programs offered by the Philharmonic-Symphony. There are millions of people, as it might be put, who love good music but as yet haven't found that out! They have still to learn—and so many people are learning today through phonograph records and the radio —that great music does not bite; that, in fact, it has minifold fascination for the person with an ordinary pair of ears who knows that he likes Gershwin and Sousa but is not aware, until he hears it, that he also immensely enjoys a Wagner overture, or Stravinsky's "Fire Bird," or Debussy's "Afternoon of a Faun," to say nothing of Mozart and Beethoven.

And it is these people in particular who are an immense potential new public for the Philharmonic-Symphony and its sisters over the nation. By gauging his programs to this potential it may be that Mr. Kostelanetz will make converts to the regular Philharmonic seasons.

Much also is expected of the Philharmonic-Symphony's concerts for young people, now in their thirtieth season. The concerts this year will be under the direction of Wilfred Pelletier, whose success with children's programs of symphonic music has been noted since he first undertook them in Canada.

Mr. Pelletier will give two groups of concerts this season. Five Saturday morning concerts will be played in Carnegie Hall, aimed at children from 9 to high school age, and three in Town Hall on Saturday afternoons. These will be for children from the 5 to 8 age brackets. The details of these programs are yet to be announced. Mr. Pelletier promises a "surprise," calculated to delight children, at each concert; and at certain of them young people, as they have done in years past, will appear as soloists.

From SEP 27 1953
HERALD-TRIBUNE
New York. N. Y.

First Desk Men



First desk men are a symphony orchestra's soloists. Some of the first desk players of the Philharmonic, which opens its 1953-'54 season at Carnegie Hall on Oct. 8, are: Top, William Bell, tuba; Theodore Cella, harp; Saul Goodman, timpani, and James Chambers, French horn. Far left, William Polisi, bassoon. Above, John Wummer, flute, and conductor Dimitri Mitropoulos with the Philharmonic's concertmaster, John Corigliano.

Philharmonic Plans Many New Works

By JAY S. HARRISON

When Dimitri Mitropoulos talks music, he beams. He was beaming the other day.

"My friend," he said, "you shall have this year such a Philharmonic season as you have never seen. What programs! I love them. There is old and there is new. But you, I know, are interested mainly in the special features I have scheduled."

So saying, the musical director of the New York Philharmonic-Symphony reached deep into his pocket for a sheaf of notes, smoothed them out on the table and regarded them fondly.

"Here it is," he said. "The whole list. It is best if I read them to you. That way I can tell you a little about some of the pieces."

Mr. Mitropoulos pushed aside his plate—it was lunchtime—beamed again and began. "On Oct. 8, our opening night, we do Stamitz' Sinfonia Concertante for seven instruments. It is a fine 18th century work. It has not been done before by my orchestra. Then, as the season continues, you will hear Gottfried von Einem's 'Capriccio,' a new piece by Malipiero called 'Vivaldiana,' and the first New York performance of Hindemith's 'Die Harmonie der Welt.'"

It's a Fact

Mr. Mitropoulos paused, took a bite of his spice-covered tartar steak, and observed parenthetically: "You know, concerning Hindemith I will tell you something. Only a few days ago I had lunch with Milhaud and he made an interesting remark. To me he said, 'It is a fact. With all the young composers springing up, my generation has become old-fashioned.' And it *is* a fact. I see what he means. These young men, *they* make our modern music. *They* have the endless ideas. Look at tape-recorder music. Is it not something frighteningly new?

"But about Hindemith. In Germany they say that he is an old-fashioned composer of today. They tell me he's gone soft, gone —here is a good word—gone legit. I don't know. But it's a point worth thinking over."

Mr. Mitropoulos returned to his list. "Where am I?" he asked. "Hindemith—yes. Then we have two premieres, works commissioned by the duo-pianists Whittemore and Lowe — Krenek's two-piano Concerto and Morton Gould's 'Dance Rhapsody.' Later there is my commission, a piano concerto by Paul Besancon, a young man from Iowa City. It will be played by John Sims, also of Iowa. Believe me, it is an interesting state."

He paused a second time. "You think that I am through? Not at all. I have not even mentioned Louis Aubert's 'Fantasie,' Beethoven's 'Missa Solemnis' and Boris Blacher's 'Ornaments.' Now there, my friends," he exclaimed, "is a peculiar work. It is based on a new rhythmical system in which every bar is different; and it grows. I have never conducted such a piece before in my life.

"Also we have the concert premiere of Copland's Short Symphony, and a new piano concerto by Leon Kirschner which the composer himself will play. I could mention, too, I suppose, an all-Mahler night combining the original parts of the Tenth Symphony with the entire Sixth. And Schoenberg's piano concerto, William Schuman's 'Judith,' Walter Piston's Fourth Symphony and Richard Mohaupt's violin concerto. And I will give a special all-Alban Berg night, with excerpts from 'Wozzeck,' and 'Lulu,' the 'Wein' cantata and the Three Pieces for Orchestra.

Swimming in Moderns

"You think that I am finished?" he asked. "I am," he answered.

This time it was the reporter who paused, for his pencil had turned to rubber and his hand had turned to stone. After a moment, a question. Your trip to Europe this summer—had it gone well?

"I tell you, you could swim in modern music if you wanted to. I could spend the entire year abroad conducting new works one after the other. But the Philharmonic and this country are my mission. The orchestra and I have stimulated and influenced people all over. That must not stop. We have not nearly finished our work. I will stay on.

"In Europe I went everywhere to festivals—Munich, Bayreuth; and in Bayreuth I discovered—this you will not believe—Wagner." Mr. Mitropoulos was quick to point out, however, that he had no intention of going on a Wagner-conducting binge. "No chance of that," he declared. "But I must say that in Bayreuth I finally discovered why Wagner has suffered. Everywhere in the world the operas are done with childish realism. In Bayreuth, the Wagner grandchildren present them as huge fairy tales. And that is what they are. Now, even the music sounds better."

Presumably, the Maestro had finished. He called the waiter, paid his check and stood up. As he walked to the door, he thought for an instant, then said, "Do you know of my troubles in Italy?" Only by hearsay, was the answer. "Well," he concluded, "we were going to give Verdi's 'Forza del Destino' in modern dress at the Teatro Communale in Florence. It was a version by Franz Werfel that had already played in Vienna. After all, the monastery scenes would still be the same in any age and I was delighted at the thought of getting rid of the usual ridiculous Velasquez type of attire.

"But neither I nor G. W. Pabst, the director, had contended with the singers. The whole thing was set to go when the singers decided that they sang better with plumes on their head and boots up to their hips on their feet. One of them, a tenor who was to appear as a modern military officer, said to me, 'What! You want me to make music in a trenchcoat? It cannot be done.' I must say, though, I convinced them to do it our way. I was very eloquent.

"And then it happened. Ricordi, the firm that publishes Verdi's music, decided three days before the performance that it was unwise to upset the Verdi tradition in Italy. If we did, they implied, they would withdraw the music. So we had three days to re-do the whole thing—boots, plumes and all. We did it. What a job. It was a success.

A final question was asked. For what reason, specifically, had the Maestro gone to Europe. He smiled. "For what reason? Why, my friend, it is simple—to relax, of course."





From OCT 7 1953
TIMES
New York. N. Y.

PHILHARMONIC REHEARSES

Mitropoulos Conducts — Session Pays Tribute to von Praag

With Dimitri Mitropoulos conducting, the Philharmonic-Symphony began its first rehearsal of the season yesterday morning at 10 o'clock in Carnegie Hall.

Bruno Zirato, co-manager with Arthur Judson of the Philharmonic, welcomed the musicians and introduced new members of the orchestra and administrative staff. After Mr. Zirato's speech, the orchestra rose in silent tribute to the late Maurice van Praag, former personnel manager of the Philharmonic.

Work's rehearsed yesterday included Stamitz' Symphonie Konzertante in R, to be heard on the orchestra's opening program tomorrow night with seven first-desk men as soloists.

n OCT 9 1953
TIMES
New York, N. Y.

112TH YEAR BEGINS FOR PHILHARMONIC

Mitropoulos Conducts Stamitz, Schumann and Berlioz Works —Lincer, Violist, Soloist

THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA. Conductor, Dimitri Mitropoulos; soloists: William Lincer, viola; John Corigliano, violin; Laszlo Varga, 'cello; John Wummer, flute; Robert McGinnis, clarinet; Harold Gomberg, oboe; James Chambers and William Namen, French horns. At Carnegie Hall.

Symphonie Concertante in F, for seven solo instruments and orchestra.....Stamitz
Symphony No. 3.....Schumann
"Harold in Italy".....Berlioz

By OLIN DOWNES

It may be chronicled that the 112th season of the New York Philharmonic-Symphony Society opened last night under the direction of Dimitri Mitropoulos in Carnegie Hall, before an audience that packed the auditorium and hearkened attentively to every offering of the orchestra and its distinguished leader.

The first work on the program provided the novelty of the occasion, if a work that was composed approximately in the Seventeen Seventies can be given that name. As a matter of fact, this composition was played for the first time by the Philharmonic-Symphony: a "Symphonie Concertante" by the young K. Stamitz, of "Mannheimer" fame, and a delectable piece it proved to be.

It is "period" music by a composer who was not a single outstanding figure of his age, but it is not the less entertaining and felicitous for that. It is music of delightful invention and style; spontaneous, unaffected, engaging and in the best of the taste of its period. It is unhurried, lively and graceful in the fast movements, lyrical in the manner of the periods when composers could sing on the instruments and not merely develop ideas that in themselves are of secondary value. It is chamber music, conversation music, if you like, calculated, as the Greek philosopher put it, to communicate a gentleman-like joy and in so doing, to delight the ear and the understanding.

Example of Changing Form

This piece has also a particular stylistic interest. It is in the harmonic, homophonic, prevailingly single-voiced form of the later eighteenth century; yet it comes straight from the contrapuntal period and from the old form of the "concerto grosso." You see the "concerto grosso" becoming a classic symphony under your eyes. Yet the symphony retains the old division of the "concerto grosso" orchestra, with the major part of the orchestra of the "tutti," and the smaller orchestra, comprising solo players, of the "concertino."

But here are the two main themes of the symphony, and the general outlines, plus cadenzas, of the Mozart concerto. The first statement of the themes is by the big orchestra; their development is undertaken by the seven instruments—as they are in this score—of the "concertino." And there is ample play for soloistic prowess, shown with striking skill and musicianship by the players of the "concertino" group, all leading members of the Philharmonic-Symphony: John Corigliano, violin; John Wummer, flute; Lazlo Varga, 'cello; Harold Gomberg, oboe; Robert McGinnis, clarinet; James Chambers, first horn, and William Namen, second horn.

Other Symphonies Heard

We have spoken of the first movement principally. The slow movement gave the solo players greater opportunity for individual expression and eloquency in the singing of melodies—first-rank artists, blended in a fine fusion but clarity of tone by Mr. Mitropoulos. One could speak in more detail of their individual performances and of other aspects of this lovely old piece. But enough! We heard some unfamiliar and uncommonly rewarding music.

The two major symphonies of the evening were the Schumann E flat "Rhenish" Symphony and Berlioz' "Harold in Italy"—the latter work no doubt designed to celebrate the 150th anniversary of Berlioz' birth in 1803. The rich-toned William Lincer was the viola soloist in the "Harold" symphony's performance. In the reading of these two works we found it impossible to agree with the highly gifted and wholly unpredictable Mitropoulos.

Many were the interesting details of the Schumann symphony, but here the same conductor, who gave so admirable and inspired a performance of another work of Schumann's last season, was inclined to drive the audience to stridency of tone, and to give the work restlessness rather than rapturousness, and mannerisms of phrasing. Nor did we find Mr. Mitropoulos in much more felicitous a vein in the Berlioz score, which has been done with finer technical finish and a greater variety of tone-color on other occasions.



The New York Times

PHILHARMONIC SEASON OPENS: Dimitri Mitropoulos, right, conductor of the New York Philharmonic-Symphony Orchestra, extends wishes for success to William Lincer, viola soloist, before the Carnegie Hall concert last night that opened the organization's 112th season.

From OCT 9 1953
POST
NEW YORK CITY

WORDS and MUSIC
By Harriett Johnson

Philharmonic Begins 112th Season

The Philharmonic-Symphony, pedigreed by 111 past seasons, started out on a new one last night, in some ways worthy of its heritage, in some ways not. Dimitri Mitropoulos, the ensemble's musical director, was on the podium in Carnegie Hall for a program that looked better on paper than it sounded.

"Symphonie Konzertante in F," by Karl Stamitz, which opened the program, was historically fascinating as it brought to life a work from that family of 18th Century musicians responsible for an extraordinary orchestra in Mannheim. This music written for orchestra and seven solo instruments, was also made happier by the excellent playing of the soloists, first-desk men from the Philharmonic. Schumann's "Rhenish" Symphony followed, in five movements.

Concluding the program was another 19th Century work, the Berlioz four-movement "Harold in Italy, Symphony with Viola Solo," with first violist, William Lincer as soloist. Lincer, who played with a warm able-bodied tone and unusual sensitivity, also contributed a great deal to the positive aspects of the evening.

While talking about beautiful sound, it must be noted that the various sections of the orchestra came across with delightful relaxation and freshness of tone. The string section, while not velvety, was sweet and persuasive, and Mitropoulos kept his urge to bombast well under control until the final movement of the Berlioz. Thus the balance, for the most part, was good. The wind section, as usual, was most impressive.

All of which is to say that Mitropoulos has a superlative instrument to work with and to this reviewer it was depressing to have the opening program without one work which was of first calibre, considering the orchestral repertory as a whole. Also, to program two long works of the romantic period, one after the other, (especially when both missed considerably in content and structure despite their lovely moments) did not seem making the most of opportunity.

From OCT 9 - 1953
NEWS
New York, N. Y.

Philharmonic in Season Opener

By DOUGLAS WATT

With Dimitri Mitropoulos conducting, the Philharmonic-Symphony began its 112th season last night at Carnegie Hall. A good-sized audience heard a smartly-played program of warm, melodious music.

The most recent work of the three played was Schumann's "Rhenish" Symphony, composed in 1850. Mitropoulos gave it a fluent reading but gained his best effects during the second half of the concert, which was devoted to Berlioz' tuneful and imaginatively-scored "Harold in Italy." William Lincer was the solo violist in this work and he played his part skillfully and sensitively.

The concert opened with the society's first performance of an 18th Century work, Karl Stamitz' vigorous "Symphonie Konzertante." This music has much charm but not enough, in one listener's opinion, to sustain the piece for the half hour it takes to perform it.

From OCT 4 1953
POST
NEW YORK CITY

WORDS and MUSIC
By Harriett Johnson

Philharmonic to Begin Thursday

The iconoclastic Dimitri Mitropoulos has chosen to open the 112th season of the Philharmonic-Symphony Thursday in Carnegie Hall with a program which, if conservative, still is provocative. In commemoration of the 150th anniversary year of Berlioz' birth, Mitropoulos will perform for the first Thursday-Friday pair of concerts the composer's symphony, "Harold in Italy," with William Lincer, first violist, as soloist. This will be the first time the Philharmonic has performed the work since 1935.

From OCT 4 1953
JOURNAL-AMERICAN
New York, N. Y.

Miles Kastendieck:



MILES KASTENDIECK

Two Top Musical Events Inaugurate New Season

THIS Thursday the music season begins abruptly. A little late in starting, it opens with two major events. The Philharmonic Symphony launches its 112th season in Carnegie Hall with its musical director Dimitri Mitropoulos in charge for the first two months. The New York City Opera Company presents Rossini's "Cenerentola" as the first offering of its Fall season at the City Center.

That Mitropoulos seeks to blend the familiar with the unfamiliar in his programs may be noted in the announcements for the first two. The opening concert features a performance of Berlioz's "Harold in Italy" in the observance of the 150th anniversary of the composer's birth. Incidentally, it will be the first performance of "Harold" by the Philharmonic Symphony in 18 years.

Also included is the first performance by the Society of Karl Stamitz's "Symphonie Concertante," an 18th century work for seven solo instruments with orchestra.

Premiere Due

The following week will bring the American premiere of Gottfried von Einem's "Capriccio." Other first performances will follow shortly: Morton Gould's "Dance Rhapsody" and Ernst Krenek's Concerto for Two Pianos, both commissioned by pianists Whittemore and Lowe; Aaron Copland's Short Symphony; and Hindemith's Symphony "Harmonie der Welt." Mitropoulos may be relied upon to be stimulating.

From OCT 9 1953
EAGLE
Brooklyn, N. Y.

MUSIC

City Opera Co. Conflicts With Philharmonic Debut

By PAUL AFFELDER

Last evening was one time a music critic could wish he were two people. At Carnegie Hall, the New York Philharmonic-Symphony Orchestra began its 112th season, while at the City Center, for some thoughtless and inconsiderate reason, the New York City Opera Company also elected to open its season.

The music calendar is not that cluttered at this time of year that the opera couldn't have begun Wednesday night, instead of conflicting with the Philharmonic's traditional opening date. It was all very confusing for critics and audiences alike, because whoever was at one event missed a fine performance at the other.

Dimitri Mitropoulos, the Philharmonic's musical director, made a wise and thoughtful gesture when he planned the opening program so that it would allow eight of the orchestra's excellent first-desk players to be heard in solo spots. Each of these section leaders is a superb artist in his own right, and it was a most rewarding experience hearing them perform.

Septet Performance a Joy

Seven of these men—John Corigliano, violin; Laszlo Varga, 'cello; John Wummer, flute; Harold Gomberg, oboe; Robert McGinnis, clarinet, and James Chambers and William Namen, horns—appeared in the program's opening work, the Symphonie Konzertante in F Major by the 18th Century composer, Karl Stamitz.

The music, undoubtedly written for the skilled players in the Mannheim Orchestra, turned out to be rather second-rate, save for some lovely passages in the second movement. But this talented septet performed this difficult score with such tonal beauty and musicianship, both in the solo passages and the ensembles, that it was a joy from beginning to end.

Everyone, including the conductor, seemed to be enjoying himself immensely, with the result that the music had a wonderfully relaxed feeling. The performance only whetted the appetite for more music of this type—for example, some of the Bach Brandenburg Concerti.

Mr. Lincer Plays Berlioz

The eighth soloist from the orchestra was William Lincer, principal violinist, who was heard in the extensive and important solo part of Beerlioz' Symphony, "Harold in Italy," played to commemorate the 150th anniversary of the composer's birth. This highly romantic work was accorded an intensely romantic, colorful and often exciting reading last night.

We do not remember ever having heard the viola solo in this symphony set forth with such a glowingly warm tone or such penetrating understanding. His was a memorable account of the music, one that added immeasurably to its sometimes shaky stature. He was enthusiastically applauded for his artistry.

Another work from the romantic period, Schumann's Third — or "Rhenish" — Symphony, completed the program. What we heard of it sounded rather brash and fragmentary.

OCT - 1953
Long Island Advocate
Ridgewood, N. Y.

Maestro Mitropoulos, who ha racently returned from Italy where he spent the summe months vacationing, has no been idle musically. Enthusias tic reports have come from Mi lan, wher ehe had the honor o closing the season at La Scal with the final concerts on July 1st and 2nd. He also made head lines with five performances o

La Forza del Destino in Florence during June.

From OCT 9 - 1953
WORLD-TELEGRAM
New York, N. Y.

MUSIC

Philharmonic Opens Year With Berlioz

By LOUIS BIANCOLLI.

The symphonic pride of New York—also the oldest orchestra in America—opened its 112th season in Carnegie Hall last night.

It was a bright and freshly decorated hall, with improved lighting, in which Dimitri Mitropoulos signalled the new Philharmonic season into being with a brisk reading of the National Anthem.

Alert, Inspiring.

The briskness continued all through the program. Mr. Mitropoulis was alert, energetic and inspiring as ever. The men responded with smart precision and balance. And there was a good deal of beautiful sound that augured well for the long months ahead.

There was also a new look about the program book, now being edited by Irving Kolodin, who will use his own scholarly notes as well as material culled from past writers.

Since this is the 150th anniversary of Berlioz's birth, Mr. Mitropoulos rightly featured the "Harold in Italy" symphony on last night's program. Also billed were an unfamiliar work by Karl Stamitz and Schumann's "Rhenish" Symphony.

Composer of Year.

Berlioz is definitely the composer of the year—and not only because of the anniversary. A growing number of people have become aware of the limitless power and resource of this composer once relegated to second rank. Calling him the fourth "B" of music is merely stating a fact.

The symphony was excitingly performed last night, with William Lincer as the perfect viola soloist. It is music of vast strength and romantic imagination, of endless drama and adventure. While it is based on Byron, it is really more Byron than Byron himself. After all, Berlioz was Lord Byron masquerading as a composer.

Captures Quality.

It is the quality of the poem and the poet that Berlioz captures, not the narrative or descriptive detail. There is no point in searching for these in the music. As Jacques Barzun pointed out in the program, "We do not have to follow anything but the music. And what music."

Equally brilliant was the reading of the "Rhenish" Symphony. It is not my favorite symphony by any means, but Mr. Mitropoulos made it sound like his. It was the best way to recommend it to the audience.

And Stamitz, Too.

Stamitz's "Symphonie Konzertante," salvaged from the teeming hoards of the 18th century, made a pleasant but innocuous novelty to open the program.

It made several of the wind players solo-happy. But I am quite prepared to live out the rest of my life without Karl Stamitz.

From OCT 11 1953
TIMES-HERALD
Washington, D. C.

34 Pianists in Concert at Carnegie Hall To Mark 100th Year of Steinway & Sons

BY GLENN DILLARD GUNN

STEINWAY & SONS have been making fine pianos for fine pianists for 100 years. It is proposed that the centenary be celebrated a week from Monday, Oct. 19, in Carnegie Hall, New York, with a most unusual musical event. This concert will enlist the services of 34 pianists, all of whom play the product of Steinway & Sons and some of them with distinguished art.

To accommodate this army of instrumentalists, 10 Steinway concert grands will be placed high on a platform at the rear of the stage overlooking the orchestra and the conductor, who will have the arduous task of establishing an ensemble with the numerous pianists and the Philharmonic Symphony Orchestra of New York.

The public may be disappointed in that all 34 pianists will not address the listeners simultaneously. The performers will be drawn sequentially and by lot and their assignments will not be too serious.

Many will remember from the concert hall and the radio the organization known as the First Piano Quartet. For many seasons past these competent technichians have been playing on four keyboards important music originally designed for one keyboard and two hands.

They have had great success with the public and on this occasion they will be asked to present a new composition by Morton Gould.

This gifted composer hovers on the narrow line that divides serious music and the music of entertainment. It is not known into which category the new concerted piece for four pianos and symphony orchestra will be listed. It is entitled "Inventions" and doubtless will be a stimulating item.



The other concerted numbers seem to be not too demanding. They will comprise Josef Hofmann's arrangement of "The Star-Spangled Banner," Gould's arrangement of Sousa's "Stars and Stripes Forever," which inevitably will pay some tribute to the celebrated treatment of the same number by Horowitz, and Chopin's so-called military Polonaise in A Major. Meanwhile the orchestra will satisfy popular taste with works by Wagner, MacDowell and Falla.

It is entertaining to note that the serious piano playing of the concert will be done not by any one of the 30 luminaries remaining in the list about to be published, but by the conductor of the Philharmonic Symphony, Dimitri Mitropoulos.

♫

CHOICE of the conductor as piano soloist must be regarded as a stroke of diplomacy. How else could the conflicting ambitions of 30 pianistic stars be resolved? Mitropoulos has never posed as a pianist, tho he was at one time a student of the late Ferruccio Busoni.

Upon this study period Mitropoulos has not expatiated. In truth, he confesses that Busoni advised him not to prepare himself for a career as a pianist but to concentrate upon his other promising gifts for composition and conducting.

The contact of the conductor with the greatest of the century's pianists impressed him so profoundly that he has piously performed many of the major works of his great teacher and these have added an accent of erudition to New York's customary calendar which has proved salutary.

For this assignment Mitropoulos has set himself no easy task. He will play the final movement from the Third Concerto by the great Soviet composer, Serge Prokofieff. This imposes upon the performer certain keyboard evolutions which are completely outside and beyond the conventional finger vocabulary.

♫

A PERUSAL of the names of the 34 pianists who have been chosen for the honor attaching to this appearance will surprise the informed concertgoer by reason of the omissions.

Thus, one does not find Vladimir Horowitz among the elect. Neither is the great Egon Petri included, nor is Artur Rubenstein, nor Rudolf Serkin. To the informed lover of piano music one or another of these four names will seem to deserve the epithet "greatest."

It is of course idle to speculate upon the reasons for their absence from the roll of honor, tho it is known that Horowitz is said to be ill, and Petri reserves his concert activities for the happy State of California where he now resides.

The reader, it is hoped, is now impatient to learn the names of the 34 elect, so here they are in impartial alphabetical order.

Jacques Abram, Ellen Ballon, Erno Balogh, Ethel Bartlett, Alexander Brailowsky, Gaby Casadesus, Robert Casadesus, Abram Chasins, Ania Dorfman, Sidney Foster, Carl Friedberg, Rudolph Ganz, Sascha Gorodnitzki, Gary Graffman, Leonid Hambro, Skitch Henderson, Constance Keene, Muriel Kerr, Eugene List, Moura Lympany, William Masselos, Guiomar Novaes, Menahem Pressler, Nadia Reisenberg, Rae Robertson, Franz Rupp, Gyorgy Sandor, Jan Smeterlin, Alexander Uninsky and Beveridge Webster.

If the reader finds some names in this list which are unknown to him, it must be confessed that the writer also fails to recognize some of them. This can only mean that they have not appeared in the concert halls of Washington in the last 17 years.

Comment on the choice of these artists for these special honors is therefore omitted. There are still some other pianists of equal renown who are known to the Washington public and to America generally who do not appear in this group.

♫

IT IS understood that this mass exhibit of pianists is to be repeated in more than 200 American cities and 57 foreign countries, so it is entirely probable that the Steinway artists, seemingly overlooked, will be included in some of these events.

Steinway & Sons pay all the expenses of this first concert. Artists and orchestra players donate their services.

The total box office receipts will be given to the Musician's Foundation, Inc., and the Philharmonic-Symphony Society.

Mason City (Iowa) Globe Gazette
FRIDAY, OCTOBER 16, 1953

34 Pianists on Steinway Show Sunday

NEW YORK—The Steinway Centennial Concert, Monday at Carnegie Hall, opening ceremony of the Steinway 100th Anniversary Celebration, will feature 34 famous pianists and the New York Philharmonic Symphony. That so many great keyboard stars will appear on the same program is absolutely unprecedented in music annals.

Music lovers from all over America will attend the performance, but for the millions unable to get into Carnegie Hall a preview of this event will be the highlight of Ed Sullivan's CBS-TV show, "Toast of the Town," Sunday night. It will be carried on both WOI-TV and WCCO-TV from 7 to 8 p. m.

A remote pick-up of the dress rehearsal from Carnegie will be followed by an interview with the president, Theodore E. Steinway and the 34 participating artists.

Carpenters will move into Carnegie Hall prior to the concert to construct a high platform at the back of the stage to support 10 grand pianos on which the pianists will perform in groups of 10 at a time. This platform will tower above the 100 members of the orchestra conducted by Dimitri Mitropoulos, who will also appear as a pianist.

The concert grand from which the conductor will direct the orchestra will have a special plexiglass lid, designed by Steinway & Sons, to enable Mr. Mitropoulos to see the entire massed ensemble. His piano will be flanked by four other grands on which the First Piano Quartet will play, thus bringing the total of grand pianos on stage to 15.

To determine the make-up of the three groups of 30 pianists who will perform in teams of 10 at a time, a drawing was conducted. The results of this choice by lot are as follows:

The opening number, Josef Hofmann's multiple arrangement of the "Star-Spangled Banner" will be played by Gregory Sandor, Skitch Henderson, Nadia Reisenberg, William Masselos, Gary Graffman, Sascha Gorodnitzki, Menahem Pressler, Constance Keene, Ania Dorfmann and Franz Rupp.

Chopin's "Polonaise in A Major" will have at the 10 pianos, Alexander Brailowsky, Guiomar Novaes, Moura Lympany, Eugene List, Ethel Bartlett, Rae Robertson, Gaby Casadesus, Rudolph Ganz, Beveridge Webster and Sidney Foster.

The third team performing in the grand finale, Morton Gould's arrangement of "Stars and Stripes Forever," for 10 pianos with full orchestra consists of Robert Casadesus, Alexander Uninsky, Leonid Hambro, Abram Chasins, Carl Friedberg, Jan Smeterlin, Muriel Kerr, Ellen Ballon, Jacques Abram and Erno Balogh.

The First Piano Quartet and orchestra will premiere Morton Gould's "Inventions," composed for this occasion and Dimitri Mitropoulos will conduct and play the finale from Prokofieve's Third Piano Concerto. The orchestra will be heard in works by Wagner, MacDowell and de Falla. All the artists, orchestra members and conductor are donating their services as a salute to Steinway's 100th birthday, and the proceeds will go to the Musicians Foundation and the Philharmonic-Symphony Soci-

From OCT 16 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic:

Yehudi Soloist

By MILES KASTENDIECK

MITROPOULOS OPENED the Philharmonic Symphony's subscription series with an astutely devised program in Carnegie Hall last night.

Balancing old and new music on both sides of the intermission, he presented a list of works entirely fresh that made good listening.

The presence of the Swiss composer Gottfried von Einem to hear the American premiere of his "Capriccio," and of Yehudi Menuhin as violin soloist somewhat glamorized the occasion.

Einem's music attracted the audience. Its rhythmic pulse and its lyric appeal in the adagio section commanded attention. Though brief, the score expressed definite character.

Menuhin played Viotti's charming violin concerto, No. 22 and Bartok's second rhapsody. They presented a dramatic contrast in style and contest as well as in performance.

Menuhin's notably expert fiddling paid off in the Bartok to greater effect. His playing of the Viotti palled in the final movement. Past master at tossing off intricacies, he still remains an aloof interpreter.

Quite a different Mitropoulos from the one who opened the season last week mounted the podium last night. He was in the vein especially for the Mendelssohn "Reformation" symphony which began the concert.

Attuned to the classic as well as the religious character of this score, he capitalized on his orchestral discipline to fashion a finely integrated performance.

His handling of the Einem and Bartok scores was characteristic of his success in the contemporary field.

From OCT 16 1953
TIMES
New York, N. Y.

MENUHIN IS SOLOIST FOR PHILHARMONIC

Heard in Violin Concerto After Mitropoulos Leads Symphony No. 5 by Mendelssohn

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting, Yehudi Menuhin soloist. At Carnegie Hall.
Symphony No. 5.....Mendelssohn
Capriccio (first American performance) Gottfried von Einem
Violin Concerto No. 22 in A minor. Viotti-Kreisler
Rhapsody No. 2 for Violin and Orchestra Bartok

By OLIN DOWNES

The program of the Philharmonic-Symphony's concert last night in Carnegie Hall was one of many sorts, curiously compounded. The program did not amalgamate; neither did the qualities of the performance. It is, however, a pleasure to relate that the orchestra was in first-class form and intonation, and that the orchestral performance made by far the best and most interesting part of the concert.

Mr. Mitropoulos was in complete control, both authoritative and persuasive when he conducted the blithe, naïve and sometimes amusingly complacent little "Reformation" symphony of Mendelssohn. He made the music as dramatic as he legitimately could, and neither distorted nor exaggerated the qualities of those passages when suddenly Mendelssohn forgets his religious pronouncements and the heralding forth of the German chorales and church chants upon which the symphony is based, and proceeds to sing his pretty instrumental song.

Forgets Modern Criteria

There is only one conductor, perhaps, who can render music as innocently as it deserves and forget all modern criteria and sophistications when he does so. But the reading of the symphony last night was a potent one, and it comprised some superb playing of the orchestra.

Von Einem's piece pleased the audience greatly. It is a cocktail of biting harmonies and rhythms with a kick in them, and for its middle part of tongue-in-the-cheek melodiousness that wouldn't let butter melt in its mouth and glories in the obvious. It is eclectic, derivative, waggish and expertly made. It provided at least momentary entertainment.

It would be pleasant to praise Mr. Menuhin's performances, but it must be said that neither in point of style, finish nor intonation either, did his rendition of the Viotti classic correspond to the nature of the music and the aristocratic treatment that it asks of its interpreter.

Then Mr. Menuhin sacrificed himself on the altar of the reputation of the late Bela Bartok. It is the fashion now, after his death in 1945, to acclaim anything and everything that Bartok wrote as the achievement of a great and previously misunderstood master. The Second Rhapsody for violin and orchestra does not impress us as coming within that category.

Its exoticism becomes forced. Effects that at first are exciting or disturbing, begin to have the flavor of triteness and mannerisms rather deliberately pursued. Nor is the work easy or advantageous to the solo violinist. Mr. Menuhin devoted himself to the cause, and his deed was acclaimed by the audience.



SOLOIST: Yehudi Menuhin, heard with Philharmonic in Viotti-Kreisler Violin concerto.

From OCT 16 1953
WORLD-TELEGRAM
New York, N. Y.

Music

Menuhin Shines at Carnegie

By LOUIS BIANCOLLI.

Dimitri Mitropouldo, who can be the best program-builder in the business, surpassed himself with last night's Philharmonic concert in Carnegie Hall.

It was a program perfectly divided between the moderns and the classics, with the four composers listed alternately in the order of classic-modern -classic-modern.

Sustained Interest.

The composers were Mendelssohn, Von Einem, Viotti, and Bartok. They balanced and contrasted with each other in perfect variety, and the sequence of moods and idioms was of a kind to sustain interest and suspense.

It is a pleasure to report that the orchestra again rose to the occasion and gave its inspiring conductor performances that were worthy of him and the composers.

Soloist on last night's program was Yehudi Menuhin, who proved something of a divided program himself. His playing in Viotti's A Minor Concerto was scarcely up to the standard he has set for himself.

Bold, Confident.

He was another violinist, however, in Bartok's second rhapsody, almost another person. Where the playing had been unsteady, it was now firm and solid; where it had been self-conscious, it was now bold and confident.

The program opened with a performance of Mendelssohn's Reformation Symphony that was unforgettable for beauty of phrasing and depth of feeling and thought. Mr. Mitropoulos obviously both feels and thinks out the music he conducts.

Vital Piece.

Novelty of the evening was a startlingly vital Capriccio by the young German composer Gottfried Von Einem, who was on hand to taek a bow. This is one modern composer whose music goes places and does things—all sorts of things.

It is music almost feverish in its tension, constantly on the go, dodging in and out as if it were playing tag with every instrument in the orchestra. There is a fresh surprise at every turn. burst of sizzling energy in every phrase.

Von Einem writes as if music were an atom and he alone had found the way to split it.

From OCT 16 1953
HERALD-TRIBUNE
New York, N. Y.

CONCERT AND RECITAL

By Jay S. Harrison

PHILHARMONIC-SYMPHONY
CARNEGIE HALL
Orchestral concert last night. Soloist: Yehudi Menuhin, violin. Conductor: Dimitri Mitropoulos. The program:
Symphony No. 5 in D major, "Reformation".....Mendelssohn
"Capriccio".....Gottfried von Einem (first American performance)
Violin Concerto in A minor (Kreisler arrangement).....Viotti
Rhapsody No. 2, for violin and orchestra Bartok

Mitropoulos Conducts

Dimitri Mitropoulos, conducting the Philharmonic-Symphony in a concert last night in Carnegie Hall, introduced to America Gottfried von Einew's one-movement "Capriccio." And a lucky thing, too. For it literally saved an evening that was nowhere overgenerous in the richer musical values.

The short Einem piece, however, is a dashing orchestral work, full of instrumental zest and rousing high spirits. Though chronologically an early work, the "Capriccio" none the less foreshadows the composer's present preoccupation with the significance of rhythm. And rhythm, indeed, is its fibre and core. It is what holds the piece together and makes it move. Essentially, each tune, each idea—and there are many of them—pivots about a flexible and syncopated rhythmic center, somewhat in the nature of latter-day Stravinsky. But here the relationship ends. Einew's "Capricoio" is in the idiom of our time, but never agressively so. And though its three tightly compact sections wander between elements both chromatic and diatonic, they do it with so sure a step that the transitions are neither obvious nor abrupt.

The "Capriccio" is further adorned with an orchestral dress of the brightest colors and smoothest textures. It is Einem's habit to pit against one another the various choirs of the band, in each case highlighting its especial features through the contrast with its neighbor. A dangerous device this, when incautiously used, for it is apt to—and often does—lead to a mottled and disunified total sonority. But Einem is openly a craftsman and no blemish scars his work.

The remainder of the concert did not climb to the level set by Einem's Opus 2. Throughout the Viotti concerto, Mr. Menuhin was beset by difficulties. The mild and innocuous work seemed to cramp his gifts, prevent him from doing those big, sweeping things that are his distinctive way. And his discomfort, moreover, transmitted itself to his technical facility and over-all musical capabilities. His tone, especially in the first movement, was wiry and pinched, his pitch indistinct, and his color store not nearly the equal of its reputation. What Mr. Menuhin obviously needed was a headier composition to set his imagination steaming. When it came, in the person of Bartok's rhapsody, the violinist was fully prepared to hurl it headlong, with all its folk tunes flying. The rhapsody really sang; and lovely song it was.

The evening began with Mr. Mitropoulos' rendition of Mendelssohn's "Reformation" Symphony, a nervous, stormy interpretation that was all the same flashingly vivid and expressive. And we may all be grateful to the conductor that what syrup is implicit in the work's quite saccharine themes was not dripped endlessly onto the audience.

From OCT 11 1953
COMMERCIAL APPEAL
MEMPHIS TENN



BACK ON WREC—The New York Philharmonic-Symphony conducted by Dimitri Mitropoulos will return to WREC for a new season at 1:30 this afternoon. Mitropoulos is shown with four pets he acquired in Europe last summer.

From OCT 18 1953
TIMES-HERALD
Washington, D. C.

MAJOR & MINOR

Modern Acoustic Methods Still Ignored By Some of Our Major Symphonic Groups

BY GLENN DILLARD GUNN

WASHINGTON'S symphonic music again will be provided by three visiting orchestras and two resident groups.

One of the resident groups, the National Gallery orchestra, conducted by Richard Bales, already has begun its activities. The other resident group is, of course, the National Symphony, conducted by Dr. Howard Mitchell. Its concerts begin this week.

The visitors are the three top orchestras of the Atlantic coast—the Philadelphia orchestra, Eugene Ormandy, conductor; the Boston Symphony, Charles Munch, conductor, and the New York Philharmonic Symphony, Dimitri Mitropoulos, conductor.

The Philadelphia will play eight concerts here, the Boston four, and the New York one. This is more than half the number announced by the National Symphony.

THESE symphonic groups fall into two categories—the classic and the modern. With the classicists, the New York Philharmonic Symphony and the National Symphony take their firm stand. The modern orchestras are those of Boston, Philadelphia and the National Gallery. It has been noted that on occasion both the Philadelphia and Boston groups revert to the classic tradition; this is when guest conductors take over the podium.

The difference between the ancients and the moderns will seem simple to the layman. The modern ideal places the tone of the violin choir as the most important and the most sensitive in the ensemble. To secure the values, the modern conductor seats all his violin players together on the conductor's left, and places the lower strings—violas, 'cellos and basses—on his right.

This was the arrangement devised by Stokowski and immediately adopted by Koussevitzky and Stock in this country and by the major orchestras of Paris, London and Denmark in Europe.

IT WILL surprise many to learn that little Denmark has one of the finest symphony orchestras in Europe. Like the French and English orchestras, which are equally fine, it is supported by radio, and not by radio advertising, of which there is none. In this country, symphony passes the hat.

Returning to the problem of acoustics as it develops in connection with violin tone, it must be stressed that the so-called classicists merely took the orchestra as they found it when it crawled up out of Monteverdi's theater pit onto the stage early in the 17th century. They added some new wind instruments but remained faithful to the Monteverdi string tradition.

That they have not been happy with it seems obvious and those conductors who retain it must be described as ultra conservative. One of the most determined champions of the ancient order is Mitropoulos. He has magnificent string talent at his disposal in the New York Philharmonic Symphony but is not always successful in making his violins achieve tonal or even rhythmical unanimity.

Another determined practitioner of the ancient order is young Dr. Howard Mitchell of the National Symphony.

MITCHELL'S situation is aggravated by the fact that his strings are not as numerous as those of the older orchestras and by no means of equal competence. His directors should be more generous with him, and give him a larger string body.

So he gives himself a handicap assumed at the time he took over Hans Kindler's post and determined to prove himself different. He has paid a high price in orchestra sound for his devotion to the ideals of the past.

As to the miracles which can be wrought with violin tone, when the players are unified after the modern fashion, it is necessary to remind this musical public of the first concert conducted here by Munch with the French National orchestra, which made spectacular display of this kind of virtuosity. Or the listener may be asked to recall the wide and varied beauty of the Nielsen Symphony as played last season by the Danish National orchestra. Or again, the astonishing delicacy achieved by Ormandy and his Philadelphia group in certain trite Wagnerian excerpts which were made to sound new and fresh and inspired as they once may have been.

MITCHELL and the National Symphony open their series of 20 Wednesday evening concerts in Constitution hall on Wednesday. Details of this first program will be found in another column.

The Philadelphians play the first of their monthly concerts on Oct. 27.

The Bostonians will arrive in November, probably with a new Concerto Grosso by Ernest Bloch.

The New Yorkers will not arrive until January.

This is the symphonic road ahead.

From OCT 17 1953
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

By Miles Kastendieck

New York

The music season, having lagged in getting started, finally burst forth with two major events on the same evening.

The Philharmonic-Symphony launched its 112th season in Carnegie Hall under the direction of Dimitri Mitropoulos. The New York City Opera Company opened its fall season at the City Center of Music and Drama by presenting Rossini's "Cenerentola." With four concerts by the Philharmonic-Symphony and six operas at City Center in one week end, musical activity is under way.

Mr. Mitropoulos, for his first programs, offered Berlioz's "Harold in Italy," in recognition of the 150th anniversary of the composer's birth. By way of novelty, he gave the first Philharmonic performance of Karl Stamitz's Symphonie Konzertante in F. The Philharmonic had not played the Berlioz work in 18 years. A more familiar item was Schumann's Third Symphony, "Rhenish."

Stamitz Piece

A Stamitz piece conformed to 18th century conventionalism, chiefly offering several first-desk men the opportunity to appear as soloists. It was the playing of this concertante—John Corigliano, violin, John Wummer, flute, Laszlo Varga, cello, Harold Gomberg, oboe, Robert McGinnis, clarinet, James Chambers and William Namen, horns—that made hearing the piece at all worth while.

Though the other works would be classified as romantic music, the style in which Mr. Mitropoulos presented them divested them of much of the warmth and expressiveness attributed to this type. The kind of abandon with which he conducted proved somewhat out-of-character, and it resulted in highly individualistic interpretations. The truly romantic element was supplied by William Lincer, whose viola solo in the Berlioz work had the richness of tone and the traditional quality appropriate to it.

From OCT 20 1953
TIMES
New York, N. Y.

34 PIANISTS RENDER STEINWAY TRIBUTE

Mitropoulos Also Conducts the Philharmonic at Carnegie Hall in Gala Centennial Concert

STEINWAY CENTENNIAL CONCERT. Philharmonic-Symphony, Dimitri Mitropoulos conducting; pianists—Jacques Abram, Ellen Ballon, Erno Balogh, Ethel Bartlett, Alexander Brailowsky, Gaby Casadesus, Robert Casadesus, Abram Chasins, Arila Dorfmann, Sidney Foster, Carl Friedberg, Rudolph Ganz, Sascha Gorodnitzki, Gary Graffman, Leonid Hambro, Skitch Henderson, Constance Keene, Muriel Kerr, Eugene List, Moura Lympany, William Masselos, Guiomar Novaes, Menahem Pressler, Nadia Reisenberg, Rae Robertson, Franz Rupp, Gyorgy Sandor, Jan Smeterlin, Alexander Uninsky, Beveridge Webster, the First Piano Quartet (Adam Garner, Edward Edson, Glauco, D'Attili, Frank Mittler).
The Star-Spangled Banner (performed on ten pianos) ..... Arr. Hofmann
Prelude to Die Meistersinger ..... Wagner
Suite No. 2 in E minor, Op. 48 ..... MacDowell
Finale from Piano Concerto No. 3 in C ..... Prokofieff
Inventions for Four Pianos and Orchestra (first performance) ..... Gould
Polonaise in A (performed by ten pianists on ten pianos) ..... Chopin
Suite from El Sombrero de Tres Picos ..... De Falla
Stars and Stripes Forever (performed by ten pianists on ten pianos) ..... Sousa-Gould

By HOWARD TAUBMAN

The first hundred years of Steinway & Sons, as manufacturer of pianos and servant of music in the United States, were fittingly memorialized last night with a gala concert at Carnegie Hall. Naturally, the piano and pianists played a large part in this centenary concert, but the Philharmonic-Symphony Orchestra, which antedates Steinway by eleven years, also was on hand.

There were thirty-four pianists taking part in last night's concert, and if you count Dimitri Mitropoulos, as indeed he should be counted, since he doubled as conductor and piano soloist, there were thirty-five. Not all of these pianists, who included some of the world's finest today, played at once. However, at three different times units of ten took the stage, deploying clear across its generous width, each in front of a grand piano, a Steinway, of course.

There were plenty of other pianists, professional and amateur in the house, but they were in the audience that filled the hall. It was a brilliant gathering. It included leaders in music, the other arts, industry, society and Government and it seemed to take the attitude that it was at a gay birthday party. In fact, one noticed people in the audience stopping frequently to congratulate members of the Steinway family just as if it were a personal birthday.

New Piece Commissioned

A new piece, commissioned for the occasion, was one of the principal ornaments. It was Morton Gould's "Inventions" for four pianos and orchestra. The First Piano Quartet—Adam Garner, Edward Edson, Glauco D'Attili and Frank Mittler—provided the solo contingent, and Mr. Mitropoulos led the reduced orchestra. All shared in a lively performance.

Whatever one may think of the idea of an ensemble of four pianos, Mr. Gould made a virtue of his solo combination. He did not overload it with doublings or request it to pound out great gobs of sound. His writing was idiomatic, crisp and sprightly, and by dispensing with the string choirs of the orchestra, he complemented the four pianos with an instrumental background that was cool and tangy.

As the concert opened, the orchestra was in the background, and ten pianos were ranged along the front of the stage. Then Ania Dorfman, Sascha Gorodnitski, Gary Graffman, Skitch Henderson, Constance Keene, William Masselos, Menahem Pressler, Franz Rupp, Gyorgy Sandor and Nadia Reisenberg marched out and played Josef Hofmann's piano version of "The Star-Spangled Banner." They did all right, save for a few places where some were not with their fellows. But they really were not given enough to do, maybe they should ask for a recount.

Mr. Mitropoulos and the full orchestra then played Wagner's "Meistersinger" Prelude, a proper festival piece for a celebration. Three movements from Edward MacDowell's immensely atmospheric Orchestral Suite No. 2 (the "Indian") came next and served as a reminder that this American composer of an older generation had something to say and knew how to say it.

And Mitropoulos Plays

Then an eleventh piano was rolled out—this one with a transparent cover of lucite, which, when raised, enabled Mr. Mitropoulos as piano soloist to see, and be seen by, his orchestra. Mr. Mitropoulos proceeded to give a sparkling performance of the finale from Prokofieff's Piano Concerto No. 3, which is impudent, propulsive and thoroughly likable music.

After the performance of the Gould work, the ten pianos were moved into place again in front of the stage. While this chore was being attended to, Alexander Greiner, who is in charge of the Steinway company's artist relations, walked out to pick up manuscript sheets of the Gould piece. Persons in the audience recognized him and began to applaud. Whereupon Mr. Mitropoulos rushed out and embraced him, making the spontaneous accolade official.

Now another set of ten pianists was put to work. They were: Ethel Bartlett, Alexander Brailowsky, Sidney Foster, Gaby Casadesus, Moura Lympany, Rudolph Ganz, Eugene List, Rae Robertson, Beveridge Webster and Guiomar Novaes. They played, all at the same time and with rousing sonorities. Chopin's A major Polonaise, Op. 40.

Actually, nine pianists did most of the playing. Mr. Ganz' faced his colleagues and gave them the beat. Most of the time, he stood and conducted. Occasionally he sat down for some chords. But there was enough sound from the nine to justify Mr. Ganz in his role as leader.

Enjoyed by Audience

It was a stunt that the audience enjoyed. It proved that nine virtuosos could harness their artistic impulses to play as one. You wouldn't choose to take your Chopin in this inflated form as a regular thing, but if Steinway wants to celebrate its next centenary in this fashion, there will be people to relish it.

After a performance of De Falla's Suite from "The Three-Cornered Hat" by the orchestra, the next batch of ten pianists came upon the stage to join Mr. Mitropoulos and his ensemble in Mr. Gould's arrangement of Sousa's "Stars and Stripes Forever" for multiple pianos and orchestra. This time the pianists were Ellen Ballon, Jacques Abram, Erna Balogh, Robert Casadesus, Abram Chasins, Carl Friedberg, Leonid Hambro, Jan Smeterlin, Alexander Uninsky and Murial Kerr, and they helped to bring the concert to a tumultuous close.

The entire proceeds from this affair will be donated to the Musicians Foundation, Inc., and to the Philharmonic-Symphony Society of New York, a characteristic Steinway gesture.

The centenary observances will go on across the country for the next few months. Last night's concert was just the beginning. It was followed immediately by a reception for hundreds of guests at the Waldorf-Astoria Hotel. A centenary piano will be unveiled today at another event. It looks as if the Steinway is here to stay.



A HUNDRED YEARS OF STEINWAY: Theodore Steinway, president of piano company celebrating its centennial anniversary, and Mrs. Steinway last night at Carnegie Hall, where thirty-four of world's top pianists performed at a gala concert.

From OCT 21 1953
HERALD-TRIBUNE
New York, N. Y.

Carnival of the Pianists

Many a young piano student must hav looked with awe upon the gathering in Ca negie Hall the other night. The stage was fille with pianists—no fewer than thirty-four them—representing many of the greate names in the music world, and performing relays of ten. Even when Dimitri Mitropoulo the conductor of the Philharmonic, sat dow at the piano, nobody laughed. And the capac ity audience, too, was made up in large pa of pianists, amateur and professional, wh wanted to be part of the keyboard carnival.

The occasion, of course, was the observanc of the Steinway Centennial, celebrating th first 100 years of one of the world's great pian manufacturers. Short of having Mozart an Clementi stage a repeat of their famous con test for the Emperor Joseph II, it is hard t see what might have been added to the occa sion. Purists undoubtedly would suggest tha something might have been taken away, sinc Chopin's A-major Polonaise sounds no bette when played by ten pianists than by one. Bu birthday parties invariably are a little on the noisy side; it's the spirit that counts, and there was plenty of it at Carnegie Hall. The pianoforte has been in existence for more than 200 years now; it remains the most versatile and satisfying of all instruments. The latest demonstration of these qualities at Carnegie Hall should encourage many people to go home and do some piano playing of their own, though using only one keyboard at a time.

From OCT 20 1953
HERALD-TRIBUNE
New York, N. Y.

35 Pianists Play at Carnegie To Hail Steinway Centenary

Carnegie Hall resounded last night to a celebration of the 100th anniversary of Steinway & Sons, the piano manufacturers, in which thirty-five pianists, playing in groups as large as ten simultaneously, joined the New York Philharmonic-Symphony Orchestra in a musical bow to the Steinway pianos.

Four of the pianists played as a quartet. Thirty played in ten-man tandems, the first group Josef Hofmann's piano version of the National Anthem; the second, Chopin's "Polonaise in A Major," and the third, Sousa's "The Stars and Stripes Forever" in a Morton Gould arrangement for multiple pianos and orchestra.

Mitropoulos at Piano, too

The thirty-fifth pianist was, of course, Dimitri Mitropoulos, musical director of the Philharmonic, who played the finale from Prokofieff's third concerto on a piano with a specially attached plexi-glass lid, built for the concert, which John Steinway explained yesterday could act as a reverberator, deflecting sufficient sound outward to the audience, while its transparency permitted the orchestra to follow Mr. Mitropoulos's conducting.

It was a very pianistic occasion, and for the massed piano effect the instruments were lined up across the stage from wing to wing, the players' backs to the audience. Ania Dorfmann, Sascha Gordnitzki, Gary Graffman, Skitch Henderson, Constance Keene, William Masselos, Menahem Pressler, Franz Rupp, Gyorgy Sandor and Nadia Rosenberg played the first massed number.

Artists in Second Number

The second piano number was played by Ethel Bartlett, Alexander Brailowsky, Sidney Foster, Gaby Casadesus, Moura Lympany, Rudolph Ganz, Eugene List, Rae Robertson, Beveridge Webster and Guiomar Novaes. For the last number the pianists were Ellen Ballon, Jacques Abram, Erno Balogh, Robert Casadesus, Abram Chasins, Carl Friedberg, Leonard Hambro, Jan Smeterlin, Alexander Uninsky and Muriel Kerr.

The First Piano Quartet, which played Mr. Gould's "Inventions," a piece composed for the concert, comprised Adam Garner, Edward Edson, Glauco D'Attili and Frank Mittler.

From OCT 16 1953
POST
NEW YORK CITY

WORDS *and* MUSIC

By Harriett Johnson

Philharmonic Opens 'Even' Series

The Philharmonic-Symphony, running, as formerly several series this season in Carnegie Hall, performed the usual double take on Thursday opening last night with the beginning of its "even" set of concerts. This event turned out the better half of the first round for this reviewer as the concert proved more enjoyable than the opening of the "odd" series last week.

Mendelssohn's "Reformation" Symphony, with which the program opened, is a glowing work. Dimitri Mitropoulos conducted it with a sensitive feeling for its qualities of affirmation and joyousness. One could have wished for more integration and beauty in the string section as against the illumination of the brass. But Mendelssohn's structural sense, amazing in a young man of 20, was dramatized brilliantly by the conductor. When the composer finished the symphony, he had reached his 21st birthday only a few months before.

Menuhin Soloist in Two Works

Yehudi Menuhin was featured on the second half of the program in two works: the Viotti Concerto for Violin in A Minor, No. 22, and the Bartok Rhapsody No. 2 for Violin and Orchestra. Neither of Menuhin's performances could be termed of unusual penetration or remarkable artistry but in each case his vehicle of expression was not too inspiring. The Viotti work was not left by the composer in finished form and the version Menuhin played was one arranged by Kreisler and played by him ten years ago with the Philharmonic. One suspects that this somewhat dated work needs the magic of a Kreisler to compensate for its lack of substance.

Gottfried von Einem's "Capriccio," the novelty of the evening, was given its American premiere on this occasion. A work of high rhythmic interest and humor, it is skillfully contrived. Bizarre driving figures follow fast upon one another and then topple together just for the fun of it. A whirling pattern that might easily have come from South America turns up toward the finish and helps the general excitement. Along the way a Wagnerian climax stirs up a few memories too.

The large audience, which included Artur Rodzinski, former conductor of the Philharmonic, and recently returned from Europe, vigorously applauded the proceedings.

From OCT 18 1953
PRESS
Jamaica, N. Y.



MAESTRO AND ARTIST: Viola soloist William Lincer, left, and Dimitri Mitropoulos, director of the New York Philharmonic-Symphony, discuss the season's musical series, Sundays from 2:30 to 4 P. M., on CBS radio.

From OCT 20 1953
EAGLE
Brooklyn, N. Y.

MUSIC

Steinway Piano Centenary Marked in Rousing Style

By PAUL AFFELDER

A festive mood prevailed last evening at Carnegie Hall, where the centenary of the Steinway Piano was observed with an appropriately gala concert. It was so crowded with famous musicians, in fact, that there wasn't room enough backstage for the vast array of keyboard soloists.

All of them, as well as Dimitri Mitropoulos and the members of the New York Philharmonic-Symphony Orchestra, donated their services for the concert, the proceeds being divided between the musicians foundation and the Philharmonic's pension fund.

Stretching across the stage in front of the orchestra were ten grand pianos, and in three of the numbers, all ten were in use. The program began with Mr. Mitropoulos conducting ten pianists in Josef Hofmann's version of the National Anthem. Participants included Ania Dorfmann, Sascha Gorodnitzski, Gary Fraffman, Skitch Henderson, Constance Keene, William Masselos, Menahem Pressler Franz Rupp, Gyorgy Sandor and Nadia Reisenberg.

Mr. Mitropoulos in Dual Role

After brisk performances by the orchestra of the prelude to "Die Meistersinger" by Wagner and three movements from Edward MacDowell's "Indian" suite, Mr. Mitropoulos seated himself at the keyboard of an eleventh piano—this one specially fitted with a lucite lid, through which he could see and be seen by the orchestra—and both played and conducted the brilliant, brittle third movement of Prokofieff's Piano Concerto No. 3 in C Major, for which he won an ovation.

After intermission came the one really new work on the program—Morton Gould's "Inventions" for four pianos and orchestra—with the members of the First Piano Quartet (Adam Garner, Edward Edson, Giauco D'Attili and Frank Mittler) as soloists.

It is difficult to tell whether it was where we were sitting or whether it was the combined tone of the four instruments, but to us, this music conveyed a certain smoothness of texture not customarily associated with the piano.

This four-movement work, scored for the pianos with an orchestra minus strings, made delightful listening. It has a classically-inspired first movement, called "Warm-up"; a lyrical, guitar-strumming effect in the second movement, "Ballad"; a jovial dance quality in the "Schottische"; and lively reminiscences of the last movement of Mr. Gould's "Interplay" in the final "Toccata." The music, its performers and the composer, who wrote it especially for this concert, were all warmly received.

Next came ten more pianists to play the Chopin Polonaise in A Major Opus 40. Perhaps we ought to say nine pianists, for one of them, Rudolph Ganz, had his hands full beating time in order to keep his colleagues together for their spirited performance. Joining him at the keyboards were Ethel Bartlett, Alexander Brailowsky, Sidney Foster, Gaby Casadesus, Moura Lympany, Eugene List, Rae Robertson, Beveridge Webster and Guiomar Novaes.

Finale Fills the Bill

After an intense reading by the orchestra of the three dances from Manuel De Falla's "The Three-Cornered Hat" the concert came to a fittingly rousing, jovial conclusion with a special arrangement by Mr. Gould of Sousa's "Stars and Stripes Forever." And what an arrangement it was!

Obviously writing a piece d'occasion with his tongue in his cheek, he really pulled out all the stops and used all the tricks he knew. A more fun-filled, rousing finale to a festive concert cannot be imagined.

The ten pianists—Ellen Ballon, Jacques Abram, Erno Balogh, Robert Casadesus, Abram Chasins, Carl Friedberg, Leonid Hambro, Jan Smeterlin, Alexander Uninsky and Muriel Kerr—had their hands full, as did the orchestra. Mr. Mitropoulos got so excited at one point that he actually took two or three leaps in the air.

Needless to say, everyone present, including scores of musical luminaries, had a wonderful time, and a world-wide celebration of an important musical anniversary was properly launched.

From OCT 20 1953
WORLD-TELEGRAM
New York, N. Y.

Music

34 Artists Yield Spotlight to a Piano

By LOUIS BIANCOLLI.

For a change, a piano gave a concert in Carnegie Hall last night.

The piano was the Steinway, monarch of all keyboard instruments. Last night was its 100th birthday, and everybody who is anybody—in and out of music—was on hand for the celebration.

It was a thrilling and timely tribute to a great family and a great tradition. Pianists come and go, virtuosos replace virtuosos, much of the music dies—but the Steinway goes on forever.

Much of last night's celebration came in 10s—10 pianos for the National Anthem, 10 more for Chopin's A major Polonaise, and another 10 for the bang-up finale of the evening—Sousa's "Stars and Stripes Forever."

Four for Gould.

One felt cheated when only four pianos appeared for Morton Gould's "Inventions." The real back number of the program was the Finale of Prokofieff's Third Piano Concerto. It was played on only one piano.

Even though I came away feeling more than a little crowded, I should like to make it clear that this report is being written on only one typewriter.

There were 34 different pianists on the program, plus Dimitri Mitropoulos, who turned in both the neatest and most artistic stunt of the evening as conductor-pianist of the Prokofieff concerto.

Piano's the News.

With so many pianos around, one might be forgiven for overlooking the Philharmonic, that filled in beautifully last night. After all, a hundred men and their instruments are no match for 10 Steinway concert grands.

Since, the Steinway was the news, I see no point in enumerating the other 34 artists whose 340 fingers went galloping up and down the ivories last night.

They were all good, and so was the music—and best of all was that noble medium of a noble heritage—the Steinway piano. May its next hundred years be equally glorious!

From OCT 20 1953
HOME NEWS
Bronx, N. Y.

WORDS and MUSIC
By Harriett Johnson

Little Orchestra, Steinway Concerts

The festive spirit dominating our two major concert halls last night was worthy of the opening of the opera. Steinway and Sons, celebrating the 100th anniversary of its founding, had ten of its unequalled pianos playing to a packed house in Carnegie Hall. The house was not only jammed but dressy and distinguished, with a long list of the famous attending, including Eleanor Roosevelt.

Thomas Scherman, opening his series with little orchestra society in Town Hall, also drew a large enthusiastic house for what promises to be one of the most interesting seasons, musically, he has thus far presented. Following his usual policy of intermingling the provocative of the present with the accepted of the past, Scherman opened the series with the Pergolesi "Stabat Mater," the Paul Creston second symphony and a concert performance of Stravinsky's little comic opera, "Mavra."

In making "Mavra" palatable to the audience, who chuckled gleefully on several occasions, Scherman more than earned his applause. His formula follows. Preceding the opera, David Randolph gave the audience some idea of the ludicrous situation which forms the basis of the plot. The performance followed in English, in a pungent translation by Scherman. All four singers possessed voices, acting ability and a sense of humor. The brilliant orchestration was excellently dramatized by the ensemble.

Result? The audience appeared to enjoy itself despite the consistent unsingable vocal line, Stravinsky appears to have used about the same approach to the voice in "Marva," completed in 1922, as he did 30 years later in "The Rake's Prograss."

Philharmonic Honors Steinway

Carnegie Hall has never seemed so gala as last night with 34 pianists playing in groups of ten and four; with the Philharmonic-Symphony on the stage performing as well, with Dimitri Mitropoulos appearing as soloist as well as maestro, using a special plexi-glass lid for his piano. Mitropoulos performed the finale from the Third Prokofieff Concerto in C Major introducing the lid which was especially built for him. Its transparency enabled him to see the orchestra better and vice-versa. Who knows? Maybe, the serious Demitri, certainly no fashion mentor, has set a new style.

Morton Gould's "Inventions," a set of four short pieces, especially composed this summer for the occasion, were pungently expressive. The work for various reasons, should prove a welcome addition to the orchestral repertoire. Written for four pianos and orchestra, and played by the four-piano quartet, the "Warm-up," "Ballad," "Schottische," and "Toccata" each in its way employed the piano with originality and combined its color with an imaginative orchestration.

As a rouser on this historical program, stupendous for a stupendous occasion, the high point was Sousa's "The Stars and Stripes Forever," arranged for multiple pianos and orchestra by Gould. But the Polonaise in A Major by Chopin and "The Star Spangled Banner," also both played on ten pianos cannot be discounted. There was more music too but space is, alas, not endless.

Altogether it was a unique concert, worthy of a unique firm that makes a great piano. Among those who bore this testimony professionally were Alexander Brailowsky, Guiomar Novaes, Rudolph Ganz, Robert Casadesus and Carl Friedberg. Don't forget, 30 other pianists, too, including Mitropoulos.

Music Tonight . . .

Joseph Szigeti, violinist; program includes Sonata in D Major, Op. 115, for violin alone by Prokofieff. Carnegie Hall, 8:30.

From OCT 20 1953
TIMES
New York, N. Y.

HINDEMITH'S WORK IN LOCAL PREMIERE

'Die Harmonie der Welt' and Malipiero's 'Vivaldiana' Played by Philharmonic

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting. At Carnegie Hall.
Vivaldiana (first American performance) ..... Malipiero
Symphony, Die Harmonie der Welt (first New York performance) ..... Hindemith
Symphony No. 2 ..... Borodin

By HOWARD TAUBMAN

Paul Hindemith's symphony, "Die Harmonie der Welt," which had its first New York performance at Carnegie Hall last night, is an impressive work, both in aim and in reach. It is not music designed for charm or easy appeal, and it may not win friends readily. But it has spaciousness of design and a high austerity of purpose, and it belongs, if one may hazard an estimate after one hearing, among the composer's major works.

Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra evidently had prepared themselves meticulously for this performance, which matched the largeness of the composer's concept. Hindemith's polyphonic writing needs clarity and the large forces he employs must be martialed with power and a sense of reserve. Last night's reading had these qualities. Mr. Mitropoulos is at home with the heavily accented sonorities and severe colors this composition seems to require, and he brought to it a sense of deep conviction.

Hindemith calls the piece a symphony, and if tightness of organization and loftiness of approach are the measure, a symphony it is, indeed. And yet this work is, in many ways, a parallel to his "Mathias der Mahler" Symphony. The latter is an orchestral work drawn from the opera of the same name, and as a symphony it has had many more performances than the opera. The "Harmonie der Welt" Symphony also is drawn from an opera, which, as far as the records in this office show, has not yet been performed.

This particular opera has Johann Kepler, the astronomer, as its principal subject. The three movements of the symphony may be said roughly to concern themselves with the external difficulties of Kepler's life, his spiritual evolution and "the harmony of the universe." It may be helpful to know what the subject matter is, but in this purely orchestral setting there is nothing to do but to listen to the work as absolute music. And as absolute music it has a granitic quality and, in the slow movement, an austere lyricism that may take on depth and dimension with further acquaintance.



NEW WORK GIVEN: Paul Hindemith, whose "Die Harmonie der Welt" was given its initial New York performance by Philharmonic last night.

The symphony had its first performance in Basle in January, 1952, and its American première in Minneapolis last March, where the composer was the conductor. One would guess that Mr. Mitropoulos and the Philharmonic would have made the grade with Mr. Hindemith. There were a few bravos from the audience and some murmurs of discontent.

The evening began with Malipiero's "Vivaldiana" in its American première. The Italian composer has spent many months editing more than 100 works of Vivaldi and he has done this job faithfully and well. Now he has dared to take some of this Vivaldi material—sections from six different scores—and put them together into a three-movement suite.

He has added the color of wind instruments, but otherwise he has been steadfast in following the spirit of Vivaldi. It is a pleasant work, and Malipiero may be indulged in his diversion. But there is a lot of original Vivaldi we never get to hear.

Mr. Mitropoulos and the orchestra played this score with grace, and they closed out the program with a lively performance of Borodin's Second symphony, which seemed, after the Hindemith, gay and sensuous and full of color.

From OCT 20 1953
WORLD-TELEGRAM
New York, N. Y.

Music

Hindemith Symphony Featured by Philharmonic

By LOUIS BIANCOLLI.

A stirring performance of a new symphony by Paul Hindemith highlighted last night's Philharmonic-Symphony concert in Carnegie Hall.

That doesn't mean everybody present liked the often strident and explosive score by a musician whom many regard as the foremost of living composers. Far from it.

Irate Subscribers.

There were several obviously irate subscribers who worked off their indignation by refraining from applauding either the symphony or the performance. One or two gave off a sound that with less self-consciousness might have been a hiss.

The others gave Mr. Mitropoulos a rousing ovation for both bringing the symphony to their attention and according it a reading worthy of its lofty ideals and the means chosen to carry them out.

Ironic Title.

The symphony bears a slightly ironic title, considering the state of the planet—"The Harmony of the World." It is music drawn from an opera about Johann Kepler, who worked out the mechanics of the cosmos.

It is perhaps the harmony that Kepler, astronomer and musical theorist, sensed beyond the apparent disharmony of things. In his music Mr. Hindemith almost miraculously achieves this pattern of unity amid disunity.

Harsh forces of disintegration seem to be at work all through the music, clashing fiercely, only to arrive at a synthesis in which harmony finally prevails.

Another Novelty.

Mr. Mitropoulos had still another novelty on the bill—a "Vivaldiana" by Malipiero. While the body of the music was Antonio Vivaldi—the Italian Bach—the clothes were by his living countrymen.

It was hard to tell where one ended and the other began, so perfect was the tailoring.

Mr. Mitropoulos gave the "Vivaldiana" the warm and poetic reading it deserved. After the intermission he saw the orchestra through one of the most stimulating performances of Borodin's B Minor Symphony I have heard in years. Only Arturo Toscanini could have equaled him last night.

* * *

From OCT 25 1953
HERALD-TRIBUNE
New York, N. Y.



Robert Casadesus (left) and Dimitri Mitropoulos discuss Saint-Saens' Piano Concerto in C minor, No. 4, which the French pianist will play Thursday, Friday and Sunday with the Philharmonic-Symphony.

From OCT 21 1953
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Midwest Symphony



Dimitri Mitropoulos — Don Berg



Eugene Ormandy — Ford News Bureau

Famous for its music and its renowned conductors, the Minneapolis Symphony Orchestra is celebrating the 50th anniversary of its organization in the early 1900's when 'culture' was flooding the midwest, when opera houses sprang up in wilderness locations, and the traveling Chautauqua lecturers held forth.



Antal Dorati, present conductor — Minneapolis Star-Tribune

By Susan D. Winkler

Written for The Christian Science Monitor

BEARING THE FAME of its noted conductors, the Minneapolis Symphony Orchestra early next year will invade the territory of the big eastern orchestras in New York and Boston.

The occasion will be the 50th anniversary of the orchestra, which looks back on a succession of distinguished conductors, including Dimitri Mitropoulos, now directing the New York Philharmonic-Symphony, and Eugene Ormandy of the Philadelphia Orchestra.

The orchestra is one of the city's most famous children. Mention Minneapolis, and the orchestra is likely to be one of the first recollections to come to thought.

Many circumstances have led to this identification of a midwestern city with great music.

Minnesota was settled by Scandinavians and Germans—two groups notable for their enthusiasm for singing. Singers like instrumental accompaniment. What better reason for forming the Minneapolis Symphony in 1903, as it was, mainly because the Philharmonic Club, a mixed singing society, wanted an orchestra it could count on.

Another ingredient of the orchestra's beginning was that there happened to be in Minneapolis several persons who spent their time performing music with small financial reward and to discouragingly small audiences at first. They were zealots, the ground breakers who gradually built up a music-conscious community. By the turn of the century they were responsible for two music schools in the city, two opera houses, and regular concerts by a local group.

For many years the Minneapolis Symphony toured more than any other orchestra in the land, spreading its fame. The touring began in 1907, only four years after its founding, and soon proved so remunerative that the tours were extended to six-week safaris into "darkest America."

There was very little competition. No radio, no television — phonograph records sounded tinny then. In many instances people never had heard any orchestral music until the Minneapolis Symphony came to town.

Played Anywhere

The Minneapolis Symphony would go anywhere it was invited, regardless of floods, train wrecks, or snowstorms. It played in any structure, no matter how ramshackle. Once, according to John K. Sherman, music critic of the Minneapolis Star, in his book "Music and Maestros: The Story of the Minneapolis Symphony Orchestra," the men even played a concert in a state penitentiary.

During its 50 years of being an orchestra on wheels the Minneapolis Symphony has traveled 200,000 miles, played in all but five states, and also in Canada and Cuba.

Then, of course, there was that necessity—money. Minneapolis was fortunate here. Among its businessmen were many who had enough hunger for music to subscribe large sums to the orchestra's guaranty fund. Chief among these was Elbert L. Carpenter, a lumberman who had as a young man dreamed of becoming a musician. From 1907 until his passing in 1945 Mr. Carpenter was president of the Orchestral Association, and to his efforts goes much of the credit for keeping the orchestra going.

Phonograph records added to the orchestra's fame. Back in 1934 RCA-Victor found out that the Minneapolis Symphony could be employed for recording without being paid extra. At that time the Minneapolis men were hired for a certain number of hours a week, which could be spent whatever way the management wished. So RCA-Victor acquired a large number of Minneapolis Symphony recordings practically for nothing. It was like picking up gold.

The Minneapolis Symphony members, by the intercession of the musicians' union, have a better contract today, which stipulates extra pay for every hour spent recording.



George Rice, clarinetist — Minneapolis Star-Tribune

Bountiful Harvest

But those hectic hours back in the 1930's were seeds which brought forth a bountiful harvest. The records sold well, and recording companies ever since have been coming back for more. Through the years, the orchestra has reaped more than $400,000 in royalties, and the records themselves act as good-will ambassadors all over the world.

Then there were the conductors, who with the musicians made for the widest fame of the orchestra.

During its 50 years, the Minneapolis Symphony has had five conductors. The first of these, and longest in point of tenure, was Emil Oberhoffer.

A native of Munich, Germany, Mr. Oberhoffer stumbled into Minneapolis by accident, being stranded there by an opera company which folded up in the hinterlands. For a while he played viola in hotels and restaurants. Presently he became a church organist, and in 1900 conductor of the Philharmonic Club, the local singing society.

Here he began to present such ambitious works as Mendelssohn's "Elijah," Haydn's "Creation," and Handel's "Messiah." Each time, he had to struggle alone with a pick-up orchestra—some professionals paid on a piecework basis, and diluted by amateurs.

Mr. Oberhoffer longed for a full-fledged symphony orchestra. Philharmonic members concurred. Finally, in the spring of 1903, the Philharmonic Club announced that an orchestra would be formed the following fall, and would have the dignified title: The Minneapolis Symphony Orchestra.

First Concert

The first concert was held Nov. 3, 1903, in the Exposition Building in Minneapolis. The opera singer, Marcella Sembrich, was imported at the tremendous cost then of $1,800 to be guest soloist. Everybody who was anybody in town was there. The press of carriages at the door caused an acute traffic problem.

Fifty years later, almost to the day, on Nov. 7, 1953, the Minneapolis Symphony will give the first concert of its 51st season. It will present a special commemorative program. Recollective emotions are likely to run high, since there will be some persons in the audience who attended that opening night in 1903.

Mr. Oberhoffer's term as a conductor lasted for 19 years. He was a picturesque man, a devotee of the flowing cape, the pince-nez, and the gold-headed cane. It was Mr. Oberhoffer who started the orchestra on its tours, financing the first three himself.

But in 1922 he resigned.

Second conductor was a Belgian—Henri Verbruggen. Unlike Mr. Oberhoffer, Mr. Verbruggen came to Minneapolis with an impressive record of European triumphs behind him. He was, therefore, more expensive—$25,000 a year—but he was already a highly skilled man with a wide reputation. In addition, he was handsome, charming, and energetic.

During the eight-year Verbruggen reign there took place an important boost for the orchestra. It had been holding rehearsals and concerts at a downtown theater, and the rent had grown steep. So the Orchestral Association petitioned the University of Minnesota for the use of its magnificent Northrop Auditorium, which was midway between the twin cities of Saint Paul and Minneapolis, and in the ideal setting of a university campus.

New Campus Home

Although there were legal difficulties, an agreement was finally reached, and in 1930 the University of Minnesota became the only university in the country with a major professional symphony orchestra on campus—an arrangement which benefits both institutions.

Late in 1931, Mr. Verbruggen retired.

Within hours after the announcement of his retirement, the long-distance wires were humming with urgent calls. Within a week the flamboyant young Hungarian, Eugene Ormandy, was en route to Minneapolis, which was to be his home for the next five years.

Only 32 when he arrived, he caused an overnight sensation. A former conductor of the orchestra at the Capitol Theater in New York, he was ambitious, intense, and a perfectionist—yet he was also gregarious. He arrived at a time when the orchestra needed such an individualist, for these were depression years. Mr. Ormandy bubbled over at parties, he cheerfully attended public functions, and he pulled in the crowds.

So while other orchestras were either folding or halving their numbers, the Minneapolis Symphony scraped by. Thus, when Mr. Ormandy was tapped by the Philadelphia Orchestra in 1936, his departure was felt keenly.

There followed a year of guest conductors, among whom was a dynamic Greek, well-known on the Continent but little-known in this country—Dimitri Mitropoulos. He became the new permanent conductor.

'Mitropoulos, Minnesota'

During the next 12 years, the Minneapolis Symphony shot up higher than ever. One woman, an easterner who moved to Minneapolis, remarked that she knew nothing about Midwest geography. "In my mind," she said, "I always thought of it as Mitropoulos, Minnesota."

Mr. Mitropoulos, shy and gentle, feels that music is a gift which must be used to benefit mankind. He lived for years in a small, plain room on the university campus. He made a large salary, but gave most of it away. He did not drink, and he suffered acutely when people surrounded him and gushed over him.

But on the podium, he forgot himself, and made every concert exciting, even when he played something unpopular. He believed that contemporary music should be played, and often. So Minneapolis audiences got Schönberg, Hindemith, Křenek, Alban Berg, and Roger Sessions—whether they liked it or not. Often they didn't, and there was much grumbling.

He spent many hours each day memorizing scores. Recently Leonard Lyons asked Mr. Mitropoulos why he took all this trouble, and he answered: "The lion tamer does not enter the cage full of wild beasts reading a book on How to Tame Lions."

This remark is indicative of Mitropoulos's attitude toward his musicians—he has enormous respect for them.

Touching Farewell

During the last week in 1948, the symphony's usual Friday-night crowd streamed out after the concert to find newsboys peddling extras, with giant banner headlines: "MITROPOULOS TO QUIT SYMPHONY." Although it had long been rumored that the New York Philharmonic had been dickering with Mr. Mitropoulos, still, the news fell like a thunderbolt.

When Mr. Mitropoulos made his farewell speech in the spring of 1949, audience and orchestra gave him a standing ovation which lasted for many minutes.

The present conductor, Antal Dorati, came to Minneapolis after a successful four years with the Dallas Symphony.

As a conductor Mr. Dorati places great emphasis on program-building. He also is adept at handling children's programs. He gives short lectures in his Hungarian-flavored English to the young audiences, which greet him joyously. In getting more young people interested in music, Mr. Dorati is truly building for the future.

When John K. Sherman was writing his book, "Music and Maestros," one title suggested was "Bach on Barren Ground."

But then, one really couldn't say the ground was so barren any more. Gradually the public has become more sophisticated, and nowadays it is hard, as one sees a Minneapolis audience listening to a Mozart symphony, to realize that in the Sioux uprising in 1862, relatively only a few musical years ago, the town of New Ulm, eighty miles southwest of Minneapolis was almost wiped out.

The growth of the twin cities has been prodigious, and no small part of their cultural blooming is due to the role played by the Minneapolis Symphony Orchestra.

From OCT 26 1953

HERALD-TRIBUNE
New York, N. Y.
By Jay S. Harrison

2 Works Premiered

The world premieres of Ernest Krenek's Concerto for Two Pianos and Morton Gould's Dance Variations for Two Pianos were the feature of Saturday night's Philharmonic-Symphony concert under the direction of Dimitri Mitropoulos at Carnegie Hall. The duo-pianists Arthur Whittemore and Jack Lowe, who commissioned the works, were the soloists of the occasion, and the remainder of the program listed Mendelssohn's overture, "Calm Seas and Prosperous Voyage," and Borodin's Second Symphony.

Commissioning and playing two contemporary works for two pianos is a highly commendable pursuit. The repertory for the combination being scraggly, there is every reason to hope that the Messrs. Whittemore and Lowe will continue in the direction they have charted and build for themselves a backlog of scores suited to their needs. These things said, it would be a great pleasure to report that the pieces contrived by Messrs. Krenek and Gould are notable additions to the present-day musical scene. But, unfortunately, they are not.

Mr. Krenek's concerto is an aggressive and impulsive work built in the atonal manner and withal quite tolerable to the ear. Here, however, its significance ends. Its one movement relies feverishly on all the tensions implied in contrasted tempos, sonorities and rhythms, and the concerto flags when it is not busy pitting idea against idea and passage against passage. Its tunes, moreover, are quite vapid; at any rate, the score's melodic outlines are neither distinct nor distinctive. As such, the concerto, even when moving apace, seems to travel with no goal in sight.

Mr. Gould's "Dance Variations" is one of his politer jokes, and moments of it are good fun. But once it is remarked that the piece is full of zipping orchestral effects and exhilarating piano sounds, there is little further comment to make. As in many of Mr. Gould's compositions, its substance is its color and its color is skillfully applied. There is no more to it; there is no less. The music bounces gayly and it gleams the while it runs.

The performances of both numbers were accomplished in the best of spirit. A field day it was for lusty playing, and Messrs. Whittemore and Lowe outdid themselves to make it all go right. Despite their compositions' lack of audience appeal, the two scored a personal success.

From OCT 26 1953

TIMES
New York, N. Y.

DUO-PIANISTS OFFER 2 WORLD PREMIERES

Two world premières were played by the two-piano team of Arthur Whittemore and Jack Lowe at Saturday evening's Philharmonic-Symphony concert in Carnegie Hall. With Dimitri Mitropoulos on the podium, the Concerto for Two Pianos by Ernst Krenek and the Dance Variations by Morton Gould were unveiled.

Krenek's work is vigorous and dissonant, composed with a sure hand, completely objective and dispassionate. Its melodic content is rather grim and the four short movements, played without halt, give the impression of a high-powered computer clicking logically away without heart or soul.

Gould's piece is altogether different. Like most of this composer's work, it contains no surprises, being a slick, professional, jazzy pastiche, full of orchestral and pianistic effects. It takes its name from the dance-derived content of the four movements—Chaconne, Arabesques, Pas de Deux and Tarantella.

Messrs. Whittemore and Lowe played in a clear, straight-forward manner well adjusted to each other and to the orchestra. The concert opened with Mendelssohn's "Calm Sea and Prosperous Journey" Overture and concluded with Borodin's B minor Symphony. In the latter, Mr. Mitropoulos and the orchestra were in superb form, uniting to present a colorful, brilliant performance of this magnificent work. H. C. S.

From OCT 26 1953

WORLD-TELEGRAM
New York, N. Y.

Philharmonic Premieres Two Piano Works

Morton Gould's latest score, "Dance Variations for Two Pianos," was the more captivating of two world premieres on the Philharmonic program Saturday night in Carnegie Hall.

The other was a rather involved and abstract "Concerto for Two Pianos" by Ernst Krenek. While both showed masterly craftsmanship, Mr. Gould's was the more readily appealing in melodic warmth and rhythmic drive.

The finale, a "Tarantella," was especially gripping in its carnival-like momentum. In both works Whittemore and Lowe, again proved they are rapidly becoming America's No. 1 piano team.

Dimitri Mitropoulos conducted in fiery style.

From OCT 30 1953

WORLD-TELEGRAM
New York, N. Y.

Music

Carnegie Hall Rings With 4 Old-Timers

By ROBERT BAGAR.

None of the four numbers in Dimitri Mitropoulos' program for the Philharmonic-Symphony in Carnegie Hall last night could be called youthful.

From top to bottom the program consisted of Mendelssohn's "Fingal's Cave" Overture; Saint-Saens' Piano Concerto No. 4 in C minor; Schoenberg's symphonic poem, "Pelleas and Melisande," and two excerpts, Interlude and Dance, from Falla's "La Vida Breve."

Aura of Novelty.

That two of the four were not terribly familiar—the Saint-Saens and the Schoenberg—gave to the program an aura, though perhaps not too genuine, of novelty. But it did suggest, at any rate, that symphonic programs don't have to go far afield for material in order to sound fresh to loyal ears.

To these reportorial ears the aforementioned pair proved the cream of the entertainment. The Fourth Piano Concerto may have had many a soaring interpretation in its time, but I doubt whether for appreciation of its style and many charms they could have topped the joint rendering afforded us by soloist Robert Casadesus and the orchestra.

Thistle-Blown Touch.

Mr. Casadesus is a pianist who rises to the occasion. When the script calls for the light, thistle-blown touch he is equal to it. When the dictum is the big and expansive, likewise. The opportunities to do both were many last evening and, as you might expect, the soloist made every one count.

Not only that, but he was convincing and communicative, extremely congenial toward the particular brand of Saint-Saens melody, and always concerned with the bigger purpose, that of turning in this music as something continuous, balanced and entire.

Given all that, the only thing to complement it could have been an astutely conceived orchestral contribution. Mr. Mitropoulos and his musicians were right there to help make the performance an entente cordiale; a triple entente, in fact, remembering that Saint-Saens was the party of the first part.

Mood for Mood.

The "Pelleas and Melisande" of Schoenberg is a tone poem, based dramatically as well as spiritually on the Maeterlinck play. The composer never lost sight of that concept.

He pursued his course piece for piece, mood for mood, sequence for sequence, until he felt that he had done what he started out to do, and all planned on the scale of a symphony consisting of only one movement.

It has endearing qualities, this work. An early one in the composer's career, it may show some leanings toward Debussy and Wagner and Richard Strauss, who were all known to be particular idols of his. But in the long view the score is Schoenberg's, a score not entirely unrelated—regarding sounds and directions—to a still earlier piece of his, "Verklaerte Nacht."

Beautifully, indeed, did Mr. Mitropoulos render this music. It had presence every inch of the way. And the musicians gave it their all—con amore.

There was a sentimental side to the conductor's delivery of the Mendelssohn Overture. Thank heavens it didn't turn mawkish. The Falla fragments could, with reason, boast of a whip-like flash, a flamenco tang.

From OCT 30 1953

TIMES
New York, N. Y.

CASADESUS PLAYS FOR PHILHARMONIC

Pianist Heard in Saint-Saens' C Minor Concerto — Tone Poem by Schoenberg Given

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting. Robert Casadesus, pianist. At Carnegie Hall.
Fingal's Cave Overture ..... Mendelssohn
Piano Concerto No. 4 in C minor, Op. 44 ..... Saint-Saens
Symphonic Poem, Pelleas and Melisande. Schoenberg
La Vida Breve ..... De Falla

By OLIN DOWNES

Schoenberg's once controversial symphonic poem after the same drama that inspired Debussy's opera, "Pelleas and Melisande," was played last night for only the second time in this city by the Philharmonic-Symphony Society eighteen years after its New York première by the same body in 1935.

This is Schoenberg's first full-length orchestral composition, and it was completed only three years after the sextet, later scored for chamber orchestra, "Verklaerte Nacht," which has had an immense popularity. Not so with the symphonic poem, which has passed so much time since its creation on the shelves of orchestral libraries. It is rather hard to see why.

The audience last night approved the forty-minute bill wildly, and there is no doubt that Mr. Mitropoulos' wonderful performance probably did more to clarify and communicate the music than any previous one known to our public. What is there to dismay us in this music? We can think of only one thing: Its inordinate length. The tone-poem is much too long, but it is obviously melodic, conventionally harmonic, effective in sound, though over-orchestrated and tinctured with Straussianisms and Mahlerisms for audience consumption.

There is no doubt that the première of Debussy's opera suggested the symphonic poem to Schoenberg. It is no mere coincidence that he used the whole-tone scale, which was one of Debussy's patents, or rather specializations—although Schoenberg uses these intervals in a manner far more superficial than Debussy, and as one incidental feature of his scheme. The fundamental point of divergence is that one man turned to the theatre with the subject, while Schoenberg, in spite of Strauss' recommendation that he make an opera of it, preferred the purely instrumental form.

And there are departures from Schoenberg's earlier work in the new elaborateness and attempted subtlety of psychological portrayal in the bigger score. At the same time, and with all its detail, the symphonic poem is written on broader melodic lines than is usually characteristic of Schoenberg, and in a very romantic and Wagnerian spirit. Here he is no atonalist, and he is what he essentially remained to the end of his career, the romanticist and tone-painter by nature; the antithesis of musical abstraction and purely linear design, and the colorist in every measure. It is a score well worth hearing, and of at least historic interest.

Mr. Casadesus played the Saint-Saens Concerto, which is a period piece yet a master-work of its kind, with an authority and gusto, and a great musician's evaluation of its architecture and style that carried away the audience. Well and worthily was he called back repeatedly to the stage. We would not care to have heard a less comprehending and sincere evocation of the genius of Saint-Saens, the master.

The enigmatic Mitropoulos, who did so magnificently with Schoenberg, began the program with a reading of the Mendelssohn Overture that sentimentalized the music and made it sag instead of sweep. This was a pity, for the overture is one of Mendelssohn's best, and it has the flavor of the sea that so impressed him on his journey. No doubt, as he gazed upon the spectacle, wet and windy, he took care not to dampen his feet. But he was thrilled by the sight and there is a savor in this score that was lost in the over-particularized performance.

From OCT 30 1953

EAGLE
Brooklyn, N. Y.

MUSIC

Philharmonic Performs Early Schoenberg Work

By PAUL AFFELDER

Romantic and post-romantic music dominated Dimitri Mitropoulos' program with the Philharmonic-Symphony Orchestra last evening at Carnegie Hall. Strangely enough, one of those romantic scores was by none other than the late Arnold Schoenberg.

The Schoenberg work was his symphonic poem, "Pelleas and Melisande." As can be imagined, this is early Schoenberg. Completed in 1902, it came hard on the heels of his "Verklaerte Nacht," with its strong reminiscenses of "Tristan," and just before the massive but often highly imaginative "Gurrelieder."

The work had not been played here by the Philharmonic since 1915, so it was with considerable surprise that many members of the audience listened to it, expecting twelve-tone dissonances and getting, instead, a highly contrapuntal synthesis of Wagner, Richard Strauss and Cesar Franck.

Perhaps it was from sheer relief at not having to endure a more modern Schoenberg work that they applauded so vociferously at the music's conclusion.

Effort at Detail Unrewarding

Certainly, it could not have been for the quality of the score. Though the composer claimed that he "tried to mirror every detail" of Maeterlinck's drama, he succeeded only in turning out a long, heavy, overblown work.

There is ample and rather good thematic material, but it is treated with such bombast, such overloading of orchestral sound and so much fussy counterpoint that the net result is wearying. Both Wagner and Strauss, for all their complications, said it all before, and in far simpler, more convincing fashion.

Small wonder that the still youthful Schoenberg, surfeited with the richness of the musical diet he had been preparing, turned for relief to the astringencies of atonality.

One must commend Mr. Mitropoulos and the orchestra for the fire and intensity of their performance. At the same time, however, we had the feeling that, had a litt1 more time been spent on the purely technical aspect of the music, there might have been a bit more clarity, as a result of better cohesion among the players.

Schoenberg provided the novelty, but it was the evening's soloist, Robert Casadesus, who was responsible for the artistic highlight of the porgram. He performed the Saint-Saens Fourth Piano Concerto in C Minor—not one of the world's best concerti—with such warmth, fluency and songfulness that he imparted to the listener the most wonderful feeling of relaxation, well-being and inner peace.

Every chord and sustained tone was made to sing, every arpeggio and run flowed with the smoothness of cream. Conductor and orchestra fell into the spirit of the interpretation, too, so that the net result was a gloriously memorable performance.

Mr. Mitropoulos began the program with a broad, yet amply dramatic and descriptive presentation of the "Fingal's Cave" overture by Mendelssohn, he ended it with a work contemporaneous with "Pelleas and Melisande"—the Interlude and dance from Manuel de Falla's opera, "La Vida Breve."

Coming after the cloying sweetness of the Schoenberg it could have made a refreshing finale to the concert; but the conductor was still immersed in the romantic concept of the music he had just finished, so that he failed to invest the Spanish score with the buoyancy and rhythmic lilt it required.

119 Nassau Street
New York City

From NOV 1953

MUSICAL LEADER
CHICAGO ILL

Steinway Centennial Concert

Oct. 19, 1953, will go down in the history of musical New York, as a red-letter day, because it was the celebration of the 100th anniversary of Steinway & Sons, in which the Philharmonic-Symphony Society of New York joined with 34 pianists, 35 including Dimitri Mitropoulos, who appeared in the double role of pianist and director of his orchestra. Carnegie Hall was completely filled with one of the most brilliant audiences ever assembled under its roof, and the entire proceeds are to be donated to the Musicians Foundation and the Philharmonic-Symphony Society. A Centenary Committee of Steinway artists was headed by Joseph Hofmann, as Honorary Chairman, and Edward Johnson as Executive Chairman. Executive and Artists Management Committees and the Artists Committee Members read like a musicians' Blue Book.

The program, definitely popular in character, featured ten Steinways placed across the front of the Carnegie stage. In three different selections, thirty of the leading Steinway artists appeared in groups of ten, first in "The Star-Spangled Banner" in Josef Hofmann's piano version; next in Chopin's Polonaise in A major and as a finale in a clever arrangement by Morton Gould for multiple pianos and orchestra of Sousa's "Stars and Stripes Forever" which literally brought down the house. The purely orchestral numbers included Wagner's Meistersinger Prelude, Edward MacDowell's Indian Suite, three movements of which were played, and de Falla's Suite from "The Three Cornered Hat." Conducting from the piano, a newly manufactured model with a transparent top, Mitropoulos played with brilliant effect, the Finale from Prokofieff's Third Concerto. Specially written for the occasion was Morton Gould's "Inventions" for four pianos and orchestra, a work replete with American idioms and rhythms, played by the First Piano Quartet, Adam Garner, Edward Edson, Glauco D'Attili and Frank Mittler, and the orchestra.

* * *

Following the concert 1500 invited guests gathered in the Grand Ballroom of the Waldorf-Astoria with Mr. and Mrs. Theodore Steinway as gracious hosts. Following an elaborate supper, an enormous birthday cake was cut by young William Steinway, grandson of the host and hostess. Then Edward Johnson, in a few graceful words, commented on the unusual fact of members of one family having directed an organization for a century. He presented the Steinway family with a bound volume, and a thick one, of letters from Steinway artists for the occasion of the Centennial.

On Oct. 20, invited guests viewed the Steinway Centennial Grand designed by Walter Dorwin Teague, bearing, as will all pianos made during the firm's hundredth year, the Centenary plaque of Steinway & Sons.

From OCT 26 1953

HERALD-TRIBUNE
New York, N. Y.

Philharmonic In U. N. Concert

The Philharmonic Symphony Society dedicated its concert yesterday afternoon at Carnegie Hall to the United Nations, with Mme. Vijaya Lakshmi Pandit, Assembly President, and Dag Hammarskjold, Secretary-General, as guests of honor.

Speaking during the intermission to the orchestra's radio audience on the CBS network, Mr. Hammarskjold said: "Music, and what only music can express, may well have its honored place in the celebration of United Nations week." The week is being observed to mark the signing of the U. N. Charter, on Oct. 24, 1945.

The birth of the Charter "should be recognized as an attempt to translate into action a faith—the faith which once inspired a Beethoven in the Ninth Symphony to his great profession of freedom, the brotherhood of men, and a world of harmony," he said.

Under Dimitri Mitropoulos' direction, the orchestra played Paul Hindemith's symphony, "Harmony of the World," Morton Gould's "Dance Variations," and works of Wagner and Manuel de Falla.

From OCT 30 1953

HERALD-TRIBUNE
New York, N. Y.

CONCERT AND RECITAL

By Jay S. Harrison

The Philharmonic

Arnold Schoenberg's much discussed and rarely heard symphonic poem, "Pelleas and Melisande," and Robert Casadesus' performance of Saint-Saens' Piano Concerto No. 4 were the feature events at last night's Philharmonic-Symphony concert in Carnegie Hall under Dimitri Mitropoulos' direction. The remainder of the program listed Mendelssohn's "Fingal's Cave" overture and an interlude and dance from De Falla's opera, "La Vida Breve."

Composed in 1904, "Pelleas and Melisande" was Schoenberg's tribute to the vanquished and dying era known to history as the Romantic. In writing it, the composer called upon all the resources the nineteenth century had begot, added a few of his own and built thereby a hulking, massive work that is violent, brooding, moody and dull. Like the too-gross giant who could not help tripping over his too-large feet, "Pelleas" no sooner gets under way than it begins to stumble and thrash wildly to keep its balance. It starts, stops, starts, stops. And despite the admitted certainty that Schoenberg's symphonic poem is organized according to a slew of very strict formal procedures, it cannot be disregarded that the piece sounds woefully spineless and lacking in direction.

Orchestrally, of course, "Pelleas" is moulded by a master hand. Even when it grows chromatically hysterical and beats its breast with gigantic whoops of sonority, the work showers sparks of instrumental brilliance. Isolated effects in it, indeed, are ravishing to the ear and there are single moments in which the poignancy of Maeterlinck's drama (upon which the music is based) peeps through the dense and matted score. But in the main, all the worst excesses of fin de siecle Romanticism are present. "Pelleas" is swollen, inflated, bloated. As the composer was later in his career to discover a single sob is often deeply moving, while an half-hour's constant wailing is most emphatically not.

As a performance, Mr. Mitropoulos' reading could scarcely have been bettered. Such work are bread and wine to him; he thrives on them, delivers them with an impact of the grandest proportions. The orchestra, moreover, outdid itself to present "Pelleas'" lavish texture in its clearest, most impeccable light. The band did a job, as the saying goes. And what a job it was.

Mr. Casadesus' playing of the Saint-Saens concerto was unbelievably graceful and refined. Granted the work is no more than pretty and slick, when heard in a delicate rendition it speaks its piece with elegance and makes its points with charm. The pianist, nimble as ever of finger, shaped the concerto precisely, gave its scales and embroidery bright color, took charge in fact, of every measure which fell beneath his hands.

From NOV 1 1953
TIMES
New York, N. Y.

PHILHARMONIC WILL DO FOUR PERFORMANCES OF "MISSA SOLEMNIS" THIS WEEK





The New York Times (by Sam Falk)

Beethoven's great Mass, which is not performed frequently, will be presented on Thursday, Friday, Saturday and next Sunday at Carnegie Hall under the direction of Dimitri Mitropoulos. In addition to the orchestra the work calls for the services of four soloists and a choir. On the left, Mr. Mitropoulos (seated) discusses the score with three soloists: Nell Tangeman, mezzo-soprano; Harvey Smith-Spencer, tenor, and Eleanor Steber, soprano. The fourth soloist, not shown here, is Jerome Hines, bass. At right, the conductor rehearses with the Westminster Choir, in Princeton, N. J.

From NOV 9 1953
TIMES
New York, N. Y.

YOUNG MR. CASADESUS ALSO A PIANO SOLOIST

It was family week for the Casadesus' with the New York Philharmonic. On Thursday and yesterday, Robert Casadesus was soloist in Saint-Saëns' Fourth Piano Concerto. On Saturday evening his son, Jean, was heard as piano soloist in Mozart's Concerto in C (K. 467). Too bad that Jean's mother, Gaby, did not join the proceedings somewhere along the line.

Yong Mr. Casadesus' playing of Mozart was direct and forceful. Stylistically it was not very elegant, nor did the pianist show a technique that had enough flexibility to set the Mozart passage work as brilliantly as it should have sounded. He tried to achieve perhaps a bigger volume of sound than the nature of this music demands, even allowing for the fact that the K. 467 is one of Mozart's more objective works in the form.

Dimitri Mitropoulos led off with Mendelssohn's "Ruy Blas" Overture and also included the same composer's "Scotch" Symphony on the program. The symphony received a hectic, rather nervous performance, but what it lacked in repose it made up for in a kinetic type of energy, with Mr. Mitropoulos goading the players through an especially effective, virtuosic second movement. The Interlude and Dance from de Falla's "La Vida Breve" concluded the program.

H. C. S.

New York City
From NOV 2 1953
HERALD-TRIBUNE
New York, N. Y.

Jean Casadesus Soloist

Jean Casadesus, son of the noted Robert, was Saturday night's soloist with the Philharmonic-Symphony Orchestra under Dimitri Mitropoulos at Carnegie Hall, playing Mozart's piano concerto in C major (K. 467) in a program otherwise mainly devoted to Mendelssohn, with the "Ruy Blas" overture and the "Scotch" Symphony.

He had made a very favorable impression in a previous appearance with the Philharmonic two years ago, and his playing of the Mozart work was distinguished for musicianship as well as for technical mastery. It was constantly clear, fluent and unaffected, marked by momentum without haste and dynamic discretion. The expressive range might have been wider, but the interpretation implied taste and objective understanding.

In Mendelssohn's music, the conductor and orchestra realized the dramatic quality of the overture and the atmospheric color of the symphony. Excerpts from Manuel de Falla's "La Vida Breve" completed the program.

F. D. P.

From NOV 6 1953
HERALD-TRIBUNE
New York, N. Y.

CONCERT AND RECITAL

By Francis D. Perkins

The Philharmonic

Dimitri Mitropoulos conducted the Philharmonic - Symphony Orchestra and the Westminster Choir in the first of four performances of Bethoven's "Missa Solemnis" in D major last night in Carnegie Hall with Eleanor Steber, soprano; Nell Tangeman, mezzo-soprano; Harvey Smith-Spencer, tenor, and Mack Harrell, baritone, as the soloists. Mr. Harrell sang instead of Jerome Hines, who had to give up this engagement on account of inflammation of the trachea.

Four performances in as many consecutive days is probably a local record for this mighty work, which, in its appeal for peace and its expression of the fear of war in the "Dona Nobis Pacem," has a particularly timely significance. Yesterday's representation, while not the foremost which the "Missa Solemnis" has received here within the last three decades, revealed both its dramatically outspoken and its intimate character, and also the change and development of Beethoven's style during its composition which Ernest Newman has pointed out in the admirable program note commissioned by the Society for this production.

The interpretation under Mr. Mitropoulos told of laudable devotion to the music and an understanding which was also praiseworthy, while not unbounded. The profound meditativeness of the instrumental Praeludium before the "Benedictus," with its prophetic harmonies, was somewhat lessened by a tempo which seemed to lack the necessary breadth. There was stirring momentum and exultation in the closing sections of the "Gloria" and the "Credo," but not the continuous surge and increasing expressive tension which are needed to bring these measures to their ultimate climax, rather than making them a series of episodes. But, with these exceptions and a few others, the emotional content of the music was projected.

The chorus, trained by Dr. John Finley Williamson, deserved high honors for tone, balance, spirited responsiveness and musical and expressive comprehension. Mr. Mitropoulos preserved a just balance between the choral and instrumental elements, with the orchestra in good form. Miss Steber, although she found some of her music vocally exacting, provided considerable delectable and eloquent singing; Miss Tangeman sang with warmth and communicative understanding in the later sections. Mr. Smith-Spencer strove nobly with the tenor solos which, despite his musicianship and interpretative sincerity, over-taxed a voice which, however, fared somewhat better after the intermission, and Mr. Harrell's singing was commendable for tone and style.

New York City
From NOV 6 1953
TIMES
New York, N. Y.

FOUR ARE SOLOISTS FOR PHILHARMONIC

They Sing With Westminster Choir in Beethoven 'Missa Solemnis' at Carnegie Hall

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Eleanor Steber, soprano; Nell Tangeman, mezzo-soprano; Harvey Smith-Spencer, tenor; Mack Harrell, baritone, and the Westminster Choir. At Carnegie Hall.
Missa Solemnis ..... Beethoven

By OLIN DOWNES

One speaks with mixed feelings of the performance of the Beethoven "Missa Solemnis" by the Philharmonic - Symphony Society, Dimitri Mitropoulos conductor, the Westminster choir and solo quartet, last night in Carnegie Hall.

The Mass looms grander, nobler, more incommensurable with the passing of the years. It cannot be heard without the listener being stirred by its nobility and pathos, the immense power of the tonal structure, the intense feeling of the music and its poignant humanity. But one expects much of the interpreters of this music, almost impossible as are its technical demands.

We need not expect any of this score, with places in it that are almost impossible of actual realization, a performance that is technically impeccable. But we can have genuine feeling, consciousness of the inherent character of the music, and the quality of its magnificent architecture—the relations of each of its tremendous parts to the incommensurable whole.

The performance last night had moments of drama and climax, but it tended to exterior rather than actual emotion, to fortissimos that were overdone and overextended, to a frequent lack of clarity and of good balance of the choral parts, and a lack of this architecture. The atmosphere of many passages was missed entirely—witness what should have been ineffable serenity and radiance of the Benedictus. The violin solo was played as though it were a concerto for a soloist and not a component part of the tonal texture; there was a lack of clarity, balance and fineness of texture in the tone, and a complete absence of mystical spirit.

Nor were the soloists fortunate, neither Miss Steber, in her vocal delivery and tone quality, nor Mr. Smith-Spencer, not happily chosen for his part anyway. The most satisfactory of the quartet was Mr. Harrell, substituting on short notice for Jerome Hines, indisposed. There was a large audience for this occasion, courteous in its approval.

New York City
From NOV 6 1953
WORLD-TELEGRAM
New York, N. Y.

Music

Beethoven Work Full Of Drama

By LOUIS BIANCOLLI.

There was nothing solemn about Beethoven's "Missa Solemnis" in Carnegie Hall last night.

It was dramatic, fervid and moving; it was spiritual and liturgical, but never solemn. Solemnity is not Beethoven's style at all and neither is it the style of Dimitri Mitropoulos.

The Philharmonic conductor directed the massive score with all the intensity at his command; but it was a controlled intensity that achieved impact without sacrificing restraint.

Message of Beauty.

Both the orchestra and the Westminster Choir soared with him into the imaginative regions where Beethoven, master of every medium of expression, had found a new message of beauty to deliver to believers of all faiths.

For this Mass has a scope broader than any single ritual, a meaning profound and universal enough for all to grasp and live by; a wondrous calm — in the "Agnus Dei"—that holds a fulfillment of the fondest dream of peace.

Artist of Vision.

Such is Beethoven's "Missa Solemnis." It was an artist of tragic vision and enormous hope who conceived it in the spirit of the Great Teacher who inspired it. There is majesty and there is humility to this music and through it all a vast affirmation of life.

It would be a pleasure to report that the soloists were at all times up to the mark last night. The best of them were Nell Tangeman and Mack Harrell. Eleanor Steber was uneven and Harvey Smith-Spencer, the tenor, found the going rough.

Beethoven, of course, wasn't always easy on his solo singers. There have even been rash suggestions that both the Ninth Symphony and the "Missa Solemnis" be done some day without the vocal quartet. After some of the screeching I heard last night I'm prepared to stick out my neck in favor of the experiment.

To come back to Mr. Mitropoulos. Few conductors have his faculty of communicating fervor to a combined chorus and orchestra and of having them, in turn, radiate it out to the audience. He has a way of bringing listeners and performers closer together—almost to the point of becoming a single, indivisible group.

From POST
NEW YORK CITY
NOV 6 1953

WORDS and MUSIC

By Harriett Johnson

Philharmonic Gives 'Missa Solemnis'

The Philharmonic-Symphony embarked last night on its most ambitious undertaking thus far during the current season—the first of four performances this week of Beethoven's colossus in sound, his "Missa Solemnis." Dimitri Mitropoulos was on the podium for the combination of forces which included the mighty Westminster Choir and four soloists. To say "mighty" of this chorus is no exaggeration. Under the veteran directorship of John Finley Williamson, it still remains unequaled as a medium for re-creating works of this character.

Its contribution last night was among the most distinguished, along with the soprano singing of Eleanor Steber, who was outstanding among the soloists. Another highlight was the solo violin playing of concertmaster John Corigliano in the Benedictus. Altogether this was one of the happiest sections performance-wise. Mitropoulos extracted a tender quality of pathos with which Corigliano was in complete rapport.

Five Years on "Missa"

Beethoven's intermittent labor over a period of five years on the "Missa" is significant in view of the constant inspiration which it manifests, ever renewed upon re-hearing. The Philharmonic's maestro conducted the work with keen sympathy for its melodic flow and its great vigor was kept alive through his natural instinct for the dynamic. One missed the gigantic architectural conception of Toscanini's performance last spring and also the split-second precision of every entrance. The orchestral sections were not always integrated among themselves and with one another.

One bothersome section was the Allegro Con Moto of the Credo, which was whipped up so fast it was not clearly articulated. But, reservations notwithstanding, Mitropoulos' conception was a big one, profound and moving, and certainly is to be heard.

Of the soloists, Miss Steber disposed of the sustained high soprano part as easily as if she were a distaff Atlas holding up a balloon instead of the world. Mack Harrell substituted nobly on short notice for Jerome Hines, who is ill. This despite the fact that Harrell's baritone cannot comfortably handle the low range, written as it is for bass voice. Nell Tangeman sang the mezzo-soprano portion creditably. Harvey Smith-Spencer, tenor, however, was inadequate.

From NOV 6 - 1953
NEWS
New York, N. Y.

Beethoven Mass At Carnegie Hall

By DOUGLAS WATT

The singing of the soprano soloist, Eleanor Steber, and of the Westminster Choir were the most consistently good things in last night's performance of Beethoven's monumental "Missa Solemnis" at Carnegie Hall.

The Other Soloists.

Dimitri Mitropoulos, who conducted, and the Philharmonic-Symphony Society are to be congratulated for putting on this massive but penetrating and, often, extremely personal composition. But last night's performance was somewhat slack at times and none of the three other soloists could match Miss Steber's warm and expressive vocalizing. She has never sounded better.

Nell Tangeman, the mezzo-soprano, and Mack Harrell, substituting at the last moment in the bass part for the ailing Jerome Hines, were adequate but nothing more much of the time. The tenor, Harvey Smith - Spencer, had a pinched and expressionless voice that proved rather annoying whenever it entered the unfolding score.

Additional performances of the "Missa Solemnis" will be given this afternoon, tomorrow evening and Sunday afternoon.

Τρίτη, 3 Νοεμβρίου 1953

ΑΜΕΡΙΚΑΝΙΚΗ ΕΦΗΜΕΡΙΣ

Ἡ ἑκατονταετηρὶς τῶν πιάνων «Στάϊνγουαίη»

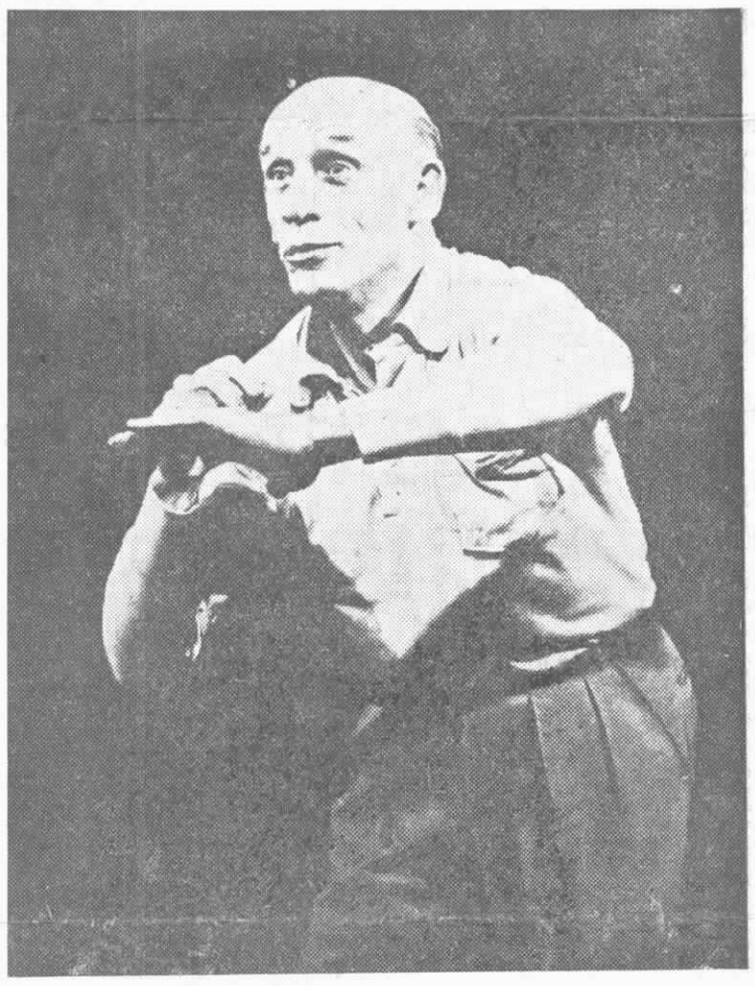
ΝΕΑ ΥΟΡΚΗ. — Ὁ ἑορτασμὸς τῆς ἑκατονταετηρίδος τῶν πιάνων «ΣΤΑ·Ι·ΝΓΟΥ·ΑΙΗ» ἄρχισε στὶς 19 Ὀκτωβρίου μὲ συναυλία τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ὑπὸ τὴν διεύθυνσι τοῦ Δημήτρη Μητρόπουλου. Ἡ ἑκατονταετηρὶς τῶν πιάνων «ΣΤΑ·Ι·ΝΓΟΥΑΙΗ» θὰ ἑορτασθῆ σ' ὁλόκληρη τὴν ἔκτασι τῶν Ἡν. Πολιτειῶν. Ὁ ἑορτασμός, ποὺ θὰ διαρκέση ὡς τὰ τέλη Ἀπριλίου τοῦ 1954, θὰ ἔχη τὴ μορφὴ φεστιβάλ. Σκοπὸς τοῦ ἑορτασμοῦ εἶναι νὰ τιμήση τὴ μνήμη τοῦ κατασκευαστοῦ τῶν περίφημων αὐτῶν πιάνων, καὶ νὰ διαδώση τὴν κλασικὴ μουσική.

Ἱδρυτὴς τῆς ἑταιρίας «ΣΤΑ·Ι·ΝΓΟΥΑΙΗ καὶ ΥΙΟΙ» ἦταν ἕνας Γερμανὸς ποὺ ζήτησε πολιτικὸ ἄσυλο στὶς Ἡν. Πολιτεῖες. Ἡ ἑταιρία γρήγορα διακρίθηκε, σ' ὁλόκληρο τὸν κόσμο, γιὰ τὴν κατασκευὴ πιάνων. Πολλοὶ διάσημοι μουσουργοὶ καὶ καλλιτέχνες τοῦ πιάνου ἔπαιζαν ἀποκλειστικὰ σὲ πιάνο «ΣΤΑ·Ι·ΝΓΟΥΑΙΗ», ὅπως ὁ Φράντς Λίστ, ὁ Ριχάρδος Βάγκνερ καὶ ὁ Σεργκέϊ Ραχμάνινωφ. Ὁ Οὐίλλιαμ Στάϊνγουαίη, ἄλλοτε Πρόεδρος τῆς Ἑταιρίας, χρηματοδότησε τὴν καλλιτεχνικὴ περιοδεία τοῦ Ἰγνάτιου Παντερέφσκι στὶς Ἡν. Πολιτεῖες. Ἡ περιοδεία αὐτὴ σημείωσε καταπληκτικὴ ἐπιτυχία, κι' ἔκανε διάσημο τὸν Παντερέφσκι στὴν Ἀμερική.

Στὴ συναυλία τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης πῆραν μέρος πολλοὶ γνωστοὶ καλλιτέχνες τοῦ πιάνου ὅπως ὁ Ζὰκ Ἀμπράμ, ὁ Ἀλέξανδρος Μπραϊλόφσκυ, τὸ ζεῦγος Κασαντεσύ, ὁ Βλαδίμηρος Χόροβιτς καὶ ὁ Εὐγένιος Λίστ. Ἡ Φιλαρμονικὴ καὶ οἱ καλλιτέχνες τοῦ πιάνου προσεφέρθησαν εὐγενῶς νὰ πάρουν μέρος στὴ συναυλία οἱ εἰσπράξεις τῆς ὁποίας θὰ διατεθοῦν γιὰ τὴν οἰκονομικὴ ἐνίσχυσι τῆς Φιλαρμονικῆς Ἑταιρίας τῆς Νέας Ὑόρκης καὶ τοῦ Ἱδρύματος Μουσικῶν, ποὺ παρέχει βοήθεια σὲ ὅσους μουσικοὺς ἔχουν ἀνάγκη.

Σὲ διάφορες ἄλλες μεγάλες πόλεις στὸ Δυτικὸ Ἡμισφαίριο, στὴν Εὐρώπη, στὴν Ἀφρική, στὴν Ἔγγὺς καὶ τὴν Ἄπω Ἀνατολή, καταρτίζονται εἰδικὰ προγράμματα γιὰ νὰ τιμήσουν τὴ συμβολὴ τῶν πιάνων «ΣΤΑ·Ι·ΝΓΟΥΑΙΗ» στὴ διάδοσι τῆς κλασικῆς μουσικῆς.

Πάνω ἀπὸ 300 ἀμερικανικὲς κοινότητες θὰ λάβουν μέρος στὸν ἑορτασμὸ τῆς ἑκατονταετηρίδος. Ὁ ἑορτασμὸς θὰ περιλαμβάνη διάφορα σχολικὰ προγράμματα, ὅπως π. χ. παιδικὲς συναυλίες καὶ εἰδικὲς ἐκπομπὲς τοῦ ραδιοφώνου καὶ τῆς τηλεοράσεως, ποὺ θὰ μεταδώσουν μουσικὴ σὲ ἑκατομμύρια ἀκροατάς.



Ὁ παγκοσμίου φήμης Ἕλληνας μαέστρος Δημήτρης Μητρόπουλος, διευθυντὴς τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ποὺ διεύθυνε τὴν ἐναρκτήρια συναυλία τοῦ ἑορτασμοῦ της ἑκατονταετηρίδος τῶν πιάνων «Στάϊνγουαίη», στὴ Νέα Ὑόρκη.

Ἡ Ἐθνικὴ Ὁμοσπονδία Μουσικῶν Συλλόγων, μιὰ ἰδιωτικὴ ὀργάνωσις, δώρησε χρήματα γιὰ τὴν ἀπονομὴ τῆς «Ὑποτροφίας τῆς Ἑκατονταετηρίδος ΣΤΑ·Ι·ΝΓΟΥΑΙΗ». Ὁ νεαρὸς μουσικὸς ποὺ θὰ βραβευθῆ στὸν σχετικὸ διαγωνισμὸ γιὰ τὴν ὑποτροφία αὐτὴ θὰ ἔχη τὸ δικαίωμα νὰ παρακολουθήση δωρεὰν ἐπὶ ἕνα χρόνο, τὰ μαθήματα ἑνὸς ἀπὸ τοὺς πιὸ διάσημους καθηγητὰς πιάνου στὶς Ἡν. Πολιτεῖες.

Ὅταν ὁ πρῶτος ΣΤΑ·Ι·ΝΓΟΥΑΙΗ, στὰ μέσα τοῦ 19ου αἰῶνος ἄρχισε νὰ κατασκευάζη πιάνα στὴ Γερμανία, ἐργάσθηκε ἐπὶ 14 χρόνια, μόνος του, γιὰ νὰ φτιάξη τρία μόνο πιάνα. Σήμερα στὰ δυὸ ἐργοστάσια ΣΤΑ·Ι·ΝΓΟΥΑΙΗ, ἑκατοντάδες ἐξαιρετικὰ εἰδικευμένοι ἐργάτες ἀπασχολοῦνται ἐπὶ ἐννέα μῆνες γιὰ νὰ κατασκευάσουν ἕνα πιάνο. Ἡ Ἑταιρία ΣΤΑ·Ι·ΝΓΟΥΑΙΗ ἔχει κατασκευάσει 342.000 πιάνα μέσα στὰ ἑκατὸ αὐτὰ χρόνια.

Ἡ ἑταιρία «ΣΤΑ·Ι·ΝΓΟΥΑΙΗ καὶ ΥΙΟΙ» διαθέτει, σ' ὁλόκληρο τὸν κόσμο 600 μεγάλα πιάνα γιὰ ἐξάσκησι τῶν μουσικῶν καὶ γιὰ συναυλίες. Ὁποιοσδήποτε μουσικὸς μπορεῖ νὰ δανειστῆ ἕνα ἀπὸ τὰ πιάνα αὐτά, ἀρκεῖ νὰ πληρώση τὰ ἔξοδα τῆς μεταφορᾶς του. Τὸ 1952 ἡ ἑταιρία διέθεσε πιάνα γιὰ 22.000 περίπου συναυλίες.

From NOV 13 1953
WORLD-TELEGRAM
New York, N. Y.

Music

Premiere Applauded at Carnegie Hall

By ROBERT BAGAR.

Half of last night's program by the Philharmonic-Symphony in Carnegie Hall consisted of novel material. There was a world premiere of a contemporary Concerto for Piano and Orchestra by Philip Bezanson, and a local premiere of a much older Fantaisie for Piano and Orchestra by Louis Aubert, both featuring young John Simms as soloist.

Conductor Dimitri Mitropoulos, sandwiched these items between a pair of Brahms eternelles—the "Tragic" Overture and the Fourth Symphony.

Versatile Musician.

Behaving very much like the star of the occasion, Mr. Simms revealed himself as a versatile musician-interpreter, who was as much at home in the abounding modernism of the Bezanson as in the tried and true felicities (separated by long stretches of writing that was just plain dull) of the Aubert.

The Concerto, a motor driven essay in rhythmic contrasts, often sounds in the end sections like the latest of the late Prokofieff. The music shivers and snorts, leaps and lingers, all in good and propitious time and in varying degrees of color and dynamics. However, unlike the Russian composer's writing, the music has no truck with delightful ironies or playful mockery. It takes itself pretty seriously.

Lyrical Moments.

More restrained, though no less idiomatic, the Andante movement offers some beguiling moments. Lyrical ones they are, yet always carrying their quota of surprise in the constant shifting of rhythms.

This Concerto Mr. Simms and the orchestra performed brilliantly, remembering particularly its difficulty-strewn course. And by the time the music ended the piece had taken a definite shape in the listener's mind, had somehow—through all the sound and the mercurial activity—established a strong identity.

Steady Applause.

The audience received both the work and its performance warmly. Strangely the applause, while not deafening, continued long and with increasing volume until the composer, the soloist and the conductor had appeared many times for bows of acknowledgement.

Mr. Mitropoulos' account of the Brahms Fourth, after a first movement of indeterminate purpose, rose to exciting heights in the next three parts. A tempo especially congenial gave to the second movement its perfect setting, with the result tnat the Brahmsian line floated outward serenely and endearingly.

Of the Aubert, all that need be said is that it has its moments, lovely ones, true, but it has also many other sequences of triviality carried to tiresome extremes.

From NOV 6 1953
JOURNAL-AMERICAN
New York, N. Y.

Mitropoulos Offers 'Missa Solemnis'

By MILES KASTENDIECK

BEETHOVEN'S "Missa Solemnis" occupied the full attention of Dmitri Mitropoulos and the Philharmonic-Symphony in Carnegie Hall last night. It received a curious performance, difficult to appraise because the soloists were always getting in the way.

Mitropoulos conducted with that dedicated purpose and incandescent sincerity characteristic of him. This approach did not insure a notable interpretation, however.

A tendency to over-brilliance in the first part—Kyrie, Gloria, and Sanctus—drew attention to uneven stretches in the score. A better integrated concept of the Sanctus and Agnus Dei still left this listener unmoved at the end.

Inevitably when the performance came to the "Et Incarnatus" and "Crucifixus" of the credo andi the "Benedict" of the Sanctus the "inner" Beethoven took over. The soloists found themselves more attuned to these passages.

Elsewhere there was more buzzing among them than would have been anticipated from Eleanor Steber, soprano, Nell Tangeman, mezzo, and Mack Harrell, bass. Harvey Smith-Spencer, tenor, could hardly be classified in their company.

It took Miss Steber the whole first part to get adjusted. Even then when Beethoven pushed her voice into the upper register she encountered difficulties. This was just not a good night for her in so strategic a part.

The Westminster Choir came through much more securely than the soloists.

New York City
From NOV 13 1953
TIMES
New York, N. Y.

PHILHARMONIC BILL LISTS 2 CONCERTOS

Bezanson and Aubert Works Have Local Premieres — Simms Is Piano Soloist

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; John Simms, pianist. At Carnegie Hall.

Tragic Overture ..... Brahms
Piano Concerto (first performance) .... Bezanson
Fantasie for Piano and Orchestra (first New York performance) ..... Aubert
Symphony No. 4 ..... Brahms

By OLIN DOWNES

Two works unknown to the musical public of this city were presented by Mr. Mitropoulos and the Philharmonic-Symphony Orchestra, with John Simms, pianist, last night in Carnegie Hall. These were Philip Bezanson's Concerto for Piano and Orchestra, given its first performance anywhere, and Louis Aubert's Fantasie for the same instruments, composed many years ago, though the program annotator did not tell us exactly when, but heard for the first time in New York. Both of these compositions, the one by young Mr. Bezanson being very difficult, were played with skill, musicianship and virtuoso temperament by John Simms, the soloist, and the orchestra.

The Bezanson concerto is "modern," naturally, in its idiom, its emphasis on rhythmical elements and its elaborate counterpoint, which is on the dissonant side and of a polytonal nature. Indeed, the simpler and unsophisticated souls among us might even go so far as to call much of it ugly. But ugliness is a relative term, and it is an ancient aphorism that music that sounds ugly today may become stimulating and agreeable to the educated ear once the listener has become acclimated to its

Aside from this question of ugliness and its definition we have perhaps a more determinative estimate of the concerto as a work of art. It is a composition excessive length and undue elaborateness in the treatment of insignificant ideas. Where is the justification for this inflation, this jumboism? Half the number of notes, to say nothing of half the length of the present score, would in all probability greatly improve it. This disproportion and excess of detail impresses us as an academism that covers creative immaturity. Will Mr. Bezanson continue to compose in this manner? There were passages of his slow movement that gave passing promise of a capacity for more direct and genuinely expressive communication.

The second of the new works is the antithesis of the first, in its French lyricism and stylistic quality. It is perfectly pleasant in the post-Faure manner, melodious, warm in its sentiment, but again far too long and pretentious for its material. It is the Gallic opposite of the inflated Germanism of the concerto.

Mr. Mitropoulos played Brahms in two of his most notable manifestations at the beginning and end of the concert. He interpreted them very differently. We found his conception of the Tragic Overture to be less tragic and nobly austere than the inherent nature of the music. Whatever "tragedy" the hearer may imagine as inspiring this score, which, whether it be Hamlet or Oedipus, it has the simplicity of statement and the undertone of the grandly impersonal in its measures. To this extent, at least, it is a Greek conception. The overture lost something of its power through its lack of repose and instabilities of tempi.

The Fourth Symphony, on the other hand, must rank as one of Mr. Mitropoulos' most convincing interpretations of Brahms, the architect and classic master. In places he softens its lines, but that is his own reaction to a masterpiece, and one that was never less than logical, cohesive, virile and poetical by turns; an eloquent communication of a great symphony.

From
HERALD-TRIBUNE
New York, N. Y.

Music

The Philharmonic

By VIRGIL THOMSON

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, John Simms, pianist.

Tragic Overture ..... Brahms
Piano Concerto (world premiere) ..... Philip Bezanson
Fantaisie for Piano and Orchestra (New York premiere) ..... Louis Aubert
Symphony No. 4 in E minor ..... Brahms

A Fine Pianist

THE Philharmonic-Symphony concert that Dimitri Mitropoulos led last night in Carnegie Hall was raised well above banality by the piano playing of John Simms and a little bit by a new piano concerto of Philip Bezanson. Also there were ten minutes of beautiful music making in the middle of Louis Aubert's Fantaisie for piano and orchestra, where the pianist, the conductor and the orchestra (particularly the wonderful Philharmonic horns) were in the most exquisitely relaxed and delicious accord.

* * *

The Aubert piece, vintage of 1901, is the ambitious and skillful effort of a young boy. Its sounds are lovely, and its piano-orchestra relationship is both imaginative and brilliant. But its themes have small life in them, and its progress is repetitive. Worse pieces have been played successfully in New York; this one, for reasons unknown, seems never to have been played here before at all. Last night it served as vehicle for the grand technical powers and the richly subtle musicianship of Mr. Simms. Him one wants to hear again.

* * *

Philip Bezanson's Piano Concerto also profited from Mr. Simms' fine abilities. This is a neoclassic work in the Prokofiev taste, athletic and of a neat rhythmic complexity. If it is not exactly light on its feet, for orchestral weight keeps the soloist pounding, it does bound about in muscular style. For the statutory three movements it is vigorous and busy. General competence does not quite fill up, however, a certain expressive emptiness. One wished its themes had been more thoughtful or that some passage in it had contained, if only for a few minutes, the quiet and vibrant inner life that briefly raised the Louis Aubert work from mere music writing to music. Mr. Bezanson's concerto would get him a teaching job anywhere, if he did not already have one at the University of Iowa. How far it will get him in the world of free composition remains to be seen. Myself I should hesitate to bet in its favor at even odds.

* * *

John Simms, also a member of the Iowa faculty, seems to me a sound bet. He has surely all the material for a pianist's career—technique, taste, temperament and a mature culture. I realize that one cannot really know about a pianist whom one has heard only with orchestra. But everything I heard last night sounded strongly like the work of a first-class artist.



John Simms

From NOV 13 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Symphony:

Concert Offers 2 Premieres

By MILES KASTENDIECK

MITROPOULOS provided several kinds of novelty for the Philharmonic-Symphony concert in Carnegie Hall last night.

There were the world premiere of Phillip Bezanson's piano concerto, the New York premiere of Aubert's "Fantaisie" for piano and orchestra, and the debut of the American pianist John Simms.

There was also the virtuoso conducting of Mitropoulos himself.

Bezanson's concerto is one of those churning pieces, sounding primarily like a jumble of rhythm and notes. Except for a few sections of the andante it is assertively dull.

Its bravura character gives the soloist a workout that demands competency and little else. It probably looks better on paper than it sounds. The audience's applause appeared directed toward the soloist.

Aubert's Fantaisie presented a contrast in styles, if not in nature. Written more than a half century ago, it is a romantic show piece. Its melodic material sounds faded, its general character derivative. As the creation of a youth of 22, it is superficially bright and sentimentally inclined.

Neither work made possible a fair appraisal of Simms. He coped fluently with the stream of notes in the Bezanson. He played the Aubert for its virtuoso worth without being too gracious about tone quality. He is certainly competent; what more is hard to say.

It was Brahms who stabilized the program. Mitropoulos opened with the "Tragic" overture and closed with the Fourth Symphony. The former he treated less seriously than its nature because of a fast tempo. The latter grew steadier as it unfolded.

In matter of individualized tempo and accent the playing of Brahms served to emphasize the virtuoso character of Mitropoulos' conducting.

When he came to the third movement of the symphony, however, he gave it a pacing and inflection quite fitting. Having found himself, he showed his sterling qualities to the end of the concert. The orchestra responded accordingly.

From NOV 16 1953
TIMES
New York, N. Y.

PHILHARMONIC PLAYS LIEBERMANN 'FURIOSO'

The New York première of Rolf Liebermann's "Furioso" was the closing number of the Saturday evening concert by the Philharmonic-Symphony under Dimitri Mitropoulos in Carnegie Hall. Mr. Liebermann is a contemporary Swiss composer who flirts with the twelve-tone technique.

"Furioso," however, is not twelve-tone. It derives its name from the explosive opening and closing outbursts—outbursts that virtually constitute a concerto for percussion and orchestra. Most of the work is very loud and indignant-sounding, though a rather sentimental middle section offers contrast. There are no "problems" to the writing, which is that of a competent, professional composer.

The soloist of the evening was Mischa Elman in the Mendelssohn E minor Concerto. This was played in the grand old romantic manner, with perhaps a little more sliding and vibrato than today's tastes dictate. A well-planned and cleanly conducted performance of Schumann's Symphony No. 1 was conducted by Mr. Mitropoulos, as was Brahms' "Tragic Overture," a holdover from the Thursday-Friday pair of concerts.

H. C. S.

From NOV 20 1953
WORLD-TELEGRAM
New York, N. Y.

Music

First Violin Comes Out For a Bow

By LOUIS BIANCOLLI.

The entire Philharmonic Orchestra joined last night's audience in giving John Corigliano, the concertmaster, a ringing ovation for his performance of Vieuxtemps' D Minor Violin Concerto.

It was more than a collective gesture on the part of Mr. Corigliano's co-workers. The performance was warm and clean and thorough, and the men would have been just as stirred if the soloist had been someone else. He happened to be their first violinist.

Wealth of Tone.

The audience also responded to the wealth of expressive tone and artistry that Mr. Corigliano put into the music. There are violinists who are said to make the violin talk; Mr. Corigliano made it sing last night, and the singing was like a sweet and heartfelt prayer in the andante religioso.

Dimitri Mitropoulos applied a superb background to his concertmaster's playing. It supported the solo line and was in turn supported by it—a beautiful example of give and take between an orchestra and its soloist.

Mr. Mitropoulos bracketed two "American Premieres" on last night's Carnegie bill—premieres, oddly enough, separated by over a century and a half. One of the novelties, in fact, was by none other than that rampant modernist Joseph Haydn.

The piece was "An Overture for an English Opera," composed in London in 1794 and soon lost only to turn up in Vienna last year. Its bright chatter and bustling urbanity would easily have identified it as Haydn's if the name had not been on the manuscript. I like to think so, anyway.

Much Tougher.

The other novelty was much tougher to take—even though Irving Kolodin clarified its problems ingeniously in the program book. It was a piece called "Ornaments for Orchestra," by the German composer Boris Blacher.

The score is built on a system of multiple rhythms, allowing wider scope for metrical variety and freedom of progression. Somewhere behind it bulks the shadow of Stravinsky, and maybe I heard Schoenberg, or perhaps it was Berg.

No Music.

What I didn't hear was music. There were brilliant flashes; spurts of power; hints of instrumental shrewdness. Most of it, however, sounded like hyenas howling in the abysmal depths of the African night.

I feel sure Mr. Mitropoulos gave the score more than it deserved. After Blacher's "Ornaments" Rachmaninoff's "Symphonic Dances" sounded like the greatest music ever composed. Conductor and orchestra made all three of the dances come alive in a vast surge of tone and drama.

From NOV 20 1953
EAGLE
Brooklyn, N. Y.

MUSIC

Philharmonic Offers New Works by Haydn, Blacher

By PAUL AFFELDER

Two works new to America made most of the news, but not much of the music, at last evening's Philharminic-Symphony concert, conducted by Dimitri Mitropoulos, at Carnegie Hall.

The first of these was the recently discovered "Overture for an English Opera," written by Joseph Haydn for a performance in London in 1794. It turned out to be a tuneful little trifle, pleasant to listen to, but of no great consequence. Nor did Mr. Mitropoulos give it added stature by his extremely heavy-handed interpretation.

The other novelty was a work called "Ornaments" for orchestra by the contemporary German composer, Boris Blacher. Its chief purpose, as far as we could ascertain, is to put into concrete musical form the composer's theories about the mathematical progressions of varied beats in a measure.

What Arnold Schoenberg and his followers have attempted to do with thematic patterns in "tone-rows," Blacher has been trying to do with a "rhythmic row."

What it all amounts to, really, is an attempt to systematize some of the complex rhythmic ideas set forth by Stravinsky in such works as "Le Sacre Du Printemps." But if one is to judge by the composition heard last evening, the attempt is not yet successful.

On paper it all looks very fine, indeed; in sound, however, "Ornaments" lacks the rhythmic drive and spontaneity to be found even in a minor Stravinsky work. Nor is the music any more daring harmonically than it is rhythmically.

The composer has become so absorbed with the trees that he never envisions the forest. A large orchestra is employed, yet all one hears most of the time are quiet little ensemble passages. In other words, the whole thing just never quite comes off.

Two Anniversaries Marked

Both of the remaining works on the program were concerned with tenth anniversaries. John Corigliano celebrated ten years' tenure as the Philharmonic's concertmaster by appearing as soloist with his colleagues in the Concerto for Violin and Orchestra No. 4 in D minor by Henri Vieuxtemps.

His performance was admirably secure technically and exceedingly warm in tonal texture, his approach to the work most sensitive and fairly reticent. He never forced the issue, always allowing the music to speak for itself.

Mr. Mitropoulos and the orchestra gave him sympathetic support and joined the audience in an ovation at the concerto's conclusion.

It is also ten years sinc the death of Sergei Rachmaninoff, and the event was observed with a performance of his last large-scale orchestral composition, the "Symphonic Dances." Though this is not the best Rachmaninoff, there is some mighty attractive music here.

Mr. Mitropoulos began by accenting the rhythm rather heavily, sometimes overlooking the work's more sensuous qualities. Later, however, he warmed to his task, so that the latter part of his reading was quite impassioned and rich in tone.

New York City
From NOV 23 1953
TIMES
New York, N. Y.

NEW QUARTET GIVEN BY CHAMBER GROUP

Woodwind Work by Babbitt, 12-Tone Specialist, Played First Time at 'Y' Concert

The first concert of the Philharmonic Chamber Ensemble was played on Saturday evening at the Lexington Avenue Y. M. H. A. As in previous seasons the program was enterprising, containing a mixture of new and old music for combinations not too frequently encountered. And again, as in previous seasons, Dimitri Mitropoulos was on hand to help out his orchestra players. He led fifteen of them through Schoenberg's "Kammer-Symphonie," Op. 9.

One of the contemporary works was commissioned by Mrs. Alma Morgenthau. Because of the cancellation of last summer's Locust Valley Festival, which she sponsors, Milton Babbitt's Quartet for Woodwinds had its world première on this program. It was played by John Wummer, flutist; Engelbert Brenner, oboist; Stanley Drucker, clarinetist, and Manuel Zegler, bassoonist.

Mr. Babbitt, one of the country's leading twelve-tone specialists, has composed a typically difficult, abstruse piece that demands the utmost in concentration from players and audience. It is governed by an inflexible logic and an uncompromising take-it-or-leave-it attitude.

Whether the effort put into assimilating it is worth what one eventually takes out is up to the individual listener to determine.

A quartet of Philharmonic players, with Abba Bogin at the piano, opened the evening with Beethoven's Quintet for Woodwinds and Piano. Bjoern Andreasson and Harry Zaratzian then played Mozart's Duo for Violin and Viola in B flat.

Mr. Andreasson, Leon Temerson and Mr. Bogin also were heard in Manuel Rosenthal's Sonatine for Two Violins and Piano, an urbane and sophisticated example of Gallic writing.

All of these performances were thoughtful and clear. Mr. Mitropoulos' fluent exposition of Schoenberg's heavily post-romantic chamber symphony was the work of a virtuoso who can disentangle the most complicated tonal tangle.

H. C. S.

From NOV 23 1953
HERALD-TRIBUNE
New York, N. Y.

MUSIC

Philharmonic Ensemble

By VIRGIL THOMSON

KAUFMANN AUDITORIUM

Participants: Abba Bogin, pianist, and members of the Philharmonic-Symphony Orchestra.
Quintet for Woodwinds and Piano, ... Beethoven
Duo for Violin and Viola ..... Mozart
(B. Andreasson, violin; H. Zaratzian, viola)
Sonatine for Two Violins and Piano (first performance in America), ... Manuel Rosenthal
(W. Demoinsky and B. Andreasson, violins; A. Bogin, piano)
Woodwind Quartet (first performance anywhere) ..... Milton Babbitt
Kammer-Symphonie for Fifteen Solo Instruments, Op. 9 ..... Schoenberg
(Dimitri Mitropoulos conducting)

Rich Resources

THE Philharmonic Chamber Ensemble, which opened its third annual series of concerts on Saturday night at the Y. M. H. A. on Lexington Ave., is the richest among all our chamber music groups in instrumental resources. Drawing its players from the whole Philharmonic Symphony Orchestra, and organized as a co-operative society, this group offers regularly in its programs works for a great variety of instrumental combinations; and the great expertness of the players permits them also to offer works of unusual stylistic and technical difficulty.

* * *

The star number of last Saturday's program was Arnold Schoenberg's early Kammer-Symphonie, Opus 9, for fifteen solo instruments, conducted by Dimitri Mitropoulos. Rarely performed at all, on account of its great technical difficulty, this deeply passionate and eloquent piece is at once a monument of late Romanticism and a picture window turned toward twentieth century chromatic experiment. I presume the historians of today would consider it an example of pre-World War I Expressionism. In any case, it is a powerful work that seems to invite (like its predecessor "Verklaerte Nacht") a choreography by Anthony Tudor. Its reading by Mr. Mitropoulos and the Philharmonic men was a model of expertness, expressivity and understanding.

* * *

No less expert and stylish (in the best sense) was the performance of Beethoven's Quintet for Woodwinds and Piano, with Aba Bogin at the keyboard. Mozart's Duo for Violin and Viola (No. 2, in B flat Major) came off less well. The string players of the Philharmonic, many of them at least, seem less accustomed to the refinements of chamber music execution than the wind players are, used, as are these latter, to the constant playing of solo passages. Nevertheless Leon Temerson and Bernard Andreasson, accompanied by Mr. Bogin, gave a delicious and even brilliant performance of Manuel Rosenthal's Sonatine for Two Violins and Piano. This lively work, composed in 1923 at the age of nineteen, is musically inspired by Milhaud and Poulenc, rather than by Ravel, who was Rosenthal's teacher. It is an outgoing work, frank, vigorous and entertaining. Thirty years later, one can still find it valid. It is not only skillful but, for all its youthful enthusiasms, strongly personal.



Abba Bogin

* * *

Milton Babbitt's Woodwind Quartet, an Alma Morgenthau-Locust Valley Festival commission which received its first performance on this occasion, is also a strongly personal work, in spite of its twelve-tone-row tonal syntax. Music composed in this manner has long tended in its finer examples toward a supercharged emotional expression and in its more commonplace ones toward a sterile academicism. It is Mr. Babbitt's distinction to have produced in a twelve-tone technique derived, like that of the contemporary Parisian school, from Webern, rather than from Schoenberg or Berg, music of an airy elegance wholly his own. It is not crabbed like the French stuff, nor does it seek pathos at any point. It is lacy, good-humored, disinvolved, water-clear. At its least concentrated it goes a bit abstract. At its most intense it has a studied relaxation that is very Princetonian, very American and utterly distinguished. Babbitt's Woodwind Quartet is a delightful work, as twelve-tone music goes. Its dry humor must not be mistaken for a lack of expressivity.

New York City
From NOV 20 1953
HOME NEWS
Bronx, N. Y.

John Corigliano Plays Vieuxtemps

By HARRIETT JOHNSON

John Corigliano, the Philharmonic-Symphony's expert concertmaster, made his annual appearance as soloist with the ensemble in Carnegie Hall last night, in the Vieuxtemps Violin Concerto in D Minor. Though the composer, being a violin virtuoso himself, wrote six concerti for his instrument, this, the fourth, is the only one remaining in the standard repertoire. Vieuxtemps wrote the work in 1850.

Corigliano demonstrated his first-rate musicianship and technical mastery throughout the piece and won applause from his colleagues as well as an ovation from the audience at the conclusion of the performance. Though his tone is not large and his vitality not the fiery kind, he played with a silken lyricism that suited the work's character. Its cantilena in the slow movement spirals into big circular melodies that twirl around almost lazily. Corigliano didn't treat them lazily, though, which means that they soared under his bow with just the right elan.

For his American premiere, Dimitri Mitropoulos, who relishes the challenge of a new work, has programmed Boris Blacher's "Ornaments." Blacher, Chinese-born, of Russian parentage, has lived in Germany for more than 30 years. According to Irving Kolodin's program notes, the composer has worked out his composition with mathematical rhythmic precision, and the results on first hearing were just as mathematical. The music sounded like a study in proportion, abstract, unemotional—and I'm sorry to say—dull in its impression.

Mitropoulos opened the program with another American premiere—a delightful, recently discovered Haydn "Overture to an English Opera." This and the closing Rachmaninoff "Symphonic Dances, Op. 45," were performed with savor and welcome restraint by ensemble and maestro. Though the music came through in colorful and live fashion, the ensemble's tone was well balanced and contrasted.

San Diego, Calif.
Evening Tribune
(Cir. 108,581)
NOV 17 1953

La Scala Schedules 3 U.S. Conductors

MILAN, Italy (AP)—Three prominent American orchestra conductors—Leonard Bernstein, Dimitri Mitopoulos and Artur Rodzinski—are scheduled to appear at the La Scala Opera house this season.

Announcing its program last night, the opera company said its choreographers will include George Balanchine, Jerome Robbins and Leonide Massine. The season will open Dec. 12.

From NOV 23 1953
HERALD-TRIBUNE
New York, N. Y.

Daniel Wayenberg, Pianist

Daniel Wayenberg, who made his American concert debut yesterday afternoon, is a pianist in the grand manner. Through his performance of Rachmaninoff's C minor Concerto, with the Philharmonic-Symphony under Dimitri Mitropoulos' direction, he brought braves and cheers from a packed house in Carnegie Hall. It was an ovation entirely deserved.

Granted, a Rachmaninoff concerto is no vehicle from which to discover the nature of a pianist's inherent musicality and refinement. But it does offer, for purposes of demonstration, a generous sampling of myriad other skills. And Mr. Wayenberg has them all. His technical facility is downright fantastic; his tone is huge and ringing. If he is not overstocked in the warmer piano colors, he is, at any rate, able to call forth a sufficient number to lend brightness to his work. Additionally, young Mr. Wayenberg, a native of Holland, has a mind of his own.

To this mind, purists among us—if purity may be counted a part of the Rachmaninoff tradition—may take exception. For Mr. Wayenberg is to a substantial degree unorthodox. Yesterday, he constantly brought out inner voices rarely heard and altered tempos to suit his own eccentric design. But this design is so thoroughly vital, so much a part of his virtuoso concept that it proved a stimulating experience rather than an annoying or cloying one. All things considered, Daniel Wayenberg is a welcome visitors to these shores. We will hear more of him. Let no one doubt that.

J. S. H.

From NOV 23 1953
TIMES
New York, N. Y.

DUTCH PIANIST BOWS WITH PHILHARMONIC

A 23-year-old pianist from the Netherlands, Daniel Wayenberg, made his United States debut yesterday afternoon as soloist with the Philharmonic-Symphony in Carnegie Hall. Mr. Wayenberg chose to exhibit his wares in that most trusty of warhorses, the Rachmaninoff C minor Concerto.

He made a big hit with the audience. He swept up and down the keyboard, worked well with Dimitri Mitropoulos, the conductor, and on one or two occasions, almost drowned the orchestra in gobs of fortissimo sound. Such enthusiasm was infectious, and his work was greeted with something close to an ovation.

But it cannot truthfully be said that Mr. Wayenberg showed much refinement or color. His tone was percussive, emerging in a clangorous manner with little nuance. Nor did his machine-gun delivery make much of the subtlety inherent in the piano writing.

For no matter what you may think of this heart-on-sleeve concerto, there are some remarkable sections of writing in it—writing that demands more imagination than the soloist brought to it.

Mr. Mitropoulos conducted the Brahms Fourth Symphony, presenting a sound performance that veered toward sentimentality in the cantabile measures of the slow movement. Here, Mr. Mitropoulos felt impelled to underscore and italicize melodies that can stand alone without any help. The third movement of Rachmaninoff's "Symphonic Dances" also was on the program.

H. C. S.

From NOV 20 1953
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Symphony:

2 U.S. Premieres Add Little Pleasure

By MILES KASTENDIECK

TWO American premieres added no special pleasures to the Philharmonic-Symphony concert in Carnegie Hall last night.

That of Haydn's "Overture for an English Opera" offered only four minutes of characteristic 18th century style to the repertory. That of Boris Blacher's "Ornaments" for orchestra offered far too much of musical mathematics more mathematical than musical.

A paucity of material to carry out his idea of rhythmic rows made Blacher's work something of a musical treadmill. From fragmentary beginnings it worked into sequential patterns where monotony set in. Only when syncopation entered did flagging interest perk up. Blacher's theory appeared to consume him rather than to inspire him.

Violin Concerto

The interest of this concert came in John Corigliano's fine-toned, musicianly performance of Vieuxtemps' fourth violin concerto and Mitropoulos's playing of Rachmaninoff's "Symphonic Dances."

The Philharmonic-Symphony's concertmaster played with his customary technical finish and singing tone. Within a small-scaled framework he fashioned a sensitively proportioned interpretation which was a delight to hear.

An affinity for Rachmaninoff brought out the best in Mitropoulos. He conducted with relish and with consequent brilliance.

Not so well known as most of Rachmaninoff's other big works, it ranks with the best of them. Last night it supplied the symphonic grandeur this program needed.

From NOV 27 1953

TIMES
New York, N. Y.

ROSE PLAYS 'CELLO FOR PHILHARMONIC

Soloist in Boccherini Concerto Conducted by Mitropoulos—Beethoven Heads Program

NEW YORK PHILHARMONIC-SYMPHONY, conducted by Dimitri Mitropoulos. 'Cello soloist, Leonard Rose. At Carnegie Hall.
Symphony No. 2.....Beethoven
'Cello Concerto in B flat.....Boccherini
Schelomo.....Bloch
Rapsodie Espagnole.....Ravel

By OLIN DOWNES

Classicism and modernism — if two works so old that they date from the first quarter of our singularly advanced century can properly be called "modern," made the program of the Philharmonic-Symphony Orchestra, Dmitri Mitropoulos conductor, last night in Carnegie Hall.

Mr. Mitropoulos had changed the program from the one originally announced. In place of Bach he began with Beethoven's Second Symphony, and concluded with Ravel's "Rapsodie Espagnole." Leonard Rose, solo 'cellist of the occasion, played first the B flat 'cello concerto of Boccherini, and then the "Schelomo" of Ernst Bloch, the masterpiece now familiar to all concertgoers, nevertheless one that remains lonely and incomparable in the unconventionality and dramatic power of its utterance.

There is nothing like this in the literature of 'cello, and in orchestral music, nothing like Bloch's purple-and-gold instrumentation or passion. Now the music, with the voice of solo 'cello, laments with the wisdom and agony of the prophet, anon the orchestra shakes with the fury of his denunciation, and finally the solo 'cello echoes his disillusion and despair—"vanity, vanity, all is vanity," in a way that only music created by genius may achieve.

But the author of "Schelomo" needs no encomiums today. He has written one of his most powerful works, which will long endure. So doing, he has also written passages of recitative and of passionate song for the 'cello, often of singular difficulty, but always extremely eloquent and idiomatic for the instrument. Mr. Rose met all the demands of technique and sonority and tonal beauty that the score makes upon its communicant, and received the applause he deserved for his accomplishment—this although the music has been projected with more of impassioned rhetoric and splendor of style than he invariably gave it.

Not only the "Schelomo" but also Maurice Ravel's "Rapsodie Espagnole," holds its place wonderfully with the passing of the years. The four short pieces that constitute the "Rapsodie" are charged with a spirit of tragedy, haunting even the moments of the gayest festivity, which seems extremely characteristic of at least one aspect, perhaps a predominant one, of the Spanish spirit.

The "Prelude to the night" is necromatic. It is like unto a gypsy incantation. She twirls the cards and repeats in an unknown tongue a magic formula that Ravel transmits by the persistent motive of four notes hypnotically repeated through the piece, and punctuated by the strange gibbering cadenzas of clarinets and bassoons.

The "Malaguena" is shadowy and ominous, sad in its middle section, brutal in its rhythms. "The Habanera," once a piano piece separate from the Rapsodie, is an affair of ghosts. The music of the festival—the finale—has an irresistible brilliancy and swing, and also, in the middle part, bitter and sensuous regret—and all this done with a Goyaesque power of color and line. A brilliantly imaginative piece by a master of impeccable art was made known as such by Mr. Mitropoulos to his audience.

SYRACUSE POST STANDARD
Sunday, November 29, 1953

Overtones

Mitropoulos Inspires His Team to Greatness

BY WILLIAM FLEMING
Behind the Scenes at the New York Philharmonic.

Observing a conductor like Dimitri Mitropoulos at a rehearsal is a fascinating experience, especially when the work is a colossus of such proportions as Beethoven's Missa Solemnis. To whip this huge work into shape, and put all the orchestral, choral and soloistic forces in proper prospective takes a bit of doing with only two full sessions, one on Wednesday afternoon, another Thursday morning, with the first concert that same evening.



William Fleming

Rehearsals can be more revealing than concerts. Here there can be no mysteries about the conductor's desires. He has to communicate his intentions swiftly and efficiently; make quick decisions on how a passage is to be played; and make the necessary compromises and adjustments based on the capacities of the musicians. In a larger sense, he has to inspire, communicate an infectious enthusiasm for the spirit of the music, and generate the spark that will give it the breath of life, come concert time.

Well, here we were in the maestro's workshop. A scattering of people dotted the orchestra stalls of an empty Carnegie Hall. One recognized Bruno Walter, who is to take over as guest conductor later in the season, over in one corner; in another was John Finley Williamson, who had prepared his Westminster Choir for the performance. On stage Mr. Mitropoulos was bustling all over the place, getting the choir seated where he wanted them and greeting the musicians, as they sauntered in, with a handshake and a pleasant word.

When all were assembled, tuning their fiddles, warming up their horns and drums, the stage presented a lively contrast to the more dignified deportment of a concert. The choir, without their crimson robes, were dressed as informally as college men and women usually are. Some of the orchestra men were in sport jackets, others in shirt sleeves; and the maestro himself had on a shapeless suit that looked as if it had been slept in the past few nights.

SOMETHING GOES AMISS

Before many bars of the orchestral introduction went by, it was apparent that many were sight reading their parts, since the Missa falls outside the usual symphonic repertory. "Not clear," shouted Mitropoulos, "I didn't hear a thing. Begin again at F!"

From the cacophonous sounds that ensued it was apparent something was amiss. All the copies, it turned out, didn't have F in the same place. "All right, then, begin four bars before the change of key."

Another stop. Mitropoulos carefully explained that there were only two ways of conducting such a passage. "Since the first way didn't work, we'll do it the other way." Things went better. "OK, is it clear now? Is it comfortable? Tell me, and if it isn't we'll change it."

RHYTHMIC EMPHASIS

Once the woodwinds produced some strange sounds. "Gentlemen, we all know that when Beethoven wrote this piece he was already deaf. Unfortunately, I'm not!" Next the chorus had to be told to sharpen their verbal attacks so as to give a greater rhythmic emphasis. After this the soloists were reminded that they were singing a symphonically conceived work and had to fit themselves into it, and to forego any lingering on high notes while an obliging conductor held up the show for their high C's.

Then the tables were turned, and it was the maestro's time to blush. After stopping the orchestra three times and exclaiming that the violas didn't come in on time, one of them reminded him that they weren't supposed to come in until the next bar. "Well, we're all human," he said, and the tension was momentarily broken.

As the mighty Missa Solemnis slowly began to take shape, the great work gradually took possession of the musicians. To get even greater crescendos, Mitropoulos crouched low, gradually raised himself, and at the climax leaped into the air. To emphasize certain rhythms, he stamped his feet violently. The concertmaster, who up to this point had been placidly chewing gum, snapped to attention as his solo passage began. In short, the scattered fragments of the complicated score all began falling into place just as the rehearsal came to its end.

MIRACLE COMES TO PASS

Next evening, at the concert, the eternal musical miracle came to pass. What had only a few days before been only a collection of dead notes on paper and an idea in the conductor's mind, sprang into life. Out of all the chaos and confusion of the previous day, came form and shape. The Kyrie was now a prayerful introduction; the Gloria burst forth as a magnificent shout of universal praise; the poignant words, Dona Nobis Pacem, were, as the composer intended, a prayer for inner and outer peace, a message as powerful in our time as in Beethoven's. The great work enveloped the audience, and the whole monumental effort was for all concerned a rich and rewarding experience.

«ΤΟ ΒΗΜΑ»

29 Νοεμβρίου 1953

Ο ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ Ο ΜΟΥΣΙΚΟΣ – ΑΣΚΗΤΗΣ ΠΟΥ ΕΓΙΝΕ ΔΙΕΘΝΗΣ ΜΟΡΦΗ

Δὲν διευθύνει ποτὲ χωρὶς τὸ... κομπολόϊ του

ΕΝΑ ΓΑΛΛΙΚΟΝ ΑΡΘΡΟΝ

ΠΑΡΙΣΙ, 28 Νοεμβρίου. 'Ιδιαιτέρα 'Υπηρεσία.— Εἰς τὸ τεῦχος τοῦ Δεκεμβρίου, τὸ ὁποῖον πρόκειται νὰ κυκλοφορήσῃ κατ' αὐτὰς τὸ περιοδικὸν «Κοντσελιλασιὸν» δημοσιεύει μακρὸν ἄρθρον τοῦ συνεργάτου του Ζὶλ Λαμπὲρ ἀφιερωμένον εἰς τὸν μεγάλον "Ελληνα μαέστρον Μητρόπουλον. Μεταξὺ τῶν ἄλλων ὁ κ. Λαμπὲρ ἀναφέρει τὸ ἀκόλουθον ἐπεισόδιον ἀπὸ τὴν ζωὴν τοῦ Δημήτρη Μητροπούλου, τὸν ὁποῖον χαρακτηρίζει ὡς «καλόγερον καὶ διευθυντὴν ὀρχήστρας».

«'Ο Δημήτρης Μητρόπουλος ἐκτύπησεν ἀρκετὰς φορὰς τὸ ἀναλόγιον μὲ τὴν μπαγκέττα του καὶ ὕστερα τὴν ὕψωσε. 'Η ὀρχήστρα τοῦ 'Εθνικοῦ Ραδιοφωνικοῦ Σταθμοῦ τῆς Νέας 'Υόρκης ἦταν ἕτοιμη ν' ἀρχίσῃ νὰ παίζῃ τὴν 'Εβδόμην Συμφωνίαν τοῦ Μπετόβεν. 'Η αἴθουσα, πλήρης μέχρις ἀσφυξίας ἀπὸ ἑκατομμυριοῦχους, πρωταγωνίστριες, διρτουόζους, κρατοῦσε τὴν ἀναπνοή της. 'Η μπαγκέττα ὅμως τοῦ μεγάλου μαέστρου παρέμενε μετέωρη, ὡσὰν νὰ εἶχε στοιχειώσει. Τὰ δοξάρια τῶν πρώτων βιολιῶν, σὲ θέσιν ὀριζόντια, τρεμούλιαζαν... 'Επέρασαν μερικὰ δευτερόλεπτα καὶ ὕστερα ὁ Μητρόπουλος, πρὸς γενικὴν κατάπληξιν, μὲ τὴν μπαγκέττα του πάντοτε ὑψωμένην, κατέβηκε ἀπὸ τὸ ἀναλόγιον καὶ ἐξηφανίσθη εἰς τὰ παρασκήνια. Ποτὲ τὸ Κάρνετζι Χώλ, ἡ αἴθουσα ὅπου ἐδίδετο ἡ συναυλία, δὲν εἶχε γνωρίσει παρόμοιον σκάνδαλον. Οἱ ἀκροαταί, κατάπληκτοι, ἀντήλλασσαν τὶς ἐντυπώσεις των.

Δὲν ἐπέρασαν ὅμως πολλὰ λεπτὰ καὶ ὁ μαέστρος, ἤρεμος πάντοτε, χαμογελῶντας ἐλαφρὰ ὡσὰν νὰ ἤθελε νὰ δικαιολογηθῇ, ἐνεφανίσθη πάλιν. 'Ανέβηκε στὸ ἀναλόγιον καὶ διηύθυνε τὴν 'Εβδόμην Συμφωνίαν μὲ πάθος καὶ κατάνυξιν. 'Αφοῦ ἔγινεν ἀντικείμενον τῶν ἐνθουσιωδεστέρων ἐπευφημιῶν ποὺ ἐγνώρισε διὰ μέσου τῆς καλλιτεχνικῆς ἱστορίας του τὸ Καρνέτζι Χώλ, ὁ Μητρόπουλος ἀπήντησε στοὺς δημοσιογράφους. 'Ενας ἀπὸ αὐτοὺς δὲν ἐδίστασε νὰ τὸν ἐρωτήσῃ γιατί εἶχε ἀφήσει τὴν μπαγκέττα του μετέωρη καὶ γιατί ἐγκατέλειψε τὸ ἀναλόγιον. 'Ο Μητρόπουλος τοὺς κύτταξε μίαν στιγμήν. "Υστερα, χωρὶς νὰ πειραχθῇ ἀπὸ τὸ ἀδιάκριτον ἐρώτημα, ἀπήντησε μὲ δυνατὴ φωνή:

—Εἶχα ξεχάσει τὸ κομπολόϊ μου. Καὶ χωρὶς τὸ κομπολόϊ νοιώθω τὸν ἑαυτόν του μακρυὰ ἀπὸ τὸν Θεόν...»

'Ο Ζὶλ Λαμπὲρ, ὁ ὁποῖος χαρακτηρίζει εἰς τὸν πρόλογον τοῦ ἄρθρου του τὸν Μητρόπουλον ὡς «ἕνα τῶν μεγαλυτέρων μουσικῶν τοῦ κόσμου», συνεχίζει:

«'Ο Δημήτρης Μητρόπουλος εἶναι ἕνας ἀπὸ τοὺς μεγαλυτέρους διευθυντὰς ὀρχήστρας τῆς ἐποχῆς μας. 'Η κεραυνοβόλος ἐπιτυχία του ἐπεσκίασε μέσα σὲ ὀλίγα χρόνια τὴν φήμην τοῦ γηραιοῦ μαέστρου Τοσκανίνι. Τὴν δόξαν ὁ Μητρόπουλος τὴν ἀντικρύζει μὲ τὴν ἠρεμίαν ἑνὸς καλόγερου - ζητιάνου. Σ' ὅλη του τὴν ζωὴ θὰ παραμείνῃ πιστὸς στὸ τάμα ποὺ εἶχε κάνει τότε ποὺ ἦταν ὁ ἀδελφὸς Δημήτριος εἰς τὸ μοναστήρι τοῦ 'Αγίου "Ορους. Κερδίζει χιλιάδες δολλάρια τὴν ἑβδομάδα, ἀλλὰ ζῇ ἀπὸ τὴν ἐλεημοσύνην τῶν φίλων του. Στὴ Νέα 'Υόρκη κατοικεῖ μόνο σ' ἕνα δωμάτιον χωρὶς καμμιὰ ἄνεσι καὶ μὲ μοναδικόν του ἔπιπλον ἕνα σιδερένιο κρεββάτι. "Οταν ταξιδεύῃ στὴν 'Ιταλία, ἐπαφίεται στὴν φιλοξενία τῶν φίλων του. 'Η ἀπίστευτη ἀφιλοκέρδειά του ἔχει γι' αὐτὸν ὡς συνέπειαν νὰ δίδῃ τὸ ἕνα τρίτον τῶν κοντσέρτων του γιὰ ἀγαθοεργοὺς σκοπούς. 'Από τὰ ἑκατομμύρια ποὺ τοῦ δίδει ἡ 'Αμερική, ὁ Μητρόπουλος δὲν κρατεῖ παρὰ μόνον ὅσα δολλάρια τοῦ χρειάζονται γιὰ ν' ἀγοράζῃ τὰ ἔργα τοῦ Πλάτωνος, τοῦ Θωμᾶ, τοῦ 'Ακυϊνάτου καὶ τοῦ μυστικοπαθοῦς Αὐγουστίνου. Περαστικὸς ἀπὸ τὴν Φλωρεντίαν δὲν εἶχεν ἐπάνω του οὔτε ὅσα ἐχρειάζοντο γιὰ ν' ἀγοράσῃ μιὰ παρτιτούρα τοῦ Φρανσὶς Πουλάνκ».

From NOV 27 1953

JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Symphony Concert:

Bloch Opus Inspiring

By MILES KASTENDIECK

IT WAS the second half of the Philharmonic-Symphony concert that came alive in Carnegie Hall last night. Bloch and Ravel inspired conductor, soloist, and orchestra much more than Beethoven and Boccherini earlier in the program.

A performance of Bloch's "Schelomo" usually catches fire, for there is so much genuinely deep feeling written into it. Last night the music throbbed with the mellowness of Leonard Rose's cello playing and Mitropoulos's virtuosic urge.

They both found an outlet of expression to which they could respond fervently. The performance won the most enthusiastic applause.

Orchestral Color

All the orchestral color lurking in Ravel's "Rhapsodie Espagnole" gave Mitropoulos still further opportunity. He seized it with all the ardor and skill characteristic of him at his best. The result was highly stimulating.

The concert opened with Beethoven's second symphony. In his pursuit of detail, Mitropoulos inclinched toward overlooking the wholeness of each movement. The performance in its entirety lacked both the flow and the geniality inherent in the score though it had its passing moments of insight.

Rose first appeared as soloist in Boccherini's cello concerto in B-flat. He was certainly not in his best form. The performance emerged more as a dutiful presentation than one to hold interest.

From NOV 27 1953

HERALD-TRIBUNE
New York, N. Y.

Leonard Rose Is Soloist

Leonard Rose was soloist last night with the Philharmonic-Symphony at Carnegie Hall, playing the Boccherini Concerto for cello and Orchestra and Ernest Bloch's "Schelomo." Dimitri Mitropoulos conducted, and the remainder of the program was devoted to a rather standard reading of Beethoven's Second Symphony, substituting for Copland's Short Symphony (No. 2), earlier scheduled to be heard at this concert, and Ravel's "Rapsodie Espagnole."

To some extent, the soloist neglected musical opportunities in both the Concerto and in "Shelomo." On the one hand, the Boccherin irequires stylistic finesse to put it across, a sense of the framework within which it exists, and of the limited possibilities for rhythmic deviation and rhapsodic expression it provides. These qualities were missing from Mr. Rose's performance and, despite loveliness of tone and a general gentility of approach, the concerto, even in its song-like second movement, did not quite come into its own. "Schelomo," by contrast is able to take whatever melodic or rhythmic expansiveness the soloist chooses to provide. In this case, however, the soloist chose a middle course, and the standard affliction of the cellist in this rhapsody, that of sounding like a small voice in a Hebraic wilderness, was to some extent emphasized.

There were beauties galore in Mr. Rose's playing; phrases delightfully turned, passages sung surely and poetically in the upper registers; a level of technical perfection truly admirable. But the opulence called forth on occasion from the orchestra, and implicit throughout the music's duration, were not always realized in the solo part.

L. T.

CHATHAM COURIER
Thursday, November 26, 1953



AT UN WEEK ANNIVERSARY—Dag Hammarskjold, Sec. General of the UN (left) and Mme. Pandit, Pres. of the UN General Assembly, greeted by Dimitri Mitropoulos, Musical Director, at a concert broadcast as an event of United Nations Week's eighth anniversary.

From NOV 27 1953

WORLD-TELEGRAM
New York, N. Y.

Nary a Turkey in Holiday Philharmonic Concert

By ROBERT BAGAR.

Thanksgiving Night in Carnegie Hall and not a turkey in the program of the Philharmonic-Symphony. Come to think of it, the orchestra rarely serves such fare. It has not happened recently. Not while I was present anyway.

It was a program under Dimitri Mitropoulos that adhered to strictly time-ripened and thrice proved material. There was a soloist, Leonard Rose, who was heard in two pieces, one by Boccherini, the other by Bloch. The opener was Beethoven's Second Symphony, the closer Ravel's "Spanish Rhapsody."

The cellist was not at his Leonard Rose best in the Boccherini Concerto. Despite that, he did do many fine things. We don't have to talk about the Rose technique and tone any more. They're usually taken for granted. But we do talk about his falls from grace — when they occur.

Little Vitality.

For example, his line in the first movement of the Boccherini had little vitality. Considerable improvement could be noted in the second movement, where there was a world of finesse and continuity. The last section, too, held much that was immensely enjoyable, especially his delivery of the tough cadenza.

In the Bloch "Schelomo" he behaved, however, like the perfect expressionist he can really be. To boot, his playing was companioned by an intensely dramatic account of the orchestral part. In such circumstances "Schelomo" never fails to lift its hearers sky high. And that was just what happened this time.

Rose to Heights.

Mr. Mitropoulos, besides the accomplishments mentioned, rose to remarkable heights of interpretation in the Ravel. Only a firm control of the musicians could have made possible such tantalizing effects as he obtained in the Habanera section of that work. And such crescendos, and such pianissmi to titillate the listener! There are times when the "Rhapsody" makes like Daphnis and Chloe in Spain. Not enough to matter, though, for it does have its own personality.

The Beethoven Second, all in all, was straightforward and clear in the rendition. It's not a patch on the later works of the master in that form. In any case it did get a lovely, affectionate treatment of the Larghetto.

From NOV 29 1953

HERALD-TRIBUNE
New York, N. Y.

By FRANCIS D. PERKINS

After today's Philharmonic-Symphony concert, Dimitri Mitropoulos will not return to Carnegie Hall until late in January. George Szell, of the Cleveland Orchestra, and Bruno Walter will share the intervening eight weeks. Whether Mr. Mitropoulos will conduct Aaron Copland's Short Symphony later in the season is not yet known; it was taken off the programs for today and last Thursday and Friday because more than the available rehearsal time was needed. Mr. Szell, who conducts the American premiere of Boris Blacher's Variations on a Theme by Paganini Dec. 10, will be in charge through Dec. 13, and will return after Mr. Walter's first fortnight (Dec. 14-27).

The Blacher work and the compositions which Charles Munch's Bostonians will introduce to us Wednesday night, Kabalevsky's Cello Concerto and Ernest Bloch's second Concerto Grosso seem to wind up the list of the major orchestras' New York novelties for December. . . . The Juilliard Orchestra, however, will give American premieres of works by Edmund Rubbra and Maurice Jacobson Wednesday in the first of the five concerts of the school's British Music Festival, and Jean Francaix' Suite in D for violin and orchestra, composed in 1934, will have its formal New York premiere in tomorrow's concert of the Little Orchestra Society. Kurt Woess, the Nippon Philharmonic's Austrian conductor, will introduce Yasushi Akutagawa's Suite on Old Japanese Folksongs to this country when he directs Philharmonic string players Friday in the Carnegie Recital Hall.

St. Paul (Minn.) Pioneer Press
MONDAY, NOVEMBER 30, 1953

King Paul Decorates Mitropoulos

By W. C. ROGERS
Associated Press Arts Editor

NEW YORK—A pianist gave a pianist a medal Sunday afternoon in Carnegie Hall.



Dimitri

The honor was conferred by Greek King Paul on the New York Philharmonic's Greek born conductor, Dimitri Mitropoulos, who led the Minneapolis Symphony orchestra from 1935 to 1946. Mitropoulos likes to double at the piano sometimes while he's leading his orchestra in a concerto.

It was the first concert attended by the King and by Queen Frederika on their current American tour. After the concert the king told newsmen he had been a piano student himself, having studied with Gina Bachauer, among others. He said he plays very little now.

Had he liked Sunday's concert? He answered by remarking with a smile and with an air of regret:

"Frankly, I'm not very fond of modern music."

But he had liked the Ravel he had just heard . . . the concerto for piano and orchestra in G Major, with Nicole Henriot as soloist. It was one of two Ravels on Sunday's program. The concert opened with the American and Greek national anthems.

The ivory and gold beribboned medal, the cross of the commander of the Order of the Phoenix, was presented Mitropoulos in the conductor's Green Room after the usual Sunday broadcast concert.

Carnegie Hall officials rolled out the red carpet for the occasion. They had done this only once before, they said, for Madame Chiang Kai-shek. They remembered presidents and generals listening to concerts, but could not remember any other King and Queen.

ELMIRA STAR GAZETTE
Wednesday, December 2, 1953



KING PAUL, (left) and Queen Frederika of Greece, visiting Carnegie Hall in New York for the concert of the Philharmonic-Symphony Orchestra, paid personal tribute to their compatriot, Dimitri Mitropoulos (center), musical director of the Philharmonic-Symphony Society of New York. Following the concert, the royal couple presented Mitropoulos with decoration of Commander of the Order of Phoenix, the second such recognition he has received from his native country.

Tampa Morning Tribune
FLORIDA
DATE NOV 3 0 1953

Greek King Presents Medal To Carnegie Hall Pianist

NEW YORK, Nov. 29.—(AP)—A pianist gave a pianist a medal this afternoon in Carnegie Hall.

The honor was conferred by Greek King Paul on the New York Philharmonic's Greek-born conductor, Dimitri Mitropoulos, who likes to double at the piano sometimes while he's leading his orchestra in a concerto.

It was the first concert attended by the King and by Queen Frederika on their current American tour. After the concert the King told newsmen he had been a piano student himself, having studied with Gina Bachauer, among others. He said he plays very little now.

"Unfortunately," he said, "I haven't the time for the piano now."

Had he liked today's concert? He answered by remarking with a smile and with an air of regret:

"Between you and me and the lamppost, I'm not very fond of modern music."

But he had liked a Ravel he had just heard . . . the concerto for piano and orchestra in G Major, with Nicole Henriot as soloist. It was one of two Ravels on today's program. The concert opened with the American and Greek National Anthems.

The royal party entered its bo a intermission. The audience, tipped off in part by photographers flashlights, rose in greeting, and the King bowed in return.

The ivory and gold beribboned medal, the Cross of the Commander of the Order of the Phoen was presented in the conducto green room after the usual Sund broadcast concert.

It was not pinned on, nor hu around Mitropoulos' neck, handed over out of a jewele box.

When it was suggested that be placed around his neck, t Queen, indicating the conducto white shirt, collar and tie, answered:

"Not with this."

Carnegie Hall officials rolled ou the red carpet for the occasion. They had done this only once before, they said, for Madame Chiang Kai-Shek. They remembered presidents and generals listening to concerts, but could not remember any other King and Queen.

Tampa Daily Times
FLORIDA
DATE NOV 3 0 1953

King Paul Tells Lack of Fondness For Modern Music

New York, Nov. 30 (AP). "Between you and me and the lamppost, I'm not very fond of modern music."

So confided King Paul of Greece yesterday after he and his Queen, Frederika, attended a concert of the New York Philharmonic Orchestra at Carnegie Hall.

The concert program, the first attended by the couple on their current American tour, included two Ravels and opened with the American and Greek National Anthems.

King Paul chatted with newsmen after the concert, telling them he had been a piano student.

Afterwards he presented philharmonic conductor Dimitri Mitropoulos with a medal, the ivory and gold be-ribboned cross of the Commander of the Order of the Phoenix.

The Greek royal couple leaves the United States Thursday. Former President Harry S. Truman arrives here today to attend a luncheon for them tomorrow.

Palm Beach Post
FLORIDA
DATE NOV 3 0 1953

Pianist Gives Pianist Medal

NEW YORK, Nov. 29, (AP) —A pianist gave a pianist a medal this afternoon in Carnegie Hall.

The honor was conferred by Greek King Paul on the New York Philharmonic's Greek-born conductor, Wimitri Mitropoulos . . . who likes to double at the piano sometimes while he's leading his orchestra in a concerto.

It was the first concert attended by the King and by Queen Frederika on their current American tour. After the concert the king told newsmen he had been a piano student himself, having studied with Gina Bachauer, among others. He said he plays very little now.

From
Christian Science Monitor
Boston, Mass.
DEC 5 1953

Mitropolous' First Eight Weeks

By Miles Kastendieck
New York

Dimitri Mitropoulous's first eight weeks with the Philharmonic-Symphony appeared a long span, because few of the concerts were wholly satisfying. Each had its bright moments, but usually the program was problematic. While Mitropoulos excelled in the modern field, his individual way with the standard repertory courted reservations on numerous occasions.

Program Policies

For the most part the intent has been to avoid the most familiar works, and thus programs have been given without the sustaining power of a first-class piece. Such procedure has been disconcerting. On the one occasion when Brahms' "Tragic" Overture and his Fourth Symphony bracketed two premières, the performance of the Symphony turned out to be one of the best that he offered in all this time.

A tendency to contrast old and new music in a single program might have proved more satisfactory had the older works been outstanding. An astutely planned program frequently offered more on paper than in performance. For instance, the one that offered Mendelssohn's "Reformation" Symphony, the American première of Einem's Capriccio, Viotti's Violin Concerto No. 22, and Bartók's Second Rhapsody was potentially good. Some might contend that the Mendelssohn Symphony was not first-class, though the point is debatable. It happens that Einem's Capriccio made a most favorable impression as a work of today. The remainder of the program, however, sagged because the soloist, Menuhin, was not in top form.

Almost every program had its new work. The first New York performance of Hindemith's Symphony, "Die Harmonie der Welt," indicated immediately that several hearings would be necessary to hold public interest. Hindemith's skill was immediately obvious, but his intent apparently unfulfilled in content.

World Premières

The world premières of Křenek's Concerto for Two Pianos and Gould's Dance Variations, both commissioned by the duo-pianists, Whittemore and Lowe, caused no special stir. The Gould piece had its share of entertaining measures, cleverly orchestrated. Neither Benzanson's Piano Concerto nor Aubert's Fantasy for Piano and Orchestra arrested attention.

On the other hand, the New York première of Liebermann's "Furioso" scored an immediate success as a virtuoso piece. The American première of Blacher's "Ornaments" for Orchestra posed a problem in musical mathematics, more mathematical than musical. Thus Mitropoulos dutifully presented new works, but unfortunately they offered little that was substantial and less that was stimulating.

A performance of Beethoven's "Missa Solemnis" proved disturbing, At times it was difficult to recognize the performance as Beethoven, though Mitropoulos expended a great deal of energy on it. The soloists on this occasion — Eleanor Steber, soprano; Nell Tangeman, mezzo-soprano; Harvey Smith-Spencer, tenor; and Mack Harrell, bass—found Beethoven's vocal intricacies arduous. The Westminster Choir, however, made a definite contribution.

Achievements

One of Mitropoulos's distinctive achievements was his revival of Schönberg's symphonic poem, "Pelleas and Melisande." This was a work where the conductor proved his eminence as well as that of the composer. After 50 years the work holds up well. In the light of the course Schönberg followed thereafter, it has been shamefully neglected. Schönberg's romanticism looks forward as well as backward in this music. The score contains nothing forbidding to the average listener, who might be grateful for the composer's delineation of the Maeterlinck story.

At his virtuosic best, Mitropoulos gave memorable performances to such colorful pieces as Rachmaninov's Symphonic Dances, not frequently played, and Ravel's "Rhapsody Espagnol." Coming as these did at the end of concerts, they frequently made up for earlier disappointments.

In the roll call of soloists should be included Robert Casadesus, for an elegant performance of Saint-Saëns' Fourth Piano Concerto; John Simms for his capable playing of Bezanson and Aubert; Mischa Elman, for a characteristically orthodox offering of the Mendelssohn Violin Concerto; John Corigliano for his fine musicianship in Vieuxtemps' Violin Concerto op. 31; and Leonard Rose, cello soloist in the Boccherini Concerto and Bloch's "Schelomo."

Duluth (Minn.) News Tribune
MONDAY, NOVEMBER 30, 195

Rockford, Minn., Saturday.

Pianist Gives Pianist Medal

NEW YORK, Nov. 29 (AP) — A pianist gave a pianist a medal this afternoon in Carnegie Hall.

The honor was conferred by Greek King Paul on the New York Philharmonic's Greek-born conductor, Dimitri Mitropoulos . . . who likes to double at the piano sometimes while he's leading his orchestra in a concerto.

It was the first concert attended by the King and by Queen Frederika on their current American tour. After the concert the King, told newsmen he had been a piano student himself; having studied with Gina Bachauer, among others. He said he plays very little now.

Had he liked today's concert? He answered by remarking with a smile and with an air of regret:

"Between you and me and the lamppost, I'm not very fond of modern music."

The royal party entered its box at intermission. The audience, tipped off in part by photographers flashlights, rose in greeting, and the King bowed in return.

Η ΚΑΘΗΜΕΡΙΝΗ
2 ΔΕΚΕΜΒΡΙΟΥ 1953

ΕΛΛΗΝΕΣ ΤΟΥ ΕΞΩΤΕΡΙΚΟΥ

ΣΤΗ ΝΕΑ ΥΟΡΚΗ ΜΕ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟ

ΥΠΟ ΤΟΥ κ. ΝΙΚ. ΛΟΥΡΟΥ
(Καθηγητοῦ τοῦ Πανεπιστημίου)

2ον

Τοῦ τηλεφώνησα μὲ κάποιο δέος ὕστερ' ἀπὸ τόσα χρόνια ποὺ εἴχαμε νὰ ἰδωθοῦμε! Ἰδιότροπος ἦταν πάντα καὶ τώρα μοῦ εἶπαν πὼς ἔγινε ἀκόμα περισσότερο, ἀφοῦ καὶ γιὰ ἀκατάδεχτον ἀκόμα τὸν παρεξηγοῦν. Ἐν τούτοις τὸν συναντήσαμε μὲ τὴ γυναῖκα μου ἀμέσως, τὸ ἴδιο βράδυ. Χαρούμενος μας κάλεσε νὰ φᾶμε μαζί.

Ὅποιος ἀποκτᾶ φαλάκρα νέος, δὲν γερνᾶ καὶ ἀκόμα λιγώτερο ὅταν οἱ νότες ἔχουν αὐλακώσει ἀπὸ μικρὸ τὸ πρόσωπό του. Τὸ μεγάλο του κεφάλι μοῦ θυμίζει τὶς δυσκολίες ποὺ συνήντησε ὁ πατέρας μου ὅταν τὸν ἔβγαλε στὸν κόσμο! Δὲν ἄλλαξε λοιπὸν καθόλου! Οὔτε τὸ εὐγενικό χαμόγελο καὶ ἡ ἁρμονικὴ φωνή του ποὺ προσδίδουν τὴν κοινωνικὴ ἄνεση σ' αὐτὸ τὸ διανοητικὸ ἀγρίμι. Ἀλλὰ νευρικός. Ἀφάνταστα νευρικός. Οὔτε ἡ γλῶσσα του, οὔτε τὰ χέρια του σταμάτησαν νὰ κινοῦνται, ὄχι ὅμως γιὰ νὰ ἐκφράσουν κάτι τὸ συγκεκριμένο, ἀλλὰ περισσότερο γιὰ νὰ καλύψουν τὴ βαθειὰ συγκίνηση ποὺ ἀργότερα ὡμολόγησε καὶ ὁ ἴδιος πὼς αἰσθάνθηκε ὅταν ἀντίκρυσε στὸ πρόσωπό μας... Ἑλλάδα! Θὰ ἔλεγε κανεὶς πὼς αὐτὸς ὁ μεγάλος καλλιτέχνης μὲ τὴν μαγευτικὴ σὲ βαθὺ νόημα καὶ χάρη εὐγλωττία, δυσκολεύεται νὰ διατυπώσῃ τὸ τί αἰσθάνεται παρὰ μὲ τὴ μουσική. Αὐτὴ ποὺ διαμορφώνεται μέσα του γιὰ νὰ ξεσπᾶ στὶς πιὸ ἀπίθανες σὲ λεπτότητα, ἀλλὰ καὶ σὲ δύναμη λάμψεις, αὐτὴ ποὺ ξεπετιέται πότε ἀπὸ τὰ μακρυὰ του δάκτυλα, σὰν νἄναι κρυμμένη μέσα στὰ μανίκια τοῦ ταχυδακτυλουργοῦ, αὐτὴ ποὺ ἀνεμίζεται ἀπὸ τὶς κινήσεις τῶν «φτερῶν» του, αὐτὴ ποὺ πότε τὴν πλάθει, πότε τὴν μαστιγώνει καὶ πότε τὴν θωπεύει, αὐτὴ ἀποτελεῖ νομίζω τὴν μοναδικὴ πραγματικὴ ἐκδηλωτικὴ δυνατότητα τοῦ Μητροπούλου. Γιατί τὰ λόγια του μοιάζουν σὰν τὸ σφύριγμα ἐκείνου ποὺ φοβᾶται τὸ σκοτάδι καὶ ἔτσι, ἀντὶ νὰ ἐξηγοῦν, θολώνουν θελημένα καὶ καλύπτουν σκόπιμα τὴν διατύπωση τῆς σκέψεώς του. Ὅποιος κατάλαβε αὐτὴ τὴν ἀδυναμία του δὲν μπορεῖ παρὰ νὰ καταλάβῃ καὶ τὸ ὅτι ἡ νευρικότητά του, ὅταν συναντᾶ τὸν Ἕλληνα καὶ ἴσως ξαναθυμᾶται καὶ τὰ περασμένα χρόνια, δὲν εἶναι τίποτ' ἄλλο παρὰ συγκίνηση βαθειὰ γιὰ τὴν πατρίδα του. Καὶ ὅταν τὸν ζορίσῃ κανείς, ὁ πολύπλοκος αὐτὸς θαυματουργὸς στὸ τέλος τὸ ὁμολογεῖ σχεδὸν καὶ μιλεῖ μὲ πόνο, μὲ λαχτάρα γιὰ τὴν Ἑλλάδα.

Τὸ πόσο αὐτὸ τὸ συναίσθημα τοῦ Ἕλληνος κυριαρχεῖ μέσα του, τὸ ἔνοιωσα ἀκόμα περισσότερο ὅταν τὸν ξαναεῖδα ἔπειτα ἀπὸ τόσα χρόνια νὰ διευθύνῃ τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης στὸ Carnegie Hall. Ἐκεῖ ὁ Μητρόπουλος μοῦ παρουσιάσθηκε πραγματικὰ ὀλύμπιος. Θυμᾶμαι τὴν ἐποχὴ ποὺ ἡ ἰδιοφυΐα του ξεσποῦσε σὲ πολυπλευρη δημιουργικότητα καὶ ἀποτελοῦσε τὸν χείμαρρο τῆς νεανικῆς του ὁρμῆς, ἀλλὰ κάποτε τρόμαζε τὸν συντηρητικὸ θαυμαστή του! Σήμερα ὁ Μητρόπουλος ἔχει χειραφετηθῆ μὲ τέτοια ὑπεροχὴ ἀπὸ τὸ ὄργανο καὶ τὸν ἦχο, ὥστε νὰ χειρίζεται καὶ τὰ δύο σὰν «νενεφελημένης ἐτῆς», μὲ ὅλη τὴν κλασσικότητα, ἀλλὰ καὶ μὲ ὅλη τὴ βαθύτερη φιλοσοφικὴ ἔννοια ποὺ περιέχει τοῦ Διὸς αὐτὸς ὁ χαρακτηρισμός. Καὶ δὲν μπορεῖ κανεὶς παρὰ ν' ἀναγνωρίσῃ μέσα σ' αὐτὴν τὴν ἐξέλιξη τοῦ καλλιτέχνου καὶ τοῦ ἀνθρώπου, τὸν «πλούσιο» Ἕλληνα, αὐτὸν ποὺ δημιούργησε τὴ σκέψη, αὐτὸν ποὺ παρέχει καὶ σήμερα ἀκόμα κάποια ἰδιαίτερη γεῦση σὲ ὅλην τὴν ἀνθρωπότητα, αὐτὸν ποὺ ὅταν γίνεται Μητρόπουλος στέκει σὰν πραγματικὸς ἑλληνικὸς οὐρανοξύστης ἐπάνω στὸ καλλιτεχνικὸ στερέωμα τῆς ἐποχῆς μας...

Θυμηθήκαμε μὲ βαθειὰ συγκίνηση τὰ περασμένα. Τὴν παληὰ Ἀθήνα ποὺ μᾶς ἀνέθρεψε, τὸν σύλλογο τῶν ἐρασιτεχνῶν τοῦ πρίγκιπος Νικολάου, ὅπου νομίζω πὼς παιδιὰ πρωτογνωρισθήκαμε. Κι' ἔπειτα τὸ Βερολῖνο, τὴν Ὄπερα καὶ τὸν ἀλησμόνητό μας Πάνο Ἀραβαντινό, ποὺ τώρα πιὰ δὲν ὑπάρχουν, καὶ ἀργότερα τοὺς ἀγῶνες στὴν Ἀθήνα.

Καὶ ξαναϊδωθήκαμε κάμποσες φορὲς μέσα στὴ ζαλιστικὴ πρωτεύουσα τῶν τόσων Πολιτειῶν καὶ τὰ ξανάπαμε — καὶ σὰν νὰ μὴν ἤθελε νὰ χωρισθοῦμε σὰ νἄθελε νὰ τὸν παίρναμε μαζί μας, νὰ ξαναζεσταθῆ στὸν ἥλιο ποὺ βγαίνει πίσω ἀπὸ τὸν Ὑμηττὸ καὶ καλοκυχτίζει τὶς κόρες τῆς Ἀκροπόλεως. Αὐτὸν ποὺ τόσες φορὲς ἐμπνέει τὶς ἀφθαστες μουσικὲς μυσταγωγίες ποὺ χαρίζει ὁ Μητρόπουλος στὸν κόσμο καὶ ποὺ μονάχα ὅταν σταματήσουν ἐπιτρέπουν στὸν ἀκροατὴ ν' ἀνασάνῃ. Μιλήσαμε γιὰ τὴ μουσικὴ στὴν Ἑλλάδα. Μ' ἐνθουσιασμὸ θέλει νὰ βοηθήσῃ. Ἔστειλε ὄργανα στὴν Ὀρχήστρα μας καὶ θέλει νὰ πρωτοστατήσῃ σὲ ὅ,τι μπορεῖ ἀπὸ μακρυά, ἀλλὰ καὶ νὰ ξαναδιευθύνῃ ὡς ἐπισκέπτης τὴν Ὀρχήστρα μας τῶν Ἀθηνῶν ποὺ αὐτὸς πραγματικὰ ἐδημιούργησε.

Δυστυχῶς ὅμως γιὰ τὴν πατρίδα μας, ὁ Μητρόπουλος μεγάλωσε πολὺ καὶ ἡ μόνιμη θέση του εἶναι στὴ Νέα Ὑόρκη, στὴν πρωτεύουσα τοῦ κόσμου ὅπου δοξάζει περισσότερο τὴν Ἑλλάδα καὶ ὄχι στὴν στενή μας Ἀθήνα. Τὴν ἀγάπη του γιὰ τὴν πατρίδα, τὴν δείχνουν ἄφθονες κρυφὲς σεμνὲς φιλανθρωπίες, τὴν δείχνουν οἱ διψασμένες ἐρωτήσεις του γιὰ τὸν τόπο, ἡ χαρά του γιὰ τὴν πρόοδο. Τὴν δείχνουν ἀκόμη ὁ βαθύτατός του σεβασμὸς καὶ ἡ ἀγάπη του πρὸς τοὺς Βασιλεῖς μας ποὺ συνήντησε στὴν Ν. Ὑόρκη.

Ἀλλὰ ὁ Μητρόπουλος εἶναι ὅπως εἴπαμε ἰδιότροπος. Ἀπὸ ὅποιον τὸν πλησιάζει ἀπαιτεῖται «κατανόησις» καὶ αὐτὴ δὲν δημιουργεῖται ἀπὸ μιὰ ἐπιπόλαιη ἐντύπωση τῆς στιγμῆς ποὺ θὰ τύχῃ ἴσως νὰ τὸν συναντήσῃ νὰ σφυρίζῃ στὸ σκοτάδι γιὰ νὰ κρύψῃ κάποιο δάκρυ τῆς μεγάλης νοσταλγίας.

Ν. Κ. ΛΟΥΡΟΣ

From
DEC 17 1953
STATE JOURNAL
MADISON WIS

ONE OF THE finest performances of Shostakovitch's *Fifth Symphony* I've heard has been recorded by Dimitri Mitropoulos and the New York Philharmonic Symphony (Columbia 12 LP).

I liked especially the way the angular Greek maestro plumbs the emotional depths of the long and complex third movement.

The *Fifth*, most admired in this country of all of the composer's symphonies, is a work of great power and magnetism. If you don't have a good recording of it, try this one.

✦ ✦ ✦

ΑΘΗΝΑΙ—ΔΕΥΤΕΡΑ
7
ΔΕΚΕΜΒΡΙΟΥ 1953

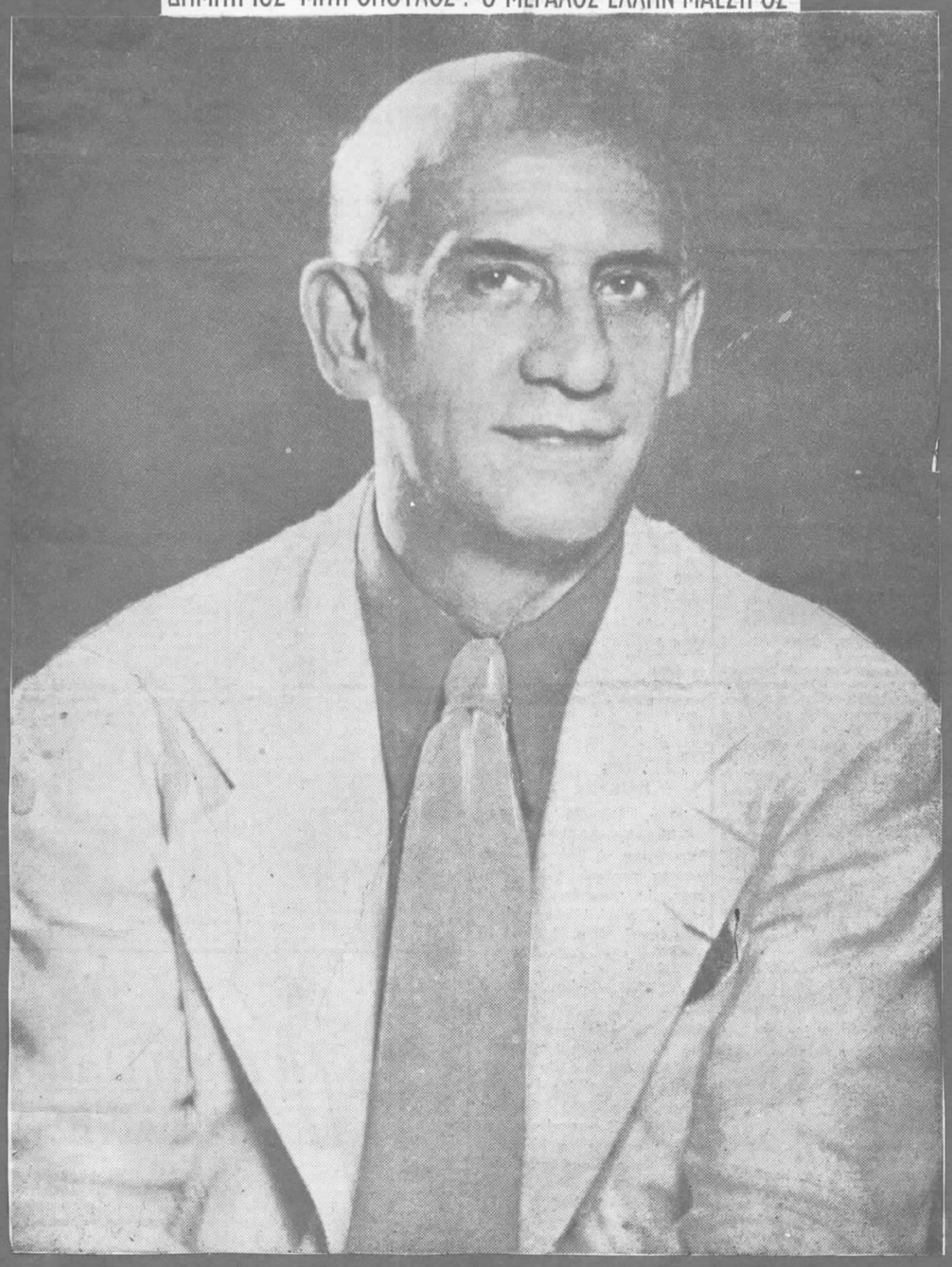
Περίοδος Γ' — Έτος 11ον
Άριθ. φύλλου 409 (731)

ΕΞΑΣΕΛΙΔΟΣ

ανεξαρτησια

ΕΒΔΟΜΑΔΙΑΙΑ ΕΙΚΟΝΟΓΡΑΦΗΜΕΝΗ ΠΟΛΙΤΙΚΗ ΚΑΙ ΚΟΙΝΩΝΙΚΗ ΕΠΙΘΕΩΡΗΣΙΣ

ΔΗΜΗΤΡΙΟΣ ΜΗΤΡΟΠΟΥΛΟΣ : Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ



ΕΞ ΑΦΟΡΜΗΣ ΤΗΣ ΠΑΡΑΣΗΜΟΦΟΡΙΑΣ ΤΟΥ

Δημήτρης Μητρόπουλος ὁ ὑπέροχος ἑρμηνευτής

'Ενθουσιώδεις κρίσεις τῶν ἀμερικανῶν

ΝΕΑ ΥΟΡΚΗ, Δεκέμβριος, ('Ιδιαιτέρα ὑπηρεσία). —Αἱ ἀμερικανικαὶ ἐφημερίδες ἀσχολοῦνται καὶ πάλιν μὲ τὸν μεγάλον "Ελληνα ἀρχιμουσικὸν Δημήτριν Μητρόπουλον, ἐπ' εὐκαιρία τῆς ἀπονομῆς ἰδιοχείρως εἰς αὐτὸν ὑπὸ τῆς Α.Μ. τοῦ Βασιλέως Παύλου Β' τῆς 'Ελλάδος τοῦ Ταξιάρχου τοῦ Φοίνικος. 'Ο Μητρόπουλος εἶνε σήμερον μόνιμος διευθυντὴς τῆς Συμφωνικῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης. Κατόπιν λαμπρᾶς σταδιοδρομίας του εἰς τὴν Εὐρώπην, ἐνεφανίσθη τὸ πρῶτον εἰς τὴν 'Αμερικὴν τὸ 1936 ὡς διευθυντὴς τῆς 'Ορχήστρας τῆς Βοστώνης. Κατόπιν ἀπὸ τὸ 1937 ἕως τὸ 1949 διηύθυνεν ὡς μόνιμος διευθυντὴς τὴν 'Ορχήστραν τῆς Μινεαπόλεως.

Διὰ πρώτην φορὰν διηύθυνε τὴν Συμφωνικὴν 'Ορχήστραν Ν. 'Υόρκης τὸ 1940. "Οταν ὅμως ἡ φήμη του καὶ αἱ ἐνθουσιώδεις κριτικαὶ τὸν κατέστησαν διάσημον, ἀνέλαβε τὸ 1950 ὡς μόνιμος πλέον διευθυντὴς τῆς 'Ορχήστρας Ν. 'Υόρκης καὶ ἀπὸ πέρυσι τοῦ ἀνετέθη καὶ ἡ διεύθυνσις τῆς Φιλαρμονικῆς 'Εταιρίας.

'Ο Δημήτρης Μητρόπουλος, ὅπως ἔγραψε κάποτε ὁ Ρόμπερτ Μπέγκαρ, εἶναι ἕνας ἀπὸ τοὺς πιὸ σεμνοὺς ἀρχιμουσικοὺς καὶ ὅλοι ὅσοι παρακολουθοῦν τὸ ἔργον του ξεύρουν ὅτι δὲν κάμνει τίποτε πρὸς ἐπίδειξιν καὶ οὐδέποτε ἐπιζητεῖ νὰ ἀναδείξη τὸν ἑαυτόν του.

"Οπως ὁ Τοσκανίνι, ἔτσι καὶ ὁ Μητρόπουλος ἐνδιαφέρεται πρὸ παντὸς ἄλλου διὰ τὴν μουσικὴν ποὺ πρόκειται νὰ ἑρμηνεύση. Δὲν ἔχει ἄλλον σκοπὸν παρὰ πῶς νὰ εἰσδύση ὅσον τὸ δυνατὸν εἰς τὰς προθέσεις τοῦ συνθέτου.



Ο Δημήτρης Μητρόπουλος, κατὰ παλαιοτέραν του φωτογραφίαν, εἰς μίαν δοκιμὴν τῆς 'Ορχήστρας τῆς Μινεαπόλεως

"Οταν ἐνεφανίσθη συγχρόνως ὡς σολίστ καὶ ὡς ἀρχιμουσικὸς διὰ νὰ ἑρμηνεύση τὸ 3ο Κοντσέρτο γιὰ πιάνο τοῦ Προκόφιεφ τὸν ἀπεθέωσαν γιὰ τὴν τεχνικὴν καὶ τὴν μουσικὴν τελειότητα τοῦ κατορθώματός του. 'Υπῆρξαν καὶ ἄλλοι ποὺ ἐπεχείρησαν τὸ ἴδιο ἀλλὰ κανεὶς δὲν ἐπέτυχε ἔτσι ὅσον ὁ Μητρόπουλος.

"Οταν πρὸ τινων μηνῶν ἀφοῦ ἀνεπαύθη ἐπὶ τέσσαρας μῆνας, ὁ Δ. Μητρόπουλος ἐπανῆλθε διὰ νὰ διευθύνη καὶ πάλιν εἰς τὸ Κάρνεγκι Χώλλ τὴν Φιλαρμονικὴν 'Ορχήστραν τῆς Νέας 'Υόρκης, ὅλοι οἱ φιλόμουσοι τῆς ἀμερικανικῆς μεγαλουπόλεως τῆς ἀμερικανικῆς διὰ νὰ τὸν ἰδοῦν. Καὶ ἡ ὑποδοχή των ὑπῆρξε τόσον ἐνθουσιώδης, ὥστε ἐπὶ πολλὰ λεπτὰ τῆς ὥρας ὁ "Ελλην ἀρχιμουσικὸς δὲν ἠδύνατο νὰ ἀρχίση, χαιρετῶν διαρκῶς τοὺς χειροκροτοῦντας θεατάς. Καὶ ὅταν ἄρχισε ἀπεδείχθη ὅτι εὑρίσκετο εἰς πλήρη μουσικὴν καὶ σωματικὴν φόρμαν.

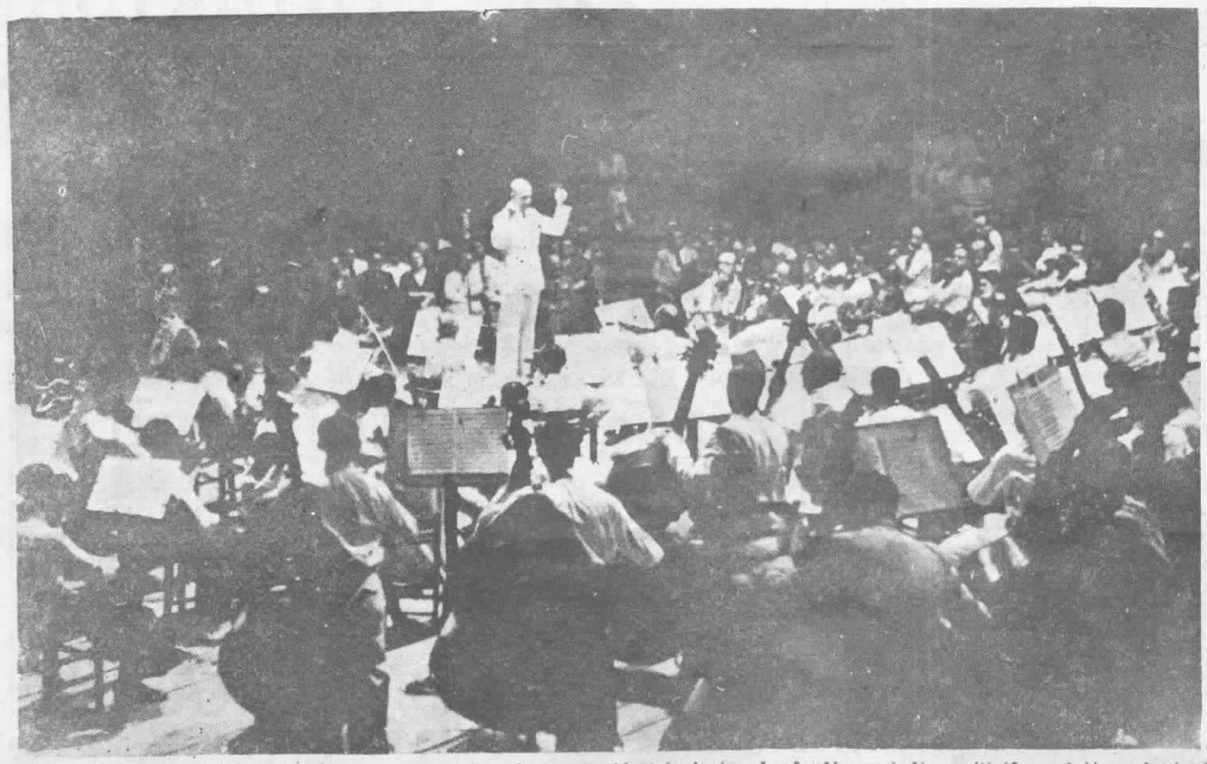
'Ο Μητρόπουλος ἐκανόνισε τὸ πρελούδιο καὶ τὴν μουσικὴν τοῦ θρήνου τῆς Διδοῦς διὰ τὰ μουσικὰ ὄργανα μὲ θαυμαστὴν ἁπλότητα καὶ πλοῦσιον αἴσθημα. Θὰ μείνη ἀλησμόνητη ἡ εἰσαγωγὴ διὰ τὴν χάριν καὶ τὴν συγκινητικὴν ἐπίδοσίν της. Τὰ ἔγχορδα ἔψαλλαν τὸν μέγαν θρῆνον μὲ ἕνα εὐγενικὸ αἴσθημα καὶ τόνους ποὺ θὰ ἐζήλευαν καὶ οἱ μεγαλύτεροι τραγουδισταί. Καὶ τὸ ἀκροατήριον κατενόησε καὶ πάλιν ὅτι ἡ οὐσία κάθε μουσικῆς, οἱασδήποτε μορφῆς εἶνε τὸ τραγούδι.

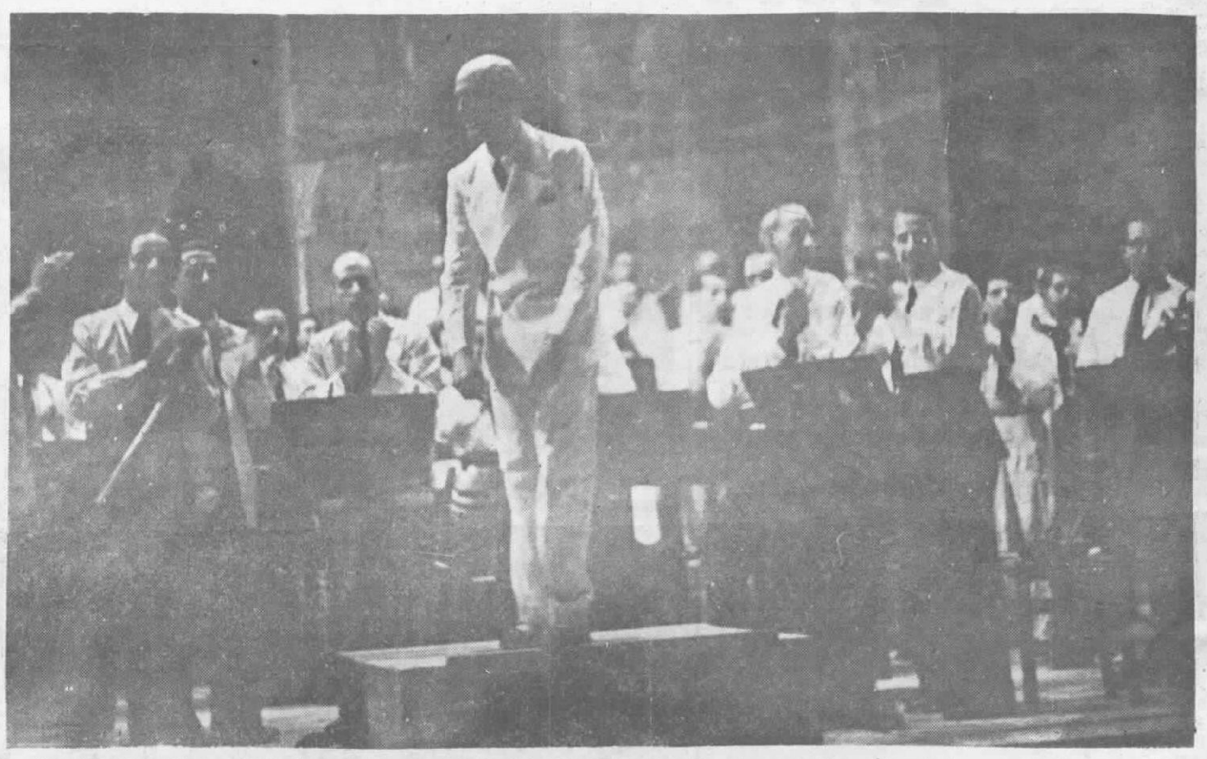
'Ο Μητρόπουλος ἀπεδείχθη ἐπίσης ὅτι ἦτο ὁ ὑπέροχος ἑρμηνευτὴς τῆς 4ης Συμφωνίας τοῦ Β. Οὐΐλλιαμς. 'Υπερέβη κάθε προηγουμένην ἐκτέλεσιν τοῦ ἔργου. 'Η ἑρμηνεία ὑπῆρξε μία ἐξ ἐκείνων ποὺ εἶναι τόσον εὔγλωττη καὶ ἐμπνευσμένη καὶ ἀντηχεῖ τόσον ἀληθινά, ὥστε ὁ ἀκροατὴς νὰ αἰσθάνεται ὅτι ἀκούει τὴν φωνὴν τοῦ συνθέτου μεταδιδομένην ἀπὸ ἕνα μαέστρον τῆς ὑπαγκέττας. Κανεὶς ἄλλος δὲν θὰ μποροῦσε νὰ μεταδώση τὸ ἐσώτερον περιεχόμενον τῆς συνθέσεως αὐτῆς.

Τὸ οὐσιαστικὸν πνεῦμα τῆς Συμφωνίας αὐτῆς, ὅπως μᾶς τὸ ἔδωσεν ὁ Μητρόπουλος, εἶναι πνεῦμα τραγωδίας, πάλης, ἐλέους καὶ διαφωτίσεως. Καὶ τὸ πνεῦμα αὐτὸ τὸ ἑρμήνευσε μὲ μαεστρίαν μοναδικὴν ὁ "Ελλην ἀρχιμουσικός.

'Η ἐκ μέρους τῆς Α.Μ. τοῦ Βασιλέως τῶν 'Ελλήνων παρασήμου φορία τοῦ διαπρεποῦς ἀρχιμουσικοῦ ἀποτελεῖ τὴν συγκινητικὴν ἐκδήλωσιν τοῦ θαυμασμοῦ, μὲ τὸν ὁποῖον ἡ 'Ελλὰς παρακολουθεῖ τοὺς θριάμβους τοῦ τέκνου της.

"Οταν ὁ Δημήτρης Μητρόπουλος συναρπάζει μὲ τὶς ἑρμηνεῖες του τὸ παγκόσμιο κοινόν





Ἀριστερά: 'Ο μεγάλος μαέστρος κατὰ τὴν ἀλησμόνητον συναυλίαν τὴν ὁποίαν εἶχε διευθύνει στὸ θέατρο 'Ηρώδου τοῦ 'Αττικοῦ τὴν 19ην 'Ιουλίου 1939 ὀλίγον πρὸ τῆς ἀναγωρήσεώς του διὰ τὰς 'Ηνωμένας Πολιτείας. Τὸ πρόγραμμα τῆς συναυλίας ἐκείνης περιελάμβανε τὸ «Κέφαλος καὶ Πρόκρις» τῶν Γκρετρὺ—Μόττλ, τὴν «Πασακάλια» Μπὰχ—Μπόζενρου, τὴν «Ὀνειροπόλησι» καὶ τὸ «Βραδυνὸ τραγούδι» τοῦ Σούμαν, τὸ «Ἀντάντε» ἀπὸ τὸ Κουαρτέττο τοῦ Τσαϊκόφσκυ καὶ τὴν «Δευτέραν Συμφωνίαν» τοῦ Σιμπέλιους (πρώτη ἐκτέλεσις). Δεξιά: 'Ο Δημήτρης Μητρόπουλος χαιρετᾶ τὸ κοινὸ εἰς μίαν ἀπὸ τὰς τελευταίας συναυλίας (25 Αὐγούστου 1939) ποὺ διηύθυνε πρὸ τῆς ἀναγωρήσεώς του διὰ τὸν Νέον Κόσμον. Κατὰ τὴν συναυλίαν αὐτὴν ποὺ θὰ παραμείνη ἀλησμόνητη στοὺς 'Αθηναίους φίλους τῆς μουσικῆς ὁ Μητρόπουλος εἶχε διευθύνει κατὰ τρόπο ἀπαράμιλλο στὴν Εἰσαγωγὴ «Ἐλεονώρα ἀρ. 2» καὶ τὴν «Τετάρτη Συμφωνία» τοῦ Μπετόβεν καὶ τὴν «Συμφωνία» τοῦ Τσέζαρ Φρανκ.

The music director of the New York Philharmonic-Symphony Orchestra gives valuable hints on

The making of a Conductor



Dimitri Mitropoulos at work on a score



The maestro in a characteristic pose



Time out for a moment of relaxation

From an interview with Dimitri Mitropoulos Secured by Rose Heylbut

THE CONDUCTOR appears to be a fortunate man, the one who has all the advantages. Unlike the soloist, who is in an exposed position and whose every mistake is immediately evident to the audience, the conductor performs with his back to the audience, and only the orchestra can really know what he is doing. He also has to use his hands (or his baton), certainly, but other people do the actual playing, and the blame for mistakes always goes to them. Yet it is the conductor who receives the applause at the end of a performance, like a general after a successful battle, and he even shares it with the soloist who, as everybody knows, had to spend long years of hard study and practice just to master the technique of his instrument.

Definitely, the rôle of the conductor looks attractive. It appears to be not only easy but gratifying, in a cowardly way, and if you add to that his opportunity to satisfy the natural human desire to be the "boss," it is not surprising that many young people ask what they must do to become conductors.

Actually, the conductor must have worked harder and learned more than any of the musicians he is leading. He must be able to perform at a professional level on at least one instrument, if only because that will give him the experience he must have as a performer. Naturally, a conductor who is a performer also, cannot practice being a conductor without an orchestra, and he has not even the right to be entrusted with an orchestra until he has proved himself as a performer. In other words, he has to prove his ability to re-create a work from beginning to end and to communicate it to an audience before he can hope to communicate it to an orchestra.

For that particular purpose any solo instrument will be valuable, although the piano offers extra advantages because with its polyphonic possibilities, which give experience in dealing with many voices and complicated rhythmic patterns as well as various sonorities, it is, in a way, a reduced orchestra, and it can also be helpful in learning scores. That is why so many conductors have the piano as their main instrument.

Does this mean that an accomplished instrumentalist, particularly a pianist, is equipped to become a conductor? Unfortunately not. A conductor has to deal with all the instruments of the orchestra. Therefore he must know about all those instruments, about their possibilities and their problems, and he should be able to play as many of them as possible.

I have spoken so far chiefly about the technical side of musical knowledge. Naturally, the conductor shares with the instrumental soloist the necessity of knowing not only the music of all composers, but their backgrounds as well; the cultures in which they lived, the literature of their times, their individual thinking, all the things which caused them to express themselves as they did. This knowledge is necessary before he can re-create their expressions adequately. And finally, he must know the art of musical composition, its history and its development, not only because this also is necessary for an understanding of the composers of the past, but because he has an obligation toward the composers of today, and he must have this knowledge as a basis on which to evaluate and select what is worthy of performance among those musical expressions which cannot yet have "stood the test of time."

Is the artist who has all this knowledge now ready to learn conducting, and will his success as a conductor be automatic? He is certainly ready to be respected as a professional musician, and he has many possibilities of contributing to the musical world in a useful way. However, a conductor must not only know music from all its aspects, he must know more music than anybody else. Orchestral repertoire includes the major works for all solo instruments as well as the tremendous and always growing list of purely orchestral works.

I have neglected to mention until now the mechanical part of conducting, the standard international gestures for starting an orchestra, indicating rhythms, cueing in sections, stopping the orchestra—those gestures which appear so easy to the audience because they are, in fact, extremely easy. They are the simplest part of a conductor's equipment, and they can be learned in half an hour. But that is not conducting! A conductor is a leader, and he must have the knowledge of psychology and the personal qualities which make a successful leader. He must be able to stand in the exposed position of an example before the musicians whose co-operation he needs. (*Continued on Page* 61)

His dedication must be evident to them, and his knowledge must be literally "at his finger tips." And he must be able to communicate it to them if he is to work with them successfully.

We find ourselves now before the aspects of conducting which cannot be taught, some of which cannot even be learned. To demonstrate this, I will try to give you a picture of what the conductor has to do. Naturally, he has first to learn the score, to analyze it, to know in advance exactly what he wants to express in every phrase. Then he has to teach that to his men and be able to draw it forth from them at the performance. The gestures and the means by which he conveys subtleties of thought and nuances must come naturally to him, and they will probably come in a different way to every conductor. In other words, each one must find his own way. This is something which cannot be taught. The artist who has all the knowledge and the personal qualities that a conductor needs will know instinctively what to do, and, with experience, he will soon become expert. Those personal qualities are more difficult to describe. A leader must have the ability to communicate to others in a way that will cause them to respond to him. This has to be inborn. It is not a technical process which can be either taught or discovered. The best conductors, I think, are those who have the coordinated ability to think music and convey it simultaneously through motions, by the intensity of their thought and by their establishing a *rapport* with their men. Those who have this gift will make conductors. Without it, one may become a fine scholar, a teacher, a musicologist, a composer—but never a good conductor.

It is evident from all this that I should not send the would-be conductor to a school of conducting. I will go further than that. I will advise him to forget entirely about conducting.

In the first place, one cannot deliberately become a conductor. Secondly, so few will have either the qualifications or the opportunity to conduct that to have that ambition will have the effect of frustrating and embittering a musician to the point where he will be prevented from being useful in any other kind of musical activity in which, without that ambition, he might have been outstanding. Finally, I would even question whether the ambition to be a conductor is artistically moral. Certainly it is not a musical ambition; it may be only a hidden lust for power, which is a devastating thing.

My advice to students, therefore, is to forget about conducting and

THE MAKING OF A CONDUCTOR

(*Continued from Page* 15)

concentrate on learning all there is to know about music. This will make certain that they will find useful and happy lives as musicians in any case, and also, if an opportunity to conduct should one day come to them, they will be ready for it.

Toscanini started as a 'cellist; others as violinists, pianists, etc. No one of the leading conductors started as a conductor, or with the ambition to conduct, or as a student of conducting. We made ourselves good musicians; we had proved ourselves as performers and learned all we could about music; and when chance brought us an opportunity to conduct, we were already equipped musicians, ready to develop our own conducting techniques through the experience of conducting. I don't believe there is any other way.

A desire to learn can only serve to make one useful; a desire to hold a position can destroy all possibility of being useful. I cannot emphasize this too much. Everyone must find his own niche in which he can be useful and happy. Not many conductors are needed, but good musicians are always needed; and it is a pity that some who could be excellent musicians are consumed and destroyed by the illness called "conductomania."

THE END

Constellation

LE MONDE VU EN FRANÇAIS

N° 68 - DECEMBRE 1953

Tout ce que l'administration vous offre	33
Du sang neuf pour ces enfants	38
La petite vagabonde des banquises	43
L'Amérique tremble pour ses "comics"	51
L'avion qui force les cyclones	57
L'idole du rugby français	62
Le Noël du charpentier	67
Gai, gai, marions-nous !	72
Ruée vers l'uranium du Canada	79
Grock, roi des clowns	85
Un cheveu entre la mort et eux	90
Sachez profiter de vos rêves	95
Sport après quarante ans	103
Les pièges du code de la route	109
Mitropoulos, moine et chef d'orchestre	115
Ces femmes ont forcé la baisse	119
Logez-nous, que diable !	124
Secrets sexuels entre époux	129
Mots croisés d'A. Sylvestre	179

Peut-être l'avez-vous oublié
Histoires brèves - Quitte ou Double

IMPRIMÉ EN FRANCE

Deux livres inédits

MA VIE DE PRINCESSE INDOUE 133
MES MÉMOIRES DE GUERRE par Winston Churchill 147

PRIX.... 70 fr. Belgique. 15 fr. Suisse... 1 fr. 25

ΑΠΟ ΤΗΝ ΜΟΥΣΙΚΗ ΖΩΗ ΤΗΣ ΑΜΕΡΙΚΗΣ

ΣΤΗΝ ΝΕΑ ΥΟΡΚΗ

Μητρόπουλος — Μετροπόλιταν — Χορωδία Ρόμπερτ Σῶ — Συνέδριον Μουσικοκριτικῶν

ΥΠΟ ΤΟΥ κ. ΜΙΝ. ΔΟΥΝΙΑ

Β'

Στὴ Νέα Ὑόρκη ζωηρότατον ἐνδιαφέρον συνεκέντρωνε, βέβαια, ἡ φυσιογνωμία τοῦ Μητροπούλου. Τὸ Στέιτ Ντηπάρτμεντ ἀνέλαβε τὴν φροντίδα νὰ μᾶς φέρῃ σὲ ἐπαφή, ὅμως ἡ προσπάθεια δὲν ἐκαρποφόρησε. Ὁ μαέστρος ἦταν «ἀπησχολημένος». Εἶχα ἀντιληφθῇ ἐπὶ τόπου πόσο αὐτὸς ὁ ἄνθρωπος, ὁ τόσο πολυάσχολος καὶ ὑπερευαίσθητος εἶχε ταλαιπωρηθῇ ἀπὸ διαφόρους ἐντὸς καὶ ἐκτὸς τῆς Νέας Ὑόρκης ὁμοεθνεῖς, καὶ δὲν τὸν παρεξηγοῦσα. Ἐν τούτοις, ἔνοιωσα κάποια ἀπογοήτευσι, γιατὶ νόμιζα πὼς οἱ φίλοι αὐτῆς τῆς στήλης θὰ περίμεναν μία ἔστω πρόχειρη σκιαγραφία τοῦ Ἕλληνος μουσικοῦ ἀπὸ προσωπική, ἄμεση πεῖρα μου. Ἡ τύχη ὅμως τὰ ἔφερε ἔτσι, ὥστε μέσα στὴν ἀπέραντη Νέα Ὑόρκη νὰ συναντηθοῦμε στὸ δρόμο! Τὸν βρῆκα φιλικώτατα διατεθειμένο, εὐγενικὸ καὶ ἡ χαρά μου ἦταν μεγάλη. Ἐγευματίσαμε μαζί, ἀνανεώσαμε τὴν παλαιὰ γνωριμία μας καὶ ἀνταλλάξαμε σκέψεις μέσα σὲ ἀτμόσφαιρα ἐγκαρδιότητος. Ἁπλός, ὁμιλητικώτατος, ὁ μαέστρος ὑπεγράμμιζε κάθε του φράσι μὲ πλατειές, γραφικώτατες χειρονομίες, πρᾶγμα φυσικὸ γιὰ ἕνα ἄνθρωπο τῆς μελέτης καὶ τῆς μοναξιᾶς, ποὺ τὸ ἔργον ὁλόκληρης ζωῆς τὸν ἀναγκάζει νὰ ἐκφράζῃ τὸν ἐσωτερικό του κόσμο περισσότερο μὲ τὰ χέρια, παρὰ μὲ τὸν λόγο.

Τὸ μεγάλο πάθος του εἶναι ἡ σύγχρονη μουσική, καὶ χάρις στὸ κῦρος τῆς προσωπικότητός του τὴν ἐπιβάλλει σ' ἕνα κοινὸ ποὺ ἐνδομύχως ἴσως δὲν τὴν ἐπιδοκιμάζει, ἀλλὰ οὔτε δυσανασχετεῖ, οὔτε διαμαρτύρεται. Ἔχει βεβαίως τοὺς ἐκλεκτούς καὶ τοὺς νέους μὲ τὸ μέρος του, ἰδίως τοὺς νέους συνθέτας ποὺ συνδέουν τὸ μέλλον τους μὲ τὴν ἐλπίδα πὼς περισσότεροι ἀπὸ τοὺς μαέστρους θὰ μιμηθοῦν τὸ παράδειγμά του. «Εἶναι γεγονός, μοῦ λέγει ὁ μαέστρος, πὼς ἀπὸ τὴν ἐποχὴ ποὺ ἄρχισα νὰ ἑρμηνεύω μοντέρνα μουσική, ἀκολουθοῦν τὸ παράδειγμά μου καὶ οἱ ἄλλοι».

Τοῦ ἀνέφερα τὰ σχετικὰ μὲ μιὰ πιθανὴ συναυλία τῆς Φιλαρμονικῆς τῆς Φιλαδελφείας στὴν Ἐπίδαυρο καὶ σχεδὸν πειραγμένος προσέθεσε πὼς θὰ ἦταν λυπηρὸ ἂν ἐρχόταν ὁ Ὄρμαντυ πρὶν ἀπὸ ἐκείνον στὴν Ἑλλάδα. Τὸν ἐρώτησα μήπως τὸ συμπέρασμά του ἐσήμαινε ὅτι σκέπτεται συντόμως νὰ μᾶς ἐπισκεφθῇ; Ἐσήκωσε τοὺς ὤμους καὶ μοῦ ἀνέφερε τὶς ἀνειλημμένες ὑποχρεώσεις του στὴν Ἰταλία καὶ Γερμανία τὸ προσεχὲς θέρος. Μὲ ἐνδιαφέρον ἐζήτησε πληροφορίες σχετικὰ μὲ τὴν μουσικὴ ζωὴ τῶν Ἀθηνῶν. Τοῦ ἐξήγησα ὅτι ἡ σημερινὴ Κρατικὴ Ὀρχήστρα εἶναι καλύτερη ἀπὸ ἐκείνην ποὺ ἤξευρε καὶ ὅτι ὑπὸ ὡρισμένες συνθῆκες προβάλλει τὸν καλύτερο ἑαυτό της ξεπερνώντας κάθε προσδοκία.

Ἡ ὑγεία του ἔχει ἀποκατασταθῇ τελείως, ἀλλοιῶς θὰ ἦταν ἀδύνατον νὰ ἀνταποκριθῇ στὸν βαρύτατο φόρτο ἐργασίας καὶ τὴν εὐθύνη τῆς προετοιμασίας καὶ ἐκτελέσεως τῶν κολοσσιαίων προγραμμάτων μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης. Ἡ ἀντοχή του στὶς δοκιμές, πολλὲς ἀπὸ τὶς ὁποῖες εἶχα τὸ εὐτύχημα νὰ παρακολουθήσω, εἶναι ἀπίστευτη. Πολλοὶ ἴσως νομίζουν ὅτι οἱ ἱκανότητες μιᾶς τόσο φημισμένης ὀρχήστρας εἶναι ἀπεριόριστες καὶ γοητευμένοι πρὸ τοῦ ἑτοίμου ἀποτελέσματος δὲν ἀντιλαμβάνονται πόση ἐργασία ἔχει προηγηθῇ. Κατὰ τὴν δοκιμὴ ἑνὸς πολυρρυθμικοῦ ἔργου τοῦ Μπόρις Μπλάχερ ἄκουσα τὸν Μητρόπουλο νὰ μετρᾷ μεγαλοφώνως ἐπὶ μίαν ὥραν κάθε μουσικὸ πόδα καὶ νὰ διακόπτῃ συνεχῶς τοὺς μουσικούς, διορθώνοντας κάθε μικρολεπτομέρεια. Ἐννοεῖται ἡ τερατώδης του μνήμη τοῦ ἐπιτρέπει νὰ διεξάγῃ καὶ τὶς δοκιμὲς ἀκόμη χωρὶς παρτιτούρα. Σπανίως μόνον ἐξαντλεῖται ἡ ὑπομονή του καὶ τότε ἡ ἀγανάκτησίς του ξεσπᾷ ξαφνικὰ σὰν θύελλα. Μὲ ἐκπλῆξι ὅμως παρετήρησα ὅτι οἱ μουσικοὶ ἀπτόητοι διατηροῦν τὴν ψυχραιμία τους, δὲν θίγονται οὔτε δυσανασχετοῦν, ἴσως γιατὶ ξέρουν πὼς ἡ ἔκρηξις δὲν εἶναι παρὰ ἕνα παροδικὸ μπουρίνι καὶ γνωρίζουν πρὸ παντὸς τὴν χρυσῆ καρδιὰ τοῦ ὀδηγοῦ των.

Ἐνῷ στὶς δοκιμὲς προσπαθεῖ νὰ ἐξοικονομῇ ἐνέργειες, τὴν ὥρα τῆς συναυλίας ἀφιερώνει καὶ τὶς τελευταῖες ἐφεδρικές του δυνάμεις στὴν ὑπηρεσία τῶν ἔργων. Δίδεται ὁλόκληρος στὴν ἑρμηνεία, ἀλλὰ καὶ οἱ ἀπαιτήσεις του πρὸς τὴν ὀρχήστρα εἶναι μεγάλες. Ἂν καὶ πρόθυμος νὰ δώσῃ σαφῶς κάθε ἀττάκα, ἀρνεῖται νὰ ὑποδιαιρέσῃ τὸ μέτρον, περιοριζόμενος σὲ μιὰ τεχνικὴ ἐκφραστικῶν χειρονομιῶν, οἱ ὁποῖες γοητεύουν τὸ ἀκροατήριον, κρατοῦν ὅμως συχνὰ τοὺς μουσικοὺς τῆς ὀρχήστρας σὲ ἀγωνία. Ἡ σποραδικὴ ρυθμικὴ ἀσάφεια, ἀποτέλεσμα τῆς ἐλευθέρας χειρονομίας, ἀντισταθμίζεται ἐν τούτοις ἀπὸ τὴν ὑπέροχη ἐσωτερικὴ δύναμι τῆς ἑρμηνείας. Ἡ ρητορεία τῆς φραστικῆς διατυπώσεως ὁδηγεῖ τὴν ὀρχήστρα κυριολεκτικὰ σὲ ἠχοδυναμικὴ φρενίτιδα. Ἡ νευρικὴ ὑπερέντασις φθάνει τὸ ἀπόγειον στὰ σύγχρονα κυρίως ἔργα, ὅπου ὁ Μητρόπουλος εἶναι ἀσυναγώνιστος. Δημιουργίες, ὅπως ἡ Ἁρμονία τοῦ Σύμπαντος τοῦ Χίντεμιτ ἢ τὸ συμφωνικὸ ποίημα τοῦ Σαϊνμπεργκ «Πελλέας καὶ Μελισάνδη», ἔργα μᾶλλον ἀπρόσιτα καὶ ἀπροσπέλαστα ἀπὸ τὸ πολὺ κοινόν, ἐδόθηκαν μὲ τόσην ἐκρηκτικὴν ἔντασιν, ὥστε παρέσυραν τὸ ἀκροατήριο τοῦ «Κάρνεγκι Χώλλ» σὲ ἀπροσδόκητες ἐκδηλώσεις ἐνθουσιασμοῦ.

Ἀποσπάσματα ἀπὸ τὴν «Σύντομη Ζωὴ» καὶ τὸ «Τρίκωχο Καπέλλο» τοῦ Ντέ Φάλλια κατέδειξαν τὴν ἀπαράμιλλη δεξιοτεχνία τοῦ μαέστρου Μητροπούλου στὸν χειρισμὸ συναρπαστικῶν ρουμπάτι. Δὲν θὰ λησμονήσω ἐπίσης τὸ ἠχητικὸ παραλήρημα, ἀλλὰ καὶ τὴν τεχνικώτατη ἀπόδοσι τῆς ἀντιστικτικῆς πλοκῆς στὴν Εἰσαγωγὴ ἀπὸ τοὺς Ἀρχιτραγουδιστὰς τοῦ Βάγνερ. Ἀπὸ τὴν ἄλλη πλευρὰ ματαίως ἀναζητούσαμε στὴν Εἰσαγωγὴ τῶν Ἑβρίδων τοῦ Μέντελσον τὴν εἰκόνα τῆς μακαρίας γαλήνης, ποὺ μὲ τόση τρυφερότητα ζωγραφίζει ὁ εὐτυχισμένος συνθέτης. Ἀλλὰ ὁ νευρώδης καὶ ἀνήσυχος Ἕλλην ἴσως δὲν ἐγνώρισε ποτὲ τὴν γαλήνην...

Γιὰ τὴν ἐκτέλεσι τῆς «Μίσσα Σολέμνις» τοῦ Μπετόβεν εἶχαν διατεθῇ δύο μόνον πλήρεις δοκιμές. Ὁ συντονισμὸς τοῦ τεραστίου συγκροτήματος: ὀρχήστρας, χορωδίας καὶ σολίστ ἀπετέλεσε ἕνα ἀπίστευτο μαεστρικὸ κατόρθωμα. Ἐν τούτοις, δὲν ἦταν δυνατὸν κατὰ τὸ διάστημα τῆς βραχυτάτης προετοιμασίας νὰ λυθοῦν κατὰ τρόπον ἱκανοποιητικὸ τὰ προβλήματα τοῦ μεγαλόπνου, ἀλλὰ καὶ χαώδους ἔργου.

Ἡ συνάντησις μὲ τὸν Μητρόπουλο, τὸν ἄνθρωπο καὶ τὸν καλλιτέχνη, εἶναι ἕνα ἀπὸ ἐκεῖνα τὰ γεγονότα ποὺ μένουν ἀνεξίτηλα στὴ μνήμη. Σήμερα ὁ Ἕλλην μαέστρος εἶναι μία διεθνὴς μορφὴ καὶ τὸ ὄνομά του βρίσκεται στὰ στόματα ἑκατομμυρίων. Πάσχουμε ἀπὸ μυωπία ὅσοι ἀπὸ μᾶς ἐξακολουθοῦμε νὰ τὸν βλέπουμε μόνον ὡς Ἕλληνα, γιατὶ αὐτὸς τώρα πιά, πρὸς δόξαν τῆς μικρῆς μας χώρας, ἀνήκει στὴν μεγάλην ἀνθρωπότητα. Οὔτε ὀρθοφρονοῦμε ὅσοι τὸν κρίνουμε μὲ τὰ σταθμὰ τῶν καλῶν νοικοκυραίων, γιατὶ ὁ Μητρόπουλος δὲν εἶναι κοινὸς ἄνθρωπος. Σκέπτεται μὲ τὸν δικό του τρόπο μέσα σ' ἕνα κόσμο, ποὺ ἔχει ὁ ἴδιος κτίσει κάπου πολὺ ψηλὰ μακρυὰ ἀπὸ τὸν θόρυβο τῆς ἀγορᾶς. Καὶ ζῇ εὐτυχισμένος στὴν ὑπέροχη μοναξιά του.

★

Ἀπὸ τὸ πλῆθος τῶν μουσικῶν ἐκδηλώσεων τῆς Νέας Ὑόρκης ἂς ἀναφέρω τουλάχιστον τὴν παράστασι τῆς ὄπερας τοῦ Μότσαρτ «Οἱ Γάμοι τοῦ Φίγκαρο» στὴν θρυλικὴ «Μετροπόλιταν». Ἤδη ἡ πρώτη ἐντύπωσις τῆς θαυμασίας αἰθούσης συναρπάζει τὸν ἐπισκέπτη. Ὁ θερμὸς συνδυασμὸς τοῦ κόκκινου βελούδου τῶν καθισμάτων μὲ τὸ μουντὸ χρυσάφι τῶν διακοσμήσεων, ποὺ καλύπτουν τὶς τέσσερες σειρὲς θεωρείων, ἀκτινοβολεῖ τὴν αἴγλη τοῦ παλαιοῦ, κάποιας γιορταστικῆς λαμπρότητος. Παρὰ τὸ τεράστιο ἄνοιγμα τῆς σκηνῆς καὶ τὶς ἀνάλογες διαστάσεις τῆς αἰθούσης, ὁ χῶρος διατηρεῖ τὴν ἐγκάρδια ἀτμόσφαιρα κομψοῦ, ἀριστοκρατικοῦ θεάτρου.

Μιὰ ματιὰ στὸ πρόγραμμα μᾶς πληροφορεῖ ὅτι διασημότητες ἀπὸ τὰ μεγαλύτερα κέντρα τοῦ παλαιοῦ καὶ νέου κόσμου ἔχουν ἐπιστρατευθῇ στὴ δύναμι τῆς φημισμένης αὐτῆς μουσικῆς σκηνῆς. Ἀνάμεσα σ' αὐτὲς παρουσιάζον[ται] γιὰ πρώτη φορὰ στὴν Μετροπόλιταν [ἡ] Ἐλβετὶς Λίζα Ντέλλα Κάζα στὸ ρ[όλο] τῆς Κοντέσσας καὶ ἡ περίφημη Ἰ[ταλίδα] ὑγκραντ Ζέεφριντ, τῆς ὅπερας τῆς Βι[έννης], ὡς Σουζάννα. Ἀμέσως ἀπὸ [τὰ] πρῶτα μέτρα τῆς Εἰσαγωγῆς ἔγ[ινε] αἰσθητὴ ἡ ποιότης τῆς ὀρχήστρας. [Ἡ] διεύθυνσις τοῦ Φρὶτς Στίντρυ εἶχε [τὴν] ποθετήσει τὴν ὅλη ὑπόκρουσι στὸ ἔ[δα]πεδο μουσικῆς δωματίου. Καθισμέ[νη] δίπλα στὴν ὀρχήστρα, παρακολουθοῦ[σα] τὶς δύο σάλπιγγες: τραγουδοῦσαν ἀπ[ὸ] λὰ σὰν ἔγχορδα. Ἐπὶ σκηνῆς ἕνα [ἄ]θέριο παιγνίδι ἤχων, χρώματος καὶ [μ]ικῆς, ἐξειλίσσετο μὲ τὴν θείαν ἁπλ[ό]τητα τοῦ τελείου καὶ τοῦ ὡραίου. Δὲ[ν] ἐνθυμοῦμαι νὰ ἔχω ἰδῇ ποτὲ ἀρτιωτέρ[α] παράστασι τοῦ μοτσαρτείου ἔργου.

★

Βαθυτάτη ἐντύπωσι μοῦ ἐπροξένησε καὶ ἡ παρακολούθησις μιᾶς δοκιμῆς τῆς μικτῆς χορωδίας τοῦ Ρόμπερτ Σῶ. Δὲν θὰ ἐπεκταθῶ στὴν καλλιτεχνικὴ ἐπίδοσι τοῦ συγκροτήματος — ἐμελετοῦσαν τὸ «Μαγκνίφικατ» τοῦ Μπάχ — γιατὶ ἡ φήμη μαέστρου καὶ χορωδῶν εἶναι διεθνῶς γνωστή. Ἀξίζει ἐν τούτοις ν' ἀναφέρω λίγα γιὰ τὴν ὀργάνωσι. Ἡ εἰσδοχὴ νέων μελῶν γίνεται κατόπιν διαγωνισμοῦ ὑπὸ ἐπιτροπῆς ἀπὸ τοὺς ἰδίους τοὺς χορωδούς. Παλαιὰ μέλη ἐπανεξετάζονται στὸ τέλος τριετοῦς θητείας. Ἔτσι συμβαίνει ὥστε νὰ μὴ συμπράττουν ἐδῶ ὑπερῆλικες φωνητικοὶ ἀνάπηροι. Καὶ εἶναι, ἀλήθεια, χαρὰ νὰ βλέπῃς καὶ ν' ἀκοῦς μιὰ χορωδία νέων ἀνθρώπων μὲ φρέσκες, καλλιεργημένες φωνές. Μιὰ συνομιλία μὲ τὸν διευθυντὴ Ρόμπερτ Σῶ ἦταν πολὺ διαφωτιστική. Τὸν ἐρώτησα πῶς ἐπιτυγχάνεται ἡ τακτικὴ παρουσία τῶν μελῶν στὶς δοκιμές. "Ἐλαβα μιὰ ἀπροσδόκητη ἀπάντησι: «Διὰ τῆς ἀποβολῆς»! Δύο ἀδικαιολόγητες ἀπουσίες ἑνὸς μέλους συνεπάγεται αὐτομάτως τὴν ἀπομάκρυσί του. Σπανιώτατα ὅμως γίνεται ἀνάγκη νὰ ληφθοῦν παρόμοια μέτρα. Τὰ μέλη εἶναι προσηλωμένα στὴ μουσική, ἔχουν ἀποκτήσει χορωδιακὴ συνείδησι, δὲν προσέρχονται γιὰ... χατῆρι τοῦ μαέστρου. Ἐτόλμησα νὰ ρωτήσω δειλὰ μήπως οἱ χορωδοὶ ἀμείβονται καὶ πάλι πῆρα τὴν ἐκπληκτικὴ ἀπάντησι ὅτι ἀπ' ἐναντίας πληρώνουν μηνιαῖο δικαίωμα συμμετοχῆς στὴ χορωδία. Σχόλια περιττεύουν.

★

Κλείνοντας σήμερα τὰ λίγα αὐτὰ σημειώματα γύρω ἀπὸ τὴν μουσικὴ ζωὴ τῆς Ἀμερικῆς, θὰ ἐπιθυμοῦσα νὰ δώσω τὸν λόγο στὰ ἀκαταμάχητα ἐπιχειρήματα τῶν ἀριθμῶν. Στὴν Νέα Ὑόρκη παρακολούθησα ἕνα τριήμερο συνέδριο μουσικοκριτικῶν, στὸ ὁποῖο εἶχα τὴν τιμὴ νὰ προσκληθῶ. Ἀντιπρόσωποι ἀπὸ διάφορες πολιτείες εἶχαν μαζευτῇ γιὰ νὰ συζητήσουν μὲ τοὺς συναδέλφους τῶν τῆς Νέας Ὑόρκης φλέγοντα πνευματικὰ ζητήματα τοῦ ἐπαγγέλματος. Διάφοροι ὁμιληταὶ ἀνέπτυξαν τὶς ἀπόψεις τους καὶ ἀκολούθησαν μακρὲς συζητήσεις σχετικὰ μὲ τὴν ἀνύψωσι τοῦ ἐπιπέδου τῆς κριτικῆς στὸ δύσκολο ἔργον τῆς διαπαιδαγωγήσεως τοῦ κοινοῦ. Κοινὴ ἐπίσκεψις μιᾶς ὅπερας, μιᾶς Συμφωνικῆς μὲ τὸν Μητρόπουλο καὶ μιᾶς συναυλίας τῆς Κοινοτικῆς Ὀρχήστρας τῆς πολίχνης Μπάμπυλον ὑπὸ τὸν Ἕλληνα ἐπίσης μαέστρο Βρυωνίδη, ἔδωσε στὰ μέλη τοῦ συνεδρίου τὴν εὐκαιρία ν' ἀνταλλάξουν σκέψεις πάνω σὲ θέματα κοινῆς μουσικῆς πείρας. Ἀλλὰ ἂς ἔρθω στὸ κεφάλαιο τῶν ἀριθμῶν.

Κατὰ τὴν τρίτη συνεδρίασι ὁ κριτικὸς τῆς «Χέραλδ Τρίμπιουν» τῆς Νέας Ὑόρκης Βιργίλιος Τῶμσον ὡμίλησε διεξοδικῶς σχετικὰ μὲ τὴ θέσι τῆς μουσικῆς στὶς Ἡνωμένες Πολιτεῖες. Ὅσα ἐξέθεσε εἶναι ὄχι μόνον ἐνδιαφέροντα, ἀλλὰ καὶ διαφωτιστικώτατα, ἰδίως γιὰ μᾶς τοὺς Εὐρωπαίους, οἱ ὁποῖοι ἐλάχιστα γνωρίζουμε γύρω ἀπὸ τὴν ὀργάνωσι καὶ διάδοσι τῆς μουσικῆς στὸν Νέο Κόσμο.

Λοιπὸν σύμφωνα μὲ τὴν τελευταία στατιστικὴ τοῦ Ἐθνικοῦ Συμβουλίου Μουσικῆς 30.000.000 ἄτομα, δηλαδὴ τὸ ἕνα πέμπτον τοῦ πληθυσμοῦ, ἄκουσαν κατὰ τὸ παρελθὸν ἔτος συναυλίες σοβαρῆς μουσικῆς, ἐνῷ ἀντιστοίχως μόνον τὸ ἥμισυ αὐτοῦ τοῦ ἀριθμοῦ παρακολούθησε συναντήσεις μπέϊς μπώλλ, ποὺ εἶναι τὸ κατ' ἐξοχὴν ἐθνικὸ σπόρ τῶν Ἀμερικανῶν. Οἱ εἰσπράξεις ἀπὸ τὴν πώλησι εἰσιτηρίων γιὰ τὶς συναυλίες ἔφθασαν τὰ $ 45.000.000, ἐνῷ τὰ ἔσοδα τοῦ μπέϊς μπώλλ δὲν ξεπέρασαν τὰ $ 40.000.000. Ἐκ παραλλήλου, τὸ ποσὸν ποὺ ἐδαπανήθηκε ἀπὸ τὸ κοινὸν γιὰ τὴν ἀγορὰ δίσκων κλασσικῆς μουσικῆς ἔφθασε τὰ $ 60.000.000.

Ἰδοὺ καὶ ἄλλοι ἀριθμοί: Σὲ 19 Πολιτεῖες λειτουργοῦν 80 ὅπερες. Κυκλοφοροῦν 150 μουσικὰ περιοδικὰ καὶ ὁ ἀριθμὸς τῶν γνωστῶν συγγραφέων ἐπὶ μουσικῶν θεμάτων ἀνέρχεται περίπου στοὺς 1196. Ὑπάρχουν 938 ἐπαγγελματικὲς συμφωνικὲς ὀρχήστρες σ' ὅλη τὴ χώρα, οἱ ὁποῖες συντηροῦνται ἀπὸ χορηγούς, σωματεῖα, δήμους καὶ κοινότητες.

Πολλοὶ θὰ ἐκπλαγοῦν μὲ τὴν πληροφορία ὅτι τὸ παρελθὸν ἔτος ἐδόθηκαν στὶς Ἡνωμένες Πολιτεῖες τρεῖς φορὲς περισσότερες συναυλίες παρ' ὅ,τι σ' ὅλες μαζὶ τὶς ἄλλες πολιτισμένες χῶρες τῆς ὑδρογείου! Γενικὰ ἡ τέχνη καὶ βιοτεχνία τῆς μουσικῆς εἶναι ἡ ἕκτη κατὰ σειρὰν εἰς ἔκτασιν κύκλου ἐργασιῶν, ὀλίγο μόνο μικρότερη ἀπὸ τὴν βιομηχανία αὐτοκινήτων καὶ κατὰ πολὺ μεγαλύτερη ἀπὸ τὴν παραγωγὴ χάλυβος! Αὐτὴν τὴν στιγμὴ 20.000.000 νέοι καὶ νέες σπουδάζουν μουσικὴ σὲ ἐπαγγελματικὲς μουσικὲς σχολές, πανεπιστήμια, ὠδεῖα καὶ παιδαγωγικὲς ἀκαδημίες. Λειτουργοῦν 15.000 σχολικὲς ὀρχήστρες μὲ ἐκτελέσεις συμφωνικῶν προγραμμάτων, ἐνῷ ὁ ἀριθμὸς τῶν χορωδιῶν διαφόρων κατηγοριῶν φτάνει τὸ ἑκατομμύριο. Παραλλήλως τὸ σχολεῖο, τὰ κολλέγια καὶ πανεπιστήμια ἔχουν ἀναλάβει τὴν φροντίδα νὰ διαπαιδαγωγήσουν τὴν νεολαία στὴν κλασσικὴ μουσική. Ἔτσι τροφοδοτοῦνται τὰ τεράστια ἀμερικανικὰ ἀκροατήρια μὲ καλλιεργημένους φίλους τῆς τέχνης.

Ὁ Ἀμερικανικὸς λαὸς πιστεύει στὴν ἀποστολὴ τῆς μουσικῆς καὶ τὴν σέβεται σὰν θρησκεία. Πιστεύει ὅτι εἶναι μία πνευματικὴ δύναμις εὐεργετικὴ γιὰ τὸ σῶμα καὶ τὴν ψυχὴ τοῦ ἀνθρώπου. Ἀπασχολεῖ τὴν νεότητα, ἐξευγενίζει τοὺς ἐφήβους, ἀσκεῖ τὴν ἐπιδεξιότητα, ἐξυψώνει τὸ πνεῦμα, τονώνει τὸν χαρακτῆρα, ἐνθουσιάζει τοὺς ἐνηλίκους καὶ παρηγορεῖ τοὺς πονεμένους...

Μ. ΔΟΥΝΙΑΣ

7 ΙΑΝΟΥΑΡΙΟΥ 1954

Η ΚΑΘΗΜΕΡΙΝΗ

From JAN 25 1954

TIMES

New York, N. Y.

DUAL ROLE TAKEN BY MITROPOULOS

He Conducts Philharmonic Unit and Is Piano Soloist in 'Y' Chamber Concert

The Philharmonic Chamber Ensemble gave the second program of its third season Saturday night at the Lexington Avenue Y. M. and Y. W. H. A. Sixteen members of the Philharmonic-Symphony Orchestra appeared at this event, with Dimitri Mitropoulos participating as conductor and also as soloist.

The concert reached its climax with a magnificent performance of Chausson's familiar Concerto for Piano, Violin and String Quartet. Mr. Mitropoulos was at the keyboard for this work and Leon Temerson played the solo violin part. These principals in the unfoldment of the masterpiece were assisted by a quartet composed of William Nowinski and Bjorn Andreasson, violins; David Kates, violist, and Anthony Sophos, 'cellist.

This reviewer has heard many a presentation of this concerto over the years, but never one that could remotely compare to this in grandeur of conception, fiery intensity and clarity of architectural design. There was a demonic forcefulness in Mr. Mitropoulos' colorful, virtuosic treatment of the florid piano solo part that inspired his collegues to give of their utmost.

Mr. Temerson provided the sensuous, penetrating tone, and the rich lyricism asked of the violin soloist in this concerto, while the musicians of the assisting quartet furnished admirably balanced and effective support. Played thus, the Chausson opus took on new and unexpected beauties, as well as remarkable sweep and eloquence.

World Première of Octet

Feautured on the interesting schedule was the world premiere of the Octet by John Lessard, the last composition commissioned by the late Mrs. Alma Morgenthau. The performance was dedicated to her memory, and paid tribute to her fervent support of contemporary music.

The novelty was played by John Wummer, flutist; Stanley Drucker, clarinetist; Manuel Zegler, bassoonist; Joseph Singer and Ranier De Intinis, hornists; John Ware and James Smith, trumpeters, and Allen Ostrander, trombonist. It was a bleak, empty creation, which sounded rough and unwieldy, in spite of the care expended on it by Mr. Mitropoulos, who conducted it.

The program began with two seldom-presented, charming and melodious offerings. One of them was Boccherini's Quintet for Strings, Op. 37, No. 7, in C major, with the famous final Rondo, a movement made popular through a version of it for 'cello and piano. The other was the so-called Rossini Woodwind Quartet, No. 2, in G major. In reality, it is one of the five string quartets Rossini wrote at 16 that were expertly arranged for woodwinds by Friedrich Berr in Paris and first published in 1829. The quartet, No. 6, not published until 1929, was the only one originally written for woodwinds by Rossini. N. S.

From JAN 29 1954

TIMES

New York, N. Y.

MET' GUEST POST TO MITROPOULOS

Philharmonic 1954-55 Dates Permit Appearances of Conductor at Opera

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, will join the Metropolitan Opera Company during the 1954-55 season as a guest conductor.

The Metropolitan, which yesterday announced Mr. Mitropoulos' engagement, acknowledged "gratefully" the cooperation of the Philharmonic-Symphony in arranging the conductor's schedule for next season so as to leave time for mid-season appearances at the opera.

It was learned last night that the invitation to Mr. Mitropoulos was extended by the 'Met' about a fortnight ago.

Mr. Mitropoulos will lead the opening six weeks of concerts by the Philharmonic. His appearances at the opera will be scheduled between Dec. 1 and his return to the orchestra at the end of January.

'Salome' on Schedule

It was announced that Mr. Mitropoulos would conduct Strauss' "Salome" and one work still to be chosen. Although neither Metropolitan nor Philharmonic spokesmen would confirm it, informed observers believe the second opera will be "Un ballo in maschera."

Mr. Mitropoulos said yesterday: "I am very happy and honored to go to the Metropolitan, and I am glad that the Philharmonic and the Metropolitan managements were able to arrange both engagements so satisfactorily to all concerned."

Although the Metropolitan engagement will be his first formal appearance with an opera company here, Mr. Mitropoulos has had wide experience in operatic performance. He conducted opera in his native Athens and early in his career was an assistant conductor at the Berlin State Opera.

Enthusiasm for Opera

During his years with the Philharmonic Mr. Mitropoulos has demonstrated continuing enthusiasm for opera, particularly new or seldom-performed works. Operas that he has presented in concert form include Berg's "Wozzeck," "Erwartung" by Schoenberg, Ravel's "L'Heure espagnole" and Milhaud's "Les Choéphores" and "Christophe Colombe."

Mr. Mitropoulos opened the 1951 season of the Philharmonic with the first United States performance of Busceoni's "Arleäcchino." In 1947 and 1948 he conducted performances of "Madama Butterfly" and "Tosca" at Lewisohn Stadium. In 1946 he conducted Stravinsky's "L'Histoire du soldat" at Columbia University under the auspices of the International Society for Contemporary Music.

Mr. Mitropoulos in recent seasons has conducted many European performances of opera, and next spring is scheduled to lead Puccini's "Girl of the Golden West" at the Maggio Musicale in Florence. He also will conduct "Arlecchino" and "Elektra" at La Scala, Milan.

From JAN 29 1954

POST

NEW YORK CITY

WORDS and MUSIC

By Harriett Johnson

Mitropoulos to Conduct at Met

Dimitri Mitropoulos returned to the podium of the Philharmonic-Symphony last night in Carnegie Hall midst a double-take on news regarding his 1954-55 activities. Fast upon the announcement that he would be back for another season as musical director of the Philharmonic, came the news from the Metropolitan Opera management that the dynamic maestro would conduct "Salome" plus one other opera, "To Be Determined," before the Golden Horseshoe during '54-'55.

These appearances as guest conductor will mark the first time that he has directed opera in this country with full stage performance. In the announcement, the Met Opera expressed its gratitude for the Philharmonic Society's cooperation in arranging rehearsal and performance schedules.

Leading a program last night in which Rudolf Serkin was the star performer, Mitropoulos conducted three concertos for the pianist; the Mozart Piano Concerto in G Major, K. 453; the Strauss "Burleske," and the Beethoven Fourth Concerto in G Major.

The conductor, who appeared lean but rested after his midwinter vacation, was more relaxed on the podium than he has been at any previous time this season. Serkin on the other hand played brilliantly and excitingly, aided not only by his fingers but by his head, his lips, in fact, his whole body.

Having a nine-year-old as my escort prompted me to occupy a couple of vacant seats in the 12th row center instead of my usual place; with result that Serkin's super-dynamic vitality and his overflowing intensity was apparent to us in many ways other than his playing. All of which was quite fascinating as a personality study. It was apparent that the pianist felt the content of the music physically, mentally and emotionally to such an extent that he was about ready to jump out of his skin as well as jump his fingers to the piano.

This resulted in some moments during the Mozart which were too fierce for my Mozartian taste; but, on the other hand, Serkin generally produced a delightfully modulated tone, light but firm in texture, and performed with spirited verve and rhythmic precision.

During the "Burleske" he made full use of the work's many lyrical passages for the expression of beauty of phrasing and tone. The final sections may have been on the slow side but the overall picture was stunning, contrasting as he did, dramatically, the cantilena portions with the big, blustering sections. As indicated by the title, this youthful work, composed when Strauss was only 21, has some whimsical, tongue-in-cheek passages and these were done most ingratiatingly with pert subtlety. Well known as a masterful interpreter of Beethoven, Serkin appropriately followed the grandiose Strauss piece with one of the most beautifully lyric of all concertos, Beethoven's Fourth. Serkin was fervently applauded by the enthusiastic audience.

From JAN 25 1954

HERALD-TRIBUNE

New York, N. Y.

Mitropoulos in Dual Role

Dimitri Mitropoulos, who returns to the Philharmonic-Symphony podium this week, played a dual role Saturday night in the second of the Philharmonic Chamber Ensemble's three concerts at the 92d St. Y. M.-Y. W. H. A., conducting the first public performance of John Lessard's octet for flute, clarinet, bassoon, two trumpets, two horns and trombone and playing the piano part in Chausson's concert for piano, violin and string quartet. The Lessard work, commissioned by the late Alma Morgenthau, was presented as a memorial tribute; its four movements occupy fifteen minutes. Its musical ideas and their treatment revealed craftsmanship, if not always a sense of destination. The major interest was provided by the composer's skillful and sometimes pungent use of the resources of his instrumental medium. Leon Temerson, violinist, was Mr. Mitropoulos' fellow soloist in the Chausson work which followed the expertly played novelty. A String Quintet by Boccherini and a Woodwind Quartet by Rossini opened the program.

F. D. P.

From JAN 28 1954

TIMES

New York, N. Y.

CONTRACT SIGNED BY MITROPOULOS

Conductor Is Re-engaged by Philharmonic as Musical Director of Orchestra

Dimitri Mitropoulos has been re-engaged as musical director of the Philharmonic-Symphony Orchestra, the Philharmonic's board of directors announced yesterday.

Mr. Mitropoulos, who made his first appearances with the Philharmonic during the 1940-41 season, was named musical director in 1951. At that time he was signed to a three-year contract, self-renewed annually after the 1953-54 season unless either party wished to terminate it.

The conductor made his first appearance in this country in 1936, with the Boston Symphony at the invitation of the late Serge Koussevitzky. From 1937 to 1949 he was musical director of the Minneapolis Symphony Orchestra.

The Philharmonic's board of directors also announced the return next season of Bruno Walter, George Szell and Guido Cantelli as guest conductors. This will be the fourth consecutive season in which Messrs. Mitropoulos, Walter, Szell and Cantelli have served as colleagues in conducting the Philharmonic's subscription concerts.

The 1954-55 season, which will be the orchestra's 113th, will open on Oct. 7 at Carnegie Hall. It will consist of twenty-eight consecutive weeks, ending April 17.

The season of regular subscription concerts will include two Thursday evening series of fourteen concerts each; the same number of Friday and Sunday afternoon concerts, and two Saturday evening series of eight concerts each.

Highlights will be three major choral works—the Brahms Requiem, conducted by Mr. Walter; the Verdi Requiem, conducted by Mr. Cantelli, and the Beethoven Ninth Symphony, conducted by Mr. Mitropoulos. The chorus for all three works will be



Un de ces modèles lui fera grand plaisir

Les porte-mines JIF et les porte-plume WATERMAN allient à l'élégance des lignes et au fini de la fabrication le prestige d'une marque universellement réputée.

1) **WATERMAN DUO 7**
plume à 2 écritures, en or 18 cts.
Ne fuit pas en avion.
Capuchon doublé or.... **7.555 Frs**

2) **X'PEN**
(Fabrication WATERMAN).
Le stylo qui se remplit tout seul..... **2.000 Frs**

3) **WATERMAN FLAIR**
Le stylo à bille à pointe rétractable
Modèle standard ..... **950 Frs**
Modèle doublé or ..... **2.200 Frs**

4) **JIF PANTA LUX 4**
à mines de couleur
Chromium..... **1.995 Frs**
Doublé or ..... **5.605 Frs**

et plus de 100 modèles de **570 à 51.300 Frs.** (or massif).
Prix nets - **Baisse de 5 % déduite**

Jif
Waterman
Préférés dans le monde entier

PUYBELLE 1973

MITROPOULOS
moine et chef d'orchestre



PAR GILLES LAMBERT

L'histoire d'un des plus grands musiciens du monde, qui gagne des millions et vit de la charité de ses amis.

DIMITRI Mitropoulos frappa plusieurs coups secs sur son pupitre et leva sa baguette. L'orchestre de la N.B.C. de New-York allait attaquer les premières mesures de la *Septième symphonie* de Beethoven. La salle, pleine à craquer de milliardaires, de vedettes, de virtuoses, suspendit son souffle.

Mais la baguette du maître demeurait en l'air, comme par vertu magique. Les archets des premiers violons, à l'horizontale, tremblaient... On attendit quelques secondes, et, à la stupeur générale, la baguette toujours levée, Mitropoulos quitta le pupitre et s'enfonça dans les coulisses. Jamais le Carnegie Hall n'avait connu tel scandale. Les spectateurs, stupéfaits, échangeaient leurs impressions. Un machiniste rendit la lumière.

Mais le maître, toujours aussi calme, son visage crispé dans un demi-sourire d'excuse, réapparut ; il regagna son pupitre, et dirigea la *Septième symphonie* avec un recueillement passionné. Après avoir reçu une des ovations les plus formidables de l'histoire de Carnegie Hall, il répondit aux questions des journalistes. L'un d'eux n'hésita pas à lui demander pourquoi il avait quitté un instant le pupitre avant les premières mesures. Mitropoulos le dévisagea un instant. Puis, sans relever l'indiscrétion de la question, il répondit d'une voix forte :

— J'avais oublié mon rosaire. Et, sans mon rosaire, je me sens trop loin de Dieu...

Dimitri Mitropoulos, un des plus grands chefs d'orchestre de l'époque actuelle, dont la réussite foudroyante éclipsa en quelques années celle du vieux maître Toscanini, traverse la gloire avec la sérénité d'un moine mendiant. Toute sa vie, il restera fidèle aux vœux qu'il a prononcés lorsqu'il n'était que Frère Dimitri dans un couvent du mont Athos. Il gagne des milliers de dollars par semaine, mais vit de la charité de ses amis. A New-York, il habite dans une pièce inconfortable meublée d'un lit de fer. Quand il se rend en Italie, il s'en remet à l'hospitalité

de ses amis. Actuellement, il passe l'hiver en Toscane, dans un château où Giselle Selden Goth, une femme mécène, veille sur lui. C'est elle qui le réveille chaque matin vers 9 heures. Et, d'habitude, elle lui annonce que plusieurs visiteurs l'attendent déjà. Ce matin, c'est un dodécaphoniste — un compositeur de musique concrète — qui est venu de Sicile pour rencontrer le maître.

Il y a quinze jours, Giselle a dû éconduire un individu qui venait proposer un concerto où participaient des klaxons et des instruments de cuisine !

Mitropoulos fait entrer le dodécaphoniste dans la chambre, en pensant au jour où il imposa Prokofiev à une salle stupéfaite. C'était à Minneapolis, en 1936. Mitropoulos était à peu près inconnu en Amérique. L'affiche du concert annonçait un concerto, sans aucune indication. On crut à une erreur. La surprise redoubla lorsque Mitropoulos attaqua le concerto alors que le siège du soliste était encore vide.

Il dirigea les premières mesures, puis quitta rapidement le pupitre, s'assit au piano et joua lui-même la partition du soliste, déployant la même virtuosité au piano que celle qu'il avait montrée à la tête de l'orchestre.

Lorsque la salle eut croulé sous sous les applaudissements, Mitropoulos fit annoncer :

— Ce concerto est d'un Russe nommé Prokofiev.

Prokofiev fut célèbre en Amérique du jour au lendemain. Et il entraîna Mitropoulos dans sa gloire. A Athènes, un vieux commerçant déclara :

— Mon fils Dimitri a enfin réussi. Les deux autres ont de bons magasins, je peux mourir tranquille.

Dimitri lui avait donné beaucoup d'inquiétude. A quinze ans, il avait quitté Athènes et était entré dans le fameux monastère du mont Athos. Pendant trois ans, il vit seul dans une cellule, plaquant des accords sur un piano dont il joue déjà en virtuose. Pour sa famille, son départ est presque un soulagement. Il n'a pas la bosse des affaires ! Les moines du mont Athos, en revanche, se plaisent à souligner la facilité avec laquelle il s'adapte aux règles très strictes du couvent. Il se promène seul au bord de la mer dans les immenses jardins de la communauté, dans un des plus beaux décors du monde où tout animal femelle a été exclu. Au mont Athos, il n'y a ni poule ni chienne. Une seule femme, la Française Maryse Choisy, réussit à y pénétrer.

Mais, bientôt, le frère Dimitri met le couvent en révolution. Sa tête est pleine de musique. Il déniche un vieux piano et passe ses journées à jouer du Bach et du Chopin. Malheureusement, l'ordre arrive, brutal, d'interrompre ses exercices. Les moines se sont plaints du tintamarre inhabituel que Mitropoulos déchaîne sur les cimes du mont Athos.

— Vous arrivez à un tournant de votre vie, lui dit le père. Vous devez choisir entre le couvent et la musique.

Son choix est déjà fait. Il re-

prend la route d'Athènes. Sur le chemin surchauffé, bordé de cyprès noirs, il lui vient l'idée d'un troc sans précédent avec Dieu. Il a choisi la musique, mais *il vivra comme un moine*. Il fumait déjà, avant son entrée au couvent, près de cent cigarettes par jour. Il ne fumera plus. Il vivra seul sans autre fréquentation que celle des musiciens. Enfin, sacrifice suprême, il ne jouera jamais sa propre musique. Le sac de toile qu'il porte sur son dos est plein d'ébauches de symphonies. Il les mettra dans une cassette et il en jettera la clé. Et si, un jour, la tentation de jouer une de ses œuvres, ou de fumer, est trop forte, il demandera le secours de la petite médaille de la Vierge qu'il a emportée du couvent, avec son rosaire.

Jamais il n'a dirigé sans ce rosaire. Aujourd'hui, par la fébrilité avec laquelle il l'égrène, on devine qu'il se rebelle contre certains chefs, comme Stokowsky, ou certaines démonstrations de jazz. Quelquefois, le rosaire ne suffit pas à calmer sa fureur. A Boston, désespéré de ne pouvoir obtenir un effet de légèreté dans Debussy, il se précipite sur un des clarinettistes, et casse sa baguette sur son pupitre. Le musicien s'affole.

Alors Mitropoulos s'arrête : « Je vous demande pardon, Mister Grant », dit-il.

Il fit un jour répéter ses musiciens à six heures du matin, après les avoir conviés à se promener dans la campagne à l'aube, avec une répétition de la *Deuxième suite de Daphnis et Chloé*, de Ravel. Autre particularité : avant chaque répétition, il se fait remettre la liste des noms de ses musiciens. Aujourd'hui, il sait le prénom de tous les interprètes de Boston, Philadelphie, Minneapolis, et de la N.B.C. de New-York. Sa mémoire prodigieuse égale celle de Toscanini. Il connaît, sans la moindre défaillance et sans le secours d'aucune partition, un répertoire considérable.

Pourtant, une seule fois sa prodigieuse mémoire le lâcha. Il ne put retrouver les quelques mesures d'un mouvement dans l'ouverture de Coriolan, de Beethoven. Pendant deux mois, il se retira, annula tous ses engagements et resta cloîtré dans son appartement. La prière lui rendit toute la souplesse de l'esprit.

Un hasard lui fit obtenir un contrat pour l'Amérique. Il révéla Prokofiev et imposa les modernes. Depuis, les musiciens les plus renommés se sont succédé dans son appartement du 63e étage, le dernier étage d'un immeuble de New-York, occupé par un lit pliant, une bibliothèque et un piano. Avant d'habiter New-York, il refusa tous les appartements qu'on lui proposait à Minneapolis. Il choisit finalement un lit anonyme dans un des dortoirs de l'Université du Minnesota et vint là jusqu'au moment où sa renommée le transporta à New-York à la tête d'un des orchestres les plus célèbres du monde, celui de la N.B.C. Comme d'habitude, ce moine apporta avec lui une véritable révolution. Aux répétitions calmes succédèrent des discussions passionnées. Il fit recommencer cinquante fois dix me-

nuets de Brahms, trouva d'inimaginables comparaisons pour évoquer la grâce de la *Pastorale*, allant même jusqu'à jeter son mouchoir en l'air en disant aux violons :

— On ne doit pas vous entendre plus que cela.

Il renouvela le répertoire et conquit l'Amérique avec Debussy, Ravel, César Frank et les musiciens contemporains. Ses interprètes, exténués, firent vibrer le continent avec des violences inconnues.

Au milieu de ce brouhaha de la gloire, Mitropoulos collectionne les photos de l'Himalaya pour les murs de sa chambre. Il oppose toujours un non catégorique à toutes les visites qui ne sont pas professionnelles. Une chose, pourtant, le désole : l'habileté diabolique avec laquelle les femmes tournent les contrôles, submergeant les services d'ordre pour toucher l'habit du maître ou recevoir un autographe. Il engagea d'abord à Berlin un colosse autrichien qui lui servait de secrétaire et de garde du corps.

Plus tard, il remplaça son secrétaire par un sosie. A la fin des concerts, celui-ci sortait le premier et drainait des foules d'admiratrices. Le moine pouvait ainsi regagner tranquillement sa cellule, proche du Metropolitan Opera. Malheureusement, la tentation était trop forte pour le sosie ; il dut également s'en séparer.

La dernière fois que Mitropoulos dirigea à Paris, en 1938, on réclama à la Columbia Artist, qui tient le chef d'orchestre sous contrat, d'envoyer d'urgence sa biographie.

Le directeur de la Columbia s'aperçut alors que personne ne savait rien sur Mitropoulos. Il se rendit d'urgence dans la petite chambre. Mitropoulos était absent et son secrétaire alignait des chiffres en face d'une longue liste où l'on reconnaissait la longue écriture du maître.

— Voilà où passent les sommes astronomiques que vous me demandez ! s'écria le directeur de la Columbia en jetant un regard distrait sur le papier.

C'était la liste d'une centaine d'œuvres religieuses, d'associations musicales, de musiciens dans le besoin.

Son prodigieux détachement fait qu'un tiers de ses concerts sont bénévoles et qu'il ne garde, des millions que lui offre l'Amérique, que les dollars nécessaires à l'achat des œuvres de Platon, de saint Thomas et de saint Augustin. Il y a quelques semaines, à Florence, il n'avait même pas sur lui de quoi acheter une partition de Francis Poulenc.

Sa charité est telle, que, non content d'être sollicité, il propose encore son concours quand il le juge nécessaire. Il éprouva récemment une des peines les plus profondes de sa vie, quand on lui refusa de jouer avec Toscanini à Milan pour la reconstruction de la Scala. Il resta huit jours sans sortir de sa chambre. Il avait pensé que, mieux que la prière, la musique pouvait réunir tous les hommes de bonne volonté.

From JAN 29 1954
EAGLE
Brooklyn, N. Y.

Serkin Featured at Piano With Philharmonic-Symphony

By PAUL AFFELDER

Dimitri Mitropoulos, who has just been signed for another year as musical director of the Philharmonic-Symphony, returned to the orchestra at Carnegie Hall last evening after an absence of eight weeks.

But it was not Mr. Mitropoulos who was the center of attraction, though he did contribute immensely to the success of the program. For almost the entire concert was given over to three works for piano and orchestra, in which the soloist was that remarkable keyboard artist, Rudolf Serkin.

First of the three solo offerings and, for us, the best played, was Mozart's seldom-heard Piano Concerto No. 17 in G Major (K. 453). The opening movement had grace and smoothness of line; the long slow movement, with its interesting harmonic progressions, was made to sound deeply expressive, and the final allegretto with variations romped along in fine fashion.

Not only was the solo part performed with impeccable taste and fluency, but the orchestral accompaniment was a model of delicacy and careful balance.

Another composition which is not presented frequently hereabouts is the "Burleske" for Piano and Orchestra which the late Richard Strauss wrote when he was only 21. This is light, frothy, unashamedly romantic music with more than a touch of the Viennese spirit running through its pages.

Waltz Lilt Lacking

Messrs. Serkin and Mitropoulos gave it all the lightness, frothiness and romanticism it required—perhaps even a little too much of the last—but there was none of the lilt of the Viennese waltz in their reading last night.

It needs this added bounce and underlying rhythmic pulse to keep it in motion and to prevent it from dragging and becoming too long-winded. Too much lingering over the lovely melodic passages, mostly by the pianist, kept this from being as great a performance as it might have been.

Finally, there was Beethoven's wonderful Concerto No. 4 in G Major—for one listener, at least, the greatest of all the master's works for piano and orchestra. Mr. Serkin has long been a specialist at interpreting Beethoven concerti, and his delivery of this one last evening was deeply perceptive.

We found him romanticizing rather more freely in the first movement than he has on previous occasions, yet everywhere he displayed excellent taste and a fine feeling for proportion. The slow movement was a dramatic study in contrasts, as it should be, and the final rondo was marked by brilliant glitter and proper lightness of touch.

At its conclusion, there was a long ovation for soloist, conductor and orchestra, all of whom more than earned it for a grand evening of music-making.

To open the concert, Mr. Mitropoulos conducted a sparkling performance of Mozart's Overture to "The Abduction from the Seraglio." Our only objection to it was the use of the involved concert ending provided for it by Ferruccio Busoni. Simpler, more appropriate endings have been devised by others.

From
WORLD-TELEGRAM
New York, N. Y.

Serkin Unforgettable At Carnegie Keyboard

By LOUIS BIANCOLLI.

Dimitri Mitropoulos and Rudolf Serkin teamed up last night for one of the Philharmonic's most unforgettable concerts of the season.

Returning after a short vacation, the Philharmonic director was in excellent form, conducting with the vigor, intensity and command of style that have long endeared him to those who like a combination of art and excitement in their music.

Mr. Serkin, for his part, played the piano in much the same vein. Indeed, he played quite a bit of piano last night, being called on for three solo appearances on a program of four numbers.

Mozart Openers.

The first half of the bill went to Mozart. Mr. Mitropoulos began with a superlative reading of the overture to "The Abduction from the Seraglio"—a reading that breathed life and poetry and comedy all through.

Then Mr. Serkin emerged for his first assignment—the G Major Concerto (K. 453). That went like a dream. It was beautiful as sound and even more beautiful for the implications of that sound. There was no hurry; rather a relished lingering over every note.

If Mr. Serkin was completely in the Mozart frame, utterly at one with the idiom and design of the little master, so was Mr. Mitropoulos. The accompaniment was the answer to every pianist's prayer—and every composer's for that matter—it was aware of the soloist at all times—at once friendly and competitive to the greater glory of both.

Supreme Artist.

Mr. Serkin returned for Strauss' "Burleske" and Beethoven's G Major Concerto, No. 4. Again he was the supreme artist, in control of all the factors going into an authentic and stirring exhibition of interpretive art at its best.

There was brilliance and the headlong sweep of youthful adventure to the Strauss reading, and the Beethoven concerto unreeled in a wealth of lyricism set off by moments of towering drama.

Soloist and conductor were worthy of one another at last night's Philharmonic concert in Carnegie Hall—and both were distinctly worthy of the composers whose music they so nobly discoursed.

3 ΦΕΒΡΟΥΑΡΙΟΥ
ΑΘΗΝΑΪΚΗ



Ὁ μόνιμος διευθυντὴς τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης Δ. Μητρόπουλος

Αὐτοὶ ποὺ τιμοῦν τὴν Ἑλλάδα

Ο Δ. ΜΗΤΡΟΠΟΥΛΟΣ ΣΤΟ «ΜΕΤΡΟΠΟΛΙΤΑΝ»

Ἐκλήθη στὸ φεστιβὰλ τῆς Φλωρεντίας καὶ στὴ Σκάλα τοῦ Μιλάνου.

ΝΕΑ ΥΟΡΚΗ, Φεβρουάριος
(Τοῦ ἀνταποκριτοῦ μας)

ΜΕ ΠΟΛΥ κολακευτικὰ σχόλια ἐ. νήγγειλεν ὁ ἀμερικανικὸς τύπος ὅτι ὁ μόνιμος διευθυντὴς τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης κ. Δημήτρης Μητρόπουλος ἐκλήθη νὰ διευθύνη τὴν προσεχῆ ἐσαιζὸν 1954—1955 δύο πανηγυρικὲς μελοδραματικὲς παραστάσεις στὴ μητροπολιτικὴ ὄπερα — στὸ περίφημο «Μετροπόλιταν». Εἶναι ἡ πρώτη φορὰ ποὺ δίδεται στὸν μεγάλο μας μαέστρο ἡ εὐκαιρία νὰ ἐμφανισθῆ ἀπὸ τὸ ἀναλόγιο τοῦ φημισμένου αὐτοῦ θεάτρου, ὅπου θὰ διευθύνη τὴν «Σαλώμη» τοῦ Ριχάρδου Στράους καὶ, πιθανώτατα, τὸ ἔργο τοῦ Βέρντι «Οὖν μπάλλο ἰν μάσκερα». Ἔτσι μετὰ τὸν Νίκο Μοσχονᾶ, τὴν καταπληκτικὴ Βίλμα Γεωργίου καὶ τὴν δημοφιλῆ Ἑλένη Νικολαΐδη ἔρχεται τώρα ὁ Μητρόπουλος νὰ προσθέση καὶ νούργιες ἐπιτυχίες στὴ σειρὰ τῶν θριάμβων τῶν Ἑλλήνων καλλιτεχνῶν ἀπὸ τῆς σκηνῆς τοῦ Μετροπόλιταν.

«Εἶμαι πολὺ εὐτυχὴς καὶ τὸ θεωρῶ μεγάλη μου τιμή, εἶπε ὁ Μητρόπουλος, ποὺ μοῦ παρέχεται ἡ εὐκαιρία νὰ ἐμφανισθῶ στὸ Μετροπόλιταν. Χαίρομαι ποὺ ἡ φιλαρμονικὴ ὀρχήστρα προσπαθεῖ νὰ διαμορφώση τὸ πρόγραμμά της μὲ τέτοιο τρόπο ὥστε νὰ μοῦ ἐπιτρέψη ν' ἀπουσιάσω ἀπὸ τὸ Κάρνεγκι Χὼλ ἐπὶ δύο περίπου μῆνες καὶ ν' ἀφιερωθῶ στὴ μουσικὴ προετοιμασία τῶν δύο μελοδραματικῶν παραστάσεων τοῦ Μετροπόλιταν...»

Ὁ Μητρόπουλος ὅμως δὲν θὰ διευθύνη ὄπερες μόνον στὸ Μετροπόλιταν. Τὴν ἄνοιξιν τοῦ 1954 ἔχει κληθῆ στὴν Φλωρεντία γιὰ νὰ διευθύνη στὸ φεστιβὰλ «Μάτζιο Μουζικάλε» μιὰ ὄπερα τοῦ Πουτσίνι καὶ ἀργότερα στὴ Σκάλα τοῦ Μιλάνου θὰ διευθύνη τὸν «Ἀρλεκῖνο» καὶ τὴν «Ἠλέκτρα» τοῦ Ριχάρδου Στράους. Ἡ προσοχὴ τοῦ μουσικοῦ κόσμου πρὸς τὸ Μητρόπουλο ὡς διευθυντὴ μελοδραμάτος ἔχει στραφῆ ἀφότου ὁ μαέστρος παρουσίασε στὴ σειρὰ τῶν κοντσέρτων του στὸ Κάρνεγκι Χὼλ μερικὲς ἀπὸ τὶς πιὸ ἐπιτυχημένες μοντέρνες ὄπερες, ὅπως εἶναι ὁ «Βόϋτσεκ» τοῦ Μπέργκ, ἡ «Ἀναμονὴ» τοῦ Σαίνμπεργκ, ἡ «Ἱσπανικὴ Ὥρα» τοῦ Ραβέλ καὶ τὰ ἔργα «Χοηφόροι» καὶ «Χριστόφορος Κολόμβος» τοῦ Μιλώ. Τὸ 1951 ὁ Μητρόπουλος διηύθυνε τὴν ἀμερικανικὴ πρεμιέρα τοῦ μελοδράματος τοῦ Μπουσκόνι «Ἀρλεκῖνος». Τὸ 1947 καὶ 1948 ἐμφανίσθηκε στὴ σειρὰ τῶν γνωστῶν ὑπαιθρίων κοντσέρτων στὸ στάδιον Λήουϊσον τῆς Νέας Ὑόρκης καὶ διηύθυνε μὲ θριαμβευτικὴ ἐπιτυχία «Τόσκα» καὶ «Μπατερφλάϋ». Τὸ 1946 παρουσίασε χορὸν τῶν φοιτητῶν τοῦ πανεπιστημίου Κολόμπια τὴν «Ἱστορία τοῦ στρατιώτη» τοῦ Ἴγκορ Στραβίνσκυ. Ὁ ἴδιος ὁ Στραβίνσκυ ποὺ παρευρίσκετο τότε στὴν παράστασι, σηκώθηκε ἀπὸ τὴν θέσι του καὶ ἀγκάλιασε τὸν Μητρόπουλο μὲ δάκρυα στὰ μάτια μπροστὰ στὸ κοινὸ ποὺ ξέσπασε σὲ φρενιτιώδη χειροκροτήματα...

Π. Β. ΠΕΚΛΑΡΗΣ

From FEB 1 1954
TIMES
New York, N. Y.

JANIS IS SOLOIST AT PHILHARMONIC

Young American Pianist Plays Rachmaninoff Concerto — Mennin Symphony Heard

Byron Janis was the soloist on the Saturday evening program of the Philharmonic-Symphony, conducted by Dimitri Mitropoulos. The talented young American pianist played Rachmaninoff's Concerto No. 3 in D minor and made a gallant try, but at this stage he lacks the drive and authority to handle such a difficult work. Sometimes his playing actually sounded apologetic, with the left hand either inaudible or close to it.

Peter Mennin's Symphony No. 3 was the other large work on the program. It is an imposing score, brilliantly orchestrated, with constant, pulsating rhythms. Melodically, it does not have much to say, but into its composition has gone an enormous degree of technique allied to an uncompromising probity. This remains one of the best contemporary American symphonies, especially as heard with the flair and excitement that Mr. Mitropoulos brought to it.

A Bach suite, arranged by Arthur Honegger, opened the program and Kodaly's "Galanta Dances" closed it. H. C. S.

From JAN 29 1954
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Concert:

Serkin Piano Artistry Hailed

By MILES KASTENDIECK

ONE of the most extraordinary demonstrations of consummate artistry in piano playing took place in Carnegie Hall last night. Rudolf Serkin performed three concertos with Dimitri Mitropoulos and the Philharmonic-Symphony.

His playing was so magnificent that it all but eclipsed the return of Mitropoulos and his part in the evening's superior music-making.

What made Serkin's performances remarkable was his absorption in the music and his complete identity with the style of each composer. Mozart's G major, K. 453, Strauss's "Burleske" and Beethoven's Fourth Concerto offered plenty of contrasts.

Under Serkin's magical fingers, the music came alive in the most dynamic and persuasive fashion. The brilliance of the virtuoso and the poetry of the artist blended in striking proportion.

Of the three works, the Strauss was the least well known, the Beethoven the best. After a beautifully posed and articulate performance of the Mozart, Serkin literally jumped into the Strauss like the fiery virtuoso he can be. His incredible execution of its fanciful pages was a treat in itself.

There followed, nevertheless, an interpretation of the Beethoven that was treasurable for its balance of poetry and drama. It made a perfect culmination to a most memorable evening.

The program began with Mozart's overture to "The Abduction From the Seraglio," its single purely orchestral item.

From JAN 29 1954
TIMES
New York, N. Y.

Serkin and Philharmonic Heard In Program Led by Mitropoulos

Pianist Plays Concertos by Beethoven and Mozart in Carnegie Hall Event

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. Rudolf Serkin, pianist. At Carnegie Hall.
Overture to the Abduction From the Seraglio: Piano Concerto in G (K. 453) ..... Mozart
Burleske ..... Strauss
Piano Concerto No. 4 ..... Beethoven

By OLIN DOWNES

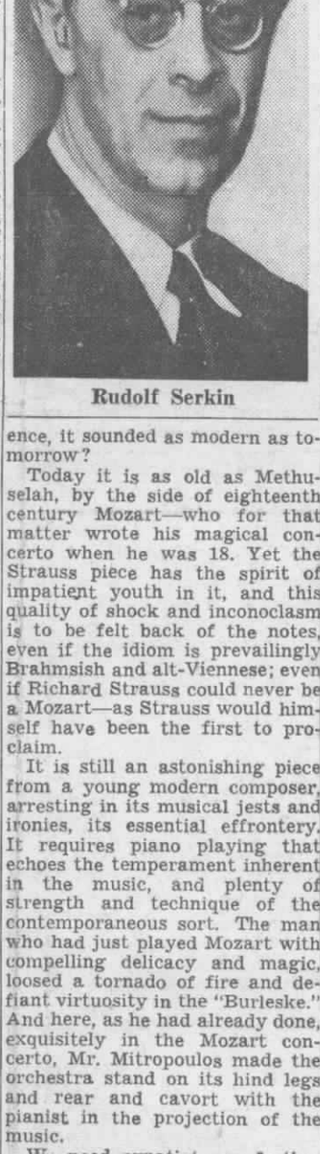
From one point of view, the program of the Philharmonic-Symphony Orchestra last night in Carnegie Hall, conducted by Dimitri Mitropoulos, was disproportionate. It was disproportionate especially in the fact that Mr. Mitropoulos' performance of the Mozart Overture to the "Abduction from the Seraglio" was of such superlative quality, so perfectly and joyously in the spirit of Mozart, that one would fain have had more such performances by the orchestra alone than thep rogram permitted. But essentially this was a soloist's concert, in which the orchestra played an important but subsidiary part, and the piano stole the show.

The compensation was that the soloist was Rudolf Serkin, that he played three wonderful compositions for piano and orchestra, and that we had never heard him play so greatly.

The Mozart concerto that he chose is one of the most charming of that master's works in the form, and it would hardly be possible to over praise the art of Mr. Serkin's interpretation, which was, to our mind, as nearly the ultimate of sovereign beauty and simplicity that one could expect a human performance to be. The singing on the keyboard, the precision and nuance of each measure were things to cherish. And with all this there was no false delicacy, no mannered elegance, no prettiness or lack of virility. The playing was classic as it was beautiful.

Furthermore, true to Mr. Serkin's own nature and ideals, it fell upon the ears simply as a revelation of Mozart in very essence, and never as the egotistical display of a virtuoso. Mr. Serkin, playing with everything that was in him of skill and sensitivity and feeling, concentrated everyone upon the music and not upon himself. A lifetime of thinking, feeling and musician's experience went into that achievement, which no lesser qualities than Mr. Serkin's as a musician and no lesser experience than his could have achieved.

He turned from this to a bravura performance of the astonishing piece for piano and orchestra that Richard Strauss composed in 1885, when he was 21. We heard this piece for the first time in student days in Boston, and remember the thrill it gave us by what was then its modernity and audacity, its sardonic and waggish mood. Can it be believed that then undoubtedly to a majority in the audience, it sounded as modern as tomorrow?



Rudolf Serkin

Today it is as old as Methuselah, by the side of eighteenth century Mozart—who for that matter wrote his magical concerto when he was 18. Yet the Strauss piece has the spirit of impatient youth in it, and this quality of shock and inconoclasm is to be felt back of the notes, even if the idiom is prevailingly Brahmsish and alt-Viennese; even if Richard Strauss could never be a Mozart—as Strauss would himself have been the first to proclaim.

It is still an astonishing piece from a young modern composer, arresting in its musical jests and ironies, its essential effrontery. It requires piano playing that echoes the temperament inherent in the music, and plenty of strength and technique of the contemporaneous sort. The man who had just played Mozart with compelling delicacy and magic, loosed a tornado of fire and defiant virtuosity in the "Burleske." And here, as he had already done, exquisitely in the Mozart concerto, Mr. Mitropoulos made the orchestra stand on its hind legs and rear and cavort with the pianist in the projection of the music.

We need expatiate no further upon Mr. Serkin's achievement in saying that he played the concerto that is unque among all Beethoven's compositions for the piano, and all concertos written by all composers for the piano and orchestra with the same adequacy and intimacy with its innermost qualities that he had already displayed in Strauss and Mozart.

Mr. Serkin was applauded, hurrahed and cheered after each performance. The audience also recognized the wholly admirable part that M. Mitropoulos, conducting with and without the soloist, had contributed to the evening.

From POST
NEW YORK CITY
FEB 1 1954

WORDS and MUSIC

By Harriett Johnson

Janis, Mennin With Philharmonic

Two young Americans were represented on Saturday night's Philharmonic-Symphony program in Carnegie Hall. Byron Janis, pianist, played the third Rachmaninoff Concerto, in D Minor, and Peter Mennin's Third Symphony was performed, Dimitri Mitropoulos conducting.

The remarkable pianistic abilities of Janis have been locally demonstrated on previous occasions and they were again manifested in the difficult Rachmaninoff work. This piece is filled with romantic nostalgia expressed through melodies which the young artist played with many shadings of color and feeling, and always with sympathy.

His tone in these lyric passages had a clear, cool quality which was pleasant to hear but which lacked both the warmth and richness needed to give the music its full due.

Mennin's Third Symphony

Mennin's Third Symphony, on the other hand, is a work of extraordinary maturity for a young composer who was only 23 when he finished this piece, first performed by the Philharmonic in 1946. Since this time Mennin has completed three more symphonies, the most recent one, a commission from the Louisville Symphony and played in this latter city during November, '53. There is no doubt that the composer's preoccupation with the symphonic form is justified by his works. The third symphony is music of continuing pulsating rhythmic momentum in its first and last movements, less vigorous, and compelling in its second movement, but significant here also. There is a driving persistence in the score, a sense of inevitability in its architectural building which fascinates the ear as well as compels the attention by its content.

It is also brilliantly scored with the music's polyphonic texture wedded to its instrumentation in a way that heightens the cumulative intensity at every climactic point. Mitropoulos played the piece with a drive and high imagination which dramatized its excellence.

From FEB 1 1954
JOURNAL-AMERICAN
New York, N. Y.

With Mitropoulos at Carnegie

Byron Janis

By MILES KASTENDIECK

MITROPOULOS featured the Rachmaninoff Third Piano Concerto with Byron Janis as soloist in the Philharmonic Symphony's weekend concerts in Carnegie Hall.

The young pianist definitely had the work in his fingers, an accomplishment in itself, but his Saturday night performance suggested that he had not quite caught the pulse of the music.

This is a tricky concerto. It calls for an understanding sensitivity as well as virtuoso brilliance. More of the former than the latter came forth in Janis's performance. It was a matter of more drive. To his credit he clicked about the middle of the last movement, winning the plaudits of the audience thereby.

What showed up otherwise in his playing was a tendency to over-emphasize the melodic line. This often produced a lack of balance between his two hands.

Perhaps Mitropoulos's soft-pedaling of some of the orchestral passages influenced him. Once on keel, both the concerto and performance fared much better.

Mennin's Third Symphony was included in the Saturday program. A rehearing did not ingratiate the listener in its favor. The music sounds both earthbound and time-marking in spite of its rhythmic qualities.

An orchestration of Honegger's selection of movements from Bach's French Suites opened and Kodaly's "Dances of Galanta" closed the program.

From
WORLD-TELEGRAM
New York, N. Y.

By LOUIS BIANCOLLI.

Saturday night was American artists' night along the local musical front.

Up at Carnegie Hall Pennsylvania offered two of its most gifted sons as part of the Philharmonic program conducted by Dimitri Mitropoulos. Peter Mennin, of Erie was billed with his brilliant Third Symphony.

As soloist the Saturday—and Sunday—program featured young Byron Janis of Pittsburgh in one of the most dramatic readings in years of Rachmaninoff's Third Piano Concerto.

Meanwhile two of New York's boroughs were doing themselves proud in a "Rigoletto" cast at the Metropolitan headed by Roberta Peters, Richard Tucker and Robert Merrill.

Stirring Score.

Mr. Mennin's stirring score belongs with a small sheaf of American symphonies that will probably remain in the perennial repertory. It is strong, appealing and bursting with a sense of go.

I would put the last movement—a sustained span of broad rhythmic drive—with the three most exciting movements in American symphonic writing. Mr. Mitropoulos made it all sound alive and fresh—as if had been born in the tang of the American outdoors.

I caught Mr. Janis, superb reading of the Rachmaninoff concerto at both the Saturday and Sunday concerts. There were well-deserved cheers at both for the 25-year-old virtuoso.

It was playing in the great tradition of Hofmann, Horowitz and Rachmaninoff himself—full of magnificent sound and that strange keyboard sorcery that is art and poetry and a little frenzy too.

From FEB 5 1954
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

By Jay S. Harrison

One masterpiece of the eighteenth century and three of the twentieth were the substance of last night's Philharmonic-Symphony concert, under Dimitri Mitropoulos' direction, at Carnegie Hall. The evening began with Haydn's rarely heard Symphony No. 80, in D minor, and continued with Copland's "Appalachian Spring," Debussy's "Images" for orchestra, ("Gigues," "Iberia" and "Rondes de Printempts), and Ravel's "Alborado del Grazioso." Through it all, Mr. Mitropoulos and his men were in snappy form, and they made of the solo-less night an occasion, for the most, of joyous ensemble pleasures.

Not the least of these were provided in the Debussy trilogy, and, in addition, the performances revealed anew that Debussy, of all the masters entrenched in the repertoire, is the most amenable to a highly personal treatment. No two musicians, in my experience, deal with him in the same way, nor, paradoxical as it may seem, does there even appear to be a standard way of reading his music. Each conductor feels him differently, sees his colors in a different light and makes them shimmer in a different way. Also he is phrased by no two people alike. And as a result, what emerges in performance is something ever new, something fresh, untouched and unfamiliar.

As Mr. Mitropoulos approaches him, Debussy loses a quantity of his sensuality only to have it replaced by a kind of burning excitement that is, for all its intensity, controlled and non-hysterical. Sparkle it does not, nor is it luminous in the usual way. What it has is backbone and a firm shape. It is not allowed tos prawl, grow sticky or bog down in the luxuriousness of its own fantastic texture. It is kept on the move, kept active and headed forward, and though in the process it loses something of its vaporous, perfumed beauty, Mr. Mitropoulos' substitutions, tasteful and impressive, are never less than of benefit to the music.

Mr. Copland's remarkable work was presented in an equally remarkable performance. "Appalachian Spring," though scarcely ten years old, is already a reliable friend and a dear one. Its tunes are right, its rhythms bouncy. And its sentiments billow and surge at every turn. Mr. Mitropoulos, in his best twentieth century manner, made the work restless when that state was desired and gently passive when repose was all the need. Much the same might be said of the Haydn symphony which, as opposed to the conductor's usual breathless reading of similar scores, was sanded to perfection with a sure and steady hand.

From FEB 8 1954
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

Saturday night's Philharmonic-Symphony concert, directed by Dimitri Mitropoulos at Carnegie Hall, gave repeat performances of Haydn's Symphony No. 80 in D Minor and Debussy's "Iberia," and included the recently rediscovered Haydn "Overture for an English Opera." James MacInnes, young Minnesota-born pianist, made his debut with the orchestra, playing the Mendelssohn Concerto No. 1 in G Minor and, after the intermission, the Schoenberg Piano Concerto, Opus 42, which was receiving its first performance with the Philharmonic-Symphony Society.

Mr. MacInnes came through in fine style with a formidable debut assignment. It would be difficult to determine whether the air of classic freshness which characterized Mr. Mitropoulos' reading of the Haydn Symphony and the performance of the Mendelssohn Concerto by orchestra and soloist alike was equally present in the Schoenberg, for this concerto, like most of Schoenberg's music, does not easily yield itself on first hearing. One would wish to search further among its rather miasmic sensations to determine the details of expressive content. That it has a strong and shapely contour is immediately apparent, as was the high technical competence of its performance and the serious thought with which it had been approached.

Mr. MacInnes is not a musician of the bravura style, nor a Romantic. His piano sound manages to be bright and tensile without lapsing into hardness. It is strong, too, and capable of a cool, airy sort of utterance that rises easily above the orchestra. Whether the degree of understatement the pianist employs would be equally admissible in the entire repertoire is another question. In the Mendelssohn, it was refreshing and well buoyed up by a lilting sense of rhythm. It may have thinned down the Schoenber a bit, but this also would be hard to know on first hearing. Suffice it to say that the performance of this latter work was firm, devoted and keenly intelligent. L. T.

From FEB 12 1954
POST
NEW YORK CITY

WORDS and MUSIC
By Harriett Johnson

Mitropoulos Leads Strauss Concert

While the domestic life of Richard Strauss by reputation was far from a bed of roses, it did inspire a 40-minute "Symphonia Domestica," which had its world premiere 50 years ago in Carnegie Hall. In commemoration of the event the work returned there last night for a performance by the Philharmonic-Symphony, Dimitri Mitropoulos conducting. Also on this all-Strauss program were excerpts from three operas which were composed much later than the symphonic poem, The short bombastic opening prelude was from Act III of "Arabella" which dates from 1933. A "Symphonic Fantasy" from "Die Frau ohne Schatten," first performed in 1919, had been arranged by the composer from original score. Three symphonic interludes from "Intermezzo" completed in 1925, brought us to the intermission.

All of these were interesting to hear because of the infrequent opportunity to do so. Though there were sections of interest and beauty throughout, on the whole, the excerpts were not too satisfactory considered as orchestral works. The "Symphonic Fantasy" was disjointed and grandiose without saying much. The "Interludes" were pleasant but not too significant.

"Symphonia Domestica" Sunday

By comparison with the previously performed music, the "Symphonia Domestica" seemed superbly integrated and inspired. Mitropoulos conducted it with his usual flair from this type of flamboyant piece and it came off in great style. Not usually considered one of Strauss' most significant works, it, nonetheless, contains much beauty and a kind of piquant folksy quality which is appealing.

Sunday's concert by the Philharmonic will again be all-Strauss with the same program repeated except that "Festival Prelude, op. 61, for Orchestra and Organ" will replace the excerpts from "Intermezzo."

From FEB 7 1954
POST
NEW YORK CITY

WORDS and MUSIC
By Harriett Johnson

All-Strauss Program Thursday

In commemoration of Richard Strauss' first visit to the United States 50 years ago, Dimitri Mitropoulos will conduct three all-Strauss programs during his coming week with the Philharmonic-Symphony in Carnegie Hall. Mitropoulos will include the "Symphonia Domestica" which had its world premiere in this country in 1904 with an orchestra known as the Wotzler Symphony. Strauss conducted the work which was the subject of considerable comment because the programmatic character of the piece was supposed to have been inspired by incidents in the composer's own life. His wife accompanied him on the trip.

Strauss, also on this visit, scandalized both the press and general public by conducting two afternoon concerts in Wanamaker's department store in New York. During this era John Wanamaker spent hundreds of thousands of dollars both in New York and Philadelphia for free concerts and musical entertainment.

In addition to the "Symphonia Domestica," Mitropoulos has chosen three excerpts from Strauss' later operas for the pair of programs in Carnegie Hall Thursday at 8:45 and Friday at 2:30. These are the Prelude to Act III from "Arabella"; the Symphonic Fantasy from "Die Frau Ohne Schatten," and excerpts from "Intermezzo." Strauss himself prepared the Symphonic Fantasy from the opera.

Because of the tremendous expense of preparation and production of these works, there has been little opportunity to hear them in this country; therefore these orchestral performances have particular interest.

From FEB 8 1954
TIMES
New York, N. Y.

SCHOENBERG WORK FOR PIANO IS HEARD

Arnold Schoenberg's Piano Concerto, which was composed in 1942, received its first performance by the Philharmonic-Symphony on Saturday evening in Carnegie Hall. James MacInnes, a young American pianist, made his debut with the orchestra on this occasion, and also played Mendelssohn's G minor concerto. Dimitri Mitropoulos conducted.

The Schoenberg concerto is twelve-tone. Like most of his works in that genre, it is highly dissonant, expressionistic, plotted like an architect's blueprint and uncompromising in the extreme. Some of the orchestral sounds are fascinating. The composer created virtually a new language in his mature orchestral works, and this concerto is full of effects that—strange as they are—make musical and emotional sense, whether or not one agrees with the composer's basic philosophy.

Many hearings will be necessary to fix the plan and organization of the work in one's mind. But one hopes that those hearings will be a little more expert than that offered by Mr. MacInnes. With all the good intentions in the world, he was unable to capture the delicacy of the solo writing. His technique is rather crude, and his performance of the Mendelssohn cruelly laid bare a lack of pianistic discipline. Power there was in plenty; but refinement, dexterity, nuance—these were missing.

Mr. Mitropoulos opened the program with a rather heavy readings of Haydn's Overture for an English Opera and the Symphony No. 80 in D minor. Debussy's "Iberia" concluded the evening.

H. C. S.

From FEB 5 1954
TIMES
New York, N. Y.

MITROPOULOS BRINGS NEW TOUCH TO SUITE

The striking part of last evening's concert at Carnegie Hall by Dimitri Mitropoulos and the Philharmonic-Symphony was Mr. Mitropoulos' reading of the Copland ballet suite, "Appalachian Spring."

Familiar as this work has become to concertgoers, it was a fresh delight to hear Mr. Mitropoulos' skillful evocation of the music. The conductor managed with great adroitness to project the cheerful, energetic, somewhat brash essence of the score.

It was clear that Mr. Mitropoulos as an interpreter felt a close affinity to the music and to its composer's creative turn of mind. He conducted as if he believed in the music, enjoyed it and wished his listeners to do so too.

Conductor and orchestra conveyed with great dexterity the colorful panorama of Debussy's "Iberia." In Ravel's "Alborado del Gracioso," the performers also found a work enormously congenial.

Their least impressive showing was in the Haydn Symphony No. 80, in D Minor, which opened last evening's program. It was an odd reading of the work, full of nervous energy but curiously lacking in power. The serenity and repose so prominent in Haydn's music were little in evidence last evening, Mr. Mitropoulos, so at home in music of our own century, seemed perplexed by that of Haydn. J. B.

From FEB 12 1954
JOURNAL-AMERICAN
New York, N. Y.

Mitropoulos Shines In Great Strauss Bill

By MILES KASTENDIECK

DIMITRI MITROPOULOS outdid himself in a Richard Strauss program with the Philharmonic-Symphony in Carnegie Hall last night.

Since the "Symphonia Domestica" was included, the occasion became the anniversary celebration. Strauss conducted its world premiere in Carnegie Hall almost a half century ago on March 21, 1904.

Fifty years have in no way dimmed the orchestral virtuosity or the essential quality of this mussic.

Sttrauss's original intention of lettiing it rest on its merits of symphonic development is perhaps even more to the point todaay than the picture of domestic life somewhat literally trannslated into the program notee prepared for its English prenmiere in 1905.

WVith Mitropoulos attuned to this work and the Philharmonic playying for all its worth—monments like these prove how supeerb an orchestra it is—the perfformance of the symphony crowwned an evening which sustainned interest remarkably well.

The program opened with the prelude to act III of "Arabell." For all its brevity it revealed the Strauss idiom characteristically.

There was much more in the fantasy from "Die Frau Ohne Schatten." Here soaring melody with brass commentary so essentially Straussian found the composer true to his singular individuality. merely projecting it in more mature form.

Both works were new to the Philharmonic repertory.

The "Three Symphonic Interludes" from "Intermezzo" offered pleasing variety.

Throughout the concert it was possible to marvel at Strauss's mastery both in writing and in orchestration. The former certainly inspired Mitropoulos, the latter gave the orchestra a field day. Everything conspired to make the concert stimulating, one of the best of the Philharmonic season.

From FEB 12 1954
TIMES
New York, N. Y.

STRAUSS PROGRAM AT PHILHARMONIC

Mitropoulos Leads Prelude to 'Arabella,' Excerpts From the Opera, 'Intermezzo'

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. At Carnegie Hall. Strauss program: Prelude to Act III, Arabella; Symphonic Fantasy, Die Frau ohne Schatten; excerpts from the opera, Intermezzo; Sinfonia domestica.

By OLIN DOWNES

The performance of the "Domestica" Symphony, indeed all of the performances of the program of music by Richard Strauss that Mr. Mitropoulos presented last night in Carnegie Hall with the Philharmonic-Symphony, will be famous in the annals of this Society. This was a triumph of perceptive and creative interpretation that realized, to our mind, the uttermost imagining of the composer. We had not realized before the exceptional musical value of this program-symphony or heard it speak so warmly and poetically, with such strength of structure, such laughter and tenderness and humanity.

The orchestra, aflame with the music, sang gloriously in every melodic strand and tone-color. The balances were of phenomenal sensitiveness and clarity. The score is Mr. Mitropoulos' joy and plaything. He played exultantly with it, and had the last note clearly in view when the first measure sounded. In the mass and the detail the performance was complete, and held one absorbed through the forty minutes of its single movement.

It is plethoric with music and a twentieth too long. Yet the power of the form and the logic of its growth are such that the listener is fascinated and absorbed by its every measure. We do not offer these remarks as personal reflections so much as we merely record what Mr. Mitropoulos showed us. This was music-making of the most vigorous and glowing sort. Those who heard it and who will hear it at other Philharmonic-Symphony concerts of this week are infinitely Mr. Mitropoulos' debtors for the privilege.

The concert had other impressive features. There were first New York performances of music from three operas of Strauss that have not been heard in this country—"Die Frau ohne Schatten" of 1919, "Intermezzo" of 1925 and "Arabella" of 1933. The lustiest and richest of these excerpts proved to be the Prelude from "Arabella." It is lutspiel music—exuberant, instrumentated with the fullness and brilliancy native to this composer and in spirit a relative, not distant either, of "Rosenkavalier." There is not a note in it that is new to those familiar with Strauss' earlier scores, and this holds true of the interesting but over-long Prelude from "Frau ohne Schatten" and the symphonic interludes from "Intermezzo."

All this late music is old-style Strauss. It proved a welcome and warming experience. Perhaps it offers comment on the prevailing thinness of invention and feeling in much music that has since come from Europe, that the audience swam pleasantly in this warm Straussian bath, delighting in the fat sonorities, the exuberance of the counterpoint, the sure touch upon all the elements of the orchestra as Richard Strauss conceived them.

And this was clear: that whatever he wrote, however it may be written according to a familiar recipe and within a frame of workmanship, Strauss is Strauss, a very great musician of indestructible genius. This was realized by all who were fortunate last night in hearing Mr. Mitropoulos' memorable presentation of his art.

From FEB 12 1954
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By VIRGIL THOMSON

CARNEGIE HALL

Prelude to Act III "Arabella" and Symphonic Fantasy, "Die Frau Ohne Schatten" (first performances by the Philharmonic); Excerpts from the Opera "Intermezzo"; Symphonia Domestica, Op. 53.....Strauss

Rousing Occasion

DIMITRI MITROPOULOS, conducting the Philharmonic-Symphony Orchestra last night in a Richard Strauss program, brought cheers to the house with a rousing performance of the Symphonia Domestica. He also made lovely sounds. This forty-minute work, long considered a program liability, has of late years come into its own as a grand and eloquent piece. And I must say I have never heard it sound finer or hold the attention of every one more absorbed that it did last night in Carnegie Hall. Here was Strauss at his richest, and here was Mitropoulos at the height of his extraordinary musical and interpretative powers. A more rousing show one seldom encounters.

The earlier part of the evening had exposed three works of later vintage, all of them fairly uncommon here. There was the Prelude to III from "Arabella," an orchestrated fantasy (by the composer) on passages from "The Woman Without a Shadow" and three symphonic interludes from "Intermezzo." All three operas are popular in Central Europe, though none has been given here. The music of all three sounds like music by Richard Strauss. No mistaking its upswing of optimism, its bounce, its busyness, its afflatus, luxury and general good cheer. No mistaking, either, its deliberate desire to charm through references to waltzing Vienna. It smells of showmanship both in its relentless exploitation of sentiment and in its ability to fill a theater with animation. The opera most original in its thematic and orchestral invention would seem to be, judged from the excerpts, "The Woman Without a Shadow." Strauss experts tell me it is even better than could be divined last night from a potpourri compounded of its weaker parts. (There is, I believe, another suite available.)

Perhaps we will hear these operas one day without traveling to Europe, perhaps not. Our lyric establishments seem not to feel a responsibility in the matter. Mr. Mitropoulos, who does, gave us a taste of them all last night. And if that taste seemed not different from the familiar taste of Richard Strauss's music, it did not seem dilute or lacking in strength. With operatic composition at so low an ebb as now, one wonders why no local impresario takes a chance on the later Strauss. Myself I do not greatly care, since for me a little Strauss goes a long way. But there are Strauss addicts, lots of them; he is a popular composer. It might be that his operas, all of them, have the power of survival in them that his symphonic works have. Even "Zarathustra" and the Domestica please nowadays. Among these only "The Legend of Joseph" and the Alpine Symphony remain under a cloud. Producing his later operas could not possibly be a riskier policy than producing no contemporary opera at all, which is suicide.



Richard Strauss at the age of 85.

From FEB 12 1954
EAGLE
Brooklyn, N. Y.

MUSIC

Philharmonic Marks 50th Strauss Fete Anniversary

By PAUL AFFELDER

Fifty years ago this month, Richard Strauss, paying his first visit to America, appeared in Carnegie Hall, conducting the first of four Strauss Festival concerts. To commemorate the event, the Philharmonic-Symphony Orchestra, which also played under his baton during that visit — though not at the Festival — presented an all-Strauss concert last evening in the same hall. Dimitri Mitropoulos conducted.

Appropriately enough, the program's principal work was the "Symphonia Domestica," which was given its world premiere during that Festival.

On its 50th anniversary, this autobiographical symphony-tone poem about the family life of Strauss, his wife and their baby son still sounds good, and one wonders why it is not heard more frequently.

True, it has its tedious moments, particularly its overly prolonged closing pages, but it is a generally exciting and often ingenious composition.

Mitropoulos Praised

Mr. Mitropoulos seems to have a certain affinity for music of this sort, and the performance he directed last evening was a memorable one. His climaxes were exciting and well planned, his interpretation had warmth and intelligence, and he saw to it that every thread of the intricately woven orchestral fabric came through with the utmost clarity.

The orchestral players themselves handled the difficult music exceptionally well. Everyone concerned merited the long, loud ovation which came at the concert's conclusion.

Though the "Symphonia Domestica" is a relative novelty, it was a veritable warhorse compared to the music which preceded it on the program. This consisted of excerpts from three of Strauss' later operas, none of which has ever been staged here.

Symphonic Fantasy

Of these, we found the most musical interest in the symphonic fantasy from "Die Frau Ohne Schatten," a fantastic opera about an empress who has no "shadow"—and her efforts to gain one.

The music turned out to be extremely melodious and was characterized by the use of much polyphony. Like most later Strauss, it looks backward, in this case not to "Rosenkavalier," as was usual, but to "Salome" and the major tone poems.

The fantasy itself made a very attractive tone poem and served to whet our appetite for the entire opera. Mr. Mitropoulos' reading of it seemed valid enough, though there were times when we felt the performance lacked a definite personality.

Memories Evoked

The three symphonic interludes from another autobiographical work, the opera "Intermezzo," scored, as they were, for small orchestra, evoked memories — instrumental and stylistic — of Strauss' music to "Le Bourgeois Gentilhomme."

Especially attractive was the second interlude, which employed a solo string quartet to depict a card game. This little suite was set forth with a great deal of charm and appropriate lightness of texture.

Only the prelude to Act III of the opera "Arabella," which opened the concert, sounded a bit too fussy and pompous, as well as quite ragged in performance. We understand, however, that most of this opera has the same Viennese lilt as "Der Rosenkavalier." Perhaps we shall have the opportunity of hearing other excerpts at a later date.

As it is, we are grateful to Mr. Mitropoulos and the Philharmonic for letting us make the acquaintance of so much unfamiliar Strauss music.

From FEB 12 1954
WORLD-TELEGRAM
New York, N. Y.

Music

All-Strauss Program Is Majestic

By ROBERT BAGAR.

In Carnegie Hall last night the Philharmonic-Symphony, under the direction of Dimitri Mitropoulos, probably set its standard for the year in the magnificence of its playing of an all-Richard Strauss program. Mr. Mitropoulos has ever been a particular devotee of this composer's music. And if there had been any doubts last evening about his understanding of it, they were surely dispelled by the majesty of his readings, the fire and feeling and refinement they contained.

We have had all-Beethoven, all-Brahms and virtually all-everybody-else programs. Rarely, if ever, though, have we been exposed to a symphonic evening all-Strauss. This was it.

The list offered the Prelude to Act 3 from "Arabella," a Symphonic Fantasy, "Die Frau ohne Schatten"—both given their first hearings by the society—some excerpts from the "Opera Intermezzo," and, to conclude, the "Sinfonia Domestica."

Great Heights.

The orchestra began on its high plane with the very first work and continued up there until the last, when apparently there were still greater heights to attain in matters of interpretation and orchestral playing. And they were attained with some of the most affecting, inspiring sounds. It was almost all too ravishing.

That last work, the "Sinfonia Domestica," had so much meaning, such beauty, that one wondered why it had never before produced such an effect. If it is a "program work"—and Strauss himself said it was not—it probably received as clear and understandable a telling as it may have for a long time. If it is not, then a nonprogrammatic work had an awful lot to say that was programmatic.

We needn't bother too much, though, about a story. The music needs none. It tells its own, whatever that may be, to each separate listener. And if that listener wishes to construe the title "Domestic Symphony" as a musical novel about the home, the family, or all homes and all families, he is entitled to his choice.

What is there to say about the novelties presented to us last evening, except that they both represent the adroit Strauss. Mr. Mitropoulos and his orchestra were doing some tremendous things with Strauss—what difference did it really make what work of Strauss?

I do hope, however, that one day Mr. Mitropoulos, who is so fine an opera conductor, may do in its entirety one of those stage works listed. That would be something to look forward to!

From FEB 19 1954
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

By Francis D. Perkins

"Homenajes," which is probably the last work completed by the late Manuel de Falla, had its first North American performance in yesterday evening's concert of the Philharmonic-Symphony Orchestra in Carnegie Hall. Dimitri Mitropoulos, celebrating his fifty-eighth birthday, began his program with another work new to the Philharmonic repertory, Domenico Cimarosa's overture to "The Beautiful Grecian," and nine parts of Beethoven's music for the ballet "The Creatures of Prometheus," and closed the list with Franz Schubert's Second Symphony, in B flat major.

Falla's score, which has had some performances in Buenos Aires, was finished before he moved from Spain to Argentina in 1939, but three of its four "Homages," to E. Fernandez Arbos, Debussy, Dukas and Felipe Pedrell, were composed earlier. The opening fanfare in honor of the then still living Arbos reappears as a link between the Debussy and Dukas sections. The "Homages" differ in color and atmosphere, but are all notable for orchestral craftsmanship; the proclamatory fanfare provides a striking contrast with the dark-hued, elegiac tribute to Debussy. The other sections are expressively less convincing; the tribute to Pedrell, which cites some of his music, has brightness and animation, but not marked consequence. It might be that the performance, while tonally admirable, was less imaginative here than in the rest of the work.

Cimarosa's melodically copious and pleasant overture is virtually a short symphony in three movements, and might well be a useful addition to the list of available orchestral preludes. The "Prometheus" overture is the most familiar part of the Beethoven ballet music, but the theme which Beethoven used later in the "Eroica" Symphony was an old acquaintance in the finale. Most of this music is typical early Beethoven, with a forward glance or two; it had an admirable performance, with both spirit and sensitiveness. The Schubert symphony, which has more backward glances, was performed with an admirable combination of zest and dynamic judiciousness, plus understanding of style. All three early works were very agreeable to hear, although their appearance in the same program detracted a little from the element of variety, since they do not reach emotional heights or depths.

From FEB 21 1954
JOURNAL-AMERICAN
New York, N. Y.

Miles Kastendieck:



MILES KASTENDIECK

ALL-STRAUSS programs are not common in the general run of concert fare. Last week the Philharmonic-Symphony indulged in one set up by Dimitri Mitropoulos, and early next month The Little Orchestra Society will offer one planned by Thomas Scherman. Coming as they do within a month of each other tends to throw the spotlight momentarily on his music.

Richard Strauss was born 90 years ago and died five years ago. In his span of 85 years he did not outlive himself as creative artists can in a long lifetime. He did witness a preference for his earlier works and a certain diffidence towards his later ones.

Mitropoulos's program highlighted excerpts from operas unknown here: "Arabella," "Die Frau ohne Schatten," and "Intermezzo."

It is rumored that one of these, "Arabella", is being considered for presentation by the Metropolitan.

Its production would draw even more attention to the "mature" Strauss. The brief excerpts in this program suggested that the music was typical.

Superbly Played

The "early" work played, "Symphonia Domestica," took note of its 50th anniversary. What was interesting about this performance was its freshness and strength after a half century.

People might well have speculated on the work fading out by this time but Strauss's own estimate of its symphonic value rings true.

Audiences can shelve the programmatic aspect and let the music speak for itself. Mitropoulos and the orchestra played it so superbly that one looks forward to its next performance.

The Little Orchestra will present the Suite from "Le Bourgeois Gentilhomme" and "Ariadne auf Naxos" in a new English translation. Both are well known so that nothing new will be added to Strauss's reputation.

The emphasis on Strauss, however, is provocative. Out of it might come more hearings of those works with which we are less familiar.

It could be that the next decade will make possible a better-balanced appraisal of his music by the centennial if further all-Strauss programs are cultivated.

Mitropoulos Concert Spotlights Strauss

From FEB 19 1954
POST
NEW YORK CITY

WORDS and MUSIC

By Harriett Johnson

Falla's 'Homenajes' by Philharmonic

Manuel de Falla, Cadiz-born, and inspired by the folk idioms of his country to create some of the most characteristically Spanish are music ever written, chose to spend his final years in the Argentine, where he died in 1946. The last work he completed before departing for South America in 1939, was "Homenajes," given its American premiere last night by the Philharmonic-Symphony in Carnegie Hall, Dimitri Mitropoulos conducting.

"Homenajes" pays musical tribute to the violinist, E. Ferdinand Arbos; to Debussy, to Dukas, and to the Spanish composer, Pedrell.

De Falla accomplishes this in four pieces which actually span almost 20 years of the composer's creative life. "To Claude Debussy" was written in 1920 while "Pedrelliana," the longest, most picturesque, and final selection, was apparently completed in the late thirties. This latter piece is most typically De Falla ballet music. Though based on themes from a Pedrell opera, it sounds more characteristically De Falla than either the Dukas or Debussy tributes.

The four together, however, make a provocative suite and provide entertaining listening, especially when done with the delightful color, atmosphere and rhythmic verve of the Philharmonic's performance last night.

"Homenajes" will be repeated Sunday at 2:30 when the Spanish pianist, Soriano, will also appear in Carnegie Hall as soloist in the Schumann A Minor Piano Concerto. Excerpts from Beethoven's "Prometheus" and the Overture to "The Beautiful Graecian" by Cimarosa will complete the program.

ΟΙ ΑΛΛΕΠΑΛΛΗΛΕΣ ΕΠΙΤΥΧΙΕΣ ΤΟΥ ΜΕΓΑΛΟΥ ΕΛΛΗΝΑ ΚΑΛΛΙΤΕΧΝΗ

«ΒΟΗΘΗΣΕ Η ΤΥΧΗ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ, ΑΛΛΑ ΚΑΙ ΑΥΤΟΣ ΔΟΥΛΕΨΕ ΣΚΛΗΡΑ!»

Ο ΕΝΘΟΥΣΙΑΣΜΟΣ ΤΩΝ ΜΟΥΣΙΚΟΚΡΙΤΙΚΩΝ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ. — ΠΑΡΑΛΗΡΗΜΑ ΤΩΝ ΦΙΛΟΜΟΥΣΩΝ ΕΙΣ ΤΟ ΚΑΡΝΕΓΚΙ ΧΩΛ. — Ο ΔΥΝΑΜΙΣΜΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΔΕΝ ΕΧΕΙ ΟΡΙΑ

ΤΟΥ ΕΝ Ν. ΥΟΡΚΗ ΑΝΤΑΠΟΚΡΙΤΟΥ ΜΑΣ κ. Π. Β. ΠΕΚΛΑΡΗ

ΝΕΑ ΥΟΡΚΗ, Φεβρουάριος

«ΤΟΝ βοήθησε πολὺ καὶ ἡ τύχη...» — μοῦ ἔλεγε μιὰ μέρα ἕνας ἄλλος δικός μας μουσικός, μιλώντας γιὰ τὸ Μητρόπουλο. Παρακολουθώντας ὡστόσο ἀπὸ κοντὰ τὶς ἀλλεπάλληλες ἐπιτυχίες τοῦ ἀληθινὰ μεγάλου αὐτοῦ καλλιτέχνου, πολὺ γρήγορα διαπιστώνει κανένας ὅτι δὲν εἶναι ἡ τύχη ποὺ τὸν βοήθησε νὰ φθάση ἐκεῖ ποὺ ἔφθασε σήμερα, νὰ στέκεται δηλαδὴ δίπλα στὸν Τοσκανίνι, στὸν Φουρτβαΐνγκλερ, στὸν Βάλτερ καὶ στὸν Στοκόφσκι, ἀλλὰ ἡ ἐμμονὴ στὴ δουλειά του. Ὁ Μητρόπουλος γιὰ ν' ἀνεβῆ τὴ σκάλα τῆς δόξης καὶ νὰ ἐπιβληθῆ στὸ διεθνὲς κοινὸ δούλεψε καὶ δουλεύει σκληρά. «Σκυλίσια», χαρακτήρισε τὴ δουλειὰ τοῦ Μητρόπουλου ἕνας ἀπὸ τοὺς διοσλοντσελλίστες τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, θέλοντας νὰ τονίση τὸν ἐντατικὸ ρυθμὸ τῆς ἐργασίας τοῦ καλλιτέχνου ποὺ στὶς δοκιμὲς τῆς ὀρχήστρας εἶναι ἀκούραστος καὶ ἐπιμένει μέχρι καὶ τῆς πιὸ μικρῆς λεπτομερείας.



Ὁ μεγάλος Ἕλλην μουσουργὸς Δημ. Μητρόπουλος.

ΑΦΕΤΗΡΙΑ ΔΙΑ ΚΑΤΑΚΤΗΣΙΝ

Γιὰ τὸ Δημήτρη Μητρόπουλο τὸ ἀναλόγιο τοῦ Κάρνεγκι Χώλ καὶ ἡ θέσις του ὡς μονίμου διευθυντοῦ τῆς συμφωνικῆς ὀρχήστρας τῆς Νέας Ὑόρκης δὲν ὑπῆρξε τὸ τέρμα μιᾶς φιλόδοξης ἐπιδιώξεως, ἀλλὰ ἡ ἀφετηρία γιὰ τὴν πραγματικὴ κατάκτησι τῆς μεγάλης Τέχνης. Οἱ εὐθῦνες του ὡς διευθυντοῦ ἑνὸς ἀπὸ τὰ πιὸ φημισμένα μουσικὰ συγκροτήματα τοῦ κόσμου, τὸν ὥθησαν στὴ δημιουργικὴ δουλειά. Ἀπὸ ἕνα «καλὸν» διευθυντὴν ὀρχήστρας ποὺ ἦταν, ἔχομε σήμερα στὸ πρόσωπό του ἕναν ἀπὸ τοὺς πιὸ ἰδιότυπους ἑρμηνευτὰς τῶν κλασσικῶν καὶ ἀπὸ τοὺς πιὸ σοβαροὺς ἐνισχυτὰς τῶν συγχρόνων συνθετῶν. Ἡ ἐπιφυλακτικότης τοῦ κοινοῦ καὶ τῆς κριτικῆς μετὰ τὰ πρῶτα του κοντσέρτα ὑπεχώρησε πολὺ γρήγορα, ὀφίνοντας τὴ θέσι της στὴν ἀρχὴ σὲ μιὰ μετρημένη αἰσιοδοξία ποὺ μὲ τὸν καιρὸ μετεβλήθηκε σὲ ἀληθινὸ ἐνθουσιασμό. Σήμερα ὁ Μητρόπουλος θεωρεῖται «ὁ μαέστρος» τοῦ Κάρνεγκι Χώλ, ὁ μουσικὸς στὸν ὁποῖο ἡ κριτικὴ ἐφαρμόζει ὅλο καὶ πιὸ αὐστηρὰ μέτρα.

Μιὰ ἑβδομάδα μετὰ τὴν ἀνανέωσι τοῦ συμβολαίου του μὲ τὴ συμφωνικὴ ὀρχήστρα τῆς Νέας Ὑόρκης καὶ τὴν ἀναγγελία ὅτι στὴν προσεχῆ μουσικὴ «σεζὸν» θὰ διευθύνη δυὸ μελοδραματικὲς παραστάσεις στὴ Μητροπολιτικὴ Ὄπερα, στὸ περίφημο Μετροπόλιταν τῆς Νέας Ὑόρκης, ὁ Μητρόπουλος διηύθυνε μιὰ συναυλία στὸ Κάρνεγκι Χώλ, ποὺ προεκάλεσε ὄχι μονάχα τοὺς ἀνεπιφύλακτους ἐπαίνους τῆς κριτικῆς, ἀλλὰ καὶ ἕνα πρωτοφανὴ ἐνθουσιασμὸ μεταξὺ τῶν φιλομούσων. Ἐπὶ ἕνα τέταρτο τῆς ὥρας χειροκροτοῦσε ὄρθιο τὸ ἀκροατήριο τοῦ Κάρνεγκι Χώλ μετὰ τὸ τέλος τῆς συμφωνίας καὶ κάθε φορὰ ποὺ ἐνεφανίζονταν στὸ ἀναλόγιο ὁ Μητρόπουλος τὸ κοινὸ ξεσποῦσε σὲ ἕνα ἀληθινὸ παραλήρημα.

ΕΡΓΑ ΤΟΥ ΣΤΡΑΟΥΣ

Ἡ συναυλία ἦταν σχεδὸν ὁλόκληρη ἀφιερωμένη σὲ ἔργα τοῦ Ριχάρδου Στράους. α' Ἡ ἐκτέλεσις τῆς συμφωνίας «Ντομέστικα» ἀπὸ τὸν Δημήτρη Μητρόπουλο στὸ Κάρνεγκι Χώλ θὰ παραμείνη ἀσφαλῶς ὡς μία ἀπὸ τὶς λαμπρότερες μουσικὲς ἑρμηνεῖες στὰ χρονικὰ τοῦ μουσικοῦ αὐτοῦ ἱδρύματος. Ἦταν ἀληθινὸς θρίαμβος λεπτῆς καὶ δημιουργικῆς ἑρμηνείας, ποὺ ἔκαμε τὸ ἀκροατήριο νὰ νοιώση βαθειὰ τὸ φτερούγισμα τῆς φαντασίας τοῦ συνθέτου. Ποτὲ στὸ παρελθὸν δὲν εἴχαμε κατανοήσει τὴν ἐξαιρετικὴ μουσικὴ ἀξία τῆς τόσο θερμῆς καὶ λυρικῆς αὐτῆς συμφωνίας ποὺ μιλάει στὴν ψυχὴ τοῦ ἀνθρώπου μὲ τόση ἔντασι, τρυφερότητα καὶ ἀνθρωπιά... Αὐτὸ τὸ συναίσθημα ἐπλημμύρισε ὅλους ὅσοι εἶχαν τὴν τύχη νὰ παρευρεθοῦν στὴν ἀλησμόνητη αὐτὴ βραδιὰ ποὺ μᾶς χάρισε ὁ Μητρόπουλος...».

ΡΙΓΗ ΣΥΓΚΙΝΗΣΕΩΣ

Ὁ κριτικὸς μιᾶς ἄλλης ἐφημερίδος, τῆς «Χέραλντ—Τρίμπιουν» ἔγραφε: «Ὁ Δημήτρης Μητρόπουλος, διευθύνοντας ἔργα Στράους μὲ τὴ συμφωνικὴ ὀρχήστρα τῆς Νέας Ὑόρκης, ἔκαμε τὸ ἀκροατήριο του νὰ νοιώση ρίγη αἰσθητικῆς συγκινήσεως μὲ τὴν καταπληκτικὴ ἑρμηνεία τῆς συμφωνίας «Ντομέστικας»... Πρέπει νὰ ὁμολογήσω ὅτι ποτέ μου στὸ παρελθὸν δὲν ἄκουσα μιὰ καλύτερη ἑρμηνεία τοῦ ἔργου καὶ δὲν εἶδα ποτὲ τὸ ἀκροατήριο νὰ εἶναι βυθισμένο σὲ ἀληθινὰ αἰσθητικὴ ἔκστασι, ὅσο στὴ συναυλία ποὺ διηύθυνε ὁ Μητρόπουλος...».

Σὲ κάθε χρόνο ποὺ περνάει καὶ σὲ κάθε του καινούργια συναυλία ὁ Μητρόπουλος παρουσιάζεται ὅλο καὶ πιὸ ὥριμος. Σήμερα βρίσκεται πιὰ ἀνάμεσα στοὺς «μεγάλους» μουσικοὺς τοῦ διεθνοῦς πανθέου. Ποιὸς μᾶς λέγει ὅτι μιὰ μέρα δὲν θὰ τοὺς ξεπεράση; «Ὁ Μητρόπουλος διαθέτει ἕνα δυναμισμὸ τοῦ ἀπείρου ἴσως καὶ ὁ Ἴδιος νὰ μὴ ξέρη τὰ ὅρια. Ποιὸς μπορεῖ νὰ πῆ ὅτι ἔφθασε στὸ ἐξώτατο σημεῖο τῶν δυνατοτήτων του; Ὑπάρχουν ἀκόμη κορυφὲς τῆς τέχνης ποὺ εἶναι ἀπρόσιτες. Ποιὸς μπορεῖ ν' ἀποκλείση τὴν πιθανότητα ὅτι ὁ Μητρόπουλος θὰ κατορθώση τὸ ἀκατόρθωτο;»

Π. Β. ΠΕΚΛΑΡΗΣ

From FEB 19 1954
TIMES
New York, N. Y.

WORK BY DE FALLA HAS U. S. PREMIERE

'Homenajes,' Excerpts From Beethoven's 'Prometheus' Played by Philharmonic

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. At Carnegie Hall.
Overture to La Belle Greca.....Cimarosa
Symphony No. 2.....Schubert
Excerpts from Prometheus.....Beethoven
Homenajes (first U. S. performance).De Falla

By OLIN DOWNES

There were first New York performances of music by the eighteenth century Cimarosa and the twentieth century de Falla at the Philharmonic-Symphony concert that Dimitri Mitropoulos conducted last night in Carnegie Hall.

The overture to Cimarosa's totally forgotten opera "The Beautiful Grecian" is an instance of the Italian opera overture of two centuries ago, written pleasantly in the style of that country and period. The performance, clear and, so far as one might ascertain, stylistically correct, was edifying in a polite way that harmed no one!

"Homenajes," by de Falla, pays homage, respectively, to the Spanish conductor E. Fernandez Arbos, and the composers Debussy, Dkas and Pedrell and falls into two categories. The first three pieces, skillfully scored, sophisticated and weak in invention, are in de Falla's later and more modern vein. The last piece, the "Pedrelliana," is based on themes from Pedrell's opera "La Celestina."

In this piece de Falla, composing in his seventies, returns as a consequence of the folk nature of the themes to his earlier style, which made the ballets "The Three Cornered Hat" and "Love the Enchanter" so popular and, in the best sense of the word, successful.

This final piece is by no means so firmly integrated as the other ballet scores to which we have referred, but it is warm, sensuous, Andalusian in its grace, its rhythmical variety and turns of the melody. The many sudden changes of tempo and rhythm and the episodic manner in which the themes are introduced would probably go well—as Mr. Kolodin suggests in his program notes—with dancing.

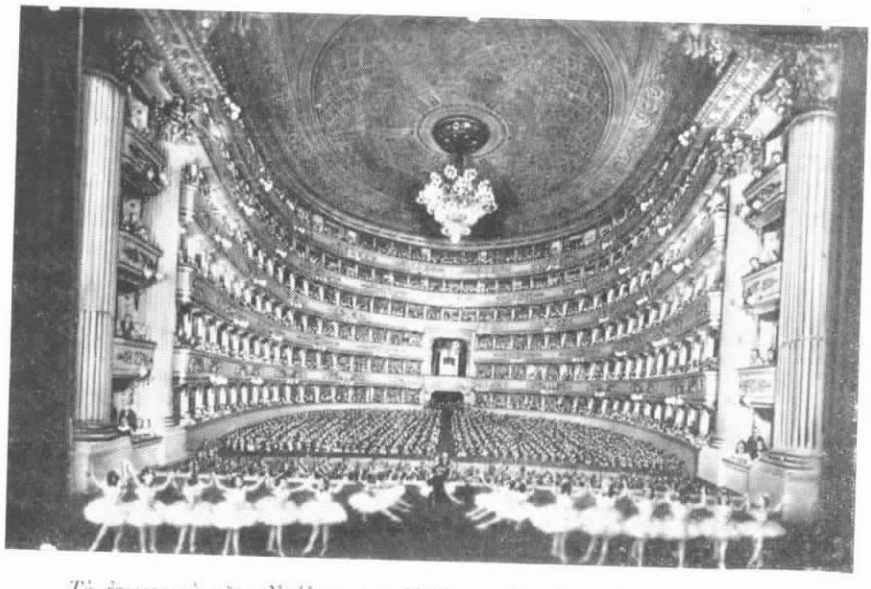
There was too little contrast between the music of the youthful Beethoven and the youthful Schubert. But it was a pleasure to hear the unpretentious contents of "The Creatures of Prometheus" played with the finish and appreciation that Mr. Mitropoulos bestowed upon them, and to enjoy the songful and adorable symphony of Schubert.

That there are traces — thoughts—of Haydn and Rossini is insignificant; for the whole symphony, by no means a mature work, is nevertheless redolent of the incomparable and essentially inimitable Schubert. And here, too, Mr. Mitropoulos was successful in meeting the composer on his own grounds, and so to speak, at his own age, in conveying the naive and delectable music.

Ἐνδέκατος

φεβρουάριος 1954

ἔτος VI ἀρ. 31



Τὸ ἐσωτερικὸ τῆς «Σκάλας» τοῦ Μιλάνου, σὲ μιὰ παράσταση μπαλέτου.

ποὖχε ἁπλώσει τὰ τραπέζια του στὸ πεζοδρόμιο, ἀνάμεσα σὲ λουλούδια καὶ πρασινάδες. Στὸ διπλανὸ τραπέζι καθόταν ἕνας νέος, ποὺ τὸν προσέξαμε ξεχωριστά, γιατὶ εἶχε τὸ ἀριστερό του χέρι παράλυτο κι ὅλες τὶς κινήσεις στὸ τραπέζι τὶς ἔκανε πιάνοντας μὲ τὸ γερό του χέρι τὸ ἀριστερὸ καὶ μετακινώντας το ἀνάλογα. Ἦταν φανερὸ πὼς ἦταν κι αὐτὸς ξένος. Τὴ συμπόνια μας γιὰ τὸν παράλυτο νέο τὴν ἐξωτερικεύσαμε μὲ τὴ συντρόφισσά μου ἑλληνικά, φυσικά, καὶ γρήγορα παρατηρήσαμε ὅτι ὁ νεαρὸς προσπαθοῦσε νὰ ξεχωρίσει τοὺς φθόγγους τῆς γλώσσας γιὰ νὰ καταλάβει τί γλώσσα μιλούσαμε. Τέλος, μᾶς μίλησε ἀγγλικὰ καὶ γαλλικὰ καὶ πιάσαμε τὴν κουβέντα, ὅπως γίνεται πάντα σὲ τέτοιες περιστάσεις.

Ἦταν Δανὸς φοιτητὴς ἀπὸ τὴν Κοπενχάγη. Κι ἔκανε ἕνα ἐκπαιδευτικὸ ταξίδι στὴν Ἰταλία. Τὸν ἔλεγαν Jens Hermann.

— Τί θὰ κάνετε ἀπόψε; μᾶς ρώτησε. Ἐγὼ πῆρα εἰσιτήριο γιὰ τὴ Σκάλα, ὅπου δίδεται μιὰ Συμφωνικὴ Συναυλία καὶ μάλιστα νομίζω ὅτι ὁ μαέστρος εἶναι δικός σας, Ἕλληνας.

— Ἕλληνας; ἦταν ἡ ἀπορία μας.

— Ναί, γιατὶ τόνομά του εἶναι Δημήτρης. Δὲ θυμοῦμαι τὸ ἐπίθετο.

Εἶναι πολὺ μακρυὰ τὰ ἐπίθετά σας!

Στὸ ἄκουσμα τοῦ «Ντημήτρη» (ὅπως τὸ πρόφερε ὁ Δανός), πεταχτήκαμε κ' οἱ δυὸ μὲ τὴ γυναίκα μου μὲ μιὰ φωνή: «Μητρόπουλο»;

— Ναί, νομίζω κάτι τέτοιο.

— Θὰ ρθοῦμε καὶ μεῖς ἂν βροῦμε εἰσιτήρια.

Φάγαμε βιαστικά, ἀλλάξαμε λίγο τὴν τουριστική μας ἀμφίεση στὸ ξενοδοχεῖο καὶ τρέξαμε γιὰ τὴ Σκάλα.

Πραγματικά, μεγάλες ἀφίσσες ἀνάγγελναν τὸ γεγονός. Ὁ Μητρόπουλος ἀπὸ τὴν Ἀμερικὴ βρέθηκε στὸ Μιλάνο γιὰ νὰ διευθύνει μιὰ καὶ μοναδικὴ ἐκτέλεση τῆς Συμφωνικῆς Ὀρχήστρας τῆς Σκάλας τοῦ Μιλάνου.

Εὐτυχῶς βρήκαμε εἰσιτήρια στὸ ἴδιο θεωρεῖο τοῦ Δανοῦ, στόν. . . ἔκτον ἐξώστη! Ἑβδομος δὲν ὑπῆρχε. . . !

Στὸ ἴδιο θεωρεῖο ἦταν ἕνας Ἀμερικανός, ἕνας φίλος του Ἐγγλέζος κι ἕνας Γάλλος, ἐξὸν ἀπὸ τὸ Δανὸ καὶ μᾶς τοὺς δυὸ Ρωμιούς.

— Βρὲ παιδιά, τοὺς λέω ὅταν γνωριστήκαμε καλύτερα, ἐδῶ βρίσκουνται τὰ Ἡνωμένα Ἔθνη!

Τὸ πρόγραμμα περιελάμβανε τὴ «Βιβαλντιάνα» (πρὸς τιμὴ τοῦ μεγάλου Ἰταλοῦ συνθέτη Βιβάλντι) τοῦ G. F. Malipiero πρώτη ἐκτέλεση στὸ Μιλάνο. Δεύτερο, τὴ Συμφωνία σὲ σὶ ὑφ. τοῦ Γάλλου σηνθέτη E. Chausson πρώτη ἐκτέλεση στὴν Ἰταλία. Ὕστερα ἀπὸ τὸ Διάλειμμα, ἡ 5η Συμφωνία τοῦ Σ. Προκόφιεφ.

— Θὰ μᾶς τρελλάνει ὁ Μητρόπουλος στὶς κακοφωνίες τῶν μοντέρνων, σκεφτόμουνα. Μὰ μὲ διέψευσε ἀμέσως μόλις σήκωσε τὰ μαγικά του χέρια.

Ἡ «Βιβαλντιάνα» ἦταν ἕνα θαυμάσιο καὶ γλυκύτατο ἔργο στὸ ὕφος τοῦ Βιβάλντι, ποὺ θύμιζε καὶ Μότσαρτ. Τὸ Συμφωνικὸ ποίημα τοῦ Γάλλου συνθέτη ἦταν, βέβαια μοντέρνο, ἀλλὰ εἶχε ὡραία μελωδία Κ' ἡ 5η Συμφωνία τοῦ Προκόφιεφ, ἀγνώριστη στὰ χέρια τοῦ Μητρόπουλου, ὕστερα ἀπ' αὐτὴ ποὺ εἶχα πρὸ καιροῦ ἀκούσει ἐδῶ.

Ἄψογος μέσα στὸ φράκο του ὁ Μητρόπουλος, (φράκο φοροῦσαν κ' οἱ μουσικοὶ τῆς Ὀρχήστρας), λίγο πιὸ ἀδύνατος—ἀπ' ὅτι μποροῦσα νὰ καταλάβω ἀπὸ τὸ ὕψος τοῦ 6ου ἐξώστη—μὲ συγκρατημένες κινήσεις, σχεδὸν ἀκίνητος. Τὸν ἀποθέωσαν. Πέντε-ἕξη φορὲς τὸν φέραμε στὴ σκηνή. Εἴμουνα συγκινημένος ποὺ ἕνας Ρωμιὸς ἦρθε ἀπὸ τὴν Ἀμερικὴ γιὰ νὰ δείξει, σὲ πρώτη ἐκτέλεση, στοὺς Μιλανέζους ἕνα Ἰταλὸ συνθέτη! Δυὸ πρῶτες ἐκτελέσεις σὲ μιὰ Συναυλία!!

Κ' ἡ Σκάλα; Θὰ ἔμενα μ' ἀνοικτὸ στόμα ἀπὸ τὸ θαυμασμό μου γιὰ τὸν πλοῦτο καὶ τὸ μέγεθος τῆς αἴθουσας, ἂν τὴν ἔβλεπα πρὶν ἐπισκεφθῶ τὴν Ὄπερα, στὸ Παρίσι. Μὰ γύριζα ἀπὸ τὸ Παρίσι κ' εἶδα τὴν Ὄπερα καὶ τὶς ἐσωτερικές της κλίμακες, καὶ τὸ περίφημο «φουαγιέ» της καὶ τοὺς ἀστραφτεροὺς πολυέλαιούς της καὶ τὸν πλοῦτο τῶν μαρμάρων της κι ὁ ἐνθουσιασμός μου τώρα ἦταν μετριασμένος. Ἡ ὄπερα τοῦ Παρισιοῦ εἶναι μικρότερη ἀπὸ τὴ Σκάλα, ὅμως εἶναι κομψότερη καὶ πλουσιότερη. Θὰ μιλήσουμε μιὰν ἄλλη φορὰ γι' αὐτήν.

Στὸ διάλειμμα τῆς Συναυλίας, στοὺς διαδρόμους, στὶς σκάλες καὶ στὸ «φουαγιέ», ἄκουες παντοῦ Ἑλληνικά. Δὲν ἤξερα πὼς τὸ Μιλάνο ἔχει τόση μεγάλη Ἑλληνικὴ Παροικία. Ὁ Ρωμιός, ἀπὸ τὸν καιρὸ τοῦ Ὀδυσσέα, ἴσαμε σήμερα, βρίσκεται παντοῦ, σ' ὅλα τὰ γεωγραφικὰ πλάτη.

Τ. Μ. ΦΡΑΓΚΟΥΔΗΣ

From MAR 7 1954
TIMES
New York, N. Y.

ORCHESTRA BACKSTAGE

Comment on a TV Visit With Philharmonic

By HOWARD TAUBMAN

AN earnest effort to take a large public behind the scenes with a symphony orchestra was made on television last week. The brave enterprise was undertaken by Edward R. Murrow on his program "See It Now," and while it did not quite come off either as a show pure and simple or as an educational guided tour, it was a worthwhile experiment.

Any attempt to strip away the pretentious air of mystery from music-making is to be appreciated. There is, of course, enough mystery for anyone's contemplation in the miracle of creative genius, and there are remarkable examples of performance that have an indefinable illumination. But the day-to-day routine of working at music has been veiled too often in hifalutin nonsense, which would be enough to antagonize an ordinarily sensible person.

Not Patronizing

It is to the credit of Mr. Murrow and his colleagues that in their visit last week with the New York Philharmonic-Symphony they tried to avoid the high-toned approach. They were also careful to eschew that other evil—the oversimplified, cozy manner that ends by patronizing music, performer and audience.

The intention was honest, and yet the program was only partially effective. Too much was attempted in too short a time. The title fixed for the telecast, "Anatomy of a Symphony Orchestra," was an indication of that.

What "See It Now" tried to do was logical enough. Mr. Murrow began by chatting with Dimitri Mitropoulos, the conductor. Then he and his cameras moved into the orchestra room backstage to show the players before a rehearsal; some were warming up, two were playing chess and others were standing around. Next came a shot of the musicians filing out on the stage, and presently the rehearsal was under way, with Mr. Mitropoulos and the men working on the unfamiliar "Homenajes" by De Falla. Finally, the first and last sections of this piece were played at what was purported to be a Sunday afternoon concert.

The most arresting portion of this telecast was the rehearsal. Some of Mr. Mitropoulos' comments were fresh and provocative, like his request for a tone with less flesh on it. Best of all were the close-ups of individual instrumentalists during the rehearsal.

Human Quality

These had an unexpectedly warm and human quality; they were undoubtedly the result of happy chance and not advance stage management. There was a shot of a French horn player scratching his cheek with the mouthpiece of the instrument. There was a shot of a preoccupied violinist tugging at his right ear in a moment of rest. There was a wonderful look of bewilderment and dismay on the face of a fiddler who seemed either puzzled or bored.

Despite the goodwill of all concerned, including the Aluminum Company of America, which had its middle commercial moved to the end, the effect of the program was disappointingly diffuse. One trouble obviously was that this was a novel project. Another, one would guess, was that not enough hard thinking and planning was done in devising the program.

Mr. Murrow's brief chat with Mr. Mitropoulos gave a faithful view of the conductor's personality. But assuming that this telecast was meant to catch the attention of countless people who had never seen an orchestra and its conductor behind the scenes, it would have been more useful to have more precise information from Mr. Mitropoulos as to how he went about his duties and what he would expect from the musicians in the rehearsal to come. When Mr. Mitropoulos spoke of reaching for the soul and even love of the men, he was being true to himself. However, he sounded arty, even if he did not mean to.

Injudicious Choice

The music was chosen injudiciously. "Homenajes" is weak, tired De Falla, and what emerged after conductor and orchestra had worked on it was not exciting or revealing. This was a situation that seemed to call for something more familiar or more juicy.

Finally, the home screen is just too small to encompass a symphony orchestra. In a long shot that catches the full stage, everything is tiny and remote. Close up, individuals, if they are concentrated on too long, throw relative values out of focus. If the camera could stand on the podium with the conductor and see all that he hears, that would be ideal, but obviously that cannot be done. The sound, however, could be managed better.

These observations are set down without a desire to cavil. "See It Now," Mr. Murrow, the Columbia network and the Philharmonic are to be respected for trying the program. The important thing was that it proved that the fundamental idea had exciting possibilities. Will anybody take it from there?

From MAR 10 1954
VARIETY
New York, N. Y.

Ed Murrow's "See It Now" held to its high level of interest last Tuesday night (2) with an unusual, offbeat feature—a half-hour spent with America's oldest orchestra, the 111-year-old N. Y. Philharmonic. Usual imaginative quality and professional touch of the Murrow series was manifest again—in Murrow's fascinating opening chat with Maestro Dimitri Mitropoulos, in informal shots of the musicians at ease, in the conductor's department at a rehearsal and at a concert, and reactions of some of the players. It was authentic stuff for the cognoscenti and completely absorbing business to the layman.

Camera work was wonderful, in closeups of the maestro's head or hands, in shots of musicians caught offguard, in glimpses of various orch sections at work. Mitropoulos, with the hands of an artist and the head and beak of a bald eagle, and speaking with his Greek accent but in clear, lucid and very expressive English, was the star of the show—a better tv bet than a lot of more familiar video figures. Murrow threw some sensible questions on music and on conducting, and the maestro had some illuminating, pointed answers. He discussed temperament, communication and the music played. He discarded the baton, using only his hands in conducting, he said, because he got better communication that way, "reaching the souls" of the players.

Orch was next shown relaxing before a rehearsal, playing chess, kibitzing, chatting. Then a rehearsal, with a perspiring Mitropoulos stopping the tooters occasionally to explain how he wanted the music performed singing (or rather croaking) along with the music, huddling with first-desk men over a wrong note, or apologizing for an error ("that was my mistake, gentlemen"). The camera panned to men pencilling in corrections onto their scores. A player rubbed his nose absently; another stroked his chin with the mouthpiece of his horn.

Then to a performance in Carnegie Hall, before a live audience, with the maestro leading the players through a portion of a de Falla tonepoem. Again there were wonderful camera shots—cryptic expressions on some of the players not performing at the moment; a couple of them watching the gesticulating maestro with detached, disgusted or unhappy expressions. One camera threw shadow shots of the maestro in silhouette against solid shots of the orch in action.

And through it all, Murrow's level, clear, interested talk, building atmosphere and interest. Everything was highclass, even the action of the sponsor (Alcoa) consenting to move its mid-commercial to the end, so as not to interrupt a fascinating crowded half-hour in the life of one of the world's great music ensembles. This guy Murrow rates a fanfare.

Bron.

From MAR 15 1954
TIMES
New York, N. Y.

CHAMBER ENSEMBLE ENDS THIRD SEASON

The Philharmonic Chamber Ensemble completed its third season last night with a program at the Lexington Avenue Y. M. and Y. W. H. A. The program followed the ensemble's regular pattern—that is, it consisted of unusually scored works, both classic and modern, with members of the group taking turns in performing.

The members of the ensemble are all musicians in the New York Philharmonic-Symphony, and perhaps it was because they were tired that this program was not performed as well as some of their previous ones. After all, the sixteen participants had reason for feeling a little ragged. It is toward the end of a hard season and they had played in other concerts Thursday night, Friday afternoon, Saturday night and yesterday afternoon.

The brand-new work of last night's program was Richard Donovan's Quartet for Woodwinds. It proved to be a skillful and witty work that had moments of poignance in its slow movements, but which in total effect was piquant and clever. John Wummer, flutist; Englebert Brenner, oboist; Stanley Drucker, clarinetist, and Manuel Zegler, bassoonist, were the players.

Dimitri Mitropoulos, the orchestra's musical director, who had assisted his men in the two previous concerts of the season, also helped them in this one. He led the final work, Mendelssohn's octet. The sound of the strings was a little dry and gray, but this work had by far the best balance and blending of tone of any work on the program.

Bach's Prelude and Fugue, Beethoven's trio, Op 11, and Milhaud's Sonatine a Trois were the other works. The program carried the announcement that the ensemble would be back for a fourth season in 1954-55.

R. P.

From MAR 18 1954
NASSAU REVIEW STAR
Long Island, N. Y.

Dimitri Explains A Score

By STEVEN H. SCHEUER

In the midst of the commotion over Edward R. Murrow's now famous See It Now McCarthy report, we'd like to extend a particular vote of thanks to the producers of the show for their program of the previous week on about as noncontroversial a subject as can be imagined—the behind-the-scenes visit with the New York Philharmonic Orchestra.

The rehearsal scenes captured an extraordinary feeling of intimacy beginning with conductor Dimitri Mitropolous' mobile, friendly face explaining to Murrow why he conducts with his hands to shots of orchestra members correcting notes, playing chess and repeating musical passages under Mitropolous' weaving, graceful hands. It was a session conducted on a level even a layman could understand and a musical treat seldom seen on TV.

* * *

Ray Bolger appears tonight as a tough Texan on tonight's "Where's Raymond." Some of Ray's recent outings have made it tough on his royal fans. Further overhauling of the show is still going on in the hope that ABC can come up with a format that does full justice to its virtuoso star.

* * *

If his name's not familiar to you his face should be. Acocrding to our count actor Jay Barney has put in a busy three weeks: Was a major on a dramatic show March 4, General Gates on Omnibus three days later, junior business exeutive on Kraft March 10, and a blackmailer on the afternoon soap opera Woman With a Past last Tuesday. And just to keep his hand in Jay was rehearsing as a standby for Louis Jourdan in the Broadway play, "The Immoralist."

From MAR 17 1954
HERALD-TRIBUNE
New York, N. Y.

Philharmonic to Tour West Coast

The New York Philharmonic-Symphony Orchestra will visit the West Coast for the first time in thirty-four years next season in an augmented tour of five weeks, it was announced yesterday at the Philharmonic offices, 113 W. 57th St.

Dimitri Mitropoulos, musical director of the orchestra, and Guido Cantelli, a guest conductor during the last three seasons, will share the podium on this tour, which will include thirty concerts in twenty-eight cities, including twelve never visited by the Philharmonic before.

The tour will begin on April 18, 1955, with a performance at Detroit, after which the orchestra will continue across country, playing at Pasadena, Calif., on April 28. It will play seven California cities and then continue north to Oregon and Washington before proceeding east, ending its tour with a performance at Ann Arbor, Mich., on May 22.

Most recent tours of the Philharmonic have been limited to two weeks.

From MAR 23 1954
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

By Francis D. Perkins

Artur Rubinstein and Dimitri Mitropoulos were the principals in the distinctly generous program presented by the Philharmonic-Symphony Orchestra last night at Carnegie Hall for the benefit of its Pension Fund. With a capacity audience, gross receipts were approximately $20,000, and, with all participants in the program contributing their services, overhead expenses were relatively small. Mr. Rubinstein was heard with the orchestra in three works, Beethoven's Piano Concerto in G major, Chopin's Piano Concerto in E minor, and Rachmaninoff's Rhapsody on a Theme of Paganini. Mr. Mitropoulos and his musicians opened the evening with Hermann Boessenroth's transcription of Bach's Chorale Prelude, "Wir glauben all' an einen Gott."

Mr. Rubinstein's appearances as soloist under Mr. Mitropoulos' conductorship have outnumbered those of any other artist with the Philharmonic-Symphony's musical director during the past twenty-seven years; their mutual understanding and unity of interpretative outlook weer apparent throughout the evening. The noted pianist had set himself an exacting task, with three works which all differ in style and atmosphere, but there was no sense of exaction in playing, which was marked by his customary and paramount technical mastery and revelation of the wide range of moods which were inherent in the music; brilliance and intimacy were both at hand. There were momentum and imposing sonority, also subtlety of color and dynamic shading.

The Beethoven concerto was played with a certain spaciousness of scale which also preserved the intimate nature which characterizes many of its measures; the soloist and orchestra set forth expressive distinctions as well as over-all interpretative contrasts. In the Chopin work, there were moments when the element of romantic revery might have been more pronounced, but the essential romanticism of the work and a generous expressive range marked the performance as a whole. The playing of the Rachmaninoff rhapsody gave a complete and convincing idea of its stature and resources; here Mr. Rubinstein's playing was memorable in every detail, including consummate skill, vitality and realization of the kaleidoscope of color and expression which this masterpiece has to offer. The orchestra was in admirable form throughout the fervently applauded program.

From MAR 23 1954
EAGLE
Brooklyn, N. Y.

MUSIC

Rubinstein Sparkles In Philharmonic Benefit

By PAUL AFFELDER

Artur Rubinstein was the soloist with Dimitri Mitropoulos and the Philharmonic-Symphony in three works for piano and orchestra last evening at Carnegie Hall. The occasion was the annual concert for the benefit of the orchestra's pension fund, and all concerned generously donated their services. As a result, the sold-out house enriched the fund by some $20,000.

Altogether, it was a truly remarkable program that included the Beethoven Concerto No. 4 in G Major, the Chopin Concerto No. 1 in E Minor, and Rachmaninoff's Rhapsody on a Theme by Paganini.

Mr. Rubinstein was in top form; in fact, despite the herculean task he faced, he treated us to some of his finest playing. The Beethoven Concerto was warm and vibrant; it was made to sing, to be poetic and dramatic where the music so demanded, yet it never lost its basic classical outline. The only thing that was out of place was the unfamiliar cadenza which the soloist employed in the first movement.

Between the Beethoven and the Rachmaninoff, two giant works, the Chopin Concerto, an early work by this keyboard master, sounded just a little thin. Its shortcomings last night were certainly no fault of the interpreters, who succeeded in bringing out every one of its songful phrases with a wonderfully lyrical tone and whose phrasing was the essence of sensitivity and subtle finish.

Unabridged Version

The trouble is that the work itself is inherently weak in structure, despite its strength in melodic content. Chopin just did not know how to write for orchestra; and since Mr Mitropoulos chose to present the concerto uncut—the first time we recall having heard it in unabridged form—the lengthy orchestral passages, particularly in the first movement, wandered on and on without any relief by way of variety in instrumental coloring.

But then, along came the Rachmaninoff Rhapsody. Its interpretation was a real tour de force. One would have thought that by this time Mr. Rubinstein would have been thoroughly exhausted, yet he never once spared himself. True, he never hurried all evening; he was willing to take his time, to linger here and there over a phrase which pleased him, especially in the Chopin.

He didn't hurry in the Rachmaninoff, either, but he managed to engender an immense amount of energy and electric excitement. Each variation was treated with special attention, and each emerged in thrilling fashion.

Not the least of the evening's success was due to the magnificent support provided by Mr. Mitropoulos and his men, who also opened the program with Hermann Boessenroth's transcription of the Bach chorale-prelude, "Wir Glauben All' an Einen Gott." There was just as much care in the performance of the perfectly balanced accompaniments as in the solo parts.

It is, perhaps, superfluous to report that soloist, conductor and orchestra were showered with ovations throughout the concert.

From
WORLD-TELEGRAM
New York, N. Y.

Music

Rubinstein Swells Pension Fund

By ROBERT BAGAR.

To play a marathon of piano concertos, as Artur Rubinstein did last night in Carnegie Hall, requires confidence in three separate factors:

(a) In oneself; (b) In the supporting orchestra; (c) In the audience.

Mr. Rubinstein had confidence in all of these. Also he had the additional good will of everybody, because he had given his services for the benefit of the Philharmonic-Symphony's Pension Fund. Therefore, how could he miss giving just about the most exciting performance of his local career?

It's nice to know, I suppose, when you put yourself out for somebody, that taking the trouble to do so is worth it. It certainly was in this case, since $20,000 was realized for the fund.

Mitropoulos Conducts.

Under Dimitri Mitropoulos' conducting the orchestral share of the evening had vigor, assurance and sympathy. Fact is the program opened with Bach's Chorale-Prelude "Wir Glauben all' an einen Gott, Schoepfer," as arranged by Boessenroth. And there, respecting quality of performance, the evening began. Then the deluge of piano and orchestra scores for, apparently, a drought-ridden multitude!

Beethoven's Concerto No. 4, Chopin's E minor, Rachmaninoff's "Rhapsody on a Theme of Paganini," these were the challenging works. They became the more challenging, considering the vast differences in styles and idioms to contend with.

It's safe to say that Mr. Rubinstein wasted no time thinking about styles or idioms. As he played the pieces, the distinctions were made.

Master Materializes.

Beethoven is identifiable, when so performed, in almost any work of his. But in his slow movements, I think, the master materializes the most completely before the ears. And who, but Beethoven, could have written so personal an Andante as reposes in the Fourth Piano Concerto?

Chopin, too, is recognizable virtually everywhere in his music. But certainly no other composer could be mistaken for the creator of the lovely Romanza in the E minor Concerto. And what of Rachmaninoff? Well, his musical and emotional being might easily fall apart, without a strong regard for those mercurial rises and falls of his melody and the shifting moods of his modulations?

Artur Rubinstein has lived too long with the Beethoven, the Chopin, the Rachmaninoff of the respective works to fail them—or himself—at such a time. He and his co-workers, on the podium and in the orchestra, earned for themselves the glorification implicit in long and demonstrative applause.

From MAR 22 1954
TIMES
New York, N. Y.

SYMPHONY EXTENDS STINT OF CANTELLI

The New York Philharmonic-Symphony, which announced on Jan. 26 that Guido Cantelli would be one of its guest conductors next season, said yesterday that the length of his engagement would be eight weeks, twice as long as his guest engagements of the last three seasons.

He will conduct double the number of concerts of Bruno Walter and George Szell, the two other guest conductors, and Dimitri Mitropoulos, the orchestra's musical director, will be conducting for only twelve of the twenty-eight weeks of the season. One reason for his reduction from his usual sixteen is that next season Mr. Mitropoulos will serve also as a guest conductor with the Metropolitan Opera.

The conductor's engagement will fall into two four-week periods. The first overlapping January and February of 1955, and the second being the following four weeks of March. In addition to these concerts in New York, he will share the podium with Mr. Mitropoulos in conducting the orchestra on the five-week tour it will make to the Pacific Coast in April and May of 1955.

Ἡ Μαρτὶν Καρὸλ καὶ ὁ Κριστιὰν Ζὰκ στὴν Ἀθήνα

ΤΟΥ κ. Β. ΠΑΠΑΜΙΧΑΛΗ

Μὲ τὴν εὐκαιρία μιᾶς πανηγυρικῆς παραστάσεως ποὺ ὀργανώθηκε ἀπὸ τὴν Γαλλικὴ Πρεσβεία καὶ τὴν Ἑλληνογαλλικὴ Ἕνωση τῶν νέων στὸ «Παλλὰς» ὑπὲρ τῶν σεισμοπλήκτων, ἦρθαν γιὰ λίγες ἡμέρες στὴν Ἀθήνα ἡ Μαρτὶν Καρὸλ καὶ ὁ Κριστιὰν Ζὰκ.

Εἶναι πολὺ γνωστοὶ στοὺς φίλους τοῦ κινηματογράφου οἱ δύο αὐτοὶ Γάλλοι καλλιτέχνες. Γιὰ ὅσους δὲν παρακολουθοῦν συχνὰ τὴν Ἕβδομη Τέχνη, σημειώνω ὅτι ἡ Μαρτὶν εἶναι σήμερα ἡ πιὸ περιζήτητη καὶ ἀκριβοπληρωμένη βεντέττα τοῦ Γαλλικοῦ Κινηματογράφου καὶ πὼς ὁ Κριστιὰν Ζὰκ χαίρει λαμπρᾶς φήμης ὄχι μονάχα στὴ πατρίδα του ἀλλὰ καὶ στὸ ἐξωτερικὸ καὶ θεωρεῖται σὰν ἕνας ἀπὸ τοὺς πιὸ προικισμένους σκηνοθέτες τῆς ὀθόνης.

Μὲ τὸν Κριστιὰν Ζὰκ ἤμουν γνωστὸς ἀπὸ τὸ Παρίσι. Ἀλλὰ τὴν ὄμορφη Μαρτὶν δὲν εἶχα τὴν εὐκαιρία ὡς τώρα νὰ τὴν γνωρίσω. Γι' αὐτὸ χάρηκα πολὺ ὅταν μιὰ εὐγενικὴ πρόσκλησις τῆς Γαλλικῆς Πρεσβείας μοῦ ἐπέτρεψε νὰ πραγματοποιήσω τὴν ἐπιθυμίαν μου.

Ὁμολογῶ πὼς ἡ ὀθόνη ἀδικεῖ—κι ἂς φαίνεται περίεργο—τὴ φίνα ὁμορφιά της. Τὰ μεγάλα γαλαζοπράσινα μάτια της, τὸ σηκωτὸ μυτάκι της, τὰ ἀληθινὰ μαργαριταρένια δόντια της κ' ἡ μεταξένια ἐπιδερμίδα της, δὲν «δίνουν» στὸ πανὶ τὴν πραγματικὴ ἀξία τους. Γιὰ τὸ σῶμα της βέβαια δὲν συζητῶ, γιατὶ εἶναι διεθνῶς γνωστὸ πὼς διαθέτει τὸ «τελειότερο κορμὶ τῆς σύγχρονης συλφίδος».

Ἀλλὰ μαζὺ μὲ τὰ φυσικά της προσόντα ἡ Μαρτὶν συνδυάζει καὶ σπάνια κομψότητα. Εἶναι ἡ Παριζιάνα 100%.

Στὸ διάστημα τῆς ὀλιγοήμερης παραμονῆς τους στὴν ἑλληνικὴ πρωτεύουσα οἱ δυὸ συμπαθέστατοι καλλιτέχνες ἐπεσκέφθησαν τὴν Ἀκρόπολη—φυσικά—,πῆγαν σὲ διάφορες ταβέρνες, καὶ ἐξέδραμαν ὡς τὴν Πελοπόνησο.

Οἱ ἐντυπώσεις τους ἀπὸ τὸν τόπο μας εἶναι περισσότερο ἀπὸ ἐνθουσιώδεις. Ἡ Μαρτὶν ὁμολόγησε πὼς ἐρχόνταν μὲ πολλὲς ἐπιφυλάξεις, ἀλλὰ οἱ ἐπιφυλάξεις αὐτὲς μετεβλήθησαν σὲ φανατικὸ θαυμασμὸ γιὰ κάθε τι τὸ ἑλληνικό. Ὄχι μονάχα ἡ Ἀρχαία ἀλλὰ καὶ ἡ σύγχρονη Ἑλλάδα τὴν ἐγοήτευσαν. Λίγο πρὶν ἀπὸ τὸ ταξίδι της, τελείωσε στὴν Ἰταλία μιὰ κινηματογραφικὴ διασκευὴ τῆς «Λυσιστράτης» τοῦ Ἀριστοφάνη. Τώρα ποὺ μᾶς γνώρισε δὲν θέλει ἐπ' οὐδενὶ λόγῳ νὰ προβληθῇ ἡ ταινία αὐτὴ στὴν Ἑλλάδα, διότι καταλαβαίνει τὸ πόσον ἀδίκησε τὸ ἑλληνικὸν πνεῦμα.

Ὁ ἀγαθύτατος κ. Μ. Ἠλιάδης, ὁ ἀνυπέρβλητος καὶ χαριτώτατος κινηματογράφων κ. Βέσσ Παπαμιχάλης, ἡ Martine Carole, ὁ κ. Ἰων Νταϊφὰς τοῦ Ραδιοφωνικοῦ σταθμοῦ Ἀθηνῶν καὶ ὁ λογοτέχνης κ. Μιχ. Περάνθης, κατὰ τὴν δεξίωσιν ἡ ὁποία ἐγένετο εἰς τὴν Γαλλικὴν Πρεσβείαν πρὸς τιμὴν τῆς Γαλλίδος ἠθοποιοῦ.

(Φωτο - Μεγαλοσαββόρου)



From MAR 23 1954
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Symphony Concert:

Rubinstein Hailed

By MILES KASTENDIECK

ARTUR RUBINSTEIN, Dimitri Mitropoulos, and the Philharmonic-Symphony created a magical musical moment in Carnegie Hall last night.

The occasion was another of the orchestra's pension fund benefit concerts. A capacity audience paid $20,000 to attend.

Rubinstein gave one of the truly magnificent performances of his long career. In exceptional form and in a poetic mood, he played in the fullness of romantic tradition and with that rare sensitivity for piano tone that is the hallmark of great pianists.

Aside from a brief introductory chorale-prelude of Bach, the program was devoted to three familiar works: Beethoven's concerto No. 4 in G, Chopin's No. 1 in E minor, and Rachmaninoff's "Rhapsody on a Theme of Paganini."

Rubinstein approached them subjectively, placing artistic well above virtuoso achievement.

Liquid Quality

As the evening progressed, the audience became completely mesmerized with the liquid quality of his pianism and the lyrical nature of his performances.

He tended to over-romanticize the Beethoven especially with the Saint-Saens cadenzas, but he was completely in his element in the Chopin. The Rachmaninoff was a miracle of pianistic wizardry and musical realization.

Mitropoulos fashioned orchestral textures artfully. In resorting to a baton, he aroused various kinds of speculation.

Whatever his reasons, he found the orchestra quite responsive to his direction and himself unusually responsive to the romantic qualities of the music.

This was a concert significant in placing these pieces in traditional focus and rich in creating memories of beautiful piano playing.

From MAR 23 1954
TIMES
New York, N. Y.

RUBINSTEIN PLAYS THREE CONCERTOS

Virtuoso Puts on a 'One-Man Show' at Benefit for Pension Fund of the Philharmonic

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting, Artur Rubinstein, pianist. At Carnegie Hall.
Wir glauben all' an einem Gott, Schoepfer. Bach-Boessenroth
Piano Concerto No. 4.....Beethoven
Piano Concerto No. 1.....Chopin
Rhapsody on a Theme of Paganini. Rachmaninoff

By HOWARD TAUBMAN

Artur Rubinstein helped the New York Philharmonic-Symphony Orchestra and its conductor, Dimitri Mitropoulos, to raise $20,000 for its pension fund at Carnegie Hall last night. The redoubtable pianist played three concertos, and, if the orchestra and Mr. Mitropoulos will forgive the expression, he put on a one-man show.

Mr. Mitropoulos and the 100-odd men of the ensemble did their appointed share of the job, but it was Mr. Rubinstein who dominated the proceedings. His playing was in the grand manner, and that is meant to connote not only virtuosity but a command of style—three different styles as exemplified in the works of Beethoven, Chopin and Rachmaninoff.

After the curtain-raiser, a Bach chorale-prelude by the orchestra, Mr. Rubinstein took over. Playing the piano part of Beethoven's G major Concerto, he gave this subtlest and most searching of the composer's piano concertos a performance that suggested power under restraint, intensity without turbulence.

In the slow movement, always the test of an interpreter, Mr. Rubinstein caused the piano to sing with an affecting tenderness; one almost forgot the performer as one was absorbed in the composer's communication.

With Chopin, Mr. Rubinstein moved into a world where the lyricism took on a different texture, and he conveyed this transition in the phrasing and tinting of every passage. Here he was the ardent romanticist—personal but not fragile. In the Chopin concerto, the piano's is the fully realized voice, but Mr. Rubinstein brought it to vivid life.

Finally, there was Rachmaninoff's brilliant Rhapsody on a Theme of Paganini, written with himself, a sovereign pianist, in mind. Mr. Rubinstein was equal to the demands of the piece. One did not think of technique as one listened to him plunge into it with enormous gusto, but of Rachmaninoff's imaginative use of a familiar theme.

The Philharmonic and Mr. Mitropoulos gave Mr. Rubinstein valuable support all through these achievements. In fact, soloist and ensemble made music together in all three concertos. There is no intention to minimize their contribution. But it has to be faced—Mr. Rubinstein was the principal attraction to the capacity audience, which cheered him, and certainly to his children, who were here on a holiday and allowed to see and hear Daddy put on a whale of a show.

From MAR 26 1954
TIMES
New York, N. Y.

ALL-TCHAIKOVSKY AT PHILHARMONIC

Violin Concerto Is Played by Francescatti—Mitropoulos Conducts 5th Symphony

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Zino Francescatti, violinist. At Carnegie Hall.
Tchaikovsky program:
Introduction and Fugue from Suite in D minor; Violin Concerto in D, Op. 35; Symphony No. 5 in E minor.

By HOWARD TAUBMAN

The occasion was not one for adventure along new paths, but it is a safe bet that a great many of the patrons at last night's concert of the New York Philharmonic-Symphony Orchestra at Carnegie Hall were satisfied. The program was all Tchaikovsky's, and it is no risk to predict that Tchaikovsky is here to stay.

The soloist was Zino Francescatti, the French violinist, and he gave a distinguished account of the D major Concerto. Other fiddlers may stress a lush tone and bravura playing, which are qualities that this concerto can tolerate quite nicely, thank you. Mr. Francescatti could probably manage an interpretation on this order if he chose to, for he has a big, singing tone and plenty of technique. But last night he provided a performance of taste and refinement that had a distinction of its own.

This was a sensitive musician's approach to Tchaikovsky. There was virtually no showiness for its own sake. The line of the music was sustained, and its emotion was conveyed penetratingly. The tone was silken and clean, despite the humid atmosphere that was not exactly propitious for fiddling, and the phrasing had elegance of style. The violinist's restraint was especially welcome in the slow movement.

Dimitri Mitropoulos conducted, and he and the orchestra gave Mr. Francescatti generally well-balanced support, though one felt in some places that the conductor was holding strongly in leash a disposition to make the interpretation more fiery. The audience gave the performance a rousing reception, meant for all hands.

Mr. Mitropoulos began the evening with the Introdution and Fugue from the Suite in D minor, No. 1. Although this is not great Tchaikovsky, it was a pleasure to hear because it is not often played and because it shows the composer's flair for making the orchestra sound. The evening ended with the Fifth symphony, which provided ample opportunity for Mr. Mitropoulos to be dramatic.

The conductor used a baton last night, as he did at the Pension Fund concert on Monday. Evidently his right arm is ailing, and the baton forces him to use it less violently.

From MAR 29 1954
HERALD-TRIBUNE
New York, N. Y.

Laszlo Varga

Laszlo Varga, the Philharmonic-Symphony Orchestra's first cellist, was soloist with his colleagues under the direction of Dimitri Mitropoulos in Edouard Lalo's Concerto in D minor on Saturday night in Carnegie Hall.

The program began with Cimarosa's Overture to "The Beautiful Grecian," which had been introduced to the Philharmonic repertory in February, and closed with Prokofieff's Fifth Symphony, which will be heard again after the orchestra returns from its fortnight's tour.

Lalo's now seldom played cello concerto, idiomatic from the soloist's point of view and orchestrally well balanced, is suavely melodious, and Mr. Varga's playing was suave and appealing in tone throughout its range, technically deft and polished. It also showed understanding of the style and atmosphere of the music.

F. D. P.

From MAR 26 1954
WORLD-TELEGRAM
New York, N. Y.

Music

Francescatti Teams With Mitropoulos

By LOUIS BIANCOLLI.

Dimitri Mitropoulos, who has returned to the Philharmonic podium after a few weeks' absence, featured an all-Tschaikowsky program in Carnegie Hall last night.

Again it was noted that the maestro was using a baton—an innovation forced upon him by a bruised muscle in his right arm, making it painful for him to raise it as high as his left.

Otherwise the Philharmonic's beloved director looked as fit as the Stradivarius that Zino Francescatti employed last night in the Tschaikowsky Concerto.

Exciting Finale.

Actually, for a good part of the journey, Mr. Francescatti's fiddle sounded better than he did. There were slurred passages in the opening allegro and one or two intervals that the noted French artist has negotiated with far more ease and precision in the past.

The first movement was also a little problematic for Mr. Mitropoulos. In places a strange slackening of tempo developed. At such points conductor and soloist seemed prepared to move off in different directions.

But things picked up smartly toward the end of the allegro. The Andante went smoothly, and the finale was as exciting as any concerto movement I have heard this season.

'Fate' Symphony.

The program opened with the Introduction and Fugue from Tschaikowsky's D Minor Suite. For some reason it is hard to associate fugues with Tschaikowsky. Yet this is a brilliant specimen, and brilliant is the word for last night's performance.

Like Beethoven's C Minor, the Fifth is Tschaikowsky's "Fate" Symphony—a "fate," in Irving Kolodin's words, "confronted boldly in the finale, challenged and eventually vanquished." Mr. Mitropoulos gave the symphony the strength and sincerity of a testament of faith.

It is good to have this inspiring leader back at headquarters. His earnestness and idealism are no less exciting than his musical intensity and fervor.

rom MAR 29 1954
TIMES
New York, N. Y.

1ST 'CELLIST SOLOIST WITH PHILHARMONIC

Laszlo Varga, the orchestra's first 'cellist, was the soloist at the Philharmonic-Symphony concert Saturday night at Carnegie Hall. The gifted artist was heard in Lalo's Concerto in D minor on a program also containing Cimarosa's Overture, "La Bella Greca" and Prokofieff's Fifth symphony.

Mr. Varga's performance of the Lalo display-piece had elegance, poetry and warmth. All three movements of the opus were accurately dispatched and boasted pure, velvety sound in every measure. Lyricism, impassioned or tender, was the outstanding characteristic of a reading that would have gained in impressiveness by a fuller tone and more sharply defined dynamic contrasts.

Dimitri Mitropoulos, on the podium for the concert, provided finely considered support in the concerto. He was somewhat less successful in bringing lightness of touch and sparkle to Cimarosa's Overture, or perhaps one should say "Sinfonia," for so it is termed on the score of Piero Bormioli, who restored this music of 1784 and published it in 1951. Its three divisions have some interest, but not much importance.

The conductor made up for any lapse in the eighteenth-century classic by a superb presentation of Prokofieff's "War" symphony, one of the greatest works of its kind written in the present century. Rather than suffering or joy, power dominates in this masterpiece. It contains climaxes of overwhelming impressiveness, which were made the most of in an interpretation that captures every fleeting mood of the monumental creation with noteworthy vividness, intensity and color.

N. S.

RIDGEWOOD ADVOCATE
Thursday, March 25, 1954

First Coast-to-Coast Journey Of Philharmonic-Symphony Since 1921—5 Weeks' Tour To Open in Detroit April 18

Immediately following the close of their regular New York season (1954-55) on April 17, 1955, the Philharmonic-Symphony Orchestra will embark on a five weeks' tour. The podium will be shared throughout this period by Dimitri Mitropoulos, who has appeared with the Orchestra regularly since 1948-49, and has served as Muscial Director of the Society since 1951, and Guido Cantelli, who during the first three seasons has served as one of the Orchestra's regular guest conductors.

Thirty concerts will be given in 28 cities by the Orchestra during the five-week tour, starting in Detroit, Michigan, on April 18, and finishing in Ann Arbor, Michigan, on May 22nd. Twelve of the cities will be greeting the Orchestra for the first time, while thirteen tour cities were visited by the Orchestra on their first coast-to-coast tour thirty-four years ago.

The schedule follows:
April 18, Detroit, Mich.
April 19, Lafayette, Ind.
April 20, Urbana, Ill.
April 21, Kansas City, Mo.
April 22, Topeka, Kansas.
April 24, Albuquerque, N. Mex.
April 25, El Paso, Texas.
April 26, Tucson, Arizona.
April 27, Phoenix, Arizona.
April 28, Pasadena, Calif.
April 29, Los Angeles, Calif.
April 30, San Diego, Calif.
May 1, San Diego, Calif.
May 2, Fresno, Calif.
May 4, San Francisco, Calif.
May 5, San Francisco, Calif.
May 6, Eugena, Oregon.
May 7, Corvallis, Oregon.
May 8, Seattle, Washington.
May 9, Portland, Oregon.
May 11, Salt Lake City, Utah.
May 12, Provo, Utah.
May 14, Denver, Colorado.
May 15, Omaha, Nebraska.
May 16, Ames, Iowa.
May 17, Minneapolis, Minn.
May 18, Madison, Wisconsin.
May 19, Milwaukee, Wisconsin.
May 21, Chicago, Illinois.
May 22, Ann Arbor, Michigan.

When the American Federation of Musicians Local 802 was informed of the proposed tour itinerary for the 1954-55 season, President Al Manuti expressed the sincere gratitude and appreciation of his Executive Board for the Philharmonic - Symphony Society's efforts in creating valuable and additional employment for its members.

This tour, which is being booked through Columbia Artists Management, Inc., will lose the Philharmonic - Symphonic Orchestra's 113th season. In recent years the Orchestra's tours have been limited to a length of two weeks at the beginning and end of its season. Their last major trip was trans-oceanic, rather than trans-continental, when the Philharmonic - Symphony Society received the first invitation to an American Orchestra to perform for two weeks at the Edinburgh Festival in 1951.

From APR 3 1954
NEWS
Birmingham, Ala.

Philharmonic plays unusual program here

BY LILY MAY CALDWELL
News music editor

Concert-goers who have been complaining "symphony orchestras always play the same pieces" got a change last night.

The New York Philharmonic and Dimitri Mitropoulos put aside the usual—if greater—works we have to expect and played a program that was different.

It was, of course, an evening of near-perfect music-making, and the audience of more than 4500 from as far off as Florida and Tennessee responded with a torrent of applause.

Conductor Mitropoulos was in fine form, and his high spirits were not lost on the orchestra, which played electrically throughout the evening.

Most exciting moments were in the Prokofieff Fifth Symphony with its steady reitereated staccato accompaniment underlying the melody of the woodwinds in the second movement; the persistent accompaniment, wierd effects of outcries and building tension of the third movement, and its clashing disonance climax.

The Prokofieff was a woodwind revelation, as the Tchaikovsky Symphonic Fantasy 'Francesco da Rimini" was for the orchestra's string choir, which was the haunting and wailing winds in Dante's Inferno, and provided the pizzicati over which the clarinet sang its plaintive melody.

The program opened with the Overture to Mendelssohn's "Ruy Blas" and closed with the spirited Dances from DeFalla's "Three Cornered Hat."

From APR 11 1954
HERALD-TRIBUNE
New York, N. Y.

Music Outdraws The Dodgers

The Philharmonic-Symphony Orchestra outdrew the Dodgers and the Milwaukee Braves in Birmingham, Ala., on April 3, when the gate was 5,603 for the evening concert and 4,823 for the afternoon exhibition baseball game. Many of Dimitri Mitropoulos' musicians watched the game and turned up at the concert with sunburned faces. The Dodgers had red faces for another reason, being on the wrong end of a 17-2 score.

From
JOURNAL
Atlanta, Ga.
APR 6 1954

IN SEASON CLOSER

Philharmonic Wins Plaudits of Atlantians

By HELEN KNOX SPAIN

The Philharmonic Symphony Orchestra of New York with Dimitri Mitropoulos conducting closed the 1953-54 All Star Concert season in a program of forceful and dramatic music. It was a brilliantly gala and monumental occasion.

The conductor and the orchestra seemed animated by the same spirit to project the greatest in music-making. The audience demonstrated its ecstatic delight with wild flurries of applause.

The program, refreshingly different from those offered here in recent years, contained "Overture Ruy Blas," Mendelssohn; "Symphony No. 5," Prokofieff; "Symphonic Fantasy, Francesca da Rimini," Tschaikowsky, and "Dances From the Three-Cornered Hat," Falla.

* * *

TO THE INSISTENT demand of the audience, Mr. Mitropoulos added two encores at the conclusion of the programmed numbers, including "The Third Movement" of the Tschaikowsky "Symphony No. 5" and the "Roman Carnival," Berlioz.

The Mendelssohn "Overture" came as a stirring opener of the concert. The vigor of its lines was given with dynamic fervor by Mr. Mitropoulos in his essaying of the score.

* * *

THE PROKOFIEFF "Symphony" was treated handsomely by the conductor and orchestra. Each detail of the heroic interpretation was expertly designed and carried out convincingly. Mr. Mirtopoulos was faithful to the composer's description, as being a "symphony about the spirit of man." It was a superbly moving performance.

Next in highpoint of the program was the Symphonic Fantasy "Francesca da Rimini," Tschaikowsky, which was eloquently interpreted.

The closing number, "Dances From the Three-Cornered Hat," Falla, was performed with a joyout spontaneity, and with a brilliant buoyancy.

The concert was an inspired evening of the sheer luster of great in music, long to be cherished.

From
CHRONICLE
HOUSTON, TEX.
MAR 14 1954

Record Changer

Mitropoulos Gives Flashing View Of Borodin's 'Polovtsian Dances'

With "Kismet" barreling along Broadway on Borodin's musical time, using the score of the Russian's Symphony No. 2 in glittering arrangements, other Borodin music is coming to record counters on disks of serious intent.

Columbia has a new 12-inch, L.P. featuring the boisterously abandoned and wonderously rhythmical "Polovtsian Dances" from "Prince Igor." The work is given a flashing interpretation by Dimitri Mitropoulos and the New York Philharmonic. Also by Borodin on the same record is "In the Steppes of Central Asia," created by the Russian composer for a performance in celebration of the twenty-fifth anniversary of the reign of Czar Alexander II. It is pleasant and easy listening with the Russian mood well signified by the gleaming strings and lamenting oboe.

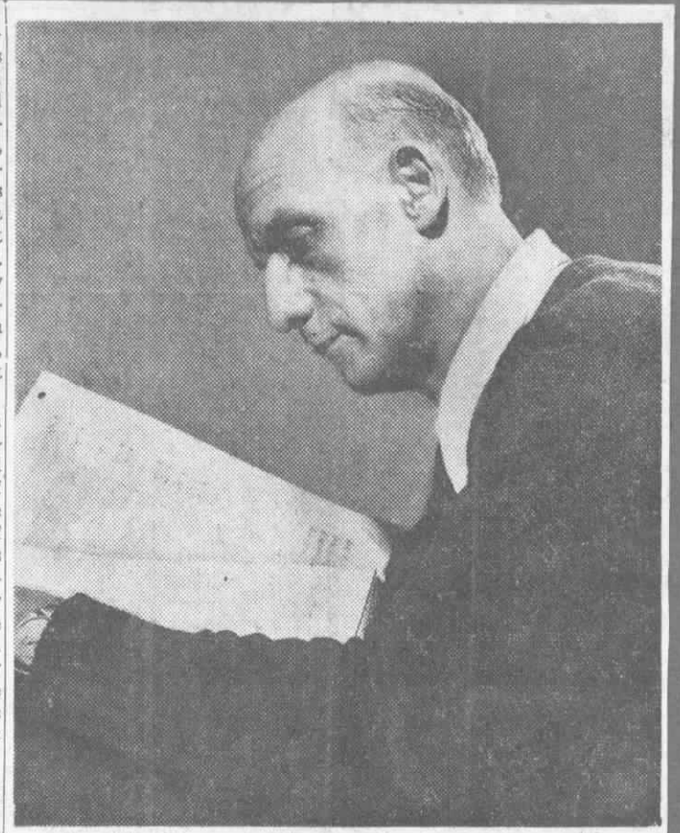
Reverse side of the same recording is occupied with Mitropoulos' exotic and brightly-stringed reading of "Caucasian Sketches" by that other Russian, Ippolitov-Ivanov, whose entire output has been eclipsed by this, the best known of his works.

From APR 1 1 1954
TIMES
New York, N. Y.

THE New York Philharmonic will complete its spring tour this afternoon with a concert conducted by Dimitri Mitropoulos in Constitution Hall in Washington, D. C. If the 3,844-capacity auditorium is as full as previous halls have been, the orchestra will have been heard by about 55,000 in a space of two weeks. That figure has been reached by adding the totals of the capacities of all of the fourteen auditoriums of the tour (57,995), and allowing for a few vacant seats.

Such vacancies have been scarce. In the largest of the auditoriums, that of the Memorial Coliseum of the University of Kentucky in Lexington, the concert filled all but 1,000 of the 13,000 seats. In other places the crowds have gone over capacity. In Birmingham, Ala., for instance there were 5,603 in the 5,500 seat Municipal Auditorium. The orchestra is particularly proud of that figure for in the afternoon the Brooklyn Dodgers played the Milwaukee Braves and drew a mere 4,923.

At least part of that baseball crowd, incidentally, consisted of members of the Philharmonic.



Dimitri Mitropoulos leads orchestra on trip south.

From APR 1 2 1954
STAR Washington, D. C.

News of Music

New York Philharmonic Scores In Constitution Hall Concert

By Day Thorpe

The Philharmonic-Symphony Society of New York, Dimitri Mitropoulos, conductor. Constitution Hall. Program: Ruy Blas Overture, and Symphony No. 5, in D, Mendelssohn; Homages, de Falla; Dances from Galanta, Kodaly; Roman Carnival Overture, Berlioz.

One would never have known from the playing of the New York Philharmonic under Dimitri Mitropoulos yesterday in Constitution Hall that the orchestra was concluding a strenuous tour of the South, and that the men were tired and eager to get home. The orchestra was in top form. The woodwinds were particularly good, and the brass, who had as much to do as in three average concerts, were very impressive in both brilliance and accuracy.

The interpretations of the varied music of Dimitri Mitropoulos were all to my liking, the marvelously live and colorful Reformation Symphony of Mendelssohn being given a performance that proved it once again to be one of the masterpieces, in rhythmic vivacity and orchestral finesse, of nineteenth century symphonies.

"Homages," one of the last pieces of the great Spanish composer, de Falla, was the novelty of the afternoon. It is a major work, a series of four tributes to colleagues of the composer—E. F. Arbos, Claude Debussy, Paul Dukas, and Felipe Dedrell. On the whole the music is more somber and less markedly Spanish in color than El Amor Brujo or The Three-Cornered Hat, but it is much the same in style and technique. The Debussy section, a dirge, is somewhat reminiscent of the slow movement of the harpsichord concerto.

It must be a special talent required of each member of the Philharmonic to know how to interpret Mitropoulos' conducting. The eminent conductor seems visually to establish no beat at all; he waves his arms and bounces around the podium like a doll on the end of a string. This comment is not deprecatory. Mitropoulos gets what he is after, and yesterday that was very good indeed. How he does it is a mystery to the uninitiated.

Of the list of 15 or 20 works the orchestra played on its present tour, those given yesterday were by all odds the most unusual and interesting. As it is the policy of the orchestra to play what the local management selects from its list, we have Patrick Hayes to thank for the good program.

From APR 1 2 1954
POST
Washington, D. C.

Postlude

New York Philharmonic in Its Farewell Concert Here

By Paul Hume

Dimitri Mitropoulos brought the New York Philharmonic to Constitution Hall in the last of the present series of annual appearances here by the Nation's oldest orchestra.

The Philharmonic undoubtedly will return again, but it will not be next year, for the orchestra is touring the far west and will not be available for eastern tour dates.

For the Palm Sunday concert, Mitropoulos chose a Mendelssohn first half concert, with the Ruy Blas Overture and the 5th Symphony, the one called "Reformation." The overture is one of Mendelssohn's more successfully dramatic scores and it was played with all the fire possible. A handsome brass sonority made much of the frequent horn calls allotted that section.

The symphony is a hopelessly uninspired piece, and, to give the composer's own opinion, a score he came to detest, one he said he would be glad to burn, and one to which he refused publication during his lifetime. He was so right.

Its empty repetitions were well enough played technically, but there is no way to infuse into spiritless music a warmth or heart it lacked from the beginning.

After intermission, Mitropoulos introduced a novelty to Washington, played some seldom heard dances, and a famous overture.

The novelty was Manuel de Falla's "Homages," a series of four tributes to musicians Falla respected: Arbos, Debussy, Dukas, and Pedrell. Except for a mild interest in the orchestration, we regret that this was the first major disappointment we have known in the orchestral writings of Falla, one of the 20th century's musical geniuses.

The final section, named for Pedrell, Falla's teacher, is the most original and successful of the four. The delicate Homage to Debussy, originally written for guitar, and later transcribed for piano, does not work in the larger sonorities.

Kodaly's Dances from Galanta came next, with great verve and power. They remain a notable example of the interplay of folk music and original orchestral writing. The closing overture was the Roman Carnival of Berlioz, which was spirited without that special flavor present in the music, but elusive to some conductors.

Washington has not for some time had one of Mitropoulos's great concerts. We hope he will honor us with something of his especially selective repertoire some time soon.

From APR 1 2 1954
NEWS
Washington, D. C.

Just an Appetizer

One concert a season by the New York Philharmonic-Symphony is, of course, better than none at all, but it would be nice to hear this outstanding group more often.

The orchestra, with the dynamic Dimitri Mitropoulos conducting, drew to Constitution Hall yesterday a near capacity audience that was rewarded with the sort of vigorous, incisive playing that keeps you sitting up and taking notice.

Mr. Mitropoulos has no inhibitions about sound. He lets his brasses go all out when the occasion requires—as it frequently did in the Mendelssohn "Reformation" Symphony—and yet, so fine is this section, that the great fortissimos sang out smoothly.

The Greek-born conductor was not only effective in the forthright Mendelssohn but in the quiet and subtle "Homages" of Manuel de Falla. This work, which the orchestra presented for the first time is fresh evidence of de Falla's genius.

The gayety of Kodaly's Dances from Galanta amd the bounce of Berlioz Roman Carnival Overture sent the audience home in a buoyant mood. That Mr. Mitropoulos was himself quiite satisfied was indicated by the fact that just before the last number he stopped to shake hands cordially with the radio engineers who manned the sound control.

MILTON BERLINER.

From APR 1 6 1954
WORLD-TELEGRAM
New York, N. Y.

Philharmonic Scores Playing It Straight

A straight symphonic program—without soloist or novelty—absorbed last night's Philharmonic audience in Carnegie Hall.

The absorption came in part from the three scores listed—Bach's D Minor Suite, No. 3; Vaughan Williams' Fantasia on a Theme of Thomas Tallis, and Prokofieff's Fifth Symphony, each a masterpiece of its kind.

But it came, too, from the masterly and vital readings of Dimitri Mitropoulos, who can always be counted on to bring out the living essence of a piece of music.

B. H.

Apr. TIMES 16
New York, N. Y.

PROKOFIEFF'S 5TH HEARD AT CONCERT

Philharmonic Program Also Offers Bach Suite No. 3 in D, Williams Fantasia

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. At Carnegie Hall.
Suite No. 3 in D.....Bach
Fantasia on a Theme of Thomas Tallis, Vaughan Williams
Symphony No. 5.....Prokofieff

By OLIN DOWNES

Some wonderful music-making, and some debatable questions of taste, "tradition," "style," etc., distinguished the concert given by Dimitri Mitropoulos and the New York Philharmonic-Symphony Society Thursday night in Carnegie Hall.

The music by Bach, Vaughan Williams and Prokofieff was of the highest order. Its various interpretations demonstrated again how many aspects a given masterpiece may possess at the hands of different interpreters and also, perhaps, why it is not always the part of logic to presume that since a conductor plays a given work otherwise than some other famous conductor, or even all other famous conductors, he is wrong!

The instance in point is the Bach Third Suite. It was a pleasure to us to hear the dramatic treatment that Mr. Mitropoulos gave the long fast fugue of the middle part of the opening movement, which contrasted superbly with the magisterial pomp and splendor of the "corner" movements. And we were delighted to see exploded before our eyes the myth that in Bach there are no gradual swellings or diminishings from a climax, but only "terraced" sonorities, now loud, now soft for long stretches.

Overture Was Exciting

This overture was exciting and passionate and brilliantly colored, what with the trumpets and all. In the next moment, in the famous "Air" that Wilhelmj arranged for the G string, we were deploring the too-sustained accompaniment of the firmly rhythmical 'cellos, whose tones should certainly sound separately and not with the connected "legato" effect that they were given. Their accompaniment should have exactly the opposite effect of the sustained song of the violins overhead. We also thought the "Bourrees" heavy handed.

It might be more just to say that no full-sized string orchestra should play these suites. They are lighter toned, more transparent and agile, too, however crisp the accent, and so forth. But avaunt with the particulars. Mr. Mitropoulos gave a brilliant and exciting performance of magnificent music and no one will accuse him of incapacity to examine a score and come to a singularly gifted musician's conclusions about it.

Poetic Reverie of Williams

Nor do we agree wholly with his idea of that poetical reverie of an olden time of Vaughan Williams upon the old modal tune of the Elizabethan composer, Thomas Tallis. The score is as rich and gray and other-worldly in its spirit as it is modern in its date of composition. It is the work of a born tone-poet, and an English one. It makes one think of the words of Renan about Turenieff—"the reveries of centuries had amassed themselves about his heart." Again, the performance was on the dramatic rather than the mystical side — exquisitely medieval in effect as are the antiphonal responses of the small and large subdivisions of the string orchestra.

But this was all prelude to the thrilling performance of the Prokofieff symphony. This symphony has been played often here since its local première in Carnegie Hall at the hands of Serge Koussevitzky and the Boston Symphony in 1945—a date, by the way, that was four years in advance of the first performance of the symphony in Russia, with whose Government, reportedly, Prokofieff was at odds. What, please, does the symphony "mean"? Prokofieff said that it was not a national affair, that it was "a symphony about the spirit of man."

Sweep of the Finale

The serenity of the beginning; the sense of conflict and stride of power that ensues in the course of highly dramatic development; the wild exultancy of the next movement; the tragic retrospections of the third and, again, the sweep and triumph of the finale, are not easy to separate from the year of the turning point in Russia of the war against Hitler. Perhaps that victory was preeminently, for Prokofieff, a triumph of the soul of man. Be all that as it may, the symphony grows on one with every repetition. It grew the more upon one last night in view of Mr. Mitropoulos' magnificent interpretation. He made us see—hear—in the music, things we had previously only realized.

This was the case, first, in the spiritual unity of whole interpretation, as also in a hundred details of development and instrumentation. Also, and preeminently, the performance had grandly the structural element, the sequence of themes that appeared in related forms in the separate movements, and the steady irresistible growth, from the beginning, of the serene and resolute opening theme to its immense climax at the end. It was both a reasoned and an overwhelming performance, which stirred the audience, at the last, to cheers.

From APR 1 6 1954
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Ends Tour, Program Features Bach

By Francis D. Perkins

The Philharmonic-Symphony Orchestra and its conductor, Dimitri Mitropoulos, were welcomed back to Carnegie Hall last night, after two weeks of travel. The program opened with a spacious and spirited performance of Bach's Suite No. 3, in D major. The other two works were of this century. Ralph Vaughan Williams' Fantasia on a Theme by Thomas Tallis and the late Serge Prokofiev's Fifth Symphony. The Fantasy, based on a theme nearly four centuries old, is a remarkable example of preservation of the style and atmosphere of a long past period's music without self-conscious archaism, and also, in its treatment of the string choirs, of elaboration of detail without an elaborate effect. The prevailing impression is one of stately directness in music which is leisurely, but not lengthy. The tone quality of the Philharmonic strings was treasurable, and the interpretation was devoted and convincing.

Prokofiev's Fifth Symphony has missed only two New York seasons since its introduction in November, 1945. Opportunities for rehearing consequential contemporary works such as this are welcome, although repeated listening reveals some unevenness in the appeal of this particular composition, as well as further revelation of its merits. The unevenness seems to lie mainly in the treatment of engaging and savorous musical ideas.

The rise of the first movement to imposing climaxes gives a certain impression of contrivance; the rhythmic liveliness of the second becomes rather relentless before its close, and the dramatic outburst that succeeds the adagio's dominating lyricism loses something of its memorably cumulative effect after the symphony has been heard several times.

But much of it is still eloquent, and the performance revealed emotional nuances as well as more general expressive contrasts. In the Bach suite, there might have been more distinction of mood, but the general interpretative conception and orchestral tone and balance were both satisfying.

«Ο ΤΑΧΥΔΡΟΜΟΣ»
ΑΘΗΝΑΙ, ΣΑΒΒΑΤΟΝ 17 ΑΠΡΙΛΙΟΥ 1954

Δημήτρης Μητρόπουλος

Η «ΒΕΝΤΕΤΑ» ΤΗΣ ΠΙΟ ΣΠΑΡΤΑΡΙΣΤΗΣ ΕΠΙΚΑΙΡΟΤΗΤΟΣ

ΠΙΘΑΝΟΝ ΝΑ ΜΑΣ ΕΠΙΣΚΕΦΘΗ ΕΦΕΤΟΣ

Τοῦ κ. ΜΙΧ. ΚΥΡΙΑΚΙΔΗ

Τί εἶναι αὐτὸ ποὺ καθιστᾶ κάθε τόσο καὶ λιγάκι τὸν Μητρόπουλο «βεντέττα» τῆς πιὸ σπαρταριστῆς ἐπικαιρότητος; Τὸ ἐρώτημα τόθεσαν μερικοὶ διακεκριμένοι Ἀμερικανοὶ φιλότεχνοι. Καὶ τὴν ἀπάντησι τὴν ἔδωσε πρώτ' ἀπ' ὅλα ἡ ξεχωριστὴ προσωπικότης τοῦ καλλιτέχνη. Τὸ ἀνήσυχο τῆς φλογερῆς ἰδιοσυγκρασίας του. Ἡ συνεχὴς ἀναζήτησις τοῦ ὡραίου καὶ τοῦ τέλειου στὴν μουσικὴ ποὺ δὲν φθάνει ποτέ. Ὁ συνεχὴς μόχθος γιὰ νέες δημιουργίες. Ἡ ἀνανέωσι πρὸς τὰ ἰδανικὰ τῆς τέχνης ὅπως τὰ θέλησε καὶ τὰ ἔταξε σκοπὸ τῆς ζωῆς του.

Κάθε φορὰ ποὺ ὁ μεγάλος αὐτὸς ἀρχιμουσικὸς ἐγκαταλείπει τὸ πόντιουμ προκαλεῖ μιὰ θύελλα συζητήσεων. Εἴτε συμφωνοῦν εἴτε ὄχι, μὲ τὸν τρόπο μὲ τὸν ὁποῖον ἡρμήνευσε ἕνα κλασσικό, ἢ ἕνα ρωμαντικὸ ἢ καὶ ἕνα μοντέρνο ἔργο, οἱ ἀκροαταί του, ποτὲ δὲν ἐγκατέλειψαν τὴν αἴθουσα ἀδιάφοροι. Εἶναι πάντοτε ἐπηρεασμένοι ἀπὸ τὴν ἐκτέλεσι καὶ φανατικοὶ προκειμένου νὰ ἐξηγήσουν τὸν ἐνθουσιασμό τους ἢ τὴν δυσφορία τους ἑάν, πρᾶγμα σπανιο, δὲν τοὺς ἱκανοποίησε αὐτὸ ποὺ ἄκουσαν Κοντολογὶς ἀκούοντας καὶ ἐλέποντας δυὸ ὧρες τὸ «ἀριστουργημα αὐτὸ τῆς δημιουργίας», (ὁ χαρακτηρισμὸς εἶναι ἑνὸς Ἰταλοῦ), φεύγετε ἀπὸ τὴν αἴθουσα, εἴτε συμφωνεῖτε εἴτε ὄχι, πρὸς τὴν ἑρμηνεία, ψυχικῶς ἀναστατωμένος καὶ πεπεισμένος ὅτι ἡ μεγαλοφυΐα δὲν εἶναι ἐφεύρεσι τῆς κριτικῆς, ἀλλὰ μιὰ ἐπικίνδυνη πραγματικότης.

Πόσες φορὲς ἡ κριτικὴ τῆς Ἀμερικανικῆς μεγαλοπόλεως τῆς Νέας Ὑόρκης δὲν στάθηκε σκληρὴ μὰ κι' ἐμβρόντητη μαζὶ μπροστὰ στὸ γιγαντιαῖο ταλέντο τοῦ ἀρχιμουσικοῦ ποὺ κατορθώνει νὰ ἐπιβάλη ὅ,τι αὐτὸς θέλει στὴν ὀρχήστρα καὶ νὰ αἰχμαλωτίζη τὸ πιὸ παράξενο κοινὸ μὲ τὴν ἀκατανίκητη γοητεία τῆς ἑρμηνείας του. Χάρις σ' αὐτὸν συνθέται εἶδαν τὸ φῶς τῆς δημοσιότητος καὶ χάρις σ' αὐτὸν πολλοὶ ἐπεβλήθησαν στὴν μουσικὴ ζωὴ τῆς Ἀμερικῆς. Ἀησμονημένα ἔργα ἔνιναν τῆς μόδας καὶ ὅπερες ἀπρόσιτες γιὰ τὶς δυσκολίες καὶ τὶς ἐκκεντρικότητές τους, ἀνεβάστησαν πάλιν ὕστερα ἀπὸ χρόνια, στὶς μεγαλύτερες λυρικὲς σκηνὲς τοῦ κόσμου.

Ἡ «Προσμονὴ» τοῦ Σαΐνμπεργκ, ὁ «Βίτσεκ» τοῦ Ἄλμπαν Λιπέργκ, ὁ «Ἀρλεκῖνος» τοῦ Φερρούτσιο Μπουζόνι ἀναστήθηκαν καὶ χαρις στὴν ἐπιβολὴ τῆς ἑρμηνείας του ξαναδοκίμασαν τὴν ἀνοχὴ καὶ τὴν εὔνοια τοῦ μεγάλου κοινοῦ. Ἀκόμη καὶ τὴν μελιστάλλακτη «Μπαταρφλάϋ» κατάφερε νὰ τὴν καταστήση μουσικώτερη, νὰ τὴν τοποθετήση σὲ ἄλλο ἐπίπεδο ἐκτελέσεως καὶ νὰ κανη τὴν «κριτικὴ ὕστερα ἀπὸ τόσα χρόνια τοὺ ἀκούγεται, ὁ αἰσθηματισμὸς τοῦ Πουτσίνι, νὰ ἀνακαλύπτη πράγματα ἄγνωστα ποὺ ξεπήδησαν ἀπὸ τὴν παρτισιὸν τοῦ ἔργου. Εἶναι ἀρκετὸ φαίνεται ὅ,τι περάση ἀπὸ τὴν αἰσθητικὴ κατεργασία τῆς μεγάλης του τέχνης νὰ ἀκούγεται καὶ νὰ παρουσιάζεται ὡραῖο. Κι' αὐτό, κατὰ τὴν γνώμην μου, εἶναι μεγαλύτερη δύναμι καὶ κατάκτησι ἑνὸς τέλειου ἀρχιμουσικοῦ.



★

Οἱ σκέψεις γράφτηκαν ἐξ ἀφορμῆς ἑνὸς τελευταίου τηλεγραφήματος ἀπὸ τὴν Νέα Ὑόρκη, ποὺ μιλοῦσε γιὰ ἕνα νέο θρίαμβο τοῦ Μητρόπουλου ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς ὀρχήστρας. Διηύθυνε ἕνα πρόγραμμα ἀφιερωμένο σὲ ἔργα τοῦ Ρίχαρντ Στράους.

Κυριαρχοῦσε ἡ συμφωνία «Ντομέστικα» καὶ συμφωνικὰ ἀποσπάσματα ἀπὸ τὴν «Ἀραμπέλλα», τὴν «Γυναῖκα χωρὶς σκιὰ» καὶ τὸ «Ἰντερμέτζο». Τίποτε τὸ κοινὸ καὶ τὸ πολὺ γνωστό. Μάλλον ἀσυνήθιστο πρόγραμμα καὶ ὄχι καὶ πολὺ ἑλκυστικό. Ἐν τούτοις ἡ συναυλία αὐτὴ ἐχάλασε κυριολεκτικῶς κόσμο. Σύσσωμη ἡ κριτικὴ βρῆκε τὴν εὐκαιρία σὲ μιὰ ὁμόθυμη ἐκδήλωσι νὰ ἀφιερώση στὸν Μητρόπουλο τὰ πιὸ ἐγκωμιαστικὰ λόγια. Γιὰ μέρες ἡ συναυλία αὐτὴ στάθηκε τὸ μεγάλο καλλιτεχνικὸ γεγονὸς τῆς Ἀμερικῆς, καὶ χαιρετίστηκε ὡς συμβολὴ πολυτιμότατη τὴν ἑρμηνεία τῆς μουσικῆς τοῦ Στράους. Ποτὲ ἄλλοτε ἔγραψαν οἱ εἰδικοί, στὰ μουσικὰ χρονικὰ τῆς Νέας Ὑόρκης, δὲν ἀκούστηκε ἕνα τέτοιο πρόγραμμα. ἐκτελεσμένο μὲ τόση θέρμη καὶ ποιητικότητα, μὲ τέτοια ρώμη, τέτοια τρυφερότητα καὶ ἀνθρωπιά.

Ὁ αὐστηρὸς κριτικὸς τῶν «Τάϊμς» ποὺ βρέθηκε πολλὲς φορὲς ὡς τώρα σὲ ἀντίθεσι μὲ τὸν Μητρόπουλο, ἔγραψε, ὅτι, αὐτὸ ποὺ ἔνοιωσε γιὰ τὴν μουσικὴ τοῦ Στράους, δὲν πηγάζει ἀπὸ προσωπικὲς του γνῶμες ἀλλὰ ἀπὸ ὅ,τι ὁ μαέστρος κατάφερε νὰ μεταδιδάση μὲ τὴν ἀποκαλυπτικὴ του ἑρμηνεία. Ἐπρόκειτο γιὰ μιὰ πραγματικὴ ἀναδημιουργία γιὰ τὴν ὁποία τὸ ἀκρεατήριο μόνο εὐγνωμοσύνη ὀφείλει στὸν Μητρόπουλο.

Ὅλα αὐτὰ νομίζω δίδουν τὴν πιὸ χτυπητὴ καὶ πειστικὴ ἀπάντησι στὸ ἐρώτημα τῶν Ἀμερικανῶν φιλοτέχνων. Ὅταν ἕνας ἀρχιμουσικὸς κατορθώνει μὲ ἕνα πρόγραμμα Στράους νὰ δημιουργῆ τέτοιο θόρυβο, ὥστε οἱ μουσικὲς στῆλες νὰ ἀσχολοῦνται ἀποκλειστικῶς μ' αὐτόν, δὲν χρειάζεται ὑποθέτω ἄλλη ἐξήγησις γιὰ τὴν «σπαρταριστὴ ἐπικαιρότητα». Εἶναι ἀρκετὴ φαίνεται μιὰ τέτοια συναυλία, νὰ σὲ κρατήση στὸ προσκήνιο τῆς μουσικῆς ζωῆς γιὰ πολὺ καιρό. Καὶ νὰ σκεφθῆ κανεὶς ὅτι πολλὲς φορὲς διευθύνει δυὸ καὶ τρεῖς συναυλίες τὴν ἑβδομάδα.

★

Ἡ Νέα Ὑόρκη τὸν χαίρεται. Σὲ λίγες ἡμέρες ἀρχίζει μιὰ μεγάλη περιοδεία στὶς κυριώτερες πολιτεῖες τῆς Ἀμερικῆς. Τὸν Ἰούνιο θὰ κατέβη στὴν Εὐρώπη γιὰ νὰ διευθύνη στὴν Φλωρεντία, στὴν Σκάλα τοῦ Μιλάνου καὶ κατα τὸν Αὔγουστο στὸ Σάλτσμπουργκ γιὰ δυὸ συναυλίες. Ὑπάρχει μιὰ πληροφορία ὅτι ἐνδέχεται ἐφέτος νὰ μᾶς ἐπισκεφθῆ γιὰ λίγο. Εἶναι μιὰ ὡραία προσδοκία ποὺ ὅλοι εὐχόμεθα ἐπιτέλους νὰ πραγματοποιηθῆ.

ΜΙΧ. ΚΥΡΙΑΚΙΔΗΣ

◆◆◆

Mitropoulos Conducts Schönberg on LP

Louis Krasner Plays Violin in Two Works

From APR 2 0 1954
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Recordings

By Harold Rogers

When Arnold Schönberg composed his Violin Concerto in 1936, he wrote: "I believe that in my new Violin Concerto I have created the necessity for a new kind of violinist."

Louis Krasner is the violinist who has proved equal to the enormous task of performing this work, as well as the Violin Concerto by Alban Berg, the most successful of Schönberg's disciples. Mr. Krasner played the premières of both—the Berg in Barcelona in 1936, and the Schönberg with the Philadelphia Orchestra in 1940.

Now Columbia has issued these two works with Mr. Krasner as soloist—**the Schönberg Violin Concerto with the Philharmonic-Symphony Orchestra of New York under Dimitri Mitropoulos, and the Berg Violin Concerto with the Cleveland Orchestra under Artur Rodzinski (ML 4857).** (The Berg appears to have been recorded some time earlier.)

Of the two the Schönberg Concerto is the greater work, though it will doubtless find less favor than the Berg for some years to come. In spite of the many musicians and music lovers who have tried to wish Schönberg's music out of existence, the fact becomes more and more evident that Schönberg has made the most significant contribution to music of the 20th century, an influence that cannot be denied. And when the listener becomes conversant with Schönberg's atonal language, it will be found that his works take on new meaning and stature.

Mr. Krasner's performance of the Schönberg Violin Concerto is particularly striking for its amazing blend of the technical and emotional elements. Mitropoulos, too, is thoroughly at home in this idiom.

La Crosse Tribune
APR 18 1954

Very Red Faces

From Musical America magazine.

After an hour and a half of superb music making, Conductor Dimitri Mitropoulos of the New York philharmonic symphony orchestra must have been dismayed to discover that his supposedly knowing Thursday night New York audience could not distinguish between Debussy and Ravel.

Debussy's "Three Images" for orchestra was scheduled first. After the second of the three sections, "Iberia," was played, there was such a torrent of applause that the conductor was forced to acknowledge it before turning to the last of the three, "Frolics of Springtime." This, too, brought another deluge of applause.

Then, as the conductor retired for a few moments, the house began to empty en masse, plainly having mistaken the third of the "Images" for the Ravel "Alborada," which was programmed next.

Returning to conclude the program with Ravel, Mitropoulos viewed the half cleared Carnegie hall with obvious concern. He took the unusual step of beseeching the sea of backs: "Please, there is one more number."

Much chagrined, the hundreds within earshot slunk into the nearest seats. The conductor, with an indulgent smile, whipped brashly into the closing piece.

From APR 19 1954
JOURNAL-AMERICAN
New York, N. Y.

By MILES KASTENDIECK

TOSSY SPIVAKOVSKY gave an ingratiating performance of Menotti's violin concerto during the Philharmonic-Symphony's weekend concerts in Carnegie Hall.

The easy, flowing melodies played with disarming fluency and characteristic brilliance found the audiences quite receptive. The spirited cooperation of Dimitri Mitropoulos and the orchestra made the performance the more attractive.

Bach's Suite No. 3, and Vaughan Williams' "Fantasy on a Theme by Tallis" opened the program. Spivakovsky played Mozart's lovely Adagio in E Major most persuasively before offering the Menotti concerto. The inclusion of Rimsky-Korsakoff's "Russian Easter" overture appeared altogether timely.

From APR 19 1954
TIMES
New York, N. Y.

SPIVAKOVSKY HEARD WITH PHILHARMONIC

Tossy Spivakovsky, the violin soloist with the New York Philharmonic-Symphony in Carnegie Hall on Saturday evening, was heard in two works—Mozart's Adagio in E (K. 261) and Gian-Carlo Menotti's Violin Concerto.

Mr. Spivakovsky's playing of both these works was energetic rather than refined. His tone is of the utmost size and beauty; his mechanics are beyond reproach. But he goes in for a type of wailing vibrato that is no complement to the purity of a Mozart melodic phrase.

The Menotti went much better, mostly because the violin writing is so "busy" that, aside from the slow movement, the solo violinist does not have time to press down heavily and vibrate. Mr. Spivakovsky swept grandly through Menotti's nineteenth-century-derived concerto. In the Mozart he used a short, agreeable cadenza of his own invention.

Dimitri Mitropoulos provided able orchestral backing. The other works on the program were Bach's Suite in D, Vaughan Williams' "Fantasia on a Theme of Thomas Tallis" and Rimsky-Korsakov's "Russian Easter Overture."

H. C. S.

From APR 19 1954
HERALD-TRIBUNE
New York, N. Y.

Philharmonic

By Francis D. Perkins

With Tossy Spivakovsky as soloist, Gian-Carlo Menotti's Violin Concerto in A minor was introduced to the Philharmonic-Symphony repertory Saturday night in Carnegie Hall. Mr. Spivakovsky and the orchestra under Dimitri Mitropoulos' direction also played Mozart's Adagio in E major (K. 261) in a program which closed seasonably with Rimsky-Korsakov's "Russian Easter" Overture.

Mr. Menotti's concerto was first played here by Efrem Zimbalist with the Philadelphians in December, 1952. Mr. Spivakovsky and most of the musicians who were heard with him on Saturday had played it at the Lewisohn Stadium last July. It is consistently effective; grateful for the soloist, whose music is prevalently in the foreground, and appealing and unproblematic for the listener.

The composer has provided a generous and continuous supply of melodies in this well organized and skillfully scored work, which also has an engaging spirit. In the first movement lively activity is almost too constant, before the adagio provides a contrasted lyric calm, but the reasons for the warmth of its reception by the audience were readily evident.

Tonal clarity, fluency and warmth and technical brilliance marked Mr. Spivakovsky's playing, which also scored with its projection of the inherent high spirits of the concerto. Ingratiating tone and expressive dignity characterized the violinist's sympathetic performance of the seldom heard but treasurable Mozart adagio. The orchestra, which gave the soloist sympathetic co-operation in both works, also played Bach's Suite No. 3 and Ralph Vaughan Williams' Tallis Fantasia, which had been heard on Thursday and Friday.

From APR 19 1954
WORLD-TELEGRAM
New York, N. Y.

Music

Easter and Farewell Highlight Weekend

By LOUIS BIANCOLLI.

A combination of Easter observance and seasonal farewell marked much of the weekend's quota of music.

The Metropolitan left behind the memory of a moving "Parsifal" on Saturday (distinguished, among other things, by the stalwart voice and style of Hans Hotter as Gurnemanz) before setting out on its hinterland conquest.

Saturday night, at Town Hall, Dame Myra Hess—Britain's first lady of the keys—said goodby to her local admirers by way of Beethoven's Opus 110 Sonata and Brahms' Piano Quintet in F Minor.

The occasion was the third Artur Schnabel Memorial Concert, falling this time on the late pianist's birthday. Participating artists included the Juilliard String Quartet.

Dame Myra was rousingly greeted when she appeared for the Beethoven sonata. Her playing was again in a tradition of warmth and depth and wholehearted devotion to the art she so nobly serves.

The Juilliard ensemble is one of the most eloquent foursomes in the field. This was clear even in Schnabel's long-winded First String Quartet, (dating back to 1918)—a premiere, for all its good points, that might have been tactfully deferred still further.

It is always good to be reminded of Artur Schnabel and his varied contributions as pianist, teacher, editor and earnest spokesman for the musical way of life. As composer his status remains dubious.

The weekend brought back Gian-Carlo Menotti's violin concerto, the carrier being Tossy Spivakovsky, aided by Dimitri Mitropoulos and the Philharmonic. This—to my thinking—is the American concerto likeliest to succeed in future repertories.

Mr. Spivakovsky played the music as if Menotti had had him—and only him—in mind as soloist. Facile technique, smooth tone and bold drive made it seem that way.

Mr. Mitropoulos, always an exciting conductor, was at his exciting best in the Philharmonic's own holiday greeting card—Rimsky-Korsakoff's "Russian Easter" overture.

From APR 2 3 1954
HERALD-TRIBUNE
New York, N. Y.

Philharmonic

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Lelia Gousseau, pianist.

Overture to "Le Roi d'Ys".....Lalo
Symphony in C major.....Bizet
Orchestral Fantasy, The Mystic Trumpeter, Op. 19.....Converse
First Philharmonic Performance
Piano Concerto No. 2, in F minor, Opus 21.....Chopin
Fete Polonaise from "Le Roi Malgre lui."....Chabrier

By Francis D. Perkins

Admirable playing and a slightly too generous length marked yesterday's concert, the last of the "odd" Thursday night series in Carnegie Hall, by the Philharmonic - Symphony Orchestra under the devoted leadership of Dimitri Mitropoulos. The program, mainly of nineteenth century music, overlapped into the twentieth with an American work composed fifty years ago, but new to the Philharmonic repertory, the late Frederick S. Converse's "The Mystic Trumpeter."

In seeking out music by American composers of a past generation, as well as those of today, Mr. Mitropoulos has set an example well worth emulating, although this particular work cast light on Converse's problems as well as on his accomplishments. The latter include masterly, vividly hued and highly effective scoring, also the projection of the emotions of the Whitman poem on which this fantasy is based, particularly in the first half of its twenty-minute course. Later the moods were still projected, but less cogently. But Converse could not devise a musical parallel of Whitman's poetic originality; the score was not heterogenous, but yet clearly revealed the influence of various masters, mainly if not exclusively Germanic, including Wagner and Richard Strauss.

In the surging of a dominating idea in the earlier sections, there was a suggestion of Scriabin's three principal orchestral works, but the earliest of these had not been played when Converse wrote "The Mystic Trumpeter." This is honest, eloquent music, but his individuality did not assert itself over what now seem obvious derivations. The early Bizet symphony in C also had its derivations, but these are better absorbed in the work's straightforward melodic simplicity.

Lelia Gousseau, the French pianist who was first heard here last season with this orchestra and conductor, exhibited both technical fluency and taste in Chopin's Concerto in F minor. There was pervasive clarity, also laudable dynamic nuance. But at times the savor of the music eluded her; as in the romantic ascents of the first movement and the brilliant episodes in the finale. Its close, however, fared well, and there was persuasive understanding in her disclosure of the more meditative romanticism of the larghetto.

The orchestral accompaniment was sympathetic and well co-ordinated, and Mr. Mitropoulos and his musicians played the Converse work with memorable enthusiasm, intensity and conviction. They also fared laudably in the rest of the program, including the dramatically presented Lalo overture and the bright Chabrier music.

From
WORLD-TELEGRAM
New York, N. Y.

By LOUIS BIANCOLLI.

A precise and poetic reading of Chopin's F minor Concerto served to reintroduce Lelia Gousseau, French pianist, to Philharmonic patrons in Carnegie Hall last night.

When she first appeared with the Philharmonic two years ago, Miss Gousseau used as credentials the local premiere of a piano concerto by Albert Roussel—a work that had brought her fame and prizes in Europe.

The Roussel concerto was a glib and facile score, made to order for Miss Gousseau's nimble fingers. Last night's reading showed a great deal more than nimble fingers. It showed a quiet intensity and a probing search for inner values.

It wasn't a brilliant performance, but a sound and satisfying one—the kind that lulled you gently into an acceptance of Miss Gousseau's gifts and Frederic Chopin's genius.

Shelved Fantasy.

There was a belated American novelty on last night's bill—the late Frederick Converse's orchestral fantasy, "The Mystic Trumpeter."

This work was composed half a century ago, performed in 1905 by the Philadelphia Orchestra and overlooked—or politely sidestepped—by the Philharmonic for the next five decades.

One could understand the delay last night. It is a sincere and deeply felt score, inspired by Walt Whitman's moving lines to cosmic love and brotherhood. But it is a long and rambling score, too, tame and in places very derivative.

The best moments pack a ringing fervor—as at Whitman's far-flung prophecy, "War, sorrow, suffering gone—the rank earth purged—nothing left but joy." The rest is the work of a conscientious craftsman with a good memory.

Dimitri Mitropoulos applied remarkable warmth and zeal to restoring this earnest American score to temporary life. This continual dusting off of forgotten American music may some day uncover a masterpiece. Let's keep trying.

Other numbers on last night's program were Lalo's "Le Roi d'Ys" overture, Bizet's Symphony in C and the "Fete Polonaise" from Chabrier's "Le Roi Malgre Lui"—all French and all done in the best French style of clarity and precision.

RIDGEWOOD ADVOCATE
Thursday, April 22, 1954

Philharmonic-Symphony Returns After Triumphant Tour of South

Orchestra Greeted By Sold-Out Houses Throughout Tour—Largest Single Audience Numbered 12,000

After a spring tour of two weeks in 14 cities, the Philharmonic returns to its home in Carnegie Hall for the final three weeks of its 112th season. During the current tour which started in Huntington, West Virginia, and ends in the Nation's Capital, the Orchestra has played in five towns in which it has not hitherto performed and throughout the entire journey has played to sold-out houses.

Perhaps the high point for audience members was Lexington, Kentucky, where, despite rain, sleet and freezing temperature, the three-year old Memorial Coliseum on the University Campus was filled to capacity with an audience of 12,000, all subscribers to the Central Kentucky Community Concerts Series. The Orchestra's opening concert in Huntington was also sold out several days in advance of their arrival.

For the first concerts upon his return to New York, Maestro Dimitri Mitropoulos, Musical Director, will present an all-orchestral program with the Philharmonic-Symphony. Ouening with the Bash Suite No. 3 in D major, the program will continue with Vaughan Williams' Fantasia on a Theme by Thomas Tallis for Double String Orchestra. Following the intermission, Maestro Mitropoulos will perform the Prokofieff Symphony No. 5 which the Orchestra has included on its recent tour programs.

Written just ten years ago in the summer of 1944, the Prokofieff work was given its world premiere under Alexander Gauk in Moscow on March 3, 1945, and received its first American performances under Serge Koussevitzky with the Boston Symphony Orchestra in November of that year. The Symphony was first heard on Philharmonic programs under Artur Rodzinski on March 21, 1946.

For his Saturday-Sunday programs, Dimitri Mitropoulos will have Tossy Spivakovsky as soloist in Gian Carlo Menotti's Violin Concerto in A minor in its first performances by the Society. The Italian-born composer who received his musical education at the Curtis Institute under Rosario Scalero, wrote this work for Efrem Zimbalist, Director of the Institute. The work was first performed by Zimbalist with the Philadelphia Orchestra in December of 1952.

Menotti first came to public attention 15 years ago with a student performance of his opera "Amelia Goes to the Ball" and it is largely through his other operatic works that he has remained almost constantly before the public since that time. His one-act operas, "The Medium" and "The Telephone" enjoyed great success on Broadway and toured the country. They have also been produced extensively abroad, while both "The Consul" and "Amahl and the Night Visitors" have also been widely heard, the latter having become an annual Christmas presentation over television. The Violin Concerto, based on the idea that the violin is a lyric instrument, is composed in a singing style. It is traditional in form, except for the cadenza which appears in the slow second movement rather than in the first movement.

Mr. Menotti has just returnde to this country from Italy where he staged "Amelia Goes to the Ball" for La Scala, Milan, and "The Consul" for the Rome Opera.

Mr. Spivakovsky will also perform the Adagio in E major for Violin and Orchestra (K. 261) by Mozart, a virtuoso piece written by the composer for the Italian violinist, Gaetano Brunetti.

Tossy Spivakovsky made her first appearance as soloist with the Philharmonic-Symphony Orchestra on October 14, 1943, presenting the New York Premiere of the Bartok Violin Concerto.

Maestro Mitropoulos will als present on his programs of Saturday and Sunday the Bach Suit No. 3 in D major. Vaughs Williams Fantasia on a Theme b Thomas Tallis and will close th concerts with Rimsky-Korsakov "Russian Easter" Overture.

From APR 2 3 1954
EAGLE
Brooklyn, N. Y.

MUSIC

Philharmonic's Salute To France Proves Bore

By PAUL AFFELDER

A 17-year-old composer outranked his elders on last night's Philharmonic-Symphony program, conducted by Dimitri Mitropoulos at Carnegie Hall.

The composer was Georges Bizet who, in 1855, as a student at a Paris Conservatory, wrote his Symphony in C Major. This spirited work stood head and shoulders above the other material offered on this occasion. The symphony has much charm and bounce, and came off quite well, even though Mr. Mitropoulos made the scherzo sound heavy-footed and hovered on the brink of catastrophe with his unrealistically fast tempo in the finale.

But then, Bizet had very little competition on a program conspicuous for the poor quality of its content. The concert planned as a sort of unofficial observance of the current "Paris in New York Week," was predominantly French. It began with the long-winded overture to Lalo's opera, "Le Roi D'Ys," which seems to be one of Mr. Mitropoulos' favorites. He succeeded in extracting every ounce of drama and passion from its numerous pages, but even his loving treatment couldn't keep the whole thing from being pretty tedious.

He ended the evening with the attractive, though fairly lightweight "Fete Polonaise" from another French opera, Chabrier's "Le Roi Malgre Lui." Here, however, his excessive use of rubato robbed this tuneful score of much of its gusto.

There was even a Parisian soloist on the program—the pianist, Lelia Gousseau—playing a concerto by a man who spent most of his life in the French capital—Frederic Chopin. But there is nothing Parisian about Chopin's two concerti, both of which were written while he was still in Warsaw. The work heard last night was the Concerto No. 2 in F Minor. Again, excessive retards and other liberties with the underlying rhythmic pulse—this time by the soloist—tended to emasculate the music. Mlle. Gousseau played with a generally warm, singing tone, and there were moments of deep expressiveness in her interpretation. But her overall conception didn't have enough "go" to keep the whole thing from becoming quite boring.

The United States had a representative on the program, too. The late Frederick S. Converse's orchestral fantasy, "The Mystic Trumpeter," after a poem by Walt Whitman, was accorded its first Philharmonic performance. It was a good performance, too—so good, in fact, that it only served to throw into bold relief the many dated cliches of the work, which was written early in this century. It was an antique curiosity and little more.

The quality of the orchestral playing was generally high throughout the concert. In addition to Mlle. Gousseau, there were some fine soloists to be heard in the orchestra itself. Performances of a high order were given by Laszlo Varga, first 'cellist, in the Lalo; Harold Gomberg, first oboist, in the Bizet, and William Vacchiano, first trumpeter, in the Converse.

From APR 23 1954
JOURNAL-AMERICAN
New York, N. Y.
By MILES KASTENDIECK

Philharmonic

Mitropoulos dug up the American composer, Converse's orchestral fantasy "The Mystic Trumpeter" for the Philharmonic-Symphony program in Carnegie Hall last night. It took a half century for the country's oldest orchestra to play it.

Though representative of sound musicianship and true sincerity of purpose, this work of 1903-04 nevertheless sounds dated. The Walt Whitman poem that inspired it, however, is not.

One is grateful to have heard the music in the fullness of the performance Mitropoulos gave it. Such a work attests the substantial character of American music at the turn of the century, no matter how conventional it appears now.

Lelia Gousseau was the piano soloist of the evening in Chopin's F Minor concerto. While she gave a technically firm clean-cut account of her part, her performance as a whole made this listener more conscious of the notes than of the music. This was forthright Chopin, somewhat tonally dehydrated in the first and third movements but ingratiating in the second.

The overlong program opened with Lalo's overture in "Le Roi D's," included Bizet's symphony in C, and closed with Chabrier's "Fete Polonaise" from "Le Roi Malgre Lui." The orchestra was in fine form.

From APR 24 1954
TIMES
New York, N. Y.

LELIA GOUSSEAU IS SOLOIST HERE

Pianist Offers Chopin Work on Philharmonic Program —Lalo Overture Played

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. Lelia Gousseau, pianist. At Carnegie Hall.
Overture to Le Roi d'Ys.....Lalo
Symphony in C.....Bizet
The Mystic Trumpeter.....Converse
Piano Concerto in F Minor.....Chopin
Fetes Polonaises, from Le Roi Malgre Lui.....Chabrier

By OLIN DOWNES

The music that made the program of the concert by the New York Philharmonic-Symphony Society Thursday night in Carnegie Hall was all of the so-called "romantic" persuasion of the late nineteenth century. None of it was monumental, or heaven-storming. This program gave pleasure partly by the fresh feeling and sincerity of the music, partly by reason of the fact that the music was interpreted by Mr. Mitropoulos in as romantic a spirit as it was written.

This was astonishingly the case with the good old overture to "Le Roi d'Ys." Played in routine fashion the piece sounds like a theatrical pot-boiler of the second class. One could have believed Thursday night that he was in at the opera's première, hearing this exciting music for the first time. And how superbly the old-fashioned orchestration sounded.

The tone-poem, "The Mystic Trumpeter," after Whitman, by F. S. Converse, was played for the first time by the society, fifty-nine years after its première by the Boston Symphony Orchestra in Boston. The effect of this music was also much stronger than had been expected. The style and the idioms are those of a half-century ago. The theme of the mystic trumpeter is very much akin to the horn theme of the finale of the Brahms C minor symphony.

This theme, mysteriously prepared in a passage of instrumentation that has the refinement and distinction of color native to Converse, is resourcefully transformed according to the evocations of the poem. The excellent counterpoint is that of the man who studied, as did most American composers of Converse's generation who could go abroad, with Rheinberger of Munich.

The ancestry of the music is evident. One hears some Brahms, as noted, some Strauss, even a soupçon of Debussy, whose "Pelleas" was two years old when "The Mystic Trumpeter" had its first performance. The implied thought of the work is that of the romantic age—love, conflict, salvation, with apotheosis at the last of the trumpet motif.

It is obvious as tomorrow morning, where the manner of the music is concerned. But there is something else than the notes themselves in the work of art, and that is the spiritual approach of its creator. Converse's tone-poem hung together wonderfully well, developed surely and inevitably to its climax and was an unquestioned success with the audience.

As much cannot be said for the effect of the Chopin F minor concerto with Lelia Gousseau as pianist. She played unaffectedly, with musicianship, but not with the temperament or the poetical communication that makes a halo about this early Chopin music when it is adequately performed. Nor was the performance exemplary in point of technical finish.

From APR 26 1954
HERALD-TRIBUNE
New York, N. Y.

PianoConcerto'sPremiere

Everett Helm's Piano Concerto No. 1 received its first American performance Saturday night at the Philharmonic - Symphony's subscription concert in Carnegie Hall. Leonid Hambro was the soloist, Dimitri Mitropoulos the conductor, and the remainder of the program listed Lalo's Overture to "Le Roi d'Ys," Bizet's Symphony in C, and Tchaikovsky's symphonic fantasy "Francesca da Rimini."

Mr. Helm's concerto has its moments of glory and is, for a fact, extremely clean and sturdy in its manufacture. As a whole, however, the work does not quite jell, since its tunes, though never banal, are undefined in profile, and its development procedures, though busy, are rarely engrossing. The concerto is, in the main, conservative in its harmonic and orchestral dress, and the piano writing is ever idiomatic and mindful of the virtuoso bent of present-day pianists. As such the piece on occasion thrusts forward with a firm seminal idea or a handsome keyboard splash. But these instances, while pure and genuine in inspiration, do not occur with sufficient frequency to give the concerto's three movements the hearty substance necessary to sustain its length.

Mr. Hambro, whose talent far exceeds his reputation,, played, as is his fashion, with utter conviction and mastery. His obvious belief in the rightness of Mr. Helm's concerto straightway communicated itself to an audience that recalled both pianist and composer for several rounds of applause. J. S. H.

Renown Of Glass Center Grows

29-4-54

Music Greatly Played, Interpreted By N. Y. Philharmonic-Symphony

By BOB LYON

The New York Philharmonic-Symphony Orchestra's visit to the Corning Glass Center Wednesday evening will accelerate the transition of that young institution from one already renowned in the field of fine glass to one celebrated in the wider world of the fine arts.

During the less than three years of the Center's existence, some of the most distinguished artists and thinkers in the land have appeared on its stage. Plays, art films, art exhibitions have been premiered there. But not before last night had Dimitri Mitropoulos and New York's great symphony orchestra been heard within its walls. For the fact that they were on this occasion, the sell-out audience and the community owe their thanks not only to the Philharmonic-Symphony Society of New York but to the sponsoring organizations: the Glass Center, the Civic Music Association, and Corning's own Philharmonic Society.

It was not the music conducted by Mr. Mitropoulos which distinguished the occasion, for it is not greatly distinguished music. But it was both greatly played and sympathetically interpreted. All of it was of the romantic school, a type more welcomed by audiences than by many of today's classical minded executants, who do not quite grasp its emotional inner meaning.

Just as it is wrong to play music of the classical school romantically, so it is wrong to play romantic music in any other way. It was Mr. Mitropoulos' understanding interpretation and the instantaneous manner in which the orchestra caught and reflected that interpretation, which distinguished this concert. Together they cleared accumulated stains from the canvas and restored the composers' colors to their original brightness.

The featured work, Rachmaninoff's Symphony No. 2, in E minor, is particularly a case in point. This composition is as romantic as a poet's daydreams, with briefly carefree moods struggling out from woodwind and string tone, only to be opposed by dark warnings in the violins and brass, heard like the comments of a Greek chorus.

Mr. Mitropoulos never muddied these transitions, but through sensitive cuings kept them clear and shimmering as the pastels of the Painted Desert. This applied especially to the fugal passages in the second movement, in which somber introspection is transformed into temporary exuberance. In the adagio third movement the three subjects intermingled in billows of sound reminiscent of the sea 24 hours after a storm. But throughout the performance Mr. Mitropolous judiciously conserved his orchestra's full - volume power until he needed it for the climaxes of the final movement.

Transparent orchestration and full use of instrumental color also marked the playing of the overture to Edouard Lalo's opera, "Le Roi dYs." This tale, which is concerned with the submerging of a mythical seacoast city and with the amorous intrigues which take place within the latter's court, demands gigantic Wagnerian leaps from storming tidal faves to the murmurs of love.

From the Symphony in C major, a sort of glorified class-room exercise written by Georges Bizet at the age of 17, conductor and orchestra extracted everything of value which they could find. The composer of "Carmen" never was a true symphonist, nor did the 17-year-old Bizet possess the maturity of the 17-year-old Mozart. The work, composed in 1855, was not heard in concert for 80 years.

The symphony is frankly imitative, and its execution last night exposed the borrowings without mercy. (Curiously, however, certain Beethovenian cliches which this reviewer previously believed he had found over the ground bass figures in the third movement, did not seem to be there at all. Perhaps they never were!)

To satisfy an insistently applauding audience, Mr. Mitropoulos presented as encore the Fetes Polonaises, taken from Chabrier's opera, "Le Roi Malgre Lui." It is as much mazurka as polonaise, and nearly everyone thought that portions of it were Viennese waltz. Mr. Mitropoulos said after the concert that he, himself, had not discovered the composition until last year.

Everything on the program was straight out of the orchestra's current New York book: The Lalo, Bizet, and Chabrier compositions from last week's Carnegie Hall concerts, the Rachmaninoff from those which will be offered this week.

Watching his masterful conducting, probably few in the audience were aware that Mr. Mitropoulos has been handicapped lately by a neuritic condition which has caused him to employ a baton in a deliberate effort to inhibit the full action of his right shoulder.

Symphony Director Welcomed Here



Dimitri Mitropoulos, musical director and conductor of the New York Philharmonic-Symphony Society Orchestra, chats backstage with James M. Brown, Glass Center director, shortly before the orchestra opened its concert there Wednesday evening.

From APR 26 1954
TIMES
New York, N. Y.

CONCERTO BY HELM HAS U. S. PREMIERE

Work for Piano and Orchestra Is Offered at Philharmonic Program—Hambro Soloist

By NOEL STRAUS

The special feature of the concert given by the Philharmonic-Symphony Orchestra under Dimitri Mitropoulos at Carnegie Hall Saturday night was the Concerto for Piano and Orchestra, No. 1, in G by Everett Helm. Leonid Hambro was the soloist in the work, which received its American première.

The novelty at once established Mr. Helm as one of the best trained and most competent of the younger generation of American composers. Whether one happened to be in sympathy with the type of music his concerto exemplified, one had to admire the skill and musicianship it displayed on every page of the score.

The 41-year-old composer from Minneapolis, now resident in Germany, where he was theatre and music officer for the Military Government in 1948-50, studied with Malipiero, Vaughan Williams and Milhaud. In his concerto, which was first performed in Berlin in 1950, the chief influence stemmed from the polytonalists. But the neo-classic creation was characterized by an imagination for color combinations, a vividness and power quite his own.

One of the reasons Mr. Helm's concerto made a real impression was that in it he does not, like many of his colleagues, scorn the emotions. The Adagio measures of the slow movement, for instance, showed decided subjective feeling, while the ensuing Andante section contained an episode in rapid chromatic figurations remarkable for its evocation of a mysterious mood as well as for its individual kind of orchestral tinting.

Strength and Interest

Mr. Helm proved economical in his thematic material and he knew how to develop it in a way to give his music strength and interest.

The exacting piano part was splendidly played by the gifted Mr. Hambro, who seemed to exhaust the possibilities of the solo passages, whether they asked brilliance and percussiveness or the utmost in sensitivity and suavity of tone. This concerto needed the versatile approach of an artist like Mr. Hambro. He was able to perform it in virtuoso fashion and then turn yesterday afternoon to the quite different demands of Rachmaninoff's Fourth Piano Concerto at Carnegie, with the same forces.

Mr. Helm was fortunate in having his work led by so deeply comprehending an interpreter of contemporary compositions as Mr. Mitropoulos, who made every point in it count at its full value. It was warmly welcomed and there were many bows at the end from the composer, the conductor and the pianist.

The concerto was followed by Tchaikovsky's "Francesca da Rimini." Mr. Mitropoulos gave it a reading notable for sweep, dramatic urge and poetic ardor. The rest of the program had been heard at the preceding pair of concerts.

CORNING LEADER
Thursday, April 29, 1954

Renown Of Glass Center Grows

Music Greatly Played, Interpreted By N. Y. Philharmonic-Symphony

By BOB LYON

The New York Philharmonic-Symphony Orchestra's visit to the Corning Glass Center Wednesday evening will accelerate the transition of that young institution from one already renowned in the field of fine glass to one celebrated in the wider world of the fine arts.

During the less than three years of the Center's existence, some of the most distinguished artists and thinkers in the land have appeared on its stage. Plays, art films, art exhibitions have been premiered there. But not before last night had Dimitri Mitropoulos and New York's great symphony orchestra been heard within its walls. For the fact that they were on this occasion, the sell-out audience and the community owe their thanks not only to the Philharmonic-Symphony Society of New York but to the sponsoring organizations: the Glass Center, the Civic Music Association, and Corning's own Philharmonic Society.

It was not the music conducted by Mr. Mitropoulos which distinguished the occasion, for it is not greatly distinguished music. But it was both greatly played and sympathetically interpreted. All of it was of the romantic school, a type more welcomed by audiences than by many of today's classical minded executants, who do not quite grasp its emotional inner meaning.

Just as it is wrong to play music of the classical school romantically, so it is wrong to play romantic music in any other way. It was Mr. Mitropoulos' understanding interpretation and the instantaneous manner in which the orchestra caught and reflected that interpretation, which distinguished this concert. Together they cleared accumulated stains from the canvas and restored the composers' colors to their original brightness.

The featured work, Rachmaninoff's Symphony No. 2, in E minor, is particularly a case in point. This composition is as romantic as a poet's daydreams, with briefly carefree moods struggling out from woodwind and string tone, only to be opposed by dark warnings in the violins and brass, heard like the comments of a Greek chorus.

Mr. Mitropoulos never muddied these transitions, but through sensitive cuings kept them clear and shimmering as the pastels of the Painted Desert. This applied especially to the fugal passages in the second movement, in which somber introspection is transformed into temporary exuberance. In the adagio third movement the three subjects intermingled in billows of sound reminiscent of the sea 24 hours after a storm. But throughout the performance Mr. Mitropolous judiciously conserved his orchestra's full - volume power until he needed it for the climaxes of the final movement.

Transparent orchestration and full use of instrumental color also marked the playing of the overture to Edouard Lalo's opera, "Le Roi dYs." This tale, which is concerned with the submerging of a mythical seacoast city and with the amorous intrigues which take place within the latter's court, demands gigantic Wagnerian leaps from storming tidal faves to the murmurs of love.

From the Symphony in C major, a sort of glorified class-room exercise written by Georges Bizet at the age of 17, conductor and orchestra extracted everything of value which they could find. The composer of "Carmen" never was a true symphonist, nor did the 17-year-old Bizet possess the maturity of the 17-year-old Mozart. The work, composed in 1855, was not heard in concert for 80 years.

The symphony is frankly imitative, and its execution last night exposed the borrowings without mercy. (Curiously, however, certain Beethovenian cliches which this reviewer previously believed he had found over the ground bass figures in the third movement, did not seem to be there at all. Perhaps they never were!)

To satisfy an insistently applauding audience, Mr. Mitropoulos presented as encore the Fetes Polonaises, taken from Chabrier's opera, "Le Roi Malgre Lui." It is as much mazurka as polonaise, and nearly everyone thought that portions of it were Viennese waltz. Mr. Mitropoulos said after the concert that he, himself, had not discovered the composition until last year.

Everything on the program was straight out of the orchestra's current New York book: The Lalo, Bizet, and Chabrier compositions from last week's Carnegie Hall concerts, the Rachmaninoff from those which will be offered this week.

Watching his masterful conducting, probably few in the audience were aware that Mr. Mitropoulos has been handicapped lately by a neuritic condition which has caused him to employ a baton in a deliberate effort to inhibit the full action of his right shoulder.

ELMIRA STAR GAZETTE
Thursday, April 29, 1954

New York Philharmonic Pleases Corning Crowd

By BOB SUTHERLAND

CORNING — Maestro Dimitri Mitropoulos and his New York Philharmonic-Symphony orchestra last night treated nearly 2,000 Corning area music lovers to an extraordinary concert of musicians' music, lesser known works that brought out the finest points of the 104-piece instruments.

The Corning Glass Center, crowded to capacity with one of the largest audiences in its brief history, extended its seating capacity to include upstairs bleachers as well as the entire downstairs area.

The concert, sponsored by the Corning and Painted Post Civic Music Association, opened with the seldom heard overture to "LeRoi D' Ys" by Edouard Lalo.

From the defiant clarinet air which highlights the opening movement of the overture, audience reaction to this exceptional offering was rapt.

The clarity of Mitripoulos' direction and the virtuosity of the orchestra simplified the following of the composer's introduction of operatic voices in the overture, while the sequence of clarion arias from the reed section and trumpet work throughout proved the selection of an overture that superceded its opera.

Another comparative unknown the Symphony in C Major by George Bizet, was a more than suitable successor to the overture.

Though Bizet is noted primarily for his "Carmen" and during his lifetime was unworthily charged with "Wagnerian influences," his C Major, heard for the first time by many in the area shows much of the lightness and grace embodied in his many operas comique.

Written when Bizet was only 17, the symphony shows traces of contemporary influences and not until the adagio's picturesque oboe solo by Harold Gomberg, played against a background of pizzicato violas did the audience warm to the effect.

Two allegro vivaces, which conclude the work, brought in the dance-like minuet theme that remind one more of the gypsy effect that has become Bizet's trademark through his better known works.

Despite a seeming lack of familiarity with the opening selections, the audience showed overwhelming approval of the choices.

The orchestra's choice of its second major presentation, Rachmaninoff's Symphony No. 2 in E Minor, Opus 27, was like an old friend embellished with the finest instrumental exactness.

Though better known than Bizet's Symphony, the E Minor, with its typically Russian-composer effects, does not now have the popularity it attained early in the 1900s.

This, Corning's first home taste of a philharmonic symphony that has been acclaimed across the country as one of the greatest aggregations of its kind ever assembled, was a meaty dish, long to be savored in the local music appreciation.

Last night's attendance may well be reckoned a demand for the finest available in orchestras and the Corning and Painted Post Association, while accepting well deserved acclaim for its labors, may be encored to do so again.

CORNING LEADER
Thursday, April 29, 1954

Another Outstanding Event

Last night's concert by the New York Philharmonic Symphony at Corning's Glass Center is another remarkable event to those in attendance and to the community and area as a whole. The signal achievement of bringing this world famous Symphony to our community was outstanding but the enjoyment of the hundreds who heard the program was even greater.

The Corning and Painted Post Civic Music Association, the Corning Philharmonic Society and the Corning Glass Center deserve the highest of commendation for their courage in undertaking such a program and the support given by the community and area indicate their efforts were appreciated. The support removes any doubt that might have existed as to the reception that would be given such a program.

Dimitri Mitropoulos gave new vigor and interest to the local music lovers for his direction of the 104 piece Symphony through a comparative unknown, yet beautiful overture, and two Symphonies as part of the regular program. The noted conductor then presented a vigorous encore unlike the generally short and commonly known selections used by many such units. It was a program, from start to finish, that demanded the utmost in perfection of play and conducting the Symphony's 5298th Concert—though the first in Corning—was an unique and welcome success. It is to be hoped that another season will provide our community with a return engagement of this outstanding group.

The presentation of the New York Symphony would not have been possible without such facilities as incorporated in the Corning Glass Center. The Center, now an accepted institution to our community, is constantly exceeding the goal set for it during when it was conceived and dedicated. It is clearly becoming a cultural and community center that is the envy of hundreds of larger communities in the country. It is making this community richer in every way because of the opportunities it presents and the leadership it is developing in such enterprises.

From APR 30 1954
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Symphony Concert:

New York Journal-American
★ Fri., April 30, 1954—19

Concerto in Bow

By MILES KASTENDIECK

DIMITRI MITROPOULOS and the Philharmonic-Symphony began the final weekend of their season in Carnegie Hall last night.

True to his forward-looking thoughts, Mitropoulos offered the world premiere of Richard Mohaupt's violin concerto with young Michael Rabin as soloist. Both concerto and violinist were well received.

Written in the usual three movements, the concerto achieves an unusual atmospheric quality in the orchestral part. The solo part makes grateful playing in itself and within this setting. The work as a whole is well put together.

Rhythmic interest dominates the score, but there is a strong urge to sustain melody. Most of the themes sound more serviceable than salient.

They start well but their promise seldom materializes into a completely satisfying entity. Some of them tend to work around one note too much. Harmonically the work poses no listening problems.

Violinists should find it worth cultivating. Rabin coped with it in easy fashion. His fine technique, varied tonal hues and temperament made his performance much more than just a presentation of notes. He has progressed definitely in the right direction since his last appearance.

The performance of the evening, however, was Rachmaninoff's Second Symphony. It was not only exceptionally well interpreted but it was impressively played. Seldom have its long melodic lines been so expertly shaped and the orchestration so clearly set forth.

This was Mitropoulos in one of his finest moments. Wholeheartedly with him, the orchestra played radiantly. The old romantic fervor of the work did the rest.

This program opened with the seldom-played overture to Verdi's "Nabucco."

From APR 30 1954
EAGLE
Brooklyn, N. Y.

MUSIC

Premiere of Mohaupt Work Conducted by Mitropoulos

By PAUL AFFELDER

Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra began the final week of their season last evening in Carnegie Hall.

It isn't often that one encounters a world premiere at the very tail end of an orchestral season, but Mr. Mitropoulos is unpredictable. Last night he offered the initial hearing of the Violin Concerto by Richard Mohaupt.

The German-born composer, who now lives in New York, wrote the work in 1945. It is in the customary three movements, but the organizational plan of the individual movements is somewhat at variance with traditional forms.

Nevertheless, the work is extremely well put together. Most of the themes are attractive and original; the harmonic treatment is sound, and the orchestration is colorful.

The well-written solo part was expertly played by Michael Rabin, who will celebrate his 18th birthday this Sunday. He was eminently equal to the work's considerable technical demands, and he made the lyrical passages sing with exquisite tone.

To do all this was sufficient accomplishment for one of his tender years. The concerto would have benefited, however, from an interpretation by both soloist and conductor that got farther beneath the surface than that accorded it last night.

As set forth on this occasion, its high point, for us, was its beautiful slow movement, rich, songful and poetic.

The concerto certainly ranks as one of the season's better novelties. Evidently the audience concurred in this opinion, for it gave the work, its composer and its interpreters a warm sendoff.

Overture to 'Nabucco'

Mr. Mitropoulos, as we remarked, is an unpredictable program-maker. He began the concert with the overture to Verdi's early opera, "Nabucco." In its very creation, this curtain-raiser was an afterthought on the part of the composer, and it didn't sound like much more last evening, despite the rousing performance given it by Mr. Mitropoulos and the orchestra.

This may be fine music for an open-air band concert, but it's scarcely philharmonic caliber—certainly not for the closing week of a season.

But conductor and orchestra did conclude the concert on a gloriously triumphant note with a persuasively warm-hearted performance of Rachmaninoff's Second Symphony in E Minor. This is one of Mr. Mitropoulos' favorites, and last night he seemed to revel in every sonorous page.

As a result, he was inclined to linger too long over certain phrases in the first and third movements—he retarded at the end of almost every phrase in the former—but he injected plenty of life and excitement into the scherzo and finale.

From APR 30 1954
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

By Jay S. Harrison

For the final Thursday night concert in its Carnegie Hall series, the Philharmonic-Symphony, under Dimitri Mitropoulos, last night schose to play an all nineteenth century program. And this condition is not in the least altered by the fact that the evening's two major works were written in the twentieth century. Both Richard Mohaupt's Concerto for Violin, given its world premiere on the occasion by young Michael Rabin, and Rachmaninoff's Second Symphony are guided in their travels by a romantic muse, and Verdi's Overture to the opera "Nabucco" is a period piece to stop them all.

Mr. Mohaupt's new work is, in effect, a prolonged rhapsody for violin and orchestra. Its impetus and afflatus are thoroughly lyric, its substance and subject that of song. Throughout, Mr. Mohaupt has made it apparent that he wishes to wash the ear in gracious, spiralling tunes, and to accomplish his purpose he has kept his orchestra respectfully subordinate and has allowed his fiddler to dwell at length on a host of melodies that range in quality from the bold to the maudlin.

Indeed, the composer has even seen fit to dilute his harmonic underpinning lest it interfere with the ecstatic airs he has designed for his soloist. And it is only in the work's rhythmic direction that he has offered these airs any genuine competition. For rhythmically, the concerto has a nervy, aggressive bounce that carries it ahead at moments when its forward motion seems on the verge of faltering. This rhythm, however is super-imposed from above, as it were, and does not actually feed or nourish the piece. It is present for the sake of convenience; it is a brace to support the concerto's arioso limbs when they are about to sag.

Mr. Rabin, who is on the point of reaching his eighteenth birthday, has become an impassioned spokesman for music whose nature is authentically romantic. Ever he plays with heart, and his fingers neither slip nor slide. Perfection is his way, or, at any rate, the goal at which he aims. Last night, in dealing with an untried concerto, he treated the piece as though it were an old and trusted friend. Thus presented, the concerto seemed a regular member of the repertoire rather than a new entry into music's hall of fame.

The remaining portion of the program was given to numbers so resolute in their habits that Mr. Mitropoulos' personal handling of them in no way unsettled their character. Verdi's preface to "Nabucco" is a blood and guts overture with crackling drums and soaring tunes. It was read with these features flying. And though this reviewer, when confronted with Rachmaninoff's E minor Symphony, feels that he has been tossed into a lake of marshmallow whip, he cannot deny the vigor and spirit with which Mr. Mitropoulos drove the work into life.

From APR 30 1954
WORLD-TELEGRAM
New York, N. Y.

By LOUIS BIANCOLLI.

Michael Rabin, the local boy who made good on the singing strings, is currently celebrating his 18th birthday with three appearances as soloist of the Philharmonic.

The first of them occurred last night in Carnegie Hall in a world premiere of Richard Mohaupt's Concerto for Violin and Orchestra.

The other appearances are scheduled for Saturday and Sunday, Mr. Rabin's anniversary, on both of which occasions he will play the Glazounoff Concerto.

As if that weren't enough, Mr. Rabin is also making the neighborhood rounds as the unseen—but brilliantly heard—virtuoso in the film "Rhapsody."

Great Prestige.

Mr. Mohaupt was fortunate in having this gifted youngster to launch his latest composition. Mr. Rabin gave it the benefit of those qualifications that have already brought him vast prestige.

Those qualifications consisted of a warm and beautiful tone, a technique capable of taking all of Mr. Mohaupt's tricks in stride and an appealing personality.

On the way out, to an obbligato of rousing applause, the boy received a proud smile of approval from one of the first violinists of the orchestra—George Rabin, his father.

Dimitri Mitropoulos conducted a perfectly scaled and balanced reading of the new work—one, moreover, humming with intensity from beginning to end.

This is a good concerto, eminently playable and full of meaty passages frob oth the violin and the orchestra. Mr. Hohaupt has written it for, rather than against, the violin.

Three Categories.

There are three kinds of violin concertos—those that are great music and also good for the violin; those that are neither great music nor good for the violin; and those that are good for the violin without being great music.

Mr. Mohaupt's belongs to the last category. The best movement is the second—a smoothly work-ed-out reverie that borrows a few well-placed moments from the Largo of Shostakovich's Fifth Symphony.

One was grateful to Mr. Mitropoulos for bringing back Verdi's bustling little overture to his early opera, "Nabucco," and for ending the concert with a powerful reading of Rachmaninoff's Second Symphony.

From APR 30 1954
TIMES
New York, N. Y.

RABIN IS SOLOIST AT PHILHARMONIC

Violinist Heard in Premiere of Mohaupt Concerto—Verdi Work Impresses

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Michael Rabin, violinist. At Carnegie Hall.
Overture to Nabucco.....Verdi
Violin Concerto (first time).....Mohaupt
Symphony No. 2 .....Rachmaninoff

By OLIN DOWNES

The final Thursday night subscription concert of the New York Philharmonic-Symphony Society took place under Mr. Mitropoulos' direction last night in Carnegie Hall, and the occasion proved a triumph for conductor and orchestra.

In part the program was unusual, beginning with the early operatic overture to Verdi's "Nabucco" and including the first performance of Richard Mohaupt's Concerto for Violin and Orchestra, with the young and exceptionally gifted Michael Rabin as soloist. These works did not lessen the effect of the familiar Second Symphony of Rachmaninoff since Mr. Mitropoulos' inspired performance of a fine work was a fresh and exciting experience.

The overture to Verdi's early opera is remarkable for the obviousness of its harmonies and turns of phrase and, nevertheless, impressive because of the power of its revolutionary spirit. The overture is not a work of symphonic caliber, and is therefore seldom heard at orchestral concerts. Yet it is eminently worth the hearing, not only for its passionate emotion, but also for the fact that in its form and treatment of the themes it is one of the best-balanced of all Verdi's overtures.

Mr. Rabin sacrificed himself generously upon the altar of a work that is difficult and showy enough in the solo violin part to reflect eminent credit upon a capable performer, but that, on account of its inherent dryness, brings little that favors the fortunes of its interpreter. We greatly prefer to this concerto the suite of Mr. Mohaupt, the "Town Piper" music, played in a previous season. That music, not highly original in invention, was nevertheless witty and entertaining and well made.

The concerto of last night is well made, though stretched out in places. Mr. Rabin played it magnificently, and it is anything but a simple work to play. After the performance there were repeated recalls for the soloist, the conductor and the composer of the concerto, who was present and bowed with the others from the stage.

For sheer musical worth, the Rachmaninoff Symphony towered above everything else on the program. Had it been a less felicitous creation than it is, Mr. Mitropoulos' interpretation would have made the occasion. No more sensitive, intimate and dramatic performance of this splendid work, with its fine Slavic pomp and gloom and lyricism, and its endless fertility of ideas and resource in their development, could, we believe, have been provided. And now that the years are passing, this absolutely sincere and inspired symphony, in which there is not a chord that was strange to Mendelssohn or Weber or Schubert of more than a century ago, becomes not weaker or aged, but greater and more alive, because of the heart in it, with every hearing.

This is probably Rachmaninoff's strongest symphonic composition. It will be played for many years to come and long outlive our generation.

At the conclusion of the symphony, the audience cheered Mr. Mitropoulos and the orchestra and continued cheering for minutes before it would let the conductor go. The Philharmonic-Symphony has reason to pride itself upon this concluding program of its 1953-54 subscription season.



AT CARNEGIE HALL: Richard Mohaupt, whose violin concerto had its first performance at last night's concert by the Philharmonic.

From MAY 6 1954
HERALD-TRIBUNE
New York, N. Y.

Mr. Mitropoulos, beginning his fourth season as the orchestra's musical director, will conduct for twelve weeks, Oct. 7-Nov. 14; Feb. 10-27 and March 31-April 17. Mr. Walter returns for four weeks, Nov. 18-28 and Dec. 16-26, and George Szell will also conduct for four weeks, Dec. 2-12 and Dec. 30-Feb. 6. Guido Cantelli will be in charge for eight weeks, Jan. 13-Feb. 6 and March 3-27. Walter Hendl, conductor of the Dallas Symphony Orchestra and former assistant conductor of the Philharmonic-Symphony, will direct the concert of Saturday night, Feb. 5. Andre Kostelanetz will conduct three special Saturday night concerts on Nov. 27, Dec. 25 and March 5. Franco Autori, the orchestra's associate conductor, will direct the Saturday night concerts of Nov. 6 and 13, and Wilfred Pelletier will again conduct the Young People's concerts.

The twenty-eight-week home season, which will be the orchestra's 113th, will be followed by a five-week tour to Western and Northwestern states, opening April 18.

From MAY 2 1954
HERALD-TRIBUNE
New York, N. Y.
By Francis D. Perkins

Philharmonic Final

The Philharmonic-Symphony Orchestra closed its busy 112th season of 135 concerts Saturday night and yesterday afternoon in Carnegie Hall, with Dimitri Mitropoulos conducting. Both sessions included Glazounoff's Violin Concerto in A minor, with Michael Rabin as soloist; George Szell's arrangement of the "Perpetual Motion" finale of Weber's Piano Sonata in C, Op 24, and Rachmaninoff's Second Symphony. Saturday's concert also brought the public premiere of James Dalgleish's "Statement for Orchestra," which shared the B'nai B'rith Victory Lodge's latest $1,000 George Gershwin Memorial Award with Kenneth Gaburo's "On a Quiet Theme." The latter work will be introduced next season. Both composers received their winners' checks from Mr. Mitropoulos and Maurice B. Leschen on behalf of Victory Lodge's George Gershwin Memorial Foundation in Carnegie Hall's Green Room before the concert.

"Statement for Orchestra," whose prevailing dissonant idiom provided an effective contrast with the continuously melodic nature of the rest of the program, is the first movement of a symphony. Mr. Dalgleish, a twenty-six-year-old New Yorker, here shows a notable command of orchestral resources; the constructive plan is interesting and ingenious. An extensive theme of salient profile pervades the twelve minutes of the work in various guises; a shorter, plangently announced theme also vies for attention. The possibilities of its constructive plan did not seem, however, to be fully realized; the sense of progress and destination varied. But the style was individual and homogenous, and there was expressive content in these often dourly meditative measures.

Mr. Rabin played Glazounoff's concerto on Saturday with thorough technical mastery and general understanding of its fluent romanticism, although here and there this element could have been more positively asserted. The orchestra was a little overbearing in the first movement. Yesterday, when he repeated the concerto, was the violinist's eighteenth birthday. George Szell's Weber transcription, made fourteen years ago but new to these concerts, is expertly wrought and entirely successful in making the swift-flying music seem as though it was originally conceived for orchestra. This was played with lightness and brilliance, and Mr. Mitropoulos and the Philharmonic were again thoroughly at home in the generously lyric Rachmaninoff symphony.

From MAY 3 1954
TIMES
New York, N. Y.

SEASON IS ENDED BY PHILHARMONIC

Two Concerts Over Week-End Conclude Stint—Rabin Plays Glazunoff Violin Concerto

With its week-end pair of concerts, the New York Philharmonic-Symphony brought to a conclusion its 112th season. Dimitri Mitropoulos was the conductor, and Michael Rabin was the violin soloist in Glazunoff's Violin Concerto in A minor.

Mr. Rabin, a veteran, now all of 18 years old, is, as everybody knows, phenomenally gifted. He gave a poised, accurate reading; one that may have been a little too careful, perhaps, just a shade too reticent, but superbly articulated and beautiful in tone.

Besides the Rachmaninoff Symphony No. 2, which had been played earlier in the week, the Saturday evening program contained two novelties. One was the first performance by the orchestra of George Szell's arrangement of Weber's "Perpetual Motion" from the C major Piano Sonata. It was effective, brilliant, quite unnecessary and will make a good "pops" item on summer programs.

James Dalgleish's "Statement for Orchestra" had its world premiere. This work was co-winner of the current Gershwin Memorial Award. The other was composed by Kenneth Gaburo and is scheduled for performance by the Philharmonic next season.

Both composers were present in the Green Room of Carnegie Hall before the concert on Saturday evening. In a brief ceremony they each received a check for $500. Mr. Mitropoulos made the presentation for the Gershwin Memorial Award. The conductor himself received a gold watch from members of the B'nai B'rith Victory Lodge.

Mr. Dalgleish's "Statement," which was played on Saturday evening only, proved to be a thoughtful, well-organized and well-orchestrated piece of music, about ten minutes long. If it did not have very many original melodic ideas, it is not thereby unique in the contemporary scheme. At least it was composed with skill and taste. H. C. S.

From MAY 2- 1954
10-
TIMES
New York, N. Y.

ORCHESTRA SEASON 46

Philharmonic Retrospect As Concerts End

By OLIN DOWNES

THE records of the 112th season of the New York Philharmonic - Symphony Society are imposing, if only as witness to the extraordinary industry and productiveness of this historic organization in the performance and dissemination of an immense literature of orchestral music.

From both social and artistic points of view it is unfortunate that the immense burden of symphonic performance that the Philharmonic-Symphony Society has to undertake alone, as New York's only resident orchestra, cannot be divided between two or more representative symphonic bodies. But that issue was settled as long ago as 1928, when, owing to the fact that the expenses and the deficits of two competing orchestras were more than the purses of their patrons and guarantors could meet, the New York Symphony and the New York Philharmonic amalgamated as an economic necessity. Even so, in the course of the last quarter-century, the expenses of the New York Philharmonic-Symphony have constantly mounted and will probably continue to rise, in ways that will require the utmost energy and ingenuity to meet the annual deficits.

In this situation, of course, it is not alone. The orchestras work harder and more intensively to serve their communities with every year that passes. They can never expect to balance their budgets by the sales of seats, even with the added emoluments in the form of radio and record contracts and other perquisites that the leading symphonic bodies of the nation can count on to a greater or lesser extent. To pay the musicians and conductors the salaries that are necessary today and that are amply justified by the nature of their work requires the aid of generous spirited persons who still exist and who still, despite heavy taxation, generously cooperate in meeting the deficits.

Heavy Schedule

To earn as much money as possible the schedule of concerts of every variety possible for the orchestra to give is crowded about as heavily as the traffic will bear and human endurance meet the requirements. That is why our Philharmonic-Symphony Orchestra, the oldest body of its kind and rank in America, must bestir itself to provide the number of services which would suffice for two orchestras going at full tilt through the season. It is too much. But the Herculean task is conducted with an efficiency which, under the circumstances, can only arouse wonder and admiration for the accomplishment.



Dimitri Mitropoulos.

The present season began Oct. 6, 1953, and ends this afternoon. The orchestra will have given in eight months, and including fourteen concerts on tour, a total of 135 concerts.

The conductors this season were Dimitri Mitropoulos, the musical director of the society; and guest conductors Bruno Walter, George Szell and Guido Cantelli. André Kostelanetz conducted three semi-popular programs on Saturday nights, and the concert for Yeshiva University; Franco Autori, assistant conductor of the orchestra, conducted two of the subscription concerts; Wilfrid Pelletier was conductor of the children's concerts.

First Times

Seventy-six composers whose works outlined over three centuries of musical development were represented on the programs. There were five world premières — Bezanson's Piano Concerto, Dalgleish's "Statements" for orchestra, Gould's "Dance Variations" for two pianos and orchestra, Krenek's Concerto for Two Pianos and Orchestra, Mohaupt's Violin Concerto. There were eight first performances in America, of Aubert's "Fantasie for Piano and Orchestra"; the Bach-Webern "Ricercare No. 2" from "The Musical Offering"; Blacher's "Ornaments" for Orchestra; von Einem's "Capriccio"; de Falla's "Homenajes"; Haydn's "Overture for an English Opera"; Helm's Piano Concerto in G; Malipiero's "Vivaldiana."

New York premières were those of Bloch's "Sinfonia Breve"; the Frescobaldi-Autori "Bergamasca"; Hindemith's symphony, "Die Harmonie der Welt"; Liebermann's "Furioso"; Prokofieff's "Wedding Suite" from "The Stone Flower"; Tchaikovsky's "Queen of Spades" Suite for Orchestra.

For the first time at those concerts were heard Luigi Dallapiccola's "Symphonic Fragments" from "Marsia"; Gabrielli's "Canzona for Voices"; Busoni's "Dance-Waltz"; Cimarosa's overture, "La Bella Greca"; Converse's "Mystic Trumpeter"; Menotti's Violin Concerto; Mozart's "Exsultate Jubilate" for soprano, orchestra and organ; Rachmaninoff's Fourth Concerto; Schoenberg's Piano Concerto; Stamitz's "Symphonie Konzertante"; Richard Strauss' Prelude to Act III of "Arabella" and Fantasy from "Die Fraue ohne Schatten," and the Weber-Szell "Perpetuum Mobile."

Of the seventy-two composers represented, Mozart led with sixteen works; Beethoven followed with thirteen; Brahms with ten; Mendelssohn and Richard Strauss with eight each; Rachmaninoff and Tchaikovsky, six each; Wagner and Ravel, five; Prokofieff, Rossini and Schumann, four each.

Program Balance

It is clear from the evidence of these lists that the public, in a great majority, prefers music of the "classic" to that of the "modern" persuasion. (By the word "classic" we mean here the works which in the course of the years have found a place in the established repertory.) This is natural, inevitable, and completely logical. Nor is it the slightest reflection upon public taste that it is so.

In the course of the years a little, comparatively a very little, of the new music that is performed outlives its generation. When it does so it is because of the music's strength and interest, and for no other reason.

This music is indispensable to us, and logically makes the greater part of the repertory. But this does not excuse conductors for neglecting new music and new ideas of composers of contemporaneous schools of thought. Their music also is necessary to us, and to the life and unfolding of the art. This art is constantly renewing itself, passing through myriad forms and technics as the stream of tone flows on its way, running now deep and strong, now more slowly and in less volume, through the ages. But always music is being produced which is reflective of its era. To know that era and its art—in other words, the better to know ourselves—we need to be closely in touch with these manifestations of the spirit.

Public Preference

It is always a question, where programming is concerned, what percentage of unfamiliar music shall be played. Whole concerts of the works of the avant-garde would be self-defeating, and besides unfair to the public, which is not interested in cliques of composers or their henchmen, but wishes to gain as balanced a perspective as possible of the music of every nation and school and every period, past and present.

It is a pleasure to observe in the programs of the Philharmonic-Symphony of the season now at an end an excellent balance of the old and the new, and the manner in which Mr. Mitropoulos, never a man of complacent routine, or disposed to follow in the conventional path, honors the creative thought of our day, and zealously advances it.

From MAY 3 1954
JOURNAL-AMERICAN
New York, N. Y.

Standout Programs

By MILES KASTENDIECK

AS THEY BEGAN their seasons together last October, so the Philharmonic-Symphony and the New York City Opera Co. closed them yesterday. The Philharmonic's season was, of course, continuous, except for the fortnight's tour this Spring. City Center Opera had a Fall and a Spring season.

Mitropoulos ended the Philharmonic concerts with a repetition of the exceptional performance of Rachmaninoff's Second Symphony heard last Thursday. The remainder of the program listed Weber-Szell's "Perpetual Motion" and Glazounoff's Violin Concerto in A Minor with Michael Rabin as soloist.

New York City
From MAY 9 1954
JOURNAL-AMERICAN
New York, N. Y.

Miles **Kastendieck:**

Philharmonic Season Proved Satisfactory



MILES KASTENDIECK

IN general this Philharmonic-Symphony season proved more satisfying than the last. Several questions arose as to program policy, but these appear to be perennial. Mitropoulos planned his concerts carefully to give fair representation to standard and contemporary composers alike.

The selections from standard composers became one of the novelties of the season because they were frequently chosen from less familiar compositions. While some of these may be acknowledged as not quite topnotch, it does not follow that they were not worth the occasional hearing afforded them during this season. Some curious combinations resulted in which the overall effect upon the audience may not have been duly weighed. On the whole, however, the general impression is favorable in retrospect.

Two events stand out for their unusual character: the all-Strauss program commemorating the 50th anniversary of the composer's first visit to America; and the concerto program in which Rudolf Serkin was the soloist.

Mozart Leads

Of the five world premieres, Gould's "Dance Variations for Two Pianos" and Mohaupt's Violin Concerto aroused the most interest.

Of the eight American premieres Einem's "Capriccio" stood out above the others.

Of the seven New York premieres, Bloch's "Sinfonia Breve," Hindemith's "Die Harmonie der Welt," and Liebermann's "Furioso" fared best

In the inevitable compilation about frequency of performance, Mozart led with 16 works; Beethoven followed with 13; Brahms with ten; Mendelssohn and Strauss with eight each. For the first time in ten years Mozart dominated where Beethoven, except for one year, had usually preempted first position.

As usual, performances of American music have not been extensive. The reappearance of Copland's "Appalachian Spring," for instance, amounted almost to a major event. It remains surprising how year after year contemporary works which have been well received are not cultivated. Instead of looking up seldom-heard compositions or recognized composers, it might be better to stimulate reacquaintance with some of these accepted modern works.

New York Journal-American
★★★ Mon., May 3, 1954—7

For the record, it should be noted tthat the Philharmanic gave: 135 concerts during its 1112th season, that Mitropouloss conducted 76 of these, that among the soloists 21 were piarnists and 10 violinists, that 776 composers were represented, and that 20 premieres weree given.

From MAY 3- 1954
WORLD-TELEGRAM
New York, N. Y.

Music

Philharmonic Ends Season at Carnegie

By ROBERT BAGAR.

The Philharmonic-Symphony gave its last concert of the season yesterday afternoon in Carnegie Hall. It was a successful season—artistically speaking, anyway—and certainly the old orchestra showed more life and ingenuity than it had in some years.

A good deal of new music was performed, and also a good deal of music not new, but unfamiliar hereabouts. Conductor Dimitri Mitropoulos has become something of a revered pillar of our musical society. In some quarters they still find faults with his tempo, when it's not a question of fault at all, but one of choice and taste.

Man of Culture.

Mr. Mitropoulos, a man of exceptional culture, can be trusted by now, I think, in such matters, and I am sure he has reasons for all the things he does.

This, the 112th season of the Philharmonic-Symphony, closed with a program of pieces including the Glazounoff Violin Concerto, the "Perpetual Motion" from Weber's Piano Sonata in C Major, transcribed by George Szell, and the Second Symphony of Rachmaninoff.

Gifted Violinist.

Performances were just, and the orchestra got most out of the several scores. Michael Rabin, a gifted young violinist, did some quite excellent things with that old war-horse of a Concerto by Glazounoff. He is not, incidentally, given to showy playing at all, and a blessing that can be in a work that has got the gypsy once-over for lo those many years.

Saturday evening a piece entitled "Statements for Orchestra" was given its premiere. The composer is the 26-year-old James Dalgleish, from this city. He seems to have it, as they say, for the music he wrote reveals a knowing hand and a mind considerably devoted to order. What's more, he isn't afraid to get emotional every so often.

Mr. Dalgleish is this year's co-winner of the George Gershwin Memorial Foundation prize, the other participant being Kenneth Gaburo, whose "On a Quiet Theme" will be premiered by the Philharmonic-Symphony next season.

* * *

From MAY 8 1954
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Manhattan Orchestral Season Ends

By Miles Kastendieck
New York

Dimitri Mitropoulos and the Philharmonic-Symphony closed the orchestra's 112th season with a week end of memorable performances of Rachmaninov's Symphony No. 2 in E minor. With the musicians in top form and the conductor especially attuned to interpreting Rachmaninov, the performances culminated three weeks of notable music-making.

The orchestra returned from its southern tour of 13 cities in excellent shape. It was five years since it had been on tour. Though relatively short, the excursion proved rewarding in many ways. Next spring it will go to California and the Pacific Northwest, but that tour will come at the close of the season and will last five weeks.

On its return to Carnegie Hall on April 15, the orchestra sounded particularly well in a program that listed Bach's Third Suite, Vaughan Williams' Fantasy on Tallis's Theme, and Prokofiev's Fifth Symphony. It was the Prokofiev that dominated the concert, not only for its intrinsic worth, which appears to increase every year, but also for the insight with which it was played. Once again Mr. Mitropoulos demonstrated his forte in the interpretation of modern scores.

First Performances

Thereafter the programs usually included some kind of first performance for the Society and a soloist. Menotti's Violin Concerto received brilliant treatment from Tossy Spivakovsky. Everett Helm's Piano Concerto No. 1 revealed plenty of earnest craftmanship and pianistic consciousness, which Leonid Hambro made quite clear during its first American performance. Richard Mohaupt's Violin Concerto also revealed substantial craftmanship, rhythmic life, and conservative harmonies in its world première, given with Michael Rabin as soloist. It suggested serviceability for concert violinists.

A matter-of-fact, technically precise performance of Chopin's F-minor Piano Concerto added little to Lelia Gousseau's reputation as a pianist. The style of Rachmaninov's Fourth Piano Concerto escaped Mr. Hambro in an otherwise capable performance. The Glazounov Violin Concerto found 18-year-old Rabin more a master of his instrument than a brilliant interpreter of the piece.

One of the curious discoveries that Mr. Mitropoulos exhibited was an Orchestral Fantasy by Frederick Converse, called "The Mystic Trumpeter." Composed a half century ago, it reflects the solid musicianship and the sincerity of its composer and speaks well for the substantial character of American music at that time. Today it sounds dated, though the Walt Whitman poem that inspired it does not. Since the Philharmonic had never played it, the performance was illuminating.

For the record it might be noted that the Philharmonic-Symphony season comprised 135 concerts, in which the works of 76 composers were heard, 20 of them in premières. In a brief glance backward the new works that stand out in memory include:

Gould's Dance Variations for Two Pianos; Mohaupt's Violin Concerto; Einem's "Capriccio"; Bloch's "Sinfonia Breve"; Hindemith's Symphony "Die Harmonie der Welt," Liebermann's "Furioso"; and Dallapiccola's Symphonic Fragments from "Marsia."

THE Philharmonic opened its final week of concerts on Thursday evening of last week at Carnegie Hall, presenting, under the direction of Dimitri Mitropoulos, a new violin concerto by the German-American composer Richard Mohaupt. The soloist in this work was the eighteen-year-old violinist Michael Rabin, who played with a notably clean and brilliant technique. The concerto itself appeared to me to be a valuable addition to the literature of its kind. Its style derives unmistakably from Prokofieff and Shostakovich, and I detected no evidence in it of pronounced originality. But the composition is full of vigorous rhythm, and the portions allotted to the solo violin are quite effectively written for the instrument. The other memorable feature of Mr. Mitropoulos's program was a performance of Rachmaninoff's Second Symphony, which I had not heard for a long time and which struck me as well worth reviving, since it is, in its brooding and lush romantic way, an altogether pleasing work. Mr. Mitropoulos apparently found it music of the most congenial sort, for he conducted it with real fire and eloquence. His conducting reminded me of certain sterling virtues that have manifested themselves in several of his concerts during the season, and perhaps this is the time to comment on them. I have never regarded Mr. Mitropoulos as the most profound current interpreter of well-worn classics. He seems to me a conductor of the brilliant, inspirational type, who is capable of very revealing and exciting performances when the spirit moves him and of rather rough-and-ready ones when it does not. He gives consistent evidence of a restless and interesting musical mind—a mind that has been responsible for a great many of the past season's most unusual and provocative symphonic events. The quality of his performances seems to depend a great deal on his personal enthusiasm, and this enthusiasm seems particularly stirred by difficult contemporary compositions and by the work of such flamboyant romantic composers as Rachmaninoff and Richard Strauss. Here, Mr. Mitropoulos becomes a conductor of the most compelling sort. He is, moreover, an artist with a distinct and authentic personality. For one thing, he has managed to stand aloof from the domination of Arturo Toscanini, whose numerous imitators have made a hard-driving metronomic exactitude the prevailing fetish in the field. For another, I have generally found that Mr. Mitropoulos approaches his interpretive tasks with rare technical musicianship and a fresh and individual ear. These attributes, in my opinion, make him a conductor of considerable stature.

—WINTHROP SARGEANT

NEW YORKER MAY 8, 1954

LE PRIME ALLA SCALA

MITROPOULOS FRA STRAUSS E BUSONI

Più tragica l'ironia di Arlecchino della scomposta furia di Elettra, eroina freudiana strozzata dai suoi complessi

Buffa cosa l'arte. Uno si crede di muovere passi coraggiosi e spregiudicati in campi mai osati. Passano pochi anni e vien catalogato fra gli epigoni di una corrente che con lui se ne tira le cuoia. Un altro crede di divertirsi con un piacevole scherzo, e gli esce di mano una polemica atomica. Passano altri pochi anni e le arditezze e le polemiche si spuntano, e i programmi si svuotano e le opere dell'uno e dell'altro rimangono, se mai lo ebbero, con puro valore d'arte da un lato, o con valore storico di fedele specchio di un'epoca e di un gusto.

Ma anche più buffo può sembrare che a volte l'opera d'arte sia talmente impregnata del gusto della sua epoca, sia talmente abbarbicata alla data del suo battesimo, che il sapore troppo acre del momento, solamente pochi anni dopo, ne impedisca il retto giudizio.

E' avvenuto così ieri sera al ritorno di *Elettra* di Richard Strauss alla Scala. Preso di petto dalla violenza tutta carnale di questo atto unico di Hugo von Hofmannsthal, il pubblico nell'intimo ne è rimasto offeso. Quella che alla nascita dell'opera era parsa una geniale interpretazione di un personaggio e di un dramma, modernamente ricreato in un clima nuovo, ardito, osato, ieri si rivelava null'altro che la conclusione della mitica tragedia degli Atridi risolta nell'alone del faro allucinante di un romanticismo esasperato e ammalato di estetismo. Ed era un faro da palcoscenico, il riflesso di una cupola Fortuny.

Questa Elettra scatenata, nata dalla fantasia del poeta e tenuta in vita dal musicista, che sembra nella sua veemenza travolgere gli stessi autori, si rivelava alla fin fine niente di più che un groviglio di bassi istinti che inutilmente tendono a sublimarsi nell'antica legge della giusta vendetta, lasciando invece scoperte, sotto gli strappi del suo abito, tutte le trame dei più avvilenti e terrificanti complessi. Un personaggio così evidentemente freudiano, così moderno, ma solo in quella Germania 1909 che lo vide nascere, che al pubblico d'oggi non ha più niente da dire, o ben poco, e finisce per apparire puramente rivoltante nella sua bestiale tensione, nei suoi contorcimenti compiaciuti nella propria sozzura, da cui cerca ispirazione e forza all'ultimo carnaio della madre già demente di rimorso e del padrigno ebbro di vizio. Oggi alla mente dello spettatore meno avvertito, ma pratico dei moderni metodi di cura, dei reparti psichiatrici degli ospedali, questa Elettra appare solo come un caso patologico. Niente più di eroico riesce ad ammirare nella sua volontà di avvilimento, niente più di sacro nel suo amore innaturale per il padre trucidato, niente più di magicamente grande nel suo odio per la madre impura. Gli è che su tutto questo amore del tenebroso, dell'abbietto esasperato fino alla grandezza, dell'eroismo del male, del gusto del maledetto, è passato l'inesorabile aspirapolvere del tempo.

I gusti sono mutati, questi personaggi maledetti appartengono ad altra epoca. Oggi possono ripugnare, ma che convincano e piacciano è difficile, è quasi impossibile. E risalendo a respirare aria pura fuori dai vortici mefitici della corte oscura degli Atridi, dove Elettra si voltola nel fango covando la sua vendetta, si rimpiange la serena tragicità del mito classico grandioso, che la morbosità hofmannsthaliana è quasi riuscita a insozzare.

Ma con questo? Forse che perchè il nostro sentire non aderisce più completamente alla creazione del poeta e del musicista, saremo talmente ciechi da non avvederci della sua potenza? Proprio in questo generale senso di nausea che la tragica vicenda riesce a ispirare, proprio perchè questa furia, questa menade pazza, ci ripugna sino in fondo, vuol dire che è nata come una granitica statua, che supera i tempi e le stagioni.

E tale è veramente l'Elettra di Strauss. Sarà un'Elettra in vesti principio di secolo, sarà annegata in tutte le scorie dell'ultimo romanticismo, sarà avviluppata in una sonorità di wagnerismo quintessenziato, sarà decadente, malata, sostanziata di estetismo. Sarà inaccettabile eppure è necessaria.

Conclude un'epoca. Più degli altri personaggi straussiani, questa Elettra è la più palpitante dimostrazione della ricchezza del musicista. Il tema putrido del poeta riceve vita dal grido del musicista e si inebbria di un canto che raggiunge i limiti ultimi delle possibilità del melodramma romantico. A fianco a lei i personaggi wagneriani sono dei saggi filosofi che fanno della accademia. Questa si butta a capofitto nella materia sonora per strapparne non una melodia, ma un urlo infinito per il suo vociare, travolgendo con sè una orchestra che è sempre al limite della tensione, della vibrazione più alta. Esasperazione di romanticismo, esasperazione di wagnerismo, esasperazione di lirismo. E' il bubbone che scoppia, non c'è dubbio. Ma scoppia con una girandola di fuochi d'artificio da sbalordire e togliere il fiato.

L'ultimo melodramma romantico muore, ma muore urlando tutta la sua grandezza, tutta la sua forza, tutta la sua ricchezza. Sulla fine di Elettra esausta di ebbrezza, si farà il silenzio di un'epoca conclusa, di una sonorità spremuta, di un lirismo squassato fino alle radici e devastato dalla potenza stessa della sua ultima espressione.

Ma il romanticismo non è morto. Solo si è fatto vergognoso di sè. L'uomo, l'artista si ripiega su se stesso, prefe-

risce l'ironia, anche se amara e dolorosa, al grido appassionato e scoperto. Al dramma preferisce lo scherzo. Al melodramma sostituisce il capriccio scenico, il grottesco. Ferruccio Busoni scrive il *Saggio di una nuova estetica musicale* e a velario alzato, come nel suo *Arlecchino*, risospinge sul palcoscenico lirico i suoi personaggi. Ma non osa più, o non ancora, riprendere il linguaggio puramente lirico. Essi parlano e cantano. Non urlano più la loro tragedia. Ne ridono, ne sorridono. La recitano e la cantano. E non osano più staccarsi completamente dal pubblico. Lo mettono a parte della loro recita, lo portano con loro sul palcoscenico, o dal palcoscenico lo apostrofano. Hanno paura dell'intervallo che può creare fra loro e la gente, il cunicolo dell'orchestra. La lasciano suonare appena, la interrompono, la prendono a confidente, la sfruttano. Ma in definitiva la temono e la sorvegliano. Ne nasce uno spettacolo come questo *Arlecchino* o *Le finestre*, che Dimitri Mitropoulos ha voluto ieri far seguire all'*Elettra* con geniale contrasto, che non sa cosa vuole, che non riesce ad avviarsi, e non riesce a concludere, che si muove a tentoni per una strada che non conosce e che, come ogni tentativo, ha improvvise illuminazioni e vuoti d'aria insospettati, accosta pagine squisite di delizioso umorismo, a folate di amarezza, a presentimenti d'arte, a risate un po' grosse, a ironie un po' facili, a discorsi inconcludenti nel cui inutile chiacchiericcio tuttavia si avverte qualche cosa di non maturato, qualche cosa che sta per nascere, che di qui prenderà le mosse, anche se qui ancora non trova la via giusta e il giusto equilibrio.

Ne nasce il personaggio di Arlecchino, che parla e non canta, che dovrebbe dire la confessione dell'autore, ma che invece dice ben poca cosa e si vorrebbe spesso fare tacere. A un certo punto lo sentiamo dal tetto di una casa apostrofare il pubblico. E' già Petrouchka che maledice gli uomini e la sorte, ma non ne trova ancora nè le parole nè la tragicità espressa in forma d'arte. Ne è solo un presentimento.

Ma ne nasce anche quel capolavoro di umorismo musicale, tuttora insuperato nella letteratura teatrale, del quartetto fra Colombina, il dottor Bombasto e l'abate Cospicuo ubriachi fradici, e il cavalier Leandro che dovrebbe essere moribondo, ma si rialza da terra per cantare, mentre lo *asinus providentialis* che dovrebbe portarlo via, a terra si distende ad aspettare la fine del concerto.

Ne nasce una commozione lirica se si cantano le lodi della Toscana (ma non nasconde anche questa nella sua improvvisazione una sottile ironia?) e soprattutto una commossa amarezza per la bonaria cecità del sarto Ser Matteo che pare gocciolato dalla penna di Anatole France.

Non è un'opera riuscita. E' uno splendido presentimento di quanto uno Strawinski avrebbe poi saputo fare, non molto dopo. E' la produzione di un critico troppo intelligente per essere un creatore felice. Proprio come *Elettra* è la torbida creazione di un musicista troppo artista per essere l'intelligente critico della propria opera capace di liberarla dalla moda.

Ma proprio per questo contrasto sostanziale dei due atti unici, il loro accostamento ha assunto un valore polemico inestimabile. Come anche ci ha dato il ritratto di due epoche vicinissime, eppure divise dal baratro della prima guerra europea, meglio di qualsiasi sagacissimo studio di costume.

L'accostamento l'aveva voluto da tempo Dimitri Mitropoulos con quella prontezza di intuizione e sagacità di penetrazione nei valori delle partiture che caratterizza da sempre la sua carriera teatrale. L'interesse di questo affiancare l'ultima esasperazione romantica di *Elettra*, con la prima ricerca di un nuovo indirizzo dello spettacolo lirico di *Arlecchino*, sorvolando nell'intervallo dei due spettacoli i pochi anni che separano le due date di nascita (1909 e 1917) e il contrasto del clima di anteguerra con quello dell'immediato dopoguerra, già presentito nell'antibellicismo busoniano, era evidente. Bisognava attuarlo in pratica e soprattutto presentarlo come ha saputo farlo Dimitri Mitropoulos. Restituendo cioè in pieno all'una e all'altra delle due opere il clima d'arte dal quale erano nate: l'esasperazione malata di *Elettra*, l'intellettualismo solo esteriormente sarcastico e disumano di Arlecchino. Facendo balenare inconfondibili al di sotto del fragoroso vociare straussiano la sincerità di una ispirazione e la quadratura magistrale di una composizione senza sbavature, e illuminando di un affetto indulgente e di umana simpatia l'ironia talvolta raggelata del capriccio busoniano. A Mitropoulos è riuscito il miracolo, il doppio miracolo. Ci ha presentato due orchestre e due teatri, effettivamente due mondi.

E al miracolo hanno contribuito egregiamente ognuno per la loro parte, l'orchestra, il coro di Veneziani e tutti gli interpreti: Christel Goltz, una Elettra incisiva la cui recitazione invasata non permette nemmeno di avvertire se qualche intonazione sia qualche volta per avventura un po' meno che perfetta, Elena Nicolai (ben tornata alla Scala!), una Clitennestra giustamente inchiodata alla sua follia spaventata, Dorothy Dow, tremante Crisotemide dagli accenti delicati, Ramon Vinay e Nicola Rossi Lemeni, più che corretti nei ruoli di Egisto e di Oreste. Marcello Moretti recitava la parte di Arlecchino ed era più piacevole a vedersi, che ad ascoltare, Giulietta Simionato, Rolando Panerai, Fernando Corena, Pietro Monteanu, Mario Petri e Tilde Baroni hanno gareggiato fra di loro di abilità e di spigliatezza divertendosi e divertendo il pubblico nel garbato gioco scenico del *capriccio* di Busoni, recitando con gusto e cantando con raffinatezza.

Alla fine di *Elettra* parlare di entusiasmo del pubblico è dire poco. Costretto al silenzio per 100 minuti che dura l'opera, è scoppiato al calar del velario in una ovazione che non voleva più finire. Dodici minuti esatti di ininterrotti applausi, di grida di *bravo* al direttore e di *brava* alla signora Goltz e di acclamazioni a tutti gli interpreti, al regista e al bozzettista. Gli applausi si sono poi rinnovati, con la platea in piedi, con la stessa affettuosa intensità al ricomparire di Mitropoulos sul podio per dirigere l'*Arlecchino*.

Ed è stata l'ultima favilla di entusiasmo della serata. Alla conclusione del *capriccio* busoniano, qualche dissenso si è fatto qua e là sentire, pochi applausi, e tutti all'indirizzo degli interpreti, poi il teatro si è rapidamente svuotato.

Claudio Sartori

Marcello Moretti
Arlecchino suo malgrado

Elettra e Arlecchino: l'accostamento è molto più ardito di quanto si possa rilevare in un primo momento. Due opere differenti oltre che nel loro carattere spettacolare per le opposte concezioni creative dei rispettivi autori.

E allora vien fatto di convincersi ancora una volta che dal punto di vista artistico ciò che conta è la riuscita del capolavoro.

Una volta abbracciato un credo, sia questo rettorico, espressionista, oggettivista o addirittura politico, l'importante è saper giungere al termine ultimo: all'opera d'arte.

Strauss o Hofmannsthal da una parte e Busoni dall'altra, partirono alla conquista della loro arte da strade certo ben diverse, ma le avevano tracciate così dritte e a perpendicolo che il punto d'incontro si è risolto sul palcoscenico scaligera con il successo, ieri sera, di entrambe le opere anche se il giudizio del pubblico per l'Arlecchino s'è dimostrato particolarmente severo.

Ma non potremo tacere fin d'ora dell'interpretazione meravigliosa data alle due opere da due grandi attori — e sotto questo punto di vista si limita appunto il compito nostro di giudicarli —, rispettivamente la signora Christel Goltz che ha impersonato un'Elettra così drammatica ed espressiva, dai movimenti ferini eccitati e convulsi, tragici e seducenti nella loro tragicità, cosicchè non potremo cancellare mai dalla nostra memoria una simile interprete, e Marcello Moretti, l'Arlecchino per antonomasia della prosa italiana e che ieri sera ha prestato la sua voce e i suoi lazzi all'opera di Busoni.

Herbert Graf, il regista di entrambi gli spettacoli è riuscito a centrare nei punti essenziali il carattere dato dai loro autori provandoci un'acutissimo spirito d'osservazione e adattamento. Per «Elettra», Graf s'è mantenuto d'un rigore eccezionale lasciando solo esplodere la figura principale che i composti e brevi movimenti delle masse — quasi sempre presenti, ma pressochè non visibili —, hanno fatto risaltare ancor più nella travolgente impersonificazione data dalla signora Goltz.

Una Elettra dai balzi inquietanti con quel tanto di carica espressionista o semplicemente dannunziana che Hofmannsthal volle darle. Quando si agitavano gli altri personaggi, Graf imponeva ad Elettra una significativa quasi immobilità E quando era sola, o con Clitennestra o con Crisotemide, eccola eccitarsi e divampare nel suo odio vendicatore: ossessionante. E così pure tutti gli altri interpreti si sono mossi ad opera del regista con una tragicità impressionante e nuova. Per le eccezionali qualità d'attori ricorderemo in particolare la signora Elena Nicolai Clitennestra, dai movimenti larghi, primitivi e nel contempo regali, Rossi Lemeni, un Oreste contenutissimo (quell'abbraccio alla sorella amata lungamente sofferto) e, ancora, la signora Doroty Down, una Crisotemide timida e timorosa.

La scenografia di Elettra era stata affidata a Ludwig Sievert che ha lodevolmente impostato centralmente la scena, con il grande portale, affidando una certa severissima asimmetria agli elementi architettonici dal prepotente fascino ammonitore. Una scenografia quella di Sievert essenziale e senza sdolcinature decorative classicheggianti. Realizzatore come sempre ammirabile, Gino Romei.

Per l'Arlecchino il compito di Herbert Graf era in un certo senso facilitato e suggerito dal testo arguto del libretto. L'azione si svolge nella patria stessa di Arlecchino, Bergamo, e in pieno settecento.

Marcello Moretti ha indossato un'altra volta il costume che lo rese celebre dapprima al Piccolo Teatro e quindi negli altri centri europei. Nei prossimi giorni sarà infatti sostituito da Cesco Ferro poichè attraverserà l'Oceano per raggiungere la compagnia di Strehler e Grassi in America. Eppure Moretti si compiace di affermare d'essere sempre stato un Arlecchino suo malgrado. Ma forse è una butade *o, per dirla in veneziano, una* ciacola *arlecchinesca. Moretti sulle tavole scaligere ha riaffermato ancora una volta le sue doti mimiche e recitative degne ormai d'essere celebrate accanto a quelle dei più grandi attori-mimi del nostro tempo.*

La scenografia di Arlecchino, dovuta a Busoni figlio, ci ha lasciato perplessi. Non già perchè troppo moderna o troppo antiquata. Il fatto è che una volta montata dai danzatori-macchinisti (e la trovata, a sipario aperto, è assai notevole) ci è parsa volgare e, diciamolo pure, indegna del palcoscenico che la ospitava. Un pessimo servigio, infine, alla opera paterna. Ma, ad essere sinceri, con lo svolgersi dell'azione, per non so quale malia, virtù registica o pittorica, ci parve trasformarsi fino a essere del tutto gradevole, con l'abbassarsi delle luci della ribalta. La volgarità e la grossolanità della scena ci parve adattarsi proprio al clima burattinesco dello spettacolo. Il sipario verde è comunque rimasto brutto. Pregevoli pittoricamente le due case che chiudevano ai lati la scena. L'allestimento scenico di entrambi gli spettacoli è stato curato con l'attenzione e intelligenza ben nota di Nicola Benois.

Attilio Colonnello

CORRIERE DELLA SERA

CORRIERE DEG

LE « PRIME » ALLA SCALA

"Elettra„ di Strauss e "Arlecchino„ di Busoni concertati e diretti da Dimitri Mitropoulos

Nuovo allestimento di *Elettra*, stavolta con interpreti levantini, tedeschi, italiani e americani. Tuffo d'un'ora e tre quarti nell'atmosfera greve della Micene antica, fra le ciclopiche mura che l'Hofmannsthal e lo Strauss hanno fatto risorgere dalle ceneri illustri del poema omerico e dalle creazioni fatalistiche o umanamente strazianti dei maggiori tragedi della leggenda ellenica. Ritorno al sinfonismo architettonicamente colossale e verbosamente piramidale, ritorno alle visioni drammatiche d'una angosciata, aspra e morbosa modernità, ritorno al teatro nordico: un teatro evoluto ed involuto nello spirito e nella forma, che manifesta l'amore del mastodontico già esemplato in Wagner ma qui accentuato dalla moltiplicazione dei gesti orrendi. La partitura è una enormità, anzi una abnormità. In essa il fattore tecnico assume un'importanza sovrana, scapitandone la legge della misura che appare soffocata dalla sproporzione fra le idee misere e la elaborazione magniloquente. La fase veramente costruttiva dell'*Elettra* sta tutta e soltanto nell'epilogo che si fa attendere a lungo, che si delinea dopo ottanta minuti d'una musica unicamente chiamata a schiarire l'antefatto, che si concreta con l'azione del matricidio e s'affoca e incide nel delirio febbrile della protagonista, accesa dall'odio e dalla esecranda volontà di una vendetta contro natura. Qui la forza fonica ed espressiva del dionisiaco Strauss attinge altezze figurative e rappresentative gigantesche; ma rimane forse un esclusivo prodigio di turbinoso virtuosismo.

Dopo l'*Elettra*, come a raddolcire la bocca, lo scherzo scenico *Arlecchino* di Ferruccio Busoni. L'autore lo ha chiamato « capriccio ». E' un atto unico, seminato dalle punte aguzze dell'ironia le quali sferzano a pelle coriacea degli uomini d'ogni tempo, con i loro eterni vizi e debolezze. I personaggi sono cristallizzati nelle maschere italiane tradizionali; quando non sono maschere, risultano tuttavia dei poveri fantocci goffamente impagliati. Molta amarezza sotto i loro lazzi, qualche dissimulata lagrima in fondo all'azione — un'azione pretesto senza capo nè coda — che si svolge nella Bergamo settecentesca, antica culla di Arlecchino, e che serve a presentare i vari tipi per la loro parodia: la parodia dei benpensanti tra cui sono un sarto dandomane, un prete, un nobile, un dottore e un asino quadrupede. Anche la musica si adegua al concetto « morale » e all'argomento farsesco della commedia. Ridevole e deridevole, faustica e brillante, la musica di Busoni canzona il mondo e i suoi legiferatori, canzona se stessa e i propri schemi e i propri critici in un gioco, invero alquanto stanco, di irriverenti monellerie, di ciniche positure e di bravate smorfiose. Musica intelligente e intenzionalmente corrosiva, musica lampiccata da un talento aguzzo e pure fondamentalmente trito e non benedetto dalla grazia. Interessa abbastanza anche quando urta i nervi e le convinzioni. Diverte poco, non commuove mai. L'autore vi si confessa perchè evidentemente l'autore si identifica in Arlecchino, il solo personaggio che pare salvarsi dalla satira siccome simbolo del libero amore e della natura integra e fedele. Forse perciò Busoni-Arlecchino si esprime parlando frammezzo agli stolti che sanno soltanto cantare. Così Busoni-Arlecchino era sicuro del fatto suo, poichè se non facile a dirsi è la parola asciutta d'un artista senza pace e alla ricerca d'una verità che intravede e che gli sfugge, infinitamente più difficile è cantare quella parola in modo da farsi intendere.

L'esecuzione di entrambe le opere è stata affidata a Dimitri Mitropoulos, concertatore e direttore d'orchestra dal finissimo intuito e dalla vasta cultura, modellatore e coloritore scrupoloso e contenuto delle labirintiche immagini straussiane; disegnatore sottile, quasi in punta secca, delle caricature busoniane, queste assai meglio riuscite. In linea d'importanza, e direi d'invadenza sul terreno dell'interpretazione, è venuto buon secondo il regista Herbert Graf, che soprattutto nell'*Arlecchino*, liberamente scontornato e parafrasato, si è levato tutti i capricci immaginabili da una mente spregiudicata e rivistaiola, dimostrando di possedere, con la mano pesante, un senso del comico assolutamente personale. Due compagnie complessivamente di ferro, la prima delle quali non ha peraltro lasciato percepire una sola sillaba del testo tradotto da Ottone Schanzer, hanno cantato ed agito in palcoscenico. Le componevano per l'*Elettra*, facente perno intorno all'onnipresente, resistentissima ma scenicamente elementare protagonista Christel Goltz, gli artisti Dorothy Dow, Elena Nicolai, Nicola Rossi Lemeni, Ramon Vinay, Antonio Zerbini, Mirella Fiorentini, Luisa Villa, Carlin, Campi, Zanolli, Amadini, Canali, Senni, Rapisardi e Vercelli; per l'*Arlecchino*, dominato dalla maschera ciarliera di Marcello Moretti, e riprodotto nella versione italiana di Vito Levi, gli eccellenti Giulietta Simionato, Rolando Panerai, Fernando Corena, Pietro Monteanu, Mario Petri e Tilde Baroni, Coro istruito appuntino da Vittore Veneziani; allestimento ingegnosamente curato dal Benois; giustamente severi ed eruditi i bozzetti e figurini della tragedia straussiana, dovuti a Ludwig Sievert; eleganti e gustosi, intonandosi a un moderato gusto d'avanguardia, quelli del « capriccio » busoniano, tracciati dal pittore Rafaello Busoni, figlio del compianto autore.

Cronaca delle serate per così dire ambivalenti. Molte chiamate calorose agli interpreti di *Elettra*; poche, con sensibili contrasti, a quelli di *Arlecchino*.

f. a.

"Elettra„ e "Arlecchino„ alla Scala

Il Popolo 27-5

L'*Elettra* di Strauss e l'*Arlecchino* di Busoni: una fine e un principio. Molti avevano considerato maggiormente l'*Elettra*, al suo apparire nel 1909 a Dresda, che la *Salomè*. O meglio, la avevano amata di più.

Poichè di amore solo si può parlare nel caso di una opera come questa, di amore per quella franca quasi ingenua antiproblematica accettazione della concezione wagneriana, non ancora divenuta il sinfonismo elaborato, denso, della certamente più personale e più costruita *Salomè*.

Accettazione da parte del musicista, accettazione e compiacimento di quanti non vedevano che Wagner era già di per sè un caso limite, soprattutto un genio a sè stante, un fenomeno unico nella storia della musica, infecondo, contrariamente a quanto egli stesso aveva creduto.

Elettra non denuncia un volto devastato dal tempo, non la si sente invecchiata, ma vecchia dalla sua nascita, già allora al di là dei limiti del tempo, già allora nell'orbita di un momento passato. Ma forse proprio per questo, per questa sua genuinità, quasi un atto di fede, può avere un certo sapore. Anche se i personaggi della tragedia greca sono diventati i mistici semi-dei del Walhalla. Cantano come Brunilde, come Wotan, si alternano nei loro monologhi con il tipico taglio scenico wagneriano, le loro passioni hanno il cupo profumo delle foreste nibelungiche. Alla esasperata ipertensione romantica di Hofmannsthahl che esclude evidentemente l'arsi della tragedia greca si sovrappongono le estreme conseguenze del romanticismo wagneriano. Su Clitennestra, la regina carica di gioielli di amuleti e di paura sulla dolce Crisotemide incombe Elettra invasata fin dal principio. La musica è sempre tesa, forse si può dire, a esprimere la follia omicida della protagonista, quasi un lungo poema sinfonico sulla sua sete di vendetta, anche se qualche volta pare che essa voglia sfociare nelle soluzioni tipicamente straussiane.

Impervia parte quella di *Elettra:* essa era sostenuta da Christel Goltz, che ne ha superato le faticose difficoltà con grande impegno vocale e scenico, anche se la sua voce, di notevole volume, ha avuto qualche volta le emissioni un poco calanti delle voci tedesche. A lei si affiancavano egregiamente Dorothy Dow, quale Crisotemide, ed Elena Nicolai, meno penetrante, quale Clitennestra. Unica vera difficoltà, soprattutto per le prime due, la dizione pressochè incomprensibile: era meglio allora dare l'opera in tedesco, visto che anche altre volte, e a ragione, si preferì la lingua originale. Nobili Oreste ed Egisto erano rispettivamente Nicola Rossi Lemeni e Ramon Vinay.

Le scene e i costumi di Ludwig Sievert: convenzionali e convenzionalmente buie le prime, piuttosto buoni i secondi, anche se per la verità l'abbigliamento di Clitennestra ci è sembrato un po' « voyant ». Per contro affrettata l'armoniosa composizione finale che conchiude così la furia di « Elettra ».

* * *

Seguiva *Arlecchino* di Busoni. Se *Elettra* era una fine, *Arlecchino* può essere detto un principio; se Strauss dimostra di chiudere con le sue stesse mani la strada davanti a sè, che Wagner aveva già solcato, Busoni indica chiaramente, nella sua straordinaria preveggenza di musicista europeo, che sente il mondo in dissoluzione intorno a sè, le nuove possibilità di evoluzione della musica del '900, non solo, ma pare sintetizzarle in sè stesso.

L'enfasi, gli atteggiamenti, la retorica, non erano per lui: li fuggiva nell'arte come nella vita. Alla ricerca di simbolismi preziosi, di estetismi raffinati, preferiva la musica pensata e scritta dietro un impulso semplicemente creativo, pura astrazione, dopo un processo di filtrazione del suo meraviglioso cervello.

In *Arlecchino* tutto questo si compone in un mondo che è vivo, attuale adesso più di quanto non lo fosse quando Busoni era ancora in vita: anticipatore a quel tempo, dimostra la preveggenza del suo autore in una costruttiva sintesi delle due correnti più importanti della cultura musicale del '900: Strawinski e Schönberg.

Quanta scienza, dietro l'apparente semplicità di quel tessuto orchestrale, quanta fantasia, quanta costruzione in quella partitura così elegante! Il sorriso di Mozart s'è fatto un po' amaro, per un certo spirito di vecchia saggezza mediterranea: canta, Colombina, che non vuole essere tradita ma tradisce; insiste Ser Matteo a leggere la sua « Commedia » senza capirne niente, e a non vedere che gli si invola la moglie; canta d'amore Leandro, ma trema alla vista d'una spada; chiedono aiuto i due compari, Bombasto e Cospicuo, ma non ne trovano; solo Arlecchino parla, e dice che egli può tradire ma non vuole essere tradito, dice « la vita è mia... e l'amore è libero ». La morale? Piuttosto amara evidentemente: tutti arlecchini il più fortunato è quello che fa quello che vuole, senza tradire se stesso.

Marcello Moretti ha portato alla Scala le felici esperienze di Arlecchino del Piccolo Teatro, dove evidentemente la musica non gli impediva la recitazione più sciolta; Giulietta Simionato era graziosa e disinvolta nella parte di Colombina, e soprattutto ottima cantante come sempre; Mario Petri, quale abate Cospicuo, Pietro Monteanu nei panni di Leandro, Rolando Panerai in quelli di Ser Matteo, tutti ottimi cantanti e ottimi caricaturali attori. Gustosissime le scene e i costumi di Rafaello Busoni, figlio di Ferruccio Benvenuto Busoni. La regia per tutte e due le opere era di Herbert Graf, e alquanto movimentata: nell'*Elettra* con risultati quasi espressionistici, ma soprattutto col risultato di far desiderare una controfigura nella danza finale della protagonista, poichè non è obbligatorio che una cantante, anche brava, possa pur danzare. Nell'*Arlecchino*, movimentata sì, ma certamente con un senso di sicura spigliatezza.

Direttore per tutte e due le opere era Dimitri Mitropoulos: cioè un grande direttore che dalla musica cava fuori quello che c'è da cavare, il bello e il brutto, l'attuale e l'inattuale, insomma quello che c'è scritto, così che un'opera venga collocata giustamente in un senso artistico e storico. L'incontro di Elettra con Oreste, per esempio non è di stampo prettamente wagneriano, al punto da far pensare a pagine famose? Tant'è, è così, e così ha da esser fatto: non acquista esso in genuinità così come l'ha fatto Mitropoulos? Non ha più dignità? Non dà la possibilità di una più chiara collocazione? E nell'*Arlecchino* si potranno dimenticare la freschezza il ritmo, la vitalità di questa esecuzione? La mirabile intuizione dell'esecuzione del quartetto finale, che è il vero gioiello di tutta l'opera? Tutto ha messo in luce Mitropoulos: mettere in luce nel senso appunto di una completa comprensione del valore artistico e storico di un'opera, della padronanza assoluta dell'orchestra, che ieri sera è apparsa con il nitore e la compattezza dei suoi momenti più felici, del dominio sui cantanti. Festeggiatissimo, egli è comparso più volte alla ribalta alla fine di ogni opera insieme ai cantanti, anch'essi accolti da numerosi applausi. Qualche contrasto.

Vice

ALLA S

ELETTRA d
ARLECCHINO

Mentre la stagione operistica sta ormai volgendo al termine, abbiamo assistito ieri sera, nel nostro massimo teatro, ad uno spettacolo che senz'altro possiamo definire uno dei più interessanti e significativi dell'intera annata.

Si sono infatti rappresentati due lavori teatrali generalmente poco eseguiti, Elettra di Strauss e Arlecchino di Busoni. *Abbiamo avvicinato così due musicisti che pur appartenendo allo stesso periodo (Strauss nacque nel 1864 e Busoni nel 1866), sono per cultura e formazione artistica in netta antitesi riallacciandosi il primo al romanticismo tedesco ed al mito wagneriano, il secondo alla tradizione classica tedesca rappresentata soprattutto da Bach e da Mozart.*

Elettra *ed* Arlecchino, *due mondi assai distanti, due personaggi: il primo, tratto dal mondo omerico, drammatizzato attraverso la spasmodica tensione dell'orchestrazione straussiana, il secondo, la figura della popolarissima maschera italiana ricreata con arguta invenzione e con tersi colori dalla controllata fantasia di Ferruccio Busoni.*

Elettra *fu composta da Riccardo Strauss nel 1909 su testo di Hugo Von Hofmannsthal il quale si ispirò alla tragedia greca trasformando l'infelice figlia di Agamennone in una furia forsennata incupita nell'odio verso la madre adultera e assassina e tesa con ogni forza alla vendetta.*

Interprete del personaggio di Elettra *è stata Christel Goltz, che ha sostenuto con foga implacabile, sorretta da una potenza vocale inesauribile, le difficoltà della tessitura straussiana. Doroty Dow, ha reso con limpidità di voce e accorati accenti la parte di Crisotemide; Elena Nicolai ha dato drammatico rilievo alla parte di Clitemnestra; Nicola Rossi Lemeni è stato potente e dignitoso Oreste. Ricordiamo infine tutti gli altri lodevoli artisti che sono apparsi nei ruoli minori: Ramon Vinay, Antonio Zerbini, Mirella Fiorentini, Luisa Villa, Mario Carlin, Enrico Campi, Silvana Zanolli, Maria Amadini, Bruna Ronchini Senni, Anna Maria Canali, Greta Rapisardi, Angelo Vercelli. La regia di Herbert Graf ha mirato soprattutto ad appesantire l'azione con trovate a volte poco felici. La scena ed i figurini di gusto piuttosto eterogenei erano di Ludwig Sievert.*

La ripresa di Arlecchino *di Ferruccio Busoni, che era già stato dato nel 1943-44 al Lirico, sede in quegli anni degli spettacoli scaligeri, segna un doveroso omaggio verso la figura del grande musicista italiano che, vissuto per lo più all'estero, più noto come pianista che come compositore, è bene sia conosciuto ed apprezzato, come si merita, dal pubblico italiano.*

Troppo lungo sarebbe qui riportare un profilo di Busoni, lo ricordiamo ai lettori come grande pianista e profondo interprete; studioso di Bach del quale lasciò importanti trascrizioni, critico dotato di una cultura formidabile; infine compositore eclettico. Portato a considerare tutte le esperienze moderne, vissuto nel clima artistico tedesco, legato alla tradizione musicale italiana, Busoni è essenzialmente classico e proprio per questo suo spirito, poco è stato capito in Italia nell'epoca in cui l'attenzione musicale era per lo più tesa verso il melodramma verista.

Il Capriccio scenico — Arlecchino — *ovvero* Le finestre, *fu terminato nel 1916 e rappresentato per la prima volta a Zurigo nel maggio del 1917. Il testo, scritto originalmente in tedesco, è dello stesso Busoni e si rifà alla commedia dell'arte. L'*Arlecchino *è una breve spiritosa farsa che si svolge nella Bergamo settecentesca ed in essa rivivono alcune nostre maschere: prima di tutte Arlecchino, che a differenza delle altre non canta ma recita, imprimendo molta vivacità all'azione. Compare il sarto Ser Matteo del Sarto, piuttosto attempato, maniaco per Dante e per Mozart, che non si accorge, mentre legge la Divina Commedia, delle trame che ordisce Arlecchino per portargli via la bella e giovane moglie.*

Troviamo poi due gustosissime macchiette, il dottor Bompasto e l'Abate Cospicuo, amanti delle donne e del buon vino dei quali l'autore si serve per satireggiare la scienza e la religione. C'è anche Colombina, la tradita moglie d'Arlecchino che si consola poi con Leandro, nobile cavaliere spasimante, il «tenore per antonomasia» che rappresenta parodisticamente la tradizionale figura del gigione. Non manca il duello tra Arlecchino e Leandro; compare pure l'«asinus providentialis» che risolve una difficile situazione. Tutto si conclude per il meglio, Arlecchino ha involato la bella moglie a Ser Matteo, Colombina se ne va con Leandro, rimane solo sulla scena Ser Matteo che continua a leggere Dante e non si accorgerebbe che lo spettacolo è finito se il direttore d'orchestra non si recasse sul palcoscenico a smuoverlo.

La musica che accompagna l'azione è tutta uno scintillio di colori; assai spigliate le allusioni a Mozart, a Rossini, inserite e legate tra loro con mano maestra; arie, marcette, duetti, romanze, si susseguono senza stanchezza; all'apparire dell'asino troviamo un quartetto veramente geniale in cui si rivela l'abilità contrappuntistica di Busoni.

L'edizione presentata ieri sera alla Scala è stata realizzata con molto decoro e con massima accuratezza. Assai gustosa la scena della piazzetta bergamasca, opera di Raffaello Busoni, figlio del musicista. Spiritosa e ben condotta la regia di Herbert Graf.

Assai ammirata la dizione ed il gesto dell'attore Marcello Moretti. La compagnia dei cantanti era formata da nomi illustri quali Giulietta Simionato, brava e vivacissima Colombina, Rolando Panerai (Ser Matteo), Mario Petri (Abate Cospicuo), Pietro Monteanu (Leandro), Fernando Corena (dottor Bompasto). Inutile dire che ognuno di essi ha dato il meglio di sè contribuendo in massima parte all'ottima riuscita dello spettacolo.

Un elogio particolare a Dimitri Mitropoulos, che ha meravigliosamente condotto l'orchestra della Scala, prima attraverso le difficoltà sonore di Strauss e poi attraverso la chiara partitura busoniana.

Serata felicissima, successo vivissimo con molte chiamate al direttore ed agli interpreti.

Vice

IERI SERA ALLA SCALA CON BACCHETTA DI MITROPOULOS

"Elettra" e "Arlecchino" contrasto all'antica



SE v'è un artista la cui «posizione» occorra riesaminare da cima a fondo — oggi che quella specie di follia critica ed estetica che fu l'*oggettivismo* appare definitivamente superata — costui è certamente Riccardo Strauss. All'*oggettivismo*, infatti, dopo aver destituito la musica d'ogni significazione spirituale, non rimaneva che frugare ciecamente nella «materia» fonica, per trarne fallaci spunti a catalogazioni e classificazioni: e Strauss col suo gigantismo orchestrale, con le sue fitte ondate contrappuntistiche, con le sue sfrenate perorazioni sonore, non poteva apparire, agli orecchi degli oggettivisti, se non «l'ultimo dei romantici». Un Wagner minore, insomma: «Riccardo secondo». Oggi fortunatamente ricominciamo a distinguere il fenomeno sonoro dall'«in sè» musicale; e soprattutto non dimentichiamo che scopo e ragione dell'arte è d'essere rivelatrice d'umanità. E constatiamo, dunque, come non basti assumere il wagneriano sistema del *leit-motiv*, nè sia sufficiente inturgidire ulteriormente la compagine orchestrale nibelungica, per esser definito erede e continuatore del lipsiense Riccardo. In questa *Elettra*, (data ieri sera alla Scala) costituita da un solo atto — sia pur della durata di un'ora e tre quarti — sono stati riconosciuti ben quaranticinque «temi», e la falange orchestrale è moltiplicata, famiglia per famiglia, in proporzioni addirittura mostruose (gli archi divisi «a tre», quattro elementi nel gruppo dei flauti, quattro negli oboi, otto nei clarinetti, sei trombe e tromba bassa, e così via, in proporzione).

Ma basta tutto ciò a fare di *Elettra* l'opera di un romantico, sia pur dell'ultimo dei romantici? Quando a Hegel e a Schopenhauer, quali numi tutelari, si è sostituito l'equivoco dottor Freud; quando, mediante la musica, si concepisce il dramma non come anelito alla «liberazione» attraverso la rinunzia bensì come scatenamento dell'inconscio e apparizione della *libido* trionfante, non si è più wagneriani, cioè romantici. Si appartiene a buon diritto a quella che noi soliamo chiamare «modernità», cioè a una esperienza umana ancor difficilmente caratterizzabile e delimitabile, da noi che in essa viviamo immersi; ma che certamente ha fra i suoi eroi lo «sportivo» Tarzan, il primitivo il cui istinto selvatico è proposto alla nostra ammirazione, mentre il romanticismo incarnò il proprio ideale in Sigfrido, l'ignaro che intuisce e ricerca l'amore.

Nel dramma musicale di *Elettra* ogni legame con la classica tragedia ellenica è assolutamente spezzato. Anche qui non dobbiamo lasciarci fuorviare dalle apparenze. Alla nostra modernità inquieta non è concessa l'apollinea contemplazione che fu luce della classicità. La nostra serenità è sempre solo apparente: ha la sua radice in un cinismo malcelato che può magari giungere a «fissare», ogni lineamento sentimentale; ma in una quiete «fossile», che è l'opposto dell'olimpica sublimazione. Le esperienze di Strawinski sono tipiche, a questo proposito: e dovremo pur finire per riconoscere a Strawinski e a Strauss una fondamentale fraternità, nell'espressione della nostra condizione tragica. Perciò sono entrambi artisti grandi, in quanto, con mezzi differenti, rappresentano la crisi morale della nostra epoca, e ne propongono le uniche soluzioni estetiche possibili. Privi entrambi d'una fede si abbandonano l'uno a una equivoca ascesi fonica, a un aguzzo fachirismo ritmico, l'altro all'orgia istrumentale e melodica. In entrambi domina un diverso virtuosismo, ch'è il segno esteriore della loro personalità. Il virtuosismo straussiano è quello che aduna e dispone materiali sonori di diversissima provenienza, e imprime su tutto quel coacervo il segno d'una fisionomia immediatamente riconoscibile. Tutte le esperienze musicali ribollono e vengono alla luce, evocate freudianamente da un egoismo artistico smisurato.

L'*Elettra* propone — come fu acutamente osservato — la «tragedia della neurastenia»: rappresentazione terribilmente coerente d'un «complesso» di cui la protagonista è preda. Inutile ricerca affinità tra il dramma straussiano e le tragedie di Eschilo, Sofocle e Euripide. Pur nelle notevoli differenze esistenti nelle concezioni dei tre tragici greci, dominava in essi la cosicenza del *fato* incombente sulla stirpe dei Pelopidi. L'*alastor*, il demone vendicatore (etimologicamente: «colui che non dimentica») era il *deus ex machina* dal quale ogni delitto e ogni incitamento al delitto riceveva una sua moralità. Nel testo di von Hofmannsthal, così come la musica straussiana ce lo illumina, Elettra, continuamente presente sulla scena, non ha invece altro movente che la bramosia sessuale repressa, da cui traggono origine tutti i suoi atteggiamenti coscienti: l'amoroso rimpianto per il padre Agamennone, l'odio per la madre Clitennestra, l'idolatria per il fratello Oreste, colui che, col duplice delitto, determina appunto in lei la catarsi, intesa freudianamente come sfogo di istinti repressi, come scatenamento di cariche oscuramente giacenti nell'imo inconscio.

Nella rappresentazione di un simile trionfo della *libido*, l'arte di Strauss giganteggia e trova la sua completa giustificazione. Non compiacenze estetistiche; ma un solo grande arco dinamico, teso sempre più, fino allo schianto finale. Di tale tensione il convulso virtuosismo del musicista segna magistralmente i momenti fondamentali: l'entrata di Elettra, il dialogo Clitennestra-Elettra, in cui l'odio atroce sembra provocare lo sconfinamento della musica dall'ambito tonale, poi il culmine spasmodico del riconoscimento di Oreste da parte di Elettra. Dopo i due delitti, infine, l'eroina si abbandona alla danza sfrenata, come segno esteriore della raggiunta liberazione. E' la fine. Il trionfo degli istinti l'ha condotta a perdere qualsiasi caratteristica umana. Null'alto v'è in lei di «musicabile».

Fu detto che Strauss «rappresenta» magistralmente; ma non «eleva». Più giusto forse riconoscere che proprio ciò che egli rappresenta non consente alcuna trasfigurazione. Che egli non la tenti nemmeno è prova della sua fondamentale onestà artistica; che la nostra nevropatica modernità non conosca trascendenze è constatazione che ovviamente esula dalle competenze del critico, e riguarda il moralista.

Dopo l'*Elettra*, l'*Arlecchino* di Ferruccio Busoni. Non si potrebbe immaginare contrasto più grande; eppure la scelta — con cui il direttore d'orchestra Dimitri Mitropoulos ha voluto rendere omaggio a colui che fu il suo maestro — ha una sua ragion d'essere. Non si dava, nell'antico teatro greco, dopo una trilogia tragica, un «dramma satiresco»? Non si dava, nel vecchio cinema muto, dopo un drammone, una «scena comica finale»? Dopo l'*Elettra* è indispensabile distendere un po' i nervi: l'*Arlecchino* può servire a tal scopo. In realtà, questo «capriccio scenico» mostra l'*altra faccia* della modernità musicale, quella «strawinskiana», cui accennavamo. E si dice «strawinskiana» per intenderci, che è invece proprio Busoni il precursore e il polemista, cui Strawinski deve certamente alquanto, come altri compositori contemporanei. La gaiezza di questo *Arlecchino* è finta; la spensieratezza della sua tenue trama è apparente; la sua olimpica serenità è «quiete fossile», appunto raggiunta con l'abile rifacimento di stili d'autori del passato. La sua ironia è — o vorrebbe essere — amarognola: il melodramma che prende in giro se stesso. Perchè mai, dunque, nelle accoglienze del pubblico Busoni ha avuto la peggio, rispetto a Strauss?

Busoni, purtroppo, arriva in ritardo. Questo nobile e ferratissimo artista italiano gode oggi della riconoscenza dei musicisti di certa tendenza, che lo accettano come il loro profeta; ma non gode della simpatia del pubblico, appunto perchè la sua è la sorte di tutti gli iniziatori. E' stato di troppo superato, da Strawinski e da altri. La «giocosità», l'intellettualismo di questo *Arlecchino* non possono far dimenticare la ironia terribile con cui Strawinski, con ben altra genialità, ha affrontato il compito di «ripensare» tante musiche del passato. Vuol essere antilirica, questa partitura, e canta, invece, ancor troppo: e come ci sarebbe possibile dimenticare che Strawinski ci ha insegnato persino a gustare una strumentazione in cui i timbri vengano usati in funzione polemica; una orchestrazione in cui il trombone tenti la «sviolinata» e i violini la facciano da strumenti a percussione? Insomma, s'è avuta una prova di più di ciò che sapevamo: Busoni era un artista fornito più di capacità polemica che di energia creatrice, più di idee e d'aspirazioni che di musica. *Arlecchino* non giunge nemmeno a diffondere la sua lambiccata allegrezza; annoia, e il suo «rifacimento di stili», attuato cautamente e senza prepotente genialità, può persino apparire mancanza di stile.

Mitropoulos ha dato dei due lavori un'esecuzione meravigliosa. Alla fine di *Elettra*, insieme col pubblico entusiasmato, anche l'orchestra applaudiva freneticamente: e si sa che gli orchestrali scaligeri sono i giudici più severi dei direttori d'orchestra. In *Elettra* ha primeggiato, quale protagonista, Christel Goltz, una vera artista, capace di prodigarsi, in gesti e voce, fino allo spasimo. Accanto a lei hanno grandeggiato Nicola Rossi Lemeni (Oreste), Elena Nicolai (Clitennestra), Doroty Dow (Crisotemide), Ramon Vinay (Egisto). Incensurabili tutti gli interpreti minori. In *Arlecchino*, accanto allo spigliato «recitante» Marcello Moretti, sono stati assai apprezzati la Simionato (Colombina), il Panerai (Ser Matteo), il Petri (Abate Cospicuo), il Corena (Bombasto), il Munteanu (Leandro) e la danzatrice Tilde Baroni.

Teodoro Celli



I protagonisti dell'opera di Busoni: Giulietta Simionato (Colombina) e Marcello Moretti (Arlecchino)

Elettricità e strapaese

La tragedia (l'«Elettra») del remoto tempo mitico di Micene, tradotta prima in periodo classico, ripresa in fase floreale, c'era il pericolo che la regia Herbert Graf la degenerasse nel pletorico, nell'enfasi, nell'eccessivo. Ed in questo errore era incorso nelle prove generali. Ma, da artista avveduto, alla prima rappresentazione ha sfrondato l'azione scenica, pacato il gesto, misurato l'equilibrio dell'insieme tanto che in qualche istante è persino riapparsa la statica wagneriana. Così lo spettacolo è riuscito espressivo e dignitoso.

La ben piantata scena unica della reggia degli Atridi ideata da Ludwig Sievert col suo colore tetro e plumbeo, col suo aspetto di prigione o di fortificazione, col suo carattere arcaico che ben risponde ai secoli micenei, ha egregiamente funzionato da sfondo alla tragedia della dannazione.

Nell'«Arlecchino» lo stesso Herbert Graf, che ha il merito di muovere e far vibrare le masse secondo le sue direttive passando dal fosco all'allegro, ha studiato una spassosa regia sulla quale ha poggiato gran parte dello spettacolo. Nello scalcinato teatrino con gli antiquati lumi a petrolio e la conchiglia del suggeritore alla ribalta, appare una piazzetta bergamasca ben ironizzata da Raffaello Busoni (figlio dell'autore del «capriccio scenico»). Questo divertente quadretto volutamente infantile ornato solo con qualche accenno settecentesco pare dipinto sulla fragile carta usata nelle rappresentazioni strapaesane. Si tratta di una critica burlesca ai vecchi teatrini e, nella regia, di una satira caricaturale tessuta sulla vicenda di un Arlecchino che vuol godere l'amore libero. Sul tessuto del libretto il Graf ha imbastito sì tante buffe trovate che a noi riesce impossibile citare.

Cost.

Avanti!

DUE OPERE IN PRIMA ALLA SCALA

"Elettra" di Strauss e "Arlecchino" di Busoni

Per l'allestimento delle due opere è stato mobilitato un complesso di eccezione

Per merito di una serie di iniziative tendenti a riproporne e valorizzarne le opere, la figura di Ferruccio Busoni si delinea sempre più in tutta la sua importanza, inserendosi finalmente al posto che gli compete nella cultura musicale italiana; e la sua arte si va imponendo, sia pure con lentezza, anche presso il pubblico, abituato generalmente a considerarlo solo in virtù delle trascrizioni bachiane.

Musicista poliedrico, natura sensibilissima e aperta a ogni nuova espressione artistica, il Busoni fu lo spirito vivo che più acutamente avvertì nell'armonia postwagneriana ancora mascherata sotto le apparenze di un processo evolutivo, la saturazione dell'accordo tonale e i sintomi della sua crisi imminente; e nella formulazione di un'estetica che mirava a ridare alla musica una sua completa autonomia liberandola dalle scorie del descrittivismo e del «programma», dalla sensualità e dall'impressionismo — un'estetica che tendeva a una «musica assoluta» — il Busoni anticipò in sede speculativa e artistica quella ricerca del linguaggio musicale che poco più tardi, con gli espressionisti, avrebbe assunto un contenuto e un preciso significato storico e sociale.

Ora se il suo esempio fu seguito e fece scuola all'estero, la sua parola rimase inascoltata in Italia, dove la sua produzione giunse con notevole ritardo.

Arlecchino, «capriccio scenico» (composto nel 1915) il cui libretto si deve allo stesso compositore, è una vivace farsa nella quale agiscono le maschere del Teatro italiano; attraverso i modi dei loro buffoneschi e divertenti bisticci si profila e man mano ingigantisce una gustosa parodia del melodramma tradizionale, argutamente beffeggiato nei convenzionalismo dei suoi personaggi e delle sue situazioni, nel giuoco di una satira garbata e insieme pungente che non risparmia, naturalmente, nemmeno il pubblico.

La musica scintillante, dalla quale scaturisce in un continuo alternarsi di intelligenza e di sottili emozioni un'ironia appena venata di scetticismo, è un capolavoro di leggerezza e di limpidità; una partitura geniale, magistralmente cesellata in contrappunti di suoni e di timbri.

Confrontare *Arlecchino* con un'opera come *Elettra* può riuscir utile, e sia pure limitatamente, in quanto Strauss rappresenta solo un aspetto del mondo contemporaneo a Busoni; accostare questi due musicisti significa comunque rendersi conto della distanza che separava le aspirazioni dell'italiano a un rinnovamento — a una musica cui fosse restituita la sua pura immaterialità e il suo equilibrio di forme — dal sensualismo turgido e malato d'elefantiasi che nel tardo sinfonismo tedesco esprimeva le esigenze di una società guglielmina tronfia e nutrita di positivismo.

E in questa *Elettra*, come del resto, ma con più equilibrio, in *Salomè*, sembrano esplodere con estrema violenza tutti i motivi del sensualismo più fosco e decadente: l'ossessione sessuale, l'istinto cieco, la passione perversa vi confluiscono e vi si mescolano in un quadro acceso e rutilante.

Per l'allestimento delle due opere la Scala ha mobilitato un complesso di artisti d'eccezionale valore, a cominciare dal direttore Dimitri Mitropoulos, per l'arte del quale abbiamo ormai esaurito tutte le possibili lodi.

Protagonista di *Elettra* è stata Christel Goltz, che ha superbamente superato la durissima prova dando vita frenetica a un personaggio d'intensa drammaticità. Ugualmente valorosi, nelle singole parti, gli altri interpreti — Elena Nicolai, Dorothy Dow, Ramon Vinay, Nicola Rossi Lemeni — a loro volta non meno provati dalle difficoltà dell'impervia tessitura vocale.

Arlecchino ha avuto per protagonista (che ha una parte esclusivamente parlata) il bravo attore Marcello Moretti, a noi già tanto simpaticamente noto, se pur non dal palcoscenico scaligero. I cantanti, il Panerai, il Corena, la Simionato, il Monteanu e il Petri, sono stati da parte loro ben all'altezza della situazione, in un lavoro che l'impegnava seriamente sia dal punto di vista vocale che scenico.

Regia di Herbert Graf, appropriatissima per l'*Arlecchino*, forse eccessivamente appesantita per l'*Elettra*, a parte s'intende il ridicolo combattimento tra le quinte.

Successo molto vivo.

VICE

IERI SERA ALLA SCALA

Dalla tragicità di "Elettra" alle beffe di "Arlecchino"

Dapprima l'incubo della tragedia ellenica che matura nella reggia degli Atridi dove Elettra si aggira, invisa alla madre che vede in lei la vivente testimonianza del suo delitto, preparando la vendetta; poi la capricciosa serenità della burlesca vicenda ordita da Arlecchino; ecco le due contrastanti atmosfere in cui si è trovato avvolto il pubblico di ieri sera alla Scala. Alla scena solenne di cupezza costruita da Ludwig Sievert già sfiorata dalle tenebre, rotte dalle fiamme delle fiaccole e dal bagliore degli incendi, attraversatta dall'urlo straziante di Clitennestra a cui fa eco l'incitamento dell'indemoniata a ferire ancora, ha fatto riscontro la risata che riempie la piazzetta bergamasca nella quale le maschere settecentesche di un mondo di commedia si muovono intorno ad un Arleecchino che non canta, ma parla, ride e moraleggia, lepido e innamorato personaggio dial vestito a toppe multicolori e una spatola di legno a mo' di spada alla cintola. Egli precconizza la fine del mondo al sartto dantofilo Matteo e, placate le gelosie di Colombina conscolatasi presto con un altro, gli soffia bellamente la moglie.

Il trapasso è parso certamente forte, tanto più che il lungo atto di Strauss è stato, ancor più che dall'atmosfera orchestrale, ossessionato dall'esecuzione, alla quale Herbert Graf ha mantenuto una continua tensione di demenza morbosa. Christel Golz, come protagonista, non si è certamente risparmiata per apparire una furia, invasata da un demone distruggitore, implacabile e instancabile che ha cantato, agito, danzato divampando sempre di una sinistra follia. La Golz ha riempito di sè la scena con i suoi vaneggiamenti, la resistenza e la potenza dei suoi mezzi vocali, esagitata sino a stordire, possente nella drammaticità delle sue emissioni. Sono fioriti, e non certo a suo svantaggio, i ricordi di altre precedenti straussiane figlie di Agamennone, e Christel Golz, continuamente ammirata, ha ricevuto alla fine della sua impressionante fatica feste entusiastiche, sotto forma di innumerevoli chiamate da sola al proscenio.

Da meno di lei non è stata Elena Nicolai nella cinica figura di Clitennestra, e Dorothy Dow come Crisotemide, la prima quanto a vigore di canto ed efficacia di scena, la Dow con accenti sicuri ed appassionati, mentre Nicola Rossi Lemeni ha dato compostezza di atteggiamenti e vigore di accenti ad Oreste, e Ramon Vinay, anche se il suo Egisto non era statura di artista, non vi è certo rimasto inferiore. Nè Antonio Zerbini, Mirella Fiorentini, Luisa Villa, il Carlin, il Campi, la Zanolli potevano fare meglio, e così per l'armonia delle figurazioni e il gioco canoro le ancelle, Esse, e schiave, servi, guerrieri, negli appropriati figurini sempre dello Sievert, sono state ubbidienti all'aderente regia.

Quanto all'orchestra scaligera, si è comportata come già le altre volte in cui ha affrontato, senza mai un momento di stanchezza nella tensione, la lunga, aspra fatica dello spartito straussiano, le cui esasperazioni del resto non sono più fatte per sorprendere. Dimitri Mitropoulos non ha risparmiato nulla in ricerca laboriosa attraverso il magistero tecnico dello spartito per trasfondere la sua raffinata sensibilità nella lampeggiante dinamica dello spartito stesso; è stato pure evocato più volte, e con lui sono apparsi al proscenio il regista e lo scenografo.

Un senso di freschezza si è annunciato quando, a sgombrare definitivamente dall'uragano il cielo della serata, si è aperto il velario sulla scena di *Arlecchino*, pittoricamente e con filiale amore realizzata da Rafaello Busoni. La confidenzialità dell'opera, essa pure con la regia di Herbert Graf, si è subito annunciata. Meglio che di vicenda vera e propria, che non riesce a concretarsi, è lecito parlare di comunione fra astanti e palcoscenico, in quanto dei personaggi si vede la figurazione e si intende la virtuosità canora sotto specie essenzialmente parodistica.

Ferruccio Busoni si è accontentato della fatuità di Colombina e di Leandro, della comicità di quella specie di Don Basilio che è l'abate Cospicuo e di Balanzone che è il dottor Bombasto, e li ha collocati, insieme ai birri che mal si reggono in piedi e persino ad un asino provvidenziale, come contorno alle trovate di un Arlecchino, nella realizzazione affidata a Marcello Moretti recitante, conquistatosi il «ruolo» da quando, beffardo ed acrobatico, figurò come servo di due padroni nella famosa commedia goldoniana. Egli è stato applaudito insieme ai cantanti: da Giulietta Simionato che, tra le inflessioni vocali, ne ha trovata qualcuna felicemente grottesca, al tenore Pietro Monteanu, ai comici Mario Petri e Fernando Corena, a Rolando Panerai che, durante il congedo, mentre i macchinisti smontavano già le scene, è stato accompagnato alla ribalta da una guida di eccezione: il maestro Mitropoulos, salito anch'egli sul palcoscenico e anch'egli salutato da lunghi applausi.

*

LE GRANDI PRIME ALLA SCALA

"Elettra„ di Riccardo Strauss e "Arlecchino„ di Ferruccio Busoni

A lungo si è dibattuto e si dibatte sulla convenienza di dare opere straniere nella loro lingua originale. Noi stessi abbiamo parlato di codesto problema e siamo venuti alle seguenti conclusioni: 1.a) quando il testo di un'opera straniera non presenti alcun valore letterario (vedi *Carmen,* ved. *Faust,* vedi *Haensel und Gretel,* vedi *Manon* di Massenet,) non esiste ragione per mettere gran parte del pubblico nel l'impossibilità di intendere una sola parola; 2.a) quando il testo di un'opera abbia qualità letterarie, o sia strettamente legato con la prosodia musicale (vedi il *Ring,* il *Tristano,* il *Parsifal, I maestri cantori, Pelléas, Salome, Elettra, Cavaliere dalla rosa,)* le esecuzioni in lingua originale sono ammissibili o anche desiderabili. A patto, tuttavia, che si tratti di esecuzioni di primo ordine, presentate come veri e propri saggi di un modo stilistico, di una scuola, di una specialità, di una fondata tradizione; a patto, infine, che la cosa non diventi regola. La gente, infatti, potrà meglio apprezzare un'opera « in lingua originale », quando già la conosca per averla udita in traduzione italiana. Anche senza comprendere le singole parole, essa gente in tal caso, possiederà un orientamento ben diverso da quello che non possa trarre dai soliti riassunti stampati sul programma (un programma, alla Scala, costa duecento lire), o da una lettura del libretto, naturalmente priva della simultaneità musicale. Alle due considerazioni già fatte potremmo aggiungere che la rappresentazione in lingua italiana appare tanto più conveniente quando un'opera offra caratteri di commedia più che di dramma, con battute di dialogo per se stesse importanti e prontamente funzionali in rapporto alla polifonia orchestrale *(Maestri Cantori, Cavaliere della rosa)* o quando, per strana combinazione, si possa disporre di un testo tradotto con fedeltà, con aderenza alla ritmica originaria e con qualche eleganza. Ottone Schanzer ha appunto recato in italiano *Salome, Elettra* e *Cavaliere della rosa,* raggiungendo quegli ardui obbiettivi.

In tali condizioni, la Scala ha ben statuito nello scegliere la versione italiana pel quarto melodramma straussiano, ossia per la tragedia in un atto che riguarda la vendetta operata dai figli di Agamennone contro la traditrice madre Clitennestra e contro Egisto usurpatore del trono. Senonchè, anche stavolta, l'operazione non è andata a buon fine. L'artista prescelta a impersonare la figura di Elettra, l'artista che deve stare in scena a parlare e a cantare per un'ora e cinquanta minuti, non era un'italiana, bensì (come sembrerebbe dal nome) una tedesca. Accanto a lei, un'artista americana sosteneva la parte di Crisotemide, pure importantissima agli effetti dell'azione. Ne venne fuori una inintelligibilità quasi assoluta delle parole; e noi pensammo che, se le due cantanti avessero eseguito *Elettra* in tedesco (lingua che si adatta alla musica conservando uno spirco assai maggiore dell'italiano per via del suo impianto sulle consonanti e per via dell'emissione, notoriamente basata su nette differenze fra vocale e vocale), quel cinque o sei per cento di spettatori, in grado di capire l'idioma germanico, sarebbe rimasto soddisfatto. Così, nessuno afferrò nulla e ciascuno perse molto dello spettacolo. D'altronde, noi non crediamo che il maestro direttore Dimitri Mitropoulos, nella sua qualità di greco residente in America, si trovasse nelle condizioni per controllare questo specifico settore della esecuzione di *Elettra.*

Per fortuna, la sostanza di tale esecuzione non consistette, unicamente, nel sopra ricordato aspetto di « nè carne nè pesce ». Ci fu, innanzi tutto, la partitura straussiana; la quale, pur essendo stata composta fra il 1906 e il 1908, resta ancora vivissima come risultato di unità drammatica, non certo imitabile, ma risponden te a un desiderio d'espressione elaborato per molti anni nei segreti dell'arte europea. Lo strano connubio fra realismo e preziosismo estetico, lo strano connubio da cui sorse la poesia « decadente » sul finire del secolo scorso, ha in *Elettra* (forse ancor più che in *Salome*) un documento non soltanto storico. Un documento che può ancora convincerci per la sincerità assoluta del suo essere, per il perfetto adeguarsi dell'invenzione musicale a quel determinato tipo d'immagini e per la maestria tecnica spiegata dal principio alla fine. In certo qual senso, noi potremmo applicare all'intiera opera la frase pronunciata da Elettra all'inizio della sua danza trionfale: « Mi chiedete s'io non oda la musica? Ma non sentite ch'essa sgorga da me? » Così, ancora, il passaggio dal subcosciente alla piena consapevolezza (questa e, in fondo, la trovata del poeta Hofmannsthal nel rintracciare, sulle orme di Sofocle, il personaggio della protagonista) è reso chiaramente accessibile, per mezzo di un'intuizione armonica, ritmica e contrappuntistica, per mezzo di violenze orchestrali, a timbri apposti e spesso isolati, che contengono già buona parte dei procedimenti cari alla « scuola viennese » di Schönberg e Alban Berg. Non pochi torceranno le labbra a simile affermazione; ma è un fatto che, esaminato da presso il brano orchestrale dove vien descritta la vertigine di Elettra nel riconoscere il fratello Oreste (dal numero 144a al numero 148a della partitura), noi troviamo autentici modi politonali e atonali, così come ne troviamo, sia pure meno estesi, in altri punti. E' indubitabile che, in *Elettra,* a un clima forsennato corrisponde con esattezza una musica forsennata, la quale, tuttavia, vien sempre dominata e illuminata da un senso mirabile della « spazio ».

Se, dunque, il dato musicale dell'opera è tuttora importante, l'interpretazione di Dimitri Mitropoulos è apparsa splendida per slancio fantastico, per scatto [illegible] pronti, impressionanti, [illegible] ne, per una vittoriosa ricerca di equilibrio in particolari di chiaroscuri. Qui bisogna anche notare che l'orchestra scaligera, trascinata da un grande animatore, si è prodigata con estrema generosità e con assoluta sapienza.

Della protagonista Christel Goltz sono stati senza dubbio ammirabili l'attività scenica, l'ardore impiegato, l'impegno artistico, la coscienza audace e avventurosa. La sua voce, però, è oscillante; i suoi « attacchi » sono incerti; l'intonazione non sempre sicura; e il timbro « cantabile » (che pure è necessario, come ad esempio nel saluto ad Oreste « nessuno muove ») quasi del tutto manchevole. Anche gli atteggiamenti plastici e i movimenti della Goltz non ci sono piaciuti. Conosciamo benissimo le « intenzioni » di Hofmannsthal e di Strauss riguardo alla follia, all'isterismo, se volete, di Elettra; ma ricordiamo come la Krucheniska, la Marcel, la Pauly, la Tess e l'ultima udita alla Scala con von Hessling (di cui ci sfugge il nome) raggiungessero pienamente lo scopo (ciascuna nella sua maniera), senza darci impressione di pesantezza, o di artificio, o di affettazione.

Dorothy Dow, a parte il suaccennato appunto circa la pronunzia, è stata una Crisotemide vocalmente espressiva e, scenicamente, ben delineata. Elena Nicolai ha cantato Clitennestra con autorità d'artista superiore, rendendo in modo assai suggestivo il complesso di rimorsi, di terrori, di orgogli che stanno in fondo all'animo della figlia di Leda. Oreste è riuscito misterioso, solenne e regale (così come dev'essere) per virtù del basso Nicola Rossi Lemeni; mentre Egisto è stato impersonato da Ramon Vinay con straordinario vigore e con rara intelligenza. Non tutte bene, ma parecchie bene, le parti minori.

La scena di Ludwig Sievert ha certo calcato la mano sulla grevità « simbolica » della reggia degli Atridi; si è compiaciuta eccessivamente del monolitico, dell'imponente, ma è risultata funzionale agli effetti della regia. La qual regia, curata da Herbert Graf ha alternato tratti naturalmente suggestivi, a ricercatezze improducenti. Alla tragedia di Strauss fu pensato di far seguire un « lieto fine », e, per raggiungerlo, fu deciso di rappresentare *Arlecchino ovvero le finestre,* capriccio scenico in un atto di Ferruccio Busoni. La trama di cotal capriccio, dovuta allo stesso Busoni, parte come una *arlequinade* alla Florian e narra di tradimenti coniugali e beffe svariate, giuocati dalla famosa maschera nella nativa sua Bergamo. Il male è che vuol accompagnare il tutto con « significati ». E allora abbiamo la tecnica della commedia dell'arte, la scena montata dai macchinisti a sipario aperto, una cantante che si riposa sedendo su una passerella sovrapposta all'orchestra, un cantante che va dal suggeritore a consultare la sua parte, una luna che viene accesa in cielo ed altre piacevolezze, già barbogie nel 1918 quando il lavoro venne composto. Più grave di tutto è la « morale » arlecchinesca intorno alla libertà, all'uomo autore del proprio destino e via discorrendo. Per noi, sono cose estremamente noiose, estremamente tristi e ammuffite.

In quanto alla musica, restiam sempre del parere che Busoni, così grande pianista, così acuto pensatore etc. etc., mancasse di autentica vocazione al comporre. I suoi pasticci di Mahler, di Bruckner, di Mozart, di Donizetti, di Rossini, è inutile, non potemmo mai digeririli. Può darsi benissimo ch'egli abbia suggerito qualcosa ad uomini come Strawinski o Casella; ma questo, agli effetti puramente artistici, conta poco. Il comicismo di Busoni, poi, era una cosa assolutamente priva di luce, di allegria, di umore; era un modo disperato per evadere da un fondamentale e deteriore romanticismo. Busoni tuonava contro il romanticismo, ma vi era dentro fino al collo. Un grande peccato. Perchè si trattava di uno spirito affascinante.

Arlecchino ha avuto una ottima esecuzione. Anche qui ha brillato Mitropoulos, e, insieme con lui, hanno brillato Giulietta Simionato, deliziosa, magistrale Colombina; Rolando Panerai, divertentissimo e bravissimo Ser Matteo; Fernando Corena e Mario Petri che hanno disegnato con magnifici coloriti le macchiette del Dottor Bombasto e dell'Abate Cospicuo. Il tenore Pietro Monteanu ha supplito con la dizione mordente e con il gusto musicale a certa crudezza di voce. In quanto al protagonista, che mai canta e solamente recita, diciamo che l'attore Marcello Moretti, tranne il modo mediocre con cui ha declamato i ben più mediocri versi iniziali, è riuscito poi frizzantissimo, interessante, oltremodo simpatico. La scena e i figurini, qui, erano di Rafaello Busoni; piacevoli, arguti gli uni e gli altri. La regia, ancora di Herbert Graf, ci sembrò ben curata in proporzione alla modestia del testo.

Le due opere hanno avuto esito diverso. Dopo l'« Elettra », l'intero teatro è scattato in una ovazione che pareva non voler più finire all'indirizzo del direttore e della interprete. Gli applausi al direttore si sono rinnovati al suo salire al podio per dirigere l'« Arlecchino » di Busoni; ma alla fine dell'opera invece qualche dissenso si faceva sentire dalla platea e dai palchi. Pochi applausi e il pubblico ha svuotato in fretta il teatro.

Giulio Confalonieri

CORSI E RICORSI SCALIGERI

Mitropoulos fa l'«en plein»

Era stato un successo delirante. (Come ai giorni di « Lucia » e di « Medea »). Il sipario si era appena abbassato sul corpo immoto di Elettra, finalmente placatasi nella vendetta, che il pubblico — tutto ,dalle gallerie alla platea — scatta in un applauso poderoso, infinito. Per la magnifica protagonista Crhystel Goltz, ma soprattutto per lo straordinario, fiammeggiante direttore Dimitri Mitropoulos, che, a distanza di tre anni, ha ripetuto l'en plein scaligero del Wozzek.

Qualcuno ricordava lo sciopero degli artisti che, si erano rifiutati, alla prima italiana, di assumere ruoli così inumani, per la massacrante partitura da maratoneti dell'ugola. E ciò andava a maggior gloria della Goltz, che per un'ora ininterrotta, ha squittato, danzato, saltato, con una resistenza da granfondista.

Meno persuasivi gli atteggiamenti scenici, che arieggiavano le pose languide e rapinose di Francesca Bertini e Italia Almirante, quando si aggrappavano affrante d'amore alle pesanti cortine di vellute.

Modestia di Mitropoulos: invocato a piena voce, ha preferito comparissero i suoi interpreti e quando si è fatto sul proscenio con quell'aria timida e riservata, si faceva piccino e ringraziava tutti i colleghi.

Dopo l'Elettra, la bautta di Arlecchino ha rischiato di far naufragare la serata. Se fosse stato per Busoni (meglio per la sua musica) ci sarebbe perfettamente riuscito. Invece solo pochi fischi hanno punteggiato gli scarsi applausi distribuiti dalla claque e dai volontari della seconda galleria (di quelli cioè che applaudono per distinguersi).

Unica novità la passerella, a colori arlecchineschi, traverso cui sono agilmente saliti in palcoscenico gli attori in borghese, come ai « Sei personaggi ».

fan.

Entusiasma l'«Elettra» delude l'«Arlecchino»

Formidabile, l'opera dello Strauss per la vastità delle sue linee formali, l'intensità espressiva, la strapotenza dei suoi effetti sonori: straripante, si può dire, in tutti i sensi. Minuta, inconsistente, un nulla di nulla quella del Busoni. E il pubblico ha applaudito con entusiasmo la prima, ascoltata con spasmodica attenzione, disapprovato decisamente la seconda. Sono ancora una volta d'accordo col responso pubblico, e mi stimerei fortunato se ne potessi rivelare il senso intimo. Devo però notare che l'esito felicissimo dell'atto unico straussiano l'ha provocato, in buona parte, anche l'esecuzione. Ne ricordo una superiore a questa? Strauss, va bene, ma questi suoi interpreti!

Riccardo Strauss si ama, certo, e si può anche non amare: difficile, se non impossibile, non ammirarlo. La sua arte ha tutta i segni di una creazione superiore: originata da motivi d'alta levatura spirituale, scritta col magistero di una mano tecnica che più agguerrita non si saprebbe immaginare.

Musicista, ai suoi tempi, di tutte le audacie, quindi delle battaglie più insistenti e violente, oggi assunto sugli altari, non più combattuto, canonizzato, appartenne a quella schiera di innovatori o rivoluzionari, come egli stesso ebbe a osservare, che conquistarono a servare, che conquistarono a grado a grado il favor pubblico, pur con la continua pertinace opposizione della critica. (Tutto all'inverso dei novatori dei dì nostri, che hanno per sè gli *osanna* dei critici dotti e il *crucifige* popolare).

Canonizzato sia pure giustamente, è però accettato e accettabile su tutta la linea, senza riserve e senza limitazioni, sia per ognuna delle sue opere teatrali che sinfoniche? Senza riserve anche per l'« Elettra »?

Non vorrei essere preso per un antistraussiano e non lo sono, tutt'altro (l'autocitazione mi valga a sgravio di possibili accuse d'antipatia preconcetta), ma proprio per la « Elettra » non mi sento di prender partito.

L'« Elettra » è tutta spiritualmente di fondo perverso, di quel perverso che lo stesso Strauss già disse apertamente e superbamente che gli apparteneva. E' tenuta costantemente nella corda dell'esasperazione passionale tesa sino alla frenesia. I suoi personaggi vivono agendo e parlando come allucinati, quali forsennati, anzi. Una verbosità diluviante, inarginabile, carica degli esplosivi verbali infiammati e più vituperevoli, li scatena l'un contro l'altro: la figlia contro la madre, la madre contro la figlia, la sorella contro la sorella. Non c'è un momento di sosta nel loro agitato combattersi e ingiuriarsi: mai che s'aprano a un sentimento, non dico gentile, ma pacato, mai che sfugga a loro una parola conciliativa, buona. Pur l'orrido orripilante della omonima tragedia di Sofocle è superato in questa dello Strauss, apprestatagli dall'Hofmanstal. Là il sentimento materno trova tuttavia una sua umana espressione. Qui tutto e tutti sono tremendamente inarrestabilmente implacabili, tutto è obbrobrioso, feroce. Ci sono dei fiori verbali come questo: « Il nostro corpo s'impietra ne lo sterco, di cui le schiave ignobili noi siamo », e non è il peggiore.

Ora, tutto questo non poteva non avere un suo proprio riscontro in musica. La musica, in « Elettra », è esasperata ed esasperante, a chilometri come i lunghi monologhi e dialoghi del libretto.

C'è lo Strauss delle sue mirabolanti bravure con gli immancabili percettibilissimi echi wajneriani, polifonista e orchestratore strabiliante. C'è un ammasso di musica caotica, che tale appare, specialmente sornuotando a quando a quando su di essa il tema di figli, il solo di una larga, quadrata lineatura. Insomma, scritta la « Elettra » a seguito delle fortune di « Salomè », ne è una copia, un *bis* in *idem*, e i *bis*, in fatto di creazioni artistiche, son ripetizioni di maniera, peggiorativi, diminuzioni.

Anche l'« Elettra », dunque, se non si può amare, chi non l'ammira e non deve ammirarla?

* * *

Decisamente, l'« Arlecchino » del Busoni è stata una delusione. Ma sino a un certo punto. L'autor suo, grandissimo, insuperato e insuperabile interprete-pianista, salendo dai piani inferiori artistici della interpretazione a quelli superiori della creazione, non raggiunse quasi sempre, che modeste seppur nobili quote. Non ci si immedesima nella musica altrui tutta una vita, e non ci si sostanzia di essa senza soffocare il proprio io creativo. O interprete o creatore: l'uno non può essere che a detrimento dell'altro.

L'« Arlecchino » è tutta una parafrasi tutta una parodia, un controluce, azione scenica e musica. Quella riporta sulla scena, più o meno precisati, i vecchi personaggi della commedia dell'arte dando luogo ad una puerile, per quanto aggrovigliata e pretenziosa vicenda comica. La musica ricalca o riplasma o riecheggia altrettanti vecchi motivi e forme del nostro melodramma comico. Ma quei personaggi riescono della più frusta maniera, l'azione cui dànno luogo s'immiserisce in un garbuglio infantile, tanto più infantile quanto accenna a non so quali riposti sensi filosofici.

Ma la musica sa troppo di fabbricato, non ha il frizzo della comicità spontanea e geniale.

Vorrebbe essere un discorso gaio e semplice, ma mostra più che altro lo sforzo di apparire tale e non può nascondere la sua origine dottrinale.

Busoni, italiano di nascita e tedesco di educazione, ingegno vario, aperto, acuto, coltivatissimo, è rimasto schiacciato, nella sua personalità di italiano e di artista, nel maturarsi e nel vivere fuori dai confini patri, e dal peso del suo culturalismo. Egli ha riso nel suò « Arlecchino » puerilmente, come sanno ridere i tedeschi, secondo quel che diceva Arrigo Heine nel suo « Atta Trol ».

Dicevo dell'esecuzione. Sotto la guida del maestro Mitropoulos « Elettra » è risultata come pesata sul bilancino dello speziale e animata dal più eccitato spirito dionisiaco: una maraviglia, casa del virtuosismo direttoriale d'eccezione. Altrettanto buona, se non così al superlativo, quella degli attori scenici.

In primo luogo per parte della protagonista, impersonata da Christel Goltz, che se non ha una gran voce, è un fortissimo eccezionale temperamento artistico, e ha resistito, precisa ed espressiva, al peso della sua smisurata arduissima parte da stupire e mandare in visibilio. Bene adeguati a lei tutti gli altri interpreti, care vecchie e valorose conoscenze scaligere: Dorothy Dow, Crisotemide, Elena Nicolai (felice ritorno alle sempre agognate sponde scaligere) Ramon Vinay e Nicola Rossi Lemeni, assi autentici anche in questa stagione come s'è constatato.

Nella regia si è avvertita la mano disciplinatrice fantasiosa e geniale di Herbert Graf.

Per l'« Arlecchino » si sono avuti degli attori di primo rango, ma sciupati nelle loro insulse parti. Si è fatta però valere simpaticamente la Simionato, come quella vocalmente meglio servita, e nominerò i suoi compagni: Panerai, Monteanu, Petri, meritevoli di una lode generica. Protagonista era Marcello Moretti. Impressionante per la tetra e larga struttura architettonica la scena dell'« Elettra » dello Gievert, e carica fresca d'ingegno colorito quella dell'« Arlecchino. Dovuta a Raffaello Busoni.

Alceo Toni

Milano-Sera

AL TEATRO DELLA SCALA

L'«Elettra» di Strauss

Con *Elettra,* la carriera di Richard Strauss tocca il punto più alto e più distante della sua parabola intorno al moribondo astro della musica di Wagner, da cui ebbe principio col remoto *Guntram,* del 1894, e in cui ebbe fine con l'*Amore di Danae,* del 1944. La data di *Elettra,* il 1909, potrebbe offrire qualche buon pretesto a uno studioso tedesco amante delle simmetrie e dei cicli vitali e creativi; per noi, increduli e alieni dalle suggestioni mistiche, è inutile tentar d'indovinare che cosa sia accaduto in Strauss dal 1909 al 1911, ossia tra *Elettra* e il *Cavaliere della Rosa.* Il consueto abbinamento di *Elettra* a *Salomè* è, infatti, arbitrario, o del tutto esteriore; in *Salomè* l'estetismo e il sensualismo di Strauss, appoggiandosi sul dramma di Oscar Wilde, vigoreggiano in tutta la loro lussureggiante vitalità, riempiono di sè il teatro e penetrano di forza nell'animo degli ascoltatori soggiogati dal crudele impulso sinfonico; in *Elettra,* invece l'orrendo viluppo degli antichi delitti greci, elaborato da Hoffmansthal, raggiunge una temperie belluina; i personaggi toccano al mostruoso, le situazioni sono protratte e scatenate sino ai loro limiti estremi, le voci e gli strumenti in gara forsennata concorrono a svolgere e a concludere il dramma in un delirio di dissonanze, a cui gli episodi di eufonica melodia dànno un risalto anche maggiore. Strauss dietro i passi della sua Elettra, invasata di vendetta e di sterminio, si è fatto sino alle soglie di quel mondo estetico che dieci anni dopo si disse « espressionismo ».

Accade allora, verso il 1910, che Strauss rischiasse di perdere il suo pubblico; un pubblico dal gusto pletorico e *liberty,* che nei suoi poemi sinfonici aveva trovato appagamento alla lussuria strumentale inoculatagli da Wagner. Fu un vero e proprio *choc,* e tanto più duro in quanto lo stesso Strauss lo aveva subito, in sè; ed ecco la palingenesi, il mutamento, la sorpresa: due anni dopo, la fosca reggia di Micene, echeggiante degli urli di Clitennestra, ammorbata dalle esalazioni del sangue e dalla furia omicida di Elettra, si tramuta nella Vienna rococò della Marescialla, nella morbida galanteria d'un Settecento inzuccherato e soavemente libertino. Nei teatri europei si trasse un sospiro di sollievo; e il valzer del *Cavaliere della Rosa,* in un'aria equivoca di grand'operetta, si portò via, nelle sue spire eleganti, ogni traccia dei tetri sentieri per cui si era inoltrato Strauss con la gagliardia d'un bavarese abituato a toccare il fondo d'ogni bicchiere, anche se colmo dei più amari fermenti.

Ieri sera alla « Scala » la « tragedia in un atto » e in un'ora e tre quarti di Strauss ha avuto un impareggiabile animatore in Dimitri Mitropoulos, che ha ricavato da un'orchestra quanto mai docile e generosa tutti i fuochi lividi, le violenze e le evanescenze di cui è ricca la partitura, e dai cantanti la massima espressione conciliabile con le inverosimili pretese di Strauss. Elena Nicolai, Christel Goltz e Dorothy Dow, nelle parti, rispettivamente, di « Clitennestra », « Elettra » e « Crisotemide » hanno gareggiato in bravura drammatica e vocale e in resistenza, meritandosi l'ammirazione di tutti. Ramon Vinay, quale « Egisto », e Nicola Rossi Lemeni, quale « Oreste », hanno disegnato con vigore i loro personaggi, mentre una eletta schiera di cantanti ha collaborato efficacemente al buon esito dell'esecuzione nelle parti minori. D'effetto assai appropriato e architettonicamente ben costruita sembrò la scenografia di Ludwig Sievert; del tutto impropria, invece, la regia di Herbert Graf, che ha imposto ai personaggi una mimica esagitata e convulsa e ai cantanti una fatica aggiuntiva, di carattere ginnico, del tutto inutile. Una sobria gesticolazione tragica, e non di più, richiede *Elettra;* tutto il movimento è in orchestra, e i gesti sinfonici non debbono essere « doppiati » in palcoscenico.

A *Elettra* seguiva, con saliente e brillantissimo contrasto, il « capriccio scenico » di Busoni *Arlecchino ovvero Le finestre.* Qui, siamo ben oltre il *Cavaliere della Rosa,* oltre il melodramma, e oltre l'espressionismo, anche se la data del lavoro è il 1917; siamo nel cuore del nostro secolo, e un musicista geniale come Busoni sembra sembra rivolgersi a un pubblico tuttora inesistente: un pubblico che ha del tutto « digerito » le opere musicali del passato, che sa quali sono i veri capolavori, che ha condannato le produzioni troppo legate ai gusti dell'epoca in cui furono allestite, che è ansioso di una nuova parola nell'arte e a essa si dispone con uno sguardo disincantato per i dorati feticci d'un tempo. *Arlecchino* è il documento ancora difficile di un artista che fu difficile nella sua altera maestria, nella fedeltà a se stesso e ai propri ideali. Il « capriccio scenico », per chi lo ha inteso, è opera tanto chiara e perfetta, che è del tutto inutile aggiungervi parole, se ci si adegua al suo felice sarcasmo, alla sua scorrevole invenzione, agli innumerevoli particolari del libretto e della musica. La esecuzione è stata ammirevole, sia musicalmente sia come spettacolo. Mitropulos ha riprodotto la partitura, che è un miracolo di equilibrio e di stile, con chiarezza di proporzioni e perspicuità di timbri; in palcoscenico, l'attore Marcello Moretti ha recitato con gusto e misura la parte « parlata » del protagonista, mentre Giulietta Simionato, Rolando Panerai, Fernando Corena, Pietro Munteanu, Mario Petri e Tilde Baroni sono stati perfetti attori-cantanti da commedia, dimostrando viva intelligenza anche laddove Busoni ripensa in chiave di parodia alcuni modi del melodramma ottocentesco. La scenografia di Raffaello Busoni è di piacevole effetto, e la regia di Herbert Graf, estrosa e divertente, si attiene in tutto alle indicazioni di Busoni e alla sua particolare ironia.

Il duplice spettacolo, tra i migliori di tutta la stagione, è stato accolto con unanime e ripetuto favore; interminabili applausi al maestro Mitropoulos e agli interpreti dopo *Elettra,* e applausi anche allo sconcertante *Arlecchino,* che è un capolavoro di musica, ben oltre i suoi assunti di polemica e di autobiografica confessione. Ai suoi persistenti negatori, Busoni può sempre ripetere, dalla più alta finestra di Bergamo: « Voi Arlecchini... ».

b. d. f.

CONQUISTA FIRENZE
LA FANCIULLA DEL WEST

Nel 1910 Puccini creò un originale esempio di "opera western"

Cronaca musicale di Teodoro Celli

Quando fu noto che Dimitri Mitropoulos avrebbe diretto, nel corso del "Maggio fiorentino", *La Fanciulla del West* di Puccini, molti stupirono. Molti pensarono che "il motore fosse troppo grosso per la barca"; in altre parole: che un maestro, come il grande direttore greco, avvezzo a dipanare le aggrovigliate matasse di partiture ben altrimenti complesse, fosse "sprecato" per questa partitura.

Ha fatto, in realtà, opera di squisito artista. Una audizione per radio dell'opera, ritrasmessa da Firenze, ce ne ha dato conferma. Ma noi lo prevedevamo; e non soltanto perché Mitropoulos, come tutti i veri "interpreti", sa sempre adeguare la propria tecnica alle esigenze delle più diverse partiture, per delicate, esili che siano; ma anche perché eravamo e siamo convinti che *La Fanciulla del West* è poi, a conti fatti, tutt'altro che una "esile partitura".

La Fanciulla del West è un'opera che, nella generale rivalutazione del teatro pucciniano attualmente in corso, dovrà ancora salire, in graduatoria.

È l'opera con cui Puccini tentò, con maggior consapevolezza, di rinnovare il proprio teatro, ampliando il ristretto quadro operistico che gli era consueto. Il "fiasco" della *Butterfly* (1904) lo aveva ammonito che il mondo sentimentale che in *Bohème* (1896) aveva toccato la più equilibrata espressione, non poteva ulteriormente esser fonte di ispirazione. Quando, nel 1910, al Metropolitan di New York, apparve la *Fanciulla* (cantata da Caruso, dalla Destinn e dall'Amato, e diretta da Toscanini), si disse che Puccini aveva commesso l'errore di assumere un argomento drammatico che superava le possibilità della sua vena teneramente elegiaca; lo stesso errore commesso musicando *Tosca*. Ma se la censura aveva qualche fondamento per *Tosca*, non ne aveva alcuno per la *Fanciulla*. Poiché se in *Tosca* spesso gli avvenimenti scenici avevano "forzata la mano" al musicista, obbligandolo all'enfasi e persino alla truculenza, nella *Fanciulla* la vicenda era stata, ed è da considerare, davvero realizzata in musica: una musica "nuova", un panorama musicale nuovo, alla tavolozza pucciniana. Con *Fanciulla del West* Puccini dava vita a un tipo di opera che è stata giustamente chiamata "opera western".

Ancor prima che i "film del West", i film dell' "arrivano i nostri" si diffondessero e divenissero popolari, il nostro operista aveva intuito le possibilità drammatiche d'un tal genere, e ne aveva dato l'equivalente musicale. In realtà la storia del melodramma annovera parecchi esempi, *ante litteram*, di un genere siffatto; possono esservi ricollegate le cosiddette *pièces de sauvetage*, molto in voga nel periodo della rivoluzione francese, fra cui è da annoverare anche il *Fidelio* di Beethoven. Ma la *Fanciulla* adotta risolutamente l'ambiente che diverrà poi tipico dei film dell' "arrivano i nostri", l'ambiente del West inesplorato. Lo adotta, intendiamo, mediante la musica: in nessun altro spartito, forse, Puccini riesce a configurare musicalmente le dimensioni d'un paesaggio come è riuscito per la selvaggia California dei cercatori d'oro, nella *Fanciulla*. E la tensione drammatica d'un intervento all'ultim'ora, che valga a salvare una situazione, nella *Fanciulla* è accortamente suscitata e risolta in musica, assai più d'una volta: al primo atto, con la entrata di Minnie, mentre l'orchestra esplode nel "tema" di lei, estremamente incisivo e persino turbolento, e la rissa fra i minatori viene sedata; al second'atto, quando, dopo aver vinto — barando — allo sceriffo la partita a poker che le rende la vita dell'amato, Minnie si abbandona al grido disperato "Ah, è mio!..." (e quanta efficacia, in quel "tema" ora disperatamente erompente, che già prima avevamo udito supplice e affannoso); al terz'atto, infine, quando la "figlia del West" irrompe in scena a cavallo, pistola in pugno, appena in tempo per salvar l'amato dall'impiccagione. Ma qui il gran cuore di Puccini, quel cuore da cui era sgorgata la commovente "canzone della nostalgia" al prim'atto, risolve il conflitto drammatico con una serie di finissimi trapassi sentimentali. Minnie deve commuovere i minatori, perch'essi consentano per amor di Minnie a rinunciare alla vendetta; e Puccini deve commuovere noi, perché la "conversione" divenga credibile. E Puccini vince, e conduce la sua Minnie alla vittoria, con lo squisito melodismo di "Anche tu lo vorrai, Joe..." e pagine seguenti, così piene di dolcezza e di pietà.

Poi i due innamorati se ne vanno, felici, verso una nuova vita. Anche qui, i censori hanno rimproverato a Puccini questo finale che, a loro dire, "disperderebbe ogni concitazione drammatica"; non comprendendo la finezza di questa dissolvenza, e la poesia di questo allontanarsi dei due protagonisti. È un finale patetico originalissimo, da accostare ai "finali" cinematografici di Charlie Chaplin.

Teodoro Celli

GIORNALE DEL MATTINO — Mercoledì 16 giugno '54 - p. 3

INCONTRI D'ECCEZIONE AL COMUNALE DI FIRENZE

Magnifica realizzazione al «Maggio» della «Fanciulla del West» di Puccini

La presenza di Dimitri Mitropoulos e di una Minnie straniera - Nulla è affidato al caso - I meriti degli interpreti - Caloroso successo

L'ULTIMO spettacolo del «Maggio» è ormai per tradizione un avvenimento destinato a richiamare, insieme all'attenzione delle cerchie ristrette dei musicisti o dei critici, anche quella di grandi masse di pubblico: e ieri sera, con l'allestimento della «Fanciulla del West» di Puccini, il «Maggio» non è venuto meno a questa sua tradizione dando vita ad uno spettacolo che non ha dato davvero l'impressione di aver perso in valore d'arte e di cultura quello che ha guadagnato in popolarità. E questa «popolarità» suggerisce una considerazione: a vedere ieri sera quel nereggiare di folla entusiasta in ogni ordine di posti del Comunale, a sentirne gli applausi fragorosi e insistenti veniva fatto di pensare: ma tutta questa gente è a conoscenza delle polemiche che sono state fatte, e che forse si faranno, sugli «artisti stranieri in Italia»? Si preoccupa dello «stile italiano» che qualcuno crede irrimediabilmente compromesso dalla presenza di qualche nome (non importa se illustrissimo) di artista straniero? Questa gente sa che di fronte ad un direttore come Mitropoulos sono stati posti, nei mesi scorsi, numerosi veti in nome di rivendicazioni sindacali? E che c'è gente che va dicendo che, per un'opera come la «Fanciulla del West», l'Italia può disporre di qualche decina di direttori, di una dozzina di cantanti capaci di impersonare l'ardimentosa Minnie come la soprano americana Eleonor Steber?

Si capiva ieri sera dagli applausi che tutto quel pubblico non conosceva certe avvilenti polemiche, e che ascoltava ammirato l'opera d'arte e gli interpreti, senza domandare a nessuno i dati dello stato civile. Come fa il pubblico di tutto il mondo quando ora sente cantare Del Monaco; e come il pubblico faceva quarant'anni fa — proprio in occasione delle prime rappresentazioni della «Fanciulla del West» — quando sentiva cantare in italiano la boema Emmy Destinn o la celebre soprano dell'opera di Vienna Marie Jeritza.

Non compromessa, dunque, la popolarità dell'opera di Puccini dalla presenza di un grande direttore d'orchestra straniero (ma questo aggettivo sembra perfino ridicolo, a questo «livello»), o di una brava cantante americana, la «Fanciulla del West» di Puccini è sembrata nell'allestimento di ieri sera, uno degli onori più giusti che potevano esser tributati a quel musicista «europeo» che fu Giacomo Puccini: a quell'uomo di teatro che, senza dimenticare le sue più profonde ragioni di artista italiano, non si chiuse in un gretto provincialismo, e capì anzi che l'arte stessa stava per allargare i suoi confini nazionali, si preparava a nuovi linguaggi. Ma i nomi degli artisti, gli «incontri» (come si disse presentando il programma di questo «Maggio») conterebbero poco, se il risultato non fosse sul vero piano dell'arte; se, per esempio, la musica di Puccini non fosse apparsa ieri sera in tutta la sua forza sinfonica e in tutta la sua chiarezza teatrale attraverso un'organica — e per certi aspetti «nuova» — realizzazione scenico-musicale. Ed ieri sera, invece, ne siamo sicuri, anche molti tepidi ammiratori di Puccini hanno sentito per il musicista lucchese una nuova simpatia, lo hanno inquadrato in una luce che non sapeva più di retorica, di provincia musicale, di teatro «minore». La nitida e drammatica sinfonia teatrale della «Fanciulla del West» è in molti aspetti come rinata: nel frammentario primo atto che pure racchiude le cose più da antologia di tutta l'opera, e che è apparso quanto mai organico nei suoi trapassi; nel secondo così carico di vita e di tragedia nel terzo così colorito di varie passioni.

E il merito di tutto questo (lo diciamo senza timore di apparire persone... di cattivo gusto) è stato dato dalla concezione musicale di Dimitri Mitropoulos, perfettamente assimilata e resa viva da un complesso veramente eccezionale di interpreti di canto. E' superfluo ricordare le eccezionali doti di musicalità, di temperamento e di tecnica di questo direttore (certi suoi atteggiamenti hanno davvero qualcosa di prodigioso) ma non si può non restare meravigliati della passione e dell'amore dimostrati da Mitropoulos (che non è — forse a torto — un «uomo di teatro») per inquadrare tutta quanta l'opera nel suo spirito di sinfonia teatrale, con la sua crudezza e le sue concitazioni, con le sue pagine di passione e di lirismo. Nulla è affidato al caso; orchestra, cantanti, coro si muovono come i segni di una partitura ideale in cui la musica indica persino il gesto, il ritmo generale del dramma.

Tutti gli interpreti, si è detto, hanno vissuto in questo clima di perfezione formale, di pucciniano sintonismo. Il temperamento di Mitropoulos ha lasciato in certi episodi venature di un'impensata elettricità, senza tuttavia allontanare il pathos di un'atmosfera generale quanto mai chiara e sentita. Scaldati da questa insistente presenza di un unico coordinatore musicale (Mitropoulos) i cantanti non hanno avuto incertezze: Eleonor Steber mirabile attrice e musicalissima cantante (anche se la sua voce non è fra le più indicate a sostenere questo tipo di opere), Mario Del Monaco con il tono della sua bellissima voce che ripaga anche di certe improprietà di atteggiamento scenico, e Gian Giacomo Guelfi (per non ricordare che tre degli artisti di primo piano) esemplare nel dominio dei mezzi vocali e nell'evidenza del personaggio da lui realizzato, hanno comunicato al pubblico brividi d'intensa emozione. E i meriti di tutti gli altri interpreti non sono stati, per molti aspetti, minori: tanto che resta difficile, in così ordinata e convinta partecipazione di tutti, stabilire una graduatoria di merito fra Piero De Palma, Vito Susca, Giorgio Tozzi, Enzo Viaro, Virgilio Carbonari, Brenno Ristori, Lido Pettini, Valiano Natali, Enzo Guagni, Agostino Ferrin, Giorgio Giorgetti, Laura Franchi, Paolo Washington, Mario Frosini e Alberto Lotti Camici.

Ad accrescere il senso di piacevole euritmia della parte musicale (a cui ha dato valido contributo, insieme all'orchestra, il coro diretto da Andrea Morosini) sono state anche le scene di quel toscanissimo uomo che è Ardengo Soffici: scene disegnate con sicurezza di linea, con soluzioni teatralmente intelligenti, ma soprattutto dense di un senso poetico del «vero» che solo un artista autentico può creare.

La regìa di Malaparte, salvo rare eccezioni (che resta difficile stabilire quanto siano da attribuire ai collaboratori dello scrittore-regista e quanto alla stessa iniziativa di Mitropoulos, si è mantenuta in una linea di gusto tradizionale, senza impennate di eccezionale interesse, ma tuttavia suggestiva e elegante nel tratteggiare il clima generale del dramma.

La cronaca della serata, come si è accennato, è stata fra le più liete. Fino dalla chiusura del primo atto, che è il meno adatto a suscitare forti emozioni, il pubblico ha tributato calorosi applausi a Del Monaco, alla Steber e a Guelfi, come pure a tutti gli altri artisti di palcoscenico. Mitropoulos, che si è presentato per la prima volta alla ribalta soltanto alla fine del secondo atto, ha riscosso un vivissimo successo personale. Seppure, nel corso del terzo atto, qualcuno possa aver male interpretato il fatto che, con molta opportunità, il celebre direttore non abbia voluto fermare l'azione musicale dopo la popolare romanza del tenore. E' stato un momento quasi drammatico: visto che l'orchestra continuava a sonare, gli applausi rivolti a Del Monaco si sono come sdoppiati in clamorose proteste e in forti zittii. Poi, improvvisamente, tutto è cessato quando il direttore si è voltato per un attimo verso la sala con un gesto di giusto disappunto.

L'opera si è conclusa con nuovi calorosi applausi, rivolti ai principali interpreti di canto, a Mitropoulos e a Malaparte.

LEONARDO PINZAUTI

Mercoledì, 16 Giugno 1954

IL NUOVO CORRIERE - LA GAZZETTA

AL MAGGIO MUSICALE FIORENTINO

LIETO RITORNO
DE "LA FANCIULLA DEL WEST,,

Dopo Verdi, è Puccini indubbiamente il più popolare degli operisti italiani. Ozioso sarebbe ricercare se ciò sia dovuto al fatto che il suo teatro, musica e personaggi, interpreta come nessun altro le aspirazioni lirico-drammatiche del popolo, o se invece l'anonima folla spontaneamente modelli la sua sensibilità nella personale creazione artistica del musicista. Altrettanto ozioso sarebbe qui, addentrarsi nel problema quanto mai spinoso per la critica di collocare la produzione operistica pucciniana ad un adeguato livello d'importanza nella storia del nostro melodramma; livello che, come quasi ogni altra produzione del genere, soffre di continue necessarie revisioni, e tali a volte da capovolgere addirittura i primitivi giudizi sulle opere stesse e sugli indirizzi spirituali in cui si concretano. E ciò perchè non sempre ci è dato di cogliere d'un subito nell'opera stessa gli elementi necessari alla sua valutazione, in special modo quando prevenzioni, come quella dovuta alla particolare popolarità dell'opera pucciniana che l'ha fatta considerare sempre con sospetto dalla critica ufficiale, ostacolano una spassionata indagine. Oggi, però, poichè le caratteristiche formali del musicista lucchese vengono appurate con maggior chiarezza ed obbiettività, la revisione di giudizio evolve con costante progresso verso un serio doveroso riconoscimento dell'arte del grande Maestro toscano. Ad esempio, l'assimilazione di processi tecnici stranieri un tempo censurata, ora invece è vista come attributo di forte personalità.

«La fanciulla del West», libretto di Guelfo Civinini e Carlo Zingarelli, tratto dal dramma di David Belasco, fa vibrare in modo sensibile una particolare corda dell'animo nostro: quella che risponde allo spirito d'avventura. Tale spirito sostanzialmente è sempre quello stesso della nostra adolescenza che ci ha fatto vivere i viaggi descritti da Verne e da Salgari, benchè qui si rinnovi potenziato dalla magia della musica in aspirazioni di un più intimo sentimentale eroismo, proprio agli anni immediatamente seguenti in cui il giovane anela a scoprire nuovi mondi, ad iniziare una nuova vita.

A questa caratteristica emotiva va ancora aggiunta la nostalgia, il cui pregnante sentimento informa, colora, pressochè tutta la ricca tematica dell'opera, e che specificamente si fa sentire al prim'atto nel suggestivo canto del cantastorie Wallace, e all'ultimo negli addii degli avventurieri a Minnie e a Johnson, tale da costituire l'atmosfera nella quale tutti i personaggi soffrono le loro elementari passioni. Vanno indicati quali momenti di massima compiutezza espressiva, oltre il canto della nostalgia, l'ultimo duetto al primo atto tra Minnie e Johnson, con lo stupendo finale di Minnie sola, per il loro intenso lirismo, e nel secondo atto il racconto che Johnson fa della sua vita (pagina di profonda bellezza); l'entrata di Rance, la partita a poker e la conclusiva vittoria della protagonista per la potente drammaticità che lega in un crescendo tutti gli episodi, ed ancora il finale dell'ultimo atto.

Per l'incisiva adeguatezza dell'invenzione musicale alla figura dei protagonisti ed al movimento scenico, nonchè per l'intrinseca bellezza e proprietà dello strumentale «La fanciulla del West» può considerarsi come decisiva al fine della definizione della personalità artistica del musicista; con i successivi «Trittico» e «Turandot», segna un felice ritorno all'immediatezza lirico-drammatica che caratterizza la lontana «Bohéme», differenziandosi però da questa per «un deciso orientamento di linguaggio tipicamente europeo del principio del nostro secolo».

***

Le eminenti qualità interpretative e direttoriali del maestro Dimitri Mitropoulos si sono ancora una volta dimostrate nella loro piena efficienza: aperto per cultura e sensibilità ad ogni indirizzo d'arte — di lui ancora vive sono nella nostra memoria le stupende esecuzioni di qualche anno fa dell'«Elettra» di Strauss e della «Messa da Requiem» di Verdi —, egli ha saputo penetrare nello spirito dell'opera pucciniana e renderlo presente e vivo in ogni episodio, in ogni dettaglio con un compiuto rilievo di plastica e poetica evidenza.

Dell'ottimo complesso solistico sono anzitutto emersi per proprietà di canto e di scena il tenore Mario Del Monaco, nella parte di «Johnson», e Gian Giacomo Guelfi, in quella di «Jack Rance» (ambedue «voci e stile» del tutto corrispondenti alle esigenze del teatro pucciniano), ed accanto a loro la soprano Eleanor Steber è apparsa una lodevole «Minnie», soprattutto nei momenti di lirica dolcezza, dove appunto l'artista rivela pregevoli qualità vocali e di studio. Vanno ancora nominati per l'adeguata interpretazione del personaggio Giorgio Tozzi («Jake Wallace»), Enzo Viaro («Sonora»), il De Palma («Nick»), Giorgetti («Larkens») e Natali («Harry»); a posto tutti gli altri cantanti nelle parti collaterali. Efficace il coro istruito dal maestro Andrea Morosini e perfetta l'orchestra.

Il regista Curzio Malaparte ed il bozzettista e figurinista Ardenzo Soffici, coadiuvati da P. Caliterna per l'allestimento scenico, si sono attenuti, con apprezzabile risultato, alla tradizionale convenzione in cui quest'opera viene realizzata nel movimento e nella scena.

«La fanciulla del West», ultimo spettacolo lirico del XVII Maggio Musicale Fiorentino, ha riportato un successo schietto e completo. Pubblico foltissimo ed entusiasta: applausi vivissimi sono stati rivolti al maestro Mitropoulos ed a tutti gli interpreti con ripetute chiamate alla ribalta ad ogni fino d'atto.

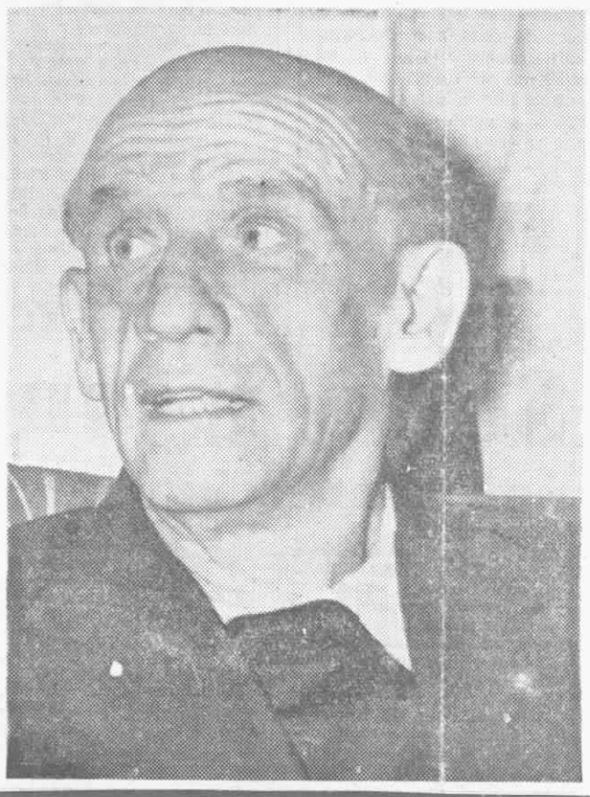
VIRGILIO DOPLICHER

Stasera la consegna dell'«Oscar italiano»

Dimitri Mitropoulos riceverà dai dodici apostoli la statuetta in oro e bronzo rappresentante S. Luca

I dodici apostoli consegnano stasera al maestro Dimitri Mitropoulos l'« Oscar italiano », cioè la statuetta in oro e bronzo che lo scultore Antonio Berti ha plasmato per il premio internazionale che il nuovo cenacolo fiorentino intende ogni anno assegnare ad una personalità del mondo culturale. Quest'anno, come si sa, il premio toccava alla Musica e il maestro Mitropoulos, di cui si è potuta sentire in questi giorni una splendida edizione della « Fanciulla del West », è stata la personalità prescelta dai dodici. La consegna dell'« Oscar » avverrà alle 19,30 alla presenza di autorità, scrittori, giornalisti, e personalità nella trattoria di Vincenzo Sabatini che, da munifico oste, ha voluto contribuire alla realizzazione del premio internazionale.

Come è noto i dodici apostoli formano un originale cenacolo che ogni mese si riunisce a discutere su di un argomento di cultura invitando come « Giuda », cioè come contraddittore, una personalità della stessa arte alla quale appartiene l'oratore. La



conversazione avviene mentre si sorseggia il caffè, vale a dire senza alcun pericolo di accademia o di ufficialità. Ciascuno dei dodici rappresenta un arte o comunque una attività nel campo culturale: Gino Bechi la lirica, Umberto Benedetto la regìa, Antonio Berti la scultura, Mario Borgiotti il collezionismo d'arte, Ugo Capocchini la pittura, Giorgio Gigli il giornalismo, Amerigo Gomez il cinema, Paolo Malchiodi l'architettura, Renato Mariani il teatro, Arnaldo Miniati la ceramica, Marino Parenti le letteratura ed Emidio Tieri la musica. Gli « apostoli » hanno un curioso regolamento e imbandiscono la loro tavola secondo la figura dell'affresco di Leonardo da Vinci. Essi hanno già tenuto cinque o sei riunioni con accanitissime discussioni che si sono protratte fino all'alba. Stasera, tuttavia, le discussioni sono sospese: la cena è in onore di Dimitri Mitropoulos che riceve per primo l'« Oscar italiano ».

(Foto Locchi)

16 giugno 1954

AL MAGGIO MUSICALE FIORENTINO

La Fanciulla del West applaudita a scena aperta

L'edizione affidata alla direzione di Mitropoulos e alla regia di Curzio Malaparte ha soddisfatto le più difficili esigenze

FIRENZE, 16.

Invitare Puccini al « Maggio musicale » ha quasi un sapore di presa di posizione nella polemica che da anni si svolge attorno all'opera del musicista lucchese; polemica che ha fatto non di rado sentire il suo peso anche nella compilazione dei cartelloni operistici per quelle manifestazioni che avevano impegni di ben definita intellettualità e di alta cultura. Strano si è che i primi solidi riconoscimenti sian venuti dai paesi di lingua tedesca; e che, dall'altro lato, non si voglia tener conto di tutti quegli elementi di scrittura che hanno fatto di Puccini il musicista italiano senz'altro più affinato dell'epoca sua, consentendogli tuttavia di diventare e rimanere « popolare » nel senso più ampio del termine.

In questo senso *La fanciulla del West* (da « The girl of the golden West », dramma a forti tinte e a sfondo folklorico americano di un tal Belasco) è una delle creazioni pucciniane maggiormente significative. Siamo anche qui in pieno esotismo — perchè esotica non poteva non apparire, negli anni attorno al 1910 l'America dei pionieri e dei minatori — ma anche in una vicenda scenica e musicale, semplicissima ma di universale portata.

Con *La fanciulla del West* è imminente l'atmosfera del *Trittico;* c'è, ancora attuale, la tendenza al declamato; una fusione fra orchestra e voci che preclude in modo quanto mai suggestivo alla concezione strumentale del cantante; infine c'è una abilità di strumentatore e di armonista che non è mai giuoco di bravura, ma si pone quale istintiva esigenza della frase melodica al suo stesso nascere. Poichè è noto che Puccini quasi mai componeva alle due righe del pianoforte; frasi ed elementi tematici fluivano dalla sua fantasia già armonizzati e già strumentati; e di qui la singolarità del manoscritto autografo pucciniano, disteso in varie righe con tutte le sommarie indicazioni della futura elaborata e affinata partitura orchestrale.

Già per questa sola esigenza Puccini si pone come il primo, e forse il solo compositore italiano di melodrammi dopo Verdi che sia rimasto «attuale»; e anche se si può dissentire da certe rudezze veristiche, bisogna arrestarsi di fronte a un magistero strumentale solidissimo, a un gusto sonoro di una raffinatezza squisita, ad una continua e severa ansia del nuovo, di impadronirsi di audacie e conquiste quali andavano maturandosi in tutta Europa, sotto i segni di Ravel, di Strawinsky, di Bartok, di Schoenberg. Si può così cogliere nella *Fanciulla* più di una atmosfera dolcemente debussiana, una onomatopea alla Strauss (il « battito del cuore » scandito dai timpani durante la scena della partita a poker), onomatopea che ottiene, con assoluta semplicità di mezzi e di idee, un effetto addirittura parossistico di tensione. E infine va osservato che Puccini non fa mai dell'autoantologia, poichè possiede, da *Manon* e da *Bohème* in poi un suo mondo espressivo così ben definito e così personale che riesce a imporsi in una inconfondibile originalità.

Puccini non si è mai atteggiato a rivoluzionario, nè ha voluto creare una scuola, nè di fatto è esistito un « puccinismo »; ma l'aver saputo mettere a profitto del proprio vocabolario tutte quelle nuove parole, con un gusto e un equilibrio tutto toscano è forse uno dei lati più appariscenti della sua personalità. Che, specialmente in quest'opera, non si esaurisce nella facilità del cantabile, nella semplice emozione di qualche più nota e più sentimentale romanza, ma si fonda su un prepotente senso del teatro, senza il quale ogni melodramma è destinato a cadere.

*

Attesissima, questa ripresa de *La fanciulla del West* ha soddisfatto in pieno le più difficili esigenze. Affidata a Dimitri Mitropoulos, la partitura è apparsa non soltanto nel più vivo splendore della sua magistrale tessitura, ma con un impeto drammatico e una dolcezza nostalgica inesauribile. L'energia inesauribile di questo grande direttore ha creato grandi immagini sonore, contrasti e lucentezze, e un senso di emozione calda, immediata, vitale. In piena rispondenza con Mitropoulos tutti i cantanti; Eleanor Steber, attrice abilissima, padrona del palcoscenico, agile e irruenta, e vocalmente piacevole particolarmente nelle espressioni più dolci e affettuose; Mario Del Monaco, voce squillante, maschia, sicura, temperamento robusto e vibrante, scuola di alta classe; una interpretazione entusiasmante. L'altra parte di rilievo è stata assegnata a Gian Giacomo Guelfi, che, in pochi anni dal suo inizio si è acquistata una esperienza profonda, ed ha messo in luce sempre maggiore del brillanti qualità del suo bel registro di baritono e della sua viva musicalità.

Eccellenti tutti gli altri interpreti, ed eccellente il coro, che Morosini ha istruito con particolare cura.

Regìa di Curzio Malaparte, e scenografia di Ardengo Soffici hanno mirato più a trattare con spregiudicata spigliatezza gli elementi abituali della rappresentazione melodrammatica che a creare le premesse di un nuovo costume; il loro impegno è stato accolto con vivissima soddisfazione. E i grandi applausi a scena aperta, le entusiastiche ovazioni ripetute alla fine degli atti hanno allietato la cronaca della serata.

Vice

16 giugno 1954 - LA NAZIONE ITALIANA

UN'OPERA POPOLARE E RAFFINATA

"La fanciulla del West,, nella splendida edizione del Maggio

Agli intellettuali raffinatissimi e a tutti i musicisti che scrivono o fanno la musica « come se non vivessero, non mangiassero, non dormissero », potrà forse esser dispiaciuta l'idea di concludere questa edizione del « Maggio musicale » operistico con Puccini, poco valendo per giustificazione il fatto che le esecuzioni di « Fanciulla del West » si riducono a pochissime, e che forse molti fra i giovanissimi non l'hanno neanche mai potuta ascoltare.

Eppure, polemiche, a parte, la musica e il teatro di Puccini — uno degli ultimi, e uno dei rarissimi per i quali i due termini sono tanto stretti da confondersi fra loro — sono un fenomeno d'arte fra i più vistosi del mondo melodrammatico e, almeno per noi, un qualcosa che appartiene strettamente alle nostre naturali disposizioni: una musica, insomma, di casa nostra, impastata di terra toscana, di buon mare della Versilia e di semplice amore, istintivo, per le semplici cose della « nostra » campagna; una musica che rimane nostra, toscana prima ancora che latina, anche dove l'ambiente ci trasporta negli esotismi di *Turandot* e di *Butterfly*, e nel lontano West de *La fanciulla*. Perché non è a dire che Puccini sia rimasto insensibile di fronte al patrimonio di folklore degli Americani; degli Americani bianchi, s'intende, anche se più di un inciso, di un ritmo, di un colore rappresentano il primissimo eco, nella musica europea, di quel lavorìo primordiale che doveva sfociare nello « spiritual » e poi nel jazz di New Orleans. E il tema forse più significativo e più bello dell'opera intera, la *canzone della nostalgia*, è talmente americano da far pensare a un imprestito diretto, ma insieme così inconfondibilmente Puccini che se ne deve concludere come, qui specialmente, Puccini sia riuscito proprio a risolvere il problema fondamentale del teatro per musica, e cioè a « inventare il vero ».

Se la canzone della nostalgia è il momento più suggestivo dell'opera, è ugualmente il *leit motiv* psicologico che ne domina le vicende di azioni e di musica. Siamo al verismo, anzi, ancor più siamo al cinematografo e al western, che del cinema primitivo è stato l'espressione più gloriosa; ma tutte le complicate avventure di Minnie son travisate in chiave di malinconia e di dolcezza, e l'opera, iniziatasi con una espressione di nostalgia per la casa lontana — un'eco, strettamente cittadina, degli affetti degli emigrati lucchesi per la terra lontana? — si chiude con un addio, anche questo ampiamente corale, anche questo carico di malinconia e di rimpianti, di dolcezza e di tristezza.

Anche per questa ripresa, il « Maggio musicale » ha fatto appello ai nomi più sonanti che il mondo degli interpreti avesse a disposizione. La bacchetta direttoriale è stata affidata a Dimitri Mitropulos, che sembra divenuto ospite abituale del « Maggio », ed è ospite fra i più graditi. La partitura esce in musica attraverso un collaudo approfondito, filtrata nei suoi aspetti di tessuto orchestrale e ancora più ricondotta alla sua funzione di creare ambiente psicologico. E soprattutto permeata da un singolare calore, e da un vigore stilistico che son valsi a riscattare tutto il generico, l'indistinto, l'approssimativo in cui sta vivacchiando, da anni, l'esecuzione del teatro pucciniano. E a « rivelare » quanto vi sia di geniale, di poetico, di « nostro » in questa opera così stranamente relegata nel dimenticatoio.

Di non minor rilievo è stata la compagnia di canto. Nuovo per noi il nome della soprano Eleanor Steber; un'attrice disinvolta e spigliata, e una voce che ha degli aspetti quanto mai gradevoli. Essa si è imposta per il temperamento aggressivo della recitazione, condotta con ogni raffinatezza e con ogni irruenza dell'attrice consumata, più che per le pure qualità vocali; le quali si son messe in assai maggior risalto nei toni dolci e patetici che non nelle grandi espressioni drammatiche. A Mario del Monaco è stato assegnato il ruolo del bandito redento: che il tenore ha sostenuto con una voce bella e maschia e calda, e con una immediatezza di atteggiamenti vocali che ben si accordava con le caratteristiche del personaggio e che incarnava in maniera perfetta l'ideale del tenore pucciniano.

Assai precisi e intelligenti, tutti gli altri interpreti nelle loro rispettive parti; pronto e preparato brillantemente il coro di Morosini, che anche ha saputo trovare una buona scioltezza di movimenti di scena.

Per scenografia e regìa molto assegnamento si è fatto sui nomi, risonanti, di Soffici e di Malaparte. Due figure di primo piano nel mondo della cultura italiana, che, si pensava, avrebbero inteso il loro compito con un piglio addirittura garibaldino. Ma scenografia e regìa non hanno in realtà compiuto passi troppo rivoluzionari e sono da notare per il molto gusto e la molta attenzione. Scenografia e movimenti di masse, quest'ultimi assai sciolti e vivaci, sembravano orientati verso tendenze notevolmente cinematografiche, ed hanno trovato un valido aiuto nella eccellente realizzazione scenica di Caliterna.

In un'atmosfera di sottile mondanità, *La fanciulla del West* è stata accolta dal pubblico del « Maggio » con entusiastico, incondizionato favore. Tutto ha trovato prontissima rispondenza negli ascoltatori, che sono stati trascinati a clamorose ovazioni a scena aperta ai cantanti, al direttore, allo scenografo e al regista. Innumerevoli le chiamate alla fine degli atti, e festosissime le accoglienze a Dimitri Mitropulos.

GUALTIERO FRANGINI

GIORNALE DI TRIESTE

AL «MAGGIO MUSICALE FIORENTINO»

Superba esecuzione di «Fanciulla del West»

Firenze, giugno

Dobbiamo stupirci perchè «La fanciulla del West» ha costituito, per i più, lo spettacolo di maggior interesse e di effettiva attrattiva di questo «XVII Maggio musicale fiorentino» giunto, ormai, al suo termine? No davvero! Per Puccini — e per i compositori della cosiddetta «scuola verista» — vi è, in sede di festival fiorentino, fin dalle origini, un paragrafo a parte, polemico, e spesso negativo. Rammentiamolo velocemente.

Il «I Maggio» aveva escluso, pur quale celebrazione del melodramma ottocentesco nostrano da Spontini a Verdi, i compositori della «giovane scuola». Eravamo nel 1933. Anni difficili, appunto, da un punto di vista estetico, per la popolarità di Giacomo Puccini e degli altri campioni, più o meno qualificati e meritevoli, del verismo musicale nostrano. L'atteggiamento critico (che altri definì snobistico e contraprovinciale) durò a lungo. Del resto la critica ufficiale appoggiava siffatto comportamento. Le riviste in voga ignoravano, nel migliore dei casi, l'operato pucciniano. Senza ritornare ai celebri precedenti negativi di Torrefranca e di Pizzetti (il quale ultimo ha, in seguito, riveduto l'antico giudizio, aderendo alla concezione operistica pucciniana, da un punto di vista egegetico), diremo che si contano sulle dita i saggi obiettivi, se non positivi, dedicati al maestro lucchese. Guido M. Gatti e Vittorio Gui tracciarono note, in tal senso, degne di ricordo e di elogio. E, per quanto mi concerne, mi vanto che la «Rassegna musicale», diretta dallo stesso Guido M. Gatti, ospitasse, nel 1935, un mio saggio pucciniano che, per il fatto di essere decisamente positivo nei confronti del grandissimo compositore toscano, mi alienò parecchie simpatie e indusse i più a mettermi all'indice, ad additarmi quale esempio di cretineria congenita e di assoluta incomprensione dinanzi alle faccende musicali. Così, dunque, procedeva, nella nostra dolce penisola, poco meno di venti anni or sono, la imbarcazione pucciniana, pur acclamata dal popolo, pur contesa dai teatri di tutto il mondo, pur considerata all'estero con serena e leale simpatia. Parlare bene di Puccini era una macchia indelebile nell'esistenza di chi che sia. Proclamare «Bohème» o «Tabarro» capolavori significava addossarsi, indirettamente, la perenne taccia di indegnità di curare e scrivere di cose musicali. E il sottoscritto ne sa qualcosa.

Ma torniamo ai «Maggi». Finalmente, nel 1940, il «VI Maggio» aprì, per la prima volta, le porte a Puccini, inscenando «Turandot», con evidente intendimento comparativo nei confronti dell'omonima opera di Ferruccio Busoni, allestita nel medesimo festival. Fu un successo anche per l'ottima esecuzione, diretta da Ettore Panizza con Gina Cigna, Licia Albanese e Todor Mazaroff nei ruoli principali. Anche il «VII Maggio» — quello del 1941 — vide nuovamente Puccini presente con una memorabile «Bohème», diretta da Victor de Sabata, con Beniamino Gigli, Mafalda Favero e Tancredi Pasero quali cantanti di grido. (In quel medesimo «VII Maggio» Pietro Mascagni, autore e direttore, fece la sua unica comparsa al festival di Firenze che inscenò «L'amico Fritz»). Da allora, da ben tredici anni, Giacomo Puccini era assente dai «Maggi Fiorentini»; nè altri esponenti del movimento melodrammatico post-verdiano furono, comunque, ospitati nei severi e raffinati cartelloni della celebre festa musicale di Firenze.

Dopo questa premessa, dopo questa recriminazione che non vuole esaurirsi in se stessa ma che si illude di essere, per l'avvenire, uno spunto critico non del tutto inascoltabile e rifiutabile a priori, diremo che il giuoco valeva la candela, diremo che la lunga attesa è stata, in un certo senso, integralmente soddisfatta sia per la scelta dell'opera che per la dovizia del fatto esecutivo.

◆

E' noto che «La fanciulla del West» costituisce la prima, fondamentale tappa di una crisi sviluppatasi gradualmente nella geniale mente creatrice dell'operista lucchese. Crisi non solo in quanto anelito verso una forma espressiva sempre aggiornata e consapevole ma — ciò che più conta — in quanto rinnovamento di una posizione poetica scontata, talvolta, anche pena una meno efficiente e memorabile originalità. Il vocabolario de «La fanciulla del West» riecheggia i tratti di un impressionismo che, dal patrio suolo francese, aveva varcato la catena alpina, molto efficacemente addossandosi alla statura musicale pucciniana. Sarebbe ingiusto additare siffatto elemento di provenienza linguistica senza lodevolmente inserirlo nella manomissione estetica che ha luogo con «La fanciulla del West». In questo spartito sembrano capovolti, per lo meno in buona parte e non certo negli episodi meno determinanti, i termini espressivi del Puccini che più amiamo. Ascoltando l'ambiente singolarissimo nel quale si svolge la vicenda, Puccini ascolta se stesso. Ne nascono pagine ragguardevolissime quali tutta la metà del primo atto dall'esordio al dialogo tra Minnie e lo Sceriffo. Ne proviene, ancora, quel terzo atto che, non si sa perchè, viene stolidamente considerato incompleto e calante, nel finale ultimo, agli effetti della tensione drammatica. Oggi si tratta proprio di vedere, al contrario, la validità di questo atto, incominciando a valutare la calettatura amareggiata e malinconica dell'avvio, con quell'insistente armonia che salda e modula la conversazione dello Sceriffo con Nick. In quanto al finale, bisogna intendere il valore psicologico del medesimo rispetto allo svolgimento di tutta la vicenda. Allora si capirà la risonanza patetica particolarissima che sorge dalla partenza dei due innamorati. Dopo tante avventurose vicende, dopo il riscatto di Johnson da parte di Minnie, dopo quel mirabile stillicidio di addii con cui Minnie riesce ad ottenere il suo uomo dalla folle collera dei minatori (e qui Puccini ha dettato una pagina che non ha, forse, riscontro, in quanto ad adeguatezza patetica, in tutta la operistica dell'autore; alludo, per l'appunto, all'avvio della donna sulle parole «E anche tu lo vorrai...»), ha inizio — per così dire — l'ordinaria amministrazione; con l'unione delle due creature finisce la tempestosa e tumultuosa esperienza che pur ha messo a contatto l'uno con l'altro. E' un po' come nelle pellicole di Charlie Chaplin (è di Teodoro Celli, questa sottile e indovinata constatazione critica) quando il protagonista, esaurite le sue amare e sfiduciate vicissitudini, se ne va mestamente, ancorchè il volto degli spettatori debba atteggiarsi al sorriso. E qui torna opportuno ricordare come il «lieto finale» de «La fanciulla del West» non riesca ad asciugare la lacrima che vela, in precedenza, l'occhio dell'ascoltatore. E' un lieto finale pagato a caro prezzo; è un congedo rinunciatario per troppi dogliosi ricordi che non possono non lasciare solchi e ferite non rimarginabili nella memoria e nel cuore. Per questa ragione ho sempre ritenuto — e lo ritengo tuttora — che con «La fanciulla del West» Puccini ha scritto l'opera sua più pessimistica ed amara. Non vi è la liquidazione definitiva causata dalla morte o dal suicidio. Non vi è un traguardo conclusivo che concerna l'aldilà e che, come tale, Puccini affida alla fede, quale che sia (ma non certo la sua), dell'ascoltatore. Ne «La fanciulla del West» il traguardo è la vita da vivere; ne «La fanciulla del West» la strada da percorrere è il più amaro e doloroso scotto che resti a Minnie ed a Johnson per una felicità supposta e tanto duramente conseguita. In tutto potevano cangiare l'apparenza e la sostanza estetica del teatro pucciniano. Ma dalle origini al suicidio di Liù permane, perenne e indelebile, sui suoi personaggi questo marchio disperato: l'insoddisfazione e l'inappagamento che s'accompagnano durante il nostro travagliato quotidiano itinerario terreno.

◆

«La fanciulla del West» è stata inscenata al Teatro Comunale di Firenze con superbo sfoggio di mezzi realizzativi.

Sul podio direttoriale, Dimitri Mitropoulos ha dominato lo spettacolo con una concertazione concitata, avvampante, galvanizzatrice, pienamente in coerenza con le risorse patetiche della bellissima partitura. E ancora una volta l'insigne direttore ha voluto riservare a Firenze una nuova esperienza: quella di direttore di un'opera pucciniana.

Nel settore registico lirico Curzio Malaparte era al suo esordio. Con l'intelligenza e l'abilità che contraddistinguono le di lui numerose realizzazioni di letterato e di giornalista, Malaparte ha agito con gusto e con buon senso, rispettando costantemente — perfino a costo di apparire accademico — le tradizioni connesse allo spartito pucciniano. In ciò ha agito docilmente sui bozzetti e figurini di Ardengo Soffici, anch'egli al suo esordio nel campo operistico. Particolarmente felice la scena del terzo atto per respiro e per elasticità di concezione. Sul palcoscenico ha signoreggiato Mario Del Monaco, il più resistente ed irresistibile Johnson della nostra epoca. Il soprano Eleanor Steber cantava per la prima volta in Italia. Si tratta di artista di vasta notorietà oltre Oceano che ha collaudato soltanto l'anno scorso le scene europee a Bayreuth in «Lohengrin» e a Vienna nella «Donna senza ombra» di Strauss. Alle prese con una figura scenica tra le più impegnative è strenue del repertorio lirico novecentesco, la Steber è stata apprezzata, soprattutto per qualità interpretative consapevoli ed efficienti. Come Eleanor Steber, anche il baritono Gian Giacomo Guelfi affrontava per la prima volta «La fanciulla del West» ed ha saputo imporsi magnificamente al consenso dell'uditorio. Molteplici e di varia natura, in ordine a quanto sopra segnalato, erano i motivi per i quali l'allestimento fiorentino dell'opera di Puccini era atteso con tanto interesse. Ed il successo dell'iniziativa è stato superiore alle più liete previsioni.

RENATO MARIANI

A Dimitri Mitropulos l'« Oscar » dei Dodici Apostoli

Dimitri Mitropulos riceverà a Firenze, la sera di sabato 19 giugno, il primo premio annuale del « Cenacolo dei dodici apostoli », quest'anno destinato alla musica.

Al direttore d'orchestra verrà consegnata una statuetta d'oro e bronzo raffigurante San Luca, protettore delle arti, opera dello scultore Antonio Berti, realizzata dal fonditore Bruno Bearzi, cesellata dall'orafo fiorentino Bini. Questo « Oscar italiano » viene assegnato da un « cenacolo » di dodici apostoli della cultura e dell'arte, che, come è noto, si riuniscono, una volta al mese, nella trattoria fiorentina di Vincenzo Sabatini e discutono su un argomento di cultura.

Nei prossimi anni, il « cenacolo » premierà di volta in volta le altre arti, affidando la scelta al sorteggio.

MUSICA

Il soprano a cavallo

Firenze, giugno

Per anni Puccini è stato vittima delle volgarità altrui. Tenori smanierati hanno urlato le sue romanze di amore, direttori d'orchestra svogliati hanno esagerato il suo sentimento trasformandolo in sentimentalismo ed impresari astuti hanno sfruttato la *Tosca* e la *Bohème*, presentandole in miserevoli edizioni, sicuri di un facile successo popolare. Non c'è quindi da meravigliarsi che vi siano ancora oggi persone di buon gusto che considerano Puccini un compositore di second'ordine, giacchè le intelligenti rappresentazioni dei suoi lavori sono altrettanto rare quanto quelle delle opere di Monteverdi e di Orazio Vecchi.

La *Fanciulla del West*, pur essendo dal punto di vista scenico la più ingenua delle opere pucciniane, è dal punto di vista musicale la più raffinata; e l'edizione che il Maggio Musicale Fiorentino ne ha dato la scorsa settimana dovrebbe far cambiare idea a coloro che ancora resistono al fascino di Puccini. Sotto la direzione della bacchetta di Dmitri Mitropoulos, *La Fanciulla del West* è stata, difatti, un mirabile esempio della sensibilità del Maestro ed ha rivelato quello che vi è in essa di buono e che di solito viene oscurato nelle edizioni a buon mercato e lacrimogene che correntemente se ne danno.

E' facile comprendere perchè quest'opera sia meno popolare delle altre. Intanto, ad eccezione di uno o forse due pezzi, non vi sono quei belli « a solo » che piacciono tanto ai cantanti. L'opera è, del resto, molto meno melodiosa della *Bohème*, per esempio. La protagonista stessa non ha nessuna romanza del tipo di « mi chiamano Mimì ». Ciò nonostante la parte del soprano è, a nostro parere, una delle più commoventi creazioni del compositore. E questo vuol dire che Minnie deve mostrare nel suo canto gusto, senso drammatico, senza pretendere, tuttavia, applausi a scena aperta, premio ambito di ogni cantante.

Eleanor Steber è stata ammirevole. La sua voce, leggera ma perfettamente educata, ha saputo esprimere una tenerezza che raramente è dato sentire. E' stata veramente una fanciulla; una fanciulla sola nel mondo dell'uomo. Una fanciulla che si impone con la sua innocenza e, alla fine, con il suo amore. Abbiamo sentito altre Minnie e tutte cantavano a voce spiegata, come se dovessero vincere la battaglia con la forza invece che con la dolcezza. La Steber ha sfidato e sfatato la tradizione. Ed altrettanto eccezionale è stata come attrice. Si è mossa sulle scene con una disinvoltura stupefacente; è stata padrona assoluta della « Polka » ed ha dimostrato persino le sue capacità d'amazzone provetta (sebbene alla *prima* il cavallo fosse piuttosto eccitato dal fatto di trovarsi sulle scene).

Mario del Monaco ha una bella voce; forse più adatta alla parte di Dick Johnson che a quella di Otello. Ma non è stato un ottimo attore; si è preoccupato di conquistare il pubblico più col canto che con la perfetta adesione allo spirito della parte. Avremmo voluto vedere le sue ginocchia piegarsi mentre camminava e ci sarebbe piaciuto che si fosse dato la pena di apprendere come i cowboys (e probabilmente anche i banditi) maneggiano le selle delle cavalcature. Anche il suo canto è stato un po' trascurato. « Ch'ella mi creda » è gia una bella aria e non vi è ragione alcuna di rovinarla con eccessivi singhiozzi. E' vero che Dick Johnson è sconvolto dal fatto di dover essere impiccato, ma è anche un uomo coraggioso. Persino le istruzioni di Puccini lo precisano: « ... col viso freddo e quasi sorridente... ».

A parte queste critiche di poco conto, questa edizione della *Fanciulla* è stata musicalmente ottima. Gian Giacomo Guelfi ha cantato la parte dello Sceriffo con la dovuta pomposità. Tra gli altri minori, tutti perfettamente a posto, merita una speciale menzione Giorgio Tozzi che nella parte di Jack Wallace, ha interpretato la bella nostalgica scena del primo atto con notevole abilità drammatica e ha cantato con piacevole voce baritonale.

Il più entusiastico applauso della serata è andato a Mitropoulos e con ragione. Egli ha saputo trarre tutto il colore possibile dall'orchestra mantenendo un ritmo vivace, ma non eccessivamente veloce. Sebbene conoscessimo bene l'opera, l'abbiamo ascoltata — grazie all'interpretazione creativa di Mitropoulos — come se fosse una novità. Ed è questa, dopo tutto, la funzione di un direttore d'orchestra.

L'aspetto negativo della *Fanciulla del West*, nella sua nuova edizione, rimane ovviamente quello scenico. Il melodramma non è il cinema. Ardengo Soffici si è saggiamente ricordato di essere pittore e non scenografo, cosicchè le sue tre scene evocano con successo tre ambienti, dei quali ci è particolarmente piaciuto quello del secondo atto per la calda femminilità data alla capanna di Minnie (che nelle edizioni tradizionali appare sempre come un magazzino disordinato).

Curzio Malaparte ha dato la sua supervisione alla regia con estrema modestia. Il suo intervento si è limitato, generalmente, a far scomparire, per quanto poteva, certi abituali aspetti ridicoli della messa in scena. Così nel primo atto i cercatori d'oro si salutano normalmente senza troppi colpi battuti sulle spalle e senza troppe strette di mano, come uomini che sono abituati a vedersi ogni giorno. Troppo spesso abbiamo visto cercatori d'oro che appaiono simili a cortigiani del Duca di Mantova, stranamente travestiti.

Sulle scene non vi è stata alcuna azione incomprensibile. Quando gli uomini si sono battuti, abbiamo compreso perchè lo facevano; quando hanno danzato di gioia, abbiamo capito che il bandito era stato catturato. Non vogliamo con questo dire che la regia è stata un esempio di perfezione; ma è stata davvero più che notevole se si paragona a quelle cui siamo abituati.



FIRENZE. IL SOPRANO ELEANOR STEBER.

A proposito della regia, c'è un appunto però che dobbiamo fare. L'opera non finisce in modo tradizionale: si dissolve gradualmente senza giungere alla carneficina con una mezza dozzina di cadaveri sulla scena. Questo pone al regista un vero problema. Malaparte ha tentato di risolverlo proiettando (contro la bianca montagna che si vede sulla scena all'ultimo atto) un paesaggio di sogno con alberi verdi e cielo azzurro che vorrebbe evidentemente rappresentare i « nuovi orizzonti » dove Minnie e Dick potranno costruire la loro nuova vita di redenzione. Sfortunatamente il risultato è stato veramente scoraggiante: è apparso come una di quelle irritanti pubblicità che si proiettano negli intervalli sugli schermi dei cinema, mentre le maschere vanno in giro a vendere gelati. In questo caso, Malaparte avrebbe dovuto avere maggiore fiducia in Puccini.

In ogni modo la rappresentazione è stata un successo; il pubblico era entusiasta ed altrettanto i critici. Puccini, che come un padre ha amato più delle altre le sue opere meno fortunate, come *Suor Angelica* e *La Fanciulla*, si sarebbe certamente compiaciuto dei sinceri applausi della scorsa settimana.

WILLIAM WEAVER

"TEMPO" 1.7.1954

BATTIBECCO

★

Dimitri Mitropoulos e San Luca

L'altra sera, a Firenze, i dodici apostoli (un cenacolo di artisti: Parenti, Tieri, Capocchini, Miniati, Benedetto, Gomez, Gigli, Berti, Bechi, Mariani, Malchiodi, Borgiotti, hanno consegnato al maestro Dimitri Mitropoulos il "San Luca 1954 per la musica", (una statuetta di San Luca, protettore delle arti, opera dello scultore Berti), che la stampa ha chiamato impropriamente l'Oscar italiano, dimenticando che Oscar, in fiorentino, vuol dire qualcosa fra lo stupido e il rompiscatole.

Oscarre, non far confondere
se no ti mando a scuola

dice una canzonetta popolare di cinquant'anni or sono: ma il popolo la canta a modo suo, mettendo « non fare il b... » al posto del non « far confondere ». Dunque, il San Luca consegnato solennemente a Dimitri Mitropoulos, è tutto fuorchè un "Oscarre" italiano. E' un San Luca fiorentino, cioè un santo di spirito. Mitropoulos, accogliendo il dono, appariva commosso: stringeva la statuetta fra le mani contemplandola con affetto, e ogni tanto alzava gli occhi sul sindaco La Pira, presente alla cerimonia, battendo le ciglia come se avesse i lucciconi.

Mitropoulos è greco, è nato ad Atene da famiglia di contadini, (due suoi fratelli sono monaci nel famoso convento del monte Athos), e dei contadini greci porta sempre con sè il grande rosario di legno di rosa. Ha un viso magro, ascetico, bruciato dal sole, e due larghe orecchie aperte. Un corista del Comunale, durante le prove della "Fanciulla del West", mi ha detto, guardando Mitropoulos illuminato di sotto in su dalle luci dell'orchestra: sembra « un frate coi pipistrelli in testa ». Un frate di legno, che par scolpito da Pericle Fazzini. Quando va in giro per Firenze, col suo passo lungo e smemorato, la gente si volta a guardarlo. Un ragazzo, ieri, all'angolo di via Strozzi, ha detto a un suo compagno: « O chi gliè: Savonarola? ». Ma se ha l'aspetto di un frate (e di che frate) ha il cuore di un bambino. Ti guarda come un bambino guarda un adulto, come un bambino guarda un giocattolo, come un bambino guarda una cosa strana, nuova. Fin dal primo giorno, mi sono accorto che mi guardava la camicia. Gli piaceva la mia camicia. Le mie camicie son bianche, di cotone, ma Mitropoulos le contemplava affascinato, come se fossero fatte di ali di libellula. Finalmente ha preso il coraggio a due mani, e mi ha domandato « dove me le ero fatte fare ». Gli rispondo che le ho comprate bell'e fatte, da Neuber. Non mi crede, non vuol credermi. Ha l'aria di un bambino infelice. Sospetta che io non voglia rivelargli il mio segreto. Poi, alle mie insistenze, si persuade. E il giorno stesso manda Trudy Goth, (Mitropoulos è ospite della villa delle signore Goth, al viale dei Colli), a comprargli una valigiata di camicie Neuber. Ora è fiero delle sue camicie bianche, leggere, trasparenti come un velo. La sera della prima della "Fanciulla del West", quando ci siamo presentati alla ribalta tenendoci per mano, Mitropoulos, commosso dall'interminabile ovazione, mi ha bisbigliato all'orecchio: « Applaudono le nostre belle camicie ». Ed era felice. Era felice che al pubblico fiorentino piacesse la sua camicia nuova, di cotone bianco.

Quando ha terminato il suo lavoro, esce dal Comunale e va in giro per Firenze, nelle stradine che da via Calzaioli, scendono verso la via Del Proconsolo e giù verso Santa Croce. Gli piace il popolino di Firenze, i suoi modi vivi e garbati, il suo sorriso cortese e ironico. Ed io so perchè gli piace il popolo fiorentino: perchè assomiglia a quello della sua città, di Atene. Le viuzze intorno a Santa Croce, i vicoli di San Frediano, son come quelli dei quartieri ai piedi dell'Acropoli. Hanno lo stesso odore di frittelle, di miele, di anice, di caffè tostato, l'odore del Chianti è un odore magro, secco, simile a quello del vino "resinato" greco. Tutte queste cose io pensavo l'altra sera, seduto alla tavola dei dodici apostoli, mentre il maestro Emidio Tieri, dopo le parole di saluto di Marino Parenti, consegnava a Mitropoulos la statuetta di San Luca.

Ed ecco che Dimitri Mitropoulos si prepara a rispondere, si vede che fa un grande sforzo per vincere la timidezza e la commozione: che cerca, con gli occhi socchiusi, di leggere misteriose parole sull'invisibile partitura degli affetti. Vorrebbe dire qualcosa, qualcosa che ha dentro, e ha paura di parlare; poi, finalmente, curva la fronte, e pronunzia a stento le sole parole che un grande artista greco può dire a Firenze, che un grande artista ateniese emigrato in America può dire in questa Firenze che è figlia di Atene, più che di Roma. Dice: « Qui a Firenze mi sento a casa mia ». E tace. "Casa sua" per Dimitri Mitropoulos non è New York: è Atene.

CURZIO MALAPARTE

Sabato 3 luglio 1954

CORRIERE DELLA SERA

CORRIERE

ALLA SCALA

Concerto Mitropoulos

Non sappiamo se la Sinfonia dell'opera buffa *La bella greca* di Domenico Cimarosa, eseguita la prima volta al teatro Valle di Roma nel 1784, e il cui autografo è ora conservato nella biblioteca del Conservatorio napoletano S. Pietro a Majella, sia stata riprodotta nella attenta revisione moderna fatta conoscere una quindicina d'anni fa dal Bonnioli. Certo è questa Sinfonia — che ieri sera apriva il concerto diretto da Dimitri Mitropoulos — una delle tante piccole meraviglie del compositore aversano: pagina perfetta nella architettura tripartita dell' « Allegro con brio », dell'« Adagio » e del « Rondò » finale, seducente nella spontaneità dei disegni guizzanti o soavemente fluenti e cadenzati, arguta e spedita nei ritmi, asciutta nelle ornamentazioni. Se è vero — come pare — che l'Ente autonomo sia alla vigilia della inaugurazione della Piccola Scala, nulla di meglio, crediamo, che allestirvi intera *La bella greca* come Dio e Cimarosa l'hanno fatta. Davvero ne incoraggia il gioiellino di questa iniziale Sinfonia, che Mitropoulos, da quel musicista greco ch'egli è, ben degno della terra d'origine e ancora più degli insegnamenti del suo maestro Busoni, ha realizzato ieri sera con lievità rara di movimenti e vivacità commossa di nervature e d'accentazioni.

Seguivano altre due Sinfonie del periodo romantico e neoromantico ottocentesco: la *N. 5 in re minore* di Mendelssohn, detta « della Riforma » e generalmente poco eseguita perchè, nella sua pomposa eloquenza, ha voluto dire tutto dicendo troppo; e la *Domestica* di Strauss, dagli sfrenati impulsi sentimentali e descrittivi. Qui, nella *Domestica*, ma soprattutto nell'opera mendelssohniana, Mitropoulos ha fatto e strafatto, conseguendo risultati senza fallo esemplari in linea espressiva e coloristica. Pieno il suo successo, che addirittura lo ha indotto a concedere il bis dell'« Andante » della Sinfonia di Mendelssohn, lo stesso da cui prende nome il pezzo per il Corale luterano sul quale si edifica.

f. a.

Sabato, 3 Luglio 1954

LA PATRIA

I CONCERTI ALLA SCALA

Per Mitropoulos bruciante entusiasmo

Per il suo concerto di ieri sera (ultimo della stagione sinfonica al Teatro Scala) Dimitri Mitropoulos ha voluto mettere insieme un programma di musiche raramente eseguite o forse decadute dall'amore del pubblico per ragioni connesse con il loro intrinseco valore. Se la seconda ipotesi è quella buona, ecco che un'idea, in se stessa lodevole, può tramutarsi in un mezzo equivoco. Perchè, quando si trovi sul podio direttoriale un maestro della forza di Dimitri Mitropoulos, accade che il contenuto delle composizioni eseguite passa in seconda linea. Così, vicino ad una prova di incomparabile grandezza interpretativa, sta una prova assai meno convincente dal punto di vista essenzialmente artistico. Questo discorso vale, in special modo, per le due ultime opere eseguite ieri sera, cioè la *Quinta* di Mendelssohn, ancor chiamata *Sinfonia della Riforma*, e la *Sinfonia domestica* di Richard Strauss. La *Quinta* di Mendelssohn è il lavoro, oltremodo impegnativo, di un grande maestro, di un uomo tutto impastato di musica, di un'anima, quante altre mai, generosa e convinta della propria fede nel modo caloroso e commovente di tutti i neofiti.

Ma, appunto perchè scritta sotto l'impulso di un'idea piuttosto che di una libera immaginazione, non ha la freschezza, lo scintillio, la chiarezza giovanile del vero Mendelssohn. Non dimentichiamo che Mendelssohn, fra tutti i romantici tedeschi, fu il più indipendente da influssi letterari e da riflessioni estetiche. La sua letteratura, per funzionare, doveva esser fiabesca e colorata di tinteggiature fantastiche come nel *Sogno di una notte d'estate*, nelle *Grotte di Fingal*, nell'*Italiana*, nella *Scozzese* etc. La *Domestica* di Strauss è sempre la *Vita d'eroe*, con lo svantaggio che il proposito di mettere al posto di un personaggio ideale, nietschiano, l'autore medesimo, padre di famiglia, la moglie, il bamboccio, le culle e i giocattoli, crea una sproporzione, un'ambiguità, una confusione di mezzi veramente allarmanti.

A studiarla, la *Domestica* è un prodigio di contrappunto; sulla carta è un vero documento di maestria quasi impossibile. Ma quando la carta, esplicandosi in suoni, dovrebbe perdere ogni peso e sfumare fra le cose impalpabili, noi sentiamo ch'essa diventa un pastone, che s'indurisce sempre più fino a tradursi in macigno. Accanto alla *Riforma* e alla *Domestica*, la piccola *ouverture* di Cimarosa, messa in testa al programma, parve (e forse non è) un autentico capolavoro. Per la sua purezza, per lo spazio che resta giustamente occupato, delineato, trasformato una volta ch'essa è finita. Detta *ouverture* cimaroslana ci venne presentata come appartenente all'opera *La bella greca*. In realtà, un'opera di Cimarosa intitolata *La bella greca* non esiste. Esistono *I matrimoni impensati* (Teatro Valle di Roma, 1784) sulla cui partitura, mancante di titolo, venne scritto molto più tardi *La bella greca* in quanto uno dei personaggi dell'opera è « Irene, bella greca ». L'errore, ripetuto dal Florimo, è stato emendato da tempo; vale a dire, da quando si trovarono copie del libretto a stampa.

Inutile è riferire come la maniera direttoriale di Dimitri Mitropoulos, così caratteristica, così capace di plasmare le frasi sino a renderle quasi tattili, così pronta a sollevare ogni spirito dal mare della polifonia, così profonda nell'indagare ogni ragione poetica o drammatica, così ferma e sicura, così ardente e volitiva, abbia trascinato il pubblico al più bruciante entusiasmo. Si verificò un fatto unico, io credo, nella storia della *Quinta* di Mendelssohn: Mitropoulos dovette replicare il terzo « tempo », il meno bello dei quattro. Anche la *Domestica*, dove Strauss, oltre al resto, prescrisse quattro sassofoni « ad libitum salvo casi estremi » (e casi estremi di tal genere alla Scala non dovrebbero verificarsi, ma i sassofoni non c'erano) sollevò tempeste di applausi.

L'orchestra scaligera, sotto la bacchetta di un direttore impareggiabile, ha così chiuso in bellezza la sua lunga stagione 1953-1954.

g. conf.

24/6/54

Concerto a Santa Croce

Questo, che doveva essere l'ultima manifestazione del « Maggio Musicale » 1954, è divenuto l'inaugurazione di una stagione sinfonica estiva, che per la prima volta il Teatro Comunale organizza a Firenze, trasportando la sua sede nel limpido chiostro di Santa Croce.

Il programma di questa manifestazione inaugurale, affidato alla bacchetta illustre di Dimitri Mitropoulos, comprendeva tutte le musiche di rara o di nuova esecuzione; di Cimarosa abbiamo ascoltato la sinfonia da « La bella greca », nella versione orchestrale di Bormioli, con un orchestrale assai accresciuto di organico per le necessità dell'esecuzione all'aperto; esecuzione che, come sempre, diventa di necessità approssimativa e sommaria per inevitabili conseguenze di acustica; perchè l'orchestra, cioè, non è strumento adatto a suonare all'aperto. In questa ouverture, nella assai complessa sinfonia della « Riforma » di Mendelssohn — un Mendelssohn assai diverso dall'abituale e, orientato piuttosto apertamente, almeno nei presupposti psicologici, verso la musica detta « a programma » e verso edifizi orchestrali che troveranno solo più tardi una pratica e generale attuazione — Mitropoulos ha confermato, con la riserva che si è detta, le sue eccezionali qualità di direttore d'orchestra.

A concludere il programma, la sinfonia n. 2 di Schumann, dove la personalità eccezionale del maestro greco ha ottenuto una ancor maggiore unità di stile e un profondo calore.

Pubblico assai numeroso, assai attento, e entusiastici applausi all'indirizzo del maestro Mitropoulos e dell'orchestra del « Maggio ».

Vice

Il secondo concerto di Mitropoulos in Santa Croce 27/6/54

Il fascino personale è una qualità indispensabile al direttore per conquistare ed avvincere l'orchestra, mostruoso strumento dalle innumerevoli dita e dalla prismatica sensibilità, e per portarla a comunicare la sua propria visione artistica.

Questo fascino Mitropoulos lo possiede al massimo e l'orchestraa lo ha corrisposto con la sua solita prontezza, sempre fresca nonostante la faticosa stagione del « Maggio Musicale » appena terminata. Sotto la sua infervorata direzione la partitura non si sfalda mai, esplicandosi in un discorso musicale sempre teso e vivificato dal temperamento mediterraneo del maestro. Ieri sera sono state eseguite nel chiostro brunelleschiiano di Santa Croce musiche di EBrahms, Ciaikowsky, Kodàli e Verdi.. Folto pubblico, applausi vivissimi.

3 luglio 1954

L'ITALIA

Concerto di chiusura alla "Scala"

Dimitri Mitropoulos, cui è toccato chiudere in raffinata bellezza la stagione dei concerti scaligeri, ha saputo portare a tale altezze ieri sera il rendimento dell'orchestra, come s'addiceva, d'altronde, a un evento finalistico, che il pubblico lo ha ripagato con consensi di trascendente entusiasmo. Al punto che — *rara avis* alla Scala — egli ha concesso una replica del celebre « andante » della sinfonia così detta « della riforma » di Felin Mendelsshon. Della prima parte della quale egli aveva reso la consolante e riposante soavità con morbidissime pacatezze, riuscendo poi, nella seconda, col brillio dei ritmi e il nitore del disegno melodico a mitigare ciò che vi è in essa di manieristico e di retorico.

Il concerto era stato iniziato con la sinfonia di Cimarosa «La Bella greca» raramente inserita nei concerti sinfonici.

Il Mitropoulus l'ha presentata in una «revisione» di P. Bormioli, che, probabilmente, in qualche punto è rinvigorimento e in altri accentuazione ritmica, affrancante il compimento da ogni incertezza, approssimazione, e luogo comune.

In complesso n'è risultato un lavoro di una freschezza, una luce, una purezza, da politissimo diamante, di cui l'orchestra ha mirabilmente mostrato ogni sfaccettatura.

La serata si è conclusa con quella « Sinfonia domestica » di Riccardo Strauss nella quale il compianto maestro Cesari che all'erudizione del pubblico italiano fu di essa esegeta scrupolosissimo ed entusiasta, trovò espressa una ricchissima sequenza di doviziosità narrative, esaltatrici di tutti i possibili sentimenti che possono, volta a volta, accendere le ore della vita famigliare. Una vita, evidentemente, molto agitata e anche parecchio involuta, a giudicare dalla esasperazione soventa barocca che caratterizza il terzetto domestico. Il Mitropoulos ha dominato da gran condottiero la composita e vibrante materia, presentandola con stupenda incisività soprattutto nell'epilogo apologetico delle tre personalità familiari.

L'orchestra scaligera che pur avrebbe avuto diritto di essere stanca dopo dieci mesi di ininterrotte fatiche sinfoniche e melodrammatiche, è stata ieri sera di una forbitezza e di un fervore esemplari. Fuse agli applausi si son udite voci del pubblico dirette al maestro: « Torna presto ». Un auspicio che è anche una certezza, perchè si sa che nella stagione 1954-55 Mitropoulos sarà chiamato a dirigere parecchio. Stasera il concerto si replica.

Vice

Corriere Lombardo
3-4 Luglio 54

CORRIERE LOM

L'ULTIMO CONCERTO DELLA STAGIONE SCALIGERA

Missionario Mitropoulos

SAREBBE errato ritenere Dimitri Mitropoulos unicamente un virtuoso che si compiace della propria formidabile capacità di suscitare tempeste orchestrali, che si inorgoglisce della propria bravura mnemonica, che si insuperbisce della straordinaria efficacia con cui scatena le potenze timbriche dell'orchestra. Sarebbe errato, perchè egli — e lo riconosciamo, ammirati — è soprattutto un interprete, un missionario della musica, pieno di zelo, pervaso dall'amore per i suoi autori, si chiamino essi Puccini o Alban Berg, Strauss o Busoni, Cimarosa o Mendelssohn. Mitropoulos intende la bellezza delle musiche che esegue, e vuol farla intendere; e qual altra mai è la «posizione» d'ogni vero interprete? Nulla di esibizionistico, insomma, in questo grande maestro; semmai il continuo riaffiorare di quella vocazione di *missionario* ch'egli una volta ci confessò come la sua più vera.

Ma, detto questo, sarebbe poi inutile nascondere come le innate attitudini, il lungo studio e il prodigioso «mestiere» acquisito in tanti anni di gloriosa carriera, abbiano attribuito a Mitropoulos anche le caratteristiche del virtuoso, di colui che sa superare le più terribili difficoltà tecniche, cioè; e che di tale sapienza sembra compiacersi. Pura apparenza, tale aspetto virtuosistico dell'arte sua; apparenza che tuttavia s'impone particolarmente quando più scarso è il valore strettamente musicale della pagina eseguita. Per riferirci all'acclamatissimo concerto tenuto ieri sera alla Scala, è evidente che solo l'aspetto virtuosistico dell'arte di Mitropoulos è riuscito a tenere in piedi quell'immensa congerie di cascami musicali che è la *Sinfonia domestica* di Strauss, dello Strauss più barocco e meno simpatico. Una sinfonia che il compositore ha dedicato all'illustrazione dei casi propri e della propria famiglia e della propria dimora e dalla audizione della quale si può dedurre che in casa Strauss c'era spesso un chiasso infernale, e che i coniugi erano vittime, sistematicamente, d'un figlio estremamente maleducato.

Ben altrimenti ha rifulso la sensibilità interpretativa di Mitropoulos nei brani che componevano la prima parte del programma: la pressochè sconosciuta *sinfonia* dell'opera *La bella greca* di Cimarosa e la raramente eseguita *Sinfonia N. 5* «della Riforma» di Mendelssohn. Quest'ultima, col suo carattere severo, con la sua drammaticità, con l'afflato religioso che la pervade, sottolineato dall'apparizione — quasi prestigioso personaggio — del più celebre corale di Lutero nel *finale*, ha svelato bellezze notevoli. Il pensieroso e patetico *andante* è sembrato a Mitropoulos degno d'esser ripetuto, quando, al termine della *Sinfonia*, il pubblico ha chiesto insistentemente il *bis*. Vorremmo forse inarcar le sopracciglia, lamentando l'infrazione a una tradizione strettamente scaligera, quando anche noi, come tutto il pubblico, del resto, abbiamo ascoltato con commozione la replica del brano?

T. C.

Questa sera alle 21,15, con la ripetizione in abbonamento «B» del concerto Mitropoulos, si chiude la stagione sinfonica di primavera. Domani alle ore 17 si svolgerà il saggio della Scuola di ballo del Teatro.



Dopo il concerto una sigaretta per Dimitri Mitropoulos.

Dimitri Mitropoulos alla Scala

E' raro che alla Scala si concedano i bis. Ciò accade solamente quando si tratta di esecutori di eccezionale levatura, e in serate particolarmente felici. Ieri sera è stata la volta di Dimitri Mitropoulos, che alla fine della «sinfonia n. 5 (della riforma)» di Mendelssohn, ha dovuto ripeterne un brano. Si può dire che oggi questo direttore sia fra i massimi. La sua arte è assolutamente scevra da ogni artificio teatrale, da ogni esibizionismo; si può fin dire che il suo gesto alle volte può riuscire inelegante. Ma è sempre essenziale e perentorio nel richiedere con chiarezza, nel'additare il filo di una situazione espressiva, nel calibrare la forza di una sonorità, nello stendere il canto degli strumenti elevandolo in un clima poetico teso ed intenso.

Il suo contatto con la musica si trasforma in una partecipazione totale al mondo stesso da cui è nata l'opera d'arte, con un'assimilazione in profondità del linguaggio stilistico, con gli stessi slanci, con la stessa maniera di concepirne la poesia.

Occorre dire però che oltre al direttore grande, ieri sera anche la musica eseguita era assai bella. Mendelssohn sta proprio nel periodo migliore del romanticismo, pieno ancora di un'ingenuità poetica fervida. Con questo artista e con altri pochi (Schubert, ad esempio) non si è ancora arrivati a sfornare inutili confessioni di fatti strettamente personali assolutamente insignificanti, ma c'è ancora un pudore che fa da freno e che porta alla superficie solamente la parte migliore di una umanità, legata ancora per fili invisibili ai grandi fatti dello spirito secondo una morale strettamente selettiva. Il romanticismo di Mendelssohn sa ancora contenersi entro certi limiti d'equilibrio, che pur lasciando una piena libertà di espressione, sa non arrivare all'abuso. E forse anche questo è un ricordo del Settecento.

D'altra parte l'abuso di un motivo, sia esso di ordine tecnico o espressivo o riguardante la fantasia, è una prerogativa di chi ha poche monete da spendere. E Mendelssohn certamente non appartiene a questa categoria. Il programma iniziava con una deliziosissima «Sinfonia» dell'opera «La bella greca» di Cimarosa. E siamo grati a Mitropoulos di avercela fatta conoscere, perchè è un miracolo di leggerezza discorsiva e di freschezza melodica. La revisione di Bormioli non sappiamo fino a che punto sia intervenuta sul testo originale; tuttavia ci è sembrata assai vigilata e felice. Chiudeva il concerto la mastodontica «Sinfonia domestica» di Riccardo Strauss. Una faccenda piuttosto complicata e pletorica, piena di sottintesi, che confessiamo di non aver mai potuto digerire; anche se è scritta magistralmente. L'esecuzione, inutile dirlo, è riuscita eccezionale. E il pubblico ha applaudito con gli applausi delle grandi occasioni. Niente da dire: ha fatto bene, perchè sia Mitropoulos che la magnifica orchestra scaligera se lo meritavano.

vice

IL TEMPO DI MILANO

Sabato 3 luglio 1954

IL POPOLO — **Sabato 3 luglio 1954**

LE PRIME A MILANO

Vibrante successo alla Scala del concerto diretto da Mitropulos

Rientrati in sede da poche ore, ci è stato dato iersera di assistere, alla Scala, all'ultimo concerto della stagione sinfonica di primavera: esattamente due mesi or sono arrivando a Nuova York ci era data simile ventura, assistendo all'ultimo concerto della stagione della Filarmonica, alla Carnegie Hall; per combinazione l'uno e l'altro concerto erano diretti da Dimitri Mitropulos, là direttore stabile, qui direttore ospite.

Ma ospite è parola che può suonare stonata per chi ha assistito all'enorme successo riportato dal direttore iersera, successo che il pubblico scaligero sembrava covare e che era lieto di poter fare esplodere in pieno con una interminabile ovazione alla fine del programma e con un'altra a metà programma, ovazione che aveva termine solo per la gentile concessione di un bis: fatto eccezionale alla Scala, fatto che conferma come Mitropulos può considerarsi nel nostro teatro non un ospite, ma un amico, un beniamino.

E iersera le ragioni di questo successo sono state evidentissime: se l'orchestra della Scala tradisce (e ben a ragione, troppo a ragione) qualche stanchezza così che l'abituale smalto è offuscato, la volontà espressiva di Mitropulos ha risollevato le qualità della nostra orchestra in tre esecuzioni di prim'ordine. Il programma iniziava con la *Sinfonia* dell'opera *La bella greca* di Cimarosa, una delicata pagina resa con levigata e pur aerea sonorità, con uno scorrevole e pur castigato ritmo; continuava con la *Sinfonia n. 5* di Mendelssohn, detta *della riforma*, com'è noto, per l'immissione di un tema di corale luterano. Delle cinque sinfonie di Mendelssohn, questa è, a parer nostro la meno mendelssohniana, anche se evidenti sono gli spunti lirici, tipici del musicista; la più compiessa, la più lavorata, la più (se così si può dire) «intelligente», il che non vuol dire che sia la migliore. La cosa più sensazionale è quella che, non conoscendo le date, si potrebbe dire la citazione wagneriana del tema del Graal nel primo tempo e ancora il sapore russo del tema del corale che è il tema dell'ultimo tempo.

Il concerto si chiudeva con la esecuzione della *Sinfonia domestica* di Riccardo Strauss, opera come si sa, estremamente autobiografica e a noi, con tutto il rispetto per la personalità del musicista, assolutamente insopportabile nella sua prolissità e nella sua stanchezza romantica, nel suo stemperamento sentimentale che arriva alla vacuità; dei poemi sinfonici di Strauss, questo ci sembra il meno vertebrato, il meno atto a sopravvivere al musicista: strano destino (ammesso che si compia) per la più autobiagrafca delle opere sue!

L'esecuzione di tutto il programma è stata straordinaria: la chiarezza d'espressione s'è unita alla fermezza d'eloquio così che le tre opere, pur nei loro diversi aspetti, sono apparse perfettamente illuminate.

E il pubblico l'ha riconosciuto ed ha applaudito, come già abbiamo detto, con insolito calore, richiedendo e ottenendo un bis dell'adagio mendelssohniano e richiamando alla fine innumerevoli volte al podio il maestro Mitropulos.

R. M.

ATHENS NEWS

TUESDAY, July 6, 1954

Dimitri Mitropoulos

..... **brilliant Greek conductor of New York Philharmonic Orchestra, has been conducting closer to home. Here TRUDY GOTH describes his triumphant version of Strauss's Electra recently given at La Scala in Milan.**

Some years ago, Dimitri Mitropoulos, gave a concert version of Richard Strauss «Electra». Everyone in the audience hoped then that the opera would soon be put on the stage. This hope has now been fullfilled by performances given at La Scala in Milan, an opera-house of highest tradition and artistic standards.

These are some of the comments of the Italian press about Mitropoulos «a director endowed with phenomenal and prodigious ability», «imperative power and artistic greatness,» «utter devotion and inspiration», «he pairs all the strength of his suggestive personality into the interpretation of the work,» «he missed none of the burning heat this music requires, to bring out the intensity and gripping quality of the score.»

Under Dimitri Mitropoulos' direction the Scala orchestra gave a reading of Strauss' score which one feels it would be impossible to surpass. His dominating and inspired perpersonality galvanized the public into fervent hero-worship.

Though the merit of the performances emanates from the conductors stand, the twenty-two curtain calls were



DIMITRI MITROPOULOS
An unforgettable evening.

meant also for the singers and the creators of the admirable production. The physic and spiritual realization of the protagonist's character, by Christel Goltz, won great admiration both for the singer's acting performance fascinating expression finess of the voice and Ellena Nicolai, was a great Clytemnestra, and Nicola Rossi Lemeni, was an idea Dresres, with a great range in his voice.

Mitropoulos at the head achieved a full understanding of the problems involved and showed a special flair for the kind of music. His influence over the whole cast and his collaborators, ensured that the opera emerged in the spirit of its creator.

At the end a crowd assembled at the stage door to applaud the conductor and all those who made this an unforgetable evening.

Τρίτη, 6 Ἰουλίου 1954

ΜΟΥΣΙΚΑ ΘΕΜΑΤΑ

Ὁ μεγάλος Μητρόπουλος στὴ Σκάλα τοῦ Μιλάνου

ΚΟΙΝΟ ΚΑΙ ΟΡΧΗΣΤΡΑ ΤΟΝ ΑΠΟΘΕΩΝΟΥΝ

Η ΚΑΛΟΓΕΡΟΠΟΥΛΟΥ ΚΑΙ Ο ΖΑΧΑΡΙΟΥ

ΜΙΛΑΝΟΝ, Ἰούλιος. (Τοῦ ἀνταποκριτοῦ μας). —Ἡ λήξασα περίοδος τῆς Σκάλας δὲν ὑπῆρξε ἀπὸ τὶς καλύτερες. Ὁλόκληρο τὸ πρόγραμμα τοῦ ἐφετεινοῦ χειμῶνος ἦταν μέτριο, ἡ δὲ ἔλλειψις ἐκτελεστῶν ἐπεδείνωσε τὴν κατάστασι. Οἱ περιπέτειες ἄρχισαν ἀπὸ τὸ ἐναρκτήριον ἔργον τῆς Σκάλας, τὴν «Βαλλὺ» τοῦ Καταλάνι, ποὺ ἔπρεπε νὰ διευθύνῃ ὁ Ντὲ Σάμπατα, ἀλλὰ δὲν τὴν διηύθυνε λόγῳ ἀσθενείας. Ἀσθένεια πραγματικὴ ἢ σύγκρουσις μὲ τὴν διεύθυνσι τῆς Σκάλας; Μᾶλλον καὶ τὰ δύο, ἀλλὰ κυρίως ἀσθένεια. Μετὰ τὴν «Βαλλὺ» ἀνεβάσθηκε ἡ «Μήδεια» ἡ ὁποία, χάρις στὴ Μαρία Μανεγκίνι Κάλλας (Καλογεροπούλου), ὑπῆρξε μία ἀπὸ τὶς λίγες ἐφετεινὲς ἐπιτυχίες. Ἀκολούθησε ὁ «Ριγολέττος» ὑπὸ τὰ...σφυρίγματα τοῦ κοινοῦ. Ἡ ὄπερα αὐτὴ παρουσιάσθηκε ὅπως δὲν θὰ παρουσιαζόταν οὔτε ἀπὸ περιοδεύοντα θίασο. Σὲ κάθε παράστασι ἄλλαζε καὶ ἕνας ἀπὸ τοὺς πρωταγωνιστάς. Ὁ μόνος ποὺ ἔμεινε ἀπὸ τὴν ἀρχὴ ὡς τὸ τέλος ὑπῆρξε ὁ Νίκος Ζαχαρίου, διὰ πρώτην φορὰν ἐμφανιζόμενος στὴ σκηνὴ τῆς Σκάλας στὸν ρόλο τοῦ Σπαραφουτσίλε. Καὶ ὁλόκληρη ἡ κριτικὴ τὸν ξεχώρισε. Καὶ μιὰ ποὺ μιλοῦμε γιὰ ἀποτυχίες, θὰ ἀναφέρωμε τὴν «Λεονώρα 44» τοῦ Ἐλβετοῦ συνθέτου Λίμπερμαν καὶ τὴν «Ἐκδρομὴ στὴν ἐξοχὴ» τοῦ Περεγκάλλο. Ἡ δεύτερη αὐτὴ ὄπερα κατέβηκε ἀμέσως μετὰ τὴν πρώτη παράστασι. Γιὰ νὰ σώσῃ τὴν κατάστασι ἦρθε καὶ πάλι ἡ Μαρία Καλογεροπούλου μὲ τὴν «Ἀλκηστι» τοῦ Γκλοὺκ καὶ τὴν «Λουτσία ντὲ Λαμερμοὺρ» τοῦ Ντονιζέττι. Ἡ Ἑλληνὶς σοπράνο ἀπεθεώθη καὶ ἀπὸ τὸ κοινὸν καὶ ἀπὸ τὴν κριτική, ποὺ δὲν ἐδίστασε νὰ τὴν ὀνομάσῃ «ἡ Μάλιμπραν» τοῦ 20οῦ αἰώνος».

Μ' αὐτὲς τὶς πολλὲς ἀποτυχίες καὶ λίγες ἐπιτυχίες, ἔφθασε στὸ τέλος της ἡ ἐφετεινὴ «στατζιόνε» τῆς Σκάλας. Καὶ ἐπειδὴ φαίνεται πὼς ὁ Θεὸς δὲν ἤθελε νὰ κλείσῃ μὲ τόσο θλιβερὸ ἀπολογισμὸ ἡ σαιζόν, προτελευταία ὄπερα ποὺ ἀνεβάσθηκε ἦταν ἡ «Ἠλέκτρα» τοῦ Ριχάρδου Στράους. Διευθυντὴς ὀρχήστρας ὁ μεγάλος Μητρόπουλος. Ὁ μόνος ποὺ μποροῦσε νὰ ἀποζημιώσῃ «ἴλ πούμπλικο Σκαλίτζερο» γιὰ τὶς τόσες ταλαιπωρίες αὐτῆς τῆς χρονιᾶς. Καὶ πράγματι τὸ ἀπεζημίωσε. Σπάνια παρουσιάσθηκε στὴν Σκάλα ἕνα τόσο τέλειο ἀνέβασμα. Ἀπὸ τὰ χέρια τοῦ Μητροπούλου ἢ μᾶλλον ἀπὸ τοὺς ὤμους του, γιὰ τί διευθύνει περισσότερο μὲ τοὺς ὤμους, νομίζει κανεὶς ὅτι ἐκπέμπεται ἕνας ἠλεκτρισμὸς ποὺ καταλαμβάνει ὁλόκληρη τὴν αἴθουσα.

Ἡ «Ἠλέκτρα», ὡς γνωστόν, εἶναι μία ἀπὸ τὶς δυσκολώτερες ὄπερες. Δύσκολα βρίσκει κανεὶς δραματικὴ σοπράνο ποὺ εἶναι διατεθειμένη νὰ ἀναλάβῃ τὸ βάρος τοῦ ρόλου τῆς Ἠλέκτρας, ποὺ βρίσκεται συνεχῶς ἐπὶ σκηνῆς καθ' ὅλη τὴν διάρκεια τοῦ ἔργου, ποὺ διαρκεῖ μιὰ ὥρα καὶ τρία τέταρτα. Ἡ Κρίστλ Γκόλτς ποὺ ἐνεφανίσθη στὸν ρόλο τῆς Ἠλέκτρας, ὑπῆρξε πράγματι ἀπαράμιλλη. Στὰ χέρια τοῦ Μητροπούλου, ἡ ἄξια αὐτὴ τραγουδίστρια, ὅπως ἄλλως τε καὶ ὅλοι οἱ ἄλλοι ἠθοποιοὶ καὶ ἡ ὀρχήστρα, παρουσίασαν τὴν πιὸ τέλεια ἐκτέλεσι ὄπερας. Καὶ παρ' ὅλες τὶς ἀντιρρήσεις, ὡρισμένων κακοπίστων γιὰ τὸ δεύτερον ἔργον ποὺ ἐδίδετο μαζὶ μὲ τὴν «Ἠλέκτρα», τὸν «Ἀρλεκίνο» τοῦ Μπουζόνι, ὁ Μητρόπουλος ἀποθεώθηκε πραγματικὰ ἀπὸ τὸ δύσκολο αὐτὸ κοινόν, ποὺ εἶναι γνωστὸ σ' ὅλον τὸν κόσμο μὲ τὸ ὄνομα «ἴλ πούμπλικο Σκαλίτζερο».

Χαρακτηριστικὸν τῆς ἀξίας τοῦ Μητροπούλου, εἶναι τὸ γεγονὸς ὅτι κατὰ τὴν γενικὴ δοκιμὴ τῆς «Ἠλέκτρας» εἰς τὸ τέλος ὁλόκληρη ἡ ὀρχήστρα ἐξέσπασε σὲ χειροκροτήματα. Σπάνια διευθυνταὶ ὀρχήστρας ἔχουν ἀγνώστου ὅπερας καὶ γι' αὐτὸ ἔχει προκληθῆ ἡ γενικὴ περιέργεια. Ἐπίσης θὰ μετάσχῃ στὸ φεστιβὰλ τοῦ Σαλτσβούργου κατὰ τὰ τέλη Ἰουλίου.

Καὶ μιὰ ποὺ μιλῶ γιὰ τὴν εὐρωπαϊκὴ δράσι τοῦ Μητροπούλου κατὰ τὸ φετεινὸ καλοκαίρι, πρέπει νὰ σημειώσουμε τὴν «Φαντσούλλα ντὲλ Οὐέστ» ποὺ διηύθυνε στὴν Φλωρεντία.

Ἂς τελειώσουμε μὲ μιὰ διάσι: Εἶναι ἀρά γε ἀλήθεια ὅτι ἡ Μαρία Καλογεροπούλου (Κάλλας) καὶ ὁ Μητρόπουλος οὔτε κἂν γνωρίζονται;

ΑΛΚ. ΙΩΑΝΝΙΔΗΣ



Ὁ Μητρόπουλος μὲ τὸν σκηνοθέτη Χέρμπερ Γκράφ καὶ τὸν ἠθοποιὸ Μαρίνο Μορέττι στὴ Σκάλα τοῦ Μιλάνου κατὰ τὴν διάρκεια ἑνὸς διαλείμματος.

WESTFALENPOST , Hagen, vom 3o.7.1954

Neue Musik aus Amerika und Rußland

Dimitri Mitropoulos auf dem Podium des Kölner Funkorchesters

Nach dem erregenden Abend des ungarischen Amerikaners Ormandy, der das Kölner Rundfunkorchester bei den Ruhrfestspielen in Recklinghausen dirigierte, stand in Köln der griechische Amerikaner Dimitri Mitropoulos vor dieser wendigen, fast schon unvergleichlichen Musikantenschar. Abermals hörte man ein ungewöhnliches Musizieren, fesselnd durch die unmittelbar anspringende Interpretation der Werke, — doppelt fesselnd, weil auf dem Programm nur Werke standen, die in der kurzen Spanne zwischen 1939 und 1944 entstanden und das in den Vereinigten Staaten und in Rußland.

Zwar stammten die amerikanischen Werke nicht von Amerikanern sondern von Emigranten, und das erste war nicht einmal ein Original sondern eine Bearbeitung. Dennoch zeichneten sich da Welten ab. Darius Milhaud stand zu Beginn mit einer notengetreuen Instrumentation einer Ouvertüre und eines Allegros von François Couperin. An der Substanz der über zweihundert Jahre alten Klavierstücke des alten Meisters hat Milhaud nichts geändert; das barocke Pathos blieb erhalten, aber es erschien in farbig ungemein differenzierten Nachzeichnungen (köstlichste Episode: Flöten zu gestopften Trompeten und gestopfter Posaune) modern und neu empfunden.

Arnold Schönberg war der zweite Komponist des Programms. Sein Violinkonzert, das erste größere Werk, das er „drüben" schrieb, hat man hier noch nicht so gehört, wie es nun von Mitropoulos und dem Geiger Louis Krasner, einem russischen Amerikaner, als eine trotz aller unerhörten Schwierigkeit doch zunächst vom Erlebnis her bestimmte Musik vorgestellt wurde. Alle Problematik war hier — in noch ganz anderem Maße als bei den Hindemith- und Strawinsky-Wiedergaben Ormandys, anders auch als bei den von unseren Dirigenten gewohnten Auseinandersetzungen mit dem Werk — aufgehoben in einer verblüffenden Sicherheit und Selbstverständlichkeit ausdrucksvollen Musizierens.

Mitropoulos hatte das Werk so im Kopf, daß er bei den Proben, ohne eine Partitur vor sich zu haben, Einzelheiten und sogar die (bezeichnenderweise einzeln numerierten) Takte angeben konnte. Mehr als alle theoretisierenden Rechtfertigungen überzeugte dieses „Im-Kopf-Haben", das die Franzosen nicht zu Unrecht als ein „Im-Herzen-Haben" bezeichnen, daß diese oft so unerreichbar scheinende Musik doch erreichbar ist — wenn zen, in denen sie sich erst als meisterhaft zeigt, steil und eng gewählt haben: hier wurden sie nicht als Beengungen fühlbar. Kasners Spiel, besinnlich selbst noch bei den technisch kühnsten Doppelflageoletts, ließ den Solopart vor dem souverän geführten und genau ausgeführten Orchesterpart in jedem Augenblick emotionell verstehen. Den im tiefsten Grunde romantischen Charakter der Schönbergschen Musik kann man nicht deutlicher hervorheben, als es in dieser vollendeten Aufführung geschah.

Dagegen stand dann Prokofiews Fünfte Sinfoni: ein glanzvolles, aber letzlich doch äußerliches Feuerwerk. Virtuos entfaltete Mitropoulos die rhythmischen Kaskaden der vier Sätze, ihre voluminöse Klangpracht und oft amüsante Lebendigkeit. Ein moderner Liszt, ins Spielerische gewandt, blendend wie jener, doch ohne dessen humanistisches Pathos. (Uebertragung im NWDR am 13. September auf Mittelwelle).

Alfred Brasch

DER MITTAG, Düsseldorf

vom 2o.7.1954

Breitenwirkung und Lauterkeit

Dimitri Mitropoulos dirigierte in Deutschland / Schönbergs Violinkonzert

Es scheint undenkbar, daß ein Dirigent auf größte Breiten-, ja Massenwirkung bedacht sein kann, ohne auf die Dauer ein Pultstar zu werden und damit aus der Reihe der Diener am Kunstwerk auszuscheiden. Daß das Undenkbare dennoch möglich ist, erwies sich bei Dimitri Mitropoulos' beiden Konzerten, als er zum ersten Mal seit seiner Lehrzeit bei Ferruccio Busoni und seiner Tätigkeit an der Berliner Staatsoper wieder nach Deutschland kam. Der 58jährige, gebürtige Grieche wirkt seit fünfzehn Jahren in den Vereinigten Staaten, unter anderem als ständiger Dirigent der New Yorker Philharmoniker.

Im Kölner Sendesaal — wo sein Auftreten die Reihe weithin beachteter Dirigentengastspiele für dieses Jahr abschloß — gewann er das Publikum mit einem Schlage für sich. Was die beiden Rahmenwerke des Programms angeht, so würde der stürmische Erfolg über Mitropoulos' persönlichen Wert noch nicht das Wesentliche aussagen. Robuste Rhythmik und orchestrale Exaltation finden überall rasch ihren Anklang, nicht nur im Rheinland, sondern wohl auch im „vitalistisch-antiformalistischen" Rußland — Serge Prokofiews Fünfter Sinfonie nach zu urteilen. Wer da weiß, wie viele Hoffnungen einst auf den jungen Revolutionär Prokofiew gesetzt worden sind, der hört mit Kopfschütteln, wie in diesem späteren Werk die PS- und Umdrehungszahlen sich ins Übermaß steigern, wie ein recht „westlich" anmutender Rausch sich im Saal verbreitet — und wie sich trotzdem nichts an der thematischen Grundsubstanz verändert, deren harmloser Optimismus bei einiger Gehässigkeit fast von Boieldieu herzuleiten wäre ...

Vor dem Nach-Außen-Wirken steht bei Dimitri Mitropoulos nun allerdings ein Nach-Innen-Forschen von fanatischer Unbestechlichkeit. Dieser in ihrer Art einmaligen Spannung gab sich das Kölner Rundfunk-Sinfonieorchester sofort hin — schon bei den Stücken von François Couperin, die von Darius Milhaud ins neuzeitliche Orchestergewand hineingesteckt worden sind wie kleine Prinzessinnen in die Versailler Prunktracht. Nahezu brucknerisch wirkt die Gestalt des Dirigenten auf dem Podium, barock expansiv und bäurisch weltfremd in einem. Manchmal spiegeln die Gesichtszüge ein wenig linkische Heiterkeit wider, sonst aber erinnern sie an Schönberg, und die Geste ist autoritativ bis ins letzte.

Eine Entdeckertat seltenen Ranges war die Wiedergabe des Violinkonzerts von Arnold Schönberg. Ohne Partitur dirigierend, entwirrte Mitropoulos das scheinbar Unentwirrbare, griff die Motive und Motivkomplexe dutzendweise aus dem luftleeren Raum des Vorstellungsbildes heraus und gab ihnen — vermöge einer ziemlich einfachen, darum um so suggestiveren Schlagtechnik — die volle Ausdrucksgewalt mit. Den Solisten Louis Krasner, den ebenfalls in den USA lebenden Russen, soll Schönberg einen Geiger mit sechs Fingern genannt haben. Anders kann man die beinahe schlichte, gar nicht brillante, dabei absolut treffsichere Meisterung unglaublicher Schwierigkeiten in Stil und Technik auch kaum charakterisieren.

Es erwies sich: Schönbergs Einfälle, wiewohl aus Zwölftonreihen gewonnen, sind allemal aufs höchste inspiriert. Wenn sich ihr inneres Gesetz schon nach wenigen Takten erfüllt hat, so daß sie abreißen und auf Nimmerwiederhören verschwinden, so mag das verwirren oder abschrecken. In Wahrheit stellt der konzessionslose Schönberg uns nur vor harte musikgeschichtliche Tatsachen, nämlich daß Beethoven der letzte wahre Sinfoniker gewesen ist — daß die Themendurchführungen und -fortspinnungen, seit Schumann allzuoft kräfteleer, nur noch den schönen Schein sinfonischer Formen aufrechterhielten — und daß, von einigen Großen abgesehen, die Tonsetzer von heute sich unsicher oder unehrlich an diesen Schein weiter anklammern.

Wie Schönberg sich von der unsicheren Tradition ganz gelöst hat, wie er die einzelnen Einfälle dahinfahren läßt, dafür in immer neue Einfallssphären hinein vorstößt und dennoch die Herrschaft über die auseinanderstrebenden Klangkräfte behält: das alles zeugt von einer Disziplin, die sich nie allein von der Zucht der Zwölftonreihe her wird erklären lassen. Hier bleibt nur das Geheimnis eines gewaltigen Künstlercharakters als Urheber der Formkraft übrig.

Heinrich von Lüttwitz

Für

Πηε. Katy

Mit sehr herzlicher

Grüsser

Fredy G.

3, Agia Paraskevi
Kifissia

WESTDEUTSCHE ZEITUNG, Düsseldorf

vom 23.7.54

Fesselnde Begegnung mit Dimitri Mitropoulos

Schönbergs Violinkonzert im letzten Sinfonieabend des NWDR Köln

B>10/1

Vielgestaltig war der Eindruck der „Moderne", den das zwölfte und letzte Sinfoniekonzert des Kölner Rundfunk-Sinfonie-Orchesters vermittelte. Vielgestaltig waren zumindest die drei Werke, die das Programm des nun fast sechzigjährigen griechischen Meisterdirigenten Dimitri Mitropoulos ausmachten.

Wenn wir auch Milhauds Instrumentierung der Sultanin-Suite von Couperin in diesem Zusammenhang mit zur Moderne zählen, so nur, weil es sich um einen der zahlreichen neueren Versuche handelt, die Klavierkompositionen des außerordentlich fruchtbaren Franzosen für unsere Zeit zu beleben. Milhaud beschränkte sich darauf, die Suite notengetreu ins große Orchester zu übersetzen, konnte aber bei aller „Werktreue" nicht verhindern, daß der Klang für die zierliche Musik zu dick wurde. Mitropoulos tat wenig, diese Klangmassierungen zu durchlüften. Diese kraftvolle Fülle, in der Lautstärke hier und da bis an die Grenzen des Aufnahmevermögens vorstoßend, stand der Fünften Sinfonie von Serge Prokofieff weit besser an, einem Werk von ungewöhnlichem Erfindungsreichtum und blendender Brillanz, aber — wie meist bei Prokofieff — auch von einer gewissen Oberflächlichkeit der Verarbeitung.

Arnold Schönbergs Violinkonzert war Mitte und Mittelpunkt der außerordentlich bereichernden Begegnung mit Mitropoulos. Der greichische Künstler leitet seit fünf Jahren das Orchester der New-Yorker Philharmoniker. Wie er Schönbergs 1936 geschriebenes, eminent schweres und „unfreundliches" Konzert bewältigte, war allein äußerlich eine Intelligenz- und Gedächtnisleistung sondergleichen: er dirigierte von der ersten Probe an ohne Partitur. Wie ein großes dramatisches Gespräch vollzog sich das strenge, ernste, in seiner Zwölftontechnik völlig konsequente Werk. Louis Krasner, amerikanischer Geiger russischer Herkunft (ihm ist Alban Bergs Violinkonzert gewidmet) beherrschte den wohl schwierigsten Solopart, den die Literatur aufzuweisen hat, mit einer fast bescheidenen, dienenden Souveränität, die schließlich so unmittelbar auf die Zuhörer wirkte, daß selbst „Zwölfton-Erduider" aufsprangen und in die Bravorufe der „Fortschrittler" einstimmten.

Günter Bendig

FREIE PRESSE, Bielefeld

Dimitri Mitropoulos

Unter den wechselnden Dirigenten des Kölner Rundfunk-Sinfonie-Orchesters erschien jetzt ein Gast von außergewöhnlichem Rang: Dimitri Mitropoulos, seit 1949 ständiger Leiter der New-Yorker Philharmoniker und einer der Dirigenten der in wenigen Tagen beginnenden Salzburger Festspiele. Der heute 58jährige wurde in Athen geboren, war Schüler von Busoni und einige Jahre nach dem ersten Weltkrieg Korrepetitor an der Berliner Staatsoper. Als Dirigent kam er jetzt, wie kürzlich Eugen Ormandy, zum ersten Male nach Westdeutschland.



Wer der Leistung eines Dirigenten gerecht werden will, sollte nach Möglichkeit seine Proben anhören. Mitropoulos' Art zu probieren, seine selbst in der stärksten Klangentwicklung des Orchesters noch immer völlig locker führende Hand, gibt allein äußerlich ein faszinierendes Bild. Aber selbst ein von vielen guten Dirigenten verwöhntes Orchester gerät in Erstaunen, wenn ein mit soviel rhythmischen und klanglichen Problemen gespicktes Werk wie Arnold Schönbergs Violinkonzert — von dem hervorragenden amerikanischen Geiger Louis Krasner gespielt — auswendig probiert wird. Selbst die Taktzahlen, in die Hunderte gehend, werden aus dem Gedächtnis angesagt: „Bitte, meine Herren, zwei Takte mit Auftakt vor Ziffer 270." Der Solist muß sich erst mal in der Partitur orientieren, er hat die Taktzahlen selbstverständlich nicht mit auswendig gelernt.

Nicht anders geht es bei Prokofiews langer fünfter Symphonie, die allerdings gegenüber Schönbergs zwölftöniger Konstruktion geradezu naiv wirkt. Mitropoulos ist indessen kein „Sechzehntelfuchser", der alle Augenblicke unterbricht und das Orchester damit rebellisch macht. Laute Ansagen hört man nicht ein einziges Mal. Bei allen notwendigen Korrekturen und Unterbrechungen herrscht die höfliche Stille der Achtung vor dem großen Dirigenten. Begeisterte Stimmen konnte man aus den Reihen der Orchestermitglieder in den Probepausen hören.

Mitropoulos wiederholt das gleiche Programm bei den Salzburger Festspielen. Die Begeisterung der Wiener Philharmoniker dürfte nicht geringer sein als im Kölner Funkhaus.

EWALD HENNIG

KÖLNER STADT- ANZEIGER, vom 2o.7.54

Schönberg, vollendet interpretiert

Dimitri Mitropoulos und Louis Krasner im 12. NWDR-Konzert

Der 58jährige, aus Athen gebürtige Dirigent Dimitri Mitropoulos, einst Schüler Busonis in Berlin und heute ständiger Leiter der Neuyorker Philharmoniker, soll nach amerikanischem Urteil ein hervorragender Mittler klassischer und romantischer Musik sein. Im zwölften Sinfoniekonzert des Nordwestdeutschen Rundfunks Köln begriff man, was ihm einen fast noch bedeutenderen Ruf verschafft hat: die gewaltige Überzeugungskraft, mit der er Musik unserer Zeit, vor allem das Werk Arnold Schönbergs, interpretiert. Der Abend — mit Schönbergs Violinkonzert von 1936 im Mittelpunkt — gab die Gewißheit, daß für den großen Unbequemen des Konzertsaals die Stunde jederzeit anbricht, wenn man ihn nur erst mit letzter Klarheit offenbart.

Hier war sie nämlich, diese seltene letzte Klarheit. Sie war das Ergebnis richtig verstandenen Eingefühltseins (des Dirigenten wie des Solisten) ins Werk. Das Ergebnis der vollkommenen geistigen Durchdringung seiner Gestalt, jener unerbittlich analysierenden Denkarbeit, die gerade Schönberg vom Interpreten verlangt. Bei Schönbergs Violinkonzert muß man den Anteil des Dirigenten an der Wiedergabe ausführlich werten. Da wirkte es wahrhaft verblüffend, wie Mitropoulos das reiche und kühne, rein zwölftönige Konstruktionsgeflecht bis ins subtilste aphoristische Detail und in die entferntesten Tonbezüge übersah, ohne die Gedächtnisstütze der Partitur zu benötigen. Eine unerläßliche Übersicht; denn diese noch gleichsam neben der klingenden Wirklichkeit zu leistende Vordisposition des Materials artikuliert erst das Werk im Schönbergschen Sinne und gestattet, seine Anwendung von Formtradition (der klassischen Dreisätzigkeit, der Arbeit mit Themen und Themenkontrasten, der Einbeziehung konzertanter Konventionen wie der Solokadenz) als das zu sehen, was sie ist: als Gewinn einer neuen Freiheit des Ausdrucks im sinnlichen Klang. Es war das Überraschende dieser Aufführung, bis zu welcher Intensität auch der rein klanglichen Expression der harte und spröde Schönberg geführt werden kann. Mitropoulos legte diese Ausdrucksschicht im Orchesterpart mit einer geradezu ekstatischen Hingabe bloß, die in konvulsivisch anmutenden, dennoch völlig konzentrierten Bewegungen des ganzen Körpers sichtbar wurde. Mit höchster Bewunderung ist auch von dem Geiger Louis Krasner zu sprechen, der schon der Solist der Uraufführung des Werkes unter Stokowski im Jahre 1940 war. Er hatte wirklich so etwas wie den „sechsten Finger" für die enormen technischen Schwierigkeiten des Solos, für das Äußerste an Intervallsprüngen, Flageoletteffekten und halsbrecherischem Lagenspiel, das hier gewagt wird. Und mehr: seine minuziöse Darstellung erhob sich zu einem großartigen Zug von Geschlossenheit und vergeistigter Virtuosität. Für die vollendete Schönberg-Aufführung gab es einmütigen Beifall; er galt nicht zuletzt der wunderbaren Präzisionsleistung des Kölner Rundfunk-Sinfonieorchesters.

Den Abend eröffneten zwei von Milhaud instrumentierte Sätze aus einer Klaviersuite François Couperins: dünne französische Clavecinistenkunst, in den starken Farben des Provenzalen zu einer modernen Klangwelt geglüht, durch die das barocke Moll mit schwerer, funebrer Pracht zieht. Mitropoulos wußte an den Schlüssen überwältigende Crescendos orchestralen Glanzes anzubringen.

„Überwältigt" wurde man auch durch Prokofieffs den Abend beschließende fünfte Sinfonie (1945), aber am Ende durch ihre falsche Monumentalität und die Langweile, die besonders der letzte Satz mit seiner primitiven, kaum durchgeführten Thematik und seinem formalen Leerlauf erzeugt. Das stilistisch schwankende Werk, das im Kopfsatz einem überlebten russischen Sentimentalismus huldigt und eigentlich nur in der geistvoll-witzigen Sonatinenart des zweiten Satzes bester Prokofieff ist, vermochte selbst die klanglich überaus plastische Wiedergabe unter Mitropoulos nicht zu größerer sinfonischer Bedeutung zu erheben. Be.

AACHENER NACHRICHTEN

Dimitri Mitropoulos im NWDR Köln

Triumphaler Ausklang der Konzertspielzeit im Funkhause

Mit dem 12. Symphoniekonzert fanden im Großen Sendesaal des Kölner Funkhauses die öffentlichen Musikveranstaltungen der Spielzeit 1953-54 ihren Abschluß.

Neben den kunstpolitischen und musiksoziologischen Wirkungen, die der Musikfunk als solcher zeitigt, haben diese öffentlichen Abende ihre besondere Bedeutung im Kunstleben des deutschen Westens erlangt. Das sind zunächst die „zusätzlichen" Dinge: das Funkhaus mit seinem schönen, zweckmäßigen, mit allen Schikanen der modernen Raumakustik ausgestatteten Konzertsaal, das mit unvergleichbaren Vorbereitungsmöglichkeiten in denkbar künstlerischer Freiheit arbeitende Orchester, dessen Können die besten Dirigenten der Weltklasse anzieht, da sind die verschiedenen Konzertreihen, deren jede ihre besondere Note und ihr Publikum hat.

Mit der zahlenmäßigen Anreicherung verbunden ist die Aufstellung neuer Qualitätsmaßstäbe, die, durch das Musizeren vor dem Mikrophon bedingt, nun auch in den Konzertsaal hineingetragen werden, und die geeignet sind, auf die Veranstaltungen der dichtgedrängten Musikstädte der näheren und weiteren Umgebung anregend und befruchtend zu wirken. Nichts war in dieser Hinsicht belehrender als die Parade der nordrhein-westfälischen Kulturorchester in der diesjährigen Reihenveranstaltung des NWDR Köln. Alle, die es angeht, werden Gelegenheit genommen haben, selber zu prüfen, bzw. es sich von kompetenter Seite sagen zu lassen, was ihr Konzertinstitut und der Mann an seiner Spitze vergleichsweise wert ist. Zugleich zeichnet sich eine Rangordnung ab, bei der weniger die Größe der Stadt als ihre kulturelle Regsamkeit, weniger die starke Besetzung des Konzertapparates als die Wirkkraft der führenden Persönlichkeiten zählt.

Vor dem Orchester des NWDR erschien in diesem zwölften Konzert der griechisch-amerikanische Dirigent Dimitri Mitropoulos, 1896 in Athen geboren, Schüler Busonis, nach Vorbereitungsjahren in Berlin 1924 Dirigent des Athener Symphonieorchesters, 1939 Kapellmeister in Minneapolis, 1949 ständiger Leiter der Neuyorker Philharmoniker.

Wer ihn herankommen sieht, würde alles andere als einen Musiker in ihm vermuten. Das ist also der Mann, von dem man sich so merkwürdige Dinge erzählt. Er habe griechisch-orthodoxer Priester werden sollen, aber der Drang zur Musik sei stärker gewesen, an der kindhaften Frömmigkeit, an seinem schlichten, asketischen Leben habe sich nichts geändert, als er weltberühmt wurde.

Von den außerordentlichen Fähigkeiten des Musikers und von der Art, wie er seine ganze geistige Kraft der Arbeit widmet, berichten die Kölner Musiker Wunderdinge: die nur sechs Proben, die er für die Vorbereitung des Programms, einer Suite von Couperin-Milhaud, des Violinkonzerts von Schoenberg und der Fünften von Prokofieff in Anspruch genommen, habe er ohne Partituren aus dem Kopf geleitet; er beherrsche jede Note dieser Werke und jede Phrase eines jeden Instruments.

Dem entspricht das äußere Bild des Dirigierens. Es geht ganz ohne sichtbares Theater von visionärer Schau und so, die ganze Arbeit zielt auf den einzelnen Mann im Orchester, auf die gespannte und genaue Wiedergabe und auf die Präzision des Zusammenwirkens; sie ist einhelfende Kraft für die Instrumentalisten ebensogut wie Uebertragung der eigenen Konzeption von dem Wesen, der Struktur und der Klangwelt der Werke auf ein Orchester, das virtuos, klanglich aufgelockert und mit spürbarem Respekt vor dem außerordentlichen Manne da oben musiziert.

Couperins Suite klingt bei Mitropoulos genau so, wie sich der Instrumentator Milhaud es sich gedacht haben mag, trotz beibehaltener Notentreue aus der zarten Klangwelt der Entstehungszeit herausgehoben, als ein glanzvoll aufgemachtes und dynamisch hochgetriebenes Konzertstück für großes Orchester.

Das nachfolgende Violinkonzert von Arnold Schoenberg brachte es, ähnlich wie vor vier Jahren die Düsseldorfer Aufführung unter Rosbaud mit Tibor Varga zu einem ausgesprochenen Publikumserfolg. Solist war in Köln der bei Flesch in Berlin ausgebildete Russe Louis Krasner, derselbe, der 1940 mit dem Philadelphia-Orchester unter Stokowski die Uraufführung herausgebracht hat. Wie immer, wenn Meister ihres Fachs mit Ueberzeugung für ein bedeutendes Werk der Kunst eintreten, bahnen sie dem aufnahmebereiten Hörer den noch so schwierigen Weg. Louis Krasner gehört zu den großen, technisch unfehlbaren und ausdrucksintensiven Geigern unserer Zeit.

Prokofieffs Fünfte Symphonie, ein Koloß von Pathetik, gehäuften Instrumentationseffekten, rhythmischem Raffinement, mit ansprechender Melodik hat es beim Publikum leichter, um so mehr, als Mitropoulos keinen konzertanten Effekt ausläßt. Dem hinreißenden Musizieren entsprach der Beifall, für den sich der berühmte Gast mit dem Orchester ungezählte Male zu bedanken hatte.

W. Kemp.

Dimitri Mitropoulos in der „Musica viva"

Wenn das dubiose Wort „Sensation" überhaupt bei einem so ernsthaften Unternehmen wie der Musica viva gebraucht werden darf, so brachte das letzte Konzert der ausgehenden Saison in der Tat eine Sensation: Die Begegnung mit dem Dirigenten *Dimitri Mitropoulos*. Der gebürtige Athener, in Paris und Berlin (von Feruccio Busoni) zum Musiker ausgebildet — eine Zeitlang war er Korrepetitor an der Berliner Staatsoper —, von 1924 an in seiner Vaterstadt dirigierend, dann in den USA über das Minneapolis-Orchester zum Leiter der berühmten New Yorker Philharmoniker avanciert — dieser schlanke, kahlköpfige Mann mit der beschwörend vibrierenden Linken Furtwänglers und der rhythmisch regierenden Rechten Strawinskys, ist eines der dirigentischen Urphänomene, bei denen man nicht weiß, wo die immerhin noch kontrollierbare Souveränität des Handwerks in die sich jeder Kontrolle entziehende, rein geistige Magie der Inspiration übergeht, bei denen aus strengster Disziplin höchste Freiheit erwächst und aus minutiösester Arbeit die Faszination vollkommener Spontaneität aufblitzt. Was äußerste Sensibilität ohne jede Nervosität, was stärkste Spannung ohne jeden Krampf, was elementares Temperament ohne jede Willkür bedeutet — dies und noch vieles andere, was das Geheimnis größter Dirigierkunst ausmacht, kann man bei Dimitri Mitropoulos studieren, sofern der Bann, in dem er seine Zuhörer hält, einem dazu überhaupt die Möglichkeit gewährt. Sein Klangsinn ist ebenso einzigartig wie sein Gedächtnis, das ihm gestattet, selbst ein Werk von der abenteuerlichen Kompliziertheit des Violinkonzerts von Arnold Schönberg von der ersten Probe an aus dem Kopf zu realisieren. Nichts an seiner dirigentischen Gestik ist Parade, alles ist Suggestion. Die Qualität des Rundfunk-Symphonieorchesters erfährt unter ihm ihre denkbar höchste Steigerung.

Gottfried *Einems* Orchestermusik op. 9, eines der profiliertesten und in der konstruktiven Logik seines aus der kanonischen Form entwickelten Aufbaus konzisesten Werke des österreichischen Komponisten, gab in einer Darstellung von grandioser Plastik und rhythmischer Energie — welche Spannung hatten die „schweren" Achtel des einleitenden und abschließenden Adagios! — den Auftakt zu Schönbergs 1936 in Amerika entstandenen, streng zwölftönigen Violinkonzert, dessen „sechsfingrige" Schwierigkeiten der phänomenale Geiger Louis *Krasner* (USA) mit einer aufregend ruhigen Überlegenheit meisterte. Schönbergs fast exzessiver Ausdruckswille, hier nicht nur mit dem Konstruktivismus seiner unerbittlich konsequenten Formidee, sondern auch mit der Absicht, in dem Solopart einen virtuos-konzertanten Stil zu entwickeln, gekreuzt, erfuhr in der idealen Musizierpartnerschaft von Dirigent und Solist eine Wiedergabe von kristallhaft durchsichtiger Klarheit. Die geistvoll aphoristischen, mit den Zauberkunststücken der Prinzipalgeige konkurrierenden Instrumentaleffekte des Finales, entschädigten, mit höchster Brillanz vorgetragen, das Ohr für die rhythmische Verschwommenheit eines nur bei seinem Beginn marschartig konturierten Satzes, der einen beinahe witzigen Gegensatz zu dem romantischen Pathos und der sensitiven Lyrik der vorhergehenden Sätze bildet.

Statt der angekündigten Werke von Krenek und Alban Berg gab es zum Schluß die Fünfte Symphonie von Serge *Prokofieff*. Dieses opus 100 ist entstanden, nachdem der Komponist dem „westlichen Formalismus" abgeschworen und seine *au fond* geniale musikalische Phantasie in jene Linien gelenkt hatte, denen treu zu bleiben den Verzicht auf die Freiheit eben jener schöpferischen Phantasie bedeutet. In den schnellen Sätzen sind noch berückende Reminiszenzen an die Rossinische Grazie der „*Sinfonie Classique*" und den kapriziösen Parodistengeist der „Liebe zu den drei Orangen" zu entdecken; der erste und dritte Satz aber zeigen den schwungvollen Schwulst und pathetischen Lyrismus staatlich diktierter Lebensbejahung, den wir, allerdings weit schlechter komponiert, aus nicht lang zurückliegenden Zeiten auch noch bei uns in fataler Erinnerung haben. Unter den Zauberhänden von Mitropoulos freilich, dem orkanartige Beifallsstürme und die Rufe „Wiederkommen!" ein triumphales Münchner Debüt bestätigten, ließ eine betörend farbige und vollkommen transparent bleibende Klangregie alles ideologisch Peinliche hinter dem naturhaft Musikalischen verschwinden, das Prokofieffs bestes, russisch-vitales Erbteil gewesen ist.

Dimitri Mitropoulos im letzten Konzert ihres neunten Jahres — mit keinem großartigeren Aspekt konnte die Musica viva den Ausblick auf ihr zehntes eröffnen. Wir hoffen, daß der vom leierschlagenden Apoll seiner Heimat so begnadete Grieche in diesem Jubiläumsjahr nicht fehlen wird.

K. H. Ruppel

Abendblatt 12-7-54

Radikalist des musikalischen Ausdrucks

„Musica viva" mit Dimitri Mitropoulos und Louis Krasner

Daß ein Pult-Musiker (Superlativ von Dirigent!) wie Dimitri Mitropoulos Weltkarriere machen konnte, spricht für den oft angezweifelten Geschmack der Welt. Denn Mitropoulos ist eine der unbedingtesten, unbürgerlichsten und unkonziliantesten Dirigentenpersönlichkeiten: ein Radikalist des musikalischen Ausdrucks, ein musikalischer Fanatiker, eine Prometheus-Natur und ein Könner, für den dirigieren ein Werk zu Ende komponieren bedeutet. Er dirigiert auswendig, weil er auch auswendig probiert. Seine scharfen, energiegeladenen Bewegungen holen aus dem Orchester (Symphoniker des Bayerischen Rundfunks) das Äußerste an Ausdruck, vom schattenhaften Pianissimo bis zum atemraubenden Fortissimo.

Das Verdienst, den Chefdirigenten der New York Philharmony zum ersten Male nach München gerufen zu haben, fällt Karl Amadeus Hartmann zu. Die „Musica viva" bestätigte durch dieses Engagement ihren internationalen Rang. Das zentrale Ereignis des Konzerts im Residenzsaal war Arnold Schönbergs Violinkonzert. Mitropoulos und der Meistergeiger Louis Krasner, der Solist der Uraufführung, zeigten, wie sehr Schönbergs Musik in ihrer einsamen, zerrissenen Größe eine musikalische Glaubensfrage ihrer Interpreten ist. Gottfried von Einem dürfte seine von echter Musikalität und melodischem Einfall zeugende Orchestermusik noch nie so vollendet gehört haben. (Den pseudo-avantgardistischen Pfeifern sei ins Stammbuch geschrieben, daß einer, der noch den vierstimmigen Satz beherrscht, nicht unbedingt ein Kulturbremser sein muß.) Die 5. Symphonie von Serge Prokofieff enthüllte ein tragisches Schicksal: eine der stärksten Begabungen unserer Zeit wird durch die politische Bannbulle gegen den „Formalismus" dazu gezwungen, den Kolchosen-Bruckner und Stalins leibeigenen Tschaikowsky zu spielen. Mitropoulos dirigierte das Werk mit so rasanter Ausdrucksgewalt, daß es einem den Atem verschlug.

Mitropoulos wurde seinem Range nach gefeiert, als eines der sieben noch lebenden Weltwunder des Taktstocks. München ist einem der größten Musiker unserer Zeit begegnet.

K. Sch.

In der Musica Viva:

Esoterik und Musik für die Masse

Ein Programm der grellen Kontraste: hier das Violinkonzert von Schönberg, Werk eines schrankenlosen Individualisten und Esoterikers, in dem sich eine fieberhaft subjektive, ekstatisch übersteigerte Gefühlswelt bis ins Unkontrollierbare verliert, dort die V. Symphonie von Prokofieff, in welcher der begabte russische Komponist dem Idol einer himmelblauen, treuherzigen Allerwelts-Verständlichkeit nachjagt. Schönbergs Musik führt in die erzromantischen Gebiete des Nächtigen und Zwielichtigen, des Schwelenden, Beunruhigenden, der psychischen, ja psychopathischen Erregungen und Exzesse. Durch eine Tonsprache von höchster Kompliziertheit und Differenzierung versucht er seine verwirrenden (und bisweilen verwirrten) Visionen künstlerisch zu bändigen. Mit ungeheurer Betriebsamkeit ist der Solist unablässig mit seinem Instrument beschäftigt, ein Regen gepfefferter Kombinationen und Effekte geht hernieder, es hagelt Kniffe und Tricks reihentechnischer, rhythmischer und kontrapunktischer Art, und die Musik ist ständig am Ächzen und Stöhnen, am Prusten, Keuchen und Schwitzen. Aber Schönberg übersieht, daß eine Häufung noch keinen Reichtum bedeutet, daß seiner Musik die Hauptsache fehlt: die überzeugende und immer aufs neue in ihren Bann ziehende Inspiration.

Im Gegensatz zu Schönberg neigt Prokofieff in seiner „Fünften" zu Pathos, zu harmonischer und melodischer Leutseligkeit und zu billigem Optimismus. In der Meisterung der Form und im Reichtum der Einfälle spürt man immer noch die Klaue des Löwen. Aber es stimmt wehmütig, den genialen Schöpfer der „Liebe zu den drei Orangen" und der „Symphonie classique" nach seiner Maßregelung und dem obligaten anschließenden Schuldbekenntnis in den Bahnen einer philiströsen Gemeinverständlichkeit wandeln zu sehen. Wir hörten Prokofieffs Symphonie bereits vor drei Jahren unter dem Namen „Die Größe menschlichen Geistes". Der bombastische Titel wurde jetzt schamhaft verschwiegen.

Gottfried v. Einem fiel in dem Programm die schwierige Aufgabe zu, zwischen den zerfallenden musikalischen Welten eine „Mitte" zu bilden. Seine „Orchestermusik" ist verständlich, ohne konventionell zu sein, motivisch kunstvoll gearbeitet, ohne unübersichtlich zu wirken, und zeigt Anklänge an Strawinsky, an Romantiker und sogar an Beethoven, ohne in Epigonentum zu verfallen. Sehr schön die ruhig fließende, zarte und innerliche Adagio-Einleitung!

Dimitri Mitropoulos, Chef der New Yorker Philharmoniker, leitete das gesamte Programm auswendig. Insbesondere seine Interpretation Schönbergs war außergewöhnlich, gehörte zum Exzeptionellsten, was wir in München an dirigentischer Leistung erlebten. Zweifelsohne ist Mitropoulos' Wiedergabe aus Liebe, ja aus einer gewissen Verliebtheit in Schönbergs Musik geboren. Schon seine hochexpressive, fast exaltierte Zeichengebung kommt Schönberg entgegen. Wunderbar, wie er das dichte motivische Gewebe auflockert und durchsichtig macht, wie er dem Orchesterklang Beseelung und Farbe verleiht! Auch der Solist Louis Krasner überzeugte durch die schlechthin souveräne Überlegenheit, mit der er die immensen Schwierigkeiten des Schönbergschen Violinpartes technisch und geistig beherrscht. Stürmischer Beifall rief Dirigenten und Solisten immer wieder aufs Podium. Für den ebenfalls anwesenden Komponisten v. Einem gab es neben reichem Beifall auch laute Pfiffe — anscheinend von einigen Heißspornen, denen seine Musik wohl zu zahm war.

Helmut Schmidt-Garre

Münchner Merkur 12-7-54

LE MANIFESTAZIONI MUSICALI AL TEATRO VERDE

Dimitri Mitropoulos e l'orchestra del Maggio

Se è vero che la grandezza di un interprete si misura, si deve misurare, tutte le volte, da capo, sulle singole musiche nelle quali si impegna (ed è questo il suo duro limite ma anche la possibilità di una sempre rinnovata affermazione), è pur vero che le esperienze precedenti, le quali contribuiscono a tracciare il profilo di quell'interprete, non possono non influire sul giudizio complessivo.

Ieri sera, al Teatro Verde, abbiamo ascoltato, con l'Orchestra del Maggio Musicale Fiorentino, Dimitri Mitropoulos in opere di Cimarosa, Mendelssohn e Schumann. Ma nel seguire queste interpretazioni ci era impossibile non ricordare le altre precedenti, da Mozart a Brahms, da Liszt a Mahler, da Verdi a Strauss, un intero mondo musicale, con esigenze stilistiche ed espressive, con problemi tecnici, assolutamente diversi, e che ci avevano data intera la misura della grandezza di questo interprete eccezionale, ci avevano fatto capire le particolari caratteristiche che formano la sua straordinaria personalità musicale.

Musicista dalla sensibilità acutissima, si direbbe persino inquieta, nell'acceso romanticismo, tecnico formidabile che gli consente l'assoluto dominio della materia sonora e di risolvere qualsiasi problema tecnico, Mitropoulos c' apparso sin dalla prima volta che lo ascoltammo e si confermò, via via, con una sempre maggiore profondità, nei successivi incontri.

Il suo modo assoluto di immergersi nella partitura musicale, di farsi egli stesso musica è forse oggi, insuperabile. Un modo che, altra volta, definiamo dionisiaco, ditirambico, per taluni attributi poetici, sentimentali, essenzialmente drammatici che caratterizzano la sua personalità.

Ma questo suo acceso, persino parossistico romanticismo, questa sua «stimmung», Mitropoulos libera e trasfigura nella bellezza formale ed espressiva. In ciò rivela un altro aspetto della sua umanità di interprete, quel suo modo, pur necessario, di essere classico, di ristabilire un goethiano equilibrio nella sintesi del contenuto e dell'espressione.

Rimane, risultato logico e provvidenziale di questa interiore duplicità di esigenze, una spontanea tensione espressiva. La partitura, sotto il formidabile cervello e le magiche dita di Mitropoulos, non conosce cedimenti, abbandoni, la continuità del discorso musicale è costante, la chiarezza tecnica, l'equilibrio fonico, sono problemi superati in partenza.

La classica, tutta superiore, geniale versatilità dell'interprete, si è potuta misurare anche dal programma di ieri sera. Una bellissima, preziosa sinfonia di Cimarosa dalla «Bella greca», ha dato a Mitropoulos il modo di presentarsi quale interprete di uno dei momenti più puri del settecento italiano. E lo ha fatto con una misura, con un raccoglimento, con un pudore espressivo d'una raffinatezza eccezionale, non disgiunta dalla necessaria stilizzazione e da una cantabilità assolutamente italiana. Un capolavoro di misura, di classico equilibrio.

Poi due momenti diversi del romanticismo tedesco, la Sinfonia N. 5 in re min. di Mendelsshon e la Sinfonia N. 2 in do magg. di Schumann.

In entrambe le opere, Mitropoulos s'è immerso con un calore, con una voluttà uniti al più assoluto e lucido dominio. Ha ricreato, battuta per battuta, l'incanto di questi due severi eppure liricissimi capolavori. Analizzare l'interpretazione delle due Sinfonie, per ciascuno dei quattro tempi che le compongono, non è possibile. Ma ad indicare quale altissima misura espressiva, quale profonda intensità lirica e tecnica Mitropoulos abbia raggiunto, basta ricordare lo stupendo «Andante» della Sinfonia di Mendelsshon, ripetuto, alla fine del concerto per bis, e lo «Scherzo» di quella di Schumann.

Al concerto ha preso parte, come pure domani sera, l'Orchestra del Maggio Musicale Fiorentino, una magnifica compagine, dal suono potente e duttile, dalla tecnica agguerrita, dall'equilibrio mirabile.

Il pubblico, convenuto per questo primo eccezionale concerto, ha rivolto al Maestro Mitropoulos gli applausi più calorosi dopo l'esecuzione di ciascuna opera e l'ha evocato più volte sul podio.

Domani sera secondo dei due concerti annunciati con un nutrito e vario programma, in cui figurano capolavori come la Sinfonia dalla «Forza del destino» e la IV Sinfonia di Brahms.

g. pu.

Gazzettino Venezia 23-7-54

CONCLUSE LE MANIFESTAZIONI MUSICALI AL TEATRO VERDE

Secondo Concerto Mitropoulos

Programma vario, sostanzioso e di tale natura da permettere anche all'ascoltatore meno provveduto, di constatare le caratteristiche, le grandi qualità di questo straordinario interprete, con quel curioso ed esteticamente errato sistema dei «confronti» di cui i più si valgano per giudicare una interpretazione ed un interprete.

La Sinfonia della «Forza del destino» parla, seguendo questo criterio, un linguaggio universale. Sinfonia di un'opera, avranno pensato ancora taluni, quasi con disprezzo, sinfonia popolare (certo, come se la grande arte non possa essere anche popolare), comunque, anzi proprio per queste ragioni, sinfonia nota a tutti, eseguita da troppi, e ridotta dalla consuetudine, dalle incrostazioni del mestiere pressocchè irriconoscibile.

Da Mitropoulos, noi la ascoltammo la prima volta quando diresse, lo scorso anno, tutta l'opera. Non dobbiamo che confermare il giudizio di allora. Anche ieri sera i primi squillanti accordi, secchi, rapidi, decisi, hanno chiarito subito le intenzioni dell'interprete sullo strumentale, sullo stile, sull'espressione verdiani. Rigoroso, ritmicamente implacabile, Mitropoulos ha fatto saltare ogni pigra consuetudine, rendendo il discorso con una chiarezza radiografica, d'una lucentezza splendida, con una espressione sempre attenta a cogliere ogni momento lirico e drammatico.

Poi la IV Sinfonia di Brahms, uno dei linguaggi che più si addice forse al complesso romanticismo di Mitropoulos. Le poderose arcate strumentali, l'intricata polifonia, l'amplissimo periodare, la ricchezza e varietà timbrica, l'arco dinamico, del discorso brahmsiano, hanno trovato in loro ideale realizzazione. Mitropoulos sente Brahms nella sua sostanziale fisionomia drammatica, intulsce, con straordinaria acutezza, il nordico romanticismo, ma non dimentica, un solo momento, tutto il sinuoso, pungente lirismo della poesia brahmsiana, quella sua intima, solitaria malinconia, e quelle introspezioni psicologiche, che egli realizza attraverso un gioco dinamico di contrasti d'una ricchezza persino pericolosa, con una tensione inquieta e talvolta morbosa. Le predilezioni liriche dell'interprete si sono potute constatare soprattutto, nell'Andante, questa stupenda elegia drammatica, in cui Mitropoulos ha indugiato con visibile compiacimento. Negli ultimi due tempi, ma specie nell'Allegro, ha dato intera la misura del suo straordinario senso drammatico, del suo dominio tecnico.

Il concerto si è concluso con le «Danze di Galanta» di Kodaly, e la fantasia «Francesca da Rimini» di Ciaicowski, due partiture profondamente diverse nello spirito ma egualmente fantasiose, virtuosistiche; due partiture da realizzare, quasi interamente, sul fatto timbrico e strumentale. E questo Mitropoulos sa fare come oggi forse nessun altro. L'inizio delle «Danze di Galanta» ce lo ha detto senza alcun dubbio. E sino alla fine è stato un saggio sbalorditivo d'un virtuosismo lirico, mai aridamente intellettuale fine a se stesso, ma sempre in funzione d'un fatto espressivo.

Ottimo anche ieri sera il contributo della Orchestra del Maggio Musicale Fiorentino che, nel difficile programma, ha confermato i pregi già ammirati.

Successo calorosissimo. Il pubblico che esauriva il teatro ha applaudito a lungo e intensamente il Maestro Mitropoulos, dopo l'esecuzione di ciascuna opera e alla fine del concerto con il quale si sono concluse le manifestazioni musicali di quest'anno al Teatro Verde.

g. pu.

Gazzettino Venezia 24-7-1954

Hoher Gast bei der Musica viva

Nach jahrzehntelanger Tätigkeit in New York und an den Musikmetropolen der alten und neuen Welt dirigiert Dimitri Mitropoulos heute im Rahmen der „Musica viva" zum ersten Male wieder in einem deutschen Konzertsaal. Auf dem Programm stehen Orchestermusik von Gottfried von Einem, das Violinkonzert von Arnold Schönberg und die 5. Symphonie von Serge Prokofieff. In dem heute um 19.30 Uhr im Herkulessaal beginnenden Konzert ist der amerikanische Geiger Louis Krasner zum ersten Male in München zu hören. Unser Bild zeigt Dimitri Mitropoulos (links) und Louis Krasner (rechts) nach einer Probe mit dem Bayerischen Rundfunkorchester



Photo: Enzwieser

AL TEATRO VERDE DELL'ISOLA DI S. GIORGIO

Il Concerto Mitropoulos con l'orchestra del "Maggio"

Vivissima è l'attesa per il primo dei due concerti sinfonici che il Maestro Dimitri Mitropoulos dirigerà questa sera, alle 21.15 con l'Orchestra del Maggio Musicale Fiorentino, al Teatro Verde dell'Isola di S. Giorgio.

Dimitri Mitropoulos, considerato oggi uno dei maggiori direttori viventi, musicista coltissimo e versatile, compositore e pianista, è nato ad Atene dove conseguì il diploma in pianoforte ed in composizione. Dopo un soggiorno berlinese, dove completò gli studi con Ferruccio Busoni, tornò in patria per dirigere l'orchestra stabile di Atene, incarico che tenne sino al 1938.

Si trasferì successivamente negli Stati Uniti dove fu direttore stabile, sino al 1949, della orchestra di Minneapolis. Passò poi a dirigere l'Orchestra Filarmonica di New York, incarico che tiene tuttora.

Nel dopo guerra Mitropoulos è venuto periodicamente in Europa per prendere parte ad alcuni dei maggiori festivals internazionali, sempre conteso dalle più grandi istituzioni musicali.

Della sua attività italiana si ricordano le memorabili partecipazioni al Maggio Musicale Fiorentino (Elettra, Forza del Destino, Fanciulla del West, oltre a numerosi concerti) e alle stagioni della Scala (Wozzeck, Elettra e concerti sinfonici).

Da Venezia dove aveva diretto una sola volta, il Maestro mancava da circa vent'anni, ed il suo ritorno assume quindi, anche per questo, una eccezionale importanza.

Il programma di questo primo concerto comprende: Cimarosa, Sinfonia dell'Opera «La bella greca» (Trascrizione P. Bormioli) — Mendelssohn, Sinfonia n. 5 in re minore (La Riforma) — Schumann, Sinfonia n. 2 in do maggiore.

Al botteghino del Teatro La Fenice continua la vendita dei posti.

Dimitri Mitropoulos

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 5 Αὐγούστου 1954

Ο κ. ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΕΘΡΙΑΜΒΕΥΣΕ ΣΤΑΣ ΣΥΝΑΥΛΙΑΣ ΜΟΝΑΧΟΥ ΚΑΙ ΚΟΛΩΝΙΑΣ

Μᾶς γράφουν ἀπό τό Μόναχον ὅτι αἱ συναυλίαι ποὺ διηύθυνε ἐκεῖ καὶ εἰς τὴν Κολωνίαν ὁ Δημ. Μητρόπουλος ἐσημείωσαν θριαμβευτικὴν ἐπιτυχίαν. Σύσσωμος ἡ κριτικὴ ἀφιέρωσε διθυράμβους διὰ τὸν Ἕλληνα καλλιτέχνην. Ἡ συναυλία ποὺ διηύθυνε ὁ Μητρόπουλος εἰς τὸ Μόναχον περιελαμβάνετο εἰς μίαν σειράν συναυλιῶν ποὺ διοργανώνει ἡ ὀργάνωσις «Μούζικα Βίβα». Τό πρόγραμμα τῆς συναυλίας περιελάμβανε τὴν 5ην Συμφωνίαν τοῦ Προκόφιεφ, τό κοντσέρτο γιὰ βιολὶ καὶ ὀρχήστρα τοῦ Σαίμπεργκ, ἕνα κομμάτι γιὰ ὀρχήστρα τοῦ Φόν Ἄϊνεμ καὶ τὴν Εἰσαγωγὴ καὶ Ἀλλέγκρο τοῦ Καπερέν—Μιλώ.

Δίδομεν κατωτέρω δύο χαρακτηριστικὰ δείγματα ἀπὸ τὶς κριτικὲς ποὺ ἔγράφησαν διὰ τὸν Μητρόπουλον. Ἡ «Ἐφημερὶς τοῦ Μονάχου» ἀφοῦ ἀναφέρει διάφορα βιογραφικὰ στοιχεῖα διὰ τὸν Ἕλληνα ἀρχιμουσικόν, τονίζει ὅτι «Ἡ τελευταία συναυλία τῆς ἐφετεινῆς περιόδου ποσὲ φερε τῷ ὄντι μία ἰδιαιτέρα συγκίνησιν». Καὶ ὁ μουσικριτικὸς τῆς ἀνωτέρω ἐφημερίδος προσθέτει: «Ὁ λεπτός, φαλακρός αὐτός ἄνδρας, τοῦ ὁποίου τό ἀριστερό χέρι σὰν τοῦ Φουρτβάιγκλερ, ἐξορκίζει καὶ πάλλεται καὶ τό δεξί, σὰν τοῦ Στραβίνσκι, ἄρχει τοῦ ρυθμοῦ — εἶναι ἕνα ἀπό τὰ φαινόμενα τῆς μπαγκέττας! Δὲν ξέρεις σὲ ποιό σημεῖο ἡ τεχνικὴ μαεστρία, ποὺ ἐπιδέχεται ἐπὶ τέλους κάποιο ἔλεγχο, μεταπηδᾶ στὴν ἀστάθμητη, καθαρὰ πνευματικὴ σφαῖρα, τῆς ἐμπνεύσης, ὅπου ἀπό τὴ πιό αὐστηρὴ πειθαρχία πηγάζει ὑψιστη ἐλευθερία καὶ ἀπό τὴν πιό λεπτόλογη ἐργασία ἀναλάμπει ἡ γοητεία ἀπόλυτου αὐθορμητισμοῦ. Τό τί σημαίνει ἀκρότατη εὐαισθησία χωρὶς καμμιὰ νευρικότητα—ἰσχυρότατη ἔνταση δίχως τίποτε τόσπασμωδικό — πηγαῖο ταμπεραμέντο δίχως καμμιὰ αὐθαιρεσία, αὐτὰ καὶ πολλὰ ἄλλα ἀκόμα ποὺ ἀποτελοῦν τό μυστικό τῆς ἀνώτατης τέχνης τοῦ μαέστρου θὰ μποροῦσε κανεὶς νὰ σπουδάσῃ ἀκούγοντας τὸν Μητρόπουλο—ἐφ' ὅσον ἡ μαγεία ποὺ ἁπλώνει, ἀφίνει στὸν ἀκροατὴ τέτοια δυνατότητα. Ἡ αἴσθηση ποὺ ἔχει τοῦ ἦχου εἶναι ἐξ ἴσου μοναδικὴ ὅσο καὶ τὸ μνημονικό του ποὺ τοῦ ἐπιτρέπει, ἀπό τὴν πρώτη πρόβα νὰ διευθύνῃ ἀπ' ἔξω ἔργα τόσο πολύπλοκα σὰν τό κοντσέρτο τοῦ Σαίνμπεργκ. Τίποτε στὶς κινήσεις του δὲν εἶναι ἐπίδειξη — τὰ πάντα ὑποβολή. Ἡ ποιότητα τῆς ὀρχήστρας ὑπό τὴν δική του διεύθυνση, φθάνει τὸν ἀνώτατο βαθμό τῶν δυνατοτήτων της. Καὶ καταλήγει ὁ κριτικός: Ἐλπίζομε ὅτι δὲν θὰ λείψῃ ἀπό τὸν προσεχῆ ἑορτασμό τῆς δεκαετηρίδος τῆς «Μούζικα Βίβα», ὁ τόσο πλούσια προικισμένος ἀπό τὸν Θεό τῆς πατρίδας του Μουσηγέτη Ἀπόλλωνα Ἕλλην!»

—Ὁ μουσικοκριτικὸς ἐξ ἄλλου τῆς ἐφημερίδος «Ἐσπερινὴ» τοῦ Μονάχου, γράφει: «Τό γεγονὸς ὅτι ἕνας «μουσικὸς τοῦ ἀναλογίου» (ὑπερθετικό τοῦ μαέστρου!» σὰν τὸν Δ. Μητρόπουλο μπόρεσε νὰ κάνῃ διεθνῆ καρριέρα, συνηγορεῖ γιὰ τὴν τόσο συχνὰ ἀμφισβητούμενη καλαισθησία τοῦ Κόσμου. Γιατὶ ὁ Δ. Μητρόπουλος εἶναι μιὰ ἀπό τὶς πιό ἀπόλυτες, τὶς πιό ἀντίθετες σὲ συμβιβασμούς, τὶς πιό ἀριστοκρατικὲς προσωπικότητες! Ριζοσπαστὰστης τῆς μουσικῆς ἔκφρασης, φανατικὸς τῆς μουσικῆς — μιὰ Προμηθεϊκὴ φύση κ' ἕνας τεχνίτης γιὰ τὸν ὁποῖο τό ἔργο τοῦ διευθυντὴ εἶναι: συμπλήρωση τοῦ ἔργου τοῦ συνθέτη. Διευθύνει ἀπό μνήμης καὶ στὶς πρόβες. Οἱ φορτωμένες ἐνέργεια κινήσεις του στραγγίζουν ἀπό τὴν ὀρχήστρα καὶ τὴν τελευταία ρανίδα ἐκφραστικότητας—ἀπό τὸ πιό ὀχνὸ πιανίσσιμο ὡς ἕνα φορτίσσιμο ποὺ τοῦ κόβει τὴν ἀναπνοή. Ὁ Μητρόπουλος ἀποθεώθηκε σὰν ἕνα ἀπό τὰ ἑπτὰ ζῶντα μουσικὰ θαύματα. Τό Μόναχο συνήντησε ἕναν ἀπὸ τοὺς μεγαλύτερους μουσικοὺς τῆς ἐποχῆς μας.»



Louis Krasner, der amerikanische Geiger, und Dimitri Mitropoulos als Gastdirigenten

Glanzvoller Ausklang der Musica-viva-Saison 1953/54 war ein Konzert, das Dimitri Mitropoulos, Chef der New-Yorker Philharmoniker, leitete. Sein Programm war auf schärfste Kontraste abgestimmt, stellte Schönbergs Violinkonzert unmittelbar neben die V. Symphonie von Prokofieff, kühne Esoterik neben den etwas gewaltsamen Versuch, allgemeinverständlich zu sein. Gottfried von Einem fiel die schwierige Aufgabe zu, zwischen den Extremen zu vermitteln. Seine „Orchestermusik" op. 9 ist verständlich, ohne konventionell zu sein, motivisch kunstvoll gearbeitet, ohne unübersichtlich zu wirken.

Dimitri Mitropoulos leitete das Sinfonie-Orchester des Bayerischen Rundfunks auswendig. Insbesondere seine Interpretation Schönbergs war außergewöhnlich, gehörte zum Exzeptionellsten, was München an dirigentischer Leistung kennengelernt hat. Zweifelsohne ist Mitropoulos' Wiedergabe aus Liebe, ja aus einer gewissen Verliebtheit in Schönbergs Musik geboren. Schon seine hochexpressive, fast exaltierte Zeichengebung kommt Schönberg entgegen. Wunderbar, wie er das dichte motivische Gewebe auflockert und durchsichtig macht, wie er dem Orchesterklang Beseelung und Farbe verleiht! Auch der Solist Louis Krasner überzeugte durch die souveräne Überlegenheit, mit der er die immensen Schwierigkeiten des Schönbergschen Violinparts technisch und geistig beherrschte. Stürmischer Beifall rief Dirigenten und Solisten immer wieder aufs Podium. Für den ebenfalls anwesenden Komponisten von Einem gab es neben reichem Beifall einige laute Pfiffe — anscheinend von Heißspornen, denen seine Musik zu zahm war.

Demokratisches Volksblatt

Salzburg Datum: 23. Aug. 1954

Salzburger Festspiele 1955:

Dimitri Mitropoulos am Pult

Die Einführung, dem internationalen Festspielpublikum alljährlich einen neuen Dirigenten vorzustellen, zeitigte in den vergangenen Jahren schon mehrmals überaus schöne Ergebnisse. Daß es Salzburg gelingen würde, als erste Festspielstadt Europas aber auch den berühmten griechischen Dirigenten Dimitri Mitropoulos zu gewinnen, war eine große und freudige Überraschung. Dem nun schon lange Zeit in New York so erfolgreich wirkenden Gast geht nicht nur ein ausgezeichneter Ruf, sondern auch die Kunde voraus, daß er sich für moderne Musik einsetzt. Wie die Erfahrung gelehrt hat, sind Festspiele und moderne Musik im allgemeinen aber doch noch immer recht unverträgliche Partner. Wenn Dimitri Mitropoulos dennoch den Sprung über das große Wasser tat, so können wir daraus wohl den Schluß ziehen, daß es sich nun selbst in Amerika bereits herumgesprochen hat, daß Salzburg eine rühmliche Ausnahme bildet. Schon im Hinblick darauf dürfte man das Salzburger Debut von Mitropoulos aufrichtig begrüßen.

Die Begegnung mit diesem bedeutenden Dirigenten gestaltete sich auch sonst interessant und dies, obwohl Mitropoulos die ausgesprochen modernen Werke dann erst bei seinem zweiten Konzert am Sonntag vormittag dirigierte. Bei seinem Debut am Samstag abend erlebte man indes auch ein überaus glücklich, um nicht zu sagen raffiniert, gewähltes Programm. So hörte man zunächst „Introduktion und Allegro" von Francois Couperin, die Darius Milhaud modern, könnerisch und doch mit dem entsprechenden Einfühlungsvermögen in die Rokokowelt seines großen Landsmannes bearbeitet hat. Hier fand sich die Gelegenheit, an der melodischen Führung der Instrumente und an der Farbgebung zu beweisen, wie sehr alte Musik auch heute anzusprechen vermag, wenn sie von berufenen Kennern und Könnern vermittelt wird. Darauf folgte mit der Zweiten Symphonie, C-dur, op. 61, von Robert Schumann ein Werk der deutschen Romantik. Und hier bewies nun der vorwiegend auf die Interpretation moderner Werke eingestellte Dirigent, daß er kein Spezalist im üblichen Sinne des Wortes sondern ein wahrer Musiker ist. Durch eine überaus plastische Modellierung des Rhythmischen gelang es ihm, die Bewegtheit der Ecksätze in einem — vom ökonomischen Standpunkt aus betrachtet — ruhigen Tempo darzustellen, wodurch dieses Mosaik melodisch-rhythmisch gleichartiger Motive den Charakter eines in die Irre gegangenen Klavierwerkes verlor und groß und bedeutend vor uns erstand. Sehr schön wurde auch das Adagio, jene herrliche Romanze mit dem verschwebenden Gesang der Streicher und dem samtenen Nachklang der Holzbläser, gespielt, zumal hier Mitropoulos für eine ungewöhnlich zarte Begleitung sorgte.

Zwei Eigenschaften, die Dimitri Mitropoulos vor vielen auszeichnen, seine elementare Freude am Rhythmus, den er triumphierend herausarbeitet, und seine ungewöhnlich ausdrucksvolle dynamische Gliederung des Vortrags, kamen nach der Pause der Fünften Symphonie von Serge Prokofieff zugute. Das an sich problemlose, aber doch interessante Werk, das in der Sprache unserer Tage abgefaßt ist, erlebte eine ideale Interpretation. Mitropoulos arbeitete die einprägsame Melodik der langsamen Sätze gleichermaßen heraus, wie den espritgeladenen Rhythmus der schnellen Sätze. Hinzu kam noch eine tief innerliche, intuitive Beziehung zu dieser Musik, die sich vom Dirigenten bald auf das Orchester übertrug und auch das Publikum erfaßte. Der begeisterte Applaus für Mitropoulos und die Wiener Philharmoniker war daher mehr als gerechtfertigt.

Dr. H. K.

Demokratisches Volksblatt

Salzburg Datum: 23. Aug. 1954

Das zweite Konzert

Richard Wagner hat zwei Schüler hinterlassen, die die Möglichkeiten menschlichen Seins mit aller wünschbaren Klarheit ausprägen: Hans Richter und Hans von Bülow, beide berühmte Orchesterdirigenten. Beide aber auch typologisch von einer Gegensätzlichkeit, die sie unverwechselbar macht. Dimitri Mitropoulos steht zweifellos auf der Bülowschen Seite: er wäre unglücklich, wenn im Orchester auch nur ein Ton erklänge, den er nicht gebilligt und hervorgerufen hätte.

Schumanns Zweite Symphonie, das Hauptwerk des ersten Konzerts, ward am nächsten Vormittag durch Musiken von Krenek und Einem ersetzt, so daß die Eckpfeiler der Programme: ein eingeleitetes Allegro von Couperin (in Milhauds Bearbeitung) und Prokofievs Fünfte Symphonie stehenblieben.

Erhalten hat sich auch der Begriff der Musik als eines Vorganges zwischen den Tönen, die Beziehungen zwischen ihnen können klar und gebunden, sie können aber auch verdunkelt und gelockert sein. Eine völlige Aufhebung der Wirkung und Gegenwirkung würde in das Nichts, das absolute Dunkel führen. Davor wird Dimitri Mitropoulos, der Dirigent der beiden vom Orchester der Wiener Philharmoniker getragenen Konzerte durch seine Herkunft bewahrt: er stammt aus der Stadt des Sokrates, aus Athen. Und der Meister der beiden Konzerte gemeinsamen Symphonie (op. 100), Prokofiev, hat lange in Paris gelebt.

Eine formale Analyse der gezeigten Werke müßte wohl von Schumann als dem Ältesten der Meister ausgehen. In der Tat ist seine Zweite Symphonie ein Muster von Form im elementaren, nicht aber im meisterlichen Sinne: sie reicht in Mendelssohnsche Bezirke hinein, womit nichts Abträgliches gesagt sein soll. Denn es kommt bei der Form auf den Inhalt an, der sie bildet, und „so'ne rechte Jupiter" ist die Zweite doch wohl nicht geworden.

Abschließendes über Prokofievs op. 100, die fünfte seiner Symphonien, zu sagen, ist wohl die Zeit noch nicht da: der russische Untergrund nimmt Elemente der europäischen Koine in sich auf, die in der spezifischen Beleuchtung seltsam irrisieren.

Die Reihe der kleineren Stücke ward von Milhaud eingeleitet, der ein Doppelstück seines Landsmannes Couperin mit feiner Hand orchestriert hat. Neben diesem hübschen Gebilde wußte sich Kreneks Elegie für Streichorchester sehr wohl zu behaupten Und das gleiche gilt von der bewegten und bewegenden „Orchestermusik", die Gottfried von Einem als op. 9 geschrieben und erdacht hat. Er durfte die Anerkennung der Hörer persönlich empfangen.

Dr. Th. W. Werner.

«Ο ΤΑΧΥΔΡΟΜΟΣ»

ΕΙΣ ΤΟ ΦΕΣΤΙΒΑΛ ΤΟΥ ΣΑΛΤΣΜΠΟΥΡΓΚ

ΠΡΩΤΗ ΦΟΡΑ ΑΠΟΨΕ ΘΑ ΔΙΕΥΘΥΝΗ Ο ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΤΟΥ ΧΡΟΝΟΥ ΤΟ ΚΑΛΟΚΑΙΡΙ ΘΑ ΕΛΘΗ ΣΤΑΣ ΑΘΗΝΑΣ —

— Τοῦ κ. ΜΙΧ. ΚΥΡΙΑΚΙΔΗ —

Σήμερα τὸ βράδυ ὁ Δημήτρης Μητρόπουλος κάνει τὴν πρώτη του ἐμφάνισι στὸ Σάλτσμπουργκ. Στὶς 9 ἀκριβῶς, στὴν κατάφωτη καὶ μεγαλοπρεπῆ αἴθουσα τοῦ «Κοντσέρτ Χάους», πλημμυρισμένη ἀπὸ κόσμο ὅλων τῶν ἐθνοτήτων, ποὺ ξεκίνησε ἀπὸ τὶς πιὸ ἀπίθανες καὶ ἀπομακρυσμένες χῶρες τῆς Γῆς, ὁ Ἕλλην ἀρχιμουσικὸς θὰ δώσῃ δείγματα τοῦ μεγάλου του ταλέντου. Τὴν βλέπω τὴν σκηνὴ σὰν νὰ εἶμαι παρών. Ἀφοῦ κτυπήσουν τὰ τελευταῖα κουδούνια καὶ χαμηλώσουν τὰ μεγάλα φῶτα τῆς πλατείας, ὅλοι οἱ θεαταὶ θὰ βρίσκωνται στὶς θέσεις τους. Ἀλλοίμονον στοὺς καθυστερημένους. Θὰ χάσουν ὅλο τὸ πρῶτο μέρος τῆς συναυλίας. Τὰ μέλη τῆς περίφημης φιλαρμονικῆς ὀρχήστρας τῆς Βιέννης κατέλαβαν τὶς θέσεις τους. Ὅλοι μὲ φράκο. Κι' ἂς εἶναι θεόφτωχη ἡ Βιέννη, κι' ἂς ὑποφέρῃ ὅσο ποτὲ ὁ λαός της.

Σὲ λίγο μπαίνει ὁ κοντσέρτ μάϊστερ. Τὸ πρῶτο βιολί. Εἶναι τρία τὰ πρῶτα βιολιὰ καὶ ἐναλάσσονται. Μερικοὶ θαυματαί του τὸν χειροκροτοῦν. Κάθεται στὴν θέσι του. Τὸ κούρδισμα τῶν ὀργάνων σταματᾶ. Ἤδη ἔρχεται ὁ μαέστρος τῆς συναυλίας. Καὶ σήμερα εἶναι ὁ Μητρόπουλος. Τὰ φῶτα τῆς αἰθούσης σβήνουν καὶ φωτίζεται καλὰ ἡ σκηνὴ καὶ ἰδιαιτέρως τὸ πόντιουμ. Χειροκροτήματα παρατεταμένα γιὰ τοὺς νέους, αὐτοὺς ποὺ εἶναι ἤδη διάσημοι, μὰ ἐμφανίζονται γιὰ πρώτη φορὰ στὴν καλλιτεχνικὴ πόλι, τὴν γενέτειρα τοῦ Μότσαρτ. Ἔτσι εἶναι ἡ παράδοσι. Τὸ ἴδιο ἔγινε γιὰ τὸν Τοσκανίνι καὶ τὸν Φούρβαιγκλερ, ὅταν γιὰ πρώτη φορὰ διηύθυναν. Τὰ παρακάτω ἐξαρτῶνται ἀπὸ τὶς ἱκανότητες τοῦ μαέστρου. Ἕως ἐδῶ τὸ κοινὸ ἔκανε τὸ καθῆκον του. Τί θὰ γίνῃ γιὰ τὴν συνέχεια ὑπεύθυνος θὰ εἶναι μόνος αὐτός. Ἐὰν κατορθώσῃ καὶ κατακτήσῃ τὴν ὀρχήστρα πρῶτα καὶ μετὰ τὸ κοινό, ἡ ὑπόθεσις ἐλήξε. Ἡ κριτικὴ θὰ ἐπακολουθήσῃ. Τὰ πάντα γιὰ τὴν πρώτη φάσι θὰ κρίνῃ ἡ αἴθουσα. Δηλαδὴ τὸ κοινό. Θυμοῦμαι τὸ 1950 εἶχε διευθύνει γιὰ πρώτη φορὰ στὸ Σάλτσμπουργκ ὁ Ραφαὴλ Κούμπελικ.



Ὁ μαέστρος Δημήτρης Μητρόπουλος, κατὰ παλαιοτέραν φωτογραφίαν του, ἐνῶ διευθύνει ὀρχήστραν.

Ἐρχόταν μὲ ὄνομα καὶ ἀρκετὲς περγαμηνές. Μετὰ τὴν εἰσαγωγὴ τῆς «Πουλημένης μνηστῆς» τοῦ Σμέτανα καὶ τὴν συμφωνία τῆς Πράγας τοῦ Μότσαρτ, εἶχε κριθῆ ἡ τύχη του. Καλὴ ἐμφάνισι, αἰσθητικὲς χειρονομίες ζωηρὲς καὶ κάπου κάπου περιττές. Συμπέρασμα. Τὰ χειροκροτήματα χλιαρὰ καὶ ἄτονα. Τὴν ἄλλη χρονιὰ ὁ Κούμπελικ δὲν διηύθυνε στὴν πατρίδα τοῦ Μότσαρτ. Τὸ ἴδιο ἔγινε καὶ γιὰ πολλοὺς ἄλλους ποὺ πέρασαν σὰν διάττοντες ἀστέρες. Τὸ ἀντίθετο φυσικὰ ἔγινε γιὰ τὸν Τοσκανίνι, τὸν Φούρτβαιγκλερ, τὸν Βάλτερ, τὸν Κλάϊμπερ, τὸν ἀλησμόνητο Κλέμενς Κράους, τὸν Κνάπερρτσμπους κ. ἄ. Τὸ ἴδιο θὰ συμβῇ γιὰ τὸν Μητρόπουλο ἀπόψε. Τὸ κοινὸ θὰ τὸν ἀποθεώσῃ. Εἶμαι τόσο βέβαιος. Καὶ τὸ σύνθημα θὰ τὸ δώσῃ ἡ «Βίννερ Φιλαρμόνικερ», ἡ θαυμασία ὀρχήστρα ποὺ ἀπετέλεσε τὴν Λυδία λίθο ὅλων τῶν μαέστρων ἀπὸ διακόσια καὶ πλέον χρόνια. Εἶναι ἀδύνατον τὸ φαινόμενον Μητρόπουλος νὰ μὴ θριαμβεύσῃ ἀπόψε στὸ Σάλτσμπουργκ. Ἀσχέτως μὲ τὴν ἐκλογὴ τοῦ προγράμματός του, θὰ ἐπιβληθῇ ὡς μουσικὸς γνήσιος, ὡς γεννημένος μαέστρος, σὰν ἕνας ὁδηγὸς τῆς ὀρχηστρικῆς φάλαγγος μὲ θεϊκὰ χαρίσματα καὶ κατάρτισι μουσικὴ σπάνια. Δὲν θὰ ξεχάσω τί μοῦ ἔλεγε ὁ διευθυντὴς τοῦ φεστιβὰλ τοῦ Σάλτσμπουργκ τὸ 1950. Ἔχομε πάντα μιὰ θέσι ἀνοικτὴ καὶ μιὰ ἡμερομηνία ἐλεύθερη γιὰ τὸν δικό σας τὸν Μητρόπουλο. Ἐλπίζομε ὅτι κάποτε θὰ τὰ καταφέρῃ νὰ μᾶς ἔλθῃ. Ἡ πατρίδα τοῦ Μότσαρτ τὸν ἀναμένει.

Νά, ποὺ ἀπόψε οἱ ἐλπίδες ἐπαληθευσαν. Στὰ ὀνόματα τῶν μεγάλων μαέστρων τῶν ἱστορικῶν Φεστιβὰλ τοῦ Σάλτσμπουργκ προστίθεται ἀπὸ σήμερα τὸ βράδυ καὶ ὁ Ἕλλην Δημήτρης Μητρόπουλος. Θὰ διευθύνῃ τὴν 2α συμφωνία τοῦ Σούμαν, τὴν 5η συμφωνία τοῦ Προκόφιεφ καὶ μιὰ εἰσαγωγὴ Κουπερὲν—Μιλώ. Ἡ ἀποψινὴ συναυλία θὰ ἐπαναληφθῇ αὔριο τὸ πρωῒ στὶς 11 μὲ μικρὲς ἀλλαγὲς τοῦ προγράμματος καὶ ὁ κύκλος τῶν συναυλιῶν ποὺ ἄρχισε τόσο θριαμβευτικὰ ὁ Μητρόπουλος ἀπὸ τὴν Φλωρεντία, τὸ Μιλᾶνο καὶ τὸ Μόναχο θὰ κλείσῃ στὸ Σάλτσμπουργκ.

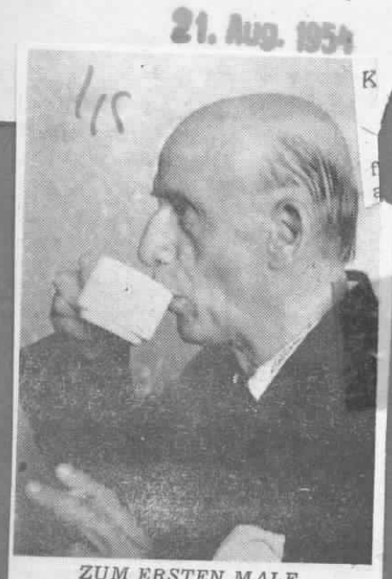
Μερικοὶ Ἕλληνες ποὺ κατάφεραν νὰ ταξιδέψουν ὡς τὴν Αὐστρία ἐφέτος, θὰ τὸν ἀκούσουν ἀπόψε καὶ θὰ τὸν χειροκροτήσουν μὲ ὅλη τους τὴν ψυχή. Ἐμεῖς οἱ ἄλλοι θὰ περιορισθοῦμε νὰ τὸν παρακολουθήσωμε νοερῶς. Δὲν μᾶς μένει τίποτε ἄλλο παρὰ λίγη ἀκόμη ὑπομονή.

Γιὰ τοῦ χρόνου λέγονται πολλὰ καὶ ἀρκετὰ ἀληθοφανῆ. Ἴσως τέτοια ἐποχὴ νὰ τὸν ἔχουμε ἐδῶ καὶ νὰ τὸν χειροκροτοῦμε στοῦ Ἡρώδου καὶ στὴν Ἐπίδαυρο. Πολλοὶ φίλοι καὶ θαυμασταὶ τοῦ μαέστρου ἐργάζονται γι' αὐτὸ καὶ οἱ οἰωνοὶ διαγράφονται ἐξαιρετικὰ αἰσιόδοξοι. Ἕνα χρόνο ἀκόμη. Θὰ τὸν περιμένωμε.

ΜΙΧ. ΚΥΡΙΑΚΙΔΗΣ

Salzburger Nachrichten

Salzburg Datum: 21. Aug. 1954



ZUM ERSTEN MALE

Dimitri Mitropoulos feiert sein Salzburger Festspieldebut als Dirigent im fünften und sechsten Orchesterkonzert der Wiener Philharmoniker.

Photo: Ellinger

6 Kunst und Künstler WIENER KURIER 23. August

Faszination einer großen Dirigentenleistung

Mitropoulos leitete in Salzburg zum erstenmal die Philharmoniker

Salzburg, 23. August. Mit Dimitri Mitropoulos, der in Salzburg zum erstenmal an der Spitze der Wiener Philharmoniker erschien, erhielt die Reihe der Stardirigenten des Orchesters einen höchst bemerkenswerten Zuwachs. Der Maestro erinnert darin an Toscanini, daß er ein Fanatiker präzisester Durchformung aller Einzelheiten des Kunstwerkes ist. Von jeder Komposition schwebt ihm ein unverrückbares Wunschbild der Interpretation vor. Obwohl es der persönlichen Farbe des Darstellenden natürlich nicht entbehrt, ist es doch keinerlei Stimmungsschwankungen des Augenblicks unterworfen und besitzt so gewissermaßen eine relative Objektivität. Mitropoulos ist ein blendender Rhythmiker, was ihm besonders bei den modernen Werken trefflich zustatten kommt. Seine eindringliche Gestik wirkt durch eine sportlich anmutende Geschmeidigkeit ästhetisch. Auffallend ist die intensive Einbeziehung der linken Hand beim Dirigieren, welche die Lenkung im Dynamischen stark beeinflußt.

Die zwei Konzertprogramme am Wochenende stimmten in den beiden Eckstücken miteinander überein. Beide Male eröffnete die Couperin-Bearbeitung Darius Milhauds „Introduktion und Allegro". Ohne streng historisierende Absicht ergeben hier zwei Personalstile ein neues Drittes, das von spezifischem Reiz ist. Apartes Flötenkolorit und beträchtliche Anteil des Blechs im polyphonen Tonsatz kennzeichnen die Milhaud-Komponente des Werkes.

Serge Prokoffiews V. Symphonie wurde gleicherweise eine Meisterleistung des Dirigenten und des Orchesters, das sich hier auf ungewohntem Boden hervorragend bewährte. Das Werk verrät bei aller stellenweisen Turbulenz moderner Klangballungen doch zugleich eine gewisse divertierende Konzilianz der Aussage und verankert alle Sätze motivisch miteinander. Am stärksten wirkte das Scherzo, dessen „Marcato" durch die gestraffte Wiedergabe mit dem satten Schmettern der Trompeten — die Bläser wurden dem Publikum am Schluß vom Dirigenten noch gesondert präsentiert — drastisch in Erscheinung trat.

Auf Schumanns „Zweite" hätte man trotz der virtuosen Wiedergabe gern zugunsten eines anderen Werkes verzichtet. Der deutsche Liedmeister ist kein Symphoniker gewesen. Mitropoulos entkleidete das Werk der romantischen Zwielichtigkeit und duldete auch in dem expressiven Adagio keim die klare Linie beeinträchtigendes „Tonschmalz".

Die Entstehung von Ernst Kreneks Symphonischer Elegie für Streicher knüpft an die Nachricht vom tragischen Tod Antons Weberns. Hier ist in allen Stimmen die melodische Prägnanz besonders bemerkenswert, die sich aus dem Reichtum starker Intervalle und einer sprechend geformten Deklamation ergibt. In scharfen Gegensatz dazu tritt Gottfried Einems Orchestermusik op. 9, die bei einem Wiener Musikfest aus der Taufe gehoben worden war. Hier ist der Ambitus der Melodieentfaltung recht eng begrenzt und die Steigerung wird hauptsächlich den rhythmisch gestrafften Einwürfen markanter Bläserregister überantwortet.

Mitropoulos wurde sehr laut und herzlich gefeiert, ließ aber immer wieder die Philharmoniker an dem Erfolg des Konzerts teilnehmen. Das Orchester, das sich von dem Dirigenten fasziniert zeigte, stimmte schließlich seinerseits in den Beifall für den prominenten Künstler ein.

Dr. Roland Tenschert.

Salzburger Nachrichten — Montag, 23. August 1954

DIE FESTSPIELSTADT 1954

Denkwürdiges Salzburger Dirigentendebut

Dimitri Mitropoulos zweimal an der Spitze der Philharmoniker

Kritiken über Dirigenten können mit wirklicher Kompetenz eigentlich nur die mit ihnen zusammenwirkenden Orchestermusiker schreiben. Nach den zwei Arbeitsproben zu den Konzerten am Samstagabend und Sonntagvormittag, die wir miterleben durften, können wir uns, ohne eine Indiskretion zu begehen, etwa die folgenden zwanglosen Randbemerkungen eines unserer vortrefflichen Philharmoniker imaginieren: „Der Bursch kann mehr als Brot essen! Eine solche Beherrschung der verschiedenartigsten Partituren ist uns seit Toscanini nicht vorgekommen. Der dirigiert ja von der ersten Probe an alles auswendig und hat nicht nur alle Noten und Vortragsbezeichnungen, sondern auch alle Taktziffern und Hilfsbuchstaben im kleinen Finger. Seine Bewegungen — bald scheint er an die Decke zu springen, bald glaubt man, er sinkt in die Erd' — kommen einem zuerst ein bissel übertrieben vor, aber man sieht rasch ein, daß er mit allem, was er tut und sagt, recht hat, und daß nichts, was er von einem verlangt, aus Pose oder aus anmaßendem Besserwissen gefordert wird, sondern immer nur aus dem festen Willen, dem Werk in aller Sachlichkeit zu dienen und aus uns das Beste herauszuholen. Wenn das im Konzert nicht sehr sehr schön wird, dann ist uns und ihm nicht zu helfen!"

Und es ist wirklich „sehr sehr schön" geworden. In alten und neuen Werken — seine Programme waren weitaus die interessantesten des ganzen Zyklus der Orchesterkonzerte — hat der in Griechenland geborene, in Deutschland ausgebildete und in Amerika zu Weltruhm gelangte Dirigent Dimitri Mitropoulos sich nun auch in Salzburg als einer der größten nachschaffenden und gegenwartnächsten Musiker unserer Zeit erwiesen. Seine genauen, die kompositionelle Struktur der dargebotenen Werke und ihre ideale Instrumentalgestalt bis ins letzte „aushörenden" Klangvorstellungen mußten bei dem von ihm mit wahrer Besessenheit, aber verhaltener als in den Proben. angeleiteten Meisterorchester der Wiener Philharmoniker volle tönende Wirklichkeit werden.

Beiden Programmen gemeinsam waren das mehr dem Bearbeiter Milhaud als dem Komponisten Couperin zugehörige Doppelstück „Introduktion und Allegro" und die V. Symphonie von Serge Prokofieff. In der pompösen langsamen Introduktion wurde der gewaltige Orchesterapparat zu barocker Klangpracht entfaltet, um dann im Allegro die durchsichtigste Zeichnung des polyphonen Gewebes herzugeben. — Die 1944 entstandene 5. Symphonie ist das erste Werk, das Prokofieff nach seiner Rückkehr nach Rußland schrieb. Er war dabei sichtlich von dem Bestreben geleitet, all das von ihm in der Fremde praktizierte Neue und „Exotische" seiner Tonsprache in allgemein faßliche Gestalt zu bringen. Dies hat eine etwas primitive Formung des reichen thematischen Inhalts nach sich gezogen. Hier den rechten Ausgleich zu treffen, war eine besondere Leistung des Dirigenten, der insbesondere die traditionellen Formen (Sonate, Scherzo, dreiteiliges Adagio, Introduktion und Rondo) in ihrer Thematik scharf herausarbeitete und innerhalb des so gesicherten Rahmens gewisse „barbarische" Klangcharaktere Prokofieffs förmlich rauschhaft zur Geltung brachte.

Seine Fähigkeit, angeblich Wohlvertrautes in neuer Bedeutsamkeit erscheinen zu lassen, zeigte Mitropoulos am klarsten in der im allgemeinen Repertoire etwas vernachlässigten 2. Symphonie von Schumann. Hier war vor allem den wahren, nicht immer ganz erreichten Intentionen des Komponisten nachzuspüren. Von den vielen in diesem Sinne voll geglückten Zügen der großartigen Gesamtdarstellung erwähnen wir nur die in immer neuer Beleuchtung durchgesetzte Wiederkehr des ersten Sostenuto-Themas in den anderen Sätzen, die feine Vorbereitung des ersten Allegro-Themas in der Introduktion, die frei phantasierende Gestalt der Variationen des Adagios und die Kontrastierung des umgebildeten Adagio-Themas mit dem etwas zu jokosen ersten Thema des Finales.

An die Stelle der Schumann-Symphonie traten im zweiten Konzert zwei Werke zeitgenössischer österreichischer Komponisten: die 1945 auf den tragischen Tod von Anton Webern komponierte „Elegie" für Streichorchester von Ernst Krenek und die 1948 entstandene „Orchestermusik" von Gottfried Einem. In beiden Fällen erfüllte Mitropoulos sein Grundprinzip: die klassische Musik so darzustellen als wäre sie neu, und die neue so als wäre sie klassisch. — Bei dem einen gewaltigen Trauergesang bedeutenden Stück Kreneks ergab dies ein derartiges Überwiegen der expressiven Elemente über die konstruktiven, daß die im herrlichen Klang der philharmonischen Streicher aufgelöste Elegie einen gar nicht an die zu ihrer Hervorbringung aufgebotene komplizierte Technik denken ließ. Und das im wesentlichen auf kühne kanonische Führungen basierte Werk Einems entfaltete seine außerordentlich erregende Ausdrucksgewalt mit einer Selbstverständlichkeit, die auch den der neuen Musik fernstehenden Hörern die Bedeutung der Konzeption dieses Kunstwerkes zwingend zu Bewußtsein brachte. Beide Stücke waren glänzende Zeugnisse des genialen Schöpfertums ihrer Komponisten und würden die Aufnahme ins allgemeine Konzertrepertoire vollauf verdienen.

So haben Werkwahl und Darstellung das erste Salzburger Auftreten von Dimitri Mitropoulos zu einem in jeder Beziehung denkwürdigen Ereignis gestaltet. Daß der vom Publikum stürmisch akklamierte, als musikalisches Elementarereignis empfundene, Künstler für die Festspiele als ständiger Dirigiergast gewonnen werde, ergibt sich aus diesem Debut wohl als unabwesbare Folgerung.

Dr. Willi Reich

---

29 Αὐγούστου 1954

«ΤΟ ΒΗΜΑ»

Ο ΜΕΓΑΣ ΜΑΕΣΤΡΟΣ

ΝΕΟΣ ΘΡΙΑΜΒΟΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΕΙΣ ΤΟ ΣΑΛΤΣΜΠΟΥΡΓΚ

Σωρεία κριτικῶν καὶ διάφορα ἄλλα ἀποκόμματα ἀπὸ ἐφημερίδες καὶ περιοδικὰ τῆς Βιέννης καὶ τοῦ Σάλτσμπουργκ ἔχουν φθάσει καὶ ἀναφέρονται στὴν παρουσία τοῦ Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου στὰ ἐφετεινὰ μουσικὰ φεστιβὰλ τοῦ Σάλτσμπουργκ. Ὁ Μητρόπουλος, ὡς γνωστόν, διηύθυνε δύο συναυλίες τὴν 21ην καὶ 22αν Αὐγούστου καὶ ἡ ἐπιτυχία του ὑπῆρξε τόσο μεγάλη, ὥστε ἡ διεύθυνσις τῆς Ὄπερας τῆς Βιέννης τοῦ ἐζήτησε ὅπως κατὰ τὰ ἐγκαίνια τοῦ ἐπισκευασθέντος κτιρίου της, τὸν Νοέμβριο τοῦ 1955, διευθύνει τὴν «Ἠλέκτρα» τοῦ Ρ. Στράους, τὸν «Ροζενκαβαλλιέρ» καὶ δύο συναυλίες μὲ τὴν Φιλαρμονική. Ἐν τῷ μεταξύ, ἡ διεύθυνσις τῶν φεστιβὰλ τοῦ Σάλτσμπουργκ εἶναι βεβαία ὅτι θὰ τὸν ἔχῃ εἰς τὸ ἑξῆς κάθε χρόνο μεταξὺ τῶν διευθυντῶν ὀρχήστρας.

Οἱ ἐφημερίδες ὁμιλοῦν περὶ «μαέστρου - φαινομένου», τοῦ ὁποίου ἡ προσωπικότης καὶ ἡ τέχνη ἐπιβάλλονται ἀμέσως στὴν ὀρχήστρα καὶ στὸ κοινόν. Ὁ Ἕλλην ἀρχιμουσικός, γράφουν, ἐδικαίωσε τὴν μεγαλην του φήμην καὶ ἀπέδειξε πόσον εἶναι κάτοχος ὅλων τῶν μυστικῶν τῆς ὑψηλῆς τέχνης. Τὸν παρομοιάζουν μὲ τὸν Τοσκανίνι καὶ θαυμάζουν τὴν ἀπέραντον μνήμην, ἡ ὁποία τοῦ ἐπιτρέπει νὰ κάνῃ δοκιμὲς χωρὶς παρτιτοῦρα καὶ νὰ ὑποδεικνύῃ στοὺς μουσικοὺς λάθη λεπτομερειακά. Στὶς δοκιμὲς κόντεψε νὰ γεμίσῃ ἡ αἴθουσα—τόση ἦταν ἡ περιέργεια καὶ ἡ ἐπιθυμία τῶν μουσικῶν νὰ τὸν παρακολουθήσουν. Οἱ μουσικοὶ τῆς περιφήμης Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης ἀπὸ τὴν πρώτη στιγμὴ ἀπέκτησαν πλήρη ἐπαφὴ μὲ τὸν ἀρχιμουσικὸ καὶ εἰς τὸ τέλος καὶ τῶν δύο συναυλιῶν ἠρνήθησαν νὰ σηκωθοῦν, ἀλλὰ καθήμενοι ἐχειροκρότησαν ἐνθουσιωδῶς. Καὶ ἀφοῦ τὸ κοινὸ τὸν ἀνεκάλεσεν ἑπτὰ φορὲς ἐπὶ σκηνῆς, εἰς τὸ τέλος ἐσηκώθηκαν ὄρθιοι οἱ μουσικοὶ τῆς ὀρχήστρας διὰ νὰ χαιρετήσουν τὸ κοινόν. Ἀπὸ μερικοὺς Ἕλληνας ποὺ εἶχαν τὴν εὐτυχίαν νὰ παρευρεθοῦν εἰς τὰς δύο συναυλίας του, ἡ Μητρόπουλος ἐζήτησε λεπτομερείας πληροφορίας περὶ τῶν καλλιτεχνικῶν πραγμάτων τῶν Ἀθηνῶν. Τὰς συναυλίας του παρηκολούθησαν οἱ μαέστροι Κνάπερτσμπους, Μπαὶμ, Τσὲλ καὶ ἄλλοι. Δὲ ὑπῆρχε δὲ οὔτε μία θέσις διαθέσιμη καὶ τὴν τελευταία στιγμὴ μερικὰ εἰσιτήρια ἐπωλήθησαν εἰς πενταπλασίαν τιμὴν εἰς τὴν μαύρην ἀγοράν.



Ὁ Μητρόπουλος εἰς τὸ Σάλτσμπουργκ ὕστερα ἀπὸ μίαν δοκιμήν.

Η «ΒΡΑΔΥΝΗ»

Τρίτη, 24 Αὐγούστου 1954

— Ο ΜΕΓΑΛΟΣ ΜΑΣ ΜΑΕΣΤΡΟΣ —



„Primus inter pares"

Dimitri Mitropoulos erstes Oesterreich-Konzert

Wir haben ihn sehnsuchtsvoll erwartet. Die Fama, die einst Äneas und Dido belauschte und das Wissen um beider Liebe weitertrug, ist auch Dimitri Mitropoulos vorausgeeilt, und die Wiener Philharmoniker, die die Proben solvierten, taten ein übriges, das Kommen eses Dirigenten begeistert anzukündigen. a wurde und wird von seinem phänomenalen Gedächtnis erzählt, von seiner unexaltierten Bescheidenheit, die sich auch in der Applausentgegennahme inmitten des sich erhebenden Musikerkreises ausdrückt, von seinem Musikwissen und seiner Dirigentenpersönlichkeit. So kamen wir mit den höchsten Erwartungen in dieses Konzert, dessen Programm uns freilich nicht allzu vorteilhaft für eine erste Begegnung mit einem großen Dirigenten schien. Aber auch da war schon die Persönlichkeit des Gastes spürbar. Er wollte kein konventionelles Programm bringen, er ließ die Moderne dominieren und gedachte im Mittelwerk des romantischen Zaubers. So kam eine Vortragsfolge zustande, die da hieß: Introduktion und Allegro von Couperin-Milhaud, zweite Symphonie von Robert Schumann und V. Symphonie von Sergei Prokofieff.

Die Bearbeitung des alten Couperin-Stückes durch den bedeutenden französischen Gegenwartsmeister Milhaud hat sich auf instrumentationstechnische Ausschmückung beschränkt. Da sind — um nur eines der vielen möglichen Beispiele zu nennen — Harfen-Mischklänge dazu angetan, in uns den Eindruck eines Cembalo zu erwecken. Das Stück hat ernste Haltung, knappe Aussage und ist die denkbar beste Intrada, wenn auch nur eben ein Auftakt.

Schumanns Zweite Symphonie, die auch Musikkritiker älteren Jahrganges gleich dem Schreiber dieser Zeilen (der doch schon bald zwanzig Jahre berichterstattend am österreichischen Musikleben teilnimmt) nur von der Partitur her kennen, ist in ihrer Aussage, in der stillen Kammermusik-Poesie, in der eigenartigen Instrumentation, aber auch im Formalen kaum mehr zu retten. Das Zentrum des Schaffens bleiben eben für ihn die unvergänglichen Lieder und die bedeutenden Klavierwerke. Alles übrige, also auch diese zweite Symphonie, bleibt am Rande. Sie hat uns nicht viel zu sagen. Es geht uns so, als ob wir in alten Bänden blätterten, mit verhaltener Wehmut, weil uns die Zeit nahe ist und gerade dieses Werk so fremd, so ferne ...

Prokofieffs Fünfte Symphonie (1945 in Moskau uraufgeführt) ist ein bedeutendes Werk. Es ist — ein Vorzug dazu — leicht verständlich, packt in seinen schnellen Sätzen (wie alles aus der Feder dieses espritvollen Tondichters) stärker als in den langsamen, denen doch bisweilen der Atem ausgeht. Der zweite Satz, eine Art erweitertes Scherzo, ist das grandiose Stück des Abends. Es wäre zu wünschen, Margarete Wallmann wäre Zeugin dieser Aufführung gewesen. Da hätte man vielleicht zu Honegger und Theodor Berger das dritte Werk für den Ballettabend des kommenden Festspielsommers gewonnen. Ich bin fest davon überzeugt, daß dieser Satz, choreographisch ausgewertet, zu den stärksten Teilen eines Ballettabends zählen würde!

Nun aber zu den Interpreten: die Wiener Philharmoniker hatten seit Cantelli ihren mitreißendsten Abend. Das bewies, wie sehr sie sich geborgen fühlten unter der Dirigentenhand des berühmten Gastes.

Mitropoulos könnte — seiner Physiognomie nach — Religionsphilosoph, Forscher oder Universitätslehrer sein. Er liebt, so scheint's, das Dunkle, das Hintergründige, das Ungeklärte (und hat sicher nach dem Hellen, Freundlichen, Unkomplizierten Sehnsucht!) Deshalb seine besondere Neigung zur Musik des 20. Jahrhunderts (zumal er selbst Komponist ist), deshalb aber auch seine Programmbildung mit Schumann als Herzstück des Abends. Seine Technik des Dirigierens ist klar und verständlich, jedoch nicht allein auf Hände und Antlitz beschränkt; der ganze Körper hat am Ausdruck seines Wollens teilzunehmen. Alles Temperament scheint vom Verstande gezügelt. Auf Mitropoulos paßt das Wort, das der Furtwängler-Biograph Willy Seibert einmal gesagt hat: „Das Auswendigdirigieren glaub ich nur einem Dirigenten, der sich ans Klavier setzt und mir das gesamte Werk, das er dirigiert, auch vorspielen kann." Bei Mitropoulos hat man den Eindruck, er kann's. Er kennt jede Sechzehntelnote und jeden Ton eines Geigenlaufes. Er gibt nicht nur Einsätze, er zeichnet in knapper Handbewegung den Charakter des jeweiligen Instrumentalsolos vor und nach, er ist wahrhaftig Primus inter pares, erster unter gleichen, Musiker unter Musikern. Da ist keine falsche Präpotenz, kein sich innerlich Hervortun, kein falsch angewandter Dirigentenstolz. Um den ersten Eindruck von Mitropoulos auf einen Nenner zu bringen: die musikalischen Vorzüge dieses eminenten Könners sind in eine Menschlichkeit eingebettet, die wie ein Funke auf Musiker und Hörer überspringt und einen innigen Kontakt zwischen Werk, Ausführung und Erlebnis der Komposition herstellt. *Erik Werba*

---

6. Orchesterkonzert unter Dimitri Mitropoulos

Gegenüber dem fünften Orchesterkonzert waren neu die „Symphonische Elegie" von E. Krenek und die „Orchestermusik" op. 9 von Gottfried von Einem. Ersteres Werk ist vom Komponisten dem Andenken seines Freundes Anton von Webern gewidmet. Es ist streng im Sinne der Zwölftontechnik entworfen, die Reihen ergeben aber eine überzeugende Trauermusik. Obwohl die Elegie einsätzig ist, lassen sich doch deutlich vier Abschnitte erkennen, zwei dramatische Sätze (der erste und dritte) und zwei mit Melodien der Klage durchsetzte (der zweite und vierte), wobei an manchen Stellen sich über tiefem Baßgrund einsam klagende Oberstimmen erheben.

Dagegen ist die Orchestermusik von Gottfried von Einem ein dramatisch bewegtes, stark instrumentiertes und den Bläsern dankbare Aufgaben zuweisendes Werk. *Pi.*

Salzburger Volksblatt — Montag, den 23. August 1954



FUNFTES UND SECHSTES ORCHESTER-KONZERT:

Dirigent Mitropoulos

Der fast sechzigjährige Grieche Dimitri Mitropoulos, Dirigent des Orchesters von Minneapolis, kam zum erstenmal zu den Salzburger Festspielen. In ihm lernte man eine mit phänomenalem Gedächtnis begabte, suggestiv energische Persönlichkeit kennen. Aus der Werkzusammenstellung seiner beiden Salzburger Orchesterkonzerte (am Samstagabend und Sonntagvormittag im Festspielhaus) und aus der Art, wie er die unterschiedlichen Werke interpretierte, läßt sich seine Hinneigung zu romantischer Ausdrucksmusik erkennen, der eine gewisse „moderne" Angst vor vermeintlichem Gefühlsüberschwang entgegensteht, so daß unter seiner Direktion die zeitgenössisch unsentimentalen Werke besser, oft geradezu hinreißend gespielt wurden.

Beide Konzerte begannen mit einer Couperin-Komposition in der Bearbeitung durch Darius Milhaud. Es war eine wirksame Introduktion. — Beide Konzerte schlossen mit Serge Prokofieffs grandioser 5. Symphonie op. 100 aus dem Jahr 1945. Man kann sich kaum eine blendendere Wiedergabe vorstellen, als die Wiener Philharmoniker sie unter Mitropoulos boten. Diese Symphonie ist reich an lebendigen musikantischen Einfällen, sie fesselt und amüsiert als ein symphonisches Divertimento, in dem geniale Funken aufblitzen, so daß man einen tieferen gedanklichen Gehalt nicht vermißt. Die rhythmischen Akzente im „Allegro marcato" unterstützen den Reigen tänzerisch-plastischer Bilder — dieses Scherzo erinnert an Prokofieffs beste Ballettmusik. Stark ist auch das slawische Element, die melodischen Themen, der Reiterrhythmus. Und raffiniert sind die aufleuchtenden Farben an die Instrumente verteilt. Mitropoulos gestaltete alle Sätze in klarem Aufbau, holte dazu hexenmeisterisch mit scharfem Zupacken jeden einzelnen Einsatz heran, zeichnete beweglich die Figuren vor. Die Philharmoniker reagierten mit unerhörter Präzision und gaben obendrein auch dem kleinsten sanglichen Motiv Klangfülle. So mußte selbst dem Anhänger der klassischen Symphonie Prokofieffs moderne Romantik gefallen!

Moderne Romantik kam auch in den beiden kleineren Werken, die im zweiten Konzert des Griechen die Mitte bildeten, zu einer ausgezeichneten Darstellung. Kreneks „Symphonische Elegie" (nur für Streicher), trotz gestrenger Zwölftontechnik in linearer Anwendung sehr leicht verständlich, hatte nichts von „eiskaltem Konstruktivismus"; in einer vierfach abgewandelten Stimmung der Trauer hatte sie vielmehr überzeugenden Gefühlsausdruck (1946 geschrieben!). Und Gottfried von Einems „Orchestermusik Nr. 9", ein wiederum gefühlsbetontes Adagio, das sich ins Forte Allegro steigert, straff formuliert, mit originellen Instrumentaleffekten, gehört ebensowenig der rein intellektuellen Richtung zu, ist vielmehr einprägsame wirkliche Musik, in der nur noch etwas zuviel Gewicht auf Kontrastwirkung gelegt wird.

Enttäuschend war allein die Interpretation von Schumanns Zweiter Symphonie. Dieses kammermusikalische Werk in übertrieben großer Besetzung kann nur aus einem feinen Empfinden für zartgetönte poetische Stimmungen verstanden werden. Unter des Dirigenten energischem Zugriff zerbrach die Stimmung; die Romanze des dritten Satzes erschien zerzupft in kleine, nichtssagend hübsche Motive. Mitropoulos ist ein Dirigent der dramatischen Spannung. Da es diese in Schumanns Symphonie nicht gibt, blieb die selbstgestellte Aufgabe ungelöst. Dennoch war es lehrreich, daß er das „undankbare" Werk auf sein Programm gesetzt hatte! Und als Gewinn bleibt zu verzeichnen, daß Dimitri Mitropoulos nach Salzburg kam — um nach dem Erfolg dieser Konzerte hoffentlich wiederzukehren.

Dr. Hehn



Ὁ Ἕλλην ἀρχιμουσικός Δημ. Μητρόπουλος εἰς μιαν δοκιμὴν τῆς δοθείσης εἰς τὸ Μόναχον Συναυλίας, μὲ τὸν Ἀμερικανὸν βιολιστὴν Λουὶς Κρασνερ, ὁ ὁποῖος ἠρμήνευσε τὸ κοντσέρτο τοῦ Σαίνμπεργκ.

Ἡ «ΒΡΑΔΥΝΗ»

Τρίτη, 10 Αὐγούστου 1954

Ὁ Μητρόπουλος στὸ Μόναχο

(ΣΤΗΝ «ΜΟΥΣΙΚΑ ΒΙΒΑ»: ΣΕΝΜΠΕΡΓΚ, ΠΡΟΚΟΦΙΕΦ ΚΑΙ ΦΟΝ Α·Ι·ΝΕΜ)

ΚΡΙΣΕΙΣ ΤΟΥ ΓΕΡΜΑΝΙΚΟΥ ΤΥΠΟΥ

Στὸ Μόναχο, στὶς συναυλίες τῆς Ἑταιρίας «Μούζικα Βίβα» (Ζωντανὴ Μουσική) ὅπου δίδονται ἔργα μόνο νεωτεριστικῆς μουσικῆς, διηύθυνε πρὸ ὀλίγου καιροῦ τὴν περίφημη Συμφωνικὴ Ὀρχήστρα τοῦ Ραδιοσταθμοῦ Βαυαρίας, ὁ Δημήτρης Μητρόπουλος. Στὸ πρόγραμμα ὑπῆρχαν τὰ ἑξῆς ἔργα: Γκόττφριντ φὸν Ἄϊνεμ: Μουσικὴ γιὰ ὀρχήστρα, ἔργ. 9, Σαίνμπεργκ: Κοντσέρτο γιὰ βιολί, μὲ σολίστ τὸν καταπληκτικὸ —καθὼς γράφουν— Ἀμερικανὸ βιολονίστα Λούϊς Κράσνερ, Προκόφιεφ: 5η Συμφωνία.

Εἶναι ἀδύνατον νὰ μεταφερθοῦν ἐδῶ ὅλες οἱ κριτικὲς τῶν γερμανικῶν ἐφημερίδων γιὰ τὸν μεγάλο Ἕλληνα ἀρχιμουσικό. Οἱ λέξεις «ὕμνος», «ἐνθουσιώδεις», εἶνε πολὺ φτωχὲς γιὰ νὰ μεταδώσουν ὅλα ὅσα ἔγραψαν, ἀλλὰ καὶ γιὰ νὰ περιγράψουν τὴν ἐντύπωσι τοῦ κοινοῦ, τὸ ὁποῖον ἀνάμεσα στὰ θυελλώδη χειροκροτήματά του ἐφώναζε: «Νὰ μᾶς ξανάρθης»!

«Αὐτὸς ὁ ψηλός, λεπτός, φαλακρὸς ἄνθρωπος, μὲ τὸ παλλόμενο, μαγικὸ ἀριστερὸ χέρι ἑνὸς Φουρτβέγγλερ καὶ τὸ ρυθμικὰ κυριαρχοῦν δεξὶ χέρι ἑνὸς Στραβίνσκυ, εἶναι ἕνα ἀπ' τὰ πιὸ μοναδικὰ φαινόμενα ἀρχιμουσικοῦ. Δὲν ξέρεις πῶς μπορεῖ ἀπὸ τὴν αὐστηρὴ καὶ πάντα ἐλεγχομένη ἐπιβολὴ τοῦ «μετιέ», νὰ περνάη στὴν πνευματικὴ μαγεία τῆς ἐμπνεύσεως, ὅπου, μέσα ἀπ' τὴν αὐστηρότατη πειθαρχία, ξεπετιέται ὑψίστη ἐλευθερία καὶ ἀπὸ τὴν πιὸ λεπτομερῆ ἐργασία, ἀστράφτει ἡ γοητεία μιᾶς τέλειας αὐθορμητικότητας. Εὐαισθησία στὸ ἄκρον ἄωτον, ἀλλὰ χωρὶς καμμιὰ νευρικότητα, ἰσχυρότατη ἔντασις, χωρὶς κανένα σπασμό, ὁρμητικὸ τεμπεραμέντο, χωρὶς καμμιὰ διαιότητα, αὐτὰ καὶ πολλὰ ἄλλα, ποὺ εἶναι τὰ μυστικὰ τῆς ὑψίστης τέχνης τοῦ μαέστρου, παρατηρεῖ κανεὶς στὸν Δημήτρη Μητρόπουλο, ἐφοσὸν τὸ ἐπιτρέπει, βέβαια, ἡ μαγεία στὴν ὁποίαν κρατάει τοὺς ἀκροατές του. Ἡ αἴσθησίς του τοῦ ἤχου εἶναι τὸ ἴδιο μοναδική, ὅσο καὶ τὸ μνημονικό του, ποὺ τοῦ ἐπιτρέπει ἀκόμα κι' ἕνα ἔργο μὲ τὶς περιπετειώδεις περιπλοκὲς τοῦ Κοντσέρτου του γιὰ βιολὶ τοῦ Σαίνμπεργκ, νὰ τὸ διευθύνη ἀπὸ μνήμης, ἤδη ἀπὸ τὴν πρώτη δοκιμή! Τίποτα στὶς χειρονομίες του δὲν εἶναι ἐξώτερικό. Ὅλα εἶναι ὑποβολή. Ἡ ποιότης τῆς ὀρχήστρας τοῦ Ραδιοσταθμοῦ μας, φθάνει στὸ ὕψιστο σημεῖο τελειότητος, κάτω ἀπ' τὴ διεύθυνσι τοῦ Μητροπούλου».

Αὐτὰ καὶ ἄλλα — δυὸ στῆλες γράφει ὁ Χέλμουτ Σμίντ-Γκάρρε στὸ «Μύνχερ Μερκούρ». Τὰ ἴδια ὁ Κ. Ροὔππελ στὴν «Σύντντότσε Ζάϊτουγκ». Τὰ ἴδια ὅλοι. Λεπτομερεῖς πληροφορίαι ἐξ ἄλλου, δίδονται γιὰ τὴν ἑλληνικὴ καταγωγή του, τὶς σπουδές του, τὴ σταδιοδρομία του. Ἕνας ἀπὸ τοὺς κριτικούς, τελειώνει τὸ ἄρθρο του ὡς ἑξῆς: «Δὲν μπορούσαμε νὰ φαντασθοῦμε τελειότερο ἐλεῖσιμο τὸ ὑπάτου ἔτους τῆς «Μούζικα Βίβα» ἀπὸ αὐτὴν τὴν συναυλία, ὑπὸ τὸν Μητρόπουλο. Ἐλπίζομε ὅτι ὁ τόσον προικισμένος ἀπὸ τὸν μουσηγέτην Ἀπόλλωνα τῆς πατρίδας του Ἕλλην, δὲν θὰ λείψη ἀπὸ τὴν δεκαετηρίδα ποὺ θὰ ἑορτασθῆ τὸ προσεχὲς ἔτος».

"Wiener Zeitung" Ln 24.8.54

3

Philharmonisches Dirigentengastpiel in Salzburg

Dimitri Mitropoulos : Erik Werba

Das diesjährige Doppelkonzert, bei dem traditionsgemäß die jeweiligen Mittelwerke abgeändert wurden — in der Sonntag-Wiederholung trat an Stelle von Schumanns zweiter Symphonie Ernst Kreneks „Elegie" und Gottfried Einems „Orchestermusik", während zu Anfang Milhauds Couperin-Bearbeitung „Introduktion und Allegro" und als Ausklang Prokofieffs Fünfte Symphonie verblieben —, dirigierte der Grieche Dimitri Mitropoulos, der seit 1939 in New York, an der Spitze der dortigen Philharmonie, wirkt. Wir begrüßten den berühmten Orchesterleiter erstmals in Salzburg und konnten bereits der Programmwahl entnehmen, wen wir vor uns haben: einen Förderer, einen Vertrauten der modernen Komponisten, einen Kosmopoliten, den die Gegensätze der Nationen und ihrer „Schulen", den die Synthese von Tradition und Fortschritt anregen.

Es ist ja auch kein Wunder, daß Mitropoulos gerne Musik dez zwanzigsten Jahrhunderts dirigiert. Er ist selbst Komponist. Eine Oper, ein Orchesterkonzert, Klavierstücke liegen aus seiner Feder vor. Der 1896 geborene Athener hat bei Paul Gilson, dem 1942 dahingegangenen bedeutendsten flämischen Komponisten unseres Zeitalters, und bei Busoni studiert. Beide Meister waren Universalisten, wirkten als Tondichter und Virtuosen, als Musikschriftsteller und Pädagogen. Mit 24 Jahren als Korrepetitor an die Berliner Staatsoper engagiert, machte er den Werdegang eines Opernkapellmeisters durch, hat sich daneben aber als Pianist weiter betätigt. Athen holte ihn bald; als Konservatoriumsleiter und als Dirigent drückte er dem Musikleben seiner Vaterstadt den Stempel seiner starken Persönlichkeit auf. (Als ich ein paar Jahre nach seiner endgültigen USA-Verpflichtung in der griechischen Hauptstadt mit den führenden Musikern und Organisatoren Athens zusammen war, beklagten sie samt und sonders den Weggang des anerkannten Musikers und versicherten, keiner seiner Nachfolger käme ihm gleich!) Minneapolis band den griechischen Gastdirigenten als erste nordamerikanische Stadt. Von dort führte die Karriere direkt nach New York. Immer wieder hat er in seinen Konzerten auch österreichische Solisten zu Gast, unentwegt ist er auf der Suche nach neuer Musik, die Aussagemut und Aussagekraft vereint. Rein physiognomisch, wie er uns am vergangenen Samsag das erstemal gegenüberstand, könnte er Religionsphilosoph, Wissenschaftler, Forscher sein. Die Philharmoniker erzählten schon tagelang vorher als Ergebnis der Probentätigkeit von dem phänomenalen Gedächtnis des Musikers, der nicht mehr sein will als alle anderen, dem jegliche Übereinschätzung seiner eigenen Person fremd ist und dessen photographisches Gedächtnis nicht nur die Buchstaben und d Haltezeichen der Partitur bewahrt, sonder auch die Namen der Musiker, mit denen e zusammen ist. Und wahrhaftig, man hatt den Eindruck, dieser alles auswendig dirigierende Musiker ist imstande, sich ans Klavier zu setzen und die Fünfte des Prokofieff oder die Zweite des Schumanns von Anfang bis zum Ende tadellos zu spielen. Der Eindruck seiner Persönlichkeit auf den Hörer ist stark und tief. Jedes Schaudirigieren ist ihm fremd, trotzdem aber scheint er auf harmonische Bewegungen bedacht, denn — so wie er es im Mozarteum in freier Rede ein paar Tage vorher sagte — „jeder Künstler, der sich der Öffentlichkeit stellt, hat gleichzeitig auch Schauspieler zu sein und nicht nur durch sein Fachkönnen und -wissen, sondern auch durch sein Gehaben das Publikum für das Werk einzunehmen!"

Das Programm selbst entsprach nicht den Erwartungen, die man an eine erste entscheidende Begegnung knüpft. Couperins Introduktion und Allegro ist eine prächtige Intrada, nicht mehr und nicht weniger. Hervorragend ist die Instrumentation des Werkes durch Darius Milhaud, der die Harmonik völlig unangetastet gelassen hat und nur mit virtuosen Klangeffekten die Komposition dem gegenwärtigen Klangempfinden nähert. Schumanns Zweite Symphonie, die nicht nur der Schreiber dieser Zeilen (der immerhin auch schon 18 Jahre als Musikkritiker tätig ist), sondern auch Ältere im Zuschauerraum nur von der Studienpartitur her kennen, ist — man muß es unumwunden feststellen — keine Offenbarung. Geniale Ansätze brechen zusammen, alles ist Suche, wenig bleibt gefunden. Der matte Glanz der Instrumentation tut ein übriges, den Einblick des Werkes, das im Adagio noch am meisten der Gegenwart zu sagen hat, abzuschwächen. Nun hätte ein Dirigent, der nach kammermusikalischer Dichte des Ausdrucks hin arbeitet, der die stille Poesie des Werkes stützt, einigermaßen helfen können. Mitropoulos aber suchte das Werk vom Rhythmus her und von der unromantischen Präzision, vom „Stoppen" eines Rubato her zu bewältigen. Damit kam es in einen anderen Blickwinkel, aus dem heraus es schon gar nicht gefallen konnte. Mit dionysischem Schwunge läßt sich kein apollinisches Werk retten, mit der Hingabe an den Rhythmus zerbrechen die kantablen Linien. So ging man etwas traurig und schwermütig, ob der Tatsache, wie sehr die Orchesterwerke des Meisters, der uns unvergängliche Lieder und Klavierkompositionen geschenkt hat, verblassen, in die Pause. Dann aber folgte Prokofieffs Fünfte Symphonie. Sie ist 1945 geschrieben worden und wendet das Schema der viersätzigen Symphonie anders. Der erste Satz ist langsam, der zweite schnell, der dritte wieder langsam und der vierte rasch. Prokofieff ist ein aparter Plauderer, sein Stil ist verständlich, wenn auch bisweilen skurill, die Thematik durchaus unreflexiv, die Harmonik recht gesucht, der Rhythmus voll Leben, zündend und packend. So ist der zweite Satz, ein Scherzo, der stärkste. Das wäre ein Ballettvorwurf erster Güte, eine Synthese von Verfeinerung und Barbarismus. Der geistvolle Musiker bringt immer Überraschungen, Abwechslung, nicht allzu tief geht das meistens. Sein Können aber entflammt den Hörer und läßt ihn in diesem Werk nicht aus. Hier entfaltete sich die Darstellungskraft Mitropoulos' aufs stärkste. Er und „seine" Philharmoniker boten eine überzeugende Leistung und wurden gemeinsam außerordentlich herzlich gefeiert.

Neue Zeit

Linz Datum: 25. Aug. 1954

Kunst und Wissen

Prokofieff in Salzburg

Ein Höhepunkt der Festspielsaison

Das 5. und 6. Orchesterkonzert waren zweifellos der Höhepunkt in der diesjährigen Konzertsaison der Salzburger Festspiele. Hauptstück des Prorgammes war in beiden Fällen die 5. Symphonie des sowjetischen Komponisten Sergej Prokofieff. Der Dirigent beider Konzerte war der gegenwärtig in den Vereinigten Staaten lebende Grieche Dimitri Mitropoulus, die Ausführenden das Wiener Philharmonische Orchester. Beide Konzerte, vor einem wahrhaft internationalen Publikum, gestalteten sich zu einem Triumph des Publikum wie Orchester gleichermaßen elektrisierenden Dirigenten, des unübertrefflich spielenden Wiener Orchesters und der tief aufwühlenden sowjetischen Musik.

Prokofieff verfaßte seine 5. Symphonie 1944 nach seiner Rückkehr in die Sowjetunion, und er brachte in diesem gewaltigen Werk seine ganze Freude zum Ausdruck, nach jahrelangem Umherirren in der Fremde wieder mit der Heimat vereinigt zu sein. Er schrieb mit dieser Symphonie ein Werk, in dem er die Bewunderung seines großen Vaterlandes und seines geliebten Volkes zum Ausdruck brachte, das sich in einer schweren Prüfung, dem Kriege, befand, und diese durch die Größe seines Geistes, seines Willens und seiner Kraft siegreich meisterte. In dem Werk, das durch sein Ausdrucksmittel diesem großen Wurf des Planes und den gewaltigen Ereignissen der Zeit angepaßt ist, erklingen immer wieder stark nationale und volkstümliche Weisen, die die enge Verbundenheit des Komponisten mit seinem Volke zum Ausdruck bringen. Man merkt immer wieder die Kraft dieser Symphonie, die aus der unbändigen und urwüchsigen Kraft des russischen Volkes selber kommt, die hier in der Person des Komponisten einen großartigen musikalischen Ausdruck fand. Der Erfolg des sowjetischen Werkes war nachhaltig und gewaltig. In den nichtendenwollenden Beifall mischte sich die Bewunderung für das Werk, die großartige Leistung des Dirigenten und das einzigartige Spiel des Orchesters.

Der Dirigent Dimitri Mitropoulus braucht eigentlich einen Taktstock nicht. Dieser scheint ihm nur im Wege. Er „dirigiert" mit seinem ganzen Wesen, seiner ganzen Person, ist von der Musik, die er dirigiert, geradezu besessen, lebt mit und reißt alles mit. Dabei erkennt man die bis in die kleinste Note gehende Beherrschung des Stoffes.

In beiden Konzerten bildet die Einleitung die „Introduction und Allegro" von Coupeurin-Milhaud, während im 5. Konzert als nächstes die 2. Symphonie von Schumann, im 6. Konzert aber zwei Stücke von Gottfried Einem und Ernst Krenek gegeben wurden. Auch die 2. Symphonie von Schumann, unter der Leitung von Mitropoulos und ausgeführt von den Philharmonikern, war ein Genuß. Die anderen Stücke stellten sowohl Dirigenten wie Orchester und Publikum vor nicht leicht zu bewältigende Probleme eigener Art, sie gehören in das strittige Gebiet der „modernen" Musik.

Es ist kennzeichnend, daß unsere eigenen österreichischen Musikdirektionen bisher noch nicht darauf gekommen sind, Prokofieffs Symphonie, die schon in der ganzen Welt berühmt ist, aufzuführen. Dies blieb jetzt Mitropoulos in Salzburg vorbehalten. Kennzeichnend ist auch, daß das sogenannte „Oesterreichische Radio" in seiner Uebertragung des Konzertes es sich nicht verkneifen konnte, die Wiedergabe mit abfälligen Worten über Prokofieff und seine Symphonie zu begleiten. Sie sei „in der Unfreiheit entstanden", ihr Optimismus daher „unbegründet", und ähnliches mehr. Und das nennt sich dann musikalische Radioansage! Wie man sieht, gibt es eben bei uns anscheinend Leute, die „amerikanischer" sind als manche Amerikaner. Den Erfolg des Werkes von Prokofieff in Salzburg — und durch die Radioübertragung ja weit darüber hinaus — konnten aber auch sie nicht schmälern. Es bleibt nur der Wunsch, sowohl in Salzburg, wie auch in Linz, Wien oder Graz derartige Werke öfter zu hören, denn sie gehören zu den bedeutendsten unserer Zeit. R. S.

Die Presse 24. August 1954

Theater und Kunst

Salzburger Festspiele

Ein Höhepunkt – Mitropoulos

Das 5. und 6. Orchesterkonzert

Dimitri Mitropoulos, des weltberühmten Dirigenten Erscheinen am Dirigentenpult der Philharmoniker bedeutete einen Höhepunkt der Festspielsaison. Der große Ruf, der diesem Künstler vorausging, erfuhr zunächst Bestätigung durch Bekanntwerden von Einzelheiten, welche aus der Abgeschlossenheit der Probenarbeit in die Öffentlichkeit drangen: sie wußten von der stupenden Partiturkenntnis des Dirigenten zu künden, von einer Gedächtniskraft, welche nicht bloß den Inhalt einer Partitur mit der Fülle ihrer Ausführungsschriften vollständig innehat, sondern der auch das Visuelle des Notenbildes stets gegenwärtig ist. Diese technisch-artistische Fähigkeit allein wäre indes nicht hinreichend, um die suggestive Kraft, welche von dieser, zu den bedeutendsten nachschaffenden Musikern unserer Zeit gehörenden Persönlichkeiten ausgeht, zu erklären, fände es nicht ihr Komplement in der Erfassung der geistigen, ethischen und musikalischen Werte der jeweils darzustellenden Komposition. Das Wort Schopenhauers, demzufolge die bildende Kunst von Schatten, die Musik aber vom Wesen spricht, wird angesichts einer Interpretationskunst offenbar, der die Wiedergabe des Klangbildes so restlos, so beglückend, so erschöpfend gelingt.

Bild eines Meisterdirigenten

Mitropoulos Dirigentenbewegungen sind klar und eindringlich. Von großer Lebhaftigkeit, wenn sie agogische oder dynamische Steigerungen ausdeuten, von ebenso großer Ruhe an Stellen, deren in Fluß befindliches musikalisches Geschehen keiner besonderen Anfeuerung bedarf. Mit geballter Faust wird die Intensität einer abschließenden Fermata erzielt, mit nicht mißzuverstehender Deutlichkeit fordert die linke Hand des Dirigenten das Hervortreten einer Stimme aus der polyphonen Struktur eines Werkes. Diese unendlich minuziöse Umsicht der Leitung kommt vor allem dem Verständnis zeitgenössischer Musik zustatten, als deren überzeugter Anwalt Mitropoulos gilt und der es im Rahmen dieser beiden Salzburger Konzerte breiten Raum gewährte.

Die Vortragsfolge wurde sowohl Samstagabend wie Sonntagvormittag mit einer Suite Couperins in der Orchestrierung Milhauds eröffnet. Der französische Barockmeister, Liebling des alternden Ludwigs XIV., und des Hofes von Versailles hätte sich wohl nicht träumen lassen, daß mehr als 200 Jahre nach seinem Hinscheiden die kammermusikalischen Klänge dieser Introduktion samt Allegro in prächtiger klanglicher Vergrößerung fröhliche Auferstehung feiern würden. Milhaud vollzieht diese Kostümierung mit Geschick und viel Stilgefühl, meidet jegliche romantisierende Koloristik und wandelt das Orchester einmal zur Orgel, dann wieder zum Glockenspiel oder zum Cembalo.

Sehr begabt ist Gottfried von Einems Orchestermusik, ein nach der Oper „Dantons Tod" entstandenes Opus. Es gestaltet durch den Impetus des die Allegropartie beherrschenden Bläserthemas die kunst- und phantasievolle Abwandlung des Adagiogedankens kontrastreich und fand auch diesmal wieder in der dem Stück sehr zuträglichen Verbesserung des Epilogs lebhafteste Zustimmung, für welche sich der anwesende Komponist wiederholt bedanken konnte. Kreneks symphonische Elegie für Streicher (der Programmzettel vergaß bedauerlicherweise anzuführen, daß der tragische Tod Anton v. Weberns Anlaß zu dieser Komposition bot) fand durch Mitropoulos eine unbeschreiblich ausdrucksvolle klangliche Interpretation. Sie vermochte stellenweise vergessen zu lassen, daß bei aller konstruktiver Kunst des Komponisten stärker die Trauergeste als substantiell wertvolles thematisches Material hörbar wurde.

Überaus interessant war Mitropoulos' Schumanndeutung. Die 2. Symphonie, in einer Zeit seelischer Depression entstanden, gilt allgemein als das Stiefkind der Schumannschen Symphonik und ist somit willkommener Boden für Retouchen. Mitropoulos führt sie in Beethoven-Nähe, betont das Ringende, Grübelnde der Einleitung, bevorzugt sehr rasche Tempi, trägt dem romantischen Charakter des Werkes fast nur in Frage-und-Antwort-Spiel des Allegros durch sinngemäße Anwendung von Rubatis Rechnung. Bei aller Bewunderung vor der Plastik und Klangschönheit einer Wiedergabe, die das Märchen vom pianistischen Wesen der Schumannschen Orchesterwerke Lügen straft, lassen sich gewisse Einwände gegenüber einer vielfach primär vom Rhythmischen aus bestimmten Darstellung nicht unterdrücken, die auch die Konturen des in Trillerketten ätherisch verschwebenden Adagiothemas allzu scharf zeichnete. Die Wiedergabe der 5. Symphonie von Prokofjew war eine Meisterleistung von unbeschreiblicher Vollendung. Unter der hinreißenden Leitung des Dirigenten übertrafen die Philharmoniker sich selbst.

„Wir gehören doch dem gleichen Land an", sagte Mitropoulos nach einer sehr geglückten Probe zu den Philharmonikern. Daß der tiefe, diesen Worten innewohnende Sinn auch seine praktische Auswirkung durch in Zukunft häufige Besuche dieses großartigen Musikers in Österreich finden würde, war der Wunsch der in den stürmischen Ovationen, die Mitropoulos umbrandeten, mitenthalten war.

Mi.

Die Presse Wochenausgabe

Wien Datum 4/9/54

Festlicher Ausklang in Salzburg

Orchesterkonzert, Solisten und Matineen

Salzburg, Ende August

Die beiden von Dimitri *Mitropoulos* geleiteten philharmonischen Konzerte bedeuteten einen Höhepunkt der Festspiele. Der Ruf unerreichter Meisterschaft, der dem Dirigenten vorausging, sowie fast legendär anmutende Berichte über das Außerordentliche einer musikalischen Psyche und einer nachschaffenden Gestaltungskraft waren nicht aus urteilslosem Enthusiasmus geborene Schönfärbereien, noch weniger propagandistische Übertreibungen. Gleich wie das Auditorium stand von Anbeginn der Probenarbeit das Orchester unter dem Bann einer Persönlichkeit, deren ethische Einstellung zum Kunstwerk ebenso offenbar wurde wie die artistische Fähigkeit einer bis in die letzten Einzelheiten vollkommenen Partiturdeutung. Die ans Wunderbare grenzende Gedächtnisleistung des Dirigenten, welchem auch das Visuelle des Notenbildes stets gegenwärtig ist, kam lediglich den Musikern zum Bewußtsein, dem Hörer aber die klangliche und rhythmische Vollendung, mit welcher Mitropoulos eine Suite Couperins in der überaus interessanten Instrumentierung Milhauds, Prokofieffs blendende 5. Symphonie, Einems begabte Orchestermusik, Kreneks „Elegie auf den Tod", Anton v. Weberns und Schumanns so selten aufgeführte 2. Symphonie ausdeutete.

Kleine Zeitung

Klagenfurt Datum: 26. Aug. 1954

Salzburger Festspiele 1954

Zweimal Dimitri Mitropoulos

Man hatte es schon vorher gewußt: das erste Gastspiel des in Deutschland groß gewordenen und in Amerika zu Toscanini-Ruhm gekommenen Griechen würde das dirigentische Ereignis der heurigen Festspiele werden. Und die zwei Konzerte haben diese Ahnung bestätigt, besser gesagt: eine Gewißheit bekräftigt.

Schon die äußere, dem breiten Publikumsgeschmack wenig konvenierende Erscheinung, ist bedeutungsvoll und aufschlußreich: ein hagerer, mittelgroßer Mann um die Sechzig, mit kahlem Schädel und einem Gesicht, das ganz Auge, ganz Nase, ganz Ohr — „ganz vom Intellekt zerstörte Schönheit" (Wilde) — ist. So sind denn auch die Dirigierbewegungen des Mannes alles eher denn auf Schönheit und elegante Pose abgestimmt: eine große, freilich sehr gelöst wirkende Gestik, die in dem ständig vibrierenden Körper ihren unverrück- und unverlierbaren Zentralpunkt hat und in dem feinnervigen Spiel der ätherisch-schlanken Finger der linken Hand einen Nuancierungs-Apparat von höchster Sensibilität besitzt. Die Armbewegung kommt immer — bei aller Selbständigkeit des präzis taktierenden Handgelenks — ganz aus der Schulter heraus, und der schier unendliche Zeigefinger der Linken sticht die Einsätze förmlich in die Instrumentengruppen: blitzschnell und wie ein verlängerter Taktstock. Keine Sekunde Ruhe ist in diesem Musiker gewordenen Energien-Speicher, und doch erscheint alles, was Mitropoulos tut, maßvoll und beherrscht.

Denn wenn auch zu dem Intellekt, der in dem Dirigenten dominiert, ein Temperament kommt, das ihn besessen macht, wenn er auch bei Proben (die er ebenfalls ohne Partitur durchführt) den Philharmonikern zur Erläuterung seiner Intentionen ganze Takte lang nur Einsätze gibt und alle Stimmen selbst singt, die Bässe mit den Füßen stampfend: am Abend, beim Konzert, erscheint diese verzehrende Intensität zur Flamme des Dienens am Werk geläutert und der ganze Mensch, sein scharfer, stählerner Geist und sein durch Musik in Raserei versetzter Körper, nur noch geballte Expression, die sich mit unwiderstehlicher Suggestiv-Kraft auf das Orchester überträgt. Auf ein Orchester, das an sich gewohnt ist, auf eine „Eins" erst bei dreivertel zwei „zu kommen", das jedoch selbst nach diesen harten Proben völlig einer Meinung war. Einer Meinung, die sich am besten in vier Worten zusammenfassen läßt: „Seit Toscanini nicht gehabt!"

Das Programm von Dimitri Mitropoulos war ein Programm der Zusammenschau durch eine Konfrontation von alt und neu. Vielleicht hätte man sich das zweite Konzert, in dem Schumanns II. Symphonie durch die Elegie für Streichorchester von Krenek und eine 1948 entstandene Orchestermusik von Gottfried von Einem ersetzt worden war, in seiner Vortragsfolge substanzreicher vorstellen können, zumal die Introduktion von Couperin-Milhaud (mehr Milhaud als Couperin) auch nicht mehr als ein Einleitungsstück darstellte und in Prokofieffs „Fünfter", dem Finalstück beider Konzerte, die Primitivität der thematischen Verarbeitung keineswegs durch rhythmischen oder instrumentalen Witz gemildert erschien. Der Wunsch, die außerordentlichen gestalterischen Kräfte des Dirigenten an einem bedeutenden Werk eingesetzt zu sehen und zu hören, bleibt also ein Wunsch für die nächsten Salzburger Festspiele, zu denen man Mitropoulos hoffentlich wieder holen wird.

Für diesmal ist dem Gast aus New York und seiner kosmopolitischen Gesinnung immerhin sein Eintreten für zwei Österreicher zu danken, wenngleich weder die espressive Krenek-Elegie noch das effektvoll gebaute Einem-Werk in ihrer Wirkung über die Funktion eines die Konzert-Stimmung vorbereitenden Eröffnungs-Stückes hinauskamen. Das Publikum war von der erregenden Persönlichkeit am Pult gebannt bis zur Atemlosigkeit und löste seine eigene Spannung in einem Beifallsjubel, der des Anlasses würdig war.

— ibe —

„BILD-TELEGRAF", Wien, I., Brandstätte 5,
on U 28-0-73 24/8/54

Modernes Musiktheater ohne Bühnenbild

Salzburger Konzert mit Dimitri Mitropoulos — aufregend und interessant

Dimitri Mitropoulos, der in Amerika lebende griechische Dirigent, entspricht in seinem Aussehen genau dem Typ des modernen Orchesterchefs: groß, eher schlank, scharf geschnittenes Profil, energisches und sicheres Auftreten, keine Podiumallüren — kurz, ein Mann mit Tatkraft und geistiger Spannung. Beim Dirigieren verstärkt sich dieser Eindruck: keine Pose, keine leere Geste, alles Schauspielerische fehlt, hingegen ist bei aller Großzügigkeit der Zeichengebung doch jeder Einsatz für die Musiker da. Auffallend, daß die rechte Hand verhältnismäßig sparsam und eher andeutend eingesetzt wird, während die linke als „Lautstärkeregler" fungiert, oft auch die komplizierten Einsätze genau vorzeichnet und im allgemeinen einem Schalter gleicht, der den Strom der Musik reguliert und ihn anschwellen und absinken läßt.



DIMITRI MITROPOULOS war das Ereignis des letzten Salzburger Wochenendes. Aber nicht nur sein Konzert, sondern auch die vorangegangene Probearbeit mit den Wiener Philharmonikern erregte allgemeine Aufmerksamkeit. Auch bei den Proben dirigierte er auswendig und wußte die Anzahl der Takte zwischen den einzelnen Abschnitten mit unfehlbarer Sicherheit anzugeben. Außerdem verblüffte er das Orchester dadurch, daß er schon bei der ersten Probe die einzelnen Herren mit ihren Namen ansprach. Er hatte, wie er später verriet, wie immer, die Liste der Orchestermusiker nach dem Sitzplan auswendig gelernt.

Etwas komplizierter als die äußere Erscheinung Mitropoulos' ist seine Art der Interpretation in Worte zu fassen. Vielleicht ist es gut, zunächst sein Programm, das stets ausgefallene Werke bevorzugt, zu betrachten. In seinem Salzburger Konzert brachte er eine barocke Festmusik von Couperin in einer überladenen, überinstrumentierten Bearbeitung von Milhaud, die Zweite Symphonie von Schumann, die ein teilweise wirklich recht langweiliges Stück ist, und die Fünfte Symphonie von Sergej Prokofiew. Je öfter man diese Symphonie hört, desto stärker fällt ihr innerer Zwiespalt auf — die blechgepanzerten, lauten, langsamen Sätze leiden bei aller Schönheit der Einfälle unter deren umständlicher, langatmiger Ausarbeitung und dem vaterländischen Pathos, während besonders der schnelle zweite Satz mit seinen grimassenschneidenden Holzbläserfiguren, den verbogenen Motiven und den gewollt banalen Tanzparodien ein beonderes Juwel scharfer Ironie und treffenden Witzes ist.

Herrlicher Orchesterklang

Eine Bearbeitung, ein fast aus der Mode gekommenes romantisches Werk und ein „modernes" Stück — diese Zusammenstellung deutet darauf hin, daß Mitropoulos auf Zugstücke bewußt verzichtet und sich besonders darum bemüht, Musik in der Wiedergabe interessant und aufregend zu machen. Das trifft auch zu. Er ist sicher auch ein guter Musiker, gewiß jedoch ein berechnender Theatraliker, der jede Interpretation auf den auffallenden Effekt hin anlegt und sie zu einer großartigen musikalischen Schaustellung macht. Man bewundert die ungemein präzise, bis ins kleinste Detail festgelegte Wiedergabe, den klargelegten Aufbau der Werke, die brillanten Steigerungen und überraschenden Effekte, die den Hörer wie ein Tiger anspringen, den herrlichen Orchesterklang, der so differenziert ist, wie man es kaum jemals in letzter Zeit ähnlich vollkommen erleben konnte und nicht zuletzt auch den Mut, sich alle Musik für den eigenen Bedarf zurechtzubiegen.

Biegen ist eigentlich nicht ganz das rechte Wort. Man denkt während des Hörens eher an ein Gummiband. Das kann man ausdehnen und zusammenschnellen lassen — es bleibt doch stets ein Gummiband. Das gleiche tut Mitropoulos. Er wendet bedenkenlos alle Effekte an, wenn er glaubt, die Musik dadurch aufregender zu machen. Nur merkt man doch, daß diese angestrebte Aufregung synthetisch ist, und man kommt auch hinter einige Schliche. Man bemerkt, daß Mitropoulos nie eine Phrase gleichmäßig ausspielen läßt, sondern stets mit Crescendo- und Decrescendowirkungen arbeitet. Das wirkt zunächst tatsächlich beunruhigend; hat man sich aber an diesen neuen Effekt gewöhnt, so stumpft man gegen diese Wahrnehmung ein wenig ab. Aber trotz aller Freiheiten in Dynamik, Agogik und Rhythmus gehört die Musik doch immer noch dem Komponisten und nicht Mitropoulos. Er macht zwar aus ihr eine Theatervorstellung, aber unter dem grellen Kostüm erkennt man doch den wahren Träger.

Der Erfolg war triumphal. Mitropoulos ist genau jener Dirigent, auf den das Publikum „fliegt". Auch das über sich selbst hinauswachsende Orchester wurde für seine fabelhafte Leistung mit Beifall überschüttet.

Karl Löbl

Oberösterr. Nachrichten

Linz Datum: 25. Aug. 1954

Salzburger Festspiele 1954:

Mitropoulos dirigierte die Philharmoniker

Mitropoulos kam zu den Festspielen 1953 zum ersten Male nach Salzburg, kam inkognito, sichtete, verhandelte und hörte sich die Uraufführung der Oper „Der Prozeß" von Einem an, mit dem er befreundet ist. 1954 kam er wieder, diesmal als Dirigent, der sein Publikum vom ersten Heben des Taktstockes an von seiner beherrschenden musikalischen Persönlichkeit überzeugte.

Das Programm des Konzertes war faszinierend und ungewöhnlich. Der große Stabführer hatte an den Beginn Couperin-Milhauds effektvolle „Introduction und Allegro" gestellt, ein Stück barocker Musik, klanglich neu eingekleidet und zu starker Wirkung durch großes Orchester gebracht, bildkünstlerisch ungefähr so zu betrachten, wie wenn Cézanne einen Poussin übermalt hätte. Nach diesem feierlichen Aufklang dirigierte Mitropoulos Schumanns Zweite (opus 61), die nur mehr durch einen Ausdeuter vom Maß dieses Meisters Interesse gewinnt. Glühend und funkelnd in dem weit ausgesponnenen Adagio espressivo, leitete er mit kühner Verve zu dem mitreißenden Schlußsatz über, dem er zu packenden Höhepunkten verhalf.

Das zentrale Werk des Abends, wenn auch an den Schluß gestellt, war selbstverständlich Prokofievs fünfte Symphonie (opus 100). Hier erbaute Dimitri Mitropoulos eine neue und großartige Tonwelt, die mit gewaltigen Akzenten in die im wesentlichen überaus konservativ temperierte Atmosphäre der Festspielkonzerte einbrach. Wie ein richtiges Ungewitter, Blitze versendend und Donnerkeil auf Donnerkeil in die zum Großteil des bedeutungsvoll Neuen ungewohnten Gehörgänge des Publikums. Aber selbst der Ablehnendste konnte sich solch suggestivem Musizieren nicht entziehen. Suggestiv nun auch vom Auge her für den, der den Dirigenten bewußt miterlebte. Die Zeichengebung Mitropoulos' ist einzigartig. Sie geschieht zumeist mit der ausdrucksvoll formenden Linken, und zwar vom Schultergelenk bis zu den Fingerspitzen. Die Bewegungen sind dabei immer knapp und notwendig. Die Rechte mit dem Taktstock agiert ruhiger, unterstützt die Linke zeichengeberisch und taktschlagend solange, bis es notwendig ist, auch unter ihrem vollen Einsatz das Letztmögliche an Steigerung aus dem Orchester zu holen. Mitropoulos gehört jenen Dirigenten an, die sich in das hineinverwandeln, was sie wiedergeben wollen, und das gelingt ihm ganz.

Die Fünfte Prokofievs verlangt vom ehrlichen Zuhörer sehr viel. Da ist keine Stelle in diesem bis zur äußersten Brutalität von Bläsern und Paukenklang vordringenden Andante am Beginn, die nicht intensivste Aufmerksamkeit abforderte. Aus fast idyllischem Anfang (der Gedanke an das „Sâcre" Strawinskijs steigt auf, aber nur aus landschaftlicher Verwandtheit, nicht Nachahmung!) entfesselt sich bald ein Sturm der Instrumente, der die Klangüberdimensionierungen eben fast bis zum Platzen vortreibt. Hart und unerbittlich hämmert darauf das Allegro marcato dahin, unerbittlicher noch als der erste Satz, aber unausweichlich in seinem wilden, oft geheimnisvoll dunkel aus den Bässen aufrauschenden Rhythmus und neuer Polyphonie. Danach ein Adagio von fast klassischer Schönheit und einfallsreicher, großlinig sich spinnender Melodik. Mitropoulos hat die Wiener Philharmoniker, die er zuerst als zu verhalten gefunden haben soll, zu einer geradezu explosiven Dynamik angetrieben und sie vom ersten bis zum letzten Takt in seinen Zauberkreis beschworen. Man muß zur Ehre dieses großartigen Orchesters sagen, daß es neu bewiesen, wie es sich im Nu auf einen so diffizilen, fanatischen und beherrschenden Dirigenten eingestellt hat und seine Wünsche, aber auch alle, wie man aus dem Ergebnis erkannte, zu erfüllen vermochte.

Neues Österreich

Wien Datum: 24/8/54

Salzburger Festspiele: Fünftes und sechstes Orchesterkonzert

Von unserem zu den Salzburger Festspielen entsandten Sonderberichterstatter

Salzburg, 23. August

Dimitri Mitropoulos, der mit Spannung erwartete Chefdirigent des New-York-Symphonieorchesters, ist eine spezifische und schwer mit irgend einem andern Meister des Taktstocks vergleichbare Persönlichkeit. Sehen wir davon ab, daß seine Zeichengebung ungemein präzis und klar ist, daß jede seiner Bewegungen organisch aus dem musikalischen Geschehen herauswächst, daß jede Geste ihren Sinn in der Großform des Kunstwerks findet, daß der optische Eindruck allein schon einen Begriff letztmöglicher innerer Sammlung vermittelt und daß dieser optische Eindruck zuletzt etwas Tänzerisches gewinnt, etwas, das an das genau festgelegte Vokabular klassischer Ballettkunst erinnert.

Dimitri Mitropoulos hat in zwei Konzerten die Wiener Philharmoniker dirigiert, er hat beide Male mit einem von Milhaud instrumentierten Couperin („Introduktion und Allegro") eröffnet, und dies wohl kaum allein der glänzenden Auftaktwirkung wegen. Denn Milhaud kleidet die barocke Musik in das prunkende Gewand des großen Orchesters, er überdimensioniert die lyrischen Linien und die wuchtenden Flächen, seine Ausdeutung stellt schwere Blechregister, prächtiges Trompetengold neben den silbrigen Klang von solistischen Streichern und zarten Holzbläsern. Der Kontrast der Jahrhunderte wird zum Erlebnis: die musikalische Substanz als solche zeigt sich in ihrer Wertbeständigkeit als von allen zeitbedingten Instrumentaleinkleidungen unabhängig. Man möchte annehmen, daß dies zu demonstrieren die Hauptabsicht Mitropoulos' war. Wohl wägt er die Klanggruppen des Orchesters gegeneinander ab wie selten ein zweiter, wohl wird bei ihm das Ensemble zur vielköpfigen Orgel, die auf jeden noch so leisen Wink reagiert — aber im Vordergrund steht die Substanz, der geistige Gehalt. Nur so kann man seiner Interpretation von Schumanns wenig gespielter, als undankbar verrufener Zweiten Symphonie gerecht werden. Weit ab von der Sonne der Frühlingssymphonie, weit ab von der inneren Sicherheit der Vierten, die ja noch vor der C-dur-Symphonie entstanden ist, erfüllt Schumann diese vier Sätze mit einer fast quälenden Aussagekraft, lehnt sich, den Krankheit bereits gezeichnet und an den Rand der Verzweiflung getrieben hatte, gegen ein Unentrinnbares auf und läßt den Kampf endlich in ein unglaubwürdig optimistisch klingendes Finale münden, das man nicht als Lösung, sondern als Resignation vor dem Trivialen empfindet, gegen das die Unruhe der beiden ersten Sätze und die wundervolle, weit über das symphonische Maß Schumanns hinauswachsende Klarheit und Harmonie des langsamen Satzes sich vergeblich aufgelehnt haben. So sieht Mitropoulos das Werk: Eine verzehrende Glut schlägt uns vom ersten Takt an entgegen, ein beklemmendes Feuer, eine menschlich tiefe Angst und ein menschlich wahres Glaubenwollen, Der „gewohnte" Schumann ist es nicht; kleinbürgerliche Enge fehlt, Zeit- und Lokalgebundenheit weichen einer subjektiv gesehenen Allgemeingültigkeit.

In seinem zweiten Konzert erteilte Mitropoulos zwei lebenden Österreichern das Wort. Die „Symphonische Elegie für Streichorchester" von Ernst Křenek entstand 1946, zwei Jahre nach jenem 7. Streichquartett, in dem Křenek nach seinen eigenen Worten das von ihm seit jeher angestrebte, aber in seiner ungleichmäßigen Produktion nur selten wirklich erreichte „Gleichmaß von logischer Konstruktion und Elastizität, von Genauigkeit der Arbeit und Wärme des Ausdrucks" verwirklicht hatte. Diese Elegie mit ihrem hochromantischen Espressivo, mit ihrer in die Nähe Alban Bergs vorstoßenden Schmerzlichkeit, mit den klagenden Rezitativen und den hartnäckigen Pizzicati läßt den Baustoff, aus dem sie geformt ist, vergessen. Sie ist kein konstruktives Zwölftonspiel und will allein nach dem künstlerischen Wert beurteilt sein, „ebenso wie wir ja auch die künstlerische Bedeutung von Tomas Luis Victorias Musik nur in dem erkennen, was sie uns zu sagen hat, ohne uns darüber Sorgen zu machen, wie er sich mit Zarlinos Kontrapunktregeln auseinanderzusetzen wußte" (Křenek: „Selbstdarstellung").

Das Publikum gab sein „Placet" ebenso unmißverständlich wie bei Gottfried Einems Orchestermusik, op. 9, die in ihrer Virtuosität und Dramatik den Hörer kaum vor unlösbare Probleme stellt. Erregende Rhythmen der Militärtrommel stehen am Beginn, bedrohlich überstürzen sich die Konflikte, bis die Wiederkehr des charakterlich gewandelten ersten Themas die Form abrundet und ein Ostinatobaß das Bild kraftstrotzender Lebensfülle entwirft.

Prokofjews Fünfte Symphonie war das Hauptwerk beider Konzerte. Mitropoulos reihte sie mit ihrer einprägsamen Thematik, der oft an Tschaikowskij erinnernden Süße mancher Kantilene in die große Symphonietradition ein, und dort wird sie — etwa in der Höhe von Tschaikowskijs und Dvořáks Fünfter — zu stehen kommen, auch in der Gunst des Publikums. Sind es im ersten und dritten Satz die Lyrismen, die Mitropoulos mit einer bis zum Zerreißen gespannten Konzentration singen läßt, so ist es im Allegro marcato die Mischung aus rhythmisch-unbestechlichem Witz und tänzerischer Naivität (Anklänge an „Peter und der Wolf"!), die fasziniert. Großartig werden Episoden eingeführt und klingen wieder aus, stärkste Kraftentladungen bleiben trotzdem in Einzelstrichen sichtbar, immer ist noch ein Steigerungszusatz möglich, jedes Detail, vom messerscharfen Sforzato bis zum kleinsten Bindebogen, gibt plastisches Leben.

Unnötig zu sagen, daß unsere Philharmoniker unvergleichlich schön spielten, daß die Streicher ihren oft gerühmten Klang zauberhaft aufblühen ließen und die Bläser die schwierigen Aufgaben, besonders bei Prokofjew, unnachahmlich meisterten. Mitropoulos, den das Auditorium frenetisch umjubelte, lenkte den Beifall auf das Orchester ab, das seinerseits dem Dirigenten auf dem Pult Ovationen bereitete.

Mitropoulos kommt übrigens im der nächsten Saison nach Wien. Wir freuen uns darauf.

Dr. Herbert Vogg

NEUE WIENER
TAGESZEITUNG

Wien Datum: 24/8/54

Salzburger Elite-Konzert

Mitropoulos und die Philharmoniker —

Nach den Opernpremieren war in den letzten Jahren Bruno Walter ein Doppelkonzert in Salzburg vorbehalten; heuer trat an seine Stelle der vielgerühmte Dimitri Mitropoulos. Er wählte ein etwas merkwürdiges Programm, das einer kleinen Analyse bedarf.

Beide Abende wurden mit einer Introduktion und einem Allegro von Couperin eingeleitet, denen Milhaud ein prunkvolles Orchestergewand umgelegt hat. Hier zeigte der Dirigent, daß er aus einem außerordentlichen Orchester wirklich außerordentlichen Glanz herausholen kann. Dann folgte im ersten Konzert die 2. Symphonie von Schumann, ein Stiefkind der Konzertprogramme, dem man gemeiniglich keine besondere Wirkung zutraut. Mitropoulos erfüllte das Werk mit dauernder Spannung; wechselnde starke Akzentuierung, Klangeffekte der herausgearbeiteten einzelnen Instrumentalgruppen ließen immer wieder aufhorchen. Dem ungeheuer Positiven dieser wirkungsvollen Wiedergabe stand eine bisweilen bedenkliche Eigenwilligkeit der Auffassung gegenüber.

Als Hauptwerk hörten wir in beiden Konzerten die 5. Symphonie von Prokofjew. In den Händen von Mitropoulos sprühte das Werk; besonders die motorischen Teile rissen mit, so daß der zweite Satz — im Grunde eine geniale Jausenmusik — elegant dahinbrauste und fast wie Champagner schmeckte. Mitropoulos erlebt die Musik mit dem ganzen Körper, überträgt dieses Erleben auf die ausdrucksreiche Linke, die dann suggestiv die Musiker lenkt.

Das zweite Konzert brachte zwei Werke der Gegenwartsmusik. Einems „Orchestermusik" hörten wir vor einigen Jahren in Wien. Die Philharmoniker gaben sich ganz in die Hand des Dirigenten, der dem Werk und dem anwesenden Komponisten einen starken Erfolg errang Tiefen Eindruck machte Kreneks „Elegie", ein Werk für Streichorchester, das zu den allerbesten Schöpfungen Kreneks gehört. Heroisches Aufbäumen wechselt mit elegischer Trauer, echtes Gefühl klingt in wirksamer, dramatischer Auseinandersetzung. Eigentlich wird nur dem vertraut Werkkundigen die Zwölftontechnik bewußt; die Klangwirkung ist stimmungsgetragen, fast impressionistisch. Der pp-Schluß verbot allzu lauten Erfolg, er war aber echt und überzeugt.

Es ist gewiß ein Glücksfall, wenn Gegenwartsmusik in so anteilnehmende Hände wie die von Mitropoulos gelangt. Das Debüt überzeugte von dem unübertrefflichen Virtuosen in der Leitung der Musiker, von dem vor allem jeder motorischen Musik mit ganzer Kraft verbundenen Meister. Daß er zu den ganz wenigen größten Dirigenten gehört, hat Mitropolous gezeigt; welches seine besondere Domäne ist, ebenfalls; andere Begegnungen werden über den Umfang seines Feldes Klarheit geben. Dem großen Erfolg schlossen sich die Philharmoniker, die seine außerordentliche Probensicherheit bewundern, herzlichst an. So ist wohl noch manche für alle ergiebige Zusammenarbeit zu erhoffen.

Tagespost

Linz Datum: 24. Aug. 1954

Dimitri Mitropoulos' Salzburger Triumph

Milhaud, Einem, Krenek und Prokofieff im 6. Orchesterkonzert

Das sechste Orchesterkonzert war ein wohltuendes Korrektiv der absoluten Instrumentalmusik nach all den Belastungen, denen die Musiksprache durch Ideen- und Formulierungszwänge im theatralischen Sektor der Salzburger Festspiele unterworfen wurde. Man hatte die Gelegenheit, Musik zu hören und brauchte sie nicht erst ausgelegt zu bekommen. An sie hing sich auch kein mit symbiosenhaften Kunstvokabeln gedrechselter Schwatz in den Wandelgängen des Festspielhauses, sondern eine Urteils- und Meinungsbildung durch Musikgefühl und -verstand. Dimitri Mitropoulos, der große griechische Dirigent aus Amerika, hatte das Programm, das sein Programm ist, fix und fertig im Kopfe. Ja, er hatte es in Berlin schon erfolgreich abgesetzt und so entsprang es nicht einem Salzburger Minervahaupte, sondern löste sich wie ein leichtes Diktat aus den Händen des Dirigenten.

Da war zuerst das Doppelstück „Introduktion und Allegro" von Couperin-Milhaud, mit das Konzert eingeleitet wurde und das Mitropoulos nicht nur nach Noten auswendig, sondern in seiner ganzen instrumentalen Gestalt beherrschte. Der Introduktion war keine blasierte Gravität, eher eine pompöse, dem musikalischen Neubarock nahestehende Klangegozentrik des Bearbeiters Milhaud zu entnehmen. Dem großen Bewunderer der Couperinschen Grazie, Claude Debussy, hätte vor solcher Brachialis der Bearbeitung geschaudert, Strawinsky hätte eine greifbarere Stilnähe angestrebt, doch Milhaud lockte die klangliche Auswertung der musikalischen Substanz mehr als der Binnenzauber der Couperinschen Persönlichkeit und so setzte er sich auch über eine Wahrung des stilistischen Dekors hinweg. Vor Couperin stellte sich also der Bearbeiter Milhaud, hinter diesen wiederum der Dirigent, dem die überdeutlichen Klangregisterzüge sichtlich behagten und der sie nur im polyphonen Quartext des Allegros etwas proportionierte.

Ohne Arg vor falschen Suggestionen durfte man sich auch dem Genuß der Orchestermusik von Gottfried Einem hingeben. Dieses Werk aus einer verhältnismäßig frischen Aera des Musikers Einem (1948 entstanden!), hätte gleich nach dem milhaudisierten Couperin stehen können, so sehr entspricht die geistvoll-kecke Art, mit der der übermütige Routinier kanonische Führungen, orchestrale (allerdings nicht sehr minutiös genaue) Effekte und rhythmische Belebungseingebungen dem Hörer verbindlich zu machen versteht, der von Milhaud so selbstsicher angewandten Autonomik der musikalisch-technischen Mittel. Diesen gab Mitropoulos als ebenso vehementer wie gliedernder Nachgestalter die plastischen, offenkundig ehrlichen Wirkungen. Ja, manchmal wollte es uns scheinen, als gewänne die Partitur durch seine zur innerlichen Geläufigkeit (und mithin Klassizität in der Auffassung alles Neuen) drängenden Wiedergabe erst ihr verdecktes, dem Auslegungszufall enthobenes Leben.

Um viele Grade inklusiver wirkte die in einem feineren Spannungsfeld nachzuerlebende „Symphonische Elegie" für Streichorchester, die von Ernst Krenek, als überzeugende Trauermusik dem Andenken des von ihm bewunderten Freundes und Vorbildes Anton von Webern gewidmet wurde (1946). Die vier kurzen Sätze wirken gar nicht abstrakt und konstruiert, obwohl sie in strengster Zwölftontechnik entworfen sind. Sie eröffnen vielmehr die Geheimnisse eines abgeklärten Expressionismus, wenn man den Willen hat, sich erstmals auch ohne das Zwölftonkoordinationssystem einzufühlen. Krenek, der sich sonst noch in einer Mulde zwischen Schönberg und Alban Berg bewegt, machte es hier dem Hörer auch emotionell nicht unbequem, Mitropoulos und der Streicherchor der Wiener Philharmoniker sorgten überdies für unverwischte, auch im Zwölftongeäder nicht untergehende Stützen.

Eingängig melodisch, farbig instrumentiert und geradezu problemlos unterhaltsam, bot sich die fünfte Symphonie von Serge Prokofieff durch solche Eigenschaften als dankbarer Abschluß eines von moderner Musik getragenen Konzertes an. Obwohl Prokofieff damit eine Symphonie über die „Größe des menschlichen Geistes" geschrieben zu haben glaubte, und dem Schreiben eine zweijährige Konzeption vorausging, überschreitet das Werk keineswegs die Grenze, die die tiefgehenden Regionen von den frischen, ursprünglich gängig zu Tage liegenden trennt. In den klassischen, allerdings im Satzablauf gegen die Regel gestellten Formbau sickern vollauf romantische, gelegentlich impressionistische Einschläge durch, ohne daß man dabei, wie Virgil Thomson, von einer „Neoromantik" zu sprechen braucht, denn Romantik ist in der heutigen Musik ein Zustand und keine Richtung, sie ist meist immer da, wo man sie nicht bemerken will. Dann wirkt sie neu, wie bei Prokofieff, der nach 1935 ihren heimatlichen Nährboden wieder in Rußland fand, da er zur Ueberzeugung kam, „der Künstler sollte nicht fern seiner heimatlichen Quellen herumschweifen". Dem vermeintlichen Primitivismus in der Formung der 1945 entstandenen Symphonie abhelfend, gestaltete Mitropoulos die Thematik konturenhaft scharf, ließ die pathetische Lyrik innerhalb der klassischen Bauformen durchbrechen, um den Geist aufzuzeigen, der hier nolens volens zu einem Stück musikalischer Natur geworden ist, von der wir sagen können, daß sie nicht mehr primitiv, sondern schon einfach geworden ist.

Mitropoulos kehrte gerade in dieser Symphonie seine hervorstechendsten Eigenschaften als Dirigent heraus: federnde Schwungkraft und Präzision. Er befleißigt sich zur Mitteilung an die Musiker einer ebenso lebhaften wie einfachen Zeichengebung, liebt die dynamischen und klanglichen Kontraste, geht eher ins Dramatisch-Zügige als in das Episch-Breite der Darstellung und sucht daher mit Vorliebe die nach Spannung drängenden Momente auf. Sein Auftreten ist ohne jede Pose, ja, er markiert den Schaudirigenten lieber bei den Proben, als im Konzert, wo seine eindringlichen, mit den Armen weit ausgreifenden Bewegungen im Letzten immer sinnvoll wirken. Er hat sich die Herzen der Wiener Philharmoniker bei den Proben buchstäblich „arbeitend" erobert, die des Publikums durch die frappierende Art, die Werke, insbesondere die Prokofieff-Symphonie, nicht ästhetisch zu sublimieren, sondern gesund und ohne Knalligkeit auf ihre einzig zuträglichen Wirkungen zu stellen.

Wilhelm Koller

Salzburger Elite-Konzerte

Mitropoulos und die Philharmoniker —

Nach den Opernpremieren war in den letzten Jahren Bruno Walter ein Doppelkonzert in Salzburg vorbehalten; heuer trat an seine Stelle der vielgerühmte Dimitri Mitropoulos. Er wählte ein etwas merkwürdiges Programm, das einer kleinen Analyse bedarf.

Beide Abende wurden mit einer Introduktion und einem Allegro von Couperin eingeleitet, denen Milhaud ein prunkvolles Orchestergewand umgelegt hat. Hier zeigte der Dirigent, daß er aus einem außerordentlichen Orchester wirklich außerordentlichen Glanz herausholen kann. Dann folgte im ersten Konzert die 2. Symphonie von Schumann, ein Stiefkind der Konzertprogramme, dem man gemeiniglich keine besondere Wirkung zutraut. Mitropoulos erfüllte das Werk mit dauernder Spannung; wechselnde starke Akzentuierung, Klangeffekte der herausgearbeiteten einzelnen Instrumentalgruppen ließen immer wieder aufhorchen. Dem ungeheuer Positiven dieser wirkungsvollen Wiedergabe stand eine bisweilen bedenkliche Eigenwilligkeit der Auffassung gegenüber.

Als Hauptwerk hörten wir in beiden Konzerten die 5. Symphonie von Prokofjew. In den Händen von Mitropoulos sprühte das Werk; besonders die motorischen Teile rissen mit, so daß der zweite Satz — im Grunde eine geniale Jausenmusik — elegant dahinbrauste und fast wie Champagner schmeckte. Mitropoulos erlebt die Musik mit dem ganzen Körper, überträgt dieses Erleben auf die ausdrucksreiche Linke, die dann suggestiv die Musiker lenkt.

Das zweite Konzert brachte zwei Werke der Gegenwartsmusik. Einems „Orchestermusik" hörten wir vor einigen Jahren in Wien. Die Philharmoniker gaben sich ganz in die Hand des Dirigenten, der dem Werk und dem anwesenden Komponisten einen starken Erfolg errang Tiefen Eindruck machte Kreneks „Elegie", ein Werk für Streichorchester, das zu den allerbesten Schöpfungen Kreneks gehört. Heroisches Aufbäumen wechselt mit elegischer Trauer, echtes Gefühl klingt in wirksamer, dramatischer Auseinandersetzung. Eigentlich wird nur dem vertraut Werkkundigen die Zwölftontechnik bewußt; die Klangwirkung ist stimmungsgetragen, fast impressionistisch. Der pp-Schluß verbot allzu lauten Erfolg, er war aber echt und überzeugt.

Es ist gewiß ein Glücksfall, wenn Gegenwartsmusik in so anteilnehmende Hände wie die von Mitropoulos gelangt. Das Debüt überzeugte von dem unübertrefflichen Virtuosen in der Leitung der Musiker, von dem vor allem jeder motorischen Musik mit ganzer Kraft verbundenen Meister. Daß er zu den ganz wenigen größten Dirigenten gehört, hat Mitropolous gezeigt; welches seine besondere Domäne ist, ebenfalls; andere Begegnungen werden über den Umfang seines Feldes Klarheit geben. Dem großen Erfolg schlossen sich die Philharmoniker, die seine außerordentliche Probensicherheit bewundern, herzlichst an. So ist wohl noch manche für alle ergiebige Zusammenarbeit zu erhoffen.

ARTS

DU 1er au 7 septembre 1954

Salzbourg accueille un chef d'orchestre virtuose

DIMITRI MITROPOULOS

L'EUROPE avait oublié jusqu'à son nom. Elle ne le retrouvait que par un processus associatif d'assonance : Dimitri Mitropoulos, Metropolitan Opera, New-York. Et Paris, qui l'avait reçu avant la guerre, se souvenait vaguement d'un film américain de propagande culturelle, où l'on voyait ce Grec chauve, dont le visage rappelle Gide, Grock et Picasso, faire, sans baguette, la démonstration d'une répétition d'orchestre, avec des instrumentistes complaisants.

Soudain, le Festival de Salzbourg 1954 rappelle au monde musical européen l'existence d'un prodigieux homme de musique, traitant son art comme une mission, et les musiciens d'orchestre comme ses frères, dont il respecte d'autant plus la personne humaine, qu'il sait qu'il **doit** violenter la sensibilité de chacun pour imposer la sienne. Pour mériter cet « insolent privilège », il travaille avec acharnement, s'habituant à la tolérance, à l'humilité, dédiant à l'orchestre la meilleure part des applaudissements du public. Après un concert, ce n'est que lorsqu'il a remercié l'orchestre, et demandé à celui-ci de se lever qu'il se retourne vers le public pour saluer.

On pourra se moquer de semblables gestes, sachant que Mitropoulos est comme la plupart des chefs d'orchestre un homme de théâtre, un comédien merveilleux, sachant mimer les moindres inflexions de la musique qu'il dirige. De même, il y a quelques années, pouvait-on prendre pour originalité excessive, son habitude de diriger sans baguette — new-look de la technique de direction aux Etats-Unis. Or, s'il dirige de nouveau et définitivement avec une baguette, c'est qu'il s'est aperçu que, sans cela, il détournait à son profit l'attention du public, qui, du même coup, s'intéressait moins à la musique qu'il dirigeait qu'à la démonstration plastique du chef. Cet artiste désintéressé se soucie avant tout de ne pas distraire le public de la musique. Et pourtant, par la contradiction constante que porte avec soi l'homme de génie, il est difficile de voir un chef dont la présence sur la scène exerce une plus aveuglante fascination. Une vitalité diabolique, une présence vigilante aux quatre coins de l'orchestre, une personnalité rayonnante l'engagent à une plastique d'une particulière turbulence ; il réunit simultanément tous les dons physiques des plus grands chefs : puissance concentrée de Monteux, souplesse élastique de Karajan, élégance capricieuse de Münch, dignité austère de Furtwaengler... Tout cela passe dans l'orchestre, les sonorités des instruments se modifient, l'éventail des nuances s'ouvre plus largement, donnant aux partitions classiques des éclairages et des dimensions inconnus. Encore une fois, la moitié du public, et principalement les habitués des exécutions traditionnelles, sera scandalisé, mais ceux qui savent lire les partitions d'orchestre seront éblouis de constater qu'un tel rajeunissement sonore n'est que la projection intégrale et fidèle des œuvres, « sur grand écran », si l'on peut dire. Démarche analogue à celle de Toscanini, il y a cinquante ans, l'aventure de Mitropoulos est celle d'un homme qui respecte intégralement l'œuvre qu'il dirige, prenant conscience de tous ses détails, et remettant seulement en question les clichés de sensibilité qui déforment habituellement les œuvres trop entendues. Cette vigilance, cette lucidité de chaque instant ne sont possibles que grâce à une mémoire exceptionnelle ; et c'est évidemment cette faculté qui, chez Mitropoulos, stupéfie le plus les musiciens et le public. Il fait toutes les répétitions par cœur, même celles d'un opéra comme **Wozzeck** 1. Il considère même comme une sorte de lâcheté, de paresse inadmissible le fait de se présenter devant un orchestre si l'on ignore le moindre détail de l'œuvre à diriger. Tous ces dons, qui sont le résultat de trente années d'entraînement méthodique, d'exercices quotidiens, font de cet artiste de cinquante-huit ans, qui a puisé peut-être le secret de sa vie intérieure dans les longues années qu'il passa jadis au monastère du mont Athos, un chef d'orchestre virtuose, mais aussi un homme dépourvu de toute vanité, et dont l'exemple sera sans doute décisif dans l'évolution de l'art de la direction d'orchestre. Dès maintenant, bouleversant les habitudes, terrorisant les petits-maîtres orgueilleux et les faux-modestes, Mitropoulos vient, le plus courtoisement du monde, de remporter, à Salzbourg, une grande et nécessaire victoire.

Maurice LE ROUX.



Mitropoulos conduisant l'orchestre.

(1) Rappelons l'admirable enregistrement de Wozzeck réalisé sous la direction de Mitropoulos pour Columbia (FCX 157/8) et qui obtint le Grand Prix du Disque en 1952.

Ἡ «ΒΡΑΔΥΝΗ» Δευτέρα, 30 Αὐγούστου 1954

Μουσικὰ Θέματα

Ὁ Δ. Μητρόπουλος στὸ Σάλτσμπουργκ

Η ΠΡΩΤΗ ΤΟΥ ΕΜΦΑΝΙΣΙΣ ΕΠΙ ΚΕΦΑΛΗΣ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΤΗΣ ΒΙΕΝΝΗΣ

«Η ΜΑΓΕΙΑ ΕΝΟΣ ΜΕΓΑΛΟΥ ΜΑΕΣΤΡΟΥ»

«Ἡ Μαγεία ἑνὸς μεγάλου μαέστρου», «Ὁ Μητρόπουλος γιὰ πρώτη φορὰ διευθύνει τοὺς Φιλαρμόνικερ στὸ Σάλτσμπουργκ», αὐτοὺς τοὺς τίτλους βλέπουμε στὴν κριτικὴ τοῦ δρος Ρόλαντ Τένσερτ, διαπρεποῦς κριτικοῦ τῆς Βιέννης καὶ εἰδικοῦ ἀπεσταλμένου τοῦ ἡμερησίου «Βίϊνερ Κουρίρ». Εἰς τὸ φύλλον τῆς 23ης Αὐγούστου, γράφει:

«Μὲ τὸν Δημήτρη Μητρόπουλο ποὺ ἐμφανίσθηκε γιὰ πρώτη φορὰ στὸ Σάλτσμπουργκ ἐπὶ κεφαλῆς τῶν «Φιλαρμόνικερ» τῆς Βιέννης, ἕνα ἀστέρι πρώτου μεγέθους προστέθη στὴ σειρὰ τῶν «στάρ - ἀρχιμουσικῶν», ποὺ βρίσκονται αὐτὴ τὴ στιγμὴ στὴν πόλι τοῦ Μότσαρτ. Ὁ Μητρόπουλος θυμίζει τὸν Τοσκανίνι γιατί, ὅπως ἐκεῖνος, εἶναι ἕνας φανατικὸς στὸ ζήτημα τῆς ἀκρίβειας ὅλων τῶν λεπτομερειῶν τοῦ μουσικοῦ ἔργου. Ἀπὸ κάθε σύνθεσι ἔχει, λές, μπροστά του, μιὰ στατερὴ εἰκόνα ἑρμηνείας, πού, ἐνῶ δὲν τῆς λείπει τὸ προσωπικὸ χρῶμα τοῦ ἑρμηνευτοῦ, δὲν ὑπόκειται, ὡς τόσο, ποτὲ σὲ κανενὸς εἴδους διάθεσι τῆς στιγμῆς πρᾶγμα ποὺ δίνει στὴν ἑρμηνεία μιὰ σχετικὴ ἀντικειμενικότητα. Ἡ μοναδικὴ του ἀκρίβεια στὸ ρυθμό, φαίνεται ἰδιαίτερα στὰ νεωτεριστικὰ ἔργα. Οἱ ἐκφραστικὲς χειρονομίες του εἶναι ὑποβλητικὲς καὶ αἰσθητικές. Ἐντύπωσι προκαλεῖ τὸ ἀριστερὸ χέρι τοῦ μαέστρου, ποὺ ἐπηρεάζει ἰσχυρὰ τὴν ρύθμισι τῆς δυναμικότητος.

»Τὰ δυὸ προγράμματα τῶν συναυλιῶν τοῦ Σαββάτου καὶ τῆς χθεσινῆς Κυριακῆς, ἄρχιζαν μὲ τὴν «Εἰσαγωγὴ καὶ Ἀλέγκρο», τοῦ Κουπερέν κατὰ ἐπεξεργασία Νταριούς Μιλώ. Ἐδῶ, ἀπὸ δυὸ ἐντελῶς διαφορετικά, προσωπικὰ «στύλ», βγαίνει ἕνα καινούργιο τρίτο, ποὺ εἶναι γεμάτο ἀπὸ ξεχωριστὴ γοητεία. Ὡραῖα χρώματα στὰ φλάουτα καὶ σημαντικὴ συμμετοχὴ τῶν χαλκίνων πνευστῶν σ' ἕνα πολυφωνικὸ πλέξιμο, χαρακτηρίζουν τὸ ἔργο τοῦ Μιλώ.

»Ἡ 5η Συμφωνία τοῦ Προκόφιεφ ὑπῆρξεν ἐπίσης μιὰ ὑπέροχη ἐπιτυχία τοῦ μαέστρου καὶ τῆς ἀρχήστρας, μ' ὅλο ποὺ βρισκόταν ἐδῶ (ἡ ὀρχήστρα) σὲ ἀσυνείθιστο ἔδαφος. Ἰδιαίτερη ἐντύπωσι ἐπροκάλεσε τὸ «Σκέρτσο» στὸ «μαρκάτο», τοῦ ὁποίου ὁ Μητρόπουλος ἐπέτυχε καταπληκτικὰ «ἐφφέ» ἀπὸ τὶς τρομπέττες καὶ ὅλα τὰ πνευστά, τὰ ὁποῖα, στὸ τέλος, ὁ μαέστρος παρουσίασε ἰδιαίτερα στὸ κοινό.

»Παρὰ τὴν λαμπρὴ ἑρμηνεία τῆς Δεύτερης Συμφωνίας τοῦ Σοῦμαν, θὰ προτιμούσαμε ἕνα ἄλλο ἔργο: Ὁ μεγάλος Γερμανὸς τραγουδιστὴς δὲν ὑπῆρξε καθόλου συμφωνιστής. Ὁ Μητρόπουλος, δίνει ὡς τόσο, νέο ἐνδιαφέρον στὸ ἔργο, ἀπογυμνώνοντάς το ἀπὸ τὸ ρωμαντικό του ἡμίφως. Οὔτε στὸ «Ἀντάτσιο» δὲν ἀνέχεται «ἡχητικοὺς γλυκασμοὺς» ποὺ νὰ ἐπηρεάζουν τὴν καθάρια γραμμή».

Προχωρώντας, ὁ δρ Τένσερτ, ἀναλύει τὰ ἔργα τοῦ Ἔρνστ ΚΚσένεκ «Συμφωνικὸν Ἐλεγεῖον γιὰ ἔγχορδα» καὶ τοῦ Γκότφριντ φὸν Ἄϊνεμ «Μουσικὴ γιὰ Ὀρχήστρα» ἔργ. 9, τονίζοντας καὶ πάλι τὴν ἐκφραστικὴ δύναμι τῆς ἑρμηνείας τοῦ Ἕλληνος μαέστρου. Καὶ τελειώνει:

«Ὁ Μητρόπουλος ἔγινε ἀντικείμενο θερμοτάτων καὶ ἐγκάρδιων ἐκδηλώσεων, ἀλλὰ ἐκεῖνος ἔφινε διαρκῶς τοὺς Φιλαρμόνικερ νὰ συμμερίζωνται τὴν ἐπιτυχία. Στὸ τέλος, ἡ ὀρχήστρα ποὺ φαινόταν κυριολεκτικῶς μαγευμένη ἀπὸ τὸν ἀρχιμουσικό, προσέθεσε καὶ τὰ δικά της χειροκροτήματα στὶς ἐπευφημίες τοῦ κοινοῦ, γιὰ τὸν μεγάλο αὐτὸν καλλιτέχνη».

Στὸ ἴδιο πνεῦμα γράφουν ὅλοι οἱ ἄλλοι κριτικοί, τονίζοντας ὡς «ἀξιομνημόνευτο γεγονὸς» τὴν ἐμφάνισι τοῦ Μητροπούλου στὰ «Φεστπίγλε» τοῦ Σάλτσμπουργκ. Ὁ δρ Βίλλυ Ράϊχ, γράφει ὅτι «ἀπὸ τῆς ἐποχῆς τοῦ Τοσκανίνι εἶχαν νὰ θαυμάσουν τέτοια ἀκρίβεια, τέτοια ἀπέραντη ποικιλία χρωματιστῶν, τέτοιες «πιστὲς» καί, ἐν τούτοις, τόχο «προσωπικὲς» ἑρμηνεῖες — ἕνα προσὸν ποὺ μόνο ὁ Τοσκανίνι κατεῖχε».

8 AU 14 SEPTEMBRE 1954

LES CONCERTS D'ORCHESTRE AU FESTIVAL DE SALZBOURG

IL faut au festival de Salzbourg une certaine éducation musicale et un certain pouvoir d'attention pour s'abonner aux « matinées » de musique de chambre organisées et dirigées par Herr Hofrat Professor Doktor Bernhard Paumgartner, et consacrées exclusivement à Mozart. Au milieu du baroque des programmes, reflet de l'architecture de Salzbourg, ces concerts sont comme la permanence de l'unité d'esprit du XVIII[e] siècle. Grâce à eux, le mélomane, ébloui, découvre avec délices toute une série d'œuvres de Mozart, ravissantes, oubliées, méconnues, inconnues. Et peut-être sera-ce à Paumgartner, qui, depuis des années, poursuit patiemment ses recherches d'érudit et d'artiste à travers le catalogue Köchel, que ce public devra ses souvenirs mozartiens les plus authentiques et les plus purs. Des concerts, comme ceux où jouaient en solistes Clara Haskil, Teresa Stich-Randall, demeureront dans la mémoire des privilégiés perspicaces qui ont su les choisir. On n'oubliera pas non plus les récitals Geza Anda et Yehudi Menuhin, le remarquable concert de soliste de Nathan Milstein, qui, dans un programme varié et périlleux — de Haendel à Strawinsky — a vu consacrer définitivement son grand talent. (On regrette seulement que cet artiste exceptionnel ne se fasse pas entendre plus souvent en France.) Au Mozarteum, la soirée Hugo Wolf avec Elisabeth Schwartzkopf, la soirée Schubert avec Irmgard Seefried, la soirée Brahms du trio Fischer-Schneideerhan-Mainardi, la soirée du Quatuor Italien, la **Messe en ut mineur** de Mozart dirigée par Paaumgartner... Trente-cinq concerts d'une égale qualité, d'un remarquable niveau artistique, parmi lesquels il fallait malheureusement choisir.

Ici même, en donnant aujourd'hui un bref aperçu des manifestations du Festival, je regrette d'être contraint de limiter ce compte rendu aux huit grands concerts d'orchestre donnés dans la grande salle de la Festspielhaus.

Un orchestre unique

Pour ceux qui ont pu assister à l'ensemble de ces concerts, la première chose qui les a frappés est l'extraordinaire souplesse de l'Orchestre Philharmonique de Vienne. La réputation de cet orchestre, l'un des premiers du monde entier, et le premier par la qualité et l'homogénéité de ses « cordes », n'est certes plus à faire. Mais il est rarement donné d'entendre et de comparer un aussi magnifique instrument sous la direction successive, à quelques jours d'intervalle, de chefs d'origine et de technique aussi diverses que Karl Böhm, Guido Cantelli ou Georges Szell. Ces musiciens d'orchestre, comme notre Société des Concerts ou notre Orchestre National, sont des Princes, ne voyageant qu'en voiture, ne portant jamais eux-mêmes leur instrument, jugeant avec une tranquille assurance tout ce qui les concerne, partition, technique, chef, esthétique, public. Mais, réunis sur le plateau, ils savent aussitôt se discipliner, se fondre comme un seul instrument dans la main du chef. Il semble qu'ils organisent leur sonorité, leur propre sensibilité autour de celle qui les unifie et les anime.

Quant aux chefs à qui ils étaient confiés, on peut, si on le veut, les classer en deux catégories très distinctes.

Un technicien de grande classe : Szell

J'ai déjà parlé de la manière de penser et d'agir de Mitropoulos ; artiste résolument moderne qui éclaire les chefs-d'œuvre d'une façon tout à fait nouvelle, grâce à une technique et à un mode de penser la musique, révolutionnaires. A ce style on peut rattacher Georges Szell, chef du splendide orchestre de Cleveland (U.S.A.), technicien de grande classe ; il a su, comme Mitropoulos, obtenir de cet orchestre un renoncement à ses habitudes, à ses sonorités et à ses attaques favorites ; sous leur direction et grâce à leur personnalité, à la fermeté de leur pensée, on pouvait se croire en présence d'un orchestre tout à fait nouveau, comme rajeuni soudain et dégagé de ses conventions de sensibilité.

Le successeur de Toscanini

Le cas de Guido Cantelli est aussi intéressant. Ce jeune chef de 34 ans, qui n'est jamais venu en France, mais qui a obtenu des succès sans précédent à la Scala de Milan, à l'Orchestre Philharmonique de Londres, dans tous les grands festivals internationaux, a été choisi par Toscanini pour lui succéder à la N.B.C. de New-York. Depuis dix ans, il galvanise les orchestres, par sa présence, son charme, sa mémoire, sa fougue, son autorité, son ivresse de musique. Mais, pourrait-on dire, il semble que sa direction soit plus animale et moins lucide que celle d'un Karajan ou d'un Mitropoulos, et, de ce fait, soit plus comparable à la manière d'un Charles Münch.

En face de Mitropoulos, Szell et Cantelli, représentant, si l'on veut, la technique moderne de direction d'orchestre — groupe dans lequel on rangerait évidemment aussi le Salzbourgeois Karajan, actuellement « en froid » avec l'Orchestre de Vienne — les grands chefs Knappertsbusch, Böhm et Furtwaengler me sont apparus comme les gardiens d'une admirable tradition, celle qui a fourni au monde Bruno Walter, Monteux, Schuricht, Rosbaud et bien d'autres. Il s'agit d'artistes qui se préoccupent exclusivement de musique, c'est-à-dire à peine de la façon technique d'obtenir ce qu'ils rêvent, et pas du tout de la façon plastique de présenter l'œuvre au grand public. Ils voient large, pensent noble, et tout cela finalement passe dans l'orchestre qu'ils ont devant eux. Il ne faudrait pas croire que cette technique « lourde » et « traditionnelle » ferme les chefs qui la pratiquent aux formes nouvelles de la musique ; on sait que Böhm a donné la première audition de **Wozzeck** à Vienne et à Paris, que Rosbaud est le plus fougueux défenseur de la musique sérielle en Europe. Si l'on n'a entendu sous leur direction que Bruckner, Mozart et Beethoven, c'est que l'administration du Festival, qui connait son public, formé en très grande majorité d'Allemands et d'Autrichiens, a préféré confier à ses chefs favoris sa musique favorite. De plus, ce public mélomane, fier de ses « traditions » et ferme dans ses conceptions artistiques, se croit le véritable gardien d'un secret dans l'exécution et l'appréciation des chefs-d'œuvre de son pays. Que Cantelli dirige Rossini, que Mitropoulos dirige Prokofieff, d'accord ; mais qu'un chef gréco-américain donne une **Symphonie** de Schumann, le public austro-allemand est prêt à sourire ou à s'indigner. Je pense personnellement qu'il y a là un problème grave, d'ailleurs davantage un problème de génération qu'un problème de civilisation. Chaque époque apporte sa sensibilité qui donne aux chefs-d'œuvre un éclairage nouveau ; certaines interprétations de Weingartner et même de Furtwaengler semblent désormais grisâtres, comme démodées. La génération nouvelle n'a peut-être pas davantage raison que la précédente, mais on ne peut lui en vouloir d'avoir foi dans sa sensibilité.

Maurice LE ROUX.

Neue Zürcher Zeitung
3-9-54

Salzburger Festspiele 1954

-uh. Auch in Salzburg, wo die Festspielidee immer noch die glanzreichste Ausprägung findet, beginnt man sich Gedanken zu machen über die problematische Lage, in die das europäische Festspielwesen geraten ist. Bezeichnend hierfür ist ein Aufsatz eines Direktionsmitgliedes der Salzburger Festspiele, Josef Kaut, in der österreichischen Monatsschrift «Forum», der dem Unbehagen über die Gleichförmigkeit der Programme, die den Eigencharakter der einzelnen Festspiele mehr und mehr beeinträchtigt, über die durch die Mitwirkung vieler Prominenter an verschiedenen, fast gleichzeitig stattfindenden Festspielen eingeengte Bewegungsfreiheit und über die zunehmende Kommerzialisierung des Betriebs prägnanten Ausdruck verleiht, ohne freilich einen Ausweg aufzeigen zu können. Die nunmehr zur Regel gewordene Uraufführung eines neuen Opernwerkes — dieses Jahr war es Liebermanns «Penelope» — darf gewiß als ein mutiger Versuch gelten, neben dem ursprünglichen Aufgabenkreis, wie ihn Hofmannsthal umschrieb — «dem klassischen Besitz der Welt zu dienen» —, einen neuen zu begründen, aber das beziehungslose (um nicht zu sagen: feindliche) Nebeneinander bedeutet weder eine Lösung des allgemeinen noch des speziellen salzburgischen Festspielproblems. Und die Einbeziehung des Balletts, das dieses Jahr an die Stelle des vorübergehend (mit Ausnahme des «Jedermann») ausgeschalteten Schauspiels trat, vermag — ganz abgesehen vom bescheidenen künstlerischen Ergebnis — gleichfalls keine Vertiefung oder gar neue Sinngebung zu bewirken. Daß Mozart in der Oper, im Konzertsaal, in der Kirche und in den Freiluftserenaden das Zentrum bleiben muß, versteht sich in Salzburg von selbst. Und daß der «Jedermann» — in dem auch diesmal Will Quadflieg die Titelrolle innehatte — und daß nicht weniger auch das festliche Musiktheater Hofmannsthals und Richard Strauss' (deren «Ariadne» die nicht nur von den musikalischen Feinschmeckern, sondern auch vom breiteren Publikum am meisten bewunderte und bejubelte Aufführung bildete) unentbehrlich sind, zeigt mit aller Deutlichkeit, wie tief die Salzburger Festspiele ihren geistigen Vätern Hofmannsthal, Strauss und Reinhardt noch immer verpflichtet sind. Wenn Ernst Lothar auf die wiederholt aufgeworfene Frage: «Immer wieder „Jedermann" in Salzburg?» die Antwort gibt: «Ja, solange es kein Festspiel gibt, das der Allgemeingültigkeit „Jedermanns" gleichkommt, immer wieder!», so kann daraus nicht nur der Triumph Hofmannsthals, sondern auch eine Bankrotterklärung der Gegenwart abgelesen werden. Hofmannsthals ist übrigens im Rahmen der diesjährigen Festwochen in einer eigenen Feier gedacht worden, an welcher u. a. Ernst Lothar und Rudolf Alexander Schröder des großen Dichters und Mitbegründers der Festspiele gedachten.

Die Gedanken, die man sich über die Zukunft der Festspiele machte, konnten die Freude an der Gegenwart nicht trüben. Auch dieses Jahr war Anlaß genug, sich des Gebotenen ehrlich zu freuen. Den Vorrang hatten, wie immer, die Opernaufführungen, die den Kern des Salzburger Programmes ausmachen. Die Sinfoniekonzerte, die sich über sechs Wochen verteilen (und von denen man deshalb nur das eine oder andere erwischen kann), entbehren der eigenen Physiognomie, und ihren Dirigenten (Böhm, Cantelli, Fischer, Furtwängler, Knappertsbusch, Szell) begegnet man auch anderswo. Lediglich die beiden Mitropoulos-Konzerte, in denen der rasch zu den höchsten Rängen aufgestiegene Grieche durch seine großartige Kunst des Einstudierens und Gestaltens die Kenner und das Publikum hinriß, können schon ihrer Programme wegen (Prokofjeffs 5. Sinfonie, Kreneks Elegy und G. von Einems Orchestermusik) als besondere Ereignisse gelten. Leider war es dem Schreibenden nicht möglich, sie zu hören.

From OCT 3 1954
HERALD-TRIBUNE
New York, N. Y.



Dimitri Mitropoulos rehearses the Philharmonic-Symphony in preparation for the orchestra's first concert of the season on Thursday. The conductor's program features the first act of Wagner's "Die Walkuere."

San Diego, Calif.
Union
(Cir. D. 63,826 - S. 134,265)

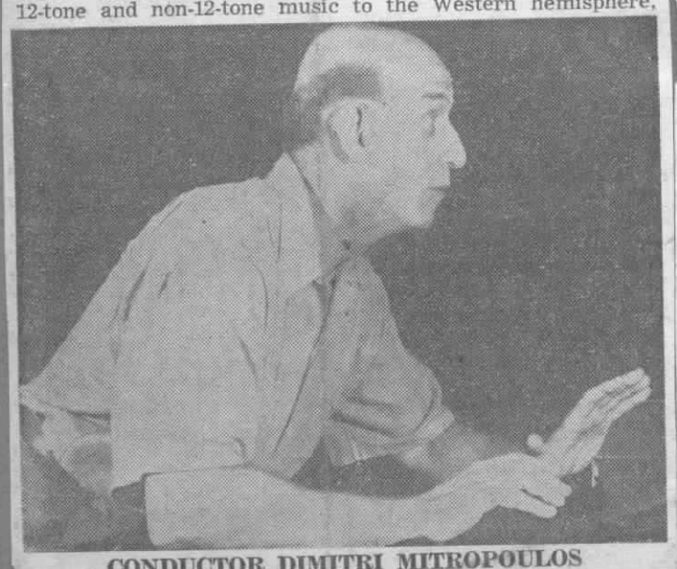
OCT 3 1954

CONDUCTOR BOXES MUSICAL COMPASS

By IRVING KOLODIN
Music Editor, The Saturday Review

TAKE IT FROM DIMITRI MITROPOULOS, Europe's hope of getting to know the "music of today" will have to come from this side of the ocean, not the other. He came to this conclusion after a summer spent conducting opera and concerts in Florence, Salzburg, Munich, Cologne. In the latter cities, for example, he conducted the Schoenberg Violin Concerto with its long-time devoted interpreter, Louis Krasner, much to the wonderment and approval of local critics.

"They must think America is all Hollywood and movie music," said the craggy-looking, Greek-born conductor of the New York Philharmonic-Symphony Orchestra. "They have very little idea of how much musical culture has developed here in the last few decades." There is, of course, always a reason for everything. Schoenberg's removal to this country in the '30s and Stravinsky's residence in California transferred the two leading figures in the opposing camps of 12-tone and non-12-tone music to the Western hemisphere, giving us a much closer view of history-in-the-making than Europe had in the '30s and '40s.



CONDUCTOR DIMITRI MITROPOULOS
Europe blind to musical culture's growth here.

What's Going On in Music: Orchestral Season Begins

By FRANCIS D. PERKINS

Although more than two dozen events of various kinds have already been offered in the city's concert halls, the opening evening of the Philharmonic-Symphony Orchestra on Thursday holds its traditional position of marking the formal inauguration of the new concert season. Dimitri Mitropoulos' program for that date and Friday and next Sunday afternoons will be mainly devoted to the first act of Wagner's "Die Walkuere" with Astrid Varnay as Sieglinde, Ramon Vinay as Siegmund and Luben Vichey as Hunding. The former Lubomir Vichegonov, who has shortened his name, is about to become an American citizen.

the trip. A second New York concert, at the end of the Concertgebouw's schedule of forty-three performances, will be given on Friday night, Dec. 3.

* * *

▼ ▼ ▼

THOUGH MITROPOULOS HAS BEEN an American figure for nearly 20 years, his musical training is basically Germanic, going back to Berlin influences of 1920-30, when his mentors included the great pedagogue-composer-pianist Busoni. He rates Eugen d'Albert as the greatest pianistic personality he ever heard. "His playing of the Brahms B flat Concerto is something that will not happen again," he says. "Maybe he didn't have the fingers for the finale, the thirds bothered him, but what an experience!" (Pianists of today might be curious as to whom Mitropoulos rates as closest to d'Albert in that work. Names are not mentionable, but his initials are R.S., and he is related by marriage to Martial Singher.)

▼ ▼ ▼

IN LATER YEARS MITROPOULOS got enormous musical satisfaction from his associations with Rachmaninoff, both in collaborating with him as soloist, and in conducting his music. The great Russian's disdain for most contemporary music was well known, but there was one work which Mitropoulos thought might persuade him otherwise. This was the "early" Hindemith Symphony in E flat, which he induced Rachmaninoff to hear. The great man asked for a chair in the wings, so he would not attract attention in the audience, and sat there throughout. As Mitropoulos came off, he rose and greeted him with the words: "No goooood," dragged out as only Rachmaninoff could). He couldn't understand how Mitropoulos could conduct his (Rachmaninoff's) music so well, and still pay tribute to Hindemith. "That is the difference between composer and conductor," said Mitropoulos.

▼ ▼ ▼

RIGHT NOW MITROPOULOS IS LOOKING forward both to his opening weeks with the Philharmonic (including a concert version of the first act of Wagner's "Walkuere" to be broadcast next Sunday) and to his debut as a conductor at the Metropolitan in December. His assignment will be "Salome," in which Christl Goltz, much-admired member of the Vienna State Opera, will make her debut.

▼ ▼ ▼

From OCT 3- 1954
TIMES
New York, N. Y.

Twenty-fifth Year Of a 'Wild Idea'

Philharmonic broadcasts, scoffed at in 1930, are one of radio's most solid fixtures.

By HOWARD TAUBMAN

IN 1930 it struck sensible men as a wild idea. What, broadcast a full symphonic concert every Sunday afternoon? For whom—a small, insignificant group of longhairs? That did not seem a useful contribution toward the strengthening of a young network fighting to establish itself on a par with a big, successful one.

William S. Paley had recently acquired control of the Columbia Broadcasting System and he proposed to his directors that the New York Philharmonic - Symphony Orchestra should be signed up and that its entire season of Sunday afternoon concerts should be broadcast in full from Carnegie Hall. Mr. Paley was assured that there was no audience for good music, and he replied that one would be built. He signed a contract with the Philharmonic, and on Oct. 5, 1930, the first regular broadcast was beamed to the nation.

The network used for that concert was small—sixteen stations. But it reached into many sections of the country. The guest conductor on that October afternoon was Erich Kleiber. The Philharmonic's principal conductor was Arturo Toscanini, and some weeks later these Sunday afternoon broadcasts became the medium for introducing him and his art to a huge American public that knew him only as a name.

Next Sunday afternoon the Philharmonic will begin its twenty-fifth season of broadcasts with Dimitri Mitropoulos leading off with Weber's "Freischuetz" Overture, the very composition that began the first 1930 concert. The hook-up will be in almost 200 stations, and the audience will be in the millions, encompassing listeners not only in this country but in other parts of the world.

THE Philharmonic has proved to the hilt that there is a vast audience for good music throughout the country. In its 740 broadcasts over the years it has provided Americans with a brilliant cross-section of musical achievement. While relying largely on the established masterworks, it has also performed neglected old scores as well as important new ones. It has introduced to the radio audience such conductors as Leopold Stokowski, Bruno Walter, Sir Thomas Beecham, Artur Rodzinski, Walter Damrosch and Mr. Mitropoulos. It has been one of the powerful factors in the spread of musical knowledge across the land.



Conductor Dimitri Mitropoulos rehearsing the Philharmonic.

How can one measure the impact of these weekly broadcasts? For one thing, the audience any Sunday afternoon is greater than the total of all those who have attended the more than 5,000 concerts that the Philharmonic has played since it was founded in 1842. For another thing, the symphonies and artists heard in these concerts have become favorites on recordings. Thirdly, it is clear from the fan mail over the years that the audience is not restricted to any class or place; rich and poor and middle class in small towns and big cities; farmer, industrial worker, housewife, professional and business man—all kinds of Americans listen to the Philharmonic. Schools, colleges and local musical clubs schedule regular listening sessions for groups on Sundays. Many community orchestras, which do their rehearsing on Sunday, stop for the Philharmonic broadcast.

THE influence of these broadcasts can hardly be measured. It is probable that the formation of the N. B. C. Symphony Orchestra especially to bring back Arturo Toscanini to America late in 1937 was in part a move to compete with the Philharmonic radio concerts. It is also likely that the founders of stations devoted largely to good music, like WQXR, drew encouragement from the Philharmonic's success on the air.

It may even be that offerings like the Philharmonic will bulk increasingly as one of the principal raisons d'être of sound-broadcasting. Television has made serious inroads on audio transmissions, but it has hardly touched the field of symphonic music. The millions who are fond of good music remain a huge nucleus of audio broadcasting. No matter what is going on in the television world, they will stick to their Philharmonic broadcasts each Sunday afternoon.

THE NEW YORK TIMES MAGAZINE

From OCT 8 1954
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL

Opening concert of the season last night. Conductor, Dimitri Mitropoulos; soloists, Astrid Varnay, soprano; Ramon Vinay, tenor; Luben Vichey, bass. The program:
Overture, "Der Freischuetz".....Weber
Fantasia and Fugue in G minor, Bach-Mitropoulos
Act I, "Die Walkuere".....Wagner

Wagner in Evening Dress

It is perhaps a wise custom to open the season of the Philharmonic-Symphony Society with a program that will not disturb the patrons' enjoyment by forays into musically unfamiliar territories. Such a program can be thoroughly acceptable to all factions if the individual numbers add up to a nice bouquet. Mr. Mitropoulos' choice of the "Freischuetz" overture and the first act of "Die Walkuere" makes for good companions; one is the manifesto of German musical romanticism, the other the end result of the movement. Ordinarily, one would object to a concert performance of portions of a well known opera that is regularly sung but a few blocks from Carnegie Hall, but Wagner permits such liberty and, considering the marked letdown between the first and third acts of this work, it is rather engaging to hear, once in a while, the wonderful music of the first act alone.

But Mr. Mitropoulos made a mistake separating "Freischuetz" and "Walkuere," nice bugling music of the German heath and forest, with a fat transcription of music that is by nature all sinew and wholly without suet—Bach's G minor



Dimitri Mitropoulos

Fantasia and Fugue. Baroque music lends itself to transcription, it was the accepted custom of the times, Bach himself was addicted to it, but the character of the music never changed in the operation even when the medium of expression did. When the vast color and dynamic potential of the modern orchestra is thrown into the bargain the stark architecture of the fugue is obscured by drapes and buntings hung all over the vaults and columns. This sort of thing is as much old hat as the operatic transcriptions for piano fashionable in mid-Victorian concerts. One wonders what is eating our musicians. The organists play transcriptions of symphonies while the symphony conductors belabor organ fugues to bring forth sounds that would make a steam calliope blush.

Mr. Mitropoulos is a great conductor with an especially developed sense for the dramatic. His Wagner was fiery and the orchestra responded to his demands. He is particularly adept at seizing upon sudden changes, such as the rapid accelerations and violent outbursts that characterize the Wagnerian orchestral fabric. He likes to bite into the music and does so with a firm jaw (albeit with a somewhat less firm beat), but the delicate passages seemed a bit perfunctory, at other times overdone. Yet if it were not for the poetic passages—and they are by no means rare—Wagner would be difficult to take.

Granted that those female warriors, armed to the teeth and riding on their steeds with the corpses of some puny males slung across their saddles are rather disconcerting. Why, Bruennhilde takes a two-fisted sword with her even when she retires for the night. But in their relaxed moments some of them can be women with hearts, and the cantankerous gods may stop their eternal bickering and the men pause in their weird plotting to act like plausible dramatic figures. It is very important to catch them in their moods of human impersonation with appropriate musical accents and inflections, to provide a balance for the somewhat trying heroics that dominate the "Ring."

When all is said, the performance was moderately enjoyable but not entirely free of the ludicrous. There is something vaguely incongruous about these figures from the Nordic saga, standing in front of the orchestra in evening dress, waiting for their turn to chime in the proceedings while the conductor lashes the air around them.

Astrid Varnay, a distinguished daughter of the vanishing tribe of Wagnerian sopranos, sang affectingly although this was not one of her best days. The transition from pity to love was not well enough projected. Ramon Vinay, whose voice has the good quality that comes from being moved upstairs from the baritone region, stayed with the character he was portraying and rose from the depths of despair to an assertive and confident mood without engaging in Heldetenorics. Luben Vichey, who took the part of the Evil One, was authoritatively sinister but there was not too much variety in his demeanor and his robust voice was not always under control.

From POST
NEW YORK CITY
OCT 18 1954

Wagner's Walkuere By Philharmonic

By HARRIET JOHNSON

Act I of Wagner's "Die Walkuere," abounding in incest and aglow with splendid music, was performed with matching splendor by the Philharmonic-Symphony last night at its opening concert of the season in Carnegie Hall. The work was presented in concert form.

When Siegmund and Sieglinde discover that they are twin brother and sister, and from that point on launch into sumptuous love music, the excitement builds to a magnificent musical climax which rarely is performed with justice in the opera house.

With Dimitri Mitropoulos, Philharmonic musical director, however, leading his first-class ensemble in fiery mood, and with an extraordinary trio of singers onstage the result was something, to say the least.

To begin with, the Philharmonic audience was treated to a set of lovers that looked as well as sang their parts. Astrid Varnay, resplendent in flash-colored gown and scarlet-velvet scarf sang Sieglinde with a vocal beauty which was as limpid as her figure appeared slim, at least from where I was sitting.

Whether she really is below 150 is not important. She gave the illusion.

Towering over her was handsome, curly-headed Ramon Vinay, who has not been too vocally successful recently in his roles at the Metropolitan Opera; but who last night seemed to have recovered what last season appeared to be a lost voice. Though sometimes his soft tones appeared not well focused, he was impressive in his louder tones to the point of being exciting. His final climactic "A," was a climax in fact.

Last but not least was Luben Vichey, Met bass, who sang Hunding with a full ringing vocalism that stamped him as one of the most important singers of his type before the public today.

Towering over everybody, however, was Mitropoulos, who kept the orchestra discreet when the singers had a chance to pour forth but who inspired the orchestra to magnificence when its opportunities came, of which there were many.

There is no doubt that the Philharmonic maestro has a kind of genius with dramatic music and his debut at the Met opera this season is eagerly anticipated.

From OCT 8 1954
TIMES
New York, N. Y.

SEASON IS OPENED AT PHILHARMONIC

Astrid Varnay, Ramon Vinay and Luben Vichey Sing—Mitropoulos Conducts

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting, Astrid Varnay, Ramon Vinay and Luben Vichey, soloists. At Carnegie Hall.
Overture to Der Freischuetz.....Weber
Fantasia and Fugue in G minor.....Bach-Mitropoulos
Act I, Die Walkuere.....Wagner

By OLIN DOWNES

The New York Philharmonic-Symphony Society, Dimitri Mitropoulos conductor, opened its 113th season last night in Carnegie Hall, with a program, curiously compounded, and presented with a curious variety of interpretive effects within the frame of brilliant virtuoso performances.

The orchestra was in uncommonly fine fettle, supplying every variety of nuance, color, technical precision and sonority that the masterful conductor desired. Perhaps it is one of Mr. Mitropoulos' fascinations that one never knows precisely what to expect of him. We have heard him perform the "Freischuetz" overture in a vein of extreme simplicity and understatement that changed its color scheme and scale of sonorities in a way that was neoclassic and that gave the wonderful old piece a charm that was original and legitimate.

But last night he played the introduction with a swollen solemnity that was out of proportion to its simple and naive mood. Nor was this impression lessened by the big crescendo of the opening sustained C, an effect that is not the conception of the composer but a more modern virtuoso idea, descended, we believe, from Nikisch. Per contra, the main body of the overture, again under-played, lacked Weber's fiery chivalry and flourish, or the wildness of the famous passage of the solo clarinet over the vibrating strings, after the call of the horns.

The most impressive performance of the evening was that of Mr. Mitropoulos' orchestration of Bach's great G minor organ fantasia and fugue. It is a remarkably skillful and imaginative transcription, one that suggests the organ style of Bach's thought, while utilizing orchestral resources of which Bach had not the tithe at his disposal. The instrumentation is exceptionally clean-cut, both in the voice leading and in the great baroque tone-masses of the introduction.

In the excitement of the fugue approaching its climax Mr. Mitropoulos over-drove the orchestra, which is the only reservation that this writer feels about the superb effect. It is fashionable today to look down the nose at orchestral transcriptions of Bach's clavier and organ pieces—regardless of whether the transcriptions are good or bad; this in face of the fact that Bach was one of the most indefatigable of transcribers of his own works as well as those of others.

And there is a more important fact—dare we utter it?—that the orchestra can do more justice in certain respects to the wealth and power of Bach's music than the organ can, when a musician as remarkable as Mr. Mitropoulos takes a hand in scoring for it. And we may be sure that if Bach had had at his disposal such an orchestra as the Philharmonic-Symphony to work with, we should have heard some stupendous effects, direct from the composer.

The feature of the concert that represented to many a special attraction, while others would as certainly deplore its esthetics, was the programming in concert form, with Astrid Varnay, Ramon Vinay, and Luben Vichey, as the singers of the entire first act of "Die Walkuere." There was reason for this anticipation. There is no question that Mr. Mitropoulos, by aptitude and temperament, is particularly in his element in dramatic music. One has only to recall works as far apart and demanding as much from the chief interpreter as Strauss' "Electra" and Berg's "Wozzeck," both of which he has done here in concert form, to know what might be expected of him with Wagner.

But here again was an incalculable element to deal with. In detail the performance was outstanding. What would not one give to hear such clear and salient orchestral utterance on a Wagnerian night at the Metropolitan. But the very thing that is characteristic of Mr. Mitropoulos in his incandescent moods, that is to say, his potential sweep of line and power of climax, was last night absent. The tempi were prevailingly too deliberate. There was the effect of a series of episodes, not too cohesively bound together.

Perhaps this was a matter of the moment. Such slackings can occur with the best regulated interpreters, at moments which are unpredictable. The singers were highly competent,, though Mr. Vinay is not exactly a "heldentenor," or Miss Varnay invariably in her smoothest vocal form. But all sang intelligently, authoritatively and well, including the excellent bass, Mr. Wichey. But the first act of "Wallkuere" should start and continue in one long unbroken line, laden with constantly accumulating excitement, from the first note to the last, and this, for some reason, was lacking.

From JOURNAL-AMERICAN
New York, N. Y.

Philharmonic-Symphony Concert:

Fine Opening Program

By MILES KASTENDIECK

DIMITRI MITROPOULOS and the Philharmonic-Symphony opened the society's 113th season with a German program in Carnegie Hall last night.

Though Act 1 of Wagner's opera "Die Walkuere" was featured, the best performance of the evening was accorded Bach's Fantasia and Fugue in G Minor.

What the Bach was doing in an operatic lineup that began with the overture to Weber's "Der Freischutz" may be dismissed as curious programing.

That it brought forth the most integrated sounds from the orchestra may be attributed to the rapport between conductor and players as well as the arrangement of the music made by Mitropoulos himself.

As transcriptions go, this one qualifies as better than most. It reflects an intellectual grasp of both the music and instrumental counterpoint. It reveals resourcefulness in making the orchestra sound.

Because some of the pages of the Fugue grow tenuous, the arrangement of the Fantasia fares better. Beyond this Bach himself takes over.

It was good to hear the Wagner played and sung well, but the performance lacked distinction. The ebb and the flow of the music, its depth of romantic feeling and its innate intensity, yielded to straight-forwardness of presentation.

Deliberateness of tempo curbed the surging quality of the music. The interpretation sounded more old-fashioned than enlightened.

With Astrid Varnay as Sieglinde, Ramon Vinay as Siegmund, and Luben Vichey (born Lubomir Vichegonov) as Hunding, the roles were sung by a thoroughly experienced Metropolitan cast. To this listener they offered no special inspiration but courted much respect.

What would have happened had some leavening quality been at work in the performance may actually become the story of repeat performances this afternoon and Sunday. Incidentally this one would have profited by the trappings of operatic production.

The Weber proved to be a warmup number.

From
WORLD-TELEGRAM
New York, N. Y.

Music

Philharmonic Opens Season at Carnegie

By ROBERT BAGAR.

The music season 1954-55 can be said to have begun last evening in Carnegie Hall. Officially, too, for the Philharmonic-Symphony has regularly been putting the stamp on such inaugurals with each initial concert in Carnegie Hall.

Dimitri Mitropoulos, of course, was on the podium. He conducted three works, none with the score before him. They were the Overture to Weber's "Euryanthe," the Bach Fantasia and Fugue in G minor (transcribed by Mr. Mitropoulos) and the first act from Wagner's "Die Walkuere."

Changes on the Stage.

Now there is nothing especially novel about that program, excepting the transcribed Bach, perhaps, which we'll get to in a minute. But some minor changes had been made on the stage. Air-conditioning portholes faced us from the back wall; fiberglass curtains graced the side walls, and the musicians seemed to be flooded in more light than previously.

First of all, it should be reported that the orchestra sounded very well, indeed. For quality of sound alone, it deserved much praise. Also, as it happened, the Philharmonic played well. There was poise, cleanness, clarity. Only here and there did one note any departure from grace.

Favors Brilliant Sound.

Mr. Mitropoulos' transcription of the much transcribed Bach Fantasia and Fugue favors the brilliant sound, big speech, melodic passagework of a romantic, even sentimental, nature. In the Fantasia, that is. On the other hand, the Fugue could have had greater regularity in the tempo.

It may be that the spirit of Bach was not entirely present in this transcription. If so, however, that didn't hurt the piece as a piece. It's excellent, authentic or not, and the orchestration, a bit different in sounds and effects from the usual run of such, is often exciting.

In the Wagner excerpt, three artists of the Metropolitan were soloists—Astrid Varnay, Ramon Vinay and Luben Vichey. They represented, respectively, Sieglinde, Siegmund and Hunding.

Conductor Generously Endowed.

We know full well by now that Mr. Mitropoulos is a man possessing several fortes. One of these is his conducting of opera. Nor did he let us down last evening. For despite the several stretches of dullness—made the more so by a stage bare of operatic trappings—the batonist really got into the music, proving again how generously endowed he is.

The singers all acquitted themselves well. And Mr. Vinay, I thought, sounded lots better than he has been of recent seasons. For the rest, there was noisy applause from a capacity audience.

From OCT 12 1954
TIMES
New York, N. Y.

FAMILIAR MUSIC AT CARNEGIE HALL

Brahms and Mendelssohn Played by Philharmonic—Francescatti Is Soloist

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting. Zino Francescatti, violinist. At Carnegie Hall.
Variations on a Theme of Haydn...Brahms
Violin Concerto.....Mendelssohn
Symphony No. 2.....Brahms

By HOWARD TAUBMAN

The New York Philharmonic-Symphony concert at Carnegie Hall last night was as comfortable as a visit with good, old friends. With the music of Brahms and Mendelssohn on the program, there were no surprises except the ever-recurring wonder of how rewarding these familiar scores can be.

Zino Francescatti was the evening's soloist. His performance of the Mendelssohn Violin Concerto was a thing of distinction. The French violinist played with that blend of elegance and taste that is a fixed trade-mark of his style. The beguiling song of the slow movement was like a sustained, tender meditation. One was scarcely conscious of bow on strings, one's ears were held steadily by the heart of the music. And the end movements had the spirit, and character they needed.

Dimitri Mitropoulos, who is not only brave but sure, conducted the supporting orchestra without score. He and the Philharmonic gave Mr. Francescatti orchestral backing worthy of his performance. There were several places in the first movement where the tutti were somewhat overbearing and gave the soloist more contention than the law required. Otherwise, orchestra and soloist played like a fine team.

The rest of the evening was devoted to Brahms. Mr. Mitropoulos may not be the beau ideal of all Brahmsians, but he does a careful, workmanlike job with this music. The orchestra was in fine fettle last night and provided Brahms with the dark, glowing colors his music requires.

The audience was large and seemed to be pleased with the program and the performances. It gave Mr. Francescatti, Mr. Mitropoulos and the Philharmonic lively receptions. If there was no novelty to write home about, that did not seem to disturb the paying customers.

From NOV 12 1954
WORLD-TELEGRAM
New York, N. Y.

Francescatti Makes Old Concerto New

Zino Francescatti made Mendelssohn's Violin Concerto sound like a newly minted masterpiece in Carnegie Hall last night.

Appearing as soloist with the Philharmonic-Symphony, the noted French fiddler reeled off the old classic with the glow and excitement of a fresh discovery.

Dimitri Mitropoulos joined him sturdily in the adventure, and added two Brahms readings of remarkable beauty and power—the "Haydn" variations and the Second Symphony.

The Mendelssohn concerto nestled snugly between the two Brahms classics on a program that was just as perfectly put together as it was played. A large audience seemed to be in complete agreement on that point.

B. H.

From OCT 12 1954
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

Well known music was played by well known musicians in last night's concert of the Philharmonic - Symphony Orchestra at Carnegie Hall, where Zino Francescatti was the soloist in Mendelssohn's Violin Concerto in E minor. Dimitri Mitropoulos and his instrumentalists bracketed it with the works of Brahms, the Variations on a Theme by Haydn and the Second Symphony, in D major. Mr. Francescatti's performance of the concerto gave a sense of interpretative sympathy as well as of technical mastery and fluency; it avoided sentimentality, but was persuasive in its realization of the freshness and lyricism of the music. The violinist was in good tonal form, with a quality that was particularly ingrating in the poetically played andante, and the orchestral cooperation was admirably proportioned.

Mr. Mitropoulos and the orchestra gave the Variations a rather routined beginning, but the performance of its later sections gained in flexibility, nuance and range of moods. In the generally revealing interpretation of the symphony the conductor realized that this is not music to be hurried over, and the spaciousness of his reading was appealing in its general plan while not in all details ;there were times in the first and third movements when momentum slackened a little unduly. The adagio, however, combined breadth with the necessary sense of motion.

F. D. P.

From OCT 16 1954
NEWS
New York, N. Y.

Shostakovich Symphony No. 10 a Turkey

By DOUGLAS WATT

(Reprinted from yesterday's late editions)

It is probably unfair to pass judgment on Dmitri Shostakovich's Symphony No. 10, which was given its American premiere last night at Carnegie Hall by the Philharmonic-Symphony, after a single hearing. But I guess I'll have to, because I don't expect ever to hear it again. I doubt that many of us will hear it again.

Although it is an ambitious work, running to a little over 45 minutes in last night's painstaking performance, conducted from memory by Dimitri Mitripoulos, this is definitely one of the 48-year-old Russian symphonist's least inspired efforts. Opinion was reportedly divided after its premiere in Leningrad last December. Scanning last night's large audience, I'd say attention was divided here.

Repeating Himself

Shostakovich, who has proved himself a worthy symphonist with at least a few of his earlier works, is up to several of his old tricks here but he seems to be doing them by rote. By means of a dawdling beginning, a meandering course and the composer's familiar device of hammering out a trite little phrase until, like a simple word looked at for too long, it loses all meaning, Shostakovich has managed to stretch his first movement out to 20 minutes. But the second, though only four minutes in length, is just as bad in a different way. Obviously intending to change pace here with one of his dashing, breathtaking scherzos, he succeeds merely in being bombastic.

In the third movement he gets down to serious business with a very slow section sandwiched between two livelier ones, but it is all pretty hollow. So is the final movement, which opens with an andante theme, lyrical in character but rather dull, and leads into some more of his noisy repetitions, the strings dancing madly and foolishly while the brass screams and roars at them.

From OCT 1 5 1954
TIMES
New York, N. Y.

Shostakovich's Work Has U. S. Premiere

PHILHARMONIC - SYMPHONY. Dimitri Mitropoulos conducting. Mischa Elman soloist. At Carnegie Hall.
Overture, Colas Greugnon.....Kabalevsky
Symphony No. 10 (first United States performance).....Shostakovich
Violin Concerto.....Tchaikovsky

By OLIN DOWNES

TWO events gave special significance to the concert that Dimitri Mitropoulos directed as conductor of the New York Philharmonic - Symphony concert last night in Carnegie Hall. One was the first American performance of Shostakovich's Tenth Symphony. The other was the appearance as soloist, on the fiftieth anniversary to a day of his debut outside of Russia with the Berlin Philharmonic, of Mischa Elman, a sovereign master of his instrument.

The performance of the symphony was momentous, for this is obviously the strongest and greatest symphony that Shostakovich has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius.

•

He has appeared in earlier works as a singularly gifted, yet split creative personality. No doubt the creative problem was complicated rather than clarified for him by the fact that through special circumstances and events he became virtually the composer laureate of present-day Russia. In that capacity he had to compose, for example, his Seventh Symphony, the war symphony, which then symbolized the conflict and the struggle in which Russia and America were mutually engaged. It was excellent musical propaganda, but a second-class symphony. The inequalities, superficialities and weaknesses of the Eighth and Ninth Symphonies, which soon followed it, were all too apparent.

Precious persons, neo-classicists, perhaps even those musical devotees who dub themselves "intellectuals," will not be comfortable in the presence of this powerful, outspoken and at times grossly impolite symphony. But here is music with contour and force, with grand and broad lines, emotional tensions, and sincere and unconditional statement.

The feeling is matched by the strength and logic of the form. The dimensions, especially of the somber first movement, are spacious, and this first movement contains in germination all the main themes and developments of the movements that follow. And we know of no other composer producing today who would dare to write such an unhurried, and inevitably developing movement.

The composer's method is one of broad brush strokes. For the most part it is in two-part counterpoint, with many instruments doubling the notes of each part, which means emphasis, and strong, sometimes shadowy, sometimes strident, contrasts of tone color. It is a style that goes directly to the mark, without sophistications to soften the utterance.

•

The first movement, the longest, is one of lament, sometimes introspective, profoundly melancholy, sometimes of a despairing emphasis. The second movement is very short, swift, furious, battle-drunk. The third is in a lugubrious waltz rhythm, in this, somewhat remindful of Mahler. But the expression is not Mahler. The essential ideas are but transformation of the melodic material of the first movement. It is true that in this score Shostakovich refers now and again to Tchaikovsky, as well as Mahler and Prokofieff—Prokofieff, especially, in the exultant finale.

But these influences are no longer quoted. They are assimilated, and made part of an expression that is now wholly personal, and eminently racial and ancestral in its nature. Shostakovich, born of troubled times and confusing creative cross-currents, has gone through much to reach this symphony. It seems to us the sure token of his arrival at the master's estate, and it should precede more scores of his growing power.

There was immense and deserved applause for this symphony and for its magnificent performance.

When Mr. Elman appeared on the stage, after the intermission, he received a special greeting from the expectant audience. They listened and they rejoiced in the maturity and the grand sincerity of his playing. This was the Tchaikovsky concerto, performed no longer by a young genius in the flush of his youth and temperament, but by a musician greatly learned through experience and thought. The interpretation, by one particularly born to understand this superbly Slavic score, was that of a ripened artist whose heart and soul were in every note that he sounded.

In a box at this performance sat Andrei Vishinsky, his wife and daughter, who afterward went backstage to congratulate Mr. Mitropoulos and Mr. Elman. Mr. Vishinsky said that he would send this evening to Shostakovich a cable telling him of the brilliant performance and the strong effect of his symphony.

New York Journal-American
18—Fri., Oct. 15, 1954 ★

Philharmonic Concert Cheered:

Shostakovich 10th in U.S. Premiere

By MILES KASTENDIECK

WITH HIS Tenth Symphony, Shostakovich has proved that he is still very much a major figure in the symphonic field. Its American premiere was given by Dimitri Mitropoulos and the philharmonic-symphony in Carnegie Hall last night.

It not only held interest throughout its 50-minute course but courted respect for the composer's invention and mastery of orchestration. It created a strong desire to hear the music again soon.

On first hearing, the symphony suggests that Shostakovich has grown intellectually. His interest in counterpoint has increased, and his ability to write melody holds strong even though he did not spin melodies too extensively through the score.

Indeed, his fertility in musical ideas somewhat handicaps him, for there is almost too much material in the work.

Of the four movements, the first is the longest and the most diffuse. It would profit by some shrewd editing. In contrast the scherzo that follows is too brief, though its brevity may have been prompted by the nature and length of the next movement.

This "philosophical" slow movement may be the core of the work which has some kind of aim to express the "thoughts and aspirations of our contemporaries."

Contemplation apparently motivated the writing of this music. It begins solemnly in the dark colors of the strings and returns brilliantly at the outset of the finale.

As it aspires to a brighter outlook, the music works up to a rousing conclusion as Russian in character as it is Shostakovich in style.

The stamp of individuality typical of his orchestration is unmistakable. And like all Russian composers the imprint of the dance makes itself felt strongly in both the middle movements.

The Tenth may not be the equal of the Fifth Symphony, which is one of the masterpieces of the 20th century, but it compares favorably with it. How much it is of this century was made clear by having Tchaikovsky's violin concerto conclude the program.

From OCT 15 1954
WORLD-TELEGRAM
New York, N. Y.

Music

Shostakovich Tenth Offers Peace Theme

Dmitri Shostakovich, the volunteer fireman of Leningrad during the German blitz, which activity coincided with the production of his Seventh Symphony, has now composed his Tenth. Since the Seventh, the symphonies have become increasingly reflective. And here in the Tenth—premiered last December in Russia—we have the composer, with gaze fixed upon all humanity, considering and perhaps philosophizing on the subject of peace among all people.

The Philharmonic-Symphony, under Dmitri Mitropoulos, offered the first American performance of this work in Carnegie Hall last evening. The program, all Russian, comprised, in addition, the Overture to "Colas Breugnon," by Kabalevsky, the Tchaikovsky Violin Concerto, with Mischa Elman playing the solo.

In His Old Vein.

To expect anyone not to recognize this as a work of Shostakovich's would be utterly fantastic. The idiom is there, the orchestral tricks, too. The music flows out of the orchestra in a manner completely his, with the flair for the dramatic, the lengthy preludes to climaxes, and the folkish touches.

Yet it is not quite the same Shostakovich, and it may be that the subject matter is what creates the difference. Peace. Nothing programmatic about the composition. He isn't saying specific things, that is, since he, as well as any composer of our day, admits right off that you just can't do it with music.

But one may attribute to this score, anyway, a poetic and serious, sometimes grave, thoughtfulness. And, of course, the hint of levity is not missing, nor that of the sardonic, both employed as contrasting material.

Debatable Passages.

To be sure, the Symphony is well-ordered, though it does seem to have (perhaps unavoidable) passages of debatable musical worth. The kind of passages, I should say, that might be likened to the "er-er's" and prolonged "ah's" in an otherwise articulate talk.

The orchestration is brilliant, there is tunefulness, and there is the typical variety in the harmonic scheme. In short, your reporter is ready to align himself with those in favor of this piece. From the sounds of enthusiasm at the conclusion, he would judge that company to be well in the majority.

Frequent Loveliness.

Mr. Elman rode the Tchaikovsky battle horse with much assurance, frequent tonal loveliness and—I hate to say it—a bit of loose rein in the rhythm.

He, too, was given an ovation. And Mr. Mitropoulos, who conducted everything with the expected elan—not omitting a smidgin of schmalz in the Concerto—also received acclaim.

Among the listeners was Andrei Y. Vishinsky, head of the Russian delegation to the U.N. In fact, he went right out to cable Shostakovich about his American success.

From OCT 1 5 1954
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Mischa Elman, violinist.
Overture, "Colas Breugnon".....Kabalevsky
Symphony No. 10 in E minor (first performance in America) ..... Shostakovitch
Violin Concerto in D major, Op. 35 Tchaikovsky

Long-awaited Symphony

The second program of the Philharmonic orchestra given last night in Carnegie Hall, was dominated by the new work of Shostakovich. This symphony, his tenth, was the object of keen rivalry among conductors and it is rumored that a tidy sum was paid for the rights for the first whirl. It's good to see an orchestra with a tight budget spend money for music, but I wish it had got more for its money this time.

To judge a new symphony is a difficult enough task, but to judge one that is, so to speak, read into the Congressional Record (or whatever they have,) in Moscow, makes it doubly so. Well, here is a symphony that follows the traditional four movement design of the genre, but in a truly symphonic organization it is lacking. As in much Russian music there are too many sequential passages as well as endless repetitions. Instead of organic development the music dies away, revives and dies away again. The work is full of little fugatos that do not seem to lead anywhere and their presence does not represent polyphonic thinking, only a play with a device.

• • •

The first movement is very long, monochrome in sound and rhythm, and its harmonic scheme is singularly "old-fashioned" in spite of the occasional dissonant combinations. The piece sounds like a threnody, complete with grumbling basses and a peroration by the brasses, yet our eyes remain dry. The second movement is good old Russian ballet music with the piccolo whistling, the percussion whacking away, while the strings do a flight of the bumble bee. The third movement starts nicely but does not get far before it bogs down in "meditation." The last movement, too, begins with a lugubrious introduction but in the end all hands (and all tunes) are called on deck and the work ends in the usual free-for-all.

• • •

This is a puzzling work. At times it is raw—even brutal—a phenomenon present in many Russian composers. Such passages do not reflect "elemental strength," the favorite term of annotators, nor can it be called "primitivism"—it is just something Russian that is a little strange to us. For those nurtured on Western music cannot completely identify themselves with this music. Somehow the vast reaches extending beyond the Ural Mountains come to mind, the somewhat strange music of a strange land, of an immense land that calls for immense gestures, but when these spacious frames have to be filled with music that on the whole follows precepts from this side of the Urals there comes the clash of incompatible elements and the music becomes sprawling, noisy, lacking in coherent style, and even culture, that bugaboo of bourgeois respectability.

• • •

Still, there is talent under the bearskin as well as pathos that could be genuine. Just what made this symphony so forbidding I cannot divine. At times it sounds like background music to a film, at others one feels that the music follows some nebulous program. I regret to say, though, that the most disquieting feature of the work is a calculated effort to write "popular" symphonic music. All the sure-fire tricks of the trade are there in abundance, and they were not wasted on either the party censors or the general public.

Mr. Mitropoulos gave the work a carefully prepared performance, and his orchestra followed him with precision and zest. There can be no doubt that this conductor knows his scores inside out.

• • •

With the first frenetic strains of the Tchaikovsky violin concerto, we were in the presence of a real master. All right, this is music in which both performer and audience can wallow—and Mr. Elman, old and experienced hand at this game, obliged in the traditional manner — but there is nothing enigmatic about it and in its own way it is uninhibited, full-blooded, and utterly professional. How curious that this inveterate heart-render, despised by the intelligentsia, always comes out on top when pitted against his more complicated and artful descendants.



Dmitri Shostakovitch, whose Tenth Symphony received its American premiere last night.

From
EAGLE
Brooklyn, N. Y.

MUSIC

Shostakovich 'Tenth' Premiered by Philharmonic

By PAUL AFFELDER

Dmitri Shostakovich's Tenth Symphony was given its Western Hemisphere premiere last evening in Carnegie Hall by Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra. Listening to the performance in a first-tier box was the composer's countryman, Andrei Vishinsky.

Written some eight years after his Ninth Symphony and first performed last December in Leningrad, the Tenth is a large-scale work in four movements. The score enlists the services of a fairly full orchestra, which is called upon for a few ear-splitting climaxes.

Musically and emotionally, it is a far cry from any of the earlier symphonies by Shostakovich. Its mood is quite somber throughout; even the scherzo and finale go their way with some speed and boisterousness, but they never cease to be intensely serious about it.

Gone entirely are the saucy themes, the brash, glib orchestral utterances that have been a part of most of the composer's previous works in symphonic garb. He is in deadly earnest here, so much so, in fact, that one wishes at times for some light-hearted relief.

Nevertheless, the symphony seems well made. It has some worthwhile thematic ideas, which are developed logically and at some length, several of the more important themes making re-appearances in succeeding movements. As was the case in most of his earlier symphonies, it is the slow movements which are outstanding.

Too Early to Judge

On a first hearing, the opening movement seems to be the best. But this is too big a work to judge on a single acquaintance. Undoubtedly, future performances will help to determine its worth.

As far as we could determine, Mr. Mitropoulos and his men gave a well-prepared, meaningful interpretation to the new symphony. There were a few climactic passages where we felt the conductor asked for too great an orchestral sound, the result being rather too overwhelming to be convincing. At the conclusion of the work, the applause was long and cordial, if not completely enthusiastic.

Mischa Elman Soloist

The soloist of the evening was Mischa Elman, who made his debut outside his native Russia exactly 50 years ago, to the day. He chose as his vehicle his favorite concerto—the Tschaikowsky D Major—which he has probably played more than any other living violinist.

Time has taken its toll of his technique, and he was obliged to slyly circumvent several tricky passages. But the Elman tone and sense of style were still very much in evidence, so that he treated us to a performance that had many musical values. Mr. Mitropoulos and the orchestra provided capable, often sensitive accompaniment.

To open the all-Russian program, Mr. Mitropoulos chose the bubbling little overture to Kabalevsky's opera, "Colas Breugnon." Though his ideas about the music were properly jovial, he must have skimmed over it in rehearsal, for the performance was extremely ragged.

OCT 16 1954
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Orchestral Tune-Up

By Miles Kastendieck
New York

With the Philharmonic-Symphony opening its 113th season and the Philadelphia Orchestra paying its first visit to Carnegie Hall, the orchestral season is well under way.

Dimitri Mitropoulos decided on a German program to begin his eight weeks of conducting the Philharmonic, while Eugene Ormandy chose a Russian program for the Philadelphians. It happens that Mr. Mitropoulos has scheduled a Russian program for his second week end of concerts and Mr. Ormandy still another Russian program for his second visit. Such single-mindedness in program-making appears as coincidental as it is unusual.

Though the Philharmonic-Symphony program was operatic in character, Mr. Mitropoulos separated the Overture to Weber's "Der Freischütz" and a concert performance of Act I of Wagner's "Die Walküre" with Bach's Fantasia and Fugue in G minor. This curious choice under the circumstances became emphasized when the Bach emerged the finest presentation of the evening. It was offered in an arrangement made by Mr. Mitropoulos himself.

Bach Arrangement

As transcriptions of Bach go, this one ranks high. It benefits from both the intellectual grasp and the keen sense of orchestral values which characterize Mr. Mitropoulos's conducting. Not unexpectedly, then, its resourcefulness in making the orchestra sound revealed the Philharmonic-Symphony at its best.

The appeal of Wagner's orchestra undoubtedly lured the conductor to having the opera done on the concert stage. Such a performance had not been given by the Philharmonic in 20 years. That this one lacked an over-all distinction may be attributed to Mr. Mitropoulos's concern for making the score articulate in detail. He moved with deliberateness of tempo sufficiently marked to rob the music of its surging quality. Thus the ebb and flow of romantic feeling and the innate intensity of the score were checked by straightforwardness of presentation.

Metropolitan Cast

A thoroughly experienced cast of Metropolitan Opera singers won respect for their performances: Astrid Varnay as Sieglinde, Raymond Vinay as Sigmund, and Luben Vichey (formerly known as Lubomir Vichegonov) as Hunding. Their manner of singing somehow made the absence of scenery more marked than it need have been.

From POST NEW YORK CITY OCT 15 1954

WORDS and MUSIC

By Harriett Johnson

Shostakovich 10th by Philharmonic

The tragedy of man—groping, striving, stumbling, never attaining his ideal—has been the inspiration of great literature and great music since these arts began to make their imprint on the civilized world.

The renewal of the theme by genius, however, is perenially inspiring when the end result is a profound work of art.

The Shostakovich 10th Symphony, written eight years after the 9th, and given its American premiere last night by the Philharmonic-Symphony in Carnegie Hall, is such a work. Of numerous pieces given premieres by that indefatigable protagonist of contemporary music, Dimitri Mitropoulos, the Philharmonic's musical director, this scoop is his prize. For here is a work with profound, moving content, ironically enough, seeming to express through intangible tone the glory of man's destiny as an individual. Here is a four-movement symphony, which, by its tempestuous, untrammeled struggle, testifies to the indestructibility and significance of the single spirit. By its unconventional, but monumental architecture it appears to glorify freedom as opposed to the shackles of a preordained code.

Violent Short 2nd Movement

The initial movement is long and involved but melodically and rhythmically compelling—as is the entire 50-minute work—and never dull. By contrast, the violent short second movement, the scherzo, storms by in about three minutes, a bombast, a tornado of percussion and brass abetted by the other choirs. The two final movements have magnificent lyrical sections contrasted by potent rhythmic dynamism.

Though the symphony is not superficially startling through its dissonance, it never descends to the commonplace. It continues with amazing vitality until the conclusion. The fact that Columbia Records will, within three weeks, release a recording of the work with Mitropoulos and the Philharmonic is cause for rejoicing. This is a symphony which reaffirms our belief in the creative vitality of our age.

In a recent interview with Harrison E. Salisbury in the N. Y. Times Magazine, Shostakovich aims to show how the Soviet composer can retain his freedom despite certain restrictions superimposed by policy dictates from the Soviet government. Despite the advantages to the composer of sizable government support from various sources (royalties, prizes etc.), one leaves the article with the conviction that if the 10th Symphony is a great work, it is in spite of, not because of the governmental dicta from which it must necessarily emanate.

To this reviewer, its beauty seems indestructible. But even more important, the symphony seems to testify that, no matter how great the superimposed weight, the glory of a free imagination and mind continues to live.

After all, there is no way for Shostakovich to tell us this but through his music. Ironically, this very fact may lie at the core of the work's intensity.

The celebrated veteran, violinist Mischa Elman, brought the all-Russian program to a brilliant conclusion by his sumptuous performance of the Tchaikovsky Concerto.

From POST NEW YORK CITY OCT 22 1954

WORDS and MUSIC

By Harriett Johnson

Casadesus Plays With Philharmonic

Pianist Robert Casadesus celebrated 20 years of playing with the Philharmonic-Symphony last night by joining the ensemble in two concerti at Carnegie Hall. Dimitri Mitropoulos was the sympathetic collaborator on the podium.

These works were the "Coronation" Concerto of Mozart and the "Emperor" Concerto of Beethoven.

As Irving Kolodin pointed out in his informative program notes, in each case the title serves to identify the work without ever having been so designated by the composer.

So far as can be ascertained, the D Major Mozart Piano Concerto, No. 26, K. 537, never was inspired by a coronation; and Beethoven never called his fifth and final piano concerto the "Emperor." Nonetheless, the designation, wherever it came from, in the former case, helps to differentiate it from the 27 other works by Mozart for piano and orchestra, while the term, "Emperor," probably attached to the piece by publisher J. B. Cramer, does describe the heroic, imperious quality of the Beethoven music.

Though Casadesus was supposed to be participating in a celebration, he took his task much too seriously to give us any such feeling of spontaneity. In fact, he adhered so strongly to the letter of the music, that he neglected to think about its poetry, its joyousness or its grandeur. As one perceptive wit remarked, he played with glacial penetration. This was no artist off on a binge, as Mozart, himself, frequently was wont to do.

We are reminded of what Christopher Fry said in the preface to his recently published play, "The Dark Is Light Enough,"—that there is a point at which tragedy and comedy meet and here is frequently where human beings are at one with themselves.

Well, Casadesus did not find himself or the music; he was at one with the notes and at odds with the content. He skated on its surface without ever getting excited enough to really probe its meaning. This was especially true of the Mozart, less so of the Beethoven. Technically, he played the latter with brilliance, while the beautiful slow movement projected a remote loveliness which was distant but compelling.

TOLEDO BLADE

OCT 17 1954

Mitropoulos At His Best In 'Walkuere' Excerpt

By EUGENE BONNER
Blade Special Writer

NEW YORK, Oct. 16—With the opening concerts of its 113th season, the New York Philharmonic-Symphony Society of New York, Dimitri Mitropoulos conducting, gave its official accolade to the 1954-5 musical season—which, as a matter of fact, was doing very nicely already.

The program presented by Mr. Mitropoulos consisted of the overture to "Der Freischuetz" of Weber; Bach's great Fantasia and Fugue in G minor for organ, transcribed for orchestra by the conductor himself, and the entire first act of Wagner's "Walkuere," given in concert form — the assisting artists being Astrid Varnay, Ramon Vinay and Luben Vichey.

Always at his best in interpretations of dramatic music, Mr. Mitropoulos gave a sympathetic, vivid and, at times, most exciting reading of this Wagnerian score, though the music of the earlier part of the act seemed at times to lose continuity and break up into disconnected episodes. But with the sounding of the "Sword" theme, unity established itself and was maintained to a thrilling and triumphant finish, the orchestra playing with a clarity and brilliance of tone which should make even its Philadelphia confreres sit up and take notice.

Miss Varnay was in fine voice (I'm speaking now of the Sunday - afternoon performance) and sang very well indeed, although her style seems sometimes just a wee bit explosive for Sieglinde. Mr. Vinay, also in excellent voice, served well the music of Siegmund, and with a sonorous third in the person of Mr. Vichey (Hunding) the singing of this mighty actlong trio was sutained at a high level throughout.

★ ★ ★

THE "FREISCHUETZ" overture was less satisfactory, a curious suggestion of heavy-handedness being perceptible; but with the first notes of the Bach fantasia, lucidity and brilliance were regained.

One wonders what the great Johann Sebastian would have thought of a re-creation of his piece thus orchestrally clothed by Mr. Mitropoulos; for the music came forth in a grandeur almost barbaric—the finale of the Fugue bringing the audience to its feet in a burst of spontaneous and prolonged applause.

From OCT 22 1954 JOURNAL-AMERICAN New York, N. Y.

Casadesus Soloist

By MILES KASTENDIECK

TWENTY years ago the French pianist Robert Casadesus made his American debut with the Philharmonic - Symphony in Carnegie Hall.

Last night he celebrated this event by playing two sovereign concertos under the same auspices. This time Dimitri Mitropoulos was the conductor.

That Casadesus proved himself more a master of Beethoven than of Mozart repeated an impression gained on other occasions.

Though a classicist of sorts, he rarely conveys the essence of Mozart. It eludes him. He has the classic style, the restraint and the polish, but he stands outside the classic spirit.

Thus his performance of the "Coronation" Concerto K. 537 became that of a master pianist rather than of a master interpreter.

Beethoven's "Emperor," on the other hand, revealed him as a master interpreter. He rose to the challenge always lurking in Beethoven. Last night it was possible to note his acceptance of it as the first movement unfolded.

From OCT 22 1954 HERALD-TRIBUNE New York, N. Y. By Francis D. Perkins

Casadesus

Except for the opening twelve minutes, devoted to Beethoven's second "Leonore" Overture, Robert Casadesus was the soloist throughout last night's concert of the Philharmonic-Symphony Orchestra under the leadership of Dimitri Mitropoulos in Carnegie Hall.

The program, including Mozart's Concerto in D major (K. 576, known as the "Coronation") and Beethoven's "Emperor" Concerto had been announced as a celebration of the twentieth anniversary of the noted French pianist's American debut with the same orchestra. That was on Jan. 19, 1935, with Hans Lange conducting; Mr. Casadesus had played the same Mozart concerto.

In both concertos, Mr. Casadesus' playing had characteristics which have been associated with it during his two decades before American audiences, including complete technical mastery and neatness, clarity, a finely graduated dynamic range and discerning interpretative insight. In both works, the performances showed the musical individuality of the artist, but they also disclosed the differing and contrasted style and individuality of the two works. The "Coronation" Concerto has formal finish, melodic appeal and diversity of mood; it is even-tempered rather than emotionally sweeping, and this was a prevailing vein in this appropriate, sympathetic presentation.

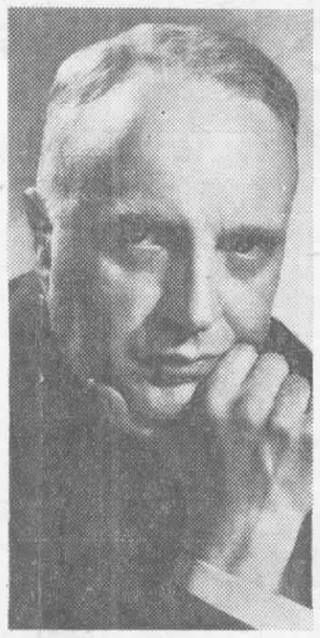
The pianist's playing of the "Emperor" Concerto was impressive for its dignity and proportion, for a momentum attained without haste and a largeness of scale achieved without emphasis on loudness. Mr. Casadesus never displayed energy for its own sake or departed from a musical quality of tone; the sense of dynamic spaciousness came from his remarkable control of volume, while he fully realized the differing expressive savor of the three movements. The orchestra under Mr. Mitropoulos gave him sympathetic cooperation, and the conductor could be thanked for beginning with the second "Leonore" Overture instead of the imperishable, but hard-worked third.

From OCT 22 1954 TIMES New York, N. Y.

Music: Casadesus Plays

Pianist Is the Soloist With Philharmonic

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Robert Casadesus, pianist. At Carnegie Hall.
Leonore Overture No. 2.....Beethoven
Piano Concerto in D (K. 537).....Mozart
Piano Concerto No. 5 in E flat..Beethoven



Robert Casadesus

By OLIN DOWNES

ROBERT CASADESUS, the French pianist and one of the foremost virtuosi of our period, celebrated the twentieth anniversary of his first appearance as soloist with the New York Philharmonic-Symphony Society at the concert given by that organization last night in Carnegie Hall.

Mr. Mitropoulos began the concert with a finely turned and highly dramatic performance of Beethoven's second "Leonore" overture. The rest of the program was designed to emphasize various aspects of Mr. Casadesus' interpretive art.

•

The concertos he played were the "Coronation" concerto, so-called, of Mozart, and the Fifth Concerto of Beethoven, long designated as the "Emperor." The choice of these works is significant of Mr. Casadesus' artistic maturity. For it was not as the theatrical communicant of some work of the "romantic" or contemporaneous period that he elected to present himself. It was as the reverent, if also passionate, exponent of two classic masterpieces.

This was not because of a repertory limited to works of the older period Mr. Casadesus has the entire repertory of piano concertos as well as solo compositions at his finger-tips. But perhaps there is something to be said for the depth of thought and power of form that the works of the great tonal architects of a century past possessed: a musician at his complete maturity may find their appeal to be supreme.

•

Mr. Casadesus played Mozart with fineness of phrase and the singing tone demanded as the sine qua non of the performance of his music. But the climax of the concert was the playing of the towering concerto of Beethoven. The effect of this performance grew as it progressed. Here was the freedom and plasticity that results from complete authority and over-all control. It has well been said that the master interpreter of music must have a heart that is a volcano and a head that is ice. The aphorism was memorably demonstrated in Mr. Casadesus' performance.

It has been seldom in one's experience of these concerts that the "Emperor" concerto has been revealed, both by pianist and orchestra, in all its aspects. The noble breadth and masculine stride of the grand opening movement was balanced by the tenderness, happily without a touch of sentimentality and the wonderful sustained line of the singing movement that follows. And now and again, over the instruments, descended the mysterious hush—as of nature brooding over the earth—that is a peculiar and unique characteristic of the music of Beethoven. Here, in a word, Mr. Casadesus and Mr. Mitropoulos discoursed great music, sought and found its secrets, and communicated them to an absorbed audience. At the end there was an ovation for the interpreters.

From OCT 22 1954 WORLD-TELEGRAM New York, N. Y.

Music

Royal Treat Program Heard at Carnegie Hall

By LOUIS BIANCOLLI.

The Philharmonic concert conducted by Dimitri Mitropoulos in Carnegie Hall last night was a royal treat in more ways than one.

There was a "Coronation" concerto by Mozart and an "Emperor" concerto by Beethoven, and it is no exaggeration to say that there was majesty in the way they were performed last night.

The pianist was Robert Casadesus, who at his best has very few equals and even fewer superiors. He was at his best last night, particularly in the slow movements, each of which went like a dream.

Mr. Mitropoulos was the perfect conductor for the kind of evening it was. The atmosphere was one of soft poetry, of whispered confidences, of the hushed trance that only Mozart and Beethoven can produce in their moments of absolute calm.

Mr. Mitropoulos had begun the concert with a dramatic reading of the second "Leonore" overture of Beethoven. The intensity and suspense were such at times that one wondered what the opera could add that the overture had not already divulged.

The timing and dynamics made for an imaginative hold on the audience's attention. It was drama told in terms of symphonic heroism and villainy, and as vivid as if the conflict were being enacted by people instead of instruments.

If two major links between the Mozart and Beethoven concertos are their wealth of expressive beauty and their perfect fusion of form and content, a third last night was the superb artistry of Robert Casadesus.

It was artistry that brought out the spiritual kinship of the two men and the two concertos—the twin devotion in the ministry of music.

From OCT 22 1954 EAGLE Brooklyn, N. Y.

MUSIC

Robert Casadesus Marks Milestone With Philharmonic

By PAUL AFFELDER

Twenty seasons ago, Robert Casadesus made his American debut as piano soloist with the New York Philharmonic-Symphony. In commemoration of that event, he appeared with the same orchestra under Dimitri Mitropoulos last evening at Carnegie Hall.

It was Mr. Casadesus' evening, as well it might be. He dominated the program by playing two concerti—Mozart's No. 26 in D Major (K. 537), known as the "Coronation," and Beethoven's No. 5 in E Flat Major, the "Emperor." Since neither composer named his own work, these popular titles don't have to be taken very seriously.

Contrast in Texts

The Beethoven may be imperial, but the only coronation with which Mozart's opus could possibly be connected would be that of Oberon or Titania.

This is truly music of fairy-like grace and beauty, and it was with feathery lightness and magic fluidity that Mr. Casadesus played the opening movement. The larghetto was made to sing in the most etherally poetic fashion, while the finale had a real elfin quality about it.

Certainly no pianist we know of can interpret Mozart with such buoyancy, such completely captivating charm.

Much poetry and songfulness were also to be found in Mr. Casadesus' reading of the "Emperor" concerto. Though his approach here was more virile, he never missed an opportunity to let a passage sing itself on the keyboard. This was especially apparent in the quieter sections of the opening movement and throughout the lyral adagio.

Mr. Mitropoulos and the orchestra, seemingly content to take second billing to such a noble and sophisticated artist, accompanied both concerti with care and understanding.

Allowed to shine on their own, they began the concert with a clean, firm, well-controlled and often sensitive performance of Beethoven's "Leonore" Overture No. 2.

From OCT 25 1954 HERALD-TRIBUNE New York, N. Y.

Lesson in Opposites

Grant Johannesen was piano soloist with the Philharmonic-Symphony Orchestra Saturday night at Carnegie Hall in two works so different in nature that the evening became almost an object lesson in opposites: the Schubert-Liszt "Wanderer" Fantasy and Milhaud's "Le Carnival d'Aix."

Liszt's reworking of Schubert's mammoth piano Fantasy suffers from many of the commonest transcription disorders. It sprawls and meanders—grandly, it's true—but in spite of all the extra instruments it dilutes rather than augments the thunder that the solo piano builds up in Schubert's original. Mr. Johannesen did his best; he gave a carefully studied reading and a brilliant-sounding one. And when a mature and first-rate pianist studies, the results are not a bit academic even when there are transcriptions to contend with.

On the other hand, Milhaud's "Carnival," a set of brief, sharply pointed ballet scenes, doesn't waste a note, a chord, an echo or an accent; its purpose, to delight and entertain, is crystal-clear throughout. Milhaud often uses the piano texturally, as part of a blended sound rather than as a solo instrument. Mr. Johannesen's ear reacted keenly to those moments: the blend was perfect.

Dimitri Mitropoulos, who conducted the two solo works, also led the orchestra in Mozart's "Magic Flute" overture and Beethoven's "Eroica" symphony.

T. M. S.

OCT 25 1954
TIMES
New York, N. Y.

PIANIST IS SOLOIST FOR PHILHARMONIC

Grant Johannesen Plays Schubert, Milhaud Works With Verve and Vitality

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos, conductor; Grant Johannesen, pianist. At Carnegie Hall.
Overture to "The Magic Flute".....Mozart
Fantasy in C (Der Wanderer).Schubert-Liszt
Le Carnaval d'Aix.....Milhaud
Symphony No. 3.....Beethoven

By NOEL STRAUS

Grant Johannesen, American pianist, was the soloist at the concert of the Philharmonic-Symphony Orchestra, under Dimitri Mitropoulos, presented Saturday night at Carnegie Hall. The program was lengthy but held the interest well from beginning to end.

Mr. Johannesen played two works infrequently heard. They were Schubert's "'Wanderer' Fantasy" as arranged by Liszt for piano and orchestra, and Milhaud's "Le Carnaval d'Aix." The gifted young artist performed both with verve and vitality.

He had plenty of power and brilliance where demanded. In softer passages his tone was suave and subtly molded. He commanded a wide dynamic range, and a varied tonal palette. He brought poetry to the Schubert offering and the awaited humor to Milhaud's witty score. His playing did not always come clearly across the footlights, but his interpretations were marked by keen intelligence and true insight.

Despite all the care expended by soloist and orchestra on the Liszt version of the Schubert opus, one would rather have listened to Mr. Johannesen in the original form of the masterpiece, for piano alone. Played as Schubert conceived this music, it still has a purity of style that makes it viable. But Liszt, by fussing up the piano part and adding an orchestral support not up to his customary skill in instrumentation, turned the work into a dated period piece.

Milhaud's fantasy for piano and orchestra, comprising a dozen pieces from his ballet "Salade" received its world première by the Philharmonic Symphony Society, under Willem Mengelberg, in 1926, in Carnegie Hall. Its several short component pieces, largely descriptive of characters of the old Italian comedia dell'arte, are on the superficial side.

But they proved decidedly clever, the music covering not only folk and dance elements from southern Europe but also ranging as far afield as Brazil, which inspired a quite fetching tango. It was led like the rest of the amusing suite with scintillation and exuberance by Mr. Mitropoulos.

The concert opened with a deeply comprehending, finely articulated performance of the Overture to Mozart's "The Magic Flute," and closed with a masterful interpretation of the Beethoven "Eroica" symphony. There were far too many remarkable details in the profoundly felt Funeral March division, the virtuosic unfoldment of the scherzo with its noteworthy horn playing in the Trio, or the noteworthy treatment of the final variations to mention here. But all of it exhibited a rare combination of sanity and artistic wizardry.

From OCT 29 1954
EAGLE
Brooklyn, N. Y.

MUSIC

New Concerto for 'Cello Premiered at Philharmonic

By PAUL AFFELDER

The entire first half of Dimitri Mitropoulos' program with the Philharmonic-Symphony Orchestra last evening in Carnegie Hall consisted of novelties. Newest of all was the Concerto for 'Cello and Orchestra No. 2 by the Italian-American composer, Vittorio Rieti, which received its world premiere.

The concerto, written last year, is dedicated to Raya Garbousova, the soloist who introduced it last night. It is in three movements, connected to each other by lengthy cadenzas for the 'cello.

Much of the thematic material is fresh and stimulating, though a recurring fragment in the first movement could have come straight out of Handel's "Harmonious Blacksmith." The orchestration is not particularly light, yet it is so contrived that there is plenty of space for the soloist to shine through.

Call the concerto, then, skillful, vivacious and well put together, but not vastly inspired or inspiring. Miss Garbousova, who was lovely to look at, played with technical assurance and musical understanding, but her tone was not large enough in this hall to sound completely convincing.

Mr. Mitropoulos and the orchestra lent admirable support. The lengthy applause at the end brought the composer out on the stage for several bows.

Programming Criticized

Miss Garbousova was also heard in Paul Bazelaire's arrangement of five "Pieces en Concert" for 'cello and strings by Francois Couperin. Originally composed for the more delicate-toned Viola da Gamba, this charming little 18th-century suite must surely have been intended for performance in more intimate surroundings than Carnegie Hall.

Even though the conductor kept his players down to an irreducible minimum of sound, Bazelaire's scoring was too much for the soloist's light tone, with the result that she was frequently inaudible. This, of course, did not add to the effectiveness of the work.

To open the program, Mr. Mitropoulos chose the justly obscure overture to "Julius Caesar" by Robert Schumann. This dull, uninspired piece, with an overworked principal theme not worth treating in the first place, has only been performed twice before in the Philharmonic's long history. If it is never performed again, no one will miss it.

Williams Symphony Hailed

How much brighter and more satisfying was the more familiar second half of the program, Vaughan Williams' Fourth Symphony, played in honor of the composer's current visit to this country, may not be completely familiar, but it has won a deserved spot in the repertoire. This stark, intensely powerful work was interpreted with great forcefulness and insight, and proved to be the high spot of the evening.

Later in the season, Mr. Mitropoulos is to conduct Richard Strauss' "Salome" at the Metropolitan Opera. He gave us a promising sample at the end of the concert in the popular "Dance of the Seven Veils."

It was a sensuous, beautifully thought-out and carefully phrased reading right up to the concluding measures, where several wrong entrances in the orchestra threw things off kilter for a short while and spoiled the effect of what might have been a truly stirring performance.

From OCT 29 1954
JOURNAL-AMERICAN
New York, N. Y.

Williams' 4th:

Brilliant Revival

By MILES KASTENDIECK

VAUGHAN WILLIAMS Fourth Symphony quite dominated the Philharmonic-symphony concert in Carnegie Hall last night.

The remainder of the program made it all the more obvious that the English composer was truly first-class.

Mitropoulos had programed the symphony in honor of Vaughan Williams' current visit here for the first time in over 20 years.

Unfortunately the composer could not be present to hear the brilliant performance Mitropoulos and the orchestra gave his music.

As for this venture into modernity which Vaughan Williams took almost a score of years ago, the music grows on each rehearing.

Its "barbaric yawp" has lasting vitality and the melody that soars in the violins in the opening pages of the work is a notable contemporary creation. The finale fugue is skilfully wrought.

The work is a powerful utterance, as solid in its integrity as it is in its workmanship.

Cello Concerto

The world premier of Rieti's Cello Concerto No. 2 with Raya Garbousova as soloist had a lukewarm reception. Only Rieti's personal appearance swelled the applause to respectable proportions.

The score is too theoretical and inaccessible for the average listener. It has moments of jauntiness and capriciousness, but it falls apart too often to hold interest.

Miss Garbousova played the cello part smoothly, finding the cadensas grateful for the instrument. She also played Couperin's "Pieces en Concert" gracefully, but Paul Baselaire's orchestral arrangement robbed the music of much of its inherent graciousness.

The concert opened with Schumann's dullish overture "Julius Caesar" and closed with a finely molded performance of Strauss's "Dance of the Seven Veils."

From OCT 29 1954
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL
Conductor, Dimitri Mitropoulos; soloist, Raya Garbousova, cellist.
Overture, "Julius Caesar," Op. 128, Schumann
Pieces en Concert for Cello and String Orchestra .....Couperin-Bazelaire
Cello Concerto No. 2 (first performance) ..... Rieti
Symphony No. 4 in F minor, Vaughan Williams
Dance of the Seven Veils, from "Salome" ..... Strauss

World Premiere

LAST night's concert of the Philharmonic orchestra included nothing less than a world premiere; always a challenge to performer, public—and critic. Rieti, the composer of the new cello concerto, belongs to the generation born just before the advent of our century. A pupil of Respighi, he started his career, good Italian that he is, with opera, but by this time he has produced a sizable list of instrumental works.

The concerto shows the tendency of modern composers toward integration of solo instrument with the orchestra rather than the domination of the former over the latter. I regret to say, though, that what was integrated did not amount to much. Liszt was severely rebuked when he employed the triangle in his E flat concerto. Rieti starts with the crashing cymbals. This sets the tone, for while the orchestra is handled with skill there is little substance left for the soloist whose instrument is somewhat ungainly in a concerto anyway.

* * *

There are some good tunes in the piece and one occasionally gets a glimpse of a not unattractive musical personality, but there are long stretches where nothing noteworthy happens. This is especially true of the passages where the cello plays alone. A cadenza by a solo instrument is usually a bore—this was no exception. To think that there sits a fine orchestra unemployed while the soloist saws away on unconnected remnants from the body of the work! What fascinated me was the decided East-European quality of the music. It sounded more Hungarian or Rumanian than Italian.

Miss Garbousova, a distinguished artist, did her best, but there was not much chance for showing off her beautiful tone, although her dextrous fingers performed with her wonted skill.

* * *

The first stentorian strains of Vaughan Williams' noble and powerful symphony blew open the windows of the hothouse and bracing fresh air streamed into the house. There is something very appealing about this venerable composer. One would surely assume that a musician who studied with three Victorian worthies would be saddled with an inherited plushiness for life. But he did not succumb. Not because of the possible antidote of a brief study with Ravel, but because he consciously returned to the warming hearth of old English music. The solid melodies in this symphony are not at all of the late romantic type but convey the vigor of English folk song and Elizabethan air and madrigal. These he does not imitate, but re-creates their spirit.



Raya Garbousova, cello soloist with the Philharmonic last night.

Vaughan Williams is a true interpreter of English music beyond the isles, whereas Elgar, an institution in England, remains to the rest of the world merely another post-Brahmsian.

* * *

Mr. Mitropoulos gave the symphony a finely wrought performance. The sharp dissonances were projected with a nice feeling for balanced sonority, the dogged rhythms pulsated and the strings sang beautifully with leisurely molded phrases. But above all, the conductor ably sustained the harsh and almost uncompromising ground tone that makes this such a sturdy work.

* * *

The rest of the program was pretty drab. The Schumann overture should not have been disturbed in its resting place, while the Couperin "concert pieces" are innocuous though pleasant pieces that are not suitable for such an occasion. They have nothing to do with the "concerted" style, and the rather inept transcription did not endow them with more vigor. This is really simple chamber music which requires the soloist to keep company with the others. Therefore Miss Garbousova, who played elegantly, did not have much to offer in the way of solo playing.

From OCT 29 1954
WORLD-TELEGRAM
New York, N. Y.

Music

Mitropoulos Spotlights Cello Soloist

By ROBERT BAGAR.

Apart from the respective merits of the five compositions in last night's program of the Philharmonic-Symphony in Carnegie Hall, they constituted as bizarre a piece of devising as Dimitri Mitropoulos has accomplished in some time. For my tastes, anyway.

Place of honor in the list was accorded the Second Cello Concerto of Vittorio Rieti, in which Raya Garbusova was the soloist. Preceding that, Miss Garbusova did a warm-up on Couperin's "Pieces en Concert," a suite in five parts for cello and orchestra arranged by Paul Bazelaire. Vaughan-Williams' Fourth Symphony and the "Dance of the Seven Veils" from Strauss' "Salome" came next in order. The evening began with Schumann's "Julius Caesar" Overture.

The Rieti Concerto is a work in three movements separated by two cadenzas. Both are long and showy, in whose spotlight misguided soloists will just love to bask. Miss Garbusova, however, is an artist who likes to get as much as she can out of music without pressure.

The Concerto is well made. It has a tense, nervous quality. Never does it orate. In fact, its speech, if anything, is almost brusque, with plenty of dissonance to fling in all directions. There is great variety in the rhythms. They labor with and around and against one another in a rather tight design, which permits itself, every so often, a generous break in the discipline.

Miss Garbusova played this work, dedicated to her, with all the skill at her command. It's difficult music for the soloist, as well as the orchestra, yet the Garbusova-Mitropoulos-Philharmonic axis had it always in control.

The Couperin-Bazelaire job, a well-meaning one, had little of interest. Frankly, it was pretty heavily cast in the orchestral mold. And the soloist, barring some pretty passages, had nothing very much to work with.

Vaughan-Williams' Fourth Symphony, real substance of the evening's fare, got a stirring performance by Maestro Mitropoulos and his men. Here the Philharmonic really began to sound. And here, too—or at the Symphony's conclusion—the audience put on its own show, a noisy show of appreciation.

POST
NEW YORK CITY
OCT 29 1954

WORDS and MUSIC

By Harriett Johnson

Rieti Concerto by Philharmonic

Dmitri Mitropoulos and the Philharmonic-Symphony are having a few sessions with contemporary music in Carnegie Hall this week-end. Raya Garbousova, Caucasian-born 'cellist, started the ball rolling by playing the world premiere last night of the Second Concerto for Violoncello and Orchestra by Vittorio Rieti.

Rieti, quite an internationalist, was born in Egypt, educated in Italy and now lives here. His music was also eclectic with a 20-minute concerto which had poignant moments in the adagio but generally was more clever than moving or profound.

The work, however, was magnificently played by Miss Garbousova, who looked beautiful as well. Performing with grace and ease on her Stradivarius, the handsome blond disposed of the technical difficulties with spirit as well as brilliance. She made the most of them, performance-wise, and in every way was an asset to Rieti's creativeness. She plays a repeat performance Sunday at 2:30, of this work as well as of the Couperin suite, "Pieces en Concert," originally written for Viola Da Gamba and figured bass but arranged for orchestra by Paul Bazelaire.

Shostakovich Tomorrow

Ralph Vaughan Williams, now visiting in this country, was represented by his Fourth Symphony, an abstruse work which needs repeated hearings in order to be absorbed and which, fortunately, will also be repeated Sunday. My impression, however, was that a different kind of programming would have been more grateful to this four-movement composition. Hearing it preceded by the Rieti made heavy demands on all but the most adventurous and receptive contemporary ear.

The Shostakovich Tenth Symphony, given its world premiere two weeks ago by the Philharmonic, will have another (and probably final) hearing this season tomorrow night. Though it takes 50 minutes to perform, this is a short hour filled with interest every second. A work of inspiration, the symphony is one of the significant works of our time.

Pianist Ania Dorfmann will be the soloist of the evening in the Mendelssohn Piano Concerto No. 1, in G Minor.

From OCT 31 1954
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Premiere

"Greek Dances," by the late Niko Scalcotas, is Dimitri Mitropoulos' novelty for the Philharmonic-Symphony concerts next Thursday, Friday and Sunday. The composer, who was also a violinist, studied at the Athens Conservatory and later in Germany; Arnold Schoenberg told Mr. Mitropoulos in 1929 that he expected great things from this young Greek musician.

The rest of his history, as outlined by Mr. Mitropoulos, is tragic. Back in Greece, where he was an orchestral second violinist, he lived a secluded life, letting no one know when he fell ill; he died in 1949 from lack of medical attention. His music began to gain recognition soon afterwards. These concerts also bring the first American appearances of Pietro Scarpini, a forty-three-year-old Roman pianist who began his concert career in Europe eighteen years ago.

* * *

From OCT 29 1954
TIMES
New York, N. Y.

SYMPHONY PLAYED BY PHILHARMONIC

Vaughan Williams' No. 4 in F Minor Is Conducted by Mitropoulos at Concert

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Raya Garbousova, 'cellist. At Carnegie Hall.
Overture, Julius Caesar.....Schumann
Pieces en concert for 'cello and string orchestra .....Couperin-Bazelaire
'Cello Concerto No. 2 (first performance). Rieti
Symphony No. 4 in F minor, Vaughan Williams
Dance of the Seven Veils, from Salome. Strauss

By OLIN DOWNES

The outstanding, indeed the memorable, event of the Philharmonic-Symphony concert last night in Carnegie Hall was the profoundly perceptive and moving interpretation by Mr. Mitropoulos and his players of Vaughan Williams' Fourth Symphony.

Ere this Mr. Mitropoulos has shown his special understanding of the work. Last night he surpassed himself in the clarity as well as the intensity of his performance. So presented, the symphony was wildly applauded and cheered from many parts of the hall.

This symphony is entirely different from all other of Vaughan Williams' compositions in the form. An index to its mood and its stripped, stark expression is the opening theme. It is the famous discord of protest that ushers in the choral finale of Beethoven's Ninth Symphony. The music is turbulent, strife-ridden; with passages of sombreness and lamentation; perhaps of "ancestral voices prophecying war."

Such, at least, are the emotional connotations of this work to the present writer.

Its lines are austere, its expression unsensuous. The emotion is the more affecting for the concentration and conciseness with which a spacious design is firmly carried out. It is Vaughan Williams' least ingratiating score, and the most austere and dramatic symphony — vintage of 1935—that he has written.

'Cellist Is Soloist

Of the rest of a strangely assorted program it is not possible to speak so enthusiastically. A first class 'cellist, a finished and highly communicative virtuoso of her instrument, is Raya Garbusova, soloist at this concert. But her talents were expended upon second-rate music. The suite of pieces of Couperin is very badly and uncharacteristically arranged for its present orchestral combinations, which detract from the essential character of the music and also cover up the soloist to disadvantage.

The concerto of Rieti is skillfully written in the modern polytonal style. Further hearings would doubtless give us more familiarity and hence a more complete realization of the details of the work. But one doubts if further acquaintance would reveal it as more significant music than it seemed last night to be. Miss Garbousova showed a superb grasp of the music as well as of the resources of her instrument, and she was tendered a well-deserved tribute for her accomplishment as a virtuoso and artist.

For reasons of his own, Mr. Mitropoulos elected to open the concert with a weak and redundant overture of Schumann, "Julius Caesar," a work little known, and deserving no better. It is music of Schumann's late and weaker period, which lacks continuity of thought or any convincing physiognomy. The concert ended with a performance, very vivid, very climactic, of the dance music from Richard Strauss' "Salomé."

From POST
NEW YORK CITY
OCT 3 1 1954

Philharmonic Seeks To Raise $150,000

By HARRIETT JOHNSON

Helping the Philharmonic-Symphony this season is a philanthropic gesture that should return considerable enjoyment to the giver. By becoming a "Friend of the Philharmonic," through sending in a contribution of $5 or more, the organization offers, in cooperation with orchestra and soloists, entree into some special events.

The "Friends" are now seeking to raise a much needed $150,000 in order to underwrite the current operating expenses of the orchestra. Wishing to stimulate friendship as well as contributions, the "Friends" offer special "listening" privileges to bring members in closer contact with the Philharmonic.

For as little as $5, a Philharmonic "Friend" may attend one rehearsal of the orchestra in Carnegie Hall, with soloist. This year there will be two of these open rehearsals and the contributor may choose whichever one he wishes. For the Jan. 6 rehearsal, George Szell will conduct with pianist Claudio Arrau as soloist. Feb. 26, Dimitri Mitropoulos will be on the podium with violinist Yehudi Menuhin playing.

By contributing more than $5, the "Friend" may attend both of these rehearsals plus two private concerts at the Hotel Plaza. Mitropoulos will conduct the first, Feb. 4; Kostelanetz will conduct the second, March 14. For further information contact the Philharmonic office, CO. 5-4480.

Scarpini Debut Thursday

Pietro Scarpini, Italian pianist, well known in Europe, will make his American debut with the Philharmonic in Carnegie Hall, Thursday, Friday and Sunday, Nov. 7. Scarpini will play the Prokofieff Second Piano Concerto. Dimitri Mitropoulos will conduct.

Under the direction of Franco Autori, Ruggiero Ricci, violinist, will perform the Tchaikovsky Concerto in D Major, Saturday night, Nov. 6.

For the Thursday, Friday and Sunday concerts, Mitropoulos has also scheduled the American premiere of an eight-minute work, "Greek Dances," by the Greek composer, Niko Scalcotas.

Scalcotas, a pupil of Kurt Weill and Arnold Schoernberg, died in 1949 at the age of 46, relatively unknown, even in his native Athens. Since then he has been "discovered" and recently the Universal Edition of Vienna has undertaken the publication of all his works.

From NOV 1 1954
TIMES
New York, N. Y.

ORFMANN SOLOIST FOR PHILHARMONIC

Heard in Mendelssohn Piano Work—Mitropoulos Leads Shostakovich's Tenth

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Ania Dorfmann, pianist. At Carnegie Hall.
Prelude and Allegro from "La Sultane" ..... Couperin-Milhaud
Piano Concerto in G minor ..... Mendelssohn
Symphony No. 10 ..... Shostakovich

By NOEL STRAUS

As soloist in the Mendelssohn Piano Concerto in G minor, Ania Dorfmann reached new heights at the concert of the Philharmonic-Symphony Saturday night in Carnegie Hall. The esteemed artist received excellent support from the orchestra, which was in top form and splendidly directed by Dimitri Mitropoulos.

Deeply sincere and completely unassuming in her approach to Mendelssohn's finely wrought display piece, Miss Dorfmann infused her performance with fire and brilliance, as well as the anticipated expressiveness.

The sparkle and virility of the opening octaves demonstrated the fact that the pianist was distinctively in the vein. She built up climaxes that were not only resounding but spirited; they were exciting in themselves and received just the correct amount of tonal volume to set off the lovingly detailed softer and more tranquil parts of the score to the best advantage.

Soulful, indeed, was Miss Dorfmann's treatment of the Andante. It had pronounced charm of sound, great refinement of feeling and the subtlest of nuances in color and dynamics. The Presto leading to the finale went at a sufficiently deliberate tempo to give the accelerated tempo of the finale itself a fine sense of impetus and dash. The expertly discoursed peroration brought the concerto to a rousing close and was followed by long and enthusiastic applause.

Mr. Mitropoulos was to be congratulated on the sympathetic, expertly balanced accompaniment accorded the soloist. He began the evening with a superb performance of Milhaud's impressive orchestral transcription of the Overture and Allegro from Couperin's sonata "La Sultane," originally composed for two violins, two 'cellos and harpsichord continuo. It was read in a manner that gave the utmost richness to its sonorities and made patent the nobility and emotional expansiveness of this inspired music. The concert was terminated with a superlative performance of Shostakovich's remarkable Tenth Symphony, which reached its third local hearing on this occasion.

From NOV 5 1954
HERALD-TRIBUNE
New York, N. Y.

By Jay S. Harrison

The Philharmonic

The Philharmonic-Symphony concert last night at Carnegie Hall, under the direction of Dimitri Mitropoulos, offered a double novelty—the American debut of the Italian pianist Pietro Scarpini and the first local performances of Nicholas Skalkotas' Greek Dances. Mr. Scarpini chose to introduce himself to New York with Serge Prokofiev's Concerto in G minor, No. 2, and the remaining works were Schumann's Symphony No. 2, in C major, and the Couperin-Milhaud Prelude and Allegro, "La Sultane."

Mr. Scarpini, who is known in his homeland as a leading champion of twentieth-century music, plays it, to judge solely by the present instance, accurately, with great feeling for its line, and the ability to project its spirit. He goes about his job fastidiously, prepossessingly, without heroics or excess hysteria. Indeed, he performed Prokofiev's highly imaginative concerto as though it were an acknowledged classic needing only a faithful and pulsating rendition to make its point. It was a novel approach, and to these ears a refreshing one.

As a rule, pianists laboring in fields of modern music have a tendency to hack away mercilessly at every phrase, to try, by every means available, to make their readings as brashly "contemporary" as the work they are planying. Not so, Mr. Scarpini. With fingers strong that strikes the notes cleanly and in time, with a coherent sense of form and a large sonority pool, he is content to deal with the music on its own terms, to explicate its meanings and to place himself at the service of the composition at hand.

These facts alone reflect his basic musicality, though it must be here confessed that the wiry and extrovert substance of the Prokofiev concerto makes it impossible to speak further on Mr. Scarpini's inherent talents. This much is sure—modern music he planys grandly and well. His skills are needed, should be used.

Nicholas Skalkotas, who was known before his death in 1949 as a student of advanced atomality, was represented by a group of conservative Greek dances. Mostly they are nationalistic in nature, and their constant reiterations indicate a folk song origin; but the scoring is pure twentieth century bandwagon and accounts for the work's frequent brushes with vulgarity. The piece makes a big noise and does so without shame. It seemed called into being for no other reason.

Mr. Mitropoulos dealt strikingly with the Prokofiev and Skalketas, less so with the Schumann symphony. As is his way with composers of the mid-Romantic epoch, his reading was nervous, edgy and crowded with oddities of interpretation. Gruff accents dispelled the symphony's lyricism, swollen dynamics its generous calm. And the genuine Schumann that broke through shone with scant help from the conductor.

From NOV 5 1954
EAGLE
Brooklyn, N. Y.

MUSIC

Pianist Pietro Scarpini Makes Dazzling Debut

By PAUL AFFELDER

Last night's Philharmonic-Symphony concert, conducted by Dimitri Mitropoulos in Carnegie Hall, was one of the best we have heard from this organization in a long time.

Most of the excitement came after intermission. First, Pietro Scarpini, an Italian pianist who has concertized extensively abroad but who has never ventured to this side of the Atlantic, made his American debut in the seldom-heard Prokofieff Piano Concerto No. 2 in G Minor.

There is ample reason for the scarcity of performances of this work. It is frightfully difficult and full of keyboard fireworks throughout its four movements. The cadenzas in the first and last movements are almost staggering. Yet the composer wrote and played the concerto when he was still in his early twenties. Mr. Scarpini played it last evening as if he owned it.

Amusing Byplay

After a few minutes of amusing byplay while the soloist, Mr. Mitropoulos, and, finally, a stagehand worked at raising the piano stool, Mr. Scarpini launched into the concerto, giving a truly fantastic display of virtuosity. There wasn't much opportunity for lyrical playing or subtle phrasing, but for tone and technique the pianist showed that he has few peers.

During the long and complicated cadenza in the first movement we had to look several times to make sure the orchestra wasn't joining in; it seemed incredible that a single performer could conjure up such a mountain of sound from his instrument.

Needless to say, there was a prolonged ovation after the concerto. It was an interesting and rewarding experience to hear this work, especially in such a commanding performance. Now that our appetite has been whetted, though, we would like to hear what Mr. Scarpini can do with a standard concerto in solo recital.

Mr. Mitropoulos concluded the program by introducing to this country a group of four Greek dances by the Greek composer, Nicholas Skalkotas, who died in 1949. Though he was a disciple of Arnold Schoenberg and wrote extensively in the 12-tone idiom, Skalkotas treated the folk material in these dances in a manner that is a cross between Enesco and Bartok.

The music displays a strong rhythmic sense and colorful command of orchestral sonorities. The dances, with their distinct Balkan flavor, were accorded a rousing performance. No doubt, they will assume their rightful place in the orchestral repertoire, for they are sure to please anyone who hears them.

The evening began with the prelude and allegro from Francois Couperin's "La Sultane," in the orchestral version by Darius Milhaud. The prelude was notable for the rich sonorities which the conductor drew from the Philharmonic's strings, while the allegro was set forth in brilliant fashion.

This was followed by Schumann's Symphony No. 2 in C Major, a work which Mr. Mitropoulos has always interpreted with conviction. His reading on this occasion was no exception; it was an effective combination of strength and romantic songfulness.

There were a few spots, however, where the balance could have been improved by keeping the brasses under firmer control, yet it was an extremely virile performance that rounded out an altogether splendid evening of music-making.

From NOV 5 1954
TIMES
New York, N. Y.

Music: Ph

Scarpini Is Excellent in Prokofieff Work

By OLIN DOWNES

THE soloist at the concert given by Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra last night in Carnegie Hall was Pietro Scarpini, a pianist of prodigious capacities, who played the little-known second piano concerto of Prokofieff with whirlwind virtuosity and rhythmic drive.

It is a nervous, brilliant, yeasty piece, exploding with youthful energy and audacity—indeed effrontery—as one might say, to the established order. And it is music of this machine age, with its electrical energy and the irresistible power and rhythms of turbines and other implacable machines.

The pianist has a part of enormous difficulty and brilliancy. At the climax of the long cadenza of the first movement it sounds as big and powerful as the orchestra itself, as if two orchestras had collided when the one with the hundred instruments strikes in.

•

The pianist who adequately performs the part needs endless strength, swiftness and must be something of a cyclone at the keyboard. Mr. Scarpini fulfilled the requirements, in the power and drive of his playing, and the horseplay with chords and octave skips and the like that are so frequent that at last the music begins to feel repetitious and lose its power to excite us.

This is the defect of the concert. The invention and audacity of the writing are not enough to save it from a somewhat immature redundancy of effect. It is not therefore, as well balanced or as richly developed as the Third Prokofieff Concerto, which has well earned its greater popularity.

But for the purposes of virtuoso performance the concerto seemed written for Mr. Scarpini to play, and more than sufficient to excite the admiration and esteem of the audience. Mr. Mitropoulos, conducting without a score, provided a wonderful orchestral accompaniment. The triumph of the moment was due to all—the pianist, the conductor—yes, and the concerto!

Hearing the Couperin-Milhaud "Sultana," which opened the program, one wondered just why Mr. Milhaud, transcribing for orchestra a modestly scored "Sonata a quatuor" by the French master of the 17-18th centuries, should have elected to make his charming piece sound like a modern conductor's inflated orchestration of a Bach Chorale Prelude. For that is what it sounded, and that is certainly not Couperin's style. There sounded the massive in many instruments, and the final climax for full brass choir at the end. This is certainly an injustice to Couperin, here butchered, one would say, to make a conductor's holiday.

•

We enjoyed and admired Mr. Mitropoulos' reading of Schumann's poetical symphony. He played it with romantic fervor and fancy; sometimes with tempi and dynamics of his own, but always with fine responsiveness to the tenderness and feeling of the music.

The concert ended with the first performance in America of a suite of Greek Dances by Mr. Mitropoulos' countryman, Nicholas Scalcotas. These dances were not well placed, following the commotions and intensities of Prokofieff's concerto. And it cannot be said that the author of the dances is unacquainted with Enesco of the Rumanian Rhapsodis, or even Rimsky-Korsakov of Scheherazade. It is skillful but self-conscious orientalism of a sort, which makes a brave noise—rather too much noise.



PIANIST IN DEBUT: Pietro Scarpini, who was heard with the Philharmonic-Symphony at Carnegie Hall.

PHILHARMONIC - SYMPHONY, Dimitri Mitropoulos conducting. Pietro Scarpini, pianist. At Carnegie Hall.
Prelude and Allegro,
La Sultane ..... Couperin-Milhaud
Symphony No. 2 ..... Schumann
Piano Concerto No. 2 in G minor ..... Prokofieff
Greek Dances (first United States performance) ..... Scalcotas

From NOV 5- 1954
WORLD-TELEGRAM
New York, N. Y.

Music

Greek Composer Paves Way for Italian Pianist

By LOUIS BIANCOLLI.

A brilliant Italian pianist and a gifted Greek composer made their American debut together on last night's Philharmonic program in Carnegie Hall.

The Italian, 43-year-old Pietro Scarpini, made his bow by way of Prokofieff's fiendishly tricky Second Piano Concerto, and a very impressive bow it was.

The Greek composer, Nicholas Skalkotas, unfortunately could only be present in the spirit of his music, having died an untimely death in 1949 at the age of 45.

In Dimitri Mitropoulos, however, Skalkotas had the perfect confrere and compatriot to act on his behalf, and in a set of "Greek Dances" the perfect card of introduction.

Lively Dances.

These are lively, exotic dances, teeming with color and gusto and that Pied Piper kind of effect that sets bodies swaying and feet tapping. Mr. Mitropoulos should give us more of this Greek bearing gifts.

Mr. Scarpini established himself as a master technician able to cope with the bristling problems of Prokofieff's concerto. It took courage to tackle this keyboard bugaboo at a debut.

The tone was there, the mastery of mechanics, the feeling for line and direction, the sheer verve of the virtuoso. Mr. Mitropoulos, in his massive control, was something of a virtuoso, too.

Still another virtuoso last night was Frank the propman, who was called in at an amusing snarl in the night's festivities. The knobs on Mr. Scarpini's piano bench failed to work.

The crowd began to enjoy the show when Mr. Mitropoulos stepped down from the podium and joined Mr. Scarpini. Both twirled the knobs, but the bench refused to rise. Finally Frank emerged, applied a quick expert touch and stalked off in a blaze of glory.

Mr. Mitropoulos opened the program with the Couperin-Milhaud "Prelude and Allegro" and followed it with a magnificent reading of Schumann's Second Symphony. It had the poet's touch—and the painter's, too.

From NOV 5 1954
JOURNAL-AMERICAN
New York, N. Y.

By MILES KASTENDIECK

WHEN the sound and fury had abated at the Philharmonic-Symphony concert in Carnegie Hall last night, what remained was a curious mixture of impressions.

The second half held the most interest, perhaps because of novelty more than anything else.

There was a new pianist in Pietro Scarpini, Italian by birth. Playing Prokofieff's second piano concerto for his debut, he proved to be as technically resourceful as the work is technically difficult.

He controlled its tremendous power with an assurance that stamped him as fine a musician as he is an excellent pianist.

To my taste he revealed neither the complete grasp of style nor the brilliant brittleness of touch necessary to do the music full justice.

Hardly an ingratiating work, this concerto leaves the soloist few pages for lyrical expression. Its pulsations throb too constantly. To remain abreast of these, however, is accomplishment itself. Scarpini caught the audience's fancy in doing so.

Fine Finale

Also by way of novelty there was a first American performance of Nicholas Skalkotas's "Greek Dances."

For all their suggestions of other composers, they provided a refreshing interval in spite of coming at the end of a program with a preponderance of loud playing. They qualify as quite acceptable for ending concerts.

Mitropoulos opened the evening with Couperin-Milhaud's brief prelude and allegro, "La Sultane" and Schumann's second symphony.

In performance, the latter acquired a loudness and an austerity hardly compatible with its inherent warmth and exhilarating qualities. Meticulous attention to detail detracted from its wholeness.

From NOV 7 1954
JOURNAL-AMERICAN
New York, N. Y.
By MILES KASTENDIECK

HEARING the Shostakovich Tenth Symphony a second time underlined the strong impression it made at its American premiere. This is a major symphonic work.

As Mitropoulos and the Philharmonic - Symphony played it last Saturday night, its substance grew on the listener and its meaning became clearer.

It appears most fortunate that Columbia has rushed production on a recording so that it may be released about the middle of this month.

This is a work that all music lovers will want to hear numerous times to appreciate. Its aspiration for peace may not be too readily grasped at first.

Knowing that this is the thought behind the music, however, helps explain the somber consideration embodied in the first and third movements as well as the introduction to the last.

Shostakovich has knit his music together with sufficient skill to hold the listeners' attention in spite of some lengthiness.

Those who have become familiar with Shostakovich's music will find that his Symphony bears the unmistakable stamp of the composer. It may be found in its rhythmic vitality, in the style of its melodies, and in the quality of its instrumentation.

In it are echoes of the First and Fifth symphonies, both of which have found a secure place in symphonic repertory. Yet there are creative freshness and intellectual growth to suggest that the composer is constantly moving forward.

Typical of Russian composers, Shostakovich makes the most of the dark hues in the lower registers of instruments, notably the cellos and the bassoons.

The focal point of the work apparently centers in the solo horn of the third movement whose theme proclaims the challenge to better things.

From NOV 1954
MUSICAL LEADER
CHICAGO ILL

Mitropoulos and Elman in Russian Concert

By a curious coincidence, Dimitri Mitropoulos arranged for the second week of Philharmonic-Symphony Orchestra concerts, Oct. 14 and 15, a program devoted to Russian composers which made three concerts (and including the Sunday program) four, by two major symphony orchestras devoted to Russian works. True enough, among these was a very important premiere, Shostakovich's Symphony No. 10 which would be "news" on any program. It was also news that Mischa Elman celebrated his 50th anniversary as a concert violinist, having appeared in Berlin in the first concert outside of his native land on Oct. 14, 1904. So his appearance with the Philharmonic-Symphony on this occasion was 50 years to the day.

It must have been gratifying to the great violinist to receive the kind of an ovation which marked his appearance on the stage. His tremendous mastery of his art, rich maturity, tonal beauty and technical freedom were never better demonstrated than in his magnificent performance of Tschaikowsky's "Concerto" which has long been associated with his career. Mitropoulos, and the members of the orchestra, evidently stirred by the significance of the occasion, gave a splendid accompaniment.

Dimitri Shostakovich has long been a figure of importance and controversy at home and abroad. To many musicians, the composer of the First and Fifth Symphonies is a man of genius. The Tenth carried the same conviction to many of his listeners in spite of the feeling that the first movement, Moderato, was too long. By way of contrast, the second, Allegro in Scherzo mood, was extremely short. The third, Allegretto — Largo — Allegretto — is the cream of the entire work, and if the Andante — Allegro seems somewhat long, it may be because of the bulk carried by the first movement. The work is definitely mature in spirit, workmanship and artistry. Another praiseworthy point is its freshness and originality, that is, Shostakovich has escaped from certain characteristic patterns that have had the effect of cliches in some of his works. The Symphony will stand frequent repetitions in order for its listeners to get down to bedrock in what this Soviet composer really has to offer. Mitropoulos gave it devoted care and a brilliant interpretation for which his many admirers may well be grateful. He opened the program with Kabalevsky's "Overture Colas Bruegnon".

MARION BAUER

From NOV 14 1954
TIMES
New York, N. Y.

PHILHARMONIC CHAMBER ENSEMBLE CONCERT



Dimitri Mitropoulos (center right) confers with Josef Alexander (center left), composer of Quintet for Winds, which will be introduced at the Lexington Avenue "Y" next Saturday night. Members of the group, all associated with the New York Philharmonic, look on.

From NOV 28 1954
HERALD-TRIBUNE
New York, N. Y.

Shostakovich's Latest Symphony

By JOHN D. MOLLESON

Dmitri Shostakovich's tenth and latest symphony, Op. 93, has been swiftly recorded and is available in two versions by two fine orchestras within a year of its world premiere.

Listeners will decide if it deserves such immediate attention. Baptismal hearings of the two disks indicate that the work will wear well. Though it is not instantly captivating, and is occasionally dreary, it has power and a commanding stature and it seems to improve with repeated listening.

The symphony is well played in both recordings. One of them, the Concert Hall release ($5.95), presents the orchestra and conductor who introduced the work in Russia: the Leningrad Philharmonic and Eugene Mravinsky. The Columbia recording ($5.95) is by Dimitri Mitropolous and the New York Philharmonic, the musicians who gave the music its American premiere, on Oct. 14, in Carnegie Hall.

From the standpoint of musical interest, the Russian version seems superior. More color is extracted from the instruments, particularly from the remarkable Leningrad woodwinds and brasses. The Russian conductor, perhaps because the composer was at hand, appears to have a keener grasp of the moods of the score. Mr. Mitropolous turns in a splendid performance, but he and his musicians do not match the Russians in capturing the symphony's flavor and bite.

The sound of the Russian orchestra, imported on a Leeds magnetic tape, compares well with the fine engineering of the Columbia disk. The symphony has been praised in Russia, but has also been condemned as impulsive, irritating, negative and "remote from the feelings and emotions of the overwhelming majority of the Russian people." Not every one will like it here either, but it is solid and serious music, persuasively performed.



Dimitri Mitropoulos, who conducts Shostakovich's Op. 39 for Columbia.

From NOV 22 1954
TIMES
New York, N. Y.

SEASON IS OPENED BY CHAMBER GROUP

Program Displays Talents of the Instrumentalists in Philharmonic Ensemble

PHILHARMONIC CHAMBER ENSEMBLE. Dimitri Mitropoulos, conductor. William Nowinski, Max Weiner, Leon Temerson, Leon Rudin, violins; David Kates and Godfrey Layefsky, violas; Milton Forstat and George Feher, 'cellos; Stanley Drucker, clarinet; John Wummer, flute; Engelbert Brenner, oboe; Manuel Zegler, bassoon; Ranier DeIntinis, horn. At the Lexington Avenue Y. M. and Y. W. H. A.

Sonata for Two Violins and Piano...Milhaud
Quintet for Winds.....Josef Alexander
Two Pieces for String Octet.....Shostakovich
Quintet for Clarinet and Strings, Op. 34, Weber
Symphony No. 29 (K. 201) .....Mozart

The Philharmonic Chamber Ensemble opened its fourth season on Saturday night, when it gave the first of three concerts it is presenting at the Lexington Avenue Young Men's and Young Women's Hebrew Association. To see that the series got off to a good start, twenty-eight members of the New York Philharmonic-Symphony, including the conductor, Dimitri Mitropoulos, took part.

Following its custom, the ensemble presented a program of unconventionally scored works that called for varying numbers of performers and gave different artists a chance to show what they could do with leading parts. It began with a Milhaud work for three performers and ended with Mozart's Symphony No. 29, which had twenty-three instrumentalists. In between came an octet and two types of quintets.

Drucker Plays with Skill

The member of the orchestra who got the greatest chance to shine was the clarinetist, Stanley Drucker, who joined the Philharmonic six years ago, when he was only 19 years old. The former "baby" of the orchestra was the clarinetist in Weber's Quintet for Clarinet and Strings, and shine he did. The work is an adorable one and Mr. Drucker played the difficult clarinet part with musicianship, gusto and skill. The applause was so demanding that he had to take two solo bows, in addition to those he took with the string players in the quintet.

The other quintet of the evening was a première—Quinete for Winds by Josef Alexander, a twenty-three-minute work for flute, clarinet, oboe, bassoon and horn. It had its fair share of brief ideas, but the tonal texture was thick and one section was hardly to be distinguished from another. Because on first hearing it did not seem very coherent, its length began to make it tedious. The audience was cordial, though, and called the composer to his feet to acknowledge its applause.

Mr. Mitropoulos led the works that needed the greatest number of performers, the Two Pieces for String Octet of Shostakovich, and the Mozart symphony. His men were on their mettle and they played with the same care and skill in these larger ensemble works as they did in the smaller ones. One came away with a fresh sense of how many excellent individual musicians there are in the big orchestra, which is one of the city's major prides.

R. P.

From NOV 15 1954
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Premiere

By Francis D. Perkins

Both a premiere and a debut were features of yesterday afternoon's concert of the Philharmonic - symphony Orchestra in Carnegie Hall, where Roy Harris' "Symphonic Epigram" opened the program under Dimitri Mitropoulos' direction. Van Cliburn, winner of this year's Leventritt Foundation award, made his first New York public appearance as soloist in Tchaikovsky's Piano Concerto in B flat minor. Mr. Mitropoulos, closing the first part of his share of the Philharmonic season, also offered Mendelssohn's "Reformation" Symphony and Dvorak's "Carneval" Overture.

Mr. Harris' "Epigram" was commissioned by Broadcast Music, Inc., to honor the twenty-fifth season of the Columbia Broadcasting System's presentation of the Philharmonic on the air. The composer has skillfully paid musical tribute both to the broadcasters and the number of years, the former in a basic opening figure and the latter in the metrical scheme. He also considers the emotions aroused by the orchestra and by events in general during nearly a quarter century. A definite expressive atmosphere, as well as structural deftness and knowledge of orchestraal resources, appears in this six minute work. Drawbacks were a rather too pervasive heaviness of mood and a somewhat indeterminate close. The reception was very cordial, and Mr. Harris was called to the stage.

Mr. Cliburn, who has won various honors during the last two of his nineteen years, has a remarkable talent. The notable vigor, which is a striking but not exclusive feature of his playing, was made evident at the outset. This and his technical prowess were imposingly displayed in passages such as the octave runs in the first movement. The work's outspoken measures were proclaimed with brilliance and climactiv impact. Auspiciously, he did not display his pianistic energy in the wrong places; his dynamic shading and interpretative treatment were also appropriate in the more intimate and romantic episodes of the concerto. In a few phrases, a melodic outline seemed emphasized at the expense of detail, but clarity of medium was otherwise characteristic. Mr. Mitropoulos and the orchestra gave admirable performances of the Mendelssohn and Dvorak works.

From NOV 22 1954
HERALD-TRIBUNE
New York, N. Y.

Chamber Ensemble

Dimitri Mitropoulos directed groups of the New York Philharmonic Chamber Ensemble in a program of its fourth concert season at the Y. M. H. A. Saturday night, featuring the first performance of Josef Alexander's Quintet for Winds and a colorful performance of Milhaud's Sonata for Two Violins and Piano.

William Nowanski and Max Weiner were well matched as the duo, and Leonid Hambro was his subtle and skillful self as pianist. The work demonstrated that a pair of violins with piano makes a more satisfactory structure than solo fiddle, the latter alignment (despite classic precedent) always seeming more a marriage of convenience than of complementary or affinitive kind.

Josef Alexander's Quintet is most skillfully written from the point of view of instrumental virtuosity, but its "dissonance at all costs" texture left one with the wish that the composer had remembered the melodic capacities of his instruments as well. Shostakovich's "Two Pieces for String Octet" reveals the more venturesome composer of Op. II, and Dimitri Mitropoulos invoked nuance and lovely tone from his eight players. Weber's Clarinet Quintet Op. 34, with Stanley Drucker's brilliant solo, and Mozart's 29th Symphony made the second half of the evening.

The Philharmonic performers appear in a new light in these chamber concerts; gone is the weight and organized precision of mass discipline, giving place to the more individualized precision and the endearing, intimate communicativeness of chamber music at its best. One cannot but admire the busy conductor who, despite his duties on one of the world's most taxing podiums, finds time and enthusiasm for this music for its own sake.

P. G.-H.

From NOV 1954
MUSICAL LEADER
CHICAGO ILL

With the Orchestras

Philharmonic-Symphony Opens Season

The opening concert of the season of the Philharmonic-Symphony, Oct. 7, at Carnegie Hall, featured Act I of Wagner's "Die Walkuere," with Astrid Varnay, soprano, Ramon Vinay, tenor, and Luben Vichey, bass. It was an exciting performance that received an ovation from the large, enthusiastic audience. No doubt there were many who missed the action on the stage that one would witness at the opera house, but on the other hand, the dynamic orchestral performance, so persuasively presented by Dimitri Mitropoulos, was of exceptional calibre. The voices were appealing, and to this listener, Mr. Vichey seemed to be of outstanding quality both in voice and interpretation. It is interesting to note that the opening selection, Weber's "Der Freischuetz," was one of the first recordings made by the Philharmonic for Columbia Records in 1917, and it also launched their initial nationwide broadcast over CBS Radio 25 years ago. The second selection was Mr. Mitropoulos' own arrangement of Bach's Fantasia and Fugue in G minor. It was intriguing to hear an orchestral transcription that did not sound like an imitation of an organ, but rather made the most of its own sonorities and its own vivid coloring. The opening Fantasia, particularly, was huge and grand, and filled the hall with magnificent sound.

The second Sunday afternoon concert of the Philharmonic - Symphony, Oct. 17, included Kabalevsky's Overture "Colas Breugnon," Tschaikowsky's Suite No. 1 in D Minor and Tschaikowsky's Violin Concerto. Mischa Elman was the soloist and the orchestra was under the direction of Dimitri Mitropoulos. Except for the substitution of the Tschaikowsky Suite for the Shostakovich Tenth Symphony, this was, in essence, a repetition of the Thursday night program, and it was again performed with warmth and musicianship.—WALTER F. LOEB

From NOV 15 1954
TIMES
New York, N. Y.

'Symphonic Epigram'

A new work and a new pianist were heard at yesterday afternoon's Carnegie Hall program of the Philharmonic conducted by Dimitri Mitropoulos.

The new work was Roy Harris' "Symphonic Epigram," commissioned by Broadcast Music, Inc., in tribute to the twenty-five year association of the Columbia Broadcasting System with the Philharmonic-Symphony.

Mr. Harris has built his work around a theme involving the notes C, B and S ("S" equals "Es" in German, which means E flat). There are other such tie-ups in the "Epigram," none of which need concern us here. The music is a competent "pièce d'occasion," brassy and rhythmically hearty, not very memorable melodically, but short and to the point. Mr. Harris was present to take his bows.

Van Cliburn, a 19-year-old pianist from Kilgore, Tex., was the new soloist. He undertook the Tchaikovsky Concerto in B flat minor, and he played it with a big, percussive attack that dominated the orchestra. Spirit and enthusiasm were present, plus a commanding technique, a good degree of musical excitement and a certain degree of musical rawness.

Mr. Cliburn's immaturities, however, were secondary to his natural facility for playing the piano and his instinctively big style. His career will be watched with interest.

Also on the program were Mendelssohn's "Reformation" Symphony and Dvorak's "Carneval' Overture.

H. C. S.

From NOV 15 1954
WORLD-TELEGRAM
New York, N. Y.

Young Texas Pianist Shows Best of West

A 19-year-old Texas pianist named Van Cliburn won a rousing ovation as soloist in Tschaikowsky's b-flat minor concerto on the Philharmonic program in Carnegie Hall yesterday afternoon.

The newcomer, a tall, thin lad with blond hair, was brought back to the stage for repeated bows after one of the most spectacular performances of the keyboard classic in recent seasons.

Winner of the Leventritt Award—and many prizes before that—young Cliburn played in the grand tradition. He combined a giant technique with a remarkable control of tone and an exciting grasp of dramatic suspense.

This is one of the most genuine and refreshing keyboard talents to come out of the West—or anywhere else—in a long time. Van Cliburn is obviously going places, except that he plays as if he had already been there.

Yesterday the Philharmonic celebrated its 25th season of Sunday broadcasts. To commemorate the occasion Roy Harris wrote a brief but deeply felt "Symphonic Epigram," with which Dimitri Mitropoulos opened the program.

Besides giving Mr. Cliburn fervid support in the Tschaikowsky Concerto, Mr. Mitropoulos added to the afternoon's excitement with masterly readings of Mendelssohn's "Reformation" symphony and Dvorak's "Carneval" overture.

L. B.

Davenport (Iowa) Democrat
SUNDAY, NOVEMBER 28, 1954

The New Records

13

A Red Tenth

IT'S TO BE hoped that a reviewer won't be investigated by any committee or agency for paying tribute to Soviet Russia's greatest living composer, 48-year-old Dmitri Shostakovitch, whose new (December, 1953) Symphony No. 10 in E minor was heard in its premiere American performance in mid-October at Carnegie Hall.

Whatever the role and integrity of the arts under a totalitarian regime, the fact remains that Shostakovich, often in the Red doghouse for musical "deviations" which are meaningless to Western ears, has composed 10 big symphonies and numerous other works in his relatively short life, and is one of the world's noted men of music, perhaps the greatest now alive. His new symphony is of major stature.

Four days after its first performance (which won great critical praise), the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos repeated it for the recording microphones at Columbia's studios (formerly a church). For sound, the results are magnificent.

What one chooses to hear in this music, which Shostakovitch has said is an effort to express the thoughts of all "peace-loving people," is, perhaps, another matter.

Points of Criticism

The work has been criticized as overly gloomy, monotonous and deficient in motivation. This reviewer certainly did not find it so. To be sure, it reflects the oppressive spirit which seems to pervade the entire world, but it is relieved by bursts of energetic and original musical thought.

The interpretation by Mitropoulos is sometimes jerky and uneven, but his widely celebrated ability to wring organ-like tones from his men is ever evident. The finale seems to revert to scenes of youth, and if that is Shostakovitch's answer to the desires of "peace-loving people," it is a solution which all of us would welcome but realize is impossible of attainment—and as such is really an unconscious indictment of the hopeless regime under which the composer prospers so hugely.

This reviewer was deeply stirred and stimulated by it, both for sound and content, as he was (to a lesser extent) by these other fine new recordings:

Walter Piston's Symphony No. 3, Howard Hanson conducting the Eastman-Rochester Symphony Orchestra (Mercury); crisp and compelling, brilliant sound.

Gustav Holst's "The Planets," Sir Malcolm Sargent conducting the London Symphony Orchestra (London); first-rate musical work of engaging content; in addition a hi-fi showpiece.

—Ogden G. Dwight.

From DEC 12 1954
TIMES
New York, N. Y.

CONDUCTOR'S WORLD

Opera Is Indispensable to a Maestro Of Balanced Gifts, Says Mitropoulos

By OLIN DOWNES

THERE will be uncommon interest in Dimitri Mitropoulos' first appearance as opera conductor at the Metropolitan Opera on Wednesday evening. He will direct Richard Strauss' "Salome." Later, in January, he will be heard in Verdi's "Masked Ball."

Mr. Mitropoulos' penchant for dramatic music has been manifest in his performances of operas in concert form as music director of the Philharmonic-Symphony. Also, in the summer intervals between his Philharmonic-Symphony engagements, Mr. Mitropoulos has conducted opera at various European theatres and festivals. But these have been far from his only experience of opera, which began with his years as "chor-repetiteur" at the Berlin State Opera, between 1920 and 1925. There he laid the indispensable foundation of opera conducting at the time when, a 1919 graduate from the Athens Conservatory, he also was studying composition and the piano with Ferruccio Busoni in the German capital.

We asked Mr. Mitropoulos to compare the two phases of the musical art, the symphonic and the operatic, and what he considered the conductor's opportunities of achievement in each.

Mr. Mitropoulos agreed with every symphonic conductor we have questioned on the subject, that no conductor can arrive at maturity and authority in orchestral interpretation if he has not had in youth a course of sprouts in the musical theatre. There the "chor-repetiteur" gets experience in everything that has to do with a music director's task. He not only accompanies chorus and ballet at rehearsals, and goes over their parts with the solo singers, but "doubles" in everything, from the celesta in the orchestra to the bells backstage. He does the spade-work for many a performance for which a senior leader gets the cash and publicity. He learns his trade the hard and thorough way.

First Chance

The young conductor's first chance with the baton may be, say, on a Saturday night, in half a double bill of "Cavalleria Rusticana" and "Pagliacci." He probably will conduct without rehearsal, pinch-hitting for the man who had the rehearsals and has gone sick. It is catch-as-catch-can with him. All this gives him quickness and presence of mind, control of unpredictable situations that arise in even the best performances. He acquires a sure and flexible beat, apt for the quick changes of tempo or the unforeseen caprices of singers and the dramatic accentuation of the movement on the stage. At long last he reaches the conductor's chair and the manifold responsibilities of leadership; and if he has it in him, is launched upon his career.

So much was Mr. Mitropoulos' summary of the indispensability of opera in a conductor's cosmos. He then turned to the later perspectives of the conductor's task.

"What I am about to say," he continued, "may be unorthodox, but I think it is true. There are more opportunities for original thinking in the interpretation of opera than in symphonic music—at least the symphonic music of the standard repertory.

Fixed Rules

"You must realize this: In the domain of the symphony you, the conductor, are an intruder! The symphonic form has its more or less fixed rules of tempo, dynamics, and so forth. If you make an effort to alter the style of that symphony in the way that a later age might find agreeable and acceptable to its consciousness you distort, or are said to distort, the message of the composer.

"Don't misunderstand me. I need hardly say that the great symphonic interpretation is an achievement of the noblest and most difficult kind. Every great performance of a symphonic masterpiece means a vital and supremely artistic accomplishment. With opera you are faced with as great or greater a challenge. We can begin with the fact that it is entirely impossible to accomplish even a nearly perfect performance of an opera. If you achieve four-fifths of a good show you are doing very well, if only in view of the multiplicity of human factors in the production of an opera.

"Interpreting it, you find yourself in a greatly widened range of expression. You have much more opportunity than in the concert hall to follow your own promptings and ideas of effect. Then there is the particularly challenging difficulty of flexible, coherent, varied and unified presentation. You are to persuade hundreds of other musicians to bring your conception of the composer's and dramatist's ideas into being. The difficulties are enormous, but fascinating and rewarding in a degree that can only appeal irresistibly to the musician with any degree of dramatic blood in his veins."

Opera vs. Symphony

We asked him if he didn't think the opera repertory more limited and hence more wearing, in the long run, than symphonic music. He shook his head.

"There are certainly fewer operas that have gained their established position in the standard repertory than there are overtures and symphonies. But there is inexhaustible opportunity for discovery and fresh inspiration in those operas that have endured and that exert an irresistible appeal to the public.

"There are the Wagner operas alone—a lifetime of study. Similarly the masterpieces of Mozart. The operas of Verdi are an entire literature. Other products of the French, Italian, German and Russian schools are as different as 'Freischuetz,' 'Barber of Seville,' 'Manon'—or that other 'Manon Lescaut' of Puccini, and his other great works. I place in the modern field 'Boris Godunov' and 'Khovantchina,' as well as the Strauss of 'Salome' and 'Elektra,' and the Berg of 'Wozzeck.'

"There is enough there for twenty lifetimes of conducting, and I have mentioned but a part of the total. And a musician cannot exclude any of the great musical forms from his experience. Look at Pierre Monteux, who has made history in symphony and opera, and also ballet. You may be sure that his experience in each of these directions has enriched his capacities in all of them. There is no greater or lesser musical form to study. There is only greater or lesser music."

ASTORIA TIMES
Friday, December 10, 1954

Dimitri Mitropoulos Re-Engaged As Musical Director of the New York Philharmonic-Symphony

The Board of Directors of the New York Philharmonic-Symphony Society announced the re-engagement of Dimitri Mitropoulos as Musical Director of the Society for the 1955-56 season at a recent meeting.

Maestro Mitropoulos was first introduced to Philharmonic-Symphony audiences during the 1940-41 season, and, during the following decade, was guest conductor with the Orchestra. He was appointed regular conductor for the 1950-51 season, and the 1955-56 season will mark his 5th year as Musical Director of the Society.

The Board of Directors also announced the re-engagement of Bruno Walter, George Szell and Guido Cantelli as guest conductors for the Philharmonic-Symphony.

Next season will be the 33rd anniversary of Dr. Walter's American debut with the New York Symphony, which in 1928 was merged with the Philharmonic orchestra. George Szell will observe his tenth season as Musical Director of the Cleveland Orchestra during the 1955-1956 season; with the exception of two seasons, Mr. Szell has been a regular guest conductor of the Philharmonic - Symphony since 1944-45. Guido Cantelli will return to the orchestra for his fifth year as guest conductor.

* * *

MOZART FESTIVAL WITH DR. WALTER

At the suggestion of Maestro Mitropoulous, the Board of Directors also engaged Pierre Monteux as guest conductor of the Philharmonic in celebration of his 80th birthday. In presenting his request to the Board, the Philharmonic's Musical Director said, "In my opinion, what could be more suitable tribute to this distinguished artist than an invitation from America's oldest orchestra?" Mr. Monteaux conducted the Philharmonic during the 1944-45 season for two weeks.

At the same meeting the Directors announced that Bruno Walter has accepted an invitation to conduct a two-week Mozart Festival in early 1956 in commemoration of the 200th anniversary of the birth of the composer. The Festival will include a performance of the Requiem.

From DEC 16 1954
Bergen Eve. Record
Hackensack, N. J.

Met's Opera-Ballet Wins High Applause

Solov Premiere's Original Work, Christel Goltz Debuts In 'Salome'

By PAUL R. ALLERUP

New York, Dec. 16 (INS) — General manager Rudolf Bing and the enthusiastic staff he has gathered around him poured heart, courage, skill and imagination into a new kind of evening at the Metropolitan Opera last night — a double bill half opera and half ballet.

The ballet portion of the program marked the world premiere of an original work, "Vittorio", by the Met's brilliant young choreographer-dancer, Philadelphia-born Zachary Solov, who fitted his dance and his plot to music by Verdi.

For the second and opera half of the evening, Bing presented Richard Strauss's stirring "Salome", featuring the renowned German-born soprano, Christel Goltz, in her Met debut.

And finally, this evening of great event brought to the podium for his Metropolitan Opera debut Dimitri Mitropoulos, musical director of the New York Philharmonic Symphony.

Solov, dancing himself for the first time at the Met in one of 'Vittorio's" major roles, has been ballet master at the old house since 1951 when he moved from Broadway musicals, The Ballet Theater and T. V. to redirect the dances for "Fledermaus". Since then he has won high laurels for the new life he has pumped into the Met's ballet.

"Vittorio", starring Mia Slavenska as prima ballerina, brought into play all the grace and rhythm of the fine ballet company Solov has constructed, and provided a pleasant 45 minutes of action. It missed, to this reviewer, at least, being a complete fulfillment of Solov's evident talent. But it was smooth going and easy on the eye, marred only by one almost ludicrous 2-woman duel that set the audience to tittering even as both antagonists slumped to almost simultaneous deaths.

"Vittorio" is a welcome innovation at the Met, will deserve its scheduled repeats, and perhaps encourage Bing and Solov to try for bigger things. Slavenska, Solov, Yurek Lazowski, Jean Lee Schoch and Judith Younger all danced competently in non-taxing roles, with admirable support by the Corps de Ballet.

Mitropoulos, one of the most vigorous conductors in the business, directed both the ballet and "Salome" with his customary crispness and pinpoint control, and was welcomed by the Met audience with a fervor that even his Philharmonic faithful would have found it hard to equal.

Miss Goltz was preceded to the Met stage by a reputation not only for her singing but for her dancing. As a one-time dancer, it was s'd, she'd put on a "Dance of the Seven Veils" such as the staid Met hadn't seen. It was a lively dance all right, but more abrobatic than pretty. One wished that Solov, somehow, might do something about it.

Miss Goltz handled the difficult arias with an easy familiarity but a lack of great excitement. A first night on such a stage and in such a place is a hard thing, however, and if Miss Goltz did not engender the heat that Bulgaria's Ljuba Welitch did in a similar debut a few years ago, it may have been Mme. Welitch was such a stunning surprise, whereas this new "Salome" had tough advance notices to live up to.

DEC 2 1954
Pub-Columbia
News, Penna.

Dimitri Mitropoulos, music diector of the New York Philharmonic-Symphony, presented both a new composer and new musician —new, to Americans, that is, during his first November concerts. The composer is Niko Scalcotas, a Greek, whom Mitropoulos got to know as a promising young composer and performer when both were at the Athens Conservatory. Mitropoulos as a teacher, and Scalcotas as a pupil. The orchestra played his "Greek Dances."

The muscian was Pietro Scarpini, an Italian pianist who has made notable impressions in Europe.

From DEC 1954
MUSICAL LEADER
CHICAGO ILL

With the Orchestras

By Shirley Cecille Cash

Philharmonic-Symphony Concerts

Raya Garbousova, violoncellist of the first order, was soloist with the Philharmonic-Symphony, Oct. 28, with Dimitri Mitropoulos conducting. Miss Garbousova lent her talents to Couperin's "Pieces en Concert," arranged by Paul Bazelaire, and Rieti's Concerto for Violoncello and Orchestra, No. 2 (world premiere). The latter sounded like an interesting work in the modern idiom, but it would take further hearings to give proper judgment. Possibly the outstanding performance of the evening was Mr. Mitropoulos' conducting of the Vaughan Williams Symphony No. 4, in F minor. This work is very different from the composer's other creations, stark, dissonant, turbulant. As it was presented on this occasion, it had an emotional appeal that wrung wild applause from the audience at its conclusion. In short, it was wonderful! Also heard on the program were Schumann's Overture to "Julius Caesar," and a vivid interpretation of the "Dance of the Seven Veils" from Strauss' "Salome."

* * *

There was some brilliant piano playing by Pietro Scarpini when he played Prokofieff's Piano Concerto No. 2 with the Philharmonic-Symphony, Mitropoulos conducting, Nov. 4, at Carnegie Hall. This was Mr. Scarpini's debut in this country, but he has appeared in many parts of Europe. The balance of the program was orchestral, including Milhaud's orchestration of Couperin's Prelude and Allegro, "La Sultane"; Schumann's Second Symphony; and the American premiere of Skalkotas' "Greek Dances." Mr. Mitropoulos was especially communicative in the Schumann Symphony.

Jim Fassett, well-known for his intermission comments during the Philharmonic-Symphony Sunday afternoon broadcasts, gave informal explanations during the Philharmonic's initial offering of the season in the Young Peoples concert series, Nov. 20. Mr. Fassett explained how storm sounds and fire are produced for radio and TV, and then Wilfred Pelletier and the Orchestra gave the musical versions with excerpts from Rossini's "William Tell" Overture, Beethoven's "Pastorale" Symphony, and Wagner's "Magic Fire Music" from "Die Walkure." It was made clear to the youngsters the music didn't imitate the real sounds, but evoked the feeling of the real storm or fire through the imaginative writing of a great composer. Another feature of the program was the playing of 13-year-old violinist Robert Notkoff, who performed the second and third movements of the Mendelssohn Violin Concerto.

* * *

Zino Francescatti's lilting tone came forward to enhance a well thought out and nimble reading of Mendelssohn's Violin Concerto on Nov. 11, when he was soloist with the Philharmonic-Symphony. The program included Brahms' Symphony No. 2 in D major. Through both works it was a pleasure to hear the ever richer sonority of this orchestra, which appears to be reaching higher peaks as the season progresses. The program opened with a reading of Brahms' Variations on a Theme of Haydn.—W.H.S.

Van Cliburn Plays Tschaikowsky Concerto

The debut of the young American pianist Van Cliburn, who performed Tschaikowsky's Piano Concerto No. 1 with dazzling tone and total command of the piano, was the feature of the Nov. 14 concert of the Philharmonic Symphony. While there is still place for greater musical maturity, Van Cliburn can look forward to a big career, for he has all the attributes of a great artist. At this same concert, Dimitri Mitropoulos conducted the world premiere of Symphonic Epigram by Roy Harris. The music was pleasing, but inconsequential. The program also included first-rate performances of Mendelssohn's Reformation Symphony and Dvorak's Carneval Overture.—A.S.

From DEC 16 1954
TIMES
New York, N. Y.

'SALOME' DIRECTED BY MITROPOULOS

Christel Goltz Bows in Lead Role at the Metropolitan —Orchestra Is Lauded

SALOME, Opera in one act by Richard Strauss. Text adapted from the play of Oscar Wilde. Staged by Herbert Graf. Decor by Donald Oenslager. Conducted by Dimitri Mitropoulos. At the Metropolitan.

Herod	Ramon Vinay
Herodias	Blanche Thebom
Salome	Christel Goltz (debut)
Jochanaan	Paul Schoeffler
Narraboth	Brian Sullivan
The Page of Herodias	Mildred Miller
First Nazarene	Kurt Boehme
Second Nazarene	Calvin Marsh
First Jew	Gabor Carelli
Second Jew	Thomas Hayward
Third Jew	Alessio de Paolis
Fourth Jew	Paul Franke
Fifth Jew	Gerhard Pechner
First Soldier	Norman Scott
Second Soldier	Lorenzo Alvary
A Cappadocian	Osie Hawkins
A Slave	Ylima Georgiou

By OLIN DOWNES

An extremely exciting, if, on the stage side of the business, excessively and unnecessarily raw presentation of Strauss' "Salome" was given last night at the Metropolitan, with a new Salome in the person of Christel Goltz. Dimitri Mitropoulos also made his first appearance in the Metropolitan Opera House as the conductor and a well-nigh incomparable interpreter of the score.

And if one is to mention the most spectacular features of this performance in their logical order of precedence, the first feature, of overwhelming power, was the orchestra.

Mr. Mitropoulos knows this score, obviously, backward, forward and sideway, and can play with it, so far as the technique of its conducting is concerned. There he has no obstacles to his freest flights of imagination and dramatic emphasis. Long before last night he had shown his penchant for music drama in concert performances of a number of operas, including Richard Strauss' "Elektra," in concert form at the Philharmonic-Symphony concerts. His achievements as a symphonist stood him in good stead last night, for the score of "Salome," theatrical as it is, is a symphonic conception. But one would also say that Mr. Mitropoulos was born for the opera house.

Despite its theatrical maturity, and the fact that it is a first-class libretto closely following Wilde's drama, the opera "Salome" is a symphonic poem that tells the story of the entire drama, in outline and in detail, with the instruments. Last night the orchestra was the supreme dramatist. It was incandescent with color and emotional intensity, with that special incandescence that is one of Mitropoulos' special characteristics. There was astonishing clarity and distinctness of detail yet an irresistible current of music that flows swiftly forward from the rise to the fall of the curtain.

In the voice of Miss Goltz, and her immensely dramatic temperament, the opera had a Salome worthy to ride the storm of Strauss' orchestration and to imbue the vocal part with all sorts of plangent dramatic effect. The voice has range and strength and lavish color. Miss Goltz knows how to vary these colors and to make her text of the utmost significance. She is, however, by no means the perfect singer, in tone emission and even intonation, by reason of the fact that she will on occasion tear the tone to pieces for a dramatic effect.

Everything is done, so to speak, at third gear. Nothing is left to the imagination. And the paroxysms of Salome, rushing continuously about the stage, whirling her skirts, flopping down upon the cistern, rolling off it on the floor, soon become unconvincing, repetitious, and even annoying. Particularly and unnecessarily repellent in last night's stage presentation was the high visibility of the decapitated phophet's head, vulgar and disgusting. And certain elements of Miss Goltz' impersonation paralleled this feature.

Paul Schoeffler's Jochanaan was superbly sung, with fine tone and noble declamation and unnecessary stiffness of bearing—there was little of the prophet's fanaticism in the sight of him. But the outstanding impersonation of the male roles was Ramon Vinay's Herod, not easily to be forgotten for the effect of the vocal declamation and the boldly original picture of the neurotic king.

From POST
NEW YORK CITY
DEC 16 1954

Mitropoulos Leads Met 'Salome'; Ballet 'Vittorio' on a Double Bill

By HARRIETT JOHNSON

Having always agreed with those who believe that a conductor makes an opera, I rejoice that the Metropolitan Opera's first performance of "Salome" since 1952, brought with it last night the debut of a great operatic maestro, Dimitri Mitropoulos.

Another asset arrived with him, Christel Goltz, the German soprano, daughter of circus acrobats and herself trained as a dancer, who sang the title role.

Following the ballet, "Vittorio," the Strauss' masterpiece brought the evening to a thrilling conclusion, calling to mind the kind of excitement which must have accompanied the days when Toscanini was in the pit.

Conducting both ballet and opera with effortless mastery from memory, Mitropoulos, before the Met proscenium, seemed more at home than in much more familiar Carnegie Hall. At the opera's conclusion, both he and Goltz received a militant, prolonged ovation, and they both well deserved their glory.

The combination of Goltz, voluptuous in voice, body and action, on-stage, with Mitropoulos leading the orchestra so that every note had communicative fire and dramatic impact, was a union to remember. And the burning was infectious. The beauty, ecstacy, horror, depravity, anger and nobility, which came from the orchestra, inspired the rest of the cast as well, who sang with varying degrees of vocal skill, but consistently with histrionic fervor.

There was a macabre intensity about the entire performance, backed by Herbert Graf's uninhibited, realistic staging. Its impact left this listener tense but deeply moved.

Miss Goltz sang and danced with a seering, demoniac energy which built to white heat and retained its pulsation until the final note. Her voice on occasion didn't quite meet the demands in sheer volume, but this was unimportant



CHRISTEL GOLTZ
As Salome

in a performance which was remarkable for vocal beauty and dramatic realizati .

Among the oth principals, Brian Sullivan was outstanding as Narraboth and Blanche Thebom made an impressive Herodias. Paul Schoeffler, as John the Baptist, acted more impressively than he sang, and Ramon Vinay lacked the commanding vocalism and imperious bearing necessary for Herod.

But most important, Mitropoulos, the hero of the evening, suffused the horrendous stage business with continuous musical glory. May he live long, thus inspired.

By FRANCES HERRIDGE

For the first time in many years, the Metropolitan Opera is allowing ballet to perform in its own right rather than as an adjunct to opera. The result so far is "Vittorio," Zachary Solov's 45-minute story dance which had its premiere last night at the Met, sharing the program with "Salome."

Although the occasion was more revolutionary than the ballet itself, Solov, who is dance director of the opera, has concocted a good show, and Rudolph Bing has backed him to the hilt. Esteban Frances has provided a rich set and lavish costumes for the company of about 50. The Verdi music, arranged by Julius Burger, could not have been more sensitively played than under Dimitri Mitropoulos, the real star of the evening.

"Vittorio," enjoyable for some of the dancing, is a disappointing creation after so much tender care. The story is as melodramatic and nonsensical as an old-fashioned opera plot. An imperious princess, danced with feline daring by Mia Slavenska, tries to force Vittorio to marry her. But he is already in love with the sweet Judith Younger. After a number of close calls, he escapes the princess, but only because his protector, a wild gypsy woman, stabs her in a duel. Jean Lee Schoch as the gypsy, incidentally, dances like quicksilver.

Solov has unraveled this foolishness with some admirable ballet—classic enough to delight the traditionalists, but with an offbeat impulse that is freshly modern. The tempo of the phrases is adeptly varied. Solov handles his groups well and gives his leads solos which reveal some character as well as technique. He himself dances the title role with astonishing elan for one who has been more director than performer of late years.

The fact remains, however, that "Vittorio" is no earth shaker, nor even first-rate concert work, just a glorious enlargement of the kind of ballet already familiar to opera goers.

Edward Caton and Yurek Lazowski add dramatic color as guest artists. The Verdi excerpts are appropriately romantic and melodramatic.

From JOURNAL-AMERICAN
New York, N. Y.
DEC 16 1954

'Salome':

Sensation At the Met

By MILES KASTENDIECK

WHAT DIMITRI MITROPOULOS did with the score of Strauss's "Salome" and what Christel Glotz did in the role of Salome made last night at the Metropolitan the most sensational in Rudolf Bing's regime.

In making their Metropolitan debuts, they both played with such abandon that the audience burst into thunderous applause in a high pitch of excitement.

Seldom, if ever, has this tremendous music of Strauss been so penetratingly set forth, so searingly played, and so fully realized. The Metropolitan orchestra outdid itself for Mitropoulos in conveying the feverishness, the horror, and the impact of this work. Together they made a magnificent score sound tremendous.

Miss Glotz gave the most uninhibited, untamed performance of the heroine since Herbert Graf first staged "Salome" for the Met before the last war.

Her wild portrayal of the neurotic teenager qualified her as more actress than singer though the latter part of her performance revealed a voice of thrilling potentialities. With this performance she set a standard for stage action toward which all young opera singers can aspire.

As a result of the scorching intensity of these major performances together with the Herodias of Blanche Thebom and the Herod of Ramon Vinay, this hour and a half on the great terrace of Herod's palace could be considered the most depraved picture yet created in Metropolitan presentations of this opera.

Miss Thebom gave the most completely integrated portrayal of the evening, depicting a truly terrifying woman. Perhaps because his voice did not carry so forcefully as it should, Vinay's Herod was all the more decadent.

Dignity in Role

If Miss Glotz grew excessive in her actions at times, Paul Schoeffler expressed all the dignity becoming the role of Jochanaan, the Prophet, through inaction and finely disciplined singing. The other roles were well-handled as usual though not always distinctively.

The world premiere of a new ballet "Vittorio" by Zachary Solov began the evening somewhat embarrassingly. Insofar as it exhibited the Ballet Troipe as an increasingly accomplished group, it served its purpose. Its silly story, however, featuring a duel between two girls, almost wrecked it.

Mia Slavenska showed off her technical accomplishments to advantage. Solov proved himself a good dancer. Jean Lee Schoch caught attention for her performance as the gypsy. The best part of the show was the rhythmic verve of Mitropoulos's conducting in music by Verdi.

From NEWS WEEK
New York, N. Y.
DEC 27 1954

Thunder

Richard Strauss's lurid "Salome" almost never fails as a vehicle for a first-rate conductor with a flair for the dramatic. At the Metropolitan Opera, it launched George Szell in 1942, Fritz Reiner in 1949. Last week it served the same purpose for Dimitri Mitropoulos, music director of the New York Philharmonic-Symphony. At the Met this season as a guest conductor for "Salome" and Verdi's "The Masked Ball," Mitropoulos has conducted opera in Europe and opera in concert form at Carnegie Hall, but never before at the Met. He belongs there more often. The audience hailed him at the start and saluted him at the finish with thunderous applause.

To heighten his superb orchestral effects, Maestro Mitropoulos had a worthy dramatic partner in Christel Goltz as Salome. A German soprano who has starred all over Europe in recent years, Miss Goltz has an upper register that soared over the thunder and lightning that Strauss put into his score. She moves easily, perhaps because she began her career as a dancer. But in her vaulting of steps and in her spectacular fall, she was also reminiscent of her parents and aunt, onetime Barnum & Bailey acrobats. Those who remembered 1949 and Ljuba Welitch's incredibly decadent characterization of Oscar Wilde's depraved little monster thought Miss Goltz lacked conviction. But the audience gave her an



Sedge Le Blang
Mitropoulos and Goltz scored

ovation that all but broke Rudolf Bing's new rule against solo curtain calls.

"Salome" was not the only novelty of the Met evening. As a curtain raiser, it offered its first full-length ballet in seven years, starring its ballerina, Mia Slavenska, and its choreographer-dancer, Zachary Solov. Titled "Vittorio," it has music by Verdi in an orchestration that included bits and pieces of little-known tunes that might well stay little known. It featured a grand-opera-style plot that was hopelessly confused and went on and on for 45 minutes.

That the Met should feature its own company in full-length ballets is to be desired. But "Vittorio" merely provides a way to dine leisurely and get to the opera house at 9, in time for "Salome."

From DEC 17 1954
MIRROR
New York, N. Y.



The Theatre

New Ballet Premieres At Metropolitan

By ROBERT COLEMAN

(Reprinted from yesterday's late edition)

Having scored several rousing successes with opera this season at the Metropolitan, impresario Rudolf Bing thought it about time that he do something to restore ballet to a high estate there. So he engaged ballerina Mia Slavenska and commissioned Zachary Solov, the company's choreographer, to do a new work.

Young Solov has set the tragic piece, "Vittorio," to music by Verdi, in an adaptation and arrangement by Julius Burger. It had its premiere at the Met Wednesday evening before a large, expectant and enthusiastic audience. It would be pleasant to report this morning that the latest addition to the august organization's dance wing is worthy of the honor, but it isn't.

THE LIBRETTO of "Vittorio" has to do with a fiery princess from the Isle of Spain, who comes to the court of Montefiore to marry its Duke. Finding him too senile for her taste, she flies into a rage, assaults the venerable fellow and insists upon having his handsome grandson instead.

When things look right bad for the house of Montefiore, La Magalina, a good fairy of a gypsy, fights a duel with the invader in which both are killed. Thus the Duke's grandson is free to wed a charmer of his own choice. That duel, by the way, had more than a few of the first-nighters chuckling.

Since Miss Slavenska is one of the world's leading ballerinas, it is regrettable that Solov hasn't been able to create a role up to her distinguished talents. For most of the three scenes, she makes eccentric, menacing, forward steps about the stage. Only in the third canto does she have a variation that shows off her ad-

Dimitri Mitropoulos, eminent conductor of the New York Philharmonic-Symphony, was an excellent advocate of the score. And Esteban Frances has designed huge, handsome settings and colorful costumes.

More rewarding was the "Salome" which followed. Interest centered on the debut of Christel Goltz in the title role. Miss Goltz has a powerful voice, a little shrill in the earlier passages but quite lush in the later ones. She didn't spare her hips in the dance of the seven veils.

PAUL SCHOEFFLER was an impressive Jochanaan. If some of his tones seemed a bit muffled, they were coming from inside a well, and Mitropoulos was raising the orchestra to high pitches of excitement.

It was an interesting bill. The "Salome," despite flaws, was stirring. As for "Vittorio," it represented a beginning toward better things for the Met's balletomanes.

From JOURNAL-AMERICAN
New York, N. Y.
DEC 23 1954

'Salome':

Second Triumph

By MILES KASTENDIECK

THAT intensity of interpretation, which made Strauss' "Salome" so vividly depraved a week ago at the Metropolitan, created the same feeling in its second performance last night.

Not only Dimitri Mitropoulos in the pit and Christel Goltz on stage but the whole cast saw to that. For the Met, the show is a sellout.

As perhaps the first truly choreographic singing-actress in this role, Miss Goltz suits much of her movement to the musical phrase. Her portrayal of thwarted passion and childish tantrums has both credible action and forceful characterization. It is certainly one of the most provocative in years.

In her singing, however, what was credited to debut nervousness last time turned out to be too many infocused notes on this occasion. Her performance is less distinguished for its vocalism than for its acting.

The principals remained the same. Some of the perplexing stage direction, like the parade of the Seven Veils advertising the dance, also remained the same.

From
HERALD-TRIBUNE
New York, N. Y.
DEC 16 1954

By Jay S. Harrison

STRAUSS' "SALOME"

METROPOLITAN OPERA

Revival of Richard Strauss' one-act opera last night. Stage director: Herbert Graf. The cast:

Herod	Ramon Vinay
Herodias	Blanche Thebom
Salome	Christel Goltz (debut)
Jochanaan	Paul Schoeffler
Narraboth	Brian Sullivan
The page of Herodias	Mildred Miller
First Nazarene	Kurt Boehme
Second Nazarene	Calvin Marsh
First Jew	Gabor Carelli
Second Jew	Thomas Hayward
Third Jew	Alessio De Paolis
Fourth Jew	Paul Franke
Fifth Jew	Gerhard Pechner
First Soldier	Norman Scott
Second Soldier	Lorenzo Alvary
A Cappadocian	Osie Hawkins
A slave	Vilma Georgiou
Conductor: Dimitri Mitropoulos	

Christol Goltz, who last night made her Metropolitan Opera debut, together with conductor Dimitri Mitropoulos, is without question the maddest Salome I have ever seen or heard. At the very outset of Strauss' sizzling masterpiece she made it clear to all and sundry that she views the girl as a demented and feral firebrand, and, thereafter, as if to substantiate her position, she produced a barrage of attitudes that symbolized perfectly lustful craving come alive. She snarled and growled and tore at her clothes. Like a tormented beast she leaped in the air, crawled on the ground, grovelled, spit, bared her teeth. Her every move was lathed to fit a chilling plan that could not in its impact fail to send shivers through a stone. For Christel Goltz, with all her overplaying, full well understands the fascination that is ever a handmaiden of evil. As Salome she plyed her violent trade with a hurtling thrust that, I suspect, would have withered even Strauss himself.

Also Miss Goltz can sing—loudly, ringingly and with the clarity of cut crystal. Last night her voice boomed, soared above the orchestra, peered always through the thick and luminous instrumental colors invented by the composer. And though it is impossible—owing to the nature of Strauss' treacherously high and screaming melodic lines—to describe with accuracy the quality of Miss Goltz' soprano, it is apparent that she has sufficient stamina and resonance to deal with any work in the repertory. In sum, then, she has lived up to advance reports if not actually exceeded them. Miss Goltz is a singing acress of feverish, almost unholy intensity.

The glories dispensed by a Salome, of course, are largely dependent on the performance in the pit, and in this regard Mr. Mitropoulos proved what has long been perfectly clear—that his talent for dramatic expression finds a surging outlet in opera that is not readily available in the symphonic literature. No one in his archestra did he hold back (except, properly, at the work's tension-creating beginning), and he urged sonorities and waves of sound from his crew that were downright blistering in their heat. If the reading of the occasion was a sample of what the Philharmonic-Symphony maestro can do with music in the theater then it is devoutly to be wished that he no longer confine his talents to the concert hall.

Appearing for the first time in their roles, both Blance Thebom and Ramon Vinay were able to paint, in action and song, a genuine three-dimensional portrait of figures that are frequently no more than mobile statues. Mr. Vinay Herod was a furtive and frightened Herod, Miss Thebom's Herodias as howling and sarcastic shrew. In every way the two added mightily to the gruesome mise-en-scene. So also did the Messrs. Suliva and Schoeffler who were throughout in majestic vocal condition. All told the performance was a bulldozer with enough compressed force to blow the Met sky high.

A reliable informant has just phoned to report that the cast at the opera's conclusion was called upon for over twenty encores. I can well believe it.

From
WORLD-TELEGRAM
New York, N.Y.
DEC 16 1954

Music

New 'Salome' Cheered at Met

By LOUIS BIANCOLLI.

An overpowering performance of Strauss' "Salome" brought a Metropolitan audience to its feet cheering, and lingering after the curtain fell.

The main cause was a fiery little lady named Christel Goltz who made her debut in the big house as the lust-maddened heroine of Strauss' one-act horror opera.

Responsible for the over-all impact of the performance was Dimitri Mitropoulous, also making his Metropolitan debut as an opera conductor of electrifying power.

I don't recall when an audience set up such a clamorous outcry as last night's did when the piling ferocity of Strauss' frenzied masterpiece finally ceased.

Pent-Up Applause.

It was the collective release of pent-up feeling growing steadily from the spectacle of savage obsession portrayed by a woman born of the theater with a phenomenal gift of vocal expression.

Parallel with that portrayal was the seething volcano of Mr. Mitropoulos' orchestra, mirroring the sex-crazed Salome's gathering drive with a vivid force seldom equaled and never surpassed at the Met in recent decades.

There was, too, the magnificent herodias of Blanche Thebom—her greatest artistic triumph to date—the slashing neurotic impact of Ramon Vinay's impersonation of Herod, the grave strength of Paul Shoeffler's Jochanaan.

Add the unwavering focus and continuity of Herbert Graf's splendid stage direction. They all combined into an unforgettable opera experience and a great night in the theater.

Hit as Salome.

But the sensation of the evening was Mme. Goltz, a European singer of growing fame in the more morbid, twisted, tormented roles of modern opera.

Whatever she may be like in less clinical studies, she is one hell-cat of a Salome—a wicked, wilful, feet-stamping, robe-tossing delinquent unleased in an arena of distorted passion.

The hammering restlessness of the woman mounted in a crescendo of frenzy, till even the "Dance of the Seven Veils" became not so much impure revelation as pure acceleration.

The voice was perfect for the part—clear, firm, with a glint of steel that ran through the Strauss' seven-ply orchestra like a rapier.

Special Ballet.

The opera was bracketed last night with the inauguration of a new policy—a special, full-length ballet, "Vittorio," devised by Zachary Solov to early opera music by Verdi and burdened with a dense plot of Renaissance intrigue.

The ballet was over-long, diffuse, and in scenes like the sword-duel between two women, even embarrassing. But the set and costumes were gorgeous and the dancing of Mr. Solov and Mia Slavenska were a saving grace.

"Vittorio" was soon forgotten, however, in the dynamo that was Strauss and Mitropolous and Christel Goltz.

ΜΕ ΤΗΝ ΠΕΡΙΦΗΜΗΝ ΣΥΜΦΩΝΙΚΗΝ ΟΡΧΗΣΤΡΑΝ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ —

Ὁ Μητρόπουλος θά διευθύνῃ τό καλοκαῖρι εἰς τάς Ἀθήνας

ΣΥΝΑΥΛΙΑΙ ΣΤΟ ΗΡΩΔΟΥ ΚΑΙ ΤΗΝ ΕΠΙΔΑΥΡΟΝ

ΝΕΑ ΥΟΡΚΗ, 22 Δεκεμβρίου. Ἐκτάκτου συνεργάτου μας.— Ἀπό τό Συμβούλιον τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης πληροφοροῦμαι ὑπευθύνως τήν ἀπόφασίν του ὅπως κλιμάκιον τῆς ὀρχήστρας ἀπό 102 ἐκτελεστάς ἐπισκεφθῇ τήν Εὐρώπην κατά τό θέρος τοῦ προσεχοῦς ἔτους διά σειράν συναυλιῶν εἰς Εὐρωπαϊκάς μεγαλουπόλεις. Μεταξύ τῶν χωρῶν τάς ὁποίας θά ἐπισκεφθῇ περιλαμβάνεται δίνον, Βερολῖνον, Μόναχον καί Βρυξέλλας.

Τό πρόγραμμα, κατά τάς πληροφορίας μας, θά ἀποτελῆται ἀπό Εὐρωπαϊκήν μουσικήν, συνεχῶς ἐναλλασσομένην. Μόνιμον θέσιν εἰς τό ρεπερτόριον τῆς Φιλαρμονικῆς θά κατέχουν τά ἔργα τοῦ Νίκου Σκαλκώτα. Ἐπίσης θά περιληφθοῦν συνθέσεις τοῦ νέου Ἕλληνος συνθέτου Γ. Σισιλιάνου.

Εἰς τήν Ἑλλάδα ἡ Φιλαρμονική καί ἡ Ἑλλάς. Πρόσθετον στοιχεῖον ἐνδιαφέροντος διά τούς Ἕλληνας ἀποτελεῖ τό γεγονός ὅτι ἐπί κεφαλῆς τῆς Φιλαρμονικῆς θά εὑρίσκεται ὁ κορυφαῖος ἀρχιμουσικός της, ὁ ἀπαράμιλλος γίγας τῆς μπαγκέττας Δημήτρης Μητρόπουλος.



Μία τελευταία φωτογραφία τοῦ διασήμου Ἕλληνος μαέστρου Δημήτρη Μητρόπουλου μέ ἰδιόχειρη ἀφιέρωσί του πρός «Τά Νέα»

Τήν Φιλαρμονική θά συνοδεύσῃ ὡς ἀναπληρωματικός μαέστρος ὁ ἐκ τῶν νεωτέρων ἡγετῶν της Γκουΐντο Καντέλλι, μαθητής ἀπό τούς πιό εὐνοουμένους τοῦ Τοσκανίνι.

Ὅσον ἀφορᾶ τούς σταθμούς τῆς περιοδείας ἐγνώσθησαν ὑπευθύνως τά ἑξῆς: Ἡ Ὀρχήστρα θά μεταβῇ πρῶτα ἀεροπορικῶς εἰς τό Παρίσι. Ἐν συνεχείᾳ θά κατευθυνθῇ εἰς τήν Γενεύην καί τήν Ζυρίχην διά νά καταλήξῃ εἰς τάς Ἀθήνας, μετά ἀπό προηγουμένην ἐπίσκεψιν εἰς τάς πόλεις Μιλάνον καί Ρώμη. Τό ταξίδι ἀκολούθως θά συνεχισθῇ πρός Λονδῖνον, Βερολῖνον, Μόναχον καί Βρυξέλλας.

Τό πρόγραμμα, κατά τάς πληροφορίας μας, θά ἀποτελῆται ἀπό Εὐρωπαϊκήν μουσικήν, συνεχῶς ἐναλλασσομένην. Μόνιμον θέσιν εἰς τό ρεπερτόριον τῆς Φιλαρμονικῆς θά κατέχουν τά ἔργα τοῦ Νίκου Σκαλκώτα. Ἐπίσης θά περιληφθοῦν συνθέσεις τοῦ νέου Ἕλληνος συνθέτου Γ. Σισιλιάνου.

Εἰς τήν Ἑλλάδα ἡ Φιλαρμονική θά παραμείνῃ ἐπί ἀρκετάς ἡμέρας καί θά δώσῃ ὁπωσδήποτε δύο συναυλίας εἰς τό ἀρχαῖον θέατρον τῆς Ἐπιδαύρου, καθώς καί εἰς τό Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

***

Δέν θά ἦτο ἄσκοπον, μέ τήν εὐκαιρίαν αὐτήν, νά μεταδοθοῦν ὀλίγα διά τήν πρόσφατον δράσιν τοῦ Ἕλληνος ἀρχιμουσικοῦ. Καί ἡ δράσις του τόν τελευταῖο καιρό ἐπεξετάθη καί πέραν τῆς σκηνῆς τοῦ «Κάρνεγκυ Χώλλ», ὅπου δίδονται αἱ συναυλίαι τῆς φιλαρμονικῆς. Ὁ Μητρόπουλος παρεχώρησε τήν μπακέττα του προσωρινῶς σέ ἄλλους ἑρμηνευτάς, ὅπως ὁ Μπροῦνο Βάλτερ, ὁ Στοκόφσκυ καί ἄλλοι, προκειμένου νά διευθύνῃ ὡς τιμητικός προσκεκλημένος τήν ἐναρκτήριο περίοδο τῆς «Μετροπόλιταν Ὄπερα». Ἤδη εἰς τάς 15 Δεκεμβρίου διηύθυνε μέ κατασπλητικήν ἐπιτυχίαν τήν «Σαλώμη» τοῦ Ριχ. Στράους. Εἰς τό ἔργον μάλιστα αὐτό ἐκράτησε ἕνα μικρό ρόλο ἡ Ἑλληνίς καλλιτέχνις τοῦ τραγουδιοῦ Βίλμα Γεωργίου πού ἀνήκει ὡς γνωστόν εἰς τά μόνιμα στελέχη τῆς «Μετροπόλιταν» καί θεωρεῖται ἐδῶ ὡς ἕνα ἀπό τά φωτεινότερα ἀστέρια τοῦ μουσικοῦ λυρικοῦ στερεώματος. Στή «Μετροπόλιταν» ἐπίσης ἀνεβάσθηκε κατά μουσικήν διδασκαλίαν τοῦ Μητροπούλου τό ἄπαικτο μπαλλέτο τοῦ Βέργκι «Βιττόριο» μέ χορογραφίες Ζ. Σόλεβ καί πρωταγωνίστρια τήν πρώτη χορεύτρια τοῦ μπαλλέτου τῆς «Μετροπόλιταν» Σλαβένσκα. Συγχρόνως ὁ διάσημος μαέστρος μελετᾶ τόν «Χορό μετημφιεσμένων» πού θά διαδεχθῇ τά ἀνωτέρω ἔργα τήν 7ην Ἰανουαρίου. Εἰς τό περιθώριο τῶν κυρίων ἀπασχολήσεών του εὗρε καιρό νά ἐφαρμόσῃ, ὅπως ὁ ἴδιος ἐξεμυστηρεύθη γελῶντας, μία ἀπό τίς «σοσιαλιστικές τρέλλες» του! Πρόκειται συγκεκριμένως δι' ἕνα «Κύκλο Φιλαρμονικῆς δωματίου» τόν ὁποῖον ἵδρυσε διά νά ἐμφανίζῃ τούς ἀφανεῖς μουσικούς του τῶν τελευταίων καθισμάτων! Ἡ ὀρχήστρα αὐτή—διότι περί ὀρχήστρας πρόκειται—θά παρουσιάζῃ τρία κοντσέρτα ἐτησίως. Πρό ἡμερῶν ἐδόθη ἡ πρώτη συναυλία ἐνώπιον... ζητωκραυγάζοντος ἀπό ἐνθουσιασμόν ἀκροατηρίου. Ἡ ἐμπνευσμένη διεύθυνσις τοῦ Μητροπούλου ἐστάθη ἕνα ἀκουστικό καί ὀπτικό μήνυμα ὑπερτάτης χαρᾶς. Ἄλλοτε ἔδιδε τήν ἐντύπωσι ἑνός ἔνθεου ἑρμηνευτή πού παίζει ὅλα μαζί τά ὄργανα καί ἄλλοτε πάλι γινόταν ἕνας ἀρχιχορευτής μέ χίλιες πλαστικές εἰκόνες τό λεπτό. Ὅταν πάλι οἱ τόνοι καί τά χρώματα ἐγίνοντο ἁπαλά οἱ γραμμές του καθώς διηύθυνε ἔπαιρναν μία ξεχωριστή χάρι.

Οἱ κριτικοί τῆς Νέας Ὑόρκης ἔγραφαν πώς εἶχαν χρόνια νά χαροῦν μία παράμοια δυνατή καί πειθαρχημένη ἑρμηνεία.

Γ. ΜΠΟΥΚΟΥΒΑΛΑΣ

---

28 Δεκεμβρίου 195.

«ΤΟ ΒΗΜΑ»

Ὁ Μητρόπουλος στήν Μετροπόλιταν = = =



Τά ντεμπούτο τοῦ Μητροπούλου στήν Μετροπόλιταν ὅπερα ἐχαιρετίσθη μέ ποωτοφανῆ ἐνθουσιασμόν ἀπό τήν κριτική τῶν ἐγκυροτέρων ἐφημερίδων τῆς Νέας Ὑόρκης. Ὡς γνωστόν ὁ Ἕλλην ἀρχιμουσικός ἐδέχθη νά διευθύνῃ ἐφέτος δύο ἔργα. «Τήν Σαλώμη» τοῦ Ρίχαρντ Στράους καί τόν «Χορό Μετημφιεσμένων» τοῦ Βέρντι. Ἡ «Σαλώμη» ἐδόθη μέ τήν Γερμανίδα σοπράνο Κρίστελ Γκόλντζ εἰς τόν βασικό ρόλο. Ἡ ἐπιτυχία τῆς παραστάσεως, εἰδικώτερα τοῦ μουσικοῦ μέρους ὑπῆρξε ἄνευ προηγουμένου. Τό κοινό εἰς τό τέλος ἀπεθέωσε κυριολεκτικῶς τόν Μητρόπουλο διά τήν μεγαλειώδη καί δραματική ἀπόδοσιν τοῦ ἔργου, ὁ ὁποῖος ἔδωσε, γράφουν, ἐξετάσεις καί εἰς τήν ὅπερα καί ἐπῆρε ἄριστα. Μαζί μέ τήν «Σαλώμη» ὁ Μητρόπουλος διηύθυνε καί ἕνα ἄγνωστο εἰς τήν Ἀμερική μπαλέττο τοῦ Βέρντι «Τό Βιττόριο». Ἡ παράστασις τοῦ «Χοροῦ μετημφιεσμένων» θά δοθῇ στίς 9 Ἰανουαρίου, θά τραγουδήσῃ δέ διά πρώτην φοράν εἰς τήν Μετροπόλιταν ἡ μαύρη μεσόφωνος Μύριαμ Ἄντερσον.

From

TIME
New York, N. Y.

DEC 27 1954

Super Salome

While the snare drums sizzled and the crowd gasped, two girls in tights stood on eight-foot pedestals a stage width apart, one with an end of a wire about her neck, the second holding the other end with her teeth. A man mounted the slack wire, stretched himself out flat-backed and flipped himself over and over. The gymnasts were Germany's famed Goltz Trio, making its successful rounds of the U.S. vaudeville circuit 40 years ago. Last week Christel Goltz, the wire walker's 34-year-old daughter, made her U.S. debut as another kind of acrobat: at New York's Metropolitan Opera she zoomed through the high, precarious passages of Richard Strauss's *Salome*.

Soprano Goltz whirled, rolled and jumped across the stage as if she were trying to revive her father's old act. As Herod's stepdaughter, she covered more mileage on foot, belly and back than any Salome in memory. But she gave an overpowering impression of the willful, depraved teen-ager, from her disheveled entrance to her final kisses on the lips of John the Baptist's severed head. Soprano Goltz (a strikingly versatile singer with a repertory of 116 roles, ranging from Musetta to Elektra) is most famous for her appearances in Richard Strauss's operas in Vienna, and last week she proved why. She sang the fiendishly hard music with complete mastery and with silvery smoothness, even when her voice had to pierce through the orchestra's loudest blasts.

Perhaps the only thing wrong with *Salome* was the "Dance of the Seven Veils," which was about five veils too long. It is musically insipid in an otherwise brilliant score, and Soprano Goltz, though originally trained as a ballet dancer, did not make it seem any better as she determinedly stripped to her white petticoat. Otherwise, *Salome* emerged as the great opera it is, its nervous, passionate music brilliantly conducted by another newcomer to the Met, the New York Philharmonic-Symphony's Dimitri Mitropoulos. With his long arms and shiny bald head making him look like a gnome in the orchestra pit, he turned the Met orchestra into a raging, powerful instrument that swept the action along at peak excitement.

From DEC 31 1954

CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Mitropoulos at Metropolitan

By Miles Kastendieck
New York

Dimitri Mitropoulos made his Metropolitan Opera debut under auspicious circumstances by conducting Richard Strauss's "Salome." Not only is he temperamentally suited to interpret this work, but his manner of conducting helps admirably to convey the nature of it. The performance under his direction became tremendously powerful, even emotionally exhausting because of the impact of the score and such a realization of it.

The magnificence of the music, searingly played by the Metropolitan Opera Orchestra, did not, however, dim the debut of Cristel Goltz in the title role. As a singer, actress, and dancer she fused all the elements of the role into an amazingly integrated portrayal, matching the playing of the orchestra with the brilliance of her performance.

Her concept of the teen-age heroine is that of an uninhibited, willful girl who will have her way, stamping her feet, staging a childish tantrum, shrieking in rage, and being sensual enough to be considered almost an untamed animal. All this borders on the sensational; yet her portrayal has been so carefully worked out as to be logically acceptable. It demands much of acting ability which she appears to have in abundance, to say nothing of choreographic sense in all her stage movement.

Potentialities

If she qualifies more as an actress than as a singer, not her voice so much as its production restricts her. She has a voice full of potentialities. She does not appear to focus her tones clearly enough to achieve the exactness of note necessary to make her part articulate in the more frenzied pages of the first half of the score. Her notes flow more truly in the lyrical portions of the final pages.

The first appearance of Blanche Thebom as Herodias found her giving a memorable account of this terrifying woman. Her portrayal was the most completely realized of the cast. Ramon Vinay as Herod gave a good account of himself in the role but not a distinguished one vocally. The combination of performances, however, created the most decadent atmosphere since Herbert Graf restaged the opera well over a decade ago.

The world première of "Vittorio," a new ballet by Zachary Solov, marked both the recognition of his contribution to the Metropolitan Opera ballet in recent years and the policy of Rudolf Bing to strengthen every department. Decked out sumptuously in operatic splendor, it made a colorful curtain-raiser.

The dancing was up to the new standard at the Metropolitan. Only the ballet itself failed to live up to expectation. Its story, proved too absurd for the first-night audience.

Technical Assurance

Mia Slavenska and Mr. Solov danced the leading roles with technical assurance. The work introduced an interesting talent in Jean Lee Schoch who danced the role of a gypsy. The whole show gained value from its décor and from the rhythmic propulsion of Mr. Mitropoulos who made the most of the various bits of Verdi pieced together to compose a full ballet score.

A good singing cast and the conducting of Pierre Monteux made the revised production of Massenet's "Manon" acceptable, but no more. The stage direction was poor. With Victoria de los Angeles singing the title role, Cesare Valletti as Des Grieux, and Fernando Corena as Lescaut, the principal roles had good voices and the supporting singers complemented them nicely. Still the over-all impression suggested that "Manon" has little distinction as an opera today.

Some fine singing made most welcome the return of the operatic twins fondly known as "Cav and Pag." The casts included Zinka Milanov, Lucine Amara, Richard Tucker, Mario Del Monaco, Robert Merrill, and Frank Guarrera. Making an unscheduled appearance as Madame Butterfly, Dorothy Kirsten unexpectedly celebrated the ninth anniversary of her Metropolitan debut. She sang most persuasively and impressively.

Verdi's "Don Carlo" returned after a season's absence to win favor anew, though the performance did not quite equal in quality those of recent memory.

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΡΧΕΤΑΙ ΤΟ ΚΑΛΟΚΑΙΡΙ ΣΤΗΝ ΕΛΛΑΔΑ



Ὁ διάσημος μαέστρος Δημήτρης Μητρόπουλος ποῦ πρόκειται νά ἔλθῃ τό καλοκαῖρι στήν Ἑλλάδα καί θά διευθύνῃ συναυλίες στό Θέατρον Ἡρώδου καί στήν Ἐπίδαυρο. Στήν φωτογραφία ὁ Μητρόπουλος μέ τόν διευθυντή τῆς Μετροπόλιταν κ. Μπίνγκ καί τήν σοπράνο Γκόλτζ.

From JAN 8- 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Anderson's Met Debut Thrilling

By LOUIS BIANCOLLI.

The first thing to be said about last night's performance of Verdi's "The Masked Ball," at the Metropolitan, is that it was worthy of the occasion and the lady who honored the house with her debut.

It was as if Dimitri Mitropoulos, the singers, the chorus the orchestra, and everybody else in the production had resolved to make it a tribute to Marian Anderson — to what she symbolized as an artist as the first Negro singer to make her debut at the Met.

There can have been few moments in Metropolitan history so dramatic as those preceding the opening of the second scene of the first act last night. That was where Miss Anderson would appear as Ulrica, the deep-toned fortune teller.

• Miscue Builds Suspense.

Mr. Mitropoulos' orchestra played the prefatory phrases, and suddenly the drama doubled. Because of a miscue of some kind, the curtain didn't move. There was an awkward silence. Mr. Mitropoulos repeated the prelude.

Still no action on the stage —only a motionless curtain. A man weaved through the orchestra and Mr. Mitropoulos stooped to listen. There was a moment's pause, and the prelude got going again. By then the suspense in the house was tense, heightened by uneasiness.

Finally the curtain parted, and a roar of applause and "bravos!" went up. Standing over a steaming cauldron, reading the future for her gathered companions, was a woman of imposing dignity—Ulrica, otherwise Marian Anderson. The ovation, one of the warmest and most thrilling I have ever heard, continued for what seemed minutes.

Deep, Ample Voice.

Finally, Miss Anderson sang, and the voice welled up in all the warmth and sincerity of this generous artist. It wasn't the voice of 10 or 15 years ago; but it was still the deep, ample voice of a gifted artist who had only to be heard to be loved. And she made an impressive figure of Ulrica, too.

There was another ovation at the end of the first act, but the house rule against solo bows prevented the crowd from giving Miss Anderson the full benefit of its feelings. Zinka Milanov, after trying in vain to force Miss Anderson to stay out alone, threw her arms around her and kissed her.

Mr. Mitropoulos conducted a magnificent performance. Here was another testimonial of the management's wisdom in bringing this vitalizing musical personality into the house. He turned "The Masked Ball" into a jewel box of the most dazzling melodic and harmonic gems. All through the opera gleamed and glittered with a living luster.

Praise for the Cast.

There can be only praise for the cast—for the warm-toned Amelia of Zinka Milanov; the utterly delightful and brilliant Oscar of Roberta Peters (her debut as a boy); the polished Renato of Leonard Warren, the smooth-voiced Riccardo of Richard Tucker.

Herbert Graf is to be congratulated on another triumph of staging, and Kurt Adler's unique way with a chorus was everywhere evident.

But it was still Marian Anderson's night — the night a gracious and distinguished American opened one more door for her people.

A SIGNIFICANT DEBUT WILL MARK REVIVAL OF "UN BALLO IN MASCHERA" ON FRIDAY

JAN 2 1955
TIMES
New York, N. Y.



After a distinguished career on the concert stage, Marian Anderson will make her debut at the Metropolitan Opera in the role of Ulrica in Verdi's opera, which has been absent from the repertory for six seasons. Shown at a rehearsal are, left to right, Dimitri Mitropoulos, conductor; Herbert Graf, stage director; Miss Anderson and Zinka Milanov.

The New York Times (by Sam Falk)

From JAN 8 1955
EAGLE
Brooklyn, N. Y.

MUSIC

Miss Anderson Makes Debut at Metropolitan

By PAUL AFFELDER

An event long overdue took place at the Metropolitan Opera House last evening. Marian Anderson, making her debut as the fortune teller, Ulrica, in Verdi's opera, "Un Ballo in Maschera," became the first Negro to sing with the company.

For Miss Anderson, it was the realization of a long-cherished dream; for many other artists of her race, it meant the opening of a door heretofore barred to some notable singers, several of whom were in last night's audience.

The part of Ulrica is usually not the most important role in the opera. She appears in only one scene—the second scene in Act 1—but that role and that scene became the focal point of last evening's performance. As if to heighten the drama, the conductor, Dimitri Mitropoulos, made two false starts before the curtain finally went up on this scene. Owing to a faulty light cue, he got all the way through the prelude, and when nothing happened, started over again. Ultimately realizing what had happened, he stopped midway through the piece when he heard stagehands still hammering frantically backstage.

After a brief delay, the prelude began again, but when the curtains parted to reveal Miss Anderson occupying a central position on the stage, the progress of the opera was again interrupted by a prolonged storm of welcoming applause.

Impressive Debut

The Philadelphia-born contralto sang her lines with her customary dignity. One could attribute a certain shakiness in her voice to the tremendous emotional impact of the occasion; still, there was considerably more drama and animation in her singing than we have heard her produce on the concert stage. She was at her best in her middle register, yet she managed to produce a number of those deep tones for which she has been so famous.

Altogether, it was an impressive debut, particularly since she had never before sung on any operatic stage. The many curtain calls at the end of the act testified to the audience's enthusiasm.

Though it was Marian Anderson's night, she was not the whole show. In the first place, the opera itself was something of a novelty, not having been presented here for nearly seven years. Secondly, its performance was especially notable from the vocal standpoint.

Richard Tucker was in glorious voice as Riccardo, and Zinka Milanov was also in her very best form as Amelia. Their artistry reached many a high point, both in their several solos and in their melodious second act duet. Leonard Warren was immensely warm and sonorous as Renato, and Roberta Peters made the extensive part of the page, Oscar, a brilliant tour de force, though she was singing it for the first time. Another distinctive "first" was Calvin Marsh's Silvano, while Nicola Moscona and Norman Scott, as the two conspirators Samuel and Tom, were excellent in every way.

"A Masked Ball" was also the first Italian opera that Mr. Mitropoulos has conducted here, and he did a generally convincing job, even though his tempo seemed a bit slow at times.

Naturally, an opera with a title like this requires some dancing, and Zachary Solov had the Met's Corps de Ballet weaving some lovely choreographic patterns as a decorative background to the final dramatic scene. Herbert Graf's staging was adequate, if a trifle pedestrian in spots.

Even though Verdi originally intended that the opera be set in Sweden, it seemed a little incongruous for the Met to place the work there, in view of the fact that the composer was obliged to shift both his plot and characters to Colonial Boston. But then, there are other incongruities in this work, and besides, Mstislav Doboujinsky's sets and Ladislas Czettel's costumes, designed for earlier Met performances, looked quite handsome.

Most important of all, a new era may have opened at the world's foremost opera house last night. If other prominent Negro artists are admitted, it may prove to be a great era indeed.

From EVENING NEWS
Newark, N. J.
JAN 8 1955

Met Hails Marian Anderson

First Negro to Sing at Opera Scores Major Triumph

NEW YORK (AP)—Amid applause and cheers —and a few tears—American contralto Marian Anderson last night became the first of her race to sing with the Metropolitan Opera.

And the warm welcome given the first Negro singer in the Met's 70-year history proved but the prelude to an artistic success by the famed concert performer. Critics were unanimous in praise of her voice, heard in the second scene of

Picture on Page 2.

Act I of Verdi's "Un Ballo in Maschera" (The Masked Ball).

As the curtain rose on the second scene, there was Miss Anderson as Ulrica, stirring her witch's caldron.

The audience broke into a tremendous ovation. Orchestra conductor Dimitri Mitropoulis stopped the playing until the demonstration was over.

OVERCOMES NERVOUSNESS

After a slight hint of nervousness, the full voice heard by hundreds of thousands since the singer's Town Hall debut in 1926 soared to its accustomed richness.

It was the attainment of what Miss Anderson has called an "impossible dream"—a dream she first had as a child in her native Philadelphia.

Miss Anderson came to this peak of her 29-year career understandably nervous.

Had she not showed any reaction to the emotional impact of the evening, she'd not have been human, so intense and so electric was the atmosphere created by the sell-out audience.

For the first appearance of the woman possessed of what Arturo Toscanini once described as "a voice that comes once in a century," manager Rudolf Bing assembled a masterful cast to surround his new star—Richard Tucker, Leonard Warren, Roberta Peters and Zinka Milanov.

Tremulousness in Miss Anderson's voice at first endeared her all the more to the listeners, ranging from the Duchess of Windsor and Margaret Truman to many of the Met's own stars who also came to listen, and to elevator operators, secretaries, waitresses and businessmen.

At the end of the second act there was a noticeable hush in the audience until the singers took their curtain calls. There is a new policy at the Met that no one takes solo curtain calls.

Then there were repeated waves of "bravos" and hand-clapping as Miss Anderson took her bows with other members of the cast.

Soprano Milanov and Miss Anderson next appeared on the stage alone. Miss Milanov threw her arms around Miss Anderson and kissed her. This brought a tremendous new demonstration.

MOTHER IN AUDIENCE

In the audience sat Mrs. Anna Anderson of Philadelphia, mother of Miss Anderson; the contralto's sisters, Alyse Anderson and Mrs. Ethel De Priest, and the singer's husband, Orpheus H. Fisher.

Backstage in Miss Anderson's dressing room after the second scene the singer's mother threw her arms around her daughter, kissed her and said, "We thank the Lord."

Miss Anderson, happy but restrained, thanked all those at the Met who had given her "nothing but encouragement."

Asked if she was ready to assume a second operatic role, Miss Anderson quietly replied:

"First, I must learn to sing this one better."

In her role as the Negro sorceress, a phrase in her lines was omitted—without the singer's knowledge.

It was the judge's derogatory remark about the sorceress' Negro race: "Abbietto sangue de' Negri"—a reference to "vile blood."

"LA SCALA"
MILAN, FEBRUARY 1955

STATI UNITI

La rappresentazione al Metropolitan del «Ballo in maschera» di Verdi il mese passato, fu notevolmente più un intreccio di fatti che un'opera. Con tutta la fanfara che accompagnò i fatti importanti, la prima apparizione di Marian Anderson nel ruolo di «Ulrica» ebbe luogo. A sua volta Dimitri Mitropoulos sul podio, non solo ha comunicata la drammatica intensità dello spartito, ma dal canto suo animò lo spettacolo così da farne dell'insieme uno degli elementi più notevoli di questa serata memorabile. Il suo tocco pieno d'autorità e il suo fine senso del ro spiegarono la sotterranea eccitazione che percorse la esecuzione.

Miss Anderson, che da lungo tempo è un idolo del pubblico dei concerti e che ha magnificamente rappresentato la sua razza dovunque essa è apparsa, è un risultato brillante per la direzione del Metropolitan, che ha ingaggiata questa grande artista, certo saremmo stati più lieti se questa cantante avesse calcato il palcoscenico del Metropolitan venti anni fà, quando era all'inizio della sua carriera. Miss Anderson era circondata da un «cast» eccellente; Zinka Milanov come Amelia, Leonard Warren come Riccardo e principalmente Richard Tucker come Renato furono notevoli nelle loro parti. Roberta Peters come il paggio Oscar, usò la sua giovanile figura e il suo buon timbro di voce nel modo più completo. Ma di nuovo per maestria e vivacità dobbiamo rivolgerci all'interpretazione dello spartito, lirica, scintillante, vulcanica, che ne ha dato il direttore Mitropoulos.

T.G.



New York. - Richard Tucher, Roberta Peters, Zinka Milanov, Marian Anderson e Leonard Warren al proscenio dopo «Un ballo in maschera» di Giuseppe Verdi, rappresentato al Metropolitan.

una serie di composizioni, le più notevoli delle quali sono: la sinfonia di N. Karetnikov, il concerto per piano di N. Peiko, la *suite* «Quattro canzoni russe» di Gheviksman, la *suite* dal balletto «La fiaba della zarina morta e dei sette cavalieri» di V. Ramm, l'*ouverture* su temi di Jakutsk di R. Romm, «Il concertino lirico» per flauto e orchestra di Antiufeiev, ecc.

* * *

Il collettivo del «Bolscioi Teatr» sta preparando l'opera «Nikita Verscinin» di Dmitrii Kabalievskii, attesa con vivo interesse dal pubblico di Mosca.

* * *

Il teatro lirico russo registra una grave perdita con la morte di Leon Aleksandrovic Chodgia-Einatov di cui tutta Leningrado aveva festeggiato recentemente il 50° compleanno.

Il compositore lascia tre opere, una cantata, tre concerti per piano, pezzi per orchestra, *suites*, musica da camera...

La prima opera «La bufera» (tratta da

Massimo Mila: **Situation du «Freischütz dans le goût musical romantiqu**

Etude intéressante sur le «Freischütz» de Weber, premier opéra réaliste, tout au moins en Allemagne, dont les personnages sont plus vrais que ceux des oeuvres du dix-huitième siècle, qui provenaient d'une tradition littéraire et ne devaient vie qu'à la musique. Le «Freischütz», au contraire, nous fait participer à l'existence d'un peuple montagnard, étudiée dans son aspect historique et social. Nous sommes, avec le «Freischütz», dans cette première phase romantique qui n'exclut pas encore la suprématie d'une intelligence formelle et attentive. Le «Freischütz», représenté pour la première fois à Berlin le 18 Juin 1821, reçut un accueil manifestement chaleureux. Le succès qu'il remporta, et sa durée, fit fondre, comme neige au soleil, les réserves avancées par quelques connaisseurs, marquant en même temps une séparation très nette entre deux âges.

Ulrico Pannuti: **Schiller et le mélodrame italien.**

Nombreux sont les libretti tirés des drames

station de musique contemporaine, objet tant de discussions. Mais l'erreur de Romi, affirme Capri, est de considérer le langage musical comme une réalité objective, indépendante du caractère concret de l'oeuvre d'art, un langage qui n'existerait que par soi-même, en dehors des caractères historiques auxquels le musicien devrait aujourd'hui se conformer, faute de quoi il serait hors d'actualité.

Pino Donati: **La parole à un surintendant.**

Le surintendant du Théâtre Communal de Bologne, Pino Donati, observe combien il est difficile de diriger un grand théâtre lyrique et de le faire fonctionner en tenant compte, d'une part, des problèmes financiers (la mathématique, écrit-il, est aussi inexorable) et, de l'autre, des nécessités artistiques. Il est si facile de n'avoir qu'à juger et à critiquer! Pour nous en tenir à Bologne, le Théâtre Communal aurait besoin, pour faire face à ses engagements et pour fonctionner pendant au moins six mois de l'année, de subventions proportionnées à ses exigences, afin d'assurer à l'orchestre et au choeur une base de travail sur laquelle répartir la production lyrique et les concerts.

Vito Raeli: **Virgile et la Musique.**

La critique littéraire est unanime à reconnaître la délicatesse des sentiments de Virgile et l'harmonie qui émane de ses oeuvres. Son style est d'une absolue perfection, ses vers d'un harmonie touchante et incomparable. Les «Bucoliques», l'«Eneide», les «Georgiques», sont l'expression de son âme douce et sensible. Les [illegible]

From JAN 8 1955
TIMES
New York, N. Y.

Opera: 'Masked Ball'

Miss Anderson Sings With a Rich Voice

By OLIN DOWNES

HISTORY was made last night when Marian Anderson, the famous Negro contralto, as one of the fruits of her distinguished career, sang for the first time in the Metropolitan Opera House and for the first time in opera on any stage.

Miss Anderson's role was that of Ulrica in Verdi's "Un Ballo in Maschera" ("Masked Ball." It is a short but highly dramatic part, one that requires a dramatic personality as well as sumptuous singing. Miss Anderson received a thunderous ovation from the whole house when the curtain rose upon the second scene of the first act, showing Ulrica, the sorceress, stirring her magic brew, while the crowd on the stage regarded her with broken exclamations of awe and reverence.

•

She proceeded with her first aria, the "Ridell'a bisso." The passage suited well the dark and rich color of the voice, as the simplicity and eloquence of Miss Anderson's singing graced the song. At first, no doubt under the special tensions of the occasion, including the newness of the dimensions and vibrancies of the Metropolitan stage, she wavered a little in pitch. There was accompanying evidence of vacillation and unevenness of breath support in these measures. But before the air was finished the singer had demonstrated the same musicianship and instinct for dramatic communication that she had long since demonstrated on the concert stage.

As the act proceeded and the voice warmed it gained in sonority and concentrated resonance. The first aria lies more comfortably for the voice in its middle register than the second one, the "E lui," which asked more of range and dramatic delivery than the first.

Indeed, the two passages, the first in the dark tonality of C minor, the second in the brighter and more militant major key, significantly supplement each other. Miss Anderson drove this contrast home, at the same time that her voice took on its normal resonance and emotional appeal.

•

The climax of this scene was Ulrica's powerful, unaccompanied phrase that prophesies Riccardo's death—not by a known enemy, "No-perman d'un amica"—but by the hand of a friend. These words were sung with such meaning that they made the whole scene. There was no moment in which Miss Anderson's interpretation was commonplace or repetitive in effect. In Ulrica's one half-act, by her native sensibility, intelligence, and vocal art, Miss Anderson stamped herself in the memory and the lasting esteem of those who listened.

There is no doubt that repeated appearances in this part and familiarity with the details of its dramatic action will give her unconditional authority and certainty of touch and expression that only experience can bring. At the end of the act the audience would not have enough of Miss Anderson, recalling her again and again before the curtain. Other leading members of the cast, appearing with her, made evident their gratification of Miss Anderson's success.

The performance was a fine one throughout in Richard Tucker's singing of the Riccardo role; in Leonard Warren's Renato—the voice that equips him ideally for the delivery of the famous "ri tu" of the last act; in the exhilarating certainty and effectiveness of Roberta Peters' Oscar, the page—a page equipped not only with voice, but also, may we say, with limbs such as all the women pages appareled as men should display in operaland.

•

Utterly magnificent was Zinka Milanov's Amelia, grand in manner, gesture, vocal sweep and glory of tone. Then there were the conspirators, the Sam and Tom of Nicola Moscona and Norman Scott, accomplished vocalists and for the nonce comedians who could have been even freer and more Rabelaisian in their jeering laughter—"Ah, ha, ha"—at Renato, confronted with his apparently guilty wife.

One does not ask why, when it had been specifically decided that the production would restore the Verdi plot to its original place, which was the Stockholm of the murdered Gustavus III, that the program kept the old silly names of Sam and Tom for the conspirators of history, Count Warting and Count de Horn, and why Gustavus was not so identified on the list instead of "Riccardo," governor of the Boston that Verdi had to name to please the censors when the opera was first produced.

But again, for all-around mastery and vividness that suffused not only the orchestra but also every detail of the performance, commend us to Mr. Mitropoulos' lyrical, blazing, volcanic interpretation of the score. The theatre is evidently in his blood. A few of his tempi erred, perhaps, on the slow side, but who that heard will ever forget the torrent of orchestral tone that swept the voices and the drama itself forward on its crest, yet ignored no minor issue or detail of the whole?

UN BALLO IN MASCHERA, opera in three acts by Verdi; text by Piave; staged by Herbert Graf; costumes by Ladislas Czettel; decor by Mstislav Dobujinsky; conducted by Dimitri Mitropoulos. At the Metropolitan.

Riccardo	Richard Tucker
Renato	Leonard Warren
Amelia	Zinka Milanov
Ulrica	Marian Anderson (debut)
Oscar	Roberta Peters
Silvano	Clavin Marsh
Samuel	Nicola Moscona
Tom	Norman Scott
A judge	James McCracken
A servant	Charles Anthony

From JAN 8 1955
HERALD-TRIBUNE
New York, N. Y.

MUSIC

"Un Ballo in Maschera"

By PAUL HENRY LANG

METROPOLITAN OPERA HOUSE

Opera in three acts, libretto by Antonio Soma, music by Giuseppe Verdi.

Riccardo	Richard Tucker
Renato	Leonard Warren
Amelia	Zinka Milanov
Ulrica	Marian Anderson
Oscar	Roberta Peters
Silvano	Calvin Marsh
Samuel	Nicola Moscona
Tom	Norman Scott
A Judge	James McCracken
A Servant	Charles Anthony

Conductor, Dimitri Mitropoulos; staged by Herbert Graf; decor by Mstislav Doboujinsky; choreography by Zachery Solov; costumes by Ladislas Czettel.

Gala Performance

Verdi's "Masked Ball," revived last night at the Metropolitan Opera, encountered difficulties even before it was first performed. The censors objected to the assassination of a monarch, therefore the locale and the protagonists had to be shifted to a faraway American colony whose governor could be slain without planting subversive ideas in the minds of royal subjects. Perhaps the original version should now be restored, but it really matters little. True, a bad libretto was made even worse, but whether Mr. Tucker's Riccardo be the King of Sweden or Governor of Massachusetts, Verdi makes him a man wrestling with his conscience.

Riccardo was in fine voice and realized—as did the others—that Verdi's vocal flourishes must be taken unblushingly and without apology. Only thus can their true dramatic force be realized. Mr. Tucker was just as efficient in the fast, almost buffa-like staccatos of "Ogni cura," as in the elegantly lilting "Canzona," or in the wide-ranging ariosos.

Renato is one of the well realized characters in the opera. When the trusting friend of Riccardo discovers what appears as betrayal, he changes from devoted companion to aroused foe. Mr. Warren carefully avoided developing this into the insane jealousy of Otello, and instead conveyed, very ably, and with subtle variations in vocal timbre, fluctuating desires toward vengeance and toward pity. But he is also master of the grand manner—the wondrous aria "Eri tu" evoked a storm of applause.

• • •

Zinka Milanov, who sang Amelia, had a difficult role. As a rule Verdi lavishes particular care on his heroines, who are often stronger and more complicated characters than his heroes. But owing to the poorly spaced libretto, Amelia is somewhat pale as a dramatic figure. In half of the opera she does not really come to grips with her own tragic situation, and it is difficult to make a whole woman out of her. Yet much very beautiful music is allocated to her even in this earlier part.

Nevertheless, if the singer holds her own until the impassioned duet with Riccardo in the second act, a plausible personage emerges from the scene. Then in the third act, when Amelia pleads with her husband, she really comes to life as an operatic creature. This is Verdi's very own territory and he does not fail to overwhelm us with compassion.

Neither did Miss Milanov. She sang her earlier arias with a wonderful feeling for the musical line, but later infused this clear and euphonius singing with the heartrending accents of a doomed woman. There seemed to be no limit to the range of her soaring high notes.

• • •

It was a pleasure to see Marian Anderson, the distinguished Negro contralto, on our great operatic stage; an honor—and a privilege for us—long overdue. Hers too is a very difficult role which calls for an ample voice and good control of the widely separated vocal regions, both of which she supplied freely. Miss Anderson, who was acclaimed with frenetic applause, is to be commended especially for the excellent part she took in the complicated ensembles. These call for a great deal of experience which, of necessity, she could not have had. But a great artist always prevails.

There are some dramatically overdrawn and almost distracting personages in this work, such as Oscar, the page. They are "distracting" because they get a larger share of important music than their role in the drama justifies. However, Miss Peters did not take notice of the inconsistencies and proceeded to sing brilliantly. She was invaluable in the ensembles, where she was in charge of the topmost voice and often carried the burden.

Messrs. Marsh, Moscona, Scott, De Paolis and McCracken joined the principals in a truly gala performance; a term that should be saved for such occasions.

It was Mr. Graf who had perhaps the most difficult assignment in the performance of "Ballo." Musically, this opera is equally as great as the three famous ones that mark Verdi's middle period, but the dramatic construction offers mere tableaux until the issues are drawn. The stage director wisely let the music take its course and did not attempt to read into the plot and action more than is there. In this he showed good judgment and taste.

Mr. Mitropoulos seems to be made to officiate in the pit. "Masked Ball" is overflowing with music that is more exacting than that demanded by Verdi's earlier scores. The many finely wrought introductions to acts and scenes received particular care, and one of them was played three times. This was owing to some crossed signals, but since each one of the repetitions proved to be better than the previous one, there is no need for objection.

The conductor's greatest achievement was the tight yet flexible command of the ensembles. He had the game in his own hand throughout the evening and the result was a lively, taut, and authoritative performance.

From JAN 10 1955
MIRROR
New York, N. Y.



The Theatre

Marian Anderson Makes History at Metropolitan

By ROBERT COLEMAN

(Reprinted from Saturday's late edition.)

History was made at the Metropolitan Opera House last evening, when Marian Anderson became the first Negro artist ever to sing opera on its venerable stage. Impresario Rudolf Bing chose the role of Ulrica, the fortune teller in "The Masked Ball," for her debut.

In the past 29 years, Miss Anderson has become a popular and beloved concert contralto. Her rich voice has thrilled hundreds of thousands of music-lovers throughout the nation. Naturally, when word came that she was finally to appear at the Met, her admirers stormed the box-office there.

TICKETS VANISHED from the racks like snowflakes under a warm sun. Brokers were offered sums that would pay your apartment rent for a month or two for a pair of the precious ducats. Miss Anderson and "The Masked Ball" became the "hottest ticket in town."

It was like the annual opening of the season at the Met Friday evening. Lines of disappointed Anderson fans were turned away. Crowds jammed the sidewalks and streets out front. As one pushed through the throngs into the lobby, voices rang out: "Have you got an extra ticket? What do you want for it? I'll reach!"

But the desperate were overly optimistic. For no one wanted to part with his priceless pasteboards. Inside, there was a veritable fashion parade, for this was an event long to be remembered.

Now, this is not going to be a review in the usual sense. It couldn't, and shouldn't, be. For Miss Anderson was under a great strain, with history riding on her distinguished shoulders. It must have been a terribly taxing, but nevertheless gratifying, occasion for her. Few artists have ever made a bow at the Met under more trying circumstances.

WE THOUGHT she acquitted herself with credit. She had poise and assurance. If she was not at her vocal peak, that was quite understandable in view of the fact that she was entering a new medium and forecasting a new era. Her admirers gave her a tremendously enthusiastic ovation, one that came from their hearts.

In honor of Miss Anderson's initial appearance at the Met, Bing surrounded her with a gilt-edged cast. Zinka Milanov, Richard Tucker and Leonard Warren were outstanding in other roles. It was as if they were singing in tribute to their new associate. Roberta Peters also used her coloratura to advantage.

Dimitri Mitropoulos, who made an auspicious bow as a Met conductor with an electrifying reading of "Salome" recently, again demonstrated what an asset he is to the staff of batoneers.

But this is all beside the point, which is that it was Miss Anderson's night at the Met. It was a culmination of more than a quarter of a century of achievement for her. It meant that because of her magnificent contributions to American music, the doors of the world's greatest opera house would henceforth be open to other gifted artists of her race. We can think of no one more worthy of that honor.

COMMERCIAL-APPEAL
Memphis, Tenn.
JAN 9 1955

Marian Anderson Makes Met Debut

Famed Negro Contralto Scores A Triumph

By PAUL R. ALLERUP
International News Service Staff Writer

NEW YORK, Jan. 8.—Marian Anderson and the Metropolitan Opera joined Friday night in making American operatic history when the world-acclaimed contralto made her debut at the venerable old house—the first Negro ever to sing there.

It was an occasion few who were there will forget. Supercharged with an excitement and expectancy that flicked like an imp through the huge auditorium, touching everyone—audience, musicians, singers and even the stage hands.

Besides marking Marian Anderson's debut at the Met, her appearance as Ulrica the sorceress in Verdi's "The Masked Ball" actually marked her debut on the operatic stage in a career that has taken her to three continents as concert singer and soloist.

A Dream Comes True

It was the attainment of what she has called an "impossible dream"—a dream she first had as a child in her native Philadelphia.

The usually calm contralto came to this peak of her 29-year career understandably nervous, and the nervousness showed just a little in her opening phrases.

Had she not showed any reaction to the emotional impact of the evening, she'd not have been human. So intense and so electric was the atmosphere created by the sell-out audience. Many of them were of her own race, whose triumph this was, too.

For the first appearance of the woman possessed of what Arturo Toscanini once described as "a voice that comes once in a century." Manager Rudolf Bing assembled a masterful cast to surround his new star — Richard Tucker, Leonard Warren, Roberta Peters, Zinka Milanov, and on the conductor's podium was Dimitri Mitropoulos.

Ovation Greets Her

Marian Anderson's role was not a starring one. She has one scene, a thrilling one, the second scene of Act One.

When the curtain went up on the scene, and she was the gypsy Ulrica, stirring her green-smoking cauldron of magic brew, the audience's pent-up excitement burst loose. For minutes the applause thundered, while Mitropoulos stood immovable and the musicians sat silent.

Finally, the ovation ended, Mitropoulos raised his baton, the music began, and at this moment, as her voice poured through the vastness that has heard the giant voices of almost a century, Marian Anderson fulfilled her life's hope.

Welcome From Milanov

As noted, there was tremulousness in her voice, which endeared her all the more to the listeners, ranging from the Duchess of Windsor and Margaret Truman to many of the Met's own stars who also came to listen, and to elevator operators, secretaries, waitresses, businessmen and all the people who make a city.

When the curtain fell, there was only a scattering of applause as the crowd waited for the curtain calls. When Marian Anderson, with the other featured singers, came back on stage, the thunder and shouts rolled out again.

There was call after call, until at last she and Zinka Milanov came out alone. The soprano impulsively threw her arms around the newcomer, and there was another terrific demonstration.

From JAN 10 1955
JOURNAL OF COMMERCE
New York, N. Y.

Marian Anderson In Debut at Met

Marian Anderson, famous Negro contralto, took the Met's audience by storm in her debut last Friday in Verdi's "Un Ballo in Maschera" (Masked Ball)—but it was a social rather than artistic triumph.

Probably that had to be expected. There were obvious extenuating circumstances for Miss Anderson's nervousness and the unsure tone of her voice. Her Met debut—the first Negro singer to attain that distinction—obviously was a tremendous emotional trial.

Singer Was Nervous

The fact remains, however, that the opera's second scene—the only one in which the gypsy Ulrica appears—failed to click until toward the end when Miss Anderson seemed to have overcome her nervousness. However, the dramatic potentialities of the scene, even under the inspired and intense guidance that Conductor Dimitri Mitropoulous brought to the performance, never were fully caught.

It will be of interest to take another look at the opera after Miss Anderson has portrayed the role of Ulrica a few times. Until then there remains a suspicion that the highly dramatic quality of Miss Anderson's voice may not be matched by an equal acting ability and therefore may lose rather than gain effectiveness on stage.

The contrast between her performance and such proven troopers as ZZinka Milanov, Roberta Peters, Richard Tucker and Leonard Warren was quite striking. The most charitable attitude is to write this off to Miss Anderson's lack of operatic experience and her emotional strain last Friday. H. L.

From FEB 11 1955
TIMES
New York, N. Y.

MYRA HESS SOLOIST WITH PHILHARMONIC

Domenico Cimarosa, who lives today almost entirely through his opera, "Il Matrimonio Segreto," composed a stage work named "Il Fanatico per gli Antichi Romani" in 1777. It had to wait until last night to receive its first performance from the New York Philharmonic-Symphony.

Dimitri Mitropoulos conducted the score, a typical example of the elegant, empty writing of many composers working in Mozart's time. The thematic material is pleasant but lacks imagination and is virtually devoid of personality. There is, however, a good-natured, bubbling quality about the piece.

The Roussel Symphony in G minor is no stranger hereabouts, and is by way of being a specialty of the Boston Symphony. Mr. Mitropoulos conducted this energetic score with much relish for its sonority, hurling tremendous volumes of tone through Carnegie Hall in the climactic sections, of which there are several.

Much interest attached to Dame Myra Hess' performance of the Brahms D minor Piano Concerto. Usually Dame Myra is heard in Mozart or Beethoven, and she has not often presented this work. She played it as though she hadn't heard or read that the concerto is supposed to be for men only.

She addressed herself to the music with considerable force, sounding out the heroic themes with a strongly assertive quality. There was nothing "womanly" about her playing.

Except that Dame Myra did not pound. She never does. Last night she drew a rich tone from the piano that was a superb vehicle for the rich keyboard writing. Her interpretation was that of an experienced artist and in the second movement, wondrously lyrical. H. C. S.

From FEB 11 1955
HERALD-TRIBUNE
New York, N. Y.

CONCERTS AND RECITALS

By Francis D. Perkins

Mitropoulos Conducts

Dimitri Mitropoulos, who had completed his successful sojourn at the Metropolitan Opera House two days before, returned to the Philharmonic-Symphony Orchestra's conductorship with last night's concert in Carnegie Hall. Brahms's Piano Concerto in D minor, with Dame Myra Hess as the soloist, occupied the major portion of the program; it followed Domenico Cimarosa's little known overture to "Il Fanatico per gli Antichi Romani" and Albert Roussel's Third Symphony, in G minor.

This, it was noted, was Dame Myra's twenty-eighth appearance with the Philharmonic; the concerto had been her choice when she first played with this orchestra twenty-three years ago. Yesterday's interpretation of a work whose length is matched by its musical content and expressive resources was eminently satisfying; it told of entire understanding of the music in its internal and external aspects, a disclosure of its full emotional range and an equally comprehensive dynamic span. With intimacy of mood, there was also the requisite largeness of scale for Brahms' more outspoken measures; the tone, both in sonorous climaxes and in quieter episodes, was persuasively musical. The orchestral playing under Mr. Mitropoulos also revealed expressive sympathy.

The orchestral performance also showed awareness of the differences of style between the concerto and the eighteenth and twentieth century works heard earlier in the evening. This is the first time that the Cimarosa overture had figured in a Philharmonic program; its melodic freshness entitles it to further hearings. The Roussel Symphony, which has not been neglected since its premiere in Boston in 1930, gave an impression of musical conciseness, ample melodic invention and an effective variety and contrast of bright and darker emotional and tonal hues; it had a brilliant, clearly wrought and revealing performance by Mr. Mitropoulos and his musicians.

From FEB 14 1955
HERALD-TRIBUNE
New York, N. Y.

Chamber Ensemble

The Philharmonic Chamber Ensemble presented a concert Saturday night at the Y. M. H. A. Auditorium that continued with vast success the high cultural traditions it has established in the short space of four seasons. The group, whose size varies according to the explicit demands of the music, culls its members from the ranks of the New York Philharmonic-Symphony, thereby enabling orchestral instrumentalists to appear in the unaccustomed role of soloist. Once provided the opportunity to display their virtuosity that temperament, the men outdo themselves to mold performances that reveal fully their own skills and simultaneously reflect glory on their orchestra.

That, at any rate, was the impression created on this occasion. For its program the ensemble chose Mozart's Quartet for flute, violin, viola and cello, Dohnanyi's Suite, Op. 10; Paul Creston's Suite, Op. 56 (which was given its world premiere), Ravel's Sonata for violin and cello and Stravinsky's Octet, the latter conducted by Dimitri Mitropoulos.

Throughout, the readings were technicaly adroit, the balances well considered and the sonorities rich and effulgent. As orchestral players, it was to be expected that the group navigates comfortably in the seas of differing musical styles, but the degree of expressive understanding which the ensemble invariably demonstrated was extraordinary, to say the least. According to a printed statement, the concert was designed as a memorial to Alma Morgenthau, a commissioner and patroness of chamber music. That great lady, one is convinced, would have been proud of the Philharmonic's achievement.

Mr. Creston's new Suite for piano, viola and flute in no single way represents him at his best. It is overlong, lacking in melodic ingenuity, and its thematic elaborations are pale and finicky. Despite an expert performance—with the composer himself at the piano—the Suite quite failed to yield more than the scantest pleasure.

J. S. H.

26 mit

POST
NEW YORK CITY
FEB 18 1955

WORDS and MUSIC

By Harriett Johnson

Mennin Symphony; Serkin's Brahms

Peter Mennin's Sixth Symphony, given its New York premiere by the Philharmonic-Symphony last night in Carnegie Hall, is a work by an expert craftsman with significant ideas as well.

Though Mennin will not reach his 32d birthday until May 17, his maturity as a composer of symphonies belies his youth. It is evident that his closeness to the symphonic form is a deeply-felt compulsion, evidenced by the spontaniety and inevitability with which he devolops his themes.

Mennin once said to me that for practical purposes he might like to write music more popular in idiom than his symphonies, but that he just couldn't. "I don't feel music that way," he concluded.

The Sixth Symphony was commissioned by the Louisville Symphony and first performed by this ensemble in November, 1953.

It is a work of relatively big dimensions, taking about 25 minutes to play; and it is not easy to absorb upon first hearing. The composition appears to have a lofty quality, both architecturally and emotionally speaking, but Dimitri Mitropoulos, who conducted, overplayed the orchestra so much during the first and last movement, that the ear was exhausted by the bombast. At the end I wasn't sure of anything but that I had heard too many climaxes. As a result, no climax made its full point.

Mitropoulos was dynamic, as usual, and conducted brilliantly without score.

Fortunately, the "Andante" of the Brahams Second Piano Concerto in B Flat Major is the kind of piece which can only be played with repose. The listeners were able to breathe easily during its progress. Rudolf Serkin, pianist, who looks like a bundle of gyrating nerves and muscles at the keyboard, played the gigantic work magnificently, a performance which was enhanced by having one's eyes closed.

Serkin not only possesses in abundance the technical virtuosity necessary for this piece but he feels the phrasing so intensely and with such sympathy that the result is a melodic synthesis of tonal beauty and profound understanding.

Mitropoulos collaborated in a performance which was well integrated so far as ensemble and soloist were concerned.

98 mit

FEB 18 1955
WORLD-TELEGRAM
New York, N.Y.

Symphony Adds Laurel For Mennin

By LOUIS BIANCOLLI.

The Sixth Symphony of an enormously gifted young American composer was given a brilliant New York premiere by Dimitri Mitropoulos and the Philharmonic in Carnegie Hall last night.

The composer, who was on hand for the well-merited ovation, was 31-year-old Peter Mennin of Erie, Pa., first heard from in 1945 when he walked off with the George Gershwin Memorial Award.

Sharing the spotlight with him last night was Rudolf Serkin, who presented his own credentials by way of Brahms' Second Piano Concerto, and very persuasive credentials they were.

Mr. Mitropoulos gave the Mennin score the kind of reading that is the only answer to a composer's prayers—it had the ring of absolute conviction all through, the fervor that put the conductor not one removed from the composer, but right there as his other self.

Fresh Classic.

It is an impressive piece of music, this Sixth Symphony—just as Mr. Mennin's previous scores have been. It has a solid foundation, a sure classical grip, and yet an exhilarating sense of freshness, too.

Here and there Mr. Mennin reminds you of other composers—the relentless momentum of the modern Russians, the fluid rhythms of Debussy and Ravel, the gathering inner tension of Hindemith.

But mostly he remains Peter Mennin, a composer with an idiom of his own, a mastery of the orchestra, and an incredible restlessness.

That was my one misgiving about the music last night. There was little true repose. Energy built up in giant swirls and motion equaled energy in a ceaseless, headling lunge.

Even the slow sections were restless with turmoil and tension, which is all right up to a point even in an adagio sostenuto. But relaxation has to set in somewhere.

Restless Music.

It was an exciting composition, confident of direction and dramatic in the way it swept up themes and fragments of themes in its restless plunge. If only Mr. Mennin had come up for air.

Mr. Mitropoulos joined Mr. Serkin in a strong and eloquent rendering of the Brahms concerto. Here, too, there was tension, but tension set off by a restful and haunting lyricism.

The program opened in lighter vein with the "Wedding of Comacho" overture, a brief interlude of Mendelssohn's 16th year which contains a little bit of everybody including a genius in the making.

From FEB 18 1955
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL
Conductor, Dimitri Mitropoulos; soloist, Rudolf Serkin, pianist.
Overture, "The Wedding of Camacho" ..... Mendelssohn
Symphony No. 6 (first performance by this orchestra) ..... Mennin
Piano Concerto No. 2 in B flat major, Op. 83 ..... Brahms

Sonorous Evening

ONE may disagree with Mr. Mitropoulos on this or that, but whenever he comes back to take over his orchestra one is glad to observe a musician in action who not only conducts but has a positive conception of the music he performs. Now last night in Carnegie Hall he may have been a little over vigorous, but the quality of the music had something to do with that; at any rate, he carried out a scheme that was planned from beginning to end.

Mr. Mennin's Sixth Symphony, first performed by the Philharmonic Orchestra on this occasion, is a young man's music—confident and optimistic. Mr. Mennin knows the metier and handles his material with facility and fluency. His contrapuntal technique seems to be the result of a natural bent; it is not the "barbed wire" variety, nor is it a device, rather an idiom. Another attractive feature of this music is its avoidance of little diversionary effects.

The symphony is hard and lean. Only primary colors are used in the orchestra but the large patches thus created are pretty well ordered. The dynamic scheme is just as simple—relentlessly mounting toward a climax. The first movement impressed me as a strong piece even though austere.

* * *

Simplicity and sustained melodic writing characterize the second movement. Again the colors were stark except for a little poetic pleading by the oboe, but after a while the big climaxes were back and the movement did not afford a good contrast to the preceding one.

The intensity of mood and sound continued unabated in the last movement. This gifted young composer has plenty of good ideas and can write nicely drawn lines, but he always wants to get there fustest with the mostest of instruments, and by the end I longed for a little relaxation.

Still, there is good reason to believe that eventually Mr. Mennin will discover that drums, cymbals, and other noise makers should be kept in a safe deposit box until needed for exceptional occasions.

Brahms' second piano concerto is a friendlier work than the dark and hard-won D minor. But the symphonic penchant is still there, in fact, Brahms added a fourth movement, a bona fide scherzo, a rather unusual feature in a concerto, and he goes far afield in exploiting it symphonically.

Mr. Serkin is born to this music. He looks like the "scholarly" pianist, and he can be a bit angular, but he has a warm romantic soul and his temperament is admirably suited to Brahms. Pianistic technique he possesses in abundance, but he does not flaunt it and goes to work with earnest devotion.

On the whole the concerto was hard driven and exceedingly rhythmical. Coming on the heels of the rather noisy Mennin symphony I found myself surfeited with sonorities. Well, perhaps this full-bodied music needs to be nudged along in such manner, on the other hand, the lovely horn solos that provide the sunshine were somewhat lost in the melee. But, then, I often wonder whether these two concertos can ever be made fully palatable. Every square inch in the score is filled with black notes, and the pianist too is up to his elbows in thick music. At any rate, since we've got them we must learn to live with them; perhaps a complete about-face, a mellow and toned-down performance could bring them closer to us.



Peter Mennin, whose Symphony No. 6 was given its New York premiere last night.

New York Journal-American
18—Fri., Feb. 18, 1955 ★★★

Philharmonic-Symphony:

Hail Mennin Music

By MILES KASTENDIECK

DIMITRI MITROPOULOS and the Philharmonic-Symphony gave a brilliant concert in Carnegie Hall last night. Some of the brilliance came out of the first New York performance of Mennin's Sixth Symphony. A great deal radiated from the Brahms B-flat Piano Concerto with Rudolf Serkin as soloist.

For the 31-year-old American composer, his sixth symphonic effort indicates a maturing talent still burning brightly. It has, in fact, reached a point where stern disciplinary action should be taken.

There was enough material in three movements to make two symphonies.

The need for simplification became evident in the first movement. He became so busily engaged contrapuntally that the work sounded far too busy. The strength of the meditative slow movement diminished as it progressed. Again in the third, an excess of notes and noise tended to distract rather than to hold the listener.

While individuality characterizes the score, a strong influence of contemporary Russian composers permeates the music. The overall impression of its worth may be attributed in part to the amazing skill with which Mitropoulos presented the score, from memory as usual.

The performance of the Brahms fairly crackled with static electricity. Serkin played with this effusive vitality, rhythmic urge, and dramatic accent. His excessive incandescence was so remarkably balanced by lyrical sensitivity that one bows to sheer genius at the piano. As often before, Serkin emerged from this performance a phenomenal pianist.

Conductor and orchestra, caught up in the general excitement, attained an intensity of communication as breathless as it was soothing.

It had indicated how bright and alert it was at the start of the concert with a winning performance of Mendelssohn's seldom-heard overture "The Wedding of Camacho," which for all its derivative nature proclaimed his genius at 16.

From FEB 21 1955
TIMES
New York, N. Y.

Philharmonic Plays Gould 'Show Piece'

Morton Gould's "Show Piece for Orchestra" received its first New York performance when it was presented by Dimitri Mitropoulos and the Philharmonic—Symphony on Saturday evening in Carnegie Hall.

The work, about twenty minutes long, is slick, superficial and has all the permanence of an ice cube in a glass of hot water. Mr. Gould's ability to orchestrate is well known, and "Show Piece" is full of novel sounds and effects. That is about all. The partiality that Mr. Mitropoulos has shown for Mr. Gould's music through the years is hard to explain.

John Corigliano, the concertmaster of the orchestra, was soloist in a sweet, small-scaled performance of the Sibelius Violin Concerto. Also on the program was Schumann's Second Symphony, distinguished by a beautifully planned and delivered slow movement. Schumann never spoke more eloquently and elegiacally than in this movement, and Mr. Mitropoulos' interpretation pointed up the message without overstressing it. H. C. S.

From FEB 21 1955
HERALD-TRIBUNE
New York, N. Y.

The Philharmonic

Two specialties marked the Saturday night concert by Dimitri Mitropoulos and the New York Philharmonic-Symphony: the performance by concertmaster John Corigliano of Sibelius' D Minor Concerto for violin and orchestra, and a first New York playing of Morton Gould's "Show Piece for Orchestra." Schumann's C Major Symphony, No. 2, headed up the evening.

Mr. Corigliano's reading of the Sibelius Concerto was, in general, more devoted to the work's lyrical aspects than to the opportunities it provides for semi-bravura expression. It was a sweet and cleanly performance, a bit attenuated in its first movement tempo, but possessed of good energy. And the final Allegro was a model of verve and fire. Mr. Mitropoulos' accompaniment, too, was controlled and well calculated as a firm background for solo passages and a mountain of sound in the climaxes.

Since the "Show Piece" was commissioned by Columbia Records to help demonstrate contemporary recording techniques, it puts the cart quite naturally behind the horse and devotes itself to an exposition of orchestrational devices. The composer has cast the work in a theme and variations form, but the texture is so laden with instrumentation for its own sake that the ear's reaction is to an aural thesaurus of orchestration rather than to music as such.

J. T.

From FEB 18 1955
TIMES
New York, N. Y.

Music: Mennin's Sixth Has Premiere

Symphony Performed by Philharmonic

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting, Rudolf Serkin, pianist. At Carnegie Hall.
Overture, The Wedding of Camacho, Mendelssohn
Symphony No. 6 (first N. Y. performance) ..... Mennin
Piano Concerto No. 2 ..... Brahms

By OLIN DOWNES

DIMITRI MITROPOULOS, conducting the concert of the Philharmonic-Symphony last night in Carnegie Hall, had the initiative to open the program with the early, little known and, it would appear, little valued overture of Felix Mendelssohn to "The Wedding of Camacho."

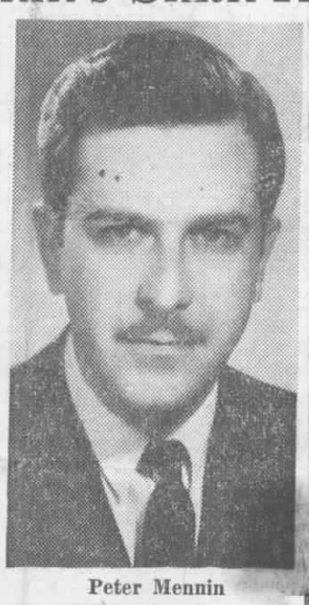
The product of the 16-year-old Mendelssohn, it is delightful music, fresh, spontaneous, and poetical, too. There are pages of symphonic padding, but it is not perfunctory. There is the clear influence of Weber, and there is the romantic spirit of the early nineteenth century. And there is music, living music.

•

It has not the perfect form of the incomparable overture to "A Midsummer Night's Dream," which came only a year later. But it is beauty, and fancy and genius. Mr. Mitropoulos conducted the overture delightfully, too.

Peter Mennin's Sixth Symphony was played for the first time in New York. It is a busy and lively symphony, full of zip and elan; the work of a young man of 32, who has enough and to spare of the yeast of his years. The form is in the broad sense of the word traditional, but the ideas profounded in the introduction are originally treated in the pages and movements that follow.

The structural scheme is elaborately worked out. The most brilliant movement and the one that rushes most spontaneously to its conclusion is the first. The second is more reflectively composed, and could be analyzed interestingly throughout its length. The finale is the cor ollary of the opening movement, brilliant, fugacious, and mostly loud. This characteristic is found elsewhere and too often in the symphony, which needs more of dynamic contrast, more of balance and poise as well as excitement.



Peter Mennin

Serkin Piano Soloist at Carnegie Hall

Personally speaking, we would like to see a style more selective and concentrated. Mr. Mennin has already written six symphonies; he has time now to take his time and write them less lavishly and with more conciseness in the many years before him. The vigor of his expression, the force of his harmonic style, will doubtless remain with him. The symphony had a warm welcome. The composer was repeatedly called back to the stage with Mr. Mitropoulos, who had put all his interpretive power into the performance.

•

The concert ended with an unforgettable performance of the Brahms B flat piano concerto with Rudolf Serkin as the soloist, and Mr. Mitropoulos as his splendid coadjutor. The first two movements of this concerto are respectively mountainous and demoniac, and so they were played. Beauty of piano tone cannot invariably be expected in that vast brute of the piano part of what is actually a first movement of a symphony for piano and orchestra. The performance here was properly rugged and lyrical by turns, passionate and of a noble architecture.

The tonal beauty came with slow movement, which held the audience silent and absorbed from the first note to the last, and in the finale, which had every grace and caprice of the music that is so captivating in its light and shadow, pensiveness and laughter. Ever and anon is the Hungarian twist that gives added charm to this movement of never-ending invention and play of thought.

Here Mr. Serkin was inimitable. And here, especially, the conductor and pianist collaborated as one in the most felicitous treatment of the finale that we can remember.

From FEB 25 1955
TIMES
New York, N. Y.

Music: Menuhin and Philharmonic

He Plays Concertos of Bartok and Brahms

PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos conducting; Yehudi Menuhin, violinist. At Carnegie Hall.
Vocalise ..... Rachmaninoff
Violin Concerto ..... Bartok
Violin Concerto ..... Brahms

By HOWARD TAUBMAN

THERE are easier ways of making a living as a violin soloist than taking on the the kind of assignment Yehudi Menuhin attempted with the New York Philharmonic-Symphony at Carnegie Hall last night. Mr. Menuhin could have played either of the two concertos he undertook and earned his evening's fee. The Bartók and Brahms concertos are both massive, challenging affairs, and a violinist who performs one has plenty to do.

The problems that the two concertos pose are strikingly different—technically and musically. The two works require markedly different orientations. The Bartók is a strongly personal product of our own century, filled with dissonance and startling rhythms. It often pits a bristling solo violin against a turbulent, violent orchestra, and at other times it gives the soloist subdued, affecting passages to sing. The Brahms, as every one knows, is a glowing, spacious work of late romanticism.

o

Both conectros need a big interpreter, even if their musical styles are far apart in spirit. One had the feeling last night that Mr. Menuhin was more comfortable with the Brahms style. He understood the Bartók approach, and he tackled the music with drive and intensiity. But if this work is to come off with all its power, it must be played with a kind of controlled ferocity that one imagines a Paganini to have had.



Yehudi Menuhin

Mr. Menuhin knew perfectly well what was wanted, but when he drove too hard, he had a tendency to force the tone and to fall into impurities of pitch. In the slow movement, with its affecting theme and variatoins, the violinist played full command of his r sources. The result was suavit of tone and a persauasive pro jection of the music.

The Brahms concerto was accomplished in a way that showed Mr. Menuhin's experience adn knowledge of its tradition. It may be that he continued to push too hard here and there to be an interpreter in the grand manner, but the essential understanding was there.

Dimitri Mitropoulos was the conductor, and he and the Philharmonic did their share in the concertos with authority and polish. Mr. Mitropoulos, who has deep sympathies for omdern idioms, conducted the difficult Bartók work with tremendous virtuosity. The opening Rachmaninoff Vocalise, so simple and expressive in its old-fashioned way, was played most agreeably. It served to ease the audience into the exacting world of Bartók.

Mitropoulos Conducts at Carnegie Hall

From FEB 27 1955
TIMES
New York, N. Y.

ORCHESTRA TOURS

Three American Ensembles Will Travel In Europe and Asia This Year

By HOWARD TAUBMAN

ONE becomes so inured to fine words being followed by no deeds that it comes as a delightful shock to note how rapidly the International Exchange Program has turned plans into action. In the few months since I. E. P. decided to expand its activities, it has performed what amounts almost to a miracle.

It is now established that three major symphony orchestras, representing the highest standards in American performance, will be crossing the seas this year. The Philadelphia and New York Philharmonic - Symphony Orchestras will play in Europe, and the Symphony of the Air, once Arturo Toscanini's N. B. C. Symphony, will travel in Asia. Not since 1940 when the N. B. C. Symphony led by Mr. Toscanini and the All-American Youth Orchestra headed by Leopold Stokowski toured in South America has there been anything like the concentrated export set for 1955.

And the end is not in sight. Robert C. Schnitzer, general manager of I. E. P., who has shown energy and imagination in getting these tours arranged, was observing the other day that there are other plans in the study stage.

Extensive Program

The orchestral tours are only part of an extensive program to show our friends in other lands that we have an active artistic life. It has finally been recognized in high quarters in Washington that the battle for men's minds and hearts can be waged on the cultural front. Indeed, the cultural front means a great deal to other peoples. The Russians have been busy in this area since the end of World War II.

The United States has not been inert. I. E. P. has been functioning since 1949, but the program has been a spasmodic affair. Now it has the blessings of the government and even some financial support from it. There is an awareness of how important this activity can be, and I. E. P., which is administered by the American National Theatre and Academy (ANTA), is doing a good job of implementing the policy.

The tours of the three orchestras are excellent steps in the right direction. It is true that some of the ports of call made by the New York and Philadelphia ensembles will be in centers where American orchestras have been heard before. But there is always the chance of reaching new listeners. In addition, some of the places visited will be seeing and hearing an American orchestra in the flesh for the first time.

Itineraries

Let us glance at the itineraries. The Philharmonic will start in Edinburgh early in September, where it will play for six successive nights during the festival. Dimitri Mitropoulos, Guido Cantelli and George Szell will conduct two concerts each. Then the orchestra will play in the Netherlands, Belgium, Germany, France, Switzerland, Italy and Greece, and will wind up the tour with two concerts in London. Mr. Mitropoulos and Mr. Cantelli will divide the conducting duties after Edinburgh.

The two final concerts in London, by the way, should be on the agenda. They are in effect, a belated correction of a bad situation that occurred in 1951. That year the New York Philharmonic went to Europe and played fourteen concerts in Edinburgh and then came home. Under the terms of its agreement with the Edinburgh Festival, the Philharmonic could not play anywhere in Britain except at the festival. But London was outraged at the thought that a leading American orchestra had come all the way to the United Kingdom and did not play in the capital.

The Philadelphia Orchestra, conducted by Eugene Ormandy, will lead off an American Salute to France with three concerts in May. Then it expects to appear in Belgium, Portugal, Spain, Italy, the Netherlands, Switzerland, Austria, West Germany, Finland and Sweden.

The Philadelphia and New York orchestras will appear in some of the same cities, just as there will be unduplicated stops. The result is that we are casting a wide net in Europe, and where both orchestras play, it should only buttress our claim that we have an abundance of fine symphonic ensembles.

In Far East

The Symphony of the Air, starting in May, will play in five Japanese cities—Tokyo, Nagoya, Osaka, Kobe and Kyoto. Then it will go on to give concerts in such widely dispersed centers as Seoul, Taipei, Hong Kong, Manila and Honolulu. It will also play programs for American military personnel. A. Strok is booking the tour.

This orchestra does not have a permanent conductor. For the tour it has invited two gifted American leaders to share the podium, Walter Hendl of the Dallas Symphony and Thor Johnson of the Cincinnati Symphony.

These tours are not subsidized from beginning to end by I. E. P. The funds made available to I. E. P. are being made to go a long way. In the case of the New York Philharmonic, I. E. P. provides transportation for the orchestra to and from London. The rest of the tour is a Philharmonic responsibility. The other orchestras are traveling on schemes that divide responsibility along similar lines.

If all goes well, these tours should prove to be rewarding for us and for our friends abroad. They should not be allowed, however, to become a big thing for 1955 only. A cultural program should be a permanent part of our foreign policy even if, should such a happy day come, hot and cold wars cease to be.

From FEB 25 1955
HERALD-TRIBUNE
New York, N. Y.

CONCERTS

Yehudi Menuhin

Bela Bartok and Johannes Brahms each composed only one violin concerto; Yehudi Menuhin played both of them with the Philharmonic - Symphony Orchestra last night in Carnegie Hall. The musicians conducted by Dimitri Mitropoulos devoted the first few minutes of the program to Rachmaninoff's orchestral version of his own Vocalise. They played it sonorously and expressively, although the melody seemed a little too opulently stated at times.

In this juxtaposition, the two violin concertos were well contrasted. The Bartok work has had several performances since the Philharmonic, with Tossy Spivakovsky, first brought it to us in 1943. Melodic and dissonant elements are well balanced and likewise the solo and the orchestral scores; it has a well organized form and a variety of often shifting rather than long maintained moods. There are swift, animated episodes and lyrically reflective ones; the former hint, but do not emphasize, the influence of the late noted Hungarian composer's nationality. An occasional vagueness of melodic contour and a touch of dourness in some of the spirited episodes were elements in an impression which the reviewer had rather not consider as final in an interesting, sometimes tantalizing work.

Mr. Menuhin, who triumphed over the Bartok concerto's technical exactions, played it also with interpretative discernment and apparent understanding; the justness of the dynamic proportion of the orchestral part of the music under Mr. Mitropoulos' leadership was admirable. Early in the Brahms work there was a slight edge in the noted violinist's tone, but this soon vanished, and thenceforth his performance had its customary appeal. His interpretation was expressively discerning and revealing, disclosing both the generally large and spacious scale of the work and its more intimate measures; there were more than the usual changes of pace in the first movement, but yet these seemed authentic and in character. Here again, the orchestra's performance was notable for its proportion and its expressive sympathy; the soloist, conductor and ensembles were partners in a well attained artistic purpose.

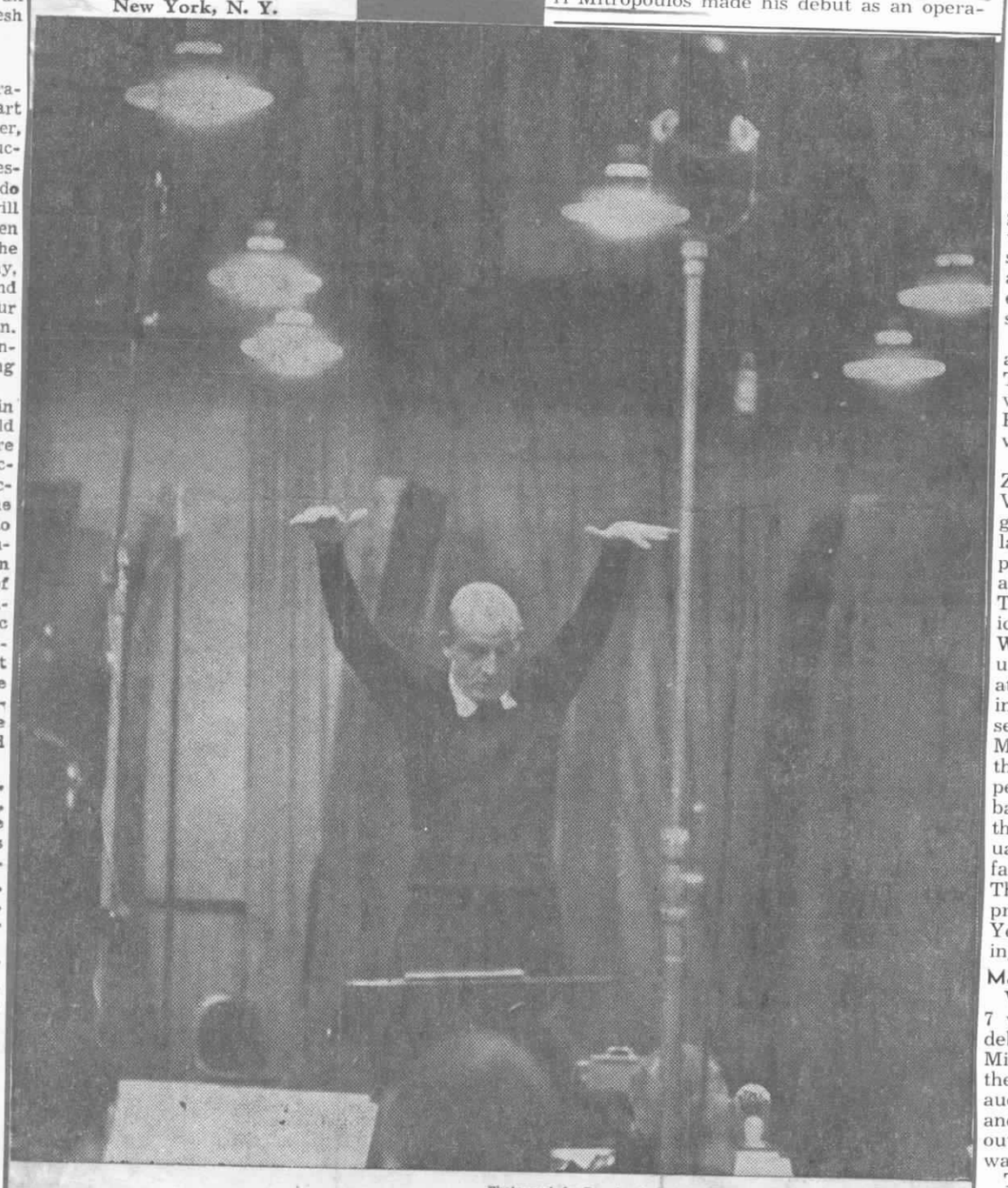
MAR 2 7 1955
TIMES
New York, N. Y.

BENEFACTOR

Dimitri Mitropoulos has proved a good friend to the music department of the State University of Iowa. Twice he has gone out to appear as a piano soloist with the university symphony orchestra, under James Dixon. This year he is going out to lead the orchestra.

On May 26 he will conduct it in the Berlioz Requiem. The choral forces will be supplied by the university's chorus, and the local orchestra will be supplemented by a number of off-campus musicians who have asked for the experience of playing under Mr. Mitropoulos.

From MAR 2 0 1955
TIMES
New York, N. Y.



Photograph by Dennis Stock (Columbia Records); drawing by David Shaw.

The symphony orchestra—here exemplified by Dimitri Mitropoulos and the New York Philharmonic—has a large repertory on LP. Through records of groups like this, many converts to music are made.

From FEB 28 1955
HERALD-TRIBUNE
New York, N. Y.

Yehudi Menuhin

Yehudi Menuhin was soloist in the Brahms D major Concerto with Dmitri Mitropoulos Saturday night when the Philharmonic offered a program resplendent in rich fare for modernists.

Milhaud's "Suite Provencale," the world premiere of the Gershwin Award-winning piece, "On a Quiet Theme," by Kenneth Gaburo, and Prokofieff's massive "Scythian Spring" encompassed Brahms on every side: Mr. Menuhin stood tranquilly amid this barrage of twentieth century idioms, and evoked once again from the Brahms the beauty and joyousness that since childhood he has always discovered there, and revealed to us.

The freshness and unique purity of his playing is exhilarating; no other violinist has such speaking eloquence in the tone alone, for it stems from a delicate poise of elements—conscious and subconscious, technical and intuitive, that is getting very rare in an age where, rather than risk the vulnerability of this intangible fusion, our young performers are settling for an intellectual athleticism. Yet it is this very wholeness that enables him to speak intelligently from the heart and reach—as he ever has, the heart of audiences.

Young Mr. Gaburo does not appear to speak from the heart, but he does speak subtly and colorfully from a cultivated and tasteful mind. His "Quiet Theme" seemed more a texture than a theme but the little work revealed great promise in Mr. Mitropoulos' shimmering performance. P. G-H.

From MAR 7 1955
HERALD-TRIBUNE
New York, N. Y.

Joint Concert March 30

Philharmonic to Introduce Organ at Riverside Church

By Ann Elizabeth Price

Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra will move into the nave of the Riverside Church March 30 for a concert to introduce the church's new pipe organ to the public.

For the performance five front pews on either side of the center aisle will be removed in order to accommodate the 110-man orchestra on a platform extending from the top step of the chancel.

And as the first notes of the full symphony orchestra combine with the sonority of the giant Riverside organ, history will be made in the world of sacred music, according to Virgil Fox, church organist.

Mr. Fox, a young virtuoso who has won acclaim for organ concerts in London, Paris, Berlin and Leipzig, said that the Riverside Church organ, under construction for two years, will be the largest (10,000 pipes, 180 stops) in any New York City church and "one of the first five organs in the world."

In an interview yesterday, he and the Rev. Dr. Robert J. McCracken, minister, and Miss Roberta Bailey, assistant to Mr. Fox, showed visitors the console of the instrument. The entire organ has been under construction at the Aeolian-Skinner factory in Boston at a conservatively estimated cost of $100,000.

Dr. McCracken declared that the instrument will create the "atmosphere for worship" at the church. He explained that this meant "every kind of atmosphere—reverence, exaltation—matching the varied moods of the human soul."

The organ has four divisions above the rear galleries, at 121st St., and seven sections at the triforium level above the chancel, where the console is situated, on the 122d St. side. Thus Mr. Fox can control and play antiphonal music on ranks of pipes from approximately a block away.

Pipes range in height from thirty-two feet to the size of a stubby pencil. The double organ combines both Baroque pipes, for clarity, and the Romantic type, for softness. From an unusually small five-manual console, Mr. Fox can sound trumpets, English horns, French horns, flutes, oboes and cellos.

The difficulty of where to put the overflow crowd for the Philharmonic concert, at 8:30 p. m. March 30, and a recital by Mr. Fox at 8:30 p. m. March 25, is a major one now besetting the organ dedication committee, headed by Robert E. Bondy. The cost of the Philharmonic concert has been underwritten by anonymous church contributors, he said, and the performance is being presented without cost.

However, there are only 2,500 seats in the pews. The committee expects to direct late-comers to the assembly hall and gymnasium downstairs and the Riverside Chapel.

From FEB 1955
MUSICAL LEADER
CHICAGO ILL

At the Metropolitan

By Marion Bauer

Rudolf Bing, General Manager of the Metropolitan Opera Association, announced on Jan. 21 that there will be three new productions during the 1955-56 season, which opens with "Les Contes d'Hoffmann" on Nov. 14. Pierre Monteux is announced as conductor; Cyril Ritchard will stage the production according to Rolf Gerard's scenic and costume designs.

Thomas Schippers, 24-year-old conductor from Kalamazoo, Mich., has been engaged by the Metropolitan. Mr. Schippers will make his debut with the second new production, Donizetti's "Don Pasquale."

In celebration of the 200th anniversary of Mozart's birth, Bruno Walter has been engaged as the conductor of the third new production, "The Magic Flute," with Herbert Graf as director of the staging, and Harry Horner as designer of the settings and costumes.

Mitropoulos' Metropolitan Debut

A sensational success was achieved by the double bill at the Metropolitan on Dec. 15 when several "firsts" were registered. Dimitri Mitropoulos made his debut as an operaconductor. For the first time in many years an elaborate production of a ballet was presented and a new Salome, Christel Goltz, appeared; Blanche Thebom and Raymond Vinay appeared for the first time as Herodias and Herod.

I have seldom witnessed at the Metropolitan such an ovation as the ballet and the opera aroused. Mitropoulos was greeted heartily when he appeared at the opening of the evening. He was called to the stage after both performances and shared with the cast, including the debutante Salome, in the curtain calls that reached the amazing number of twenty.

Throughout, Mitropoulos showed a master hand. Of course, it was in the Strauss opera that he showed his genius, for he squeezed out of the score every ounce of music and effect, and the musicians in the pit followed him to the last drop. It was a sensational reading, musicianly, dramatic, intense and absorbing, to say nothing of what happened on the stage. Naturally, interest centered on Christel Goltz, the young German soprano making her American debut. She has a voice of wide range and power which, after a few minutes, settled down and lost its tremolo. It was equal to all the demands made by Strauss on the vocalist, who has little respite as to high range and fortissimo singing throughout. Miss Goltz played the role as a very young girl which Salome was. She was tempestuous, unbridled, vulgar and vital throughout. A certain restlessness and angularity of movement were disturbing. There was no feeling that, as Mary Garden once said about the role, "After all, Salome *was* a princess," but this Salome took the audience by storm, and it will be interesting to see how Miss Goltz will handle other roles.

Herod and Herodias were splendidly sung and interpreted by Vinay and Miss Thebom. The role of the young Syrian, Narraboth, was magnificently sung by Bryan Sullivan. Paul Schoeffler was a dignified and rich-voiced Jochanaan.

Preceding "Salome" was the new ballet by Zachary Solov, "Vittorio," to the music of Verdi, adapted and arranged by Julius Burger. This ballet, in three scenes, called for a large company which, thanks to its expert proficiency, presented a work that stood up alongside of other ballets of the same type. That is, it was elaborately mounted, is operatic in feeling, "a voiceless Italian-style opera," Walter Terry called it in the Herald Tribune. As choreographer, Mr. Solov has created some brilliant dance episodes, Spanish in flavor and dramatic in intention. He himself as the premier danseur, is incomparable. Mia Slavenska, appearing as the Princess of the Isle of Spain, was in every way the star, perfect in technique, style and plastic. As ballets go, it was difficult to know whether the role of Vittorio's former nurse was actually a human being or the character of a fairy, but what difference does that make. The role was excellently danced and interpreted by Jean Lee Schoch, and Judith Younger as Vittorio's sweetheart was charming and graceful.

Marian Anderson in Debut

Verdi's "Masked Ball" came back on Jan. 7 with the added news interest of the debut of Marian Anderson with Dimitri Mitropoulos in the pit. Miss Anderson has the opulence of voice, dignity, presence and audience experience to make her appearance on the stage of the Metropolitan an outstanding event in the role of Ulrica. This was a propitious debut.

The second performance took place on Jan. 22 with Zinka Milanov singing Amelia with utmost beauty. Ricardo was impressively played and sung by Richard Tucker, Renato was played by Josef Metternich whose big scene in Act III was perfectly done both vocally and dramatically. Jean Madeira sang the role of Ulrica with intensity and superb voice. Roberta Peters was charming as Oscar. Mitropoulos conducted with insight and the orchestra rarely has sounded so beautiful. The entire performance, with the nice setting by Matislav Doboujinsky and the clever staging by Herbert Graf does credit to the Metropolitan Opera.—A.S.

From MAR 2 9 1955
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Slates 43 Soloists

Four instrumentalists will be heard with the Philharmonic Symphony Orchestra for the first time next season, according to 1955-'56 plans announced yesterday. These are Wilhelm Backhaus, seventy-one-year-old pianist; Giovanni Bagarotti, violinist, and Ivry Gitlis, Israeli violinist, and Ventsislav Yankoff, pianist, who are both to make their first American tours. In all, forty-three musicians will appear as soloists during the season, which runs from Oct. 20 to April 29.

Dimitri Mitropoulos will conduct for twelve weeks. Bruno Walter will conduct March 1 to 11; Pierre Monteaux, Nov. 17 to 27; George Szell Dec. 1 to 25, and Guido Cantelli, Dec. 29 to Jan. 22 and March 15 to April 8. Andre Kostelanetz will coduct a special series on four Saturday nights, and Franco Autori will be in charge on two Saturdays. Wilfred Pelletier will again direct the young people's concerts. Special events include a Mozart program with Rudolf Serkin as piano soloist for the opening of the season; Mozart's "Requiem" under Bruno Walter and, early in the season, Act III of Wagner's "Goetterdaemmerung" under Mr. Mitropoulos.

Estherville (Iowa) News
SATURDAY, MARCH 19, 1955

Mitropoulos To Conduct Group of 350

— Dimitri Mitropoulos, conductor of the New York Philharmonic Symphony orchestra, will direct some 350 musicians from the combined State University of Iowa Symphony orchestra and chorus in a presentation of the "Requiem" by Hector Berlioz May 26 in the SUI fieldhouse.

The "Requiem" is performed very rarely because of the large number of musicians needed and the space required for presenting the volume of sound called forth in several passages of the work, according to Himie Voxman, head of the SUI music department.

★ ★ ★

"This is likely to be the only presentation of the "Requiem" in the Midwest for several years," Voxman estimates. For this reason, and because of the unusual opportunity to perform under the direction of the noted New York conductor, a number of musicians in neighboring cities have asked to take part in the May concert, Voxman says.

Four brass bands will be formed to join the enlarged SUI orchestra and chorus for the presentation, Voxman says.

The Berlioz Requiem was composed in 1837 for presentation at a commemorative service for heroes of the Revolution of 1830. Postponed for political reasons, it was performed later the same year at a service of public mourning for the French soldiers who fell in the Algerian Campaign of October, 1837.

★ ★ ★

Berlioz regarded the composition as his most outstanding work, writing about it in his later years: "If I were threatened with the burning of all my works except one, it is for the 'Requiem' that I would ask for mercy."

Mitropoulos will be making his third appearance on the SUI campus in directing the Berlioz composition. Twice previously he has performed as piano soloist with the SUI Symphony orchestra, playing under the baton of James Dixon, now conductor of the orchestra. Dixon was then a student of conducting under the late Philip G. Clapp, longtime head of the SUI music department and conductor of the orchestra.

ENDICOTT BULLETIN
Wednesday, March 30, 1955

Philharmonic Plans First Tour in 34 Years



Director Dimitri Mitropoulos demonstrates at the piano for members of the first violin section. At right is a map of the transcontinental tour. Mitropoulos and the 104 musicians of the New York Philharmonic-Symphony Orchestra are rehearsing for their first transcontinental tour of the United States in 34 years. They will play 30 concerts in 17 states from Michigan to California. First will be in Detroit April 18; last in Ann Arbor, Mich., May 22. Guido Cantelli, young Italian maestro who has been guest conductor for three years, will share the baton with Mitropoulos on the tour. The Philharmonic is America's oldest orchestra. It played its first concert in 1842. (International)

From APR 1 1955
HERALD-TRIBUNE
New York, N. Y.

CONCERTS AND RECITALS

By Jay S. Harrison

PHILHARMONIC-SYMPHONY

CARNEGIE HALL
Concert last night. Conductor: Dimitri Mitropoulos. Soloists: The Sauter-Finegan Band. The program:
Suite Provencale.....Darius Milhaud
Concerto for Jazzband and Symphony Orchestra.....Rolf Liebermann
(First New York Performance)
Symphony No. 3, in E flat ("Eroica"), Beethoven

The applause following Milhaud's "Suite Provencale" had subsided. Suddenly at stage left there appeared a splotch of red, then another and another still. In less than a minute all the dabs had converged and there seated in the midst of Carnegie Hall was the Sauter-Finnegan Band attired in dinner jackets of fire-engine hue and prepared to play music of fire-engine intensity. The occasion was the New York premiere of Rolf Liebermann's Concerto for Jazzband and Symphony Orchestra, with Dimitri Mitropoulos and the somberly garbed Philharmonic-Symphony as the remaining participants. All told, it should have been a good show. Unfortunately, it wasn't.

Mr. Liebermann's Concerto is perhaps best described as an attempt to introduce the procedures of the Baroque concerto grosso into those regions usually inhabited by jazz. The work, in eight movements, alternates between the polished sounds available to the symphony orchestra and the coarser, more uproarious ones common to jazz bands composed largely of ringing brasses. And this, precisely, is what makes the novelty a failure. It takes precious little ingenuity to see-saw from one sonority region to another, and the effect, when it is accomplished, is at best discommoding. The ear is no sooner bathed in a symphonic lull than it is jarred into awakening with sounds such as Jericho's walls knew well.

Indeed, save for one episode, a mambo-finale, the work is no Concerto for Orchestra and Jazzband at all. It is simply a study in resonance contrasts, nothing more. The information implied by the title, therefore, is false, since Mr. Liebermann has not solved the tacky problem confronting any composer of a concerto—that of discovering a homogeneous sonority for soloist and orchestra against which contrasts may be used for the element of highlight.

It is, of course, a matter of speculation whether a jazz-plus-symphony blend is feasible or desirable. The basic characters of the two being inimical, it is rather unlikely that they shall ever be joined in more than a shot-gun wedding. But some interest might surely be evoked by an attempt to bring into a state of union two media which share at least the generic tools and methods of music. That attempt, so far as I know, has not yet been made. Mr. Liebermann, at any rate, has not made it.

A side element of significance in the composer's concerto, however, is its traffic with atonality, specifically of the twelve-tone brand. To his credit, Mr. Liebermann has an uncanny gift of making atonal passages sound wondrously fresh and melodic. His symphonic interludes, a distillation of Scriabin and Berg, though rigorously patterned do not betray their discipline, and are, in fact, quite spontaneously evolved. This, under the strictures of twelve-tonitis, represents a considerable achievement. And the jazz band's music, too, is atonally conceived, though here one is less impressed owing to jazz' natural tendency to wander away from a central key and flirt ferociously with others distantly located. The concerto, in sum, may be ticked off as an experiment gone awry. It may, perhaps, lead to grand things in the future; for certainly it is a beginning rather than an end.

The piece's performance was a shower of virtuoso sparks. Mr. Mitropoulos, normally something of an acrobat on the podium, found in Liebermann's concerto reason to lurch, gyrate, whirl and swoon. But make no mistake—at every moment he had both ensembles firmly under his superb control. This also was the case in Milhaud's jolly, open-air "Suite Provencale," which received a vigorous reading seeded with charm. And to judge by a single hearing, the Sauter-Finnegan outfit can jump with the best of them.

From APR 4 1955
TIMES
New York, N. Y.

Francescatti With the Philharmonic

ZINO FRANCESCATTI tucked his fiddle under his c'. Saturday evening and proceeded to present superlative readings of the Chausson "Poème" and Lalo's "Symphonie Espagnole" with the Philharmonic-Symphony.

Dimitri Mitropoulos conducted the program and worked in perfect accord with the violinist. It would be hard to overpraise this pair of performances. The Chausson had a pure, singing line, and Mr. Francescatti, without ever once trying to push his bow through the strings, was able to achieve the lyricism of the score. In the Lalo work there were, of course, more pyrotechnics, which the violinist handled with his usual effortless attack.

The evening opened with the first American performance of Paul Emile Ladmirault's "Variations des Airs de Biniou." Ladmirault, a French musician who died in 1944, composed, in these variations, a short (about five minutes), pleasant, nationalistic exercise.

Mr. Mitropoulos included also Roussel's sturdy Symphony No. 3 to round out an evening of French music.

H. C. S.

From APR 1 1955
HERALD-TRIBUNE
Francescatti

With a noted French violinist, Zino Francescatti, as soloist, the Philharmonic - Symphony Orchestra played French music Saturday night under Dimitri Mitropoulos' direction in Carnegie Hall. The evening began with the first American performance of Paul Emile Ladmirault's "Variations sur des Air de Biniou," whose Breton composer died ten years ago. A biniou is a Breton type of bagpipe, and its timbre was well suggested in this brief, tuneful and not instrumentally overdressed series of dances.

Mr. Francescatti was heard in Chausson's "Poème" and Lalo's "Symphonie Espagnole," minus the latter's often omitted third movement. His playing was technically deft and tonally ingratiating in both of these contrasted works. In the "Poème" he fully realized its meditative lyric romanticism and an essential sentiment which should not and did not lapse into sentimentality.

In the finale of the Lalo work a little additional elan in Mr. Francescatti's playing would not have been amiss, but in general his interpretation of the work had spirit and momentum as well as virtuosity, discerning musicianship and satisfying range of color.

F. D. P.

From APR 8 1955
HERALD-TRIBUNE
New York, N. Y.
Philharmonic Ccert

By Francis D. Kins

The Philharmonicmphony Orchestra, under thlirection of Dimitri Mitropoul devoted all but the first twerminutes of last night's concein Carnegie Hall to GustaMahler's Symphony No. 6, in minor, which had Morto Gould's "Show Piece for Orstra" as a contrasted preface. balance the two halves of thevening, the intermission camafter the symphony's second vement; this gave an opportun to hea the work's two latesections with fresher attention

Mahler's sixth wail forty-one years to gain a fi Ameri-can hearing, given bhis orchestra under the samconductor seven years ago; ihas no been played locally sne tha time. Dr. Mitropoulos he hac received the honorary ictor of Music degree from the Nw York College of Music just bora the start of the concert) interpre it as one who was devoted t and also as one who thorou understood it.

To comment on the lengtb Mahler's symphonies has l been a critical cliche, yet temporal element in a w lasting seventy-five minutes c not be entirely dismissed. B as in other Mahler symphon further acquaintance sugge that this is a matter of essenti form and stature, rather tha of duration; Mahler's musica thought is often on a large scale In this work, for one hearing for the first time, there wa sometimes an impression o covering a particular piece o musical ground more than once especially in the finale. The work, however, in addition to the remarkable Mahleresque orchestration, has memorable emotional force within its spacious boundaries; the lyricism of the andante is a poetic interlude from the dramatic inexorability of the marching first and last movements.

This impression of drama was especially notable in the finale; vigorous and driving assertion, which seems on the point of triumph, ends in defeat. The dramatic quality of the music and the realization of its succession of moods was a major feature of the intent performance, which found the orchestra in admirable form in a work calling for the highest orchestra skill. Orchestral virtuosity, but in a much lighter vein, was called for and received by the Gould work, which the Philharmonic had introduced to us in February.

From APR 1- 1955
NEWS
New York, N. Y.

By DOUGLAS WATT

Augmented by the 90-odd members of the Philharmonic-Symphony Bearcats, the 18-piece Sauter-Finegan Orchestra gave a charge to the P.-S. subscribers last night at Carnegie Hall, with its exuberant delivery of Rolf Liebermann's "Concerto for Jazzband and Symphony Orchestra." The stick man was Dimitri Mitropoulos.

Some of the customers were doubtful, some disapproving; but the majority applauded the musicians at length, recalling Mitropoulos to the stand again and again.

Serious Stuff

Liebermann, a Swiss on the serious kick, has written a 17-minute work in which the symphonic group alternates, for the most part, with the jazz outfit. He has given the composition unity by adhering to a strict 12-tone technique. In so doing, he has sacrificed spontaneity or the development of any distinctive jazz themes, and has relied instead on characteristic rhythms and voicings.

Thus, after a whispering symphonic introduction, the jazz band began to jump; after another symphonic interlude, the Sauter-Finegan bunch adopted a lazy tempo against which an alto sax succeeded, in its mournful way, to suggest the blues; another interruption, and boogie-woogie was approximated; a final interlude by the symphonists, and the jazz band began to set up some Afro-Cuban rhythms that piled on each other to become a rousing mambo. A loud, staccato chord, right on the beat, brought the work to an end.

He Got to Them

Liebermann cannot be said to have contributed much to any particular form of music with his concerto; but he did stir his listeners, which is the most you can ask of any composer. And the conductor, as well as all the boys in the band, both bands, did an excellent job.

It was fun watching Mitropoulos, a conductor whose body, from the waist up, responds gracefully to the curves and rhythms of the music he conducts. Leading jazz made his shoulders twitch and his neck jerk. With no long, elegant lines to the music, his body was frozen from the neck down and he found little to do with the stick in his right hand. He used his other hand solely to bring in new instruments. But, man, he jumped in the head.

The "Eroica" Symphony, by Beethoven, a square from way back, closed the concert.

From APR 3 1955
HERALD-TRIBUNE
New York, N. Y.
Dr. Mitropoulos

Dimitri Mitropoulos, musical director of the Philharmonic-Symphony Orchestra, will receive the honorary Doctor of Music degree from the New York College of Music at 8 p. m. Thursday in Carnegie Hall's Green Room before that evening's concert. Arved Kurtz, director of the college, will confer the degree in recognition of Mr. Mitropoulos' services in promoting contemporary music. The presentation will be made at this time because the conductor will not be in New York when the college holds its commencement exercises.

From APR 1 1955
TIMES
New York, N. Y.

Music: Philharmonic and Sauter-Finegan? Cool!

Mitropoulos Directs Liebermann Work

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting. Sauter-Finegan Band. At Carnegie Hall.
Suite Provencale.....Milhaud
Concerto for Jazz Band and Symphony Orchestra (first New York performance).....Liebermann
Symphony No. 3.....Beethoven

By HOWARD TAUBMAN

THEY weren't doing the mambo in the aisles at Carnegie Hall last night, but they might have been. Up on the podium Dimitri (call him the cool maestro) Mitropoulos was making up for this omission by leading and swaying with a mambo beat.

Things were different at last night's New York Philharmonic - Symphony concert for about twenty minutes. In that interval the Sauter-Finegan Band, in smart red jackets to contrast with the white ties and tails of the Philharmonic men, joined the symphony orchestra for the first New York performance of Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra.

•

Mr. Liebermann is a 44-year-old Swiss composer who had an opera introduced at last summer's Salzburg Festival. He uses twelve-tone rows and other advanced devices. In fact, he employs a twelve-tone row in this concerto, perhaps to prove to conservatives in his audiences that the thing won't bite.

Actually, followers of the twelve-tone system, with their emphasis on rhythmic experiments, are not so far apart from practitioners of progressive jazz as one might think. Mr. Liebermann's concerto, which has been done with success in Europe and in Chicago, proves that a twelve-tone row can be used with flexibility and imagination in a jazz environment.

The least interesting parts of this piece are those devoted to the symphony orchestra. The introductory movement, an adagio, in which the thematic material and a color scheme are set forth, is rather drab in spirit. There is more to provoke the ear in the penultimate section, again for the symphonic group alone, where instruments are alloted a note at a time in an arresting pattern.

•

Mr. Liebermann's score comes to life in the sections where the jazz band gets into the act—in a jump, a blues and the final mambo. The concluding section in particular has enough git-up-an'-git to excite even a recalcitrant listener. Here the jazz band and orchestra whip things up as all kinds of gongs, gourds and percussion equipment beat out an insistent, sensuous rhythm.

•

The cool Dimitri led the Philharmonic and the Sauter-Finegan band as if this stuff were bread and butter to him. The way he kept the mambo movement taut and flexible suggested that he has not been contemplating Beethoven alone in his spare time. The Philharmonic boys held up their end of it with spirit. As for the Sauter-Finegan gang, this was their milieu. This is a band that loves to fool around with unusual sound effects, and in the mambo it was perfectly at home.

A word should be said for Leonid Hambro, who played the piano part. Mr. Hambro, who belongs normally to the longhair set, carried the burden of a boogie-woogie movement like one to the manner born. His piano-playing was authentic, and so was the way in which he pounded out the rhythm with his left foot.

•

The Philharmonic audience seemed to relish the concerto. It gave the performers a thunderous hand. A few undoubtedly were disaffected. One old-time subscriber was heard muttering, "Pure night club, that's what it is!" But others yelled "Bis!" Maybe these were ringers. There were young people in the upper reaches of the house who began to applaud when the red-coated jazzmen came out. Perhaps they had boned up on the long-hair terminology for this event.

•

If the Liebermann concerto and the Sauter-Finegan band exposed a Philharmonic audience to the bounce and vigor of jazz, the Philharmonic and its conductor returned the compliment by giving the visitors from the short-haired world a taste of Milhaud and Beethoven. The "Suite Provencale," played brilliantly, began the evening with a modern's view of old Provence tunes and rhythms. And then there was the "Eroica" to show what music at its noblest and grandest could achieve.



Dimitri Mitropoulos, left, reviews score with Eddie Sauter, center, and Bill Finegan before the Carnegie Hall concert.

Jazz Mixes It With the 12-Tone Row

APR 1- 1955
WORLD-TELEGRAM
New York, N.Y.

Carnegie Cats Howl On Symphonic Fence

The symphonic lambs lay down with the synchopated hepcats in Carnegie Hall last night.

This happy state was produced by "A Concerto for Jazzband and Symphony Orchestra" written by the Swiss composer Rolf Liebermann.

It was given a brilliant New York premiere last night by Dimitri Mitropoulos and the Philharmonic, with the hot connivance of the Sauter-Finegan orchestra.

The dance unit sat as a solid phalanx in the rear of the stage, complete with trombones, trumpets, saxophones, and red dinner jackets.

The merging of the two bands was the neatest trick of the year on either side of the musical boundary, and even staid Philharmonic patrons cheered the feat. If they weren't "sent," they certainly were on their way.

Credit Mr. Mitropoulos with performing a ceremony binding both parties in a close web of 12-tone rows, off beat accents and indigo moods. L. B.

APR 2- 1955
WORLD-TELEGRAM
New York, N.Y.

Honor Mitropoulos With Music Degree

By LOUIS BIANCOLLI

There will be a new doctor in the house at Carnegie Hall Thursday night.

Shortly before the Philharmonic concert, in a brief ceremony in the Green Room, Dimitri Mitropoulos will receive an honorary degree of Doctor of Music.

The degree will be conferred by the New York College of Music in "recognition of Mr. Mitropoulos' services in promoting contemporary music."

The early presentation will be made because the Philnarmonic director will not be in New York for the school's commencement exercises in June.

One can only applaud the decision of New York's oldest music conservatory. In singling out Mr. Mitropoulos it has made a significant choice and honored itself in the making.

At a time when modern music is receiving a spanking in certain circles, it is a salufary thing to have a doctorate conferred on such a man for such a reason.

Contemporary music has gained much from this restless musician and scholar. Since his youth Dimitri Mitropoulos has been one of its most loyal friends.

Espousal of the neglected or misunderstood composer early became a cardinal principle of Mr. Mitropoulos' artistic creed.

Promoted Modern Music.

Few conductors have shown his ceaseless interest in the most advanced modernism. Still fewer have given that interest such practical, life-giving expression.

Conductors are crucial to the public acceptance of new music. They are its first promoters, and they are likely to be the first targets of indignant dissent.

They are great gamblers in this sense. They may back the wrong composer. They may mistake competence or extravagance for genius. They may alienate subscribers.

That is part of the job of the courageous custodian of repertory—to make way for the new, even at the risk of discarding nine-tenths of it after one hearing.

An orchestral repertory must be hospitable at all times to new voices. Even if only one out of ten proves lasting, it is worth the gamble. Only time and trial are the final test.

Composer's Spokesman.

Mr. Mitropoulos has had the rare faculty of identifying himself completely with the composer's aims. He has been the composer's spokesman and advocate, his other self.

And this conviction was always sincere and deep. With many modern classics it almost alone sufficed to arouse sympathetic response in the public.

One likes to feel that in conferring the degree the New York College of Music had other conspicuous merits and achievements of Mr. Mitropoulos in mind.

There is his amazing versatility in the many schools and idioms of all periods; his stupendous performances this season at the Metropolitan Opera House; his whole attitude toward music.

This is an attitude governed by genuine humility at the shrine of a great art. It is a faith in the fellowship of music and its equality of dignity, however humble the role.

It will be a little hard to imagine anyone addressing this friendly servitor of music as "Dr. Mitropoulos."

APR 8- 1955
WORLD-TELEGRAM
New York, N.Y.

Mahler's 'Sixth' Monumental

By LOUIS BIANCOLLI.

Mahler's Sixth Symphony was given a powerful and exciting performance by Dimitri Mitropoulos and the Philharmonic Symphony in Carnegie Hall last night.

The audience was far from large — what with the weather, the holidays and, let's face it, Mahler. But what it lacked in size it made up for in resounding bravos and prolonged applause.

If Mahler is still something of a problem in American symphonic circles, his Sixth Symphony is almost the prize-winning problem child of the whole repertory.

Composed in 1906, this monumental score waited over 40 years for an American premiere, and then it was only because of Mr. Mitropoulos that we heard it—and it is still this perfect Mahlerite who pleads its case.

Great Symphony.

One would suppose it was an easy case to plead. This is a great symphony by any yardstick — great in its length, great in its craftsmanship, great in its wealth of music.

It is a good deal longer than the average symphony, and a good deal different in its emotional and thematic scheme. It abides by a law and a logic of its own, and as such it is overwhelming.

On its own merits it is a symphony that is endlessly absorbing. There are passages fiery with drama, passages of a shattering despair, and priceless moments of calm affirmation.

While tragic in some of its most arresting pages, the symphony is far from morbid or neurotic. At its core it is rich and romantic and wholesome. There is menace, cruel and corrosive, but life faces up bravely to it.

Pulses With Life.

Mr. Mitropoulos' reading clinched the case for the symphony. It was warm and intense, pulsing with life-giving insight, a marvel of absorption in the ideas and ideals of a spurned genius.

The symphony was bracketed with Morton Gould's "Show Piece for Orchestra", aptly titled for showing what a virtuoso orchestra can do and what Mr. Gould can do to keep it both busy and happy.

The music is smart and animated, flashing with surprises and brisk with good cheer. While originally used to demonstrate advanced recording technique, it also demonstrates Mr. Gould's rare gift for the light touch.

From APR 8 1955
TIMES
New York, N. Y.

Music: The Philharmonic

Mahler's Sixth Playe at Carnegie Hall

PHILHARMONIC - SYMPHONY, Dimitri Mitropoulos conducting. At Carnegie Hall.
Show Piece for Orchestra.....Gould
Symphony No. 6 .....Mahler

By HOWARD TAUBMAN

DIMITRI MITROPOULOS evidently believes that Mahler's Sixth Symphony is a work of towering stature. He conducted it in its American première in 1947 and he returned to it last night at Carnegie Hall even though he must know that at least part of the public resists these lengthy symphonies.

•

And Mahler's sixth is a long stretch of music. To accommodate it comfortably, Mr. Mitropoulos was obliged to fix the intermission between the second and third movements. The curtain raiser, Morton Gould's "Show Piece," was too short to justify a long break, and the Mahler symphony is so extended that a respite in the middle gives one an opportunity to recoup one's powers of concentration.

Mr. Mitropoulos led the New York Philharmonic-Symphony Orchestra in a performance of enormous power and conviction. It is doubtful that much more can be done by any performers to make a work persuasive.

There are pages that call for tremendous virtuosity on the part of all hands. Perhaps the greatest amount of virtuosity is demanded of the conductor, and Mr. Mitropoulos met the requirements with immediate gusto. He conducted this great hulk of a score from memory, and made the most of its opportunities for dramatic effects.

•

It is almost platitudinous to say that Mahler's thematic material cannot carry the weight of his grandiose ideas, but the judgment must be repeated. Only in the slow movement does one feel that matter and manner are truly and searchingly joined. This movement contains much that is affecting. Of course, there are other places in the symphony that are striking to the ear. But even with an intermission in the middle of the symphony, as one listens to the long final movement, one thinks, "How long, how long?"



Dimitri Mitropoulos

One was impressed by a kinship between the Mahler and Gould works, even though the former was the work of a deeply serious and greatly gifted man touched with genius and the latter is a pièce d'occasion by a slick craftsman. Both works qualify as music for a hi-fi age.

•

The Gould piece came into being because this is a hi-fi age. It was written last year on commission of Columbia Records, and its aim is to set the ears of the hi-fi bird dogs trembling with ecstasy. It exploits all sorts of ranges and timbres, from the highest to the lowest, and it is obvious that if you have this piece on a disk you don't need a test record to show the remarkable fidelity of your hi-fi set-up. Incidentally, the Philharmonic in the flesh sounded better than a record would.

Mahler composed his symphony in the first decare of this century, but in his score there are such things as hammer blows, cowbells (real ones) and a solo for tuba, not to mention a rich variety of colors in all the ranges of the instruments. Mahler was not thinking of the hi-fi gadgeteers. He wasn't the kind of man who would have given them a thought if they had existed. But this score would make them happy if they had the staying power.

POST
NEW YORK CITY
APR 8 1955

WORDS and MUSIC

By Harriett Johnson

Mahler's 'Sixth' by Philharmonic

Gustave Mahler's Sixth Symphony, seldom heard, and the last of the composer's ten works in this form to be recorded, was performed by the Philharmonic- Symphony last night in Carnegie Hall, Dimitri Mitropoulos conducting. Sometimes called the "Tragic," and once described as portraying "explicit pessimism" in which "death is seen in its most terrifying aspects," the "Sixth" was given its American premiere by Mitropoulos and the Philharmonic in December, 1947.

Taking well over an hour to perform, and scored for an immense orchestra which includes eight horns, cow-bells and hammer, the symphony in addition is (for Mahler) dissonant and difficult to digest. The work contains little of his exultation, and almost none of his penchant for soaring melodies or lyrical ecstasy. The single exception is the second movement, the "andante moderato."

Being a Mahler devotee, I feel fervently grateful to Mitropoulos for his courage in performing the symphony which has little in it that will satisfy those who come to concerts for relaxation or diversion in the conventional sense.

Morton Gould First

In appreciating the conductor's remarkable gifts and his convictions, however, one must also deal with his idiosyncrasies, and these sometimes strike me as more negative than exhibiting mere provocation.

To put, for instance, Morton Gould's "Show Piece for Orchestra," as the curtain raiser on the program, was, in my opinion, about tops in bad judgment. Brilliantly orchestrated, but superficial in content and not easy to digest, plus being largely bombastic in its sound and jumpy in its rhythmic movement, the piece would best fit into a jaunty evening at the Lewisohn Stadium or as atmosphere for a high-tension movie.

Furthermore, while we marvel at Mitropoulos' phenomenal memory, conducting the Mahler without score, at the same time, he led his ensemble with such tension and with such lack of repose even in the lyric sections that the structure of the work, complex at best, was obscured in a succession of screaming sounds and climaxes.

There were many empty seats at the beginning of the concert and many more after the intermission which came between the first and last movements of the symphony. In building his programs, our dynamic maestro should try to remember that his personal taste and powers of absorption are a long way removed from those of most of his audience. In his biased enthusiasm he may hurt more than help the art which, in many respects, he serves so nobly.

JOURNAL-AMERICAN
NEW YORK CITY
APR 8 1955

Philharmonic:

Carnegie Concert Hailed

By MILES KASTENDIECK

MAHLER'S SIXTH SYMPHONY made another dramatic bid for understanding and appreciation in Carnegie Hall last night. In a dynamic performance by Dimitri Mitropoulos and the Philharmonic-Symphony, it unfolded its unique brand of soul-searing with relentless power of statement allied with forceful power of conviction. Mitropoulos emerged as a vital interpreter of Mahler's music.

Striking out with commanding energy at the start, Mahler has undoubtedly poured much of himself and his beliefs into this notable work.

Inescapable Logic

Though it may not reflect the musical logic of the German mind, it has inescapable logic of its own, a fact clarified in Mitropoulos's insight into its meaning.

Last night the cumulative effect of the music was to leave an impression of inexorable drive. Whether this be fate or immutable law or a pessimistic outlook on life makes little difference. It adds up to one man's commentary stated in no uncertain terms and not without mockery in the course of exposition.

Listeners may accept this music only as commentary and hear the score objectively. Some may be more deeply touched and find it something to live through subjectively with Mahler. Whatever the reaction, the symphony grows in interest and in value on acquaintance.

A Shrewd Idea

Mitropoulos chose to divide the performance by presenting two movements before the intermission and two after it. This was a shrewd idea. The habitual disparagement about the length of the work disappeared automatically. Though the continuity may have been broken, both orchestra and audience gained by being fresher for the sardonic Scherzo and tragic affirmation of the finale.

Gould's "Show Piece for Orchestra" opened the program. It was an unfortunate choice both because of the nature of the work and its ineffectual character. More acoustically contrived than musically inspired, it suffered total eclipse at the hands of the Mahler which made it appear more trifling than it is. Offering hardly any musical nourishment, it undoubtedly will be serviceable to hi-fi fans.

Both works put the orchestra on its toes. It fared well, not without a mishap or two, but with special merit in the brasses.

APR 9- 1955
WORLD-TELEGRAM
New York, N.Y.

Met Ends

By LOUIS BIANCOLLI.

The choice of "Arabella" as the season's American premiere was not a happy one from the standpoint of provocative novelty. Yet it was given a fine production; a case of being all dressed up and, musically speaking, not having anywhere to go.

'Salome' Compensation.

But what magnificent compensation there was in the return of "Salome" to the repertory! This was Strauss, the old magician of modern opera, and in Dimitri Mitropoulos he found the perfect spokesman.

Mr. Mitropoulos was just as eloquent a spokesman for Verdi in the sumptuous revival of "The Masked Ball." Indeed, the Philharmonic director's debut at the Metropolitan was one of Mr. Bing's proudest accomplishments of the season.

From APR 11 1955
HERALD-TRIBUNE
New York, N. Y.

Gershwin Prize Work

The Philharmonic concert at Carnegie Hall Saturday night featured the premiere of this year's Gershwin Prize-winning work, the "Sinfonia Sacra" of twenty-one-year-old Ramiro Cortes.

Dimitri Mitropoulos gave the work a polished performance and its three sections, Kyrie, Sanctur and Dies Irae, make an impressive mark from so youthful a pen. There is real individuality in the music, a strong, clear mood and intention and an independent way of achieving it. The frequent use of spare open intervals, with widely spaced scoring, brings effects of tranquillity and grandeur, while contrapuntal writing seems both spontaneous and ingenious. Organically the young man has still things to learn in how to make his thematic material precipitate his crises rather than relying on his instrumental media to do it; but this is a technique that grows from within after the techniques from without are mastered.

A group of Greek Dances by the comparatively unknown composer Nikos Skalkottas made a dynamic concert item in Mr. Mitropoulos' hands; bright and fresh in his materials, this composer brings the real bones of his native folk music to the symphonic genre. His forms evolve direct from the idiosyncracies of the curious, emphatic tunes he uses, and his orchestration dramatizes these forms.

P. G.-H.

From APR 11 1955
TIMES
New York, N. Y.

Music: 'Sinfonia Sacra'

Philharmonic Performs Cortez' Prize Work

RAMIRO CORTEZ, 21-year-old composer who won the tenth annual George Gershwin Memorial Award, was on hand when the New York Philharmonic-Symphony presented his prize-winning "Sinfonia Sacra." Dimitri Mitropoulos conducted the score on Saturday evening in Carnegie Hall.

Mr. Cortez, Texas-born, is a scholarship student at the University of Southern California. His "Sinfonia Sacra," a three-movement work lasting about thirteen minutes, moves with considerable technique and assurance.

•

It is objective, fairly nonmelodic (though several stretches attempt a line of a melodic nature), and highly rhythmic. In general philosophy and treatment, it follows the style that William Schuman and Peter Mennin represent, being composed with a taut line and considerable nervous energy. It is the product of a really talented young composer.

The audience received the work kindly; and when Mr. Cortez made his bow the audience, looking upon his young face, doubled its applause.



Ramiro Cortez

Other works on the program were Weber's "Freischuetz" Overture, the "Greek Dances" by Nicholas Skalkottas, and Shostakovich's Symphony No. 10.

H. C. S.

Phoenix, Ariz.
Arizona Republic
(Cir. 88,637)

APR 10 1955



Philharmonic Symphony One of the outstanding events of this year's concert season in Phoenix will be the appearance on April 27 of the New York Philharmonic Symphony Orchestra under leadership of Dimitri Mitropoulos. Concert will be given at Montgomery Stadium. For his concert here, Mitropoulos has chosen works of two of the great German romantic composers, Brahm's "Second Symphony," and Carl Maria Von Weber's "Overture of the Freischuetz." Always searching for new and modern music and great talents, the maestro will bring to Phoenix Morton Gould's "Show Piece for Orchestra." Also on the Phoenix program will be the music of Nicholas Skalkottas. "Greek Dances" represent old Greek folklore and historical events of different provinces of Greece. The orchestra is being brought to Phoenix by Mrs. Archer E. Linde for the benefit of the Phoenix Symphony fund. The concert begins at 8:30 p.m. and tickets are available at the Linde Box Office at Dorris-Heyman's.

NEWS
Detroit, Mich.
APR 10 1955

Greek-American Maestro Bears Rich Musical Gifts

By JOHN FINLAYSON

The American of Greek extraction who comes to Detroit a week from tomorrow as head of the touring New York Philharmonic Orchestra shares with the orchestra musical gifts more formidable than any in the United States.

He is lean and wiry Dimitri Mitropoulos, bald-headed mystic, devoted to his musicians and worshipped by them; a conductor of phenomenal memory, a dynamo of energy at the podium and a lonely recluse away from it.

The orchestra, which is making its initial stop at Masonic Auditorium on its first cross-country tour in 34 years, is the nation's oldest musical institution.

VENERABLE HISTORY

When it started in 1842 the great Tschaikovsky was just two years old, Brahms, 9, Wagner, 29, and Mendelssohn, 33. In 1892 it settled down at Carnegie Hall, its concert home ever since, and in 1928, soon after Arturo Toscanini began his memorable tenure, the Philharmonic merged with the 50-year-old New York Symphony which had risen to fame under Walter Damrosch.

In addition to the conductors mentioned its roster has included the most renowned names in the musical world: Dr. Bruno Walter, Igor Stravinsky, George Szell, Sir John Barbirolli, Leopold Stokowski and Artur Rodzinski.

The son of an Athen's leather merchant, Mitropoulos put on an incredible display when he first appeared in this country as guest conductor of the Boston Symphony. Staid Boston audiences, used to the lesser histrionics of the famed Serge Koussevitsky, cheered his acrobatics and the musical know-how that went with them.

SAINTLY LEADER

Mitropoulos moved on to New York and Philadelphia to great public and critical acclaim. Musicians marveled at his techniques and his saintly leadership.

Unlike most conductors he never loses his temper. He has made it a practice to memorize the names of the musicians who play under him. His off-hours are often shared with them.

In 1937 he was signed by the burgeoning Minneapolis Symphony Orchestra, replacing Eugene Ormandy who became conductor of the Philadelphia Orchestra. When he left it 12 years later to become co-conductor with Leopold Stokowski of the the Philharmonic, it had achieved a top place among the nation's orchestras.

In Minneapolis he lived in a sparsely furnished residential hotel and spent much of his spare time watching double-bill movies in sidestreet theaters. Westerns were his favorites. He eschewed the drawing rooms of Minnesota hostesses.

* * *



DIMITRI MITROPOULOS

In Manhattan he followed the same program of austerity. He turned down engraved invitations, preferring a convenient hamburger emporium where he presided in black turtle-neck sweater.

Deeply religious, he is said to have given away much of his richness to help students of religion and art. Inside his shirt he wears a crucifix and a medallion of the Virgin Mary. Yet he seldom attended church in Minneapolis. When he did his choice was the largest Presbyterian church in the city. The minister was his friend.

PROGRESSIVE TASTES

His musical programming is, however, anything but conservative. He championed many modern composers and taught his audiences to appreciate such unorthodox masters as Krenek, Berg and Schoenberg.

Mitropoulos' musical memory is considered second only to that of Toscanini. He kept the complete scores of more than 50 symphonies — some 20,000,000 notes—in his head at all times, conducting both rehearsals and performances without scores.

Now close to 60 years of age, Mitropoulos was named full conductor of the Philharmonic in 1950.

Davenport (Iowa) Democrat
SUNDAY, APRIL 10, 1955

QUAD-CITY

. . . musiclovers will remember that a few seasons ago Dimitri Mitropoulos of the New York Philharmonic Symphony came to Davenport to appear as piano soloist with the Tri-City Symphony orchestra in a post-season concert directed by James Dixon of the music department of the State University of Iowa. He also appeared as soloist with the University Symphony on two occasions and this year is going to appear as guest conductor with the orchestra. On May 26 he will conduct the orchestra in the Berlioz "Requiem" with the University choral groups and a number of off-the-campus musicians who have asked for the experience of playing under Mr. Mitropoulos.

Δεν. Χρυσή Γαζιάκη γιά τόν Σαμίρ Γαζιάκη αντάρτη μέ τόν ψευτορ Μακρυγιάννη στό βιβλίο "Αμερική")

ΑΠΡΙΛΙΟΣ, 1955

«ΝΕΑ ΥΟΡΚΗ»



Santa Barbara, Calif.
News-Press
(Cir. D. 22,354 - S. 22,637)

APR 10 1955

N.Y. Philharmonic-Symphony to Introduce Shostakovich 10th

Announcement that the New York Philharmonic-Symphony Orchestra has chosen the Tenth Symphony of Shostakovich as one of its selections for its concert here in Santa Barbara on Sunday afternoon, May 1, has occasioned much interest, according to the Community Arts Music Association, sponsors of this history-making music event.

With the creation of his Tenth Symphony, Shostakovich separates himself from the category of composers who created nine symphonies, including Beethoven, Bruckner, and Mahler.

The present work is the first new symphony by Shostakovich in nearly eight years. It was first performed in Leningrad on Dec. 17, 1953, under direction of Eugene Mravinsky.

Creative Mission

The composer has described his work as one in which he has tried to express the "thoughts and aspirations of our contemporaries;" of people who ardently love peace, who resist the drift to war, who regard man's mission on earth to be creative, not destructive.

Dimitri Mitropoulos, musical director of the Philharmonic-Symphony Orchestra of New York, who will conduct here, declared that whatever the universal acceptance of the Shostakovich thesis, the argument in its behalf must be valued in terms exclusively musical. Its first performance created a "lively" difference of opinion, but there is general agreement that in his 48th year the composer has taken on a theme of wide application and general significance.

Mitropoulos describes the Symphony No. 10 as reasonably traditional. Written in four movements, the first is an ample symphonic design, with a slow introduction followed by a main movement in brisker tempo. Movement two is a scherzo, compact and energetic.

The third movement is slow, then slower, with some interesting elements of procedure. The finale begins in slow tempo, but proceeds at a headlong pace thereafter.

Call to Nobler Purpose

The philosophic essence of the work would seem to be concentrated in movement three, Mitropoulos stated, which begins allegretto, with a theme of folkish, narrative quality, developed in the strings, by imitations. In the course of the movement, quotations from both the first and second movements are utilized. At what might be regarded as a moment of indecision, a solo horn enters with a call to nobler purposes. The strings answer with a likeness of the motto with which the work began. From this emerges the main Largo portion of what Shostakovich terms a "nocturne."

The New York Philharmonic-Symphony is bringing the Tenth Symphony to the West Coast for its first performances. "It is a thrilling musical event to bring a first-time symphony of such major importance," Mitropolous stated. "The fact that there is apt to be 'controversy' over this number is one of which we are fully aware, but because this music is composed in our present day, by one of the world's foremost authors of music, is reason enough to introduce it to music-hungry audiences who are interested in both the old and the new."

Shostakovich is known in America probably by a total of five works, despite the quantity credited to his name, Mitropolous concluded.

Pioneering Record

The New York Philharmonic has pioneered and moulded this country's cultural life, in its 113 years, and has presented many of the fine modern compositions together with the traditional. Its concert here will be a 2:30 matinee on Sunday, May 1, at the Granada Theater.

Life Magazine stated recently in a picture-story devoted to the Philharmonic, "This magnificent orchestra, through influence and longevity, has achieved a unique position as the greatest single institution in U.S. musical history."

Reports that there are no seats left for the New York concert are erroneous, the Community Arts Music Association office stated yesterday. Although the Granada seating accommodates only some 1,600, there are about 500 seats yet available. A large mail order has been received from the Tri Counties.

POST
NEW YORK CITY
APR 15 1955

WORDS *and* MUSIC

By Harriett Johnson

Beethoven's Ninth by Philharmonic

The Philharmonic-Symphony began its closing week last night in Carnegie Hall with a program which had triumph as its keynote and, which, in performance, did justice to its theme. As music goes, the concert ranked with the most exciting of the year, beginning as it did with the world premiere of a work for orchestra, chorus, and bass solo, "The Glory Around His Head," by Jan Meyerowitz, and closing with Beethoven's Ninth Symphony.

Meyerowitz takes his text from a work by the Negro poet, Langston Hughes, a version of the Crucifixion story. According to the composer's explanation, he was inspired to unite the "poet's world" with his own memories of suffering and persecution during World War II in "Homage to the greatest Symbol of Suffering and victorious Survival."

In attempting to set the poignant, childlike simplicity of Hughes' words, which retell the excruciating story with powerful realism, Meyerowitz gave himself a challenge which he has met amazingly well.

His music, for the most part, is built from folklike melody, woven into a complex structure that is fortunately never defeated by its own intricacy. The fifth section, "My Body and My Blood," expressed a haunting beauty through variations upon a melody which moved the heart as much as the piercing words of the text. The following section, "The Crucifixion and the Glory," rose to its own glories of counterpoint and fugue but never lost its emotional impact. A fascinating maze of orchestral and vocal sound built consistently to a tremendous climax.

The Westminster Choir sang magnificently throughout the cantata, while Dimitri Mitropoulos conducted with superb command and dynamism.

Program Repeated Sunday

Mitropoulos also outdid himself in conducting the "Ninth," particularly in the first and last movements. The finale was a masterpiece of integration plus thrilling sound in content and performance. The choir and soloists all sang from memory, while, of course, the conductor, as usual, was without score. At the evening's conclusion the bravos were loud and recurring, and justly so. The Philharmonic-Symphony itself is closing its season with glory around its head.

The final concert of the season will be Sunday at 2:30, when both the Meyerowitz and Beethoven works will be repeated. The excelllent soloists were Paul Smith for the cantata, and Frances Yeend, Martha Lipton, David Lloyd and Mack Harrell for the symphony.

JOURNAL-AMERICAN
NEW YORK CITY
APR 15 1955

Philharmonic-Symphony:

Triumphant Ending

By MILES KASTENDIECK

DIMITRI MITROPOULOS took one of the triumphal ways out of an orchestral season by presenting Beethoven's Ninth Symphony with the Philharmonic-Symphony in Carnegie Hall last night. This work, forever a stirring experience yet usually a problem in performance, unfolded in that customary way. This time it was the Westminster Choir which provided the note of exultation to give the music its fullest meaning.

The choir radiated the joy of which it sang. Its precision matched Mitropoulos's precise way with the orchestra, its brilliance complemented that of the musicians. What its singing reflected, that the orchestral performance suggested, only at times was an intensity of feeling as communicative in expression as it was in execution. This was one of its notable appearances with the Philharmonic.

Difficult Lot

The quartet of soloists, Frances Yeend, soprano; Martha Lipton, mezzo-soprano; David Lloyd, tenor, and Mack Harrell, baritone, fared creditably, more accurately than some, less expressively than others. Theirs is a thankless role, for Beethoven has made their lot a difficult one at best.

It was the Scherzo Movement that received the finest interpretation. Its impact was tremendous, so much more so than the mysterious First Movement which had its mystery plucked out last night because mastery of detail overpowered mood. Some parts of the finale might also be cited, mostly because of the responsiveness of the Westminster Choir.

A World Premiere opened the program: Meyerowitz's "The Glory Around His Head" —Cantata of the Resurrection. It is a forceful work. Meyerowitz has risen to the challenge of Langston Hughes' text, used a solo bass voice effectively, and written especially well for chorus. The score may not capture the full emotion of the subject-matter, but it has been knowingly put together and artfully fashioned.

The choir, Paul Smith, bass, and the orchestra gave it a fine performance. As usual, Mitropoulos showed his remarkable skill in molding its course.

From APR 15 1955
TIMES
New York, N. Y.

Music: Cantata Premiere

Philharmonic Performs Meyerowitz Work

PHILHARMONIC - SYMPHONY, Dimitri Mitropoulos conducting, Frances Yeend, soprano; Martha Lipton, contralto; David Lloyd, tenor; Mack Harrell, baritone; Westminster Choir. At Carnegie Hall.

The Glory Around His Head, cantata of the Resurrection (first performance). Meyerowitz
Symphony No. 9 ..... Beethoven

By OLIN DOWNES

THE final Thursday night concert of the New York Philharmonic - Symphony Society, which took place last night in Carnegie Hall, began with the first performance anywhere of Jan Meyerowitz' work for chorus and orchestra, "The Glory Around His Head," and concluded with Beethoven's Ninth Symphony. Dimitri Mitropoulos conducted.

The chorus was composed of Frances Yeend, soprano; Martha Lipton, contralto; David Lloyd, tenor; Mack Harrell, baritone, and the Westminster Choir.

Mr. Meyerowitz' score, originally constructed, dramatic in feeling, unconventional in its entire approach to its subject, made a strong impression upon the audience. It is called by the composer "A Cantata of the Resurrection." The poem is by Langston Hughes. It describes the Crucifixion and the Resurrection with passionate commentary.

•

The result is a work of singular texture, of which the harmony is sometimes modern yet austere and medieval in its feeling. The prelude, which begins with a trumpet chorale motif set in an irregular meter, has the flavor of something mystical and of the Christian past. But it would be more appropriate to speak of the "moyen age" flavor of the music as reflecting religious feeling itself, finding instinctively the religions and folk of the past.

Sometimes the form is that of solo narration with dramatic rejoinder by the full chorus; sometimes it is like an old virelai, such as the "ballata" passages given to the women's voices. In the strictly musical sense the finale combines rondo and fugue, "into which the chorale-theme of the introduction is woven."

There is also canonic treatment of the opening chorale theme and other motifs, and passages of lyric and sensuous beauty. The integration of these various elements is extremely interesting and on the whole convincing. The universality and humanity of the theme unify the music.

•

"The composer's memories of war and persecution—united," in the musician's words, "in a homage to the greatest Symbol of Suffering and Victorious Survival." This writer will need more than one hearing of this very interesting score to arrive at a detached estimate of its values. It is enough for the present to record the hearing of music with a profile of its own, and a desire to hear it as soon as possible again.



Frances Yeend

•

We admired the performance of this work, both by the orchestra and the Westminster Choir, considerably more than we did Mr. Mitropoulos' performance of Beethoven's titanic symphony. It was brilliant and dramatic enough, though, we thought, overdriven in the choral finale.

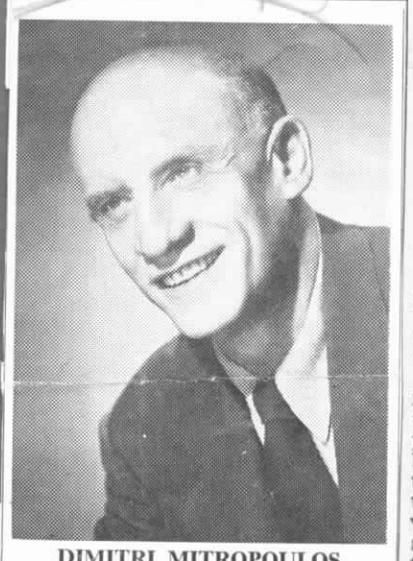
But the first movement was small scale, communicating in its tonal dimensions the impression created by looking at something far off through the small end of the opera glass. The elemental power was not there; the lyrical phrases had not the grand curve and emotion that are theirs by right. The passage of the return to the "exposition" part of the movement, over the thundering drums and clamorous brass, was a moment that Mr. Mitropoulos made properly wild and dramatic, but the proportions of the movements as a whole were obscured, their heroic line and elemental power minimized.

•

The scherzo was fast enough, but not strong enough in the accentuation that gives every note its special force and substance. It was hurry rather than power. The trio was certainly too fast for the necessary contrast of color and spirit to be present.

The quartet of soloists made an excellent ensemble. And there were shouts and stampings for this conclusion of the concerts, as there were bravos and long-continuing applause, for Mr. Meyerowitz' cantata, with the composer bowing his acknowledgment from the stage.

Mpls. (Minn.) WCCO News Parade
FRIDAY, APRIL 15, 1955



DIMITRI MITROPOULOS

Philharmonic to Present Concert In Minneapolis

The New York Philharmonic-Symphony, which has been featured on the CBS Radio Network for the past 25 years, will present a concert program in Minneapolis on May 17 as part of its five-week cross-country tour.

The orchestra, which is directed by Dimitri Mitropoulos, former Minneapolis Symphony conductor, will appear at Northrup Auditorium on the University of Minnesota campus in a University Artists Course program.

The Philharmonic tour started April 18 and will continue through May 22 with 31 concerts in 29 cities. Although the orchestra is on the road, its regular radio concerts will continue to be heard each Sunday at 1:30-3 p. m. on WCCO Radio.

Before leaving New York, the orchestra transcribed five programs in Carnegie Hall to be broadcast Sunday, April 24, through May 22.

Απόκομμα ΑΥΓΗΣ
APR 15 1955
WORLD-TELEGRAM
New York, N. Y.

Music

Philharmonic Glitters In a Gem-Studded Setting

By LOUIS BIANCOLLI.

If the individual hero of last night's Philharmonic program in Carnegie Hall was Dimitri Mitropoulos, its collective hero was the Westminster choir.

The maestro was, as usual, in inspiring form, spanning with equal mastery the jagged modernism of a new cantata by Jan Meyerowitz and the cosmic breadth of Beethoven's Ninth Symphony.

For its part, the Westminster was fairly startling in what seemed a newfound power. Like my colleagues, I have always regarded this group as among the first three and often the very first of the country's choruses.

Impact of the Unexpected.

But frankly I wasn't prepared for last night's demonstration of massed brilliance. The combined tone in fortissimo burst like sudden sunlight till you felt human voices could reach no further.

The phenomenon was perhaps even more striking in Mr. Meyerowitz's Resurrection cantata than in the Beethoven symphony. There one is partly—or at least hopefully—attuned to the splendors to come.

But the cantata was a new piece of music, a world premiere; new, moreover in the wholly unregimented processes of modernism. There was no telling what lay ahead.

So, when the big moments came, they struck with the impact of the unexpected. At such points the chorus sang as if it had never climbed such heights and never worked up quite such stunning volume of fresh tone.

A Whodunit in Quality.

It made it doubly hard to decide whether Mr. Meyerowitz had indeed written a stirring new cantata or the chorus was simply outdoing itself in making it appear so.

In any case, it is an arresting score, packed with telltale flashes of originality and a driving attraction for the folk-line incantations of Langston Hughes' poetic text. It is almost raw in its mood of rampant anguish.

The work bears the title, "The Glory Around His Head," and is dedicated to the memory of Mrs. Alma Morgenthau a memorial that proved as reverent in the performing as in the writing last night.

For the Beethoven symphony Mr. Mitropoulos had the aid of four sensitive artists—Frances Yeend, Martha Lipton, David Lloyd, and Mack Harrell—not to mention that other community artist —the Philharmonic.

From APR 15 1955
HERALD-TRIBUNE
New York, N. Y.

By Francis D. Perkins

Philharmonic-Symphony

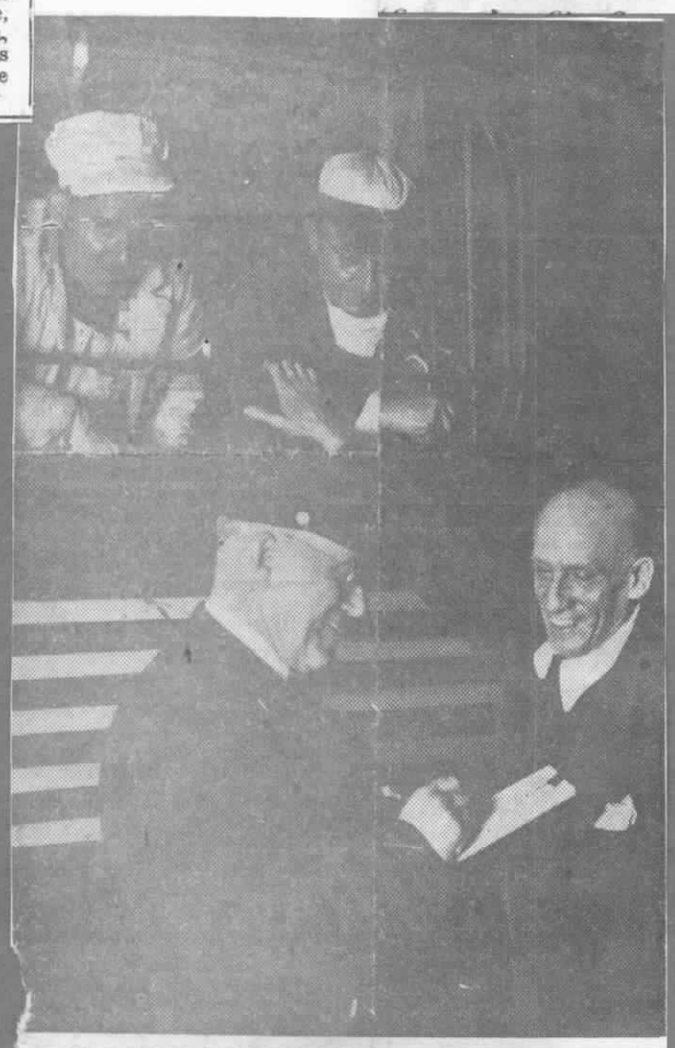
The Philharmonic-Symphony Orchestra, under the direction of Dimitri Mitropoulos, closed this season's Thursday evening series at Carnegie Hall yesterday with Beethoven's Ninth Symphony. The Westminster Choir, which sang in this work's triumphally closing finale, also took part in the music which had its first performance at the beginning of the concert, Jan Meyerowitz' "The Glory Round His Head," subtitled "Cantata of the Resurrection." Frances Yeend, Martha Lipton, David Lloyd and Mack Harrell were the soloists in the symphony, and Paul Smith sang the cantata's solo passages.

Mr. Meyerowitz completed his cantata two years ago; this first performance was dedicated to the memory of the late Mrs. Alma Morgenthau. The text, by Langston Hughes, comments on the Passion, the Crucifixion and the Resurrection in simple, direct and often poignant language, and the composer has reproduced these qualities in music which projects and enhances the words. His style here varies from pungent dissonance to melody which, at certain points, had a remote suggestion of a Negro spiritual; it carried out throughout his and the poet's expressive intentions.

The choir trained by Dr. John Finley Williamson sang with admirable spirit, unity and emotional conviction both in the twenty minute long cantata and the Beethoven finals. Mr. Mitropoulos and his musicians played the symphony with constant interpretative earnestness and some variations in expressive penetration. The performance did not seem really cogent until the mighty instrumental outburst midway in the first movement. There were many admirable features after that, particularly when the music was most proclamative. The swift stride and momentum of the scherzo were compelling; the tenderness and meditation was often, if not fully revealed. The performance of the finale was generally impressive in its pacing and momentum, and the conductor did not hurry the choral passages.

Traditionally, the vocal solos in the Ninth Symphony are taxing, but this impression of exaction was less apparent than usual. Miss Yeend, while her tones did not always seem effortless, performed her share with unusual and effective strength. Miss Lipton was in good voice. Mr. Lloyd dealt well with his principal solo passage—if the tenor's music here after the entrance of the chorus is hardly heard, this is due to the scoring. Mr. Harrell gave a strong and well phrased interpretation of the opening recitative. The singers used Schiller's original German text.

From APR 17 1955
HERALD-TRIBUNE
New York, N. Y.



CONDUCTOR TO CONDUCTOR—Dimitri Mitropoulous confers with the trainmen who will take him and the Philharmonic-Symphony on its cross-country tour, beginning tonight. First stop: tomorrow in Detroit.

From APR 17 1955
TIMES
New York, N. Y.

ORCHESTRA SEASON

Philharmonic Year, Closing at Carnegie Today, Marked by Eclectic Programs

By OLIN DOWNES

THE New York season of the Philharmonic - Symphony Society ends with this afternoon's concert in Carnegie Hall. In a period of approximately seven months the orchestra has given the enormous number of 152 concerts, thirty-one of them out of town. This evening the orchestra departs on a transcontinental tour, its first in thirty-four years. The tour opens tomorrow in Detroit. It proceeds through the Middle West and then, via Tucson and Albuquerque, to the West Coast, which it traverses from San Diego to Portland and Seattle. The orchestra will return to this city by way of a concert in Minneapolis, where Dimitri Mitropoulos was conductor of the Minneapolis Symphony Orchestra from 1937 till the period of his present engagement as conductor of the New York Philharmonic-Symphony.

This year will be a spectacularly busy one for the orchestra's members. Its first tour will be westward. Its second, following the Stadium concerts here, will carry it eastward overseas. This is the orchestra's third international tour, following its first of 1930 and its second one of 1951.

Repertory of Tour

The repertory on these tours will be made from the works the orchestra has played this season. These included seven world premières—Cortes' "Sinfonia Sacra" (1955 Gershwin Award Winner), Gabura's "On a Quiet Theme" (co-winner of the 1954 Gershwin Award); Roy Harris' "Symphonic Epigram," Meyerowitz's "The Glory Around His Head," Rieti's Second 'Cello Concerto, Richard Rodger's "Victory at Sea" and Villa-Lobos' 'Cello Concerto No. 2.

These were the five American premières: Bonporti's Concerto Grosso No. 8, Ladmirault's "Variations sur des Airs de Biniou;" Marinuzzi's "Fantasia quasi Passacaglia," Skalkotta's "Greek Dances," and Shostakovich's Tenth Symphony. New York premières were those of Boris Blacher's "Variations on a Theme of Paganini," Caamano's Suite for Strings, Morton Gould's "Show Piece for Orchestra," Liebermann's "Jazz-band Concerto," Mennin's Sixth Symphony; Walter Piston's Toccata and Toch's "Circus Overture."

Works new to the Philharmonic-Symphony programs were Bach's Organ Concerto No. 1, Bartók's Andante From "Deux Portraits" and "Deux Images," Cimarosa's Overture "Il Fanatico per gli Antichi Romani," Ghedini's "Pezzo Concertante," Gossec's Symphony in D, Howard Hanson's Concerto for Organ, Strings and Harp, Haydn's Symphony No. 96, Jongen's "Symphonie Concertante," Luening's "Symphonic Fantasia No. 2," Richard Rodgers' Songs and Waltzes, Sowerby's "Medieval Poem," Walton's "Fanfare," and Widor's Allegro moderato from the Symphony No. 6.

Beethoven led with thirteen works performed; Brahms followed with twelve, Mozart with ten, Wagner with six and Mendelssohn with five. Four works of each of the following composers were performed: Bach, Bartók, Gershwin, Haydn, Prokofieff, Ravel, Johann Strauss, Richard Strauss and Tchaikovsky.

Well-Balanced

In our opinion this was a well-balanced offering of a properly eclectic repertory. Mr. Mitropoulos took the lead in the production of new works for which he is equipped by temperament and inclination. He also had the most concerts of the season—forty-two — at his disposal, therefore the most room for the inclusion of novelties in his lists. Bruno Walter's memorable performance of the Brahms Requiem was but one of some singularly revealing and communicative performances of works, including scores of Bruckner and Mahler, of which he, as perhaps no other conductor now before the public, is capable of revealing interpretation. Guido Cantelli, who had twenty-five of the 100 subscription concerts, again advanced scores by classic Italian masters as well as a representative array of modern works. George Szell's programs were of his own making, and of a wide range of musical literature. His superb reading, the best we have ever heard, of Janacek's "Symphonietta" was one of the highlights of the season.

It is only natural and customary that of the new works heard at these concerts the novelties that proved valuable, or likely to remain for long in the repertory, were few. Two that stood out most prominently in this observer's view were Shostakovich's Tenth Symphony, and Howard Hanson's Organ Concerto—a work of unconventional and original concept, admirably carried out. There was much discussion of Shostakovich's latest work: we consider it his strongest and most substantial composition in the symphonic form to date.

It is noteworthy that of the ninety-five composers performed during the season, forty-two are contemporaries, with Americans in the lead. Twenty-two of these Americans are American-born or resident here; twenty of them are foreign-born or resident abroad.

There have been renewed complaints that in the season past, insufficient attention was paid to American composers. It is to be said that today the American composer has more opportunities —speaking, let us say, in terms of the last thirty years—than he had ever dreamed of in the first quarter of this century. At that time there was certainly a stricter choice of American works selected by our orchestras for public performance, and nowhere near the readiness to perform scores of experimental and often immature workmanship that there is today. So many are these opportunities that it is hard to believe that any really meritorious score by a native son or daughter would be rejected by musical organizations anxious to discover new music—or old music, for that matter—that would interest the concert-going public.

No Favoritism

Whether any of the contemporary figures who are now prominent and welcomed by the majority of the musical public will loom larger in history's record, when fifty more years have passed, than the central figures of the earlier epoch is to be doubted. The nation is a ferment of creative energies and quests, bound to produce significant fruit, more significant, we believe, in the future than is now either practically or psychologically possible. But one thing is evident. The American composer has no cause to feel that he is overlooked on the grounds of his nationality or favoritism extended by conductors of our main symphony orchestras in preferring contemporary music from overseas.

Springfield, O. Sun
4-24-55

Piles Of Odds And Ends Are Gathered When New York Philharmonic Takes Trip

NEW YORK, April 17.—(AP)—When the New York Philharmonic Symphony travels, it travels with piles and piles of odds and ends besides music and instruments.

In the nine-car train that sets out tomorrow night, right after the season's last regular concert here, to carry the orchestra on its first coast-to-coast tour in 34 years—

One man will take his bicycle so he can see the sights whenever the daylight stops are long enough.

There'll be packs of playing cards and chess sets.

A lot of the orchestra players—and also conductor Dimitri Mitropoulos himself—take along their own coffee pots, and some carry thermos bottles.

Some of the fonder husbands and fathers fix up their roomettes with pin-up snapshots of wife and children.

Four enormous wardrobe trunks will hold the afternoon and evening dress of the 107 musicians. Management takes care of these "uniforms" but the men must look out for street clothes—and you can tell the Philharmonic special whizzing through the country or parked in the railroad yards by the nylon shirts hanging in the Pullman windows to dry, and dry again and again from here to Detroit, to Kansas City, to Albupuerque, to Los Angeles, to Portland, and so on to a total of 30 United States and Canadian cities.

"Any dogs, cats or parrots?"

"No!" is the emphatic reply in one voice of the two managers who are making the trip, Bruno Zirato and George F. Judd Jr.

Going along also will be the wives and children of two conductors, Guido Cantelli and Franco Autori—Mitropoulos is a bachelor; two librarians; two stage hands, with four more to be hired at every stop; the orchestra personnel manager, a member of the press department, and a souvenir-book man.

Six Pullmans will be home to these people from tomorrow through May 22. They'll have a coach for playroom, and a baggage car for dress clothes, instruments, scores. The train crew has a car of its own, and a diner is added when the schedule requires it.

"All across the country," says Zirato, "Greek restaurants watch for Greek-born Mitropoulos and prepare their best dishes for him. The men themselves eat well. When we get to a city I'm sometimes tipped off to a good new restaurant, but when I reach it I find a dozen players already there ahead of me.

"Some of them save their money. They buy a loaf of bread and cheese, and prepare espresso coffee for breakfast or a light lunch."

"It's a distance of almost 10,000 miles," says Judd. "And it's a job. I began work on it more than a year ago. It's even a problem for Pullman—think of having more than 200 sheets a day, for instance. Then there's laundry, for which we arrange 12-hour service in hotels where possible."

This Philharmonic trip, which goes as far west as San Francisco, plus the orchestra's fall trip to Europe and as far east as Athens, will carry the orchestra about half way around the world.

Do the men like it? "They love it," says Zirato. "It gives them more work, peps them up, they always play their best."

Eugene Register-Guard
Eugene, Oregon
(Cir. 31,818)

APR 19 1955



(Wiltshire engraving)

FAMED CONDUCTOR—Dimitri Mitropoulos will bring the world-famous New York Philharmonic-Symphony Orchestra to Eugene for a Civic Music Assn. concert May 6. The noted conductor is shown above leading the orchestra during a recording session for Columbia

From APR 20 1955
VARIETY
New York, N. Y.

The N. Y. Philharmonic-Symphony wound up its 113th season in N. Y. Sunday afternoon (17) and left that night for a five-week $230,000 transcontinental tour of the U. S. Management expects to break even on the tour. Although figures aren't all in, it also believes it will wind the season with the same deficit as of a year ago, namely around $250,000. Considering increased expenses, like hiked pays, this isn't bad.

There was a decrease in subscriptions for the '54-'55 season of about $21,000, but single sales' upbeat during the year almost made that up. Execs said privately that audience complaints were about the same. There were beefs about the skedding of contemporary music, while composers on the other hand complained that not enough American music was played. As one official put it: "People would come to the boxoffice, ask the length of the modern work, and if it was any longer than 10 minutes they wouldn't buy tickets."

Orch will be back from its U. S. tour in late May. In September it will fly to Europe for its first Continental tour since 1930. It will play 26 concerts abroad prior to returning for the opening of its 114th season in Carnegie Hall Oct. 21. Fall tour will open with a week of six concerts at the Edinburgh Festival. Dates will follow in Holland, Belgium, France, Austria, Germany, Switzerland, Italy and Greece, winding with two concerts in London Oct. 4-5.

Overseas tour is expected to cost about $250,000. The ANTA International Exchange Program is contributing about $50,000, and the State Dept. made a special request for the orch to play Vienna and Berlin for propaganda reasons. Basil Peter Goulandris, a Greek-American philanthropist, is providing travel expenses to Greece and concert costs there for two dates, with all the proceeds from two Athens programs to be put towards a fund to build a much-needed concert hall in that city. The orch's musical director, Dimitri Mitropoulos, hails from Greece. He last appeared there as a conductor in 1938.

TIMES
Kansas City, Mo.

APR 22 1955

GIANT IN MUSIC FIELD

AUDIENCE IS DAZZLED BY THE NEW YORK PHILHARMONIC.

The 104-Piece Orchestra Presents a Monumental Program, Including the Brahm's Second Symphony.

Making a spellbinding Kansas City debut last night at the Music Hall, the New York Philharmonic-Symphony orchestra won a tremendous ovation from a big audience that found the Brahms Second Symphony exciting and a Chabrier encore a display of fiery orchestral virtuosity.

Dimitri Mitropoulos, the conductor, returned a half dozen times after the encore to acknowledge the applause and bravoes. He clung firmly to the plan of a single extra number at the close, because the 104-man ensemble is on tour.

Reluctantly, the 2,400 dazzled listeners filed out, animatedly discussing the orchestra's delicately plastic style, the tonal transparency and the massive sonority of its strings.

To Break Closing Cadence.

The Brahms symphony was the after-intermission treat, which Mr. Mitropoulos and the orchestra infused with an appropriate lightness of spirit, especially the opening movement which sometimes is made to sound ominous. The individuality of the inner moving parts was a revelation. This felicitous symphony, happiest in its moods of the four Brahms wrote, was brought with irresistible impetus to a great closing cadence that won acclaim.

Some memorable moments were before the climax, however. For example, the serenity of the grave melody by the cellos in the slow movement, and a representation of Brahms's lovable side in the delicate, gracious structure of the scoring in the third movement, where the music gently caresses.

The Chabrier extra was not one of that composer's best known pieces, but it was performed with such dynamic drive by Mitropoulos and his musicians that it was a fitting program finale. It was "Fete Polonaise" from the opera, "Le Roi L'a Dit" (The King Has Said It).

From a Rachmaninoff Song.

In the first half of a splendid program, the audience was delighted by the "Freischutz" overture by Weber and was entranced by Rachmaninoff's "Vocalise," originally a song and later orchestrated by the composer at the request of the late Serge Koussevitzky.

Disporting its best style of musical braggadocio, the orchestra lived up to the title of Morton Gould's "Show Piece." The conductor, sometimes in sardonic mood, but most often facetious, brought the orchestra through the episodes of tune-up, theme, scene, march, serenade and toccata to a turbulent finale.

If Gould had in mind asking for effects beyond the powers of an orchestra to achieve, the Philharmonic-Symphony was versatile enough to defeat such a purpose. The audience, hearing it for the first time in live performance, liked the wit and novel effect. The applause was hearty and prolonged. The genial, happy conductor granted an encore. The march section, one of the liveliest of the six, was repeated.

Mitropoulos directs with a baton, altogether from memory. His slightest gesture is most eloquent of what he wants. Poetic episodes are his special dish. His orchestra arrangement puts the thirty-four violinists flanking the podium, in front of twelve cellists to the conductor's left, twelve violists to his right, the nine string basses behind the woodwinds and brasses. The massive effect of the huge string section is impressive.

But most impressive of all is the incredible beauty of the orchestra's sound. C. B. N.

From
STAR
Kansas City, Mo.

APR 24 1955

KANSAS CITY concert audiences are known around the country, among the artists and performers generally, as being rather frigid and non-demonstrative . . . An ovation here is a rarity and a sure sign that the performance that brings it on is little short of magnificent or sensational . . . So Dimitri Mitropoulos and the New York Philharmonic-Symphony can be especially gratified at the audience demonstration Thursday night at the Seufert sponsored concert . . . It was a spontaneous outburst, as spontaneous as was the conductor's direction and the orchestra's response in the Brahms symphony that brought on the demonstration.

The Music Hall stage was barren, completely stripped of curtains or backdrop, for this concert . . . The orchestra's size made full utilization of the stage space a necessity, and the sonority of the massed strings was not swallowed by the lofty spaces above, without a shell to project the sound.

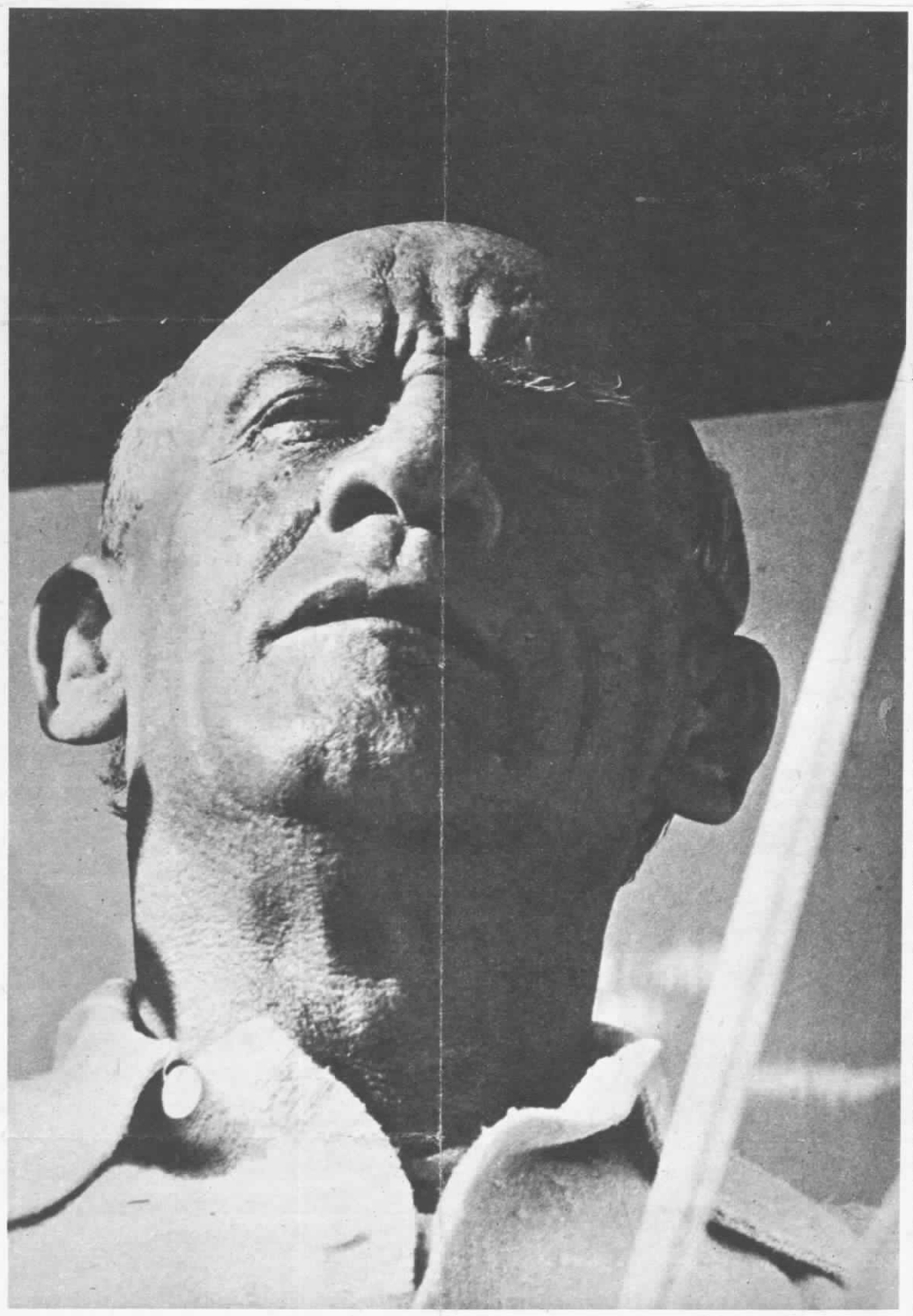
Mitropoulos says he has lost any attachment he may have felt toward Athens, his birthplace; his whole allegiance now is to the United States, his land by adoption . . . Yes, he likes to visit Europe whenever possible, because of the deep appreciation for music there that extends down to about everyone, from millionaire to peasant.

This country is less advanced in music appreciation than such centers of creative music as Germany, Italy, or Russia, the New Yorker believes, and the time is not here yet for state aid for the arts. . . . For the time, at least, America's music is mostly paid for by the wealthy, he said, and enjoyed by the wealthy. . . . It hasn't yet reached the roots, or the common man, Mitropoulous declares. . . . And this is unfortunate, for cultural things rather than material things are timeless and eternal.

CLYDE B. NEIBARGER.

From APR 24 1955
TIMES
New York, N. Y.

THE SOUND OF GENIUS...



PHOTOGRAPH BY SANFORD ROTH

Dimitri Mitropoulos, Athenian-born conductor of the Philharmonic-Symphony Orchestra of New York, is a fervent champion of living music and living musicians. Endowed with a fantastic memory that enables him to conduct the most complex of compositions without a score, he lives on music and one meal a day. His personal magnetism together with his deep dedication to his art have created recorded performances that are truly the sound of genius. Dimitri Mitropoulos has chosen to record exclusively for Columbia Records.

Recent Columbia Masterworks "Lp" Records by Dimitri Mitropoulos with the Philharmonic-Symphony Orchestra of New York include:

Ippolitov-Ivanov: Caucasian Sketches. Borodin: Polovtsian Dances; In The Steppes of Central Asia ML 4815 $3.98

Shostakovitch: Symphony No. 10. ML 4959. $4.98

Berg: Wozzeck. (opera in three acts), 2-record set. SL-118. $11.90

■ **We will be pleased to send you a copy of the above photograph, suitable for framing. Write Columbia Records, Room 6T, 799 7th Avenue, New York City.**

COLUMBIA RECORDS

"COLUMBIA," ®, "MASTERWORKS" TRADE-MARKS REG. U. S. ... E SUGGESTED LIST.

30

Phoenix, Ariz.
Arizona Republic
(Cir. D. 64,806 - S. 88,360)

APR 28 1955

Thousands Hear Symphony

Phoenix Thrilled By Mitropoulos

By JOIE DAVIDSON

Thousands of persons last night crowded Montgomery Stadium to hear a concert by the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Capacity of the stadium is approximately 9,650 and most of the hard, uncomfortable seats were filled.

The New York Philharmonic is so well known to so many persons there is little need to comment on the superb quality of their performances.

SUFFICE to say, seldom does one hear an orchestra in which artistic refinement is so well defined. This musical body has mastered what is at once the basic and the ultimate glory of achievement in an orchestra—that of playing as one single mighty instrument.

Mitropoulos is a superb showman and a seasoned musician. He conducts with his entire body, yet there is not a superficial movement as he interprets the score with fluidity and rhythmical precision.

Presented on last night's program were the Overture to Von Weber's "Der Freischuetz"; Morton Gould's Show Piece For Orchestra; Greek Dances by Nicholas Skalkottas; and Symphony No. 2 by Brahms. Of these the Gould and Skalkottas were new to Phoenix audiences.

THE GREEK Dances were published only last year, approximately five years after the untimely death of Skalkottas. The dances are based on the folk lore of various areas of Greece. They do not reveal themselves wholly on the first hearing, but Mitropoulos makes an impressive introduction to a composer, now dead, who has only his music to speak for him and his beliefs.

During his lifetime, Skalkottas's so-called advanced idioms did not find favor in his native country, but today they place him among the rank of modern composers whose music is worthy of study.

Morton's Gould's Show Piece For Orchestra lives up literally to its title. It is of no particular beauty, but it does illustrate in an exaggerated pattern, the various potential tonal qualities of orchestral instruments. It is replete with harsh cacophonies, muted effects, elaborate rhythms and colors.

LAST night's concert marked a rare highlight in Arizona music seasons. But it also pointed up two sharp contrasts in Phoenix: One, that this city has become important enough to attract really significant performers, and two, that there is no place to put those performers after they've come.

One shudders to think of the beauty that was missed in last night's program by interference from honking cars, whistles, a multiplicity of other outside noises. A lot of people paid money to hear some of the finest available "live music," and they heard only about half the music that was created.

This is better than none at all, but it still points up a shameful need in Phoenix. How soon, one wonders, are some of the city fathers going to do something about a proper auditorium?

Last night's performance was sponsored by Mrs. Archer E. Linde with the Phoenix Symphony Association.

Los Angeles, Calif.
Times
(Cir. D. 391,842 - S. 759,683)

APR 30 1955

THE SOUNDING BOARD

New York Orchestra Plays in Pasadena

(Reprinted from yesterday's late editions)

BY ALBERT GOLDBERG

As has happened with increasing frequency of late, Pasadena got ahead of Los Angeles by offering the first Southern California appearance in 34 years of the Philharmonic-Symphony Orchestra of New York in the Civic Auditorium last night. Dimitri Mitropoulos conducted and the occasion was further enlivened—if that is the word—by the West Coast premiere of Shostakovich's Tenth Symphony.

As everyone is fully aware, the Philharmonic-Symphony is one of the nation's finest orchestras. It boasts woodwind, brass and string soloists of the first order of artistry and it is a superbly integrated ensemble, though in the over-all view it has perhaps a less distinctive character than such highly individualized groups as the Boston and Philadelphia orchestras.

Hand in Glove

And it played hand in glove with every intention of Mr. Mitropoulos, who, possibly for that reason, was less demonstrative in action than he sometimes is, and who seems to have returned to the baton as an instrument of expression.

The program began with a sprightly account of the overture to Kabalevsky's "Colas Breugnon," which displayed aptly the clean strings and well-balanced winds and brass. Brahms' Variations on a Theme by Haydn followed, read discreetly in a serious style shorn of all undue excess or exaggeration and encased in tone of warm and glowing quality.

Greek Dances

For a secondary novelty there were four Greek Dances by Nicholas Skalkottas, a Greek composer who died in 1949 at the age of 45. Each section relates to various regions of Greece or its folklore, and the set as a whole is a bright and expert essay in the symphonic handling of folk tunes, rhythmically alert, slightly Oriental in coloring, and generally suggestive of Enesco in instrumental treatment.

Shostakovich's Tenth is a long and prevailingly cheerless piece. Since proper Soviet artists are apparently expected to regard the present as well as the future in hopeful fashion, the dour character of the music sent the Union of Soviet Composers into a three-day huddle when the work was first performed in Leningrad in 1953, and they finally cleared their colleague of subversive intentions by cataloguing the symphony as an "optimistic tragedy."

Repetitious

But the real tragedy lies in the fact that a composer of Shostakovich's gifts cannot do more than repeat himself aimlessly in a Tenth Symphony. All the familiar trademarks are again in evidence: the snaky twistings and turnings of commonplace melody that arrives nowhere, the trite rhythms, the portentous woodwind solos that portend nothing, the remarkable clarity of sound, the skill in orchestration.

It is simply the work of a composer who is the master of his idiom but who can find nothing new or pertinent to say. Whether this is a personal or a political problem is anyone's guess. One thing is certain, however — Shostakovich has not advanced himself by his Tenth Symphony.

Mr. Mitropoulos conducted it as if he believed in it implicitly, which was proper, and the orchestra played it with a great flourish of brilliance and intensity.

Barbara News-Press, Monday Evening, May 2, 1955

N.Y. Philharmonic 'Perfection' Given Standing Ovation

By HENRY J. SELDIS

Santa Barbarans who filled the Granada Theater yesterday afternoon shared a musical experience not soon to be forgotten. They were aroused to a standing ovation as an inspired conductor led a superbly balanced orchestra in a challenging program.

To say that the local debut of the Philharmonic Symphony Orchestra of New York, under the baton of Dimitri Mitropoulos, was auspicious would be an understatement. It gave us a glimpse at orchestral perfection and interpretive genius employed to the brilliant presentation of four totally different musical works.

Not that the program was not controversial. Both unregenerated romanticists and dogmatic atonalists will undoubtedly quarrel with much of the afternoon's climactic work, Shostakovich's Tenth Symphony, while even ardent admirers of Mendelssohn might agree that his "Reformation" Symphony does not rank among his most inspired works.

Aside from Propaganda

Any serious consideration of Shostakovich's latest symphony cannot include the composer's propagandistic ideas contained in his statement that it was written "to express the thoughts and aspirations of our contemporaries," particularly, he goes on to say, the thoughts of "people who ardently love peace, who resist the drift to war, who regard man's mission on earth to be creative, not destructive." Neither has the critical rebuttal that the work expresses man's struggle against loneliness, and specifically Shostakovich's creative struggle against the isolation of totalitarianism, any bearing on the analysis or appreciation of this music.

The greatness of Shostakovich's mature work lies in its ability to appeal to the mind as well as the ears of the listener who can follow throughout the lengthy work the absolute logic of its architecture and the inherent power of its narrative.

Work of Distinction

There has been a dearth of important symphonic works in our century, perhaps because many contemporary composers have turned imaginatively and inventively to the exploration of new sounds and new tonal combinations, expressed in compositional manners which did not allow for the preoccupation with the statement and the manipulation of themes which a masterful symphonic composer must have. Among the few important symphonic compositions which have reflected the turbulence of our time as well as its challanging modernity, Shostakovich's Tenth Symphony is a work of great distinction.

Its first movement is the longest and most cheerless. It expresses both contemplative melancholy and anguished lament. The lyric theme introduced by the clarinet is one of the statements which can be followed throughout the work.

The almost unbearable intensity and the phonetic fury of the brief second movement tosses woodwind, brass and percussion sections into a tour de force which is in drastic contrast to the more pastoral first movement.

Triumphant Conclusion

In the third movement we find parts of the melodic ideas of the first movement transformed and expressed in an almost incongruous waltz rhythm. The finale, with its martial strains and its increasing tempo, brings the symphony to a triumphant conclusion. Not enough can be said of the seemingly effortless and completely controlled manner in which this virtuoso orchestra handled the complexities of this new work or for Maestro Mitropoulos's phenomenal memory which allowed him to remember and convey the most subtle nuances of this challenging score without having to refer to it.

The second major work on the program was Mendelssohn's Symphony No. 5 in D Major, the "Reformation" Symphony. Written by the 21-year-old composer to celebrate the Tercentennary of the Augsburg Conference in 1830, it does not match the dynamic spirit of the church revolution it intends to salute. Previous performances of this work have often led me to agree with the Paris conductor who refused to play the work at Mendelssohn's request because it was "tedious and derivative."

With Forcefulness

Mitropoulos, however, imbued the work with a forcefulness which it always seemed to lack and used it to great advantage to display the phenomenal tonal brilliance of his orchestra's woodwind, brass and string sections. He has molded soloists of the highest caliber into one magnificent instrument.

Once more it was demonstrated that the work's literal intent and its quotations from Luthern liturgical music, as well integrated as they are, do not provide its musical highlight, found in the airy and lyrical second movement which is Mendelssohn at his romantic best. Again the ensemble performed faultlessly and spiritedly, winning a well-deserved ovation.

The program began with a lusty rendering of Kabalevsky's theatrical overture to "Colas Breugnon." It became evident during this very first selection that Mitropoulos has finally gained such complete rapport with his orchestra that his well-known podium acrobatics are no longer necessary. This change was evidenced also by his return to the use of a baton and to the truly relaxed movements which marked his leadership through even the most bombastic passages.

A standing ovation at the end of the memorable program netted an encore for the audience which was rewarded with a colorful rendition of Verdi's "La Forza di Destino" overture.

To bring this world famous orchestra to Santa Barbara took vision and deficit financing. Both were provided by the Community Arts Assn. to whom this city is indebted for this important cultural contribution.



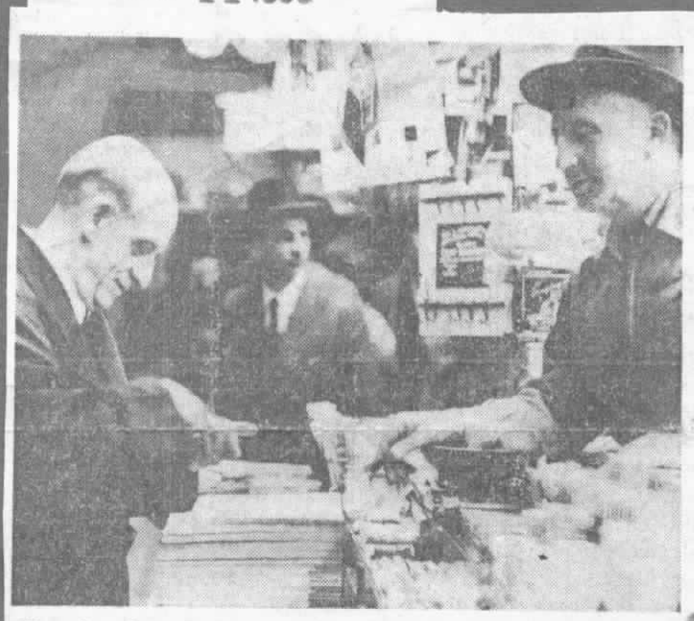
BRUNO ZIRATO (right), manager of the New York Philharmonic Symphony Orchestra, and conductor Dmitri Mitropoulos are shown at the Biltmore Hotel shortly after their arrival yesterday for the concert in the Granada Theater. —Hal Boucher photo



"AH, PARIS"—Dimitri Mitropoulos, conductor of the New York Philharmonic Symphony, seems to be exclaiming to Mme. Franklin Singer, who knew him in her native Paris. They had their first meeting in 15 years back stage at the Granada Theater Sunday afternoon.—News-Press photos.

Milwaukee Journal

MAY 11 1955



Here is a famous tourist, acting like a tourist: Buying newspapers, magazines, chewing gum and candy at every rail stop. The purchaser, whose hair is thinning slightly, happens to be Dimitri Mitropoulos, now leading the world famous New York Philharmonic-Symphony society's orchestra on a nation-wide tour. He will conduct a Milwaukee concert May 19 at the Auditorium. On May 18 the orchestra will play at the University of Wisconsin stock pavilion under Guido Cantelli.

Town Chatter

Famed Conductor Enjoys Party

By LITTI PAULDING

The sun beamed down through the clouds Sunday, which was May Day, on the crowds streaming into the Granada Theater for the concert by the Philharmonic Symphony Orchestra of New York.

The golden rain of the day before was music to the ears of Santa Barbarans and county residents, so it was a happy crowd that went inside the town's first skyscraper to hear the great music played by the oldest orchestra in America, and the third oldest in the world. It was quite a May Day in Santa Barbara, not to be forgotten in this music-loving place.

Athens-born Dimitri Mitropoulos, the famous orchestra, was given an musical director and conductor of ovation, a true Santa Barbara one from the heart.

Old friends who knew him in New York, Paris and most of the capitals of the world, greeted the maestro after the concert. The greetings were said in several different languages.

A Ranch Party

Old New York friends of the maestro, the Francis Minturn Sedgwicks, hurried him off after the concert to their ranch, Rancho Laguna de San Francisco, in Santa Ynez Valley for cocktails and supper.

There was a small calvacade of cars following with other friends and orchestra personnel. It was a beautiful drive over San Marcos Pass to the higher reaches of Santa Ynez Valley. Conductor Mitropoulos said the valley was the loveliest he had ever seen. He loved the Sedgwick ranch house too.

After his long ride, he was refreshed with a bit of brandy and ready to relax and talk with the guests.

The supper included game chicken with bread sauce and a special rice dish. The master called the bread sauce a poem.

The conversation veered around to Carnegie Hall—"will it be torn down, and where will the New York orchestra go?"

Floyd Blair of Oyster Bay, N.Y., president of the Philharmonic Symphony Society, and decorated by nearly every government, had some answers. So did others in the group. The Philharmonic Orchestra could buy Carnegie Hall for four and one-half millions. It could move to a new site by the American Museum of Natural History, or it could move to the new Music Center being planned. The last is probably what will happen, it was forecast.

Enjoying the Party

Also enjoying the late afternoon party at the Sedgwick Ranch was George Judd, assistant manager of the orchestra. The Victor Bryants of Midland School in Santa Ynez Valley came. Also there were Dr. and Mrs. Demorest Davenport, Stefan and Mrs. Krayk, Mrs. Constance Wash of Ojai, Mrs. Horace Gray, Mrs. Francis V. Lloyd, Mr. and Mrs. Charles A. Storke, Mrs. Normon S. Wright, Provost Clark Kuebler and Paul Kolyn.

The orchestra will tour Europe this summer and fall making one-night stands in famous cities, opening at the Edinburgh Music Festival with Dame Myra Hess as soloist and Mitropoulos as conductor the first night.

Bruno Zirato, manager of the orchestra, lunched Sunday with Margaret Mallory and Ala Story at Margaret's home. Judith Anderson, a friend of his for 20 years, brought him to the luncheon. Later they all attended the concert.

The orchestra will play in Mitropoulos's native Athens Oct. 1 and 2, according to Mr. Zirato. The concert is made possible by Basil Goulandris, a Greek-American philanthropist. He will pay the plane passage of the group from Naples to Athens and pay all the concert expenses in order that all receipts from the two concerts may go toward building a concert hall in Athens.



«ΡΑΔΙΟΠΡΟΓΡΑΜΜΑ»

1 — 7 ΜΑΪΟΥ 1955

22.30 ΑΠΟ ΤΟΝ ΚΟΣΜΟ ΤΗΣ ΟΠΕΡΑΣ

Ρίχαρντ Στράους

«Σαλώμη»

Ἡρώδης	Ραμὸν Βιναὶ
Ἡρωδιὰς	Μπλάνς Τίμποτ
Σαλώμη	Κρίστελ Γκόλτς
Ἰωάννης	Πὼλ Σέφλερ
Ναζωραῖος	Νῖκος Μοσχονᾶς
Σκλάβα	Βίλμα Γεωργίου

Διευθύνει ὁ Δημ. Μητρόπουλος

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 26 Μαΐου 1955

ΜΙΑ ΑΠΟΚΑΛΥΠΤΙΚΗ ΣΥΝΕΝΤΕΥΞΙΣ ΜΕ ΤΟΝ ΜΕΓΑΛΟ ΜΑΕΣΤΡΟ

Δ. ΜΗΤΡΟΠΟΥΛΟΣ: «Ἡ μουσικὴ εἶνε πολυτέλεια κατάλληλη γιὰ λαοὺς χωρὶς βιοτικὲς ἀνάγκες»

ΜΕΓΑΛΥΤΕΡΟΣ ΣΥΓΓΡΑΦΕΥΣ: ΚΑΖΑΝΤΖΑΚΗΣ. — ΑΓΙΟΣ ΠΟΥ ΛΑΤΡΕΥΩ: ΑΓΙΟΣ ΦΡΑΓΚΙΣΚΟΣ. — Η ΕΛΛΑΔΑ ΔΕΝ ΕΙΝΑΙ ΑΠΛΟ ΤΑΞΙΔΙ...

Δίδομεν σήμερον κατωτέρω τὸ δεύτερον μέρος τῆς ἐξαιρετικὰ ἐνδιαφερούσης συνεντεύξεως, ποὺ παρεχώρησεν ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος στὸν ἔκτακτο συνεργάτη μας κ. Γ. Μπουκουβάλα, ποὺ ἐπεσκέφθη τελευταίως τὶς Ἡνωμένες Πολιτεῖες.

Ἡ ἀποκαλυπτικὴ συνομιλία μὲ τὸν διάσημο μαέστρο φθάνει τώρα στὸ θέμα τῆς εὐαισθησίας τοῦ ἀμερικανικοῦ κοινοῦ. Καὶ ὁ Δημήτρης Μητρόπουλος λέγει:

— «Μὴ ζώην μετ' ἀμουσίας...», ἔγραφε τὸν 5ον αἰῶνα ὁ Εὐριπίδης. Ὅμως καὶ τοῦτο βεβαιώνει τὸν σκληρὸ κανόνα πὼς ἡ μουσικὴ εἶναι μία πολυτέλεια, ποὺ μόνον λαοὶ ποὺ ἔχουν λύσει τὶς βιοτικές τους ἀνάγκες, μποροῦν ἄνετα νὰ ἐπιτρέψουν στὸν ἑαυτό τους. Μὴ φοβᾶσθε πὼς θὰ λείψουν οἱ ἀνθρώπινες ἀγωνίες καὶ ἀνησυχίες, ὅταν ἔχουν ὅλοι οἱ ἄνθρωποι ψωμὶ νὰ φᾶνε κι' ἕνα ζεστὸ κρεβάτι νὰ κοιμηθοῦν. Καὶ ἡ Ἀμερικὴ τὰ ἔχει πετύχει αὐτά, κι' ἔχει κάνει μιὰ τεράστια προσπάθεια γιὰ τὴν μουσικὴ ἀγωγὴ τοῦ λαοῦ της.

— Σᾶς ρώτησα, μαέστρο, γιὰ τὴν εὐαισθησία τοῦ ἀμερικανικοῦ κοινοῦ καὶ τὴν ποιοτική της σχέσει μὲ τὴν Εὐρωπαϊκή.

— Βέβαια, ἡ Εὐρωπαϊκὴ εὐαισθησία ἔχει μιὰ προκαλλιέργεια καὶ μιὰ παράδοσι. Στὶς φλέβες της τρέχει τὸ μουσικώτατο αἷμα τόσων μεγάλων δασκάλων... Ἡ Ἀμερικὴ εἶναι ἀκόμα, κατ' οὐσίαν, στεῖρα καὶ μένει ἕνας διψασμένος δέκτης ἀρίστων προθέσεων, πρὸς τὸ παρόν. Ὡστόσο, ἡ βαθύτερη κατανόησις τῆς μουσικῆς μένει πάντα γιὰ τὸ μικρὸ κοινό, γιὰ τοὺς λίγους, καὶ στὴν Ἀμερικὴ καὶ στὴν Εὐρώπη. Τὶς περισσότερες φορές, καὶ τὸ κοινὸ αὐτὸ καὶ οἱ κριτικοὶ ἀκόμα, γιὰ ἕναν ἀνεγνωρισμένο καλλιτέχνη ἔχουν «παρτὶ πρίς». Ἕνας μεγάλος θὰ μποροῦσε νὰ παίξῃ καὶ λάθη, σίγουρος πὼς θὰ τὸν... χειροκροτήσουν! Βεβαίως, ὅμως, ὅταν κορῳδεύῃ τὴν συνείδησί του, δὲν θάναι στ' ἀλήθεια μεγάλος. Γι' αὐτὴν εἶναι ποὺ δουλεύω σκληρά. Δὲν θέλω νὰ τὴν προδώσω. Ἐδῶ, στὴν Ἀμερική, σοῦ ζητοῦν καὶ στὴν τέχνη μαζικὴ παραγωγή. Ἂν εἶσαι πολὺ εὐσυνείδητος, ἢ πρέπει νὰ τὰ ἀφήσῃς, ἢ πρέπει νὰ δώσῃς καὶ ποιότητα.

— Ποιὰ εἶναι, μαέστρο, τὰ αἰσθήματά σας προτοῦ διευθύνετε;

— Ὤ! Τὰ πράγματα εἶναι πολὺ ρεαλιστικά. Δὲν ἔχω κανένα ἰδιαίτερο αἴσθημα ἢ συγκίνησι. Τὸ κέφι μου ἐξαρτᾶται ἀπὸ τὸ στομάχι μου, ἀπὸ τὸ πρωϊνό μου ξύπνημα, ἀπὸ ἀσήμαντες μικρολεπτομέρειες... Ὅταν ἀρχίσω νὰ διευθύνω, τότε συνέρχομαι καὶ μετὰ τὸ τέλος τῆς ἑρμηνείας εἶμαι ἤρεμος καὶ γαληνεμένος.

— Θὰ θέλατε νὰ μοῦ πῆτε, κ. Μητρόπουλε, τὶ διαβάζετε καὶ ποιὸν ποιητὴ ἢ συγγραφέα προτιμᾶτε;

— Νὰ σᾶς πῶ. Θαύμαζα τὸν Τόμας Μὰν καὶ τὸν Ρίλκε. Τώρα, ὅμως, ξέρω πὼς ὁ μεγαλύτερος ἴσως ποιητὴς καὶ συγγραφέας στὴν ζωὴ εἶναι ὁ Νῖκος Καζαντζάκης. Ἔχω διαβάσει ὅλα του τὰ βιβλία. Ἕνα ἀπὸ τὰ καλύτερα νομίζω ὅτι εἶναι «Ὁ Καπετὰν Μιχάλης». Μοῦ λέτε πὼς σκέπτεται νὰ γράψῃ τὸν τρίτο Φάουστ. Ἀνώτερος, ὅμως, κι' ἀπὸ τὸν Φάουστ, εἶναι ὁ Ἐμπεδοκλῆς — ἡ μεγάλη αὐτή, ἡ σχεδὸν θεϊκὴ μορφὴ τῆς Ἑλληνικῆς ἀρχαιότητας. Τὸ ἔργο ποὺ ἄφησε μισὸ ὁ Χέντερλιγκ. Πέστε τού το ἐκ μέρους μου. Ἂν καὶ θὰ τῶχει μόνος του σκεφθῆ. Δὲν μπορεῖ...

— Ποιὰ εἶναι ἡ γνώμη σας γιὰ τὸν Ἀλ. Σβάϊτσερ, στὸν ὁποῖον ὁ Καζαντζάκης χάρισε τὸν «Ἅγιο Φραγκίσκο» του;

— Λατρεύω τὸν Ἅγιο Φραγκίσκο. Εἶναι ὁ Ἅγιός μου. Ὁ Σβάϊτσερ εἶναι, ἀναμφισβήτητα, μιὰ μεγιστη μορφὴ κι' ἕνας ἀληθινὰ ἐξαιρετικὸς καὶ εὐχάριστος ἄνθρωπος, ποὺ νομίζω, ὅμως, ὅτι χάνεται γιὰ τὸν κόσμο. Καί, δυστυχῶς, χάρις σὲ μιὰ παραξενιά του, δὲν εἴχαμε τὴν χαρὰ νὰ τὸν ἀκούσουμε νὰ παίζῃ Μπάχ, ὅταν ἦταν ἐδῶ, πρόπερσι. Ἀρνήθηκε καὶ νὰ παίξῃ καὶ ν' ἀκούσῃ σὲ ὄργανο διαφορετικὸ ἀπ' αὐτὸ ποὺ ἔπαιζε ὁ ἴδιος ὁ Ἰωάννης Σεβαστιανός!...

— Μαέστρο, ἔχετε νοσταλγίες;

— Πιστέψτε με, ἂν μοῦλεγαν νὰ ξαναγινόμουν νέος, θ' ἀρνιόμουν. Ἡ πικρὴ γεῦσις ποὺ ἀφήνουν ὅλοι οἱ ἐφηβικοὶ πόθοι καὶ τὰ ἐπιδερμικὰ ἐρεθίσματα, μοῦ θυμίζουν τὰ νειάτα μου. Δὲν ἐπιθυμῶ νὰ τὰ ξαναζήσω. Ὄχι! Τὰ μισῶ μαζὶ μὲ κάθε τι ποὺ μοῦ τὰ θυμίζει...

— Δὲν σκέπτεσθε ἕνα ταξίδι στὴν Ἑλλάδα;

— Ἀκοῦστε: Πρῶτα - πρῶτα δὲν εἶναι ἡ καταλληλότερη ὥρα νὰ ἀφήσω τὴν ἡγετικὴ θέσι ποὺ μοῦδωσαν στὴν Ἀμερική. Κι' ἔπειτα, ἡ Ἑλλάδα δὲν μπορεῖ νὰ εἶναι μιὰ σύντομη, ἁπλῆ ἐπίσκεψις γιὰ μένα.... Ἡ Ἑλλάδα εἶναι ἀγάπημα. Εἶναι Δημητσάνα. Λείπω ἀπὸ τὸ 1930. Νομίζετε πὼς μπορῶ νἄρθω καὶ νὰ φύγω σὰν ξένος; Ὄχι. Ὅταν θἄρθω στὴν Ἑλλάδα, δὲν θἄρθω σὰν τουρίστας. Μοῦ λέτε νὰ μείνω μιὰ ἑβδομάδα, νὰ διευθύνω τὴν «Ἐνάτη», στὸ θέατρο Ἡρώδου. Ἡ «Ἐνάτη» δὲν εἶναι γιὰ κανέναν καὶ περισσότερο γιὰ μένα, μιὰ ὑπόθεσις οὔτε μιᾶς, οὔτε δυὸ ἑβδομάδων. Τώρα πρέπει νὰ προετοιμάσω τὴν Ὀρχήστρα γιὰ τὴν Εὐρωπαϊκὴ περιοδεία. Ὅπως εἶχα ἀποκαλύψει πάλι πρῶτα σὲ σᾶς, στὴν μεγάλη αὐτὴ τουρνέ θἄρθουμε γιὰ δυὸ μόνον συναυλίες καὶ στὴν Ἑλλάδα. Καὶ θὰ κλάψω πατῶντας τὸ χῶμα... (τὶ παράξενο ποὺναι αὐτὸ τὸ χῶμα...) καὶ δὲν θἄθελα νὰ ξαναφύγω, ἂν δὲν ἤμουν δεμένος μὲ τόσες σκληρὲς ὑποχρεώσεις... Δῶστε ἀπὸ τὰ ἀγαπημένα μου «Νέα» τοὺς χαιρετισμούς μου σ' ὅλους τοὺς Ἕλληνες. Θ' ἀνταμωθοῦμε μὲ τὸ καλὸ ὕστερα ἀπὸ λίγους μῆνες στὴν Ἀθήνα.

Ἦταν μιὰ ἀπὸ τὶς τελευταῖες συναυλίες τῆς «Μετροπόλιταν» ποὺ τὸν εἶδα γιὰ τελευταία φορά. Εἶχαν περάσει δέκα λεπτὰ ἀπὸ τότε ποὺ γύρισε ἀπὸ τὴν σκηνή, μετὰ τὴν δέκατη ἐνθουσιώδη ἀνάκλησί του, ἀπὸ ἑξῆντα χιλιάδες παραληροῦντος κοινοῦ, καὶ τὸ θέατρο ἐσείετο ἀπὸ ἕνα ρυθμικὸ Μά - έ - στρό... Καὶ οἱ θεαταί, ὄρθιοι, δὲν ἔλεγαν νὰ φύγουν...

Γ. ΜΠΟΥΚΟΥΒΑΛΑΣ

«ΤΑ ΝΕΑ» ΤΕΤΑΡΤΗ, 25 Μαΐου 1955

ΜΙΑ ΑΠΟΚΑΛΥΠΤΙΚΗ ΣΥΝΕΝΤΕΥΞΙΣ ΜΕ ΤΟΝ ΜΕΓΑΛΟ ΜΑΕΣΤΡΟ

Δ. ΜΗΤΡΟΠΟΥΛΟΣ: «Δίνομαι μέ ἔρωτα φλογερό, σάν ἕνας παθητικός ἐραστής, ὅταν διευθύνω»

ΕΝΑ ΒΑΡΙΑ ΑΡΩΜΑΤΙΣΜΕΝΟ ΔΩΜΑΤΙΟ, ΜΕ ΑΓΙΟΡΕΙΤΙΚΟΥΣ ΣΤΑΥΡΟΥΣ, ΕΙΚΟΝΕΣ ΤΟΥ ΑΓΙΟΥ ΦΡΑΓΚΙΣΚΟΥ ΤΗΣ ΑΣΣΙΣΗΣ ΚΑΙ ΤΗΝ ΒΙΒΛΟ —

Ὁ ἔκτακτος συνεργάτης τῶν «Νέων» κ. Γ. Μπουκουβάλας μᾶς ἀπέστειλε ἀπὸ τὴν Νέαν Ὑόρκην τὴν δημοσιευομένην κατωτέρω ἐκτάκτου ἐνδιαφέροντος συνέντευξιν μὲ τὸν διάσημον ἀρχιμουσικὸν Δημήτρην Μητρόπουλον.

Τὸν συνήντησα ἐνῶ ἔφευγε, ὕστερα ἀπὸ μιὰ δοκιμὴ τῆς Φιλαρμονικῆς στὴν αἴθουσα τοῦ «Κάρνεγκι Χώλ». Χωρὶς νὰ σταθῇ, μοῦ ἀρνήθηκε ἀδιάφορα καὶ ψυχρὰ κάθε συζήτησι. «Δὲν ἔχω καιρὸ νὰ δῶ οὔτε τοὺς Ἀμερικανοὺς δημοσιογράφους...» εἶπε κι' ἔφυγε βιαστικά, σφιχτὰ στὸ μπράτσο μιᾶς νέας γυναίκας — νομίζω Γερμανίδας — ποὺ τὸν περίμενε πολὴν ὥρα δίπλα μου μέσα στὴ σκοτεινὴ αἴθουσα τῶν δοκιμῶν...

Τὸ πατριωτικό μου φιλότιμο ἅναψε καὶ κάθησα ἀμέσως καὶ τοῦ ἔγραψα ἕνα γράμμα ποὺ δὲν ἦταν καθόλου... τρυφερό.

Τὴν ἄλλη μέρα καὶ τὴν ἑπομένη πῆρα ἐπανειλημμένα μηνύματα ἀπὸ τὴν γραμματέα του. Στὸ τέλος, ἔμαθα ὅτι ὁ μαέστρος μὲ ζητεῖ νὰ γευματίσουμε μαζί...

***

Στὴ μιὰ τὸ μεσημέρι τῆς ἑπομένης μὲ περίμενε στὸ ξενοδοχεῖα του «Μεγάλο Βορεινὸ» δίπλα στὸ Κάρνεγκι Χώλ, στὸν 57ο δρόμο, ὅπου κρατάει τὸ τελευταῖο μοναχικὸ διαμερισμα. (Σ' αὐτὸν τὸν ἀπρόσιτο χῶρο δὲν φθάνει κανεὶς θόρυβος, οὔτε κἂν ψίθυρος, ἐνῶ ἡ τηλεφωνήτρια τοῦ ξενοδοχείου σὲ παραπέμπει μηχανικὰ στὸ νούμερο Τραφάλγκαρ, κυρία Ρήντ...).

Μὲ παρεκάλεσε ν' ἀνεβῶ ἐπάνω χρησιμοποιῶντας τὸ ἀτομικό του ἀσανσὲρ. Μοῦ ἄνοιξε καὶ μπῆκα σ' ἕνα βαρειὰ ἀρωματισμένο, σ' ἕνα ἀπόλυτα καλλιτεχνικὸ δωμάτιο ποὺ δὲν μπαίνει ἄνθρωπος...

Πίσω ἀπ' τὸ κεφάλι τοῦ μαέστρου καθὼς πῆρε τὴ θέσι του, στέκει μιὰ λάμπα, ποὺ φωτίζει τὸ ἀναλόγιο... Ἀπ' αὐτὴν κρέμονται, μὲ ἀλυσίδες, δυὸ παλιοὶ Ἀγιορείτικοι σιδερένιοι σταυροί, ὁ ἕνας πιὸ μεγάλος ἀπὸ τὸν ἄλλο καὶ σὲ διαφορετικὸ ὕψος. Τελείως πίσω του, στὸν τοῖχο, τρεῖς Ἅγιοι Φραγκίσκοι. Ἕνας τοῦ Γκρέκο, ἕνας παλιότερος σὲ πριμιτὶφ στὺλ καὶ ἕνας ἄλλος σὲ μινιατούρα ἀπὸ κόκκαλο.

Στὸ ἀναλόγιο εἶναι ἕνας ἀπὸ τοὺς τρεῖς χοντροὺς τόμους τοῦ «Μπάλο ἴν μάσκερα» τοῦ Βέρντι. Πάνω στὸ γραφεῖο του, ἕνα χρονόμετρο ρολόϊ ποὺ σπάνια τὸ μεταχειρίζεται, ἕνα διαπασῶν καὶ χαρτιά. Στὴν ἄλλη γωνία ἕνα πιάνο μὲ μικρὴ οὐρὰ κι' ἀπάνω μιὰ... Βίβλος. Τὴν βρῆκα ἀνοιχτὴ στὶς Προφητείες τοῦ Σαμουήλ.

Ὁ Μαέστρος τελείωσε τὸ ἁπλούστοτο ντύσιμό του φορώντας ἕνα μαῦρο σκουφί. Δὲν εἶχα καθήσει καλὰ ὅταν, μ' ἐπλησίασε γελαστός, μ' ἔπιασε ἀπ' τὸ μπράτσο καὶ μὲ πῆρε βιαστικά, ζητώντας μου συγγνώμη γιὰ τὴν πρώτη του συμπεριφορά:

— Ἀκοῦστε. Δὲν εἶμαι σκληρὸς οὔτε ἀπότομος. Εἶμαι πολὺ εὐαίσθητος. Γι' αὐτὸ ἀκριβῶς αἰσθάνομαι τὴν ἀνάγκη νὰ θωρακίζωμαι. Χρειάζομαι μιάν... αὐτοάμυνα. Χίλιοι ἄνθρωποι τὴν ἡμέρα μοῦ σπάζουν τὴν συγκέντρωσι ποὺ εἶναι τόσο ἀναγκαία γιὰ τὴν συνεχῆ μελέτη μου. Ἔτσι, ἀναγκάζομαι νὰ φαίνωμαι κάποτε σκληρός, χωρὶς νὰ εἶμαι. Καὶ συνήθως παρεξηγοῦμαι... Πᾶμε τώρα νὰ φᾶμε καὶ νὰ τὰ ποῦμε. Θὰ σᾶς ἀπαντήσω σ' ὅ,τι μὲ ρωτήσετε.

Μὲ ὠδήγησε σ' ἕνα μικρὸ μισοῦπόγειο Ἑλληνικὸ μαγαζί. Καθήσαμε σὲ μιὰ γωνιά, ἀρχίζοντας μ' ἐλιὲς καὶ κουκιὰ καὶ εὐχόμενοι μὲ μπροῦσκο μαῦρο κρασί. Τὸ ἀφεντικὸ εἶχε κι' ὅλας πλησιάσει τὸν «Μαέστρο του» κι' ἔπαιρνε τὴν παραγγελία.

— Μὴ σᾶς φανῇ ὅτι τρώω πολύ. Αὐτὸ εἶναι τὸ φαΐ γιὰ ὅλη μου τὴν ἡμέρα. Δὲν ξανατρώω. Καὶ τώρα, σᾶς ἀκούω.

— Θὰ εἴχατε τὴν καλωσύνη νὰ μοῦ πῆτε ποῦ βρίσκεται τὸ μυστικὸ τῆς μοναδικῆς αὐτῆς μαεστρίας σας γιὰ τὴν ὁποία εἴσαστε ὁ δημοφιλέστερος ἄνθρωπος στὴν Ἀμερική;

— Δὲν ὑπάρχει κανένα μυστικό. Δίνομαι μὲ ἔρωτα φλογερό, ὑποφέροντας ἀφάνταστα τὴν ὥρα τῆς ἑρμηνείας, ἀκριβῶς σὰν ἕνας παθητικὸς ἐραστής... Αὐτὸ εἶναι ὅλο! Κι' ἔπειτα ἀγαπῶ τοὺς μουσικούς μου. Ἐγὼ τὴν ἀγάπη αὐτὴ τὴν νοιώθω σὰν σεβασμό. Σκέπτομαι τὴ φτώχεια τους, τὶς ἀτομικές τους στεναχώριες, κάθε τους δυσκολία. Κάποιος ἀπόφε μπορεῖ νὰ μὴν κοιμήθηκε καλά, κάποιος μπορεῖ νὰ εἶχε στεναχώριες μὲ τὴ γυναῖκα του ἢ νὰ ἄρρωστο τὸ παιδί του, κάποιος μπορεῖ νὰ ξύπνησε κακόκεφος... Δὲν προσταθῶ νὰ τοὺς ὑποτάξω στὴ θέλησί μου, ἀλλὰ τοὺς πείθω φιλικὰ κάθε φορά, ποὺ ἀποτείνομαι στὸν καθένα προσωπικά. Κι' ἔτσι κάνουν αὐτὸ ποὺ τοὺς ζητῶ αὐθόρμητα... Βέβαια, τὸ ἐρωτικὸ πάθος δὲν εἶναι ἀναγκαῖο γιὰ τὸ ἀποτέλεσμα. Στὴν Ἀμερικὴ μάλιστα, αὐτὴ ἡ ἀτομικὴ θυσία, ἡ ἀτομικὴ αὐτὴ προσφορά, θεωρεῖται ἐκζήτησι καὶ ὑπερβολή.

— Πῶς ἀντιμετωπίζετε τὸ θέμα τῆς ἑρμηνείας;

— Καθὼς ἄρχισα νὰ σᾶς λέω, ἡ ἑρμηνεία εἶναι ἕνα τραγικὸ γεγονός. Δίνεσαι γιὰ νὰ ζωντανέψῃς μιὰν ἄλλη ζωὴ — τοῦ δημιουργοῦ. Κι' ἂν τὸ δόσιμο αὐτὸ εἶναι ἀληθινὸ κι' ἔχει μαζὶ εὐαισθησία κι' ὅλη τὴ φαντασία ποὺ χρειάζεται, τότε πετυχαίνεις νὰ τὸν ἀναστήσῃς. Καὶ μαζὶ μὲ τὴν τελευταία νότα ἔχει ἐκπνεύσει ἡ δικιά σου ζωὴ καὶ σὲ κάθε ἐπανάληψη ζῆς μιὰ καινούργια λιγόχρονη φλογισμένη ζωή, ἕναν ἔρωτα κι' ἕναν θάνατο...

— Πῶς ἀντιμετωπίζετε τοὺς νέους συνθέτες;

— Ἀκοῦστε με: Ἔρχονται καὶ μὲ βρίσκουν κάθε μέρα πλῆθος Σουηδοί, Ὁλλανδοί, Ἄγγλοι κι' Ἀμερικανοὶ νέοι συνθέτες ποὺ μὲ παρακαλοῦν νὰ δῶ τὰ ἔργα τους. Τὸ κάνω εὐχαρίστως. Πράγματι, βρίσκω πολλὰ ἀπ' αὐτὰ καλογραμμένα. Ἀκόμα κι' ἐνδιαφέροντα. Δὲν μπορῶ ὅμως νὰ τοὺς ἱκανοποιήσω. Στὶς πατρίδες τους, σίγουρα θὰ τὰ διηύθυνα. Γιὰ ἕνα ὅμως παγκόσμιο κοινό, τὰ προσόντα ποὺ ἔχουν δὲν εἶναι ἀρκετά. Ἔχω μεγάλη εὐθύνη ἀπέναντι σ' αὐτὸ τὸ κοινό. Χρειάζονται ἔργα ποὺ νὰ ξεπερνᾶν τὰ ἐθνικὰ σύνορα. Κι' αὐτά, εἶναι πολὺ λίγα. Ἕνα τέτοιο Ἑλληνικὸ ἔργο εἶναι τοῦ Σκαλκώτα. Βρῆκα ἐπίσης ἐνδιαφέροντα τὰ ἔργα νέων καθὼς τοῦ Γ. Σισιλιάνου καὶ τοῦ Μίκη Θεοδωράκη.

Γ. ΜΠΟΥΚΟΥΒΑΛΑΣ

ΑΥΡΙΟΝ : Τὸ δεύτερον μέρος τῆς συνεντεύξεως.



Ὁ κ. Μητρόπουλος, ὁ ὁποῖος ἔδωσε τὴν ἐξαιρετικὰ ἐνδιαφέρουσα συνέντευξι πρὸς τὸν ἔκτακτο συνεργάτη μας κ. Γ. Μπουκουβάλα. Ἄνω δεξιὰ μία ἰδιόχειρη ἀφιέρωσις τοῦ Ἕλληνος ἀρχιμουσικοῦ «Γιὰ τὰ «ΝΕΑ», μὲ πολλὰ φιλικὰ αἰσθήματα!».

From MAY 14 1955

CHRISTIAN SCIENCE MONITOR

Boston, Mass.

New York Orchestra in West

By C. Sharpless Hickman

Los Angeles

Concerts provided by the New York Philharmonic-Symphony Orchestra here have shown that our Los Angeles Philharmonic, by comparison, lacks qualities it should have to represent adequately the third city in the nation.

Visits in recent years by the Philadelphia, the N.B.C., the Boston Symphony, and the French National Radio Orchestras have caused dissatisfaction of a like sort.

Hearing the Philadelphia's brilliance, the N.B.C.'s tenseness, the Boston's warmth, and the French orchestra's subtlety—and then the New York's blending all these qualities—arouses even steadfast adherents from their complacency.

Two Programs

The Pasadena Civic Auditorium concert, arranged by Elmer Wilson, and the Shrine Auditorium concert in Los Angeles, promoted by our Philharmonic's sponsors, the Southern California Symphony Association, were conducted by Dimitri Mitropoulos and Guido Cantelli, respectively.

Mr. Mitropoulos, in his adventurous Pasadena program, offered, for new works, the Tenth Symphony of Shostakovitch and the delightful Greek Dances of Nico Skalkottas. Also heard were Brahms's Haydn Variations, in a benighly relaxed reading; and Kabalevsky's "Colas Breugnon" Overture.

The Tenth Symphony finds the maturing Shostakovitch minimizing his more obvious idiosyncrasies. The core of the 50-minute work is its moving 20-minute opening section, with contrasts of pastoral beauty and constructive energy. The second movement is a brief, frenetic dance for spinning strings, against which the brasses intone more slowly. The third movement has an Oriental flavor, with a lovely English horn obbligato. The Finale is more typical Shostakovitch, with bassoon triplets, up-curling flute passages, quick-step rhythms, almost approaching movie "chase" music, and searing string attacks.

Mr. Cantelli, in his Los Angeles program, gave a remarkable interpretation of Ravel's setting of Moussorgsky's "Pictures at an Exhibition," wondrously mirroring the title. His treatment, however, of the First Symphony of Brahms sacrificed depth for speed and inner majesty for outward theatricalism.

Wallenstein Concerts

The impression made by Mitropoulos was one of imagination, disciplined by mature intelligence and scrupulous musicianship. Cantelli impressed by a more youthful verve and force, and a theatrical flair not yet reined in by maturity. The orchestra under both conductors proved to be superbly drilled, rich-toned, blessed by mellow brasses, and wondrously responsive to direction.

From MAY 15 1955

HERALD-TRIBUNE

New York, N. Y.



Roberta Peters, soprano, and Dimitri Mitropoulos, conductor, featured in highlights from "A Masked Ball" with Marian Anderson, Jan Peerce amd Leonard Warren.

From
MAY 22 1955
TIMES
New York, N. Y.

ORCHESTRA IN WEST

Philharmonic Impresses In Coast Appearances

By ALBERT GOLDBERG

LOS ANGELES.

As the fourth major Eastern orchestra to display its accomplishments to the West Coast in recent years, the New York Philharmonic-Symphony Orchestra was recently as warmly received by southern Californians as the Philadelphia Orchestra had been in 1948, the N. B. C. Symphony in 1950 and the Boston Symphony in 1954.

Box-office figures give some indications of the orchestra's reception in southern California. At the first appearance, in the Pasadena Civil Auditorium on April 28, Dimitri Mitropoulos conducting, 2,825 of the theatre's 2,968 seats were sold. The next night, in Los Angeles' mammoth Shrine Auditorium, under the auspices of the Southern California Symphony Association, Guido Cantelli faced an audience of 6,200, which practically represents a sell-out.

Rain—the thing for which southern California yearns the most but which always terrifies the inhabitants nearly as much as the H-bomb—held Mr. Cantelli's San Diego concert to some 2 000 auditors, as against Russ Auditorium's 2,400 capacity. But Mr. Mitropoulos' Santa Barbara matinee on May 1 found the 2,000 seats of the Granada Theatre occupied. Statistics concerning the orchestra's northern California concerts in Fresno and San Francisco indicate equally favorable turnouts.

New to Coast

In Pasadena, Mr. Mitropoulos—using a baton, and in a markedly more restrained mood than usual—introduced Shostakovich's Tenth Symphony and Skalkottas' Greek Dances to the West Coast and devoted the remainder of his time to Kabalevsky's "Colas Breugnon" overture and the Brahms-Haydn variations. The Shostakovich stirred up bravos from the ordinarily staid Pasadena public, but impressed this listener as being even more synthetic and repetitive of familiar formulas than one had gathered from the recorded performances.

Mr. Cantelli, in contrast to Mr. Mitropoulos, was considerably more active in deportmen at his Los Angeles concert tha he had been in a New York appearances we had observed. However, he kept undue theatricalism from his conducting until the final movement of Brahms' First Symphony, which until then had been strongly lyrical in the Toscanini Italianate vein. The audience approved uproariously of everything, including the overture to Rossini's "The Siege of Corinth," Samuel Barber's Adagio for Strings and the Ravel-Mussoourgsky "Pictures at an Exhibition."

This listener found the orchestra in both concerts a magnificent instrument, with first-desk artists of prime ability, the whole lacking only a little in the individual quality that distinguishes such ensembles as the Boston and Philadelphia orchestras.

Dissent

But Patterson Greene, music critic of The Los Angeles Examiner, wrote:

"It may be that the New York organization would sound better playing in Philharmonic Auditorium and would sound better than our own Philharmonic Orchestra. But in the Shrine, possibly because of the acoustical conditions, it sounded rather inferior to our home team. Lacking were the massiveness, the balance and the brilliance to which we have become accustomed."

This might seem like chauvinism, yet in San Diego, where the New York Philharmonic played in Russ Auditorium, as does the Los Angeles Philharmonic on its visits to that city, Bruno David Ussher of The San Diego Evening Tribune said he preferred the "French horns, flutes and trumpets of the Los Angeles Philharmonic. Such comparisons invited themselves and resulted in a pleasant pride in a southern Californian."

Since Mr. Cantelli omitted the Barber composition from his San Diego program, Constance Hereshoff of The San Diego Union was moved to hope that when the New York Philharmonic returned it would play "at least one work by a living composer, possibly an American."

Differences

Maurice Faulkner of The Santa Barbara Star found fault with the orchestra's intonation, and heard muddled passages in rapid string and woodwind passages and wrong notes in horn unisons. But Henry J Seldis, writing in The Santa Barbara News-Press, thought that the orchestra "gave us a glimpse of orchestral perfection and interpretative genius employed in the brilliant presentation of four totally different musical works."

In San Francisco, where Mr. Mitropoulos repeated his Pasadena program, Alfred Frankenstein of The Chronicle felt that the conductor "placed heavy emphasis on triviality in making up the program." But later, Mr. Frankenstein found it to be "an immediately rewarding experience to hear in the flesh an ensemble whose strings are always in tune and whose horns are no cause for uneasiness."

St. Paul (Minn.) Pioneer Press
WEDNESDAY, MAY 18, 1955

Mitropoulos Welcomed Back

By JOHN H. HARVEY

Some 5,000 persons gave Dimitri Mitropoulos a roaring welcome Tuesday night as he returned to Northrop Memorial auditorium at the head of the New York Philharmonic - Symphony orchestra.

It is six years since that emotion-charged evening when he took his leave of the Minneapolis Symphony orchestra and the local audience to take over musical direction of the Philharmonic.

There was plenty of emotion in the air Tuesday night, too, but it was of the happy variety. Mitropoulos himself, dynamic as ever, strode quickly onstage, beaming. A storm of applause broke and the audience began to rise, but he cut short the demonstration by launching quickly into the National Anthem.

Prolonged applause followed thereafter at the end of every number on the program, but the maestro always insisted on sharing all bows with his colleagues of the orchestra.

There was considerable justice in this, for while a great deal of the applause was an expression of regard for Mitropoulos personally, the qualities of the orchestra aroused the greatest of admiration.

This was the first time we in this part of the country have had live contact with this great organization. And great it is in every department, in every position and as a musical entity.

The mellowness, sweetness, body and richness of the string choir formed the particularly outstanding feature. Aside from that, the sounds of the Philharmonic are not overwhelmingly superior to those of the Minneapolis orchestra. But the apparent ease with which the sounds roll out without tension, the feeling of power only half used, are characteristics in sharp contrast to our local orchestra.

Obviously the orchestra was in fine spirits and was bent on doing its best on their conductor's old home ground. The clarity of overall sound, the deftness of the playing and the vitality of response—hair-triggered yet relaxed—were things to marvel at.

Opening number was Kabalevsky's merry little "Colas Breugnon," overture — Glinka with a touch of Till Eulenspiegel—and it was given a sharp-focused, bounding performance.

Mendelssohn, an old specialty with Mitropoulos, provided the second number, the fifth, or "Reformation" symphony. About the most pretentiousness and stuffiness to be found in any Mendelssohn work is in this symphony, and that's not terribly much. Mitropoulos and the orchestra gave it clean outlines, considerable grandeur and fine motive force and never let its high seriousness become heavy seriousness.

About all I can say in praise of Shostakovitch's tenth symphony is that it has masterful orchestration and that it was given a whale of a performance. It is doubtful whether any other conductor or orchestra could show deeper understanding of its architecture and expressive details and set forth the music to better advantage.

Yet I can find nothing in it that Shostakovitch has not done in previous symphonies—and done better. It is simply a dull, long-winded harangue.

Minneapolis (Minn.) Star
WEDNESDAY, MAY 18, 1955

By JOHN K. SHERMAN

Crowds Cheer Maestro in Triumphant Return

★ Minneapolis still has a possessive feeling, and a devoted one, toward Dimitri Mitropoulos, who came back last night after six years to conduct his touring New York Philharmonic - Symphony orchestra in Northrop auditorium. An overflow audience that shouted and cheered in a standing ovation welcomed "home" the former leader of the Minneapolis Symphony.

The concert, final event in the University Artists course, vividly revived memories of that shaking, quivering figure who used to quicken the pulse, and whose music, now as then, was such a warm and intense expression, full of fire and fury, and with such a wide and high reach.

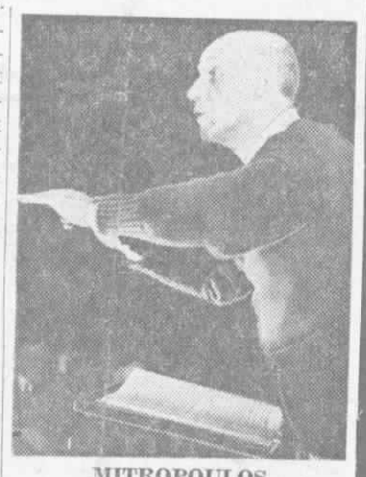
Mitropoulos uses a baton now, but nothing else has much changed—except for a greater mastery of his instrumental forces and his conceptions of the music he plays.

The program started off with a whirlwind effect in Kabalevsky's "Colas Breugnon" overture—a dashing work with martial blare and high velocity and offbeat rhythms, a "warm-up" the conductor tossed off with fine bravura and with which the orchestra proved immediately its skill as one of the world's finest.

The Mendelssohn "Reformation" symphony followed — among other things, a reminder of Mitropoulos' fondness for the early romantics while he was here, also his predilection for music of religious reference. It was initiated with solemn summons of the brass and attained in its progress many high summits of grandeur and power.

After intermission the audience had its first hearing of Dmitri Shostakovitch's latest symphony, his Tenth, which Mitropolous introduced in New York this past season.

Shostakovitch in this new work seems to be a composer who has worked outside the currents of latterday composition in the western world, for it seems largely in the romantic tradition, is a "linear" work with little contrapuntal element and at times seems padded and repetitious.



MITROPOULOS
There were cheers

Yet there are impressive and even thrilling episodes in it that only Shostakovitch could have produced — such as that weirdly agitated and mischievous second movement with its machinegun drums, blare of trumpets and shrilling violins.

It was a performance of seething brilliance, and while I'm not at all sure the work is as important as it sounds, I'm dead certain that the interpretation it got was as near perfection as it will likely ever receive. Mitropoulos was recalled again and again after the close of the program proper, and to an audience that refused to go home he then offered two contrasting encores — Rachmaninoff's "Vocalise" and the overture to Verdi's "La Forza del Destino."

Cedar Rapids (Iowa) Gazette
FRIDAY, MAY 27, 1955

'Requiem' Is Great Artistic Achievement

By Donald Key.

IOWA CITY—The musical genius of Dimitri Mitropoulos created an incomparable fine arts event as he conducted more than 350 musicians in a performance of Berlioz' majestic "Requiem" here Thursday night.

As the final note faded away 8,000 listeners in the Iowa field house burst into a five-minute ovation that was climaxed by a standing salute to the great maestro of the New York Philharmonic and to the magnificent performance he commanded from the University of Iowa Symphony orchestra and chorus.

Meet Challenge.

Berlioz' "Mass for the Dead" is a grandiose and expansive work, rarely performed because it requires such a large personnel. But for Mitropoulos and the musicians, this was a challenge met by a reverent and devoted approach to the work as a whole.

Whenever the maestro conducts, notation and cadence are completely subordinated to the major concern of producing great music and beautiful sound. This he instills in the performers he is directing, no matter how many or how dispersed, an unlimited musicianship and dedication to the artistic achievement.

From the soft, melodic beginning of the "Introit and Kyrie", he drew beautiful color and shading from the many voices and instruments. It was a production of gorgeous sound, balanced to perfection and controlled with expressive and masterful guidance.

Superb Music.

Tender pianissimos grew, through long crescendos, to rich and full high points in tone production. There was no glare from chorus or orchestra, only superb music, subdued or enveloping.

This was most impressive when the off-stage brass choirs entered during the "Sequence" section. Here indeed the music seemed to surround the audience with golden echo from various locations in the huge hall.

All of this was accomplished with amazing precision and professional quality.

Best singing by the large double chorus, trained by Prof. Herald Stark, came in "Red tremendae" and "Quaerens me", the latter a splended knitting of voices.

Chorus Expressive.

The orchestra, rehearsed by Mitropoulos' protege, James Dixon,, was most expressive in the "Domine, Jesu Christe", which begins with plaintive chant and builds to numerous lovely contrasts in color and mood.

But all sections were magnificently performed. "Lacrymosa", last number on the first half of the program, was inspirational. Listeners seemed to sit transfixed while the rich music grew to beautiful heights, broke into haunting song, then subsided and was rebuilt to a warm climax.

The "Sanctus" was sung by Tenor David Lloyd above women's chorus background. His dark quality and fine musicianship excellently fitted the reverent approach as did his mastery of phrasing and covered high register.

In all, it was a production of rare magnitude and conception—blended by a maestro whose incomparable genius on the podiums produces great artistry and great music.

Cedar Rapids (Iowa) Gazette
SUNDAY, MAY 29, 1955



—Photo by Loraine Ward.

"ORCHESTRAS SYMBOLIZE CITIES' CULTURE," said New York Philharmonic Conductor Dimitri Mitropoulos (left) in answering a question on the value of community symphonies. Hearing his views, above, are Himie Voxman (center), head of the University of Iowa music department, and James Dixon, protege and pupil of the maestro. Mitropoulos also said that over-emphasis of mechanical devices such as TV and Hi-Fi "denies life."

Brigham Young ALUMNUS



"I am wishing for you today the ambition, not to become a successful man, but to equip yourself to be a useful man."

Dimitri Mitropoulos
Conductor, New York Philharmonic
Studentbody Assembly
Thursday, May 12, 1955

"I am wishing for you today the ambition, not to become a *successful* man, but to equip yourself to be a *useful* man. When you go out into the world, your mission should not be to make more money and to acquire a position of power, but to be useful to your neighbor. That way you can approach more closely this utopia, as I said. I ask your forgiveness for the drastic words "loving your neighbor"—you do not have to love him, exactly, but you have to consider him and contribute something in your community so that you will do something out of yourself for the sake of helping others. Thus, I think, we can achieve a better world. This is the only way we can save people from becoming frustrated and bitter."

FEUILLETON Wiesbadener Kurier DIENSTAG, 17. MAI 1955

INTERNATIONALE MAIFESTSPIELE WIESBADEN 1955

Der Athener ‚Hippolytos'

Menschenschicksal zwischen Aphrodite und Artemis

DrHK. Auch Euripides wurde von den Neugriechen zelebriert. Auch Leben und Tod des Kranzbringers Hippolytos vollzog sich als dramatische Feier. Die Szene ist hier vor dem Königspalast in Troizen, und Kl. Kleonis, der Raumgestalter bei „König Oedipus", brauchte seinen Architekturrahmen nur um einiges abzuwandeln, um den Vorgängen Hintergrund zu geben. Der große und hohe Stil wurde auch diesmal eingehalten. Dennoch war vieles anders. Ja, gerade die Inszenierung erhellte nahezu schlagartig, welch große Kluft zwischen Aischylos und Sophokles da und Euripides hier seit jeher besteht. Die „Hippolytos"-Aufführung, mit der das griechische Maigastspiel ausklang, hatte eine Tendenz zum Farbigen, ja zum Barocken. Sie schob gewisse theatralische Faktoren vor das Kultische. Auch schien es, als ob im Dekor, in der aufwendigeren Spielart, in der liturgischen Weise der Gesänge gewisse Einflüsse von Byzanz walteten . . .

*

Es ist wohl eine vergebliche Mühe, den Wesensunterschied des letzten antiken Tragikers hinwegdisputieren zu wollen. Euripides steht vollauf in der Welt des Zweifels. Die Ebene, auf der seine Figuren spielen, ist nicht mehr die des Mythos allein. Sie neigt sich bereits zum Privaten hin. Der Psychologismus bricht ein, auch bei den Göttern. Sie sind bei Euripides nicht mehr die hohen Mächte, deren Zorn oder Huld der Mensch als erhabene Gewalten erfährt, sondern fast schon theatralisch gesetzte Zeichen, allegorische Figuren gleichsam, die als Mittel zur Auslösung der Handlung dienen. Artemis, die am Schluß des „Hippolytos" erscheint, ist der „Deus ex machina" der Barockoper, und die Art, in der D. Ach. Rondiris, der Regisseur der Aufführung (bekanntlich bis vor kurzem noch Intendant des Nationaltheaters Athen) sie und am Anfang Aphrodite auf hohem Podest vor dunklem Nachthimmel ins strahlende Licht rückte, war bei aller Faszination keine mythische Aufhöhung, sondern theatralische Figuration, barocke Glorie . . .

*

Das Wort „Barock" nimmt sich im Zusammenhang mit der Antike seltsam aus. Aber Euripides bedeutet, bei aller Größe und Eigenart seiner Dichtung, doch schon die Dämmerung des antiken Dramas. Nicht nur die Rede wird bei ihm beweglicher, nicht nur drängt er, wie etwa der große Botenbericht im Hippolytos zeigt, auf expressive Bildlichkeit — er macht auch die Psyche seiner Figuren farbig. Die gleichsam monologischen Äußerungen der in Liebe zu ihrem Stiefsohn entbrannten Phaidra oder des das weibliche Geschlecht hassenden, ganz seiner Jagd- und Pferdeleidenschaft frönenden Hippolytos sind innere Aufschließungen von Menschen, die schon jenseits von Göttern existent sind, oder aber nur noch der Gottheit anhängen, mit der sich ihr jeweils erkorenes Idol symbolhaft, besser allegorisch verbindet . . . Die Regie von Rondiris trieb auch dieses Psychologisierende sehr deutlich ins Bild, im Effektausbruch, in der jagenden Gebärde, im sehr überlegt entwickelten und gesteigerten Pathos.

*

Der Hippolytos-Stoff ist der gleiche, den später Racine in seiner „Phädra" gestaltet hat und den noch in jüngster Zeit Bernard von Brentano in seinem im Wiesbadener Kleinen Haus aufgeführten Schauspiel aufgegriffen hat. Auf den deutschen Bühnen fehlt das Euripides-Stück, obwohl gute Übersetzungen vorliegen, so von Wolde und neuerdings von Buschor. So mochte die griechische Gastaufführung für viele die erste Bekanntschaft mit dieser Tragödie schenken. Auch dieses Drama führt das Nationaltheater Athen an sich im Freien auf. Rondiris schuf seine Inszenierung für das Epidauros-Theater. Die Umsetzung in den geschlossenen Raum erfolgte eigens anläßlich des Athener Besuchs von Bundeskanzler Adenauer. Mehr noch als beim „König Oedipus" spürte man diesmal diese Herkunft von der Freilichtbühne . . . Alles hatte den Zug nach Ausladendem, nach Weiträumigkeit, auch der Sprachklang tendierte in seiner Dimension zuweilen noch dahin. Die fehlende Naturkulisse wurde freilich wesentlich wettgemacht durch die ungemein ausgewogene gleichsam essentielle Beleuchtung. Es gab Szenenmomente von geradezu magischer Bildkraft — einer Bildkraft, wie wir sie auch bei unseren heimischen Aufführungen gern erleben möchten.

*

Mehr als beim „Oedipus" tritt beim „Hippolytos", wie die Griechen ihn spielten, auch die Musik hervor. D. Mitropoulos, der berühmte griechische Dirigent, hat sie geschrieben — ein ganzes Opus von differenzierter moderner Prägung und fesselnder Eigenart, das unter der Stabführung von G. Lykoudis wiederum die Staatskapelle hinter der Szene musizierte. Die Chorlieder werden sämtlich gesungen — unisono, in Gebärdungen und mit einem Bewegungsstil der sichtlich die Herkunft von der Palucca-Schule verrät. Tatsächlich war die Choreographin Lukia Schülerin der Palucca, sie wirkte drei Jahre in Dresden und weilte dann später in Amerika, bevor sie in Athen ihre Arbeit aufnahm. Auch die Choreographie der „Orestie", mit der das Nationaltheater Athen ursprünglich kommen wollte, stammt von ihr. Die edlen Bewegungen der sechzehn Frauen von Troizen und ihrer Chorführerin (Th. Kalliga), die flutende Einbeziehung in die Szene, die bedeutungsvolle Art, wie sie die einzelnen Auftritte beschirmten oder in sie eingriffen — all dies ließ die stark stilisierenden Tendenzen dieser Choreographin deutlich werden. Dieser Stilisierung hatte wohl auch die Wiederholung bestimmter Formen und Gangweisen zu dienen.

*

Die Schauspielerleistungen zeigten zum andernmal, daß Theaterspiel bei den Griechen nicht bloß Sache des Berufs, sondern leidenschaftlicher Hingabe ist . . . Zwischen den leuchtenden Erscheinungen der Aphrodite (K. Panaghiotou) und der Artemis (Al. Katseli), die ihren Zwist an den Menschen austragen, stehen eben diese Menschen in ihrer fast schon modern anmutenden Individuation: Die ausdrucksvoll gebärdete Phaidra der dunkel-schönen El. Verghis und der olympisch edle, selbstsichere, Kraft und Elan der Jugend ausstrahlende Hippolytos des Al. Alexandrakis. Th. Kotsopoulos war der Theseus, von königlicher Würde noch im Ausbruch des Zorns. St. Vokovitsch sprach mit Leidenschaft die Kunde vom scheuenden Gespann und Sturz des Hippolytos. Ant. Moustaka mimte die alte Amme. B. Kanakis war der Diener. Der tiefe Eindruck der Aufführung äußerte sich wiederum in langanhaltenden stürmischen Ovationen. In der großen Mittelloge war als Gast auch diesmal der griechische Botschafter zugegen. Für ihn und das gesamte Athener Ensemble gab im Anschluß an die Vorstellung die Landesregierung einen Empfang im Kloster Eberbach, wobei Kultusminister Hennig in seiner die Gäste feiernden Rede den lebhaften Wunsch nach Wiederkehr, und dann mit der „Orestie" und der „Antigone", aussprach.

From JUN 21 1955
HERALD-TRIBUNE
New York, N. Y.

Mitropoulos Conducts

Beethoven Program Opens 38th Stadium Concert Season

By Jay S. Harrison

The native tempest and tumult that inevitably accompanies all all-Beethoven programs was decidedly in evidence last night on Convent Ave. as the Stadium Concerts began its thirty-eighth successive season at City College's Lewisohn Stadium.

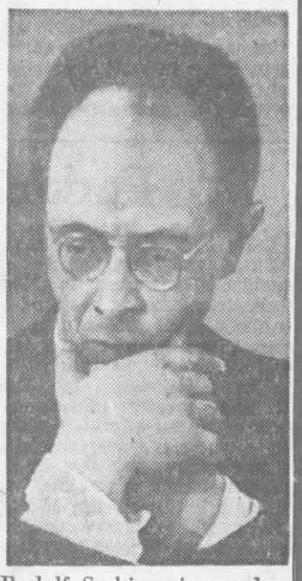
Dimitri Mitropoulos was maestro of the evening and Rudolf Serkin appeared as soloist in the "Emperor" Concerto, which was neatly framed on either side by the "Prometheus" Overture and the "Eroica" Symphony.

As befits a gala evening, some 19,000 listeners were on hand to lend support to the notable open-air enterprises, which was further glamorized by musical and political celebrities piled three deep in reserved places of high honor. It was, all told, an opening wanting only bright fireworks to thrust it into the realm of the genuinely spectacular.

This was accomplished, moreover, despite the rather tepid temperature that marked the night's music making as a whole. The "Prometheus" Overture began studiously, sombrely, at a tempo calculated to set off handsomely the work's peltering main theme and subsequent blithe development. As is ever the character of Stadium performance the balance between orchestral choirs underwent, in the process of amplification, some woeful peculiarities, and on this account idle accompaniment figures, meant to fatten the harmonic texture, were frequently in evidence to the clear disadvantage of more significant material; but in the main the acoustical hazards of the amphitheater were throttled to a minimum.

As a result, Mr. Serkin's tone emerged cleanly, though through the loudspeaker it could scarcely be said to possess the range of colors which the pianist normally conceals in his fingers. The performance itself was a hale and substantial one, crowned with no especial distinction. As usual, Mr. Serkin bore grandly a talent that mysteriously imparts to his readings a feeling of facility and ease, for which reason his work gave off a rare blend of mellowness, candor and eloquence. One felt comfortable in confronting Mr. Serkin's "Emperor" views, expecting no untoward excitations and receiving none to discharge this happy complacency. And since the circumstances of Stadium performance do not permit the final degrees of refinement, only the grasping and greedy coul dask for more.

For his part, Mr. Mitropoulos provided a stark and granitic interpretation of the "Eroica" that was in every phrase roughly hewn and chiseled. And this treatment is not inappropriate to the demands of the work, which for all its length is tight of muscle and nowhere flabby. Simply stated, the conductor follows a method which requires that isolated specks of drama be found with which to enkindle the entire composition. He finds them, too, though sometimes at the expense of continuity and grace. Last night the "Eroica" rippled with a power brash in the extreme. Thus heard, the symphony flashes with life.



Rudolf Serkin, piano soloist at Lewisohn Stadium last night.

During the intermission Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts, Inc., made a brief address and introduced Deputy Mayor Henry Epstein, who officially christened the series. In the course of her talk, Mrs. Guggenheimer spoke of the "wonderful, glamorous" programs that lie ahead in the next six weeks. And who is there so bold as to doubt her words?

JUN 21 1955
WORLD-TELEGRAM
New York, N.Y.

Music

All-Beethoven Program Opens Lewisohn Season

By LOUIS BIANCOLLI.

One of the largest opening night crowds—19,000 strong—welcomed in the 38th season of Lewisohn Stadium concerts last night.

It was a perfect opening in every sense. The weather was ideal for outdoor symphonics. Few local retreats could have offered cooler relaxation than the Stadium last night.

The Stadium Symphony Orchestra was in excellent form. So was Rudolf Serkin as piano soloist in the "Emperor" concerto of Beethoven. And Dimitri Mitropoulos was his dynamic and inspiring self on the podium.

And of course there was "Minnie, the only name to which Mrs. Charles S. Guggenheimer answers among friends, and she was among 19,000 of them last night.

Greetings from 'Minnie.'

"Hello, everybody!" she chirped hospitably into the mike, only to bring on the first round of laughter by asking: "Is this thing on?"

She outlined the week's programs, ending with Thursday's—"That is Mr. Mitropoulos' last night," she said with an unintended note of solemnity in her voice. This prompted more good-natured merriment.

"What's the matter with you tonight?" she said, "because I don't feel a bit amusing." She appealed for more contributions to meet the Stadium's mounting costs, and then introduced the deputy mayor, Henry Epstein.

Patron Saint.

"These concerts are a tribute to New York as the cultural center of America," said Mr. Epstein, "and Minnie is their patron saint."

The all-Beethoven program opened with a firmly knit reading of the "Prometheus" overture and ended with an "Eroica" that unfolded with the impact of high drama.

In between, Mr. Serkin discoursed the mellow beauty of Beethoven's Fifth Piano Concerto.

JOURNAL-AMERICAN
NEW YORK CITY
JUN 22 1955

Lewisohn Stadium:

Nature Music

By MILES KASTENDIECK

DIMITRI MITROPOULOS tried to present the most challenging program of the week at Lewisohn Stadium last night, but a downpour curtailed his noble plan.

Before the orchestra could complete the second movement of Vaughan-Williams' Fourth Symphony, the concert was abruptly terminated as audience and musicians sought immediate shelter. The symphony will be played again tonight when Michael Rabin is scheduled to appear as soloist in the Brahms Violin Concerto.

Those present witnessed a display of rolling thunderheads and brilliant lightning that achieved remarkable atmospheric affinity with the first movement of the symphony.

Symphonic Duet

Then in the second movement when the kettle drums were silent, nature's battery of thunder entered surreptitiously to create a symphonic duet. The effect was unexpectedly dramatic, not quite what Vaughan-Williams had in mind but strangely in character.

The program opened with Weber's overture to "Der Freischutz" but could not close with the Shostakovich Tenth Symphony as originally designed. That outcome was a pity since both works stand as significant contributions to the contemporary musical scene.

From JUN 21 1955
TIMES
New York, N. Y.

Music: Series at Stadium Begins

Beethoven's Music and Serkin Are on Hand

By HOWARD TAUBMAN

ALL'S well that begins well, the Stadium Concerts people may feel this morning. The season's opening last night was one of the most cheerful in the thirty-eight-year history of outdoor music at Lewisohn Stadium.

There were 19,000 persons on hand, one of the largest opening-night gatherings in the history of the series. There was the Stadium Symphony Orchestra, which is substantially the New York Philharmonic under a summertime name. There was Dimitri Mitropoulos, the Philharmonic musical director, to conduct, and Rudolf Serkin, one of the great pianists of our day, to be the soloist.

Far from least, there was a program of Beethoven, represented by two of his mightiest works—the "Emperor" Concerto and the "Eroica" Symphony. After all, if you like music of this caliber, there is no use staying home with your television set; there is hardly any good music to speak of on it, and almost never a program of this kind.

*

The opening-night ceremonies were brief. Before the symphony began, Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts since the beginning, in 1918, spoke. She thanked everybody who had come out and urged one and all to come often. She thanked all those in government and business who had helped the series. She added that the guarantee fund for this season was still $21,000 short of its quota, and asked for contributions.

Henry Epstein, Deputy Ma

Henry Epstein, Deputy Mayor, then came forward to speak for the absent Mayor Wagner. He hailed the concerts and paid a tribute to Mrs. Guggenheimer, which was greeted by applause. The chairman of the concerts kissed the Deputy Mayor, and they walked off arm in arm.

*

After the curtain-raiser, Beethoven's "Prometheus" Overture, Mr. Serkin and the orchestra joined in an affecting performance of the "Emperor" Concerto. The pianist did not seek to magnify the proportions of his interpretations to achieve an out-of-doors conception. He played with subtlety and nuance. The style was big when it needed to be, but it was also delicate and poetic. This was mature, artistic playing, with not a splashy touch. It was, in effect, a compliment to the taste of the large crowd.

Mr. Mitropoulos and the orchestra companioned Mr. Serkin in the same vein. Then they proceeded to a large-voiced performance of the "Eroica," which is surely as big as all out-of-doors, no matter what proportions are set for it.

Some improvements have been made in the accoustical set-up. The echo is hardly noticeable except in fortissimo passages. Whatever the engineers have done, they have sacrificed some resonance to cut down the echo, and on balance they are probably right.

There were fewer planes than usual. Only a handful flew so close as to be obnoxious, although there were rumors of others in the distance. The night was fair; the air was soft; the house was full. All the Stadium needs is six weeks of such weather and audiences; maybe this is the year of good things for music as well as peace.

Mitropoulos and Fair Skies Cooperate



Rudolf Serkin

JUN 22 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Cloudburst Halts Concert At Stadium

A sudden downpour ended last night's Stadium concert midway in Vaughan Williams' Fourth Symphony and brought on a wild dash for cover among assembled Stadiumites. Many were drenched.

There still two movements to go of the Williams symphony, besides the whole of Shostakovich's Tenth Symphony. The latter was to have been a Stadium premiere. Weber's "Der Freischuetz" overture opened the program.

JOURNAL-AMERICAN
NEW YORK CITY
JUN 21 1955

Stadium Concert:

Lyrical Start

(Photo in Picture Section)

By MILES KASTENDIECK

ONE OF THE LARGEST CROWDS in years to attend a Stadium Concert opening greeted Dimitri Mitropoulos and the Stadium Symphony Orchestra in Lewisohn Stadium on the campus of City College last night.

That the 19,000 people were lured by an all-Beethoven program is quite possible. Their intent listening was quite noticeable during the soft lyrical passages of the evening's music. They gave the impression that they knew and loved such sure-fire works as the "Emperor" concerto and the "Eroica" symphony, and took special pleasure in hearing them "come alive" again.

The first appearance in 15 years of Rudolf Serkin as the piano soloist undoubtedly attracted the crowd, too. Always a unique keyboard personality, Serkin played the "Emperor" characteristically. There was magic in his fingers last night as well as brilliance.

POST
NEW YORK CITY
JUN 21 1955

19,000 on Hand to Greet Opening of Stadium Season

By HENRY BECKETT

The 1955 Lewisohn Stadium season opened last night with a concert of heroic proportions as regards program, performance and audience. Beginning with Beethoven's "Prometheus" overture, named for the Titan who helped the gods and brought fire and arts to men, it included the spacious "Emperor" Piano Concerto and the "Eroica," reputedly the composer's own favorite among his symphonies.

Dimitri Mitropoulos, the illustrious Philharmonic musical director, had before him many of that orchestra's players in conducting the Stadium Symphony. And as soloist there was the profoundly gifted Rudolf Serkin.

They were applauded by an audience of 19,000, made up largely of persons who have been listening to good music for years and know what is first-rate when they hear it.

DAILY WORKER
New York, N. Y.
JUN 23 1955

MUSIC

Stadium Jammed for Stirring All-Beethoven Program

By HARRY RAYMOND

The Lewisohn Stadium opened its 38th summer concert season Monday featuring a magnificent performance by Rudolf Serkin of Beethoven's Concerto for Piano and Orchestra in E-flat major, No. 5, which continues to bear the ironic title of "Emperor." Dimitri Mitropolos directing the Stadium Symphony Orchestra and Serkin at the piano keyboard gave more than 18,000 persons who filled the huge outdoor stadium an evening of music that will long be remembered.



SERKIN

Mitropolis conducted an all-Beethoven program, opening with the short Overture to "Prometheus." This was followed by the Concerto No. 5 and a thrilling playing of the Symphony in E-flat major, No. 3, "Eroica."

It has been a mystery to me why our concert programers continue to list Beethoven's Piano Concerto No. 5 as the "Emperor." Beethoven, who was artistically part of the tide of the Great French Revolution, never conceived of such a title. He was the musical castigator of emperors, kings and everything that went with the imperial court.

It is well known how he angrily tore up his dedication of his "Eroica" Symphony to Napoleon, denouncing him as the man who "will trample the rights of man underfoot" when Napoleon set himself as emperor and dictator. It is true that some musical royalist inscribed "Emperor" on the score after Beethoven gave it the simple title of "Grand Concerto for Piano and Orchestra." It is high time, I believe, that we discontinue to besmirch this grand work of music with a title inscribed on it by an ignoramus and reactionary.

In the long solo parts of the concerto Senkin displayed an artistry seldom displayed these days by a pianist. He played the difficult candenzas in a rousing rapsodic vein and gave to the second movement a remarkable hymn-like quality crying out for the brotherhood of man. All the vast triumph which Beethoven wrote into the final rondos was given power and authority by Serkin and the orchestra.

• • •

One thing that marred this fine concert was the constant buzzing overhead of transport planes. It turned out that everytime the orchestra reached a pianissimo section, huge planes with searchlights roared above the Stadium on their way to LaGuardia Field drowning out the music. This has long been a problem at the Stadium summer concerts. But I believe it is one that can be solved if the City Commissioner of Marine and Aviation really got on the job and negotiated to have the incoming and outgoing planes routed a reasonable distance to the north or south of the Stadium.

There are other interferences, too. The constant loud honking of auto horns on the streets outside the Stadium is extremely annoying to an audience listening to a fine symphony orchestra. I don't know what these car drivers are honking about anyhow unless they want to attract attention to the fact that they own a car.

This incessant auto horn tooting is nerve shattering anywhere in the city and it is unnecessary: It is a downright scandal for the city administration, which has declared its support of the Stadium concerts to permit loud auto horn tooting in the vicinity of the Stadium during the course of a concert. I'm for taking a tip from Paris which has outlawed the blare of a car horn altogether.

But in spite of this unnecessary interference, the Stadium concerts which will run through to July 30 this year, are the most important current cultural event in New York City.

JUN 23 1955
WORLD-TELEGRAM
New York, N. Y.

Music

Concert Sparkles At Stadium

By LOUIS BIANCOLLI.

The two stars of last night's Stadium concert were Michael Rabin, who made the violin talk, and Dimitri Mitropoulos, who made the orchestra talk.

Six thousand Stadiumites heard the maestro conduct one of the most stirring performances to date of Vaughan Williams' Fourth Symphony. And they heard the 19-year-old magician of the bow do as much for the Brahms Concerto.

Proudest listener of all last night was a beaming gentleman in the third stand of the first violin section. He was George Rabin, a Philharmonic veteran of 30 years, and father of Michael.

Father Takes Bow.

At the end of the Brahms Concerto, while young Rabin was being rousingly applauded by the crowd, Mr. Mitropoulos had the senior fiddler of the family rise and take a bow. Father and son were doing fine last night.

Mr. Rabin's reading of the Brahms classic was young with glow and warmth and joy and a good deal more than young in its mature sense of line and direction. There is a ripening intellect at work here.

This lad's growth has been sure and steady since his debut several years ago. He launched out early on a path of glory and has been heading that way ever since. Two Paganini caprices were added as encores last night.

Mr. Mitropoulos paid young Rabin the perfect compliment by conducting an accompaniment worthy of a high-grade spinner of the solo line. Violin and orchestra merged into a single unit of poetic power.

Shattering Impact.

The Williams symphony was shattering in its jagged impact. The music is some sort of black vision, of chaos to come or bitter rebellion against logic itself. Williams got something bad out of his system with this symphony.

Much easier on the nerves was Milhaud's arrangement of the Prelude and Allegro from Couperin's "La Sultane"—a bland summer breeze compared to Williams' savage symphonic twister.

From JUN 23 1955
HERALD-TRIBUNE
New York, N. Y.

By Francis D. Perkins

Michael Rabin, nineteen-year-old violinist, was last night's soloist at the Lewisohn Stadium, where he played Brahms' Concerto in D major with the orchestra under Dimitri Mitropoulos' direction. The Philharmonic-Symphony conductor had originally planned to offer more Brahms, the Second Symphony, in the first half of the program after the opening Prelude and Allegro from Couperin's "La Sultane," as arranged by Darius Milhaud. But, since he had not got much beyond the first movement of Ralph Vaughan Williams' Fourth Symphony, in F minor, in Tuesday's rained-out program, he substituted that notable English work.

In a public career that has already spanned five years, Mr. Rabin is regarded as one of the most promising members of the rising generation of violinists. Yesterday's performance also spoke remarkably well for his present and his future. It revealed his now well known technical prowess, with a tone of consistently appealing quality not weighty nor yet tenuous capable of both substantiality and delicacy. His technical skill was objectively employed, with artistic seriousness and an auspicious degree or realization of the expressive resources of the music. While there was room for further expressive penetration, this was noteworthy for an artist of his age.

The orchestral part of the performance was sympathetic and well co-ordinated, but both in this and in the solo passages there seemed to be an occasional loss of momentum in some of the measures in which the pace lessened. Mr. Rabin played the Joachim cadenza in the concerto, and added two Paganini solo caprices as encores. At the end of the concerto Mr. Mitropoulos shook hands with the young soloist's father, George Rabin, who is one of the orchestra's violinists, and called him to the front to share the applause.

In the Vaughan Williams symphony Mr. Mitropoulos and the orchestra brought out the rather austere energy which marks much of the work; the contrast between this vein and the brooding, withdrawn meditation which is also apparent in the first movement was convincingly expressed. They also realized the symphony's remarkable structural craftsmanship, but at times, mainly in the andante and the finale, the expressive range of the interpretation seemed narrower than that provided by the score.

JUN 24 1955
WORLD-TELEGRAM
New York, N. Y.

Music

Redcoats' Trojan Horse Slips Jazz Into Stadium

By LOUIS BIANCOLLI.

Close to 11 last night Dimitri Mitropoulos sat alone on the stage of the Lewisohn Stadium, listening to a jazz band.

Down below a dozen youngsters were jitterbugging, and all over the stadium heads were swaying and feet tapping to the syncopated strains.

A Trojan Horse had slipped into the stadium.

It had all begun innocently enough. Mr. Mitropoulos, very much the dignified maestro, had run off beautiful renderings of a Kabalevsky overture and Schumann's 2nd Symphony.

18 in Red Jackets.

Intermission had come and gone. So had Morton Gould's "Show Piece for Orchestra."

Then the gates had opened to the intruders—18 men in red formal jackets, noiselessly filing on stage after the orchestra had seated itself.

These were the Sauter-Finnegan ensemble—the "Soloist" of Rolf Liebermann's "Concerto for Jazz Band and Orchestra."

They looked harmless enough, in their fancy dress and placid poker faces. For a while they even kept in the background with their trumpets and trombones and drums.

Trumpets Get Hot.

Gradually, they moved in. Their trumpets became hotter and hotter, the drums faster and bolder. Between them and the Maestro the orchestra remained an unruffled sea.

The Maestro seemed to have gone over to the enemy camp completely. His back, head, and arms quivered to the beat of drums and the blare of brasses.

A crowd that had drunk in the soft beauty of Schumann, broke into wild applause and cheering. Jazz had conquered.

JOURNAL-AMERICAN
NEW YORK CITY
JUN 24 1955

Lewisohn Symphony:

Jive Wows 'Em At the Stadium

By MILES KASTENDIECK

BY WAY OF NOVELTY a jazz band made its debut at Lewisohn Stadium last night. The Sauter-Finegan Orchestra joined the Stadium Symphony Orchestra in Liebermann's Concerto for this rare combination. Then Sauter-Finegan took over, won the audience with their clever "Play Suite," and played on for about another half hour.

No one in the audience followed their performance more avidly than Dimitri Mitropoulos himself. He responds to jive as he does to the lilt of Kabalevsky and Schumann. Sitting on stage during the "jam session," he followed the alternating conducting of Sauter and Finegan with obvious enjoyment.

The give and take of brass and strings in the Liebermann came through best in the final "Mambo" that is an infectious piece. The other seven movements of the work verge on artificiality, especially when mixed up with twelve-tone stuff.

The concerto was coupled with Gould's "Show Piece for Orchestra" as it had been when first introduced with the Philharmonic-Symphony last season. Gould's music stood the test of repetition much better. It has not only more substance but more genuine flavor.

Mitropoulos made an astute choice in beginning the concert with Kabalevsky's overture to "Colas Breugnon." It set the rhythmic keynote for the evening. Schumann's second Symphony contributed its share of vitality, too, but the performance as a whole would have profited with a bit more joyousness. Some of its tempered sound suggests that adjustment of the amplification has softened the orchestral brilliance.

From JUN 24 1955
HERALD-TRIBUNE
New York, N. Y.

Jazz Band and Symphony Join for Stadium Premiere

By Francis D. Perkins

The red-coated members of the Sauter-Finegan Orchestra joined the white-coated Stadium Symphony musicians last night at the Lewisohn Stadium for the local outdoor premiere of Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra under Dimitri Mitropoulos' direction. The guest jazz ensemble then had the stage to itself for the "Play Suite" by its directors, Ed Sauter and Bill Finegan, who alternated as conductors, and a postlude of encores. Mr. Mitropoulos and the Stadium players prefaced these novelties with Kabalevsky's "Colas Breugnon" Overture, Schumann's Second Symphony and Morton Gould's "Show Piece for Orchestra."

Mr. Liebermann's concerto was introduced to New York by the same conductor and jazz ensemble, and nearly the same orchestra, in a Philharmonic concert last March. Its Swiss composer has described it as an attempt to bring the current dance forms into art music. The attempt did not seem particularly convincing. The alternation and, less often, the combination of the sonorities of the symphony and the jazz orchestras were interesting and quite often effective, but the musical ideas conveyed in these sonorities were usually not memorable. The most striking episode was the closing Mambo, which had an imposing, percussive and impelling rhythmic force.

Mr. Mitropoulos, who was fully at home in this music, became a listener for the "Play Suite," which, judging by its opening section, was persuasive and faithful to its title. Mr. Gould's work, new to these concerts, also fulfills the implication of its title; it is deftly wrought, if not musically very substantial.

The orchestra was in good form for the somewhat routined tunefulness of the Kabalevsky overture and for the Schumann Symphony. The audience kept its seats during the regular program, but a few of its younger members rose to dance during the Sauter-Finegan men's jazz postlude.

From JUN 22 1955
TIMES
New York, N. Y.

Sou'wester Douses Stadium With Rain, Forces Mitropoulos, Orchestra to Refrain

Last night's concert at Lewisohn Stadium offered a superb electrical display but somewhat unsatisfactory conditions for outdoor music listening.

The few hardy music lovers who ventured up to the Stadium last night saw lowering black clouds lit up by occasional lightning flashes, and a lurid band of light, low on the horizon, of the sort which generally precedes the advent of a sou'wester.

Dimitri Mitropoulos and the Stadium Symphony performed the "Freischuetz" Overture without mishap, and began Vaughan Williams' F minor Symphony. A note on one listener's program, next to the slow movement of the symphony, read: "Wind SW; rising; DM looking over his shoulder." As well Mr. Mitropoulos might; the lightning flashes by then were almost continuous.

Then the storm struck, a genuine sou'wester; first a quick patter of rain, then more, finally a sharp slashing downpour like the stream from a firehose. The genteel stadium audience, scrambling for the exits, took time to applaud. Mr. Mitropoulos acknowledged it with a wave of his baton and the concert was over.

Rain checks will be honored at tonight's concert, at which Michael Rabin will be violin soloist. Tentative plans late last night called for repeating the Vaughan Williams symphony at tonight's concert. J. B.

From JUN 24 1955
TIMES
New York, N. Y.

Music: Jazz Concerto

First Performance of Liebermann Work at Stadium Led by Mitropoulos

THE principal feature of last night's concert by Dimitri Mitropoulos and the Stadium Symphony Orchestra at Lewisohn Stadium was the first performance there of Rolf Liebermann's "Concerto for Jazz Band and Symphony Orchestra."

The Liebermann work, performed by the Philharmonic-Symphony during its regular winter season, is an odd mixture of incongruous elements. It utilizes the full symphony orchestra, a small contrasting jazz ensemble like the "Concertino" of the Handelian concerto grosso, and jazz idioms manipulated according to the severe technique of the twelve-tone system.

It is hardly necessary to add that weird and wonderful sounds occasionally result. On the whole, the concerto is a brash, energetic, good-natured piece that appeared to delight the Stadium audience.

Earlier, Mr. Mitropoulos led the Stadium Symphony in a performance of the Schumann Symphony in C Major, which, in one listener's opinion, did not do full justice to the hauntingly beautiful slow movement. Elsewhere, though, it was music-making on a high level of competence.

The program also offered Kabalevsky's "Colas Breugnon" Overture and Morton Gould's "Showpiece for Orchestra." Last of all, the Sauter-Finegan Band made a solo appearance in "Play Suite," the joint work of Messrs. Sauter and Finegan. J. B.

CL 764

TCHAIKOVSKY:
SYMPHONY NO. 5 IN E MINOR. Op. 64

PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK,

DIMITRI MITROPOULOS *Conductor*

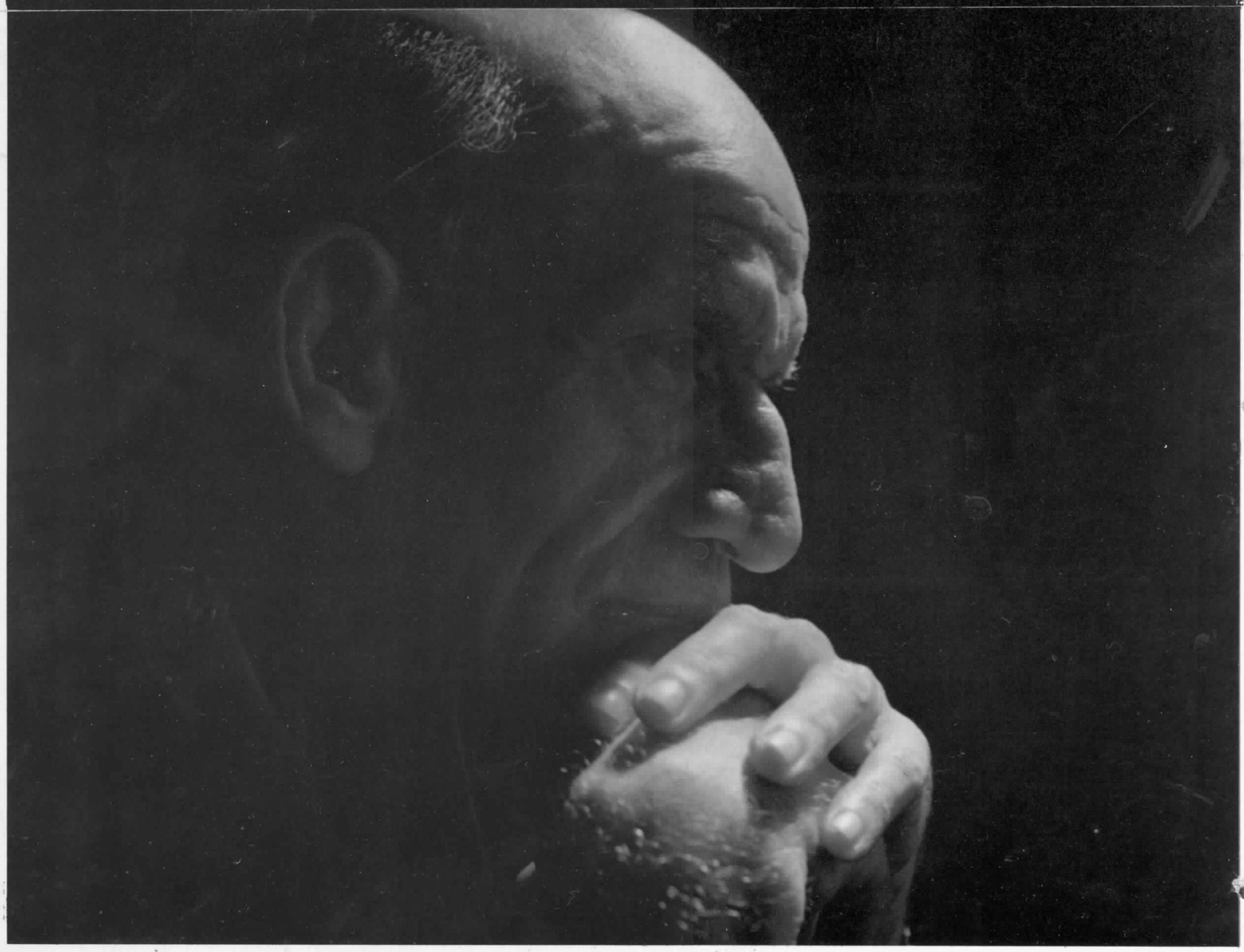
® "Columbia", Marcas Reg. Printed in U.S.A.

COLUMBIA

A HIGH FIDELITY RECORDING

LP

ERICH HARTMANN OF MAGNUM PHOTOS



CONDUCTOR AND SOLOIST AT USHER HALL



Dimitri Mitropoulos, conductor of the Philharmonic-Symphony Orchestra of New York, and Dame Myra Hess, soloist, rehearsing for last night's concert at the Usher Hall.

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

Opening Concert

BY OUR MUSIC CRITIC

The New York Philharmonic-Symphony Orchestra has been here before and so its letter of introduction. "Show Piece," by Morton Gould, was unnecessary. The work's title was an apt enough description of the music, whose ostensible object was to "show off the full range of orchestral timbres and sonorities" for record reproduction purposes—a publicity stunt, in fact. Mr Gould's variations made all the usual noises and a lot more besides, with everything that opens and shuts, and scratches and snorts, having a go, but, considering how hard all the band was working, the net result was energetic but surprisingly dreary, except for the passages in imitation, or parody, of Britten and of Prokofiev. It seemed an awful waste of this splendid orchestra's time to bother with an exercise in sound owning so little musical content.

How placid, and how infinitely satisfying by comparison, was Beethoven's Third Piano Concerto that came next—a very able performance that gained a warmly lyrical lustre from the beautiful playing of Dame Myra Hess.

But when the New York orchestra had something formidable to get its teeth into, like Vaughan Williams's Fourth Symphony that concluded last night's Usher Hall concert, then one saw its true metal—or heard its true brass. This had a terrific performance, with that kind of disciplined ferocity that it is only possible to whip up with a really big and well-mannered orchestra. Casting back in my mind to a comparable one, I traced it to August 27, 1951, when Mitropoulos conducted this symphony on the occasion of the orchestra's opening concert at that year's Festival.

Apart from the conductor's own intensely felt response to the monolithic forcefulness of the music, the secret of yesterday's experience—and it was an experience—lay in the contribution of the strings, all 64 of them with an unusually strong proportion of violas and 'cellos. With that magnificent stream of bowed sound at his command, Mitropoulos could expand the symphony's oases of lesser tension, could maintain a balance of forces and achieve a remarkable clarity of texture. Despite the rough-hewn nature of much of the scoring, one heard yesterday far more of the inner workings than is normally possible, even at the climaxes.

Last Monday, we had Walton's "Belshazzar's Feast." Yesterday, we had Vaughan Williams's 4th Symphony. Perhaps it is just as well the Festival is on its last lap. A third such "causerie du Lundi" would imperil the foundations of the Usher Hall.

EXTRACT FROM
Edinburgh Evening News
(Edinburgh)

29 SEP 1955



Dimitri Mitropoulos, who conducts the Philharmonic-Symphony Orchestra of New York in the Usher Hall to-morrow night. A study by Milein Cosman.

SCOTTISH DAILY EXPRESS TUESDAY SEPTEMBER 6 1955

EXPRESS FESTIVAL EXPRESS

A night of brilliance from 102 men

By CECIL SMITH

A WISP of a man sent a charge of electricity through an orchestra of 101 men in the *Usher Hall* last night, and the Edinburgh Festival had its most festive evening so far.

The wiry, eagle-bald conductor was Dimitri Metropoulos. The orchestra was the Philharmonic-Symphony of New York, returning to Edinburgh after a lapse of four years.

When the capacity audience gave an ovation to the Greek-American conductor and his players at the end of the concert, Anglo-American relations had one of their happiest moments.

Raised roof

Mr. Metropoulos had planned the programme as a hands-across-the-sea gesture It presented English and American music on an equal and companionable footing.

After the patriotic preliminaries of "God Save the Queen" and "The Star-Spangled Banner," an American work—Morton Gould's "Showpiece for Orchestra"—led off. Then Dame Myra Hess, a frequent guest in the orchestra's New York concerts in Carnegie Hall, played Beethoven's Third Concerto.

Finally, conductor and orchestra raised the roof in a staggering performance of Vaughn's Williams' Fourth Symphony.

From start to finish of the evening, the New York Philharmonic was a dazzling ensemble. Its dash and brilliance and accuracy and sumptuous beauty of tone practically wiped away all memory of the earnest, but imperfect orchestras that have preceded it in the past fortnight.

All in tune

Unlike the other orchestras, it can really play pianissimo, with a tone that loses none of its glowing life when it becomes soft. Played loud or soft, every part is transparently clear and wonderfully in tune. You can still hear the contributions of all the strings and woodwinds when the brass rises to a mighty climax of sonority.

Gould's "Showpiece" was written for recording—to show how effectively high fidelity engineerng can put on wax the entire range of orchestral sound and colour, from the lowest notest to the highest overtones. It is a fabulously clever piece to trick scoring, demonstrating just about everything an orchestra can do, and making particularly jolly effects in the brass and percussion departments.

The orchestra turned it into a display of fireworks. The final section, in particular, set the nerve-ends tingling with intricate, jazzy cross rhythms scattered through the whole orchestra.

Having shown the tinsel among its wares, the orchestra next offered pure gold. The accompaniment of the concerto was caressingly adjjusted to the unspectacular style of Dame Myra.

A masterpiece

But it was the Vaughn Williams symphony that swept the audience away in a whirlwind of enthusiasm. In this case the composer deliberately wrote music that is harsh, raw, and almost angry.

Mr. Metropoulos did not spare the audience, and gave the music a brutal power and driving impulse that were irresistible. He made us understand why this particular symphony is the one of Vaughn Williams six that has been internationally acclaimed as a masterpiece.

If Mr. Metropoulos's fellow conductors, Guido Cantelli and George Szell, sustain the excitement with which the New York Philharmonic's visit began, we are embarking upon a memorable week of concerts.

SCOTTISH DAILY MAIL 6-9-55

MITROPOULOS THUNDERS TO A GREAT CLIMAX

By PERCY CATER

A STORM of "Bravos" greeted the New York Philharmonic-Symphony Orchestra in Edinburgh's Usher Hall last night, after the final brass-bound discords of Vaughan Williams's Fourth Symphony.

The New York men had shown the top of their form in this work, a magnificent challenge to the display of their powers.

No more exciting concert-end can be imagined than the shattering climax to which Mitropoulos drove the sound mass under his command. The symphony, packed and possessed with devilish force, had been presented with a harsh vividness that kept the audience taut.

New sounds

Mitropoulous, who complimented us gracefully by choosing as his concert's peak a symphony of our greatest composer, had made an admirable selection all round for the first of the orchestra's six Festival programmes.

Our honoured pianist Dame Myra Hess played the Beethoven No. 3 after the New York artists had offered, as a hors d'œuvre, something typically American. This was the "Show Piece for Orchestra," by Morton Gould.



Mitropoulos

This composer knows exactly where the sounds come from in an orchestra.

In fact, in this piece, which is as slick as paint, he has contributed a lot of new ones to the vocabulary.

Only brass-players acutely aware of the jazz tradition could muster the feverish syncopation he demands. He produces moments where you just sit back and hold your breath. While you hold it everybody in the orchestra is sawing at, blowing at or hitting something. Cheers, Gould!

Mitropoulos is as full of go as ever. In the Gould he would have had his men go faster had this been within human capacity. He had a baton last night, a tiny stick. Usually his hands are enough, but this was a special event.

In the Vaughan Williams symphony he quivered, he demanded, he seemed to beseech. One arm flailed, the left hand made the darts and snatchings that mean that he wants an effect in a hurry.

All its art

The orchestra certainly trooped forth all its art for the Vaughan Williams: The Witches' Sabbath atmosphere of the Scherzo had a frightful intensity. But the whole thing was portrayed with immense skill and judgment in its full majesty of hate and fury.

The Beethoven Concerto was a nice interlude between modern smartness and dire philosophy. Dame Myra Hess played it felicitously. She chose a small dynamic range, in which the runs rippled and the arpeggios shaped themselves charmingly. The slow movement was given a remarkable spaciousness.

But Mitropoulos tactfully stimulated the concerto's accompaniment as occasion served and all went happily.

9-6-56
Scottish Daily Express 3

Here's a wisp of a man with GREAT music

By CECIL SMITH

A WISP of a man sent a charge of electricity through an orchestra of 101 men in the *Usher Hall* last night, and the Edinburgh Festival had its most festive evening so far.

The wiry, eagle-bald conductor was Dimitri Metropoulos. The orchestra was the Philharmonic-Symphony of New York, returning to Edinburgh after a lapse of four years.

When the capacity audience gave an ovation to the Greek-American conductor and his players at the end of the concert, Anglo-American relations had one of their happiest moments.

Mr. Metropoulos had planned the programme as a hands-across-the-sea gesture It presented English and American music on an equal and companionable footing.

After the patriotic preliminaries of "God Save the Queen" and "The Star-Spangled Banner," an American work—Morton Gould's "Showpiece for Orchestra"—led off. Then Dame Myra Hess, a frequent guest in the orchestra's New York concerts in Carnegie Hall, played Beethoven's Third Concerto.

Finally, conductor and orchestra raised the roof in a staggering performance of Vaughan William's Fourth Symphony.

From start to finish of the evening, the New York Philharmonic was a dazzling ensemble. Its dash and brilliance and accuracy and sumptuous beauty of tone practically wiped away all memory of the earnest, but imperfect orchestras that have preceded it in the past fortnight.

All in tune

Unlike the other orchestras, it can really play pianissimo, with a tone that loses none of its glowing life when it becomes soft. Played loud or soft, every part is transparently clear and wonderfully in tune. You can still hear the contributions of all the strings and woodwinds when the brass rises to a mighty climax of sonority.

Gould's "Showpiece" was written for recording—to show how effectively high fidelity engineering can put on wax the entire range of orchestral sound and colour, from the lowest notes to the highest overtones. It is a fabulously clever piece of trick scoring, demonstrating just about everything an orchestra can do, and making particularly jolly effects in the brass and percussion departments.

The orchestra turned it into a display of fireworks. The final section, in particular, set the nerve-ends tingling with intricate, jazzy cross rhythms scattered through the whole orchestra.

Having shown the tinsel among its wares, the orchestra next offered pure gold. The accompaniment of the concerto was caressingly adjusted to the unspectacular style of Dame Myra.

Swept away

But it was the Vaughan Williams symphony that swept the audience away in a whirlwind of enthusiasm. In this case the composer deliberately wrote music that is harsh, raw, and almost angry.

Mr. Metropoulos did not spare the audience, and gave the music a brutal power and forward driving impulse that were irresistible.

If Mr. Metropoulos's fellow conductors, Guido Cantelli and George Szell, sustain the excitement with which the New York Philharmonic's visit began, we are embarking upon a memorable week of concerts.

Tuesday, September 6, 12 The Bulletin



DIMITRI MITROPOULOS
A Tony study

The Body-Line Conductor

ONE of the last of the big orchestras to come before us at this Festival the Philharmonic-Symphony Orchestra of New York—made its bow in the Usher Hall last night under Dimitri Mitropoulos, with "Show Piece," a work written by the American composer Morton Gould to the commission of the Columbia Record Company.

It was originally designed to exploit all the frequencies of "Hi-Fi." This it no doubt does very successfully. It also reminded us with, so to speak, a bang of this orchestra's virtuosic capacities.

Tour de Force

Myra Hess was the soloist in Beethoven's Third Piano Concerto. Her sensitive performance — admirably accompanied by Mr Mitropoulos—won her a tremendous ovation.

The tour de force of the programme was, however, the Fourth Symphony of Vaughan Williams.

This personification of stress and violence lies very much up Mr Mitropoulos's musical street. Scoreless, he conducted it literally with his whole body: even knees, spine, and shoulder.

He is an exciting conductor to watch, at any rate from the audience side. He is also a highly effective one, as this quite startling brilliant performance showed.

M. L.

Evening News Edinburgh 9-6 THE

A Thunderous Start By The New York 'Phil'

Edinburgh Evening News

9/6/55

Stupendous, colossal, gigantic, terrific—a thrilled capacity audience in the Usher Hall, Edinburgh, last night, almost ran out of superlatives in the pleasure of welcoming back to the Edinburgh Festival scene that great symphonic Goliath, the New York Philharmonic Orchestra.

The American orchestra, which made a memorable Edinburgh debut at the 1951 Festival, has included this year's Edinburgh Festival in an extensive, but concentrated five weeks' tour of Europe during which they are to give 26 concerts in 14 cities.

The 1951 engagement cost the Edinburgh Festival Society something in the region of £50,000. For this year's Festival, however, Edinburgh is having the financial advantages of a tourist class booking. In the interests of cultural exchange with Europe, a sum of 50,000 dollars is being contributed by the United States Gove ment towards the entire cost of the tour.

There are to be three conductors for the six concerts the orchestra are giving this week to complete the 1955 Festival series.

The orchestra's permanent conductor, Dimitri Mitropoulos, started off the series with an exhilarating display of musical slapstick — a show piece for orchestra by Morton Gould, which had its first performance in May last year. That was followed by the haunting beauties of Beethoven's Third Piano Concerto, with the inco...parable Dame Myra Hess as soloist, and then the strident ferocities of Vaughan Williams' Fourth Symphony.

DRAMATIC POWER

The magnificent proportions of the New York Philharmonic Orchestra have possibly no equal, but there are times when they suggest the dynamic power and momentum of some musical automaton.

Some such impression was created by the tremendous forces unleashed in the Vaughan Williams symphony.

Mitripoulos has acquired a miniature baton since he was last in Edinburgh, but he still dispenses with score and depends to what seems a dangerous degree on the thoroughness of his orchestra's training.

At times there is no perceptible beat, but from the merest flick of a finger every member of the orchestra seems to know precisely what is expected of him.

The dramatic climaxes in the Vaughan Williams symphony were achieved with an electrifying blaze of dissonant brass, with the strings screaming their fury. It was playing of tremendous dramatic intensity—playing of a standard such as could only be attained by a force of such virtuosity as the New York orchestra.

A GLORIOUS JUMBLE

Morton Gould's "Show Piece," which opened the programme, was commissioned by a gramophone company to show what degree of near-perfection has been attained in the reproduction of orchestral sounds. It made a fascinating introduction to the individual components of an orchestra which claims to have equipment second to none. Castanets, tambourine, gourd, stopped horns, muted brass — everything was thrown into this glorious jumble.

With the percussion sections in full blast, there was a close resemblance to what one would expect to hear in a busy shipbuilding yard. Mitroupolos worked it all up to an explosive climax.

Dame Myra Hess may not have the dynamic range which makes for the most majestic of Beethoven interpretation, but for sheer loveliness of tone she is in a class by herself. Her playing in the Third Concerto was music right from the heart. The largo had a gossamer delicacy and beauty.

Mitroupolos had no difficulty in accommodating his feeling for the music to suit the soloist, and at the conclusion of an exquisitely shaped performance showed his own admiration by bestowing kisses on the soloist's hands. The audience thundered their approval and delight.

Dundee 9-6-55 EVENING DISPATCH,

A strident New York Phil. makes its bow

Stridently, with complete assurance, the Philharmonic-Symphony Orchestra of New York made its bow to the Festival at the Usher Hall last night It played three works—the first a post-war display of technicalities, the third a brilliant pre-war fit of the blues, the middle one a throw-back to decency and order in musical form.

It was a concert definitely to be seen as well as heard. The first offering was Showpiece for Orchestra, by Morton Gould—and thank heaven for the programme note! Without it we would have been lost, bewildered, if not driven to the verge of insanity. With the programme all was well. We sat back amused, for it was all a question of frequencies. Columbia commissioned the piece to show the quality of its "hi-fi" reproduction of the full range of orchestral timbres. Gould sprang to his task with gusto and the result is a work which displayed the astonishing virtuosity of the New York orchestra.

The orchestra's permanent director, Dimitri Mitropoulos, conducted, and an extraordinary affinity with his players was soon apparent. He does not flog. Sparing of gesture, he will abandon a phrase that has started well to prepare for the next. His attitude seems to be in effect: "Come, gentlemen, you know this piece as well as I do. Let us work together and achieve perfection."

He accompanied, sympathetically and with understanding, the middle work—Beethoven's Third Piano Concerto, with Myra Hess as soloist. The orchestra was never overpowering and the slow movement was a joy to absorb again.

Vaughan Williams's Fourth Symphony is not everybody's cup of tea. It is harsh; dissonance abounds. It seems to reflect a soul in torture. Violence is triumphant, says Mr Salter's programme note—but is it? Sufficient to say that the work evoked no answering response in this writer's heart—but music is essentially personal. There was, however, intense admiration for the superlative skill of a brilliant orchestra. Beg, buy or you can or steal a ticket to hear it this week.—B.

THE GLASGOW HERALD, SEPTEMBER 6,

New York Players' Brilliant Opening

FROM OUR MUSIC CRITIC

The American composer Morton Gould's show piece for orchestra reintroduced the Philharmonic Symphony Orchestra of New York to the Usher Hall and the Edinburgh Festival last night. That was perhaps its only claim to fame. Written for a "hi-fi" demonstration record designed to show off "the full range of orchestral timbres and sonorities," it was perhaps a résumé of the composer's "creative" career, no doubt all very clever but doubtfully worthy the time and trouble of rehearsal.

The New Yorkers comprise outstanding instrumentalists, whose individual brilliance is absorbed and fused into a corporate brilliance that — on last night's showing — makes them the orchestral personality of this year's Festival. With the minimum of effort — a few almost hypnosis-inducing passes — their conductor, Dimitri Mitropoulos, secured from them an accompaniment to Beethoven's Third Piano Concerto of a perfection that was marred only momentarily by out-of-step violins.

The soloist was Myra Hess. Hers was a lovely performance, of exquisitely dreamlike quality in the slow movement, of virility mellowed by mature artistic experience elsewhere.

Vaughan Williams's Symphony No. 4 in F minor, completing the programme, demanded, and got, more dynamic conducting. The troubled meanderings of the andante moderato had perhaps too much substance, too firmly drawn lines, but how the brass—trombones just a little bit sluggish at times—revelled in the brutal stridencies of Vaughan Williams's thrilling score; and what qualities of colour contrast, with perfection of ensemble, strings, and woodwind added to this overwhelmingly powerful performance.

HE TIMES WEDNESDAY SEPTEMBER 7 1

NEW YORK ORCHESTRA'S FESTIVAL CONCERT

ARTISTRY AND TECHNICAL PROWESS

FROM OUR SPECIAL CORRESPONDENT

EDINBURGH, SEPT. 6

The last orchestra to appear at Edinburgh this year took the platform at the Usher Hall last night; the New York Philharmonic-Symphony Orchestra was playing for Mr. Dimitri Mitropoulos, who will share the last six concerts with Mr. Cantelli and Mr. Szell.

The orchestra has been heard before at the Edinburgh Festival; it played here in 1951, when it established itself as a virtuoso body with an adaptable but not supremely sympathetic style, and most memorably gave a whirlwind reading of Vaughan Williams's F minor symphony under Mr. Mitropoulos. The same symphony was included in the programme last night when it was balanced by a recent American work, the two modern works being separated by a classical concerto.

In one sense the programme was cleverly designed, for each item displayed the orchestra in a fresh light. The American work was Morton Gould's "Showpiece for Orchestra," which was composed to demonstrate and test high fidelity orchestral recording. The piece would be negligible if it were not so rowdy as to be inescapable: it consists of a theme and variations, whose singular lack of musical invention the composer attempts to disguise in a shower of orchestral fireworks—some of them are colourful, as fireworks are, and several of them tumultuously brash, clusters of squibs and jumping crackers; there are some piquant tone-clusters, but the total impression is one of animation without impulse, as in those embarrassing scenes at the cinema when members of the cast grin, posture, and exclaim at one another in the hope of communicating irrepressible enthusiasm for some project which they and we know to be entirely tedious.

TREMENDOUS VOLUME

This was, however, a Showpiece inasmuch as it revealed the orchestra's capacity for producing bright, open sound at a tremendous volume, its precision in rhythmically or metrically intricate music, and its steely surface polish. The strings produce a spacious but impersonal sound, the brass can whoop to riotously vulgar effect; the woodwind does not excel by the highest international standards, partly because its timbre as a choir offers no really distinctive characteristic.

So far, then, the impression was a shade disappointing. Enthusiasm remained obstinately dormant through Beethoven's C minor piano concerto. Dame Myra Hess, the soloist, takes a dignified, well-tempered view of the work, and her reading is as beloved as it is familiar. This time it seemed less than satisfying: there is much that is rugged, even uncouth, in the work, and its stretches of nobility and lyricism, in the Adagio or at the beginning of the first development, for example, are less impressive when that element of earthy humanity, not to say bad manners, is missing by contrast—it is as though one were to play Leporello as a cultured gentleman. What emphasized this shortcoming in Dame Myra's often endearing performance was the restraint emanating from the orchestra as it kept faith and friendship with its respected soloist: there was a lack of emotional rapport, and a spasmodic rash of inaccuracy and imprecision.

AN EXPERIENCE REPEATED

And so we waited for the symphony. Had memory gilded the impress of that performance four years ago? Expectation was keen, but it was not disappointed. Mr. Mitropoulos shot his long arms into the air, and seemed to have untied Aeolus's sack; gusts of fierce sound swirled round the hall, keen, brilliant, frightening sound, superbly drilled and opulent for all its power.

Here for the first time in the evening we had the artistry as well as the technical prowess of the orchestra. Open tone, such as it favours, seems to suit this symphony, for the distant quietness at the beginning of the Andante and the generous second subject of the finale sounded no less apt or effective than the savage and menacing textures which dominate the work. Mr. Mitropoulos understands the tenderness and joy as well as the clangour of this symphony; he presented it as a grand and challenging entity, not only because he conducted the movements without intervening pauses but because he forced his audience to grasp the remorseless logic with which the musical thought unfolds. The F minor symphony of Vaughan Williams is not a mere jeremiad, the performance maintained; pessimism is a negative state of mind, but this interpretation was positive beyond all doubt.

TIMES, TUESDAY, SEPTEMBER 6, 1955

TRIUMPH ABROAD FOR MITROPOULOS

Conductor and Philharmonic Call Forth High Praise at Festival in Edinburgh

By STEPHEN WILLIAMS

Special to The New York Times.

EDINBURGH, Scotland, Sept. 5—The New York Philharmonic-Symphony Orchestra blazed into the Edinburgh Festival in a triumphal entry tonight with its first concert at the Usher Hall. It was a great night.

Dimitri Mitropoulos is one of those conductors who might have gathered great names for themselves in international melodrama. He acts all the time most vividly; he acts the scenes suggested by the music. Now he cowers as before the blow in front of an oncoming crescendo; now he seems to shrivel in despair; then he gathers himself for a retaliatory attack. Shall this composer defeat him? Never! And he hurls himself at the orchestra, unchaining "Jove's dread rattling thunder" and glowing with a fierce aspect of victory.

This style of writing is not, of course, music criticism as it is accepted nowadays; but I have not the slightest shame in spilling it out, since it is the kind of reaction that Dimitri Mitropoulos' fine dramatic frenzy inescapably compels.

However, in Beethoven's Concerto No. 3 in C minor, with Dame Myra Hess as soloist, Mr. Mitropoulos became a different being altogether. His force was disciplined, his gestures were softened and subdued and he adopted an air of submissive gallantry.

The concerto was a kind of merciful breathing space between two strenuous conflicts. It gave us pause to let the tumult and the shouting die and to nerve ourselves for the savage home truths of the Vaughan Williams symphony.

Artistic Cooperation

It was a most beautiful, tranquil and gracious performance: chivalrous, friendly and full of that artistic cooperation that, however often one fancies it, always brings the thrill of tears to the eyes.

This symphony No. 4 of Vaughan Williams is a startling work: an explosion, so one feels, of blasting scorn against an age drifting to inanity and insanity that the composer could not reconcile with the bravery of the spacious and dignified times in which he had grown to manhood.

All this was pitched and hammered at us in this stupendous performance tonight.

The concert began with a "Showpiece for Orchestra" by Morton Gould. This is a showpiece, and the composer is honest in so naming it. It is a theme with variations and it does its business in "playing the orchestra in."

Απόκομμα ΑΥΓΗΣ

From SEP 7 1955
TIMES
New York, N. Y.

By STEPHEN WILLIAMS
Special to The New York Times.

EDINBURGH, Scotland, Sept.

Critics here have decided that Dimitri Mitropoulos and Guido Cantelli are among the most demonstrative and spectacular conductors who ever have shocked and shaken the traditional Scottish reserve. And Messrs. Mitropoulos and Cantelli have won all hearts, for the traditional Scottish reserve loves to be shocked and shaken—especially at festival times.

Sharp Distinction

The critics, of course, have drawn a sharp distinction between them. As an Edinburgh musician said tonight, "Mitropoulos is like a brilliant actor, Cantelli like a brilliant dancer." It is a judicious distinction.

For example, anyone who heard and saw the wonderfully eloquent performance of the "Daphnis and Chloe" second suite tonight need never watch the ballet again. The ballet was there: it was danced for us with persuasive, undulating, cajoling movements by Mr. Cantelli himself.

From SEP 3 1955
HERALD-TRIBUNE
New York, N. Y.

Philharmonic Flies Today For Europe Concert Tour

The New York Philharmonic-Symphony Orchestra is leaving for Europe this afternoon for its first Continental tour in twenty-five years. Under the sponsorship of the State Department and the American National Theater and Academy, the orchestra will present twenty-six concerts in fifteen European cities.

Dimitri Mitropoulos, musical director and permanent conductor, will accompany the orchestra in its departure from Idlewild Airport today. During the tour he will take the Philharmonic, America's oldest orchestra and the third oldest in the world, to his native Athens. It will be the conductor's first visit to his homeland in more than seventeen years.

The orchestra performed at the Edinburgh Festival during the summer of 1951 and will return this month for a series of six concerts. Eighteen other performances are scheduled in Holland, Belgium, Germany, France, Switzerland, Italy and Greece, with two final concerts at London. Six European cities will be hearing the orchestra for the first time.

Two planes carrying the 120 musicians and accompanying personnel will leave Idlewild at 7 p. m. A third plane will bring their 18,000 pounds of baggage. Included in the eighty-five cases of instruments and equipment will be everything from harps to the tam-tam, a percussion device.

Accompanying the flight will be Floyd G. Blair and his son, David. Mr. Blair, in addition to being president of the Philharmonic-Symphony Society, is vice-president of the First National City Bank of New York. Other members of the board of directors are already in Europe and will be on hand to hear the orchestra's concerts in several cities.

Several members of the orchestra who preferred to travel by ship have left for Europe and will join the tour there. George Szell, who will conduct two concerts in Edinburgh, and Guido Cantelli, who will also conduct in Edinburgh and will share the podium duties with Mr. Mitropoulos throughout the remainder of the trip, will join the ensemble in Europe.

The Philharmonic is due for a colorful send-off today. A Scottish bagpipe band from the Band of Thistle Gildry Piping School will serenade the departing musicians at the stage entrance to Carnegie Hall at 4 p. m. and again at Idlewild Airport.

From SEP 4 1955
TIMES
New York, N. Y.

NEW YORK ORCHESTRA PLAYS IN SCOTLAND



J. B. Atkinson

Under the leadership of Dimitri Mitropoulos, the Philharmonic-Symphony will be heard in the first of a series of concerts tomorrow night in Usher Hall at the Edinburgh Festival.

WELTPRESSE 13.9.55
Nr. 212

DE KUNST

Porträt eines Dirigenten



Dimitri Mitropoulos, der heute die New-Yorker Philharmoniker in Wien dirigiert

BILD TELEGRAF 6.9.55

Statt Mönchskutte wählte er Frack

Dimitri Mitropoulos dirigiert auch im Kino — aber nur in New York

Am 12. und 13. September wird Dimitri Mitropoulos mit seinem Orchester zum erstenmal nach Wien kommen. Das Wiener Publikum wird in ihm einen bedeutenden, faszinierenden Dirigenten kennenlernen. Einen Dirigenten, der für den modernen Musikertyp der „Neuen Welt" ebenso typisch ist wie für das Virtuosentum der Romantik, dessen modernisierte Ausgabe er zu sein scheint.

Eigentlich hätte er Mönch werden sollen. Schon sein Großvater war Priester der griechisch-orthodoxen Kirche gewesen, und sein Großonkel gar Erzbischof. Aber da das griechische Kirchenritual die Verwendung von Musikinstrumenten verbietet, erwies sich die Leidenschaft für die Musik doch als stärker, und der 1896 in Athen geborene Dimitri Mitropoulos wurde Dirigent.



Sieben Jahre war er alt, als er zum erstenmal die weißen und schwarzen Tasten eines Klaviers berührte, fünf Jahre später trat er ins Konservatorium von Athen ein, weitere zwei Jahre später begann er zu komponieren. Saint-Saens ermunterte ihn, sich zu vervollkommnen, als er im Alter von 23 Jahren eine Oper geschrieben hatte. Doch Mitropoulos drängte es zur praktischen Ausübung seines Berufes. Über Brüssel kam er nach Berlin zu Busoni, dann, 1921, als Korrepetitor an die Berliner Staatsoper, deren zweiter Dirigent er bald darauf wurde. Drei Jahre später kehrte er heim — als Chef des Athener Symphonieorchesters.

1930 dirigierte er als Gast die Berliner Philharmoniker. Der Pianist, der Prokofieffs Drittes Klavierkonzert spielen sollte, war im letzten Augenblick erkrankt, Ersatz nicht zu finden. Also setzte sich Mitropoulos selbst an den Flügel und spielte den Solopart. Es wurde ein Sensationserfolg. Über Frankreich, England, Belgien, Italien, Rußland und Monte Carlo setzte sich dieser Erfolg fort und blieb dem fanatischen Orchesterchef auch in Amerika treu, als er 1936 auf Einladung Kussewitzkys mehrere Konzerte des Boston Symphony Orchestra leitete. Ein Jahr später übersiedelte er ganz nach den USA. Er war Leiter des Minneapolis Symphony Orchestra geworden.

Damals war Mitropoulos ein guter Dirigent, dem man eine Weltkarriere prophezeite. Die Propheten behielten recht. 1938 bis 1949 blieb er in Minneapolis, nicht ohne in ganz Amerika Gastspiele zu absolvieren. Seit 1940 wurde er immer wieder von den New-Yorker Philharmonikern verpflichtet. 1950 gelang dann der letzte Schritt nach „oben": er wurde Assistent von Stokowsky und schon ein Jahr später Chef der New-Yorker Philharmoniker. Damit war der Gipfelpunkt einer großen Karriere erreicht.

Mitropoulos hat seither in der halben Welt dirigiert. Sämtliche Festspiele Europas überbieten sich in Anträgen, wenn es gilt, ihn als Gast zu gewinnen. Er gilt als Prototyp des modernen Dirigentenvirtuosen, der neben der klassischen Literatur vor allem die Moderne pflegt. Berühmt wurde seine New-Yorker „Wozzeck"-Aufführung und die „Salome", die er an der „Met" einstudierte. Sein größtes Experiment: Zwei Wochen hindurch brachte ein Broadway-Kino statt Filmen viermal täglich (!) ein Konzert der New-Yorker Philharmoniker. Erfolg: etwa tausend neue Abonnenten für die Carnegie Hall. Für Mitropoulos ein Beweis seiner Theorie: „Es ist die Musik, die zählt; Zeit und Ort spielen keine Rolle!"

NEUER KURIER 13. SEPTEMBER 1955

THEATER * MUSIK * FILM * LIT

Eine Apotheose der Perfektion: Mitropoulos und seine New-Yorker

Mit Spannung sah man hier in Wien dem Gastspiel der New-Yorker Philharmoniker entgegen. Eine Reihe berühmtester Dirigenten, die von Gustav Mahler bis zu Toscanini reicht, hat mit diesem ältesten und führenden Orchester Amerikas gearbeitet und es zu einem der besten der Welt gemacht. Und es hat für die Wiener immer einen prickelnden Reiz, an so einem vielgerühmten Klangkörper die Qualität des heimatlichen, des „Hausorchesters" zu messen, um sich dann schließlich beruhigt sagen zu können, daß an anderen Orten wohl anders, aber nicht besser Musik gemacht wird als in Wien.

Seit fünf Jahren ist der aus Griechenland gebürtige Dimitri Mitropoulos der ständige Leiter der New-Yorker Philharmoniker, und es ist geradezu frappierend, in welchem Maße Dirigent und Orchester zu einer Einheit geworden sind. Alle Eigenheiten dieses Musikbesessenen (und es sind deren nicht wenige), seine Übersensibilität, die sich in fortwährender agogischer und dynamischer Spannung kundgibt, sein ekstatischer Hang zum Espressivo, der selbst die kleinsten Phrasen zu explosiven Höhenpunkten führt, werden von den Musikern mit überwältigender Perfektion klanglich realisiert. Im Musizieren Mitropoulos' sind die verschiedenen Lautstärken nur als Funktionen spürbar: kaum einmal ist ein Piano etwas in sich Ruhendes, es ist fast immer nur die Vorbereitung zur nächsten Stufe, die wieder zur folgenden führt, und so fort bis zum rauschendsten Fortissimo, das wiederum — mit Ausnahme der Schlüsse — nicht als Ziel, sondern als rückwärtsweisender Höhepunkt wirkt.

Diese eruptive, spannungsgeladene Art des Musizierens setzte mit der einleitend gespielten Ouverture zu Verdis Oper „Die Macht des Schicksals" die überzeugendste Leistung an den Beginn des Konzertes. Auch die Eigenart der Zweiten Symphonie von Robert Schumann, ihre romantische Zerrissenheit, ihr Auf und Ab der Stimmungen fand in Mitropoulos einen glänzenden Anwalt: hier schienen sich zwei verwandte Geister zu grüßen. Befremdlicher mutete naturgemäß die Interpretation der Zweiten Symphonie von Johannes Brahms an: durch die agogischen und dynamischen Freiheiten, die das Musizieren des Dirigenten auszeichnen, bekamen auch die lyrischesten, versponnensten Partien dieses Werkes etwas fiebrig Vibrierendes, und die Poesie zog sich in unhörbare Tiefen zurück.

Nichtsdestoweniger und zu Recht zeigte sich das Publikum vom Können und von der Klangpracht des Orchesters und von der faszinierenden Persönlichkeit des Dirigenten begeistert.

R. W.

From SEP 13 1955
TIMES
New York, N. Y.

VIENNA IS VISITED BY PHILHARMONIC

New York Orchestra Plays to Large Audience, Which Gives It 6 Curtain Calls

By JOHN MacCORMAC
Special to The New York Times.

VIENNA, Sept. 12—The New York Philharmonic-Symphony Orchestra, which last appeared in Vienna twenty-five years ago under Arturo Toscanini, was conducted in the first of two concerts here tonight by Dimitri Mitropoulos. Although prices of seats were about three times as high as the Vienna State Opera charges, the large hall of the Vienna Konzerthaus was packed by an audience that included President Theodore Koerner of Austria. The orchestra and its conductor received six curtain calls.

The interest of tonight's audience seemed to be divided almost equally between the performance of the orchestra and that of its conductor. Vienna is used to mannerisms of orchestra leaders, but those of its citizens who were here tonight seemed to be fascinated by the techniques Mr. Mitropoulos used to convey his will to his players. One member of the audience commented he was like "Fuertwaengler with St. Vitus' Dance."

The performance opened with an intensely dramatic rendition of the overture to Verdi's "La Forza del Destino." This was followed by Robert Schumann's Symphony No. 2 in C major and by a bravura rendering of Brahms' popular Symphony No. 2 in D major, which brought the curtain calls and an encore.

After that the orchestra was transported to Grinzing, where the members drank the new wine as many musicians had done before them as guests of their colleagues, the Vienna Philharmonians.

10. SEPTEMBER 1955
OESTERR. NEUE TAGESZEITUNG

Die New-Yorker Philharmoniker

Kleine Kulturgeschichte eines großen Orchesters

Zu den Wiener Konzerten des Orchesters am 12. und 13. September im Wiener Konzerthaus.

Es war der 2. April 1842, als die New-Yorker Philharmoniker gegründet wurden. Amerika hatte gerade die Tage der Pioniere hinter sich und der Krieg mit Mexiko, bei dem es um Texas ging, war noch nicht geführt. New York zählte damals kaum 400.000 Einwohner und hatte 15 Theater; die Amerikaner lasen Cooper und Poe, und Washington Irving befand sich als amerikanischer Gesandter auf dem Wege nach Spanien.

In diesem Jahr 1842 war Mozart schon ein halbes Jahrhundert tot, Beethoven war vor 15 und Schubert vor 14 Jahren gestorben. Tschaikowskij war erst zwei, Brahms neun Jahre alt. Wagner sah der Aufführung seiner Oper „Der fliegende Holländer" entgegen und in Rom hatte der 29jährige Giuseppe Verdi seinen ersten Erfolg mit der Oper „Nabucco" gefeiert. Schumann beendete eben seine erste Symphonie und Chopin bereitete sich auf einen Sommer mit George Sand vor.

Als an diesem 2. April 1842 eine Gruppe von Musikern am Unteren Broadway zusammentraf, war die Zeit reif, daß auch Amerika sein erstes Symphonieorchester bekommen sollte. Sie kamen zusammen, um „über die Durchführbarkeit der Gründung einer Gesellschaft von Berufsmusikern" zu beraten, „die ihren Sitz in der Stadt haben und deren Aufgabe die Pflege von Instrumentalmusik sein sollte sowie die Aufführung einer bestimmten Anzahl von Konzerten jährlich von wesentlich höherem Niveau als sie je in der Stadt zu hören gewesen waren".

Das waren die Anfänge der New-Yorker Philharmonischen Gesellschaft, die ohne Unterbrechung bis zum heutigen Tage besteht. Ihr Gründer, erster Präsident und erster Dirigent war Ureli Corelli Hill, und ihr erstes Konzert fand im folgenden Winter, am 7. Dezember 1842, nur wenige Monate nach dem Debüt der Wiener Philharmoniker, statt. Seither haben die New-Yorker Philharmoniker wirtschaftliche Notzeiten, Finanzkrisen und sechs Kriege überdauert, aber nur einmal — anläßlich der Ermordung Präsident Lincolns — wurde ein Konzert verschoben und einmal eines infolge des Todes Präsident Franklin D. Roosevelts abgesagt. Während der 113 Jahre ihres Bestehens hielten sie in zehn verschiedenen Konzertsälen ihre regelmäßigen Konzerte ab. 1891 wurde dann die Carnegie Hall eröffnet und im folgenden Jahr zogen die Philharmoniker in das Haus ein, das seither ihr künstlerisches Heim gewesen ist.

Sie gelten heute als das beste Orchester Amerikas. Diese Weltgeltung haben sie durch Generationen von großen Dirigenten und Komponisten erhalten. Richard Strauß, Felix Weingartner, Gustav Mahler, Igor Strawinski und Ottorino Respighi führten mit ihnen eigene Werke auf und später Darius Milhaud, Virgil Thomson, Heitor Villa-Lobos und andere Vertreter der modernen Musik. Stokowski, Furtwängler, Toscanini und Bruno Walter waren die großen Erzieher der New-Yorker Philharmoniker; Clemens Krauß, Otto Klemperer, Artur Rodzinski, John Barbirolli, Charles Munch, Eugene Ormandy und viele andere standen wiederholt vor ihnen auf dem Pult. Seit 1951/52 ist Dimitri Mitropoulos ihr ständiger Leiter. Er hat sie unzählige Male zu triumphalen Erfolgen geführt.

Die New-Yorker Philharmoniker sparten nicht mit ihrem Dank an die Großen der Musik. Zahlreich sind die Ehrenmitgliedschaften, die das berühmte Orchester verliehen hat. Spohr, Wagner, Mendelssohn, Liszt, Raff, Rubinstein und Dvorak waren u. a. Ehrenmitglieder der New-Yorker Philharmoniker, ferner die Sängerinnen Jenny Lind, Henriette Sontag und Marietta Alboni. Als erstes US-Staatsoberhaupt erhielt Präsident Coolidge die Ehrenmitgliedschaft, als zweites Harry S. Truman im Jahre 1946.

Lange ehe die Vereinten Nationen ihr Hauptquartier in New York errichteten, besaß die Stadt in ihrem Philharmonischen Orchester eine Art Vereinter Nationen. Das berühmte Ensemble ist nämlich ein Musterbeispiel für den oft zitierten amerikanischen „Schmelztiegel". Von den insgesamt 108 Orchestermitgliedern sind 68 in den USA geboren und 40 in anderen Staaten — unter diesen gibt es übrigens auch zwei Musiker österreichischer Abstammung. Besonders stark vertreten ist Rußland mit zehn Musikern, Italien mit sieben, Deutschland mit fünf und Ungarn mit vier Orchestermitgliedern. Der Konzertmeister des Orchesters, John Corigliano, ist Amerikaner italienischer Abkunft. Er bekleidet seinen Posten seit 1943 und spielt ein kostbares Instrument, das Carlo Bergonzi 1716 in Cremona gebaut hat und das einst Paganini gehörte.

Alle diese Männer — jeder einzelne von ihnen ist ein Künstler mit Konzertreife — arbeiten in bester Harmonie miteinander. Aber so groß ihr Gleichklang als Musiker ist, so verschieden sind sie als Persönlichkeiten. Fast jeder von ihnen hat „Nebentalente" und Hobbys. Vor allem als Maler haben sich die New-Yorker Philharmoniker vielfach so erfolgreich betätigt, daß alljährlich eine eigene „Philharmonische Ausstellung" stattfindet. Unter den Hobbys der Musiker rangiert Schach an erster Stelle, gefolgt vom Photographieren. Ein Musiker ist ein leidenschaftlicher Koch, ein anderer spielt meisterhaft Tennis und ein dritter ist ein vorzüglicher Bildhauer. Sehr verbreitet ist die Sammlerleidenschaft. Gesammelt werden Instrumente, Schallplatten, Manuskripte, Notenerstausgaben, Porzellan, Münzen und Briefmarken. Auch in der Tischlerei, bei der Gartenarbeit und beim Holzschnitzen finden die Philharmoniker Entspannung. Einer von ihnen hat eine neue Tomatensorte gezüchtet, und ein anderer ist in seiner Freizeit damit beschäftigt, einen bei einem Brand vernichteten Wald wieder aufzuforsten.

In Kürze wird das berühmte Orchester nun im Rahmen seiner Europatournee in drei Flugzeugen (und mit 85 Koffern) in Wien eintreffen. Es ist sein erster Aufenthalt in der österreichischen Hauptstadt seit der unvergessenen Tournee unter Toscaninis Leitung in den dreißiger Jahren. Wenn dann am 12. und 13. September die New-Yorker Philharmoniker unter der Leitung von Dimitri Mitropoulos ihre zwei Konzerte im Wiener Konzerthaus geben, wird Wien Gelegenheit haben, die Bekanntschaft mit einem Orchester zu erneuern, das in Amerika Musikgeschichte gemacht hat.

BILD TELEGRAF 14.9.55

Die Parteilinie blieb unverändert

Mitropoulos dirigierte Wiener Erstaufführung einer Schostakowitsch-Symphonie

Zweites Gastkonzert des Philharmonischen Orchesters New York, Dienstag abend im Großen Konzerthaussaal, unter Leitung von Dimitri Mitropoulos. Programm: Werke von Couperin-Milhaud, Mendelssohn (V. Symphonie) und Schostakowitsch (X. Symphonie — Erstaufführung).

Das gestrige Konzert bestätigte den am Vortag gewonnenen Eindruck: die New-Yorker Philharmoniker sind ein exzellentes Orchester, dessen besondere Eigenart im Klang liegt. Die schmetternden Blechblasinstrumente ähneln den bei amerikanischen Militärkapellen gebräuchlichen, und sie bewirken auch die bestürzende Kraft und Aggressivität der Forteausbrüche, bei denen der Orchesterklang hart, schneidend, grell, aber niemals brutal wird. Im Gegensatz dazu sind Holzbläser und Streicher meist weich, singend im Ton und ohne jedes Forcieren, und die Geiger haben die wienerische Art des lebendigen Musizierens — organisches und nicht mechanisches Ensemblespiel.

Die Frage, ob die amerikanischen Gäste besser oder schlechter seien als unsere Wiener Orchester, ist müßig. Auf alle Fälle ist der Sicherheitsfaktor ihres Spiels größer, und ihr Fortissimo ist viel lauter als unseres. Das war für die Wiedergabe der (neuen) zehnten Symphonie von Dimitri Schostakowitsch besonders wichtig, deren Erstaufführung Höhepunkt, wenn auch nicht Hauptsache des gestrigen Konzertes war.

Diese Symphonie steht im Tschaikowsky-e-moll und ist dieser melancholischen Tonart würdig. Sie steckt voll genialer Ideen, deren Ausarbeitung meist konventionell, uninteressant und langatmig ist. Da gibt es bukolische Holzbläserthemen, schwärmerische, träumerische Partien, zarte Stimmungsbilder, alles sehr deutlich, breit und umständlich ausgeführt. Schwermut und Pathos, auf den gemeinsamen Nenner des sozialistischen Realismus gebracht. Dazwischen aber stehen, vor allem in den schnellen Teilen, Partien von großer Originalität, in der messerscharfen, pedallosen Schostakowitsch-Manier instrumentiert: im endlosen und recht unorganischen ersten Satz ein lärmender Marsch, dann der ganze zweite Satz, der mit seinen schrillen Holzbläserpassagen wie ein technisierter Hexenritt wirkt, im dritten Satz eine ordinäre Jahrmarktsmusik, die in das manierliche Scherzo einbricht, und im Finale ein paar parodistische Stellen.

Das ganze Stück besitzt gewiß Ernst, Haltung und Eigenart. Aber es interessiert nur stellenweise, weil es sich so lange Zeit hindurch ständig wiederholt. Im allgemeinen ist der Stil des russischen Komponisten gleichgeblieben. Er wird sich wahrscheinlich nur mit der Parteilinie ändern.

Dimitri Mitropoulos, der sein Programm wieder mit nervenerregender Hochspannung erfüllte und sogar ein Museumstück wie Mendelssohns Reformationssymphonie interessant machte, stand auch gestern im Mittelpunkt stürmischer Ovationen, die Zugaben von Boccherini-Rachmaninoff und Kabalewsky erzwangen. Im übrigen haben wir unserer gestrigen Kritik nichts hinzuzufügen: beide Konzerte der New-Yorker Gäste waren ein sensationelles Ereignis. Wien dürfte außerdem einen Dirigentenliebling mehr haben...

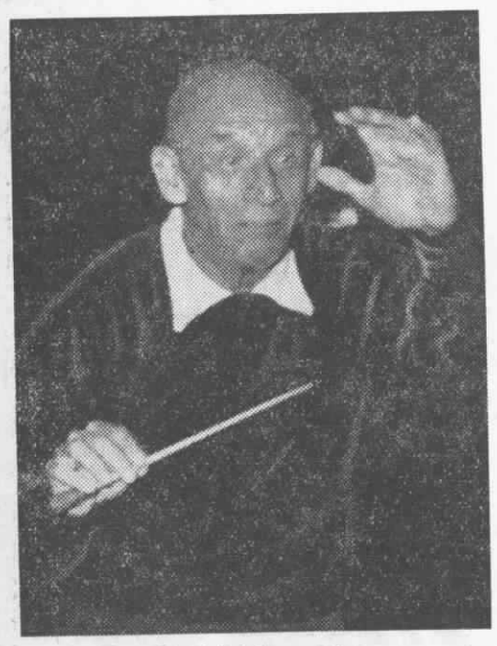
Karl Löbl

NEUER KURIER 14.9.55

THEATER * MUSIK * FILM * LIT

Mitropoulos schwang den Stab zu musikalischer Koexistenz-Uebung

Im Gegensatz zu ihrem ersten Auftreten stand der zweite Abend der New-Yorker Philharmoniker im Zeichen eines völlig unkonventionellen Programms. Doch vor eingehenderer Besprechung dieses Programms verdient das Orchester als solches noch eine eigene Würdigung. Dabei kommen weniger die technischen Qualitäten der 108 Musiker in Betracht, die sich selbstverständlich auf dem höchsten Niveau bewegen. Was mehr interessierte, war der spezifische Klangcharakter dieser Orchestervereinigung. Man kann sie in dieser Hinsicht vielleicht zwischen die Wiener und die Berliner Philharmoniker hinstellen: der warme, satte Klang der Streicher, ihr Aufblühen und ihr schönes Atmen weisen in die Richtung des Wiener Orchesters; der helle, schmetternde Glanz der Blechbläser erinnert eher an die Berliner.



Dimitri Mitropoulos

Mit zwei von Darius Milhaud für großes Orchester bearbeiteten Sätzen Couperins begann der Abend in der ruhigen Ausgeglichenheit und dem festlichen Leuchten barocker Musikübung. Als musikalische Rarität folgte darauf die Fünfte Symphonie „Die Reformation" von Felix Mendelssohn-Bartholdy. Sie wird nach dieser „amerikanischen" Ausgrabung — zumindest in Wien — wohl wieder in ihre verdiente Vergessenheit zurücksinken. Immerhin lohnte sich an diesem Werk die Beobachtung, daß hier einer der formgewandtesten Meister gerade in der formalen Gestaltung versagte.

Die abschließend gespielte Zehnte Symphonie von Dimitri Schostakowitsch ist das, was man in der Malerei einen „heroischen Schinken" nennt. Nach seiner ideologischen Abweichung, die ihn in seiner kammermusikalischen „Neunten" in die Nähe Hindemiths und Strawinskys geführt hatte, ging der russische Komponist in sich, übte marxistisch-leninistisch-stalinistische Selbstkritik und komponierte zum Beweis seiner inneren Wandlung unter anderem seine Zehnte Symphonie, technisch glänzend ausgeführt, mit dick aufgetragenen Farben, gewaltigen Schlagzeugexplosionen, rhythmischen Bläserexzessen und jauchzenden Streicherekstasen — das Ganze durchtränkt von viel "russischer Seele" à la Tschaikowsky. Kraft, Kraft, Kraft! schreit es im Orchester. Aber es ist eine quälende Kraft, unter deren fanatischen Lärmausbrüchen eine interessante Komponistenpersönlichkeit begraben wurde.

Es entbehrt sicher nicht eines gewissen Reizes, daß ausgerechnet die New-Yorker seit zwei Jahren diese geistige Bankrotterklärung des sozialistischen Realismus in der Musik immer wieder aufführen. Es lebe die Koexistenz! Allerdings gibt das Werk des Russen dem Dirigenten und dem Orchester großartige Möglichkeiten, ihr Licht leuchten zu lassen, und man kann es den Amerikanern mit ihrer Freude an technischer Perfektion nicht verdenken, daß sie dieser Versuchung unterlegen sind.

Das Publikum jubelte Mitropoulos und seinen Musikern begeistert zu, es bekam Zugaben, und man trennte sich mit dem gegenseitigen Wunsch nach einer baldigen Wiederbegegnung.

R. W.

From SEP 1 1 1955 TIMES New York, N. Y.

ARTISTIC RENAISSANCE IN MODERN GREECE

By PETER GRADENWITZ

ATHENS.

WHEN Dimitri Mitropoulos and the New York Philharmonic-Symphony come to Greece this fall, they will play for a country with a multicolored musical life, a country that in music—as in literature and the arts—begins again to fill an important role between East and West, the ancient and the new. Like her neighbors Turkey and Israel, Greece is in the midst of an artistic renaissance, and her rising national school of composers is making interesting contributions to the growing repertory of Eastern-Mediterranean music.

The musical life centered in Athens has no distinctive features of it own. The city has a symphony orchestra, and most of its members also serve the radio symphony. Three local conductors lead the concerts in turn, and guest conductors appear from time to time. There is an opera company, though operatic performances are not frequently organized. There exist several music schools, headed by composers of different trends, and there is much enmity between these institutes.

Musicologists are active in various fields—folklore research, study of the Byzantine tradition, etc.—but the university has no chair in musicology. The American Embassy sometimes arranges chamber concerts, and renowned soloists include Greece in their travels. The orchestra usually plays the standard repertory. But contemporary music, including that of Greek composers, is frequently heard on the radio, which has recently been enlarged and its services improved.

Various aspects of creative music and musical research fascinate the student of the contemporary scene. It is in Greece that the ancient Byzantine tradition of music still exercises a powerful influence. Ancient melodies and musical systems have been guarded by some secluded communities. A great stir was caused by the recent discovery, in a monastery on Mount Athos in the north, of a collection of ancient popular ballads. A musicologist succeeded in transcribing them. They were subsequently performed by the Athens radio and included in a Greek ballet show.

Pure ancient Greek folk music is rarely found today except with the minstrels in the mountains. Widely discussed is the popular music known as Rebetika; this is urban music developed in the taverns. Purists think this is hybrid and not genuine folk music, but many composers approach it seriously and use it in their works.

Conglomerate Form

The Rebetika, of which a long-play record has just been issued in Europe, seems to be a conglomeration of ancient elements (Byzantine and popular Greek) and modern entertainment style. It is distinguished by its exotic chromaticism and augmented intervals and by the instrumental colors of the mandolin-like buzuki and the baglamas, a stringed instrument of Oriental origin.

Of modern Greek composers, only one has begun to gain a place in the European repertory. He is Nikos Skalkottas, whose Greek dances have figured in the programs of the New York Philharmonic.

Skalkottas was one of the white hopes of the Schoenberg school. He was born in 1904 and studied in Germany. He returned to Athens in 1933 and led a secluded life there until his untimely death in 1949.

Hardly known to musicians, except to a small circle of friends, Skalkottas sketched and completed his works in self-sought seclusion and in an almost feverish haste. The list of his compositions includes about a hundred works, many of them of big dimensions, written between 1929 and 1949.

Skalkottas often used tunes of the Rebetika type in his works particularly in the theme-and-variations movements in chamber and orchestral works. Most of his compositions were written in the dodecaphonic style, and when he used a simple diatonic theme (as in the Piano Trio of 1938), Skalkottas added the missing notes in the harmonic accompaniment. Most of the music of Skalkottas is highly dramatic. The works of his last years are of a somber quality.

Prolific Composer

Among the older generation of composers, the most prolific and best known is Manolis Kalomiris, director of the National Conservatory and chairman of the League of Greek Composers. A Greek composer educated in Germany is Antiochos Evangelatos, head of the music department of the Athens broadcasting station and conductor of its orchestra.

Most interesting are the works of the younger generation. Important among these are Yannis Constantinidis, who has drawn freely upon popular Greek songs of the various regions and of the Greek Isles; Mikis Theodorakis, who is now in France on a Greek Government scholarship and whose ballet music "Greek Carnival" shows real talent; and Manos Hadjidakis, whose music is of a singularly attractive freshness and considerable rythmic impact.

B.Z. am Mittag Berlin 13. 9. 55/A

Am Donnerstag in Berlin — Festwochenauftakt und

Mitropulos — Mönch und Musiker



DIMITRI MITROPULOS

Die Berliner Festwochen beginnen am Sonnabend. Als Auftakt geben am Donnerstag und Freitagabend die New-Yorker Philharmoniker zwei Konzerte. Sie kommen mit ihrem Dirigenten: Dimitri Mitropulos.

Neben den großen Alten — Toscanini, Bruno Walter — gehört Mitropulos jetzt zu den Sensationen des Konzertsaals. Es ist bei ihm wie bei Toscanini: schon wenn er aufs Podium kommt, noch bevor er einen Takt hat erklingen lassen, fühlt sich das Publikum seltsam elektrisiert:

Es fühlt den Fanatiker, Mystiker. Aus welcher Welt mag er kommen?

Der seltsame Mann wurde (vor 59 Jahren) in Athen geboren. Zwei seiner Onkel waren Mönche. Ein Großvater Priester. Ein Großonkel Erzbischof der griechisch-orthodoxen Kirche.

Natürlich sollte auch Dimitri Priester werden. Ja, Dimitri selbst wollte! Er war selig, wenn er seine Onkel im Kloster auf dem heiligen Berg Athos besuchen durfte.

Selig war er aber auch, wenn er Musik hörte.

So wendete er sich ganz der Musik zu. Lernte überall — auch in Berlin bei Busoni. War bis 1925 Korrepetitor an der Berliner Staatsoper — dann Dirigent in Paris, lange in Athen, 1936 in Boston — und schließlich in New York.

Doch: die Musik, die er macht, scheint, immer streitbar, für Gott gemacht zu sein — nicht nur die Klassiker, sondern, nun gerade, die Modernen. Etwa wenn er — gleichzeitig das Orchester dirigierend — ein Klavierkonzert von Prokofieff am Flügel hämmert.

Sein privates Leben ist asketisch.

Kein Wunder: die Musik erschöpft ihn völlig — und so hat nichts anderes Raum in ihm.

MANDO

BILD TELEGRAF 13.9.55

Orchester in glänzendem Blechpanzer

Begeisterungsstürme um New-Yorker Philharmoniker und Dimitri Mitropoulos

Erstes Gastkonzert des Philharmonischen Orchesters New York, Montag abend im Großen Konzerthaussaal, unter Leitung von Dimitri Mitropoulos. Programm: Werke von Verdi (Ouvertüre zu „Die Macht des Schicksals"), Schumann (II. Symphonie) und Brahms (II. Symphonie).

Die Wiener Philharmoniker sind das beste Orchester der Welt und der beste Dirigent ist Karajan. In Wien.

Daß diese von lokalpatriotischer Seite oftmals getroffenen Feststellungen nur solange ihre Gültigkeit bewahren, als wir unter uns bleiben, bewies schon kürzlich das Philadelphia-Orchestra und bewies gestern das Philharmonische Orchester aus New York. Sein erstes Wiener Konzert war ein Triumph, eine Sensation, ein Ereignis. Ein Glück für Karajan (wenn auch beschämend für den Ruf Wiens als sogenannte Musikstadt), daß sein Stammpublikum nicht anwesend war. Sonst wäre es nämlich draufgekommen, daß es anderswo auch noch faszinierende Zauberer des Taktstocks gibt.

Da ist also Dimitri Mitropoulos, ein großer, hagerer Mann mit auffallend langen Armen, die nervös vorstoßen, durch die Luft sausen, Einsätze markieren. Die Linke modelliert meist den Klang, „formt" die Nuancen, glättet und wühlt auf, während die Rechte den Taktschlag andeutet. Aus den Bewegungen dieses Dirigenten, dessen Willenskraft und Intensität während des ganzen Abends spürbar bleiben, lassen sich eine ungewöhnliche künstlerische Energie und fanatische Genauigkeit ableiten. Genauigkeit im Sinne des persönlichen Konzepts allerdings und nicht so sehr im Sinne des Komponisten.

Mitropoulos tut aber nichts, das unverantwortlich gegenüber dem Notentext wäre. Er hat eine fast naive Neigung für Crescendowirkungen und wendet sie an, wo er außerordentliche Effekte erzielen will. Er will das oft — fast zu oft. Und außerdem gehört er zu jenen Sündern, die vor Höhepunkten regelmäßig das Tempo verändern. Täte das ein anderer, wär's ein grober Verstoß. Bei ihm ist es persönliche Note. Dafür entschädigen unendlich viele Vorzüge, darunter vor allem die Fähigkeit, einen Satz gleichsam in einem Atemzug auszusprechen und aus einem Orchester ein Maximum an klanglicher Differenziertheit und Brillanz herauszuholen. Letztere wurde bei der stürmisch geforderten Zugabe (aus de Fallas „Dreispitz") zu einer bis an die Grenze des Erträglichen gesteigerten, aufpeitschenden Klangorgie genützt.

Das Programm selbst war eher konventionell erstellt. Schumanns „Zweite" ist farblos und anämisch. Hier führte Mitropoulis seine Spezialität vor: wie man aus einem schwachen Stück starke Wirkungen erzielen kann, indem man ihm mit Ausnützung aller Effektmöglichkeiten und, wenn es sein muß, sogar Retuschen zu Leibe rückt. Wird auch der so erzielten Wirkung die Naivität Schumanns geopfert — es gibt keine Langeweile. Verdi und Brahms profitierten ohne Opfer; sie waren vollendet gespielt, wobei es ganz gleichgültig ist, ob bei anderer Gelegenheit Furtwängler da mehr und Böhm dort weniger schnell, gefühlvoll oder laut waren.

Apropos laut — wir haben noch nie ein Orchester gehört, daß so laut und gleichzeitig so empfindsam spielen kann. Hinter seinem strahlenden, glänzenden und makellos gearbeiteten Blechpanzer fühlen sich die Streicher geborgen, auch dank ihrer perfekten Virtuosität und des blühenden, innigen Klanges. Besonders kostbar die Holzbläsergruppe, in der jeder einzelne Musiker von besonders erlesener Qualität ist. Der Charakter dieses New-Yorker Orchesterspiels, auf das wir anläßlich des heutigen Konzertes nochmals zurückkommen werden, entspricht jedenfalls viel mehr dem Wiener Geschmack als die eher etwas nüchterne Perfektion aus Philadelphia

Karl Löbl

IN HEMD UND SANDALEN studiert Dimitri Mitropoulos seine Partituren. Der berühmte griechisch-amerikanische Dirigent leitete gestern abend im Konzerthaus das erste Gastkonzert der New-Yorker Philharmoniker, dem heute ein zweiter Abend mit neuem Programm folgen wird.

Zwei Abende mit den New-Yorker Philharmonikern im Konzerthaus

Schostakowitsch und andere Seltenheiten

Amerika ist von Oesterreich etliche tausend Kilometer und etwas darüber entfernt. Wie weit das eigentlich ist, wird so recht anschaulich, wenn Musiker von drüben kommen, um uns hüben etwas vorzuexplizieren, das wir auf kürzerem Weg schon längst hätten haben können. Außer mit sich selbst, machten die New-Yorker Philharmoniker und ihr Dirigent Dimitri Mitropoulos das Wiener Publikum noch mit einer Musik bekannt, die in der Musikweltstadt Wien seit längerer Zeit schon auf der Verlustliste des Kalten Krieges steht.

Nicht länger betrogen sind wir nun um die Zehnte Symphonie von Dmitri Schostakowitsch. Sie erfuhr durch die New-Yorker eine ihrer Bedeutung entsprechende Darstellung. Seit ihrer ersten Aufführung hat sie leidenschaftliches Für und Wider entfacht. Ihrer erregenden Besonderheiten wegen ist das ganz verständlich: ohne daß mit Tradition gebrochen würde, ist sie voll großer und seltener Eigenart. Die vier sehr ausgeprägt kontrastierenden Sätze eint enger thematischer Zusammenhang; gewaltige Gegensätze und die ursprünglichste Kraft der Erfindung, die sich denken läßt, spinnen in wunderbarer Weise eine unendliche Variation. Wenn das Beispiel der Meisterschaft eines einzelnen Schule zu machen imstande wäre, dürfte man einen neuen, zukunftsträchtigen Typus Musik prophezeien: da schafft nicht die Form das Geschehen, sondern das Geschehen die Form; keine Konventionen beengen das freie Ausschwingen aller musikalischen Gedanken. Die Grenzen der Tonalität werden erreicht, doch nie überschritten. Keiner der Heutigen handhabt wie Schostakowitsch derart wissend und souverän die Intervallspannungen: sie, die kleinsten Bausteine, formen die musikalische Materie dieses Meisterwerkes. Schon ihretwegen kann er nicht auf Tonalität verzichten, wiewohl für Schostakowitsch die Tonalität ebensowenig wie die Form irgendwelchen Konventionen verpflichtet ist. Und das sind seine Worte: „Es mag bequem und sicher sein, ausgetretenen Pfaden zu folgen, aber das ist langweilig, uninteressant und nutzlos."

Mit der Darstellung dieses Werkes allein hätten sich die Erwartungen, die nach dem Festwochen-Gastspiel des Philadelphia-Orchesters recht hochgeschraubt waren, erfüllt gehabt. Möglicherweise gefallen den Wienern die New-Yorker Philharmoniker sogar besser. Ihr Klangideal liegt den Wienern zweifellos näher, was aber (glaube ich) kein Grund ist, ihnen den Vorzug zu geben, obwohl ich die Differenziertheit und den Nuancenreichtum des Orchesters und die Phrasierungskunst jedes einzelnen Musikers gern anerkenne. Die Ouvertüre zu Verdis „Die Macht des Schicksals" oder Manuel de Fallas „El amor brujo" war hinreißend gespielt — und das ist nicht allein die Schuld des Dirigenten. Auch daß die von Milhaud bearbeitete Musik Francois Couperins oder eine völlig unbekannte Frühsymphonie Mendelssohns namens „Reformation" (eine Gelegenheitsarbeit, die ihren Anlaß zur Entstehung, die „Gelegenheit" nämlich, kaum verleugnet) glatt gehen würde, war zu erwarten — und auch, daß es mit Brahms' Zweiter Symphonie nicht so ganz klappen würde. Für uns Hiesige stammt nun einmal die Musik Brahms nicht von Schumann oder Mendelssohn, sondern von Beethoven ab (es scheint dies eine Art von Geheimwissen zu sein) — auch werden die ersten drei Sätze hierzulande ein wenig schneller und möglichst ohne Rubato gespielt. Ob Schumanns ebenso herrliche wie seltene Zweite Symphonie (C-dur) den Tücken der eigenen Instrumentation oder den Instrumentationsretuschen zum Opfer fiel, ist schwer zu sagen. Dennoch war erkennbar, daß in diesem kostbaren Werk fast ein Jahrhundert Musikgeschichte gespeichert ist: im Rückblick auf Schubert, im Vorwegnehmen des Brucknerschen Adagios. Ergreifend ist Schumanns ganz und gar unzeitgemäße Sehnsucht nach der reinen Polyphonie.

Dimitri Mitropoulos gehört zur Gilde der „Magier" des Taktstockes (auf den er nicht, wie viele andere amerikanische Dirigenten, verzichtet).. Natürlich liebt er den maximalen Effekt — allein die Wahl seiner Orchesterzugaben würde es beweisen —, das ist das südliche Temperament. In dessen Ausbrüchen erschöpft sich aber seine „Magie" gar nicht, seine Suggestionskraft ist nicht weniger wirksam. Er erinnert mitunter an einen Dresseur — dennoch bergen die Momente, wo er fast zu dirigieren aufhört und das Orchester sich selbst überläßt, genug an Gefahren.

Hätten die Eintrittspreise sich in vernünftigen Grenzen gehalten — beide Konzerte wären ausverkauft gewesen. *k—h—f*

Theater und Kunst

Mitropoulos dirigiert sein Orchester

Triumphaler Erfolg der New-Yorker Philharmoniker

Zunächst sei mit freudiger Genugtuung vermerkt, daß Wien das Reiseziel des ältesten und traditionsreichsten Orchesters der Neuen Welt wurde. Die Vermutung, diese überaus willkommene Besuchsfahrt mit der wiedererlangten Bedeutung Wiens als Musikzentrum in Zusammenhang zu bringen, dürfte kaum von der Hand zu weisen sein.

Will man mit der Vorstellung eines Höchstmaßes an technischer Fertigkeit den Begriff der Zivilisation, mit dem einer sinnvoll und ausdrucksgesättigten Interpretation den der Kultur verbinden, so verfügen die New-Yorker Philharmoniker über beides in paritätischer Ausgewogenheit. Ihr Spiel ist von virtuoser Perfektion, ohne in der Ausübung der Virtuosität einen Selbstzweck zu erblicken. Anderseits befähigt sie gerade die Superiorität im Technischen zu einer Werkdeutung, in der nichts Fragment bleibt, vielmehr der Wille allein für die Tat genommen werden muß, die jedes improvisatorische Element ebenso ausschaltet wie die Gefahr einer Routine meidet, von der manches berühmte Orchester — Wien konnte sich hievon vor wenigen Wochen überzeugen — nicht frei ist. Die New-Yorker verfügen vor allem über jene Homogenität des Klanges, auf die der an den Wiener philharmonischen Klangcharakter gewohnte Hörer besonderen Wert legt. Das kantilene Aufblühen der vom italoamerikanischen Konzertmeister John Corigliano geführten Geigen wirkt ebenso berückend wie der Flötenton, der martialische Klang der Posaunen und der satte, dunkelschattierte der Celli. Befremdend fürs erste wie bei den meisten Orchestern aus Übersee tönt die Oboe, ungewohnt auch der sehr helle Klang der Trompeten, deren „Mechanisierung" zwar vor dem gefürchteten „Gicksen" bewahrt, aber auch für das Kreszendieren des Tones eine leichte Hemmung darstellt. Für das vorbildliche Zusammenspiel der Instrumentalgruppen, für den prachtvollen Gesamtklang indes reicht kein Wort des Lobes hin.

In dieser Konstatierung liegt bereits ein großer Teil der Meriten, welche Dimitri Mitropoulos, der berühmte Dirigent der Körperschaft, für sich in Anspruch nehmen darf. Sein Musizieren ist das eines großen, universellen Künstlers, der nicht krampfhaft nach originellen Auffassungen sucht, sondern vorbehaltlos dem Geist, dem Stil des Werkes dient. In den Äußerlichkeiten der Stabführung begegnen wir Züge, die an manche seiner großen Vorgänger und Kollegen gemahnen. Wenn die linke Hand des Dirigenten, auf das Herz weisend, zur Intensivierung der melodischen Phrase lädt, glaubt man Toscanini vor sich zu haben. Die Entfesselung virtuoser Effekte durch weitausholende Gebärden vollzieht sich im Bravourstil de Sabatas. Und dennoch handelt es sich hiebei keineswegs um Kopien, sondern um glückhafte Synthesen, um das Vielseitige, das Zusammenfassende einer überragenden Dirigentenkunst.

Das Programm des Abends enthielt bestbekannte Werke: Verdis Ouvertüre zu „Die Macht des Schicksals", Schumanns C-dur-, Brahms' zweite Symphonie. In der Wahl der Stücke zeigt sich sichtlich das Bestreben, die Qualitäten des Orchesters von den verschiedensten Gesichtspunkten aus zu beleuchten. Der Vortrag der hinreißend gespielten Verdi-Ouvertüre mit den richtigen Rubati, der schneidenden Rhythmik, der Farbigkeit des Melos, war ein Spiegelbild echtester, italienischer Operndramatik. Schumanns 2. Symphonie erklang in vollendeter Klarheit, die diesem, in schwerer Krankheit konzipierten Stiefkind der Schumannschen Muse besonders nottut, da es vor allem infolge seines schwächeren Finales stellenweise als Argument gegen Schumann als Symphoniker herangezogen wird. Aus den vielen prachtvollen Einzelheiten der Darstellung sei auf die Transparenz der Fugattostellen im Adagiosatz besonders hingewiesen. Hier allerdings läßt sich ein Einwand nicht unterdrücken, der schon anläßlich der seinerzeitigen Salzburger Aufführung der gleichen Symphonie erhoben wurde und dem sehr raschen Tempo gilt, welches Mitropoulos diesem eminent romantischen von Lenauscher Melancholie durchwehten Stück angedeihen ließ. Die in bestem authentischen Brahms-Stil gespielte D-dur-Symphonie sollte das Programm beenden. Orkanartige Beifallsstürme erzwangen als Zugabe von südlicher Glut durchpulste Klänge De Fallas, die in atemloser Bravour dargebracht, mit verdoppeltem Blech- und Holzbläsern ausgestaltet, den triumphalen Abschluß einer denkwürdig erstrangigen, künstlerischen Manifestation bildeten.

Mi

DIE PRESSE 14.S

DAS KLEINE VOLKSBLATT 14. SEPTEMBER 1955

Erstes Konzert der New-Yorker Philharmoniker

Triumph mit de Falla

Dem sanften Saisonauftakt einer von Volkmar Andreae und den auch bei unsicherem Wetter ambitionierten Symphonikern auf dem Heiligenstädter Pfarrplatz gestalteten Serenade folgte sogleich glänzender Höhepunkt im Konzerthaus: mit Dimitri Mitropoulos an der Spitze präsentierten sich die New-Yorker Philharmoniker dem Wiener Publikum. Es ist ein Ensemble nach dem Geschmack unserer Zuhörer: für herzhaftes, kräftig konturierendes Musizieren bei untadeliger technischer Perfektion hatten die Wiener stets eine liebenswerte Schwäche; sie ziehen solche Orchester zumeist rein virtuosen Ensembles, wie wir es etwa im Philadelphia-Orchester kennengelernt haben, spontan vor. Kräftig zupackendes Blech, spritzige, allen Anforderungen spielend gewachsene Holzbläser und ein diszipliniertes Streicherkorps — bemerkenswerterweise in der „alten", angeblich überholten Aufstellung gruppiert! —, eine stets wache Klangfreudigkeit, die sich im Forte am wohlsten fühlt und doch niemals übertreibt: das wären vielleicht die vorstechendsten Charakteristika der New-Yorker Gäste.

Ihr Dirigent Mitropoulos ist eine faszinierende Erscheinung. Daß er, nachdem er die Festgäste mit den Hymnen begrüßt hatte, eine Verdi-Ouvertüre an die Spitze des Programms stellte, erscheint uns als keineswegs zufällig angeordnet: Mitropoulos ist Dramatiker bis in die Fingerspitzen. Seine ungewöhnliche Intensität, die sich nicht allein in der antreibenden und nur mit der Linken modellierenden Zeichengebung manifestiert, sein Hang zum steten Espressivo, zu unablässigen Temporückungen sind nicht zu übersehen. Seine Interpretationen erhalten den Reiz des ungemein Lebendigen, ja stets Aufwühlenden und mitunter fast Revolutionären. Erstaunlich, mit welcher Selbstverständlichkeit Mitropoulos bei diesem Grundkonzept der naheliegenden Versuchung zu übersteigertem Pathos mit unerbittlichem Zwang zum Realistischen widersteht. Wir haben in ihm eine vitale und eigenwillige Persönlichkeit kennengelernt, der wir immer wieder, vor allem auch am Opernpult begegnen möchten. Wir sagen Mitropoulos auch Dank für die Programmgestaltung, die Schumanns II. Symphonie berücksichtigte, von der wir wissen, daß Pfitzner sie sehr geliebt und bevorzugt hat. Ihr reicher Inhalt, in fast nervöser Art nur lose geordnet, braucht freilich einen Interpreten, der sich bemüht, in die vielen heiklen Probleme einzudringen, die ihrer Realisierung so oft im Wege stehen. Ungewohnt war uns die Auffassung des Dirigenten von der II. Symphonie von Brahms. Es wäre jedoch billig, das Hergebrachte nur aus Bequemlichkeit höher einzuschätzen: gewisse Bedenken gegen zahlreiche Uebersteigerungen im Ausdruck können freilich nicht unterdrückt werden, da sie auch bei freier Auslegung nicht mit dem Hinweis auf die Vorschriften der Partitur begründet werden können. Gewaltig ,aber war die als Abschluß gebotene Zugabe: de Fallas Musik schlug in dieser sprühenden, überschäumenden Interpretation wie ein Explosivkörper in den Saal, auflodernde Ovationen auslösend.

— ai —

DAS KLEINE VOLKSBLATT
Donnerstag, 15. September 1955, Nr. 214

Couperin — Mendelssohn — Schostakowitsch

Der zweite Abend der New-Yorker Philharmoniker war gleich dem ersten Auftreten des berühmten Orchesters ein denkwürdiges Ereignis — nicht so sehr der gewählten Werke als der interessanten Eigenart der Interpretationen wegen. Diese robuste Art des Musizierens, die sich scheinbar nur unwillig zu einem klingenden Piano versteht und dennoch eine Skala vielfältiger Klangwirkungen zu produzieren vermag, erschwert jeden Vergleich mit einem anderen Ensemble. Das ist ein bedeutender Vorzug und besagt, daß die New-Yorker Philharmoniker, zumindest unter der Stabführung von Dimitri Mitropoulos, ein unverwechselbares „Gesicht" besitzen, das sich deutlich abzeichnet und das dem Zuhörer in der Erinnerung haften bleibt.

Schon bei der Wiedergabe der beiden von Milhaud „gepanzerten" Sätze Couperins bekannten sich die Gäste nachdrücklich zu „ihrer Vortragsweise", sie taten es mit bezwingender Selbstverständlichkeit und überzeugendem Impetus. Mendelssohns „Reformationssymphonie", die formale Mängel ins Ausgedinge des Musiklebens verwiesen haben, wurde so gestaltet, daß sie von Wagner zu kommen und nicht Wagner anzukündigen schien. Mitropoulos erwies sich dabei als Meister der Disposition auf weite Sicht: er konnte getrost umfassende Bögen spannen, da sich alle Orchestermitglieder das Konturieren auch kleinster Einzelheiten mit peinlicher Genauigkeit angelegen sein ließen und es daher — wie ja auch am Vortag bei der Aufführung der II. Symphonie von Schumann — zu keinerlei Ausfällen, zu keinem Nachlassen der Intensität kam. Die X. Symphonie von Schostakowitsch, der wir zum ersten Male begegneten, bringt den Rückfall des großen russischen Komponisten in einen Kraft- und Kolossalstil, der auch glänzende Einfälle gnadenlos und lärmend überwalzt. Ein effektvolles Werk, gewiß, aber auch eine Komposition mit Längen und Schwächen in der Ausarbeitung, die sich am ehesten im zweiten Satz zur Höhe der Meisterschaft erhebt. Das Publikum dankte wieder mit enthusiastischem Beifall, der mit zwei virtuos „hingelegten" Zugaben (eine „Vokalise" von Rachmaninoff und eine Ouvertüre Kabalewskis) zu herzlichen und anhaltenden Ovationen gesteigert wurde.

— ai —

NEUES OESTERREICH 14. SEPTEMBER 1955

Kunst

New-Yorker Philharmo

Am Ende der vorigen Saison stand die Begegnung mit dem Philadelphia-Orchester. Am Beginn der neuen Konzertsaison präsentieren sich dem Wiener Publikum (soweit es die maßlos erhöhten Preise zu zahlen imstande ist) jene New-Yorker Philharmoniker, deren Ruhm ebenso legendär ist wie jener unseres philharmonischen Orchesters und deren Tradition genau bis in jene Zeit zurückreicht, da bei uns Otto Nicolai mit dem Hofopernorchester die erste philharmonische Akademie durchführte.

Seit 1950 steht Dimitri Mitropoulos an der Spitze des New-Yorker Orchesters. Seine vorjährigen Salzburger Festspielkonzerte sind unvergessen, die Faszination beim ersten Wiener Konzert war um nichts geringer. Schon der optische Eindruck hat magische Wirkung: gelingt es doch seiner beredten Zeichensprache, die sich nicht auf das übliche Schlagrepertoire beschränkt, sondern mitunter sogar mit jeder Faser des Körpers (Furtwängler und Kreuzberg in einer Person) quasi pantomimisch ausdeutet und mit tänzerischer Konzentration, mit vergeistigtem Fanatismus zugleich nach innersten musikalischen Gesetzmäßigkeiten phrasiert, die symphonische Form in ihrem Aufbau, in ihren Spannungen und Steigerungen auch sichtbar zu machen. Das mag an sich nicht Aufgabe des Dirigenten sein; im Falle Mitropoulos ist es das glücklich-seltene Phänomen einer in dieser Hinsicht jedenfalls einmaligen Persönlichkeit. Das Orchester wird von solcher geradezu szenischen Gestik gepackt und zu Höchstleistungen emporgerissen, es entwächst materieller Enge und kann seine Kraft ganz im Dienste der Interpretation verströmen.

Die New-Yorker Philharmoniker brillieren nicht nur durch ihre technische Vollendung, nicht nur durch ihren vorbildlichen Ensemblegeist und durch ihre selbstlose Disziplin, die sie alles Können gefügig in die Hand des Dirigenten legen läßt: sie haben auch jene volle, warme Rundung des Klanges, die uns beim Philadelphia-Orchester abgegangen ist, auch jene gewisse Freiheit in ihrem Spiel, die wir an unseren europäischen Orchestern schätzen, sie haben jene Homogenität in den Klangflächen, die an Orgelregister erinnert, und wie auf einer Orgel gestatten sie auch dem Dirigenten zu registrieren. Die Intensität der Tongebung (bis zum schmerzenden Fortissimo) duldet keinen Widerspruch: Vernunftgründe werden fortgerissen in der Klangfülle des überhitzten Espressivo.

Der erste Abend hatte durch die Anwesenheit zahlreicher Persönlichkeiten des kulturellen und öffentlichen Lebens auch äußerlich den ihm zukommenden repräsentativen Glanz, und Mitropoulos unterstrich ihn noch durch das Abspielen der österreichischen und der amerikanischen Hymne vor Konzertbeginn.

Mit Verdis „Macht-des-Schicksals"-Ouvertüre war man gleich im klaren darüber, wo die Stärke von Mitropoulos und seinem Orchester liegt, und man konnte es in dem durch den stürmischen Beifall als Zugabe erzwungenen „Dreispitz" von De Falla noch besser erkennen: hinreißende rhythmische Exaktheit, Präzision in der Ausführung agogischer und dynamischer Vorschriften, dramatische Wirksamkeit.

Schumanns Zweite mit ihren verzweifelten Ausbrüchen und dem schließlichen Durchringen zu einer eher bitteren Fröhlichkeit im Finale hat Mitropoulos schon in Salzburg dirigiert. Hier bleibt noch zu ergänzen, daß er dieses gewiß spröde Werk, das nur zu leicht unter den Händen des Dirigenten in Einzelstimmungen zerfällt, wie aus einem Guß darstellt, überschattet von tiefer Resignation, aber umgekehrt auch klanglich in plastischer Farbigkeit glühend. Genial mißverstanden wurde freilich die sonnige „Wörthersee"-Symphonie von Brahms, bei der Mitropoulos den pastoralen Beginn zur langsamen Einleitung einer Schicksals- oder Glaubenskampfsymphonie umdeutete: die Zweite von Brahms als Elfte von Beethoven. So wird die innere Ruhe dieses D-dur-Werkes durchsetzt mit dräuender Kontrapunktik, denn Mitropoulos weiß die Register gegeneinander abzuwägen und wie kaum ein anderer im Gleichgewicht zu halten, jede Note hat ihre Funktion im Gesamtbau, allerdings nicht immer jene Funktion, die ihr der Komponist zuweist. Nur: wenn man sieht, wie Mitropoulos bis in die Sprachmelodie jedes thematischen Bogens hineinhört, ist man sogar geneigt, auch die Möglichkeiten einer solchen Auffassung in Erwägung zu ziehen.

Alles in allem ein herrliches Konzert, in dem die Spannung (und welche Spannung!) keine Sekunde nachließ. Der große Konzerthaussaal war, besonders nach De Falla, von einhelliger Begeisterung erfüllt.

h. v.

From SEP 14 1955
TIMES
New York, N. Y.

VIENNA ACCLAIMS U. S. ORCHESTRA

Critics Extol Philharmonic and Mitropoulos, Who Also Leads Second Concert

By JOHN MacCORMAC
Special to The New York Times.

VIENNA, Sept. 13—The music critics of Vienna delivered themselves of paeans of praise today for the New York Philharmonic-Symphony Orchestra and its conductor, Dimitri Mitropoulos.

"Mitropoulos and his New Yorkers: an apotheosis of perfection," was the caption over Wiener Kurier's review. Its critic described last night's performance here as "eruptive music filled with tension." Bild-Telegraf declared that the "first Vienna concert of the New York Philharmonic Orchestra was a triumph, a sensation, an event" and commented that the "technique of this New York orchestra corresponds much more closely to the taste of Vienna than rather the sober perfection from Philadelphia."

Die Weltpresse's Max Graf said that the orchestra followed its strong-willed conductor, who "presents music in so clear and blinding a light that not a speck of dust can gather on the classical form and performs it as if it had been composed by strong and contemporary spirits."

In its second and last concert tonight the orchestra presented for the first time in Vienna Dmitri Shostakovich's Tenth Symphony. It was conducted by Mr. Mitropoulos with all the fire, force and intensity that has made him so notable an interpreter of contemporary classics. The verdict of tonight's audience seemed to be that if anything could make modern music popular in Vienna it would be the way it was played tonight.

From SEP 14 1955
HERALD-TRIBUNE
New York, N. Y.

Vienna Applauds Philharmonic

VIENNA, Sept. 13 (AP).—Another capacity audience at the Vienna Konzerthaus tonight gave an enthusiastic ovation to the New York Philharmonic Symphony Orchestra and conductor Dimitri Mitropoulos at their second and final concert here.

Critics described the occasion as "the most brilliant start" of the year's historic musical season here featuring the reopening of the Vienna State Opera House Nov. 5.

Mr. Mitropoulos' dynamic interpretation of Shostakovich's Tenth Symphony, a Vienna premiere, brought storms of applause and six curtain calls. He had to conduct two encores.

Österr. Neue Tages Zeitung
14 Sept. 1955

Auch Amerika hat Tradition

Die New-Yorker Philharmoniker unter Mitropoulos im Konzerthaus erfolgreich

Daß der Rang eines Orchesters, selbst wenn es sich aus weltbekannten Virtuosen zusammensetzte, nicht ausschließlich von seinen technischen Qualitäten bestimmt wird, dafür haben die New-Yorker Philharmoniker, die jetzt auf ihrer Europareise unter Dimitri Mitropoulos im Konzerthaus ihren ersten großen Erfolgsabend hatten, nachdrücklichen Beweis erbracht. Die Gäste, aufs freundlichste begrüßt, siegten in einem ganz anderen Sinn: durch ausgesprochenen Charakter. Charakter aber setzt Tradition voraus. Mögen jüngere Klangkörper — etwa, um bei ihren amerikanischen Kollegen zu bleiben, das kürzlich erst hier gehörte Philadelphia-Orchester — an Perfektion und Spontanität ihnen da und dort den Rang ablaufen: das Jahrhundert Musikkultur nimmt den New-Yorkern keiner weg. Im Feuer, das wärmt und nicht nur elektrisch funkelt; in der Seele der einzelnen Instrumentengruppen, die, stark besetzt und nach guter alter Weise aufgestellt, plastisch und individuell zur Geltung kommen; vor allem aber in dem jeder Massenverflachung entgegengesetzten Stil, wie er sich nur aus persönlichstem Kontakt der Einzelelemente untereinander ergibt — darin ist jer Tradition beschlossen, die auch d Entscheidende gewesen sein moch was uns den Gästen diesmal mit s ehrlicher Sympathie begegnen lie

Die Streicher haben Wärme (auc die zweiten Geigen wirken ni nebensächlich), Celli und Bässe be sondere kantable Geschmeidigkeit im Holz schalmeit eine herrliche Oboe, die erste Klarinette klingt für unser Ohr etwas grell, obschon ihr Spieler ein Meister genannt werden muß; Hörner wunderbar, das übrige Blech oft von orgelhafter Pracht und Geschlossenheit, wenn auch in den Einsätzen eine erhöhte Präzision denkbar wäre.

All diese Eigenschaften kennt Mitropoulos so genau wie eine Mutter ihr Kind, und er weiß sie, gleich dieser, zur Erziehung und guten Tat zu lenken und zu nützen. Von seiner rein äußerlich manchmal an Furtwängler gemahnenden Gestik fällt besonders das Formvermögen der Linken auf, aus deren Beredsamkeit alles kommt: Gesang, Steigerungen, Rubati; die Rechte gehört dem Rhythmus, der Kopf der Architektur, die bedeutend und klar zur Geltung kommt. Das Intellektuelle scheint der Metaphysik übergeordnet, eine sonderbare Vermischung von Inbrunst und routiniert weltmännischer Eleganz gibt dieser Dirigentengestalt faszinierende Prägung.

Nach den beiden Volkshymnen (die uns im Vortrag mehr denn eine Höflichkeitsgeste angesprochen haben) eröffnete Verdis Ouvertüre zur „Macht des Schicksals" als unverbindliche wirkungsvolle Intrada. Daß uns Schumanns C-dur-Symphonie, diese seit Weingartner hier sträflich vernachlässigte, wundervoll tiefe, bis ins Herz deutsche Musik, als Gastgeschenk von den Amerikanern beschert wurde, dafür sagen wir, beschämt, Dank. Gewiß ließ sich darin manches anders, inniger, versonnener denken — begreiflicherweise; aber warten wir mit Kritik, bis uns ein heimischer Dirigent eine ähnliche gute und mit Liebe studierte Aufführung bringt! Brahms' „Zweite" erblühte als eine Vision der Wörther-See-Landschaft, an den Ufern des Ontariosees geträumt, breit gesungen, der westlichen Weite entsprechend freizügiger als gewohnt, stets aber groß und edel. Das Publikum, das von Stück zu Stück mit wachsender Anteilnahme und Begeisterung mitgegangen war, brachte den Gästen stürmische Ovationen. Und wurde belohnt: mit Musik aus de Fallas „Dreispitz" erklang eine Zugabe von solcher Rasanz der atemraubenden Orchestervirtuosität, daß das Heimgehen schwerfiel und die Spannung auf den zweiten Abend mächtig gesteigert wurde.

Fritz Skorzeny.

Arbeiter Zeitung
16. September 1955

ber 1955 Seite 5

KUNST UND KULTUR

Die New-Yorker Philharmoniker

Die New-Yorker Philharmoniker haben eine alte Tradition. Man merkt es, ohne daß es eines besonderen Hinweises darauf bedürfte: man merkt es vor allem an der Intensität und geradezu kontinentaleuropäischen Wärme des Streicherklanges, an der inneren Beweglichkeit des ganzen Ensembles, an dem Reichtum seiner Zwischentöne. Das sind Dinge, die ein Orchester nicht ohne weiteres erwerben kann. Die New-Yorker Philharmoniker unterscheiden sich dadurch, wohl auch durch eine etwas freiere Auffassung von Disziplin und technischer Perfektion, sehr von dem Philadelphia-Symphonieorchester, das heuer während der Festwochen in Wien gastierte. Was sie mit diesem typisch amerikanischen Orchester gemeinsam haben, ist ihre naive Freude an Lautstärkeextremen, für die unsere Säle entschieden zu klein sind. Im übrigen sind alle Proportionen genau aufeinander abgestimmt und nicht einmal das häufige Tempo rubato stört das Konzept, in dem der Geist der Romantik seinen reinsten Niederschlag gefunden hat.

Ein besonderes Kunststück, das die New-Yorker Philharmoniker unter der Leitung von Dimitri Mitropoulos vollbringen, besteht darin, daß sie unter Verzicht auf besondere Kunststücke Musik sinnfällig gliedern, verborgenste Spannungen spürbar machen, Steigerungen und Höhepunkte vollständig ausnützen. Stücke, die selbst in konservativen Liebhaberzirkeln kaum noch gespielt werden, wie die Zweite Symphonie von Schumann und die Fünfte von Mendelssohn, die sogenannte Reformationssymphonie, werden dadurch, für kurze Zeit, wieder lebendig und interessant. Und die Zweite von Brahms ist ein einziges Abenteuer. Sogar die Ouvertüre zu Verdis Oper „Die Macht des Schicksals" und eine Pièce von Couperin, Präludium und Allegro „Le Sultan" in einer prunkvollen romantisierenden Orchesterfassung Milhauds, kann man sich in der grundmusikalischen, auf das Wesentliche gerichteten Darbietung der New-Yorker Gäste gut und gern gefallen lassen.

Die Zehnte Symphonie von Schostakowitsch, am Schluß des zweiten Abends, ist indessen für alle ziemlich strapaziös. Potemkinsche Dörfer, in Noten gesetzt. Viel Fassade, nichts dahinter. Im ersten Satz hebt sich's, E-Moll, aus brucknerisch-mystischen Streichertiefen zu schwindelnden Choralhöhen empor, ohne daß in engerer musikalischer Beziehung das geringste vorgeht. Und bis zu den qualvollen Jahrmarktsbelustigungen des Finales ist es eine gar weite Reise, die durch ein Allegro barbaro (zweiter Satz) geringe Abwechslung erfährt. Weit und breit keine Spur organischen Zusammenhanges und logischer Entwicklung. Verlegenheitskontrapunkte, Gewaltmärsche. Gefesselte Phantasie. Eine Tragödie.

F. S.

Neues Österreich
Donnerstag, 15. September 1955

Kunst

New-Yorker Philharmo

Der starke Eindruck des ersten Abends vertiefte sich: dieses Orchester ist wirklich ein Wunder an technischer Sicherheit, klanglicher Fülle, Farbigkeit des Ausdrucks und Schönheit der Tongebung, und Dimitri Mitropoulos ist einer der wenigen Dirigenten, die den zersprühenden Reichtum funkelnder Details einem geistig-architektonischen Prinzip einzuordnen vermögen.

So freute man sich bei Milhauds bereits aus Salzburg geläufiger Couperin-Bearbeitung wieder über die feingestuften Klangwerte, über die selbstverständliche Präzision, über die Homogenität der einzelnen Instrumentengruppen, die ja gerade hier im Sinne barocker Organistik eingesetzt werden. Man freute sich auch über die satte Lautstärke, die nicht aus mißverstandener Stiltreue asketisch im großen Konzertsaal kammermusikalisch flüstert. Weniger freute man sich über jene Stellen, wo des Guten etwas zu viel getan wurde, so daß mancher dynamische Effekt kolossalisiert wurde, was besonders in Mendelssohns so gut wie verschollener „Reformations-Symphonie" auffiel, einem hochinteressanten Werk übrigens, das nachdrücklich in Erinnerung ruft, daß sein Komponist nicht mehr zu den verbotenen Meistern zählt und außer der bei Serenadenkonzerten gern gespielten „Sommernachtstraum"-Ouvertüre auch noch etliche andere schöne und gehaltvolle Musik geschrieben hat. Geradezu verblüffend wirkt in dieser seiner fünften Symphonie, deren Programm nicht glaubenskämpferische Auseinandersetzung, sondern eher die Apotheose auf die Reformation an sich enthält, die „Parsifal"-Stelle im ersten Satz, während das Finale mit dem Choral „Eine feste Burg" fast in Bruckner-Nähe reicht. Mitropoulos hatte den Mut, die Patina zu entfernen, und siehe, als der klischierte „Lieder-ohne-Worte"-Komponist abfiel, blieb eine jugendlich-frische, kraftvolle Musik ohne epigonale Süße und Flachheit.

Als Erstaufführung brachte Mitropoulos die Zehnte Symphonie von Schostakowitsch: Überraschungen birgt sie kaum, auch Substanz, echte, bleibende Substanz sucht man mühselig zusammen. Aber gemacht ist sie großartig, von der lapidaren Thematik über die theatralischen Durchführungen (immer mit einem Auge ins Publikum!) bis zur brillanten Instrumentation, die besonders im zweiten Satz ein konzertantes Furioso entfesselt. Das Werk beginnt in tiefer Niedergeschlagenheit, es behält den schmerzlichen Zug auch bis zuletzt bei, denn der gewichtlose Beginn des Final-Allegros vermag mit seiner bewußten Lustigkeit kaum die Schatten der grüblerischen, langsamen Einleitung mit ihren in der Unendlichkeit langgedehnter Streicherakkorde verlorenen Soli zu verdrängen. Auch die Unerbittlichkeit im ersten Satz, die sich kompromißlos emporsteigert, trägt nichts zur Aufhellung bei. Die Gedankenverknüpfung geschieht in konventioneller Art, nur gelegentlich blitz aus eigentlich akademischer Formung der Esprit des Genialen auf. Der Schluß wird grandios hingestellt, die Schlagzeugbatterie trägt das ihre zum Endsieg bei.

Das Publikum im großen Konzerthaussaal reagierte mit stürmischem Beifall für Mitropoulos und seine Musiker. Wir lieben unsere Philharmoniker, wir haben in unseren Symphonikern ein Ensemble, das international bestehen kann. Wir beabsichtigen nicht, zwei grundverschiedene Musizierauffassungen gegeneinander auszuspielen. Aber das Gastspiel der New-Yorker Philharmoniker hat jedenfalls einen neuen Standard moderner Orchesterkultur geprägt. Nachmachen wäre schlecht, aber Nachdenken wäre gut. Wir zögern nicht, unserer Begeisterung ungeschmälert Ausdruck zu geben und hoffen auf ein baldiges Wiederbegegnen.

h. v.

---

nerstag **Die Presse** 15. Sept

Zweiter Mitropoulos-Abend

Erstaufführung der X. Symphonie von Schostakowitsch

Eine sehr fesselnde, die ausgetretene Heerstraße üblicher Programmbildung meidende Vortragsfolge setzten die New-Yorker Philharmoniker am zweiten und leider letzten Abend ihres Gastspiels im Konzerthaus ihrem Auditorium vor. Nach der Hausmannskost des Vortages gab es Delikatessen, die teils frisch zubereitet, teils den Konservenbüchsen entnommen wurden. Zu letzteren gehört Mendelssohns hierzulande wenig bekannte „Reformationssymphonie" (Toscanini dirigierte sie vor zwanzig Jahren in Salzburg für den amerikanischen Rundfunk). Gewissen antiromantischen Tendenzen der letzten Jahrzehnte fielen zunächst die Symphonien der Romantiker zum Opfer. Erst in jüngerer Zeit erinnerte man sich wieder, daß Mendelssohn nicht bloß ein Violinkonzert und die „Sommernachtstraum"-Ouverture, Schubert nicht allein zwei, sondern mehrere Symphonien geschrieben hat, und dieser Reformation der Ansichten dankt man wohl auch wieder die Begegnung mit der Reformationssymphonie. Sie leidet, gemessen an ihren italienischen und schottischen Schwestern, im ersten Satz, der das in Wagners „Parsifal" als Glaubensmotiv verwendete sogenannte „Dresdner Amen" zitiert, ein wenig an Blutarmut, nicht aber in den lyrischen Teilen und keineswegs in dem groß angelegten Finale, dessen Choralapotheose direkt auf Bruckner hinweist.

Komplizierter ist die andere an diesem Abend zu Gehör gebrachte Symphonie, der Zahl nach die zehnte des genialen Russen Dimitri Schostakowitsch. Ein packendes, wenn auch bei erstem Anhören nicht leicht eingängiges, offenkundig aus einer labilen seelischen Verfassung entstandenes Werk unvermittelter Gegensätze. Einer tief melancholischen Einleitung folgt ein blechgepanzertes Allegro von rhythmisch und klanglich ungeheurer Wucht. Ein Kritiker hat nach der Erstaufführung von Tschaikowskijs „Pathétique", deren Scherzo als Kosakenattacke bezeichnet. Er würde das Allegro von Schostakowitsch als Explosion einer Atombombe definieren. Auch in den beiden Schlußsätzen des überdimensionierten Werkes gibt es Langatmiges neben Schönem. Oft lockert sich der straffe symphonische Bau, an seine Stelle treten kammermusikalische Episoden. Homophone Streicherstellen, Ritornelle der Bläser, erwecken den Eindruck der Nachdenklich-, ja des Gelähmtwerdens. Schonungslos überinstrumentierten Momenten folgen solche, die in zartestem Pianissimo verhauchen. Die Beziehung zum Stil Mahlers ist unverkennbar, nicht bloß in einzelnen Klangfarben, wie etwa in dem von Solovioline und Gong getragenen Ausklang des Allegretto, sondern auch in der Struktur der Themen, die sich bisweilen der Romantik der „Wunderhorn"-Lieder verschreiben. Wiewohl der Komponist es an Selbstzucht fehlen läßt und die Ohren des Hörers wiederholt eine Saunakur durchmachen läßt, ist diese Symphonie der Phantasie entsprossene Musik und nicht im Zwang einer bestimmten Schulrichtung konstruierte Schreibtischarbeit. Indem sie rückwärtsblickend vorschreitet, erbringt sie den Beweis, daß zu Unrecht verdrängte musikalische Grundgesetze wieder ihre Lebensberechtigung anmelden.

Die Aufführung war abermals von jener unübertrefflichen Güte, wie sie, ganz simpel ausgedrückt, nur einem erstklassigen Dirigenten und einem wunderbaren Orchester gelingt. Abermals stand man im Bann der Gestaltungskraft Mitropoulos', der unendlich differenzierten Phrasierung des Dirigenten, die in der Sorge für den Gesamtaufbau kein Detail außer acht läßt. Abermals bewunderte man das New-Yorker Bläserkorps, welches sich an diesem Abend nicht über Arbeitslosigkeit zu beschweren hatte, und die Präzision und Klangfülle, die das Spiel des Plenums auszeichnen. Dieses Lob läßt sich auch auf den Vortrag einer von Milhaud instrumentierten Suite Couperins ausdehnen, in der das Orchester zu einer tönenden Riesenorgel wurde. Desgleichen auch die Zugaben: Die Transkription eines Boccherini-Themas durch Rachmaninow sowie einen virtuosen „Reißer" Kabalewskis. Asketisch Veranlagte mögen angesichts des etwas bunten Charakters der Vortragsfolge ein wenig erstaunt gewesen sein. Sie vermittelte indes eine Fülle hochwertigster künstlerischer Eindrücke. Es ist zu hoffen, daß dieses Eliteorchester nicht wieder ein Vierteljahrhundert verstreichen lassen wird, bevor es sich den Wiener Musikfreunden vorstellt.

Mi.

---

14. September 1955
WELTPRESSE

...i man offensichtlich keinen ...ergekommen. Die beschlossene ...iplomatischer Beziehungen zwi... und Moskau werde außerdem die ...aufbeschwören, daß sich zwei ... gegenüberstehen.
...sche und englische Kreise sind ...ommentaren ebenfalls zurück... Washington wurde gleichfalls die ... geäußert, daß die Aufnahme ...er Beziehungen unter Um... beitragen könnte, dem Status ...chland den Anschein der Dauer... geben. London wieder ist der ...ß dadurch der Eiserne Vorhang ...tück höher gehoben wird.

...te durch Kinder

...4. September. (WP.) Die Kinder... ...t seit Mai 1955 in Bayern ...nleben gefordert. 538 Personen ... der heimtückischen Krankheit

...bo Innenminister ...

---

2. Konzert

...ormations-Symphonie" ... Mitropoulos aus der ...m, um sie ins Licht ... war die neue Sym...witsch das Hauptstück ...

... Schostakowitsch nach ...phonie, die heitere, ...sen ist — mehr ein ...s eine Symphonie —, ...ren Freskostil seiner ... Symphonie zurück... Rhapsodie strömen in ..., düstere, grelle Melo...isches wird von wilden ...e Orchesterfarben sind ...haft dieser Musik zer...remdartig, das Ganze ...efühl fesselnd und in ...rung der New-Yorker ... der überlegenen und ...ten Interpretation von ...Moment aufregend und mitreißend.

Die Virtuosität des Orchesters und die Energie des Dirigenten haben sich hier in vollkommenster Art vereinigt. Orchester und Dirigent haben sich zur stärksten und lebendigsten Kunst zusammengeschlossen, die vom Wiener Publikum lebhaft empfunden und als großes Ereignis gefeiert worden ist.

—mg

---

15. September 1955
Seite 8 ÖSTERREICHISCHE NEUE TAGESZEITUNG

Sie haben ihr Versprechen bestens

Großartiger Abschlußabend der New-Yorker Philharmoniker mit Schosta

Das zweite Auftreten der New-Yorker Philharmoniker brachte die Erfüllung des am Vorabend so eindrucksvoll gegebenen Versprechens. Ein Galakonzert. Sowohl für das große Publikum, das seiner Begeisterung in mächtigen Wogen Ausdruck verlieh und sich nach dem anspruchsvollen Programm noch zwei Zugaben erzwang, als auch für den kritischen Musiker, der sich dabei rückhaltlos freuen und wohlfühlen konnte. Mitropoulos ist ein betörend kluger Kopf, und sein Wissen um Steigerungen hatte die Werkfolge geradezu raffiniert angelegt. Ueber Bearbeitungen kann man unterschiedlich denken. Daß Milhauds Einrichtung des Couperinschen Präludiums und Allegros „La Sultan" ein wirkungsvolles Stück ist und den klangsinnlich hochgebildeten modernen Musiker mit Liebe dem schönen alten Meisterwerk zugetan erweist, steht außer Zweifel. Bleibt nur die Stilfrage offen, ob die delikate Substanz das neuzeitliche orchestrale Aufgebot rechtfertigt oder gar notwendig macht. Mendelssohns „Reformationssymphonie", in der das auch von Wagner im „Parsifal" zitierte „Dresdener Amen" und der Choral „Ein' feste Burg" zu bedeutsamen Bausteinen werden, hört man heute nur noch selten. Und man muß auch sagen, daß sie gegenüber der „Italienischen" oder der „Schottischen" den Stempel des Epigonalen zu Schaden des Mendelssohnschen Personalstils deutlicher empfinden läßt. Aber gerade hier offenbaren sich Vorzüge und Eigenart des Dirigenten, sein nie erlahmender geistiger Höhenflug, die Zusammenschau und der in die Augen springende Farbensinn von höchster Subtilität, in hellem Lichte.

Der Schwerpunkt des Abends lag in der Erstaufführung von Dimitri Schostakowitsch' 10. Symphonie in e-moll. Wir können nur immer wiederholen, daß uns mit diesem Komponisten (wie auch mit dem Oeuvre seines Landsmannes Chatschaturian) jener Weg gebahnt erscheint, auf dem ein Weiter- und Emporschreiten der neuen Musik aus den Niederungen des Experiments möglich ist. Was diese Musik so sehr auszeichnet, ist ihre gesunde, an den Grundelementen der Tonalität und des einprägsamen Melos festhaltende Kraft, die von Schönberg, Strawinskij und Hindemith das Wichtigste gelernt hat, nämlich wie man es macht, das eigene Gesicht zu wahren! Das (wie vieles von Schostakowitsch) überreiche, bisweilen überlange Werk entwickelt seinen komplizierten Organismus aus den einfachsten Zellen, löst aus der lethargischen Meditation des Eingangs zwei Mittelsätze von gegensätzlicher Pracht und Originalität und gipfelt in einem Schluß, in dessen wilder Größe sich das Antlitz eines Erdteils entschleiert. Immer wieder im Bann der schroffen, doch (wie bei den großen Meistern) innerlich logischen Kontraste, einer Orgiastik, die oft genau bis an die Grenze des Erträglichen gesteigert ist, empfinden wir das Fremde doch so vertraut wie... „Wie das Leben", sagte ein junges Menschenkind nachher zu mir. Zart und voll, grell und dunkel und — mitreißend.

Eine tiefe Verbeugung vor der Leistung Mitropoulos', der hier sein aus geheimnisvoll unterirdischen orientalischen Quellen gespeistes Ingenium in voller, doch stets von stählerner Selbstzucht regierter Entfesselung ausleben konnte; Hut ab vor der großartigen Tat des Orchesters, das, nun mit dem Saal bereits vertraut, in all seinem freien Schwung und der so schönen, so gar nicht „amerikanischen" Natürlichkeit uns richtig ins Herz spielte.

Der Gastbesuch war ein Gewinn auf allen Linien, und die Mienen der Gäste ließen über die Freude an dem Kontakt keinen Zweifel. Mitropoulos strahlte.

Fritz Skorzeny

From SEP 15 1955
COURIER–JOURNAL
Louisville, Ky.

U. S. Orchestra Wins Ovation at Berlin

Berlin, Sept. 15 (AP)—The New York Philharmonic Orchestra scored a triumph tonight at its first Berlin concert since 1930.

A sellout audience of 1,800 gave the orchestra and conductor Dimitri Mitropoulos a standing ovation.

Afterward, Mitropoulos exclaimed:

"Everywhere we go we are wonderfully received."

He surprised the audience by opening the concert with a rousing rendition of Deutschland Lied, more commonly known as Deutschland Ueber Alles.

Απόκομμα ΑΥΓΗΣ

16-9-55
LA LIBRE BELGIQUE

Théâtres et Concerts

AUX BEAUX-ARTS

L'orchestre Philharmonique de New-York

Il y a vingt-cinq ans « The Philharmonic-Symphony Society of New-York » terminait brillamment aux Beaux-Arts la saison des grandes auditions symphoniques sous la direction de l'inoubliable Toscanini. Le même orchestre ouvrait cette année la série des manifestations artistiques par le concert donné mercredi sous la conduite de son éminent directeur musical Dimitri Mitropoulos, né à Athènes en 1896 et Américain d'adoption.

D'abord pianiste et compositeur, D. Mitropoulos s'est ensuite consacré définitivement à l'orchestre. Après avoir été bon nombre d'années chef permanent de l'orchestre d'Athènes, il commença sa carrière américaine en 1930 à la tête du « Boston Symphony ». De 1937 à 1949 il fut directeur musical au Minneapolis Symphony. C'est au cours de la saison 1940-1941 qu'il fut pour la première fois au pupitre de direction du « New-York Philharmonic Symphonic», dont il est depuis 1951-1952 le directeur musical.

Plus que tout autre, l'Orchestre philharmonique de New-York, fondé en 1842, servit aux Etats-Unis la cause de la musique.

La réputation qu'il s'est acquise n'a rien de surfait. Il est rare d'entendre une phalange plus disciplinée, plus cohérente soit dans l'élan, soit dans l'extrême délicatesse. C'est un gigantesque instrument dont chaque groupe instrumental représente une touche maniée avec maîtrise par son chef. Le quatuor à cordes est étonnant de clarté et de consistance. Les « bois » sont la poésie, les cuivres sont chauds et vigoureux, parfois hardis, jamais vulgaires.

A ces qualités de sonorités s'associent une technique et une expression aussi remarquables.

Sous l'impulsion de M. Mitropoulos, l'ensemble chante et frémit comme si une âme l'animait.

Que les thèmes s'étayent, se croisent, se répondent — quelle que soit l'œuvre exécutée — la clarté en reste inaltérable. Chaque note, chaque timbre a son rôle et son éloquence.

C'est ainsi que « Le Freischutz op. 77 », ouverture pour orchestre de Weber, nous a paru rajeuni avec ses gradations, ses accentuations, ses oppositions recherchées et subtiles.

La « Symphonie en ré majeur op. 73 n. 2 », de Brahms, traduisit la grâce, l'élégance, la légèreté, le lyrisme des différents mouvements, notamment dans le premier et le dernier, les plus beaux de l'œuvre.

La Symphonie en si bémol majeur n. 5 op. 100, de Prokofieff, fut un prodige de précision. On en admirait la solide architecture, la substance mélodique, si curieusement ponctuée par la percussion, l'originalité des formules, l'association des timbres, la diversité des effets.

On était étonné, mais séduit et gagné notamment dans le troisième mouvement, où l'intensité du lyrisme est émouvante.

L'exécution de cette œuvre extraordinaire déchaîna des applaudissements chaleureux et prolongés, auxquels D. Mitropoulos répondit par deux bis : « Vocalises », de Rachmaninoff, et un extrait d'une œuvre de Kabalewski.

Le passage du Philharmonic Symphonic et de son éminent chef laissera aux auditeurs de Bruxelles un souvenir durable.

S. v. E.

LA NATION BELGE
16-9-55

A la Philharmonique

The Philharmonic Symphony Orchestra of New York

Voici donc que 25 ans après son premier concert en Belgique, le célèbre orchestre Philharmonique de New-York, placé sous la magistrale direction de son chef permanent, Dimitri Mitropoulos, a donné mercredi soir, sous les auspices de la Philharmonique, dans la grande salle Henry Lebœuf, du Palais des Beaux-Arts, son 5.451ème concert depuis sa fondation en 1842. Cet unique concert de gala qui ouvrait de façon éclatante la saison musicale 1955-1956 était placé sous le patronage de S. Exc. M. Frédérick Alger, ambassadeur des Etats-Unis, en Belgique, et il était honoré de la présence de la reine Elisabeth.

Dès le début de la soirée, le nombreux et élégant public qui assista à cette imposante manifestation musicale fut fixé sur la valeur de The Philharmonic Symphony Orchestra, sur son homogénéité, sa discipline, le talent de tous les instrumentistes qui en font partie, qu'il s'agisse des cordes, des bois et des cuivres et aussi sur le puissant tempérament de musicien de M. Dimitri Mitropoulos, qui le conduit avec une autorité digne des plus vifs éloges et un sens musical basé à la fois sur l'intelligence et la sensibilité.

Trois œuvres importantes figuraient au programme : l'Ouverture du Freischütz, de Weber, la deuxième symphonie en ré majeur de Brahms et la cinquième symphonie en si bémol op. 100 de Serge Prokofieff. L'irréprochable exécution de ces partitions, suffisamment connues pour qu'il soit encore nésaire d'insister sur les beautés qu'elles contiennent valut à juste titre à l'orchestre Philharmonic de New-York et à son chef, un enthousiaste et mérité succès. On admira notamment dans l'Ouverture de Freischütz, de Weber, la mise en page de cette œuvre essentiellement romantique, son interprétation dépourvue de toute exagération et de toute emphase tandis qu'on prit plaisir à remarquer la sûreté technique, la virtuosité de l'ensemble des cordes. Les mêmes qualités apparurent encore dans l'interprétation de la belle symphonie en ré majeur de Brahms dont M. Dimitri Mitropoulos donna une exécution débordante de vie, d'enthousiasme mais sans négliger de mettre en pleine lumière la poésie si intense qui se dégage des mouvements lents. Ce fut d'un bout à l'autre du très beau travail que le public apprécia à sa juste valeur.

Quant à la cinquième symphonie de Prokofief, on y retrouve le solide métier de son auteur, son sens de la construction, l'originalité de ses idées musicales et de ses rythmes et, pour chaque mouvement M. Dimitri Mitropoulos qui est, répétons-le, un musicien racé, trouva l'expression qui leur convenait sans jamais songer à en altérer ou à en déformer la pensée créatrice. Ce fut en somme un très beau concert qui justifia une fois de plus la brillante réputation de The Philharmonic Symphony Orchestra of New-York et de son talentueux chef. Il se termina par deux «bis»: Vocalises, de Rachmaninoff et Colas Breugnon, de Kabalewsky.

A. M.

La Philharmonique de New York à Bruxelles

"La Dernière Heure" du 16/9/55

C'est une séance très exceptionnelle qui vient d'ouvrir — bien tôt — la saison des concerts. La Philharmonique de New York est, en effet, un des premiers orchestres du monde et ses déplacements sont rares ; c'est aussi un des orchestres les plus anciens : il a plus de cent ans d'existence.

Malgré les renouvellements qu'il subit nécessairement, l'ancienneté d'un orchestre a une signification et la cohésion n'y est pas le résultat d'une discipline impérieuse obtenue par la sévérité de son dirigeant, elle est beaucoup plus une tradition, le résultat d'un coude à coude, elle est dans la conscience des musiciens plus que dans leur obéissance.

Dès lors, il y a un niveau de départ déjà très élevé sur lequel le chef d'orchestre peut s'appuyer pour aller au-delà, pour réclamer des nuances subtiles, pour faire sortir des détails souvent noyés, pour assouplir le tempo et souligner le déroulement des phrases expressives par un certain étalement ou la marche des passages rythmiques par une certaine pulsation, c'est-à-dire — dans l'ordre pratique — par un léger accellerando.

Tout cela c'est l'art du conducteur et M. Dimitri Mitropoulos le possède admirablement, mais l'art de l'interprète c'est le dosage de tous ces détails subtils, de toutes ces libertés qui, tout de même, ne peuvent sortir du cadre des intentions de l'auteur. Et M. Mitropoulos nous a surpris par son interprétation de la IIe Symphonie de Brahms où toutes les intentions étaient grossies à plaisir, comme s'adressant à des auditeurs peu subtils. Il n'a rien fait qui ne puisse se justifier par Brahms lui-même, encore que celui-ci finissait par être un peu travesti. Mais, peut-être y a-t-il une explication à tout cela, c'est qu'en Amérique les salles de concerts sont énormes et que, dès lors, un certain grossissement de tous les effets est nécessaire — tous les artistes savent cela — pour passer la rampe.

M. Mitropoulos n'a pas adapté comment changer d'ailleurs ? son interprétation à notre salle des Palais des Beaux-Arts, de même qu'il n'y a pas adapté la sonorité de son orchestre. Celle-ci est admirable, mais souvent trop puissante. Les cuivres sont merveilleux d'équilibre, de cohésion, de timbre, mais ils sont souvent — malgré la précaution prise de les placer de profil — envahissant et tous les vents d'ailleurs — par ailleurs parfaits — sont trop souvent tendus vers la puissance.

Une autre grande symphonie était inscrite au programme, la Ve de Prokofieff, où il ne nous semble pas que M. Mitropoulos ait mérité les reproches que nous lui faisions pour Brahms. Cela tient d'ailleurs à ce qu'il s'agit d'une musique plus simple. Elle traite — dit Prokofieff — de l'esprit de l'homme, mais ce n'est pas l'homme qui dit : « Etre ou ne pas être », — c'est un homme sans préoccupation métaphysique, un homme qui est dans la vie active et la vie collective. Pour être simple d'intention, la musique de Prokofieff n'en est pas moins subtile et riche de facture, c'est un modèle de maîtrise dans le discours et de maîtrise dans la technique. Il y a là une invention et une puissance qui sont d'un grand maître et la direction de M. Mitropoulos en a été prestigieuse, car il va sans dire que les quelques réserves que nous avons pu faire n'entament pas l'immense talent de ce grand conducteur.

Il y a en Amérique de grands orchestres et l'on y fait de la grande musique, mais il doit y régner un curieux esprit si l'on songe que ce beau concert — qui avait débuté par l'Ouverture du Freischütz, de Weber, s'est achevé par deux petits bis : une transcription d'une mélodie de Rachmaninoff et une pièce ultra-brillante de Kabalevsky. L'orchestre et son chef avaient bien assez prouvé et si le public a beaucoup applaudi, nous ne croyons pourtant pas qu'il aime ce genre de performance qui — pour nous — est venue tout à coup effacer tout ce qui avait précédé.

La reine Elisabeth a été applaudie à son arrivée et le concert s'est achevé par une réception bien sympathique, donnée par M. Philip De Sprouse, chargé d'affaires des Etats-Unis d'Amérique. — P.M.

BERLINER MORGENPOST
Δυτ. Βερολῖνον, 16.9.55

Die New Yorker Philharmoniker kamen gestern in Berlin an



ZUM ERSTENMAL nach acht Jahren landeten gestern auf dem Flughafen Tempelhof Maschinen der holländischen Fluggesellschaft KLM — mit Sondergenehmigung der Alliierten. In zwei Flugzeugen kamen 120 Mitglieder des New-Yorker Philharmonischen Orchesters, das gestern abend im Titania-Palast ein Konzert gab. Dirigent Dimitri Mitropoulos (Bildmitte) sagte bei der Begrüßung, daß dieser Besuch in Berlin für ihn fast ein Nach-Hause-Kommen bedeute, da er hier studiert habe. „Berlin war meine erste Liebe", meinte er.

DER KURIER
Δυτ. Βερολῖνον, 16.9.55

New-Yorker Festwochen-Präludium

Drei Orchester rivalisieren in USA — so versichern Kenner des Landes — in vorderster Linie: das Bostoner, das Philadelphier und das New-Yorker Philharmonische Orchester. Die beiden ersten haben in Berlin bereits gastiert, die New-Yorker bilden jetzt mit ihren zwei Konzerten das Präludium zu den „Festwochen" (und die Berliner Zahlenlotterie hat durch ihre finanzielle Unterstützung das Gastspiel ermöglicht).

Das Programm ist eigenartig genug. Einem von Milhaud für Orchester bearbeiteten Prélude und Allegro von Couperin folgte die bei uns kaum aufgeführte Reformations-Symphonie von Mendelssohn, die mit ihrer Verarbeitung des Luther-Liedes „Ein' feste Burg" in die Nähe der Akademischen Festouvertüre von Brahms und der Vaterländischen Ouvertüre von Reger gehört. Von der empfindsamen Anmut, der elegischen Eleganz Mendelssohns ist weder im ersten Allegro, das an Wagners Holländer-Ouvertüre anklingt, noch in den folgenden Sätzen etwas zu merken, obwohl dieses Jugendwerk Mendelssohns nicht ohne einige genialische Blitze ist.

Die Symphonie gibt einem Orchester zu tun. Dimitri Mitropoulos, seit fünf Jahren Chef des Orchesters, an dessen Pult nahezu alle großen Dirigenten gestanden haben, holt aus der Symphonie und dem Orchester heraus, was nur eben aus einem in den Waffen äußerster Perfektion geradezu klirrenden Orchester herauszuholen ist. Mitropoulos geht auf den klanglichen Eklat, auf die furiose Entfesselung um jeden Preis aus. Seine dirigentischen Zeichen dienen nicht so sehr der Entwicklung der musikalischen Substanz, sie bilden oder formen nicht, sondern sie rütteln am Orchester und stoßen im jeweiligen Augenblick auf die Instrumentalgruppe nieder, die gerade am effektvollsten ins Treffen geführt werden kann, ohne vor groben Wirkungen haltzumachen.

In Prokofieffs schon bekannter 5. Symphonie, die mehr eine Ballettmusik als eine Symphonie ist, war es ähnlich. Mitropoulos scheut vor den schroffsten Kontrasten nicht zurück. Seine melodischen Linien sind nicht geformt, sondern geschleudert, und das Schlagwerk feiert Orgien.

Die Stimmung des Publikums, die durch die anstachelnde Art dieses uns ungewohnten Musikmachens sichtlich angeregt war, erreichte ihren Höhepunkt mit der Zugabe, einem Orchester-Furioso — niemand kannte es —, in dem das virtuose Können dieses Orchesters sich fast schon überschlug.

Kurt Westphal

From SEP 15 1955
TIMES
New York, N. Y.

BELGIANS LISTEN TO PHILHARMONIC

Audience in Brussels Cheers Mitropoulos and Symphony as Music Season Begins

Special to The New York Times.

BRUSSELS, Belgium, Sept. 14—The Philharmonic-Symphony Orchestra of New York scored a big success at the Palais des Beaux Arts here tonight in a brilliant opening of Brussels' music season.

The overture to "Der Freischutz" by Weber brought enthusiastic and prolonged applause. The other pieces, Brahms' Second Symphony and the Fifth Symphony of Prokofieff, brought even warmer bravos.

Some Belgian critics said that some portions of the Weber composition called for a more intimate interpretation than they received, but they gave unstinted praise for "an extraordinary performance by a very disciplined orchestra."

Queen Elisabeth of Belgium and members of the diplomatic corps were in the audience.

For the orchestra's conductor, Dimitri Mitropoulos, and for many other members the visit was a renewal of acquaintance with Brussels. The orchestra last performed here in 1930, when Arturo Toscanini was its conductor. In 1920 Mr. Mitropoulos was here to study, and in 1934 and 1935 he conducted here.

Brussels is the third city on the orchestra's European itinerary.

TELEGRAF
Δυτ. Βερολῖνον, 16.9.55.

Gäste kamen über den Ozean

Dimitri Mitropoulos und seine amerikanischen Musiker in Berlin

Der Himmel Berlins zeigte ein graues Gesicht, als die „New-Yorker Philharmoniker" in Tempelhof ankamen, aber dafür strahlte Dimitri Mitropoulos, der Meisterdirigent von Weltruf, der „schönste Jugendjahre als Korrepetitor 1926 an der Staatsoper in dieser Stadt verlebte". Er entstammt einer Familie von geistlichen Würdenträgern und wollte selbst Mönch werden, aber die Musik hielt ihn in Bann. Als Pianist, Dirigent und Komponist wird er von dem musikfreudigen Publikum der ganzen Welt bewundert. Auf einer Europatournee dirigiert er die „New-Yorker" neunzehnmal, und zwischen Brüssel und London steht das Datum „Titania-Palast Berlin" zweimal im Programm. Die New-Yorker Philharmoniker sind das drittälteste Philharmonische Orchester der Welt und auf deutscher Tradition begründet. Alle großen Dirigenten, auch Bruno Walter, Otto Klemperer und Wilhelm Furtwängler, musizierten mit Dimitri Metropoulos, und nun begrüßt ihn und die amerikanischen Musiker Berlin als willkommene Gäste zu den Festspielwochen. G.H.P.

Der „Telegraf"-Lesern herzliche Grüße!
D. Mitropoulos



HERZLICH begrüßt wurden gestern nachmittag die New-Yorker Philharmoniker bei ihrer Ankunft auf dem Zentral-Flughafen Tempelhof. Unser Bild zeigt links den berühmten Dirigenten Dimitri Mitropoulos. Foto: AP

Der Tag, (1) Berlin 18-9-55

Berliner Festwochen:

Stürmischer Dank

Deutsche Musik-Romantik amerikanisch

Wenn die Eindrücke des zweiten Konzertes, das die New-Yorker Philharmoniker in Berlin gaben, für die Hörer nachhaltiger und einheitlicher waren als die des ersten, so mag das zunächst am Programm gelegen haben. Webers märchenschöne „Freischütz"-Ouvertüre, Schumanns trotz gelegentlicher Dürre doch immer wieder herrlich aufblühende C-Dur-Symphonie und Brahms' naturnahe Zweite sind uns als kostbare Schöpfungen deutscher Musik-Romantik eng ans Herz gewachsen, und wir waren beglückt, sie einmal in einer technisch ganz vollkommenen Wiedergabe zu hören. Dann aber mag es auch sein, daß Orchester und Dirigent, nun schon mit dem Raume vertraut, sich mit der virtuosen Sicherheit ihres Spieles noch unbefangener entfalten konnten. Dieses Spiel zu rühmen, seine Genauigkeit, seinen Glanz, seinen unbeirrbaren Zusammenhalt zu beschreiben, ist nur mit Superlativen der Zustimmung möglich.

Mitropoulos muß mit seinen Künstlern unermüdlich geprobt haben, bis er das Ziel erreichte, jenen Zustand, bei dem der Dirigent nur noch zu steuern, nicht mehr zu rudern braucht. Man könnte Dutzende von Beispielen für die „Perfektion" der New-Yorker Musiker anführen. Zwei mögen genügen: die Einmütigkeit des aufstrebenden Geigenlaufs vor dem C-Dur-Fortissimotakt in der Coda der „Freischütz"-Ouvertüre und die atemraubende Streicherpassage im Scherzo der Schumannschen Symphonie.

Bei so viel virtuoser Vollkommenheit in den Leistungen der einzelnen Gruppen und im Zusammenspiel möchte man als Hörer gar nicht danach fragen, welcher Art die Beziehungen sind, die dieses Orchester und sein Dirigent zu dem haben, was hinter den Noten steht, wenn überhaupt, so wäre diese Frage am ehesten bei der wirkungsvoll vordergründigen, in eine glänzende Stretta mündende Aufführung der Brahmsschen Symphonie berechtigt, die bei uns mit dem unverlierbaren Erlebnis der Furtwänglerschen Deutung verknüpft ist.

Noch stürmischer als das erste Mal dankten die Hörer dem Dirigenten und seinem Orchester und empfingen als Gegengabe Verdis Ouvertüre zur „Macht des Schicksals" in einer großartig effektvollen Wiedergabe.

Erwin Kroll

hören nicht leicht eingängiges, offen-
s einer labilen seelischen Verfassung
es Werk unvermittelter Gegensätze.
melancholischen Einleitung folgt ein
zertes Allegro von rhythmisch und
ungeheurer Wucht. Ein Kritiker hat

14. September 1955
WELTPRESSE

New-Yorker Philharmoniker: 2. Konzert

Das zweite Konzert der New-Yorker Philharmoniker hat den großen Erfolg des ausgezeichneten Orchesters und seines hinreißenden Dirigenten noch verstärkt. Wie am ersten Abend hat sich dieser Erfolg im Verlauf des Konzerts immer mehr gesteigert. Nach der fesselnden Novität des Konzerts, der zehnten Symphonie von Schostakowitsch, brauste der Beifall des begeisterten Wiener Publikums durch den Großen Konzerthaussaal, den niemand verlassen wollte, und nach der zweiten Zugabe — Kabalevskys rasanter Ouvertüre — wollte der Beifall gar nicht enden. Der Wunsch war allgemein, den Dirigenten des Konzerts, Dimitri Mitropoulos, wieder in Wien zu sehen, wo man eine solche geistige Intensität und eine solche fesselnde Dirigentenleistung gewiß dringend brauchen würde.

Nach einem stilvollen und pompösen Orchesterstück von Couperin, dem Darius Milhaud prunkvolle Orchesterfarben gegeben hatte, und der „Reformations-Symphonie" von Mendelssohn, die Mitropoulos aus der Mottenkiste herausnahm, um sie ins Licht des Tages zu hängen, war die neue Symphonie von Schostakowitsch das Hauptstück des Abends.

Mit diesem Werk ist Schostakowitsch nach seiner Neunten Symphonie, die heitere, brillante Musik gewesen ist — mehr ein Symphonie Scherzo, als eine Symphonie —, wieder zu dem schweren Freskostil seiner Siebenten und Achten Symphonie zurückgekehrt. Wie in einer Rhapsodie strömen in diesem Werk klagende, düstere, grelle Melodien frei dahin, Pathetisches wird von wilden Ausbrüchen gefolgt, die Orchesterfarben sind elementar, die Landschaft dieser Musik zerklüftet, die Farben fremdartig, das Ganze aber durch erlebtes Gefühl fesselnd und in der großartigen Aufführung der New-Yorker Philharmoniker und in der überlegenen und aufs äußerste gespannten Interpretation von Mitropoulos in jedem Moment aufregend und mitreißend.

Die Virtuosität des Orchesters und die Energie des Dirigenten haben sich hier in vollkommenster Art vereinigt. Orchester und Dirigent haben sich zur stärksten und lebendigsten Kunst zusammengeschlossen, die vom Wiener Publikum lebhaft empfunden und als großes Ereignis gefeiert worden ist.

—mg

Die Welt, Berlin, (West) den 17.9.55

Drei Wochen lang huldigt Berlin den Musen

Dieses Festival sollte das repräsentativste Europas sein – Vorschau auf das Programm

Eigenbericht der WELT

Berlin, 16. September

Wenn anderenorts die Festivalfahnen eingeholt, die Zugvögel der Kultur, die von geladenem Kunsttisch zu Kunsttisch in Europa reisten, schon längst wieder heimgekehrt sind, wenn Holland, Paris, Herford, Salzburg, Bayreuth, Besançon, Zürich, Wiesbaden, Wien, München, Wunsiedel und wie die, die Kunst strapazierenden Orte alle heißen, längst in den geregelten Alltagsbetrieb zurückgekehrt sind, dann kommt noch ein letzter Paukenschlag aus Berlin.

Berlin hat es schwerer. Die Stadt liegt abseits. In den goldenen Strom der Reisesüchtigen ist dieser Platz, trotz aller Anstrengungen, schwer einzubeziehen, wenn Edingburgh, die graue, feiernde Feste im Norden, beispielsweise, mühelos eine Viertelmillion Festivalbesucher aus tatsächlich aller Welt anziehen kann, so daß in der Stadt schiere dreißig Millionen Mark dabei kleben bleiben, so wissen die realistischen Schotten, warum sie feiern. Die Sache zahlt sich aus.

In Salzburg muß man zur Zeit des großen Jubilierens in der Getreidegasse in Fünferreihen antreten, um das Geburtshaus des göttlichen Mozart zu Gesicht zu bekommen. Auch da bringt Kunst Geschäft.

Berlin feiert, verglichen damit, idealistischer, abstrakter, einsamer, mehr um der eigenen Sache willen. Wenn hier die späten Fanfaren erklingen, ist die Zahl der freiwillig zugereisten, unsubventionierten Gäste zählbar. Diese Festwochen haben etwas Trotziges: Berlin will beweisen, daß Berlin — Berlin geblieben ist. Drei Wochen lang will man den alten, guten metropolistischen Zug an dieser Stelle wiederherstellen. Man will beweisen, daß man — trotz allem — noch da ist.

Und zweitens hatte dieses Festival, als man es vor fünf Jahren etablierte, sofort — wie eben alles hier — einen politischen Aspekt: 200 Kilometer hinter dem Eisernen Vorhang war man gesonnen, eine Dokumentation freier Kunstübung zu geben. An dieser Stelle eine möglichst bunte und attraktive Palette europäischer Darbietungen vorweisen, heißt, den benachbarten Menschen des Ostens, wo Kunst immer noch politische Programmusik ist, eine Hilfe, eine Attraktion, eine Hoffnung, vielleicht eine Tröstung geben. Berlins Festival darf nicht Kunst um der Kunst willen machen. Das unterscheidet diesen späten Auftrieb von allen anderen.

Das macht die Gestaltung des Programms auch schwieriger. Wenn ein Mensch sich aus Magdeburg, aus Brandenburg oder nur aus Ostberlin mit Opfern und Schwierigkeiten aufgemacht hat, muß er nachhaltig bedient werden. Künstlerische Pannen, anderswo leichter verzeihbar, schneller zu verwinden bleiben unter solchem Aspekt mißlich. Dieses Festival sollte das beste, das repräsentativste in Europa sein, läßt man sich auf das Wagnis schon einmal ein. Aber die Mittel und die Einnahmen sind hier rarer als an den anderen Jubelplätzen der Kunst. Der vitiose Zirkel macht den Veranstaltern seit fünf Jahren nicht geringe Kopfschmerzen.

Wie sieht das Programm der festlichen Tage vom 17. September bis zum 4. Oktober nun aus?



DIMITRI MITROPOULOS

Unter ihrem berühmten Dirigenten gaben die New Yorker Philharmoniker am Donnerstag und Freitag im Berliner Titania-Palast zwei stürmisch bejubelte Konzerte. Wir kommen auf die Veranstaltung zurück

Foto: Conti-Press

Gastspiele: An zwei Abenden zeigt die Mailänder Scala in der Oper Donizettis „Lucia di Lammermoor". Nach Holland, Österreich und der Schweiz beginnt das Shakespeare-Memorial-Theatre hier sein deutsches Gastspiel mit „King Lear" und „Much ado about nothing" („Viel Lärm um nichts"). Aus Paris bringt das Théâtre de l'atelier einen Anouilh. Ballettomanen lechzen schon jetzt nach den Darbietungen singhalesischer Tempeltänzer, die angezeigt sind.

Die Oper wartet mit einer Neuinszenierung des Verdischen „Othello" auf. Tatjana Gsovsky bereitet einen großen Ballettabend mit Tschaikowskijs „Dornröschen" vor. Webers „Oberon" wird nach langer Zeit in neuer Darstellung zu sehen sein. Dallapiccolas „Gefangener" kommt in den Konzertsaal der Musikhochschule.

Die beiden städtischen Bühnen bieten je zwei Premieren. Das Schillertheater: Schillers „Don Carlos" unter Sellner, Zuckmayers „Kaltes Licht" unter Barlog. Das Schloßparktheater: den „Silbersee" von Georg Kaiser und Kurt Weill und „Von Mensch zu Mensch", die Uraufführung einer „idealmaterialistischen Komödie" von Rawlings Stuart Jones. Da führt Rudolf Noelte Regie.

Das Haus der Freien Volksbühne wird Max Frischs „Chinesische Mauer" in der vom Autor überarbeiteten Fassung unter Professor Schuh erstaufführen. Im Hebbeltheater werden drei Autoren, denen Flüchtlings-Einakter in Auftrag gegeben waren, ihre Arbeiten vorzeigen: Joachim Tettenborn, Karla Höcker und Heinz Oskar Wuttig.

Die beiden Boulevardtheater, „Komödie" und Renaissancetheater warten mit zwei Premieren auf: hier wird man Maughams „Victoria" sehen, dort Curt Goetz in seiner Neubearbeitung des unverwüstlichen „Raubs der Sabinerinnen". Die „Tribüne", einst Geburtsstätte des Berliner Theaterexpressionismus, macht „christliches Theater" mit einer Hausmann-Uraufführung: „Der Fischbecker Wandteppich", mit Calderons „Leben ist Traum", mit Maulniers „Prozeß der Jeanne d'Arc" und einer Leserreihe christlicher Dramatik.

In den Konzertsälen sollen die New Yorker mit den Berliner Philharmonikern und dem RIAS-Symphonie-Orchester in klingenden Wettstreit treten. Mitropoulos, Karajan, Stiedry, Fricsay und Jochum dirigieren. Eine Reihe von Veranstaltungen wird sich mit dem „deutschen Osten" befassen. „Das Berliner Kulturgespräch" ist anberaumt.

Wie das Ganze am Ende klingen wird, bleibt abzuwarten. Die Attraktionen sind zum Teil im Vorgeschmack lecker, zu anderen bleibt ein einheitliches Thema, bleibt eigentlich ein Berliner Grundgedanke bei der zu erwartenden Anstrengung auch diesmal abwesend.

Aber wir wollen nicht vorgreifen. Diese Stadt rüstet sich, mit ihren besten Kräften und vielen, die sie von draußen angelockt hat, drei Wochen den Musen laut zu huldigen. In Berlin sind die Festwochen so etwas wie ein erweiterter Saisonbeginn geworden: Man soll wünschen daß der breite Aufklang der Spielzeit Echo findet und weiterklingt.

Friedrich Luft

DER TAG
Δυτ. Βερολῖνον, 17.9.55.

Virtuosen aus Übersee

Der erste Berliner Abend mit den New-Yorker Philharmonikern

Altestes amerikanisches Berufsorchester, haben sich die New-Yorker Philharmoniker, die seit 1928 mit den New-Yorker Sinfonikern vereinigt sind, zu einem Klangkörper von Weltruf entwickelt, und ihr Besuch in Berlin, der durch die finanzielle Hilfe der Berliner Zahlenlotterie ermöglicht wurde, bewies, daß dieser Ruf gerechtfertigt ist. Fast alle großen Dirigenten der Welt haben vor diesem Orchester, das übrigens schon einmal, nämlich 1930, in Berlin musizierte, gestanden, und seit 1950 leitet es der in Amerika heimisch gewordene 59jährige Dimitri Mitropoulos, ein Vollblutmusiker, der sich immer wieder auch für das zeitgenössische Schaffen einsetzt.

Zu uns kamen die New-Yorker mit einem vorwiegend rückschauenden Programm. Den ersten Abend eröffnete ein von Milhaud orchestriertes, in reichen, vielfach geteilten Streicherklang gebettetes Präludium und Allegro aus einer „La Sultane" betitelten Sonate von Couperin, ein Stück, das vor allem durch seine anmutige, edle Melodik fesselt. Mendelssohns Reformations-Symphonie, ein Neben- und Gelegenheitswerk des Komponisten, das 1832 in der Berliner Singakademie erklang, vermag uns selbst ein Orchester vom Rang der New-Yorker Philharmoniker nicht mehr ganz schmackhaft zu machen. Wir horchen wohl auf, wenn hier das „Dresdener Amen" erklingt, das Wagner später als Gralmotiv in seinem „Parsifal" verwendete, wir glauben in den einzelnen Sätzen die Kämpfe der Reformationszeit zu erkennen, die schließlich zum siegreichen Choral „Ein feste Burg ist unser Gott" führen, aber Mendelssohns romantischer Klassizismus hat keine Macht mehr über uns. Diese Musik ist nicht mehr lebensfähig.

Von hier bis zu Serge Prokofieffs kraftstrotzender, russisch unbekümmerter V. Symphonie ist ein weiter Weg. Der Komponist schuf sie 1944, also zehn Jahre nach seiner reumütigen Rückkehr in die russische Heimat, und man spürt, wie er sich in diesem Werke, das er für eines seiner bedeutendsten hält, bemüht, volkstümlich und „realistisch" zu musizieren. Vom üblichen symphonischen Schema weicht er ab und beginnt mit einem Andante. Dabei bevorzugt er überall breit ausladende, monologisierende Melodik, die sich einige Male tragisch aufbäumt. In den schnellen Sätzen, dem zweiten und vierten, herrscht ein grotesk buntes Treiben, das schließlich in einen Schlagzeugtumult mündet. Grell und raffiniert werden dabei die Orchesterfarben gegeneinandergesetzt.

Dimitri Mitropoulos erinnert in seiner nervigen, schüttelnden Art, zu dirigieren, von fern her an Furtwängler. Sein ganzer Körper scheint von den Wellen der Musik erfaßt zu sein. Hier offenbart sich ein ganz besonderes Pult-Virtuosentum, das nichts mehr mit pedantischer Taktschlägerei zu tun hat. Der Dirigent weiß den Nerv der Musik bloßzulegen. Er holt aus den einzelnen Gruppen den größten Effekt, er modelliert den Vortrag aufs feinste, und sein Orchester, prachtvoll erzogen, folgt in einem oft zauberhaften, nie auseinanderfallenden Rubato. Es ist eine Hundertschaft von erlesenen Virtuosen, die hier den Werken dient. Zu rühmen vor allem die Streicher, deren geschmeidiges, zuchtvolles Spiel Bewunderung erheischt. Der Eindruck der Bläser ist weniger günstig. Hier stört eine (durch die schwierige Akustik des Saales und vielleicht auch durch eine ungünstige Sitzordnung der Spieler bedingte) allzu grelle Tongebung des Bleches, der gegenüber die Holzbläser nicht recht zur Geltung kommen. Auch beim Zusammenklang des Orchesters blieben gelegentlich Wünsche offen. Vielleicht, daß es dem Dirigenten mehr auf die Einzelwirkung als auf die symphonische Zusammenschau ankommt.

Die Hörer spendeten von Anfang an sehr freundlichen Beifall und huldigten am Schluß den Künstlern so stürmisch, daß sich Mitropoulos zu einer Zugabe verstehen mußte. Das war ein scherzoartiges Stück von Kabalewski, eine geistreich bunt zusammengewebte Musik, die noch einmal den verschiedenen Gruppen des Orchesters Gelegenheit gab, virtuoses Können zu zeigen.

Erwin Kroll

Spandauer Volksblatt, (1) Berlin (unabh.) 18-9-55

Ovationen für New Yorks Philharmoniker

Erstes Konzert unter Dimitri Mitropoulos im „Titania-Palast"

Es war ein guter Klang, mit dem die Berliner Festwochen angespielt wurden: im „Titania-Palast" gab am Donnerstag das berühmte New-Yorker Philharmonische Orchester unter seinem Dirigenten Mitropoulos das erste seiner beiden Berliner Konzerte. Fast überflüssig zu erwähnen, daß Parkett und Rang bis auf den letzten Platz von einem erwartungsvollen Publikum besetzt waren. Sehr herzlich wurden die amerikanischen Gäste begrüßt, Mitropoulos vor allem, der Berlin durch seine Studienjahre bei Petri und Busoni und durch erste aufsehenerregende Erfolge als Dirigent und Pianist verbunden ist.

Mit den beiden Nationalhymnen, der deutschen und der amerikanischen, die das Orchester stehen spielte, nahm das Konzert seinen Anfang. Zunächst Prélude und Allegro „La Sultane" von Couperin in einer Bearbeitung von Milhaud. Man ist fast betroffen von dem sanften Streicherklang, der mit den ersten Takten des Prélude aufblüht.

Interessant ist die Art, wie Mitropoulos dirigiert. Erinnert er schon in der Statur ein wenig an Furtwängler, so findet man auch in der Art der Kopfbewegungen, der Dirigiergesten, der weich-formenden linken Hand manche Parallele. Es erweist sich indes bald, daß hinter dieser äußeren Aehnlichkeit ein ganz anders gearteter Ausdruckswille liegt. Mitropoulos stellt starke Kontraste gegeneinander und steigert bis zu stärkster Klangmassierung ohne Rücksicht auf die akustischen Verhältnisse des Saales.

Fast eine „Novitat" war die Aufführung der D-dur-Sinfonie Nr. 5 op. 107 von Mendelssohn, die einige Jahrzehnte in Berlin nicht gespielt worden ist. Das Werk trägt den Untertitel „Reformationssinfonie", sein Kernstück ist der kunstvoll verarbeitete Choral „Ein feste Burg ist unser Gott". Die Sinfonie gehört zweifellos nicht zu den wesentlichsten Kompositionen Mendelssohns. Darüber konnte auch die blendende Wiedergabe nicht hinwegtäuschen. Am meisten in ihrem Element schienen sich Orchester und Dirigent in der Sinfonie Nr. 5 B-dur op. 100 von Prokofieff zu fühlen. Ein spätes Stück, das Prokofieff nach seiner Rückkehr in die russische Heimat und im Einklang mit den Forderungen der kulturpolitischen Instanzen geschrieben hat. Lediglich der tänzerisch beschwingte zweite Satz erinnert noch an den ehemaligen Avantgardisten. Die übrigen drei Sätze bleiben bewußt einfach, sind klar im Aufbau, aber raffiniert instrumentiert. Hier konnte das Orchester zeigen, was „drin" ist. Die Präzision ist nicht zu übertreffen. Blech und Hölzer bestechen durch Sicherheit und Klangschönheit, und der Elan, der unter Mitropoulos entfaltet wird, reißt das Publikum zu langen Beifallsstürmen hin, so daß mit einem Bravourstück von Kabalewsky noch ein virtuoser Trumpf draufgesetzt werden muß.

g-t

TELEGRAF
Δυτ. Βερολῖνον, 17.9.55

Ein Orchester von hohem Rang

Die ersten Festspielgäste: New Yorks Philharmoniker — Konzert im Titania-Palast

Das erste Konzert der New-Yorker Philharmoniker, die sich nach den noch in lebhafter Erinnerung stehenden Gastspielen der Bostoner und der Philadelphia-Sinfoniker im Titania-Palast vorstellten, spannte die Aufmerksamkeit der Hörer in dreifacher Hinsicht. Es galt, die Besonderheiten dieses Klangkörpers aufzuspüren, die Persönlichkeit des Dirigenten zu würdigen und die Struktur der Kompositionen zu erfassen; denn das Programm dieses Abends brachte keine Werke, die uns aus unserem Repertoire geläufig sind.

Daß man in dem New-Yorker Orchester Musiker von hohem Rang vereinigt fand, die auf ihren Instrumenten letzte technische Perfektion erreichen, war eine Erwartung, die nicht enttäuscht wurde. Dieser Klangkörper steht in seiner 114. Spielzeit; es war, wie das Programmheft registrierte, das 5452. Konzert, das wir hörten. Einem Orchester, das auf eine so lange Geschichte zurückblicken und seine Mitglieder aus einem großen Kreis starker Begabungen auswählen kann, fällt es nicht schwer, Leistungen von besonderer Qualität zu bieten. Seinen eigenen Stil herauszuhören, ist allerdings schwer, wenn man es nur unter einem einzigen Dirigenten hört. Nach dem Abend im Titania-Palast läßt sich nur sagen, wie es die Intentionen seines ständigen Dirigenten Dimitri Mitropoulos verwirklicht.

Dieser aus Griechenland stammende Orchesterleiter, desen Entwicklung entscheidend von dem reichen Musikleben Berlins in den Jahren nach dem ersten Weltkrieg mitgeprägt worden ist, zeigte sich als eine Herrschernatur, der den Musikern seinen Willen unerbittlich aufzwingt. Er bevorzugt den satten, durchbluteten Klang; sein Musizieren ist kräftig, lapidar und impulsiv, bisweilen sogar herb. Musikalische Formen sind ihm nicht in sich ruhende Gebilde, sondern Ausdruck emotionaler Kräfte. Das Schwelgen im Schönklang, das Auskosten subtiler ästhetischer Reize liegt ihm fern. Dementsprechend verlangt er dem Orchester nur selten ein wirkliches Pianissimo ab, wohl aber verwirklicht er an den Höhepunkten, die er, den Taktstock in die Linke nehmend, bisweilen mit geballter Faust dirigiert, ein grandioses Klangmaximum, das dank der Spielkultur seiner Instrumentalisten niemals roh wirkt.

Nach den vom Orchester stehend gespielten Nationalhymnen leitete ein von Milhaud mit klanglichen Glanzlichtern bereichertes „Präludium und Allegro" von Louis Couperin das Konzert ein. Es folgte die bei uns nur als Gelegenheitswerk gewertete, kaum noch aufgeführte Reformations-Sinfonie von Mendelssohn, für die der Luther-Choral „Ein feste Burg" wichtiges thematisches Material abgibt.

Nach der Pause erklang Prokofieffs Fünfte Sinfonie. Der russische Komponist will in ihr keine Tiefen aufreißen; er blendet in seine Partitur gefällige Modernismen ein; im ganzen gelangt er kaum zu einer so wesentlichen Aussage, wie man sie von einer Sinfonie erwartet. Es spricht für die dirigentischen Eigenschaften von Mitripoulus, daß er seine Hörer dennoch stark fesselte.

Das Berliner Publikum feierte das Orchester und seinen Leiter mit langen, herzlichen Ovationen und erhielt als Zugabe ein Effektstück von Kabalewsky.

Karl Rehberg

Telegraf, (1) Berlin (unabh.) Steglitz, Zehlendorf 18.9.55

Musik der Romantik

2. Konzert der New-Yorker Philharmoniker

Der zweite Abend der New-Yorker Philharmoniker im Titania-Palast brachte Werke der deutschen Romantik. Auch diesmal unterließ es Dimitri Mitropoulos nicht, eine im allgemeinen nicht sonderlich hoch eingeschätzte Komposition zu berücksichtigen, die C-Dur-Sinfonie (Nr. 2) von Schumann, und wieder wußte die vitale Interpretationskunst des griechisch-amerikanischen Dirigenten die Aufmerksamkeit der Hörer zu fesseln.

Bei den beiden anderen Werken des Abends bestanden Möglichkeiten zum Vergleich mit vielen Darbietungen. Daß in der „Freischütz"-Ouvertüre von Weber die Magie des romantischen Klanges im ersten Teil nicht ganz so erreicht wurde, wie wir sie empfinden, ist erklärlich; um so mitreißender gelang der Aufschwung im letzten Teil.

Eine in jeder Hinsicht gültige, in die Tiefe dringende, sorgsam nuancierte und die Einzelheiten kraftvoll und großzügig zusammenfassende Wiedergabe vermochten Mitropoulos und sein Orchester von der zweiten Sinfonie von Brahms zu bieten. Mit ihr lieferte der Dirigent, dessen unkonventionelle Gestik sich mehr an dem inneren Kraftstrom der Musik orientiert als an den äußeren Gegebenheiten des Partiturbildes, den Beweis, daß er zu den großen Meistern des Taktstocks gehört; hier konnten sich auch die Vorzüge des Orchesters noch einmal auf das schönste bewähren: die unvergleichliche Präzision des Zusammenspiels, die genaue Abstimmung des Klangbildes, der Elan, mit dem alle Musiker bei der Sache waren, führten zu einer Intensität des Musizierens, die die Hörer bis zum letzten Akkord in ihren Bann zwang.

Als Zugabe brachte Mitropoulos die Ouvertüre zu Verdis Oper „Die Macht des Schicksals"; er gab damit einen Begriff von seinen Fähigkeiten als Operndirigent. Faszinierender, aufrüttelnder, dramatischer kann dieses Werk nicht dargeboten werden. Das Publikum dankte in einmütiger Begeisterung mit langem Beifall.

K. R.

Der Abend, Berlin (West) 19.9.1955.

Romantiker: amerikanisch

Abschied von den New Yorker Philharmonikern

0.20 Uhr, knapp zwei Stunden nach Konzertschluß im Titania-Palast, startete bereits das erste Flugzeug in Tempelhof, um die Instrumente des New Yorker Symphony-Orchesters nach Paris zu bringen. Am heutigen Morgen flogen die Orchestermitglieder dem Ziel ihres nächsten Konzertes zu. Beim Empfang nach dem Konzert sah man sie schon im Reiseanzug.

Zum Abschied hatten sie Werke der deutschen musikalischen Romantik gespielt. Sie waren samt und sonders von einem grellen, kalten Licht angestrahlt. Ohne Wärme des Herzens und des Klanges. „Lieben kann dich nur der Deutsche", rief Wagner einst dem toten Weber nach. Auf solche Liebe der „Freischütz"-Ouvertüre gegenüber mußte man verzichten. Auch auf die Poesie in Schumanns 2. Symphonie (C-dur) und auf die gewinnende Wärme in der 2. Symphonie von Brahms. Alles war sauber trainiert und mit glänzender Bravour exekutiert. Aber der Klang blieb stählern kalt, die Weite des mystischen Hintergrundes wollte sich nicht öffnen.

Mitropoulus hatte sich dabei den gedrängteren Raumverhältnissen des Titania-Palastes erkennbar angepaßt. Er dämpfte das schwere Blech und das Schlagzeug nach Möglichkeit. Dennoch blieb es bei verwegenen Tempoverschiebungen und dynamischen Übersteigerungen.

Reich war der Beifall. Er galt der routinierten Orchesterleitung und dem leidenschaftlichen künstlerischen Einsatz des Dirigenten. Als Dank für die Ovationen gab es zum Schluß noch eine stark dramatisch akzentuierte Aufführung zu „Die Macht des Schicksals" von Verdi.

B.

BERLINER MORGENPOST
Δυτ. Βερολῖνον, 18.9.55

Amerikas Furtwängler dirigierte

Gastspiel der New-Yorker Philharmoniker

Noch vor dem Beginn der diesjährigen „Berliner Festwochen" erlebten wir den Besuch des Philharmonischen Orchesters aus New York und damit einen Höhepunkt der festlichen Tage, der kaum übertroffen werden kann. Es war eine Art Gegenbesuch, denn im Frühjahr waren unsere Berliner Philharmoniker in New York zu Gast gewesen. Die Philharmoniker aus New York bilden mit denen aus Boston und Philadelphia die Spitzengruppe der drei besten Orchester Amerikas.

Diesen hohen Ruf fanden wir bei ihrem hiesigen Gastspiel bestätigt. Die Präzision ihres Spiels ist beispiellos. Nichts mißlingt, weil nichts dem Zufall des Augenblicks überlassen bleibt, und immer wird ein Maximum an schönem und vollem Klang erreicht. Ihre Streicher und Holzbläser erfüllen auch unsere höchsten Wünsche, während wir bei Hörnern und Blech von anderen Klangvorstellungen ausgehen. Im ganzen gibt es nur Worte der Bewunderung für dieses hervorragende Orchester. Dimitri Mitropoulos, ein gebürtiger Grieche, ist jetzt sein Chefdirigent und leitete auch die beiden Berliner Konzerte im Titania-Palast. Von ihm geht eine tiefe Erregung aus. Das Fortissimo kann nicht laut genug, das Zeitmaß nicht schnell genug sein. Er ist also ein Freund der Superlative. Wenigstens schien es so am ersten Abend, als er moderne Musik dirigierte. Erwarb er sich damit unsere Achtung, so unsere Liebe am zweiten Abend, als er Schumann und Brahms musizierte. Hier wurde verständlich, daß er jenseits des großen Wassers gelegentlich als der amerikanische Furtwängler bezeichnet wird. Daß er diese für uns teuere Erinnerung, im langsamen Satz der Schumann-Symphonie etwa, zu erwecken vermochte, ist das Schönste und Höchste, was wir über ihn sagen können.

F. Herzfeld

POST-DISPATCH
St. Louis, Mo.
SEP 16 1955

1800 IN BERLIN APPLAUD NEW YORK PHLIHARMONIC

BERLIN, Sept. 16 (AP)—The ew York Philharmonic orchestra scored a triumph last night at its first Berlin concert since 1930. A sell-out audience of 1800 gave the orchestra and conductor Dimitri Mitropoulos a standing ovation.

He opened the concert with a rousing rendition of "Deutschlan Lied," more commonly known as "Deutschland ueber Alles," followed by "The Star Spangled Banner."

The main items on the program were the Fifth Symphonies of Mendelssohn and Prokofieff. Mendelssohn's melodic symphony was the better received.

Ἀπόκομμα ΑΥΓΗΣ

Spandauer Volksblatt, (1) Berlin (unabh.) 19-9-55

Amerikaner mit deutscher Musik

Noch einmal die New-Yorker Philharmoniker im „Titania-Palast"

Das zweite Konzert der New-Yorker Philharmoniker im „Titania-Palast" war ausschließlich deutscher Musik gewidmet. Musizieren sie Weber, Schumann und Brahms anders als wir?

Natürlich reißt schon allein die technische Perfektion, mit der auch deutsche Sinfonik angegangen wird, zur Bewunderung hin. Das ist alles makellos im Klang und in der Präzision. Daß sich gleichwohl nicht der Eindruck des reinen virtuosen Effekts, den wir gewiß nicht unterschätzen wollen, in den Vordergrund drängt, dafür garantiert ein so impulsiver Dirigent wie Dimitri Mitropoulos, ein Mann der herrscherlichen Geste, vitaler Energie und eines überlegenen, geistig bestimmten Willens. Musik erlebt er als Kettenreaktion emotionaler Explosionen, und noch die Idylle eines Schumannschen oder Brahmsschen Adagios wird mit Energien aufgeladen, die selbst dem lieblichsten und innigsten musikalischen Panorama heroische Aspekte verleihen. Kein Wunder, daß die Freischütz-Ouvertüre zu einem spannungsreichen Drama wird: dem Aufmarsch dynamischer und rhythmischer Kontraste, und das Orchester aus lauter Virtuosen ist wendig genug, mit dem ekstatischen Temperament des Dirigenten im raschen Ansprung von Höhepunkten Schritt zu halten.

Erstaunlich übrigens auch, welche instrumentale Farbigkeit dieser Klangkörper Schumanns Zweiter Sinfonie, die sonst nicht gerade als orchestrales Paradestück gilt, entlockt. Die andere „Zweite", das Meisterwerk von Brahms, wird geradezu zum Lebenselixier, ein heller, kraftvoller, ermutigender Hymnus auf die Natur.

Ein gebanntes und elektrisiertes Publikum dankt immer wieder mit donnerndem Applaus für diese ungemein virtuose und künstlerisch mit außergewöhnlicher Ausdruckskraft legitim erregende musikalische Bekundung deutsch-amerikanischer Freundschaft am Vorabend der Berliner Festwochen. LM

Die Welt, Berlin (West) den 19.9.55.

Berlin bejubelt Mitropoulos

Meisterdirigent mit Spitzenorchester: New Yorks Philharmonie

Eigenbericht der WELT

Berlin, 18. September

Rund um den lichterstrahlenden Titaniapalast in der Steglitzer City stauen sich die Limousinen. Die weißen Verkehrspolizisten arbeiten aus Leibeskräften, dem Ansturm zu gebieten. Berlins bestes, neugierigstes, elegantestes Publikum bestaunt die Fülle der Globetrotter und Festspiel-Habitués, die auch dabeisein wollen. Noch haben eigentlich die Festwochen nicht angefangen, aber ihr Auftakt wird schwer zu überbieten sein.

Gegenbesuch aus New York. Im Winter waren die Berliner Philharmoniker mit Herbert von Karajan drüben. Jetzt empfängt Berlin die Philharmonic-Symphony Society of New York, das älteste Orchester der USA und eines der ältesten der Welt. Im Kriegswinter 1942 konnten die 103 Musiker mit den italienischen, deutschen, jüdischen, französischen, russischen, englischen und ungarischen Namen ihr hundertjähriges Bestehen feiern. Damals erschien eine ganze Gastparade von Dirigenten am Pult. Denn wer von den großen Kapellmeistern hätte es sich nicht zur Ehre angerechnet, vor dieser Elitemannschaft zu stehen? Die Reihe geht auf Anton Seidl, Walter Damrosch und Gustav Mahler zurück. Willem Mengelberg und Richard Strauß, Wilhelm Furtwängler und Arturo Toscanini waren dabei, und seit vielen Jahren macht Bruno Walter mit dem Orchester seine New Yorker Beethoven-Zyklen.

Unter Toscanini hat Berlin die Philharmonic-Symphony zum erstenmal erlebt. Es war im Mai 1930 bei den Kunstwochen. Der Eindruck ihres unvergleichlich präzisen, klanglich polierten Musizierens in der „Eroica" und in „Tod und Verklärung" und der tausendfältigen Differenzierung von Klangfarben in Debussys „La mer" wirkte damals als etwas völlig Unerhörtes. Man bestaunte ihn wie ein Wunder aus fernen Welten. Aber man kritisierte ihn auch. Es wurde von „Luxuskunst" gesprochen, von unheimlicher Kühle und Seelenlosigkeit.

Heute sind wir mit Klangphänomenen dieser Art vertrauter. Die Schallplatte hat sie uns nahegebracht; in den letzten Jahren waren die Symphoniker aus Boston und Philadelphia bei uns, und in Deutschland selbst sind nach 1945 einige Orchester entstanden, die im Klang diesen transatlantischen Präzisionsmannschaften nacheifern: die Rundfunkorchester in Hamburg, Baden-Baden und Berlin (RIAS).

Virtuosenleistung des einzelnen

Die New Yorker sind eine Synthese aus dem alten Typus, der auf Integration und dem neuen, der auf Perfektion bedacht ist. Die mechanische Vollendung des einzelnen Spielers ist Voraussetzung; ein Oboensolo tritt als Virtuosenleistung hervor, ein Klarinettenlauf fährt wie eine Rakete durch den Raum, das Forte der Trompeten, das Piano der Hörner ist makellos in sich. Aber das manuelle Können ist nur Rohstoff. Die Besonderheit gerade dieses Orchesters liegt in der absoluten Verschmelzung der Elemente. Das zeigt sich nicht nur in den Einzelgruppen, etwa im Einsatz einer Geigenkantilene, die von den 16 Pulten wie von einem einzigen Mann gespielt wird, sondern auch in den Übergängen. Kein Orchester, die Bostoner ausgenommen, ist zu solcher Kontrastierung der Klangfarben fähig; keines, die Philadelphia-Symphony ausgenommen, hat diesen Grad des Aufgehens in einem Krescendo oder Diminuendo erreicht.

Virgil Thomson, der Kritiker der New York Herald-Tribune, beklagte einmal, daß die Dirigenten dieses Orchesters zu häufig gewechselt haben und rügt den Konservativismus ihrer Programme, in denen moderne Werke seit Toscanini keinen Platz mehr fänden.

Seit 1951 Dimitri Mitropoulos an ihrer Spitze steht, hat sich beides geändert. Das Orchester hat sich zwar aus der Arbeit mit hundert Kapellmeister-Temperamenten die erstaunliche Anpassungsfähigkeit bewahrt, die es mit den Berliner und Wiener Philharmonikern teilt. Aber es ist obendrein Mitropoulos eigenes Instrument geworden.

Wunder an Temperament

Mitropoulos, Grieche, Jahrgang 1896, hat entscheidende Lehrjahre in Berlin verbracht. Er kam aus Brüssel zu Ferruccio Busoni, um sich den letzten Schliff als Pianist zu holen. Er korrepetierte jahrelang an der Staatsoper, bevor er sich ganz dem Taktstock verschrieb. Ein Wunder an Temperament, an Gedächtnis, an fakirhafter Konzentration auf das Wesentliche, machte er von Athen aus den Sprung nach Amerika. Boston, Minneapolis und New York sind die Stationen. 43jährig dirigiert er 14 Gastspiele mit dem New Yorker Orchester. Seither steht er drüben in der ersten Reihe.

Seine Berliner Programme sind kühn. Das erste, weil es nur aus wenig bekannten Dingen besteht; das zweite, weil es drei typische Werke einer Romantik bringt, die hierzulande als alleinige Domäne deutscher Dirigierkunst gilt. Und in beiden Aufgaben bewährt sich die Leistung Mitropoulos' so glanzvoll wie die des Orchesters. Als ich 1951 die Fünfte Symphonie Sergej Prokofieffs in Edinburgh von ihnen hörte, schien sie ein Mittel, einen neuen Darstellungsstil zu demonstrieren. Mitropoulos arbeitete auf heftige Kontraste; dem Fortissimo und Pianissimo opferte er dynamische Mittelwerte. Man spürt den fanatischen Willen, sich diesem Apparat völlig zu unterwerfen. Es war ein kämpferisches Dirigieren, bei dem der unerbittliche Wille des Mannes am Pult siegte.

Heute ist daraus ein gemeinsames Musizieren von hoher Vollendung geworden. Das Orchester ist Mitropoulos' Orchester, hat seinen Stil, sein Temperament übernommen. Mitropoulos verzichtet oft streckenweise ganz auf Taktgebung; die Hände modellieren den Klang, reißen plötzlich eine Phrase ab, zaubern ein Crescendo hervor. Seine Gestik hat manches von Furtwängler übernommen, ist aber von wohltuender Sparsamkeit und Ebenmäßigkeit.

Als sinfonische Gestaltung ragten aus den Programmen Mendelssohns Reformationssymphonie und die Zweite von Brahms hervor. Jene, in Deutschland zu Unrecht mißachtet und vergessen, wirkte wie eine Entdeckung. Diese erklang mit einer Intensität und Vielfarbigkeit des Klangs, wie man sie seit Furtwängler kaum gehört hat.

Schade, daß der triumphale Beifall an beiden Abenden durch Zugaben von Opernstücken quittiert wurde: Dimitri Kabalewskys „Cola Breugnon"- und Verdis „Forza-del-Destino"-Ouvertüre. Die Konzerte, denen auch der amerikanische Botschafter James B. Conant beiwohnte, waren musikalisch die bedeutendste Leistung, die Amerika nach dem Kriege zu uns herübergeschickt hat.

H. H. Stuckenschmidt

Erbe einer Generation

Philharmonic Symphonic Orchestra und Mailänder Scala in Berlin

Berlin, im Herbst

Die Berliner Festwochen, deren künstlerische Leistungen sonst eher gleichmäßig auf Oper, Schauspiel, Tanz und Konzert verteilt waren, gediehen in diesem Jahre etwas einseitig, aber nichtsdestoweniger eindrucksvoll vornehmlich zu Musikfestspielen. Im Konzertsaal und auf der Opernbühne fanden die wesentlichen, über Tag und Ort hinaus wirkenden Darbietungen statt; schon die Erneuerung von Georg Kaisers etwas abgestandener, kaum noch treffsicherer Sozialkritik („Silbersee") profitierte von der Musik. Ohne Kurt Weills aufreizend-aggressive Songs wäre das heute kaum noch „angekommen".

So konzentrierte sich schließlich das Interesse des kritischen Beobachters vor allem auf zwei bedeutsame Gastspiele. Zunächst erschien Dimitri Mitropoulos mit dem hochberühmten New York Philharmonic Symphonic Orchestra. Und da nun war ein, wie sich zeigte, arges Vorurteil zu überwinden, das die mit den Jahren grau und eitel gewordene musikkritische Zunft Europas mit sich schleppte: das Vorurteil von der „nur" präzisen, fast zirzensisch gedrillten Orchesterkunst der Amerikaner. Wir waren gewohnt, die musizierenden Amerikaner mit einer wohlwollenden Herablassung zu strafen; wir staunten zwar über die fast maschinelle Exaktheit ihres Spiels, über die perfektionierte Virtuosität der Solisten und Orchester, aber wir beruhigten uns bei dem Gedanken, daß ihnen die feineren Zwischentöne, die kaum wahrnehmbaren Nuancierungen unserer Orchester nicht geläufig seien; für die moderne, von Klang und Rhythmik lebende Musik schienen sie uns vortrefflich geeignet, das klassisch-romantische Erbe hingegen, so glaubten wir, ließe sich ohne das intuitive, nach innen gewandte Musizieren etwa der Wiener oder Berliner Philharmoniker nicht voll ausschöpfen.

Mit einem Weber-Schumann-Brahms-Abend haben Mitropoulos und die New Yorker diese Auffassung widerlegt; sie mochte für die kritische Einschätzung des Bostoner und Philadelphia Symphonie-Orchesters gerade noch ausreichen — die New Yorker sind damit nicht zu fassen; sie erwiesen sich gerade in der Wiedergabe der romantischen Werke als Meister eines nicht nur technisch makellosen, sondern gleichermaßen die verborgenen, unwägbaren Geheimnisse entschleiernden Musizierens. Da waren die himmelstürmenden, jäh aufglühenden Ekstasen und die sanft verschwebenden, kaum wahrnehmbaren Übergänge, die wir sonst nur von Furtwängler in gleicher Intensität gehört haben.

Diese Überraschung ist wohl nicht zuletzt Verdienst des Dirigenten Dimitri Mitropoulos, der von Furtwängler nicht nur die schüttelnd-unpräzisen Bewegungen, sondern auch die inwendig brennende Leidenschaft, die geistige Überlegenheit besitzt; spätestens nach dem ersten Satz der (bei uns so grob vernachlässigten) II. Schumann-Sinfonie wußte man, daß hier der eigentliche Nachfolger und Erbe einer Dirigentengeneration gefunden war, die man mit Furtwängler dahingeschieden glaubte. Es mag gerade für Berlin und die Berliner ein etwas melancholisch-schmerzliches Erlebnis gewesen sein, die Siegelbewahrer eines reinen, romantischen Orchesterspiels, so, wie man es hier etwas einseitig gepflegt und geehrt hat, jenseits des Ozeans zu entdecken; gleichwohl wird dieses Faktum künftig nicht mehr ignoriert werden können, es zählt und wirkt, mag es uns gefallen oder nicht.

Das andere, große künstlerische Erlebnis der Festwochen war das Gastspiel der Mailänder Scala — es war das erste seit etwa zwanzig Jahren in Deutschland. Auch an diesem Abend war manches Vorurteil zu revidieren, auch diese Aufführung zwang zur Überprüfung unzulänglich gewordener Maßstäbe.

Die Oper, hundertmal totgesagt und in jedem Jahr als der Krise erlegen gemeldet, triumphierte überwältigend; und zwar ausgerechnet mit Donizettis „Lucia". Dergleichen wird hierzulande nicht hoch eingeschätzt; man hält es für abgenutzt, überwunden, weil man dem Rausch der klaren, südlichen Melodie mißtraut, weil man die eherne Rhythmik der Chöre und die simple Orchesterführung für banal und wertlos hält. Wer so dachte, sah sich einer höchst unangebrachten, snobistischen Hochnäsigkeit überführt. Die Italiener demonstrierten die Gültigkeit dieser zwar primitiven, aber gleichwohl genial konzipierten Oper, die hier für eine ganze Stilepoche Zeugnis gab: für die große Gesangsoper Bellinis und Donizettis, für die romanische Musikromantik, die bei uns so stiefmütterlich am Rande der landesüblichen Opernrepertoires liegen gelassen wird.

Was die Italiener freilich an Stimmen mitgebracht hatten, entzieht sich der Beschreibung durch das Wort; diesen schmelzenden, schwellenden Glanz der Tenöre, die halsbrecherischen Koloraturen eines im Grund dramatischen Soprans muß man hören, charakterisieren kann man sie nicht. Alle Darsteller, vor allem aber die Primadonna Menneghini-Callas und der Tenor di Stefano zeigten zudem ein rasantes, elementares Spieltemperament; wer sieht, mit welch vitaler Leidenschaft hier Theater gespielt und gesungen wird, lernt verstehen, daß es für die Italienische Oper ein Regie-Problem in unserem Sinne einfach nicht gibt; Herbert von Karajan, der nicht nur zu den ersten Dirigenten der Scala gehört, sondern auch selbst Regie führt, konnte sich deshalb guten Gewissens auf szenische Andeutungen beschränken; das Wesentliche gaben die Darsteller selbst und offenbar von sich aus.

Der Beifall der Berliner nahm südliche Ausmaße an. Die Leute schrien, trampelten und warfen Blumen. Es war eine glanzvolle Bestätigung für die ungebrochene Lebenskraft der guten, alten Oper. *G. G.*

Der Tagesspiegel, Berlin (West) den 17.4.55.

Souveräne Orchesterkunst

Erstes Gastspiel der New Yorker Philharmoniker im Titania-Palast

Nach den Symphonieorchestern aus Boston und Philadelphia kam nun das dritte der bedeutenden amerikanischen Orchester nach Berlin: das New Yorker Philharmonische Orchester. Es ist das älteste der drei und das älteste Berufsorchester Amerikas überhaupt, es ist noch unmittelbar aus der das Musikleben umschichtenden Bewegung hervorgegangen, die die Beethovensche Symphonie hervorrief; denn die endgültige Trennung von Liebhabern und Berufsmusikern, von Publikum und Podium, die Entwicklung der Interpretationskunst und der Orchestervirtuosität vollzogen sich in Europa wie in Amerika unter dem Anspruch der Beethovenschen Partituren, die ein erhöhtes Maß von Expression und Technik verlangten und Mittler und Aufnehmende wie die Partner eines Glaubensritus einander gegenüberstellten.

Es ist daher anzunehmen, daß die New Yorker Philharmoniker, die länger als ein Jahrhundert unter vielen Dirigenten höchsten Ranges gespielt und dabei doch durch die Kraft eines eingeborenen demokratischen Geistes ihre kollektive Eigenart ausgebildet und bewahrt haben, den amerikanischen Orchesterstil in seiner ursprünglichen und klassischen Form verkörpern. Wirklich trifft, das ist der erste Eindruck des Konzertes im Titania-Palast, auf sie das Schlagwort von der technischen Perfektion zu, durch das wir uns nun einmal das Musizieren jenseits des Ozeans zu charakterisieren gewöhnt haben. Die Streicher, unter denen neben den Violinen die herrlichen Violoncelli hervortreten, spielen mit ruhigem, schwebendem, von Ausdrucksakzenten unbelastetem Ton, die Holzbläser verschmelzen zu einer Einheit des Wohlklangs, die Blechbläser leisten Außerordentliches an Artikulation, Tonfärbung und Charakterisierung. Die eigentlichen Virtuosen aber sitzen am Schlagzeug; was Pauken und Trommeln, Becken und Xylophon an prasselnder und peitschender rhythmischer Energie, an schneidender Präzision und unheimlich dröhnender Elementarkraft hergeben, übersteigt jede Vorstellung. Das alles wird mit einer Souveränität geboten, die ihm den Anschein des Selbstverständlichen gibt und die im Hörer den Eindruck unbeteiligter Kühle hervorufen könnte. Aber diese Selbstverständlichkeit besagt nur, daß das Technische eben nur Voraussetzung ist. Denn oberhalb dieser Ebene beginnt die subtilere Leistung des Orchesters: das Musizieren, das mit derselben Souveränität, zwanglos, ohne Aufwand drastischer Ausdrucksmittel, aus einer wiederum fast mechanisch sicher wirkenden Gemeinschaftsfunktion besorgt wird.

Und: über dem Orchester steht ein Dirigent, der dieses vollkommene Instrument nicht nur als Instrument zu spielen, sondern als lebendigen, vibrierenden Organismus bis in seine letzten Fasern zu erregen, anzutreiben, außer sich zu bringen weiß. Dimitri Mitropoulos ist ein Musiker, in dem sich Geistesklarheit mit ekstatischem Temperament, fanatische Präzision mit der Glut eines heißen Herzens verbinden. Hager, asketischen Aussehens, auf gewinnende Eleganz des Auftretens verzichtend, wirkt er unmittelbar und augenblicklich durch die fast aggressive Gewalt seiner Persönlichkeit. Souveränität: zum drittenmal, nun zur Charakterisierung des Dirigenten, muß das Wort gebraucht werden. Es bezeichnet nicht nur sein Wesen, sondern auch seine Technik. Nur bei Wilhelm Furtwängler gab es diese Lockerheit der deutenden und weisenden Hände, diese schwingende Beweglichkeit des Körpers, diese Fähigkeit der minimalen Andeutung, diese provozierende Schlagkraft der Gesten; und wie bei jenem, ist das alles nicht eitles Schauspielertum, sondern bewußte, höchst verfeinerte Zeichensprache eines künstlerischen Willens von fast religiösem Ernst. Wenn nach dem Tode Furtwänglers und dem Rücktritt Toscaninis die Frage nach dem bedeutendsten Dirigenten neu zu stellen ist: neben Dimitri Mitropoulos werden nur ganz wenige Namen zur Diskussion gestellt werden können.

Daß diese Eindrücke an einem Programm demonstriert wurden, das kein einziges der üblichen, dankbaren Hauptwerke der Symphonik enthielt, war das Erstaunlichste des Abends. Milhauds Couperin-Bearbeitung „La Sultane", ein festliches Präludium, stellte die Gruppen der Streicher und Bläser klanggesättigt einander gegenüber. Mendelssohns Reformations-Symphonie, die mit der Choralfuge über das Lutherlied den Klang der alten protestantischen Kantorenkunst beschwören will und mit Anklängen auf Händel zurück- und, seltsamerweise, auf Wagners „Parsifal" vorausweist, erfuhr geradezu eine Auferstehung. Es erwies sich, daß auch ein weniger gewichtiges Meisterwerk den Aufwand einer höchstintensiven Wiedergabe lohnt, daß es durch eine solche Wiedergabe wesentliche Bedeutung gewinnt. Prokofieffs 1944 komponierte fünfte Symphonie, Dokument seines breit ausladenden, zum Massiven neigenden Spätstils birgt wenigstens in ihrem ersten und zweiten Satz genug Erfindung und elementare Kraft, dem Orchester und dem Dirigenten Möglichkeit zur Entfaltung äußerster Wirkungen zu bieten. Nur die Zugabe, ein von hämmerndem Schlagzeug getriebenes Effektstück des Russen Kabalewski, gehörte nach unseren Begriffen nicht in den Bereich des ernsten Konzertes. Ueber das zweite Konzert des Orchesters, das der deutschen romantischen Musik gewidmet war, wird weiter zu berichten sein. **Werner Oehlmann**

Der Tagesspiegel, Berlin (West) den 18.9.1955

Das neue Bild der Romantik

Zweites Gastspiel der New Yorker Philharmoniker im Titania-Palast

Weber, Schumann, Brahms — drei Namen, die für den Begriff Romantik stehen. Der „Freischütz": das Raunen des dunklen Waldes, in dessen Hornpoesie die dämonischen, dumpfen Synkopen wie Schicksalsschläge fallen; die schon dem Schatten unheilvoll-tragischer Krankheit abgewonnene, beinahe etwas aufgesetzt wirkende, helle C-dur-Ritterlichkeit der zweiten Symphonie Schumanns, die eigentlich seine dritte und so ganz ein Kind schweifenden Eichendorffschen Geistes ist, und schließlich die D-dur-Symphonie von Brahms, darin die ausgreifende romantische Leidenschaft wie in sich zurückgenommen und in das klassizistische symphonische Gefäß gegossen erscheint, dessen Rundungen nicht mehr die großgeschwungenen Themen und Linien, sondern das sanfte Auf und Ab des kleinen Sekundenschrittes zeichnen diese drei Werke einer der spezifischsten Epochen deutschen Wesens, welche Zeichen würden sie annehmen unter den Händen eines Dirigenten, der auf klassischem Boden geboren, in Deutschland erzogen, aber in Amerika Wahlbürger wurde, und eines Orchesters von kosmopolitischer Struktur, das Gepflogenheit und Routine auf das Hochplateau äußerster technischer Vollkommenheit trieb?

Das zweite Konzert der New Yorker Philharmoniker unter Dimitri Mitropoulos im ausverkauften Titania-Palast, wie das erste durch die Unterstützung der Berliner Zahlenlotterie ermöglicht, gab Antwort auf diese Frage, die sich schon vor Monaten, bei der Bekanntgabe des Programms, aufgedrängt hatte. Eine Antwort von zukunftsträchtiger Bedeutung. Eine Antwort, an deren Anfang wieder einmal die (für viele wehmütige) Erkenntnis stand, daß mit Furtwängler der letzte Repräsentant eines romantischen Musizierens aus seelischer Gleichgestimmtheit, aus Intuition, aus „nationaler" — im großen, kulturgeschichtlichen Sinne — Wesensähnlichkeit unwiderruflich dahin ist. Die Werke aber sind da. Und wie sie uns fortan zu vermitteln sind, unter den Gegebenheiten einer Zeit, der das Finden einer neuen Anordnung der Werte Ratio, Individuum, Genie, Masse und Schöpfertum auferlegt ist, dafür war diese Wiedergabe der amerikanischen Gäste ein Beispiel. Es war, wie nicht anders zu erwarten, kein weiches, kein gefühliges, kein gemütvolles Bild der Romantik, wie es Schwind gemalt hat. Aber die Freischütz-Ouvertüre — wiewohl etwas zu unvermittelt „angesprungen", und die Hörner waren auch noch nicht ganz warm — hatte etwas von den kernigen Farben, den unabdingbaren Konturen eines Caspar David Friedrich, und der Schlußjubel hatte das echte Brio einer festlichen Opernöffnung, freilich dafür nicht die beglückte Seligkeit Agathes. Schumanns Symphonie gipfelte im Scherzo, bei dem die stupende Präzision des Spieles (Sonderlob für die zweiten Geigen), der inneren Fahrigkeit des Satzes auf wirklich „unheimliche" Weise entsprach, und in dem Adagio, dessen Espressivo eine Schmerzlichkeit von beklemmender Schlankheit und Unsinnlichkeit füllte.

Bei Brahms, dem das „Röntgenohr" Mitropoulos', die Neigung zu genauester Durchleuchtung des Stimmengewebes, zur Hervorhebung scheinbar nebensächlicher Phrasen außerordentlich zugute kommt, weil sie wirklich den Eindruck jener „herbstlichen Gespinste", die sich für unsere Vorstellung mit dem Stück verbinden, erweckt, stimmte alles: die Symphonie hatte die unablässige Spannung und doch alle Ruhe der Besinnlichkeit, sie hatte den großen inneren Glanz, die stille Heiterkeit des Allegrettos und den zu kühner Kehrausstimmung emporgesteigerten Schluß. Ein Brahms, ohne jede Sentimentalität, aber auch fern von jedem nur auf konzertante Perfektion gestellten virtuosen Snobismus. Ein Brahms ohne das Signum der Dekadenz des alternden Europa, der was seine Substanz betrifft, auf die Probe gestellt wurde in dem Feuer internationaler Orchesterartistik und internationaler Ansprüche — und siehe, er bestand. Der Beifall war stürmisch und wurde von den Gästen beantwortet mit der Zugabe der Ouvertüre zu Verdis „Macht des Schicksals", dargeboten mit dem unfehlbaren amerikanischen Können aus den Wurzeln alter italienischer Opernherrlichkeit.

Wir nehmen diesen Abschiedsgruß als den Beginn einer neuen Interpretationsära. **Elisabeth Mahlke**

Les mécomptes de l'obéissance

LA détente soumet l'hebdomadaire communiste, *Les Lettres françaises*, à des exercices de gymnastique, évidemment incommodes lorsqu'on a vécu de longues années dans la rigidité des mots d'ordre.

Tout arrive et le contraire de tout : c'est en effet un orchestre américain (« il peut sembler paradoxal que... ») qui a créé à Paris la *X^e Symphonie* de Chostakovitch — c'est l'orchestre philharmonique de New-York et son chef Dimitri Mitropoulos, le même ensemble qui, l'autre lundi, en une journée mémorable de travail, enregistrait dans les studios de Philips, avec Robert Casadessus au piano, la plus extraordinaire interprétation du *Concerto* n° 5 « l'Empereur » de Beethoven.

Ce n'est pas tout pour le malheur de nos communistes : ils n'ont pas reconnu dans la *X^e Symphonie* de Chostakovitch cette musique proprement du régime — inspirée par ses objectifs économiques et la férule du camarade Jdanov... Ce chef-d'œuvre (Paris lui a fait un succès triomphal et. Dimitri Mitropoulos parti, on peut juger de l'œuvre par l'enregistrement qu'a sorti cette semaine Philips) est étonnant : de la musique humaine, de l'angoisse intérieure, des conflits du cœur, du doute, du romantisme et pourtant, au finale, l'explosion de l'espérance.

Où est Jdanov ou ses commandements que *Les Lettres françaises* imprimaient comme un catéchisme ? C'est un jour faste pour nous de voir le grand artiste russe rejoindre le destin de l'art universel.

From SEP 24 1955
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Orchestra Stirs Enthusiasm; Opera by Menotti Presented

By Rudolf Klein

Vienna

Americans have aroused a good deal of sympathetic interest through their cultural activities in Austria. Although their first offerings of the season were in no way connected with the impending withdrawal of the occupation forces, many Austrians nevertheless see in them a symbol of close contact between the Old World and the New, and a good omen as well.

The New York Philharmonic Symphony Orchestra, conducted by Dimitri Mitropoulos, was the occasion of such contact, and it stirred great enthusiasm in the Vienna Konzerthaus. It brought a program which was not one of those guaranteed in advance to win success. On the first evening, along with a Verdi overture and a work by Brahms, it offered a Schumann symphony which is almost never performed. On the second evening there was the seldom heard "Reformation" symphony by Mendelssohn, and Shostakovitch's Tenth Symphony. Yet the Viennese public was at once in rapport with the works and with the interpretation.

Similarity in Sound

The reason may be that the sound of this orchestra is much like that of our own groups. The Philadelphia Orchestra, which played here in the early summer under Ormandy's baton, notwithstanding its precision, its musicality, and its beauty of tone, perforce remained somewhat alien to us; for in its dark reverberations it was far removed from our methods. But the New York Philharmonic-Symphony met our taste and our love for bright, luminous, and well blended color. This is no comment on the objective value of color and timbre; it merely indicates the similarity of taste and viewpoint between our audiences and those in New York.

The similarity was apparent also in the way in which Mitropoulos presented romantic music. To be sure, not everything which he urged and effected met with our approval. Particularly in the Second Symphony, by Brahms, there was many a detail which diverged widely from Viennese tradition. Still, the way in which tension and élan were sustained, the continual variation of tempo and dynamics, the avoidance of mechanical rhythm, the singing phrases—all this and more corresponded so closely to our own ideals that the artistic kinship alone would have meant success.

Different Qualities

In addition, there were qualities which are not always evident in our orchestras. There was manifest a verve, a dramatic impetus, all too uncommon; a certain virtuoso expressiveness, too, and a grandezza, which in the interpretation of Spanish music (as an encore they played a piece by Falla), is both necessary and rare. Finally, the Philharmonic-Symphony men exhibited a joy in playing which seemed to laugh at the fatigue of a long tour.

In a comparison with the Viennese Philharmonic, the latter would perhaps have in its favor a more homogeneous structure in its sound pattern, and a loftier sound in its woodwinds and brass. One would call the New York orchestra the more brilliant, the more powerful, as well as the younger.

The second event of the season was the first performance of Gian-Carlo Menotti's "The Saint of Blecker Street." With this work the first independent season of the Vienna Volksoper opened. Up to now, this house, together with other theaters has served as a refuge for the ensemble of the Staatsoper, but inasmuch as the Stammhaus is shortly to be opened, it will return to its own direction and its own type of program.

LES NOUVELLES LI-

Musiciens américains à Paris

LES deux concerts du Philharmonic Symphony Orchestra de New York avaient de quoi piquer nos curiosités : l'orchestre, le plus ancien des U.S.A. (il est le résultat de la fusion de la Philharmonie, fondée en 1842, et du New York Symphony Orchestra), a vu se succéder à sa tête des maitres de réputation mondiale, qui l'ont amené à ce point de perfection auquel accèdent cinq ou six grandes formations entre lesquelles on serait bien embarrassé pour fixer une hiérarchie. Les chefs étaient Mitropoulos et Cantelli, l'un depuis longtemps consacré, l'autre presque au début d'une carrière à laquelle le patronage de Toscanini apportait une irrécusable caution.

Effectivement, Cantelli est un chef. Il a de l'autorité, un brio, un bras droit d'une précision sans défaut, ce qui rend plus acceptable le maniérisme d'une main gauche sans cesse en représentation : on la souhaiterait moins ostentatoire dans la simplette ouverture du *Siège de Corinthe*, de Rossini, qu'un tel orchestre jouerait sans bavures, moyennant une battue de mesure au départ, et deux ou trois indications en cours de route, pour accélérer ou ralentir. Au contraire, les très réelles qualités de Guido Cantelli ont eu leur plein effet dans l'*Adagio pour cordes*, de Samuel Barber, et surtout dans *Les Tableaux d'une exposition*, de Moussorgsky, rendus avec une vie, un éclat, une variété de coloris incomparables. Après la géniale transcription de Ravel, je m'explique mal celle qu'on nous a offerte, en *bis*, d'une page qui n'appelle pas spécialement l'orchestre, le fameux *largo* de Haendel, *alias* l'air *Ombra mai fu*, de l'opéra *Xerxès* : le répertoire symphonique n'est pas à tel point épuisé ! Le succès de la soirée a néanmoins été brillant.

Et pourtant, Mitropoulos, qui avait conduit la veille, rendait la partie difficile. Il est passé, jadis, par le stade que traverse aujourd'hui son jeune émule. C'est lui qui avait mis à la mode la direction sans baguette, dont il tirait grand parti, mais qui incline à tant de minauderies (tout ce que les médiocres en ont retenu). Or il a repris la baguette, et sa technique actuelle est une merveille de force et de sensibilité contenues, je dirais presque antispectaculaires, seul comptant le rendement musical.

Après l'ouverture du *Freischütz* et une rayonnante exécution du *V^e Concerto* de Beethoven (où Robert Casadesus joint à sa perfection classique de toujours une chaleur humaine nouvelle), il a dirigé la *X^e Symphonie* de Chostakovitch. L'œuvre est intéressante. C'est de la « musique à programme », avec ce que le genre comporte de libertés pour le compositeur et de sources de perplexité pour l'auditeur non prévenu, et même pour celui qui ne possède pas le détail de l'action ou du conflit sentimental représenté au cours des divers mouvements de la partition.

La donnée que Chostakovitch a traitée musicalement (ce qui lui eût été interdit il y a quelques années), c'est l'inquiétude de l'homme face à son destin, aux forces mauvaises qui s'opposent à son libre développement, aux contradictions de sa propre pensée. Les péripéties du drame psychologique expliquent des particularités de construction et d'orchestration savoureuses, mais insolites, et une certaine disparate dans les matériaux et le style où, parmi des filiations russes qui vont de soi, se font jour des tournures curieusement brahmsiennes.

Telle quelle, cette symphonie est pleine de musique, et Mitropoulos l'anime d'une vie intense. Il a obtenu un véritable triomphe, et a remercié son public en donnant, en *bis*, l'ouverture de *Colas Breugnon*, de Kabalevsky, une page de virtuosité orchestrale assez extérieure (proche parente des inspirations de Katchatourian), mais d'un dynamisme irrésistible.

Marc PINCHERLE.

Le disque de la semaine

Un très beau disque, en même temps qu'une prouesse d'enregistrement : en un temps record, profitant de la présence simultanée à Paris de Mitropoulos du N.Y. Philharmonic Symphony et de Robert Casadesus, la société Philips a édité le *V^e Concerto* de Beethoven exécuté au concert du 18 septembre (A.01.215 L).

8. — LE MONDE. — 20 septembre 1955.

L E S S P

LA MUSIQUE par René DUMESNIL

Le chœur mormon du Tabernacle
L'Orchestre philharmonique de New-York
D. Mitropoulos - Robert Casadesus
Chostakovitch

Un chœur de trois cent soixante-quinze voix, possédant un répertoire qui semble intarissable — le nombre des *bis*, généreusement accordés en fin de séance à un public si chaleureux qu'il paraissait décidé ne plus quitter la salle de Chaillot, le ître à l'évidence — et puis, ce qui pte avant tout, des qualités de musica- de souplesse, une discipline, une sûreté taque exemplaires, une direction remarble en la personne de M. J. Spencer mwall, voilà — et peut-être oublié-je elque chose — ce qui fit la conquête de elque trois mille auditeurs, ce qui épuise s épithètes laudatives et ôte au critique goût de faire quelques réserves, pourtant nécessaires. On doit regretter en effet que le programme n'ait point laissé part plus large aux grands classiques du chant choral et que l'accompagnement au piano, si discret fût-il, est quand même... indiscret pour des chœurs qu'on souhaiterait entendre *a cappella*. Ce sont les seules réflexions qui ne soient point un éloge pour ce chœur. Nul chevrotement, rien qui trouble la pureté des parties, et puis des *pianissimi* veloutés, murmure léger, transparent, et cependant nourri, comme si cette force contenue s'employait à rendre plus moelleuse la douceur ; ou, lorsque la musique l'exige, de grandes explosions ; ou encore les montées en *crescendo* grossissant par degrés insensibles et d'une puissance qu'on aurait dite sans limite, comme l'étendue des voix de soprani aussi justes et pleines dans l'aigu que dans le médium... Cela s'est manifesté dans le Bach, le Hændel et mieux encore dans une sorte de « spiritual » de R. Nathaniel Dett : *Listen to the lambs*, dans le cantique *Glorious everlasting*... Et l'on a applaudi miss Ewan Harbrecht, soprano soliste, qui chanta des airs de Hændel et de Beethoven d'une voix souple et joliment timbrée. Enfin M. Frank W. Asper joua le *Choral en la mineur* de Franck, hommage délicat dont l'intention fut parfois gâtée par les difficultés d'un instrument qu'il parut aborder sans avoir pu en connaître les particularités.

Le concert donné aux Champs-Elysées par l'Orchestre philharmonique de New-York nous a valu des satisfactions plus complètes, et d'abord la joie de revoir son chef Dimitri Mitropoulos tel que nous l'avons connu au pupitre de l'Orchestre Symphonique de Paris. Je garde souvenir d'une *Tragédie de Salomé*, en février 1932, si j'ai mémoire, qui nous montra un des chefs les meilleurs qu'on pût jamais connaître. C'est lui que nous avons retrouvé sans que ces vingt ans passés l'aient changé le moins du monde : c'est bien le même feu, le même pouvoir sur la troupe instrumentale, la même clarté sans sécheresse, les mêmes gestes sobres et précis. Positivement, Dimitri Mitropoulos semble « tenir dans ses mains » la centaine d'exécutants groupés devant lui sur la scène. Il l'a montré dans son interprétation de l'ouverture du *Freischütz*, dans la manière dont il accompagna le *Concerto en mi bémol, opus 73*, de Beethoven, dont la partie de soliste était confiée à Robert Casadesus ; dans la *Dixième Symphonie* de Chostakovitch, sur laquelle je reviendrai après avoir rendu justice à Robert Casadesus. Il ne semble pas possible d'interpréter aussi parfaitement ce concerto fameux en montrant toutes ses richesses, sans pourtant en faire étalage, mais au contraire avec cette simplicité, cette justesse de proportions, cette aisance qui donnent à chacune d'elles son exacte valeur. Il y a chez Robert Casadesus une puissance qui paraît sans limite et qu'l'instant d'après, se mue en douceur d'une délicatesse merveilleuse. Quel artiste ! Parmi les triomphes dont il est coutumier, l'ovation qui le salua dimanche doit rester dans son souvenir comme elle demeurera dans le nôtre.

La *Dixième Symphonie (en mi mineur, opus 93)* de Chostakovitch est la plus récente et probablement la meilleure qu'on lui doive, tant par la variété de son plan que par la qualité de l'orchestration. Peut-être aurait-elle gagné — comme quelques-unes de ses devancières — à être resserrée : la concision n'est pas la qualité dominante du musicien, qui depuis la mort de Prokofiev apparaît comme le chef de l'école russe. Chacun obéit à son tempérament, et il est vain de regretter — légèrement d'ailleurs — la prolixité de Chostakovitch, puisque, aussi bien, c'est un peu se plaindre d'une abondance de richesses : elles sont amplement distribuées au long des quatre mouvements de cette *Dixième Symphonie*. Le *moderato* par lequel elle débute est à lui seul un ouvrage important. On y suit les développements d'un thème interrogateur, exposé sourdement, et contre lequel se heurteront, non sans grand fracas, à de certains moments, deux autres motifs, l'un lyrique, le second rythmique, sur un temps de valse. Vers le second tiers de ce *moderato*, un *crescendo* d'une violence tragique se déchaîne, s'apaise, renaît, s'enfle encore et finalement s'éteint. L'effet est saisissant et le compositeur sait employer pour l'atteindre toutes les ressources de l'instrumentation, maniées de main de maître. Le *scherzo (allegro)* représente, dit la notice « le tourbillon des forces mauvaises contre lesquelles doit lutter l'homme d'aujourd'hui ». Il est ponctué de roulements de tambour — personne n'a jamais mieux que Chostakovitch, fait intervenir la caisse claire unie aux timbales — et l'on perçoit, ici et là, interrompant le déroulement des thèmes, ces espèces de ricanements sardoniques dont le compositeur aime émailler son discours. Un divertissement suit ; puis l'*allegretto* fait revenir le thème du premier mouvement, suivi d'un épisode confié au cor, et qui est un des passages les plus réussis de l'ouvrage. Le *finale* d'abord *andante*, va s'achever par une ronde dont le rythme se précipite et dont la sonorité s'enfle. On songe à la *Grande Pâque russe*, portée à la dixième puissance. Faut-il ajouter que l'orchestre en a donné une exécution si merveilleuse qu'il lui fallut accorder un *bis*. Ce fut — ai-je cru — l'ouverture du *Colas Breugnon* de Kabalevski, et ce fut un nouveau triomphe.

L'ORCHESTRE PHILHARMONIQUE DE NEW YORK

A force d'entendre de beaux orchestres, on en arrive à ne plus les distinguer. Disons donc de celui-ci qu'il est incomparable pour nous épargner la peine de le comparer ! Vraiment, il est superbe, d'une sonorité pleine et généreuse, techniquement parfaite, de la petite flûte à la contrebasse. Comment font ces orchestres voyageurs pour être toujours frais et dispos dès leur descente d'avion ?

Le soliste était Robert Casadesus. On peut interpréter différemment le V^e Concerto de Beethoven, mais non pas le mieux jouer, avec des sentiments mozartiens, qui retirent à l'œuvre un peu de sa puissance, mais lui ajoutent en grave.

Dimitri Mitropoulos appartient, on le sait, à la catégorie des chefs étincelants, frémissants, dont on ne comprend pas toujours que les orchestres puissent leur obéir avec tant de précision. Tout est aussi bien réglé en coulisses que sur la scène ; cela marche à merveille. En tout cas, le résultat est remarquable. Gros succès.

La X^e Symphonie de Chostakovitch est longue et inégale, avec de très bons moments de débauche rythmique et orchestrale. Dans son ensemble, je ne crois pas qu'elle marque un style ou une époque.

« Musique moderne, dit plaisamment J.-G. Domergue, *ainsi nommée parce que même en vieillissant elle ne sera jamais ancienne. »*

Figaro 20/9/55

New York Symphony In Paris

Does Première Of Shostakovich

By Edmund J. Pendleton

Last night's rendezvous of the musical and social élite of Paris with New York's Philharmonic Orchestra in the Champs-Elysées Theater created a brilliant preseasonal event rare in the month of September. Elegant vesture, jewels against suit-tanned complexions—but still more striking, the quiet attention, the gleam in the eyes, the praise on the lips



Dmitri Mitropoulos

and the warmth of applauding hands which transformed the theater into a temple filled with worshipers.

Worshiping whom? What? Dmitri Mitropoulos? No, I think he would be angry if I called him an idol or a hero. Robert Casadesus? No, nor he. The orchestra? Not even. Whom, then. . . the Presence, and the Greeks had a name for it: Euterpe. And Mitropoulos, the prophet, will not allow us to forget our humanities.

Open With Weber

No virtuose, he. Prophet, with all the flesh and blood and brain and nerve and muscle and bone and fire with which to perform the sacred ceremony, with the aid of a hundred acolytes at his command. Prophet, re-creating the Presence and inviting us to commune with him.

The offering began with Weber's Overture to the Freischutz. With amazing string playing and woodwind commentaries, the spirit of this favorite old overture came vividly to life.

There followed Beethoven's Piano Concerto No. 5, performed with a unity of feeling and a perfection of which only a poet and a prophet would be capable.

For the first time in Paris, Shostakovich's Symphony No. 10 was then played. The opening movement, creating a gray, somber atmosphere, charged with emotion, expressed in the low strings, which Mitropoulos modeled with infinite delicacy, breaks out into an explosive conflict between the two themes and then subsides, sad, almost morbid, but beautiful.

The Scherzo is a thrilling whirlwind, effectively short, which runs up the spine. An Allegretto, major-minor in tone, is melodic and dance-like. The symphony ends with a bright, rapid movement filled with virtuoso passages for the various sections of the orchestra.

From SEP 19 1955
TIMES
New York, N. Y.

PHILHARMONIC WINS AN OVATION IN PARIS

Special to The New York Times.

PARIS, Sept. 18—Demonstrative French music lovers at the Theatre des Champs-Elysees tonight enthusiastically acclaimed the New York Philharmonic-Symphony Orchestra's first concert here in twenty-five years.

Led by its regular conductor, Dimitri Mitropoulos, the orchestra gave its new-found admirers some standard fare in the form of the Beethoven "Emperor" Concerto, then went on to what has become its specialty, Shostakovitch's new Tenth Symphony.

The concerto, sure-fire at any time, had extra insurance in the person of the noted French pianist, Robert Casadesus, as soloist. After intermission, a brilliant performance of the Shostakovich work was acclaimed by a full house that included United States Ambassador and Mrs. C. Douglas Dillon, former Premier and Mme. Paul Reynaud and leaders in the artistic, diplomatic, and social world here.

Mr. Mitropoulos took six bows and then yielded to an insisting audience by playing an encore, Kabalevsky's "Colas Breugnon" overture.

The last time the orchestra played here was in 1930, when Arturo Toscanini led it at the Opera House. Mr. Mitropoulos' last appearance in Paris was in 1934, when he conducted the old Staram Orchestra.

Missoula (Mont.) Missoulian
THURSDAY, SEPTEMBER 22, 1955



CAN'T PIPE THEM DOWN—Conductor Dimitri Mitropoulos of the New York Philharmonic orchestra is a wee bit puzzled at the "beat" of a group of Scottish pipers giving him and his aggregation a sendoff. Orchestra will visit Scotland on a European tour.

Théâtre des Champs-Elysées

Avec une œuvre soviétique, l'Orchestre philharmonique de New-York a inauguré hier la saison musicale d'automne

L'ORCHESTRE philharmonique de New-York, dirigé par Dimitri Mitropoulos, a inauguré, hier soir, au Théâtre des Champs-Elysées, la saison musicale d'automne avec la première audition en Europe occidentale d'une œuvre soviétique : la « X^e Symphonie » de Chostakovitch.

Après le *V^e Concerto* de Beethoven, interprété par Robert Casadesus, Dimitri Mitropoulos détailla pour les Parisiens cette symphonie de Chostakovitch dont il avait donné la primeur aux New-Yorkais au début de l'année. De cette œuvre aux vastes proportions interprétée avec tant d'intelligence, Mitropoulos a fait ressortir plus l'aspect brillant que l'angoisse qui marque avant tout l'ouvrage. Chef exceptionnel, l'un des plus grands de ce temps, son autorité, sa fougue subjuguent l'orchestre aussi bien que le public. La salle, de Paul Reynaud à Arthur Rubinstein, lui fit une telle ovation qu'on dut bisser.

N. H.

18.IX.55.

POST
Camden, N. J.

SEP 19 1955

N.Y. Philharmonic Triumphs in Paris

Paris, Sept. 19 (Reuters)—The New York Philharmonic Orchestra received a triumphant reception Sunday night when it gave the first of two concerts at the Champs Elysees theatre here.

Prolonged applause followed its renderings of Weber's Freischutz Overture, Beethoven's Emperor Concerto and Shostakovitch's 10th Symphony. In the concerto, French pianist Robert Casadesus shared the applause with the orchestra, conducted by Dimitri Mitropoulos.

U. S. Ambassador Douglas Dillon and Mrs. Dillon, French ex-Premier Paul Reynaud and Mme. Reynaud, the Duke and Duchess of Noiallies and pianist Arthur Rubinstein were in the audience.

Ἀπόκομμα ΑΥΓΗΣ

1er *Concert : Dimanche 18 Septembre 1955 à 21 heures*

Sous la direction de DIMITRI MITROPOULOS

Pianiste ROBERT CASADESUS

« LE FREISCHÜTZ » OUVERTURE ..... WEBER

CONCERTO POUR PIANO ET ORCHESTRE Nº 5 « EMPEREUR » ... BEETHOVEN

SYMPHONIE Nº 10 ..... CHOSTAKOWITCH

LA MUSIQUE, par Claude Rostand

L'Orchestre philharmonique de New York

avec Mitropoulos et Cantelli

PARIS, qui possède deux ou trois des meilleures orchestres du monde, est sans doute l'une des villes qui accueille le plus souvent et le plus chaleureusement les orchestres étrangers. A cela, on ne met pas toujours tout le discernement que l'on devrait, mais cette curiosité enthousiaste du public parisien est fort sympathique et permet de constater que tout de même, ici, on échappe à certaines routines.

Grâce au disque, l'Orchestre philharmonique de New York est une vieille connaissance, mais cette vieille connaissance ne nous honore pas souvent de sa visite. Aussi, bien que la saison musicale ne soit pas encore ouverte et que le public ne soit pas encore rassemblé, est-ce une foule nombreuse qui est allée écouter cette illustre phalange lors des deux concerts qu'elle donnait au théâtre des Champs-Elysées.

Avec les orchestres de Boston et de Philadelphie, entendus au cours de ces dernières saisons, les Etats-Unis nous envoyaient sans doute des ensembles de grand luxe et rodés à un entraînement instrumental prodigieux ; mais je ne crois pas qu'ils nous aient jamais envoyé un orchestre aussi profondément musicien. Un ensemble symphonique est, certes, ce qu'en fait son chef (et on le constatera ici une fois de plus, l'Orchestre philharmonique de New York nous ayant été présenté cette fois sous deux baguettes différentes), mais il possède cependant une personnalité, une physionomie souvent assez caractéristiques. Et ce qui m'a frappé au cours de ces deux concerts, c'est que si la perfection du détail instrumental n'est pas toujours absolue, si le caractère de virtuosité est moins éclatant, l'accent musical est plus fort, plus authentique, l'intonation expressive est moins mécanique et plus humaine, c'est plus l'esprit que la lettre qu'il semble s'efforcer de traduire dans ses exécutions. Cela devait précisément apparaître en dépit des différences de personnalité et de culture des deux chefs en question.

Dimitri Mitropoulos est, lui aussi, une vieille connaissance pour les Parisiens : aux environs de 1930, il avait dirigé un concert de l'O.S.P. au cours duquel il avait notamment conduit le 2e *concerto* de Brahms en en interprétant lui-même la partie de piano ; c'était là une erreur à l'égard de laquelle le public avait manifesté une sévérité très excessive, mais qui nous permettait de faire connaissance avec un tempérament musical d'une rare grandeur. Et j'avais toujours regretté depuis, que Mitropoulos ne reparût plus sur nos estrades. Il revient aujourd'hui, auréolé de sa carrière américaine, en pleine maturité, toujours aussi splendidement musicien, toujours aussi essentiellement antivirtuose. Dès les premières mesures, il s'impose comme l'un des



Dimitri Mitropoulos.

rares artistes qui, après un aussi long séjour en Amérique, ne s'y est pas gâté.

Tout cela il l'a prouvé par la manière prestigieuse dont il a dirigé l'œuvre qui constituait le principal point d'intérêt de son programme : la première audition en France de la 10e *symphonie* de Chostakovitch. Je ne m'attarderai pas à parler de cette œuvre très décevante dans laquelle un musicien cependant suprêmement habile tel que Chostakovitch se laisse aller (d'abondance, hélas !) aux séduisantes facilités d'un jeu instrumental éblouissant, certes, mais formel, banal, gratuit, et surtout complètement creux. Exercice d'orchestre bien propre à mettre en valeur les qualités d'un ensemble symphonique, c'est là beaucoup de bruit pour rien : musique bien faite et faiblement pensée. On navigue entre des développements formels d'un académisme rassuré et rassurant (on sait toujours ce qui va arriver), et des suggestions poétiques dont la valeur ne dépasse guère celle d'une confortable musique de film documentaire. Le pompiérisme y est élevé, distingué : un Saint-Saëns qui aurait du tempérament. Tout y est en vue de l'effet extérieur. Une superbe « Campanella » pour orchestre. Mais ce genre de divertissement n'est divertissant que quelques minutes, à moins de s'appeler, Ravel ou Richard Strauss, car avec cette 10e *symphonie* de Chostakovitch on est en présence d'une œuvre dont les dimensions excessives laissent facilement voir tout ce que l'émotion a de factice et tout ce que l'ingéniosité a de ficelles.

La vertu de Dimitri Mitropoulos est précisément de faire que, si l'on n'y prête pas très attention, il arrive qu'en cours d'audition on puisse, au passage, se laisser prendre à ce factice et à certaines de ces ficelles. Il traduit tout cela en un style si beau, si pur, si authentique, avec une intonation tour à tour si subtilement délicate et si irrésistiblement véhémente, intense, que cela peut amener certains instants de distraction permettant de croire qu'il s'agit d'une musique vraiment « habitée ». Mais la plus petite seconde de réflexion a tôt fait de montrer que seul Mitropoulos l'habite.

Ce grand chef avait auparavant dirigé une admirable exécution de l'ouverture du *Freischütz*, ainsi que le 5e *concerto* de Beethoven dont Robert Casadesus était le soliste. Ce dernier n'est évidemment pas tout à fait l'homme de cette œuvre, lui à qui tant d'autres pages — même beethoviennes — sont très favorables. En dépit d'une sonorité un peu grêle et d'un phraser un peu court, il en a cependant donné une interprétation de style très élevée.

Le second concert était dirigé par Guido Cantelli, chef de trente-six ans, qui a l'air très content de lui à tous égards, et qui nous arrive précédé d'une fracassante publicité dont le moindre argument n'est pas le fait que Toscanini aurait désigné en lui son successeur devant l'Eternel. Est-ce la raison pour laquelle il y avait autant de chefs d'orchestre dans la salle ? De ma vie je n'avais vu dans la salle autant d'artistes venus écouter un confrère. J'en ai dénombré jusqu'à huit (de grandeur appréciable). Ils ont eu l'air de s'en retourner assez rassurés sur la concurrence possible du nouveau venu, car, de même que quelques autres personnes, ils l'ont jugé avec un dédain parfait.

Je dois avouer que je ne me sens pas aussi bien armé pour témoigner à l'égard de Cantelli d'une pareille sévérité. Ses enregistrements des symphonies de Brahms et de Schumann avaient, d'ores et déjà, fait beaucoup plus en sa faveur que la publicité un peu crispante de son manager n'a fait contre lui. Son programme ne le mettait guère en valeur : une ouverture de Rossini assez peu en relief, une 7e *symphonie* de Beethoven dirigée dans un style effectivement assez toscaninien ce qui n'est pas le rêve, un *Adagio* insignifiant de Barber, et les *Tableaux d'une exposition* qui lui permettaient cependant de se manifester avec plus de bonheur. Quoi qu'il en soit, l'accueil que l'on a fait à Guido Cantelli est d'une injuste fraîcheur. Il a cependant prouvé qu'il est un musicien de tempérament et de style, un chef possédant déjà une étonnante maîtrise de son art. Je miserais volontiers sur lui. Nous allons d'ailleurs avoir l'occasion prochaine de le juger de nouveau, puisqu'il revient sous peu à Paris pour y diriger l'orchestre de la Scala de Milan.

Correspondance 28 Sept. 1955

From SEP 2 2 1955
TIMES
New York, N. Y.

PHILHARMONIC GIVES A CONCERT IN BASLE

BASLE, Switzerland, Sept. 21 (Reuters)—The New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos gave the second concert of its Swiss tour here tonight.

The program at Basle's main concert hall consisted of Brahms' Variations on a Theme by Haydn, Beethoven's Concerto No. 3 for piano and orchestra and the Symphony No. 10 of Shostakovich.

The solo pianist was Grant Johannesen.

Last night's concert in Geneva under the direction of Guido Cantelli received somewhat adverse criticism in the Geneva newspapers today.

The music critic of La Suisse wrote:

"If this phalanx of musicians appeared very disciplined to us, its musical qualities did not achieve the heights of an 'ensemble' with such a reputation."

The Tribune de Geneve said:

"The orchestra played as it must have done before thousands of American listeners, but without much restraint with regard to the volume of sound, while the dimensions of the concert hall remained the same."

DIE WELTWOCHE
Zürich, den 23. September 1955

NEUE MUSIK

MITROPOULOS DIRIGIERT

Eine der faszinierendsten Dirigentenerscheinungen, der Grieche-Amerikaner Dimitri Mitropoulos, erscheint zum erstenmal in der Schweiz. Der Ruhm eigenwilliger und virtuoser Interpretation ist ihm aus Amerika und auch europäischen Städten, in denen er schon dirigierte, vorangeeilt, der Ruhm eines musikbesessenen Meisters, der ohne Taktstock und von der ersten Probe an auswendig dirigiert. Im ersten der Klubhauskonzerte wird er am 23. September das Orchester der «Philharmonic-Symphony Society of New York» leiten, und zwar mit einer Werkfolge, die alles andere als konventionell ist: ein von Milhaud arrangierter Couperin steht am Beginn; eine «Show piece for Orchestra» des durch seine vom Jazz inspirierten Kompositionen bekannten Amerikaners Morton Gould, die «Griechischen Tänze» des hochbedeutenden jungverstorbenen Griechen Nicholas Skalkottas und die 10. Sinfonie von Schostakowitsch werden zu hören sein, Stücke, die Mitropoulos mit Verve und Glanz vorstellen wird. *P. Mg.*

National Zeitung Basel, Nr. 440
Donnerstag, den 22. September 1955

Die New Yorker Philharmoniker

O. M. Nun haben wir endlich auch in Basel eines der grossen amerikanischen Wunderorchester hören dürfen, nachdem das Philadelphia-Orchester in der Schweiz nur Genf mit seinem Besuch beehrt hat. The Philharmonic Symphony Society of New York, das drittälteste Orchester der Welt, 1842, im Geburtsjahr der Wiener Philharmoniker gegründet. Also ein Orchester mit Tradition, betreut von den hervorragendsten Dirigenten seit Anbeginn. Von 1926—1936 war es in der Hand Toscaninis, desgleichen zu Beginn der 40er-Jahre, Bruno Walter ist ihm bis auf den heutigen Tag verbunden, nach Stokowsky wird es heute von Mitropoulos, Széll und Cantelli geführt. Woraus schon ersichtlich, wie stark der europäische Einfluss auf die künstlerische Formung gewesen ist und noch ist. Auch heute noch sind im Orchester selbst fast 40 % europäischer Herkunft.

*

Wir hätten gerne ein anderes als das russische Programm gehört, das aus einer Ouvertüre von Kabalevsky und einer Symphonie von Schostakowich bestand. Ein uns geläufiges Werk, wenn auch nicht die ursprünglich vorgesehenen Haydn-Variationen von Brahms, so doch wenigstens eine bekanntere Ouvertüre, hätten immerhin eine willkommene Vergleichsmöglichkeit nach der Seite des Technischen, des Stils und der Auffassung gegeben. Doch auch so blieb der Eindruck einer Perfektion ohnegleichen vom ersten Einsatz an, der in solcher Präzision geschah, dass er geradezu als ein Novum und wie ein Choc wirkte. Zur Einführung passte die kleine Ouvertüre zu einer Oper über ein Stück von Romain Rolland in ihrer freundlichen Harmlosigkeit und rhythmischen Adrettheit ganz gut, da man hauptsächlich damit beschäftigt war, den herrlichen Klang und die unwahrscheinliche technische Souveränität des Orchesters zu bewundern. Unter der ganz unaufdringlichen, von jeder Starpose freien und phänomenal sicheren Leitung des griechischen Dirigenten Dimitri Mitropoulos zeigte sich das über hundertköpfige Orchester als eine Vereinigung von Solisten höchsten Ranges, die, ohne ihre Individualität preisgeben zu müssen, zu einer musikalischen Eintracht unvergleichlicher Art zusammengeschweisst werden, wobei als besonders erfreulicher Eindruck festgehalten sei, dass das Musizieren unter diesem so natürlich sich gebenden und offenbar ungewöhnlich kultivierten Dirigenten mit merklicher Freude und entsprechender Gelöstheit geschieht. Die unübertreffliche Disziplin hat nirgends etwas Verkrampftes. So bleibt ein unvergesslicher Eindruck von klanglicher Vollendung, obgleich das Forte, das, mit solchem Apparat hervorgebracht, auf die grossen amerikanischen Räume eingestellt ist, den Saal mitunter fast zu sprengen drohte.

*

Die zehnte Symphonie von Schostakowich in e-moll muss Qualitäten haben, die beim ersten Hören noch im Verborgenen bleiben, weil es sonst unverständlich wäre, dass ein so feiner Musiker wie Mitropoulos als ihr Apostel sie durch Europa führt. Zunächst empfindet man unerträgliche Längen, besonders im ersten Satz, zudem kann einem die Neigung, alles Thematische und Melodische, fast jede Floskel immer wieder und immer wieder zu wiederholen, auf die Nerven gehen. Doch ist zweifellos Substanz in dem Werk, ein konzentrierter Satz wie der zweite, ist enorm wirksam, das Volkstümliche im Melodischen nicht unangenehm, aber die immer wieder auftrumpfenden klanglichen Uebersteigerungen haben mitunter etwas Barbarisches. An dem formalen, am klassischen Satz geschulten Können ist jedoch kein Zweifel erlaubt.

*

Zwischen dem orchestralen Hommage für Russland stand etwas fremd und seltsam Beethovens c-moll Klavierkonzert. Auch dies technisch vollendet, wenn auch etwas unpersönlich, von einem jungen amerikanischen Pianisten, Grant Johannesen, mit grossem Erfolg vorgetragen, wozu auch die hervorragend gestaltete Begleitung beitrug, die von dem auch hier auswendig dirigierende Orchesterleiter prachtvoll ausgeführt wurde. Der starke Beifall am Schlusse des Konzerts veranlasste die spendefreudigen Gäste zu zwei Dreingaben, an denen wiederum die klangliche und technische Perfektion zu bewundern war.

NEUE ZÜRCHER ZEITUNG
Montag, 26. September 1955

The Philharmonic Symphony Orchestra of New York

-uh. Dem Orchester der «Philharmonic Symphony Society of New York», das am 23. September im Rahmen der Klubhauskonzerte im Großen Tonhallesaal unter der Leitung seines ständigen Dirigenten *Dimitri Mitropoulos* gastierte, verdankt man ein Fest virtuosen Orchesterspiels, wie man es in Zürich noch kaum erlebt hat. Der geradezu überwältigende Eindruck ergab sich nicht allein aus der bei uns in solch absoluter Zuverlässigkeit unbekannten Präzision des Zusammenspiels innerhalb und zwischen den einzelnen, vollkommen homogenisierten Klanggruppen, sondern in fast noch höherem Maße aus der die «unerhörten» Klangwirkungen entscheidend fördernden Reinheit der Intonation. Am auffälligsten tritt diese bei den «französisch» hell und schlank intonierenden Blechbläsern hervor, deren präziser Tonansatz ebenso bewunderungswürdig ist wie die unübertreffliche Kunst der dynamischen Graduierung, die vom zartesten Pianissimo bis zum strahlend klaren Fortissimo reicht. Wir versagen es uns, die Vorzüge der verschiedenen Orchestergruppen im einzelnen aufzuzählen — es würde auf eine Häufung preisender Epitheta hinauslaufen. Entscheidend für den musikalischen Eindruck ist, daß das Philharmonic Symphony Orchestra, bei dem sich alles in spielerische Eleganz aufzulösen scheint, dennoch keinen Augenblick das Gefühl aufkommen läßt, man befinde sich lediglich einer perfekt funktionierenden Orchestermaschine gegenüber. Im Gegenteil: es vermittelt das Erlebnis eines erstaunlich differenzierten Musizierens, bei dem die aufs höchste entwickelten virtuosen Orchesterqualitäten in den Dienst intensivsten musikalischen Ausdrucks gestellt sind. Dimitri Mitropoulos, der das Orchester formt und führt, ist allerdings auch alles andere als der Typ des Dirigentenvirtuosen. Er gibt sich als ein von Musik Besessener zu erkennen, der die scharfen geistigen und seelischen Spannungen, die sein künstlerisches Wesen bestimmen, mit einer Konzentration ohnegleichen auf das Orchester überträgt. Sein Wesen spannt sich zwischen einem feurigen und einem kalten Pol. Je sparsamer die Geste, desto stärker die innere Spannung, und wenn Mitropoulos eine Gruppe einmal scheinbar sich selbst überläßt, indem er sichtbaren Schlag vermeidet, so hält und führt er sie um so fester durch das überwachende Auge. Mitropoulos ist ein Dirigent, der mit den Spielern intensiv mitlebt. Präzision und Virtuosität sind die selbstverständliche Voraussetzung, nicht das Endziel seines Musizierens, das aus der Fülle einer reichen, Sensibilität mit vitaler Kraft vereinigenden Natur schöpft. Mitropoulos besitzt nicht nur ein phänomenales «Musikgehirn», er ist vor allem auch ein echter Künstler, der sich der Musik unbedingt und leidenschaftlich hingibt und sie ebenso leidenschaftlich zum Klang erweckt.

Mitropoulos' entschiedenes Eintreten für zeitgenössische Musik bestimmte auch das merkwürdige Gastspielprogramm,, von dem wir zuletzt sprechen, weil es das Erlebnis der sensationellen orchestralen Leistung durchaus in den Vordergrund treten ließ. So erfreulich ein unkonventionelles Programm ist, so sehr bedauerte man doch, auf die Auseinandersetzung von Dirigent und Orchester mit einem (Vergleiche der Wiedergabe erlaubenden) Meisterwerk verzichten zu müssen. *Darius Milhauds* klanggesättigte Orchestrierung von *Couperins* «La Sultane» erfüllte ihre Aufgabe: die Klanggruppen des Orchesters wirkungsvoll zu präsentieren, ausgezeichnet, aber nach diesem unverbindlichen Eingang hätte man Gehaltvolleres erwarten dürfen als die mit Orchestereffekten überladene, an musikalischem Gehalt aber um so dürftigere «Show Piece» des 1913 geborenen Amerikaners *Morton Gould*, der mit seinen vom Jazz und amerikanischen Songs genährten «American Symphonettes» und verwandten Stücken «gehobene Unterhaltungsmusik» typisch amerikanischer Art produziert. Für die virtuosen orchestralen Kapriolen, die Gould in den sechs Sätzchen seiner alle modernen Instrumentationsrezepte aufdringlich zur Anwendung bringenden Show Piece schlägt, vermochte selbst die über alle Begriffe glänzende Wiedergabe keine Sympathien zu wekken. Mit Gewinn hörte man dagegen die Vier griechischen Tänze von *Nikos Skalkottas*. Sie können zwar kaum als charakteristische Proben der differenzierten und komplexen Kunst dieses hochbegabten, 1949 gestorbenen ehemaligen Schönberg-Schülers gelten, dürfen im Hinblick auf die außerordentliche Klangplastik und tänzerische Vitalität und die glückliche Verbindung moderner harmonischer, polyrhythmischer und klanglicher Elemente mit streng thematisch verarbeiteter Volkstanzmelodik — ein überraschender Anklang an Griegs Peer-Gint-Musik im «Pleftikos» ist schon bei der Erstaufführung von der Kritik bemerkt worden — aber den besten Werken dieser Art, wie etwa Bartóks und Kodálys Orchestertänzen, an die Seite gestellt werden.

Ueberraschen mochte, daß die Amerikaner ausgerechnet mit *Dimitri Schostakowitschs* Zehnter Sinfonie, op. 93 (1953), nach Europa kamen. Man muß allerdings wissen, daß Mitropoulos das Werk mit dem New Yorker Orchester zur westlichen Erstaufführung gebracht hat, daß es mit dem Preis des «New York Critic Centre» ausgezeichnet wurde und als ein fraglos bedeutendes Beispiel «verständlicher zeitgenössischer Musik» gerade auch in Amerika starke Resonanz gefunden hat. Die 10. Sinfonie hat, wie die meisten neueren Werke des Komponisten, in Moskau Anlaß zu breitesten Diskussionen gegeben, die sich allerdings vornehmlich um die Frage drehten, ob man es mit einem «realistischen» oder einem «formalistischen» Werk zu tun habe. Mit der paradoxen Formel «Optimistische Tragödie» glaubte man es für die sowjetische Musikästhetik retten zu können. Die viersätzige Sinfonie ist ein von Melancholie überschattetes Opus, woran auch die aus der langen und trüben Andante-Einleitung etwas gewaltsam hervorbrechende Lustigkeit des Rondo-Finalallegros nichts zu ändern vermag. In der Harmonik im wesentlichen (trotz gewissen mixturartigen Klängen und Schärfungen) konventionell, im Rhythmischen auffallend monoton, ist die 50 Minuten spie-

Die New Yorker Philharmoniker

Q-n. Es ist ein eigenartiges Zusammentreffen, daß die 1842 erfolgte Gründung der «Philharmonic Symphony Society of New York» und damit der Beginn dieses repräsentativen und ältesten Ensembles aus der neuen Welt in das gleiche Jahr fällt, wie die Gründung der Wiener Philharmoniker. Die Wiener sind uns als Gäste ein vertrauter Klangkörper und ein Begriff, während die Hundertschaft aus New York unseres Wissens erstmals in Bern musizierte, hat sie doch vor 25 Jahren auf ihrer Europatournee unter Toscanini unsere Stadt nicht berührt. Eine große und lange Tradition waltet über beiden Orchestern, die freilich ihrem Klangideal nach in sehr verschiedenen Richtungen geht. Nachdem in den dreißiger Jahren Toscanini und später Bruno Walter an der Spitze der New-Yorker Philharmoniker standen, ist heute der Grieche Dimitri Mitropoulos deren Leiter, und die Musizierart und das Klangbild des Orchesters wird weitgehend durch diese Persönlichkeit bestimmt.

Zwei Dinge möchte man hervorheben, die uns an diesem Klanginstrument besonders in die Ohren gefallen sind. Da ist einmal die höchst beeindruckende Disziplin und die unfehlbare Präzision einer Spielmanier, die manchmal fast als maschinell und roboterhaft empfunden wird. Das andere betrifft die Lautstärke. Sie überfällt das Publikum in den klanghart gehämmerten Fortissimo-Stellen mit geradezu trommelfellzertrümmernden Attacken. Wir gestehen, daß wir an gewissen Stellen bei Schostakowitsch und de Falla diese Ohrenmarter am liebsten mit Watte oder Ohropax gemildert hätten. Das ging allerdings zu einem Teil auch auf das buchstäbliche Getrommel in der Sinfonie des Russen, zum andern aber ebenso auf das Nichtmaßhalten des Dirigenten, der sich doch Rechenschaft darüber geben mußte, daß unser übrigens akustisch ausgezeichneter Casinosaal sich nicht mit den amerikanischen Riesensälen in eine Reihe stellen läßt.

Doch das Orchester paradierte ja nicht nur in exzessiv aufgedrehter Tonstärke, sondern brillierte in einem überaus differenzierten und klanglich virtuos abgestuften Klanggeschmeide. Wenn wir uns die einzelnen Gruppen in Erinnerung rufen, so bestechen die Streicher mehr durch die Wendigkeit und den polierten Glanz ihres Tonvolumens als durch eine von innen belebte Glut und Klanglichkeit. Die von acht Bäßen fundierte Phalanx entbehrt der satten und samtenen Wärme mancher europäischer Spitzenorchester, worunter wir ohne Ueberhebung auch unser diesjähriges Luzerner Festspielensemble einreihen dürfen. Die Holzbläser präsentieren sich als Ganzes in prachtvoll ausgeglichener Rundung. Die einzelnen Solopulte aber erreichen mit Ausnahme des ganz überragenden Solofagottisten kaum außergewöhnliches Niveau, und vom Blech ist zu sagen, daß wir die technische Virtuosität seiner Ansätze wohl bewundert haben, daß uns jedoch das explosiv stehende Metall seiner Trompeten nur zu oft Pein bereitet hat. Der Klang eines Orchesters ist ein von innen getragener und gewachsener Organismus, sozusagen ein geheimnisvolles Wunder; es ist ihm nicht mit perfektionierter Technik beizukommen. In der Hand von Dimitri Mitropoulos haben wir bei den New-Yorkern dieses Wunderbare und das, was man Klangkultur nennt, nur zu oft vermißt.

Damit sind wir bei dieser von fanatischer Leidenschaft erfüllten Dirigentenpersönlichkeit angelangt, die mit beschwörenden und eigenartig explosiven Gesten seine Musiker führt und sie mit letzter Autorität zu seinem Instrument formt. Sehr anerkennenswert und bezeichnend für diesen Stabführer war es, daß er als sinfonische Hauptnummer nicht eines der üblichen Repertoirstücke wählte, sondern ein zeitgenössisches Werk. Ein Komponist, der als einer der wenigen heute die Form der großen Sinfonie pflegt, ist der Russe Schostakowitsch, dessen höchst talentvoller und von der Zwangsjacke staatlicher Kunstverdikte noch ganz unbelasteter Erstling in Bern schon zweimal erklungen ist. Der heute knapp Fünfzigjährige hat vor zwei Jahren bereits seine 10. Sinfonie beendet. Sie bildete mit ihrer mehr als dreiviertel Stunden zu veranschlagenden Dauerhaftigkeit die Pièce de résistance eines Programms, das mit der von elektrisierender Dramatik erfüllten Ouvertüre zu Verdis «Macht des Schicksals» eröffnet wurde und im solistischen Teil das 3. Klavierkonzert von Beethoven zum Klingen brachte.

Die viersätzige Sinfonie von Schostakowitsch, die sich meist harmlos tonal, streckenweise höchst trivial und lärmig gibt, im dritten Satz ein geradezu schülerhaftes Thema zu Tode reitet und im Finale ein exorbitantes Getrommel losläßt, schien uns wie ein in vielen Wiederholungen und Reminiszenzen sich gefallender und unorganisierter Notenberg, der gewiß auch stimmungsvolle Momente aufweist, im zweiten Satz jedoch wiederum ein primitiv chromatisches Bläser-Gemiaue präsentiert, wie wenn man tausend linientreuen Katzen auf den Schwanz treten würde. Von ursprünglichen Einfällen rhythmischer und melodischer Art keine Spur! So mußte sich immer stärker lähmende Langeweile auf die Hörer senken. Und das will etwas heißen, wenn man sich vergegenwärtigt, in welch technischer Vollendung dieses Werk dargeboten wurde. In einem bereitwillig gespendeten Sonderprogramm von zwei Zugaben, die eine aus de Fallas «Dreispitz», die andere wohl ein Elgar – konnte sich das Ensemble und sein Dirigent für den stürmischen Beifall eines Publikums bedanken, das durch die Anwesenheit von Bundespräsident Petitpierre, von weiteren Bundesräten und vieler Vertreter des diplomatischen Korps beehrt wurde.

Im solistischen Teil spielte Byron Janis mit Geschmack und brillanter Technik, wenn auch nicht unfehlbar, Beethovens c-moll-Klavierkonzert, wo sich der sehr jugendliche Pianist auf dem Untergrund einer äußerst exakten und ebenso kraftvollen wie minutiös differenzierten Begleitung entfalten konnte. Sein Anschlag ist im Forte nicht ohne trokkene Härten und im Figurenwerk plötzlich wiederum etwas säuselnd weich, was sich mit dem Charakter dieses zugriffigen Beethoven nicht immer reimen wollte. Am unmittelbarsten wirkte die frische Art, wie der mit viel Beifall ausgezeichnete Künstler das Finalrondo musizierte, während ein solcher Novize des Tasteninstruments sich wohl hüten sollte, die von Beethoven komponierte Kadenz des ersten Satzes mit eigenen Zutaten verschlimmbessern zu wollen.

IL PAESE
29.9.1955

IL PRESIDENTE DELLA REPUBBLICA HA PRESENZIATO AL CONCERTO DELL'ARGENTINA

La Philharmonic - Symphony Society di New York

Le porte del Teatro Argentina si sono aperte, ieri sera, per ospitare la orchestra della Philharmonic-Symphony society of New York in gran tournée europea. Questa celebrata orchestra che ha già una sua storia centenaria deve la sua attuale formazione alla fusione, promossa da Walter Damrosch, delle due maggiori orchestre americane; la New York Symphony e la New York Philharmonie, nel 1928. I più grandi direttori del mondo hanno naturalmente avuto occasione di dirigere un tal complesso che molto deve della sua eccellente preparazione alla direzione artistica di Toscanini, che già nel 1930 lo condusse ad una analoga tournée europea, Roma compresa, mietendo successi memorabili.

L'attuale direttore artistico della Società filarmonica è il maestro Dimitri Mitropoulos, greco di nascita, americano di adozione che ieri sera ha diretto l'esibizione romana.

E' un'impresa complessa quella di parlare delle doti di una formazione orchestrale come questa. Verrebbe la voglia di dire, in fondo, un'orchestra vale l'altra, beninteso sempre parlando di grandi orchestre e di orchestre con un passato noto tanto da costituire tradizione. Fusione perfetta, chiarezza timbrica, ricchezza di suono, solisti ineccepibili, prontezza nella comprensione collettiva, sono i requisiti di questa che ambisce ad un primato assoluto che non ci sentiremmo di consigliare sembrandoci un bagaglio di proporzioni insopportabili. Certo è, però, che questa orchestra newyorchese è ottima e quel che abbiamo riscontrato di particolare è l'intima fusione con il suo attuale direttore.

L'Ouverture del Freischütz di Weber, viva, palpitante, sonora ben tagliata con le sue belle pause profonde ha aperto il concerto in uno con il cuore degli ascoltatori. La Sinfonia n. 5 (La Riforma), poco eseguita, di Mendelssohn ha dato la misura del magistero strumentale del complesso e della penetrazione direttoriale, e le «Danze greche» di Nicholas Skalkotas quelle del virtuosismo dei molteplici strumenti dell'orchestra.

Non diremo che la esecuzione della Sinfonia n. 2 di Brahms abbia molto convinto. Forse è di moda obiettivare il lato meccanico delle complesse architetture sonore brahmsiane, precisandone i particolari e i dettagli decorativi staccati dal loro insieme ombrato. Noi ancora non ci siamo arrivati.

E abbiamo stentato, forse per questo, a seguire il filo di quell'amabile discorso ascoltato chissà quante mai volte e mai meno suggestionante della prima. Il concerto a cui hanno assistito il Capo dello Stato, on. Gronchi, il Presidente del Consiglio on. Segni, l'ambasciatrice Luce e altri personaggi ufficiali, si è chiuso con due bis; la Sinfonia de «La forza del destino» di Verdi e la Danza finale del balletto «Il Cappello tricorno» di De Falla.

Moltissimi applausi hanno salutato il direttore Mitropoulos e i componenti della magnifica orchestra.

L. P.

TIMES
New York, N.Y.
SEP 27 1955

MITROPOULOS GETS AN OVATION IN MILAN

Special to The New York Times.

MILAN, Italy, Sept. 26— Dimitri Mitropoulos received an ovation tonight from an enthusiastic audience at the end of the second and last concert here by the New York Philharmonic-Symphony Orchestra.

The atmosphere at tonight's performance, which was again held at La Scala Theatre, was even warmer than yesterday's. Tomorrow's Corriere Della Sera will speak of a "great evening at La Scala" and will publish a flattering judgment of the New York orchestra and its conductor.

The applause tonight was strongest after Schumann's Second Symphony. The program also included Shostakovich's Tenth Symphony. The new work of the Soviet composer had never been played in Milan; it left the audience divided.

The New York Philharmonic will perform tomorrow in Perugia, where the Umbrian Music Festival is taking place. Tomorrow's concert will be dedicated to the memory of the late Olin Downes, music critic of The New York Times.

AVANTI
29.9.1955

LE PRIME A ROMA

La Filarmonica di N. York all'Argentina

Nel corso della sua tournée nelle principali città italiane, l'Orchestra Filarmonica di New York è stata ospite ieri del teatro Argentina dove ha offerto un saggio al pubblico romano, in verità non troppo numeroso, delle sue impeccabili qualità musicali che ne fanno, a buon diritto, la più grande istituzione nella storia artistica degli Stati Uniti. Si tratta infatti di un complesso orchestrale di prim'ordine che ha avuto come suoi direttori nomi tra i più illustri ed acclamati come Toscanini, Bruno Walter, Victor De Sabata, Cantelli e Dimitri Mitropoulos: essi volta a volta la hanno plasmata e vi hanno infuso tutta la loro capacità e competenza di grandi interpreti.

Ora l'Orchestra Filarmonica «suona da sè», come si dice, cioè è uno strumento solo fuso con l'intelligenza e lo spirito di colui che la dirige e che ieri sera si identificava nel nome di Mitropoulos, un animatore e una guida che sa realizzare delle interpretazioni che non temono confronti.

Le qualità che impressionano di più di questa orchestra sono la estrema duttilità del suono, la purezza e la chiarezza degli impasti sonori, l'intensità e la possenza degli strumenti che raggiungono sempre una perfezione formale veramente straordinaria.

Mitropoulos ci ha fatto ascoltare una ouverture slanciata e vibrante del «Franco Cacciatore» di Weber, *una sinfonia* (la quinta detta della Riforma) *di Mendelssohn*, maestosa e pesante, a volte un po' eccessiva nei ritmi, *Quattro danze greche* di Nicholas Skalkotos, un compositore morto nel 1949 e allievo di Schoenberg. Queste danze risentono molto della loro terra d'origine e contengono spunti efficaci musicalmente, resi anche con un adeguato linguaggio orchestrale vivo e colorito. L'ultimo pezzo in programma era la *Seconda Sinfonia* di Brahms interpretata con slancio romantico e intensità di suoni, specialmente nel primo e nell'ultimo tempo.

Gli applausi calorosi ed entusiastici che hanno accolto la fine del concerto, hanno indotto Mitropoulos a concedere come bis una smagliante esecuzione della «Sinfonia della Forza del Destino».

Gli applausi erano rivolti anche alla meravigliosa orchestra, di cui fanno parte valorosi elementi italiani, a cominciare dal primo violino.

Tra le personalità presenti in sala non mancava l'ambasciatrice Luce.

Emme

UNITA'
29.9.1955

LE PRIME
MUSICA

La Filarmonica di New York all'Argentina

La ben nota e valorosa *Orchestra Filarmonica di New York* si è presentata ieri sera all'Argentina, diretta da Dimitri Mitropulos. In programma figuravano i seguenti brani: l'*ouverture* de *Il franco cacciatore*, di Weber, la *V Sinfonia*, detta «*La Riforma*», di Mendelssohn, alcune *Danze Greche*, di Nicholas Skalkotas e la *II Sinfonia*, in re maggiore, di Brahms.

Sin dall'inizio dell'*ouverture* di Weber si è potuto constatare come invero la fama di questo complesso sia più che meritata, sia per le qualità d'assieme che per quelle dei soli nonchè per l'alto livello generale della compagine medesima. Nelle opere che seguivano tale sensazione è venuta naturalmente a confermarsi, sopratutto e particolarmente nelle pagine non troppo dense di sonorità. (Quando purtroppo il volume passa un determinato livello in un teatro dotato d'un'acustica come l'Argentina riesce invero ben difficile il poter gustare le sonorità ben corpose). Comunque, acustica a parte, abbiamo visto un'orchestra di prim'ordine, scattante, docile e malleabile; pronta a intuire ogni sfumatura del direttore che la guida. E il direttore, iersera, era Dimitri Mitropulos; un uomo che ha la musica nelle vene e che riesce a imprimere un suo marchio, appassionato e dinamico, alle partiture che interpreta.

Molto interessante è stato il ritorno della *V Sinfonia* di Mendelssohn, assente da tempo dai programmi romani. Il tono celebrativo della Riforma luterana che la permea tutta dà ad esse un colore inconfondibile, severo e maestoso, dove il respiro spazia ampiamente. Al centro di essa spiccano le note del celebre corale protestante «*Ein feste Burg ist unser Gott*» le quali emergono con significazione chiara e concreta.

Le *Danze greche* di Nicholas Skalkotas, compositore greco spentosi nel 1949 e appena ora noto — in prima esecuzione a Roma, se non andiamo errati — constano di quattro tempi costruiti con buona mano e coloriti con estro. Il materiale è tratto dal folklore ed è trattato liberamente. La parte più evidente di esse è il ritmo. Mentre le prime tre danze si riferiscono ad aspetti del folklore di varie regioni greche, l'ultima rievoca un episodio della passata lotta della Grecia contro la Turchia.

Con la *II Sinfonia* di Brahms terminava il programa del concerto. L'entusiasmo del pubblico però è stato tanto e tale che il maestro Mitropulos e l'Orchestra Filarmonica di New York, applauditissimi da tutti i presenti, hanno dovuto concedere ben due brani fuori programma (Verdi e De Falla).

m. z.

IL POPOLO
29.9.1955

ALL'ARGENTINA

L'orchestra filarmonica di New York diretta da Mitropoulos

Il maestro Dimitri Mitropoulos è un direttore veemente. Il suo gesto scattante spreme il lembo sonoro fino all'ultima vibrazione. Quando Mitropoulos dà fuoco ai tratti di piena orchestra, le voci raggiungono spasimi esasperanti. Ma Mitropoulos non dimentica le serene trasparenze delle riposanti contabilità. Allora dalle file dell'orchestra scendono gocce di tenerezza, e la musica diviene balsamo di poesia, fatta per confortare gli animi depressi. L'ouverture del «Franco cacciatore» ha trovato nello spirito dell'interprete dolcissimo ravviamento. Le voci respiravano profumi di tenerezza. Raramente questa composizione è apparsa così lieve e trasparente.

La sinfonia di Mendelssohn (La riforma) è stata tenuta sopra un piano corretto, ma non entusiasmante.

Per rendere omaggio a un suo connazionale: il compositore greco Skalkotas, Mitropoulos ha eseguito alcune danze popolari della sua terra. Sono musiche tenute in vesti sgargianti, a volte pompose, con corredi armonico-strumentali della scuola schöuberghiana.

Nel corso della «Seconda» di Brahms bisognava evitare talune oscillazioni non desiderate, specie durante il primo tempo; ma nei tempi successivi la musica ha ritrovato, quasi sempre, il suo corso, tanto da destare entusiasmi nel pubblico che, applaudendo fragorosamente, ha richiesto bis, cortesemente concessi: Sinfonia della verdiana «Forza del destino» (omaggio gentile all'Italia) e il «Cappello a tre punte», di De Falla. Applausi, naturalmente, diretti alla brava orchestra newyorkese. Un complesso ammirevole, per fusione e bellezza di suono; ma aspra negli ottoni (trombe e tromboni), e priva di scattanti impeti nei violini. Eccellenti i corni e i violoncelli. Un complesso — in ogni caso — di pregio, i cui componenti porteranno il grato ricordo delle fervide accoglienze romane.

Assistevano al concerto, il Presidente della Repubblica Gronchi, con la famiglia al completo; il Presidente del Consiglio dei Ministri, Segni, e il Ministro per gli Affari Esteri, Martino. Notata con particolare compiacimento l'Ambasciatore americano signora Luce.

E. MONT.

IL MESSAGGERO — Giovedì 29 Settembre 1955

LE PRIME ROMANE

ARGENTINA

La Filarmonica di N. Y. diretta da D. Mitropoulos

Ospite gradita, iersera all'Argentina, l'Orchestra Filarmonica di New York, complesso di fama mondiale le cui benemerenze sono a tutti note. Con Arturo Toscanini a capo, venne da noi venticinque anni or sono e tenne due concerti all'Augusteo che restarono memorabili. Da allora il cammino di questa orchestra non ha avuto soste e del fervore della sua attività se n'è avvantaggiata la musica di tutti i tempi e, diciamo pure, di tutti i paesi. Straordinario è il valore dei singoli elementi che costituiscono questo selezionato e sempre rinnovato complesso, magnifico quel senso di disciplina che unisce ciascun strumentista nella finalità suprema di consolidare le caratteristiche di una orchestra. Per il suo concerto romano, il quale non è che una tappa del lungo giro che sta compiendo nelle principali città d'Europa, l'Orchestra Filarmonica ha avuto sul podio un direttore di grande prestigio, amatissimo qui, da noi: Dimitri Mitropulos. Musicista tra i più brillanti dell'arte direttoriale, un fascinatore delle platee, concertatore lucido ed esperto che sa andare in profondità, senza peraltro nulla togliere alla immediatezza dell'estro ed al calore della comunicativa. Programma, quello di ieri, equilibrato tra il noto ed il poco noto, poggiato, tuttavia, su due pilastri del più smagliante repertorio sinfonico: la «ouverture» del «Franco cacciatore» di Weber e la «Sinfonia N. 2» di Brahms. Meno battuta la «Sinfonia N. 5» di Mendelssohn, autore al quale Mitropulos sta dedicando, non da oggi, le sue migliori attenzioni.

La pagina moderna del programma era costituita dalle «Danze greche» di Skalkotas, un compositore ellenico scomparso, in giovane età, alcuni anni or sono e che i suoi amici ed i suoi compatrioti stanno, con affettuoso animo e commovente solidarietà, cercando di far conoscere al pubblico internazionale. Una magnifica sala, una fervida partecipazione alle varie esecuzioni, tutte piene di meriti e di interessanti notazioni. Ciascuna famiglia di strumenti ha un suo colore, una caratteristica di suono e di fraseggio che palesano il gusto, l'esperienza, lo stile degli esecutori. Caloroso il vibrato degli archi, plastico l'accento degli ottoni, duttile e variatissimo il gioco dei legni. Della vivacità interpretativa dell'orchestra se ne sono avvantaggiate le pagine del grande repertorio e si è così ascoltato un Brahmas, un Weber ed un Mendelssohn calibrati nei valori stilistici, ricchi di pensiero, intensi di emozione. Il successo, non poteva essere altrimenti, è stato entusiastico. Al termine dell'audizione si sono avute ripetute ovazioni, richieste di bis. Desiderio sollecitamente esaudito con un bellissimo «fuori programma»: la sinfonia della «Forza del Destino» ed una smagliante pagina di De Falla.

R. R.

IL GLOBO
29.9.1955

CONCERTI

L'Orchestra Filarmonica di New York all'Argentina

L'Orchestra Filarmonica di New York, che si recherà prossimamente a Perugia per la Sagra Musicale Umbra, ha eseguito ieri a Roma un concerto straordinario al quale è accorso un pubblico numerosissimo, nonostante che i prezzi fossero salati e che la stagione invernale non sia ancora cominciata. Fra il pubblico si notavano alcune personalità politiche, fra cui il Presidente della Repubblica Gronchi e l'ambasciatrice Clara Luce. Il concerto, diretto da Dimitri Mitropoulos, comprendeva musiche di Weber, Mendelssohn, Skalkotas e Brahms, alle quali sono venuti ad aggiungersi due bis. L'Orchestra Filarmonica di New York si è rivelata un complesso preparatissimo e affiatato, a posto in tutti i suoi settori. Da segnalare per la loro esattezza certi ingressi degli ottoni e da apprezzare al loro giusto valore certi pianissimo degli archi. La direzione di Mitropoulos è stata prima di tutto chiara, e ha dato risalto formale a ogni brano eseguito. Sebbene il pubblico si sia entusiasmato per ogni esecuzione, il meglio è forse apparso nella Sinfonia n. 5 *di Mendelssohn, resa con cristallina chiarezza, con una cura quasi razionale della forma. Questa precisione formale dell'esecuzione ha permesso a un brano mediocre come le* Danze greche *di Skalkotas di sollevarsi al linguaggio musicale. La* Sinfonia n. 2 *di Brahms, che chiudeva il concerto, è stata forse un'interpretazione meno alta perchè la cura del dettaglio non è stata equilibrata da una inquadratura d'insieme altrettanto lucida.*

V. Lor.

---

rom SEP 26 1955

EVENING SUN
Balitmore, Md.

Philharmonic Gets Milan Ovation

Milan, Italy, Sept. 26 [Reuter]. The Milan newspaper *Corriere Della Sera* today described the reception accorded to the New York Philharmonic Symphony Orchestra here last night as a thunderous, overwhelming, triumphal ovation."

The orchestra gave the first of two concerts at the La Scala opera house in the course of the European tour. It was directed by Guido Cantellia. Dmitri Mitropoulos conducts tonight.

The music critic of the newspaper said: "Everything in this orchestra appeared ductile and ready."

QUOTIDIANO
29.9.1955

L'Orchestra di New York all'Argentina

Se il concerto di ieri sera non costituiva il primo numero del programma ufficiale della stagione accademica, ha segnato tuttavia il primo accostamento del pubblico alla ripresa autunnale. E' stato un accostamento di particolare interesse perchè offerto dall'Orchestra Filarmonica di New York, passata in eredità, potrebbe dirsi da Arturo Toscanini a Dimitri Mitropoulos

Forte di centoquindici elementi, l'Orchestra ha raccolto ieri sera al Teatro Argentina, applausi a non finire, tanto è esatta che il Mitropoulos ha dovuto concedere due *bis* il primo dei quali è stato il preludio de «La Forza del Destino» e il secondo «Il cappello a tre punte» di De Falla.

La orchestra poderosa per numero e una smagliante risonanza, ha il possesso di una vigorosa massa d'archi (armoniose fra loro le famiglie dei primi e secondi, delle viole e dei violoncelli), di un complesso di fiati che si amalgama con dolcezza e una formazione di ottoni forse fin troppo vibrante. Sotto la direzione del Mitropoulos essa si affina e rinvigorisce ad un comando fatto più di gesti che di misurazioni di tempo. Tutto ieri sera è risultato così efficiente fin dal «Franco cacciatore» di Weber, in apertura del programma, da far dimenticare qualche piccolezza affiorata nel primo tempo della seconda di Brahms.

Piena e meritata approvazione ha dato alla sinfonia «La Riforma» di Mendelssohn e alle «Danze greche» di Nicolas Skalkotas, un musicista, a giudicare dalle pagine ascoltate ieri sera, che sa indubbiamente il fatto suo.

Successo completo. Pubblico affollato se pure teatro non esaurito.

A. C.

---

29 Settembre 1955
IL TEMPO

MUSICA

La Filarmonica di Nuova York all'Argentina

Per due ragioni non possiamo diffonderci a lungo, come dovremmo, sul concerto offerto, all'Argentina, dall'Orchestra Filarmonica di Nuova York, diretta da Dimitri Mitropulos. La prima è che, data l'ora tarda, non abbiamo a disposizione il tempo necessario per raccoglierci e vagliare le impressioni; l'altra è che l'ambiente acusticamente deficiente dell'Argentina, che incombe sui nostri destini musicali, non consente di concludere con piena cognizione di causa sui risultati sonori della esecuzione. Che una orchestra, come la Filarmonica di Nuova York, in giro artistico per le maggiori città d'Italia, proprio nella Capitale, non trovi la sede adatta per presentarsi è cosa deplorevole; tanto più se si pensi che, a poca distanza, in via della Conciliazione, c'è il magnifico Auditorio del Palazzo Pio.

E' necessario, quindi, procedere per approssimazione. Prima di tutto, la figura del Direttore. Dimitri Mitropulos è la personificazione musicale di una volontà artistica che assorbe nella sua sfera spirituale la personalità dell'Autore. Una volontà appassionata e ardente che, tuttavia, non invade, non travolge né deforma l'opera. La investe d'un sacro fuoco ma con essa armonizza e le dà vita.

Ciò specialmente nella Sinfonia di Brahms, che era il numero più importante del programma, nella quale l'entusiasmo lirico dell'interprete ha dato l'accento, con penetrazione affettiva, in armonia con l'intuizione poetica e la struttura dialettica della forma. Nelle sonorità tenui, in particolar modo, appena rimosso il velo della viziata atmosfera acustica, le qualità sonore della mirabile Orchestra sono apparse in pieno, nella indicibile preziosità dei timbri, nella leggiadria di tenui armonie ssottilmente vibranti.

G. PAN.

PAESE-SERA
30.9.1955

La Filarmonica di New York all' Argentina

l'ouverture del *Franco Cacciatore* di Weber non aveva ora diffuso, in pieno, la gica atmosfera da favola dica: ma già dalle prime ute d'inizio Dimitri Mitrolos ci è apparso — così e lo conoscemmo — quel nde interprete che i pubdi tutto il mondo applauo da lungo tempo. Col suo suscitatore egli davvero ora spalancare le porte alla ica che irrompe sull'ascolre carica di gioia sonora, figurata in misteriose risonanze, lucente nel suo vitalissimo esplodere, vibrante nello incarnarsi del canto, appassionato e irresistibile.

Una luminosa serenità di interpretazione, una gioia di suscitare la musica portandola fino al diapason di altissime temperature: ecco, schematicamente, quello di cui ci sembra costituita l'eminente natura di questo splendido musicista. Ed erano lì a dimostrarlo lo stacco dei tempi, le pause cariche di musicale silenzio nel *Franco Cacciatore*, l'architettura effusa di tranquilla luce dorata nella *Seconda sinfonia* di Brahams, le *Danze greche* di Nicholas Skalkotas (1904-1949), piene di ritmico vigore anche se modellate secondo i comuni canoni che presiedono a tali intellettualistiche valorizzazioni del folklore nativo, la *Sinfonia No. 5* di Mendelssohn, felice di natura melodica ma frammentaria nell'intero ciclo dei suoi tempi, oltre i due bis (Verdi e De Falla) che l'entusiasmo del pubblico gli ha strappato.

E l'orchestra filarmonica? Con tale direttore essa — com'è naturale — si rivela per quello che è già noto: uno squisito strumento d'arte in possesso di un magistero tecnico formidabile.

A tanta serata di per sè eccezionale si è aggiunto il prestigio della presenza delle più alte personalità politiche: Il Presidente della Repubblica, membri del Governo e l'Ambasciatrice Signora Clara Luce.

Vice

GIORNALE D'ITALIA
30.9.1955

LA FILARMONICA DI NEW YORK AL TEATRO ARGENTINA

Come il miglior pubblico romano si ricorderà per molto tempo del prestigio artistico del complesso della Filarmonica di New York che si è presentato ieri sera al teatro Argentina, riscuotendo un successo superlativo, alla stessa maniera il maestro Dimitri Mitropoulos e i suoi collaboratori si ricorderanno della delirante accoglienza che il pubblico romano ha loro riservato. In tale accoglienza nulla è stato di troppo o di esageratamente cortese anche se trattavasi di un complesso straniero e di un paese grande amico dell'Italia.

Il complesso artistico che il pubblico romano ha avuto la fortuna di ascoltare (peccato per una sera soltanto!) è veramente all'altezza del suo compito e più ancora all'altezza della sua grande fama. La presenza, sia pure in diversi periodi nella carriera di questo complesso, di grandi maestri, prima di tutti Arturo Toscanini e poi di Bruno Walter e ora da cinque anni di Dimitri Mitropoulos, ha contribuito segnatamente alla formazione rigorosa e capillarmente sensibile di questa istituzione dove tutti i componenti, si sente, sono dei veri solisti che nella coralità delle esecuzioni si ripartiscono in parti eguali il proprio compito interpretativo; l'effetto che ne deriva è sorprendentemente perfetto, nitido, vivo, di un linguaggio musicale autentico.

Con le prove offerte ieri sera, secondo le opere in programma e con quelle aggiunte alla fine come «fuori programma» donate con molta benevolenza e gratitudine alle insistenti richieste del pubblico addirittura impazzito dal piacere di tanta potenza e profondità d'esecuzione, la Filarmonica di New York ha dimostrato di potersi trasferire con assoluta disinvoltura da un autore all'altro, da un'epoca all'altra e da un clima espressivo all'altro con la più solida proprietà di mezzi interpretativi.

Il programma poi, nella sua varietà di stile e di impegno ha documentato questa nostra impressione, che è poi, proprio per questo, una certezza indiscutibile.

Dopo una romantica *Ouverture* da «Il franco cacciatore» di Weber in cui Mitropoulos ha sottolineato la sua sapienza interpretativa riuscendo a creare un paesaggio d'altri tempi pieno di colore di passioni e di sentimento, con la «Sinfonia n. 5 in re maggiore» di Mendelssohn ha potuto ritessere sonoramente uno spartito ricco di contenuto spirituale e di grande ricchezza creativa. Con la presentazione di quest'opera piuttosto ambigua nei suoi elevati significati storici e spirituali ha tanto lavorato in profondità, sì che le vaghe intenzioni del grande amburghese ci sono apparse come veri episodi di un suo particolare momento di vita intima di grande adesione spirituale. La prima parte del programma si è chiusa con la esecuzione di «Cinque danze greche» di Nicholas Skalkotos. L'orditura di queste composizioni è più che elementare addirittura inesistente. Ma il maestro Mitropoulos è riuscito a conferire loro una gradevole, orgiastica fisionomia così che tutte hanno trovato il loro giusto rilievo ed un loro colore paesaggistico e umano.

Ma la stupenda solidità di questo complesso addirittura galvanizzato dal potere di questo grande direttore si è manifestata durante l'esecuzione della «Sinfonia n. 2 in re maggiore» di Brahms. Una composizione apparentemente poco impegnata (almeno nei primi tre movimenti) ma che nell'ultimo movimento assume un tono robusto, ricco di forza e di fantasia, così che tutta la opera tende alla ricreazione di un mondo idillico ed essenzialmente lirico certamente gradevole e consolante allo spirito che vi si abbandona senza preconcetti intellettualistici. Notevole in questa ultima prova che ha concluso l'interessante programma la purezza ammagante dei pianissimi e il contrappeso degli effetti timbrici del finale che concludono l'opera in una nobile affermazione corale piena di forza e di profondo sentimento.

Alla fine del programma ufficiale dietro alla intensa richiesta del pubblico festosissimo il maestro Mitropoulos ha dovuto concedere l'esecuzione di due brani fuori programma. Un incontro fortunato dunque, una serata riuscitissima e una autentica affermazione di arte.

Vice

OSSERVATORE ROMANO
30.9.1955

Cronache musicali

CONCERTI DELLA NEW YORK PHILHARMONIC SYMPHONY

Questo magnifico complesso orchestrale, considerato oggi in America come uno dei più perfetti, se non come il più perfetto (forse la sola orchestra di Boston potrebbe contendere ai newyorkesi il primato in questo campo), trae origine dalla felice fusione, nel 1928, delle due grandi orchestre: la «New York Philharmonic» (fondata nel lontano 1842) e la «New York Simphony» (fondata nel 1878) ed ha dunque dietro di sé una lunga e gloriosa tradizione.

Dalle prime battute del concerto l'ascoltatore si può convincere, infatti, che si tratta di un complesso di eccezionale efficienza sonora e di perfetta fusione. Anzi, per il gusto europeo le gradazioni dinamiche possono apparire non di rado troppo violente, come può anche sembrare alquanto rigido, soprattutto nei momenti di sapore romantico, lo stile interpretativo, nel quale invano si cercherebbero il romantico abbandono e la raffinata ricerca di effetti timbrici ai quali siamo tanto abituati.

Questi simpatici musicisti newyorkesi rappresentano invece il clima e lo stile del loro Paese: la loro interpretazione si propone anzitutto di essere sana, equilibrata, esatta fino ai minimi particolari della partitura e soffusa di quell'inestimabile dinadella partitura è soffusa di quell'irresistibile dinaricana.

Guidare una tale orchestra, soprattutto quando essa si esibisce, in una tournée, quasi ogni sera, dopo una lunga ed esauriente preparazione, si riduce a pochi cenni sintetici: la macchina corre da sé, basta sorvegliarla attentamente.

Dimitri Mitropoulos, uno dei più grandi maestri della nostra epoca, tecnico formidabile, vero mago della bacchetta, ha presentato questa orchestra in due concerti ai quali abbiamo assistito nel breve giro di ventiquattro ore (a Perugia e a Roma) con la sua solita, naturale e avvincente padronanza tecnica e ha riscosso un successo poderosissimo.

Tanto a Perugia quanto a Roma, gli ascoltatori hanno richiesto ed ottenuto due «bis».

G.

From SEP 28 1955
HERALD-TRIBUNE
New York, N. Y.

Milan Again Hails N.Y. Philharmonic

MILAN, Italy, Sept. 27 (AP)—Milan's music critics gave unstinted praise again today to the New York Philharmonic Symphony Orchestra fo rits second concert at La Scala Opera House.

"The Corriere Della Sera's" critic said the performance last night under the baton of Dimitri Mitropoulos was "even more interesting than that given Sunday," when the orchestra opened the autumn concert season here under conductor Guido Cantelli.

Mr. Mitropoulos conducted the first local performance of Russian composer Dimitri Shostakovitch's tenth symphony, a presentation described by "Corriere's Franco Abbiati as "excellent" and "unchallengable."

IL GIORNALE — VENERDI' 30 SETTEMBRE 1955

GLI SPETT

AL SAN CARLO

MITROPULOS e la orchestra di New York

Mitropulos mancava da Napoli da cinque anni, dall'estate del '50. Ha, poi, diretto a Firenze, a Milano, a Roma, ma a Napoli, città nella quale, come egli stesso suol dire, ha lasciato buona parte del suo cuore, non era più tornato. La direzione della Orchestra Filarmonica di New York ha limitato la sua libertà di scelta, sicchè ora soltanto, auspice la tournée del complesso, al caro ed illustre maestro è stato permesso di dirigere un solo concerto al San Carlo e sostarvi meno di ventiquattr'ore.

I napoletani, che furono tra i primi ad ammirare Mitropulos qualcosa come più di vent'anni orsono, quando apparve sul podio della «Scarlatti» nella duplice veste di direttore-pianista, e che lo hanno seguito nella sua rapida e fulgida ascesa, conoscono a fondo l'uomo e l'artista perchè si senta il bisogno di illustrarne la personalità. Mitropulos (ed ebbi a dirlo più volte) è la musica-istinto distillata attraverso il filtro dell'intelletto.

Tutto è a posto nelle sue interpretazioni, ma la musica conserva la vivezza travolgente che è propria dello stato creativo. Egli ha sempre ricordato quegli artisti che, in passato, improvvisavano all'organo o al piano; ricordo che le sue interpretazioni facevano immaginare una colata di lava incandescente che, uscita dai fianchi del vulcano, non proceda alla cieca, ma fluisca nell'alveo che la guidi e la regoli. Mitropulos riusciva a compiere questo miracolo di conciliare gli opposti.

Ogni musica è studiata a fondo, dal musicista e dall'esteta, ed essa, attraverso Mitropulos, balza viva col duplice fascino della immediatezza e del calcolo. La complessa natura di questo artista mediterraneo, natura di istintivo e di studioso insieme, che ha sempre costituito il segreto fascino dell'insigne direttore, esercita una diretta suggestione sull'orchestra che diviene un solo ed unico istrumento, docile alla volontà del suo capo, perfetta nel rendere la nota e nell'esprimere. A contatto con una orchestra come quella di New York, che è indubbiamente una delle più illustri ed antiche, Mitropulos — almeno, c'è sembrato — ha maggiormente accentuato il lato «virtuosistico» delle esecuzioni. L'orchestra di New York — nella quale si notano una decina di italiani ed altrettanti oriundi — è una compagine di alto valore, e per la disciplina artistica e per la eccellenza di talune «famiglie», come, ad esempio, quelle dei legni e degli ottoni. Anche gli archi, d'una grande omogeneità, sono ragguardevoli, assai più per levigatezza e precisione che per intimo calore di suono. Nondimeno la sonorità dell'orchestra, nel suo insieme, ha un che di brillante e di pastoso che ricorda la perfezione di taluni strumenti meccanici: una perfezione che ci lascia ammirati ma che non commuove nell'intimo.

Si spiega, così, la «obiettività» nella esecuzione delle «Variazioni» di Brahms su tema di Haydn, nella quale erano, sì, profuse delicatezze sonore e sfumature timbriche squisite, ma si avvertiva in tono minore quella misteriosa poesia e quella commossa, interiore tristezza contemplativa che costituiscono l'essenza di questa austera e grande pagina.

Iniziato con la sinfonia de «La forza del destino», e continuato con Brahms, il programma presentava due novità: il pezzo virtuosistico «Show Piece» dell'americano Morton Gould (variazioni elaborate sul piano dell'interesse ritmico e timbrico) e la decima sinfonia di Sciostacovic: pagina di una prolissa lungaggine in cui il popolare musicista raccatta i cascami dei maggiori compositori dell'ottocento, da Brahms a Wagner, da Schumann a Ciaikowski e li manovra con indubbia sicurezza di mano, ma senza stile nè unità. E sopratutto senza una interiore necessità di dire una sua parola.

E' chiaro che questa musica, che sembra già nota, si lascia ascoltare facilmente (prolissità a parte) e non presenta oscurità: vuol esser musica popolare. Ma il carattere popolare non dovrebbe escludere nè personalità nè interiorità. Mitropulos ha resa questa mastodontica pagina in modo superbo: e il pubblico ha reclamato, con fervide acclamazioni, di ascoltare altre musiche. Il che l'illustre direttore ha concesso, eseguendo una pagina di Rachfaninoff ed un pezzo virtuosisstico di un musicista messicano. A quando un ritorno di Mitropulos??

a. p.

* * *

TIMES
New York, N.Y.
SEP 29 1955

ACOUSTICS NO BAR TO PHILHARMONIC

Orchestra Cheered in Rome for Performance in House Noted for Its Poor Sound

Special to The New York Times.

ROME, Sept. 28—The New York Philharmonic-Symphony Orchestra achieved a success here tonight that inveterate concert-goers termed "sensational."

The Teatro Argentina, scene of its Roman triumph, is an acoustic monstrosity where more than one famed orchestra has fallen flat. The local concert season starts much later in the autumn, and the Roman public is known and dreaded as blasé.

But tonight, a glittering and enthusiastic audience applauded right through intervals. It stamped, jumped and cheered so much that Dimitri Mitropoulos, the conductor, conceded to two encores.

Premier Antonio Segni, Foreign Minister Gaetano Martino and Mrs. Clare Boothe Luce, the American Ambassador, attended the performance, along with many other political, diplomatic and society figures. They were drawn into wild ovations started by youngsters who filled inexpensive seats. The applause was nearly delirious in the gallery behind the orchestra, where listeners enjoy the rare opportunity of watching the conductor's face, one of several pecularities of the Argentina.

The performance tonight was dedicated to the memory of Olin Downes, late music critic of The New York Times, as was last night's in Perugia.

Approaching the end of its extensive tour of European music centers with rarely more than one concert in the same place, the orchestra betrayed not the slightest trace of being tired tonight.

Local music critics praised the orchestra's brilliance, precision and suppleness. Mr. Mitropoulos was lionized.

The audience warmed up on Weber's "Freischuetz" Overture and Mendelssohn's Fifth. Much interest was aroused by "Greek Dances," by Nicholas Skalkotas, which convincingly brought out the orchestra's virtuosity. A superb rendition of Brahms' Second Symphony led to the climax of cheers.

The Philharmonic will end its Italian concert series tomorrow with a presentation at the San Carlo Opera House, Naples. The next country to be visited is Greece, where the orchestra will be heard at the Athens Music Festival. After two more concerts in London, next week, the musicians will return home by plane.

— Ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης φθάνει στὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ τὴν προσεχῆ Παρασκευὴ τὸ μεσημέρι, μὲ τρία ἀεροπλάνα τῆς K.L.M.

— Ἑκατὸν πέντε μουσικοὶ καὶ 14 ἄλλα πρόσωπα.

— Θὰ δώσῃ δύο συναυλίες. Κανένας χῶρος δὲν θὰ ἦταν ἀρκετὸς νὰ περιλάβῃ ὅλους ἐκείνους ποὺ θέλουν νὰ ἰδοῦν τὸν Μητρόπουλο καὶ νὰ τὸν χαροῦν διευθύνοντας τὸ σπουδαῖον ὀρχηστρικὸ συγκρότημα τῆς Ἀμερικῆς.

— Ἐκτὸς τοῦ ἑλληνικοῦ ἐνδιαφέροντος, ἀθρόα τηλεγραφήματα καταφθάνουν καθημερινῶς ἀπὸ τὸ ἐξωτερικό.

— Ἀπὸ τὸ Λονδῖνον Ἕλληνες ἐφοπλισταὶ κράτησαν δωμάτια στὴν Μεγάλη Βρεττανία καὶ παρήγγειλαν τηλεγραφικῶς καὶ εἰσιτήρια. Τὸ ἴδιο ἀπὸ τὴν Ἑλβετία καὶ τὴν Γαλλία. Ἀπὸ τὴν Γερμανία θὰ ἔλθῃ ἕνας Κρουὺπ μὲ τὴν γυναῖκα του καὶ διάφορες ἄλλες προσωπικότητες τοῦ μεγάλου γερμανικοῦ βιομηχανικοῦ Ὀργανισμοῦ. Ζήτησαν 14 εἰσιτήρια γιὰ τὶς δύο συναυλίες.

— Ἡ Κυβέρνησις θὰ δώσῃ τὴν Παρασκευὴ τὸ ἀπόγευμα 7½ — 9½ μεγάλη δεξίωσι στὸ ξενοδοχεῖον τῆς Μεγάλης Βρεττανίας. Τὴν Κυριακὴ τὸ ἀπόγευμα τὸ Ὠδεῖον Ἀθηνῶν ἐξ ἄλλου, θὰ δεξιωθῇ τὸν Μητρόπουλο εἰς τὴν αἴθουσαν τῶν συναυλιῶν τοῦ Ἱδρύματος. Θὰ παραστοῦν μέλη τοῦ Ὑπουργικοῦ Συμβουλίου καὶ τοῦ Ὠδείου, καθηγηταί, παλαιοὶ ἀριστεύσαντες μαθηταί, ἀποφοιτήσαντες μὲ χρυσᾶ βραβεῖα κ.ἄ.

— Εἰς τὸν ἀρχιμουσικόν, ἄλλοτε μαθητὴν τοῦ Ὠδείου Ἀθηνῶν, χρυσοῦν μετάλλιον κλπ. θὰ δοθῇ ἕνα ἀναμνηστικὸν δῶρον καὶ θὰ τὸν προσφωνήσῃ ὁ πρόεδρος τοῦ ἱδρύματος κ. Ἀριστείδης Κυριακίδης.

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΤΗΝ ΑΘΗΝΑ

«Ο ΤΑΧΥΔΡΟΜΟΣ» Σάββατο, 24 Σεπτεμβρίου 1955

ΕΝΑ ΟΝΕΙΡΟ ΠΟΥ ΓΙΝΕΤΑΙ ΠΡΑΓΜΑΤΙΚΟΤΗΣ

ΑΠΟ τὶς 5 Σεπτεμβρίου ὁ Μητρόπουλος, μὲ τὴν περίφημη Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης, βρίσκεται στὴν Εὐρώπη. Ἐδιμβοῦργο, Παρίσι, Βιέννη, Βρυξέλλες, Βερολῖνο, Ἑλβετία, Ρώμη, Νεάπολι. Καὶ τὸ ἐρχόμενο Σάββατο, 1η Ὀκτωβρίου, στὶς ὀκτὼ τὸ βράδυ, Θεοῦ θέλοντος καὶ Ἀττικοῦ οὐρανοῦ συναινοῦντος, τὸ ἀθηναϊκὸν κοινὸν θὰ ἔχῃ τὴν μοναδικὴ εὐτυχία νὰ ἰδῇ τὸν μεγάλο καὶ ξενητεμένο ἀρχιμουσικό του ἐπικεφαλῆς μιᾶς ἀπὸ τὶς πρῶτες ὀρχήστρες τοῦ κόσμου.

Ἀπὸ τὸ 1937, ποὺ ἔφυγε γιὰ τελευταία φορὰ ἀπὸ τὴν ἀγαπημένη του Ἀθήνα, μὲ τὴν ὑπόσχεσι ὅτι θἄρχεται κάθε χρόνο, δὲν μπόρεσε νὰ ξαναγυρίσῃ. Ἡ Ἀμερικὴ ποὺ βρίσκεται σὲ μιὰ συνεχῆ ἀναζήτησι καὶ ἀνανέωσι προσωπικοτήτων καὶ μεγάλων ταλέντων τὸν ἐπεσήμανε ἀπὸ τὴν πρώτην στιγμήν. Τότε ποὺ ἔκανε τὴν θορυβώδη του ἐμφάνισιν εἰς τὴν Βοστώνην κατὰ πρόσκλησιν τοῦ Κουσσεβίτσκυ καὶ ποὺ τοῦ ἔγραψαν οἱ κριτικοί: Ποῦ ἦταν κρυμμένο αὐτὸ τὸ μουσικὸ φαινόμενο; Κι' ἕνας, ὁ πιὸ τολμηρός: Εὑρήκαμε τὸν ἀντικαταστάτη τοῦ μεγάλου Κουσσεβίτσκυ.

Ὁ τελευταῖος ἦταν τότε ὁ μουσικὸς δικτάτωρ τῆς Ἀμερικῆς. Καὶ αὐτὸ δὲν τὸ συγχώρησε εἰς τὸν κριτικὸν ὁ ἀείμνηστος μαέστρος μέχρι τὴν ἡμέρα τοῦ θανάτου του.

Τίποτε ὅμως δὲν μπόρεσε νὰ ἀνακόψῃ τὴν φρενήρη σταδιοδρομία τοῦ Μητροπούλου. Παρὰ τὴν φοβερὴ ἀντίδρασι τῶν συνηθισμένων μουσικῶν συμφερόντων, καὶ εἶναι πολλὰ καὶ φοβερὰ εἰς τὰς Ἡνωμένας Πολιτείας, ἐπρόλαβε καὶ τὸν ἐξησφάλισε ἡ Μιννεάπολις. Ἡ μικρὴ καὶ σχεδὸν ἀσήμαντη ὀρχήστρα της σὲ λίγο καιρὸ ἔγινε περιζήτητη. Οἱ περιοδεῖες του στὶς διάφορες πολιτεῖες ἀποτελοῦσαν μεγάλο μουσικὸ γεγονός. Μὲ ὑπερφυσικὴ δύναμις εἶχε μεταμορφώσει τοὺς μουσικοὺς αὐτούς. Ὁ Δημήτρης Μητρόπουλος, ποὺ εἶχε γίνει ἡ πρώτη καὶ ἡ πιὸ ἀγαπητὴ προσωπικότης τῆς μεγάλης Πολιτείας. Ἡ Μιννεάπολις στὸ τέλος ἐκάμφθη. Δὲν μπόρεσε νὰ τὸν κρατήσῃ περισσότερο. Τὰ μεγάλα κέντρα τὸν εἶχαν ἤδη βραχυκυκλώσει. Ἡ Νέα Ὑόρκη, τὸ Σικάγο, ἡ Φιλαδέλφεια. Ἐπεκράτησε ἡ Νέα Ὑόρκη. Μὲ τὰ πλούτη της καὶ τὸν κοσμοπολιτισμό της. Ἀλλὰ καὶ μὲ τὴν μεγάλη καὶ ἱστορική της ὀρχήστρα. Εἶναι κάμποσα χρόνια τώρα ποὺ βρίσκεται ἐπικεφαλῆς της ὁ Ἕλληνας αὐτὸς καὶ κάθε χρόνο τὴν ὁδηγεῖ ἀπὸ θρίαμβο σὲ θρίαμβο.

Ἑφέτος, εἰς τὴν εὐρωπαϊκή της περιοδείαν, περιελήφθη καὶ ἡ Ἀθήνα. Πῶς ἔγινε αὐτὸ τὸ θαῦμα; Εἶναι πολλοὶ οἱ παράγοντες ποὺ ἐβοήθησαν. Πρῶτα ὑπῆρξεν ἡ βαθεῖα ἀγάπη καὶ ἀκοίμητη νοσταλγία τοῦ Μητροπούλου γιὰ τὴν Ἑλλάδα.

Μέσα στὴν τύρβη τῆς ἀμερικανικῆς μεγαλοπόλεως, ἀνάμεσα στὸν ἀβάσταχτο φόρτο ἐργασίας καὶ ὑποχρεώσεων, μέσα εἰς τὴν ἀέναον πάλην τῆς ἐπικρατήσεως καὶ τοῦ ἀνταγωνισμοῦ, εὕρισκε πάντα καιρὸ νὰ ἀλληλογραφῇ μὲ δυὸ-τρία πρόσωπα στὴν Ἀθήνα καὶ νὰ δείχνῃ ἐνδιαφέρον γιὰ κάθε καλλιτεχνικὴ καὶ πνευματικὴ κίνησι καὶ πρόοδο. Ἔτσι, ὅταν τοῦ ἔγινε ἡ πρότασις νὰ ἔλθῃ στὴν Ἀθήνα μὲ τὴν ὀρχήστρα, τὸν εὑρῆκε ψυχικὰ παρασκευασμένο ἀπολύτως. Γιατὶ δὲν εἶναι ἀρκετὸ νὰ τὸ ἤθελε μόνο. Ἔπρεπε καὶ νὰ μπορῇ νὰ τὸ πραγματοποιήσῃ. Καὶ τὸ τελευταῖο δὲν ἐξηρτᾶτο ἀπὸ τὴν ἐπιθυμίαν του. Διὰ νὰ μετακινηθοῦν οἱ 105 μουσικοὶ τῆς ὀρχήστρας χρειάζεται συμβόλαιον, πολλὰ χρήματα καὶ ἕνας σοβαρὸς μάνατζερ ποὺ θὰ τοὺς ἀναλάβῃ. Ἡ ἐφετεινὴ περιοδεία εἶχε κανονισθῇ μὲ τελευταῖον σταθμὸν τὴν Ἰταλίαν, συγκεκριμένως τὴν Νεάπολιν. Εἰς τὸ σημεῖον αὐτὸ ἐπενέβησαν οἱ φίλοι τῆς Μουσικῆς τῶν Ἀθηνῶν, ποὺ ἐνέγραψαν τὸν Μητρόπουλο πρῶτο ἐπίτιμο μέλος.

Μιὰ μακρυὰ ἀλληλογραφία τοῦ καθηγητὴ κ. Λούρου, μέλους τοῦ συμβουλίου τοῦ Συλλόγου τῶν φίλων τῆς Μουσικῆς, μετὰ τοῦ ἐν Νέα Ὑόρκη διαμένοντος κ. Βασιλείου Γουλανδρῆ, φανατικοῦ φιλομούσου καὶ γνωρίζοντος τοὺς ἐν γένει σκοποὺς τοῦ Συλλόγου, ἔδωσε τὴν εὐτυχῆ λύσιν εἰς τὸ ζήτημα. Ὁ κ. Γουλανδρῆς κατέβαλεν 25 χιλιάδες δολλάρια διὰ νὰ μετακινηθῇ ἡ ὀρχήστρα ἀπὸ τὴν Νεάπολιν καὶ νὰ δώσῃ δύο συναυλίας εἰς Ἀθήνας.. Ταυτοχρόνως ἐζήτησεν ὅπως αἱ εἰσπράξεις τῶν συναυλιῶν ἀφαιρουμένων τῶν ἐξόδων τῆς τριημέρου διαμονῆς των διατεθοῦν ὑπὲρ τῶν σκοπῶν τῶν «Φίλων τῆς Μουσικῆς». Οἱ σκοποὶ αὐτοὶ περιλαμβάνουν κυρίως τὴν ἀνέγερσιν τοῦ Μεγάρου τῆς Μουσικῆς εἰς Ἀθήνας. Δηλαδὴ μίαν αἴθουσαν μεγάλων συμφωνικῶν συναυλιῶν, μίαν μικρότερη διὰ ρεσιτάλ, μουσικήν, βιβλιοθήκην καὶ μουσεῖον.

Ἡ λαμπρὰ αὐτὴ πρότασις ἔγινε καὶ ἀπὸ τοὺς ἁρμοδίους κρατικοὺς παράγοντας προθύμως ἀποδεκτὴ καὶ ἔτσι θεμελιοῦται, ἔστω καὶ συμβολικῶς ἐπὶ τοῦ παρόντος, τὸ μεγάλο ἔργον τὸ ὁποῖον ὡραματίσθησαν μερικοὶ ἄνθρωποι ποὺ «πιστεύουν» στὴν μουσικὴ σὰν θρησκεία.

Ἡ ὀρχήστρα ποὺ θὰ ἀκούσωμε τὸ ἐρχόμενο Σάββατο εἰς τὸ Ἀρχαῖον Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ ἔχει μίαν μακρὰν καὶ ἔνδοξην ἱστορίαν. Τὸ 1842 ἱδρύθη τὸ πρῶτον στὴν Νέα Ὑόρκη ἡ Φιλαρμονικὴ ἑταιρεία, ἔργον ἑνὸς ἐνθουσιώδους μουσικοῦ τοῦ Οὔρελι - Κορέλλι Χίλλ. Ἡ πρώτη συναυλία ἐδόθη τὸν Ἀπρίλιον τοῦ ἔτους αὐτοῦ εἰς τὴν αἴθουσαν Ἀπόλλων τοῦ Κάτω Μπρόντγουαιη. Τὸ 1892 ἡ Φιλαρμονικὴ ἐγκατεστάθη εἰς τὸ Κάρνεγκυ Χώλλ. Συνέχισε τὴν σταδιοδρομίαν της διευθυνομένη κατὰ καιροὺς ἀπὸ διακεκριμένους μαέστρους μέχρι τοῦ Μάλερ, τοῦ Βάϊνγκάρτνερ, τοῦ Ριχάρδου Στράους καὶ τοῦ Μένγκελμπεργκ. Τὸ 1921 ἡ ἐθνικὴ ὀρχήστρα συνεχωνεύθη μὲ τὴν Φιλαρμονικὴν καὶ ἑπτὰ ἔτη ἀργότερα ἐγεννήθη ἡ «Φιλαρμονικὴ - Συμφωνικὴ ὀρχήστρα τῆς Νέας Ὑόρκης». Τὸ 1925—26 ἡ νέα ὀρχήστρα ἔκαμε τὴν πρώτην της περιοδείαν εἰς τὴν Εὐρώπην μὲ τὸν Τοσκανίνι. Κατὰ τὴν δεκαετίαν 1930—40 πλεῖστοι μεγάλοι μαέστροι ἐκλήθησαν νὰ τὴν διευθύνουν, ὁ δὲ Μπροῦνο Βάλτερ ὠνομάσθη τὸ 1947 Μουσικός της σύμβουλος. Τέλος τὸ 1950 ὁ Μητρόπουλος ἐκλήθη νὰ ἀναλάβῃ ὡς πρῶτος μαέστρος τὴν διεύθυνσίν της.

Ἡ ἐφετεινὴ περιοδεία θὰ τῆς προσθέσῃ ἀκόμη ἕνα θρίαμβον, τὸν ὁποῖον θὰ μοιρασθῇ μὲ τὸν μεγάλον Ἕλληνα ἀρχιμουσικόν, τὸν Δημήτρη Μητρόπουλον. Αἱ Ἀθῆναι τοὺς ἐπιφυλάσσουν τὴν πιὸ θερμὴ καὶ ἐνθουσιώδη ὑποδοχή.

Μ. Κυρ.



Ὁ Μητρόπουλος, προτοῦ ἀκολουθήσῃ τὸ στάδιο τοῦ μαέστρου καὶ ἐξελιχθῇ στὸν περίφημο ἀρχιμουσικὸ ποὺ εἶναι σήμερα, εἶχε ὡς ὄνειρό του νὰ γίνῃ ἕνας θαυμάσιος πιανίστας. Καὶ στὴν Ἑλλάδα μάλιστα εἶχε συνδεύσει πολλοὺς γνωστοὺς καλλιτέχνες.

ΝΟΣ
ΑΘΗΝΑΙ

23 ΣΕΠΤΕΜΒΡΙΟΥ 1955

ΝΕΙ ΜΕ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗΝ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΦΘΑΝΕ
ΑΥΡΙΟΝ ΤΗΝ 4ην ΑΠΟΓΕΥΜΑΤΙ
ΤΟ ΠΡΟΓΡΑΜΜΑ ΤΗΣ ΔΕΞΙΩΣΕΩΣ ΤΟΥ

ΕΞΗΝΤΛΗΘΗΣΑΝ ΟΛΑ ΤΑ ΕΙΣΙΤΗΡΙΑ



Μία ἀνέκδοτος φωτογραφία τοῦ Δημήτρη Μητρόπουλου, ὁ ὁποῖος φθάνει αὔριον εἰς Ἀθήνας. Ἡ φωτογραφία μᾶς ἀπεστάλη ἀπὸ τὸν Σύλλογον «Οἱ φίλοι τῆς μουσικῆς» τοῦ ὁποίου ὁ Μητρόπουλος εἶνε τὸ πρῶτον ἐπίτιμον μέλος.



Μία ἄλλη φωτογραφία τοῦ ἀφικνουμένου αὔριον διασήμου Ἕλληνος ἀρχιμουσικοῦ.

Ὁ ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ φθάνει αὔριον τὸ ἀπόγευμα εἰς τὰς Ἀθήνας. Μαζὶ μὲ τὸν διάσημο Ἕλληνα ἀρχιμουσικὸν ἀναμένεται τὸ συγκρότημα τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης ἀπὸ 115 ἄτομα, ἐκ τῶν ὁποίων 108 εἶνε τὰ μέλη τῆς Ὀρχήστρας. Τὴν 4ην ἀπογευματινήν, ποὺ ὑπολογίζεται ὅτι θὰ φθάσῃ ὁ κορυφαῖος Ἕλλην μαέστρος, θὰ προσέλθουν εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ ὅλα τὰ στελέχη τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν καὶ ἡ εἰδικὴ ἐπιτροπὴ δεξιώσεως ποὺ ἀπαρτίζεται ἀπὸ τὸν γενικὸν διευθυντὴν τῆς Κρατικῆς Ὀρχήστρας κ. Φιλοκτήτην Οἰκονομίδην, τὸν διευθυντὴν τοῦ Ἐξωτερικοῦ Τύπου τοῦ ὑπουργείου Προεδρίας τῆς Κυβερνήσεως κ. Καβουνίδην καὶ τὸν προϊστάμενον τῆς Διευθύνσεως Καλῶν Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Χριστοφείδη. Εἰς τὸ ἀεροδρόμιον ἐπίσης θὰ ὑποδεχθοῦν τὸν Μητρόπουλον καὶ τὴν Ὀρχήστραν τὰ μέλη τῆς ὀργανώσεως «Οἱ Φίλοι τῆς Μουσικῆς», εἰς τὴν ὁποίαν περιῆλθαν αἱ εἰσπράξεις τῶν δύο συναυλιῶν, ποὺ θὰ δοθοῦν μεθαύριον καὶ τὴν Κυριακὴν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, προκειμένου ν' ἀποτελέσουν τὴν βάσιν διὰ τὴν ἀνέγερσιν Μεγάρου Μουσικῆς, μὲ αἴθουσαν συναυλιῶν χωρητικότητος 2.500 θέσεων.

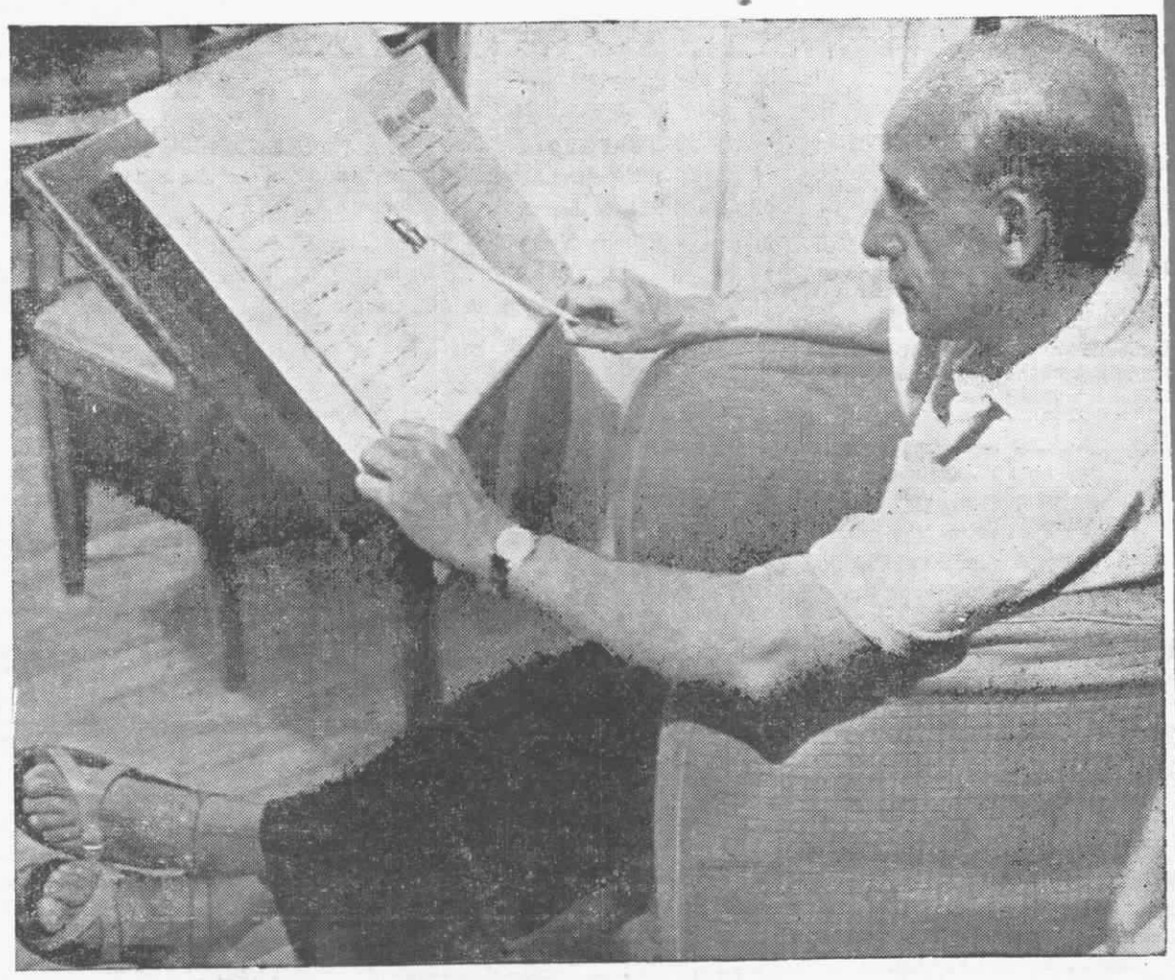
Ὁ Δημ. Μητρόπουλος, ποὺ ἔρχεται εἰς τὴν Ἑλλάδα ὕστερα ἀπὸ δεκαεπτὰ ἐτῶν ἀπουσία, τὸ ἴδιο βράδυ τῆς ἀφίξεώς του θὰ παραστῇ εἰς τὰς 7 εἰς εἰδικὴν δεξίωσιν, ἡ ὁποία ὀργανώνεται πρὸς τιμήν του ἀπὸ τὸν ὑπουργὸν τῆς Παιδείας κ. Γεροκωστόπουλον εἰς τὸ ξενοδοχεῖον τῆς «Μεγ. Βρεττανίας». Τὴν ἑπομένην, δηλαδὴ τὸ Σάββατον τὸ πρωῒ εἰς τὰς 11 ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης θὰ συγκεντρωθῇ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ γιὰ δοκιμὴ καὶ τὸ βράδυ θὰ δώσῃ τὴν πρώτην της συναυλίαν. Θὰ ἐπακολουθήσῃ τὴν Κυριακὴν δεξίωσις τὸ ἀπόγευμα εἰς τὸ Ὠδεῖον Ἀθηνῶν καὶ τὸ βράδυ ἡ δευτέρα συναυλία καὶ τὴν Δευτέραν τὸ ἀμερικανικὸν μουσικὸν συγκρότημα θὰ ἀναχωρήσῃ διὰ Λονδῖνον. Εἰς τὴν ἀγγλικὴν πρωτεύουσαν θὰ ἐμφανισθῇ εἰς τὰς 4 καὶ τὰς 5 Ὀκτωβρίου, θὰ συμπληρώσῃ δὲ ἔτσι 26 συναυλίες εἰς τὴν Εὐρώπην —τὴν πρώτην ἔδωσεν εἰς τὰς Σεπτεμβρίου εἰς τὸ Φεστιβὰλ τοῦ Δημβούργου— καὶ εἰς τὰς 20 Ὀκτωβρίου θὰ ἐγκαινιάσῃ τὴν χειμερινὴν σαιζὸν εἰς τὸ «Κάρνεγκυ Χώλλ» τῆς Νέας Ὑόρκης.

Ἂς σημειωθῇ ὅτι ἐντὸς ὀλιγωτέρων ὡρῶν ἐξηντλήθησαν γρήγορα ὅλα ἀνεξαιρέτως τὰ εἰσιτήρια καὶ τῆς 2ας συναυλίας Μητροπούλου. Ἡ ὑπηρεσία τοῦ Φεστιβὰλ διένειμε τὴν περασμένην Κυριακήν, 25ην Σεπτεμβρίου, συνολικῶς 1625 δελτία προτεραιότητος, οἱ κάτοχοι τῶν ὁποίων ἐπῆραν ὅλοι εἰσιτήρια. Μετὰ τὴν ἐξάντλησιν τῶν δελτίων προτεραιότητος παρέμειναν ἀπώλητα δύο εἰσιτήρια τῆς Α' θέσεως καὶ ὀκτὼ τῆς Β', τὰ ὁποῖα διετέθησαν εἰς τοὺς ἐν συνεχείᾳ προσελθόντας χωρὶς δελτία. Τῆς πρώτης συναυλίας ἐπωλήθησαν συνολικῶς ἐκ τοῦ κεντρικοῦ ταμείου εἰσιτηρίων τοῦ Φεστιβὰλ περὶ τὰ 3.100 εἰσιτήρια καὶ εἰσεπράχθησαν περὶ τὰς 360.000 δραχμαί. Διὰ τὰ εἰσιτήρια τῆς δευτέρας συναυλίας διενεμήθησαν δελτία εἰς ὅλους τοὺς ἀναμένοντας, ἐκλήθησαν δὲ διὰ τὴν ἀγορὰν εἰσιτηρίων μέχρι τοῦ ἀριθμοῦ 1791, ὁπότε καὶ ἐνητλήθησαν ὅλα τὰ εἰσιτήρια. Πρῶτον ἐξηντλήθησαν τὰ εἰσιτήρια τῆς τρίτης κατηγορίας δραχμῶν 120, ἐν συνεχείᾳ δὲ τῆς τετάρτης κατηγορίας δρχ. 45 ἕως τὸν ἀριθμὸν προτεραιότητος 1320. Εἰσιτήρια τῆς τρίτης κατηγορίας δρχ. 180 ὑπῆρχαν μέχρι καὶ τοῦ δελτίου προτεραιότητος 1420, τελευταῖα δὲ ἀπέμειναν τὰ εἰσιτήρια πρώτης θέσεως τῶν 240 δραχμῶν, ποὺ ἐξηντλήθησαν περὶ τὴν 7.10 ἀπογευματινὴν ἕως τὸν ἀριθμὸν προτεραιότητος 1791. Οὐδεὶς ἐκ τῶν προσελθόντων εἰς τὰ ταμεῖα τοῦ Φεστιβὰλ ἠγόρασεν εἰσιτήρια ἄνευ δελτίου προτεραιότητος, ἕκαστον τῶν ὁποίων ἀντηλλάσσετο μὲ αὐτὸ πλέον τῶν δύο εἰσιτηρίων. Σημειωτέον ὅτι καὶ τὰ μέλη τῆς Κυβερνήσεως, οἱ ἀνώτατοι αὐλικοί, οἱ πρεσβευταὶ καὶ οἱ ἐκδόται τῶν ἡμερησίων ἐφημερίδων Ἀθηνῶν, εἰς τοὺς ὁποίους ἐδόθη ἡ εὐχέρεια ἐξασφαλίσεως μέχρι δύο μόνον εἰσιτηρίων, κατέβαλον τὸ ἀντίτιμον αὐτῶν.

Ραδιοφωρ αφερα 24 Σεπτ. - 1 Οκτ. 55

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΕΠ' ΕΥΚΑΙΡΙΑ ΤΟΥ ΦΕΣΤΙΒΑΛ ΑΘΗΝΩΝ



Ἀπὸ τὸ 1936, ποὺ ὁ Μητρόπουλος ἐμφανίστηκε γιὰ πρώτη φορὰ στὴν Ἀμερική, μὲ τὴν Ὀρχήστρα τῆς Βοστώνης, ἔδειξε ὅτι θὰ γίνῃ μία ἀπὸ τὶς μεγαλύτερες μουσικὲς προσωπικότητες τῶν Ἡν. Πολιτειῶν. Ἡ φωτεινή του σταδιοδρομία, ἐν τούτοις, τὸν ἀνέδειξε μέσα σὲ εἴκοσι χρόνια, ὡς μία μορφὴ ἀπὸ τὶς μεγαλύτερες τοῦ διεθνοῦς καλλιτεχνικοῦ στερεώματος. Καὶ δὲν θὰ ἦταν, ἴσως, ὑπερβολὴ νὰ ὑποστηρίξει κανείς, ὅτι, μετὰ τὴν ἀποστρατεία τοῦ μεγάλου Τοσκανίνι, ὁ Μητρόπουλος εἶναι σήμερα ἡ δυνατώτερη «μπαγκέτα» τοῦ κόσμου.

Ὁ Μητρόπουλος γεννήθηκε στὶς 18 Φεβρουαρίου 1896, στὴν Ἀθήνα. Ἡ οἰκογενειακή του παράδοσις—ὁ παππούς του ἦταν ἱερεὺς— καὶ μιὰ ἔμφυτη κλίσις του πρὸς τὸ θρησκευτικὸ μυστικισμό, λίγο ἔλειψε νὰ τὸν ὁδηγήσουν, ἀναχωρητή, σὲ κάποιο κελλὶ μοναστηριοῦ, στὸ Ἅγιον Ὄρος. Ὁ μικρὸς Δημήτρης, ὡστόσο, ἀφιερώθηκε στὴ Μουσική, «γιατὶ στὰ ἑλληνικὰ μοναστήρια δὲν θὰ τοῦ ἦταν δυνατὸν νὰ ἔχῃ στὴ διάθεσί του ἕνα ἁρμόνιο, τουλάχιστον, ποὺ θὰ τοῦ ἐπέτρεπε νὰ ἱκανοποιεῖ τὸ ἀκατανίκητο πάθος του γιὰ τὴ Μουσική».

Ἑπτὰ ἐτῶν ἄρχισε μαθήματα πιάνου. Δώδεκα ἐτῶν, ἀφοῦ τελείωσε τὰ μαθήματα τῆς προκαταρκτικῆς, ἐνεγράφη στὸ Ὠδεῖον Ἀθηνῶν, μὲ καθηγητὰς (στοὺς ὁποίους πολλὰ ὀφείλει, κατὰ τὴν ὁμολογία του) τὸν Λουδοβίκο Βασσενχόβεν, στὸ πιάνο, καὶ τὸν Ἁρμάνδο Μαρσίκ, στὴ σύνθεσι.

Τὶς πρῶτες του συνθέσεις—ὑποκρούσεις γιὰ τραγωδίες τοῦ Σοφοκλέους καὶ τοῦ Εὐριπίδου—ἔγραψε σὲ ἡλικία 14 ἐτῶν. Τὸ 1919 συνέθεσε τὴν ὄπερα «Βεατρίκη», σὲ κείμενο τοῦ Μωρὶς Μαίτερλιγκ, ἡ ὁποία ἐξετελέσθη στὸ Ὠδεῖον Ἀθηνῶν μὲ πρωταγωνίστρια τὴν Κατίνα Παξινοῦ. Ὁ Σαὶν—Σάνς, ὁ ὁποῖος ἔγραψε ἐνθουσιαστικὴ κριτικὴ γιὰ τὸ ἔργο, προσέφερε τὴν εὐκαιρία στὸν Μητρόπουλο νὰ σπουδάσῃ στὴ Γαλλία. Ἐν τούτοις τὶς σπουδές του στὸ ἐξωτερικὸ ἄρχισε στὶς Βρυξέλλες μὲ τὸν Πὼλ Ζελσόν, συνέχισε δὲ στὸ Βερολῖνο μὲ τὸν Φερούτσιο Μπουζόνι. Τὸ 1921 διωρίσθηκε βοηθὸς διευθυντὴς τῆς ὀρχήστρας τῆς Κρατικῆς Ὄπερας, τρία χρόνια δὲ ἀργότερα ἐπέστρεψε στὴν Ἑλλάδα ὡς διευθυντὴς τῆς Συμφ. Ὀρχήστρας Ἀθηνῶν καὶ καθηγητὴς τῶν ἀνωτέρων θεωρητικῶν στὸ Ὠδεῖο Ἀθηνῶν.

Ἡ διεθνὴς σταδιοδρομία τοῦ Μητρόπουλου ἄρχισε οὐσιαστικὰ τὸ 1930, μὲ τὴ Φιλαρμονικὴ τοῦ Βερολίνου. Τότε ἀκριβῶς ἐπραγματοποίησε καὶ τὸν ἀσύλληπτο ἆθλο τῆς ἐκτελέσεως τοῦ 3ου Κοντσέρτου γιὰ πιάνο τοῦ Προκόφιεφ, παίζοντας ὁ ἴδιος τὸ μέρος τοῦ σολίστα καὶ διευθύνοντας ταυτοχρόνως, καὶ τὴν ὀρχήστρα! Καὶ ἄλλοι μαέστροι, πρὶν ἀπ' τὸν Μητρόπουλο, εἶχαν πραγματοποιήσει παρόμοιες «διπλὲς» ἐκτελέσεις, σὲ ἔργα ὅμως τεχνικῶς πολὺ εὐκολώτερα—Κοντσέρτα τοῦ Μότσαρτ ἰδίως. Ἡ δυσκολώτατη ὅμως παρτιτούρα τοῦ Προκόφιεφ προσδίδει στὸ γεγονὸς τὶς διαστάσεις κατορθώματος, μοναδικοῦ στὰ χρονικὰ τῆς συγχρόνου τέχνης. Προικισμένος μὲ ὅλες τῆς ἀρετὲς ἑνὸς μεγάλου πραγματικά, δεξιοτέχνου, ὁ Μητρόπουλος δὲν ἀκολούθησε τὴ σταδιοδρομία αὐτή. Σὲ διάφορες περιπτώσεις ἐπανέλαβε τὸν πρῶτο αὐτὸν ἆθλο του, ὄχι μόνον μὲ τὸ Κοντσέρτο τοῦ Προκόφιεφ, ἀλλὰ καὶ μὲ ἄλλα δύσκολα ἔργα μοντέρνων συνθετῶν (Μιλώ, Κρένεκ, Ρεσπίγκι, Μαλιπιέρο, Ραβέλ). Τὰ ἔργα αὐτὰ ἐξετέλεσε ὡς σολίστ, διευθύνοντας, παραλλήλως, καὶ τὴν ὀρχήστρα, «γιὰ νὰ δώσει», ὅπως ὁ ἴδιος χαρακτηριστικά, ὁμολογεῖ, «τὴν εὐκαιρία στὸ κοινὸν νὰ ἀκούσει ἔργα, ποὺ δὲ περιλαμβάνονται στὸ τρέχον ρεπερτόριο τῶν δεξιοτεχνῶν». Ἐν τούτοις ἡ διεύθυνσις τῆς ὀρχήστρας ὑπῆρξε ἡ κατάληξις ἡ ὁποία ὡδήγησε τὸν Μητρόπουλο στὴ δόξα.

Τὸ Βερολῖνον ὑπῆρξε ἡ ἀφετηρία τῆς διεθνοῦς σταδιοδρομίας του, ἡ ὁποία ἄρχισε μὲ περιοδεῖες στὴ Γαλλία, Ἀγγλία, Βέλγιο, Ἰταλία καὶ Ρωσσία. Ἀπὸ τὸ 1934 μέχρι τὸ 1937 διηύθυνε καὶ στὶς τρίμηνες «σαιζὸν» τῶν συναυλιῶν τοῦ Μόντε—Κάρλο, ἐξακολουθώντας, πάντοτε, νὰ διευθύνει καὶ τὴ Συμφωνικὴ Ὀρχήστρα Ἀθηνῶν.

Ἡ πρώτη ἐπίσκεψις τοῦ Μητροπούλου στὴν Ἀμερικὴ (1936), ὀφείλεται στὴ φήμη, ποὺ ἀπέκτησε μὲ τὸ θρυλικὸ κατόρθωμα τῆς ἐκτελέσεως τοῦ 3ου Κοντσέρτου τοῦ Προκόφιεφ. Τὴν ἐποχὴ ἐκείνη ἡ μουσικὴ τοῦ Προκόφιεφ ἦταν ἄγνωστη, σχεδόν, στὸ κοινὸν τῶν Ἡνωμένων Πολιτειῶν. Οἱ δημοσιεύσεις τῶν ἔργων του ἐπραγματοποιοῦντο ἀπὸ τὴν «Ἑταιρεία Ρωσσικῶν ἐκδόσεων» στὸ Παρίσι, τῆς ὁποίας πρόεδρος ἦταν ὁ Σέργιος Κουσσεβίτσκυ, καλλιτεχνικὸς Διευθυντὴς τῆς Συμφωνικῆς Ὀρχήστρας τῆς Βοστώνης. Ὁ Κουσσεβίτσκυ ἔμαθε τὸ «νέο» τῆς καταπληκτικῆς ἐκτελέσεως τοῦ Κοντσέρτου τοῦ Προκόφιεφ καὶ προσεκάλεσε τὸν Μητρόπουλο νὰ διευθύνει δύο συναυλίες τῆς Συμφωνικῆς Ὀρχήστρας τῆς Βοστώνης.

Ἡ πρώτη αὐτὴ ἐμφάνισις στὴν Ἀμερικὴ προξένησε ζωηρότατην αἴσθησι, μὲ ἀποτέλεσμα νὰ προσκληθῇ καὶ πάλιν ὁ Μητρόπουλος τὸ ἑπόμενο ἔτος. Τὴν ἴδια αὐτὴ ἐποχὴ διηύθυνε, γιὰ πρώτη φορά, καὶ τὴ Συμφωνικὴ Ὀρχήστρα τῆς Μιννεαπόλεως. Ἡ νέα αὐτὴ ἐμφάνισίς του ὑπῆρξε πραγματικὰ θριαμβευτική. Ἡ ἐπιτυχία του ἦταν τόσο μεγάλη, ὥστε τοῦ ἔγινε ἀμέσως ἡ πρότασις νὰ ἀναλάβει τὴ θέση τοῦ μονίμου Διευθυντοῦ τῆς Ὀρχήστρας, εἰς ἀντικατάστασιν τοῦ μέχρι τότε Διευθυντοῦ τῆς Εὐγενίου Ὄρμαντυ, ὁ ὁποῖος ἀνέλαβε τὴ Διεύθυνσιν τῆς Συμφωνικῆς Ὀρχήστρας τῆς Φιλαδελφείας.

Ἔτσι, ὁ Μητρόπουλος, ἀποχαιρετῶντας τοὺς Ἀθηναίους συναδέλφους του, μὲ τοὺς ὁποίους συνεργάσθηκε δώδεκα χρόνια, ἐγκαταστάθηκε ὁριστικὰ στὶς Ἡνωμένες Πολιτεῖες τὸ 1940, ὅπου, ὕστερα ἀπὸ ἕξη ἔτη ἀπέκτησε καὶ τὴν ἀμερικανικὴ ὑπηκοότητα.

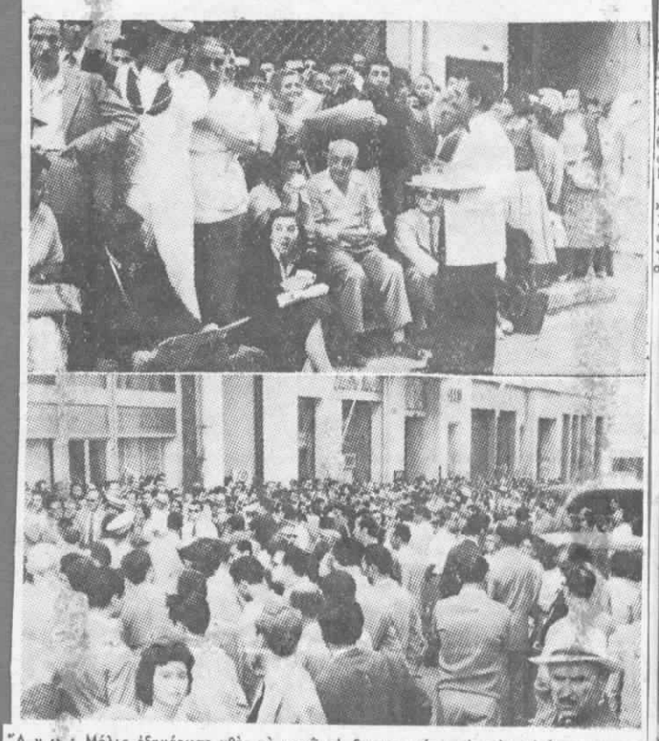
Ἡ σταδιοδρομία του στὴν Ἑλλάδα εἶναι ἀρκετὰ γνωστὴ

ΕΘΝΟΣ
ΑΘΗΝΑΙ
26 ΣΕΠΤΕΜΒΡΙΟΥ 1955

ΕΝΝΕΑ ΩΡΕΣ ΣΤΟ ΠΕΖΟΔΡΟΜΙΟ...

ΧΙΛΙΑΔΕΣ ΑΘΗΝΑΙΟΙ ΞΕΝΥΚΤΗΣΑΝ ΔΙΑ Ν' ΑΠΟΚΤΗΣΟΥΝ ΕΙΣΙΤΗΡΙΟΝ ΔΙΑ ΤΗΝ ΣΥΝΑΥΛΙΑ ΜΗΤΡΟΠΟΥΛΟΥ

ΣΤΡΩΜΑΤΑ ΣΤΗΝ ΟΔΟΝ ΑΜΕΡΙΚΗΣ.



Ά ν ω : Μόλις έξημέρωσε χθὲς τὸ πρωῒ οἱ ξενυκτισμένοι εἰς τὴν οὐρὰν φανατικοὶ φιλόμουσοι παίρνουν τὸ τσάϊ των καὶ τὸν καφέ των εἰς τὸ πεζοδρόμιον τῆς ὁδοῦ Ἀμερικῆς... Κ ά τ ω : Μία εἰκὼν τῆς συγκεντρώσεως ὀλίγον πρωτοῦ ἀρχίσῃ ἡ διανομὴ τῶν δελτίων προτεραιότητος διὰ τὴν πρώτην συναυλίαν Μητροπούλου.

Ποτὲ ἡ Ἀθήνα, οὔτε στὰ πιὸ δύσκολα χρόνια τῆς κατοχῆς, δὲν εἶχε γνωρίσει «οὐρὰ» σὰν κι' αὐτὴ ποὺ σχηματίστηκε προχθὲς ἔξω ἀπὸ τὸ κεντρικὸ ταμεῖο τοῦ Φεστιβὰλ Ἀθηνῶν, ἀπὸ τὰ φανατικὰ πλήθη τῶν θαυμαστῶν τοῦ Δημήτρη Μητρόπουλου γιὰ νὰ προμηθευθοῦν εἰσιτήρια γιὰ τὴν πρώτη συμφωνικὴ συναυλία τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης.

— Οἱ πρῶτοι φιλόμουσοι ἄρχισαν νὰ καταφθάνουν ἀπὸ τὶς 10,30 τὸ βράδυ τοῦ Σαββάτου μὲ ἀπόφασι νὰ διανυκτερεύσουν μέχρι τὴν Κυριακὴ στὶς 9 τὸ πρωῒ γιὰ νὰ προλάβουν νὰ προμηθευθοῦν εἰσιτήρια. Οἱ ἐπικεφαλῆς τῆς οὐρᾶς δὲν ἦσαν μονάχα νέοι καὶ νέες ὅπως θὰ μποροῦσε κανεὶς νὰ ὑποθέσῃ, ἀλλὰ καὶ ὡρίμοι κύριοι ἀκόμη καὶ σεβάσμιες δέσποινες μὲ ἄστρα μαλλιά.

— Μία κυρία προχωρημένης ἡλικίας ἔφερε ἀπὸ τὸ σπίτι της μία πτυσσομένη πολυθρόνα καὶ πάνω σ' αὐτὴν πέρασε ὅλη τὴν νύκτα της πλέκοντας ἢ συζητώντας. Ἄλλοι ἐπίσης κρατοῦσαν βιβλία καὶ περιοδικὰ καὶ προσπαθοῦσαν πάρῃς τὸ εἰσιτήριον ποὺ ἐπιθυμεῖς μ' αὐτὰ νὰ περάσουν τὴν ὥρα τους. Οἱ πιὸ νέοι ἐκάθοντο στὰ ρεῖθρα τῶν πεζοδρομίων καὶ χαρτοπαίζαν ἢ διηγοῦντο ἀνέκδοτα.

— Στὶς 2 τὸ πρωῒ ἡ οὐρὰ εἶχε προχωρήσει περὶ τὰ 10 μέτρα καὶ ἀπειλοῦσε νὰ φράξῃ τὴν εἴσοδο τῆς Στοᾶς τοῦ Μετοχικοῦ Ταμείου, στὴν ὁδὸ Ἀμερικῆς.

— Ἡ τάξις ποὺ ἐπικρατοῦσε καὶ ἡ ἡσυχία ἦταν παραδειγματική. Οὔτε ἐπεισόδια, οὔτε διαπληκτισμοί, οὔτε ἔστω μιὰ δυνατὴ φωνὴ δὲν ἀκούστηκε ἕως τὰ ξημερώματα ὁπότε ἡ οὐρὰ πῆρε διαστάσεις διαδηλώσεως καὶ ἐχρειάσθη ἡ ἐπέμβασις τῶν ἀστυνομικῶν ὀργάνων γιὰ νὰ μὴ διασαλευθῇ ἡ τάξις.

— Ἀργὰ τὴν νύκτα κατέφθασαν ἐπὶ τόπου ὁ ὑπουργὸς τῆς Παιδείας κ. Γεροκωστόπουλος συνοδευόμενος ἀπὸ τὸν διευθυντὴ Ἐξωτερικοῦ Τύπου τοῦ ὑπουργείου Προεδρίας τῆς Κυβερνήσεως κ. Γ. Καβουνίδην καὶ ἄλλους ἀνωτέρους κρατικοὺς λειτουργούς.

ΕΞΗΝΤΛΗΘΗΣΑΝ ΟΛΑ ΧΘΕΣ

Παρ' ὅλο ποὺ ἐδίδοντο μόνον δύο θέσεις κατ' ἄτομον, τὰ εἰσιτήρια τῆς πρώτης συναυλίας τοῦ Μητροπούλου εἶχαν ἐξαντληθῇ μέχρις ἑνὸς χθὲς στὶς 8.30 τὸ βράδυ.

— Συνολικῶς ἐπωλήθησαν 3100 εἰσιτήρια, τὸ δὲ ποσὸν ποὺ συνεκεντρώθη ὑπολογίζεται σὲ 330.000 δραχμές.

— Τὰ δελτία προτεραιότητος ποὺ διενεμήθησαν ἔφεραν αὔξοντα ἀριθμὸ ἀπὸ 1 ἕως 1625. Ἡ ἐκφώνησις τῶν ἀριθμῶν ἔφτασε ἕως τὸ 1500 περίπου, διότι ἐν τῷ μεταξὺ τὰ εἰσιτήρια εἶχαν ἐξαντληθῇ.

— Πολλοὶ οἱ ὁποῖοι ἔκρατουν ἀριθμοὺς ἄνω τοῦ 1500 καὶ οἱ ὁποῖοι θὰ μποροῦσαν νὰ ἀγοράσουν εἰσιτήριο, ἀπεσύρθησαν διότι τὰ ἐναπομείναντα εἰσιτήρια ἦσαν μόνον τῆς Α' Κατηγορίας.

ΤΗΝ ΤΕΤΑΡΤΗ ΠΡΟΠΩΛΗΣΙΣ ΕΙΣΙΤΗΡΙΩΝ Β' ΣΥΝΑΥΛΙΑΣ

Ἡ πώλησις τῶν εἰσιτηρίων τῆς δευτέρας καὶ τελευταίας συναυλίας τῆς Φιλαρμονικῆς θὰ ἀρχίσῃ μεθαύριον στὶς 9 τὸ πρωῒ. Τὰ δελτία προτεραιότητος θὰ ἀρχίσουν νὰ διανέμωνται μία ὥρα ἐνωρίτερα.



Μία χαρακτηριστικὴ φωτογραφία ἀπὸ τὴν προχθεσινὴ διανυκτέρευσι ἑκατοντάδων φιλομούσων ἔξω ἀπὸ τὸ ταμεῖο τοῦ Φεστιβὰλ Ἀθηνῶν. Οἱ ἀναμένοντες τὸ ἔχουν «στρώσει» στὸ χαρτὶ γιὰ νὰ περάσῃ ἡ ὥρα τους.

Ἡ ἀδὸς Ἀμερικῆς θύμιζε προχθὲς τὰ μεσάνυκτα Λονδίνο, Νέα Ὑόρκη καὶ Παρίσι διότι μόνον ἐκεῖ ἕως τώρα σχηματίζονται ἀτελείωτες οὐρὲς ὑπομονητικῶν φιλοτέχνων καὶ φιλομούσων ποὺ ὧρες ἀτελείωτες περιμένουν τὴν σειρά τους γιὰ νὰ ἐξασφαλίσουν μιὰ θέσι ποὺ θὰ τοὺς ἐπιτρέψῃ νὰ παραστοῦν στὶς ἐμφανίσεις μεγάλων καλλιτεχνῶν. Κάτι τέτοιο λοιπὸν ἔγινε γιὰ πρώτη φορὰ κ' ἐδῶ, μὲ ἀφορμὴ τὴν ἔλευσι καὶ τὴν ἐμφάνισι τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Μητροπούλου! Οἱ Ἀθηναῖοι — κι' ὄχι μονάχα οἱ Ἀθηναῖοι, ἀλλὰ καὶ ἕνα σωρὸ ξένοι — ἠλεκτρίσθηκαν ἀπὸ τὸ γεγονὸς ὅτι τὴν κατακλεῖδα τοῦ φεστιβὰλ Ἀθηνῶν θ' ἀποτελέσουν οἱ δύο συναυλίες τῆς φιλαρμονικῆς τῆς Νέας Ὑόρκης στὴν Ἀθήνα. Τὸ ἀποτέλεσμα ἦταν ἀπροσδόκητο καὶ κυριολεκτικὰ ἀσύλληπτο. Ὀκτὼ ὧρες πρὶν ἀνοίξουν τὰ ταμεῖα τοῦ φεστιβάλ, δηλαδὴ ἀπὸ τὰς 11 τὴν νύκτα τοῦ Σαββάτου πρὸς τὴν Κυριακὴ μερικὲς περίεργες σκιὲς ἄρχισαν νὰ μαζεύωνται γύρω στὴν εἴσοδο τοῦ γραφείου πωλήσεως εἰσιτηρίων τοῦ φεστιβάλ, γωνίᾳ Πανεπιστημίου καὶ Ἀκαδημίας... Στὸ ἕνα χέρι μιὰ πάνινη πολυθρόνα ὁ ἕνας, στὸ ἄλλο μιὰ κουβέρτα καὶ μαξιλαράκι. Δεύτερος, τρίτος μὲ σκαμνάκι, τέταρτος μὲ καρέκλα καὶ οὕτω καθ' ἑξῆς.... Σὲ λίγο, γύρω στὶς 12 καὶ μισὴ εἶχε σχηματισθῇ ἕνας ὅμιλος 40 ἕως 50 ἀνθρώπων μὲ σταθερὴ ἀπόφασι διανυκτερεύσουν ἐκεῖ χάριν τῆς...ἀνέτου ἐξασφαλίσεως τοῦ ἀριθμοῦ προτεραιότητος καὶ βέβαια καὶ τοῦ πολυπόθητου εἰσιτηρίου ἐν συνεχείᾳ. Ἡ προσέλευσις τὶς πρῶτες ὧρες μετὰ τὰ μεσάνυκτα ἐξηκολούθησε ἀδιάκοπα, ἔτσι ποὺ κατὰ τὶς 2 τὸ πρωῒ τὸ πεζοδρόμιο τοῦ Μετοχικοῦ Ταμείου εἶχε συγκέντρωσι 300 περίπου ἀτόμων ὅλων τῶν ἡλικιῶν ἀμφοτέρων τῶν φύλων. Τὰ χαρτιά, τὸ τάβλι, τὸ σκάκι ἢ τό... κέντημα ἔβγαιναν κ' ἐπαίρναν πάνω σὲ τραπεζάκια, σὲ καρέλες καὶ σὲ ἐφημερίδες στρωμένες πάνω στὸ πεζοδρόμιο. Ἄλλοι πάλιν — οἱ ὀρθιοί — ἦσαν ἐγκαπεστημένοι σὲ διπλῆ βάρδεια. Ἔμενε, δηλαδή, ὁ ἕνας στοῦ Φλώκα ἢ τοῦ Ζωναρᾶ καὶ ὁ ἄλλος ἢ ἡ ἄλλη στὸ πεζοδρόμιο καὶ ἐγίνετο «ἄλλαγὴ φρουρᾶς». Ὅσο προχωροῦσε ἡ νύκτα ἡ συγκέντρωσις ἐγίνετο διαρκῶς καὶ πιὸ μεγάλη γιὰ νὰ φθάσῃ στὸ κατακόρυφο ὅταν ἄρχισε νὰ ξημερώνῃ. Καὶ ὅταν πλέον ἔφθασε ὁ ἡ ὥρα, φουρνιὲς ὁλόκληρες κατέκλυζαν πιὰ τὴν ὁδὸν Ἀμερικῆς μὲ ἀποτέλεσμα σὲ λίγο ἡ οὐρὰ νὰ στρίψῃ στὴν στοὰ μέσα τοῦ Μετοχικοῦ, στὴν ὁδὸν δηλαδὴ Σπύρου Μήλιου, τὸ μῆκος τῆς ὁποίας κατὰ τὶς 7 καὶ μισὴ ἐκαλύφθη ἐξ ὁλοκλήρου. Ἀγουροξυπνημένοι, σπεύδοντας οἱ πειοσσότεροι μὲ τὴν πεποίθησιν ὅτι θὰ εἶνε ἀπὸ τοὺς πρώτους» εὑρίσκοντο μπρὸς στὰ σὲ μιὰ ἐπιβλητικώτατη οὐρὰ 100 περίπου μέτρων, ποὺ ἐκάλυπτεν ὁλόκληρον τὸ πλάτος τοῦ πεζοδρομίου ἤτοι ἀλλοῦ 5 ἢ καὶ 7 ἀκόμη ἀτόμων. Μὲ τὴν ἀπορία καὶ τὴν ἀπογοήτευσι ἔκδηλη καὶ μετὰ ἀπὸ στιγμιαῖον δισταγμὸν ἔπαιρναν καὶ οἱ «καθυστερημένοι» τὶς θέσεις τους στὸ τέλος τῆς οὐρᾶς. Αὐτὰ γι' αὐτούς. Ἐν τῷ μεταξὺ οἱ «πρωινοτικοί» ποὺ πέρασαν τὴν νύκτα τους παίζοντας χαρτιὰ καὶ καλαμπουρίζοντας ἢ καὶ παίρνοντας κατὰ διαστήματα δίλεπτα καὶ τρίλεπτα ἕνα κάποιον ὑπνάκο, ἠσχολοῦντο τώρα μὲ τὸν πρωϊνό τους καφέ, τὸ γάλα ἢ τὸ τσάϊ ἀπὸ τὸν καφετζῆ τοῦ Μετοχικοῦ Ταμείου.

Ὥρα 8 καὶ 5' περίπου ἀρχίζει ἤμενη πολυθρόνα καὶ πάνω σ' αὐτὴν πέρασε ὅλη τὴν νύκτα της πλέκοντας ἢ διανομὴ τῶν μικρῶν χαρτιῶν μὲ τὰ ὁποῖα ὕστερα ἀπὸ λίγο ὑποτίθεται ὅτι θὰ μποροῦς νὰ πάρῃς τὸ εἰσιτήριον ποὺ ἐπιθυμεῖς μ' αὐτὰ δείχθη ἀργότερα ὅλη ἡ φασαρία χθὲς τὸ πρωῒ ἦταν ὥσπου νὰ δοθοῦν οἱ προτεραιότητες. Γιατὶ μετὰ ἡ εἴσοδος στὸ ταμεῖο τῆς ὁδοῦ Ἀμερικῆς καὶ ἡ ἀγορὰ τῶν εἰσιτηρίων ἔγινε ὁμολογουμένως κατὰ τρόπον ὑποδειγματικόν. Καὶ πρῶτα-πρῶτα γιατὶ μόνον 5—6 ἀστυφύλακες ὑπῆρχαν ὅλοι-ὅλοι ὅταν ἄρχισε ἡ διανομή. Ἦταν φανερὸ ἀπὸ πρὶν καὶ διεπιστώθη ἐκ τῶν πραγμάτων ἀμέσως μετὰ ὅτι ἦσαν τελείως ἀνεπαρκεῖς νὰ συγκρατήσουν ὅλον ἐκεῖνον τὸν ὄγκο τῶν φιλομούσων ποὺ ἔχοντας ξεστηκωθῇ ἀπὸ τὶς ἔνδεκα τὴν νύκτα ἢ τὸ λιγώτερο τὰ ξημερώματα ἦταν ἀποφασισμένος νὰ πάρῃ εἰσιτήριο μὲ κάθε θυσία. Τὸ ἀποτέλεσμα ἦταν ν' ἀρχίσουν οἱ φωνὲς, οἱ διαμαρτυρίες, ἡ κατάστασις νὰ θυστερήσῃ ἐπικίνδυνα. Ἡ κατάστασις στὸ μοίρασμα, ποὺ ἔγινετο ὡς ἑξῆς: Ἕνας ὑπάλληλος τῆς ὑπηρεσίας τοῦ φεστιβὰλ μὲ μπλὸκ στὰ χέρια δίπλα ἀκριβῶς ἀπὸ τὴν εἴσοδο τοῦ ταμείου ἔδινε ἕναν ἀριθμὸ προτεραιότητος σὲ κάθε ἄτομο ποὺ περνοῦσε ἀπὸ μπροστά του. Γρήγορα διεπιστώθη ὅτι μὲ τὴν πίεσι ποὺ ἀσκοῦσαν οἱ ἑπόμενοι, μὲ τὶς φωνές, τὶς διαμαρτυρίες, δὲν ἦταν εὐχερὴς ἡ διανομή. Γι' αὐτὸ ἀμέσως ἀπεφασίσθη ἀπὸ τὸ κύριο σῶμα τῆς οὐρᾶς νὰ χωρίζωνται περὶ τοὺς 15 μὲ 20 οἱ ὁποῖοι νὰ πλησιάζουν εἰς τὴν διανομὴ καὶ ἀφοῦ τακτοποιηθοῦν αὐτοὶ ν' ἀνανεώνονται μὲ ἄλλους ἀπὸ τὴν οὐρά... "Ὅμως καὶ πάλι τὰ πράγματα δὲν ἔγιναν πολὺ καλύτερα. Τώρα ὁ ὑπάλληλος ποὺ μοίραζε εἶχε ν' ἀντιμετωπίσῃ 20 ἀνθρώπους μαζὶ οἱ ὁποῖοι ἔπεφταν κυριολεκτικῶς ἐπάνω του, δεδομένου ὅτι «ἐπροστατεύετο» ἀπὸ ἕνα ἢ δύο τὸ πολὺ ἀστυφύλακες. Ἀπὸ τὴν ἀρχή, λοιπόν, φάνηκε ὅτι δὲν πήγαινε καλὰ ἡ δουλειά. Οἱ μικροκαυγάδες, οἱ διαμαρτυρίες καὶ οἱ φωνὲς συνεχίζοντο γιὰ νὰ ἐνταθοῦν σὲ λίγο ὅταν πλῆθος σοβαρῶν ὡς ἐπὶ τὸ πλεῖστον κυρίων καὶ κυριῶν ἄρχισε νὰ κάνῃ ὕποπτη συγκέντρωσι καὶ νὰ δημιουργῇ δεύτερη ἀντίθετη οὐρὰ πρὸς τὴν ὁδὸν Πανεπιστημίου. Ἄτομα κυρίως μὲ πεποίθησι στὴν κοινωνική τους θέσι καὶ τὸ κῦρός τους ἐπλησίαζαν μὲ σοβαρὸ ὕφος καὶ μάλλον.. ἀδιάφοροι τὸν κ. Καβουνίδην — τὸν διευθυντήν, ὡς γνωστόν, τοῦ ἐξωτερικοῦ Τύπου τοῦ ὑπουργείου Προεδρίας — καὶ τοὺς ἄλλους ὑπαλλήλους τοῦ φεστιβὰλ καὶ ζητοῦσαν εὐγενικὰ ν' ἀποκτήσουν..., ἱεροκρυφίως εἰσιτήρια. Φυσικὰ ἤρχετο ἡ ἄρνησις εὐγενικὴ καὶ αὐτὴ ἀλλὰ κατηγορηματική. Πῶς νὰ γίνῃ ἐξαίρεσις ὑπὸ τὰ βλέμματα χιλιάδων ἀνθρώπων ποὺ περίμεναν ἐπὶ τόσες ὧρες καρτερικὰ καὶ ποὺ ἔβαζαν ἀμέσως τὶς φωνὲς μόλις ἐνεφανίζετο καὶ νούργια «ὑψηλὴ προσωπικότης» ποὺ ἤθελε νὰ ὑπερφαλαγγίσῃ τὴν οὐρά. Καὶ πρέπει ν' ἀναγνωρισθῇ ὅτι ἐμφανῶς τούλάχιστον χθὲς τὸ πρωῒ δὲν ἔγινε καμμιὰ χαριστικὴ ἐνέργεια γιὰ κανένα ἀπ' ὅσους προσῆλθαν εἴτε ἐκτὸς εἴτε μὲ τὴν οὐρά. Ἔγινε πάντως ἕνα λάθος ποὺ ἐγέννησε σὲ πολλοὺς ὑποψίες μάλλον, ὅπως ἀπεδείχθη ἀργότερα ἀδικαιολόγητες. Συγκεκριμένα ἐνῷ μετὰ μυρίων βασάνων προχωροῦσε ἡ διανομὴ τῶν δελτίων μὲ τοὺς ἀριθμοὺς προτεραιότητος καὶ ἐνῷ τὸ πλῆθος τῶν ἐκτὸς οὐρᾶς μεγάλωνε γύρω ἀπὸ τὴν εἴσοδο τοῦ ταμείου στὸ πεζοδρόμιο καὶ στὸ κατάστρωμα τῆς ὁδοῦ Ἀμερικῆς, ξαφνικὰ ἀπὸ τὸν ἀριθμὸ 500 βρεθήκαμε στὸ 850! Γιατί; Σύγχυσις στοὺς ἁρμοδίους, ψάξιμο γιὰ τὰ μπλὸκ ποὺ χάθηκαν, διακοπὴ στὸ μοίρασμα, φωνὲς «ἐλάτε!», ἐκνευρισμὸς κλπ. Ἡ διανομὴ ξαναρχίζει ἀπὸ τὸ 850 γιὰ νὰ φθάσῃ μέχρι τὰ 930! Εὐτυχῶς τελικὰ τὰ μπλὸκ βρέθηκαν καὶ ὁ κ. Καβουνίδης μὲ τὸν τηλεβόα ποὺ χρησιμοποιοῦσε γιὰ ν' ἀκούεται εἰδοποιεῖ τὰ πλῆθη ὅτι τὸ «μικρὸ λάθος» θὰ διορθωθῇ. Ξαναρχίζουμε λοιπὸν στὸ 500 καὶ ἡ διανομὴ μὲ κάπως κανικώτερο τώρα ρυθμὸ συνεχίζεται ἐνῷ ἡ καθυστερημένη προσέλευσις καὶ ἄλλων ἀστυνομικῶν ἐπιβάλλει πιὰ κανονικὰ τὴν τάξιν.

Ὥρα 10 καὶ 15' ἀκριβῶς καὶ ἐνῷ ἡ διανομὴ προτεραιοτήτων συνεχίζεται μὲ κάποια ἡρεμία καὶ τάξι τώρα πιὰ, ἀρχίζει κι' ἡ πώλησις τῶν εἰσιτηρίων μὲ τὰ ὁποῖα οἱ εὐτυχεῖς θνητοὶ ποὺ θὰ τὰ ἀποκτήσουν, μερικὲς μόνον χιλιάδες μέσα στὶς ἀμέτρητες, θὰ ζήσουν ἀπὸ κοντὰ τὸ μεγαλεῖον τῆς τέχνης τοῦ Δημήτρη Μητρόπουλου.

Ἡ πώλησις διεξήχθη ὁμολογουμένως κανονικὰ ..., καὶ χωρὶς τὴν παραμικρὴ ἀνωμαλία. Ὁ «τηλεβόας» τοῦ κ. Καβουνίδη καὶ ὁ μαυροπίνακας τῆς εἰσόδου τοῦ ταμείου ἐξασφαλίζουν κανονικὴ συνέχισι τῆς πωλήσεως καὶ τὰ νούμερα φεύγουν γρήγορα 5... 10... 15, ἤτοι καλοῦνται νὰ εἰσέλθουν στὸ ταμεῖον ἀνὰ 5 οἱ ἔχοντες προτεραιότητα. Μὲ τὸ τέλος τῆς διανομῆς τῶν τελευταίων αὐτῶν γύρω στὶς 12 τὸ μεσημέρι ἡ ὁδὸς Ἀμερικῆς παίρνει τὴν... εἰρηνική της ὄψι. Μέχρις ἀργὰ τὸ ἀπόγευμα μὲ μιὰ διακοπὴ 2 ἕως 5, συνεχίζεται ὁμαλὰ ἡ πώλησις τῶν εἰσιτηρίων τῆς πρώτης συναυλίας τοῦ διασήμου "Ελληνος ἀρχιμουσικοῦ. Περιττὸν νὰ λεχθῇ ὅτι τὰ 3.337 εἰσιτήρια τῆς 1ης Ὀκτωβρίου ἐξηντλήθησαν. Ἄλλα τόσα νὰ ὑπῆρχαν, θὰ εἶχαν διατεθῇ. Ὅ,τι ἔγινε στὴν ὁδὸν Ἀμερικῆς δλην τὴν νύκτα καὶ ὅλο τὸ πρωῒ θὰ μείνῃ πραγματικὰ ἀξέχαστο καὶ χαρακτηριστικὸ τῆς τεράστιας ἀπηχήσεως ποὺ δημιουργεῖ ὁ ἐρχομὸς τοῦ μεγάλου μας Μητροπούλου.

Σ. ΑΝΑΓ.—



Ὁ διευθυντὴς ἐξωτερικοῦ Τύπου τοῦ ὑπουργείου Προεδρίας Κυβερνήσεως κ. Καβουνίδης ὁμιλεῖ μὲ τηλεβόα πρὸς τὸ πλῆθος.



Οἱ ἄνδρες παίζουν χαρτιὰ καὶ ἡ γυναίκα κεντάει, ἐνῷ περιμένουν νὰ ξημερώσῃ εἰς τὸ πεζοδρόμιον τῆς ὁδοῦ Ἀμερικῆς...

Εἰς τὸ περιθώριον τῆς ζωῆς

ΕΚΑΤΟΝΤΑΔΕΣ ΑΘΗΝΑΙΩΝ ΔΙΕΝΥΚΤΕΡΕΥΣΑΝ ΔΙΑ ΝΑ ΠΡΟΜΗΘΕΥΘΟΥΝ ΕΙΣΙΤΗΡΙΑ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

Η ΜΕΓΑΛΥΤΕΡΑ «ΟΥΡΑ» ΠΟΥ ΕΓΝΩΡΙΣΕ Η ΑΘΗΝΑ ΕΣΧΗΜΑΤΙΣΘΗ ΠΡΟ ΤΟΥ ΤΑΜΕΙΟΥ ΤΟΥ ΦΕΣΤΙΒΑΛ

ΤΑ ΕΙΣΙΤΗΡΙΑ ΕΞΗΝΤΛΗΘΗΣΑΝ ΑΥΘΗΜΕΡΟΝ ΚΑΙ ΑΠΕΔΩΣΑΝ ΣΥΝΟΛΙΚΗΝ ΕΙΣΠΡΑΞΙΝ 330.000 ΔΡΑΧΜΩΝ

ΤΕΣΣΑΡΕΣ ΤΕΛΕΥΤΑΙΕΣ ΠΑΡΑΣΤΑΣΕΙΣ ΤΡΑΓΩΔΙΩΝ ΣΤΟ ΗΡΩΔΟΥ.—ΣΤΙΣ 8 ΟΚΤΩΒΡΙΟΥ ΕΝΑΡΞΙΣ ΤΟΥ ΚΕΝΤΡΙΚΟΥ

ΑΛΛΑ ΘΕΑΤΡΙΚΑ ΝΕΑ

— Ἀπὸ σήμερα ὁ θίασος συνεχίζει κανονικὰ τὶς παραστάσεις του στὸ θέατρον «Κοτοπούλη», μὲ τὴν «Δικηγορίνα» καὶ προετοιμάζει μὲ ἐντατικὸ ρυθμὸ τὴν «Λυσσασμένη γάτα» τοῦ Τέννεση Οὐίλλιαμς, ποὺ θ' ἀνεβασθῇ πολὺ σύντομα.

ΣΤΙΣ 6 ΟΚΤΩΒΡΙΟΥ ΑΡΧΙΖΕΙ ΤΟ «ΚΕΝΤΡΙΚΟΝ»

Πληροφορούμεθα ὅτι ὁ θίασος Νίκου Ρίζου ἀναλαμβάνει τὴν ἐπομένην ἐβδομάδα τὴν ἐκμετάλλευσιν τοῦ «Κεντρικοῦ» καὶ θὰ ἀρχίσῃ τὰς παραστάσεις του στὶς 6 Ὀκτωβρίου μὲ τὸ ἔργον τοῦ Ἀλεξάνδρου Μπρίσβιν «Ἡ ἀγάπη τοῦ Ἀλεξάνδρου Μπέρνς».

— Προχθὲς Σάββατο οἱ εἰσπράξεις τῶν θεάτρων ἦταν: «Ἑλληνικὸ Λαϊκὸ Θέατρο» 17.100, «Κοτοπούλη» 8.800. «Βέμπο» 8.200. «Σαμαρτζῆ» 18.905, «Ριάλτο» 16.511. «Βέμπο» 16.053. «Περοκὲ» 14.415. «Κατερίνας» 12.627. «Ὀλύμπια» Πειραιῶς 9.019.

— Προχθὲς Σάββατο οἱ εἰσπράξεις τῶν θεάτρων ἦταν: «Ἑλληνικὸ Λαϊκὸ Θέατρο» 32.000, «Σαμαρτζῆ» 16.053. «Περοκὲ» 14.627. «Ὀλύμπια» Πειραιῶς 9.019.



Αὐτὸ τὸ θέαμα ἀντίκρυσαν χθὲς τὸ πρωῒ οἱ ὑπάλληλοι τῆς ὑπηρεσίας Ὀργανώσεως Φεστιβὰλ Ἀθηνῶν ὅταν μετέβησαν στὸ ταμεῖο τῆς ὁδοῦ Ἀμερικῆς γιὰ νὰ ἀρχίσουν τὴν πώλησι τῶν εἰσιτηρίων τῆς συναυλίας Μητροπούλου

ΑΘΗΝΑΪΚΗ
ΑΘΗΝΑΙ
26 ΣΕΠΤΕΜΒΡΙΟΥ 1955

ΤΟΥ ΚΑΛΛΙΤΕΧΝΙΚΟΥ ΣΥΝΕΡΓΑΤΟΥ ΤΗΣ «ΑΘΗΝΑΪΚΗΣ» κ. ΓΙΩΡΓΟΥ ΜΑΛΛΟΥΧΟΥ



Τίποτε δὲν ἔγινε γελοιογραφικὴ ἀδεία γιατὶ τίποτε δὲν ἀποτελεῖ στὸ σκίτσο αὐτὸ ὑπερβολή, ὅταν ὁ ἀναγνώστης ἔχει ὑπ' ὄψι του τὴν οὐρὰ ποὺ ἔγινε τὴ νύκτα τοῦ Σαββάτου πρὸς τὴν Κυριακὴ μπροστὰ στὰ κεντρικὰ ταμεῖα τοῦ Φεστιβὰλ Ἀθηνῶν γιὰ τὴν ἀπόκτησι τῶν δελτίων προτεραιότητος πρὸς ἀγορὰν εἰσιτηρίων τῆς πρώτης συναυλίας μὲ τὸν Μητρόπουλο.

Ὁ καταγωγὴ τοῦ Δημήτρη Μητρόπουλου εἶναι γοητυνιακή. Τὸ γωνιουδάκι του βρίσκεται σὲ μιὰ ὥρα ἀπόστασι μὲ τὰ ποδάρια ἀπὸ τὴν Ἱστορικὴ Δημητσάνα, τὸν τόπο ποὺ γέννησε τὸν Παλαιῶν Πατρῶν Γερμανὸ καὶ τὸν Γρηγόριο τὸν Ε' πέμπτο.

Παλιότερα τὸ γωνιουδάκι τοῦ πατέρα του λεγόταν Τρεστενά. Σήμερα πῆρε τὸ ὄνομα Μελισσόπετρα. Ὁ μαέστρος ἔχει ἐκφράσει τὴν ἐπιθυμία καὶ καταβάλλει κάθε φορὰ προσπάθεια νὰ ἐπισκεφθῇ τὴν ἰδιαίτερη πατρίδα του. Ξέρει πολὺ καλὰ ὅτι μόνο ἕνα τέτοιο προσκύνημα μπορεῖ νὰ τοῦ γαρίσῃ τὴν καλύτερη ὥρα τῆς ζωῆς του. Ποιὰ ἄλλη γωνιὰ στὴ γῆ ἔχει νὰ τοῦ προσφέρῃ μιὰ πλαγιὰ μὲ τόσες καρυδιὲς καὶ γάργαρα νερά, σὰν τὴν πλαγιὰ τῆς Μελισσόπετρας;

*

Μὲ καθίσματα, κουβέρτες καὶ τρόφιμα ἐφθασαν προχθὲς τὸ βράδι, κατὰ τὶς δέκα, οἱ πρῶτοι - πρῶτοι τῆς οὐρᾶς, ποὺ μεγάλωνε καθ' ὅλην τὴν διάρκειαν τῆς νυκτὸς μπροστὰ στὰ κεντρικὰ ταμεῖα τοῦ δεστιβὰλ Ἀθηνῶν γιὰ τὴν ἀπόκτησι προτεραιότητος στὴν ἀγορὰ εἰσιτηρίων τῆς μιᾶς ἐκ τῶν δύο μοναδικῶν συναυλιῶν ποὺ θὰ δοθοῦν μὲ τὸν Μητρόπουλο.

Ἡ οὐρά, ἀρκετὰ παχειά, στὶς ἕξη καὶ μισὴ τὸ πρωῒ, κατεβασμένη ἀπὸ τὴ γωνία Πανεπιστημίου καὶ Ἀμερικῆς, εἶχε κάμει κιόλας τὴν γενναία στροφή της στὴν στοὰ Σπυρομήλιου καὶ ἀπειλοῦσε νὰ καταλάβῃ τὴν Βουκουρεστίου καὶ ἐν συνεχείᾳ τὴν πλατεῖα Συντάγματος!

Ἐν τῷ μεταξύ, νύχτα ἦταν αὐτή, ὧρες ὁλόκληρες. "Επρεπε νὰ περάσουν. Γι' αὐτὸ τὸ πεζοδρόμιο τῆς ὁδοῦ Ἀμερικῆς, μεταξὺ Πανεπιστημίου καὶ Σταδίου, μετεβλήθη σὲ λέσχη, ποὺ τὸ πινάκλ στὰ τραπεζάκια ἐξοχικοῦ τύπου ἔσωσε τὴν κατάστασι μὲ τὴ βοήθεια τῶν γειτονικῶν καφὲ - μπάρ, ποὺ ἔκαναν χρυσὲς δουλειές.

Εἴχαμε ἐπίσης καὶ τραβήγματα τῆς κεφαλῆς. Γιατὶ ὁ ἐνδιαφερόμενος ποὺ ἤρθε στὴν οὐρὰ κατὰ τὴ μία μετὰ τὰ μεσάνυχτα, εἶδε τὴν οὐρὰ μικρὴ καὶ «σταθερὴ» καὶ ἐπῆγε σ' ἕνα καφενεῖο ἀπ' ὅπου ἐπέστρεψε στὶς πέντε τὸ πρωῒ. Εἶχε πληκτισθῇ ὁ δύστροχης πυλὸ ἀκριβὰ τὴν περιφρόνησί του στὸ καφενεῖο τοῦ πεζοδρομίου τῆς ὁδοῦ Ἀμερικῆς.

Ἡ διανομὴ τῶν δελτίων προτεραιότητος ἤρχισε στὶς ὀκτὼ ἀκριβῶς καὶ συνεχίστηκε ὡς τὶς 9, ὁπότε ἤρχισε ἡ ἐκφώνησις τῶν ἀριθμῶν καὶ ἡ πώλησις τῶν εἰσιτηρίων. Οἱ τελευταῖοι εὐχονται νὰ μὴ βρέξῃ τὸ Σάββατο τὸ βράδι, γιατὶ στὸν «Ὀρφέα» δὲν θὰ χωράνε.

*

ΣΧΟΛΗ ΘΕΩΡΗΤΙΚΩΝ ΜΑΘΗΜΑΤΩΝ

Σύνθεσις

Μητρόπουλος Δημήτριος (**)

"Αρμονία—"Αντίστιξις—Φυγή

Οἰκονομίδης Φοιβαντής

Σκαλκώτας Γεώργιος

Κοντομηνᾶς Κωνσταντῖνος (*)

(*) Διάφορα ἐπιπρόσθετα μαθήματα χάριν τοῦ Μαέστρο κ. Ἀναστ. Κυπραίου.

(**) Ἐπ' ἀδείᾳ

"Αν δὲν τὸ

ΑΚΡΟΠΟΛΙΣ
ΑΘΗΝΑΙ
28 ΣΕΠΤΕΜΒΡΙΟΥ 1955

Ο ΑΣΣΟΣ ΤΩΝ ΜΑΕΣΤΡΩΝ ΕΡΧΕΤΑΙ ΜΕΘΑΥΡΙΟΝ

ΧΙΛΙΑΔΕΣ ΜΟΥΣΟΦΙΛΟΙ ΠΕΡΙΜΕΝΟΥΝ ΜΕ ΣΥΓΚΙΝΗΣΙΝ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

ΥΣΤΕΡΑ ΑΠΟ ΠΟΛΛΑ ΧΡΟΝΙΑ ΟΙ ΑΘΗΝΑΙΟΙ ΘΑ ΧΕΙΡΟΚΡΟΤΗΣΟΥΝ ΕΝΑ ΜΕΓΑΛΟΝ ΚΑΛΛΙΤΕΧΝΗΝ ΠΟΥ ΤΟΝ ΕΓΕΜΙΣΕ ΜΕ ΔΟΞΑ Η ΞΕΝΙΤΙΑ

ΣΗΜΕΙΩΜΑ ΤΟΥ ΚΑΛΛΙΤΕΧΝΙΚΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. Γ. ΒΩΚΟΥ

Την Παρασκευή ἡ καλλιτεχνικὴ Ἑλλάδα θὰ ἔχῃ τὴν εὐτυχία νὰ ὑποδεχθῇ τὸν κορυφαῖο Ἕλληνα μαέστρο Δημήτρη Μητρόπουλο, ὁ ὁποῖος ἐπὶ κεφαλῆς τῆς ἐξ 115 ὀργάνων Φιλαρμονικῆς τῆς Νέας Ὑόρκης θὰ δώσῃ δύο συναυλίες τὸ Σάββατον καὶ τὴν Κυριακὴν 1 καὶ 2 Ὀκτωβρίου εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

Ἡ ἄφιξι τοῦ Μητρόπουλου στὴν Ἀθήνα, μαζὶ μὲ τὴν περίφημη νεοϋορκέζικη ὀρχήστρα, ἀσφαλῶς πρέπει νὰ χαρακτηρισθῇ ὡς τὸ μεγαλύτερον μουσικὸν γεγονὸς τῆς μεταπολεμικῆς περιόδου.

Ὅλος ὁ μουσικὸς κόσμος τῆς Πρωτευούσης βρίσκεται σὲ συναγερμὸ καὶ ἐκεῖνοι οἱ ἡρωικοὶ ξενύχτηδες τοῦ Σαββάτου πρὸς τὴν Κυριακήν, οἱ ὁποῖοι κατόπιν ποικίλων προσπαθειῶν καὶ ἀνηλεοῦς τσαλαπατήματος, ἐξασφάλισαν εἰσιτήριο, περιμένουν μὲ κρυφὴ λαχτάρα καὶ συγκίνησι τὸ Σάββατο ὅταν ὁ μεγάλος Μητρόπουλος θὰ πατήσῃ τὸ δάθρο τοῦ μαέστρου, θὰ σηκώσῃ τὰ μαγικά του χέρια καὶ χωρὶς μπαγκέττα θὰ δώσῃ «ἀττάκα».

Δεκαεπτὰ ὁλόκληρα χρόνια λείπει ἀπ' τὴν Ἑλλάδα. Ἀφοῦ ὁ τόπος του στάθηκε ἀνήμπορος νὰ τὸν ἐκτιμήσῃ καὶ νὰ τὸν τοποθετήσῃ ἐκεῖ ποὺ ἔπρεπε, ὁ μεγάλος — πάντα ὑπῆρξε μεγάλος — σήμερα Δημήτρης Μητρόπουλος ἐγκατέλειψε τὴν πατρίδα. Καὶ πολλὰ λέγονται γι' αὐτὸ τὸ ἀναγκαστικὸ ξενίτεμα. Λέγεται ἀκόμη ὅτι ὁ Μητρόπουλος ἔφυγε μὲ δαρειὰ καρδιά... Τί εἶχε μεσολαβήσει ἄραγε; Ὅμως ἂς ρίξουμε λήθη στὸ παρελθὸν καὶ ἂς ἀτενίσουμε τὸν Μητρόπουλο ὅπως εἶνε σήμερα.

Κορυφὴ ἀνάμεσα στὶς κορυφὲς τῶν «σὲφ» τῆς ὀρχήστρας. Ὅταν ἀρχίζῃ νὰ διευθύνῃ κάποιο μαγικὸ κῦμα συμπαρασύρει τοὺς μουσικοὺς τῆς ὀρχήστρας καὶ τοὺς κάνει νὰ πραγματοποιοῦν ἑρμηνευτικὰ θαύματα....

Ποιὸς ποτὲ μπορεῖ νὰ ξεχάσῃ τὸν Μητρόπουλο ὅταν προπολεμικὰ διηύθυνε τὴν συμφωνικὴ τότε ὀρχήστρα τοῦ Ὠδείου Ἀθηνῶν;

Ἀκόμη κι' ἡ γενικὴ δοκιμή, ποὺ τότε διηύθυνε ὑπὸ τύπον ἀδὰν—πρεμιέρα, ἦταν ἀφορμὴ νὰ γεμίσουν τὰ δοξασμένα «Ὀλύμπια» ἀπὸ πλῆθος φιλομούσων κι' ἰδίως σπουδαστῶν, ποὺ μὲ τὶς παρτιτοῦρες στὰ χέρια, παρακολουθοῦσαν τὸν Μητρόπουλο στὶς καταπληκτικές του μουσικὲς ἑρμηνεῖες ποὺ ἔφεραν τὴν σφραγῖδα τῆς φωτεινῆς του προσωπικότητος.

Ὅμως παρ' ὅλα αὐτὰ χάσαμε μεῖς τὸν Μητρόπουλο. Μᾶς τὸν πῆραν—κατὰ ποὺ λένε—μέσα ἀπ' τὰ χέρια μας... Ἐθνικὴ ἀπώλεια; Ναί, ἐθνικὴ ἀπώλεια πέρα γιὰ πέρα.

Ὁ Μητρόπουλος ἀνήκει σὲ ἄλλους κόσμους. Σ' αὐτοὺς ποὺ τὸν τίμησαν καὶ δὲν πάσχισαν νὰ τὸν φθείρουν. Ποιὸς ξέρει. Ὅλα τυχερὰ εἶνε. Ἂν ἔμενε ἐδῶ ὁ Μητρόπουλος θἄταν αὐτὸς ποὺ εἶνε σήμερα ἢ θὰ διακόνευε καμμιὰ θεσούλα μαέστρου στὴν...Λυρικὴ Σκηνή; Μπορεῖ.

Ὁ Δημήτρης Μητρόπουλος, μουσικὴ δόξα τοῦ εἰκοστοῦ αἰῶνα, ἔρχεται νὰ μᾶς δροσίσῃ λίγο μὲ τὴν ὑπέρκαλλή του τέχνη.... Ἂς τὸν ὑποδεχθοῦμε ὅπως πραγματικὰ τοῦ ἀξίζει. Σὰν καλλιτεχνικὸ παιδὶ τῆς Ἑλλάδος...

*

Ἡ καλλιτεχνικὴ περιοδεία τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης στὴν Εὐρώπη πραγματοποιεῖται ὑπὸ τὴν αἰγίδα τοῦ ἀμερικανικοῦ ὑπουργείου τῶν Ἐξωτερικῶν, στὸ πλαίσιο τοῦ προγράμματος διεθνῶν ἀνταλλαγῶν τοῦ Ἀμερικανικοῦ Ἐθνικοῦ Θεάτρου καὶ Ἀκαδημίας (A.N.T.A.), μιᾶς ὀργανώσεως τῆς ὁποίας τὸ καταστατικὸ ἔχει ἐγκριθῇ ἀπὸ τὸ ἀμερικανικὸ Κογκρέσσο.

Ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης ἄρχισε τὴν περιοδεία της στὴν Εὐρώπη μὲ μιὰ σειρὰ συναυλιῶν, ἀπὸ τὶς 5 ὡς τὶς 10 Σεπτεμβρίου, κατὰ τὴν τελευταία ἑβδομάδα τοῦ Διεθνοῦς Φεστιβὰλ τοῦ Ἐδιμβούργου. Τὶς ἑξῆ αὐτὲς συναυλίες διηύθυναν ὁ Δημήτρης

— ΒΛΕΠΕ 4η ΣΕΛΙΔΑ —

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΡΧΕΤΑΙ ΜΕΘΑΥΡΙΟΝ

— ΑΠΟ ΤΗΝ 3η ΣΕΛΙΔΑ —

Μητρόπουλος, ὁ Γκουΐντο Καντέλλι καὶ ὁ Ζὼρζ Ζέλλ, ὁ καθένας ἀπὸ τοὺς ὁποίους διηύθυνε δύο συναυλίες. Ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης ἦταν ἡ πρώτη ἀμερικανικὴ ὀρχήστρα ποὺ προσεκλήθη νὰ μετάσχῃ στὸ Φεστιβὰλ Ἐδιμβούργου. Κατὰ τὴν πρώτη αὐτὴ ἐμφάνισί της, τὸ 1951, ὁ Δημήτρης Μητρόπουλος καὶ ὁ Μπροῦνο Βάλτερ διηύθυναν, ὁ καθένας, ἑπτὰ συναυλίες τῆς Ὀρχήστρας.

Κατὰ τὴν πρώτη αὐτὴ καλλιτεχνικὴ περιοδεία τῆς Ὀρχήστρας ἀπὸ τὸ 1930 (ὅταν ὁ Ἀρτοῦρο Τοσκανίνι διηύθυνε τὴν τότε νεοσυγχωνευθεῖσα Φιλαρμονικὴ — Συμφωνικὴ σὲ 23 συναυλίες, σὲ 15 πόλεις) δόθηκαν δύο συναυλίες, στὴν αἴθουσα συναυλιῶν τῆς Βιέννης, στὶς 12 καὶ 13 Σεπτεμβρίου.

Ἐφέτος, μετὰ τὸ Ἐδιμβοῦργο, ἡ Φιλαρμονικὴ ἔδωσε συναυλίες στὶς Βρυξέλλες, τὸ Δυτικὸ Βερολῖνο, τὸ Παρίσι, τὴν Γενεύη, τὴν Βέρνη, τὴν Βασιλεία, τὴν Ζυρίχη, τὸ Μιλάνο, τὴν Περούτζια, τὴν Ρώμη καὶ τὴν Νεάπολι, ὅπου ὁ ἕνας θρίαμβος διαδέχθηκε τὸν ἄλλο.

Ἡ ἐμφάνισι τῆς Ὀρχήστρας στὴν Ἑλλάδα ἀποτελεῖ ἕνα εἶδος «ἐπιστροφῆς», γιατὶ ὁ μουσικὸς διευθυντής της, ὁ Δημήτρης Μητρόπουλος, ἔχει νὰ ἐπισκεφθῇ τὴν γενέτειρά του ἀπὸ πρὶν ἀπ' τὸν πόλεμο — ἐμφανίσθηκε τελευταία στὴν Ἑλλάδα ὡς διευθυντὴς ὀρχήστρας τὸ 1938, δηλαδὴ πρὶν ἀπὸ 17 χρόνια. Ἐκτὸς ἀπὸ τὴν βοήθεια τοῦ ἀμερικανικοῦ ὑπουργείου τῶν Ἐξωτερικῶν γιὰ τὴν κάλυψι τῶν ταξιδιωτικῶν δαπανῶν τοῦ διάπλου τοῦ Ἀτλαντικοῦ, ἡ ἐμφάνισις τῆς Φιλαρμονικῆς στὰς Ἀθήνας κατέστη δυνατὴ χάρις στὴν πρόσθετη οἰκονομικὴ βοήθεια ἀπὸ ἰδιωτικὴ πηγή.

Οἱ δύο συναυλίες στὸ Θέατρο Ἡρώδου τοῦ Ἀττικοῦ, ὑπὸ τὴν διεύθυνσι τοῦ Ἕλληνος μαέστρου Δημήτρη Μητρόπουλου θὰ πραγματοποιηθοῦν μόνο χάρις στὴ γενναιόδωρη εἰσφορὰ τοῦ κ. Βασιλείου Π. Γουλανδρῆ. Ὁ Ἑλληνοαμερικανὸς αὐτός, τοῦ ὁποίου ἡ κοινωφελὴς δρᾶσις εἶνε γνωστὴ σ' ὁλόκληρο τὸν κόσμο, κατέβαλε ὄχι μόνο τὰ ἔξοδα ταξιδίου τῆς Ὀρχήστρας, ἀλλὰ καὶ τὰ ἔξοδα τῆς διοργανώσεως τῶν συναυλιῶν, ὥστε νὰ καταστῇ δυνατὸν αἱ εἰσπράξεις τῶν δύο συναυλιῶν νὰ διατεθοῦν γιὰ τὴν ἀνέγερσι μιᾶς αἰθούσης συναυλιῶν στὴν Ἀθήνα, ποὺ τόσο χρειάζεται ἡ ἑλληνικὴ Πρωτεύουσα. Τὰ σχέδια γιὰ τὴν ἀνέγερσι τῆς αἰθούσης αὐτῆς καταστρώνονται τώρα ἀπὸ τὸ γνωστὸ σωματεῖο «Φίλοι τῆς Μουσικῆς» τῶν Ἀθηνῶν. Ἀξίζει νὰ ὑπογραμμισθῇ τὸ γεγονὸς ὅτι ὁ Δημήτρης Μητρόπουλος, ποὺ γεννήθηκε στὰς Ἀθήνας, θὰ συμβάλῃ στὴν πραγματοποίησι τοῦ σχεδίου αὐτοῦ στὴ γενέτειρά του, διευθύνοντας τὴν ἀρχαιότερη ἀμερικανικὴ συμφωνικὴ ὀρχήστρα, ἡ ὁποία ἱδρύθηκε τὸ 1842 καὶ εἶνε μία ἀπὸ τὶς ἀρχαιότερες συμφωνικὲς ὀρχῆστρες στὸν κόσμο.

Ἡ καλλιτεχνικὴ περιοδεία τῆς Ὀρχήστρας θὰ κλείσῃ μὲ δύο συναυλίες, ποὺ θὰ δώσῃ στὸ Λονδῖνο, στὶς 4 καὶ 5 Ὀκτωβρίου, συμπληρώνοντας, ἔτσι, 26 συναυλίες, προτοῦ ἐπιστρέψῃ στὴ Ν. Ὑόρκη, ὅπου θὰ ἀνοίξῃ τὴν 114η περίοδο τῶν συναυλιῶν της, στὶς 20 Ὀκτωβρίου, στὸ Κάρνεγκι Χώλ. Ἀπὸ τὸ τέλος τῆς περιόδου συναυλιῶν 1954—55, στὶς 17 Ἀπριλίου, ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης θὰ ἔχῃ, ἔτσι, συμπληρώσει ταξίδι 10 ἑβδομάδων, στὸ ὁποῖο συμπεριλαμβάνονται περιοδεία 5 ἑβδομάδων ἀπὸ τὴν ἀνατολικὴ στὴ δυτικὴ ἀκτὴ τῶν Ἡνωμένων Πολιτειῶν, μὲ 31 συναυλίες σὲ 29 πόλεις, ὅπως ἡ καλλιτεχνικὴ περιοδεία της στὴν Εὐρώπη. Μετὰ τὴν ἐπιστροφή της στὴ Νέα Ὑόρκη, ἡ Φιλαρμονικὴ θὰ ἔχῃ διασχίσει ἀπόστασι 40.000 χιλιομέτρων — σχεδὸν τὸ ἥμισυ τῆς περιμέτρου τῆς Γῆς.

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ



Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Η «ΒΡΑΔΥΝΗ» Τετάρτη, 28 Σεπτεμβρίου



Μεθαύριον Παρασκευὴν φθάνει εἰς Ἀθήνας ὁ διεθνοῦς φήμης Ἕλλην ἀρχιμουσικὸς κ. Μητρόπουλος, ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, διὰ σειρὰν δύο συναυλιῶν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ τὸ Σάββατον καὶ τὴν Κυριακήν. Ἡ Φιλαρμονικὴ ἐπεσκέφθη πολλὰς Εὐρωπαϊκὰς πόλεις ὅπου ἔδωσε συναυλίας, κατὰ τὰς ὁποίας ὁ Ἕλλην μαέστρος ἀπεθεώθη, ἐγράφησαν δὲ δι' αὐτὸν αἱ κολακευτικώτεραι κριτικαί. Εἷς τῶν γνωστοτέρων Εὐρωπαίων μουσικοκριτικῶν ἔγραφεν ὅτι «ἡ μετριοφροσύνη καὶ ἡ μουσικότης φέρουν τὸν κ. Μητρόπουλον ἐπὶ κεφαλῆς τῶν παγκοσμίων μαέστρων». Ἡ καλλιτεχνικὴ περιοδεία τῆς Ὀρχήστρας τῆς Ν. Ὑόρκης εἰς τὴν Εὐρώπην, θὰ κλείσῃ μὲ δύο συναυλίας τὰς ὁποίας θὰ δώσῃ τὴν 4ην καὶ 5ην Ὀκτωβρίου εἰς Λονδῖνον. Ἀνωτέρω τελευταία φωτογραφία τοῦ Ἕλληνος ἀρχιμουσικοῦ.

Ο ΜΕΓΑΛΟΣ ΜΑΣ ΜΑΕΣΤΡΟΣ



Ὁ Μητρόπουλος σὲ μιὰ ὥρα μελέτης

ΕΝΑ ΚΑΛΛΙΤΕΧΝΙΚΟ ΓΕΓΟΝΟΣ

Ὁ Μητρόπουλος κι' ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης στὴν Ἀθήνα

ΤΟ ΨΥΧΡΟ ΚΑΙ ΔΥΣΚΟΛΟ ΠΑΡΙΣΙ ΓΟΝΑΤΙΖΕΙ ΜΠΡΟΣΤΑ ΣΤΟΝ ΕΛΛΗΝΑ ΑΡΧΙΜΟΥΣΙΚΟ. - ΕΝΘΟΥΣΙΩΔΕΙΣ ΚΡΙΤΙΚΕΣ

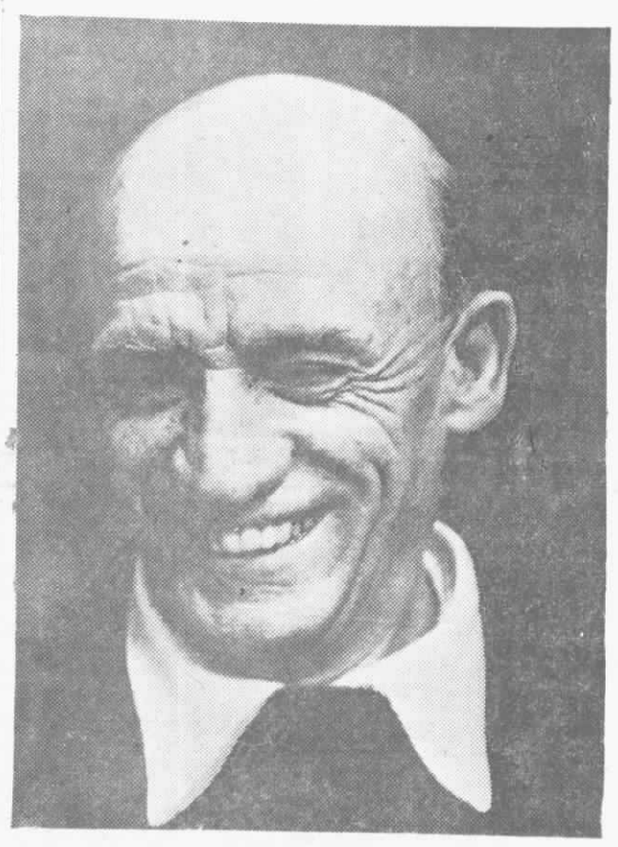
Μιὰ ἀληθινὴ ἀποθέωσίς του στὸ Βερολῖνο

ΤΗΣ ΣΥΝΕΡΓΑΤΙΔΟΣ ΜΑΣ κ. ΑΛ. ΛΑΛΑΟΥΝΗ

Ἡ Ἀθήνα περιμένει μὲ ἀληθινὴ λαχτάρα ἕνα ἀπὸ τὰ πιὸ διαλεχτὰ τέκνα της καὶ οἱ φιλόμουσοι τῆς πρωτευούσης — ἀλλὰ καὶ πολλοὶ ἀπ' τὶς ἐπαρχίες ποὺ ἔφθασαν ἐπίτηδες — περνοῦν νύχτες ὁλόκληρες ἄϋπνοι, στὸ πόδι, σχηματίζοντας ἀτέλειωτες οὐρὲς γιὰ νὰ μορέσουν νὰ προμηθευθοῦν ἕνα εἰσιτήριο γιὰ τὶς συναυλίες τοῦ Δημήτρη Μητρόπουλου, ποὺ ἔρχεται μὲ τὴν ὀρχήστρα «του», μὲ τὴν περίφημη αὐτὴ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης.

Στὸ μεταξύ, στὶς ξένες ἐφημερίδες, παρακολουθοῦμε τὴ θριαμβευτικὴ πορεία τοῦ Ἕλληνος μαέστρου ἀνὰ τὰ μεγάλα εὐρωπαϊκὰ κέντρα, μιὰ περιοδεία ἀπὸ 26 μέχρι στιγμῆς συναυλίες, ποὺ ἀπηχήσεις τους μᾶς δίνουν οἱ κριτικὲς καὶ τὰ σχόλια τοῦ τύπου. Τὸ Παρίσι, τὸ ψυχρὸ καὶ δύσκολο Παρίσι, γονάτισε μπροστὰ στὸν μεγάλον Ἕλληνα καὶ οἱ Γάλλοι κριτικοὶ ἐξυμνοῦν ὁμόφωνα τὸν Δημήτρη Μητρόπουλο. Ὁ πολὺς Σ. Βιλλερμὸζ γράφει πὼς ἡ τεχνικὴ τοῦ Μητρόπουλου καὶ ὁ τρόπος τῆς ἑρμηνείας του θυμίζει σ' ὅλους τὸν Φουρτβάϊγκλερ. Στὴ «Βέλτ», μιὰ ἀπ' τὶς πιὸ μεγάλες γερμανικὲς ἐφημερίδες, ὑπὸ τὸν τίτλο «Τὸ Βερολῖνο ἀποθεώνει τὸν Μητρόπουλο», ὁ κ. Στούκενσμιτ γράφει: «Ἕνα θαῦμα θερμῆς ἰδιοσυγκρασίας, ἕνα θαῦμα μνήμης, ἕνα θαῦμα φακιρικῆς συγκεντρώσεως» κι' ἐπεκτείνεται σὲ δυὸ ὁλόκληρες στῆλες, ἀναλύοντας αὐτὸ τὸ ἑλληνικὸ θαῦμα κι' αὐτὴν τὴν θαυμάσια ὀρχήστρα ποὺ ὁ Μητρόπουλος ἔχει κάνει «δική του», μεταδίδοντάς της τὸ στύλ του, τὴν ἰδιοσυγκρασία του, τὰ αἰσθήματά του, τὴ σκέψι του». Κι' ὁ ἴδιος αὐτὸς Γερμανὸς κριτικὸς τονίζει πὼς ὁ Μητρόπουλος μόνο μὲ τὸν Φουρτβάϊγκλερ μπορεῖ νὰ παραβληθῇ.

Ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης εἶναι μιὰ ἀπὸ τὶς ἀρχαιότερες ὀρχῆστρες τοῦ κόσμου — ἱδρύθηκε στὰ 1842 — κι' ἕνα ἀπ' τὰ τελειότερα μουσικὰ συγκροτήματα ποὺ κάθε του μουσικὸς εἶναι κι' ἕνας σολίστας δεξιοτέχνης — ὅλοι διαλεγμένοι ἀπ' ὅ,τι τελειότερο ὑπάρχει στὸν κόσμο. Εἶχα τὴν εὐτυχία ν' ἀκούσω τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης στὴ Βιέννη, στὰ 1930, μὲ ἐπὶ κεφαλῆς τὸν Τοσκανίνι. Σήμερα, τὴ θέσι τοῦ Τοσκανίνι παίρνει ἕνας ἀντάξιός του: Ὁ Ἕλλην Δημήτρης Μητρόπουλος.

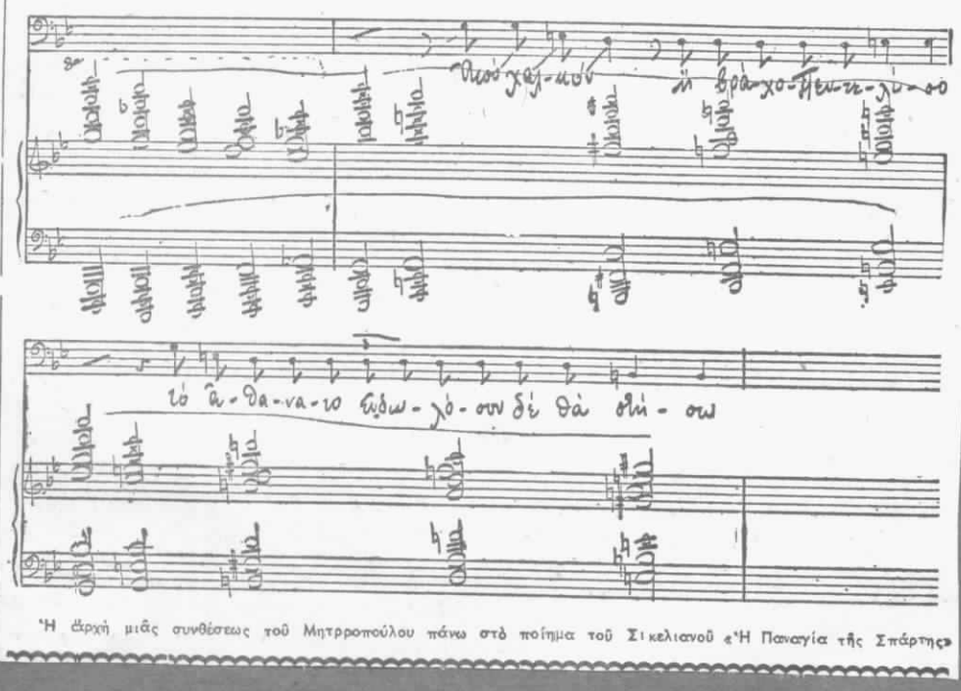


Μία τελευταία φωτογραφία τοῦ μεγάλου Ἕλληνος μαέστρου

Τὸ πρόγραμμα τῆς πρώτης συναυλίας τοῦ Σαββάτου περιλαμβάνει τὸ «Πρελούντιο καὶ Ἀλέγκρο» τοῦ Κουπερὲν κατὰ μεταγραφὴ Μιλό, τὴ 2η Συμφωνία τοῦ Σούμαν σὲ ντὸ μεῖζον, ἕνα ἀπὸ τὰ πιὸ ποιητικὰ ἔργα τοῦ μεγάλου ρωμαντικοῦ ὅπου, ἰδιαίτερα τὸ «ἀντάτσιο ἐξπρεσσίβο» εἶναι μιὰ ἀριστουργηματικὴ σελίδα, καὶ τὴν 5η Συμφωνία τοῦ Προκόφιεφ, ποὺ ὁ Μητρόπουλος θεωρεῖται ὡς ὁ τελειότερος ἑρμηνευτής του. Στὴ συναυλία τῆς Κυριακῆς, τὸ πρόγραμμα ἀρχίζει μὲ τὴν Εἰσαγωγὴ τοῦ «Φράϊσουτς» τοῦ Βέμπερ γιὰ νὰ συνεχισθῇ μὲ τὴν «Συμφωνία τῆς Μεταρρυθμίσεως» ποὺ ὀνομάζεται ἔτσι ἐπειδὴ στὸ τελευταῖο μέρος ὁ Μέντελσον ἀντλεῖ τὴν ἔμπνευσί του ἀπ' τὸ χορικὸ τοῦ Λουθήρου «Ἕνας γερὸς πύργος εἶναι ὁ Θεός μας» καί, γενικά, ἐκφράζει τὸν αὐστηρὸ χαρακτῆρα τῆς Μεταρρυθμίσεως καθὼς καὶ τὴν βαθειὰ θρησκευτικὴ πίστι τοῦ συνθέτη. Ἐπακολουθοῦν οἱ «Ἑλληνικοὶ Χοροὶ» τοῦ Σκαλκώτα καὶ ἡ 2η Συμφωνία τοῦ Μπράμς — ρὲ μεῖζον — ἡ ἐπονομαζομένη «Πριγκηπικὴ τοῦ Μπράμς» ἐπειδὴ εἶναι ἐμπνευσμένη ἀπ' τὴ φύσι καὶ τὶς ὀμορφιὲς τοῦ δάσους τῆς Βιέννης.

Ἂς σημειωθῇ ὅτι στὸ Βερολῖνο, ἦταν τέτοιος ὁ ἐνθουσιασμὸς τοῦ κόσμου ποὺ ὁ Μητρόπουλος ὑποχρεώθηκε νὰ δώσῃ ἐκτὸς προγράμματος — κάτι τὸ πρωτοφανὲς γιὰ Συμφωνικὲς Συναυλίες — ἕνα ἀπόσπασμα ἀπ' τὴν ὄπερα «Κολὰ — Μπρενιὸν» τοῦ Δημήτση Καμπαλέφσκυ καὶ τὴν εἰσαγωγὴ τῆς ὄπερας «Δύναμις τοῦ Πεπρωμένου» τοῦ Βέρντι.

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ



Ἡ ἀρχὴ μιᾶς συνθέσεως τοῦ Μητροπούλου πάνω στὸ ποίημα τοῦ Σικελιανοῦ «Ἡ Παναγία τῆς Σπάρτης»

ΕΛΕΥΘΕΡΙΑ
ΑΘΗΝΑΙ
30 Σεπτεμβρίου 1955

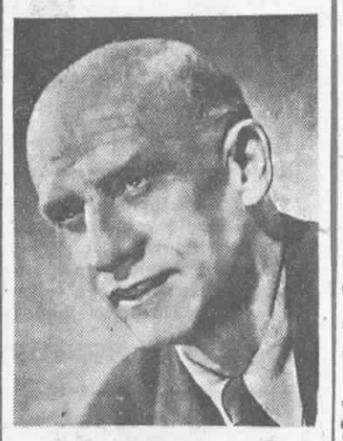
Τὸ θέμα φυσικὰ τῆς ἡμέρας τόσον γιὰ τὸν μουσικὸν ὅσον καὶ γιὰ τὸν φιλόμουσον κόσμον εἶνε ἡ ἀπογευματινὴ ἀφιξις τοῦ Δημήτρη Μητρόπουλου καὶ τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης. Γιὰ τὴν ὀρχήστρα, τὰ θέματά της καὶ τὶς ἀνάγκες της δημοσιεύεται ἰδιαίτερον ἄρθρον εἰς τὴν τρίτην σελίδα. Ἐδῶ θὰ περιορισθοῦμε στὶς νεώτερες πληροφορίες ποὺ ὑπάρχουν γύρω στὴν ἄφιξιν τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ.

— Ὁ Μητρόπουλος, λοιπόν, καὶ τὸ ἀπὸ 119 μέλη συγκρότημα τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης θὰ φθάσῃ εἰς τὰς Ἀθήνας εἰς τὰς 4 τὸ ἀπόγευμα. Θὰ ταξιδεύσῃ ἀπὸ τὴν Ἰταλία μὲ τὸ ὁλλανδικὸν ἀεροπλάνον τῆς γραμμῆς. Ἡ Ἕνωσις τῶν Ἑλλήνων Μουσουργῶν τιμώσα τὸν κορυφαῖόν μας μαέστρο τοῦ ἀπηύθυνε σήμερα τὸ πρωῒ εἰς τὸ ἀεροδρόμιον τῆς Νεαπόλεως ὅπου θὰ ἐπιβιβασθῇ τὸ ἀκόλουθον τηλεγράφημα :

Μαέστρον Δημήτριον Μητρόπουλον
Ἀεροδρόμιον Νεαπόλεως
Νεάπολιν

Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν μὲ τὴν εὐκαιρίαν λαμπρύνετε μὲ ὑπέροχον τέχνην σας ἑορτὰς Ἀθηνῶν, ἀποστέλλει θερμὸ χαιρετισμὸ στὸν Ἔνδοξο Ἕλληνα διδάσκαλο καὶ εὔχεται δαφνηφόρος νὰ συνεχίζῃ πάντα τὴ μεγάλη του σταδιοδρομία.

Μανώλης Καλομοίρης πρόεδρος, Μάριος Βάρβογλης ἀντιπρόεδρος, Ἀντίοχος Εὐαγγελάτος γενικὸς



Ὁ Μητρόπουλος

γραμματεύς, Ἀνδρέας Νεζερίτης ταμίας, Στέφανος Βαλτετσιώτης, Σώτος Βασιλειάδης, Γεώργιος Γεωργιάδης, Γεώργιος Καζάσογλου Θεόδωρος Καρυωτάκης, Γιάννης Παπαϊωάννου, Σπῦρος Σκιαδαρέσης σύμβουλοι.

—Ἂς σημειωθῇ ὅτι τὸ ἀεροπλάνο μὲ τὸ ὁποῖον θὰ ταξιδεύσῃ ὁ Μητρόπουλος προβλέπεται νὰ προσγειωθῇ εἰς τὶς 3.55. Θὰ προηγηθῇ ἄλλο τετρακινητήριον μὲ μέλη τῆς φιλαρμονικῆς τῆς Νέας Ὑόρκης, τὸ ὁποῖον θὰ φθάσῃ εἰς τὶς 2.30. Ἤδη στὶς 9.30 π. μ. ἦλθε ἀπὸ τὴν Ἰταλίαν μεταγωγικὸν ὁλλανδικὸν ἀεροπλάνον τὸ ὁποῖον ἔφερε μέρος τῶν ἀποσκευῶν τῶν ἀναμενομένων καλλιτεχνῶν. Τὸ ἀεροπλάνον αὐτὸ θὰ ξαναφύγῃ γιὰ νὰ φέρῃ εἰς τὶς 5 τὸ ἀπόγευμα τὰ ὑπόλοιπα τράγματα τῶν μελῶν τῆς φιλαρμονικῆς τῆς Νέας Ὑόρκης.

—Ἐν τῷ μεταξὺ οἱ «Φίλοι τῆς μουσικῆς» ἔκαμαν καὶ νέα ἐνέργεια ποὺ δείχνει, νομίζω, ἔλλειψι σεβασμοῦ πρὸς τοὺς ἐκπροσώπους τῆς ἑλληνικῆς κριτικῆς. Ἐνῶ ἡ ὀργάνωσις — ποὺ θὰ μᾶς ἀπασχολήσῃ ἐκτενέστερα ἀφοῦ φύγῃ ὁ Μητρόπουλος, διότι κατὰ τὴν ἀντίληψιν τῶν κυριωτέρων ἐκπροσώπων τοῦ μουσικοῦ κόσμου κινεῖται μὲ τὴν προοπτικὴν νὰ ἐπιβάλῃ καινὰ δαιμόνια καὶ νὰ ρυθμίσῃ δι' ἀναρμοδίων, ὡς ἐπὶ τὸ πλεῖστον καὶ ἁπλῶς φιλομούσων, ζωτικὰ θέματα τῆς μουσικῆς ζωῆς τοῦ τόπου — ἐνῷ, λοιπόν, εἶχε λάβει τὴν ἀπόφασιν νὰ μὴν ὑπάρξῃ κανεὶς προσκεκλημένος στὶς συναυλίες Μητροπούλου ποὺ διαχειρίζεται, μετέβαλε ξαφνικὰ ἀπόφασι. Ἔτσι ἐστάλησαν ἀνὰ δύο προσκλήσεις εἰς τοὺς ἐν ἐνεργείᾳ μαέστρους, εἰς δὲ τοὺς μουσικοὺς κριτικοὺς περιφερειακὰ ἐδόθη μόνον μία θέσις. Τὸ ἔγραψα καὶ τὴν περασμένη ἑβδομάδα ὅτι τὸ ζήτημα δὲν εἶνε θέμα θέσεων. Εἶνε θέμα τῆς θέσεως ποὺ πρέπει νὰ ἔχῃ ἡ κριτική. Καὶ εἶνε ἀπαράδεκτον «φίλοι» τῆς μουσικῆς νὰ συμπεριφέρωνται ἐχθρικὰ πρὸς τοὺς ἐκπροσώπους της, ἐκτὸς ἐὰν δι' αὐτοὺς δὲν χρειάζονται διὰ τὶς διάφορες καλλιτεχνικὲς ἐκδηλώσεις κρίσεις πέραν τῶν ἀτομικῶν τους.

ΑΠΟΓΕΥΜΑΤΙΝΗ
ΑΘΗΝΑΙ
29 ΣΕΠΤΕΜΒΡΙΟΥ 1955

ΑΠ' Ο,ΤΙ ΣΥΜΒΑΙΝΕΙ ΣΤΗΝ ΕΛΛΑΔΑ

ΜΙΑ ΝΥΚΤΑ ΣΤΗΝ ΟΥΡΑ ΓΙΑ ΕΝΑ ΕΙΣΙΤΗΡΙΟΝ!

ΤΟ ΑΝΘΡΩΠΙΝΟ... ΦΙΔΙ

Προχθὲς τὸ βραδάκι, πέρασε ὁ ἀγαθὸς ἀνθρωπάκος ἀπὸ τὴν ὁδὸ Πανεπιστημίου καὶ Ἀμερικῆς. Τὸ θέαμα ποὺ εἶδε τοῦ ἔφερε στὸ στόμα αὐθάρμητα ἐκεῖνο τὸ πασίγνωστο καὶ χαρακτηριστικὸ ναργαϊλοειδὲς:

— Τσ...τσ...τσ...

«Τσ, τσ, τσ», ἔκανε ὁ ἄνθρωπος γιατὶ ἀντίκρυσε τὸ ἑξῆς θέαμα: Ἄνδρες, γυναῖκες, γέροι, νέοι καὶ παιδιά, ἐπλωμένοι σὲ πρόχειρες πολυθρόνες, ὄρθιοι, καθισμένοι στὰ ρεῖθρα τοῦ πεζοδρομίου, κουλουριασμένοι στὶς πιὸ ἀπίθανες στάσεις, βρισκόντουσαν ἐκεῖ καὶ εἶχαν σχηματίσῃ κι' ὅλας — μόλις εἶχε βασιλέψει ὁ ἥλιος — τὸν κορμὸ ἑνὸς φιδιοῦ ποὺ σὲ κάμποσες ὧρες ξεδιπλώθηκε κι' ἔπιασε ὡς κάτω τὴν ὁδὸ Σταδίου κι' ἀπὸ κεῖ τὸ κούφωμα ἀριστερὰ καὶ βάλθηκε νὰ ζώσῃ τὸ τετράγωνο τοῦ Μετοχικοῦ.

Στὴ κορυφὴ τῆς οὐρᾶς βρίσκεται τὸ.. ναυτικὸ καὶ παίζει πρέφα. Μερικοὶ ναῦτες τεντωμένοι, ἀλύγιστοι ἦρθαν νὰ πάρουν εἰσιτήρια γιὰ τὴν Συναυλία.

— Πρῶτοι, πρῶτοι, παιδιά, ἔ;
— Βεβαίως. Εἰδικὴ ἄδεια διανυκτερεύσεως.
— Καλὸ ξημέρωμα.
— Μερσί, ἐπίσης.

Φοιτητές, φοιτήτριες, ὑπάλληλοι, ἔμποροι, ἐπιστήμονες, τεχνικοί, ἐπαγγελματίες, κυρίες, δεσποινίδες, ἕνα ἀναπάντεχο κοκταὶηλ ἀνθρώπων, ἡλικιῶν, ἐπαγγελμάτων, γούστων καὶ πεποιθήσεων. Τάβλια, χαρτιά, παιγνίδια. Ἕνας κουβάλησε κοντά του ἕνα... ἀκκορντεόν.

— Ἂς ἦταν νάχα... ὅλο τὸν κόσμο στὴν διάθεσί μου.
— Νὰ πάψῃ τὸ ἀκκορντεόν.
— Γιατί, κύριε πόλισμαν;
— Εἶναι περασμένα μεσάνυκτα καὶ ὁ κόσμος κοιμᾶται.
— Ποὺντος ποὺ κοιμᾶται, κύριε πόλισμαν; Γαρίδες ὅλοι.
— Λέω γιὰ τὸν ἄλλο κόσμο. τὸν... κανονικό.
— !!!!!!

Δὲν τσουλάει ἡ ἔτιμη ἡ ὥρα. Ἀκόμα μιὰ μετὰ τὰ μεσάνυχτα εἶναι. Ἕνας λέει κολαμπούρια. Ἄλλος κάνει...ταχυδακτυλουργικὰ πειράματα. Παρακάτω παίζουν μπίζ. Κάτι κοπέλλες πιάνουνε πρίμο-σεγκόντο τὰ τελευταῖα σουξεδάκια, οἱ κύριοι στέκονται κορδωμένοι, μπαστουνάτοι, ἀξιοπρεπεῖς, οἱ κυρίες κουτσομπολεύουν ἐαυτὰς καὶ ἀλλήλας καὶ τὰ γκαρσόνια ἀπὸ τὰ πέριξ μπὰρ καὶ καφενεῖα πάνε κι' ἔρχονται.

— Ἡ ὥρα;
— Τρεῖς καὶ δέκα..

Ἔχετε τύχει στὸ κατάστρωμα καραβιοῦ ἐν πλῷ, νύχτα κατὰ τὰ νησάκια; Κάτι παρόμοιο. Μερικοὶ κοιμοῦνται. Κουβερτοῦλες, παπλωματάκια, παλτουδάκια, ντιβανάκια ἐκστρατείας καὶ πολὺ... ροχαλητό. Ἄλλοι χασμουριῶνται.

— Ψίτ, παιδί.
— Διατάξτε.
— Καφέδες. Μέτριους.
— Μέσως...

Τὸ φίδι ἔχει μεγαλώσει γιὰ καλά. Κι' ὅλο ἔρχονται.

— Νὰ κι' ἄλλοι... ἀσυλλέκτοι.
— Πα, πά, πά, τί γίνεται... Ἀργήσαμε.

Σάντουϊτς, κουλούρια, λουκουμάδες, παστέλια, τυρόπιτες, μπουγάτσες, καὶ ὅλα τὰ συναφῆ μασουλιῶνται ἀλύπητα καὶ ἀκατάπαυστα ἀπὸ τοὺς πολυπληθεῖς νεομάρτυρες τῆς μουσικῆς θρησκείας. Τὸ μυριστήκανε οἱ μικροπωλῆται καὶ πέσανε σὰν ἐπιδημία στὴν ὁδὸ Ἀμερικῆς.

— Δῶσε κι' ἐμένα μπάρμπα.
— Κύριε πόλισμαν.
— Τί τρέχει;
— Νὰ λαλήσῃ κομμάτι τὸ ἀκκορντεόν;
— Ὄχι.
— Ἀδικία. Γιὰ εἰσιτήρια τῆς μουσικῆς περιμένουμε. Νὰ μὴν τὸ πάμε μετὰ μουσικῆς τὸ ξενύχτι;
— Εἶπα, ὄχι.
— Εἶναι καὶ τὸ ἄλλο, κύριε πόλισμαν.
— Ποιό;
— Ἡ μουσικὴ... ξημερώνει. Κι' ἀκόμα εἴμαστε τρισήμισι.

Κάποιοι ἀραιοὶ γλεντζέδες πεινᾶνε ἀπὸ τὰ... κούλουμα.

— Τί γίνεται δῶ, μωρ' ἀδερφὲ μου:

— Εἰσιτήρια γιὰ τὴ Συναυλία ποὺ θὰ διευθύνῃ ὁ μεγάλος μας μαέστρος Δ. Μητρόπουλος.

Ὡστόσο κανένας δὲν παραπονιέται. Ὁ ἕνας μὲ τὸν ἄλλον κυττάνε νὰ δώσουνε κέφι καὶ ζωντάνια στὴν μακρόσυρτη οὐρὰ ποὺ τώρα, τέσσαρες καὶ μιάσῃ, κοντὰ ξημερώματα, ἔχει παραφουσκώσει καὶ θεριέψει. Εἶναι οἱ καλαμποριτζῆδες. Εἶναι τὰ πειραχτήρια.

— Μιὰ νύχτα εἶναι, πέρασε κι' ὅλας.

Τ' ἀστέρια σκᾶνε ἕνα — ἕνα καὶ ἀφήνουνε κενά. Κι' ὅσο ἐκεῖνα φεύγουνε, ἐδῶ ἔρχονται κι' ἄλλοι, ἀγουροξυπνημένοι, γουλωμένοι, ἀνυπόμονοι:

Εἶναι καὶ τὰ φορητὰ ράδια ποὺ κοπανάνε σὲ χαμηλοὺς τόνους τὰ μάμπο καὶ τὶς ρούμπες καὶ τὶς παρόλες τῶν ξένων σταθμῶν — γιατὶ οἱ δικοί μας τέτοιες ὧρες κάνουνε νανάκια — καὶ κρατοῦνε τὰ βλέφαρα ἀπάνω.

—Ὁ Αὐγερινός. Παιδιὰ ὁ Αὐγερινός.

Σὲ λίγο θὰ ζωηρέψῃ τὸ χρῶμα της ἡ ἡμέρα — θὰ ζωντανέψῃ ἡ Ἀθήνα, θὰ ἀγοῦνε τὰ μπούσια καὶ θἄρθῃ κι' ὁ ὑπάλληλος ν' ἀνοίξῃ τὸ φωτισμένο «Κεντρικὸν Ταμεῖον». Μετὰ θ' ἀρχίσῃ ἡ «προτεραιότης».

—Οἱ ἀριθμοὶ παρακαλῶ. Ἕνα... δύο... τρία... τέσσερα...

Ὅσο νάναι θάχῃ γάσει ἡ οὐρὰ τὴν ποιητική, γραφικὴ, ἤρεμη καὶ πολιτισμένη εἰκόνα της. Θ' ἀρχίσῃ τὸ «στριωξίδι» οἱ φωνὲς τῶν πόλισμαν, τὰ μεγάφωνα μὲ τὶς ὁδηγίες, φωνές, κακό, φασαρία... Τὰ ὡραῖα ἦταν τὴ νύχτα.

Ἀλλὰ μὲ συγχωρῆτε πάω νὰ κοιμηθῶ.

Τ.

ΑΘΗΝΑΪΚΗ
ΑΘΗΝΑΙ
29 ΣΕΠΤΕΜΒΡΙΟΥ

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝΑΣ ΑΡΧΙΜΟΥΣΙΚΟΣ

ΑΝΕΚΔΟΤΑ ΑΠΟ ΤΗ ΖΩΗ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΠΟΙΟ ΕΙΝΑΙ ΤΟ «ΠΙΣΤΕΥΩ» ΤΟΥ

ΟΤΑΝ ὁ Δημήτρης Μητρόπουλος διηύθυνε στὴ Σκάλα τοῦ Μιλάνου τὴν ὄπερα «Βότσεκ» τοῦ Ἄλμπαν Μπέργκ τὸν Ἰούνιο τοῦ 1952, εἶχε μιὰ καταπληκτικὴ ἐπιτυχία. Ἐν τούτοις στὴν ἀρχὴ τῆς ὄπερας ἀκούστηκαν ἐπίμονες ἀποδοκιμασίες ἀπὸ τὴν γαλαρία. Στὸ τέλος τῆς πρώτης πράξεως ὁ μαέστρος γύρισε στὸ ἀκροατήριο καὶ μίλησε στοὺς Μιλανέζους γιὰ δύο πράγματα: 1) Γιὰ τὸ πῶς πρέπει νὰ φέσται τὸ κοινὸ σ' ἕνα κονσέρτο καὶ 2) Γιὰ τὸ μεγαλεῖο τοῦ «Βότσεκ» ὡς μουσικῆς καὶ ὡς δράματος.

Ἀπὸ τὸ σημεῖο αὐτὸ κι' ἔπειτα δὲν ἀκούστηκε καμμιὰ ἀποδοκιμασία καὶ στὸ τέλος τοῦ κονσέρτου, τὸ κοινὸ ἐσηκώθη σὲ ὑποκλίσεις καὶ χειροκροτήματα.

Ἀλλὰ μὲ συγχωρῆτε πάω νὰ κοιμηθῶ.

Τ.

THE CIVIC MUSIC ASSOCIATION

Presents

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

DIMITRI MITROPOULOS, Musical Director

"THE history of the Philharmonic is the history of music in America," the phrase epitomizes the orchestra's record of magnificent and uninterrupted achievement since 1842. The New York Philharmonic, America's oldest orchestra, started on the down-beat of the young republic. At a time when Tchaikovsky was only two, Brahms five, Strauss an infant-in-arms, and Mendelssohn thirty-three, the Philharmonic played its first program. It was a program which still accepted as the keystone of symphony music: the Fifth Symphony of Beethoven.

As the Philharmonic pioneered and moulded the country's cultural life, it grew and pros-

Ἰδιόχειρος ἀφιέρωσις τοῦ διευθυντοῦ τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Ν. Ὑόρκης "Ελληνος μαέστρου κ. Δ. Μητροπούλου πρὸς τὴν «Ἀθηναϊκήν».

στερικὲς ζητωκραυγές:

"Οταν τὸν ρώτησαν ἀργότερα πῶς τὸ κατώρθωσε αὐτό, ὁ Μητρόπουλος ἀπάντησε:

— Ἦταν πολὺ ἁπλό. Μίλησα στοὺς ἀκροστάς μου γιὰ τὶς ἐπιγραφὲς ἐκεῖνες, ποὺ κρέμονταν ἄλλοτε πάνω ἀπὸ τὸ πιάνο, στὰ μπὰο τοῦ Γουέστ καὶ ποὺ ἔλεγαν: «Παρακαλεῖσθε νὰ μὴν πυροβολῆτε τὸν πιανίστα. Κάνει ὅ,τι μπορεῖ ὁ δύστυχος!...».

Παρὰ τὸ γεγονὸς ὅτι ὁ Μητρόπουλος εἶναι ἱκανὸς νὰ ἀποσπάσῃ τὴ μεγαλύτερη δυνατὴ ἀπόδοσι ἀπὸ τὴν ὀρχήστρα του, δὲν εἶναι καθόλου αὐταρχικὸς στὶς σχέσεις του μὲ τοὺς μουσικούς του. Χρησιμοποιεῖ τὴν πειθὼ καὶ τὴν καλωσύνη ἀντὶ τῶν ψυχρῶν διαταγῶν. Ὡς μαέστρος, προτιμᾶ, ὅπως λέει ὁ ἴδιος, νὰ εἶναι μᾶλλον «πρόεδρος δημοκρατίας παρὰ δικτάτωρ».

Μιλῶντας γιὰ τὴν ὄπερα τοῦ Στράους «Ἠλέκτρα» ποὺ ὁ Μητρόπουλος παρουσίασε στὸ Φεστιβὰλ τοῦ Μαΐου, στὴ Φλωρεντία καθὼς καὶ στὴ Νέα Ὑόρκη καὶ στὸ Σὰν Φρανσίσκο μὲ τὶς συμφωνικὲς ὀρχήστρες τῶν δύο αὐτῶν πόλεων, ἐξήγησε τοὺς λόγους ποὺ τὸν κάνουν νὰ λατρεύῃ τὸ ἔργο αὐτό:

— Γνωρίζω τὴν «Ἠλέκτρα», ὅπως ἕνας Ἀμερικάνος μπορεῖ νὰ γνωρίζῃ τὴν ἱστορία τοῦ ἐθνικοῦ ἡρώου τῆς Ἀμερικῆς Χάκ Φὶν. Εἶναι ἡ ἱστορία τοῦ ἔθνους μου. Εἶναι μέσα στὸ αἷμα μου!

Σ' ἕνα ἄρθρο του στὸ περιοδικὸ «Νιοὺ Γιόρκερ», ὁ συγγραφεὺς Ρίτσαρντ Μπόγερ ἔγραψε:

«Ὅταν ὁ Μητρόπουλος ἑρμηνεύῃ μιὰ συμφωνία, οἱ γοργὰ ἐναλλασσόμενες χειρονομίες του μπορεῖ νὰ φαίνωνται αὐθόρμητες, σὰν τὸ φτεροκόπημα ἑνὸς πουλιοῦ. Κι' ὅμως κάθε κίνησις, εἴτε γλαφυρὰ καὶ ἀρνὴ εἴτε κοφτὴ καὶ σπασμωδική, ἀποτελεῖ ἕνα αὐστηρὰ καθωρισμένο μέρος ἑνὸς προδιαγεγραμμένου σχεδίου...».

Ὅπως λέει ὁ ἴδιος ὁ Μητρόπουλος:

«Μὲ τὶς κινήσεις αὐτὲς σφίγγω κάθε βίδα σὰν ἕνας μηχανικός!»

Καὶ τὸ κάνει αὐτὸ γιὰ νὰ ξέρῃ μπροστά του τὶς ἰδέες. Κρατεῖ στὸ μυαλό του τὴν ἀκριβῆ ἀπόχρωσι, ποὺ ἀπαιτεῖ κάθε μουσικὸς φθόγγος σὲ πενῆντα μεγάλες συμφωνίες, ἡ καθεμιὰ ἀπὸ τὶς ὁποῖες περιέχει 300.000 — 1.000.000 μουσικοὺς φθόγγους! Μιὰ μνήμη καταπληκτική...

Στὴ σειρὰ τῶν συνεντεύξεων τοῦ συγγραφέως Ἐντουαρντ Μάρρου μὲ διασήμους ἄνδρες, ποὺ δημοσιεύθηκαν μὲ τὸν τίτλο «Αὐτὸ εἶναι τὸ Πιστεύω μου», νὰ πῶς παρουσίασε τὸ δικό του Πιστεύω ὁ Μητρόπουλος:

«Πολὺ νωρὶς στὴ ζωή μου, ἕνα σπουδαῖο γεγονὸς συνέβη: ἀνακάλυψα στὰ νιάτα μου τὴν προσωπικότητα τοῦ Ἁγίου Φραγκίσκου. Ἀπὸ τότε, ἡ μεγαλύτερη φιλοδοξία μου ἐστράφη πρὸς μιὰ ἔντονη ἐπιθυμία νὰ ἐξυπηρετήσω τὸν πλησίον μου, θέτοντας στὴ διάθεσί του τοὺς καρποὺς τῆς γνώσεώς μου, τὰ ἀποτελέσματα τῆς μελέτης μου, τὴν ἐξέλιξι τοῦ ἔψυχοῦ ταλέντου μου καὶ τὴν ἀγάπη μου!

»Τὰ γεγονότα μὲ ἔκαναν νὰ ἀναπτύξω τὴ θεωρία ὅτι ὅλοι οἱ ἄνθρωποι ποὺ ἔχουν - ἂν τύχῃ νὰ ἀπολαμβάνουν τὴν εὐθύνη νὰ εἶναι διάσημοι, ἀσχέτως γιὰ ποιὸ λόγο ἢ σὲ ποιὸ πεδίο μποροῦν νὰ βοηθήσουν ἀφάνταστα τὸν συγκεντυμένο σημερινὸ κόσμο μας, δίνοντας ἕνα παράδειγμα ὑγιοῦς ἠθικῆς σκέψεως καὶ ἀκεραιότητος, τόσον ὡς ἄνθρωποι, ὅσον καὶ ὡς ἐπιστήμονες καλλιτέχνες ἢ ἐπαγγελματίες. Ἔφτασα, μάλιστα, στὸ σημεῖο νὰ πιστεύω ὅτι κάθε δεξιοτεννία σωματικὴ ἢ πνευματική, κάθε καλλιτεχνικό, ἐπιστημονικό, πολιτικὸ ἀθλητικὸ ἢ ἄλλο ἐπίτευγμα, δὲν μποροῦσε νὰ ἔχῃ καμμιὰ ἀξία ἢ λόγο ὑπάρξεως, ἂν δὲν βασίζεται σ' ἕναν ἠθικὸ σκοπό...»

ΑΥΓΗ
ΑΘΗΝΑΙ
29 ΣΕΠΤΕΜΒΡΙΟΥ 1955

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ



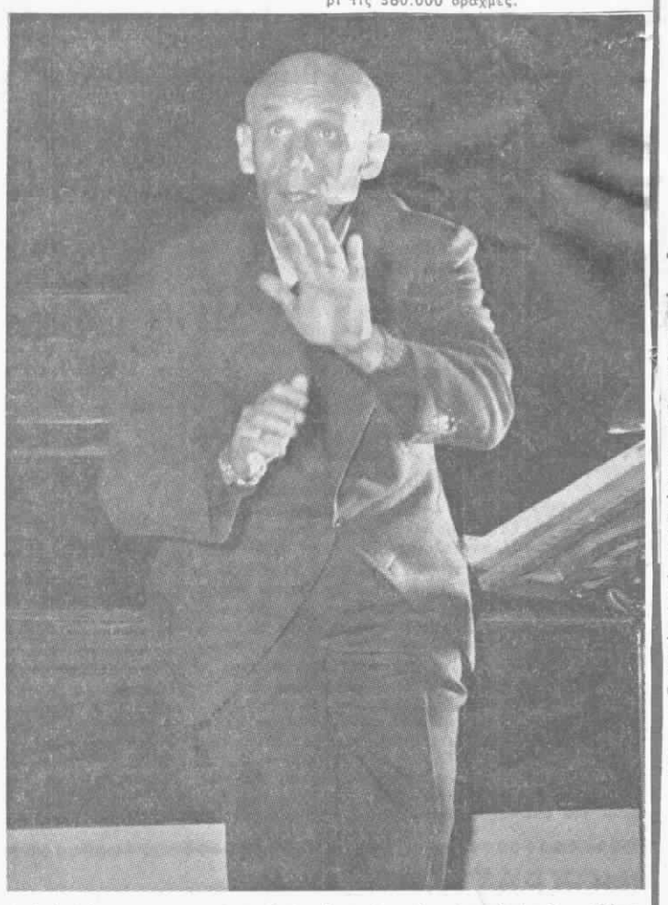
Ὁ διάσημος ἀρχιμουσικὸς Δημήτρης Μητρόπουλος θὰ διευθύνει, ὅπως εἶναι γνωστό, δυὸ συναυλίες στὴν Ἀθήνα στὶς 1 καὶ 2 τοῦ ἐρχόμενου μήνα. Ὁ Μητρόπουλος γεννήθηκε στὰ 1896 καὶ σπούδασε στὸ Ὠδεῖο Ἀθηνῶν καὶ στὸ Βερολῖνο. Διηύθυνε τὴν Κρατικὴ μας Ὀρχήστρα, πολλὰ εὐρωπαϊκὰ συγκροτήματα καὶ ἀπ' τὰ 1936 διάφορες ὀρχήστρες τῆς Ἀμερικῆς. Ἀπ' τὰ 1940 ὡς τὰ 1949 ἦταν διευθυντὴς τῆς συμφωνικῆς τῆς Μιννεαπόλεως καὶ ἀπὸ τὰ 1951 τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης. Ἡ Ὀρχήστρα αὐτὴ ἱδρύθηκε στὰ 1842 καὶ στὴν μακρόχρονη ζωή της διευθύνθηκε ἀπὸ ξακουστοὺς μαέστρους ὅπως ὁ Τοσκανίνι, ὁ Φουρτβέγκλερ, ὁ Ρ. Στράους, ὁ Χόνεγγερ, ὁ Στραβίνσκυ, ὁ Στοκόφσκυ, ὁ Κουσεβίτσκυ, ὁ Μπροῦνο Βάλτερ κ. ἀ. Στὴ φωτογραφία μας, ὁ Μητρόπουλος σὲ ὥρα μελέτης.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 29 Σεπτεμβρίου 1955

ΕΞΗΝΤΛΗΘΗΣΑΝ ΤΑ ΕΙΣΙΤΗΡΙΑ ΤΩΝ ΣΥΝΑΥΛΙΩΝ ΜΗΤΡΟΠΟΥΛΟΥ

Μετὰ τὴν χθεσινὴ πώλησι τῶν εἰσιτηρίων καὶ τῆς δευτέρας συμφωνικῆς συναυλίας τῆς Φιλαρμονικῆς ὁ συνολικὸς ἀριθμὸς τῶν διατεθέντων εἰσιτηρίων ἀνῆλθε σὲ 6.200 οἱ δὲ εἰσπράξεις στὸ Κεντρικὸ ταμεῖο τοῦ φεστιβὰλ σὲ 720.000 δραχμές.

—Ἡ ὑπηρεσία τοῦ Φεστιβὰλ ἀνεκοίνωσε ὅτι γιὰ τὴν ἀγορὰ εἰσιτηρίων τῆς πρώτης συναυλίας, τὰ ὁποῖα ἐπωλήθησαν τὴν περασμένη Κυριακή, διενεμήθησαν συναλικῶς 1625 δελτία προτεραιότητος, οἱ κάτοχοι τῶν ὁποίων ἐκλήθησαν ὅλοι νὰ ἀγοράσουν εἰσιτήρια. Μετὰ τὴν ἐξάντλησι τῶν δελτίων προτεραιότητος παρέμειναν ἀπώλητα δύο εἰσιτήρια τῆς Α' θέσεως καὶ ὀκτὼ τῆς Β' τὰ ὁποῖα διετέθησαν στοὺς ἐν συνεχείᾳ προσελθόντας, χωρὶς δέλτία προτεραιότητος. Τῆς πρώτης συναυλίας ἐπωλήθησαν συνολικῶς ἐκ τοῦ κεντρικοῦ Ταμείου Εἰσιτηρίων τοῦ Φεστιβὰλ περὶ τὰ 3.100 εἰσιτήρια καὶ εἰσεπράχθησαν περὶ τὶς 360.000 δραχμές.



Μιὰ ἀνέκδοτη φωτογραφία τοῦ Δημήτρη Μητρόπουλου, ὁ ὁποῖος φθάνει αὔριο τὸ ἀπόγευμα ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης

— Γιὰ τὴν ἀγορὰ τῶν εἰσιτηρίων τῆς δευτέρας συναυλίας, τὰ ὁποῖα διετέθησαν στὸ κοινὸν χθὲς Τετάρτη, διενεμήθησαν δελτία σ' ὅλους τοὺς ἀναμένοντας, ἐκλήθησαν δὲ γιὰ τὴν ἀγορὰν εἰσιτηρίων μέχρι τοῦ ἀριθμοῦ 1791 ὁπότε καὶ ἐξηντλήθησαν ὅλα τὰ εἰσιτήρια.

— Πρῶτα ἐξηντλήθησαν τὰ εἰσιτήρια τῆς τρίτης κατηγορίας, δραχμῶν 120, ἐν συνεχείᾳ δὲ τῆς τετάρτης κατηγορίας δραχμῶν 45, στὸν ἀριθμὸ προτεραιότητος 1320 Εἰσιτήρια τῆς δευτέρας κατηγορίας δραχμῶν 180 ὑπῆρχαν μέχρι καὶ τοῦ δελτίου προτεραιότητος 1420, τελευταῖα δὲ ἀπέμειναν τὰ εἰσιτήρια πρώτης θέσεως τῶν 240 δραχμῶν, τὰ ὁποῖα ἐξηντλήθησαν χθὲς στὶς 7.15' τὸ ἀπόγευμα στὸν ἀριθμὸ προτεραιότητος 1791, ὡς ἀνεφέρθη ἤδη.

— Πρέπει νὰ σημειωθῇ ὅτι καὶ τὰ μέλη τῆς Κυβερνήσεως, οἱ αὐλικοί, οἱ πρεσβευταὶ καὶ οἱ ἐκδόται τῶν ἡμερησίων ἐφημερίδων Ἀθηνῶν, στοὺς ὁποίους ἐδόθη ἡ εὐχέρεια ἐξασφαλίσεως μέχρι δύο μόνον εἰσιτηρίων, κατέβαλαν τὸ ἀντίτιμόν των καὶ δὲν ἐχορηγήθη σὲ κανένα πρόσκλησις δωρεάν.

φθάνει αὔριο ὁ Μητρόπουλος

ΕΑΝ ΒΡΕΞΗ, ΕΙΝΑΙ ΠΙΘΑΝΟΝ ΝΑ ΔΟΘΗ ΚΑΙ ΤΡΙΤΗ ΣΥΝΑΥΛΙΑ ΣΤΟΝ «ΟΡΦΕΑ»

ΟΙ ΡΩΣΣΟΙ ΣΥΝΘΕΤΑΙ ΣΟΣΤΑΚΟΒΙΤΣ ΚΑΙ ΧΑΤΣΑΤΟΥΡΙΑΝ ΕΙΣ ΤΗΝ ΑΜΕΡΙΚΗΝ

ΟΙ ΣΥΝΑΥΛΙΕΣ ΤΗΣ ΟΡΧΗΣΤΡΑΣ ΘΕΣ)ΝΙΚΗΣ

Μὲ δύο τετρακινητήρια ἀεροπλάνα τῆς Ὁλλανδικῆς Ἑταιρίας φθάνουν αὔριο τὸ ἀπόγευμα ἀπὸ τὴν Νεάπολι τὰ μέλη τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. Στὸ δεύτερο ἀεροπλάνο θὰ ἐπιβαίνῃ ὁ διάσημος ἀρχιμουσικὸς τῆς Φιλαρμονικῆς Δημήτρης Μητρόπουλος, ὁ πρόεδρος τῆς Φιλαρμονικῆς καὶ οἱ εἰδικοὶ τεχνικοὶ ἐμπειρογνώμονες ποὺ συνοδεύουν τὴν ὀρχήστρα.

—Οἱ 119 Ἀμερικανοὶ μουσικοὶ — τόσοι ἀκριβῶς εἶναι οἱ ἀστέλεσταὶ καὶ τὸ ἀνώτερο προσωπικὸ τῆς ὀρχήστρας— θὰ καταλύσουν σὲ κεντρικὰ ξενοδοχεῖα τῶν Ἀθηνῶν ὅπου τοὺς ἔχουν κρατηθῇ δωμάτια. Ὁ Δημήτρης Μητρόπουλος θὰ φιλοξενηθῇ στὸ σπίτι τῆς κ. Κατσογιάννη, στὴ Μαγγουφάνα.

—Αὔριο, στὶς 7 τὸ ἀπόγευμα οἱ ὑπουργοὶ προεδρίας τῆς Κυβερνήσεως καὶ Παιδείας κ.κ. Ράλλης καὶ Γεροκωστόπουλος καὶ τὸ συμβούλιον τοῦ Συλλόγου «Φίλοι τῆς Μουσικῆς» δίδουν πρὸς τιμὴν τοῦ Μητρόπουλου ἐπίσημη δεξίωσι στὸ ξενοδοχεῖον τῆς «Μεγάλης Βρεττανίας». Στὴ δεξίωσι θὰ παραστοῦν περὶ τὰ 600 πρόσωπα.

ΜΙΑ ΔΟΚΙΜΗ ΣΤΟ ΗΡΩΔΟΥ

Τὸ Σάββατο τὸ πωῒ ὁ κορυφαῖος ἀρχιμουσικὸς θὰ μεταβῇ στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ γιὰ νὰ κάνῃ μία καὶ μόνη δοκιμὴ τῆς ἀκουστικῆς τοῦ θεάτρου, προκειμένου νὰ καθορίσῃ τὴν ἀκριβῆ θέσι τῶν ὀργάνων καὶ ἄλλες τεχνικῆς φύσεως λεπτομέρειες.

ΤΑ ΕΡΓΑ ΠΟΥ ΘΑ ΔΙΕΥΘΥΝΗ

Τὸ πρόγραμμα τῆς πρώτης συναυλίας ποὺ θὰ διευθύνῃ ὁ Μητρόπουλος, μεθαύριο στὶς 8 μ.μ., περιλαμβάνει τὸ «Πρελούδιο καὶ Ἀλλέγκρο» τῶν Κουπερέν-Μιλώ, τὴν Δευτέρα Συμφωνία τοῦ Σούμαν καὶ τὴν Πέμπτην Συμφωνία τοῦ Προκόφιεφ.

—Στὴ δεύτερη ἐξ ἄλλου συναυλία ποὺ θὰ δοθῇ τὴν Κυριακὴ στὶς 8 μ.μ. ὁ Μητρόπουλος θὰ διευθύνῃ τὴν εἰσαγωγὴ «Ἐλεύθερος σκοπευτὴς» τοῦ Βέμπερ, τὴν Πέμπτη Συμφωνία (τῆς Μεταρρυθμίσεως» τοῦ Μέντελσον, τοὺς «Ἑλληνικοὺς Χορούς» τοῦ Νίκου Σκαλκώτα καὶ τὴν Δευτέρα Συμφωνία τοῦ Μπράμς.

ΘΑ ΔΟΘΗ ΚΑΙ 3η ΣΥΝΑΥΛΙΑ ΕΑΝ ΒΡΕΞΗ;

Πληροφορούμεθα ὅτι ὁ Σύλλογος «Φίλοι τῆς Μουσικῆς» καταβάλλει προσπάθειες ὅπως ἡ Φιλαρμονική, στὴν περίπτωσι ποὺ ὁ καιρὸς δὲν θὰ ἐπιτρέψῃ νὰ δοθοῦν

Εἰς τό περιδώριον τῆς ζωῆς

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΦΘΑΝΕΙ ΤΟ ΑΠΟΓΕΥΜΑ ΕΠΙ ΚΕΦΑΛΗΣ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚ

ΟΙ ΒΑΣΙΛΕΙΣ ΘΑ ΠΑΡΑΚΟΛΟΥΘΗΣΟΥΝ ΚΑΙ ΤΙΣ ΔΥΟ ΣΥΝΑΥΛΙΕΣ ΠΟΥ ΘΑ ΔΙΕΥΘΥΝΗ Ο ΔΗΜ. ΜΗΤΡΟΠΟΥ

ΕΚΤΑΚΤΟΣ ΠΑΡΑΣΤΑΣΙΣ «ΕΚΑΒΗΣ» ΑΠΟΨΕ.

Σήμερα τό άπόγευμα άναμένονται νά φθάσουν στό άεροδρόμιο τοῦ 'Ελληνικοῦ, προερχόμενοι έκ Νεαπόλεως, οἱ μουσικοί τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης, ἡ ὁποία μέ μαέστρο τόν διάσημο "Ελληνα άρχιμουσικό κ. Δημήτρη Μητρόπουλο, θά δώση δύο συναυλίες στό 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ, αὔριο καί μεθαύριο, στό πλαίσιο τῶν καλλιτεχνικῶν ἐκδηλώσεων τοῦ Φεστιβάλ 'Αθηνῶν.

—"Η ἄφιξις των στάς 'Αθήνας θά προγματοποιηθῆ μέ δύο τετρακινητήρια άεροπλάνα. Τό πρῶτο άναμένεται νά φθάση στίς 2.25 μ.μ. καί τό δεύτερο, στό ὁποῖον θά ἐπιβαίνη ὁ Μητρόπουλος μέ τήν πρόεδρο τῆς Φιλαρμονικῆς, θά προσγειωθῆ — κατά τίς μέχρι στιγμῆς πληροφορίες τῆς ἑταιρείας K.L.M. — στίς 3.55 άκριβῶς.

—Τόν Μητρόπουλο θά ὑποδεχθοῦν στό άεροδρόμιο ὁ γενικός διευθυντής τῆς Κρατικῆς 'Ορχήστρας, ὁ προϊστάμενος τῆς Διευθύνσεως Καλῶν Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Χριστοφίδης, ὁ διευθυντής 'Εξωτερικοῦ Τύπου τοῦ ὑπουργείου Προεδρίας τῆς Κυβερνήσεως κ. Καβουνίδης κ. ἄ. 'Επίσης τά μέλη τοῦ συλλόγου «Οἱ Φίλοι τῆς Μουσικῆς», τό Διπλωματικόν Σῶμα καί ἄλλοι ἐπίσημοι.

— Τό κοινόν, σύμφωνα μέ αὐστηρότατες διαταγές πού ἐξεδόθησαν ἀπό τούς ἁρμοδίους ἐπί τῆς τάξεως, θά πρέπη νά εὑρίσκεται στίς θέσεις του μέχρι τό ἀργότερον στίς 7.45.

Η ΑΠΟΨΙΝΗ ΔΕΞΙΩΣΙΣ

Τό άπόγευμα στίς 7 ὁ διάσημος μαέστρος θά παραστῆ σέ δεξίωσι πού δίδουν πρός τιμήν του οἱ ὑπουργοί Προεδρίας τῆς Κυβερνήσεως καί Παιδείας στίς αἴθουσες τοῦ Ξενοδοχείου τῆς «Μεγάλης Βρεττανίας». Στή δεξίωσι ἔχουν προσκληθῆ περί τά 600 ἄτομα.

—Προηγουμένως, ὁ διευθυντής 'Εξωτερικοῦ Τύπου τοῦ ὑπουργείου Προεδρίας τῆς Κυβερνήσεως κ. Γ. Καβουνίδης θά παρακαλέση τόν Μητρόπουλο νά δεχθῆ τούς άντιπροσώπους τοῦ Τύπου, σέ μιά σύντομη «πρές κόνμφερανς».

ΘΑ ΠΡΟΣΦΕΡΘΗ ΩΣ ΔΩΡΟΝ ΕΝΑΣ ΑΡΧΑΙΟΣ ΑΜΦΟΡΕΥΣ

Πληροφορούμεθα ἐξ ἄλλου ὅτι οἱ «Φίλοι τῆς Μουσικῆς» θά προσφέρουν ὡς άναμνηστικό δῶρο στή Φιλαρμονική 'Ορχήστρα τῆς Νέας 'Υόρκης ἕναν άμφορέα καί στόν Μητρόπουλο μία χρυσῆ πλάκα στήν ὁποία θά εἶναι χαραγμένα λίγα λόγια θαυμασμοῦ καί εὐγνωμοσύνης πρός τόν Μητρόπουλο γιά τά ὅσα ἔπραξε στό ἐξωτερικό ὑπέρ τοῦ 'Ελληνικοῦ ὀνόματος.

—Οἱ «Φίλοι τῆς Μουσικῆς» θά προσφέρουν ἐπίσης ἕνα τεμάχιο άρχαίου μαρμάρου στόν κ. Βασ. Γουλανδρή τόν "Ελληνα τῆς 'Αμερικῆς ὁ ὁποῖος κατέβαλε τά ἔξοδα ταξιδίου καί παραμονῆς τῆς Φιλαρμονικῆς στήν 'Αθήνα.

ΘΑ ΕΠΙΣΚΕΦΘΗ ΑΡΧΑΙΟΤΗΤΕΣ

Κατά τίς δύο ἡμέρες τῆς παραμονῆς του στήν 'Αθήνα ὁ Δημήτρης Μητρόπουλος, κατ' ἐκφρασθεῖσαν ἐπιθυμίαν του, θά ἐπισκεφθῆ ὅλους τούς άρχαιολογικούς χώρους καί τά μνημεῖα τέχνης τῆς περιοχῆς.

Η ΔΕΞΙΩΣΙΣ ΣΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Τήν Κυριακή στίς 5 τό άπόγευμα θά γίνη στό 'Ωδεῖο 'Αθηνῶν μία συγκινητική τελετή στήν ὁποία θά παραστοῦν τά μέλη τοῦ συμβουλίου τοῦ ἱδρύματος, τό διδακτικό προσωπικό καί οἱ άριστοχοι μαθηταί καί άπόφοιτοι τοῦ 'Ωδείου. 'Η συγκέντρωσις θά εἶναι πρός τιμήν τοῦ Μητρόπουλου, ὁ ὁποῖος ὑπῆρξε μαθητής καί κατόπιν καθηγητής καί μαέστρος τοῦ 'Ωδείου.

ΠΟΙΟΙ ΘΑ ΤΟΝ ΠΡΟΣΦΩΝΗΣΟΥΝ

Τόν Μητρόπουλο θά προσφωνήση ἐκ μέρους τοῦ συμβουλίου ὁ πρόεδρος αὐτοῦ κ. 'Αριστ. Κυριακίδης. 'Εν συνεχείᾳ θά ὁμιλήσουν ὁ κ. Σκλάβος ἤ ὁ κ. Μπουστίντουζ, ὡς οἱ άρχαιότεροι καθηγηταί τοῦ ἱδρύματος.

ΟΙ ΜΑΘΗΤΑΙ ΘΑ ΤΟΥ ΠΡΟΣΦΕΡΟΥΝ ΣΤΕΦΑΝΟ ΔΑΦΝΗΣ

Τέλος, ἐξ ὀνόματος τῶν σπουδαστῶν τοῦ 'Ωδείου 'Αθηνῶν, μία μαθήτρια τῶν κατωτέρων τάξεων καί ἕνας μαθητής θά προσφέρουν σάν συμβολικό δῶρο ἕνα δάφνινο στέφανο στόν Μητρόπουλο.

ΧΑΙΡΕΤΙΣΤΗΡΙΟ ΜΗΝΥΜΑ ΤΩΝ ΕΛΛΗΝΩΝ ΜΟΥΣΟΥΡΓΩΝ

Στόν άναμενόμενο διάσημο άρχιμουσικό ἡ "Ενωσις 'Ελλήνων Μουσουργῶν άπέστειλε τό άκόλουθο τηλεγράφημα:

«Μαέστρον Δημήτριον Μητρόπουλον, άεροδρόμιον Νεαπόλεως, Νεάπολιν.

'Η "Ενωσις 'Ελλήνων Μουσουργῶν, μέ τήν εὐκαιρίαν πού θά λαμπρύνετε μέ τήν ὑπέροχον τέχνην σας τάς ἑορτάς 'Αθηνῶν, ἀποστέλλει θερμό χαιρετισμό στόν ἔνδοξο "Ελληνα Διδάσκαλο καί εὔχεται δαφνηφόρος νά συνεχίζη πάντα τή μεγάλη του σταδιοδρομία.

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ, πρόεδρος, ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ, άντιπρόεδρος, ΑΝΤΙΟΧΟΣ ΕΥΑΓΓΕΛΑΤΟΣ, γενικός γραμματεύς, ΑΝΔΡΕΑΣ ΝΕΖΕΡΙΤΗΣ, ταμίας, ΣΩΤΟΣ ΒΑΣΙΛΕΙΑΔΗΣ, ΓΕΩΡΓΙΟΣ ΓΕΩΡΓΙΑΔΗΣ, ΓΕΩΡΓΙΟΣ ΚΑΖΑΖΟΓΛΟΥ, ΘΕΟΔΩΡΟΣ ΚΑΡΥΩΤΑΚΗΣ, ΓΙΑΝΝΗΣ ΠΑΠΑ-Ι-ΩΑΝΝΟΥ, ΣΠΥΡΟΣ ΣΚΙΑΔΑΡΕΣΗΣ, σύμβουλοι.



Μία σπανία φωτογραφία τοῦ Δημήτρη Μητρόπουλου σὲ νεαρὰ ἡλικία, τὴν ὁποίαν μᾶς παρεχώρησε ἡ σεβαστὴ καθηγήτρια τοῦ 'Ωδείου 'Αθηνῶν κ. Βαρατάσση

τό συμβούλιο τοῦ Πανελληνίου Μουσικοῦ Συλλόγου κ.ἄ.

ΠΑΡΕΛΗΦΘΗΣΑΝ ΤΑ ΟΡΓΑΝΑ

'Εν τῷ μεταξύ, σήμερα στίς 9.25 τό πρωΐ προσεγειώθη στό άεροδρόμιο τοῦ 'Ελληνικοῦ εἰδικό άεροπλάνο τῆς 'Ολλανδικῆς ἑταιρείας διά τοῦ ὁποίου μετεφέρθησαν τά ὄργανα τῆς ὀρχήστρας καθώς καί οἱ άποσκευές τῶν μελῶν αὐτῆς.

ΑΥΡΙΟΝ Η 1η ΣΥΝΑΥΛΙΑ

'Η πρώτη συναυλία τῆς Φιλαρμονικῆς θά δοθῆ ὡς γνωστόν αὔριο στίς 8 μ.μ. άκριβῶς στό 'Ωδεῖο 'Ηρώδου τοῦ 'Αττικοῦ. Τήν αὐριανή συναυλία καθώς καί τήν μεθαυριανή θά τιμήσουν διά τῆς παρουσίας των οἱ Βασιλεῖς. 'Επίσης θά παραστοῦν μέλη τῆς Κυβερνήσεως,

ΕΘΝΟΣ
ΑΘΗΝΑΙ
30 ΣΕΠΤΕΜΒΡΙΟΥ 1955

ΔΙΑ ΝΑ ΔΙΕΥΘΥΝΗ ΣΥΝΑΥΛΙΑΣ ΤΟΥ ΦΕΣΤΙΒΑΛ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΦΘΑΝΕΙ ΣΗΜΕΡΟΝ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

Η ΕΤΟΙΜΑΖΟΜΕΝΗ ΥΠΟΔΟΧΗ ΕΙΣ ΤΟΝ ΜΕΓΑΛΟΝ ΕΛΛΗΝΑ ΜΑΕΣΤΡΟΝ

'Ο Μητρόπουλος, Μουσικός Διευθυντής τῆς Φιλαρμονικῆς — Συμφωνικῆς 'Εταιρίας τῆς Νέας 'Υόρκης, γεννήθηκε στήν 'Αθήνα τό 1896 καί ἔχει άποκτήσει τήν άμεσικανική ὑπηκοότητα. Διηύθυνε, γιά πρώτη φορά, τήν Φιλαρμονική—Συμφωνική 'Ορχήστρα τῆς Νέας 'Υόρκης, ὕστερα άπό εἰδική πρόσκλησι, κατά τήν μουσική περίοδο 1940—41. Κατά τά έπόμενα χρόνια, διηύθυνε τακτικά τήν 'Ορχήστρα τῆς Νέας 'Υόρκης, αὐξάνοντας, ἔτσι, τήν μουσική φήμη του καί τόν άριθμόν τῶν θαυμαστῶν του, πρᾶγμα πού συνετέλεσε στόν διορισμό του ὡς διευθυντοῦ τῆς 'Ορχήστρας γιά τήν μουσική περίοδο 1950—51. Κατά τήν έπόμενη περίοδο διωρίσθηκε Μουσικός Διευθυντής τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης.



'Ο Μητρόπουλος σπούδασε στό 'Ωδεῖο 'Αθηνῶν. 'Αργότερα, ὑπῆρξε μαθητής τοῦ Φερρούτσιο Μπουζόνι, στό Βερολῖνο. 'Επί πολλά χρόνια διετέλεσε μόνιμος διευθυντής τῆς Κρατικῆς 'Ορχήστρας 'Αθηνῶν. 'Εξαίσετος πιανίστας καί συνθέτης, στήν άρχή τῆς μουσικῆς του σταδιοδρομίας ἔστρεψε τήν προσοχή του στό πιάνο. "Οταν ὅμως ἄρχισε νά διευθύνη ὀρχήστρα, κατάλαβε ὅτι αὐτή ἦταν ἡ πραγματική κλίσις του. 'Ο Μητρόπουλος εἶναι γνωστός ὄχι μόνο σάν ἐξαιρετικός ἑρμηνευτής τῶν κλασσικῶν ἔργων, ἀλλά καί σάν ἐξαιρετικά πειστικός πρόμαχος τῶν συγχρόνων συνθετῶν. Πολλά άπό τά σημαντικώτερα σύγχρονα μουσικά ἔργα ἐμφανίσθηκαν, γιά πρώτη φορά, άπό αὐτόν.

'Εκτός άπό τή θέσι τοῦ Μουσικοῦ Διευθυντοῦ τῆς άοιδοτέρας άμερικανικῆς ὀρχήστρας, ὁ Μητρόπουλος ἐμφανίζεται συχνά ὡς Διευθυντής καί ἄλλων ὀρχηστρῶν, κάθε χρόνο. "Οταν τοῦ πασέρεται ἡ εὐκαιρία, ἐπίσης, ἐμφανίζεται καί στό ἐξωτερικό.

'Ο Μητρόπουλος θά διεύθυνη δύο συναυλίες τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Ν. 'Υόρκης στό θέατρο 'Ηρώδου τοῦ 'Αττικοῦ στίς 1 καί 2 'Οκτωβρίου, ἐντός τοῦ πλαισίου τοῦ «Φεστιβάλ 'Αθηνῶν».

'Η Φιλαρμονική 'Ορχήστρα τῆς Ν. 'Υόρκης εἶναι ἡ παλιότερη άμερικανική ὀρχήστρα καί ἡ ἴδρυσίς της χρονολογεῖται άπό τά πρῶτα χρόνια τῆς συστάσεως τοῦ άμερικανικοῦ ἔθνους. Σήμερα, ἔπειτα άπό πολύχρονη ἄδραση καί ἐξέλιξη, ἔφθασε στό σημεῖο νά θεωρῆται — ὅπως εἶπε κάποτε ὁ Λώρενς Γκίλμαν — «ἕνα πραγματικά άξιοθαύμαστο μέσο ψυχαγωγίας καθώς καί ψυχικῆς καί πνευματικῆς ἐνθάρρυνσεως».

'Ο Δημ. Μητρόπουλος, πού ἔρχεται εἰς τήν 'Ελλάδα ὕστερα άπό δεκαεπτά ἔτῶν άπουσία, τό ἴδιο δράδυ τῆς άφίξεώς του θά παραστῆ εἰς τάς 7 εἰς εἰδικήν δεξίωσιν, ἡ ὁποία ὀργανοῦται πρός τιμήν του άπό τόν ὑπουργόν τῆς Παιδείας κ. Γεροκωστόπουλον εἰς τό ξενοδοχεῖον τῆς «Μεγ. Βρεταννίας». Τήν ἐπομένην, δηλαδή τό Σάββατον τό πρωΐ εἰς τάς 11 ἡ Φιλαρμονική 'Ορχήστρα τῆς Ν. 'Υόρκης θά συγκεντρωθῆ εἰς τό 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ γιά δοκιμή καί τό δράδυ θά δώση τήν πρώτην της συναυλίαν. Θά ἐπακολουθήση τήν Κυριακήν δεξίωσις τό άπόγευμα εἰς τό 'Ωδεῖον 'Αθηνῶν καί τό δράδυ ἡ δευτέρα συναυλία καί τήν Δευτέραν τό άμερικανικόν μουσικόν συγκρότημα θά άναχωρήση διά τό Λονδῖνον. Εἰς τήν άγγλικήν πρωτεύουσαν θά ἐμφανισθῆ εἰς τάς 4 καί εἰς τάς 5 'Οκτωβρίου θά συμπληρώση δέ ἔτσι 26 συναυλίες εἰς τήν Εὐρώπην—τήν πρώτην ἔδωσε εἰς τάς 5 Σεπτεμβρίου εἰς τό Φεστιβάλ τοῦ 'Εδιμβούργου—καί εἰς τάς 20 'Οκτωβρίου θά ἐγκαινιάση τήν νεωσοινῆν σαιζόν εἰς τό «Κάονεγκυ Χώλ» τῆς Νέας 'Υόρκης.

Athens Festival — 30 ΣΕΠΤΕΜΒΡΙΟΥ

Mitropoulos Back Today

ATHENS NOWS

All Tickets Sold For Both Concerts

DIMITRI MITROPOULOS, internationally famous Greek conductor, will be back in Athens today. With him will be the New York Philharmonic Orchestra, which, reaching the end of its European tour, will give two concerts under his baton at the Herod Atticus Theatre (Orfeus Cinema if wet) tomorrow and on Sunday night.



Dimitri Mitropoulos ponders a scare in the comfort of his home before a rehearsal of the New York Philharmonic Orchestra, which he will conduct in two concerts in Athens this week-end.

All tickets for the concerts have been sold, but both will be broadcast by Radio Athens (National Programme).

A reception will be given in honour of Maestro Mitropoulos by the Education Minister Mr Yerokostopoulos at the Grande Bretagne Hotel tonight.

The programme of Saturday's concert includes:

Prelude and Allegro «La Sultane» (Couperin-Milhaud) «Symphony No 2» (Schumann) and «Symphony No 5» (Prokofiev).

That of Sunday's includes: Overture to «Der Freischutz» (Weber); Symphony No 5» (Mendelssohn) and Greek Dances» (Skalkotas).

EXTRA TRAGEDIES

The two concerts were to have brought the Athens Festival to a triumphant conclusion, but it has now been announced that the National Theatre will give several more performances of ancient dramas at the Herod Atticus Theatre, before leaving for Yugoslavia on October 10.

«The «Hecuba» of Euripides will be performed on October 5 and 6, and the «Oedipus Rex» of Sophocles on October 3 and 4, with Kyra tina Paxinou and Alexis Minotis in the leading roles.

The National Theatre will present the «Hecuba» and the «Oedipus Rex» on October 12 and 13 at Belgrade and on October 15 and 16 at Zagreb.

Afterwards it will return to Greece and give several performances at the National Theatre in Salonika from October 19 to 31.

ΑΠΟ ΤΗ ΜΟΥΣΙΚΗ ΠΟΥ ΑΚΟΥΩ

Η ΤΕΛΕΥΤΑΙΑ ΣΥΝΑΥΛΙΑ ΤΟΥ ΦΕΣΤΙΒΑΛ

Η ΣΥΜΦΩΝΙΑ ΤΗΣ ΛΕΒΕΝΤΙΑΣ ΤΟΥ ΚΑΛΟΜΟΙΡΗ

— Τοῦ συνεργάτου μας κ. ΜΑΡΙΟΥ ΒΑΡΒΟΓΛΗ —

'Ο κύκλος τῶν καθαρά μουσικῶν ἐκδηλώσεων τοῦ φεστιβάλ τῶν 'Αθηνῶν, ἐκλεισε μέ τήν 5η συναυλία τῆς Κρατικῆς 'Ορχήστρας μέ μαέστρο τόν κ. Φ. Οἰκονομίδη. Τό πρόγραμμα περιελάμβανε τήν εἰσαγωγή τοῦ «Λοέγκριν», τό πρελούντιο άπό τόν «Τριστανο καί τό «Θάνατο τῆς 'Ιζόνδης», τήν εἰσαγωγή τοῦ «Τανχόϊζερ» τοῦ Βάγκνερ, καί τήν «Συμφωνία τῆς Λεβεντιάς» τοῦ Μανώλη Καλομοίρη. Τώρα δέν άπομένει παρά μιά μέρα άκόμα άπό τό σημαντικώτερο ἴσως γεγονός τῆς χρονιάς, τῆς συναυλίας τῆς ὀρχήστρας τῆς Ν. 'Υόρκης μέ διευθυντή τόν ἔνδοξο "Ελληνα Δημήτρη Μητρόπουλο. Τό ὄνομα τοῦτο ἤρθε τίς τελευταῖες ἡμέρες νά μοῦ ξυπνήση τήν μνήμη καί νά μέ φέρη πολλά χρόνια πίσω, τότε πού νέοι καί φίλοι καί οἱ τρεῖς, Καλομοίρης, Μητρόπουλος καί αὐτός πού γραφει τά λόγια αὐτα, γεμάτοι νεανικούς παλμούς καί ἰδανικά γιά μιά γνήσια ἑλληνική προσφορά στή μουσική, βλέπαμε τόν κόσμο ὅλο δικό μας. Σήμερα ὕστερα άπό τόσα χρόνια, γεμάτοι συγκίνησι καί χαρά, δεχόμαστε παλι κοντά μας τόν φίλο πού πραγματοποίησε τό ὄνειρο καί τῶν τριῶν, ἐδραιώνοντας καλλιτεχνική κυριαρχία πάνω στή Γῆ. Τήν ἀμετρητη χαρα μας γιά τήν ἐπίσκεψι τοῦ Δημήτρη Μητρόπουλου, ἐπισκιάζουν τά λυπηρά γεγονότα τῶν τελευταίων ἡμερῶν, τά γνωστά γεγονότα καί ἡ στάσι τῆς κυβερνήσεως τῆς πατρίδας τῶν ἐκτελεστῶν τῆς ὀρχήστρας τῆς Νέας 'Υόρκης. Ας μή σπεύσουν λοιπόν οἱ ξενοι μουσικοί νά ἑρμηνεύσουν τά χειροκροτήματα τῶν άκροατῶν τοῦ άρχαίου θέατρου, σάν φιλική ἐκδήλωσι ἤ σάν ἀδροφροσύνη, πού δέν ὀφείλουμε στή χώρα πού ἐκπροσωποῦν, ἀλλά μᾶλλον σάν φανατισμό ἀμεροληψίας, ὄχι πάντοτε παραδεκτής, πού κατέχει τό λαό τῆς μικρῆς μας χώρας καί πού φτάνει στό σημεῖο νά χωρίζη τό ἐθνικοπατριωτικό ζήτημα, άπό τό καθαρά καλλιτεχνικό θέμα.

Ξαναγυρίζω ὅμως στήν κριτική τῆς 5ης συναυλίας τοῦ φεστιβάλ· καί μιά πού ἡ μνήμη μου ἔφερε στήν ἐπιφάνεια παληές καλές ἡμέρες κοινῶν άγώνων καί ἐλπίδων, παραχωρῶ στόν Δημήτρη Μητρόπουλο λίγες γραμμές άπ' αὐτή τήν στῆλη καί άντιγράφω άπό τόν «'Ελεύθερο Λόγο» τοῦ 1925, τούς χαρακτηρισμούς του γιά τή «Συμφωνία τῆς Λεβεντιάς» τοῦ Καλομοίρη, ὅπως μοῦ τούς εἶπε κι' ὅπως τούς ἔγραφα ἐκεῖ, στήν κριτική μου. «Τί νά σοῦ πῶ, φίλε μου Μάριε, στό ἔργο αὐτό βλέπω μιά μεγάλη δύναμη πού γιά πρώτη φορά βλέπω σέ ἑλληνική σύνθεση. Οὔτε σύ, οὔτε ἐγώ, οὔτε ὁ φίλος μας Ριάδης καταφθάσαμε ἴσαμε σήμερα νά παρουσιάσωμε ἕνα συμφωνικό σύνολο διαρκείας μέ τόσο ἔντονη ἔκφραση, γιατί εἶναι σπάνια στήν ἐποχή μας αὐτή, πού ἡ μηχανική ζωή μᾶς ἔχει κάνει νευρικούς, νά ἔχη κανείς τήν άντοχή νάχη τόσο μεγάλη μουσική ἀναπτυή. Δέν εἶναι εὔκολο πρᾶγμα νά στήση ἕνα πρῶτο μέρος μιᾶς συμφωνίας. Μιά οἰκοδομή ὅμως ἀξιόλογη μόνον ὁ Καλομοίρης ἴσαμε σήμερα μᾶς παρουσίασε καί σέ βεβαιώ, Μάριε, πώς ἀπό σήμερα ἐξραιώνεται ἡ πεποίθησίς μου γιά τή μεγάλη σημασία τοῦ Καλομοίρη στήν 'Ελληνική μουσική δημιουργία· ἄλλως τε, ξέρεις, ὁ ἴδιος ὁ Ριάδης, ὕστερα άπό τή συναυλία, ἦρθε καί μοῦ εἶπε: «Τί νά σοῦ πῶ, φίλε μου, δέν μπορῶ 'γω νά χτίσω, εἶμαι νευρικός».

"Ετσι μίλησε τότε ὁ πραγματικός καλλιτέχνης, χωρίς φαρισαϊσμό καί ὑποκρισία· κι' ἦταν ὁ πιό άρμόδιος νά μιλήση, γιατί εἶχε κάμει ὁ ἴδιος τήν άνάλυση καί τήν ἐκτέλεση τῆς «Συμφωνίας τῆς Λεβεντιάς» στό θέατρο «Ο. Λύμπια». Τό ἔργο γράφτηκε στά 1919 καί παίχτηκε, γιά πρώτη φορά, στό θέατρο τοῦ 'Ηρώδη τοῦ 'Αττικοῦ άπό τήν στρατιωτική ὀρχήστρα, γιά τίς γιορτές τῆς Νίκης. 'Από τή συμφωνία ἐκτελέστηκε μόνο τό δεύτερο καί τρίτο μέρος, κι' αὐτό γιατί τό πρῶτο παρουσίαζε τεχνικές δυσκολίες, ὅπως καί τό τελευταῖο μέ τή χορωδία.

Πέρασαν άπό τότε 35 ὁλόκληρα χρόνια. Οἱ πολεμικές καί οἱ άρνήσεις δέν σάλεψαν τό ἔργο άπ' τή θέση του. Τί ἄλλο μπορεῖ νά ζητήση ἕνας καλλιτέχνης άπ' τήν ἐπιβολή του στόν καταλυτή χρόνο;

Τό «κοιμητῆρι τῆς δουνοπλαγιᾶς», εἶναι μιά άπ' τίς καλύτερες συνθέσεις τοῦ μουσουργοῦ καί άκούγοντάς το σήμερα ἔνοιωσα τήν ἴδια συγκίνηση, ὅπως καί τότε, σάν πρωτοπαίχτηκε. Γιά τήν ἐκτέλεση τοῦ ἔργου ἔχω νά πῶ δυό λόγια. Στίς γενικές της γραμμές ἦταν σχεδόν καλή. Τό δεύτερο καί τρίτο μέρος δόθηκαν καλύτερα· ἴσως μερικές διακοπές στό «γλέντι» νά χαλάρωσαν τή ζωντάνια καί τήν ἑνότητα τοῦ ρυθμοῦ. Γιά τό πρῶτο ὅμως καί τό τελευταῖο μέρος, ἔχω πολλές ἐπιφυλάξεις. 'Ιδιαίτερα μέ λύπησε τό γεγονός πῶς ἡ ἀνδρική χορωδία, πού τόσες δαφνες ἔδρεψε στό φεστιβάλ, στό μέρος Acapella (χωρίς τή συνοδεία τῆς ὀρχήστρας), δέν παρουσιάστηκε μέ σταθερή τονικότητα.

Τά χειροκροτήματα τοῦ κοινοῦ τίμησαν τόν ἐμπνευσμένο δημιουργό καί μαζί μ' αὐτόν τόν ἀρχιμουσικό καί τήν ὀρχήστρα.

Τά τρία ἔργα τοῦ Βάγκνερ, (πρῶτο μέρος τοῦ προγράμματος), ὁ κ. Οἰκονομίδης, μᾶς τά ἔχει παρουσιάσει πολλές φορές μέ ἐπιτυχία. Αὐτή τή φορά, ὅμως, μέ λύπη μου ὁμολογῶ πώς μοῦ εἶναι «πολύ βαρύ τά ξένα κρίματα νά κρίνω». Ντροπή μου ὅμως θάταν νά γράψω πώς ἡ ἐκτέλεση τῶν συνθέσεων τοῦ Βάγκνερ, ἦταν καλή καί ἄξια νά κλείση τό «Φεστιβάλ τῶν 'Αθηνῶν» τοῦ 1955.

ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ

«Ο ΤΑΧΥΔΡΟΜΟΣ»
Σάββατον, 1 'Οκτωβρίου 1955

ΥΣΤΕΡΑ ΑΠΟ 18 ΧΡΟΝΙΑ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΤΗΝ ΑΘΗΝΑ!



"Απόψε καί αὔριο δίδονται οἱ δύο Συναυλίες τῆς Φιλαρμονικῆς 'Ορχήστρας Νέας 'Υόρκης, μέ διευθυντή τόν Δημήτρη Μητρόπουλο. Τήν περασμένη ἑβδομάδα δώσαμε ὅλες τίς λεπτομέρειες γιά τήν φρενιτιώδη κίνηση πού σημειώθηκε πρό τῶν συναυλιῶν. Τσέκ καί δολλάρια άπό τήν Εὐρώπη ἤρχοντο σέ μάτσα εἰς τό ξενοδοχεῖον τῆς «Μεγάλης Βρεττανίας» καί τό 'Υπουργεῖον Τύπου. Μά καί τό 'Αθηναϊκό κοινό ἔδειξε τόν ἴδιον ἐνθουσιασμό. Οἱ οὐρές—ἰδίως γιά τήν δευτέρα συναυλία—ἄρχισαν άπό τίς 11 τό δράδυ, γιά δελτία προτεραιότητος, πού θά ἐδίδοντο τήν ἐπομένην τό πρωΐ εἰς τάς 9 ! Φυσικά, σημειώθηκαν—εἶναι δυνατόν ν' άποφευχθοῦν;—κρούσματα μαύρης άγοράς, μέ δελτία προτεραιότητος πωλούμενα άντί 50—250 δραχμῶν καί εἰσιτήρια ἐγγίζοντα τήν διπλασίαν τῆς ἐπισήμου τιμῆς των. Πάντως, εἶναι ἐνθαρρυντικό νά βλέπη κανείς τήν νεολαία—καί τούς ὄχι καί τόσο νέους—νά άποφασίζουν νά ταλαιπωρηθοῦν γιά καλλιτεχνικό γεγονός. Ὡς γνωστόν, τά προγράμματα τῶν συναυλιῶν εἶναι : ΣΑΒΒΑΤΟΝ : Κουπερέν: Πρελούντιο καί 'Αλλέγκρο. Σούμαν: 2α Συμφωνία. Προκόφιεφ: 5η Συμφωνία. ΚΥΡΙΑΚΗ: Βέμπερ: 'Ελεύθερος Σκοπευτής (εἰσ.). Μέντελσον: 5η Συμφωνία. Σκαλκώττας : 'Ελληνικοί Χοροί. Μπράμς: 2α Συμφωνία. Φυσικά, δέν ὑπάρχει πλέον ἴχνος εἰσιτηρίου εἰς τά ταμεῖα. οὔτε καί εἶναι πιθανόν νά γίνουν ἐπιστροφαί. Τά πάντα ἐξαοτῶνται πλέον άπό τόν καιρό. "Αν τύχη καί βρέξη, ἡ συναυλία θά γίνη εἰς τόν «'Ορφέα» καί πλῆθος εἰσιτηρίων θά άκυρωθοῦν, ἐν μέσῳ άπελπισίας καί ὀδυρμῶν. Πάντως, ἡ ἄφιξις τοῦ Μητροπούλου, ἂν ἐξαιρέσωμε μερικούς πικροχόλους, χαιρετίσθηκε άπό τούς 'Αθηναίους σάν τό μεγάλο καλλιτεχνικό γεγονός τῆς χρονιᾶς. Τά παρασκήνια τῆς μεγάλης δεξιώσεως τῆς Παρασκευῆς άναφέρονται εἰς άλλην στήλην.

ΑΠΟΨΕ ΣΤΟ ΘΕΑΤΡΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ Η ΠΡΩΤΗ ΣΥΝΑΥΛΙΑ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ

Ἡ Μετεωρολογική Ὑπηρεσία δέν προβλέπει βροχήν μετά τήν 8ην βραδυνήν

ΕΞΑΙΡΕΤΙΚΟΥ ΕΝΔΙΑΦΕΡΟΝΤΟΣ ΔΗΛΩΣΕΙΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΠΡΟΣ ΤΑ «ΝΕΑ»

ΚΑΠΟΙΑ ΜΕΡΑ Η ΜΟΥΣΙΚΗ ΘΑ ΓΙΝΗ ΘΡΗΣΚΕΙΑ ΚΑΙ Η ΕΙΣΟΔΟΣ ΣΤΙΣ ΣΥΝΑΥΛΙΕΣ ΘΑ ΕΙΝΑΙ ΕΛΕΥΘΕΡΑ

ΑΜΕΡΙΚΑΝΙΚΗ ΟΡΧΗΣΤΡΑ ΠΡΑΓΜΑΤΟΠΟΙΕΙ ΠΑΓΚΟΣΜΙΑ ΤΟΥΡΝΕ ΠΡΟΠΑΓΑΝΔΙΖΟΝΤΑΣ ΡΩΣΣΙΚΗ ΜΟΥΣΙΚΗ!

ΑΥΡΙΟΝ ΚΛΕΙΝΕΙ Η ΘΕΡΙΝΗ ΘΕΑΤΡΙΚΗ ΣΑΙΖΟΝ ΚΑΙ ΤΗΝ ΠΡΟΣΕΧΗ ΕΒΔΟΜΑΔΑ ΑΡΧΙΖΕΙ ΤΟ ΑΝΟΙΓΜΑ ΤΩΝ ΧΕΙΜΕΡΙΝΩΝ ΑΘΗΝΑΪΚΩΝ ΘΕΑΤΡΩΝ

Ἦταν ἡ ὥρα 6.15 μ.μ. ὅταν τό τετρακινητήριο ἀεροπλάνο τῆς K.L.M., ἀφοῦ διεγράψαμε ἕνα κύκλο ἐπάνω ἀπό τό ἀεροδρόμιο τοῦ Ἑλληνικοῦ, ἐκύλησε ἀθόρυβα στόν διάδρομο προσγειώσεως καί σταματήσε στό κέντρο της πλατφόρμας. Πρίν ἀκόμη καλά καλά σβήση τίς μηχανές του κι' ἐνῶ οἱ ἕλικες ἔφερναν τίς τελευταίες ξεψυχισμένες στροφές τους, ἕνα πολύχρωμο ἀνυπόμονο πλῆθος ὥρμησε πρός τήν ἔξοδο τοῦ ἀεροπλάνου καί σχημάτισε μπροστά της ἕνα ἀσφυκτικό, ἕνα ἀδιαπέραστο φράγμα.

—Κρατικοί ἐκπρόσωποι τῶν ἀρχῶν μέ τά ἐπίσημα σκοῦρα κοστούμια τους καί τίς ἀνθοδέσμες, σπουδαστοί ξεμανίκωτοι, ὡρίμες κυρίες τοῦ καλοῦ κόσμου καί νεαρές μαθήτριες τῶν Ὡδείων, ὅλοι τους, μαζί καί οἱ δημοσιογράφοι γιά τούς ὁποίους μέχρι τῆς στιγμῆς ἐκείνης δέν εἶχε ληφθῆ καμμιά εἰδική μέριμνα γιά νά ἐκτελέσουν ἀπρόσκοπτα τό καθῆκον τους, ἔγιναν μιά μᾶζα, ἕνα «μπουλοῦκι».

—Τά βλέμματα ὅλων ἦσαν ἐστραμμένα στήν μικρή πορτοῦλα ἀπ' ὅπου θά ἔβγαινε — ἄν ἦταν μέσα — ὁ Δημήτρης Μητροπουλος. Κάποτε ἡ πόρτα ἄνοιξε καί φάνηκε τό ξανθό κεφάλι μιᾶς συνοδοῦ. Ταυτοχρόνως ἀνέβαιναν τήν σκάλα καί εἰσήχοντο μέσα στό τεράστιο χαλύβδινο κήτος, ὁ διευθυντής Ἐξωτερικοῦ Τύπου τοῦ Ὑπουργείου Προεδρίας τῆς Κυβερνήσεως κ. Γ. Καβουνίδης κι' ἕνας δύο συγγενεῖς τοῦ μαέστρου.

«ΗΡΘΕ!... ΗΡΘΕ!...»

Ἡ ἀνυπομονησία τοῦ κόσμου δέν κράτησε πολύ. Κάποιος ἀπό τό προσωπικό του ἀερολιμένος ἀνήγγειλε ὅτι στούς ἐπιβάτες τοῦ ἀεροπλάνου—πού ἦταν τό πρῶτο ἀπό τά δύο εἰδικῶς ἀγκαζαρισμένα γιά τούς μουσικούς τῆς Φιλαρμονικῆς — συγκαταλέγεται καί ὁ Δημήτρης Μητρόπουλος.

—«Ἤρθε!... Ἤρθε!...». Αὐτή ἦταν ἡ πρώτη κραυγή ἀγαλλιάσεως πού ξέφυγε ἀπό τά στόματα τῶν πεντακοσίων περίπου ἀνθρώπων πού συνωθοῦντο γύρω ἀπό τό ἀεροπλάνο.

— Οἱ φωτορεπόρτερ, ἀναρριχημένοι στήν κουπαστή τῆς σκάλας, ἐσκόπευαν μέ τίς μηχανές τους τό μικρό ἀνοιγμα ἀπ' ὅπου θά ξεπροβάλλε σέ λίγο ὁ μεγάλος μαέστρος. Αὐτά ὅλα ἐξετυλίχθησαν μέ κινηματογραφική ταχύτητα.

ΚΑΤΑΒΕΒΛΗΜΕΝΟΣ ΑΠΟ ΤΟ ΚΟΠΙΑΣΤΙΚΟ ΤΑΞΙΔΙ

Ἀδύνατη, ἀσκητική διεγράφη σέ λίγο στό ὕψος τῆς σκάλας ἡ μορφή τοῦ Μητρόπουλου. Τό πρόσωπό του, ὠχρό, ἔφερε ἐνδηλα τά ἴχνη τοῦ μεγάλου καί κουραστικοῦ ταξιδιοῦ πού εἶχε κάμει ἀπό τό Μιλάνο, ὅπου ἔδωσε μέ καταπληκτική ἐπιτυχία δύο συναυλίες, ἕως τά χωματα τῆς τόσο ἀγαπημένης του πατρίδας.

—«Ἔχω γυρίσει τόν κόσμο ὁλόκληρο», ἔλεγε ἀργότερα ὁ Μητρόπουλος στή συνομιλία του μέ τούς ἀντιπροσώπους τοῦ Τύπου. «Τέτοιο ἀπαίσιο ταξίδι, τέτοια κούραση ποτέ ἄλλοτε δέν τήν αἰσθάνθηκα».

— Καί πράγματι ὁ Μητρόπουλος σέ ὅσους τόν εἶδαν κατά τήν ἀποβίβασί του ἀπό τό ἀεροπλάνο, φάνηκε φοβερά κατοϊδεβλημένος. Χαιρετοῦσε μέ ἐγκάρδιες πλατειές χειρονομίες κι' γαμογελοῦσε ἀδιάκοπα μέ τό γοητευτικό χαμογελό του. Κύτταζε ὅμως συγχρόνως μέ ἀπόγνωσι τό ἀδιέξοδο ἐμπρός του καί γύρευε μέ τό βλέμμα του μιά ἤσυχη γωνιά γιά νά ἀναπνεύση καί νά ξεκουραισθῆ.

—«Εἶμαι κατασυγκινημένος, ἄρχισε νά λέη, «που βρίσκομαι στήν πατρίδα μου. Εἶχαμε ἕνα πολύ ὀδυνηρό ταξίδι. Εἶμαι σχεδόν ἄρρωστος».

Η ΠΟΛΙΟΡΚΙΑ ΤΟΥ ΠΛΗΘΟΥΣ

Δέκα λεπτά τῆς ὥρας ὁ Μητρόπουλος στεκόταν στήν ἴδια θέσι ἐπαναλαμβάνοντας ἱκετευτικά: «Εἶμαι ἄρρωστος ἀφῆστε με σάς παρακαλῶ νά περάσω». Τό πλῆθος ὅμως πού δέν ἐχόρταινε νά τόν βλέπη σπρωχνόταν ἐπάνω του, τόν ἀγκάλιαζε, τόν φιλοῦσε καί μέ κάθε εἴδους ἐκδηλώσεις τοῦ ἔδειχνε τόν θαυμασμό καί τήν ἀγάπη του.

—Τό πρωτόκολλο εἶχε φυσικά ἐντελῶς παραμερισθῆ. Ὁ κ. Οἰκονομίδης πού πῆγε ὡς γενικός διευθυντής τῆς Κρατικῆς Ὀρχήστρας καί ὡς παλαιός φίλος καί συνεργάτης του νά τόν ὑποδεχθῆ, ὁ ἀρχιμουσικός κ. Βαβαγιάννης ὁ κ. Στέφανος Βαλτετσιώτης, ὁ κ. Φαραντάτος καί τόσοι ἄλλοι ἔμειναν πίσω μή μπορώντας νά ἀπομονώσουν τόν μαέστρο γιά νά τοῦ ποῦν τό «καλῶς ὥρισες».

— Ἡ κατάστασις αὐτή κράτησε κάπου εἴκοσι λεπτά ἕως ὅτου ἐπενέβη μέ πιό δραστήρια μέσα ἡ Ἀστυνομία, διέλυσε τούς συγκεντρωθέντας καί ὡδήγησε τόν Μητρόπουλο στό αὐτοκίνητο τοῦ Ὑπουργοῦ Προεδρίας τῆς Κυβερνήσεως κ. Γ. Ράλλη, μέ τό ὁποῖον ὁ δοξασμένος ἀρχιμουσικός ἀνέβηκε στήν Ἀθήνα καί ἀμπαιρώθηκε σ' ἕνα διαμέρισμα τοῦ ξενοδοχείου τῆς «Μεγάλης Βρεττανίας», ὅπου μετά λίγη ὥρα ἐδέχθη τούς ἀντιπροσώπους τοῦ Ἑλληνικοῦ Τύπου.

ΕΖΗΤΗΣΕ ΣΥΓΓΝΩΜΗΝ ΓΙΑ ΤΑ ΕΛΛΗΝΙΚΑ ΤΟΥ

Μιλώντας στούς Ἕλληνας δημοσιογράφους, ὁ κ. Μητρόπουλος ἐζήτησε πρῶτα συγγνώμη γιά τά ἑλληνικά του. Ἐν τούτοις τό λεξιλόγιό του, ἡ προφορά του ἦταν ἄψογα. Μιλοῦσε μέ πολύ μπρίο — διότι ἐν τῷ μεταξύ εἶχε τελείως συνέλθει καί εἶχε ἐπανέλθει τόν ἑαυτό του — σέ μιά στρωτή ἑλληνική γλῶσσα καί μόνο κάθε τόσο σκόνταφτε σέ κομμιά δύσκολη λέξι, τήν ὁποίαν ὅμως ἀστραπιαία καί χωρίς κόπο ἀνακούση. Δυστυχῶς ὅμως, κάθε μέρα πού περνάει, στοιχίζει στήν Φιλαρμονικά χιλιάδες δολλάρια κι' αὐτά πρέπει κάποιος νά τά πληρώση. Καθώς θά γαθατε ἕνας συμπατριώτης μας στήν Ἀμερική πλήρωσε μέ δικά του χρήματα τά ἔξοδα μεταβάσεως τῆς Ὀρχήστρας ἀπό τό Μιλάνο στήν Ἀθήνα καί ἐπιστροφῆς της στό Λονδίνο. Ἀλλοιῶς ἡ περιοδεία πληρώθηκε μέ δικά του χρήματα τά ἔξοδα μεταβάσεως τῆς Ὀρχήστρας ἀπό τό Μιλάνο στήν Ἀθήνα καί ἐπιστροφῆς της στό Λονδίνο. Ἀλλοιῶς ἡ τουρνέ στήν Ἑλλάδα ἦταν ἀδύνατον νά πραγματοποιηθῆ. Μή ξεχνᾶτε ὅτι ἡ Φιλαρμονική ἀποτελεῖται ἀπό 116 μουσικούς, οἱ ὁποῖοι λαμβάνουν ἀφοιβές ὁσυνηθίστες γιά τήν Ἑλλάδα. Κάθε συναυλία πού θά δώσουμε, ἐκτός τῆς Ἀμερικῆς, κοστίζει 6.000 δολλάρια».

— «Μή νομίζετε», συνέχισε ὁ Μητρόπουλος, «ἄτι τά χρήματα πού χρειάζεται κάθε χρόνο ἡ Φιλαρμονική τά βρίσκουμε εὔκολα ἤ ὅτι μᾶς τά παρέχει τό κράτος. Ἀπό τό ἕνα ἑκατομμύριο δολλάρια πού ἀνέρχεται ὁ προϋπολογισμός τῆς Φιλαρμονικῆς γιά τίς 23 ἑβδομάδες τῆς σαιζόν, τίς 250.000 δολλάρια μᾶς τίς χορηγεῖ τό κράτος. Τά ὑπόλοιπα χρήματα μᾶς τά δίνουν ἰδιῶτες».

Η ΤΕΧΝΗ ΕΙΝΑΙ ΓΙΑ ΤΟΥΣ ΠΛΟΥΣΙΟΥΣ ΜΕ ΤΙΣ ΤΩΡΙΝΕΣ ΚΟΙΝΩΝΙΚΕΣ ΣΥΝΘΗΚΕΣ

Κατόπιν ὁ Μητρόπουλος, παίρνοντας ἀφορμή ἀπό τά οἰκονομικά τῆς Φιλαρμονικῆς, ἔθιξε ἕνα θέμα τεραστίου ἐνδιαφέροντος. Τήν σχέσι τοῦ λαοῦ μέ τήν μουσική.

—«Ἡ τέχνη, εἶπε, κάτω ἀπό τίς σημερινές κοινωνικές συνθῆκες, εἶναι γιά τούς πλουσίους. Τά εἰσιτήρια τῶν συναυλιῶν παντοῦ σ' ὅλον τόν κόσμο, εἶναι ἀκριβά καί τά ἀγοράζουν οἱ πλούσιοι, ὄχι γιατί ἀγαποῦν ἤ καταλαβαίνουν τήν μουσική καλύτερα ἀπό τόν λαό, ἀλλά γιά λόγους κοινωνικῆς σκοπιμότητος».

—Ἡ λεπτότης πού διακρίνει τόν μεγάλο μαέστρο δέν τόν ἄφησε νά ἀκριβολογήση στό σημεῖο αὐτό, καίτοι ἦταν φανερό πῶς ὑπονοοῦσε τόν σνομπισμό, τήν διεθνῆ ἀρρωστεια τῆς ἐποχῆς μας. «Οἱ ἄνθρωποι, προσέθεσε ὁ μεγάλος ἀρχιμουσικός, πού ἀγαποῦν εἰλικρινά τήν μουσική, αὐτοί πού τήν θεωροῦν ὅπως ἐγώ σάν θρησκεία τους, ἀνήκουν στίς ἄπορες τάξεις. Ἐλπίζω πῶς κάποια μέρα ἡ μουσική θά γίνη θρησκεία τῆς ἀνθρωπότητος ὁπότε ἡ εἴσοδος στά κοντσέρτα θά εἶναι ἐλεύθερη, ὅπως εἶναι σήμερα ἀνοικτοί οἱ ναοί στόν καθένα πού θέλει νά προσευχηθῆ».

ΠΑΝΤΟΥ ΤΟΝ ΥΠΕΔΕΧΘΗΣΑΝ ΜΕ ΑΓΑΠΗ

«Κάτι πού θά ἤθελα νά σᾶς τονίσω, συνέχισε ὁ Μητρόπουλος, εἶναι τό πνεῦμα ἀγάπης καί ἀδελφωσύνης πού βρῆκα περιδεύοντας μέ τήν Φιλαρμονική στήν Εὐρώπη. Ὅπου νά πήγαμε μᾶς ὑποδέχτηκαν μέ ἐλληνική χαρά καί μᾶς περιποιήθηκαν ἀφάνταστα. Φαντασθῆτε ὅτι, στό ἀεροδρόμιο τοῦ Βερολίνου, ἐκτός τοῦ ὅτι μᾶς ἄφησαν νά περάσωμε χωρίς ἔλεγχο στά διαβατήρια καί τίς ἀποσκευές, τό προσωπικό τοῦ ἀεροδρομίου παρετάχθη σέ δυό σειρές καί καθώς περνούσαμε μᾶς προσέφερε σαμπάνιες. Τό βράδυ, τό διαμάτιό μου στό ξενοδοχεῖο ἦταν γεμάτο ἀπό ἄνθη πού μοῦ ἐστειλαν ἀνώνυμοι φίλοι της μουσικῆς».



Τρία χαρακτηριστικά στιγμιότυπα ἀπό τήν χθεσινή ἄφιξι τοῦ Δημήτρη Μητρόπουλου. Ἀριστερά, ὁ διάσημος μαέστρος, μέσα στό αὐτοκίνητο τοῦ ὑπουργοῦ κ. Ράλλη πού τόν μετέφερε ἀπό τό ἀεροδρόμιο στό ξενοδοχεῖο τῆς «Μεγάλης Βρεττανίας». Ὁ Μητρόπουλος δέν ἔχει ἀκόμη συνέλθει ἀπό τό ἀνώμαλο ταξίδι καί ἀπό τίς ἐπιθέσεις τῶν θαυμαστῶν του. Εἰς τό μέσον, ὁ ἐπιφανής ὀρχιμουσικός κατά τήν συνάντησί του μέ τήν Κατίνα Παξινοῦ. Δεξιά, μία ὥρα μετά τήν ἄφιξί του, εὔχαρις καί ζωηρός, ὁ Μητρόπουλος ὁμιλεῖ πρός τούς ἐκπροσώπους τοῦ Ἑλληνικοῦ καί ξένου τύπου

Η ΣΟΒΙΕΤΙΚΗ ΜΟΥΣΙΚΗ

Καί ἡ συνομιλία τοῦ διασήμου ἀρχιμουσικοῦ μέ τούς δημοσιογράφους κατέληξε ὡς ἑξῆς:

—«Ἐλέχθη ὅτι στά προγράμματά μου προτιμῶ τήν σοβιετική μουσική. Αὐτό ἀν ἦταν παρ' ὅλους τούς Μάκ Κάρθυ καί τούς ὁμοίους των, ἐπραγματοποίησε μία παγκόσμια τουρνέ προπαγανδίζοντας τήν Ρωσική μουσική».

— Ὅσον ἀφορᾶ τήν 10η Συμφωνία τῆς Ἐρήνης τοῦ Σοστακόβιτς τήν ὁποίαν διηύθυνε στό Παρίσι, ὁ κορυφαῖος μαέστρος εἶπε ὅτι εἶχε σκοπό νά τήν παρουσιάση καί στήν Ἀθήνα, φοβήθηκε ὅμως τίς ἀντιδράσεις τίς ὁποίες θά ἔπρεπε νά συναντοῦσε ἀπό ὡρισμένους κύκλους.

Σέ ἐρώτησι ποιοί εἶναι οἱ συνθέτες καί τά ἔργα πού προτιμᾶ ὁ Μητρόπουλος ἀπήντησε ὅτι σαν ἄνθρωπος ἔχει τίς ὑποκειμενικές προτιμήσεις του, σαν μαέστρος ὅμως εἶναι ὑποχρεωμένος νά ἀναζητῆ καί νά παρουσιάζη τό ἀντικειμενικῶς ὡραῖο, ἀνεξαρτήτως τεχνοτροπίας ἤ σχολῆς. Ἐπίσης ὀφείλει νά σέβεται τίς προτιμήσεις τῶν ἀκροατῶν του καί τό γενικό καλλιτεχνικό κλίμα τῆς ἐποχῆς.

— Συγκεκριμένα εἶπε ὅτι τόν ἐνδιαφέρει ἡ μοντέρνα μουσική καί γι' αὐτό καί διευθύνει συχνά ἔργα νεων συνθετῶν τά ὁποῖα δέν ἀναγνωρίζονται εὔκολα καί δέν ἐπιβάλλονται ἀπό ἀκροατήριο.

Η ΧΘΕΣΙΝΗ ΔΕΞΙΩΣΙΣ

Καί λέγοντας τά παραπάνω λόγια ὁ Μητρόπουλος σηκώθηκε ὀρθιος, χαιρέτησε τούς δημοσιογράφους, τούς εὐχαρίστησε γιά τήν συντροφιά τους, ἡ ὁποία ὅπως εἶπε τοῦ ἔδωσε ἐξαιρετική χαρά, καί ἀπῆλθε, ἤ μᾶλλον ἀπήχθη ἀπό τήν ἀκολουθία του καί ὡδηγήθηκε στίς ἀποστράπτουσες αἴθουσες τοῦ ξενοδοχείου ὅπου τόν ἀνέμενε ἡ ἀφροκρεμα τῆς Ἀθηναϊκῆς κοινωνίας.

—Στή δεξίωσι παρεστησαν οἱ ὑπουργοί κ. κ. Ράλλης, Γεροκωστόπουλος, Εὐταξίας καί Στρατος, ὁ ὑπουργός ἄνευ χαρτοφυλακίου κ. Ἐμμ. Τσουδερος, ὁ κ. Κ. Τσαλδάρης, οἱ πρεσβευταί Ἀμερικῆς καί Γαλλίας, ὁ κ. καί ἡ κ. Β. Γουλανδρῆ, ὁ Δημήτρης Γαλάνης, οἱ μαέστροι καί οἱ κορυφαῖοι τῆς Κρατικῆς Ὀρχήστρας, τό συμβούλιον τοῦ Ὠδείου Ἀθηνῶν, οἱ πρωταγωνισταί τοῦ Ἐθνικοῦ θεάτρου Κατίνα Παξινοῦ καί Ἀλέξης Μινωτῆς, ἡ ἀντιπρέσβειρα καί τά μέλη τοῦ Συλλόγου «Φίλοι τῆς Μουσικῆς», οἱ μουσουργοί Καλομοίρης, Βάρβογλης, Παλλάντιος, Σκλάβος κ. ἄ.

—Τόν ἕνα μετά τόν ἄλλο ὁ Μητροπουλος τοῦ χαιρέτησε διά χειραψίας καί ἀντήλλαξε φιλικά λόγια. Ἡ συνάντησίς του μέ τούς παλαιούς συνεργάτες καί φίλους του εἶχε κάτι τό πολύ συγκινητικό. Τούς ἀγκάλιαζε, τούς φιλοῦσε καί μέ σβησμένη ἀπό τήν συγκίνησι φωνή τούς ἔλεγε ὅτι πάντα τούς θυμᾶται καί τούς σκέπτεται μέ νοσταλγία.

ΑΠΟΣΥΡΕΤΑΙ ΣΤΗΝ ΜΑΓΚΟΥΦΑΝΑ

Στίς 8.45 μ.μ. ὀφοῦ συνδιελέχτηκε μέ ὅλους τούς παρισταμένους ὁ Δημήτρης Μητρόπουλος ἀπεσύρθησαν ἀπό τήν δεξίωσι καί συνοδευόμενος ἀπό τήν κ. Κουτσογιάννη κατευθύνθηκε στό σπίτι τῆς Μαγκουφάνας ὅπου διανυκτέρευσε.

—Κατά τήν διάρκεια τῆς δεξιώσεως φωτογραφικά συνεργεία ξένων πρακτορείων καί περιοδικῶν ἐτράβηξαν ἔγχρωμες φωτογραφίες τίς ὁποίες θά ἀποστείλουν στό ἐξωτερικό πρός δημοσίευσιν.

ΑΓΩΝΙΑ ΜΗΠΩΣ ΒΡΕΞΗ

Οἱ μισοί καί περισσότεροι ἀπό τούς φιλομούσους πού κατάφεραν μέ μύρια βάσανα νά ἀποκτήσουν εἰσιτήρια τῶν συναυλιῶν Μητροπούλου, βρίσκονται ἀπό τό πρωΐ σέ φοβερή ἀγωνία:

— Θά διορθωθῆ ἄραγε ὁ καιρός; Θά δοθῆ ἡ συναυλία στό θέατρο τοῦ Ἡρώδου ἤ θά γίνη στόν «Ὀρφέα» ὅπου ἀπό τά 3.300 εἰσιτήρια θά ἰσχύσουν μονάχα τά 1.600; Τό ἴδιο ἀγωνιῶδες ἐρώτημα ἀπασχολεῖ καί τήν ἁρμοδία ὑπηρεσία ὀργανώσεως τοῦ Φεστιβάλ Ἀθηνῶν.

ΚΑΘΕ ΗΜΙΩΡΟΝ ΡΑΔΙΟΦΩΝΙΚΗ ΕΙΔΟΠΟΙΗΣΙΣ ΓΙΑ ΤΟ ΚΟΙΝΟ

Μέχρι τῆς 10ης πρωϊνῆς ἡ ὑπηρεσία ἐτέλει ἐν ἀναμονῇ τῶν ὁριστικῶν προγνωστικῶν τῆς Μετεωρολογικῆς ὑπηρεσίας ἐπί τῇ βάσει τῶν ὁποίων θά ἀποφασίση τό μέρος ὅπου θά δοθῆ ἡ συναυλία.

— Ἡ Μετεωρολογική Ὑπηρεσία, ἐρωτηθεῖσα σχετικά μέ τήν κατάστασι τοῦ καιροῦ ἐδήλωσε ὅτι εἶναι πιθανόν ἀπό 5—8 μ.μ. νά σημειωθῆ μία δεκάλεπτος βροχή. Κατά τίς προβλέψεις τῆς ἐν λόγω ὑπηρεσίας ὁ καιρός μετά τήν 8ην νυκτερινήν θά βελτιωθῆ.

— Πάντως, εἶναι πρόωρο νά λεχθῆ ἀπό τώρα ποῦ θά γίνη ἡ συναυλία. Τό κοινόν θά λάβη ἐγκαίρως γνωσιν τοῦ τόπου τῆς συναυλίας ἀπό τό ραδιόφωνο. Ἡ πρώτη ἐπίσημος ἀνακοίνωσις θά μεταδοθῆ στίς 6 μ.μ. Θά ἐπακολουθήσουν καί ἄλλες ἀνακοινώσεις κάθε ἡμίωρο.

ΘΑ ΠΑΡΑΣΤΟΥΝ ΟΙ ΒΑΣΙΛΕΙΣ

Τήν συναυλία, εἴτε στό θέατρο τοῦ Ἡρώδου δοθῆ εἴτε στόν «Ὀρφέα» θά τιμήσουν διά τῆς παρουσίας των οἱ Βασιλεῖς μετά τοῦ Διαδόχου καί τῶν λοιπῶν μελῶν τῆς Βασιλικῆς οἰκογενείας.

— Ἐπίσης στή συναυλία θά προσέλθουν τά μέλη τοῦ Ὑπουργικοῦ Συμβουλίου, τά Διπλωματικό Σῶμα καί ἄλλοι ἐπίσημοι.

— Ἡ Ἀστυνομία ἔχει ἤδη λάβει μέτρα γιά τήν ὁμαλή κυκλοφορία τῶν ὀχημάτων τόσο στήν περιοχή τοῦ θεάτρου Ἡρώδου τοῦ Ἀττικοῦ ὅσο καί στήν ὁδό Σταδίου ἐάν τελικά ἡ συναυλία, λόγω τοῦ καιροῦ, δοθῆ στόν «Ὀρφέα». Σχετική ἀνακοίνωσις ἐξεδόθη χθές ἀπό τήν Ὑπηρεσία Ὀργανώσεως τοῦ Φεστιβάλ Ἀθηνῶν.

ΟΛΑ ΕΤΟΙΜΑ ΣΤΟ ΘΕΑΤΡΟ ΗΡΩΔΟΥ ΚΑΙ ΣΤΟΝ «ΟΡΦΕΑ»

Σήμερα στίς 11 τό πρωΐ ὁ Δημήτρης Μητρόπουλος, συνοδευόμενος ἀπό τούς τεχνικούς ἐμπειρογνώμονες τῆς Φιλαρμονικῆς, ἐπρόκειτο νά μεταβῆ στό ὑπαίθριο θέατρο Ἡρώδου τοῦ Ἀττικοῦ γιά νά ρυθμίση ἐπί τόπου διάφορα τεχνικῆς φύσεως θέματα, ὅπως τῆς τοποθετήσεως τῶν ἐκτελεστῶν στήν ἑξέδρα τῶν ἀποστάσεων τῶν ἀναλογίων κλπ.

— Παραλλήλως ἡ Ὑπηρεσία Ὀργανώσεως τοῦ Φεστιβάλ σέ συνεργασία μέ τό ἀνώτερο τεχνικό προσωπικό τῆς Φιλαρμονικῆς, διασκευάζει τήν σκηνή τοῦ «Ὀρφέως» ὥστε νά εἶναι ἑτοιμη στήν περίπτωσι πού ἡ συναυλία δοθῆ σέ κλειστό χῶρο.

ΤΟ ΣΗΜΕΡΙΝΟ ΠΡΟΓΡΑΜΜΑ

Τό πρόγραμμα τῆς ἀποψινῆς συναυλίας πού θ' ἀρχίση στίς 8 ἀκριβῶς περιλαμβάνει τό «Πρελούδιο καί Ἀλλέγρο» τῶν Κουπερέν — Μιλώ, τήν Δευτέρα Συμφωνία τοῦ Σοῦμαν καί τήν Πέμπτη Συμφωνία τοῦ Προκόφιεφ.

«ΤΟ ΒΗΜΑ»
1 Ὀκτωβρίου 1955

Οἱ Βασιλεῖς θά τιμήσουν τάς συναυλίας Μητροπούλου

Εἰς τήν Ὑπηρεσίαν Ὀργανώσεως Φεστιβάλ Ἀθηνῶν ἐγνωστοποιήθη ὅτι οἱ Βασιλεῖς καί ἡ Βασιλική Οἰκογένεια θά τιμήσουν διά τῆς παρουσίας των τάς δύο συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ὑπό τήν διεύθυνσιν τοῦ Δημήτρη Μητροπούλου, τό Σάββατον καί Κυριακήν 1 καί 2 Ὀκτωβρίου. Τό κοινόν παρακαλεῖται ὅπως κατά τάς ὡς ἄνω δύο ἡμέρας τοῦ Φεστιβάλ Ἀθηνῶν προσέλθη εἰς τό θέατρον καί καταλάβη τάς θέσεις του τό ἀργότερον μεχρι τάς 7.45 μ.μ. Μετά τήν ὥραν ταύτην εἰς οὐδένα θά ἐπιτραπῆ ἡ εἴσοδος.

Ἡ ρύθμισις τῆς κυκλοφορίας

Ἀρμοδίως ἀνεκοινώθη ὅτι ἡ μετάβασις τῶν τροχοφόρων εἰς τό Ὠδειον Ἡρώδου Ἀττικου θά γίνεται μόνον ἐκ τῆς περιοχῆς Μαυρογιάννη διά τῆς ὁδοῦ Διονυσίου Ἀρεοπαγίτου. Τά ταξί μετά τήν ἀποβίβασιν των ἐπιβατῶν θά ἀκολουθοῦν τάς ὁδους Διονυσίου Ἀρεοπαγίτου καί Ἀποστόλου Παύλου πρός Θησεῖον, ὅπου καί ὁ χῶρος σταθμεύσεως των. Μετά τήν λῆξιν τῆς παραστάσεως τά αὐτοκίνητα θά ἀκολουθήσουν ἀντίθετον κατεύθυνσιν.

Ἀνακοίνωσις τῆς Ἀστυνομίας διά τάς συναυλίας Μητροπούλου

Ἐκ τῆς Διευθύνσεως τῆς Ἀστυνομίας ἀνεκοινώθησαν τά ἑξῆς: «Ἐφόσον αἱ καιρικαί συνθῆκαι δέν ἐπιτρέψουν τήν τέλεσιν τῆς συναυλίας εἰς τό Ὠδειον Ἡρώδου Ἀττικου, αὐτη θέλει δοθῆ εἰς τόν κινηματογράφον «Ὀρφεύς» (ὁδός Σταδίου) δι' ὁ ἐν τῇ περιπτώσει ταύτῃ θα ληφθώσι τά ἀκόλουθα μέτρα ρυθμίσεως τῆς κυκλοφορίας: Ἀπό 19ης ὥρας μέχρι 20ης καί ἀπό 22ας ἕως 22.30 ἡ κίνησις τῶν ὀχημάτων τῆς ὁδοῦ Σταδίου θά διοχετευθῆ εἰς τήν ὁδόν Ἑλ. Βενιζέλου. Ἡ προσέλευσις τοῦ κοινοῦ δέον νά ἔχῃ συντελεσθῆ μέχρι τῆς 19.45 ὥρας. Ἡ ἀποβίβασις θά γίνεται ὑφ' ὁλοκλήρου τοῦ οἰκοδομικοῦ τετραγώνου τοῦ κινηματογράφου «Ὀρφέως» ἵνα ἐπιτυγχάνεται αὐτη εἰς τόν μικρότερον δυνατόν χρόνον. Ἡ προσέλευσις τῶν θεατῶν θά γίνεται ἐκ μιᾶς κατευθύνσεως, ἤτοι ἀπό πλατείας Συντάγματος πρός Ὁμόνοιαν. Ἡ κίνησις κενῶν ταξί, φορτηγῶν, μοτοσυκλετῶν καί ζωηλάτων ὀχημάτων ἐν γένει, θά ἀπαγορευθῆ εἰς τάς ὁδούς Βενιζέλου — Ρούσβελτ καί Πλατείας Συντάγματος καί Ὁμονοίας, διά λόγους ἀποσυμφορήσεως αὐτῶν. Ἡ σταθμευσις τῶν ἀνακτορικῶν αὐτοκινήτων θά γίνῃ ἐπί τῆς ὁδοῦ Σταδίου ἀριστερά τῷ ἀνερχομένῳ μέ μέτωπον πρός τήν Πλατείαν Συντάγματος. Ἡ στάθμευσις τῶν ὑπουργικῶν αὐτοκινήτων θά γίνῃ ἐπί τῆς ὁδοῦ Σταδίου δεξιά τῷ ἀνερχομένῳ μέ μέτωπον πρός τήν Πλατείαν Συντάγματος. Ἡ στάθμευσις τῶν αὐτοκινήτων τῶν πολιτικῶν ἀρχῶν θά γίνῃ εἰς τας ὁδούς Σανταρόζα καί Ἀρσάκη, μέ μέτωπον πρός τήν ὁδόν Σταδίου. Ἡ σταθμευσις τῶν αὐτοκινήτων τοῦ Διπλωματικοῦ Σώματος καί ξένων Ἀποστολῶν θά γίνῃ ἐπί τῆς ὁδοῦ Σταδίου ἐν συνεχείᾳ τῶν ἀνακτορικῶν καί ὑπουργικῶν αὐτοκινήτων καθώς καί εἰς τό τμῆμα Χαυτείων τῆς ὁδοῦ Αἰόλου μέ μέτωπον πρός τήν ὁδόν Σταδίου. Ἡ σταθμευσις τῶν ἰδιωτικῶν αὐτοκινήτων μετά τοῦ ἰδίου ὁδηγοῦ θά γίνῃ εἰς τήν ὁδόν Αἰόλου μέ μέτωπον πρός τήν ὁδόν Σταδίου. Ἡ σταθμευσις τῶν ἰδιωτικῶν αὐτοκινήτων ἄνευ ἰδίων ὁδηγῶν θα γίνῃ εἰς τήν Πλατείαν Δημοτικοῦ Θεάτρου (Εὐπολίδος—Κρατίνου). Παρακαλεῖται τό κοινόν ὅπως συμμορφοῦται προθύμως εἰς τάς ὑποδείξεις τῶν ὀργάνων Τροχαίας πρός διευκόλυνσίν του».

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΔΗΛΩΝΕΙ:

«Θά ἤθελα τό ὄνειρο πού ζῶ ἀπό χθές νά μή τελειώση ποτέ»

Η ΚΑΡΔΙΑ ΜΟΥ ΚΤΥΠΟΥΣΕ ΠΑΝΤΑ ΓΙΑ ΤΗΝ ΕΛΛΑΔΑ...

Ὁ Δημήτρης Μητρόπουλος ἐξέφρασε τήν συγκίνησίν του γιά τόν ἐρχομό του στήν Ἑλλάδα μέ τά παρακάτω ὡραῖα λόγια πού ἔγραψε ἀποκλειστικά γιά τούς ἀναγνῶστες τῶν «Νέων»:

Τά λίγα, τά ἐλάχιστα εἰκοσιτετράωρα πού θά ζήσω στήν Ἑλλάδα εἶναι σάν ἕνα ὄνειρο...

Ἡ καρδιά μου χτυποῦσε πάντα γιά τήν Ἑλλάδα καί πάντα ζοῦσα κοντά σας ἰδίως στίς σκοτεινές καί δύσκολες ἡμέρες τοῦ πολέμου. Μόλις ἄρχισε ἡ περιοδεία τῆς ὀρχήστρας τό ὄνειρό μου ἦταν πότε θά ἀντικρύσω τόν ἑλληνικόν οὐρανόν καί πότε θά συναντήσω τίς φιλικές καί ἀγαπητές μορφές καί εἶναι τόσες πολλές σ' αὐτόν τόν τόπον. Θά ἤθελα τό ὄνειρο πού ζῶ ἀπό χθές νά μήν τελειώση ποτέ.

Δώω τά Νέα
μέ εγκαρδιά αισθήματα
Δ. Μητρόπουλος

«ΤΟ ΒΗΜΑ» Σάββατον 1 Ὀκτωβρίου 1955

ΕΝΑΣ ΜΕΓΑΛΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΓΙΑ ΤΗΝ ΜΟΥΣΙΚΗΝ ΚΑΙ ΤΟ ΚΟΙΝΟΝ

Μία θριαμβευτικὴ περιοδεία εἰς τὴν Εὐρώπην

Η ΣΥΓΚΙΝΗΣΙΣ ΤΟΥ ΔΙΑ ΤΗΝ ΑΦΙΞΙΝ ΤΟΥ ΕΙΣ ΕΛΛΑΔΑ

Ἐπὶ τέλους, ὁ Δημήτρης Μητρόπουλος βρίσκεται καὶ πάλι κοντά μας. Ἔπειτα ἀπὸ 17 ὁλόκληρα χρόνια ἀπουσίας, ὁ μεγάλος Ἕλλην μαέστρος πάτησε τὸ πόδι του στὴν ἑλληνικὴ γῆ. Χθὲς τὸ ἀπόγευμα στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ, στὶς 6'20 μ.μ. ἀκριβῶς, καὶ γιὰ λίγα λεπτά, μὲ τὴν συγκίνηση ζωγραφισμένη στὸ πρόσωπό του, στάθηκε στὴν κορυφὴ τῆς σκάλας τοῦ ἀεροπλάνου κυττάζοντας ἔκθαμβος αὐτὸ τὸ πλῆθος ποὺ παραληροῦσε ἀπὸ ἐνθουσιασμὸ καὶ προσπαθοῦσε νὰ διασπάσῃ τὴ ζώνη τῶν ἀστυφυλάκων γιὰ νὰ βρεθῇ κοντὰ στὸ μεγάλο καλλιτέχνη. Ἔπειτα ἀπὸ ὑπεράνθρωπες προσπάθειες καὶ μέσα σ' ἕνα πανδαιμόνιο ζητωκραυγῶν καὶ ἐπευφημιῶν, κατωρθώθηκε νὰ σχηματισθῇ ἕνας διάδρομος γιὰ νὰ ἐπιβιβασθῇ ὁ Μητρόπουλος στὸ αὐτοκίνητό του. Λίγο ἐνωρίτερα, μ' ἕνα ἄλλο ἀεροπλάνο, εἶχαν ἀφιχθῇ τὰ περισσότερα ἀπὸ τὰ μέλη τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ποὺ ἀπόψε στὶς 3 μ.μ. δίδει, παρουσίᾳ τῶν Βασιλέων, μελῶν τῆς Κυβερνήσεως καὶ τοῦ Διπλωματικοῦ Σώματος, τὴν πρώτη της συναυλία στὸ θέατρο Ἡρώδου τοῦ Ἀττικοῦ, ὑπὸ τὴν διεύθυνση τοῦ Μητροπούλου, καὶ ἐὰν φυσικὰ ὁ καιρὸς εἶναι καλός. Ἂν ὅμως ὁ ἀττικὸς οὐρανὸς δὲν φανῇ εὐνοϊκός, τότε ἡ συναυλία θὰ δοθῇ στὴν κλειστὴ αἴθουσα τοῦ «Ὀρφέως».



Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, κατὰ τὴν χθεσινὴν ἄφιξίν του εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, χαιρετᾷ τὸ ἀναμένον πλῆθος τῶν φίλων καὶ θαυμαστῶν του.

Τρία τέταρτα μετὰ τὴν ἄφιξί του ὁ Δημήτρης Μητρόπουλος δέχθηκε, σὲ μιὰ μικρὴ αἴθουσα τοῦ ξενοδοχείου τῆς «Μεγάλης Βρεττανίας», σὲ συνέντευξι τοὺς ἀντιπροσώπους τοῦ Τύπου. Νεώτατος ὅσο ποτὲ ἄλλοτε, παρὰ τὰ 59 χρόνια του καὶ τὴν κόπωσι τοῦ ταξιδιοῦ, ὁ διάσημος μαέστρος, μὲ τὸ χαμόγελο στὰ χείλη, μίλησε ἐπὶ μισὴ σχεδὸν ὥρα μὲ πολὺ χιοῦμορ. Καὶ ἦταν τόσο ἐνδιαφέροντα αὐτὰ ποὺ εἶπε καὶ ποὺ μεταφέρωμε παρακάτω, ὥστε κανεὶς δὲν κατάλαβε πῶς πέρασαν τὰ τριάντα αὐτὰ λεπτά.

«Ταξιδεύω, εἶπε, ἐπὶ εἴκοσι σχεδὸν χρόνια, διαρκῶς ἀεροπορικῶς, μὰ ποτὲ δὲν ἔκαμα τόσο φοβερὸ ταξίδι. Ἦταν φαίνεται πεπρωμένο νὰ πληρώσω πολὺ ἀκριβὰ τὸν τόκο γιὰ νὰ ξανάρθω στὸν τόπο μου. Μὲ ἐπείραζε πολὺ στὸ στομάχι. Φαίνεται ὅτι δὲν εἶμαι καλὸς ναυτικός. Φύγαμε μὲ τὴν Φιλαρμονικὴ τὴν 1η Σεπτεμβρίου γιὰ τὸ Ἐδιμβοῦργο καὶ σχεδὸν κάθε μέρα παίζαμε. Ἀλλὰ δὲν εἶναι μόνο οἱ συναυλίες. Αὐτὲς τουλάχιστον εἶναι ἡ δουλειά μου. Ἔχω καὶ τὶς δεξιώσεις, καὶ αὐτὲς εἶναι τὸ χειρότερο. Δὲν μποροῦμε νὰ μείνωμε παραπάνω ἀπὸ δυὸ ἡμέρες, γιατὶ ἡ Φιλαρμονικὴ ἔχει τεράστια ἔξοδα καθημερινῶς. Τὸ ταξίδι μας ἐδῶ δὲν θὰ μποροῦσε νὰ πραγματοποιηθῇ ἂν ἕνας ἐκλεκτὸς Ἕλλην, ὁ κ. Β. Γουλανδρῆς, δὲν ἀνελάμβανε ὅλα τὰ ἔξοδα. Οἱ μουσικοὶ τῆς ὀρχήστρας πληρώνονται καλὰ καὶ παρ' ὅλα αὐτὰ παραπονοῦνται διαρκῶς καὶ κάθε χρόνο ζητᾶνε περισσότερα. Βλέπετε, μεταξὺ Ἑλλάδος καὶ Ἀμερικῆς ὅλα τὰ προβλήματα εἶναι ἴδια, ἀλλὰ σὲ μεγαλύτερη φυσικὰ κλίμακα. Στὸ σημερινὸ καθεστώς μας ἡ Τέχνη εἶναι μόνο γιὰ τοὺς πλουσίους. Γιατὶ τὰ ἔξοδα εἶναι τεράστια καὶ τὰ εἰσιτήρια πολὺ ἀκριβά. Γιὰ τὴν ἐτησία κίνησι τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης ἐπὶ 25 ἑβδομάδες τὸ χρόνο τὰ ἔξοδα ἀνέρχονται σὲ ἕνα ἑκατομμύριο δολλάρια. Ἀπὸ αὐτὰ μόνο οἱ 750.000 καλύπτονται ἀπὸ τὶς εἰσπράξεις. Τὰ ὑπόλοιπα εἶναι παθητικὸ καὶ καλύπτονται ἀπὸ εἰσφορὲς τῶν μουσικοφίλων. Αὐτὸ γιὰ νὰ δείξω τὴν εὐγνωμοσύνη μου στοὺς πλουσίους, ποὺ κατηγόρησα προηγουμένως. Τὸ ὄνειρό μου εἶναι νὰ μποροῦν οἱ καλλιτέχνες νὰ ὑποστηρίζωνται σὲ τέτοιο σημεῖο, ὥστε νὰ παίζουν χωρὶς εἰσιτήριο, ὅπως δὲν πληρώνομε ὅταν πηγαίνουμε νὰ προσευχηθοῦμε στὴν ἐκκλησία. Θέλω νὰ σᾶς πῶ καὶ κάτι ἄλλο: Ὅπου καὶ ἂν πήγαμε βρήκαμε μιὰ ὑποδοχὴ θαυμασία καὶ μιὰ ἔκφρασι ἀδελφότητας. Στὸ Βερολῖνο μάλιστα, οἱ τελωνειακοί, ὄχι μόνο δὲν μᾶς ἔκαμαν ἔλεγχο, ἀλλὰ εἶχαν παραταχθῇ στὴ σειρὰ καὶ προσέφεραν στὸν καθένα ἀπὸ ἐμᾶς ἕνα μπουκάλι σαμπάνια. Μάλιστα οἱ Γερμανοὶ μᾶς ἐπλήρωσαν καὶ 12 χιλιάδες δολλάρια γιὰ τὰ δύο κοντσέρτα. Σὲ πολλὲς χῶρες ὅμως ὑπάρχει ἕνας δυνατὸς τοπικὸς ἐθνικισμός. Βρίσκουν εὐκαιρία ὅταν μιὰ ὀρχήστρα ἔλθῃ ἀπ' ἔξω νὰ εἰποῦν καλὰ λόγια γιὰ τὴ δική τους ὀρχήστρα. Στὰ προγράμματά μου, χωρὶς νὰ τὸ θέλω, ἔχω πολλὴ σοβιετικὴ μουσική, γιατὶ ἀρέσει σ' ὅλο τὸν κόσμο. Σοστακόβιτς, Προκόφιεφ, Καβαλέσκυ, Ραχμάνινωφ. Παρ' ὅλους τοὺς Μὰκ Κάρθυ, ἡ Φιλαρμονικὴ στὶς περιοδεῖες της προπαγανδίζει τὴ ρωσσικὴ μουσική. Ἰδίως ὁ Σοστάκοβιτς ἔχει τὴ δύναμι νὰ προσελκύῃ τὸ πλῆθος.

»Μέσα μου ὑπάρχουν δύο ὑπάρξεις: Ἡ πνευματικὴ καὶ ἡ αἰσθηματική. Σὰν ἄνθρωπος αἰσθηματικὸς μ' ἀρέσει νὰ διευθύνω ἄλλα πράγματα, τὸ μυαλό μου ὅμως δὲν συμφωνεῖ. Ἴσως γιατὶ αὐτὸ ποὺ ἀρέσει σὲ μένα δὲν ἀρέσει στὸ κοινό. Προτιμῶ νὰ εἶχα τὴν ἐλευθερία νὰ λανσάρω καινούργιους μουσικούς. Μὲ ἀφήνουν νὰ κάνω ὅ,τι θέλω, ἀλλὰ ὀφείλω νὰ ἔχω ὑπ' ὄψι μου πάντοτε τὸ κοινό. Ἀπὸ τοὺς Ἕλληνες συνθέτες, ὁ Σκαλκώτας μοῦ εἶναι ἀγαπητός. Ὅταν γυρίσω στὴ Νέα Ὑόρκη σκοπεύω νὰ διευθύνω τὰ ἀπογεύματα ἀπὸ 2—4 μ.μ. κοντσέρτα καὶ τὸ βράδυ ὄπερες».

❁

Ὁ μεγάλος Ἕλληνας καλλιτέχνης τελείωσε ἐκφράζοντας καὶ πάλι τὸν ἐνθουσιασμό του γιατὶ βρίσκεται στὴν Ἑλλάδα. Ἀμέσως μετὰ τὴν συνέντευξι ἐπέρασε στὶς μεγάλες αἴθουσες τῆς «Μεγάλης Βρεττανίας», ὅπου ὁ ὑπουργὸς τῆς Παιδείας κ. Α. Γεροκωστόπουλος ἔδιδε δεξίωσιν πρὸς τιμήν του. Ἦταν ἐκεῖ οἱ ὑπουργοὶ κ.κ. Εὐταξίας, Στράτος, Ράλλης, ὁ Ἀμερικανὸς πρεσβευτὴς κ. Κάννον, πολιτευταὶ καὶ ὁλόκληρος ὁ πνευματικὸς καὶ καλλιτεχνικὸς κόσμος τῆς χώρας. Ὁ Μητρόπουλος ἐχαιρέτησε μὲ συγκίνησι τοὺς παληοὺς φίλους καὶ συνεργάτες του, ἀγκάλιασε τὸν κ. Φιλοκτήτη Οἰκονομίδη, ἔσφιξε τὸ χέρι γνωστῶν καὶ ἀγνώστων θαυμαστῶν του, φλυάρησε μὲ ὅλους, φωτογραφήθηκε, καὶ κατὰ τὶς 8.30 μ.μ., κατάκοπος πιὰ ἀλλὰ μὲ τὴν εὐτυχία ζωγραφισμένη στὸ πρόσωπό του, ἀποσύρθηκε γιὰ νὰ ἀναπαυθῇ. Οἱ Ἀθηναῖοι φιλόμουσοι θὰ ἔχουν τὴν εὐκαιρία νὰ ἐκφράσουν ἀπόψε ὅλον τὸν ἐνθουσιασμό τους πρὸς τὸν μεγάλο συμπατριώτη μας, κατὰ τὴν πρώτη συναυλία τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης.

Α. ΣΑΚΑΛΗΣ

ΚΑΘΗΜΕΡΙΝΗ
ΑΘΗΝΑΙ
1 ΟΚΤΩΒΡΙΟΥ 1955

ΟΙ ΜΕΓΑΣ ΕΛΛΗΝ ΔΙΕΥΘΥΝΤΗΣ ΟΡΧΗΣΤΡΑΣ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

ΠΛΗΘΟΣ ΘΑΥΜΑΣΤΩΝ ΥΠΕΔΕΧΘΗ ΧΘΕΣ ΤΟΝ κ. Δ. ΜΗΤΡΟΠΟΥΛΟΝ ΕΙΣ ΤΟ ΑΕΡΟΔΡΟΜΙΟΝ

ΑΙ ΚΑΤΗΓΟΡΙΑΙ ΓΟΥ ΕΝΑΝΤΙΟΝ ΤΗΣ ΡΩΣΙΚΗΣ ΜΟΥΣΙΚΗΣ

ΕΙΝΑΙ ΓΡΑΜΜΕΝΗ ΜΟΝΟΝ "ΓΙΑ ΤΙΣ ΜΑΖΕΣ"

Ἀπὸ χθὲς τὸ ἀπόγευμα εἰς τὰς 6.15' μ. μ. ὁ Δημήτρης Μητρόπουλος, ὁ διεθνοῦς φήμης διευθυντὴς ὀρχήστρας ἐρίσκεται καὶ πάλιν εἰς τὴν Ἑλλάδα, κατόπιν ἀπουσίας 17 ἐτῶν. Εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ ἀπὸ τῆς 3ης μ. μ. τὸν ἀνέμεναν διὰ νὰ τὸν ὑποδεχθοῦν 200 περίπου πρόσωπα. Δυστυχῶς ὅμως λόγῳ τῆς κακοκαιρίας ποὺ ἐπεκράτει καθ' ἅπασαν τὴν Ἰταλίαν, τὸ ἓν ἐκ τῶν δύο ἀεροπλάνων ποὺ μετέφερε τοὺς μουσικοὺς τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Ν. Ὑόρκης, ἠναγκάσθη νὰ ἀπογειωθῇ ἀπὸ τὴν Νεάπολιν μὲ ἀρκετὴν καθυστέρησιν. Ἔτσι, ἀντὶ τῆς 3.55' μ. μ. τὸ ἀεροπλάνον ποὺ μετέφερε τὸν Ἕλληνα καλλιτέχνην ἀφίχθη εἰς τὰς 6.15' μ. μ.



Ὁ κ. ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ κατερχόμενος τοῦ ἀεροπλάνου χθὲς εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ.

Θὰ ἦτο δύσκολον νὰ περιγραφῇ ἡ συγκίνησις ὅλων αὐτῶν τῶν ἀνθρώπων, ποὺ ἐπερίμεναν τὸν Μητρόπουλον, πολλοὶ ἐκ τῶν ὁποίων ἐκράτουν ἁρτυπόμους ἀνθοδέσμας διὰ νὰ τοῦ τὰς προσφέρουν. Μεταξὺ αὐτῶν ἦσαν οἱ ἐδῶ συγγενεῖς του, οἱ δύο ἐκ τῶν διευθυντῶν τῆς Κρατικῆς Ὀρχήστρας κ. κ. Φιλ. Οἰκονομίδης καὶ Θ. Βαβαγιάννης, οἱ καθηγηταὶ τοῦ Ὠδείου Ἀθηνῶν κ.κ. Κ. Κυδωνιάτης, Σπ. Φαραντάτος καὶ Μεν. Παλλάντιος, τὰ ὑπερεκατὸν μέλη τῆς Κρατικῆς Ὀρχήστρας, ἐκ μέρους τῆς Ἀμερικανικῆς πρεσβείας ἡ μορφωτικὴ ἀκόλουθος δρ Σάντος, ὁ κ. Ὅλσον καὶ ὁ ἐπὶ τοῦ Τύπου κ. Τζαίηκελ καὶ τέλος πλῆθος δημοσιογράφων καὶ φωτορεπόρτερς. Εἰς τὰς 3.30' ἀνηγγέλθη ὅτι τὸ ἀεροπλάνον μὲ τὸν κορυφαῖον καλλιτέχνην θὰ ἔφθανε τὸ ἐνωρίτερον εἰς τὰς 6, ἐνδεχομένως δὲ καὶ εἰς τὰς 7 ἢ εἰς τὰς 8 καὶ ἔτσι τὸ πρόγραμμα ποὺ εἶχε καταρτισθῇ διὰ τὴν ὑποδοχὴν ἠχρηστεύθη.

Εἰς τὰς 6.10' ἐφάνη ἕνα τετρακινητήριον σκάφος, τὸ ὁποῖον ἴπτατο εἰς μέγα ὕψος. Μᾶς ἐπληροφόρησαν ὅτι ἦτο τὸ ἀεροπλάνον ἀπὸ τὴν Νεάπολιν. Μετὰ 3 ἢ 4 λεπτά, τὸ πελώριον ἀργυρόχρουν μεταλλικὸν πτηνὸν ἐκυλοῦσεν ἐπάνω εἰς τὸν διάδρομον καὶ τέλος ἐσταμάτησεν εἰς ἀπόστασιν δεκάδος μέτρων, ἀπὸ τοῦ σημείου ὅπου ἕνα κατασυγκεκινημένον πλῆθος προσεπάθει νὰ θραύσῃ τὸν κλοιὸν τῶν ἀστυνομικῶν καὶ νὰ ὁρμήσῃ πρὸς τὸ ἀεροπλάνον, τοῦ ὁποίου οἱ ἕλικες δὲν εἶχον σταματήσει ἀκόμη. Ἡ προσπάθεια ὅμως τῶν ὀργάνων τῆς τάξεως ἀπεδείχθη ματαία. Τελικῶς ὁ κλοιὸς ἐθραύσθη καὶ πεντήκοντα περίπου ἄτομα ἐπολιόρκησαν τὴν κλίμακα καθόδου τῶν ἐπιβατῶν. Τέλος ἡ θύρα τοῦ ἀεροπλάνου ἠνοίχθη καὶ πρῶτος ἐπρόβαλεν ὁ κ. Μητρόπουλος. Ἐφαίνετο κατάκοπος ἀπὸ τὸ ταξίδι. Ἐκίνησε δύο ἢ τρεῖς φορὰς τὴν χεῖρα του, χαιρετῶν τὸ πλῆθος, ἀλλ' ἀμέσως ἐπολιορκήθη ἀπὸ τοὺς φωτορεπόρτερς καὶ τοὺς θαυμαστάς του, οἱ ὁποῖοι ὀλίγον ἔλειψε νὰ τὸν...λυντσάρουν! Μόλις ἐπρόλαβε νὰ εἴπῃ δύο ἢ τρεῖς φράσεις εἰς τὸ μικρόφωνον τοῦ ραδιοφωνικοῦ σταθμοῦ. Ἐν τῷ μεταξὺ ὅμως οἱ ἀστυνομικοί, οἱ ὁποῖοι πρὸς στιγμὴν εἶχον χάσει τὴν ψυχραιμίαν των, τὸν περιεκύκλωσαν καὶ τὸν συνώδευσαν μέχρι τοῦ αὐτοκινήτου ποὺ τὸν ἀνέμενε, τὸ ὁποῖον ἐξεκίνησεν ὁλοταχῶς διὰ τὰς Ἀθήνας.

Προηγουμένως ὁ διευθυντὴς τοῦ ἐξωτερικοῦ Τύπου κ. Καβουνίδης εἶχε κάμει λόγον περὶ συναντήσεως τοῦ μεγάλου μας μαέστρου μὲ τοὺς ἐκπροσώπους τοῦ Τύπου εἰς τὸ ξενοδοχεῖον τῆς Μεγ. Βρεταννίας, ὀλίγον πρὸ τῆς δεξιώσεως ἡ ὁποία θὰ ἐδίδετο ἐκεῖ πρὸς τιμήν του. Ἡ ὥρα ἦτο 7 παρὰ 20 καὶ ἡ δεξίωσις εἶχεν ὁρισθῇ διὰ τὰς 7 ἢ 7.15'. Ἤδη εἶχε γίνει λόγος περὶ ματαιώσεως τῆς συναντήσεως. Ἀλλ' εἰς τὴν «Μεγ. Βρεταννίαν», θὰ ἔπρεπεν ἤδη νὰ τὸν ἀναμένουν πολλοὶ δημοσιογράφοι, οἱ ὁποῖοι δὲν εἶχον ἔλθει εἰς τὸ ἀεροδρόμιον καὶ ἴσως-ἴσως δὲν ἐγνώριζον τὰ τῆς καθυστερήσεως τοῦ ἀεροπλάνου. Δισταγμὸς δὲν ἐπετρέπετο πλέον.

Εἰσήλθομεν μετὰ 15 λεπτὰ εἰς τὴν αἴθουσαν τῆς συνεντεύξεως. Καὶ μετ' ὀλίγα δευτερόλεπτα εἰσῆλθε καὶ ὁ μεγάλος μαέστρος. Ἐκάθησεν ἐμπρὸς εἰς ἕνα γραφεῖον ἐπὶ τοῦ ὁποίου εἶχον τοποθετηθῇ δύο μικρόφωνα καὶ ἤρχισε νὰ ὁμιλῇ κουρασμένος, ἀλλὰ πάντοτε χαμογελαστός. Εἰς μίαν στιγμὴν παρετήρησα ὅτι τὰ λεπτὰ ὀστεώδη χέρια του, χέρια ἑνὸς μάγου τῶν ἤχων, ἔτρεμαν ἐλαφρῶς.

Ὁ κ. Μητρόπουλος εἶπεν εἰς τὴν ἀρχὴν ὅτι ἦτο τρομερὰ συγκεκινημένος διὰ τὴν ἐπιστροφήν του εἰς τὴν πατρίδα καὶ ἐζήτησε συγγνώμην ἀπὸ τοὺς δημοσιογράφους ἐπειδή, λόγῳ τοῦ κακοῦ ταξιδίου τὸ ὁποῖον ἔκαμεν, ἦτο ἀδιάθετος καὶ ὡς ἐκ τούτου ἡ συνέντευξις θὰ ἦτο σύντομος. Εἶπεν ὅτι χάρις καὶ μόνον εἰς τὴν χειρονομίαν τοῦ κ. Β. Γουλανδρῆ (διαθέσαντος δωρεὰν τὰς θέσεις εἰς τὸ ὑπερωκεάνειον «Ὀλυμπία»), κατέστη δυνατὸν τὸ ταξίδιον τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Ν. Ὑόρκης, δεδομένου ὅτι ἡ ζωὴ εἰς τὴν Ἀμερικὴν εἶναι τρομερὰ ἀκριβὴ καὶ ὅτι ἐκ τοῦ 1.000.000 δολλαρίων τῶν ἐτησίων δαπανῶν τοῦ συγκροτήματος αὐτοῦ, αἱ 250.000 εἶναι παθητικόν, τοῦ ὁποίου ἡ κάλυψις ἀποτελεῖ μίαν μόνιμον ἀγωνίαν.

Ἐν συνεχείᾳ ἀπήντησεν εἰς μίαν κατηγορίαν, τὴν ὁποίαν πολλοὶ τοῦ προσάπτουν, ὅτι δηλαδὴ περιλαμβάνει εἰς τὰ προγράμματά του σοβιετικὴν μουσικήν. Ἐὰν κάμνῃ κάτι τέτοιο, εἶπε, τὸ κάμνει ἐπειδὴ ἡ σοβιετικὴ μουσικὴ γράφεται εἰδικῶς διὰ τὶς μάζες καὶ ὡς ἐκ τούτου εἶναι εὔληπτος.

Εἰδικῶς μάλιστα διὰ τὸν Σοστακόβιτς, τοῦ ὁποίου, ὅπως εἶναι γνωστόν, διηύθυνε τελευταίως μὲ μοναδικὴν ἐπιτυχίαν τὴν Δεκάτην Συμφωνίαν, εἶπεν ὅτι «προσωπικῶς ἡ μουσικὴ τοῦ κυρίου αὐτοῦ δὲν τοῦ ἀρέσει διόλου» καὶ ὅτι εἶναι ἕνα «τρομερὸ πρᾶγμα» νὰ γράφῃ κανεὶς γιὰ τὶς μάζες. Λόγου γενομένου διὰ τὸν Σκαλκώταν, ἀπήντησεν ὅτι εἶναι ὁ μόνος Ἕλλην συνθέτης, τὸν ὁποῖον ἤμπόρεσε νὰ παίξῃ εἰς τὴν Ἀμερικήν, χωρὶς οἱ φιλοκατήγοροι Ἀμερικανοὶ κριτικοὶ νὰ τοῦ εἰποῦν ὅτι «εὐλογεῖ τὰ γένεια του» κατὰ τὸ κοινῶς λεγόμενον. Ἐν κατακλείδι εἶπεν ὅτι οἱ Ἀμερικανοὶ μουσικοκριτικοὶ εἶναι τόσον τοπικισταί, ὥστε ὅταν μία πόλις καλῇ τὴν ὀρχήστραν μιᾶς ἄλλης διὰ νὰ δώσῃ συναυλίας, τὸ κάμνει μόνον καὶ μόνον διὰ νὰ λέγῃ ἐκ τῶν ὑστέρων πόσον καλὴ εἶναι ἡ ἰδική της!

Ἀλλ' ἡ ὥρα πλέον ἔχει περάσει. Ὁ κ. Μητρόπουλος κατευθύνεται εἰς τὴν διπλανὴν αἴθουσαν, ὅπου δίδεται ἡ δεξίωσις πρὸς τιμήν του. Καὶ μόλις πρὸ ὀλίγου μᾶς ἐξωμολογήθη ὅτι αἱ δεξιώσεις εἶναι δι' αὐτὸν μαρτύριον...

Γ. Σ. ΛΕΩΤΣΑΚΟΣ

MESAGER D'ATHENES
ΑΘΗΝΑΙ
1 ΟΚΤΩΒΡΙΟΥ 1955

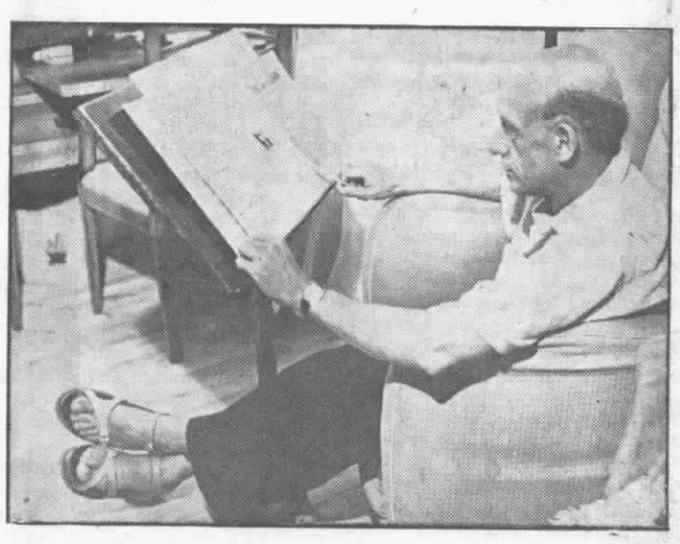
Mitropoulos l'Athénien de retour dans son pays natal

Le célèbre chef-d'orchestre Dimitri Mitropoulos se trouve depuis hier dans sa ville natale. Pour marquer cet événement, le ministre de l'Instruction publique M. Gérocostopoulos a donné une réception en l'honneur de l'artiste, à l'hôtel Grande-Bretagne. Le monde des lettres et des arts, ainsi que l'élite de la société athénienne avait tenu de rendre hommage par sa présence au célèbre musicien qui depuis 17 ans n'était pas revenu en Grèce.

Il nous semble superflu de donner une notice biographique de Mitropoulos, dont tous les Grecs ont suivi avec un sentiment de fierté la magnifique carrière.

Sa première apparition aux Etats-Unis d'Amérique, date de 1936, époque à laquelle il dirigea la Boston Symphonie Orchestra. De 1940 à 1949, le centre de son activité artistique fut dans les Etats de l'Ouest, notamment Minnéapolis. Sa popularité s'est répandue très vite d'un bout à l'autre des Etats-Unis. C'est dans la période artistique 1940-41 qu'il dirigea pour la première fois l'orchestre philharmonique de New-York. Grâce à lui le public américain fut initié à l'"Electra" de Strauss, l'"Heure Espagnole" de Ravel,"Vozzek" d'Alan Berg, "Christoph Colomb" de D. Milhand, etc.

Le public athénien réserve à son grand concitoyen une réception triomphale.



Le célèbre chef d'orchestre, Dimitri Mitropoulos, en train d'étudier une partition qu'il fera tout à l'heure répéter à la Splendide phalange de musiciens qu'il dirige

L'Orchestre Philharmonique de New-York

La tournée artistique de l'orchestre philharmonique de New-York, est effectuée sous l'égide du Département américain des affaires étrangères dans le cadre du programme des échanges culturels du théâtre National et de l'Académie (A.N.T.A.), organisation dont les statuts ont été approuvés par le Congrès Américain.

L'orchestre philharmonique de New-York, a commencé sa tournée en Europe par une série de concerts, du 5 au 10 septembre dernière semaine du Festival d'Edimbourg.

Les six concerts ont été dirigés par Dimitri Mitropoulos, Guido Cantelli et Georges Zell. Au cours de sa première tournée en 1930, sous la direction de Toscanini, 23 concerts ont été donnés dans 13 villes, dont deux à Vienne, le 12 et 13 septembre.

Cette année, après Edimbourg l'orchestre philharmonique a donné des concerts à Bruxelles, dans la zone occidentale de Berlin, à Paris, Genève, Berne, Zurich, Milan, Rome et Naples, emportant partout le plus vif succès.

L'apparition de l'orchestre philharmonique en Grèce est une sorte de "retour", du fait que Dimitri Mitropoulos n'est pas revenu en Grèce depuis la guerre, soit 17 ans.

Les deux concerts qui seront donnés au théâtre Hérode Attique sous la direction de Mitropoulo, n'ont pu être réalisés que grâce à l'apport généreux de M. B. Goulandris. Cet armateur gréco-américain, dont l'activité bienfaitrice n'est ignorée de personne, a non seulement pourvu aux dépenses du voyage de l'orchestre mais aussi à celles de l'organisation de deux concerts, de sorte que les recettes pourront être disposées pour la construction d'une salle de concerts à Athènes. Il faudra souligner à ce propos, que Dimitri Mitropoulos, qui est né à Athènes,contribuera à la réalisation de ce projet en dirigeant à titre gratuit le plus ancien orchestre d'Amérique fondé en 1842, et qui peut être considéré comme un des meilleurs et des plus anciens du monde.

La tournée artistique de l'orchestre, sera clôturée par deux concerts donnés à Londres le 4 et 5 octobre, complétant ainsi la série de 26 concerts, avant de retourner à New-York pour reprendre le 20 octobre son activité artistique au Carnegy-Hall de cette ville.

ΕΛΕΥΘΕΡΙΑ
ΑΘΗΝΑΙ
Ι Ὀκτωβρίου 1955

ΥΣΤΕΡΑ ΑΠΟ ΕΙΚΟΣΑΕΤΗ ΑΠΟΥΣΙΑΝ ΑΠΟ ΤΗΝ ΠΑΤΡΙΔΑ

Ο ΔΙΑΣΗΜΟΣ ΜΑΕΣΤΡΟΣ Δ. ΜΗΤΡΟΠΟΥΛΟΣ ΕΦΘΑΣΕ ΧΘΕΣ ΕΙΣ ΑΘΗΝΑΣ

Η ΣΥΓΚΙΝΗΣΙΣ ΤΟΥ ΔΙΟΤΙ ΕΥΡΙΣΚΕΤΑΙ ΕΚ ΝΕΟΥ ΕΙΣ ΤΗΝ ΠΑΤΡΙΔΑ.— ΔΙΑΤΙ ΠΡΟΤΙΜΑ ΤΗΝ ΣΥΓΧΡΟΝΟΝ ΜΟΥΣΙΚΗΝ

«ΞΑΝΑΒΡΙΣΚΩ ΤΑ ΝΙΑΤΑ ΜΟΥ ΚΑΙ ΤΗΝ ΕΛΛΑΔΑ»

Τὸ ἀεροπλάνο τῆς γραμμῆς ποὺ προσγειώθηκε χθὲς τὸ ἀπογευμα στὶς 4 μ.μ. στὸ Ἑλληνικὸ ἔφερνε στὴν Ἑλλάδα μιὰ δόξα καὶ μιὰ συγκίνηση. Μιὰ δόξα τῆς συμφωνικῆς καὶ μιὰ συγκίνηση γιὰ ἕναν μεγάλο καλλιτέχνη καὶ γι' ἀμέτρητους ἐραστὲς τῆς Μουσικῆς.

Ὕστερ' ἀπὸ 18 χρόνια ἀπουσία στὰ ἐξωτερικὰ ὁ Δημήτρης Μητρόπουλος ξαναπατοῦσε τὰ ἑλληνικὰ χώματα. Βασανισμένος ἀπὸ ἕνα ἄβολο ταξίδι, κουρασμένος ἀπὸ πολύμηνη συνεχῆ δουλειὰ μόλις ποὺ μποροῦσε νὰ χαμογελάσῃ στὸ πλῆθος τῶν φίλων καὶ τῶν θαυμαστῶν ποὺ εἶχαν μαζευτῇ στὸ ἀεροδρόμιο. Τρύπωσε μέσα σ' ἕνα αὐτοκίνητο, κάτω ἀπὸ τὶς ἐνθουσιώδεις ἐπευφημίες τῶν φιλ[illegible]ουσων καὶ ἦρθε ὁλοταχῶς στὴν Ἀθήνα γιὰ νὰ συνέλθῃ—ἀπὸ τὴν κούραση καὶ τὴν Ἐπιστροφή...

Λίγο ἀργότερα δέχθηκε τοὺς ἀντιπροσώπους τοῦ τύπου. Ἐξήγησε ἀμέσως τὴν αἰτία τῆς διαστικῆς φυγῆς του κι' ἔπειτα μίλησε 20 ὁλόκληρα λεπτὰ συνέχεια μὲ εὐγένεια καὶ μὲ ἑλληνικότητα ποὺ θὰ δυσαρεστοῦσε πολὺ ὅσους, ἄλλοτε, τὸν κατηγόρησαν ὅτι ἀπαρνήθηκε τὴν πατρίδα του.

Γι' αὐτὴν ἀκριβῶς φύλαξε τὰ πιὸ θερμὰ λόγια του καὶ τόνισε τὴ λύπη του ποὺ δὲν μπορεῖ νὰ παρατείνῃ τὴν ἐδῶ διαμονή του ἐξ αἰτίας τῶν «ἀναλημμένων ὑποχρεώσεών» του.

Ὅλον αὐτὸ τὸν καιρό, εἶπε, διηύθυνε σχεδὸν κάθε μέρα σὲ πλῆθος χώρες ποὺ ὅλες ὑποδέχθηκαν μὲ σπάνια θερμότητα αὐτὸν καὶ τὴν ὀρχήστρα του.

Ἰδιαίτερα τὸν συγκίνησε ἡ ὑποδοχὴ ποὺ τοῦ ἔγινε στὴ Γερμανία ὅπου, ἀντὶ γιὰ τελωνειακὲς διατυπώσεις, οἱ ὑπάλληλοι εἶχαν παραταχθῇ μὲ λουλούδια καὶ μπουκάλες σαμπάνια γιὰ νὰ τὸν καλωσορίσουν.

Ἐξήγησε ὕστερα, ὅτι ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης εἶναι ἐξαιρετικὰ πολυδάπανη (στοιχίζει 500 δολ. τὸ ἄτομο τὸ μῆνα) καὶ ἀντεπεξέρχεται μόνο χάρη στὴν ἀγάπη τοῦ κοινοῦ καὶ τὶς ἐνισχύσεις διαφόρων Μαικηνῶν.

Μίλησε, ἔπειτα, γιὰ τὴν ἄφθονη ρωσικὴ μουσικὴ ποὺ περικλείνει στὰ προγράμματά του καὶ ποὺ ἔγινε ἀφορμὴ νὰ «παρεξηγηθῇ». Ἐξήγησε ὅτι αἰτία τῆς προτιμήσεώς του εἶναι ἡ προτίμηση ποὺ δείχνει τὸ κοινὸ σ' αὐτὴ τὴ μουσική. Ὁ ἴδιος προσωπικὰ δὲν ἀγαπάει ἰδιαίτερα τὴ σοβιετικὴ μουσικὴ γιατὶ εἶναι πιὸ «προχωρημένη» ἀπὸ τοὺς Ρώσους.

Καθὼς εἶναι διγασμένος—ὅπως εἶπε—σὲ πνευματικὸ καὶ αἰσθηματικὸ ἄνθρωπο ἀναγκάζεται πολὺ συχνὰ νὰ παίζῃ ἔργα ποὺ δὲν τὸν ἐνθουσιάζουν γιατὶ (αἰσθηματικὰ) θέλει νὰ ἱκανοποιήσῃ τὶς προτιμήσεις τῶν ἀκροατῶν, νὰ μὴν ξεφεύ

Ο ΜΑΕΣΤΡΟΣ ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ



Ὁ πρῶτος χαιρετισμὸς τοῦ Μητροπούλου στὴν Ἑλλάδα ποὺ τὴν ἐπισκέπτεται ὕστερα ἀπὸ 17 χρόνια!... Ὁ μεγάλος Ἕλλην ἀρχιμουσικὸς κατεβαίνει ἀπὸ τὸ ἀεροπλάνο συγκινημένος πού ἐπιστρέφει ἔπειτα ἀπὸ ἀπουσία τόσων ἐτῶν στὴν πατρίδα γῆ. (Συνέντευξίν μὲ τὸν Δημ. Μητσόπουλον πρὸς τὸν καλλιτεχνικὸν μας συνεργάτην κ. Ν. Μάτσα δημοσιεύομεν εἰς τὴν 2αν σελίδα)

ΑΠΟΓΕΥΜΑΤΙΝΗ
ΑΘΗΝΑΙ
1 ΟΚΤΩΒΡΙΟΥ 1955

Η ΧΘΕΣΙΝΗ ΠΡΕΣ ΚΟΝΦΕΡΑΝΣ ΤΟΥ ΜΕΓΑΛΟΥ ΕΛΛΗΝΟΣ ΜΑΕΣΤΡΟΥ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΔΙΑ ΤΗΝ ΜΟΥΣΙΚΗΝ

Δέν συμπαθεῖ τοὺς μοντέρνους Ρώσους συνθέτας καὶ θεωρεῖ ὅτι ὁ Μπετόβεν ἔχει πλέον... «βρωμίσει»

ΟΙ ΠΛΟΥΣΙΟΙ, ΛΕΓΕΙ, ΠΗΓΑΙΝΟΥΝ ΣΤΙΣ ΣΥΝΑΥΛΙΕΣ ΓΙΑ ΤΟ «ΘΕΑΘΗΝΑΙ»

Προερχόμενος ἀπὸ τὴν Ἰταλίαν ἀφίχθη χθὲς ἀεροπορικῶς εἰς Ἀθήνας, περὶ τὴν 6.15' ἀπογευματινήν, ὁ μεγάλος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος. Εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ τὸν ἀνέμενον πλήθη μουσικοφίλων, οἱ ὁποῖοι προέβησαν εἰς ἐνθουσιώδεις ἐκδηλώσεις εὐθὺς ὡς ὁ Μητρόπουλος, μετὰ ἀπουσίαν δεκαοκτὼ ἐτῶν, ἐπάτησε καὶ πάλιν τὴν ἑλληνικὴν γῆν.

Μετὰ ταῦτα, συνοδευόμενος ἀπὸ ἀντιπροσώπους τῆς Κυβερνήσεως, τοῦ καλλιτεχνικοῦ καὶ δημοσιογραφικοῦ κόσμου, ἀνῆλθεν εἰς Ἀθήνας, ὅπου τὸν ἀνέμενε ἡ ἐκτέλεσις τοῦ ἐπισήμου προγράμματος ὑποδοχῆς του, τὸ ὁποῖον ἤρχισε μὲ μίαν πρὲς — κόνφερανς.

Ἀνήσυχος, νευρώδης, καταβεβλημένος ἀπὸ τὸ ταξίδι καὶ ὡστόσο πολὺ ὁμιλητικός, εἰσῆλθεν ὁ Δημήτρης Μητρόπουλος περὶ τὴν 7.15' εἰς τὴν αἴθουσαν τοῦ ξενοδοχείου τῆς «Μεγάλης Βρετανίας», διὰ νὰ ὑποστῇ τὸ ἐρωτηματολόγιον τῶν δημοσιογράφων.

Τὸν συνώδευσε ὁ Διευθυντὴς Ἐξωτερικοῦ Τύπου κ. Καβουνίδης, ὁ ὁποῖος, ὡς γνωστόν, προΐσταται καὶ τῆς Ὑπηρεσίας Ὀργανώσεως τοῦ Φεστιβὰλ Ἀθηνῶν.

Ὁ μεγάλος Ἕλλην ἀρχιμουσικὸς παρέπονέθη κατ' ἀρχὴν νὰ τὸ ταξίδι, ποὺ ἦταν, καθὼς εἶπε, πολὺ κουραστικό. Αὐτὸ ὅμως δὲν τὸν ἐμπόδισε νὰ ἀρχίσῃ νὰ δίδῃ, ἀντὶ τῆς «πρὲς - κόνφερανς», μίαν ἐξαιρετικὰ ἐνδιαφέρουσαν διάλεξιν, εἰς τὴν ὁποίαν ἀνεφέροντο αἱ ἀπαντήσεις ὅλων τῶν πιθανῶν ἐρωτήσεων. Ὁ Μητρόπουλος ἦταν καθ' ὅλο τὸ διάστημα τῶν 20' λεπτῶν, ποὺ ὡμίλοῦσεκ ἕνας θαυμάσιος «κωζὲρ», τοῦ ὁποίου ὁ λόγος εὐλύγιστος, σπινθηροβόλος, πολλὲς φορὲς εἰρωνικὸς καὶ σαρκαστικός, ἦταν πλήρης ὑπονοουμένων.

«Εἶμαι πολὺ εὐτυχής, ποὺ βρίσκομαι πάλι εἰς τὴν Ἑλλάδα, εἶπε. Ἀλλὰ αὐτὴ τὴ στιγμὴ αἰσθάνομαι κάτι μεταξύ... ἐμέτου καὶ συναισθηματικῆς συγκινήσεως. Ἀπὸ τῆς 1ης Σεπτεμβρίου βρισκόμαστε σὲ συνεχῆ κίνησι

— ΣΥΝΕΧΕΙΑ ΕΙΣ ΤΗΝ 5ην ΣΕΛΙΔΑ —



Ὁ Δημήτρης Μητρόπουλος

Ἀπόκομμα ΑΥΓΗΣ

ΑΥΓΗ ΕΝΑ ΜΕΓΑΛΟ ΚΑΛΛΙΤΕΧΝΙΚΟ ΓΕΓΟΝΟΣ 1 ΟΚΤΩΒΡΙΟΥ

ΕΦΘΑΣΕ ΧΘΕΣ Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΜΙΑ ΣΥΝΕΝΤΕΥΞΗ ΜΕ ΤΟΝ ΔΙΑΣΗΜΟ ΜΑΕΣΤΡΟ

Τὸ ἀμερικανικὸ κράτος καὶ ἡ τέχνη. «Ἐκλιπαροῦμε χρήματα ἀπὸ ἰδιῶτες γιὰ νὰ συνεχίσουμε τὴ δουλειά μας». Ἡ τέχνη δὲν πρέπει νὰ εἶναι προνόμιο τῶν ὀλίγων. «Παίζω σοβιετικὴ μουσικὴ γιατὶ ἀρέσει σ' ὅλους τοὺς ἀνθρώπους»

Ἔφτασε χθὲς ἀεροπορικῶς ἀπ' τὴ Νεάπολη ὁ Δημήτρης Μητρόπουλος μὲ τὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης. Στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ τὸν ὑποδέχθηκαν ἐκπρόσωποι τοῦ μουσικοῦ μας κόσμου, συντάκτες τοῦ Ἀθηναϊκοῦ Τύπου καὶ πλῆθος φιλομούσων.

Μόλις ἀνέβηκε στὴν Ἀθήνα, ὁ Μητρόπουλος κατευθύνθηκε στὸ ξενοδοχεῖο τῆς Μ. Βρετανίας ὅπου, ἀφοῦ μίλησε πρὸς τοὺς ἀντιπροσώπους τῶν Ἐφημερίδων, παρέστη σὲ δεξίωση ποὺ ὁ ὑπουργὸς τῆς Παιδείας ὀργάνωσε πρὸς τιμήν του.

Μιλώντας πρὸς τοὺς δημοσιογράφους, ὁ Δημήτρης Μητρόπουλος ἐξέφρασε τὴ συγκίνησή του ποὺ βρίσκεται στὴν Ἑλλάδα, τέρμα τῆς φετεινῆς καλλιτεχνικῆς του περιοδείας. «Ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης — εἶπε ὁ Μητρόπουλος ἐμφανίσθηκε τὴν 1ην Σεπτεμβρίου στὸ Ἐδιμβοῦργο κι' ἀπὸ ἐκεῖ σὲ πολλὲς ἄλλες εὐρωπαϊκὲς πόλεις, ὅπου ἔτυχε ἐξαιρετικὰ θερμῆς ὑποδοχῆς. Δυστυχῶς, δὲν θὰ μπορέσουμε νὰ μείνουμε οὔτε μέρα περισσότερο στὴν Ἀθήνα γιατὶ τὰ ἔξοδα τῆς Ὀρχήστρας εἶναι τεράστια. Συγστὴν Ἀθήνα γιατὶ τὰ ἔσοδα τῆς Ὀρχήστρας ἀνέρχονται σὲ 1 ἑκατομμύριο δολλάρια. Ἀπ' αὐτὰ μόνο οἱ 750 χιλιάδες καλύπτονται ἀπ' τὶς εἰσπράξεις. Τὰ ὑπόλοιπα, γιὰ νὰ ἐπιβιώσει ἡ Ὀρχήστρα, εἴμαστε ἀναγκασμένοι νὰ ζητιανεύουμε ἀπὸ πόρτα σὲ πόρτα, δεδομένου ὅτι δὲν ὑπάρχει καμμιὰ κρατικὴ ἐνίσχυση.

«Στὴν Ἀμερική, ὅπως ξέρετε, ἡ ζωὴ εἶναι πανάκριβη. Κάθε χρόνο τὸ συνδικάτο τῶν μουσικῶν ζητάει αὔξηση. Καὶ δικαιολογημένα. ἐφόσον ἕνας ποὺ κερδίζει 500 δολλάρια θεωρεῖται ἐκεῖ φτωχός. Ἔτσι, ἔχουμε συνεχῶς τὴν ἀγωνία: θὰ μπορέσουμε νὰ δουλέψουμε καὶ τοῦ χρόνου;»

Στὸ σημεῖο αὐτὸ ὁ Μητρόπουλος μιλώντας γιὰ τὴν ἐκπολιτιστικὴ ἀποστολὴ τῆς τέχνης παρετήρησε ὅτι «δυστυχῶς, κάτω ἀπ' τὸ σημερινὸ καθεστὼς ἡ τέχνη κατάντησε ν' ἀποτελεῖ προνόμιο τῶν πλουσίων ποὺ, στὸ βάθος, εἶναι ἐντελῶς ἄτεχνοι καὶ ἀνίδεοι καὶ συχνάζουν στὶς καλλιτεχνικὲς ἐκδηλώσεις μόνον ἀπὸ καθαρὰ .... κοσμικοὺς λόγους. Ἀντίθετα, αὐτοὶ ποὺ πραγματικὰ καταλαβαίνουν τὴ μουσικὴ δὲν ἔχουν τὶς οἰκονομικὲς δυνατότητες νὰ παρακολουθοῦν τὶς μεγάλες συναυλίες κ.λ.π.

«Τὸ ὄνειρό μου — εἶπε ὁ Μητρόπουλος — εἶναι νἀρθεῖ μιὰ μέρα ποὺ τὸ Κράτος θὰ ἐξασφαλίζει ἄνετη ζωὴ στοὺς καλλιτέχνες, ἔτσι ποὺ νὰ προσφέρεται ἡ τέχνη ἐντελῶς δωρεὰν στὸ Λαό...».

Μιλώντας γιὰ τὴν ὑποδοχὴ ποὺ ἰδιαίτερα τοὺς ἐπεφύλαξαν στὸ Βερολῖνο, ὁ Μητρόπουλος εἶπε ὅτι στὸ ἀεροδρόμιο οἱ τελωνειακοὶ εἶχαν παραταχθεῖ σὲ δυὸ στοίχους καὶ, ἀντὶ ἐλέγχου πρόσφεραν στὰ μέλη τῆς Ὀρχήστρας λουλούδια κι' ἀπὸ μιὰ μποτίλια σαμπάνια στὸν καθένα...



Ὁ Μητρόπουλος στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ

Η ΣΟΒΙΕΤΙΚΗ ΜΟΥΣΙΚΗ

Σὲ ἐρώτησή μας σχετικὰ μὲ τὴ θέση τῆς σοβιετικῆς μουσικῆς στὸ ρεπερτόριό του, ὁ μαέστρος ἀπάντησε: «Ὅλοι μὲ ρωτοῦν: γιατὶ παίζω σοβιετικὴ μουσική; Παίζω γιατὶ ἀρέσει σ' ὅλο τὸν κόσμο! Πραγματικά, τὸ μεγαλύτερο μέρος τοῦ ρεπερτορίου μου ἀποτελοῦν ἔργα τῶν Προκόφιεφ, Σοστάκοβιτς, Χατσατουριάν, Καμπαλέφσκυ καὶ Ραχμανίνωφ. Αὐτὰ ἔχουν παντοῦ τὴ μεγαλύτερη ἐπιτυχία. Ἡ 10η Συμφωνία τοῦ Σοστάκοβιτς π.χ. χάλασε κόσμο παντοῦ ὅπου τὴν παρουσιάσαμε, γιατὶ ἡ τέχνη τοῦ Σοστάκοβιτς μιλάει στὴν καρδιὰ τῶν μαζῶν ὅλης τῆς ὑφηλίου. Ἔτσι παρ' ὅλες τὶς προσωπικές μου ἐπιφυλάξεις ὡς πρὸς τὴ μορφὴ καὶ τὰ ἐκφραστικὰ μέσα τῶν ἔργων τῶν σοβιετικῶν συνθετῶν — γιατὶ ἐγὼ εἶμαι πιὸ μοντέρνος — καὶ παρ' ὅλο τὸ «μακκαρθισμὸ» ποὺ βασιλεύει στὴν Ἀμερική, ἐγὼ γίνει ὁ μεγαλύτερος προπαγανδιστὴς τοῦ κ. Σοστάκοβιτς.

ΟΙ «ΠΑΡΕΞΗΓΗΣΕΙΣ» ΣΤΗΝ ΕΛΛΑΔΑ

«Τὴ 10η συμφωνία του σοβιετικοῦ συνθέτη ποὺ ἀποτελεῖ ἕνα μεγαλειώδη ὕμνο στὴν Εἰρήνη). Ὅσο γιὰ τὶς προτιμήσεις μου, αὐτὲς πάνε στοὺς νέους γιατὶ ζῶ στὴν ἐποχή μου καὶ πιστεύω πὼς ὀφείλω νὰ ὑπηρετῶ τὰ πνεύματα τῆς ἐποχῆς μου. Γιὰ τὸ λόγο αὐτὸ παίζω καὶ τὸ Σκαλκώτα, ὄχι ἀποκλειστικὰ σὰν Ἕλληνα συνθέτη, ἀλλὰ σὰν ἕνα ἐκπρόσωπο τῆς μοντέρνας μουσικῆς, ποὺ μπορεῖ νὰ σταθεῖ σὲ διεθνῆ κλίμακα».

Μ' αὐτὰ τὰ λόγια, ὁ Μητρόπουλος ἔκλεισε τὴ συνέντευξη γιὰ νὰ παρευρεθεῖ στὴ δεξίωση, ὅπου τὸν περίμεναν παλιοὶ γνώριμοι, συνάδελφοι καὶ μαθητές του.

Τὸν μαέστρο θὰ δεξιωθεῖ αὔριο Κυριακὴ στὶς 5 μ.μ. τὸ Δ.Σ. τοῦ Πανελληνίου Μουσικοῦ Συλλόγου στὰ γραφεῖα του: ὁδὸς Σαπφοῦς, ἀριθμ. 10.

Β. Α. — Κ. Σ.

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

— ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛΙΔΟΣ —

καὶ μπορεῖ νὰ καταλάβετε τί ἔχουμε τραβήξει μὲ τὰ διαβατήρια, τὰ τελωνεῖα, τὰ ξενοδοχεῖα καί... τὸ μουσικόφιλο κοινὸν τῶν χωρῶν, ποὺ ἐπισκεφθήκαμε. Θὰ ἤθελα νὰ μείνω στὴν Ἑλλάδα περισσότερο ἀπὸ δυὸ ἡμέρες, ἀλλὰ τὰ ἔξοδα ποὺ χρειάζεται ἡ ὀρχήστρα γιὰ τὴν συντήρησή της μᾶς ἀναγκάζουν νὰ μετακινούμεθα συνεχῶς ἀπὸ χώρας εἰς χώραν.

»Καὶ ἐδῶ, ποὺ κατωρθώσαμε νὰ ρθοῦμε, τὸ ὀφείλουμε σὲ ἕνα θαυμάσιο ὁμογενή μας. Τὸν κ. Βασίλειο Γουλανδρῆ, ὁ ὁποῖος κατέβαλε ὅλα τὰ ἔξοδα τῆς μεταφορᾶς μας. Ἤθελα νὰ κάμω καὶ μιὰ συναυλία γιὰ τὸ μεγάλο κοινό, ποὺ εἶναι καὶ τὸ πραγματικὰ φιλόμουσο. Γιατὶ πρέπει νὰ ξέρετε πὼς ὁ φτωχὸς κόσμος ἀγαπᾶ ἀληθινὰ τὴν μουσική. Οἱ πλούσιοι πᾶνε στὶς συναυλίες γιὰ τὸ «θεαθῆναι», γιὰ κοινωνικοὺς λόγους.

»Ὡστόσο πρέπει νὰ χρωστᾶμε κι' εὐγνωμοσύνη στοὺς πλουσίους, ποὺ μποροῦν νὰ πληρώνουν ἀκριβὸ εἰσιτήριο. Σκεφθῆτε ὅτι ἡ ὀρχήστρα τῆς Νέας Ὑόρκης χρειάζεται ἕνα ἑκατομμύριο δολλάρια τὸ χρόνο γιὰ τὴν λειτουργία της. Καὶ συγκεντρώνουμε μόνο 750.000. Τὶς ἄλλες 250.000 τὶς μαζεύουμε μὲ ἐρανους.

ΚΡΑΤΟΣ ΚΑΙ ΤΕΧΝΗ

»Στὴν Ἀμερική, ἡ μουσικὴ συντηρεῖται ἀπὸ τοὺς ἰδιώτας, γιατὶ τὸ Κράτος δὲν ἐνδιαφέρεται γιὰ τὴν Τέχνη, ἐπειδὴ ἔχει νὰ ἀσχοληθῇ μὲ ἄλλα πολὺ σοβαρώτερα ζητήματα. Ἂν δὲν ἦσαν οἱ εὐποροι τῆς Ἀμερικῆς θὰ ἦταν ἀδύνατον νὰ συντηρηθοῦν οἱ διάφορες ὀρχῆστρες. Κι' αὐτὸ τὸ λέω, γιατὶ προηγουμένως κακομεταχειρίστηκε τοὺς πλουσίους.

»Τὸ ὄνειρό μου, ὡστόσο, εἶναι νὰ φτάσουμε σ' ἕνα σημεῖο ποὺ τὸ Κράτος νὰ ὑποστηρίζῃ τὶς Τέχνες, σὲ τρόπο ὥστε νὰ παρέχωνται τὰ καλλιτεχνικὰ δημιουργήματα δωρεὰν στὸν Λαό. Γιατὶ ὅπως δὲν πληρώνετε, ὅταν πατεῖτε νὰ προσκυνήσετε, ἔτσι δὲν πρέπει νὰ πληρώνουν καὶ κεῖνοι ποὺ θέλουν ν' ἀκούσουν μουσικὴ ἢ νὰ πᾶνε στὸ θέατρο κλπ. Ἡ Τέχνη εἶναι πνευματικὸν προϊόν, ποὺ τὸ δημιουργεῖ κάποια ἔνας, ἀλλὰ ἀνήκει σὲ ὅλους.

Η ΥΠΟΔΟΧΗ ΤΟΥ

»Ὡστόσο, εἶμαι εὐχαριστημένος. Γιατί, ὅπου κι' ἂν πήγαμε, μᾶς ἔβγαιναν θαυμάσια ὑποδοχή. Στὴ Γερμανία οὔτε μᾶς ἄνοιξαν τὶς βαλίτσες μας στὰ τελωνεῖα. Καὶ οἱ τελωνειακοὶ ὑπάλληλοι κρατοῦσαν ἀπὸ μιὰ μποτίλια σαμπάνια. Ἀλλ' αὐτὰ δὲν μᾶς ἐνθουσίασε καὶ πολὺ γιατὶ ὅπως ξέρετε ἡ γερμανικὴ σαμπάνια δὲν φημίζεται. Τὸν γερμανικὸ ἐνθουσιασμὸ μπορεῖ νὰ τὸν ἀποδώσω στὰ πολλὰ ἀμερικανικὰ δολλάρια ποὺ παίρνουν, τὰ ὁποῖα νομίζω ὅτι καὶ ἐχαιρέτισαν ἐν τῷ προσώπῳ μας. Τί νὰ σᾶς πῶ, ἐμπήκαμε στὴν Γερμανία σὰν βασιλεῖς. Τὸ ξενοδοχεῖο μου ἦταν γεμάτο λουλούδια.

»Στὴν Ἑλβετία, ὅμως, συναντήσαμε ἕνα φοβερὸ τοπικιστικὸ πνεῦμα. Ἀρκεῖ νὰ σᾶς πῶ ὅτι οἱ ἑλβετικὲς ἐφημερίδες βρήκανε τὴν εὐκαιρία τῶν συναυλιῶν μας γιὰ νὰ γράψουν καλὰ γιὰ τὴν... δική τους ὀρχήστρα. Παντοῦ συναντάει κανεὶς ἕνα τοπικιστικὸ πνεῦμα, ποὺ εὐτυχῶς τὸ ἔχω συνηθίσει.

Η ΣΟΒΙΕΤΙΚΗ ΜΟΥΣΙΚΗ

»Καὶ τώρα θὰ σᾶς πῶ κάτι γιὰ τὶς σχέσεις τῆς πολιτικῆς μὲ τὴν τέχνη. Ὅπως ξέρετε στὰ προγράμματά μου βάζω πολλὴ σοβιετικὴ μουσική, πρᾶγμα γιὰ τὸ ὁποῖον μπορεῖ καὶ νὰ μὲ παρεξηγοῦν. Ἀλλὰ αὐτὸ γιατὶ ἀρέσει πολὺ στὸν κόσμο καὶ πρέπει τὸν παράγοντα αὐτὸν νὰ μὴν τὸν ἀμελοῦμε. Ἐγὼ προσωπικὰ διάκειμαι ἐχθρικῶς πρὸς τοὺς μοντέρνους Ρώσους συνθέτας. Ἀλλὰ τί νὰ κάμω; Παίρνω ἀμερικανικὰ δολλάρια καὶ διαφημίζω τὴν σοβιετικὴ μουσική, γιατὶ ἀλλοιῶς θὰ διελύετο ἡ ὀρχήστρα μου.

»Βλέπετε ἡ σοβιετικὴ μουσικὴ εἶναι κάτι τῆς μόδας καὶ συρρέει ὁ κοσμάκης ν' ἀκούσῃ Σοστάκοβιτς, τὸν ὁποῖον ἐγὼ δὲν ἐκτιμῶ καὶ πολὺ ὡς συνθέτη. Ἀλλὰ τί νὰ γίνῃ ποὺ ἡ μουσικὴ του μιλάει στὰ πλήθη; Τὴν 10η Συμφωνία αὐτοῦ τοῦ Ρώσου τὴν ἔχω παίξει ἀναρίθμητες φορές. Δὲν εἶναι ὅμως καὶ τόσο σπουδαία.

»Ἐγὼ εἶμαι δύο ὑπάρξεις. Ἡ συναισθηματική, ποὺ μ' ἀρέσει ὅταν διευθύνω νὰ ἐπικοινωνῶ μὲ τὰ πλήθη καὶ ἡ διανοητική, ἡ ὁποία βρίσκεται σὲ ἀντίθεσι μὲ ὅ,τι ἡ συναισθηματικὴ θέλει

Ο ΜΠΕΤΟΒΕΝ... ΒΡΩΜΑΙ

»Μ' ἐρωτοῦν γιατὶ δὲν διευθύνω συχνὰ Μπετόβεν. Μὰ ὁ Μπετόβεν βρωμᾶ. Κι' ὅσο γιὰ τὸν Μπάχ, αὐτὸς δὲν ἦταν ποτὲ γιὰ ὀρχήστρα. Αἰσθάνομαι καὶ πιστεύω ὅτι πρέπει νὰ ὑπηρετῶ τὰ πνεύματα τῆς ἐποχῆς μας, πρᾶγμα ποὺ τὸ κάμνω πολλὲς φορὲς μὲ κίνδυνο νὰ χάσω τὴν θέσι μου. Φυσικὰ μὲ ἀφήνουν νὰ κάμω ὅ,τι θέλω, ἀλλὰ δὲν μπορῶ νὰ καταστρέψω καὶ τὴν ὀρχήστρα.

Η ΕΛΛΗΝΙΚΗ ΜΟΥΣΙΚΗ

»Στὴν Ἀμερικὴ διηύθυνα καὶ ἑλληνικὰ ἔργα, ἀλλὰ τὸ κοινὸ ἔμεινε ἀδιάφορο. Κατὰ τὴ γνώμη μου δὲν εἶχαν δίκαιο. Γιατὶ καὶ οἱ Ἀμερικανοὶ συνθέται δὲν εἶναι καλύτεροι ἀπὸ τοὺς «Ἕλληνες συναδέλφους των».

Ἐδῶ ἐτελείωσε ἡ ὑπὸ τύπον πρὲς - κόνφερανς διάλεξις τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ. Γιατὶ εἰσῆλθε στὴν αἴθουσα μεγαλοπρεπῶς ἡ Κατίνα Παξινοῦ, ἡ ὁποία κατηυθύνθη πρὸς τὸν Μητρόπουλο, τὸν ἀγκάλιασε, τὸν ἐφίλησε καὶ τὸν ἐσήκωσε νά... σταθοῦν μαζὶ πρὸ τῶν φωτογραφικῶν φακῶν τῶν φωτορεπόρτερς.

Καὶ ὅταν ἐτελείωσε ἡ λῆψις τῶν φωτογραφιῶν, ἡ Ἑλληνὶς τραγωδὸς ἀπήγαγε τὸν Μητρόπουλο καὶ τὸν ἐξηφάνισε σὲ μιὰ κρύπτη τῆς πλαγιᾶς αἰθούσης. Τί ἔγινε ἀπὸ κεῖ καὶ πέρα, κανεὶς δὲν γνωρίζει. Σὲ λίγο, ὅμως, ἐνεφανίσθη στὸ διάδρομο μόνη πιὰ ἡ κ. Παξινοῦ φωνάζοντας σέ κάποιον: «Τσακμάκη, Τσακμάκη, γρήγορα τὴν γούνα μου, γιατὶ διάζουμαι!».

Κι' ἔτσι ἀπίθανα ἐτελείωσε ἡ τόσο ἐνδιαφέρουσα διάλεξις τοῦ κ. Μητροπούλου, τὸν ὁποῖον περιμένει σήμερα τὸ ἀθηναϊκὸ κοινὸ γιὰ νὰ τὸν ἀποθεώσῃ στὸ Ὠδεῖο Ἡρώδου τοῦ Ἀττικοῦ.

ΑΣΤΕΡΗΣ ΚΟΒΑΤΖΗΣ

ΕΝΘΟΥΣΙΩΔΗΣ ΥΠΟΔΟΧΗ ΣΤΟ ΜΕΓΑΛΟ ΜΑΕΣΤΡΟ

Ὁ Μητρόπουλος ἐκθειάζει τοὺς συγχρόνους συνθέτας

ΕΧΕΙ ΕΠΙΦΥΛΑΞΕΙΣ ΓΙΑ ΤΗ ΡΩΣΙΚΗ ΜΟΥΣΙΚΗ, Η ΟΠΟΙΑ ΟΜΩΣ, ΟΠΩΣ ΔΙΑΠΙΣΤΩΝΕΙ ΚΑΘΕ ΦΟΡΑ ΠΟΥ ΔΙΕΥΘΥΝΕΙ ΟΡΧΗΣΤΡΑ, ΑΡΕΣΕΙ ΣΤΟΝ ΚΟΣΜΟ

ΤΑ ΚΑΘΗΚΟΝΤΑ ΤΟΥ ΩΣ ΔΙΕΥΘΥΝΤΟΥ ΞΕΝΗΣ ΟΡΧΗΣΤΡΑΣ



Εἰς τὸ ξενοδοχεῖον τῆς «Μ. Βρετανν/ας» ὁ Μητρόπουλος φωτογραφίζεται μὲ τὴν κ. Παξινοῦ.

"Οταν στὶς 6 χθὲς τὸ ἀπόγευμα ἡ φωνὴ τῆς σπίκερ τοῦ ἀεροδρομίου τοῦ 'Ελληνικοῦ ἀνήγγειλε ὅτι τὸ ἀεροπλάνο, τοῦ ὁποίου ἐπιβαίνει ὁ κ. Μητρόπουλος προσγειώνεται σὲ δέκα λεπτά, ὁ κόσμος ποὺ περίμενε ἀπὸ τὶς 3 τὸ ἀπόγευμα τὴν ἄφιξη τοῦ μεγάλου "Ελληνος μαέστρου σηκώθηκε αὐτόματα καὶ ἀκάθεκτος ἐφώρμησε πρὸς τὸ χῶρο προσγειώσεως τῶν ἀεροσκαφῶν. Δυνάμεις ὅμως τῆς 'Αστυνομίας ἀναχαιτίζουν τὰ πλήθη καὶ δὲν ἀφήνουν κανένα νὰ πλησιάσῃ.

'Αλλ' αὐτὸ δὲν κρατεῖ πολύ. Γιατί, ὅταν σὲ λίγο τὸ ἀεροπλάνο προσγειώθηκε στὸ ἀεροδρόμιο, ὁ κόσμος ἔσπασε τὴν ἀστυνομικὴ ζώνη καὶ ξεχύθηκε πρὸς τὴν σκάλα τοῦ ἀεροπλάνου.

Γελαστὸς - γελαστὸς ἐμφανίζεται ὁ Μητρόπουλος. Μόλις τὸν βλέπει τὸ πλῆθος ἀρχίζει νὰ τὸν χειροκροτῇ καὶ νὰ τὸν ἐπευφημῇ μὲ ἀσυγκράτητο ἐνθουσιασμό. Καὶ τότε τὸ γελαστὸ πρόσωπο τοῦ ἐξηντάρη ἀνθρώπου, ποὺ λείπει δέκα ἑπτὰ χρόνια ἀπὸ τὴν πατρίδα του, ἀλλάζει ὄψι.

'Η μεγάλη συγκίνησι ἔρχεται νὰ προστεθῇ στὴν κούρασι τοῦ ταξιδιοῦ καὶ στὴν ταλαιπωρία τῆς περιηγείας.

Εἶναι ἀδύνατον νὰ κατεβῇ τὴν σκάλα. 'Ο κόσμος δὲν παραμερίζει, δὲν τοῦ ἀνοίγει διάδρομο γιὰ νὰ περάσῃ καὶ νὰ φθάσῃ στὸ αὐτοκίνητο ποὺ τὸν ἀναμένει σὲ ἀπόστασι δέκα πέντε μέτρων. Περὶ τοὺς 30 τότε ἀστυνομικοί, τὸν ἁρπάζουν, κυριολεκτικά, καὶ τὸν ὁδηγοῦν στὸ αὐτοκίνητο.

Τὰ προεδρεῖα, οἱ ἐπίσημοι, οἱ συγγενεῖς, ἡ ἐκπρόσωπος τῆς 'Αμερικανικῆς Πρεσβείας, δὲν πρόλαβαν οὔτε κἂν νὰ τὸν ἰδοῦν. Τὸ αὐτοκίνητο ξεκίνησε ὁλοταχῶς καὶ μερικοὶ ἀπὸ τὸ πλῆθος εἶπαν:

— Τέλειωσε. Αὐτὸ ἦταν ὅλοι

'Αλλὰ δὲν ἦταν αὐτό. Τὸ αὐτοκίνητο ἀντὶ νὰ πάῃ στὴν 'Αθήνα ἔκανε περίπατο καὶ ὅταν πλέον ὅλοι εἶχαν φύγει, ἀνενόχλητο, ἐπέστρεψε στὸν χῶρο τῆς προσγειώσεως γιὰ τὴν Τελωνειακὴ τακτοποίησι τοῦ ἀφιχθέντος μαέστρου καὶ τὴν παραλαβὴ τῶν πραγμάτων του.

Μποροῦμε νὰ... καυχηθοῦμε ὅτι εἴμαστε οἱ μόνοι ποὺ δὲν τὴν πάθαμε, πρὸς μεγάλην ἔκπληξιν τοῦ διευθυντοῦ τοῦ 'Εξωτερικοῦ Τύπου. Καὶ βρήκαμε τὴν μοναδικὴ εὐκαιρία νὰ πλησιάσουμε τὸν μαέστρο. 'Αλλὰ βρισκόταν σὲ τέτοια κατάστασι, ποὺ μόνο τὴ λεμονάδα μας δέχθηκε μὲ ἀληθινὴ εὐχαρίστησι.

Στὴ διαδρομὴ ὅμως ἀπὸ τὸ 'Ελληνικὸ ὡς τὴν 'Αθήνα ἄρχισε νὰ συνέρχεται καὶ τελικῶς κατωρθώθη νὰ δώσῃ ἐν συνεχείᾳ συνέντευξι στοὺς ἀντιπροσώπους τοῦ Τύπου στὸ ξενοδοχεῖο τῆς Μεγάλης Βρεταννίας καὶ ἀμέσως κατόπιν νὰ παραστῇ στὴ δεξίωσι ποὺ ἐδόθη ἐκεῖ πρὸς τιμήν του ὑπὸ τοῦ ὑπουργοῦ τῆς Παιδείας.

Στὴ δεξίωσι παρέστησαν πολλοὶ ὑπουργοί, ἐκπρόσωποι τοῦ καλλιτεχνικοῦ κόσμου τῆς πρωτευούσης καὶ πολλοὶ ἄλλοι, ποὺ προέβησαν σὲ συγκινητικὲς ἐκδηλώσεις συμπαθείας πρὸς τὸν διάσημο "Ελληνα μαέστρο.

Στοὺς δημοσιογράφους ὁ Δημήτρης Μητρόπουλος ἐξέφρασε τὴ συγκίνησι ποὺ αἰσθάνεται, γιατὶ βρίσκεται στὴν 'Ελλάδα. 'Ωμίλησε κατόπιν γιὰ τὶς ὑποχρεώσεις του ὡς 'Αμερικανοῦ ὑπηκόου καὶ διευθυντοῦ τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης καὶ ἐξήγησε γιατὶ δὲν τοῦ εἶναι δυνατὸν νὰ παραβλέπῃ τὰ καθήκοντά του. Αὐτὸ τὸ ἐτόνισε γιὰ νὰ ἀφήσῃ νὰ ἐννοηθῇ ὅτι δὲν πρέπει νὰ ὑπάρχουν παράπονα ἀπὸ ἑλληνικῆς ἢ ἄλλης πλευρᾶς. Μόλον τοῦτο πολλὲς φορὲς παρουσίασε ἑλληνικὰ ἔργα καὶ θὰ ἐξακολουθήσῃ νὰ παρουσιάζῃ ὅσα κρίνῃ πὼς ἀξίζουν. Στὸ σημεῖο αὐτὸ εἶπε τὰ καλύτερα λόγια γιὰ τὰ ἔργα τοῦ Σκαλκώτα, ποὺ περιέλαβε στὸ ρεπερτόριό του.

ΞΕΠΕΡΑΣΜΕΝΟΣ Ο ΜΠΕΤΟΒΕΝ

'Εκδηλώνοντας τὶς προτιμήσεις του εἶπε ὅτι ὁ Μπετόβεν πλέον πρέπει νὰ θεωρῆται «ξεπερασμένος» συνθέτης καὶ ὅτι ἡ ἐνδιαφέρουσα μουσικὴ εἶναι γραμμένη ἀπὸ συγχρόνους συνθέτας. Γιὰ τὴν παλιὰ καὶ τὴν καινούργια σοβιετικὴ μουσικὴ ἐνῶ, ὅπως εἶπε, ὁ ἴδιος προσωπικῶς ἔχει ἐπιφυλάξεις, διαπιστώνει κάθε φορὰ ὅτι ἀρέσει στὸν περισσότερο κόσμο. 'Από τὸ κεφάλαιο τῶν προτιμήσεών του πρέπει νὰ σημειώσουμε τὴ μελοδραματικὴ μουσική, ποὺ, ὅπως ἀνέφερε, δὲν μπορεῖ νὰ διευθύνῃ τακτικὰ γιατὶ οἱ ὅπερες ἔχουν μεγάλα ἔξοδα καὶ ἀνεβαίνουν μετὰ δυσκολίας.

'Αλλὰ καὶ οἱ συναυλίες τῆς Φιλαρμονικῆς κοστίζουν πανάκριβα, εἶπε ὁ Δημήτρης Μητρόπουλος 'Εκατὸν ὀγδόντα χιλιάδες ἑλληνικῶν δραχμῶν στοιχίζει κάθε ἐμφάνισι τῆς 108μελοῦς ἀμερικανικῆς συμφωνικῆς ὀρχήστρας.

Γ. ΜΑΛΛΟΥΧΟΣ

ΕΘΝΙΚΟΣ ΚΗΡΥΞ
ΑΘΗΝΑΙ
1 ΟΚΤΩΒΡΙΟΥ 1955

Ο ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

Μὲ τὸν Δημήτρη Μητρόπουλο

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΝΕΣΤΟΡΑ ΜΑΤΣΑ

'Η θερμή, ἡ πραγματικὴ ὑποδοχὴ τοῦ Μητρόπουλου δὲν ἔγινε χθὲς τὸ ἀπόγευμα, στὶς 4 περίπου ποὺ ἔφθασε στὸ ἀεροδρόμιο τοῦ 'Ελληνικοῦ, ὕστερα ἀπὸ 17 ὁλόκληρων ἐτῶν ἀπουσία. Τὸ Κοινό μας δέχθηκε μέρες πρὶν τὸν διάσημο "Ελληνα μαέστρο, ὅταν, γιὰ πρώτη φορὰ στὰ 'Ελληνικὰ μουσικὰ χρονικά, ξενύχτησε δυὸ βραδιὲς συνέχεια σὲ μιὰν ἀπίθανη οὐρὰ γιὰ νὰ ἐξασφαλίσῃ ἕνα εἰσιτήριο γιὰ νὰ τὸν ἀκούσῃ.

Αὐτὴ ἡ ἀθρόα προσέλευσι χιλιάδων ἀνθρώπων, αὐτὴ ἡ ταλαιπωρία των ἡ πολύωρη καὶ μὲ τόση ἐπιμονή, μὲ τὴν ἐλπίδα ν' ἀγοράσουν ὅσο-ὅσο ἕνα εἰσιτήριο, εἶναι ὁ πιὸ θερμός, ὁ πιὸ ἐγκάρδιος, ὁ πιὸ εἰλικρινὴς χαιρετισμὸς τοῦ Κοινοῦ μας στὸ μεγάλο παιδὶ τῆς 'Ελλάδος ποὺ γυρνοῦσε νοσταλγὸς τῆς πατρίδος του, στὴν 'Αθήνα. 'Ο Μητρόπουλος βρισκόταν μέρες πρὶν στὴν 'Αθήνα. 'Η παρουσία του ἦταν αἰσθητὴ κι' ἡ μαγεμένη μουσικὴ ἰδιοφυΐα του ἠλέκτριζε ὅλους μας ποὺ τὸν περιμέναμε ἀνυπόμονα... Μὲ τὴν χθεσινὴ ἄφιξί του πραγματοποίησε ἕνα ἀπὸ τὰ μεγαλύτερα ὄνειρα τῶν 'Ελλήνων φιλομούσων ποὺ ἤθελαν νὰ τὸν ἀκούσουν νὰ διευθύνῃ τὴν καλύτερη συμφωνικὴ ὀρχήστρα τοῦ κόσμου, τὴ Φιλαρμονικὴ τῆς Νέας 'Υόρκης!

*

'Ο Μητρόπουλος, παρὰ τὴν ἡλικία του, διατηρεῖ ἀκέραιη τὴ νεανικὴ φλόγα καὶ τὸν ἐνθουσιασμό του. Τὸ διεπίστωσαν αὐτὸ χθὲς τὸ ἀπόγευμα στὴν «Μ. Βρεταννία» ὅσοι εἶχαν τὴν ἐξαιρετικὴ εὐκαιρία νὰ τὸν δοῦν ἀπὸ κοντὰ καὶ νὰ τὸν ἀκούσουν νὰ μιλάῃ σὲ τέλεια σχεδὸν 'Ελληνικὰ γιὰ τὴ μεγάλη χαρὰ ποὺ αἰσθάνεται εὐρισκόμενος στὴν 'Αθήνα, ὕστερα ἀπὸ 17 ὁλόκληρα χρόνια.

'Οπτικὰ εἶναι κάπως κουρασμένος. Αὐτὸ βέβαια ὀφείλεται στὶς ἀλλεπάλληλες συναυλίες του τοῦ τελευταίου καιροῦ σέ δι άφορα μουσικὰ κέντρα τοῦ 'Εξωτερικοῦ, συναυλίες ποὺ ἐσημείωσαν ἀληθινὰ μοναδικὴ ἐπιτυχία.

'Ο παγκόσμιος τύπος τὸν ἐχαρακτήρισε ὡς τὸν μεγαλύτερο μαέστρο τῆς ἐποχῆς μας κι' οἱ εἰδικοὶ ἐξήραν γιὰ μιὰν ἀκόμη φορὰ τὸ καταπληκτικό του δαιμόνιο, αὐτὸ ποὺ τὸ διοχετεύει ἀκέραιο στὰ μέλη τῆς ὀρχήστρας καὶ τὰ κάνει, σὰν μαγεμένα ἀπ' τὸ ἔντονό του βλέμμα, νὰ παρασύρωνται στὸ δικό του μεθύσι.

Δὲ μιλάει σχεδὸν καθόλου γιὰ τὶς ἐπιτυχίες του, οὔτε γιὰ τὴ μοναδικὴ τιμὴ ποὺ τοῦ ἔγινε νὰ τοῦ ἀναβέσουν, ὕστερα ἀπ' τὸν Τοσκανίνι, τὴ διεύθυνσι τῆς μεγαλύτερης ὀρχήστρας τοῦ κόσμου. "Ολ' αὐτὰ εἶναι μέσα μόνον γιὰ νὰ φθάσῃ στὸ βασικὸ σκοπό του: Νὰ καθυποτάξῃ τὸ Πνεῦμα τῆς μουσικῆς καὶ νὰ νικήσῃ μὲ τὴν ἰδιοφυΐα του τὶς ἀνυπότακτες μαγγανεῖες τῶν ἤχων.

'Η σύντομος ἀμιλία του εἶναι τολμηρή, χωρὶς συμβιβασμοὺς σὲ σκοπιμότητες καὶ χωρὶς καμμιὰ δούσμευσι. Διανθίζει τὴν ὁμιλία του μὲ ἀρκετὰ σπινθηρίσματα χιοῦμορ ἐνὸς χιοῦμορ φίνου ποὺ ἀποκαλύπτει τὴν ἄκρα πνευματική του καλλιέργεια.

"Υστερα ἀπ' τὴν πρώτη συγκίνησι ποὺ αἰσθάνεται εὐρισκόμενος μὲ τοὺς δημοσιογράφους τῆς πατρίδος του καὶ ποὺ τὴν ἐκφράζει μὲ εἰλικρίνεια καὶ χωρὶς εὐκόλες φιλολογίες, ἀρχίζει τὴ φιλική του ἐξομολόγησι — γιατὶ περὶ ἐξομολογήσεως ἐπρόκειτο κι' ὄχι περὶ συνεντεύξεως δεδομένου ὅτι δὲν ἀπαντοῦσε σ' ἐρωτήματα, ἀλλὰ μιλοῦσε μόνος του σ' ἕνα τόνο εἰλικρινῆ κι' ἐγκάρδιο — μ' αὐτὴ τὴ διαπίστωσι:

— 'Η ζωή στὴν 'Αμερικὴ εἶναι ἐξαιρετικὰ ἀκριβὴ καὶ κάθε χρόνο ἡ Φιλαρμονική ας, ποὺ ἀντιμετωπίζει τεράστια ἔξοδα κ,ινδυνεύει νὰ διαλυθῇ. Τὸ Κράτος δυστυχῶς, δὲ μᾶς βοηθᾷ καθόλου. "Ολα ὀφείλονται ἀπολύτως στὴν ἰδιωτικὴ πρωτοβουλία καὶ στὴν εὐγενικὴ ἐνίσχυσι μερικῶν πλουσίων ποὺ βοηθοῦν τὴν Φιλαρμονικὴ νὰ ὁλοκληρώσῃ τὸ ἔργο της.

Καὶ συνεχίζει ἔτσι ὁ μεγάλος "Ελλην μουσικός:

— Μὴ σᾶς φανῇ περίεργο αὐτὸ ποὺ λέω ὅτι δὲν ὑπάρχει στὶς 'Ηνωμένες Πολιτεῖες σημαντικὴ Κρατικὴ ἐνίσχυσι στὶς διάφορες ἐκδηλώσεις τῆς Τέχνης. 'Η Τέχνη ἀφορᾷ συγκριτικὰ ἕνα περιωρισμένο ποσοστὸ ἀνθρώπων ἐνῶ τοΚράτος σπεύδει ν' ἀντιμετωπίση προβλήματα ποὺ ἀφοροῦν τὸ σύνολο.

Σχετικὰ μὲ τὶς ἀκριβὲς τιμὲς εἰσιτηρίων ποὺ τόσο ἐδῶ ὅσο κι' ἀλλοῦ ποὺ ἔδωσε συναυλίες θὰ ἐμποδίσουν τὸ πολὺ Κοινὸ νὰ τὶς παρακολουθήσῃ, ὁ "Ελλην ἀρχιμουσικὸς ἐκφράζει τὴν λύπη του, ἀλλὰ ἐξηγεῖ ὅτι τὰ ἔξοδα εἶναι τεράστια καὶ πάλι δὲν καλύπτονται.

— Τ' ὄνειρό μου, μᾶς λέει, εἶναι νὰ προσφέρεται κάποτε ἡ Μουσικὴ ὅπως κι' οἱ ἄλλες ἐκδηλώσεις τῆς Τέχνης, σ' ὅλον τὸν κόσμο δωρεάν. Η ΤΕΧΝΗ ΕΙΝΑΙ ΟΠΩΣ Η ΘΡΗΣΚΕΙΑ. 'Απευθύνεται στὴν ψυχὴ καὶ στὸ πνεῦμα, γι' αὐτὸ ἀκριβῶς δὲν πρέπει νὰ ἔχῃ ὑλικὸ τίμημα.

Σχετικὰ μὲ τὴν προτίμησί του στὴ Ρωσικὴ μουσικὴ καὶ ἰδιαίτερα στοὺς σύγχρονους Ρώσους συνθέτας, ὁ Μητρόπουλος μὲ εἰλικρίνεια μᾶς κάνει αὐτὴ τὴν ὁμολογία:

— 'Εμένα προσωπικὰ δὲ μοῦ ἀρέσει καθόλου ἡ σύγχρονη Ρωσικὴ μουσική. 'Αρέσει ὅμως πολὺ στὸ Κοινόν, ἰδιαίτερα ὁ Σοστάκοβιτς. Δέ μποροῦμε, λοιπόν νὰ ἀγνοήσουμε αὐτὴ τὴν ἔφεσι τοῦ Κοινοῦ καὶ νὰ μὴ συμπεριλάβουμε στὸ ρεπερτόριό μας ἔργα ποὺ τὸ συγκινοῦν.

Εἰδικώτερα γιὰ τὶς δικές του προτιμήσεις ὁ διάσημος "Ελλην ἀρχιμουσικὸς μᾶς ἐξομολογεῖται ὅτι τρέφει ἰδιαίτερην ἀδυναμία στοὺς μοντέρνους ποὺ ζοῦν στὴν ἐποχή μας καὶ μετουσιώνουν στὸ ἔργο τους τὸ πνεῦμα τοῦ ταραγμένου καιροῦ μας.

— Ζῶ κι' ἐγὼ στὴν ἐποχή μας, λέει, καὶ πιστεύω ἀκράδαντα ὅτι πρέπει νὰ τὴν ὑπηρετήσω!

"Οσον ἀφορᾷ τοὺς "Ελληνες μουσικούς, μᾶς ἐξηγεῖ ὅτι στὸ ρεπερτόριό του ἔχει μόνον ἔργα Σκαλκωτᾶ γιατί, παρὰ τὴν ἔντονη ἐπιθυμία του νὰ παρουσιάσῃ κι' ἄλλους, δὲ συναντᾷ ἀνάλογη ἀπήχησι στὸ διεθνὲς Κοινὸ ποὺ προτιμᾷ ἔργα σίγουρα καὶ καθιερωμένα.

Καὶ κλείνει τὴ φιλική του ὁμιλία ὁ Μητρόπουλος ἐκφράζοντας μας τὴ βαθειὰ συγκίνησι γιὰ τὴν ὑποδοχὴ ποὺ συνάντησε στὰ διά φορα Κράτη ποὺ ἐπισκέφθηκε, μιὰν ὑποδοχὴ ἀληθινὰ καταπληκτική ποὺ ἀποκορυφώθηκε στὴ Γερμανία ὅπου πλήθη κόσμου ἔρραναν αὐτὸν καὶ τὰ μέλη τῆς ὀρχήστρας του μὲ λουλούδια, ἐνῶ οἱ τελωνειακοί, μόλις ἔφθασαν τὰ ἀεροπλάνα τους στὸ ἀεροδρόμιο τοῦ Δυτικοῦ Βερολίνου «τιμῆς ἕνεκεν», δὲν τοὺς ἔκαναν κανένα ἔλεγχο, οὔτε καὶ τοὺς ζήτησαν διαβατήρια.

Δὲ χρειάζεται ὅμως νὰ μᾶς τὸ τίποτ' ἄλλο, ὁ διάσημος "Ελλην ἀρχιμουσικός. Αὐτὸς δὲν ἐκφράζεται μὲ λόγια, ἐκφράζεται μὲ ἤχους. Καὶ μᾶς ἐπιφυλάσσει τὴν πιὸ εὔγλωττη ὁμολογία του στὶς δυὸ συναυλίες ποὺ θὰ διευθύνῃ καὶ ποὺ ἀποτελοῦν ἀναντίρρητα, τὸ οὐσιαστικώτερο μουσικὸ γεγονὸς τῶν τελευταίων ἐτῶν γιὰ τὸν τόπο μας.

ΝΕΣΤ. Π. ΜΑΤΣΑΣ

ΑΥΓΗ
ΑΘΗΝΑΙ
2 ΟΚΤΩΒΡΙΟΥ 1955

ΕΓΙΝΕ κι' αὐτὸ καλλιτεχνικὴ εἴδησις: «'Η Μετεωρολογικὴ ὑπηρεσία δὲν προβλέπει βροχὴν μετὰ τὴν 8ην βραδυνήν». Πρέπει βλέπετε νὰ ξέρουν οἱ ἀκροατὲς τῆς συναυλίας τοῦ Δ. Μητρόπουλου τί θὰ κάνει ὁ καιρὸς γιὰ νὰ πᾶνε στὸ θέατρο 'Ηρῴδη τοῦ 'Αττικοῦ ἢ στὴν αἴθουσα τοῦ «'Ορφέα». 'Εναγωνίως κυττοῦσαν τὸ μετεωρολογικὸ δελτίο κι' οἱ θεατὲς τῆς «'Εκάβης» καὶ τοῦ «Οἰδίποδα Τυράννου». "Οσο μεγάλη καὶ νάναι ἡ διάρκεια τοῦ καλοκαιριοῦ στὴν 'Ελλάδα, οἱ ἀδιόρθωτοι ἁρμόδιοι καταφέρνουν νὰ μετοθέτουν τὶς οὐσιαστικώτερες καλλιτεχνικὲς ἐκδηλώσεις τὸ φθινόπωρο. Χθὲς π.χ. οἱ εὐτυχεῖς κάτοχοι



Χθεσινὴ φωτογραφία τοῦ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ, μὲ τὸ διευθυντὴ τῆς Κρατικῆς 'Ορχήστρας κ. Οἰκονομίδη, στὸ 'Ωδεῖο 'Ηρῴδη τοῦ 'Αττικοῦ.

εἰσιτηρίων γιὰ τὴν συναυλία εἶχαν σταθεῖ ἀνάμεσα στὸ θέατρο 'Ηρῴδη καὶ στὸν κινηματογράφο «'Ορφέα» (ὅπου θὰ μεταφερόταν ἡ συναυλία) ἐνῶ συγχρόνως κυττοῦσαν τὸν οὐρανὸ κι' ἀναρωτιόντουσαν: «Πού νὰ πᾶμε; Θὰ βρέξει ἢ δὲν θὰ βρέξει;» Μερικοὶ τὸ ρίξαν καὶ στὴν τύχη: Θὰ πᾶμε, εἶπαν, στοῦ 'Ηρῴδη νὰ πιάσουμε θέσεις κι' ὅ,τι-, βρέξει ὡς κατεβάσει. Καὶ φόρεσαν πάνω ἀπ' τὰ ἐπίσημα ἐνδύματα, ἀδιάβροχα γιὰ κάθε ἐνδεχόμενο!

*

ΕΦΘΑΣΕ ΧΘΕΣ Ο ΔΙΑΣΗΜΟΣ ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ
1 ΟΚΤΩΒΡΙΟΥ 1955
ΑΚΡΟΠΟΛΙΣ

ΧΙΛΙΑΔΕΣ ΕΝΘΟΥΣΙΩΝΤΩΝ ΑΘΗΝΑΙΩΝ ΥΠΕΔΕΧΘΗΣΑΝ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟΝ

«ΦΙΛΩ ΤΟ ΧΩΜΑ ΤΗΣ ΠΑΤΡΙΔΟΣ... 17 ΧΡΟΝΙΑ... ΚΑΙ ΝΟΜΙΖΩ ΠΩΣ ΕΙΝΕ ΧΘΕΣ».-
«ΤΑ ΜΟΝΤΕΡΝΑ ΕΡΓΑ ΕΙΝΕ ΤΩΡΑ Η ΠΗΓΗ ΤΩΝ ΝΕΩΝ ΜΟΥΣΙΚΩΝ ΚΑΤΑΚΤΗΣΕΩΝ

«ΚΑΙ Ο ΜΠΕΤΟΒΕΝ ΕΙΝΕ ΣΗΜΕΡΑ ΞΕΠΕΡΑΣΜΕΝΟΣ», ΛΕΓΕΙ Ο ΔΙΑΣΗΜΟΣ ΜΟΥΣΙΚΟΣ

Μετὰ ἀπουσίαν 17 ἐτῶν, ἔφθασε χθὲς εἰς τὰς 'Αθήνας ὁ διάσημος "Ελλην μαέστρος Δημήτρης Μητρόπουλος, τὸν ὁποῖον ὑπεδέχθησαν χιλιάδες ἐνθουσιόντων 'Αθηναίων. 'Ο μουσικὸς συνεργάτης τῆς «'Ακροπόλεως» κ. Γ. Βῶκος, μᾶς περιγράφει ὡς ἑξῆς τὴν ἄφιξιν τοῦ μεγάλου ἀρχιμουσικοῦ ὁ ὁποῖος τοῦ παρεχώρησεν ἰδιαιτέραν συνέντευξιν πρὸς τὴν ἐφημερίδα μας.

Δὲν μπορεῖ νὰ τὸ συλλάβῃ ἡ ἀνθρώπινη φαντασία ἐκεῖνο ποὺ ἔγινε χθὲς τὸ βράδυ στὸ ἀεροδρόμιο τοῦ 'Ελληνικοῦ, ὅταν ἡ ἀνθρωποθάλασσα ἐφώρμησε — εἶνε ἡ κυριολεξία—κατὰ τοῦ προσγειωθέντος ἀεροπλάνου ποὺ ἔφερνε στὴν 'Ελλάδα τὸν διάσημο "Ελληνα μαέστρο Δημήτρη Μητρόπουλο... Τὸ τί ἐπακολούθησε εἶνε ἀδύνατον νὰ περιγραφῇ. 'Αλλὰ ἂς πάρωμε τὰ πράγματα μὲ τὴν σειρά τους.

'Από χθὲς τὸ πρωί, ἡ καλλιτεχνικὴ 'Αθήνα βρισκόταν σὲ συναγερμό... «'Απόψε ἔρχεται ὁ Μητρόπουλος»— τὸ γενικὸ θέμα τῆς ἡμέρας.

'Απόψε Μητρόπουλος μας — μετὰ ἀπὸ δέκα ἑπτὰ ὁλόκληρα χρόνια ξενιτειᾶς — θὰ ξαναπατοῦσε τὸ εὐλογημένο χῶμα τῆς 'Ελλάδος.

Καὶ μόνο αὐτὴ ἡ σκέψι γιὰ τὸν ἐρχομὸ τοῦ Μαέστρου - θρύλου, ἠλέκτρισε τὰ πλήθη τῶν φιλομούσων καὶ τῶν θαυμαστῶν του, ὥστε ἀπὸ τὶς 2 τὸ μεσημέρι ἡ περιοχὴ ἀναμονῆς τοῦ ἀεροδρομίου τοῦ 'Ελληνικοῦ, ἄρχισε σιγὰ - σιγὰ νὰ γεμίζῃ ἀπὸ κόσμο...

'Η ὑπηρεσία τοῦ ἀεροδρομίου εἶχε δώσει τὴν πληροφορία, ὅτι ἡ ἄφιξις τοῦ εἰδικοῦ ἀεροπλάνου τοῦ φέροντος τὸν Μητρόπουλο, θὰ ἐπραγματοποιεῖτο στὰς 4 τὸ ἀπόγευμα.

"Ομως, καθὼς ἀνέφερα, τὰ καραβάνια τῆς ὑποδοχῆς ἄρχισαν νὰ καταφθάνουν ἀπὸ τὰς 2 τὸ μεσημέρι...

Στὰς 3.30' δὲν ὑπῆρχε καρέκλα στὸ μπὰρ τοῦ ἀεροδρομίου.

Μουσικοὶ λογῆς - λογῆς, καὶ κάθε κλάδου... Μαέστροι, συνθέται, καθηγηταί, φωτορεπόρτερς—ὅλοι ἐπὶ ποδὸς ὑποδοχῆς!

Οἱ δεῖκτες τοῦ ρολογιοῦ τοῦ ἀεροδρομίου ἄρχισαν νὰ πλησιάζουν στὰς 4... ὅμως ἀεροπλάνο καὶ Μητρόπουλος πουθενά...

Καὶ ἡ ἀδημονία ἄρχισε... Κι' οἱ συζητήσεις φούντωναν λεπτὸ—μὲ λεπτό...

— Γιατὶ δὲν ἦλθε ἀκόμη τὸ ἀεροπλάνο ἀπ' τὴν Νεάπολι;... Τί συμβαίνει;

Καὶ δόστου τὰ μάτια ὅλων κυττοῦσαν τὸν γκριζογάλανο οὐρανό, μήπως κάπου ἀπ' τὸν μακρυνὸ ὁρίζοντα ξεπροβάλῃ τὸ μετάλλινο πουλί, μὲ τὸ πολύτιμο καλλιτεχνικό του — ἐλληνικῆς παραγωγῆς — φορτίο...

Καὶ ἀπὸ δῶ καὶ πέρα ἀρχίζει τὸ ἀτελεύτητο ἐρωτηματολόγιον ἀπὸ γραφεῖο σημάτων...

Καμμία πληροφορία ἀπ' τὴν ἁρμοδία δεσποινίδα...

— Μόλις ἔχουμε τίποτε νεώτερο θὰ σᾶς εἰδοποιήσουμε...

— Εὐχαριστοῦμε πολύ... Μᾶς ὑποχρεώσατε... Τώρα τί ἔχετε νὰ μᾶς πῆτε;...

— Τίποτε ἀκόμη.

Τί νὰ γίνῃ!... Κι' ἡ ἀναμονὴ συνεχίζεται καθ' ὁμάδας μετὰ τῆς σχετικῆς συζητήσεως.

Καὶ κάθε τόσο:

— Πότε ἔρχεται τ' ἀεροπλάνο;

— 'Ακόμη δὲν ξέρουμε τίποτε...

'Αναμονή. 4.30, 4.50, 5, 5.10, 5.20... Καὶ ξάφνου τὸ χαρμόσυνο ἄγγελμα: «Τὸ ἀεροπλάνο τῆς Κ.Υ.Μ.

— ΒΛΕΠΕ 2ΣΗ ΣΕΛΙΔΑ —



'Ο Δημήτρης Μητρόπουλος, ἐνῶ ἐξέρχεται ἀπὸ τὸ ἀεροπλάνον καὶ ἀντικρύζει τὴν ἑλληνικὴ γῆ μετὰ 17 ἐτῶν ἀπουσίαν καὶ θριάμβους.

— ΑΠΟ ΤΗΝ 1η ΣΕΛΙΔΑ —

προερχόμενο ἐκ Νεαπόλεως, προσγειώνεται στὸ ἀεροδρόμιο στὰς 6 καὶ5...

Οἱ δεῖκτες, ἀπαθέστατοι προχωροῦν... 6 παρὰ 10.

Τὸ πλῆθος — ἄνω τῶν 2.000 ἀτόμων — πλησιάζει τὸ κιγκλίδωμα ποὺ χωρίζει τὴν ἐξωτερικὴ περιοχὴ ἀπ' τὸ πεδίον προσγειώσεως.

"Ομως ἡ ἀστυνομία κλείνει τὸ κιγκλίδωμα...

Φωνές..., κακά.

— 'Ανοῖξτε μας νὰ μποῦσε... Γιατὶ νομίζετε, κ. ἀστυνόμε, ὅτι περιμένουμε ἀπ' τὸ μεσημέρι...

'Ο κ. Καβουνίδης — διευθυντὴς 'Εξωτερικοῦ Τύπου τοῦ 'Υπουργείου Προεδρίας τῆς Κυβερνήσεως — προσπαθεῖ νὰ πείσῃ τὸν ἐπὶ κεφαλῆς τῆς ἀστυνομικῆς δυνάμεως ὅτι δὲν πρόκειται νὰ γίνῃ... κίνημα, ἀλλὰ ὑποδοχὴ σ' ἕνα καλλιτεχνικὸ παιδὶ τῆς 'Ελλάδος ποὺ λείπει 17 χρόνια...

Στὸ τέλος τὸν... πείθει, τὸ κιγκλίδωμα ἀνοίγεται καὶ ὁ ἀνθρώπινος ὄγκος εἰσορμᾷ.

Η ΑΦΙΞΙΣ

"Ολοι στρέφουν... ἱκετευτικὰ βλέμματα στὸν οὐρανό. 6.10, 6.15, 6.18... νὰ τὸ ἀπὸ μακρυά. Στὴν ἀρχὴ μιὰ κουκίδίτσα, ποὺ λίγο—λίγο μεγαλώνει. Τὸ ἀεροπλάνον καὶ ὁ Μητρόπουλος.

Πλησιάζει—πλησιάζει... ὥσπου οἱ ρόδες του κυλοῦν μαλακὰ στὸ διάδρομο προσγειώσεως.

'Εδῶ νὰ εἰσαστε καὶ νὰ βλέπατε τὸ τί ἔγινε.

Πατεῖς με—πατῶ σε. Φύρδην μίγδην. 'Η ἀστυνομία ἀγωνίζεται νὰ συγκρατήσῃ τὸ πλῆθος τῶν θαυμαστῶν τοῦ ἡμιθέου τῆς μπαγκέττας.

"Ετοιμη ἡ σκάλα καθόδου. 'Η πόρτα ἀνοίγει. Πάτος ὁ Δημήτρης Μητρόπουλος. Στέκεται ἔκπληκτος. Συγκινημένος μὲ μάτια δακρυσμένα. Τὸ πλῆθος ξεσπᾷ... «Ζήτω ὁ Μητρόπουλος»! Χειροκροτήματα... «Μπράβο»!.

Δίπλα μου μιὰ κυρία — συγγενής του προφανῶς — κιδυνεύει νὰ συνθλιβῇ. Μὰ δὲν τὸ βάζει κάτω.

— Δημητράκη! Δημητράκη!

Μὰ ποῦ νὰ ἀκούσῃ ὁ Δημητράκης, μέσα σὲ κεῖνη τὴν ὀχλοβοή.

Κατεβαίνει τὴν σκάλα. Βροχὴ ο

'Απόκομμα ΑΥΓΗΣ

Οὐδείς χειροκροτήθηκε τόσο θερμά καί παρατεταμένα ὅσον ὁ Μητρόπουλος

Η ΦΙΛΑΡΜΟΝΙΚΗ ΤΗΣ Ν. ΥΟΡΚΗΣ ΠΡΟΣΕΦΕΡΕ ΤΗΝ ΕΝΤΟΝΩΤΕΡΗ ΜΟΥΣΙΚΗ ΣΥΓΚΙΝΗΣΙ ΣΤΟΥΣ ΑΘΗΝΑΙΟΥΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ ΤΑ ΜΕΛΗ ΤΗΣ ΟΡΧΗΣΤΡΑΣ ΑΝΕΧΩΡΗΣΑΝ ΣΗΜΕΡΑ ΤΟ ΠΡΩΪ ΓΙΑ ΤΟ ΛΟΝΔΙΝΟΝ

'Η ἀπότομη μεταβολή τοῦ καιροῦ, συνεπείᾳ τῆς ὁποίας οἱ συμφωνικές συναυλίες τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης ἀντί τοῦ θεάτρου 'Ηρῴδου τοῦ 'Αττικοῦ ἐδόθησαν στήν αἴθουσα τοῦ «'Ορφέως» ἐστέρησαν ἀπό 1.600 περίπου 'Αθηναίους τήν εὐκαιρίᾳ ἀν νά ἀπολαύσουν τό ὡραιότερο μουσικό ἀκρόαμα πού γνώρισε ποτέ ἡ 'Α-θήνα καί νά ἑνώσουν μαζί μέ τούς 4.500 περίπου τυχεροὺς ἀκροατάς τίς εἰλικρινες ἐκδηλώσεις ἀγάπης καί θαυμασμοῦ πρός τόν μεγάλο 'Ελληνα μαέστρο Δημήτρη Μιτρόπουλο.

— Εἶναι ἀπερίγραπτη ἡ ἀγωνία πού ... τίς γιλιάδες τῶν φιλομούσων πού παρηκολούθησαν τίς ἀλλεπαλλήλες ἀνακοινώσεις τῆς 'Υπηρεσίας Οργανώσεως τοῦ Φεστιβάλ, τίς ὁποίες μετέδιδε προχθές τό ραδιόφωνο κατά πυκνά χρονικά διαστήματα. 'Η ἀγωνία ἔφτασε στό κατακόρυφο ὅταν στίς 6 τό ἀπόγευμα ὁ ἐκφωνητής ἀνήγγειλε ὅτι ἐν περιπτώσει βελτιώσεως τοῦ καιροῦ ἡ συναυλία θά ἐδίδετο στό θέατρον 'Ηρῴδου γιά νά δυνηθῇ νά τήν παρακολουθήσῃ ὅσο τό δυνατόν περισσότερος κόσμος. Τό ἠθικό κατόπιν τούτου τῶν φιλομούσων ἀναπτερώθηκε, ἀλλ' ὄχι γιά πολύ ὥρα γιατί στίς 6.30 ὁ ἐκφωνητής μετέδωσε τήν «κατοσδικαστική» ἀπόφασι σύμφωνα μέ τήν ὁποίαν λόγῳ μή ἱκανοποιητικῆς βελτιώσεως τοῦ καιροῦ ἡ συναυλία θά ἐδίδετο ὁριστικά στόν 'Ορφέα. Πάντως, προσέθετε ἡ ἀνακοίνωσις, «Εἶναι ἐνδεχόμενον ἡ συναυλία νά ἐπαναληφθῇ αὔριο τήν πρωΐαν δι' ἐκείνους οἱ ὁποῖοι ἔχουν ὑπεράριθμα εἰσιτήρια».

ΚΑΤΑΜΕΣΤΗ ΑΙΘΟΥΣΑ

Τήν ἴδια ὥρα ἡ αἴθουσα τῆς ὁδοῦ Σταδίου, στήν ὁποία ἀπό τό πρωΐ προσέδιδε μία ἐντελῶς ξεχωριστή αἴγλη.

ΘΟΡΥΒΩΔΗΣ ΧΕΙΡΟΚΡΟΤΗΜΑΤΩΝ

Στίς 8.05 μία ὁμοβροντία χειροκροτημάτων καί μία φωνή ἐνθουσιαστικῆς χαρᾶς πού δύγῆκε συγχρόνως ἀπό τά στόματα 1600 ἀνθρώπων ὑποδέχτηκαν τήν εἴσοδο στή σκηνή τοῦ μεγάλου ἀρχιμουσικοῦ. Διέσχισε μέ γρήγορα βήματα τήν σκηνή, ἐχαιρέτησε τό πρῶτο βιολί καί στάθηκε ἐμπρός ἀπό τό «πόντιουμ». 'Η συγκίνησίς του ἦταν φανερή. Γιά πρώτη φορά ὕστερα ἀπό 17 χρόνια ἐπικοινωνοῦσε καί πάλι μέ τό ἀγαπημένο του 'Αθηναϊκό κοινό.

—Κατόπιν ἐστράφη πρός τήν ὀρχήστρα καί μέ μιά νευρώδη κίνησί του ἀντῆχησαν οἱ πρῶτες συγχορδίες τοῦ «Πρελούδιου καί 'Αλλέγκρο» τοῦ Κουπερέν σέ διασκευή Μιλῶ μέ τό ὁποῖον ἄρχισε ἡ συναυλία. Τό πρόγραμμα τῆς συναυλίας συνεχίστηκε κατόπιν μέ τήν Δευτέρα Συμφωνία τοῦ Σούμαν

— 'Αντί τῆς 5ης Συμφωνίας τοῦ Προκόπιεφ ὁ Μητρόπουλος ἐκλεισε τό πρόγραμμα μέ τήν Δεκάτη Συμφωνία τοῦ Σοστάκοβιτς τήν ἐπονομαζομένη «Συμφωνία τῆς Εἰρήνης». Πρόκειται γιά τό τελευταῖο ἔργο τοῦ Σοβιετικοῦ συνθέτη ποὺ διηύθυνε ὁ Μητρόπουλος μέ καταπληκτική ἐπιτυχία στόν Παρίσι καί σέ ἄλλους σταθμούς τῆς συνεχιζομένης περιοδείας του. 'Η ἀλλαγή αὐτή στό πρόγραμμα ἔγινε γιατί δέν χωροῦσε στή σκηνή τοῦ «Ορφέως» τό πιάνο πού ἀπαιτοῦσε ἡ Συμφωνία τοῦ Προκόφιεφ.

— Οἱ ἐκδηλώσεις τοῦ κοινοῦ ἦσαν ἀφάνταστες. Τόσο ζωηρά καί παρατεταμένα δέν ἔχει χειροκροτηθῇ οὐδείς μέχρι σήμερα στήν 'Ελλάδα. Κατ' ἀπαί



Οἱ Βασιλεῖς φωτογραφούμενοι μέ τόν Μητρόπουλο κατά τό διάλειμμα τῆς προχθεσινῆς συναυλίας στήν αἴθουσα τοῦ «'Ορφέως»

εἶχαν γίνει, διά πάν ἐνδεχόμενον, οἱ ἀναγκαῖες προετοιμασίες, ἐσείετο ἀπό τά χειροκροτήματα μέ τά ὁποῖα ἔγινε δεκτός στή σκηνή καί ἀπεθεώθη ὁ ἥρως τῆς ἡμέρας, ὁ Δημήτρης Μητρόπουλος.

— 'Η αἴθουσα ἦταν κατάμεστη ἀπό ἐκλεκτό κόσμο. 'Ακόμη πιό γεμάτος ἦταν ὁ ἐξώστης ὅπου ἡ εἴσοδος εἶχε ἐπιτραπῇ ἀπό τίς 6.30 μ.μ. Οἱ διάδροµοι, τά σκαλάκια, ὁ μεταξύ τοῦ πρώτου καί τοῦ δευτέρου ἐξώστου χῶρος εἶχαν ἐπίσης καταληφθῇ ἀπό τούς φιλομούσους.

— 'Η παρουσία τῶν Βασιλέων, τοῦ Διαδόχου, τῶν μελῶν τοῦ ὑπουργικοῦ συμβουλίου καί τῶν λοιπῶν ἐπισήμων τήνιν λοιπόν τοῦ κοινοῦ ποὺ δέν ἐνοῦσε νά ἐγκαταλείψῃ τήν αἴθουσα, ὁ Μητρόπουλος διηύθυνε μιά σύνθεσι τοῦ Ραβέλ καί τό γνωστό συμφωνικό ἔργο τοῦ Ντέ Φάλλια «Τό τρίκωχο καπέλλο».

—Κατά τό διάλειμμα οἱ Βασιλεῖς ἐκάλεσαν σέ ἰδιαίτερη ἀκρόασι τόν Μητρόπουλο τόν ὁποῖον συνεχάρησαν γιά τήν ὑφθαστη τέχνη του. 'Επίσης εἱ Βασιλεῖς ἐδέχθησαν τό ζεύγος Β. Γουλανδρῆ πρός τό ὁποῖον ἐξέφρασαν τήν εὐαρέσκειαν των γιά τήν γενναία καί εὐγενική χειρονομία του χωρίς τήν ὁποίαν ἡ μεταπλησις τῆς Φιλαρμονικῆς θά ἦτο ἀδύνατος. 'Ως γνωστόν ὁ κ. Γουλανδρῆς προσέφερε ἐξ ἰδίων τά ἔξοδα μετακλήσεως τῆς Φιλαρμονικῆς

ΕΓΚΑΙΝΙΑΖΕΤΑΙ ΕΝΤΟΣ ΤΗΣ ΕΒΔΟΜΑΔΟΣ Η ΧΕΙΜΕΡΙΝΗ ΘΕΑΤΡΙΚΗ ΠΕΡΙΟΔΟΣ

στήν 'Ελλάδα. 'Εν συνεχείᾳ οἱ Βασιλεῖς ἐκάλεσαν γιά τήν Κυριακή τό ἐσημέρι τόν Μητρόπουλο σέ πρόγευμα στά 'Ανάκτορα τοῦ Τατοΐου.

Η ΠΡΩΙΝΗ ΣΥΝΑΥΛΙΑ

Χθές τό πρωΐ ὁ διάσημος ἀρχιμουσικός, ἀφοῦ ἀπό τήν προηγουμένη εἶχε ἀποσπάσει τήν συγκατάθεσι τῶν ἐκτελεστῶν νά παίξουν ἐκτάκτως σέ μία τρίτη συναυλία στόν «'Ορφέα», ἐπεκοινώνησε τηλεφωνικῶς ἀπό τήν Μαγκνουφάνα, μέ τόν ἐπιμελητή τῆς ὀρχήστρας, στόν ὁποῖον ἔδωσε τό πρόγραμμα τῆς συναυλίας.

—Τό πρόγραμμα ἀπετελεῖτο ἀπό τήν εἰσαγωγή στήν ὄπερα τοῦ Βέρντι «Η Δύναμις τοῦ Πεπρωμένου», τίς «Συμφωνικές Παραλλαγές» τοῦ Μπράμς πάνω σ' ἕνα θέμα τοῦ Χάϋδν, τέσσαρες ἀπό τούς «'Ελληνικούς Χορούς» τοῦ Ν. Σκαλκώτα καί τήν «'Ηρωϊκή Συμφωνία» τοῦ Μπετόβεν.

—'Η συναυλία ἐδόθη χωρίς καμμιά δοκιμή, τήν προκαθορισθεῖσα ὥρα στόν «'Ορφέα», ὅπου καί παλι κατά τήν προσέλευσι τοῦ κοινοῦ, χώρις στά ληφθέντα ὑπό τῆς 'Αστυνομίας μέτρα, παρετηρήθη ἀπόλυτος τάξις. Στή συναυλία αὐτήν ἴσχυσαν τά εἰσιτήρια τῆς πρώτης συναυλίας ἐπί τῶν ὁποίων δέν ὑπῆρχεν ἡ διπλῆ ἐνδειξις.

—Οἱ ἐκδηλώσεις ὑπέρ τοῦ Μητροπούλου καί τῆς Φιλαρμονικῆς στήν πρωϊνή συναυλία ἦσαν ἀκόμη πιό θερμές καί ἐνθουσιώδεις. Στά «μπράβο» προσετίθετο τώρα καί ἕνα ὁλόψυχο εὐχαριστῶ γιά τήν εὐγενική προσφορά τοῦ μεγάλου μαέστρου νά δώσῃ καί τρίτη συναυλία πρός χάριν ἐκείνων ποὺ δέν εἶχαν τήν τύχη νά τόν ἰδοῦν καί νά χαροῦν τήν θεία τέχνη του κατά τήν πρώτη συναυλία.

—Στό διάλειμμα ὁ κοσθηγητής τοῦ 'Ωδείου 'Αθηνῶν κ. Μπευστίντουΐ, συνοδευόμενος ἀπό τόν συνθέτην κ. Παλλάντιον ἀνέβηκε στή σκηνή καί ἀφοῦ ἠσπάσθη τόν Μητρόπουλο τοῦ προσέφερε δυό δάφνινα στέφανα. 'Ο Μητρόπουλος τά πῆρε καί τά προσέφερε μέ τήν σειρά του στούς μουσικούς τῆς 'Ορχήστρας.

—Γιά μπίς διηύθυνε τό δεύτερο χορό τοῦ Σκαλκώτα. Τό κοινόν ὅμως δέν ἀρκέστηκε στό ἕνα μπίς. Ζητοῦσε ἐπίμονα ἀπό τόν Μητρόπουλο νά τοῦ χαρίσῃ ἄλλη μία ἐκτέλεσι. 'Αλλά, ὅπως ὁ Ἴδιος εἶπε ἀπευθυνόμενος στό πλῆθος τῶν θαυμαστῶν του, ἡ ὥρα ἦταν προχωρημένη καί ἔπρεπε νά πάῃ στά 'Ανάκτορα ὅπου τόν περίμενε ἕνα ἐκαλό φαγητό».

Η ΔΕΞΙΩΣΙΣ ΕΙΣ ΤΟ ΩΔΕΙΟΝ

Στά ἀνάκτορα ὁ Μητρόπουλος ἔμεινε περί τίς τρεῖς ὥρες. Παρεκάθησε σέ πρόγευμα μέ τούς Βασιλεῖς καί συνωμίλησε μαζί τους ἐπάνω σέ διάφορα καλλιτεχνικά θέματα. 'Εν συνεχείᾳ, στίς 5 τό ἀπόγευμα, μετέβη στό 'Ωδεῖο 'Αθηνῶν στή δεξίωσι ποὺ ὠργάνωσε τό συμβούλιο τοῦ Ἱδρύματος πρός τιμήν του.

—'Η ὑποδοχή ποὺ τοῦ ἔγινε ἐκεῖ, ἀπό τούς καθηγητάς, τά μέλη τοῦ συμβουλίου, τούς μαθητάς καί τούς λοιπούς προσκεκλημένους ἦτο ἀληθινά θριαμβευτική. Πρῶτος τόν προσεφώνησεν ὁ πρόεδρος τοῦ συμβουλίου κ. 'Αριστ. Κυριακίδης, ὁ ὁποῖος μεταξύ ἄλλων τοῦ εἶπε τά ἑξῆς:

«'Εδῶ μέσα θά ἤθελα νά χαιρετήσω πρό πάντων τόν Μητρόπουλον τῆς παλαιᾶς 'Αθήνας. Θά ἤθελα νά αἰσθανθοῦμε ὅλοι μαζί τήν ἱερή συγκίνηση, ποὺ δίνει ἡ ἀνάμνησις τῶν μαθητικῶν σας χρόνων, τῶν πρώτων βημάτων, ποὺ σᾶς ὡδήγησαν στήν δόξα. "Οταν φθάσῃ κανείς σέ μιά κορυφή, ὅπως ἐσεῖς, ἕνα ἀπό τά πιό ζωηρά συναισθήματα, ποὺ μπορεῖ νά δοκιμάσῃ, εἶναι νά γυρίσῃ νά ἰδῇ ἀπό ποῦ ἔχει ξεκινήσῃ, νά κυττάξῃ τόν δρόμο ποὺ ἔχει διανύσει. Καί γιά σᾶς αὐτό τό γύρισμα πρός τά πίσω πέρνει μιά ξεχωριστή σημασία καί μιά ἰδιαίτερη αἴσθητική. Γυρίζοντας νά ἰδῆτε ἀπό ποῦ ξεκινήσατε, βλέπετε τήν 'Αθήνα τήν ἀρχαία καί τήν νέα, τήν αἰώνια 'Αθήνα, νά προβάλλεται ἐπάνω στίς καμπύλες τοῦ 'Υμηττοῦ, ποὺ νομίζει κανείς πώς ἐπλάγιασαν ἐπάνω τους Θεοί, γιά νά ἔχουν τέτοια ἁρμονία. Βλέπετε τό 'Αττικό πέλαγο, μέ τίς ἀμέτρητες ἀποχρώσεις καί σκιές στόν ἥλιο, βλέπετε τήν θάλασσα τοῦ Σαρωνικοῦ νά ἔρχεται νά χαϊδεύῃ τήν παραλία τοῦ Παλαιοῦ Φαλήρου, ποὺ περάσατε τά παιδικά σας χρόνια. Καί εἶμαι βέβαιος ὅτι ὅταν ἐμπῆκατε ἀπό τήν ξεθωριασμένη αὐτήν πορτίτσα στήν ταπεινή μας ἀλλά δοξασμένη αἴθουσα, θά αἰσθανθῆκατε σήμερα περισσότερη συγκίνηση παρ' ὅσην ἐδοκιμάσατε στό Κάρνεγκυ Χώλ, καί σ' ἄλες τίς πολυτελέστερες αἴθουσες συναυλιῶν ὅπου τό διεθνές κοινόν σᾶς ἀποθεώνει. Γιατί — θά ἔλεγα—ὅτι ἀπ' αὐτήν τήν πορτίτσα περάσατε γιά νά πάρετε τόν δρόμο, ποὺ ὡδηγεῖ στήν ἀθανασία τοῦ καλλιτέχνη. Καί τώρα, ἐπάνω σ' αὐτή τήν σκηνή, ὅπου ἐπήρατε τό δίπλωμα σας καί τό χρυσοῦν μετάλλιον, βλέπετε σήμερα νά ξαναζωντανεύουν οἱ ἀνομνήσεις σας, βλέπετε μέ χαρά παληούς συμμαθητές καί συναδέλφους, μέ ζωγραφισμένα στό πρόσωπο τόν θαυμασμό, τήν ἀγάπη καί τήν συγκίνηση, νά σᾶς περιβάλλουν. 'Αλλά μέ πόνο θά βλέπετε νά λείπουν, νά ἔχουν φύγει γιά πάντα καί παληοί καλοί σας φίλοι.

»Κι' αὐτοί ὅμως εἶναι ἐδῶ «παρόντες» σήμερα γιά νά σᾶς χαιρετήσουν. Θά τους βρῆτε στά μάτια τῶν κυριῶν πού ἦταν συντρόφισσες τῆς ζωῆς των. Τά δάκρυα τῆς λύπης των σμίγουν σήμερα μέ τά δάκρυα τῆς συγκινήσεως, ποὺ βλέπουν τόν μεγάλο φίλο ἐκείνων ποὺ ἔχουν χάσει».



'Ο ἀναχωρήσας σήμερα τό πρωΐ γιά τό Λονδῖνο διάσημος "Ελλην ἀρχιμουσικός, ὁ ὁποῖος ἀπεθεώθη ἀπό τούς 'Αθηναίους Φίλους τῆς Μουσικῆς κατά τίς τρεῖς συναυλίες τίς ὁποίες διηύθυνε προχθές καί χθές

Η ΑΠΑΝΤΗΣΙΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Στά λόγια τοῦ κ. Κυριακίδη ὁ Μητρόπουλος ἀπήντησεν ὡς ἑξῆς: «'Αναλογίζομαι τώρα ποὺ βρίσκομαι ἀνάμεσά σας τίς μαθητικές μου μέρες, μέ τά σφάλματα καί τίς ἐσφαλμένες νότες ποὺ ἔπαιζα. Σκέπτομαι ἀκόμη πόσο τυχερός στάθηκα ποὺ παρασύρθηκα πρώτος ἀπό τόν χείμαρρο τῆς μοίρας καί αἰσθάνομαι ὑπερήφανος ὅτι τελικά δέν ἀπέτυχα. 'Εάν ἔχαια τό πλοῖο τό 1939 ποὺ μέ μετέφερε ἀπό τήν Εὐρώπη στήν 'Αμερική, θά εἶχα μείνει κοντά μέ τούς ἄλλους συναδέλφους μου νά περιμένω τήν γενναιοδωρία τῆς τύχης μου, ποὺ μπορούσε καί νά μήν ἔλθῃ ποτέ. "Ολοι εἴμεθα κατά ἕνα τρόπο θύματα τῶν περιστάσεων. Σέ μερικούς ὑπάρχει μιά συσσώρευσις εὐνοϊκῶν περιστάσεων. Πολλοί ἔγιναν φημισμένοι χωρίς νά τό ἀξίζουν. 'Εγώ προσωπικῶς κατέβαλλα ἑκατονταπλάσιους κόπους μόνο καί μόνο γιατί ἡ τύχη θέλησε νά μέ κάνῃ «τζένιο». Εὐτυχώς εἶχα τό θάρρος νά ἀντιμετωπίσω τήν πραγματικότητα καί νά πεισθῶ ὅτι τίποτε δέν ἀγοράζεται μέ τό φεμμα. Χρειάστηκα σκληρή δουλειά, καρτερία καί δύναμι. Κι' ὅλοι ἐδῶ εἴμεθα θαυμάσιοι καί ἐκλεκτοί σπόροι. "Αλλοι πέσανε σέ κοπρεφόρο ἔδαφος καί γόνιμο, ἄλλοι σέ ξερό, ἄγονο καί πετρῶδες. Κανένα πνεῦμα δέν κατέβηκε ἀπ' εὐθείας ἀπό τόν οὐρανό. Εὐχαριστῶ ὅλους ποὺ στάθηκαν στήριγμα γιά νά γίνω ἐγώ φημισμένος κι' αὐτούς ποὺ ἤμειναν ἐδῶ καί ὑπέφεραν τόσο. Νά ξέρατε πόσο ταπεινός αἰσθάνομαι, γιατί δέν νομίζω ὅτι εἶμαι καλύτερος. Εἶχα μιά καταπληκτική τύχη. Ξεκίνησα παίζοντας ἕνα ἁπλῶς καλό πιάνο. Δέν ἦταν σπουδαῖο. "Ηταν ἴσως δυναμικό καί μεταδοτικό. 'Αντιμετώπισα τήν τύχη μου, σάς τό ξαναλέω, μέ καρτερία καί δύναμι. Μέ τιμοῦν παντοῦ καί μέ δοξάζουν. Τούς εὐχαριστῶ ὅλους ἀλλά ἐτό αὐτί μου δέν ἱδρώνει πιά». 'Εδῶ στήν 'Ελλάδα ἀπό προχθές ὄχι μόνον ἱδρωσε, ἀλλά αἰσθάνομαι τήν μεγαλύτερη συγκίνησι ποὺ μπορεῖ νά νοιώσῃ ἄνθρωπος στή ζωή του. Κι' αὐτό γιατί δύγῆκα ἀπό σάς».

ΤΟ ΔΩΡΟΝ ΤΟΥ ΩΔΕΙΟΥ

Κατά τήν διάρκεια τῆς χθεσινῆς δεξιώσεως στό ὠδεῖον 'Αθηνῶν ὁ κ. 'Αρ. Κυριακίδης ἐξ ὀνόματος τοῦ συμβουλίου, προσέφερε στόν Μητρόπουλο μία ἀναμνηστική πλάκα ἐπί τῆς ὁποίας εἶναι χαραγμένη ἡ ἑξῆς ἀφιέρωσις: «Στόν Δημήτρη Μητρόπουλο τό 'Ωδεῖον 'Αθηνῶν, παραστάτης τῶν πρώτων του βημάτων, ποὺ τόν ὡδήγησαν πρός τήν δόξαν, μέ ἀγάπη, τιμή καί θαυμασμό.

'Αθῆναι 2 'Οκτωβρίου 1955».

—'Εκτός ἀπό τόν κ. Κυριακίδη ὡμίλησε καί ὁ ἐκ τῶν ἀρχαιοτέρων καθηγητῶν τοῦ 'Ωδείου κ. Σκλάβος ὁ ὁποῖος ἐξῆρε τήν προσωπικότητα καί τό μουσικό ἦθος τοῦ τιμωμένου ἀρχιμουσικοῦ.

ΜΑΘΗΤΑΙ ΤΟΝ ΣΤΕΦΑΝΩΝΟΥΝ

'Η ὡραία καί ἄκρως συγκινητική τελετή στό 'Ωδεῖο 'Αθηνῶν ἡ ὁποία ἔκαμε τόν Μητρόπουλο νά θυμηθῇ τά νιανικά του χρόνια καί τά πρῶτα σκιρτήματά του γιά τήν τέχνη, ἐπισφραγίστηκε μέ τήν στεφάνωσιν τοῦ μεγάλου μαέστρου ἀπό δύο μαθητάς τοῦ 'Ωδείου.

ΣΤΟΝ ΠΑΝΕΛΛΗΝΙΟ ΜΟΥΣΙΚΟ ΣΥΛΛΟΓΟ

Μετά τήν δεξίωσι τοῦ 'Ωδείου ὁ Μητρόπουλος μετέβη στά γραφεῖα τοῦ Πανελληνίου Μουσικοῦ Συλλόγου τοῦ ὁποίου τά μέλη τοῦ ἐπεφύλοξαν θερμοτάτη ὑποδοχή.

— 'Ο Μητρόπουλος, ἀπαντῶν σέ σχετική προσφώνησι τοῦ προέδρου τοῦ συλλόγου κ. Χυτήρη εἶπε μεταξύ ἄλλων ὅτι ἀπό ὅσα ἄκουσε ἡ θέσις τῶν 'Ελλήνων μουσικῶν ἐν συγκρίσει μέ τούς 'Αμερικανούς συναδέλφους τους εἶναι καλύτερη. 'Εκεῖ, εἶπε, ὑπάρχουν πολλοί, ἀλλά οἱ καλοί εἶναι λίγοι, ἐνῶ ἐδῶ στήν 'Ελλάδα οἱ λίγοι ποὺ ὑπάρχουν εἶναι καλοί. Καί ἀκόμη ἐδῶ ὑπάρχει ὑπόστηριξις.

— Στήν 'Αμερική, συνέχισε ὁ διάσημος μαέστρος εὐνοοῦνται οἱ ἐλάχιστοι. 'Η πλειονότης τῶν μουσικῶν περνᾶ ἀπαρατήρητη. Καί χαριτολογῶν κατέληξε: «Δέν εὐδύνομαι γιά ὅ,τι ἔτυχε νά συμβῇ σέ μένα».

— Προηγουμένως ὁ Μητρόπουλος δέν παρέλειψε νά ἐκφράσῃ τήν συγκίνησί του γιά τήν ὑποδοχή ποὺ τοῦ ἔγινε στόν Πανελλήνιο Μουσικό σύλλογο τοῦ ὁποίου σημειωτέον εἶναι τακτικό μέλος καί ἀπό διετίας ἐπίτιμος πρόεδρος.

— 'Ο διάσημος ἀρχιμουσικός κατά τήν σύντομη δεξίωσι ποὺ ἐπηκολούθησε ἀνεγνώρισε πολλούς παλαιούς φίλους μεταξύ τῶν παρισταμένων μέ τούς ὁποίους ἀντήλλαξε θερμές χειραψίες καί φιλιά. 'Ακολούθως ὑπό τά ζωηρά χειροκροτήματα τῶν παρισταμένων ἀνεχώρησε γιά ν' ἀναπαυθῇ, δεδομένου ὅτι ἔπειτα ἀπό μιά περίπου ὥρα θά ἔπρεπε νά βρίσκεται στόν «'Ορφέα» γιά νά διευθύνῃ τήν τρίτην καί τελευταίαν συναυλίαν τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης.

ΤΙ ΕΙΠΕΝ Ο κ. ΧΥΤΗΡΗΣ

Προσφωνῶν τόν διάσημον ἀρχιμουσικόν ὁ Πρόεδρος τοῦ Μουσικοῦ Συλλόγου κ. Χυτήρης, εἶπε τά ἑξῆς:

«'Αν ὅλος ὁ κόσμος σέ θαυμάζει καί σέ χειροκροτεί, ἐσένα τόν μεγάλο δάσκαλο, ἐμεῖς οἱ "Ελληνες μουσικοί νοιώθουμε ὄχι μόνο θαυμασμό καί συγκίνηση, μα καί περηφάνεια μαζί, γιατί ἐσύ εἶσαι ὁ μεγάλος μας δάσκαλος, ἀδελφός καί πατέρας.

»Κάθε σου νίκη στό διεθνικό στίβο τῆς εἰρηνικῆς ἁμίλλας, εἶναι καί γιά μᾶς ἕνα στεφάνι δόξας καί μιά περίλαμπρη σελίδα στήν 'Ιστορία μας. Πα



'Ο Δημήτρης Μητρόπουλος ἐνῶ λαμβάνει ἀπό τόν πρόεδρο τοῦ συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν κ. Ἀριστ. Κυριακίδη τήν ἀναμνηστική πλάκα ποὺ τοῦ ἐδώρησαν τό συμβούλιον καί οἱ καθηγηταί τοῦ Ἱδρύματος.

ρακολουθώντας σε ἔστω κι' ἀπό μακρυά, νοιώθουμε πάντα καινούργιες συγκινήσεις καί σοῦ ἐκφράζουμε τήν ὁλόθερμη εὐχή νά ζῇς χιλιόχρονος γιά τήν δόξα καί τιμή τῆς παγκοσμιας Τέχνης καί τῆς 'Ελλάδος».

Η ΒΡΑΔΥΝΗ ΣΥΝΑΥΛΙΑ

'Η τρίτη καί τελευταία συναυλία τῆς Φιλαρμονικῆς, λόγῳ τῆς πασατειγομένης κακοκαιρίας, ἐδόθη στόν «'Ορφέα». 'Ο μεγαλος ἀρχιμουσικός, παρ' ὅλον ὅτι εἶχε καταπονηθῇ ἀπό τίς δύο προηγούμενες συναυλίες, τίς ἐντυπωσιακές συγκινήσεις καί τίς δεξιώσεις, διηύθυνε μέ ἐξαιρετική ζωηρότητα καί δυναμισμό τά τέσσαρα ἔργα τοῦ προγράμματος δηλαδή τήν Εἰσαγωγή «Ελεύθερος Σκοπευτής» τοῦ Βέμπερ, τήν «Συμφωνία τῆς Μεταρρυθμίσεως» τοῦ Μέντελσον, τούς 'Ελληνικούς χορούς τοῦ Σκαλκώτα καί τήν Δευτέρα Συμφωνία τοῦ Μπράμς. Μεταξύ τοῦ πρώτου καί τοῦ δευτέρου μέρους οἱ ἀκροαταί παρηκολούθησαν ἕνα ἀκόμη συγκινητικό «ἰντερμέτζο». Στή σκηνή ἀνέβηκαν ἡ ἀντιπρόεδρος τοῦ Συλλόγου «Φίλοι τῆς Μουσικῆς» κ. 'Αλεξάνδρα Τριάντη καί ὁ σύμβουλος τοῦ συλλόγου κ. Κωνστ. Κωστάκης. 'Η ἐξαιρετη ἑρμηνεύτρια τοῦ Λίντ πλησίασε τόν πρῶτο βιολιστή τῆς ὀρχήστρας καί τόν εὐχαρίστησε γιά τήν μουσικη πανδαισία τήν ὁποίαν αὐτός καί οἱ συναδελφοί του, ὑπό τήν ἐμπνευσμένην καθοδήγησιν τοῦ Μητρόπουλου, ἐχάρισαν στό 'Αθηναϊκό κοινό. 'Εν συνεχείᾳ ἡ κ. Τριάντη ὑπό τά ζωηρά καί παρατεταμένα χειροκροτήματα τοῦ κοινοῦ προσέφερε στόν προεδρχοντα τῆς Φιλαρμονικῆς ἕνα ἀρχαῖο 'Ελληνικό ἀμφορέα. Στή βάσι του ἦταν γραμμένη μέ χρυσά γράμματα μία σύντομη ἀφιέρωσις τῶν «Φίλων τῆς Μουσικῆς» πρός τήν Φιλαρμονικήν τῆς Νέας 'Υόρκης.

ΟΙ «ΦΙΛΟΙ ΤΗΣ ΜΟΥΣΙΚΗΣ» ΠΡΟΣ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

'Απευθυνομένη ὕστερα ἡ κ. Τριάντη στόν Μητρόπουλο τοῦ ἐπέδωσε τό δίδαγρον τῶν «Φίλων τῆς Μουσικῆς» πού συνίσταται σέ μιά μετάλλινη πλάκα ἐπί τῆς ὁποίας εἶναι χαραγμένο τό ἔμβλημα τοῦ συλλόγου καί μιά ὁλιγόλογη ἀφιέρωσις.

—Ταυτοχρόνως ἡ ἐκλεκτή καλλιτέχνις παρέδωσε στόν ἐπιμελητή τῆς ὀρχήστρας 110 ἀνομνηστικά μετάλλια γιά νά διανεμηθοῦν στά μέλη τῆς ὀρχήστρας. Τά μετάλλια ἦταν ἐντός θήκης καί συνωδεύοντο ἀπό μικρούς κλώνους ἐλαίας.

—'Η συναυλία ἐτελείωσε περί /τή 10.15' νυκτερινήν. Προηγουμένως ὁ Μητρόπουλος διεύθυνε, ἐκτός προγράμματος μιά σύνθεσι Καμπαλέφσκυ καί τό δεύτερο χορό τοῦ Σκαλκώτα.

ΜΙΑ ΦΙΛΙΚΗ ΣΥΓΚΕΝΤΡΩΣΙΣ

Μετά τήν χθεσινοβραδυνή συναυλία ὁ Μητρόπουλος παρέστη σέ μία στενή φιλική συγκέντρωσι στό σπίτι τοῦ καθηγητοῦ κ. Λούρου. Στή συγκέντρωσι παρίστανται οἱ ὑπουργοί κ.κ. Ράλλης καί Γερεμεσσινόπουλος μετά τῶν συζύγων των, ὁ ὑπουργός τῶν Οἰκονομικῶν καί πρόεδρος τοῦ Συλλόγου «Φίλοι τῆς Μουσικῆς» κ. Λάμπρος Εὐταξίας, οἱ πρωταγωνισταί τοῦ 'Εθνικοῦ Θεάτρου Κατίνα Παξινοῦ καί 'Αλέξης Μινωτῆς καί ἄλλοι.

ΑΝΕΧΩΡΗΣΕ ΤΟ ΠΡΩΪ ΓΙΑ ΤΟ ΛΟΝΔΙΝΟ

Σήμερα στίς 8.30 τό πρωΐ, μέ ἀεροπλάνο τῆς K.L.M. ἀνεχώρησε γιά τό Λονδῖνον τό πρῶτο κλιμάκιο τῶν ἐκτελεστῶν τῆς Φιλαρμονικῆς. Σχίτ 9.10 ἀκριβῶς ἀπογειώθηκε ἀπό τό ἀεροδρμιο τοῦ 'Ελληνικοῦ τό δεύτερο ἀεροπλάνο τῆς ἰδίας ἑταιρίας στό ὁποῖον ἐπέβαινε ὁ Δημήτρης Μητρόπουλος μέ τόν πρόεδρο καί τό ἀνώτερο προσωπικό τῆς Φιλαρμονικῆς.

—'Η τουρνέ τοῦ Μητρόπουλου στήν Εὐρώπη θά κλείσῃ αὔριο μέ τήν συναυλία τήν ὁποίαν θά διευθύνῃ στό «Ρόγιαλ Φέστιβαλ Χώλ».

—Οἱ «Φίλοι τῆς Μουσικῆς» παραθέτουν σήμερα τό μεσημέρι πρόγευμα πρός τιμήν τοῦ εὐρισκομένου στήν 'Αθήνα ὁμογενοῦς τῆς 'Αμερικῆς κ. Βασ. Γουλανδρῆ καί τῆς συζύγου του εἰς ἔνδειξιν εὐγνωμοσύνης γιά τήν ὑπέρ τοῦ συλλόγου σημαντική δωρεά του.

Athenian Commentary

By Basil Kazandzis

quer the World; and I saw him coming back bringing along the New York Philharmonic!

By now you have seen the all-night queveing up, you have heard the cheers...

But it is my duty to point out that the members of the New York Philharmonic should not feel that all this enthusiasm is **only** for our great conductor.

They are entitled to share all of it, for we are equally proud, and happy, to have them here. Their European tour has been one of the main events of this summer, and the service they are rendering their country is really valuable.

By now we know how good they are both as a team and as individuals.

We want them to know how dear they have become to us, during their visit, and how much we have appreciated their participation in our Athens Festival.

* * *

The lines I am printing below are those of a talented lady poet about whom we may be hearing more in future issues: MARIA KASSIMATIS.

They were written in Glascow some ten years ago, but their actuality reminds us of some of the poems of KAVAFY.

DIMITRI MITROPOULOS



The Conductor as a Young Man

(A Lecture Delivered to Ourselves)

Let's array that delicate «something
Separating man from beast
With ribbons of moonlight
And golft coloured boughs,
Dipped in the liquor of morn,

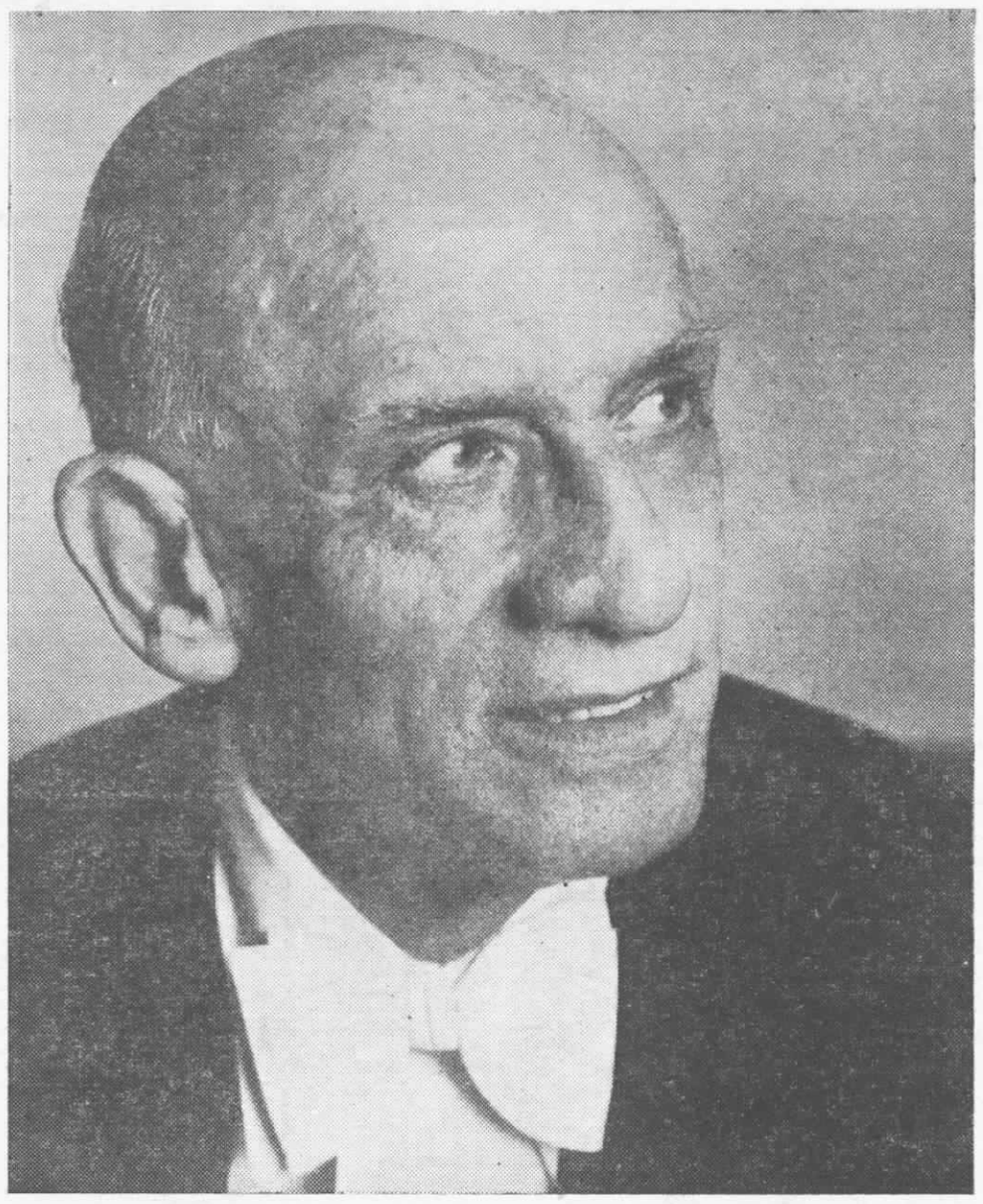
Then, proud, like eagles
Let's proceed towards the walls
Of our destiny,
Choosing a transcendent art
Before building our future gift
To posterity.

Is the descendant responsible
For what he has to face on Earth?
Or can he reject the superfluous
With a Socratian grin, denoting:
«How many things am I not in need of?»

Must the sweating and tears

2-8-10-55 Ραδιοφώνα αμερικα

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ



Ο Μητρόπουλος, ὅπως ἀναφέραμε στὸ προηγούμενο σημείωμά μας, ἐπεβιβάσθη, τὸ 1940, στὸ τελευταῖο ὑπερωκεάνειο ποὺ διέσχισε τὸν Ἀτλαντικὸ ἀπὸ τὴν Εὐρώπη πρὸς τὴν Ἀμερική, μετὰ τὴν κήρυξι τοῦ Β' Παγκοσμίου Πολέμου.

Ἀπὸ τὸ 1938 ἤδη εἶχε διευθύνει τὴ Συμφωνικὴ Ὀρχήστρα τῆς Μιννεαπόλεως, τῆς ὁποίας, ἔκτοτε, διωρίσθη μόνιμος διευθυντής. Μὲ τὴν ὀρχήστρα αὐτή, κατὰ τὴ διάρκεια τοῦ πολέμου καὶ τὰ ἑπόμενα ἔτη, μέχρι τοῦ 1949, ὁ Μητρόπουλος ἀπέκτησε παναμερικανικὴ φήμη. Περιώδευσε στὰ μεγαλύτερα κέντρα τῶν Ἡνωμένων Πολιτειῶν, εἴτε μὲ τὴν Ὀρχήστρα τῆς Μιννεαπόλεως, εἴτε διευθύνοντας ὡς «προσκεκλημένος ἀρχιμουσικὸς» πολλὲς ἀπὸ τὶς μεγαλύτερες ὀρχῆστρες τῆς Ἀμερικῆς.

Τὴ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης διηύθυνε ὁ Μητρόπουλος, γιὰ πρώτη φορά, στὰς 19 Δεκεμβρίου 1940, κατόπιν ὑπογραφῆς συμβολαίου γιὰ τέσσερις ἑβδομάδες. Ἐν συνεχείᾳ ἐνεφανίσθη καὶ κατὰ τὶς ἑπόμενες δύο περιόδους συναυλιῶν, ἔλαβε δὲ μέρος καὶ στὰ πανηγυρικὰ κοντσέρτα ποὺ ἐδόθησαν γιὰ τὸν ἑορτασμὸ τῆς ἑκατονταετηρίδος ἀπὸ τῆς ἱδρύσεως τῆς Ὀρχήστρας.

Ὕστερα ἀπὸ τὶς ἐμφανίσεις του αὐτὲς παρουσιάσθηκε καὶ πάλι στὸ «Λόντιουμ» τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης τὴν Ἄνοιξι τοῦ 1947, ἔλαβε δὲ μέρος καὶ στὴν περιοδεία τῆς Ὀρχήστρας σὲ διάφορες πόλεις τῶν Ἡνωμένων Πολιτειῶν. Κατὰ τὴν περίοδο 1947–48 διηύθυνε τὴν Ὀρχήστρα ἐπὶ τέσσαρες ἑβδομάδες, τὸ ἑπόμενο δὲ ἔτος ἐπὶ ὀκτώ. Τέλος κατὰ τὴν περίοδο 1949–50 μαζὶ μὲ τὸν Στοκόφσκυ ἀπετέλεσαν τὴν δυάδα τῶν τακτικῶν ἀρχιμουσικῶν τῆς Ὀρχήστρας.

Τὴν περίοδο 1950–51 ὁ Μητρόπουλος ἀγκαζαρίστηκε ὡς ὁ μοναδικὸς τακτικὸς διευθυντὴς τῆς Ὀρχήστρας. Ὕστερ' ἀπὸ λίγο τὸ Διοικητικὸ Συμβούλιο τῆς «Συμφωνικῆς Φιλαρμονικῆς Ἑταιρίας» τὸν ἐξέλεξε ὡς μόνιμο Καλλιτεχνικὸ Διευθυντὴ τῆς Φιλαρμονικῆς,—θέση τὴν ὁποία κατέχει μέχρι σήμερα.

***

Ἡ λαμπρὴ σταδιοδρομία τοῦ Μητροπούλου στὸν Νέο Κόσμο, τῆς ὁποίας σκιαγραφήσαμε τὰ κυριώτερα σημεῖα, προϋποθέτει, βεβαίως, ἐκτὸς ἀπὸ τὰ σπάνια καλλιτεχνικὰ προσόντα καὶ μιὰν ἀκάματη δραστηριότητα, ἕνα πνεῦμα ἀσκητισμοῦ καὶ αὐστηρῆς περισυλλογῆς. Πραγματικά, ὁ Μητρόπουλος εἶναι, πρῶτα ἀπ' ὅλα, ἕνας ἀκούραστος «ἐργάτης», ποὺ ἐργάζεται ἐξαντλητικὰ τόσο τὸν χειμῶνα, κατ' ἐξοχὴν ἐποχὴ τῶν μεγάλων καλλιτεχνικῶν ἐκδηλώσεων, ὅσο καὶ τὸ καλοκαίρι.

Οἱ τελευταῖες θερινὲς ἐμφανίσεις του, (τὸ παρελθὸν θέρος), ἐπραγματοποιήθησαν ἀπὸ τὸ Κολοράντο, ὅπου ἐωρτάσθηκε ἡ διακοσαετηρὶς τοῦ Γκαῖτε μέχρι τὸ Φεστιβὰλ τοῦ «Φλωρεντινοῦ Μαΐου», ὅπου διηύθυνε, σὲ συναυλιακὴ ἐκτέλεσι τὴν ὄπερα τοῦ Ριχάρδου Στράους «Ἠλέκτρα», περιοδεύσας, ἐν συνεχείᾳ στὶς μεγαλύτερες πόλεις τῆς Ἰταλίας, ὅπου, σὺν τοῖς ἄλλοις, διηύθυνε στὴ Σκάλα τοῦ Μιλάνου τὴν περιώνυμη ὄπερα τοῦ Ἄλμπαν Μπὲρκ «Βότσεκ».

Μία ἀπὸ τὶς ἐντυπωσιακώτερες καινοτομίες, ποὺ ἐπραγματοποίησε ὁ Μητρόπουλος ὡς διευθυντὴς τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, (εἶναι εὐρύτατα γνωστὸ τὸ πόσον ὁ Ἕλλην ἀρχιμουσικὸς προπαγανδίζει καὶ διαδίδει τὰ ἔργα τῶν συγχρόνων συνθετῶν), εἶναι καὶ ἡ μεταφορὰ ὁλοκλήρου τῆς Ὀρχήστρας ἀπὸ τὴν ἐπίσημη αἴθουσα τοῦ Κάρνεγκυ Χώλ, στὰ σάλα τοῦ κινηματογράφου Ρόξυ τοῦ Μπρόντγουαίη. Ἐκεῖ, ἐπὶ δύο ἑβδομάδες, ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης ἔδιδε (1950–51) τέσσερις συναυλίες τὴν ἡμέρα, ἐν συνδυασμῷ μὲ τὸ φίλμ ποὺ παρουσίαζε ὁ κινηματογράφος.

Ἔτσι, χιλιάδες νέων, προσηλύτων ἀκροατῶν, ἐπεκοινώνησαν μὲ τὰ ἔργα τῆς μεγάλης τέχνης, ποὺ χωρὶς τὸ «πείραμα» τοῦ Μητροπούλου δὲν θὰ εἶχαν ποτὲ τὴν εὐκαιρία νὰ παρακολουθήσουν μιὰ συναυλία ἀξιώσεων. Πολλοὶ ἀπὸ τοὺς νέους αὐτοὺς ἀκροατὰς ἐνεγράφησαν, ἐν συνεχείᾳ, ὡς συνδρομηταὶ τῶν συναυλιῶν τοῦ Κάρνεγκυ Χώλ, δικαιώνοντας τὴ θεωρία τοῦ Μητροπούλου κατὰ τὴν ὁποία «ἐκεῖνο ποὺ ἔχει σημασία εἶναι αὐτὴ ἡ ἴδια ἡ μουσικὴ καὶ ὄχι ὁ τόπος καὶ ὁ χρόνος τῆς παρουσιάσεώς της».

Μεταξὺ τῶν νέων ἔργων ποὺ παρουσίασε ὁ Μητρόπουλος κατὰ τὴν περίοδο 1950–51 περιλαμβάνονται καὶ ὡρισμένα θεατρικὰ ἔργα, τὰ ὁποῖα ἐξετέλεσε «συναυλιακῶς»—ὅπως «Αἱ Χοηφόροι» τοῦ Μιλώ, ἡ «Ἱσπανικὴ ὥρα» τοῦ Ραβέλ, ὁ «Ἀρλεκῖνος» τοῦ Μπουζόνι καὶ ἡ «Νύχτα ἐξαϋλώσεως» τοῦ Σένμπεργκ (α' ἐκτέλεσις στὴν Ἀμερική).

Τὸν Αὔγουστο τοῦ 1951 ὁ Μητρόπουλος καὶ ἡ Φ. Ο. τῆς Ν. Ὑόρκης ἐνεφανίσθησαν, γιὰ πρώτη φορά, στὸ διεθνὲς μουσικὸ Φεστιβὰλ τοῦ Ἐδιμβούργου, μὲ θριαμβευτικὴ ἐπιτυχία. Τὸ 1952–53 ἐπίσης παρουσίασε στὸ κοινὸν τοῦ Νέου Κόσμου τὴν ἀριστουργηματικὴ μοντέρνα ὄπερα τοῦ Μιλὼ «Χριστόφορος Κολόμβος».

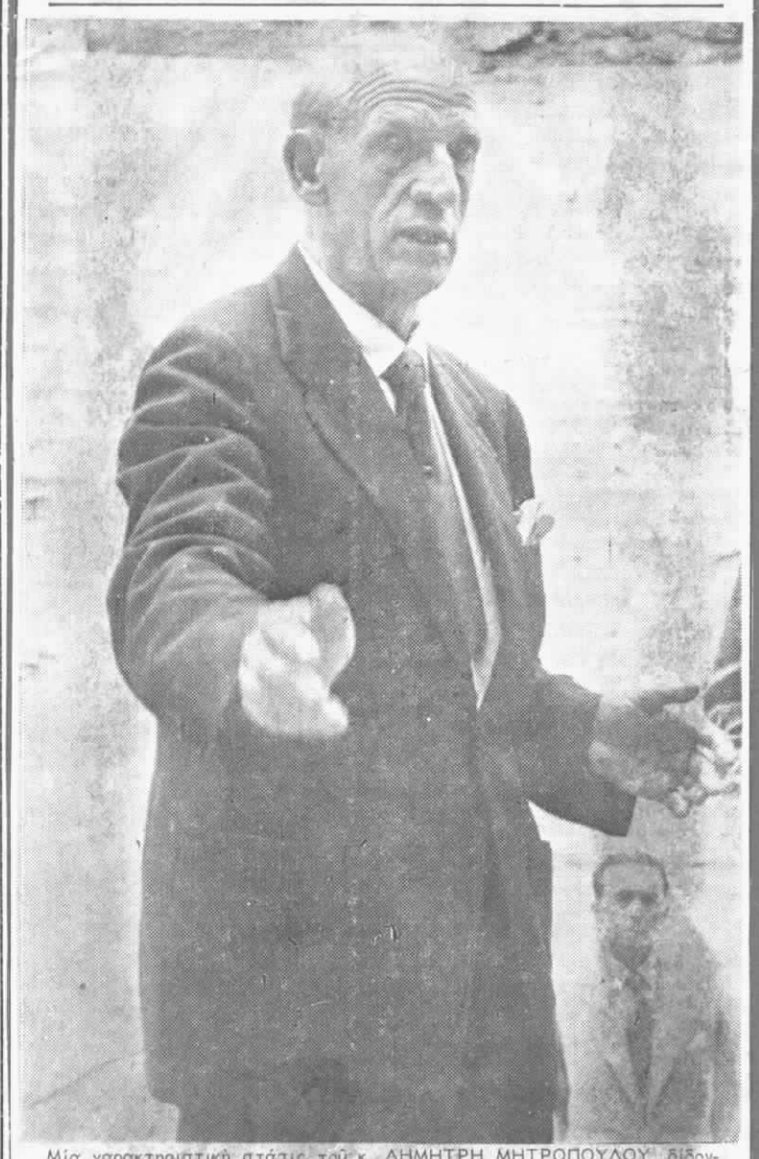
Τελειώνοντας τὸ σύντομο αὐτὸ βιογραφικὸ σημείωμα δὲν κρίνομε ἄσκοπο νὰ σημειώσουμε κάτι πολὺ γνωστὸ στὸ ἑλληνικὸ κοινόν: ὁ Μητρόπουλος οὐδέποτε χρησιμοποιεῖ παρτιτούρα καὶ μπαγκέτα ὅταν διευθύνει. Ἡ ἐντατικὴ μελέτη καὶ ἡ τερατώδης μνήμη του, τοῦ ἐπιτρέπουν νὰ πραγματοποιεῖ πραγματικοὺς ἄθλους διευθύνοντας ἀπὸ μνήμης καὶ τὰ πλέον περίπλοκα καὶ πολυσύνθετα ἔργα. «Μὲ αὐτὸ τὸν τρόπο», παρατηρεῖ ὁ ἴδιος, «ἀπηλλαγμένος ἀπὸ τὴ διάσπασι τῆς προσοχῆς μου, μπορῶ καὶ εἰσδύω στὸ βαθύτερο πνεῦμα τοῦ ἔργου, ἀφιερώνοντας ὅλες τὶς δυνάμεις μου στὴν ἐπικοινωνία μου μὲ τοὺς ἐκτελεστάς, στοὺς ὁποίους προσπαθῶ νὰ μεταδώσω ὅλες μου τὶς προθέσεις, γιὰ τὴν ἐπίτευξι ἑνὸς «συλλειτουργικοῦ, καλλιτεχνικοῦ ἀποτελέσματος».

Ἡ αὐστηρὴ προσήλωσις τοῦ Μητροπούλου στὸ βαθύτερο πνεῦμα τῆς τέχνης του, ἡ «ἀποστολικὴ» ἀφοσίωσίς του γιὰ τὴ διάδοσι τῶν ἔργων τῶν συγχρόνων σχολῶν, ἡ φιλοσοφικὴ ἐνατένισις τῆς ζωῆς, ἡ ἁπλότης τοῦ χαρακτῆρος, ἡ «ἀγάπη» του πρὸς τὸν ἄνθρωπο, πρὸς τοὺς συναδέλφους του, τὸ ἐνδιαφέρον του γιὰ ὅλα τὰ πνευματικὰ προβλήματα ποὺ ἀπασχολοῦν τὴ σημερινὴ ἀνθρωπότητα καὶ ἡ εὐρύτατη καλλιέργειά του κάνουν ὥστε ὁ Μητρόπουλος νὰ εἶναι ὄχι μόνον μία ἀπὸ τὶς μεγαλύτερες διεθνεῖς φυσιογνωμίες τῆς μουσικῆς, ἀλλὰ καὶ ἕνας ἀπὸ τοὺς πλέον γνησίους καὶ μεγάλους «ἀνθρώπους» ποὺ κοσμοῦν τὸ διεθνὲς καλλιτεχνικὸ στερέωμα.

Α.

ΚΑΘΗΜΕΡΙΝΗ
ΑΘΗΝΑΙ
2 ΟΚΤΩΒΡΙΟΥ 1955

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ ΕΙΣ ΤΟΥΣ ΓΝΩΡΙΜΟΥΣ ΤΟΥ ΤΟΠΟΥΣ



Μία χαρακτηριστικὴ στάσις τοῦ κ. ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ, δίδοντος ὁδηγίας διὰ τὴν δοκιμὴν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ποὺ θὰ ἐγίνετο χθὲς τὸ πρωῒ εἰς τὸ θέατρον Ἡρώδου Ἀττικοῦ.

ΤΑ ΜΕΛΗ ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ Ν. ΥΟΡΚΗΣ ΕΙΣ ΤΗΝ ΑΚΡΟΠΟΛΙΝ

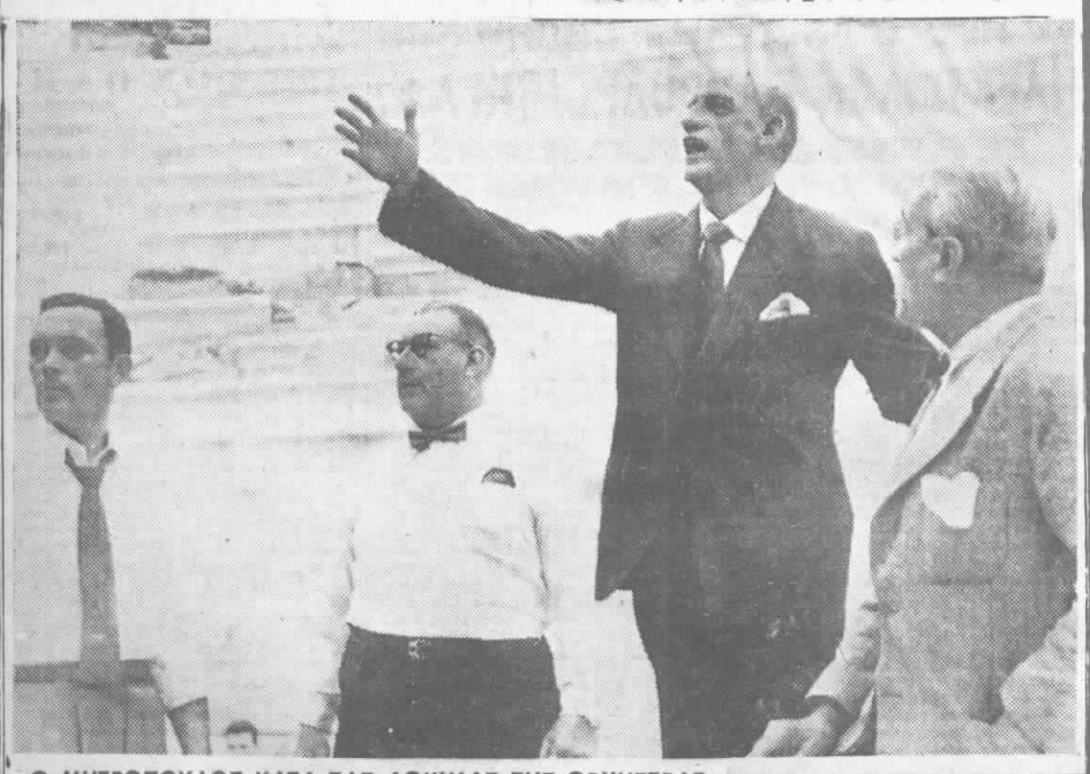


Τὰ μέλη τῆς Συμφωνικῆς Ὀρχήστρας τῆς Ν. Ὑόρκης, φωτογραφούμενα εἰς τὴν Ἀκρόπολιν, τὴν ὁποίαν ἐπεσκέφθησαν χθὲς τὸ πρωῒ πρὶν ἀκόμη ἐκσπάσῃ ἡ κακοκαιρία.

ΜΑΚΕΔΟΝΙΑ
ΘΕΣΣΑΛΟΝΙΚΗ
2 ΟΚΤΩΒΡΙΟΥ 1955

ΕΛΕΥΘΕΡΙΑ

ΑΘΗΝΑΙ, ΚΥΡΙΑΚΗ, 2 ΟΚΤΩΒΡΙΟΥ 1955



Ο ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΤΑ ΤΑΣ ΔΟΚΙΜΑΣ ΤΗΣ ΟΡΧΗΣΤΡΑΣ

Τεράστιον ἐνδιαφέρον καὶ πρωτοφανὴ ἐνθουσιασμὸν τῶν φιλομούσων προεκάλεσεν ἡ ἄφιξις τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης ὑπὸ τὴν διεύθυνσιν τοῦ διασήμου μαέστρου Δημ. Μητροπούλου. Ἡ ἀνωτέρω φωτογραφία ἐλήφθη κατὰ τὰς δοκιμὰς τῆς Ὀρχήστρας τῆς ὁποίας ἡ πρώτη συναυλία ἐδόθη τὸ βράδυ χθὲς μὲ θριαμβευτικὴν ἐπιτυχίαν. Ὁ μεγάλος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος ὁ ὁποῖος ἀπεθεώθη ὑπὸ τοῦ κοινοῦ διακρίνεται ἀνωτέρω εἰς τὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ κατὰ τὴν διάρκειαν τῶν δοκιμῶν. Ὡς γνωστὸν ἡ δευτέρα τῆς Συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης θὰ δοθῇ ἀπόψε βράδυ εἰς τὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ, ἢ ἐν περιπτώσει βροχῆς εἰς τὸ κινηματοθέατρον «Ὀρφεύς».

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ ΔΗΜΗΤΡΙΟΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΔΙΑ ΤΗΝ ΜΟΥΣΙΚΗΝ

ΑΘΗΝΑΙ, 1.—Ἀνήσυχος, νευρώδης, κουρασμένος ἐκ τοῦ ταξιδίου του, ἀλλὰ πολὺ ὁμιλητικός, ἐδέχθη ὁ διάσημος Ἕλλην μαέστρος, κ. Μητρόπουλος, τοὺς δημοσιογράφους καὶ ὡμίλησε διὰ τὴν μουσικήν:

—Εἰς τὴν Ἀμερικήν, εἶπεν, ἡ μουσικὴ συντηρεῖται ἀπὸ τοὺς ἰδιώτας, διότι τὸ κράτος δὲν ἐνδιαφέρεται διὰ τὴν τέχνην, ἐπειδὴ ἔχει νὰ ἀσχοληθῇ μὲ ἄλλα πολὺ σοβαρώτερα ζητήματα. Ἂν δὲν ἦσαν οἱ εὔποροι τῆς Ἀμερικῆς, θὰ ἦτο ἀδύνατον νὰ συντηρηθοῦν αἱ διάφοροι ὀρχήστρες. Τὸ ὄνειρό μου εἶναι νὰ φθάσωμεν εἰς ἕνα σημεῖον ποὺ τὸ κράτος νὰ ὑποστηρίζῃ τὰς τέχνας, εἰς τρόπον, ὥστε νὰ παρέχωνται τὰ καλλιτεχνικὰ δημιουργήματα δωρεὰν εἰς τὸν λαόν. Διότι, ὅπως δὲν πληρώνετε, ὅταν πᾶτε νὰ προσκυνήσετε, ἔτσι δὲν πρέπει νὰ πληρώνουν καὶ ἐκεῖνοι ποὺ θέλουν ν' ἀκούσουν μουσικὴν ἢ νὰ πᾶνε εἰς τὸ θέατρον κλπ. Ἡ τέχνη εἶναι πνευματικὸν προϊόν, ποὺ τὸ δημιουργεῖ, βέβαια, ἕνας, ἀλλὰ ἀνήκει εἰς ὅλους.

»Ὅπου εἶ' ἂν πήγαμε, μᾶς ἔλαμαν θαυμάσια ὑποδοχή. Εἰς τὴν Γερμανίαν οὔτε μᾶς ἄνοιξαν τὶς βαλίτσες μας εἰς τὰ τελωνεῖα. Καὶ οἱ τελωνειακοὶ ὑπάλληλοι κρατοῦσαν ἀπὸ μιὰ μποτίλλια σαμπάνια. Ἀλλ' αὐτὸ δὲν μᾶς ἐνθουσίασε καὶ πολὺ γιατὶ ὅπως ξέρετε, ἡ γερμανικὴ σαμπάνια δὲν θεωρεῖται. Τὸν γερμανικὸ ἐνθουσιασμὸ μπορεῖ νὰ τὸν ἀποδώσω εἰς τὰ πολλὰ ἀμερικανικὰ δολλάρια ποὺ παίρνουν, τὰ ὁποῖα νομίζω ὅτι καὶ ἐχαιρέτισαν ἐν τῷ προσώπῳ μας. Τί νὰ σᾶς πῶ, ἐμπήκαμε εἰς τὴν Γερμανίαν σὰν βασιλεῖς. Τὸ ξενοδοχεῖο μου ἦταν γεμᾶτο λουλούδια.

— Ἡ αὐτοκράτειρα τῆς Περσίας ἔφθασε χθὲς ἀεροπορικῶς εἰς Ρώμην, προερχομένη ἐκ Παρισίων. Τὴν αὐτοκράτειραν, ἡ ὁποία συνοδεύεται ἀπὸ τὴν μητέρα της, τὸν διευθυντὴν τοῦ πρωτοκόλλου καὶ τὸν ἰδιαίτεραν ἰατρόν της, ὑπεδέχθησαν εἰς τὸ ἀεροδρόμιον οἱ ἐν Ρώμῃ πρεσβευταὶ τῆς Περσίας παρὰ τῇ Ἰταλικῇ κυβερνήσει καὶ παρὰ τῇ Ἁγίᾳ Ἕδρᾳ, καθὼς καὶ ἀνώτεροι ὑπάλληλοι.

— Εἰς τὸ Χόλλυγουντ, κοσμήματα καὶ ἀργυρᾶ εἴδη ἀξίας 4.300 δολλαρίων ἐκλάπησαν ἐξ οἰκίας τῆς λαίδης Μέϋ Λόουφορντ, μητρὸς τοῦ βρετανικῆς καταγωγῆς ἠθοποιοῦ Πέτρ. Λόουφορντ.

»Εἰς τὴν Ἑλβετία, ὅμως, συναντήσαμε ἕνα φοβερὸ τοπικιστικὸ πνεῦμα. Ἀρκεῖ νὰ σᾶς πῶ ὅτι οἱ ἑλβετικὲς ἐφημερίδες εὑρήκανε τὴν εὐκαιρία τῶν συναυλιῶν μας γιὰ νὰ γράψουν καλὰ διὰ τὴν... δική τους ὀρχήστρα. Παντοῦ συναντᾶ κανεὶς ἕνα τοπικιστικὸ πνεῦμα, ποὺ εὐτυχῶς τὸ ἔχω συνηθίσει.

»Καὶ τώρα θὰ σᾶς πῶ κάτι γιὰ τὶς σχέσεις τῆς πολιτικῆς μὲ τὴν τέχνη. Ὅπως ξέρετε εἰς τὰ προγράμματά μου βάζω πολλὴ σοβιετικὴ μουσική, πρᾶγμα διὰ τὸ ὁποῖον μπορεῖ καὶ νὰ μὲ παρεξηγοῦν. Ἀλλὰ αὐτὸ διατὶ ἀρέσει πολὺ εἰς τὸν κόσμον καὶ πρέπει τὸν παράγοντα αὐτὸν νὰ μὴ τὸν ἀμελοῦμε. Ἐγὼ προσωπικὰ διακείμαι ἐχθρικῶς πρὸς τοὺς μοντέρνους Ρώσσους συνθέτας. Ἀλλὰ τί νὰ κάμω; Παίρνω... ἀμερικανικὰ δολλάρια καὶ διαφημίζω τὴν σοβιετικὴ μουσική, γιατὶ ἀλλοιῶς θὰ διελύετο ἡ ὀρχήστρα μου.

»Βλέπετε ἡ σοβιετικὴ μουσικὴ εἶναι κάτι τῆς μόδας καὶ συρρέει ὁ κοσμάκης ν' ἀκούσῃ Σοστάκοβιτς, τὸν ὁποῖον ἐγὼ δὲν ἀκτιμῶ καὶ πολὺ ὡς συνθέτη. Ἀλλὰ τί νὰ γίνῃ ποὺ ἡ μουσικὴ του μιλάει στὰ πλήθη; Τὴν 10η Συμφωνία αὐτοῦ τοῦ Ρώσσου τὴν ἔχω παίξει ἀναρίθμητες φορές. Δὲν εἶναι ὅμως καὶ τόσο σπουδαία. Ἐγὼ εἶμαι δύο ὑπάρξεις. Ἡ συναισθηματική, ποὺ μ' ἀρέσει ὅταν διευθύνω νὰ ἐπικοινωνῶ μὲ τὰ πλήθη καὶ ἡ διανοητική, ἡ ὁποία εὑρίσκεται σὲ ἀντίθεσι μὲ ὅ,τι ἡ συναισθηματικὴ θέλει.

Ο ΜΠΕΤΟΒΕΝ....ΒΡΩΜΑ!

»Μ' ἐρωτοῦν γιατὶ δὲν διευθύνω συχνὰ Μπετόβεν. Μὰ ὁ Μπετόβεν βρωμᾶ. Κι' ὅσο γιὰ τὸν Μπὰχ, αὐτὸς δὲν ἦταν ποτὲ γιὰ ὀρχήστρα. Αἰσθάνομαι καὶ πιστεύω ὅτι πρέπει νὰ ὑπηρετῶ τὰ πνεύματα τῆς ἐποχῆς μας, πρᾶγμα ποὺ τὸ κάμνω πολλὲς φορὲς μὲ κίνδυνο νὰ χάσω τὴ θέσι μου. Φυσικὰ μὲ ἀφήνουν νὰ κάμω ὅ,τι θέλω, ἀλλὰ δὲν μπορῶ νὰ καταστρέψω καὶ τὴν ὀρχήστρα.

Η ΕΛΛΗΝΙΚΗ ΜΟΥΣΙΚΗ

»Εἰς τὴν Ἀμερικὴ διηύθυνα καὶ ἑλληνικὰ ἔργα, ἀλλὰ τὸ κοινὸ ἔμεινε ἀδιάφορο. Κατὰ τὴ γνώμη μου, δὲν εἶχαν δίκαιο. Γιατὶ καὶ οἱ Ἀμερικανοὶ συνθέται δὲν εἶνε καλύτεροι ἀπὸ τοὺς Ἕλληνες ἀγαθοὺς συναδέλφους των.

TIMES
New York, N.Y.
OCT 3 1955

PHILHARMONIC ADDS CONCERT IN ATHENS

ATHENS, Oct. 2 (Reuters)—The six-week Music and Drama Festival here ended tonight with the second and final concert by the New York Philharmonic Symphony Orchestra under the direction of Dimitri Mitropoulos.

Both orchestra and conductor, who go to London by plane tomorrow morning, scored an unexpected success during their forty-eight-hour visit here.

Queen Frederika, who attended tonight's concert with King Paul, as well as the one last night, led the audience's tremendous, twenty-minute ovation at the end of the performance.

Mr. Mitropoulos conducted an extra, unscheduled program this morning to oblige the enthusiastic musiclovers in his birthplace. The musicians said that this was the heaviest day in their ten-week tour.

In the two concerts, the orchestra played Weber's overture, "Der Freischuetz," and Skalkotas' "Greek Dances" twice, a Brahms "Variation on a Theme" by Haydn, Beethoven's "Eroica," Mendelssohn's Fifth Symphony, Brahms' Second Symphony and Kabalevsky's "Colas Bruegnon."

Philoktetes Economides, general musical director of the Athens Orchestra and Opera, said later, "Even with the passing of time those who had the good fortune to attend this outstanding musical event will never forget this admirable musical ensemble of New York's Philharmonic conducted by our own Mitropoulos."

Ἀπόκομμα ΒΡΑΔΥΝΗΣ
Χρονολογία -3 ΟΚΤ. 1955

ΤΟ ΜΕΓΑΛΟ ΤΕΚΝΟ ΤΗΣ ΕΛΛΑΔΟΣ

Ὁ Μητρόπουλος ἀπεδεώθη ἀπὸ τὸ Ἀθηναϊκὸν κοινόν

ΟΙ ΤΡΕΙΣ ΣΥΝΑΥΛΙΕΣ ΠΟΥ ΔΙΗΥΘΥΝΕ ΤΟ ΣΑΒΒΑΤΟ ΚΑΙ ΤΗΝ ΚΥΡΙΑΚΗ

Παρεκάθησε χθὲς στὸ βασιλικὸ πρόγευμα

ΕΝΤΥΠΩΣΕΙΣ ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΔΗΜ. ΧΡΟΝΟΠΟΥΛΟΥ

Ἀθληθινὰ θριαμβευτικὴ ὑπῆρξεν ἡ ἐπιτυχία τῶν τριῶν συναυλιῶν, ποὺ διηύθυνε κατὰ τὸ Σαββατοκύριακο ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτριος Μητρόπουλος καὶ ποὺ ἐδόθησαν ἀπὸ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης.

Καὶ οἱ τρεῖς συναυλίες—δύο τακτικὲς καὶ μία ἔκτακτη — ἐδόθησαν στὴν αἴθουσα τοῦ «Ὀρφέως», λόγω τοῦ καιροῦ. Ἡ μεταβολὴ αὐτὴ δὲν ἐμείωσε καθόλου τὴν ἐπιτυχία τῶν λαμπρῶν αὐτῶν ἐκδηλώσεων, μὲ τὰς ὁποίας ἔκλεισε τὸ Φεστιβὰλ τῶν Ἀθηνῶν. Μὲ τοὺς Βασιλεῖς καὶ τὰ μέλη τῆς Κυβερνήσεως ἐπὶ κεφαλῆς, ὁ ἐκλεκτότερος κόσμος τῶν Ἀθηνῶν — ὅσος μπόρεσε νὰ βρῇ εἰσιτήρια — παρηκολούθησε τὶς συναυλίες τῆς Συμφωνικῆς Ὀρχήτρας τῆς Νέας Ὑόρκης καὶ ἐπευφήμησαν ἐνθουσιωδῶς τὸν Δημήτρη Μητρόπουλο καὶ τοὺς ἀξίους συνεργάτας του.

Ἡ πρώτη ἐκ τῶν τριῶν συναυλιῶν ἐδόθη μὲ κάθε ἐπιμέλεια τὴν 8ην μ. μ. τοῦ Σαββάτου. Πολὺ πρὸ τῆς ὥρας αὐτῆς ἡ κυκλοφορία εἰς τὸ σημεῖον αὐτὸ τῆς ὁδοῦ Σταδίου εἶχε κυριολεκτικῶς διακοπῇ, ὄχι μόνο λόγῳ τῆς προσελεύσεως τῶν θεατῶν, ἀλλὰ καὶ λόγῳ συρροῆς χιλιάδων κόσμου ποὺ ἦλθαν γιὰ νὰ ἐπευφημήσουν τὸν διάσημο συμπατριώτη μας ποὺ τιμᾷ τὸ ἑλληνικὸ ὄνομα στὴν ξένη.

Ὀλίγον πρὸ τῆς ἐνάρξεως ἔφθασαν αἱ Α. Α. Μ. Μ. οἱ Βασιλεῖς, ὁ Διάδοχος καὶ ἡ πριγκήπισσα Σοφία, συνοδευόμενοι ἀπὸ τὸν Μ. Αὐλάρχην κ. Λεβίδην, τὸν Αὐλάρχην τῆς Βασιλίσσης κ. Λελούδαν ,καὶ ἄλλους αὐλικούς. Ἐκ τῶν μελῶν τῆς Κυβερνήσεως παρίσταντο ὁ ἀντιπρόεδρος καὶ ὑπουργὸς τῆς Ἐθνικῆς Ἀμύνης κ. Παν. Κανελλόπουλος, οἱ ὑπουργοὶ κ. κ. Παπαληγούρας, Εὐταξίας, Γεροκωστόπουλος, Ράλλης, Δερτιλῆς κλπ., ὁ πρέσβυς τῶν Ἡνωμ. Πολιτειῶν κ. Κάνον, ἄλλα μέλη τοῦ διπλωματικοῦ Σώματος καὶ πλῆθος ἐκλεκτοῦ κόσμου.

Τὸ πρόγραμμα τοῦ πρώτου μέρους περιελάμβανε τὴν εἰσαγωγὴ καὶ τὸ ἀλλέγκρο ἀπὸ τὴν «Σουλτάνα» τοῦ Φρ. Κουπρέν, κατὰ διασκευὴν Μιλώ, καὶ τὴν Συμφωνία σὲ ντὸ μεῖζον ἀριθ. 2, ἔργον τοῦ Σοῦμαν.

Ὅταν ὁ Δημήτρης Μητρόπουλος — ποὺ ἡ ἀρχικὴ ἐμφάνισίς του καπεχειροκροτήθη —ἐτελείωσε τὸ πρῶτο μέρος, θύελλα χειροκροτημάτων καὶ ἐπευφημιῶν δονοῦσε τὴν αἴθουσα τοῦ «Ὀρφέως».

Πρὶν ἀρχίσῃ τὸ δεύτερο μέρος, ὁ Δημήτρης Μητρόπουλος —ποὺ μετὰ βίας συγκρατοῦσε τὴν συγκίνησίν του — μίλησε στὸ κοινόν, ἐξηγῶντας ὅτι στὸ δεύτερο μέρος ἐπῆλθεν ἀλλαγὴ καὶ ἀντὶ τῆς Συμφωνίας ἀρ. 5 τοῦ Σεργίου Προκόφιεφ, θὰ δοθῇ ἡ 10η Συμφωνία τοῦ Σοστάκοβιτς. Ἐπηκολούθησε ἡ ἐκτέλεσις τῆς Συμφωνίας αὐτῆς ποὺ ἐκάλυψε ὁλόκληρο τὸ δεύτερο μέρος.

Ὅταν ἐτελείωσε, ὁλόκληρο τὸ κοινὸν μὲ τοὺς Βασιλεῖς ἐπὶ κεφαλῆς ἐχειροκροτοῦσε καὶ ἐπευφημοῦσε. Ἡ ἀποθέωσις κράτησε ἐπὶ πολὺ κι' ἔτσι ὁ Μητρόπουλος ἐπῆρε πάλι τὴν μπαγκέττα καὶ διηύθυνε ἕνα ἔργο τοῦ Ραχμανίνωφ. Ἐπηκολούθησε νέα ἀποθέωσις καὶ νέο μπὶς ἀπὸ τὸν μαέστρο, τέλος δέ, μόλις εἰς τὰς 10.30' ἐτελείωσεν ἡ θριαμβευτικὴ αὐτὴ συναυλία ποὺ ἀπετέλεσε ἕνα μεγάλο καλλιτεχνικὸ γεγονός. Ἐννοεῖται, ὅτι ὁ Μητρόπουλος κατὰ τὴν ἀναχώρησί του ἀπὸ τὸν «Ὀρφέα» ἐπευφημήθη ἐνθουσιωδῶς ἀπὸ χιλιάδας φανατικῶν θαυμαστῶν καὶ θαυμαστριῶν ποὺ ἐξεδήλωναν μὲ κάθε τρόπο τὴν συγκίνησί τους γιὰ τὴν παρουσία του καὶ τὴν μεγάλη του τέχνη.

*

Διαρκούσης τῆς συναυλίας τοῦ Σαββάτου εἶχεν ἀναγγελθῆ ἀπὸ ραδιοφώνου ὅτι ὁ Δημήτρης Μητρόπουλος εἶχεν ἀποφασίσει νὰ δώσῃ μίαν ἔκτακτη συναυλία τὸ πρωῒ τῆς Κυριακῆς, δεδομένου ὅτι εἰς τὸν «Ὀρφέα» δὲν ἐχώρεσε ὁλόκληρος ὁ κόσμος ποὺ εἶχε ἀγοράσει εἰσιτήρια. Ἀργότερα μάλιστα ἀνηγγέλθη ὅτι γιὰ τὴν ἔκτακτη αὐτὴ συναυλία ὑπῆρχαν θέσεις καὶ θὰ ἐπωλοῦντο τὸ πρωῒ τῆς Κυριακῆς. Ἡ ἀναγγελία αὐτὴ συνεκίνησε πολλοὺς φιλομούσους καὶ ἔτσι τὰ ὑπολειπόμενα εἰσιτήρια τῆς ἐκτάκτου συναυλίας ἔγιναν ἀνάρπαστα.

Ἡ ἔκτακτος συναυλία τῆς Συμφωνικῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης ποὺ διηύθυνε πάντα ὁ Δημ. Μητρόπουλος, ἐδόθη χθὲς τὴν 11ην π.μ. στὸν «Ὀρφέα». Καὶ πάλι ἡ αἴθουσα ἐπλημμύρισε ἀπὸ τοὺς ἐνθουσιώδεις θαυμαστὰς τοῦ Μητρόπουλου. Καὶ πάλι τὸ κοινὸν τὸν ἐπευφήμησε μὲ ἐκδηλώσεις γενικῆς ἀναγνωρίσεως τοῦ μεγάλου ἔργου του.

Πρὸ τῆς ἐνάρξεως τῆς συναυλίας, ὁ Δημ. Μητρόπουλος μίλησε στὸ κοινὸν καὶ ἀνήγγειλε τὸ πρόγραμμα. Πραγματικὰ τὸ πρόγραμμα ἦταν θαυμάσιο καὶ περιελάμβανε τὴν εἰσαγωγὴ ἀπὸ τὴν «Φορτσα ντὲλ Ντεστίνο» τοῦ Βέρντι, Παραλλαγὲς τοῦ Χαῦδν σὲ διασκευὴ Μπράμς, τοὺς ἑλληνικοὺς χοροὺς τοῦ Σκαλκώτα καὶ τὴν 3ην Συμφωνία τοῦ Μπετόβεν, τὴν γνωστὴν ὡς «Ἡρωϊκήν». Ὅταν ὁ Μητρόπουλος ἐτελείωσε τὴν ἀναγγελίαν τοῦ προγράμματος, τὸ κοινὸν τὸν ἀνευφήμησε μὲ ἐκδηλώσεις ἀληθινοῦ παραληρήματος.

Ἡ ἐκτέλεσις τοῦ θαυμασίου αὐτοῦ προγράμματος ὑπῆρξεν ἀριστουργηματική, εἰς δὲ τὸ τέλος τοῦ α' μέρους τὸ κοινὸν ποὺ κατέκλυζε τὸν «Ὀρφέα» ἐχειροκρότησε ἐπὶ δέκα λεπτά. Ἰδιαιτέραν ἐντύπωσι στὸ πρῶτο μέρος ἔκαναν οἱ Ἑλληνικοὶ Χοροὶ τοῦ Σκαλκώτα.

Στὸ δεύτερο μέρος ὁ Μητρόπουλος μὲ τὴν ἀπαράμιλλη τέχνη του, διηύθυνε τὴν Ἡρωϊκὴ Συμφωνία τοῦ Μπετόβεν. Ἡ θαυμασία αὐτὴ ἐκτέλεσις ἔδωσε τὴν ἀφορμὴ νέας ἀποθεώσεως καὶ νέων χειροκροτημάτων ποὺ δὲν σταμάτησαν. Ὁ Μητρόπουλος ὑπεχρεώθη νὰ διευθύνῃ ἕνα ἀπὸ τοὺς Ἑλληνικοὺς Χοροὺς τοῦ Σκαλκώτα καὶ αὐτὸ δὲν ἦτο ἀρκετὸ γιὰ νὰ ἱκανοποιήσῃ τοὺς θαυμαστάς του. Ἐπέμεναν νὰ χειροκροτοῦν δαιμονιωδῶς, ὅταν ὁ Δημήτρης Μητρόπουλος, γυρίζοντας πρὸς τὸ κοινό, εἶπε:

—Παρακαλῶ νὰ μὲ ἀφήσετε νὰ φύγω, γιατὶ μὲ περιμένει ὁ Βασιλεύς.

Ὅταν ἡ θύελλα τῶν νέων χειροκροτημάτων ἐκόπασε, ὁ Μητρόπουλος προσέθεσε χαριτολογῶν:

— Καὶ μοῦ ἔχει καὶ καλὸ φαΐ.

Μὲ αὐτὰ μπόρεσε ὁ μεγάλος μαέστρος νὰ...διασωθῇ ἀπὸ τοὺς θαυμαστάς του καὶ ἀνῆλθεν εἰς τὰ Ἀνάκτορα τῆς Δεκελείας, ὅπου παρεκάθησεν στὸ βασιλικὸ πρόγευμα.

*

Χθὲς τὸ βράδυ ἐδόθη ἡ τρίτη καὶ τελευταία συναυλία τῆς Συμφωνικῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. Φυσικά, ἐφόσον ἡ ἀκαταστασία τοῦ καιροῦ ἐξηκολούθησε, καὶ ἡ τελευταία αὐτὴ συναυλία ἐδόθη στὸν «Ὀρφέα». Οἱ Βασιλεῖς, ἡ Βασιλικὴ Οἰκογένεια, τὰ μέλη τῆς Κυβερνήσεως καὶ τὰ μέλη τοῦ Διπλωματικοῦ Σώματος ἔτιμησαν τὴν τρίτην συναυλίαν καὶ κατεχειροκρότησαν τὸν διάσημο Ἕλληνα ἀρχιμουσικὸ καὶ τοὺς Ἀμερικανοὺς συνεργάτας του.

Τὸ χθεσινοβραδυνὸ πρόγραμμα περιελάμβανε τὴν Εἰσαγωγὴ ἀπὸ τὸν «Φράϊσουτς» τοῦ Βέμπερ, τὴν Συμφωνία ἀριθ. 5 εἰς Ρὲ μεῖζον, Ἔργον 107 τοῦ Μέντελσον, τοὺς τέσσαρας Ἑλληνικοὺς Χοροὺς τοῦ Σκαλκώτα καὶ στὸ δεύτερο μέρος τὴν Συμφωνία ἀρ. 2 εἰς Ρὲ μεῖζον, Ἔργον 73 τοῦ Μπράμς.

Ὅταν τελείωσε ἡ χθεσινοβραδυνὴ συναυλία, ἡ ἀποθέωσις τοῦ Δημήτρη Μητροπούλου ὑπῆρξε πλήρης. Ὁ «Ὀρφεὺς» συνεκλονίσθη ὄχι μόνον ἀπὸ χειροκροτήματα, ἀλλὰ καὶ ἀπὸ ἐπευφημίας καὶ ζητωκραυγάς. Σπανίως ἕνας μεγάλος καλλιτέχνης εἶδε τέτοιες ἐκδηλώσεις θαυμασμοῦ καὶ λατρείας ἀπὸ ὅσες εἶδε ὁ Μητρόπουλος στὴν Ἑλλάδα κατὰ τὶς τρεῖς ἡμέρες ποὺ πέρασαν.

Ὅταν ἀργά, μετὰ τὶς δέκα, ὁ Μητρόπουλος ἐτελείωσε τὸ μεγάλο ἔργο του ἦταν κατάκοπος. Ἀλλὰ στὰ μάτια του ἔλαμπε ἡ ἱκανοποίησις τοῦ μεγάλου θριάμβου, αὐτοῦ ποὺ λίγοι ἄνθρωποι τὸν χαίρονται στὸν κόσμο.

ΔΗΜ. ΧΡΟΝΟΠΟΥΛΟΣ

*

Ὁ Σύλλογος «Οἱ Φίλοι τῆς Μουσικῆς», προσέφερον εἰς τὴν Ἑταιρίαν τῆς Φιλαρμονικῆς ἕνα ἀμφορέα. Εἰς τὸν Μητρόπουλον προσέφερον τὸ ἔμβλημα τοῦ Συλλόγου ἐν εἴδει ἀρχαίου νομίσματος εἰς μέγα μέγεθος. Τὸ αὐτό, εἰς μικρὸν μέγεθος, προσέφερον καὶ εἰς ὅλα τὰ μέλη τῆς Ὀρχήστρας. Τὸ νόμισμα αὐτὸ κατεσκεύασεν ὅπως φαίνεται ἀπὸ τὸ ἀριστερὰ του διακρινόμενον «Φ.», ὁ Φρυγγίλος γιὰ τὴν πάλι τῆς νοτιοδυτικῆς Ἰταλίας, Τερίνα. Εἰκονίζει τὴ θεὰ-νύμφη «Νίκης τῆς Τερίνας», πλαισιωμένην ἀπὸ κλάδον ἐλαίας. Τὰ μαλλιά της εἶναι τυλιγμένα μὲ χάρι καὶ συγκροτοῦνται μὲ μιὰ κορδέλλα, μὲ λεπτὸ κέντημα. Μόνον σὲ ὡρισμένα ἀθηναϊκὰ βάζα, μπορεῖ νὰ συναντήσῃ κανεὶς κεφαλὲς ζωγραφισμένες μὲ τόση λεπτότητα καὶ χάρι. Χαράκτης καὶ στὰ δυὸ νομίσματα — τῆς Ἀθηνᾶς καὶ τῆς Νίκης — εἶναι ὁ ἴδιος καλλιτέχνης. Νομίζει μάλιστα κανεὶς ὅτι ἐχρησιμοποίησε τὸ ἴδιο μοντέλλο. Πιὸ λογικὸ ὅμως, εἶναι νὰ πιστέψωμε ὅτι ὁ Φρυγγίλος, εἶχε τὶς δικές του ἰδέες γιὰ τὴ νεανικὴ γυναικεία ὁμορφιά, ἰδέες, οἱ ὁποῖες ἀντικατοπτρίζονται στὰ ἔργα του.



Οἱ Βασιλεῖς, ὁ Διάδοχος καὶ ἡ πριγκήπισσα Σοφία μὲ τὸν μεγάλο μας μαέστρο Δημήτρη Μητρόπουλο, ὁ ὁποῖος φέρει καὶ τὸν ἀπονεμηθέντα εἰς αὐτὸν Ταξιάρχην τοῦ Φοίνικος



Στιγμιότυπον ἀπὸ τὴν συναυλίαν τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης εἰς τὸν «Ὀρφέα»



Τὸ μετάλλιον μὲ ἀναπαράστασιν τῆς «Νίκης τῆς Τερίνας», ποὺ προσέφερον οἱ «Φίλοι τῆς Μουσικῆς» εἰς τὸν Μητρόπουλον

ΔΕΥΤΕΡΑ, 3 Ὀκτωβρίου 1955

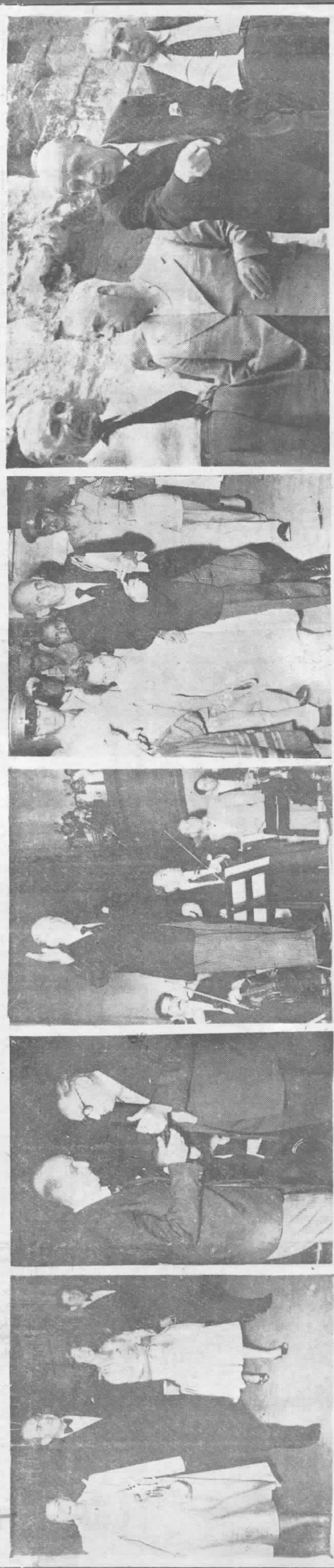
ΑΘΗΝΑΪΚΗ

ΟΙ ΒΑΣΙΛΕΙΣ ΜΕ ΤΟΝ ΕΛΛΗΝΑ ΜΑΕΣΤΡΟ



Οἱ Βασιλεῖς, ὁ Διάδοχος καὶ ἡ πριγκήπισσα Σοφία, φωτογραφούμενοι μὲ τὸν Δημήτρη Μητρόπουλο μετὰ τὴν χθεσινὴν συναυλίαν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, μὲ τὴν ὁποίαν καὶ ἔκλεισε τὸ Φεστιβὰλ Ἀθηνῶν.

Ἀπόκομμα ΒΡΑΔΥΝΗΣ
Χρονολογία -3 ΟΚΤ. 1955



Μερικὰ στιγμιότυπα ἀπὸ τὶς τρεῖς συναυλίας τοῦ Σαββάτου καὶ τῆς Κυριακῆς εἰς τὸν «Ὀρφέα» τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης ὑπὸ τὴν διεύθυνσιν τοῦ μεγάλου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου. Καὶ αἱ τρεῖς συναυλίαι κατέληξαν εἰς πραγματικὴν ἀποθέωσιν τοῦ Διαδόχου καὶ τῶν πριγκηπισσῶν προσερχόμενοι εἰς τὴν συναυλίαν. 2) Ὁ διευθυντὴς τοῦ Ὠδείου κ. Ξ α ρ ι σ τ ε ρ ώ ν π ρ ο ς τ α δ ε ύ ε ι ἀπ: 1) Οἱ Βασιλεῖς μετὰ τοῦ Διαδόχου καὶ τῶν πριγκηπισσῶν προσερχόμενοι εἰς τὴν συναυλίαν. 2) Ὁ διευθυντὴς τοῦ Ὠδείου κ. Ξαρισταρώνος προσέρχεται μὲ τὴν σύζυγόν του καὶ τὰς κόρας του εἰς τὴν συναυλίαν, ἀποθεώνουν τὸν Δημ. Μητρόπουλον κατὰ τὸ τέλος τοῦ πρώτου μέρους τοῦ προγράμματος τῆς συναυλίας, ὑπὸ τὴν προστασίαν τῆς ἀστυνομίας κατώρθωσε νὰ ἐξέλθῃ τῆς αἰθούσης. Ἐξ ἀριστερῶν τὰ πλῆθη ποὺ ἐπέτυχαν νὰ ἐξασφαλίσουν εἰσιτήριον καὶ νὰ ἀκούσουν τὴν συναυλίαν, ἀποθεώνουν τὸν Δημ. Μητρόπουλον κατὰ τὸ τέλος τοῦ πρώτου μέρους τοῦ προγράμματος τῆς συναυλίας, ἐνῶ ἀπονέμει τὸ χρυσοῦν μετάλλιον εἰς τὸν μεγάλον μας μαέστρον. 3) Ἐξάλλου τὰ πλῆθη ποὺ ἐπέτυχαν νὰ ἐξασφαλίσουν εἰσιτήριον καὶ νὰ ἀκούσουν τὴν Κυριακῆς τὸ πρωΐ, ἡ ὁποία ἔδοθη χωρὶς νὰ ὑπάρχῃ πρὸς τοῦτο ἐνειλημμένη ὑποχρέωσις, διὰ νὰ δυνηθοῦν νὰ τὴν παρακολουθήσουν καὶ ὅσοι εἶχαν μικροτέραν τιμὴν εἰσιτηρίου διὰ τὸ Ὠδεῖον Ἡρῴδου τοῦ Ἀττικοῦ, ὁ κ. Μητρόπουλος μετέβη τὴν πρωΐαν τοῦ Σαββάτου καὶ ἔδωσεν ὁδηγίας διὰ τὴν τακτοποίησιν τῶν θέσεων τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. 4) Ὁ Δημήτρης Μητρόπουλος ἐνῶ ἐπιβαίνει τοῦ αὐτοκινήτου του διὰ νὰ μεταβῇ εἰς τὸν «Ὀρφέα» διὰ τὴν συναυλίαν τῆς Κυριακῆς, ἀποχαιρετᾶται ἀπὸ τὸν Διάδοχον καὶ τὰς πριγκηπίσσας. 5) Ἐπειδὴ ἦτο δυνατὸν νὰ δοθῇ συναυλία εἰς τὸ Ὠδεῖον Ἡρῴδου τοῦ Ἀττικοῦ, ὁ κ. Μητρόπουλος μετέβη τὴν πρωΐαν τοῦ Σαββάτου καὶ ἔδωσεν ὁδηγίας διὰ τὴν τακτοποίησιν τῶν θέσεων τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. 4) Ὁ Δημήτρης Μητρόπουλος ἐνῶ ἐπιβαίνει τοῦ αὐτοκινήτου του διὰ νὰ μεταβῇ εἰς τὸν «Ὀρφέα» διὰ τὴν συναυλίαν τῆς Κυριακῆς, ἀποχαιρετᾶται ἀπὸ τὸν Διάδοχον καὶ τὰς πριγκηπίσσας. 5) Ἐπειδὴ ἦτο δυνατὸν νὰ δοθῇ συναυλία εἰς τὸ Ὠδεῖον Ἡρῴδου τοῦ Ἀττικοῦ, ὁ κ. Μητρόπουλος μετέβη τὴν πρωΐαν τοῦ Σαββάτου

ΑΘΗΝΑ·Ι·ΚΗ ΔΕΥΤΕΡΑ, 3 ΟΚΤΩΒΡΙΟΥ 1955

Ο ΔΙΑΣΗΜΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ, ΠΟΥ ΕΦΥΓΕ ΣΗΜΕΡΑ ΤΟ ΠΡΩΙ·

Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΑΠΕΘΕΩΘΗ

ΚΑΙ ΚΑΤΑ ΤΑΣ ΤΡΕΙΣ ΣΥΝΑΥΛΙΑΣ ΠΟΥ ΔΙΗΥΘΥΝΕ

Η ΣΥΓΚΙΝΗΤΙΚΗ ΔΕΞΙΩΣΙΣ ΤΟΥ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

ΕΔΗΛΩΣΕΝ ΟΤΙ ΟΛΑ ΤΑ ΟΦΕΙΛΕΙ ΕΙΣ ΚΑΤΑΠΛΗΚΤΙΚΗΝ ΤΥΧΗΝ

ΤΟΥ ΚΑΛΛΙΤΕΧΝΙΚΟΥ ΣΥΝΕΡΓΑΤΟΥ ΤΗΣ «ΑΘΗΝΑ·Ι·ΚΗΣ» κ. ΓΙΩΡΓΟΥ ΜΑΛΛΟΥΧΟΥ

Η παρουσία τοῦ Δημήτρη Μητροπούλου καὶ οἱ συναυλίες ποὺ ἔδωσε — τρεῖς ἀντὶ τῶν δύο ποὺ εἶχαν προσδιορισθῆ ἀρχικῶς — ἀπετέλεσαν καλλιτεχνικὸν γεγονὸς τὸ ὁποῖον κρατεῖ ἐν ζωηρᾷ συγκινήσει τὸν φιλότεχνον κόσμον τῆς πρωτευούσης, μολονότι σήμερα τὸ πρωῒ ὁ διακεκριμένος μουσικὸς ἔφυγε διὰ τὸ Λονδῖνον. Ὅλο τὸ ἀπόγευμα τοῦ Σαββάτου οἱ εὐτυχεῖς κάτοχοι εἰσιτηρίων τῆς πρώτης συναυλίας παρακολουθοῦσαν μὲ ἀγωνίαν τὴν ἐξέλιξιν τοῦ καιροῦ καὶ τό... ραδιόφωνο τὸ ὁποῖον τὴν ὅλην ἐσπερινὴν ἀνήγγειλεν ὅτι ὁριστικῶς ἡ πρώτη ἐμφάνισις τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης θὰ ἐγίνετο εἰς τὸν «Ὀρφέα». Ἔτσι πλέον τῶν χιλίων ἀφροατῶν ποὺ εἶχαν ἀγοράσει εἰσιτήρια γιὰ τὰ βραχάκια κατ' ἀνάγκην δὲν μποροῦσαν νὰ παρακολουθήσουν τὴν συναυλίαν. Ὅταν τὸ ἐμαθε ὁ Μητροπούλος προσεφέρθη χάριν αὐτῶν νὰ δώσῃ χθὲς τὸ πρωῒ μίαν ἔκτακτον συναυλίαν εἰς τὸν «Ὀρφέα». Ἐν τῷ μεταξὺ κατὰ τὴν πρώτην του ἐπικοινωνίαν μὲ τὸ ἀθηναϊκὸ Κοινὸ κατὰ τὸ βράδυ τοῦ Σαββάτου ὁ κορυφαῖος Ἕλλην ἀρχιμουσικὸς ἀπεθεώθη κυριολεκτικῶς ἀπὸ τὸ πυκνότατον ἀκροατήριον. Παρευρέθησαν οἱ Βασιλεῖς καὶ ὁ Διάδοχος, οἱ πλεῖστοι τῶν ὑπουργῶν, τὰ μέλη τοῦ διπλωματικοῦ Σώματος καὶ ὁ γνωστότερος ἀθηναϊκὸς κόσμος. Ἦταν τόσο ἐπίμονοι καὶ θερμαὶ αἱ ἐκδηλώσεις ὥστε ὁ Μητρόπουλος ἔπαιξε δύο μπὶς ἐκτὸς προγράμματος. Ἐπίσης ὑποχρεώθηκε ν' ἀλλάξῃ τὸ πρόγραμμα καὶ εἰς τὸ δεύτερο μέρος ἀντὶ τῆς συμφωνίας τοῦ Προκόφιεφ — ποὺ ἡ ἐκτέλεσής της ἀπαιτοῦσε πιάνο τὸ ὁποῖον δὲν ὑπῆρχε στὸν «Ὀρφέα» — ἡ Φιλαρμονικὴ ἐξετέλεσε τὴν 10η Συμφωνία τοῦ Ρώσου συνθέτου Σοστακοβίτς. Τὴν ἀλλαγὴν ἀνήγγειλεν ὁ ἴδιος ὁ Μητρόπουλος πρὸς τὸ Κοινὸν ἀφοῦ προηγουμένως ἐζήτησε συγνώμην διότι ὡρισμένα μέλη τῆς ὀρχήστρας δὲν παρουσιάσθηκαν ντυμένα ὅπως ἔπρεπε, διότι τὰ πράγματά τους εἶχαν σταλῆ εἰς τὸ Ὠδεῖον Ἡρῴδου Ἀττικοῦ μὲ τὴν ἐντύπωσιν ὅτι θὰ ἐγίνετο ἐκεῖ ἡ συναυλία. Οἱ Βασιλεῖς συνεχάρησαν θερμῶς τὸν διαπρεπῆ καλλιτέχνην, ὁ ὁποῖος τιμητικῶς προσεκλήθη καὶ παρεκάθησε χθὲς τὴν μεσημβρίαν εἰς τὸ βασιλικὸν πρόγευμα. Τὸ γεγονὸς τὸ ἀνέφερε πάλι ὁ ἴδιος ὁ Μητρόπουλος, ὁ ὁποῖος ὡμίλησε καὶ χθὲς τὸ πρωῒ πρὸς τοὺς ἀκροατὰς τῆς δευτέρας συναυλίας, οἱ ὁποῖοι ἐπέμεναν νὰ παίξῃ καὶ δεύτερο μπὶς ἀφοῦ ἔκανε ἕνα μετὰ τὸ τέλος τοῦ προγράμματος. Ἐπευφημούμενος εἶπεν ὅτι ζητεῖ συγγνώμην διότι πρέπει νὰ φύγῃ γιατὶ τὸν περιμένει...καλὸ ταῖ. Ἂς σημειωθῆ ὅτι καὶ κατὰ τὴν πρωϊνὴν συναυλίαν ἡ αἴθουσα τοῦ «Ὀρφέως» εἶχε πυκνοτάτη συγκέντρωσι καὶ σχεδὸν ὅλα τὰ εἰσιτήρια ποὺ ὑπελείποντο γιὰ νὰ συμπληρωθῆ ὁ ἀριθμὸς τῶν θέσεων τοῦ «Ὀρφέως» μετὰ τὴν προσέλευσιν ἐκείνων ποὺ εἶχαν εἰσιτήρια τῆς πρώτης συναυλίας διετέθη σαν σχεδὸν ἐξ ὁλοκλήρου. Ὁ Ἕλλην ἀρχιμουσικὸς ὡμίλησε καὶ πάλιν ὁ ἴδιος πρὸς τὸ Κοινὸν προτοῦ ἀρχίσῃ ἡ συναυλία καὶ ἀνήγγειλε προσωπικῶς τὸ πρόγραμμά της. Παραλλήλως ἐξέφρασε τὴν λύπην του διότι ἡ ὀρχήστρα δὲν εἶνε δυνατὸν νὰ παραστῇ τὴν διαμονήν της εἰς τρόπον ὥστε νὰ ἱκανοποιηθοῦν καὶ ἐκεῖνοι ποὺ εἶχαν εἰσιτήρια γιὰ τὴν τρίτη συναυλία καὶ δὲν θὰ ἐχωροῦσαν πάλιν εἰς τὸν «Ὀρφέα».

Πανηγυρική, τέλος, ὑπῆρξεν ἡ χθεσινοβραδυνὴ τρίτη καὶ τελευταία συναυλία τῆς Φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης, ἡ ὁποία λόγω τῆς βροχῆς ἐδόθη καὶ αὐτὴ εἰς τὸν «Ὀρφέα». Παρευρέθησαν καὶ πάλιν οἱ Βασιλεῖς καὶ ὁ Διάδοχος καὶ πλῆθος ἄλλων ἐπισήμων. Τὸ ἀσφυκτικὰ γεμᾶτο θέατρο ἐπεφύλαξεν ἀποθεωτικὰς καὶ πάλιν ἐκδηλώσεις πρὸς τὸν μεγάλον καλλιτέχνην, ὁ ὁποῖος ὑπεχρεώθη στὸ τέλος νὰ παίξῃ δύο μπὶς, μιὰ εἰσαγωγὴ τοῦ Καβαλέφσκυ καὶ ἕνα χορὸ τοῦ Σκαλκώττα.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Χθὲς τὸ ἀπόγευμα στὶς 5, παρουσία τῶν ὑπουργῶν Παιδείας καὶ Οἰκονομικῶν κ. κ. Γεροκωστοπούλου καὶ Εὐταξίας, ὡργάνωσε δεξίωσιν πρὸς τιμὴν τοῦ διασήμου ἀρχιμουσικοῦ τὸ Ὠδεῖον Ἀθηνῶν, ἀπὸ τὸ ὁποῖον προῆλθε ὁ Δημήτρης Μητρόπουλος καὶ ἀπὸ τὸ ὁποῖον ἀπεφοίτησε στὰ 1919, τιμηθεὶς τότε καὶ μὲ χρυσοῦν μετάλλιον. Εἰς τὴν δεξίωσιν ἐπάνω μὲν εἰς τὴν σκηνὴν τῆς αἰθούσης τῶν συναυλιῶν τοῦ Ὠδείου ἔλαβαν θέσιν ὁ σύλλογος τῶν καθηγητῶν καὶ τὸ διδακτικὸν προσωπικὸν τοῦ Ἱδρύματος, καθὼς ἐπίσης καὶ τὰ μέλη τοῦ διοικητικοῦ συμβουλίου. Εἰς τὴν πλατεῖαν ἦσαν οἱ γνωστότεροι ἐκπρόσωποι τοῦ μουσικοῦ κόσμου, συνθέται καὶ κριτικοί, καθὼς ἐπίσης καὶ οἱ διπλωματοῦχοι τοῦ Ὠδείου, εἰς δὲ τὸν ἔξω στην εἶχαν τοποθετηθῆ οἱ σημερινοὶ μαθηταί του. Ὀλίγον μετὰ τὴν 5ην ἀπογευματινὴν ἐνεφανίσθη ὁ τιμώμενος διαπρεπὴς καλλιτέχνης, ὁ ὁποῖος καὶ ἔγινε δεκτὸς μὲ θύελλα χειροκροτημάτων. Ὁ Μητρόπουλος ἔλαβε θέσιν εἰς τὸ κέντρον τῶν καθηγητῶν τοῦ Ὠδείου, περιστοιχούμενος ἀπὸ τοὺς κ.κ. Φαραντάτον, Σκλάβον καὶ τὸν μαέστρον Βαβαγιάννην. Εἰς τὴν ἐναντι πλευρὰ εἶχε καθήσει τὸ διοικητικὸν συμβούλιον, ὁ πρόεδρος τοῦ ὁποίου κ. Ἀρ. Κυριακίδης προσεφώνησε τὸν Μητρόπουλο. Ὁ κ. Κυριακίδης, ἀφοῦ ἐξέφρασε τὴν συγκίνησιν ὅλων τῶν παραγόντων τοῦ Ὠδείου Ἀθηνῶν, διότι ὁ παλαιὸς μαθητὴς του ἔφθασε εἰς τὶς κορυφὲς τῆς Τέχνης καὶ ἔχει γίνει παγκόσμιος δόξα, ὑπενθύμισε τὰ χρόνια τῶν σπουδῶν του, τὶς διπλωματικές του ἐξετάσεις, τὴν ἐκτέλεσιν τοῦ πρώτου του ἔργου μὲ τὴν μαθητικὴν ὀρχήστραν τοῦ Ὠδείου στὴν αἴθουσα, ὁπου ἐδίδετο ἡ δεξίωσις, τὴν παρουσίασι ἀπὸ μέρους του εἰς ἡλικίαν 24 ἐτῶν τῆς ὄπερας του «Βεατρίκη», τὶς ἀνώτερες σπουδές του εἰς τὴν Γερμανίαν καὶ διαδοχικῶς τὰ διάφορα στάδια τῆς ἐξελίξεως καὶ ἀνόδου του μέχρι τῆς ἐποχῆς ποὺ ἔφυγε εἰς τὴν Ἀμερικήν. Ὁ κ. Κυριακίδης εἰς τὴν κατακλεῖδα τῆς ὡραίας του προσφωνήσεως ἀνέφερε ὅτι τὸ Ὠδεῖο Ἀθηνῶν προσφέρει εἰς τὸν παλαιόν του μαθητὴν μιὰ ἀσημένια ἀναμνηστικὴ πλάκα. Καὶ κατέληξεν:

— Τώρα, μέσα σ' αὐτὸ τὸ γνώριμό σας κτίριο, ποὺ φαίνεται παλιό, ἀλλὰ ἔχει ὅλη τὴν δύναμι καὶ τὴν ζωή, ποὺ τοῦ δίνει ἡ παράδοσις, τὸ παρελθόν του καὶ ἡ σημερινὴ ψυχὴ τῶν πρωτεργατῶν του, μέσα στὸ Ὠδεῖον ἀπὸ τὸ ὁποῖον ἐβγήκατε καὶ σεῖς, μὲ συγκίνησι σᾶς προσφέρομεν αὐτὴν τὴν μικρὴν ἀναμνηστικὴ πλάκα, ἀκατάλυτο δεῖγμα τῶν δεσμῶν μας, ποὺ μπορεῖ διακριτικὰ νὰ εἶνε πάντα κοντά σας. Θὰ σᾶς θυμίζῃ τὸ Ὠδεῖον Ἀθηνῶν, «παραστάτη τῶν πρώτων δημάτων ποὺ σᾶς ὡδήγησαν στὴν δόξα». Στὸ ἀσῆμι ἐπάνω ἔχομε χαραγμένο παρακάτω, ὅτι τὸ Ὠδεῖον Ἀθηνῶν ἀπονέμει εἰς τὸν Δημήτρη Μητρόπουλο τὸ χρυσοῦν μετάλλιον τῆς τιμῆς καὶ τῆς ἀριστείας.



Ὁ Μητρόπουλος χαιρετᾶ τὸ Κοινόν, ποὺ τὸν ἀποθεώνει κατὰ τὴν προχθεσινὴν πρώτην συναυλίαν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης.





Ἄνω: Ὁ πρόεδρος τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Ἀρ. Κυριακίδης, ἐπιδίδων εἰς τὸν Μητρόπουλον τὴν ἀναμνηστικὴν πλάκα τοῦ ἱδρύματος. Κάτω: Ὁ διαπρεπὴς ἀρχιμουσικός, ἐνῶ εἰσέρχεται εἰς τὴν αἴθουσαν τοῦ Ὠδείου Ἀθηνῶν κατὰ τὴν χθεσινὴν πρὸς τιμήν του δεξίωσιν καὶ χειροκροτεῖται ἀπὸ τοὺς καθηγητὰς τοῦ Ὠδείου.





Ἄνω: Ὁ Δημήτρης Μητρόπουλος ἐνῶ συναμιλεῖ μὲ τὸν Βασιλέα καὶ τὴν Βασίλισσα κατὰ τὸ διάλειμμα τῆς χθεσινοβραδυνῆς συναυλίας. Κάτω: Ὁ Δημήτρης Μητρόπουλος φωτογραφούμενος μὲ τοὺς Βασιλεῖς, τὸν Διάδοχον καὶ τὴν πριγκήπισσα Σοφία.



Μιὰ παλιὰ φωτογραφία τοῦ Δημήτρη Μητρόπουλου μὲ τὴ μητέρα του

Τὸ ΑΠΟΓΕΥΜΑ τῆς περασμένης Παρασκευῆς, περιμένοντας τὸν Μητρόπουλο στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ, εἴχαμε τὴν εὐκαιρία νὰ γνωρίσουμε μερικοὺς ἀπὸ τοὺς συγγενεῖς τοῦ μεγάλου Ἕλληνος μαέστρου καὶ νὰ τοὺς ἀκούσουμε νὰ διηγοῦνται διάφορα ἀνέκδοτα ἀπὸ τὴ ζωή του.

Μιὰ ἐξαδέλφη του, π.χ., θυμήθηκε ἕνα διασκεδαστικὸ περιστατικὸ ποὺ συνέβη ἕνα κυριακάτικο μεσημέρι στὸ Παλιὸ Φάληρο, ὅπου ἔμενε τότε ὁ Μητρόπουλος μὲ τὴν μητέρα του. Ὁ μαέστρος διαζόταν νὰ πάῃ στὸ Ὠδεῖο Ἀθηνῶν καὶ κάθησε πρῶτος στὸ τραπέζι, ζητώντας νὰ τὸν σερβίρουν, ἐνῶ συγχρόνως διάβαζε μιὰ ἐφημερίδα. Στὸ τραπέζι εἶχαν τοποθετηθῆ ἕξη σεβδίτσια καὶ φυσιτὰ κι' ἕξη πετσέτες. Ἐνῶ, λοιπόν, ὁ μαέστρος ζητοῦσε κάθε τόσο νὰ τοῦ φέρουν τὸ φαγητό, γιατὶ διαζόταν, ἐπαιρνε ἀφηρημένος ἀπὸ τὸ τραπέζι μιὰ-μιὰ τὶς πετσέτες καὶ τὶς ἔβαζε μπροστὰ στὸ στῆθος του τὴ μιὰ ἐπάνω στὴν ἄλλη. Ὅταν κατόπιν σερβιρίστηκε τὸ φαγητὸ καὶ κάθησαν καὶ ὅλοι οἱ ἄλλοι νὰ φᾶνε, ἀναζήτησαν τὶς πετσέτες τους. Ἀλλὰ οἱ πετσέτες εἶχαν γίνει ἀφαντες! Καὶ μόνο ὅταν κύτταξαν τὸ στῆθος τοῦ Μητροπούλου κατάλαβαν τί εἶχε συμβῆ. Ὅν εἶδαν νὰ τρώῃ, ἀφηρημένος πάλι, μὲ ἕξη πετσέτες μπροστὰ στὸ στῆθος του. Τοῦ ἐπῆσαν, λοιπόν, δικαιωματικῶς τὶς πέντε καὶ τοῦ ἀφησαν τὴ μιὰ ποὺ τοῦ... ἀνῆκε!

***

Μερικοὶ ἀπὸ τοὺς συγγενεῖς αὐτοὺς θυμήθηκαν πόσο εὐσεβὴς ἦταν νέος ὁ Μητρόπουλος καὶ εἶπαν πὼς ἂν δὲν γινόταν μουσικός, θὰ ἦταν σήμερα κληρικός. Ἀνεφέρθη δὲ σχετικὰ καὶ τὸ ἑξῆς ποὺ ἔχει ὁ ἴδιος ὁ μαέστρος σημειώσει κάπου: «Ἡ κλίσις μου πρὸς τὴν μουσικὴν μὲ ἀπορρόφησε ἀπὸ τὴν θρησκείαν...». Σ' αὐτό, μάλιστα, ἀποδίδεται τὸ γεγονὸς ὅτι στὴν ἀρχὴ καταπιάστηκε μὲ τὴν ἐκκλησιαστικὴ μουσικὴ καὶ ὅτι ἔπαιζε θαυμάσια ἐκκλησιαστικὸ ὄργανο.

***

Ὅταν κατόπιν ἡ θεία του θυμήθηκε τὸν μαέστρο σὲ ἡλικία τριῶν χρόνων νὰ παίζῃ πιάνο μὲ δυὸ δακτυλάκια, ὁ θεῖος του δὲν τὸ ἄκουσε ἀπὸ συγκίνησι. Μίλησαν τότε καὶ γιὰ τὸν γαμὸ τῆς ἀδελφῆς του Δημήτρη Μητροπούλου, τῆς Ἑλένης, μιᾶς δεκαεφτάχρονης κοπέλλας, ποὺ πέθανε στὴν Ἐλβετία. Τὶς μέρες ἐκείνες ὁ μαέστρος ἔδινε συναυλίες στὸ Βερολῖνο καὶ τοῦ ἦταν ἀνθρωπίνως ἀδύνατον νὰ συνοδεύσῃ τὴν ἀδελφή του στὴν τελευταία της κατοικία. Τὸ βράδυ, λοιπόν, τῆς ἡμέρας τοῦ ἐνταφιασμοῦ της ὁ Μητρόπουλος διηύθυνε τὴν ὀρχήστρα του μὲ δουκωμένα μάτια. Ἡ μεγάλη λύπη του μετουσιώθηκε σὲ μιὰ ὑπέροχη ἑρμηνεία, ὁμοια τῆς ὁποίας δὲν πρόκειται ἄλλη φορὰ νὰ ἐπανακούσουν οἱ ἀκροατὰ του... Γι' αὐτὴν τὴν Ἑλένη, ποὺ ἔφυγε τόσο πρόωρα, ἔλεγαν, ἐπειδὴ ἦταν μεγάλο πιανιστικὸ ταλέντο, ὅτι «θὰ γινόταν ἕνας δεύτερος Μητρόπουλος».

***

Κάποτε, πάλι, ποὺ ὁ Μητρόπουλος ἐξήτασε στὸ Ὠδεῖο Ἀθηνῶν τὴν ἐξαδέλφη του Ἀγγελικὴ Ἀναγνωστοπούλου — Μιχαλακοπούλου, ἐκείνη κάθησε στὸ πιάνο τρέμοντας ἀπὸ τὸν φόβο της. Μπροστά του δὲν μποροῦσε νὰ παίξῃ ποτὲ χωρὶς τράκ. Γι' αὐτὸ ὁ Μητρόπουλος ἀπομακρύνθηκε καὶ τῆς ἐγύρισε τὴν πλάτη γιὰ νὰ μὴν τὴν βλέπῃ. Ὅταν, λοιπόν, ἡ μαθήτρια ἄρχισε νὰ παίζῃ, ὁ μαέστρος, ἀφηρημένος, ρώτησε τὸν κ. Φίλ. Οἰκονομίδη:

— Μὰ ποιὸς παίζει τόσο ὡραῖα;

Ἀπόρησε ἐκεῖνος:

— Ποιὸς θέλει νὰ παίζῃ; Ἡ ἐξαδέλφη σου!...

— Μπρέ, τί μοῦ λές;...

Κι' ὁ Μητρόπουλος δὲν πίστευε στ' αὐτιά του καὶ στὰ μάτια του. Γιατὶ ἡ ἐξαδέλφη του εἶχε ἀποκτήσει τὴν ψυχραιμία της καὶ ἔπαιξε θαυμάσια, χωρὶς ἐκεῖνο τὸ τράκ ποὺ τῆς δημιουργοῦσε τὸ αὐστηρὸ βλέμμα τοῦ μαέστρου...

Ἀναφέρθηκε ἐπίσης ὅτι στὸν Μητρόπουλο δὲν ἄρεσαν ποτὲ τὰ γράμματα τοῦ σχολείου καὶ ὅτι τὸ Γυμνάσιο τὸ ἔβγαλε μὲ χίλια βάσανα.

Σημειωτέον ὅμως ὅτι ἀπέκτησε μόνος του μιὰ τεραστία μόρφωσι καὶ ὅτι ἐκτὸς τῶν σπουδῶν του στὸ Ὠδεῖο ποὺ παρακολουθοῦσε μὲ μεγάλο ζῆλο, μιλάει θαυμάσια πέντε γλῶσσες: Γαλλικά, γερμανικά, ἰταλικά, Ἱσπανικὰ καὶ ἀγγλικά.

ΡΑΔΥΝΗΣ

...-4 ΟΚΤ. 1955...

ΣΤΟ ΔΡΟΜΟ ΤΗΣ ΖΩΗΣ

ΜΗΤΡΟΠΟΥΛΟΣ

Ποτέ μου δὲν εἶχα καταλάβει τόσο βαθειά, τόσο ζωντανά, πὼς ἡ ὀρχήστρα ἀποτελεῖ πραγματικὰ ἕ ν α ὄ ρ γ α ν ο, ὅσο τὸ Σάββατο τὸ βράδυ, ὅταν παρακολουθοῦσα ἀπ' τὸ ραδιόφωνο τὴ συναυλία τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης μὲ διευθυντὴ τὸν Δημήτρη Μητρόπουλο.

Καὶ δὲν ἦταν ὁ τέλειος συγχρονισμός, ποὺ ἔδινε αὐτὴ τὴν ἐντύπωσι τῆς ἑνότητας, ἀλλὰ κάτι πολὺ περισσότερο, πολὺ πιὸ βαθύ: μιὰ συνοχὴ στὸ αἴσθημα καὶ στὸ χρῶμα, στὸν ἐσωτερικὸ παλμό, χαρίζει σ' αὐτὴν τὴν ὀρχήστρα, τὴν ἐλαστικότητα, τὴν ἄνεσι καὶ τὴν ἐλευθερία, ποὺ μονάχα μπορεῖ νὰ ἔχῃ ὁ ἕνας ἄνθρωπος ὅταν παίζῃ ὁ ἴδιος στὸ ἀγαπημένο του ὄργανο καὶ ξέρει νὰ τὸ τιθασσεύῃ καὶ νὰ τοῦ ἐπιβάλλῃ, ἐντελῶς αὐθόρμητα, τυφλὴ ὑπακοή.

Τὴν Κυριακὴ ἀπὸ μιὰ θέσι στὸν «Ὀρφέα» ἀπ' ὅπου ἔβλεπα ὄχι μονάχα τὶς κινήσεις, μὰ καὶ τὸ πρόσωπό του, μπόρεσα νὰ ἐξηγήσω πῶς ὁ Μητρόπουλος πετυχαίνει αὐτὸ τὸ θαῦμα. Κοιτάζοντας τὴν ἔκφρασί του καὶ μόνον, ἀκόμα κι' ἂν δὲν ἄκουγες θὰ ἤξερες τί λέει τὸ κάθε ἔργο. Τόσο ὁλοκληρωτικὰ δίνεται στὴ μουσική, ὥστε θὰ μποροῦσε κανεὶς νὰ πῇ πὼς στὸ πρόσωπό του ζωγραφίζεται ἡ μορφή της.

Ἀληθινὰ εἶναι συγκλονιστικὸ τὸ θέαμα ποὺ προσφέρει ὁ Μητρόπουλος ὅταν διευθύνῃ τὴν ὀρχήστρα του. Κάποιες στιγμὲς μοιάζει νὰ προσεύχεται — πιστὸς μιᾶς πανανθρώπινης θρησκείας, ποὺ ἔχει πέσει σ' ἔκστασι καλῶς ἡ ψυχή του ἔφτασε πολὺ κοντὰ στὸ Θεό. Κι' ὅλοτε εἶν' ἕνας Ποσειδώνας ποὺ ἀναταράζει τὴν ὀρχήστρα μὲ τὴν μπαγέτα του καὶ ξεσηκώνει τὰ μουσικὰ κύματα σὲ ἀπίθανο ὕψος.

Πῶς ξέρει νὰ τὴν γαληνεύῃ πάλι αὐτὴ τὴν ἀγριεμένη θάλασσα! Καὶ πόσο ὑποβλητικὲς καὶ ἀρμονικὲς οἱ κινήσεις του. Ὅλες του οἱ κινήσεις. Ὅταν τὸν βλέπῃ κανεὶς νὰ σείῃ τὴ γροθιά του ἢ νὰ χαμηλώνῃ τὰ ὑψωμένα του μπράτσα ἔτσι ἁργὰ-ἁργά, ἀκούει, λὲς καλλίτερα τὰ κρεσέντα καὶ τὰ ντιμινουέντα.

Καὶ κείνη ἡ κίνησι ὁλόκληρου τοῦ κορμιοῦ του στοὺς ἑλληνικοὺς χορούς τοῦ Σκαλκώττα, εἶχε μιὰ πραγματικὰ ἑ λ λ η ν ι κὴ γραμμή, ποὺ μᾶς φανέρωσε πιὸ καθαρὰ ἀπὸ κάθε του συγκίνησι, ὅτι εἶναι παιδὶ τῆς Ἑλλάδας κι' ὅσο κι' ἂν ζῇ μακρυά της, ἡ ψυχή του ἀπομένει δική μας.

Ἂς εἶναι τρισευλογημένος ποὺ μᾶς ἦλθε. Τὸν εὐχαριστοῦμε ἀπ' ὅλη μας τὴν καρδιά, μαζὶ μὲ τοὺς τόσο διαλεχτούς, τόσο ἀξίους μουσικούς του, ποὺ παίζουν σὰν μαγνητισμένοι ἀπὸ τὸ βλέμμα του. Αἱ ἑρμηνεῖαι του, ποὺ ἔχουν φθάσει σὲ τέτοιο βαθμὸ τελειότητος, ὥστε νὰ φαίνωνται ἐλευθερωμένες ἀπὸ τὸ βάρος τῆς τεχνικῆς, ἀπ' τὰ δεσμὰ τῆς πειθαρχίας εἶν' ἕνα ἀγνὸ ἀπόσταγμα μουσικῆς. Γι' αὐτὸ κατώρθωσαν νὰ μᾶς ἀνεβάσουν στὴ σφαῖρα τοῦ ὀνείρου, βγάζοντάς μας, γιὰ λίγο μέσα ἀπ' τὸν κλοιό, ποὺ βαρειές, σκοτεινὲς ἔγνοιες ἔχουν δημιουργήσει αὐτὸν τὸν καιρὸ γύρω μας.

Ε. Α. Ν.

Η ΓΝΩΜΗ ΤΗΣ ΚΡΙΤΙΚΗΣ

Η ΠΡΩΤΗ ΣΥΝΑΥΛΙΑ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ

ΤΟΥ ΑΚΑΔΗΜΑ·Ι·ΚΟΥ ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ

Στὰ 1924, ὅταν ὁ Μητρόπουλος γύρισε ἀπὸ τὴ Γερμανία καὶ ἐπρόκειτο νὰ διευθύνῃ γιὰ πρώτη φορὰ μπρὸς στὸ ἀθηναϊκὸ Κοινὸ τὴν πάλαι ποτὲ ὀρχήστρα τοῦ Ἑλληνικοῦ Ὠδείου ἔγραψα στὸν «Ἐλεύθερο Τύπο» γιὰ τὸ νέο τότε Μητράπουλο μεταξὺ ἄλλων «σὺκ ἐγὼ εἰμι τὸ φῶς» ἀλλὰ ὁ ὀπίσω μου ἐρχόμενος».

Τὴν ἐποχὴ ἐκείνη ἐθεωρήθηκαν τὰ λόγια μου αὐτὰ σὰν ἕνα σχῆμα λόγου ἐπιτηδευμένης μετριοφροσύνης.

Σήμερα ποὺ τὰ ἀναπολῶ καὶ τὰ σκέπτομαι τὰ βρίσκω σὰν ὑπερβολικὰ ἐγωϊστικὰ γιὰ τὸ ἄτομό μου. Γιατὶ ὁ δρόμος ὁ καλλιτεχνικὸς ποὺ ὁ Ἕλλην μαέστρος ἐτράβηξε τὸν ἔβγαλε ὡς τὶς ψηλότερες κορφὲς, ὡς τὶς ἀπάτητες κορφὲς τῆς θείας Τέχνης κι' ἀπὸ κεῖ ἀπάνω στέκεται ἥρωας καὶ νικητὴς τόσον ἀπόμακρα ἀπὸ ἐμᾶς τοὺς κοινοὺς θνητοὺς ποὺ προσπαθοῦμε νὰ οἰκοδομήσουμε λιθαράκι πρὸς λιθαράκι ἕνα μικρὸ καὶ ταπεινὸ ναὸ τῆς Τέχνης τῆς ἑλληνικῆς, ὥστε νὰ μὴ χωράῃ καμμιὰ σύγκρισις. καμμιὰ προφητεία γιὰ τὴν τρισένδοξη σταδιοδρομία ἑνὸς τέτοιου ἀριστοτέχνη τῶν ἤχων καὶ τῶν ρυθμῶν παρὰ μόνο ὁ θαυμασμὸς καὶ ἡ ἀγάπη μας γιὰ τὴν εὐτυχία ποὺ μᾶς χαρίζει μὲ τὸ μουσικό του δαιμόνιο.

Βέβαια, ὅταν ἐγὼ ὡραματιζόμουν τὸ νέο τότε Μητρόπουλο σὰν τὸ Μεσσία τῆς μουσικῆς μας, τὸν ὡραματιζόμουν σὰν τὸν Μεσσία καὶ τὸν Ἥρωα τῆς ἑλληνικῆς Μούσας, ἐκεῖνον ποὺ θὰ ἔβλεπε φτερὰ στὰ ὄνειρα καὶ τὶς ἐλπίδες μας γιὰ τὴν ὁλοκλήρωσι τῆς ἑλληνικῆς δημιουργίας καὶ τῆς ἐθνικῆς μουσικῆς τοῦ γένους τῶν Ἑλλήνων.

Ὅμως ὁ Μητρόπουλος ἐπροτίμησε καὶ ἐτράβηξεν ἄλλο δρόμο καὶ ἀπὸ ἐθνικὸς ἥρωας τῆς δημιουργικῆς μουσικῆς ἀνέβηκε σὲ καλλιτεχνικὰ ὕψη ποὺ δὲν τολμούσαμε ὡς τώρα νὰ ἐνατενίσωμε ἐδῶ στὴν Ἑλλάδα καὶ ἀναβεῖχθηκε παγκόσμιος ἥρωας τῆς ἀναδημιουργικῆς τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν.

Εἶνε ὁ πρῶτος Ἕλλην μουσικὸς ποὺ ἀποτελεῖ μιὰν ἀδιαφιλονίκητη διεθνῆ δόξα ὅλου τοῦ πολιτισμένου κόσμου ὅσο οἱ μεγάλοι τῶν μεγάλων τῆς ἀναδημιουργίας, ὅπως καὶ ὅσο ὁ Τοσκανίνι, ὁ Φουρτβέγκλερ ἢ ὁ Μπρούνο Βάλτερ.

Ἂν ὁ τόπος μας εἶχε στοιχειώδη ἀντίληψι γιὰ τὴ σημασία τῆς μουσικῆς σ' ὅλο τὸν Κόσμο πολὺ πρὶν χαρίσῃ μὲ τόσον ἐλαφρὰν καρδίαν τὸν Μητρόπουλο στὴν Ἀμερική, θὰ εἶχε προσπαθήσει νὰ κρατήσῃ μὲ κάθε θυσία τὸ Μητράπουλο στὴν Ἑλλάδα σχηματίζοντας μὲ οἱαδήποτε δαπάνη μιὰν ὀρχήστρα ἀνταξία του, μετακαλῶντας ὁποιουσδήποτε ξένους ἐκτελεστὰς θὰ τοῦ ἐχοειάζοντο ἀπὸ τὸ ἐξωτερικὸ γιὰ νὰ βελτιωθῇ ἡ ἀπόδοσις τῆς ὀρχήστρας καὶ παρέχοντας ὅρους ἐπιβιώσεως στοὺς ἐντοπίους μουσικοὺς τέτοιους ὥστε νὰ μποροῦνε νὰ ἀφοσιωθοῦνε ἀποκλειστικὰ στὸ ἔργο καὶ τὴν ἀποστολή τους.

Ἔτσι ἡ Ἀθήνα θὰ ἐξειλίσσετο σ' ἕνα πραγματικὸ μουσικὸ κέντρο μὲ διεθνῆ ἀκτινοβολία καὶ περιοδεῖες τῆς ἑλληνικῆς αὐτῆς ὀρχήστρας μέχρι τὸ μεγάλο Ἕλληνα μαέστρο ἐπὶ κεφαλῆς στὸ ἐξωτερικὸ θὰ ἀπέφεραν ἠθικὸς στὴν Ἑλλάδα ἀπείρως περισσότερα ἀπὸ ὅ,τι τὰ 150 χιλιάδες δολλάρια τῶν Τούρκων στὸν κ. Ντιοὺϊ ἢ οἱ πολυάριθμες ἀποστολὲς ἀπὸ ὑπουργοὺς καὶ πρεσβευτὰς στὰ διάφορα συνέδρια.

Καὶ ὅταν σήμερα τὸ 50% περίπου τῶν μελῶν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης ἀποτελεῖται ἀπὸ μουσικοὺς ποὺ δὲν ἐγεννήθηκαν στὴν Ἀμερική, δὲν βλέπω γιατὶ θὰ ἔβλαπτε ἂν εἶχε γίνει κάτι ἀνάλογο ἐν ἀνάγκῃ καὶ στὸν τόπο μας ἀφοῦ ε

ΚΑΘΗΜΕΡΙΝΗΣ
4 ΟΚΤ. 1955

ΜΕΤΑ ΤΗΝ ΑΝΑΧΩΡΗΣΙΝ ΤΟΥ...

ΜΕΡΙΚΑ ΣΤΙΓΜΙΟΤΥΠΑ ΑΠΟ ΤΑΣ ΣΥΝΑΥΛΙΑΣ ΚΑΙ ΤΗΝ ΔΕΞΙΩΣΙΝ ΤΟΥ κ. Δ. ΜΗΤΡΟΠΟΥΛΟΥ

Ἡ βροχὴ ποὺ ἐματαίωσε τὰ σχέδια ὅπως ἡ συναυλία δοθῆ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.— Ὑποδειγματικὴ τάξις εἰς τὸν «Ὀρφέα».— Αἱ ἐκδηλώσεις τοῦ κοινοῦ.— Τὴν Κυριακὴν τὸ πρωῒ.— «Ξέρετε, δὲν μπορῶ νὰ κάνω τὸν Βασιλιᾶ νὰ περιμένη... Κι' ἔχει καλὸ φαΐ».— Ἡ δεξίωσις εἰς τὸ Ὠδεῖον.—Ἡ τελευταία συναυλία καὶ τὰ τελευταῖα χειροκροτήματα.

Τώρα ποὺ ὁ Δημήτρης Μητρόπουλος ἔφυγε ἀπὸ κοντά μας διὰ νὰ ἐπανέλθη ἀγνώστον πότε πλέον, ἠμποροῦμεν νὰ ἀναπλάσωμεν κάπως περισσότερον ψύχραιμοι, τὰς ὑπερόχους ἐκείνας στιγμὰς τῆς αἰσθητικῆς μυσταγωγίας ποὺ μᾶς προσέφερεν, τὰς στιγμὰς ἐκείνας κατὰ τὰς ὁποίας ἡ συγκίνησίς μας ἐκ τῆς παρουσίας του, δὲν μᾶς ἄφησεν ἴσως νὰ δοθῶμεν ὁλοψύχως εἰς τοὺς διονυσιακοὺς κόσμους τοῦ πάθους καὶ τὰς ἀπολλωνίους σφαίρας τῶν μαγικῶν ὁραμάτων τῆς μουσικῆς ἐκείνης τῆς ὁποίας ὑπῆρξεν ὁ ἀπαράμιλλος ἑρμηνευτής. Ἔργον ὅμως τοῦ γράφοντος, δὲν εἶναι ἡ περιγραφὴ τῆς μυσταγωγίας αὐτῆς (καὶ λέγω «περιγραφή», ἐπειδὴ ἡ λέξις «κριτικὴ» θὰ ἀπετέλει ἱεροσυλίαν), ἀλλ' ἡ μεταφορὰ ὡρισμένων στιγμιοτύπων ἀπὸ τὰς δύο συμφωνικὰς συναυλίας, καθὼς καὶ ἀπὸ τὴν δεξίωσιν ποὺ ἐδόθη εἰς τὸ Ὠδεῖον Ἀθηνῶν πρὸς τιμὴν τοῦ μεγάλου ἀρχιμουσικοῦ.

★

Τὸ Σάββατον τὸ βράδυ, ὅστερα ἀπὸ τὴν νεροποντήν, ἡ ὁποία ἐματαίωσε τὸ σχέδιον, ὅπως ἡ συναυλία δοθῆ εἰς τὸ Ὠδεῖον τοῦ Ἡρώδου τοῦ Ἀττικοῦ, πολλοὶ ἀπὸ ἐκείνους οἱ ὁποῖοι δὲν εἶχον κατορθώσει νὰ προμηθευθοῦν τὰ εἰσιτήρια μὲ διπλῆν ἀρίθμησιν, ἐστέκοντο περίλυποι ἔξω ἀπὸ τὸν «Ὀρφέα» καὶ ἐκύτταζαν τοὺς «ἄλλους», τοὺς «τυχερούς», μὲ φθόνον ἀπολύτως δικαιολογημένον. Εὐτυχῶς, δὲν ἐσημειώθη κανένα ἐπεισόδιον, χάρις εἰς τὴν ὑποδειγματικὴν τάξιν τὴν ὁποίαν ἐτήρησαν τὰς 5, ἐπάνω εἰς τὴν σκηνήν, εἰς τὴν ὁποίαν εἶχον λάβει θέσιν οἱ καθηγηταὶ καὶ τὸ Δ.Σ. τοῦ Ὠδείου Ἀθηνῶν, εἰσῆλθεν ὁ Δημήτρης Μητρόπουλος, εὑρισκόμενος ὑπὸ τὸ κράτος μιᾶς ἰσχυρᾶς συγκινήσεως, ἀπολύτως δικαιολογημένης. Ἐκάθησε μεταξὺ τοῦ κ. Φαραντάτου καὶ τοῦ κ. Σκλάβου, ἡ συγκίνησίς του ἐφάνη νὰ μεγαλώνη καθ' ὅλην τὴν διάρκειαν τῆς ἐμπνευσμένης προσφωνήσεως τοῦ κ. Α. Κυριακίδου, προέδρου τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου, μετὰ τὸ πέρας τῆς ὁποίας οὗτος τοῦ προσέφερεν ἐξ ὀνόματος τοῦ ἱδρύματος μικρὰν ἀργυρᾶν ἀναμνηστικὴν ἐνεπίγραφον πλάκα. Ἐν συνεχείᾳ ἐσηκώθη ἀπὸ τὸ κάθισμά του διὰ νὰ ἀπαντήσῃ. Τὴν στιγμὴν αὐτὴν ἡ συγκίνησίς του εἶχε φθάσει εἰς τὸ κατακόρυφόν της. Ἦτο περισσότερον ἕνας ἄνθρωπος μελαγχολικός, ποὺ μονολογεῖ μέσα εἰς τὸ δωμάτιόν του, ἐνθυμούμενος σκηνὰς ἀπὸ τὸ παρελθόν, παρὰ ὁ «τιμώμενος», ὁ ὁποῖος ἀπαντᾶ τυπικῶς εἰς μίαν προσφώνησιν. Καὶ πράγματι, ὅπως μᾶς εἶπεν, ἐνεθυμεῖτο «κουδέντες ποὺ εἶπε σ' αὐτὴν τὴν αἴθουσαν ... τὴν μουσικὴν ποὺ ἔπαιξε ἐδῶ καὶ χάθηκε...».

«Δημιούργημα τῆς τύχης» ἐχαρακτήρισε μετριοφρόνως τὸν ἑαυτόν του ὁ μεγάλος καλλιτέχνης. «Ἀφέθηκε στὸν χείμαρρο ποὺ λέγεται Τύχη» καὶ ἔγινεν ὅ,τι ἔγινε. Φυσικὰ ὅμως ἐμόχθησε καὶ ἐκοπίασεν. Ἐπέτυχεν, ἀλλ' αὐτὸ δὲν σημαίνει ὅτι δὲν ὑπάρχουν ἄλλοι περισσότερον ἄξιοι ἀπὸ αὐτόν. «Ὅλοι οἱ σπόροι εἶναι καλοί», εἶπεν, ἀνατρέχων εἰς τὴν βιβλικὴν παραβολήν. «Ἄλλοι



Ἡ ΒΑΣΙΛΙΣΣΑ ΦΡΕΙΔΕΡΙΚΗ συγχαίρει τὸν Ἕλληνα ἀρχιμουσικὸν κ. Δ. Μητρόπουλον, κατὰ τὸ διάλειμμα τῆς προχθεσινῆς συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Ν. Ὑόρκης, εἰς τὴν αἴθουσαν τοῦ «Ὀρφέως». Παρὰ τὴν Βασίλισσαν, διακρίνονται ὁ ΒΑΣΙΛΕΥΣ ΠΑΥΛΟΣ καὶ τὰ λοιπὰ μέλη τῆς βασιλικῆς οἰκογενείας.

τὰ ἀστυνομικὰ ὄργανα. Καὶ κάτι ἄλλο ἀκόμη: Ἀπὸ τὰς τακτικὰς μας συμφωνικὰς συναυλίας, δὲν λείπουν οἱ καθυστερημένοι. Τὴν φορὰν αὐτὴν ὅμως, ὅλοι, εἶχον φροντίσει νὰ εὑρίσκωνται εἰς τὴν θέσιν των ἀπὸ τὰς 7.30 τὸ ἀργότερον, φοβούμενοι μήπως δὲν κατορθώσουν νὰ εἰσέλθουν μετὰ τὴν ἄφιξιν τῶν Α.Α. Μ.Μ. τῶν Βασιλέων.

"Οταν τέλος ἔφθασεν ἡ ὥρα νὰ ἀρχίσῃ ἡ συναυλία καὶ οἱ θεαταὶ τοῦ ἐξώστου διέκριναν τὸν μεγάλον μαέστρον νὰ προχωρῇ πρὸς τὸ «πόντιουμ», ἀνάμεσα ἀπὸ τὰ πρῶτα βιολιὰ καὶ τὰ κοντραμπάσσα, ἡ αἴθουσα ἐγέμισεν ἀπὸ τὸν ἦχον μιᾶς θυέλλης χειροκροτημάτων, μοναδικῆς ἴσως εἰς τὰ χρονικὰ τῆς μουσικῆς μας ζωῆς. Τὰ χειροκροτήματα ἐπανελήφθησαν ζωηρότερον, ὅταν ὁ κ. Μητρόπουλος ἀνήγγειλεν ὅτι διὰ λόγους τεχνικοὺς (ἡ σκηνὴ τοῦ «Ὀρφέως» δὲν ἐχωροῦσε τὸ πιάνο, ποὺ ἦτο ἀπαραίτητον διὰ τὴν ἐκτέλεσιν τῆς Πέμπτης Συμφωνίας τοῦ Προκόφιεφ) ἀντὶ τῆς προαναγγελθείσης ἀνωτέρω συμφωνίας, θὰ ἐξετέλει τὴν 10ην Συμφωνίαν τοῦ Σοστακόβιτς. "Οταν ἐτελείωσεν ἡ ἐκτέλεσις τῆς Συμφωνίας αὐτῆς (ἡ ὁποία παίζεται διὰ πρώτην φορὰν εἰς τὴν Ἑλλάδα, ἐξαιρέσει δύο ἠχοληψιῶν της, ποὺ μετεδόθησαν ἀπὸ τὸν ραδιοσταθμὸν Ἀθηνῶν μὲ τὴν ἰδίαν ὀρχήστραν καὶ τὸν ἴδιον μαέστρον), τὸ κοινὸν δὲν ἐννοοῦσε νὰ ἀφήσῃ τὸν κ. Μητρόπουλον νὰ φύγῃ μὲ τὰς «μπίς» του. Καὶ ὁ μάγος αὐτὸς τῶν ἤχων, ὑπακούων εἰς τὰς ἐπιθυμίας του, ἐξετέλεσε δύο σύντομα κομμάτια τοῦ Ραχμάνινωφ καὶ τοῦ Ντὲ Φάλλια.

Τὸ αὐτὸ ἐπανελήφθη προθύμως καὶ τὴν Κυριακὴν τὸ πρωῒ εἰς τὴν συναυλίαν ποὺ ἔδωσεν ὁ μεγάλος καλλιτέχνης δι' ὅσους δὲν εἶχον κατορθώσει, λόγῳ τῆς βροχῆς, νὰ τὸν ἀπολαύσουν τὸ περασμένο βράδυ εἰς τὸν «Ὀρφέα». Μετὰ τὴν «Ἡρωϊκὴν» τοῦ Μπετόβεν, ἐξετέλεσε καὶ πάλιν ἕνα ἀπὸ τοὺς «χορούς» τοῦ ἀειμνήστου Σκαλκώτα. "Οταν ὅμως τὸ κοινὸν τοῦ ἐζήτησε καὶ δεύτερον «μπίς», ἀφοῦ ἔκαμε νόημα εἰς ὅλους νὰ σωπάσουν, εἶπε τὰ ἑξῆς: «Ξέρετε, δὲν μπορῶ νὰ κάμω τὸν Βασιληᾶ νὰ περιμένῃ... Κι' ὅπως ἀκούω, ἔχει καὶ καλὸ φαΐ!» Αὐτὸ ἦτο. Ἡ ἁπλότης τοῦ μεγάλου μας μαέστρου ἀφώπλισε καὶ τοὺς πλέον ἀπαιτητικοὺς ἀπὸ τοὺς ἀκροατάς του, οἱ ὁποῖοι... εὐχαρίστως τοῦ ἔδωσαν τὴν ἄδειαν νὰ παρακαθήσῃ εἰς τὸ βασιλικὸν γεῦμα! "Ας σημειωθῇ ὅτι εἰς τὴν πρωϊνὴν αὐτὴν συναυλίαν ἐπωλοῦντο καὶ ἀρκετὰ εἰσιτήρια, διότι οἱ «ἄτυχοι» τῆς προηγουμένης βραδυᾶς ἦσαν ὀλιγώτεροι ἀπὸ ὅσους ἠμποροῦσε νὰ περιλάβῃ ὁ «Ὀρφεύς». Φυσικὰ μὲ τὸ νὰ εἶπω ὅτι τὰ εἰσιτήρια αὐτὰ ἐξηντλήθησαν πολὺ σύντομα, δὲν κάμνω τίποτε ἄλλο παρὰ νὰ μακρηγορῶ ἀναφέρων πράγματα ποὺ γίνονται ἀφ' ἑαυτῶν νοητά.

★

Τὸ ἀπόγευμα ἡ αἴθουσα τοῦ Ὠδείου Ἀθηνῶν, εἰς τὴν ὁποίαν ὁ μουσικὸς αὐτὸς ὀργανισμὸς ἐδεξιώθη τὸν πάλαι ποτὲ μαθητήν του, ἦτο κατάμεστος ἀπὸ κόσμον, μὲ ὁμβρέλλας καὶ ἀδιάβροχα, λόγῳ τῆς ραγδαιοτάτης βροχῆς. Κατὰ ὅμως βρίσκουν εὐνοϊκὸν ἔδαφος καὶ ἄλλοι ὄχι. "Αν ἤμουν ὁ Θεὸς ποὺ νομίζετε, ἁπλούστατα θὰ πήγαινα νὰ πέσω στὴν Αἴτνα γιὰ νὰ θέσω ἐνδόξως τέρμα στὴν θεϊκή μου ὕπαρξι, ὅπως λέγει καὶ ὁ ἀρχαῖος φιλόσοφος!» Τέλος ὁ κ. Σκλάβος, παλαιὸς συμμαθητὴς τοῦ Δημήτρη Μητροπούλου, ἔκλεισε τὴν τελετὴν μὲ μερικὰ θερμὰ καὶ συγκινητικὰ λόγια πρὸς τὸν φίλον τῶν μαθητικῶν του χρόνων.

★

Ἡ δευτέρα βραδινὴ συναυλία εἰς τὸν «Ὀρφέα» συνεκέντρωσε περισσότερον ἴσως κόσμον ἀπὸ τὴν πρώτην. Εἰς τὸν ἐξώστην ἦτο ἀδύνατον νὰ κυκλοφορήσῃ κανεὶς εἰς τοὺς διαδρόμους, αἱ βαθμίδες τῶν ὁποίων εἶχον καταληφθῆ ἀπὸ τὴν νεολαίαν τῶν Ὠδείων μας. Καὶ πράγματι, περιέργως κατὰ τὴν δευτέραν συναυλίαν οἱ παρακολουθοῦντες αὐτὴν μαθηταὶ τῶν Ὠδείων ἦσαν πολὺ περισσότεροι. Λέγω δὲ περιέργως, διότι τὸ πρόγραμμα τῆς πρώτης ἦτο φυσικὸν νὰ προσελκύσῃ περισσοτέρους ἐξ αὐτῶν. (Σούμαν καὶ Προκόφιεφ, καθὼς εἶχεν ἀναγγελθῆ).

Κατὰ τὸ διάλειμμα ἡ ἀντιπρόεδρος τοῦ Συλλόγου «Φίλοι τῆς Μουσικῆς» κ. Ἀλεξάνδρα Τριάντη ὑπὸ τὰ χειροκροτήματα τοῦ κοινοῦ ἐπέδωσεν ἐξ ὀνόματος τοῦ Συλλόγου εἰς τὴν ὀρχήστραν ἕνα ὑπέροχον ἑλληνικὸν ἀμφορέα, εἰς δὲ τὸν Δημήτρη Μητρόπουλον μίαν μικρὰν ἀναμνηστικὴν πλάκα μὲ τὸ ἔμβλημα τοῦ Συλλόγου καὶ σύντομον ἐπιγραφήν. Καθὼς μάλιστα ἐπληροφορήθην ἀργότερον, ὁ αὐτὸς Σύλλογος ἀπένειμεν εἰς τὰ 110 μέλη τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης ἰσάριθμα ἀναμνηστικὰ μετάλλια ἐντὸς μικρᾶς θήκης συνοδευόμενα ἀπὸ κλώνους ἐλαίας.

Αἱ ἐνθουσιωδέστεραι ὅμως ἐκδηλώσεις ἐσημειώθησαν ὅταν ἡ συναυλία ἐτελείωσε. Θὰ ἔλεγε κανεὶς ὅτι οἱ 2.000 ἄνθρωποι ποὺ κατέκλυσαν τὸν «Ὀρφέα» εἶχον καταληφθῆ ἀπὸ ἕνα ἀλλόφρονα πανικὸν εἰς τὴν σκέψιν ὅτι ἡ Δευτέρα Συμφωνία τοῦ Μπράμς θὰ ἦτο τὸ τελευταῖον ἔργον ποὺ θὰ ἤκουαν ἐκ τοῦ φυσικοῦ ἀπὸ τὸν Μητρόπουλον ἐπὶ ἀρκετὰ ἴσως χρόνια. Παρὰ τὴν τρομερὰν ὅμως κόπωσιν ποὺ ἀσφαλῶς θὰ ἠσθάνετο ἔπειτα ἀπὸ ἕνα μαρτυρικὸν 24ωρον (2 συναυλίαι καὶ τρεῖς ἢ τέσσαρες ἐπισήμους δεξιώσεις) ὁ μεγάλος ἀρχιμουσικὸς δὲν ἠθέλησε νὰ ἀπογοητεύσῃ τὸ πλῆθος αὐτὸ ποὺ τὸν ἐπευφημοῦσεν ὡσὰν ἠμίθεον. Καὶ ἐξετέλεσε μίαν εἰσαγωγὴν τοῦ Ντιμίτρι Καμπαλέφσκυ, καθὼς καὶ ἕνα ἀπὸ τοὺς χοροὺς τοῦ Σκαλκώτα. Τὰ χειροκροτήματα ὅμως καὶ αἱ ζωηραὶ ρυθμικαὶ κραυγαί: «Μη-τρόπου-λος, Μητρόπου-λος» ἐπανελαμβάνοντο πάντοτε ζωηραὶ καὶ ἔτσι διὰ νὰ ἐκκενωθῇ ἡ αἴθουσα, παρέστη ἡ ἀνάγκη ὅπως ἡ ὀρχήστρα ἐγκαταλείψῃ τὰς θέσεις της.

★

Οἱ διαβάται, οἱ ὁποῖοι κατὰ τὰς 11 τὸ βράδυ τῆς Κυριακῆς ἐπερνοῦσαν ἀπὸ τὴν Στοὰν Ἀρσακείου, ἔβλεπαν ἐμπρὸς ἀπὸ τὴν πλαγίαν ἔξοδον τοῦ «Ὀρφέως» ἕνα ἀρκετὰ μεγάλο πλῆθος ἀνθρώπων. Τὸ πλῆθος αὐτὸ ἐχωρίζετο εἰς τὰ δύο ἀπὸ μίαν δίοδον, τὴν ὁ-

Ἀπόκομμα ΑΥΓΗΣ
Χρονολογία 4 ΟΚΤ. 1955

ΤΟ ΦΕΣΤΙΒΑΛ ΑΘΗΝΩΝ ΕΚΛΕΙΣΕ ΩΣ...ΦΕΣΤΙΒΑΛ ΕΙΡΗΝΗΣ!..

ΘΡΙΑΜΒΕΥΤΙΚΗ ΕΠΙΤΥΧΙΑ ΕΣΗΜΕΙΩΣΑΝ ΟΙ ΣΥΝΑΥΛΙΕΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Τὸ κοινὸ τοῦ «Ὀρφέως» ἀντήχησε ἀπὸ τὴν κραυγὴ «Εἰρήνη - Εἰρήνη». Ἡ ἐπίσκεψη τοῦ Μητρόπουλου στὸ Ὠδεῖο Ἀθηνῶν καὶ στὸν Μουσικὸ Σύλλογο. Ἡ μετριοφροσύνη τοῦ μεγάλου δασκάλου. «Αἰσθάνομαι ταπεινὸς γιατὶ δὲν νομίζω ὅτι εἶμαι καλύτερος...ἀπὸ σᾶς βγῆκα»! Οἱ μουσικοὶ ὑποφέρουν στὴν Ἀμερικὴ

"Οχι μόνον οἱ εἰδικοὶ κι' οἱ φίλοι τῆς μουσικῆς, ἀλλὰ ἕνα εὐρύτερο κοινό, ἔδειξε ζωηρότατο ἐνδιαφέρον γιὰ τὶς συναυλίες ποὺ δόθηκαν τὸ περασμένο Σαββατοκύριακο στὴν αἴθουσα τοῦ «Ὀρφέως» μὲ τὸν Δημήτρη Μητρόπουλο. Δυστυχῶς ὅμως ἀπ' τὴ μιὰ ἡ κακοκαιρία κι' ἀπ' τὴν ἄλλη ὁ τρόπος ποὺ ὀργανώθηκαν αὐτὲς οἱ συναυλίες ἐμπόδισε πολὺ κόσμο νὰ τὶς ἀπολαύσει ἀπὸ κοντά — στὸ τέλος παρηγορήθηκε κάπως ἀκούγοντας ἀπ' τὸ ραδιόφωνο τὰ διαλεχτὰ προγράμματα τοῦ διάσημου Ἕλληνα ἀρχιμουσικοῦ καὶ τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης.

"Ηταν πραγματικὰ ἕνα μεγάλο καλλιτεχνικὸ γεγονός. Τὰ εἰσιτήρια, ἂν καὶ πανάκριβα, ἔγιναν ἀνάρπαστα καὶ βρῆκε εὐκαιρία νὰ ὀργιάσει ἡ μαύρη ἀγορά. Μὰ ἡ ἐπίμονη κακοκαιρία περιόρισε τὶς συναυλίες στὴν αἴθουσα τοῦ «Ὀρφέως» κι' αὐτὸ εἶχε σὰν ἀποτέλεσμα νὰ μείνουν ἀπ' ἔξω κι' ὅσοι εἶχαν προμηθευτεῖ τὰ ἐπὶ πλέον εἰσιτήρια ποὺ προορίζονταν γιὰ τὸ εὐρύχωρο θέατρο τοῦ Ἡρώδου τοῦ Ἀττικοῦ. Ὡστόσο οἱ μισοὶ θεατὲς τῆς πιὸ πάνω «κατηγορίας» στάθηκαν τελικὰ τυχεροί, γιατὶ ὁ Μητρόπουλος κι' ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης, δέχτηκαν κι' ἔδωσαν μιὰ ἔκτακτη συναυλία τὴν Κυριακὴ τὸ πρωῒ, ἐνῶ οἱ ἄλλοι ἐξαργύρωσαν τὰ εἰσιτήριά τους κι' ἂς ξαγρύπνησαν γιὰ νὰ τὰ προμηθευτοῦν ὁλόκληρη νύχτα...

Ἔτσι, δόθηκαν τρεῖς συναυλίες μὲ διαφορετικὰ προγράμματα, ποὺ χειροκροτήθηκαν ὅλα μ' ἀσυγκράτητο ἐνθουσιασμό.

ΠΡΩΤΟΦΑΝΕΙΣ ΕΚΔΗΛΩΣΕΙΣ

Ὁ Μητρόπουλος κυριολεκτικὰ ἀποθεώθηκε ὅσο κανένας ὡς τώρα καλλιτέχνης στὸν τόπο μας. Ἐπὶ ἀρκετὰ λεπτὰ τὰ χειροκροτήματα κι' ἐπευφημίες δονοῦσαν τὴν αἴθουσα τοῦ «Ὀρφέως». Αὐτὲς οἱ πρωτοφανεῖς ἐκδηλώσεις τοῦ κοινοῦ ἦταν αὐθόρμητες καὶ προκλήθηκαν ἀπὸ τὴν μεγάλη τέχνη ποὺ χάρισε στοὺς ἀκροατές του ὁ Ἕλληνας ἀρχιμουσικός. Ἀλλὰ μαζὶ μὲ τὴν χαρά, ἑνοιωσαν πολλοὶ καὶ μιὰ πίκρα, γιατὶ δὲν ὑπάρχουν ἐδῶ οὔτε οἱ στοιχειώδεις προϋποθέσεις γιὰ νὰ δημιουργεῖ στὴν πατρίδα του ἕνα τέτοιο ἀληθινὸ μοναδικὸ ταλέντο. Χαρακτηριστικὸ εἶναι πὼς οἱ «συγκινηθέντες» μὲ τὸν Μητρόπουλο ἁρμόδιοι ἀρκέστηκαν νὰ τοῦ δίνουν συγχαρητήρια καὶ νὰ τοῦ προσκαλοῦν σὲ δεξιώσεις, χωρὶς κἂν νὰ δείξουν πὼς τοὺς ἀπασχολεῖ ὁ ἐπαναπατρισμός του, ἔστω σὰν σκέψη...

Η «ΣΥΜΦΩΝΙΑ ΤΗΣ ΕΙΡΗΝΗΣ»

Ἀλλὰ ὁ ἐνθουσιασμὸς τοῦ κοινοῦ ἔφτασε στὸ κατακόρυφο κατὰ τὴν συναυλία τοῦ Σαββάτου, ὅταν ὁ Μητρόπουλος ἀνήγγειλε ὅτι ἡ μὴ ἔγκαιρη μεταφορὰ τοῦ πιάνου στὴ σκηνὴ τοῦ «Ὀρφέως», ὑποχρεώνει τὴν ἀλλαγὴ τοῦ προγράμματος κι' ἀντὶ τῆς «5ης Συμφωνίας» τοῦ Προκόπιεφ, θὰ παιζόταν ἡ 10η Συμφωνία, ἡ «Συμφωνία τῆς Εἰρήνης», τοῦ σοβιετικοῦ Σοστακόβιτς. Ἡ ἀναγγελία τούτη ἔγινε δεκτὴ ἀπ' τὸ κοινὸ μὲ παταγώδη χειροκροτήματα καὶ κραυγὲς χαρᾶς καὶ γιὰ ἕναν πρόσθετο λόγο: "Οπως εἶναι γνωστό, ἡ 10η Συμφωνία τοῦ Σοστακόβιτς ὑπῆρχε στὸ πρόγραμμα τῶν συναυλιῶν, ποὺ θὰ ἔδινε ὁ Μητρόπουλος, μὰ ὕστερα ἀπὸ «συστάσεις» τῶν ἐδῶ διοργανωτῶν τοῦ «Φεστιβὰλ Ἀθηνῶν» ἀφαιρέθηκε γιὰ λόγους... πολιτικῆς σκοπιμότητος. Ὁ ἴδιος ὁ Ἕλληνας ἀρχιμουσικὸς στὴν συνέντευξή του πρὸς τοὺς ἀντιπροσώπους τοῦ Τύπου, μὲ πολὺ «τάκτ» ὁμολόγησε ὅτι ἀφαιρέθηκε ἡ «Συμφωνία τῆς Εἰρήνης» γιὰ ν' ἀποφευχθοῦν «οἱ παρεξηγήσεις», ἂν καὶ παίζεται μὲ καταπληκτικὴ ἐπιτυχία ἀκόμα καὶ στὴν πατρίδα τοῦ μακαρθισμοῦ.



Δύο φωτογραφίες ἀπὸ τὴν ὑποδοχὴ τοῦ Δημήτρη Μητρόπουλου. Ἀριστερὰ ὁ Μητρόπουλος στὴν σκηνὴ τοῦ «Ὀρφέως» χαιρετᾶ τὸ κοινὸ ποὺ τὸν ἀποθέωσε κυριολεκτικά. Δεξιά, ὁ διευθυντὴς τοῦ Ὠδείου Ἀθηνῶν κ. Κυριακίδης, τὴ στιγμὴ ποὺ ἀπονέμει στὸν μεγάλο μαέστρο τὸ ἀναμνηστικὸ μετάλλιο τοῦ Ὠδείου ὅπου ὁ Μητρόπουλος ἔμαθε τὰ πρῶτα μουσικὰ γράμματα.

ἐντυπώσεις του καὶ ἀνάλυση τοῦ ἔργου. Ἀξίζει ὅμως νὰ παραθέσουμε ἐδῶ ἕνα ἀπόσπασμα ἀπ' τὴν κριτικὴ τοῦ μουσουργοῦ Μανώλη Καλομοίρη στὸ χθεσινὸ «Ἔθνος».

«ΕΙΝΑΙ ΑΡΙΣΤΟΥΡΓΗΜΑ» ΓΡΑΦΕΙ Ο ΚΑΛΟΜΟΙΡΗΣ

Ἡ 10η Συμφωνία τοῦ Σοστακόβιτς, γράφει ὁ Καλομοίρης εἶναι ἀναμφισβήτητα ἕνα ἀριστούργημα. Ὁ Σοστακόβιτς χωρὶς νὰ καταφεύγῃ στοὺς μαθηματικοὺς ὑπολογισμοὺς σύγχρονων ὑπερνεωτεριστῶν, κατώρθωσε νὰ χαρίσῃ στὴν ἀνθρωπότητα ἕνα ἔργο ποὺ ἐνῶ στὴ βαθύτερη οὐσία του εἶναι ἐθνικό, βγαλμένο ἀπὸ τὴν λαϊκὴ ψυχὴ τῆς μουσικῆς Ρωσίας, γίνεται συγχρόνως καὶ πανανθρώπινο, τέτοιο ποὺ νὰ μπορῇ νὰ συγκινήσῃ τὸν καθένα ἀπὸ τοὺς ἁπλοὺς καὶ ἀνίδεους ἀνθρώπους τοῦ λαοῦ ὡς τὸν πιὸ ἐκλεπτυσμένο διανοούμενο.

Εἶναι ἀπὸ τὰ ἐλάχιστα ἔργα τῆς τελευταίας πεντηκονταετίας, ποὺ μὲ συνεκλόνισαν τόσο βαθειά, ἀλλὰ καὶ μοῦ ἔδειξαν πὼς ὁ δρόμος ποὺ ἀκολουθάει ἡ ἑλληνικὴ μουσική, κατὰ μέγα μέρος, εἶναι ὁ σωστὸς καὶ ποὺ κάποια μέρα σὲ πεῖσμα κάθε ἀρνητοῦ της θὰ τὴν φέρῃ καὶ αὐτὴ στὶς ἀληθινὲς κορυφὲς τῆς Τέχνης.

Ὁ Μητρόπουλος καὶ ἡ θαυμασία ὀρχήστρα του ἀπέδωσαν τὸ ἔργο μὲ μιὰ καταπληκτικὴ πλαστικότητα, κατανόησι καὶ ἀνάτασι.

Ἡ ἐντύπωσις ποὺ ἐπροξένησαν σὲ ὁλόκληρο τὸ ποικιλόμορφο καὶ ποικιλότροπο ἀκροατήριο στάθηκε κυριολεκτικὰ κεραυνοβόλα καὶ μοναδική.

Θὰ προτιμοῦσα, ὅπως γίνεται στὸ Μπαϊρόϊτ στὸν «Παρσιφαλ» νὰ μὴν ἀκούγωνται οὔτε χειροκροτήματα καὶ ὁ κόσμος νὰ ἔφευγε μὲ τὸ χέρι στὴν καρδιά του ἀπολυτρωμένος ἀπὸ τὰ μικρὰ καὶ ταπεινὰ ποὺ μᾶς τριγυρίζουν.

ΕΠΙΣΚΕΨΗ ΣΤΟ ΩΔΕΙΟ ΑΘΗΝΩΝ ΚΑΙ ΣΤΟΝ ΜΟΥΣΙΚΟ ΣΥΛΛΟΓΟ

Παρ' ὅλον ὅτι ὁ Μητρόπουλος ἔμεινε στὴν Ἀθήνα δυὸ μόνο εἰκοσιτετράωρα — ἔφυγε χθὲς τὸ πρωῒ γιὰ τὸ Λονδῖνο — καὶ στὸ μικρὸ αὐτὸ διάστημα εἶχε νὰ δώσει τρεῖς συναυλίες καὶ νὰ παρευρεθεῖ στὶς ἐπίσημες δεξιώσεις (ποὺ καθὼς εἶπε τὶς ἀντιπαθεῖ τρομερά...), δὲν παρέλειψε νὰ ἐπισκεφθεῖ τὴν Κυριακὴ τὸ ἀπόγευμα τὸ Ὠδεῖον Ἀθηνῶν, ὅπου μαθήτεψε, καθὼς καὶ τὰ γραφεῖα τοῦ Πανελληνίου Μουσικοῦ Συλλόγου γιὰ νὰ χαιρετίσει τοὺς συναδέλφους του.

Στὸ Ὠδεῖο Ἀθηνῶν τὸν ὑπο-

δέχτηκαν μὲ συγκίνηση καὶ χαρὰ οἱ καθηγητὲς κι' οἱ μαθητὲς τοῦ Ὠδείου. Ὁ πρόεδρος τοῦ Διοικητικοῦ Συμβουλίου κ. Ἀρ. Κυριακίδης, προσφωνώντας τὸν Μητρόπουλο ἀνάμεσα στ' ἄλλα εἶπε: «Εἶμαι βέβαιος ὅταν ἐμπήκατε στὸ Κάρνεγκυ Χὸλ καὶ σ' ὅλες τὶς πολυτελέστερες αἴθουσες συναυλιῶν, ὅπου τὸ διεθνὲς κοινὸ σᾶς ἀποθεώνει, Γιατὶ θὰ ἔλεγα— ὅτι ἀπ' αὐτὴν τὴν πορτίτσα περάσατε γιὰ νὰ πάρετε τὸν δρόμο ποὺ ὁδηγεῖ στὴν ἀθανασία τοῦ καλλιτέχνη».

«ΑΠΟ ΣΑΣ ΒΓΗΚΑ!»

Ὁ Μητρόπουλος συγκινημένος ἀπάντησε: «Ἀναλογίζομαι τώρα ποὺ βρίσκομαι ἀνάμεσά σας τὶς μαθητικές μου μέρες, μὲ τὰ σφάλματα καὶ τὶς ἐσφαλμένες νότες ποὺ ἔπαιζα... Εἶχα τὸ θάρρος ν' ἀντιμετωπίσω τὴν πραγματικότητα καὶ νὰ πεισθῶ ὅτι τίποτε δὲν ἀγοράζεται μὲ τὸ ψέμα. Χρειάστηκε σκληρὴ δουλειά, καρτερία καὶ δύναμη. Ὅλοι ἐδῶ εἴμαστε θαυμάσιοι, κι' ἐκλεκτοὶ σπόροι. Ἄλλοι πέσανε σὲ καρποφόρο ἔδαφος καὶ γόνιμο, ἄλλοι σὲ ξερό, ἄγονο καὶ πετρῶδες. Κανένα πνεῦμα δὲν κατέβηκε ἀπευθείας ἀπ' τὸν οὐρανό. Εὐχαριστῶ ὅλους ποὺ στάθηκαν στήριγμα γιὰ νὰ γίνω ἐγὼ φτιμισμένος κι' αὐτοὺς ποὺ ἔμειναν ἐδῶ καὶ ὑπέφεραν τόσο. Νὰ ξέρετε πόσο ταπεινὸς αἰσθάνομαι γιὰ τὶ δὲν νομίζω ὅτι εἶμαι καλύτερος... Ἀπὸ σᾶς βγῆκα.

Μετὰ τὶς ὁμιλίες δυὸ μαθητὲς τοῦ Ὠδείου Ἀθηνῶν προσέφεραν ἕνα στεφάνι στὸν μεγάλο μαέστρο καὶ τὸ Διοικητικὸ Συμβούλιο τοῦ ἀφιέρωσε μιὰ ἀναμνηστικὴ πλάκα. Ἀκολούθως ὁ Δ. Μητρόπουλος ἐπισκέφθηκε τὸν Μουσικὸ Σύλλογο ὅπου κι' ἐκεῖ τοῦ ἔγινε ἐγκάρδια ὑποδοχή. Ὁ πρόεδρος τοῦ συλλόγου κ. Χυτήρης προσφώνησε ὡς ἑξῆς τὸν διάσημο ἀρχιμουσικό:

«"Αν ὅλος ὁ κόσμος σὲ θαυμάζει καὶ σὲ χειροκροτεῖ, ἐσένα τὸν μεγάλο δάσκαλο, ἐμεῖς οἱ "Ελληνες μουσικοὶ γοιώθουμε ὄχι μόνο θαυμασμὸ καὶ συγκίνηση, μὰ καὶ περηφάνεια μαζί, γιατὶ ἐσὺ εἶσαι ὁ μεγάλος μας δάσκαλος, ἀδελφὸς καὶ πατέρας.

»Κάθε σου νίκη στὸ διεθνικὸ στίβο τῆς εἰρηνικῆς ἁμίλλας, εἶναι καὶ γιὰ μᾶς ἕνα στεφάνι δόξας καὶ μιὰ περίλαμπρη σελίδα στὴν Ἱστορία μας. Παρακολουθώντας σε ἐστω κι' ἀπὸ μακρυά, νοιώθουμε πάντα καινούργιες συγκινήσεις κα

ΒΡΑΔΥΝΗΣ
-4 ΟΚΤ. 1955
Από τας συναυλίας
ΜΟΥΣΙΚΗ ΚΡΙΤΙΚΗ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ Η ΦΙΛΑΡΜΟΝΙΚΗ ΣΥΜΦΩΝΙΚΗ ΟΡΧΗΣΤΡΑ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ = = = = = =

Τῆς Κας ΑΛ. ΛΑΛΑΟΥΝΗ

Λαμπρότερο ἐπιστέγασμα τοῦ Φεστιβὰλ 'Αθηνῶν ἀπ' τις δυο τελευταῖες συναυλίες —ἢ μαλλον τρεῖς μὲ τὴν ἔκτακτη τοῦ Κυριακάτικου πρωινοῦ — με τὴν Φιλαρμονικὴ 'Ορχήστρα τῆς Νέας 'Υόρκης καὶ τὸν Μητροπουλο, δὲν θὰ μποροῦσε νὰ φαντασθῆ κανείς. Αὐτο ἦταν τὸ ἀληθινο «Φεστιβάλ», αὐτὸ ἦταν ἡ μεγάλη, ἡ ἀφθαστη Μ ο υ σ ι κ ὴ Γ ι ο ρ τ ή, ποὺ μᾶς κράτησε σὲ μιὰν ἀφανταστη μαγεία δυο ὁλόκληρες μέρες καὶ ποὺ θὰ μᾶς κρατᾶη γιὰ πολὺν καιρὸν ἀκομα στὸν μαγικό της κύκλο, σὰν μιὰ ἀσβυστη ἀνάμνησις.

'Ο Μητρόπουλος... Πόση ἐξέλιξι στὴν τεχνική του ἀπὸ τότε ποὺ μᾶς ἄφησε —γιατί, βέβαια, ἡ μεγαλοφυΐα ὑπῆρχε ἀνέκαθεν— πόση αὐτοσυγκέντρωσις, πόση ἐγρήγορσις καὶ λιτότητα στὶς κινήσεις, ἀλλὰ καὶ πόση φλόγα!... 'Ο ἴδιος φλέγεται, πυρπολεῖται, λὲς καὶ διατρέχει ὅλο του τὸ εἶναι ἕνα ἠλεκτρικὸ ρεῦμα, ἕνα μαγνητικὸ ρευστὸ ποὺ, ἀπ' τὴν αἰχμὴ τῆς μπαγκέτας του, ἐκτὸς ξυέται πάνω στὴν ὀρχήστρα του καὶ τὴν ἀναταράζει καὶ τὴν συγκλονίζει καὶ τὴν καθυποτάζει στὴ σιδερένια του θέλησι. Εἶναι μιὰ θαυμάσια ὀρχήστρα, ναί, ποὺ τὰ μέλη της εἶναι διαλεγμένα, ἕνα-ἕνα ἀπ' ὅ,τι τελειότερο μπορεῖ νὰ ὑπάρχη στὸν κόσμο. Εἶναι μιὰ θαυμάσια σύνθεσις τοῦ παληοῦ τύπου, ποὺ ἀποβλέπει στὴν ἐνότητα, τὴν σ-ύ μ π ῆ ξ ι, ἀλλὰ καὶ τοῦ νέου ποὺ ἀπαιτεῖ τὴν τ ε χ ν ι κ ὴ τελειότητα τοῦ καθε μουσικοῦ — ὁ καθένας τους σ' αὐτὴν τὴν ὀρχήστρα εἶναι ἕνας διρτουοζος, ἀπ' τὰ ἔγχορδα ὡς τὰ πνευστά, ὡς ἐκεῖνο τὸ θαυμαστὸ ὄμποε,, τὸ φλάουτο, τὸ φαγκόττο, τὸ κόρνο, ὡς τὰ κρουστά, ὅλοι εἶναι διρτουοζοι. Ἀλλὰ ἀκριβῶς γιὰ νὰ καθυποτάξῃς μιὰ τέτοια ὀρχήστρα, γιὰ νὰ κάμψῃς τέτοιους μουσικοὺς στὴ θέλησί σου, γιὰ νὰ κάνῃς αὐτὸ τὸ σύνολο, δικό σου, ἀποκλειστικὰ δικό σου ὄργανο... Ἔ' ναί, μόνο Μητρόπουλος πρέπει νάσαι.

Κι' ἔτσι εἶναι σήμερα αὐτὴ ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης στὰ χέρια τοῦ "Ελληνα ἀρχιμουσικοῦ: "Ἕνα ὄργανο ποὺ το «παίζει» ὅπως αὐτὸς θέλει, ἔτσι ὅπως ἕνας πιανίστας κάνει ὅ,τι θέλει —κι' ὅ,τι μπορεῖ —ἀπ' τὸ πιάνο του. Καὶ εἶναι τέτοια ἡ προεργασία καὶ ἡ προσυνεννόησις μαέστρου καὶ ὀρχήστρας, ποὺ ἡ ἑρμηνεία κυλάει, ρέει, σὰν κάτι τὸ ἀπόλυτα φυσικὸ καὶ αὐτονόητο — φθάνει ὡς τὴ δημιουργία, γίνεται ἀποκάλυψις καὶ προφητεία συνάμα, χωρὶς ὁ μαέστρος νἄχῃ ἀνάγκη νὰ κτυπάῃ τὸ χρόνο, ἡ μπακέττα του εἶναι τὸ μαγικὸ ραβδὶ ἀπ' ὅπου πέφτει ἡ ἠλεκτρικὴ ἐκκένωσις πάνω στὴν ὀρχήστρα...

Μὲ τὴν ἀπέραντη μνήμη του, ὁ Μητροπουλος ἔδωσε τρια διαφορετικὰ προγράμματα χωρὶς κἀν νἄχῃ τὸν καιρο νὰ «προβάρῃ». Δυο λόγια μὲ τοὺς «συναδέλφους» του — καθως ἀποκαλεῖ τοὺς μουσικούς του —ἀρκοῦν. Καὶ τί θὰ μποροῦσα νὰ πρωτοαναφέρω ἀπ' ὅλες τὶς ἑρμηνείες ποὺ μᾶς χάρισε ἡ μεγαλοφυΐα του; Τὰ λόγια δὲν εἶναι ἀρκετὰ γιὰ νὰ ἐκφράσουν τὴν ποιητικὴ ἑρμηνεία τῆς 2ας Συμφωνίας τοῦ Σοῦμαν, τὴν καταπληκτικὴ ἀπόδοσι τῆς Δεκάτης τοῦ Σοστακόβιτς — ἕνα θαυμάσια ἔργο, ἀπο καλυπτικὰ δοσμένο — τὴν ἑρμηνεία τῆς 'Ηρωικῆς τοῦ Μπετόβεν — ποιὸς εἶπε, ἀλήθεια, πὼς ὁ Μητρόπουλος δὲν ἀγαπάει τὸν Μπετόβεν; Δὲν ἄκουσα ποτέ μου κανέναν, ἐκτὸς ἀπ' τὸν Τοσκανίνι ποὺ ἄκουσα μὲ τὴν ἴδια αὐτὴ ὀρχήστρα κι' ἀκριβῶς στὴν Τρίτη αὐτὴν τοῦ Μπετόβεν, νὰ ἑρμηνεύῃ τὸν Μπετόβεν μὲ τέτοια πιστότητα καὶ πίστι, μὲ τέτοια ἀγάπη, μὲ τέτοιο τέλειο δόσιμο τοῦ ἑαυτοῦ του... Καὶ τί νὰ πῶ γιὰ τὸ μεγαλεῖο τῆς ἀποδόσεως τῆς Συμφωνίας τῆς Μεταρρυθμίσεως τοῦ Μέντελσον; 'Ο παραγνωρισμένος Μέντελσον ἀναδειχνόταν ἐδῶ μεγάλος κάτω ἀπ' τὴ μπαγκέττα τοῦ "Ελληνα ἀρχιμουσικοῦ. Κι' οὔτε ἄκουσα ποτέ μου τελειότερη ἑρμηνεία τοῦ Μπράμς, ἢ ἂν ἄκουσα κάτι τὸ παρόμοιο σὰν τὴν ἑρμηνεία αὐτῆς τῆς Δεύτερης Συμφωνίας ποὺ μᾶς ἔδοσε προχθὲς ὁ Μητρόπουλος, δὲν μπορῶ πιὰ νὰ τὸ θυμηθῶ... Καὶ οἱ 'Ελληνικοὶ Χοροὶ τοῦ Σκαλκώτα; Μὲ πόση ἀγάπη δόθηκαν ἀπὸ μουσικοὺς καὶ μαέστρο, μὲ πόση θαειὰ κατανόησι, λεπτότητα, διαύγεια, μὲ πόση νοσταλγικότητα καὶ φλόγα συνάμα...

Μοῦρχονται τώρα στὸ νοῦ καὶ τὰ κομμάτια ποὺ ὁ Μητροπουλος ἔδωσε ἐκτὸς προγράμματος, ὑπείκοντας στὸ παραλήρημα τοῦ κόσμου—πῶς μπόρεσε νὰ συνεπάρῃ ἔτσι τὴν ὀρχήστρα του, σὰν νἄταν ἕνα καὶ μόνο ὄργανο, σὰν μιὰ τεράστια φωνὴ ποὺ τραγουδοῦσε—στὶς «Βοκαλίζ» τοῦ Ραχμανίνωφ, στοὺς φλογεροὺς ρυθμοὺς τοῦ ντὲ Φάλλια, στὴ γοητευτικὴ ἐκείνη εἰσαγωγὴ τῆς ὄπερας τοῦ Ρώσου Δημήτρη Κομπαλέφσκυ «Κολὰς — Μπρενιόν»... Καὶ ἦταν ἀκόμα ἡ δραματικὴ Εἰσαγωγὴ τῆς «Δύναμης τοῦ Πεπρωμένου» τοῦ Βέρντι, ἡ γεμάτη ρωμαντισμὸ Εἰσαγωγὴ τοῦ «Φράϊσουτς» καὶ πάλι οἱ Χοροὶ τοῦ Σκαλκώτα...

Ἄ, ναί, γιὰ πολὺν καιρὸ θὰ μένουμε κάτω ἀπ' τὴν ἀνείπωτη αὐτὴν γοητεία ποὺ ζήσαμε αὐτὲς τὶς δυὸ μέρες ποὺ ὁ Μητρόπουλος καὶ ἡ ὀρχήστρα «του» μᾶς ἔκαναν νὰ ξεχάσουμε κάθε γηΐνη μιζέρια καὶ νὰ ἐπικοινωνήσουμε μὲ τὸ Θεό.

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

Ἀπόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ
-3 ΟΚΤ. 1955
Χρονολογία

ΚΑΤΑ ΤΑΣ ΣΥΝΑΥΛΙΑΣ ΤΗΣ ΦΙΛΑΡΜΟΝ

ΤΟ ΑΘΗΝΑΪΚΟ ΚΟΙΝΟ ΑΠΕΘΕΩΣΕ ΣΤΟΝ «ΟΡΦΕΑ» ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Ὀκτὼ φορὰς ἀνεκλήθη ἐπὶ σκηνῆς ὁ μεγάλος ἀρχιμουσικὸς ἀπὸ τὰ χειροκροτήματα τῶν ἀκροατῶν

ΤΑ ΑΠΡΟΟΠΤΑ ΤΗΣ... ΨΥΧΡΑΣ ΥΠΟΔΟΧΗΣ ΤΟΥ ΑΤΤΙΚΟΥ ΟΥΡΑΝΟΥ

Οἱ ὀργανωταὶ τοῦ Φεστιβὰλ 'Αθηνῶν ὑπῆρξαν... προφῆται ὅταν ἀνεκοίνωσαν, ὅτι εἰς περίπτωσιν κακοκαιρίας αἱ συναυλίαι τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης, ὑπὸ τὴν διεύθυνσιν τοῦ διασήμου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου θὰ ἐδίδοντο ἀντὶ τοῦ θεάτρου τοῦ 'Ηρώδου τοῦ 'Αττικοῦ εἰς τὸν «'Ορφέα». Διότι, δυστυχῶς διὰ τοὺς φιλομούσους, ὁ ἀττικὸς οὐρανὸς ἐφρόντισε νὰ δοθοῦν αἱ συναυλίαι εἰς τὸν «'Ορφέα».

"Αν ὅμως ὁ ἀττικὸς οὐρανὸς ἐπεφύλαξε... ψυχρὰν ὑποδοχὴν εἰς τὸν διάσημον "Ελληνα ἀρχιμουσικὸν τὸ ἀθηναϊκὸν κοινὸν τὸν ἀπεθέωσε κυριολεκτικῶς κατὰ τὴν ἐμφάνισίν του ἀπὸ τῆς σκηνῆς τοῦ «'Ορφέως».

Δύο συναυλίαι ἀνεφέροντο εἰς τὸ πρόγραμμα, δεδομένου ὅμως ὅτι οὐδὲν κακὸν ἀμιγὲς καλοῦ, αἱ συναυλίαι ἔγιναν τρεῖς.

Διὰ νὰ ἱκανοποιήσῃ ἐκείνους — τὰς χιλιάδας — ἀπὸ τοὺς κατόχους εἰσιτηρίων, ποὺ ἦσαν εὐτυχεῖς μέχρι τῆς πρωΐας τοῦ Σαββάτου καὶ μετεβλήθησαν, ὡς ὑπεράριθμοι, εἰς δυστυχεῖς ὅταν ὁ ἀττικὸς οὐρανὸς ἄνοιξε τοὺς κρουνούς του, ὁ διάσημος "Ελλην ἀρχιμουσικὸς ἔδωσε χθὲς τὸ πρωῒ καὶ μίαν ἔκτακτον συναυλίαν.

'Ο Μητρόπουλος ἐγνώρισε τὴν ἀποθέωσιν καὶ εἰς τὰς τρεῖς συναυλίας. Κατὰ τὴν πρώτην συναυλίαν, τοῦ Σαββάτου, ἡ αἴθουσα τοῦ «'Ορφέως» εἶχε πλημμυρίσει ἀπὸ πλήθη κόσμου καὶ ἡ συγκοινωνία εἰς τὴν ὁδὸν Σταδίου καὶ τὰς παρόδους εἶχε διακοπῆ. Οἱ Βασιλεῖς, ὁ Διάδοχος καὶ αἱ Πριγκήπισσαι ἐτίμησαν διὰ τῆς παρουσίας των τὴν συναυλίαν. Παρευρέθησαν ἐπίσης μέλη τοῦ ὑπουργικοῦ συμβουλίου, ὁλόκληρον τὸ διπλωματικὸν Σῶμα καὶ ἄνθρωποι τῶν γραμμάτων καὶ τῶν τεχνῶν.

'Η ἐμφάνισις τοῦ Μητροπούλου ἐπὶ τῆς σκηνῆς ἐπροκάλεσε θύελλαν χειροκροτημάτων καὶ ἐπευφημιῶν.

'Επὶ πολλὰ λεπτὰ τῆς ὥρας ἡ αἴθουσα ἐδονεῖτο κυριολεκτικῶς ἀπὸ τὰ χειροκροτήματα. 'Αλλὰ αἱ ἐκδηλώσεις ὑπερέβησαν κάθε προηγούμενον εἰς τὸ τέλος τῆς συναυλίας. 'Οκτὼ φορὲς ὁ μεγάλος μαέστρος ἐνεφανίσθη εἰς τὴν σκηνὴν διὰ νὰ χαιρετίσῃ τὸ παραληροῦν ἀπὸ ἐνθουσιασμὸν κοινόν. Τόσον πανηγυρικὰ ἦσαν τὰ χειροκροτήματα καὶ αἱ ἐπευφημίαι, ὥστε ὁ διάσημος ἀρχιμουσικὸς ἠναγκάσθη νὰ ἐκτελέσῃ δύο εἰδικὰ συνθέσεις ἐκτὸς προγράμματος.

Τὴν αὐτὴν ἐπιτυχίαν ἐσημείωσαν τόσον ἡ χθεσινὴ πρωϊνὴ ἔκτακτος συναυλία ὅσον καὶ ἡ χθεσινοβραδυνὴ, τὴν ὁποίαν ἐτίμησαν καὶ πάλιν διὰ τῆς παρουσίας των οἱ Βασιλεῖς. 'Η συγκίνησις τοῦ Μητροποπούλου ἀπὸ τὰς ἐκδηλώσεις τοῦ ἀθηναϊκοῦ κοινοῦ ἦτο καταφανὴς εἰς τὸ πρόσωπόν του. Καὶ ὁ μεγάλος μαέστρος ἔδειξεν ὅλην του τὴν ἀγάπην πρὸς τοὺς "Ελληνας φιλομούσους μὲ τὴν χειρονομίαν του νὰ δώσῃ τὴν ἐκτὸς προγράμματος τρίτην συναυλίαν.

Ἀπόκομμα ΑΘΗΝΑΪΚΗΣ
-4 ΟΚΤ. 1955
Χρονολογία

ΜΟΥΣΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΟΙ ΤΡΕΙΣ ΣΥΝΑΥΛΙΕΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΜΕ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗ ΟΡΧΗΣΤΡΑ ΤΗΣ Ν. ΥΟΡΚΗΣ

Σ

ΚΑΘΕ φορὰ ποὺ βρισκόμαστε μπροστὰ σὲ μιὰ μεγάλη καλλιτεχνικὴ προσωπικότητα, ἔχομε τὴν αἴσθησι ἑνὸς ἀπέραντου ψυχικοῦ πλουτισμοῦ. Παρ' ὅλο δὲ ποὺ ἡ ἐπαφὴ μὲ τὸ Δημήτρη Μητρόπουλο δὲν κράτησε περισσότερ, ἀπὸ δυὸ ἡμέρες — χρόνος ἀρκετὸς ὡστόσο γιὰ τρεῖς συναυλίες καὶ δυὸ δεξιώσεις — μᾶς φάνηκε ὅτι ζήσαμε μαζὶ του ἀναρίθμητες ὧρες, γιατὶ κάθε στιγμὴ ξεχείλιζε ἀπὸ μιὰ ἔντονη καὶ ἀπαράμιλλη καλλιτεχνικὴ συγκίνησι.

'Ο Δημήτρης Μητρόπουλος ἔχει μιὰ μαγικὴ δύναμι, ποὺ ἀναβλύζει ἀπὸ τὴν τέλεια διανοητικὴ κατάκτησι τοῦ μουσικοῦ κειμένου καὶ ἀπὸ τὸ «δαιμόνιο» τοῦ μεγάλου καλλιτέχνη, ποὺ εἶναι στὸ θάθος ἀγνὸς καὶ ἁπλός. Οἱ ἑρμηνεῖες του, ποὺ ἔχουν πολλὰ κοινὰ σημεῖα μὲ τὶς ἑρμηνεῖες τοῦ Φουρτβένγκλερ (καὶ ποὺ γι' αὐτὰ θὰ μιλήσουμε πιὸ κάτω), δίνουν τὸ μέγιστον δυνατὸν τῆς καλλιτεχνικῆς συγκινήσεως.

Γνωστὸ εἶναι ὅτι οἱ μεγάλοι ἀρχιμουσικοὶ ἀγωνίζονται νὰ ὑπερνικήσουν τὶς δυσκολίες ποὺ συναντοῦν διευθύνοντας ἕνα ἔργο, γιὰ νὰ μὴν τὸ ἐπηρεάσουν ἐρμηνεύοντάς το σύμφωνα μὲ τὴ δική τους ἰδιοσυγκρασία. "Οπως ὅμως ὁ Φουρτβένγκλερ καὶ ὁ Κλέμενς Κράους, ὁ Μητροπουλος κατορθώνει πάντα νὰ παραμένῃ ὁ θαυμαστὸς ἀρχιμουσικός, ποὺ δὲν παραμορφώνει τὸ ἔργο, ποὺ ἑρμηνεύει. "Ενει μιὰ μεγάλη ἄνεσι, μιὰ χαρούμενη διάθεσι ἀνάμικτη μὲ ἀπέραντο μεγαλεῖο, ἀπαλότητα καὶ διαφάνεια, ὅλα αὐτὰ δὲ ἐκφράζονται μὲ τὶς κινήσεις του, ποὺ εἶναι πλατεῖες κι' εὐγενικές, χωρὶς νὰ προσδίδουν θραδύτητα στὸ κείμενο, γεμάτες ζωτικότητα καὶ παλλόμενες ἀπὸ πάθος, χωρὶς ποτὲ οἱ χρόνοι νὰ ξεφύγουν ἀχαλίνωτοι.

Κάτω ἀπὸ τὰ χέρια του, συχνὰ ἀκίνητα σχεδόν, οἱ μουσικοὶ φθάνουν παίρνουν ἀνάγλυφη μορφὴ καὶ κάθε λεπτομέρεια βρίσκει τὸν ἀποφασίτητο χῶρο γιὰ τὴν πλήρη ἀνάπτυξί της. 'Ο φθόγγος ὅμως δὲν εἶναι μόνο ἀνάγλυφος. "Εχει ἐπίσης εὐρύτητα, διαύγεια καὶ χρῶμα. Κι' ἀλήθεια, τί ἐκπληκτικὸς ὁ χρωματισμὸς στὶς σελίδες ποὺ ἑρμηνεύει! "Οσο γιὰ τὶς ἐκλάμψεις, ποὺ ξέρει νὰ προκαλῇ σὲ ὡρισμένα μέρη, δὲν ξεπέφτουν ποτὲ σὲ μιὰ θεατρικὴ ἀπόδοση. Μιὰ ἄπειρη καὶ βαθυτάτη διείσδυσι δίνει ξεχωριστὲς ἀποχρώσεις σὲ κάθε ἀντίθεσι Σ' αὐτὸ ἐπίσης προστίθεται μιὰ ἔξοχη φινέτσα ἀντιλήψεως, μιὰ ἀριστοκρατικὴ ἐλαφρότητα, μιὰ θαυμαστὴ ζωτικότητα, ἕνα αὐθεντικὸ μεγαλεῖο εὐνένειας καὶ δυνάμεως καὶ μιὰ πάντα ἀληθινὴ καὶ ἀνθρώπινη ἀγνότητα.

'Ο Μητρόπουλος δίνει στὴ διεύθυνσί του ἕνα ἀσύγκριτο κῦρος, ποὺ, ὅπως π. χ. καὶ στὶς ἑρμηνεῖες τοῦ Φουρτβένγλερ, ἐκφράζει ἀλάνθαστα τὰ βάθη καὶ τὰ ὕψη τῶν ἀνθρωπίνων αἰσθημάτων.

Τὸ πρόγραμμα τῶν τριῶν συναυλιῶν περιελάμβανε: Κουπερὲ «'Η Σουλτάνα» σὲ διασκευὴ τοῦ Μιλὼ, Σεῦμαν «Συμφωνία ἀριθ. 2», Σοστάκοβιτς «Συμφωνία ἀρ. 10», Μπράμς «Παραλλαγὲς σ' ἕνα θέμα τοῦ Χάϋδν», Σκαλκώτα «'Ελληνικοὶ χοροί», Μπετόβεν «'Ηρωϊκή», Βέμπερ «'Ελεύθερος σκοπευτὴς» (εἰσαγωγὴ), Μέντελσον «Συμφωνία ἀριθ 5» Μπράμς «Συμφωνία ἀριθ 2», Ραχμανίνωφ «Βοκαλίζ», Ντὲ Φάλλια ἕνα μέρος ἀπὸ τὸ «Τρίκωχο καπέλλο», Βέρντι «Δύναμις τοῦ πεπρωμένου» (εἰσαγωγὴ) καὶ μιὰ σύνθεσι τοῦ Καμπαλέβσκυ. Μάταιος κόπος θὰ ἦταν ἡ ἀνάλυσι κάθε ἑρμηνείας τῶν ἔργων αὐτῶν.



'Ο Δημήτρης Μητρόπουλος μελετᾶ στὸ σπουδαστήριό του ἕνα μουσικὸ κείμενο.

Πρέπει νὰ σημειώσουμε ὅτι ὡρισμένες ἀποδόσεις θὰ μείνουν ἀξέχαστες. Ἀναφέρουμε ἰδιαίτερα τὴν «εἰσαγωγὴ» τοῦ «'Ελεύθερου σκοπευτὴ» μὲ τὴν ἐκπληκτικὴ ποικιλία διαθέσεων, τὸ ἔργο τοῦ «Κουπερὲν» μὲ τὴν ἠχητικότητα ἐκκλησιαστικοῦ ὀργάνου τῶν χάλκινων πνευστῶν, τοὺς χοροὺς τοῦ Σκαλκώτα καὶ τὸ μπαλλέτο τοῦ Ντὲ Φάλλια μὲ τὸ συναρπαστικὸ ρυθμὸ καὶ οἴστρο τους, τὴ συμφωνία τοῦ Μέντελσον μὲ τὴν ἀνάλαφρη γαλήνη της, τὴν «'Ηρωϊκὴ» μὲ τὴν ὑπέροχη μεταμόρφωσι τῶν ἀτομικῶν αἰσθημάτων σὲ καθολικὰ καὶ τὴν Δεκάτη συμφωνία τοῦ Σοστάκοβιτς, ὅπου οἱ τολμηρότητες τοῦ μεγάλου τεχνικοῦ καὶ οἱ ἐκπληκτικὲς ἐμπνεύσεις τοῦ συμφωνικοῦ μουσουργοῦ, πῆραν μιὰ ἔντονη ζωὴ στὴν ἀπόδοσι.

'Η Φιλαρμονικὴ συμφωνικὴ ὀρχήστρα τῆς Νέας 'Υόρκης, ποὺ ἐπραγματοποίησε τὶς ἑρμηνείες τοῦ Δημήτρη Μητρόπουλου εἶναι ἕνα σύνολο τόσης ὑψηλῆς καλλιτεχνικῆς ἀξίας, ὥστε περιττεύει κάθε λεπτόλογη ἐξέτασί της. Μιὰ ἀξιοθαύμαστη ρυθμικὴ ἀκοίβεια, μιὰ ἰσορροπία τῶν ἠχητικῶν ἐπιπέδων, ὅπως τὴν συναντᾶμε σπάνια, ἕνας τέλειος συντονισμὸς μὲ τὸ μαέστρο, μιὰ σταθερότητα παίξιματος καὶ ἕνας ἄπειρος πλοῦτος ἐκφραστικῶν μέσων ἀπέδειξαν ὅτι ὁ μεγάλος ἀρχιμουσικὸς Δημήτρης Μητρόπουλος δὲν θὰ μποροῦσε νὰ ἐπιθυμήσῃ καλύτερους ἑκτελεστάς.

ΛΙΛΥ ΣΠΕΡΕΡ—ΔΡΑΚΟΥ

= ◈ =

ΕΘΝΟΥΣ
-4 ΟΚΤ. 1955

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΤΟΥ κ. ΦΟΙΒΟΥ ΑΝΩΓΕΙΑΝΑΚΗ

«'Ανήκω στὴν ἐποχή μου καὶ αὐτὴν ἐξυπηρετῶ».

Μ' αὐτὴ τὴ φράσι, ποὺ ἀποτελεῖ τὸν πυρῆνα τῆς συνεντεύξεως ποὺ ἔδωσε, ἀποκαλύπτει ὁ Δημήτρης Μητρόπουλος, μὲ τὸν πιὸ καθαρὸ τρόπο τὴν προσωπικότητά του.

Μιὰ προσωπικότητα ποὺ ἔχει σφυρηλατήσει ὁ δεξιοτέχνης τοῦ πιάνου, ὁ πρωταπορειακὸς συνθέτης καὶ ὁ διευθυντὴς τῆς ὀρχήστρας. 'Ο στοχασμὸς καὶ ἡ φαντασία μαζὶ μὲ τὴ δράσι, ἡ μουσικὴ δημιουργία μαζὶ μὲ τὴν ἐκτέλεσι, ἔδωσαν στὸν Μητρόπουλο τὴ δυνατότητα τῆς ἐποπτείας τῶν συγχρόνων μουσικῶν ρευμάτων. Τοῦ ἐπέτρεψαν νὰ συλλάβῃ στὸ σύνολο, ὅπως καὶ στὶς χαρακτηριστικές τους λεπτομέρειες ὅλα τὰ σύγχρονα μουσικὰ προβλήματα καὶ νὰ πραγματοποιήσῃ ἔτσι τοὺς μουσικούς του ὁραματισμούς. Γιατί, μόνον ὅταν ἀντιμετωπίσουμε τὴν προσωπικότητά του, στὴν πολύμορφη δράσι της, θὰ μπορέσουμε νὰ ἐκτιμήσουμε σωστὰ τὸν πιανίστα, τὸν συνθέτη καὶ τέλος τὸν μαέστρο. Γιατὶ ὁ Μητρόπουλος δὲν εἶνε ὁ π ι α ν ί σ τ α ς ἢ ὁ σ υ ν θ έ τ η ς. 'Η συνθετική του δραστηριότητα ὅπως καὶ οἱ ἐμφανίσεις του σὰν δεξιοτέχνη - πιανίστα, ὁλοκληρώνουν τὸν μαέστρο - Μητρόπουλο.

Σὰν πιανίστας ἢ σὰ συνθέτης ἔχει νὰ λύσῃ κάθε φορὰ καὶ ἕνα μουσικὸ πρόβλημα, ποὺ σὲ τελευταία ἀνάλυσι θὰ ἐκμεταλλευθῇ ὁ μαέστρος-Μητρόπουλος, ἡ ἰδιότητα δηλ. ποὺ ἔχει μορφώσει καὶ προβάλλει τελικὰ τὴν προσωπικότητά του σὲ διεθνῆ κλίμακα.

'Η καλλιτεχνική του δραστηριότητα μέ ὁποιοδήποτε πρόσωπο καὶ ἂν παρουσιαζόταν — εἴτε σὰν πιανίστας, εἴτε σὰ συνθέτης — ἕνα σκοπὸ εἶχε: τὸν μαέστρο ποὺ ἐκκολάπταταν στὸ βάθος τῆς προσωπικότητάς του. Σ' αὐτὴν οὐσιαστικὰ τὴν ἰδιότητα τοῦ Μητροπούλου θὰ πρέπει ν' ἀναζητήσουμε τὴν καλλιτεχνικὴ του προσφορά. 'Εὰν θὰ θέλαμε νὰ κλείσουμε μέσα σὲ μιὰ φράσι τὸ χαρακτηριστικὸ στοιχεῖο ποὺ φέρνει σήμερα ὁ Μητρόπουλος στὴ διεύθυνσι τῆς ὀρχήστρας, θὰ λέγαμε ὅτι εἶνε ὁ δ υ ν α μ ι κ ὸ ς τ ο ν ι σ μ ό ς.

'Ακολουθῶντας τὸ πνεῦμα τῆς σύγχρονης ἐποχῆς, ποὺ στὴ μουσικὴ δημιουργία ἐκφράζεται μὲ τὸ προβάδισμα, θὰ λέγαμε τὴν κυριαρχία τοῦ ρυθμικοῦ στοιχείου, ὁ Μητρόπουλος μᾶς προσφέρει τὴ μουσικὴ παράδοσι — ἀπ' τὰ προκλασικὰ ἕως τὰ σύγχρονα μουσικὰ ἔργα — ἀναβαπτισμένη σ' ἕνα καινούργιο φῶς μὲ τὴν ἀναζωογονητικὴ δύναμι ποὺ τῆς δίδουν ὁ τονισμὸς καὶ ἡ προβολὴ τοῦ ρυθμικοῦ στοιχείου. Τὰ πάντα κάτω ἀπ' τὴν μπαγκέτα του παίρνουν μιὰ καινούργια λάμψι. Κ' ἡ πιὸ ἀδιάφορη μελῳδικὴ λεπτομέρεια ξαναβρίσκει τὸ ρυθμικὸ σκελετό της καὶ ἀποκτᾶ σφρίγος, ἐνδιαφέρον. 'Ο ρυθμός, τὸ πρωταρχικὸ αὐτὸ στοιχεῖο τῆς μουσικῆς ξαναπαίρνει μὲ τὸν Μητρόπουλο τὴ θέσι του.

Παράλληλα, τὸ μελῳδικὸ μοτίβο ἀκολουθεῖ καὶ αὐτό, στὴν ἑρμηνεία τοῦ Μητρόπουλου, τὸ ἔντονο ἀντιρρομαντικὸ πνεῦμα τῆς ἐποχῆς. 'Η ἔμφασι καὶ οἱ πληθωρικὲς διαχύσεις ἔχουν παραχωρήσει τὴ θέσι τους σὲ μιὰ νεοκλασικὴ ἀντίληψι, ποὺ σέβεται αὐστηρὰ τὸ «γράμμα» τῆς παρτισιὸν, ἀκριβῶς γιὰ νὰ ἐπιτύχῃ, νὰ φθάσῃ στὸ βάθος τῆς μουσικῆς ποὺ ἑρμηνεύει.

Στὸ σημεῖο αὐτὸ ἀποφασιστικὸ ρόλο παίζει ἡ πλαστικότητα τῶν κινήσεων τοῦ Μητροπούλου. 'Η ἀνυπέρβλητη αὐτὴ δύναμι, ποὺ ἄλλοτε ὁρμητικὴ καὶ ἀπαλή, μεταμορφώνει τοὺς μουσικοὺς τῆς ὀρχήστρας σ' ἕνα ζωντανὸ, μαζὶ ὅμως καὶ πειθήνιο στὰ κελεύσματά του μουσικὸ ὄργανο, ἕτοιμο πάντα νὰ μετουσιώσῃ σὲ ρυθμό, μελῳδία καὶ ἁρμονία τοὺς μουσικούς του ὁραματισμούς.

Δίπλα σ' αὐτὲς τὶς σκέψεις ποὺ μᾶς γέννησε τὸ πέρασμα τοῦ Μητροπούλου ἀπ' τὴν 'Αθήνα, θὰ ἦταν τὸ λιγώτερο ἀφέλεια νὰ προσθέσουμε τὴ γνώμη μας γιὰ τὴν ἑρμηνεία τῶν ἔργων ποὺ ἀκούσαμε. Μέγιστον μάθημα, ποὺ ἂς ἐλπίσουμε ὅτι ἡ εὐεργετικὴ του ἐπίδρασι θὰ ἔχῃ τὸ ἀποτέλεσμα ποὺ ὅλοι εὐχόμαστε.

ΦΟΙΒΟΣ ΑΝΩΓΕΙΑΝΝΑΚΗΣ



'Ο Μητρόπουλος κατὰ τὴν στιγμὴν ποὺ ἔφευγε χθὲς ἀπὸ τὸ ἀεροδρόμιον Ἑλληνικοῦ.

'Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ κατὰ τὴν χθεσινὴν ἀναχώρησίν του εἰς τὸ ἀεροδρόμιον τοῦ 'Ελληνικοῦ ὁμιλῶν πρὸς ὅσους τὸν προέπεμψαν μέχρις ἐκεῖ ἐπανελάβεν ὅτι ἡ Τέχνη ἀνήκει εἰς τοὺς πολλοὺς καὶ πρέπει νὰ ἔχουν ὅλοι τῆν δυνατότητα νὰ παρακολουθοῦν τὶς μουσικὲς ἐκδηλώσεις. Κατόπιν ὁ διαπρεπὴς μαέστρος μὲ καταφανῆ συγκίνησιν ἐξέφρασε πρὸς τοὺς παριστανομένους τὴν λύπην του διότι δὲν θὰ μπορέσῃ νὰ ἔλθῃ τοῦ χρόνου καὶ πάλιν εἰς τὴν 'Ελλάδα ὅπως ἐπιθυμεῖ πάρα πολύ. Μία μόνον περίπτωσις ὑπάρχει σχετικῶς: Δεδομένου ὅτι κατὰ πᾶσαν πιθανότητα τοῦ χρόνου θὰ διευθύνῃ τὴν Συμφωνικὴν τῆς Βιέννης δὲν ἀποκλείεται ὁ διαπρεπὴς καλλιτέχνης νὰ ἐπιχειρήσῃ ἐπὶ κεφαλῆς τῆς μεγάλης αὐτῆς ὀρχήστρας περιοδείαν καὶ κατ' αὐτὸν τὸν τρόπον νὰ κατορθώσῃ νὰ ξαναέλθῃ εἰς τὴν Πατρίδα του.

Ἀπόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ
-4 ΟΚΤ. 1955
Χρονολογία

ΕΠ' ΕΥΚΑΙΡΙΑ ΤΩΝ ΣΥΝΑΥΛΙΩΝ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ὁ καλλιτέχνης καὶ ὁ ἄνθρωπος

ΜΕΡΙΚΑ ΧΑΡΑΚΤΗΡΙΣΤΙΚΑ ΠΕΡΙΣΤΑΤΙΚΑ ΑΠΟ ΤΗΝ ΖΩΗΝ ΤΟΥ .- Η ΑΣΚΗΤΙΚΗ ΦΥΣΙΣ ΤΟ

ΑΚΡΟΠΟΛΕΩΣ»
4 ΟΚΤ. 1955

Ο ΘΡΙΑΜΒΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΣΥΝΗΡΠΑΣΕ ΤΟ ΚΟΙΝΟΝ Ο «ΜΑΓΟΣ ΤΗΣ ΜΠΑΓΚΕΤΑΣ»

ΣΑΝ ΥΠΝΩΤΙΣΜΕΝΗ Η ΟΡΧΗΣΤΡΑ ΑΚΟΛΟΥΘΟΥΣΕ ΤΟΝ ΑΡΧΗΓΟ ΤΗΣ ΠΟΥ ΕΧΑΡΙΣΕ ΣΤΟ ΚΟΙΝΟΝ ΕΝΑ ΜΟΥΣΙΚΟ ΠΑΡΑΔΕΙΣΟ

Αὐτὸ τὸ καταπληκτικὸ φαινόμενο τῆς μπαγκέτας, ποὺ ὁ ἐρχομός του ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, μᾶς ἀνύψωσε σ' οὐράνιες σφαῖρες ἀπροσμέτρητης μουσικῆς ἀπολαύσεως, αὐτὸς ὁ σύγχρονος Μάγος τῆς Ὀρχήστρας, ὁ Δημήτρης Μητρόπουλος, εἶνε Ἕλλην.

Τὸ πέρασμά του ἐπ' ἐδῶ στάθηκε ἡ ἀποκάλυψη ἑνὸς παραμυθένιου κόσμου, ποὺ μᾶς πρόσφερε τ' ἀληθινό, τὸ ὑπέργειο νόημα τῆς θείας αὐτῆς τέχνης, τῆς μουσικῆς.

Τοῦτες οἱ γραμμὲς ποὺ χαράζω δὲν ἔχουν κἂν τὴν θέσι κριτικῆς.... Κάτι τέτοιο, νομίζω, θἄταν ἀσυγχώρητη ἀσέβεια, γιὰ ἕνα γίγαντα τῆς μουσικῆς... Αὐτὰ μας τὰ λόγια ἀποτελοῦν ἕνα ἐλάχιστο φόρο τιμῆς, γιὰ τὸν ἀπαράμιλλο αὐτὸν «σέφ», ποὺ μὲ τὰ ρυθμικά του σχήματα, σὰν διευθύνει, μαγνητίζει καὶ τοὺς μουσικοὺς τῆς Ὀρχήστρας—παρασύροντάς τους σ' ἀσύλληπτης μουσικῆς διμορφιὰς ἑρμηνείες — καὶ τοὺς ἀκροατές του...

Τί εἶνε ὁ Δημήτρης Μητρόπουλος; Διάσημος διευθυντὴς Ὀρχήστρας, ποὺ ἡ φήμη του — γοργόφτερο πουλὶ — ἁπλώνεται σήμερα σ' ὅλη τὴν οἰκουμένη; "Η ἀκόμη ἕνα ἀκαταδάμαστο μουσικὸ δαιμόνιο; Κι' ὅμως τέτοιοι χαρακτηρισμοὶ ἐπαληθεύουν, ἄγαγε, τὴν πραγματικότητα;

"Οχι! Ὁ Μητρόπουλος εἶνε ὅλα αὐτά, καὶ κάτι ἀκόμη, ποὺ ξεπερνᾶ τὰ ὅρια τῆς πιὸ τολμηρῆς φαντασίας: Φιλόσοφος τῆς μπαγκέτας! Ἡμίθεος τῆς τέχνης!

"Ενα πνεῦμα κυρίαρχο, φεγγοβόλο, ἀνεξάντλητο σὲ καλλιτεχνικὴ δύναμι...

Σύμβολο μιᾶς ἐποχῆς ποὺ διεκδικεῖ τὰ πάντα γιὰ τὸν ἑαυτό της, ἀποτελεῖ ὁ Δημήτρης Μητρόπουλος.

Τὰ διεκδικεῖ καὶ τὰ κατακτᾶ. Μήπως δὲν εἶνε ὑπεράξιος;

Μήπως δὲν εἶνε ἡ προσωποποίησις ἑνὸς χαλύβδινου μουσικοῦ «πιστεύω», ποὺ πάνω σ' αὐτὸ ἀνυψώνει κάθε τόσο καὶ ἀπὸ ἕνα μουσικὸ μνημεῖο ἑρμηνείας;...

Τί εἶνε ἡ Ὀρχήστρα γιὰ τὸν Μητρόπουλο; Μέσο ἐκφράσεως τοῦ καλλιτεχνικοῦ ψυχικοῦ του κόσμου, ἢ ἕνα παιχνίδι στὰ μαγικά του χέρια;

Ποιὰ φλόγα πυρώνει τὸ εἶναι του, καὶ ποιὰ εἶνε ἡ πεμπτουσία, μὲ τὴν ὁποία αἰχμαλωτίζει τοὺς πάντας;

Εἶνε τὸ γέννημα τῆς μεγαλοφυΐας ὁ Μητρόπουλος, ποὺ ἀποτυπώνει στὴν καρδιὰ τῶν ἀνθρώπων τὶς δονήσεις τῆς δικῆς του ὑπάρξεως...

*

Ἐκεῖνο ποὺ μᾶς πρόσφερε ὁ Μητρόπουλος μὲ τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης, δὲν χαρακτηρίζεται οὔτε μὲ ἐκφράσεις θαυμασμοῦ, οὔτε μὲ παράθεσι ἁλυσίδας ἐνθουσιαστικῶν ἐπιφωνημάτων.

Στὸν Μητρόπουλο σταματοῦν ὅλα αὐτά... Γιατὶ ἡ τέχνη του, ὑπέροχη στὴν οὐράνια ὁμορφιά της, ἀνυπέρβλητη στὴν τελειότητά της, ἀντανακλᾶ τὸ χάρμα τῆς καλαισθησίας, τῆς ἰσορροπίας, στὴν ἄμεση καὶ προσωπικὴ ἔκφρασι τῆς ψυχῆς του καὶ τῆς πνευματικῆς ἀρχιτεκτονικῆς του...

Πάνω ἀπὸ ἕνα ἀριστουργηματικὸ ὀργανικὸ σῶμα — τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης — ὁ Μητρόπουλος πραγματοποιεῖ μουσικὲς ἑρμηνεῖες, ποὺ γοητεύουν καὶ καθηλώνουν.

Ἡ κάθε του κίνησι, εἴτε μὲ τὸ ἀριστερὸ χέρι, εἴτε μὲ τὰ δεξί, εἶνε κι' ἕνα ψυχικὸ πρόσταγμα γιὰ τοὺς μουσικοὺς τῆς Ὀρχήστρας: «Ἐμπρός! Πραγματοποιῆστε τὸ ἀπραγματοποίητο, περιβάλετε τὴν κάθε σας νότα, τὴν κάθε σας μελωδικὴ φράσι, τὴν κάθε συγχορδία, μὲ τὸν φωτοστέφανο ἑρμηνευτικοῦ ὀνείρου»...

Αὐτὰ λὲν τὰ χέρια τοῦ μαέστρου-μάγου, ὅταν διαγράφουν τὰ ρυθμικὰ σχήματα, τὰ ἄλλοτε τόσο ἁπλᾶ καὶ ἄλλοτε νευρώδη, συναρπαστικά, συγκλονιστικά.

Πειθήνια, ὑπνωτισμένη ἡ Ὀρχήστρα, ἀκολουθεῖ τὸν ἀρχηγό της στὴν θριαμβευτικὴ μουσική του πορεία...

Καὶ ἡ ἐπιβολὴ ἐκχύνεται ἀτέλειωτη.. Τὸ ἀριστερό του χέρι διαλέγει, ἀποφασίζει, βγάζει στὴν ἐπιφάνεια αἰθέρια ἠχητικὰ συμπλέγματα.

Τὰ ἔγχορδα, μὲ καταπληκτικὴ εὐστροφία καὶ ἠχητικὴ ὁμοιογένεια, δονοῦνται ἀπὸ μιὰ ἀπαράμιλλη ἐκφραστικὴ πληρότητα...

Οἱ βιόλες προβάλλουν καλλίγραμμες, οὐσιαστικές, εὐτίσθητες... Πλαισιώνουν τὰ βιολιὰ καὶ πλαισιώνονται ἀπὸ αὐτά, μὲ διάκρισι καὶ τὰ μελωδικὰ σχέδια, εὔκαμπτα, παίρνουν μιὰ μορφὴ ἀμεσότητας — ἑναρμονίζονται καὶ προσαρμόζονται σὲ κάθε πνευματικὴ ἀπόχρωσι. Ἀηδονόλαλα τὰ φλάουτα, σὲ μιὰ κινητικὴ ἀνάπλασι τοῦ Μητρόπουλου. Νάτο τὸ Κόρ - Ἀνγκλαί, μὲ μιὰ γοητευτικὴ ἐγκαλιτέ, ἐνῶ ἀμέσως τὸ τραγούδι τῶν Ὄμποε ξεπροβάλλει, σὰν ἠχὼ θεϊκῆς μουσικῆς ὑπάρξεως.

Πιὸ πέρα, τὰ κλαρῖνα μὲ τὰ φαγκότα, συμπληρώνουν τὴν θεσπέσια ἠχητικὴ αἴσθησι τῆς ὁμάδας τῶν ξυλίνων πνευστῶν.

Ποῦ εἶνε τὸ βαρύγδουπο καὶ τὸ βλοσυρὸ τῶν κοντραμπάσσων;

Μαγεύονται κι' αὐτὰ στὴν μπαγκέτα τοῦ Μητρόπουλου. Ἐλίσσονται, ἐξευγενίζονται, ἀπαγγέλλουν πειθαρχῶντας στὸν Ἄϊαντα, μαζὶ μὲ τὰ βιολοντσέλλα. Δέος, ὅταν ὁ μάγος τῆς Ὀρχήστρας δώση τὸ σύνθημα γιὰ κρεσέντο ὡς τὸ φόρτε.

Κύματα ἁρμονίας ἀπ' τὰ κόρνα. Ποίημα ἠχητικῆς διαυγείας κι' ἐδῶ. Καὶ στὰ τρομπόνια καὶ στὶς τρόμπες ἐπίσης.

Σὲ ἁρνάκια μετέβαλε ὁ Μητρόπουλος τοὺς ὀργανικοὺς λύκους τῆς Ὀρχήστρας...

Καὶ ὁ πίνακας τῶν ἠχητικῶν χρωμάτων, ἀνεξάντλητος σὲ ἰριδισμούς, προβάλλει κάθε στιγμή...

Τὸ πνεῦμα τοῦ ἀκροατῆ λυγίζει κάτω ἀπ' τὸ χέρι τοῦ μεγάλου δασκάλου.

Θἄχε νόημα νὰ μιλήσω πιὰ, ὕστερα ἀπ' αὐτά, γιὰ τὴν ἑρμηνεία τῆς 2ας Συμφωνίας τοῦ Σούμαν, τοῦ πρελούντιου τῶν Κουπερέν—Μιλώ, ἢ γιὰ τὴν δεκάτη Συμφωνία τοῦ Σοστάκοβιτς, ἑνὸς καταπληκτικοῦ σὲ σύλληψιν, θεματικὴ ἀνάπτυξι καὶ ἐνορχηστρωτικὸ θάμβος ἔργου, ποὺ φανερώνει τὴν μεγαλειώδη προσωπικότητα αὐτοῦ τοῦ Ρώσσου συνθέτη;

Μὰ σ' αὐτὸν τὸν μουσικὸ Παράδεισο τοῦ Δημήτρη Μητρόπουλου, τί νὰ πρωτοχαρῆ κανείς; Ἀλήθεια! Τί νὰ πρωτοχαρῆ;...

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ

ΕΘΝΙΚΟΣ ΚΗΡΥΞ
ΑΘΗΝΑΙ
4 ΟΚΤΩΒΡΙΟΥ 19

ΟΙ ΒΑΣΙΛΕΙΣ ΣΥΓΧΑΙΡΟΥΝ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

Αἱ τρεῖς συναυλίαι τοῦ Μητρόπουλου — ἀντὶ τῶν δύο ποὺ εἶχαν ἀρχικῶς προσδιορισθῆ—ἔσημείωσαν μοναδικὴν διὰ τὰ μουσικὰ χρονικὰ τῆς Ἑλλάδος ἐπιτυχίαν. Τὸ κοινὸν ἐχειροκρότησε ζωηρότατα τὸν "Ελληνα ἀρχιμουσικὸν καὶ τοῦ ἐπεφύλαξεν εἰς κάθε ἐμφάνισίν του θερμὴν ὑποδοχήν. Εἰς τὴν φωτογραφίαν ὁ Μητρόπουλος μὲ τὴν Βασιλικὴν Οἰκογένειαν ποὺ παρηκολούθησε τὰς συναυλίας του καὶ τὸν συνεχάρη θερμότατα.

Ἀπόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ
Χρονολογία 4 ΟΚΤ. 1955

ΠΕΡΙ ΟΡΧΗΣΤΡΑΣ

Τὸ πρωϊνὸν δημοσιογραφικὸν ὄργανον τοῦ ΚΚΕ προσπαθεῖ νὰ πείσῃ τοὺς ἀναγνώστας του, ὅτι ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης ἔκανε εἰς τὴν αἴθουσαν τοῦ «Ὀρφέως» ὄχι ἀμερικανικήν, ἀλλὰ ρωσικὴν προπαγάνδαν μὲ τὴν 10ην Συμφωνίαν τοῦ Σοστάκοβιτς. Λησμονεῖ κατ' ἀρχὴν ἡ «Αὐγή», ὅτι ἀπὸ τῆς πρώτης στιγμῆς ὑπῆρχεν εἰς τὸ πρόγραμμα ἡ Συμφωνία τοῦ Προκόπιεφ, ἡ ὁποία, ὅμως, δὲν ἐξετελέσθη διὰ τεχνικοὺς λόγους, συνεπῶς ἡ ἐκτέλεσις ἄλλου ρωσικοῦ ἔργου δὲν ἀπετέλει μίαν αὐθόρμητον ἐκδήλωσιν, ἀλλὰ ἁπλῶς τὴν τήρησιν τοῦ προγράμματος. Ὀλίγον μᾶς ἐνδιαφέρει ἂν ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης ἔκανε προπαγάνδαν εἴτε ρωσικήν, εἴτε ἀμερικανικὴν κατὰ τὴν ἐμφάνισίν της εἰς τὰς Ἀθήνας. Ἐκεῖνο, τὸ ὁποῖον ἔχει σημασίαν εἶναι, ὅτι ἐπὶ κεφαλῆς τῆς μεγαλυτέρας ὀρχήστρας τοῦ κόσμου, εἶναι ἕνας "Ελλην, ὁ Δημήτρης Μητρόπουλος, ὁ ὁποῖος ἐπισύρει τὸν διεθνῆ θαυμασμὸν καὶ τιμᾷ τὸ ὄνομα τῆς Ἑλλάδος εἰς ὁλόκληρον τὸν κόσμον. Ὁ "Ελλην μαέστρος κάμνει προπαγάνδαν ὀρχήστρας καὶ ὄχι μουσικῆς. Ἂς ἀφήσῃ, λοιπόν, ἡ «Αὐγὴ» τὰ κουτοπόνηρα συμπεράσματά της καὶ ἂς μᾶς εἴπῃ καθαρὰ ἂν ἦταν ποτὲ δυνατὸν μία ρωσικὴ ὀρχήστρα περιοδεύουσα εἰς τὸν ἐλεύθερον κόσμον νὰ ἔκανε ἀμερικανικὴν προπαγάνδαν.

Ἀπόκομμα ΕΛΕΥΘΕΡΙΑΣ
Χρονολογία 4 ΟΚΤ. 1955



Οἱ Βασιλεῖς φωτογραφούμενοι κατὰ τὸ διάλειμμα τῆς προχθεσινῆς συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης μὲ τὸν διάσημον μαέστρον Δημήτρη Μητρόπουλο.

Η ΜΟΥΣΙΚΗ ΚΙΝΗΣΙΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ

ΑΙ ΤΡΕΙΣ ΣΥΝΑΥΛΙΑΙ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ

Τὸ Φεστιβὰλ Ἀθηνῶν ἔκλεισε μὲ τὶς συμφωνικὲς συναυλίες τῆς Φιλαρμονικῆς Ὀρχήστρας Νέας Ὑόρκης κάτω ἀπὸ τὴ διεύθυνση τοῦ Δημήτρη Μητρόπουλου.

Οἱ συναυλίες αὐτὲς (δύο τὸν ἀριθμό, ὅπως εἶχε ἀρχικὰ καθορισθῆ) ἐπρόκειτο, φυσικά, νὰ δοθοῦν στὸ Ὠδεῖο Ἡρώδου Ἀττικοῦ. Καὶ ἀσφαλῶς ἐκεῖ μέσα, παρ' ὅλα τὰ προβλήματα ἀκουστικῆς, ποὺ δημιουργεῖ τὸ ὑπαίθριο, ἡ ὅλη καλλιτεχνικὴ ἐκδήλωση θὰ εἶχε ἕναν μεγαλοπρεπέστερο χαρακτῆρα καὶ μιὰ γοητεία μὲ ἀνεξίτηλα τὰ αἰσθητικὰ ἀποτελέσματά της.

Γιατὶ τέτοια μέρη καὶ τέτοιοι χῶροι δὲν βρίσκονται ἀλλοῦ...

Μὰ ὁ οὐρανὸς τῆς Ἀθήνας πεισματικὰ τὶς δυὸ τούτες μέρες (Σάββατο καὶ Κυριακὴ) δὲν ἐπέτρεψε τὸ πλησίασμα στὰ μνημεῖα τοῦ φωτεινοῦ καὶ ἀθάνατου ἑλληνικοῦ πνεύματος...

Ἔτσι οἱ συναυλίες δόθηκαν στὸν «Ὀρφέα».

Καὶ ἐπειδὴ δὲν μποροῦσαν νὰ τὶς παρακολουθήσουν ὅλοι, ὅσοι εἶχαν ἀγοράσει εἰσιτήρια γιὰ τὸ ἀρχαῖο Ὠδεῖο, μιὰ ἔκτακτη (τρίτη) δόθηκε τὴν Κυριακὴ τὸ πρωῒ γιὰ νὰ καλυφθῆ, κατὰ ἕναν τρόπο, τὸ κενό.

Ἡ αἴθουσα ὅμως αὐτὴ ἀποδείχθηκε σχετικὰ μικρὴ γιὰ τὸν ὄγκο τῆς ξένης ὀρχήστρας, ὄγκο σὲ ἀριθμὸ ὀργάνων καὶ ἠχητικὴ ἀπόδοση.

Ἐκατό, περίπου, μουσικοὶ στριμώχθηκαν μέσα στὸ κουτὶ ἐκεῖνο τῆς «σκηνῆς» μὲ ἀποτέλεσμα νὰ τείνῃ ὁ ἦχος νὰ σπάσῃ τὰ πάντα γύρω γιὰ νὰ βρῆ διέξοδο.

Ἡ ἠχητικότητα, ὅπως τὴν ἔχει ρυθμίσει ὁ Μητρόπουλος, καὶ τὸ ἐπίπεδο δυναμικῆς τοῦ ἀρχιμουσικοῦ μας, ὅπως τὸ ἔχει ἀνεβάσει ἕνα - δυὸ βαθμοὺς πάνω ἀπὸ τὴν περιοχὴ τοῦ αἰθέριου «πιανίσσιμο» καὶ αὐτοῦ τοῦ αἰθέριου «πιάνο», ζητοῦν τὸ «ἀνάλογό» τους σὲ χῶρο ὥστε ν' ἀποφευχθῆ ἡ ἐντύπωση μιᾶς κάποιας ἠχητικῆς σκληρότητας.

Ἡ ἀντίληψη αὐτὴ ἦχου καὶ δυναμικῆς τοῦ Μητρόπουλου εἶναι σύμφωνη μὲ τὴ φλογερὴ καλλιτεχνική του ἰδιοσυγκρασία, ἀλλὰ καὶ μὲ τὸ αἴσθημα τοῦ «χρώματος» καὶ τὴν τάση πρὸς τὸ «μεγάλο», ποὺ κυριαρχεῖ στὸ Νέο Κόσμο.

Εἴπαμε «φλογερὴ ἰδιοσυγκρασία». Πράγματι ὁ Μητρόπουλος ὁλόκληρος εἶναι μιὰ φλόγα.

Ἔτσι τὸν γνωρίσαμε πρὶν χρόνια πολλὰ καὶ ἔτσι εἶναι καὶ σήμερα.

Μὲ τὴ διαφορά, τώρα, ὅτι ἡ μουσική του ἐξωτερίκευση, ὡς τεχνική καὶ ὡς ἔκφραση, προδίδει τὸ μεγάλο καταστάλαγμα τοῦ χρόνου.

Μὲ ἄλλες λέξεις «τὴ γαλήνη, ποὺ τὴ βρίσκει ὁ δημιουργὸς ὅταν φτάσει στὴν κορφὴ τῆς ἑξελ ἕξεως καὶ σταδιοδρομίας του, Γαλήνη ὄχι στὴν ἔκφραση, ἀλλὰ στὸν τρόπο χρησιμοποιήσεως τῶν μέσων καὶ στὸ γάργαντα τοῦ δημιουργικοῦ δρόμου.

Τὸ εἶναι ὁλόκληρο τοῦ μεγάλου αὐτοῦ ἀρχιμουσικοῦ εἶναι ἦχος καὶ μουσική.

"Ενας ὁρμητικὸς χείμαρρος, ποὺ δυὸ ἔχει τὶς κύριες πηγές του: τὸ ἔνστικτο καὶ τὸ συναίσθημα. ..

"Ας μὴ ζητήσωμε τὸ ἀπολλώνειο φῶς καὶ τὴν ἀπολλώνεια γαλήνη.

Ὁ χείμαρρος παρασύρει τὰ πάντα. Καὶ αὐτό, ἀκόμα, τὸ πνεῦμα.

Ἀπὸ ὅλο του τὸ σῶμα ξεπηδοῦν, λές, μουσικοὶ ἦχοι.

Ἡ «μπαγκέττα» (ὁ Μητρόπουλος χρησιμοποιεῖ τώρα τὸ μαγικὸ αὐτὸ ραβδάκι) σπανίως σχηματίζει τοὺς ἀριθμοὺς τοῦ μουσικοῦ μέτρου. Εἶναι καὶ αὐτὴ μαζὶ μὲ τὰ χέρια, τὰ δάχτυλα, τοὺς βραχίονες, τὸ κεφάλι, τὸ σῶμα ὁλόκληρο ἕνα «μουσικὸ ὄργανο», αὐτό, ποὺ ἀποτελεῖ τὴ συνισταμένη τῆς ὅλης μουσικῆς προσφορᾶς.

Προηγεῖται, νομίζεις, ὁ ὀπτικὸς παράγοντας καὶ ἀκολουθεῖ σὰν ἄμεση καὶ φυσικὴ συνέπειά του ὁ ἀκουστικός.

Γιὰ τοῦτο ἡ τέχνη τοῦ Μητρόπουλου εἶναι αὐστηρὰ προσωπικὴ καὶ ὑποκειμενική.

Μιὰ τέχνη, ποὺ ἔχει ἄφθονο τὸ ρωμαντικὸ στοιχεῖο.

Μιὰ τέχνη, ποὺ δὲν μπορεῖ ἀζημίως νὰ τὴν ἀντιγράψῃ κανείς.

Μιὰ τέχνη, ποὺ ἠλεκτρίζει τὰ πλήθη καὶ κεντᾶ τὰ νεῦρα.

Τέχνη, θὰ μποροῦσε ἴσως νὰ τὴν ἀποκαλέσῃ κανείς, τῶν μαζῶν, ποὺ περιεκλείνει, ὡστόσο, ἄπειρα τὰ θαυμάσια σὲ ἐκφραστικὴ λεπτότητα, προνόμιο, τοῦτο, τῶν ὀλίγων, ποὺ δέχθηκαν τὴν εὔνοια τοῦ Θείου.

Τέχνη ἐντελῶς ἰδιόρρυθμη, ποὺ τὸν ἔντονο, τὸν ὑπερβολικὸ στιγμὲς - στιγμὲς (ὄχι ὅμως νοσηρό) ρωμαντισμό της τὸν προσαρμόζει μὲ καταπληκτικὸ τρόπο καὶ τὸν χρησιμοποιεῖ στὴν ἀπόδοση τῆς σύγχρονης μουσικῆς προσφορᾶς.

Ἡ μοναδικὴ ἑρμηνεία, ἀπὸ τὸν Μητρόπουλο, τῆς μουσικῆς ταύτης δείχνει, ὅτι τὸ ρωμαντικὸ στοιχεῖο ὑπάρχει πάντα, ἀκόμα καὶ στὴν ἐποχή μας αὐτή, ποὺ τὴ χαρακτηρίζομε ὡς πεζή.

"Αν ἐξαιρέσωμε τὴν «Ἡρωϊκὴ Συμφωνία» τοῦ Μπετόβεν ὁ Μητρόπουλος μᾶς ἔδωσε στὶς τρεῖς αὐτὲς συναυλίες τῆς Φιλαρμονικῆς Ὀρχήστρας Νέας Ὑόρκης μουσικὴ ρωμαντικὴ καὶ σύγχρονη: τὴ Συμφωνία σὲ ντὸ μεῖζ. (γνωστὴ μὲ τὸν ἀριθμὸ 2) τοῦ Σούμαν, τὴ Συμφωνία ἀριθ. 2 καὶ τὶς «Παραλλαγὲς σ' ἕνα θέμα τοῦ Χάϋδν» τοῦ Μπράμς, τὴ Συμφωνία «τῆς Μεταρρυθμίσεως» τοῦ Μέντελσον, τὴ 10η Συμφωνία τοῦ Σοστακόβιτς (τὸ ἔργο τοῦτο παίχθηκε, γιὰ τεχνικοὺς λόγους, στὴ θέση τῆς 5ης Συμφωνίας τοῦ Προκόφιεφ, ποὺ ἀνέγραφε τὸ πρόγραμμα), τὸ «Πρελούδιο καὶ Ἀλλέγκρο» τοῦ Φ. Κουπερέν, κατὰ διασκευὴ Μιλώ, τὴν εἰσαγωγὴ στὸν «Φράϊσυτς» τοῦ Βέμπερ, τὴν εἰσαγωγὴ στὴ «Δύναμη τοῦ Πεπρωμένου» τοῦ Βέρντι, 4 ἑλληνικοὺς χοροὺς τοῦ Σκαλκώτα καί, ἀπὸ τὰ «μπίς», μουσικὴ τῶν Ραχμάνινωφ, Ντὲ Φάλλια, Καβαλέφσκι.

Τὴ Συμφωνία σὲ μὶ ἔλασ., ἀριθ. 10 (ἔργο 93), τοῦ Σοστακόβιτς, ποὺ γράφηκε τὸ 1953, τὴν ἀκούσαμε προχθὲς γιὰ πρώτη φορά.

Εἶναι ἕνα ἔργο τεχνικώτατα γραμμένο, μὲ ἑνότητα, χρῶμα, λυρισμό, μὲ ἔκδηλη τὴν ὕπαρξη τοῦ λαϊκοῦ στοιχείου, ἔργο, ποὺ προδίδει ἔμπνευση καὶ ζωντανὸ μουσικὸ παλμό. Καμμιὰ προσπάθεια δημιουργίας «ἐντυπώσεων» μὲ ἐξεζητημένες ἁρμονίες ἢ μουσικὰ διαστήματα ἢ ἄλλους συνδυασμούς.

Μέσα στὰ πλαίσια μιᾶς ἀληθινὰ μουσικῆς σύγχρονης ἀντιλήψεως καὶ τεχνοτροπίας τὸ ἔργο τοῦτο παρουσιάζει πραγματικὸ ἐνδιαφέρον μὲ τὴν εἰλικρίνεια καὶ τὴ συνέπεια τοῦ δημιουργοῦ του.

Καὶ νομίζω, πὼς ἦταν δύσκολο νὰ ζητήσῃ κανεὶς ὡραιότερη ἑρμηνεία ἀπὸ αὐτήν, ποὺ μᾶς ἔδωσε ὁ Μητρόπουλος.

Ἡ φλόγα τοῦ ἀρχιμουσικοῦ φώτισε καὶ τὶς πιὸ μικρές, τὶς πιὸ λεπτομερειακὲς πτυχές του.

Τὰ «ἐφφέ» δυναμικῆς τοῦ ἀρχιμουσικοῦ, ἰδίως κατὰ τὸ ζωηρὸ Β΄ μέρος τῆς Συμφωνίας, θὰ μᾶς μείνουν ἀλησμόνητα.

Ἡ μεγάλη τέχνη τοῦ "Ελληνα ἑμηνευτῆ βρῆκε ἀνταπόκριση στὸ θαυμάσιο σύνολο, ποὺ τὸ ἀποτελοῦν οἱ μουσικοὶ τῆς Φιλαρμονικῆς Νέας Ὑόρκης.

Ἡ ἑνότητα, ἡ ὁμοιογένεια, ἡ εὐκαμψία, τὸ «συμπαγὲς» τοῦ ἤχου τῆς ὀρχήστρας αὐτῆς ναρίζουν ἀληθινὴ καλλιτεχνικὴ γιορὰ στὸν ἀκροατή.

Ἀπὸ τὸ πρῶτο ὡς τὸ τελευταῖο ἀναλόγιο ὅλοι ἀπεδίδουν μὲ ὅλη τὴν ψυχὴ καὶ τὴν τέχνη τους.

"Ενα σύνολο μὲ πειθαρχία, μὲ συνείδησι, μὲ ὁλοφάνερη τὴν παράδοσι.

Τὸ κοινό, ποὺ ἀσφυκτικὰ γέμισε καὶ κατὰ τὶς τρεῖς συναυλίες τὸν «Ὀρφέα», ἐπεφύλαξε ὑπερενθουσιώδη ὑποδοχὴ στὸ μουσικὸ τέκνο τῆς Ἑλλάδας καὶ στοὺς ἄξιους συνεργάτες του.

Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ

Ἀπόκομμα ΝΕΩΝ
Χρονολογία 4 ΟΚΤ. 1955



Ὁ Δημήτρης Μητρόπουλος ἐνῶ χαιρετᾶ τὸ πλῆθος τῶν φίλων καὶ θαυμαστῶν του, ποὺ κατέδηκε χθὲς στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ γιὰ νὰ τὸν ἀποχαιρετήσῃ καὶ νὰ τοῦ εὐχηθῆ: «Νὰ ξαναγυρίσῃ μὲ τὸ καλό».

Πυκνὲς ὁμάδες ἀνθρώπων τῆς τέχνης καὶ τοῦ πνεύματος συνεκεντρώθησαν χθὲς τὸ πρωῒ στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ γιὰ νὰ ἀποχαιρετήσουν τὸν Δημήτρη Μητρόπουλο καὶ νὰ τοῦ ἐκδηλώσουν γιὰ μιὰ ἀκόμη φορὰ τὸν ἄπειρο θαυμασμό τους ποὺ κορυφώθηκε στὶς τρεῖς ἀλησμόνητες συναυλίες τοῦ «Ὀρφέως».

— Στὸ ἀεροδρόμιο εὑρίσκοντο ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Φιλ. Οἰκονομίδης, ὁ διευθυντὴς Ἐξωτερικοῦ Τύπου τοῦ Ὑπουργείου Προεδρίας τῆς Κυβερνήσεως κ. Γ. Καβουνίδης, ὁ ἀρχιμουσικὸς κ. Θεοδ. Βαβαγιάννης, ἡ κ. Κουτσογιάννη, στὸ σπίτι τῆς ὁποίας φιλοξενήθηκε κ. ἀ.

— Ὁ Μητρόπουλος, κατὰ τὴν ὀλίγη ὥρα ποὺ παρέμεινε στὸ ἀεροδρόμιο περιμένοντας τὸ ἀεροπλάνο τῆς K.L.M., ἦταν ὁμιλητικώτατος καὶ ἐξαιρετικὰ διαχυτικὸς πρὸς ἐκείνους ποὺ τὸν περιεστοίχισαν, ἀλλὰ καὶ πρὸς ὅλους τοὺς ἀγνώστους φίλους του ποὺ τοῦ ζητοῦσαν αὐτόγραφα ἢ ἤθελαν ἁπλῶς νὰ τοῦ σφίξουν τὸ χέρι καὶ νὰ τὸν εὐχαριστήσουν γιὰ τὴν συγκίνησι ποὺ τοὺς χάρισε.

ΜΗΤΡΟΠΟΥΛΟΣ: Η ΤΕΧΝΗ ΔΕΝ ΠΡΕΠΕΙ ΝΑ ΕΙΝΑΙ ΚΛΕΙΣΤΗ

Ὁμιλῶν πρὸς τοὺς συγκεντρωθέντας ὁ Μητρόπουλος ἀνέπτυξε καὶ πάλι τὶς ἀπόψεις του σχετικὰ μὲ τὴν κοινωνικὴ καὶ ἐκπολιτιστικὴ ἀποστολὴ τῆς τέχνης. «Ἡ τέχνη, εἶπε ὁ διάσημος ἀρχιμουσικός, δὲν πρέπει νὰ εἶναι κλειστὴ καὶ νὰ ἀπευθύνεται στοὺς ὀλίγους. Ὕψιστος προορισμός της εἶναι νὰ ἐξυπηρετῆ τὸ γενικὸ καλὸ καὶ συντελῆ στὴ βελτίωσι τῶν ἠθικῶν καὶ πνευματικῶν ὅρων ζωῆς τῆς ἀνθρωπότητος. Ἀλλοιῶς, ἐτόνισε ὁ Μητρόπουλος, ἡ τέχνη εἶναι στείρα καὶ δὲν ἐκπληροῖ τὸν βαθύτερο κοινωνικό προορισμό της».

ΠΙΘΑΝΟΝ ΝΑ ΕΛΘΗ ΜΕ ΤΗΝ ΣΥΜΦΩΝΙΚΗ ΤΗΣ ΒΙΕΝΝΗΣ

Σὲ ἐρώτησι, ἐὰν πράκειται νὰ ἐπισκεφθῆ ξανὰ τὴν Ἑλλάδα τὸν ἐρχόμενο χρόνο ποὺ θὰ βρίσκεται στὴν Εὐρώπη, ὁ Μητρόπουλος ἀπήντησε ὅτι τὸ θέλει πάρα πολὺ ἀλλὰ δὲν τὸ ἐλέπει πιθανὸν λόγῳ τῶν πολλαπλῶν ὑποχρεώσεων τὶς ὁποῖες ἔχει ἀναλάβει.

— Ἡ μόνη, εἶπε, περίπτωσις στὴν ὁποία μπορεῖ νὰ ἐλπίσωμε εἶναι μία καθοδὸς στὴν Ἑλλάδα τῆς Συμφωνικῆς Ὀρχήστρας τῆς Βιέννης, τὴν ὁποίαν θὰ διηυθύνω ἐγώ. Αὐτὸ ὅμως ἐξαρτᾶται περισσότερο ἀπὸ ἐσᾶς παρὰ ἀπὸ ἐμένα. Προσωπικῶς θὰ κάνω ὅ,τι εἶναι δυνατὸν γιὰ νὰ πείσω τὴν διεύθυνσι τῆς Συμφωνικῆς τῆς Βιέννης νὰ ἔλθῃ γιὰ δυὸ τουλάχιστον μέρες στὴν Ἀθήνα.

— Στὶς 9 ἀκριβῶς ὁ Μητρόπουλος ἐπεβιβάσθη στὸ τετρακινητήριο ἀεροσκάφος τῆς K.L.M. καὶ στὶς 9.10 ἀνεχώρησε γιὰ τὸ Λονδῖνο.

ΠΡΟΣ ΤΙΜΗΝ ΤΩΝ ΓΟΥΛΑΝΔΡΗ

Πρὸς τιμὴν τοῦ ζεύγους Γουλανδρῆ ὁ Σύλλογος «Οἱ φίλοι τῆς Μουσικῆς», παρέθεσε χθὲς τὸ μεσημέρι πρόγευμα στὸν Ναυτικὸ Ὅμιλο. Παρεκάθησαν ἐκτὸς ἀπὸ τὸν κ. Βοισ. Γουλανδρῆ καὶ τὴν σύζυγό του, ὁ πρόεδρος τοῦ Συλλόγου, ὑπουργὸς τῶν Οἰκονομικῶν κ. Λάμπρος Εὐταξίας, ἡ ἀντιπρόεδρος κ. Ἀλεξάνδρα Τριάντη, ἡ κ. Νίνα Ἀραβαντινοῦ, ὁ καθηγητὴς καὶ ἡ κ. Λούρου, ὁ κ

ΒΗΜΑΤΟΣ
-4 ΟΚΤ. 1955

ΕΠΕΙΤΑ ΑΠΟ ΔΕΚΑΕΠΤΑ ΧΡΟΝΙΑ

Η ΑΘΗΝΑ ΑΠΕΘΕΩΣΕ ΤΟ ΕΝΔΟΞΟ ΤΕΚΝΟ ΤΗΣ, ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Οἱ τρεῖς συναυλίες τῆς Φιλαρμονικῆς Νέας Ὑόρκης

Η ΣΥΓΚΙΝΗΤΙΚΗ ΔΕΞΙΩΣΙΣ ΕΙΣ ΤΟ ΩΔΕΙΟΝ

Ἡ τριήμερος παραμονὴ τοῦ Μητροπούλου εἰς τὰς Ἀθήνας, ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ἀπετέλεσε ἕνα καλλιτεχνικὸ γεγονὸς ποὺ θὰ παραμ ἰνῃ ἀλησμόνητον εἰς τὰ μουσικὰ χρονικὰ τῆς πρωτευούσης.

Χάρις εἰς τὴν γεννεοδωρίαν τοῦ Βασιλείου Γουλανδρῆ, πρὸς χάριν τῶν σκοπῶν τοῦ Συλλόγου τῶν «Φίλων τῆς Μουσικῆς» ἀξ ώθηκε τὸ Ἀθηναϊκὸ κοινὸ νὰ ξαναδῇ τὸν διάσημο ἀρχιμουσικὸ ὕστερα ἀπὸ 17 χρόνια. Καὶ τὸ σπουδαιότερο νὰ τὸν ἰδῇ ἐπὶ κεφαλῆς τῆς μεγαλυτέρας ὀρχήστρας τῆς Ἀμερικῆς, ἴσως καὶ τῆς καλυτέρας τοῦ κόσμου. Γιατί, ὅπως ὁμολογοῦν οἱ διασημότεροι κριτικοί, ἡ ὀρχήστρα αὐτὴ ποὺ βρίσκεται τέσσερα περίπου χρόνια στὰ χέρια τοῦ Μητροπούλου, ἔχ ι διαμορφωθῇ καὶ ἔχει ἀποκτήσει τὴν πλαστικότητα καὶ τὴν πληρότητα ποὺ αὐτὸς τῆς ἔχει δώσει. Εἶναι ἀναμφισβήτητον ὅτι τὸ μουσικὸ αὐτὸ συγκρότημα τῶν 105 μουσικῶν φέρει τὴν σφραγῖδα τῆς προσωπικότητος τοῦ διευθυντοῦ της καὶ ὅτι μὲ κανένα ἄλλον δὲν θὰ ἠμποροῦσε νὰ ἀποδώσῃ ὅ,τι σήμερα μὲ αὐτὸν ἐπὶ κεφαλῆς ἀποδίδει.

Εἶναι κρῖμα ὅτι ὁ τόσον πομπωδῶς διαφημισθεὶς γαλανὸς ἀττικὸς οὐρανὸς ὑπεδέχθη τὸν διαπρεπῆ ἀρχιμουσικὸ καὶ τὴν ὀρχήστρα του μὲ συννεφιὰ καὶ βροχὴ ποὺ διήρκεσε ἀνελλιπῶς δύο ὁλόκληρες ἡμέρες. Τόσες, ὅσες χρειάστηκαν γιὰ νὰ ζοῦν σὲ ἀγωνία ὅλοι ὅσοι εἶχαν ἀγοράσει μὲ τόσους κόπους καὶ θυσίες τὰ εἰσιτήριά τους γιὰ τὸ Ὠδεῖον τοῦ Ἡρώδου τοῦ Ἀττικοῦ καὶ γιὰ νὰ ἀλλάξουν τελικὰ τὰ προγράμματα καὶ νὰ δοθοῦν οἱ συναυλίες στὸν Ὀρφέα. Αὐτὸ βέβαια εἶχε τὸ καλὸ ἀποτέλεσμα ὅτι δόθηκαν τρεῖς συναυλίες ἀντὶ δύο καὶ ὅτι στὸν κλειστὸ χῶρο χάρηκαν οἱ Ἀθηναῖοι, κατὰ τὴν ἀντίληψι τοῦ Μητροπούλου, τὴν ἠχητικὴ πληρότητα τῆς ὀρχήστρας, πρᾶγμα ποὺ δὲν θὰ συνέβαινε εἰς τὸ ὕπαιθρο. Ἀπὸ τὴν ἄλλη πλευρὰ ἐχάθη ἡ θαυμασία ἀτμόσφαιρα τοῦ ἀρχαίου Ὠδείου καὶ μαζὶ μὲ αὐτὴ καὶ κάμποσα εἰσιτήρια τὰ ὁποῖα δὲν μπόρεσαν νὰ ἔχουν ἀπόκρισι εἰς τὴν αἴθουσαν τοῦ Ὀρφέως παρὰ τὴν κοσμοπλήμμυρα ποὺ παρετηρήθη. Εὐτυχῶς ὅτι τὸ ραδιόφωνο μετέδωσε καὶ τὶς τρεῖς συναυλίες καὶ ἔτσι μπόρεσαν ὅλοι οἱ Ἕλληνες νὰ ἀπολαύσουν τὴν μουσικὴ πανδαισία ποὺ τοὺς χάρισε ὁ μεγάλος μαέστρος. Βέβαια ἔχασαν τὸ ὀπτικὸ θαῦμα ποὺ παρουσιάζει ὁ Μητρόπουλος διευθύνοντας. Ἀλλὰ διαφορετικὰ δὲν ἦτο δυνατὸν νὰ γίνῃ. Καμμιὰ αἴθουσα καὶ κανένα Στάδιο δὲν ἦτο σὲ θέσι νὰ ἱκανοποιήσῃ ὅλους ἐκείνους ποὺ ἤθελαν νὰ ἰδοῦν καὶ νὰ ἀκούσουν τὸν Μητρόπουλο.

❁

Παρουσίᾳ τῶν Βασιλέων, μελῶν τοῦ ὑπουργικοῦ συμβουλίου, τοῦ διπλωματικοῦ Σώματος καὶ χιλιάδων κόσμου ἐδόθη ἡ πρώτη συναυλία τοῦ Σαββάτου. Μόλις ὁ Μητρόπουλος ἐνεφανίσθη εἰς τὸ πόντιουμ, τὸ κοινὸν ὄρθιο ἐξέσπασεν εἰς ἕνα φρενιτιώδες χειροκρότημα, παρόμοιο ποὺ δὲν ἔχει συμβῇ γιὰ κανένα ἕως τώρα καλλιτέχνη. Ταυτοχρόνως ἀκούστηκαν φωνές: «Καλῶς ἦλθες». Ὁ Μητρόπουλος βαθύτατα συγκεκινημένος ὑπεκλίθη πρὸ τοῦ κοινοῦ ἀρκετὴ ὥρα. Φοροῦσε φράκο καὶ ἔφερε τὸν ἀνώτερον Ταξιάρχην τοῦ Φοίνικος, τὸν ὁποῖον τοῦ ἀπένειμεν ὁ Βασιλεὺς κατὰ τὴν ἐπίσκεψίν του εἰς τὴν Ἀμερικήν. Τὸ πρόγραμμα, εἶχεν ἀρχικῶς εἰπωθῇ, δὲν ἦταν δύσκολο. Τὰ χειροκροτήματα ποὺ ὑπεδέχθησαν τὴν ἐκτέλεσιν κάθε κομματιοῦ διέψευδαν τὴν ἀντίληψι αὐτή. Ἔτσι ὁ Κουπερὲν οὔτε καὶ ὁ Σούμαν ἠμποροῦσαν νὰ κουράσουν καὶ ὅταν ὁ Μητρόπουλος ἀνήγγειλεν ὅτι ἀντὶ τῆς πέμπτης συμφωνίας τοῦ Προκόφιεφ θὰ ἐπαίζετο ἡ δεκάτη τοῦ Σοστάκοβιτς τὰ χειροκροτήματα ποὺ ἐξέσπασαν ἐδικαίωσαν—καὶ μὲ τὸ παραπάνω—τὴν ἐκλογή του. Τὸ σημεῖο αὐτὸ ἀξίζει κάποια προσοχή: Στὶς τρεῖς συναυλίες ποὺ ἔδωσε ὁ κ. Μητρόπουλος ἔδωσε τὴν εὐκαιρία στὸ κοινό μας νὰ ἀκούσῃ ἔργα ἄγνωστα εἰς τὸν τόπο μας ὅπως τὴν δεκάτη τοῦ Σοστάκοβιτς, τὴν εἰσαγωγὴ στὴν ὄπερα «Κολὰς Μπρενιὸν» τοῦ Καμπαλέφσκυ, καὶ μᾶς προσέφερεν ἀγνώριστη καὶ μὲ ὁμορφιὰ ποὺ ποτὲ δὲν εἴχαμε ὑποψιασθῇ τοὺς «Τέσσερις Ἑλληνικοὺς χορούς» τοῦ Σκαλτώτα. Ὁ ἐνθουσιασμὸς εἶχε φθάσει εἰς τὸ κατακόρυφον μετὰ τὴν ἐκτέλεσιν τῆς «Δεκάτης συμφωνίας» τοῦ Σοστάκοβιτς καὶ ὁ Μητρόπουλος ἔπαιξε σὲ «μπὶς» μιὰ μελωδία τοῦ Ραχμάνινωφ καὶ ἕνα ἀπόσπασμα ἀπὸ τὸ «Τρίκοχο καπέλλο» τοῦ Ντὲ Φάλια.

Ἡ δευτέρα συναυλία ποὺ ἦταν ἔκτακτη λόγῳ τοῦ καιροῦ δόθηκε τὴν Κυριακὴ τὸ πρωῒ στὰς 11 στὸν «Ὀρφέα» πάλιν. Ἡ ὑπηρεσία τοῦ Φεστιβὰλ κατέβαλε κάθε προσπάθεια ὥστε νὰ ἱκανοποιηθοῦν ὅσοι ἔμειναν ἔξω ἀπὸ τὴν πρώτη. Καὶ τὸ ἐπέτυχε κατὰ μεγάλο ποσοστόν. Ἡ συναυλία αὐτὴ ἐκτὸς τῶν Ἑλληνικῶν χορῶν τοῦ Σκαλκώτα, περιέλαβε καὶ τὴν ἠρωϊκὴ συμφωνία τοῦ Μπετόβεν. Τὸ κοινὸ ἀπεθέωσε καὶ πάλιν τὸν μαέστρο. Τὸ μεσημέρι μετὰ τὴν συναυλία ὁ Μητρόπουλος προσκληθεὶς προσωπικῶς ὑπὸ τοῦ Βασιλικοῦ ζεύγους ἀνῆλθεν εἰς τὸ Τατόϊ καὶ παρεκάθησε εἰς τὸ Βασιλικὸν πρόγευμα. Εἰς τὸ τέλος μάλιστα τῆς πρωϊνῆς συναυλίας καὶ ἐνῶ τὸ κοινὸν ἐχειροκρότει ἀκόμη μὲ ἐνθουσιασμόν, ὁ Μητρόπουλος ἐζήτη-



Οἱ Βασιλεῖς συνομιλοῦν μὲ τὸν διαπρεπῆ Ἕλληνα ἀρχιμουσικὸν Δημήτρη Μητρόπουλον, στὸ διάλειμμα τῆς συναυλίας εἰς τὸν «Ὀρφέα»

ΛΟΓΩ ΓΗΡΑΤΟΣ;

ΑΓΓΛΟΣ ΣΤΡΑΤΑΡΧΗΣ ΠΙΣΤΕΥΕΙ ΟΤΙ ΥΠΑΡΧΟΥΝ ΟΙ ΙΠΤΑΜΕΝΟΙ ΔΙΣΚΟΙ

= Τοὺς ὁδηγοῦν ἄνθρωποι = ἐρχόμενοι ἀπὸ τὸ διάστημα

ΜΙΑ ΔΗΛΩΣΙΣ ΤΟΥ

ΛΟΝΔΙΝΟΝ, 3 Ὀκτωβρίου. Ἰδιαιτέρα Ὑπηρεσία. — Ὁ πρώην στρατάρχης τῆς Ἀεροπορίας λόρδος Ντάουντιγκ, ἀνώτατος διοικητὴς τῶν Βρεττανικῶν δυνάμεων κατὰ τὴν μάχη τῆς Ἀγγλίας, ἐδήλωσε χθὲς τὴν ἑσπέραν ὅτι πιστεύει εἰς τὴν ὕπαρξιν τῶν ἰπταμένων δίσκων καὶ ἀνθρώπων προερχομένων ἐκ τοῦ διαστήματος. Ὁ στρατάρχης Ντάουντιγκ, ἡλικίας 73 ἐτῶν, ὁ ὁποῖος τελεῖ σήμερον ἐν ἀποστρατείᾳ, εἶπεν εἰς χθεσινὴν συγκέντρωσιν τῶν μελῶν μιᾶς Λέσχης τοῦ Οὐέστ Χόαθλυ, ἡ ὁποία ἀσχολεῖται μὲ τοὺς ἰπταμένους δίσκους: «Εἶμαι ἀπολύτως πεπεισμένος ὅτι τόσον οἱ δίσκοι ὅσον καὶ οἱ ἄνθρωποι αὐτοὶ ὑπάρχουν εἰς τὴν πραγματικότητα. Ὑπάρχουν ἐπὶ τοῦ προκειμένου αἱ ἀναφοραὶ 10.000 αὐτοπτῶν μαρτύρων, ἐκ τῶν ὁποίων καὶ αἱ ἡμίσεις ἀκόμη ἂν εἶναι ἐσφαλμέναι, αἱ ὑπόλοιποι 5.000 πρέπει τοὐλάχιστον νὰ ἀφοροῦν κάτι τὸ συγκεκριμένον». Ὁ λόρδος Ντάουντιγκ, ὁ ὁποῖος ἀπὸ τῆς παραιτήσεώς του κατὰ τὸ 1942 ἔχει γράψει τρία μυθιστορήματα, προσέθεσεν ὅτι συμφώνως πρὸς τοὺς αὐτόπτας μάρτυρας, οἱ ἰπτάμενοι δίσκοι, ποὺ προέρχονται ἐκ τοῦ πλανήτου «Ποσειδῶν», ἔχουν πλήρωμα 12 ἀνδρῶν καὶ διάρκειαν πτήσεως μιᾶς ἑβδομάδος, ἐνῶ οἱ προερχόμενοι ἐκ τοῦ πλανήτου «Ἀφροδίτη» ἔχουν πλήρωμα 6 ἀνδρῶν καὶ διάρκειαν πτήσεως μόνον 24 ὡρῶν. Ἀνεγνωρίσθησαν ἐξ ἄλλου, κατέληξε, πολυάριθμοι μικροὶ δίσκοι διαμέτρου δύο ἕως τριῶν ποδῶν, οἱ ὁποῖοι προσεγειώθησαν κατὰ τὸ παρελθὸν εἰς πολλὰ σημεῖα τῆς Γῆς.

ΧΑΡΙΝ ΤΗΣ ΙΣΤΟΡΙΑΣ

ΜΑΚΕΔΟΝΙΑ
ΘΕΣΣΑΛΟΝΙΚΗ
4 ΟΚΤΩΒΡΙΟΥ 1955

Σήμερον ἡ τελευταία εἰς Λονδίνον

ΑΛΗΣΜΟΝΗΤΟΙ ΘΑ ΠΑΡΑΜΕΙΝΟΥΝ ΑΙ ΤΡΕΙΣ ΣΥΝΑΥΛΙΑΙ ΕΙΣ ΑΘΗΝΑΣ ΤΗΣ «ΦΙΛΑΡΜΟΝΙΚΗΣ» Ν. ΥΟΡΚΗΣ

Ἀπεθεώθη ὁ Δ. Μητρόπουλος



Ὁ βασιλεὺς συγχαίρει τὸν κ. Μητρόπουλον μετὰ τὴν συναυλίαν.

ΑΘΗΝΑΙ, 3.— Τέσσαρες χιλιάδες περίπου ἀκροαταὶ παρηκολούθησαν τὰς συμφωνικὰς συναυλίας τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης, αἱ ὁποῖαι, λόγῳ τῆς μεταβολῆς τοῦ καιροῦ, ἐδόθησαν εἰς τὴν αἴθουσαν τοῦ «Ὀρφέως» τῆς ὁδοῦ Σταδίου, ἐνῶ ἄλλοι χίλιοι ἑξακόσιοι, οἱ ὁποῖοι θὰ παρηκολούθουν ἐπίσης, ἂν αἱ συναυλίαι ἐδίδοντο ὡς εἶχεν ἀρχικῶς ἀποφασισθῇ εἰς τὸ θέατρον Ἡρῴδου τοῦ Ἀττικοῦ, ἔμειναν ἔξω τοῦ νυμφῶνος.

Η ΠΡΩΤΗ ΣΥΝΑΥΛΙΑ

Τὴν 6.30' μ.μ. ἀπὸ τὴν κατάμεστον ἐκλεκτοῦ κόσμου αἴθουσαν τοῦ «Ὀρφέως», ἡ ὁποία ἀπὸ πρωΐας εἶχε καταλλήλως προετοιμασθῇ, σεισμὸς χειροκροτημάτων ὑπεδέχθη τὴν ἐπὶ σκηνῆς ἐμφάνισιν τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Μητροπούλου κατὰ τὴν πρώτην συναυλίαν. Ὁ ἐξώστης ἦτο περισσότερον καὶ τῆς αἰθούσης πλήρης φιλομούσων ἀκροατῶν, ἀλλὰ καὶ οἱ διάδρομοι καὶ τὰ σκαλάκια, ἐνῶ ἐξ ἄλλου, ἡ παρουσία τῶν βασιλέων, τῶν μελῶν τοῦ ὑπουργικοῦ συμβουλίου καὶ ἄλλων ἐπισημοτήτων, προσέδωσεν εἰς τὴν συναυλίαν ἐξαιρετικὴν αἴγλην. Ἡ συγκίνησις τοῦ μεγάλου μαέστρου ἦτο καταφανής. Ὕστερα ἀπὸ δέκα ἑπτὰ ἔτη, ἐπεκοινώνει καὶ πάλιν μὲ τὸ παλαιὸν γνώριμον κοινόν του.

Ἡ συναυλία ἤρχισε μὲ τὸ «Πρελούντιο καὶ Ἀλέγκρο» τοῦ Κουπερὲν καὶ ἐσυνεχίσθη μὲ τὴν δευτέρα συμφωνία τοῦ Σούμαν καὶ τὴν δεκάτην τοῦ Σοστάκοβιτς, τὴν «συμφωνίαν τῆς εἰρήνης». Τὴν ἐκτέλεσι τοῦ τελευταίου αὐτοῦ ἔργου τοῦ Σοβιετικοῦ μουσικοσυνθέτου διηύθυνε μὲ καταπληκτικὴ ἐπιτυχία ὁ Μητρόπουλος στὸ Παρίσι καὶ ἀλλοῦ. Κατόπιν, ὕστερα ἀπὸ μιὰ θύελλα χειροκροτημάτων τοῦ κοινοῦ, ὁ μαέστρος ἐδιηύθυνε τὴν ἐκτέλεσιν μιᾶς συνθέσεως τοῦ Ραβὲλ καὶ τὸ ἐτρίκοχο καπέλλο» τοῦ Ντὲ Φάλλια. Κατὸ τὸ διάλειμμα οἱ βασιλεῖς ἐκάλεσαν πλησίον των τὸν Μητρόπουλον καὶ τὸν συνεχάρησαν διὰ τὴν ἄφθαστον τέχνην του. Ἐπίσης ἐδέχθησαν τὸ ζεῦγος Β. Γουλανδρῆ, πρὸς τὸ ὁποῖον ἐξέφρασαν τὴν εὐαρέσκειάν των διὰ τὴν γενναίαν καὶ εὐγενικὴν χειρονομίαν του τῆς καταβολῆς ὅλων τῶν τεραστίων δαπανῶν διὰ τὴν μετάκλησιν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης εἰς Ἀθήνας. Τὴν μεσημβρίαν τῆς Κυριακῆς ὁ Μητρόπουλος ἐγένετο δεκτὸς εἰς γεῦμα εἰς τὰ ἀνάκτορα

Η ΔΕΥΤΕΡΑ

Τὴν πρωΐαν τῆς Κυριακῆς ἐδόθη ἡ δευτέραν συναυλία. Τὸ πρόγραμμά της ἀπετελεῖτο ἀπὸ τὴν εἰσαγωγὴν τοῦ μελοδράματος τοῦ Βέρντι «Ἡ δύναμις τοῦ Πεπρωμένου», ἀπὸ τὰς «συμφωνικὰς Παραλλαγὰς» τοῦ Μπράμς ἐπὶ ἑνὸς θέματος τοῦ Χάϋδν, ἀπὸ τέσσαρας ἀπὸ τοὺς «Ἑλληνικοὺς Χορούς» τοῦ Ν. Σκαλκώτα καὶ ἀπὸ τὴν «Ἡρωϊκὴν Συμφωνίαν» τοῦ Μπετόβεν.

Εἰς τὸ διάλειμμα ὁ καθηγητὴς τοῦ Ὠδείου Ἀθηνῶν κ. Μπουστίντουϊ τοῦ προσέφερε δύο στεφάνους δάφνης. Ὁ Μητρόπουλος τοὺς προσέφερεν εἰς τοὺς μουσικοὺς τῆς ὀρχήστρας. Μετὰ τὴν λῆξιν τῆς συναυλίας κατηυθύνθη εἰς τὰ ἀνάκτορα, ὅπου, ὅπως εἶπε, «τὸν ἀνέμενε ἕνα καλὸ φαΐ». Εἰς τὰ ἀνάκτορα παρέμειναν ἐπὶ τρεῖς ὥρας.

Η ΤΡΙΤΗ ΣΥΝΑΥΛΙΑ

Ἀπὸ τὰ ἀνάκτορα κατηυθύνθη εἰς τὴν πρὸς τιμήν του δεξίωσιν τοῦ Ὠδείου Ἀθηνῶν, ὅπου πρῶτος τὸν προσεφώνησεν ὁ πρόεδρος τοῦ συμβουλίου κ. Ἀρ. Κυριακίδης, ὁ ὁποῖος τοῦ προσέφερε καὶ ἀναμνηστικὴν πλάκα, δύο δὲ μαθηταὶ τὸν ἐστεφάνωσαν.

Ἡ τρίτη καὶ τελευταία συναυλία ἦτο βραδυνή. Τὸ πρόγραμμα περιελάμβανε τὴν εἰσαγωγὴν τοῦ «Ἐλευθέρου Σκοπευτοῦ» τοῦ Βέμπερ, τὴν «Συμφωνίαν τῆς Μεταρρυθμίσεως» τοῦ Μέντελσον, «Ἑλληνικοὺς Χορούς» τοῦ Σκαλκώτα καὶ τὴν «Δευτέραν Συμφωνίαν» τοῦ Μπράμς.

Μετὰ τὴν τρίτην συναυλίαν ὁ Μητρόπουλος παρέστη εἰς φιλικὴν συγκέντρωσιν εἰς τὴν οἰκίαν τοῦ καθηγητοῦ κ. Λούρου, παρισταμένων καὶ τῶν ὑπουργῶν κ.κ. Ράλλη καὶ Γεροκωστοπούλου μετὰ τῶν κυριῶν των, τοῦ ὑπουργοῦ Οἰκονομικῶν κ. Εὐταξίᾳ καὶ τῶν πρωταγωνιστῶν τοῦ Ἐθνικοῦ Θεάτρου Κατίνας Παξινοῦ καὶ Ἀλέξη Μινωτῆ.

Η ΑΝΑΧΩΡΗΣΙΣ

Σήμερον τὴν 8.30 π.μ. ἀνεχώρησε διὰ τὸ Λονδῖνον ἀεροπορικῶς τὸ πρῶτον κλιμάκιον τῶν ἐκτελεστῶν τῆς Φιλαρμονικῆς. Τὴν 9.10 ἀπεγειώθη ἄλλο ἀεροπλάνον, εἰς τὸ ὁποῖον ἐπέβαινον ὁ Μητρόπουλος μὲ τὸν πρόεδρον καὶ τὸ ἀνώτερον προσωπικὸν τῆς Φιλαρμονικῆς.

Ἡ τουρνὲ τοῦ Δ. Μητροπούλου εἰς τὴν Εὐρώπην κλείει αὔριον (σήμερον) μὲ τὴν συναυλίαν, τὴν ὁποίαν θὰ διευθύνῃ εἰς τὸ «Ρόαγιαλ Φεστιβὰλ Χώλ» τοῦ Λονδίνου.

Ἀπόκομμα ATHENS NEWS
Χρονολογία 5 ΟΚΤ. 1955

'THEY PLAYED LIKE DEVILS'

The New York Phil. Revels In A Diabolical Masterpiece

By Emil Bouratinos

COMING from the U.S. as an apostle of Russian music, Dimitri Mitropoulos paid a creditable tribute to the only artistic elements within modern music which are worthy of any consideration or praiseworthy distinction. Whether we like it or not, the Russian school alone offers something new, aesthetic, pure and spontaneous.

It is much to the honour of the American nation, that the long lived tradition of freedom of thought and fair-play prevailed once again, through the New York Philharmonic's presentation of the Russian school to the eager audiences of the world. No one should be made to expect anything else from this land, where Democracy, in spirit and deeds is an everyday tune, to which all Americans are believed to sing with all their hearts...

The Saturday concert started with the Prelude and Allegro from «The Sultana», by F. Coperen, arranged with much imagination and cunningless by A. Milhaud. It was played with a zest and almost sensual colouring which was to be re-applied in one piece only, Scalcotta's Greek dances. Rightly too, for it would have been impossible to give such a colouring to any of the o· other pieces of the three programmes.

Following Schumann's 2nd Symphony, which came after Couperin's Prelude, Mr Mitropoulos gave us the most exci[illegible] of the entire Athens Shostakovitch's Sym- 10.

DE TRADITION

unhampered by the conventions of mosical music but defihin Russian tradition, blic masterpiece by ssed even our most expectations. With ch, Ehostokavitch opcompletely new and ed path in symphoruction which allows ically limitless possi-

While boldly thrusting himself into something daringly new and purely broad-minded he practically abandons his older principals.

The work is layed out in far separate movements, the last of which is in reality divided into two parts. The first movement is based on two themes. The main one he uses in all possible disguises including rhythmical alterations and tonal readjustments.

These often make it difficult to fish the original out, but it gives the piece astonishing unity. One always hears something familiar, but scarcely knows what that it. So great is the expectant interest of the whole work that one is driven to suspect that it was written a detective tone-story and not a symphony.

This form, clearly discernable, is a liberal extension of the sonataform, with some roots in the sonata form of the late Beethoven quarters. (A-B-Working-out Passage B-A-Coda).

The second movements displays a most astonishing variety of rhythmical statements which seem to be endless. The third, is lyrical and peaceful. The first part of the last movement is the least interesting of all, but the second part is the crowing of counterpount and explosive outbusts of savage wildness.

FATHERLY LOVE

Mr Mitropoulos — in spite of his declaration to the contrary must have had great fondness for the Symphony. For his execution was rivetting, breath taking and full of amiable affection. One felt that the conductor performed like a father acting for the wel-fare of his beloved child.

The second concert included a rather uninteresting performance of the famous Brachms-Haydn variations and Beethoven's 3rd Symphony. This was given with remarkable subletty deep understanding, and great musicianship, in spite of the fact that the conductor is not at his best with Beethoven.

The third concert was dedicated to the romantics. From the manner in which he conducted, one could clearly make out that Mitropoulos must have hated them. For both Mendelson's 5th and Brachm's 2nd were rather expressionless. Though delightfully dignified and purely academic, these two works were rendered in a casual, more or less uninteresting, way which failed to bring out the exuberant tonal variety, temperament ,and mystical mood.

Quite contrary to this, the charming four Greek dances, of Scalcotta were given with unique pep and extraordinary ups-and-downs. This proves that a man must love the music he performs in order to stir-up real enthusiasm, which was something less than casual in the «Orpheus» theatre when the four dances were completed. With the New York Philharmonic, one of the world's three best orchestras, and Mr Mitropoulos' unsurpassed gift in conducting modern music, one felt that nothing could have been too difficult for them. They played like devils.



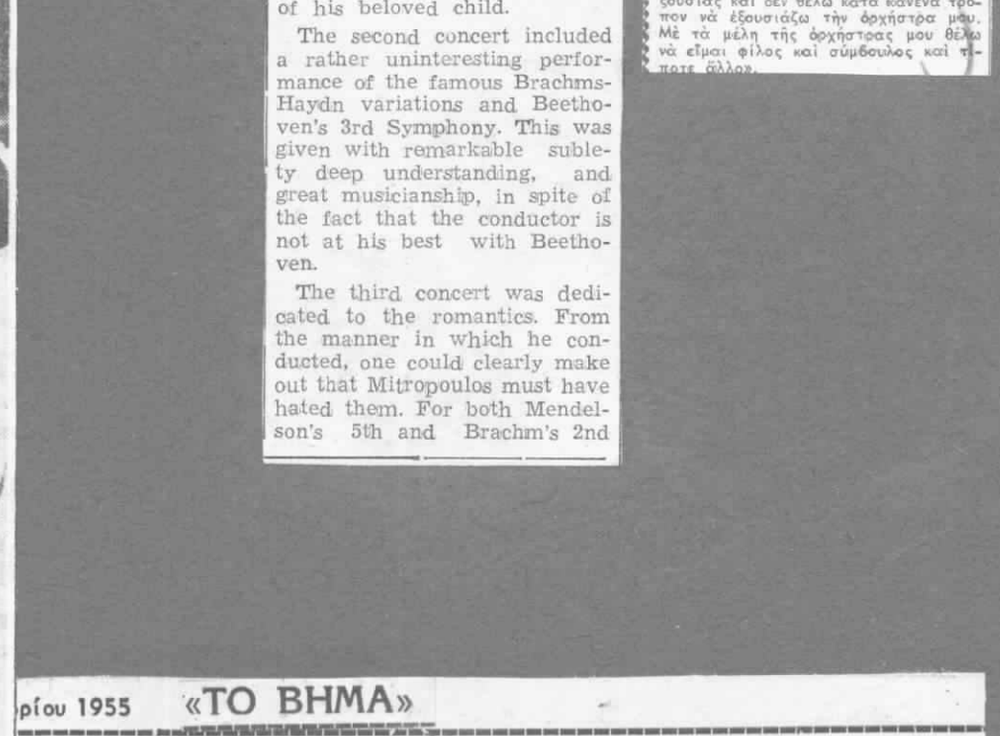
Something seemed to be amusing Dimitri Mitropoulos when this photograph was taken

ΒΗΜΑΤΟΣ
-5 ΟΚΤ. 1955

ΠΟΛΛΟΙ ΕΙΧΑΝ ἐκπλαγῇ εἰς τὰς Ἀθήνας ὅταν εἶδαν τὸν κ. Μητρόπουλο νὰ διευθύνῃ τὴν ὀρχήστρα του μὲ μπαγκέττα. Ἦτο ἀρκετὰ γνωστὸν ὅτι δὲν ἐχρησιμοποιοῦσε συνήθως παρὰ τὰ χέρια του, καὶ ὁ ἴδιος εἰς τὴν δεξίωσι τῆς Ἀμερικανικῆς Πρεσβείας ἐξωμολογήθηκε ὅτι δὲν ἀγαπᾶ τὴν μπαγκέττα. «Τὴν ἀποφεύγω, εἶπε, διότι εἶναι ἕνα σύμβολον ἐξουσίας καὶ δὲν θέλω κατὰ κανένα τρόπον νὰ ἐξουσιάζω τὴν ὀρχήστρα μου. Μὲ τὰ μέλη τῆς ὀρχήστρας μου θέλω νὰ εἶμαι φίλος καὶ σύμβουλος καὶ τίποτε ἄλλο».

ρίου 1955 «ΤΟ ΒΗΜΑ»

ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ ΤΙΜΑ ΤΟΝ ΕΞΑΙΡΕΤΟΝ ΕΛΛΗΝΑ ΚΑΙ ΔΙΑΣΗΜΟΝ ΑΡΧΙΜΟΥΣΙΚΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΝ



δεῖον Ἀθηνῶν, τὸ ἱστορικὸν ἵδρυμα τῆς ὁδοῦ Πειραιῶς, ὡς γνωστόν, τὸν Δημήτρη υλοιν εἰς μίαν ἐπιβλητικὴν ινητικὴν τελετήν. Τὸ Συμοὶ καθηγηταί, οἱ ἀπόφοιτοι ποωδασταὶ ἐτίμησαν τὸν ἑαὐτὸν Ἕλληνα, ὁ ὁποῖος αθητὴς καὶ καθηγητὴς τοῦ καὶ σήμερα ἀποτελεῖ μίαν ρασωπικότητα πρώτου μεγέος τὴν σκηνὴν τῆς αἰθούσης υλιῶν, ὅπου τόσες φορὲς ἔὁ θαυμάσιον τάλαντον τοῦ σημερινοῦ ἐνδόξου ἀρχιμουσικοῦ, ἠκούσθησαν συγκινητικοὶ λόγοι καὶ τοῦ ἀπενεμήθησαν τιμαί. Ὁ Μητρόπουλος μὲ καταφανῆ συγκίνησιν ἐδήλωσεν ὅτι αἰσθάνεται ἀνάμεσα στοὺς παληούς του καθηγητὰς καὶ συμμαθητὰς ἕνας ἁπλὸς καὶ ταπεινὸς ἄνθρωπος καὶ ὅτι ἡ σκέψις του πάντα θὰ εἶναι ἐστραμμένη πρὸς τὴν ἔνδοξον αὐτὴν χώραν, τὴν Ἑλλάδα, ποὺ τὸν ἐξέθρεψε.

Εἰς τὴν φωτογραφία ὁ Μητρόπουλος τὴν στιγμὴν ποὺ ἀπαντᾷ εἰς τὴν προσφώνησιν τοῦ Προέδρου τοῦ Ὠδείου. Δεξιὰ κατὰ σειρὰν τὰ μέλη τοῦ Διοικητικοῦ Συμβουλίου κ.κ. Ξενοφῶν Ζολώτας, Α. Βαλαωρίτης, Γεώργιος Μαῦρος, Φίλιππος Δραγούμης, Ἀριστείδης Κυριακίδης, Λάμπρος Εὐταξίας, Ἔλντα Νάζου, Μιχαὴλ Κυριακίδης καὶ ὁ ὑπουργὸς τῆς Παιδείας κ. Γεροκωστόπουλος. Ἀριστερὰ — ἐξ ἀριστερῶν πρὸς τὰ δεξιὰ — οἱ καθηγηταὶ τοῦ ἱδρύματος κ.κ. Μπουστίντουϊ, Φαραντάτος, Βαρατάσης, Σκλάβος, Βαβαγιάννης, Κουρούκλης καὶ Ροντήρης.

ΕΞΕΤΑΣΕΙΣ
ΕΙΣΑΓΩΓΙΚΑΙ & ΚΑΤΑΤΑΚΤΗΡΙΟΙ
ΕΙΣ ΤΟ
ΓΥΜΝΑΣΙΟΝ ΓΛΥΦΑΔΑΣ

Τὴν 10 Ὀκτωβρίου ἐ.ἔ. ἐνεργηθήσονται ἐς τὸ Δημόσιον Πλήρες Ἑξατάξιον Γυμνάσιον Γλυφάδας Εἰσαγωγικαὶ καὶ Κατατακτήριοι ἐξετάσεις.

Πληροφορίαι καθ' ἑκάστην 8—12 ἐν τῷ Γυμνασίῳ τούτῳ.

ΕΚ ΤΗΣ ΔΙΕΥΘΥΝΣΕΩΣ
ΓΛΥΦΑΔΑ, 1 ΟΚΤΩΒΡΙΟΥ 1955

TIMES
New York, N.Y.

OCT 5 1955

DEBUT IN LONDON FOR MITROPOULOS

Conductor of Philharmonic Heard for First Time— Myra Hess Is Soloist

Special to The New York Times.

LONDON, Oct. 4—The New York Philharmonic-Symphony Orchestra concludes its European tour with a pair of concerts in London's Festival Hall, the first of which took place this evening with a large audience attending.

Although the New York players had visited the Edinburgh Festival in 1951 and again this year, they have not been heard in London since their memorable visit with Arturo Toscanini in 1930. Much curiosity was therefore aroused in musical circles regarding not only the orchestra but also its conductor, Dimitri Mitropoulos, who, strange as it may seem, was making his London debut tonight.

Many listeners were disappointed that no American music was included in either concert, especially since both orchestra and conductor are reputed to excel in modern music rather than classics. As though to banish any such notion, Mr. Mitropoulos presented a program wholly devoted to German Nineteenth-Century romantics. The overture to Weber's "Der Freischuetz" demonstrated at once splendid tonal quality of the New York players and set at rest any doubts as to the conductor's sympathy with music of this type and period.

Work of Schumann

There followed Schumann's Second Symphony. It has been said by Sir Donald Tovey that no orchestra ever earned its reputation in Schumann; and in the first movement there was a certain tension between the brilliant capacities of players and the homely, safe orchestration of the composer.

The impression was accentuated by the conductor's curious placing of his trumpets during the first half of concert in an exposed position on the extreme right of the platform. They failed to blend with the rest of the orchestra and were excessively audible even when nearly marking time with tonic and dominant punctuation.

The two central movements of the symphony were, however, played with consummate musicianship. The romantic climax of the slow movement, which is based on a long series of descending trills in the violins, can seldom have sounded so rapturously beautiful.

After the interval the trumpets moved to a more normal place for Brahms' D minor Piano Concerto, in which Dame Myra Hess was soloist. Hers was a performance of great simplicity and dignity. Her present physical resources no longer enable her to ride the tempest of the fiercely masculine first movement. But in the more effective or rhapsodic passages she offered Brahms-playing as true and unaffected as anyone can hear now.

The faithful collaboration of Mr. Mitropoulos and the orchestra rounded off an evening of superlative music-making.

the Times

ER 5 1955

THE NEW YORK ORCHESTRA

ROMANTIC WORKS

Since it played at the Edinburgh Festival a month ago the Philharmonic Symphony Orchestra of New York has been on a tour round Europe. Last night it arrived at the Festival Hall for the first of its two London concerts and showed no sign of staleness in the precision of its attack and ensemble, nor any dimming of its highly polished tone.

Mr. Dimitri Mitropoulos, who is now its principal permanent conductor, has shown himself, on the four occasions when he has given concerts with it in this country, as primarily an interpreter of modern music, in which he excels. But last night's wholly romantic programme revealed more catholic sympathies.

The overture to *Der Freischütz* was not lacking in flexibility, which, incidentally, revealed the extraordinary unanimity of the phrasing of the strings in small subtleties of shape demanded by the conductor. The orchestra does not command veiled tone, as was noticeable also in the slow movement of Brahms's D minor concerto. Its brass in particular is unabashed, and the repetitions of dotted-note fanfare figures, with which Schumann feverishly tries to propel his second symphony, became exasperating when played at their face value. It is an open question with a symphony of indifferent quality like this one whether the conductor should play it for all its worth, without attempt at apology for inept scoring, and have the courage of his convictions in putting it into his repertory, or whether he should mitigate all the wind chorus in accompanimental figures at the risk of the texture sounding muddy. Mr. Mitropoulos mitigated nothing and played it as though he believed in every redundant note of it.

The greatest all-round satisfaction was provided by the concerto. There is a fairly simple test of the quality of the performance of this rough-hewn megalith of a concerto—whether conductor and soloist take its measure so that its size, though great, does not disrupt the form or the soloist's physical grasp of it. Last night's interpretation was such that the D minor concerto seemed to be almost as good as its more spendid fellow in B flat.

Dame Myra Hess played with the New York Orchestra in Edinburgh and mutual understanding between her and Mr. Mitropoulos ensured that the first movement was launched on a rhythm like that of a huge pendulum, within whose pulse there was ample room for the power, the volume, and the grim emotion to expand. There were a few minute details capable of improvement—the rather thick bass of the piano in octave passages and the characterless tone-quality of the horn in its big tune—but the main thing was that the dimensions were right, the power sustained, and the ensemble, which is of peculiar complexity in this concerto, that of hand-in-glove—the pianist's hand in the orchestral glove making a perfect fit.

Star
(London)

-5 OCT 1955

Dimitri The Dynamo

THE wonderful thing at the first Festival Hall concert of the New York Philharmonic Symphony Orchestra was the way in which Dame Myra Hess virtually hurled herself into line with this powerful organisation in the first movement of the First Piano Concerto of Brahms.

The man in charge was Dimitri Mitropoulos, a dynamic conductor to be feared by soloists. His left hand decisively compels discipline.

The V-sign means diminuendo, a rigid right-angle of thumb and forefinger means crescendo. Every command goes through that hand as if it were putting invisible cards into an electronic brain and producing spontaneous right answers.

Weber's overture to "Der Freischutz" disclosed the orchestra's efficiency. Mitropoulos manipulated many unexpected effects, including several reductions of the excitement to a leaden, dead pan tone on which the next passage would rise like the sun at dawn.

Under him the rarely played Second Symphony of Schumann was a long and dramatic oratorical effort. But without the false rhetoric of extreme loudness and softness the orchestral balance was precise even though it meant, at one point, three flutes and three oboes blowing themselves fortissimo to keep their end up.

In the concerto Dame Myra was quite unabashed by the fierce conflagration of sound which unleashed it. She made the keyboard live up to the heroic energy demanded by the music and the conductor.

After the gigantic first movement the rest scarcely mattered. A faltering horn nearly brought disaster to the last page, the orchestra obviously were a little weary after their flying tour of Europe. P. B.

Daily Telegraph
(London)

-5 OCT 1955

ORCHESTRA WITH LITTLE WARMTH

NEW YORK PLAYERS

The New York Philharmonic Symphony Orchestra played a programme of German romantic music at the Festival Hall last night under Dimitri Mitropoulos. The choice seems strange for a conductor whose heart appeared to be his least prominent feature.

The characteristic tone quality of the orchestra, too, is clear, dry and powerful, with little mellowness or warmth.

Schumann's C major symphony needs imagination—and even a touch of fantasy in the scherzo—if its rhythmic weakness and stodgy texture are to be forgotten. Mr. Mitropoulos preferred to allow the music to go its own rather square gait, intervening only occasionally, though then with considerable violence.

Myra Hess was the soloist in Brahms's D minor concerto. This is a work which makes purely physical demands on the player which no woman, and not many men, can wholly satisfy. Her performance was steady but almost inevitably less than life-size. M. C.

EXTRACT FROM
Daily Mail
(London)

-5 OCT 1955

DATE

Dame Myra adds fire to the Philharmonic

By PERCY CATER

THE New York Philharmonic - Symphony Orchestra has the right to feel happy about its Royal Festival Hall concert last night, when it was meeting London for the first time in 25 years, and Mitropoulos, its conductor, was making his London debut.

To the blaze of glory in which the concert ended, our Dame Myra Hess, by her superb playing of the Brahms No. 1 Piano Concerto, contributed enormously.

☆

But I must say that before this the orchestra, which made a sticky start, had played itself into form and had shown us some of its real style.

For the early dullness, I think the blame goes to overeagerness on the part of the New York players, perhaps a certain amount of travel weariness after an eight-country tour, and a programme short of facile splendours.

The orchestra was anxious not to disappoint London, and this concern, apparently a little too much stressed, denied us spark and dash in the "Freischutz" overture, with which the programme opened.

The horn-playing, for instance, was correct but obviously careful. Everything seemed tensed up. Mitropoulos waved his arms, made snatching movements with his left-hand fingers, demanded effects so vibrantly that his bald head seemed to tremble.

The response was earnest, but bite and brilliance refused to develop.

☆

Then, in the third and fourth movements of the Schumann Second Symphony the orchestra "came to life." From then the concert was all right. I have not heard it do anything much more beautiful than the accompaniment to the Brahms Concerto.

The introduction had wonderful power and poise, the background for the solo faithfully disposed itself to every need.

As for Dame Myra, she was magnificent. She played like a great lady and a great artist. I have never heard her play better.

She made us forget the formidable difficulties of this work. Where the concerto is stern and forceful she attacked with fire and determination.

The packed house recalled her again and again. Mitropoulos kissed her hand, and she kissed his. The orchestra applauded her heartily. She deserved the acclaim.

NEW YORK ORCHESTRA

Times 6 Oct.

SHOSTAKOVITCH'S TENTH SYMPHONY

When Shostakovitch's tenth symphony was introduced to London at Easter by Sir Adrian Boult and the London Philharmonic Orchestra, it obtained for itself the immediate verdict that in it the composer had found himself once more after many vicissitudes, and that here was a symphony of significance for our time and for the whole world. This verdict was confirmed last night when Mr. Dimitri Mikropoulos and the New York Philharmonic-Symphony Orchestra gave it a performance of great power and sustained eloquence at this second concert in the Festival Hall.

This was indeed the sort of music we have been waiting to hear from this orchestra and this conductor, for it has to be reluctantly admitted that their streamlined, french-polished performances of German romantic music—in which Dvorak is to be included—give little pleasure. Verdi's overture to *La Forza del Destino*, with which they opened their programme at the Festival Hall last night, suits them well enough—no inhibitions, no half-measures, no subtleties of colour, but instead full-blooded animal music that asks for, and certainly got, plain vigorous statement.

But Dvorak's violin concerto was misconceived by soloist and orchestra alike. It was slick and urban, instead of wayward and rural. Mr. Nathan Milskin is a marvellously accomplished violinist, but his tone is silky and sophisticated, whereas Dvorak needs a reedy sound, and the bite of rosin from the bow. The score puts *ma non troppo* after its *allegro* marking, but this performance went dashing ahead with no touch of the brake even when the flute had its bird-like duet with the soloist.

It is not a great concerto, perhaps not even a very good concerto, so that it needs playing down not up. Mr. Mikropoulos's high-tension methods are not for Dvorak.

But they are, without a doubt, for Shostakovitch, as for Vaughan Williams, whose fourth symphony he has twice played at Edinburgh. Shostakovitch in his latest big symphony is again painting the Russian soul; there is the lyrical pathos familiar from Tchaikovsky and Rachmaninov, there is the wild high spirits that we know in Moussorgsky, there is the wry humour of Prokofiev. But this is the Russian soul in the terms not of the familiar nineteenth century but of the contemporary scene.

The reiterations of the Russian symphonists, both Borodin and Tchaikovsky, are here, and it may be that they are responsible for the feeling of excessive length, which the composer with unwonted self-criticism recognized. But the size is part of the conception and there is fecundity of invention as well as fervent repetition. In this tenth symphony is found the realization of the promise of the first, and it proclaims quite clearly that it comes from the same pen after 30 years.

SHOSTAKOVITCH WORK CONVINCES

U.S. INTERPRETATION

The main work in Dimitri Mitropoulos's second concert with the New York Philharmonic Symphony Orchestra in the Festival Hall last night was Shostakovitch's tenth symphony.

Its huge structure and intense utterances make severe demands upon performers. These artists have known the work longer than any others outside Russia, and their performance carried immense conviction.

More it is hard to say without deep knowledge of a work which was only heard for the first time in London this spring, and which, as well as being long, is obviously of major significance.

Greatness, even, has been claimed for it. This seems doubtful at present. But certainly its introspective cast and its self-questioning ambiguity are on a profounder level than the greater part of Shostakovitch's output.

Nathan Milstein's verve and technical exuberance with his strong, sweet tone, were admirably effective in Dvorak's violin concerto. J. W.

EXTRACT FROM
Western Mail
(Cardiff)

6 OCT 195

A VISITOR to London this week is the Rev. Cynolwyn Pugh, formerly of New York. He is to preach in Jewin Welsh Presbyterian Church next Sunday, but arrived early in the week to meet some of his old friends of the Philharmonic Symphony Orchestra of New York, now appearing at the Royal Festival Hall.

"LONG TIME NO SEE, REVEREND"

When he was the pastor of the Welsh Presbyterian Church in New York Mr. Pugh was a regular visitor to Carnegie Hall, the "home" of the orchestra, and acted as unofficial chaplain to its members and their families.

When he turned up at the Royal Festival Hall for the rehearsal a few hours before the first concert he was greeted by the men and their conductor, Dimitri Mitropoulos, with cries of "Hi, there, Reverend" and "Long time no see, Reverend."

The proceedings were delayed while greetings were exchanged.

Between Mr. Pugh and the conductor there is a particular bond of sympathy. Mitropoulos hails from a family of priests in Greece, and before music claimed him contemplated entering the priesthood.

He is a profoundly religious man, and although he receives a very high salary he lives simply and gives most of his money to religious causes, in particular to financing anyone entering the priesthood not only of the Greek Church but also of other denominations.

After the two concerts in the Festival Hall he and the orchestra leave by air on Thursday for New York, where their autumn concert season begins in 10 days' time.

The Rev. Cynolwyn Pugh has recently removed to Llanbadarn Fawr, Aberystwyth, where he now lives in a house with the charming name of Pendibyn (On the Very Edge).

ΑΥΓΗΣ

-6 ΟΚΤ. 1955

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΟΙ ΣΥΝΑΥΛΙΕΣ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΜΕ ΤΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

Οι θριαμβοι τοῦ Δημήτρη Μητρόπουλου στὰ μεγαλύτερα μουσικὰ κέντρα, φτάνανε σὲ μᾶς ἐδῶ σὰν ἀντίλαλος. Οἱ ξένοι τεχνοκρίτες ξεπερνώντας ὁ ἕνας τὸν ἄλλον σὲ διθυραμβικοὺς ὕμνους, ἀνεγνώριζαν στὸ πρόσωπο τοῦ "Ελληνα καλλιτέχνη τὸν ἐμπνευσμένο ἀναδημιουργό - ἀρχιμουσικό, καὶ τὸν τοποθετοῦσαν ἀδίστακτα στὴν πρώτη γραμμή, πλάϊ στὸν Τοσκανίνι, στὸν Φουρτβαΐγκλερ, στὸν Στοκόφσκι. Πολλοὶ στὸν τόπο μας βρίσκανε κάπως ὑπερβολικὲς αὐτὲς τὶς κρίσεις. Μά: «Εἶναι ἀδύνατο νὰ μιλήσει κανεὶς γι' αὐτὸν δίχως τὰ λόγια του νὰ πάρουν εὐθὺς ἀπ' τὴν ἀρχὴ τὸν τόνο τῆς ὑπερβολῆς» γιὰ νὰ ἐπαναλάβουμε τὰ ἐπιγραμματικὰ λόγια ποὺ ἔγραψε κάποτε ὁ Λίστ γιὰ τὸ Βάγνερ. "Ετσι καὶ μεῖς ὕστερα ἀπὸ τὴ εἴχαμε τὴν εὐτυχία ν' ἀκούσουμε ἀπὸ τὴ Φιλαρμονικὴ τῆς Νέας Υόρκης μὲ τὴ διεύθυνση τοῦ Μητρόπουλου ὕστερα ἀπὸ τὴν ὑπέρτατη χαρὰ καὶ τὴν ψυχικὴ ἀγαλλίαση ποὺ μᾶς προσέφερε αὐτὸς ὁ μάγος τῆς μπακέττας μποροῦμε νὰ ποῦμε πὼς ὁ Μητρόπουλος εἶναι ἕνα ἀπὸ τὰ θαυμαστὰ μουσικὰ φαινόμενα τοῦ αἰώνα μας. Βαδίζοντας διαρκῶς δίχως ἀνάπαυλα, τὸν ἀνηφορικὸ δρόμο τῆς τέχνης, προχωρεῖ ἀπὸ θρίαμβο σὲ θρίαμβο, δίχως νὰ θαμπώνεται ἀπὸ τὴ δόξα.

Ἀπὸ τὰ πρῶτα του βήματα ὁ Μητρόπουλος ἐμφανίζεται σὰν ἕνα πνεῦμα ἀνήσυχο καὶ ἄπληστο, σὰν μιὰ μουσικὴ ἰδιοφυΐα γέματη ἀντινομίες καὶ συγκρούσεις. Προσπαθεῖ ν' ἀγκαλιάσει ὅλες τὶς ἐκδηλώσεις τῆς τέχνης του. Ὕστερα ἀπὸ τὴ λαμπρὴ του ἀποφοίτηση ἀπὸ τὸ 'Ωδεῖο Ἀθηνῶν ὅπου εἶχε σπουδάσει πιάνο καὶ ἀνώτερα θεωρητικά, πηγαίνει μὲ ὑποτροφία στὶς Βρυξέλλες γιὰ σπουδὲς ἐκκλησιαστικοῦ ὀργάνου καὶ σύνθεσης. Ὕστερα φεύγει γιὰ τὸ Βερολῖνο παραμένοντας ἐκεῖ ἕξη χρόνια. Ἡ μελέτη τοῦ πιάνου ἐναλλάσσεται μὲ τὴ σπουδὴ καὶ τὴ δημιουργικὴ ἐνασχόληση στὴ σύνθεση. Παράλληλα ἡ ἐπίδοση τοῦ Μητρόπουλου στρέφεται ἐντατικὰ καὶ πρὸς τὴ διεύθυνση ὀρχήστρας.

Ἰδιοσυγκρασία ἀπόλυτα ρομαντικὴ ὁ Μητρόπουλος — κι' αὐτὸ τὸ βλέπει κανεὶς στὸ χείμαρρο τοῦ ρομαντικοῦ μουσικοῦ πάθους ποὺ τὸν συνεπαίρνει στὶς ἑρμηνεῖες του — σὰν συνθέτης ἐμφανίζεται ἕνας τολμηρότατος νεωτεριστής, ὅπου ἐγγίζει τὶς πιὸ παρακινδυνευμένες ἀκρότητες. Τὸ πρόβλημα τῆς τεχνικῆς καὶ ἡ αἰσθητικὴ τῆς φόρμας γίνεται αὐτοσκοπὸς στὴν τέχνη τοῦ Μητρόπουλου, ποὺ δὲ διστάζει νὰ θυσιάσει καὶ αὐτὴ ἀκόμη τὴν ἐμπνευσή του στὸν ἀμείλικτο βωμὸ τοῦ διανοητικοῦ φορμαλισμοῦ.

"Ομως ἀπὸ τὸν πρῶτο ἀκόμη καιρὸ ἀρχίζει νὰ διαγράφεται καθαρὰ ὁ δρόμος ποὺ θἄπρεπε ν' ἀκολουθήσει ὁ Μητρόπουλος. Ἀπὸ τὴν ἐποχὴ ποὺ βρισκόταν στὸ Βερολῖνο καὶ εἶχε καταλάβει τὴ θέση τοῦ τρίτου «καπελλμάϊστρο» στὴν Κρατικὴ Ὄπερα, ἡ διεύθυνση τῆς ὀρχήστρας φάνηκε πὼς τὸν τραβοῦσε περισσότερο, καὶ ἄρχισε νὰ βαραίνει στὴν πλάστιγγα τῆς καλλιτεχνικῆς του σταδιοδρομίας. Ἡ ἴδια ἡ μουσικὴ του ἰδιοσυγκρασία, ἡ μουσικὴ του φύση, τοῦ ἐπέβαλλαν νὰ ἀκολουθήσει αὐτὸ τὸ δρόμο. Φάνηκε καθαρὰ ἀπ' τὴν ἀρχὴ πὼς ὁ μουσικὸς Μητρόπουλος ὑπεροχαντίζει τὸ μουσικό του δημιουργικὸ πνεῦμα. "Ετσι ἀπὸ τὸ 1926 ποὺ ἐπέστρεψε στὴν Ἀθήνα γιὰ ν' ἀναλάβει τὴ διεύθυνση τῆς Συμφωνικῆς ὀρχήστρας καὶ σ' ὅλη τὴ μέχρι σήμερα διαδρομὴ τῆς ταραχώδους του ἐξέλιξης, ὁ "Ελληνας καλλιτέχνης λογαριάζεται σὰν ἕνας μεγάλος ἀρχιμουσικός, ἐνῶ σὰν συνθέτης παραμένει σὲ δευτερεύουσα μοῖρα.

Ἀπὸ τὰ ἔργα ποὺ ἑρμήνευσε ὁ Μητρόπουλος στὶς δυὸ βραδυνὲς συναυλίες τοῦ Σαββάτου καὶ τῆς Κυριακῆς στὸν «Ὀρφέα» ἀναμφισβήτητα ἡ «10η Συμφωνία» τοῦ Σοστάκοβιτς παρουσίασε τὸ μεγαλύτερο ἐνδιαφέρον. Σὲ πολλοὺς γεννήθηκε τὸ ἐρώτημα γιατὶ τὸ ἔργο αὐτὸ φέρνει τὴν προσωνυμία «Συμφωνία τῆς Εἰρήνης». Εὔλογη κατ' ἀρχὴν αὐτὴ ἡ ἀπορία, ὅμως θὰ πρέπει νὰ σκεφτοῦμε πὼς δὲν εἶναι ἀνάγκη μιὰ σύνθεση ἀφιερωμένη στὴν ἰδέα τῆς Εἰρήνης νὰ περιλαμβάνει «τυμπανοκρουσίες καὶ κωδωνοκρουσίες» καὶ ἄλλα παρόμοια ἠχηρὰ καὶ πομπώδη πράγματα γιὰ νὰ δείχνεται πὼς τὸ περιεχόμενό της ἔχει ἄμεση σχέση μὲ τὸν τίτλο τοῦ ἔργου. Τὸ ἰδεῶδες τῆς Εἰρήνης βρίσκεται παντοῦ διάχυτο σ' ὅλες τὶς ἐκδηλώσεις τῆς ζωῆς καὶ τῆς τέχνης. "Ενα ἔργο μὲ ζωντανὸ περιεχόμενο ποὺ ἀποπνέει ὑγεία, δύναμη καὶ χαρὰ ποὺ φέρνει στὶς καρδιὲς τῶν ἀνθρώπων τὸ μήνυμα τῆς ἀγάπης καὶ τῆς συναδέλφωσης, σίγουρα εἶναι μιὰ εἰρηνικὴ δημιουργία. Σὰν ἔργο τέχνης ἡ 10η Συμφωνία τοῦ Σοστάκοβιτς εἶναι ἀπὸ τὶς πιὸ καλὲς ἐπιτεύξεις τοῦ Σοβιετικοῦ συνθέτη, καὶ ἕνα ἀπὸ τὰ πιὸ ὑπέροχα μουσικὰ δημιουργήματα τῆς ἐποχῆς μας. Μακρυὰ ἀπὸ δωδεκαφθογγικοὺς ἐγκεφαλισμούς, ἀπὸ μοντερνιστικὲς ἁρλοῦμπες, μὲ ἐκδηλο τὸ στοιχεῖο τῆς λαϊκῆς μουσικῆς, γίνεται ἄμεσα κατανοητὸ καὶ ἀπὸ τὸν πιὸ ἀνίδεο ἀκροτή, ἐνῶ παράλληλα σὰν ἔργο τέχνης μπορεῖ νὰ ἱκανοποιήσει καὶ τὸ πλέον ραφιναρισμένο γοῦστο.

Ἀναμφισβήτητα ὁ Σοστάκοβιτς βρῆκε στὸ πρόσωπο τοῦ Μητροπούλου, τὸν ἰδεῶδη, τὸν ἀνυπέρβλητο ἑρμηνευτὴ τῆς μουσικῆς του. Στὴν ἀπόδοση τῆς 10ης Ἑνας παντοδύναμος μουσικὸς κραδασμὸς ποὺ ἐκπορευόταν ἀπὸ τὸ μαέστρο εἶχε συνεπάρει τοὺς μουσικούς, καὶ ἡ ὀρχήστρα στὰ χέρια τοῦ Μητροπούλου εἶχε μεταβληθεῖ σ' ἕνα ἀπέραντο ὄργανο στὴν ἔνταση καὶ τὴν ἔκταση, γιὰ νὰ μᾶς ἀποκαλύψει ὅλο τὸ συναισθηματικὸ βάθος, τὴν οὐσία καὶ τὸ σφρίγος ποὺ περικλείει ἡ θαυμαστὴ δημιουργία τοῦ Σοστάκοβιτς.

Ἀμείλικτος ἐχθρὸς τῆς ραυτίνας ὁ Μητρόπουλος, προσπάθησε πάντοτε ν' ἀποφύγει τὴν «πεπατημένη», γι' αὐτὸ παλαιότερα μερικὲς ἑρμηνεῖες του, ἰδιαίτερα στὰ κλασσικὰ ἔργα, εἶχαν χαρακτηριστεῖ κάπως τολμηρὲς καὶ παρακινδυνευμένες. Σήμερα ὁ μαέστρος ἐμφανίζεται πιὸ ὥριμος καὶ κατασταλαγμένος, δίχως ὅμως νὰ τοῦ λείπει ἡ νεανικὴ ζωντάνια καὶ τὸ σφρίγος ποὺ πάντα καὶ σὲ ὅλα τὰ ἔργα χαρακτηρίζουν τὶς μουσικὲς ἑρμηνεῖες του. Ξέφυγε πιὰ ἀπὸ τὶς σπασμωδικὲς κινήσεις καὶ τὶς παράφορες ὁρμητικὲς ἐκδηλώσεις, καὶ μόνο ὅταν τὸ πνεῦμα τοῦ ἔργου τὸ ἀπαιτεῖ, ἀφήνεται νὰ παρασυρθεῖ ἀπὸ τὴ δίνη τοῦ μουσικοῦ του αὐθορμητισμοῦ.

Δυστυχῶς ἀπὸ ἔλλειψη χώρου δὲν μποροῦμε νὰ σταθοῦμε σὲ λεπτομερειακὴ ἀνάλυση γιὰ τὴν ἀπόδοση τῶν ἄλλων ἔργων ποὺ παρουσίασε ὁ Μητρόπουλος. Θὰ ποῦμε μόνο πὼς σ' ὅλες τὶς συνθέσεις, ἀπὸ συμφωνικοὺς μεγαλόκοσμους ὡς τὶς μουσικὲς μινιατοῦρες — ὅπως οἱ χοροὶ τοῦ Σκαλκώτα — ἡ τέχνη του ἔβειξε κάτι τὸ πρωτόφαντο καὶ ἀποκαλυπτικό.

Β. ΑΡΚΑΔΙΝΟΣ

TIMES
New York, N.Y.

OCT 6 1955

CONCERT IS GIVEN BY PHILHARMONIC

Orchestra Heard in London in Shostakovich Tenth— Mitropoulos Conducts

Special to The New York Times.

LONDON, Oct. 5—The second and last of the New York Philharmonic-Symphony's London concerts ended tonight with a performance of Shostakovich's Tenth Symphony. Few who heard it will readily forget it.

The evening had begun with Verdi's Overture to "La Forza del Destino" in a reading strikingly similar in its controlled intensity and sharply drawn outlines to that of Arturo Toscanini.

Dimitri Mitropoulos shaped the string motto-theme with such plasticity and feeling for line that for once its numerous appearances did not seem excessive. It was a performance that made one wish to hear a whole opera—whether by Verdi or Wagner or Strauss—directed by this most demonic of modern conductors.

Dvorak's Violin Concerto shows that great composer some way below his best. It was difficult not to wish that some other concerto—for instance, that of Alban Berg—had been chosen to display the splendid musicianship of the orchestra and of Nathan Milstein, the soloist.

In the first movement Mr. Milstein showed rather less than his usual imperturbability, and even lost pitch once or twice, but in the nostalgic slow movement he recovered his best form and reveled in the glorified village-fiddling of the finale.

Still, no brilliance of execution can disguise the weakness of this work.

To those who remembered the well-intentioned but mediocre performance with which the Shostakovich Symphony was introduced to London last Easter, tonight's reading came as a revelation.

The immense first movement attained its climax with the irresistible force of an incoming tide; the thunderous climax itself, and the pale, desolate ending seemed the inevitable result of purely musical logic.

DAILY MAIL;

OCTOBER 6, 1955

Mitropoulos shows how

By PERCY CATER

MITROPOULOS and the New York Philharmonic - Symphony Orchestra made their second and last concert of this visit, in the Royal Festival Hall last night, something for London to remember. They were brilliant.

The orchestra had got the measure of the place, had forgotten any "first night" anxieties. It was on its toes, completely assured, poised.

In the "La Forza del Destino" overture, which was as smart as paint, it showed its spirit. The surges of tone came as though a coiled spring impelled them.

The strings had an immense verve; the woodwind reflections were flowing and urbane.

Peak of the night was Shostakovitch's Tenth Symphony, which, with playing of this colour and intensity, appeared more than ever a masterwork of our time.

Mitropoulos, who has the highest opinion of this composer, put into the direction of the symphony all he had, and his players responded with an earnest understanding. The symphony, dominatingly of darkness and grandeur, was presented with a lively regard for all its aspects.

ΑΥΓΗΣ

-5 ΟΚΤ. 1955

ΠΟΛΛΑ ἐνδιαφέροντα σημεῖα εἶχαν ὅσα εἶπε ὁ Δημήτρης Μητρόπουλος στοὺς συναδέλφους του καὶ στοὺς ἀντιπροσώπους τοῦ Τύπου — τόσο ποὺ οἱ τελευταῖοι κατὰ πλειοψηφίαν ἢ τὰ παραποίησαν, ἢ τ' ἀποσιώπησαν. Εἶπε λοιπὸν ἀνάμεσα στ' ἄλλα ὁ διάσημος "Ἑλληνας μαέστρος πὼς ἕνα μεγάλο μέρος τῆς θριαμβευτικῆς σταδιοδρομίας του τὸ χρωστάει στὴν καταπληκτικὴ τύχη ποὺ εἶχε. Καὶ δὲν νομίζουμε πὼς ὑπερβάλλει. Κάτω ἀπ' τὸ σημερινὸ «σύστημα» τοῦ «ἐλευθέρου κόσμου» —τὸ ὁποῖον ἄρκετὰ διακριτικὰ τὸ στόλισε κατὰ πως μπόρεσε ὁ Μητρόπουλος — ἡ ἀνάδειξη μιᾶς καλλιτεχνικῆς φυσιογνωμίας ἐξαρτᾶται πολὺ ἀπ' τὶς συμπτώσεις. Πόσα ταλέντα χάνονται καὶ πόσες προσπάθειες ἀναγνωρίζονται μόνον μετὰ... θάνατον γιατὶ κανεὶς δὲν τὶς πρόσεξε καὶ δὲν τὶς εὐνόησε; "Αν τόσα παιδιὰ τοῦ λαοῦ βρίσκανε μιὰ στοιχειώδη ἔστω συμπαράσταση γιὰ ν' ἀναπτύξουν τὴν κλίση τους στὸν καλλιτεχνικό, τὸν ἐπιστημονικὸ καὶ στὸν τεχνικὸ τομέα, ὁπωσδήποτε θὰ κυριαρχοῦσαν σήμερα ὀνόματα ποὺ οἱ ἴδιοι οἱ κάτοχοί τους ἔπεφτε καὶ νὰ τ' ἀνειρεύονται αὐτό. Μεγάλος παράγοντας λοιπὸν οἱ συμπτώσεις, ἡ τύχη — ὅπως θέλετε πέστε το — τὴν σήμερον ἡμέρα σὲ ὅποιον θέλει κι' ἐπιμένει πάνω ἀπ' ὅλα νὰ μείνει τίμιος κι' ἄνθρωπος μὲ καθαρὴ συνείδηση. Ὁ Μητρόπουλος, σὰν ἀληθινὸς καλλιτέχνης κι' ἀπὸ μετριοφροσύνη κι' ἀπὸ ἐπίγνωση τῶν συνθηκῶν ποὺ ζοῦμε, δὲν μποροῦσε νὰ μὴν εὐγνωμονεῖ καὶ τὴν... τύχη ποὺ τὸν εὐνόησε. "Αν ἔμενε στὴν Ψωροκώσταινα θὰ τὸν εἶχαν τώρα στὴν καλύτερη περίπτωση νὰ διδάσκει «σολφὲζ» σὲ καμμιὰ ἐρειπωμένη αἴθουσα Ἀθηναϊκοῦ ὠδείου. Κι' ἂς σκοτώθηκαν νὰ τὸν καλοῦνε σὲ δεξιώσεις!

*

ΣΕΜΑΤΙΣΤΗΚΕ ἡ ἀπογευματινὴ φυλλάδα τῶν «κώλλ-γκέρλς» καὶ τῶν «σιδερωμάτων» ποὺ ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης μὲ τὰ ἔργα ποὺ ἔπαιξε κάτω ἀπὸ τὴν διεύθυνση τοῦ Δημήτρη Μητροπούλου, δὲν καταφερε νὰ κάνει... ἀμερικανικὴ προπαγάνδα κι' ἔγινε χωρὶς νὰ τὸ θέλει ἀφορμὴ νὰ ἐκδηλωθοῦν τὰ εἰρηνόφιλα αἰσθήματα τοῦ κοινοῦ. Καὶ ἡ ξεφουσκωμένη —τόσο γοήγορα — ἀπ' τὸν «ἀντιαμερικανισμὸ» της φυλλάδα, μᾶς πληροφορεῖ ἀφρίζουσα ὅτι ὁ ε"Ελλην Μαέστρος κάμνει προπαγάνδα ὀρχήστρας καὶ ὄχι μουσικῆς"! Προπαντὸς δηλαδή, στενοχωριέται ποὺ δὲν ἔγινε ἀμερικανικὴ προπαγάνδα! Τ' ὁμολογεῖ καθαρά. Καὶ ἀγωνίζεται γὰ πείσει τοὺς ἀφελεῖς ἀναγνώστας της περὶ τοῦ ἀντιθέτου. Ἀλλὰ τί ἐστὶ αὐτὴ ἡ «προπαγάνδα ὀρχήστρας»; "Οτι τὰ βιολιά, οἱ μπασσάδιλες, τὰ κόντρα μπάσο καὶ τὰ ὄμποε εἶναι ἀμερικανικῆς προελεύσεως; Τόσο τὸ καλύτερο. "Ας παίζουν ὅ,τι τοὺς λέει ὁ Σοστακόβιτς μὲ τὴν «Συμφωνία τῆς Εἰρήνης» καὶ δὲν ἔχει κανεὶς ἀντίρρηση νὰ προπαγανδίζουν μόνα τους τὰ... ὄργανα τὸν ἀμερικανικὸ τρόπο ζωῆς — νὰ μὴν κρεπάρει δηλαδὴ κι' ἀπ' τὸ κακό της ἡ φυλλάδα τῶν «σιδερωμάτων» ποὺ δὲν «πιάνει» ἡ ἀμερικανικὴ (μετὰ μουσικῆς ἢ ἄνευ) προπαγάνδα. Βλέπετε, τὰ διάφορα... ὄργανα αὐτῆς τῆς προπαγάνδας, εἶναι πάντοτε ἀλληλέγγυα!

*

«ΤΟ ΒΗΜΑ» Σάββατον 8 Ὀκτωβρίου

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΚΙ' Η ΦΙΛΑΡΜΟΝΙΚΗ Ν. ΥΟΡΚΗΣ

ΤΟΥ κ. ΠΕΤΡΟΥ ΠΕΤΡΙΔΗ

Γεγονὸς ἱστορικῆς γιὰ τὴν Ἑλληνικὴ Πρωτεύουσα σημασίας μπορεῖ νὰ χαρακτηρισθῇ ἡ ἐμφάνισις τῆς Φιλαρμονικῆς Ὀρχήστρας Νέας Ὑόρκης ὑπὸ τὴν διεύθυνσι τοῦ διασήμου Ἑλληνοαμερικανοῦ ἀρχιμουσικοῦ κ. Δ. Μητροπούλου. Στὴ μακρυνὴ αὐτὴ γωνιὰ τῆς Εὐρώπης σπανία μᾶς δίνεται ἡ εὐκαιρία νὰ ἀπικοινωνήσουμε μὲ συμφωνικὸ συγκρότημα καὶ μὲ μαέστρο τέτοιας ὀλκῆς. Εἶναι, ἐπομένως, εὐνόητος καὶ συγχωρετὸς ὁ ἐξαλλος συναγερμός, ποὺ σημειώθηκε τόσο στὸ κυνηγητὸ τῶν εἰσιτηρίων ὅσο καὶ στὴν ὄγκωσι τῶν αἰσθηματικῶν ἀλαλαγμῶν.

Τὰ προγράμματα τῶν δυὸ ἀρχῆθεν ἐξαγγελθεισῶν συναυλιῶν 1ης καὶ 2ας Ὀκτωβρίου παρουσίαζαν τὸ ἀξιοσημείωτο χαρακτηριστικόν, ὅτι δὲν εἶναν ἀπολύτως κεκλεισμένα θύρα στὴν κλασσικὴ μουσική. Ἐξαιρέσει τοῦ «Πρελούδιου καὶ Ἀλέγκρου» τοῦ Κουπρὲν διασκευασμένου γιὰ σύγχρονη ὀρχήστρα ἀπὸ τὸν κ. Νταριοὺς Μιλλιὼ τὴ μερίδα τοῦ λέοντος κατεῖχεν ἡ ρομαντικὴ μουσικὴ μὲ ἐκπροσώπους τοὺς Σούμαν καὶ Μπράμς. Ἡ σύνθεσις ἑνὸς προγράμματος συμφωνικῆς συναυλίας ἀνήκει, δίχως ἀμφιβολία, στὴν ἀποκλειστικὴν ἁρμοδιότητα καὶ δικαιοδοσία τοῦ μαέστρου. Ὑπὸ τὸ πρίσμα αὐτὸ καλούμεθα ἡμεῖς οἱ μουσικοκριτικοὶ καθὼς καὶ τὸ ἀκροατήριο νὰ ἀξιολογήσουμε τὶς ἐκτελέσεις κι' ὄχι ὑπὸ τὸ βάρος τῆς κατὰ διάναιαν ὑποθήκης σχετικῆς μὲ τὸ τί θὰ προτιμούσαμε, νὰ εἶχε διευθύνει ὁ ἀρχιμουσικός.

Ὁ Φρανσουὰ Κουπρέν, ἑνίοτε ἐπιλεγάμενος ὁ Μέγας, ἀποτελεῖ μιὰν ἀπὸ τὶς πιὸ ἐξέχουσες φυσιογνωμίες τοῦ Γαλλικοῦ Χρυσοῦ Αἰῶνος, τοῦ τόσο μεγαλόπρεπα σὺνφιζομένου στὸ πρόσωπο τοῦ «Βασιλιᾶ-Ἡλίου» Λουδοβίκου τοῦ 14ου. Μαζὶ μὲ τὸν Ραμὼ σχηματίζουν ἔνδοξη δυανδρία στὶς δέλτους τῆς κλασσικῆς Γαλλικῆς μουσικῆς. Κύρια προσόντα τῆς τέχνης αὐτῆς ἐμφανίζονται ἡ λεπτή, δροσερή, παρθενικὴ σχεδὸν εὐαισθησία, τὸ τίλειον ὕφος ἀφογγης αὐλικῆς κοσμιότητος, ἡ αὐτόχρημα Ἀττικὴ διαύγεια στὴ διατύπωσι τῶν μουσικῶν ἰδεῶν καὶ ἡ ὅσο χωρεῖ λογικὴ ἐπεξεργασία τῶν χαρακτηριστικῶν θεμάτων. Στενὰ συνυφασμένος μὲ τὴ κλασσικὴν αὐτὴ τέχνη τῆς πατρίδος του ὁ σύγχρονος Γάλλος μουσουργὸς κ. Ντ. Μιλλιὼ ἔδωσε μιὰ διασκευή, ἡ ὁποία, ἂν καὶ ἀποτελοῦσα σημαντικὴ μεγέθυνσι χάριν συντουτισμοῦ μὲ τὰ πιλαίσια σημερινῆς ὀρχήστρας μένει βασικὰ πιστὴ στὸ βαθύτερο νόημα τοῦ ἔργου καὶ τῆς ἐποχῆς.

*

Ἡ Συμφωνία ἀρ. 2 τοῦ Σούμαν στέκεται ἀδικαιολόγητα παρημελημένη στὰ συνήθη προγράμματα συμφωνικῶν συναυλιῶν ἐν σχέσει τουλάχιστο, μὲ τὶς δυὸ ἑπόμενες. Ἡ τόσο πλουσιοπάροχη ἐρμηνεία τοῦ κ. Μητροπούλου μᾶς ὀδηγεῖ στὸ νὰ διαλύσουμε τὶς προκαταλήψεις εἰς βάρος τοῦ ἔργου. Ἐδῶ διαχύνεται ἀπ' ἄκρου εἰς ἄκρον, σ' ἐνθερμα κύματα εὐτραπεῖος αἰσθηματισμοῦ, ὁ καλύτερος Σούμαν τῆς ὑγιοῦς περιόδου. Ἀκούσιά μας παραμένουν, μολαταῦτα, ἀδιάλυτοι οἱ ἐνδοισμοί μας σχετικὰ μὲ τὴν πηγαία συμφωνικότητα τῶν μουσικῶν σκέψεων τοῦ Σούμαν. Πάμπολλοι συνθέτες, μεταξὺ τῶν ὁποίων κολοσσοὶ ὡς ὁ Βάγνερ, συλλαμβάνουν καὶ καταγράφουν τὴν πρώτην ἐξόρμησι τοῦ μουσικοῦ κειμένου στὴ γλῶσσα τοῦ πιάνου, πάνω σὲ δυὸ ἢ τρία πεντάγραμμα, κατόπι δὲ προβαίνουν στὴ μεγέθυνσι καὶ μεταγραφὴ γιὰ μεγάλην ὀρχήστρα. Κάθε μέθοδος ἐργασίας εἶναι παραδεκτὴ ἐφόσο τὰ αἰσθητικὰ ἐπιτεύγματα φθάνουν στὸ ὕψος τῶν προθέσεων τοῦ καλλιτέχνη κι' ἐξαντλοῦν μέχρι κεραίας τὶς δυσκολότητες ἐπιδιώξεις του. Κατὰ τὴ διαδικασία ἡ ἀρχικὴ γλῶσσα τοῦ πιάνου ἐξαφανίζεται, προβάλλει δὲ πάνοπλη ἡ ὀρχηστρικὴ μορφὴ ἀπηλλαγμένη ἀπὸ προπατορικὲς, πιανιστικὲς ἀναμνήσεις. Στὴν περίπτωσι τῶν συμφωνικῶν ἔργων τοῦ Σούμαν ἡ διαδικασία αὐτὴ ἐμφανίζεται ἀτελὴς, κοπιώδης, οὐδόλως πειστικὴ ὡς πρὸς τὴν ὀρχηστρικὴ της τελεολογία. Παραμένει, σ' ἐμφανὴ βαθμό, μουσικὴ πιάνου ἐνορχηστρωμένη. Ὁ Σούμαν, ὅπως κι' ὁ Σοπέν, παραμένει ὡς κατ' ἐξοχὴν συνθέτης τῶν πλήκτρων, τοῦ τραγουδιοῦ, τῆς παντοίας ἐνδόμυχης μουσικῆς δωματίου. Ἡ συχνὰ ἀριστη κατὰ τὰ ἄλλα μουσικὴ ὕλη τῶν συμφωνιῶν του διαβιοῖ ὑπὸ τὸ μειονέκτημα ἀτελοῦς μετενδύσεως στὴν ὑφὴ τῆς ὀρχήστρας, ἐνίοτε δὲ καὶ ὑπὸ τὸ τῆς βαρειᾶς, ἀκαλαίσθητης ἐνορχηστρώσεως.

*

Ἡ Συμφωνία ἀρ. 10 τοῦ συγχρότοῦ Ρώσσου συνθέτη Σοστάκοβιτς κατεῖχε φαντασμαγορικὴ θέσι στὸ πρόγραμμα τῆς συναυλίας. Τὸ διεξοδικὸ αὐτὸ ἔργο, διαρκείας πενήντα περίπου λεπτῶν, σφαλλεται ἴσως ἀπὸ ὑπερβολικὸ πλοῦτο μουσικῶν θεμάτων, ρυθμικῶν ἐξάρσεων, ὀρχηστρικῆς πολυχρωμίας. Ἐδῶ ξεχύνεται ἀφθονη μουσικὴ, ἀρκετὴ νὰ ἐπενδύσῃ δυὸ ἢ τρία μπαλλέτα ἀσιατικῆς ἐμπνεύσεως. Προκειμένου ὅμως περὶ συμφωνίας καὶ δὴ τῆς δεκάτης τὸν ἀριθμό, τίθενται μερικὰ προβλήματα βασικῆς σημασίας ὅσον ἀφορᾶ τὶς σχέσεις μεταξὺ μουσικῆς σκέψεως καὶ τῆς ἐγχρώμης διατυπώσεώς της. Εἶναι προφανὲς ὅτι μεταξὺ τῆς συμφωνικῆς σκέψεως καὶ τοῦ ὀρχηστρικοῦ χρώματος, ποὺ καλεῖται νὰ τῆς δώσῃ ἀναγλυφικότητα, ὑπάρχουν κι' ὀφείλουν νὰ ὑπάρχουν ὡρισμένες σχέσεις ὅσον ἀφορᾶ στὴν ἀναμεταξύ τους ἰσορροπία. Χρήσιμο νὰ τονισθῇ, χάριν παραδείγματος, ὅτι στὴν ὅλη κλασσικὴ μουσική, ἀπὸ τὶς ὑπέροχες ἀκαπέλλα πολυφωνίες τῆς "Αναγεννήσεως — ὥρα Παλεστρίνα — διὰ Μπάχ, Χαίντελ μέχρι Μπετόβεν συμπεριλαμβανομένου ἡ μουσικὴ σκέψις βασίζεται τὰ μέγιστα σ' αὐτὴ ταύτη τὴν ὑφὴ τῆς μουσικῆς πλοκῆς παρὰ στὸ σχεδὸν ἀνύπαρκτο ὀρχηστρικὸ χρῶμα. Ἡ περιδόητη «Σχολὴ τῆς Φούγκας» τοῦ Μπάχ—22 περίπου φοῦγκες, κανόνες, ριτσερκάρι κλπ.—δὲν φέρει, ὅσον ἀφορᾶ στὴν ἐνόργανή της ἐνσάρκωσι, καμμιὰν ἔνδειξι. Εἶναι ἀπόλυτη μουσικὴ σκέψις, αὐτοτελὴς κι' αὐτάρκης, ἀπόλυτη σὲ τέτοιο σημεῖο ποὺ ἐθεωρεῖτο κι' ἀπὸ τοὺς εἰδικοὺς ὡς ὑπερβάσα τὰ πλαίσια τῆς μουσικῆς κι' ἀναγομένη στὰ τῶν καθαρῶν μαθηματικῶν. Μὲ τὴ μεταπήδησι τῆς κλασσικῆς μουσικῆς στὸ ρομαντικὸ ἐπίπεδο τὸ ὀρχηστρικὸ χρῶμα ἄρχισε νὰ ἐπενδύῃ ὅσο πάει καὶ πλουσιώτερα τὴ μουσικὴ σκέψι. Δύσκολο στάθηκε νὰ ἐπιτευχθῇ μιὰ κάποια ἰσορροπία μεταξὺ τῶν δυὸ παραγόντων τῆς συμφωνικῆς δημιουργίας. Κι' ὄχι μόνο τοῦτο. Μὲ τὴ φθορὰ τοῦ ρομαντισμοῦ καὶ τὴν ἐπελθοῦσα νεώτερη τεχνοτροπία τὸ χρῶμα κατήντησε νὰ καταλύῃ τὴ σκέψι καὶ νὰ τὴν πνίγῃ μέσα σ' ὠκεανοὺς πολυχρωμης, φανταχτερῆς, ἐντυπωσιακῆς ἐξωτερικότητος. Ὅσο πλουσιώτερο τὸ χρῶμα, τόσο φτωχότερη ἡ μουσικὴ σκέψις. Ἡ ἀσύδοτη κυριαρχία τοῦ χρώματος πάνω στὴ σκέψι ἀποτελεῖ ἕνα ἀπὸ τὰ πιὸ ἐνδεικτικὰ παρακμῆς χαρακτηριστικὰ τοῦ σημερινοῦ μας αἰσθητικοῦ κατανταήματος. Ἀνάλογην ἀνατροπὴν ἰσορροπίας μπορεῖ κανεὶς νὰ διαπιστώσῃ ἔστω καὶ μέσα στὰ μεμονωμένα πλαίσια τῆς Ρωσσικῆς μουσικῆς. Ἰδοὺ ὁ Μουσόργκσκυ, ὁ Μπορωντίν, οἱ δυὸ βαθύτεροι, πηγαιότεροι μουσουργοί. Ὁποία θαυμαστὴ ἰσορροπία μεταξὺ σκέψεως καὶ χρώματος! Στὴν περίπτωσι τοῦ πρώτου—ὅρα ὅπερα «Μπόρις Γκοντοῦνοφ»—ἡ δραματικὴ σκέψις καταβαρατεῖ ἀπόλυτα τοῦ τόσο διακριτικοῦ ὀρχηστρικοῦ χρώματος. Ἡ Δεκάτη Συμφωνία τοῦ Σοστακόβιτς ἐξεταζομένη ὑπὸ τὸ πρίσμα τῶν ὡς ἄνω ὀλίγων θεωρητικῶν στοχασμῶν, μᾶς προσφέρει ἄφθονη μουσικὴ πρώτην ὕλη, συχνὰ μετρίας ποιότητος. Ὅσον ἀφορᾶ στὶς ἀξιώσεις περὶ συμφωνίας μᾶς ἐπιτρέπεται νὰ ἀναφερθοῦμε στὸ ἀρχαῖο: «πλίνθοι καὶ καρφωμοὶ ἀτάκτως ἐρριμμέναι».

Κατὰ τὸ εἰκοσιετὲς διάστημα τῆς ἀπουσίας του ὁ κ. Μητρόπουλος συνεπλήρωσε σὲ βαθμὸν ἀξιοθαύμαστο τὴν καλλιτεχνική του φυσιογνωμία. Ἀριστοτέχνης, συναρπαστικὸς διρτουόζος τῆς μπαγκέττας—τὴν ὁποία ξαναπῆρεν, εὐτυχῶς, στὰ χέρια—κατέχει ὡς τὶς μυχιώτερες πτυχὲς τὰ ἔργα ποὺ διευθύνει. Ἀπόλυτος κυρίαρχος ὅλων τῶν δυνατοτήτων τοῦ ἐκλάμπρου συγκροτήματος τῆς Φιλαρμονικῆς Ὀρχήστρας Νέας Ὑόρκης, διαπλάθει μὲ καταπληκτικὴν ἀποτελεσματικότητα τὶς παντοῖες προθέσεις του στὸν ὁρίζοντα τῆς θαυμαστῆς αὐτῆς ἀρχήσεως. Οἱ Ἀθηναῖοι, ἀποταμιεύσαντες ἐπὶ μακρὰ σειρὰ ἐτῶν ἐνθουσιασμούς καὶ χειροκροτήματα, τὸν περιεπτύχθησαν μὲ χειμάρρους ἡφαιστειωδῶν ἐπευφημιῶν. Συγχαρητήρια ὀφείλονται ἐπίσης στοὺς «Φίλους τῆς Μουσικῆς» γιὰ τὴν ὀργάνωσι τῆς ἐξαιρετικῆς αὐτῆς καλλιτεχνικῆς ἱεροτελεστίας.

ΠΕΤΡΟΣ ΠΕΤΡΙΔΗΣ

Ἀπόκομμα ΝΕΩΝ

Χρονολογία ....-7 ΟΚΤ. 1955....

ΑΠΟ ΤΗ ΜΟΥΣΙΚΗ ΠΟΥ ΑΚΟΥΩ

Ο ΜΗΤΡΟΠΟΥΛΟΣ

— Τοῦ συνεργάτου μας κ. ΜΑΡΙΟΥ ΒΑΡΒΟΓΛΗ —

«Οἱ ἄνθρωποι ποὺ ἀγαποῦν βιλικρινὰ τὴ μουσική, αὐτοὶ ποὺ τὴν θεωροῦν ὅπως ἐγὼ σὰν θρησκεία τους, ἀνήκουν στὶς ἄπορες τάξεις. Ἐλπίζω πὼς κάποια μέρα ἡ μουσικὴ θὰ γίνῃ θρησκεία τῆς ἀνθρωποτητος, ὁπότε ἡ εἴσοδος στα κοντσέρτα θὰ εἶναι ἐλεύθερη, ὅπως εἶναι σήμερα ἀνοικτοὶ οἱ ναοὶ στὸν καθένα ποὺ θέλει νὰ προσευχηθῇ».

Μ' αὐτὰ τὰ λόγια ἄνοιξε τὴν καρδιὰ του διάπλατη, ὁ Δημήτρης Μητρόπουλος, ὁ μεγάλος καλλιτέχνης κι' ὅπιος μπόρεσε νὰ νοιώσῃ, καταλαβε καλὰ τί κλεί νει μέσα του αὐτὸς ὁ ἄνθρωπος.

"Εσπευσε ὁ κόσμος νὰ δῇ τὸν ἔνδοξο μαέστρο κι' ἀπ' ὅλους πρῶτοι ἔτρεξαν οἱ χθεσινοὶ διῶκτες καὶ χλευαστές του, νὰ ἀγκαλιαστοῦν καὶ νὰ φωτογραηθοῦν ἀκόμα μαζί του. Κι' ἔδειξε γιὰ μιὰ ἀκόμα φορὰ τὴν ψυχή του ὁ Μητρόπουλος. Συγχώρησε τὰ πάντα καὶ τοὺς πάντες. Ξέχασε τὰ πικρὰ λόγια, ξέχασε τὰ ξετσίπωτα γραπτά! Κι' ἀναβαπτισμένος στὸ ἑλληνικὸ φῶς, πῆρε κουράγιο γιὰ νὰ συνεχίσῃ τὸ δρόμο τῆς Μουσικῆς καὶ τῆς Ἑλλάδας.

"Αν θελήσω νὰ φανῶ συνεπὴς μὲ τὶς ὑποχρεώσεις ποὺ ἔχω ἀναλάβει, θὰ πρέπει ἐδῶ νὰ ἀσχοληθῶ μὲ τὴν κριτική. Καὶ ὁμολογῶ πὼς εἶναι ἡ πρώτη φορὰ ποὺ φοβοῦμαι νὰ πάρω τέτοια εὐθύνη. "Ἀλλωστε «οἱ φίλοι τῆς Μουσικῆς» λίγο ἐλλειψῃ νὰ ἀπαγορεύσουν στοὺς μουσικοκριτικοὺς νὰ ἀσχοληθοῦν μὲ τὸ ἔργο τους, δείχνοντας ἕνα προστατευτικὸ ἐνδιαφέρον, μὲ τὴν ἀμφιβολία ποὺ τοὺς γεννήθηκε ἂν πρέπει ἢ ὄχι νὰ μᾶς στείλουν προσκλήσεις! Θὰ πρέπει λοιπὸν νὰ ἐκφράσω ἀνυπόκριτη χαρά, γιατὶ στὸν τόπο μας ἡ μουσικὴ μόρφωση προχώρησε τόσο πολύ, ὥστε νὰ κρίνεται πλέον ἡ κριτική! "Ισως νὰ θέλησαν νὰ προδιαθέσουν τὸ ἀναμφισβήτητο γεγονός, πὼς τὰ ψεγάδια τῆς μπαγκέτας τοῦ μάγου μαέστρου εἶναι τόσο σπάνια, ποὺ ἦταν σχεδὸν βέβαιο πὼς στὶς δύο Συναυλίες ποὺ θὰ ἔδινε, θὰ ἦταν δύσκολο σ' ἕναν εὐσυνείδητο κριτικὸ νὰ σημειώσῃ ἔστω καὶ ἕνα γιὰ δείγμα. Τὰ ζητήματα τῆς ἀναλύσεως καὶ ἑρμηνείας τῶν μουσικῶν ἔργων, ἔχουν ἀπὸ χρόνια πάρει προσωπικό, γιὰ κάθε μαέστρο, χαρακτῆρα καὶ δὲν εἶναι ἔργο τῆς στιγμῆς ν' ἀσχοληθοῦμε μὲ θέματα ποὺ ἔχουν τὴν μορφὴ τῆς παγκόσμιας διενέξεως στὸν κόσμο τῶν μουσικῶν. "Ετσι δὲν θὰ μιλήσω γιὰ τὶς προσωπικὲς γνῶμες τοῦ Δημήτρη Μητρόπουλου γιὰ τὴν ἑρμηνεία τοῦ Μπετόβεν ἢ τοῦ Μπράμς. Μιὰ κι' ἀνάφερα ὅμως τὸ ὄνομα τοῦ Μπετόβεν, θυμήθηκα μὲ λύπη, πὼς ὁ παλιός μου φίλος Μητρόπουλος, δὲν εἶχε ἐκφρασθῇ ποτὲ ἄλλοτε τόσο ἀδέξια γιὰ τὸν Τιτάνα, ὅπως στὴν προχτεσινή του «πρὲς κονφεράνς». Φαίνεται πὼς εἶναι ἀπαραίτητο νὰ μᾶς ἐκπλήσσουν καμμιὰ φορά, οἱ μεγαλοφυεῖς, μ' αὐτὰ ποὺ λένε!

Στὴν ἑρμηνεία τῶν μοντέρνων ἔργων, ὁ "Ελληνας μαέστρος τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, μᾶς ἔπεισε ὅτι εἶναι ἄφταστος. Ξεχωρίζει ὁλοφάνερα ἀπ' τοὺς ἄλλους συναδέλφους του, ποὺ ἔχουν τὴ μανία νὰ δίνουν πάντα μιὰ αἰσθητικὴ λύσι σὲ μιὰ σύνθεσι καὶ ποὺ γιὰ νὰ τὸ πετύχουν κομματιάζουν τὰ ἔργα. Μοῦ θυμίζουν τὰ παιδιόστικα κατασκεύασματα, ποὺ γιὰ ν' ἀνακαλύψουν τὸν μηχανισμὸ τῶν παιχνιδιῶν τους, τ' ἀνοίγουν, καταστρέφοντάς τα.

Ἡ 10η συμφωνία τοῦ Κοστάκοβιτς, σὲ πρώτη ἐκτέλεση στὴν Ἑλλάδα, ἔτσι ξαφνικὰ ποὺ μᾶς δόθηκε, ἄφησε πίσω της τὴ νοσταλγία. Εἶναι θαυμάσιο ἔργο, πραγματικὴ «Συμφωνία τῆς Εἰρήνης». Εἶναι γραμμένη μὲ τέτοιο τρόπο, μὲ τόσα ὀρχηστρικὰ ἐντυπωσιακὰ ἐφέτα, ὥστε δικαιολογημένα προκάλεσε τὸ παν δαιμόνιο τῶν ἐκδηλώσεων τοῦ θαυμασμοῦ, παντοῦ ὅπου ἐκτελέστηκε ἀπ' τὸ Μητρόπουλο, στὴ μεγάλη του περιοδεία. Ὁμολογῶ πὼς μιὰ μόνο ἐκτέλεσι, ἑνὸς μοντέρνου ἔργου. ἂν δὲν ἔχει κανεὶς προηγούμενα μελετήσει τὴ σύνθεση, δὲν μπορεῖ νὰ καίνη τὸ τεχνικὸ μέρος του. Ὑπάρχει βέβαια καὶ ὁ τρόπος τοῦ δανεισμοῦ μιᾶς κριτικῆς ἀπὸ τοὺς ξένους συναδέλφους, ἀλλ' ὁ τρόπος αὐτὸς δὲν μοῦ πάει καθόλου.

Σήμερα στη Ρωσσία, ὕστερα ἀπὸ τὸ θάνατο τοῦ μεγάλου Προκόφιεφ, ὑπάρχουν δυὸ «μεγάλοι», ὁ Σοστάκοβιτς καὶ ὁ «φολκλορίστας» Ἀράμ Χατσατουριάν. Ὁ Σοστάκοβιτς βρῆκε στὸ πρόσωπο τοῦ Δημήτρη Μητρόπουλου τὸν μοναδικὸ ἐρμηνευτή του. Τὸ ἀκροατήριο ἀπιθέωσε τὸν "Ελληνα ἀρχιμουσικὸ καὶ τὴν Ἀμερικάνικη ὀρχήστρα, ποὺ ἐξετέλεσε τὸ Σοβιετικὸ ἔργο.

ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ

TIMES
New York, N.Y.

OCT 8 1955

PHILHARMONIC RETURNS

Orchestra Arrives by Plane After 5-Week European Tour

The New York Philharmonic-Symphony Orchestra arrived at New York International Airport, Idlewild, Queens, yesterday morning after a five-week European tour during which it gave twenty-seven concerts.

The group was headed by Dimitri Mitropoulos, the orchestra's musical director, and Bruno Zirato, its manager. Eight orchestra members, who had decided to remain for a European holiday before the opening of the orchestra's fall season, were not among those returning.

The 15,000-mile tour, sponsored by the American National Theatre and Academy and the State Department, was made at a cost of approximately $270,000, resulting in a deficit to the Philharmonic-Symphony of $82,000.

The orchestra's fall season begins Thursday, Oct. 20, with a Carnegie Hall concert under the direction of Mr. Mitropoulos.

From OCT 8 1955

HERALD-TRIBUNE
New York, N. Y.

Orchestra In; Mitropoulos Calls Europe Tour a Success

The New York Philharmonic-Symphony Orchestra returned yesterday from a five-week European tour, and Dimitri Mitropoulos, its musical director and conductor, was enthusiastic about the reception he and his musicians had been accorded wherever they went.

The group arrived at Idlewild Airport from London at 9 a. m. aboard two chartered KLM Dutch Airliners.

"It was the greatest event of my life—I was celebrated like a god," Mr. Mitropoulos said of the welcome he was given in his native Athens. Police riot squads were called to restore order among crowds of music lovers clamoring for tickets for the orchestra's two scheduled performances in Athens.

The orchestra also played in Great Britain, Germany, Austria, Belgium, France and Italy. Mr. Mitropoulos said the group was given one of its most memorable tributes in West Berlin.

Mr. Mitropoulous said he thought similar visits by the New York Philharmonic-Symphony to other countries would be "the best possible propaganda" for America. But he expressed doubt that the group could afford to make another foreign tour, noting that the trip had left the New York Philharmonic Symphony Society with a $80,000 deficit.

"I would not even advise the Society to spend another penny on a similar trip unless we get financial help from some source," he declared solemnly. "I don't think we should endanger our existence here to make European tours."

Ἀπόκομμα ΤΑΧΥΔΡΟΜΟΥ

Χρονολογία ....-8 ΟΚΤ. 1955....

ΓΕΓΟΝΟΤΑ ΚΑΙ ΣΤΟΧΑΣΜΟΙ

Ὁ Μητρόπουλος καὶ τό κοινόν

ΠΕΡΙΤΤΕΥΕΙ φυσικὰ νὰ τονισθῇ ἰδιαιτέρως ὅτι οἱ σημερινές μας παρατηρήσεις, ἂν καὶ τὴν ἀφορμὴ γιὰ νὰ τὶς κάνωμε μᾶς τὴν ἔδωσε ἕνα ἐπίκαιρο γεγονὸς — οἱ συναυλίες τῆς Συμφωνικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης — δὲν ἔχουν σχέσι μὲ τὴν τέχνη τοῦ Μητρόπουλου ποὺ ἡ ἀξία της εἶναι παγκόσμια ἀναγνωρισμένη, γιὰ νὰ μὴ προσθέσωμε ὅτι στὸ κεφάλαιο αὐτὸ ἐμεῖς δὲν διαθέτομε καμμιὰ ἁρμοδιότητα. Δὲν ἔχουν σχέσι οὔτε μὲ τὸ θερμόστατο, μὲ τὸ ἀληθινὰ ἔκτακτο ἐνδιαφέρον ποὺ ἐπροκάλεσε ἡ ἐπιστροφή του ὕστερα ἀπὸ τόσον καιρό. Ὁ τόπος μας ἔπρεπε νὰ τὸν τιμήσῃ μὲ τὸ θαυμασμό του καὶ μὲ τὴ στοργή του, ὅπως τιμᾶ κι' ἐκεῖνος μὲ τ' ὄνομά του καὶ μὲ τὸ ταλέντο του τὸν τόπο μας. Τὸ θέμα ποὺ θέλουμε νὰ θίξωμε εἶναι ἄλλο, γενικώτερο, πρόκειται συγκεκριμένα γιὰ τὴ σχέσι τοῦ κοινοῦ μὲ τὴ μουσική, ἀκριβέστερα τοῦ μεγάλου κοινοῦ μὲ τὴ μουσικὴ τῆς ποιότητος, ἄσχετα μὲ τὸν καλλιτέχνη ποὺ τοῦ τὴν προσφέρει καὶ τὰ μέσα ποὺ ὁ καλλιτέχνης χρησιμοποιεῖ.

Ἐρωτᾶται: "Ολος, αὐτὸς ὁ κόσμος, ποὺ ὁ ἐνθουσιασμός του φτάνει συνήθως ὡς τὴν ὀξύτητα τοῦ παραληρήματος, καταλαβαίνει τὴ μουσικὴ ποὺ ἀκούει;

Ἐδῶ θὰ ἀφηγηθοῦμε ἕνα πολιτικὸ ἀνέκδοτο. Εἶχε φτάσει ἀπὸ τὴν Κρήτη ὁ Ἐλευθέριος Βενιζέλος, τὸ Σεπτέμβριο τοῦ 1910 καὶ ἡ Ἀθήνα τοῦ ἔκανε μία ἀποθεωτικὴ ὑποδοχή. Ἐρχότανε μὲ τὸ θρύλο τῶν Κρητικῶν ἀγώνων τοῦ Θέρισου, καλεσμένος ἀπὸ τὸ Στρατιωτικὸ Σύνδεσμο κι' ὅλοι τὸν ἔβλεπαν σὰν Μεσσία. Βγῆκε στὸ μπαλκόνι τοῦ ξενοδοχείου «Μέγα» στὸ Σύνταγμα κι' ἄρχισε νὰ μιλᾶ. Ὁ ἐνθουσιασμὸς τοῦ κόσμου ἦταν ἀσυγκράτητος, πήγαινε «κρεσέντο» σὲ χειροκροτήματα καὶ σὲ ζητω κραυγὲς ἀπὸ φράση σὲ φράση. "Οπου σὲ μιὰ στιγμὴ ἕνας ἄνθρωπος τοῦ λαοῦ ποὺ βρισκότανε κοντὰ στὸν νέο τότε συνάδελφο Σπῦρο Μελᾶ — γιατὶ ἂν δὲν κάνωμε λάθος αὐτὸς μᾶς περιέγραψε τὴ σκηνὴ — ἄρχισε νὰ κλαίῃ καθὼς ἡ συγκίνησί του εἶχε φτάσει στὸ κατακόρυφο καὶ νὰ λέῃ

Απόκομμα "ΑΝΕΞΑΡΤΗΣΙΑΣ
9 ΟΚΤ. 1955

ΜΙΑ ΑΝΕΚΔΟΤΗ ΦΩΤΟΓΡΑΦΙΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ



Ὁ μεγάλος μαέστρος διευθύνει τὴν «Ποιμενικὴ» τοῦ Μπετόβεν στὸν Κοκκιναρὰ τῆς Κηφισιᾶς.

Η ΠΡΟΣΩΠΙΚΟΤΗΣ ΠΟΥ ΕΚΥΡΙΑΡΧΗΣΕΝ ΕΙΣ ΤΟΥΣ ΔΙΕΘΝΕΙΣ ΜΟΥΣΙΚΟΥΣ ΣΤΙΒΟΥΣ

Ο† ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ

ΝΟΣΤΑΛΓΙΚΟΣ ΠΡΟΣΚΥΝΗΤΗΣ ΤΗΣ ΠΑΤΡΩΑΣ ΓΗΣ, ΑΠΟΘΕΩΝΕΤΑΙ ΟΠΟΥ ΕΜΦΑΝΙΖΕΤ ΑΙ

—Εἶναι πραγματικὰ μιὰ δύσκολη κατάστασι τὸ νὰ στέκη κανεὶς πάρα πολὺ ψηλά. Ἔλεγε μιὰ κυρία. Ἀλλὰ μὲ πόση μετριοφροσύνη, μὲ πόσο τάκτ ἀντιμετώπισε ὁ Μητρόπουλος τὴν κατάστασι αὐτή, ὅταν βρέθηκε ἀνάμεσα στοὺς παληοὺς συναδέλφους του τοῦ Ὠδείου Ἀθηνῶν τὴν περασμένη Κυριακὴ τ' ἀπόγευμα.

«Νὰ ξέρατε πόσο ταπεινὸς αἰσθάνομαι, γιατὶ δὲ νομίζω πὼς εἶμαι καλλίτερος. Εἶχα μιὰ καταπληκτικὴ τύχη. Ξεκίνησα παίζοντας ἕνα ἁπλῶς καλὸ πιάνο».

—Θεέ μου! Ἁπλῶς καλό! διέκοψε ζωηρὰ μιὰ δεύτερη κυρία. Μὰ θὰ μοῦ ἐπιτρέψετε τώρα νὰ ἐξομολογηθῶ κάτι ποὺ δὲν εἶχα ξεστομίσει ποτέ: Παρακολουθοῦσα τὰ διάφορα ρεσιτὰλ τραγουδιοῦ ἢ βιολιοῦ, ποὺ συνώδευε ὁ Μητρόπουλος. Τακτικὰ ὅμως μοῦ τύχαινε ἀντὶ ν' ἀκούω τὸν σολίστ—ποὺ κάποτε ἦταν καὶ παγκοσμίου φήμης — νὰ βρίσκωμαι ἀφωσιωμένη στὴ συνοδεία τοῦ πιάνου. Τὸ εἶχα ἀποδώσει τότε στὴν ἐξαιρετική μου ἀγάπη γι' αὐτὸ τὸ ὄργανο. Τώρα ποὺ ὁ Μητρόπουλος ἔγινε αὐτὸς ποὺ εἶναι σήμερα, μπορῶ ἐπὶ τέλους ἀ ἐξηγήσω ἐκείνη τὴν... ἀδυναμία μου.

—Ὅσο ὅμως γι' αὐτὸ ποὺ εἶπε ὅτι «χρειάστηκε σκληρὴ δουλειά, καρτερία καὶ δύναμι», κανεὶς δὲν θὰ τοῦ τὸ ἀμφισβητήση, εἶπε ἡ πρώτη κυρία. Δὲ θὰ ξεχάσω τὴν ἀπελπισία ποὺ μᾶς κυρίευε ὅταν σὰν μαθήτριες τύχαινε νὰ τρυπώσουμε σὲ καμμιὰ δοκιμὴ τῆς ὀρχήστρας. Εἴχαμε πάει μὲ χαρὰ ὅτι θ' ἀκούσωμε «τζάμπα» ἀλλὰ τί νὰ σᾶς πῶ, μᾶς ἔβγαινε ξυνό. Κάθε δυὸ-τρία μέτρα ὁ Μητρόπουλος σταματοῦσε γιὰ μιὰ παρατήρησι. Καὶ μόλις ἡ ὀρχήστρα ξανάρχιζε τὴν ξανασταματοῦσε πάλι. Κι' αὐτὴ ἡ ἱστορία δὲν εἶχε τελειωμό. Τὸ παράξενο ὅμως ἦταν πὼς οἱ μουσικοί του δὲν θύμωναν, ἀντίθετα πρασπαθοῦσαν νὰ παρακολουθήσουν τὶς ὑποδείξεις του μὲ τὴν καλλίτερη θέλησι τοῦ κόσμου. Καὶ τὸ ἀποτέλεσμα τὸ χαιρόμαστε ἐπὶ τέλους ὅταν ἀκούγαμε τὸ κάθε κομμάτι ἀγνώριστο τὴν Κυριακὴ τὸ πρωΐ, στὴ γενικὴ δοκιμή. Καὶ τὴ Δευτέρα τ' ἀπόγευμα — τότε βλέπετε εἴχαμε τὴν τύχη νὰ ἐπαναλαβαίνεται ἡ συναυλία — τὸ ἀπολαβαίναμε διπλά, γιατὶ τὸ νοιώθαμε ἀκόμα καλλίτερα. Ἰδιαίτερα θυμᾶμαι τὴν συγκλονιστικὴ ἐντύπωσι ἀπὸ τὴν πρώτη ἐκτέλεσι μιᾶς συμφωνίας τοῦ Μπράμς. Ὁ μαέστρος εἶχε ἀγωνισθῆ περισσότερο παρὰ ποτέ. Τὴ φορὰ αὐτὴ ἔκανε καὶ ἀνάλυσι τοῦ ἔργου τοῦ μεγάλου συνθέτη γιὰ νὰ μπορέση νὰ δημιουργήση ἀτμόσφαιρα καὶ νὰ βρῆ τὴν κατανόησι, ποὺ ζητοῦσε ἀπ' τοὺς μουσικούς του. Φυσικὰ ἡ ἐκτέλεσι ἦταν κάτι ποὺ χαράχθηκε βαθειὰ στὴ μνήμη μας.

Ἡ κυρία σώπασε, βυθίζοντας τὸ βλέμμα στὸ κενό. Ὅταν γύρισε ἐπὶ τέλους ἀπὸ τὸ μυστήριον, παραφορὰν καὶ τέλος μὲ τὴν φρενιτιώδη ἀγαλλίασιν τῆς μουσικῆς ἀποδόσεως, παρουσίασεν ὡσαύτως κατὰ τὸν ἰσχυρότερον τρόπον τὴν ἀρχιτεκτονικήν της καὶ συνεκράτησε πάντοτε τὴν συνοχὴν τῆς σκέψεως τοῦ συνθέτου. Εἶχε δὲ τοῦτο τὴν σφραγῖδα μιᾶς ἀλανθάστου καλλιτεχνικῆς ὀντότητος καὶ μουσικῆς τέχνης.



Ὁ Μητρόπουλος, ὕστερα ἀπὸ 17 χρόνια ἀντικρύζει καὶ πάλιν τὴν ἑλληνικὴ γῆ...

Κι' ὕστερα ὁ Μητρόπουλος μᾶς ἐπαίνεσε γιὰ τὴ μουσικότητά μας. «Ἕνα κοινὸ ἀπὸ τὰ περισσότερο καλλιεργημένα», εἶπε. Σίγουρα, δὲν ἀναλογίστηκε πὼς εἶναι αὐτὸς ὁ ἴδιος ποὺ μᾶς ἔχει μορφώσει. Κι' ὅτι σ' αὐτὸν πρὸ πάντων χρωστᾶμε τὴ μουσικὴ κατανόησι ποὺ ἔχει καταπλήξει ὅλους τοὺς ξένους καλλιτέχνες ποὺ πέρασαν ἀπὸ δῶ.

Τὴν ὀλίγον παιζομένην ὀβερτοῦρα τοῦ Μπετόβεν ἠκολούθησεν ἡ «Ὀβερτοῦρα τοῦ Δὸν Κιχώτου» τοῦ Jean Rivier, ἡ ὁποία διὰ πρώτην φορὰν ἐξετελέσθη ἐν Βοστώνῃ. Τὸ ἔργον εἶχε συντεθῆ τῷ 1929 καὶ ἐπαίχθη τὸ πρῶτον ὑπὸ τοῦ Νικολάου Σοκόλωφ καὶ τῆς Ὀρχήστρας Κλήβελαντ, πρὸς τὴν ὁποίαν καὶ εἶναι ἀφιερωμένον. Ἔχει τὰ χαρακτηριστικὰ Γασκωνικοῦ μπουρλέσκ καὶ ἐξ...βαγκάντσας, εἶναι δονκιχωτική, ἂν προτιμᾶτε, μὲ αἰσθηματικὰ ἐντερλούντ καὶ ἀσυφώνικους στεναγμοὺς κατὰ τὸ σύστημα ποὺ παίζονται τὰ «blues».

»Ἐπηκολούθησε τὸ ἔργον «La Mer» μία ἐκ τῶν πλέον ἰμπρεσσιονιστικῶν ὀρχηστρικῶν συνθέσεων τοῦ Ντεμπυσσύ, καὶ ἔπειτα αἱ αἰσθηματικαὶ μελῳδίαι, αἱ ἐκρήξεις μπουρζουαζικῆς διασκεδάσεως τῆς πλουσίας εἰς ἀντιστίξιν καὶ εἰς πληθωρικὴν ἐνορχήστρωσιν «Sinfonia Domestica» τοῦ Ριχάρδου Στράους. Δὲν ἠδύνατό τις νὰ ἀναλάβη, φυσικῷ τῷ λόγῳ, ἔργον τόσον πολὺ ἀντιθέτου χαρακτῆρος. Ὁ κ. Μητρόπουλος γνωρίζει κατὰ βάθος καὶ τὸν Ντεμπυσσὺ καὶ τὸν Στράους. Εἶναι ἐξοικειωμένος μὲ τὸ ὕφος τοῦ Γάλλου ζωγράφου τοῦ τόνου καὶ ἐξέφρασε πλήρως ὅλους τοὺς κυμαινομένους ρυθμοὺς καὶ τὰς μελῳδίας καὶ μέχρι τῆς τελευταίας νότας ἐν ὅλῃ των τῇ λεπτομερείᾳ.

»Ἴσως, εἴς τινα μέρη, νὰ ὑπῆρχε τάσις πρὸς ἰδιαίτερον τονισμὸν τῶν λεπτομερειῶν, ἢ ὅπως καταστοῦν αὗται ὑπερδιακριτικαί. Ἴσως, ὡσαύτως, νὰ ὑπῆρχε δυσχέρεια ὅπως πλήρως ἀντιστῇ εἰς τὴν εὐκαιρίαν ποὺ τοῦ ἐδίδετο ὅπως κάμῃ μεγάλην ἐντύπωσιν, πρᾶγμα τὸ ὁποῖον αὐτὴ ἡ μουσικὴ σύνθεσις περιέχει ἀ-

"Ενας ὕμνος γιὰ τὸ Μεγάλο Μαέστρο

Τὸ κατωτέρω ἄρθρον ἐδημοσιεύθη εἰς τὴν «Ἀτλαντίδα» τῆς Νέας Ὑόρκης τὴν 29ην Ἰανουαρίου 1936:

Ὑπὸ τοὺς τίτλους: «Ἕλλην διευθύνει τὴν Συμφωνικὴν Ὀρχήστραν Βοστώνης» καὶ «Ὁ Δημήτριος Μητρόπουλος ἀποκαλύπτει ἐξαιρετικὸν μουσικὸν τάλαντον», ὁ ἀνεγνωρισμένος κύριος μουσικοκριτικὸς κ. Olin Downes ἐδημοσίευσε τὰ ἀκόλουθα διὰ τὴν ἐν Βοστώνῃ, τὸ ἀπόγευμα τῆς παρελθούσης Παρασκευῆς ἐμφάνισιν τῆς Boston Symphony Orchestra μὲ διευθυντὴν τὸν κ. Δημήτριον Μητρόπουλον:

«Ὁ Δημήτριος Μητρόπουλος, διευθυντὴς τῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, ἔκαμε τὴν πρώτην του ἐμφάνισιν ἐν Βοστώνῃ καὶ τὴν δευτέραν ἐν Ἀμερικῇ, ὡς προσκεκλημένος τοῦ Δρος Κουσσεβίτσκυ καὶ τῆς Συμφωνικῆς Ὀρχήστρας Βοστώνης. Διευθύνων χωρὶς νὰ ἔχῃ πρὸ ὀφθαλμῶν τὴν παρτιτούραν καὶ χωρὶς μπακέταν καὶ ἐξασφαλίσας ἐξαισίαν σύμπραξιν ἐκ μέρους τῆς Ὀρχήστρας, ὁ κ. Μητρόπουλος ἔσχε μεγάλην καὶ δικαιολογημένην ἐπιτυχίαν.

»Καὶ μόνον ἂν ὡς διρτυόζος διευθυντὴς ἐξετασθῇ, πάλιν θὰ εἶναι διευθυντὴς μὲ ἐξαιρετικὸν τάλαντον. Ἀλλ' ὁ Μητρόπουλος εἶναι περισσότερον ἀπὸ ἐνθουσιάζων διρτυόζος. Ἔδειξε ἐμβρίθειαν στάτην γνῶσιν καὶ εἰς τὰς παραμικροτέρας λεπτομερείας καὶ τῶν τεσσάρων διαφόρων μουσικῶν συνθέσεων, αἱ ὁποῖαι ἀντετίθεντο πρὸς ἀλλήλας, καὶ ἐπέδειξεν ἰδιοσυγκρασίαν ὁρμητικοῦ μουσικοῦ.

»Εἶναι ἐπικίνδυνον, πράγματι, ἀδύνατον νὰ ἐκτιμήση τις τὰ προτερήματα ἑνὸς διευθυντοῦ μουσικῆς, τὴν ἀξίαν καὶ τὰς ἐλλείψεις του, ἔπειτα ἀπὸ μίαν μόνην ἐμφάνισίν του. Ὁ διευθυντὴς μιᾶς ὀρχήστρας γνωρίζεται ἴσως ἔπειτα ἀπὸ δέκα κονσέρτα. Ποτὲ ἔπειτα ἀπὸ τὸ πρῶτο. Παρ' ὅλον ὅμως τοῦτο δύναται νὰ λεχθῇ, ἰδιαιτέρως λαμβανομένων ὑπ' ὄψιν τῶν συνθέσεων αἱ ὁποῖαι ἠρμηνεύθησαν, ὅτι οἱαδήποτε καὶ ἂν εἶναι τὰ σχετικὰ προτερήματά του, ὁ Μητρόπουλος, ὁ ὁποῖος εἶναι 40 ἐτῶν, εἶναι ἕν ἐκ τῶν μεγάλων ταλάντων τῆς νέας γενεᾶς εἰς τὰ πεδία τῆς μουσικῆς τέχνης.

»Ὁ διευθυντὴς ὀρχήστρας, ὅταν κάμῃ σπουδαίαν πρώτην του ἐμφάνισιν, φυσικά, θέλει νὰ κάμῃ τὴν μεγαλειτέραν δυνατὴν ἐντύπωσιν. Ἐκλέγει τὰς συνθέσεις αἱ ὁποῖαι τοῦ ἀρέσουν καὶ εἰς τὰς ὁποίας γνωρίζει ὅτι εἶναι παρὰ πολὺ δυνατός. Ἀνομφιβόλως ἀρκετὴ σκέψις κατεβλήθη εἰς τὸν καταρτισμὸν τοῦ πρώτου ἐν Ἀμερικῇ προγράμματος τοῦ Μητροπούλου. Τὸ πρόγραμμά του ἐδείκνυεν ὅτι ἦτο ἑνήμερος τῆς συναλικότητος καὶ τῆς προοδευτικότητος τοῦ Ἀμερικανικοῦ γούστου καὶ ἀπέβλεπεν εἰς τὸ νὰ ἀποκαλύψῃ τὴν ἑρμηνευτικὴν εὐστροφίαν καὶ τὴν τεχνικὴν μαεστρίαν του διευθύνοντος τὴν ὀρχήστραν.

»Ἂν ὁ κ. Μητρόπουλος ἤρχιζε μὲ τὴν γνωστοτάτην ὀβερτοῦραν τῆς «Λεονώρας ἀρ. 3» τοῦ Μπετόβεν, μίαν λαμπρὰν συναυλίαν ἑνὸς ἔργου τὸ ὁποῖον αἱ περισσότεραι τῶν Συμφωνικῶν Ὀρχηστρῶν θὰ ἠδύναντο νὰ παίξουν μὲ κλειστὰ μάτια, δὲν θὰ ἐπροξένει ἔκτακτον ἔκπληξιν ἢ θὰ διεκρίνετο παρὰ τῷ ἀκροατηρίῳ του. Ἀντὶ τούτου ὅμως ἤρχισε μὲ τὴν σπανίως παιζομένην «Ἀρ. 2». Ἡ σύνθεσις «Ἀρ' 2» δὲν εἶναι καθόλου ὅπως ἡ «Λεονώρα Ἀρ. 3» τοῦ Μπετόβεν.

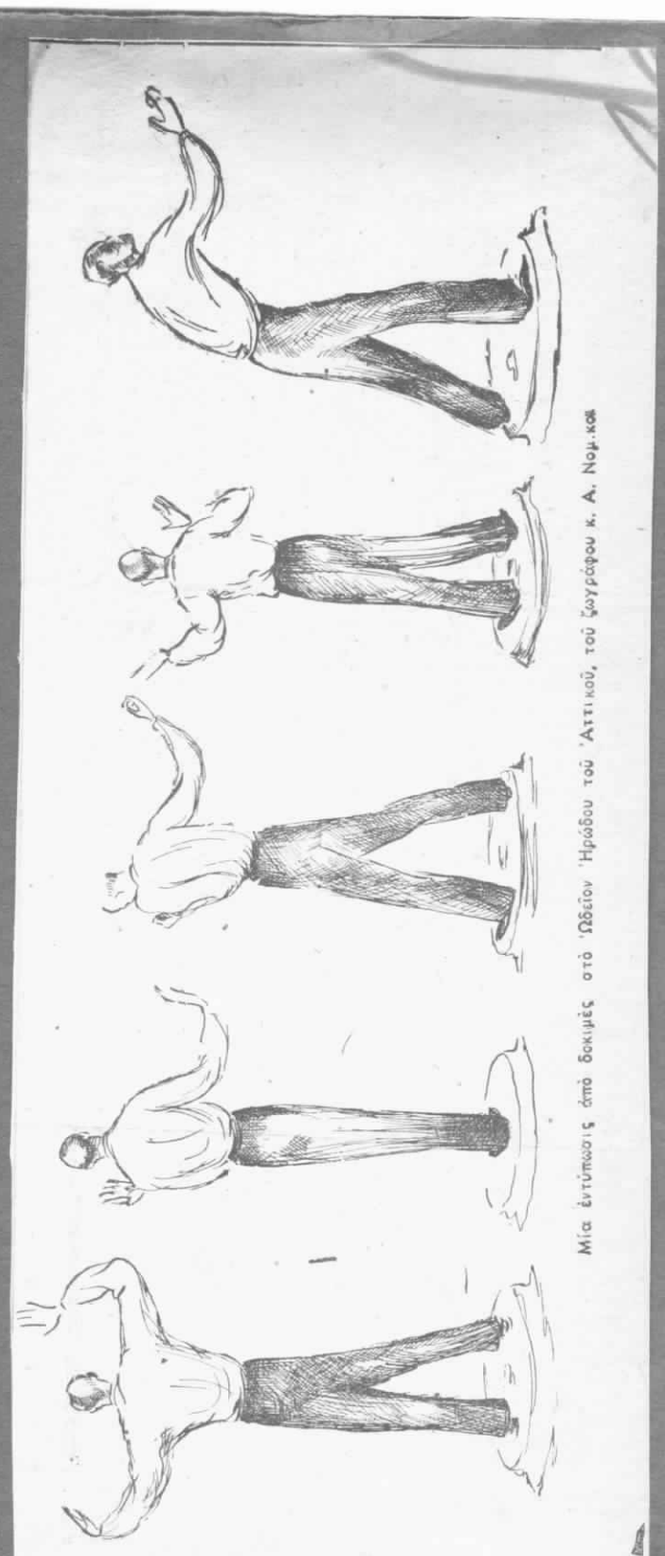
»Περιέχουσα πολὺ ἐκ τοῦ ὑλικοῦ τοῦ «Ἀρ. 3», εἶναι ἀρκετὰ κατωτέρα τοῦ τελευταίου ἔργου, ὅπως ἐπιδείξῃ τὴν κολοσσιαίαν ἱκανότητα τοῦ Μπετόβεν πρὸς ἀνάπτυξιν καὶ παρασιάζει εἰδικὰ προβλήματα εἰς τοὺς ἑρμηνευτάς της.

»Τὰ προβλήματα αὐτὰ ὁ Μητρόπουλος τὰ ἀντιμετώπισε μὲ πλήρη ἀντίληψιν καὶ μὲ φλεγομένην δραματικὴν συγκίνησιν. Παρουσίασε θαυμασίας βαθμιαίας μεταλλαγὰς τῆς ποσότητος τοῦ ἤχου ὅστις ἐνίοτε εἶχε τὴν ἔνταση ὑφαιστείου ἐν ἐκρήξει.

»Γνωρίζει τὴν δραματικὴν ἐπίδρασιν τῶν χορδῶν τούτων, ἰδίως ὅταν χωρίζωνται ἀπ' ἀλλήλων διὰ παύσεων καὶ διακοπῶν, καὶ πρὸ παντὸς ὅταν ἡ ἐντύπωσις τῶν παύσεων κορυφοῦται διὰ τόσον ἐλαφρᾶς μουσικῆς παρεκβάσεως τῆς χρονικῆς κατανομῆς μεταξὺ τοῦ οὐλτρα πιανίσσιμο καὶ τῆς ἐκρήξεως τῶν μεγάλων χορδῶν.

»Ἀλλ' ἡ ἐκτέλεσις ἐπροχώρησε βαθύτερον παρ' ὅ,τι ὑπελογίσθη, ὅπως ἐπιφέρῃ τὸ ἀποτέλεσμα τοῦτο. Ποτισμένη μὲ συγκίνησιν, θετὰ συναδελφωσύνη τῶν λαῶν στὴν μουσική, ἀφοῦ τὸ ἔργον ἑνὸς Ρώσσου συνθέτου, παιγμένο ἀπὸ μίαν Ἀμερικανικὴν ὀρχήστρα, ἀποδίδεται τόσον θριαμβευτικὰ ἀπὸ ἕναν Ἕλληνα μαέστρο. Καὶ ἀναφερομένη ἀκολούθως μόνον εἰς τὸν Μητρόπουλον, ἡ Γαλλικὴ ἐφημερίδα συνεχίζει: «Ὅσοι εἶχαν τὴν εὐκαιρία νὰ δοῦν τὸν Μητρόπουλο θὰ ἀντελήφθησαν ἀσφαλῶς τὴν εὐρύτητα τῆς μουσικῆς του μορφώσεως π... τοῦ εἶνε τόσην ἐκπληκτικὴ σιγουριὰ παρ' ὅλο ποὺ διηύθυνε τὰ πιὸ διάφορα μεταξύ τους ἔργα.

★



Μία ἐντύπωσις ἀπὸ δοκιμές.

Ἀπόκομμα ΤΑΧΥΔΡΟΜΟΥ
Ἡμερολογία 8 ΟΚΤ. 1955

ΒΑΣΙΛΙΣΣΑ, ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ ΜΑΓΕΙΡΙΚΗ

ΟΣΟΙ παρηκολούθησαν τὴν πρωϊνὴ συναυλία τῆς Φιλαρμονικῆς Νέας Ὑόρκης τὴν περασμένη Κυριακή, θὰ γέλασαν ἀσφαλῶς μὲ τὶς τελευταῖες λέξεις τοῦ Μητρόπουλου ὁ ὁποῖος, γιὰ νὰ μὴν παίξῃ ἄλλο «μπὶς» ἐπεκαλέσθη τὴν βασιλικὴν πρόσκλησιν. «Κι' ὕστερα», προσέθεσε, «θὰ μοῦ ἔχουν καὶ καλὸ φαΐ». Τὸ πιὸ ἐνδιαφέρον σημεῖον τῆς ὑποθέσεως εἶναι ὅτι ὁ Μητρόπουλος δὲν ἔμεινε γοητευμένος τόσο ἀπὸ τὸ φαγητὸ — ἐξέχασα νὰ ρωτήσω τὸ **menu**—ὅσον ἀπὸ τὴν ἐνδιαφέρουσα κουβέντα καὶ τὶς βαθειὲς μουσικὲς γνώσεις τοῦ βασιλικοῦ ζεύγους. Βέβαια τὰ γοῦστα τους δὲν συμπίπτουν: Λάτρεις τῆς παλαιᾶς μουσικῆς οἱ Βασιλεῖς, τρελλαίνονται γιὰ Βιβάλντι, Μπὰχ καὶ Μότσαρτ. Ὑποστηρικτὴς τῶν μοντέρνων συνθέσεων ὁ Μητρόπουλος. Φαίνεται ὡστόσο ὅτι οἱ ἑρμηνεῖες τῶν ρωσσικῶν ἔργων κατέκτησαν ἀπολύτως τὴν Βασίλισσα Φρειδερίκη, ἡ ὁποία στὸ τέλος τῆς συναυλίας, ἠγείτο τῆς «κλάκας» μὲ ἀκατάβλητη ζωντάνια. Μήπως ἔχει ἀντίρρηση κομμιὰ ἐφημερίδα;

ΕΝ ΚΡΥΠΤΩ ΚΑΙ ΠΑΡΑΒΥΣΤΩ

Τὸ βρισίδι ποὺ ἔφαγε ὁ Μητρόπουλος ἀπὸ κάποια ἀπογευματινὴν ἐφημερίδα τῶν Ἀθηνῶν, προξένησε δυσαρέσκεια ἀκόμη καὶ στὸν στενώτατο κύκλο τῶν ἀναγνωστῶν της. Ὁ δὲ διευθυντὴς καὶ ἰδιοκτήτης αὐτῆς τρέφει τόσον ἄσπονδον μῖσος ἐναντίον τοῦ Ἕλληνος μαέστρου ὥστε καὶ εἰς τὴν φιλόμουσον σύζυγόν του δὲν ἐπέτρεψε νὰ παρακολουθήσῃ τὶς συναυλίες τῆς Φιλαρμονικῆς Νέας Ὑόρκης.

Ἔτσι ἡ οἰκογένεια ἀπέσχε ὁλοκληρωτικὰ ἀπὸ τὶς καλλιτεχνικὲς αὐτὲς ἐκδηλώσεις. Ὁλοκληρωτικά; Ὄχι δά!! Γιατὶ μαθαίνω —καὶ σᾶς τὸ λέω γιὰ νὰ γελάσετε καὶ σεῖς — ὅτι ὁλόκληρη ἡ οἰκογένεια παρακολούθησε τὶς συναυλίες ἀπὸ τὸ ραδιόφωνον... κεκλεισμένων τῶν θυρῶν! Δυστυχῶς, τίποτε δὲν μένει κρυφὸ στὸν κόσμο τοῦτο.

«ΤΟ ΒΗΜΑ» Κυριακὴ 9 Ὀκτωβρίου 1955

Ἀντίλαλοι ἀπὸ τὸν κόσμον

Η ΕΡΜΗΝΕΙΑ τῆς 10ης Συμφωνίας τοῦ Σοστακοβιτς ἀπὸ τὸν Δημήτρη Μητρόπουλον, ἔτσι ὅπως τὴν ἀπέδωσε διευθύνοντας τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης κατὰ τὴν πρόσφατη παραμονή του στὸ Παρίσι, ἐτυπώθη σὲ δίσκους μακρᾶς διαρκείας. Εἶναι ἡ πρώτη φορὰ ποὺ ἡ μνημειώδης αὐτὴ συμφωνία τοῦ μεγάλου Ρώσσου συνθέτη, ποὺ εἴχαμε καὶ ἐμεῖς τὴν εὐτυχία νὰ ἀκούσωμε καὶ μὲ τοὺς ἴδιους ἑρμηνευτάς, γίνεται φωνογραφικὸς δίσκος. Καὶ ἡ ἀποστύπωσις αὐτὴ σὲ δίσκο, τονίζει μία Γαλλικὴ ἐφημερίδα, συμβολίζει τὴν βα-

11 ΟΚΤΩΒΡΙΟΥ 1955

'Αμερικανική 'Εφημερίς

'Ο μαέστρος Δημήτρης Μητρόπουλος στὰς 'Αθήνας

ΕΝΤΥΠΩΠΕΙΣ ΑΠΟ ΤΗΝ ΑΦΙΞΙ, ΤΗΝ ΥΠΟΔΟΧΗ ΤΟΥ ΚΑΙ ΤΙΣ ΣΥΝΑΥΛΙΕΣ ΤΟΥ

Καμμιὰ φορὰ συμβαίνουν στὴ ζωή μας τὰ πιὸ ἀπίθανα πράγματα, καὶ γίνονται πραγματικότητες τὰ πιὸ τολμηρά μας ὄνειρα. Κάτι τέτοιο συνέβη καὶ μ' ἐμένα αὐτὲς τὶς τελευταῖες μέρες. "Ηταν στ' ἀλήθεια ἕνα ὄνειρο τὸ νὰ παρακολουθήσω μάλιστα ἀπὸ τόσο κοντά, αὐτὸν τὸν γίγαντα τῶν ἤχων, τὸν Δημήτρη Μητρόπουλο.

"Ενοιωσα κάποια ἀπογοήτευσι ὅταν στὸ ἀεροδρόμιο βρῆκα ὅλον ἐκεῖνον τὸν κόσμο πούνοιωθε σὰν κι' ἐμένα τὴν ξέφρενη ἀνυπομονησία νὰ καλωσορίσῃ τὸν μεγάλο μαέστρο. Μετὰ ἀπὸ δυόμισυ ὡρῶν καθυστέρησι τὸ ἀεροπλάνο προσγειώθηκε, ἡ πόρτα ἄνοιξε καὶ ἡ ἐπιβλητικὴ ἀσκητικὴ μορφὴ του παρουσιάστηκε στὴ σκάλα. "Ολος ὁ κόσμος ξέσπασε σὲ χειροκροτήματα καὶ φωνές. "Ενοιωσα ἕνα κόμπο στὸ λαιμό μου καὶ προσπαθοῦσα ὅσο μποροῦσα νὰ βρῶ στὸ πρόσωπό του τὴν συγκίνησι τοῦ γυρισμοῦ ὕστερα ἀπὸ 17 χρόνια. Κυττοῦσε γύρω του, κυττοῦσε τὸν οὐρανὸ μ' ἕνα περίεργο χαμόγελο σὰν νὰ μὴ πίστευε κι' αὐτὸς τὴν πραγματικότητα. "Εφυγε γρήγορα ἀπ' τὸ ἀεροδρόμιο χωρὶς νὰ μπορέσῃ κανεὶς νὰ τὸν πλησιάσῃ.

'Απὸ τότε ἄρχισα νὰ μετρῶ τὶς ὧρες ποὺ θὰ μ' ἔφερναν κοντὰ στὴ μεγάλη στιγμὴ νὰ τὸν δῶ νὰ διευθύνῃ. "Ημουν τριγυρισμένη ἀπὸ ὅλο ἐκεῖνο τὸ πλῆθος ποὺ γέμιζε ἀσφυχτικὰ τὴν αἴθουσα τοῦ «'Ορφέα». 'Η ὀρχήστρα ἦταν κιόλας στὴ θέσι της ὅταν ξαφνικὰ μιὰ θύελλα χειροκροτημάτων μ' ἔκανε νὰ πεταχτῶ ὄρθια. 'Ο Μητρόπουλος ἦταν πάνω στὸ πόντιουμ.

Σὲ λίγα δευτερόλεπτα ἡ αἴθουσα γέμισε ἀπὸ μουσική. Εἶχα ἀκούσει πολλὲς συναυλίες τῆς Φιλαρμονικῆς, ἀλλὰ δὲν τὸν εἶχα δῆ ποτὲ νὰ διευθύνῃ. Καρφωμένη στὸ κάθισμά μου ἔζησα δύο ἀλησμόνητες ὧρες. "Ως τότε νόμιζα ὅτι ἡ συναυλία εἶναι μιὰ ἀπόλαυσις ἀκουστική. Αὐτὴ τὴν φορὰ ἦταν κάτι διαφορετικό, ἔβλεπα καὶ ἄκουγα μιὰ δημιουργία. Οἱ κινήσεις του λιτὲς καὶ ἀπόλυτες, κυριαχοῦσαν πάνω στὴν ὀρχήστρα καὶ αἰχμαλώτιζαν. Εἶχα τὴν ἐντύπωσι ὅτι πάνω ἀπ' ὅλα ἐκείνη τὴν στιγμὴ ὑψωνόταν τὸ σχῆμα τοῦ σώματός του ποὺ σὰν κάθετη γραμμὴ πάνω στὸ πόντιουμ ἀνέβαινε καὶ κυριαρχοῦσε.

Φυσικὰ δὲν πρόκειται νὰ κάνω κριτικὴ καὶ περιγραφὴ τῆς ἐκτελέσεως, γιατὶ αὐτὸ θάταν τὸ λιγώτερο ἱεροσυλία. 'Η Φιλαρμονικὴ 'Ορχήστρα τῆς Νέας 'Υόρκης, εἶναι μία ἀπὸ τὶς δύο πρῶτες συμφωνικὲς ὀρχῆστρες τοῦ κόσμου καὶ οἱ μουσικοὶ ποὺ τὴν ἀπαρτίζουν εἶναι σχεδὸν ὅλοι ἀναγνωρισμένοι σολίστ, ποὺ ἔχουν ἐρμηνεύσει ἔργα κάτω ἀπὸ τὴν μπαγκέτα τῶν διασημοτέρων μαέστρων τῆς ἐποχῆς μας.

Οἱ δυὸ ὧρες πέρασαν γρήγορα καὶ εἶδα τὸν μαέστρο νὰ ὑποκλίνεται μπροστὰ σ' ἕνα ἀκροατήριο ποὺ κυριολεκτικὰ παραληροῦσε. "Εφυγα ἀπ' τὸν «'Ορφέα» προσπαθώντας νὰ φυλάξω μέσα μου ὅσο μποροῦσα περισσότερο τὴν ἔκστασι ποὺ μοῦ προεκάλεσαν οἱ ἦχοι καὶ ἡ ἀξέχαστη μορφή του.

'Η ἑπόμενη φορὰ ποὺ εἶδα τὸν Μητρόπουλο ἦταν ἴσως πιὸ συγκινητικὴ ἀπ' ὅλες. Εἶχα τὴν τύχη νὰ παρευρεθῶ σὲ μιὰ πραγματικὰ συγκινητικὴ τελετὴ ποὺ ὠργάνωσε τὸ 'Ωδεῖο 'Αθηνῶν γιὰ τὸν μαθητή του τὸν Δημήτρη Μητρόπουλο. Καθόμουν σὲ μιὰ γωνιὰ τῆς αἰθούσης ἐξετάσεων τοῦ 'Ωδείου καὶ τὸν ἔβλεπα νὰ ἀκούῃ μὲ τὸ κεφάλι του σκυφτὸ τοὺς λόγους ποὺ τοῦ ἀπηύθυναν. Σὲ λίγο σηκώθηκε καὶ ἀκουμπώντας σὲ μιὰ καρέκλα ἄρχισε νὰ μιλάῃ. Δὲν εἶχαν καμιὰ σχέσι αὐτὰ ποὺ ἔλεγε μὲ εὐχαριστήριο λόγο. Εἶχα τὴν ἐντύπωσι ὅτι παρακολουθοῦσα ἀπὸ μιὰ κλειδαρότρυπα ἕναν ἄνθρωπο ποὺ μονολογοῦσε κλεισμένος στὸ δωμάτιό του. «Θυμᾶμαι τὸν ἑαυτό μου — εἶπε — ἐδῶ μέσα ὅταν μικρὸς γεμᾶτος ἐνθουσιασμὸ, ἔπαιζα καὶ μελετοῦσα γιὰ ὧρες στὸ πιάνο...». "Ετσι ἄρχισε καὶ συνέχισε ὁ μεγάλος μας καλλιτέχνης, προσπαθώντας νὰ μᾶς πείσῃ ὅτι χάρις στὴν τύχη ποὺ τὸν βοήθησε καὶ τὸν ἔσπρωξε, ἀνέβηκε τόσο ψηλά. Τέλος ἐξομολογήθηκε ὅτι δὲν θυμόταν ποτὲ στὴ ζωή του νὰ εἶχε τὴν συγκίνησι ποὖνοιωσε γυρνώντας στὴν πατρίδα του καὶ βλέποντας ὅτι ὅλοι τὸν θεωροῦμε σὰν κάτι δικό μας, σὰν αἷμα μας.



'Ο μαέστρος Δημ. Μητρόπουλος ἐνῶ χαιρετᾶ τὸ κοινόν, στὴ δεύτερη συναυλία τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης

'Εκείνη τὴν ὥρα ποῦλεγε ὅλα αὐτὰ δὲν ἦταν ὁ μεγάλος μαέστρος, ἀλλὰ ἕνας ἄνθρωπος πνιγμένος ἀπὸ ἀναμνήσεις τῶν νεανικῶν του χρόνων, ποὺ κατὰ κάποιο τρόπο ζητοῦσε νὰ δικαιολογήσῃ στοὺς φίλους καὶ συναδέλφους του τὴν καταπληκτική του σταδιοδρομία.

Τὸν ξαναεῖδα διευθύνοντας ἄλλες δύο φορές, νοιώθοντας πάντα μιὰν ἀνείπωτη εὐτυχία καὶ μιὰν ἀνάτασι. "Εφυγε τὴν Δευτέρα τὸ πρωΐ, καὶ τώρα ποὺ εἶδα πὼς τὰ ὄνειρα γίνονται πραγματικότης, παρακαλῶ τὸν Θεὸ νὰ μοῦ ξαναδώσῃ ἄλλη μιὰ φορὰ τὴν εὐτυχία νὰ τὸν δῶ καὶ νὰ τὸν ἀκούσω.

Κ. Κ.

Πέμπτη, 13 'Οκτωβρίου

Η «ΒΡΑΔΥΝΗ»

ΣΤΟ ΔΡΟΜΟ ΤΗΣ ΖΩΗΣ

ΤΥΧΗ

— Εἶδες τὶ εἶπε ὁ Μητρόπουλος στὴ δεξίωσι τοῦ 'Ωδείου 'Αθηνῶν; ρώτησε κάποιος τὴν κυρία ποὺ ὑποστηρίζει παντοτε πὼς ἀρκεῖ ἕνα μεγάλο ταλέντο καὶ μιὰ δυνατὴ θέλησι γιὰ ν' ἀνέβῃ κανεὶς ψηλά.

Καὶ τῆς ἐπανέλαβε τὰ λόγια τοῦ μεγάλου ἀρχιμουσικοῦ:

«'Εὰν ἔχανα τὸ πλοῖο, τὸ 1939, ποὺ μὲ μετέφερε ἀπ' τὴν Εὐρώπη στὴν 'Αμερική, θὰ εἶχα μείνει κοντὰ μὲ τοὺς ἄλλους μου συναδέλφους, νὰ περιμένω τὴ γενναιοδωρία τῆς τύχης μου, ποὺ μποροῦσε καὶ νὰ μὴν ἔλθῃ ποτέ. "Ολοι εἴμαστε κατὰ ἕνα τρόπο θύματα τῶν περιστάσεων. Σὲ μερικοὺς ὑπάρχει μιὰ συσσώρευσις εὐνοϊκῶν περιστάσεων».

Χωρὶς νὰ σαστίσῃ καθόλου, ἡ κυρία εἶπε:

— 'Ο Μητρόπουλος ἔχει τὴν «μετριοφροσύνη ποὺ χαρακτηρίζει ὅλους τοὺς πραγματικὰ μεγάλους, ἀλλὰ καὶ τὸ λεπτότατο ἐκεῖνο τάκτ ποὺ δὲν λείπει ἀπὸ καμμιὰ εὐγενικὴ ψυχή. Θέλησε ν' ἀνεβάσῃ τοὺς συναδέλφους του, ἀποδίδοντας ἕνα μεγάλο μέρος τῆς ἐπιτυχίας του στὴν τύχη. Θὰ μοῦ ἐπιτρέψετε νὰ θεωρῶ σὰν ἕνα καλοειπωμένο κομπλιμέντο αὐτὴ τὴ φράσι του, ἂς ποῦμε: «"Ολοι ἐδῶ εἴμαστε θαυμάσιοι κι' ἔκλεκτοί σπόροι. "Αλλοι πέσανε σὲ εὔφορο καὶ γόνιμο ἔδαφος, ἄλλοι σὲ ξερό, ἄγονο καὶ πετρῶδες».

Κι' ἡ συζήτησι εἶχε ἀνάψει. Κάποιος εἶπε παρεμβαίνοντας:

— Χωρὶς ν' ἀμφισβητῶ καθόλου τὴν εὐγένεια τῆς ψυχῆς καὶ τὴ μετριοφροσύνη του, ἀρνοῦμαι νὰ παραδεχθῶ πὼς ὁ Μητρόπουλος δὲν πιστεύει πραγματικὰ στὸ βάθος ὅτι ἐκτὸς ἀπὸ τὴ μεγαλοφυΐα καὶ τὴ σκληρὴ κι' ἐπίμονη δουλειά, ἔχει παίξει κι' ἡ τύχη τὸ ρόλο της στὴν παγκόσμια ἀναγνώρισί του. 'Ολοφάνερη εἶναι ἡ εἰλικρίνεια σ' αὐτὲς τὶς φράσεις: «Εἶχα μιὰ καταπληκτικὴ τύχη», καὶ «εὐχαριστῶ ὅλους ἐκείνους ποὺ ἐστάθηκαν στήριγμα γιὰ νὰ γίνω ἐγώ, φημισμένος». Γιατὶ μὴ μοῦ πῆτε πὼς δὲν χρειάζεται τύχη γιὰ νὰ βρῇ ὑποστήριξι καὶ ἡ πιὸ ἐξαιρετικὴ ἰδιοφυΐα. 'Η ἱστορία τῆς μουσικῆς εἶναι γεμάτη ἀποδείξεις γι' αὐτό. Φτάνει νὰ σᾶς θυμίσω πὼς ὁ Σεζὰρ Φρὰνκ πούλησε σ' ἕνα ἐκδότη τὴν περίφημη σονάτα του γιὰ βιολὶ καὶ πιάνο, ἀντὶ εἰκοσιπέντε φράγκων! Αὐτὸ δὲν θὰ πῇ πὼς γύρω του δὲν ὑπῆρχαν ἄνθρωποι ἱκανοὶ ν' ἀντιληφθοῦν τὴν μεγάλη του ἀξία καὶ ταὐτόχρονα πρόθυμοι νὰ τὸν βοηθήσουν;

—Τέτοιες θεωρίες μποροῦν ν' ἀφανίσουν ἕνα ταλέντο, τὸ ξέρετε; φώναξε θυμωμένη ἡ κυρία ποὺ ἔμενε ἀμετάπειστη. Γιατὶ ὅταν κανεὶς πιστεύῃ στὴν τύχη, δὲν ἀτσαλώνει τὴν θέλησί του γιὰ νὰ ὑπερνικήσῃ τὶς δυσκολίες, ποὺ φαίνονται ἀνυπέρβλητες, πολλὲς φορές.

— Δὲν μοῦ λέτε, βρίσκετε πὼς εἶναι μιὰ ἀνυπέρβλητη δυσκολία τὸ νὰ εἶσαι σχεδὸν σίγουρος πὼς θὰ σκοτώσῃς τὸν πατέρα σου ἂν ἀκολουθήσῃς τὸ δρόμο ποὺ σοῦ ὑπαγορεύει ἡ κλίσι σου; ρώτησε ἀναπάντεχα κάποιος μηχανικός.

Καὶ χωρὶς νὰ περιμένῃ ἀπάντησι ἐξήγησε:

— Δίχως αὐτὸ τὸ φόβο πιστεύω πὼς θὰ εἶχα γίνει μεγάλος πιανίστας.

— "Αλλος στὴ θέσι σας μπορεῖ νὰ μὴ φοβόταν...

— "Ισως. Μὰ ἀκριβῶς γιατὶ εἶχα αὐτὴ τὴν ψυχοσύνθεσι, θὰ μποροῦσε ὁ πατέρας μου νὰ μὴν ἦταν τόσο ἀλύγιστος στὴν ἀντίστασί του. "Αν τὸ ἤθελε ἡ τύχη...

— 'Υπάρχουν βέβαια εὐνοϊκὲς ἢ δυσμενεῖς συμπτώσεις, παραδέχτηκε ἐπὶ τέλους ἡ κυρία, ποὺ μποροῦν νὰ ἐπηρεάσουν μιὰ σταδιοδρομία. Πάντως ἐκεῖνος ποὺ ἔχει τάξει ἕνα σκοπὸ στὴ ζωή του δὲν πρέπει νὰ πολυσυλλογίζεται τὴν τύχη καὶ νὰ προχωρῇ σὰν νὰ πρόκειται νὰ τὴν δημιουργήσῃ μόνος του.

Καὶ σ' αὐτὸ δὲν μπόρεσε νὰ διαφωνήσῃ κανείς.

E.A.N.

ΠΕΡΙΟΔΙΚΟΝ "ΝΕΑ ΕΣΤΙΑ"
ΑΘΗΝΑΙ
15 'Οκτωβρίου 1955.

ΕΙΔΗΣΕΙΣ

'Απὸ τὶς πιὸ ἀξιομνημόνευτες ὧρες ποὺ ἔζησε ὁ Δημήτρης Μητρόπουλος στὴν 'Αθήνα ἦταν ἡ δεξίωση ποὺ τοῦ ἔγινε στὸ 'Ωδεῖον 'Αθηνῶν. Βρέθηκε στὸ ἴδρυμα ὅπου ἔκαμε τὶς πρῶτες του προσπάθειες, ἀνάμεσα στοὺς ἀνθρώπους ποὺ τοῦ παραστάθηκαν στὸ ξεκίνημά του. Κι' ἀληθινὰ συγκινητικὴ ἦταν ἡ προσφώνηση τοῦ Προέδρου τοῦ Διοικητικοῦ Συμβουλίου τοῦ 'Ωδείου κ. Α. Κυριακίδη. 'Αξίζει νὰ δώσουμε ἕνα μέρος τουλάχιστον ἀπ' αὐτὴ τὴν προσφώνηση:

«Δὲν θὰ σᾶς κουράσω μὲ τὸ νὰ σᾶς πῶ ὅτι εἰσαστὲ ὁ κορυφαῖος μουσικός, ὁ κορυφαῖος διευθυντὴς ὀρχήστρας εἰς τὰ δύο ἡμισφαίρια. "Οτι σεῖς ἀνοίγετε τὰ μάτια καὶ τ' αὐτιὰ γιὰ νέους ὁρίζοντες τῆς Τέχνης. Δὲν θὰ τὰ πῶ ὅλα αὐτά, γιατὶ θὰ ἦτανε μιὰ ἐπανάληψη μονότονη, γιὰ σᾶς. 'Εδῶ μέσα θὰ ἤθελα νὰ χαιρετήσω πρὸ πάντων τὸν Μητρόπουλο τῆς παληᾶς 'Αθήνας. Θὰ ἤθελα νὰ αἰσθανθοῦμε ὅλοι μαζὺ τὴν ἱερὴ συγκίνηση, ποὺ δίνει ἡ ἀνάμνησις τῶν μαθητικῶν σας χρόνων, τῶν πρώτων βημάτων, ποὺ σᾶς ὡδήγησαν στὴν δόξα.

"Οταν φθάσῃ κανεὶς σὲ μιὰ κορυφή, ὅπως ἐσεῖς, ἕνα ἀπὸ τὰ πειὸ ζωηρὰ συναισθήματα, ποὺ μπορεῖ νὰ δοκιμάσῃ, εἶναι νὰ γυρίσῃ νὰ ἰδῇ ἀπὸ ποῦ ἔχει ξεκινήσει, νὰ κυττάξῃ τὸν δρόμο ποὺ ἔχει διανύσει. Καὶ γιὰ σᾶς αὐτὸ τὸ γύρισμα πρὸς τὰ πίσω παίρνει μιὰ ξεχωριστὴ σημασία καὶ μιὰ ἰδιαίτερη αἰσθητική.

Γυρίζοντας νὰ ἰδῆτε ἀπὸ ποῦ ξεκινήσατε, βλέπετε τὴν 'Αθήνα τὴν ἀρχαία καὶ τὴν νέα, τὴν αἰώνια 'Αθήνα νὰ προβάλλεται ἀπάνω στὶς καμπύλες τοῦ 'Υμηττοῦ, ποὺ νομίζει κανεὶς πὼς ἐπλάγιασαν ἀπάνω τους Θεοί, γιὰ νὰ ἔχουν τέτοια ἁρμονία. Βλέπετε τὸ 'Αττικὸ πεῦκο μὲ τὶς ἀμέτρητες ἀποχρώσεις καὶ σκιὲς στὸν 'Αττικὸ ἥλιο. Βλέπετε τὴ θάλασσα τοῦ Σαρωνικοῦ νὰ ἔρχεται νὰ χαϊδεύῃ τὴν παραλία τοῦ Παλαιοῦ Φαλήρου ὅπου περάσατε τὰ παιδικά σας χρόνια. Καὶ εἶμαι βέβαιος πὼς ὅταν ἐμπήκατε ἀπὸ τὴν ξεθωριασμένη αὐτὴ πορτίτσα στὴν ταπεινή, ἀλλὰ δοξασμένη μας Αἴθουσα, θὰ αἰσθανθήκατε περισσότερη συγκίνηση ἀπὸ ὅση ἔχετε δοκιμάσει στὸ Κάρνεγκυ Χὸλλ καὶ τὶς τελειότερες αἴθουσες συναυλιῶν, ὅπου τὸ διεθνὲς κοινὸν σᾶς ἀποθεώνει. Γιατὶ θὰ ἔλεγα, ὅτι ἀπ' αὐτὴν τὴν πορτίτσα περάσατε, γιὰ νὰ πάρετε τὸν δρόμο ποῦ ὁδηγεῖ στὴν ἀθανασία τοῦ καλλιτέχνη.

'Εδῶ, ἐπάνω σ' αὐτὴ τὴ σκηνή, ποὺ πήρατε τὸ δίπλωμα καὶ τὸ χρυσοῦν μετάλλιον, βλέπετε σήμερα νὰ ξαναζωντανεύουν οἱ ἀναμνήσεις σας, βλέπετε μὲ χαρὰ παληοὺς συμμαθητὰς καὶ συναδέλφους νὰ σᾶς περιβάλλουν μὲ ζωγραφισμένη στὸ πρόσωπο τὴν ἀγάπη καὶ συγκίνηση. 'Αλλὰ μὲ πόνο θὰ βλέπετε νὰ ἔχουν φύγει καὶ νὰ λείπουν γιὰ πάντα παληοὶ καλοὶ σας φίλοι. Κι' αὐτοὶ ὅμως εἶναι ἐδῶ σήμερα παρόντες γιὰ νὰ σᾶς χαιρετήσουν. Θὰ τοὺς βρῆτε στὰ μάτια τῶν Κυριῶν, ποὺ ἦταν συντρόφισσες τῆς ζωῆς των. Τὰ δάκρυα τῆς λύπης των σμίγουν σήμερα μὲ τὰ δάκρυα τῆς συγκινήσεως, ποὺ βλέπουν τὸν μεγάλο φίλο ἐκείνων ποὺ ἔχουν χάσει. Καὶ σ' αὐτὸ ἐδῶ τὸ περιβάλλον θὰ θυμηθῆτε ὅτι πρὶν γίνετε εἴκοσι χρονῶν, εἴχατε γράψει τὸ συμφωνικὸ ποίημα «Τάφος» ποὺ παίχθηκε σὲ συναυλία συνδρομητῶν. Καὶ τώρα ποὺ διευθύνετε τὴν Φιλαρμονικὴ 'Ορχήστρα τῆς Νέας 'Υόρκης, θὰ ἔλθῃ καὶ αὐτὸ στὸ νοῦ σας. Πῶς, στὰ 1917 — μαθητὴς ἀκόμα στὸ 'Ωδεῖο μας — διευθύνατε μιὰ μαθητικὴ συναυλία μὲ ὅλο ἀπὸ δικά σας ἔργα.

"Οταν ἤσαστε ἀκόμα νεώτατος, μόλις 24 ἐτῶν, ἐγράψατε καὶ ὁλόκληρη "Οπερα, τὴν «Βεατρίκη». Κι' ὅμως τελικὰ δὲν ἐγίνατε συνθέτης. 'Επροτιμήσατε νὰ εἶστε ὁ διευθυντὴς ὀρχήστρας, ποὺ δίνει ὅλο τὸ νόημα τῶν ἔργων ποὺ ἀναλαμβάνει νὰ διευθύνῃ. Κι' ἔτσι κρέμονται ἀπὸ τὴν μπαγκέτα σας ὅλα τὰ δημιουργήματα τῶν κλασσικῶν καὶ νεωτέρων μεγάλων μουσικῶν.

Καθὼς μεταφέρομαι τώρα στὰ μαθητικὰ ἐκεῖνα χρόνια νομίζω πὼς σᾶς βλέπω αὐτὴν τὴν στιγμὴ μπροστά μου, κάπως νεώτερο μόνο — μαθητὴ μέσα στὴν ὀρχήστρα, ποὺ διηύθυνε ὁ Marsick. Καὶ ποιὸς — ἂς ποῦμε τοὐλάχιστον ἀπὸ τοὺς γεροντοτέρους — δὲν σᾶς θυμᾶται πίσω στὴν σκηνὴ ὄρθιο μὲ τὰ τύμπανα μπροστά σας, νὰ δίνετε τὴν ἐντύπωση ἀπὸ τότε πὼς κυριαρχεῖτε σ' ὅλη τὴν ὀρχήστρα;

Τὰ μάτια καὶ τὸ μετωπό σας ἄστραφταν καὶ φεγγοβολοῦσαν περισσότερο ἀπὸ τὴν λάμψη τῶν χαλκίνων, ποὺ ἦταν λίγο παρὰ κάτω. Καὶ μὲ τὰ τυμπανά σας ἐκεῖνα, ἀνοίγατε τὴν θριαμβευτικὴ νεκρικὴ πομ-

P.T.O.

13-10-55
«ΤΑ ΝΕΑ»

ΑΝΤΙΡΡΗΣΕΙΣ ΓΙΑ ΩΡΙΣΜΕΝΕΣ ΕΚΤΕΛΕΣΕΙΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

'Ο συνεργάτης τῶν «Νέων» στὸ Λονδῖνο κ. Σπ. Μπαμπούρης μᾶς γράφει τὰ ἑξῆς:

«Πρὶν λίγες μέρες ὁ Δημήτρης Μητρόπουλος ἔδωσε δυὸ συναυλίες στὸ Λονδῖνο. 'Η πρώτη ἀπὸ αὐτές, ἂν καὶ ἄρεσε στὸ κοινὸ ἔγινε ἀντικείμενο δυσμενῶν σχολίων ἀπὸ μέρους τῶν κριτικῶν. 'Ο κριτικὸς τῆς «Νταίηλυ Τέλεγκραφ» ἔγραφε ὅτι τὸ γερμανικὸ ρωμαντικὸ πρόγραμμα τῆς πρώτης συναυλίας, δὲν ἦταν κατάλληλο γιὰ ἕνα διευθυντὴ ὀρχήστρας, τοῦ ὁποίου ἡ καρδιὰ δὲν φαίνεται νὰ εἶναι τὸ σπουδαιότερο προσόν του. 'Η ποιότης τοῦ τόνου τῆς ὀρχήστρας, ἦταν καθαρή, ξηρὴ καὶ ἰσχυρὴ καὶ μὲ λίγη θέρμη.

'Ο κριτικὸς τῆς «Νταίηλυ 'Εξπρές», γράφει: «'Η συναυλία αὐτὴ μπορεῖ νὰ θεωρηθῇ ὡς ἐπιτυχία μᾶλλον, παρὰ θρίαμβος. 'Ο Μητρόπουλος εἶναι ἕνας ἀτομικιστὴς ποὺ ἑρμηνεύει τὴ μουσικὴ ὅπως θέλει ἐκεῖνος. "Η σᾶς ἀρέσει ἢ ὄχι». Μὲ τοὺς δύο αὐτοὺς κριτικοὺς διεφώνησε ὁ μουσικοκριτικὸς τῶν «Τάϊμς» ὁ ὁποῖος εἶναι ὁ δυσκολώτερος τοῦ Λονδίνου καὶ ὁ ὁποῖος ἔμεινε ἱκανοποιημένος ἀπὸ τὶς ἐκτελέσεις, ὅπως ἔμεινε καὶ τὸ πολυπληθὲς κοινὸ ποὺ εἶχε γεμίσει ἀσφυκτικὰ τὸ «Φέστιβαλ χώλ». 'Αλλὰ ἂν ἡ πρώτη συναυλία εἶχε μᾶλλον ἀβέβαιη ἐπιτυχία, ἡ δεύτερη ἦταν ἀληθινὸς θρίαμβος. 'Ο ἴδιος ὁ μουσικοκριτικὸς τῆς «'Εξπρές», τιτλοφορεῖ τὸ σημείωμά του «Οἱ δυὸ Δημήτρηδες. Μία ἀξέχαστη βραδυά», ἀναφερόμενος στὸ Δημήτρη Μητρόπουλο ποὺ παρουσίασε τὴν 10η συμφωνία τοῦ Δημήτρη Σοστάκοβιτς. Καὶ γράφει: «Καμμιὰ βρεττανικὴ ὀρχήστρα δὲν θὰ μποροῦσε νὰ ἐκτελέσῃ τὴν συμφωνία αὐτὴ μὲ τόσο κολοσσιαία ἐντύπωσι. Οἱ ζητωκραυγὲς τῶν ἀκροατῶν θὰ ἐξακολουθοῦν νὰ ἠχοῦν στὰ αὐτιὰ τοῦ διευθυντοῦ καὶ τῆς ὀρχήστρας του, ἐνῶ ἐπιστρέφουν στὴν Νέα 'Υόρκη. 'Ο Μητρόπουλος εἶναι ἕνας ἔνθερμος θιασώτης τῆς μοντέρνας μουσικῆς καὶ κατενόησε βαθειὰ τὸ ἔργο. Μᾶς ἔδωσε ἕνα Σοστάκοβιτς μὲ καρδιὰ καὶ μὲ μυαλό. "Ενας ἀληθινὰ δημιουργικὸς καλλιτέχνης». 'Ο κριτικὸς τῆς «Νταίηλυ Τέλεγκραφ» ἔγραφε: «'Η τεράστια δομὴ τοῦ ἔργου αὐτοῦ καὶ οἱ ἔντονες ἐκφράσεις του, ἔχουν μεγάλες ἀπαιτήσεις ἀπὸ τοὺς ἐκτελεστές. 'Αλλὰ ἡ συμφωνικὴ αὐτὴ ὀρχήστρα ὑπὸ τὸν Μητρόπουλο, γνωρίζει τὸ ἔργο τοῦ Σοστάκοβιτς περισσότερο ἀπὸ οἱοδήποτε ἄλλο συγκρότημα ἔξω ἀπὸ τὴ Ρωσσία καὶ ὁ τρόπος μὲ τὸν ὁποῖο ἀπέδωσαν τὴν 10η συμφωνία ἦταν τεράστια πειστικός». Τέλος, ὁ κριτικὸς τῶν «Τάϊμς» ἔγραφε: «'Ο Μητρόπουλος καὶ ἡ ὀρχήστρα του μᾶς ἔδωσαν μιὰ ἐκτέλεσι μεγάλης δυνάμεως καὶ ἀμείωτης εὐγλωττίας. "Ηταν πραγματικὰ ἡ μουσικὴ ποὺ περιμέναμε νὰ ἀκούσουμε ἀπὸ μιὰ τέτοια ὀρχήστρα κι' ἕνα τόσο φημισμένο μαέστρο».



"Ενα ἐκφραστικὸ σκίτσο τοῦ Μητρόπουλου ποὺ ἐδημοσιεύθη σὲ ἰταλικὴ ἐφημερίδα.

From OCT 9- 1955
TIMES
New York, N. Y.

WORLD OF MUSIC: PHI

Its European Tour Was Highlighted by Three Concerts in Athens

THE New York Philharmonic-Symphony Orchestra, just back from its European tour, can look back on a highly successful trip abroad. The orchestra was warmly received wherever it played, and, a Philharmonic spokesman said, there was "tremendous enthusiasm" for its musical director, Dimitri Mitropoulos.

Swiss audiences found the sheer sound of the Philharmonic almost overpowering. Concert halls in that country are relatively small, seating 1,500 or less—about half the capacity of Carnegie Hall—and Swiss orchestras follow the practice of the French in their instrumentation.

On the other hand, the Philharmonic's "French horns" are built on the large-scale German pattern and its woodwinds are of similar large caliber. The tonal power generated by these instruments was, apparently, a revelation to Swiss audiences.

In Vienna, the second oldest European orchestra played host to the oldest American orchestra. (The Vienna Philharmonic and New York Philharmonic both were founded in 1842). After the concert, the Viennese musicians staged a gala party in honor of the Americans.

Excitement reached its peak in Athens, where a third concert had to be scheduled in addition to the two originally planned. The King and Queen of Greece were on hand for the concerts, at the conclusion of which a plaque and an antique amphora of the kind awarded as trophies by the ancient Greeks were presented to Mr. Mitropoulos. Every member of the orchestra received a copy of a medal struck off to commemorate the group's visit.



ΕΚΔΙΔΕΤΑΙ
ΥΠΟ ΤΟΥ
ΣΥΝΔΕΣΜΟΥ ΑΝΑΠΗΡΩΝ

ΑΣΤΥΝΟΜΙΑΣ ΠΟΛΕΩΝ

ΕΤΟΣ Ζ΄. ΑΡΙΘ. 151 15 ΟΚΤΩΒΡΙΟΥ 1955

ΠΕΡΙΟΔΙΚΟΝ "ΝΕΑ ΕΣΤΙΑ"
ΑΘΗΝΑΙ
15 Ὀκτωβρίου 1955.

με, πιστεύαμε μὲ πεποίθηση, ὅτι οἱ αὐθόρμητες θυσίες μας καὶ οἱ μὲ ἀποφασιστικὴ σημασία προσφορές μας θὰ ἀναγνωρισθοῦν καὶ θὰ ἐκτιμηθοῦν ὄχι μόνο μὲ λόγια. Ἀλλ' ἂς μὴ σταθοῦμε τώρα σ' αὐτὸν τὸν τομέα. Ἂς περιορισθοῦμε στὸν δικό μας. Ἐλπίζαμε ὅτι μιὰ ποὺ οἱ περιστάσεις εἶχαν καλλιεργήσει τὴν ἀγάπη γιὰ τὸ βιβλίο, τούτη θὰ διαρκοῦσε κι' ὅταν θὰ ἔπαυαν οἱ περιορισμοὶ στὰ σπίτια. Δὲν ἰσχυρίζομαι ὅτι τὸ βιβλίο, τουλάχιστον τὸ καλό, δὲν ἔχει καὶ σήμερα κάποια κυκλοφορία, ἀλλ' ἀσφαλῶς δὲν ἔχει ἐκδηλωθεῖ γενικὸ ἐνδιαφέρον γιὰ τὴν πνευματικὴ παραγωγή. Ὁ κ. Τσιφόρος δὲν εἶχε δώσει μὲ τὴν «Π ι ν α κ ο θ ή κ η τ ῶ ν Ἠ λ ι θ ί ω ν» πλούσια ὑπόσχεση; Δὲν ξέρω νὰ τὴν κράτησε...

Εἶναι κλῆρος ὅλων τῶν ἐλπίδων νὰ εἶναι μόνο οὐτοπίες καὶ νὰ διαψεύδονται;

ΑΛΚΗΣ ΘΡΥΛΟΣ

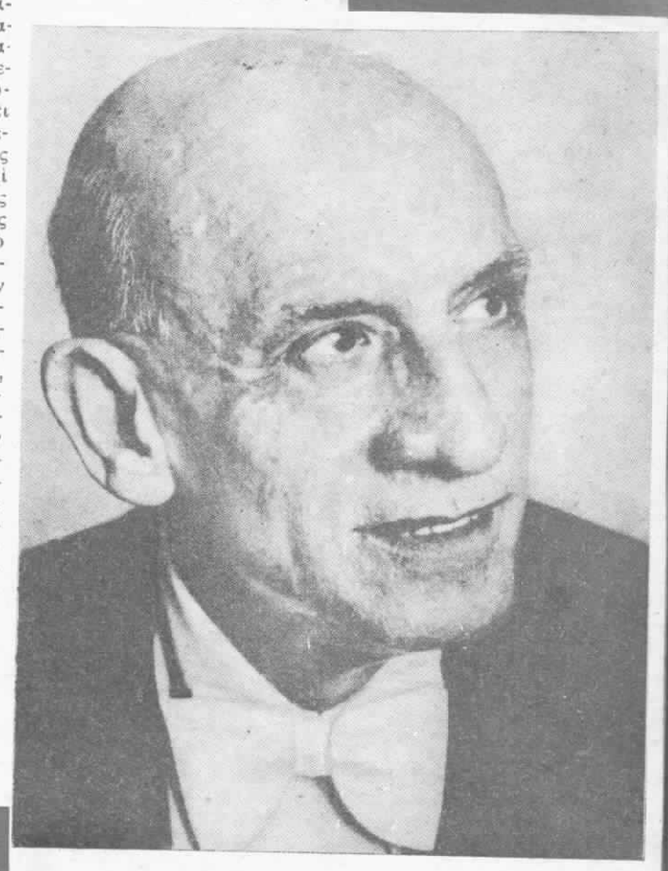
Η ΜΟΥΣΙΚΗ

Συμφωνικὲς συναυλίες τῆς Κρατικῆς Ὀρχήστρας στὸ Φεστιβὰλ Ἀθηνῶν.— Οἱ συναυλίες τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης μὲ τὸν Δημήτρη Μητρόπουλο.

Πέντε συμφωνικὲς συναυλίες τῆς Κρατικῆς Ὀρχήστρας πλαισίωναν τὶς μελοδραματικὲς παραστάσεις τοῦ Φεστιβὰλ Ἀθηνῶν. Τὶς διεύθυναν οἱ τρεῖς δικοί μας ἀρχιμουσικοί, Οἰκονομίδης, Βαβαγιάννης καὶ Παρίδης καὶ δυὸ ξένοι, ὁ Ἰταλὸς Φράνκο Καπουάνα καὶ ὁ Ρουμάνος Ἰονὲλ Περλέα. Ἡ σύγκριση πολὺ ἱκανοποιητικὴ γιὰ τοὺς δικούς μας, ποὺ φάνηκαν ἰσάξιοι μὲ ξένους μαέστρους διεθνικὰ ἀναγνωρισμένους καὶ μὲ μεγάλη πεῖρα. Οἱ μουσικοὶ τῆς ὀρχήστρας ἐργάστηκαν ἐντατικὰ κι ἀπέδειξαν ἄλλη μιὰ φορὰ πὼς τὸ ἑλληνικὸ φιλότιμο κατορθώνει νὰ ὑπερνικήσει κάθε δυσκολία, ἀκόμα καὶ μὲ τὰ ἀτελῆ μέσα ποὺ διαθέτει. Κι ὅταν συμβαίνει νὰ ἐκτελοῦν ἔργα ποὺ τὰ ἔχουν παίξει πολλὲς φορὲς τὸ πρᾶγμα εἶναι εὐκολώτερο, γιατὶ δὲν ἔχουν παρὰ νὰ προσαρμοστοῦν στὶς ἀντιλήψεις τοῦ κάθε μαέστρου των. Ὅταν ὅμως πρόκειται γιὰ ἔργα μοντέρνα, ποὺ τὰ πρωτοπαίζουν, δείχνουν ἐξαιρετικὴ ἱκανότητα νὰ τὰ ἀφομοιώνουν. Γι' αὐτὸ μποροῦμε νὰ ποῦμε πὼς σὲ γενικὲς γραμμὲς οἱ συμφωνικὲς συναυλίες τοῦ Φεστιβὰλ ἦταν ἀπὸ τὶς καλύτερες ποὺ παρουσίασε φέτος ἡ Κρατικὴ Ὀρχήστρα. Φυσικὰ καθένας μπορεῖ νὰ παρατηρήσει μερικὲς ἐλλείψεις· σὲ λεπτομέρειες, εἴτε γιατὶ ὑπάρχουν ἀληθινὰ ἐλλείψεις, εἴτε γιατὶ δὲν ἀρέσει στὸν καθένα ὁ τρόπος τῆς ἀπόδοσης. Αὐτὲς ὅμως εἶναι λεπτομέρειες, ποὺ πολὺ λίγο ζημιώνουν τὸ σύνολο.

Ὅσο γιὰ τοὺς ἀρχιμουσικούς, δικούς μας καὶ ξένους, κάθε καλλιτέχνης, εἴτε σολίστας, εἴτε μαέστρος, θὰ ἀποδίνει καλύτερα ἔργα ποὺ ταιριάζουν στὴν ἰδιοσυγκρασία του, ἄλλος τὰ κλασικά, ἄλλος τὰ ρομαντικά, ἄλλος τὰ μονλη ἡ Ἑλλάδα χόρευε μέσα στὶς ἐξαίσιες ἐνορχηστρώσεις τοῦ ἐμπνευσμένου μουσουργοῦ, μὲ τὸ διονυσιακὸ μεθύσι τοῦ ἐμπνευσμένου μαέστρου. Ὑποκλιθεῖτε οἱ φιλισταῖοι τῆς μουσικῆς. Ἐδῶ βρισκόμαστε μπροστὰ σένα μοναδικὸ μουσικὸ φαινόμενο καὶ μποροῦμε νὰ μιλᾶμε· γιὰ παράδοση καὶ κανόνες καὶ Ἀκαδημαϊσμούς;Δεχτεῖτε μ' εὐγνωμοσύνη ὅ,τι μᾶς δίνει ὁ μεγάλος μας Μαέστρος καὶ πιστέψτε πὼς αὐτὸ ποὺ μᾶς δίνει εἶναι τὸ σωστό. Πιστέψετε, ἀλλὰ μὴν τὸν ἀντιγράφετε σεῖς οἱ ἄλλοι ἀρχιμουσικοί Πιστέψετε, ἀλλὰ προσπαθήσετε νὰ βρῆτε ἐσεῖς τὸν ἑαυτό σας, δουλεύοντας ἀκούραστα ὅπως βρῆκε τὸν ἑαυτό του κι ὁ Μητρόπουλος δουλεύοντας ἀκούραστα γιὰ χρόνια. Εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι τῆς Τέχνης!

ΑΥΡΑ Σ. ΘΕΟΔΩΡΟΠΟΥΛΟΥ



Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

MUSICAL LEADER
CHICAGO ILL

OCT 1955

Last but not least, was the final Philharmonic concert, Mitropoulos conducting, The Overture to Der Freischutz of von Weber, Mencelssohn's Fifth Symphony, four Greek dances by Skalkottas, with fascinating rhythms—was given a marvelous reading. The first had a curious marked rhythm (something like the Kola), the second was sensuous, the third a lovely melody and the fourth a wild gypsy dance . . . which might have come from any program. The last half of the program was devoted to the Brahms Second Symphony in D.



Philip Boucas—Life

CONDUCTOR MITROPOULOS IN ATHENS
After the rains, an Olympian serenity.

Local Boy

Athens awaited its moment of musical glory. Conductor Dimitri Mitropoulos was returning to his native Greece for the first time in 17 years, bringing with him the 104 members of his touring New York Philharmonic-Symphony Orchestra. Thousands, many equipped with food and folding chairs, camped all night in front of the box office, and scalpers set the price of seats at $30. When Mitropoulos arrived four hours late at Athens' airport, after a bumpy flight from Naples, hundreds of admirers greeted him with cries of "*Yassou, yassou*—Hello, hello," and thrust bunches of tuberoses and laurel into his arms. But the maestro was in no mood for adulation. "I was sick as a dog," he blurted into a microphone, "and I still feel ill. I'm very happy to be back. Now please let me pass."

In Athens, lanky, egg-bald Conductor Mitropoulos (some members of the Philharmonic affectionately speak of him as "E.G."—for egghead) visited the open-air Herodes Atticus Theater, told friends he was praying for rain so that he could play in an indoor theater and would not have to compete with the splendor of the floodlit Acropolis and Parthenon. He had his wish. A downpour washed the first concert indoors—not before King and Cabinet Ministers were consulted on the crisis. The switch came so late that Chief Baggage Master Vincent Jacoby tried to shoulder the orchestra's harp into a bus in order to get it to the theater in time, was thrown out by the bus conductor. (He finally made it by hitching a ride on a truck.) King Paul, Queen Frederika and their two oldest children applauded the maestro's interpretation of Schumann's dramatic *Second Symphony*, and Mitropoulos joined them for a chat at the theater bar, where Princess Sophie served him a glass of water (a Mitropoulos must at intermission). When the royal couple extended him an invitation for lunch for the following day, the maestro casually replied: "I'll try and be there if I'm not too exhausted."

Back on the podium, he was as loose-jointed as a rag doll as he conducted Shostakovich's *Tenth Symphony*. The frenzied applause, foot-stamping, cries of "bravo," and rhythmic chants of Mi-tropou-los continued for a full 20 minutes. Next day, after an unscheduled concert for overflow crowds of the night before, Mitropoulos found that he was not too exhausted for the royal meal, after all. ("The King's expecting me, and I hear he has a good lunch waiting.")

By the close of his final concert that night (including Brahms's *Second* and Skalkottas' *Greek Dances*), Maestro Mitropoulos was getting used to Athens' adulation. Said he: "I'm beginning to feel like Frank Sinatra." But the Greeks had some other words for it. Mitropoulos, one critic wrote, conducted "with an Olympian serenity that was both Apollonian and Dionysian."

Butte (Mont.) Post
WEDNESDAY, OCTOBER 19, 1955

New York Philharmonic Musical Ambassador

The New York Philharmonic Orchestra achieved a glittering triumph in Rome—a city whose citizens take music quite seriously. The account in the New York Times tells of prolonged and enthusiastic applause which encouraged conductor Dimitri Metropoulos to permit two encores.

What is particularly interesting about the story from Rome is that it mentions the pleased response from young Italians sitting in inexpensive seats. These young people are the sort who will remember the concert in years to come and will not be likely to agree when critics of America call us a people without culture.

Tours such as the one made by the New York Philharmonic can do a great deal toward building up the prestige of this country abroad. The orchestra is in effect an aggregation of diplomats carrying music cases instead of briefcases. Their message of understanding may be more effective in reaching the people of other lands than those carried by the diplomats.

τέρνα. Τοὺς δικούς μας μαέστρους τοὺς ξέρουμε πιὰ καλά. Ὅσο γιὰ τοὺς δυὸ ξένους, ὁ μὲν Φράνκο Καπουάνα φάνηκε πὼς τὸ μουσικό του κλίμα εἶναι πιὸ πολὺ τὸ μελόδραμα. Στοὺς «Μονολόγους τῆς Μήδειας» μὲ τὴν ὑπέροχη μετζοσοπράνο τῆς Μετροπόλιταν Ὄπερας τῆς Νέας Ὑόρκης Μπλὰνς Τῆμπομ, καθὼς καὶ στὸν «Οἰδίποδα Τύραννο» τοῦ Στραβίνσκυ ἦταν ἀληθινὰ περίφημος. Ὡς τόσο καὶ στὴ Β' συναυλία τῆς Κρατικῆς Ὀρχήστρας ἐνθουσίασε τὸ ἀκροατήριο μὲ τὴ μουσικότατη ἀπόδοσή του σὲ ἀποσπάσματα ἀπὸ ἔργα τοῦ Βάγνερ.

Ὁ μαέστρος Ἰονὲλ Περλέα ἀπέδωσε στὴν Γ' συμφωνικὴ συναυλία τὴν 1η συμφωνία τοῦ Μπράμς, τὰ «Νυκτερινὰ» τοῦ Ντεμπυσσὺ καὶ τὸ συμφωνικὸ ποίημα τοῦ Ρίχαρδ Στράους «Τὶλ Ὀϋλενσπίγκελ». Ἔδειξε ἐξαιρετικὴ τεχνικὴ στὴν ἀπόδοση τῶν ἀποχρώσεων τοῦ ἤχου, πρὸ πάντων στὰ ἐξαίσια «Νυκτερινά», καὶ στὸ «Τὶλ Ὀϋλενσπίγκελ», ὅπου ἀνέδειξε τὶς ἠχητικὲς ἀντιθέσεις καὶ τὸ χιουμοριστικὸ πνεῦμα τοῦ συμφωνικοῦ ποιήματος τοῦ Ρ. Στράους.

Εἴχαμε ἀκόμα τὴν τύχη ν' ἀκούσουμε καὶ νὰ θαυμάσουμε στὶς συμφωνικὲς συναυλίες δυὸ μεγάλες καλλιτέχνιδες τοῦ τραγουδιοῦ, στὴν Α' συναυλία τὴν Ἑλένη Νικολαΐδου σὲ ἄριες τοῦ Γκλούκ, τοῦ Χάϋδν καὶ τοῦ Μότσαρτ, μὲ διεύθυνση τοῦ Θεόδ. Βαβαγιάννη, καθὼς καὶ τὴ διάσημη σοπράνο τῆς Μετροπόλιταν τῆς Ν. Ὑόρκης Ἔλεηνορ Στῆμπερ στὴν Δ' συναυλία μὲ διεύθυνση τοῦ Ἀνδρέα Παρίδη, ὅπου τὴν ἀποθέωσε κυριολεκτικὰ τὸ κοινὸ στὴν ἄρια τῆς Κοντέσας ἀπὸ τοὺς «Γάμους τοῦ Φίγκαρο» τοῦ Μότσαρτ καὶ πρὸ πάντων στὴν περίφημη ἄρια τοῦ Μπετόβεν «Ah! perfido», ὅπου φάνηκε ὅλη ἡ βαθιά της μουσικότητα καὶ ἡ ἐξαιρετικὴ φωνητική της τεχνική.

Ὡς τόσο ἔχω νὰ παρατηρήσω μὲ λύπη μου πὼς πολὺ λίγη θέση δόθηκε σὲ ἑλληνικὰ ἔργα στὰ προγράμματα τῶν συμφωνικῶν συναυλιῶν. Ἐκτὸς ἀπὸ τὴ «Βυζαντινὴ Θυσία» τοῦ Πετρίδη στὴν Α' συναυλία καὶ στὴ «Συμφωνία τῆς Λεβεντιᾶς» τοῦ Καλομοίρη στὴν Ε' δὲν παίχτηκε κανένα ἄλλο συμφωνικὸ ἔργο ἑλληνικό. Αὐτὸ ἦταν σπουδαία παράλειψη, γιατὶ ξέρουμε πὼς ὑπάρχουν ἀρκετὰ ἔργα ποὺ ἄξιζε νὰ τὰ γνωρίσουν καὶ οἱ ξένοι. Ἂς τὸ ἔχει στὸ νοῦ της ἡ ἐπιτροπὴ τοῦ Φεστιβὰλ γιὰ τὸν ἐρχόμενο χρόνο, γιατὶ οἱ ξένοι ἐνδιαφέρονται ν' ἀκούσουν καὶ τὴ μουσικὴ τοῦ κάθε τόπου, κι ὄχι μονάχα τὰ καθιερωμένα κλασικὰ ποὺ τὰ ἔχουν ἀκούσει χιλιάδες φορές. Ἀπόδειξη μὲ πόσον ἐνθουσιασμὸ χειροκροτήθηκε ἡ «Συμφωνία τῆς Λεβεντιᾶς» ποὺ διεύθυνε μὲ ἐξαιρετικὴ κατανόηση καὶ ζωντάνια ὁ Φιλοκτήτης Οἰκονομίδης στὴν τελευταία συναυλία τῆς Κρατικῆς Ὀρχήστρας.

Θέλω ἀκόμα νὰ προσθέσω πὼς χρειάζεται νὰ δίνεται περισσότερη προσοχὴ στὸν καταρτισμὸ τοῦ προγράμματος τῆς κάθε συναυλίας, ἔτσι ποὺ νὰ παρουσιάζουν στὰ ἔργα ποὺ ἐκτελοῦνται κάποια ὁμοιογένεια ὕφους καὶ ποὺ νὰ ταιριάζουν στὸ αὐστηρὸ καὶ ὑποβλητικὸ πλαίσιο τοῦ ἀρχαίου χώρου. Στὴν Δ' π. χ. συναυλία ποὺ διεύθυνε μὲ ἐξαιρετικὴ ἐπιτυχία ὁ μαέστρος Παρίδης ἡ ἀντίθεση ἀνάμεσα στὰ κλασικὰ ἔργα τοῦ Μότσαρτ καὶ τοῦ Μπετόβεν καὶ τὴ 2η συμφωνία τοῦ Τσαϊκόφσκυ μὲ τοὺς κραυγαλέους, ρωσικοὺς χορούς στὸ τελευταῖο μέρος, ἔκανε σχεδὸν ὀδυνηρὴ ἐντύπωση. Ἂς τὸ προσέξει αὐτὸ ὁ κάθε ἀρχιμουσικὸς ποὺ ἔχει αὐτὸς πρὸ πάντων τὴν εὐθύνη γιὰ τὸ πρόγραμμά του.

* * *

Τὸ ἐπιστέγασμα τοῦ Φεστιβὰλ τῶν Ἀθηνῶν ἦταν οἱ συμφωνικὲς συναυλίες τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης μὲ τὸ μεγάλο μας Δημήτρη Μητρόπουλο. Ἐδῶ δὲ χωρεῖ πιὰ κριτική, δὲν ὑπάρχει θέση παρὰ γιὰ θαυμασμὸ καὶ γιὰ κατάπληξη. Μὲ τὶς δυὸ συναυλίες ποὺ εἶχε ἀναγγείλει τὸ πρόγραμμα καὶ μὲ τὴν τρίτη ποὺ ἔδωσε ἐ κ τ ὸ ς π ρ ο γ ρ ά μ μ α τ ο ς, γιὰ ὅσους δὲν μπόρεσαν νὰ παρακολουθήσουν τὴν Α' συναυλία, ποὺ εἶχε μεταφερθεῖ ἐξ αἰτίας τοῦ καιροῦ ἀπὸ τὸ Θέατρο Ἡρώδου στὸ κινηματοθέατρο «Ὀρφέα» ποὺ δὲν τοὺς χωροῦσε, ὁ Μητρόπουλος μᾶς ἐχάρισε δυὸ μέρες ἀληθινῆς εὐδαιμονίας, εὐδαιμονίας ἔ ξ ω τ ο ῦ κ ό σ μ ο υ τ ο ύ τ ο υ. Καὶ ἡ περίφημη ὀρχήστρα του, ὑπακούοντας σᾶνα νεῦμα του, στὴν παραμικρότερη κίνησή του, μιὰ ὀρχήστρα ἀπὸ 105 μουσικοὺς παρουσίαζε τέτιαν ἑνότητα σὰν νἀκούονταν ἕνα μονάχα τεράστιο πολυφωνικὸ ὄργανο.

Κατάπληξη πρῶτα γιὰ τὴν τεράστια μνήμη ποὺ ἀποτυπώνει στὸν προνομοιοῦχον αὐτὸν ἐγκέφαλο ἕνα ἀπεριόριστο μουσικὸ ρεπερτόριο ἀπὸ τὰ ποικιλότερα, τὰ δυσκολώτερα, τὰ πολυπλοκώτερα ἔργα. Κατάπληξη γιὰ τὴν τελειότητα τῆς ἀπόδοσης, τόσο στὶς γενικὲς γραμμὲς ὅσο καὶ στὶς λεπτομέρειες καὶ στὶς ἠχητικὲς ἀποχρώσεις ἀπὸ τὶς λεπτότερες ὡς τὶς πιὸ πλούσιες σὲ δύναμη καὶ φῶς, στὴν ψυχολογικὴ ἑρμηνεία τοῦ κάθε ἔργου, ποὺ ὅσο κι ἂν τὸ ἔχουμε ἀκούσει ἀμέτρητες φορές, μᾶς φαίνεται καινούριο κάτω ἀπὸ τὴ μαγικὴ μπαγκέτα τοῦ Μητρόπουλου. Καὶ τὰ καινούρια, τὰ ἄγνωστα σὲ μᾶς ἔργα, ποὺ θὰ μᾶς φαίνονταν ἀκατανόητα μὲ τὴ νεώτερη μουσική τους γλώσσα καὶ ἴσως καὶ ἐνοχλητικά, μᾶς τὰ παρουσιάζει ἔτσι ποὺ καὶ τὰ καταλαβαίνουμε καὶ μᾶς συγκινοῦν. Κι ἂς μὴν ἀρχίσουν οἱ φιλισταῖοι τῆς μουσικῆς νὰ μιλοῦν γιὰ ρυθμικὲς ἀγωγὲς καὶ τὰ παρόμοια. Ἐδῶ μᾶς δίνεται ἡ μουσικὴ μέσα ἀπὸ μιὰ παλλόμενη ψυχὴ ποὺ δονεῖται ὁλόκληρη ἀπὸ συγκίνηση καὶ μᾶς μεταδίνει τὴ συγκίνησή της. Σίγουρα ἂν ἄκουε ὁ Μπετόβεν τὴν Ἡρωϊκή του ἀπὸ τὸ Μητρόπουλο ὅπως μᾶς τὴν ἔδωσε στὴν ἔκτακτη τρίτη συναυλία του θὰ τοῦ ἔσφιγγε τὸ χέρι λέγοντάς του: «Ἔτσι τὴ θέλω». Σίγουρα θὰ τὸν χειροκροτοῦσε κι ὁ Μέντελσον γιὰ τὴ θριαμβευτικὴ μεγαλοπρέπεια πού ἔδωσε στὴ «Συμφωνία τῆς Μεταρρυθμίσεως» ποὺ μᾶς φαίνεται ἄλλες φορὲς κάπως ἀνιαρή. Κι ὁ Σοστακόβιτς θὰ τὸν ἀγκάλιαζε ἀπὸ τὴ χαρά του, γιατὶ ἀποκάλυψε ὅλο τὸ μουσικὸ πλοῦτο τῆς ὥραίας 10ης συμφωνίας του. Κι ὁ Σκαλκώτας, ὁ δικός μας ὁ Σκαλκώτας; Ὁ-

m OCT 16 1955
TIMES
New York, N. Y.

CONDUCTOR AND PIANIST IN PHILHARMONIC'S OPENING CONCERT



Erich Hartmann

Dimitri Mitropoulos and Rudolf Serkin rehearse for inaugural concert of ociety's 114th season at Carnegie Hall Thursday evening. Three Mozart piano concertos will be played by Mr. Serkin. The occasion will mark the orchestra's first local appearance since its return from European tour.

JOURNAL-AMERICAN
NEW YORK CITY
OCT 21 1955



←AT OPENING . . . Dimitri Mitropoulos (right), conductor of the New York Philharmonic - Symphony Orchestra, greets Mr. and Mrs. Paul Lavalle at the orchestra's opening concert in Carnegie Hall. Lavalle conducts the Cities Service Band of America.

Journal-American Photo by William F[illegible]

OCT 21 1955
DAILY NEWS New York, N.Y.

Carnegie Decked Out For Symphony Return

By DOUGLAS WATT

Carnegie Hall was decked out last night for the opening of a season of Philharmonic-Symphony concerts. United Nations Night seemed to be the theme. The boxes were decorated with falls of greenery, and many of them were, in addition, draped with the flags of foreign nations and representatives of same. Sitting in a kind of neutral box amidst all this display was Dag Hammarskjold, the UN Secretary General.

It was a dressy audience, on the whole, and it filled Carnegie. Up on the stage were the 100-odd men of the orchestra, recently returned from a successful European tour. And there were the orchestra's musical director, Dimitri Mitropoulos, and the evening's guest soloist, pianist Rudolf Serkin. And, just before the second half, there was the president of the board of directors, Floyd G. Blair, to introduce Richard C. Patterson Jr., commissioner of commerce and public events.

Patterson read a lengthy proclamation by Mayor Wagner (the Mayor was tied up at another function) designating Nov. 21-26 as Philharmonic-Symphony Week and adding the hope that press, public et al would support the orchestra's drive for funds during that period. When he was done, Blair returned to emphasize how good the orchestra is and how deserving of public support. He really told them.

And somewhere there was Mozart, trying to make himself heard. This being the Mozart Bicentennial, Mitropoulos had given over the entire concert to Mozart works. Following the Overture to "The Abduction From the Seraglio," Serkin and the orchestra ticked off three piano concertos —Nos. 25, 16 and 23, in that order, the intermission preceding the last two.

Everything (that is, everything this reporter heard, the length of the concert and the speeches preventing his staying for the last work) was smartly played. The orchestra was on its toes and the soloist played with nimble grace. But half as large an orchestra would have been sufficient and, truth to tell, the smooth readings revealed very little heart. You gotta have heart. The writer was plain bored.

POST
NEW YORK CITY
OCT 21 1955

Philharmonic Opens Season on Gala Note

By HARRIETT JOHNSON

The Philharmonic-Symphony opened its 114th season last night in Carnegie Hall with an all-Mozart program, celebrating the 200th anniversary of the composer's birth; but the aura of festivity was present on many other counts.

Only two weeks ago the ensemble returned from a triumphant European tour, during which, as Floyd Blair, president of the Philharmonic Society remarked in a short speech, even the British rendered it ovations. Consequently many top-ranking diplomats from foreign countries were present to honor musical director Dimitri Mitropoulos and his orchestra.

Flags from many nations, including that of the conductor's native Greece, draped the lower boxes, and Richard C. Patterson Jr., Commissioner of the Department of Commerce and Public Events of the City of New York, read a proclamation from Mayor Wagner, designating the coming week as "Philharmonic Week."

The sold-out house was enthusiastic in its response to the music, which featured pianist, Rudolf Serkin, in a sublime mood performing three concerti.

Beginning with the Overture to "The Abduction From the Seraglio," the evening continued with the Concerto No. 25 in C Major; No. 16 in D Major and No. 23 in A Major.

Too much Mozart, most would say, and there is no doubt that the elegant transparency of his style is not the ideal substance for a one-composer stint.

But a relaxed Serkin, performing his best, which is, needless to say, top notch, was the prime factor in sustaining interest throughout the evening. The pianist was much more at ease in manner than last season, playing with a minimum of gesture and almost no excess motion. He displayed magnificent control plus wide color; also rhythmic buoyancy and exuberance when the music required it.

Possibly he was at his best in the final concerto, the A Major, K. 488. This work, so expressive of Mozart's joyous nature and abounding in humor, was performed with all of its laughter spontaneously present and with its introspective "andante" no less impressively interpreted.

Mitropoulos retained a big orchestra for the entire program until this last concerto, which was understandable, considering that in this first concert the whole body should have some part. Being a master of accompaniment, he kept his sound well modulated in relation to the pianist, but in the tutti sections the dynamics were out of proportion to the texture of the music.

And by contrast with the beautiful balance of ensemble and soloist during the final concerto, the rest of the concert was overweighted.

As a whole, however, the evening had an electric quality of excitement, which has been absent from Philharmonic openings in recent years.

Minneapolis (Minn.) Sunday Tribune
SUNDAY, OCTOBER 16, 1955

Dimitri Mitropoulos' recent return to his native Athens, as conductor of the traveling New York Philharmonic, caused a riot when 3,500 music lovers tried to get into a theater accommodating only 3,000. Police reinforcements and two ambulances had to be called. Demand for tickets had been so great the critics had to pay for their own . . .

From OCT 16 1955
HERALD-TRIBUNE
New York, N. Y.

OCT 21 1955
WORLD-TELEGRAM
New York, N. Y.

Philharmonic Opens With All-Mozart

By LOUIS BIANCOLLI

Fresh from its triumphal five-week tour of Europe the New York Philharmonic, with Dimitri Mitropoulos at its head, opened its 114th season in Carnegie Hall last night.

The occasion proved quite a gala home-coming. It was learned at intermission time that Mayor Robert F. Wagner had proclaimed this "Philharmonic Week," and warm testimonials were pronounced about the orchestra's successes overseas.

The international note was further stressed by the presence of delegates of member states of the United Nations visited by the Philharmonic. The first-tier boxes in which they sat were draped with their countries flags.

Bicentennial Tribute.

Another world institution being honored last night was a little fellow named Wolfgang Amadeus Mozart, who was the real business of the evening. The all-Mozart program was a splendid bicentennial tribute.

The orchestra seemed to have returned refreshed and strengthened. One welcomed back its fine balance. Magnificent tone, and collective alertness in grasping a given idea.

Mr. Mitropoulos was his dynamic and inspiring self on the podium. One sensed the reverence of the man for the quality of Mozart and for the ideals of artistry he lived by.

Serkin's Power.

One felt that, too, about Rudolph Serkin, who undertook the formidable assignment of playing three of Mozart's piano concertos—the C Major (K. 503), the D Major (K. 451), and the A Major (K.488).

Mr. Serkin played with that confident power that spells marvelous control and reserves of strength, without ever hinting at strain. He caught the quiet depths of Mozart's poetry.

Any excess tends to obliterate subtleties in these concertos. Mozart is in his favorite medium here, the master of heavenly discourse between piano and orchestra. A perfect balance must be maintained.

Mr. Serkin knew his place in this scheme; so did the orchestra, and so did Mr. Mitropoulos. They had each other's interests at heart, and thus best served Mozart's.

The C Major (K. 503) is something of a problem, never having been made to feel completely at home in the repertory. It is less spontaneous, more calculated than the others—a frugal thing trying, in the andante, to say too much with too little.

It is a kind of sunshine without warmth; Mozart, to be sure, But Mozart moving watchfully, aiming at something different, less rippling and glittering, more thoughtful. And even when he nods he is graceful.



Mitropoulos—A Study in Concentration

An unusual rehearsal photograph of Dimitri Mitropoulos, who returned with the Philharnine days ago after a four-weeks' tour which took it as far afield as the conductor's native Athens. On Thursday night in Carnegie Hall he will open the orchestra's 114th season and his fifth as its musical director.

Mr. Mitropoulos will conduct for twelve of the twenty-eight weeks of the season. Pierre Monteux and Bruno Walter will conduct for two weeks each, Guido Cantelli for eight and George Szell for four weeks. Franco Autori, Max Rudolf and Thomas Schippers will also conduct in the regular series.

JOURNAL-AMERICAN
NEW YORK CITY
OCT 24 1955

Philharmonic:

Society Opens 114th Season

By MILES KASTENDIECK

IN a double-barreled opening, the Philharmonic-Symphony began its 114th season in Carnegie Hall last night. Looking backward to its recent triumphal European tour, the society had as its special guests the eleven top-ranking diplomats from those countries the orchestra visited.

Looking forward to the bicentennial of Mozart's birth, Dimitri Mitropoulos devoted the program entirely to Mozart, specifically three piano concertos with Rudolf Serkin as piano soloist.

To honor the occasion Mayor Wagner issued a proclamation announcing "Philharmonic Week." It was read by Richard C. Patterson Jr., Commissioner of the City's Department of Commerce and Public Events, and accepted by Floyd G. Blair, president of the society, who took a moment to tell how wonderful the tour had been, especially its brilliant windup in London.

In Top Form

The program opened with the overture to "The Abduction From The Seraglio." Then came the parade of concertos: K. 503, K. 451, and K. 488. Three could have been one too many except that Mozart's genius supplied sufficient variation in them to sustain interest and pleasure to the end.

Neither K. 503 or K. 451 are frequently heard, though by coincidence the latter had been played by the Little Orchestra Society on Monday night.

From the start, the orchestra sounded in top form, revitalized from the encomiums heaped upon it abroad. It had to share the limelight with Serkin, of course, who was also keyed to achieve the remarkable feat of differentiating among the concertos.

With perhaps more rhythmic verve and virile stylizing than is customary in Mozart, he played with that infallible sense of artistry that always has singled him out among great pianists. That the performances grew more "Mozartean" as the evening progressed evolved naturally from everybody warming up to the music and in turn being inspired by it.

From OCT 24 1955
HERALD-TRIBUNE
New York, N. Y.

Mitropoulos Conducts Mozart

Mozart's all-but-forgotten Sinfonia Concertante in A major received its initial local performance yesterday afternoon at the New York Philharmonic-Symphony's first Sunday concert of the season. The program, conducted by Dimitri Mitropoulos and broadcast over the CBS radio network, also included the same composer's Piano Concertos in D major, K. 451, and C major, K. 503, with Rudolf Serkin as soloist. In the opening work John Corigliano, violin; William Lincer, viola, and Laszlo Vargo, cello, were the featured performers.

The Sinfonia Concertante is unquestionable minor Mozart, which means, nonetheless, that it is still a great work. It is fresh, elegant, high-spirited and its tunes ripple with an effortless gaiety that declare the work to be 100 per cent authentic. The piece, rediscovered in Salzburg in 1953 by Mr. Lincer, is chiseled out of those exact elements that have made Mozart's name stand as something unique in the history of art, and while it is true that the Sinfonia's technical apparatus is wholly conventional, its content is throughout lively and highly individual. The work is, in fact, Mozartian to the core. And that is recommendation enough. J. S. H.

TIMES
New York, N.Y.
OCT 24 1955

Music: A Mozart 'Find'

Philharmonic Performs Work for 3 Soloists

By HOWARD TAUBMAN

IT is always open season in musical circles to hunt for unknown and neglected works by the great masters. With the bicentennial of Mozart's birth to be observed in January, 1956, an effort will be made to dig up and perform pieces of his not commonly encountered. One such composition was introduced to the programs of the New York Philharmonic - Symphony at Carnegie Hall yesterday afternoon.

The work is entitled a Sinfonia Concertante for Violin, Viola and 'Cello and Orchestra in A (K. Anh. 104). It was brought to the attention of the conductor, Dimitri Mitropoulos, by the Philharmonic's solo violinst, William Lincer, who was one of yesterday's soloists.

•

Mr. Lincer got interested in this work a number of years ago at a time when he could not have imagined that it would contribute its small meed to the Mozart Year excitement. He finally found a printed score in the Mozarteum library in Salzburg and went to considerable expense to have photostats made and parts extracted.

The musicologists may be sharpening their snickersnees for Mr. Lincer, a mere performer who had the temerity to seek out the score. Before wielding their weapons, they should remember that the violist has made no big claims for the Mozart piece. He conceded that what he found in Salzburg was a printed score published by the firm of C. A. Spina in Vienna in the Eighteen-Seventies. Now he has got it a performance.

The piece is in one movement, which lasts about fifteen minutes. The first fifty-one measures are scored by Mozart; the next eighty-three of writing for the solo instruments are also by Mozart. But the orchestral accompaniment was provided by Otto Bach,



William Lincer

artistic director of the Mozarteum almost 100 years ago. It was also Bach who contributed the development, recapitulation and cadenza.

•

The work is not bad Mozart. It has a lively theme that reminds one of an aria by Osmin in "The Abduction From the Seraglio," and there is a tender second theme. What Mozart himself wrote has vivacity; what Otto Bach filled in seeks to be in Mozart's style but lacks his spirit. But there is enough authentic Mozart in the work to merit its performance on occasion, particularly if an orchestra is looking for a different curtain-raiser and if it wants to give three of its principal players a chance to move front and center.

Mr. Lincer's companions as soloists were John Corigliano, concertmaster, and Laszlo Varga, first 'cellist. They played the piece pleasantly, and Mr. Mitropoulos conducted in like spirit. Rudolf Serkin then took over the body of the program to play two of the three Mozart piano concertos which he had performed at the Philharmonic opening last Thursday.

OCT 24 1955
WORLD-TELEGRAM
New York, N.Y.

Mozart's Lost Sinfonia Charms Carnegie Hall

By LOUIS BIANCOLLI

A beautiful little work of Mozart's—only recently salvaged from oblivion—was featured on yesterday's matinee program of the Philharmonic in Carnegie Hall.

The composition is a "Sinfonia Concertante" in A Major, dating from 1779 when Mozart was 23 and still living in Salzburg.

Scored for violin, viola, cello, and orchestra, it consists of only one movement, but in that movement are packed the epitome and secret of Mozart's unique gift.

He Discovered Gem.

Discoverer of the "Sinfonia"—perhaps "rediscoverer" is the word—was William Lincer, the distinguished first viola player of the Philharmonic.

Yesterday Mr. Lincer had the satisfaction and pride of appearing in the Philharmonic's first performance of the little Mozart gem he has helped restore to circulation.

With him in the solo spotlight were John Corigliano, the orchestra's concertmaster, and Laszlo Varga, first cellist. Dimitri Mitropoulos conducted.

The performance was ravishing in its perfect balance, swift interplay of voices, and that winged lyricism that is the very spirit of Mozart.

Whets Appetite.

Why Mozart left this "Sinfonia" in a fragmentary state will never be known. It is so good it whets our appetite for more.

The solo instruments blend voices in a dream colloquy that ends too soon. The orchestra joins in chattily, rises with the trio on a crest of poetry, and subsides as they elaborate a thought

Mr. Lincer began his search in the late 30s when he found a reference to a Mozart score with three solo string parts in an appendix of the Koechel Catalogue.

Later he photostated a printed copy of the viola part which somehow found its way into the possession of a Midwestern collector.

Found in Salzburg.

Two years ago, while in Europe on a professional engagement, he consulted the library staff of the Mozarteum in Salzburg. After a hunt, they located the manuscript.

Mr. Lincer then discovered that Otto Bach, an early director of the Mozarteum, had edited and brought out the score in the 1870s. A comparative study showed what was done.

The missing accompaniment of the second half of the allegro, along with the development section and cadenzas, had been worked out by the Salzburg editor "as he imagined Mozart might have" on the basis of earlier material.

However short, however edited, however vague its origins, this unfinished Sinfonia for three soloists is in more ways than one the "notable rarity in orchestral literature" that Irving Kolodine rightly calls it.

TIMES
New York, N.Y.
OCT 28 1955

Philharmonic Plays Tribute to Downes

OLIN DOWNES used to say that in opera the music should get underneath the dramatic action and lift it as if on wings. There are two reasons for recalling this in connection with last night's concert of the New York Philharmonic-Symphony at Carnegie Hall.

The first is that part of the program was a memorial tribute to Mr. Downes, who died on Aug. 22 after serving as this newspaper's music critic for thirty-two years. The other was that most of the program was given over to the last act of Wagner's "Die Goetterdaemmerung," and at the end the performance lived up to Mr. Downes' dictum. It soared.

One would be less than loyal to Mr. Downes' critical principles, though, if one implied that the whole of the seventy-two-minute act was safely off the ground. The truth is that the first two scenes—Siegfried's encounter with the Rhine maidens, and his murder—were inclined to be dull.

•

It was partly because the texture of the orchestral playing was rough. This seemed in line with Dimitri Mitropoulos' concept of the work as something gloomy and fiercely barbaric. But it did prevent the work from having much melodic flow. And it cannot be said that Ramon Vinay was an interesting or moving Siegfried. His voice lacked color and did not carry well.

After the intermission, though, the story changed. From then on the performance was absorbing, and with the entrance of Astrid Varnay as Bruennhilde it took on lift and heroic quality, two characteristics that were always dear to Mr. Downes' heart. Miss Varnay was not the most velvety voiced of Bruennhildes, but she had dramatic intensity and great ringing tones that brought the part to life.

It was Siegfried's Funeral that began the last half of the concert that was dedicated to Mr. Downes. A black-edged card in the program called him "a stanch friend" of the Philharmonic - Symphony Society. It also cited his services in contributing program notes and intermission comments for the orchestra's Sunday afternoon broadcasts.

•

Mrs. Irene Downes, the critic's widow, was a guest of honor. So were his two daughters, Mrs. Richard Williams 3d and Mrs. George Rockwell Smith, and their young daughters, Catherine and Alice. Mme. Olga Koussevitzky, a close friend of the family, was seated in the box with Mrs. Downes.

The other members of the "Goetterdaemmerung" cast were Lucine Amara (a very touching Gutrune), Luben Vichey (a villainous Hagen with a noble voice), Clifford Harvuot (a resonant Gunther), and Shakeh Vatenissian, Rosalind Elias and Herta Glaz as the Rhine maidens.

"Goetterdaemmerung," incidentally, has not been given at the Metropolitan since February, 1952. Mr. Mitropoulos asked to have it among his assignments there this season, but Rudolf Bing vetoed the suggestion on the ground that Wagner had not been drawing well on recent seasons. The act was the second big Wagnerian work Mr. Mitropoulos has conducted with the Philharmonic. Last year he opened the season with the first act of "Die Walkuere," also with Miss Varnay and Messrs. Vinay and Vichey as the leading singers.

The opening selection of last night's program was Mozart's Sinfonia Concertante (K. anh. 104), which was played by the orchestra last Sunday. Again the same three members of the orchestra had the solo parts. They were the concertmaster, John Corigliano; the solo 'cellist, Laszlo Varga, and the violist, William Lincer, who was responsible for discovering the work.

R. P.

OCT 28 1955
WORLD-TELEGRAM
New York, N.Y.

Philharmonic Offers Wagner Classic

By LOUIS BIANCOLLI.

The third act of Wagner's "Goetterdaemmerung" built up to a shattering climax on last night's Philharmonic program in Carnegie Hall.

At that point Astrid Varnay was singing the "Immolation" scene with a strength and beauty of tone that for a while reminded one of Kirsten Flagstad.

Brilliant Accompaniment.

Accompanying her brilliantly through the blazing finale of Wagner's opera were Dimitri Mitropoulos and the Philharmonic-Symphony.

That was one of the two high points of the concert version of Wagner's music that made up the bulk of last night's program.

The other was the stirring performance of Siegfried's "Funeral March" that preceded the "Immolation" by a few minutes.

Magnificent Tone.

There was magnificent tone to the reading, and a great depth of feeling, augmented by the fact that it was being played in memory of Olin Downes.

No finer tribute could have been paid to the late critic of the New York Times than this moving threnody played by such an orchestra and led by such a conductor.

Like Mr. Mitropoulos himself, Mr. Downes was a man of fierce courage and conviction, and one sensed the profound loss again in the tragic reminder of the reading.

It was quite fitting to divide the third act at the death of Siegfried and continue after the intermission with the "Funeral March." Any risk of applause was thus averted.

If Mr. Mitropoulos was the musical hero of last night's performance, its heroine was Miss Varnay, who sang so surprisingly well I almost didn't recognize her.

If she continues that way at the Met this season, she may help swing a good deal of sentiment back to Wagner and the "Ring" dramas.

Second heroine of the evening was Lucine Amara, whose splendid voice and expressive style gave haunting beauty to Gutrune's lines.

Ramon Vinay was artistic as Siegfried, but vocally pallid, while Luben Vichey was quite sonorous as Hagen. Clifford Harvuot sang Gunther.

South Gate, Calif.
Press
(Cir. 24,800)
OCT 27 1955



MAESTRO DIMITRI MITROPOULOS is poised for the opening note as the New York Philharmonic-Symphony returned Sunday for its 26th year of Sunday afternoon broadcasts on CBS radio. Mitropoulis, returning for the fifth season as musical director, will conduct the orchestra for 12 weeks.

POST
NEW YORK CITY
OCT 28 1955

WORDS and MUSIC

By Harriett Johnson

Wagner in 'Concert' at Philharmonic

The catastrophic Wagnerian "Twilight of the Gods" took place in concert form last night on the stage of Carnegie Hall under the auspices of the Philharmonic-Symphony, Dimitri Mitropoulos conducting; plus an assorted list of artists from the Metropolitan Opera.

What actually happened, as you Wagnerites might surmise, is that Act III of "Goetterdaemmerung" was presented; and with the asset of an impressive Bruennhilde. Astrid Varnay, as a matter of fact, was the only participant who fully projected the heroic grandeur of Wagner's symbolism as expressed in his music.

Her voice is developing in beauty and fluidity, and she sang with a magnificent feeling for the sweep of Wagner's melodic line. She still needs to lighten her middle and lower voice in the way Flagstad did so superbly, so that her high notes will float easily with more brilliance.

But Miss Varnay, with a compelling Nordic splendor, embodied the character of the war-like maid who threw herself into the fire to expiate the sins of many. And, fortunately, she has the voice and artistry to project her intensity of feeling.

Dramatic Excitement

Luben Vichey, who sang Hagen, has a mountain of a voice, deep and dark in the bargain. But apparently he was too busy with his new concert bureau to review his part well enough to sing it from memory. Ramon Vinay as Siegfried was vocally unsatisfactory, though he sang with understanding and fine musicianship. The lesser parts were acceptably done.

Mitropoulos with his ensemble was not up to his usual high opera-in-concert-form standard. Especially the latter part of the performance lacked the prophetic quality of Greek tragedy, which Varnay had as Bruennhilde. He took the final orchestral conclusion too fast, and there was a nervous jerkiness which did not become the sable mood of doom which pervades the music. Yet, there were many moments of orchestral effulgence, inescapable because of the dramatic excitement inherent in the score.

"Siegfried's Funeral March," which followed the intermission, was played in memory of Olin Downes, the late music critic of The New York Times.

Sunday's matinee will feature a repetition of this program.

POST
NEW YORK CITY
OCT 24 1955

New Mozart 'Concertante' Performed at Philharmonic

The enterprise of William Lincer, principal viola player of the Philharmonic-Symphony, was responsible for the first performance by the orchestra yesterday of a beautiful "Sinfonia Concertante for Violin, Viola, Violincello and Orchestra in A Major" by Mozart. Lincer, John Corigliano, concertmaster, and Laszlo Varga, first cellist, were the soloists in the work which opened the ensemble's initial Sunday matinee of the season at Carnegie Hall.

Lincer did considerable research over a period of many years in order to track down the piece which he had originally found listed almost 20 years ago in the Koechel Catalogue of Mozart works. Consisting of only one movement, the solo parts were completed by the composer but only a portion of the orchestral accompaniment was finished. Realization of this was undertaken by Otto Bach, a Mozart scholar, in the late 19th century. Lincer eventually found the composition in an obscure section of the library in the Salzburg Mozarteum.

The music on first hearing appears to catch something of the sublime beauty of the well-known "Sinfonia Concertante" in E Flat for Violin, Viola and Orchestra; and according to the best authorities, was probably written shortly after this composition.

The Philharmonic will open its coming Thursday night and Friday afternoon pair of Carnegie Hall concerts with this work, to be followed by the third act of Wagner's "Goetterdaemmerung" in concert form, featuring the following soloists in leading roles: Astrid Varnay, Ramon Vinay and Luben Vichey. Dimitri Mitropoulos will conduct.

Harriett Johnson

JOURNAL-AMERICAN
NEW YORK CITY
OCT 28 1955

Philharmonic Symphony:

Wagner Opera

By MILES KASTENDIECK

DIMITRI MITROPOULOS presented another of his concert performances of opera with the Philharmonic-Symphony in Carnegie Hall last night. This time he selected the third act of Wagner's "Die Goetterdaemmerung." It gave him and the society a special opportunity to dedicate the playing of Siegfried's stirring "Funeral March" to the memory of Olin Downes, late critic of the New York Times.

As expected, Mitropoulos revealed his adeptness in conducting opera, brought dramatic inflection into the playing as it is seldom realized at the Metropolitan, and stirred appreciation of the greatness of this particular score. Once warmed to its task, the orchestra responded with a richness and fullness of expression befitting the power and beauty of the music. Though not overwhelming in impact, the performance was, on the whole, gratifying.

Varnay in Role

Singing Bruenhilde, Astrid Varnay stood out among her associates. Hers was an authoritative delivery of the famous immolation scene. Vocally clear and forceful, she left no question of her command of the role and the stage presence to project it. She grows more impressive with the years. In her brief appearance as Gutrune, Lucine Amara sang most appealingly. As the Rhine maidens, Shakeh Vatenissian, Rosalind Elias, and Herta Glaz offered fresh voices and good ensemble.

The men fared less well. Ramon Vinay had the artistry if not the power to sing Siegfried's music. Luben Vichey had the power but not the malevolence to represent Hagen. Clifford Harvuot sang Gunther adequately. They needed more conviction in their performances.

A repetition of Mozart's newly discovered "Sinfonia Concertante" opened the program.

From OCT 26 1955
VARIETY
New York, N. Y.

Zurich

By George Mezoefi

(*Florastrasse* 32; 34-70-32)

The 12-year-old Israelian pianist Daniel Bareboim giving a recital at Tonhalle here.

Dance comedienne Lotte Goslar and her troupe currently at the Bernhard Theatre.

World preem of William Faulkner drama, "Requiem for a Nun," held at Schauspielhaus.

John Butler's "American Dance Theatre" will make its first appearance at Kongresshaus here.

Atelier Theatre Berne presenting initial Swiss production of William Inge's "Come Back, Little Sheba."

The N. Y. Philharmonic, batoned by Dimitri Mitropoulos, drew unanimously rave reviews in its Tonhalle concert with an all-contemporary program.

Two concerts at Kongresshaus this month will feature some of Germany's top disk and radio stars, including Caterina Valente, Vico Torriani and the Kurt Edelhagen orch.

From OCT 28 1955
HERALD-TRIBUNE
New York, N. Y.

Philharmonic in Third Act Of 'Goetterdaemmerung'

By Francis D. Perkins

Except for the first fifteen minutes, the third act of Wagner's "Goetterdaemmerung" occupied last night's concert of the Philharmonic-Symphony Orchestra at Carnegie Hall. Astrid Varnay was the Bruennhilde and Ramon Vinay the Siegfried with the expert instrumentalists conducted by Dimitri Mitropoulos; Luben Vichey as Hagen, Lucine Amara as Gutrune, Clifford Harvuot as Gunther and Shakeh Vartenissian, Rosalind Elias and Herta Glaz as the Rhine Maidens completed the roster of Metropolitan Opera soloists. Before beginning the epic close of the "Ring" cycle, the orchestra repeated the Mozart Sinfonia Concertante which it had introduced to us last Sunday, with John Corigliano, William Lincer and Laszlo Varga again as the solo violinist, violist and cellist.

Siegfried's funeral music, which followed the intermission, was designed as a tribute to Olin Oownes, the eminent music critic of "The New York Times" who died two moiths ago; the musnc itself and the intensity of its performance were an appropriate tribute to him and to his long and notable carèer. An intermission, if there must be one, in extensive and continuous music such as this act presents a problem hard to solve in a satisfactory way. There could have been less of a break in dramatic continuity and atmosphere if the pause had lollowed the funeral music, but here a halt would have been awkward without an interpolated close.

The performance was in straight concert form, except that Hagen sang first offstage and then came forward with Gunther. This particular work, indeed, would make the partly dramatic presentation used for some concert performances of opera rather impracticable. Here and there a realization of the full significance of the act as a whole called for some effort of the imagination, but most of last night's hearers were probably acquainted with "Goetterdaemmerung," and the musical performance was mainly impressive.

Miss Varnay gave Bruennhilde's music its necessary intense and heroic quality, both in the proclamations and the tenderer moments of the Immolation Scene. Her voice, with color and power, had an incisiveness which was in character here; there were some hints of effort as the scene neared its close, but few Bruennhildes complete it without a touch of vocal strain. Mr. Varnay was in good voice as Siegfried; there was spirit and considerable dramatic persuasion, although there were emotional shadings in his narrative that eluded him.

In voice and expressive color, Mr. Vichey was a convincing Hagen, realizing the character with freely produced and dark hued tones. The other soloists also fared well, and Mr. Mitropoulos generally preserved a just balance between the vocal and instrumental elements. There were a few passages that could have profited from more flexibility of phrasing, but the orchestral performance was marked not only by imposing bass and sonority, but also by lucidity, good proportion and musical and dramatic eloquence, which testified to Mr. Mitropoulos' talent in the operatic field. The closing measures represent one of the most potent dramatic culminations in musical literature, and this was the impression in this performance.

Η «ΒΡΑΔΥΝΗ» 17 Νοεμβρίου 1955

ΜΕ ΠΡΩΤΗ ΕΥΚΑΙΡΙΑ

«Ἐλπίζω νὰ ξαναπάω στὴν Ἑλλάδα μας»

ΘΑ ΚΑΝΩ Ο,ΤΙ ΜΠΟΡΩ ΓΙΑ ΝΑ ΕΥΧΑΡΙΣΤΗΣΩ ΤΟΥΣ ΑΓΑΠΗΤΟΥΣ ΜΟΥ ΣΥΜΠΑΤΡΙΩΤΕΣ ΠΟΥ ΤΟΣΟ ΜΕ ΣΥΝΕΚΙΝΗΣΑΝ ΜΕ ΤΗ ΘΕΡΜΟΤΑΤΗ ΥΠΟΔΟΧΗ ΠΟΥ ΜΟΥ ΕΠΕΦΥΛΑΞΑΝ ΣΤΗΝ ΕΛΛΗΝΙΚΗ ΠΑΤΡΙΔΑ

Ὁμιλία τοῦ Μητροπούλου

ΑΠΟ ΤΗ «ΦΩΝΗ ΤΗΣ ΑΜΕΡΙΚΗΣ»

Ὁ Δημήτρης Μητρόπουλος, ὁ διάσημος Ἕλλην ἀρχιμουσικός, ὕστερα ἀπὸ τὴν θριαμβευτικὴ περιοδεία του στὴν Εὐρώπη, γύρισε στὴν Ἀμερική, φορτωμένος ἀπὸ δάφνες. Ἡ συμμετοχή του στὸ Φεστιβὰλ τῶν Ἀθηνῶν καὶ οἱ συναυλίες ποὺ διηύθυνε στὸ Λονδῖνο, ἀπετέλεσαν ἀληθινοὺς καλλιτεχνικοὺς θριάμβους ποὺ ἐπευφημήθησαν ἀπὸ ὅλους τοὺς ἀνθρώπους ποὺ ἀγαποῦν τὴν τέχνη καὶ πιστεύουν στὰ μεγάλα ἰδανικά της.

Φυσικά, στὴν Ἀμερικὴ ὁ Δημήτρης Μητρόπουλος ἔγινε δεκτὸς μὲ τὸν ἴδιο ἐνθουσιασμό, μὲ τὸν ὁποῖον προεπέμφθη ἀπὸ τὴν Εὐρώπη. Ἕλληνες καὶ Ἀμερικανοὶ τὸν ὑπεδέχθησαν γεμᾶτοι θαυμασμὸ γιὰ τὴν τέχνη του καὶ τοῦ ἐξέφρασαν τὰ συγχαρητήριά των γιὰ τὶς καινούργιες ἐπιτυχίες του.

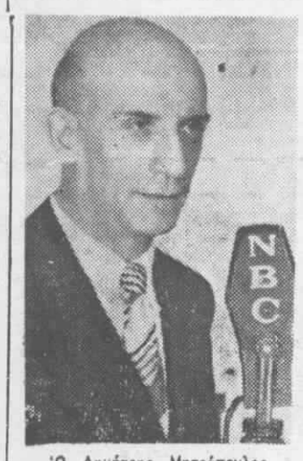
Ὁ Δημήτρης Μητρόπουλος μίλησε ἀπὸ τὸ ραδιόφωνο καὶ μετέδωσε στοὺς ἀκροτάς του τὶς ἐντυπώσεις του ἀπὸ τὴν Ἑλλάδα.

— Εἶμαι πρόθυμος ν' ἀπαντήσω, εἶπε ὁ Μητρόπουλος στὸν ἐκπρόσωπο τῆς «Φωνῆς τῆς Ἀμερικῆς» κ. Ἀντώνη Λάντη, σὲ ὅ,τι μὲ ρωτήσετε, πρὸ παντὸς τώρα ποὺ γύρισα ἀπὸ τὴν Ἑλλάδα. Ὅπου κι' ἂν ἐπήγαμε, μᾶς ἐδέχθησαν πολὺ ὡραῖα. Εἶμαι βέβαιος, ὅτι δὲν ἐπρόκειτο γιὰ μιὰ ἁπλῆ ἐκδήλωσι εὐγενείας, διότι πιστεύω ὅτι παντοῦ ἱκανοποιήσαμε τοὺς ἀκροατάς μας, ὅπως ἐτόνισαν οἱ κριτικές.

Στὸ ἐρώτημα πόσα χρόνια ἔλειπε ἀπὸ τὴν Ἑλλάδα, ὁ Δημήτρης Μητρόπουλος ἀπήντησε :

— Εἶχα 16 ἢ 17 χρόνια νὰ πάω στὴν ἀγαπημένη μας Ἑλλάδα. Ἡ ἐφετεινή μας ἐπίσκεψις ἐκεῖ ἦταν, μπορεῖ νὰ πῇ κανείς, ἡ κορωνὶς ὅλης μας τῆς τουρνέ, διότι ἐκεῖ πραγματικὼς μᾶς ἐδέχθησαν μὲ ἕνα τρόπον μοναδικόν. Ὁμολογῶ, ὅτι δὲν φαντάζομαι νὰ ὑπάρχη στὸν κόσμο ἕνας ἄλλος καλλιτέχνης, τὸν ὁποῖον νὰ ἀγαπᾷ ὁ τόπος του τόσο πολὺ ὡσὰν ἐμένα. Ἐπὶ τρεῖς ἡμέρες ποὺ ἤμουν ἐκεῖ, αἰσθάνθηκα ὅτι ὅλα εἶχαν σταματήσει καὶ ὅλος ὁ κόσμος ἦταν στὴ διάθεσί μας, ἕτοιμος γιὰ ν' ἀκούσῃ μ' ἐνθουσιασμὸ τὶς συναυλίες μας.

»Πρέπει νὰ σᾶς πῶ, ὅτι ἡ ὑποδοχὴ ποὺ μοῦ ἔγινε καὶ



Ὁ Δημήτρης Μητρόπουλος

πρὸ παντὸς ὁ τρόπος, μὲ τὸν ὁποῖον μὲ ἐδέχθησαν οἱ Βασιλεῖς, σὰν φίλον Των εἰς τὸ Παλάτι, πολὺ μὲ συνεκίνησε.

Ὁ κ. Λάντης ὑπέβαλε τὸ ἐρώτημα εἰς τὸν Δημήτρη Μητρόπουλο ἐὰν πρόκειται νὰ ἐπισκεφθῇ καὶ πάλιν σύντομα τὴν Ἑλλάδα.

— Ἐλπίζω νὰ ξαναπάω μὲ τὴν πρώτη εὐκαιρία. Φυσικά, τότε θὰ πάω μόνος μου, χωρὶς τὴν ὀρχήστρα.

Ἀπαντῶν εἰς ἐρώτησιν διὰ τὸ ἐκτελεσθὲν κατὰ τὰς συναυλίας τῆς Φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης πρόγραμμα κατὰ τὸ Φεστιβὰλ τῶν Ἀθηνῶν καὶ ἰδιαίτερα διὰ τοὺς «ἑλληνικοὺς χορούς» τοῦ Σκαλκώτα, ὁ Μητρόπουλος εἶπε :

— Μὲ χαρὰ ἐξετέλεσα στὴν Ἑλλάδα τοὺς χορούς τοῦ Σκαλκώτα. Οἱ κριτικοὶ ἔγραψαν ὅτι θὰ ἦταν ἐνδιαφέρον νὰ ἀκουγαν κι' ἄλλες συνθέσεις τοῦ Σκαλκώτα, ἀλλὰ πολὺ φοβοῦμαι ὅτι, ἂν ἀκουγαν διαφορετικὸ πρόγραμμα, δὲν θὰ συνεφώνουν. Ἔπαιξα τοὺς «Ἑλληνικοὺς χορούς», γιατὶ εἶμαι ὅτι τὸ κοινὸν ἀντιλαμβάνεται ἀμέσως τὸ εἶδος αὐτὸ τῆς συνθέσεως. Φοβοῦμαι ὅτι ἂν ἐκτελέσω σοβαρώτερα ἔργα τοῦ Σκαλκώτα ἢ ἄλλων Ἑλλήνων συνθετῶν, θὰ εἶναι δύσκολο νὰ τὰ καταλάβῃ ὅλος ὁ κόσμος κι' ὄχι μόνον οἱ μουσικὰ μορφωμένοι καὶ ἔτσι ἡ ἐπιτυχία θὰ εἶναι μικρότερη. Ἐν πάσῃ περιπτώσει, γιὰ ἄλλη φορὰ μελετῶ τὸ θέμα.

Καὶ ὁ Δημήτρης Μητρόπουλος, τὸ μεγάλο τέκνο τῆς Ἑλλάδος, κατέληξε :

— Νὰ εἶσθε βέβαιοι, ὅτι θὰ κάνω ὅ,τι μπορῶ γιὰ νὰ εὐχαριστήσω τοὺς ἀγαπητούς συμπατριώτας μας ποὺ τόσο μὲ συνεκίνησαν μὲ τὴν θερμοτάτη ὑποδοχὴ ποὺ μοῦ ἐπεφύλαξαν στὴν ἑλληνικὴ πατρίδα...

Δ. ΧΡΟΝΟΠΟΥΛΟΣ

From NOV 5 1955
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

...estral Echoes From Paris

Mitropoulos and Cantelli in French View

By Emile Vuillermoz
Paris

The reopening of the music season in Paris was marked by the visit of the New York Philharmonic-Symphony. We have had the orchestras from Boston and Philadelphia and were happy to have this splendid, well-organized group whose qualities of discipline and beautiful instrumental sonority have been much appreciated by us. The great American orchestras are certainly marvelous living keyboards from which a master of the baton can draw a wealth of artistic splendor.

The New Yorkers brought with them not one conductor, but two. The first concert was conducted by Dimitri Mitropoulos; and the second by Guido Cantelli.

The contrast between the two techniques in conducting was quite striking. Mitropoulos has developed considerably since he left Europe. In his gestures he is scarcely recognizable as the same man. He has adopted the ideas and sign language of Furtwängler, borrowing that spasmodic shaking of his head, that constant quiver of the baton and those mysterious injunctions which are not intended to indicate time or measure, but serve to maintain the voltage of the current flowing to the unfoldment of a musical phrase.

The onlooker who follows this conductor's arm with his eyes, to discern the metric or rhythmic interpretation of a symphony, at once finds himself derailed. I might even say these capricious pulsations are so completely divorced from the breadth of the measures and the symmetry of strong and weak beats that they baffle instead of guide the observer. You say to yourself, that if you were an instrumentalist in that orchestra, you could never attack correctly by following such disconcerting directions.

Technique Effective

However, the flawless quality of the execution certainly proves that this enigmatic technique is effective. One can only conclude that Mitropoulos does it all by focussing on rehearsals and that on the day of the performance there is no need to beat time, and he can content himself with keeping his instrumentalists fine-drawn, encouraging them, spurring them on to clear an obstacle. He gives them elasticity, sensitivity, and élan. And when he comes up to the starting gate, as they say at the race track, he lowers his hands and his riding whip to the level of his belt, making only imperceptible vibratory movements as soon as the race begins.

The next day the same orchestra performed under the baton of Guido Cantelli. We had never heard this young Italian conductor in France, although we knew of his successes in his own country and in America. We knew that he had attracted the attention of Toscanini, which was the best possible letter of introduction to musicians, and we looked forward to hearing him with much interest.

Cantelli appeared, and at once his faultless bearing on the podium, his slender silhouette, precise, polished gestures, enchanted and conquered his audience. His method of conducting is just the opposite of that used by Mitropoulos, his baton follows to a hair every detail of the music, of which it marks the slightest accent, rhythm, and attack. Where the indications of Mitropoulos are mysterious and undecipherable to the public, those of Cantelli are readable to the whole world. His two hands write the whole score on the air; and that, indeed, is after the Toscanini tradition.

Exaggerated Direction

But while Toscanini never made a single gesture which did not serve the score and the interpretation, Cantelli that day directed a little too much for the listener. He exaggerated the rhythmic and metrical direction for each measure and almost every note, although palpably his excellent instrumentalists had no need for anyone to take them by the hand as if they were beginners.

Certainly we must not make it a practice to condemn conductors who, in their method of conducting, make allowance for the audience. They are right to underline the design, the volume, the relief, and the detail of a symphonic structure; for this helps the listeners to a better understanding.

But it is not necessary to make this praiseworthy intention so evident. Cantelli made it a little too obvious by a gesticulation which was immoderate and over insistent. His excessive animation did not please people; and it antagonized the critics, who were rather severe with him for it.

In Calmer Fashion

He was responsive, however, to the criticism; for a week later he returned to Paris at the head of the Orchestra of La Scala of Milan, a splendid organization whose enormous string section possesses remarkable warmth, sensitivity, and expressiveness. There he showed himself in far calmer fashion. His success was then complete and well merited.

He has the true temperament of a conductor. The only fault one could find is that of yielding sometimes a little too easily to the lure of brilliant executions. With him, everything was quite dazzling, quite sparkling. Thus he gave us an interpretation of Ravel's "Daphnis et Chloé" so blazing that he seemed to have forgotten that we have in it a simple pastoral and that the two principal characters are humble shepherds, ill suited to these continual fireworks.

On the other hand, in "Tableaux d'un Exposition" and in Debussy's "The Sea," this scintillating quality worked marvels. Guido Cantelli is still at an age where one looks for resplendence; in a few years he will understand the superiority of controlled emotion.

From NOV 4 1955
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Pietro Scarpini, pianist.

Overture, "Fidelio".....Beethoven
Piano Concerto in E flat, K. 482....Mozart
Prelude and Passacaglia, Op. 42 (first N. Y. performance).....Ben Weber
Tone Poem, "Also Sprach Zarathustra".....Strauss



Ben Weber, whose Prelude and Passacaglia was given its New York premiere last night.

It was wet and soggy last night and some of the sogginess could be felt even inside Carnegie Hall, where the Philharmonic was holding forth with a varied program. After a rather perfunctory homage paid to Beethoven, and to the restored opera house in Vienna, in the shape of the "Fidelio" overture, the orchestra and Mr. Scarpini launched into Mozart's E flat concerto (K. 482) in a manner that made me think that some of the players and their instruments must have gotten wet.

Mr. Scarpini seems to be a competent and serious pianist but he failed to catch fire from the wet orchestra. In some places, such as in the rondo, he played very nicely, but it seems to me that he miscalculated his dynamics because a good deal of his passage work was lost.

What happened to this fine orchestra? Mr. Mitropoulos did reduce it to almost proper proportions and we were delighted with the lively tootling of the woodwinds and horns which, unlike in the "Fidellio" oveture, could be heard and enjoyed. But they were not together, some of them were out of tune, and the whole business was sloppy and untidy. Even so, I did get some measure of pleasure out of the work—it is an elaborate divertimento held in the concerto manner—until the cadenzas came along. I don't remember who wrote them but they were pretty awful. There ought to be a law . . .

Then, with the troublesome preliminaries out of the way, the picture changed and after the intermission we heard a thoroughly dried, well tuned, spick-and-span orchestra. I don't know how they do it.

Ben Weber's "Prelude and Passacaglia" disclosed an arresting musical talent. His position in the twelve-tone world is somewhat right of center; he is no doctrinaire but musician first. I found the piece pleasant and well made, though not fully sustained. The writing is fluent, the orchestral treatment sober in spite of an obvious romantic undercurrent, but in the last variations the momentum seems to run out. This is solid music, dignified, and altogether free of the tentative frivolities one so often encounters in would-be contemporary music. Mr. Mitropoulos gave it a relaxed and well moulded performance.

At the time when the French composers were setting to music the glistening waves of the ocean, or the murmurs of the forest, Strauss took a step no one but a German composer would have attempted: to express philosophy in sound. This is, of course, patently impossible, and this philosophical music is as lacking in sincerity as the musical philosophy of Nietzsche from which it descended. But if we forget about the esthetic nonsense, the bombast, and the trivial melodies, we still have something tangible left—the métier carried to a point where it becomes art.

And now our great orchestra showed what it can do when the spirit moves the players and their chief. Mr. Mitropoulos was in his element, lording it over with benevolent but absolute authority. The orchestra sparkled, roared, and shimmered, always in perfect entente, rolling out the long crescendos, sounding the trumpet calls, and caressing the strings. The only flaw was the organ which ought to be tuned to the pitch used by the orchestra. The public must have left thoroughly roused and satisfied, and I am afraid that they forgot what happened to the man whose 200th anniversary will be celebrated throughout the year. It simply escapes me why such an incomparable body of musicians is unable to do justice to Mozart. But, then, I am a chronicler and cannot fathom the mysteries of the conductorial mind.

TIMES
New York, N.Y.
NOV 4 1955
By HOWARD TAUBMAN

BEN WEBER, 39-year-old American composer, is a man who may produce something distinctive before long. His Prelude and Passacaglia, Op. 42, which was introduced to New York by the Philharmonic-Symphony at Carnegie Hall last night, is a work that merits respect. It has a point of view and a touch of personality.

•

This score, one of the works to emerge from the Louisville Philharmonic-Rockefeller Foundation commissioning program, uses the twelve-tone system. But Mr. Weber is not uncompromising about his atonalism. There is more than a suggestion of Wagner and early Schoenberg in his work, particularly in the rather juicy prelude. The passacaglia has points of interest, but it sags somewhat in the middle. It could be pruned to advantage.

Dimitri Mitropoulos, who used a score in conducting Mr. Weber's composition, is at his best in modern music of this school. He directed the orchestra in a performance that made clear every detail in the piece while allowing it to build within its own logic. Mr. Weber, who came out to take a bow, must have been pleased with what he heard.

The evening ended with one of Mr. Mitropoulos' specialties, Strauss' "Also Sprach Zarathustra," which should have sent everyone home satisfied.

•

Things were not so cheerful in the first half. Mr. Mitropoulos began with the "Fidelio" Overture in honor of the Vienna Opera House, which reopens with "Fidelio" tomorrow. If the Viennese had heard this performance they would not have been flattered. There is no objection to rough-hewn Beethoven, but he ought not to be coarse and crude. It is a sin to let the Philharmonic sound like this.

The evening's soloist was Pietro Scarpini, Italian pianist, who made quite a splash in his debut with the orchestra last season when he played Prokofieff's Second Concerto. His handling of Mozart was disappointing. The E flat Concerto (K. 482) is in the gallant style, but it is this style at its zenith and in the slow movement the music achieves a tragic intensity.

•

Mr. Scarpini's playing had surface grace and glitter, but it did not get under the skin of the work. And the orchestra, though it was reduced for the occasion, was asked to play with a heaviness and thickness that threw the interpretation out of balance.

JOURNAL-AMERICAN
NEW YORK CITY
NOV 3 1955

Philharmonic:

Mozart Music at Carnegie

By MILES KASTENDIECK

IT TOOK THREE QUARTERS of a concert to get started at the Philharmonic-Symphony in Carnegie Hall last night. When Mitropoulos and the orchestra came to Strauss's "Also Sprach Zarathustra," their performances began to focus.

There was interest enough before this in the first New York hearing of Ben Weber's "Prelude and Passacagglia" and Pietro Scarpini's interpretation of Mozart's Piano Concerto K. 482. Neither of these performances carried conviction, though for different reasons.

Weber's music makes a promising beginning but gets stranded about half way through. Whether the tone row restricted him or inspiration flagged, he succumbed to routine. Though well-made, the music fails to culminate. Weber took a bow with a hiss or two plainly audible.

Scarpini played fluently, tastefully, yet a bit anemically. In romanticizing Mozart, he raised the question of style, but then his choice of cadenzas did this anyhow. Pianistic delicacy was there, but the classic spirit and joyousness of this work appeared only momentarily.

Sloppy Playing

The concerto is not too familiar. It has its fascination for its deviation from the usual Mozart pattern. This would have been more rewarding had the orchestra played less sloppily, but the woodwinds and horns were not in line as they should have been. Though Mitropoulos used a reduced orchestra, the coarse quality and vigorous accents of his Mozart performances persisted.

To honor the reopening of the Vienna Opera House, Mitropoulos began the program with Bethoven's overture to "Fidelio." While the performance of this was acceptable, that of the Strauss which ended the concert was stunning. He was in his element. The full flavor of the tone poem evolved naturally, surged into its theatrical pages, and attained its mystical close logically. This was the only satisfying aspect of the evening.

NOV 4 - 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Philharmonic Delights With Mozart Concerto

By LOUIS BIANCOLLI.

Two stirring performances—widely spaced in style, feeling, and period—highlighted the Philharmonic program led by Dimitri Mitropoulos in Carnegie Hall last night.

One was of Mozart's E-flat Major Piano Concerto with the distinguished Italian artist Pietro Scarpini as soloist. The other was of Richard Strauss' tone poem based freely on Nietzsche's "Thus Spake Zarathustra."

Mr. Scarpini will be remembered as one of the better concert debutants of last season. He has a clean and thorough technic and a sense of style to match.

Beautifully Scaled.

The reading of the Mozart classic was beautifully scaled in dynamics and mood. There was never a hint of excess in the dainty, poetic world that Mr. Scarpini fashioned at the keys.

In the slow movement, which is one of Mozart's most perfect reveries, Mr. Scarpini softened his tone to a religious hush. It was a true pianissimo, with meaning and feeling, not a mere understatement.

Mr. Mitropoulos worked in a supremely tender and refined background. The interweaving of piano and orchestral line was a model of balance and crisp precision—a criterion for readings of Mozart's concertos.

Another World.

With the Strauss tone-poem, Mr. Mitropoulos was in another world. Here, vast sonority and strange pronouncements mingle in a kind of symphonic trance. Here "Superman" makes his debut in music.

Luckily, one can listen to this music without trying to find a key in it to Nietzsche's "world riddle" or to Strauss' attempt to orchestrate an erratic theory of evolution.

Arresting Music.

It is music that sounds exciting for its own sake, full of clashing themes and rolling masses of tone; maybe not great music, but certainly arresting music—at least as Mr. Mitropoulos conducted it.

There were some boos for Ben Weber's new "Prelude and Passacaglia"—but some lingering applause, too, from an embattled minority who relish a stark and jagged style worked into a fabric bustling with high tension.

The concert opened with Beethoven's "Fidelio" overture.

MUSICAL LEADER
CHICAGO ILL
NOV 1955

With The Orchestras

Philharmonic-Symphony Opens 114th Season

Amid gaiety and excitement, the N. Y. Philharmonic-Symphony opened its 114th season with a Mozart program, at Carnegie Hall, Oct. 20. Dimitri Mitropoulos was on the podium, his usual dynamic self; but after conducting the Overture to "The Abduction from the Seraglio," he virtually handed the program over to Rudolf Serkin, the soloist of the evening. For Mr. Serkin accomplished the formidable feat of playing three Mozart concertos and giving them the beauty, the purity, the lyricism which they so richly deserve. There will be much Mozart heard this year, for this is the season of celebration of the bicentennial of Mozart's birth (Jan. 27, 1756) — but we doubt if there are many who can do more with this glorious music than Mr. Serkin. The slow movements were liquid, with a lyrical singing quality; the fast movements were clean and crisp, sometimes almost breathlessly rapidly paced; the delicate nuances, gently swelling and falling, so classic in their perfection. Mozart, on the other hand, is not exactly Mr. Mitropoulos' dish. He had to hold back the forcefulness of the roaring lion in his nature; and it is much to his credit that he kept the orchestra properly subdued to allow the appropriate interplay between the soloist and the ensemble. To add to the festive quality of the opening, there were Honored Guests, envoys representing countries visited by the orchestra during its recent tour of Great Britain and the European Continent. The boxes were draped with flags of these countries, and green garlands

San Diego, Calif.
Union
(Clr. D. 65,219 - S. 143,199)

NOV - 6 1955

MISSIONARY SPIRIT

Dmitri Mitropoulos Wanted To Teach

By BRUNO USSHER
Theater Arts Columnist

It is high time someone wrote a biography of Dmitri Mitropoulos, the Greek-born conductor who began his sixth season as musical director of the New York Philharmonic Symphony a fortnight ago. Actually his contribution to music in this country dates back to 1936 when he made his American debut as guest conductor of the Boston Symphony at the invitation of the late Serge Koussevitzky.

That, in itself, would make a chapter in a book about Mitropoulos who will celebrate his 60th birthday quietly next Feb. 18, if he has his way.

Koussevitzky, the conductor, happened also to be the publisher of Prokofieff's third piano concerto. It was in 1934 that Mitropoulos programmed that work as guest-director of the Berlin Philharmonic. When on the evening of the concert the soloist fell ill, Mitropoulos on the spur of the moment played the difficult solo part himself while conducting.

How well he can do it has since been discovered by radio audiences of the New York Philharmonic. (There are requests for a repetition at one of the Sunday broadcasts.) As a result of the sensational double success in Berlin, Mitropoulos toured Europe as Prokofieff-playing pianist - conductor. It pleased the Russian composer but it also upset his plans for solo appearances in a work that he had fashioned to display his own tremendous technique. As a result Prokofieff wrote a fourth concerto and informed Publisher Koussevitzky accordingly. The Boston director in due time brought Mitropoulos to Boston.

That engagement led to the directorship of the Minneapolis Symphony. Then, in 1945 the New York Philharmonic beckoned. They still talk in Minneapolis about his musicianship and his humanity. There was his refusal to accept a salary increase unless (during depression years) the salaries of the orchestra members were raised correspondingly. There, too, was his insistence on travelling day coach instead of pullman while the orchestra rode "sitting up."

This is typical of the man Mitropoulos and it is the human being in him as well as his concert and broadcast

(Continued on Page e-3, Col. 3)

DMITRI MITROPOULOS

Musician Is Marked By His Understanding

(Continued from Page e-1)

policies which should occupy a biographer.

In his wallet, Mitropoulos carries two quotations. Both have influenced his life, he has told close friends. One is by the Greek philosopher, Socrates (an Athenian like the maestro): "If I must choose between doing an injustice and being unjustly treated, I will choose the latter." The other is from St. Francis: "God grant that I may seek rather to comfort than to be comforted, to understand than to be understood, and to love than be loved."

It is the kind of credo for a man who spends much of his day quietly in a hotel-apartment high up from street noise but near Carnegie Hall so as to make walking possible. He works very hard. His day often begins at 5 in the morning, when, after a frugal breakfast, he immediately starts study of orchestral scores. He is apt, however, to break his long day with a siesta after lunch, a wholesome Mediterranean habit. His leisure hours are spent in reading the works of his favorite philosophers: Plato, Socrates, Nietzsche and Kierkegaard, and the Greek dramatists.

▼ ▼ ▼

In his personal life Mitropoulos is a disciple of St. Francis. Friends of his explain his remarkable understanding of such moderns as Arnold Schoenberg and Alban Berg (whose opera "Wozzek" was one of many memorable broadcast subjects) on the basis of his sympathy for the mystic Kierkegaard.

Mitropoulos seems a unique combination of mind and emotion. His music-making is straightforward, impassioned and subtle, expressing the composer and himself. That explains his conducting without a baton, a method he finds suitable for intense direction.

"Let me explain why I do not use a baton," he told an acquaintance during his visit to California last May. "To me a baton gets in the way. I can respond to the music and express my feelings with my hands." (That also may be the pianist in him.) As for conducting from memory without a score. Mitropoulos explained: "That you can do if you are willing to pay the price. In effort it means one hour expanded to long hours of preparation, but after the effort you are in complete control of your people.

"I will give you an example. If I were a lion tamer, I would not enter a cage of lions reading a book entitled 'How to Tame Lions.' In the same way I would not enter a rehearsal unless completely prepared."

Whether informally dressed in a polo shirt, sweater and slacks, as an Alpinist (he still takes vacations in the Rockies to climb mountains) or in formal concert attire, Mitropoulos reminds a beholder often of a benign or deeply concerned Friar Lawrence from "Romeo and Juliet." (Shakespeare is one of his favorites.) As a matter of fact, in his early days he was torn between music and the priesthood. Although music won out, he has not lost the missionary spirit.

▼ ▼ ▼

"I always wanted to be a teacher of some sort," he explains, "and I think music has not taken me too far away. I think my main talent is to be a missionary of something. I love it when I feel I have brought a composer and an audience closer together."

A champion broadcaster of moderns, Mitropoulos never neglects public wishes for the classics and romantics.

Mitropoulos asks his audiences to "participate." As he put it, "A concert is not a place to relax . . . you have to give your collaboration . . . a good audience listens hard. That does not come as easily as a football game or a musical comedy. But it is worth the effort, for real listeners will get much that is rewarding.

▼ ▼ ▼

Mitropoulos has a large fan mail and he answers it meticulously. The "thank you" letters for modern novelties are not as numerous always as the worth of the music would suggest.

"The people who understand are not always in the majority," Mitropoulos comments philosophically. "But we have a duty to a minority in this musical democracy. So I would like to make an appeal to people on both sides of the fence of musical preferences . . . to listen with tolerance."

Mitropoulos, while not an avid gourmand except in music, enjoys good food. His culinary allusions to the enjoyment of music and fine cooking are apt: "As in music also in eating there are many things which some people favor and which others dislike. Basically, it comes down to this. Enjoyment of eating like listening, is a matter of sufficient experience. So the question about listening to music is: 'Are you allergic or are you stubborn?'"



KNOWS THE SCORE: Dmitri Mitropoulos, here conducting the New York Philharmonic Symphony, states he wouldn't enter a rehearsal unless "completely prepared."

Philharmonic Honors Vienna Opera

By HARRIETT JOHNSON

The New Vienna Opera House, which Dimitri Mitropoulos describes as "the most perfect stage that mankind has ever known," will open with Beethoven's "Fidelio" tomorrow night. In honor of the occasion, Mitropoulos began the Carnegie Hall concert of the Philharmonic-Symphony last night with the overture to the opera. He will repeat the work at Sunday afternoon's concert.

Unfortunately it was not too felicitous a performance and the evening generally, like the perverse weather, did not find the ensemble at its best.

Pietro Scarpini, Italian pianist, played the Mozart Concerto in E Flat Major, K. 482, with a dull muffled tone and with little sparkle for a composition which Irving Kolodin rightly described in his program notes as buoyant and affirmative from beginning to end.

The Philharmonic's accompaniment was also without inspiration and the brass section was especially unhappy.

Matters weren't helped any by the first local performance of Ben Weber's "Prelude and Passacaglia, Op. 42," a piece whose dissonant sound did not add pleasure to its barren ideas.

The program closed with the Strauss tone poem, "Also Sprach Zaratustra."

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Robert Casadesus, pianist.
Symphony No. 1 in C major.....Weber
"Judith," Choreographic Poem.....Schuman
Konzertstueck, for Piano and Orchestra.....Weber
Piano Concerto in E minor, Op. 37.....Casadesus

Our Philharmonic Orchestra and its eminent musical director are indeed unpredictable. The program they played last night in Carnegie Hall looked pretty bad on paper and I wondered whether they make their selections by composers' initials, tonalities, or by flipping a cymbal. But it was a fine concert and I was well entertained by an ensemble that was alert, precise, flexible and euphonious. And the two Weber pieces did not prove to be too much of the same kind. I must admit, though, that I did not hear the Casadesus concerto which may have lowered the batting average.

When listening to Carl Maria Weber's First Symphony, a modest yet engaging work, one is surprised to discover how in 1807 the north Germans were already traveling on a well marked path toward Romanticism, while in Vienna the classic symphony was just reaching its pinnacle in Beethoven's Fifth. The first movement is a pleasant hodge-podge of Italian opera that would have raised Haydn's blood pressure, but the second Andante is clearly the work of the man who was to compose the Wolf Glen scene in "Freischuetz." The last movement, witty and humorous, was for many years a great favorite with the public—a century and a quarter ago. I see no reason why our public should not enjoy an occasional performance of this happy-go-lucky symphony.

The same composer's "Konzertstueck," written eight years after the symphony, shows that Weber was nearing his real destination which was neither symphony nor concerto but opera. While a very grateful concerto, this work is dramatic program music arranged in scenes that virtually demand staging. Recitatives and marches illustrate the unfolding of a typical romantic story, and the soloist must be more than a pianist—he has to declaim the sentiments of the invisible protagonists.

Mr. Casadesus played with gusto and did full justice to the piece which is both capricious and delightfully naive. The orchestra was in perfect rapport with the soloist and Mr. Mitropoulos guided it with a sure hand. The balances were exceedingly delicate and the woodwinds and brass outdid themselves in fine intonation and wonderfully blended sonorities. Mr. Gombert, the first oboe, deserves a scroll, as does Mr. Polisi, the first bass

• • •

The two Weber pieces framed a score of entirely different qualities, and once more I was pleasantly disappointed. I was afraid that "Judith" being a choreographic poem, originally written for Martha Graham, may not come off as a symphonic piece, but Mr. Schuman's score nowhere shows what Dr. Johnson called "a loose sally of the mind." On the contrary, the composer seems to be engrossed in every step he takes, one feels his wits ticking incessantly, as a watch, receiving, selecting, interpreting. Nevertheless, the close precision of this impeccably made orchestral score does not in the least prevent feelings from gushing up, not to be prompted out.

Elegiac melodies wander from part to part, gathering momentum while the mournful brasses try to restrain them. Then the sardonic staccatos of the woodwinds chatter in tickling rhythms until the two elements get embroiled in a free for all that is as exciting as it is effective orchestral writing.

This is a strong score, a very personal one, and free of any and all clichés. It has a quality of fastidious complexity, a complexity which owes as much to conscious selection as to immediate impulse.

Mr. Mitropoulos and his men gave "Judith" all they had. With the exception of a few spots where the percussion was a mite out of step, everything was orderly, disciplined and alive. Especial praise is due for the rhythmic accuracy and vigor the conductor enforced, and for the beautifully unhurried unfolding of the long melodic lines.

From HERALD-TRIBUNE
New York, N. Y.
NOV 11 1955

From CHRISTIAN SCIENCE MONITOR
Boston, Mass.
NOV 12 1955

By Miles Kastendieck
New York

Dimitri Mitropoulos and the Philharmonic - Symphony presented the first performance here of Mozart's Sinfonia Concertante (K. Anh. 104), a characteristic piece of special interest because of the opportunity given to three string soloists. Indeed, a solo work for violin, viola and 'cello is sufficiently uncommon to make the discovery of this work important. For this, William Lincer, violist of the Philharmonic-Symphony, may be justly proud. The work should become a welcome addition to orchestras throughout the land.

Pursuing his penchant for presenting operas in concert performance, Mr. Mitropoulos offered the third act of Wagner's "Götterdämmerung" to complete this concert. As conductor and orchestra warmed to their task, the richness and fullness of the music came into its own, though the impact was hardly overwhelming. Singing Brünnhilde, Astrid Varnay gave an authoritative performance, leaving no question of her command of the role. Lucine Amara, Raymond Vinay, Luben Vichey, and Clifford Harvuot were the other soloists.

At its most recent concert under Mitropoulos, the Philharmonic-Symphony gave a splendid account of Strauss's "Also Sprach Zarathustra." The performance of Mozart's Piano Concerto (K. 482), though interesting for itself, was less so in performance because of stylistic discrepancies on the part of both the conductor and Pietro Scarpini as soloist. Mr. Scarpini's fluent fingers and good taste did not sufficiently convey the classic spirit of the work.

POST
NEW YORK CITY
NOV 4 1955

TIMES
New York, N.Y.
NOV 11 1955

Music: Philharmonic Plays 'Judith'

Choreographic Poem by Schuman Performed

PHILHARMONIC-SYMPHONY SOCIETY. Dimitri Mitropoulos, conductor; Robert Casadesus, pianist. At Carnegie Hall.
Symphony No. 1 in C.....Weber
Judith, Choreographic Poem....Schuman
Konzertstueck, for piano and orchestra.....Weber
Piano Concerto in E minor, Op. 37.....Casadesus

By HOWARD TAUBMAN

NO ONE will ever pin a medal on Dimitri Mitropoulos for his program building. No one would have last night. For the Philharmonic-Symphony concert at Carnegie Hall he assembled trivialities and inoffensive meanderings seasoned by a helping of grimness. There were a few interesting minutes, but not enough for a whole evening. A concert isn't a place for boredom or penitence.

•

These observations are not made because Mr. Mitropoulos chose to direct two contemporary works. It is fine to have music of our time on Philharmonic programs, but in proportion and proper balance. William Schuman's choreographic poem, "Judith," was well worth doing, even though it does not set out to be endearing. When you do it, however, why include something like Robert Casadesus' E minor Piano Concerto, which is agreeably harmless but has little real substance?

Why do it when you have devoted so much time to a couple of pieces of Weber, which are not particularly substantial either? The trick ought to be to make a program so absorbing that even an audience not especially hospitable to unfamiliar music will put up with in good spirit because it has had value for its money.



Robert Casadesus

•

Mr. Mitropoulos led a forceful performance of Mr. Schuman's "Judith." This music was written as a sort of symphonic concerto with dancer; it was commissioned by the Louisville Philharmonic and the dancer was Martha Graham. Like so much of the composer's works, it builds with rhythmic power and generates great energy.

Mr. Schuman knows the resources of the symphony orchestra, and his aims are serious. The work has no program, but it could be that the choreography provided the music with another dimension. Alone, it is almost unrelieved in its grimness and intensity. There is an effective slow section in the middle that seems to unbend with a human touch, but it is not enough to make the work a piece one would wish to live with.

Mr. Casadesus gave a brilliant performance of Weber's 'Konzertstueck," and in the concluding virtuoso pages of this work the concert was actually fun. The French pianist also did the best that could be done for his concerto, and Mr. Mitropoulos and the orchestra gave him able support here. But, alas, Mr. Casadesus is a better pianist than composer. The concerto, though it has some atmosphere, is lightweight stuff.

•

So, for that matter, is Weber's Symphony No. 1. There is a dewy romanticism in the slow movement, and considerable verve in the last. But there must be better eighteenth and nineteenth-century works that deserve occasional performance.

The symphony has an ingratiating part for the first oboe, and Harold Gomberg played it neatly. He deserved the accolade of being singled out by Mr. Mitropoulos for a handshake. He might welll have been mentioned by name in the printed program.

Casadesus Is Soloist in Two Compositions

IS BIANCOLLI.

NOV 11 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Philharmonic Excels In Varied Program

By LOUIS BIANCOLLI.

The line running through the varied and contrasting program of the Philharmonic in Carnegie Hall last night was the excellence of the playing.

It was a rather unorthodox program—a weighty, modernistic score by William Schumann bracketed between two amiable numbers by Weber, and a piano concerto by Robert Casadesus with the composer doubling as soloist.

Through the diversity of mood and material, some good, some mediocre, some problematic, one bond held—the refreshing virtuosity of Mr. Casadesus, the orchestra, and conductor Dimitri Mitropoulos.

Highpoint of the evening, in performance, was Schumann's choreographic poem entitled "Judith," after the Biblical heroine, though composed and completed for Martha Graham without thought of subject or dramatic use.

This music is tough in every sense—tough to write, tough to play, tough to take. It is audacious in idiom, raucous and angular. At times, granitic and complex in texture, and in general a bit hard on the nervous system.

Mr. Schumann is to be applauded for the stamina to maintain such consistent novelty and complexity and the orchestra for surviving the ordeal without a collective outbreak of blisters and bruises.

Mr. Mitropoulos put all his power of intellect and musicianship into this difficult and problematic music, proclaiming himself once more the unrivaled champion of modern music.

Mr. Casadesus concerned himself with both Weber's "Konzertstueck" and his own E Minor Concerto, both equally brilliant in the playing, with the Weber a few leagues ahead of the concerto in other respects.

The Weber piano music is good fun—fast, breezy, spilling all over the keyboard; clean fun, too, in the neat and nimble thoroughness of Mr. Casadesus. He made even his own synthetic score sound good.

Weber's other listing was the C Major Symphony, the work of a 19-year-old genius bursting with ideas and not quite sure where best to place them.

By LOU

NOV 14 1955
WORLD-TELEGRAM
New York, N.Y.

Mother, father, and son were all doing fine at the Philharmonic concert yesterday. It was Casadesus Day. On the soloists' roster were Robert and Gaby Casadesus and their son Jean, all three pianists and all three very good.

Robert and Gaby joined hands—if you'll pardon the expression—in a harmonious merger over Mozart's two-piano Concerto in E-flat Major, and Jean, a handsome young fellow, took very good care of things in Saint-Saens' G Minor Concerto.

The reunion had the conductorial blessings of Dimitri Mitropoulos.

From NOV 17 1955
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic-Symphony:

Hail Weber's Work

By MILES KASTENDIECK

DIMITRI MITROPOULOS and the Philharmonic-Symphony offered a good concert at Carnegie Hall last night. One glance at the program would not have lured a large audience except out of curiosity. There was nothing at all familiar on the list, other than that Robert Casadesus was the piano soloist.

Dusting off Weber's First Symphony and airing his "Konzertstuck" made good listening. Playing Schuman's choreographic poem "Judith" and Casadesus' Third Piano Concerto, representing a jump of almost a century and a half, gave the audience the hard and soft side of contemporary music.

As the second half of the concert belonged to Casadesus, so the first half belonged to Mitropoulos. He gave the romantic elements of the Weber symphony due recognition with the orchestra cooperating nicely.

The "Judith" offered him full expression for his special way with modern scores. Its granitic character may not appeal to popular taste, but its intellectual fabric makes it a musicians' piece of more than passing consequence. Mitropoulos gave it a stunning performance—literally.

Casadesus played the "Konzertstuck" like the old warhorse that it is, a virtuoso piece brilliant enough to delight pianistic fancy. His own concerto flows glibly as a late conservative entry in the contemporary field. The pianist matched the fluency of his composition with a similar fluency in performance. It was accomplishment to respect in writing and to admire in execution, but hardly to excite.

The most gratifying aspect of the evening was the rapport between conductor and orchestra.

TIMES
New York, N.Y.
NOV 14 1955

Philharmonic Plays at Carnegie Hall

SAINT-SAENS' rather old-fashioned G minor Piano Concerto came to exhilarating life at the Saturday evening concert of the Philharmonic-Symphony in Carnegie Hall under the direction of Dimitri Mitropoulos.

The soloist was young Jean Casadesus, who displayed the virtues we associate with Saint-Saens' style at its best. That is to say he was elegant, without attempting any great profundity in the rhapsodic first movement. His real triumph was the brilliant, scherzo-like middle movement. The music danced like quicksilver. The passage work rippled off the keyboard with no apparent effort and with most infectious zest and wit.

The finale was a more hectic but equally brilliant frolic for both pianist and orchestra with Mr. Mitropoulos supplying his share of the excitement and drive.

•

The "Dance of the Seven Veils" from Strauss' "Salome" was another sort of frolic for the orchestra. Its more garish colors and overtones of tragedy were an effective contrast to the Gallic Saint-Saens and finely suited to Mr. Mitropoulos' dramatic sense.

The first half of the program, including the First Symphony of Weber and William Schuman's choreographic poem, "Judith," was repeated from Thursday's concert. E. D.

Syracuse Post Standard
Saturday, November 19, 1955

Bachelor Conductor Strikes Decisive Blow for Women

Dimitri Mitropoulos, noted conductor, struck a decisive blow in the battle of the sexes when he stated yesterday that a woman can make bigger contributions to life than a man.

Pacing up and down in the library of Central High School prior to a rehearsal yesterday afternoon in preparation for a symphony concert in Lincoln auditorium tomorrow night, the world-famous musician started off the discussion with a remark that he had come alone. "Don't you know I'm a bachelor?" he asked.

He hastened to add that he has nothing against women; and that he has a higher regard for them than is generally given—though he doesn't place them on a pedestal; just regards them as human beings.

"There's a time for everything," he stated, "And I was too busy to get wed. And now I prize my freedom too much."

However, Mitropoulos believes that women can offer more to life because of her essentially feminine qualities of "tenderness and flexibility. It makes her more tolerant than a man; less rigid and more constructive," he declared.

"She can do anything a man can do," he went on. "Even conduct an orchestra. But it looks funny to see as we aren't used to it."

But in his definition of genius and his mention of persons of genius, there was one woman's name. Probably because he qualified his remarks that woman's mind is better—"when not kept down."

Genius he defined as the "creative mind that also brings something new—or an improvement of what we know so far."

As to the men of genius through the years, he mentioned Socrates as the forerunner of Christ; Christ; St. Francis, a realization of Christ; and two scientists, Pasteur and Curie.

As a tolerant man, he noted that there are many gradations of genius and that he places many more men on the list of musical geniuses than some persons would. He talked of the demonic genius of Wagner as compared to that of Mozart. There are good and evil geniuses, he went on. "Both are necessary, as evil exists to make good glorious, but it must be strong evil."

However, in giving his brief list of humanitarian geniuses, he stated that he had left out geniuses in the field of music or other arts.

"Lots of persons have lived and could live without knowing of Bach," he countered, "but not without the contributions of Socrates, Christ, Pasteur or Curie."

"I love people for what they are morally or mentally, not necessarily because of their talent, or genius as an entertainer."

This is Mitropoulos' fifth visit to Syracuse and he declared that he likes to come here because of his friendship and mutual appreciation he has with Prof. Louis Krasner of Syracuse University, who was formerly his concertmaster with the Minneapolis Symphony, and is now director of the [illegible] Chamber Music Ensemble.

ADVERTISER
MONTGOMERY, ALA.
NOV 23 1955

CONDUCTOR REAPPOI
NEW YORK, Nov. 22 (AP)—
tor Dimitri Mitropoulos h
reappointed musical direct
Philharmonic-Symphony S
New York for its 115th sea
is his sixth year in that

Par
Far
New
Dixi
New
Gosp
The
Morn
Tod

Syracuse Herald Journal
Wednesday, November 16, 1955

TALKING IT OVER

'To Every Man, His Own Mountain To Climb,' Says Mitropoulis

By EMMA VAN WORMER

Dimitri Mitropoulis, musical director of the New York Philharmonic Symphony, carries two quotations in his wallet, quotations that have influenced his life. One is by the Greek philosopher Socrates, the other from St. Francis.

Athenian Socrates (Mitropoulis also is a native of Athens) said: "If I must choose between doing an injustice and being unjustly treated, I will choose the latter."

And from St. Francis: "God grant that I may seek rather to comfort than to be comforted, to understand than to be understood, and to love than to be loved."

Mitropoulis, who has done much mountain climbing, has been known to say: "To every man his own mountain to climb." Two things, music and ethics, occupy the mind of Mitropoulis. He says: "Life is a big clock. If one part is missing, nothing works. The man who cleans the streets, the man who plays the triangle, each should be proud of what he does. He is part of the glory, part of the functioning of the great clock."

On his arrival in Syracuse Friday for a series of engagements culminating in a free symphonic concert he will conduct Sunday night in Central High School, Maestro Mitropoulis will go to the home of Prof. and Mrs. Louis Krasner, 521 Scott Ave., where he will be a guest during his Syracuse visit. Friday night he will lecture on "The Spiritual Aspect of Living" in Hendricks Chapel on S.U. campus, an event arranged by the Syracuse Friends of Chamber Music, Mrs. T. Crouse Barnum president. A social hour, arranged by S.U. Pan Hellenic will follow in the Colonial Room of the Chapel.

Syracuse Herald Journal
[illegible]nday, November 21, 1955

—'NEW LOOK'—
Mitropoulis Has Players, Audience Under His Spell

Dimitri Mitropoulis, whose musical capacity apparently is unlimited, conducted a symphonic concert in Central High School last night for a capacity audience, with many seated on stage. The event was described as a "brand new look for the music potentialities of Syracuse" in the program. There was no admission.

The concert proved that an orchestra plays only as well as its conductor demands and since an outstanding music master was on the podium, it was possible to draw from Syracuse professional players and a number of students, generally excellent performance. It should be remembered that Mitropoulis is a dynamic personality, with players and audience alike under his spell. None is indifferent to him or to his music. That he has the strength and the will to carry all before him is evident.

The program was pleasant listening with Syracuse especially favored with a second performance of the Sinfonia Concertante in A Major of Mozart, a first performance having taken place a month ago by the New York Philharmonic Symphony under Mitropoulis. The soloists: Louis Krasner, (concertmaster), Analee Camp, principal cellist and Claude Bortel, principal violinist. The Second Concerto Grosso of Ernest Bloch, contemporary composer, a New York Critics Award winner, afforded considerable interest, particularly the Variations. (In these selections one noted a musical unfolding by players).

The gigantic musical forces which Beethoven unlooses in his several sy[illegible]dies were less in evidence in h[illegible] Second, chosen for last night's concert. Here was the lyrical [illegible]eethoven with graceful melodies and charming content. The hall rang out with applause following each selection, the Mozart soloist Krasner, Camp and Bortel returning to the stage with Maestro Mitropoulis to acknowledge deserved praise.

As for Director Mitropoulis, no symphonic program conductor in at least a quarter of a century of Syracuse music has won such acclaim. There was prolonged hand clapping, there were shouts and lastly, the audience stood in appreciation of the maestro's gift of his time, his effort, his knowledge and his understanding.



MAESTRO AND VIOLINIST. Dimitri Mitropoulis, left, conductor of the New York Philharmonic Symphony, and Louis Krasner, who heads the Krasner Chamber Music Ensemble. Mitropoulis comes to Syracuse Friday for rehearsals of a local symphony orchestra, a lecture forum Nov. 18 and a concert Nov. 20.

Syracuse Herald Journal
[illegible]turday, November 19, 1955



PHOTOGRAPHIC MEMORY. Dimitri Mitropoulis rehearses with a group of Syracuse symphonic players in Central High School in preparation for tomorrow night's free concert. Louis Krasner, left, concertmaster, and Myron Levee of the first violin section, are shown. Mitropoulis conducts from memory with a repertoire of more than 50 symphonies.

Mitropoulis is a Missionary In His Attitude Toward Music

By EMMA VAN WORMER

Dimitri Mitropoulis, music director of the New York Philharmonic-Symphony, in Syracuse for the week-end, is both persuasive and kind, in rehearsals with those who help him make music. This was evidenced in a rehearsal in Central High School yesterday with professional players and students, working on a concert program set for tomorrow night in the school hall.

Mitropoulis, known to Syracuse through several appearances on the podium, and as a generous supporter of Syracuse Friends of Chamber Music programs, conducts another rehearsal today. This noon he was a luncheon guest of Frederick W. Barker in the Century Club.

Following rehearsal today, Mitropoulis will hear teen-age Arthur Fennimore Jr., of Warners, play several numbers, including Bach, Scarlatti, Chopin and Debussy and one of his own (Arthur's) compositions. The young pianist is a pupil of Althea Allewelt Whiteside.

Controversial music under Mitropoulis has resulted in proper concert hall behavior, because, as Mitropoulis puts it, he expects his audiences to listen to these compositions with open minds. In Mitropoulis' words: "Through music, we want to say to the people, 'This is our capital. With a little effort and a little patience, it can be your capital, too'." (This controversial music includes the Violin Concerto of Alban Berg, performed with the New York Philharmonic with Syracusan Louis Krasner as soloist, Mitropoulis conducting.)

"A missionary of a religion" is the way Mitropoulis describes his consideration of an artist, adding: "His religion is his art, whatever art it is. In the case of a musical composition, that art is not alive until the performer revives it and transmits it to his audience." Mitropoulis avers that he loves his audiences, endeavoring to reach them through this "missionary attitude" in a human and understanding and spiritual way. When he feels that he does not succeed in that effort he is unhappy and distressed.

There is a price to pay for conducting from memory and without a score. "That you can do," the Maestro says, "if you are willing to play the price. In effort it means one hour expanded to long hours of preparation, but after the effort you are in complete control of your people." As an example, Mitropoulis points out that if he were a lion tamer he could not enter a cage of lions reading a book titled "How to Tame Lions." In the same way he would not enter a rehearsal not completely prepared

Mitropoulis has given numbers of scholarships to needy students, he has bought many instruments for musicians who otherwise would be without them, and has commissioned works by struggling composers. In Syracuse the prospect of playing under Mitropoulis has heartened several students, 15 of whom will play in the 60-member orchestra tomorrow night. Among them are Martha Terrell of DeWitt, a Central High School senior who studies cello with Analee Camp; Louis Francini of Hammond, Ind., who says he gave his first program at the age of about three years. He has a full-tuition scholarship in Syracuse University, studying with Louis Krasner.

Another student player is Judith Sedarbaum, of Great Neck, L. I., a pupil of Murray Bernthal. Miss Sedarbaum began music studies on the piano, but at the age of eight started fiddle study and for 10 years has been practicing on strings. In the orchestra personnel are such widely known strings players as Violist Eugene Becker, only recently returned from U. S. Army service in Germany; Violist Claude Bortel; Cellists Analee Camp and Elizabeth Mann and violinists, with Louis Krasner, concertmaster, Adrienne Galimir (Mrs. Krasner), Myron Levee, Murray Bernthal, Carl Silfer, Ethel Freeman Black, Rose Bernthal, Harris Pine and Phyllis La Vine Levinson and Bass Strings players Rudy and Jacob Miller.

In Hendricks Chapel last night, Chancellor William Pierson Tolley of Syracuse University, introduced Maestro Mitropoulis at a Lecture-Forum on "Spiritual Aspects of Living." Dr. Edwin H. Cady of S.U. English department presided. Maestro Mitropoulis referred to the great teachers of the ages: Socrates, Christ and St. Francis of Assissi.

Reading from the New Testament, from the Parable of the Sower, Mitropoulis expressed the hope for a people who would serve their community the better for having sowed the seed of understanding and good will. Later he answered questions from the audience with brief comments on works chosen for tomorrow night. There was a social hour in Lounge and Colonial Room. The Sunday concert will include Beethoven, Bloch and Mozart compositions. Maestro Mitropoulis, Syracuse Friends of Chamber Music, with cooperation of a grant from the Music Recording Industry Trust Fund and Local 78, American Federation of Musicians, make the free concert possible. Mitropoulis, a bachelor, is a native of Athens, Greece. He has been in the States since 1936 and formerly conducted the Minneapolis Symphony. Louis Krasner was concertmaster there.

Syracuse Post Standard
Monday, November 21, 1955

Mitropoulos Concert Hit At Lincoln

By WILLIAM FLEMING

The multiple ovations of an audience that jammed Lincoln Auditorium last evening over and beyond its capacity greeted the local appearance of Dimitri Mitropoulos, the distinguished director of the New York Philharmonic Symphony Society.

So great was the demand for the complimentary tickets that the stage was opened at the back to accommodate 300 more persons in the gymnasium space of Central High School. The orchestra was composed of Syracuse musicians with a sprinkling of guests from other communities. The concert was presented under the auspices of the Syracuse Friends of Chamber Music and made possible by the Trust Funds of the Recording Industries, obtained through the cooperation of Local 78 of the American Federation of Musicians.

Classical Restraint

The Mozart Sinfonia Concertante in A Major opened the program on a note of classical restraint. Louis Krasner, violinist, Claude Bortel, violist, and Analee Camp, cellist, constituted the concerting group playing against the full orchestra. Each wove his part into the fabric with poise and feeling, and the whole tapestry was masterfully designed as a period piece by the eminent maestro.

Bloch's recently-composed Concerto Grosso No. 2 for string orchestra followed. This is a shapely work of noble proportions. Its modal melodies flow freely through the tonal space, yet find significant unity in Bloch's refined harmonic and contrapuntal sense. The antiphonal use of divided choirs, solo instruments against the aggregate, and the high versus the low registration provide a broad panorama of string color.

The Beethoven Second Symphony brought the concert to its climax and close. Mitropoulos' reading of this work brought out all its restless energy and impetus qualities. The surprise accents, syncopated rhythms and sudden shifts of dynamic intensity gave sharp definition to its formal contours.

Need Conductor

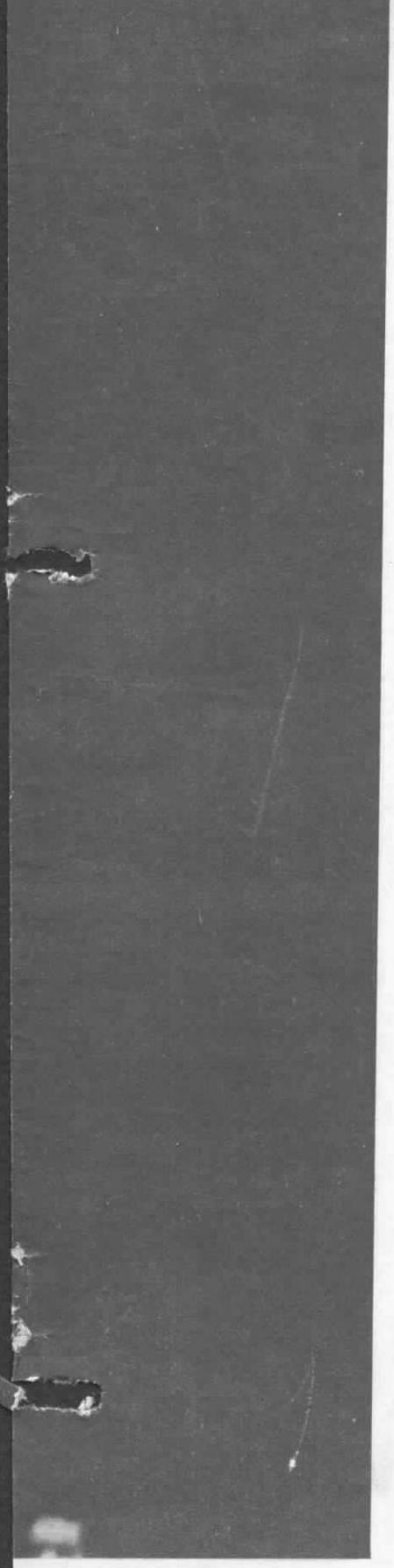
More than anything else this concert served to remind the more than 2,000 present and the community at large that Syracuse has the component parts of a symphony orchestra in its midst. The presence of Dimitri Mitropoulos, moreover, pointed out that what this potential orchestra needs above all is a great conductor. An orchestra, after all, is merely an instrument even though it is the greatest musical instrument ever devised. But as an instrument it needs a virtuoso player if it is to function at its maximum capacity.

Mitropoulos proved the catalytic chemical force who produced dynamic compounds out of the inert instrumental ingredients. His is the power to command an infinitude of different shades of meaning by attitude and gesture. Rhythmical nuances, abrupt shifts of accent and melodic shapes all seem to emanate from his angular body, then emerge in sound from the players themselves.

Remarkable Method

His method is all the more remarkable since his baton technique is so completely unorthodox. He rarely if ever gives a downbeat. Instead he etches the rhythms and melodies in the air so that they become a complex ballet of moving lines and forms. In addition he ignites the spirits of the players with his own electrical energy then unifies the animated instruments into one body.

Not the least remarkable fact is that it was all done with just two rehearsals and even then the whole group was never present all at one time. Prof. Krasner, of course, must be commended for the splendid and exacting preparatory work that went into the successful evening. The musicians themselves who played under the maestro and the community as a whole must be forever grateful to Dimitri Mitropoulos for revelation of this notable evening.



Πότε - πότε, βέβαια, τοῦ ἔρχεται ὁ πειρασμὸς νὰ καπνίση ἢ ν' ἀκούση ἕνα δικό του ἔργο. Ἀλλὰ ὑπερνικάει τὸν πειρασμὸ ζητώντας βοήθεια ἀπ' τὴν μικρὴ Παναγία ποὺ ἔχει πάντα μαζί του. Τὴν πῆρε ἀπὸ τὸ Ἅγιον Ὄρος, μαζὶ μ' ἕνα καλογερίστικο κομπολόϊ

Κάποτε, σὲ μιὰ μεγάλη συναυλία μὲ τὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης, τὴν ὥρα ἀκριβῶς ποὺ ἄρχιζε τὸ κοντσέρτο κι' ἐνῶ οἱ πρῶτες μελῳδίες τῆς ἑβδόμης Συμφωνίας τοῦ Μπετόβεν εἶχαν ἠχήσει, τὸ κοινὸ βλέπει κατάπληκτο τὸν μαέστρο νὰ κατεβαίνη ἀπ' τὴν ἕδρα του καὶ νὰ φεύγη στὰ παρασκήνια. Σκάνδαλο μέγα γιὰ τὸ «Κάρνεγκι χὼλ». Ὡστόσο σὲ λίγα λεπτὰ ὁ Μητρόπουλος ξαναβρέθηκε στὴ θέσι του, μὲ μιὰν ἔκφρασι στενοχωρημένη καὶ μ' ἕνα βιασμένο χαμόγελο σὰ νὰ ζητοῦσε συγγνώμην ἀπ' τὸ κοινό. Τί εἶχε γίνει; Ἁπλούστατα, ὅπως ἐξήγησε ὕστερα στοὺς δημοσιογράφους, εἶχε ξεχάσει τὸ ροζάριό του, ποὺ δὲν τὸ ἀποχωριζόταν ποτέ.

Μετὰ τὴν ἐπιστροφή του ἀπ' τὸ Ἅγιον Ὄρος, ὁ Μητρόπουλος ἀφωσιώθηκε χωρὶς καμμιὰ περίσπασι πιὰ στὴ μουσική. Τὸ 1919,σὲ ἡλικία 23 χρονῶν (γεννήθηκε ὡς γνωστὸν στὴν Ἀθήνα, στὶς 18 Φεβρουαρίου 1896) ἔγραψε μιὰ ὄπερα, τὴν «Ἀδελφὴ Βεατρίκη», πάνω σ' ἕνα ἔργο τοῦ Μέτερλιγκ, ποὺ παίχθηκε στὸ Ὠδεῖον Ἀθηνῶν Τὸν κύριο ρόλο τραγούδησε μιὰ νεαρὴ δραματικὴ σοπράνο, ποὺ λεγόταν Κατίνα Παξινοῦ...

Ἀποφοιτώντας ἀπ' τὸ Ἐθνικὸ Ὠδεῖο μὲ χρυσοῦν μετάλλιον, φεύγει μὲ ὑποτροφία τῆς πόλεως τῶν Ἀθηνῶν γιὰ ἀνώτερες σπουδὲς στὶς Βρυξέλλες, κι' ἀπὸ κεῖ στὸ Βερολῖνο, ὅπου ὁ μεγάλος συνθέτης καὶ δάσκαλος Φερρούτσιο Μπουζόνι ἔπαιξε ἀποφασιστικὸ ρόλο στὴν ὅλη μουσικὴ ἐξέλιξι τοῦ νεαροῦ μαθητῆ του.

Γιὰ νὰ μπορέση νὰ ζήση στὸ Βερολῖνο, ἔκανε ὁποιαδήποτε δουλειὰ τοῦ τύχαινε, παίζοντας πιάνο σὲ θεατρικὲς παραστάσεις ἢ συνοδεύοντας διαφόρους σολίστες στὶς ἐμφανίσεις τους. Ὥσπου τὸ 1924 ἐκλήθη ν' ἀναλάβη τὴ διεύθυνσι τῆς Συμφωνικῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν.

Ἡ διεθνὴς καρριέρα τοῦ Μητρόπουλου μποροῦμε νὰ ποῦμε ὅτι ἀρχίζει στὰ 1930, ὅταν καλεῖται νὰ διευθύνη τὴ Φιλαρμονικὴ τοῦ Βερολίνου. Τὸ πρόγραμμα περιλαμβάνει καὶ τὸ κοντσέρτο Νο 3 τοῦ Προκόφιεφ, μὲ σολίστα στὸ πιάνο τὸν Ἔγκον Πέτρι. Ἀλλὰ ὁ Πέτρι ἀρρωσταίνει καὶ ἀντικαταστάτης του εἶναι ἀδύνατο νὰ βρεθῆ. Τότε ὁ Μητρόπουλος προτείνει νὰ κάμη διπλὸ ντεμποῦτο, ὡς διευθυντὴς ὀρχήστρας καὶ πιανίστας μαζί. Ἦταν ἕνα ἐπικίνδυνο πείραμα, ποὺ μποροῦσε νὰ τοῦ στοιχίση ὅλη τὴ σταδιοδρομία του. Ἄλλο τόσο ὅμως μποροῦσε νὰ συντελέση καὶ στὴν ἀστραπιαία ἐπιβολή του. Κι' αὐτὸ ἔγινε. Ἡ ἐπιτυχία του ἦταν θριαμβευτική. Κι' ἐπαναλήφθηκε στὴ Γαλλία, Βέλγιο, Ἀγγλία, Ἰταλία, Ρωσία — χωρίς, σ' ὅλο αὐτὸ τὸ διάστημα, νὰ πάψη νὰ εἶναι διευθυντὴς τῆς Συμφωνικῆς Ὀρχήστρας Ἀθηνῶν.

Στὴν Ἀμερικὴ ὁ Προκόφιεφ ἦταν ἀκόμη τελείως ἄγνωστος, ὅπως ἄλλωστε καὶ ὁ Μητρόπουλος, ὅταν τὸ 1926 ὁ Κουτσεβίτσκυ τὸν κάλεσε νὰ διευθύνη τὴ Φιλαρμονικὴ τῆς Βοστώνης. Τὸ πρόγραμμα ἦταν λακωνικὸ χωρὶς τὶς στοιχειώδεις πληροφορίες. Τὸ κοινὸ δὲν ἤξερε τί νὰ ὑποθέση. Ἐπὶ πλέον ὁ ἄγνωστος μαέστρος ἄρχιζε νὰ διευθύνη, τὴ στιγμὴ ποὺ ἡ θέσι τοῦ σολίστα ἦταν ἀκόμη ἄδεια. Ὕστερα ἀπὸ λίγα λεπτὰ ὁ μαέστρος ἄφισε τὴ θέσι του καὶ κάθισε στὸ πιάνο. Κι' ὅταν στὸ τέλος ἡ αἴθουσα πλημμύρισε ἀπὸ φρενίτιδα χειροκροτημάτων, ὁ Μητρόπουλος εἶπε δυὸ λόγια ἀπὸ τὴ σκηνή:

«Τὸ κοντσέρτο ποὺ ἀκούσατε ἦταν ἑνὸς Ρώσου. Ὀνομάζεται Προκόφιεφ».

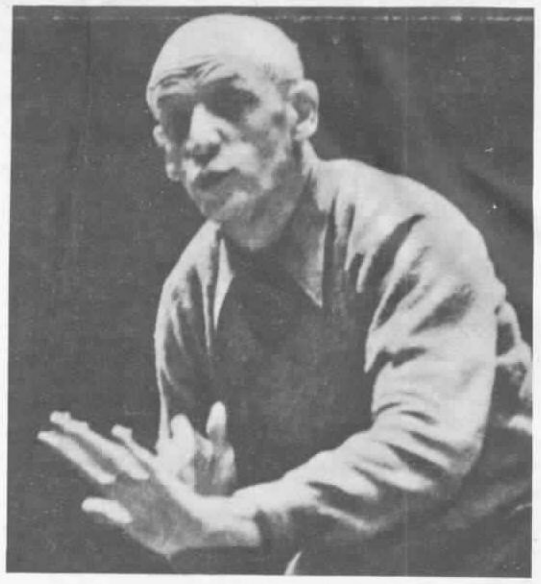
Τὸ ὄνομα τοῦ ἄγνωστου συνθέτη κατέκτησε ἀπ' τὴν ἄλλη μέρα ὅλη τὴν Ἀμερική, ὅπως καὶ τὸ ὄνομα τοῦ Μητρόπουλου.

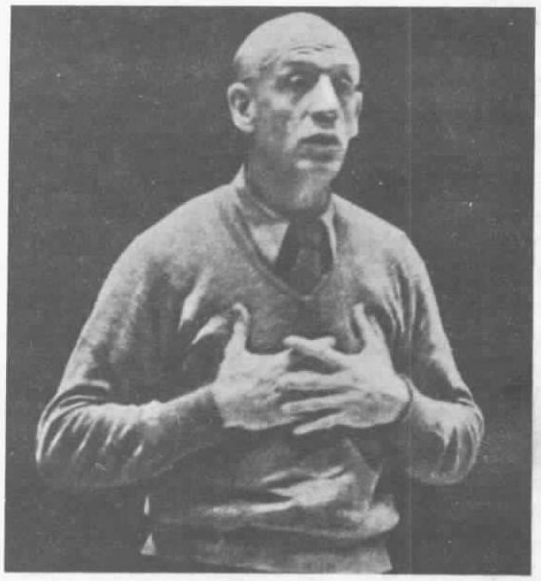
«Τώρα, εἶπε στὴν Ἀθήνα ὁ γέρος πατέρας του, μπορῶ νὰ πεθάνω ἥσυχος. Τὰ δυὸ παιδιά μου ἔχουν καθένα τὸ μαγαζάκι τους, καὶ τὸ τρίτο, ὁ Δημήτρης μου, πέτυχε στὴν Ἀμερική.

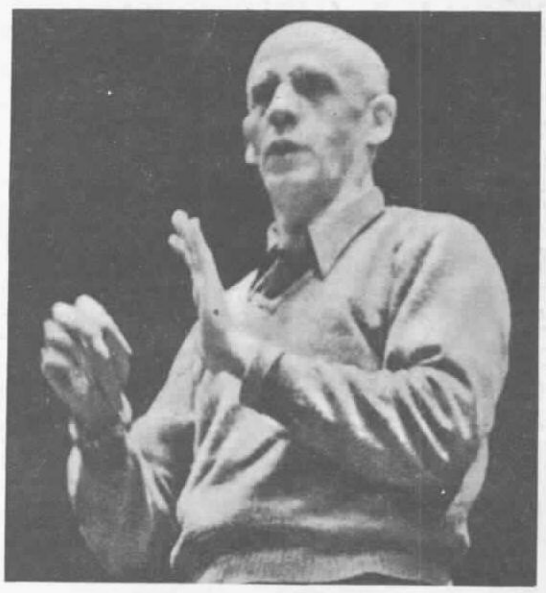
Τὸν ἑπόμενο χρόνο ὁ Μητρόπουλος ἐκλήθη νὰ διευθύνη τὴ συμφωνικὴ τῆς Μιννεαπόλεως. Νέος θρίαμβος. Καὶ καθὼς ὁ τακτικός της διευθυντὴς ὑπέγραψε συμβόλαιο μὲ τὴ Φιλαρμονικὴ τῆς Φιλαδελφείας, πρότειναν στὸν Μητρόπουλο νὰ τὸν ἀντικαταστήση. Δέχθηκε. Ἀποχαιρέτησε τὴν Ἑλλάδα καὶ τὴν Ἀθήνα. Ἦταν γραφτὸ νὰ μὴν τὴν ξαναϊδῆ, παρὰ ὕστερα ἀπὸ 18 χρόνια. Στὸ μεταξὺ ὁ «ἀδελφὸς Δημήτριος» ἔγινε μιὰ παγκόσμια μουσικὴ δόξα κι' ἀπ' τὸ 1951 ἀνέλαβε τὴν μουσικὴ διεύθυνσι τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης.

Πρῶτος του πόθος, ὅταν πρὶν λίγες ἑβδομάδες ξαναγύρισε στὴν Ἀθήνα: νὰ ξαναϊδῆ τοὺς παλιούς του συντρόφους καὶ «νὰ φάη φασολάδα καὶ ἀρνὶ τῆς σούβλας»...

Τώρα ὁ Μητρόπουλος ξαναγύρισε στὴ δεύτερη πατρίδα, νὰ συνεχίση τὸν ἐπίπονο δρόμο του. Αὐτὸς ὁ μοναχικὸς μαθητὴς τοῦ Ἁγίου Φραγκίσκου, μοχθεῖ νὰ ὑπηρετήση τὸ πνεῦμα τῆς ἐποχῆς του καὶ νὰ καταστήση τὴ μουσικὴ μυσταγωγία, κοινὸ κτῆμα τῶν πολλῶν, καταθέτοντας στὴν φιλοδοξία του αὐτὴ ὅλη τὴ φλόγα τῆς ψυχῆς του, ὅλον τὸν μυστικισμὸ τῆς ἰδιοσυγκρασίας του, ὅλον τὸν πλοῦτο τῆς γυμνασμένης του μνήμης, κι' ὅλη τὴν ἀφοσίωση στὴν τέχνη του — μαζὶ φυσικά, μὲ τὸ μεγάλο μουσικό του τάλαντο.

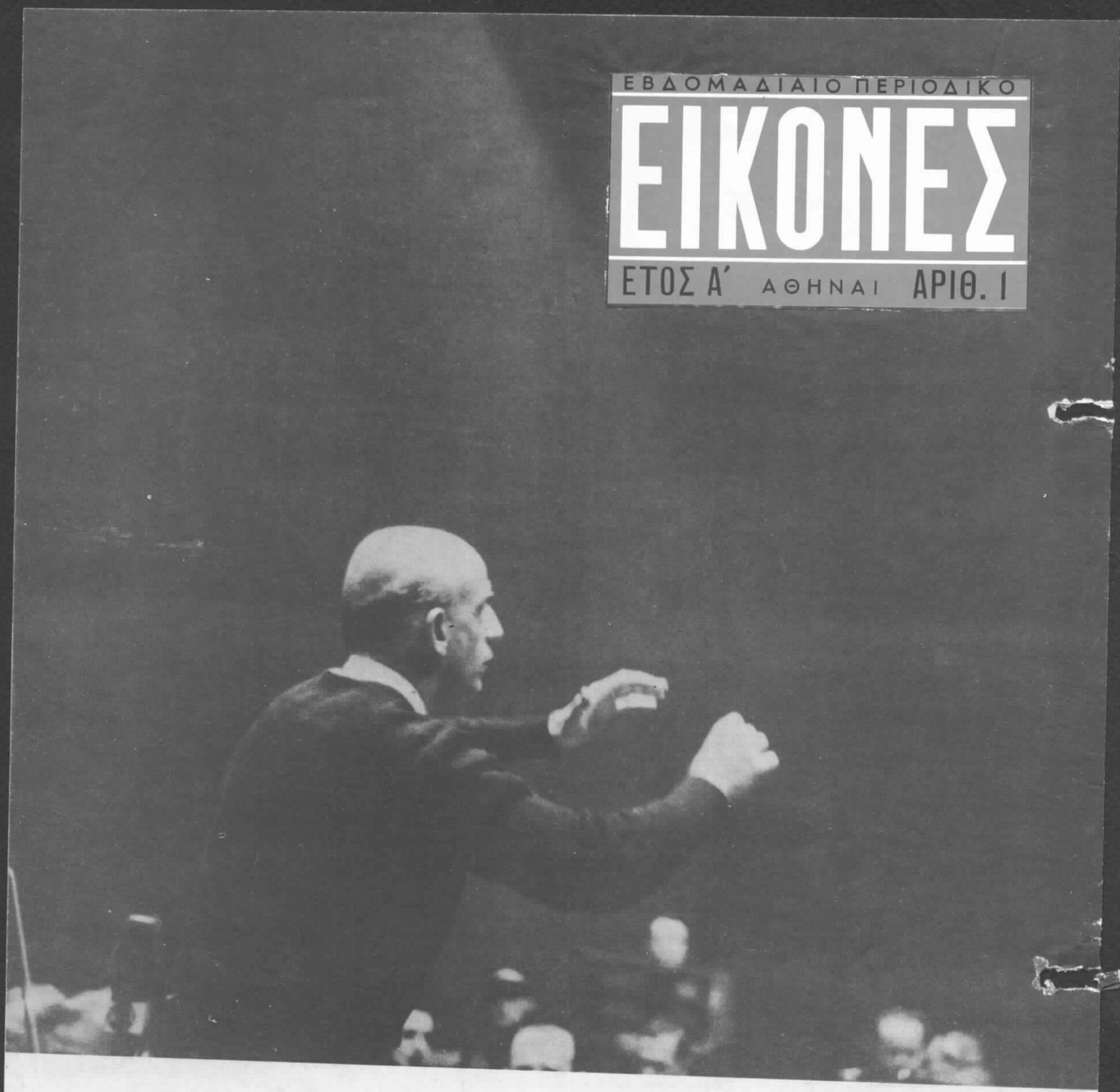








ΕΒΔΟΜΑΔΙΑΙΟ ΠΕΡΙΟΔΙΚΟ
ΕΙΚΟΝΕΣ
ΕΤΟΣ Α' ΑΘΗΝΑΙ ΑΡΙΘ. 1



Ο ΑΣΚΗΤΗΣ ΚΑΙ Ο ΜΥΣΤΗΣ

Αν ἡ 'Ορθόδοξη ἐκκλησία εἶχε ἐνόργανη μουσικὴ (ἁρμόνιο, ὅπως ἡ Καθολικὴ) ὁ 20ὸς αἰῶνας θὰ εἶχε χάσει ἕναν ἀπὸ τοὺς μεγαλύτερους μαέστρους του καὶ ὁ "Αθως θὰ εἶχε κερδίσει ἕναν καλόγερο. Στὰ 15 του χρόνια, ὁ Δημήτρης Μητρόπουλος ἔφυγε γιὰ τὸ "Αγιον "Ορος κι' ἔγινε ὁ «ἀδελφὸς Δημήτριος». 'Ο νέος προσήλυτος ξεκινοῦσε ἀπὸ γερὸ προγονικὸ κύτταρο, στὸ ὁποῖο θὰ πρέπει ν' ἀναζητήσουμε καὶ τὴ σωματική του ἀντοχὴ καὶ τὶς καλογερίστικες κλίσεις του. 'Η γιαγιά του, π.χ., γέννησε τὸν πατέρα του μόνη της, σ' ἕνα δάσος, ὅπου πήγαινε νὰ μαζέψη ξύλα. Φορτώθηκε, ὕστερα, καὶ τὸ βαρὺ δεμάτι της καὶ τὸ νεογέννητο καὶ κατέβηκε στὸ χωριὸ σὰν νὰ μὴν εἶχε συμβῆ τίποτε. Οἱ ἱερωμένοι, ἐξ ἄλλου, ἦταν στὴν οἰκογένεια πολλοί. 'Ο παπποῦς τοῦ πατέρα του ἦταν παππᾶς. "Ενας θεῖος τοῦ πατέρα του, ἐπίσκοπος. Καὶ δύο του ἀδέρφια, καλόγεροι.

Στὸν μικρὸ Δημήτρη τὸ κάλεσμα καὶ τῆς 'Εκκλησίας καὶ τῆς μουσικῆς φανερώθηκαν ἀπὸ πολὺ νωρίς. 'Εφτὰ χρονῶν, μαζί μὲ τὰ μαθήματα τοῦ σχολείου του, ἄρχισε καὶ πιάνο. Δώδεκα χρονῶν, τελειώνοντας τὸ Δημοτικό, γράφτηκε στὸ 'Ωδεῖο 'Αθηνῶν. Δεκατεσσάρων ἐτῶν εἶχε ἀρχίσει νὰ συνθέτη μουσικὲς ὑποκρούσεις γιὰ τὶς τραγωδίες τοῦ Σοφοκλῆ καὶ τοῦ Εὐριπίδη. Τὸν ἄλλο χρόνο ἡ ἀσκητική του κλίσι ὑπερισχύει καὶ γίνεται καλόγερος. 'Αλλὰ ἡ μουσικὴ τοῦ ἔλειπε. "Επρεπε νὰ διαλέξη. Καὶ διάλεξε τὴ μουσική, ἀλλὰ χωρὶς ν' ἀπαρνηθῆ τὸν καλογερίστικο βίο. Μέσα στὴν τύρβη τῆς ζωῆς ὡρκίσθηκε ὅτι θὰ ζῆ σὰν καλόγερος. Καὶ κράτησε τὴν ὑπόσχεσί του. Ζῆ σὰν ἀσκητής, σ' ἕνα μικρό, γυμνὸ δωμάτιο, ὅπου δὲν ὑπάρχει παρὰ ἕνα σιδερένιο κρεβάτι, ἕνα πιάνο καὶ μιὰ βιβλιοθήκη μὲ τοὺς ἀγαπημένους του (Αἰσχύλο, Εὐριπίδη, Σοφοκλῆ, Σαίξπηρ, καὶ κυρίως φιλοσόφους: Πλάτωνα, Νίτσε, Κίργκεγκαρντ,καὶ ἐκκλησιαστικοὺς συγγραφεῖς: "Αγιο Θωμᾶ καὶ "Αγιο Αὐγουστῖνο). "Εκοψε τὸ τσιγάρο, δὲν σύχναζε παρὰ μὲ μουσικούς... Καὶ —ἡ μεγαλύτερη θυσία— θὰ κλείδωνε τὶς δικές του συνθέσεις καὶ δὲν θὰ τὶς ἔπαιζε ποτὲ πιά.

Syracuse Post Standard
Saturday, November 19, 1955

Popularity No Clue to Merit

Mitropoulos Finds Genius 'Lucky'

Dimitri Mitropoulos, world famous conductor, last night defined the popularity and success of genius as "luck" for an audience in Hendricks Chapel at Syracuse University under the auspices of the Syracuse Friends of Chamber Music.

Mitropoulos said that the man who is considered a genius is a person who brings something new into the world that he could not have been capable of had it not been for the spadework of men who went before him. The genius is a "lucky person."

The conductor said that popularity did not necessarily mean that a man was an artist and a true contributor to mankind, and added that not infrequently popularity denoted mediocrity.

"You cannot judge the value of an artistic piece on how popular it is," the conductor said. "The weakest works of all composers are those which were intended for the masses. Beethoven's greatest works are not his symphonies, but his chamber music . . . his quartets."

"Far greater than being successful is simply being useful to mankind," the great conductor said. "Sometimes to become a famous man becomes a curse . . . success has more than once destroyed a man. You should gain as much equipment as possible to be useful to your neighbors."

Metropoulos smiled, and acknowledged sarcastically, "Yes, I am a famous man, then he advised with solemnity, "Be useful . . .. and if the ground upon which you sow your seeds renders you great . . . then feel humble and embarrassed for those who did not have the chance."

"I never thought that I would have a career . . . I was not an ambitious person," the conductor told his audience. "I was interested in religion and philosophy. If someone had told me I would have gone as far as I have I would have laughed in his face." Then Metropoulos quoted from the 13th Chapter of St. Matthew's gospel: "Behold the sower went forth to sow."

"I am the lucky one who was endowed with circumstances and luck," he said. "I am very embarrassed when I look at my neighbors and see that they have not what I have, and then I hate success for the importance that is placed upon it."

Syracuse Post Standard
Sunday, November 27, 1955

Overtones

Mitropoulos Continues Philharmonic Direction

By WILLIAM FLEMING

After his inspiring appearance with an orchestra of Syracuse musicians last Sunday, Dimitri Mitropoulos entrained for New York where he was greeted with the welcome words that he will continue as musical director of the Philharmonic Society during 1956-57 for a sixth season.

Sharing the podium with Mitropoulos will be the regular guest conductors of past seasons — Bruno Walter, Guido Cantelli, Leonard Bernstein, and Andre Kostelanetz. George Szell, conductor of the Cleveland Orchestra, has previously been among the regular guests, but next season he will be fulfilling European engagements. In his place there will be two new faces in guest spots. One is Max Rudolf, artistic director and assistant manager of the Metropolitan Opera. Hitherto heard only as an opera conductor, he will invade the symphonic battlefield next year. The other is Paul Paray, the noted French conductor and musical director of the Detroit Symphony, who was heard last season in Syracuse.



William Fleming

Maestro Mitropoulos spent a weekend in Syracuse crowded with luncheons, receptions, rehearsals, a press conference and a talk to a large group at the University. In his informal talks at these various meetings, Mitropoulos brought out many of the problems which beset an artist who tries to foster pure musical values in the face of the harsh economic facts of life.

EUROPEAN TOUR

His phenomenally successful five-week European tour this fall, for instance, made an enormous impression on his orchestra's personnel. After playing season after season to blase New York audiences, they were surprised and stimulated by their reverent and rapturous reception abroad. The cold gray dawn came, however, after they returned when it was found that there was an $85,000 deficit chargeable to the Philharmonic's budget, even though most of the expenses had been underwritten by the State Department's International Exchange program. Mitropoulos was genuinely convinced that such good will tours carried out by cultural emissaries accomplish far more in the long run than international conferences and activities through the usual diplomatic channels.

Mitropoulos is also acutely aware of the moral responsibility of a conductor to perform the music of significant contemporary composers. Here, however, idealism collides head-on with commercialism. When Tschaikowsky and Brahms are on the program, the financial chimes start ringing in the box office. When the works of Schoenberg and Piston are announced, there is fiscal silence. When modern pieces are played on the weekly New York series, many regular season subscribers threaten to cancel their subscriptions, a fact which terrifies the board of directors who have to meet the payroll of one million dollars annually.

When a modern work is listed for Sunday afternoon, there are groans from the Columbia Broadcasting System which carries the concerts on a sustaining basis. After every new work is played, Mitropoulos stated, stacks of adverse letters pour in. The pressure of subscribers thus is decisive as long as symphony societies operate on the principle that the customer is always right, and the leadership of the musical director is thus checked. Only a subsidized, non-profit set-up, he feels, can free music from this department store psychology.

In Europe where the radio is financed out of public funds, programming of a more daring experimental sort is possible. Mitropoulos cited the example of the Hamburg radio which recently presented Schoenberg's last and unfinished opera, "Moses and Aaron." A fee of $25,000 was paid to the composer's widow for the right, plus the expenses of herself and her daughter from Los Angeles to Germany so that they could attend the premiere.

The opera is so complex that it took five months of rehearsals to stage two performances. In the long run, Mitropoulos feels, this type of enterprise will educate the general public to a finer and more discriminating understanding. Here, however, where the hucksters of the market place are in control, there is concern only for the immediate response. The flaw of Hooper and Nielsen ratings is that they measure only the size of yesterday's audience, not those of the near and more distant future.

There is such a thing, Mitropoulos said, as being overly concerned with the current tastes of the common man. When it comes to matters of spirit and taste, he declared, all people are certainly not created equal. Many have a genuine antipathy to intellectual things, but others have both curiosity and interest. Hence it is necessary to educate and wait for understanding to develop.

These and other variations of the theme of music as an art versus music as a profitable industry were discussed at length during the busy weekend the maestro spent among Syracuse musicians.

NOV 28 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Triple-Header, And All Superb

By LOUIS BIANCOLLI.

High among the many fine things I heard and saw over the last few days were three performances—a ballet, an opera, a symphony concert.

The ballet was the Thanksgiving night performance at City Center of George Balanchine's rollicking masterpiece in cowboy idiom—"Western Symphony."

Maybe it was the holiday spirit, but this was just about as fresh and exhilirating a ballet performance as I have ever beheld.

In the Finale the company swirled through the bouncy folk themes as if under a giant spell of speed and brilliance.

Focus of this frenzied crescendo of motion was the breath-taking technic of Tanaquil Leclercq.

This was Balanchine ballet at its best.

Verdi and Mitropoulos.

My opera highlight was the return of "The Masked Ball" Saturday afternoon and with it the return to the Met podium of the dynamic and versatile Dimitri Mitropoulos.

The performance was again electrifying, bringing out the full beauty and power of this astonishing score—a stunning triumph for the winning team of Verdi and Mitropoulos.

The performance also marked the dramatic return of the beloved Negro contralto, Marian Anderson, to the role of Ulrica—once more an impressive and symbolic figure.

Excellent teamwork was also provided by Zinka Milanov, Roberta Peters, Jan Peerce and Robert Merrill. All rose nobly to the occasion.

Sparkling Collaboration.

On the symbolic shelf was yesterday's philharmonic concert led by Pierre Monteux and featuring Robert Casadesus as double-header soloist in Mozart's C Minor Concerto and d'Indy's symphony on a French mountain song.

The collaboration was tops all around—that between Mr. Casadesus and Mozart, that between Mr. Casadesus and d'Indy, and that between Mr. Monteux and everybody.

That K. 491 Concerto Mozart is a miracle of sound spun out of flawless form and infused with quiet passion. Mr. Casadesus was its eloquent spokesman yesterday.

Mr. Monteux gave all four composers listed—Beethoven, Mozart, Berlioz, d'Indy—the wisdom, warmth and wonder that keep this tireless artist of eighty young.

TIMES
New York, N.Y.
NOV 27 1955

Opera by Verdi Offered at the Metropolitan

VERDI'S "Un Ballo in Maschera," one of last season's successful revivals, received its first performance of the current season yesterday afternoon at the Metropolitan Opera. The cast contained no newcomers except Giorgio Tozzi, who sang the subordinate role of Samuel.

A large audience waited amiably through the first act until the opera caught fire in the second. Up to that time the singing had been rather spotty. Coordination between stage and pit was less than perfect, and some of the singers sounded exceptionally nervous.

But at the opening of the second-act curtain, Zinka Milanov came forth to sing a sumptuous and vocally subtle Ma dall' arido stelo divulsa," and brought the house down. From that point the performance was of true Metropolitan caliber.

Jan Peerce rose to the occasion in his duet with Miss Milanov, the conspirators chuckled sardonically (what a stroke of inspiration is this closing quartet and chorus!), and Robert Merrill, as Renato, sang with utmost beauty of tone.

To Dimitri Mitropoulos went an equal share of the honors for this sudden focusing of resources. He conducted with feeling and splendid rhythm, pushing the music and the singers inexorably along.

Others in the cast were Marian Anderson (making her first appearance of the season) as Ulrica, Roberta Peters as Oscar, Calvin Marsh as Silvano, Norman Scott as Tom, James McCracken as a judge, and Charles Anthony as Amelia's servant. H. C. S.

By Harriett Johnson

Milanov Scores in 'Masked Ball'

"The Masked Ball," like many of Verdi's operas, is unrelieved gloom from beginning to end. An operatic "First-Lady," however, can make us eat the tragedy and beg for more. Such was the triumph of Zinka Milanov in Saturday afternoon's performance at the Metropolitan Opera, the first this season.

She has never sung with less effort, with a purer beauty or with more communicative ardor. The audience was genuinely and fervently enthusiastic and it is to her credit that she doesn't plant a claque through the house to whip up an exaggerated frenzy. She doesn't need it.

Dimitri Mitropoulos on the podium was another potent asset to the occasion. He extracted the dramatic implications from each note and the result was music-drama. He also suffused the score with an overall electricity which sustained interest even in the dreary portions. There were moments of uncertainty and lack of cohesion in the ensembles but these were minor faults.

Robert Merrill as Renato was outstanding. His sumptuous voice poured out effortlessly, and with beautiful quality, not only in "Eri Tu," but continuously. He also shows marked growth as an artist, both as actor and vocalist. Jan Peerce as Riccardo was his usual dependable self, and Roberta Peters did well as Oscar.

Marian Anderson was obviously very nervous in the role of the Fortune Teller, and did not do her best. One informed observer commented that she had sung much more impressively at the rehearsal two days previous.

Two more performances of "The Masked Ball" have been announced. Saturday night's will be a benefit for the Hebrew Orphan Home, with Herva Nelli as Amelia, and Sandra Warfield as Ulrica. Milanov and Anderson will return for the first Saturday matinee broadcast performance, Dec. 10.

POST
NEW YORK CITY
NOV 28 1955

From HERALD-TRIBUNE
New York, N. Y.
NOV 27 1955

Verdi's 'Ballo in Maschera' Performed at Metropolitan

By Francis D. Perkins

"BALLO IN MASCHERA"
METROPOLITAN OPERA HOUSE

Opera with music by Giuseppe Verdi, libretto by Antonio Somma; staged by Herbert Graf. Conductor, Dimitri Mitropoulos.

The cast:

Riccardo	Jan Peerce
Renato	Robert Merrill
Amelia	Zinka Milanov
Ulrica	Marian Anderson
Oscar	Roberta Peters
Silvano	Calvin Marsh
Samuel	Giorgio Tozzi
Tom	Norman Scott
A Judge	James McCracken
Amelia's Servant	Charles Anthony

Chorus master, Kurt Adler; choreography by Zachary Solov; sets by Mstislav Dobujinsky; costumes by Ladislas Czettel.

Verdi's "Un Ballo in Maschera" had its first performance of the season yesterday afternoon at the Metropolitan Opera House. Except for Giorgio Tozzi, who sang Samuel for the first time here, the members of the cast were already known in their roles to local audiences. The opera itself, after a considerable period of relative obscurity, has gained much in popularity here in recent years. The score has the quota of memorable tunes which one expects from Verdi; its descriptive and emotional resources rank it high among the works of the composer's middle years, and it has occasional foreshadowings of his later style.

With some debatable features, the libretto is not among the most exacting ones in the Metropolitan's repertory; its course is not unusually complicated. Verdi and his librettist transferred the scene from Sweden to Colonial Boston for political reasons; in 1940, the Metropolitan returned it to Sweden, with the sets that are now in use. Riccardo is no longer indentified as King Gustave III, and the current program gives no locale to the action, but in this case where it takes place is not important.

Under Mr. Mitropoulos' conductorship, the musical production is among the Mtropolitan's superior offerings. The pacing was judicious, neither drawn out nor hurried; vocal and instrumental balance and co-ordination were good, and the conductor and orchestra gave ample attention to fine points of dynamics and musical and expressive color.

The prevailing standard of singing and characterization was praiseworthy. Mme. Milanov was generally in her best vocie, particularly in top notes which had power and emotional force without prejudice to clarity, firmness and continuity of vocal line. Miss Anderson, in the role of her Metropolitan debut ten months ago, sang with musicianship and expressive conviction; her voice gained in power during the relatively brief span of this assignment. Miss Peters' singing was generally clear, bright and fluent, with an occasional slight touch of vocal hardness.

Peerce and Merrill

Both Mr. Peerce and Mr. Merrill conveyed the moods and emotions of Riccardo and Renato with taste and skill. Mr. Peerce's voice, after dispensing with a certain sense of effort in the first scene, had warmth and fluency; Mr. Merrill was in notable vocal form, particularly in "Eri tu." The pair of conspirators, Samuel and Tom, are seldom ro never separated on the stage, and it is hard to consider either's singing separately, but both voices were commendable; their mien was conspiratorial in the traditions of melodrama. Calvin Marsh fared well as Silvano. The stage direction was smooth running and effective.

From JOURNAL-AMERICAN
New York, N. Y.
NOV 28 1955

At the Met:

2 Fine Offerings

By MILES KASTENDIECK

METROPOLITAN OPERA UPPED its current repertory two operas on Saturday. Verdi's "Masked Ball" brought Dimitri Mitropoulos back to the conductor's desk. Mozart's "Cosi Fan Tutte" offered the first opera in English. Both were well performed for capacity audiences which, incidentally, they should draw steadily.

Zinka Milanov and Jan Peerce made the story of Verdi's opera come alive. Both in action and in song they carried the performance handsomely. Robert Merrill sang richly, but his Renato appeared little concerned with what was going on around him. Giorgio Tozzi and Norman Scott as the conspirators, Roberta Peters as the page, and Marian Anderson as Ulrica sustained their customary level of performance.

True Quality

At first Mitropoulos made the music too clean-cut and even abrupt. When he allowed the orchestra to play more lyrically, the true quality of this score unfolded. There was no doubt of a dynamic, authoritative director in charge.

ΝΟΕΜΒΡΙΟΣ 1955

Η πνευματική και καλλιτεχνική ζωή του μηνός ΑΚΤΙΝΕΣ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Το σύντομο πέρασμα του Δημήτρη Μητροπούλου από την ελληνική πρωτεύουσα δεν επρόσφερε μόνο μιάν πολύτιμη συμβολή στις καλλιτεχνικές εκδηλώσεις του «Φεστιβάλ Αθηνών», αλλ' έχάρισε συγχρόνως και μιά γενικώτερη πνευματική, καλλιτεχνική, άκόμα και έθνική χαρά και ίκανοποίηση. Διότι, έκτος από τις τρείς έξαιρετικές συναυλίες, που τις έμψύχωνε και διηύθυνε με την έμπνευση και την ίκανότητα της μουσικής του ίδιοφυΐας, έδωσε άκόμη την εύκαιρία σε όσους τον πλησίασαν και μίλησαν μαζί του να δούν από κοντά και να έκτιμήσουν τον έκλεκτό και πλούσιον έσωτερικό του κόσμο, έναν κόσμο γεμάτον από πνευματικότητα, από άνθρωπισμό και από έλληνικότητα.

Δέν ήταν τυχαίο το γεγονός ότι, πρίν να έκδηλωθή το μουσικό του ταλέντο, είχε δείξει ζωηρότατη κλίση προς την θρησκεία και την έκκλησία. Ήταν μιά έμφυτη, αύθόρμητη και δυνατή έκδήλωση των εύγενικών και άνωτέρων τάσεων της ψυχής του, που έμειναν πάντα μέσα της ζωντανές και γόνιμες. Γι' αύτό, ένώ από την μιά τον έφεραν στά άνώτερα σκαλοπάτια της τέχνης, κράτησαν από την άλλη ζωηρό και άκμαίο μέσα του το θρησκευτικό του αίσθημα.

Μιλώντας στούς δημοσιογράφους για την Μουσική, έτόνισε ίδιαίτερα τον μορφωτικό και πολιτιστικό προορισμό της. Και γι' αύτό άκριβώς, για να μπορέση ή Μουσική ν' άνταποκριθή στην κοινωνικήν άποστολή της, πρέπει, κατά τη γνώμη του, να παύση να είναι, με τα ύψηλά είσιτήρια, προνόμιο των πλουσίων, άλλα να γίνη άπόλυτα προσιτή και έλεύθερη στον λαό. «Πρέπει ό λαός — κατά την χαρακτηριστική του φράση — να μπορή έλεύθερα να χαίρεται τη μουσική, όπως έλεύθερα μπορεί να προσεύχεται στην έκκλησία»!

Και όσο για την έλληνικότητα της ψυχής του, που διάφορες φήμες την είχαν παρουσιάσει ώς έξασθενημένη και άτονη, όσοι τον έχουν άκούσει να έκφράζη τη χαρά και τη συγκίνησή του που ξανάβλεπε ύστερα από τόσα χρόνια την Πατρίδα του, να μιλά με τρυφερή στοργή «για τον τόπο μας» και να λέγη με χαρούμενη ίκανοποίηση ότι «ξαναβρίσκοντας την πατρίδα μου, ξαναβρήκα τα νειάτα μου», ένοιωσαν βαθύτατα ότι ούτε ή μακροχρόνια άπουσία ούτε ή συνεχής διαμονή μέσα σε ξένα και ίσχυρώς άφομοιωτικά περιβάλλοντα μπόρεσαν να νοθεύσουν και ν' άλλοιώσουν την έθνική του συνείδηση και ψυχή.

'Αλλά και όλα αύτά να μην ύπήρχαν, θά έφθανε και μιά μονάχα έκδήλωσή του, για να δείξη τον αύθόρμητο και γνήσιο πατριωτισμό του. Όταν ένας Κύπριος δημοσιογράφος του ζήτησε ένα άναμνηστικό αύτόγραφο, ό Δημήτρης Μητρόπουλος, άντι άπλως να βάλη στο χαρτί την ύπογραφή του, όπως γίνεται συνήθως, έγραψε πρόθυμα και άδίστακτα αύτά τα λόγια: «Πόσο θάθελα, άντι να έλθω έγώ στην 'Αθήνα, να έρχόταν ή Κύπρος στην άγκαλιά της 'Ελλάδος»!

ΟΙ ΕΛΛΗΝΙΚΟΙ ΧΟΡΟΙ ΤΟΥ ΣΚΑΛΚΩΤΑ

'Από τις έκλεκτές μουσικές συνθέσεις, που παρουσίασε ό Μητρόπουλος στις τρείς συναυλίες με την Φιλαρμονική 'Ορχήστρα της Νέας Υόρκης, την ίσχυρότερη έντύπωση και τη ζωηρότερη ίκανοποίηση έπροκάλεσε ή έκτέλεση των τεσσάρων έλληνικών χορών του Σκαλκώτα. Μαζί με την χαρούμενη διάθεση, την ζωντάνια και την όρμη που έδονούσαν και έσυγκλόνιζαν το ρυθμό και την μουσική των χορών αύτών, άναδινόταν συγχρόνως από αύτους μιά καθαρή και γνήσια έλληνική πνοή, που έφερνε και σκόρπιζε στην άτμόσφαιρα και στις ψυχές των άκροατών την μυρωδιά του έλληνικού ύπαίθρου και της έλληνικής ψυχής.

'Ο έκλεκτός Έλλην συνθέτης, που έχάθηκε δυστυχώς πρόωρα, άφίνοντας μικρό ποσοτικώς, άλλα έξαιρετικό ποιοτικώς έργο, και ό διάσημος Έλλην άρχμουσικός συνενώθηκαν σ' αύτη την έκτέλεση με έναν βαθύτατο ψυχικό συνταυτισμό — τον συνταυτισμό που έδημιουργούσε ή κοινη έλληνική ψυχή τους — και έπρόσφεραν μιάν άπό τις ώραιότερες και ίσχυρότερες καλλιτεχνικές άπολαύσεις. Και είναι έπιπλέον ένα ίδιαίτερο κατόρθωμα του Μητροπούλου το έκπληκτικό και άξιοθαύμαστο γεγονός ότι οί ξένοι μουσικοί της 'Ορχήστρας ένοιωσαν και άπέδωσαν με έξαιρετική κατανόηση και θέρμη όχι μόνο την μουσική, άλλα και το πνεύμα των γνησίως έλληνικών αύτών συνθέσεων.

ΜΕΛΗΣ ΝΙΚΟΛΑΪΔΗΣ

ΝΕΑ ΕΣΤΙΑ

ΕΤΟΣ ΚΘ' - 1955
ΤΟΜΟΣ ΠΕΝΤΗΚΟΣΤΟΣ ΟΓΔΟΟΣ

ΑΘΗΝΑΙ, 1 ΝΟΕΜΒΡΙΟΥ 1955

ΤΕΥΧΟΣ 680

«ΜΙΑ ΓΙΟΡΤΗ ΤΟΥ ΚΑΛΟΥ ΚΑΙ ΤΟΥ ΩΡΑΙΟΥ...»

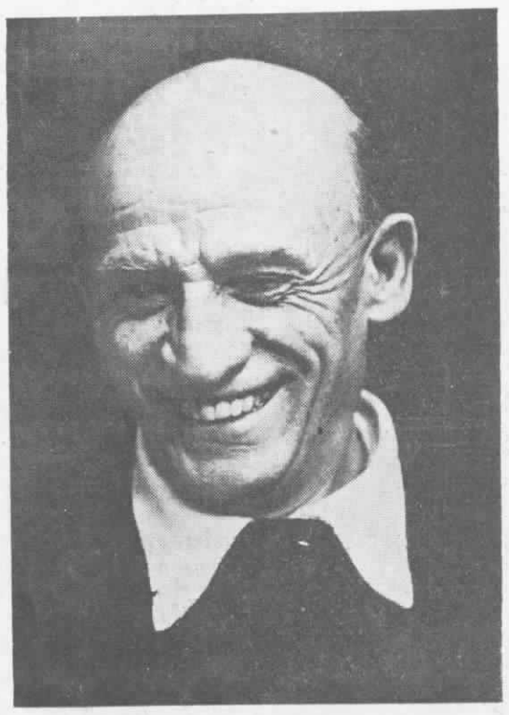
[ΕΝΤΥΠΩΣΕΙΣ ΚΑΙ ΕΞΟΜΟΛΟΓΗΣΕΙΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ]

Μεγάλο καὶ μοναδικὸ καλλιτεχνικὸ καὶ κοινωνικὸ γεγονὸς στάθηκε ἡ παρουσία τοῦ Δημήτρη Μητρόπουλου στὴν Ἀθήνα ἀπὸ τὶς 30 Σεπτεμβρίου ὡς τὶς 2 Ὀκτωβρίου καὶ ἡ προσφορά του μὲ τὴ Φιλαρμονικὴ τῆς Ν. Ὑόρκης. Ἔδωσε πολλά, ἀλλὰ καὶ πῆρε πολλά: τὶς θαυμάσιες ἐκδηλώσεις ἑνὸς πλήθους ἀκροατῶν ποὺ ἀληθινὰ τὸν ἀποθέωσαν καὶ τὸν ἐτίμησαν ὅσο κανέναν ἄλλο ἐργάτη τοῦ πνεύματος ἢ τῆς τέχνης, δικό μας ἢ ξένον. Τώρα, ὁ Μητρόπουλος βρίσκεται πάλι πολὺ μακρυά. Μὰ δὲν ξεχνάει, δὲν μπορεῖ νὰ ξεχάσει τὶς τρεῖς ἡμέρες ποὺ ἔζησε στὴν Ἀθήνα. Στὸ κείμενο ποὺ ἀκολουθεῖ ἔχουμε τὴν ἀπάντησή του στὴν παράκλησή μας νὰ δώσει τὶς ἐντυπώσεις του ἀπὸ τὶς ἡμέρες αὐτὲς ποὺ «εἶταν μιὰ γιορτὴ τοῦ καλοῦ καὶ τοῦ ὡραίου». Κι ὅπως θὰ δεῖ ὁ ἀναγνώστης, εἶναι ἕνα κείμενο ὄχι τυπικό, ὄχι ἕνα εὐχαριστήριο κείμενο, ἀλλὰ μιὰ σελίδα ποὺ κλείνει βασικὲς πεποιθήσεις τοῦ Μητρόπουλου καὶ κρυφοὺς καημούς του.

Η "ΝΕΑ ΕΣΤΙΑ,,

Δὲν ὑπάρχει ἀμφιβολία πὼς ἡ ἐπίσκεψή μου στὴν Ἀθήνα εἶταν γιὰ μένα σὰν μιὰ θεϊκὴ εὐλογία ποὺ ποτέ μου δὲν φαντάσθηκα πὼς θὰ τὴ ζήσω, οὔτε πὼς εἶμαι πραγματικὰ ἀντάξιος.

Ἕνα πρᾶγμα εἶναι σίγουρο, πὼς καὶ ἐγὼ καὶ οἱ φίλοι μου, θαυμασταί μου, συμπατριῶτες μου, βάλαμε σὲ ἀμοιβαία ἐπίδειξη, ὅ,τι καλλίτερο ἔχουμε μέσα μας, καὶ αὐτὲς οἱ τρεῖς ἡμέρες εἶταν μιὰ γιορτὴ τοῦ καλοῦ καὶ τοῦ ὡραίου. Ὕστερα ἀπὸ 16 ὁλόκληρα χρόνια, τί ἀνέλπιστη χαρὰ καὶ εὐτυχία, νὰ ξαναγυρίσω στὸν τόπο μου, στοὺς φίλους, στοὺς συμπατριῶτες μου!! Καὶ μαζὶ μ' αὐτὸ νὰ γυρίσω πίσω, μὲ μιὰ τέτοια πανοπλία, τί πιὸ τέλεια, μὲ τὴν Ὀρχήστρα τὴ Συμφωνικὴ τῆς Νέας Ὑόρκης! Ἡ Γενναιόδωρη μοῖρα μου μοῦ παρεχώρησε σὰν μιὰ Βασιλικὴ κορώνα ἕνα τέτοιο καλλιτεχνικὸ σύνολο καὶ μοῦδωσε ἔτσι τὴν εὐκαιρία νὰ δείξω στοὺς φίλους μου, στὸν τόπο μου, στοὺς συμπατριῶτες τὸ λόγο ποὺ μὲ ἀνάγκασε νὰ τοὺς ἀπαρνηθῶ καὶ νὰ ζῶ στὴν ξενητειά.



ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Εἶναι ἀληθινὸ δυστύχημα ποὺ ἡ Τέχνη, ἰδίως ἡ Μουσικὴ καὶ ἰδίως ἡ δουλειὰ ἡ δική μου, δὲν γνωρίζει φτώχια! Ἔτσι, παρ' ὅλη τὴν πρόοδο τῆς ἀνθρωπότητας, οἱ Τέχνες ἔμειναν πάντα προνόμιο τῶν πλουσίων! Ἐν τούτοις οἱ Καλὲς Τέχνες εἶναι σὰ μιὰ θρησκεία, ἴσως ἡ πιὸ ἀγαπητὴ στὸ Θεό, καὶ δὲ θὰ πρέπη νὰ εἶναι μόνο προνόμιο τῶν ὀλίγων, τῶν ἐκλεκτῶν, τῶν πλουσίων! Κατὰ τὴ Διαθήκη, δὲν ὑπάρχει γι' αὐτοὺς θέση στὸν Παράδεισο, γι' αὐτοὺς ὁ Παράδεισος εἶναι ἐδῶ κάτω, καὶ ἔτσι φυσικὰ τὸν χαίρονται ὅσο μποροῦνε σ' αὐτὴ τὴ ζωή. Εἶναι στὸ χέρι μας, νὰ δημιουργήσουμε σ' αὐτὸν τὸν κόσμο τὸν Παράδεισό μας καὶ ἐν τούτοις κάνουμε ὅτι μποροῦμε γιὰ νὰ τὸν μετατρέψουμε σὲ Κόλαση. Πῶς θἄθελα νὰ ἔδινα συναυλίες δωρεὰν στὸν κόσμο, στὸν τόπο μου, μὲ ἕνα σύνολο σὰν αὐτὸ ποὺ διαθέτω. Μὰ πίσω ἀπὸ αὐτὴ τὴν ὁμορφη τελειότητα, ἀγρυπνᾶ ὁ Μεγάλος καὶ τρομερὸς Δράκος μυριάδων δολλαρίων, καὶ ἀμφιβάλλω πολὺ ἂν, παρὰ αὐτὴ τὴν τόσο ἄμεμπτη θρησκευτικὴ ἔκφραση, ὁ Ἅγιος Πέτρος θὰ μᾶς ἄνοιγε τὴν Πόρτα τοῦ Παραδείσου.

Τί κρῖμα, τί χίλιες φορὲς κρῖμα!

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Εἶναι κρῖμα εἶναι σίγουρο, αὐτὸ καὶ ἐγὼ καὶ οἱ φίλοι μου, θαυμαστοί μου, συμπατριῶτες μου βάλαμε σὲ ἀμοιβαία ἐπίδειξη, ὅ,τι καλλίτερο ἔχουμε μέσα μας καὶ αὐτὲς ἡ τρεῖς ἡμέρες εἶταν μιὰ γιορτὴ τοῦ καλοῦ καὶ τοῦ ὡραίου.

ΑΥΤΟΓΡΑΦΟ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Schweizerische Musik-Zeitung
№ 11 - Nov. 1955

Dem Orchester der «Philharmonic Symphony Society of New York», das am 23. September im Rahmen der Klubhauskonzerte unter der Leitung von *Dimitri Mitropoulos* gastierte, verdankt man ein best virtuosen Orchesterspiel, wie es eines in Zürich noch kaum erlebt hat. Der geradezu überwältigende Eindruck ergab sich nicht allein aus der bei uns in solch absoluter Zuverlässigkeit unbekannten Präzision des Zusammenspiels innerhalb und zwischen den einzelnen, vollkommen homogenisierten Klanggruppen, sondern in fast noch höherem Maße aus der die «unerhörten» Klangwirkungen entscheidend fördernden Reinheit der Intonation. Am auffälligsten trat diese bei den «französisch» hell und schlank intonierenden Blechbläsern hervor, deren präziser Tonansatz ebenso bewunderungswürdig ist wie die unüberbietbare Kunst der dynamischen Gradierung, die vom zartesten Pianissimo bis zum strahlend klaren Fortissimo reicht. Das Orchester vermittelte das Erlebnis eines erstaunlich differenzierten Musizierens, bei dem die aufs höchste entwickelten virtuosen Orchesterqualitäten in den Dienst intensivst-terminologischen Ausdrucks gestellt sind. *Dimitri Mitropoulos* gab sich als ein von Musik Besessener zu erkennen, der die scharfen geistigen und seelischen Spannungen, die sein künstlerisches Wesen bestimmen, mit einer Konzentration ohnegleichen auf das Orchester übertragt. Sein Wesen spannt sich zwischen einem feurigen und einem kalten Pol. Je sparsamer die Geste, desto stärker die innere Spannung. Präzision und Virtuosität sind die selbstverständliche Voraussetzung, nicht das Endziel seines Musizierens, das aus der Fülle einer reichen, sensibilität mit vitaler Kraft vereinigenden Natur schöpft.

Mitropoulos' entschiedenes Eintreten für zeitgenössische Musik bestimmte auch das merkwürdige Gastspielprogramm. So erfreulich ein unkonventionelles Programm ist, so sehr bedauerte man doch, auf die Auseinandersetzung von Dirigent und Orchester mit einem (Vergleiche der Wiedergabe erlaubenden) Meisterwerk verzichten zu müssen. Darius Milhauds klanggesättigte Orchestrierung von Couperins «La Sultane» erfüllte ihre Aufgabe: die Klanggruppen des Orchesters wirkungsvoll zu präsentieren, ausgezeichnet, aber nach diesem unverbindlichen Eingang hätte man Gehaltvolleres erwarten dürfen als die mit Orchestereffekten überladene, an musikalischem Gehalt aber um so dürftigere «Show Piece» des 1914 geborenen Amerikaners *Morton Gould*, der mit seinen vom Jazz und amerikanischen Songs genährten «American Symphonettes» und verwandten Stücken «gehobene Unterhaltungsmusik» typisch amerikanischer Art produziert. Mit Gewinn hörte man dagegen die Vier griechischen Tänze von Nikos Skalkottas. Sie können zwar kaum als charakteristische Proben der differenzierten und komplexen Kunst dieses hochbegabten, 1949 gestorbenen ehemaligen Schönberg-Schülers gelten, dürfen im Hinblick auf die außerordentliche Klangplastik und tänzerische Vitalität und die glückliche Verbindung moderner harmonischer, polyrhythmischer und klanglicher Elemente mit streng thematisch verarbeiteter Volkstanzmelodik ein überraschender Anklang an Griegs Peer Gynt Musik im «Pleftikos» ist schon bei der Erstaufführung von der Kritik bemerkt worden – aber den besten Werken dieser Art, wie etwa Bartoks und Kodalys Orchestertänzen, an die Seite gestellt werden.

Überraschen mochte, daß die Amerikaner ausgerechnet mit Dimitri Schostakowitschs Zehnter Sinfonie, op. 93 (1953), nach Europa kamen. Man muß allerdings wissen, daß Mitropoulos das Werk mit dem New Yorker Orchester zur westlichen Erstaufführung gebracht hat, daß es mit dem Preis des «New York Critic Circle» ausgezeichnet wurde und als ein tragisches bedeutendes Beispiel «verständlicher zeitgenössischer Musik» gerade auch in Amerika starke Resonanz gefunden hat. Die 10. Sinfonie hat, wie die meisten neueren Werke des Komponisten, in Moskau Anlaß zu breitesten Diskussionen gegeben, die sich allerdings vornehmlich um die Frage drehten, ob man es mit einem «realistischen» oder einem «formalistischen» Werk zu tun habe. Mit der paradoxen Formel «Optimistische Tragödie» glaubte man es für die sowjetische Musikästhetik retten zu können. Die viersätzige Sinfonie ist ein von Melancholie überschattetes Opus, woran auch die aus der langen und trüben Andante-Einleitung etwas gewaltsam hervorbrechende Lustigkeit des Rondo-Finalallegros nichts zu ändern vermag. In der Harmonik im wesentlichen (trotz gewissen mixturartigen Klangen und Schärfungen) konventionell, im Rhythmischen auffallend monoton, ist die 50 Minuten spielende e-moll-Sinfonie ausgezeichnet durch reiche motivische, kontrapunktische und klangliche Verarbeitung wenig origineller Themen. Die etwas brutale Kunst, mit der die von solistischen Bläsern beherrschten Partien immer wieder mit gewaltigen Tuttiausbrüchen und rasanten Steigerungen konfrontiert werden, muß den Hörer beeindrucken. Sinfonischer Atem ist der Zehnten ebenso eigen wie den früheren sinfonischen Werken Schostakowitschs. Es ist kaum abwegig zu vermuten, es liege ihr ein verschwiegenes Programm zugrunde. Mehr noch als die offenkundigen motivischen Zusammenhänge (dreitöniges Kernmotiv) und direkte Zitate (Hauptthema des 1. Satzes im 3. Satz) deutet die Art der musikalischen Entwicklungen und die ganze innere Stimmung des Werkes darauf hin. Die imponierende Wiedergabe trug den Gefühlskräften, die den weiträumigen Bau der Sinfonie bestimmen, auf packende Weise Rechnung. Gewisse dynamische Übersteigerungen im Marschsatz und im Finale sind sowohl dem Werk selbst als der die Raumakustik etwas zu wenig berücksichtigenden Aufführung zur Last zu legen.

-uh.

Herr Richter Ihre Frau Ruben
Staats-Herold 4. Dec

THEATER, FILM, MUSIK

Metropolitan Opera

Verjüngter Verdi — unsterblicher Mozart

Von ROBERT PIRK

Die erste Aufführung von Verdis "Ballo in Maschera" in dieser Spielzeit als Samstags-Matinee, wies denkbar beste Besetzung auf. Zinka Milanov als Amelia, Wahrsagerin Ulrika: Marian Anderson, Robert Merrill, Jan Peerce, die Ohr wie Aug' bestechende Roberta Peters. Ein bunter Kranz schönster Stimmen, in üppiger Entfaltung vor dem Hintergrund immer noch faszinierender Musik.

Und dann geschieht des Wunder: der Blick wird radarartig von der Bühne abgelenkt und bleibt im Orchesterraum an der hochragenden Silhouette des (unentwegt stehenden?) Dirigenten hängen, als ob dort eine magnetische Kraftanlage eingebaut wäre: Dimitri Mitropoulos, dem vom ersten Pizzicato der Ouvertüre an der Abend gehört. Ist das derselbe "Maskenball", bei dem unsere Großeltern sanft die Köpfe mitwiegten und hie und da eine Träne wegwischten? Der alte Staub wirbelte nur so auf unter seinem Taktstöckchen; Trompeter und Posaunisten, die seit 20 Jahren unbeachtet ihre Noten herunterbliesen, schreckten plötzlich auf, wenn Mitropoulos wie ein strafender Gott seinen Pfeil auf sie richtete und sie für einen Takt zu Solisten wider Willen werden ließ. Sie wußten sicherlich kaum, wie ihnen geschah, aber es geschah ihnen und es war den angespannt lauschen Hörern — recht.

Finale im Prestissimo

Tempi, seit Jahren verschlafen und verschlampt, hatten plötzlich leidenschaftlichen Schwung und trotz gewisser anfänglicher Widerstände — das Trägheitsgesetz läßt sich nicht gleich außer Kraft setzen und die Macht der Gewohnheit besteht auf ihrer Diktatur — tanzten Bühne und Orchester am Ende nach der Pfeife des Hexenmeisters. Der jauchzende Aufbruch Riccardos und seines Hofes zum Schlupfwinkel der berüchtigten Wahrsagerin, war nun in der Tat ein alle mitreißendes Abenteuer.

Der furiose Dirigent trieb jedermann zur äußersten Eile an, als ging's nicht zu einem Spaß, sondern auf Leben und Tod (um die sich's "letzten" opernhaften Endes in der Tat immer dreht) und trotz aller Beängstigungen, die unter dieser erbarmungslos anfeuernden Peitsche sämtliche Beteiligten befielen, auch die kaum mehr in ihren Sperrsitzen zu haltenden Zuhörer, kamen alle heil und unbeschädigt davon und der Vorhang fiel über einem alles besiegelnden buchstäblichen ersten "Finale".

Dieser neue "Maskenball 1955", den lauernden Leierkästen entrissen, entitalienisiert, ist ein zeitloses Kunstwerk, globale Sphärenmusik, Gemeingut des Kosmos. Und das alles trotz einem Opernbuch, das gelegentlich, gerade in den tragischsten Momenten einer Parodie gefährlich nahekommt und dann nur durch das gläubig-glaubhafte, überzeugt-überzeugende Genie eines Verdi, seine vitale Dramatik, seine unversiegliche Melodik gerettet werden kann.

Verdis genialer Schachzug

Im zweiten Akt jedoch, wo sich sämtliche Mitwirkende "wie auf Verabredung" unterm Galgen treffen und der gehörnte Ehemann (Renato) trotz romantisch-bleichen Mondscheins in der leichtverschleierten Begleiterin seines Freundes Riccardo die eigene Gemahlin nicht erkennt, würde die ganze musikantische Magie nicht mehr helfen; wenn nicht auf die Sekunde genau, in der der Zuschauer sich anschickt, laut herauszuplatzen, oben der sardonische Lachchor der Verschworenen einsetzte — einer der genialsten Schachzüge dieser Partitur.

Am besten schnitt unter den Bühnenfiguren stimmlich wie darstellerisch Robert Merrill ab; seine Leistung wäre auch ohne die italienischen "Schluchzer" ausgezeichnet. Erschütternd die Inbrunst und Ausdruckskraft der unvergleichlichen Marian Anderson; schade nur, daß dieser wundersam ästhetische Alt in den tieferen Regionen gelegentlich vom entfesselten Orchester überwältigt wurde. Zinka Milanov brachte mit ihren drei Arien das Haus dreimal zu (störendstem) "Toben", was sie ohrenscheinlich daran hinderte, ihre Soli je nach Stimmung und Stand der dramatischen Aktion entsprechend zu differenzieren. Verläßlich wie stets der Tenor Jan Peerce, was sich auch von Herbert Grafs Regie sagen ließe, wenn nur zuletzt Renato dem Riccardo nicht hätte von hinten nachlaufen müssen, um ihn — von vorn zu erstechen. Das Ganze aber bleibt ein Erlebnis, überglänzt vom Furor des Symphonikers der Oper: Mitropoulos, der ein "stehendes" Repertoirewerk zum modernen Musikdrama umschafft.

Hat die Met ihren neuen Gustav Mahler gefunden?

From DEC 5 1955
HERALD-TRIBUNE
New York, N. Y.

Verdi Opera Returning to Met

Giuseppe Verdi's "Un Ballo in Maschera," ("A Masked Ball") presented Saturday night at the Metropolitan Opera, brought with it two major cast changes in the persons of Herva Nelli and Sandra Warfield, who sang the roles of Amelia and Ulrica for the first time at the house. Others in the familiar cast, conducted by Dimitri Mitropoulos, included Jan Peerce as Riccardo, Robert Merrill as Renato, Roberta Peters as Oscar, Calvin Marsh as Silvano, Nicola Moscona as Sam and Lorenzo Alvary as Tom.

By all odds, Miss Nelli's portrayal was one of the finest she has given in her distinguished association with the company. Indeed, in every phrase her voice rang out with remarkable security and freedom, her tones emerging throughout with great precision and even greater clarity.

Color, too, was not foreign to her work, and in the air "Ma dall' arido stelo divulsa" the soprano contrived to alter her dynamic intensities with such assurance that the number was at once rewarding musically and charged with dramatic power. Similarly, her second-act love duet with Riccardo was thoroughly successful in projecting the sweep, passion and poetry of the text. It was, in sum, a vivid impersonation.

The same, however, cannot be said for Miss Warfield's Ulrica. The role, as Verdi designed it, is meant to turn the blood to water and the heart to ice, but Miss Warfield's sorceress was a rather bland, innocuous creature. In addition, her voice did not seem sufficiently large or luxurious to communicate properly the fatal sentiments and prophesies made known by the character. As a result, the second scene—the only one in which Ulrica appears—failed to create the essential atmosphere of black magic necessary to the plot.

J. S. H.

TIMES
New York, N.Y.
DEC 5 1955

MISS WARFIELD BOWS AS ULRICA AT 'MET'

Saturday night's "Un Ballo in Maschera" at the Metropolitan included the first appearance of Sandra Warfield, contralto, in the role of Ulrica.

Miss Warfield's debut in the part was a very promising one. The contralto's voice has not yet sufifcient weight and solidity to do full justice to the role, but she very sensibly refrained from forcing, and her singing of Ulrica's part, if light-textured, was very agreeable. Visually her portrayal of the role was effective.

Miss Warfield and her husband, the tenor James McCracken, on Saturday performed four roles between them. In the matinée "Les Contes d'Hoffmann" Miss Warfield sang the role of Antonia's Mother, while Mr. McCracken was heard as Nathaniel in the afternoon and the Judge in the evening.

Herva Nelli was the Amelia of "Un Ballo in Maschera" and proved to be in good voice. Others in the cast were Jan Peerce, Robert Merrill, Roberta Peters, Calvin Marsh, Nicola Moscona, Lorenzo Alvary and Charles Anthony.

Dimitri Mitropoulos conducted with energy and enthusiasm. The performance was for the benefit of the Hebrew National Orphan Home.

J. B.

TIMES
New York, N.Y.
DEC 8 1955

BOY SOPRANO AT 'MET'

Peter Mark, 15, Will Sing in 'Tosca' Benefit Tonight

Peter Mark, 15-year-old boy soprano from Brooklyn, will sing the role of the off-stage shepherd in tonight's performance of "Tosca" at the Metropolitan Opera House.

The performance will be for the benefit of the Metropolitan Opera Guild, with new staging by Dinno Yannopoulos and new scenery by Frederick Fox. Principal roles will be sung by Renata Tebaldi, Richard Tucker and Leonard Warren. Dimitri Mitropoulos will conduct.

Peter Mark has been a student of piano and violin at the preparatory division of the Juilliard School since 1948, and has studied singing at the Columbus Boys Choir School in Princeton. He has appeared in small roles in Metropolitan Opera productions of "Andrea Chénier" and "Boris Godunoff."

DEC 8 - 1955
DAILY NEWS New York, N.Y.

Met Shepherd

Peter Mark, 15, of Brooklyn, will share billing with Renata Tebaldi and Richard Tucker in tonight's "Tosca" production at the Met. In the original score, Puccini specified that a boy's voice be used for the music of the shepherd in the third act, so conductor Dimitri Mitropoulos hired one. Met sopranos have sung the part since 1941, when a youngster named Michael Kreatsoulas was hired for it.

By PAUL HENRY LANG

METROPOLITAN OPERA HOUSE

Opera in three acts, libretto by Luigi Illica and Giuseppe Giacosa, music by Giacomo Puccini. The cast:

Floria Tosca.....Renata Tebaldi
Mario Cavaradossi.....Richard Tucker
Baron Scarpia.....Leonard Warren
Cesare Angelotti.....Clifford Harvuot
The Sacristan.....Salvatore Baccaloni
Spoletta.....Alessio De Paolis
Sciarrone.....George Cehanovsky
A Jailer.....Calvin Marsh
A Shepherd.....Peter Mark

Conductor, Dimitri Mitropoulos; staged by Dino Yannopoulos; designed by Frederick Fox.



Renata Tebaldi as Tosca

Last night's "Tosca" offered a cast such as few theaters can unite on one stage. If one adds to this the lure of a redesigned and completely refurbished production, with Mr. Mitropoulos in the pit, it was obvious that a gala performance was in the offering.

Frederick Fox, the designer of the sets and costumes, states in his artistic musings printed in the playbill that his and the stage director's ideas were derived from the score and "supported by research." I don't quite know what he means. It is hoped that designer and director find inspiration in the score, but that would still leave them free to create imaginative settings, while all the research in the world would be useless if the sets are not serviceable for operatic purposes.

The church scene in the first act was crowded and awkward. As the available space was beginning to be scarce, the later arrivals behaved exactly like the Met's own patrons who come late, making whole rows of spectators uncomfortable. This scene calls for a more open stage, with room for maneuver.

* * *

The second act was well staged and the set, though in the traditional operatic vein, acceptable save for the garish blue light that came through the window. Even the Mediterranean cannot produce such a shade. The third act I could not see because the performance started very late. Thus, the restaging was not an unqualified success.

Nothing but praise is due to the singers. Miss Tebaldi was in her glory. That she sings well is taken for granted, but she more and more confirms the opinion that she is neither a lyric nor a dramatic soprano; she is what the role demands. Those sudden shrieks are terrifying, all the more so because the sound remains unfailingly musical. Then again she drops back to a palpitating whisper or an ingratiating piano, and still every sound is absolutely within the realm of music. None of those naturalistic moans and groans, for Miss Tebaldi understands that in opera, expression depends on music and not on vocal realism.

On the other hand, she is a fine actress who does not resort to the standard operatic hocus-pocus; with a raised eyebrow or a van smile she can achieve startling results. In the second act, where she sits opposite Scarpia, transfixing him with a stare, one can feel murder in the air.

But Scarpia, too, rose to the occasion. Mr. Warren, who took a slow start, was magnificent in the second act. All his violence and malevolence was in his gestures and facial expression. He moved slowly, turned his head with disgusting calmness—and sang, always sang. Nor was his idea of Scarpia a bellowing monster, some of his finest singing was in the soft passages.

* * *

Mr. Tucker was in top form, even ready to successfully challenge Mr. Mitropoulos. Nothing could stop his fine voice and nothing could shake his security of intonation. Again, I must mention the beauty that a finely turned soft passage can evoke—all the principals of last night's cast not only know that but practice it.

Mr. Mitropoulos shook up the old Met orchestra, placing petards under the brasses, tightening the strings on the fiddles, cleaning out the bore of the woodwinds. The orchestra was in a frenzy, but it did some very delicate playing, too. On the whole, the performance was seething with dramatic force and the old thriller came to life not only because of the vivid interpretation, but because the gaunt and contorted figure of the conductor, exhorting, cajoling and coercing every one to suppreme effort, himself became one of the principal actors in the drama. I must say, though, that at times the singers were covered. A high soprano, even a tenor, can retaliate, but a baritone is helpless, especially if he does not intend to enter into competition.

This was an absorbing musical experience. If Mr. Mitropoulos relents a bit, and if they can improve the congestion in the first act, the Met will be able to chalk up a resounding success.

From DEC 9 1955
HERALD-TRIBUNE
New York, N. Y.

TIMES
New York, N.Y.
DEC 9 1955

Music: Stunning 'Tosca'

Opera by Puccinii Sung at Metropolitan

TOSCA, opera in three acts; music by Puccini; libretto by Illica andi Giacosa; conductor, Dimitri Mitropoulos; production by Frederick Fox; sstaged by Dino Yannopoulos. At the Metropolitan Opera House

Floria Tosca.....Renatta Tebaldi
Mario Cavaradossi.....Richaird Tucker
Baron Scarpia.....Leonard Warren
Cesare Angelotti.....Clifford Harvuot
The Sacristan.....Salvatore Baccaloni
Spoletta.....Alessio De Paolis
Sciarrone.....George Cehanovsky
A Jailer.....Calvin Marsh
A Shepherd.....Peeter Mark

By HOWARD TAUBMAN

THE Metropolitan Opera put on a stunning "Tosca" last night. The impedlimenta of routine were cast: aside, and the work was restudied under the direction of Dimitri Mitropoulos as though it were a new opera. The result was a performance with the explosive power of melodrama at its best.

It was precisely because Puccini's music was given its due that this production carried such impact. There were no wonders in the revised settings and staging. But there was a cast that could not be surpassed in any theatre today, and there was a conductor who had paid attention to the smallest detail but had not forgotten that the blood and thunder must come through in the music.

•

In such a company of performers Mr. Mitropoulos was the dominant figure, as the conductor should be. Not because he intruded his personality, but because he made the opera sing and surge with passion. The Metropolitan Opera orchestra played as it has seldom played before, and Puccini's every dramatic stroke made its point.

The singers were not overwhelmed, but when the sound had to be big, as it must at the end of the first act, it was overwhelming. Mr. Mitropoulos learned his business in the opera house as a repétiteur a long time ago. Today he is one of the finest opera conductors in these parts.

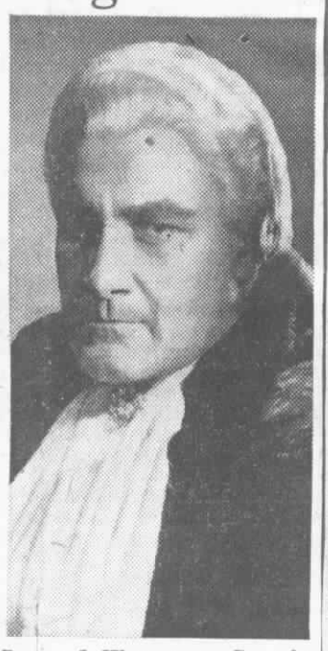
•

Renata Tebaldi was a Tosca in whom you could believe. She carried herself like the prima donna Tosca is and at the same time she had simplicity and tenderness, which most interpreters forget to convey. Her singing was nothing less than masterly, commanding in its power and searching in its sensitivity. And at the end of the second act she knew how to muster forth the fury and horror of the shocked avenger.

Richard Tucker, as good a lyric tenor as we have, sang Cavaradossi as though the part were written for his voice. His tones had quality and glowing color; his top notes rang out with rich resonance, and he sang with musical feeling. Mr. Tucker phrased with the assurance of a man who was aware that music and words contributed something to each other.

•

Completing the leading trio was Leonard Warren, singing his first Scarpia anywhere.



Leonard Warren as Scarpia last night at the "Met."

This was the American baritone's fortieth role, the statisticians said. It will be one of his greatest. In fact, it is not far from that now. He brought to it the smiling suavity and the courtliness that mask Scarpia's brutality. His acting was effective, but he relied even more on his singing to project the character.

One cannot remember an interpretation of Scarpia that achieved so much through the voice. Mr. Warren knows how to color his voice, and he can let it thunder forth. He used it at every moment as an expression of character. And he sang from beginning to end, which is a rare occurrence among Scarpias.

•

As usual, the Metropolitan's singing strength was manifested throughout the cast with Alessio De Paolis, Clifford Harvuot and Salvatore Baccaloni contributing credible characterizations as well.

Dino Yannopoulos staged "Tosca" with reasonable effectiveness. He surrounded Scarpia with too many ominous followers at times, and his first-act ending was too cluttered. For the latter fault he was not to blame; the set left him no alternative. But why must such things as Mr. Baccaloni's comic business be allowed to go on while Mr. Tucker is singing "Recondite armonia"?

•

Frederick Fox designed the new sets, and in the first act he was guilty of a failing that crops up too often at the Metropolitan. The forestage was so jammed that the action became difficult to manage. The second-act set was convincing. As for the third, a report will have to be made another time.

The Metropolitan Opera Guild stood sponsor to last night's performance, with the proceeds going to the production fund. The sold-out house applauded and shouted as though it felt it had received full value for the stepped-up ticket costs. This "Tosca" will pack the house every time.

DEC 9 - 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Mitropoulos Conducts 'Tosca'

By LOUIS BIANCOLLI.

A combination of Metropolitan and Mitropoulos rebounded to the greater glory of Puccini and his operatic thriller "Tosca" last night.

The production—revised, refurnished and restudied—was one of the company's most exciting of recent years. For that, the credit goes largely to Dimitri Mitropoulos, one of the most versatile and dynamic conductors of our time.

Keynote of the performance was its astonishing unity and integrity, everybody and everything working towards a common goal of dramatic and musical cohesiveness. If there was any one star, it was Puccini.

Mr. Mitropoulos gave the score a new vividness and freshness, brought out new subtleties, and accented the crucial moments with arresting impact. "Tosca" was almost a new opera last night.

Mr. Bing put some of his company's best material at the maestro's disposal—the talents of Dino Yannopoulos, for instance, for brightening up the staging and streamlining the action.

It was a steadily plausible "Tosca" to watch, the themes of terror and intrigue and romance mounting inseparably with the music in the surrounding mood and atmosphere.

The second act, with its fantastic range of villainy and sacrifice and courage, was high-powered drama in the enactment, though, again, it was Mr. Mitropoulos's dynamism that raised it to fever-pitch suspense.

And what a cast—Renata Iebaldi returning to the title role an even more expressive and dominating artist; Leonard Warren acting and singing a terrifying Scarpia, and Richard Tucker pouring out golden tone.

Mme. Tebaldi, of commanding figure and bewitching voice, again ranged through Tosca's fearful gamut with glowing tone and superb control.

Mr. Warner is today unparalleled master of the role of Scarpia, its unctuous villainy, its scheming watchfulness, its bland arrogance. And Mr. Tucker has become a highly persuasive Cavaradossi on all counts.

Sharing the billing with last night's excellent cast was gifted Peter Mark, 15-year-old Brooklyn singer, who sang the shepherd's song offstage—a case of a child being heard but not seen. Puccini himself preferred a boy's voice there.

One could scarcely blame last night's audience for its high state of excitement. "Tosca," as sung, played and conducted last night, is a mass stimulant.

DEC 5- 1955
DAILY NEWS New York, N.Y.

Mainly About Theatre:

Good 'Ball' at the Met

By JOHN CHAPMAN

Saturday night's Metropolitan Opera performance of "The Masked Ball" was, I thought, an unusually smooth one with Dimitri Mitropoulos conducting and with a warm and beautiful performance by Herva Nelli in the role of Amelia. Riccardo and Renato were sung by Jan Peerce and Robert Merrill, both of whom are solid men in opera, and the boy, Oscar, was sung by Roberta Peters, who doesn't look any more like a boy than Jayne Mansfield does. I may be stupid in most ways, but I can tell a girl almost every time I see one. This was Miss Peters' third opera of the week, the other having been "Rigoletto" and "Tales of Hoffman." And tonight she will be in "Cosi fan Tutte," pinch-hitting for Patrice Munsel, who severely scalded her hands trying to cool off a hot teakettle at home.

More Advice

Everybody, including me, knows how to run an opera house better than the sorely beset impresario in charge at the moment, be he Gatti, Eddie Johnson or Rudolf Bing, and Bing is in the catcall seat now. I have a few words of advice for Bing now. They are about "The Masked Ball." Verdi and his librettist, Somma, wrote it in three acts. The second act, "An Abandoned Heath" (which isn't so damned abandoned because it has sopranos, tenors and baritones lurking about) ends with Renato hauling his wife Amelia home to his mansion for the purpose of killing her.

The third act is in two scenes. In the first scene, Renato has drug his spouse to the house and ordered her to say farewell to the bambini before he executes her for being in love with Jan Peerce. (Personally, I don't blame him.) But he changes his mind and spares her and then Verdi and Somma get on to the final scene. This is the big wallop — a great masked ball in a palace, with sixteen George Liberaces fiddling pretty music on a balcony, during which King Gustavus Peerce is assassinated.

Well, Mr. Bing, this is the way the opera was planned, and the wait between Scene 1 and Scene 2 of Act III is interminable because everybody has to change costume and the stage crew has to set up the big ballroom. For the sake of story continuity and practicality of staging, I would, if I were running the Met, put Act II and the first scene of Act III together and have my intermission just before the great climax in the ballroom. It would save time and save the audience from sitting around with nothing to do for so long.

Syracuse Post Standard
Sunday, December 11, 1955

At the Concert

To Dimitri Mitropoulos and the Friends of Chamber Music, gratefully.

Mozart's composing hands are
Long since dust; but look—
Those of this Conductor
Warm and bright, are governing
The chords of the Sinfonia
Drawn from the obedient orchestra.

The wand-baton, small as a pen,
Seems to inscribe on the air
The cunning for each musician,
While the Maestro himself
Converts the various pieces
To a single instrument,
Playing it by way of the wand
Magicianly; his hands hovering
Like the slow motion of angels.

Beautiful as a birch
The melody of light
Spills from the fingerfalls,
Breaks from his countenance,
Invoking the spirit of Mozart
To illuminate the very score.

The Master's composing hands
Are long since dust,
But these of Mitropoulos,
Hovering like the slow motion
Of twin angels, are governing
The tides of the Concertante,
That break in sounding waves
As it were upon the shore
Of the enchanted audience.

A. E. JOHNSON.

From DEC 17 1955
JOURNAL-AMERICAN
New York, N. Y.

by Elsa Maxwell

GINA (MRS. WILLIAM C.) BREED gave me a charming dinner party the other night, a gesture to thank me for the Grecian cruise as she was one of my guests. The much-feted Baroness Lo Monaco was there, also that great conductor of the New York Philharmonic, Dimitri Mitropoulos, whom I had heard conduct Tosca with Renata Tebaldi the night before when Cole Porter and I went to the Met. (It was through the generosity of Basil Goulandris that the Philharmonic with Mitropoulos conducting was able to give two concerts in Athens this Fall.

From DEC 9 1955
JOURNAL-AMERICAN

Metropolitan Opera House:

Hail Mitropoulos For Tosca Rebirth

Work Sweeps Audience Like Fire With Tebaldi and Tucker in Roles

By MILES KASTENDIECK

SOMETHING tremendous took place at the Metropolitan Opera House last night. Puccini's "Tosca" was reborn. In a performance that people have dreamed about for years, the work caught fire and swept the audience into salvos of applause.

Chiefly responsible for all the excitement was Dimitri Mitropoulos. He unlocked the score, gave the music its true intensity, and made the melodrama come into its proper focus. The music has not surged forth from the pit and flooded both stage and auditorium so completely in at least a quarter century.

Recreating the score could not have been so effective had not Renata Tebaldi sung Tosca and Richard Tucker sung Mario superbly. This Tosca was quite superior to Tebaldi's single performance of the role last season. Tucker has never sounded better. And there was Leonard Warren to add his notable voice as Scarpia. The vocal quality was as fine as one could ask.

With this trio working with Mitropoulos it was not so surprising that the second act was overwhelming. They created a memorable moment in the annals of Metropolitan Opera. Few performances of "Tosca" has attained greater dramatic impact.

What made the whole show outstanding was the integration of all departments. Though cautiously called revised, the production is as good as new. It is infinitely better than the old one, a pictorial achievement which Frederick Fox designed through a mixture of historical study and inspiration and which Dino Yannopoulos has staged with an eye to realistic drama.

Boy, 15, in Role

The other members of the cast, like Salvatore Baccaloni as the Sacristan and Alessio de Paolis as Spoletta, assured a sense of completeness to the proceedings. Mitropoulos adhered to the original casting by having a 15-year-old boy, Peter Mark, sing the role of the shepherd.

That Tebaldi further endeared herself to the Metropolitan with this performance confirms the fact that she is singing even better than she did last year. She also appeared less conscious about movement on stage last night. Indeed, there was a new freedom about her action that set her off impressively. This is a Tosca worthy of the role and likely to keep people storming the box office.

Yet she did not overshadow Tucker. Though he looked self-conscious, he, too, got inside his role and sang with added richness. Warren sang his first Scarpia on any stage with intelligent perception, not yet expressing the malevolence of this sinister character, however.

POST
NEW YORK CITY
DEC 9 1955

WORDS and MUSIC

By Harriett Johnson

Mitropoulos Leads 'Tosca' at Met

The melodramatic passion of "Tosca" demands flamboyant singers who can unload sound with the momentum of a cascade. Renata Tebaldi in the title role, Richard Tucker as Cavaradossi and Leonard Warren as Scarpia did this superbly last night in the first performance of the Puccini work this season at the Metropolitan Opera.

With sets redesigned by Frederick Fox and with staging by Dino Yannopoulos, the so-called "revised" production unfolded nothing new and startling. The smoldering, dramatic excitement of the score, which flames into murder in the second act and strikes more tragedy in the third, was, however, brilliantly expressed by Dimitri Mitropoulos on the podium. We predict that Mitropoulos' destiny, if he would fulfill his greatest potentialities, is in the operatic genre. He projects every note with its dramatic implication, and the total result is music-drama of incandescence.

Next to Mitropoulos, the most impressive figure was baritone Leonard Warren, singing his first Scarpia, anywhere. His beautiful voice was used with smooth polish as well as with the demoniac energy necessary to a convincing portrayal of the sadistic, cunning Scarpia. His acting was less intense than the expressiveness of his voice, but he was effective histrionically, too.

Tucker sang with his usual excellent vocal control, and, considering his rotundity, he was believable in the part. That is, except where he had been apparently directed to be carried out on a stretcher from his torture chamber. In one minute he got up and never sang better. This moment is hard enough to take, when Cavaradossi walks out with the help of the guards.

Miss Tebaldi's voice was alluringly opulent in sound for the most part during the second and third acts after she had warmed up.

This worldly heroine, an elegant sophisticate, who knows the answers, and murders with the skill of a professional, is not, however, the soprano's ideal role. Both the glamor and subtlety of Tosca (ironically enough, by the way, also a singer) eluded, if it did not entirely escape her. That she chose to wear a scarlet gown in the second act when she knifes Scarpia gives an indication of the quality of her portrayal. Apparently, Puccini, himself, indicated dark green, but anything, it seems to me, would be more subtle than red. Her acting, however, was best in this scene, when she could be bold and direct.

From DEC 17 1955
Bergen Eve. Record
Hackensack, N. J.

By IRVING KOLODIN

I-Witness

Can star opera also be ensemble opera? Those who doubt that the perennial question can have an affirmative answer should see the Metropolitan's currently revised "Tosca" while Richard Tucker, Renata Tebaldi, and Leonard Warren are responding to the authority of Dimitri Mitropoulos's conducting, pursuing the logical plan of Dino Yannopoulos's stage direction and reveling in the clean, spacious scenery devised by Frederick Fox from some remnants of the old hand-me-downs of 30 years ago. Actually, I doubt that much more has remained than the same old knife with which Tosca stabs Scarpia, but Fox has achieved some of the old solid look of his "Andrea Chenier" on a much more scanty budget. Rarely has Rudolf Bing achieved as much with so little.

Of the familiar personnel, both Tucker and Tebaldi surpassed anything they had previously done here as Cavaradossi and Tosca, he with a plenitude of bright, soaring sound, she with vocal quality of richness and fervor, subtly shaded and thoroughly in accord with Mitropoulos's well-shaped direction of the orchestral score.

As for the new Scarpia of Leonard Warren, few unaware of the circumstance would believe that he was singing it for the first time. Serious artist that he has become, he had a tight grip on virtually every vocal problem in the part (a few parlandos in Act II did not come across as they might), he has the beginnings of an interesting characterization — built around Scarpia's ogling of Tosca at every convenient and some inconvenient moments through a lorgnette that he carries — and he has an unsuspectedly appropriate physique for the role. Also he was very suitably costumed, aside from a pair of red-clocked black stockings that seemed a mite gay for the fearsome police chief.

As for Tebaldi, she seemed more at ease in the role than when she sang it last winter. More fittingly costumed than before (though with some room for improvement), she mustered plentiful sound for her climaxes — "Vissi d'arte" fared especially well —, colored her tones artfully, and sustained a well-bred contempt for Scarpia that marked him for the morgue from the moment she pulled her hand away as they parted in Act. 1. The aria was warmly received by the large attendance, but Mitropoulos gauged accurately the moment to resume without delaying the performance unduly.

From DEC 18 1955
HERALD-TRIBUNE
New York, N. Y.

MUSIC AND MUSICIANS

By PAUL HENRY LANG

Manners at the Opera

Last week's revival of "Tosca," attended by a packed house, proved to be a great success. Under Mr. Mitropoulos' fiery direction, the opera, usually a mere succession of highlights with some connecting passages, appeared as a dramatic whole. The success was signalized by prolonged demonstrations during the performance, visibly trying the patience of this earnest conductor who all but tore himself to pieces in order to keep the dramatic tension unabated.

I think that our public, in indulging in these outbursts, shows a deplorable lack of discipline and a lamentable disregard for the elementary requirements of good opera. When they break into applause at the end of an aria or passage that immediately leads to another one, they effectively destroy the continuity of the drama. The silly custom of greeting a star with applause when he or she enters, no matter how important the music or delicate the dramatic situation, is not becoming to a modern audience. Time and again I was chagrined when at the end of an aria the public would not wait for another thirty seconds until the little orchestral postlude, which is an integral part of the composition, could be finished.

Insensitive Attitude

I really cannot fathom the minds of those who acquiesce in this thoughtless and insensitive attitude. Why do they go to the opera? To hear disconnected pieces? The composer did not write his music to be drowned in clapping, and the librettist did not devise a dramatic plot and action to be ruined at crucial moments by enforced standstill.

There is nothing more ludicrous than to see an animated dramatic situation frozen, like a momentarily arrested moving picture, all singers awkwardly retaining the posture they happen to be in when the applause breaks loose, until the show can re-commence. Next day the critic reports on remarkable dramatic realizations, but he is perjuring himself, for too often these realizations were killed by trigger-happy philistines.

We do not interrupt a play when an actor makes a fine speech. In the concert hall, too, this fatuity has been outlawed, and no one with any decency would applaud between the movements of a symphony or a sonata, yet how much more disturbing it is when the mood is deliberately destroyed in the middle of an opera. There are plenty of opportunities at the end of the acts to get the circulation back into itching palms.

Painful Spectacle

Are we trying to perpetuate an entirely alien and outmoded Continental custom? There is something very silly about a dignified American who roars "bravos" in the opera while in any other place he would not be caught in such extrovert behavior—except, perhaps, in the private lunacy of class reunions.

Another painful spectacle is the large number of latecomers at the Met. They barge in, led by the usher, their trampling down the aisle clearly audible, force half a row of decent citizens blissfully enveloped in the music rudely to interrupt their enjoyment, scramble to their feet, retrieve hats knocked out of their laps, and then try to recapture the mood while behind them the view of the rest of the audience is blocked. These furtive processions down the aisle after dark are frequently still coming twenty-five minutes after curtain time.

What Price Dessert

This is a scandalous situation, entirely unworthy of a twentieth-century American audience. Those who are unwilling to sacrifice dessert, when they see that the time is running out, should stay at their dinner table and continue gossiping. Those who go to the opera to hear an entire work, and they are of course the majority, are entitled to some protection from such lackadaisical misrule. Carnegie Hall would not let any one traipse to his seat after a symphonic movement had started; public opinion will sooner or later force the Met to take a sterner attitude, even though this may mean keeping the door closed for an entire act, a situation by no means unknown in some enlightened places.

Mr. Bing very graciously hands out coffee and doughnuts to the enthusiastic, if impecunious, music lovers who stand in line for hours in the cold for the luxury of obtaining standing room tickets. He may well offer the latecomers some of Sherry's delicacies—up in the restaurant—until the conscientious opera lovers enjoy an undisturbed first act.

From DEC 22 1955
JOURNAL-AMERICAN
New York, N. Y

Violin Magic

Fund Concert Is Memorable

By MILES KASTENDIECK

TO SAY THAT THE pension fund concert of the Philharmonic-Symphony in Carnegie Hall last night was memorable sounds almost trite. That is what it was, not only because David Oistrakh played magnificently but also because the chance to hear the three violin concertos of this program so played in one evening is a treasurable (even though somewhat overpowering) experience. A capacity audience sensed a rare event and luxuriated in what it heard.

The over-abundance of riches consisted of Mozart's Violin Concerto No. 5, K. 219, the Brahms, and the Tchaikovsky. That Oistrakh sustained an enviable level of artistry through all these (the Brahms alone is an evening's stint) is a kind of tour de force in itself.

Name of Art

He is, however, too much of an artist to look on it as a feat. Since he did it in the name of art along with Dimitri Mitropoulos, who also contributed his services, music-making must have been the impetus.

In performance the concertos fared in the order they were listed. There were some reservations about the Mozart though Oistrakh obviously knows what the classic style is and uses a specially refined tone to achieve the right quality.

This restraint he abandoned in Brahms where he allowed his temperament to give the music its proper bite. The Tchaikovsky expressed a more personal quality, characteristic of the composer as well as the violinist's approach.

Fine Phrasing

The phenomenal ease with which all this music was played, the impeccable phrasing that revealed how thorough a musician he is, the beauty of style that was ever-present in his performance: these again stamp Oistrakh as a singularly accomplished violinist as superb in orchestral performance as in recital.

The musicians contributed a vital part to the concert too. They responded almost too well to Mitropoulos' direction in the Mozart, quite dramatically in the Brahms, and whole-heartedly in the Tchaikovsky.

That the concert went beyond 11 P.M. mattered little to the audience. It gave a rising vote of thanks and lingered long after to bring conductor and violinist back time after time for bows.

From DEC 22 1955
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

ARNEGIE HALL
Conductor, Dimitri Mitropoulos; soloist, avid Oistrakh, violinist.
The program:
Violin Concerto in A major, K. 219....Mozart
Violin Concerto in D major .....Brahms
Violin Concerto in D major.....Tchaikovsky

Serious musician that he is, Mr. Oistrakh last night undertook an evening of music making that tried the listener's capabilities, let alone the interpreter's. Three big concertos are heavy fare for the Philharmonic, too, in its present condition. However, this distinguished violinist knows neither fatigue nor insecurity; the orchestra may have sagged here and there, but Mr. Oistrakh remained imperturbable. This does not mean that his performance and interpretation measured up to his phenomenal fiddling.

The Mozart concerto in A major, though relatively simple, is very demanding. We missed in the first movement the subtle humor the oera buffa element calls for. The broadly designed second movement demands sustained singing, something Mr. Oistrakh can supply with ease, but his tone was too sweet, and he has a cavalier way with trills and ornamental notes. The third movement, exotic and quixotic—it is supposed to be "Turkish" but sounds Gypsy to me—actually becomes a bit wild and moody; last night it was tame and correct.

Mr. Oistrakh's playing was impeccable throughout the concerto, as far as the mechanics of violin playing are concerned, but there was a decided lack of feeling for this sort of music.

The recapitulations took place with prosaic simplicity and he made few attempts at correlating the sections.

* * *

The Brahms concerto, though complicated and the product of a great deal of painstaking labor, is nevertheless a far more satisfying work than the two piano concertos. Only its last movement can be considered a virtuoso piece, the other two are pure music for music's sake. Here Mr. Oistrakh was in his element—or nearly so. There was much beautiful playing but somehow the concerto did not quite coalesce. Even such a thoroughly romantic piece as the F sharp minor episode in the slow movement did not fully rouse the soloist's imagination. The bitter-sweet mood, dusky and fluctuating, was not realized though the playing itself was superb.

Throughout the evening I was somewhat disturbed by elisions and slides that are no longer considered bon ton by our modern violinists. Mr. Oistrakh does not use them in an objectionable manner, but they are there, and in Mozart—even in Brahms—they are disturbing. His tone is a glorious violin tone, but one that causes the same visceral reaction to some of us as the bleating of the great tenors. Yet this very bleating, in both fiddler and tenor, is greatly prized by many.

Mr. Oistrakh proved time and again that he can do without it, notably in the heavenly passage in the first movement of the Brahms concerto that follows the cadenza. However, said passage was marred by the public which listened with breathless rapture to the music of Mr. Joachim — the cadenza — and then inhaled with audible noise when Mr. Brahms returned with with the real breathtaker.

All in all, this was a performance remarkable for its earnest intentions and magnificent technical fluency, but I must admit that I would rather put up with a little less technique and more searching interpretation. Mr. Oistrakh is tops in his trade, but we do not have to strike our flag; both concertos have been heard in this city, played by our own fiddlers, in an artistically more satisfactory manner.



David Oistrakh, violin soloist with the Philharmonic.

Mr. Mitropoulos officiated with his customary zeal, but the orchestra sounded a bit pale in the Mozart and a bit lush in the Brahms. The Tchaikowsky concerto I missed because of the lateness of the hour. I suspect, though, that it furnished the piece de resistance.

From DEC 17 1955
CHRISTIAN SCIENCE MONITOR
Boston, Mass.

Before leaving, Mr. Mitropoulos offered a peculiar program which brought a great deal of pleasure. He dusted off Weber's First Symphony, and the "Konzertstück," for Mr. Casadesus, played William Schuman's choreographic poem, "Judith," and introduced Casadesus's Third Piano Concerto.

While the "Judith" remains a granitic score, its intellectualism holds interest especially when Mr. Mitropoulos conducts it. Both conductor and soloist were virtuosos in the music of Weber. Mr. Casadesus's Concerto is a fluent score, commanding respect but little else. In a later program, Gaby, Robert, and Jean Casadesus made a whole family of soloists.

By Miles Kastendieck
New York

DEC 22 1955
DAILY NEWS New York, N.Y.

Oistrakh Brilliant in A Concerto Marathon

By DOUGLAS WATT

What a week this has been at Carnegie Hall! Tebaldi's soprano on Sunday and Tuesday and David Oistrakh's violin last night in not one, not two, but three concertos.

The occasion was a Philharmonic-Symphony Pension Fund concert, Dimitri Mitropoulos conducting, and it marked Oistrakh's first local appearance with orchestra. The hall was sold out, with even the boxes solidly packed, and the incomparable Soviet fiddler certainly gave the crowd its money's worth.

Consisting, as it did, of Mozart's A Major Concerto (K. 219) and the D Major concertos of Brahms and Tchaikovsky, it was necessarily a very long concert. But it was a brilliant one from start to finish. There could be no more convincing demonstration of Oistrakh's versatility and, of course, endurance.

Beautiful Brahms

The high spot was, for one listener, the Brahms work. It went like a charm, all of its sweep and warmth glowingly expressed both by orchestra and soloist. But then, the Mozart concerto was beautifully handled, too, as was the first movement of the Tchaikovsky piece, which was all of it the writer could stay to hear.

"Suave" is a word that has frequently been used to identify Oistrakh's characteristic tone, and I can think of none better. It is neither a small nor a large tone and it is like velvet. Modest and friendly in appearance and seemingly devoid of temperament, Oistrakh tosses off masterworks as if they were child's play. His cadenzas in all three compositions last night were magical.

And I have rarely heard the orchestra play more fluently or with better balance under Mitropoulos' hand. Gone was the familiar tension that seems to take hold of Mozart and Brahms when he is at the helm. Only in the Tchaikovsky concerto, where it was logical, did some theatrics assert themselves. The orchestra was, by the way, sensibly reduced in size for the Mozart performance.

If ever there was one, this was a concert not to be missed.

TIMES
New York, N.Y.
DEC 22 1955

Music: Oistrakh Plays

Soviet Violinist Heard in Three Concertos

By HOWARD TAUBMAN

DAVID OISTRAKH, the Russian violinist, gave a party at Carnegie Hall last night. It was a party that the houseful of paying guests will long remember. For Mr. Oistrakh played three concertos — Mozart's A major (K. 219) and those by Brahms and Tchaikovsky, two of the towering works for violin and orchestra.

Joining with Mr. Oistrakh as hosts were the New York Philharmonic-Symphony and its permanent conductor, Dimitri Mitropoulos. They were all playing for the orchestra's Pension Fund, and they were all contributing their services.

Mr. Oistrakh had left no doubt at his recitals that he was one of the outstanding fiddlers of our day. Playing great music like the Brahms concerto last night, he reinforced the first impression and added to it. He is a master fiddler by any standards, technical or interpretive.

Once again one was stirred by the quality of his perceptions and the sturdiness of his intellect. This was playing that had a fine mind behind it. There was also a warm, enkindling sensitivity. Head and heart were inextricably linked in performaces that ranged from delicate tenderness to magisterial force.

Mr. Oistrakh's approach to the Mozart concerto was his own. It seemed to be based on the assumption that the classical eighteenth-century style need not stress refinement alone. There was virility in this Mozart and also, if you please, the style of the aristocrat.

The Brahms was on a level that few violinists in this listener's experience have matched. The tone took on more body and glowing color, and the style became more commanding. Every phrase of this work came to ardent life. The long-breathed song of the slow movement had an incomparable purity and eloquence that made it the most memorable playing of the evening.

Anyone who thought that the Tchaikovsky would be an anti-climax after all this was mistaken. For this sovereign musician had a surprise up his sleeve. He took Tchaikovsky's lush tunes and gave them dignity without robbing them of their essential character; he was lyrical without being maudlin.

Mr. Mitropoulos and the orchestra rose to the occasion and to the inspiration of Mr. Oistrakh's performances. They, too, played with vitality and color; they were fit companions for the violinist.



David Oistrakh

The Program

PHILHARMONIC-SYMPHONY. Dimitri Mitropoulos conducting, David Oistrakh, violinist. At Carnegie Hall.
Violin Concerto in A (K. 219)....Mozart
Violin Concerto in D.....Brahms
Violin Concerto in D.....Tchaikovsky

DEC 23 1955
WORLD-TELEGRAM
New York, N.Y.

Tschaikowsky Concerto Week at Carnegie Hall

By LOUIS BIANCOLLI.

This is Tschaikowsky violin concerto week at Carnegie Hall.

Twenty-four hours after David Oistrakh gave us his version of the Tschaikowsky classic in Carnegie Hall, Erica Morini was giving us hers last night.

A further parallel was in the fact that the Philharmonic was again the accompanying orchestra, though this time George Szell conducted, not Dimitri Mitropoulos.

There were similarities, too, in the reading, as well as marked divergencies—all, I would say, in the interest of variety, which is the spice of music, too.

Like Mr. Oistrakh, Miss Morini is a first-class fiddler, with a commanding tone and technic. She long ago came to terms with this concerto.

Like Mr. Oistrakh, she reeled off a beautiful melodic line last night, tossed off the passage work like child's play, and wooed the slavic spirit.

One difference between the readings was in the approach, call it poetic, emotional, or expressive.

Miss Morini put herself into the music until it became a personal communication. It was ardent, intense, exuberant, like herself, no doubt.

The factor of personality was stronger than it had been the night before. Mr. Oistrakh seemed more inclined to step aside and let the music speak for itself rather than for him.

Both were excellent performances, Miss Morini's the warmer and more sensuous; Mr. Oistrakh's the more probing and controlled.

As Romain Rolland said of the second and third "Leonore" overtures, "let us prefer both."

Mr. Szell and Miss Morini have teamed up in this concerto so often and so brilliantly that it wasn't surprising to find them teaming up again in the same vein.

A further Tschaikowsky classic came in for powerful rendering last night—the Fourth Symphony. This has been a kind of season of the Fourth, and Mr. Szell's reading challenges all contenders.

DEC 22 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Oistrakh Dazzles With Mitropoulous

By LOUIS BIANCOLLI.

After giving other parts of the country the benefit of his winged art, David Oistrakh was back again in Carnegie Hall last night, this time with an orchestra.

The orchestra was the Philharmonic Symphony, the occasion a Pension Fund Concert to which both Mr. Oistrakh and Maestro Dimitri Mitropoulos contributed their services.

We have now heard Mr. Oistrakh play with piano, with orchestra, and alone, and we find him superlative all three ways. He was again the facile master and searching artist last night—to the greater glory of Mozart, Brahms and Ischaikowsky.

Three-Ply Concerto.

For this was a three-ply concerto assignment, varied in style and mood and period, diversified in technic, yet finding the Soviet fiddler ever ready with endless stores of tone and feeling suited to each composer.

Mr. Mitropoulos was the perfect leader for this cross-country survey of concerto styles—versatile, dynamic and alert—and the Philharmonic men were equally eager and responsive fellow adventurers.

Mr. Oistrakh was first heard in Mozart's A major violin concerto. There, the elegance and pin-point precision of tone were a marvel, but, even more, there were the strength and vigor that underlay them.

More to the Fore.

The strength was more to the fore in the Brahms concerto, where the style is naturally more rugged and heroic. Yet, in all that turmoil and commotion, the tone sang sweetly and luminously—as if from the very heart of Brahms.

I have never heard that first movement cadenza so thrillingly played—everything so snugly and effortlessly in peace, the outer and inner voices weaving into an enchanted web of sound and feeling.

Warm as the response was to both the Mozart and Brahms concertos, what followed the Tschaikowsky concerto was a mass upheaval by comparison. People stood up and cheered.

From DEC 27 1955
HERALD-TRIBUNE
New York, N. Y.

Cast Changes In Met's 'Un Ballo'

The roles of Renato and Oscar in Verdi's "Un Ballo in Maschera" were embodied for the first time this season by Leonard Warren and Laurel Hurley, respectively, at the Metropolitan last evening. The rest of the cast were as previously, Jan Peerce, Herva Nelli, Marian Anderson being the other principals. Dimitri Mitropoulous again conducted.

Mr. Warren's Renato has been for some time now, a notable portrait. If anything, it seems to have grown in dramatic and musical values, not omitting greater subtlety all round. Vocally his impersonation of this character has always been an opulent one. Last night it was no less so, but with more significance, more point and finish than when he first assumed it. Clearly (to this listener, at least) the difference between then and now is spelled M-i-t-r-o-p-o-u-l-o-s.

The page boy turned in by Miss Hurley last night added considerably to the proceedings. She sang cleanly, with much gusto, and she moved about the stage like one completely at home in the music, as well as the scenic action. It remains to be reported that Miss Nelli, who sang the Amelia, had one or two uncertain moments with high notes in her second act aria, and that Miss Anderson's Ulrica, though musically adroit, lacked the necessary concentration and dramatic thrust.

R. B.

Des Moines (Iowa) Register
SUNDAY, JUNE 12, 1955

The Fieldhouse Was Filled With Music

SOME 350 Iowans participated in one of the great musical events of the year this spring when they presented the Hector Berlioz "Requiem" in the State University of Iowa fieldhouse. They were members of the S.U.I. symphony orchestra, chorus and four brass choirs, and they were directed by Dimitri Mitropoulos, world-famous conductor of the New York Philharmonic Symphony. The impressive Berlioz "Requiem" is seldom presented because of the vast number of instruments and voices required, and the Iowa performance was the first one Mitropoulos ever had conducted in the United States. These photographs were taken during rehearsals in the fieldhouse.



LaVONNE CLINE (left) of Omaha, a freshman, helps Nancy Norman of Denison lift her bass viol on to the concert stage. The symphony rehearsed for more than a month before Mitropoulos arrived. The university fieldhouse, 464 feet long and 430 feet wide, is the only building in Iowa City large enough to provide space for all the musicians who joined forces for the "Requiem."



TYMPANI SECTION alone took up considerable space. Players at left are Bruce Appleby (nearst camera) of Monticello, Robert Quinn of Marion, and John Whitlock, assistant director of S. U. I. bands. At right are Carol Chinn (nearest camera) of Moorhead, Minn., Fred King of Des Moines, Susan Fay of Jefferson. Ten kettle drums were used.

The Expressive Hands and Face of Dimitri Mitropoulos During Iowa City Rehearsals



(Continued on page 7) ▶

(Continued from page 5)

Iowans Play for Mitropoulos



CHORUS MEMBERS being checked by Sally Hudtloff of New Hampton are, from left, Terry Shook of Greene, Judy Templeman of Muscatine, Nelson Reeds of Iowa City and Lee Hobson of Iowa City. Miss Hudtloff, who is a senior majoring in music, also sang.



A RARE INSTRUMENT the Berlioz arrangement calls for is the bass trumpet held by Richmond Matteson (right) of Rock Island. Holding standard trumpet is Wayne Ludwigson of Rock Rapids.



FOUR MEMBERS OF BRASS CHOIR are, from left, Alton McCanless of Fowler, Col., Ed Waligora of Burlington, Richmond Matteson of Rock Island, and Don Johnson of Estherville. Johnson also sang.



MITROPOULOS shakes hands with Mrs. James H. Winter of Iowa City, cellist. Others are, from left, Mrs. Winter's husband, Jenny Cullen and John Van Nice of Findlay, Ohio. Miss Cullen is from Minneapolis, where she played with the symphony when Mitropoulos conducted it. She came to Iowa City to play the viola for the "Requiem."



PETER HAUG OF FORT MADISON, here being welcomed by the maestro, was one of 25 musicians from other eastern Iowa cities who asked to play in the "Requiem" under Mitropoulos. James Dixon, regular conductor of the S. U. I. Symphony Orchestra, is at left, and Herald Stark, director of the chorus, is at right. Other cities represented by guest players included Cedar Rapids, Davenport, Dubuque and Ottumwa.

TIMES
New York, N.Y.
DEC 30 1955

Music: A New Concerto

Oistrakh in Premiere of Shostakovich Work

By ROSS PARMENTER

EACH of David Oistrakh's Carnegie Hall appearances has generated its particular excitement. First came the two recitals. Last week there was the excitement of his playing three concertos with the New York Philharmonic-Symphony. And last night, with the same orchestra, was the United States première of the new Shostakovich Violin Concerto.

•

The concerto, to this listener's way of thinking, was a bleak, gloomy, rather lonely work, thorny in technical difficulties and intense in personal feeling, but thin in musical invention.

What gave the work its especial quality of loneliness was the way the solo part was written to stand so much in isolation. It was isolated because the rest of the violins had hardly anything to do, and because the timbre of the solo part stood out against the prevailingly dark scoring that sometimes was foggily atmospheric, sometimes growling and, in the fast movements, often a little hectic.

The concerto is highly unconventional. Besides being so unsymphonic in character, it has four movements against the usual three. The first and last movements have descriptive names — Nocturne and Burlesca. And the whole work strongly suggests a programmatic content.

•

It was hard not to feel that it was war-haunted. This was not so evident in the opening Nocturne, which suggested a long mournful solo (with a very simple tune that was hardly developed at all) played by the edge of a misty sedge-bordered lake. But the war feeling came out in the ensuing Scherzo, which echoed some of the same sort of mordant wit of "L'Histoire du soldat," the work that Stravinsky wrote after the close of the earlier World War.

When it came to the Andante, surely that was some of the heavy tread of people left homeless by war that was described. And the muted drum roll that was heard under the long phrases of the keening violin suggested the thunder of distant guns. And as Oistrakh developed the praintive melody in the cadanza it seemed to become a threnody.

The final Burlesca had some



Dmitri Shostakovich

some of the relief after the tension of war, but it had the frenetic quality of people trying to have a wildly happy time, and not really succeeding.

•

That it communicated describable things so vividly was in large part the result of Oistrakh's intense absorption in its inner meaning. He played it so personally, that despite its pyrotechnics it did not sound like a display piece. And his dexterity, clarity of articulation, accuracy of intonation, and purity of sound were all phenomenal.

The audience responded with tumultuous applause, with the men of the orchestra joining in. Six times the violinist was recalled and he only took two of the bows alone. He insisted that Dimitri Mitropoulos, the conductor, share the others.

In the final one Mr. Mitropoulos lifted the score from the stand and held it up before the audience so the work itself could be applauded. One did not notice a perceptible stepping up of the plaudits, though.

•

The Overture to Mozart's "Don Giovanni" and Vaughan Williams' Fourth Symphony were the other works of the program. Mr. Mitropoulos led both with a rugged intensity that was more suitable to the latter than to the former. And though the Vaughan Williams work is an impressive one, its austerity did not hold all of the capacity audience to the end.

DAILY NEWS New York, N.Y.
DEC 30 1955

By DOUGLAS WATT

Whatever else Dmitri Shostakovich's Violin Concerto, introduced here last night at Carnegie Hall, may have to offer, it makes great demands on the soloist for practically its entire 35 minutes. And since David Oistrakh, to whom the work is dedicated, was the soloist, these demands were met so splendidly that the performance won an ovation from the packed house. The audience cheered and applauded Oistrakh, conductor Dimitri Mitropoulos and the members of the Philharmonic-Symphony well into the scheduled intermission period.

This is Shostakovich's latest creation and it has been heard before only in Leningrad, where Oistrakh introduced it in October. The long first movement, titled "Nocturne," is songful but brooding—almost lugubrious. It is not until the second section, a scherzo, that Shostakovich gets his motor started, and here the orchestra percolates merrily for some six minutes.

No Rest for the Weary

The third movement, a passacaglia, is the heart of the work and in it the soloist finds his fullest expression. It ends with a long and difficult cadenza which, when completed, leads the violinist directly into the brisk and frolicsome final section, identified as "Burlesca."

The concerto is a showpiece and bears rehearing, but it must be reported that this listener found little satisfaction in the work as a whole on first aquaintance. Oistrakh's brilliant performance was breathtaking, but the orchestral part was not very impressive.

One curious aspect of the work is the absence of a brass section —at least of trumpets and trombones. This tended, at times, to make it almost a concerto for solo violin and strings with the result that long passages seemed lacking in tonal color.

All quibbling aside, though, Shostakovich's first violin concerto demonstrated once more before a full house what a gem of a musician this Oistrakh is.

DEC 30 1955
WORLD-TELEGRAM
New York, N.Y.

Music

Shostakovich Concerto A Triumph for Oistrakh

By LOUIS BIANCOLLI.

A large and deeply stirred Philharmonic audience gave David Oistrakh another standing vote of acclamation in Carnegie Hall last night.

Dignified Philharmonic patrons rose and cheered the Soviet violinist after he finished the American premiere of Shostakovich's violin concerto (written for him)—one of the most eagerly awaited novelties of the season.

Mr. Oistrakh was brought out repeatedly after what was in all respects one of the most exciting new scores of our time.

Much of the credit for the triumphant premiere goes to Dimitri Mitropoulos who provided an over-all reading that was steadily gripping in its living dynamism and absolute control.

Shostakovich has done it again—sent us a composition bristling with technical surprises, bold new idiom, and a lunging vitality. There is also a haunting poetry — serene and majestic—in its opening "Nocturne."

It is a concerto of many moods—the calm breadth of the opening; a blithe and darting scherzo; an almost classical passacaglia, a whirlwind finale that is one of the heartiest frolics in music.

Through it all stalks the probing, daring mind of one of the alertest innovators of our time. There is here a time for gravity, a time for sweet and soaring melody and most of all a time for comedy.

The middle movements are a bit less readily absorbed at a first hearing, lacking both the lyric fervor and design of the first and the rollicking sweep and sparkle of the last.

That last movement comes without a break after what would have appeared a superhuman cadenza if Mr. Oistrakh hadn't made it sound like child's play in the boundless ease that is his secret.

It is a fiendish concerto to play, with its swirling speeds and leaping intervals, its laughing rhythms and bustling double-stops. Mr. Oistrakh made it all seem a joy to play—as it was to hear.

The orchestra behind him was also kept busy in a wealth of watchful commentary on the solo fiddle and on itself. What rich and pungent episode lurks there, and what a brilliant job Mr. Mitropoulos did!

There was further brilliance in the reading of Vaughan Williams' turbulent fourth symphony — plus a massive strength and searching insight—as there was in Mozart's "Don Giovanni" overture that opened the concert.

From DEC 30 1955
HERALD-TRIBUNE
New York, N. Y.

MUSIC

The Philharmonic

By PAUL HENRY LANG

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, David Oistrakh, violinist. The program: Overture, "Don Giovanni" ..... Mozart Violin Concerto, Op. 99 (first performance in U. S.) ..... Shostakovitch.. Symphony No. 4 in F minor, ... Vaughan Williams

LAST night's concert by the Philharmonic under the direction of Dmitri Mitropoulos was notable for the premiere of Shostakovich's new violin concerto, played by our distinguished guest from Russia, Mr. Oistrakh.

The concerto is a difficult musical genre. In earlier times it was a wonderfully integrated type of music, but already in Beethoven's time it presented problems that stumped the serious composer. Beethoven himself gave up writing concertos at an early stage in his career, and after his time the genre degenerated into empty display pieces from which only a handful of concertos stand out as great works of art. But in more recent times the concerto—now a thoroughly integrated symphonic composition—again found favor with some of the greatest composers.

Shostakovich's new concerto is not a significant contribution to the literature that contains such masterworks as Bartok's or Profofiev's concertos. In the first place it is too obviously tailor-made for Mr. Oistrakh's dazzling bow and fingers; in the second, there is a plethora of commonplace detail with only a few glimpses of a wider view.

The first movement is a plaintive piece in which the meandering "endless melody" of the solo instrument is accompanied by rather monotonous low strings. When played by a violinist of Mr. Oistrakh's stature the wailing, Gypsy-like melody has a certain charm, but I found it lacking in variety.

If the first movement was Russian in mood only, the second was a real Russian piece in that rather innocuous neo-Rimsky way. It goes fast, abounds in clever orchestral scenes and there is plenty of hustle and bustle.

The third movement, a passacaglia, starts with a nice orchestral introduction that for the first time shows a definite state of mind as opposed to mere routine and expert composing. But after a while Shostakovich's weakness—lack of organic development—becomes evident and the flowing melody gives way to rather meaningless figuration set against the ostinato bass.

The cadenza at the end of this



Dmitri Shostakovitch, whose Violin Concerto, Op. 99, received its American premiere last night.

movement I found embarrassingly commonplace, but Mr. Oistrakh's marvelous playing saved the day. Rimsky, the eternal Everyman of Russian music, was back in the last movement, as a consequence the concerto ended on a lively tone.

The soloist was in his element. Russian music without any problem except one: virtuoso fiddling. But that's no problem for Mr. Oistrakh, who treated the audience to a real feast.

• • •

The concert began with a potpourri from Mozart's "Don Giovanni." The program said "Overture to Don Giovanni," but what we heard was Mozart as amended by the late Mr. Busoni. It is inexcusable in this day and age, to ignore Mozart's own ending of the overture in favor of an arranger's work. I might add that Mozart's own introduction calls for "Andante" and not "Adagio."

The evening ended with that grand and sweeping symphony of Vaughan Williams, his fourth. This is one of Mr. Mitropoulos' favorites and he played it very well indeed. We again witnessed that curious after-intermission phenomenon that caracterizes the New York Philharmonic. They come back and play like another orchestra. Everything was fresh, sonorous, and convincing. Perhaps they should have two intermissions.

From DEC 30 1955
JOURNAL-AMERICAN
New York, N. Y.

Philharmonic Symphony:

Shostakovich Art Called Momentous

By MILES KASTENDIECK

FOR THE FRIENDS of contemporary music the Philharmonic-Symphony concert in Carnegie Hall last night was a momentous occasion. They heard the American premiere of Shostakovich's Violin Concerto opus 99 with none other than David Oistrakh as soloist and, for good measure, one of the most challenging scores of the 20th Century, Vaughan Williams' Fourth Symphony. (For the enemies of modern music it was probably a grim evening as a number sought the nearest means of escape.)

Dedicated to the Soviet violinist, the Shostakovich concerto appears to have been written for him primarily. The solo part is almost too conspicuous for a modern concerto. It is a prodigious part, requiring constant alertness and almost continuous playing throughout the 35 minutes. In consequence the orchestra plays an accompanying role for at least two whole movements. Otherwise the score is forward-looking in content and in sound.

The work is in four movements, something of a novelty in itself. The first, marked "Nocturne," is just what it is called: A Night Piece. Its darker hues have a melancholy strain as the movement pursues an introspective lyric course, not too easily assimilated on a first hearing. A "Fiddling Scherzo" works up into a rhythmic, virtuoso ending. In the Passacaglia that follows, Shostakovich's gift for melody takes hold. A brilliantly rhythmic "Burlesca" full of Shostakovich wizardry generates plenty of excitement for a grand finale.

Important Work

That this is an important work is unquestionable. Tailor-made for Oistrakh, it showed him off as the supreme technician and musician that he is. In the cadenza bridging the third and fourth movements, he displayed mastery enough to make any violinist breathless and then matched Shostakovich in the scintillation of the finale.

Mitropoulos and the orchestra did much more than play along with Oistrakh. They excelled in their own way. That they did even more in the Vaughan Williams is a story in itself, impossible to tell here. Theirs was a magnificent account of a disturbingly powerful work.

The only possible excuse for having the overture to Mozart's "Don Giovanni" open the concert must have been the anniversary year. Neither in choice nor in performance did it belong on this program.

POST
NEW YORK CITY
DEC 22 1955

WORDS and MUSIC

By Harriett Johnson

Oistrakh Plays for Pension Fund

David Oistrakh, Soviet Russia's leading violinist, played three concertos last night in Carnegie Hall as soloist with the Philharmonic-Symphony and helped the orchestra take in over $15,000 for its pension fund.

Dimitri Mitropoulos was on the podium throughout the evening with scores before him of the Mozart Concerto in A Major, K. 219; The Brahms Concerto in D Major and the Tchaikovsky Concerto. As all music lovers know, Mitropoulos almost invariably accompanies his soloists, minus score.

He had taken on the notes at Oistrakh's request. The violinist felt nervous playing with a conductor who didn't have the music before him.

It was in the Brahms Concerto that the 47-year old violinist came into his own and did the fullest justice to himself and the composer. Being a master technician with impeccable intonation, a remarkable bow arm and the rest of the virtuoso skills, he had no trouble surmounting with mastery the problems before him in any of the three works.

But the Mozart Concerto was heavy-handed both on the part of soloist and orchestra in its initial movement. The slow movement had a compelling intensity and beauty though Oistrakh's tone was too able-bodied for the transparency of Mozart. The final movement was the most satisfying. As a whole, however, the interpretation was without buoyancy or the elegant aerial grace of the Mozart style.

There was a gypsy nonchalance to the performance of the Tchaikovsky, which made the mood or the inspiration of the moment whip up the tempo or retard it as the spirit moved. Mitropoulos went to town with a synthetic Russian fervor and there was much schmaltz.

In the Brahms Concerto, the violinist played with a penetrating understanding of the work's big architecture. Oistrakh's variation in phrasing, color and dynamics also demonstrated his big vocabulary of expression. He and Mitropoulos showed a marked sympathy of attitude in the interpretation, with a superb result.

MUSICAL LEADER
CHICAGO ILL
DEC 1955

New York

Representative: SHIRLEY CECILLE CASH. 42 Cloverfield Road, So., Valley Stream, N. Y. Tel: TIlden 4-8192

With The Orchestras

New York Philharmonic-Symphony

On Oct. 27, the New York Philharmonic-Symphony featured a performance of Act III of Wagner's "Goetterdaemmerung" sung by an excellent cast from the Metropolitan Opera roster with Dimitri Mitropoulos conducting. While we have certain reservations about the projection and musicianship of Ramon Vinay as Siegfried, we must cheer the Immolation Scene as performed by Astrid Varnay. This was a great interpretation, sung with dramatic intensity. The work was preceded by a short Sinfonia Concertante (K. Anh 104) by Mozart.—W.F.L.

* * *

Rudolf Serkin was guest soloist in the first concert of the Senior Series of Young People's Concerts of the Philharmonic at Carnegie Hall, Oct. 29. He played Mendelssohn's First Piano Concerto. At the age of 12, he performed this very same work with orchestra, in public. Now, as a mature artist, he played the concerto with freshness and enthusiasm, with every phrase beautifully defined. The orchestra also played works by Wolf-Ferrari, De Filippi, Beethoven and Strauss, and also demonstrated the string instruments. Wilfrid Pelletier did a fine job on the podium, and Jim Fassett was commentator.—S.C.C.

* * *

The Philharmonic's program on Oct. 30, repeated the concert version of Act III of Wagner's "Goetterdaemmerung," surpassed the earlier presentation in effectiveness. Astrid Varnay's Brunnhilde was dramatically electrifying, while Mr. Mitropoulos and his orchestra brilliantly captured the excitement of this powerful score.—H.L.F.

* * *

The Philharmonic-Symphony's Nov. 3 concert, led by Mitropoulos, opened with Beethoven's "Fidelio" Overture, in tribute to the reopening of the Vienna Opera House, followed by the Mozart Piano Concerto in E flat, K. 482, with Pietro Scarpini as soloist. It was in the latter part of the program, comprising the Prelude and Passacaglia, Op. 42, by Ben Weber — a first performance one would wish to hear repeated as an ensemble of 12-tone composition—and Strauss' "Also Sprach Zarathustra," that the conductor and the ensemble achieved the high caliber of music-making one has come to expect of them. — H.L.F.

* * *

A rather strange program was presented by the Philharmonic Nov. 10. Half was devoted to inconsequential Weber and the other half to contemporary music, William Schuman's "Judith," and Robert Casadesus' Concerto for Piano and Orchestra in E minor. The performances were excellent throughout. Mr. Schuman's "Judith" is a stark work, with melancholy air, and with much substance. Mr. Casadesus' Concerto is nothing to be ashamed of, and he played it with vigor and enthusiasm. Oddly enough, the beauty of his playing was more apparent in Weber's "Konzertstuck," in which he achieved delicacy of texture and transparent hues that were utterly enchanting. The program opened with Weber's symphony No. 1.—S.C.C.

* * *

The family Casadesus visited the N. Y. Philharmonic, Nov. 13. First papa and mama (Gaby and Robert) gave an excellent, subtle reading of the E flat major Piano Concerto by Mozart. Then son Jean played the G minor Concerto by Saint-Saens. He had a clean, beautiful tone, and played with mature insight. The program also included Schuman's "Judith," the Strauss' "Dance of the Seven Veils" from "Salome." Mitropoulos conducted.—W.F.L.

* * *

Mpls. (Minn.) WCCO News Parade
SATURDAY, DECEMBER 31, 1955

Philharmonic Renames Dimitri

Dimitri Mitropoulos, former conductor of the Minneapolis Symphony Orchestra, has been reappointed musical director of the New York Philharmonic-Symphony for the 1956-57 season, marking his sixth year in this capacity.

Leonard Bernstein and Paul Paray have been named as new guest conducters for the season, and Bruno Walter and Guido Cantelli will return as guest conductors for the orchestra's CBS Radio broadcasts, heard Sundays at 2:30-4 p. m. on WCCO Radio.

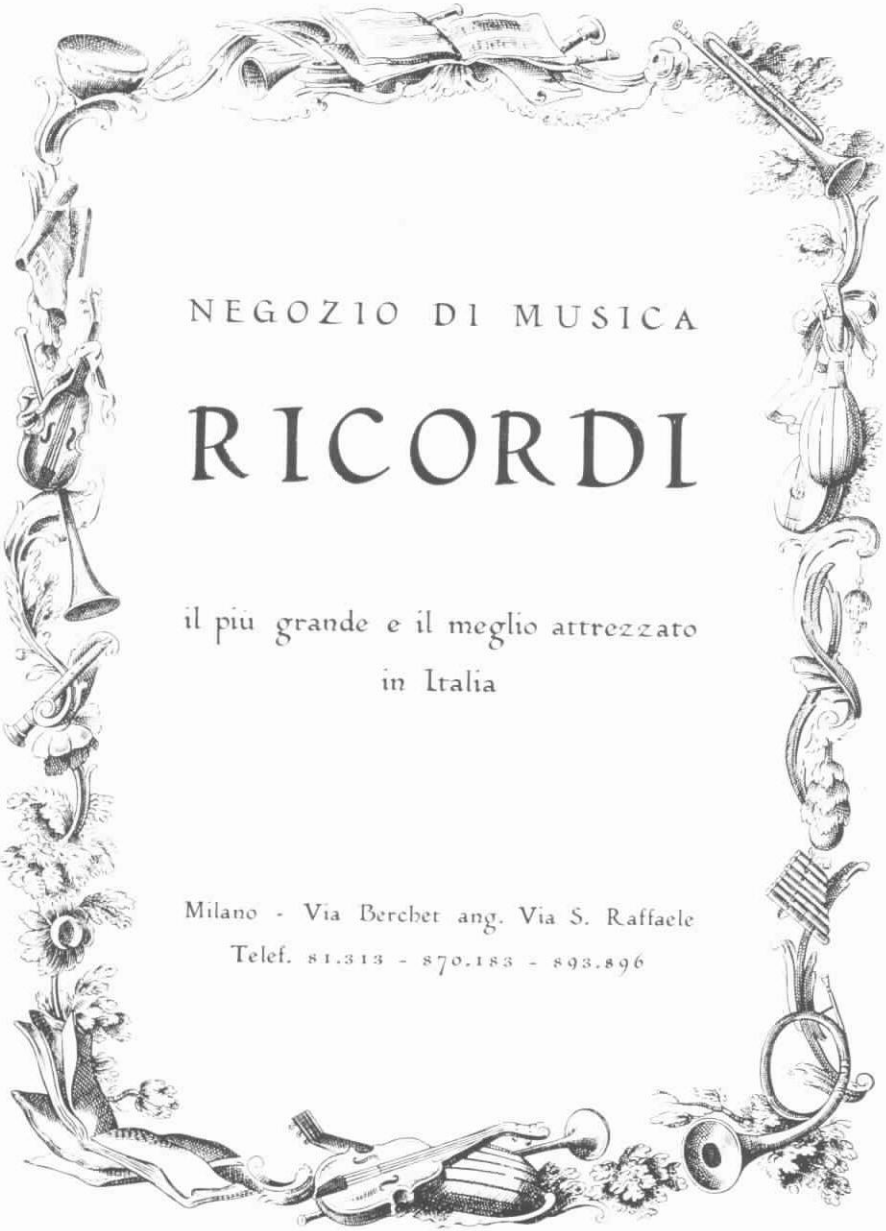
The 27th consecutive season of the New York Philharmonic-Symphony on CBS Radio will open Oct. 21, 1956. Again, the regular broadcast season will extend 28 weeks. A roster of soloists is to be announced at a later date. Meanwhile, the famed musical organizations continues its 26th season of distinguished concerts on the network.

TEATRO ALLA SCALA



Stagione lirica

1951–1952



NEGOZIO DI MUSICA

RICORDI

il più grande e il meglio attrezzato
in Italia

Milano - Via Berchet ang. Via S. Raffaele
Telef. 81.313 - 870.183 - 893.896

WOZZECK

Opera in tre atti e quindici scene
di
GEORG BÜCHNER

Traduzione italiana e adattamento ritmico di
A. M.

Musica di
ALBAN BERG

(Universal Ed. Vienna - Rappr. Carisch S. A.)

~

NOVITA PER MILANO



ALBAN BERG
MUSICISTA OLTRE IL VERO

Alban Berg nacque a Vienna il 9 febbraio 1885; suo padre era un commerciante benestante. Allevato con le normali cure di una buona famiglia borghese, soltanto verso i quattordici anni si ebbero i primi segni manifesti della sua vocazione musicale. Del resto anche i suoi fratelli coltivavano l'arte dei suoni, sua sorella minore suonando il pianoforte, suo fratello maggiore cantando.

Purtroppo questo sereno ambiente familiare doveva essere funestato, nel 1900, dalla morte del padre il che provocò un abbassamento delle condizioni finanziarie, per cui soltanto l'intervento economico d'una parente potè consentire al giovane Alban di continuare gli studi.

In quel tempo comincia a scrivere musica e restano molte composizioni per canto e pianoforte. Continua contemporaneamente gli studi e dimostra, dalle lettere rimaste, una cultura ed un gusto superiori alla sua età. Ciononostante, agli esami liceali viene bocciato proprio in composizione tedesca!

Nel 1904 supera gli esami ed è costretto per ragioni finanziarie, ad accettare un posto di funzionario, posto che occuperà durante due anni. Nello stesso anno avviene l'incontro con Arnold Schoenberg, incontro che modificherà addirittura il corso della sua vita.

Era stato il fratello a combinare la cosa: di nascosto egli si era recato dal maestro, portandogli delle composizioni di Alban perchè le esaminasse. A seguito di questo esame Schoenberg l'aveva accettato come allievo.

Questo tirocinio durerà sei anni.

Nel 1907 ha luogo la prima esecuzione pubblica d'un lavoro suo.

Continua a scrivere, sempre sotto la guida del maestro, guida che cessa di esercitarsi nel 1910.

Nel maggio del 1911 si sposa. Continua a lavorare intensamente e le esecuzioni di musiche sue hanno luogo sempre più frequentemente.

Nella primavera del 1914 Berg assiste alla rappresentazione dei frammenti di *Wozzeck* di Büchner e pensa subito ad una realizzazione operistica, ma richiamato alle armi deve soprassedere a concretare il progetto. Nel '20 l'opera è terminata, ma soltanto nel '25 venne rappresentata a Berlino. Seguì da allora anche le vicissitudini politiche, il regime nazista avendone proibito la rappresentazione e la diffusione. In Italia venne eseguita per la prima volta a Roma nel 1942; dopo la guerra a Napoli. In questi ultimi anni, del resto, tutto il mondo occidentale (ancora recentemente il governo cecoslovacco ne ha proibito la rappresentazione) ha fatto posto, nei maggiori teatri, a quest'opera accolta con enorme interesse e notevole successo.

Dal 1920 sino al '28 lavora a varie opere strumentali e pensa da quel momento alla composizione d'un'altra opera. Dopo aver pensato a vari soggetti si decide per *Lulù*, che è la fusione di due tragedie di Wedekind (*Lo spirito della terra* e *Il vaso di Pandora*). L'opera sarà finita soltanto nel '34 e la sua strumentazione resterà incompiuta.

Il 24 dicembre 1935 infatti la morte lo sorprende: un avvelenamento del sangue, contro cui inutilmente si tentano cure (persino un'operazione ed una abbondante trasfusione di sangue) ha ragione del suo fisico che inutilmente aveva tentato di vincere il male.

Presentare un'opera nuova è un impegno sempre. In certi casi questo impegno può diventare un pericolo, perchè difficile è mantenere un equilibrio e dare una esatta visione dell'oggetto. Nei tempi passati queste presentazioni non si rendevano necessarie. Era il pubblico stesso che accorreva alle opere nuove con una sete che sembrava inestinguibile. Oggi il pubblico ha necessità di queste presentazioni perchè troppo si è allontanato dall'artista.

Il lettore si stupirà di questa affermazione, abituato com'è a sentir dire il contrario, a sentir dire che l'artista ha abbandonato il pubblico. Non è vero. Il processo è tutt'altro. L'uomo, durante tutta la sua storia, quella almeno che conosciamo, dimostra la necessità d'una sollecitazione qualsiasi che lo porti al di sopra e al di là di se stesso, che lo esalti oltre le normali pulsazioni del suo cuore: la lotta con

le belve, la lotta coi suoi simili, l'estasi religiosa, l'amore per la cultura e per l'arte non sono che diversi sentimenti, di diversi momenti, nati dalla stessa necessità. Necessità di credere in qualcosa, sia pure nella sollecitazione fantastica che l'artista gli fornisce.

Il trionfo dell'arte, da un punto di vista popolare e di diffusione, si ha logicamente nell'800, quando appunto la fantasia dell'artista supera ogni barriera formale. Il romanticismo era stato la giustificazione ideale alla rivoluzione; questa conclusa, l'arte aveva continuato a lievitare nello spirito le speranze di un qualcosa d'inespresso forse, di non raggiunto, che trovava soddisfazione nella fantasia dell'artista.

Questa è la grande fortuna del melodramma: dare agli uomini un contrappeso di fermento alla loro quietudine.

Ma un nuovo fattore avrebbe nuovamente spostato l'animo degli uomini: le scoperte elettro-meccaniche prima e poi atomiche avrebbero dato un nuovo senso alla vita dell'individuo, staccandolo dall'arte e portandolo su di un altro sentiero. Nel giro di due generazioni la vita ha subìto tale una spinta che lo spirito umano è proteso verso le scoperte che quasi giornalmente ci esaltano e sconvolgono, così che l'arte è impallidita nel suo progressivo sviluppo e in essa l'uomo non trova più ciò che vi trovava nell'800, ma desidera trovare esattamente l'opposto: il riposo, la contemplazione, l'angolo remoto nella selva dei suoi pensieri. L'artista innovatore non interessa più, perchè non interessa la sollecitazione dell'arte. Beato Verdi che ebbe la grande fortuna d'essere amato, dal *Nabucco* sino a *Otello*, in tutte le fasi del suo prodigioso cammino in continua evoluzione. Una simile ventura non è capitata a nessun altro e nel suo nome oggi, da parte dell'ascoltatore, anzichè l'indizio del progresso costante si sottolinea la costante, diciamo così, perfezione.

Questa, ci pare, la ragione del distacco del pubblico dall'opera d'arte che insiste a voler sollecitarne una fantasia che non c'è più, attratta da altri oggetti.

La storia (ma evidentemente non si può pretendere che tutti conoscano nei più minuti particolari la meravigliosa avventura della musica) insegna, indica i graduali passaggi dell'arte da uno stadio ad un altro, nella quotidiana evoluzione del suo manifestarsi; insegna anche, così in musica come in tutte le cose, che lo stupore di oggi è norma di domani, che il gesto rivoluzionario di oggi, domani è legge. Ma, distratta la mente dell'uomo da troppe immagini caoticamente apparse davanti ai suoi occhi, il teatro musicale è fermo, paurosamente in bilico sull'orlo della sua stessa fossa.

È storia nota: più che storia, cronaca quotidiana: il repertorio non si rinnova. Verdi e Wagner, le due grandi colonne del teatro ottocentesco sembrano aver esaurito le possibilità del teatro, seguiti appena da uno sparutissimo nucleo di musicisti di qualità infinitamente inferiore.

Preso l'esterno per il tutto, come sempre avviene dell'arte, la formula verdiana e la formula wagneriana seguirono, come titoli in borsa, diverse quotazioni. Ma la formula wagneriana era certamente più attraente perchè prometteva « un avvenire ». Questo avvenire peraltro sarebbe miseramente naufragato nella mancanza di genio di chi credeva nella formula e non si accorgeva del contenuto essenziale dell'opera wagneriana. Verdi per contro, suonato anche dagli organetti all'angolo della strada, sembrava troppo banale a chi (desiderio legittimo non solo, ma obbligatorio per ogni artista) desiderava andare avanti ed in alto. Succedeva il fenomeno inverso a quello che si verificava per Wagner: là si assumeva la formula senza arrivare al contenuto, qui la formula si rifiutava e con essa il contenuto. La melodia infinita e il sinfonismo si contrapponevano alla forma chiusa (distillato d'antica saggezza musico-teatrale) e il teatro perdeva l'orientamento.

E con esso il pubblico.

In questa situazione cosa rappresenta Alban Berg e la sua prima opera *Wozzeck?* Rappresenta un momento della storia del teatro e dell'arte: rappresenta l'espressionismo. E l'espressionismo cosa rappresenta?

Non c'è periodo dell'arte che non sia strettamente legato ad un periodo dell'umanità: non c'è espressione d'arte che non sia stretta manifestazione dello spirito dell'intera umanità. Anche se l'umanità rifiuta quella manifestazione d'arte. Il rinascimento, il barocco, il classicismo, il romanticismo non sono che apporti dell'artista alla vita dell'uomo e ne sono nel contempo la raffigurazione. Così l'espressionismo.

In Italia, diciamo meglio, nei paesi latini, dell'espressionismo, nelle sue manifestazioni originali, giunsero, più o meno, soltanto gli echi, non avendo dato questi paesi, un reale apporto alla nuova manifestazione d'arte. L'espressionismo trovò la sua culla e sviluppò la sua breve vita in terra tedesca. L'arte prevedeva e presentiva la condizione del paese: condizione politica, sociale, ideale che avrebbe portato alla guerra e avrebbe dovuto portare ad un totale rivolgimento della vita (se non fosse intervenuto il nazismo con la sua atroce filosofia). La guerra avrebbe messo l'umanità di fronte a quel vero tragico che ad un certo momento era stato appannaggio dell'arte (il verismo) e avrebbe riportato la discussione che ha ripercussioni vastissime sino alla teologia, sulla qualità del vero e sulla sua interpretazione e sulla possibilità di rappresentazione. L'espressionismo, ad onta delle apparenze, che ad un esame superficiale possono suggerire il contrario, è il controverismo: il verismo è la rappresentazione del vero; l'espressionismo ne è l'interpretazione. Non v'ha dubbio che la ragione sia da questa parte piuttosto che da quella.

Anche se in fondo sia l'una che l'altra manifestazione scendono nella corrente del romanticismo (1).

L'espressionismo ebbe artisti ed opere d'arte di notevole importanza in ogni campo, dalla poesia alla pittura, dalla letteratura alla musica. Ma fu movimento che pur lasciando tracce che ancor oggi s'avvertono sensibilissime in molte opere contemporanee, ebbe breve vita. Nel tragico materialismo in cui la guerra aveva piombato l'umanità, nella falsa idolatria pagana che il nazismo istaurava (il nazismo come qualsiasi regime totalitario che crede di riassumere in se anche tutte le ragioni dell'arte, creando quel non senso che si chiama arte di stato e via dicendo), la forza spirituale dell'espressionismo doveva cedere ineluttabilmente, come qualsiasi forza spirituale deve cedere, apparentemente, alla forza bruta. Ma il seme era gettato e non al vento: oggi ancora, come già s'è detto, vive, nell'opera di molti contemporanei, il senso di quella verità.

Alban Berg crebbe nell'atmosfera dell'espressionismo ed evidentemente, accingendosi a scrivere un lavoro di teatro non poteva dar vita che ad un'opera espressionista. Di tanto maggior interesse e valore, vorremmo dire, in quanto questo espressionismo sarebbe risultato dalla sua collaborazione con un poeta vissuto cent'anni prima di lui, Georg Büchner. Anche Büchner cercava una verità e la cercava con un anticipo di cent'anni. Nato nel 1813 (come Verdi e Wagner, vedi coincidenza) egli è in anticipo sulla sua stessa generazione, quella generazione che vedeva tutto entusiasticamente, nella aspirazione al sublime, nell'abbandono fantastico, nella ricerca del bello nel fantastico, del sublime anche nell'orrido: Büchner guarda alla terra. Egli vede il vero e lo interpreta: la miseria può anch'essa esser fonte di poesia e poesia sono spesso le parole di Wozzeck. Ma questo stato di grazia, questa poesia è opera di Büchner poeta, ma v'è un Büchner polemico, un autore contemporaneo di Bellini e di Chopin, di Meyerbeer e di Schumann, di Mendelssohn e di Donizetti, un autore che vive la sua giovinezza nel clima pieno del romanticismo e che si accorge dell'enorme distanza che intercorre tra sogno e realtà, questa prendendo come scopo della sua arte. È forse anche questa una maniera di essere romantici.

Ma negli anni attorno alla prima guerra mondiale il senso di questo realismo era un altro: la polemica da morale si fa sociale, da ideale si fa politica e, desiderando con questi termini segnare degli estremi, preghiamo di comprenderli proprio nella loro estrema accezione. Alban Berg trova nel dramma di Wozzeck il dramma di un simbolo, il simbolo del miserabile; il miserabile, preda eterna di ele-

(1) È straordinario come, allontanandosi nel tempo, ogni manifestazione dello spirito umano trovi collocazione nel romanticismo dal quale ad un certo momento sembra sia necessario distaccarsi violentemente e non ci si accorge che non dal romanticismo ci si stacca, ma dalla romanticheria che è la scoria di quello.

menti eterni: la paura, l'ignoranza, la gelosia, da una parte e dall'altra uomini come il Dottore, che della miseria altrui fa un « esperimento », il Capitano che ne fa un « divertimento », il Tamburmaggiore che ne fa un oggetto di scherno. La tragedia (ed ecco l'interpretazione poetica, il realismo fatto opera d'arte) non è tanto in Wozzeck che la provoca uccidendo Maria e suicidandosi, quanto nell'abbandono ad essa, nella impossibilità di ribellarsi ad essa: la tragedia non sta nella coltellata, ma nella miseria totale dell'essere che la vibra, nell'essere che non può non vibrarla perchè è l'unica cosa che possa fare, l'unica cosa si direbbe che gli possa dare una parvenza di dignità umana. Ma sopra tutto la tragedia è nella responsabilità del Dottore e del Capitano che sprofondano sempre più, nella sua miseria, il soldato Wozzeck: questo è l'elemento polemico. Negli anni intorno alla prima guerra mondiale come un secolo prima, come forse un secolo dopo ancora sarà. Com'è sempre stato.

Intorno al soldato Wozzeck stanno poi gli altri personaggi, simboli del dramma: il Capitano (l'ipocrita); il Dottore (l'esaltatore del materialismo); il Tamburmaggiore (l'animalità maschile); Maria (la debolezza). Tutti egualmente miserabili, ma nessuno così ineluttabilmente oppresso come Wozzeck. Da ciò la sua assunzione ad una condizione mitica, che è condizione indispensabile al teatro.

Si ripropone di frequente il problema dell'impegno (1) morale dell'artista di fronte all'umanità oltrechè di fronte all'opera d'arte (2). Certo che se mai questo impegno si è mostrato, ciò fu per opera dei poeti e dei musicisti espressionisti.

La polemica sociale, violenta e senza quartiere, del poeta, trova un corrispettivo nella violenza espressiva del musicista: il canto si spezza perdendo ogni « bellezza » per acquistare solo espressione, qualunque essa sia, comunque sia raggiunta (il maggior esempio è la *Dreigroschen Oper* di Kurt Weill che nessuno osa mettere in scena...). Da ciò l'ammissione di altre formule d'enunciazione, vicino al canto: il parlato cantato (Sprachgesang), il parlato ritmico, il parlato libero, che si alternano al canto propriamente detto; da ciò lo sfruttamento timbrico di ogni singolo strumento (in contrasto con l'ideale romantico culminato nell'impressionismo che curava specialmente l'impasto strumentale, cioè l'annullamento di ogni singolo timbro in un vasto e composito colorismo sinfonico), addirittura la

(1) Imperfetta traduzione del termine « engagement » ritornato in questo dopoguerra oggetto di discussioni senza fine. Termine nato in Francia, con un particolare significato, sopra tutto politico, che una qualsiasi traduzione italiana non rende nel suo valore più intimo.

(2) Ho visto recentemente annunciato un concerto di *musiche concrete* di alcuni autori francesi, in evidente polemica con la corrente diremo così astrattista e neoclassica. Senza entrare nel merito, mi è sorta una domanda spontanea: quando la musica è concreta e quando no? Forse che l'*Eroica* è più concreta della *Settima?* e l'*Ave Maria* di Schubert più del suo *Momento musicale?*

ammissione nelle orchestre normali di strumenti particolari (risulta evidente a chiunque che una fisarmonica in orchestra dà un particolare colore, per esempio) quando non addirittura, come in *Wozzeck*, di interi complessi quale un'orchestra campestre. Il fine, si suol dire, giustifica i mezzi, ma in questo caso sono i mezzi che esclusivamente danno il fine: non sarebbe concepibile un'opera espressionista che non usasse di questi mezzi.

Ma giunti a questo punto può da taluno sorgere la domanda se fosse veramente indispensabile avviarsi su un terreno che evidentemente era minato se, tanto raramente, da allora l'opera d'arte ha avuto affermazioni quali contava per il passato.

Anche questo ragionamento, se si voglia farlo, porta su un terreno minato: porta cioè all'amara constatazione sulle precarie condizioni dell'arte contemporanea, condizioni cui si è arrivati non per colpa (o merito, la storia solamente potrà dirlo) solo dell'espressionismo, ma certo in quel periodo iniziatesi e tali rimaste sinanche ad oggi. Discorso vecchio ormai e pieno di risorse dialettiche, acquisite appunto dalla lunga, ahimè troppo lunga esperienza e che ineluttabilmente lascia immutate le opinioni e i fatti quali sono.

Il ciclo si richiude sul discorso iniziale di questo scritto, ma riporta in evidenza quella forza che continuamente, dalla voce di Orfeo in poi ha spinto l'artista a rinnovare i suoi mezzi d'espressione in una sempre rinnovata gara d'emulazione tra la fantasia e la sensibilità dello spettatore e la sua opera.

Verdi, lo si è detto, è un meraviglioso esempio che va dal periodo che diremo, tanto per intenderci, risorgimentale fino alla più potente umanità che teatro musicale abbia visto. Forse a nessun musicista fu data una così aperta genialità e una vita tanto lunga e così ben collocata nel tempo da consentire questo progressivo rinnovamento dei propri mezzi d'espressione. Agli altri è dato di arrivare come meteora su questo mondo, lanciando, quando vi sia, il suo fascio di luce, sconvolgendo quel tanto di terra che si trova d'intorno, lasciando qualche traccia di se e infine scomparendo. Altri ancora, e sono i più, si interrano senza luce, confondendosi con la materia esistente e in essa scomparendo.

Certo è che dopo Verdi e dopo Wagner (un teatro e un altro teatro), dopo Mussorsky e dopo Debussy (ancora un altro ed un altro teatro) non restava che la via di Puccini, l'unico degli operisti postverdiani che abbia saputo dire *qualche cosa*, tutti gli altri arrivando a dire *una cosa*, anche se gloriosamente.

Era il trionfo del verismo, nato da una cattiva interpretazione degli epigoni che prendevano il lato esteriore dell'operismo anche verdiano (forse che la storia di *Otello* è molto diversa, appunto nei suoi lati esteriori, da quella dei *Pagliacci?* Un corto di vista non ne vede le enormi, abissali differenze operate da due artisti di così differente levatura quali Verdi e Leoncavallo) e credevano di poter ripe-

tere all'infinito la formula ottenendo sempre lo stesso risultato. Fu anche questa fiducia nella formula, questa mancanza di genio che portò alla stanchezza un teatro che non sapeva dare più niente di nuovo. Nel campo del fantastico, si ridicevano cose che altri aveva dette con tanta più efficacia; nel campo del veristico non si faceva che ripetersi (anche il brivido più violento, quando diventi abitudinario cessa di provocare brivido). Occorreva dunque ritornare a più antiche origini, sia pure con mezzi diversi, ritornare alle fonti addirittura, così come, quando un ruscello s'intorbida, se ne risale la corrente a trovare il tratto ancor limpido, sia pure sino alla sorgente. Ecco perchè in quel tempo si fece gran parlare di Monteverdi: perchè Monteverdi era la sorgente purissima del teatro musicale. Monteverdi era stato il primo espressionista del teatro musicale: era stato il primo cioè che aveva fatto cantare un dramma, mettendo in quel canto una vibrazione che, da sola diventava dramma, era stato il primo a creare un dramma musicale. Ricreare il dramma in questa via era l'intento, conscio o no dell'artista espressionista.

Alla lunga, ogni disputa sull'arte si esaurisce in un gioco verbale sul quale si può capirsi perfettamente e non capirsi affatto a seconda che dietro le parole ci sia una particolare sensibilità che faccia capire ciò che le parole non arrivano ad esprimere. Ciò che poi conta è vedere la vitalità dell'opera d'arte. Ma conta anche vedere di dove parte l'artista per arrivare alla sua creazione.

Berg stesso dà alcune spiegazioni della sua opera d'arte, in qualche scritto sulla musica e sul teatro. Ad un certo momento egli afferma la necessità di fare della musica tanto buona che ne risulti del buon teatro. In ciò si vede la preoccupazione del musicista, quella preoccupazione che purtroppo molti musicisti non hanno, intenti soprattutto a fare del teatro con musica, tutt'al più. Da questa preoccupazione nasce a sua volta la necessità di racchiudere la propria materia in forme prestabilite che abbiano già in quanto forme, un preciso carattere emotivo e quindi drammatico; in questa libera ma cosciente scelta non c'è nessun amore d'arcaismo e nessun desiderio di riforma (è lo stesso Berg che ce lo rivela): c'è sempre e soltanto il desiderio di servire il dramma senza peraltro rinunciare alla musica, anzi di servirsi di questa per potenziare quello.

Ma cosa s'intende per musica? Per il profano è musica «Questa o quella» come «Casta Diva» come il «Credo» di Jago, come infine una Sonata di Beethoven. Il che è solo parzialmente vero. È vero (un paragone può servire), con quelle differenze che intercorrono tra un disegno a tratto ed un quadro, opere d'arte figurativa ambedue, ambedue espressive ed efficaci, ma evidentemente in modo diverso. Il disegno melodico dei primi operisti dell'800 ad un certo momento evidentemente si esaurisce sino a richiedere dell'altro. Ed ecco che il teatro si avvia poco a poco verso il sinfonismo sino ad arrivare ad essere, come ironicamente dice Schoenberg «una sinfonia per grande

orchestra con accompagnamento di canto ». E allora perchè mettere delle voci che cantano sul palcoscenico se si ha fiducia soltanto nel sinfonismo d'una grande orchestra? (1). Nello stesso periodo, più o meno si affievolisce l'importanza del canto come mezzo d'espressione solo e insuperabile (il colorismo sinfonico di Verdi è avvertibilissimo nelle sue ultime opere pur senza la completa abdicazione dell'espressivismo canoro); d'altro canto la voce umana, oltre che strumento è veicolo della parola: in un tessuto musicale più elaborato, queste funzioni possono essere espletate in altro modo, ma non abolite, evidentemente. Ecco allora la voce che si piega alle molte esigenze dell'espressionismo che cerca anche con quel mezzo di raggiungere quella verità espressiva nella quale l'artista crede: la voce canta, la voce parla, la voce sillaba, la voce recita. Sono sfumature forse, ma ognuna ha una sua importanza, una sua funzione in quel determinato momento, per quel determinato personaggio.

Tutto ciò, è inutile dirlo, è fatto per stupire. Vogliamo dire che tutto questo complesso di novità, questa libera (ancorchè vigilata e misurata) scelta dei mezzi e la loro enunciazione non può lasciare indifferenti. Può entusiasmare chi veda in una siffatta opera una speranza di sopravvivenza del teatro musicale (il teatro non è la verità, ma una interpretazione della verità; il teatro musicale è una superinterpretazione d'una verità già traslata) e può irritare chi, senza saperlo, dorme tra le tombe di un teatro che sopravvive per opera delle sue più alte imprese passate. Le considerazioni sulla « nobiltà di fattura », la « serietà d'intenti » ecc., dietro cui si nasconde la noia del vieto luogo comune cui da anni (salvo eccezioni, in su o in giù, ma rarissime) siamo abituati, qui non è pronunciabile. Qui siamo di fronte ad un'opera che è invenzione di mezzi nuovi, ad un'opera che è espressione d'un periodo della storia dell'uomo, che ha lasciato un solco, ad un'opera infine che raggiunge una maturità vorremmo dire inspiegabile se si pensa che si trattava della prima opera d'un musicista ancor giovane che creava un modello da cui solo l'ignoranza (e altre cause affatto estranee all'arte) può prescindere. Essa giunge, sebbene storicamente logica, come fulmine a ciel sereno per un pubblico normale, per un pubblico cioè che basa i nove decimi della sua conoscenza all'operismo di repertorio (selezionato e del più alto valore non v'ha dubbi, ma nondimeno di repertorio) e che ha arrestato a quello la sua conoscenza e quindi la sua sensibilità e la sua possibilità d'apprezzare certi valori che lo sbalordiscono e possono renderlo diffidente come di un tentativo di lesa maestà.

Questo è veramente il segno della frattura lamentata nel nostro

(1) Un'altra forma di aberratio theatralis è quella enunciata da certi « puristi della musica » che, entrati in un teatro d'opera, chiudono gli occhi... e ascoltano. Teatro deriva dal verbo greco « theaomai » che significava contemplare, guardare ed in ciò sta l'assurdo di quel teatro che pretende di non farsi guardare.

secolo: non tra arte e pubblico, non tra arte passata e presente, ma frattura nella coscienza stessa dell'uomo che non sa ritrovare se stesso se non in manifestazioni non artistiche, in una assuefazione ad una condizione spirituale statica, piuttosto che nella ricerca d'un equilibrio tra la sua anima ed il suo corpo in una vita che non è stasi ma divenire continuo.

L'uomo che ha visto cadere una ad una (e altre vedrà) le « verità » nelle quali credeva e si assuefà giornalmente alle successive verità che si vanno scoprendo, non vuol assuefarsi alle nuove verità dello spirito. Quegli stessi che già hanno prenotato un posto sul primo mezzo in partenza per la luna, fremono ancora di commozione alle avventure del melodramma (e ciò non sarebbe male), ma restano incerti quando addirittura non indignati delle manifestazioni d'arte contemporanea (e questo è male).

E restano sempre più soli in questo mondo che poco a poco vedrà cancellati quei sentimenti per i quali soltanto mette conto di vivere.

Ma ciò non è colpa dell'artista che disperatamente lavora per dare al suo simile qualcosa.

Il capolavoro? no: solo una piccola chiave per entrare in un mondo diverso nel quale il vero e il bello, l'orrido ed il fantastico solo esistono perchè dalla nostra stessa vibrazione ci creiamo ciò che l'arte, interpretando ci suggerisce.

L'OPERA NEL SUO ASPETTO DRAMMATICO E MUSICALE

L'opera *Wozzeck* si avvale del dramma stesso di Georg Büchner, come libretto. Come abbiamo già detto, il poeta, morendo, ha lasciato più che un'opera organicamente compiuta, una serie di frammenti, di scene, che forse poteva pensare di sviluppare e distendere in un « testo » teatralmente più compiuto ed organizzato. Se ciò fosse avvenuto, probabilmente il musicista avrebbe dovuto operare una riduzione, tagliare, sfrondare nella distesa prosa e tenere per la sua necessità di drammaturgo-musicista solamente il nocciolo del dramma. Essendo qual'era rimasto dalle mani del poeta, il dramma invece è servito tal quale al musicista che solo ha dovuto scegliere le scene più adatte a questa trasfigurazione musicale e, concatenandole l'una all'altra (e nulla meglio della musica si presta a questi legamenti) formarne tre atti e ricostruirle in opera in musica. Le parole stesse che Büchner scrisse, la sua stessa prosa sono diventate musica, abolendosi anche qui il concetto di necessità poetica, diciamo meglio di versificazione (che spesso nulla aveva a che fare con la poesia) dell'ottocento melodrammatico.

Il dramma originale si compone virtualmente di ventisei scene; diciamo virtualmente perchè alcune di queste non hanno che la durata di poche battute e non possono quindi esser dette delle vere e proprie scene; oltre a ciò rimane il fatto che sappiamo esser rimasto il testo semplicemente allo stato d'abbozzo. Comunque di queste ventisei scene, Alban Berg ne ha colte quindici, cinque per ogni atto, come vedremo nell'analisi dell'opera, raggiungendo quella « organizzazione » drammatica indispensabile alla rappresentatività di un'opera

teatrale. Esse sono collegate da interludi che, per lo più conchiudono la precedente e preparano la seguente.

L'orchestra ha un organico molto grosso così che si può dire vi siano tutte le possibilità coloristiche concesse dal più vasto assortimento di strumenti: in scena trova posto oltre a ciò una banda militare ed un'orchestra da osteria (un'orchestra campestre si direbbe con una terminologia abbastanza comune).

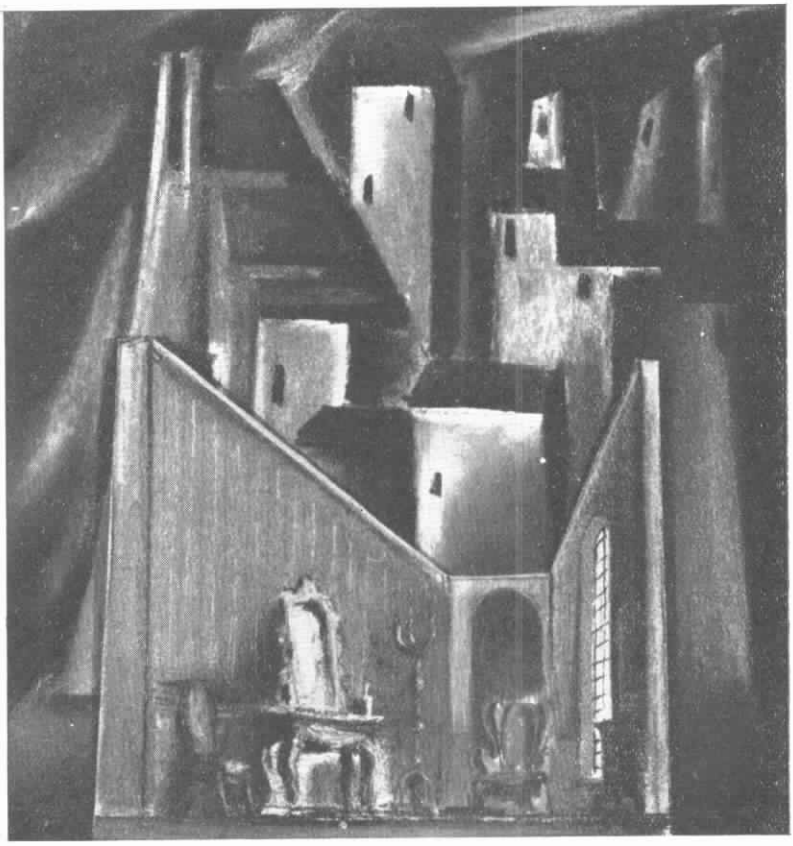
Infine, sempre sulla scena, compare anche un organetto, o per meglio dire un pianino meccanico.

L'uso dei singoli strumenti e dei vari gruppi è severamente alternato per una esatta caratterizzazione dei personaggi e dei loro sentimenti.

Le voci dei cantanti sono usate spesso non soltanto col loro valore melodico, ma anche come « Sprechstimme » ovverosia come voce declamante, via di mezzo tra il canto aperto e la fredda recitazione: genere instaurato da Arnold Schoenberg nel suo *Pierrot lunaire*. Teniamo subito a dire che non si deve pensare a questo Sprechstimme come al parlato dei Singspiele tedeschi (il *Fidelio* per esempio) dove il recitativo italiano diviene proprio il parlato, come nella commedia. Qui si tratta di una quasi-melodia, scritta con note musicali che stanno ad indicare un'altezza dell'intensità della parola, un ritmo preciso che deve coincidere col ritmo dell'orchestra: è insomma veramente qualcosa che si avvicina al recitativo secco del melodramma italiano.

Ma oltre a questo vi è anche un vero e proprio parlato, come vedremo, assommandosi così a tre i tipi di « pronuncia » del testo.

Atto Primo. - L'opera non ha sinfonia e nemmeno preludio. La prima scena rappresenta « La stanza del capitano ». L'ufficiale seduto su di una seggiola mentre Wozzeck lo rade, parla del tempo, della virtù, della morale; Wozzeck si limita a rispondergli a monosillabi e poi, sollecitato dal capitano, con frasi che denotano una specie di stupore rassegnato di fronte alla sua miseria. La seconda scena « Aperta campagna e nello sfondo la città » vede Wozzeck che taglia legna con Andres; fa strani discorsi di paure, di misteri che denotano la sua psiche oppressa, si direbbe dai complessi d'inferiorità della sua condizione. La terza scena ci porta nella « Camera di Maria »; la donna tiene il bimbo in braccio e ammira il Tamburmaggiore che passa con la banda militare. Poi arriva Wozzeck, che non entra nemmeno, e racconta le sue fantasticherie. Sulla miseria di Wozzeck s'innesta la miseria di Maria, donna di dubbi costumi, si direbbe da certe allusioni successive d'una vicina. Nella quarta scena siamo nello « Studio del dottore »: qui è il contrasto tra la quasi-demenza di Wozzeck e la presuntuosa scienza del dottore che lo giudica come un caso interessante e nient'altro. Nella quinta scena siamo « Davanti alla porta di Maria »: la donna guarda estasiata



Bozzetto di Gianni Ratto per la I Scena del Primo Atto

il Tamburmaggiore che la corteggia ed alla fine si abbandona al suo abbraccio. È il trionfo dell'animalità sensuale di questo essere privo di spirito.

Nello svolgersi di queste prime cinque scene già si delineano le figure del dramma e la loro consistenza, vorremmo dire, puramente fisica, materiale; non v'è, almeno per il momento, nessuna traccia di quelli che comunemente si chiamano sentimenti: non amore, non pietà, non speranza. L'anticipazione di Georg Büchner in questo è veramente straordinaria: se si pensa al momento in cui tale dramma, o abbozzo di dramma, fu scritto, momento in cui l'esistenza dell'uomo sembrava essere solamente un inno all'amore, alla gioia, alla bellezza, una continua aspirazione al sublime, tradotto in quella che fu la espressione primoromantica dell'arte, si vedrà come Büchner sia stato un uomo non del suo tempo o almeno che del suo tempo ha scelto quel lato meno esteriore meno apparente. Quel lato che, sfumata l'ebbrezza del primo incontro romantico, sarebbe poco a poco giunto sino al verismo e più tardi all'espressionismo di cui, il dramma di Wozzeck è, con cent'anni d'anticipo, il più straordinario esempio.

Forse per quest'opera drammatica era necessario l'incontro con la musica. Diciamo meglio *questo incontro* con la musica di Alban Berg.

Come abbiamo detto nelle prime pagine, la frammentarietà del testo anzichè nuocere al musicista, gli diede la possibilità di raggiungere la sua espressione che doveva essere necessariamente antiwagneriana e, diremo per brevità anche se con una certa improprietà, antiverdiana: non poteva cioè accedere alla melodia infinita o alla forma chiusa espressa nel convenzionale taglio melodico. Doveva essere una forma diremo quasi, aforistica che consentisse la creazione di altrettanti momenti, legati tra di loro da un'architettura ideale, ma esauriti ciascuno in se stesso. Altri musicisti tenteranno, in altra forma, la stessa strada, evidentemente l'unica che possa essere ancora aperta per il teatro musicale: si pensi a Darius Milhaud con le sue *opéra-minute*, a Gianfrancesco Malipiero con le sue *Sette canzoni*. Tentativi diversi, ma egualmente geniali, per raggiungere uno stesso scopo.

Tanto più importante storicamente quest'opera poichè per essa nuovamente si stabiliscono delle fondamenta su cui praticamente si innalzerà tutto l'edificio del teatro musicale contemporaneo, quello che conta appunto, storicamente almeno, se si ristabilirà quella tradizione che ancora tentenna. Un'altra volta si può fare il parallelo tra Alban Berg e Claudio Monteverdi, entrambi essendo riusciti per primi a dar vita ad una creazione di cui solo esistevano i presupposti.

Ognuna delle cinque scene che formano il primo atto può essere presa musicalmente per un brano a se stante così che parimenti cinque saranno i brani musicali: una *Suite*, una *Rapsodia*, una *Marcia militare e berçeuse*, una *Passacaglia* e un *Andante affettuoso*.

Naturalmente questi termini non devono essere presi strettamente alla lettera, ma accolti con una certa liberalità: la suite iniziale ad esempio non può certo essere apparentata con la suite bachiana... anche se di quella mantiene alcune forme e sopra tutto alcune terminologie, ma semplicemente come un seguito di brani musicali che stanno l'uno all'altro in rapporto per un, vorremmo dire, consequenziale contrasto: contrasto perchè alternati di ritmo e di movimento e di colore strumentale, consequenziale perchè nati l'uno dall'altro per esigenze espressive e dinamiche.

La *Suite* si compone di: un *Preludio*, composto delle prime trenta misure; una *Pavana* che inizia sulle parole del capitano « Il mondo mi fa spavento, quando penso all'eternità... »: una *Giga* sulle parole « Che tempo abbiamo oggi... »: una *Gavotta* su « Morale: ciò vuol dir costumato ». Un'*Aria* in tre parti durante la quale si svolge il dialogo tra il Capitano e Wozzeck. Terminato questo riprende, pur variato, il preludio che nelle sue variazioni appunto prepara la seconda scena.

Forse a non segnalare all'ascoltatore tutte queste suddivisioni, c'è da pensare che nemmeno se ne accorgerebbe e ciò per varie ragioni: prima di tutto per la fluidità con cui la materia è condotta onde la composizione formale-musicale e l'enunciazione verbale s'intersecano e si fondono, rendendosi l'una all'altra succedanea e complementare: oltre a ciò sta una certa unità tematica che dipende dallo sfruttamento di un nucleo melodico e ritmico nei molteplici aspetti delle variazioni, che pur presentandosi sempre diverse, mantengono sempre una fondamentale fisionomia che naturalmente ingenerà quella unità di cui poc'anzi si parlava e crea quella quadratura formale che delimita e anima le singole scene nella loro singolarità e nel loro sviluppo di contrasti e di conseguenze.

La seconda scena è una *Rapsodia*, ma non è da intendere con questo nome niente di improvvisatorio o di folcloristico, anche se il canto di Andres assume un tono popolaresco, bensì una forma libera in cui si svolge il dialogo di Wozzeck e di Andres, su un tessuto musicale sviluppato in forma di variazioni. In questa scena, per la prima volta viene usato il « parlato-cantato ». Riteniamo di straordinaria efficacia soprattutto la fine di questo brano, dopo che i personaggi in scena si tacciono, per un senso così spettrale e allucinante dell'orchestra, in cui s'insinua, quasi come unico elemento « vero », una tromba che sembra preannunciare col suo scandito ritmo militaresco, la scena successiva, quasi un « segno » di tutto il dramma.

Siamo nella camera di Maria: a quell'atmosfera di prima si sovrappone, sempre più marcata quella della banda militare che è la vera protagonista della scena, quasi lo spirito immanente della perdizione di Maria la cui vita dipende, si potrebbe dire, dalle mani di due soldati: Wozzeck e il Tamburmaggiore. Segue una *Berçeuse* che Maria canta al suo bimbo, brano altamente melodico e ricco di un



Bozzetto di Gianni Ratto per la III Scena del Primo Atto
e la I del Secondo e del Terzo

colore particolare che dà maggior rilievo a questo personaggio che è il meno rilevante tra tutti: questa scena è concatenata ad un successivo affrettato dialogo tra Franz e Maria in cui il soldato fa strani accenni a cose che sta scoprendo: frasi sconnesse apparentemente di una mente che sta tra la malattia, l'insipienza e la morbosità. Ancora una volta qui la musica si fa ponte tra una scena e l'altra, sviluppando elementi melodici e ritmici della scena passata e affacciandone altri che troveremo sviluppati nella successiva, una *Passacaglia*.

Questa *Passacaglia* è forse il brano più interessante e composito di tutta l'opera ed è l'unico che sia scritto in tecnica dodecafonica anche se qui e là altrove fan capolino dei procedimenti seriali. La passacaglia era un'antica danza spagnola secondo alcuni, italiana secondo altri che nella sua formazione non differisce gran che dalla ciaccona di cui serba le ragioni costruttive, cioè il seguito di variazioni e, originariamente, costruita su di un « ostinato », generalmente affidato al basso. In tempi più recenti la passacaglia si è un poco distaccata dalla forma prima, abbandonando l'ostinato: è assai usata dai compositori contemporanei che vedono nella forma delle variazioni successive, una vasta possibilità di costruzione.

Questa di Alban Berg si compone di un tema e di ventuna variazioni. È interessante, crediamo, vedere il perchè della scelta di questa forma ed il meccanismo che muove parole e musica.

Ci si permetta osservare che sempre, nella storia dell'opera in musica, si è avuta una difficoltà, costituita dalla inevitabile necessità di far *narrare* qualcosa ai personaggi: tra un'aria, una cabaletta, un duetto ed un concertato, vogliamo dire, vi sono pur sempre, vi debbono essere delle parti di legamento che sono la narrazione, se così si può dire, in confronto all'espansione lirica di quei momenti che si sublimano appunto in aria cabaletta e via dicendo. Nell'opera italiana questi legamenti erano rappresentati dai recitativi, secchi o accompagnati che fossero; nell'opera tedesca (il Singspiel) queste parti erano addirittura sostituite dalla parola parlata; più tardi tutto diviene melodia e si canta tanto la sublimazione lirica della poesia quanto la materialità cronistica della narrazione (Wagner). Il dissidio però in nessun caso si colma; delimitata o no, vi è sempre una differenza tra quelle che chiameremo lirica e prosa, tanto per intenderci. Differenza che può (abbiamo detto può, soltanto) risolversi in un nuovo elemento che si sostituisca alla somma di quelli prima enunciati.

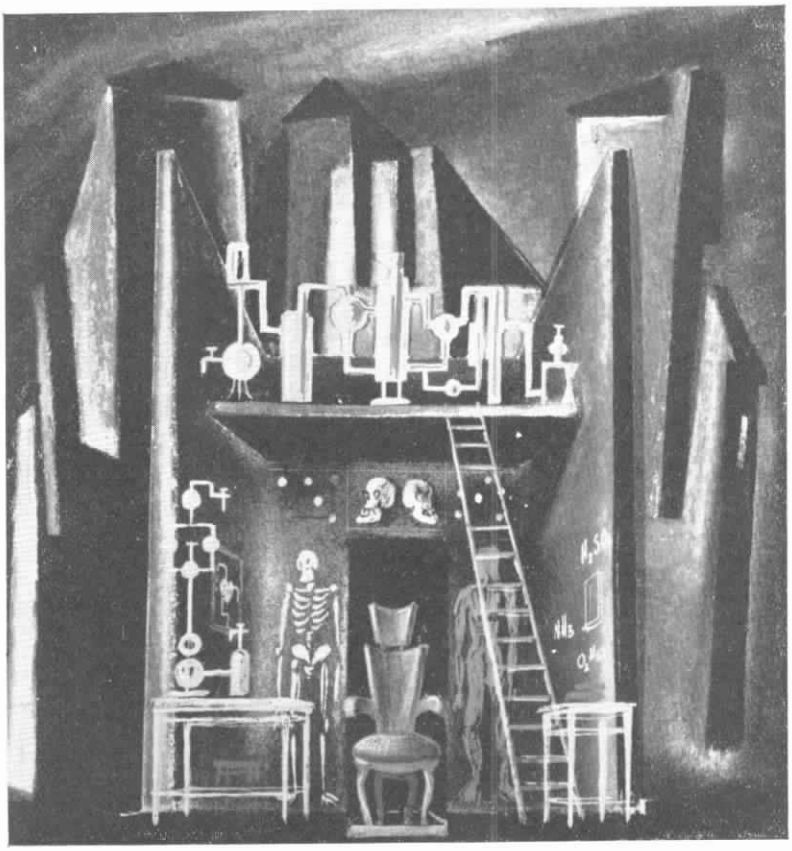
Il melodramma romantico e prima ancora l'opera buffa, sintetizzavano in poche parole di recitativo, intere situazioni che si esprimevano poi liricamente nelle effusioni delle romanze, dei duetti, ecc. Successivamente questa necessità di spiegazioni (il recitativo) si fa più analitica, trasferendosi talvolta dalla situazione avventurosa, in situazione spirituale: la parola, purtroppo rimane sempre tale, cioè un mezzo piuttosto freddo e limitato, la melodia non sempre si presta

alla delimitazione di queste indagini psicologiche, per cui deve subentrare la musica come tessuto e come materiale costruttivo: ecco la punteggiatura dei *Leitmotive* wagneriani che creano con una immagine prefissata una ragione lirica ai racconti dei personaggi. Più tardi si farà un altro tentativo: una costruzione musicale che quasi indipendentemente dalla parola cantata, crei nella sua plastica mobilità quell'interesse, quella situazione, quella emozione che la parola non riesce da sola a dare e che la musica da sola (si pensi alla sinfonia, alla sonata, ecc.) può perfettamente creare. Ma raramente una forma (appunto la sonata o la sinfonia) può avere la plastica dinamicità indispensabile a seguire un dialogo, per esempio ed ecco la necessità di scegliere forme più agili e plastiche: le variazioni, conglobate nella passacaglia, per esempio o nella ciaccona. Questa è fondamentalmente la ragione della fortuna contemporanea di queste forme cui s'aggiunge la possibilità di essenzialità espressiva, di economia fantastica, di sintesi che la variazione presenta.

La *Passacaglia* del primo atto di *Wozzeck* è forse il punto cruciale di tutta l'opera e per questo Alban Berg ha scelto questa forma, che mette conto di seguire nei suoi sviluppi.

Nessuna forma musicale può, quanto le variazioni, essere paragonata ad una narrazione. Per meglio rendere l'idea (e ne mette conto per l'importanza dell'esempio che abbiamo in esame e per la comprensione di tante cose al di là dello stesso esempio) apriamo il primo capitolo dei *Promessi sposi* e leggiamone qualche riga: « Quel ramo del lago di Como, che volge a mezzogiorno (*tema*), tra due catene non interrotte di monti (*prima variazione*), tutto a seni e a golfi (*seconda variazione*), a seconda dello sporgere e del rientrare di quelli (*terza variazione*, quasi una unione della prima e della seconda), vien quasi a un tratto, a restringersi e a prender corso e figura di fiume (*quarta variazione*), tra un promontorio a destra e un'ampia costiera dall'altra parte (*quinta variazione*): e il ponte, che ivi congiunge le due rive, par che renda ancor più sensibile all'occhio questa trasformazione e segni il punto in cui il lago cessa e l'Adda rincomincia, per ripigliar poi il nome di lago dove le rive, allontanandosi di nuovo, lascian l'acqua distendersi e rallentarsi in nuovi golfi e in nuovi seni (*sesta variazione*) ». Non c'è nessuno, pensiamo che abbia un minimo di dimestichezza con la musica che non veda, pur se non vi aveva mai prima pensato, articolarsi le sei variazioni che musicalmente se ne potrebbero trarre, così che la parola anche se semplicemente nata ad una narrazione, quindi non ad una funzione lirica, potrebbe assumere attraverso la forma musicale appunto, questa funzione lirica, cioè d'un'espressione di più alta ed intensa emotività. Si verrebbe insomma ad avere in un certo senso una appropriazione, da parte della musica, di valori espressivi e finalmente una restituzione in nuova materia.

Questo crediamo sia il processo creativo di questo brano del-



Bozzetto di Gianni Ratto per la IV Scena del Primo Atto

l'opera di Berg, che consente oltre alla creazione d'una pagina di musica assoluta, una connessione strettissima col testo e quindi il più alto risultato drammatico.

Il *tema* ha esatto inizio sulle parole del Dottore « Cosa vedo Wozzeck? », e continua « Ho ben visto Wozzeck, tossisci nuovamente »: vi è dunque un *tema* anche letterario, nella tosse del soldato e nel fatto che da ciò prende inizio il discorso del Dottore. « Signor Dottore, a volte vien l'impulso », dice Wozzeck e su queste parole ripetute dal Dottore, ha inizio la *prima variazione*: « Vien l'impulso. Pregiudizio, ridicolo pregiudizio... ». Ma un nuovo elemento, che pur trae origine dal *tema* (la tosse) forma la *seconda variazione*: « Hai già mangiato i tuoi fagioli, Wozzeck?... » e continua « ... La settimana prossima mangeremo carne »: sulla parola mangeremo ha inizio la *terza variazione*. Probabilmente Alban Berg se avesse possibilità di leggere queste nostre parole sorriderebbe di esse e se ne stupirebbe come spesso accade all'artista che si vede attribuito dal critico e dallo storico intenzioni che spontaneamente ha tradotto in realtà senza pensarci, come una semplice istintiva necessità logica del suo spirito di creatore. Ma noi non possiamo, ciononpertanto, fare a meno di sottolineare questo fatto: che la parola « mangeremo » partecipa della passata e della futura variazione, quasi un ponte, un legame tra le due. Legame perfettamente logico che forma la continuità di questo brano musicale, oltre la sua stessa logica formale: si mangiano fagioli nella seconda, si mangia carne nella terza. Sono due variazioni di un'idea che poi si sviluppa come meglio può e crede, anche musicalmente, come nelle parole, ma, vogliamo dire, dando un significato, meglio, potenziando il significato, drammatico e lirico di queste parole.

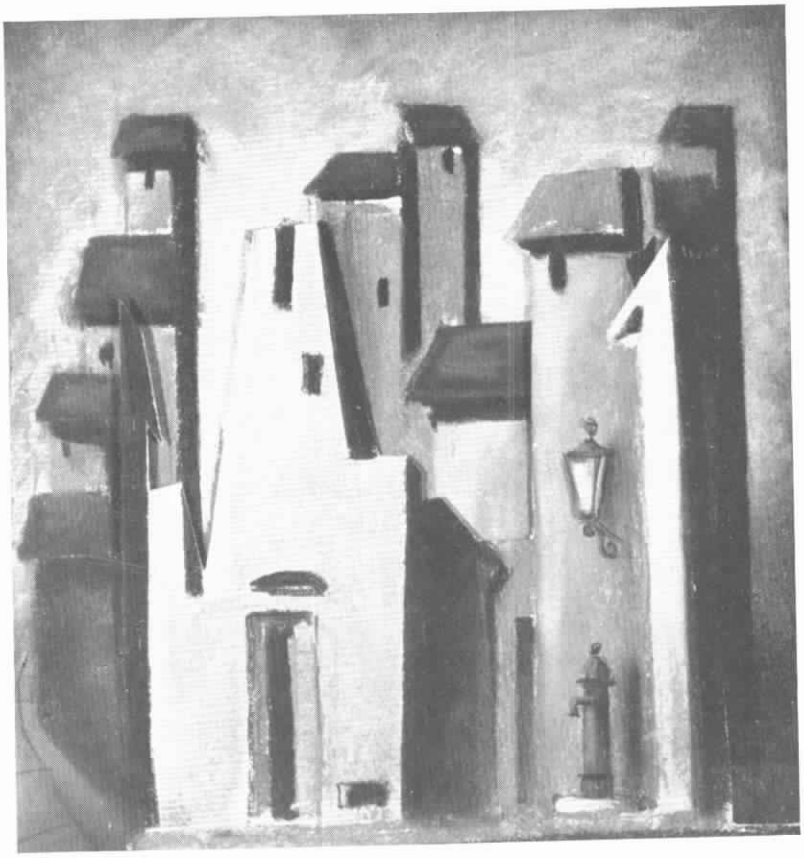
Quarta variazione: « Io non m'arrabbierò... » fino alle parole « Accidenti, Wozzeck. Tu non dovevi più tossire » che si rifanno all'idea melodica del tema iniziale: la tosse. Seguono due brevi *variazioni* (la *quinta* e la *sesta*) in cui Wozzeck spiega a suo modo, prima, che viene l'impulso e poi quali sono le conseguenze di questo impulso. La *settima variazione* è formata da una sola battuta, su di una esclamazione di Wozzeck e la musica è a sua volta una semplice esclamazione. Potrà sembrar polemico dare ad una intera variazione il peso di una sola battuta, ma il rigore ideale del compositore lo rendeva indispensabile, rendeva indispensabile isolare questo pensiero che si manifesta in una sola esclamazione, ma che racchiude tutto un pensiero, un pensiero che non appartiene alla precedente ed alla seguente variazione, pur nascendo da una e concretandosi nell'altra che nasce sul nome Maria, il nome della donna di Wozzeck unito alle parole « E quando si fa buio... ». Il testo prende tutto un altro sviluppo ed anche la musica si snoda in nuove variazioni che portano al manifestarsi della « aberratio mentis » come dice il Dottore del soldato: « Dottore, quando il sole è sul mezzodì, ed è come se il mondo salga

in fiamme (*nona variazione*), una voce spaventosa (*decima variazione*) mi ha di già parlato ». Qui il Dottore dice « Wozzeck, tu mi hai un'aberratio » e le sue parole stanno ancora una volta a cavallo delle due variazioni (il ponte di cui si parlava prima) ancora affidate a Wozzeck: « I funghi (*undicesima variazione*). Non avete mai visto a terra gli anelli dei funghi nei prati? Sembran cerchi (*dodicesima variazione*) figure. Chi saprà capirli ». *Tredicesima variazione*: « Wozzeck, tu vai al manicomio ». *Quattordicesima*: « Aberratio mentalis partialis ». *Quindicesima*: « Wozzeck, ricevi il soprassoldo ». *Sedicesima*: « Continui a fare come prima? ». *Diciassettesima*: « E i tuoi fagioli? ». *Diciottesima*: « Sei un caso interessante ». *Diciannovesima*: « I fagioli e poi del montone... ». *Ventesima* (una delle più importanti e che arriva ad un impressionante crescendo, quasi lo scoperto manifestarsi della follia del Dottore cui s'unisce la disperazione di Wozzeck, culminando sulle parole di quello): « Oh, La mia teoria. Oh, la gloria. Divento immortale... ».

Potrà sembrare al profano, il nostro e sopra tutto quello del compositore, un bizantinismo: si potrà usare ancora da taluno la parola di fuoco che bolla, e tenta di bollare, gran parte dell'arte contemporanea: cerebralismo. Non è questo il momento di discutere di ciò: lo facciamo in altra parte di questa presentazione. Solo vogliamo far notare ancora una volta che anche qui, vorremmo dire proprio qui, sopra tutto, nella scelta di questa forma e nel suo sviluppo, si manifesta la scelta di una necessità espressiva, tal quale un compositore del '700 o dell' '800 che sceglieva un'aria piuttosto che una cabaletta o una cavatina, forme che rispondevano ad una esigenza espressiva prima ancora d'esser musica: che erano cioè un concetto, prima d'essere manifestazione d'arte. Anche questa *Passacaglia* è un concetto: è il concetto d'un compositore di musica che usa della parola come di un pretesto per creare una composizione musicale, così come Verdi usava i libretti del Piave o Wagner i suoi. Una composizione musicale che abdica parte dei suoi diritti a favore del dramma che meglio si identifica con la parola, ma che si rende perfetto in opera d'arte con la musica.

Questa *Passacaglia* è l'unica parte come già s'è detto, scritta nel concetto dodecafonico e ancora con una certa elasticità, anche se ricca di quegli accorgimenti formali che diventeranno un giorno dominio comune della più ortodossa tecnica dei dodici suoni. Una analisi dettagliata di essa ci porterebbe ad una troppo lunga perdita di tempo, ma non vorremmo nello stesso tempo che rimanesse nel lettore un'impressione sbagliata di quanto abbiamo detto sinora. In fondo, la spiegazione dello sviluppo formale era anche superflua: segua l'ascoltatore lo sviluppo del dramma. È questo ciò che conta: tutto il resto serve ai musicisti per imparare il mestiere.

Alcune misure puramente musicali legano questa scena alla successiva, l'ultima del primo atto: siamo nel vicolo davanti la casa di



Bozzetto di Gianni Ratto per la V Scena del Primo Atto, la III del Secondo e la V del Terzo

Maria. È la scena della seduzione del Tamburmaggiore che si presenta alla donna in tutta la sua arrogante mascolinità, vincendo senza grande fatica la sua ritrosia a cedergli. Anche qui poche sono le parole e tutto è detto dalla musica: se si esclude il poderoso crescendo che conchiude il contrasto dei sentimenti della donna, tentata di cedere e che alla fine cede all'amplesso del soldato, la scena si svolge su di una musica che non ha nulla d'enfatico pur sottolineando in maniera estremamente efficace anch'essa il contrasto, mentre, a scena vuota (quando Maria scompare nella casa col Tamburmaggiore) quasi che tutto fosse stato detto, la musica si affievolisce quasi ad un semplice mormorio ambientale. In realtà *tutto è stato detto* con le poche parole dei due personaggi: siamo lungi dai duetti romantici che tentavano di elevare la sensualità a sfere sublimi in cui l'amore era qualcosa di mitico e quasi astratto, tutto concretandosi nella grassa sensualità della musica. Qui non c'è amore in quel senso, ma una semplice, brutale attrazione dei sessi che tanto rapidamente si accende quanto si spegne. E sembra veramente che la musica voglia annullarsi, sino a scomparire, in un estremo pianissimo, in un tremolo di tutti gli archi, che più che musica sono sonorità.

Atto Secondo. - L'atto che si presenta strutturalmente, formalmente molto più compatto degli altri due (1) ha inizio anche qui con un breve preludio che porta all'apertura del sipario su « La camera di Maria »: la donna è sola e si guarda in uno specchio. Si rivolge al suo bambino imponendogli con minacce oscure, di star fermo; si guarda nello specchio e ammira gli orecchini, dono del Tamburmaggiore: « Una di noi ha solo un cantuccio al mondo e uno specchio rotto. Però la mia bocca è rossa come quella delle gran dame » (ancora una volta il contrasto tra la miseria spirituale e il trionfo della carne). Wozzeck entra non visto nella camera e Maria non fa a tempo a nascondere gli orecchini. Wozzeck la interroga e la donna dice di averli trovati. Il soldato evidentemente non crede, ma non indaga oltre e guarda il bimbo addormentato e sudato: « Lavoro sulla terra e sudore nel sonno! — commenta — Poveri noi... »; dà del denaro a Maria e se ne va. Rimasta sola la donna ha come un pentimento, ma ancora una volta il lato animalesco suo ha il sopravvento e conchiude « vada tutto al diavolo »... Un interludio porta alla seconda scena: una strada nella quale s'incontrano il Dottore e il Capitano. Anche su questi il Dottore sfoga la sua tranquilla follia medica dicendosi sicuro che gli verrà una paralisi (« un caso molto interessante ») essendo un tipo apoplettico. Possiamo dire veramente che questo è l'estremo tipo di dottore dell'opera in musica, il tipo gabbato e sberteggiato in innumeri libretti, dove fa la figura dello sciocco

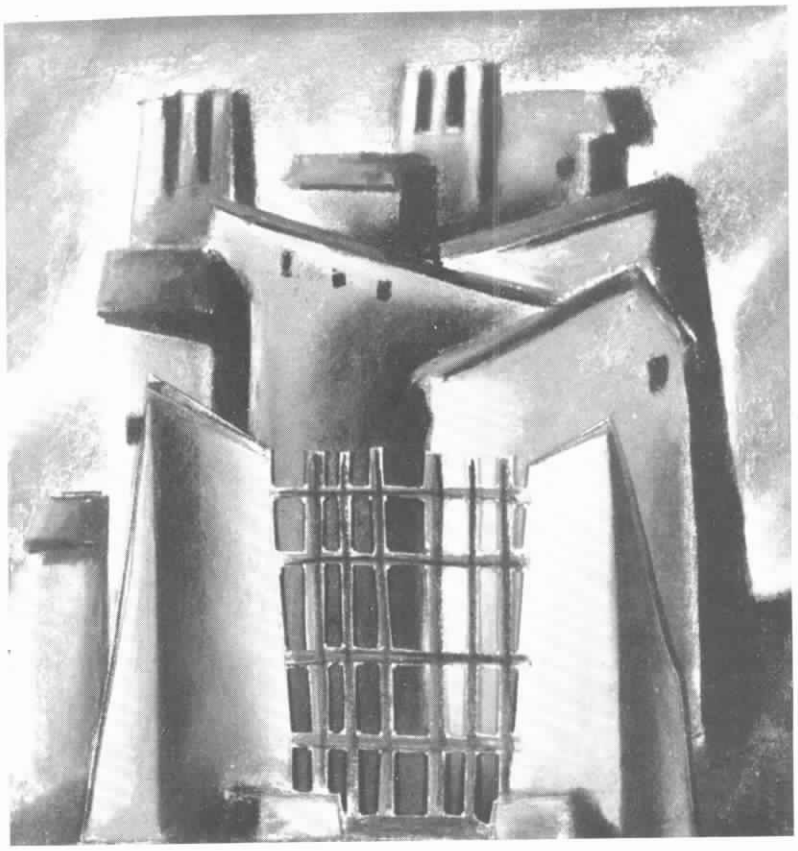
(1) Willi Reich, primo analizzatore dell'opera, definisce questo Secondo atto come una « Sinfonia in 5 tempi ».

per lo più, dove la sua scienza viene presa bellamente in giro. Si è creata quasi una maschera del dottore e questa è l'ultima sua smorfia: una smorfia quasi tragica poichè ci mostra un tipo di dottore esaltato sino a rasentare la follia (chi non ricorda il *Dottor Calligaris?* e chi non ricorda ahimè, certi più tragici e recenti e veri esempi di esperimenti medici?). Siamo ancora alla caricatura, ma è una caricatura che non si esaurisce in sè: una caricatura di costume che raggiunge toni estremi, quegli estremi toni appunto del teatro che si chiama espressionista. Sopraggiunge Wozzeck e i due con rara perfidia gli fanno insinuazioni sul comportamento di Maria accennando al Tamburmaggiore. Wozzeck si esalta e trema (il Dottore gli conta le pulsazioni...) e fugge alla fine lasciando i due che commentano il suo comportamento paragonandolo a quello di un birbone.

Siamo alla terza scena: « strada davanti alla casa di Maria ». Il sospetto ingigantisce in Wozzeck e gli fa dire frasi apparentemente sconclusionate, ma che tutte si rivolgono al dubbio che oramai lo rode. È una delle più importanti scene dell'intera opera (e ne vedremo poi gli elementi costitutivi musicali). Il contrasto tra Maria e Wozzeck alimentato dalla gelosia, diventa profondo e minaccioso.

Nella quarta scena siamo in un'osteria e due ubriachi cantano una canzone; gruppi di giovinotti e ragazze ballano un valzer. Anche Maria balla col Tamburmaggiore, mentre Wozzeck, non visto li spia e ancora pronuncia parole d'ira fin che fa per slanciarsi sui due, ma in quel punto la danza finisce. La scena si sviluppa indipendentemente dai personaggi principali, con l'inserimento di elementi che vorremmo dire decorativi, se ciò che si dice dai vari personaggi non divenisse a sua volta parte integrante della scena in cui si prepara il dramma di Wozzeck. Così una figura inserita nell'opera. Il pazzo, che si avvicina a Wozzeck e gli dice « Sento il sangue »: questo è quasi un pensiero di Wozzeck detto ad alta voce, mentre cresce in lui l'esaltazione contro la donna traditrice. Un lungo interludio porta alla quinta scena: il corpo di guardia della caserma di Wozzeck. Il soldato non riesce a dormire, ossessionato dall'immagine della donna e sveglia il suo compagno Andres che gli risponde male. Entra il Tamburmaggiore, ubriaco, che provoca Wozzeck e con lui alla fine si accapiglia soverchiandolo e conciandolo male. L'atto si chiude mentre un soldato, accennando a Wozzeck dice « Ha il fatto suo » e Wozzeck mormora quasi in risposta: « Uno dopo l'altro ».

Musicalmente questo è forse l'atto più unitario, chiaramente essendo ormai delimitata la figura d'ogni singolo personaggio, definitivamente entrato nel gioco drammatico che va conchiudendosi: la prima scena è scritta in forma di primo tempo di sonata in cui si concentrano vari elementi drammatici paralleli alla « forma » sonata: il vago senso di amoralità di Maria che si stempera nell'ammirazione degli orecchini d'oro (dono del Tamburmaggiore), nell'insopportazione del suo bambino, nell'ammirazione di se stessa e del suo peccato



Bozzetto di Gianni Ratto per la II Scena del Secondo Atto

ch'ella sente come tale, sia pur vagamente, ma che giustifica quasi nella stessa qualità della sua vita; una seconda idea è data dall'apparizione di Wozzeck ed un terzo tema, si potrebbe dire nasca dalla presenza del bambino: sembra quasi che la trinità familiare trovi consistenza drammatica nella tripartita forma di sonata.

La seconda scena di quest'atto (l'incontro del Capitano e del Dottore) è, musicalmente, una vasta *Fantasia e fuga* intessuta, questa, di tre temi presentati in una estremamente poliedrica varietà ritmica; però tutta la prima parte di questa scena sembra essere qui una preparazione alla seconda, quando interviene Wozzeck, contro il quale si appuntano gli strali della grossolana ironia dei due. Qui infatti la materia musicale si condensa in una forma confermandosi così un'altra volta l'aderenza del compositore al dramma: dopo le prime parole scherzose all'indirizzo di Wozzeck, quando lo scherno prende corpo nell'amara presa in giro del soldato tradito, ha inizio una Fuga il cui tema si annuncia subito prima delle parole del Capitano « Sì, giusto... le lunghe barbe... ». Ma questo tema non nasce dal nulla: è lo stesso tema iniziale della scena, che qui diventa fondamentale per una prima esposizione, seguita da una seconda che si fonda su un altro tema che è il controtema iniziale. Questi due temi vengono enunciati, sulle parole del Capitano il primo e su quelle del Dottore il secondo, mentre, quando comincia a parlare anche Wozzeck si ha un terzo tema. Da questo momento lo sviluppo del brano musicale è affidato ai tre temi, così che si può parlare di una fuga tripla (anche se assunta dal compositore con notevole libertà), caratterizzante ciascun tema, un personaggio. Anche per questo brano dovremo rimandare il lettore a quanto detto per la Passacaglia del primo atto, vale a dire alla necessità della forma per la costruzione di un'architettura drammatico-musicale. Cosa che Alban Berg fa con estrema naturalezza ma con non minore importanza di risultati.

A questa scena ne segue una di estrema potenza drammatica e di un effetto che non esitiamo a definire allucinante, tutta completamente affidata all'orchestra, si può dire, se si vuol annettere poca importanza al parlato che qui per la prima volta assume una importanza fondamentale, dato che essa viene appunto quasi completamente declamata anzichè cantata. In questo brano che potremmo chiamare un vasto *Largo* entrano in gioco due nuovi fattori espressivi: il parlato, già citato (1) e la suddivisione dell'orchestra in due settori, grossa orchestra e orchestra da camera, che l'autore desidererebbe, se possibile, separata l'una dall'altra, come appunto se la sonorità di questo più piccolo complesso venisse da un'altra parte, da un luogo diverso da quello dal quale proviene l'altra parte di suoni. Ci dovrebbe essere dunque anche *logisticamente*, se così si può dire, una

(1) Come già si è detto si tratta più di un declamato che di un parlato, con accentuazioni ritmiche ben precise ed anche inflessioni se non melodiche, di altezza di suono della voce.

caratterizzazione che è già di per sè viva nell'attribuzione delle due orchestre ai due personaggi che agiscono sulla scena: Maria e Wozzeck. Alla donna la grande orchestra, al soldato la piccola. Sarebbe interessante sapere, se Berg si fosse curato di lasciarlo detto, per quale suo personale concetto avvenne questa scelta di mezzi diversi. A noi non resta che dare una spiegazione che può essere solamente una interpretazione personale: la caratterizzazione dei personaggi del melodramma (o dell'opera in musica che si voglia dire) è sempre stata sentita dai musicisti come un'assoluta necessità d'arte, oltrechè drammatica; e in cento modi diversi questa caratterizzazione è stata tentata (la stessa distribuzione delle voci, dal soprano al basso, dal tenore amoroso al basso comico non è che una risposta a queste esigenze); la scelta del timbro strumentale applicato ad un personaggio può essere un mezzo di caratterizzazione. In questa scena dell'opera berghiana) non solo la caratterizzazione dei due personaggi importava ed importa, ma anche e prima ancora la messa in luce dei loro sentimenti in quel momento: il *dubbio* di Wozzeck e la *paura* di Maria (non importa se Maria sembra ribellarsi a Wozzeck e se gli risponde con arroganza e sfrontatezza: in fondo al suo essere alligna sempre e soltanto la paura, che istintivamente sente, di un pericolo che si addensa sul suo capo). Il sentimento dell'uomo è un qualche cosa di intimo, di nascosto, di sottile, di una non analizzabile analisi (ci si passi il bisticcio) d'una situazione inesistente se non nella sua mente ammalata di dubbio e di gelosia; il sentimento della donna è invece qualcosa di assai più grossolano e scopertamente sensuale. Di qui la necessità, secondo questa nostra interpretazione, di scindere i mezzi espressivi: qualcosa di sottile, quasi un graffito sonoro che come una invisibile e pur sensibile ragnatela avviluppa la parola dell'uomo: come un più avvertibile, più trasparente mezzo d'espressione dei molti pensieri che più ancora che formularsi, attraversano il cervello e lo spirito di Wozzeck. Per la donna, personaggio minore, di riflesso, è usato, per contro, il solito mezzo d'espressione.

Il dialogo dei due personaggi (come abbiamo detto quasi sempre parlato; solo Wozzeck dirà quasi cantato « Tu sei bella — (e cantato) — come il peccato ») si svolge punteggiato da questa alternanza delle due orchestre, con estrema puntualità; in qualche momento, incrociandosi le parole dei due, si incrociano anche le due orchestre, ma il pezzo finisce con l'orchestra da camera su cui si inserisce l'orchestra normale, già col ritmo ed il colore dell'interludio che porta alla scena successiva.

Prima di lasciare questa pagina di musica ci sia permesso dire che essa è, a nostro avviso, una delle pagine più potenti che siano state scritte per il teatro musicale postverdiano e ciò anche e soprattutto se ad un primo ascolto essa ci lascia perplessi e confusi per la sua ardita novità, per la sua essenziale espressione che colpisce in

maniera tanto inusitata. Soltanto il ripetuto ascolto, lo sappiamo, può renderci familiare questa scena.

Un procedimento analogo si avrà nella scena che segue, la scena dell'osteria (un vasto « Scherzo » in tre parti con due « Trii »): là un'orchestra da camera si contrapponeva all'orchestra normale, qui un'orchestra campestre (1) alla normale. Anche in ciò (e diciamo le nostre riflessioni anche se sanno di vivisezione) ci sembra di scorgere una ragione più che coloristica e ambientale, proprio d'indagine psicologica: abbiamo detto, per la scena precedente, del dualismo tra *dubbio* di Wozzeck e *paura* di Maria che si esprime e si concreta nel dualismo dei mezzi usati. Qui ancora la stessa cosa, ma ancora più marcatamente distinta: la crescente gelosia (che si tramuterà in follia omicida) di Wozzeck e la grossolana animalità del Tamburmaggiore che trascina Maria nel suo stesso gorgo. C'è insomma in queste due scene un certo parallelismo che anche nei mezzi usati l'Autore ha ritenuto di dover manifestare (e forse l'ha fatto inconsciamente, per una intima necessità espressiva).

La scena musicalmente ha un ritmo fondamentale: quello del *Ländler* (antica danza popolare austriaca) che può avere qualche affinità col valzer, ma è più pesante e naturalmente primitivamente grossolano. È l'orchestra normale che ambienta, ma già al levarsi del sipario si innesta la campestre che ne riprende lo spunto melodico, mantenendone naturalmente il ritmo. Ma dura poche battute e vi si sostituisce una canzone che lascia poi nuovamente il posto al Ländler che accelera e rallenta in un abbandonato ritmo di danza, in cui si insinua quasi la citazione del celebre valzer del *Cavaliere della rosa* di Strauss; alla fine di questo c'è un Coro cui segue un altro brano di danza che si appariglia però all'orchestra che sottolinea le parole di Wozzeck fino a quello che l'Autore segna come « Melodram ».

In Italia la parola « melodramma » sta a significare l'opera in musica ed è termine oramai correntemente usato (quasi per convenzione) per significare l'opera in musica dell'800; fuori d'Italia invece tale termine sta a significare una composizione drammatico-musicale quale una recitazione con una musica appositamente scritta per questa recitazione. La parola insomma non si fa canto e quindi non esaurisce nel fatto melodico la sua ragione espressiva e la musica ambisce a superare una sua ragione d'accompagnamento, per farsi quasi opera a se stante. Il genere conta esempi illustri anche se poco

(1) Nell'indicazione sulla composizione di questa orchestra, l'Autore usa un'espressione intraducibile in italiano, nella sua finezza: *Fiedel* in tedesco, vuol dire violino come *Geige*, ma viene usato in tono spregiativo (mentre per noi violino è quello del povero cieco all'angolo della strada e quello di Heifetz), così che ne nascono due verbi: *fiedeln*, traducibile come strimpellare e *geigen*, come suonare, il violino. Da ciò si capisce l'intenzione dell'Autore a proposito di quei quattro violini (*Fiedeln*, com'egli stesso li definisce) che formeranno l'orchestra campestre.

noti: Schumann, Liszt, Strauss. *Pierrot lunaire* di Schoenberg è un melodramma, in cui la recitazione (da parte della Sprechstimme) assume una funzione quasi musicale. Così intende questa parte della sua opera, Alban Berg.

Questo brano, cantato da un garzone sulle parole « Però se un pellegrino si affaccia sul tempo che passa » è tutto basato su di una melodia di *Corale;* com'è noto il corale è il tipico canto religioso tedesco-protestante che venne sostituendosi gradualmente, dopo la riforma di Lutero, ai canti religiosi cattolici. Ma la particolarità del corale consiste nel fatto che poco a poco, dalla ricca polifonia cattolica, il corale assunse un aspetto affatto particolare di estrema semplicità: le melodie popolari che divenivano canti religiosi (facilitando in tal modo la possibilità di cantare anche a chi non conosceva la musica) si trasformavano anche ritmicamente assumendo una figurazione estremamente semplice (quasi sempre a note eguali) sulle quali anzichè contrappuntare, le altre voci si appoggiavano per la formazione di elementari accordi d'armonia, rendendo effettivamente possibile così il canto religioso alla intera massa dei fedeli in chiesa, anzichè alle dotte *cappelle* delle chiese cattoliche. Naturalmente Berg arricchisce questo corale di tutti i mezzi a sua disposizione: la melodia è affidata ad un bombardone (c'è in ciò un certo gusto del grottesco) a note uguali proprio come usava nei corali protestanti e come anticamente avveniva per il *cantus firmus* cristiano. Su questa specie di canto fermo, la voce ed altri strumenti ancora rifanno la stessa melodia a ritmi diversi finchè nuovamente tutto riprende il tempo iniziale di Ländler.

La breve apparizione del misterioso personaggio già citato, « Il pazzo », chiude la scena; notare anche qui il particolare valore ambientale creato dal compositore con la riunione delle due orchestre (quella... vera, per intenderci e quella campestre), quasi a simboleggiare lo stato d'animo di Wozzeck che sente sempre più crescere in se stesso quella sorta di follia che lo porterà all'omicidio.

Un vasto interludio collega questa scena all'ultima del second'atto: « Corpo di guardia nella caserma », ambientata da poche battute di coro maschile senza parole. Wozzeck nel sonno pronuncia frasi sconnesse in cui ritorna il suo pensiero costante di gelosia, invano calmato dal suo compagno Andres, che gli dorme accanto. Entra il Tamburmaggiore e da questo momento tutta la partitura assume un tono di violenza estrema, quasi sguaiata (ritorna qualche accenno melodico e ritmico della precedente scena) dominata dalla volgare tracotanza del Tamburmaggiore che provoca Wozzeck col quale alla fine viene alle mani soverchiandolo con la sua forza (parallelismo con l'ultima scena del primo atto dove anche la forza bruta del Tamburmaggiore sovrasta la debole resistenza di Maria).

La forma musicale di questa scena è libera e segue semplicemente lo sviluppo drammatico; naturalmente vi è una coesione estrema



Bozzetto di Gianni Ratto per la II e IV Scena del Terzo Atto

degli elementi musicali che la formano, quasi veramente a comporre una pagina di musica pura anche se si può arrivare a parlare, sia pure in maniera estremamente lata, di musica descrittiva: descrittiva del dramma che raggiunge qui, nel corpo di guardia d'una vecchia caserma, il suo punto massimo. Si potrebbe dire che la tragedia è già conchiusa qui, nelle sibilline parole infine, che pronuncia Wozzeck poco prima che si chiuda il sipario: « Una dopo l'altro » quasi a risposta di ciò che altri suoi compagni dicono di lui: « Ha il conto suo... È ferito... ».

Wozzeck, malato e fondamentalmente imbelle, vittima della sorte che lo vuol misero quasi suo malgrado, ha dovuto soccombere senza reagire agli avvenimenti che gli hanno fatto vedere il tradimento della sua donna, ha dovuto soccombere alla forza bruta del Tamburmaggiore; tanto più dura e spietata sarà la sua vendetta che si profila e drammaticamente si compie in questa scena e nelle ultime parole appunto che pronuncia. La stessa musica che si condensa, si gonfia, esplode, dall'entrata del Tamburmaggiore fino alla sua cruenta lite con Wozzeck, si placa alla fine e termina con pochi suoni, sempre meno sempre meno, sino ad uno solo, diciamo meglio al *non-suono* di un colpo di Tam-tam che sembra spalancare un vuoto immenso sulla scena che resta aperta ancora per qualche istante, teatro muto della tragedia di Wozzeck che trova la sua vendetta nel pensiero di ciò che sarà, di ciò che potrà essere, piuttosto che nella realtà di ciò che è.

Atto Terzo. - Nel terzo atto arriviamo all'esecuzione del delitto già compiuto, all'epilogo del dramma già conchiuso, mentalmente e spiritualmente, nel second'atto: Wozzeck è già un omicida perchè dentro di sè l'amore è stato soverchiato dalla gelosia che già gli ha tolto quei freni inibitori indispensabili a vivere.

Nella prima scena siamo nella « Stanza di Maria »; è notte e la donna, al lume d'una candela legge la Bibbia. Non canta, parla, mentre legge e solo canta quando, diciamo così, commenta ciò che ha letto. Un'altra volta si manifesta la puntualità espressiva del compositore che alterna la lettura (quasi una specie di riproduzione di ciò che è scritto all'infuori di noi) al commento (qualcosa che esce da noi, che in noi nasce) con due mezzi rispondenti alla necessità di manifestazione del personaggio.

Musicalmente tutta questa scena è una *Invenzione* su di un tema unico, articolato in cinque variazioni ed una fuga finale; il tema naturalmente subisce tali trasformazioni da rendersi ad un certo momento difficilmente riconoscibile, ma questo ha poca importanza evidentemente, dato che esso non è che un pretesto per il musicista che se ne serve liberamente per la sua costruzione. Ancora una volta, piuttosto, faremo notare come ogni variazione segua il variare stesso del testo e dei sentimenti espressi dalle parole, fino appunto alla fuga

finale che assume ad un certo momento (quando il sipario si abbassa e si prepara la scena successiva) un valore autonomo formale e di contenuto.

Siamo ora alla scena più allucinante dell'opera: « Un sentiero nel bosco », lungo il quale si inoltrano Maria e Wozzeck. Solamente gli stolti possono pensare che le azioni degli uomini possano, sia pure per un istante, sia pure in una sola occasione essere slegate, possano presentarsi senza un nesso col passato o col futuro, senza una logica: e solo degli stolti possono pensare che l'opera d'arte che dell'uomo è interpretazione e rappresentazione, quanto di meglio cioè può esser dato dalla vita d'un individuo, solo degli stolti, dicevamo, possono pensare che l'arte sia una manifestazione improvvisatoria ed estemporanea. L'arte è e deve essere una manifestazione organizzata del pensiero dell'uomo. Solo come tale ha diritto di esistere. Diciamo questo perchè in questa scena e nella sua costruzione si può trovare la conferma di quanto abbiamo detto, anche se a molti ciò potrà sembrare una involuzione del pensiero dell'artista, un espediente cerebrale e cos'altro si può dire di ciò con la dilettantesca faciloneria dell'imparaticcio che purtroppo accompagna così di sovente l'arte gabellata per estrosa genialità.

Questa scena è ancora una *Invenzione*, nella quale però prende parte preponderante, diviene nucleo essenziale e principale un suono. Siamo abituati ai *Leitmotive* wagneriani, siamo abituati a questa specie di ricordi musicali che sono non la trovata di Wagner, ma la codificazione di un modo di costruzione musicale. In un certo senso « il suono » di cui parliamo (un *si naturale*) rappresenta l'estrema economia ideale cui Wagner ha avviato il dramma musicale: questo *si naturale*, questo suono semplice che può assumere una conformazione ritmica, ma evidentemente non tematica (un suono non può essere tema, melodicamente inteso perchè suono e melodia stanno alla musica come il punto e la linea alla geometria) rappresenta (o può rappresentare, diremo meglio, nella nostra interpretazione del pensiero del musicista) l'idea fissa di Wozzeck. Il soldato Wozzeck è arrivato all'estremo di sopportazione di se stesso e della sua propria miseria dalla quale non può togliersi che eliminando uno dei due elementi conduttori di questa condizione: se stesso o Maria. Ma per eliminare se stesso occorrerebbe ancora un minimo, un filo, una goccia appena di forza spirituale (sia pur malintesa, d'accordo) mentre più facile è abbandonarsi alla soverchiante violenza del più forte che sopprime il più debole, alla abbacinante e quasi consolatrice sensazione della « giustizia ». Durante tutta questa scena, il *si naturale* ricorre continuamente, ora al basso, ora all'acuto, ora al registro medio; ora tenuto da un lungo suono, ora ritmato; ora strisciato dagli strumenti a corda, ora rullato dal timpano; è il pensiero fisso di Wozzeck che incalza, e cresce e prende sempre maggiore consistenza fino al momento in cui pianterà un coltello nella gola della

donna. Allora diminuisce e poco a poco scompare mentre cala il sipario. Ma ricompare in un nuovo doppio crescendo, da solo questa volta, alternato dapprima tra gli strumenti e poi a piena orchestra, lunghissimo. Attorno a questo suono, il compositore intesse idee musicali in parte nuove, in parte riprese di idee già precedentemente apparse, che, come abbiamo detto prima, dànno vita alla scena più allucinante e forse più potente del dramma. È interessante notare che nel momento in cui la donna sta per morire, compaiono in orchestra tutte le idee musicali che hanno accompagnato le avventure di Maria, quasi come, si dice, in punto di morte, appaiano tutti i momenti salienti della propria vita.

Segue a questa, e raramente contrasto è stato più vivo, la terza scena: « Un'osteria ». Un pianino scordato suona una polka ed un gruppo di ragazzi e ragazze ballano furiosamente. Wozzeck incita tutti a ballare e canta frasi sconnesse, poi danza con una ragazza di nome Margherita, l'abbraccia facendosela sedere sulle ginocchia e sempre il pensiero ricorre alla morte: finchè la ragazza gli vede delle macchie di sangue e tutti gli si stringono intorno. Musicalmente (ancora una *Invenzione*) questa scena non è particolarmente interessante; drammaticamente è una necessità, è il ponte che porta all'epilogo dell'opera.

Siamo alla quarta scena: nuovamente il « Sentiero nel bosco », come prima. Inesorabilmente Wozzeck è riportato sulla scena del suo delitto. Ma l'allucinato equilibrio di prima, l'equilibrio trovato nel pensiero costante del delitto, non ritorna; Wozzeck ora ha paura; egli ha nuovamente rotto l'equilibrio. La sua debolezza spirituale, diciamo meglio la sua assoluta miseria spirituale non gli consente la solitudine: egli aveva bisogno di Maria, poi della gelosia, poi del pensiero del delitto: ha bisogno che la sua tetra animalità sia esaltata da qualcuno o da qualcosa. Ora è solo e solo su di se stesso può compiere un gesto, che ormai senza esaltarlo, lo liberi anche di se stesso. Egli cerca il coltello, che può denunciarlo, inciampa nel corpo di Maria (ma ormai il suo pensiero è lontano) ed entra nello stagno che (anche se il testo non lo dice e gli « appunti » di Büchner fanno supporre un diverso epilogo, mentre nell'opera, Berg ha abolito questa duplicità fermandosi qui) diventerà la sua tomba. Se non è una tomba fisica, lo è moralmente e spiritualmente: si leva una luna rossa che illumina lo stagno e in Wozzeck l'immagine del sangue sovrasta (« ... Mi lavo dentro il sangue. Quest'acqua è sangue.... sangue....). Il soldato sente di non essere più che un assassino e in tale posizione Berg l'abbandona: la sua metamorfosi è compiuta e compiuto definitivamente è il dramma che potrebbe anche chiudersi qui.

La musica (quarta *Invenzione* dell'atto) scompare, vorremmo dire; una sonorità vasta e di un impressionismo crudo e acre, sottostà alle parole del Dottore e del Capitano che incoscientemente sentono l'im-

manenza del dramma, quasi l'orrore della scena: essi passano e la commentano, con un secco parlato, subendone soltanto l'incanto.

Poco a poco i suoni però si riorganizzano e nuovamente si fanno musica nell'interludio che porta all'ultima scena. L'epilogo musicale del dramma. A sipario abbassato ritornano in questo *Interludio* che è il più notevole e corposo di tutti, molti se non tutti i temi più importanti dell'opera (procedimento già tante altre volte usato del resto) quasi a formare un consuntivo musicale del dramma conchiuso, che scenicamente sopravvive nell'apparizione dell'innocente incoscienza del bimbo di Maria. Siamo ancora davanti alla casa della donna: giocano dei bimbi che parlano della scoperta del cadavere, mentre il piccolo si trastulla su un cavallo a dondolo e si guarda intorno senza rendersi conto di ciò che avviene. Un ritmo di dodici ottavi (quinta *Invenzione*, quasi moto perpetuo), ondulante e quasi un poco incerto accompagna il suo dondolìo sul cavalluccio e l'opera termina senza soluzione di continuità, senza accordo finale.

Come le avventure senza fine dell'umanità.

Riccardo Malipiero

PERSONAGGI E INTERPRETI

Wozzeck	TITO GOBBI
Tamburmaggiore	MIRTO PICCHI
Andres	PETRE MUNTEANU
Capitano	HUGUES CUENOD
Dottore	ITALO TAJO
Primo garzone	CARLO BADIOLI
Secondo garzone	ENRICO CAMPI
Il pazzo	LUCIANO DELLA PERGOLA
Maria	DOROTHY DOW
Margherita	EUGENIA ZARESKA
Il bambino di Maria	SILVANA FASOLA
Un soldato	LUIGI FORT
Un giovanotto	VITTORIO PANDANO

Soldati e giovanotti - Serve e ragazzi
Bambini

~

Maestro Concertatore e Direttore
DIMITRI MITROPOULOS

Regìa di
HERBERT GRAF

Maestro del Coro
VITTORE VENEZIANI

Direttore dell'allestimento scenico
NICOLA BENOIS

Bozzetti di
GIANNI RATTO

Figurini di
EBE COLCIAGHI

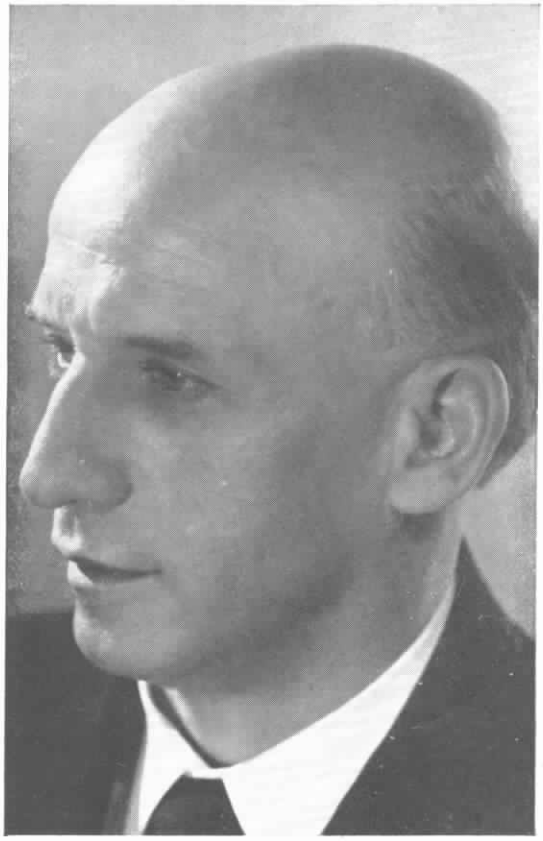
Scene realizzate da
CARLO IGHINA - MARIO MANTOVANI - ANTONIO MOLINARI - VINCENZO PIGNATARO

Capo servizio
meccanismi di scena
AURELIO CHIODI

Capo servizio
elettrico e luci
GIULIO LUPETTI

Capo servizio
sartoria
ARTURO BRAMBILLA









Dimitri Mitropoulos

A sinistra, dall'alto: Herbert Graf, Vittore Veneziani, Nicola Benois.



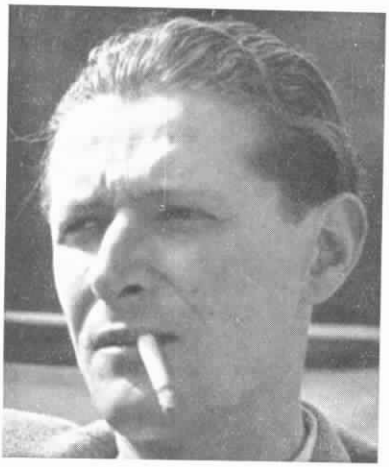




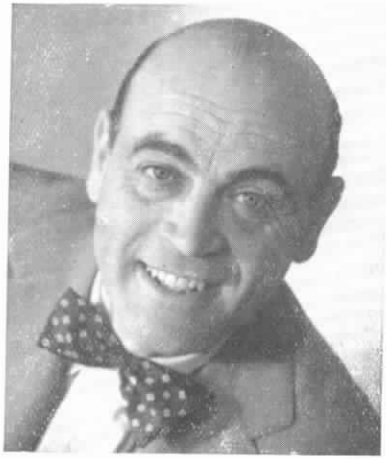




Dall'alto, a sinistra: Tito Gobbi, Mirto Picchi, Italo Tajo; *sopra:* Dorothy Dow, Eugenia Zareska.











Dall'alto, a sinistra: Hugues Cuenod, Luciano Della Pergola, Enrico Campi; *sopra:* Petre Munteanu, Carlo Badioli.

WOZZECK - ARGUMENT

Premier Acte - *Premier tableau* - La chambre du Capitaine. - Le Capitaine se fait raser par son attendant Wozzeck. Il se moque de la mentalité primitive du garçon et lui reproche d'avoir un fils sans être marié. Il affirme que Wozzeck ne possède pas de « sens moral », mais d'autre part il n'est pas à même de dire ce qu'est le « sens moral ». Wozzeck affirme d'avoir une « âme simple » : il est trop pauvre pour posséder une morale ou pour être heureux.

Deuxième tableau - Aux champs. - Wozzeck coupe du bois avec son ami Andres, qui essaye de le distraire par une chanson, mais Wozzeck est en proie à de sombres présages.

Troisième tableau - La chambre de Marie. - Marie est à la fenêtre avec son enfant et regarde passer la musique militaire. Celle-ci est précédée par le tambour-major, qui salue Marie. Un voisin se moque de Marie; elle ferme violemment la fenêtre. Seule avec l'enfant, fils de Wozzeck, la fille lui chante une courte et pathétique berceuse pour l'endormir. Mais voici que Wozzeck paraît soudain à la fenêtre, toujours en proie à ses sombres pressentiments. La fille tente de l'intéresser à l'enfant, mais il s'enfuit distraitement. Marie, encore seule avec l'enfant, prorompt en sanglots.

Quatrième tableau - Le cabinet du Docteur. - Pour le Docteur les êtres humains ne sont que du matériel pour les expériments cliniques. Il essaye quelques expériments de diète sur Wozzeck, lequel peut ainsi gagner quelques extras pour Marie et l'enfant. Le Docteur est vexé par la conduite de Wozzeck: celui-ci essaye de lui expliquer comme il se sent malheureux et comme le monde, autour de lui, lui semble méchant, mais il ne réussit pas à attirer sur lui la sympathie du Docteur, qui continue à le considérer comme un « cas intéressant ».

Cinquième tableau - La rue où demeure Marie. - Marie, debout, admire les vantardises du tambour-major; celui-ci lui fait la cour; après avoir résisté, la fille lui cède.

Deuxième Acte - *Premier tableau* - La chambre de Marie. - Marie admire des boucles d'oreille, lorsque Wazzeck entre et lui en demande la provenance: la fille élude da question. Wozzeck lui apporte l'argent qu'il a gagné avec le Capitaine et le Docteur. Marie l'en remercie et, lorsque Wazzeck est sorti, elle se sent prise de remords.

Deuxième tableau - Une rue. - Le Capitaine et le Docteur sont engagés dans une grotesque conversation. Le Docteur, toujours occupé par ses expériments, effraye le Capitaine en lui disant que lui aussi pourrait être un excellent matériel d'expériments cliniques. Wozzeck paraît: les deux le harcèlent en insinuant que Marie lui a été infidèle. Wozzeck, fort troublé, les prie de ne pas se moquer de lui.

Troisième tableau - La rue où demeure Marie. - Wozzeck accuse Marie et la menace, mais elle le chasse.

Quatrième tableau - Le jardin d'une auberge. - Des étudiants, des soldats et des filles de salle dansent. Deux étudiants ivres s'engouffrent dans des considérations philosophiques, tandis que Woxxeck, rageux, surveille Marie qui danse avec le tambour-major. Dans le plus beau de la gaîté, le fou du village entre en disant qu'il sent l'odeur du sang: ceci ne fait qu'enflammer davantage l'imagination de Wozzeck.

Cinquième tableau - Le corps de garde. - Les soldats dorment, mais Wozzeck est hanté par ce qu'il a vu au bal. Le tambour-major entre très ivre: il frappe Wozzeck, qui tombe au bout de ses forces.

Troisième Acte - *Premier tableau* - La chambre de Marie. - En proie au remords, Marie cherche la consolation dans la Bible et s'interrompt pour raconter à son enfant une petite fable. Puis, pensant à Marie Madeleine, elle implore la miséricorde divine.

Deuxième tableau - Un sentier dans la forêt, près d'un étang. - Pendant que tombe la rosée et qu'une lune rouge se lève, Wozzeck poignarde Marie.

Troisième tableau. - Une taverne louche. - Une danse sauvage se déroule. Marguerite aperçoit une tache de sang sur l'habit de Wozzeck: il s'enfuit terrorisé, poursuivi par les cris de la compagnie.

Quatrième tableau - Un sentier dans la forêt près d'un étang. - En cherchant le poignard taché de sang, Wozzeck veut passer l'étang et se noie. Le Capitaine et le Docteur, en passant, entendent des bruits et se doutent que quelqu'un va se noyer, mais il ne s'en intéressent pas.

Cinquième tableau - Devant la porte de Marie. - L'enfant de Marie joue avec d'autres gamins. Aussitôt qu'ils apprennent la nouvelle du meurtre, les gamins courent voir. L'enfant de Marie, trop petit pour comprendre, cesse de jouer et court après les autres.

WOZZECK - SYNOPSIS

First Act - *Scene I* - The Captain's room. - The Captain is being shaved by his batman Wozzeck. He mocks at Wozzeck's simple intelligence, and chides him for having a child born out of wedlock. He says that Wozzeck has « no moral sense » - but he cannot explain what « moral sense » is. Wozzeck says taht he is a « simple soul » and that he is too poor to have morals - or to be happy.

Scene II - An open field. - Wozzeck is cutting sticks with his friend Andres, who tries to cheer him with a song. But Wozzeck is full of dark forebodings.

Scene III - Marie's room. - Marie stands at the window with her child, watching the military band march past. It is headed by the Drum Major, who greets Marie. A neighbour jeers; Marie slams the window. Alone with the child - Wozzeck's child - she sings it to sleep with a pathetic little lullaby. Then Wozzeck suddenly appears at the window, still full of dark presentiments. She tries to interest him in their child; but he rushes off distractedly. Marie, alone with the child again, breaks out in sudden anguish.

Scene IV - The Doctor's study. - For the Doctor, human beings are material for clinical experiments. He is trying out experiments in dieting on Wozzeck, who thereby earns a few extra pence for Marie and the child. The Doctor is angry with Wozzeck's behaviour. Wozzeck tries to explain how miserable he feels and how the world seems dark around him. But he cannot enlist any sympathy from the Doctor who continues to consider him merely as « an absorbing case ».

Scene V - Street before Marie's dwelling. - Marie stands admiring the swaggering Drum Major. He makes advances to her, and, after a struggle, she gives way.

Second Act - Marie's room. - Marie is admiring some ear-rings when Wozzeck enters and asks her where she got them. She evades his question. He brings her the money he has earned from the Captain and the Doctor. She thanks him and then, when he has gone, she is overcome with remorse.

Scene II - A street. - The Captain and the Doctor engage in a grotesque conversation. The doctor, still full of his experiments, frightens the Captain by suggesting that he too will form excellent clinical material. Wozzeck enters and they both taunt him with insinuations that Marie has been unfaithful. Wozzeck, very distressed, warns them not to make fun of him.

Scene III - The street before Marie's dwelling. - Wozzeck accuses Marie and threatens her. She wards him off.

Scene IV - A tavern garden. - Apprentices, soldiers and servant girls are dancing. Two drunken apprentices engage in « philosophical » reflections whilst Wozzeck angrily watches Marie dancing with the Drum Major. At the height of the

gaiety, the village idiot enters and says that he smells blood. This inflames Wozzeck's imagination.

Scene V - The guard room. - The soldiers are sleeping but Wozzeck is haunted by what he saw at the dance. The Drum Major enters, very drunk, and beats Wozzeck who sinks down exhausted.

Third Act - *Scene I* - Marie's room. - Marie, full of remorse, seeks consolation in the Bible. She breaks off to tell a sad little tale to her child; then, thinking of Mary Magdalene, she implores God's mercy.

Scene II - A forest path by a pool. - As the night-dew falls and the moon rises red, Woozzeck stabs Marie.

Scene III - A low tavern. - A wild dance is in progress. Margret sees blood on Wozzeck's sleeve. He rushes out in terror, pursued by the cries of the company.

Scene IV - A forest path by a pool. - Wozzeck, searching for the blood-stained knife, wades into the pool and is drowned. The Captain and Doctor, passing by, hear noises, suspect that someone is drowning, but do nothing about it.

Scene V - In front of Marie's door. - Marie's child is playing with other children. At the news of the murder, the children run off to see; Marie's child, too young to understand, merely pauses in his play, then runs after the others.

A cura dell'Ufficio Stampa dell'E. A. Teatro alla Scala

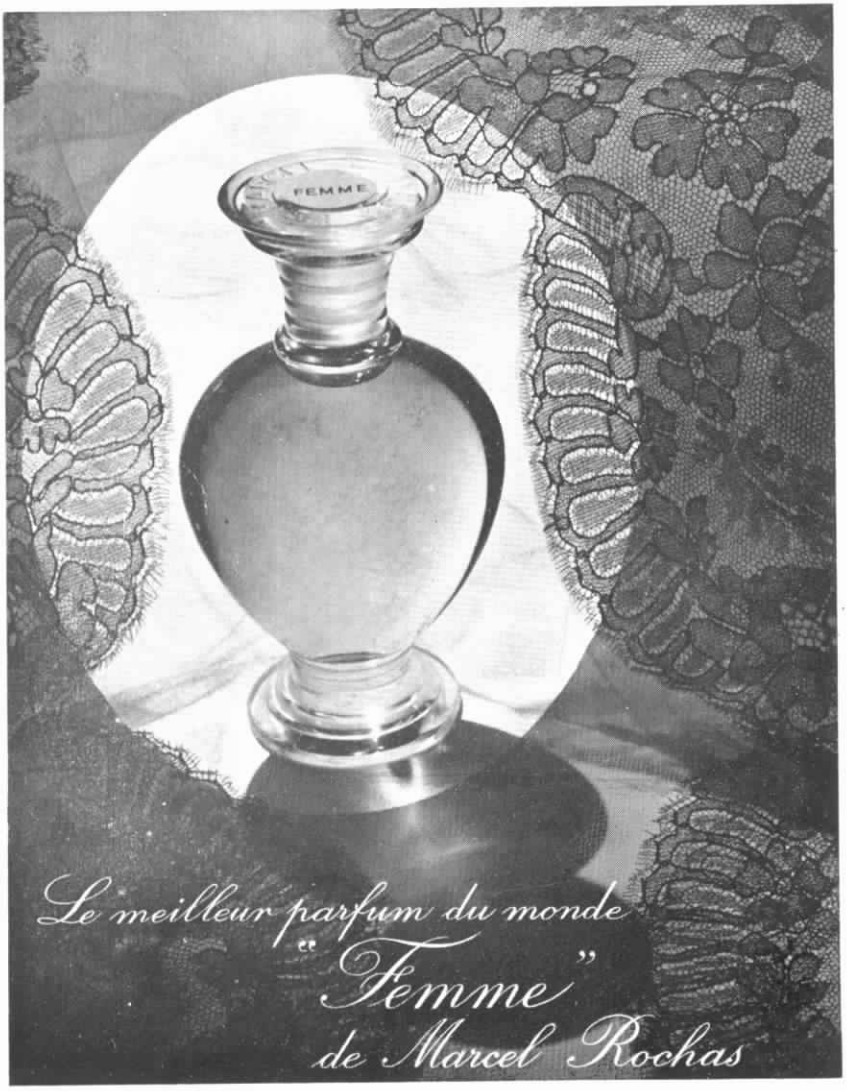
Archetipografia di Milano, viale Umbria, 54



NESTLÉ

CIOCCOLATO BONBONS CACAO
CARAMELLE

Garantiti da una grande marca



Concessionario:

"GALLITAL,, s. r. l. - MILANO - PIAZZA LUIGI DI SAVOIA, 2

"LA RAZON" B.A.

2 de junio de 1958

Un Gran Director: Dimitri Mitropoulos al Frente de la Filarmónica de N. York

EL segundo concierto de la Orquesta Filarmónica de Nueva York, realizado en el Colón, no hizo más que confirmar la magnífica impresión que suscitara el conjunto al presentarse en la sala municipal. Insistir sobre el ajuste, la sonoridad, la precisión, perfección y unidad cohesiva de este admirable organismo sinfónico —uno de los más importantes y antiguos del mundo— resulta ya obvio, pues nadie que haya tenido oportunidad de escucharlo olvidará fácilmente la exactitud, el vigor expresivo, la insuperable técnica de sus interpretaciones que no se reducen a meras muestras de una estupenda labor sincronizada, si no que están regidas por la sensibilidad aguda y el calor humano de cada uno de los componentes de la orquesta. De ahí, la fuerza vital, la envolvente seducción que emana de sus ejecuciones en que el virtuosismo personal o colectivo no llega a empañar jamás la autenticidad ni la claridad de los textos. Después de Leonard Bernstein, se presentó al frente de la Filarmónica de Nueva York, el director griego Dimitri Mitropoulos, figura de relevante prestigio en el campo de la música sinfónica. Su línea y su estilo son otros que los de su colega. Nada de concesiones al público en cuanto a espectacularidad. Sobrio, de una energía avasallante, dominador absoluto de sus subordinados, imprime a la orquesta su propia vibración, poniendo de relieve una poderosa individualidad musical, en que se alían a una perfecta identificación con las obras interpretadas, una memoria excepcional y un dominio completo de todos los elementos sonoros, regido por una batuta firme y pujante y una mano izquierda singularmente expresiva que exalta, atenúa, impulsa y controla los diversos movimientos, dentro de una línea elegante y austera. Con tales cualidades, lógico fué que el maestro Mitropoulos nos brindase versiones incisivas y brillantes, a través de un programa en que a la deliciosa Obertura del Fausto criollo, de Alberto Ginastera —cuyo autor recibió en el proscenio los aplausos del público— siguió la "Sinfonía número 2, en re mayor", de Beethoven, cuya noble serenidad fué traducida con justeza y vigor, y "Noche transfigurada", de Arnold Schoenberg, vertida en forma magnífica y donde el grupo de cuerdas acreditó su espléndida calidad, exaltando la romántica y subjetiva esencia de la composición. Clausuró la audición la Meditación y Danza de la Venganza, de "Medea", del norteamericano Samuel Barber, inspirada en la tragedia de Eurípides; trabajo de una vigorosa orquestación, pero de escasa originalidad conceptiva. El concierto tuvo un insospechado y gratísimo final: para corresponder a las entusiastas ovaciones del público, Mitropoulos agregó al programa la danza final de "El sombrero de tres picos", de Falla, vertida con un dinamismo y una riqueza sonora tan arrebatadores que no quedó la menor duda de que es uno de los directores más capacitados y talentosos de nuestro tiempo.

La Orquesta Filarmónica de Nueva York se despedirá hoy con el programa ya conocido, dirigiendo Dimitri Mirto Mitropoulos.

"DEMOCRACIA"

B.A. 2 de junio de 1958

Página 8

Personalidad de un Gran Director Reflejada en una Orquesta Fabulosa

CON una maestría que llega al virtuosismo y con una pasmosa personalidad musical se impuso el sábado en el Teatro Colón el director de orquesta Dimitri Mitropoulo, cualidades excepcionales éstas que si bien de ninguna manera podían sorprendernos ya que en la actualidad el nombre del maestro griego figura entre los de mayor brillo en todo el mundo, y a pesar de que su arte era conocido en nuestro país a través de su labor fonográfica, sobrepasaron nuestros cálculos más optimistas.

Mitropoulos es el artista nervioso, de mirada penetrante, de manos cuya expresividad se ha hecho famosa (siempre supimos que dirigía sin batuta; en cambio ahora la usó) de gestos y movimientos personalísimos que todos conocíamos a través de fotografías, del cine o de notas periodísticas, o sea decir características externas inconfundibles que ahora tuvimos oportunidad de confirmarlas. Pero Mitropoulos es mucho más que todo eso. Cuando lo vemos dirigir, cuando lo hemos visto ensayar, o cuando, momentos antes de dar comienzo el concierto, lo distinguimos entre los músicos colocando personalmente o cambiando de lugar algunas sillas porque no consideraba conveniente su ubicación anterior, tuvimos la impresión de estar ante una de esas personalidades únicas. Mitropoulos no es solamente un intérprete genial. Es sobre todo un verdadero recreador de la música.

Quien haya escuchado el sábado "Noche transfigurada" de Schonberg tiene que haberlo sentido. Porque si espléndida es la obra del compositor vienés, mucha más bella pareció ahora. Todo el misterio toda la poesía y el dramatismo que encierra la música del Schonberg anterior a su etapa dodecafónica, es decir al Schönberg que todavía no ha superado la influencia wagneriana; todo el lirismo que emana de ella ha sido exaltado en esta versión que hizo de este concierto uno de los más bellos que nos sea dado recordar. Luego de haber escuchado esa "Noche transfigurada", esa versión insuperable tal vez, muy difícil resultó escuchar o gozar el resto del programa.

Es necesario recordar que a la excepcional dirección de Mitropoulos se sumó la labor de ese fabuloso instrumento que es la Orquesta Filarmónica de Nueva York, conjunto acerca de cuyas virtudes ya comentamos con motivo de su presentación en Buenos Aires bajo la dirección de su actual titular el maestro Leonard Bernstein. Ella fué en efecto, el espejo fidelísimo donde se reflejó en todas sus variados matices la personalidad de Dimitri Mitropoulos. Sin ese instrumento de perfección casi abrumadora hubiéramos tenido quizás una visión esfumada, opaca, menos pura del arte de este genial artista. Y al mismo tiempo sin la presencia de Mitropoulos tampoco hubiéramos sabido hasta qué punto la Orquesta que nos visita puede dejar de ser el organismo musical más perfecto quizas, que se haya creado para convertirse en materia sensible que vibra y se transforma al menor estímulo.

Para su presentación en Buenos Aires Dimitri Mitropoulos incluyó en su programa la Obertura para el "Fausto" criollo de Ginastera, la "Sinfónica Nº 2 en re mayor" de Beethoven; "Noche transfigurada" op. 4, de Arnold Schönberg y "Meditación y danza de la venganza de Medea" op. 23 de Samuel Barber.

La interpretación que Mitropoulos hizo de la segunda Sinfonía de Beethoven puede ser apreciada con algunas reservas por quienes nos sentimos inclinados hacia las más clásicas versiones que hemos escuchado. Es posible que el temperamento de este director no se someta a algunos de los cánones que muchos consideramos inviolables cuando a la obra de Beethoven se refiere. Se advirtió en esta Sinfonía un "algo de la personalidad de Mitropoulos que no coincide con la del genio de Bonn. Sin embargo de ninguna manera pudimos dejar de reconocer a través de esta interpretación lo mejor, lo más significativo del espíritu beethoveniano.

En la segunda parte del detalle fué donde indiscutiblemente Mitropoulos se sintió como en terreno propio. A la ejecución de "Noche Transfigurada", escrita por Schönberg primitivamente como sexteto para orquesta de cuerda inspirándose en un poema del vate alemán Richard Dehmel, y arreglada luego por el mismo compositor para gran orquesta de cuerda, siguió "Meditación y danza de la venganza de Medea" del compositor norteamericano Samuel aRber, obra no carente de interés y sustancia que se vió empalidecida por la emoción que en el auditorio produjo la versión anterior a pesar de su, por momentos, excesiva sonoridad.

La ovación que siguió a la terminación del concierto llevó a Mitropoulos a ofrecer fuera de programa (hecho desusado en los conciertos sinfónicos) la danza final del "Sombrero de tres picos" de Manuel de Falla que si bien no fué un ejemplo de fidelidad en su espíritu fué un ejemplo de virtuosismo orquestal, lo que sólo consiguió desencadenar una ovación mayor aún del público, síntoma de que en nuestro cincuentenario coliseo ocurría ese día algo memorable..

P. S. U.

Los Recortes - Cangallo 940 - 35-2786

Clarín BUENOS AIRES

4 JUN 1958

599

PAGINA 36 CINE-TEATRO ★ Buenos Aires

Se Despidió en el Colón la Filarmónica de N. York



D. MITROPOULOS

Nuevamente bajo la dirección de Dimitri Mitropoulos actuó en el teatro Colón la Orquesta Filarmónica de Nueva York, despidiéndose así del público argentino. Una vez más se pudo comprobar que el organismo neoyorquino posee calidades y cualidades sobresalientes. Su grado de perfección llega a alturas muy elevadas, al extremo de que lo sitúa cómodamente en uno de los primeros puestos del panorama sinfónico internacional. Esto se pudo advertir en todos los momentos del programa preparado por Mitropoulos. Es posible que sus versiones satisfagan en mayor o menor grado y dejen al oyente en libertad de expresar sus gustos personales, prefiriendo otros modos de interpretar esas mismas obras (particularmente el "Don Juan", de Strauss), pero lo innegable es que la orquesta actuó siempre con deslumbrante brillo y precisión. Si hubo en el transcurso del concierto algunas vacilaciones en el ataque e imperfecciones muy pálidas en la ejecución de ciertos pasajes, esto se debe, sin duda, al cansancio de los profesores que en esta gira están sometidos a un régimen de actividad tupido y exigente. La Filarmónica ha tenido tiempo y oportunidad para demostrar sus méritos y estos menudos inconvenientes no cuentan para el caso.

El maestro Mitropoulos volvió a demostrar que es un gran director, con un dominio ejemplar de su oficio y con una autoridad que se impone sobradamente en su numeroso equipo. Ello no quita que esté animado por un discutible placer suyo de subrayar más de la cuenta los perfiles efectivistas de algunas partituras, lo que si bien aumenta el lucimiento técnico de la orquesta, disminuye en seriedad la labor del director. Con todo, la "Quinta Sinfonía", de Prokofieff —obra eje del programa que se comenta— fué objeto de una versión ejemplar, ajustada como una pieza de joyería, con sus mismos atributos visuales magníficamente destacados. Se incluyó en programa una obra de un joven autor americano: Turner, titulada "Encounter", que es, desde todo punto de vista: formal y substancial, un trabajo nada interesante. Con ideas comunes, el compositor elabora su obra con recursos que denotan poco ingenio y escasa musicalidad. El público, corresponde consignarlo, ocupaba esta vez con exceso todas las instalaciones del teatro. Pocas veces se ha visto el Colón tan concurrido. El aplauso que le brindó a Mitropoulos y a la Filarmónica fué tan tenaz y entusiasta, que éstos decidieron regalarle, en despedida, la Obertura de "La forza del destino", de Verdi.

Argentinisches Tageblatt. 4/6/58.

New Yorker Philharmoniker unter Dimitri Mitropoulos im Teatro Colón

Der südamerikanische Kontinent, von dem grossen Bruder im Norden grundlos vernachlässigt, ist, wie die letzten Ereignisse bewiesen, seinen Emissären nicht immer ein guter Gastgeber. Wenn die New Yorker Philharmoniker nach ihrer "good will"-Reise in ihre Heimat zurückkehren, werden sie allerdings berichten können, dass man bei kulturellen Belangen rückhaltlos die im Norden erreichte Superiorität anerkennt. Der enthusiastische Empfang, der dem Orchester und seinen Dirigenten überall zuteil wurde und der sich in Buenos Aires in nicht endenwollendem Beifall eines überfüllten, festlich gestimmten Hauses äusserte, wird hoffentlich dazu führen, dass dieser Art von wirkungsvoller Propaganda ein grösserer Platz eingeräumt wird.

Die beiden Konzerte des New Yorker Philharmonischen Orchesters, die unter der Leitung von Dimitri Mitropoulos standen, erbrachten den Beweis der unerreichten Disziplin und klanglichen Homogenität dieses Ensembles, das heute wieder in die erste Reihe der Symphonieorchester Nordamerikas gerückt ist. Dies ist vor allem das Verdienst des griechischen Stabführers, der in den letzten Jahren als ständiger Leiter dieses Orchesters die Krise, in der sich die ausschliesslich Gastdirigenten ausgelieferten New Yorker befanden, zu überwinden half und diesem Ensemble erneut zu einem, durch bemerkenswerte Präzision des Zusammenspiels, tonliche Ausfeilung und Dukdilität auffallenden Klangkörper gemacht hat. Die New Yorker sind mit der einganwilligen, ungemein starken Persönlichkeit Mitropoulos derart verwachsen, dass sie auf die leiseste Andeutung dieses, sich einer ziemlich sparsamen Gestik bedienenden Dirigenten mit minutiöser Genauigkeit reagieren. Es geht daher alles wie am Schnürchen: nichts ist der Improvisation überlassen, sondern alles von vornherein festgelegt, in jedem Detail besprochen und bedacht.

Das Ergebnis der intensiven Erziehungsarbeit des von schärfsten Intellekt gekennzeichneten Dirigenten, der allerdings bei seinen Untergebenen dank der geistigen Disziplin und eines daraus resultierenden Arbeitswillens auf das entsprechende Material stiess, ist etwas, von dem wir uns in Buenos Aires letztens distanziert hatten: ein Orchester

Denn ein Orchester im wahren Sinne des Wortes ist viel mehr als eine Masse musikmachender Menschen, es ist ein Ganzes, bei dem jedes Individuum sich in den Dienst einer Gemeinschaft und eines sie einenden Führerwillens stellt, ohne seine eigenen Werte auszulöschen. Der analytisch zuhörende Konzerttellnehmer hat den sicher richtigen Eindruck, dass hier jeder einzelne hervorragende Musiker willig in seiner Gruppe aufgeht und diese, auf höherer Ebene, sich mit den andren Instrumntenfamilien zu einer makellosen Einheit zusammenschliesst.

Wenn wir jetzt aus diesen Mitropoulos-Konzerten, die auf lange Zeit als Gipfel-Leistung eines Symphonieorchesters in unserer Erinnerung haften bleiben werden, Einzelnes herausgreifen wollen, so müssen wir vor allem der herrlich gestuften, in ihren Verästelungen plastisch gestalteten "Verklärten Nacht" von Schönberg gedenken, die der Dirigent von billiger Sentimentalität entkleidete und zu einer ohrenberauschenden Klangorgie werden liess. Der Streichkörper der New Yorker, präzis und zuverlässig in den Geigen, prächtig sonor in den tiefen Instrumenten, bewies hier seine bemerkenswerte Superiorität. Die das zweite Konzert beschliessende Symphonie von Prokofieff gehörte auch zum Besten, was uns der Dirigent und sein Ensemble boten; die schnellen Sätze, wohl die bedeutendsten des Werkes, wurden mit motorischer Kraft, dabei fein ziseliert im Dynamischen und voll gesunder Rhythmik, die die Urwüchsigkeit dieser Musik unterstrich, zu Gehör gebracht.

Mitropoulos, dessen geistige Ueberlegenheit sich in seiner beispiellosen gedächtnismässigen Beherrschung der Materie spiegelt, ist ein eifriger Vorkämpfer der Moderne, deren Ausdruckswelt seinem Gestaltungsvermögen besonders nahe liegt. Logischerweise enthielten seine ziemlich bunt zusammengestellten Programme auch Werke nordamerikanischer zeitgenössischer Komponisten, doch war die Wahl hier nicht besonders günstig: auf jeden Fall ziehen wir die brillant orchestrierte, inhaltlich nicht allzu originelle "Meditation und Rachetanz" aus "Medea" von Samuel Barber dem faden und nichtssagenden "Encounter" von Charles Turner vor, dessen wirkungssicheres "Obertura para el Fausto criollo" fiel in dieser Nachbarschaft geradezu angenehm auf.

Beim klassischen Repertoire, das spärlich vertreten war — eigentlich könnte man bereits Richard Strauss "Don Juan" dazu rechnen, der in Wohlklang getaucht, einen der Höhepunkte dieser Konzerte bedeutete — wollen wir Mitropoulos skrupulöse Genauigkeit in der Befolgung der Dynamik — und Phrasierung-Bezeichnungen hervorheben. Der Dirigent, um Klarheit und Uebersichtlichkeit bemüht, vermittelt uns einen charaktervollen Weber ("Freischütz"-Ouvertüre) und einen überaus plastischen, scharf pointierten Beethoven (Zweite Symphonie), bei dem nur einige eigenwillige Temporückungen im "Larghetto" und "Finale" befremdend wirkten. Diese Einwände sind aber belanglos und unbedeutend, um den Gesamteindruck, der überwältigend war, zu schmälern. Wir ziehen ehrfurchtsvoll den Hut vor dieser, ein Vorbild an Disziplin und leuchtendes Beispiel für unsere einheimischen Ensembles bedeutenden Leistung der New Yorker und sind ihnen für das Gebotene, im Musikgeschehen unserer Hauptstadt geradezu Einmalige, zu tiefem Dank verbunden. So empfand es auch das Publikum, dem Mitropoulos als willkommene Ergänzung der Programme nach jedem Konzert eine Zugabe gewährte: im ersten — den Schlusssatz aus "Sombrero de tres picos" von Falla, der mit atemberaubender Virtuosität wiedergegeben, die Zuhörer von ihren Sitzen aufspringen liess, — im zweiten — die Ouvertüre zu "Macht des Schicksals" von Verdi, deren mitreissender Schwung in dem griechischen Dirigenten einen kongenialen Interpreten fand.

J. M.



CONJUNTO DE LA FILARMONICA DE NUEVA YORK, que ofrecerá dos conciertos en la capital, los días 14 y 15 de junio

EL DEBATE
JUNE 2, 1958
MONTEVIDEO - URUGUAY

EN UN DIA UN HOMBRE

Dimitri Mitropoulos



Griego de nacimiento, norteamericano por adopción, ya tenía una brillante reputación europea como director antes de su presentación en los Estados Unidos, en 1936, frente a la Sinfónica de Boston. En la temporada 1940-1941 condujo por primera vez la Filarmónica de Nueva York.

Inició su carrera como pianista virtuoso y compositor de gran talento; pero tras su primera experiencia como director de orquesta quedó encauzada su verdadera vocación.

Fue nombrado director de la Filarmónica de Nueva York en la temporada 1950-1951 y director musical desde 1951 hasta 1957. En la temporada 1957-1958 comparte con Leonard Bernstein los deberes inherentes a director en propiedad de la Filarmónica.

Fue Dimitri Mitropoulos quien llevó por primera vez una orquesta de los Estados Unidos al Festival Internacional de Edimburgo. Allí, en agosto de 1951, la Filarmónica de Nueva York, alcanzó uno más de sus tantos triunfos artísticos. En 1955 volvió con la Filarmónica a intervenir en el Festival de Edimburgo y la condujo en una extensa jira por Europa.

Mitropoulos llevará a la Filarmónica de Viena en una jira por varias ciudades europeas, dirigirá la Sinfónica de Israel y se hara presente conduciendo en el Festival de Salzburgo.

Tiene 62 años, pero aparenta más. Es calvo, alto, delgado.

Nos acercamos a él y nos recibe amablemente, dispuesto a iniciar, de inmediato, el diálogo.

No habla español, pero sí inglés, griego e italiano. En la lengua del Dante logramos entendernos, aunque nuestros conocimientos en italiano, son limitados.

Nos dijo que se sentía muy contento de dirigir en Montevideo, ciudad de la cual tenía referencias muy elogiosas de diversos artistas norteamericanos y europeos.

¡Lástima, agrega, que mi contacto sea tan fugaz!

Nos habla de su patria de origen, con emoción.

Y agrega:

—Cuando visito Atenas, me parece que a la vuelta de la esquina, me he de encontrar con Sócrates, el mayéntico, padre de la ironía que a mi también me gusta cultivar.

Mitropoulos es menos expansivo que Berstein, el otro Director de la Filarmónica de Nueva York.

Quizás la diferencia de edad entre uno y otro (23 años), distintos ideales estéticos, otra formación intelectual.

Le presentamos a Héctor Tosar Errecart, que llega en esos momentos al Hotel donde se hospeda el Maestro y se habla de las nuevas corrientes musicales en los Estados Unidos, que nuestro compositor conoce ampliamente. Mitropoulos le exhorta a seguir produciendo.

—Crear, dice, no debe ser una operación lujosa, sino un estímulo a nuestra imaginación y un quehacer casi dramático. Desde Pitágoras a Wagner, estamos rodeados de músicas. Quizás no advierta ello el hombre común, pero es así. Por eso no ha reparado en Orfeo, que se quedó en el mito. Pero, termina, hay que seguir esperando. He ahí la suprema sabiduría.

EL DEBATE
JUNE 2, 1958
MONTEVIDEO - URUGUAY

Escribe: OSCAR NICASTRO

EL ULTIMO CONCIERTO DE LA FILARMONICA DE NUEVA YORK



Otro director de renombre, Dimitri Mitropoulos, asumió la batuta en el último de los tres conciertos brindados en el Sodre, por la famosa orquesta visitante. Percibiéndose en él de inmediato una compleja personalidad, que llama poderosamente la atención por su "modo", tan personal y contradictorio de usar la batuta, que obliga, para poder admirar su empaste y creación de director, a desentenderse del juego de sus dos manos, que exageran los movimientos con que dibujan los acentos o conducen la frase melódica y se confunden en una mímica de expresión nada clara.

En la primera parte se escuchó Obertura "Académico-festiva", Op. 80 (en primera audición) de Brahms, en la que se aprecia el inconfundible genio creador del autor. Obra magna, que sobre temas sencillos elabora una grandiosa arquitectura de arrebatadora elocuencia sinfónica. Siguió luego la Sinfonía Nº 2 en re-mayor Op. 36 de Beethoven. Mitropoulos quiso ser él, imponiendo un empaste sonoro que mantuvo la sonoridad del "mezzo-forte al fortísimo", especialmente en el primero y segundo tiempo. En el Scherzo-Allegro, rindió una fusión de sonoridad y elegancia, llena de acentuaciones precisas, con asombrosa liviandad. Las cuerdas, en su riqueza rítmica de variantes golpes de arco, parecían un solo instrumento por su maravilloso ajuste: los pasajes de las escalas en rápidos movimientos, eran perfecto juego de equilibrio y sonoridad. Y en el Finale "Allegro Molto" llevó Mitropoulos la orquesta en un tiempo avasallador, tenso de poesía, en el que relampagueaba en lucientes contrastes el esplendor temático del gran genio de Bonn.

En la segunda parte: "Noche Transfigurada", Opus 4 de Schomberg—primera audición—, obra esta que por ser de las primeras del autor, está todavía dentro de una línea de transparencia melódica, si bien apunta en ella ya el autor que tienta caminos distintos y que en sus últimas obras concreta en mera matemática de combinaciones. "Medea", Poema Sinfónico de Barber—primera audición—, original para ballet y luego reestructurada para gran orquesta, fue la última obra de programa. Barber, como Harris, tienen en común la riqueza de la partitura, en la que predomina sobre la melodía el virtuosismo efectista de la masa orquestal. En la versión de todo el programa la orquesta hizo gala del gran dominio instrumental de cada componente, tanto en la parte solista como en la técnica y de todas esas virtudes, que hacen que su paso por Montevideo, quede señalado como un acontecimiento inolvidable.

ACCION
JUNE 2, 1958
MONTEVIDEO - URUGUAY

FUIMOS AL CONCIERTO Por J. H. F.

D. Mitropoulos Supo Demostrar la Calidad y Capacidad de una Orquesta

Por tercera —y última— vez actuó en el SODRE, la Orquesta Filarmónica de Nueva York. Y por tercera vez nos embelesó un óptimo sonido orquestal, en extremo opulento, pero también claro, barnizado y fragante.

Por tercera vez fue también plausiblemente marcado con "fff", el entusiasmo del auditorio.

Y este hecho es quizás el más importante: La experiencia de la calidad y capacidad de una orquesta. De la materialización sonora. Pero no podría ser interesante este hecho, si se tratase tan sólo de algo material o auditivo-sensual. El efecto es musical. La excelencia del sonido sirvió a, o vistió, las obras. Se escucharon versiones serias. Con la doble característica de esta orquesta, que, por su parte, es exponente de un carácter musical norteamericano, y del intérprete.

El intérprete moldea la orquesta igual que la ejecución de la música tratada. De ahí que también ejerce su influencia sobre el mismo sonido.

Se nos presentó, precedido por un prestigio amplio y ya bastante largo, en el puesto de mando de la Filarmónica visitante Dimitri Mitropoulos. Ya antes de su entrada pudo observarse un cambio; Bernstein sentó a su derecha, las violas. Ahí ubica Mitropoulos, los violoncelos. La colocación es parecida a la ahora acostumbrada de nuestra OSSODRE. Las cuerdas están muy juntas. A la izquierda, el grueso enorme de los violines; del centro (violas) a la derecha, todas las cuerdas bajas.

En cuanto lo podemos juzgar, ya que desde puntos distintos de la platea puede ser también distinta la percepción, es el sonido procurado por Mitropoulos en general más denso, más pesante (no diremos: pesado). En contraste, el concepto interpretativo es menos el de la condensación que el de la exposición de fases sucesivas, y, a menudo, también del análisis.

De todos modos volvió a experimentarse el extraordinario poderío físico de esta orquesta, cuya masa sonora desborda la tarima y la sala. Mas el desborde y el derroche son afines.

* * *

Dimitri Mitropoulos, director: Se manifiestan su autoridad y su dominio. Los profesores le siguen con atención y respeto. Se imponen un intelecto y un temperamento peculiares.

Mitropoulos vigila, anima y conduce la parte y el total. La técnica directriz es personal y casi extraña. Prepondera la mano izquierda, que da la mayoría del fraseo, separados los dedos como hojas de un abanico. El brazo a veces describe semicírculos. La derecha, con la batuta, a menudo marca solamente el compás. Menos que una puntería de precisión se efectúa una especie de ondulación, con sacudidas. No busca Mitropoulos lo mágico e irracional. No produce la tensión más alta ni la emotividad más honda. Apenas la espectacularidad. Este músico cuyo conocimiento seguro queda por donde quiera patente, ni es académico ni superficial. Robustez se mezcla con nerviosismo, sobriedad respetuosa con acentuación subjetiva que subraya el efecto sin perderse en el efectismo. No hay fascinación, pero interés; no hay arrebato, pero energía.

* * *

Tocados con brío los dos Himnos Nacionales, se nos dio —realidad curiosa, como primera audición— la Obertura Académico-Festiva de Brahms: La partitura magistral usa canciones estudiantiles alemanas, trenzándose en su coronación las melodías de "Habíamos edificado magnífica" (parecida al canto del cuarto movimiento de la Primera Sinfonía) con "Gaudeamus igitur": Sin embargo tiene todo el inconfundible sello brahmsiano. Mitropoulos señaló inteligentemente el juego de temas y episodios y sus relaciones polifónicas: No detallista, pero analizador. No tanto se sintieron el empaste, la plenitud iluminada, el pulso orgánico. El rendimiento orquestal por sí, fue, desde luego, magistral.

Parecido, el tratamiento de la Segunda Sinfonía de Beethoven: Por momentos difirió de la acostumbrado. El primer movimiento no nos convenció por completo en su interpretación; el total debe ser respetado. Se trasmitió la grandeza de la obra. Quizás faltó, en ese comienzo, algo de continuidad y vuelo; la poesía y la gracia no priman en la concepción y manera de Mitropoulos. Pero el Larghetto fue desarrollado con dignidad. Y el Scherzo y el Finale tuvieron brillo, flexibilidad, pujanza y plasticidad de voces y fraseo: Concluída la ejecución con toda su solvencia orquestal, se había acusado la dramaticidad del sinfonismo beethoveniano.

* * *

Empero, la culminación del concierto fue, sin duda, la admirable reproducción, ofrecida como audición primera también ella, de "Noche transfigurada" de Arnold Schoenberg, esta bellísima y hasta sentimental obra temprana que aún es predodecafonista y postroromántica: Su autor, quien con ella hizo gala de un soberbio saber de escritura e instrumentación, ha confirmado su validez con una revisión tardía que amplía el reparto del Sexteto de Cuerdas original. En ella la escuchamos como maravilloso canto de cuerdas. Es verdad: Aquí todo fue canto. De diafanidad y dulzura exquisitas. De aliento sostenido y cálido. Fácilmente pudieron detectarse el cromatismo y clima siquico de "Tristán" y la cercanía de Mahler, amigo y protector de Schoenberg, siendo esta música nada austera y nada cerebral, sino casi demasiado efusiva, emparentada con el caro Adagietto de la Quinta Sinfonía de Mahler. Aquí estuvo Mitropoulos, evidentemente del todo en su elemento, indicando, plasmando, matizado con soltura e intensidad. Resplandecieron los grupos y el conjunto de la orquesta de cuerdas; nos enredaron destaques solísticos como el precioso del primero de los violines segundos; la soberana superioridad técnica sirvió para lograr el encanto y la emoción.

El poema sinfónico "Medea" del destacado compositor norteamericano Samuel Barber, primera audición parcial, se ofreció como exteriorización y vehículo de virtuosismo formidable. La doble pieza es aparatosa e instrumentada con mucho colorido y eficacia, empleando hábilmente los recursos de la orquestación moderna: Su originalidad es inferior a su elán. La versión fue un alarde de la Filarmónica, y ésta no es poca cosa. Y con tanto júbilo agradeció el público al director y a la orquesta, que esta bienvenida y bien despedida embajada norteamericana le obsequió, significativamente, con un "bis" hispano: La Danza General o Final de "El Sombrero de Tres Picos" de Manuel de Falla: A manera de un gigantesco despliegue de fuerza. Otra vez acentos personales, otra vez, virtuosismo. Descarga eléctrica. Repercusión.

* * *

Antes de empezar la segunda sección del concierto entregó, el Profesor Alberto Mortero como delegado de la OSSODRE, una ofrenda floral a la Orquesta Filarmónica de Nueva York, y un pergamino a Dimitri Mitropoulos. Recalcó en su breve alocución la amistad trabada entre la orquesta neoyorquina y la montevideana, y, con eso, un saldo saludable de una visita que constituye un acontecimiento mayor en la historia musical de nuestra ciudad.

Al retirarse ovacionado, de la tarima, se llevó Mitropoulos, con gesto elocuente, el nutrido canasto de flores.

LA MAÑANA
JUNE 3, 1958
MONTEVIDEO - URUGUAY

Brillante Sala Despidió a la Sinfónica de Nueva York. –

La sala del Sodre colmada en todas sus localidades despidió tras breve temporada de conciertos a la Sinfónica de Nueva York, que cumplió un ciclo de los más brillantes de los últimos tiempos. En este último concierto vimos en la sala del Sodre a las familias de:

*Cossini de Fischer, Ibáñez Tálice de Batlle Berres, Garayalde de Zavala Muniz, Lagisquet de Zubiría, Solari Olascuaga de Gaudin, Wilm de Henderson, Crommelin de Rosen, Cooke de Woodward, Sierra de Benitez Vinueza, González Morales de Arámburu, Montaner de García, Beaton de Espy, Mac Hugo de Benzon, Alvarez Mouliá de Ilárraz, Palma de Barreira, Lussich de Lerena Acevedo, Victorica Alvarez de Pochintesta, Santayana García de Bove Maccio, Zorrilla de Barreiro, Palma de Diaz Aznárez, Giuffra Simois de Carnelli, Narbondo de Guillot, Vignoli Castellanos de Lapido, Herrera Mac Lean de Gutiérrez, Méndez de García Capurro, Fabini de Araújo, Llovet de De Souza, García Arocena de Secco, O'Brien de Arocena, Sala de Pons, Booking Arrosa, García Lagos de Boiz, Manini de Ram, Berohuet de Quesada, Raffo de Carve Méndez, Peirano, Pareja de Pantazoglu, Cunha de Chouhy Terra, Casaravilla Morales de Supervielle, Boado Alonso de Muró Salvañach, García Aust de Varela Capurro, Arana de Ravecca, Peirano de Fleurquin, Susviela Guarch, Pérez Rubin de Maza, Campos Salazar de Martín, Facio de Peirano, Sienra de Asiain, Etchegaray Requena de Braga, Etchegaray de Surraco, Hughes Lussich de Ferreira, Casanova de Laborde, Arocena Folle de Bordaberry, Moreno de Vignale, Stirling de Sosa Colman, Golino de Paternó, Pastori Gómez de García Capurro, Pacheco de Baetghen, Garayalde de Bonnecarrere, Iglesias de Mesuti, Amondarain de Larraechea, Piaggio Victorica de Tosar Errecar, Gómez Alzola de Milans, Deluchi de Rodríguez Luengo, Grosso Ledesma de Luisi, González Guerra de Beisso, Berohuet de Raffo Arrosa, Ramírez García Morales, de Aguirre Roselló, Pereyra de Noya Freire, Muró de Ponce de León, Zubillaga de Coelhi, Paiva de Armand Ugón, Islas Pastoriza, López Ibarbourou de Puentes Sala de Fabricio, De León Caprario, Méndez Previtali, Rubio Percovich, Rodríguez Grau, Routin de Tochetti, Lapido de Sasson, Ciurich de De Bartolomei, Varela Acevedo, Rodríguez Deluchi, Montero Zorrilla de Alvarez Muñoz, Rodríguez Aphesteguy, Majo San Miguel Herode, Percovich Aldabe, Zurdos de Gavazzo, Gutiérrez Herrera de Bocking Clauzolles, Sánchez Olmedo de Estrada, Orlandy de Larramendi, Barreiro de Estrada, Bolasco Susena de Clark, Risso Risso, Pena Gómez, Gaudin de Idiarte Borda, Barreiro Zorrilla de Etcheverry Vidal, Ramírez Bagley de Herrera, Cunha de Cardoso Saavedra, Cunha, Nicola Reyes de Jekwes Paullier Xavier de Mello, Arana de Navarro, Preve Susviela, Morasca de Mippera, Cunha de Riviere, Rodríguez de Portillo Diaz, Hernández de Fontana, Zunini de Cantonnet, Manini de Rocco, Baños de Crespi, Viana de Kelly, Fontana de Médici, Abaracon Ferrando de Regules, Peruchetti de Benausse Montero, García Capurro Méndez, Varzi Castells, Schenini, Goriero Delger, Varela Radio, Previtali Vázquez, Etchegaray Vidal de Aramendia, Pareja Silveira de Rauchert, Guerin Aguerre de Hughes, Pérez Prins de Saibene, Martorell Etchenique, Gari Garmendia, Feln Pastoriza, Moller de Rodríguez Larreta, Grove de Rosiagno, Amstrom Brum de Cuenca, Mañé de Caldeyro, Salaverry de Reilly, Real de Azúa de Roldós, Lussich de Herrera Vargas, Risso Braga, Solari Amestoy de Baridon, Muñoz Baños de Legrand, Milburn Leindekar de Supervielle, Shorter, Comas Nin Bordaberry, Nieto Usher Piran, Giuffra Simoes, Martínez Oyanguren, Turell de Ramírez, Iglesias de Grauert, Guyomard de Bruzone, Fulgraff Rodríguez, Minelli Usher de Arteaga, Baroffio de Alles, Rodríguez Pintos, Ramírez García de Mañé, Baridon de Argenscheidt, Larrañaga de Araujo, Cortabarría, Friling Platero de Iriart, Schincha de Waammann, Comas de Salgado, etc., etc.

EL DIARIO
JUNE 2, 1958
MONTEVIDEO - URUGUAY

SE DESPIDIO CON MITROPOULOS LA FILARMONICA DE NUEVA YORK Y CONQUISTO ROTUNDO TRIUNFO

Ante una enorme expectativa hizo su primera aparición entre nosotros el maestro griego Dimitri Mitropoulos, conduciendo a la orquesta Sinfo-Filarmónica de Nueva York. Mitropoulos no sólo no defraudó esa expectativa, sino que además logró un rotundo triunfo frente a un público numerosísimo que con anterioridad había sido reticente en el aplauso.

Mitropoulos ya es otra cosa. Es un director más sobrio y austero, gran dominador de la orquesta y de las obras que dirige, y se muestra más inclinado a buscar en las partituras lo sustancioso y profundo, sin mirar tanto el efecto que pueda ir directo al público.

Pero tampoco Mitropoulos, músico europeo, ha podido sustraerse de lo que parece ser una modalidad muy norteamericana de hacer música: tiempos generalmente acelerados, ritmos bien marcados, grandes contrastes dinámicos, carencia de mayores sutilezas en beneficio del armado a grandes trazos de las obras, siempre con tendencia a lo espectacular, a sonoridades impresionantes donde se logran fácilmente —y con admirable afinación, ajuste y calidad sonora— intensidades que van del f al fff.

La audición se inició con la Obertura académico - festiva op. 80 de Brahms, que al parecer —increíblemente— se ofrecía por primera vez en el Sodre. Luego de esta correcta versión de Brahms, Mitropoulos encaró la deliciosa Segunda Sinfonía en Re Mayor op. 36 de Beethoven; una obra llena de encanto, gracia, fino lirismo. El resultado sonoro fue tenso, sin la levedad ni flexibilidad deseables como para cantar las bellas frases beethovenianas, alejadas de todo intento trascendentalista. Mitropoulos le imprimió generalmente tiempos rápidos, un poco machacados en el ritmo; la orquesta, en cuanto a ejecución se refiere, confirmó otra vez su notable solvencia, su afinación, ajuste, precisión impecables. La mecanicidad que muchas veces evidencia es mayormente atribuíble a los directores, que no parecen preocupados de conseguir refinamientos ni detalles de sutileza.

La obra que más legítimamente conquistó al público fue "Noche transfigurada", op. 4 de Schonberg, lírica, de esencia romántica, entroncada en el espíritu wagneriano y heredera de su supercromatismo. En cierto modo, poco representativa del creador del sistema docetonal, por lo menos en su faz más especulativa y compleja. Mitropoulos vertió con brío esta hermosa partitura, fraseando con inteligencia y, sobre todo, consiguiendo de las cuerdas de la Filarmónica —uno de sus puntos más fuertes— un rendimiento formidable. Fue una versión magnífica asentada primordialmente en la calidad sonora tan pareja de todos los sectores de esta excelente cuerda.

Sin embargo, el maestro Mitropoulos fue ruidosamente aplaudido en le exterior, aunque interesante, "Medea" de Barber, que el programa proponía como primera audición (también "Noche transfigurada") y que, si mal no recordamos, fue hecha el año pasado por Antal Dorati.

El director griego culminó así las presentaciones de la famosa Orquesta Sinfo - Filarmónica de Nueva York, organismo de primera, con grandes virtudes, generalmente desaprovechadas en manos de directores competentes pero escasamente musicales, que apuntan casi siempre al efecto grueso de alcance directo, fácil. Dimitri Mitropoulos es la gran figura dentro de la Filramónica y tiene credenciales para serlo. Aparte de los detalles anotados, comunes a lo que bien puede llamarse una modalidad directriz norteamericana, es un músico cabal. La orquesta le responde ampliamente a sus indicaciones, que él suele hacer con bastante anticipación, diferenciándose netamente de la mayoría de los directores que conocemos. Para un conjunto que conozca su modalidad, ello debe dar una gran seguridad y confianza.

M. - LA

LA TRIBUNA POPULAR
JUNE 3, 1958
MONTEVIDEO - URUGUAY

MONTEVIDEO, URUGUAY

LA DESTACADA NOTA SOCIAL DIO LUGAR EL CONCIERTO DE LA FILARMONICA DE N. YORK

El domingo por la tarde la sala del Estudio Auditorio fue marco de una nota de relieves brillantes con motivo del tercer y último concierto allí ofrecido por la orquesta Filarmónica de New York, esta vez bajo la dirección del famoso maestro Dimitri Mitropoulos.

Todo lo más calificado de nuestro ambiente social y diplomático se congregó en esta tarde en los palcos y plateas del Sodre que por ello presentó aspectos lucidos.

Vimos allí entre otras a las señoras y señoritas:

Embajadora de Estados Unidos Sra. de Woodward, Ibáñez Tálice de Batlle Berres, Garayalde de Zabala Muniz, Robles de Lanús, Narbondo de Guillot, Laguisquet de Zubiría, Solari Olascoaga de Gaudin, Alvarez Mouliá de Ilarraz, Ferrando de Iraola, Montaner de García, Croomelin de Rosen, Beaton de Espy, Mac Hugo de Benson, Alvarez Mouliá de Sienra de Benitez Vinueza, González Morales de Aramburu, Calamet Palma de Barreira, Lapido de Baltar, Heber Usher de Pons, Lussich de Lerena Acevedo, Serrato Perey de Mac Nutt, Victorica Alvarez de Pochintesta, Llovet de De Souza, García Arocena de Secco, Santayana García de Bove, O'Brien de Arocena, Zorrilla de Bareriro, Sala de Pons, Booking Arrosa, García Lagos de Boiz, Manini de Ham, Berohuet de Quesada, Raffo de Carve Méndez, Peirano, Palma de Díaz Aznárez, Marfetán de Lapido, Cunha de Chouhy Terra, Casaravilla Morales de Supervielle, Boado Alonso de Muro Salvañack, García Aust de Varela Capurro, Arana de Ravecca, Peirano de Fleurquin, Susviela Guarch, Pérez Rubin de Maza, Giufra Simoes de Carnelli, Salasar de Martín, Vignoli Castellanos de Lapido, Sienra de Asiain, Etchegaray de Braga, Etchegaray de Surraco, Hughes Lussich de Ferreira, Casanova de Laborde, Arocena Folle de Bordaberry, Moreno de Vignale, Stirling de Sosa Colman, Roballo, Golino de Paternó, Pastori Gómez de García Capurro, Pacheco de Baetghen, Dupont Aguiar Olveira, Iglesias de Mesuti, Amondarain de Larraechea, Piaggio Victorica de Tosar Errecart, Gómez Alzola de Milans, Fernández Mesutti de Fabregat, Herrera Mac Lean de Gutiérrez, Berohuet de Raffo Arrosa, Ramírez García Morales de Aguirre Roselló, Pereyra de Noya Freire, Muró de Ponce de León, Islas Pastoriza, López Ibarbourou de Puentes, Sala de Fabricio, De León Caprario, Méndez Previtali, Rubio Percovich, Rodríguez Grau, Routin de Tochetti, Lapido de Sasson, Ciurich de De Bartolomei, Varela Acevedo, Rodríguez Deluchi, Montero Zorrilla de Alvarez Muñoz, Rodríguez Aphesteguy Majó de San Miguel, de Herode, Milahacy de Sánchez Morales, Percovich Aldabe, Faccio de Peirano, Zurdos de Gavazzo, Gutiérrez Herrera de Bocking Clauzolles, Sánchez Olmedo de Estrada, Orlandy de Larramendi, Barreiro de Estrada, Bolasco de Cardoso Saavedra, Cunha, Berembau, Nicola Reyes de Jekwes, Paullier Xaxier de Mello, Arana de Navarro, Preve Susviela, Rodríguez Pages de Portillo Díaz, Méndez Pereyra de Pietracaprina, Hernández de Fontana, Zunino de Cantonet, Manini de Rocco, Baños de Crespi, de Carcabalho, Viana de Kelly, Fontana de Médici, Ramírez Bayley de Herrera Méndez, Abaracón Ferrando de Regu-

GUAÍBA APRESENTARÁ HOJE A "FILARMÔNICA DE NEW YORK"

Graças aos esforços conjugados do govêrno norte-americano e brasileiro, a platéia pôrto-alegrense assistirá hoje ao grande concerto da Orquestra Filarmônica de New York, que será levado a efeito no auditório da Universidade do Rio Grande do Sul, à avenida Paulo Gama.

—●—

O grande acontecimento da temporada artística de 1958 — Hoje, a partir das 21 horas, o concêrto da "Filarmônica" — Um patrocínio de A. J. Renner S.A., indústria do vestuário — Agradecimento da Guaíba

E, graças aos esforços conjugados da Rádio Guaíba de Pôrto Alegre e de A.J. Renner S. A., indústria do vestuário; os ouvintes da mais jovem emissora do sul do país ouvirão, hoje, a partir das 21 horas, a transmissão do grande concerto que será levado a efeito.

Com essa iniciativa, a Rádio Guaíba cumpre mais uma vez o prometido, apresentando aos seus numerosos ouvintes de todo o Estado, o grande acontecimento arístico-musical do ano: o concêrto da Orquestra Filarmônica de New York, regida pelo maestro Dimitri Mitropoulos, diretor da orquestra.

O PROGRAMA

Estando com seu início marcado para as 21 horas, o grande concerto com a Orquestra Filarmônica de New York, que será transmitido pela Rádio Guaíba, será aberto com "Prólogo de Fuga", de Camargo Guarnieri. A seguir, a grande orquestra regida por Dimitri Mitropoulos apresentará a Sinfonia n. 3, em sol maior, opus 90 de Brahms. Em sequência ao concerto, que será transmitido pela Rádio Guaíba, a Orquestra Filarmônica de New York executará "Noite Transfigurada", de Schoenberg. E, para finalizar, a Orquestra Sinfônica de New York, regida por seu diretor, Dimitri Mitropoulos, apresentará, pelas ondas médias e curtas da Rádio Guaíba, "Meditação e Medeia" e "Lança da Vingança", de Barber. A transmissão será feita em colaboração com a Rádio Difusão da Universidade.

AGRADECIMENTO

A Rádio Guaíba de Pôrto Alegre e A.J. Renner S.A., indústria do vestuário; agradecem aos seguintes anunciantes e amigos, por terem êles cedido seus espaços exclusivos nesta emissora, para que fôsse possível a transmissão do grande concerto com a Orquestra Sinfônica de New York, regida por seu diretor, o maestro Dimitri Mitropoulos: — Lojas A. Guaspari, máquinas e móveis Agência Lotérica Anzanello; Casa Victor S.A.; Panair do Brasil S.A. e Refrigerantes Sul Riograndenses S.A. (Pepsi-Cola).



Flagrante parcial da Orquestra Sinfônica de New York, que conta com 108 músicos de primeira linha, e que hoje apresentará um grande concêrto no Auditório da Universidade do Rio Grande do Sul. O concêrto será transmitido pela Rádio Guaíba de Pôrto Alegre.

Dimitri Mitropoulos nasceu em Atenas, na Grécia, e é atualmente cidadão norte - americano. Regeu a Orquestra Filarmônica de New York, pela primeira vez, como convidado, em 1940. Dois anos depois aceitou o cargo de regente permanente, e desde 1951 é o diretor musical da Filarmônica. Mitropoulos é famoso tanto como profundo conhecedor e intérprete dos clássicos, como ardente admirador dos compositores modernos. Dimitri Mitropoulos estará hoje regendo a Orquestra Filarmônica de New York, quando a mesma apresentará um grande concerto, que será transmitido através das ondas médias e curtas da Rádio Guaíba de Pôrto Alegre

PORTO ALEGRE, BRAZIL

DIARIO DE NOTICIAS
Porto Alegre
June 4, 1958

"ARTE É UM INSTRUMENTO DIPLOMÁTICO MUITO EFICIENTE PARA O ENTROSAMENTO DOS POVOS"

O Maestro Dimitri Mitropoulos, que conduziu, ontem, a Orquestra Filarmônica de Nova York, em entrevista coletiva à imprensa metropolitana, declara, também, que "A arte viceja, sob qualquer regime, mesmo os discricionários, pois o artista paira acima de qualquer discriminação" — Dimitri Mitropoulos foi agraciado, em Pôrto Alegre, com a inauguração de uma placa comemorativa, do magnífico concêrto que a Orquestra Filarmônica realizou, no Auditório da Universidade do Rio Grande do Sul

Na noite de ontem, num intervalo do magnífico concêrto, realizado pela Orquestra Filarmônica de Nova York, que constituiu um dos maiores acontecimentos dos últimos anos, em nossa cidade, foi inaugurada uma placa, no saguão do Auditório da Universidade do Rio Grande do Sul, marcando a passagem mais famoso conjunto orquestral por nossa cidade. Coube ao romancista E'rico Veríssimo, nome de projeção continental, fazer a saudação aos músicos norte-americanos, que nos visitaram, e ao dr. Elyseu Paglioli, Reitor da Universidade, decerrar a primeira placa que foi encrustada na parede daquela moderna casa de espetáculos.

Uma entrevista

Dimitri Mitropoulos, regente-titular da Orquestra Filarmônica de Nova York, concedeu, ontem à tarde uma entrevista coletiva à Imprensa metropolitana, no City Hotel, onde se encontrava hospedado.

Ressaltamos, de início, sua declaração:

— "O Artista vive em mundo à parte. Mas isso não quer dizer que a música não deva ter uma base de dignidade moral"!

Arte e diplomacia

— "A Arte é um instrumento diplomático da atualidade — prosseguiu o célebre regente — Julgo não haver nada mais eficiente para o entrosamento dos povos, do que o intercâmbio entre cultôres da arte. Concluo, portanto, que a representação internacional, por executantes de arte, venha a ser a mais eficaz diplomacia, tanto agora, como no futuro".

Independência da Arte

— "A Arte viceja, tanto em países, subordinados a regimes discricionários, como naqueles em que impera a democracia. Pois Arte constitui necessidade imanente e imperiosa, na vida de um povo. Ela se desenvolve,



em face da ansiedade de criação e manifestação artística do *Dimitri Mitropoulos, quando concedia a sua entrevista coletiva à Imprensa.*

homem. De tal maneira isso é verdade que, entre povos submetidos a regimes de fôrça, durante o Renascimento, pôde haver homens como Miguel Ângelo, Rafael, e outros".

Schoenberg e Mitropoulos

Em dado momento, alguém arriscou uma pergunta, a respeito do controvertido musicista Schoenberg. Mitropoulos falou com entusiasmo:

— "Agrada-me sobre maneira reger Schoenberg. E não me eximo de dizer que, quando mais jovem, estudei o processo dodecafônico, que em verdade abriu novos caminhos para a música. E não me custa contar também que, inclusive, cheguei a compor algumas músicas, baseadas na escola de Schoenberg. Mas acabei convencido de que deveria abandonar minhas veleidades de compositor e permanecer em minha verdadeira missão, que é a regência".

Indagamos, estão: — segundo consta, o senhor pretende aposentar-se, ainda êste ano. Abandonará a regência?

— "Apenas me aposentarei de meu cargo de regente-titular da Orquestra Filarmônica de Nova York. Mas, de forma alguma, deixarei de empunhar a batuta. Não, não pretendo retirar-me para um rancho, ou ficar pescando à beira de um rio. Sigo com a música. Até onde ela me levar".

O Maestro e a Orquestra

— Qual a verdadeira importância de um maestro, dentro da Orquestra?

— "Simplesmente a de facilitar o trabalho dos músicos. Já foi tentado a experiência, na Rússia, de orquestra, sem condutor. Afinal acabaram convencidos de que aquela figurinha irriquiéta e gesticulante, à frente dos instrumentos, não era de todo desnecessária para um mais perfeito entendimento entre os músicos".

Música brasileira

Antes de encerrarmos, pedimos ao regente, que falasse, a respeito da música brasileira:

— "O que conheço é de primeira qualidade: Villa-Lobos e Camargo Guarnieri. Aliás, no ano passado, Villa-Lobos regeu um concêrto para a Filarmônica de Nova York, na qual foram apresentadas músicas de sua autoria e de Camargo Guarnieri. Sinceramente, de primeiríssima qualidade!"

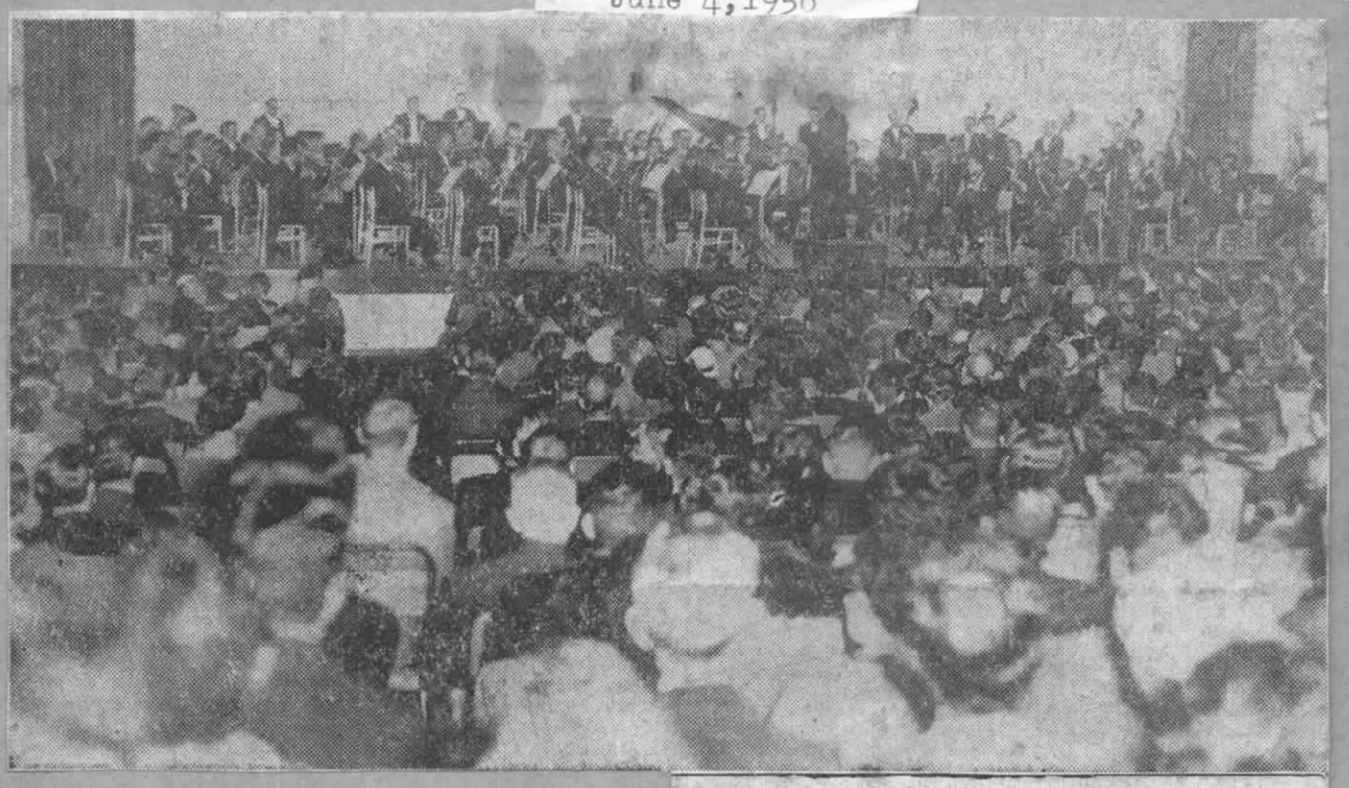
A HORA (Porto Alegre)
June 4, 1958

GRANDE SUCESSO O CONCÊRTO DA FILARMÔNICA DE N. YORK ONTEM



Constitui um dos mais retumbantes êxitos na vida artística de nosso Estado o concêrto realizado ontem à noite no Auditório da Universidade do Rio Grande do Sul a cargo da Orquestra Filarmônica de NovaYork sob a regência do maestro Dimitri Mitropoulos. Mais de três mil pessoas lotaram o amplo Auditório da U.R.G.S., ovacionando delirantemente à grande Filarmônica. Foi tão elevado o número de espectadores que as localidades foram insuficientes, tendo havido até tumulto entre o público que não se conformando de assistir de pé o grande concêrto penetrou no restaurante da Universidade a fim de retirar cadeiras. Os aplausos calorosos do grande público que afluiu ao Auditório na noite de ontem duraram mais de três minutos após o último número, tendo o maestro Dimitri Metropoulos sob aclamações gerais, numa verdadeira apoteose, concedido uma extra nesta memorável noite de arte em que foi mostrada à Pôrto Alegre a maior orquestra filarmônica no momento, a mais antiga dos Estados Unidos, tendo sido regida por Toscanini. Dentre os 106 instrumentos da orquestra, 65 são de corda, podendo-se salientar que o violino "spala" é um legítimo Stradivarius. Na foto, o maestro Dimitri Mitropoulos quando regia a Orquestra no concêrto realizado ontem à noite

DIARIO DE NOTICIAS
(Front Page)
Porto Alegre
June 4,1958



Grande multidão lotou totalmente o auditório da Universidade do Rio Grande do Sul (dezenas de pessoas em pé, por falta de lugares) aplaudiu, empolgada, a apresentação da Orquestra Filarmônica de Nova Iorque, sob a regência do maestro Dimitri Mitropoulos. Foi, inegàvelmente, um acontecimento artístico inesquecível para os anais de P. Alegre, quer pela categoria do conjunto, constituido por 106 figuras, quer pelo programa apresentado, quase na totalidade constante de páginas contemporâneas. Excetuando Brahms cujo 125.o aniversário de nascimento transcorreu no mês passado, os demais autores devem ter constituido absoluta novidade para a maioria da platéia. Para muitos, segundo soubemos, as interpretações dadas representaram verdadeiro impacto, inclusive do nosso Guarnieri, lamentàvelmente ouvido tão pouco em nosso meio. Na foto, um aspecto da memorável noitada no auditório da Universidade do R. G. S., vendo-se a Orquestra Filarmônica de Nova Iorque e parte da assistência. Iniciando o concêrto a famosa orquestra executou os hinos do Brasil e dos Estados Unidos.

FILARMÔNICA DE NOVA YORK TOCARÁ ESTA NOITE NO AUDITÓRIO DA URGS

Concêrto sinfônico que constitui o "high-musical" do ano — Um pouco de história sôbre o regente Dimitri Mitropoulos — Como nasceu e atingiu seu climax o maior conjunto filarmônico do mundo — Programa para nossa capital — Transmissão pela Rádio Guaíba e pela Rádio da Universidade

Certamente a apresentação da maior filarmônica de nossos dias, constitui um acontecimento ímpar em nossa vida artística, mòrmente nestas temporadas carentes de valores em face da elevação da moeda estrangeira. Logo à noite, no amplo auditório da Universidade do Rio Grande do Sul, à Avenida Paulo Gama, veremos concentrar-se elite e povo para apreciar um fato raro e de larga envergadura no setor cultural de nossa progresista metrópole. A um dos mais célebres regentes do mundo caberá a direção desta noite.

DIMITRI MITROPOULOS

Dimitri Mitropoulos nasceu em Atenas a 18 de fevereiro de 1896; fez seus primeiros estudos no Conservatório de sua cidade natal, estudando com Ferrucio Busoni em Berlim. Durante certo número de anos esteve a cargo da Sinfônica de Atenas como Diretor em Propriedade. Tendo grandes dotes de pianista virtuose e compositor de grande talento, ao começo de sua carreira lhe resultava difícil entregar-se por inteiro a uma só atividade. Mas com sua primeira experiência como diretor de orquestra, deu-se conta que havia dado com sua verdadeira vocação.

Dimitri Mitropoulos é bem conhecido como um grande intérprete de clássicos, além de ser um convencido paladino dos compositores modernos. Graças a seu interêsse e devoção muitas obras modernas importantes foram apresentadas por primeira vez. Suas óperas em concerto com a Filarmônica, incluindo "Elektra", de Strauss "L'Heure Espagnole" de Ravel, "Wozzeck" de Berg e "Christophe Colombe" de Milhaud, resultaram em grandes acontecimentos musicais. Nos últimos anos introduziu em New York a Liebermann, assim como obras de um grande número de compositores da música norteamericana por meio de seus concertos com a Filarmônica.

UM POUCO DA HISTORIA DA FILARMONICA

Quando o renomado crítico musical James Hunecker escreveu, faz alguns anos, "A História da Filarmônica é a história da música nos Estados Unidos", não apenas fez uma epítome dos anos que tinha a orquestra a produzir música sem interrupções desde 1842, mas de seu espírito criado no estabelecimento da tradição musical, apresentando desde seu início, nova música junto ao repertório estabelecido. A inspiração de grupos sinfônicos mais recentes em outras cidades nasceu de sua idéia, e ao iniciar sua "tournée" êste ano, a Filarmônico pode orgulhar-se de contar entre sua geração mais de 1.000 orquestras sinfônicas através dos Estados Unidos dedicada à criação de música séria, sem mencionar outras ramificações em 15.000 orquestras sinfônicas de estudantes aficionados.

A lista de diretores da Filarmônica através dos anos parece uma relação tirada do "Quem é quem na música". Muitos dos mais famosos vieram associar-se indelevelmente com a história da orquestra: nos primeiros anos, Theodore Thomas, Leopold Anton Seidl, Emil Paur, Leopold e Walter Damrosch, Gustav Mahler e Willem Mengelberg; e mais recentemente, Arturo Toscanini, Bruno Walter, Dimitri Mitropoulos, Leonard Bernstein, Leopold Stokowsky, Wilhelm Furtwaengler, Serge Koussewitzky, Otto Klemperer, Erich Kleiber, Sir Thomas Beecham, Felix Weingartner, Pierre Monteux, Guido Cantelli, George Szell, Sir John Barbirolli e Artur Rodzinski.



DIMITRI MITROPOULOS, o célebre regente que estará à frente da Filarmônica esta noite na URGS.

SAO PAULO, BRAZIL

O ESTADO DE SAO PAULO June 5, 1958

S/A INDUSTRIAL IRMÃOS LEVER
APRESENTARÁ NA TELEVISÃO E NO RÁDIO

ORQUESTRA FILARMÔNICA DE NEW YORK

CONDUZIDA POR DIMITRI MITROPOULOS



QUINTA-FEIRA DIA 5 DE JUNHO

As 21 horas pelo canal 3 e Rádio Difusora

DIRETAMENTE DO TEATRO MUNICIPAL

ULTIMA HORA

RADIO TV JOTA MARCIANO

A FILARMONICA DE NOVA IORQUE HOJE NO VIDEO DA TV-TUPI

O grande publico ouvinte e telespectador terá na noite de hoje a grande e feliz oportunidade de ver e ouvir a famosa Filarmonica de Nova Iorque, através da transmissão que a Televisão Tupi e a Radio Difusora estarão fazendo em conjunto, da estreia da organização sinfonica mais antiga dos Estados Unidos, no Teatro Municipal. Sob a regencia do maestro Dimitri Mitropoulos, a Filarmonica executará o seguinte programa: 1.a parte — Camargo Guarnieri: "Prologo e Fuga"; Johannes Brahms: "Sinfonia n.o 3 em Fá Maior Opus, 90 (Allegro com brio, Andante Poco Alegretto, allegro); 2.a parte — Arnold Schoenberg: "Noite Transfigurada (para orquestra de cordas Opus 4); Samuel Barber: "Meditação e Dança da Vingança de Medes" (Opus 23-A). Sobre o maestro Dimitri Mitropoulos, podemos informar que é grego de nascimento e, atualmente, cidadão dos Estados Unidos. Uma reputação brilhante na Europa precedeu sua estreia na America em 1936 com a Sinfonia de Boston. Desde 1937 até a primavera de 1949, suas atividades se encontram no Meio Oeste, onde era diretor musical da Sinfonia de Minneapolis, porem, com outras orquestras importantes prontamente lhe assegurou o favor de um publico devoto de costa a costa dos E.U.A. A proposito dessa apresentação excepcional, convem salientar que alem de ser a organização sinfonica mais antiga da America, a Filarmonica de Nova Iorque acaba de terminar a sua 116.a temporada. Através de sua historia, tem mantido sua supremacia no ramo, oferecendo ao publico os mais destacados compositores e solistas do mundo inteiro. Todos os anos a Filarmonica oferece mais de 120 concertos na cidade de Nova Iorque, proporcionando à cidade dos arranha-céus mais eventos musicais que qualquer outra orquestra nos Estados Unidos. Por outro lado, a Filarmonica constitui uma atração certa da cadeia radiofonica da CBS, calculando-se que cerca de quinze milhões ouvem todos os meses seus memoraveis concertos. Sem duvida alguma, o espetaculo de hoje, pela Televisão Tupi e Radio Difusora, está fadado a constituir-se no acontecimento musical do ano.

5 — 6 — DIARIO DE S. PAULO -



A famosa Filarmônica de Nova York, regida pelo maestro Dimitri Mitropoulos

MITROPOULOS, UM MAESTRO JOVIAL

Diário de S. Paulo 6-5-1958

Em S. Paulo para um concerto a Orquestra Sinfonica de Nova York

"Considero o rock'n'roll um genero de musica, igual a tantos outros do gosto popular. Apenas não peçam a mim que execute musicas desse genero", disse o maestro Dimitri Mistropoulos aos jornalistas, reunidos para uma entrevista coletiva, no "foyer" do Teatro Municipal, pouco depois de ter desembarcado em Congonhas, juntamente com os 125 componentes da Orquestra Sinfonica de Nova York. A orquestra, sob a regencia de Mitropoulos e de Leonard Bernstein, cuja chegada é prevista para hoje, dará um concerto em nossa Capital, de acordo com um programa especialmente elaborado pelo presidente dos Estados Unidos, visando dar cumprimento a um maior intercambio cultural entre aquele pais e a America Latina.



O maestro Dimitri Mitropoulos que regerá o concêrto da Sinfônica de Nova York

Com a sua bagagem volumosa, em que os instrumentos musicais ocupam 82 caixas enormes, os musicos americanos percorreram a Argentina e o Uruguai. Formam eles um grupo curioso, de variadas origens — em sua maioria, americanos naturalizados, originarios de diversos paises: Italia, Grecia, Venezuela, Estado de Israel, Polonia e Russia, entre outros. Dentre todos, porem, o tipo mais curioso é o do maestro que durante a entrevista coletiva deu mostras de sua jovialidade.

PROGRAMA: UM CARDAPIO

Na entrevista, referindo-se aos criterios que adota para a organização do programa de um concerto, disse o maestro Mitropoulos:

— "Organizar um bom programa é como preparar um cardapio, pois o publico que assiste a um concerto é um consumidor que só compra o que lhe agrada".

No programa elaborado pelos promotores da "tourniée" constam em cada apresentação obras de dois autores contemporaneos: Vila Lobos e Camargo Guarnieri. A esse respeito, assim se expressou o entrevistado:

"Se me fosse dado escolher o programa, teria incluido no mesmo compositores classicos e antigos, a fim de dosar melhor o seu conteudo. Por outro lado, teria preferido executar uma só peça mais longa de um autor, ao invés de duas curtas".

Sobre suas preferencias pessoais, esquivou-se o maestro de dar respostas definitivas. Para ele existem muitos bons compositores e, por isso, não pode dizer quais os melhores. O mesmo no tocante a musicos. Referindo-se à musica popular asinalou:

"Não se pode condenar ou desprezar nenhum genero musical: todos se enquadram na categoria de sons harmonicos. Devemos colocar cada coisa em seu respectivo lugar: para mim são necessarios tanto a musica erudita, quanto a popular".

E disso o maestro Mitropoulos não exclui o "rock and roll". Tambem musica concreta para ele é necessaria: "Trata-se de uma das muitas variações de uma gama que varia de cima a baixo".

O maestro Mitropoulos que nasceu em Atenas em 1896 e vive nos Estados Unidos desde 1936, quando estreiou regendo a Sinfonica de Boston, continua sendo no seu sexagesimo segundo ano de vida, um homem extremamente ocupado. Segundo nos informa, em meio a concertos e ensaios, alem de viagens (esta é a quarta tournée que realiza através do mundo, tendo sido ele quem levou a Sinfonica à Europa pela segunda vez), sobra-lhe pouco tempo para atender ao seu gosto pelo estudo da filosofia. O maestro alem da leitura, tem um outro "hobby": o alpinismo.

"Não podendo mais escalar montanhas, dedico-me agora a subir o estrado do teatro", diznos ele.

"Logo depois desta excursão tenho viagem marcada para Tel-Aviv", informa. "Dali seguirei para Salzburg, Atenas e Viena e somente em outubro voltarei para os Estados Unidos. Não vejo nenhuma perspectiva de poder repousar antes de 1960"

Os componentes da Orquestra Filarmonica permanecerão em São Paulo até domingo proximo, quando seguirão para o Rio. Em sua chegada ao aeroporto de Congonhas foram recebidos pelo consul geral dos Estados Unidos em São Paulo e sua senhora, ministro Richard P. Butrick e pelo chefe do Serviço de Informações dos Estados Unidos em nossa cidade Dwight B. Herrick, os quais ofereceram à tarde um coquetel aos musicos e à imprensa, no "foyer" do Teatro Municipal.

O Estado de S. Paulo DATE 6-6-/1958

Com 120 elementos e 9 toneladas de carga chegou a Filarmonica de N. York

Chegou ontem a São Paulo a Orquestra Filarmonica de Nova York, que dará três concertos nesta Capital. Quatro aviões foram necessarios para transportar os 120 elementos da Filarmonica, 107 dos quais são musicos. Os professores do famoso conjunto sinfonico levam consigo seus instrumentos, que pesam nove toneladas, e já se acham no Teatro Municipal de São Paulo. Regerão os concertos de São Paulo os maestros Dimitri Mitropoulos e Leonard Bernstein. O primeiro chegou ontem e á noite concedeu entrevista á imprensa. Bernstein deverá chegar hoje a São Paulo. A viagem da Orquestra Filarmonica de Nova York faz parte do programa de intercambio cultural com a America Latina, em desenvolvimento pelos Estados Unidos. O notavel conjunto visitou diversos países do Continente, antes de vir ao Brasil, onde já se exibiu, anteontem, em Porto Alegre. Depois dos concertos de São Paulo, a Filarmonica de Nova York tocará no Rio.



Foi bastante concorrida a entrevis ta de ontem do maestro Mitropoulos

ENTREVISTA

Dimitri Mitropoulos é uma das figuras mais representativas da musica contemporanea. Nascido na Grecia, sua carreira musical estende-se por todos os Continentes. As palavras diretas, quase rispidas, apesar da intenção afavel, com que se dirige aos reporteres e responde ás perguntas formuladas indicam uma personalidade forte, marcada. Por outro lado, revela, nas primeiras palavras, profunda preocupação pelos problemas "humanos", revelando sensibilidade ao se referir varias vezes ao papel que a musica e as artes desempenham na aproximação dos povos. "Se há esperanças de confraternização e de revalidação dos conceitos de fraternidade universal — diz — residem elas nos artistas, e não nos politicos.

O maestro não hesita em começar a falar, assim que termina a breve apresentação á imprensa. "Representamos uma pequena minoria que se interessa pelas artes" — diz. "E' uma ocupação um tanto inusitada e evidentemente não de primeira necessidade. Muitos acham que essas atividades servem apenas para crianças e senhoritas".

Logo depois, Mitropoulos se revela: "Mas a musica é a unica linguagem universalmente inteligivel. Para que os povos cheguem á compreensão, só há um meio: trocar culturas. Vimos o que os russos fazem e como obtêm exito, enviando seus melhores artistas ao exterior. Nos países que visitamos, a reação do povo é prova concludente de tudo que eu disse" — concluiu.

GENEROS

Falando sobre musica popular e musica concreta, o maestro Mitropoulos foi explicito: considera toda forma de musica e de arte util, necessaria e boa. Acha, porém, que cada um deve permanecer no seu estilo, na sua especialidade. Acredita que não se pode pedir a um regente de orquestra sinfonica que toque musica popular. "Se eu fosse fazê-lo — disse — fa-lo-ia mal".

No pouco tempo livre de qu dispõe, Mitropoulos gosta de l filosofia e humanidades. Rege opera e concertos nas maiores c pitais do mundo mas afirma: "Ap sar de sua fama, o Metropolita Opera House é ainda o teatro qu dá os melhores espetaculos".

OS PROGRAMAS EM S. PAULO

O sr. Dimitri Mitropoulos, comentando o programa dos concertos da Filarmonica de Nova York em São Paulo, declarou que, pessoalmente, não os teria assim organizado. Afirmou que se pudesse escolher livremente o programa, tocaria uma peça contemporanea, um dos primeiros classicos e um romantico. O Departamento de Estado, porém, organizando essa temporada da Filarmonica, exigiu que fossem tocadas duas peças contemporaneas em cada programa, uma de compositor norte-americano e outra de musico latino-americano.

Mitropoulos, contudo, admitindo que assim é obrigado a tocar obras de menos folego dos compositores do Continente, afirma que essa orientação das autoridades contribuiu consideravelmente para o conhecimento da musica escrita em nossos dias. Disse que as 30 orquestras sinfonicas de primeira categoria que existem nos Estados Unidos tocam todas hoje musica contemporanea.

A ORQUESTRA

A Filarmonica de Nova York — que primeiramente se chamou Sociedade de Sinfonia Filarmonica de Nova York — existe desde 1842. Através dos anos, figuras de excepcional relevo na historia da musica regeram essa notavel orquestra, Seidl, Damrosch, Mengelberg, Toscanini, Stokowsky, Rodzinsky, Szelli Barbirolli, entre outros. Rachmaninoff, Stern, Guiomar Novais, Casadesus, Menuhin, Francescatti e Brailowsky.

COMO VIVE

A orquestra não recebe nenhuma ajuda do governo por suas atividades regulares em Nova York. Para ajudar a financiá-la, foram organizadas entidades particulares, como a Sociedade dos Amigos da Filarmonica e a Junta Auxiliar da Filarmonica.

A presente excursão é realizada sob os auspicios do Programa Internacional Especial do Presidente dos Estados Unidos para Apresentações Culturais. A temporada iniciou-se na cidade de Panamá, a 29 de abril, e será encerrada depois de 44 concertos, realizados em 30 cidades de 12 paises diferentes.

36 membros, individuos dos mais representativos da sociedade de Nova York, compõem a Junta de Diretores, presidida pelo sr. Floyd G. Blair. A junta indica um diretor-musical e um diretor gerente.

MITROPOULOS

Mitropoulos exerce desde 1951 as funções de diretor musical da orquestra. Dentro de alguns meses, entregará a Bernstein a responsabilidade de orientar o famoso conjunto. Mitropoulos é responsavel por algumas das mais ousadas iniciativas da Filarmonica. Lançou a decima sinfonia e o concerto para violino de Shostakovitch e o concerto para jazz band e orquestra de Liebermann.

Como regente de operas, Mitropoulos se tem apresentado em varias capitais europeias. Foi o responsavel por apresentações de operas modernas, como "Eletra", de Strauss, "A Hora Espanhola", de Ravel, "Wossek", de Berg e "Cristovão Colombo", de Darius Milhaud, e também de obras mais antigas do genero, como "Salomé", "O Baile de Mascaras", "Tosca", "Carmem", "As Valquirias".



Dimitri Mitropoulos

Ultima Hora 2a



FILARMONICA DE N. I. ESTREOU ONTEM — Pode-se dizer que foi um dos maiores acontecimentos do ano, até aqui, a estreia, ontem, no Municipal, da Orquestra Filarmonica de Nova Iorque, sob a regencia de Dimitri Mitropoulus. O teatro estava à cunha. Havia gente — inclusive regentes nossos — sentados nas escadas, postados nos corredores. Adotando velho costume europeu, foi permitido que parte da assistencia se acomodasse por trás da rotunda, no palco. Tudo cheio. Mitropoulus, com seu sorriso simpatico e gestos largos foi recebido e mantido num clima de grande simpatia. Seus comandados mostravam-se euforicos e tocaram magnificamente, conforme o registraremos a seu tempo em nossa secção especializada. Na gravura, o famoso condutor grego.

A GAZETA — S. PAULO — SEXTA-FEIRA, 6 DE JUNHO DE 1958

Entrevista com Mitropoulos

Foi feita, no "foyer" do Municipal, quarta-feira, às 17 horas, a apresentação à imprensa, radio e televisão de São Paulo do maestro Dimitri Mitropoulos, um dos atuais regentes da Filarmônica de Nova York, que visita a nossa cidade. Serviu de "mestre de cerimonia" e interprete o nosso [illegible] sr. Tito Silveira, do Consulado Americano. Observou o sr. Silveira, ao lado de Mitropoulos, que a visita da Orquestra se prendia ao "Plano Eisenhower de Intercambio Cultural", e que essa excursão da Filarmônica de Nova York tinha por objetivo solidificar mais ainda os laços culturais que nos unem ao país amigo.

A seguir, em nome de Dimitri Mitropoulos, colocou-se à disposição para as perguntas habituais. Respondendo a diversas indagações, o maestro fez notar que deixará brevemente a Filarmônica, passando-a a Leonard Bernstein (no momento viajando para o Brasil). Motivo: tempo totalmente tomado no Metropolitan de Nova York. Acrescentou que há muito está afastado da Filarmônica, apenas retomando seu posto faz uma semana. Elogiou a musica brasileira, observando (a uma indagação) que considera todo o tipo de musica importante: a comédia burlesca, o popular e o erudito.

— "Mas assim como um pintor não sabe fazer sapatos e um reverendo não conta piadas, também êle não pode discutir sôbre musica popular. Cada qual no seu setor... Eu fico no meu".

Após essa excursão da Orquestra de Nova York, Mitropoulos irá para Tel-Aviv e Viena, onde regerá a Filarmônica desta ultima cidade. Irá com ela à Grecia e depois aos Estados Unidos, juntamente com Herbert Von Karajan. Irá trabalhar até 1960. Então tirará umas férias.

— "Aprendi hoje uma grande lição — terminou Mitropoulos. A musica é muito mais eficiente para aproximar os povos do que os politicos".

Terminada a entrevista coletiva, o maestro autografou discos. Logo após, ladeado do consul americano e sra. e outros elementos de destaque do corpo consular estadunidense no Brasil, Mitropoulos recebeu os cumprimentos do publico presente ao "foyer" do Municipal.

MITROPOULOS FALA A "GAZETA"

A nossa reportagem teve uma entrevista exclusiva com Mitropoulos. O maestro é um homem de respostas simples e objetivas.

Perguntamos-lhe: "De Toscanini a Bernstein, qual o regente da Filarmônica que marcou época, por inovações ou personalidade?" Ao que êle respondeu:

— "O objetivo de todos é o mesmo: destacar-se. Se eu apontasse um nome, estaria mentindo. Mentindo também estaria se dissesse que meu próprio objetivo não é êsse".

"E' verdade, perguntamos, que Stokowsky não foi bem visto na Orquestra durante o tempo em que a regeu, por causa de seus arranjos?

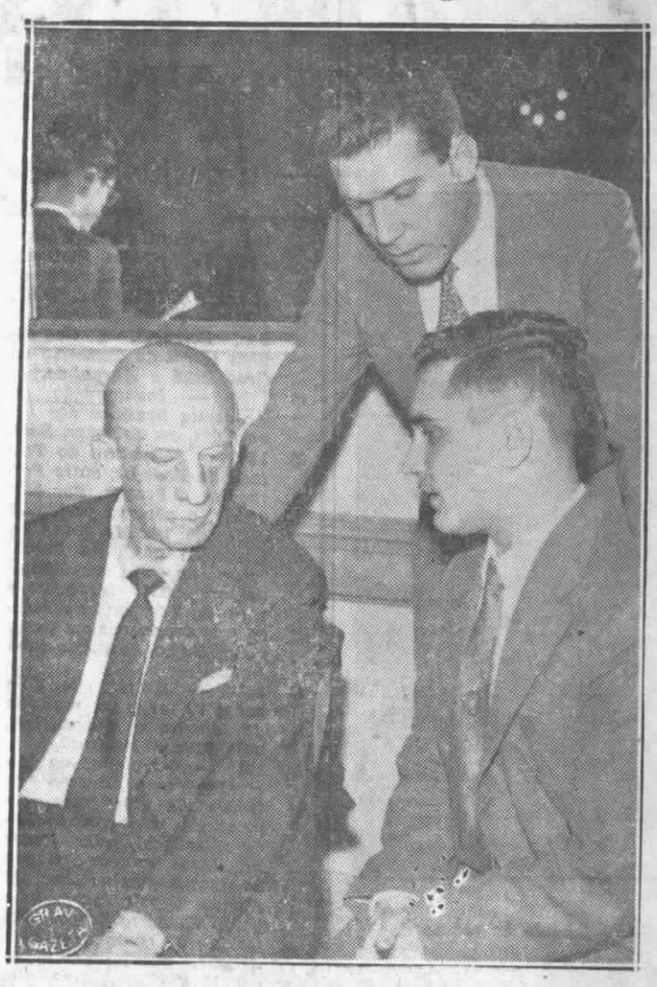
— "Não é verdade que Stokowsky deixou a Orquestra por essa razão. Seus arranjos são discutidos, é verdade. Mas a maioria dêles é boa. Do contrario Stokowsky não seria popular como é".

Indagamos a seguir sôbre alguns "astros" da Filarmônica, como o violoncelista Leonard Rose, o flautista John Wummer, o pistonista William Vachiano e o oboísta Harold Gomber (êste ultimo considerado por Rudzinsky como o maior oboísta do mundo).

— "Estão todos ainda na Orquestra, menos Rose, que saiu faz uns 7 anos".

Perguntamos a Mitropoulos sôbre o compositor americano, vivo ou morto, que mais o impressionava.

— "Todos êles são bons. E' dificil destacar um ou outro".



Mitropoulos fala à A GAZETA

Fizemos a seguir a pergunta:

Que faz de uma orquestra uma organização perfeita, como sonoridade e técnica?

O maestro respondeu:

— "As duas coisas e outra que o sr. esqueceu: um bom regente!"

E finalmente:

Que sente o maestro quando ouve uma gravação sua?"

— "Nada — respondeu. Acho que já senti tudo antes!" E sorriu, encolhendo os ombros.

OS MUSICOS DA FILARMÔNICA

No coquetel estavam presentes diversos musicos da Orquestra Filarmônica de Nova York. Todos jovens, aparentemente com poucos anos de orquestra. Travamos amizade com o bateria, que confessou estar impressionado com nossa cidade, apesar de estar entre nós por poucas horas. A uma pergunta sôbre qual a obra que mais gostava de tocar, respondeu não ter nenhuma em especial, mas gostar muito de Bach, Beethoven e "jazz". Um dos violoncelistas (rapaz de vinte e poucos anos) confessou-se também maravilhado com a recepção e a terra. Perguntamos-lhe sôbre os maestros com os quais tocou, dizendo ter tocado com Bruno Walter, Mitropoulos, Bernstein e Villa-Lobos. O nosso maestro impressionou-o sobremaneira. Dois dos "violas" da Filarmônica teceram comentarios elogiosos com respeito a Stokowsky, Bruno Walter e Mitropoulos (não esquecendo de Bernstein), citando-os como dos melhores regentes que já passaram pela Orquestra. "Stokowsky principalmente — disse-nos um dêles — é sempre uma surpresa. O musico nunca sabe o que êle vai querer. Imaginação fértil, espirito insatisfeito, exerce forte influência sôbre a orquestra".

Não estavam presentes à reunião alguns dos principais solistas da Filarmônica de Nova York, como Vachiano, Wummer, Corigliano ("concert-master") e Harold Gomber. Este ultimo, cansado pela viagem, preferiu permanecer no Hotel.

O Estado de S. Paulo

Dimitri Mitropoulos, natural da Grecia e naturalizado cidadão norte-americano, regeu a Filarmonica de Nova York pela primeira vez, como regente convidado, em 1940; dois anos depois era regente permanente e desde 1951 é o diretor musical da orquestra. Famoso como profundo interprete dos classicos e romanticos, distinguiu-se também pela apresentação de obras modernas, muitas das quais lhe devem a primeira audição. O seu talento transformou em verdadeiros acontecimentos no mundo musical norte-americano as apresentações de Electra de Strauss, A Hora Espanhola de Ravel e Cristovão Colombo de Milhaud.

Folha da Manhã

Dimitri Mitropoulos em São Paulo:

"A MUSICA É A LINGUAGEM QUE O MUNDO TODO PODE ENTENDER"

Entrevista do regente titular da Orquestra Filarmonica de Nova Iorque — Hoje, no Teatro Municipal, a primeira apresentação — Peça de autores brasileiros serão executadas nos espetaculos em nossa capital

Encontra-se em São Paulo, desde ontem, devendo estrear hoje no Teatro Municipal, a Orquestra Filarmonica de Nova Iorque. Seu regente titular, Dimitri Mitropoulus, concedeu à imprensa, na tarde de ontem, uma entrevista coletiva.

— "A musica é a unica linguagem pela qual toda as pessoas do mundo podem entender-se", iniciou o maestro, nascido n... Grecia e radicado desde 1936 nos Estados Unidos. "E se há esperança de uma paz mundial — acrescentou — essa deverá ser encontrada através dos artistas e não dos politicos."

A vinda da Orquestra Filarmonica de Nova Iorqu — que tem 108 figuras — a São Paulo é parte de uma excursão que esse grupo musical faz atualmente pela America Latina, em cumprimento do programa de intercambio cultural do governo dos Estados Unidos. Vinda de Porto Alegre, a orquestra seguirá para o Rio de Janeiro, após três apresentações em São Paulo.

Dimitri Mitropoulus, que sucedeu a Toscanini na regencia da Orquestra Filarmonica de [illegible]a Ior ue, informou que deixará essa orquestra em 1960, para dedicar-se com mais tempo ao "Metropolitan Opera House", tambem de Nova Iorque. Será substituido na Filarmonica pelo jovem maestro norte-americano Leonard Bernstein. Alem de maestro, Mitropoulus é pianista, compositor e regente de operas.

MUSICA BRASI' RA

Mitropoulus informou que conhece de há muito os compositores brasileiros Vila-Lobos e Camargo Guarnieri, aos quais considera "musicos universais". Nas [illegible]resentações da Filarmonica de Nova Iorque em São Paulo, serão executadas varias peças desses autores. Perguntado sobre se a musica brasileira é apreciada nos Estados Unidos, disse o maestro: — "O povo, em geral, gosta do que é conhecido, e não conhece a musica brasileira. Para que o povo norte-americano aceitasse de bom-grado as composições brasileiras era necessario que essas fossem acondicionadas em "pilulas musicais", de facil manejo e transporte. Entretanto, a Orquestra Filarmonica de Nova Iorque tem executado peças de autores brasileiros que têm merecido boa receptividade."

Mitropoulus declarou que espera seja a Filarmonica compreendida pelo publico paulista e que a sua apresentação valha "como um elo a mais de aproximação entre os povos norte-americano e brasileiro".

MUSICA POPULAR

Perguntado sobre se interpreta musica popular, respondeu o famoso maestro: "A Humanidade trabalha em equipe na musica. Aqui impera o "jazz", ali a musica arabe, acolá o samba, em outro local a opera. Cada uma desas categorias tem os seus especialistas. Assim como um padre não pode contar anedotas ou um pintor não faz sapatos, eu não interpreto musica popular, embora isso não inclua que eu desgoste dela."

Sobre "musica-concreta", que tem encontrado seguidores em varias partes do mundo, inclusive em São Paulo, afirmou o famoso musico: "Todas as expressões da alma humana são bonitas. Tanto é bela uma apresentação da Orquestra Filarmonica quanto é belo um "show" burlesco. Apenas uma ressalva: eu jamais farei um "show" burlesco."

Desmentiu o maestro Dimitri Mitropoulus que a Orquestra Filarmonica de Nova Iorque tenha viagem marcada para a União Sovietica. A Orquestra Filarmonica de Bost n, esta sim irá, acrescentou.

Informou que, após sua excursão pela America Latina, acompanhará a Orquestra ao Oriente Medio e à Europa, tendo programa fixado até 1960. "Nesse tempo eu poderei descansar um ou dois dias", acrescentou o musico, que tem 62 anos de idade e ainda pratica o alpinismo.

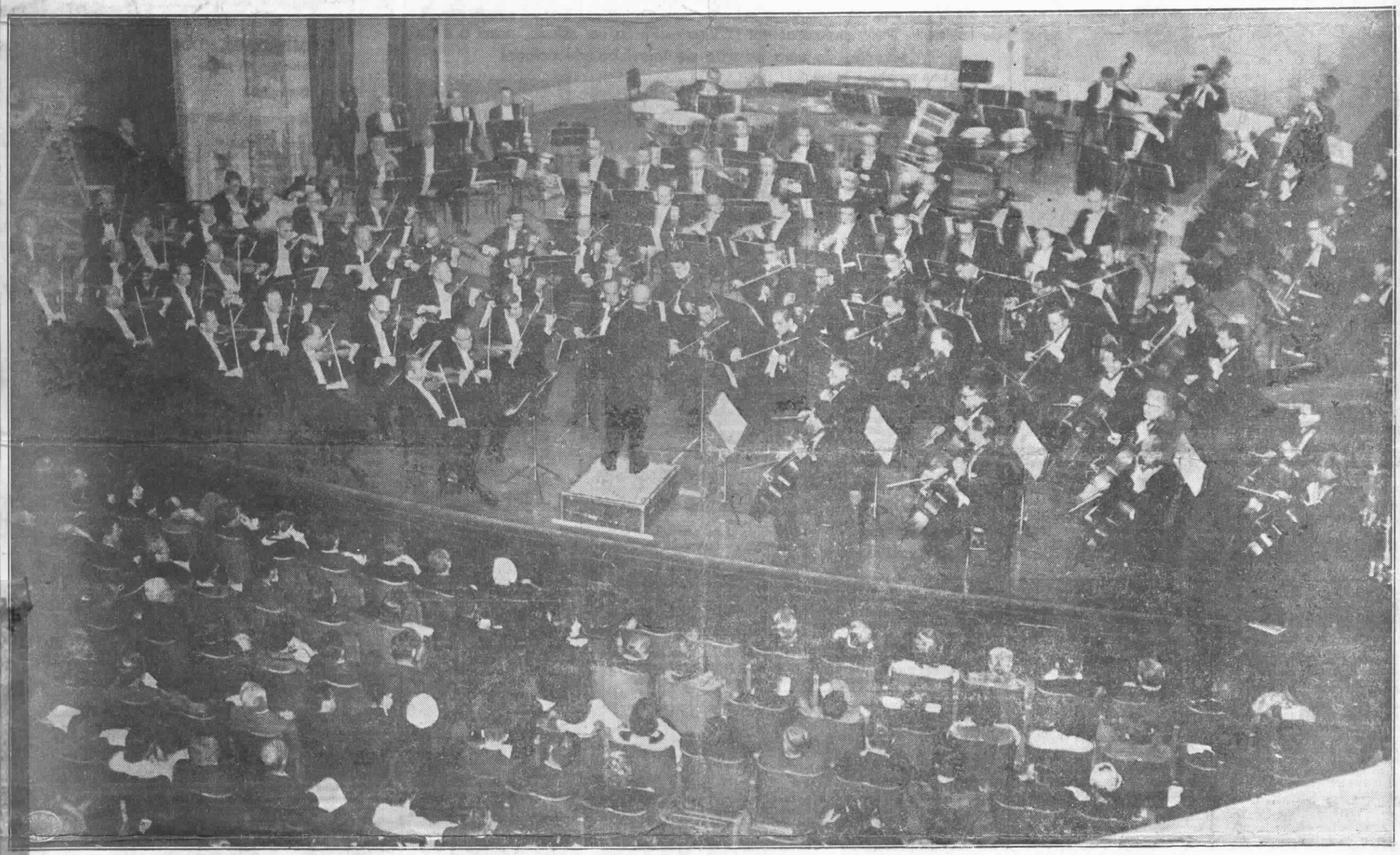
Finalmente, o sr. Dimitri Mitropoulus deu noticia de que existem nos E.U.A. 30 orquestras filarmonicas de "primeira linha" e que dos 108 componentes de sua orquestra a metade não é norte-americana de nascimento.



"A paz no mundo só poderá ser conseguida através dos artistas", diz o maestro Dimitri Mitropoulos

Musica e Espetaculos

A Filarmonica de Nova York no Teatro Municipal de S. Paulo



Tivemos a satisfação de ver e ouvir, ontem, no Teatro Municipal, a famosa Orquestra Filarmonica de Nova York, que veio a S. Paulo sob o patrocinio da Empresa Viggiani, em colaboração com a Associação Internacional de Cultura dos Estados Unidos e da American National Theatre and Academy.

Com o proprio da Municipalidade inteiramente lotado, inclusive os corredores de acesso e as proprias escadas, desenrolou-se num clima de intensa ansiedade, emoção e entusiasmo o concerto, que teve a direção desse fabuloso regente que se chama Dimitri Mitropoulos. E temos certeza de que essa noite de arte sinfonica ha de ficar marcada em nossa vida, como das melhores coisas que já vimos e ouvimos em todos os tempos de nossa atividade musical.

Impressionante é e a direção de Mitropoulos, um regente cuja atuação à frente do conjunto orquestral é capaz de nos proporcionar momentos da mais pura arte e recolhimento. E' mentos do proprio rosto, dos olhos e dos labios, a sugerir o que os seus professores devem fazer, para dar à partitura não uma interpretação, mas a sua personalissima e equilibrada interpretação. Mitropoulos nos pareceu, ontem à noite, um espetacular diretor de orquestra. E' desses artistas que estabelecem uma relação espiritual conosco e que com eles passamos a viver as obras de arte nos seus minimos detalhes e com uma força emocional extraordinaria. Aliás, acompanhando-se a regencia de Mitropoulos tem-se a impressão de que a orquestra é ele e que seria possivel ele mesmo realizar o que fez no Municipal com a Filarmonica de pasmar. Enfim, a Filarmonica de Nova York, que já conheciamos através de gravações, nos deu agora, muito perto, uma impressão mais real de suas possibilidades. E', não temos duvida, um dos maiores e melhores conjuntos do mundo.

Do programa apresentado, a execução que mais nos impressionou foi a da "3.a Sinfonia" de Brahms, onde pudemos perceber, de maneira objetiva, especialmente por razões da interpretação de um romantismo sonhador, diferente do que estavamos acostumados a ouvir, a extraordinaria integração de Mitropoulos ao conjunto de Nova York. Ao terminar a obra, ele o verdadeiro interprete-executante da grande massa de instrumentos, a ele todos estão identificados de maneira maravilhosa. Quando sobe ao estrado da regencia, os mestres dos diferentes setores da Filarmonica têm os olhos voltados a ele, e nada fazem sem que, de vez em vez, seus olhares estabeleçam um contacto com ele mesmo. E Mitropoulos se apresenta como o dominador excelente da orquestra e das obras que retêm na sua memória privilegiada. Do começo ao fim de uma execução, funciona, já dissemos, como o verdadeiro interprete-executante. Sua linguagem de gestos — braços, ante-braços, mãos, dedos e até falanges — é entendida por todos e, através da sua expressão, obtem as "nuances" mais delicadas, que só um regente de seu porte tecnico e estético poderia conseguir. Tambem, dirige com os movimentos da Filarmonica de Nova York com outro conjunto orquestral, valorizando, inclusive, com a sua direção de mestre, não só as orquestras mas tambem as proprias obras que executam.



O segundo destaque da memoravel noitada de ontem deve ser feito à propria e estupenda Filarmonica de Nova York, que óra nos visita. Do primeiro violino à percussão, não há, no conjunto, um só ponto discordante. Tudo é o melhor que se poderia desejar. Seus integrantes são todos virtuoses de primeira qualidade e tambem conhecem como poucos as suas responsabilidades dentro de uma orquestra. Ninguem deseja se destacar, colocar-se em plano de superioridade em relação a outrem. E por isso, equilibradissimo, afinado e homogeneo, o conjunto pode executar todas as obras que deseja com uma propriedade realizada com a aspirada perfeição que estava dentro de nós, tivemos quase a certeza de que jamais a ouviriamos executada como naquele momento. Se Brahms fosse apresentado sempre como o ouvimos ontem, ele seria bem mais apreciado pelo nosso publico e não seria acoimado de pesadão, como muita gente ainda o faz.

Depois da "3.a Sinfonia" de Brahms, tambem nos chamou a atenção a interpretação exatissima e bastante valorizada que deu a Filarmonica ao "Preludio e Fuga" de Camargo Guarnieri. Como pudemos bem apreciar o nosso Camargo Guarnieri, compositor dos melhores da Americsa! E comparando, poderiamos dizer, como ele deixou longe o americano Samuel Barber, de que foram apresentadas "Meditações" e "Dans: da Vingança". Seria uma felicidade para a propria divulgação da nossa musica, que as obras dos compositores brasileiros pudessem ser executadas por conjuntos como a Filarmonica de Nova York.

Outra impressão que não nos deixará tão cedo foi a da execução da "Noite Transfigurada" de Schoenberg, em que as cordas da Filarmonica deram mostra soberba das suas excelentes qualidades e onde Mitropoulos mais uma vez comprovou que é um dos grandes mestres da regencia de todo o mundo.

Com Mitropoulos e a Filarmonica de Nova York, S. Paulo assistiu, ontem, a um dos maiores e melhores concertos de toda a sua vida artistica. Foi uma felicidade estarmos presentes!

Rossini Tavares de Lima

A iniciativa que faltou

Na proxima vez será injusto dizer que em São Paulo não ha publico para os empreendimentos artisticos de grande arrojo.

A visita de um conjunto numeroso reclama como é natural despesas consideraveis, desde a viagem, os salarios extras e os gastos de hoteis. E' normal assim que a tournée de uma orquestra sinfonica, por exemplo, imponha preliminarmente um patrocinio, seja ele oficial ou não, de sorte que a cobertura de seu custo não vá diretamente recair unicamente sobre o publico interessado nos concertos.

Foi isso exatamente o que se verificou na visita da Orquestra Sinfonica da NBC com Arturo Toscanini, e tambem quando Leopoldo Stokowsky trouxe até São Paulo a sua All American Youth Orchestra, formada pela juventude musical americana, especialmente para uma excursão pelos Estados Unidos e por varios paises no Continente. Sob o patrocinio de poderosas organizações industriais e comerciais e ainda com o apoio do governo americano, a famosa orquestra de radio, fundada, organizada e dirigida pelo falecido maestro italiano, e o maravilhoso conjunto juvenil de estupendos musicistas, criada pela regente da Sinfonica de Filadelfia, puderam chegar aos publicos que salvo pouquissimas exceções nunca haviam conhecido uma orquestra sinfonica de renome universal. Os preços dos ingressos aos concertos, desse modo, se tornaram perfeitamente acessiveis à totalidade dos entusiastas da musica. Mas o enorme interesse pelas sensacionais audições, foi restringido pelo numero das localidade existentes no Teatro Municipal para os dois concertos de cada uma daquelas orquestras.

Ora, o caso repete-se agora, com a visita da Orquestra Filarmonica de Nova York e [illegible] Mitropoulos e Leonard Bernstein. Igualmente, um conjunto de fama mundial. Tambem, como naqueles anteriores casos, verifica-se o patrocinio do Departamento do Estado americano. E por consequencia o custo dos três concertos (ou seja das viajens, da estada, etc.) não veiu pesar sobre o preço dos ingressos. De fato, não era possivel desejar importancia mais modica do que a se cobrou para a entrada no Municipal nestes dias da Philharmonic com Mitropoulos e Bernstein. O efeito, pois, é o que se conhece. Momentos após anunciada a venda de ingressos para os três concertos, foi totalmente esgotada a lotação do teatro. Mas, cessou aí, com esse numero de publico, o interesse enorme gerado pela vinda da mais antiga orquestra americana e uma das mais notaveis do mundo? Claro que não. Houvesse lotação no Teatro Municipal para outra igual ou maior quantidade de candidatos aos ingressos, e da mesma maneira estes encontrariam imediatos compradores.

Verificamos nós mesmos, em ligeira reportagem junto à bilheteria, a procura que incessantemente se faz ali de bilhetes para os concertos, muito embora desde varios dias se tenha difundido que as lotações se tinham prontamente esgotado. Não somente inumeras pessoas da Capital se empenharam continuamente para lograr essa desejadissima chance. Do interior de São Paulo e de cidades proximas do Estado, vieram visitantes expressamente para conhecerem a Filarmonica de Nova York. Todavia, inutilmente. Por maiores que fossem suas insistencias, dispondo-se a aceitar qualquer lugarzinho, de qualquer altura do teatro a possibilidade de presenciar os concertos lhes ficou totalmente barrada. Pudemos inclusive, conhecer a decepção de um senhor que como presente de aniversario de casamento à sua esposa, viajou com ela de outro Estado a fim de lhe proporcionar uma das audições.

Neste ponto da presente reportagem é que desejamos lembrar aquelas linhas: "Na proxima vez será injusto dizer que em São Paulo não ha publico para os empreendimentos artisticos de grande arrojo". Porque a verdade é que publico existe, de sobra. O que não existe são lugares...

E que fazer nessa emergencia? Simples. Apenas faltou um pouco de cabeça no comando desta temporada. De outra sorte, tudo se ajustaria amplamente, e logo uma quantidade de publico três vezes maior do que a atual poderia ter sido atendida. A Filarmonica de Nova York veiu para uma permanencia de três dias em São Paulo, e, unicamente, nessas 72 horas, nos consente apenas 6 horas de musica, as três "soirées".

Qual a razão de não se haver providenciado a apresentação de outros ou dos mesmos programas, nas vesperais desses dias? Recorde-se, por cima, que ontem, dia da estréia, foi feriado total! E vamos adiante ainda: Que é que impediu, inclusive, a realização de concertos tambem matinais — quando então, em lugar de três concertos, teriam sido possiveis (de manhã, à tarde e à noite) nove concertos, portanto atendendo-se triplicadamente à imensa ansiedade do publico de São Paulo pela presença da Filarmonica? As manhãs, nem as tardes, foram por acaso dedicadas a ensaios. A Orquestra não ensaiou, nem precisava. E esses admiraveis musicos que aqui se encontram haveriam com certeza apreciado muito essas triplicadas oportunidade de tocar para um publico ao qual pela primeira vez se apresenta, e quem sabe a ultima!

ORLANDO NASI

MITROPOULOS VOLTA A REGER HOJE A FILARMONICA DE NOVA IORQUE

Folha da Noite ...6-6...1958

Não chegou a tempo o maestro Leonard Bernstein — O esporte predileto de Dimitri Mitropoulos continua sendo alpinismo... em cima da banqueta de regencia — Amanhã, às 16 horas, no Anhangabaú, concerto ao ar livre da famosa orquestra

Com um programa que incluiu peças de Camargo Guarnieri, Brahms, Schoemberg e Samuel Barber, a Orquestra Filarmonica de Nova Iorque, sob condução do maestro Dmitri Mitropoulos fez sua apresentação inicial ontem à noite em nossa capital, no Teatro Municipal.

Hoje, o famoso conjunto musical se apresentará novamente ao publico de São Paulo, com o mesmo regente, muito embora estivesse programado a participação do maestro Leonard Bernstein à sua frente. O avião que conduzia aquele regente norte-americano chegou com atraso, e assim a responsabilidade do concerto desta noite caberá outra vez ao maestro grego Mitropoulos.

Amanhecer numa Floresta Tropical, de Vila-Lobos, Sinfonia n.o 6, de Schumann, e Sinfonia n.o 4, de Tchaikovski compõem o programa desta noite.

Ainda na tarde de hoje, os componentes da Filarmonica de Nova Iorque, a convite do Seminario de Musica Pró-Arte e da Academia Paulista de Musica, participaram de um churrasco, no sitio das Figueiras, situado pouco alem de Interlagos.

ENSAIO

Hoje pela manhã, aquela orquestra ensaiou no Teatro Municipal durante pouco mais de uma hora. À saida, o maestro Mitropoulos mostrava-se satisfeito e, com seu permanente bom humor, expressando-se mais em italiano do que em inglês, disse que a orquestra estava em "belissimas condiciones".

Indagado sobre se tinha algum passa-tempo predileto, quando dispõe de tempo livre, respondeu o regente grego que antigamente era o alpinismo.

— E hoje, qual é?

— "Continua sendo o alpinismo, porem em cima da banqueta de regencia. É ali que pratico esse esporte, de uma maneira toda especial..."



Dimitri Mitropoulos

CASADO, NAO

Já na rua, enquanto se dirigia para o onibus que o conduziria ao churrasco no sitio das Figueiras atendeu a uma nova pergunta:

— O maestro é casado?

Mostrou a mão esquerda, que nada ostentava no anular. E, depois, falou:

— "Não sou casado, nem penso nisso. Minha companheira permanente, de todas as horas e para todos os momentos bons e dificeis, é a musica. Apenas com ela e só para ela tenho compromissos."

CONCERTO AO AR LIVRE

Patrocinado pelo Programa Cultural Internacional dos E.U.A. e pela Prefeitura de São Paulo, a Orquestra Filarmonica de Nova Iorque realizará amanhã, às 16 horas, no Vale do Anhangabaú, proximo do viaduto do Chá, um concerto ao ar livre.

A orquestra ficará colocada de frente para a estatua de Carlos Gomes, na lateral esquerda do Teatro Municipal. Os assistentes poderão ocupar os jardins ali existentes, sendo visivel uma parte da famosa orquestra desde o viaduto do Chá, proximo da praça Ramos de Azevedo.

Por volta das 14 horas de hoje tiveram inicio os trabalhos para a instalação de uma concha acustica para ali ser alojada a orquestra. Prevê-se que somente amanhã pela manhã os trabalhos de montagem do palanque fiquem concluidos.

Microfones deverão ser instalados em varios pontos do Anhangabaú, a fim de possibilitar audiencia àqueles que não conseguirem lugares proximos da Filarmonica.

A regencia caberá ao maestro Dmitri Mitropoulos, e o programa ainda não foi organizado oficialmente. Deverá constar de composições executadas no concerto de ontem e do que será apresentado hoje à noite.

Front Page - FOLHA DA TARDE
June 7, 1958

A Filarmonica de Nova Iorque dará hoje um concerto ao ar livre, no Anhangabaú

Vitima de intoxicação o regente Leonard Bernstein, que deverá chegar ainda hoje a esta capital — Caberá ao maestro Dimitri Mitropoulos conduzir a orquestra no espetaculo publico desta tarde — (Pag. 8)

Com um programa que inclui peças de Camargo Guarnieri, Brahms, Schoemberg e Samuel Barber, a Orquestra Filarmonica de Nova Iorque, sob condução do maestro Dimitri Mitropoulos, fez sua apresentação inicial anteontem à noite em nossa capital, no Teatro Municipal.

Ontem o famoso conjunto musical se apresentou novamente ao publico de São Paulo, com o mesmo regente. O programa compreendeu as seguintes obras: Amanhecer numa Floresta Tropical, de Vila-Lobos, Sinfonia n.o 6, de Schumann, e Sinfonia n.o 4, de Tchaikovski.

Ainda na tarde de ontem, os componentes da Filarmonica de Nova Iorque a convite do Seminario de Musica Pró-Arte e da Academia Paulista de Musica, participaram de um churrasco, no sitio das Figueiras, situado pouco alem de Interlagos.

LEONARD BENSTEIN SOFREU UMA INTOXICAÇÃO ALIMENTAR

O maestro Leonard Bernstein, que deveria chegar ontem a São Paulo, a fim de reger a Orquestra Filarmonica de Nova Iorque, não pode embarcar em Santiago do Chile, em virtude de ter sofrido uma intoxicação alimentar. O regente, que estará à frente do famoso conjunto, deverá chegar ainda na tarde de hoje a esta capital.

CONCERTO AO AR LIVRE

Patrocinado pelo Programa Cultural Internacional dos E.U.A. e pela Prefeitura de São Paulo, a Orquestra Filarmonica de Nova Iorque realizará hoje, às 16 horas, no Vale do Anhangabaú, proximo do viaduto do Chá, um concerto ao ar livre.

A orquestra ficará colocada de frente para a estatua de Carlos Gomes, na lateral esquerda do Teatro Municipal. Os assistentes poderão ocupar os jardins ali existentes, sendo visivel uma parte da famosa orquestra desde o viaduto do Chá, proximo da praça Ramos de Azevedo.

Por volta das 14 horas de ontem tiveram inicio os trabalhos para a instalação de uma concha acustica para ali ser alojada a orquestra, a fim de possibilitar audiencia àqueles que não conseguirem lugares proximos da Filarmonica.

A regencia caberá ao maestro Dimitri Mitropoulos, e o programa ainda não foi organizado oficialmente. Deverá constar de composições executadas nos dois espetaculos já apresentados.

Musica — O Estado de S. Paulo
June 7-58

O primeiro concerto da Filarmonica de N. York

Conforme previramos, constituiu verdadeiro acontecimento a estréia da Orquestra Filarmonica de Nova York, quinta-feira ultima, no Teatro Municipal, sob a regencia de Dimitri Mitropoulos. Para tanto muitas razões terão contribuido. Entre elas, de um lado, a complexidade do problema que é fazer viajar um conjunto dessa amplitude, o que torna coisa rarissima para os estrangeiros ouvir orquestra dessa qualidade em seu proprio País; e de outro, o valor excepcional do conjunto e dos regentes, capaz de atrair multidões, como aconteceu nessa estréia. O Teatro Municipal estava tomado além da sua capacidade; via-se gente comprimida em todas as portas e muitas pessoas sentadas pelo chão no corredor central da platéia. Criou-se assim um ambiente festivo mas intranquilo e de incompleto recolhimento, o que foi acentuado pelo fato de se terem conservado acesas todas as luzes durante a execução. A orquestra permaneceu no palco durante cerca de vinte minutos, tempo empregado em exercicios e repasse dos trechos, o que provocava àquela cacofonia já tradicional em tais circunstancias. Fez-se o silencio quando entrou o primeiro violino. Procedeu-se à afinação geral. Terminada esta, entrou Dimitri Mitropoulos. À salva de palmas que o acolheu desfez-se a seriedade da fisionomia e com um sorriso de irradiante simpatia conquistou imediatamente o publico. Bem humorado, não obstante a agitação do ambiente, fez executar o Hino Nacional Brasileiro e o Hino Nacional dos Estados Unidos e sempre sorridente é que compareceu ao proscenio todas as vezes que foi chamado e agradeceu os estrondosos aplausos do publico.

Iniciou-se então a execução do programa, constante de: Prologo e Fuga (1947) de Camargo Guarnieri; Sinfonia n.o 3 em Fá maior, op. 90, de Brahms; Noite Transfigurada (para orquestra de cordas), op. 4, de Arnold Schoenberg e Meditação e Dança da Vingança do balé Medeia de Samuel Barber. Entrando propriamente na apreciação do concerto, não sabemos por onde começar, pois orquestra e regente, no caso, fazem uma só coisa, constituem uma só entidade musical informada por uma unica alma sonora. Mas a atenção é desde logo atraida pela figura de Dimitri Mitropoulos, esguia, extremamente flexivel, de enorme vibratilidade e muito versatil nas atitudes. Nos momentos calmos ele que se imobiliza a pacificar o oceano orquestral com a serenidade do gesto: braço esquerdo estendido horizontalmente e o direito caido ao longo do corpo. A animação ritmica e dinamica é indicada por mimica de natureza tão diferente — seria normal que parlisse de alterações da atitude de calma — que parece provir de outra pessoa: dentro da grande gesticulação geral aparecem estremecimentos quase convulsos, uma especie de "tremolo" muscular para obter um vibrato mais apaixonado das cordas ou uma emissão mais modulada nos sôpros. Mas não se trata do bailado a que se entregam alguns regentes, para os quais reger orquestra é reagir coreograficamente à partitura, é extrair dela uma versão dançavel — e dançada perante o publico — e não impor e dirigir uma interpretação musical. É verdade que Dimitri Mitropoulos tem também os seus exageros, mas dirigidos à orquestra que certamente saberá interpretá-los. Suas indicações são predominantemente expressivas, referem-se mais à côr e à carga emotiva do que ao "tempo" propriamente dito. E a versatilidade da mimica impossibilita-lhe a redução a um sistema, a uma fixação convencional. Tudo ali é vivo e espontaneo, mal se podendo assinalar o uso das mãos e dos dedos para lembrar a maneira de terminar os motivos e as frases, e o emprego dos braços e por vezes de todo o corpo para as estruturas fraseologicas mais amplas. Às vezes parece dialogar com a orquestra, e esta certamente entenderá a eloquencia muda que irradia de toda a sua personalidade. Contemplando-lhe a regencia e ouvindo os resultados sonoros desta é que nos damos conta de quanto estamos longe dos pseudo-regentes, marcadores de compasso facilmente substituiveis por um metronomo.

E isto nos leva a considerar estes resultados sonoros, ou seja, a orquestra visitante. É excelente, uma das mais conceituadas do mundo, mas, diga-se a verdade, pode ainda ser melhor, não porque apresente defeitos ou imperfeições, mas somente porque não esgotou as possibilidades de aperfeiçoamento que lhe estão ao alcance. Ela se beneficia de condições quase privilegiadas, entre as quais a severa escolha dos componentes e esta outra, preciosissima: a permanencia do regente, de um só, por largo periodo. Daí aquele entendimento profundo entre as duas partes, orquestra e regente; a liberdade e espontaneidade de atuação de ambos; a segurança da execução e a convincente autoridade da direção. A Filarmonica de Nova York não pode deixar de possuir as qualidades gerais de precisão, unanimidade, equilibrio de sonoridade e qualidade de som, de cujo aperfeiçoamento resultam outras virtudes, estas já distintivas, que a caracterizam e lhe dão personalidade artistica. Uma delas é a capacidade de realizar as mais sutis gradações de intensidade e de côr, as quais transformam cada peça num grande quadro animado pelos jogos de luz e de sombra, pondo em relevo o que é preponderante em cada caso e dando a devida situação ao que é relativamente acessorio. É uma orquestra que canta aquilo que toca, e que frasela com absoluta propriedade; que faz ouvir os desenhos secundarios com perfeita nitidez; que é capaz de produzir um som dotado de substancia, de conteudo, de densidade, o que torna desnecessarios os fortissimos trovejantes e valoriza ao extremo os pianissimos imponderaveis. E é principalmente uma orquestra flexivel que nunca soa com rigidez ou dureza; antes conduz o pensamento sonoro por todos os meandros da expressão e todas as curvas das acentuações emotivas, numa ductilidade sempre admiravel. Acreditamos encontrar-se a orquestra ressentida com as viagens e os concertos seguidos; fora dos seus comodos, sujeita a um regime de exceção inteiramente diverso do que lhe é habitual, alguma alteração deve ter-se dado no seu organismo com inevitaveis consequencias na execução. Além disso, a colocação de parte dela no tablado que recobre a fossa de orquestra no Municipal (consequencia da reduzida area aproveitavel do palco para esse tipo de espetaculo) projetando aquela parte para dentro da sala, muito perto dos ouvintes, terá prejudicado o efeito sonoro geral e, em consequencia, alterado a justeza de apreciação.

Da conjugação de regente e orquestra de tal valor resultaram interpretações magnificas das obras inscritas no programa. É possivel que nos enganemos, mas pareceu-nos que as peças de Guarnieri e de Barber aproximam-se naqueles momentos informados por uma especie de primitivismo, de aprofundamento psiquico, de mergulho nas camadas profundas do ser, embora permaneçam distintos em tudo o mais que as caracteriza como idéia e como orquestração. A Sinfonia de Brahms foi excelentemente tratada no seu lirismo e o final de Noite Transfigurada de Schoenberg destacou-se entre os dos grandes momentos do concerto.

Ao terminar, Mitropoulos foi alvo de consagradora ovação a que correspondeu com seu irresistivel sorriso. Será falso ou será sincero o sorriso de quem sorri num palco para o publico? Falso ou verdadeiro, pouco importa, desde que seja util, que realize os fins visados. Mas o de Mitropoulos foi sincero; acreditamos nele porque assim o sentiram todos e porque completa os traços tão simpaticos da sua personalidade, revelados no contacto com a imprensa. Ao deixarmos o Teatro, iniciava-se uma peça dada fora do programa em vista do entusiasmo do publico.

A Filarmonica de Nova York no Anhangabaú

Será realizado na tarde de hoje, no Vale do Anhangabau', um concerto publico da Orquestra Filarmonica de Nova York — o mais antigo conjunto sinfonico dos Estados Unidos e que, com tanto exito, ora se apresenta em São Paulo. O regente será o maestro Dimitri Mitropoulos, e o inicio do espetaculo foi marcado para as 16 horas.

A apresentação da famosa orquestra norte-americana, que, com a iniciativa, procura corresponder á calorosa acolhida do publico paulistano, é patrocinada pelo Programa Especial do presidente Eisenhower, para Apresentações Culturais.

O concerto de hoje á tarde, assim, embora represente um esforço a mais para os integrantes da orquestra (que á noite realizarão espetaculo no Municipal), é homenagem do conjunto e de Dimitri Mitropoulos á cidade que — em suas palavras — tão fidalgamente os acolheu.

Suplemento de Atualidades.

FOLHA DA NOITE (Front Page)
Sao Paulo
June 6, 1958

MITROPOULOS VOLTA A REGER HOJE A FILARMONICA DE NOVA IORQUE

Não chegou a tempo o maestro Leonard Bernstein — O esporte predileto de Dimitri Mitropoulos continua sendo alpinismo... em cima da banqueta de regencia — Amanhã, às 16 horas, no Anhangabaú, concerto ao ar livre da famosa orquestra — (3.ª pagina)



Por volta das 14 horas de hoje operarios da Prefeitura iniciaram os trabalhos de armação da concha acustica, no Anhangabaú, onde amanhã se apresentará a Filarmonica de Nova Iorque, ao ar livre

Bernstein não virá; Mitropoulos regerá

Por ter sofrido intoxicação alimentar em Santiago do Chile, onde se encontra, o regente Leonard Bernstein não virá a São Paulo, a fim de dirigir a Orquestra Filarmonica de Nova York que se exibiu ontem á noite, pela segunda vez no Teatro Municipal, sob a regencia do maestro Dmitri Mitropoulos.

Hoje o conjunto se exibirá pela terceira e ultima vez em nossa Capital, mas tudo indica que Bernstein estará ausente, pois se encontra acamado. Foram estes os termos do telegrama expedido pelo maestro, comunicando o imprevisto :"Distressed unable appear SP due serious food poisoning".

PROGRAMA ROMANTICO

Depois de ressaltar que o acontecido com Bernstein era "uma coisa humana", o maestro Dmitri Mitropolus, de quem já nos ocupamos em notas anteriores, declarou que "com muito prazer, regeria mais uma vez, no nosso principal teatro, a mais velha orquestra norte-americana. Fez questão de dizer que escolhera para executar, na noite de ontem, as seguintes peças: "Ouverture" do Festival Academico e Sinfonia n. 2, de Brahms e a 2.a parte, sinfonia n. 2 de Beethoven. Caso Bernstein não pudesse vir, lamentava o fato, pois São Paulo perde boa oportunidade de aplaudir o jovem regente, pois Bernstein conta apenas 40 anos.

SOB A BATUTA DE MITROPOULOS

5-6 Correio Paulistano

ESTRÉIA HOJE NO MUNICIPAL A FILARMONICA DE NOVA YORK

Concedeu entrevista coletiva à imprensa o maestro Dimitri Mitropoulos — "A musica é a unica linguagem pela qual todos se entendem" — Lição do ditador Mu solini em beneficio dos compositores modernos — Programa da Sinfonica de Nova York em nossa Capital

Realiza-se hoje, no Teatro Municipal, sob a regencia do maestro Dimitri Mitropoulos, a primeira apresentação em nossa capital, da famosa Filarmonica de Nova York.

O maestro de reputação mundial, Dimitri Mitropoulos, interprete tanto dos classicos como dos modernos, tornou-se uma personalidade de destaque na vida musical dos Estados Unidos, país onde se radicou e cuja cidadania acabou por adotar.

Ontem, às 17 horas, Dimitri Mitropoulos, no "Foyer" do Municipal, concedeu uma entrevista coletiva à imprensa.

MUSICA: LINGUAGEM MUNDIAL

"A musica é a unica linguagem pela qual todos os seres humanos se entendem no mundo", disse a certa altura da sua entrevista o ilustre maestro.

Mitropoulos nasceu em Atenas, em 1896, realizando seus primeiros estudos musicais no Conservatorio daquela cidade. Pianista e compositor de talento sua carreira a principio inclinou-se nesse sentido. Ao ter o primeiro contato com a regencia, Mitropoulos compreendeu que aquela era sua verdadeira vocação.

Falando aos jornalistas, disse que deixará a Filarmonica tão logo termine a excursão que com ela está empreendendo através da America Latina, depois irá a Israel, Alemanha, Austria, Grecia. Espera, nesse ritmo, trabalhar até 1960.

MUSICA BRASILEIRA

Em São Paulo, sob sua regencia, a Filarmonica tocará musica brasileira e norte-americana contemporaneas. "Apesar da musica moderna não atrair muita gente, contudo tem sua razão de existir e precisa ser executada para receber o devido valor". Disse, ainda, a esse proposito, que as musicas de Vila-Lobos são muito apreciadas nos Estados Unidos.

LIÇÃO DE UM DITADOR

Sobre a situação dos compositores modernos, Mitropoulos salientou que se fosse organizador de programas, colocaria sempre um compositor contemporaneo, classico e romantico. Pois essa é a melhor maneira de manter relações amistosas entre os povos. Lembrou que durante o governo do ditador Mussolini, na Italia era obrigado por lei, em todo concerto incluir uma peça de autor moderno. Apesar de não gostar de ditador, disse que isso foi uma grande medida em beneficio da musica naquele país, especialmente para os compositores novos. "Essa medida — prosseguiu — deveria ser adotada por todas as nações para valorizar seus elementos".

COM A FILARMONICA

Dimitri Mitropoulos regeu a Filarmonica de Nova York, pela primeira vez na temporada de 1940-1941, e nos anos seguintes teve varias oportunidades de conduzi-la. Em 1950, foi convidado para seu regente regular, e desde 1951 exerceu as funções de diretor musical da orquestra. Na ultima temporada, dividiu com Leonard Bernstein as responsabilidades de principal regente.

Suas atuações com a Filarmonica têm sido notaveis: foi ele quem lançou em Nova York, nos ultimos anos, a Decima Sinfonia e o Concerto para Violino, de Shostakovitch, o discutido Concerto para "Jazzband" e Orquestra, de Liebermann, bem como varios trabalhos de jovens compositores norte-americanos.

OPERA

Disse Mitropoulos, que tem regido muitas operas modernas, como "Electra", de Strauss, "A Hora Espanhola" de Ravel, "Wozzeek" de Berg e "Cristovão Colombo" de Darina Milhau, e varias outras.

Na temporada de 1954-1955, regeu no Metropolitan House uma serie de operas tradicionais, como "Salomé", "O Baile de Mascaras", "Tosca", "Carmen" e diversas outras de grande fama. Na ultima temporada, regeu a primeira apresentação de "Eugene Onegin" e o lançamento da opera "Vanssa", do compositor norte-americano Samuel Barber.

Em 1957 foi premiado pelo Conselho Nacional de Musica dos Estados Unidos, pelos bons serviços prestados.

VIAGEM

Foi Toscanini quem levou a Filarmonica à Europa, pela primeira vez, em 1930. Coube a Mitropoulos repetir a façanha, já que organizar a excursão de uma orquestra de 108 figuras, alem dos regentes e tecnicos, é tarefa das mais dificeis.

Em 1951, a Filarmonica, conduzida por Mitropoulos, tocou no Festival de Edinburg, tendo sido a primeira orquestra norte-americana a fazê-lo. Em 1955, voltou à Europa, visitando varios países do Velho Mundo. Durante a excursão foram visitadas 15 cidades nas quais a orquestra efetuou 27 concertos. Foi nessa viagem que Mitropoulos teve a oportunidade de rever, pela primeira vez, sua patria. A consagração dada pelo publico de Atenas foi tão expressiva que a orquestra teve de dar um concerto extra, alem de dois previamente programados.

Delirio no Teatro Municipal com os Embaixadores Americanos da Musica

6-6-58

Autenticos embaixadores da cultura de seu povo, os 125 componentes da Orquestra Sinfonica de Nova York, com a sua musica, levaram ao delirio calculadamente 2.500 pessoas que ontem à noite superlotavam todas as dependencias do Teatro Municipal. De pé, o publico aplaudiu sucessivas vezes, proporcionando à figura central desse acontecimento, o maestro Dimitri Mitropoulos, uma ovação consagradora.

A noite iniciou-se com uma homenagem da grande Orquestra Sinfonica à musica brasileira: 30 violinistas, 11 violas, 12 violoncelos, 9 contrabaixos, 3 flautas, 1 flautim, 3 oboes, 1 corno inglês, 2 clarinetes, 1 clarone, 3 fagotes, 1 contra-fagote, 6 trompas, 4 trompetes, 4 trombones, 1 tuba, 1 timpano, 3 percussões, 2 harpas e um piano-orgão funcionaram na execução do "Prologo e fuga", de Camargo Guarnieri. Desfilaram ainda, no programa elaborado pela Associação Internacional Cultural dos Estados Unidos, Brahms, em sua Sinfonia n.o 3, em Fá Maior, Arnoldo Schoenberg, em Noite Transfigurada, para orquestra de cordas, e Samuel Barber, em Meditação e Dança da Vingança de Medea.

UM ESPETACULO À PARTE, NA TELEVISÃO

Um espetaculo à parte daquele que podia ser presenciado pela platéia do Teatro Municipal, foi proporcionado a um publico bastante superior em numero, através das cameras do Canal 3 de Televisão, que transmitiu todo o desenrolar do concerto. Pela televisão foi possivel acompanhar de perto os movimentos, as expressões fisionomicas, a mimica do maestro Dimitri Mitropoulos, que é, sem duvida, uma das figuras mais singulares de regente. Quando dirigi, faz transparecer em todos os gestos as emoções que o envolvem durante a execução. Seu semblante se mostra ora sombrio, ora alegre, acompanhando o clima criado pela musica.

Para transmitir ordens, não lhe bastam apenas os dedos: durante todo o tempo, põe em função todas as partes do corpo. Seu busto se verga, agita-se em ondulações e volta aprumar-se, ao sabor da melodia. E impressiona, sobretudo, o olhar benevolente e o sorriso discreto. Seus labios também se movimentam, transmitindo ordens e, às vezes, advinha-se neles um chiste dirigido aos musicos. Tudo isto foi registrado, com felicidade, por três camaras da Televisão Tupi, postadas ao redor do palco.

Um contacto mais direto com os componentes da Orquestra Sinfonica, nos bastidores do teatro, durante os intervalos, permite fazer-se uma idéia do que representa, como elemento qualitativo, esse agrupamento do que existe de melhor no mundo musical norte-americano. A composição nacional da orquestra, já em si, forma uma gama representativa da população do país, cuja cultura representam. Na relação dos integrantes da orquestra iremos encontrar nomes que lembram as multiplas nacionalidades que formam o cerne do povo americano: ali se encontra um David Rosenzweig, israelita, ao lado de um Louis Carlini de origem italiana; Laszlo Varga, hungaro ou William Bell, inglês. Existem americanos de origem irlandesa, como o clarinetista Robert McGinnis, e outros de origem francesa, como Armand Neveux. Uns são filhos ou netos de imigrantes, outros são imigrantes que adquiriram a cidadania americana em época remente, como o proprio maestro Mitropoulos que deixou a Grecia em 1936 para dirigir a Orquestra Sinfonica de Boston. O outro maestro, Leonard Bernstein, é americano, filho de imigrantes pobres da Russia, de origem judaica. A ele caberá reger o concerto de hoje à noite.

Julliard School of Music é o nome da escola frequentada pela maioria dos componentes da orquestra. E' o grande celeiro da musica sinfonica norte-americana. Contudo, não é sem esforços e longos anos de pratica intensa que conseguem os formandos dessa e doutras escolas musicais dos Estados Unidos chegar até a Sinfonica de Nova York — o passo mais alto que atingem em sua carreira, dentro de orquestras. Ali, a seleção dos candidatos é rigorosa: a média aguarda um minimo de 10 anos até se colocar no nivel exigido. Apesar disso, encontraremos alguns elementos bastante jovens, como, por exemplo, Cristine Stavrache, da harpa, também formada pela Julliard School e por sinal, a unica mulher componente da orquestra.

Diário da Noite 2a.

EISENHOWER ENVIA FILARMONICA DE NOVA IORQUE PARA NOS . . .

Ultima Hora 1a. 6-6-58

"Paz Mundial Através de Artistas e Não de Políticos": Declarou Mitropoulos!

(Entrevista a VERA MOGILKA, fotos de WILMAN RODRIGUES)

Encontram-se em nossa Capital os cento e vinte elementos da Orquestra Filarmonica de Nova Iorque, acompanhados pelo seu famoso regente, o grego naturalizado americano, Dimitri Mitropoulos e Leonard Bernstein, co-regente. Em coquetel oferecido no "foyer" do Teatro Municipal, no dia de sua chegada e que contou com a presença de altas personalidades do mundo politico, social e musical de São Paulo, Mitropoulos respondeu em entrevista à imprensa, a uma serie de perguntas que a reportagem lhe fez sobre a musica atual, sobre a sua atuação na Filarmonica e a excursão que vem realizando, como parte do plano de intercambio cultural através da musica, do presidente Eisenhower, por toda a America Latina. Três espetaculos foram marcados para nossa cidade, respectivamente, o de quinta-feira, o de hoje e o de sabado. Encontram-se tomados, há uma semana, os lugares para os espetaculos que terão em seu programa, composições brasileiras de Villa-Lobos e Camargo Guarnieri.

Fala Mitropoulos

Falando ora em inglês ora em italiano, o maestro Mitropoulos, principiou suas declarações à imprensa, dizendo sentir-se satisfeito por estar em nossa cidade. Falando sobre o objetivo principal de sua visita: «Musica, declara Mitropoulos, ainda não é um artigo de primeira necessidade, mas, na realidade é a unica linguagem pela qual todas as pessoas se entendem». Perguntado se deixaria de reger, proximamente, a Filarmonica de Nova Iorque, declarou que de fato deixaria, pois, divide seu tempo entre a orquestra e a opera e se dedicará mais a esta ultima. Quanto à receptividade da musica brasileira nos Estados Unidos, disse que «as pessoas comuns naturalmente não gostam daquilo que não entendem e é estranho a elas, mas, pouco a pouco, através da propria Filarmonica e dos entendidos de musica, a difusão da musica sinfonica brasileira tem penetrado no seio do povo, tornando-se compreendida e apreciada. Ainda a melhor maneira de intercambio entre os povos, estou seguro que sejam a musica e a cultura». Mitropoulos fala, agora, da diferença de nivel existente entre o amante de musica, europeu e o americano. «Nestes tempos inseguros, conta o maestro, quando as opiniões tanto variam, só posso afirmar que a boa musica é apreciada por todos. Os russos, seguindo uma politica de intercambio cultural que, como afirmei, muito mais aproxima os povos que qualquer outra, têm enviado a todos os países do mundo, com grande sucesso, os seus melhores artistas no campo do «ballet», do teatro e da musica. Se há uma esperança de paz mundial, posso assegurar que será através dos artistas e não dos politicos».

Musica Concreta e "Rock and Roll"

«A melhor prova, continua o maestro, de que temos agradado ao povo latino que nos ouve tocar, é a afluencia aos nossos concertos. Espero que tambem aqui, nesta cidade, a Filarmonica de Nova Iorque possa estreitar os elos existentes entre Brasil e Estados Unidos».

Perguntou-lhe a reportagem, o que pensa sobre a nova modalidade de musica concreta que ora invade e divide as opiniões na Europa. "Todas as expressões de vida são importantes, responde Mitropoulos. Musica é uma das mais elevadas e dentro dela, existem centenas de expressões novas. Considero-as todas importantes. O que nos cabe é não misturá-las. Por exemplo, eu não poderia, é claro, fazer um ato musical de variedades, mas isso não quer dizer que eu não goste dele!" E o "rock' and roll"? Sorrindo, Mitropoulos diz que "gosto de tudo que é interessante".

Perguntado se irá à Russia em excursão, informou que não, mas que a Filarmonica de Boston o fará, ainda este ano. Acha a vida musical italiana a mais interessante do mundo e já regeu inumeras operas no "Scala" de Milão, em Viena, Berlim e Nova Iorque, no "Metropolitan", que, na sua opinião, é, apesar do bom nome dos outros teatros, a melhor "perfomance" que já teve na sua vida".

Um Maestro Filosofo e Alpinista

O problema central de Mitropoulos é a falta de tempo. Nas excursões que realiza se descansa, quando muito, um ou dois dias em cada cidade. Dará concertos até 1960, já programados: Tel Aviv, Salzburg, Viena, Atenas, Viena outra vez em outubro, depois Estados Unidos e assim por diante... Nas horas vagas, gosta de estudar fiolosfia e lê humanidades. "Só pararei de tocar se morrer", diz o maestro. "Quando não estudo as partituras, leio filosofia. Meu passatempo predileto é escalar montanhas mas, infelizmente, a unica coisa que me é dado fazer atualmente é subir em plataforma de teatros..."

Perguntamos, agora, qual o criterio estabelecido na seleção dos programas da Orquestra Filarmonica nesta excursão pela America Latina. "E' como um menu, diz Mitropoulos. Se eu tivesse liberdade de escolha, organizaria o roteiro musical com um compositor classico, antigo, outro romantico e o terceiro contemporaneo. Mas há a limitação do tempo nos programas atuais, e assim, temos que apresentar sempre um prato principal, isto é, um compositor importante, ao lado de um latino e de outro norte-americano, pois este é o objetivo da excursão. Na verdade, há serias restrições. Uma boa medida, resultante embora de uma ditadura, foi a tomada antes da guerra, na Italia, quando Mussolini estava no poder. Em qualquer concerto era obrigada a inclusão de um autor italiano, quisesse ou não o publico ouvi-lo. Isso redundava geralmente num silencio já antecipado da plateia, que não aplaudia ao fim da execução. Mas, com o tempo, passada a guerra e após a queda de Mussolini, essa medida veio beneficiar os bons e novos autores italianos: tornaram-se conhecidos universalmente".

Três Perguntas Finais

A reportagem de ULTIMA HORA, como encerramento da entrevista, fez-lhe três perguntas à queima-roupa: — Se era verdade que a maioria dos integrantes da Orquestra Filarmonica não era de nacionalidade americana e sim, estrangeiros? Mitropoulos disse que não, que eram todos americanos... naturalizados. De origem, apenas a metade e a outra de fato, estrangeiros; Italianos, poloneses, alemães, e outras nacionalidades. Segunda pergunta: — Qual o seu compositor preferido? "Gosto de todos, diz Mitropoulos. O que me interessa mais é a "perfomance", não o autor" E terceira: — Qual o compositor da atual geração que tem mais sucesso nos Estados Unidos? Mitropoulos hesita e depois responde vagamente: "São tantos... não posso precisar".



DIMITRI MITROPOULOS, entre jornalistas, responde às perguntas formuladas sobre a Filarmonica de Nova Iorque.



INTEGRANTES da Filarmonica de Nova Iorque erguem um brinde à esposa do consul dos Estados Unidos em São Paulo, sra. Dwight B. Herrick.



O maestro Dimitri Mitropoulos

Musica

CALAZANS DE CAMPOS

Filarmonica de Nova Iorque

NADA mais dificil a um critico musical do que opinar sobre artistas ou conjuntos celebres. Estes adquirem foros de perfeição; não há o que dizer deles; não é possivel fazer reparos. Eles atingiram, presumidamente, aquele grau de maturação artistica para a qual não pode haver senão as palmas do aplauso entusiasmado e convicto. E cairá no ridiculo o que, com ares de "magister dixit", se abalança a apontar "falhas". Em resumo: diante da Filarmonica de Nova Iorque, tendo à frente Dimitri Mitropoulos, não há o que dizer, notadamente diante da missão de intercambio que traz até nós esse conjunto. A extranheza que já manifestamos em cronica anterior, quanto à precariedade do programa a ser cumprido entre nós pelo renomado conjunto, respondeu com franqueza o proprio Mitropoulos quando nosso colega Shnorrenberg lhe perguntou, na entrevista coletiva, usando de nossas palavras (que certamente desconhecia) sobre as razões da programação. Mitropoulos disse logo que, em meio a tanta pergunta mais ou menos pueril, que aquela era "a good question". E explicou que a programação fôra feita pela direção da sociedade e não por ele que, se tal lhe atribuissem, bem outras seriam as peças escolhidas para executar no Brasil. Isto aumentou o credito que, para nós, Mitropoulos e sua gente já tinha em relação ao assunto.

O primeiro concerto nos pareceu (dentro da ordem de pensamento que mantivemos até aqui) indigesto, pela predominancia dos contemporaneos, em detrimento dos classicos. Muito conveniente para o intercambio, que constitui fundo da missão cultural que trouxe a orquestra até o sul do continente, a exibição de Camargo Guarnieri, embora através de peça das menos representativas do compositor. Se não fôra a presença de Brahms, o espetaculo estaria irremediavelmente comprometido.

Mas, não é este o assunto central desta cronica. Precisamos e devemos dizer, em função de longo contato com a musica sinfonica no Brasil, que a presença da Filarmonica nos serviu de estimulo e de lição. De estimulo, porque vimos a que ponto pode chegar um conjunto quando toca com a ideia central de fazer boa musica e não, apenas, a de cumprir os deveres de um oficio. Essa gente, que faz de um pianissimo um pianissimo... que se ouve, e de um fortissimo um fortissimo que não nos atordoa, que tem tão nobre noção de disciplina, nunca jamais alcançada por nenhum conjunto brasileiro, que tem tão alta e fiel capacidade de transmissão, não merece só palmas, mas flores e florões. Lição, porque demonstrou, à evidencia, o que vimos sustentando há muitos anos: aos conjuntos brasileiros, o que falta é regente. Não regentes feitos por deliberação pessoal ou por impositivos de lei. Mas regentes que, como tal, tenham nascido e para o qual apresentem, não só a vocação, mas a capacidade. O mau veso brasileiro de afastar de nosso meio todos os grandes regentes que tentaram nos ajudar e pretenderam fixar-se entre nós (Szenkar, Baldi, Mehelich), deu nisso o que ai está. Temos excelentes equipes de musicos, que formarão uma grande orquestra a qualquer tempo, mas não temos nenhúma grande orquestra. E quando um musico, da estirpe de Eleazar de Carvalho, pretende corrigir esse engano, sofre as campanhas que esse moço cearense tem sófrido, no Brasil, porque na Europa e em certos centros musicais norte-americanos, ele é respeitado e querido.

De resto, basta que se diga o que o povo já sabe: Mitropoulos e seus homens, conquistaram nossa plateia. O grego, cordial, bem humorado, por certo incapaz para com seus musicos, das brutalidades dos regentes indigenas (há exceções honrosas), entrou de cheio no coração dos brasileiros. Não há, pelo menos nesta nossa primeira manifestação, nenhuma observação positivamente tecnica a fazer. Basta dizer que ele e a Filarmonica de Nova Iorque, trouxeram uma mensagem de amor e de fraternidade através da musica universal. Nós entendemos perfeitamente essa linguagem. Dulles e Macedo Soares podem conversar à vontade. Mas fiquem certos de que, especificamente nesta hora, Mitropoulos já fez o que eles ainda pensam fazer. E' o milagre permanente da Cultura, é o prodigio perene da Beleza.

Ultima Hora 1a. 6-9-58

Concerto popular da Filarmonica de Nova Iorque

"O Aplauso Deste Povo Foi a Maior Homenagem Que a Orquestra Recebeu"

Com o patrocinio da Prefeitura Municipal, realizou-se sabado, às 16 horas, na Esplanada do Municipal, ao lado do Vale do Anhangabau, um concerto popular da Orquestra Filarmonica de Nova Iorque, regida pelo maestro Dimitrio Mitropoulos.

O povo que acorreu ao local uma vez que os preços das entradas dos espetaculos levados no Teatro Municipal, são elevados, aglomerou-se a volta da concha acustica erguida pela Prefeitura especialmente para o concerto.

Aplausos Gerais

Os aplausos foram uma forma de agradecimento pela oportunidade que lhe foi dada de assistir pessoalmente a famosa orquestra. O povo assistiu de pé o espetaculo. Apenas algumas cadeiras foram colocadas junto a orquestra, a estas sentaram-se altas autoridades e personalidades do nosso mundo artistico.

O concerto terminou com a execução do Hino Nacional, vivamente aplaudido pelo povo.

Fim da "Tournée"

«Estamos quase no fim de nossa «tournée» de 7 semanas — declarou Robert de Pascuali, primeiro violinista da Filarmonica — só nos restam alguns dias no Rio de Janeiro, no Mexico e a seguir iremos para casa. Por todos os países em que passei não vi manifestação popular como está de hoje».

E concluiu:

«O povo daqui tem calor o entusiasmo que transmitem através de seus aplausos para nós artistas têm muito significado. Em toda a nossa viagem essa foi uma das maiores emoções que senti».

Ultima Hora 2a. 6-9-58

FILARMONICA DE NOVA IORQUE CONQUISTOU POVO DE S. PAULO



A GRANDE e famosa Orquestra Filarmonica de Nova Iorque, ora em visita a São Paulo, conseguiu amplo sucesso na sua primeira apresentação e arrancou da massa popular que a foi ouvir os mais entusiasticos aplausos. Mas, se o entusiasmo dos paulistas foi grande ante a maravilhosa execução dos musicos americanos, não menos impressionado ficou o maestro Dimitrio Mitropoulos, a grande figura da Filarmonica, que sentiu o calor dos aplausos, não escondendo uma frase de emoção: "O aplauso deste povo foi a maior homenagem que a orquestra recebeu". De fato, a multidão que se aglomerou em frente às escadarias do Municipal, assistindo ao concerto que ali se realizou não só foi extraordinariamente numerosa como, principalmente, traduziu em calorosas ovações a alegria que belas musicas magnificamente executadas lhe proporcionaram. No flagrante acima, apanhado das scadarias do nosso principal teatro, vemos um sugestivo aspecto da belissima festa musical: a orquestra executando uma famosa pagina musical e o povo, embevecido, ouvindo.

MITROPOULOS ENCERROU COM O HINO NACIONAL BRASILEIRO

6-8 Diário de S. Paulo

GRANDE MULTIDÃO NO ANHANGABAÚ APLAUDIU A SINFONICA DE NOVA YORK

Espetaculo festivo na tarde de ontem no centro da cidade — Bernstein, intoxicado em Santiago do Chile, substituido pela segunda vez — Observação popular: "Esse maestro é fabuloso; rege sem partitura"

A esplanada do Anhangabaú, na tarde calma de ontem, apresentava um aspecto festivo. Diante da estatua de Ruy Barbosa, às 16 horas, os componentes da Orquestra Filarmonica de Nova York — o mais antigo conjunto sinfonico dos Estados Unidos — apresentava-se diante do publico paulistano.

A multidão apinhou-se no parapeito do viaduto do Chá, ao redor do Parque, pendurando-se no alto e ao lado das estatuas, acotovelando-se em torno do celebre conjunto.

Afluindo de bairros distantes, apareciam mães carregando crianças, sentando-se no gramado, ao lado de velhos e jovens. Figuras aristocraticas, vestidas com elegancia, foram vistas ao lado de comerciarios ou simples operarios, vestidos modestamente. Enquanto a orquestra tocava, o silencio pairava por toda a praça, interrompido apenas pelo ruido de onibus e automoveis que passavam. Após a execução de cada numero, de Brahms ou Verdi, a multidão aplaudia entusiasticamente e ouviam-se frequentemente observações como esta: "E' fabuloso esse maestro. Rege sem partitura".

O maestro Bernstein não veio, por ter sofrido intoxicação alimentar em Santiago do Chile, onde se encontra. Substituiu-o, pela segunda vez, o regente Dmitri Mitropoulos, cujos movimentos impressionaram vivamente os paulistanos.



Aspecto da multidão, no alto e em torno da estatua de Rui Barbosa, assistindo à apresentação da Sinfônica

EXITO DA SINFONICA

Na tarde de ontem, a Sinfonica ratificou o exito alcançado na noite anterior no Teatro Municipal, que se apresentou repleto, espalhando-se pelos corredores da platéia e dos balcões o grande numero de pessoas que não conseguiram suas reservas de lugares a tempo.

A orquestra é constituida pelos melhores representantes na vida musical norte-americana e pela composição multinacional do conjunto. Muitos dos componentes são filhos e netos, outros são imigrantes que adquiriram recentemente a cidadania americana, a exemplo do proprio maestro Mitropoulos, nascido na Grecia e radicado nos Estados Unidos desde 1936. Leonard Bernstein, por sua vez, é americano filho de imigrantes pobres da Russia, de origem judaica.

Julliard School of Music é o nome da escola frequentada pela maioria dos componentes da orquestra. Contudo, não é sem esforços e longos anos de pratica intensiva que conseguem, ao sair dessa e de outras escolas musicais dos Estados Unidos, chegar até a Sinfonica de Nova York — escalão mais alto de sua carreira de musico de orquestra.

A seleção dos candidatos é rigorosa: a maioria aguarda um minimo de 10 anos até se colocar no nivel exigido. Apesar disso, encontram-se na Sinfonica alguns elementos bastante jovens como, por exemplo, a harpista Cristina Stavrache, tambem formada pela Julliard School e, por sinal, a unica mulher componente da orquestra.

A apresentação da famosa orquestra norte-americana foi patrocinada pelo Programa Especial do presidente Eisenhower, para Apresentações Culturais.

Os numeros apresentados no Anhangabaú foram encerrados com a execução do Hino Nacional Brasileiro.

Grande numero de caçadores de autografos subiu depois ao palanque, apresentando seus cadernos tipicos aos componentes da orquestra.



O maestro Mitropoulos impressionou vivamente, sobretudo devido aos seus movimentos.

SÃO PAULO, BRASIL

FOLHA

6-9 Folha da Noite

Orquestra Filarmonica de Nova Iorque

A pequena serie de concertos que a Orquestra Filarmonica de Nova Iorque realizou nos ultimos dias da semana finda, no Teatro Municipal de São Paulo, constituiu sem qualquer duvida, o mais importante acontecimento artistico dos ultimos anos.

Para concretização dessa magnifica ocorrencia tornou-se necessario e indispensavel o previo e perfeito entendimento havido entre os dirigentes da Associação Internacional Cultural dos Estados Unidos, da American National Theatre and Academy, auxiliadas pelo Departamento de Estado do Governo Norte-americano, tudo conforme os planos traçados para a extensa excursão artistica que a Orquestra Filarmonica de Nova Iorque presentemente realiza através de varios paises Latino-americanos.

A origem e o desenvolvimento, ou melhor a historia da Orquestra Filarmonica de Nova Iorque, hoje um dos mais perfeitos conjuntos de instrumentistas do mundo, a biografia de seus atuais regentes e integrantes já foram amplamente divulgados por todos os jornais paulistanos o que nos autoriza evitar a repetição desses mesmos fatos. Nossa nota ficaria incompleta se deixassemos todavia de falar algo sobre o "modus vivendi" da orquestra e em particular sobre os problemas ligados à sua manutenção.

A estrutura desse grande conjunto sinfonico está apoiada exclusivamente no trabalho intenso e honesto de seus responsaveis que cumprem e fazem cumprir fielmente todas as obrigações contidas nos estatutos da sociedade. Esta por sua vez mantem financeiramente a orquestra sem qualquer intromissão da politica ou de politicos. Os integrantes da Filarmonica são contratados (não nomeados) e tudo fazem depois para não desmerecerem o posto tão dificilmente conquistado e nunca tentam desrespeitar as exigencias consubstanciadas nos rigidos contratos de trabalho que assinam. Isto faz com que os musicos da Orquestra Filarmonica de Nova Iorque, naturalmente muito bem pagos, consagrem todo o seu tempo em beneficio da poesia e do encantamento sem nenhuma perda desse mesmo e precioso tempo.

Os recursos financeiros da orquestra provem exclusivamente das contribuições dos ouvintes em geral, de socios benfeitores e de uma imensa multidão de ouvintes das transmissões radiofonicas para todo o territorio norte-americano.

Que mais poderiamos dizer dessa grande orquestra, desse notavel "instrumento" de precisão absoluta sinão repetir o que dela já foi dito por um afamado critico: A historia da Orquestra Filarmonica de Nova Iorque é a propria Historia da Musica dos Estados Unidos. Isto basta!

Seus integrantes, desde o "Spalla" (principal primeiro violino) até o mais modesto instrumentista de percussão são os mais completos musicos virtuoses que tivemos oportunidade de conhecer. Seus regentes não são e não tem sido meros e impassiveis metronomos marcadores de tempos de compasso, porem eximios interpretes que sabem "tocar" magistralmente nesse delicado e ao mesmo tempo dificilimo instrumento de mais de cem almas, como pouquissimos solistas o fazem ao piano ou ao violino.

A sonoridade da Orquestra Filarmonica de Nova Iorque já adquiriu personalidade e pode ser qualificada como soberba. Mesmo quando a serviço de obras intensamente expressivas não vem distorcida ou deformada a pedido de desejos de efeitos faceis.

E, Dimitri Mitropoulos é um dos preparadores desse ambiente de encantamento e magia sonora. A ele cabem indubitavelmente os principais titulos honorificos pela autenticidade e completa realização das obras que interpreta ardorosamente sem desrespeitar os designios dos autores.

As apresentações da Orquestra Filarmonica de Nova Iorque em São Paulo foram transformadas em verdadeiros festivais de arte e euforia. Nosso teatro infelizmente foi pequeno demais para receber todos aqueles que desejaram ouvir, de pé ou sentados, o famoso conjunto norte-americano. Sua capacidade foi excedida em, pelo menos cinquenta por cento.

O primeiro concerto obedeceu ao seguinte programa: "Prologo e Fuga" de Camargo Guarnieri; Sinfonia n.o 3 de Brahms; "Noite Transfigurada" de Schenberg e "Meditação de Medeia" e "Dança da Vingança" de Samuel Barber.

Ouvimos inicialmente o "Prologo e Fuga", importante trabalho do ilustre compositor paulista Camargo Guarnieri. Os diversos elementos, uns ritmicos, outros manifestamente expressivos, logicamente ordenados no curso desse excelente trabalho de Guarnieri, principalmente a sobreposição de todos os elementos tematicos, uns na forma primitiva, outros aumentados e inteligentemente modificados, tiveram tratamento primoroso só ao alcance de conjuntos semelhantes ou muito proximos em qualidade, deste que nos honrou com sua visita.



Dimitri Mitropoulos

A maneira clara, vigorosa e exata com que Dimitri Mitropoulos apresentou a composição de Camargo Guarnieri é aliás a unica compativel com a propria natureza da obra: perfeita! Todos os detalhes sutis dos "divertimentos" onde a trama polifonica é confiada aos pequenos instrumentos de sopro (oboés, fagotes, clarinetas) transpareceram de maneira extraordinariamente nitida.

Ainda na primeira parte do primeiro concerto ouvimos a Sinfonia n.o 3, em Fa Maior, op. 90 de Brahms. Esta terceira de Brahms é talvez mais importante do que as duas precedentes e possivelmente a melhor obra sinfonica do grande mestre germanico.

Dirigindo a Orquestra Filarmonica de Nova Iorque Dimitri Mitropoulos realizou o grande milagre da perfeição na arte. Os planos sonoros se destacaram de modo admiravel; estilisticamente estivemos diante de Brahms com tôda sua nobreza, grandiloquencia emotiva e paixão.

Ouvimos na segunda parte o poema "Noite Transfigurada" (Verklaerte Nacht) de Arnold Schenberg. Esse musico é justamente considerado uma das mais importantes personalidades da musica contemporanea, um grande inovador. Dele dependeram a abertura de novos horizontes e a verdadeira revolução processada no campo da criação musical da atualidade. Alguns de seus biografos dividem sua musica em três periodos distintos o primeiro dos quais é chamado Periodo Tonal, datando dessa epoca a composição que ouvimos.

Mitropoulos deu-nos uma "performance" veemente e romantica desse trabalho de Schenberg, fazendo-nos esquecer sua extensão. Os virtuoses da Orquestra Filarmonica de Nova Iorque (somente cordas, nessa peça) permitiram-nos ouvir a torrente sonora de "Noite Transfigurada" sem um minuto de fastio.

O programa foi encerrado com a execução de dois impulsivos trabalhos coreograficos de Samuel Barber: "Meditação de Medeia" e "Dança da Vingança". A concepção de Mitropoulos foi das mais autorizadas e fieis ao texto.

No programa do segundo concerto ouvimos: "Abertura para um Festival Academico" de Brahms; Sinfonia n.o 2 de Beethoven e Sinfonia n.o 2 de Brahms.

A tecnica de tomada de sonoridades verdadeiramente efervescente e a transparencia dos sons de todos os instrumentos fez da execução do numero inicial do programa, da "Abertura para um Festival Academico" de Brahms um espetaculo comovente. Podemos qualificar essa versão como uma das mais logicas e atraentes que ouvimos do trabalho jovial de Brahms.

A seguir foi-nos dado oportunidade de ouvir a Segunda Sinfonia em Ré Maior, Op. 36 de Beethoven Não podemos dizer que a interpretação de Mitropoulos dessa vez se tenha revestido daquela intraduzivel "gemutlichkeit", daquele clima vienense ingenuamente lirico, porem estamos certos de que o regente conseguiu traduzir o espirito brilhante dessa obra.

O programa do segundo concerto da Orquestra Filarmonica de Nova Iorque foi encerrado com a execução da Sinfonia n.o 2, em Ré Maior de Brahms. A realização foi soberba desde a total reprodução do lirismo contagiante das lindas frases tão sabia e intimamente confiadas aos violoncelos e magistralmente executadas pelos comandados de Mitropoulos, até a efusiva energia do ultimo movimento. Não escaparam nenhum dos comoventes detalhes nem o profundo sentido de beleza interior do "Adagio". Uma versão que sempre será lembrada com saudade.

Em ambos concertos tivemos o imenso prazer de ouvir magnificamente interpretados os Hinos Nacionais do Brasil e dos Estados Unidos, assim como "extra-programa" mais duas otimas peças uma de Falla ("El Sombrero a Tres Picos") e outra de Verdi (Abertura da opera "La Forza Del Destino").

O publico soube aplaudir entusiasticamente os esforços e o magnifico trabalho de Dimitri Mitropoulos e dos musicos da Orquestra Filarmonica de Nova Iorque.

A KAUFFMANN

Diario da Noite 1a.

6-9-58 MITROPOULOS, UMA REVELAÇÃO

MULTIDÃO APLAUDIU SABADO A SINFONICA NO ANHANGABAÚ

Espetaculo festivo no centro da cidade — Bernstein, intoxicado em Santiago do Chile, substituido pela segunda vez — Observação popular: "Esse maestro e fabuloso; rege sem partitura"

A esplanada do Anhangabaú, na tarde calma de ontem, apresentava um aspecto festivo. Diante da estatua de Ruy Barbosa, às 16 horas, os componentes da Orquestra Filarmonica de Nova York — o mais antigo conjunto sinfonico dos Estados Unidos — apresentava-se diante do publico paulistano.

A multidão apinhou-se no parapeito do viaduto do Chá, ao redor do Parque, pendurando-se no alto e ao lado das estatuas, acotovelando-se em torno do celebre conjunto.

Afluindo de bairros distantes, apareciam mães carregando crianças, sentando-se no gramado, ao lado de velhos e jovens. Figuras aristocraticas, vestidas com elegancia, foram vistas ao lado de comerciarios ou simples operarios, vestidos modestamente. Enquanto a orquestra tocava, o silencio pairava por toda a praça, interrompido apenas pelo ruido de onibus e automoveis que passavam. Após a execução de cada numero, de Brahms ou Verdi, a multidão aplaudia entusiasticamente e ouviam-se frequentemente observações como esta: "E' fabuloso esse maestro. Rege sem partitura".

O maestro Bernstein não veio, por ter sofrido intoxicação alimentar em Santiago do Chile, onde se encontra. Substituiu-o, pela segunda vez, o regente Dimitri Mitropoulos, cujos movimentos impressionaram vivamente os paulistanos.

EXITO DA SINFONICA

Na tarde de ontem, a Sinfonica ratificou o exito alcançado na noite anterior no Teatro Municipal que se apresentou repleto, espalhando-se pelos corredores da platéia e dos balcões o grande numero de pessoas que não conseguiram suas reservas de lugares a tempo.

A orquestra é constituida pelos melhores representantes na vida musical norte-americana e pela composição multinacional do conjunto. Muitos dos componentes são filhos e netos, outros são imigrantes que adquiriram recentemente a cidadania americana, a exemplo do proprio maestro Mitropoulos, nascido na Grecia e radicado nos Estados Unidos desde 1936. Leonard Bernstein, por sua vez, é americano filho de imigrantes pobres da Russia, de origem judaica.

Julliard School of Music é o nome da escola frequentada pela maioria dos componentes da orquestra. Contudo, não é sem esforços e longos anos de pratica intensiva que conseguem, ao sair dessa e de outras escolas musicais dos Estados Unidos, chegar até a Sinfonica de Nova York — escalão mais alto de sua carreira de musico de orquestra.

A seleção dos candidatos é rigorosa: a maioria aguarda um minimo de 10 anos até se colocar no nivel exigido. Apesar disso, encontram-se na Sinfonica alguns elementos bastante jovens como, por exemplo, a harpista Cristina Stavrache, tambem formada pela Julliard School e, por sinal, a unica mulher componente da orquestra.

A apresentação da famosa orquestra norte-americana foi patrocinada pelo Programa Especial do presidente Eisenhower, para Apresentações Culturais.

Os numeros apresentados no Anhangabaú foram encerrados com a execução do Hino Nacional Brasileiro.

Grande numero de caçadores de autografos subiu depois ao palanque, apresentando seus cadernos tipicos aos componentes da orquestra.



O maestro Mitropoulos impressionou vivamente, sobretudo devido aos seus movimentos.

O Tempo S Paul 7 Ju

7-6-1958

ARTES no TEMPO

CLAUDETTE RESK



Isto é o que poderiamos chamar de «Quando os Maestros se Encontram». Vemos da esquerda para a direita: Dimitri Mitropoulos o consul geral, ministro Richard Butrich Camargo Guarnieri, Souza Lima, Carlo Prima e (desculpem) a colunista.

A FILARMONICA DE NOVA IORQUE EMPOLGA SÃO PAULO

O Teatro Municipal está vivendo noites de intenso movimento social e artistico com a apresentação da Orquestra Filarmonica de Nova Iorque, com um numero fabuloso de componentes, e com as figuras impressionantes de Dimitri Mitropoulos e Leonard Bernstein na regencia.

O publico está vibrando com tais espetaculos, pois a fama de tal Orquestra é conhecida mundialmente e não será tão brevemente que teremos outra oportunidade igual a esta, para ver e ouvir a outra espetacular temporada.

A noite de estreia que apresentou no programa obras de Camargo Guarnieri, Johannes Brahms, Arnold Schoenberg, Samuel Barber e Ravel, teve na regencia o magistral Mitropoulos.

Seria impossivel querer transcrever uma regencia desse famoso maestro; não existiriam termos que pudessem relatar fielmente a magistral sensibilidade e conhecimento que Mitropoulos tem das peças que rege. Primeiramente, o que nos impressiona é a simplicidade com que ele toma a regencia, depois, o ambiente que forma entre osmusicos, indicando silencio e atenção. O publico a esta altura chega a prender a respiração para depois emocionado, levantar-se a uma só vez ante a execução imprevista do Hino Nacional Brasileiro. Logo após este, segue-se o Hino Americano, permanecendo a plateia em pé.

O ambiente a esta altura já é dos mais simpaticos e si então Mitropoulos dá inicio ao programa.

A abertura, com «Prologo e Fuga» de Camargo Guarnieri, traz aos espectadores o ritmo brasileiro, enchendo o ar de graça e brejeirice, fazendo com que seja o compositor, ali presente, alvo do mais carinhoso aplauso. Cumprimentam-se regente e compositor tambem com palmas; Mitropoulos dá sequencia ao Concerto, agora com Brahms, «Sinfonia» n.o 3 em fá maior, apus 90, em quatro movimentos.

Os aplausos se sucedem findo o numero com o qual se encerrava a primeira parte do programa.

Os assistentes que tinham suas localidades reservadas saiam ao saguão, os que não tinham, nem se moviam de seus lugares (escadas, corredores, cadeiras sobressalentes), estando porem todos bastante felizes, mesmo os mal acomodados, por terem a oportunidade de ouvir (mesmo sem ver) a Filarmonica.

A segunda parte apresentou Schoenberg, «Noite Transfigurada», para orquestra de cordas, opus 4, com ritmo bem diverso da Sinfonia que acabaramos de ouvir. Arnold Schoenberg falecido em 1951 nos conta musicalmente falando, a historia de um casal enamorado, passeando num bosque enluarado. A mulher conta seu pecado ao homem, dizendo que havia perdido a fé na felicidade e que sua unica aspiração era uma vida plena, pela maternidade e havia se rendido a um homem que não conhecia, mas a vida vingou-se fazendo-a amar o homem que estava a seu lado.

O homem fala: não deixe sua alma confusa com pensamentos de culpa. Olhe o luar que nos ilumina e que envolve o universo... Atiram-se um aos braços do outro e seguem pela estrada sob o luar maravilhoso.

Este enredo deu origem a uma belissima composição, executada pela orquestra com 109 figuras, numa riqueza de sons e de instrumentos, perfeitamente acordes e unissonos, sob os movimentos ora suaves ora nervosos de Mitropoulos que falava com as mãos, de maneira impressionante.

Talvez se Mitropoulos tivesse estudado arte dramatica ou dança, não tivesse tamanha linguagem nas mãos como tem quando está à frente de sua orquestra.

Dimitri Mitropoulos é a alma de todo aquele enorme conjunto de homens, partituras, instrumentos, e apenas uma mulher, a harpista. A regencia toda é feita sem partitura, o que traz ainda maior valor ao espetaculo.

Barber tambem esteve presente com «Meditação e Dança da Vingança de Medea» opus 23-A.

Depois de uma sucessão de temas e vozes a composição termina por um pianissimo, até sumir de vez. Os violinos são os ultimos a silenciar, diante de um abrir de braços impressionante de Mitropoulos, ficando a orquestra e o publico por alguns segundos ainda sob a influencia dos ultimos sons.

A expectativa é geral em torno do descansar da batuta, e quando o maestro vira-se para o publico, este eleva uma verdadeira consagração ao já consagrado Dimitri Mitropoulos e à Orquestra Filarmonica de Nova Iorque.

Chamado varias vezes ao palco o maestro, oferece mais um numero, uma dança com ritmo de habanera, onde entram todos os instrumentos em ação. A nota diferente foi dada pela introdução de marimba com parte destacada nesse numero, que finalizou com um «crescente» vibrante, quase ensurdecedor.

O publico não deixava seus lugares na expectativa de mais um numero, que não veio.

Esta foi, em linhas gerais, a primeira apresentação da Filarmonica de Nova Iorque, no Teatro Municipal sob condução de Dimitri Mitropoulos, revestida do maior brilhantismo que se pudesse esperar.

Sobre a segunda apresentação, falaremos amanhã.

Filarmonica de Nova York — O Estado de S. Paulo — 6-8-1958

Uma conversa com os musicos

Um dos acontecimentos culturais mais importantes deste ano, em S. Paulo, refere-se á vinda da Orquestra Filarmonica de Nova York, patrocinada pelo Departamento de Estado Norte-Americano. Tal excursão reveste-se de grande importancia, não só por se tratar de acontecimento dos mais faustosos no nosso meio musical, mas também por ter um carater propagandistico inegavelmente benefico aos Estados Unidos da America do Norte. Com muita felicidade, o Departamento de Estado ianque escolheu, como instrumento de união interamericana, esta orquestra, que, sem favor nenhum, ombreia com as melhores do mundo.

A fim de que o publico pudesse aquilatar melhor a importancia que os Estados Unidos deram a essa excursão, procuramos ouvir a "voz da orquestra", isto é, tivemos com alguns de seus musicos uma conversa informal, despida de protocolo que, geralmente, constitui o ambiente de uma entrevista oficial.

Portanto, o que agora apresentamos aos leitores é o resultado de uma conversa amigavel com dois dos componentes do conjunto orquestral — e não uma entrevista com perguntas já de antemão formuladas.

O PUBLICO BRASILEIRO "GOSTA DE MUSICA"

O curioso, contudo, é que fomos também "entrevistados" pelos dois musicos, que nos indagaram muitas coisas sobre os costumes e o modo de ser dos brasileiros, particularmente dos paulistas.

Um deles — Mr. Lora — aliás, é italiano radicado nos Estados Unidos e, em consequencia, suas observações foram muito agudas, visto ser o seu modo de pensar eminentemente latino.

Eutre outras coisas, perguntamos-lhe o que achava da recepção do publico brasileiro á vinda da orquestra. Respondeu-nos que, tanto ele quanto os demais membros, sentiram a simpatia do nosso publico, que nesse ponto não se diferencia do publico dos demais paises por eles visitados. Acrescentou, ainda, que como publico musical, o brasileiro pode ser comparado aos melhores da Europa e dos Estados Unidos. "Sente-se que o publico brasileiro entende de musica e, acima de tudo, "gosta" de musica", salientou ele.

"ESTRANHOU O PROGRAMA"

"Entretanto — continuou — tive a impressão nitida de que o publico estranhou o programa que apresentamos, talvez por faltarem mais peças classicas, que são as mais conhecidas e que está acostumado a ouvir nas nossas gravações. Creio mesmo que o programa organizado para os nossos concertos pecasse por excesso de modernismo — com algumas peças de cunho mais classico para contrabalançar. Parece-me que, afora alguns entendidos, poucos conhecem Barber e os modernos compositores americanos.

A MUSICA BRASILEIRA NOS E.U.A.

Por ser Mr. Lora um dos mais antigos violinistas da orquestra (onde milita há quase dez anos), quisemos, em virtude disso, saber como era recebida a musica brasileira nos Estados Unidos. Eis a sua resposta:

— "A musica brasileira, bem como a musica de todos os outros paises, para ser bem aceita pelos norte-americanos, deverá, antes de mais nada, receber um carinho todo especial quanto á propaganda, e isto porque é quase totalmente desconhecida pelo grande publico norte-americano".

Na verdade — acrescentou ele — apenas, nós, que vivemos no meio musical, conhecemos Camargo Guarnieri, Villa-Lobos e outros. Se os brasileiros cuidarem bem da propaganda, não tenho a menor duvida de que a musica brasileira será recebida pelo nosso povo — e com agrado.

Aproveitamos uma pausa, e indagamos se, na sua opinião, o publico brasileiro já estava educado para ouvir a musica erudita. Respondeu-nos, com muita propriedade, que um povo, qualquer que seja, poderá não saber musica, não entender de musica, mas "sentirá" a musica. E o brasileiro — ajuntou — parece-me um povo grandemente sensivel; e a sensibilidade é a condição "sine qua non" para a perfeita percepção musical.

Informamo-lo de que o governo procurava difundir a musica erudita entre o povo, e ele: "Parece-me idéia das mais louvaveis, e devo cumprimentar-vos e ao vosso governo por tão inteligente iniciativa".

FALA O PIANISTA DA ORQUESTRA

Neste ponto, o pianista da orquestra, Mr. Bruce Prince-Joseph, interrompeu-nos:

— "Quanto a mim, creio poder afirmar que o publico brasileiro tem uma inclinação muito forte para a musica romantica. Observei uma marcante preferencia por Tschaikowsky e seus seguidores — prova da vossa sensibilidade".

Revela, porém, Mr. Bruce, nos modos e nos gestos, extrema sensibilidade e inteligencia — além de ter revelado extraordinaria cultura musical.

Observamos tudo isso, e perguntamos-lhe o que achava da idéia de dar concerto publico no Vale do Anhangabaú.

Respondeu-nos que a idéia, para ele, era esplendida, e deveria ser seguida por todas as demais orquestras, nacionais ou de fora. Prosseguindo, salientou: "O povo não detesta musica, apenas impedem-no de a conhecer. Tal iniciativa não interessa apenas ao povo, mas também á propria Orquestra Sinfonica de Nova York, pois devemos mostrar que a democracia de que tantos nos orgulhamos (nós norte-americanos), não se restringe apenas ás palavras, mas principalmente aos atos".

O "ROCK AND ROLL"

Uma conversa despretensiosa não tem um rumo traçado, em consequencia passa-se muito facilmente de um a outro assunto. E tocou-se no "rock and roll".

Perguntamos aos dois musicos o que achavam desta forma de musica popular. As opiniões foram, todavia, um tanto dispares.

Mr. Lora, por exemplo, afirmou que o "rock" não passava de uma exteriorização da mocidade, em forma musical. Declarou que não achava no "rock" uma forma escandalosa que muitos alardeiam: "Lembrem-se de que tivemos, na decada dos 20, o "charleston", também muito combatido; e muito antes, no começo deste seculo, tivemos o "cake alke", especie de valsa que estarreceu nossos avós. A epoca do "rock and roll" passará, como passaram todas as outras", notou ele.

Já Mr. Prince Joseph pensa que o "rock" é simplesmente uma nova forma de musica comercial. Alegou ele que quando os grandes "managers" norte-americanos perceberam que a epoca do "cold" e das grandes orquestras havia passado, resolveram criar uma nova especie de musica, que agradasse á mocidade — dando portanto mais lucros. E surgiu o "rock".

MUSICA RUSSA E NORTE-AMERICANA

Pulando de um polo a outro, indagamos se a arte musical norte-americana equilibrava-se á russa. Mr. Lora, prudentemente, acredita que sim, porque na corrida politica, cientifica e cultural entre os dois povos, ambos estavam equiparados.

Porém, tal não é a opinião de Mr. Bruce Prince-Joseph que afirmou: "Não estão, nem poderiam estar equilibrados, pois há uma diferença de base entre ambas as musicas. O compositor russo compõe para ocasiões especiais — compõe por "encomenda"; já o compositor norte-americano compõe por compor, ou quando sente que deve compor. Logo, não é possivel estabelecer-se um termo de comparação".

Aproveitamos o assunto, e perscrutamos qual a arte mais aceita na Europa: a norte-americana ou a russa.

Mr. Prince-Joseph declarou que, no seu entender, aceitavam muito mais a arte russa, pois "nós americanos sofremos uma propaganda nociva: toda a Europa nos chama de "crazy Americans". Consequentemente, não levam a serio a nossa arte".

Um compositor desprezado injustamente

Já que falamos sobre a arte norte-americana, perguntamos como era recebido Ferde Grofé, autor da suite "Grand Canyon". Ambos os musicos concordaram nas respostas, que podem ser assim resumidas: Não consideram um musico digno de figurar num programa de gala — o que é uma injustica, além de incongruencia. A obra citada é uma excelente peça descritiva, possuindo todos os caracteristicos de uma peça classica; mas, infelizmente, os "snobs" musicais "torcem o nariz em se tratando de Grofé". E' uma injustiça flagrante a este grande compositor, um dos melhores dos Estados Unidos.

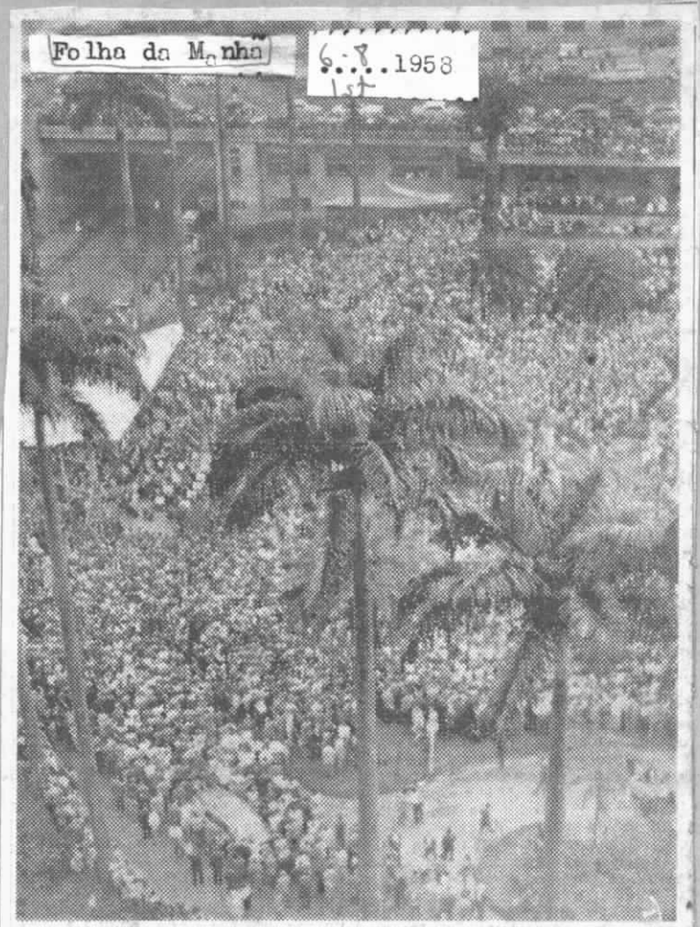
Os "snobs" da musica

Por "snobs", Mr. Prince-Joseph disse que deveria entender-se aqueles que, tendo uma cultura das mais superficiais, fingem entender a musica. "Eles só aceitam o que o formalismo aponta como sendo bom —e torcem arrogantemente o nariz ao resto", sublinhou.

Instados, em seguida, sobre o que achavam da opera "Porgy and Bess". de Gershwin, responderam, em sintese: "Esta é uma das mais perfeitas operas norte-americanas — perfeita por refletir o espirito e o modo de ser do povo. Porém, os indefectiveis "snobs" olham-na de alto — esquecidos de que a musica classica de um país é aquela mais sincera, e a que melhor representa um povo e seu modo de pensar".

E finalizando, Mr. Lora observou que o povo norte-americano parece desprezar os seus musicistas: "Note-se que os maestros mais afamados não são de origem norte-americana: Mitropoulos, Stokowsky, Rodzinsky... Entretanto, devo dizer que este estado de coisas está terminando, felizmente".

Folha da Manhã — 6-8-1958 1st



CONCERTO PUBLICO DA FILARMONICA DE NOVA IORQUE — Perante cerca de trinta mil espectadores, que se comprimiam (como se pode observar na foto) sobre toda a area dos jardins do Anhangabaú, a Orquestra Filarmonica de Nova Iorque realizou ontem sua esperada audição ao ar livre. O grande publico pôde assim, numa rara oportunidade, apreciar ao vivo o desempenho do famoso conjunto sob a regencia de Dimitri Mitropoulos. *(Reportagem na ultima pagina deste caderno)*



Mitropoulos detesta gasosa. Ao prová-la, exclamou em bom italiano: «esta é boa para «uisqui», não para mim».

O TEMPO SAO PAULO June 7, 1958

DiscRADIOshow

Lenita Miranda de Figueiredo

UM GENIO NA TERRA BANDEIRANTE

O publico paulista delirou na noite de ontem com a magistral apresentação da Filarmonica de Nova Iorque, sob a regencia do insigne maestro Mitropoulos. O Teatro Municipal completamente lotado foi pequeno para os aplausos que ali eclodiram, pela execução perfeita de uma das orquestras mais famosas do mundo.

Vinte minutos antes do espetaculo. Mitropoulos estava euforico e feliz como uma criança.

«Só quando estou regendo é que sou verdadeiramente feliz e sinto-me realizado», afirma o maestro.

Foi o que pudemos constatar no decorrer do concerto. Uma transfiguração operava-se no rosto de Dimitri. Expressões fisionomicas e jogo de mãos impressionaram de tal forma a assistencia, a ponto de causar suspense durante toda a apresentação. Suas mãos pareciam mais gaivotas debatendo suas asas nos «agittatos» e «fortissimos», para logo mais, esmorecerem numa terna expressão de suavidade e leveza, nos «pianissimos».

Mitropoulos fala da angustia, do amor, da inutilidade, do desespero dos classicos e dos modernos através de sua batuta. Foi assim que falou da obra de Camargo Guarnieri penetrando no amago do sentimento de brasilidade, como se fora da terra e conhecesse de perto o colorido contrastante de uma natureza agreste em luta com os elementos cosmopolitas que compõem ou formam na sua totalidade a civilização brasileira e dos tropicos. Se bem que não uma obra representativa da terra, o «Prologo e Fuga», de Guarnieri, que se equipara aos trabalhos de grande folego universalmente conhecidos, conservou sob a regencia de Mitropoulos, a essencia caracteristica brasileira.

O proprio Guarnieri afirmou ver desta vez a sua ideia plenamente compreendida e realizada pela Filarmonica de Nova Iorque, numa concepção genial do maestro grego.

Felizmente, a Columbia registrou em gravações, obras das mais importantes regidas por Mitropoulos que poderão ser apreciadas por aqueles que não tiveram oportunidade de ve-lo e ouvi-lo de perto.

FANFULLA
Sao Paulo
June 7, 1958

Concerto gratuito all'aperto della Filarmonica di Nuova York

Oggi, alle ore 16, l'Orchestra Filarmonica di Nuova York darà sullo spiazzato del Teatro Municipale un grande concerto popolare.

....L'iniziativa é stata organizzata sotto gli auspici del Pragramma Culturale, Internazionale degli Stati Uniti dietro richiesta della Prefettura di San Paolo.

O ESTADO DE SAO PAULO
June 8, 1958



Vinte mil pessoas ouviram a Filarmonica de Nova York — Espetaculo inedito constituiu a apresentação da Orquestra Filarmonica de Nova York, em concerto publico ao ar livre, oferecido ontem á tarde ao povo de São Paulo pelo governo norte-americano, sob os auspicios da Prefeitura Municipal. Vinte mil pessoas lotaram totalmente a area compreendida entre o Teatro Municipal e o Vale do Anhangabau, assim como o Viaduto do Chá e adjacencias. As palmeiras imperiais, estendendo-se ao longo do tablado improvisado emprestaram ao ambiente uma nota pitoresca, transformando-o em cenario natural. O local, apesar da sua pronunciada inclinação, prejudicou de certa forma a visibilidade, o que não teria acontecido se tivesse sido construido o palanque para a orquestra em nivel mais elevado. Sob a regencia do maestro Dimitri Mitropoulos foram executados o Hino Nacional Brasileiro, e o Hino Nacional Norte-Americano; "O caçador", de Weber; "Festival Academico", de Brahms; "A força do Destino", de Verdi; e uma peça de Villa-Lobos, e outra de Falla, com que se encerrou o programa. Num intervalo entre uma peça e outra o maestro Mitropoulos recebeu uma flor como homenagem de uma criança paraplegica. Á noite, a Orquestra apresentou-se em terceira e ultima recita, no Teatro Municipal, encerrando assim sua temporada nesta Capital.

T.F. 6-8-1958
O Tempo



CONCERTO

Ante o sucesso que está obtendo a Orquestra Filarmonica de Nova Iorque, em sua passagem por São Paulo, cumprindo mais uma etapa da excursão que está realizando em todo o mundo sob os auspicios do Departamento do Estado norte-americano, as autoridades diplomaticas do Consulado dos Estados Unidos em nossa Capital, resolveram organizar um concerto ao ar livre. No Vale do Anhangabau, na altura da praça Ramos de Azevedo, foi levantado um palanque, onde ficaram os musicos. Nas proximidades, multidão incalculavel postou-se, aplaudindo delirantemente Dimitri Mitropoulos. Durante todo o concerto, que se realizou das 16 às 17h00 foram tocadas, musicas conhecidas, mais acessiveis ao grande publico. Quando se retirava do palanque, Dimitri Mitropoulos foi solicitado por numerosas pessoas, a dar seu autografo.

CORREIO PAULISTANO
Sao Paulo
(Front Page)
June 8,1958



EXIBIU-SE PARA O POVO A MAIS FAMOSA ORQUESTRA DO MUNDO — *Na tarde de ontem, no vale do Anhangabaú, a Orquestra Filarmonica de Nova York, sob a regencia do maestro Dimitri Mitropoulos, executou um programa de musica erudita para a população de São Paulo. Desde muito antes da hora marcada para o concerto da grande orquestra norte-americana já o local se achava completamente lotado por milhares de aficionados da musica fina, — calcula-se 15.000 — o que causou entusiasmo ao proprio maestro, que declarou jamais haver pensado existir nesta Capital tamanho interesse pela musica elevada como estava observando entre a população da Capital. Antes de dar inicio ao concerto, o maestro Mitropoulos cumprimentou pessoalmente diversas crianças paraplegicas que se achavam presentes ao local, em suas cadeiras de rodas, tendo abraçado e beijado nas faces a uma delas, gesto que despertou profunda emoção na massa popular, que o aplaudiu longamente.*

PAGINA 10 O TEMPO

ARTES do TEMPO

CLAUDETTE RESK

19 NAÇÕES — ORQUESTRA FILARMONICA

Oitenta americanos, oito italianos, cinco russos, três hungaros, três franceses, três alemães, dois rumenos, dois poloneses, dois austriacos, um argentino, um guatemalteço, um dominicano, um costariquenho, um inglês, um belga, um israelense, um turco, um lituano e um grego (Mitropoulos), são os componentes da Orquestra Filarmonica de Nova Iorque, que, apesar de ser constituida por elementos de nacionalidade tão diferente, forma um todo homogeneo.

O segundo espetaculo, de ontem, foi alterado, quanto ao programa, pois deveriam ser executadas peças de Villa-Lobos, Roy Harris, Chaves, Peter Ilych Tchaikovsky, tendo na regencia Leonard Bernstein, que não pôde estar presente devido a um acidente que sofreu, ferindo-se em uma das pernas, e por tal motivo não se apresentou ao publico de São Paulo tendo que ser substituido por Mitropoulos.

Fez-se presente ao espetaculo o governador da cidade de São Paulo, sr. Adhemar de Barros e senhora, que ofereceram no decorrer da apresentação, uma taça como homenagem e recordação à Orquestra Filarmonica de Nova Iorque, entregue a Dimitri Mitropoulos que, de maneira simpatica, com um italiano perfeitamente compreensivel, virou-se para a plateia e disse: «Presente del Prefeto».

Como dissemos, Mitropoulos domina perfeitamente bem o italiano e no inicio do programa subiu à regencia, anunciando ao publico o motivo de sua presença em lugar de Bernstein e a modificação do programa, sendo cada numero anunciado seguido de calorosa salva de palmas.

A Orquestra executou a «Fantastica», Brahms, Beethoven e por insistencia do publico, apresentou extra-programa a Abertura de «La Força Del Destino.»

Os numeros foram aplaudidissimos pelo publico que lotou completamente todas as dependencias do Teatro Municipal. Até o palco estava tomado por numerosas pessoas que se colocaram atrás da Orquestra.

Entre os presentes, encontravam-se Eleazar de Carvalho e senhora, Sousa Lima e senhora, alem de conhecidos musicos e pessoas de destaque em nossa sociedade.



O que o maestro gosta mais de fazer, sem ser reger? — «Eu só gosto de reger, sou como um frade que se entrega à adoração de Deus e só sabe adorar Deus. Eu tambem só sei que gosto de reger».

Musica
O Estado de S. Paulo
6-8-/1958

O segundo concerto da Filarmonica de N. York

Talvez maior do que na primeira noite era a expectativa do publico numerosissimo presente ao Teatro Municipal para ouvir a Filarmonica de Nova York. Para surpresa geral — esperava-se Bernstein — surgiu outra vez Dimitri Mitropoulos, esbelto, alerta e sorridente, e anunciou que seu colega não poderia reger por achar-se acamado e que ele lhe faria as vezes. Suas ultimas palavras foram cobertas por uma ovação. A surpresa sucedia-se o agrado, pois a simpatia de que é dotado fê-lo queridissimo de todos. Foi então que anunciou o programa a ser observado: "Na primeira parte, a Abertura Academica, de Brahms e Segunda Sinfonia de Beethoven. Na segunda parte, Segunda Sinfonia de Brahms. E depois, quem sabe?" Mitropoulos falou em português correto, quase sem sotaque estrangeiro, o que o prendeu ainda mais ao publico.

Quanto à execução em si cremos haver dito o suficiente em nosso comentario sobre o primeiro concerto. Mas é claro que a admiração persiste e provoca observações. Inicialmente notamos a autenticidade da interpretação reveladora do espirito peculiar à obra, do seu caracter expressivo, daquilo que Couperin, depois de fazer considerações sobre a parte material das obras, chamou "l'espirit et l'âme qu'il faut y joindre". Encontrar este espirito e realizá-lo pela execução, torná-lo sensivel ao ouvinte, eis a grande tarefa do regente e de todo interprete, pois aquele, em ultima analise, é um interprete como os outros e, como eles, utiliza-se de um instrumento, no caso a orquestra. E é por isso que o germanismo da Abertura de Brahms soava tão lindamente, por vezes com uma ponta de "humour"; que a Segunda Sinfonia de Beethoven foi todo um poema de frescor e de espontaneidade sonoras e a Segunda Sinfonia de Brahms ergueu-se com tal pureza de contornos. Assinalamos também esta preocupação com a maneira de apresentar certos pormenores, maneira que pode por vezes atingir o nivel de voluntario exagero, mas sempre justificavel. Claro é que na verdadeira obra de arte nada existe gratuitamente; tudo ali tem uma razão de ser subordinada ao caracter fundamental da peça, caracter que pode variar de natureza quanto à época mas que é garantia de unidade e por isso é o ponto essencial a ser atingido pela interpretação. Nesta verificase o poder que tem Mitropoulos de aliar inteligencia e sensibilidade, aquela baseada na tecnica, na reflexão, na analise espiritual, esta na apreensão do "caracter" e na infusão de vida, de ação, de comunicação que legitimam a interpretação e lhe dão a autenticidade acima assinalada, aquela verdade talvez indemonstravel logicamente mas realmente apreensivel pelas antenas artisticas da personalidade do interprete. E acreditamos que é o equilibrio entre sua alta inteligencia e profunda sensibilidade que faz de Mitropoulos uma personalidade artistica esclarecida, lucida, compreensiva, avessa a preferencias exclusivistas e capaz de sempre reagir em sentido criador à expressão musical da sensibilidade alheia. Certamente, os resultados por ele obtidos só são possiveis quando se entende a musica como linguagem dotada de poderes proprios de comunicação, de calorosa expressão, não simples e "pesquisado" arranjo do material sonoro, o que lhe tira a vida, a razão de ser enquanto expressão do homem total ou da totalidade da sensibilidade humana.

Estendendo à orquestra a observação dos pormenores, de novo nos surpreendemos com a admiravel precisão em todas as entradas; a unanimidade de elocução (ou de dicção ou ainda de exposição melodica) que transforma num só os numerosos instrumentistas de cada grupo; a perfeição dos metais, sempre macios e flexiveis, por vezes suavissimos; o tratamento completo de todos os elementos da expressão e esta "limpeza" de execução que sugere, mesmo nos trechos mais densos, um clima de montanha, um ar fino que circula por entre todos os instrumentos e faz dizer que uma entre as qualidades da boa execução é ser "arejada".

A reação do publico foi entusiastica. Aplausos irromperam nas varias vezes em que Mitropoulos veio ao proscenio, após a entrega de um mimo e ao final do concerto, o que o leva à concessão de uma peça extraprograma. O excesso de lotação normalmente tolerado e atendido pela colocação de cadeiras nas pontas das filas de poltronas, foi, desta vez, um pouco... excessivo. O Teatro foi tomado por verdadeira multidão que se comprimia em todas as passagens, portas e vãos. A volta do publico à sala após o intervalo provocou empurrões, apertos e outras violencias, pois as entradas estavam todas bloqueadas. A uma senhora, envolvida no turbilhão e deslocada de seu lugar, chegaram a arrebatar a cadeira em que se encontrava! Em resumo: um espetaculo deprimente e um abuso em relação àqueles que pagaram bem caro as suas localidades, viram-se privados delas (casos numerosos foram observados) e sujeitos a um tratamento de rua. E pensaram os responsaveis no que aconteceria se, por este ou aquele motivo, se verificasse um panico? A tragedia assumiria proporções incriveis porque, para a eventualidade de rapida evacuação, o Teatro se encontra totalmente desaparelhado: poucas as saidas, estreitas as portas e todas com escada. Nada aconteceu, providencialmente; mas não há necessidade nenhuma de provocar situações perigosas.

Correio Paulistano
Musica
6-9-/1958

ORQUESTRA FILARMONICA DE NOVA YORK

A Orquestra Filarmonica de Nova York proporcionou anteontem ao publico paulistano um espetaculo dos mais importantes na vida musical destes ultimos anos. Aqueles que vivem nesta capital e não tem a oportunidade de visitar os grandes centros estrangeiros só conhecem as orquestras famosas através de discos. E com toda a alta fidelidade que a moderna tecnica de gravação conseguiu, a verdade é que a audição direta revela uma infinidade de minucias, uma riqueza que o melhor disco e o melhor aparelho não traduzem.

O programa constou, em sua primeira parte, do Prologo e Fuga de Camargo Guarnieri e da Sinfonia n.o 3 em fá maior, de Brahms. Camargo Guarnieri é um compositor cuja riqueza contrapontistica se realiza através de uma serie de combinações ritmico-timbristicas. Por isso mesmo a interpretação de suas obras requer uma orquestra extremamente agil e que possibilite a devida valorização do trabalho. Em caso contrario, aquela melodica e a ritmica que se desdobram e se transformam pelos varios timbres instrumentais se perdem numa confusa massa informe. Confesso que tive a impressão de ouvir e de sentir pela primeira vez o tecido contrapontistico do compositor paulista, em toda a sua riqueza.

Em Brahms esse notavel regente que é Dmitri Mitropulos realizou um trabalho de variação de dinamica, dentro daquela atmosfera tipica brahmsiana, que culminou no terceiro movimento, o belissimo "Poco Allegro" da Sinfonia.

A segunda parte do programa foi constituida tambem por duas obras: a "Noite Transfigurada" de Schoenberg e "Meditação e Dança da Vingança de Medeia", do norte-americano Samuel Barber. Meus receios sobre essa parte final felizmente nao se confirmaram, graças a Mitropulos e a Samuel Barber. Mitropulos é um regente que tem um dominio sobre a orquestra, que chega quase à fascinação. Ele dirige tudo, vê tudo, a menor "nuance" é dosada, o jogo de timbres é equilibrado à sua vontade e a valorização da obra é total. Cheguei quase a me reconciliar com esse wagneriano e acromegalico poema sinfonico de Schoenberg.

"Meditação e Dança da Vingança de Medeia", de Samuel Barber foi de certo modo uma surpresa para mim. Eu não esperava um trabalho tão bem tecido sob o ponto de vista instrumental, contendo certa dose de originalidade. A execução dessa obra final obteve entusiasticos aplausos do publico. Mitropulos foi obrigado a voltar inumeras vezes ao palco e conceder finalmente um numero extraprograma.

CYRO MONTEIRO BRISOLLA

des Freitas, à rua Formosa, 367, 16.o andar.

AUDIÇÃO PUBLICA DA FILARMONICA DE NOVA YORK — Sob os auspicios do programa cultural dos **Estados Unidos da America do Norte e com a colaboração da Prefeitura Municipal de São Paulo**, será oferecido hoje, nos jardins do Vale do Anhangabaú, às 16 horas, ao povo paulistano, um Concerto Sinfonico pela Orquestra Filarmonica de Nova York, sob a regencia do maestro Dimitri Mitropoulos.

FOLHA DA TARDE
Sao Paulo
June 8, 1958



O maestro Dimitri Mitropoulos, o maestro Eleazar de Carvalho e sua esposa, a pianista Joci Carvalho de Oliveira

FOLHA DA MANHÃ

ANO XXXIII — Assuntos Gerais — São Paulo — Domingo, 8 de junho de 1958 — N.º 10.465

A Filarmonica de Nova Iorque tocou no Anhangabaú

O povo compreendeu a musica classica e aplaudiu freneticamente Mitropoulos

30 mil paulistanos ouviram em silencio absoluto e aplaudiram com entusiasmo incomum — Ocupados o jardim do parque e o viaduto do Chá — Mitropoulos gostou do crioulinho trepado na estatua de Rui

Um sussurro que começou timido e sumido, tomou corpo e se fez audivel, varrendo todo o jardim do vale do Anhangabaú. Um espirro, uma tosse ou um pigarro, aqui ou ali, fora o bastante para que toda aquela multidão de cerca de 30 mil pessoas, compenetradas e embevecidas, exigisse silencio absoluto, enquanto no palanque improvisado, Dimitri Mitropoulos regia, de olhos cerrados, aquele extraordinario organismo uno, gerador de emoções, que se chama Orquestra Filarmonica de Nova Iorque.

Na tarde bonita de sabado, um espetaculo diferente e animador foi reservado para os paulistanos. Os que sempre consideraram a arte pura um privilegio dos ricos e da elite, tiveram ontem um desmentido cabal, naquela demonstração convincente de que o povo todo entende e sente as mensagens que nos foram legadas pelos maiores da musica. Comerciarios e operarios, estudantes modestos e homens analfabetos, brancos e pretos, brasileiros e estrangeiros, todos se curvaram ante o impacto descomunal da musica. Um espetaculo deveras comovente foi oferecido por aquela mole humana, constituida, em sua maior parte, de pessoas de condições modestas, que ouvia embevecida os acordes dos instrumentos privilegiados daqueles virtuoses, e aplaudia estrepitosamente, mãos no alto, numa ansia de dobrar o vigor de suas palmas, ao silenciarem os violinos e os oboes.

Reportagem de
Vitor ANTONIO GOUVEIA
Fotos de Lenine SEVERINO

Um crioulinho esguio, prototipo do baliza de escola de samba, encarapitara-se no topo da estatua de Rui, e assistiu a todo o espetaculo entre mudo e compenetrado na audição, e explosivo e arrebatado nos aplausos.

Mitropoulos, ao se findar uma das execuções, virou-se em direção ao publico para agradecer os estrepitosos aplausos que recebia. Percebeu o entusiasmo do crioulinho e, querendo demonstrar-lhe simpatia, perguntou-lhe, apontando para Rui:

— «Quem é?»

A verdade é que o rapaz não conhecia Rui Barbosa. Não se constrangeu, porem, limitando-se a encolher os ombros e sorrir amarelo. Continuou aplaudindo com entusiasmo: conhecera naquele momento — confessou — alguem que tocava umas musicas diferentes das que ele conhecia, da Barra Funda. Mas ele «sentira» a grandiosidade da mensagem.

A DISPUTA DE UM CENTIMETRO DE CHÃO

Muito antes das 16 horas, o jardim do vale do Anhangabaú, ao lado do Municipal, começou a ser tomado pelos populares avidos de ouvir a orquestra. Quando o maestro levantou a sua batuta, para os primeiros acordes do «Don Juan», de Strauss, já o jardim e toda a balaustrada do viaduto do Chá, da praça Ramos até a Patriarca, estavam literalmente cheios. Havia gente nas janelas do C.B.I., nas sacadas do Municipal, no parapeito da via publica, na praça Ramos de Azevedo, nas escadarias do jardim, sobre as estatuas de Carlos Gomes, ao longe, e de Rui Barbosa, bem defronte ao palanque, nos postes de iluminação publica e na marquisa da Cruz Vermelha.

TODOS QUERIAM VER A ORQUESTRA

A reportagem das FOLHAS percorreu o jardim, espremida por entre a massa humana, e ouviu não poucas lamentações dos "baixinhos". Todos queriam ver a orquestra. Os que se haviam acomodado sobre a relva, sentados, foram obrigados a se levantar. Os fotografos não podiam trabalhar; conseguido o seu flagrante, eram empurrados pelos que se espichavam às suas costas. O silencio, entretanto, era absoluto, só interrompido pelo roncar enervante dos veiculos que trafegavam pela avenida do vale.

Havia um automovel estacionado numa das ladeiras do jardim. Em seu interior, um homem invalido, sem uma perna e com a outra ainda engessada. "Não podia perder — disse-nos — aquele espetaculo."

O mais absoluto respeito foi observado pelo povo, que demonstrou uma maturidade que se desconhecia. Quem não conhecia, sequer de nome, Brahms, nem nunca ouvira falar da "Heroica", de Beethoven; quem de musica, não foi até agora muito mais longe de Vila Isabel, admirou a musica erudita, empolgou-se com a execução precisa de algumas obras celebres, cujas notas, "jogadas" por sobre o jardim por um conjunto harmonioso, arrancou aplausos freneticos e conquistou um publico diferente e ignorado.

E, quando Mitropoulos, findo o espetaculo de uma hora, obrigou os virtuoses a tirarem novamente os seus instrumentos de suas caixas, para executar o hino nacional brasileiro, em que os violinos "cantaram" mais alto que os instrumentos de precisão, lagrimas correram por faces de humildes trabalhadores, por faces marcadas pelo sofrimento de uma vida sem o conforto espiritual da musica divina.

MITROPOULOS, UM "MONSTRO"

Dimitri Mitropoulos, batuta na mão, é verdadeiramente, um "monstro". Vive a musica que rege. Rega a musica com a batuta firme, com os dedos nervosos, com a cabeça calva, com a expressão marcante de seu rosto, com os braços, com as pernas, com o corpo todo. E uma orquestra obediente, sincronizada, faz exatamente aquilo que a sua sensibilidade sentiu.

Os arcos dos violinos sobem e descem como se tocados por uma só mão, percutem-se os bumbos e sopram-se as clarinetas e os fagotes num sincronismo perfeito, revelando, em seu todo, a grandiosidade da musica classica.

Suave na execução do "Don Juan", de Strauss, vigorosa, no "Caçador", de Weber, agradavel, no "Festival Academico", de Brams, empolgante na "Força do Destino", de Verdi, e melodiosa, nas "Três Danças", do Balé do "Chapéu de Três Bicos", de De Falla, a Orquestra Filarmonica de Nova Iorque, conquistou ontem, o homem da rua, de São Paulo. Fez do José da Silva, do Antonio de Sousa e da Maria Ferreira, pessoas mais felizes, dentro de um mundo aspero. Eles compreenderam a mensagem dos classicos.



Aspecto da grande assistencia presente à audição

Diario da Noite 2a. — 6-9-/1958

Ronda Social

MATTOS PACHECO

CEIA PARA MITROPOULOS E OUTRAS NOTICIAS

* Melhor embaixada não poderia mandar os Estados Unidos, que a Orquestra Filarmonica de Nova York e o seu regente Dimitri Mitropoulos. Em alguns dias apenas de permanencia em São Paulo, os musicos americanos conseguiram atrair e conquistar simpatia e admiração. Demonstraram claramente, o alto nivel de cultura musical que já atingiu a America. Mostrou uma faceta dos Estados Unidos que precisava ser mais divulgada, mais explorada, mostrada ao mundo, ao vivo, como foi no "Municipal". Só um grande povo, só uma grande cidade — não só do ponto de vista material — pode possuir uma orquestra de tanta classe, tão perfeita. Uma orquestra que não é, absolutamente, apenas reflexo de um bem-estar material, da capacidade de importar professores graças ao péso de dollars. É preciso lembrar que a Filarmonica é uma das cinco mais antigas orquestras do mundo, seu prestigio não vem das ultimas decadas, nem depois da Guerra. É uma tradição de Nova York, hoje em dia um dos centros de cultura musical de todo o mundo.

Dimitri Mitropoulos conquistou São Paulo, todos os que tiveram a oportunidade rara de vê-lo no "Municipal" e todos os que acompanharam seus movimentos, reproduzidos na transmissão da TV, numa das suas maiores e mais felizes noites. Um regente apaixonante, preciso em todos os instantes, comandando realmente a orquestra, impregnando a execução de sua personalidade forte.

Na pessoa de Dimitri Mitropoulos, a Orquestra Filarmonica de Nova York foi homenageada pelos artistas que são a pianista Jocy de Carvalho e o maestro Eleazar de Carvalho, na residencia do senhor e senhora Jaime Carvalho de Oliveira.

* Dona Jandira é, por vocação e temperamento, sincera amiga, simpatica "hostess" de artistas. Recordava ela, ainda na noite da recepção ao maestro Mitropoulus, que a primeira recepção que deu em sua casa, depois de seu casamento, foi dedicada a ilustre pianista brasileira, já desaparecida. Durante muitos e muitos anos, todos os artistas encontram sempre aberta a porta de sua casa, centro de reunião de intelectuais e musicos. Foi neste ambiente que cresceu e viveu sua filha, dona Jocy, atualmente senhora Eleazar de Carvalho, hoje em dia uma concertista que já ganhou nome, nos Estados Unidos e na Europa.

* Depois da sua segunda apresentação em São Paulo, Mitropoulos visitou a casa simpatica da avenida Euzebio Queirós Mattoso. Ele, que é arredio às reuniões sociais, permaneceu durante algumas horas, na casa do casal Jaime Carvalho de Oliveira. Disse que sentia como se estivesse em sua casa.

* Uma ceia gostosa foi servida. Um creme de palmito que Mitropoulos repetiu duas vezes. Depois, gostoso peru, um perfil de paladar americano, muitos outros pratos.

* Mitropoulos nunca havia visto, nem experimentado fios de ovos. Adorou. E ninguem conseguiu convencê-lo que o nome daquilo não era "braziliam spaghetti"...

* O maestro Eleazar de Carvalho fez a saudação ao ilustre regente. Mitropoulos respondeu em italiano (e um autentico poliglota, falando em inglês, grego, francês, italiano e já dizendo algumas palavras em português), fazendo um apelo aos presentes: São Paulo precisa possuir uma orquestra como a que os Estados Unidos mandou para esta visita de boa vizinhança. "Pouca coisa vos falta: já São Paulo tem o maestro Eleazar de Carvalho, que poderá organizar e reger uma orquestra que em pouco tempo teria a mesma qualidade da Filarmonica de Nova York. É apenas preciso alguns benemeritos, que permitam o contrato de profissionais autenticos".

* No final da noite, apareceu um "cake" enorme, que representava bem o espirito da reunião: duas bandeirinhas feitas de açucar, com as cores das bandeiras brasileira e americana.

* O caderninho funcionou: senhor consul geral dos Estados Unidos e senhor Ricahrd Butrick, senhor consul geral de França e viscondessa de Lehelec, dona Bia e senhor Armando Simone Pereira, dona Marina e senhor Julio Cruz Lima, dona Dina e senhor Sebastião Portugal Gouvêa, dona Isolda e senhor José Armando Araujo de Almeida, dona Colita e senhor Marcelo Khiel, dona Olivia e senhor Adalberto Ferreira do Valle, dona Marilu e senhor Luiz Otavio Novais Pinto dona Ruth e senhor Dwight Herrik, dona Nenê e Luiz Merlici, dona Maria e Dante Viggiani, dona Zezé e senhor José Infante Vieira, dona Antonietta Rudge, dona Lenita Ribeiro, dona Celia Pereira Barreto, dona Dinorah de Carvalho, dona Odette Faria, dona Evangelina de Mattos Soumis, dona Ligia Ferreira Lopes, dona Stela Assumpção, dona Haydée Lee, dona Helena Rudge Muller, dona Cristine Stavrache, senhores José Bittencourt Muricy, Ruy Toledo Leite, Bernardo Segal, John Wort, Silas Egman, Wanderley Kampanhan...



PIANISTA E REGENTE — A simpatica e bonita d. Jocy de Carvalho e o regente Dimitri Mitropoulos

* A jovem senhorita Jocely Carvalho de Oliveira tambem ajudou, tomando conta da "brotolandia" presente.

* Muito decorativo o efeito dos candelabros com velas coloridas, na decoração da sala de jantar.

* Dimitri Mitropoulos usava casaca, mas camisa e colarinho moles. "Senão não posso reger", explicou.

* Dimitri Mitropoulos elogiou, para o colunista, a beleza de dona Marilu Novais Pinto. "Uma senhora jovem não deve usar maquillage. Dona Marilu é um exemplo. Ela é tão bonita quanto a sinfonia".

From JUN 8 - 1958

TIMES
New York, N. Y.

20,000 Hear Philharmonic

SAO PAULO, Brazil, June 7 (UPI)—The New York Philharmonic, conducted by Dimitri Mitropoulos, played an open-air concert here today before an audience of 20,000 persons.



O maestro Dimitri Mitropoulos em plena ação

SÃO PAULO, BRASIL — ACONTECIMENTO ARTISTICO DO ANO — Diário da Noite 1a. — 6-4-/1958

Transmitirá amanhã a TV-3, do Municipal, o concerto da Filarmonica de Nova York

O Canal 3 e a Radio Difusora transmitirão em conjunto, dia 5, diretamente do Teatro Municipal, a primeira apresentação de gala da famosa Filarmonica de Nova York.

Sob a regencia do maestro Dimitri Mitropoulos, a Filarmonica de Nova York executará o seguinte programa: 1.a parte — Camargo Guarnieri: "Prologo e Fuga"; Johannes Brahms: "Sinfonia n. 3 em Fá Maior, opus 90 (Allegro con brio, andante, poco alegretto, allegro). 2.a parte — Arnold Schoenberg: "Noite transfigurada (para orquestra de cordas, opus 4); Samuel Barber: "Meditação e Dança da Vingança de Medea" (Opus 23-A).

A proposito dessa apresentação excepcional, é conveniente informar que a Filarmonica de Nova York, a organização sinfonica mais antiga nos Estados Unidos, acaba de terminar sua 116.a temporada. Através de sua historia, tem mantido sua supremacia no ramo, oferecendo ao publico os mais destacados compositores, diretores e solistas do mundo inteiro.

Todos os anos, a Filarmonica oferece mais de 120 concertos na cidade de Nova York, proporcionando à cidade mais eventos musicais que qualquer outra orquestra do país. Também conta com maiores ganhos em suas temporadas do que qualquer outra orquestra nos Estados Unidos.

Calcula-se que quinze milhões de pessoas ouvem todos os meses os concertos que transmite a cadeia radiofonica da CBS, que na ultima temporada terminou seu vigesimo oitavo ano consecutivo de oferecer os concertos da Filarmonica. Muitos mais ouvem a Filarmonica em funções regulares no Carnegie Hall a preços mais baixos por acordo especial.

Sobre o maestro Dimitri Mitropoulos, podemos informar que é grego de nascimento, e atualmente, cidadão dos Estados Unidos. Uma reputação brilhante na Europa precedeu seu debut nos Estados Unidos em 1936 com a Sinfonica de Boston. De 1937 até a primavera de 1949, suas atividades se encontraram no Meio Oeste onde era diretor musical da Sinfonica de Minneapolis, porém com outras orquestras importantes prontamente assegurou-se o favor de um publico devoto de costa a costa.

Durante a temporada de 1940-1941 se apresentou pela primeira vez com a Filarmonica de Nova York. Nos anos subsequentes, aumentou sua reputação musical e popularidade apresentando-se regularmente com a Orquestra. Foi nomeado diretor da Orquestra na temporada de 1950-1951 até a de 1956-1957. Na temporada de 1957-1958 compartilhou com Leonard Bernstein nos deveres inerentes ao diretor em propriedade da Filarmonica.

Sem duvida alguma, o espetaculo de amanhã, que terá inicio às 21 horas, está fadado a constituir-se no acontecimento musical do ano.

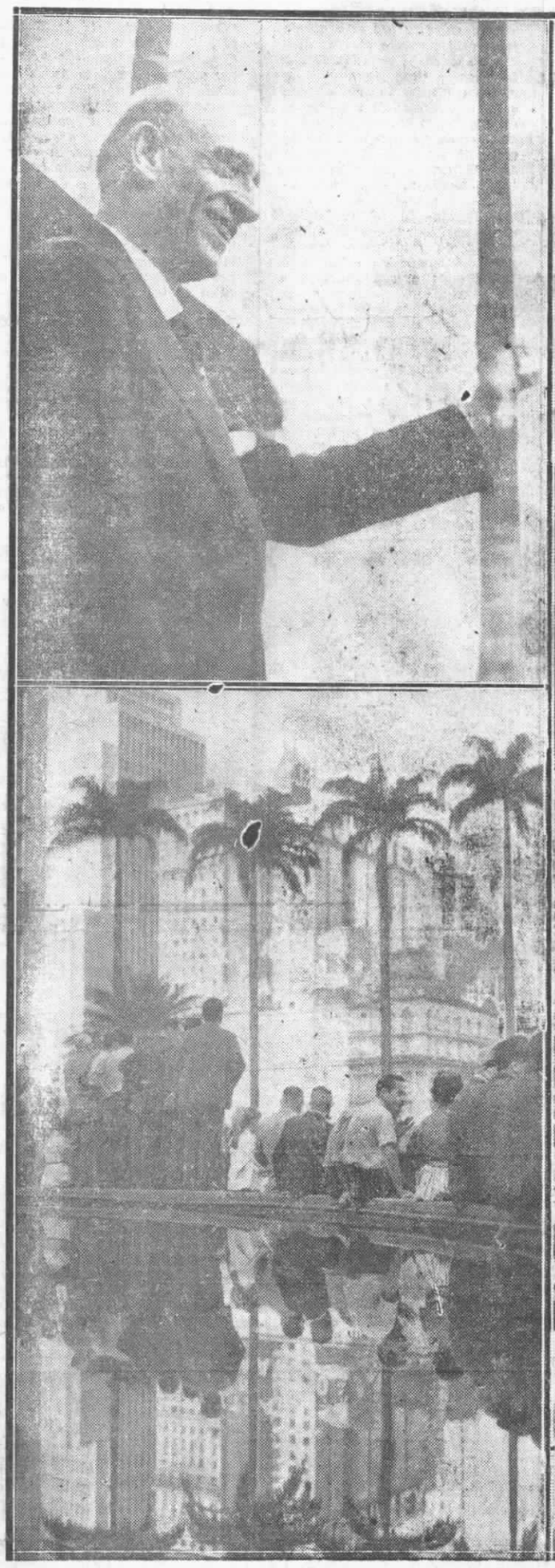


— Esta é a famosa Filarmonica de Nova York, regida pelo maestro Dimitri Mitroupoulos.

A Gazeta 6.2.../1958

FILARMONICA DE NOVA YORK

A exibição do celebre conjunto no Vale do Anhangabaú





Em nenhum momento de nossa vida cultural, São Paulo deu mostras de tanto vigor artistico como quando, agora, se exibiu, na esplanada do Teatro Municipal, a estupenda Filarmonica de Nova York, dirigida por Dimitri Mitropoulos. Anunciado, horas antes, que o conjunto norte-americano se exibiria no centro da cidade, ao ar livre, no sabado à tarde, não se poderia esperar, jamais, que a afluencia fosse das maiores. Mas, quando chegou a hora da apresentação, havia no local um numero superior a trinta mil pessoas que com ansiedade incontida esperavam o momento de ver e ouvir o notavel conjunto de Nova York. Foi realmente comovedor, logo ao inicio da execução, ver aquela massa imensa de povo entrar num grave silencio para ouvir o celebre conjunto americano. Mas, orquestra não é banda, e, não havendo sido dado adequado local a essa atraente exibição, o efeito foi muito prejudicado, como era facilimo de prever. Musica orquestral na praça publica, através de comuns alto-falantes, perturbada incessantemente pelo barulho do trafego, não pode evidentemente exprimir grande coisa. A iniciativa que haveria marcado epoca na vida musical de São Paulo apenas teve o merito de demonstrar, de um lado, o grande interesse popular pela arte, e, por outro, a grande incapacidade dos nossos organizadores! No clichê aspectos da grande reunião popular no Anhangabaú, com o mastro Mitropoulos.

MITROPOULOS COM A FILARMONICA DE NOVA YORK

ORLANDO NASI

O acontecimento dêstes dias em S. Paulo, com a visita da Filarmônica de Nova York, já tinha por certo bem assegurado o seu efeito artistico sensacional, por se tratar da orquestra de mais longa e prestigiosa tradição nos Estados Unidos e de um dos mais famosos conjuntos sinfônicos atuais em todo o mundo. Mas avultou sobremaneira e até surpreendentemente êsse aspecto, pelo motivo da presença do maestro Dimitri Mitropoulos e as renovadas ocasiões da sua regencia.

Não foi só a célebre orquestra a razão óbvia do enorme interêsse em volta das audições, e é claro que se podiam prever em excepcional extensão uma afluência magnifica de público ao Teatro Municipal, uma total euforia dentro da sala, o que veio nos três dias culminar em estupendas aclamações fazendo ressoar o triunfo memoravel da visita da Filarmônica. Simultaneo com a orquestra, mas sobrepondo-se pessoalmente na sensação entre o auditório, o regente centralizou, de forma especial as atenções, o entusiasmo e a simpatia gerais. Assim, na realidade, dois vigorosos centros de atração e de sucesso artistico impressionante se verificaram durante as "soirées" devidas à grata iniciativa do Departamento do Estado americano: a orquestra, com tôdas as condições que a classificam como uma das máximas entre Estados Unidos e Europa, e Mitropoulos, com as caracteristicas de sua vibrante individualidade de musicista completo, de diretor nato, de artista sensibilissimo.

A arte dêste maestro, a sua invulgar qualidade de regente não nos eram desconhecidas, recordando-se as gravações, onde se pode constatar a sua ciência de diretor. Entretanto a presença física de Mitropoulos é importantissima, mais do que se deve crer com outros grandes maestros, porque é para o ouvinte uma concatenção vísivel instantânea da expressividade, da aderência do interprete com a obra executada. O público já não apenas a orquestra, colhe sùbitamente as minúcias e as grandezas da execução de Mitropoulos. Aquela, por norma, nos diferentes gráus de sua sonoridade, precisão, ímpeto, destaque de ritmos, de nuanças, e na imponência dos seus "tutti" reflete o valor do maestro e a sua capacidade para saber o que quer e conseguir o propósito na execução. Mas êstes fatôres, com uma Filarmônica de Nova York, tanto mais sob programas longamente previstos e apresentados, foram obtidos nos ensaios; durante os concertos cessam quase de ser causa e são simplesmente efeitos. Para o conjunto, pois, a presença do maestro é só o comando vibrante que recorda e impõe os valôres já amplamente elaborados. No concerto, porém, depois, uma relação bem una, que pode importar muitissimo na receptividade, na compreensão e no prazer motivados pela obra, é a do maestro, já não tanto para com a orquestra quanto para com o público.

Êste caráterístico é um dos relêvos da arte de dirigir do maestro Dimitri Mitropoulos. A maneira como êle estabelece a comunicabilidade da execução com o ouvinte, ou então, o traço-de-união indissolúvel que Mitropoulos logra produzir através da sua própria vibração emotiva, sob o domínio da música, as exteriorizações das figuras mímicas da sua regência, formam um aspecto da direção da orquestra a cujo fascinio o público não pode senão se submeter, com largo benefício para o seu prazer musical.

Há muitos anos, na Orquestra Sinfônica de São Paulo, tivemos no maestro Lamberto Baldi um diretor desta mesma classe de temperamento, como atualmente Edoardo de Guarnieri, eletrizando-se no seu intento de arrancar da orquestra o conteúdo divisado na partitura. Mas Baldi ligava-se mais que tudo ao grupo sob seu comando, com o pensamento apenas numa execução quanto possível ideal, enquantro Mitropoulos usa em verdade para seu próprio prazer artistico a chance de ter entre as mãos um instrumental possante e docil. Não existe afetação nos gestos do regente, é sincera e natural a sua mímica, ela é uma exigência do seu temperamento vibratil, com o que afinal se compraz amplamente o ouvinte, continuamente advertido do sentimento da interpretação. A verdade é que o auditório manifestou inteira receptividade a tudo o que a Filarmônica tocou, inclusive ao Schoenberg — que bem longe do dodecafônico se revela absolutamente tonal e romântico na "Noite Transfigurada".

Se nos perguntassem dos momentos culminantes nas execuções desta curtissima temporada responderiamos que foram todos os seus números no programa e mais os extras! Mas mesmo assim prevaleceram, a nosso juizo, a "Noite Transfigurada" (ponto em que começamos a ouvir o primeiro programa); a Sinfonia de Beethoven e a ouverture de "La Forza del Destino" como extra, no segundo; e no terceiro, o "Don Juan" de Strauss, onde o climax de uma portentosa intensidade de tôda a orquestra, Mitropoulos rompe-o, antes da peroração, numa estacada fenomenal, um golpe de gelar o sangue, quando ainda estava sôbre o alto da nossa cabeça a onda calorosa de sons do virtuosismo straussiano. Ainda dêsse último concerto, o maior da série, ficou-nos gravada a esplendida "performance" da 5.a Sinfonia de Prokofieff. Quem sabe quando se terá outra que se pareça!



Sob a regencia do consagrado maestro Dimitri Mitropoulos, a Orquestra Filarmonica de Nova York, quando na tarde de ontem se exibia ao publico paulistano



No Vale do Anhangabau' a personalidade de Dimitri Mitropoulos á frente da grande orquestra foi um espetaculo á parte

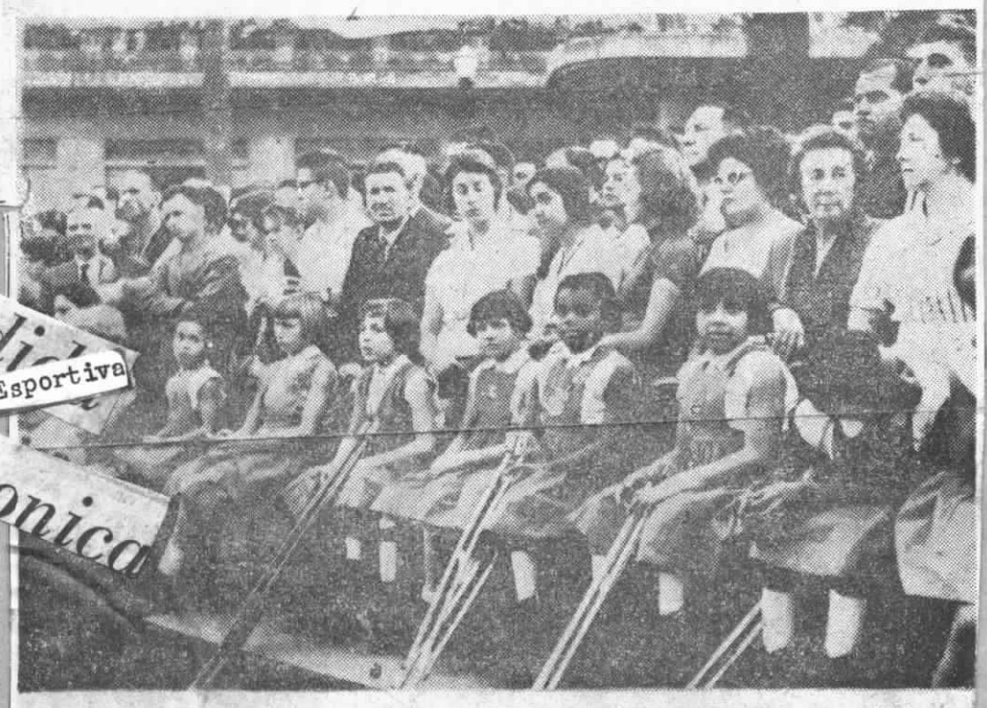
Màravilhosa execução

A Hora 6-9-58

"SHOW" DE MUSICA

BRILHOU A FILARMONICA NO VALE DO ANHANGABAÚ

APLAUDIU O POVO A APRESENTAÇÃO AO AR LIVRE DA FAMOSA ORQUESTRA DE NOVA YORK —— DIMITRI MITROPOULOS, O REGENTE: UM ESPETACULO A' PARTE —— CINCO PEÇAS EXECUTADAS —— POR QUE NÃO SE OFERECEM AO PUBLICO MAIS ESPETACULOS COMO ESSE A PREÇOS POPULARES? —— TRABALHADOR E' FILHO DE DEUS E GOSTA TAMBEM DA BOA MUSICA —— *(LEIA TEXTO NA PAGINA 13)*



Multidão incalculavel se aglomerou no Vale do Anhangabau' para assistir ao grande concerto popular. Essas criaturinhas inocentes vitimas da paralisia infantil aplaudiram tambem o renomado conjunto orquestral

Cumprindo contrato com o publico paulista, sabado ultimo, a Orquestra Filarmonica de Nova York apresentou-se em concerto popular no Vale do Anhangabau', sob a condução do maestro Dmitri Mitropoulos.

A reunião artistica esteve bastante concorrida, vindo o povo todo á praça para ver de perto o festejado Conjunto Orquestral da cidade novaiorquina.

ORQUESTRA BRILHANTE

A Orquestra Filarmonica de Nova Iorque deu um espetaculo simplesmente grandioso, mostrando seus grandes predicados. Deu mesmo um «show» de musica erudita, deixando todo o publico paulistano extasiado. As musicas, muito bem interpretadas, foram ouvidas com atenção pelo povo. Um grande espetaculo, sem duvida alguma.

DMITRI MITROPOULOS: ESPETACULO A' PARTE

Os numeros executados foram regidos pelo grande maestro grego, radicado nos Estados Unidos, Dmitri Mitropoulos. Grande regente incontestavelmente. Deu ele um espetaculo á parte. «E' todo musica", conforme expressão de populares, que assistiram extasiados á programação apresentada. Dmitri Mitropoulos mostrou ao publico de S. Paulo o quanto compreende a musica e o quanto a ama.

O PUBLICO

Imensa multidão se aglomerou no parque do vale do Anhangabau' para assistir ao presente que nos ofereceu a consagrada orquestra novaiorquina. Acotovelaram-se como podiam para ver de perto o grande maestro Mitropoulos e os membros da Orquestra Filarmonica.

Por todo lado, onde fosse possivel haver alguem, lá encontrava-mos uma pessoa estatica impressionada com o espetaculo. Havia-as em cima de estatuas, arvores, viadutos. Sentados, de pé, agachados ajoelhados, assistiam á execução das peças primorosamente escolhidas para a apresentação.

E não regatearam aplausos. Foram os membros da grandiosa orquestra ovacionados calorosamente. Foram bem pagos pela grandiosa demonstração que proporcionaram ao povo.

AS PEÇAS EXECUTADAS

Foram os numeros apresentados, cuidadosamente escolhidos, para agradar a todos os que se aglomeravam no Vale do Anhangabau'. Assim, não foram apresentadas obras pesadas, tal como sucedeu no dia da estreia, no Teatro Municipal.

O primeiro numero executado foi a «Abertura da opera Don Juan», de Richard Strauss. Primorosamente executada, a obra do compositor alemão recebeu muitos aplausos.

O segundo numero foi a Abertura da opera «Der Freichutz», de von Weber.

Em seguida tivemos a «Abertura da Festa Academica», de Brahms.

A abertura da opera «La Forza del Destino», do genial compositor italiano, Giuseppe Verdi, foi a execução que mais aplausos recebeu. Executada, com toda a maestria, impressionou profundamente o publico, por se tratar de uma peça bastante conhecida.

Teria sido essa a ultima apresentação; mas como os aplausos foram muitos, resolveu Demitri Mitropoulos executar, como ultimo numero, a abertura «Chapeu de Três Bicos», do compositor espanhol De Falla.

Terminou assim o espetaculo, apesar de querer o publico mais um numero, o que não aconteceu, devido ao adiantado da hora.

O ESPETACULO EM SI

Iniciou-se a apresentação, com a magistral execução dos hnos brasileiro e norte-americano. Foi tle encerrado, ainda uma vez, com o Hino Nacional Brasileiro.

Agradou, de maneira geral, a execução da Orquestra Filarmonica de Nova York. Bom maestro, bom conjunto de professores e musicos. O povo saiu satisfeito com o espetaculo.

Note-se como curiosidade, o fato de terem os membros da orquestra tirado fotos do povo, que se aglomerava no vale. Quantas vezes a execução permitia, tantas os musicos se aproveitavam para bater fotografias.

O maestro agradou a todos pela sua expontanea simpatia, demonstrando um espirito alegre e jovial, apesar da idade já avançada.

APELO

Fazemos agora um apelo á Prefeitura e ao governo estadual, para que se repita sempre demonstrações artisticas como aquela que assistimos no ultimo sabado. Tambem o povo gosta da boa musica. Mas com os preços exorbitantes que se cobram nos teatros, para se assistir a um espetaculo puro, não é possivel. A musica erudita tornou-se hoje artigo de luxo. Somente as pessoas de posse podem assistir a execuções classicas.

Nosso povo precisa de instrução artistica. Somos um povo que nada entendemos do que é belo. E tudo por que? Porque não é possivel assistir-se a um espetaculo puro, sem gastar-se uma exorbitancia.

Despedida da Filarmonica

Gazeta Esportiva 6-11-58

Sabado à tarde, uma tarde maravilhosa de luz, de côr, de euforia, o vale do Anhangabau' foi tomado por enorme multidão que ali acorrera para ouvir um concerto ao ar livre da Filarmonica de Nova York, sob a regencia de Dimitri Mitropoulos. Num galpão improvisado, de madeira, colocado na parte de baixo do parque, perto da rua Formosa e com a abertura voltada para cima, na direção do Teatro Municipal, alojou-se a orquestra, a principio incomodada pelos raios do sol poente. Houve saudações, uma delas pelo maestro Eleazar de Carvalho e depois, com a execução dos Hinos Nacionais do Brasil e dos Estados Unidos, iniciou-se o concerto. Não pudemos acompanhá-lo devido à inoperancia dos altifalantes ante as condições do local. Em outros tempos, a banda da Força Publica — a excelente banda do Antão — colocava-se na pequena esplanada hoje ocupada pelo monumento a Carlos Gomes (e por isso hoje inutilizavel) e o povo se dispunha pelas imediações, subindo e descendo as aleas laterais ou estacionado no plano horizontal ao nivel da banda. Não havia amplificadores, mas a audibilidade era suficiente para prender os ouvintes por duas horas amenas e recreativas. No concerto sinfonico em apreço os ouvintes menos proximos da orquestra ouviam por fragmentos trazidos pelo capricho da direção dos ventos. Em todo caso satisfez-se a curiosidade do publico, atingiu-se o objetivo de confraternização e proporcionou-se aos presentes uma distração diferente daquela que lhe é frequentemente oferecida em outro vale da cidade. No caso presente, os pés foram utilizados somente para elevar um pouco a cabeça dos baixinhos.

À noite, no Teatro Municipal, o ultimo concerto da serie programada para S. Paulo. No programa: Abertura de Freischutz, de Weber; Encontro, de Charles Turner; D. João, poema sinfonico de Strauss e Sinfonia n.o 5, em si bemol maior, op 100, de Prokofieff. Ambiente igual ao das noites anteriores: muita animação, muita cordialidade e muita gente, gente demais. Dimitri Mitropoulos, incrivelmente bem disposto, não obstante a sobrecarga de trabalho decorrente da ausencia de Bernstein, levou o bom humor ao ponto de indicar lugares ainda não ocupados a pessoas que se apinhavam, de pé, no corredor central da platéia. Em tudo a execução situou-se no mesmo alto nivel das noites anteriores, quer se trate da exposição melodica ou da valorização dos timbres, da gradação das intensidades ou da precisão nas entradas, do acerto das acentuações ou da correção fraseologica. A abertura de Weber decorreu clarissima, num verdadeiro encanto para os ouvidos. A peça do norte-americano Charles Turner — intitulada Encontro por ser bitematica e por se darem encontros entre os temas no decorrer da composição — interessou pela natureza da construção dialogada, pelo carater agradavelmente moderno da harmonia e pela orquestração. É uma peça que, sem pretender ser uma grande obra, soa bem e é agradavel de ouvir. À interpretação expressiva e cantante de Strauss seguiu-se a não menos excelente versão da Sinfonia de Prokofieff, em que foram valorizados o espirito da tematica do autor, a vida interior que sustenta o desenvolver ritmico e melodico de trechos por vezes longos, e esta "limpeza" de orquestração, analoga à palheta "limpa" de certos pintores, que é uma das caracteristicas do celebre compositor sovietico.

O concerto alcançou exito identico ao dos anteriores e mais uma vez houve uma peça extraprograma. O publico era ainda excessivamente numeroso. O atropelo, porém, foi menor e atenuada a violencia; pelo menos a nenhuma pessoa foi subtraida a cadeira em que se sentava... Assim, e se outra tivesse sido a causa dos tumultos anteriores, estavamos quase a concordar com os gregos quanto à suavização dos costumes pela musica. Tudo isso, porém, faz parte dos grandes acontecimentos e servirá para marcar mais fundamente a lembrança da visita da notavel orquestra norte-americana e a presença dessa rara figura humana que é Dimitri Mitropoulos.

6-11-58 O Estado de S. Paulo

FOLHA DE MUSICA RICARDI

FILARMONICA DE NOVA IORQUE

Com dois esplendidos concertos, realizados sexta-feira e sabado ultimos, a Orquestra Filarmonica de Nova Iorque encerrou a sua curta mas brilhante e atuante permanencia nesta capital, em boa hora empresada por Dante Viggiani, em cooperação com a Associação Internacional de Cultura dos Estados Unidos e sob os auspicios da American National Theatre and Academy. Circunstancia ocasional — molestia do consagrado regente Leonard Bernstein — importou em ficar a direção de todos os concertos, inclusive o que foi realizado para o publico no vale do Anhangabaú, a cargo do insigne Dimitri Mitropoulos, que esteve sempre cercado de ambiente de autentica e espontanea consagração delirante. Nos nossos longos anos de exercicio da critica musical, jamais vimos o nosso teatro maximo reunir tão avultada afluencia de publico, nem este manifestar tão vivo e ostensivo interesse e entusiasmo. Foram três noites de contagiante euforia coletiva, o que veio corresponder à altura a missão artistico-cultural e de confraternização de que foram dignos portadores o esplendido conjunto instrumental e os seus ilustres diretores.

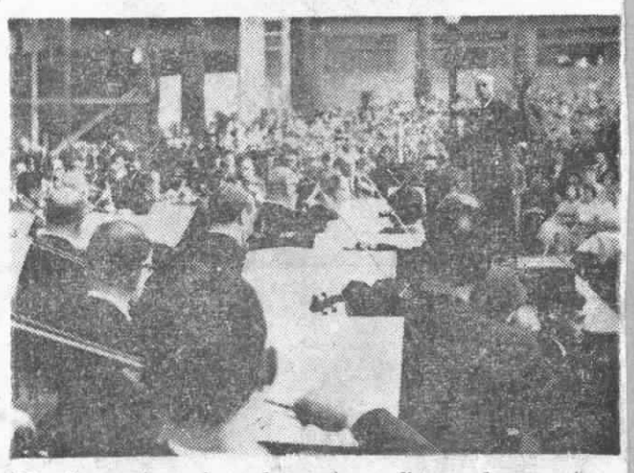
Aquele impedimento fortuito do maestro Bernstein, a quem estava indicada a regencia do concerto de sexta-feira, ocasionou subisse o estrado de direção o famoso Mitropoulos. O programa, tambem, foi integralmente alterado e, acreditamos, com vantagem para o publico que superlotava o teatro maximo. Inicialmente, tivemos a bonacheirona e alegre abertura "Festival Academico", de Brahms. Sem duvida, essa obra entusiasmará sempre muito mais os estudantes universitarios alemães, porque é uma tessitura viva de canções estudantis alemãs tradicionais — "Wir Hatten Gebaut ein Staettliches Haus", "Der Landesvater", "Fuchelied". Entretanto, até ignorando-se a sua origem, essa "ouverture" repousa o espirito e o alivia, pela sua bem humorada fluencia e a cordialidade dos seus acentos. Sem falar na sua solida, magistral escrita. A obra se caracteriza, antes de mais nada, por uma arte requintada de modulações e desenvolvimento, traço esse que ficou inteiramente sublinhado na esplendida execução do conjunto.

Ainda na 1.a parte, a 2.a Sinfonia, de Beethoven, obra escrita quando o filho de Bonn já sentia os primeiros sintomas da sua implacavel surdez. Entretanto, nada há nela que indique melancolia; pelo contrario, sente-se, ali, o repouso espiritual que se segue ao longo pranto; o arco-iris da tranquilidade que se forma no céu do espirito, aplacando todo tumulto passional. Estruturalmente, não é, como pretendem alguns, uma absoluta emancipação dos moldes mozartiano e haydiano, independencia que só aparece na "Heróica". Apesar disso, é evidente a evolução, comparada com a 1.a. Na 2.a temos um Beethoven mais personalizado: o "Larghetto", do 2.o movimento, se afasta decisivamente do tradicional "Adagio cantabile", para firmar-se numa linha melodica propria, aqui languidamente insinuante, mais alem dramaticamente pronunciada. A execução apresentada pelo famoso conjunto foi irrepreensivel: todas as incontaveis virtudes da partitura ficaram ressaltadas com absoluta valorização. A interpretação de Mitropoulos foi a de um grande artista, de fino gosto.

Na imensa 2.a Sinfonia, de Brahms, fundem-se na vastidão do edificio sonoro as vozes da natureza, o sentimento popular, as emoções do mestre, numa perfeita e maravilhosa amalgama. Essa sinfonia "em Ré menor", como suas irmãs, é toda impregnada de uma unica palpitação espiritual que lhe confere cunho unitario, pulsante de uma mesma vida expressiva. Polifonia e lirismo, tematica escultorea e efusão poetica, instrumentação complexa, tradição classica e psicologia individual compõem o acento dessa musica. Tanto na exposição do tema principal, sugestiva canção suave e insinuante, apresentada pelas trompas e madeiras, evocadora de uma aria popular veiculada por uma melodia corrente, como na celebre e soberba "Coda", cujo riquissimo material tematico é sabiamente explorado, sem turbação da sua limpida e cristalina clareza, e, ainda, no cantico sombrio do "Lento", a orquestra houve-se com integral exatidão de acentos e absoluta fusão sonora. Mitropoulos, interpretando aquela pagina, demonstrou comoção transbordante, comunicativa. O pormenor, ali, é de valor essencial. Obra complexa, tem de ser trabalhada com cinzel sutil, mas tambem com o escopro decidido e energico. E foi o que fez o ilustre regente. Depois, o delirio do publico, e a exigencia e o atendimento do indefectivel extra: "Forza del Destino", abertura, numa execução vibrante.

O concerto de sabado foi tambem regido por Mitropoulos. Novo retumbante sucesso e nova imensa multidão. Após a execução dos hinos nacional e norte-americano, a abertura de "Der Freischütz", de Weber. Aquela pagina viveu o seu nobre e grande romantismo, cuidada, nos menores detalhes, nas intenções mais fugazes, como pura jóia, sem que, entretanto, a estrutura formal sofresse o minimo deslise. Não podemos esquecer, ouvindo os trechos de irresistivel agilidade daquela "ouverture", que Weber foi contemporanco de Rossini. Bem dentro da tradição, soou, aligera, e palpitantemente romantica, aquela famosa pagina. "Encounter", de Charles Turner, jovem musicista norte-americano, revela uma extrema habilidade de composição, mas ainda não sedimentada, de modo a permitir uma sistematização de idéias. De qualquer modo é obra brilhante, que põe em foco quase todos os setores da orquestra. A execução cintilante interessou realmente. "Don Juan", o poema sinfonico celebre, tão vulgarizado pelo disco, veio a seguir. Richard Strauss foi um dos maiores cultores da musica de programa. Os poemas sinfonicos constituem o ponto alto da sua produção, "Vida de herói", "As aventuras de Tiel Eulenspiegel", "Don Quixote", "Morte e Transfiguração" e "Don Juan", são paginas do repertorio "standard" das orquestras. Mitropoulos atingiu, ali, à verdadeira grandiosidade, sem falsa e vacua enfase, sem efeitista teatralidade. Musical sempre, sempre dum perfeito gosto. Assim, aquela esplendida construção musical, com oposições violentas, onde a arte de arquitetar os sons atinge altissimo nivel, especie de canto de triunfo, teve o mais expressivo desempenho.

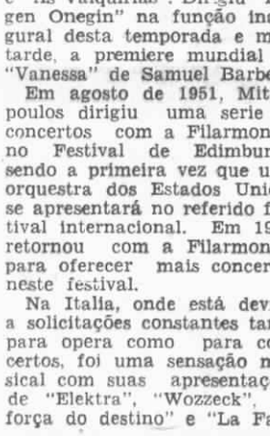
Encerrou o programa a 5.a Sinfonia, de Prokofieff, obra escrita sob a impressão do desalento, do desespero, do odio da luta que então dominava a Russia. E é tudo isso que transparece nos seus quatro movimentos, de uma escritura vigorosa, ostentando uma orquestração variada como timbre e rica de sonoridades, aqui e ali, "dechirantes", como dizem os franceses, porque integrada na concepção da arte hodierna, porem, sem os excessos de inovações audazes. O "Andante" é indeciso, avança e recua em seus propositos, dentro, sempre, de um dinamismo crescente, altaneiro; o "Allegro marcato" pende mais para os moldes classicos, unindo desenhos que se desenvolvem com sutileza; o "Adagio" é o mais belo e significativo movimento, na sua constante exaltação, na qual descreve paixões desencadeadas, enquanto o "Allegro giocoso" tem a sublinhá-lo o final, de uma intensa vibração. Impossivel analisar, amiudadamente, a magnifica execução da orquestra e a fidelissima interpretação do ilustre regente. Exorbitariamos ainda mais os limites já superados para estas considerações. Fique o registro da excelencia da versão. No final, como sempre, o delirio do publico e a concessão de um extra.



No flagrante acima desponta a figura do maestro, parte da orquestra e ao fundo a grande massa popular. De mais espetaculos como esse é que o povo tem necessidade

6-11-58 Folha da Manhã

«Flash» de Dimitri Mitropoulos



Dimitri Mitropoulos é grego de nascimento e atualmente cidadão dos Estados Unidos. Uma reputação brilhante na Europa precedeu seu debut nos Estados Unidos em 1936 com a Sinfonia de Boston. Desde 1937 até a primavera de 1949, suas atividades se concentraram no Meio Oeste onde era Diretor Musical da Sinfonia de Minneapolis, porem com outras orquestras importantes prontamente lhe assegurou o favor de um publico devoto de costa a costa.

Durante a temporada de 1940-1941 se apresentou pela primeira vez com a Filarmonica de New York. Nos anos subsequentes, aumentou sua reputação musical e popularidade apresentando-se regularmente com a orquestra. Foi nomeado diretor da Orquestra na temporada de 1950-1951 sendo Diretor Musical desde a temporada de 1951-1952 até a de 1956-1957. Na temporada de 1957-1958 compartilhou com Leonard Bernstein nos deveres inerentes ao Diretor em Propriedade da Filarmonica.

Dimitri Mitropoulos nasceu em Atenas a 18 de fevereiro de 1896; fez seus primeiro estudos no Conservatorio de sua cidade natal, estudando com Ferrucio Busoni em Berlim. Durante certo numero de anos esteve a cargo da Sinfonica de Atenas como Diretor em Propriedade. Tendo grandes dotes de pianista virtuose e compositor de grande talento, ao começo de sua carreira lhe resultava dificil entregar-se por inteiro a uma só atividade. Mas com sua primeira experiencia como diretor de orquestra, deu-se conta que havia dado com sua verdadeira vocação.

Dimitri Mitropoulos é bem conhecido como um grande interprete de classicos, alem de ser um convencido paladino dos compositores modernos. Graças a seu interesse e devoção muitas obras modernas importantes foram apresentadas por primeira vez. Suas operas em concerto com a Filarmonica, incluindo "Elektra" de Strauss "L'Heure Espagnole" de Ravel. "Wozzeck" de Berg e "Christophe Colombe" de Milhaud, resultaram em grandes acontecimentos musicais. Nos ultimos anos introduziu em New York a Liebermann, assim como obras de um grande numero de compositores da musica norte-americana por meio de seus concertos com a Filarmonica.

Os amanes da opera nos Estados Unidos tiveram sua primeira oportunidade de ouvir Mitropoulos no Metropolitan Opera House de New York quando fez seu debut na temporada de 1954-1955. Entre as operas que regeu se encontram "Salomé", "Un balle in maschera", "Tosca", "Boris Godunov", "Carmen". "Madame Butterfly", "Manon Lescaut" e "As Valquirias". Dirigiu "Eugen Onegin" na função inaugural desta temporada e mais tarde, a premiere mundial de "Vanessa" de Samuel Barber.

Em agosto de 1951, Mitropoulos dirigiu uma serie de concertos com a Filarmonica no Festival de Edimburgo, sendo a primeira vez que uma orquestra dos Estados Unidos se apresentará no referido festival internacional. Em 1955, retornou com a Filarmonica para oferecer mais concertos neste festival.

Na Italia, onde está devido a solicitações constantes tanto para opera como para concertos, foi uma sensação musical com suas apresentações de "Elektra", "Wozzeck", "A força do destino" e "La Fanciulla del West". Durante o verão de 1954 dirigiu na Alemanha e na Austria pela primeira vez em 1932, com um êxito grandioso em Munich, Colonia e Salzburgo. No verão e outono de 1956 dirigiu operas pela primeira vez em Salzburgo e Viena, "Don Giovanni" em Salzburgo e "Manon Lescaut" em Viena. Tambem dirigiu um grupo de concertos da Filarmonica de Viena em Salzburgo, Viena e Veneza. No verão passado (1957), "Elektra" no Festival de Salzburgo, "Ernani" em Florença e "Madame Butterfl" em Viena, alem de varios concertos em Viena, Milão, Salzburgo, Lucerna e Colonia.

Nos Estados unidos foi ouvido por um publico sempre crescente, havendo levado a Filarmonica ao sul em uma tournée de duas semanas em 1954. Realizou outra tournée de cinco semanas na primavera de 1955, que compartilhou com o falecido Guido Cantelli, levando a orquestra através do continente até a costa do Pacifico e Nordeste pela primeira vez desde 1921. Em abril de 1957, Mitropoulos levou a Filarmonica numa tournée de uma semana pelo Estado de New Rork terminando com um concerto em Toronto.

Em outubro de 1955, Mitropoulos regressou a sua terra natal pela primeira vez depois de uma ausencia de dezessete anos, no itinerario da primeira tournée da Filarmonica desde 1930. A estrepitosa benvinda que lhe deram seus compatriotas impôs a necessidade de oferecer outro concerto para poder comprazer aos atenienses que não puderam comprar localidades para os dois concertos anunciados previamente.

Alem da tournée atual da Filarmonica, Mitropoulos acaba de terminar varias semanas de excursão nos Estados Unidos e Canadá com o Metropolitan e mais tarde no verão levará a Filarmonica de Viena numa excursão a varias cidades europeias. Tambem dirigirá a Sinfonica de Israel em varias cidades israelitas, e dirigirá novamente no Festival de Salzburgo.

6-13 (Ultima Hora 2a.)

Musica

CALAZANS DE CAMPOS

Filarmonica de Nova Iorque

COM os concertos do Parque Anhangabaú e o do Municipal, no ultimo sabado, a Filarmonica de Nova Iorque encerrou suas apresentações em São Paulo. Pouco há que dizer-se do concerto ao ar livre, se não que ele demonstrou aos nossos visitantes como o povo brasileiro ama a boa musica e necessita dela. As peças foram as mesmas de programas anteriores. Mitropoulos e sua orquestra receberam os mais vivos aplausos. A noite, foi a despedida. "Der Freischuetz", a controvertida abertura de Weber, iniciou o programa. Controvertida, porque não se deseja muito situá-la como precursora da musica romantica, quando o é, verdadeiramente. Foi tocada com um brio inexcedivel e um brilho contagiante. Nós, no Brasil, que lutamos tanto com os instrumentos de sopro, ouvimos, deliciados, o ataque inicial das trompas, acompanhadas pelo clarinete (tocado este por um mestre de imenso valor) até que cede às cordas a iniciativa de exposição do tema. Todos os detalhes mais aparentemente insignificantes foram cuidados com mão de mestre, que mestres são esses homens que viajaram tanto para nos dar uma tão comovente demonstração de musica verdadeira, da que confirma a presença de Deus entre os homens. O "Encontro", do norte-americano Charles Turner, é uma peça sem pretensões e, monotematica; consegue não ser monotona, o que já é muito, numa obra que é incluida num programa eclético de certa envergadura. Mostrou que Turner não havia amadurecido quando a compôs. O ponto alto da noite foi, sem duvida, Strauss, com o poema sinfonico "Don Juan". Ouvimo-lo inumeras vezes à mão de gente consagrada. Mas nunca sentimos a deleitosa impressão de gloria e triunfo que o poema nos transmitiu, tratado por Mitropoulos, sem exaltações sonoras, a que tanto se presta, mas com adequada propriedade na sua estranha musicalidade, empregada nos contrastes de construção, tão de gosto de Strauss e de que "As Aventuras de Tiel Eulenspiegel" é a melhor amostra. Tudo soou brilhante, translucido, limpo, extraordinariamente belo. Coube a Prokofieff, com sua 5.a Sinfonia (Si Bemol Maior), encerrar o programa. Relembra mais o Krokofieff da "Sinfonia Classica", mais do que o moderno integrado nas estravagancias atuais. Mitropoulos soube apresentá-lo tal como é, sem nenhuma preocupação de fazer com que o publico brasileiro se interessasse mais do que devia. E assim aconteceu. E, como o auditorio se mantivesse na sala, sem nenhuma vontade de afastar-se desse extraordinario homem, que se chama Dimitri Mitropoulos, este, que já conhece a nossa plateia suficientemente, brindou-a com a notavel versão das "Vesperas Scicilianas", que a todos levou quase ao delirio. Muitos regentes famosos nos têm visitado. Poucos, entretanto, entraram tão profundamente no coração do nosso povo como ele.

Mitropoulos Sensibilizado Com o Publico Brasileiro

6-13-58 O Tempo

Milagre Tipicamente Norte-Americano a Orquestra Filarmonica de N. Iorque

«A existencia da Orquestra Filarmonica de Nova Iorque é um dos milagres que os Estados Unidos tornaram possiveis», declarou o maestro Dimitri Mitropoulos, diretor musical da Filarmonica, na entrevista coletiva que concedeu à imprensa desta Capital.

O maestro explicou que a Filarmonica não recebe normalmente nenhuma subvenção oficial, ficando o seu custeio inteiramente a cargo da iniciativa privada. Isso não ocorre em nenhuma outra parte do mundo, pois as grandes orquestras sinfonicas são sempre subvencionadas pelos governos dos respectivos paises.

O orçamento anual da Filarmonica de Nova Iorque é de um milhão e quinhentos mil dolares. A renda da bilheteria, dos discos e das audições no radio e televisão proporcionam-lhe 75% dessa importancia. O deficit normal de 250 mil dolares é coberto exclusivamente pela iniciativa particular, através de doações, contribuições mensais, clubes de amigos da Filarmonica e outras associações.

A SELEÇÃO DOS MUSICOS

Interrogado sobre os processos de seleção dos musicos da Filarmonica, o maestro Mitropoulos explicou que o unico criterio é o da qualidade não havendo qualquer restrição de cor, origem ou credo.

Existem na orquestra musicos nascidos na Alemanha, Italia, França, em paises latino-americanos, sem qualquer favoritismo.

SENSIBILIZADO COM O BRASIL

Respondendo a uma pergunta sobre qual a maior emoção de sua carreira musical, o maestro Dimitri Mitropoulos respondeu que tem tido muitas oportunidades de se emocionar. Acentuou, porem, que uma das impressões que mais o sensibilizaram foi a recepção que teve no Brasil, cujo publico já conhecia como dos mais generosos do mundo, mas tambem dos mais exigentes.

Falando dos musicos brasileiros, ressaltou o valor de compositores como Vila Lobos e Camargo Guarnieri, conhecidos universalmente, e de regentes como Eleazar de Carvalho, cujo talento é reconhecido em todo o mundo.

PREFERENCIAS

Interrogado sobre suas preferencias musicais, o maestro declarou que como regente não fazia distinções, indo da musica sinfonica à opera, com igual satisfação.

Entre os compositores modernos, vivos, lembrou um nome: Stravinski.

Disse, ainda, que no começo de sua carreira dedicou-se à composição, tendo escrito musica dodecafonica, ou atonal.

A EXCURSÃO DA ORQUESTRA

Nesta excursão que está realizando pela America Latina, e que teve inicio na cidade do Panamá, em 29 de abril ultimo, a Filarmonica executará um total de 44 concertos, em cerca de 30 cidades de 12 paises.

A excursão está sendo realizada sob os auspicios do Programa Internacional Especial do Presidente dos Estados Unidos para apresentações culturais.

Exito da Filarmonica de Nova York, no Rio

6-12-58 O Estado de S. Paulo

Apresentando-se dia 9 no Teatro Municipal do Rio de Janeiro, sob a regencia do maestro Dimitri Mitropoulos, a Orquestra Filarmonica de Nova York alcançou pleno exito. A platéia, que lotava completamente o teatro, aplaudiu de pé, demoradamente, o regente e os musicos, exigindo numero extra. Do programa fez parte uma composição de musico brasileiro, "Prologo e Fuga", de Camargo Guarnieri, cuja execução emocionou o publico.

Os outros concertos foram realizados no dia 10, também no Teatro Municipal, e no dia 11, no Maracanãzinho, a preços populares, em beneficio das "Pioneiras Sociais". Nesta ultima apresentação, a Filarmonica executou "Amanhecer numa Floresta Tropical", de Villa-Lobos.

Para todos os concertos da Orquestra, no Rio de Janeiro, São Paulo e Porto Alegre, esgotaram-se os bilhetes com grande antecedencia, tal o interesse despertado pelas audições do conjunto.

A Filarmonica de Nova York realiza atualmente uma excursão pela America Latina, sob os auspicios do Programa Internacional Especial para Apresentações Culturais do Presidente dos Estados Unidos e do Departamento de Estado.

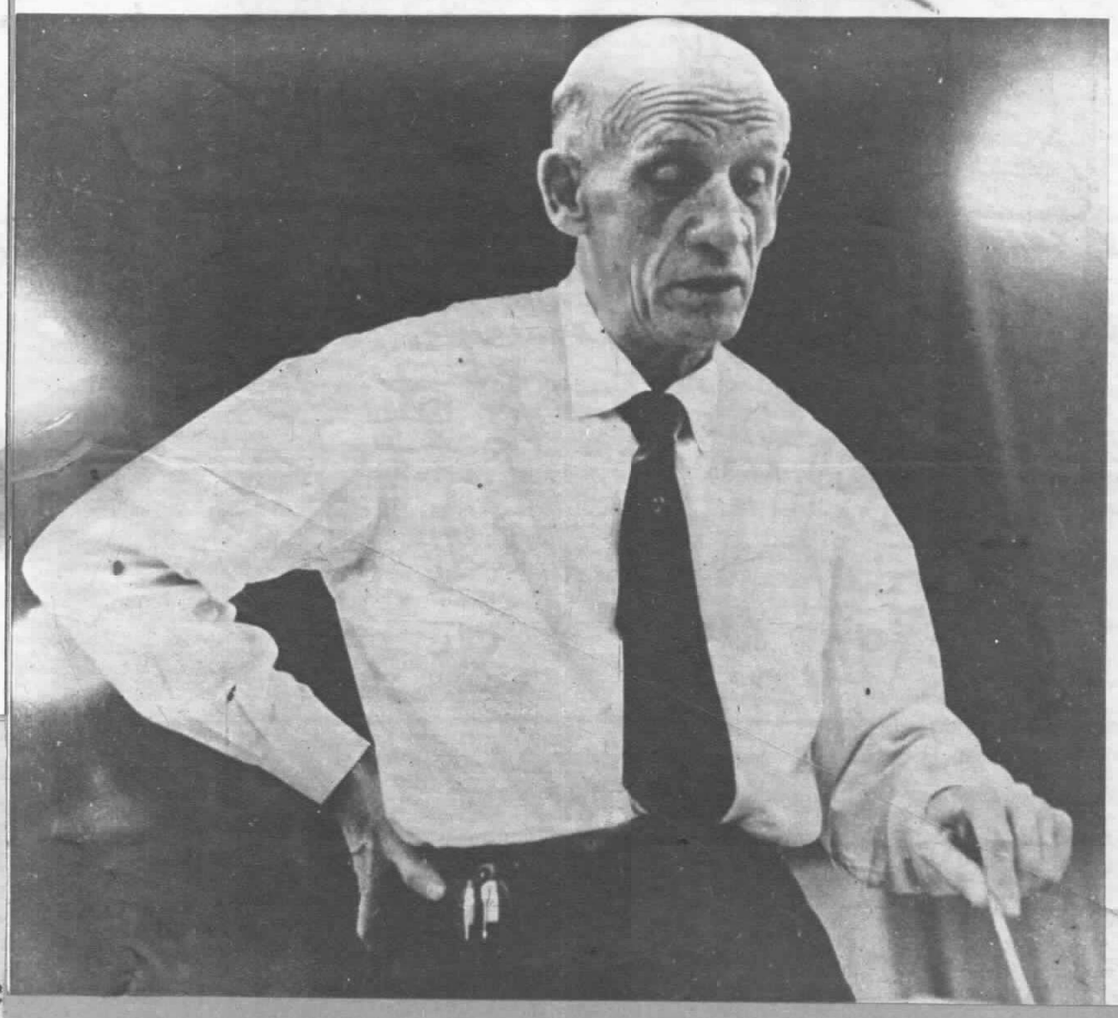
Do Brasil, a Filarmonica viajou para o Mexico, retornando em seguida aos Estados Unidos.

SENSIBILIZADO COM O BRASIL

O maestro Dimitri Mitropoulos afirmou que tem tido muitas oportunidades de se emocionar. Acentuou, porém, que uma das impressões que mais o sensibilizaram foi a recepção que teve no Brasil, cujo publico já conhecia como dos mais generosos do mundo, mas também dos mais exigentes.

Falando dos musicos brasileiros, ressaltou o valor de compositores como Villa-Lobos e Camargo Guarnieri, conhecidos universalmente, e de regentes como Eleazar de Carvalho, cujo talento é reconhecido em todo o mundo.

"...Es poseedor de una escuela muy europea..."



Según nuestro criterio y también quizás por las condiciones en que escuchamos el concierto del domingo (en gradas donde el sonido se oía opaco y obscuro, por falta de acústica en el Auditorum) nos pareció que la Orquesta Filarmónica de Nueva York, suena mejor cuando la dirige Bernstein, pues este logra una perfecta sincronización en las diferentes secciones de la Orquesta, él extrae una preciosa gama de colores musicales que al público le fascinan, la orquesta por razones de acústica como antes decíamos la oímos opaca, Dimitri Mitropoulos, es poseedor de una Escuela muy Europea, sus movimientos en el podium son sencillos, calmados, elegantes, él se profundiza más en los temas orquestales logrando así, ejecuciones sobrias; así su programa lo comenzó con la Obertura "El franco tirador" de Weber, después oímos una segunda Sinfonía de Beethoven que poco nos satisfizo.

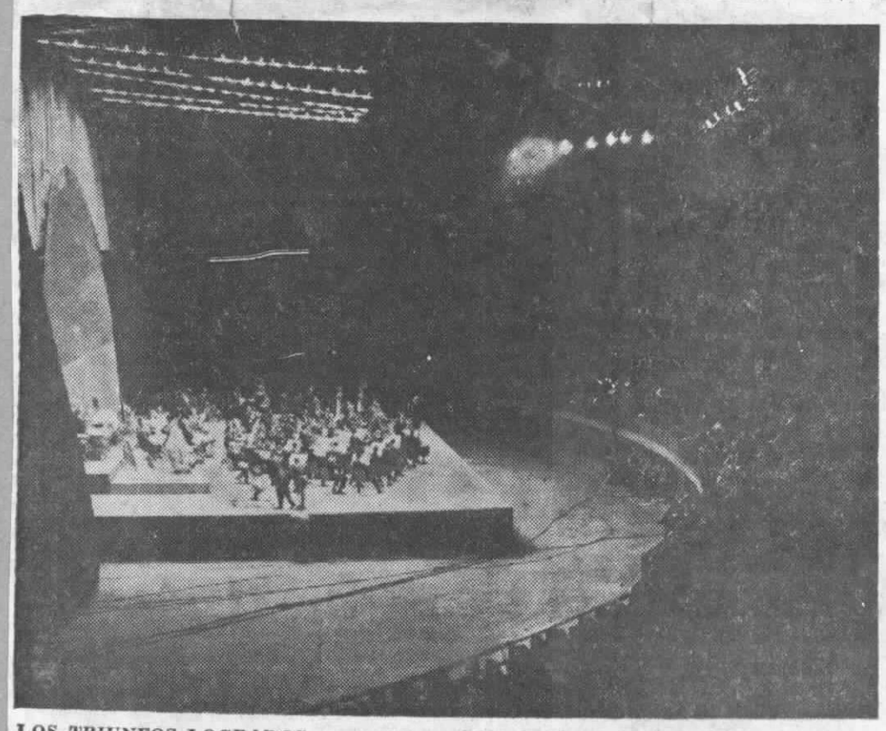
La segunda parte del programa se cambió ese día tocándose en lugar de "Noche transfigurada" de Schoenberg la Obertura de la Opera "La Fuerza del Destino" de Verdi, esta obra llena de una gran sensibilidad produjo los aplausos del público; de Barber, escuchamos: "Meditación y Danza de la Venganza de Medea" Opus 23-A ésta es la derivación de una partitura dedicada a la Bailarina Martha Graham, en esta obra la pieza aumenta gradualmente en intensidad hasta culminar con la frenética "Danza de la Venganza de Medea" la hechicera que descendía del Dios del Sol.

En esta ocasión el público premió también con grandes ovaciones al Director y a la Orquesta ofreciéndonos como número extra la Danza final del "Sombrero de Tres Picos" de De Falla, produciendo un enorme impacto en las trece mil almas que se encontraban esa mañana en el Auditorium Nacional.

Así nuevamente con la visita de este Grupo Filarmónico en nuestro México, fructifican más las relaciones de dos países, por medio de la música, que atraviesa las fronteras y une a los hombres para cantar todos un himno de paz.

VIDA - PUEBLA AL DIA July 2, 1958

LA MUSICA AMISTOSO INSTRUMENTO DIPLOMATICO



LOS TRIUNFOS LOGRADOS por la Filarmónica de Nueva York en Iberoamérica, no son sino resultados de su invariable política de estímulo a los compositores y solistas de los paises al sur del rio Bravo.

Texto: Héctor Dávalos H.

Fotos: USIS

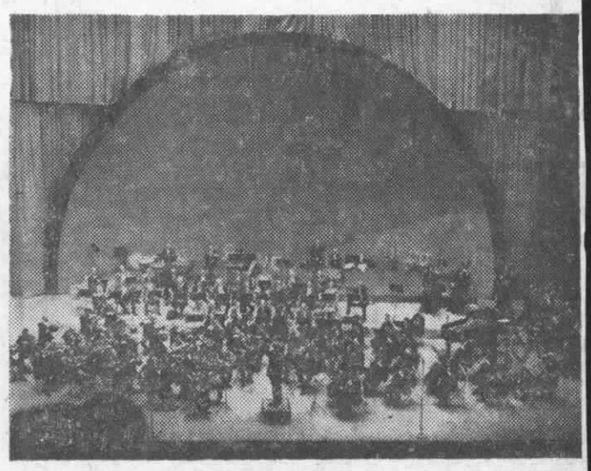
Resultados más efectivos que una gran conferencia internacional o una sistemática campaña de propaganda, en lo que se refiere al estrechamiento de los lazos amistosos entre los Estados Unidos e Hispanomérica, obtuvo la Filarmónica de Nueva York en su primera gira por Centro y Sudamérica. Cuarenta y cuatro conciertos en más de 30 ciudades de 12 países y con un auditorio de más de 2 millones de personas, fueron la base de esta labor de acercamiento.

Los conductores de este conjunto —uno de los 5 más antiguos del mundo— Bernstein y Mitropoulos, al regresar a su país, han pregonado a los cuatro vientos que la acogida que se les dispensó en Iberoamérica, superó a todos sus cálculos.

En realidad, la Filarmónica no ha hecho sino comenzar a cosechar la siembra de estímulos que desde hace muchos años ha hecho en favor de compositores, solistas y obras musicales producidas al sur del rio Bravo.

Ha sido al través de este conjunto como el globo ha conocido las composiciones de los brasileños Camargo Guarnieri y Heitor Villa-Lobos, del cubano Pedro Sanjuán y de los argentinos Roberto Caamaño, Juan José Castro, Alberto Ginastera.

Posteriormente, la Filarmónica ha interpretado las Sinfonías India y Antígona y la Suite "H.P." de Chávez, y el poema sinfónico Sensemaya, del malogrado Silvestre Revueltas.



LAS OBRAS DE NUESTROS compositores Carlos Chávez y Silvestre Revueltas, han sido dadas a conocer en todo el mundo por la Filarmónica de Nueva York, que concluyó su fructífera gira con un concierto en el Auditorio Nacional.

A FILARMONICA DE NOVA YORK NO ANHANGABAU'

Diario Popular 6-2-1958



Constituiu espetáculo de extraordinária beleza o concerto realizado sábado último, na esplanada do Anhangabaú, pela Orquestra Filarmônica de Nova York, sob a regência do maestro Dimitri Mitropoulos. Depois de dois magnificos concertos no Teatro Municipal, cujas dependências ficaram literalmente lotadas, os dirigentes da temporada resolveram proporcionar ao povo uma audição especial, escolhendo para esse fim o Vale do Anhangabaú, onde foi improvisada uma concha acústica. O êxito foi absoluto. O maestro Mitropoulos, que já regêra os dois concertos anteriores, na ausência do maestro Leonard Bernstein, que adoeceu em Santiago do Chile, confirmou o seu virtuosismo e a Orquestra, sob sua batuta, proporcionou magnífica demonstração á massa humana que acorreu ao Anhangabaú. Na gravura, três aspectos fixados durante o concerto

DIARIO POPULAR
São Paulo (Capital)
10 JUN 1958

TOCANTE HOMENAGEM

1100



Durante o concêrto da Orquestra Filarmônica de Nova York no Anhangabaú, a menina que simboliza a campanha pró-criança defeituosa aproximou-se do maestro Dimitri Mitropoulos e colocou na sua lapela um distintivo do movimento. O conhecido regente, profundamente emocionado, abraçou a menina e a gravura fixa dois aspectos de uma cena que tocou a sensibilidade dos que se achavam no Anhangabaú

Última Hora 2a. 6-10-1958

Música

CALAZANS DE CAMPOS

Segundo Concerto da Filarmonica

ERA grande, não há como negar, a curiosidade que se tinha de conhecer Leonard Bernstein. Alem disso, o programa que ele ia reger incluia peças em torno das quais havia nitido e justificado interesse. Quando Dimitri Mitropoulos se dirigiu para o estrado, entre palmas da viva admiração de que já havia se tornado credor entre nós, muita gente ficou admirada. O grego explicou, num português correto, quase que até sem sotaque algum, que seu companheiro ficara em Porto Alegre, doente. E pediu, humildemente, que aceitassem o seu trabalho, com outro programa, cuja sequencia anunciou. "Rei Morto, Rei Posto". A plateia sentiu, de imediato que, se não ia conhecer Bernstein, gozaria ainda uma vez mais do intraduzivel prazer de ver, sentir e aplaudir aquele mesmo Mitropoulos que já conhecia e admirava. Uma salva de palmas referendou tacitamente o novo estado de cousas. Brahms abriu a noite com sua "Abertura Para um Festival Academico". Trata-se de uma peça tipicamente alemã, com tudo o que de esquematico tem o notavel hamburguês. Pois Mitropoulos a fez soar com um tom gracioso e leve, fazendo ressaltar com pericia que diriamos matematica a inteligencia e o espirito da peça. Em seguida, a Segunda Sinfonia, de Beethoven, obra composta em 1802, numa fase aguda e triste da vida do Mestre. Pois nada disso contem a Sinfonia, que é graciosa e leve. Há uma intenção de fuga ao mozartiano da Primeira. Do seu primeiro movimento se poderia dizer que é o maximo em expressão num maximo de simplicidade. Os impetos marciais do segundo foram dosados por Mitropoulos com habilidade interpretativa verdadeiramente encantadora. As transições para o **larghetto** foram devidamente preparadas; a alegria quase infantil, o desejo de libertação aquilo que só Beethoven sabia dizer para que o mundo o julgasse às vezes alegre, foi explorado pela sensibilidade vigilante dos interpretes. O final, **Allegro Molto**, em que Beethoven começa a prenunciar o filosofo do romantismo musical do seculo XIX que haveria de eclodir dentro dele, pôs em evidencia o contraste que este movimento oferece aos estudiosos, em relação aos demais. Nada se perdeu do que a obra tem de fundamental, mesmo quando, aqui ou ali se pudesse, por um capricho tecnico de aluno estudioso, discordar do regente.

Na segunda parte da noite, a Segunda Sinfonia de Brahms. Este autor não dá margem a caprichos, não favorece devaneios. Sua estrutura é tão solida e inteiriça que tudo nela parece ter sido escrito para ser interpretado de uma unica forma. Mas não com Dimitri Mitropoulos. Sua cultura e sua sensibilidade se irmanaram, frente à peça, que teve uma versão, não apenas escorreita quanto à fidelidade ao original, mas brilhante e expresiva quanto às emoções que ela esconde e que precisam ser descobertas, a fim de serem transmitidas. Este, o triplice trabalho de um regente que tenha cultura e honestidade artistica. E foi o que se viu e sentiu através dessa versão magnifica; os metais flexiveis, as cordas lançando a base da musicalidade intrinseca na peça, embora por vezes escondida, tudo isso apurado com esmero beneditino, fez com que, ao terminar, Mitropoulos fosse aplaudido de pé, por muita gente que tinha, tambem, as mãos crispadas e os olhos umidos. Como numero extra (a plateia não se mostrava nada disposta a abandonar Mitropoulos tão facilmente), foi executada a abertura da "Força do Destino". O teatro só não veio abaixo porque é solido mesmo. Caso contrario não aguentaria as clamorosas e irritantes irregularidades na concessão de entradas acima da lotação, o que provocou cenas desagradaveis de gente sem acomodação a importunar, a atropelar, a fazer barulho, enfim, a dar pessima amostra da nossa educação. Quanto ao estado sanitario do Teatro Municipal, é preciso que se diga que ali não se cumpre a lei referente à desinfecção da casa, como, de resto, em nenhum outro teatro ou cinema da "Capital artistica". A musica da Filarmonica de Nova Iorque, a presença amavel e sorridente e comunicativa desse extraordinario regente que é Dimitri Mitropoulos, fizeram com que o povo se esquecesse de tudo o mais. Essa gente conhece — e bem — a arte de tornar o povo feliz por algumas horas. Que Deus as abençoe por isso.

6-17-58

NOVEDADES

Triunfal Gira de la Filarmónica de N. Y.

NUEVA YORK, 16 de junio. (AFP).—El director de la Orquesta Filarmónica de Nueva York, Dimitri Mitropolus, declaró hoy que la gira de su conjunto por Hispanoamérica habia sido más fructifera que el viaje de no importa qué político.

A su regreso a Nueva York después de las siete semanas de gira al través de Latinoamérica, Mitropolus afirmó que: "ya era hora de que los norteamericanos comprendieran que su mejor propaganda es la de la cultura y de las artes de su pais".

Diário de S. Paulo 6/12/1958



DIMITRI MITROPOULOS VISITA A CASA BEETHOVEN — *Ao ensejo de sua passagem por esta Capital, o regente Dimitri Mitropoulos, visitou a Casa Beethoven à rua Direita. Tomando conhecimento dessa visita, grande público afluiu à referida loja, solicitando autógrafos. Após visitar a Casa Beethoven, teve palavras de elogio pela loja que lhê fôra dado conhecer. No cliché, flagrante do maestro ladeado pelos srs. Waldemar Rossi e Pedro Fischetti, diretores da Casa Beethoven*



VISITA DE DIMITRI MITROPOULOS À CASA BEETHOVEN — Durante sua estada nesta capital, o maestro Dimitri Mitropoulos, regente da Orquestra Filarmonica de Nova Iorque, esteve em visita à Casa Beethoven, na rua Direita, 137/141, onde percorreu as dependencias do magazine e autografou diversos discos. No clichê, flagrante da visita, vendo-se o regente Dimitri Mitropoulos, acompanhado por diretores da Casa Beethoven, quando autografava discos.



Visita do maestro Dimitri Mitropoulos à Casa Beethoven. Na fotografia, o ilustre musicista com os proprietarios da referida loja, srs. Pedro Fischetti e Waldemar Rossi.



A FILARMONICA DE NOVA IORQUE NO ANHANGABAU' — Grande multidão, calculada em cerca de 30 mil pessoas, reuniu-se na tarde de anteontem no Anhangabaú, para assistir à apresentação da Orquestra Filarmonica de Nova Iorque, dirigida pelo maestro Dimitri Mitropoulos. Muito antes das 16 horas, o jardim do vale do Anhangabaú e as imediações da praça Ramos de Azevedo e do Teatro Municipal começaram a ser tomados por populares, que disputavam entre si os melhores lugares, pois, alem de ouvir, todos queriam ver os movimentos de cada componente da orquestra. A apresentação de numeros de musica classica, como "Don Juan", de Strauss, "Força do Destino", de Verdi, "Festival Academico", de Brahms, e outros, agradou plenamente, tendo a multidão ovacionado entusiasticamente a orquestra e o maestro Mitropoulos. A maior parte dos presentes se compunha de pessoas das camadas mais humildes, as quais demonstraram, entretanto, grande interesse pela musica executada e se mantiveram em absoluto silencio durante a apresentação dos diversos numeros. A Orquestra Filarmonica de Nova Iorque seguiu ontem para o Rio, onde ficará quatro dias, partindo então para o Mexico, em prosseguimento à sua temporada nas principais cidades dos paises sul-americanos. No clichê, aspectos colhidos na ocasião, vendo-se (na parte superior) a orquestra, e uma parte do publico que compareceu ao Anhangabaú.

Diario Carioca

O MÁXIMO DE JORNAL NO MÍNIMO DE ESPAÇO

Rio de Janeiro, têrça-feira, 10 de junho de 1958

AS MÃOS QUE DOMINAM A ORQUESTRA



O maestro Dimitri Mitropoulos, à frente da Orquestra Filarmônica de Nova Iorque, em sua apresentação, na noite de ontem, no Teatro Municipal

MITROPOULOS REVELA

Música concreta pede é inspetor de tráfego

O maestro Dimitri Mitropoulos, regente da Orquestra Filarmônica de Nova Iorque, d'sse ontem, no auditório da embaixada americana, aos jornalistas cariocas, que a música concreta ou eletrônica necessita mais de um inspetor de tráfego para dirigi-la que de um intelectual da música. Êle considera Vila Lobos «um valor universal», admira Eleazar e conhece Camargo Guarnieri, cujo «Prólogo e Fuga» executou ontem no concêrto do Teatro Municipal

A Filarmônica de Nova Iorque — disse ainda — apresenta um déficit anual de 250 mil dólares e o seu orçamento atinge a quantia de 1 milhão e 500 mil dólares, arrecadados pela Sociedade Amigos da Filarmônica (de Nova Iorque) e em concertos ou exibições na televisão.

O REGENTE

Dimitri Mitropoulos nasceu em Atenas, na Grécia. Tem 62 anos mas aparenta menos. E' alto, forte e muito corado. Seus primeiros estudos musicais foram realizados no Conservatório de Atenas e, mais tarde, em Berlim, onde foi discípulo de Ferrucio Busoni.

Em 1936 estreou nos Estados Unidos, regendo a Sinfônica de Bostou. Acabou por adotar a cidadania norte-americana. Compositor e pianista de talento, Mitropoulos pode abster-se de compor para se dedicar à regência, por ser esta a sua verdadeira vocação.

A MÚSICA NÃO TEM PÁTRIA

A Filarmônica de Nova Iorque é composta por músicos de vários países, principalmente norte-americanos, alemães, italianos, russos e apenas três ou quatro sul-americanos.

Respondendo a uma pergunta sôbre os melhores músicos, o regente da Filarmônica de Nova Iorque disse que "a música não tem pátria" e, em tom brincalhão, acrescentou:

—O essencial é que os músicos sejam sindicalizados.

Dos espetáculos da Orquestra, sua direção recebe 75% do total da renda apurada. Não sendo autofinanciada, nem recebendo qualquer subvenção do Govêrno, a Filarmônica depende muito das contribuições de particulares. Esta tournée da orquestra na América Latina é, no entanto, financiada pelo Govêrno norte-americano.

PRIVILÉGIO

Mitropoulos declarou que gosta tanto das óperas — velhas ou novas — como da música sinfônica e considera essa ambiguidade um privilégio. Por distinguidos serviços prestados à divulgação da música francesa, o regente da Filarmônica de Nova Iorque recebeu a Legião de Honra, da França, no grau de oficial. Êle se orgulha desta medalha e usa a botoneira na lepela do palitó.

MULHERES, NÃO

— Por que não há mulheres na Filarmônica? perguntou um repórter.

— As mulheres nas grandes orquestras — respondeu — constituem um problema para o diretor durante as excursões. Só por isso não trago mulheres nesta Orquestra. Depois — prosseguiu — há sempre casos entre músicos, quando existem mulheres tocando com êles. Esta orquestra é muito apurada e é importante que ela volte para Nova Iorque com o mesmo efetivo com que iniciou a "tournée".

— Se tivéssemos mulheres na orquestra — frisou — eu não teria, agora, a certeza de que o conjunto voltaria completo.

FUMANTE COSMOPOLITA

Durante a entrevista, que durou uma hora, o maestro Mitropoulos fumou muito e quando observado pela reportagem que os cigarros eram paulistas, respondeu rindo, que era um fumante cosmopolita.

— Em cada cidade que chego — disse — procuro saber qual a marca de cigarros mais fortes e compro vários maços. Não tenho preferência por fumo de qualquer país. Em matéria de vício, não se deve ter preferências.

O PROGRAMA

Ontem, no concêrto do Teatro Municipal, a Filarmônica de Nova York executou os seguintes números: 1 — Prólogo e Fuga, de Guarnieri; 2 — "Encounter", de Turner; 3 — Poema Sinfônico de Don Juan, opus 20, de Strauss; e, 4 — Sinfonia nº 5, opus 100, de Prokofieff.

Hoje, no mesmo local e sob a regência de Dimitri Mitropoulos, serão executados: Overture "Der Freischutz", de Weber; Sinfonia nº 2 (em ré maior), opus 36, de Beethoven; "Verklaerte Nacht" opus 4, de Schoenberg; e, Meditação de Medéia e Dança da Vingança, de Barber.

10 June 1958
Jornal do Brasil Rio

Para maestro americano a música concreta é como amor por correspondência

O regente da Orquestra Filarmônica de Nova Iorque, Sr. Dimitri Mitropoulos, atualmente em excursão pela América do Sul, declarou-se durante a sua entrevista coletiva à imprensa, ontem, na Embaixada Americana, "um apaixonado da verdadeira música", acrescentando que "a música concreta é tão sem graça como o amor por correspondência".

O regente — que respondeu às perguntas falando ora em inglês, ora em italiano — declarou considerar o maestro Eliazar de Carvalho o maior regente sul-americano. Durante a entrevista, que se prolongou por mais de uma hora, o Sr. Mimitri Mitropoulos consumiu vários cigarros brasileiros (devidamente filtrados por uma piteira).

MULHERES AUSENTES

— A nossa Filarmônica esclareceu — o regente — não tem mulheres, mas não quero dizer com isto que tenho alguma coisa contra elas: até pelo contrário, as admiro muito como homem e como artista. Mas acontece que elas criam muitos problemas durante as execuções e, além disso, temo o estabelecimento de algum romance entre os meus músicos. Arte é arte, amor é amor. E eu espero sempre voltar para os Estados Unidos com o mesmo número de pessoas de que quando saí. Sem mulheres na orquestra estamos livres de muita coisa.

A MÚSICA BRASILEIRA

— Sou admirador sincero da música brasileira e tenho acompanhado a sua penetração em outros países. Eleazar de Carvalho é um gênio na batuta e tem uma personalidade assombrosa. Vila-Lobos e Camargo Guarnieri são músicos de rara sensibilidade e suas peças há muito fazem parte do repertório da Orquestra Filarmônica de Nova York. Agora, no Rio, terei a oportunidade de apresentar ao público carioca várias composições dêsses dois músicos cuja fama já é grande nos Estados Unidos.

OS MAIORES DO MUNDO

Perguntado quais os maiores músicos do mundo na sua opinião, o Sr. Dimitri Mitropoulos respondeu:

— Quando eu falo em música refiro-me sempre à música de classe, feita para marcar uma época e atravessar o tempo, sempre admirada e emocionante. Músicos mortos houve muitos que assombraram o mundo e cujas obras ainda são executadas e aos quais a humanidade reverencia cada vez mais através dos séculos. Entre os músicos vivos, sou admirador incondicional de Stravinsk, Winderbilk e do francês Milót. Em música de teatro, penso que o maior de todos é o italiano Gian Carlo Menotti.

REGENTE É UM ATOR

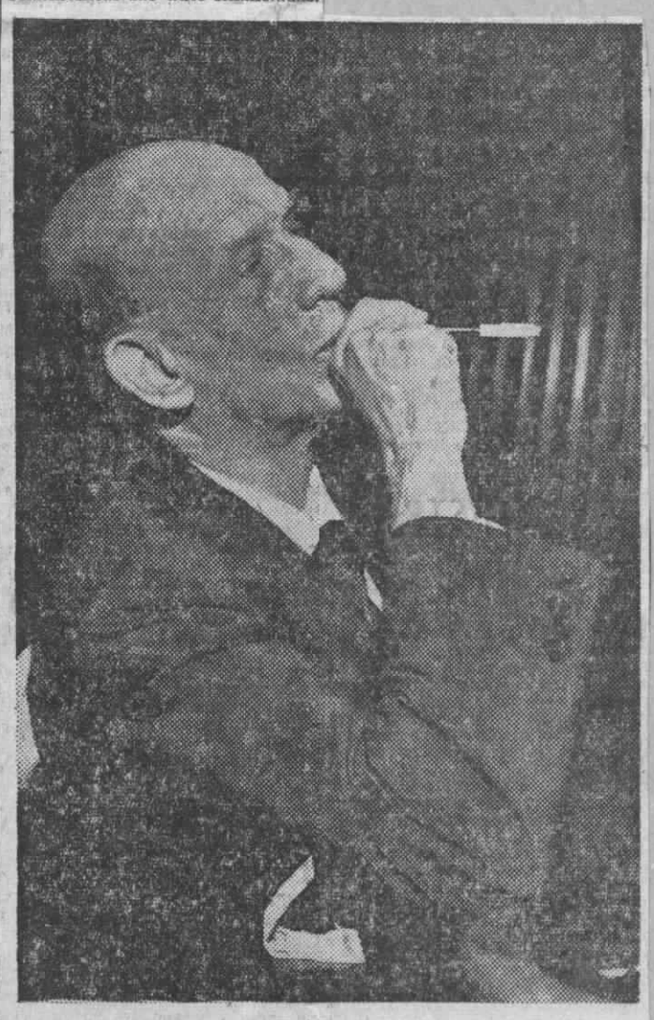
Em resposta a uma pergunta sôbre a necessidade do regente de orquestra usar ou não usar a partitura, o Sr. Mitropoulos respendeu:

— O regente deve ser ator e ter todos os requisitos de um ator. É claro que sòmente um maestro que confia plenamente em sua memória deve comparecer perante o público para reger de cor a sua orquestra. Estou convicto, no entanto, que se deve ser 200% regente para não usar partitura. O que diríamos de ator que se apresentasse no palco de teatro com um livro na mão? Regência de orquestra é a mesma coisa. O ator de teatro ainda leva uma vantagem que é o "ponto".

UM MILAGRE

Falando sôbre as orquestras sinfônicas dos Estados Unidos o Maestro Dimitri disse que há naquele País umas 30 orquestras que podem ser consideradas de fato como tais.

— Nenhuma orquestra sinfônica da América do Norte recebe subvenções dos poderes públicos. Considero a existência delas um verdadeiro milagre, pois vivem tôdas por conta própria e auxiliadas por grupos de amigos e admiradores da boa música. As Filarmônicas são auto-financiadas.



Maestro Dimitri Mitropoulos: "Música concreta é tão sem graça como o amor por correspondência"

A nossa orquestra apresenta anualmente um deficit de cêrca de 250 mil dólares dentro de um orçamento de um milhão e quinhentos mil dólares. Temos uma "Sociedade de Amigos da Filarmônica", composta de 500 pessoas que nos ajudam a contrabalançar o deficit anual. Como a nossa, tôdas as outras vivem da mesma forma. Somos uma coisa completamente à parte de qualquer órgão governamental.

MÚSICO AMERICANO OU NATURALIZADO

A respeito dos componentes das orquestras sinfônicas americanas o Maestro Dimitri explicou:

— Todo e qualquer músico deve pertencer ao sindicato. Como tal, tem que ser americano ou naturalizado.

(Conclui na página 14)

RIO DE JANEIRO, BRAZIL



A FILARMÔNICA DE NOVA YORK NO RIO — Para a última etapa de sua excursão através dos países da América Latina, chegou ontem ao Rio a Orquestra Filarmônica de Nova York, com seus 113 componentes. Desembarcaram no Aeroporto Santos Dumont, e, em ônibus especiais, dirigiram-se para o hotel, em Copacabana. Sua temporada no Rio será de apenas três dias, pois terão dois concertos (hoje e amanhã), no Teatro Municipal, e um no Maracanãzinho (quarta-feira), viajando no dia 12 para a cidade do México. A foto nos mostra um aspecto do desembarque, vendo-se o regente Dimitri Mitropoulos (ao centro, de gravata escura). O maestro Leonard Bernstein encontra-se ainda em Buenos Aires, de onde virá na próxima quarta-feira, ainda a tempo de dirigir o concêrto popular, em benefício das Pioneiras Sociais, no Maracanãzinho

O Globo, Rio 9 June 58

Correio da Manhã Rio
1.º Caderno 11 jun. 58

MÚSICA

De Beethoven a Barber

Novo triunfo, no Municipal, da Filarmônica de Nova York

Regida, como em seu primeiro concêrto pelo maestro Dimitri Mitropoulos a Orquestra Filarmônica de Nova York nos trouxe ontem à noite, no Municipal, seu segundo programa: obras de Beethoven, Weber, Schönberg e Barber, segundo a ordem cronológica em que foram criadas. Pode-se dizer que o concêrto — sem o menor intuito de se forçar, arbitràriamente, a classificação — se colocou, pelo menos no que se refere às três primeiras partituras, sob o signo do Romantismo. É essa a fase, aliás, como se sabe, debaixo do influxo do gênio dos mesmos, de maior e definitivo desenvolvimento técnico da orquestra moderna, num da idade clássica da música ou, que vem a dar no mesmo, pródomo da romântica, tivemo-la, ontem, com a segunda Sinfonia de Beethoven: uma nova ordem de coisas que se inaugura, e nitidamente se anuncia, na partitura. Pleno, poético, efervescente, efusivo, romantismo germânico, na "Ouverture" do **Freischütz**, de Weber. Fim do romantismo wagneriano, impasse estético e, aparentemente, um beco sem saída, na história da evolução musical, em **A Noite Transfigurada**, de Schönberg.

Aquela transição de estilos que se dera em Beethoven passou, de tão consabida, a lugar comum. Já a posição de Schönberg, colocado na linha divisória seguinte, entre o wagnerianismo absorvente e... as interrogações e perplexidades que pareciam sem resposta, não estará, no mesmo grau, vulgarizada. O que Mitropoulos e a Filarmônica de Nova York nos fizeram novamente verificar é que essa bela obra do maior revolucionário da música do século — **A Noite Transfigurada**, mostra Schönberg, de fato, prêso a Wagner, escravo de uma tonalidade evoluída para o cromatismo, em que todos os recursos tradicionais, nos quadros da música centro-européia, estavam, transparentemente, à pique de esgotar-se. Por isso mesmo, em face da própria impossibilidade que êle revela de realizar-se com personalidade própria, tornou-se Schönberg, depois da **Verklärte Nacht** e de outras obras do começo do século, o destruidor da já comprometida ordem tonal, caminhando do atonalismo para o sistema dodecafônico. A transfiguração, no sentido estético do têrmo, aceita ou relida, só viria depois.

A seqüência das obras, no concêrto, quanto a Weber e a Beethoven, não poderia ser, naturalmente, aquela indicada pela cronologia rigorosa. Tivemos, primeiro, é claro, a Abertura do **Der Freischütz**. Há sempre algo de viril, de franco, na sonoridade da Filarmônica, mesmo no cantabile dos arcos, que não afetam, nunca, excessiva doçura, até nas frases que poderiam induzir a um maior grau de sentimentalidade melódica — e isso constitui uma das características da ambiência sonora do conjunto, que lhe marca bastante a fisionomia. Tanto os detalhes sombrios da partitura de Weber — admiráveis os longos apêlos das trompas, ao início — como sua irresistível graciosidade rítmica e sua inebriante fluência melódica revestiram magistral relêvo na concepção de Mitropoulos, a que o conjunto aderiu com precisão infalível. E no curso ainda das primeiras observações que nos enseja êsse extraordiário organismo sinfônico, quantos aspectos surpreendentes ressaltam! É a qualidade individual de instrumentos, como a primeira flauta, de eficácia incrível de sôpro, sobrenadando nos fortes; são outros instrumentos, como o óboe, ou nas cordas, o violoncelo spala, e também, com maiores razões, o spala dos violinos. E é sobretudo a percepção una que nos vem da grande orquestra como instrumento vasto e multiforme, sensibilíssimo às indicações de Mitropoulos.

O Beethoven da segunda Sinfonia, que soava estranho e extravagante, para os contemporâneos, soa, para nós, curiosamente caprichoso. A grandeza está nêle, em germe. Ainda não se encontra de todo, e parece bizarro. Não vale insistir sôbre a reconhecida beleza melódica do "Larghetto". O que há de mais importante, na obra, à parte êsse movimento, é a busca, a inquietação, a audácia. A execução da Filarmônica esculpe a obra, que se tem de tomar pelo que representa como etapa evolutiva de um sinfonista supremo. Mesmo para nós, habituados a todos os arrojos, a segunda Sinfonia, já distante do clima do classicismo, e prenunciando, apenas, o gênio de Beethoven, soa como algo de insólito. Tem, por isso, um mérito de novidade. É música incomum. Houve momentos particularmente preciosos, na execução, a exemplo de trechos do "Allegro", penúltimo tempo.

Quanto a Schönberg, não se chegue a interpretar como reproche e crítica, feita acima, sôbre a influência de Wagner, que foi uma fatalidade histórica. A verdade é que, no concêrto, nenhuma das obras atingiu mais empolgante beleza do que essa *Noite Transfigurada*. Para grande orquestra de arcos, pôs à prova, de maneira excepcional, êsse nobre contingente da Filarmônica, levando-o a uma espécie de rendimento que se admitiria antes provir de um conjunto só de cordas, especializado nas obras do gênero, como os há vários no mundo, do que da respectiva secção de uma grande orquestra sinfônica. A dificílima polifonia de *Noite Transfigurada*, com seus "élans" passionais à *Tristão* — mas sempre mantidos dentro de sóbrio equilíbrio musical — teve de fato uma clareza exemplar. Mais do que isso: foi uma das dádivas mais gratas de grande música que nos trouxe a Orquestra nova-iorquina.

Com Barber, depois do romantismo, atingimos ontem a música moderna. *Meditação de Medéia* e *Dança da Vingança*, op. 23-A, são as denominações da partitura que ouvimos. O norte-americano Samuel Barber pesquisa e obtem, na obra, efeitos de riqueza atraente de timbres, não apenas decorativos, mas expressivos. Na *Meditação* se destacam, principalmente, sôbre um frêmito dos arcos, breves frases solistas de recitativos dos sopros. E a *Dança da Vingança* se ergue sôbre um ritmo que não deixa de lembrar, em fundo pianístico, o do incisivo final da sétima Sonata de piano de Prokofieff. Aos poucos, há a adesão do "tutti"", e a obra se encaminha para um termo de eloqüente, imperioso, paroxístico brilho.

Lotado, festivamente, o Teatro, forçaram os aplausos várias vêzes ao retôrno do maestro à cena. E trouxeram-nos a Filarmônica e Mitropoulos uma versão extraprograma de capitoso colorido, de "salero" quase explosivo, da Dança final do *Sombrero de três picos*, de Manoel de Falla. (Para efeito de registro jornalístico fica dito que, anteontem, no primeiro concêrto, houve também uma composição extraprograma, aliás admiràvelmente bem executada — a Abertura da *Forza del Destino*, de Verdi).

Hoje, a Orquestra se despede, no Maracanãzinho, em audição que certamente atrairá enorme público. E ficam, a lembrança, o exemplo, a saudade, a marca destacada da visita da Filarmônica, nos fastos da vida musical carioca.

LUCIO NOGUEIRA FRANÇA

O Jornal Rio 11 June 58



O Teatro Municipal viveu um de seus grandes dias na segunda apresentação da Orquestra Filarmonica de Nova York, esgotando sua lotação dois dias antes do concerto.

ORGÃO DOS DIARIOS ASSOCIADOS

Diario da Noite

ANO XXX Rio, Terça-feira, 10 de Junho de 1958 N.° 11.215



O MAIOR ACONTECIMENTO MUSICAL DO ANO — O Teatro Municipal viveu ontem uma noite histórica com a primeira apresentação, no Rio, da Orquestra Filarmônica de Nova York, dirigida pelo maestro Dimitri Mitropoulos. O célebre conjunto, com 108 professôres de renome internacional, agradou inteiramente o grande público que lotou totalmente a nossa melhor casa de espetáculos. A platéia aplaudiu entusiasticamente e os telespectadores, pelo Canal 6, da Televisão Tupi, tiveram oportunidade de se deleitar com as peças musicais do programa incluindo a de abertura — "Prólogo e Fuga" — do nosso Camargo Guarnieri. Grande expectativa cerca a segunda apresentação recital, que será realizada hoje à noite. Na foto acima, o notável conjunto orquestral num flagrante da sua memorável apresentação de ontem no Teatro Municipal. Amanhã, a Filarmônica de Nova York dará um concêrto, a preços populares, por iniciativa das Pioneiras Sociais, no estádio do Maracanãzinho

VIVE SEM AJUDA OFICIAL A FILARMÔNICA DE NOVA YORK

Sua Fonte de Renda São as Recitas e as Contribuições Particulares — Milagre Dos Americanos — Sucesso na Estréia, Ontem, no Municipal — O Que Disse Dimitri Mitropoulos Aos Jornalistas — Bernstein Esperado Amanhã, Para Reger no Maracanãzinho

O FAMOSO regente Dimitri Mitropoulos concedeu ontem uma entrevista a jornalistas cariocas, na Embaixada americana. Falou de música e de compositores, de processos de reger e até da Legião de Honra da França, de que é oficial. Mas, sobretudo, deixou pasmos os jornalistas com a sua "verve", seu espírito alegre e folgazão, sua franqueza, sua personalidade fascinante e a graça e habilidade de suas "blagues". Mitropoulos dominou inteiramente a todos, naturalmente, como um homem vivido, bem vivido, batido de todos os ventos e cheio de um humanismo e compreensão de tudo que lhe dá um ar de cidadão do mundo. Fala correntemente o inglês e o italiano, pronunciou palavras portuguêsas com perfeição, denotando grande facilidade para línguas. E' grego de nascimento, naturalizado americano (vive nos E.U.A. há 22 anos), tem 62 anos, foi compositor, pianista, e abandonou a composição quando percebeu que "nascera mesmo para reger". Está no Rio com a Filarmônica de Nova York, da qual é regente efetivo há oito anos.

Falando de Música

Perguntaram-lhe sôbre música. Respondeu a tudo, com segurança e graça. Dos compositores modernos destacou Stravinski e Windermith. Falou da música de Giancarlo Menotti, instado pela Professôra Magdala da Gama Oliveira. Afirmou ser êle ímpar na música para teatro. Depois, disse que não se impressiona com os que regem sem partitura. Acha que só se deve fazê-lo quando se tem muita segurança e conhecimento absoluto da peça. E foi enumerando: duzentos por cento de segurança, trezentos por cento de honestidade profissional! Afirmou que já viu gente reger sem partitura e sem conhecer o que regia...

O Público Sustenta a Orquestra

Mitropoulos afirmou que se passa nos Estados Unidos uma "coisa fabulosa" em matéria de música. E' que lá existem cêrca de trinta grandes orquestras que se mantêm com a contribuição dos amantes da música. A Filarmônica de Nova York, por exemplo, cujo orçamento anual é de um milhão e quinhentos mil dólares, tem tido "deficits" de duzentos e cinqüenta mil dólares, na renda de suas apresentações no rádio e televisão. Pois bem, os "Amigos da Filarmônica", sociedade que congrega quinhentos "doentes por música" em Nova York, garantem a cobertura do grande saldo negativo. Também pelo Correio chegam, de todo o País, milhares de contribuições de radiouvintes e telespectadores amantes da música. Vêm desde notas de um dólar até cheques de milhares dêles...

Primeira Vez na América do Sul

A grande orquestra possui cento e oito membros e vem à América do Sul pela primeira vez, numa "tournée" sob os auspícios do Govêrno americano. Várias vêzes tem-se apresentado na Europa, a partir de 1950. Entre os compositores brasileiros, fazem parte de seu repertório Villa-Lôbos e Camargo Guarniéri. Mitropoulos teve, também, palavras de louvor para a regência de Eleazar de Carvalho.

Finalmente, perguntaram ao maestro sôbre óperas e música concreta. Mitropoulos aceita de bom grado ambas as formas de expressão musical, para surprêsa de alguns presentes. E explicou, no caso da música concreta, que está longe de apoiá-la com entusiasmo. Fêz até a respeito dela muitas "blagues", que divertiram os jornalistas. Mas acha que, se ela existe, tem alguma razão de ser. E, se desaparecer, ainda assim terá deixado algum rasto de si, na inspiração de novas formas que acaso venham a ser encontradas para a expressão futura da beleza através da música.

A Estréia

Com os camarotes 6 e 7 vazios, num teatro repleto, onde os corredores das localidades altas estavam todos tomados com público de pé ou sentado nos degraus, o concêrto de estréia, no Rio, da Orquestra Filarmônica de Nova York foi iniciado com o Hino Nacional Brasileiro e o Hino Nacional dos Estados Unidos. Ouviu-se depois o "Prólogo e Fuga" do brasileiro Guarniéri. Sendo os demais números obras do repertório internacional: "Encounter", de Charles Turner; "Don Juan", poema sinfônico de Richard Strauss; e a "5.ª Sinfonia de Prokofieff". A vibração do público, ao final do programa, todo de pé, aplaudindo Mitropoulos e o conjunto, fêz com que o regente executasse um número extra: a abertura da ópera "A Fôrça do Destino", de Verdi.

Como se sabe, Mitropoulos deixará dentro de algum tempo a direção da Filarmônica para dedicar-se exclusivamente à regência de ópera, no Metropolitan. Ali o seu contrato terá exclusividade para o gênero. Êsse aspecto aumentou a curiosidade do público, quando êle iniciou a execução da abertura.

Os Armários da "Boston"

Antes do concêrto, o palco do Municipal parecia pequeno para conter tanta gente. E' que os músicos da Filarmônica trazem umas grandes malas individuais, quais grandes baús-armários, que dispuseram ao longo do palco, onde cada um trocou de roupa. Referidas malas, entretanto, não pertencem à Filarmônica de Nova York, mas à Boston Symphony Orchestra, tendo a reportagem obtido informação de que elas haviam sido cedidas por empréstimo. A Filarmônica viaja muito, mas sempre menos que a Boston, e, embora esta seja a mais séria rival do conjunto que nos visita, segundo declaração de um dos seus dirigentes administrativos, essa rivalidade artística não prejudica a boa compreensão, havendo assim entre as duas organizações perfeito entendimento. A Filarmônica apenas indenizará a reforma que precisar ser feita nos baús-armários que se quebrarem.

Irmão de Ormandy

Martin Ormandy, violoncelista, é irmão do famoso regente Eugène Ormandy. Tornou-se de repente uma atração no palco. Perguntamos-lhe se já se tinha enveredado também pela regência:

— Gosto muito do meu violoncelo; — respondeu — de reger, não.

Com Ormandy fêz-se um grupo de que participavam o primeiro trompista da Orquestra do Teatro Municipal, Jairo Ribeiro, o primeiro trompista da Orquestra Sinfônica Brasileira, e o primeiro trompista da Filarmônica, James Chambers. Jairo tomou o instrumento do americano e o tocou, elogiando sua sonoridade, enquanto o americano elogiou o nosso patrício. Perguntamos ao músico da Orquestra do Municipal por que não tinha um instrumento idêntico, dizendo-nos que em razão do preço: 675 dólares. "Para quem tem apenas treze mil cruzeiros de salários mensais..."

A uma pergunta, disse-nos o músico James Chambers:

— Tocarei sòmente a primeira parte do programa. Na segunda parte entrará um colega também primeiro trompa.

De quase todos os instrumentos de maior responsabilidade, a Filarmônica tem dois "spalas".

Veio Com Toscanini

John Wummer, o primeiro flautista, é considerado como um dos maiores mestres do seu instrumento. Moacir Liserra, flautista da Sinfônica Brasileira, elogiou-o com entusiasmo. Há quinze anos toca na Filarmônica e já estêve no Brasil integrando a Orquestra de Toscanini, na N.B.C. John Corigliano, violino "spala", falou-nos dos três dias em que estiveram agora em São Paulo, tendo admirado o público que lotou completamente o Vale do Anhangabaú, no concêrto ao ar livre. O violinista Joachim Fishberg rememorou a simpatia que seu tio Mischa Mischakoff nutre pelo Brasil, desde que aqui estêve integrando a Orquestra de Toscanini.

Fala o Presidente da O.S.B.

Após a execução de "Don Juan", de Richard Strauss, o presidente da Sinfônica Brasileira, senhor Mário Polo, disse à reportagem ter ouvido essa mesma obra pela Filarmônica de Viena, quando aqui estêve com Weingartner e depois com o próprio Richard Strauss, e pela da N.B.C., com Toscanini, mas a que ora nos visita o impressionou muito mais pela sua sonoridade. Perguntamos-lhe por que não temos aqui uma orquestra semelhante:

— Porque não nos dão o artista — disse. Dêem-nos uns quinze músicos de que precisamos e nossa orquestra fará proezas também. Nós temos oitenta músicos enquanto esta tem mais de cem.

"Corbeille"

Ao final do programa, e não no intervalo, como é de hábito aqui, foi oferecida a Mitropoulos uma grande "corbeille", remetida pelo Sr. John Korba, regente geral dos Discos Colúmbia, dos quais é exclusivo o artista.

Programa Para Hoje

Ainda há a esperança de que Bernstein chegue amanhã pela manhã, para reger o concêrto do Maracanãzinho, cuja lotação está esgotada. O de hoje, no Municipal, será dirigido por Mitropoulos, apresentando o seguinte programa: a abertura "Der Freischutz", de Weber; a "2.ª Sinfonia de Beethoven"; "Noite Transfigurada", de Schoenberg; e, de Samuel Barber, "Meditação" e "Dança de Medéia".

O Globo 10 Jun 58 Rio

Diario de Notícias

Quarta-feira, 11 de Junho de 1958

MÚSICA

Orquestra Filarmônica de New York

DIMITRI MITROPOULOS

FÊZ a sua esperada estréia no Rio a famosa Orquestra Filarmônica de Nova York, constituindo o fato um grande acontecimento artístico e social.

Tocou êsse conjunto de cento e nove músicos, cada qual um mestre no seu instrumento, sob a direção de Dimitri Mitropoulos, grego naturalizado americano, figura impressionante de regente.

Magro, alto, esguio, êle é todo nervos, todo alma, todo coração quando maneja as mãos em gestos ondulantes e com elas transmite aos seus comandados uma variedade infinita de sentimentos, emoções as mais várias, arrancando do quanto interpreta, frase por frase, tudo quanto possam dizer ou apenas sugerir de poesia, de paixão, de transbordamento o mais íntimo. A docilidade sonora que ora impõe à orquestra, é o reverso da energia, do impulso irresistível que mais adiante consegue lhe incutir. E assim vai caminhando e enriquecendo as passagens dêste ou daquele trecho, revelando belezas ocultas no cumprimento de uma missão genial, sem cair jamais no monótono, no banal, na cópia de outras interpretações.

Mitropoulos em certos momentos, é quase um criador, sem que isto importe dizer que fuja às diretrizes do autor.. É apenas um criador porque ressalta efeitos e situações colhidas na profundidade impressionante da sua análise das obras executadas. Fixa-as e as exterioriza plenamente, como que cristalizando a inspiração alheia.

Esta é a razão tôda peculiar da sua regência. E dela surgem realizações que se podem chamar, sem dúvida de errar; de modelares.

Não vamos aqui nos deter em detalhes sôbre o programa. Diremos simplesmente, que todo êle teve uma realização primorosa não só pela dinâmica expressiva, pela grandiosidade das execuções, como pela precisão da orquestra, a certeza das suas entradas, a harmonia do conjunto, a afinação inatacável, a disciplina a mais perfeita, movendo-se tôda aquela massa sonora e aquelas dezenas de homens, como se fôssem um só instrumento, uma só personalidade, uma única sensibilidade.

A primeira parte constou do "Prólogo e Fuga" de Camargo Guarnieri, valorizando; de "Encounter" de Charles Turner e dessa página cheia de ficção, de expansão e de triunfante eloqüência que é o poêma sinfônico "Don Juan", de Richard Strauss, conduzida de maneira contagiante.

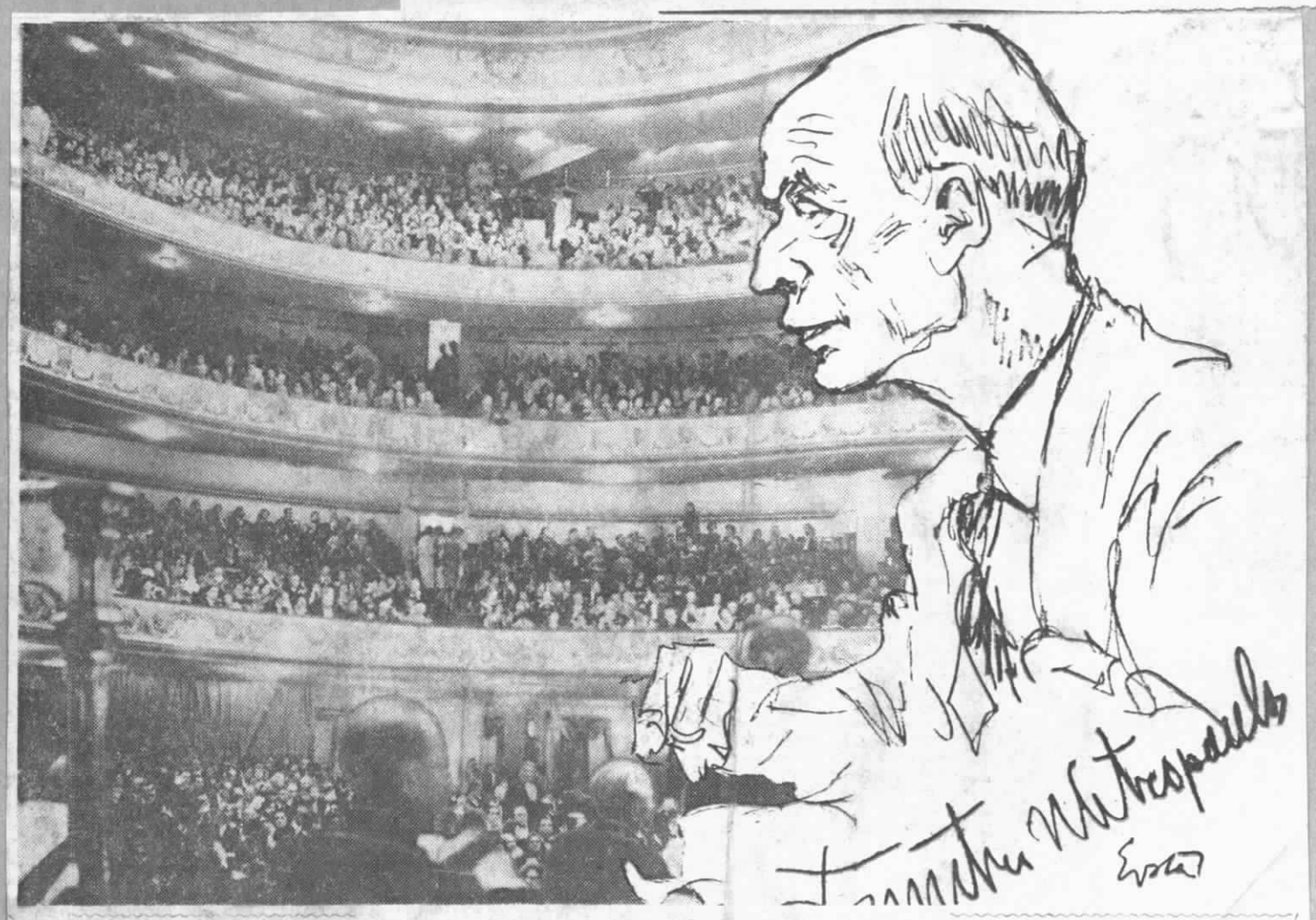
Entretanto, se nos fôsse permitido apontar a mais admirável execução num programa de tal estatura, não vacilaríamos quanto à "Sinfonia nº 5, em si bemol maior, opus 100", de Prokofieff.

Todos os meios de expressão foram então empregados para realçar como realçou, esta obra que mal tocada seria de uma insignificância a mais completa, tal o arroubo da concepção, as flutuações incertas do pensamento que a criou impregnando-a de uma côr pessoal.

Essa côr, no entanto, êsse arroubo, essas flutuações rebrilharam sob a batuta de Mitropoulos. O "Allegro marcato", sobretudo, foi um encanto pela maneira como foi traduzido.

Parece-nos que mais nada nos cumpre dizer senão que o público fêz ao regente e orquestra das maiores manifestações que temos presenciado, e como extra, foi então tocada, depois de um programa daquela ordem, a "Ouverture" da ópera "Fôrça do Destino", de Verdi, como jamais ouvimos.

D'OR



A ESTRÉIA DA FILARMÔNICA — Foi um dos mais expressivos acontecimentos culturais da cidade, nos últimos tempos, a estréia, ontem, da Orquestra Filarmônica de Nova York, que teve a regência do Maestro Dimitri Mitropoulos. Sob o título "Vive sem ajuda oficial a Filarmônica de Nova York", publicamos, na sexta página, uma reportagem e uma entrevista com o famoso condutor. No clichê acima, ao lado de uma fotografia feita ontem, no Municipal, em que aparece, no primeiro plano, à direita, Mitropoulos regendo, vê-se êste maestro num desenho de Epstein, especial para O GLOBO

Front page O GLOBO Rio 10 Junho

BRAZIL HERALD
June 11, 1958

New York Philharmonic's First Concert In Rio

By HANS A. HINRICHSEN

To describe events like the concert which the N. Y. Philharmonic Orchestra gave under its conductor Dimitri Mitropoulos two nights ago at the Municipal Theatre, one would like a little more time than is at the disposal of a journalist supposed to catch up with the news. A little more time to decide exactly which feature of Monday night's magic performance most took one's breath away — which piece of music played stood out most — finally, to reminisce a little with regard to other performances, by different orchestras, of some of the works played on Monday — not to make odious comparisons as to "levels of perfection," but to gain a clearer picture of the style of performance of the orchestras and the musical personalities of the conductors concerned. Since however I have not so much time at my disposal, I shall have to hasten to press with what is likely to become a disconnected jumble of enthusiastic raving.

First of all, a big Thank you to all the private and public bodies and individuals responsible for and connected with the arrangement of the tour which made this concert possible. On Monday night, last night, and again tonight at the Maracanãzinho Stadium, Rio finds itself at a milestone in the history of its concerts. It is having the living experience of a musical ensemble that future generations will read about with the same kind of reverent thrill which seizes contemporary music-lovers at the mention of the great names belonging to the classical past.

Monday's program consisted of the "Prologue and Fugue" by Brazil's Camargo Guarnieri, the "Encounter" by the American composer Turner, the "Don Juan" by Richard Strauss, and the 5th Symphony by Prokofieff. An encore was granted to the excited audience in the form of Verdi's "La forza del destino" overture.

Before the first notes of these works sounded, we heard the Brazilian and American National Anthems in a truly stirring rendering. During the latter Mr. Mitropoulos would sometimes let his arms sink as if saying to his musicians, "You do not need a Greek leader to play your own music", and then begin to conduct again carried away by the general fervour.

Guarnieri's work received a virtuoso interpretation in which the imperturbable assurance of the most complex rhythms and cross-rhythms was perhaps the most outstanding element. The Turner work by contrast felt much quieter, even in its moments of passion, supplication and confession. But the outmost brilliance was attained in the first half, by the "Don Juan", by Richard Strauss. From the first soaring powerful violin passage (rendered in exquisite unison) to the short coda in the minor key, which so tragically kills the ecstasy of Strauss' Nietzschean lover, orchestra and conductor were like one instrument swayed by the romantic spirit of this music — apart from each being a superlative virtuoso capable of carrying out to the letter the intentions of one of the most consummate virtuosi in the art of orchestral scoring.

As for the last work, Prokofieff's 5th Symphony, which took up the second half of the program, listening to it on Monday confirmed once again my growing conviction that this work is going to "last" — that it will remain on the repertoire of the great orchestras even if the Russian's other orchestra works should fall into neglect. It speaks with a seriousness and grandeur which this master of parody of styles and sentiments does not usually pour into his musical moulds. The almost stationary but irresistible force of the measured first movement, the "suggestion diabolique" of the scherzo, the searing sorrow of the third movement together prepare the last movement, in the final indescribable climax of which they culminate. A truly wonderful note on which to end such a concert.

* * *

After a successful tour of Brazil and other Latin American countries, the New York Philharmonic Orchestra, under the direction of co-conductors Dimitri Mitropoulos and Leonard Bernstein, is leaving Rio de Janeiro early Thursday on three special Pan American World Airways Clippers for Mexico City.

One of the three special Clippers is a cargo plane carrying eight tons of equipment including musical instruments valued at U. S. $173,000. One of the 31 violins is a $25,000 Stradivarious dating back to 1716.

The orchestra's 117 musicians and administrative personnel will proceed to Galeao International Airport immediately after their final concert at Rio's Maracanãzinho stadium Wednesday night (June 11) The Clippers will take off at short intervals between midnight and 1 a. m. Thursday.

Besides the Stradivarius violin, called "Baron Wittgenstein," and its two bows valued at $1.500-dollars, the famous orchestra's equipment includes 30 other valuable violins, 11 violas, 11 cellos, nine bass violins, and wind, brass and percussion instruments, including a "lion's rear."

All this equipment and accessories are packed in 111 trunks.

The New York Philharmonic Orchestra's series of concerts in Brazil include one in Porto Alegre, three in São Paulo and three in Rio.

From JUN 11 1958
TIMES
New York, N. Y.

RIO CONCERT LED BY MITROPOULOS

Philharmonic Gets Standing Ovations at First Program in Brazilian Capital

Special to The New York Times.

RIO DE JANEIRO, June 10 —Dimitri Mitropoulos and the New York Philharmonic received standing ovations from the Brazilian audience that filled Rio de Janeiro's Municipal Theatre last night at the orchestra's first concert here.

The first ovation came at the end of the first half of the program, after the orchestra had played a composition by the Brazilian composer Camargo Guarnieri, "Encounter" by the United States composer Charles Turner and Richard Strauss' "Don Juan." Mr. Mitropoulos had to return several times to the podium for the bows before the audience finally filed out for the intermission.

The second part of the program, devoted to Prokofieff's Fifth Symphony, brought even louder cheers and applause, and Mr. Mitropoulos had to return to conduct an encore, Dukas' "The Sorcerer's Apprentice."

The music critics of Rio de Janeiro's newspapers were unanimous this morning in praising the Philharmonic and Mr. Mitropoulos. In Correio de Manha, Enrico Nogueira da Franca wrote that the concert was "one of the great historic nights of the Municipal Theatre" and that "since we were visited by the N. B. C. Symphony with Toscanini many years ago, yesterday was the most beautiful symphonic night we have had at the Municipal Theatre."

The concert was televised. The audience at the theatre included Assistant Secretary of State for Inter-American Affairs Roy R. Rubottom Jr., who is on a visit here; United States Ambassador Ellis O. Briggs, high Government officials and foreign diplomats.

Tonight Mr. Mitropoulos is conducting a second concert at the Municipal Theatre and tomorrow Leonard Bernstein will lead the Philharmonic in a "popular concert" at the big Maracanazinho Basketball Stadium.

CONSAGRADORA A VIAGEM ARTÍSTICA DA ORQUESTRA FILARMÔNICA DE NOVA YORK

«Diário de Notícias» Colhe as Impressões de Dimitri Mitropoulos

A influência de Busoni sôbre a sua carreira — Desistiu de ser compositor para ser regente — Não tem predileções quanto às partituras — Sòmente homens no famoso conjunto — As mulheres têm complicações de amizades e outras mais... — Orquestra mantida pelo povo, como tôdas as demais da Norte-América — Admiração pelos nossos compositores — Encantado com o público latino-americano.

ANTES de se apresentar ao público numerosíssimo que superlotou o Teatro Municipal para assistir à estréia da Orquestra Filarmônica de Nova York, Dimitri Mitropoulos, seu regente titular, concedeu-nos uma entrevista em que cavalheirescamente respondeu às perguntas que lhe fizemos acêrca de sua vida artística e das impressões que têm pontilhado a sua longa carreira de um dos maiores regentes da atualidade. Revelou Mitropoulos que não pensava em ser regente: «Minha primeira idéia era ser compositor», disse. E prosseguiu: «Foi Ferrucio Busoni que me fêz mudar de pensamento. Nossa primeira entrevista durou da manhã à noite. Quando acabamos de conversar eu me havia decidido a ser regente. Creio que fiz bem. Jamais eu poderia condensar numa composição tudo o que me vai n'alma. Se tivesse me dedicado à composição talvez não passasse de um incompreendido. Como regente, porém, transmito e resumo, sob as ordens da minha batuta, êsse mundo de emoções que representam tôdas as partituras desde os mais antigos aos mais modernos mestres».

Mitropoulos, apesar da sua idade (62 anos) é de um dinamismo admirável. Chegou, há pouco tempo, a dar nove concertos numa só semana. E prova disso também é a sua presente temporada na América Latina, realizando concertos diários e viajando de um lado para outro com a maior disposição física e espiritual.

Perguntamos-lhe como é feita a admissão na grande orquestra que dirige desde 1950 e da qual está para se afastar entregando a sua liderança a Leonard Bernstein.

— O músico candidato faz uma audição, sendo admitido ou recusado conforme seus méritos. Não há proteção de nenhuma espécie. Qualquer pequena transigência no julgamento do candidato seria prejudicial à Orquestra, respondeu.

— Quantos elementos femininos figuram na orquestra?

— Nenhum. A participação feminina criaria problemas num conjunto que se desloca freqüentemente para diversas cidades e países. A direção da orquestra prefere que a orquestra volte com o mesmo número de executantes que iniciam as excursões. Onde há mulher, há complicações de amizade e outras...

— Quais os compositores preferidos do maestro?

— O regente deve gostar de todos os compositores, transmitir tôdas as obras ao público sem interferência de suas predileções pessoais.

— Qual foi a maior emoção de sua vida?

— Tive muitas, mas, das maiores está sendo esta excursão à América do Sul. Público entusiasta e culto.

MITROPOULOS E OS COMPOSITORES PATRICIOS

— Que acha da música brasileira? — indagamos.

— Admiro-a através de Villa-Lôbos, que é uma figura de valor universal; de Eleazar de Carvalho, regente muito apreciado nos Estados Unidos; do compositor Camargo Guarnieri; de Francisco Mignone e outros. Regi Villa-Lôbos pela primeira vez em Veneza, em 1937, e, juntamente com Chavez, o coloco entre os primeiros da América.

— Sua opinião sôbre os maiores compositores da atualidade?

— Entre os vivos: Stravinsky, Hindemith, Milhaud, disse de maneira positiva o maestro.

— Sua opinião sôbre Gian Carlo Menotti?

— Trata-se de um artista especializado em teatro. Seria uma injustiça compará-lo a compositores sinfônicos, pois dentro do rigor estético dêsse gênero (sinfônico) sua música não seria de primeira classe. Mas, no ambiente da música para teatro, Menotti é grande compositor.

— O que pensa sôbre o sistema do decafônico?

— Todo sistema é bom; depende de como é usado.

O QUE SE EXIGE DE UM REGENTE

— O regente deve reger de cor? Dispensar a partitura? Qual a sua opinião a respeito?

— O maestro é como um ator. Não se pode imaginar um ator que faça o «Hamlet» de Shakespeare com o livro sob os olhos... Os gestos dos maestros são importantes. Ele é que transmite tudo ao público. Não é cabotinismo o regente comportar-se como um ator. Mas, o conselho que dou aos meus discípulos é que êles não conduzam a orquestra de cor, antes de conhecerem cem por cento a partitura a executar. E, para dispensar a partitura nos concertos, o regente deve ser 200 por cento seguro e 300 por cento honesto.

COMO VIVE A FILARMÔNICA DE NOVA YORK

— A Orquestra Filarmônica é autofinanciada ou recebe subvenções do govêrno?

— Possuem os Estados Unidos 30 grandes e excelentes orquestras. Nenhuma é subvencionada pelo govêrno. São mantidas por pessoas que pensam que uma cidade que não tem uma boa orquestra não é uma cidade civilizada. A iniciativa é, pois, particular. (Esta excursão à América Latina, todavia, é patrocinada pelo Estado).

— Qual o orçamento anual da Orquestra Filarmônica? Poderá nos informar?

— Um milhão e 500 mil dólares por ano.

— Há «deficit»?

— Sim. O «deficit» anual é de mais ou menos 200 mil dólares.

— Do total, quanto fica com a orquestra?

— A Filarmônica recolhe 75 por cento por ano com concertos, gravações, televisão. Para compensar o «deficit», pessoas remetem contribuições pelo Correio, a partir de um dólar. Na cidade existe uma Sociedade de Amigos da Orquestra Filarmônica que consegue dinheiro para equilibrar o orçamento.

A revelação admirável nos levou a outras perguntas:

— Há muitos latinos na orquestra?

— Temos músicos de várias nacionalidades. O principal é que êles pertençam ao Sindicato de Músicos.



Maestro Dmitri Mitropoulus.

AS DUAS PAIXÕES DO MAESTRO

— O maestro gosta de ópera? arriscamos.

— A ópera me distrai... Sou um homem privilegiado, pois tenho duas amantes: a música sinfônica e a de ópera...

— Que pensa da música «concreta»?

— E' algo de parecido com o amor por correspondência... Essa música não necessita de regente, mas de um policia de tráfego de sonoridade. O que me desagrada é que não sou útil numa música dêsse gênero... Mas, ela me interessa, pois mais tarde se provará que surgiu no momento em que devia surgir.

UM POUCO DE POLITICA COM RESPOSTAS EVASIVAS...

— Que acha de De Gaulle?, foi a nossa pergunta talvez indiscreta.

— Se uso esta comenda da Legião de Honra, eu a ganhei do Instituto Acadêmico de França por meus serviços culturais, e não por politica. Grau oficial. O maestro Bruno Walter também recebeu a Legião de Honra.

E Mitropoulos saiu às pressas para os últimos retoques da estréia.

Diario de Notícias Rio 10 Jun 58

A MUSICA A SERVIÇO DA BOA VIZINHANÇA

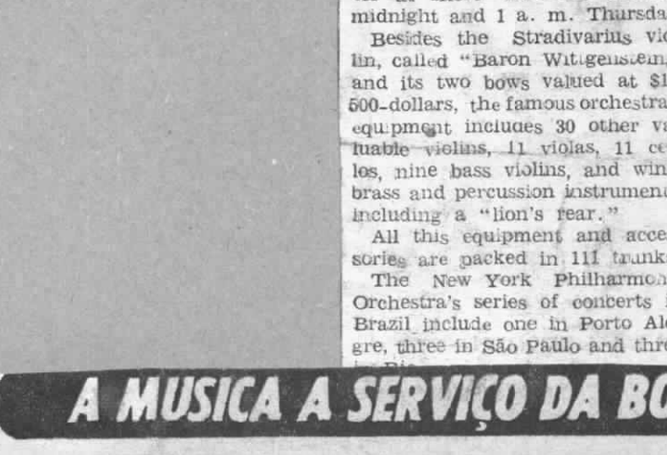
SÃO PAULO, BRASIL 6-15 1958
Folha da Manhã

DARA BEM SERVIR a causa da boa vizinhança entre os povos a musica é incontestavelmente a embaixatriz mais credenciada; a mais indicada para levar a bom termo tão importante missão diplomatica. Principalmente quando a musica nos chega representada por uma orquestra da categoria da Filarmonica de Nova York, e se faz ouvir sob a batuta de um regente da excepcional envergadura de um Dimitri Mitropoulus.

Não é de estranhar portanto tenha se imposto como qualquer coisa de inesquecivel a breve temporada realizada no Teatro Municipal pela Orquestra Filarmonica de Nova York. Seus concertos constituiram memoravel acontecimento artistico que os aficionados da musica erudita souberam prestigiar devidamente superlotando as as dependencias do principal teatro da cidade, expandindo sua admiração, seu enlevo e seu entusiasmo através de prolongada, extraordinaria ovação.

Na noite da segunda apresentação da notavel orquestra, em seguida ao concerto, a Filarmonica de Nova York, na pessoa do seu magistral condutor Dimitri Mitropoulus, foi homenageada pelo famoso maestro patricio Eleazar de Carvalho, e por sua esposa, a pianista Jocy de Carvalho, com uma elegantissima recepção levada a efeito na residencia do casal Jandira-Jaime Carvalho de Oliveira

Em torno da figura simpatica e cordial de Mitropoulus os anfitriões reuniram artistas, gente da sociedade, representantes da colonia norte-americana aqui radicada. Pudemos registrar as seguintes presenças: sra. e sr. Richard Butrick, consul geral dos Estados Unidos em São Paulo, sra. e sr. Paulo Le Mintier de Lehélec, consul geral da França, sra. e sr. Luiz Medici sra. e sr. Armando Simone Pereira, sra. e sr. Adalberto Ferreira do Vale, sra. Antonieta Rudge, sra. Dinorá de Carvalho e o sr. José Muricy, sra. Lenita Ribeiro, sra. e sr. Luiz Otavio Novais Pinto, sra. Lygia Ferreira Lopes, sr. Bernardo Segall, sra e sr. Sebastião Portugal Gouveia, sra. e sr. José Armando Araujo de Almeida, sra. e sr. Dwight Herrik, sr. Herbert Levy, sra. e sr. Julio Cruz Lima, sra. e sr. Dante Viggiani, sra. Celia Pereira Barreto, sra. e sr. José Infante Vieira, sr. Haydée Lee, sra. e sr. Marcelo Khiel, sra. Evangelina de Matos Sounis, sr. Christine Stavrache, sr. Ruy Toledo Leite, sra. Stella Assumpção, sra. Odete Faria, sr. John Wort, srta Sonia Muniz, sra. Joyce Lara Campos, sr. Silas Egman.



O homenageado, maestro Dimitri Mitropoulos e da. Nenê Medici



Dois grandes maestros trocam impressões: Eleazar de Carvalho e Dimitri Mitropoulos

Homenagem ao maestro Dimitri Mitropoulos

O maestro e a sra. Eleazar de Carvalho receberam para uma elegante ceia na av. Euzebio Matoso, em honra do maestro Dimitri Mitropoulos que, com sua batuta conduziu em São Paulo a Filarmonica de Nova York. Entre os convidados estavam o deputado e a sra. Herbert Levy, sr. Rui de Toledo Leite, da. Ester Assunção, o pianista Bernardo Segall, da. Haydée Lee, sr. John Wort, sr. Silas Egman, srta. Celia Pereira Barreto, sr. e sra. José Afonso Araujo Correia, da. Helena Rudge Miller, sr. e sra. Armando Simone Pereira, sr. e sra. Dante Viggiani, sr. e sra. Sebastião Portugal Gouveia, da. Ligia Ferreira Lopes, da. Colita Kiehl, sr. e sra. Luis Medici, srta. Cristine Stavrache e sr. Wanderley Kampanhan.



O regente Dimitri Mitropoulos entre as sras. Jandira Carvalho de Oliveira e Nenê Medicin.

DEPOIS DA VISITA DA FILARMONICA DE N.I.

Folha da Manhã 6-10-58

Ao fim de uma temporada brevissima, foi-se embora a Orquestra Filarmonica de Nova Iorque, Mitropoulos e seu celebre conjunto deixando atrás de si um rastro de simpatia e de popularidade. Os artistas norte-americanos, em sua rapida estada na cidade, provocaram as mais gratas impressões. Uma delas, à vista do extraordinario exito do concerto popular de sábado ultimo no Anhangabaú, é a receptividade do povo a iniciativas culturais e recreativas de alto nivel, o que de resto não surpreende ninguem. Mas sempre deveria servir de lembrete aos orgãos da administração publica, sobretudo o atual governo municipal, que por sinal inscreveu em sua plataforma um capitulo consagrado ao assunto e que, como tantos outros, se vem mostrando letra morta.

Mitropoulos Directs Today's Concert

By JAIME O'FARRILL L.

One of the many reasons for the success of the New York Philharmonic Symphony is due directly to the tremendously popular Greek-American director Dimitri Mitropoulos, who will direct the orchestra's second concert in Mexico this morning at the National Auditorum.

This morning's concert, which is scheduled to get underway at 11 o'clock in the Paseo de la Reforma auditorium, includes the Overture Der Freishnetz by Weber, Beethoven's Symphony No. 2 in D minor, Opus 36, Schoenberg's Noche Transfigurada, Opus 4 for stringed instruments and Samuel Barber's Meditation and Dance of the Vengeance of Medea, Opus 23-A.

Mitropoulos' brilliant reputation in Europe gave him a running start in the United States, where he made his debut with the Bostom Symphony in 1936. From 1937 until the spring of 1949 he centered his activities around the Middle West, but his direction of the Minneapolis Symphony and various guest appearances around the U. S. soon gave him a coast-to-coast following.

During the 1940-41 season he appeared for first time with the New York Philharmonic. In the following years he augmented his popularity with regular appearances as director of the Philharmonic and in 1950 he was named director of the group for the 50-51 season. He served as director from 1951 until 1957. During the past season in New York he shared the director's duties with Leonard Bernstein, who last night directed the Symphony in its Bellas Artes performance.

Mitropoulos was born in Athens in 1896 and underwent his first musical studies in the Athens Conservatory. He later continued under the direction of Ferrucio Busoni in Berlin. He spent several years as head director of the Athens Symphony, but found it difficult to hold himself to one field of music, also being a piano virtuoso and a highly talented composer. His first orchestra direction experience proved both to Mitropoulos and to his teacherst hat this was the field to which he should devote his abilities.

He's recognized the world over as a leading interpreter of the classics, besides being a champion of the modern composers. Thanks to his interest and devotiion, many modern works have found almost instant receival and praise.

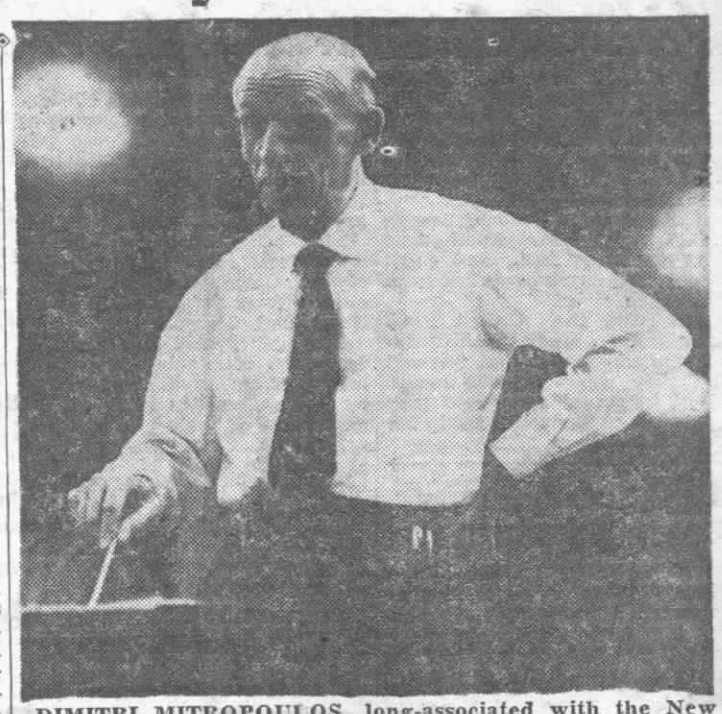
His operas presented in concerts with the Philharmonic, which include Strauss' Elektra, the Spanish Hour by Ravel Wozzeck by Berg and Milhaud's Christophe Colombe, have proven to be outstanding musical events in New York City. Recently Mitropoulos has presented the 10th Symphony for violin by Shostakovitch and the much-discussed concert for orchestra and jazz band by Libermann, as well as numerous works by United States-born composers.

Opera lovers in the U. S. had their first opportunity to hear Mitropoulos in the 1954-55 season when he directed the orchestra of the Metropolitan Opera House. Among the operas he has directed are Salome, A Masquerade Ball, Tosca, Boris Godunov, Madame Butterfly, Manuon Lescaut and world prepremier of Barber's Vanessa.

In August of 1951 Mitropulos directed a series of concerts with the Philharmonic at the Edinburgh Festival, which was the first time a U. S. orchestra appeared in an international music festival. In 1955 he returned with the Philharmonic for another series in Edinburgh.

In Italy, where he is in constant demand both for opera and concert performances, he was a musical sensation with his presentations of Elektra, Wozzeck, the Force of Destiny and Girl of the Golden West.

He last appeared in Germany in 1954 and in 1932 made his Austrian debut. Mitropoulos won unanimous acclaim for his work in Munich, Cologne, Salzburgh and Vienna. He also handled a series of concerts by the Vienna Philharmonic.



DIMITRI MITROPOULOS, long-associated with the New York Philharmonic Symphony Orchestra, this morning will take the podium when the world-famed orchestra presents its second concert in Mexico at the National Auditorium on the Paseo de la Reforma. The concert begins at 11 a.m.

Novedades Méx. City 13-Jun.

PENTAGRAMA MUSICAL

Por Jaime O'FARRILL L.

DIMITRI MITROPOULOS CON LA FILARMONICA DE NUEVA YORK, EL DOMINGO 15

Dimitri Mitropoulos nació en Grecia y es ciudadano norteamericano. Una reputación brillante en Europa precedió su debut en los Estados Unidos en 1936 con la Sinfónica de Boston. Desde 1937 hasta la primavera de 1949, sus actividades se concentraron en la región del Medio Oeste; fue director musical de la Sinfónica de Minneápolis, pero sus giras con esta orquesta y sus frecuentes actuaciones con otras orquestas importantes pronto le aseguraron el favor de un público devoto que se extendía de costa a costa.

Durante la temporada de 1940-41 se presentó por primera vez con la Filarmónica de Nueva York. En los años subsiguientes, aumentó su reputación musical y su popularidad al presentarse regularmente con dicha orquesta. Fue nombrado director de la orquesta en la temporada de 1950-51, y director musical desde la temporada de 1951-52 hasta la de 1956-57. En la de 1957-58 compartió con Leonard Bernstein los deberes inherentes al director en propiedad.

Dimitri Mitropoulos nació en Atenas el 18 de febrero de 1896; hizo sus primeros estudios en el conservatorio de su ciudad natal, y después con Ferrucio Busoni en Berlín. Durante algunos años estuvo al frente de la Sinfónica de Atenas como director en propiedad. Con grandes dotes de pianista virtuoso y compositor de gran talento, le resultaba difícil al comienzo de su carrera entregarse por entero a una sola actividad. Pero con su primera experiencia como director de orquesta, se dio cuenta que había dado con su verdadera vocación.

Dimitri Mitropoulos es bien conocido con un gran intérprete de los clásicos, además de ser un convencido paladín de los compositores modernos. Gracias a su interés y devoción, muchas obras modernas importantes han encontrado acogida. Sus óperas presentadas en conciertos con la Filarmónica e incluyendo la Elektra de Strauss, La Hora Española de Ravel, Wozzeck de Berg y Christophe Colombe de Milhaud, han resultado grandes acontecimientos musicales. En los últimos años, presentó por primera vez en Nueva York la Décima Sinfonía y concierto para violín de Shostakovitch, el debatido concierto para orquesta y banda de jazz de Libermann, así como obras de un gran número de compositores norteamericanos. En reconocimiento de su empeño en favor de la música, recibió en octubre de 1957 una mención honorífica del Consejo Nacional de Música.

Los amantes de la ópera en los Estados Unidos tuvieron su primera oportunidad de poder escuchar a Mitropoulos en el Metropolitan Opera House de Nueva York, cuando hizo su debut en la temporada de 1954-55. Entre las óperas que ha dirigido se cuentan Salomé, Un Baile de Máscaras, Tosca, Boris Godunov, Carmen, Madame Butterfy, Manúon Lescaut y Las Walkirias. Dirigió Eugene Onegin en la función inaugural de esta temporada, y más tarde, la premiere mundial de Vanessa, de Samuel Barber.

En agosto de 1951, Mitropoulos, dirigió una serie de conciertos con la Filarmónica en el Festival de Edimburgo, siendo la primera vez que una orquesta de los Estados Unidos se presentó en dicho festival internacional. En 1955, volvió con la mencionada Filarmónica para dirigir otros conciertos en ese festival.

En Italia, donde está en demanda constante tanto para ópera como para conciertos, fue una sensación musical con sus presentaciones de Elektra, Wozzeck, La Fuerza del Destino y La Muchacha del Dorado Oeste.

En Alemania dirigió en 1954 y en Austria por primera vez en 1932, con un éxito grandioso en Munich, Colonia, Salzburgo y Viena. Don Giovanni en Salzburgo, y Manón Lescaut en Viena. También dirigió una serie de conciertos en la Filarmónica de Viena en Salzburgo, Viena y Venecia. En Estados Unidos le escucha un público siempre en aumento.

FILARMONICA DE NUEVA YORK
...TRANSMISION EXCLUSIVA...



Dimitri Mitropoulos

X.E.R.C.N. 1110 Kcs.

Estación Piloto de RADIO CADENA NACIONAL

Y sus principales afiliadas en la República TRANSMITIRAN EN EXCLUSIVA los únicos Conciertos en México de la:

"FILARMONICA DE NUEVA YORK"

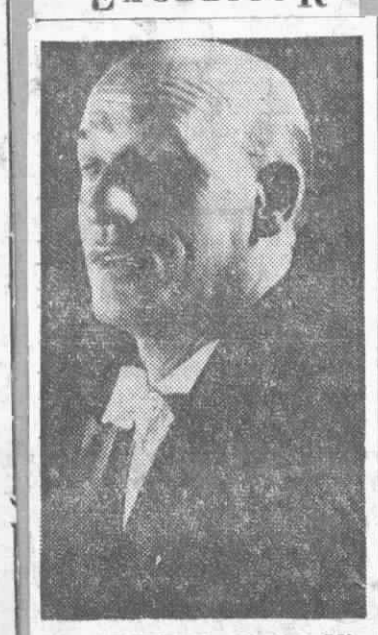
(Comentarista) "CRISTIAN CABALLERO"

Sábado 14 de Junio
A LAS 21 HORAS
DESDE EL
Palacio de Bellas Artes

RCN

Domingo 15 de Junio
A LAS 11 HORAS
DESDE EL
"Auditorio Nacional"

Méx. City 6-13-58 EXCELSIOR



EL MAESTRO Dimitri Mitropoulos, director de la orquesta Filarmónica de Nueva York, iniciará mañana su serie de conciertos en México. Las grabaciones que ha realizado en la babel de hierro, serán distribuídas en nuestro país por la firma "Columbia".

El Universal Méxco City 6/13/58



LOS DISTINGUIDOS directores Dimitri Mitropoulos y Leonard Bernstein, de la Orquesta Filarmónica de Nueva York, consideran el medio musical mexicano como uno de los más importantes de Hispanoamérica, no solamente por lo numeroso y entusiasta del público, sino por la trascendental labor creadora de compositores tales como Chávez, Revueltas, Galindo y otros.

EXCELSIOR MEXICO CITY

June 14, 1958

México fue Calificado Como Paraíso de Artistas por L. Bernstein y Mitropoulos



LOS DIRECTORES de la Filarmónica de Nueva York, señores Dimitri Mitropoulos y Leonard Bernstein (en segundo y tercer lugar, de i. a d.) en los momentos de llegar procedentes de Río de Janeiro, en un avión especial de la Pan American. Al extremo derecho, aparece el agregado cultural a la embajada de Estados Unidos, señor Jacob Canter.



DURANTE LA CONFERENCIA de prensa que ayer ofrecieron los directores de la Filarmónica de Nueva York, que debutará esta noche en Bellas Artes, fue captada esta gráfica, en la que aparecen, de izquierda a derecha, el señor Jacob Canter, agregado cultural a la embajada norteamericana, y los directores Dimitri Mitropoulos y Leonard Bernstein.

Leonard Bernstein y Dimitri Mitropoulos, directores que hoy y mañana podrá admirar México al frente de la famosa Filarmónica de Nueva York, expresaron ayer su admiración hacia nuestro país, al que calificaron de verdadero paraíso para los artistas.

Bernstein que debutó como director de la Filarmónica cuando tenía 25 años de edad, dijo que siempre ha tenido gran interés por el movimiento musical en México, por su paralelo con el de Estados Unidos, especialmente en el aspecto folklórico apoyado en la técnica europea. Así, encuentra semejanzas entre Chávez y Copland, Revueltas y Bowles, Blas Galindo y Morton Gould.

El maestro, considerado como el más versátil en la escena musical de Estados Unidos, fue llamado en un tiempo "el niño prodigio" y ayer cuando se le hizo notar esto, dijo en forma humorística, que desecha el título porque ya casi tiene 40 años.

El próximo otoño asumirá la dirección musical como titular de la Filarmónica de Nueva York, la organización sinfónica más antigua de Estados Unidos y una de las cinco más antiguas del mundo.

Sobre la importancia de este hecho, el maestro Dimitri Mitropoulos señaló que será la primera vez en Estados Unidos que un conjunto musical no tiene que importar un director de Europa ya que Bernstein nació y se educó ahí, lo que demuestra la solidez de la cultura musical de la Unión Americana.

Y en la mente del joven director de la Filarmónica, Bernstein cuyos conciertos son escuchados por 15 millones de personas todos los meses al través de la cadena radial de la CBS, bullen muchos proyectos para el futuro.

Bernstein dijo que espera hacer una programación distinta, especial, para ligar cada programa a fin de que al terminar cada temporada se haya podido tener un escenario completo de la música.

Para ello hace estudios especiales de los músicos norteamericanos y planea no sólo tocar desde los más antiguos sino hasta los más jóvenes y hará festivales de cada autor, en sus fechas conmemorativas.

Sólo se enfrenta a un problema. La Filarmónica está a punto de quedarse sin sede cuando menos durante un año ya que se planea demoler el Carnegie Hall, en donde desde 1892 ha ofrecido 6 mil conciertos, pues se proyecta construir ahí un gran Centro Artístico Musical cuyo costo será de unos 200 millones de dólares (2,500 millones de pesos).

Estima que esto será una fase sumamente importante pues estarán juntas la Filarmónica y la Metropolitan Opera House, que tendrán así oportunidad de aproximarse y estrechar la colaboración.

Sobre la música y su preferencia, él opina sencillamente que le gustan todos los buenos compositores y que no tiene predilección por ninguno.

Bernstein, casado con la actriz chilena Felicia Montealegre y padre de dos hijos, dirigió en México en 1951 y además su batuta ha conducido también las principales orquestas de Estados Unidos, Roma, Praga Londres, Budapest, Viena, Milán, Munich e Israel y fue el primer director nacido en Estados Unidos que dirigió en La Scala.

Dado que fue hace siete años cuando estuvo en México consideró difícil opinar sobre el movimiento cultural en México, los compositores, directores y músicos.

Pero señaló que en todos los países hay un gran desarrollo cultural con públicos que aman la música. Advirtió además que hay numerosas variedades de niveles culturales.

Dijo que hay un movimiento muy activo en todos los países. Citó a Perú y a Uruguay y a México, pero señaló que de aquí nada podía decir porque acababa de llegar. Acerca del sonido 13 de don Julián Carrillo dijo que ha leído algo sobre

Entre los escritos que [illegible]

NOVEDADES

EL MEJOR DIARIO DE MEXICO

★ MEXICO, D. F., LUNES 16 DE JUNIO DE 1958 ★

Magno Concierto de la Filarmónica Neoyorquina

Por ESPERANZA PULIDO

No solamente un encuentro internacional de boxeo puede colmar de público el espacioso Estadio Nacional: la Filarmónica de Nueva York logró un lleno casi completo para su segundo y último concierto de ayer por la mañana. Creemos que más de 8,000 almas escucharon a la orquesta máxima neoyorquina, dirigida esta vez por Mitropoulos.

Con este director greconorteamericano se palpa la voz de la experiencia y el saber. Su personal forma de dirigir (batuta baja y movimientos de gran economía) logra rendimientos de extrema eficiencia. Su arte es de aquellos que dejan su impronta indeleblemente en el seno de los conjuntos sinfónicos encomendados a su titular batuta, como sucedió con la de Minneápolis; como se palpa ahora con la de Nueva York, cuyo refinamiento actual es en gran parte obra suya.

Desde los primeros compases de la Obertura de Der Freischuetz, de Weber, se palpó la presencia del gran músico, conductor de huestes profesionales de primera, dóciles a su mando.

Escuchando la segunda obra del programa —la Sinfonía número dos de Beethoven— se preguntaba uno cuántas veces la habría ejecutado la orquesta desde su fundación, a mediados del siglo pasado. Cada generación de músicos debe haberle ensayado veintenas de veces. Llevan estos músicos en las venas todas las principales obras del repertorio clásico y romántico y entre las modernas muchas les son ya completamente familiares. Por tal razón, las ejecutan con una naturalidad inconcebible en orquestas jóvenes.

Mitropoulos decidió substituir La Noche Transfigurada de Schoenberg anunciada en el programa, con dos trozos sinfónicos de carácter más popular: el poema Don Juan, de Strauss y la Obertura de La Fuerza del Destino, de Verdi. La mayoría del público agradeció el cambio con entusiasmo.

La obra de Samuel Barber —Meditación y Danza de la Venganza de Medea— fue una prueba más de que los EE. UU. siguen produciendo excelentes compositores. El talento de Barber evoluciona a más y mejor. Esta su opus 23 A, aunque procedente de una obra ya decenaria, fue reorquestada por su autor en forma completamente nueva y novedosa. En la danza final, después de algunas páginas profundamente meditativas, parece que Medea baila una especie de **boogie** estilizado.

Como encore concedió Mitropoulos la Jota del Sombrero de Tres Picos, de Manuel de Falla, ejecutada con el fuego requerido.

Excelsior, Mexico City 16 June 58

Filarmónica de Nueva York

Por Freyre



Los distinguidos directores Leonard Bernstein y Dimitri Mitropoulos, que nos honran con su visita.

Mexico City 6/16/58

Excelsior

Magnífica Embajada del Arte

LA presentación, en el Teatro de Bellas Artes ante un número muy limitado de espectadores, en el Auditorio Nacional ante un público mucho más extenso, de la magnífica orquesta Filarmónica de Nueva York, fue un éxito clamoroso: el éxito que todos esperábamos de la incomparable embajada artística que, bajo el patrocinio del Departamento de Estado de Washington, acaba de cosechar palmas delirantes de los melómanos mexicanos.

El acontecimiento, valiosísimo desde el doble punto de vista del arte universal y de las relaciones interamericanas, fue deslucido, sin embargo, por un hecho censurable que revela imprevisión o simple descuido: los boletos de entrada para el primer concierto, que desde la víspera se dijo al público que se habían agotado, en muy buena parte quedaron en manos de revendedores, que en las últimas horas abusaron descarada y desmedidamente.

La cantidad de boletos con que hicieron su ilícito agosto esos ladrones —que así pueden y deben ser llamados—, excluye casi la posibilidad de que hayan sido adquiridos con apariencia de normalidad en las taquillas, e induce la sospecha de que deliberadamente fueron destinados a la reventa por un empleado del propio Instituto Nacional de Bellas Artes, con responsabilidad personal de alguno o algunos de sus altos funcionarios. Lo cual, por desagradable y escandaloso que pueda resultar, debe ser investigado, a efecto de que se señale a los culpables de ese atentado contra los intereses del público, contra la decencia y contra el decoro del propio gobierno.

EXCELSIOR JUNE 16

15,000 Personas Aplaudieron en el Auditórium a la Filarmónica de N. Y.

MEXICO City

El Acto de Ayer fue un Acontecimiento que no Tiene Precedentes en Nuestro País

Por PEDRO PABLO CAMARGO, reportero de EXCELSIOR

Cerca de quince mil almas tributaron ayer, en el Auditórium Nacional, un aplauso delirante, caluroso e ininterrumpido, a la Filarmónica de Nueva York, que anoche regresó a los Estados Unidos, después de una gira triunfal por 12 países de Hispanoamérica.

Durante su recorrido artístico, que duró 7 semanas, la Filarmónica de Nueva York dio 39 conciertos en 21 ciudades del Hemisferio, ante más de 200,000 espectadores.

El acto en nuestro Auditórium Nacional fue un acontecimiento sin precedentes en México, pues es la primera vez que debuta en un salón de es-

SIGUE EN LA PAGINA CINCO

Bernstein y Mitropoulos Sastisfechos de la Gira

Declaran que en Hispanoamérica Recibieron Muestras de Cariño

NUEVA YORK, 17 de junio. (AP) — Los directores norteamericanos de orquesta, Leonard Bernstein y Dimitri Mitropoulos elogiaron hoy el sensacional recibimiento de que tanto ellos como la Orquesta Filarmónica de Nueva York fueron objeto durante su gira de siete semanas por doce países sudamericanos, y dijeron que los Estados Unidos deberían invertir mayores sumas en obras culturales de esa índole.

"El gobierno de los Estados Unidos no se ha percatado todavía de la tremenda importancia ni del valor de propaganda que tiene la música —dijo Mitropoulos—. Los rusos, por otra parte, le están sacando el mayor partido posible".

Los dos directores, que ofrecieron 39 conciertos en 21 ciudades, declararon en una entrevista de prensa que no advirtieron la menor señal de animosidad del pueblo iberoamericano hacia la orquesta.

"Hubo sólo cordialidad y entusiasmo entre nosotros y la gente de todos los lugares donde actuamos, dijo Bernstein".

La orquesta dio conciertos en ciudades como Lima y Caracas, donde sólo unos días antes se había apedreado y escupido al vicepresidente de los Estados Unidos, Richard Nixon.

"La diferencia consistió —dijo Bernstein— en que aportábamos bondad y amor, en tanto que el objeto del viaje de Nixon fue el de corregir un concepto erróneo. Pero la música es algo que los iberoamericanos comprenden. Las tarifas y el comercio son necesarios, pero no gratos. Cuando se vio claramente que la tarea de Nixon no representaba en concreto una nueva política, el pueblo lo resintió".

"EXCELSIOR"
18 June.

Diario Com. & Ind 6-12-58



FILARMONICA DE NOVA YORK EM SÃO PAULO — Conforme era esperado repercutiu favoravelmente a apresentação da Orquestra Filarmonica de Nova York que cumprindo um programa de ambito cultural efetuou varias apresentações em nossa Capital. No cliche aspecto do desembarque do Super Constellation Intercontinental de Luxo da VARIG que transportou a numerosa caravana composta de nada menos que 110 musicos.

(Both sides)

15,000 Personas Apludieron en el Auditórium a la Filarmónica de N. Y.

Sigue de la primera plana

pectáculos distinto a los teatros de concierto tradicionales.

No cabía una sola persona más en el auditorio, que estaba atestado de gente desde la platea hasta las últimas galerías. Todos estaban ansiosos de escuchar a la orquesta que ha arrancado vibrantes ovaciones en diferentes países del mundo, por sus brillantes actuaciones musicales.

UN ESPECTACULO LLENO DE FERVOR

A las 11:15 de la mañana, exactamente, hizo su aparición el director de la Filarmónica, Dimitri Mitropoulous (nació en Grecia y se nacionalizó en Estados Unidos), de regular estatura, delgado, vestido con saco negro y pantalón a rayas. Su ascenso al podio arrancó la primera salva de aplausos, que fue súbitamente cortada por el comienzo de la Obertura **Der Freischuetz**, de Carl María von Weber. Quizás muchos de los espectadores esperaban ver un director de alborotada melena; pero no fue así. Mitropoulus (con 63 años de edad), es un director de movimientos suaves y rápidos y también de pocos cabellos en la cabeza.

Ni un solo ruido se oía dentro del recinto. La gente procuraba contener la respiración para no perder una sola nota del concierto ni un solo movimiento del director. Un camarógrafo que se atrevió a poner en marcha la cuerda de su filmadora, fue rápidamente acallado por los "¡sshh!"...

Nosotros ocupamos un lugar, —el 113— en la luneta central. Para conseguir el boleto, días antes, nos tocó batallar. Desde ese lugar, el espectáculo era este: sobre la plataforma, cerca de 103 músicos de la Filarmónica, cada uno en su asiento, y con ternos de diferentes colores, pegados a sus partituras, interpretaban el concierto, con sus diferentes instrumentos: violines (los más numerosos), violas, chelos, contrabajos, flautas, el picolo, el corno inglés, los oboes, los clarinetes, los fagots, los cornos, las trompetas, los trombones, el piano, las arpas. Detrás de los instrumentos de viento, los aparatos de percusión. Saul Goodman era uno de los músicos que más se agitaba al tocar sus timbales: las manos arriba, abajo, a los lados, con gran agilidad, hacia que el suspenso fuera más emocionante.

Detrás de nuestro asiento, hacia todas direcciones, los miles de personas que asistieron. El auditorio era un enjambre humano.

NUEVAS OBRAS EN EL PROGRAMA

Alrededor de 15 minutos duró la interpretación de la obertura de **Der Freischuetz.** Al concluir, largos aplausos resonaron por doquier. Los oyentes, puestos en pie, batieron las manos sin cesar. El comienzo de la Sinfonía No. 2 en Re Mayor, Opus 36, de Beethoven, volvio a acallar las ovaciones del público. Primero, el **adagio molto;** luego el **allegro con brio;** más adelante, el **larguetto** y, finalmente, el **allegro molto**, aumentan la emoción. Y así termina la primera parte del concierto —el segundo— presentado por la Filarmónica, bajo el patrocinio de la Dirección de Bellas Artes y en colaboración con el Programa Cultural de los Estados Unidos y The American National Theatre and Academy.

Todavía en el intermedio hubo de entrar más gente. Parte subió hasta las galerías y otra se quedó en los pasillos.

Y nuevamente Mitropoulus, el director serio, con cabeza en forma de águila, vuelve a mover la batuta desde el podio: empieza el "Don Juan" de Strauss.

La segunda parte del programa fue modificada, debido a imperfecciones en la acústica del Auditorio. "La Noche Transfigurada" del músico vienés Arnold Schoenberg, para instrumentos de cuerda, fue cambiada por el "Don Juan", de Strauss, y por "La Forza del Destino", de Giuseppe Verdi. Es en la segunda parte, pues, cuando los acordes retumbaban con mayor fuerza. Los instrumentos de viento se combinan con los de cuerda, produciendo más sonoridad. La interpretación de estas obras musicales provocó júbilo en el público.

Al concluir el concierto, las ovaciones se hicieron interminables. Una y otra vez, las personas, incorporadas de sus asientos, movían sin cesar sus manos. El director de la Filarmónica subía, bajaba, salía y volvía a entrar. Los músicos se levantaban una y otra vez de sus asientos a la indicación del director. El público pedía el **encore.**

Y el **encore,** con el cual terminan los grandes conciertos, resonó por fin. Esta vez, con la interpretación del último movimiento (finale) de "El Sombrero de Tres Picos", de Manuel de Falla. Las castañuelas se sacudían sin cesar. Y luego, con un acorde, en seco, que dejó atónitas a las gentes, finalizó el concierto. Nuevamente, los aplausos, los interminables aplausos...

LO QUE SUCEDE TRAS DE LOS BASTIDORES

En medio de los vitores y los "bravos", la orquesta abandonó el escenario.

Tras de los bastidores había también algarabía. Allí estábamos situados y vimos entrar a Mitropoulus, que se limpiaba el sudor de su amplia frente. Le preguntamos que cómo se sentía, y lacónicamente nos contestó: "Estoy muy emocionado... No puedo hacer declaraciones... Ahora me iré a almorzar..."

¿Quiere darnos su opinión sobre este concierto? El, mientras estampa su autógrafo en un libreto, dice que no acostumbraba conceder declaraciones.

La confusión detrás de los bastidores aumenta. Muchas personas quieren conocer y saludar al director de la Filarmónica y a los músicos. Se trepan al escenario, lo abrazan y luego se van. Presurosos, los músicos empacan y se van. Y Mitropoulus también se marcha en un "Cadillac" negro.

Lo seguimos hasta el hotel Reforma. Allí nos encontramos al director Leonard Bernstein, el notable músico norteamericano que apenas llega a los 39 años. "Estoy descansando —nos dijo— y en la tarde iré a los toros..."

En la Filarmónica hay un músico de la República Dominicana, a quien no pudimos entrevistar. Es el único hispanoamericano de la orquesta. Los demás son estadunidenses, generalmente de descendencia europea.

Nos encontramos, también, al gran maestro mexicano Carlos Chávez, quien visiblemente emocionado, nos dice: "Este concierto ha sido magnífico. Para mí ha sido uno de los momentos más gratos de mi vida el haber podido asistir a esta fiesta del espíritu".

SIGUE EN LA PAGINA DIEZ

New York Philharmonic Gives 2nd, Final Performance Here

An approximate 16,000 people paid clamorous tribute to the visiting New York Philharmonic Orchestra yesterday on its second and final appearance in Mexico.

Dimitri Mitropoulos directed yesterday's memorable performance at the National Auditorium, following a Saturday night concert conducted by Leonard Bernstein at the Palace of Fine Arts.

A strong accent on contemporary works marked the first, and to a lesser degree the second performance. This seeming preference for the modern and atonal over the classic media would possibly have dimmed the events' significance had the concerts been programmed by a less artistic ensemble.

Under Mitropoulis's dynamic baton, the works of De Falla and the North American composer Samuel Barber became living, pulsating things to follow up interpretations of Weber and Beethoven with a most esthetically logical and emotive finale.

Yesterday's concert opened with Weber's Overture Der Freischuetz, an inimitable interpretation of Beethoven's ...phony No. 2 in D Major, ... Strauss' "Don Juan"; ... Meditation and ...he Vengeance of ... overture to "La Fuerza del Destino" by Verdi and as an encore De Falla's "Three Cornered Hat."

Vacationers from Gotham, where Carnegie Hall's aura of musical grandeur has perhaps become a routine phenomenon, may have registered but mild surprise on hearing that the famed Philharmonic was in Mexico. To those of us who have relied for years on imperfect radio transmissions and hi-fi records —that still don't do justice to the renowned orchestra's superlative mastery—the appearances here were overwhelming.

The program listed for Saturday night's concert, saved from the rather grostesque perspective of complete dissonance by Tchaikowsky's Fourth Symphony, was somewhat disquieting.

The Mexico debut was, it seemed, merely another of a long series of triumphal concerts for the New York Philharmonic. But did the Philharmonic grasp the significance to Mexico of its first and unprecedented appearance here?

Several rather disturbing factors pointed to a possible Mexican tribute of lip-service, to the symphony's 2-concert series. One was a seeming preference for and belief in bygone European pre-eminence in the arts. The other that the New York Philharmonic, second to none, should sell itself short—so to speak —by interpreting works of secondary importance in a debut before a music-loving public in a foreign land.

Certainly Gershwin's "An American In Paris" would make excellent background music for a Gene Kelly dance act. But how can one sanely compare it with the sweeping grandeur found in Bach, Beethoven or Brahms? So the works of our contempraries must come before the public. Why can't they be saved for a performance on home ground?

Perhaps we could be accused of wanting an egg with our beer. But if U. S. talent is to be exported—where was Van Cliburn?

The Saturday night peformance at Bellas Artes was opened with Carlos Chavez' "Sinfonía India," an obvious goodwill gesture. An impeccable and sensitive performance of the indigenous themes probably revealed possibilities the able composer himself had envisioned but vaguely. It was followed by Symphony No. 3 of Roy Harris, also impeccably interpreted. We hope to be spared of Roy Harris in the future by any orchestra of lesser mastery.

These misgivings were all dispelled at Sunday's concert the only of the two we were able to attend — the other slightly distorted by television. Unrivalled excellence from start to finish was not marred, but rather enhanced by the atonal switch following intermission.

Samuel Barber's opus was striking even amid such fiery works as the Strauss, the Verdi and the De Falla. Its rhythmic monotony building in a gradual crescendo to thunderous climax made even the most highly dissonant passages esthetically justifiable.

Summing up personal impressions of these two imposing events, I would venture that the New York Philharmonic is a group of musicians of such stature that it could play nothing but contemporary atonal works to the ears of any audience in the world and make them love it—even to those of a heretic.

Hal G. Hall

Despidiendo a la Filarmónica



DURANTE LA fiesta de despedida para la Filarmónica de Nueva York, se reunieron en el hotel Reforma cuatro figuras consagradas en el mundo: Carlos Chávez, Igor Markevich, Leonard Bernstein y Dimitri Mitropoulos

Para despedir a los miembros de la Orquesta Filarmónica de Nueva York y cerrar festivamente el largo recorrido realizado durante las últimas semanas a través de países hispanoamericanos, tuvo lugar una alegre fiesta mexicana con intervención de un conjunto de mariachis, bocadillos nacionales y cocteles a base de tequila.

El agasajo fue ofrecido por la gerencia del Hotel Reforma y se efectuó en el Salón Beethoven de la misma organización. Tanto el señor Leonard Bernstein como Dimitri Mitropoulos, conductores de la Filarmónica de Nueva York, se mostraron muy complacidos con la fiesta de despedida y departieron alegremente con los miembros de la orquesta y los invitados de la embajada de Estados Unidos.

Esta fiesta de despedida sirvió de marco para que se reunieran cuatro figuras consagradas en el mundo musical: Igor Markevich, conductor que disfruta de gran prestigio en Europa; Dimitri Mitropoulos, Leonard Bernstein y el destacado conductor y compositor mexicano Carlos Chávez, quien concurrió a la fiesta para saludar a los directores de la Filarmónica neoyorquina.

Leonard Bernstein y Dimitri Mitropoulos se mostraron muy complacidos del éxito alcanzado por la Filarmónica durante sus dos presentaciones en México y a pesar de que la gira había sido muy prolongada y durante muchas semanas habían estado fuera de su hogares, lamentaban tener que regresar a Nueva York el domingo por la

SIGUE EN LA PAGINA SIETE

SOCIEDAD Y EVENTOS VARIOS
EXCELSIOR
SECCION B
...es 17 de junio de 1958

DESPIDIENDO A LA FILARMONICA

Sigue de la primera plana

noche, ya que hubieran querido disfrutar más tiempo del cariño y la hospitalidad que se les brindó en nuestro país.

Ambas figuras artísticas, quienes están entre lo más destacado que nos haya visitado en los últimos años, disfrutaron ampliamente la fiesta y le prestaron especial atención a la inesperada intervención del mariachi que amenizó la reunión para despedirlos. El maestro Bernstein se mostró muy interesado por "Las Golondrinas" y un funcionario de la embajada de Estados Unidos le explicó el significado de la melodía y su contenido sentimental en las despedidas.

Entusiasmado por la música folklórica, el violinista Mike DiStefano le pidió el instrumento a un violinista del mariachi y participó en la ejecución de varias melodías.

El momento más divertido de la fiesta fue cuando el maestro Bernstein empezó a dirigir al mariachi y le ordenó a DiStefano que abandonara el grupo por falta de calidad artística.

Después de recorrer miles de kilómetros y presentarse ante numerosos públicos, los artistas de la Filarmónica de Nueva York disfrutaron en México de un significativo agasajo en el que se combinaron la hospitalidad y el cariño mexicanos.

Musik

Die Frage lautet: Ist Jazz die lebendige Musik unserer Zeit? — Gewiß ist Jazz die lebendige oder zumindest eine lebendige musikalische Kraft von heute. Auch atomare Energie, die Fernlenkrakete, die unheimliche Ueberwindung der Schallgrenze sind lebendige Kräfte. Sie sind bereit zu unterdrücken und zu zerstören — und wohl auch selbst zerstört zu werden. Alle stellen sie wichtige Faktoren unserer gegenwärtigen Existenz dar. Sie sind praktisch unvermeidbar und daher nur *zu* lebendig. Sie sind der Ausdruck und das Bedürfnis der Epoche, in welcher wir leben.

Und doch hat die Natur im Laufe der Entwicklung, Billionen Jahre hindurch, nicht allein solche grauenerweckende Phänomene hervorgebracht, sondern sich auch an verhältnismäßig sehr schwachen, wollen wir sagen „zierlichen" Lebewesen, zum Beispiel den Mammalien, versucht. Trotz deren scheinbar leichten Verletzlichkeit haben sich diese bis zum heutigen Tage erhalten, während die Dinosaurier nur noch als Märchenwesen und Museumsstücke übriggeblieben sind. „Ueberleben" ist eine nicht vorherzusehende Angelegenheit.

*

Ich gerate immer in Verlegenheit, wenn mich Leute um meine Meinung über den Jazz fragen. Vielleicht erwarten sie von mir, daß ich dessen macht- und eindrucksvolle Existenz bekräftige oder vielleicht auch, daß ich ihnen sage, ich betrachtete ihn als die Musik der Zukunft. Die Tatsache, daß ich selbst Musiker bin, rechtfertigt solche Anfragen keineswegs. Selbstverständlich muß ich die Tatsache anerkennen, daß der Jazz Musik ist. Auch der unbegleitete Singsang des Hirten im Gebirge, das Weinen des Säuglings, das Zwitschern der Vögel sind Musik. Jedoch all dies hat nichts mit Jazz zu tun, und Jazz hat nichts zu tun mit dem, was ich selbst tue. Sie alle sind Elemente, und ich akzeptiere sie als solche; zur Verwendung als Ornamente, im Bestreben, ein monumentales musikalisches Bauwerk zu errichten. Dieses ist Ziel und Zweck der Musik, die ich vertrete. Ich arbeite für eine andersgeartete Welt, für jene der sogenannten „Musik-Denker", und da ich ein reproduzierender Künstler bin, habe ich mein Leben der Pflege von Werken solcher „Musik-Denker" gewidmet.

Die Musik, für die ich mich einsetze, erstand ursprünglich als Ausdruck religiöser Funktionen in der Kirche; sie wurde geschrieben von Menschen, die mit ihr Christus dienen wollten. Sie schufen Chormusik, bestimmt, Gott zu preisen. Später wurde der Wirkungskreis solcher Musik erweitert, sie verließ das Gotteshaus, wurde weltlich, indem sie nicht nur Anbetung, sondern auch menschliche Gedanken und Gefühle auszudrücken suchte Eine neue Kunst wurde geboren, die Kunst der Töne; das architektonische Empfinden des Zeitalters wurde auch auf die Konstruktion musikalischer Formen angewendet. Durch diese Wandlung wurde die symphonische Form geschaffen. Wir schulden dafür dem deutschen Geiste Dank. Die Musik, die ich darbiete, ist immer noch rein architektonisch gedacht, aus Tönen in eine bauliche Form gebannt.

Trotzdem Musik schon seit langem nicht mehr nur bestimmt ist, die Verherrlichung Gottes zu verkünden, so bewegt sie sich doch in einer geistigen Sphäre. Wir gehen in ein Konzert, um musikalisch-spirituelle Eindrücke zu genießen: es ist eben ein vergeistigter Genuß. Darum betrachte ich mich sozusagen als Priester, der in einer Versammlung seiner Gemeinde dient. Es würde mich in ziemliche Verlegenheit versetzen, wenn jemand, der meine Berufung kennt, mich fragen wollte, wie ich über eine burleske Revue denke. Als ob das Vergnügen, eine solche aufzunehmen, in einem Atem mit dem Empfinden genannt werden könnte, welche den Gläubigen im Gotteshaus überkommt — sei es, daß ein solches der Anbetung des Höchsten oder jener der Musik dient.

*

Und doch bin ich der erste, der bekennt, daß jede einzelne Ausdrucksweise des menschlichen Geistes ihre Berechtigung hat, und daß alle Empfindungen einen ungeheuren Umfang von Höhe zu Tiefe bezeigen, vergleichbar mit jenem vom Fuße eines hohen Berges bis hinauf zu seinem Gipfel. Einen Umfang, der in seiner Art als Aufstieg zur Idee des Göttlichen betrachtet werden mag.

Wogegen ich mich aber wehre, ist die Erwartung der Leute, daß ich Vergleiche ziehe. Es ist leicht zu behaupten, daß der Jazz und alles, was er verdolmetscht, hunderte Millionen Menschen erfreut, wohingegen Musik, wie ich sie vermittle, nur etwa zehn Millionen Freude bereitet. Der Begriff der Mehrheit muß stets anerkannt werden, und es ist wahrscheinlich, daß, wenn Musik, die ich die meine nenne, aus der Welt verschwände, außer jenen zehn Millionen keiner es bemerkte. Doch hat uns die Natur selbst in einer langen Folge des Prüfens und Widerrufens die Möglichkeit zu erkennen gegeben, daß gerade diese, auf den Bedürfnissen einer geringen Minorität beruhende Kunst, zum überleben bestimmt sei; weil ihre geistigen Kräfte beweisen, daß sie unzerstörbar und daher ewig ist.

Im übrigen benötige ich jene Hunderte von mir so verschiedene Millionen Menschen, um den Wert meiner eigenen Existenz zu beweisen. Vor kurzem hatte ich Gelegenheit, mit Duke Ellington zusammenzuarbeiten, nämlich im selben Konzert mit ihm und seinem fabelhaften Ensemble aufzutreten. Ich bot jene beunruhigende, hochgeistige Musik, von der die Rede war, und er jene andere, die er vertritt, angeblich die fortgeschrittenste Art des „Jazz", dieses unwiderstehlichen, enorm lebendigen Ausdrucks unserer Zeit. Ob man es mir glaubt oder nicht: nachdem ich meinen Teil des Programms beendigt hatte, setzte ich mich auf meinen Platz und genoß jede Minute von Duke Ellingtons Arbeit. Sie dünkte mir sehr gescheit und unterhaltend. Es schien mir keinen Augenblick, als ob ich etwa von einer höheren Plattform aus zuzuhören hätte. Meine eigene Welt war einfach nur eine andere; doch ich pries mich glücklich, nicht so engherzig zu sein, um diese von der meinigen so verschiedene Art genießen zu können, bloß weil sie einer anderen als meiner eigenen Welt angehörte.

Ich selbst wünsche nur der einzigen Art von Musik zu dienen, die zu vertreten ich berufen bin. Doch erkenne ich restlos das Recht der Menschen an, sich auf eine andere Art auszudrücken, und somit fühle ich gegen sie weder Haß noch Geringschätzung, nur um meinen eigenen Standpunkt zu rechtfertigen. Ganz im Gegenteil: ich versuche sie zu begreifen. Und ich danke Gott, daß es mir gegeben ist, auch dasjenige zu verstehen und zu schätzen, was so verschieden ist von allem, dem mein angeborenes Talent und meine Fertigkeit zu dienen berufen sind.

Um es kurz zu wiederholen möchte ich sagen, daß ich alle Geschöpfe Gottes mit gleicher Liebe zu lieben fähig bin, wie auch alle Schöpfungen des menschlichen Geistes, der menschlichen Eingebung; und mit dieser Liebe Zeugnis ablegen kann von meinem Glauben und meiner Hingabe an die Vorstellung eines allmächtigen, alliebenden, universalen Schöpfers.

Aus dem Englischen übersetzt von Gisella Selden-Goth, Florenz

DIMITRI MITROPOULOS / NEW YORK

„JAZZ" UND „KLASSISCHE MUSIK"

Nun glaube ich — um bei dem Bilde jenes hohen Berges zu bleiben — daß diese Minderheit den Gipfel und die Mehrheit den Fuß bedeute. Aber wie ich bereits sagte: wozu Vergleiche ziehen? Warum etwas beklagen, das im Wesentlichen Glanz und Glorie des Lebens bedeutet? Ueberall, wo wir den Kampf ums Dasein beobachten, finden wir eine riesige Linie des Ausdruckes, die von der Tiefe zur Höhe reicht. Was allein wichtig erscheint, ist, daß es den Berg überhaupt gibt, und wenn es einen gibt, so muß er Fuß und Gipfel haben. Ein jeder dieser beiden ist gleich wichtig. Man muß nicht einmal darüber streiten, welches der Fuß und welches der Gipfel sei. Man muß jedes Ding an seinem Platz annehmen und sich seiner freuen.



Photo: Charlotte Till-Borchart

Mitropoulos dirigiert im Wiener Musikverein

From JUN 16 1958
TIMES
New York, N. Y.

LATIN TOUR ENDED BY PHILHARMONIC

Morning Concert in Mexico Concludes 12-Country, 7-Week Trip South

By PAUL P. KENNEDY
Special to The New York Times.

MEXICO CITY, June 15—The New York Philharmonic Orchestra played the last of a series of thirty-nine concerts in twelve Latin-American countries here this morning.

This final concert, given in the National Auditorium, had an audience of 13,000. It was considered a resounding success both for the orchestra and for its conductor today, Dimitri Mitropoulos.

Last night a more formal concert in the Palace of Fine Arts was conducted by Leonard Bernstein before an overflow crowd of about 2,500. The audience staged a prolonged demonstration when Mr. Bernstein conducted the Sinfonia India by the Mexican composer Carlos Chavez and then invited Señor Chavez to the podium where the two embraced.

The entourage of 120 musicians and business officials was in high spirits today but obviously extremely tired. In the seven-week tour they have played in twenty-one cities. They have traveled about 15,000 miles in two chartered passenger planes, their instruments traveling by a commercial cargo plane. The musicians have played in altitudes ranging from Panama's sea level to the 12,500 feet of La Paz, Bolivia.

Bernstein 'Exhausted'

Mr. Bernstein, who declared that he was "absolutely exhausted" after last night's performance, quickly added that he was "very happy over the results of the tour." He received ovation after ovation following last night's program, which included, in addition to the Chavez Symphony, Roy Harris' Symphony No. 3, Gershwin's "An American in Paris" and Tchaikovsky's Symphony No. 4.

This morning Mr. Mitropoulos conducted Weber's "Freischuez" Overture, Beethoven's Symphony No. 2, Verdi's Overture to "La Forza del Destino" and Strauss' "Don Juan."

It is estimated by Philharmonic officials that the combined audiences of the tour totaled more than 200,000, excluding television and radio. Today's was the only morning concert of the tour. The only complaint on the tour was from thousands who were turned away at the box office, according to Philharmonic officials. In one location, they said, the line formed the night before the concert with ticket applicants sleeping on the sidewalk.

The tour was made under the President's Special Projects Program and was administered by the American National Theatre and Academy. The concerts, all on a commercial box-office basis, were handled in individual countries by a local impresario and a Department of State representative, usually the embassy's cultural attaché. The orchestra for the most part was paid on a concert basis, with the State Department footing the bill for the difference in expense and income.

Countries visited in the tour were Panama, Venezuela, Colombia, Ecuador, Peru, Bolivia, Paraguay, Chile, Argentina, Uruguay, Brazil and Mexico.

NIAGARA FALLS GAZETTE
Thursday, June 26, 1958

So They Say

It is time the United States recognizes its most powerful weapon—the cultural propaganda of this country . . . We accomplished much more than any politician has.

—Conductor Dmiti Mitropoulous, back from Latin American tocr with New York Philharmonic.

* * *

EVENING NEWS
Newark, N. J.
JUN 16 1958

Back in Triumph

Philharmonic Hailed in New York

New York Staff Correspondent.

NEW YORK — A tired but triumphant band of musicians received the city's accolade today at City Hall ceremonies.

The musicians were the 120 members of the N.Y. Philharmonic Orchestra, which scored in 39 concerts in 21 South and Central American cities, the last one yesterday morning.

With their conductors, Leonard Bernstein and Dmitri Mitropoulos, the orchestra played as many as six concerts a week.

Mayor Wagner said that the tour, arranged under the President's special program for cultural presentation, was a cultural force that brought the people of South and Central America close to those of North America.

Heard by 200,000

Robert Dowling, chairman of the board of the American National Theater and Academy, which had charge of arrangements, asserted that more than 200,000 heard the programs. The orchestra went to 12 countries.

"I am sure," he said, "that our chestra left behind 200,000 good friends."

During the first seven weeks of the tour, Bernstein conducted 28 concerts and Mitropoulos conducted 11.

Both Bernstein and Mitropoulos received the city's medallion, each member of the orchestra was given a certificate of merit and David M. Kaiser, on behalf of the orchestra, accepted the city scroll for distinguished and exceptional service.

From
JUN 18 1958
TIMES
New York, N. Y.

MUSICAL DIPLOMACY CALLED SUCCESSFUL

Music can make friends for this country where politicians fail, the two leaders of the New York Philharmonic declared yesterday.

Dimitri Mitropoulos and Leonard Bernstein, conductors of the orchestra, said its seven-week tour of Latin America had engendered immeasurable amounts of goodwill.

The orchestra members encountered "not one slight, solitary incident" such as those that marked the tour of Vice President Richard M. Nixon, Mr. Bernstein said at a press conference. The reason, he said, was apparent.

"This group came only to speak music, to do delightful things," he said. "The other mission came to present a new policy for the future, and didn't have one. We had a mission for all time—Haydn, Gershwin, and so on."

He conceded that it was "not necessarily the same people who clapped for us who attacked Nixon."

Mr. Mitropoulos said that the trip proved that "no doubt the world has more love for art than for politicians." If the United States is clever, he added, it will make more use of the arts.

From JUN 17 1958
HERALD TRIBUNE
New York, N. Y.



From JUN 18 1958
Christian Science Monitor
Boston, Mass.

Philharmonic Wins Acclaim in Latin America

By Mary Kelly
Special Correspondent of The Christian Science Monitor

New York

In "the language of B minors and F sharps" South American people have just demonstrated an affection for the United States that is little short of miraculous.

This is the story brought back by the New York Philharmonic which returned June 16 after giving 39 concerts in 21 South American and Central American cities. Its conductors Leonard Bernstein and Dimitri Mitropoulos, meeting with reporters for an hour and a half at the Sheraton-East Hotel, said the groundwork for something tremendously significant has been laid by the seven-week tour.

Listeners Slept Out

Within a few days of Vice-President Richard M. Nixon's experience with hostile students in Peru, the Philharmonic at an overwhelmingly successful concert in Lima, played the "Star-Spangled Banner" and "the house came down," said Mr. Bernstein.

In Santiago enthusiastic, autograph-hunting students had to be held back by the police. In Montevideo people brought food and mattresses 24 hours before the ticket sale and slept all night on the sidewalks.

In Sao Paulo, Brazil, a crowd of 30,000 gathered to hear an open-air concert. In Caracas, Venezuela, an overflow audience of 7,000, where 5,000 at most had been expected, paid wrapt attention. In some cities the brass band came out in welcome. Presidents and ministers came to listen.

People stood up to clap and clap. They threw kisses not missiles. There were times when the ovations were wild.

"There were no yankee-go-homes. There was not a single instance of the slightest insult," said Mr. Bernstein.

"This was a love relationship. I am not exaggerating."

Sun-browned, with the shaggy front lock and casual manner known so well to television audiences, he talked of the need for future "magnification of the project." But the undertones and overtones were not casual.

"We bumped into Mr. Nixon at Quito and had a wonderful few hours of talk. Mr. Nixon told how deeply affected he had been by our tour. He understands very well we want to take further steps and he vowed he would do something about it. There is a real awareness on the part of the people in Washington that we have made only a beginning."

He added that the two tours —Mr. Nixon's and theirs—were a contrast in languages. One dealth with tariffs and commerce, the other with B minors and F sharps.

Mr. Mitropoulos said that in some places they reduced prices and in other places gave concerts for nothing. Many people were turned away. Newspaper reporters in Latin-American countries said the visit had been a stimulus to support native orchestras.

Mr. Mitropoulos, too, urged much greater progress in recognition of the arts in building world brotherhood.

"We are just as important people as those who make bombs and work farms," he declared. "In Latin America we were front-page news. Do we get that here?"

Orchestra Feted

The tour was sponsored by the President's special international program for cultural presentations, and administered by the American National Theater and Academy. The 107 members traveled the 15,000-mile journey by air. They played to audiences totaling more than 200,000 persons.

In every city, when time permitted, they were feted by local officials, orchestras, and various cultural groups. Receptions were given them by United States Ambassadors in Venezuela, Colombia, Paraguay, Chile, Argentina, Uruguay, Brazil, and Mexico. David M. Keiser, president of the Philharmonic, Mrs. Keiser, and Mrs. Bernstein were members of the party.

American music was a basic part of the programing, including works by Aaron Copland, Roy Harris, William Schuman, Samuel Barber, George Gershwin, and Charles Turner.

In the unamplified hills of Venezuela, Mr. Bernstein said he found perfect acoustics. They played a Haydn symphony to an enthrailed audience.

"It was silver and gold," recalled Mr. Bernstein. "We had heard that there were only the two extremes, the very poor and the very rich. But here was a huge middle-class audience which adored music. You can tell when they like music. You know it by a feeling in your back."

JOURNAL - EVERY EVENING
WILMINGTON, N. C.
JUN 18 1958
Raleigh, N. C.

Musicians' Opinion

'Ditch Politics for Art,' Longhairs Urge Brass

NEW YORK, June 18 (AP).— What this country needs, a couple of noted symphony leaders said yesterday, is more high official recognition of art's importance in winning friends abroad.

"Ive never been kissed by the President," declared Dimitri Mitropoulos as an example of how political leaders "are always too busy" to recognize endeavor.

"We have to use more art than politics to get friends in the future," asserted Leonard Bernstein, stressing a need for heightened awareness of the goodwill role of music overseas.

Return From Tour

Bernstein and Mitropoulos, who returned Monday from a seven-week triumphal tour of Latin America with the New York Philharmonic Orchestra, sat down with the press to summarize impressions and reactions.

The pair agreed that the 12-nation tour, along with others sent out for several years under the President's special international cultural exchange program, mark a first beginning in full effective enterprise.

"For the price of the wing of just one jet bomber," asserted Bernstein, "we could send an orchestra a great distance and achieve tremendous results. Maybe we'll learn we have to spend money for just such purposes.

"We have come a long way in a short time, but it is only a beginning. The fact that ties it all together is that there is a real awareness now in important circles in Washington that it is only a beginning."

Chief regret to Mitropoulos was that under present financing, admission had to be charged to all 39 concerts, limiting the listeners often to the socially elect.

Questioned about the warm reception given the orchestra in some cities where Vice President Nixon's tour ran into rioting opposition, Bernstein said they met "all love and kisses—there wasn't a single boo."

The reason was simple, he said.

"This group came only to speak music and do delightful things. The other was a goodwill mission to correct certain mistakes and give a policy for the future."

Mitropoulos then proceeded to clarify that matter of a presidential kiss.

Potent Symbol

He said the warm embrace given Van Cliburn, young U. S. pianist, by Premier Khrushchev of Russia, was the kind of potent symbol of appreciation which he feels art lacks in this country.

"I'm no snob," he said, "it's not for me, but for its effect on all those people.

"We are the sissy side of this country in some circles. The government must show we are just as important as the people who make the bombs before we can do our job abroad fully."

LAS DOS MASCARAS

Por CLARITA

La Orquesta Filarmónica de Nueva York se presentó el domingo pasado, a las once horas, en el Auditorio Nacional, en donde bajo la dirección de Dimitri Mitropoulus, obtuvo un éxito tan impresionante como el que logró en Bellas Artes la noche del sábado pasado. Y si nuestro máximo teatro se vió enteramente lleno de un público ansioso de escuchar a una de las más perfectas orquestas del mundo, el Auditorio, que tiene unos dieciocho mil asientos, se vió también colmado en forma impresionante. El prestigio de la Orquesta, el afán de nuestro público por escucharla y los precios al alcance de todas las fortunas, concurrieron a lograr este aspecto del éxito lo cual quiere decir que nuestro pueblo tiende a disfrutar

POPULAR June 18, 1958



El gran director Dimitri Mitropoulus, quien en el sensacional concierto que tuvo lugar la mañana del domingo pasado en el Auditorio Municipal de México, fué aclamado por más de quince mil almas que asistieron a escuchar a la Orquesta Filarfónica de Nueva York, en esta fugaz aunque sustanciosa actuación de tan brillante conjunto.

de estas grandes manifestaciones artísticas, y que por lo mismo debe hacérselas accesibles: es preciso que no sean privilegio exclusivo de quienes pueden pagar el alto costo de las localidades, sino de cuantos son capaces de sentir y comprender tales manifestaciones.

Comenzó el concierto con la **Obertura Der Freischuetz**, de Weber, profunda e inspirada, y que fué interpretada con toda la poesía y animación que puso el autor en ella. Los matices infinitos, rumores de la floresta, fueron puestos de relieve con transparencia que vuelve la obra luminosa y que conquistó al público de una vez por todas, estallando en aplausos incontenibles, que la Orquesta declinaba en su Director, y éste en ella, demostrándose así el gran afecto que ella le tiene.

Siguió la **Segunda Sinfonía de Beethoven**, la cual, a pesar de ser de las menores del autor, en todos sentidos, tuvo una magnífica versión: cada una de sus cuatro partes fué un alarde impresionante de precisión, de elegancia y de ingénua emotividad, que nos dió la idea de un Beethoven más vigoroso y juvenil.

Después del intermedio, se avisó un cambio de programa: en lugar de la **Noche transfigurada**, de Schoenberg, se interpretaría **Don Juan**, de Ricardo Strauss, y después de **Meditación y Danza de la Venganza de Medea**, de Barber, **La Fuerza del Destino**, de Verdi.

Don Juan, obra compleja y subjetiva, de brillante instrumentación, interpretada con toda la intención y emotividad propias del legendario personaje, gustó al público, ya impresionado por las obras anteriores y más sensible por momentos.

La **Meditación y Danza de la Venganza de Medea**, comienza lenta y dolorosa, como conflicto psicológico que se desarrolla en ambiente de tragedia, y que va ascendiendo anhelante y angustioso, hasta culminar en la Danza, subrayada con timbales, que llega al paroxismo. El público, impresionado, aplaudió la versión de la Orquesta, que fué magnífica y que hizo sentir el drama. También la obra de Verdi, con su espontánea inspiración, tan latina, hizo estallar una nueva ovación. Y como no cesaran los aplasos, el Director obsequió como "encore", **El Sombrero de Tres Picos**, de Falla, obra que fué interpretada con tanto carácter y gusto españoles, que no puede pedirse más. El público, delirante, no podrá olvidar la rara perfección de esta orquesta que ha pasado como un hermoso meteoro por el cielo azul de México.

Atisbos Musicales

POR J.M. ANZALDUA

EL segundo y último concierto de la Filarmónica de Nueva York, se efectuó en el Auditorio Nacional, donde, a pesar de su gran capacidad, casi se llenó. Se quiso dar oportunidad al pueblo de escuchar a esta gran orquesta, aunque dudo que a las localidades altas haya podido llegar la música con claridad y sin interferencias de resonancias, defectos ya proverbiales de nuestro gran Auditorio.

Dimitri Mitropoulos dirigió este programa. Por problemas de estacionamiento, nosotros llegamos cuando empezaba la Segunda Sinfonía de Beethoven, que puso en evidencia la gran cohesión y musicalidad de la orquesta. Mitropoulos, por su parte, le imprimió un sello de elegancia y dignidad admirables.

En lugar de "Noche Transfigurada", de Schoenberg, se tocó "Don Juan", de Richard Strauss, cambio que anunció al público el maestro Jesús Durón, explicando se hacía por las condiciones acústicas del local.

Se aplaudió con calor "Meditación y Danza de la Venganza de Medea", de Samuel Barber. Sólo un pequeño grupo se dedicó a silbar la obra de este compositor norteamericano.

Después vino algo inexplicable: obertura de "La forza del destino" de Verdi, muy tocada en los jardines públicos por las bandas de música italianas, para regocijo de las criadas que saborean las horas libres.

Beethoven y Barber fue lo mejor del programa. Dimitri Mitropoulos, sin ser tan espectacular como Leonard Bernstein, es un director muy completo, que se mueve dentro de la tradición clásica europea, apenas contagiado por el modo de vida de Norteamérica.

La cuerda y los alientos de la Filarmónica de Nueva York hacen de ella una orquesta magnífica, aunque todavía está muy lejos de llegar a la altura de una Orquesta Sin

(Sigue en la página 19)

FILARMONICA DE NUEVA YORK

...Dimitri Mitroponlos. (Foto de Tomás Moreno).



γαζε πρὸς στιγμὴν τὶς ἀντιθέσεις, αἰχμαλώτιζε τὶς συνειδήσεις. Καὶ καθὼς εἴπαμε αὐτὸ γινόταν ὄχι χάρη σὲ σχήματα ρητορικά, κραυγαλέα, τῶν δημαγωγῶν, ἀλλὰ μὲ μιὰ συνεχῆ ἀναφορὰ στὶς καλύτερες δυνάμεις τῆς ἁρμονίας: στὴ διαύγεια καὶ στὴν ἡρεμία.

Φυσικὰ ὅλη ἡ ὁμιλία ἔγινε ἀπὸ στήθους, χωρὶς χειρόγραφο. Σὲ πολλὰ σημεῖα καίρια καὶ εὐπαθῆ τοῦ "Εθνους, ποὺ οἱ λέξεις ἔπρεπε νὰ εἶναι ζυγισμένες, μιὰ-μιά, ἦταν πράγματι οἱ λέξεις οἱ μοναδικές, οἱ ἀνεπανάληπτες. Κι' αὐτὸ χωρὶς καμιά, ἔστω στιγμιαία, διακοπή, κανένα δισταγμό, ἀλλὰ μὲ μιὰ ροὴ συνεχῆ, μὲ μιὰ σιγουριά, ποὺ ἐξέφραζε βέβαια τὴν κατεργασία, τὴ ζύμωση τῶν σκέψεων μέσα στὴ συνείδηση πρὶν γίνουν ἀνακοίνωση στὴ Βουλή.

Πολὺ σπάνια ἔχουμε στὸν τόπο αὐτόν, ὅπου ὡστόσο κάποτε ἤκμασε ἡ ρητορική, τὴ χαρὰ ν' ἀκοῦμε ρήτορες ποὺ νὰ μιλοῦν, ὄχι νὰ διαβάζουν κείμενα. Στὴν περιοχὴ τοῦ καθαροῦ στοχασμοῦ, τοῦ πνεύματος, τέτοιο κατόρθωμα τὸ ἐπέτυχε στὶς μέρες μας, στὸν ὕψιστο βαθμό, πρωτίστως ὁ Εὐάγγελος Παπανοῦτσος. Μοῦ μένει ἀλησμόνητη, μέσα σὲ πολλὲς ἄλλες, ἡ ὁμιλία του προπέρυσι στὸ Βυζαντινὸ Μουσεῖο γιὰ τὴν Ἑλληνικὴ Φιλοσοφία καὶ τὸ Χριστιανισμό. Ἦταν μιὰ συνεχὴς κορύφωση τοῦ συνδυασμοῦ: ὀξύτατη παρατήρηση—διατύπωση μοναδική. Φυσικὰ χωρὶς κείμενο, ὅπως πάντα. Εἶναι, ἄραγε, ἄσκηση τῆς μνήμης, αὐτὴ ἡ ἀποδέσμευση ἀπὸ τὸ κείμενο, ποὺ δίνει τὴν ἄνεση τῆς ὁμιλίας, εἶναι ἡ πλήρης κατοχὴ τοῦ θέματος; Νομίζω ὅτι εἶναι πέραν ἀπὸ αὐτά: εἶναι τάλαντον, δῶρον Θεοῦ. Πολλοὶ σπουδαῖοι ἄνθρωποι διατυπώνουν, γραπτά, περίφημα τὶς ἰδέες τους. Εἶναι ἀνίκανοι ὄχι ἁπλῶς νὰ τὶς ἀναπτύξουν χωρὶς τὴ βοήθεια τοῦ κειμένου τους, ἀλλὰ οὔτε κἂν νὰ τὶς διαβάσουν ἀνθρωπινά. Μαρτυρία ἀψευδὴς τὸ Ραδιόφωνο ὅπου οἱ πάντες ἐπιμένουν νὰ ἀπαγγέλλουν οἱ ἴδιοι τὶς ὁμιλίες τους.

Παρεμφερὲς ζήτημα νομίζω εἶναι: οἱ διευθυνταὶ ὀρχήστρας ποὺ διευθύνουν χωρὶς παρτιτούρα τὰ δυσκολώτερα συμφωνικὰ ἔργα. Τὸ ἄθλημα εἶναι κολοσσιαῖο, ἀπαιτεῖ τεράστια σπουδή, τεράστια μνήμη, συγκέντρωση ἐκπληκτικὴ τὴν ὥρα τῆς ἐκτελέσεως. Γιατὶ αὐτὴ ἡ σπατάλη δυνάμεων; Κάποτε, σὲ μιὰ πολύωρη μοναχική μας συνομιλία μὲ τὸ Δημήτρη Μητρόπουλο στὸ διαμέρισμά του, στὴ Νέα Ὑόρκη, ὅπου ὁ μεγάλος φίλος μου εἶχε τὴν καλωσύνη νὰ μοῦ ἐξομολογηθεῖ πολλὰ πράγματα τῆς ψυχῆς, τὸν ρώτησα γι' αὐτό:

— Γιατὶ αὐτὴ ἡ σπατάλη δυνάμεων γιὰ νὰ συγκρατήσετε μὲς στὴ μνήμη ὅλο τὸ ἔργο, τόσα ἔργα ποὺ διευθύνετε;

— Ἀπὸ τὴ στιγμὴ ποὺ θὰ ἔχω ἀποδεσμευθεῖ ἀπὸ τὴν ἀνάγκη τοῦ κειμένου, τῆς παρτιτούρας, ἀπὸ τὴ στιγμὴ ποὺ θὰ ἔχω λυτρωθεῖ ἀπ' τὴν ἀνάγκη αὐτή, εἶπε, ἀρχίζει ἡ ὥρα τῆς καλύτερης δυνατῆς ἑρμηνείας του, τῆς καλύτερης συνεννοήσεως μὲ τὸ πνεῦμα τοῦ συνθέτου. Ἀπὸ τὴ στιγμὴ αὐτὴ συμβαίνει καὶ τοῦτο: ἡ ὀρχήστρα μου, οἱ μουσικοί μου ξαίρουν πιὰ νὰ σέβονται καὶ νὰ πειθαρχοῦν στὸ διευθυντή τους, γιὰ νὰ δοθεῖ ἡ ἑρμηνεία ποὺ πρέπει. Ξαίρουν πὼς κάποιος ἄλλος κουράστηκε καὶ ἀγρύπνησε περισσότερο ἀπ' τὸν καθένα τους γιὰ νὰ κατακτηθεῖ αὐτὴ ἡ ἑρμηνεία.

Εἶναι ἀπόλυτα αὐτά; Φυσικὰ ὄχι. Ὑπάρχουν θαυμάσιοι διευθυνταὶ ὀρχήστρας ποὺ ἔχουν πάντα μπροστά τους τὴν παρτιτούρα ὅταν διευθύνουν. Ὑπάρχουν λαμπροὶ ὁμιλητὲς ποὺ θέλουν νὰ ἔχουν τὴ σιγουριὰ τοῦ κειμένου μπροστά τους, καὶ νὰ τὸ συμβουλεύονται κάθε τόσο. Φυσικὰ σ' αὐτὴ τὴν τελευταία περίπτωση ἡ ἄρτια ἀπαγγελία τοῦ λόγου γίνεται ἐγχείρημα δυσκολώτερο, ποὺ θέλει καὶ αὐτὸ τάλαντον: ἐνῶ ὑπάρχει τὸ κείμενο καὶ ἐνῶ τὸ συμβουλεύεται ὁ ὁμιλητής, ὁ ἀκροατὴς ἔχει τὴν ἐντύπωση πὼς ὁ λόγος εἶναι ἀβίαστος, ὑπαγορευμένος ἀπ' τὴν ἀνάγκη τῆς στιγμῆς, ἀπ' τὴ ροὴ τῆς σκέψης ἐκείνης τῆς στιγμῆς, ὄχι κείμενο ποὺ τὸ διαβάζουν ἢ τὸ ἀποστήθισαν. Μιὰ τέτοια ὑποδειγματικὴ ὁμιλία ἦταν ὁ ἐφετεινὸς θαυμάσιος πρυτανικὸς λόγος τοῦ Ἀκαδημαϊκοῦ κ. Γεωργίου Μαριδάκη: λαμπρὸ κείμενο, ἔξοχη διάρθρωση τῶν μερῶν του, ἔξοχη ἀπαγγελία.

Τέσσερα ὀνόματα ἀναφερθήκανε στὸ σημερινὸ ἄρθρο: Γεώργιος Παπανδρέου, Εὐάγγελος Παπανοῦτσος, Δημήτρης Μητρόπουλος, Γ. Μαριδάκης. Ὁ καθένας στὴν περιοχὴ του θὰ μποροῦσε νὰ γίνει ὑπόδειγμα σ' ἕνα μάθημα περὶ λόγου καὶ μνήμης.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

MUNDO MUSICAL

NACIONAL

Junio 20
6-20-58

Por Igor MORENO

Contemplar el espectáculo de doce o trece mil personas en nuestro Auditorio Nacional, bien dispuestas a escuchar a una orquista estadounidense de primer rango, es motivo de orgullo.

El hecho es revelador del alto grado de cultura musical a que el pueblo ha llegado y enseña también que, si Bellas Artes quisiera, podrían venir buenos directores estrellas a México a dirigir nuestra propia Sinfónica Nacional con la cifra de sus ejecutantes aumentada y hasta traerse orquestas del extranjero a actuar durante una semana o más tiempo, con la seguridad del éxito pecuniario.

La concurrencia en el Auditorio Nacional bien pudo ascender a las quince mil personas que en el recinto caben, según los datos oficiales. Pero mucha gente prescindió de la oportunidad de oír a la famosa orquesta, debido a que solamente les ofrecían entradas con precio de dos pesos.

Unos creen que esto fue por orgullo y otros que por ser de los rincones extremos del último piso, imaginándose que no podrían ellos oír bien.

Sea lo que fuere, se evidenció que hay público para llenar un recinto de quince y hasta veinte mil personas dispuestas a escuchar la buena música, lo que es una advertencia para el Estado, si es que está dispuesto a dar impulso a la cultura por medio de la música en general, del ballet y aún del teatro.

No vamos a decir que la audibilidad era perfecta, pero sí que era bastante buena.

La concha acústica, construída provisionalmente de malos materiales, con la deliberada intención de gastar poco, dio resultados excelentes. Poniendo el dinero necesario y estudiando el inteligente ingeniero o arquitecto constructor matemáticamente las relaciones de ésta con la disposición de la sala o recinto, mejor dicho, quedaría todo bien resuelto, tanto más si el sistema de micrófonos se perfecciona también, como se ha hecho admirablemente bien en otros países.

Pero dejémonos de estas cosas y hablemos del concierto. A Mitrópoulos se le recibió también con frenéticos aplausos de admiración y de reconocimiento a su valer y a la Orquesta Filarmónica por lo que representa como embajadora de arte y por su justa fama.

La obertura de **El cazador furtivo**, de Weber le valió a la orquesta un vibrante aplauso. Este fue dirigido de manera especial a los cornistas magníficos que tocaron la parte trascendental que a ellos les corresponde en la obra, con lujo de expresión.

Y siguió inmediatamente la Segunda Sinfonía de Beethoven que sí perdió algo por las pequeñas deficiencias acústicas, que seguramente se remediarán después de esta experiencia.

Conocemos las grabaciones incomparables de la Columbia Records de estas dos obras —las cuales recomendamos a los melómanos— y por eso nos atrevemos a emitir la opinión de que mucho desmereció en esto la Filarmónica de Nueva York en el Auditorio.

Por eso Mitrópoulos no quiso exponer su prestigio tocando con la cuerda sola de la Filarmónica la obra de Schoenberg, Noche transfigurada y vino lo bueno: cambió ésta por el poema Don Juan, de Strauss, y la bella obertura de la ópera de Verdi, La Fuerza del Destino.

Y la dramaticidad de ellas encendió el corazón del gran maestro, cuya disposición de intérprete es, ante todo, dramática, y aquello entusiasmó al público que aplaudió frenético largo tiempo.

Las pruebas de admiración para el director y los ejecutantes se contuvieron cuando Mitrópoulos hizo un ademán prometedor, dando a entender que tocaría un extra. L este extra fue la Jota de El Sombrero de Tres Picos, de Manuel de Falla. La interpretación tan impresionante nos recordó la de Ansermett cuando Massine bailó en México ese **Sombrero de tres picos**. La ovación se sintió como un estallido. Con respecto a la versión de la obra de Barber, compositor americano, vamos a escribir especialmente algo pronto y también de Harris y Gershwin.

מוסיקה

הנזיר על הדוכן



מנצח דמיטרי מיטרופולוס
„מעט העזה, רבותי!"

אמר מי שאמר, כי דימיטרי מיטרופולוס, המנצח היווני העומד בסוף החודש לתת את הטון לחייה המוסיקליים של ישראל, נוהג לנצח על כל יצירה כאילו כתב אותה במו־ידיו. עקיצה עתונאית זו מאפיינת את יחס הביקורת הבינלאומית למנצח: יש לו שונאים, ויש לו מעריצים, אך אין מתייחס אל מיטרופולוס באדישות.

דימיטרי מיטרופולוס נולד לפני 62 שנה באתונה. סבו היה כומר, שניים מדודיו היו נזירים, דוד שלישי היה ארכיהגמון. הנער דימיטרי הירבה להתבודד והודיע למשפחתו, כי אף ברצינו לפרוש מחיי העולם הזה ולהיסגר במנזר. אין איש יודע, מה הניעו לשנות את דעתו. על כל פנים, עוד לפני שמלאו לו עשרים שנה תפס הקונסרבטוריון את מקום המנזר, ובשנת 1919 הוצגה אופרה שלו באתונא, „82", נכח בהצגת פרי ביכוריו של מיטרופולוס בן ה־24, ושלח ביקורת נלהבת לעתון פופולארי בפאריס. הביקורת עשתה רושם אדיר על כמה אתונאים אמידים, ובן־עירם הצעיר נשלח להשתלמות לחוץ־לארץ. בברלין פגש בפרוצ'יו בוזוני, המלחין חד העט והלשון. בוזוני בחן את יצירותיו של הצעיר מאתונה, ואמר שהן „רגשניות" מדי. מיטרופולוס חזר בתשובה והעביר את להט רגשותיו משולחן־הכתיבה לדוכן המנצחים.

עם שובו לעיר מולדתו בבר שיכלל את „סגנון הניצוח" האישי שלו, ועליו הוא שומר עד היום הזה. בניגוד לרוב המנצחים בני דורו, אין מיטרופולוס נזקק לשרביט המנצחים. אמנם גם סטוקובסקי ואורמנדי מנצחים בלי שרביט, אך על מיטרופולוס רמ"ח אבריו, שוללי דרך ניצוחו קורא לו „הלוליין שעל הדוכן". מיטרופולוס עצמי מעדיף את התואר ה„כוריאוגרף".

שיחת העיר

ראחר שרכש לו נכיון כמנצח התזמורת העירונית של אתונא חזר לברלין. הופעת־הבכורה של מיטרופולוס חוץ לגבולות ארצו (1930) אופיינית לאיש ולהעזתו: בערב אחד נתן לבירת גרמניה שלוש „בכורות": הסימפוניה במי של דיוקא, הקונצ'רטו השלישי לפסנתר של פרוקופייב, וקונצ'רטו גרוסו חדש מאת — דימיטרי מיטרופולוס. ומכיוון שבאותו ערב חלה אגון פטרי, הסוליסט של הערב, לא התייאש מיטרופולוס והציג עצמו לפני ברלין בתפקיד המשולש של מנצח־פסנתרן־מלחין. נצחונו היה שלם. בשנת 1936 שמע אותו סרגיי קוסביצקי המנוח והזמינו לבוסטון. ב־1937 נתמנה למנצחה הקבוע של תזמורת מיניאפוליס.

המנצח החדש הפך לשיחת העיר. שלא כמנצחים־מכוכבים שקדמו לו, לא דרש שיבנו לו בית, אלא הסתפק בחדר צנוע שהעמידה לרשותו אוניברסיטת מיניאפוליס. הוא לא שכח את נטיותיו הדתיות והיה מטיף לקהל המאמינים בערבי חגים. והאיש לא היה רודף בצע. סירב לקבל העלאה של 5000 דולר במשכורתו והיה משלם למנגניו בעד חזרות נוספות מכיסו עצמו. מיניאפוליס התאהבה במנצחה החדש, וסלחה לו אפילו את נטיותיו המודרניסטיות. אורמנדי הרגיל את המאזינים לתפריט דשן של מוסיקה ניאו־רומנטית: ברוקנר, רכרד שטראוס, רחמנינוב. מיטרופוליס העדיף מלחינים בני דורו כגון מיו, הינדמית, שנברג, ברג.

ברג ולא בטהובן

בשנת 1940 החלה ניו־יורק רבתי לקרוץ עין לעבר מיטרופולוס. ה„פילהרמונית" בין העיר לבין המנצח נמשך עשר שנים רצופות. מיטרופוליס קסם למנהלי התזמורת הפילהרמונית (שירדה פלאים מאז עזב אותה טוסקניני בשנת 1936), אך נטיותיו ה„מסוכנות" הבהילו את העיר השמרנית. בסופו של דבר היתה יד המנצח על העליונה, וניו־יורק בלעה את הגלולה המרה (אף ששפק הוא אם נהנתה ממנה). גם בקודש־הקודשים על שם אנדריו קארנגי המשיך מיטרופוליס להקדיש את חייו למוסיקה החדישה „כשם שנזיר מקדיש את חייו למנזרו": לדעתו, סיבת הסיבות שמנצחים וזנחים את המוסיקה המודרנית בכלל והאמונלית בפרט, היא — העצלות.

הסיפה המרה בכוסו של המנצח הדגול הוא כשלונו החרוץ ברפרטואר ה„שבלוני" החל בבאך וכלה בברהמס. מיטרופולוס, המנצח הראשון (והאחרון) שהעז להקליט את ה„קשה" באר פורות המודרניות, „וצק" של אלבן ברג, לא הקליט מימיו סימפוניה משל בטהובן. בשנת השמים לחייו התפטר מהנהלת התזמורת הפילהרמונית של ניו־יורק, הוריש את מקומו לליאונרד ברנשטיין, שנעשה למנצח אורפוס מבריק, וגילה — את ג'אקומו פוצ'יני. כשפתח את עונת 1957 באופרה המלכתית של ונה ב„מאדאם באטרפליי", קפצו מבקריה הותיקים של העיר מכסאותיהם: היתכן כי זהו אותו פוצ'יני סנטימנטלי־מתקתק אשר למנגינותיו הנדושות נאלצו להאזין זה למעלה מחמשים שנה? בידי האורח מיזון הפכה האופרה הרכרוכית לדבר מה מודרניסטית, עשירה בדיסונאנסים (אשר פוצ'יני אפילו לא חלם עליהם). הרגשנות התגדפה — אך הרגש נשאר.

תיאטרון

פלא וחידה



המתחרים מאיטליה
הופעה וירטואוזית משוכללת

ד אם שמע מישהו מכם על ה„פלאטרון"? גם אני לא שמעתי — עד לפני שבוע, כשנזדמנתי בדרך מקרה להצגת „גיליבר בארץ הגמדים". האולם הקטן היה מלא מפה לפה. הילדים הרעישו עולמות — עד שהופיע לפני המסך יעקב טימן, איש „המטאטא" לשעבר, ופתח בהמנון הפלאטרין:

פלא פלא וחידה, / מי יחוד ומי ידע / מה זה פלאטרון?

ואחר־כך נפתח המסך והחידה נפתרה: הפלאטרון המיסתורי הוא תיאטרון בובות — ידווקא תיאטרון־בובות מוצלח, אומפה־אומפה־אומפפה — מלך ליליפוט, היה עשוי עץ, וכן אשתו המלכה ויועציו ושריו ומצביאיו למיניהם. רק גוליבר עצמו היה בשר־ודם. באולם התווכחו הילדים: „מה, הם חיים? הם באמת חיים?"

צופים רבים אינם מצליחים לעולם להסתגל לממדים הקטנים של שחקני־העץ. אשר לי, התאהבתי בלהקות העץ מאז הציג ד"ר פאול לוי את להקתו לפני הקהל. לרוב ארצות אירופה להקות־עץ משובחות משלהן (והטובה בכולן, „אי פיקולי", עושה בארץ בימים אלה). בזלצבורג ראיתי את פאבלובה מתה את „מות הברבור" שלה לצלילי סן־סנס. במינכן נכחתי באיפרית של מוצארט ודוניצטי שהושרו (מעל גבי תקליטים, כמובן) ובוצעו ביצוע מושלם ע"י פיגארו יסוזנה, פסקוואלה נורינה תוצרת עץ, קרטון ושעוה. מדוע אני אוהב בובות? הן אינן קוראות דברי ביקורת, אינן מצטעצעות לעולם ואינן מסתכלות בראי....

שמענו שאתה מעונין

„צאתי מחצנת „גיליבר" והתחלתי להרהר: הנה זכיני סוף־סוף לתיאטרון ילדים מוצלח בארץ. ואם כן, מה זה מעניין אותי? הרי לי ילדים משלי, ואני יכול לבקר איתם בכל תיאטרון שאני רוצה. אבל אז נזכרתי, שיש לי עוד ילדים, ילדים שאינם יכולים לבוא לתיאטרון, ילדים שאין להם כסף לכרטיסים, ילדים שאין להם הורים שיקחו אותם לתיאטרון. ילדים שאין להם אבא ואמא, ילדים שאין להם בית, ילדים שאין להם כלום. ילדים שאין להם אפילו ילדות.

ואז נזכרתי בילדי הכפר הערבי, בילדי הכפר היהודי, בילדי המעברות, בילדי העולים, בילדי הקיבוצים, בילדי השכונות, בילדי הערים, בילדי הדרום, בילדי הצפון, בילדי כל הארץ. ואז נזכרתי, שיש לי חובה לילדים אלה, חובה לילדי ישראל, חובה לילדי העתיד, חובה לילדי הדור הבא, חובה לילדי הדור שיבוא אחרי הדור הבא, חובה לילדי כל הדורות.

כוכבים ומזלות

מאת נתן דונביץ

המבול בא

מבול הלחקות מן החוץ, עליו בישרו לנו בשבועות האחרונים, כבר גועש סביבנו. השבוע הבא יהיה שבוע־השיא מבחינה זאת. אני מתכוון למספר ההופעות, ואשר לקהל שיבוא — עדיין קשה להתנבא. מוטב לאמוד בזהירות.

מיטרופוליס כבר הגיע ובשבוע הבא ינצח. באמצע השבוע יבואו זמרי „טוסקה". רגע התיאטרון הצרפתי הבלתי־תלוי כבר התחיל בהצגות וב־ימים הקרובים יגיעו אמני „הבכורה". וכל זה בבת אחת, שלא לשכוח את „פיקולי".

יש לי מה לספר לך על אר־בעת זמרי „טוסקה". שלושה זמרים ישראלים עמדו להבחן אמש על ידי מר מיטרופולוס למילוי תפקידי־העזר. נתחיל בריצ'ארד טאקר.

טאקר הוא הטנור הראשון של בית־האופרה „מֶטרופוליטן" בניו־יורק, זאת אתה יודע, ואולי גם הגיע לאוזניך גילו — 42 שנה. אבל טאקר נוהג לעשות משהו ששום זמר אופרה אינו עושה: הוא לובש „טלית קטן" גם בעת ההצגות. הוא אדוק מאד. פרט משפחתי: הוא גיסו של הזמר יאן פירס.



צארק



טאקר



דוידסון



כאדאלי

מיטרופולוס אמר אתמול שבואו של טאקר לארץ יהיה, לדעתו, מאורע גדול בחיים המוסיקליים בארץ. „רק בגלל טאקר כדאי היה לכם להציג כאן את „טוסקה"".

ריצ'ארד (ראובן) טאקר הוא חזן בן חזן. תחילה זימר בבית הכנסת בברוקלין, מקום הולדתו, ואחר כך בשיקאגו. הוא הגיע ל„מֶטרופוליטן" — בגלל מלחמת העולם השניה. עד אז עסק במסחר במשי. המלחמה שמה קץ ליבוא המשי וטאקר החליט לעשות קאריירה מזמרתו.

בינואר 1945 הופיע לראשונה על במת ה„מטרופוליטן", בתפקיד אֶנצו ב„לה ג'יוקונדה" ומאז נעשה הטנור הראשון ב„מֶט". הכבוד הגדול ביותר בחייו נפל בחלקו בשנת 1949, כאשר בחר בו ארתורו טוסקניני לתפקיד ראדאמֶס ב„אידה" ששודרה, עם התזמורת הסימפונית של אן. בי. סי. בטלויזיה האמריקאית. בחירת זמר לתפקיד ראשי על ידי טוסקניני פירושה היה הכרה בו כאמן המעולה ביותר. גם היום ישנם רבם הסבורים שטאקר הוא הטנור הטוב בעולם, אף כי הוא מתקרב לשנתו החמשים. „הגיל המסוכן" לטנורים.

טאקר זימר את „טוסקה" פעמים רבות, גם בניצוחו המזהיר של מיטרופולוס. במרס 1956 הופיע בביצוע שנחשב כטוב ביותר ב„מֶט" — טוסקה היתה ראֶנטה טאֶבאלדי, טאקר היה קאוואראדוסי, וטיטו גובי זימר כסקארפיה.

לפני כחצי שנה נסע טאקר להופעות באופרה הממלכתית בווינה. ב„טוסקה" הופיע יחד עם הילדה צארק והוא שהמליץ עליה לפני מיטרופולוס. המאסטרו אמר אתמול שכבר שמע פעם את צארק, ב„אלקטרה".

* *

את הילדה צארק כמעט שאין צורך להציג. היא היתה מטפלת בילדים בירושלים, למדה זימרה וריצתה לחופיע. הכל אמרו לה שהיא מוכשרת, אך להופיע לא נתנו לה. לא התזמורת ולא האופרה שפעלה אז, מענין: המנצח האיטלקי הקשיש ברנרדינו מולינארי, שעשה או בארץ, הוא שאמר לה לצאת לחוץ לארץ ולהשתלם, כי צפוי לה עתיד. היא נסעה ללמוד בשחייץ, שם שכר אותה מנהל האופרה הווינאית ואמר לה לבוא ב־דחיפות לוינה, להופיע כאאידה. סיפרה צארק: „לא הכרתי את התפקיד, אך רציתי להצליח ולמדתיו שתים עשרה שעות ביום. אשר לבימוי — התנהגתי על הבמה כפי שהאינסטינקט שלי אמר לי לעשות, אחר כך באו הבקרות השובות". היום היא שלטת בשלושים וששה תפקידים שונים. כבר חופיעה בכל בתי האופרה הגדולים, כולל ה„מֶט" ו„קובנט גארדן". ב„טוסקה" זכתה לביקורות טובות בעד הופעתה ב־1952 ב„קובנט גארדן", ב־1957 בדיסלדורף והשנה בווינה.

לסי מה שידוע לנו על צארק, ברור שנאזין לזימרה מעולה. אך מוטב שלא ישלו עצמם כמה אנשים, אם יש כאלה, שתהיה זאת זימרה ברמתן של קאלאס, טֶבאלדי, מילאנוב או דֶלוס־אנג'לוס.

אגב, בבקורה הקודם בארץ, בסוף 1955, שאלתי את הנברת צארק לדעתה על הקמת אופרה בארץ. על כך השיבה: „אופרה היא ענין למדינות עשירות. כי אופרה בינונית כמוה כשתית קפה לא־טעים לארוחת הבוקר".

* *

שני הזמרים האחרים שיבואו ל„טוסקה" הם צ'אֶראֶ בראדאֶלי (באריטון) — לתפקיד המפקד המשטרה סקארפיה, ולורֶאנס דוידסון (באס) לתפקיד הקושר אנגֶלוטי.

מיטרופולוס, כאשר שמע אתמול מי יזמר את סקארפיה, אמר: „או! בראדאֶלי הוא זמר טוב". בראדאֶלי הוא איטלקי צעיר, ששומעים עליו לאחרונה בעולם האופרה באמריקה. „אופרה ניוז", היוצא בניו־יורק, הקדיש לו ב־מרס ש. ז. מאמר גדול, בכותרת „נסיך הבאריטונים". „נסיך", כי על התואר „מלך" לוחמים זמרים ותיקים וידועים יותר, אשר הופיעו בהצגות „טוסקה" ב„מֶט", כגון ליאונארד וורן, טיטו גובי, ג'ורג' לונדון.

דוידסון הופיע גם ב„מֶט", בתפקידים זעירים בדרך כלל. הוא יליד שיקאגו ומרבה להופיע בבתי האופרה מחוץ לניו־יורק.

* *

כפי שאתה רואה, כל הארבעה כבר הופיעו ב„טוסקה", לא פעם ולא פעמיים. למיטרופולוס לא תהיה מלאכה רבה בחזרות עמם. אני חושש שיהיה עליו להקדיש הרבה זמן ומאמץ לחזרות עם הזמרים הישראלים, כפי שאירע לגיוליני בהכנות ל„ספר מסיבליה", אף כי הללו ממלאים את התפקידים הקטנים בלבד.

* *

מיטרופולוס לא הסתיר את מול את דעתו, שהיה מעדיף לנצח על האופרה הישראלית. אם זאת היתה עומדת על אותה רמה של התזמורת הפילהרמונית, כי אין הצגת אופרה על הבמה כביצוע קונצרטנטי. אם תגיע בעתיד לרמה כזאת — אשמח לבוא ולנצח, אמר.

„אני מעדיף ביצוע קונצרטנטי רק כאשר מדובר באופרה הדורשת השקעות גדולות מדי, מסיבה זאת ומסיבות אחרות, רצוי שהתזמורת כאן תבצע אופרות שלא יהיה בהן משום תחרות בבית האופרה שלכם, אלא יצירות שאינן לפי כוחה של אופרה זאת. משום כך בחרנו ב„טוסקה"".

אך יש גם צד חיובי לביצוע קונצרטנטי. „בבית האופרה מקדישים הצגים תשומת לב רבה, ורבים באים רק בשל כך, להסתכל בנעשה על הבמה, ולהרבות בתשואות. בביצוע קונצרטנטי מופנית כל תשומת הלב למוסיקה, וזה טוב".

תחת שרביטו של דימיטרי מיטרופולוס

לפני עשרים שנה, בקירוב, התכוננה התזמורת הישראלית להקביל פיו של מנצח יווני, שכבר אז יצא שימעו הרחק מגבולות מולדתו: דימיטרי מיטרופולוס. הוא לא הגיע. סמוך למועד צאתו לדרכו, פרצה מלחמת־העולם ומנעה את הנסיעה.

בראשית השבוע הבא, לכשיניף מיטרופולוס את שרביטו המפורסם מעל בימת היכל־התרבות — תתגשם, איפוא, משאלה בת שתי עשרות שנים; ועונת־המנויים הנוכחית של התזמורת הפילהרמונית תגיע לסיום המבטיח להיות רב־רושם.

בראשית דרכו המוסיקלית התמסר מיטרופולוס לפסנתר וקומפוזיציה. וכאשר, במלאות שנתו ה־30, נתמנה כמנצחה



של התזמורת ההלנית שליד הקונסרבטוריה של אתונה — כבר היה למעשה פסנתרן רב־מוניטין ומחבר פורה. נקודת מיפנה בקאריירה הבינלאומית של מאסטרו מיטרופולוס חלה ב־1930, כאשר הופיע לראשונה עם התזמורת הפילהרמונית מברלין בתפקיד כפול של פסנתרן־סולייסט ומנצח — וזכה בשניהם להצלחה גדולה. מאז הוכר כאחד הכשרונות הדגולים ביותר באולמי הקונצרטים הבינלאומיים.

אחר הופעת־כבורה מוצלחת בארצות־הברית, עם התזמורת הסימפונית מבוסטון — נתמנה מיטרופולוס, בשנת 1937, כמנצחה הקבוע של התזמורת הסימפונית ממיניאפוליס, אותה הפך, במשך 12 שנים רצופות, לצוות ממדרגה ראשונה, ביצע עמה הקלטות רבות ונסה לאחר־מכן, כדי ליטול על עצמו את אחת המשרות הרמות ביותר בחייה המוסיקליים של אמריקה: הוא נתמנה מנהלה המוסיקאלי ומנצחה הקבוע של תזמורת פילהרמונית בניו־יורק.

בראשית העונה החולפת — 8 שנים מיום שנטל מיטרופולוס משרה נכבדה זו — פינה את מקומו ליורשו, ליאונרד ברנשטיין. עתה נתפנה גם לו היענות להזמנתה של התזמורת הפילהרמונית הישראלית, בד בבד עם עמדתו הרמה כמנצח, רכש לעצמו מיטרופולוס שם רב כפסנתרן מזהיר, כקומפוזיטור וכמוסיקאי המחונן בזכרון פינומינאלי.

בתולדות התפתחותה של המוסיקה האמריקנית החדשה שמור למיטרופולוס מקום מכובד, כמנצח מתקדם, שפעל, אולי יותר מכל מבצע אחר, להרמת קרנן של יצירות חשובות משל מחברים בני זמננו.

*

„הצריף הקטן"

קומדיה רומאנטית־פיקאנטית למדי, המעמידה במרכזה נושא קולנועי־תיאטרוני ספרותי, שהוא מגוצל ושחוק כמטבע מימי הטורקים: בעיית „המשרלש הנצחי" — עוברת תהליך של ריכוך אמריקני אופייני ב־סרט „הצריף הקטן" („אסתר", ת"א). פרשת מעלליהם של סיר פיליפ אשלן (סטיוארט גריינג'ר), רעייתו הליידי סוזאן (אוה גארדנר) ו„ידיד המשפחה" הנרי (דנד ניבן), שספינת־השעשועים שלהם נטרפת בלב האר־קינוס והם מתמקמים יחדיו על אי בודד — בנוייה במקורה על דיאלוגים שנונים מפרי עטו של המחזאי הצרפתי אנדרה רוטן. עיבוד המחזה לתסריט קולנועי התפשר, במידת־מה, עם מושגי „הטעם הטוב" הרווחים בקרב „החברה האמריקנית — ובכך נישלה ממנו החריפות המציינת את המקור ונקודת־הכובד הרעתקה מן הדו־שיח אל הסיטואציות.

העלילה הצבעונית שלפנינו מסבכת, איפוא, „משולש" הקוף מן החברה הלונדונית הגבוהה בשורה של מצבים קומיים, העולים יפה למדי במחציתו הראשונה של הסרט ומתחילים לייגע משם ואילך. עוד (ואולי „העיקר") בסרט: אוה גארדנר היפה, בתלבושת מינימלית, הגזורה בהשראתו המפורסמת של כריסטיאן דיור.

א. דולב

אמש בקונצרט

„טוסקה"

אם נמחה על השמעת אופירות בצורה קונצרטית, יענו לנו בטון שאין לערער אחריו, שגם באמריקה נותנים ככה. ועוד נימוק מוכן בפי המארגנים, והוא: רק בדרך זו אפשר להביא הנה זמרות וזמרים מעולים ולתת לקהל אפשרות לשמוע זמרה מצויינת — כאי־לו אין אוראטוריות נהדרות בעולם, כאילו לא הושמעה בתוכנו זמרה נהדרת עם ביצוע ה„רקויאם" מאת ורדי.

גם הפעם היתה הזמרה מצויינת. אבל עוד לפני שנדון בהופעה הנהדרת של הזמרים־האורחים חובה היא לציין את הופעתו המלהיבה, המרוממת, של המנצח דימיטרי מיטרופולוס. זהו איש מאושר! כל צליל בזמרה, כל צליל בנגינה, כל מלה וכל אקורד — כל אלה חיים במוחו, תוססים בקרבו ונוצרים מחדש בפי המבצעים. אכן אושר מאין כמותו. יבורך על בראו אלינו להעניק לנו אושרו זה.

ובנוגע לזמרים: זהו סקארפיה (צ'זארה בארדלי). מתון, בטוח בעצמו, חייתי אומר: ישר־הליכות בהתאם להשקפת עולמו. קול מקיף, בולט ונעים. אמנם במערכה השנייה הורגשה צריכת־מה בצלילים אחדים. אין זה קל לשיר כשתזמורת סימפונית משמיעה צלילים לא ממעמקי השוחה, כי אם ממרומי הבמה. בלי ספק הפריעה נגינתה של התזמורת מעל הבמה הגבוהה לכל הזמרים. אבל אצל סקארפיה הורגש במקצת דבר זה, בדרך כלל היתה הופעתו מלאת כבוד ורממות זמרתית.

סוסקה (הילדה צארק) היתה תפקידה בכל אבריה, זמרתה וצורחותיה הנואשות היו מלאות אמת נפשית, והשפיעו רבות על המאזינים (ואלה מחאו כף אחרי אריית־התחנונים במערכה השנייה, אויה, אויה). מאריו קאבאראדוסי (ריצ'ארד טאקר) חפגין להפליא כוחו של טנור מהו. האריות בפיו להלהיבו את הקהל והוכיחו עד כמה צודקת הצחתו בעולם כזמר ממדרגה ראשונה. לאחרונה נזכיר בהטעמה מיוחדת את השמש בכנסייה (לאורנס דוידסון). תפקידו קטן מאוד, בהמשך האופירה נשבח כלל. אבל הופעתו היתה אופראית, משחקית, בעלת השפעה רבה.

אל הזמרים האלה הצטרפו בהצלחה הזמרים שלנו אפרים בירן, שעליו הוסל שוב לפתוח את האופירה, והוא עשה זאת בהצלחה. כן הצליחה הרועה, הזמרת לאה קרון. בתפקידים קטנים יותר הופיעו הזמרים חיים פלשנר ושלמה חרמון.

יש להצטער על שהקהל שלנו התפעל מהתצגה במידה כזאת, שהוא הפריע לה על ידי מחיאות כפיים סוערות אחרי הארייות. אל נגהיג זאת בתוכנו. כן הגני מסתייג שוב ושוב, שביצוע מצויין של אופרה בצורה הקונצרטאנטית אינו יכול בשום אופן למלא מקום אופירה מתצגת על הבמה. לא הייתי מעודד הצגות מעין אלה אפילו „במקום" הצגה. אבל מכיון שההצגה התקיימה בצורה זאת, והפגינו לנגד עיני „שחיטה בלי מאכלת" והריגה בלי יריה — נודה למארגני התצגה, נודה מעומק לב לזמרים המצויינים, ועל כל לם נודה למנצח היקר, שהעניק לנו מתפיסתו הסימפונית והאופראית גם יחד. נהנינו, מאוד נהנינו.

מ. רבינא

Maariv 26-6-58

Yediot Ahadashot 27-6-58

מפא"י תפתח בהתייעצויות עם מפלגות הקואליציה לחיסול המשבר הממשלתי



ד. מיטרופולוס ינצח על סידרת קונצרטים בתזמורת המנצח (במרכז) מתקבל בשדה־התעופה בלוד על־ידי א. כהן וצ. הפטל, חברי הנהלת התזמורת הפילהארמונית. ראה כתבה בעמוד אחרון.

המנצח ד. דימיטרופולוס — בארץ



המנצח הנודע דימיטרי מיטרופולוס מתקבל בשדה־התעופה בלוד על־ידי צ. הפטל מהנהלת התזמורת הפילהרמונית

חוב של 20 שנה נפרע בליל ד' כשהגיע לשדה התעופה בלוד דימיטרי מיטרופולוס. ב־1939 עמד מיטרופולוס לנסוע לארץ, כדי להופיע עם התזמורת הפילהרמונית. אולם פרוץ המלחמה העולמית השניה מנע ממנו את הדבר.

אתמול נפגש מיטרופולוס בן ה־62 הנחשב אחד מגדולי המנצחים בעולם, עם עתונאים במסיבה בבית־סוקולוב. צ. הפטל, מהנהלת התזמורת, הציג את האורח, שיסיים את עונת הקונצרטים הנוכחית של התזמורת וכן ינצח על ביצוע קונצרטנטי של האופרה „טוסקה", בהשתתפות הזמרים. ריצ'ארד טאקר, הילדה צדק ועוד. המנצח הוא מנהלה המוסיקאלי של התזמורת הפילהרמונית בניו־יורק ומנצחה של ה„מטרופוליטן אופרה" שם.

מיטרופולוס חזר עכשיו מסיבוב עם התזמורת הניו־יורקית בדרום־אמריקה, שם הופיע יחד עם ליאונרד ברנשטיין, שהוא מגדיר אותו כ„ראשון בין המנצחים הצעירים בעולם".

מיטרופולוס נצח כאן בחילופין על „טוסקה" ועל קונצרטים, בהם נוגנו שלוש יצירות בנגינת בכורה. כסוליסט עמו יופיע הפסנתרן הישראלי הצעיר דוד בר־אילן, שינגן יצירה מאת הקומפוזיטור הישראלי רוברט שטאר.

«TO BHMA» Παρασκευὴ 27 Ἰουνίου 1958

Ἀντίλαλοι ἀπό τόν κόσμον

ΕΝΔΙΑΦΕΡΟΝΤΑ νέα γιὰ τὸν διάσημο "Ελληνα ἀρχιμουσικό: «Ὁ Δημήτρης Μητρόπουλος ἀφοῦ ἐπεράτωσε τὴν τουρνέ του ἀνὰ τὶς Ἡνωμένες Πολιτεῖες, μὲ τὴν Μετροπόλιταν, ἔσπευσε πρὸς συνάντησιν τῆς Φιλαρμονικῆς ποὺ εἶχε προηγηθῆ μὲ τὸν Μπερνστάϊν στὴ Νότιον Ἀμερική. Ἐπρόκειτο νὰ φθάση στὸ Μπουένος Ἄϊρες τὴν 30ὴν Μαΐου, ἀλλὰ τὸ ἀεροπλάνο του ἔκαμε ἀναγκαστικὴ προσγείωσι μέσα στὴν ζούγκλα τοῦ Περοῦ. Νὰ πῶς διηγεῖται ὁ ἴδιος αὐτὴ τὴν περιπέτεια: «Ἐφθασα στὸ Μπουένος Ἄϊρες μὲ καθυστέρησι 12 ὡρῶν καὶ αὐτὸ ἐπειδὴ ἀναγκασθήκαμε νὰ προσγειωθοῦμε στὸ κέντρον τῆς ζούγκλας, πολλὰ μίλια μακρυὰ ἀπὸ κάθε κατωκημένη περιοχή, περιμένοντας ἐπὶ ἓξη ὥρες βοήθεια καὶ βενζίνη. Ζέστη καταθλιπτική— οὔτε νερό, οὔτε φαγητό. Ἀπὸ τὴν μιὰ μεριὰ ὁ Εἰρηνικὸς ἀπὸ τὴν ἄλλη ἡ παχειὰ ζούγκλα, τὴν ὁποία ἡ κινηματογραφική μου πεῖρα, ἰδιαιτέρως οἱ ταινίες τοῦ Ταρζάν, ἐπλούτιζαν μὲ λέοντες, τίγρεις καὶ φίδια. Ἔτσι, οἱ συνταξιδιῶτες μου καὶ ἐγὼ εἴμαστε ἕτοιμοι νὰ πηδήξουμε στὸν ὠκεανὸ σὲ περίπτωσι ποὺ ἀπὸ τὴν ἄλλη μεριὰ παρουσιάζονταν τίποτε τέτοιο. Εὐτυχῶς ὅλα πῆγαν κατ' εὐχήν, ἡ βοήθεια ἔφθασε τελικά, ἀλλὰ στὸ Μπουένος Ἄϊρες ἔφθασα ἀντὶ στὶς 3 τὸ ἀπόγευμα, στὶς 3 τὸ πρωῒ τῆς ἑπομένης. Ἡ δεξίωσι πρὸς τιμήν μου εἶχε ματαιωθῆ καὶ ἡ ἐπιτροπὴ ποὺ μὲ περίμενε στὸ ἀεροδρόμιο προσπάθησε νὰ πνίξη τὴν ἀνησυχία της καὶ τὴν ἀνία της σὲ ἄφθονο πιοτό». Τὴν ἴδια μέρα στὶς 9 τὸ πρωῒ ὁ Μητρόπουλος εἶχε πρόβα καὶ τὸ βράδυ συναυλία τὴν πρώτη ἀπὸ τὴν σειρὰ καθημερινῶν ἐμφανίσεων στὶς κυριώτερες πόλεις τῆς Ἀργεντινῆς καὶ Βραζιλίας. Ἡ περιοδεία αὐτὴ ἦταν θριαμβευτική. «Ἡ λέξι ἐπιτυχία εἶναι πολὺ ἠπία ἔκφρασι γιὰ νὰ χαρακτηρίση αὐτὸ ποὺ πάθαινε τὸ κοινὸ ἀκούγοντας τὴν Φιλαρμονικὴ ὑπὸ τὴν διεύθυνσι τοῦ Μητροπούλου» γράφει ἕνας ἀνταποκριτής. Ὁ μαέστρος ἐπέστρεψε στὴν Νέα Ὑόρκη μετὰ 7 ἑβδομάδων συνεχῆ διεύθυνσι ἀνὰ τὴν Βόρειο καὶ τὴν Νότιο Ἀμερική, φρέσκος καὶ ξεκούραστος σὰν νὰ ἐπέστρεφε ἀπὸ ταξίδι ἀναψυχῆς! Ὁ Δήμαρχος τῆς Νέας Ὑόρκης ἔδωσε πρὸς τιμὴν τῆς Φιλαρμονικῆς καὶ τῶν μαέστρων της μία μεγάλη δεξίωσι ὅπου τοὺς ἀπενεμήθησαν καὶ μετάλλια. Στὶς 25 Ἰουνίου ὁ μαέστρος Μητρόπουλος ἔφυγε γιὰ τὴν Τὲλ Ἀβίβ. Ἀπὸ ἐκεῖ θὰ πάη κατ' εὐθεῖαν στὸ Σάλτσμπουργκ. Τὴν πρώτη Σεπτεμβρίου θὰ βρίσκεται στὴν Ἀθήνα καὶ στὶς 7 Σεπτεμβρίου στὴν Βιέννη. Ἔτσι ἐφέτος τὸ καλοκαίρι οἱ μόνες του διακοπὲς ἦταν οἱ 10 μέρες ποὺ πέρασε στὴν Νέα Ὑόρκη μεταξὺ Νοτίου Ἀμερικῆς καὶ Ἰσραήλ.

★

R.

"AVEC VINGT ANS DE RETARD"

Maestro Mitropoulos arrive en Israël

(d'un correspondant particulier)

"D'une famille croyante, j'avais toujours été profondément inspiré par la foi et la réligion juives. Mes meilleurs amis sont Juifs et c'est une dette de 20 ans que je paie en arrivant maintenant en Israel, puisque je devais y revenir juste à la veille de la Grande Guerre, en 1939 et j'ai été empêché alors par les événements, et depuis par un emploi de temps chargé en permanence", a déclaré notamment, le maestro Dimitri Mitropoulos, au cours du déjeuner offert vendredi en son honneur par l'Association des Journalistes au Beith Sokolov, sous le patronage de la Direction de l'Orchestre Philharmonique et en présence des rédacteurs en chef de tous les journaux israéliens.

M. Arieh DISSENTCHIK, au nom de la presse israélienne, M. SUPER, au nom des critiques musicaux, puis M. HAFTEL, de la direction de l'Orchestre ont souhaité la bienvenue au grand chef d'orchestre qui est à la fois le directeur musical de l'orchestre philharmonique de New-York et le chef de la "Metropolitan Opera".

Dimitri Mitropoulos revient maintenant d'une tournée triomphale à la tête de l'orchestre new-yorkais, en Amérique Latine, où il s'est rendu en compagnie de Léonard Bernstein, qu'il définit comme "le premier parmi les jeunes chefs d'orchestre du monde".

Le Maestro dirigera en Israel alternativement des concerts de l'orchestre Philharmonique (le premier a lieu ce soir) et une présentation de concert de "la Tosca" avec la participation de l'un des plus grands ténors actuels, Richard Tucker.

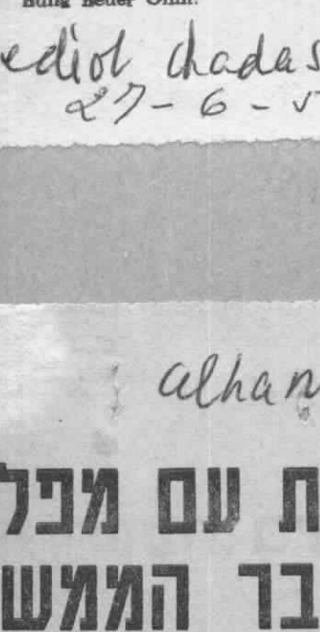
En répondant aux paroles de bienvenue des représentants de la presse israélienne, Maestro Mitropoulos a souligné combien il était touché de l'accueil qui lui a été fait dans notre pays, et notamment de la part de la presse : "Je savais, jusqu'ici, dit-il, que pour la presse un artiste était surtout un objet de curiosité, de critique ou de cancans; pour la première fois, je me sens l'objet d'une vive amitié. C'est celle-là même que je ressens pour votre peuple et pour votre pays tout entier".

Dimitri Mitropoulos eingetroffen

Von unserem Tel Aviver Berichterstatter

Der weltberühmte Dirigent Dimitri Mitropoulos, der in Israel eingetroffen ist, wird hier fünf Wochen bleiben, wurde gestern bei einer Pressekonferenz in Tel Aviv bekannt gegeben.

Er wird ausser der regulären Abonnentenserie die Oper „Tosca" in konzertanter Form dirigieren. An der Opernaufführung nimmt u. a. der Star der Metropolitan Oper Richard Tucker (Tenor) teil. Solist der Abonnementsserie ist der hiesige Künstler David Bar Ilan (Klavier).



Dimitri Mitropoulos

OLIMSTUCK IN DER HABIMAH

In der Habimah (Tel-Aviv) findet morgen, Mozae Schabbath die Premiere des Stükkes „Sechs Flügel auf einmal" von Chanoch Bartof statt. Das Werk, das in der German Colony in Jerusalem spielt, behandelt die Frage der Einordnung neuer Olim.

Yediot Ahadashot 27-6-58

Haaretz 27.6.58

Musical America July 1958

Latin-American Paradox Points Moral

"NO DOUBT, the world has more love for artists than for politicians".

This rather bold statement came from one of the outstanding personalities of today's cultural life. It was made by Dimitri Mitropoulos at a press conference held upon the return of the New York Philharmonic from its triumphant South American tour.

On this tour, American musicians were sent by the Government, under the auspices of the "President's Program", to be precise. Although this was the first venture of the sort in the relationship between the two Americas, it got, in this country at least, relatively little attention.

At almost the same time the President sent Vice-President Nixon to our neighbors in the South with the mission to create "good will". The lurid details are known—they got a lot of attention.

AN INTERESTING parallel, indeed: Mitropoulos and Bernstein were mobbed by hundreds of Latin American people, but they did not have to be afraid. Body guards were superfluous, and occasional help was needed only to keep enthusiasm in proper proportions. Mr. Nixon was mobbed too, but for other reasons. Mr. Bernstein offered an explanation: "Our group came only to speak in F sharps and B flats, the other mission came to present a new policy and did not have one. . . ."

It makes a lot of sense. Of course, we cannot ask our Government officials to talk in F sharps and B flats, but we must ask them to know about the emotional and moral power of F sharps and B flats, to know that art is the strongest bridge between human beings.

"Why didn't our officials go there" exclaimed Mr. Mitropoulos, "and say: I present you the New York Philharmonic!" Panem et circenses. . . . Every successful statesman in history knew this phrase by heart.

It is not really necessary now to sing the "Cliburniana", to recall Khrushchev's bear-hug for our young pianist, to talk about the meager American showing at the Brussels world fair, about our Warrens and Sterns in Moscow, or the back-stage visit of John Foster Dulles after the Moiseyev performance in Washington. "Yes, there is real awareness in Washington today", said Mr. Bernstein, mentioning a long discussion with the Vice President when they crossed paths in South America.

BUT we need more than just "awareness". We need a wholehearted, basic evaluation and support of the arts by the people who guide our country. It must become a generous, big movement first of all within the nation itself, and then in our international relations. The "let's - do - a - little-bit-and-see-what-happens" policy won't do. The positive results of what we did so far are too striking, and time marches on too rapidly.

We are a fast-moving country in so many respects, why this slow, self contented pace in matters of art which are matters of concern to the psychological and cultural well-being of our people? The old story that we are a young nation which must take its time to compete with the time-honored cultures of other parts of the world does not hold true. On the contrary, having all the traditions of the world within our boundaries, we are by far more fortunate than any other country. And, as Beardsley Ruml pointed out, it takes a period of only about a dozen years to implant a basic culture in the mind of man—the period between the age of two and the age of fourteen. In a psycho-biological sense, history, tradition, and custom are only about twelve years old.

The truth of this quotation is immediately proved, when we look back upon the last twelve years. Germany, after the "year zero" is today the leading nation in one of the most important creative developments, electronic music. France added existentialism to philosophy and literature, and the gigantic steps Russia is taking in building up a completely new cultural force need no further mention.

IN NONE of these countries does the artist stand alone. He is recognized, encouraged, and needed by the State. Mr. Mitropoulos was right when he bitterly observed that "artists here are not given as much attention by far, as people who make bombs".

"But there is awareness in Washington . . ." Let us hope some quick and thorough action will result from it.

MUSICAL LEADER CHICAGO, ILL.

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

New York Philharmonic

The New York Philharmonic and its conductors, **Dimitri Mitropoulos** and **Leonard Bernstein,** were welcomed back to New York City with an official reception on the steps of City Hall, June 16, following their 7-week tour of South and Central America. Mitropoulos and Bernstein were presented with Medallions of the City of New York, and each member of the orchestra received an individual Certificate of Merit from the City.

At 39 concerts in 21 cities the orchestra played to audiences totaling more than 200,000 people. Countless more saw and heard the orchestra on TV and radio in many of the countries visited. Thousands were turned away from box offices after the houses had been sold out. This was the first visit of an internationally noted orchestra to many of the cities, and the only non-local orchestra ever heard in some of them. During the first 4½ weeks of the tour, Mr. Bernstein conducted all concerts, with as many as six in a week. On May 31, Mitropoulos, who during the earlier portion of the tour had been with the Metropolitan Opera on its Spring Tour, joined the Philharmonic in Bueros Aires and conducted 11 of the final 13 concerts. These were Mitropoulos' first appearances in South America; Bernstein had conducted in Brazil in 1954.

The orchestra traveled by air throughout its 15,000 mile journey. Two planes were required for the men, and one to two planes for the more than 8 tons of instruments and other baggage.

Whenever time permitted, the orchestra and its conductors were feted by local officials, orchestras and various cultural organizations. Attendance at the concerts included heads of states and their cabinets. In each capital city, David M. Keiser, President of the Philharmonic, presented a collection of the orchestra's recordings to educational and cultural groups, through the courtesy of Columbia Records, Inc.

American music was a focal point in programming; some of our native composers included were Aaron Copland, Roy Harris, William Schuman, Samuel Barber, George Gershwin and Charles Turner.

The tour was sponsored by the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy (ANTA).

Next season at the Philharmonic. The 117th Philharmonic season will open Oct. 2, 1958. Some of the special works using other than instrumental forces to be performed next year include: Handel's "Ode for St. Cecilia's Day" and "St. John Passion"; Bach's "Magnificat" and "St. John Passion"; Beethoven's Ninth Symphony; Debussy's opera, "Pélléas et Mélisande," to be given in concert form; and Elgar's oratorio, "The Dream of Gerontius." Each of these special works fits into an overall plan which will interrelate the Philharmonic programs for the entire year. Leonard Bernstein will offer a major view of American music from its earliest generation of composers to the present, and in addition to works from the standard repertoire, both old and new, will conduct several "festivals" devoted to specific composers, like Handel, Vivaldi and others. French music will be emphasized by **Dimitri Mitropoulos,** British music by **Sir John Barbirolli,** Beethoven and modern German works by **Herbert von Karajan,** and Scandinavian music by **Thomas Schippers. Andre Kostelanetz** will conduct three Special Sunday Evening concerts.

Résumés

New York Philharmonic: During 1957-58, 118 concerts were given during the regular New York season. Dimitri Mitropoulos and Leonard Bernstein were principal conductors, with guest conductors Ernest Ansermet, Andre Cluytens, Aaron Copland, Rafael Kubelik, Fernando Pre- Among the highlights of the season were the performances of three large-scale works for soloists and orchestra: Strauss' opera "Elektra," Honegger's "Joan of Arc at the Stake," and Haydn's "Creation." Of the 89 composers performed during the season, 41 are contemporary, of which 19 are American-born or resident.

2.7.58 Maariv



הזמר ריצארד טאקר (מימין), שהגיע אמש לארץ, חוטף שיחה עם המנצח מיטרופולוס

3 הצעות לרכישת „פלאלום"

התחרות חריפה מתנהלת בין שלושה מעוניינים ברכישת מפעל „פלאלום", שהוצע למכירה על־ידי מקבל הנכסים.

תוך כדי התחרות מעלים ה־מעוניינים מדי פעם את המחיר, והסכום המוצע עלה כבר במידה ניכרת על ההצעה המקורית של 950 אלף ל"י תמורת שני חלקי המפעל — הישן ברמת־גן והחדש המוקם בהרצליה.

בינתיים הוחלט עקרונית ל־הפריד במכירה בין שני המפעלים. ייתכן שמפעל האמאיל בהרצליה יירכש בנפרד על ידי אחד המעוניינים בעוד שתימשך ההתחרות על המפעל ב־רמת־גן.

בעלי ההצעות הם: מפעל „תמאיל", שמנהלו הוא מר ש. גוטמן, מפעילי ענף המתכת ב־התאחדות בעלי התעשיה, מר הלטר, שהיה בשעתו פועל ב־„פלאלום"; מר ברוך פרידמן, תעשיין אלומיניום תל־אביבי.

עליה במספר הנוסעים ב„אל־על"

עליה ניכרת חלה במספר הנוסעים ב„אל־על" במחצית הראשונה, לעומת אותה תקופה אשתקד.

בסיכום עסקי החברה ומאז־נה לתקופה האחרונה מדגיש המנהל הכללי, האלוף א. בן ארצי, כי מטוסי „בריטניה", שהופעלו לפני 6 חדשים, הביאו לגידול כללי במספר הנוסעים. במיוחד בולט הגידול במספר הנוסעים שמחוץ לישראל. בעזרת המטוס החדיש הצליחה החברה לחדור למסגרת הטיסה הבינלאומית.

מוצעת פשרה עם רופאי קופ"ח

שיחות פיוס התנהלו בימים האחרונים בין ארגון רופאי קופות חולים לבין מרכז קופת חולים, הועה"פ של ההסתדרות ר־הסתדרות הרופאים בישראל. נידונה אפשרות־פשרה בענין שינוי שיטת־העבודה במרפאות קופת חולים.

ארגון רופאי קופת חולים גר־סה כעת להסכים לשיטת הרו־פא המשפחתי, בתנאי שיובטחו זכויות הרופאים הותיקים במרפאות.

יו"ר הארגון ד"ר א. פליישר פרש בשעתו מתפקידו מכיוון שלא הסכים לקו התקיף שהאר־גון נקט בו. כעת פרש מטעמי בריאות סגן יו"ר הארגון, ד"ר חינייבר. הידוע בעמדתו התקי־פה.

מועצת הארגון תתכנס תוך עשרה ימים, כדי לדון במצב.

תקף שוטר שבא לעצרו

שמעון כהן, מרח' יוסף מ־תחיהו בירושלים, נעצר אתמול על ידי המשטרה לאחר שתקף בסכין שוטר שבא לעצרו.

השוטר אברהם שרם בא לביתו של ש. כהן כשבידו פקודת מעצר נגדו מטעם יו"ר הוצאה לפועל בגלל אי־סילוק חוב. כשראה כהן את פקודת המעצר, הוא דקר את השוטר בסכין ופצע אותו קל.

Jerusalem Post 3.7.58

Dimitri Mitropoulos—Giant of the Podium

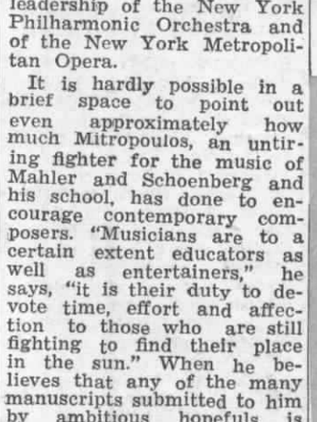
By Gisella Selden-Goth

Mrs. Selden-Goth, an old composer friend of Mitropoulos and an intimate of Bronislaw Huberman and Arturo Toscanini, is currently making her tenth visit to Israel.

TWENTY-two years ago Toscanini raised his baton for the first time to give the "go ahead" to the Philharmonic, and since then many conductors of international fame have continued his work. But perhaps the appearance of none has aroused so much curiosity, so much expectation, as that which greets Dimitri Mitropoulos, the fabulous Greek whose extraordinary human qualities are not less discussed than his magic power and authority over the musicians whom he leads to the loftiest interpretation of music, old and new, inspiring every single player to give his utmost to his work.

It was in February 1923 that Bela Bartok, who had just commenced to make an impression on progressive musical circles, arrived in the German capital to present a series of his latest compositions. He had just completed his ballet, "The Wonderful Mandarin," but found the piano version unfeasible for a single player and had to set it for four hands. Not finding a partner sufficiently familiar with the new technique to try it out with him, he asked me to get him someone with the necessary qualifications; it seemed almost a hopeless task. One day, however, I succeeded in presenting to him a thin, shy, close-mouthed, young man, who had been honoured by admittance to the very restricted composition class of Ferruccio Busoni. Son of a simple Greek family who wanted him to become a monk on Mt. Athos like two of his uncles, he had been mentioned by that master as having the gift of performing any music, however impracticable or crazy. The young man was Mitropoulos. Bartok sat down with him at the keyboard rather sceptically. After a dozen bars he stopped and said quietly: "This young man is all right."

And "all right" he has been wherever he has been called and wherever he has gone.



MITROPOULOS

He was "all right" at some modest jobs in the same Berlin, as accompanist to singers and as *repetiteur* and subsequently as assistant conductor at the State Opera; he did equally well in his fatherland when he was invited to fill the positions of conductor of the Athens Philharmonic Orchestra and the Athens Conservatoire. He made a sensational debut with the Berlin Philharmonic, conducting the première there of Prokofieff's Third Piano Concerto from the keyboard. After several important positions with European orchestras, he settled down in America; first, for 11 years in Minneapolis where he became the idol of all Minnesota music lovers and, finally, in one of the best positions the Western hemisphere has to offer to a musician; the leadership of the New York Philharmonic Orchestra and of the New York Metropolitan Opera.

It is hardly possible in a brief space to point out even approximately how much Mitropoulos, an untiring fighter for the music of Mahler and Schoenberg and his school, has done to encourage contemporary composers. "Musicians are to a certain extent educators as well as entertainers," he says, "it is their duty to devote time, effort and affection to those who are still fighting to find their place in the sun." When he believes that any of the many manuscripts submitted to him by ambitious hopefuls is worthy of attention, he never hesitates to secure a place for it on his programmes. And he does all this in a continuous battle against the conservative opinions of boards and committees who point to the effect of too radically modern programmes on the box-office.

A considerable portion of Mitropoulos' huge income is spent on helping to educate young students, on commissioning works of older but, in his opinion, not sufficiently appreciated composers, to the donation of new and better instruments to orchestras that cannot afford to buy them with their own means. Although striving to live up to the tenets of his venerated Patron Saint, Francis of Assisi, whose writings he never tires of studying, he does not despise the joys of living. He likes to stay in comfortable quarters, to eat and dress well, to enjoy quite a number of worldly things. But he always wants somebody less privileged to share his pleasures. He constantly says, "This person is not inferior to me in talent, skill, ability or what you will... He has just had less luck than myself..."

Today, at sixty-two, Mitropoulos, although physically and mentally indefatigable, no longer aims at doing as much as possible. He asked the New York Philharmonic to be relieved of his duty of permanent conductor. He thinks, "It is time to climb down and make room for the young men on their way up." Nevertheless, he performs tasks which would scare many a younger man. He has just returned from two extensive tours, one with the Metropolitan Opera of New York, covering nearly the whole of the U.S.A., and the other with the New York Philharmonic through a great part of South America. But he felt fit enough to fix the date of his departure for Israel only a very few days after returning to New York, "just to change luggage." Not long ago he said, "Israel is the only country I am still interested to get to know."

Israel has welcomed the Maestro with a heartfelt "Shalom" and with the most sincere wish for his well-being and well-feeling in this country. Also for his unspoiled satisfaction of working with the musicians who are looking forward to a great experience in studying and playing under and with him. And everybody vows that his first visit to this country shall be followed by other visits, and not too few of them.

MUSICAL DIARY

Israel Philharmonic Orchestra. Subscription Concert No. 14. Dimitri Mitropoulos, conductor, Mann Auditorium, June 29. Bach: Fantasy and Fugue in G-minor for Organ (transcribed for Orchestra by Dimitri Mitropoulos); Mendelssohn: Symphony No. 5 in D-minor, "Reformation"; Kabalevsky: Symphony No. 4.

THE Management of the I.P.O. could not have planned a more transcendent season close than the appearance of Dimitri Mitropoulos. Though the choice of the works in this programme was not very happy throughout the geniality of the Conductor's interpretation filled the lacuna. The highlight of the concert came with Mr. Mitropoulos' transcription of the Bach. Here he achieved a real *tour de force:* the work remained truly organ-like in sound but gained through the refined intensity that an orchestral body can produce.

As to the "Reformation" Symphony, thanks to this great conductor the first two movements did capture the attention of the listener; but the third could not.

The masterful symphonic development and rich orchestration of Kabalevsky's Fourth Symphony could in no way cover the poorness of its thematic material, which is often obsolete and commonplace, at least in the first three movements. When in the fourth the listener's attention is suddenly awakened — it is only to discover that the composer successfully imitates Shostakovich.

The success of the concert, however, was tremendous, and the enthusiasm of the audience was such that it joined the orchestra in "Hatikva" at the end of the Concert. *AVIDOM*

2-7-58

Star-Studded I.P.O. Season Scheduled

Dimitri Mitropoulos has decided to accept the invitation of the Israel Philharmonic Orchestra to return for a further concert series, Mr. Zvi Haftel, of the management, has told *The Jerusalem Post*. Before his current visit Mr. Mitropoulos was reluctant to make any promise for the future. Plans for the 1958-9 season were meanwhile completed without including him.

The orchestra's management is now gladly re-shuffling the schedule in order to fit in Mr. Mitropoulos' two-month stay. He will again wind up the season. It is understood that he will also be willing to make some recordings with the I.P.O.

The end of July will bring a well-deserved vacation for the musicians — after having played before an estimated 50,000 persons in Tel Aviv, Jerusalem and Haifa this month.

They will cut down their usual two-month holiday by a week this summer in order to welcome Artur Rubinstein, He is due here on September 25, to start off the season during which he will perform 15 piano concertos.

From Bucharest

The schedule right through the season, from Rubinstein to Mitropoulos, reads like a Who's Who of musicians. Among them will be the Rumanian conductor Silvestri, of the Bucharest Symphony Orchestra. He has been widely acclaimed by critics in both Eastern and Western Europe, and will be the first from an Eastern European country to conduct the I.P.O.

Other conductors scheduled for the coming season are Josef Krips; Jean Fourner, conductor of the Paris State Opera; Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra; Charles Munch and Jean Martinu.

Mr. Martinu was here earlier this year on a five-day visit to make recordings with the orchestra for Decca. He is expected to stay here for a month next season, and conduct "Song of Songs," his oratorio for soloists, choir and orchestra. The Canadian tenor, Glenn Gould, is to appear in this work.

A two-month visit by Guilini, during which Verdi's "Requiem" and "Falstaff" will be performed, is another of the highlights of the coming season.

Yediot Aharonot 2.7.58

דיעות אחרונות

הערב של ארץ ישראל — היום 6 עמודים

YEDIOTH AHARONOTH

10 מה | האחראי: נח מזוז. מרכז המערכת: דב יודקובסקי. המו"ל: "ידיעות אחרונות" בע"מ. דפוס "השחר" מנהלה: ברזלי 1, טל. 61064-5, ת.ד. 109 המערכת: טל. 67723-4-5. בחיפה: הרצל 61, טל. 4467. ירושלים: בנין מנסור, טל. 5770/5051 | עורך: ד"ר ת. רחבמדום | יום ד', ו' תמוז תשי"ח — 2.7.1958 — גליון 7925

עיראקים חזקים נכנסים

אקיות נוספות מתרכזות לאורך הגבול ע



הסנור היהודי המפורסם של הסטרופולטן־אופרה בניו־יורק, ריצ'רד סאקר, הגיע לכנר קבל ב„לחיים" של בקבוק גזוז, ע"י המנצח דימיטרי מיטרופולוס, השוהה בארץ מספר ימים

שרת מסרב לקבל „אות ההגנה"

נעלב מאי־הכללתו ברשימת ראשי הפעילים. — שלח

Musik-Chronik der Woche

DIMITRI MITROPOULOS

Es gibt wohl kaum einen Musikliebhaber, Radiohörer oder Grammophonbesitzer, der seiner Musik — wenngleich durch Vermittlung des Apparats — nicht mit Begeisterung gelauscht hätte. Und nun erschien er in eigener Person auf dem Podium des Hejhal Hatarbut, als Dirigent der 14. Serie des I. P. O. - Mitropoulos gehört bereits zu den beinahe legendären Gestalten des Taktstocks, und so ging seinem ersten Auftreten in Israel gespannte Erwartung voran. Mit strammen Schritten betritt der Meister das Podium, und sofort nach den ersten Takten füllte sich der Saal mit einer elektrischen Spannung, die bis zum Abschluss des Konzerts nicht nachgelassen hat. Damit wäre schon das Wesen seiner Dirigenten-Kunst bezeichnet. Was noch dazu kommt, ein unnachgiebig exakter, sauberer, üppiger, höchst geschliffener, betörend schöner Orchesterklang, — der in grossem Bogen aufgezogene Aufbau der Details, wie des Ganzen, — und nicht zuletzt der mit einer sakralen Weihe durchtränkte vergeistigte und dennoch unerhört impulsive und dynamische Ausdruck. Seine deutenden, faszinierenden Gebärden sind einmalig.

Dimitri Mitropoulos, geboren 1896 in Athen, als Sprössling einer griechisch-orthodoxen Priesterfamilie, wollte in seiner Jugend selbst ins Kloster gehen. Die Musik durchkreuzte aber seine Pläne. Als Student des dortigen Konservatoriums schrieb er 1919 eine Oper „Soeur Beatrice", deren Uraufführung auch der zufällig dort weilende grosse französische Komponist, Saint-Saens begewohnt hat. Dieser schrieb dermassen begeisterte Berichte in französischen Zeitungen über das junge griechische Genie, dass er die Aufmerksamkeit der Oeffentlichkeit auf ihn gelenkt hat. Nach Beendigung des 1. Weltkrieges ermöglichten ihm griechische Mäzene seine Studien in Brüssel fortzusetzen. Dort studierte er Komposition und Orgel. Bald nachher zog er aber nach Berlin, wo er Schüler Ferruccio Busonis wurde. Dieser schätzte zwar die kompositorische Begabung des jungen Dimitri sehr hoch ein, dennoch entdeckt er in ihm eine noch stärkere Fähigkeit: nämlich den Dirigenten. Diese Entdeckung war schicksalsschwer für Mitropoulos. Von nun an widmete er sich hauptsächlich der Interpretation, und wurde bald Korrepetitor der Berliner Staatsoper, in unmittelbarer Nähe von Bruno Walter, Erich Kleiber, Leo Blech, Wilhelm Furtwängler u. anderer Grössen, im Zauberkreis von Busoni lebend. Gelegentlich wurde ihm auch das Dirigieren einiger Opern, Lohengrin oder Faust, anvertraut. Von dort berief man Mitropoulos an die Spitze der Athener Philharmoniker, — seine Weltkarriere begann jedoch erst 1930 mit dem Engagement bei den Berliner Philharmonikern, als Gastdirigent. Höchst charakteristisch ist das Programm seines dortigen Antritts-Konzerts: die C-Dur Symphonie von Dukas, das 3. Klavierkonzert von Prokofieff, in dessen Solopart infolge Erkrankung des Pianisten er selbst — mit grösstem Erfolg — eingesprungen ist, — und sein eigenes „Concerto grosso."

Es vergingen seitdem beinahe drei Dezennien, aber seine Vorliebe für die neue Musik liess nicht nach. Stets ergriff er jede Gelegenheit, zeitgenössische oder moderne Werke aus dem Unbekannten hervorzuholen, und als ihn Serge Kussewitzky nach Boston a.G. einlud, fand er in seinem jüngeren Kollegen einen gleichgesinnten Schwärmer für den Fortschritt. Während seiner langjährigen Tätigkeit in Minneapolis oder beim New York Philharmonic-Symphony führte Mitropoulos unter anderem Ernest Blochs Violinkonzert, David Diamonds, Morton Goulds Werke, Kreneks 3. Klavierkonzert — (selbst am Klavier), — Hindemiths Es-Dur Symphonie, dann später Robert Starers „Ballade für Geige und Orchester" und jetzt bei uns auch sein 2 Klavierkonzert erstmalig auf. Im Sommer wird der Meister bei den Salzburger Festspielen die europäische Erstaufführung der neuen Barber-Menotti'schen Oper „Vanessa" dirigieren, und beabsichtigt das nächste Jahr die sehr vernachlässigte Oper seines einstigen Meisters Busoni, „Dr. Faust" neu einstudieren.

Diese unglaubliche Energie, strotzende Lebenskraft, grenzenlose Begeisterung, die sein Dirigieren so sehr charakterisieren, sind auch für den Menschen bezeichnend. Seine Liebe wendet sich aber immer mehr der Opernbühne zu. Die Lieblinge sind: Verdi, Puccini und auch Richard Strauss, selbstredend neben den zeitgenössischen Neuheiten. Zu seinen Leidenschaften gehört auch das Studium der Franziskaner Literatur.

*

Das Programm des ersten Konzerts der 14. Abonnements-Serie wurde mit der von Mitropoulos für Orchester übertragenen G-Moll Orgel-Phantasie — und Fuge von J. S. Bach eröffnet. Diese und die nachfolgende Reformations - Symphonie verrieten, wie sehr Musik und Religion sich in ihm zu einer Einheit verschmelzen. Obwohl ich persönlich die schlichte, primitive, alte Orgel von Bach in seiner ursprünglichen Form jeder noch so prunkhaften Neubekleidung gegenüber vorziehe, ist diese Bearbeitung von Mitropoulos, die geniale Uebertragung der Orgel-Register auf diverse Orchester-Instrumente, der (bei uns nur durch die Akustik gefährdete) grossatmige Bau der Fuge, so überwältigend, dass man theoretische Erwägungen aufgibt. — Mendelssohns V. Reformations-Symphonie dürfte auch als „religiöse" Musik gebucht werden, nicht nur angesichts des „Dresdner Amens" oder des Bachschen Chorals „Ein' feste Burg ist unser Gott", sondern infolge der Bestrebung des 21-jährigen Komponisten, seiner neuen Kirchengemeinde die devote Treue zu bekunden. Deshalb schien uns diese zweite „Bach-Transkription" des Abends weniger aufrichtig, als jene von Mitropoulos.

„Zeitgenössisch" wurde zu einer ästhetischen Definition. Ob Dimitri Kabalewskys jetzt hier erstmalig aufgeführte 4. Symphonie diesem Begriff entspricht, ist mehr als zweifelhaft. Sie wurde, Gott weiss, auf wessen Befehl, mehr als populär, stellenweise operettenhaft banal geschrieben. Ausnahme bildet der Largo-Satz, der durch Gustav Mahlers Manier zu aufrichtigen Empfindungen mit schönem Orchestersatz führt, oder im Finale ein von Prokofieff inspiriertes, munteres, groteskes Matrosenlied — Thema, das mit Humor verarbeitet wird.

Dimitri Mitropoulos wurde beim Antrittskonzert mit solcher Begeisterung gefeiert, dass er einen Satz wiederholen und zum Schluss die Hatikwa anstimmen musste.

*

Im **Sonder-Abonnement** am Mittwoch Abend wurde anstelle der Mendelssohn Symphonie Robert **Starers** 2 Klavierkonzert und Schumanns „Introduktion und Allegro appassionato" für Klavier und Orchester mit David **Bar-Ilan** als Solist unter Mitropoulos gespielt. Starer, ein gebürtiger Wiener, verbrachte 10 Jahre hier, setzte dann seine Studien in Amerika fort, wo er längere Zeit als Professor der Juilliard School tätig war. Von seinen Werken wurden in den U.S.A. mehrere, so die „Ballade" für Geige und Orchester, „Prälude und Rondo" für Orchester, wie das 2. Klavierkonzert häufig gespielt. Die ersteren — die wir an dem vorangehenden Abend im Milo-Künstlerklub von Schallplatten gehört haben, weisen mehr orientalisch-israelische Charakterzüge auf, als das jetzt gehörte Konzert. Dieses ist auffallend von Gershwin und von Schönberg beeinflusst: von ersterem in der jazz-gefärbten Rhythmik, von letzterem in der Harmonisation. Sogar die nicht ganz tränen — echte Resignation des sehr schönen, langsamen Satzes bekennt sich ebenso zu Gershwin, wie auch zur „Verklärten Nacht"-Stimmung Schönbergs. Die Eckssätze sind mit spielerischer Leichtigkeit, geistreich, mit viel Humor geschrieben. Sehr amerikanisch, — aber sehr begabt. (Das „aber" nicht als Gegensatz, nur als Vorteil gemeint). Eine frische, lebendige, ausgezeichnet durchgearbeitete Musik, die von dem Haifaer, seit mehreren Jahren in Amerika lebenden 28jährigen Pianisten David Bar-Ilan glänzend, mit grösster technischer Ueberlegenheit, hochmusikalisch gespielt wurde. Es ist ein doppelter Gewinn, zwei solche wertvolle Landsleute — hoffentlich auf die Dauer — wieder bei uns zu haben. Maestro Mitropoulos verlieh der Begleitung seine volle Leidenschaft und devote Hingabe. — Bar-Ilan machte uns auch mit Schumanns 1859 in Dresden geschriebenem Konzertstück in zwei Sätzen, op. 92 bekannt, und wir müssen dem Schumann-Biographen Walter Dahms beistimmen: „Das Seelische keimt und sprosst nur zur vollen Blüte gelangt es nicht." Der vorzügliche Bar-Ilan ist zwar weniger auf romantische Musik eingestellt, liess dennoch sein brillantes Klavierspiel „zur vollen Blüte gelangen."

Die Konzerte unter Mitropoulos schufen eine feierliche Atmosphäre, die nur durch grosse Persönlichkeiten hervorgerufen werden kann.

L. PATAKI

*

Ueber die Wiederkehrs-Feier den „Inbal", wie über den Geigenabend Edna **Michell** berichten wir demnächst.

Yediot Hayom 4.7.58

ערב גדול

בתזמורת הפילהרמונית

מאת צבי סנונית

ביקורו הראשון של דימיטרי מיט־רופולוס בארץ הוא מאורע גדול, שכן ניתן לנו בזה להתוודע מקרוב לאחד מענקי־המנצחים של זמננו, אחד מאלה שלא שכחו עדיין את סוד החזדהות הגמורה עם המוסיקה ועם האדם. ניצוחו של מיטרופולוס הוא חרבה יותר מעיצוב עילאי של מיצורים מוסיקליים, הרבה יותר מ־מיצוי מירוא משמעותם האמנותית: זוהי התגלות של דינאמיקה אנושית אדירה, היודעת להפיח במוסיקה את כוח ה„דיבור" ולשתף בחוויותיה אנשים רבים. עם כל הדרמאטיות הגדולה שבו, רחוק מיטרופולוס מכל פוזה תיאטרלית; כל מאמציו מכוונים לעיצוב המיצור במלוא יפעתו ולתת ביטוי ממצה לתוכפו ומשמעותו. בתנועות ידיו עשירות־ההבעה הוא מוליך את התזמורת על־פני קשת־גוונים בעלת שפע לא־יתואר שבין רחש דק ביותר ועד להרמת־קול רועמת של פורטיסימו, שהוא רם ביותר, אך לעולם לא צעקני. קרשנדו שלו (הגברה מודרגת של תוזק הצליל) הוא חוויה בלתי־נש־כחת בשל המתח הפנימי המפעם בו בצורה מוחשית כל־כך. אך כל אלה רק אמצעים הם בידו, ואין הוא מא־בד את מראה היער מרוב העצים. קויי־הנעימה, טוויי־האקורדים, כתמי־הגוונים משתלבים זה בזה בהתאם למשמעותם בחזיון הכולל, הניצב ל־עיני רוחו של מנצח זה בחיוניות מיוחדת במינה. אכן מנצח גדול, עליו אפשר לומר בפה מלא: הוא יוצר את המיצור מחדש (ולעתים אף מעניק לו יותר ממה שיש בו). הדי־נאמיות החריפה של מיטרופולוס היא ללא ספק, תכונה הדצדדית מובהקת; אינני יודע, למשל, באיזו מידה עשויה תפיסה זו להתאים ל־מוסיקה של הרוקוקו, להיידן ומר־צרט. אך מצד שני זהו סימן לגדו־לתו: התגלייה ממבצע שידע להת־אים עצמו במידה שווה לכל סגנון היא תגלייה נואלת, שכן מתעלמת היא מקשר ההזדהות הפנימי של ה־מבצע עם המוסיקה הקרובה ללבו — הזדהות שרק היא עשויה להפוך את ביצועו לחוויה.

תזמורת הפילהרמונית התעלתה על עצמה בערב זה — הקונצרט מס' 14 למנויים — ונעזתה ברגישות יו־רבים — היה הטבה ב„טמנ־גו" והנאצי ב־„אני והקולונל" (עם דני קיי) — וכל מה שהר־ויח מהקולונע, השקיע בלהקתו. „לפני 4 שנים — הוא מספר — הצגנו מחזה של פרוספר מ־רימה, שנמשך תשע שעות. ההצלחה האמנותית היתה כבירה. הפסדתי עליה את פרוטתי האחרונה".

„החלטנו לנצל את המסע לישראל למטרות תעמולה — אומר מר הררי — והזמנתי את צלמי הטלביזיה להנציח את המראתנו משדה התעופה אורלי, ה„ברימה" הגדולה של „אל־על" כבר נחתה — ואין זכר לצלמים. השחקנים התחילו למתוח אותי: „נו, איפה ה־טלביזיה שלך?". ולפתע הופיע הצוות על כל מצלמותיו... ועבר על פנינו. הם רצו לצלם איזו דיילת — אילה הראל דומני שמה — שזכתה בתחרות בינ־לאומית באמריקה. עמדנו שם, המומים, נציגי האמנות הצרפתית, בעוד שהם מצלמים את הדיילת. ואז צץ במוחי רע־יון גאוני: ניגשתי אל הצעירה — ב־אמצע הצילום — ואמרתי לה: „אנח־נו, התראטרון הבלתי תלוי מפאריס, שמחים מאד לטוס אתך לישראל". ול־חצתי את ידה. כך זכה התיאטרון שלי לפרסום בטלביזיה..."

מתחת לפסנתר שבאולם ההצגות — חשבו, בצדק, שזה המקום המתאים ביותר בשביל מוסיקאי — ושם ביליתי את זמני, עד כניסת האניה לנמל ניו־יורק".

„אין אדם כשרוני ואין אדם בלתי כשרוני — אומר מר מיטרופולוס — יש רק אדם ששיחק לו מזלו ואדם שלא היה לו מזל". בהבחנה דקה זו מתבטאת תפיסתו ההומניטרית המע־מיקה, האופינית כל כך לאמן גדול. מהומניות זו נובעת אולי גם אהבתו ליהודים.

כל המועדונים הסגורים במיניאפוליס מהרו להציע חברות למיטרופולוס, אך הוא דחה באדיבות את כל ההצעות, מלבד אחת: הוא נרשם למועדון ה־י ה ו ד י.

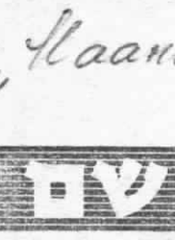
הגוים נעלבו מאד. „מר מיטרופולוס — שאל אותו, בטון נפגע, נכבד מ־נכבדי המקום — מדוע דוקא המועדון היהודי?".

„אגלה לך סוד — השיב לו מיטרו־פולוס ברצינות מעושה — המטבח ה־יהודי הוא הטוב ביותר".

פרסום בטלביזיה

בי בן 80 ורב בקהיר. אנחנו שב־עה אחים ואני ה מ ט ו ר ח ש־בהם" — מציג את עצמו רחמים (קל־מנט) הררי, המנהל האמנותי והשחקן הראשי (וולפונה) של התיאטרון הצר־פתי המבקר עתה בארץ.

„הצגת תיאטרון רצינית — מספר מר הררי — ראיתי לראשונה בהיותי בן 17 — בשנת 1936 — עת הופיעה „הבימה" עם ה„דיבוק" באלקסנדריה. מאז נכנס בי דיבוקו של התיאטרון ו־לאחר שגמרתי את לימודי (פילוסופיה) בסורבון, יסדתי להקה נסיונית בפריס".



מר הררי אף שיחק בסרטים רבים — היה הטבה ב„טמנ־גו" והנאצי ב־„אני והקולונל" (עם דני קיי) — וכל מה שהר־ויח מהקולונע, השקיע בלהקתו. „לפני 4 שנים — הוא מספר — הצגנו מחזה של פרוספר מ־רימה, שנמשך תשע שעות. ההצלחה האמנותית היתה כבירה. הפסדתי עליה את פרוטתי האחרונה".

„החלטנו לנצל את המסע לישראל למטרות תעמולה — אומר מר הררי — והזמנתי את צלמי הטלביזיה להנציח את המראתנו משדה התעופה אורלי, ה„ברימה" הגדולה של „אל־על" כבר נחתה — ואין זכר לצלמים. השחקנים התחילו למתוח אותי: „נו, איפה ה־טלביזיה שלך?". ולפתע הופיע הצוות על כל מצלמותיו... ועבר על פנינו. הם רצו לצלם איזו דיילת — אילה הראל דומני שמה — שזכתה בתחרות בינ־לאומית באמריקה. עמדנו שם, המומים, נציגי האמנות הצרפתית, בעוד שהם מצלמים את הדיילת. ואז צץ במוחי רע־יון גאוני: ניגשתי אל הצעירה — ב־אמצע הצילום — ואמרתי לה: „אנח־נו, התראטרון הבלתי תלוי מפאריס, שמחים מאד לטוס אתך לישראל". ול־חצתי את ידה. כך זכה התיאטרון שלי לפרסום בטלביזיה..."

Haaretz 4.7.958

אנשים

מדברים עליהם השבוע

פגישה בגיברלטר

כל שאני מרבה לקרוא את דנטה, אני מבין אותו יותר. אך ככל ש־אני מרבה לקרוא את שקספיר, נדמה לי ש ה ו א מבין א ו ת י יותר. ובזה, חושבני, עיקר גדולתו". — אר־מר אנטוני קווייל, הידוע עתה אצלנו כמשה ב„הבכור" ובעולם — כאחד ה־מומחים הגדולים למחזות שקספיר.

קווייל היה שנים רבות המנהל ה־אמנותי — ואחד השחקנים — בתי־אטרון השקספירי המפורסם בסטרט־פורד־און־און, מקום הולדתו של גדול המחזאים. מי הם מוביל השח־קנים השקספי־רים בדורנו? אומר קווייל: „מייקל רדגרב, סיר לאורנס או־ליביה, סיר ג'ון גילגוד ובין ה־נשים: פאג' אשקרופט ומרגרט לייטן". במלחמת העולם השניה היה קווייל שלישו של מפקד גיברלטר. „בתחילת 1942" — הוא מספר — קיבלנו הודעה סודית ביותר: „צ'רצ'יל מגיע מחר ב־אוירון".



„שדה התעופה של „הסלע" היה ס־מוך לגבול הספרדי ואלפי פועלים עב־דו בסביבה. חרדנו מאד לגורלו של ה־זקן. הוחלט לא לעורר תשומת לב: „יצאתי לבדי, בג'יפ מיושן, לשדה הת־עופה. אך נחת האוירון, יצא ממנו טיס: „קבל את פני קולונל האוירי־ה פלקלנד" — אמר. מאחוריו עמד צ'ר־צ'יל. „מוסוה" במדי חיל האויר ה־בריטי. אך את פניו התינוקיים אפשר היה להכיר מקילומטרים. וכאילו לא די בכך, הוא הרים את ידו ועשה, מתוך הרגל, לעבר הקהל שלא היה את סי־מנו המפורסם:

הוא התישב בג'יפ. חשבתי בלבי ש־אני חייב לומר משהו. „לא קווינו — אמרתי — שאדוני יוסוה לקולונל של חיל האויר".

צ'רצ'יל הסמיק מרוב כעס: „יוסוה?" מה זאת אומרת „יוסוה?" להוי ידוע לך, אדוני הצעיר: „הנני קולונל של האוירי־ה הבריטית".

„פגעתי בציפור נפשו. כי וינסטון צ'רצ'יל, ראש ממשלת בריטניה בשער־תיה הקשות ביותר, גדול האנגלים ב־כל הדורות, גאותו היתה על כך שהוא קולונל בחיל האויר הבריטי".

תחת הפסנתר

דימיטרי מיטרופולוס הוא בודאי המוסיקאי היחיד בעולם, שקריירה שלו התחילה — מתחת לפסנתר.

הוא היה מנצחה של התזמורת ה־פילהרמונית באתונה, כאשר דלתות ה־תהילה העולמית נפתחו בפניו — והוא הוזמן לעמוד בראש התזמורת הגדולה של מיניאפוליס.

„היה זה בשנת 1938 — מספר המ־נצח הדגול, סכנת המלחמה נתנה את אותותיה באירופה והנתינים האמרי־קאים חזרו ב־המוניהם ליבשת הם הבטוחה. ב־אניה, בה היי־תי צריך להס־ליג, לא היה מ־קום. התחננתי שיקבלוני עד שפרשו מזרון



מתחת לפסנתר. כי וינסטון צ'רצ'יל, ראש ממשלת בריטניה בשער־תיה הקשות ביותר, גדול האנגלים ב־כל הדורות, גאותו היתה על כך שהוא קולונל בחיל האויר הבריטי".

תחת הפסנתר

דימיטרי מיטרופולוס הוא בודאי המוסיקאי היחיד בעולם, שקריירה שלו התחילה — מתחת לפסנתר.

הוא היה מנצחה של התזמורת ה־פילהרמונית באתונה, כאשר דלתות ה־תהילה העולמית נפתחו בפניו — והוא הוזמן לעמוד בראש התזמורת הגדולה של מיניאפוליס.

„היה זה בשנת 1938 — מספר המ־נצח הדגול, סכנת המלחמה נתנה את אותותיה באירופה והנתינים האמרי־קאים חזרו ב־המוניהם ליבשת הם הבטוחה. ב־אניה, בה היי־תי צריך להס־ליג, לא היה מ־קום. התחננתי שיקבלוני עד שפרשו מזרון

Yediot Aharonot 4.7.58

KLANG und SCHATTEN

MUSIKTAGEBUCH von MAX BROD

Das letzte Abonnementkonzert weckte besonderen Enthusiasmus. Dimitri **Mitropoulos** kam, dirigierte und siegte. Wir haben ihn schon lange erwartet, seit Jahren. Die grossen Erwartungen wurden nicht im Mindesten enttäuscht, wurden sogar womöglich übertroffen. Mitropoulos, der Star der New Yorker Philharmonie, gehört zu jenen wirklich vom Herzen aus verständnisvollen Musikern, die selbstverständlich keinen schroffen Unterschied zischen moderner und traditioneller Musik machen, die das Schöpferische und Grosse ehren, wo auch immer es auftaucht und hohe Wellen schlägt. Er hat Klassiker und Romantiker mit grösster Intensität gepflegt, er hat sich für Mahler und für so extreme Neuerer wie Alban Bergs „Wozzek" feuereifrig eingesetzt. So war auch das Programm, das er uns brachte, eine gesunde Mischung von Alt und Neu.

Die Bearbeitung von Fugen **Bachs** für Orchester wird immer eine problematische, von der Musik-Orthodoxie angefeindete und angekreidete Angelegenheit bleiben, Bach selbst hat bekanntlich nicht gerade in Klangfarben den Höhepunkt seiner Ausdrucksform erblickt, er hat öfters einzelne seiner Werke von einem aufs andere Intrument transponiert. Auch ist ja die Orgel, für welche die von Mitropoulos transkribierte „Phantasie und Fuge" ursprünglich geschrieben ist, eine Kombination fast sämtlicher Orchesterfarben, ein Kollektiv-Instrument. Diesen rationalen Argumenten zum Trotz gestehe ich, dass ich bei Einleben in die Aufführung durch eine gewisse Nicht-Frömmigkeit, die vom Glanz des Orchesters und seines Schlagzeuges (gegenüber dem reinen Orgelklang) ausstrahlt, behindert war. Auch die grandioseste Interpretation, die das Geflecht der Stimmen kristallklar freilegt und damit sogar der Orgel-Deutung überlegen ist, kann über diesen Echtheitsunterschied der beiden Fassungen nicht hinwegbringen.

Ganz in sein eigenes Gebiet geriet der Gast in der Symphonie No. 4 von **Kabalevsky**. Dieser begabte Sowjetkomponist kommt von Tschaikowsky, mit dem er die Vorliebe für das Sangbare, aber auch für grelle Lärmeffekte und kontrastierendes Erstreben im Melancholischen teilt. Aber er bringt auch viel Eigenes, er ist vermöge der folkloristischen Elemente, die er verarbeitet, origineller als der überschätzte Schostakowitsch. Im Allegro bietet er eine natürlich fliessende und doch tonartmässig vom Trivialen erfreulich abweichende Melodie. Sehr ergreifend ist das einsam meditierende Largo. Und alle guten Geister der Komposition vereinigen sich im rhytmisch aparten Capriccisio, das sogar Zusammenhänge mit Brahms ahnen lässt. Dann aber, im letzten Satz, kommt es plötzlich zu einer stellenweise banalen Radaumusik, deren „Lustigkeit" nicht ganz unoffiziell anmutet. Man freut sich, dass sich später auch im Finale wieder edlere Episoden finden.

Wie nun der Dirigent in sämtlichen Sätzen die guten stimmungsvollen Einzelheiten auszumalen wusste, wie er das wirklich Fröhliche leicht dahintanzen und das Leidumflorte verklingen liess: das war ein Kunsterlebnis sui generis. Auch optisch! Die schlanke Gestalt strafft sich, wird zu etwas Machtvollem, Dominierendem, der ganze Körper, vor allem der linke Arm schüttelt sich zuweilen, um gleichsam die Glut der Empfindung über das Orchester auszugiessen, das diesmal den Intentionen des Gastes besonders andächtig gehorchte. Mitropoulos hat eine Art, den von ihm geleiteten Klangkörper in Ekstase zu versetzen, — dann aber wieder sanft zu beruhigen, wobei er die schwebenden Hände wie beschwörend, wie segnend bis zur Augenhöhe erhebt. Es gibt Dirigenten, die gern mit gesenkten Armen stossweise Zeichen geben. Mitropoulos dirigiert „von oben", er baut mit schützenden Händen gewissermassen ein Dach über den Klangmassen, die er zärtlich und mit Leidenschaft betreut. Das war sein Signum auch während der (nicht häufig gespielten) Reformationssymphonie von **Mendelssohn**, mit ihrem auffallenden Parsifal-Motiv (Wagner und Mendelssohn haben aus der gleichen kirchlichen Quelle geschöpft). Ein schwächeres Werk des grossen Komponisten, aber eben doch ein Mendelssohn. — Zuletzt gab es Beifallsstürme von selten gehörtem Elan, die Wiederholung einer kantablen Kabalevsky-Stelle und, um den Saisonschluss festlich zu begehen, eine gross dirigierte „Hatikvah", bei der der Meister das Publikum zum Mitsingen fortriss und erstaunlich wirksam zu leiten wusste.

Yediot Hadashot 4.7.58

MUSIK

Meister des Klanges

Letztes Abonnementskonzert des IPO unter Dimitri Mitropoulos

Bach: Phantasie und Fuge in g-moll für Orgel, für Orchester bearbeitet von Dimitri Mitropoulos;
Mendelssohn: Symphonie No. 5 („Reformation");
Kabalevsky: Symphonie No. 4.

In der eben endenden Saison hat das IPO verhältnismässig viele der wenigen Kapellmeister und Solisten der ersten Reihe eingeladen. Am Dirigentenpult folgt nach Münch und Kubelik — erstmalig — Dimitri Mitropoulos, ein Meister des Klangs und der Gestaltung von märchenhaftem Format. Seine Beziehung zum Orchester und dessen restlose Beherrschung einerseits, und die magische Wirkung der von ihm beseelten Musik auf den Zuhörer andererseits machen sein Konzert zum grossen Erlebnis sowohl für den Musiker als auch Musikfreund und Laien. Um den Hörer seine gewaltige Persönlichkeit erkennen zu lassen, ist ihm das Werk des Altmeisters Bach das geeignetste. Zu Bachs Zeiten lag bei der Interpretation das Hauptgewicht vielmehr auf der Balance der Stimmen als auf der Klangfarbe, die erst später in gleichem Masse wichtig wurde wie alle anderen Faktoren der musikalischen Gestaltung. Es war durchaus angängig andere Instrumente zu verwenden als vorgeschrieben war, etwa eine Flöte statt einer Oboe, einer Geige statt einer Flöte. Orgelwerke blieben allerdings der Orgel vorbehalten. Dabei klangen die Orgeln doch so verschieden — von der Stimmung ganz abgesehen. Wenn wir zuende denken, gelangen wir zu der Ueberzeugung, dass die Orchestrierung eines Orgelwerkes, die überdies so vorgenommen ist, dass der Klang dem der Orgel möglichst ähnlich ist, gutzuheissen ist. Die Bearbeitung der g-moll-Phantasie und Fuge seitens Mitropoulos ist derart vollkommen, dass man stellenweise sich mit den Augen vergegenwärtigen muss, dass keine Orgel da steht, sondern ein symphonisches Orchester. Dies liegt allerdings nicht nur an der Instrumentation, sondern auch an der klanglichen Balance, der Dynamik und der grossen Linie in der plastischen Interpretation des mächtigen Werkes seitens des genialen Meisters des Taktstocks.

VIEL DEUTSCHER ALS WAGNER

Die Reformationssymphonie zählt im allgemeinen zu den weniger aufgeführten Werken Mendelssohns (bei uns wird sie gern im Wunschprogramm des Radios gespielt), und dies mit Recht. Es liegt in der Natur der Sache, dass wenn jemand sich vornimmt, in einem fremden Heim sich möglichst frei zu benehmen, als wäre es sein eigenes, er Übertreibungen nicht vermeiden kann. Mendelssohn ist zwar schon von Jugend auf Christ, aber wenn es dazu kommt, dies in einem künstlerischen Bekenntnis darzutun, hat er nicht die nötige Unbefangenheit. Das Vermögen der objektiven Darstellung wie in der „Fingalshöhle", der dritten und vierten Symphonie, schwindet, und die mit grosser Kunst angewandte Lutherische Hymne „Ein' feste Burg ist unser Gott", wirkt nicht erlebt. Auch das im ersten Satz verwendete „Dresdener Amen", das der Tradition sowohl der katholischen als auch der protestanischen Kirchen Dresdens angehört, vermag hier nicht zu überzeugen. Dasselbe „Dresdener Amen" benützte später Richard Wagner für das Gralsmotiv im „Parsifal". Dort wirkt es vollkommen organisch, als hätte Wagner es selbst erfunden. Während wir bei „Parsifal" in erster Linie die religiöse Tendenz emfinden, drängt sich uns in der Fünften Symphonie von Mendelssohn weniger der christliche, als der deutsche Charakter des Werkes auf. Dies manchem, der das Werk Wagners oder zumindest die Ouvertüre nicht kennt, zu beweisen, ist hier schwer, da, trotz aller Beschlüsse, die beschämende Diskriminierung der Werke Wagners andauert! (Wie lange noch wird dem Publikum der Genuss Wagnerscher Meistermusik vorenthalten werden? Wie lange noch wird die heranwachsende Musikergeneration um die Kenntnis dieses wichtigen Gliedes in der Entwicklung der Musik betrogen werden? Mit einer Tristanplatte im Konservatorium kann man mit dem Genius Wagners nicht vertraut werden. Seine Musik muss **erlebt** werden!!). Der Meldelssohnsche Stempel haftet natürlich seiner Fünften Symphonie an, aber sie ist seinen grossen Meisterwerken nicht ebenbürtig, ihr Hauptgewicht liegt im äusseren Effekt.

lig

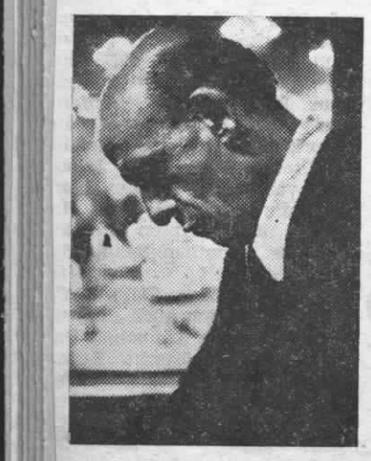
GLEICHGESCHALTETE MUSIK

Die den Abend abschliessende Symphonie von Kabalevsky ist alles eher als ein originelles Werk. Es gibt keinen Meister, der nicht vom bereits dagewesenen ausgegangen wäre und neue Wege beschritten hätte. Aber hier kann man überhaupt nicht von neuen Wegen sprechen. Wir treffen lauter alte Bekannte: Tschaikowsky, Schostakowitch, Khachaturian, Prokofiev, auch Mahler und sogar Grieg. Besonders letzterer klang so fremd, dass einem unwillkürlich ein dummer Witz einfallen musste: „Nie wieder Grieg!" Und dann: Viel Lärm, Trommelgepolter ...

DAS ERLEBNIS

Und dennoch sprachen wir nicht anfangs von magischer Wirkung der Musik, von einem grossen Erlebnis, das für uns das Konzert war? Jawohl, und so war es auch! Es war die grosse Kunst des Meisters, der die Werke beseelte, der ihnen Wert und Kraft verlieh, der sie adelte. Wie oft sprachen wir davon, dass gerade an mit Mängeln behafteten Werken ein Interpret sein Können beweisen kann. Hier hatten wir ein beredtes Beispiel für die Richtigkeit dieser Erkenntnis.

Warum der Meister wohl dieses Programm gewählt hat! Es scheint, dass er eine falsche Vorstellung von unserem Publikum hatte und daher auf äusseren Effekt grossen Wert legte. Er wird genug lange im Lande weilen, um — sicher zu seiner Freude — zu erkennen, dass das Publikum auch anspruchsvollere Musik verträgt. Wir sind glücklich, dass der grosse Gast in unserer Mitte weilt und wir sind überzeugt, dass die folgenden Konzerte, die er uns bieten wird, mit denselben stürmischen Ovationen quittiert werden, wie das erste.



Dimitri Mitropoulos

Haboker 4-7-58



מוסיקה

דימיטרי מטרופולוס מנצח

דמיטרי מטרופולוס

לסיום עונת הקונצרטים למנויים של הפילהרמוניה, בקונצרט הארבעה עשר והאחרון לסדרה הראשונה „בהיכל התרבות", זכינו לראות על הבמה בפעם הראשונה בישראל את אחד מגדולי אמני השרביט בעולם, את דימיטרי מטרופולוס יליד אתונה שעלה לגדולה תחילה בארצו והגיע עד לתפקיד מנצח ומנהל התזמורת הסימפונית הפילהרמונית הניו־יורקית ומנצח ראשי באופרה המטרופולטאנית.

בעלותו על הדוכן קדמה אותו התמורת בקיומה, והקהל במחיאות כפיים של הוקרה, וכבר עם היצירה הראשונה — ה„פנטאסיה ופוגה בסול מינור" לעוגב מאת י. ס. באך בעבודו לתזמורת של המנצח עצמו — נתגלתה גדולתו של אמן הנצוח הזה היודע ס"ד „די ברמיזה למגן". חברי התזמרת ציינו את מיעוט דבורו וכח השכנוע בתנועות של מטרופולוס בחזרות. ואכן גם בקונצרט מפליאה אותך שפת התנועות למיניהן ובצרופים שונים, בעזרתם מוסבר כל הלך־רוח ונוצרים המתזים וההרפיות. אך כל האמנות הזו אינה אלא אמצעי בלבד לבטוי הרוחני העמוק, למיצוי התוכן הגרעיני של היצירה. גם מתנגדי התזמור של יצירות באך, שוכנעו אל נכון שבביצוע כשל מטרופולוס עולה נגינת התזמורת בכח־ההבעה על העוגב ושתזמור כה נאמן לרוח היוצר אינו פוגע בקדושת היצירה. צלצולה של התזמורת כולה ושל הסולנים שבה או בקבוצות כלים שונות הפליאו הפעם בלהט הפנימי ובליכוד. הורגש שכל חברי הפילהרמוניה נגנו כבפולחן דתי.

הסימפוניה החמישית של מנדלסון ה„רפורמציה" שנוגנה לאחר מכן אינה יצירה ציורית או רומנטית גמישה כשאר סימפוניותיו, הטון כאן אחר משום שהסימפוניה נועדה לכנוס של רפורמטורים דתיים נוצרים, ותכנה עמוק ודתי יותר מאשר הוא שואף להנאה אסטטית. רק מנצחים בעלי שאר־רוח כמטרופולוס עשויים לפרש את היצירה הנפלאה הזו המגיעה בסגנונה המיוחד עד לפלוסופיה תיאולוגית, לרוח קידמה של רפורמציה באמירה של אמונה עמוקה. הסימפוניה מגלה לנו מנדלסון אחר המתקרב בסוג זה של מוסיקה לצור פרנק או ברוקנר. בחירת ה„אנדרטה" הנעלה — מהחלק השלישי — בקטע הדרן ע"י מטרופולוס מעידה על חיבתו של האמן הדגול לי־צירה זו, שגילה לנו את כל גדולתה. הסימפוניה הרביעית של קבלבסקי, המחבר הרוסי הנודע בן זמננו, מצטיינת בארגון סימפוני מצוין ובהמצאות תזמור חדשות אבל אין בה מהניב הטבעי של צ'ייקובסקי אף כי היא דומה לסגנונו בסמפרמנט הסלאווי רומנטי, ואין בה מהטבעיות ומכח המחשבה של שוסטקוביץ אף כי בטכניקה והרכבי הצבעים הנועזים אינו נופל הימנו.

דימיטרי מטרופולוס זכה לתשואות סוערות לאחר כל יצירה, אך הקים בכל פעם את התזמרת לחלק אתה את ההוקרה, ואף לחץ ידי הסולנים טורנר — אבוב, אטלינגר — קלרינט, ורכטמן — בסון שהצטיינו ביצירה זו.

בתוך ההתרגשות שלאחר גמר התכנית וקטע ההדרן מתוך הפרק השלישי של סמפונית מנדלסון — מקרה נדיר באולם הקונצרטים שלנו — נטל מטרופולוס את שרביטו והחל להשמיע את ההימנון הלאומי „התקווה" — לפי מסורת הפילהרמוניה בקונצרט סיום העונה. אולם בהגיעו לבית השלישי של ההמנון הגיע למתח במרווח האוקטבה, הפנה לפתע פניו אל הקהל ונתן את האות לשיר בצוותא. היה זה מחזה מותח ביותר לראות את מטרופוליס מביע את אהדתו לישראל בתנועות ניצוח כה נלהבות, ולשמוע את „התקווה" בהתפעמות כה נדירה.

ישראלים על במת הפילהרמוניה

שני אמנים ישראליים היו מבצעי הקונצרט המיוחד למנויים (מס' 12) מטעם הפילהרמוניה הישראלית. המנצח גארי ברתיני: מייסד ומנצח מקהלת „רינת", מנהל ומייסד תנועת „הנוער המוסיקלי", וקומפוזיטור. והזמרת הערלה מפולין עליזה לבנדובסקה.

גארי ברתיני, שזו לו הופעתו הראשונה בקונצרט למנויים — הוא כבר ניצח על הפילהרמוניה בקונצרטים לנוער — הגיש תחילה את הסימפוניה (ברה מז'ור) „פריז" (ק. 297) למוצרט. גארי ברטיני הוכיח מיד שהוא שולט בפרטיטורה ויש לו מה לומר, ברם עדין אין הוא שולט לחלוטין על תנועותיו שיש והן מוגזמות או מיותרות, כמו למשל סימני ההתחלות המופרזים. שלשת פרקי היצירה השקופה והקלורה בשלובי־קולות שקולים להפליא לא זכו להתעלות נפשית. מרכז הערב עבר לשתי היצירות הבאות ה„אהבה בכבלי קסמים" לדה פליה, מוסיקת הבאלט הזו שכולה להט גוונים ספרדים באמנות אימפרסיוניסטית היה אולי מהטובות ביותר בספרות ספרד. כאן הגיע ג. ברתיני לרמה גבוהה יותר של ניצוח והפעמה כשהזמרת המשתתפת רק בכמה פרקים שרה בקול נעים תרבותי, אך עדיין לא שווה צליל בכל הסולם ובלתי מעובד די צרכי לאולם רחב ידיים. גם יצירת קודאי „וריאציות על שיר עם הונגרי הטוס" לתזמורת סימפונית — ביצוע בכירה כאן — זימנה לגארי ברתיני הפעלת כשרונותיו המבטיחים לו עתיד של מנצח בעל משקל

הקהל קידם באהדה את האמנים וגם הגה — לפי תגובתו — מכל התכנית. זו היא מחמאה למבצעים ולתזמורת ואף ליצירת קודאי שאינה קלאסית, אף כי היא מצטיינת בפשטנות הסיגנון המודרני בתזמור המצויין ובערכים המלודיים.

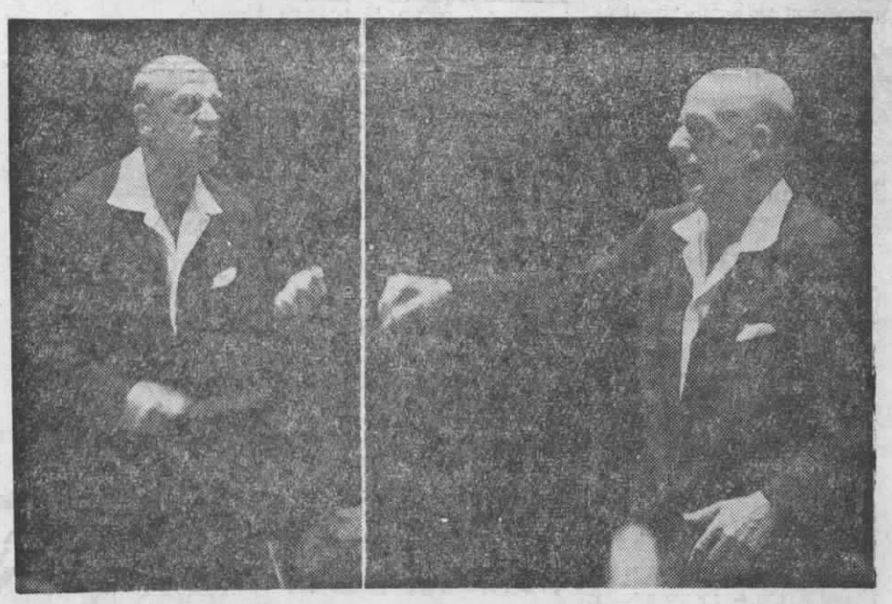
יריב אזרחי



הוראה ללא מלים: „ועתה אתה, שם!"



„חזק יותר! בכל כוחותיכם, רבותי!"



„בסדר גמור! זהו זה!" „זעקו, כלים, זעקו!"



„איך זה נשמע?" „בקדימות, הבא מאמץ!"



ועתה, בואו אתם, הקנירנטים, החליליים והקרנות!"

Haaretz 4-7-58

חזרה עם דימיטרי מיטרופולוס

דימיטרי מיטרופולוס כבש בסערה את שוחרי המוסיקה בארץ. לאחר כל יצירה שניצח עליה רעם אולמו של היכל התרבות רגעים רבים. הוא חזר ועלה לבמה בצעדים מהירים, החווה קידה, לחץ את ידי המנגנים פעם אחר פעם.

היו שאמרו כי ניצוח כזה לא היה בארץ מאז ביקר בה טוסקניני, אחרים נזכרו בשארל מינש, כאשר ניצח על הסימפוניה הפנטסטית לברליוז, או בסרגאי קוסביצקי בנצחו על הסימפוניות של צ'יקובסקי. לדעת הכל, נסתיימה עונת התזמורת בקראשאנדו אדיר.

צלמים אוהבים את מיטרופולוס לא רק בגלל גדולתו כמנצח. הם אוהבים את היווני בן הששים ושתים גם משום שאפשר לצלמו בלי סוף.

אתה יכול לראות את ספורה של היצירה כולה על פניו, בידיו, במרפקיו, באגרופיו הקמוצים, בכתפיו הנמשכות מעלה ומטה, ואפילו על מקטורנו מצטייר סיפור. סיפורו של מאמץ אנושי ומוסיקאלי כביר להביא לאדם את הנעלים שבצלילים.

סם פרנק, צלם־עתונאי תל־אביבי, ישב באחת החזרות של התזמורת, על ספסל המקהלה, מאחורי מושביהם של הנגנים, וצילם את המאסטרו גבה־הקומה והקרח, בנצחו על התזמורת, בסחטו ממנה צלילים שמעולם לא הפיקה. הוא ראה את מיטרופולוס מזמר, מחייך, מדריך, מתלהב, רוגש, מרקד מוכיח ומרחף.

«ΤΑ ΝΕΑ» ΣΑΒΒΑΤΟΝ, 5 Ἰουλίου 1958

ΑΥΡΙΟ Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ «ΤΟΣΚΑ» ΣΤΟ ΙΣΡΑΗΛ.

Ἀπόψε, στὸ ἀρχαῖο θέατρο τῆς Ἐπιδαύρου θὰ ἀνεβασθῆ ἀπὸ τὸ κλιμάκιο ἀρχαίου δράματος τοῦ Ἐθνικοῦ ἡ τραγωδία τοῦ Σοφοκλέους «Οἰδίπους ἐπὶ Κολωνῷ» μὲ σκηνοθέτη καὶ πρωταγωνιστὴ τὸν Ἀλέξη Μινωτῆ καὶ μὲ τὸν Γιῶργο Γληνὸ στὸν ρόλο τοῦ Θησέως.

— Ὁ «Οἰδίπους ἐπὶ Κολωνῷ», τοῦ ὁποίου δίδεται ἀπόψε ἡ πρεμιέρα, θὰ ἐπαναληφθῆ τὴν ἄλλη Κυριακὴ 13 Ἰουλίου καὶ θὰ ξαναπαιχθῆ τὸ καλοκαίρι στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, στὰ πλαίσια τοῦ ὑποτυπώδους Φεστιβὰλ Ἀθηνῶν.

— Αὔριο στὴν Ἐπίδαυρο θὰ ἐπαναληφθῆ ἡ τραγωδία τοῦ Εὐριπίδου «Μήδεια» μὲ τὴν Κατίνα Παξινοῦ στὸν ἐπώνυμο ρόλο.



Ὁ διάσημος μαέστρος Δημήτρης Μητρόπουλος καὶ ὁ σκηνογράφος Ἀνδρέας Νομικός, ποὺ συνεργάζονται στὸ ἀνέβασμα τῆς «Τόσκας» ἀπὸ τὴν Κρατικὴ Ὄπερα τῆς Τὲλ Ἀβίβ. Ἡ πρεμιέρα τοῦ ἔργου, ὑπὸ τὴν μουσικὴ διεύθυνσι τοῦ Μητρόπουλου, θὰ δοθῆ αὔριο.

ΑΥΡΙΟ ΘΑ ΔΙΕΥΘΥΝΗ «ΤΟΣΚΑ» ΣΤΗΝ ΟΠΕΡΑ ΤΗΣ ΤΕΛ - ΑΒΙΒ

Τὴν δεύτερη καλλιτεχνική του ἐμφάνισι στὸ Ἰσραὴλ θὰ πραγματοποιήση ὁ διάσημος Ἕλλην μαέστρος αὔριο τὸ βράδυ, ὁπότε θὰ διευθύνη τὴν «Τόσκα» τοῦ Πουτσίνι, ποὺ θὰ δοθῆ ἀπὸ τὴν Κρατικὴ Ὄπερα τῆς Τὲλ-Ἀβίβ.

— Τὰ σκηνικὰ καὶ κοστούμια τῆς «Τόσκας» ἔχει φιλοτεχνήσει ὁ ἐξαίρετος Ἕλλην σκηνογράφος Ἀνδρέας Νομικός, συναυλία οὐδεὶς Ἕλλην διπλωμάτης παρέστη.

ΜΕΓΑΛΗ ΕΠΙΤΥΧΙΑ ΕΣΗΜΕΙΩΣΕ Η ΣΥΝΑΥΛΙΑ ΜΗΤΡΟΠΟΥΛΟΥ ΣΤΗΝ ΤΕΛ-ΑΒΙΒ

Πληροφορίες ἀπὸ τὴν Τὲλ-Ἀβίβ ἀναφέρουν ὅτι τὴν περασμένη Κυριακὴ δόθηκε ἐκεῖ στὴν προσφάτως ἀνεγερθεῖσα αἴθουσα συναυλιῶν 3.000 θέσεων ἡ πρώτη συναυλία τῆς Φιλαρμονικῆς Ὀρχήστρας τοῦ Ἰσραὴλ μὲ διευθυντὴν τὸν διάσημο Ἕλληνα ἀρχιμουσικὸ Δημήτρη Μητρόπουλο.

—Ἡ συναυλία, τῆς ὁποίας τὸ πρόγραμμα περιελάμβανε τὴν «Φαντασία καὶ Φούγκα» τοῦ Μπάχ, τὴν συμφωνία τῆς «Μεταρρυθμίσεως» τοῦ Μέντελσον καὶ τὴν 4η συμφωνία τοῦ Καμπαλέφσκυ, ἐσημείωσε ἐπιτυχίαν ἄνευ προηγουμένου.

— Οἱ 3.000 καὶ πλέον ἀκροαταὶ ποὺ εἶχαν κατακλύσει τὴν αἴθουσα, ἐπεφύλαξαν στὸν Δημήτρη Μητρόπουλο ὑποδοχή, παρομοία τῆς ὁποίας δὲν εἶχε γνωρίσει οὔτε ὁ Τοσκανίνι ὅταν πρὸ ἐτῶν διηύθυνε στὴν ἴδια πόλι.

—Ἐπὶ 20 λεπτὰ τῆς ὥρας μετὰ τὸ τέλος τῆς συναυλίας τὸ κοινὸ παραληροῦσε ἀπὸ ἐνθουσιασμὸ καὶ μὲ ἐπευφημίες καὶ χειροκροτήματα ἀνεκάλεσε περισσότερες ἀπὸ 12 φορὲς τὸν Ἕλληνα μαέστρο.

— Πρέπει νὰ σημειωθῆ ὅτι ἀλγεινὴ ἐντύπωσι προξένησε στοὺς ἐπισήμους κύκλους τοῦ Ἰσραὴλ τὸ γεγονὸς ὅτι στὴν

MUSICAL

"Tosca" by Giacomo Puccini. Dimitri Mitropoulos conducting the Israel Philharmonic Orchestra, with Hilde Zadek (Tosca), Richard Tucker (Cavaradossi), Cesare Bardelli (Scarpia), Lawrence Davidson (Sacristan) and Leah Crohn (Shepherd), Ephraim Biran (Angelotti), Haim Flashner (Spoletta), Shlomo Hermon (Sciarrone) and the Tel Aviv Chamber Choir (Director Eitan Lustig). (Binyanei Ha'oomah Concert Hall, July 17).

A packed house and a standing ovation may be taken as proof that the IPO did well to bring "La Tosca" to the concert hall. There can be no question of competition with our reborn opera company, as Jerusalem (and Haifa) does not benefit from this institution. An opera in concert form is better than no opera at all, and a performance of international standard is far better than anything else.

Dimitri Mitropoulos led the performance with superb sovereignty, inspiring everyone. Stage props, costumes, lighting etc. were hardly missed, as the guest artists sang with such intensity that their spare indications of acting were sufficient to create the proper frame for the drama. Hilde Zadek sang and acted convincingly. Richard Tucker overwhelmed the audience again with his strong, well-set voice. Cesare Bardelli's Scarpia was carried by a forceful actor and an experienced singer, who made this brutal man of power a nearly likeable figure. Lawrence Davidson showed a highly developed stage personality in his relatively small part and made his interpretation a most positive contribution.

Everything should be done to persuade the IPO to remain in the Exhibition Concert Hall in the next season. Bringing the hall up to standard would cost much less than what other undertakings have swallowed, and the additional seats would fill the long-standing need of many prospective concertgoers. It must be realized that primitive surroundings are no longer acceptable, and concerts and other artistic performances must take place in dignified surroundings.

Mitropoulos Waiting To Conduct Full Opera

Jerusalem Post Reporter

TEL AVIV. — Maestro Dimitri Mitropoulos, who arrived Wednesday night for a five-week season with the Israel Philharmonic Orchestra, indirectly gave the I.P.O. perhaps the highest praise he had to bestow.

At a press conference in Beit Sokolow a few hours after his arrival, Mr. Mitropoulos, in discussing the concert version of the opera "Tosca" which he is conducting as the highlight of his programme, said that he will gladly conduct a full opera in Israel when Israel opera reaches the standard of the I.P.O.

American tenor Richard Tucker, who is also a cantor, and soprano Hilde Zadek will appear in "Tosca." The opera performances will be interspersed with symphony concerts during which the first Israel performances of three works will be played: a symphony by Kabalevsky, Mendelssohn's little-known "Reformation" symphony, and Mr. Mitropoulos' own arrangement of a Fantasia and Fugue by Bach. David Bar-Ilan will play in performances of Robert Starer's Second Piano Concerto and Schumann's Concerto.

From JUL 9 1958

TIMES
New York, N. Y.

Concerts Held in Mexico City

TO THE EDITOR OF THE NEW YORK TIMES:

It was with considerable interest that I read Frances R. Grant's letter in the June 26 issue of The New York Times concerning the Latin-American tour of the New York Philharmonic Orchestra.

In her letter Miss Grant writes that "it should be remembered that not many Latin Americans can afford the luxury of paying for a concert, which may amount to one or two days' salary."

I am happy to state that we of the United States Information Service in Mexico were able to anticipate Miss Grant's concern. The second concert in Mexico, conducted by Dimitri Mitropoulos on June 15, was given at the National Auditorium, which seated more than 12,000 persons for the concert. The direction of the Bellas Artes, upon the suggestion of the United States Information Service, offered seats to this concert at prices ranging from 2 pesos (16 cents) to 25 pesos ($2). It should be added that the house was sold out.

The first concert, conducted by Leonard Bernstein, was given at the Theatre of the Bellas Artes on June 14 at the customary prices. The theatre was packed, with hundreds of chairs placed in the aisles to take care of the overflowing crowds.

JACK C. MCDERMOTT,
Public Affairs Officer, United States Information Service.
Mexico City, July 1, 1958.

Jer. Post 6.7.58

MUSICAL DIARY

Israel Philharmonic Orchestra, Special Subscription Concert No. 18. Dimitri Mitropoulos, conductor; David Bar-Illan, piano (Mann Auditorium, July 2): Bach: Fantasy and Fugue in G-Minor for Organ, transcribed by Dimitri Mitropoulos; Starer: Piano Concerto No. 2; Schumann: "Konzertstück," op. 92; Kabalevsky: Symphony No. 4.

THE two outer works of this programme having been reviewed in our last diary, we will deal with the two works for piano and orchestra, and it is good to state right from the start that we do so with a feeling of real satisfaction.

The composer Starer and the pianist Bar-Illan being both artists of high calibre, it is good that they carry the standard of Israel music around the world. If Robert Starer's concerto does not diffuse an atmosphere of what is generally felt to be Israel, it has nevertheless all the qualities of a masterfully conceived work, and although one can detect in it manifold influences of contemporary masters, one cannot deny him a quite strong personal note as well. This was proved by the middle movement which in our opinion has the breath of genuine inspiration.

Mr. Bar-Illan, whom we had the pleasure of hearing for the first time, is a revelation, and we are sure that he will not find it difficult to gain international fame within the not too distant future. It is not because of his technique — which is perfect — but through his purely unaffected musicianship that he will achieve it. He played the two works with the same intensity (by the way, this is his strongest and most obvious quality) but with due differentiation for the style of each.

What can be said of Mr. Mitropoulos that has not been said yet? Perhaps no one has thought of naming him "the miracle maker" yet, but even the Kabalevsky, which definitely is an empty work, seemed to gain some content under his *crushing* personality.

Violin Recital by Edna Michell, Z.O.A. House, June 28.

EDNA Michell, who has been studying in London with Rostal on a Menuhin scholarship, introduced herself to the Israel public in a programme of works by Locatelli, Mozart, Brahms, Walton and Stravinsky.

The young violinist made the impression of a sensitive artist whose main qualities are a beautiful — though not very voluminous — tone, sound digital dexterity and a fine bowing technique. Her natural musicality came best to the fore in the A-major Brahms Sonata, which found in Walter Anfhauser an excellent partner at the piano (strangely enough, the pianist's name was not mentioned on the programme). We liked the Walton Sonata less. It tends more to showmanship than to real musical values and if the performance was somewhat boring, the fault was more with the work than with the performers.

On the other hand the closing Stravinsky suite, as well as its interpretation, made for most enjoyable listening. *AVIDOM*

The Israel Philharmonic Orchestra, Dimitri Mitropoulos, conductor: Richard Tucker, tenor (Binyanei Ha'ooma Concert Hall, July 3). Mendelssohn: Symphony No. 5 ("Reformation"); Arias by Handel, Donizetti, Verdi, Tchaikovsky and Mascagni; Kabalevsky: Symphony No. 4.

IF given within a normal 10 or 12-concert subscription series, two symphonic works on one programme would have been taken in stride, but as Dimitri Mitropoulos' visit to our country is some sort of a sensation, it would have been much more gratifying had he chosen two more important works to show his greatness. But our public reacted just the same with overwhelming enthusiasm and received the distinguished guest with tremendous applause. Richard Tucker, too, managed to get immediate contact with our public through his rendition of Italian blood-and-thunder arias which he sang with much gusto and dramatic interpretation. His remarkable voice carried the audience away so that it even accepted with delight his interrupting the concert with announcements of his solo recital and the performance of "Tosca." The orchestra played as it had not played for some time and fully earned its share in the success of the evening.

THE ISRAEL PHILHARMONIC ORCHESTRA

TOSCA

Opera by PUCCINI
in concert form

HILDE ZADEK (Soprano) — RICHARD TUCKER (Tenor)
CESARE BARDELLI (Baritone) — LAWRENCE DAVIDSON (Bass-Baritone)

From the New York Metropolitan Opera and Vienna State Opera
Conductor:
DIMITRI MITROPOULOS
TEL AVIV—Fredric Mann Auditorium at 8.30 p.m.
JULY 6 ★ JULY 8
SOLD OUT

Repeat Performances

MONDAY, JULY 14 ★ SATURDAY, JULY 19
TICKETS at Mann Auditorium Box Office (Rehov Huberman) daily 11-2, 4-6 (Friday: 11-1) and also at I.P.O. Offices, 56 Allenby Rd. daily 11-2 (Friday: 11-1).
Usual reduction to Subscribers

Kleider mit sich... hatte. „Hostesses" sollen für die ...nen" besteht.

Yedist Haaretz 11.7.58

Musik-Chronik der Woche

"Tosca" — m. b. H.

— Konzertante Aufführung der Puccinischen Oper durch das IPO unter Dimitri Mitropoulos.

Wir können es nur als einen Auswuchs des immer noch halbwegs traditionslosen Amerikanismus betrachten, wenn sich ein Dirigent hochsten Grades, wie Dimitri Mitropoulos zu solchen unkünstlerischen Aufgaben hergibt, wie die konzertante Aufführung einer Oper, „Tosca", die mit Fleisch und Blut mit der Bühne, mit dem Spiel der Personen, mit einer visuellen Handlung untrennbar verbunden ist. — Als Anfang dieses Jahres New York Philharmonic-ebenfalls unter Mitropoulos-„Elektra" von Richard Strauss gleichfalls konzertant aufgeführt hat, schrieb im „Aufbau" Artur Holde dasselbe, was ich wortwörtlich uber die hiesige „Tosca" schreiben möchte:

— „Diese dramaturgische Detailarbeit, in der Strauss (Puccini) eine Meisterschaft in der Beherrschung der Bühne erkennen lässt, verliert völlig ihren Sinn, sie wird sogar travestiert, wenn die Aufführenden in grosse Konzertaufmachung mit wahrhaft lächerlichem schauspielerischem Getue die Vorgänge der Tragödie anzudeuten bemüht sind."

— „Nein, dieses Werk wird selbst in einer herrlichen musikalischen Darstellung zu einer Karikatur, gegen die sich wahrscheinlich niemand mehr als die Autoren gewendet hätten. Das, was versönlich stimmen musste, waren die bewundernswerten Leistungen dieser Konzertfassung". (4 März, 1958).

Ob New York, oder Tel-Aviv, ob Richard Strauss, oder Puccini, kommt es letzten Endes vom künstlerischen Standpunkt auf das selbe an. „Tosca" wird erbarmungslos verstümmelt, wenn sie ihre Bühne, Masken, Kulissen, das Theater nur mit einigen unkontrollierten Gebärden oder Mimen angedeutet aufgeführt wird. Der arme Cavaradossi wird im Nebenzimmer gefoltert, seht!: er selbst steht aber seelenruhig zwischen Scarpia und Tosca auf dem Konzert-Podium, und der Oper unkundige Hörer schrickt verwundert auf, wenn dieser plötzlich scheinbar ganz unbegründet,—einen Schmerzenschrei ausstösst. —Tosca tötet den sadistischen Polizeichef. Ihr Opfer lässt sich aber von dieser, zweifelsohne unangenehmen Aktion kaum stören, denn er guckt während dessen etwas gelangweilt die Pyramiden des Hejhal Hatarbut an, wo er doch auf dem Boden liegend erleiden müsste, wie neben seinem Leichnam die blutrünstige, immer aber noch fromme Täterin andachtsvoll zwei brennende Kerzen aufstellt. Und wenn wir daran denken, wie einst für die Wiener Staatsoper von Puccini selbst eingestellte und von ihm so hochgeschätzte Maria Jeritza bei dieser Szene, jedes Wort wie einen Hammerschlag betonend, schauererregend, wie eine Salome mit dem Haupt des Jochanaan in der Hand, sagt: — „Und — vor — diesem — Mann — zitterte — ganz Rom!" — (E avanti a lui tremare tutte Roma!), dann können wir es nur bedauern, dass unsere vorzügliche Tosca, Hilde Zadek niemals d. Rolle von ihrer grossen Vorgängerin sah und so diesen Satz wie nur ganz nebenbei verklingen liess... Doch litt sie ebenso unter der Abwesenheit der Bühne, wie die anwesenden Opernfreunde selbst... Rossinis „Barbier von Sevilla" vertrug bei uns Anfang dieser Saison, nicht nur leicht eine stilisierte Konzertaufführung, sondern schien darunter noch zu gewinnen. Völlig verschieden ist es jedoch bei „Tosca", — deren dramatischer Ahne von Sardou meistens mit der grossen Sarah Bernhardt in der Titelrolle, etwa dreitausend Aufführungen auf der Bühne erlebt hat, bis Illica und Giacosa — ein Opernlibretto aus ihr verfertigten. Allerdings ursprünglich nicht für Puccini, der das selbst von Verdi bewunderte Textbuch mitHilfe seines Verlegers Ricordi, der es bereits kontraktlich dem Komponisten Alberto Franchetti veräussert hat, nur durch „Vorspiegelung falscher Tatsachen" (turpis causa) von diesem abpressen konnte.

Auffallend, dass Puccini nur Frauen als Heroinen auf die Bühne stellt: — Butterfly, Manon Lescaut, Mimi, „Turandot" Liu, und Tosca, die ausnahmslos im Glühofen der Liebe verbrennen... Vielleicht beneidete er seinen grossen Rivalen Verdi, dessen manche Opern im Banne des glühenden italienischen Nationalismus standen, — als er plötzlich, sich ins Politische verlierend, Cavaradossi als einen Held der Freiheitsliebe darstellt.

Für wen dieser seine „Vittoria" dahinschmettert, und gegen welche Tyrannen er zu Felde zieht, wurde bis heute niemandem ganz klar. So bleibt also auch dieser Held nur ein Schattenbild der Heroine Tosca, ein Idol, für das sie sich aufopfern kann.

* * *

Die konzertante Aufführung von „Tosca" litt ausser den schon erwähnten Umständen auch darunter, dass durch zusammengedrängte Aufstellung des Orchesters, Chors und der Solisten die von Puccini mit so herrlichem Theaterinstinkt abgemessene akustische Balance verloren ging. Das hervorragend spielende Orchester unter Mitropoulos niemals gehörte Details hervorhebend — deckte meistens die Sänger, die sei denn, sie sangen Begleitung,—häufig zum Forcieren zwungen wurden. Nicht das war aber der Hauptfehler sondern dass sich Puccini das Orchester unten, und die Sänger oben vorgestellt hat. Es klang aber hier beinahe so, als wenn das Orchester die Trompeten und Posaunen anstelle der Primgeigen postiert hätte... Dennoch bewunderten wir Mitropoulos der seine sengende Leidenschaft und sein herrliches Musikantentum dermassen eindringlich, packend und hochtheatralisch entfaltete!

Prachtvoll war auch der Metropolitan-Tenor Richard Tucker, der jedemVergleich mit seinem einstigen Rollenkollegen Gigli standhält. Eine wundervolle Stimme, dolcissimo in den piani, siegreich strahlend in den forti, hinreissend im dramatischen Ausdruck, — ein wahrer Traum jeder Opernbühne!

Anscheinend infolge der höheren Stimmung unseres Orchesters schwankte anfänglich die Intonation von Hilde Zadek (Toska), ihre grosse Kultur, die Wärme ihrer wertvollen Stimme, wie ihr immer mehr von Leidenschaften erfüllter Vortrag machten aber ihr Gebet und ihre Duette zu einem erlesenen künstlerischen Genuss.-Cesare Bardelli (Metropolitan Opera) sang den Scarpia mit eherner, höchst gepflegter angenehmer Stimme und mit sehr plastischer Deklamation, allerdings vielleicht nur weil unmaskiert und „konzertant", — nicht die Illusion eines gefürchteten Tyrannen erregend. — Bestens gefiel uns Lawrence Davidson (Metropolitan) als Messner, den wir gerne auch in grösseren Rollen hören möchten. Unsere einheimischen Sänger — warum denn mit Noten in der Hand? E. Biran (Angelotti), Chaim Flschner (Spoletta), Sch. Hermon (Schliesser) und die junge Lea Crohn als Hirtenknabe, bewährten sich tadellos, ebenso wie der Lustigsche Kammerchor.

Der Erfolg war stürmisch, und hätte Maestro Mitropoulos nicht wie Toscanini jede Wiederholung abgelehnt, so wären manche Arien von Cavaradossi und der Tosca vielleicht auch dreimal gehört worden

L. PATAKL.

HÖHEPUNKTE DER TEL-AVIVER

"Tosca"

Dimitri Mitropoulos dirigiert
Puccini's Meisterwerk in konzertanter Form

Am 22. Juni jährte sich zum hundertsten Mal der Geburtstag Giacomo Puccinis. Dieser Umstand scheint den Veranstaltern entgangen zu sein, da ihn das Programmheft mit keinem Wort erwähnt. Puccinis Weltruf begründet sich, nach dem ansehnlichen Erfolg seiner „Manon Lescaut", auf das populäre Dreigestirn „La Bohème", „La Tosca" und „Madama Butterfly", das um die Jahrhundertwende entstand. Nach einem Abstecher zu einem Wildweststück „La Fanciulla del West" („Das Mädchen aus dem goldenen Westen") und der dem leichteren Gebiet angehörenden „Rondine" („Die Schwalbe") erschienen drei einaktige, höchst konzentrierte Opern, die im Jahre 1918 von der New Yorker Metropolitan Opera uraufgeführt wurden: die tragische Oper „Il tabarro" („Der Mantel"), die mystische „Suor (Schwester) Angelica", und die komische „Gianni Schicchi". „Turandot", die uns in die Märchenzeit Chinas führt (während „Madama Butterfly" an der Schwelle der Gegenwart in Japan handelt), sollte die Krone im Schaffen des Meisters sein, aber das grausame Schicksal riss ihm vorzeitig die Feder aus der Hand, und dies nicht ohne Ironie: er hatte gerade die Begräbnisszene der von ihm erdachten und auf sein Verlangen hin in die Handlung eingewobenen Gestalt der Liú beendet...

Musikalisch und szenisch knüpft Puccini an die „Cavalleria rusticana" von Mascagni und die viel feinere und vollendete Oper Leoncavallos „I Pagliacci" an. Beide hatten einst ihre Schöpfer über Nacht weltberühmt gemacht. Den folgenden Werken beider Meister ward nie mehr ein so glänzender Erfolg beschieden. Der „Verismus" — so heisst die von den beiden eingeschlagene Richtung in der Oper — wurde von Puccini im wörtlichsten Sinne erfüllt, ohne dass das Drama aus der Kunstwelt ins Alltägliche geriet. Gerade in der „Tosca" werden Grausamkeiten derart unverbrämt zur Schau getragen, dass man auf dem Wege logischer Ueberlegung ob des Kunstwertes in Zweifel geraten müsste. Dieser Umstand wird vielfach betont, wenn, was so oft geschieht, „Tosca" als „schwaches" Werk bezeichnet wird. In Wahrheit können wir gerade darin die Genialität des Meisters ahnen, dass er es verstand diese „Grausamkeiten" künstlerisch auszuwerten. Selten folgen in einer Oper Spannungen und Entspannungen so schnell aufeinander wie gerade in der „Tosca", und dieser Umstand allein verleiht ihr unschätzbaren Kunstwert. Mit Unrecht wird Puccini häufig äusserliche Nachahmung der Kunst Richard Wagners vorgeworfen, vor allem die Kopierung des Gebrauchs der Leitmotive. Letztere wurden aber schon von Puccinis Vorgängern Mascagni und Leoncavallo konsequent angewendet. Auch Wagner hat das Leitmotiv nicht erfunden, er hat es vielmehr ausgewertet und ihm eine besondere Bedeutung zuerteilt. Wir finden es bei Verdi noch bevor er unter dem Einfluss Boitos, nach langem inneren Ringen, in seinen letzten Opern der Wagnerschen Reform huldigte, ohne sich selbst untreu zu werden. Besonders in der „Tosca" hat Puccini das Leitmotiv sehr in den Vordergrund gestellt. Man kann sich eine Tafel von zwanzig bis dreissig klar zu unterscheidenden Motiven zusammenstellen und ihnen, gemäss der Stellen ihres Vorkommens, genaue Namen geben. Die ersten Akkorde sind unzweideutig das Motiv des grausamen Polizeichefs Scarpia, schnell in Synkopen absteigende Akkorde das des flüchtigen, der Gewalt Scarpias entkommenen Konsuls der ehemaligen Römischen Republik Angelotti. Zu Klängen eines Freiheitsmotivs, das später, im zweiten Akt, dem Revolutionslied des Malers Cavaradossi vorangeht, erscheint dieser zum ersten Mal kurz nach Beginn der Oper und enthüllt die von ihm gemalte Maria Magdalena. Das hier dem eindringlichen Freiheitsmotiv unmittelbar folgende liebliche Liebesmotiv erklärt uns, dass beim ersten Anblick des Bildes die Gedanken des Malers bei Tosca weilen. Aber hat er darin nicht die Züge seiner Geliebten mit denen einer unbekannten Schönen gemischt, die dort zum Beten zu kommen pflegt? Er sagt es in seiner Arie: „E te, beltade ignota" („Und du, unbekannte Schöne").



Richard Tucker

Die Besitzer der deutschen Uebersetzung von Max Kalbeck werden an dieser Stelle die Worte finden: „Und hier in sanfter Glorie". Kalbeck hat durch rücksichtslose Übersetzung so manches Werk entstellt. Hier hat er den strengen Zusammenhang mit der Phrase ausser acht gelassen, oder, wie anzunehmen ist, gar nicht bemerkt. Sie ist nämlich das Motiv der ihm „unbekannten Schönheit" Attavanti, der Schwester des Konsuls Angelotti, dem sie für seine Flucht in der Kapelle Frauenkleider hinterlegt hat.



Dimitri Mitropoulos



Cesare Bardelli

Die breite, von Harfenklängen begleitete Melodie, zu deren Klängen Tosca zum ersten Mal auftritt, ist das Tosca-Motiv. Und so finden wir noch eine ganze Reihe von Leitmotiven, deren Sinn sich genau definieren lässt.

Hat man auf dem Gebiete der Komposition als solcher manchmal ungerechterweise Kritik geübt, so ist sich die Musikwelt über die farbenreiche Instrumentation Puccinis einig. Speziell in der der „Tosca" vorangehenden „Bohème" fand er zauberhafte Klänge, und die gewonnene Erfahrung weitete er immer mehr und mehr aus.

★

Das Philharmonische Orchester mit den Gastsängern und dem Tel-Aviver Kammerchor brachte die Oper „Tosca" in konzertanter Form. Das Problem dieser Art von Darbietung einer Oper bleibt bestehen, denn für die Bühne lässt sich kein Ersatz finden, genau so, wie die symphonische Musik an das Konzertpodium gebunden ist. Besonders hier, wo wir um die Zukunft der Oper besorgt sind, sind konzertante Opernaufführungen schädlich. Es ist eine interessante Tatsache, dass an der Opernkasse dauernd Karten für „Tosca" verlangt werden. Der Umstand, dass die Israel-Oper noch immer mit finanziellen Schwierigkeiten zu kämpfen hat und noch nicht das nötige Verständnis der Behörden erworben hat, macht es ihr unmöglich, gegenwärtig durchwegs erstklassige Sänger heranzuziehen. Die „Konkurrenz" seitens des IPO steigert natürlich die Zurückhaltung breiter Publikumsmassen der Oper gegenüber, wodurch ihr Besuch naturgemäss geschädigt wird.



Hilde Zadek



Lawrence Davidson

Wenn trotz Fehlens der Bühne die konzertante Aufführung der „Tosca" ein Erlebnis ersten Ranges war, so liegt die Ursache in der harmonischen Uebereinstimmung des ganzen Apparates der von unserem illustren Gastdirigenten geleitet und inspiriert wurde.

Geleitet? Inspiriert? Hat die Sprache keine anderen Worte, um das Unfassliche auszudrücken, mit dem **Mitropoulos** Künstler und Publikum berückt hat? Ja, sie hat, aber sie sind alle zu schwach, um die magische Kraft zu schildern, mit der er sich mitteilt. Sein Taktstock ist kein Taktstock, er ist ein Zauberstab, seine Hände sind die eines Bildhauers, der mit übernatürlicher Leichtigkeit eine Masse nach seinem Willen formt, denn die von seiner Persönlichkeit beseelte Musik ist so plastisch, dass man sie greifen könnte. Er formt das Kleine, und gestaltet das Ganze zu einer festen Einheit, von der nichts abfallen kann. Er arbeitet unermüdlich (auswendig) und man fühlt, wie er Sängern und Musikern das absolute Gefühl der Sicherheit verleiht. Das grossartige Spiel der Hände und Finger, die eleganten, geschmeidigen Bewegungen des Körpers, sein hochinteressantes Mienenspiel — soweit man es sehen konnte — trugen viel zum Verständnis der Musik bei. Wenn Musiker mit der Partitur verfolgen, hören sie so manches Schöne, was ihnen sonst entgangen wäre. Hier genoss nicht nur der Partiturkundige diesen Vorteil, sondern das ganze Publikum hörte mehr als es gehört hätte, wenn es den grossen Gestalter nicht an der Arbeit gesehen hätte.

★

Mehr als einmal geschieht es, dass das Talent eines Künstlers zuhause verkannt wird, und er erst seinen Erfolg im Auslande haben muss, um daheim gewürdigt zu werden. Zu unserem Trost sei vermerkt, dass dies auch anderswo vorkommt. **Hilde Zadek** lernte hier im Lande bei Frau Boroschek an der Jerusalemer Musikakademie Gesang und nahm Unterricht in dramatischer Interpretation bei Rose Pauly, der weltberühmten Wagner- und Strauss-Darstellerin, die sich nach Rückzug von der Bühne in Jerusalem niederliess. Hilde Zadek wurde hier nicht beachtet. Vielleicht wäre sie es später geworden, wenn sie da geblieben wäre. Aber sicher hätte ihr kein Unternehmen den hochehrbaren Titel „Kammersängerin" verliehen, auch nicht verleihen können, den sie an keinem geringeren Institut als der Wiener Staats-

(Schluss auf Seite 12.)

„TOSCA"

(Schluss von Seite 6.)

oper erwarb. Nachdem sie zehn Jahre hindurch weltberühmt ist — sie ist inzwischen vor einigen Jahren schon hier aufgetreten — konzertiert sie jetzt zum ersten Mal mit dem IPO. Sie ist eine hochkultivierte und musikalische Persönlichkeit und eine ideale Tosca. Mit ihrer Gebetarie im zweiten Akt erntete sie frenetischen Beifall.

Auch **Richard Tucker,** von der Metropolitan Opera, den wir alle von unzähligen Platten von Opern und Chasanut (kantoraler Gesang) kennen, ist erstmalig Gast des IPO und bot mit seiner schönen Tenorstimme einen ersklassigen Cavaradossi. Seine beiden Arien, besonders die zweite, rissen das Haus zu stürmischem Beifall hin.

Die dritte Hauptperson, Scarpia, sang der italienische Sänger **Cesare Bardelli,** ebenfalls von der Metropolitan, mit einer für den ersten Akt vielleicht zu weichen, aber für die buhlerischen Stellen im zweiten Akt umso geeigneteren hochkultivierten Stimme. Den Sakristan sang ebenfalls hervorragend **Lawrence Davidson.** Auch er singt an der Metropolitan in New York. Die Sänger sind offenbar nicht zufällig alle so gut, sie sind eben mit Vorsicht ausgesucht.

★

Unsere Sänger, die nicht die Gelegenheit hatten, die Tradition an grossen Bühnen mitzuerleben, stellten brav ihren Mann. Auch auf sie wirkte die zündende Kraft des Dirigenten, und sie gaben ihr Bestes: **Efraim Biran** als Angelotti, **Chaim Flaschner** als Spoletta, **Shlomo Hermon** als Sciarrone, und Schliesser im Gefängnis, und **Leah Crohn** als Schafhirt. Der **Tel-Aviver Kammerchor** (Leitung: **Eitan Lustig**) war ebenfalls auf der Höhe.

★

Eine interessante Sache sei hier zum Schluss erwähnt: In den Pausen, auch in denen der vorangehenden Konzerte unter Mitropoulos, sprach man nicht von schlechter Akustik. Sie ist nämlich in hohem Masse von der Balance des Klangapparates abhängig — und die liegt in den Händen des Dirigenten...

Yehuda Cohen

Aus dem Musikleben

Yediot Aharanot 11-7-58

„TOSCA" MIT DEM IPO

Mit der Aufführung von Opern, wenn auch in Konzertform, begibt sich das IPO ausserhalb seines eigentlichen Aufgabenbereiches und betritt ein problematisches Gebiet. Wollen wir die Frage, ob die Wiedergabe eines Kunstwerkes in einer anderen als in der vom Künstler gedachten Weise künstlerisch gerechtfertigt ist, beiseite lassen. Aber auch in der Auswahl der bisher zur Aufführung gelangten Werke hat man regelmässig daneben gegriffen. Die Wiedergabe des „Barbier von Sevilla" kann man als gelungen bezeichnen, aber nur durch den Umstand, dass Spiel und Szene angedeutet waren. Ein voraussehbarer und daher vermeidbarer Missgriff waren die beiden Donizetti-Opern. Auch „Don Giovanni" als Konzert war unbefriedigend trotz des hohen musikalischen Niveaus, was anerkannt wurde. Zweifellos gibt es Opern, die sich als Konzert darstellen lassen. Es sind im allgemeinen Werke, die dem wahren Wesen der Musikbühne nicht entsprechen, wie etwa „Josef in Aegypten" von Mehul, „Idomeneo" von Mozart usw. Bei einer echten Opernkomposition ist die Trennung der Musik vom Bühnengeschehen eine Amputation und das Ergebnis ein Krüppel. Eine Oper ist keine Mischform, sondern eine feste Verbindung, die wie die katholische Ehe, weil sie ein Sakrament ist, unlösbar ist. Auch wenn ein Musikpapst eine Trennung ausspricht, bleiben Schäden zurück. Es wäre daher empfehlenswert, bei der Pflege der Vokalmusik sich an das Oratorium zu halten. Hier hat das IPO sehr grosse Leistungen aufzuweisen, es sei nur an die unvergessliche Aufführung des „Requiem" von Verdi erinnert.

Eine konzertante Aufführung der „Tosca" von Puccini kann man mit dem 100jährigen Jubiläum des Komponisten rechtfertigen, vielleicht auch damit, dass die wertvolle Partitur, die vom ersten bis zum letzten Takt nur Höhepunkte enthält und eine Musik voll blühender Melodik, Dramatik, symphonischen Zwischenspielen und zwei Oratorien an eine Bühnenhandlung gebunden ist die in ihrer Scheusslichkeit die Grenzen des Erträglichen überschreitet. Der Gedanke liegt also nahe die Handlung nicht sichtbar werden zu lassen und das Schwergewicht auf die wertvolle Musik zu verlagern. Durch die Heranziehung der besten Kräfte müssen aber alle prinzipiellen Bedenken schwinden. Die Besetzung ist nicht nur für ein kleines Land sensationell. In der Titelrolle **Hilde Zadek,** Kammersängerin an der Wiener Staatsoper, Gast der New Yorker Metropolitan-, der Covent Garden- und der Berliner Staatsoper, eine Künstlerin mit allen guten Eigenschaften, Stimme, dramatischer Ausdruckskraft, musikalischer Intelligenz, erlesenem Geschmack und obendrein eine blendende Erscheinung; **Richard Tucker,** der grosse Tenor der New Yorker Metropolitan, als Cavaradossi. Seine ausserordentlichen Stimmittel füllen das grosse Haus ohne Anstrengung, andererseits verfügt er über pianissimo und dolcissimo; **Cesare Bardelli** von der Metropolitan und Mailänder Scala, dessen Partie allerdings durch die fehlende Bühne ins Hintertreffen geriet, ein Bariton von Format, ein eleganter Scarpia; **Lawrence Davidson,** von der Metropolitan, ein stimmlich und darstellerisch hochinteressanter Bass-Bariton als Kirchendiener. In kleineren Rollen behaupteten sich daneben unsere einheimischen Kräfte, **Ephraim Biram** (Bariton), **Chaim Flaschner** (Tenor), **Schlomo Hermon** (Bass); **Leah Crohn** (Sopran) — als Hirtenknabe errang mit der kleinen Rolle einen Sonderbeifall. Als Chor wirkte der Kammerchor von **Eytan Lustig,** der wieder seinen grossen Tag hatte. Die gesamte Leitung war in der Hand des genialen **Dimitri Mitropoulos.**

Abgesehen davon, dass für den, der die Oper „Tosca" nicht kennt, vieles unverständlich bleiben muss, so ergeben sich diverse Verschiebungen, gewollte und ungewollte. Natürlich müssen scenische Vorgänge verloren gehen. Das unerwartete Erscheinen des Scarpia in der Kirche ist im Orchester durch das Scarpiamotiv gezeichnet. Diese Scene verpufft wirkungslos. Unklar bleibt besonders der zweite Akt. Auf den Anblick des gefolterten, blutbefleckten Cavaradossi wird man gern verzichten. Aber die Ermordung des Scarpia geht fast unmerklich vorüber, und der Schluss des Aktes braucht das Bühnenbild. Auch der stimmungsvolle Beginn des dritten Aktes mit dem Nachthimmel, den Umrissen der Kuppeln des fernen Rom bleibt blass. Hier gibt das Bühnenbild die Atmosphäre. Auch Verlagerungen oder Umkehrungen ergeben sich. Im Theater ist die Kantate des zweiten Aktes die Folge für die Diskussion, in deren Mittelpunkt Scarpia steht. Im Konzert wird aus der Kantate ein selbständiges Musikstück, das allerdings durch den ausgezeichnet singenden Chor mit der Tosca als Solistin und dem grossen Orchester unter Mitropoulos etwas Grandioses bekommt. Glanzstücke bilden natürlich die Soli und Duette, wie das sogenannte Gebet der Tosca, das berühmte Victoria des Cavaradossi, und der letzte Akt ist mit Worten nicht mehr zu beschreiben. Endloser Beifall belohnte die Mitwirkenden für eines der grossartigsten Konzerte, mit der Ueberschrift: **Mitropoulos!**

Ws.

From JUL 20 1958
TIMES
New York, N. Y.

MITROPOULOS TO LEAD

Named to Conduct Vienna Orchestra at Athens Fete

Special to The New York Times.

ATHENS, July 19—The program of this year's Athens Festival will be highlighted by four concerts by the Vienna Philharmonic Orchestra, conducted by Dimitri Mitropoulos. The performances will be held from Sept. 2 to 6.

The Greek pianist, Gina Bachauer, is scheduled to perform with the State Orchestra, conducted by Theodore Vavayanis, on Aug. 4. The State Orchestra also will play on Aug. 18 and 25.

On all other nights, from Aug. 1 to 31, the Greek National Theatre will present classics—"Oedipus in Colonos," "Oedipus Rex," "Iphigia in Tauris," "Iphigenia in Aulis" and Media. All performances will be given in the outdoor theatre of Herod Atticus.

"INFORMATION" 28.7.

« Oui, je suis enchanté et je reviendrai l'année prochaine »

NOUS DECLARE DIMITRI MITROPOULOS

Mitropoulos aura donné aux mélomanes israéliens des concerts dont ils garderont longtemps le souvenir.

Car de telles soirées appartiennent à l'exception. Il est très rare que le rêve déborde le sommeil et entre dans la réalité... Et pourtant, c'est le cas, lorsque pour quelques instants, la salle F. Mann, grâce à Mitropoulos et à ses remarquables interprètes a retenti des merveilleux échos d'un chef prestigieux et d'un ensemble (notre Philharmonique) comme il en est peu dans le monde, de l'avis général.

Nous le savons, les connaisseurs ont vécu et vivront encore ce soir, un enchantement.

Que dire, qui n'ait déjà été dit de ces merveilleux serviteurs de la musique? Il faudrait trouver de nouveaux mots, plus éloquents, plus évocateurs encore que les habituels superlatifs employés pour situer leur incomparable valeur. Mais quand la perfection est atteinte (avec, pour Mitropoulos et l'Orchestre, une apparence de facilité qui est le signe incontestable de la classe et du talent pur), tout commentaire paraît superflu.

Les "puristes" de la musique, les mélomanes et aussi les profanes, ont été littéralement transportés par ces artistes qui ajoutent encore à la beauté et au sublime de l'oeuvre jouée dans leur interprétation.

Un tel dépaysement, une telle évasion d'ailleurs, ne sauraient s'exprimer. Leur couronnement, ce fut, et ce sera ce soir aussi, sûrement, une ovation délirante.

Nous avons voulu avoir quelques mots du Maitre, et celui-ci, en dépit de sa fatigue, nous a dit:

— Vous allez me demander mes impressions sur le pays? Je vous répondrai donc tout de suite: oui, je suis enchanté. Oui, c'est la première fois que j'y viens. Oui, tout m'a enthousiasmé: le peuple, la marche en avant...

Je l'interromps, à l'encontre de toutes les règles, mais la tentation est trop forte:

— Et l'Orchestre, Maitre? Votre avis sur l'Orchestre Philharmonique israélien?

— Il ne m'a pas étonné. Je m'explique: j'étais curieux de l'entendre, mais n'ai éprouvé nulle surprise, car j'en avais entendu parler et en termes si élogieux, que je savais qu'il était, en quelque sorte, une des merveilles du pays... Oui! Voilà le terme exact: une des merveilles de votre pays. Soyez-en persuadés.

— Venant de vous, l'appréciation n'en a que plus de valeur et nous vous en remercions. Avez-vous déjà signé un contrat pour un prochain retour?

— Oui. Je reviendrai l'an prochain, à la même époque.

— Où irez-vous en nous quittant?

— D'abord, à Strasbourg. Puis, Vienne, la Grèce, de nouveau, Vienne, et, en octobre, l'Amérique.

— Que donnerez-vous, pour votre concert d'adieux le 28?

— L'ouverture de "Leonore" de Beethoven, la Deuxième Symphonie de BRAHMS, et du Mendelssohn. (Symphonie No. 5 "Réforamtion").

Interview recueillie par J.C.

Post 18-7-58

OPERA AS CONCERT

Editor, The Jerusalem Post

Sir, — Referring to your reviewer's remark about the advisability of giving "Tosca" in concert form (your issue of July 9) I do not want to speculate about the reasons which led Mr. Mitropoulos to conduct Strauss' "Electra" in New York's Carnegie Hall nor do I intend to discourage the laudable efforts of the new opera company. But the fact is that for many years to come our public cannot hope to hear on a theatre stage Puccini's music at an artistic standard even remotely comparable with the level of performance we were treated to last Sunday by the IPO.

It is this yardstick of quality which is the decisive one. It should be uppermost in the mind of every artistic reviewer, musical or otherwise. It is to be regretted that the word quality was so conspicuously absent from Mr. Avidom's evaluation of this particular point.

Yours, etc.

OPERA FAN

(Name and Address Supplied)

Tel Aviv, July 9.

From
VARIETY
New York, N. Y.
JUL 30 1958

Israel Makes Music Plans In Midst of Arabs

By PETER VERNON

Tel Aviv, July 29.

While international observers worry about the fate of tiny and courageous Israel in midst of the new Mid-East crisis, the Israelis themselves are going ahead importing and exporting great artists of music and planning the 1958-59 season. In the export-field, Israel has despatched a 71-piece youth orchestra to participate in the Brussels Youth Orchestra Week and first reports tell of the group's overwhelming success under conductor Shalom Riklis. Israeli conductor George Singer conducted the French Radio Symphony and the Berlin Philharmonic Orchestra in performances of Paul Ben-Haim's "Sweet Psalmist of Israel," a work to be introduced by the New York Philharmonic Orchestra to U.S. audiences in four performances next April. Composer Ben-Haim himself conducted the Hilversum and B. B. C. (London) Chamber Orchestras in programs of his own music and works by other Israeli composers, like Alexander, Salomon, and Partos.

Israel meanwhile plays host to Met star Richard Tucker who not only sang in the Philharmonic Orchestra's concert version of "Tosca" under the baton of Dmitri Mitropoulos, but also chanted liturgical Hebrew music at Tel Aviv's Great Synagogue service one Saturday morning. Mitropoulos himself, who last year declined to sign a contract with the Israeli Philharmonic for 1959, was apparently greatly satisfied with the group's playing for prior to his leaving Israel he signed up for a two months' visit in the summer of 1959 and expressed his willingness to conduct the orchestra in recordings.

Israel Philharmonic has already set the additional artists to take part in its forthcoming season. Artur Rubinstein will play 15 piano concertos, George Singer conducting, in October. Josef Krips, Jean Fournier, Eugene Ormandy, Charles Munch, Jean Martinon, and Carlo Maria Giulini will conduct and a newcomer will be the Rumanian conductor Silvestri. Among the soloists are Yehudi Menuhin, Zino Francescatti, Isaac Stern, George London, and the duo-pianists Luboshutz-Nemenoff. Mitropoulos' concerts will wind up the season.

(Visiting Israel at present is Alexander Tansman, the composer, who is the guest of the Israel Broadcasting Service, to conduct performances of his own works.)

LA STAGIONE MUSICALE IN ISRAELE

MITROPOULOS A TEL AVIV

TEL AVIV, agosto.

PER comprendere l'importanza della musica nella vita di Israele, e particolarmente in quella della sua città principale, Tel Aviv, basta andare dal parrucchiere. Appena vi ha messo l'asciugamano al collo, egli domanda: « Avete ascoltato il concerto di ieri? ». Al mio cenno affermativo esclama: « Com'era bello! Magnifico! sono ancora sbalordito di quel famoso direttore... ».

Esce una voce dalla cuffia vicina: « E come sa guidare il coro...! ». « Lei canta nel coro, signora? », chiedo e così entro in conversazione. Sì, la signora canta nel coro e tutti i soci, maschi e femmine, sono pazzi del Maestro; lei stessa vi ha preso parte sempre, dalla fondazione in poi. « E' la sua prima visita in Israele? » vorrebbe sapere. « No, la decima, esattamente ».

Qui entra in iscena la proprietaria del Salone che, conoscendomi bene, comincia a raccontare che è venuta a Tel Aviv ventidue anni fa, che ha parlato con Toscanini, che conosce personalmente più di ventinove professori dell'orchestra, di quelli anziani, i quali ancora lavorano instancabilmente; e così via. La conversazione prosegue sulla maniera di interpretare la Seconda Sinfonia di Brahms, finchè interrompo, dicendo: « E dove rimane quello shampoo...? ».

Gli stessi discorsi si fanno anche con la commessa del negozio di scarpe, con l'autista del taxi che vi porta al mare, col cameriere che vi serve il caffè espresso. (A Tel Aviv c'è un « Espresso » accanto all'altro nelle strade principali). Tutti domandano: « E' stato al concerto? e cosa le pare del nuovo maestro? ».

Israele ha una popolazione di meno di due milioni, della quale una cospicua parte formata da « ebrei orientali » — immigrati da pochi anni dal Yemen, dall'Africa, dall'India e più di tutti, dai paesi arabi così nemici del nuovo Stato —, i quali non hanno peso nel mondo culturale, almeno per ora. Ma in questo minuscolo Stato ci sono 22.500 cittadini abbonati ai concerti sinfonici; solo a Tel Aviv se ne contano quindicimila. Per soddisfare i quattro turni dell'abbonamento, bisogna ripetere ogni programma altrettante volte. Il cinque per cento dei telaviviani tutti, uomini, donne e bambini, hanno i loro posti fissi agli avvenimenti musicali. Ed i quindicimila spettatori a Tel Aviv, come le altre migliaia a Gerusalemme ed a Haifa, pagano tutti i loro biglietti d'ingresso; « l'omaggio » non esiste. Cosa veramente più unica che rara.

Si pensa a Firenze in questa calda « estate musicale », perchè regna supremo un musicista caro ai fiorentini forse più di tutti gli altri. Alludiamo a Dimitri Mitropoulos che, in occasione della sua prima scrittura nell'orchestra di Israele, è entrato nel cuore di questo pubblico, suscitando un entusiasmo come qui davvero non si era visto dai tempi di Toscanini. Con le sue qualità artistiche ed umane, egli ha conquistato l'ammirazione e l'affetto non solo di coloro che hanno lavorato sotto la sua guida, ma di tutti quelli che ebbero occasione di avvicinarlo in qualsiasi maniera.



Il maestro Mitropoulos (a sinistra) a Gerusalemme con il presidente Ben Zuoi

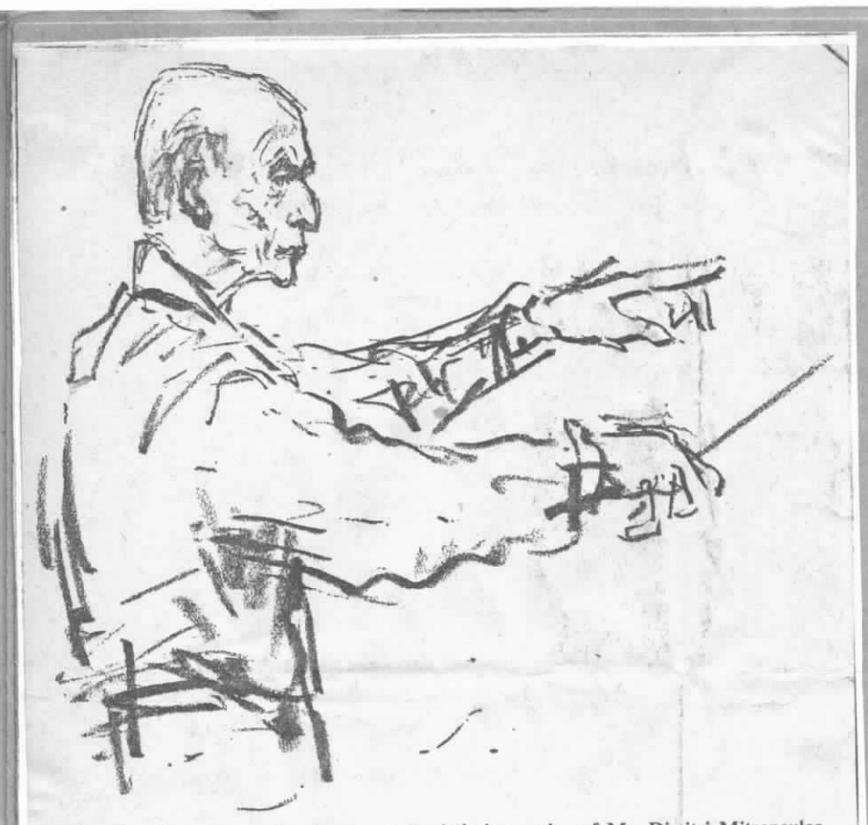
Durante questo mese Mitropoulos ha diretto ben undici concerti, con vari programmi; in più, otto repliche della « Tosca » in versione di concerto, perchè Israele non possiede un teatro d'opera e finora il pubblico non aveva mai conosciuto le creazioni di Puccini. Con la collaborazione di ottimi elementi come la soprano viennese Hilde Zadek, il tenore Richard Tucker, famoso Cavaradossi della Metropolitan Opera di New York, e il baritono italiano Cesare Bardelli, malgrado tutte le riserve che si potrebbero sempre esprimere circa la presentazione senza scene e senza azione di questo capolavoro, il più drammatico di Puccini, l'esecuzione ha ottenuto un successo clamorosissimo. Successo che è aumentato di volta in volta nelle otto repliche, che hanno veduto degli « esauriti » paurosi.

Il Maestro stesso ha riportato una profonda impressione di questo strano paese che gli sembrò, a lui musicista, una « meraviglia ». E' stato accolto dappertutto con la massima cortesia, dal Presidente della repubblica che gli ha offerto un cordiale ricevimento, fino al primo ministro Ben Gurion.

Mitropoulos asserisce di aver passato a Tel Aviv uno dei periodi più interessanti della sua vita, che è culminato nell'ultimo concerto della serie, offerto in omaggio alle Forze Armate israeliane, e che chiude regolarmente la stagione sinfonica.

L'effetto di questo avvenimento, svoltosi all'aperto sotto il limpidissimo cielo stellato di una notte orientale, nella cornice di un enorme campo militare dove più di duemila giovani di ambedue i sessi vengono addestrati a difendere il territorio di Israele, è stato indimenticabile.

GISELLA SELDEN-GOTH



Rehearsing for *Vanessa* at Salzburg: an artist's impression of Mr. Dimitri Mitropoulos, who will conduct the first European performance of Samuel Barber's opera to-morrow.

Times 15 Aug. 1958

"N. Kurier" Wien 12.8.1958

Vom Formenspiel zur Gedankenmalerei

Dimitri Mitropoulos dirigierte im V. Orchesterkonzert der Festspiele Werke von Bach, Brahms und Richard Strauss

(Von unserem nach Salzburg entsandten Kulturredakteur Herbert Schneiber)

Ein weitgespannter Programmbogen: Bachs berühmtes d-moll-Klavierkonzert zu Beginn, ein Orchesterstück mit solistisch bevorzugtem Klavier, Musik der bewegten Form Gestalt gewordenen Klanges und der immerwährenden Spannung im Ablauf der Töne. Und zum Abschluß, nach dem tiefen Stimmungserlebnis der III. Symphonie von Brahms, die Tondichtung „Also sprach Zarathustra" von Richard Strauss, eine Folge Gedankenmalerei in acht Bildern, dessen allzu intime Verwandtschaft mit dem Nietzsche-Werk heute immer mehr (und mit immer mehr Erfolg) bestritten wird. Die in fulminanten Farbeffekten schwelgende Gedankenmalerei wirkt indessen eher stärker, wenn man sich der Textvorlage oder auch nur der gleichen ästhetischen Konzeption nicht zu erinnern braucht.

Dimitri Mitropoulos dirigierte. Er ist, nach Furtwänglers Tod, sicher der größte Ausdrucksmusiker unserer Zeit, der leidenschaftlichste Espressivo-Dirigent unter den musikalischen Heer- und Stabführern von heute. Autorität und Kraft seines Temperaments waren schon bei der Bach-Interpretation spürbar, machten das Melos plastisch, blutvoll und erregend, weil auch der Rhythmus in solcher Wiedergabe heftig, unruhig drängte. Glenn Goulds technisch überaus diszipliniertes, rhythmisch scharf akzentuiertes Klavierspiel paßte sich auch in seinem klanglichen Reichtum diesem ganz und gar nicht historisierenden Bach-Vortrag prächtig an.

Die alle extremen Ausdrucksbezirke meidenden, in vielen Zwischentönen eine differenzierte Klangphysiognomie gewinnende III. Symphonie von Brahms kam der spezifischen Musikalität von Mitropoulos weit entgegen. Über manche sehr breit genommene Tempi zu rechten, erscheint müßig: die Relation stimmte, die Proportionen blieben immer gewahrt, und der Inhalt hatte ganz in ihm gemäßen Charakter. Im Gegenteil: man hat diesen Inhalt, dessen Gehalt alle Empfindungsstufen der menschlichen Seele umschließt, selten so gefühlsschwer und doch unpathetisch, so „naturrein" in allen Stimmungen des Herzens, so kunstvoll nuanciert in der Reihung und Entwicklung der Gedanken gehört. Klassische Ausgewogenheit war in diesen vier Sätzen, die dennoch in jedem Takt vom Glück romantischer Naturpoesie erzählten.

Zuletzt verwandelte Dimitri Mitropoulos den musikalischen Niederschlag der Straussschen Nietzsche-Liebe in ein Hochfest brillanten Musizierens. Was immer sich der Komponist den Zarathustra entlang gedacht haben mag: die glanzvolle und zugleich morbide Musik hat ihre vielfältigen Reize, und der Dirigent ließ keinen von ihnen unter das Pult fallen. Seine energische und dennoch weiche, nervöse und doch bestimmte Art der Orchesterführung machte aus dem Concertgebouw-Orchester, das bei Brahms genau den herb-süßen Klang hatte, ein perfektes Strauss-Orchester, entzündete alle Lichter der Virtuosität, des Töneschwelgens, der Instrumentationspointen. Mit solch leidenschaftlichem Aufschwung wurde das Riesenwerk musiziert, daß alle Bedenken gegen die Komposition an sich in diesem Rausch der Artistik untergehen mußten.

Minutenlanger Beifall war das Echo. Also sprach das Publikum.

Die Presse 12. August 1958

Theater und Kunst

Salzburger Festspiele:

Concertgebouw-Orchester mit Mitropoulos

Bach, Brahms und Richard Strauss im Festspielhaus

Das Concertgebouw-Orchester übersiedelte mit seinem vierten Konzertabend ins Festspielhaus, wo die Amsterdamer Gäste zwar genügend Platz fanden, aber mit der weniger günstigen Akustik des Raumes zu rechnen hatten. Ihr Dirigent war diesmal Dimitri Mitropoulos, ein Künstler von außerordentlicher Suggestivkraft, ein resoluter Geisterbeschwörer mit einem lebhaften, quecksilberigen Temperament. Vorgeführt wurde ein Programm von beträchtlicher stilistischer Spannweite. Von Bach ging es über Brahms zu Richard Strauss.

Am willigsten gehorchten Dirigent und Orchester den Forderungen der Bachschen Formen- und Gedankenwelt, mit Glenn Gould am Flügel, einem ebenso passionierten wie technisch vorzüglichen Pianisten, der einen sehr präzisen, elastischen und modulationsfähigen Anschlag besitzt, der Sachlichkeit und strenge Auffassung mit lebhafter innerer Anteilnahme verbindet, erklang das Klavierknozert d-moll in überaus fesselnder Wiedergabe, in einer beinahe formalistischen Klarheit, die gleichwohl individualistisch bewegt und belebt erschien.

Mit Brahms aber verwandelte sich der kundige Geisterbeschwörer mit dem Dirigentenstab in der Hand in einen trunkenen Derwisch, der aus der F-dur-Symphonie ein spukhaft verzerrtes, phantomartiges Luftgebilde hervorgehen ließ. Gleich die ersten entscheidenden Takte schienen mit so viel Explosivstoff geladen zu sein, daß man eher einem gewalttätigen Theaterereignis als der Aufstellung eines der nobelsten und schwungvollsten Symphoniethemen beizuwohnen meinte. Und welche Übertriebenheiten in den Übergängen, im Rubato, in der Akzentgebung! Ganz zu schweigen von der preziösen und so wenig geschmackvollen Temporückung, die dem Eingang zur Überleitungsgruppe eine völlig falsche und wesensfremde Pikanterie unterschiebt. Willenskraft und Persönlichkeit eines Dirigenten in allen Ehren; aber es gibt Grenzen, die auch dem Größten gesetzt sind. Und die gerade das wirklich Große respektiert.

Auf Brahms folgte „Also sprach Zarathustra" von Richard Strauss, die lichte, leuchtende Tondichtung, die allerdings weniger von Nietzsche und Zarathustra als vom Komponisten selbst spricht, von seinem Kraftgefühl, vom Jubel in seiner Brust, von den kühnen künstlerischen Aspekten, die sich seinem geistigen Auge darboten. Was uns aus diesem Werk heute immer stärker und immer gewinnender entgegentritt, ist seine geniale Eigenschaft oder Fähigkeit, im Pathos so gänzlich unpathetisch verfahren zu können. Wie die meisten der symphonischen Dichtungen von Strauss ist auch die Zarathustra-Symphonie Selbstbekenntnis und Selbstdarstellung. Indessen, so ernst dabei die Kunst als solche genommen wird, dem Bekenntnis an sich fehlt es keineswegs an Selbstironie. Der Untertitel, den Strauss ursprünglich auf das Umschlagblatt setzen wollte, drückt es sehr deutlich aus: Symphonischer Optimismus in Fin-de-Siècle-Form, dem zwanzigsten Jahrhundert gewidmet...

Mit Strauss fand Mitropoulos wieder zurück in die Bahnen sachlichen und vernünftig ausgewogenen Musizierens. Er dirigierte im Sinne jenes hellen und heiteren Optimismus, von dem sich das Orchester und das Auditorium willig und begeistert erfüllen ließen. Die Amsterdamer spielten mit Bravour und die Solovioline des Konzertmeisters schwang sich herzhaft und geschmeidig auf in die lichte Region des Tanzliedes. Mit Strauss als wundertätigen Helfer gelang es den gemeinsamen Bemühungen schließlich auch, die Abenteuer der Festspielhausakustik erfolgreich zu bestehen.

Kr.

Dienstag, den 12. August 1958

Salzburger Volksblatt

Elektronengehirn mit Seele

Dimitri Mitropoulos im 5. Orchesterkonzert

Um das Concertgebouw-Orchester Amsterdam in seinen eigentlichen Qualitäten kennenzulernen, mußte man das 5. Orchesterkonzert hören, welches Dimitri Mitropoulos dirigierte. Sowohl durch die Art des Programms — Bach, Brahms und Strauss — als auch durch die hohe Künstlerschaft des Orchesterleiters war es den holländischen Musikern gegeben, sich auf einem musikalischen Boden zu bewähren, dem sie zweifellos näher stehen als speziell der Mozart-Musik oder zeitgenössischen Werken. Wobei nicht übersehen werden darf, daß naturgemäß auch das Publikum an diesem Abend weder den Vergleich mit österreichischer Musiktradition anzustellen, noch in das mehr oder minder fremde Gebiet heutigen Schaffens einzudringen verleitet wurde.

Nein, das Publikum im restlos besetzten Festspielhaus wurde diesmal nicht verleitet, vielmehr verzaubert durch einen Magier des Taktstockes. Dimitri Mitropoulos ist eine Persönlichkeit von nahezu unvorstellbarem Format. Ob er nun voriges Jahr in der Felsenreitschule „Elektra" einstudierte oder heuer Barbers „Vanessa" für die Alte Welt aus der Taufe hebt, ob er uns einmal mit moderner amerikanischer Musik bekannt machte oder nun Standardwerke der Musikliteratur bringt —, alles hat er unfehlbar im Kopf, braucht nie die Partitur, um bei den Proben sagen zu können: bitte, wir fangen fünf Takte nach 38 an! oder einer Sängerin anzugeben: bitte, Ihr Einsatz ist eine Achtel später! Das Bonmot von seinem Elektronengehirn hat tatsächlich Berechtigung, dabei zeichnet sich aber Mitropoulos zugleich durch einen Charakterzug aus, der durch Freundlichkeit gegenüber jedermann, durch stete Geduld und unermüdlichen Fleiß auch die schwierigste Arbeit unter seiner Führung angenehm und erfolgreich gestaltet. Rein musikalisch gibt es wenige Dirigenten mit einem so sicheren Gefühl für die einzelnen Zeitmaße, für die dynamischen Abstufungen und schließlich für den großen Gesamtablauf. Klar, daß unter Mitropoulos die Amsterdamer ihre besten Kräfte zur Entfaltung bringen konnten.

Mit einem Bachischen Klavierkonzert zu beginnen d-Moll), war an und für sich eine ungewohnte Einleitung, eine Intrada von überragender Wucht. Als das kühne Anfangsthema unisono in trotzigem Aufbegehren einsetzte, hielt man es kaum für möglich, daß der Solist diese Spannung gegenüber dem Orchester würde aufrechterhalten. Dennoch gelang es dem jungen Glenn Gould, sich durch ein technisch brillantes, die weiten Sequenzen unheimlich steigerndes Spiel großartig durchzusetzen. Im Adagio die einsame melodische Linie innig auszusingen und die dämonische Triebkraft des letzten Satzes bis zum Schlußakkord noch zu steigern. Nach diesem Bach-Konzert empfand man besonders stark die Poesie der Dritten Symphonie von Johannes Brahms, vor allem deshalb, weil Mitropoulos auch die heftigen Auseinandersetzungen in den Durchführungsteilen mit gesunder Ruhe ausmusizierte und die Themen allüberall in ihrer ganzen Schönheit auskostete. Höhepunkt dieser Wiedergabe wurde das „Poco Allegretto" in c-Moll, jenes verloren dahinträumende Zwischenspiel, das von unendlicher Sehnsucht und traurigem Verzicht kündet; unübertrefflich, ob nun das Thema zunächst in den Celli lag oder später von den Holzbläsern übernommen wurde. Auch das Finale entbehrte nicht einer edlen Ausgeglichenheit, so daß sich mit der zarten Rückerinnerung an das Hauptthema des ersten Satzes der Kreis einer erlebnisreichen Wanderung organisch abrundete.

Ein ganz anderer Romantiker als Brahms ist Richard Strauss, der mit hohem Intellekt und weitaus komplizierteren Orchestermitteln frei nach Nietzsche im Jahr 1896 in München die Tondichtung „Also sprach Zarathustra" vollendete. Die Ahnung vom Untergang in der Philosophie, das Bewußtsein, am Ende einer Epoche zu stehen in der Musik, das alles steht außer Zweifel, daß Strauss es verstanden hat, in imponierender Haltung den Schlußstein des romantischen Jahrhunderts zu setzen. Das C-Dur zu Beginn mit Orgel und strahlendem Blech ertönt wie die Trompeten von Jericho, und die folgenden Szenen zeugen durchwegs vom tiefen Wissen um die Grenzen aller menschlichen Weisheit. Mitropoulos und das Concertgebouw-Orchester fanden sich in dem Bestreben, über aller Farbigkeit und Klangfülle des Orchestersatzes den gedanklichen Sinn klar werden zu lassen, ob nun ein stilisierter Tanz von den Freuden des Lebens erzählt, eine Fuge den Ernst der Wissenschaft charakterisiert oder klagende Ideen das Unzulängliche des irdischen Daseins andeuten. Die enthusiastische Zustimmung zu den Leistungen sämtlicher Künstler konnte nur ein bescheidener Dank bleiben für den überwältigenden Eindruck dieses Konzerts.

Dr. R. Wolf

AUG 7 - 1958

the NEWS
Washington, D. C.

RECORD CABINET



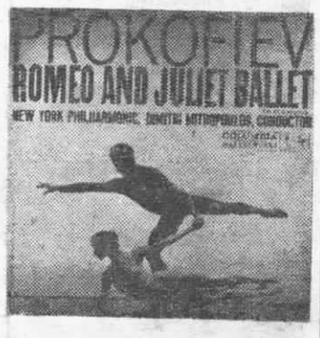
By MILTON BERLINER

DIMITRI MITROPOULOS and the New York Philharmonic have come thru with one of their best performances for Columbia of nine episodes in the Prokofiev Romeo and Juliet Ballet suites (ML 5267).

This is among the Russian composer's happiest scores, and one that beautifully projects the Romeo and Juliet story. The rich instrumentation is seductively handled by the Philharmonic, with various first desk men turning in superb solo performances.

The sound engineering is of the best.

* * *



RECORD OF THE WEEK
Columbia's Romeo and Juliet Ballet by Prokofiev

ITEM New Orleans, La.
AUG 10 1958

DIMITRI MITROPOULOS will return for his second consecutive engagement as guest conductor on Dec. 16. He will introduce locally Mahler's incomplete Symphony No. 10.

From AUG 7 1958
HERALD TRIBUNE
New York, N. Y.

President Lauds Philharmonic

President Eisenhower has congratulated the New York Philharmonic on its artistic success and the good will it engendered in its recent seven-week tour of Latin America, during which it presented thirty-nine concerts in twelve countries. In a letter to David M. Keiser, president of the Philharmonic, the President stressed his pleasure at reports of the orchestra's tour, and said:

"By sharing with our neighbors to the South the skills of one of the great orchestras of our country, we have drawn closer to the ideal of mutual understanding and friendship which is our goal. I am especially glad to know that the success of the orchestra's mission, founded on the fine musicianship of each member of the orchestra and of the brilliance of the conductors, Dimitri Mitropoulos and Leonard Bernstein, was further enhanced by the personal friendliness and warmth of the conductors and musicians."

Salzburger Nachrichten Dienstag, 12. August 1958

Musik im Zeichen Mitropoulos'

Bach, Brahms, Strauss - Vorletztes Programm mit dem Concertgebouw-Orchester im Festspielhaus

Das erste seiner beiden diesjährigen Konzerte brachte Dimitri Mitropoulos mit dem Concertgebouw-Orchester zusammen: Sein Programm enthielt J. S. Bachs Klavierkonzert d-moll, mit dem jungen kanadischen Solisten Glenn Gould, die III. Symphonie von Johannes Brahms und Richard Strauss' einst viel diskutiertes opus 30, die Nietzscheanische Tondichtung „Also sprach Zarathustra".

Also sprach Dionysos, — könnte man über diesen Mitropoulos-Abend sagen, wenn es nicht hieße die Dinge um einer Deutlichkeit willen in unzulässigem Maße vergröbern. Doch vielleicht versteht sich mit diesem Hinweis auf ein klassisches Temperament der vorherrschende Zug, welcher den Dirigenten in seiner Auffassung und schon in der Werkwahl zu bestimmen schien. Auch das Profil des Solisten Glenn Gould, eines „jungen Löwen" von ephebischem Wuchs, aber vollentwickelter Pranke ließ auf Wahlverwandtschaft der Temperamente schließen. Allerdings: Das von eigener Bravour leicht berauschte Debut des Kanadiers in Bachs d-moll-Konzert war, wie wir meinen, doch um einige Grade zu grell „aufgedreht"; elastisch federnd im Anschlag, formal prägnant, unsentimental und von höchster Geschmeidigkeit im konzertierenden Dialog, was die dynamische und farbige Übereinstimmung mit dem Orchester anbetraf, hatte dieses Bach-Spiel unter Mitropoulos im Gesamten fast schon zu tief aus jenem Klangideal geschöpft, welches uns auch in der Bach-Nachfolge (sogar bei Reger) das Urprinzip des Architektonischen dieser Musik mitunter als Problem empfinden läßt. Nichtsdestoweniger rief das mit vitaler Spannung und hoher Brillanz musizierte Konzert beim internationalen Publikum entzückten Beifall hervor.

Die Brahms'sche F-dur-Symphonie mit ihren zwei lyrisch-romantisch gestimmten Mittelsätzen, die dem Orchester unter Mitropoulos in den Kantilenen und dem Andante-Thema der Holzbläser ein schönes Maß des spontanen Musizierens erschlossen, erhielt bei diesem Interpreten eine denkbar hoch aufgeladene Polarität aus dem Verhältnis zu den dramatischen Ecksätzen. Noch überzeugender als das Allegro con brio gestaltete der Dirigent durch die rhythmische Klarheit und den zwingend einheitlichen Aufbau gewaltiger, eruptiver Steigerungen das in friedlicher Ruhe verströmende Finale.

Wenn sich Dimitri Mitropoulos mit seiner glänzenden Technik an der Palette von Orchesterfarben, mit dem virtuosen Schwung und der ganzen Faszination seines plastischen Formwillens für Richard Strauss' „Zarathustra" einsetzte, so war in diesem Geiste der Wiedergabe gewiß so etwas wie die legitime Silhouette des Meisters selbst am Werke. Die im Umriß großartige Tondichtung will Strauss bewußt als „symphonischen Optimismus" erlebt haben. In manchen Einzelheiten freilich — nicht zuletzt in der nachhaltigen Sprödigkeit des Ausklangs mit H-dur-Akkorden der Holzbläser und Pizzicato-Tönen der Kontrabässe — hat der Komponist dem „Programm" bloß die Idee eingehaucht. Solche Stellen bleiben hart, und das Concertgebouw-Orchester muß nicht verantworten, daß es dazu keine Wunder gewirkt hat; eher fragte man sich nach der letzten Lichte und Leichtigkeit im Walzerklang oder einem vollendeten Begriff von Biegsamkeit, wie ihn Mitropoulos' sehr individuelle, um nicht zu sagen, abstrakte Bewegungsangaben für die agogische Ausformung doch vorauszusetzen scheinen. Dennoch war das Gelingen gerade in den mannigfach wechselnden und modifizierten Tempi zu bewundern, wenn man von einem aus dem „Gegenruder" nicht völlig klar erfaßten Übergang zum letzten Teil absieht. Die Aufführung prägte sich vor allem durch die packenden Akzente ein, mit denen der Dirigent die Bilder der Tondichtung Gestalt werden ließ, wofür ihn ein volles Haus mit ebenso lautem Beifall feierte.

M. Kaindl-Hönig

Ο ΔΙΑΣΗΜΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΕΡΧΕΤΑΙ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

ΜΑΖΙ ΜΕ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗΝ ΤΗΣ ΒΙΕΝΝΗΣ.—ΘΑ ΔΩΣΗ 4 ΣΥΝΑΥΛΙΑΣ

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΓΕΩΡΓΙΟΥ ΒΩΚΟΥ

Τὶς λαμπρότερες μουσικὲς ἐκδηλώσεις εἴχαμε τὴν εὐκαιρία νὰ παρακολουθήσουμε κατὰ τὴν περυσινὴ μουσικὴ περίοδο στὸ Ὠδεῖο Ἡρώδου.

Καὶ κυρίως μὲ τὸ τραγούδι τῆς διασημότερης σήμερα πριμαντόνας τοῦ κόσμου, τῆς Μαρίας Κάλλας, τῆς ὁποίας ἡ ἀνυπέρβλητη τέχνη στάθηκε ὁ φωτεινὸς φάρος μιᾶς καλλιτεχνικῆς προσφορᾶς ἀληθινὰ ἰδανικῆς.

Καὶ ἐφέτος ὅμως ἕνα μεγάλο μουσικὸ γεγονὸς θὰ ἀποτελέση τὴν πεμπτουσία τοῦ ὑπέροχου νοήματος τῆς μουσικῆς τέχνης, σ' ὅλη της τὴν εὐγένεια καὶ τὴν ὁμορφιά.

Τὴν 1η Σεπτεμβρίου ὁ κολοσσὸς τῆς μπαγκέτας, ὁ ἀνυπέρβλητος μαέστρος Δημήτρης Μητρόπουλος, ἔρχεται στὴν Ἀθήνα, ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς τῆς Βιέννης, γιὰ νὰ δώση μὲ τὸ φημισμένο αὐτὸ ὀρχηστρικὸ σύνολο 4 συναυλίες στὸ Ὠδεῖο Ἡρώδου.

Δύο λοιπὸν τεραστίας σημασίας μουσικοὶ σταθμοὶ στὸν τόπο μας.

Πέρυσι ἡ Μαρία Κάλλας. Ἐφέτος ὁ Δημήτρης Μητρόπουλος. Γνήσια ἑλληνικὰ παιδιά, ποὺ σήμερα τιμοῦν τὸ ὄνομα τῆς μητέρας Ἑλλάδος στοὺς διεθνεῖς μουσικοὺς στίβους, ἐκεῖ ποὺ οἱ ἐπιφανέστερες καλλιτεχνικὲς φυσιογνωμίες δίνουν τὸ «παρὼν» σὲ μιὰ κοινὴ μουσικὴ λατρεία, ἐμπρὸς στὸν βωμὸ τῆς Θεᾶς Τέχνης.

Εὔλογη συγκίνησι ἔχει καταλάβει τοὺς μουσικούς μας κύκλους.

Ὁ μάγος τῆς μπαγκέτας πάλι κοντά μας. Καὶ κανεὶς δὲν μπορεῖ νὰ ἀμφιβάλλη πὼς μιὰ ἀπέραντη μουσικὴ εὐδαιμονία μᾶς περιμένει γιὰ νὰ μᾶς ἀγκαλιάση ὅλους σὲ λίγο.

Ζοῦμε ἀκόμη τὸ μουσικὸ ἐκεῖνο θαῦμα ποὺ ἐπετεύχθηκε σὰν τρία χρόνια πρίν, ὁ Μητρόπουλος μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης μᾶς εἶχε μεταφέρει σ' ἄλλους κόσμους, μὲ τὶς ὀνειρώδεις ἑρμηνείες του...

Σὲ λίγες ἡμέρες λοιπὸν ἡ καταπληκτικώτερη σήμερα μπαγκέτα τοῦ κόσμου θὰ μᾶς περιβάλη μ' ἕνα σύννεφο μουσικῆς μαγείας.

*

Ἔχω ἀκόμη ζωντανὴ τὴν εἰκόνα, μὲ τὸν Μητρόπουλο ἀνεβασμένο στὸ βάθρο τοῦ μαέστρου, στὴν αἴθουσα τοῦ «Ὀρφέως», ἐξουσιαστή, κυρίαρχο, μὲ τὴν τρομακτικὴ ἐκείνη ὀρχήστρα τῶν ἑκατὸ δέκα ὀργάνων —τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης — ποὺ τὰ φόρτε της δονοῦσαν ὁλόκληρη τὴν σάλλα.

Τί εἶνε τέλος πάντων αὐτὸς ὁ ἀρχιμουσικός; Ποιὲς ἀόρατες, ποιὲς ὑπερφυσικὲς, θὰ ἔλεγε κανείς, δυνάμεις κρύβονται στὰ χέρια του, στὴν ψυχή του, στὸ πνεῦμα του;

Ὑπνωτιστὴς αὐτὸς μεταβάλλει σ' ἀθύρματα τοὺς μουσικοὺς ποὺ διευθύνει. Κάθε κίνησί του εἶνε μιὰ ἐντολὴ ἡμιθέου, ποὺ δὲν ἀφήνει κανένα περιθώριο ἀνυπακοῆς ἢ στιγμιαίας ἀντιρρήσεως. Ἡ ὀρχήστρα νοιώθει ἀμέσως τὴν τρομερὴ δύναμί του, τὴν ἀκαταμάχητη ἐπιβολή του καὶ τὸν ἀκολουθεῖ πειθήνια στὸ ὠνειρεμένο μουσικό του ταξίδι....

Ἂν ὁ Μητρόπουλος ζοῦσε στὴν ἐποχὴ τοῦ Παγκανίνι, ἀσφαλῶς διαβόλου δύναμι θἄλεγαν πὼς εἶχε...

Αὐτὴ ἡ μπαγκέτα δὲν γνωρίζει φραγμούς, δὲν ἔχει ὅρια. Καὶ ὅταν ἀκόμη ἑτοιμάζεται νὰ δώση «ἀττάκα» κι' ἐκείνη ἀκόμη τὴν στιγμὴ ὁ ἀρχιμουσικὸς τοῦ Ἀρτοῦρο Τοσκανίνι, δικαιωματικὰ πλέον ὁ δικός μας Μητρόπουλος δὲν εἶνε ὁ «μαέστρος τῶν μαέστρων»;

Βλέποντας τὸν Μητρόπουλο, τότε νοιώθουμε πόσο μεγάλη, πόσο φιλοσοφικὴ εἶνε ἡ «τέχνη τοῦ διευθύνειν».

Ἔτσι καταπίπτει ὁ μῦθος κι' ἡ πλάνη ὅτι ἀρκοῦν 50 ἢ 100 ἀκαταλαβίστικα καὶ ἀλλοπρόσαλλα ρυθμικὰ σχήματα, γιὰ νὰ ἀρχίσουν οἱ μουσικοὶ τῆς ὀρχήστρας νὰ ἐξιδανικεύουν τὸν Μπετόβεν ἢ τὸν Μπράμς!...

Κι' ὄχι λίγες φορὲς ἔχουμε ὑποστῆ τὸ ἀκουστικὸ ἀλλὰ καὶ ψυχικὸ μαρτύριο τῆς ἀτιμωρητὶ κακοποιήσεως τῶν ἀριστουργημάτων τῆς κλασσικῆς ἢ ρομαντικῆς, μουσικῆς φιλολογίας, ἀπὸ τοὺς αὐτοτιτλοφορουμένους ὡς ἀρχιμουσικούς, τῶν ὁποίων ἡ δεξιὰ δὲν γνωρίζει τί ποιεῖ ἡ ἀριστερά. Αὐτὸς ὁ ἀετὸς τῆς μπαγκέτας σήμερα βρίσκεται στὴν κορυφὴ τῆς ἀποδόσεώς του.

Οἱ ἑρμηνεῖες ποὺ πραγματοποιεῖ ξεφεύγουν ἀπὸ τὰ στενὰ ὅρια ἑνὸς τυπικὰ ὡραίου.

Ἡ διεύθυνσις τῆς ὀρχήστρας γιὰ τὸν Μητρόπουλο παίρνει τὴν ἔννοια ἀπέραντων ψυχικῶν στοχασμῶν, μ' ἕνα πάντα σκοπό.

Τὴν κατάκτησι τοῦ ὀρχηστρικοῦ σώματος, σ' ὅλη τὴν κλίμακα τῶν ἁρμονικῶν του διαβαθμίσεων, μὲ μιὰ ἀτέλειωτη προσπάθεια. Ὅλο καὶ πιὸ ψηλά... Ὅλο καὶ πιὸ ψηλά.

Στὰ αἰθέρια πιανίσσιμά του μετὰ ἀπὸ μιὰ παρέλασι ἠχητικῶν κεραυνῶν ποὺ τραντάζουν συθέμελα τοὺς μουσικοὺς καὶ τοὺς ἀκροατάς.

Καὶ μιὰ ἀδιόρατη ἀκόμη γιὰ τὸ ἄπειρο μάτι κίνησι τοῦ χεριοῦ του, κρύβει θησαυροὺς ὁλόκληρους ἀνείπωτης μουσικῆς γοητείας.

Καὶ ἐκεῖνο ποὺ ζητεῖ ἀπὸ τὴν ὀρχήστρα του, εἶνε καὶ μιὰ θερμὴ ἐπίκλησι, κάτι σὰν σιωπηλὴ προσευχή, πρὸς τὴν μουσικὴ θεότητα ποὺ μόνον αὐτὸς ἐκείνη τὴ στιγμὴ ὁραματίζεται.

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ

Salzburger Festspiele:

Barbers „Vanessa" — eine Konzession an das Publikum

Europäische Erstaufführung im Festspielhaus mit Dimitri Mitropoulos am Pult

Von unserem nach Salzburg entsandten Musikkritiker



SAMUEL BARBERS „VANESSA" IM FESTSPIELHAUS. Nach einem Libretto von Menotti ging diese Oper am Samstag zum erstenmal in Salzburg in Szene. Unser Bild zeigt Giorgio Tozzi als Doktor (links) mit Rosalind Elias als Erika und Nicolai Gedda als Anatol. Photo: Ellinger

„Vanessa" ist eine Oper fürs Publikum und nicht für die Schriftgelehrten. Das ist keine Empfehlung heutzutage, da das Ansehen eines Musikwerkes parallel mit den Schwierigkeiten zu wachsen scheint, die es dem Hörer bereitet. Ein Autor, der in erster Linie seinem Auditorium zu gefallen trachtet, setzt sich der Gefahr aus, nicht voll und nicht ernst genommen zu werden.

Dafür bleibt ihm ein Trost, der gilt. Er kann sich sagen, daß in allen großen Zeiten der Oper sehr entschieden aufs Publikum Bedacht genommen wurde. Wer fürs Theater komponiert, darf es der Hörerschaft, die ihm einen ganzen Abend lang Aufmerksamkeit und Teilnahme schenken soll, nicht allzu schwer machen. Das 19. Jahrhundert hat da einige Verwirrung in die Begriffe gebracht und die Lizenz, die der Oper zusteht, außer Gebrauch gesetzt, weil sich der musikalische Fortschritt vorzugsweise auf dem Gebiet der Oper auswirkte.

Vanessa wartet zwanzig Jahre

Wenn nun in den Vereinigten Staaten eine Entwicklung einsetzt, die dem Opernkomponisten wieder Konzessionen ans Publikum zubilligt, so wird damit an Gepflogenheiten angeknüpft, die der Kunstform der Oper durchaus gemäß sind und zu ihrem Wesen gehören. Die Oper ist eine festliche und gesellschaftliche Manifestation. Ihre künstlerischen Inhalte müssen leichter zugänglich sein, müssen leichter erkannt, verstanden und aufgenommen werden können, als etwa die der Symphonie und Kammermusik. Der Oper kann sogar ein Quantum Äußerlichkeit konzediert werden, denn sie muß mit einem breiten Publikum rechnen, mit einem unkomplizierten Musiksinn, der gern mitgeht und dem das Mitgehen möglich gemacht werden soll. Ein „Tristan", der Jahrzehnte braucht, um erfaßt zu werden, bildet den Ausnahmefall. Ansprechende, handfeste Opernwerke, die sich ein paar Jahre zu halten vermögen und dem Repertoire brauchbaren Stoff zuführen, sollen die Regel sein.

Dieser Kategorie darf „Vanessa" zugezählt werden, und zwar als ein durchaus akzeptables und wohlgelungenes Exemplar. Das Schicksal jener Frau, die zwanzig Jahre auf die Rückkehr des Geliebten wartet, die die Spiegel verhängt, um den Hingang von Zeit und Jugend nicht zu sehen, die wirklich jung bleibt, um sogar mit einem jungen Anatol, der sie als der Sohn des Jugendfreundes überrascht, den alten Roman fortzuspinnen. Dieses Schicksal ist ein typisches Opernschicksal. Nicht anders steht es um Vanessas Nichte Erika, die sich von einem jungen Mann, der ein Luftikus ist, gleich beim ersten Zusammentreffen verführen läßt, dann aber doch lieber verzichtet, um das eingebildete Glück der älteren Frau nicht zu zerstören, die schließlich allein und verlassen zurückbleibt und ihrerseits das Los auf sich nimmt, die Spiegel zu verhängen, und zu warten, wahrscheinlich weitere zwanzig Jahre. Auch sie ist ein Operngeschöpf, das nur in der Opernluft gedeihen kann.

Nur Anatol selbst, der sich auch in der diffizilsten Situation seinen Humor bewahrt und ernsterem Seelenkonflikt unzugänglich ist, sinkt in seiner Herz- und Charakterlosigkeit unter das legitime Opernmaß. Dafür haben die Nebenfiguren und Nebendinge entschieden opernhafte Geltung: der Doktor, der heitere Reminiszenzen auffrischt und zur Lockerung der Spannung beiträgt, das Dienerpersonal, das zum Kirchgang antritt und mit Chorgesang das Finale des zweiten Aktes untermauert, oder die alte Dame, die das schlechte Gewissen verkörpert und als Vanessas Mutter und Erikas Großmutter den Kopf schüttelt über die erotischen Verwirrungen von Tochter und Enkelin.

Musik nach alten Prinzipien

Eine hübsche, wiewohl nur angedeutete und sporadisch durchgeführte Opernidee ist es ferner, im gegenwärtigen Erlebnis Vanessas Vergangenheitserlebnis nachzuerzählen und das eine als Spiegelbild des anderen erscheinen zu lassen. Jedenfalls ist dieses Libretto, das Menotti seinem Musikerkollegen zugedacht hat, typisch für seine Art, Alltagsrealität und opernhaftes Spiel einander zu konfrontieren.

Das Eigentümliche oder, wenn man will, das Neue an der Musik von Samuel Barber ist ihre Entschlossenheit, in Harmonie- und Melodiebildung alten, ja altmodischen Prinzipien zu folgen. Bis auf etliche theatralische Dissonanzen, wie sie der theatralische Augenblick erfordert, entwickelt sich diese Musik durchaus tonal. Auf dieser Basis aber verfährt sie mit bemerkenswertem Geschick. Formgefühl und glaubhafte Einfallskraft stehen ihr jederzeit zu Gebote. Namentlich im Lyrischen wirkt sie echt und unmittelbar. Sie besitzt außerdem die Fähigkeit, die Situation stimmungsmäßig zu erfassen und die Stimmung ausschwingen zu lassen. Es fehlt wohl nicht an Reminiszenzen und Anklängen, trotzdem ist in der Linienführung eine individuelle Nuance, eine persönliche Note überall spürbar. Daß sich immer wieder formal gerundete Sätze und geschlossene „Nummern" ergeben, Arien, Duos, mehrstimmige Ensembles, wird, kein Zweifel, zunächst von der Disposition des Textes bestimmt; aber es ist das besondere Talent des Komponisten, aus der Disposition musikalischen Gewinn zu schöpfen. Die meisten von diesen im allgemeinen sehr kantablen Sätzen sind reizend gemacht und mit einem hübschen, plastischen Melodiegedanken ausgestattet.

Den musikalischen Höhepunkt bildet ein groß angelegtes Quintett, das aus der Melancholie der Schlußsituation folgerichtig erwächst, das wirkungsvoll aufgebaut und kunstgemäß gesteigert wird. Das einprägsame Motiv, das das prächtig klingende Musikstück beherrscht, ist das eigentliche Leitmotiv der Oper; nicht im Hinblick auf Notenwert und Tonfolge, sondern dem spezifischen Charakter nach. Es könnte als das Motto, das musikalische Signalement der Komposition gelten.

Wohl gibt es auch Stellen, die zu wenig wiegen und vielleicht eine Konzession zu viel machen. Dafür gibt es wieder brillante Vor- und Zwischenspiele, die den Komponisten als perfekten Satztechniker zeigen. Es mag nicht alles Edelstoff sein, was er präsentiert; immer aber präsentiert er es mit Gusto und Animo.

Die Darsteller

Das Werk wird in englischer Sprache und in der Inszenierung der Metropolitan Opera New York vorgeführt. Eine Salzburger Originalproduktion wäre sicherlich stilvoller gewesen, aber es hat auch seinen Reiz, eine amerikanische Mustervorstellung in Salzburg zu sehen und zu hören. Die musikalisch künstlerische Perfektion wird durch Dimitri Mitropoulos am Dirigentenpult gewährleistet. Bühnenbild und Kostüme zeigen einen outrierten Realismus, der ins Karikaturistische umzukippen droht. Die interessanteste Persönlichkeit im Ensemble ist Rosalind Elias, eine junge Sängerin mit einem herrlichen Mezzosopran und einem hinreißenden Talent. Die Stimme, in allen Lagen gleich üppig und klangschön, wird mit natürlichem Impetus und technisch tadellos geführt. Womöglich noch packender wirkt die Intensität des Ausdrucks, die Gespanntheit der Darstellung. Eleanor Steber, der man als Vanessa begegnet, ist ebenfalls eine große Künstlerin und weiß auch, von ihrer Gesangskunst eindrucksvolle Proben zu geben. Aber ihrem Charakter und Habitus nach ist sie den Aufgaben, die ihr die Rolle stellt, einigermaßen entwachsen.

Glänzend ist ferner Giorgio Tozzi, der als hochbegabter Spielbariton die Rolle des Doktors in den Vordergrund rückt, eine volle, runde, klangvolle Stimme hören läßt und auch den prekärsten Situationen mit persönlichem Charme begegnet. Dem Anatol schenkt Nicolai Gedda seine hübsche, ansprechende Tenorstimme und sein verbindliches Wesen. Sehr viel ist mit der Rolle nicht anzufangen. Auch nicht mit der Rolle der Mutter und Großmutter, für die sich Ira Malaniuk zur Verfügung gestellt hat. Neben ihr waren noch Norman Foster und Alois Pernerstorfer ausersehen, das amerikanische Ensemble zu ergänzen. Und natürlich auch unsere Philharmoniker, die dem temperamentvollen Dirigenten mit Temperament und Hingebung folgten und ganz im Sinne dieser Oper musizierten, die eben eine Musizieroper ist.

Heinrich Kralik

Salzburg

Europäische Erstaufführung von Ba[illegible]essa" bei den Festspielen

Nun wissen wir es genau, denn die New Yorker Metropolitan Opera ist eigens nach Salzburg gekommen, um den Europäern zu demonstrieren, was die amerikanische Oper von 1958 ist: die vollkommene Rückspiegelung der Welt von 1905. Was vom Schauspiel schon lange bekannt war, daß nämlich das amerikanische Theater vom Gebrauchsdrama bis hinauf zu den Stücken von Tennessee Williams, Arthur Miller und William Faulkner das europäische Theater vom Anfang des Jahrhunderts, insbesondere das Theater von Ibsen und Strindberg wiederholt, bestätigt sich jetzt auch in der Oper. Das Land, das gerade dabei ist, die erste Rakete auf den Mond zu schießen, ist auf der Bühne um 50 Jahre zurück; das Land, in dem die Psychoanalyse zum Gesellschaftsspiel geworden ist, bohrt sich auf seinem Theater in die psychologischen Probleme des Fin de siècle, als seien sie von brennendster Aktualität.

Da haust irgendwo auf einem Schloß im hohen Norden eine alte Baronin, die mit ihrer Tochter Vanessa seit zwanzig Jahren kein Wort redet, weil diese, die mit verhängten Spiegeln die Zeit stillstehen heißt, nur auf die Wiederkehr ihres einstigen Jugendgeliebten wartet. Als der Ersehnte endlich eintrifft, ist es aber gar nicht jener Anatol von damals, sondern sein Sohn. Vanessa schreit entsetzt auf und flieht, während Anatol der Jüngere Vanessas Nichte Erika, die ihn über sein Eindringen zur Rede stellt, mit unbekümmerter Galanterie an den für seinen verstorbenen Vater gedeckten Tisch führt. Zwischen dem ersten und dem zweiten Akt verfällt sie ihm bereits ganz. Anatol aber, dem Vanessa alsbald ihre Liebe zugewandt hat, findet die Aussichten auf ein luxuriöses Hotelleben in Paris, Wien und Rom an der Seite der unermeßlich reichen, wiewohl gut zwanzig Jahre älteren Dame so verlockend, daß er beschließt, sie zu heiraten. Erika, darob in Verzweiflung gestürzt, entledigt sich in grauser Winternacht, während im Schloß bei einem glanzvollen Ball Vanessas und Anatols Verlobung gefeiert wird, auf mysteriöse, doch sichtlich anstrengende Weise des sie von dem flotten jungen Mann [illegible]erzen trug, denn sie wird im vierten [illegible]tlos in ihr Zimmer zurückgebracht, [illegible]en jedoch wieder so weit wohlauf [illegible] sie, nach einem Abschiedsquintett [illegible]s und Vanessas endgültiger Abreise [illegible]same Freudenleben, ihrerseits die [illegible]ängen läßt und sich zum freudlosen [illegible]chtsetzt.

*

[illegible]sser dieser in der thematischen Aus[illegible]llation vielleicht nicht einmal un[illegible]n, aber in der Ausführung völlig [illegible]n und mit peinlichen Flickszenen [illegible]te gestreckten Story ist der Italo-*Gian Carlo Menotti*, der Komponist [illegible]em Kriege für kurze Zeit zu un-Ruhm gelangten Opernreißers „Der [illegible]er das Libretto zu „Vanessa" hat er [illegible], sondern für seinen Freund *Samuel* [illegible]rieben, der, mit seinem eklektisch-Instrumentalschaffen auch in Eu-[illegible]t, damit zum ersten Sprung auf die [illegible] angesetzt hat. Daß er dabei in der [illegible]ieser Kunstgattung um ein halbes [illegible] zurückgesprungen ist, scheint er [illegible]t zu haben.

[illegible]m triolisch anspringenden Fortis-[illegible]: denkt man an den Baron Scarpia [illegible]sca", und es bestätigt sich alsbald, [illegible]matisierter Puccini, vermehrt um [illegible] Wagner, Strauß und Tschaikowsky [illegible]ritzer Debussy, die Grundsubstanz [illegible]sch mit routinierter Verve gearbei-[illegible]r bildet. Da sind alle Ingredienzien [illegible]kelten Opern-Verismo handwerk-[illegible]säuberlich wie unsauber im Geist [illegible]mischt: das Schlittengeläut, wenn [illegible](Anatol in den Schloßhof kutschiert [illegible]t mit Vanessa wieder abfährt), der [illegible]Sonntagsgottesdienst in der Schloß-[illegible]l hält auf Sitte und findet sich nach [illegible]lerendem morgendlichem Schlitt-[illegible]s Andacht ein — mit dem gesamten [illegible]steht sich), der Verlobungswalzer mit den Soloeinlagen des beschwipsten Hausarztes (er vertritt das „humoristische" Element in der sonst gänzlich humorfernen Magazingeschichte) und das larmoyante Lied aus den Highlands, das die melodische Grundlage des dramaturgisch geradezu absurd placierten Quintetts (nämlich mitten im Trubel der Abreise) bildet. Das ist 1957, wie gesagt, im Geist und in der Technik von 1905 geschrieben, ein glanzloser Reflex der Moderne von damals — wie schön, wie neuartig und wie wirklich modern war die Prinzessin Salome in jenem Jahr!

Es mag sein, daß man in den USA, einem Land ohne Tradition und folglich auch ohne Entwicklung auf dem Gebiet der Oper, dieses Pasticcio aus alten europäischen Reminiszenzen für zeitgenössische Kunst hält. Das Publikum der New Yorker Met, das eine so ausschließlich kulinarische Einstellung zur Oper hat wie in keinem anderen Theater der Welt, mag davon berauscht sein (und ist es, den Berichten über die Uraufführung der „Vanessa" im Januar dieses Jahres zufolge, in der Tat gewesen). Diese Oper ist per saldo nicht besser und nicht schlechter als hundert andere Epigonenopern, die jahraus, jahrein in aller Welt geschrieben, aufgeführt und vergessen werden. Die Met ist kein Ort, wo künstlerisch gewichtige Entscheidungen fallen. Wäre Barbers Oper auf sie beschränkt geblieben, der Fall „Vanessa" wäre längst erledigt. Nun aber kam dieses Stück mit dem New Yorker Ensemble und in der New Yorker Inszenierung nach Europa, an einen Ort, an dem sehr wohl über Wert und Bedeutung einer zeitgenössischen Oper entschieden wird. Und damit haben wir den Fall: „Vanessa" in Salzburg.

*

Es heißt, daß *Dimitri Mitropoulos* seine Mitwirkung in diesem Jahr von der Annahme der Oper Samuel Barbers abhängig gemacht habe, und nicht nur von der Annahme, sondern auch von der Übernahme der New Yorker Aufführung. Nun hat Dimitri Mitropoulos, der große und bewundernswerte Dirigent, wie auch seine oft sehr eigenartigen Konzertprogramme beweisen, nicht immer einen unbedingt sicheren Geschmack. Es ist durchaus anzunehmen, daß er „Vanessa" für ein künstlerisch wirklich bedeutsames Werk hält: Die Intensität seines Einsatzes am Pult, als ob es sich um „Elektra" oder „Wozzeck" handelte, spricht für diese Annahme. Aber *Herbert von Karajan*, dem nicht minder großen und bewundernswerten Dirigenten — ihm glauben wir als dem Direktor der Salzburger Festspiele die künstlerische Überzeugung im Falle „Vanessa" mitnichten. *Er* muß wissen, daß es sich hier um *a second class matter* handelt, deren Aufnahme in das repräsentative Programm der Festspiele den künstlerischen und mehr noch den geistigen Kredit Salzburgs schädigt. Insoferne nämlich, als sie denen recht gibt, die die völlige Unterordnung der künstlerischen unter die merkantilen Gesichtspunkte in Salzburg schon lange als eine vollendete Tatsache bezeichnen.

Wenn ein Verwaltungsdirektor — ich weiß nicht, wie es um diese Instanz in Salzburg beschaffen ist — im Hinblick auf die zahlungskräftigen Festspielbesucher aus den USA, weil er auf die Kasse sehen muß und also gewissermaßen aus seiner Amtspflicht heraus, den Import der „Vanessa" empfohlen hätte, so hätte der künstlerische Direktor aus *seiner* Amtspflicht, die ihm den Ruf der Festspiele zu wahren gebietet, dagegen protestieren müssen. Aber es war gar nicht die Verwaltung, sondern der künstlerische Direktor selbst, der diesen die Idee Salzburg nicht nur diskreditierenden, sondern sie sogar tödlich treffenden Import vorschlug und seinen weltberühmten Namen dazu hergab. Aus der Verantwortung dafür wird ihn niemand entlassen dürfen, auch wenn Karajan vielleicht über kurz oder lang am Dirigentenpult der Met als „Salzburg's chief conductor" der international leuchtenden Aura seiner Vaterstadt neuen Glanz verleihen wird.

Von der Aufführung ist zu berichten, daß sie ebenfalls ein vollkommen getreues Abbild des Operntheaters vor 50 Jahren war. Der platte Milieunaturalismus der Bühnenbilder von *Cecil Beaton* — die in den Ballsaal hereinwirbelnden Schneeflocken, als Erika die Tür zu ihrem nächtlichen Verzweiflungsgang aufstößt, erregten sogar beim Salzburger Festspielpublikum Gelächter —, die Regie *Gian Carlo Menottis* mit ihrer eine mißverstandene Filmrealistik auf die Opernbühne übertragenden Umständlichkeit und Akzentuierung belangloser Details, die mit „symbolischer" Beleuchtung versuchte Herstellung einer beklemmenden Strindberg-Atmosphäre: das alles war so antiquiert und verstaubt, daß man sich in die historische Rekonstruktion eines Theaterabends aus der Zeit der Wende vom Naturalismus zur Neuromantik versetzt glauben konnte.

*

Die gesanglichen Leistungen waren mit einer Ausnahme hervorragend — diese Ausnahme betraf jedoch leider gerade die Vertreterin der Titelpartie: *Eleanor Steber*, wohlvertraut mit allen wogenden Affekten und Attitüden der erfahrenen Primadonna, ist stimmlich über ihre Glanzzeit hinaus; auch ihre virtuose Gesangstechnik konnte fühlbare Mängel des an sich voluminösen und hochdramatisch durchschlagenden Soprans nicht verdecken. Zum Aufstieg in die erste Reihe der großen Bühnensängerinnen steht aber die junge *Rosalind Elias* (Erika) bereit, ein strahlender und dabei wunderbar weicher Mezzosopran von außerordentlicher Schönheit; ihre darstellerische Intensität müßte, von einer nicht psychologisch aufdröselnden, sondern übersteigernden und stilisierenden Regie geführt, faszinieren. *Ira Malaniuk* blieb als alter Baronin kaum etwas anderes übrig, als mit dem Stock zu stampfen, pergamenten auszusehen und im Quintett den sonoren Contralto abzugeben. Ihre berühmten Vorbilder mochte man außer bei Strindberg auch bei Tschaikowsky (die Gräfin in „Eugen Onegin") suchen. *Nicola Gedda* machte mit seinem glanzvollen und intelligent geführten Tenor die überaus unerfreuliche Gestalt des Anatol, eines Playboy von 1905, beinahe sympathisch, und der hervorragende Bariton *Giorgio Tozzi* dämpfte die Peinlichkeiten der Doktorszenen durch darstellerischen Takt und eine leise komische Grandezza wohltuend ab.

Dimitri Mitropoulos, wie skeptisch man seinem Wertinstinkt gegenüber auch sein muß, ist als Dirigent schlechthin phänomenal. Mit dem Eliteapparat der Wiener Philharmoniker machte er aus der epigonalen Partitur ein Stück lebendiger Musik — kein Kunstwerk, aber ein frappierendes Kunststück. Ihm und Rosalind Elias galten die Bravorufe, die bei dem Begräbnis erster Klasse im Salzburger Festspielhaus Samuel Barbers „Vanessa" im Beisein ihrer Autoren am Schluß verabschiedeten. *K.H.Ruppel*

Münchener Jeit 18-8-58

DIE FESTSPIELSTADT 1958



VANESSA — ELEANOR STEBER

Die große Stimmung kleiner Seelen

Samuel Barbers „Vanessa" als Gastspiel der Met bei den Festspielen

VON MAX KAINDL-HÖNIG

Samuel Barber und Gian-Carlo Menotti, beide Altersgenossen als Endvierziger, beide aus einer mittleren amerikanischen Komponistengeneration bekannt, beide in ihrem Schaffen durch die Tradition der nachromantischen Musik befruchtet, wobei der eine seine Puccini-Vorliebe mehr mit Strawinsky, der andere dieselbe Neigung mehr — wie uns scheint — mit Strausschen Idiomen gekreuzt hat, beide Künstler und Freunde sind in der Oper „Vanessa" zu gemeinsamer Nutzanwendung gelangt. Der mit wachsender Opernerfahrung begabte Italo-Amerikaner Menotti — Komponist von Kurzopern und größeren Werken wie „Der Konsul" oder der eben in Brüssel zur Uraufführung gehenden „Maria Golovin" — hat sich bei der Erstlingsoper Barbers als Textautor eingestellt, so wie er bisher auch als Librettist der eigenen Kompositionen sich selbst versorgte.

Das Gemeinschaftswerk der Freunde kam dann, Mitte Jänner dieses Jahres, in einer repräsentablen Inszenierung Menottis unter dem Dirigenten Mitropoulos an der Metropolitan Opera New York heraus. Es wurde von einem überwiegenden Teil der dortigen Presse etwa in dem Sinne gefeiert, daß es sich um das Ereignis einer echten, abendfüllenden, der Entstehung und Sprache nach authentisch-amerikanischen Oper handle. Eine Errungenschaft also, die weit übers Wasser von sich reden machen durfte.

Bestes Pferd aus New York

Während an der Met mit gutem Erfolg — und entgegen moralischen Einwänden wegen des Textes — die Oper siebenmal über die Bretter ging, war es in Salzburg, auf Empfehlung Karajans, bereits beschlossene Sache, „Vanessa" im Sommer zu Festspielehren kommen zu lassen. Kommen zu lassen: als quasi „europäische Erstaufführung" in Form eines englischsprachigen Gastspiels der New-Yorker Metropolitan Opera, mit deren fertigem, musikalisch-solistischem und szenischem Apparat. — Eine „Programmidee" Salzburgs, die durch ein grundsätzliches Streitgespräch über Programme und Ideen dieser ältesten zentralen Festspiele Europas wiederum viel von sich reden machen mußte.

Und nun, ehe New York sich anschickt, das Werk im Spielplan für 1959 mit weiteren fünf Aufführungen auszuzeichnen, haben wir „Vanessa" also auf drei Male bei uns zu Gast. Wir bedauern, daß sie nicht deswegen allein einen glatten Willkomm der Kritik empfangen kann, weil sie an sich unschuldig und ihrer Geburt nach gar nicht für Salzburg bestimmt war; es scheint uns jedoch damit nicht viel anders zu sein als mit dem berühmten „falschen Demetrius", dessen Probleme den beiden Autoren (laut einer Anspielung im Libretto) nicht ganz unbekannt sein können.

Oper in Salzburger Perspektive

Da aber die Gefahr einer Usurpation nach dreimal „Vanessa" sicher als gegenstandslos erwiesen sein wird, darf hier das unschuldig Falsche an dem Eindringen des Werkes in die rechtmäßige Domäne derer von Mozart, Beethoven, Weber, Strauss (um nur die höchsten Garanten zu nennen) ohne jede Leidenschaft kritisch zergliedert werden. Für die Linie einer späteren, neuen Musik, der Salzburg zu dienen bereit ist, bringen wir als veritable, reife Beispiele einer Festspielkultur Carl Orffs „Antigonae" (1949) in Erinnerung, wegen ihrer kompositorischen Originalität auch „Dantons Tod" von Einem (1947), dann als eminentes Ereignis die Neuinszenierung des „Wozzeck" von Alban Berg (1951) und — mit geziemender Distanz — das gelungene Novum einer modernen Buffa, wie sie uns Rolf Liebermanns „Schule der Frauen" im vergangenen Jahr demonstriert hat. — Wie nimmt sich nun, absolut gemessen aus der gebotenen Perspektive der Salzburger Festspiele, die Oper vor 1958 aus, mit der die Freunde Barber-Menotti die Bühne belegt haben?

Da ist zunächst ein schaurig haltloser Tiefstand des Librettos festzustellen, wie er in Salzburg nur durch die Qualitäten der Liebermannschen „Penelope" von 1954 unterboten wurde. Menottis Textmacherei arbeitet ohne die geringste poetische Verklärung seines Handwerks. Sie beherrscht am besten oberflächlich-drastische, gedanklich kaum jemals schärfer durchzeichnende Mittel und schafft damit eine zwar vorteilhaft kleine, fünfköpfige Personenbesetzung von Figuren, die indes nur flau, in mehrfacher Hinsicht sogar widersprüchlich modelliert sind.

Die Handlung spielt um 1905. Schauplatz ist ein Herrschaftssitz in einem nördlichen Land, wo man mit der Geschichte von Dimitrij und Marina, also dem „Boris-Godunoff"-Stoff besonders vertraut und im Wohnstil etwa der Danziger Gotik, verblümt und verplüscht durch viktorianischen, Makartschen Kitsch, von ganzem Herzen verpflichtet ist.

Hysterie schürzt die Knoten

Hier trägt sich folgendes zu: Die unverheiratete Baroneß Vanessa hat vor zwanzig Jahren einen Mann namens Anatol aus den Augen verloren, doch nicht aus dem Sinn, und ist bis zur Stunde nicht für den Verzicht auf ein Phantom herangereift. Mit dem Wahn einer möglichen Wiederkehr hat sie sich in die blinde Hysterie einer Wartenden hineingesteigert, die mit verhängten Spiegeln ihren Salon zur Eremitage werden läßt. Heute aber, wie durch ein Wunder, ist der Tag, an dem der Mann namens Anatol seine Wiederkunft angesagt hat! Mit abgekehrtem Antlitz, ihr Glück langsam, sorgfältig auskostend, empfängt sie den Geliebten, bis sie entsetzt erkennt: es ist ein anderer Anatol! Lauthals huldigt sie einem typischen Zusammenbruch. Leise aber findet sich der junge Mann, es ist Anatols Sohn, in die nächstbeste Rolle: Da ihm das reiche Schloß gefällt, nimmt er die zum Empfang gedeckte Abendmahlzeit mit Vanessas empfindsamer Nichte Erika ein. Im zweiten Akt muß dann das Fräulein ihrer allergestrengsten Großmutter einbekennen: sie erwarte ein Kind von jenem Abend her, schlage aber die Ehewilligkeit Anatols aus, weil sie dessen wahre Gefühle für sich bezweifle. — Inzwischen haben sich ohne weiteren Zusammenbruch Vanessa und der Jüngling gefunden. Während in einer folgenden Neujahrsnacht (dritter Akt) auf dem Hausball durch den Arzt und Freund der Familie, wider den Willen der alten Dame, das Verlöbnis Vanessas mit Anatol II. verkündet wird, überläßt Erika sich und ihr ungeborenes Kind der Unbill einer stürmischen Winternacht. Als sie gefunden wird, ist sie nicht mehr Mutter. Die betagte Baroneß entzieht sich zürnend durch ein finster dauerndes Schweigen allen weiteren sittlichen Entscheidungen im Hause. Blindlings, von einer Ahnung gequält und bis zuletzt des Erwählten nicht sicher, geht Vanessa mit Anatol und übergibt Haus und Dienerschaft an Erika. (Zeigefinger: „But do not tell Anatol, please!" — Sonst überlegt er sich's noch und bleibt hier?). Erika, durch die dubiose Verbindung der beiden wiederum in einen zukunftsträchtigen Wahn versetzt, läßt nun ihrerseits die Spiegel verhängen, wie sie es vorher waren, und spielt die Wartende, wie Vanessa es tat... Ein nobler Zug des Librettisten bewahrt uns vor einem fünften Akt, in welchem die offene Frage Antwort heischen könnte, ob Anatol nochmals wiederkehren und die Spinnweben der Wartezeit mit männlichem Lohn vergessen machen könnte.

Außer dieser gespielten Noblesse eines nicht logisch, sondern pathologisch begründeten Schlusses fanden wir nichts Nobles an dem Textbuch; fiel es doch dem Autor — überflüssigerweise — ein, das Privatissimum einer Geburtverhinderung fürs Theater in Betracht zu ziehen. So stellt sich diese ganze Handlung dar als die anrüchige Geschichte eines Heiratsschwindlers, dem nichts von den Sympathien eines Don Juan und nichts vom Temperament einer solchen dramatischen Person zugute kommt. Was hier die Knoten schürzt, sind hingegen nichts anderes als die Komplexe zweier äußerst sentimentaler, um nicht zu sagen, hysterischer Heldinnen, deren Selbstbejammerung und innere Amoralität (wie jene des ganzen Hauses der Vanessa) durchaus den Zynismus verdient, den der im Drama völlig untätige junge Herr Anatol mitbringt. Der Textmacher hat es an nichts fehlen lassen, um die spärlichen äußeren Vorgänge fast alle durch diese Konstellation von künstlichem Verhängnis des Sentiments und kühler Nichtsnutzigkeit zu belasten. Auch die billigen Phrasen der Dialoge — wenn etwa Vanessa singt: „Wie der flammende Phönix stiegst du aus der Asche meiner sterbenden Träume..." — speichern soviel Banalität auf, daß jeder Ansatz zu echter Tragik Lügen gestraft wird.



DIE ANDERE SEITE DES DREIECKS: ANATOL — ERIKA
Nicolai Gedda und Rosalind Elias Schreiber-Photo



IM HAUSE DER VERHÄNGTEN SPIEGEL: ERIKA BEKENNT IHREN FEHLTRITT Ellinger-Photo (2)

Die Regie macht es gut

Um so mehr ist zu loben, daß die Inszenierung Menottis (für die in Salzburg der New-Yorker Regieassistent Nathaniel Merril mitverantwortlich zeichnet) nichts vergröbert, sondern mit einigen trefflichen Nuancen sogar dem eigenen Konzept ein vornehmeres Licht hat angedeihen lassen. Farblos und unbeholfen geführt erschien lediglich der Majordomus (Pelzszene!). Das Übergewicht einer schweren Wagnerschen Pathetik in der deutlich schief gelagerten Gestaltung der Titelpartie dürfte auf die Wahl der Besetzung zurückzuführen sein. Diese „Vanessa" wirkt als Erscheinung einer Neurasthenikerin, die ihre schwierige Psyche immerhin zwanzig Jahre lang falsch gebettet und gelegt hat, viel zu kernig und auch im Ausdruck entschieden überdimensioniert. So gerät manches unrettbar lächerlich; denn das ganze Innengelände dieser Plüschfeudalität bleibt doch in jeder Minute Herrschaftsgebiet und Tummelplatz ganz kleiner Seelen.

Der Mantel der Musik

Nun muß man die Leistung des Komponisten richtig ansehen und sagen: Er hat den Minimaltierchen dieses Menottischen Seelengemäldes wirklich den „Mantel" einer großen Stimmung umgelegt (um gleich mit Puccini zu sprechen). Samuel Barber war imstande, eine sehr dünne Dramatik in einen doch fest geformten Guß von Klängen einzuschmelzen, so als ob ihm nicht das fade Rezept einer Operette, sondern wirklich das Format eines Opernbuches vorgelegen hätte. Wie der hochbegabte Musiker dabei zu Werke ging, ist zum Teil sein Geheimnis (auf das wir im weiteren noch offen zu sprechen kommen müssen), zum besseren Teil legitimiert es sich als ein vorzügliches Können und unzweifelhaftes Geschick fürs musikalische Theater.

Wir heben hier hervor, was diesem Anspruch besonders zustatten kommt: das Talent für die knappe musikalische Formulierung; die spärlich, aber gewandt genutzte Motiventechnik (Spiegelthema zweiter Akt, motivisch als Schlußgedanke vierter Akt); wir anerkennen die klare, wenn auch zuweilen im Kolorit übergangslos zusammengerückte, einheitliche Anlage der Partitur; die durchgehend gute Sanglichkeit der Barberschen Vokalpartien; die wohlgesetzten Kantilenen (Erikas Winterarie) und einige geradezu originell klingende Instrumentalsätze (zweites Tanzarrangement „Under the willow tree"), sowie das schön transparent ausgeführte Quintett des letzten Aktes, worin sogar Andeutungen zu einer Ensemble-Charakterisierung à la „Figaro" versucht werden.

Staub von fremden Blüten

Mit dem Kapitel der Orchestrierung, die sich ohne auffällige Eigenwilligkeit einer herkömmlichen Palette der Nachromantik, mit vielen Harfen und Glöckchen (die Damen leben eremitisch!) zu bedienen weiß, kommt man unwillkürlich zur anderen Seite der Betrachtung: dorthin nämlich, von wo der Klangwelt Mister Barbers vielerlei fremder Blütenstaub zugeflogen ist, so daß man deutlich von einer verstaubten, weil nicht unmittelbar aus sich floriernden Musik dieser neuen Oper sprechen muß. Dort also winkten die großen Versucher. Vor allem immer wieder der Quintengänger Puccini: Krankt z. B. nicht eine blasse Mimi im Lehnstuhl, wenn Anatol in der süßen Greuelserzählung vom eisigen Seeufer und dem blutroten Mal einer „Christmas rose" den Parlando-Stil der Monotonie vor sich hinströmen läßt, „with great tenderness". Das ist puccinissime: ein Parfum, welches man förmlich schnuppern konnte. Wir vertrugen es aber viel weniger, wenn ungeniert auch nach Richard Strauss gegriffen wurde, so als hätte dieser der gut ausstaffierten Barberschen Schlittenfahrt zwischen dem Rom der „Tosca" und dem klirrenden Klima Sankt Petersburgs irgendwo zuwinken mögen! Es ist doppelt unstatthaft, wenn bei Strauss eine geradezu exklusive Tragik entliehen wurde, wie sie „Die Frau ohne Schatten" bestimmt; mehrere Takte der ersten Kaiserarie sind in Erikas Wintersong übernommen, gerade für jene Erika-Figur, die das krasse Gegenteil — eine Frau mit Schatten in umgekehrter Konsequenz — verkörpert. Solche und ähnliche Anleihen, die dem kritischen Hörer aus dem Vokal- und Orchestersatz häufig bewußt werden (Vorspiel dritter Akt gemahnt an „Meistersinger"-Töne!), verlieren vollends das Alibi einer gekonnten „Verneigung", wenn dazu noch wahllos Andachtsbildchen aus der Biblia pauperum des Operettengeschmacks herausgeschnitten und harmonikal diskret umrahmt werden. Wenn dies möglich ist — z. B. „Wien, Wien, nur du allein..." als Themenmaterial der ariosen Es-dur-Kantilene Vanessas („I love you, Erika") —, dann ist unserer Auffassung nach die ganze schöpferische Haltung eines opus in Frage gestellt. Aber, wie gesagt, Salzburgs Festspiele sind keinesfalls der Ort für Debatten um epigonales Mittelmaß. Der Komponist der „Vanessa" hat uns durch die guten Seiten seines Könnens vielleicht die Aussicht auf ein besseres Werk offengelassen: sofern er seines unleugbaren Talents in selbständiger, von allzu gerissener Librettokunst freier Bemühung noch glücklich habhaft werden kann. Der laute Beifall des großen, hauptsächlich englischsprachigen Publikums im Salzburger Festspielhaus sollte für Samuel Barber einen runden Vorschuß für den seriöseren künftigen Erfolg seiner Muse bedeuten.

Schluß mit Jubel

In die Früchte des Premierenapplauses teilten sich mit Recht vor allem der souveräne musikalische Leiter Dimitri Mitropoulos, der mit den Wiener Philharmonikern die Partitur wahrhaftig mitunter bis nahe an die Sterne erhob. Er meisterte das Werk in seiner Interpretation so überlegen, als hätte er von Anfang an (mit wirksamen Tempi und dynamischen Akzenten) manches besser gewußt als der um etliches jüngere Strauss-Kenner Barber.

Die Metropolitan Opera hat mit ihrer New-Yorker Sängerbesetzung, welcher sich Ira Malaniuk in der knappen Partie der alten „schweigsamen Frau" des Hauses mit allem Vorteil ihrer farbig ausgeprägten Stimmkultur und Gestaltung hinzugesellte, den verdienten Publikumserfolg vom Jänner hier wiederholen können. Eleanor Steber rief, ungeachtet der oben vermerkten Einwände zum Stil ihrer Vanessa-Auffassung, mit den hochdramatischen Mitteln eines großen Soprans starken Eindruck hervor. Ihrem Effekt stand in der einheitlicher ausgearbeiteten

Dienstag, 19. August 1958 Volksstimme

Salzburger Festspiele 1958:

Wie kam „Vanessa" nach Salzburg?

Es erschien einmal eine Musikkritik, die lautete kurz und bündig: „Fräulein X gab ein Klavierkonzert. Warum?" Man ist versucht, nach der letzten Premiere der diesjährigen Salzburger Festspiele ähnlich zu fragen: In Salzburg wurde die Oper „Vanessa" aufgeführt. Warum?

Ihr Komponist, der Amerikaner Samuel Barber, ist gewiß ein Musiker. Es gibt in „Vanessa" Episoden, die aufhorchen lassen; vor allem der erste Gesang Erikas mit seiner schönen, an alte anglikanische Volkslieder gemahnenden Melodik und das Kanon-Quintett kurz vor Schluß, das in seinem schwelgerischen Wohlklang vom Kanon-Quartett des „Fidelio", dem Quintett der „Meistersinger" und dem Terzett des „Rosenkavaliers" angeregt zu sein scheint. Aber Episoden machen noch keine Oper. Und durch Anklänge an das gute Alte entsteht noch nicht das gute Neue. Ueberdies sind, von dem einen Quintett abgesehen, nicht Beethoven und Wagner die Väter von Barbers Musik, sondern weit mehr Richard Strauß und vor allem Puccini. Auch eine in der Pause der Premiere laut gewordene Einschätzung, daß „Vanessa" ohne weiteres ein nachgelassenes Werk Erich Wolfgang Korngolds sein könnte, ist nicht von der Hand zu weisen. Nun schrieb Barber in einer kurzen Einführung zu seiner Oper, daß Musik uns nicht sage, was wir wissen, sondern was wir nicht wissen. Er hat recht: zumindest sollte es so sein. Aber die Musik der „Vanessa" sagt uns nur, was wir schon wissen, was wir bereits von anderen besser gehört haben.

Was uns freilich das Buch erzählt (es stammt von dem auch als Komponisten bekannten Gian Carlo Menotti), das hätten wir lieber nie erfahren. Da wartet Vanessa auf ihrem Landsitz seit zwanzig Jahren auf die Rückkehr ihres Geliebten Anatol. Mit ihr leben ihre Mutter, die alte Baronin, und ihre Nichte Erika. Endlich erscheint ein Anatol, doch es ist der Sohn des inzwischen verstorbenen Geliebten. Tut nichts. In der ersten Nacht schwängert er Erika, in den darauffolgenden Tagen macht er sich an die mehr versprechende Vanessa heran, ehelicht sie und reist mit ihr nach Paris. Nun ist die Reihe, zu warten, an Erika. Wie die Dinge liegen, wird sie wohl nicht zwanzig Jahre warten müssen. Doch möchte ich, was nach der Rückkehr dieses Anatol passieren wird, nicht mehr mit ansehen und mit anhören.

Wie kam nun „Vanessa" nach Salzburg? Es ist in der Nachkriegszeit hier üblich geworden, alljährlich die Uraufführung einer Oper in die Festspiele einzubeziehen. Da die Festspielleitung diesmal kein geeignetes, noch unaufgeführtes Werk fand, hätte sie entweder für einmal auf eine moderne Oper verzichten oder — noch besser — ein schon aufgeführtes, aber für das 20. Jahrhundert repräsentatives Musikdrama wählen können. Im Janecek-Jahr, das heuer gefeiert wird, wäre nicht zuletzt eine Oper dieses bahnbrechenden tschechischen Komponisten die Lösung gewesen. Doch man wählte ein bereits aufgeführtes und mittelmäßiges Werk. Um das Gesicht zu wahren, versprach man wenigstens die „deutschsprachige Uraufführung" der in New York schon gespielten „Vanessa". Der Dirigent Mitropoulos aber verlangte eine englischsprachige Aufführung mit den Solisten und in der Inszenierung der New-Yorker Metropolitan-Oper; andernfalls wolle er nicht mehr in Salzburg dirigieren. Die Festspielleitung hat, als sie diesem Druck nachgab, Salzburgs Gesicht preisgegeben. Hat sie dafür eine gute Aufführung gewonnen?

Hervorragend waren wohl der Dirigent Dimitri Mitropoulos, der, wo es ging, die Partitur im Licht seiner Persönlichkeit glänzen ließ, Rosalind Elias, die mit bestrickend voller Stimme und durchdachtem Spiel die Erika gestaltete, und Giorgio Tozzi, der eine Randfigur der Oper mit seinem Auftreten in den Mittelpunkt der Bühne stellte. Eleanor Steber hingegen konnte in der Titelrolle weder darstellerisch noch stimmlich befriedigen, während der kleine, hübsche Tenor Nicola Geddas gerade noch dem geringen Format des Anatol entsprach. Daß Ira Malaniuk als alte Baronin den größten Teil des Abends stumm auf der Bühne zu sitzen hatte, war ihres schönen Mezzosoprans wegen bedauerlich. Am bedauerlichsten jedoch war die verzopfte Regie, für die Menotti verantwortlich zeichnete. Als Erika die Tür des Landhauses öffnete, um in der Winternacht Selbstmord zu versuchen, während es von draußen Papierschnitzel hereinschneite, ging eine Welle der Heiterkeit durch den Saal.

Dennoch ist, was hier geschah, ernst zu nehmen. Denn zur selben Tür hinausgeworfen erschien das viele Geld, das für „Vanessa" und die Verpflanzung ihrer New-Yorker Aufführung nach Salzburg aufgewendet worden war. Es wurde — ohne jede künstlerische Rechtfertigung — ausgegeben zu einer Zeit, da die Intellektuellen unseres Landes ihre Entschlossenheit bekundeten, zur Durchsetzung der dringendsten Forderungen für die österreichische Kultur auf die Straße zu gehen.

Marcel Rubin

Konzerte im Arkadenhof

Das Niederösterreichische Tonkünstlerorchester setzte die Reihe seiner erfolgreichen Konzerte im Arkadenhof des Wiener Rathauses fort, diesmal geleitet vom routinierten Dirigenten Etti Zimmer. Wie gewöhnlich enthielt das interessante Programm wenig bekannte Werke großer Meister: Schuberts Ouvertüre zum Singspiel „Die Zwillingsbrüder" und Beethovens „Musik zu einem Ritterspiel", ein gar nicht erschröckliches, sondern recht harmloses Jugendwerk des Komponisten. Die zeitgenössische österreichische Musik war durch ein abwechslungsreiches „Divertimento" von Otto Färber vertreten. Nach der Pause erfreute Franz Schmidts schöne 1. Symphonie ein Publikum, das diesmal, des unsicheren Wetters wegen, verhältnismäßig spärlich gekommen war.

M. R.

Das 14. Arkadenhofkonzert bot dem Mitglied des Streicherkörpers der Wiener Symphoniker Erich Rath Gelegenheit, seine Dirigententugenden an der Spitze des gutdisponierten Tonkünstlerorchesters zu erproben. Ein buntes Programm, das neben einer Haydn-Symphonie (Nr. 28) und den zur gehobenen Unterhaltungsmusik zu zählenden Intermezzi von Ernst Paul vor allem in der slawischen Musik (Dworak, Slawische Rhapsodie Nr. 3 und Tschaikowskis Romeo-und-Julia-Ouvertüre) seine reproduktorischen Höhepunkte hatte, wurde von dem jungen Dirigenten sehr stabsicher und mit musikalischer Einfühlung bestens bewältigt.

K. B.

Seite 4 19. August 1958 ÖSTERREICHISCHE NEUE TAGESZEITUNG

„Good by, Erika" oder „Vanessa" in altem Plüsch

Die Menotti-Barber-Oper in Salzburg — Ein Publikumserfolg, aber keine Festspieloper

Es ist nicht so, daß der Publikumserfolg ein Gegenwartswerk dem künstlerischen Gewissen verdächtig macht; Liebermanns „Schule der Frauen" hatte im Vorjahr Erfolg, und war wegen seines aparten Stils durchaus am Platz, Egks „Revisor" geht recht persönliche Wege und gefällt sehr — um nur zwei Werke der letzten Spielzeit zu nennen. Samuel Barbers Erfolg mit der Oper „Vanessa" aber ist für den Opernspielplan des Alltags recht erfreulich, als Aussage der Gegenwartsmusik, des Gegenwartstheaters ganz belanglos. Hätte man Giordanos „Fedora" aufgeführt, wäre der künstlerische Ertrag nicht geringer — das aber scheut man sich, zu tun; Puccini wird in Salzburg noch nicht gespielt, aber dessen Vorzugsschüler im Opernstil, Barber. Weil er in Amerika großen Erfolg hat? „Vanessa" war für Salzburg schon angenommen, bevor die Aufführung der New-Yorker Metropolitan Opera stattfand. Man muß sich vor Bosheiten hüten, die den Blick trüben, die in Salzburg üppig wuchern, und die sagen, daß damit Karajan Verbindung zur „Met" suche, daß damit der Dank für Care-Pakete abgestattet werde... Nein, Karajan und Mitropoulos, die beide in Salzburg intensiv arbeiten, legen ihr volles künstlerisches Gewicht in eine Puccini-Entstaubung in New York ebenso wie in Wien. Vielleicht wollen sie mit Barber wirklich die Puccini-Art fördern und in das weite Hörfeld Salzburgs setzen. Jedenfalls hat das Ereignis wie die Oper „Vanessa" selbst vier Teile: die grundsätzliche Einstufung, Menotti, Barber und die „Met".

Beginnen wir mit Menotti. Für seine selbstkomponierten Opern hat Menotti interessante, witzige oder tragische Stoffe, denken wir an „Konsul", an „Medium", an „Amelia geht auf den Ball", an „Amahal"... dazu schrieb er teils banale, teils recht mitreißende, meist persönlich redende Musik. Diesmal gab er den Text weiter — Selbstverleugnung seltener Art für einen Komponisten. Es ist ein handfester Theatertext, der seelisch nur primitive Anteilnahme ermöglicht.

Barber hat diese Geschichte interessiert, er hat dazu Musik geschrieben; dem Leid gab er viel Harfen- und Holzbläserbegleitung, dramatischer Auseinandersetung mehr Blech — er weiß genau, was sich in der Oper gehört, obwohl es seine erste Oper ist. Er hat schon geschmackvolle Orchesterwerke geschrieben, ist in der Instrumentation Meister. Das Opernhandwerk lernte er bei den Italienern, am erfolgreichsten eben bei Puccini. Das ergibt stimmungsvolle Untermalung der Vorgänge mit etwas mehr Süße und Schmalz als beim Vorbild, das ergibt den Versuch von Arien und Duetten, etwas weniger zwingend in der melodischen Erfindung als das Vorbild; das ergibt wirkliche Sangbarkeit, Effekt, Mischung von vielen Farben des Ausdrucks, mehr schmerzliche als heitere und freudige. Man hört zu und läßt sich musikalisch angenehm berieseln, kann auf nichts bös sein, sehnt sich aber in all dem Schlagobers nach einem Stück Schwarzbrot.

Das Duett etwa Vanessa-Anatol beginnt zu packen, gleich aber meldet sich das Gedenken an viele Duette von „Tosca" bis „Andrea Chenier". Die Sopranduette in ihrer aparten Wirkung kennen wir von Richard Strauss. Es gab Szenenapplaus, es gab viel Schlußapplaus, breite Schichten des Opernpublikums werden von „Vanessa" nicht nur patriotisch in Amerika erfreut werden, sondern auch hier in Europa. Erfreulich für den Spielplan, der ja täglich etwas bieten soll. Da aber in Salzburg nicht eine Mustermesse für Marktware ist, ist „Vanessa" fehl am Platz. Wenn man nicht „Tosca" und „Fedora" spielen will, darf man auch nicht „Vanessa" bieten, die nicht den geringsten Anspruch auf Gegenwartsaussage hat oder festliche Größe mit überkommenen Mitteln erzielt. Wer weiß, daß Zweig-Strauss' „Schweigsame Frau" noch auf eine Festspielmusteraufführung harrt, wird schamrot.

Mitropoulos hat sich der Aufführung wie in New York mit herzlichster Intensität angenommen, die Wiener Philharmoniker unterstützten ihn mit üppiger Klangpracht und mit subtilen Einzelstimmen. Leider sind Regie und Bühnenbild von noch älteren Ahnen als die Musik. Die Atmosphäre verstaubter Schlösser und verstaubter Gefühle mag getroffen sein, aber die Häßlichkeit dieser ins kleinste naturalistische Detail gehenden Mischung von Gotik und Plüsch ist unerträglich. Nicht minder die Überdeutlichkeit der Regie, die jede Gefühlsregung unerbittlich mit Händen und Füßen deutlich macht, wie den Schnee, der ins Zimmer weht. Zu Gregors Zeiten — vor dem ersten Weltkrieg also — inszenierte man so „Das Mädchen aus dem Goldenen Westen" in der Wiener Staatsoper. Soweit ist anscheinend jetzt die „Met". Dieses berühmte Institut war ja immer mehr eine Sängeroper. Sänger hat sie hier auch glücklich zu bieten. Eleonor Steber etwa, die etwas kühl, aber technisch sehr geschult, ihre lyrischen und dramatischen Höhepunkte nützt. Dann den jungen, blühenden, herzlichen Sopran Rosalind Elias, die der Erika Wärme und glaubhaftes Leid gibt. Ira Malaniuk stellt Wien bei, sie hat viel Gelegenheit, beobachtend zu sitzen und entsetzt abzuhumpeln, sie hat aber nicht viel Singgelegenheit; am meisten im Schlußquintett; da klingt ihr Singen zauberhaft bindend. Nicolai Geddas schöner, schlanker Tenor bedurfte keiner großen Emotion, ausgeglichen gibt er dem siegreichen Verführer das Belkanto, das in der Oper traditionell den Charakter ersetzt. Und da ist noch eine ziemlich überflüssige Gestalt, die einmal alte Tänze zur Unterhaltung aufwärmt, dann den Betrunkenen im Ballsaal erheiternd mimen muß und schließlich sentimental Abschied nehmen darf: der Hausarzt. Der wird von einem außerordentlichen Sänger gestaltet, von Giorgio Tozzi, dessen Bekanntschaft eine „Vanessa" wert ist. Diese fünf Stimmen vereinigten sich vorbildlich schön im opernhaften Höhepunkt, im Quintett.

„Vanessa" wird ihren Weg noch über manche Opernbühne machen, sie wird vielen einiges Vergnügen bereiten, besonders denen, die „Tosca" schon zu oft gehört haben. Sie wird nur dort Schaden anrichten, wo behauptet wird, daß sie irgendwie die Gegenwart in der Musik kennzeichne.

Heinrich Neumayer

Montag, den 18. August 1958 Salzburger Volksblatt

„Vanessa" im gastfreundlichen Festspielhaus

EUROPÄISCHE OPERN-ERSTAUFFÜHRUNG IN DER NEW YORKER MET-INSZENIERUNG

Wieviel Kontroversen — beileibe nicht auf Salzburg beschränkt — sind diesem Gastspiel einer amerikanischen Oper vorausgegangen! Da nun die Premiere in Salzburg vorüber ist, stellt man fest: Es war viel Lärm um nichts. Das Publikum hat Beifall gespendet — den Sängerstars, dem Dirigenten, dem Komponisten. Und es klatschten durchaus nicht nur die vielen Amerikaner im Saal; die Korrespondenten der USA-Blätter (Musikkritiker waren nicht darunter, sie hatten die Oper ja schon im Jänner in New York gehört) mochten sich forschend umsehen, wie sie wollten, das Publikum applaudierte recht ausdauernd und tat es darin dem Hausherrn Herbert v. Karajan gleich. „Vanessa"-Komponist Samuel Barber kann also zufrieden sein.

Dem Publikum wurde tatsächlich kaum ein Anlaß zum befürchteten Protest gegeben. Zeitgenössische Oper — Problemoper? Samuel Barber, 1910 geboren, ist Zeitgenosse, aber diese seine erste Oper „Vanessa" stellt musikalisch keine Probleme. Musik der guten alten Art tönte durchs Festspielhaus, klangvolle Musik, für die Barber mit vorzüglichem Geschmack die Themen ausgewählt hat. Die originalen oder abgewandelten Zitate reichen von Beethoven über Wagner und Puccini bis zu Strauss und darüber hinaus, und sie sind alle mit dem Respekt behandelt, der großen Berufskollegen gebührt. Die Achtung für solche Vorbilder, von fernem Kontinent als Widerhall herüberklingend, freut den Europäer. Barber hat dazu eine bedeutende eigene Kunst des Instrumentierens, des kompliziert-effektvollen Verflechtens von Melodien, Harmonien und Rhythmen unter Beweis gestellt, entsprechend seinem Grundsatz, sich „jeder Technik ganz nach Belieben zu bedienen, unter Ausnutzung aller Möglichkeiten des modernen Orchesters". Die Frage nach dem Stil der „Vanessa" hat Barber selbst abgetan, indem er Thornton Wilder zitierte: „Stil ist nur das fast unwürdige Gefäß, in dem der bittere Saft der Welt empfohlen wird."

Gar kein Grund also, sich der Musik wegen zu erregen! Manch einen Grund aber böte das Libretto von Gian-Carlo Menotti. Er wollte — so ist zu vermuten — das ewigmenschliche Problem der Liebe erforschen helfen und erfand dazu ausgerechnet zwei Frauenschicksale, die wenig glaubhaft erscheinen. Vanessa, eine Dame „von großer Schönheit" (und beträchtlicher Reife) erwartet in ihrem weltfernen Landhaus nach zwanzig Jahren die Rückkehr ihres geliebten Anatol, doch kommt dessen junger Sohn gleichen Namens und verführt noch in selbiger Nacht Vanessas junge Nichte Erika. Er ist dann auch zur Heirat bereit, aber Erika verzichtet, die Flüchtigkeit seiner Gefühle erkennend — und auch aus Liebe zur Tante, als deren „Schatten" sie sich fühlt: Vanessa nämlich verjüngt sich in der Leidenschaft für Anatol den Jüngeren... und verlobt sich mit ihm. „Sein Kind soll nicht geboren werden", sagt Erika und wankt in den Schneesturm hinaus. Sie wird im blutgetränkten Gewand, anscheinend verletzt, geborgen und heimgebracht. Der Großmutter gesteht sie, was geschah, der Tante aber verschweigt sie es liebend und läßt Vanessa mit Anatol dem dunklen Landhaus entfliehen, hinaus in die heitere Welt. Ihr Los ist es nun, zu warten... Worauf? Wir wissen es nicht.

Wohl aber wissen wir, daß man in Salzburgs Festspielhaus noch keine Handlung von so grob naturalistischer Eindeutigkeit sah. Textautor Menotti nahm sich kein Blättchen vor den Mund. Und da er auch als Regisseur wirkte, lassen Bühnenbild und Spiel — getreu von der Metropolitan übernommen — an Naturalismus ebensowenig zu wünschen übrig. Falls irgend jemand solches wünschen sollte. (By the way konnte Erikas Gewand nicht vor der Premiere in Salzburg chemisch gereinigt werden, wenn schon in New York keine Möglichkeit dazu bestand?) Die Regieführung ist denkbar altmodisch, Vanessa zeigt sich als pathetische Heroine, Erika schlägt mit den Fäusten aufs Sofakissen, alles im Stil der Courths-Mahler-Blütezeit; Anatol hat es zwischen diesen armen Damen nicht leicht, leichtherzig zu bleiben. Vom „Konsul" her meinten wir Menotti, der immer schon sein eigener Librettist war, jetzt aber zum erstenmal für einen anderen das Libretto schrieb, anders und besser zu kennen. Er hat unseres Erachtens Samuel Barber in dieser Sache keinen Freundschaftsdienst erwiesen.

Die Peinlichkeit der Story wird nicht geringer, wenn man auf die beabsichtigten Parallelen zu „Arabella" hinweist, denn bei „Vanessa" ist fast alles ins Pathologische verzerrt. Zwanzig Jahre lang wartet Vanessa auf den Richtigen und nimmt dann in Torschlußpanik mit dem Falschen vorlieb; kaum einen Akt lang wartet Zdenka-Erika, eh' sie sich hingibt, sie weiß schon im zweiten Akt, daß dieser Anatol nicht der Richtige ist, und setzt sich dann doch zum bitteren Ende resigniert in Vanessas freigewordenen Sessel, um zu warten. Belastet ist Anatol, dem von jung auf der Name Vanessa „like a burning flame" in der Seele brannte. Warte-Komplex, Namenskomplex, Tantenkomplex... Einzig normal erscheint Erikas Oma, die aktelang grantig und schweigsam ist, dann aber in gerechtem Grimm auf den Tisch haut, als sie von der bleich im Alkovenbett liegenden Erika erfährt, Anatols Kind werde nicht geboren. — Wie wenig gastfreundlich Vanessa übrigens zu Opernbeginn ist! Sie möchte den jungen Mann, weil er nicht der Erwartete ist, aus dem Hause weisen. Die unerfahrene Erika erweist ihm, der sich schmeichlerisch aufdrängt, die an sich löbliche Gastfreundschaft und mehr. Wehmütiger Gedanke: Das ganze Malheur wäre nicht passiert, wär's bei der Abweisung geblieben!

Wie immer — Barbers Musik hat manche Peinlichkeit verwischt, denn sie unternimmt keine Deutung der Charaktere, und den englisch gesungenen Text kann man nicht so wortwörtlich verstehen. Reuig sei jede Klage zurückgenommen, daß Salzburg um die deutschsprachige Uraufführung des Werkes kam. (Am Rande sei vermerkt, daß die ersten Worte der Oper weder deutsch noch englisch, sondern französisch sind; sie lauten: „Potage crème aux perles" und betreffen eine Menu-Anweisung.) Die dramatisch wichtigen, tragischen Aufschreie der Tante, der Nichte und der Oma versteht man leicht. Der kunstreich durchkomponierte fünfstimmige Schlußkanon enthält eine philosophische Betrachtung über das Wesen der Liebe, Menotti ist also Realist und Poet dazu, letzteres jedoch nur ausnahmsweise.

Ein großer Gewinn der Aufführung lag in der Bekanntschaft, die man mit New Yorker Sängern machen durfte. Rosalind Elias sah als junge Erika charmant aus, und sie ist mit einem wundervoll kultivierten, in jeder Lage raumfüllenden, biegsamen Sopran begabt, Eleanor Steber besitzt als Vanessa die gehörige Reife und eine Stimme, die erstaunlich zur Höhe und in ungewöhnliche Tiefen führt, nach schwieriger Vorschrift. Giorgio Tozzi mimt einen guten Onkel Doktor liebenswert, lebendig und intelligent im Spiel, mit prächtig klingendem Bariton. Die anderen sind hier gut bekannt: Ira Malaniuk (Vanessas energische Mutter) und Tenor Nicolai Gedda (ein eleganter Anatol). Sie konnten alle ihren Gesang in großen, wohlgestalteten Arien frei verströmen lassen. Erikas Song „Must the winter come so soon" und Vanessas strophisches Liebeslied mit dem Refrain „I have waited for you" werden ganz gewiß die Schallplatten-Runde machen. — Daß Dimitri Mitropoulos die Sänger und die ihm willig durch alle Komplikationen folgenden Wiener Philharmoniker mit vollem Einsatz seiner starken Persönlichkeit führte, trug wesentlich zum Erfolg der Aufführung bei, an dem auch Chor und Ballett der Wiener Staatsoper und Kräfte des Mozarteum-Orchesters (Bühnenmusik) Anteil hatten.

Dr. Hehn



Von unseren Bildern zeigt das rechts oben die Trägerin der Titelpartie, Eleanor Steber, mit Nicolai Gedda, der den Anatol verkörpert. — Nebenstehendes Bild veranschaulicht von links nach rechts: Rosalind Elias (Erika, Vanessas Nichte), Ira Malanjuk, der über weite Strecken der Oper lediglich eine stumm-dekorative Aufgabe als „alte Baronin" und Vanessas Mutter zufällt, und Giorgio Tozzi, der als „alter Doktor" eine erfreuliche Erscheinung innerhalb der Aufführung bildet.

Aufn. (2): Anny Madner

Theater und Künst

Salzburger Festspiele 1958:

Alte Oper aus der neuen Welt

Zur europäischen Erstaufführung von Samuel Barbers „Vanessa"

Kein Ereignis der Salzburger Festspiele hat bis jetzt so viel Staub aufgewirbelt wie die europäische Erstaufführung von Samuel Barbers Oper „Vanessa" im Festspielhaus am vergangenen Samstag — zugleich die letzte Opernpremière des Festivals. Als man vor etlichen Jahren die Einbeziehung des zeitgenössischen Opernschaffens in das Festspielprogramm beschloß, mußte man sich darüber im Klaren sein, mit dieser Neuerung einen entscheidenden Einbruch in die programmatische Struktur der Festspiele gewagt zu haben. Man dachte natürlich primär an Uraufführungen und erhoffte wohl auch durch die gebotene, ehrenvolle Chance, im ehrwürdigen und durch beste musikalische Traditionen geadelten Salzburg zu Wort zu kommen, dem zeitgenössischen Opernschaffen einen mächtigen Impuls zu geben.

Nun, die zeitgenössische Musik ist gerade auf dem Gebiet der Oper bis jetzt nur mit ganz wenigen authentischen Werken hervorgetreten, und auch die bisherigen Salzburger Uraufführungen erzielten de facto lediglich Achtungserfolge. Heuer jedoch gab es keine Ur- sondern bloß eine europäische Erstaufführung, und über diese vermeintliche Degradierung erhitzten sich die Gemüter gewiß allzu sehr, denn es ist kaum anzunehmen, daß dadurch die Uraufführung eines epochemachenden Werkes verhindert wurde! Samuel Barber hat es aber auch wirklich nicht leicht, die zeitgenössischen Musikpäpste von der Größe seiner Begabung und seines Könnens zu überzeugen: er komponiert tonal und ist Amerikaner. Ein bisserl viel auf einmal! Und dennoch: allen Dogmatikern, die die zeitgenössische Musik nur insoweit gelten lassen, als sie in ein, besser: in ihr System paßt oder irgend einen „Fortschritt" repräsentiert, zum Trotz: der berühmte amerikanische Komponist hat ein entscheidendes Anrecht darauf, als ein markanter Komponist unserer Zeit angesehen zu werden. Seine „Vanessa" ist eines der ganz wenigen Opernwerke unserer Tage, die nach menschlichem Ermessen eine reelle Chance haben, sich auch beim breiteren Publikum durchzusetzen.

Eine schlichte Oper, nicht mehr, nicht weniger. Kein überwiegend zynisches Wühlen in pseudopsychologischen, meist nihilistischen Abgründen; kein Weltanschauungsdrama, keine Flucht in die äußerlich übernommene Stilisierung vergangener Epochen. Das Libretto — es stammt von Gian-Carlo Menotti — erklimmt, weiß Gott, keine gedanklichen Spitzenhöhen, sondern begnügt sich, wie „Tosca", „La Bohème" oder „La Traviata", mit einem durchaus vordergründigen, aber dramatisch eminent wirksamen Bühnenrealismus. Etwas extravagant — Vanessa heiratet schließlich mit Anatol, dem gleichnamigen Sohn ihres zwanzig Jahre lang sehnlichst erwarteten und inzwischen verstorbenen Geliebten, einen wesentlich jüngeren Mann — und makaber — Vanessas Nichte Erika war in der Nacht nach der Ankunft Anatols von diesem verführt worden, „Anatols Kind aber wird nicht zur Welt kommen". § 144 erstmals auf der Opernbühne! —, im ganzen aber von gediegener Faktur und konzisem dramatischem Aufbau.

Eine Synthese aus Puccini und dem expressionistischen Schönberg könnte man Barbers Musik nennen. „Der Stil, die Absicht von ‚Vanessa'? Gestalten, die mir lieb sind, ihre Stimmen frei verströmen zu lassen, mich jeder Technik ganz nach meinem Belieben zu bedienen, unter Ausnutzung aller Möglichkeiten des modernen Orchesters. Ich gehe von keinem soziologischen Standpunkt aus. Musik ist Musik: sie ist keine Funktion der Gesellschaft. Sie sagt uns nicht, was wir wissen, sondern, was wir nicht wissen: sie ist nicht allgemeines Wissen, sondern besonderes." In dieser vom Komponisten selbst stammenden Erläuterung ist das stilistische Wesen des Werkes mit aller erdenklichen Klarheit ausgedrückt. Barbers Musik hat dramatischen Impetus, psychologische Folgerichtigkeit; sie paßt sich dem Handlungsablauf jeweils genau an und bringt — wie in den glanzvollen Zeiten des Verismo — die Gefühle der Akteure mit effektvoller Übersteigerung und symphonischer Bravour zum Ausdruck. Barber arbeitet nicht mit symphonischen Leitmotiven, die bekanntlich auch in Puccinis Opern eine wichtige Rolle spielen, sondern nur mit kurzen Erinnerungsmotiven, die aber die Struktur der Musik nicht beeinflussen. Die Singstimmen haben ihr vokales und deklamatorisches Eigenleben und werden keineswegs vom anspruchsvollen und reich differenzierten Orchesterpart an die Wand gespielt. Das monothematische, leicht imitatorische Schlußquintett ist die eindrucksvollste Vokalnummer des Werkes, als sein bestes Orchesterstück sei das espressive, elementar gesteigerte Vorspiel zur zweiten Szene des vierten Aktes genannt. Hinsichtlich der Plastik des melodischen Einfalls an sich kann Barber gewiß nicht neben seinen erlauchten Vorbildern bestehen, dennoch enthält das Werk etliche Stellen, die schon nach dem ersten Anhören in der Erinnerung haften geblieben sind. Uns beeindruckt an dem Werk vor allem seine frische Unbekümmertheit, seine gänzlich ungekünstelte und unverkrampfte Rhetorik, das vollständige Fehlen einer intellektuell-stilistischen Determinierung, kurzum: die Vitalität seiner musikalischen Struktur.

Die Aufführung in englischer Sprache hatte festlichen Glanz und geziemendes Niveau. Eleanor Steber brillierte als Titelheldin und bot eine ausgewogene, abgerundete Leistung von großer Ausdruckskraft und dramatischer Leidenschaftlichkeit; stimmlich gingen bei ihr, vor allem in der Höhe, leider nicht mehr alle Wünsche in Erfüllung, wohl aber bei Rosalind Elias, die, mit einem fülligen, ausdrucksgesättigten, dramatischen Mezzo begabt, aus der nicht sonderlich dankbaren Rolle der Erika ein Optimum an Wirkung herausholte. Ira Malaniuk (Baronin) hatte große, eindrucksvolle Momente im Darstellerischen — stimmlich ereignet sich in dieser Rolle nichts von irgend welcher Bedeutung. Die stockgestützte, alte Dame schweigt zu Vanessas Tun mit fatalistischer, geradezu metaphysischer Beharrlichkeit; tenorale Grandezza und routiniertes Spiel zeichneten Nicolai Geddas Anatol aus. Giorgio Tozzi, ein Bariton von wahrhaft internationalem Format, gab den alten Doktor mit der Distinktion eines verstehenden, lebenserfahrenen alten Freundes des Hauses.

Man sah das Werk in der Inszenierung der Metropolitan Opera, New York, von Gian-Carlo Menotti. (Regie: Nathaniel C. Merrill, Bühnenbild und Kostüme: Cecil Beaton.) Alles durchaus konventionell, im Optischen oftmals geradezu „altväterisch", aber stets von starker Wirksamkeit und dramatischer Überzeugungskraft. Am Pult stand Dimitri Mitropoulos, der das musikalisch dankbare Werk mit schlackenreiner Meisterschaft und begeisterter Impulsivität dirigierte. Chor und Ballett stellte die Wiener Staatsoper; die Wiener Philharmoniker gaben ihr Bestes.

Samuel Barber wurde im Kreise seiner illustren Helfer stürmisch gefeiert.

Dr. Hellmuth Herrmann

NEUER KURIER 18. August

Sie liebte nur eine Winternacht

Im Salzburger Festspielhaus: Europäische Erstaufführung der Oper „Vanessa" von Samuel Barber durch Mitropoulos

(Von unserem nach Salzburg entsandten Kulturredakteur Herbert Schneiber)

Samstag abend ist im Festspielhaus zu Salzburg die europäische Erstaufführung der Barber-Oper „Vanessa" mit allen Anzeichen eines außerordentlichen Nicht-Erfolges vor sich gegangen. Das an der „Met" uraufgeführte Werk, gegen dessen normale Verfrachtung in den Spielplan, in die Repertoiresaison irgend eines Theaters gewiß nichts einzuwenden gewesen wäre, hat den anspruchsvollen Rahmen und die verpflichtende Umgebung, die ihm großmütige Gönner und kurzsichtige Freunde mit der Europapremiere in Salzburg gegeben haben, nur schlecht vertragen und sich an den Festspielen grimmig gerächt. Und der Eindruck der „Met"-Aufführung war eher ehrlich denn faszinierend-ehrlich, vor allem insoferne, als die Vorstellung nicht zuletzt szenisch solche Mängel aufwies, daß von einem Kaschieren der Schwächen des Stückes nicht die Rede sein konnte. Die halbe Novität dieses Festspielsommers war somit die schwächste seit 1947, das Echo deprimierend gerecht — mochten auch die Amerikaner unter den Besuchern sich redlich Mühe geben, das patriotische Fest bei der Uraufführung in der „Met" zu wiederholen, mochte auch der weltweite Freundeskreis des Autorenpaares Barber-Menotti wohltemperierten Beifall spenden.

Das Unglück, das mit Barbers Musik nach rund drei Stunden endet, fängt schon bei Gian-Carlo Menottis Buch an. Der bekannte Komponist und nicht minder routinierte Librettist demonstriert an der „Vanessa" vier Akte lang eine staunenswerte schöpferische Pause — auch in dem Sinn, daß die wenigen (ausschließlich unmotivierten) Handlungsmomente in die Zeit des Umbaus, also hinter die Szene, verlegt sind, die ihrerseits voll Atmosphäre zu sein hat oder solches doch vortäuschen will. Zudem läßt sich nicht leugnen, daß Menottis Vorstellungen von den Beziehungen zwischen den Geschlechtern, wie er sie in dieser in einem nordischen Landhaus stationierten Steh- und Sitzballade vorführt, zumindest sehr eigenwillig sind. Eine knappe Inhaltsskizzierung diene als Beweis dafür.

Vanessa, eine nicht mehr junge, in der Salzburger Aufführung betont matronenhafte Frau, erwartet ihren Geliebten, den sie seit 20 Jahren nicht mehr gesehen hat. Doch nicht Anatol kommt, sondern dessen Sohn, der ebenso heißt, aber Vanessa mit seinem unvermuteten Anblick vorerst in die Flucht schlägt. Erika, Vanessas junge hübsche Nichte, erfährt von Anatol, daß sein Vater tot, und sie erfährt, nachdem der Vorhang gefallen ist, noch mehr von ihm in dieser stürmischen Winternacht. Dessenungeachtet macht Anatol anderntags Tante Vanessa, die vom jähen Glück der Nichte bis zum Ende des Stückes nichts weiß, schöne Augen, ja er verlobt sich mit der nicht mehr ganz knusprigen Vanessa, was mit der gleichaltrigen Erika zu tun er knapp zuvor aus prinzipiellen Gründen verweigert hat.

Ein Mitgiftjäger? Mitnichten, Vanessa überläßt nach ihrer Hochzeit mit Anatol das Landhaus ihrer Nichte. Die freilich fällt schon vorher, bei der Bekanntgabe von Vanessas Verlobung und wegen des Kindes, das sie erwartet, in Ohnmacht. Ein Selbstmordversuch bringt die Rettung: Erika stürzt zum Aktschluß in die kalte Winternacht hinaus, wird aber im nächsten Bild gesund geborgen und bekennt ihrer die Bühne entlang schweigenden Großmutter, daß sie nunmehr Anatols



„VANESSA": Rosalind Elias (Erika), Ira Malaniuk (die alte Baronin, Vanessas Mutter) und Giorgio Tozzi (der alte Doktor und Freund des Hauses) in der Samstag in Salzburg erstaufgeführten Barber-Oper nach dem Libretto Menottis

Kind nicht zur Welt zu bringen brauche (wie begonnen, so zerronnen, und alles hinterm Vorhang!). Zuletzt bleibt Erika mit der humpelnden oder sitzenden, nur einmal zu einem Quintett gebetenen Großmutter allein zurück und wartet wie weiland Vanessa bei verhängten Spiegeln auf einen neuen Librettisten. Und Baronin Großmutter schweigt, wie sie es zu Anfang tat. Sie ist böse, und das mit Recht.

Nun denn: So stell' ich mir die Liebe vor. Das hat ka Ibsen dicht, das hat ka Schnitzler gschriebn, ist von kan Hofmannsthal, von kan Genie. Das ist einfach sinnlos, degoutant, ohne Anmut und sehr langweilig. Und Barbers geschickt gearbeitete Musik, deren motivische Verwandtschaften auch innerhalb der eigenen Einfälle ebenso leicht erkennbar sind wie die Spuren einer reichen Vergangenheit, ist für dieses Dunkel nicht licht genug. Vor allem fehlt ihr das Licht der Persönlichkeit, der individuellen Gestaltungskraft.

Vor 70 Jahren wäre diese Musik revolutionär gewesen und Barber heute als Vorläufer von Puccini, Debussy, Strauss und Strawinsky zu preisen. So präsentiert er sich als Sammler, als Herausgeber einer klingenden Anthologie, die mit einigen Gramm Korngold leicht aufzuwiegen ist. Die rhythmische Heftigkeit bei dramatischen Auftritten gelingt Barber genauso unverbindlich wie die lyrische Aussage, derer sich die Sänger erfreuen dürfen; die Solo-Arie und das Rezitativ haben in der durchkomponierten Oper gegenüber großen Ensembles eindeutig den Vorrang. Besonders im Ohr bleibt die „Petruschka"-Musik vor dem Volkstanz im Ballsaal und die an den „Wozzeck" angelehnte Tanzszene danach. Barbers musikalische Literaturkenntnis verdient um so mehr Bewunderung, als Amerika ja nicht unbedingt ein Land der Oper ist.

Die Aufführung bewies, daß auch in Amerikas größtem Operninstitut mit warmem Wasser gekocht wird. Vor Tagen erst erklärte Rudolf Bing, der Inszenierungsstil der „Met" sei kaum veralteter als der großer europäischer Opernhäuser. Bing irrt. Eine Vorstellung, in der der Naturalismus mehrmals zur Lächerlichkeit wird, wie in der „Vanessa", ist hier doch kaum möglich. Menotti und Bühnenbildner Cecile Beaton konnten sich der Genauigkeit dort, wo sie nicht nötig war, gar nicht genugtun, sei es mit Fensterblumen, Schneeflocken in Persilpaketgröße, Pferdeschellen und Stehleitern, sei es in der gesamten realistischen Nachbildung der geschmacklosen Interieurs von 1905. Dafür war der Autor-Regisseur unpräzise in der Führung der Personen und gedankenlos beim Kostümwechsel, wenn zwischen zwei Akten nur eine halbe Stunde Zeit verstreicht, wie zwischen dem dritten und dem vierten.

Altes Theater spielen auch die Sängerinnen: die in der Erscheinung doch sehr abendfüllende Eleanor Steber als Vanessa, deren Organ in den zwanzig Jahren Wartezeit hörbar gelitten hat, und die nicht minder arg chargierende, dafür aber eindrucksvoll singende Rosalind Elias als Erika. Nicola Gedda singt den Anatol und versucht eine Charakterstudie am untauglichen Objekt, Giorgio Tozzi entwickelt in der kaum zum Spiel gehörigen und darum einzig gelungenen Figur eines alten Landarztes bemerkenswerte stimmliche und darstellerische Gaben. Ira Malaniuk gibt Menottis Ahnfrau, die schweigsame Baronin, Alois Pernerstorfer und Norman Foster wirken ebenfalls mit.

Der Dirigent der Aufführung ist Dimitri Mitropoulos. Man hat selten einen so herrlichen Musiker eine so wenig herrliche Musik dirigieren gehört. Die Philharmoniker spielten die Melange von Strauss bis Strawinsky so, als ob sie jeden im Original vor sich gehabt hätten.

Die letzte Premiere der Salzburger Festspiele: „Vanessa“

Die Geschichte von Anatol und seinen Frauen Menotti und Barber lieferten Opernschnulze

Von unserem nach Salzburg entsandten Kulturredakteur Karl Löbl

Der gesellschaftliche und kulturpolitische Höhepunkt der Salzburger Festspiele war auch heuer wieder, wie alljährlich, die Premiere der „modernen“ Oper, was nun nicht heißen soll, daß Salzburgs Festspieltouristen allzu avantgardistische Ambitionen hätten. (Da wären sie ja avantgardistischer als die Festspiele selbst, und die müssen und sollen es in dieser Stadt gar nicht sein.) Aber bei der „modernen“ Premiere gibt sich jedes Jahr alles, was in der Kunstwelt Rang und Namen hat und zu haben behauptet, Rendezvous, und deshalb ist gerade dieses Publikum nicht durch einen Zufall (lies: Fahrplan), sondern durch ein gemeinsames Interesse zusammengeführt. Schon allein deswegen — so snobistisch das klingen mag — sollte man unbedingt die Tradition, während des Salzburger Sommers auch die Produktion eines neuen Opernwerkes zu zeigen, beibehalten. Denn der propagandistische Erfolg dieser Ur- oder Erstaufführung stellt sich auch ein, wenn der künstlerische einmal ausbleiben sollte. Wie etwa heuer. Aber man kann ja schließlich nicht jedes Jahr ein Meisterwerk entdecken (wenn man in Salzburg auch schon länger auf ein solches wartet, sind vielleicht obrigkeitliche Spürnasen daran schuld, wer weiß?).

Schon bei der Generalprobe hatte sich der Zustrom der modernistischen Fans angekündigt, und bei der Premiere, die Samstag abend im Festspielhaus stattfand, sah man alles, was Rang und Bedeutung hat: Vertreter vieler europäischer Rundfunkstationen, Opernchefs (mit „Met“-Direktor Bing an der Spitze), Komponisten, Künstler, ein Heer von in- und ausländischen Kritikern. Ihnen allen wurde als europäische Erstaufführung eine amerikanische Oper namens „Vanessa“ vorgeführt. Ein Stück, das am 15. Jänner dieses Jahres in der New-Yorker Metropolitan Opera seine Uraufführung erlebte, und das hier in Salzburg nunmehr in der gleichen Ausstattung, Inszenierung und Hauptrollenbesetzung (in englischer Sprache) dreimal zu sehen ist. Der Theaterzettel nennt als Komponisten Samuel Barber, der damit sein erstes Opernwerk schuf, und als Librettisten dessen Kollegen Gian-Carlo Menotti, hier bisher nur als Komponist bekannt, der auch für die Inszenierung verantwortlich zeichnet.

Man sitzt also im Zuschauerraum in Erwartung einer — na, sagen wir: zeitgenössischen Oper, und dann ereignet sich folgendes:

Der Vorhang öffnet sich und gibt den Blick auf ein trüb erleuchtetes, vollgeräumtes Zimmer frei. Vor den Fenstern rieselnde Schneeflocken, auf der Bühne gotisch umrahmter Plüsch. Es riecht nach Strindberg und klingt nach heftig erregtem Puccini in einer d'Albert-Bearbeitung. Drei Damen sind im weiten Raum, alle sehr vornehm, was darin zum Ausdruck kommt, daß der Kammerdiener soeben ein Menü diktiert bekommt, in dem es nur so wimmelt von komplizierten französischen Leckereien. Die eine der drei Damen ist jung, hübsch und zart besaitet; sie heißt Erika, und der Zuschauer empfindet für sie sofort Sympathie. Ihre Tante gibt sich hektisch bis zur Hysterie und heißt Vanessa, ihre Großmutter heißt laut Programm gar nicht nur Baronin, und schweigt, was nicht auffällt, da die anderen beide genug reden. Man erfährt, daß Vanessa seit zwanzig Jahren auf einen Herrn namens Anatol wartet, der spätestens hier wird es dem Betrachter klar, daß Komplikationen eintreten werden, denn man ist im Jahr 1905 (in Skandinavien), und da hat solch ein Name auch bei Menottis wohl etwas zu bedeuten. Wegen der langen Wartezeit ist es wohl auch so duster auf der Bühne — Spiegel und Bilder sind verhängt, das Licht ist trüb. Bald hört man vor dem Haus muntere Glöckchen klingen, es ist ein Schlitten, er bringt just jetzt, wo das Publikum zusieht, den heiß Ersehnten, alle gehen diskret ab, um Vanessas Monolog nicht hören zu müssen, den sie mit dem Rücken zur Tür spricht oder singt. Dort ist inzwischen ein junger Mann eingetreten, ein geckenhaft gespreiztes Bürschchen — der Betrachter taxiert gleich: viel zu jung, doch Vanessa kann ihn ja nicht sehen, die gesteht ihm ihre unverändert heftige Liebe im Ton der Selbstanklage, dann dreht sie sich um, schreit laut (sogar sehr) und geht erregt ab, nicht ohne vorher ihre Nichte Erika zu Hilfe gerufen zu haben. Es ist nicht der Erwartete. Es ist, was er mit Tenorstimme gleich kundtut, dessen Sohn, der mal sehen wollte, mit wem es der Herr Papa seinerzeit so toll getrieben hat, denn er sprach immer von einer Dame namens Vanessa, der Papa, und jetzt ist er tot. Erika weist ihm zwar die Tür, aber draußen ist es kalt, und weil die Autoren mehr für die Wärme sind, bleibt Anatol da und verführt schnell, nach ein paar Schlucken auserlesenem Rotwein, das junge Ding, was Anno 1905 im hohen Norden offenbar zum guten Ton gehört haben muß.

Die Verführung bleibt dem Betrachter erspart, er erfährt Details erst im zweiten Akt, von Erika selbst, die schon Spuren künftigen Unheils trägt. Denn Anatol will sie zwar heiraten, aber, wie sie meint, nur als Ehrenmann und nicht aus Liebe. Sie will aber auf die große Liebe warten. So lange hat der Herr nicht Zeit, deshalb wendet er sich der anderen Dame zu, die zwar gut und gern seine Mutter sein könnte, aber das stört auch die Autoren nicht, warum soll's ihn also bekümmern. Bei munterem Getändel, an dem sich auch der fesche Hausarzt beteiligt, ist's bald klar: Erika wird sich anstrengen müssen.

Sie strengt sich aber nicht an. Deshalb wird nach der Pause, im dritten Akt, bei Ziehharmonikamusik die Verlobung Vanessas mit Anatol publiziert, auf einem gar prächtigen Ball, an dessen Klängen auch Richard Strauss seine helle Freude gehabt hätte. Erika kommt über eine Treppe herab, gesteht dem Publikum, daß sie ein Kind erwartet, und tut das, was ihrer Kollegin Zdenka zu tun erspart bleibt: sie stürzt in die Schneenacht hinaus.

Akt vier hat zwei Szenen. Zuerst sieht man in Erikas Zimmer alle warten. Vanessa ist wieder hysterisch, der Arzt beruhigend, die Großmutter, die inzwischen schon mehrmals das Wort ergriffen hat, schweigt. Erika wird gebracht; sie wurde bewußtlos im Schnee gefunden, von Blut gerötet, wie man in der Opernsprache zu sagen pflegt. Der ehrliche Finder ist natürlich Anatol; Vanessa kommen die näheren Umstände gleich seltsam vor, aber der junge Herr bestreitet, daß er vielleicht der Anlaß dieses Zwischenfalls sein könnte. Alle ab, außer der Omama, der nun Erika gesteht — damit das Publikum informiert bleibt —, daß sie die keimende Frucht in ihrem Leib getötet hat, was zwar medizinisch in diesem Fall unklar, aber immerhin ein strafbarer Tatbestand ist. Dazu ertönen puccineske Weisen, herb gewürzt.

Letztes Bild: Großes Abschiednehmen. Vanessa und Anatol reisen nach Paris, ein strahlendes, wenn auch ungleiches Paar, Erika bleibt als Schloßherrin zurück, mit der tröstlichen Gewißheit, daß es nun an ihr ist, zu warten, einsam, allein, im Dunkel. Worauf sie wartet, bleibt unklar. Vielleicht auf Anatol III, der in zwanzig Jahren in der Lage sein müßte, ihre inzwischen adoptierte Ziehtochter zu verführen und damit den Herrn Menotti und Barber zu einem neuen Operettenstoff zu verhelfen.

Das ist also „Vanessa“, und es ist ehrlich zum Weinen. Wir sind ja zwischen „Toter Stadt“ und „Medium“, „Kathrin“ und ähnlichen Machwerken einiges gewohnt, aber dieses Buch ist einfach degoutant. Strindberg mal Hofmannsthal, mit Menotti übergossen und Courths-Mahler gewürzt, auf Sudermann angerichtet und ohne jede tiefere Bedeutung serviert, dazu mit einem sangbaren, aber teilweise erschreckend banalen englischen Text versehen („life is so brief“) — daran wäre auch Menotti selbst als Komponist gescheitert.

Er überließ die Arbeit daher lieber seinem Kollegen Barber, mit dem er schon seit vielen Jahren wärmstens befreundet ist, um so mehr, als das Textbuch so viele persönliche Züge Barbers aufweist. Man kann das im Programmheft der „Met“ vom 15. Jänner nachlesen, wo mit rührender Naivität versichert wird, auch Barber liebe gutes Essen, auch er lese gern laut vor, auch er laufe gern Schlittschuh, auch er liebe Walzer, auch er spiele Orgel, auch er ... Also wohl gar ein autobiographisches Werk? Wir wollen's im Interesse des Familienlebens nicht hoffen.

Die Musik ist vorhanden. Sie stört nicht, klingt nach vielen bekannten Dingen, nimmt auf die Sänger Rücksicht. Immerhin etwas. Persönlichkeit wird man an ihr vergeblich suchen. Sie fließt dahin wie ein lauer Strom, aus dem manchmal Klippen aufragen, sie hat manchmal illustrative Funktion, und sie ist insofern ganz spannend, als man sich immer wieder auf der Suche nach ihrem Ursprung ertappt. Trotzdem sind mir „Bohème“, „Tiefland“ und „Arabella“ lieber.

Die Aufführung selbst ist ausgezeichnet: gut und sehr bühnenwirksam inszeniert, wenn auch manchmal zu dick aufgetragen, in vorzüglich dem Sujet angepaßten Interieurs von Cecil Beaton, mit Mitropoulos am Dirigentenpult, der aus dem Werk und den Wiener Philharmonikern ein Maximum an Effekten herausholt. Auf der Bühne zwei große Entdeckungen: die Libanesin Rosalind Elias als Erika, Besitzerin eines fabelhaft durchgebildeten, innigen Mezzosoprans und schauspielerisch stellenweise von einer erschütternden Intensität, dazu Giorgio Tozzi als Doktor, ein eleganter Sänger mit weichem, italienisch geschultem dunklem Bariton, der große Klasse ist. Nicolai Gedda liegt die Rolle des Anatol sehr, er kommt darin gut zur Geltung, was man von Eleanor Steber als Vanessa nicht behaupten kann, weil sie unvorteilhaft aussieht und stimmlich mit der Partie harte Kämpfe austrägt. Sehr gut gefiel mir Alois Pernerstorfer als Kammerdiener, er zeichnet da eine wirkliche Figur, obwohl er kaum zu singen hat; packend auch Ira Malaniuk als Baronin.

Trotz der guten Aufführung bleibt die Frage offen, wessen Interessen zuliebe man dieses Machwerk nach Salzburg gebracht hat. Diese Frage wurde auch durch den zwischen Höflichkeit und Herzlichkeit schwankenden Premierenbeifall nicht beantwortet.

'VANESSA' CRITICIZED

2 Viennese Writers Attack Opera Audience Hailed

VIENNA, Aug. 18 (Reuters) —Two Vienna music critics today described the European première of Samuel Barber's opera "Vanessa" as a "wretched work" and branded Gian-Carlo Menotti's libretto "disgusting."

The critics explained the enthusiastic reception accorded to the opera on its opening in Salzburg Saturday night as a result of the audiences's being mainly Americans and other foreign tourists.

The artists involved won praise, particularly Dimitri Mitropoulos, conductor, but as the critic of Neuer Kurier put it: "We have seldom heard so fine a musician conduct such poor music."

Neuer Kurier's critic described Mr. Barber as "a collector and publisher of a musical anthology * * *." The critic of The Express said the opera "is enough to make one cry * * * this book is simply disgusting."

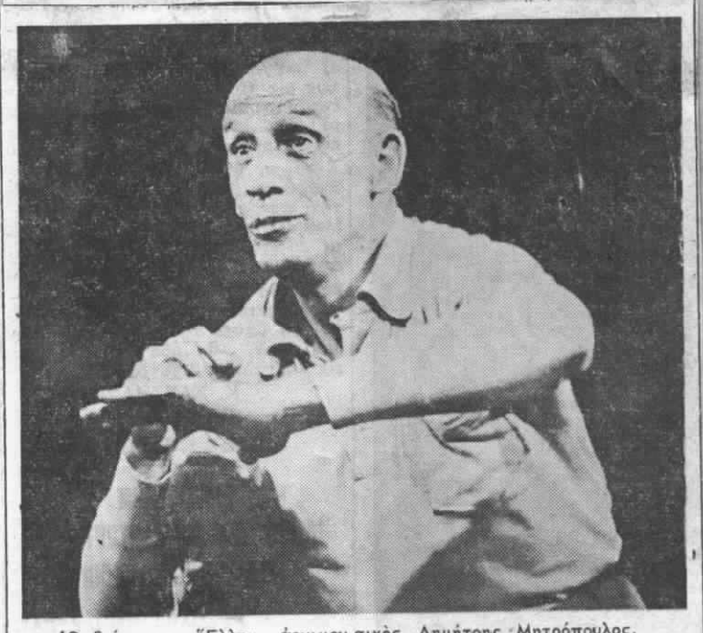
Τὸ μεγάλο μουσικὸ γεγονὸς τῆς περιόδου πλησιάζει. Μᾶς χωρίζουν 11 μόνον ἡμέρες ἀπὸ τὴν πρώτην συναυλίαν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης ὑπὸ τὴν διεύθυνσιν τοῦ μεγάλου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Ὁ διαπρεπὴς Ἕλλην μαέστρος, μετὰ τοὺς θριάμβους του εἰς τὸ Ἰσραήλ, εὑρίσκεται τώρα εἰς τὸ Σάλτσμπουργκ, ὅπου διευθύνει τὴν ἴδια διεθνοῦς φήμης ὀρχήστρα τῆς αὐστριακῆς πρωτευούσης καὶ ἑτοιμάζει ἐκεῖ τὸ πρόγραμμα τῶν τεσσάρων συναυλιῶν τῶν Ἀθηνῶν, ποὺ ἔχουν προσδιορισθῆ διὰ τὰς 2, 3, 5 καὶ 6 Σεπτεμβρίου.

— Ὁ Δημήτρης Μητρόπουλος, σύμφωνα μὲ τελευταίες πληροφορίες, θὰ συνταξιδεύσῃ ἀπὸ τὸ Σάλτσμπουργκ μὲ τὰ μέλη τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης καὶ θὰ φθάσῃ ἐδῶ τὴν παραμονὴν τῆς πρώτης συναυλίας, δηλαδὴ 1 Σεπτεμβρίου. Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς θὰ εὑρίσκεται συγκεκριμένως εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ τὴν 3ην ἑσπερινὴν τῆς μεταπροσεχοῦς Δευτέρας. Ἔχει ἀπὸ τώρα καθορισθῆ, ὅτι θὰ δεχθῆ τοὺς δημοσιογράφους εἰς εἰδικὴν «πρὲς κόνφερανς» τὸ μεσημέρι τῆς πρώτης ἐμφανίσεως τῆς ὀρχήστρας, δηλαδὴ τὸ μεσημέρι τῆς Τρίτης, 2 Σεπτεμβρίου.

— Τὰ εἰσιτήρια τῆς πρώτης συναυλίας τῆς Φιλαρμονικῆς τῆς Βιέννης ἔχουν ὅλα ἐξαντληθῆ. Ἐπίσης δὲν ὑπάρχουν εἰσιτήρια τῶν 40 δραχμῶν καὶ τῶν τεσσάρων συναυλιῶν, ἐλάχιστα δὲ εἶναι τὰ εἰσιτήρια τῶν 80 δραχμῶν, ποὺ ὑπολείπονται ἀκόμη πρὸς διάθεσιν, παρὰ τὸ γεγονός, ὅτι ἐφέτος ἔγινεν ἀναμαρμάρωσις καὶ ἄλλων θέσεων εἰς τὰ ἄνω μέρη τοῦ Ὠδείου Ἡρώδου καὶ ηὐξήθη ὁ ἀριθμὸς τῶν καθημένων εἰς τὸ ἐπάνω διάζωμα. Μὲ τὸν συνεχιζόμενον ρυθμὸν τῆς μεγάλης ζητήσεως εἰσιτηρίων εἶναι προφανές, ὅτι καὶ οἱ τέσσερις συναυλίες τοῦ Μητροπούλου θὰ δοθοῦν πρὸ ἀσφυκτικῶς γεμάτων κερκίδων, παρὰ τὴν μοιραίως ὑψηλὴν τιμὴν τῶν εἰσιτηρίων.

ΕΘΝΟΣ

ΠΑΡΑΣΚΕΥΗ 22 ΑΥΓΟΥΣΤΟΥ 1958



Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος.

Die Presse 20. August 1958

Theater und Kunst

Griechenlandtournee der Philharmoniker

Das Konzertprogramm für die kommende Saison

Die Wiener Philharmoniker geben soeben ihr Programm für die kommende Konzertsaison bekannt. Vor Beginn der Saison, und zwar unmittelbar nach dem Abschluß der Salzburger Festspiele, begeben sich die Philharmoniker nach Griechenland, in die Heimat Dimitri Mitropoulos', der in vier Konzerten das Orchester dirigieren wird. Schauplatz wird das große Freilichttheater „Herodes Atticus“ sein. Ein Abend gehört Werken von Brahms (Akademische Festouvertüre), Zweite und Dritte Symphonie, ein weiterer ausschließlich Werken von Richard Strauss. Da das Orchester in voller Besetzung fährt, wird es möglich sein, erstmalig in Griechenland die Symphonia domestica zu Gehör zu bringen. Zum Athener Reiseprogramm gehören auch noch Werke von Beethoven, Bachs „Phantasie und Fuge“ in der Bearbeitung von Mitropoulos und Schönbergs „Verklärte Nacht“.

Am 8. September sind Dirigent und Orchester wieder in Wien. Bekanntlich wird Mitropoulos im September eine Neueinstudierung von Verdis „Maskenball“ in der Staatsoper leiten.

Die nächste philharmonische Auslandreise ist für den November geplant. Es ist der Wunsch der Direktion, daß die Philharmoniker gerade diesen Termin für ihre Auslandfahrten in Anspruch nehmen, da voraussichtlich wieder im November das Ballett am Opernring das Hauptwort zu reden hat. Diese Herbsttournee leiten Schuricht und Knappertsbusch. Sie führt in die Schweiz, nach Madrid, Barcelona und Paris. In Paris bilden zwei Konzerte der Wiener Philharmoniker den Abschluß eines von der UNESCO veranstalteten großen Musikfestes. Im Rahmen dieser Konzerte gelangen Werke österreichischer Zeitgenossen zur Aufführung, und zwar als Erstaufführung Gottfried von Einems „Symphonische Variationen“ unter der Leitung Schurichts sowie Bergers „Rondo Giocoso“ unter Knappertsbusch. In diesem Konzert singt auch Sena Jurinac die vier letzten Lieder von Richard Strauss.

Das Programm für die Abonnentenkonzerte der Philharmoniker in der Saison 1958/59 sowie für das Nicolai-Konzert und das Furtwängler-Gedächtniskonzert lautet:

Abonnementkonzerte: 27. und 28. September, Dirigent Dimitri Mitropoulos: Couperin-Milhaud: Introduktion und Allegro. — Arnold Schönberg: „Verklärte Nacht“. — Franz Schmidt: Symphonie Nr. 2.

From AUG 24 1958
HERALD TRIBUNE
New York, N. Y.

The European Debut Of Barber's 'Vanessa'

By FRANK HOWES

SALZBURG.

The choice of a new American opera to provide the modern element in Mr. von Karajan's schedule of two Mozart operas, one standard classic and two comparative rarities ("Arabella" and "Don Carlos") for this year's Salzburg Festival, naturally created the excitement of eager anticipation among an international audience when "Vanessa" was presented on August 16th. In the event, the reception was respectful rather than enthusiastic, though there was much well justified applause for Miss Rosalind Elias as Erika and for Mr. Giorgio Tozzi as the Doctor.

Same Cast

The production, conductor, principals, stage sets and direction were the same as at the Metropolitan premiere in January; only the chorus, orchestra and dancers, which were borrowed from Vienna, were different. Samuel Barber's opera had therefore an eloquent presentation, in which the chief fault that hindered the audience's appreciation of the queer Ibsenite psychology of the piece was defective enunciation of the words in some of the roles. The chief defect of the music would seem to be that it does not penetrate the repressed hysteria of the three women in their three generations among the gloom of a perpetual Scandinavian winter, but only illustrates it at surface level.

The quintet in the last scene, though in form and function a copy of the quintet in "Die Meistersinger," goes a bit deeper. The music of Gian-Carlo Menotti, who in this case is the librettist, usually does not go so very deep, though it has a sharp dramatic edge on it, and Barber's attempt to give musical substance to the theatrically clever libretto of his fellow-composer made one wonder whether Menotti would not have made a more consistent piece of work with more of the dynamic continuity that is found in both "The Medium" and "The Consul."

There is no need for me to inform New York readers that Mr. Mitropoulos understands the brittle, angular dissonant kind of music which Barber has written for "Vanessa" (with lapses now and then into a more innocent diatonic manner). He played the score for all it was worth and put rhythmic and dramatic drive into it—the dramatic tempo is one of the elements in the opera that is dead right.

Miss Elias' portrayal of Erika, strong at once vocally and psychologically, Mr. Nicolai Gedda's cheerfully bewildered Anatole conveyed in debonair fashion, and Mr. Tozzi's rich and brilliant portrait of the Doctor, are all familiar to New York opera goers, but they introduced to Europe singers whose acquaintance we are glad to make. Eleanor Steber in the title role seemed to be not quite so well cast, though she conveys the hysteria of the part faithfully enough.

Stage Design

English visitors to the Salzburg Festival were glad to take note of Cecil Beaton's stage designs, which avoid the extreme opulence of some of his contemporaries on the one hand and the gloom beloved of German producers on the other. The dramatic detail, required by Mr. Menotti in this strange hybrid of high-class *verismo* and Ibsenite psychopathology, was most admirably supported by Mr. Nathaniel Merrill's skillful production.

DIE FESTSPIELSTADT 1958

Zauberer des Klanges

Das Achte Orchesterkonzert unter Dimitri Mitropoulos

Mit einem von der Romantik über die Wiener Klassik zu Bach zurückschreitenden Programm rundete Dimitri Mitropoulos auch in diesem Jahre das Bild seiner von so unerhörter Dynamik erfüllten Dirigentenpersönlichkeit nach der Seite des Konzertdirigenten großen Stiles mitreißend ab. Unter dieser Leitung überboten sich die Wiener Philharmoniker, die nun bis zum Schluß wieder die Orchesterkonzerte bestreiten, an virtuoser Leuchtkraft der Bläser, affektbetonter Lyrik des Streicherklangs und an rhythmisch gestrafftem Musiziertemperament.

Der Höhepunkt dieser Matinee im Festspielhaus ergab sich, als sich mit diesem Dirigenten der Geiger Zino Francescatti zum Vortrag des Violinkonzerts von Brahms verband. Der in Marseille geborene und seit langem in New York wohnende Künstler verfügt heute wohl über den bestrickendsten Ton aller Geiger seit Kulenkampffs Tode, einen Klang von lebendiger Erfülltheit und Süße, der schon von der Seite des Musiziertemperaments her nie in die Gefahr des Salonhaften gerät. Selten wird man den wundervollen romantischen Gesang des Adagios so rein und so leidenschaftlich grundiert gehört haben wie hier, selten auch einem so blitzenden und geformtem Figurenwerk begegnet sein wie bei den Kadenzen und im Schlußsatz. Das Geheimnis dieses einzigartigen Könnens liegt wohl darin, daß Zino Francescatti nicht nur seinen Solopart glanzvoll wiedergibt, sondern ihn in jedem Augenblick gestalterisch erlebt. Dadurch kommt es auch, daß ihm in technischer Hinsicht gelegentlich ein paar Kleinigkeiten mißglükken, die für eine kühlere Natur kein Problem sind. Wie dieses sein Können sich mit der genau so von unten aus neuschaffenden Persönlichkeit des Dirigenten verband, das war ein wirklich seltenes Erlebnis. Kein Wunder, daß die stürmische Begeisterung sich kaum beruhigen wollte und beide Künstler immer wieder auf das Podium zurückrief.

Dimitri Mitropoulos hatte das Programm bereits mit einem Brahms begonnen, und zwar mit der „Akademischen Festouvertüre". Es war kaum zu überhören, daß dem Maestro die naive Heiterkeit dieser Gelegenheitskomposition und ihr echter Volksliedton weniger liegen. So wirkte denn diese witzige kleine Suite fast wie ein mit Dramatik geladenes, symphonisches Gedicht. Auch bei dem orchestralen Hauptwerk dieses Konzerts, der „Zweiten" Beethovens, ergab sich je nach der Einstellung des Hörenden ein nicht immer ungetrübter Eindruck. Zweifellos trägt eine Auffassung, die mit soviel höchstpersönlichen Eingebungen an ein Werk der Romantik oder der Klassik herangeht, mehr oder weniger ihre Rechtfertigung in sich. Aber diese Art des Nachschaffens bringt die durch das Auswendigdirigieren verstärkte Gefahr mit sich, ein Übermaß an Dynamik, an rhythmisch-agogischen Akzenten in die Partituren hineinzutragen. Das wurde besonders bei dem Scherzo deutlich, bei dem nicht nur die anmutige Naivität, sondern auch die dynamischen Kontraste etwas verwischt waren. Und auch bei dem abschließenden allegro giocoso schien das Spielerische dramatisiert. Es kommt dabei zu großen affektgeladenen Steigerungswellen, die Beethoven noch fremd sind. Aber das alles kann einer großartigen und ganzeinheitlichen Leistung von Dirigent und Orchester kaum Abbruch tun.

Das dann als Abschluß folgende Stück, die eigene Bearbeitung der Orgel-Fantasie und Fuge in g-moll von J. S. Bach, wirkte dann freilich in sich problematisch. Es soll damit nichts gegen die Orchesterfassungen Bachscher Werke an sich gesagt sein. Die Orgel ist die Königin der Instrumente und war zu Bachs Zeiten schon vollkommen durchentwickelt. Damit kam das Klangbild der für sie komponierten Werke durchaus schon dem heutigen (wiedergewonnenen) Ideal nahe, zumal diese Stücke auch rein spieltechnisch gesehen fortschrittlicher anmuten als manche anderen Werke, die auf den spezifischen Entwicklungsstand der Instrumente Rücksicht nehmen mußten. Auch wenn man sich die Namen der einzelnen Register ansieht, liegt eine Übertragung auf das große Orchester stilistisch nicht außer dem Bereich des Vertretbaren. Man denke etwa an Stokowskis Bearbeitung der d-moll-Toccata und -Fuge.

Dimitri Mitropoulos jedoch tut ein übriges und trägt ein romantisch-



Dimitri Mitropoulos dirigierte im gestrigen VIII. (und vorletzten) Orchesterkonzert der Salzburger Festspiele Brahms, Beethoven und Bach

Ein Vormittag mit Dimitri Mitropoulos

Das VIII. Orchesterkonzert der Festspiele brachte gestern Musik von Brahms, Beethoven und — Bach

(Von unserem nach Salzburg entsandten Kulturredakteur Herbert Schneiber)

Man wird den Musiker Mitropoulos nicht nach der Bearbeitung der Bachschen Fantasie und Fuge in g-moll beurteilen dürfen, nach der Orchesterfassung eines Orgelwerkes, die allen Anspruch auf ein bei solchem Unternehmen fast zwangsläufiges Mißlingen erheben darf. Zu bedeutend ist der Dirigent und Interpret Mitropoulos, als daß man ihm diesen gut gemeinten, freilich von keinerlei Gegenliebe gekrönten Dienst an Bach verübeln könnte. Außerdem: Wer seine Kraft und sein Talent drei Stunden lang an die wesenlose Musik von Barbers „Vanessa" verschwendet, darf auch einmal 20 Minuten lang ein nur halbgeglücktes Opus aus der eigenen Werkstatt aufführen. Sogar bei Festspielen. Wollte Gott, diese eine Konzession wäre die größte bei der Programmerstellung für den heurigen Kunstsommer gewesen.

Wohl aber sind der geistige Standort des Dirigenten und seine musische Mentalität an der Wiedergabe der Zweiten Symphonie von Beethoven zu erkennen gewesen. Es war, wenn das Gedächtnis nicht trügt, der erste Beethoven, den Mitropolous in Salzburg (und auch in Österreich) dirigiert hat — ein früher Beethoven, ein heiteres, spielerisches Stück, doch dessenungeachtet (wie alle anderen Kompositionen des großen Tonschöpfers) ein Werk, bei dem der Interpret Farbe bekennen muß.

Und Mitropoulos bekannte Farbe und Farben. Er war auch als Beethoven-Deuter der leidenschaftliche Ausdrucksmusiker, der geist- und blutvolle Ekstatiker, der den Klang erregend belebte und durch vielfältige Nuancen reich machte, der die Instrumente in feinen Rubati atmen und singen ließ, daß man ob solcher dynamischer Vielfalt die Form fast vergaß und das Tempo noch weit öfter verändert wähnte, als es in Wahrheit geschah. Im Larghetto freilich (und auch im Finale) brach dieses brennend intensive Inhaltsmusizieren mehrmals deutlich in das Ebenmaß der Struktur ein.

Mitropoulos befleißigte sich etlicher Vortragsfreiheiten, die bei der Aufführung einer Tschaikovskij-Symphonie durchaus gebilligt werden können. Bei Beethoven waren sie einfach eine Grenzüberschreitung, mochte die Handlung auch als glühendes Bekenntnis zur Musik erscheinen und durch ihre Spontaneität legitim wirken.

In der dramatisch konzipierten Wiedergabe des Brahms-Violinkonzertes, das Mitropoulos ebenfalls auswendig dirigierte, waren dann alle Kräfte des Gestaltens und selbst der höchste Anspruch des Werkes beglückend auf einer Ebene beisammen. Die Philharmoniker hat man seit Furtwängler ganz selten ein so beseeltes Espressivo spielen gehört, der Aufbau der Interpretation war wohlüberlegt und doch von faszinierender, ganz dem Augenblick zugehöriger Impulsivität, und Zino Francescatti spielte den Solopart ernst, männlich, selbst in den melancholischen Lyrismen, und mit souveräner Entfaltung bedeutender technischer und tonlicher Qualitäten. Das Publikum jubelte, der Dirigent klatschte, das Orchester trommelte Beifall: Francescatti und Brahms durften zufrieden sein.

Ganz zum Schluß gab es für Mitropoulos, der das Konzert mit der Akademischen Festouvertüre von Brahms eingeleitet hatte, noch viele Beweise der Wertschätzung und der Sympathie. Trotz des trüben Bachs am Ende.

Salzburger Volksblatt Montag, den 25. August 1958

SALZBURGER FESTSPIELE 1958

Mitropoulos — Francescatti

Taktstock und Geigenbogen wirkten Wunder im achten Orchesterkonzert

Ob sich jeder Besucher des achten Festspiel-Orchesterkonzerts diesen phänomenalen Eindruck erwartet hatte? Wir glauben fast, es dürfte manchem so ergangen sein wie dem Rezensenten, der nach anfänglicher Reserve geradezu überwältigt wurde von dem, was da an Musik und Virtuosität in Erscheinung trat. Die anfängliche Reserve war nicht unbegründet. Die Akademische Festouvertüre von Johannes Brahms fand das Orchester noch etwas morgendlich ungelenk, für die alten Studentenweisen „Was kommt dort von der Höh'" und „Gaudeamus igitur" brächte man bestimmt am Samstagabend leichter die erforderliche Stimmung auf als an einem Sonntag vormittag. So konnten also die Wiener Philharmoniker ihr Diplom als „principes artis musicae" nicht bei diesem ersten Stück, wohl aber auch bei Brahms erneuern, nämlich bei der Wiedergabe seines Violinkonzerts D-Dur, op. 77, mit dem in Amerika lebenden Italiener Zino Francescatti als Solisten.

Die wunderbaren Ideen, die der Hamburger Brahms niedergeschrieben hat, von der südlichen Schönheit der Kärntner Landschaft inspiriert und von seinem Freund Joseph Joachim, dem er das Violinkonzert zueignete, beraten und gefördert, — diese in ihrer elementaren Einfachheit zwingenden Ideen bedürfen ganz großer Künstler, um in das Bewußtsein weiterer Kreise überhaupt eindringen zu können. Denn die technischen Anforderungen sind derart hoch, daß nur einer, der über die höchste Meisterschaft verfügt, die edle musikalische Linie, den monumentalen Aufbau beherrschen und verständlich machen kann. Zino Francescatti erwies sich nicht nur dem Notenbild mit seinen allen Höhen und Tiefen durchmessenden Umspielungen, Trillern und Kadenzen, sondern, was weit mehr wiegt, dem Geist von Brahms völlig gewachsen. Herrlich strahlte die Stradivari, als sie zum ersten Male vom Orchester das ruhig wogende Hauptthema übernahm, schmiegte sich den ineinander verwobenen Melodien an oder schuf unerbittliche Kontraste in glasklar gegriffenen Akkorden. Im Adagio hob sie sich mit sanfter Gebärde aus der Gemeinschaft der Holzbläser und Hörner, in die höchsten Lagen aufsteigend, als wollte sie die irdische Welt verlassen. Im zündenden Finale bejahte sie dann wiederum die Freuden dieser Erde, bestätigte, daß ein Feuergeist niemals kapitulieren braucht vor den Mächten des Schicksals. Ein solches Instrument in den Händen eines solchen Künstlers vermag wahrlich Dinge auszusagen, die einem ans Herz greifen, Trost und Erbauung spenden.

War man nun atemlos den Spannungen dieses Violinkonzerts gefolgt, bedeutete nachher Beethovens zweite Symphonie die Einkehr in eine Welt, die über Stürme und Schatten bereits erhaben ist. Unfaßbar, daß diese Musik von einem geschaffen wurde, der sein unheilbares Leiden erkannt und mit dem Tod schon abgeschlossen hatte. Die Auffassung von Mitropoulos, dem die Wiener Philharmoniker großartig Gefolgschaft leisteten, brachte die Überwindung aller Schwere, aller inneren Not überzeugend zum Ausdruck. Das Larghetto war mit rührender Sorgfalt bedacht, das Scherzo ziemlich zurückhaltend, nur im ersten und letzten Satz ein rasantes Tempo eingeschlagen, daß es flimmerte wie Sonne über sommergoldenen Ährenfeldern. Auf diese Werke noch als viertes von Johann Sebastian Bach die Orgelphantasie und Fuge in g-Moll in der Orchesterbearbeitung von Dimitri Mitropoulos folgen zu lassen, sprengte fast die Grenze der Aufnahmefähigkeit und konnte nur als Verbeugung vor dem größten Musiker aller Zeiten gelten. Die freien Rezitative der Phantasie den Hörnern und Trompeten anzuvertrauen, sprengt aber auch fast schon die exakten Ausführungsmöglichkeiten; den tausendfach bewährten Bläsern, die nicht ihren besten Tag hatten, wollten einige der ihnen gestellten Aufgaben nicht restlos gelingen. Die Fuge mit ihren weiten Entwicklungen entfesselte schließlich die äußersten Gewalten, die man noch ertragen kann, Dirigent und Orchester gaben ihr Letztes. Aufgerüttelt von diesem Erlebnis ließ man sich zu nicht enden wollenden Ovationen mitreißen und trat wie betäubt in den lichten Tag hinaus. Dr. R. Wolf

OSTERREICHISCHE NEUE TAGESZEITUNG 26-8-58

In den Konzerten, die Dimitrij Mitropoulos mit den Philharmonikern musiziert, spürt man die Sympathie und gegenseitige Achtung. Das gute Klima stellt sich sofort ein und hält an. Mitropoulos hat den Ehrgeiz, dem Programm seiner Konzerte ein originelleres Profil zu geben. Und da geschieht nun oft Merkwürdiges, das sich mit der imponierenden Erscheinung dieses Musikers nicht recht vereinbaren läßt. So wählte er diesmal als Beginn die Akademische Festouvertüre von Brahms, doch eher ein Gelegenheitswerk linker Hand, das in den gewichtigeren Salzburger Konzerten kaum am Platz ist. Er musizierte den „Frühschoppen" allerdings glanzvoll. Reden wir gleich vom letzten Stück, um das Unangenehme beendet zu haben. Es ist wohl Stokowskijs unseliges Vorbild, das Mitropoulos veranlaßt hat die Phantasie und Fuge in g-Moll von J. S. Bach für ganz großes Orchester zu bearbeiten. Blechorgien wechseln in der Phantasie mit kammermusikalischen Teilen, es wird virtuoser Glanz entfaltet, die Fuge steigert sich großartig, ein Riesenorgelklang wird zu erreichen versucht. Solch eine Bach-Bearbeitung ist aber ein Sakrileg des Klanges, über das die hohe Achtung für Mitropoulos nur bedauernd berichten kann. „Freunde, nicht diese Töne..."

Die zweite Symphonie Beethovens bot ein Feld für kunstvolle Interpretation. Beethoven verleugnete später dieses Kind: „Das ist verfluchtes Zeug...": Er gab damit der Nachwelt einen Freibrief, „dieses Zeug" nach eigenem Geschmack zu servieren. Mitropoulos geht nicht den Weg unbeschwerten und fließenden Musizierens, er gibt dem ersten Satz betontes Brio und arbeitet am Larghetto wie ein Goldschmied. Durch wechselnde Dynamik und manches Rubato wird dieses einfache Stück kunstgewerblich beschwert, es wird prickelnd, fast nervös. Wirkungsvoll sicherlich. Der Erfolg war groß. Größer noch war der des wunderbar aufblühenden Violinkonzertes von Brahms, das Zino Francescatti spielte. Diesem Geiger eignet der große Ruf eines paganinihaften Technikers; dessen Berechtigung erwies er auch diesmal, darüber hinaus aber erfreute er durch subtilste Musikalität. Sein gutes Instrument sang bezaubernd und wenn ein einziges Mal ein exponierter Ton mißlang, so war der nur ein Zeichen der Menschlichkeit bei so viel göttlicher Kunst. Mitropoulos begleitete großartig. Er empfand das Konzert richtig als Symphonie, ließ dem Orchester seine Entfaltungsmöglichkeit. Es wurde teilweise zu einem Konzert der philharmonischen Violinen, die sich am Spiel des Meisters entzündeten, auch zu einem der Holzbläser, die sehr klangschön ihren Zauber wahrten. Das Orchester war sichtlich selbst von der gelungenen Aufführung beeindruckt, es schloß sich sehr lebhaft den Ovationen an, die dem Dirigenten, vor allem aber dem großen Geiger Francescatti galten.

Durch dieses Brahms-Konzert vor allem wurde das achte Orchesterkonzert zu einem festlichen. Daß es nicht gelang, liegt an der so oft zur Überlegung gestellten Programmwahl. Ist es gut und richtig, die festlichen Salzburger Konzerte wie die Abonnementkonzerte irgendeines berühmten Orchesters, das die großen Dirigenten der Welt berufen kann, im Programm dem Gutdünken der Dirigenten auszuliefern, das doch selbst bei solch echtesten Musikern wie Mitropoulos auch ein Schlechtdünken sein kann. Es müßte nicht starre, unbewegliche Doktrin im Programmbau herrschen, es sollte aber auch nicht ganz ungebundene Willkür die große Gelegenheit der künstlerischen Konzentration, die doch der Sinn der Festspiele sein muß, vergeuden.

*

27-8-58 Salzburger Nachrichten

DIE FESTSPIELSTADT 1958

Triumph der Geige

Zino Francescatti im Vierten Solistenkonzert

Man erzählt sich, daß erst nach dem sonntäglichen Orchesterkonzert mit Dimitri Mitropoulos, in dem Zino Francescatti eine atemberaubende Interpretation des Brahms-Violinkonzerts bot, der Kartenverkauf für das 4. Solistenkonzert am Montag im Mozarteum einsetzte. Jedenfalls fand der bei uns bis dahin nur von Schallplatten bekannt gewesene Künstler nun ein sehr zahlreiches und überaus beifallsfreudiges Publikum.

Zino Francescatti gehört heute ohne Zweifel mit Menuhin, Milstein und Oistrach zur allerersten Weltklasse der Geiger. Wie er die Intensität seiner musikantischen Natur ohne die geringste Konzession an irgendein technisches Problem an seinem prachtvollen Instrument immer noch weiter zu steigern vermag, findet heute kaum ihresgleichen. Dieser Eindruck wurde durch den Solistenabend nur noch verstärkt. Ebenso wie im Brahms-Konzert war aber auch in jedem einzelnen der stilistisch weit auseinanderliegenden Stücke dieses Programms die typisch amerikanische Eigenart zu bemerken, Bindungen zugunsten eines größeren Klangvolumens zeitweise bis zu einem ununterbrochenen breitgestrichenen détaché aufzulösen. Und ebenso problematisch erschien mir die Zusammenstellung des Programms. Warum berät man Dirigenten und Solisten der Salzburger Festspiele nicht besser? Wenn unser Publikum schon zu einem nicht unbeträchtlichen Teil aus Touristen besteht, dann wird diese Gruppe sowieso nur vom Klang tönender Namen angezogen und nimmt praktisch jedes Programm in Kauf. Die anderen aber erwarten auch hier mit Recht eine gewisse Linie.

Wir hörten im vorigen Jahre zwei begeistert aufgenommene Bach-Soloabende. Zino Francescatti hätte zweifellos ebenso gern und mindestens ebenso gut einen großen Sonatenabend gegeben, wenn man das von ihm verlangt hätte. Aber dieser Querschnitt durch die Violinliteratur dreier Jahrhunderte, der im üppig bestellten Gemüsegarten virtuoser Akrobatik endete, gehört in einen Kursalon und nicht zu den Salzburger Festspielen.

Auch sollte man bei zeitgenössischer Musik die Auswahl nicht den Zufälligkeiten persönlicher Freundschaften großer Interpreten zu mittelmäßigen Komponisten überlassen, wie das bei Francescatti und Paul Ben-Haim der Fall sein dürfte, von dem eine Solo-Sonate aus dem Jahr 1951 aufgeführt wurde, die ausschließlich gewissen geschickt eingearbeiteten Orientalismen einen mäßigen Reiz verdankt. In ihren technischen Erfordernissen und Effekten paßt sie aber nicht schlecht zu Camille Saint Saëns' „Rondo capriccioso" und Maurice Ravels unverwüstlicher „Tzigane", einer Konzertrhapsodie von tatsächlich hinreißender Wirkung.

Es bleibt zu berichten von einem wunderbaren Musizieren im ersten Teil: Wieder bei Johannes Brahms, der dem blühenden Klangsinn Francescattis besonders gut liegt, und von ihm auch offenbar besonders geliebt wird. Der sonst an diesem Abend von pianistischen Aufgaben völlig verschonte, sicher ausgezeichnete Eugenio Bagnoli war in der spannungsgeladenen d-moll-Sonate, op. 108, leider ein zu anpassungsfähiger Begleiter statt eines gleichberechtigten Partners. Völlig ohne ungelösten Rest blieb Johann Sebastian Bachs erste Partita für Violine allein in h-moll mit ihrer interessanten Erweiterung des Variationsprinzips durch Einbeziehung eines „Double" in jeden der vier Suitensätze. Hier wurden in der Ausformung jedes einzelnen Tones und in der Art, wie er zum Ganzen in Beziehung gesetzt wurde, höchste geigerische und musikalische Tugenden gezeigt.

Otto Sertl

HEINRICH KRALIK:

Salzburger Bilanz

Zum Abschluß der Festspiele 1958

Überblickt man die Festspiele dieses Sommers, so zeigt es sich, daß die Rolle der Musik abermals an Gewicht und Bedeutung zugenommen hat. Gewiß, „Jedermann" auf dem Domplatz übt nach wie vor unverminderte Anziehung, aber die überwältigende Mehrheit der Besucher kommt nach Salzburg, um Musik zu hören und musikalische Bühnenwerke zu sehen. Was sie erwarten, ist Musik und wieder Musik. Musik, nicht bloß in festlicher und exquisiter Zubereitung, sondern auch in spezifisch salzburgerischer Ausprägung. An dieser spezifischen Qualität der Kunstübung hat, kein Zweifel, der vielberufene Genius loci samt allen unwägbaren Elementen, die der Begriff umfaßt, seinen Anteil. Aber mehr als alles Unwägbare und Ungreifbare dienen diesem Zweck die sehr greifbaren baulichen Einrichtungen der Stadt, die den Vorzug haben, nicht willkürlich errichtet, sondern aus den historischen Beständen der Stadt hervorgegangen zu sein. Dazu gehören die suggestiven Theaterräume von Domplatz und Residenzhof. Dazu gehört vor allem das Felsentheater in der sogenannten Felsenreitschule. Auch das alte Festspielhaus darf dazu gezählt werden, wiewohl eine dicke, protzige Gipsauflage die ursprüngliche, beziehungsvolle Beschaffenheit des Raumes kläglich verdeckt.

Aber nun ist ein neues Festspielhaus im Begriff zu entstehen. Die Bauarbeiten sind bereits beträchtlich weit vorgeschritten. Charakter und Kontur des neuen Gebäudes zeichnen sich deutlich ab. Sehr eindrucksvoll in ihrer architektonischen Mächtigkeit erhebt sich die imponierende Rückwand des Neubaues. Die Gesamtanlage trägt das Signum unserer Tage, scheint aber aufs engste dem österreichischen und salzburgischen Charakter angepaßt zu sein. Das Motiv der abschließenden Giebellinien zum Beispiel kommt offenkundig von Hohensalzburg.

Die stärkste Wirkung übt jedoch der Umstand, daß man das neue Theater in höchst unmittelbarer und anschaulicher Weise aus der Steilwand des Mönchsberges hervortreten sieht. Es befindet sich dabei in vollster Übereinstimmung mit der Stadt selbst, von der man ebenfalls sagen kann, daß sie ein unmittelbares und sichtbares Produkt der geographischen Lage ist, daß man sie mit ihren Kirchen und Monumenten, mit ihren pittoresken Gassen und anheimelnden Plätzen aus dem Innern des Berges förmlich hervorquellen und den Raum zum Salzachufer malerisch ausfüllen sieht. So kann sich das neue Theater mit dem Hinweis auf dieselbe Herkunft, dieselbe Abstammung legitimieren. Es ist blutsverwandt, es gehört zur Familie.

Wir befänden uns nicht in Österreich, wenn nicht ein kompakter Chorus von Nörglern und Besserwissern das Schauspiel dieses sensationellen Theaterbaues mit Spott, Klage und schwarzer Prophetie begleitete. Das beiseite gelegte Projekt eines Festspielhauses außerhalb der Stadt gewinnt, seit das andere Projekt zur Ausführung gelangt, Tag für Tag an Anhängern. Zum Glück kommen alle Einwände zu spät. Das neue Festspielhaus kann nicht mehr hinwegtransportiert und auf einem mehr oder weniger anonymen Hügel aufgestellt werden. Es wäre sicherlich eine prächtige Anlage geworden. Mit bequemen Zufahrtsstraßen und ausgiebigen Parkgelegenheiten. Aber ohne Aura, ohne jenes Cachet, das für die Salzburger Festspiele von so wesentlicher Bedeutung ist. Komfortable Festspielhügel dürften sich im Umkreis jeder Stadt ausfindig machen. Einen Mönchsberg mit seiner architektonischen Trächtigkeit gibt es sonst nirgends. Da mag man denn auch einige Unbequemlichkeiten beim Parken mit in Kauf nehmen.

Die Hauptereignisse, um die sich das musikalische Programm diesmal gruppierte, wurden von „Don Carlos", „Fidelio" und „Verdi-Requiem" in der Felsenreitschule, von „Cosi fan tutte" im Residenzhof, von „Figaro", „Arabella" und „Vanessa" im Festspielhaus gebildet. Bei „Don Carlos" und dem „Verdi-Requiem" war es die Magie des Raumes, die den in objektivem Sinne vollendeten Aufführungen jene interessanten und attraktiven Züge einzeichnete. Ähnliches galt für „Fidelio", der die Inszenierung allerdings vor die prekäre Aufgabe stellte, die Singspielszenen der Exposition so zu führen, daß sie dem pathetischen Theaterraum organisch anhaften. Wie „Fidelio" war „Figaro" eine willkommene Repetition einer gepriesenen Darbietung vom vorigen Jahr. Die seit langem eingespielte Aufführung von „Cosi fan tutte" im Residenzhof erhielt durch italienische Gesangskräfte frische Blutzufuhr. Daß sich die Gesangskräfte auch als vorzügliche Spiel- und Komödienkräfte bewährten, verlieh der charmanten Vorstellung ihre Schwung- und Flugkraft. Aber die gewisse szenische Maschinerie wirkt nun doch schon recht abgespielt. Es ist hoch an der Zeit, Mozarts kostbarem Opernwerk eine neue Gewandung zu geben. Hoffentlich wird's das nächste Mal keine abstrakte Gewandung sein, denn Da Pontes abgezirkeltes und rationalistisch pointiertes Libretto ist schon abstrakt genug und braucht gerade in seiner Abstraktheit die konkreten Zutaten von Farbe, Illusion und wechselndem Bühnenbild. Die „Arabella"-Vorstellung verdankte dem Künstlerpaar Lisa della Casa und Dietrich Fischer-Dieskau ihren außerordentlichen Charakter. Der prächtige Abend war ein Triumph ihrer Persönlichkeiten.

Soweit handelte es sich's um ein Programm, das sich im üblichen Salzburger Rahmen bewegte, das etliche Spitzenleistungen aufzuweisen hatte und auch dort, wo keine Spitzen erreicht wurden, Niveau hielt. Ebenso verliefen die Konzerte nach gewohntem Brauch. Zur Bewältigung der Aufgaben erschien diesmal das Concertgebouw-Orchester aus Amsterdam als willkommener Hilfstrupp. Damit war wohl für eine reichere Ausstattung, aber nicht für eine bessere Systematik in der Programmbildung gesorgt. Offenbar geht es nicht anders, und der Gedanke einer geistigen oder stilistischen Organisation der Konzertprogramme muß als Utopie aufgegeben werden. Endlich hat sich auch darin nichts geändert, daß bei einer so reichen, bunten und wechselvollen Musikschau jede Art von Möglichkeit besteht, nach Temperament und Geschmack sich zu freuen oder Anstoß zu nehmen, zu loben oder zu tadeln.

Mit „Vanessa" aber kam diesmal ein Novum ins Kalkül und brachte die Gemüter vielfach aus dem Gleichgewicht. Das Novum bestand im Grund einzig darin, daß eine neue Oper nicht in einer eigenen Salzburger Produktion, sondern als Gesamtgastspiel der Metropolitan Opera New York vorgeführt wurde. Man erinnert sich, wie es dazu kam, wie die projektierte Aufführung in deutscher Sprache aufgegeben werden mußte und wie sich die Festspielleitung vor die Alternative gestellt sah, auf die neue Oper überhaupt zu verzichten oder das generöse Angebot der New-Yorker Oper anzunehmen. Die Vernunft entschied für die Annahme, und die vernünftige Entscheidung konnte um so mehr gutgeheißen werden, als die Annahme eine Ausnahme darstellte.

Was jedoch die Gemüter in so gewaltige Bewegung setzte, war nicht so sehr die Tatsache des amerikanischen Gastspiels als die amerikanische Oper selbst. „Vanessa" wurde nicht in normalem Ausmaß mit Spott und Hohn bedacht, sondern das Werk erfuhr eine geradezu leidenschaftliche Ablehnung. Gewiß, das Libretto bietet Angriffspunkte, die unschwer aufzufinden sind. Aber ebenso evident sind seine opernmäßigen Vorzüge. Es stammt außerdem von Gian Carlo Menotti, einem Künstler, der zu den erfolgreichsten Opernschöpfern unserer Tage zählt, der hinlänglich Proben geliefert hat, daß er sein Metier von Grund auf versteht und mit sehr kräftigen und sehr persönlichen Ideen betreibt. Sein Stil, seine Art, den Alltag opernhaft zu pointieren, ist auch in den „Vanessa"-Text eingegangen. Wie der Librettist, so ist auch Samuel Barber, der Komponist, kein unbeschriebenes Blatt, sondern ein sehr angesehener Tonkünstler, dessen bemerkenswerte Kompositionen allseits Achtung genießen. Allerdings, er komponiert nicht atonal, und seine Vorliebe für Melodie und Harmonie auf tonaler Grundlage tritt in seiner Oper besonders einprägsam hervor. Das mag einer radikalen Ästhetik gegen den Strich gehen, rechtfertigt aber kaum den Grad der Aufregung. Barbers Komposition ist in musikalisch technischem Sinn glänzend gemacht, reich an Einfällen und an ansprechenden, eingänglichen Stellen. Sie ist gewiß nicht von epochaler Bedeutung, aber aus dem künstlerischen Tatbestand, den sie darstellt, läßt sich die vehemente Reaktion, die sie hervorgerufen hat, nicht erklären.

Die Ursachen müssen tiefer liegen. Vielleicht ist es die instinktive Aversion gegen den glückhaften Optimismus und gegen die bewußte Naivität des Amerikaners, die sich auch in dieser Oper zweifellos kundgibt; die instinktive Aversion gegen eine Geisteshaltung, die daran geht, wie die Dinge des Lebens auch die der Kunst praktisch, zugänglich, gemeinverständlich, komfortabel und — bürgerlich zu gestalten. „Vanessa" scheint weniger eine künstlerische als eine weltanschauliche Verletzung ausgeübt zu haben. Die Ablehnung, die sie erfahren hat, gilt weniger den alten künstlerischen Doktrinen, die sie sich zu eigen gemacht hat, als der Neuen Welt, aus der sie stammt und die sie repräsentiert.

So eröffnete das „Vanessa"-Erlebnis gerade durch die Reaktion, die es ausgelöst hat, sehr interessante Aspekte. Wir möchten das Erlebnis nicht missen. Es fügt sich zwanglos in die Salzburger Festspielchronik, die von einer international und universell orientierten Tätigkeit berichten soll, von einer Tätigkeit, die an keine Doktrin, an kein Vorurteil gebunden ist, die einem bunten und vielgestaltigen Publikum künstlerische Freude, Anregung, Erhebung und wenn man will, Belehrung bieten, die nicht strengen ästhetischen Parolen folgen, sondern die Buntheit der Welt zum Ausdruck bringen soll. Salzburg ist nicht Donaueschingen. Je entschlossener die Festspiele an ihren universellen Aufgaben festhalten und sich in ihrer Universalität nicht irremachen lassen, desto erfolgreicher werden sie sich auch in der Zukunft behaupten.

Broadway House Hotel, London
39/40 Dorset Square N. W. 1 Tel. Paddington 1451
Das Wiener Hotel im Herzen von London
Sie fühlen sich dort wie zu Hause. Wiener Atmosphäre. Wiener Küche. Zimmer, Frühstück (englisch), Bad von 21 engl. Shilling pro Tag, pro Person. Bestellungen direkt oder durch Reisebüros. Besitzer **Friedrich Pichler.**

Salzburger Festspiele:

Glanzvolles Orchesterkonzert unter Mitropoulos

Werke von Bach, Brahms und Beethoven — Zino Francescatti als Solist

Von unserem nach Salzburg entsandten Musikkritiker

Ein äußerst bemerkenswertes philharmonisches Sonntagskonzert dankt man der genialen Führung Dimitri Mitropoulos; es war auch in jenen Teilen bemerkenswert, in welchen man den Intentionen des Dirigenten nicht voll beipflichten konnte, wie dies bei dessen Orchesterbearbeitung der für Orgel geschriebenen Phantasie und Fuge in g-moll von Johann Sebastian Bach der Fall war.

Hier geht es vor allem um die Klärung einer prinzipiellen Frage, nämlich der willkürlichen Vertauschbarkeit einer vom Komponisten gewählten instrumentalen Einkleidung. Sie muß aus dem einfachen Grund problematisch wirken, da Bach durchaus, wie der Fachausdruck lautet, „für das Instrument" geschrieben hat, und dies im weitesten Sinn des Wortes. Denn die Thematik seiner Orgel- und Cembalowerke hat durchaus verschiedenen Charakter von dem der rein vokalen oder instrumentalen Komposition. Nimmt man die Kunst der Fuge aus — ein Werk, dessen abstrakte Haltung jeglichen tönenden Mantel offenläßt —, ergibt sich schon aus der Urzelle Bachscher Inventionen die Unmöglichkeit einer Transponierung. Sie stets von neuem zu versuchen, mag als Huldigung an den Genius Bach gewiß ein lockendes Ziel darstellen, welches indes kaum zu erreichen ist und in den Gefilden des Stilbruches versanden muß. Dies war das Schicksal des Bearbeiterfleißes Stokovskis, Dohnanys — um nur einzelne Namen herauszugreifen — und nicht zuletzt das Liszts, der eine Klavierbearbeitung eben der g-moll-Phantasie verfaßte.

Überflüsig, bei einem Könner vom Range Mitropoulos zu erwähnen, daß keine instrumentale Variante außer acht gelassen wird. Manchmal scheint er auf eine Annäherung an den Orgelklang hinzuzielen. So etwa, wenn aus dem Tremolo der Streicher die Holzbläser stimmführend hervortreten und das Klangbild der Vox coelestis heraufbeschwören. Ein andermal gebärdet sich sein Orchester wiederum neoromantisch, in den Bahnen himmelstürmender Crescendi Regerscher Ekstase wandelnd. Die Summierung dieser Kunstgriffe fördert jedoch nicht den Eindruck der Einheitlichkeit.

Letzterer stellte sich restlos beglückend bei der Wiedergabe des Brahmsschen Violinkonzertes ein. Dirigent, Orchester und der Solist Zino Francescatti vereinten sich zu ideal-unübertrefflichem Musizieren. Mag man sich im ersten Satz an manchen Stellen des Soloparts eine vollere Tongebung gewünscht haben, so erklang das Adagio in nicht zu überbietender Schönheit und Empfundenheit. Die Leistung Francescattis darf hier auf gleiche Stufe mit berühmtesten Interpreten wie Huberman oder Busch gestellt werden. Berechtigterweise nahmen die Beifallsstürme den Charakter von Ovationen an.

In blendender Leuchtkraft zog auch Brahms' Akademische Festouvertüre vorüber. Bewundernswert, wie Mitropoulos diese oft als Gelegenheitswerk abgestempelte und weniger hoch eingeschätzte Komposition durch Phrasierung zu beleben versteht und somit das Märchen vom „Grau in Grau" Brahmsscher Instrumentation widerlegt. An dieser Interpretation war alles festlich, nichts bloß akademisch.

Das Kernstück der zweiten Programmhälfte bildete Beethovens Zweite Symphonie, ein Lieblingswerk Richard Strauss', welches vielleicht ob seiner stilistischen Grundhaltung weniger Popularität besitzt als seine symphonischen Schwestern: bedeutet es doch den definitiven Abschied von der Welt des Rokoko, die in den Hauptmotiven der Ecksätze noch entfernt anklingt, und eine Hinwendung zu metaphysisch fundierter Musiksprache, die auch in ihren heiteren und hellen Momenten sich wesentlich von der Unbekümmertheit Haydnscher Symphoniesätze unterscheidet.

Mitropoulos' Deutung verlegt das Gewicht auf das Hintergründige, groß-dimensioniert Symphonische des Werkes, sie ist spannungsgeladen vom ersten bis zum letzten Takt und — um ein Wort Furtwänglers zu zitieren — „von innerem Tempo beseelt". So verschlägt es wenig, daß der Dirigent den Scherzo-Beginn ungewöhnlich langsam nimmt, ein Umstand, der der Kontrastwirkung zum Mittelteil nicht förderlich ist. Die Hauptsache aber blieb, daß bei größter Ausdrucksintensität nirgends die Grenzen von Beethovens Klangklima überschritten wird. Dies allein genügt, um Mitropoulos' Interpretation vorbildliche und nachahmenswerte Qualitäten zuzuerkennen.

27-8-58 Wiener Zeitung

Die Wiener Philharmoniker, am Sonntagvormittag unter Dimitri Mitropoulos, musizierten — nehmt alles nur in allem — unter einem glücklichen Stern. Man begann mit Brahms' in Ischl 1880 komponierten „Akademischen Festouvertüre", einem scherzhaften Dank des Geehrten für die Verleihung des Ehrendoktorates der Breslauer Universität in einer Paraphrase über Studentenlieder, die den Humor des Gefeierten amüsant aufleuchten ließ. Dann kam das herrlich-melancholische, in der romantischen Klangwelt verwurzelte, im Wörtherseesommer 1878 komponierte Konzert für Violine und Orchester, op. 77, in dem Salzburg eine Rolle insofern zugewiesen ist, als in Aigen die letzte Feile in einem Zusammentreffen zwischen Brahms, der Clara Schumann von Gastein abholte, und Joseph Joachim, dem ersten Werkinterpreten, der in Aigen seine Sommerferien verbrachte, angelegt wurde. Zino Francescatti spielte das Stück technisch brillant. Er wurde herzlich gefeiert.

Beethovens II. Symphonie in D-Dur, op. 36, entstand 1802 (zwei Jahre nach der I. Symphonie). Der Künstler stand vor der Ertaubung und verfaßte sein erschütterndes „Heiligenstädter Testament". Die Symphonie jedoch läßt nichts von dieser Tragik ahnen, sie spielt in einer heiteren Welt, in der helle und starke Töne mit sprühender Laune angeschlagen werden. Mitropoulos musizierte das Stück werkgetreu, voll Schwung und Rhythmus, Schade, daß er es nicht lassen konnte, an den Schluß die eigene Bearbeitung eines Bachschen Orgelkonzertes für Orchester zu stellen. Man hörte wenig Bach, dafür mehr Mitropoulos. Schade, es war sonst eine sehr gelungene Veranstaltung. Dr. G. P.

Neues Österreich 26-8-58

Salzburger Festspiele: Mitropoulos dirigiert 8. Orchesterkonzert

Das achte Orchesterkonzert, das unter dem Dirigenten Dimitri Mitropoulos im Salzburger Festspielhaus zur Aufführung gelangte, war ein bemerkenswerter philharmonischer Beitrag zum Programm der Salzburger Festspiele 1958. Eingeleitet wurde das Programm mit der akademischen Fest-Ouvertüre op. 80 von Johannes Brahms, dem das Violinkonzert in D-dur vom gleichen Komponisten folgte. Hier vereinten sich der Dirigent, Zino Francescatti, als Solist, und das Meisterorchester der Wiener Philharmoniker zu einer vom Publikum als geradezu ideal empfundenen Einheit.

Die II. Symphonie Beethovens in D-dur bildete das Kernstück der zweiten Programmhälfte. Mit diesem auf Grund seiner eigenwilligen Stilistik nicht sonderlich populären Werk bewies Mitropoulos den ambitionierten Zuhörern vorbildliche Qualitäten in der Interpretation.

Der Abschluß, den Phantasie und Fuge in g-moll von Johann Sebastian Bach bildeten, war vom Dirigenten für das Orchester bearbeitet worden. Die neue Instrumentation des vom Komponisten für Orgel vorgesehenen Werkes wurde vom Publikum als nicht sonderlich glücklich gewählt empfunden.

Dennoch gab es für Mitropoulos, den hervorragenden Dirigenten, den erstklassigen Solisten und für das prächtig musizierende Orchester lang anhaltenden Beifall.

From AUG 31 1958
EVENING STAR
Washington, D. C.

By CONSTANCE MELLEN
Special Writer for The Star

SALZBURG.—Arriving in Salzburg for this year's Festival, the visitor stands on the rim of a caldron seething with people and vehicles and welded together with noise. The sage might listen, and withdraw. We plunged in, just in time to hear the first "Fidelio."

It was a new production, staged last year by Herbert von Karajan, who at that time became the artistic director of the Festival. To emphasize Fidelio's theme of freedom, and that alone, Karajan had taken some drastic measures. The clumsy comic element was completely excised, even Rocco's aria about the worth of gold. The principals were allowed only a few spacious gestures, and even the liberator Don Fernando stood immobile above Florestan's dungeon, never deigning to clasp his old friend's hand.

A lean, majestic tableau vivant emerged, in which the only action was reserved for the prisoners. As they faltered from their barred dungeons it appeared that every man had been coached for his individual part in the great surge toward freedom, and with the capacity of the Vienna Opera chorus and the Vienna Philharmonic for mellow, blended sound, it became unimportant whether this was opera or oratorio.

Christl Goltz' voice of quivering steel was not pleasant, but her singing was fortright and full of resolute energy, which was after all what Leonore had.

Gould Scores

This year's visiting orchestra, the Concertgebouw of Amsterdam, made its next-to-last appearance with Mitropoulos as conductor and Glenn Gould as soloist. Gould raced through the Bach D minor concerto with furious elan, omitting no marvelous detail of delicate articulation, and the orchestra supported him on a wave of pulsating sound (anything afterward was bound to be an anticlimax). Brahms' Third Symphony, broadly paced, showed the quality of the orchestra's various sections: fine brasses, woodwinds and lower strings, with a disappointingly harsh tone in the violins, despite the presence of new concertmaster, ex-Philadelphian Jacob Krachmalnick. Mitropoulos' version of Strauss' "Zarathustra" was slightly too brilliant for the size of the Festspielhaus, but otherwise exhilarating.

Courage in "Vanessa"

The courage shown by Karajan and his colleagues in producing Barber's "Vanessa" can be best understood by those who know the Austrian resistance to contemporary music. Previous Salzburg premieres have been mainly works of Germanic origin with at least the conciliatory feature of understandable text. But an American opera, sung in English, represented a brave step.

The production matched the Metropolitan's closely, except for slightly reduced sets. The original cast, lacking only Regina Resnik, wore their dashing Beaton costumes and sang confidently in their new surroundings. Steber, Elias, Gedda, Tozzi and Ina Maluniuk made the last act quintet stand out, as the strongest and most appealing music, confirming earlier impressions; (there is more that will require repeated hearings). Maestro Mitropoulos had the warmest ovation of anyone concerned, and the Vienna Philharmonic played with its most golden tone, thereby setting to rest rumors of near-sabotage at the rehearsals. The Salzburg staging of "Vanessa" had particular appeal.

ΡΑΔΙΟ ΠΡΟΓΡΑΜΜΑ

Ἐκδοσις Ἐθνικοῦ Ἱδρύματος Ραδιοφωνίας

ΑΡΙΘ. ΤΕΥΧΟΥΣ 431 .·. ΕΒΔΟΜΑΔΙΑΙΟΝ ΠΡΟΓΡΑΜΜΑ 31 ΑΥΓΟΥΣΤΟΥ—6 ΣΕΠΤΕΜΒΡ. 1958 .·. ΤΙΜΗ ΤΕΥΧΟΥΣ ΔΡΑΧ 3



ΡΑΔΙΟ ΠΡΟΓΡΑΜΜΑ

Ἐκδοσις Ἐθνικοῦ Ἱδρύματος Ραδιοφωνίας

ΕΒΔΟΜΑΔΙΑΙΟΝ ΠΡΟΓΡΑΜΜΑ 31 ΑΥΓ. - 6 ΣΕΠΤΕΜΒΡ. 1958

ΕΤΟΣ Η' - ΑΘΗΝΑΙ ΜΟΥΡΟΥΖΗ 14 ΤΗΛ. 70.181 ΑΡΙΘ. ΦΥΛΛΟΥ 431

ΛΙΓΟ ΑΠ' ΟΛΑ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Τῆς κ. ΑΘΗΝΑΣ ΣΠΑΝΟΥΔΗ

ΚΑΘΕ χρόνο, αὐτὴ τὴν ἐποχή, μιὰ ἀληθινὴ μέθη συνέχει τοὺς φιλόμουσους ὅλου τοῦ κόσμου. Καὶ ἴσως ποτὲ ἄλλοτε ἡ ἔλξις τῶν μεγάλων Φεστιβὰλ — ποὺ ξετυλίγουν τὶς μαγεῖες τους ἀπὸ τὴν ἀρχὴ τοῦ καλοκαιριοῦ ὡς τὸ τέλος τοῦ φθινοπώρου —δὲν εἶχε ἐκδηλωθῆ τόσο ἐντατικὰ ὅσο ἐφέτος. Ἕνα διεθνὲς κοινὸ συρρέει συνεπαρμένο στοὺς τόπους τῶν μουσικῶν αὐτῶν ἑορτασμῶν, στὴ Φλωρεντία, στὸ Σάλτσμπουργκ, στὸ Μπαϋρόϋτ, στὴ Λουκέρνη, στὸ Ἑλσίνκι, στὴ Χάγη, στὸ Μόναχο, στὸ Βερολῖνο, στὴ Βιέννη, στὴ Βενετία καὶ σ' ἄλλους ἀκόμη. Σ' αὐτὰ τὰ καθιερωμένα ἀπὸ τὴν παράδοσι εὐρωπαϊκὰ Φεστιβάλ, ἦλθε πρὶν ἀπὸ τρία χρόνια νὰ προστεθῆ ἡ ἑλληνικὴ καλλιτεχνικὴ πανήγυρις, μέσα στὸ ἀπαράμιλλο πλαίσιο τῶν ἀρχαίων μας θεάτρων μὲ τὰ γρανιτένια ἐδώλια καὶ τὴν ἱερὴ κόγχη τὴ σφραγισμένη ἀπὸ τοὺς ἑλληνικοὺς αἰῶνες. Τὸ ξεκίνημα αὐτὸ σημείωσε ἕνα σταθμὸ ἰδεαλιστικῆς νοοτροπίας στὴν κατεύθυνσι τῶν καλλιτεχνικῶν πεπρωμένων τῆς πατρίδας μας. Οἱ ὑψηλότερες δραματικὲς συγκινήσεις καὶ ἡ διάχυτη χαρὰ τῆς μεγάλης τέχνης γίνονται, μὲ τὴν καθιέρωσι τοῦ Φεστιβὰλ τῶν Ἀθηνῶν, ἕνα ἀπὸ τὰ προνόμια τοῦ θείου αὐτοῦ τόπου.

Τώρα, ὁ καταπληκτικὸς Δημήτρης Μητρόπουλος, ὁ μεγάλος αὐτὸς ἀρχιμουσικὸς ποὺ περιφέρει θριαμβευτικὰ τ' ὄνομα τῆς Ἑλλάδος στὸν παληὸ καὶ στὸν νέο κόσμο, ἔρχεται νὰ κλείση τὶς ἐκδηλώσεις τοῦ ἐφετεινοῦ Φεστιβὰλ ἐπὶ κεφαλῆς τῆς περιφήμης Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης! Ἔτσι, ὕστερα ἀπὸ εἴκοσι ὁλόκληρα χρόνια μιᾶς ἀπαράμιλλης διεθνοῦς σταδιοδρομίας, ὁ μάγος ποὺ εἶναι ἱκανὸς νὰ ἐξαπολύη ὅλες τὶς δαιμόνιες δυνάμεις τῆς μουσικῆς, μὰ καὶ νὰ τὶς ὑποτάσση μ' ἕνα του νεῦμα, θὰ ἐμφανισθῆ μέσα σὲ ἰδανικὲς συνθῆκες, αὐτὴ τὴν ἑβδομάδα στὸ θέατρο Ἡρώδου τοῦ Ἀττικοῦ, ἑρμηνεύοντας μὲ τὴ δική του σφραγίδα συμφωνικὰ ἀριστουργήματα τοῦ Μπάχ, τοῦ Μπετόβεν καὶ τοῦ Μπράμς, μαζὶ μὲ κορυφαῖες σύγχρονες δημιουργίες τοῦ Ριχάρδου Στράους καὶ τοῦ Ἄρνολντ Σένμπεργκ.

Ὁ κάθε Ἕλλην ἀκροατὴς συνδέεται μὲ τὸν Δημήτρη Μητρόπουλο μὲ ἀδιάρρηκτες ψυχικὲς ἶνες. Ποιός δὲν θυμᾶται — ἀπ' ὅσους εὐτύχησαν νὰ τὸν παρακολουθήσουν ἐδῶ τὰ προπολεμικὰ χρόνια — τὸ κεραύνωμα τῆς μπαγκέττας του, τὴ θέρμη καὶ τὴν πειθὼ τῆς κάθε του δημιουργικῆς ἑρμηνείας; Ὁ Μητρόπουλος ἦταν τότε τὸ εἴδωλο τῶν ἐφηβικῶν μας χρόνων, ὁ μεγάλος μας διδάσκαλος τοῦ ἐνθουσιασμοῦ. Ἡ ψυχικὴ ὑποβολὴ ποὺ ἐξασκοῦσε ἐπάνω στοὺς μουσικοὺς τῆς ὀρχήστρας μὲ τὸ γαλανὸ μαγνητικό του βλέμμα, μὲ τὴν κάθε του ἁρμονικὴ κίνησι, ἦταν ἀκαταμάχητη. Τὸ ἀξίωμά του ἀποκτοῦσε ἔτσι στὰ μάτια μας ἕνα χαρακτῆρα μυστηριακὸ καὶ ὑπεράνθρωπο. Γιατὶ εἶχε πάντα τὴ δύναμι, ἀπὸ ἕναν κόσμο ὑλικὸ—τὸν ἐνόργανο κι' ἀπρόσωπο μέσα στὴν πολυπροσωπία του κόσμο τῆς ὀρχήστρας— νὰ δημιουργῆ τὸν ἄϋλο μεταφυσικὸ κόσμο, στὸν ὁποῖο μᾶς μετέφερε μεταρσιωμένους.

Ὁ Μητρόπουλος ὑπῆρξε ἀνέκαθεν ἕνας «ἀγαπημένος τῶν θεῶν». Ἀνήκει στὴ συνομοταξία τῶν μεγάλων ἐκτελεστῶν, αὐτῶν ποὺ δημιουργῶντας μαγευτικὲς χίμαιρες εἶναι ἄξιοι νὰ ἐκπλήξουν καὶ νὰ κατακτήσουν τὴν ἐποχή τους. Σήμερα ὁ Μητρόπουλος εἶναι ὁ Ἕλλην θριαμβευτὴς ποὺ στὴν ἀκμὴ τῆς ἡλικίας του συμπλήρωσε τὸν κύκλο μιᾶς ἀπίθανης σταδιοδρομίας καὶ συγκεντρώνει τὸν θαυμασμὸ καὶ τὴν ἐκτίμησι τοῦ διεθνοῦς μουσικοῦ κόσμου.

Τὸν θαυμασμό, γιὰ τὴν σπάνια μουσικὴ περίπτωσι ποὺ παρουσιάζει: τὴ μουσικὴ φλόγα, τὴν ἀκοίμητη καὶ τὴν ἀσάλευτη ὀρφικὴ ἀκτινοβολία. Τὴν ἐκτίμησι γιὰ τὴν ἀκατάβλητη καὶ τόσο ἐπίπονη ἐργασία ποὺ δὲν ἔπαυσε ποτὲ νὰ προσφέρη.

Καὶ στὸ ὕψος, ὅμως, αὐτὸ τῆς μουσικῆς, τῆς πνευματικῆς καὶ τῆς αἰσθητικῆς του ὡριμότητος, ὁ Δημήτρης Μητρόπουλος συγκρατεῖ ὅλο τὸν φλογερὸ αὐθορμητισμὸ τῆς πρώτης του νεότητος. Ὅλη ἐκείνη τὴν περιπάθεια τῆς ἰδιοσυγκρασίας ποὺ σημάδεψε τὸ μεγάλο του ξεκίνημα.

Στὴν πρώτη καὶ στὴν τελευταία του συναυλία, ὁ Μητρόπουλος θὰ διευθύνη τὴν περίφημη — καὶ τολμηρὴ — δική του μεταγραφὴ γιὰ ὀρχήστρα τῆς μεγαλειώδους Φαντασίας καὶ Φούγκας σὲ σὸλ ἔλασσον τοῦ Μπάχ. Ὁ καταπληκτικὸς δυναμισμὸς καὶ ἡ διονυσιακὴ χαρὰ μιᾶς παρόμοιας ἐνορχηστρώσεως — ποὺ ὁ ἄλλος μουσικολόγος Ἐμὶλ Βιλλερμὸζ ἐχαρακτήρισε κάποτε ὡς «ἀποθέωσι τῆς ἀντιστίξεως» — ἀποτελοῦν μιὰν ἐξαίσια προσφορὰ στὴν τέχνη τῆς φούγκας. «Ὁ ἴδιος ὁ Μπὰχ — ἔγραψε ὁ Βιλλερμὸζ — θὰ ἐνοιωθε θάμβος στὸ ἄκουσμα αὐτῆς τῆς ἐνορχηστρώσεως τῆς Φαντασίας του, ποὺ φωτίζει τὰ σκοτεινὰ καὶ πλατειὰ βελούδινα ἀκκόρντα του, μὲ τοὺς ἤχους τῶν σαλπίγγων. Οἱ ἐξαγγελτικοὶ αὐτοὶ ἦχοι μοιάζουν μ' ἐκτυφλωτικὲς ἀστραπὲς μέσα στὰ σύννεφα. Θ' ἀγαποῦσε ἀκόμη τὸ λεπτότατο ἀσημένιο δίχτυ ποὺ τὸ μικρὸ φλάουτο πλέκει γύρω ἀπὸ τὰ θέματα». Βαθειὰ μυημένος στὰ μυστικὰ τῆς θρησκείας τοῦ Μπάχ, ὁ διασκευαστὴς προσέδωσε στὴν ὀρχήστρα συνηχήσεις ἐκκλησιαστικοῦ ὀργάνου. Ἡ σύντομη αὐτὴ συμφωνικὴ σελίδα ἔχει κάτι τὸ ἀπέραντο στὸ μεγαλεῖο της.

Τὸ σημείωμα αὐτὸ δὲν εἶναι δυνατὸν νὰ τελειώση χωρὶς ἕνα ἀπόσπασμα ἀπὸ τὰ ἄρθρο ποὺ ἔγραψε ἡ μητέρα μου, ὅταν ὁ Ἕλλην ἀρχιμουσικὸς ἀνέλαβε τὴ διεύθυνσι τῆς μεγαλύτερης ὀρχήστρας τοῦ κόσμου, τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης.

Λίγοι γνωρίζουν ὅτι ὁ Μητρόπουλος εἶχε ἐμφανισθῆ γιὰ πρώτη φορὰ — δειλὰ παιδὶ δεκαοκτὼ μόλις χρόνων — γιὰ νὰ συνοδεύση στὸ πιάνο τὴν Σμαράγδα Γενάδη σὲ μιὰ συναυλία της. Τότε δέχθηκε τὸ προφητικὸ ἀλήθινὰ χρῖσμα τῆς Σοφίας Σπανούδη, ποὺ ἀφοῦ ἀνακάλυψε καὶ καθιέρωσε τὴν ἑλληνικὴ αὐτὴ μεγαλοφυΐα, δὲν ἔπαυσε ποτὲ νὰ τὴν ὑμνῆ καὶ νὰ τὴν θερμαίνη μὲ ὅλη τὴ φλόγα τῆς καλλιτεχνικῆς της καρδιᾶς. Πολὺ ἀργότερα, ἐκεῖνος πρῶτος τὴν ἀπεκάλεσε «Μάνα τοῦ Μουσικοῦ» —σὲ παραλληλισμὸ μὲ τὴ Μάνα τοῦ Στρατιώτη. Πρὶν ἀπὸ τὸ δικό της κείμενο, παραθέτω ἕνα ἀπόσπασμα ἀπὸ τὸ τελευταῖο γράμμα ποὺ τῆς ἔστειλε...

«Νομίζω ὅτι εἶναι περιττὸ νὰ σοῦ μιλήσω γιὰ τὸν ἑαυτό μου. Τὸ μόνο ποὺ μπορῶ νὰ πῶ εἶναι ὅτι ἀπὸ τὸν καιρὸ ποὺ σᾶς ἄφησα, προσπάθησα ἔντονα, ἐπίμονα, νὰ δικαιώσω τὶς προσδοκίες ὅλων ὅσων — ὅπως ἐσὺ — μ' ἀγάπησαν καὶ πίστεψαν σὲ μένα. Ἰδιαίτερα τὶς δικές σου προσδοκίες. Μ' ἐνθαρρύνει τώρα ἡ σκέψις ὅτι δὲν σὲ ἀ-

(Συνέχεια εἰς τὴν ὁπισθοφύλλου σελίδα)

ΜΕ ΧΑΡΑΝ θὰ ὑποδεχθοῦν αἱ Ἀθῆναι τὸν διαπρεπῆ ἀρχιμουσικὸν Δημήτρη Μητρόπουλον, ὁ ὁποῖος ἀφικνεῖται διὰ νὰ διευθύνη τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς τῆς Βιέννης τὴν προσεχῆ ἑβδομάδα εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἡ πανηγυρικὴ αὐτὴ ἐπισφράγισις τῶν ἐκδηλώσεων τοῦ ἐφετεινοῦ Φεστιβὰλ Ἀθηνῶν θὰ δώση καὶ πάλιν τὴν εὐκαιρίαν εἰς τοὺς Ἀθηναίους μουσικοφίλους νὰ χειροκροτήσουν τὸ λαμπρὸν αὐτὸ τέκνον τῆς Ἑλλάδος, τὸ ὁποῖον διεθνῶς τὴν τιμᾶ χωρὶς ποτὲ νὰ λησμονῆ τὴν ἑλληνικήν του προέλευσιν. Ὁ Δημήτρης Μητρόπουλος εἶναι δημιούργημα μιᾶς μουσικῆς παραδόσεως τῆς ὁποίας οἱ κυριώτεροι πρωτεργάται εὑρίσκονται ἀκόμη ἐν ζωῇ καὶ συνεχίζουν τὸ ἐπίπονον ἔργον των ὑπὸ τὰς δυσχερεῖς συνθήκας τῆς ἑλληνικῆς πραγματικότητος. Αἱ ἐτήσιοι ἐπισκέψεις τοῦ Δημήτρη Μητροπούλου ἀποτελοῦν ἄλλην μίαν ἀπόδειξιν ὅτι αἱ προσπάθειαι αὐταὶ δὲν πηγαίνουν χαμένα. Διότι εἰς κάθε διέλευσίν του ἀπὸ τὴν πόλιν τῶν Ἀθηνῶν, ὁ παγκοσμίου φήμης Ἕλλην ἀρχιμουσικὸς μεταφέρει εἰς τὰς Ἀθήνας τὴν ἔκφρασιν τῆς ἐκτιμήσεως καὶ τοῦ κύρους τῶν ὁποίων ἀπολαμβάνει ὁ ἑλληνικὸς μουσικὸς κόσμος εἰς ὅλα τὰ μουσικὰ κέντρα τοῦ ἐξωτερικοῦ.

28-8-58
Δημοσιεύεται

ΑΙ ΣΥΝΑΥΛΙΑΙ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ἐκ τοῦ Ἑλληνικοῦ Ὀργανισμοῦ Τουρισμοῦ διευκρινίζεται, διὰ τὰς τέσσαρας συναυλίας τοῦ Μητροπούλου εἰς Ἀθήνας, αἱ ὁποῖαι θὰ δοθοῦν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ εἰς τὰ πλαίσια τῶν ἐκδηλώσεων τοῦ Φεστιβὰλ Ἀθηνῶν τὴν 2αν, 3ην, 5ην καὶ 6ην Σεπτεμβρίου, ὅτι ἐκτὸς τῶν θέσεων τῶν εἰσιτηρίων τῶν 40 δραχμῶν, αἱ ὁποῖαι ἀλλωστε ἔχουν διατεθῆ, αἱ ὑπόλοιποι θέσεις εἶναι καθημένων, ἤτοι: τῶν 80 δραχ. εἰς τὸ ἄνω διάζωμα καὶ τῶν 300, 220 καὶ 150 δραχ. εἰς τὸ κάτω διάζωμα.

ΟΙ ΙΣΡΑΗΛΙΤΑΙ ΚΡΙΤΙΚΟΙ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Αἱ ἐφημερίδες τοῦ Ἰσραὴλ ἐχαρακτήρισαν ὡς τὸ μεγαλύτερον καλλιτεχνικὸν γεγονὸς τῆς Ἱστορίας τῆς χώρας των τὰς συναυλίας τοῦ Μητροπούλου εἰς τὸ Ἰσραήλ, τὸ πρόγραμμα τῶν ὁποίων ἐπανελήφθη ἐννέα φορὰς ἐνώπιον 22.000 συνδρομητῶν τῆς συμφωνικῆς σαιζὸν ἐπὶ πληθυσμοῦ 2.000.000 ἀτόμων.

Παραθέτομεν περιλήψεις τῶν κριτικῶν τῶν κυριωτέρων ἐφημερίδων τοῦ Ἰσραὴλ: «Γεντιὸτ Ἀχαρονότ»: «Κάτω ἀπὸ τὸ μαγικό του χέρι, οἱ μουσικοὶ ἐμοιαζαν κατὰ εἴκοσι χρόνια νεώτεροι. Τὸ πρόγραμμα ὁλόκληρο μᾶς φάνηκε καινούργιο, σὰν νὰ τ' ἀκούγαμε γιὰ πρώτη φορά. Σὲ ὅλα τὰ ἔργα δόθηκε μιὰ πρωτότυπη ἑρμηνεία ἀπὸ τὸν Μητρόπουλο, ποὺ ἐλέγχει τὴν ὀρχήστρα σὰν νὰ παίζη ὁ ἴδιος τὸ κάθε ὄργανο. Εἶναι ἕνα μουσικὸ φαινόμενο». «Χααρέτζ»: «Τὸ μουσικὸ Ἰσραὴλ εἶχε τὴν εὐκαιρία νὰ διδαχθῆ ἕνα κεφάλαιο μουσικῆς, ποὺ δὲν εἶχε γνωρίσει ἀπὸ τὴν ἐποχὴ τοῦ Τοσκανίνι. Ὁ Μητρόπουλος μᾶς ἐδίδαξε κατὰ τὴν διάρκεια μιᾶς καὶ μόνης συναυλίας περισσότερα διὰ τὴν μουσικὴν οὐσίαν, παρὰ ὁποιοσδήποτε ἄλλος διάσημος μαέστρος». «Λαμερχάβ»: «Ὁ Μητρόπουλος διευθύνων εἶναι ἀξέχαστο ἀνθρώπινο καὶ καλλιτεχνικὸ δίωμα. Δὲν μποροῦμε νὰ θυμηθοῦμε ἄλλες στιγμές, ὅπου ἡ ὀρχήστρα μας νὰ ἔφθασε σὲ τέτοια ὕψη μουσικῆς καὶ καλλιτεχνικῆς τελειότητος». «Νταβάρ»: «Ἀπὸ αὐτὸν τὸν μαέστρον, τὸν πότε ἄγρεμο καὶ ξαφνικὰ θυελλώδη, οἱ νεώτεροι μαέστροι ἔχουν νὰ διδαχθοῦν πολλά». «Ἄλ Χάμισμαρ»: «Ἡ ἐπίσκεψις τοῦ Μητροπούλου εἰς τὸ Ἰσραὴλ εἶναι ἕνα ἀπὸ τὰ μέγιστα πνευματικὰ γεγονότα τῆς 20ῆς μας ἐπετείου. Οἱ ἀκροατές του μαθαίνουν τί εἶναι ἡ ἱερότητα τῆς μουσικῆς».

Ἀπόκομμα Ἐφημερίδος
ΕΘΝΟΣ
Ἡμ. 26 ΑΥΓ. 1957

Αἱ ἐμφανίσεις τοῦ Δημ. Μητροπούλου εἰς τὸ Ὠδεῖον Ἡρώδου

Ἡ Φιλαρμονικὴ Βιέννης

ΟΠΩΣ ἔχομεν ἤδη ἀναφέρει, τὴν 8ην ἑσπερινὴν τῆς προσεχοῦς Δευτέρας, 1ης Σεπτεμβρίου, φθάνει ἀεροπορικῶς εἰς Ἀθήνας ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνη τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ τὴν 2αν, τὴν 3ην, τὴν 5ην καὶ τὴν 6ην Σεπτεμβρίου, μὲ τὰς ὁποίας θὰ κλείση τὸ πρόγραμμα τῶν ἐφετεινῶν ἐκδηλώσεων τοῦ Φεστιβὰλ Ἀθηνῶν.



Ἡ Φιλαρμονικὴ Βιέννης, τὴν ὁποίαν θὰ διευθύνη, ἀποτελεῖται κυρίως ἀπὸ στελέχη τῆς Κρατικῆς Ὀρχήστρας τῆς Βιέννης, ἡ ὁποία, ὡς γνωστόν, μετέχει τῶν παραστάσεων τῆς Κρατικῆς Ὄπερας Βιέννης. Πολλὰ μέλη της ἐπίσης ἀνήκουν εἰς τὴν Κρατικὴν Ἀκαδημίαν Μουσικῆς ἢ καὶ εἰς περίφημα συγκροτήματα Μουσικῆς Δωματίου, ὅπως τὸ κουαρτέττο «Μπάρυλλι», τὸ κουαρτέττο «Φιλαρμόνια» καὶ τὸ «Βίνερ Ὀκτέτ». Ἐκτὸς ἀπὸ τὰς τακτικάς της ἠχογραφήσεις μὲ ἀρχιμουσικοὺς παγκοσμίου φήμης, ἡ Φιλαρμονικὴ τῆς Βιέννης δίδει ἤδη ἀπὸ τοῦ 1870, κατὰ παράδοσιν, 8 συναυλίας σύνδρομητῶν εἰς Βιέννην κατ' ἔτος καί, κατὰ τοὺς θερινοὺς μῆνας, λαμβάνει μέρος εἰς τὰς ἑορτὰς τοῦ Σάλτσμπουργκ.

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

(Συνέχεια ἐκ τῆς 3ης σελίδος)

πογοήτευσα. Κρῖμα μονάχα ποὺ ἀναγκάσθηκα νὰ ἐγκαταλείψω τὴν πατρίδα μου — τὸν τόπο ποὺ μοῦ χάρισε τὶς πρῶτες, τὶς πιὸ πολύτιμές μου ἐντυπώσεις, τὶς βάσεις τῆς παιδείας μου, γιὰ νὰ ὑπηρετῶ τὴν τέχνη μου μακρυὰ ἀπὸ σᾶς. Θὰ ἤμουν, βέβαια, πολὺ πιὸ εὐτυχισμένος ἂν μποροῦσα ν' ἀφιερώσω τὰ φῶτα μου καὶ τὴν ἐργασία μου στὴ χώρα ποὺ γεννήθηκα, ἀλλὰ ἡ Μοῖρα θέλησε νὰ περάσω τὸ ὑπόλοιπο τῆς ζωῆς μου ἐδῶ καὶ νἄρχωμαι κάποτε, σὰν ἐπισκέπτης, στὴν ἴδια μου τὴν πατρίδα... Σοῦ στέλνω τώρα τὴν πιὸ θερμή, τὴν πιὸ εὐγνώμονη ἀγάπη μου, σὲ σένα, τὴν ἄγρυπνη Μάνα τοῦ Μουσικοῦ, καὶ σοῦ δηλώνω ὅτι πρέπει νὰ νοιώθης μιὰ βαθύτατη ὑπερηφάνεια γιὰ τὸν εὐεργετικό σου ρόλο καὶ γιὰ τὴν ἀνεκτίμητη συμβολή σου στὴ μουσικὴ ζωὴ τῆς Ἑλλάδος μας. Σὺ στάθηκες ἕνας ἀνυπολόγιστης σημασίας παράγων καὶ στὴ δική μου προσωπικὴ ἐξέλιξι, γιὰ τὴν ὁποία σοῦ χρωστῶ τόσο πολλά».

Τὸ ἀπόσπασμα ἀπὸ τὸ ἄρθρο τῆς Σοφίας Σπανούδη γιὰ τὸν Μητρόπουλο, γράφτηκε τὸν Ἰανουάριο τοῦ 1949:

«Στὸν μουσικὸ ἀπολογισμὸ τοῦ ἔτους ποὺ πέρασε, ἕνα ἑλληνικὸ ὄνομα σελαγίζει σὰν ἄστρο στὸ παγκόσμιο στερέωμα, μὲ ἀσάλευτη ἀκτινοβολία: Δημήτρης Μητρόπουλος. Τὸ ὄνομά του εἶναι ταυτόσημό μ' ἕναν ἑλληνικὸ θρίαμβο, ποὺ κατακυρώθηκε τώρα περιφανῶς μὲ τὴν ἐκλογή του ὡς διευθυντοῦ τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ποὺ εἶναι ἡ μεγαλύτερη ὀρχήστρα τοῦ κόσμου. Ἡ μεγάλη αὐτὴ τιμὴ ποὺ ἀνεβάζει τὸ μουσικὸ παιδὶ τῆς Ἑλλάδος στὴν πρώτη θέσι μέσα στὴν παγκόσμια μουσικὴ συνείδησι, ἀντανακλᾶ σήμερα στὴν πατρίδα του. Τώρα ἡ Ἀμερικὴ τὸν παίρνει ὁριστικὰ ἀπὸ τὴν Εὐρώπη. Παραμερίζοντας τόσες ἄλλες διάσημες μουσικὲς προσωπικότητες ποὺ διεκδικοῦσαν τὴν ἴδια θέσι, διαλέγει τον «Ἕλληνα ἀρχιμουσικό», ἀναγνωρίζοντας τὴν ἀσύγκριτη ἀξία του, ποὺ ξεπερνᾶ κάθε ἄλλη μὲ τὴν ἐντελῶς προσωπική της γοητεία. Γιατὶ ὁ Μητρόπουλος παρουσιάσθηκε εὐθὺς ἀπὸ τὴν πρώτη του ἐμφάνισι στὴν Εὐρώπη, στὰ 1933, σὰν ἕνα μουσικὸ θαῦμα.

«Ἑλληνικὸ θαῦμα» τὸν χαρακτήριζε ὁ Ἀντρὲ Συαρές, σὲ μιὰ εἰδικὴ μελέτη γιὰ τὸν νέο Ἕλληνα ἀρχιμουσικό, τὸν ὁποῖο χαιρετοῦσε μὲ τὰ ἴδια αὐτὰ λόγια τοῦ μεγάλου Ρενάν. Ἔκτοτε, οἱ περιφημότεροι τεχνοκρῖται τῆς Εὐρώπης καὶ τῆς Ἀμερικῆς, ὑπερακοντίζουν ὁ ἕνας τὸν ἄλλον στοὺς διθυράμβους ποὺ γράφουν γιὰ τὸν Μητρόπουλο. Κι' ἀναφορικὰ μὲ τὴν περίπτωσί του, θυμοῦμαι τώρα τὰ ἐπιγραμματικὰ λόγια ποὺ ἔγραψε ὁ Λίστ γιὰ τὸν Βάγκνερ: «Εἶναι ἀδύνατον νὰ μιλήσῃ κανεὶς γι' αὐτόν, χωρὶς τὰ λόγια του νὰ πάρουν εὐθὺς ἀπὸ τὴν ἀρχὴ τὸν τόνο μιᾶς παράφορης ὑπερβολῆς». Ἔτσι ὁ Μητρόπουλος ἐπιβάλλει σὲ ὅλους τὴ μεγαλορρημοσύνη.

Σὰν συνθέτης, ὁ Μητρόπουλος μᾶς παρουσίαζε στὴν πρώτη του νεότητα, ἔργα - μανιφέστα τῶν παρακινδυνευμένων γιὰ τὴν ἐποχὴ τάσεων μιᾶς πρωτόφαντης μουσικῆς αἰσθητικῆς, τὸ καθένα ἀποκρυσταλλωμένο σὲ μιὰ ξεχωριστὴ φόρμα. Μὰ ὁ μουσικὸς Μητρόπουλος εἶναι ἀκόμη καταπληκτικώτερο φαινόμενο ἀπὸ τὸν Μητρόπουλο συνθέτη. Ἡ μουσικὴ του φύσις, ἡ μουσικὴ του ἰδιοσυγκρασία ποὺ τὸν δονεῖ ὁλόκληρο, ἐκμηδενίζει μὲ τὴ δύναμί της τὸ συνθετικό του δαιμόνιο.

«Αὐτὸ τὸ πρωτεϊκὸ ταλέντο του, καταστρέφει τὴ συνθετική του μεγαλοφυΐα...» μοῦλεγε μιὰ μέρα ὁ Κορτώ, θαυμάζοντας τὸν Μητρόπουλο στὴ συναυλία ποὺ διηύθυνε τὴ μεγαλειώδη διασκευή του τῆς Φαντασίας καὶ Φούγκας τοῦ Μπὰχ γιὰ μεγάλη ὀρχήστρα. Ὁ παντοδύναμος μουσικὸς κραδασμὸς ποὺ τὸν συνέχει στὴ μοιραία ἐκείνη θέσι τοῦ ἀναδημιουργοῦ, φθάνει ὡς τὶς πιὸ παράφορες ἐκδηλώσεις τοῦ μουσικοῦ διονυσιασμοῦ. Μὰ καὶ τὴν πιὸ παρακινδυνευμένη του ἑρμηνεία καταυγάζει πάντα τὸ Ἀπολλώνιο φῶς ποὺ ἐκτοξεύει ὁ μουσικὸς προβολεὺς τῆς ψυχῆς του. Κι' αὐτὸς ἀκριβῶς ὁ δυαδισμὸς ἀποτελεῖ τὴν ἀκαταμάχητη γοητεία τοῦ Μητροπούλου.

Ἔκτοτε, τὸν συνεπαίρνει τὸ μεγάλο ωμφωνικὸ ποτάμι. Ἀπὸ τὴν Εὐρώπη τὸν φέρνει στὴν Ἀμερική. Ἐκεῖ, ὁ προφητικὸς στίχος τοῦ Γκαῖτε: «Πάντα ψηλότερα!...» πραγματοποιεῖται γιὰ τὸ δοξασμένο παιδὶ τῆς Ἑλλάδος, ποὺ ἔφθασε σήμερα στὴν ὑψηλότερη κορυφὴ τῆς Τέχνης».

⁂

Ὁ Δημήτρης Μητρόπουλος βρίσκεται τώρα μεταξύ μας. Καὶ ὅλη αὐτὴ τὴν ἑβδομάδα οἱ συγκλονιστικὲς ἁρμονίες τῆς ὀρχήστρας του θὰ ξεχυθοῦν στὰ κράσπεδα τοῦ ἱεροῦ βράχου. Μὲ τὶς ἄπειρες ἐναλλαγὲς τῶν ἐκφράσεων τῆς μορφῆς του —, μιᾶς μορφῆς ποὺ τὴν ἔχει ὁριστικὰ σφραγίσει ἡ ἔντασις τῆς σκέψεως— μὲ τὶς χαρακτηριστικὲς γραμμὲς τῆς κατατομῆς, ποὺ ξεχωρίζουν πότε μέσα σὲ θλιβερὲς σκιὲς πόνου καὶ πότε στὰ φωτερὰ νέφη τῆς μουσικῆς ἁτμοσφαίρας ποὺ τὸν περιβάλλει τὴν ὥρα ποὺ διευθύνει, ὁ Μητρόπουλος, ἀποκαλύπτοντας στὸ ἔκθαμβο πλῆθος τῶν ἀκροατῶν τὰ θαύματα τῆς ἑρμηνείας του, θὰ φωτίση μὲ τὴ φλογερὴ ἀναλαμπὴ ἑνὸς μετεώρου τὸν καλοκαιρινὸ οὐρανὸ τῆς πατρίδας μας.

Ἀθηνᾶ ΣΠΑΝΟΥΔΗ

ΑΠΟΓΕΥΜΑΤΙΝΗΣ
26 ΑΥΓ. 1958

ΤΗΝ 1ην ΣΕΠΤΕΜΒΡΙΟΥ ΘΑΝΕΙ Ο ΜΗΤΡΟΠΟΥΛΟΣ

Κατ' ἀνακοίνωσιν τοῦ Ἑλληνικοῦ Ὀργανισμοῦ Τουρισμοῦ, τὴν ἐσπέραν τῆς 1ης Σεπτεμβρίου ἀφικνεῖται ἀεροπορικῶς εἰς Ἀθήνας ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνη τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης τὴν προσεχῆ ἑβδομάδα εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἡ παγκοσμίου φήμης Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνη τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης τὴν προσεχῆ ἑβδομάδα εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἡ πανηγυρικὴ αὐτὴ ἐπισφράγισις τῶν ἐκδηλώσεων τοῦ ἐφετεινοῦ Φεστιβὰλ Ἀθηνῶν θὰ δώση καὶ πάλιν τὴν εὐκαιρίαν εἰς τοὺς Ἀθηναίους μουσικοφίλους νὰ χειροκροτήσουν τὸ λαμπρὸν αὐτὸ τέκνον τῆς Ἑλλάδος, τὸ ὁποῖον διεθνῶς τὴν τιμᾶ χωρὶς ποτὲ νὰ λησμονῆ τὴν ἑλληνικήν του προέλευσιν. Ὁ Δημήτρης Μητρόπουλος εἶναι δημιούργημα μιᾶς μουσικῆς παραδόσεως τῆς ὁποίας οἱ κυριώτεροι πρωτεργάται εὑρίσκονται ἀκόμη ἐν ζωῇ καὶ συνεχίζουν τὸ ἐπίπονον ἔργον των ὑπὸ τὰς δυσχερεῖς συνθήκας τῆς ἑλληνικῆς πραγματικότητος. Αἱ ἐτήσιοι ἐπισκέψεις τοῦ Δημήτρη Μητροπούλου ἀποτελοῦν ἄλλην μίαν ἀπόδειξιν ὅτι αἱ προσπάθειαι αὐταὶ δὲν πηγαίνουν χαμένα. Διότι εἰς κάθε διέλευσίν του ἀπὸ τὴν πόλιν τῶν Ἀθηνῶν, ὁ παγκοσμίου φήμης Ἕλλην ἀρχιμουσικὸς μεταφέρει εἰς τὰς Ἀθήνας τὴν ἔκφρασιν τῆς ἐκτιμήσεως καὶ τοῦ κύρους τῶν ὁποίων ἀπολαμβάνει ὁ ἑλληνικὸς μουσικὸς κόσμος εἰς ὅλα τὰ μουσικὰ κέντρα τοῦ ἐξωτερικοῦ.

Η ΣΤΑΔΙΟΔΡΟ

Τρίτη 26 Αὐγούστου 1958

«ΤΟ ΒΗΜΑ»

Ο ΜΑΓΟΣ ΤΗΣ ΜΠΑΓΚΕΤΤΑΣ

Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΔΙΕΥΘΥΝΗ ΣΥΝΑΥΛΙΑΣ ΤΟΥ ΦΕΣΤΙΒΑΛ ΑΘΗΝΩΝ

ΣΥΜΜΕΤΕΧΕΙ Η ΦΙΛΑΡΜΟΝΙΚΗ ΟΡΧΗΣΤΡΑ ΒΙΕΝΝΗΣ

Κατ' ἀνακοίνωσιν τοῦ 'Ελληνικοῦ 'Οργανισμοῦ Τουρισμοῦ, τὴν 1ην Σεπτεμβρίου ἀφικνεῖται ἀεροπορικῶς εἰς 'Αθήνας ὁ διάσημος "Ελλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνῃ τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης εἰς τὸ 'Ωδεῖον 'Ηρῴδου τοῦ 'Αττικοῦ τὴν 2αν, τὴν 3ην, τὴν 5ην καὶ τὴν 6ην Σεπτεμβρίου, μὲ τὰς ὁποίας θὰ κλείσῃ τὸ πρόγραμμα τῶν ἐφετεινῶν ἐκδηλώσεων τοῦ Φεστιβὰλ 'Αθηνῶν. 'Η ἐμφάνισις τοῦ Μητροπούλου εἰς 'Αθήνας ἀποτελεῖ τὸ μεγαλύτερον μεταπολεμικὸν μουσικὸν γεγονὸς εἰς τὴν 'Ελλάδα.

'Ο διάσημος "Ελλην μαέστρος ἐγεννήθη εἰς 'Αθήνας τὸν Φεβρουάριον τοῦ 1896. Τὰς πρώτας σπουδάς του ἔλαβεν εἰς τὸ 'Ωδεῖον 'Αθηνῶν ἀπὸ τοὺς καθηγητὰς Λοϋντβιχ Βασενχόβεν καὶ 'Αρμάνδον Μαρσὶκ καὶ ἀκολούθως τὸ 1920 μετέβη εἰς Βέλγιον, ὅπου ἐσπούδασε σύνθεσιν μὲ καθηγητὴν τὸν Γκίλσον. Τὸ ἑπόμενον ἔτος μετέβη εἰς Βερολῖνον καὶ εἰργάσθη μὲ τὸν Μπουζόνι. Τὸ 1924 ἐπανῆλθεν εἰς 'Αθήνας καὶ ἀνέλαβε τὴν διεύθυνσιν τῆς Κρατικῆς 'Ορχήστρας ἐπὶ μίαν 12ετίαν. Τὸ 1937 μετέβη διὰ πρώτην φορὰν εἰς 'Ηνωμένας Πολιτείας, ὅπου διηύθυνε σειρὰν συναυλιῶν τῆς Συμφωνικῆς 'Ορχήστρας Βοστώνης καὶ δύο ἔτη ἀργότερον διεδέχθη τὸν Εὐγένιον 'Ορμάνδη εἰς τὴν διεύθυνσιν τῆς 'Ορχήστρας Μιννεαπόλεως. Τὸ 1950 ἀνέλαβε τὴν διεύθυνσιν τῆς Φιλαρμονικῆς Νέας 'Υόρκης, ἡ ὁποία εἶναι ἀπὸ τὰς μεγαλυτέρας καὶ πλέον συγκροτημένας ὀρχήστρας τοῦ κόσμου, ἄξιωμα τὸ ὁποῖον διετήρησε μέχρι τῆς προσφάτου παραιτήσεώς του. Σήμερον ὁ Μητρόπουλος εἶναι ὁ κυριώτερος ἀρχιμουσικὸς τῆς Φιλαρμονικῆς Νέας 'Υόρκης, ἡ ὁποία εἶναι ἀπὸ τὰς μεγαλυτέρας καὶ πλέον συγκροτημένας ὀρχήστρας τοῦ κόσμου, ἄξιωμα τὸ ὁποῖον διετήρησε μέχρι τῆς προσφάτου παραιτήσεώς του. Σήμερα ὁ Μητρόπουλος εἶναι ὁ κυριώτερος ἀρχιμουσικὸς τῆς Φιλαρμονικῆς καὶ τῆς 'Ορχήστρας τῆς Μετροπόλιταν "Οπερας Νέας 'Υόρκης. 'Η διεθνὴς φήμη του εἶναι τοιαύτη, ὥστε νὰ εἶναι περιζήτητος ἀπὸ τὰ διεθνῆ μουσικὰ κέντρα, αἱ δὲ ἐμφανίσεις του ἀποτελοῦν μεγάλα μουσικὰ γεγονότα (καὶ σχολιάζονται μὲ τοὺς πλέον εὐμενεῖς μουσικοὺς ἐπαίνους). Κατὰ τὸ τρέχον ἔτος ἐπεξεργάσθη περιοδείαν εἰς Νότιον 'Αμερικήν, 'Ισραὴλ καὶ Εὐρώπην, ὅπου ἔτυχεν ἀπὸ τοὺς μουσικοκριτικοὺς καὶ τὸν μουσικὸν κόσμον ἀποθεωτικῆς ὑποδοχῆς. 'Ο Μητρόπουλος μὲ τὴν διεθνῆ του φήμην ἐλάμπρυνε τὸ ἑλληνικὸν ὄνομα καὶ εἶναι ἡ μεγαλυτέρα καλλιτεχνικὴ μορφὴ ποὺ ἐγεννήθη εἰς τὸν τόπον μας. 'Αλλὰ καὶ ὡς ἄνθρωπος, ὁ Μητρόπουλος, παρὰ τὶς δόξες ποὺ ἐγνώρισε, δὲν ἐξέχασε καὶ ἐβοήθησεν εἰς κάθε εὐκαιρίαν τὴν πατρίδα του. 'Ως μουσικὸς δὲ ἀνεδείχθη εἰς προσωπικότητα κύρους μεγάλης ἐπιβολῆς εἰς τοὺς διεθνεῖς μουσικοὺς κύκλους.

. 'Εξ ἄλλου, ἡ Φιλαρμονικὴ τῆς Βιέννης ἀποτελεῖται κυρίως ἀπὸ στελέχη τῆς Κρατικῆς 'Ορχήστρας τῆς Βιέννης, ἡ ὁποία, ὡς γνωστόν, μετέχει τῶν παραστάσεων τῆς Κρατικῆς "Οπερας. Πολλὰ μέλη της ἐπίσης ἀνήκουν εἰς τὴν Κρατικὴν 'Ακαδημίαν Μουσικῆς ἢ εἰς περίφημα συγκροτήματα Μουσικῆς Δωματίου, ὅπως τὸ Κουαρτέττο «Μπάρυλλι», τὸ Κουαρτέττο «Φιλαρμόνια» καὶ τὸ «Βίνερ 'Οκτέτ». 'Αναλυτικῶς τὰ προγράμματα τῶν τεσσάρων συναυλιῶν της εἰς 'Αθήνας ἔχουν ὡς ἀκολούθως: Τρίτη 2 Σεπτεμβρίου: Μπετόβεν: «Λεονώρα ἀρ. 2», «Εἰσαγωγὴ καὶ Συμφωνία ἀρ. 2». Σένμπεργκ: «'Εξαΰλωμένη Νύχτα». Μπάχ: «Φαντασία καὶ Φούγκα» (κατὰ ἐνορχήστρωσιν Δ. Μητροπούλου). Τετάρτη 3 Σεπτεμβρίου: Στράους: «Δὸν Ζουάν», «Θάνατος καὶ 'Εξαΰλωσις», «Συμφωνία Ντομέστικα». Παρασκευὴ 5 Σεπτεμβρίου: Μπράμς: «'Ακαδημαϊκὴ εἰσαγωγή», «Συμφωνία ἀρ. 3», «Συμφωνία ἀρ. 2». Σάββατον 6 Σεπτεμβρίου: Μπάχ: «Φαντασία καὶ Φούγκα» (κατὰ ἐνορχήστρωσιν Δ. Μητροπούλου). Σένμπεργκ: «'Εξαΰλωμένη Νύχτα». Στράους: «Συμφωνία Ντομέστικα».



'Ο Δημήτρης Μητρόπουλος

ποτελοῦν μεγάλα μουσικὰ γεγονότα καὶ σχολιάζονται μὲ τοὺς πλέον εὐμενεῖς μουσικοὺς ἐπαίνους. Κατὰ τὸ τρέχον ἔτος ἐπεχείρησε περιοδείας εἰς Νότιον 'Αμερικήν, 'Ισραὴλ καὶ Εὐρώπην, ὅπου ἔτυχεν ἀπὸ τοὺς μουσικοκριτικοὺς καὶ τὸν μουσικὸν κόσμον ἀποθεωτικῆς ὑποδοχῆς. 'Ο Μητρόπουλος μὲ τὴν διεθνῆ του φήμην ἐλάμπρυνε τὸ ἑλληνικὸν ὄνομα καὶ εἶναι ἡ μεγαλυτέρα καλλιτεχνικὴ μορφὴ ποὺ ἐγεννήθη εἰς τὸν τόπον μας. 'Αλλὰ καὶ ὡς ἄνθρωπος, ὁ Μητρόπουλος, παρὰ τὶς δόξες ποὺ ἐγνώρισε, δὲν ἐξέχασε καὶ ἐβοήθησεν εἰς κάθε εὐκαιρίαν τὴν πατρίδα του. 'Ως μουσικὸς δὲ ἀνεδείχθη εἰς προσωπικότητα κύρους μεγάλης ἐπιβολῆς εἰς τοὺς διεθνεῖς μουσικοὺς κύκλους.

. 'Εξ ἄλλου, ἡ Φιλαρμονικὴ τῆς Βιέννης ἀποτελεῖται κυρίως ἀπὸ στελέχη τῆς Κρατικῆς 'Ορχήστρας τῆς Βιέννης, ἡ ὁποία, ὡς γνωστόν, μετέχει τῶν παραστάσεων τῆς Κρατικῆς "Οπερας. Πολλὰ μέλη της ἐπίσης ἀνήκουν εἰς τὴν Κρατικὴν 'Ακαδημίαν Μουσικῆς ἢ εἰς περίφημα συγκροτήματα Μουσικῆς Δωματίου, ὅπως τὸ Κουαρτέττο «Μπάρυλλι», τὸ Κουαρτέττο «Φιλαρμόνια» καὶ τὸ «Βίνερ 'Οκτέτ». 'Αναλυτικῶς τὰ προγράμματα τῶν τεσσάρων συναυλιῶν της εἰς 'Αθήνας ἔχουν ὡς ἀκολούθως: Τρίτη 2 Σεπτεμβρίου: Μπετόβεν: «Λεονώρα ἀρ. 2», «Εἰσαγωγὴ καὶ Συμφωνία ἀρ. 2». Σένμπεργκ: «'Εξαΰλωμένη Νύχτα». Μπάχ: «Φαντασία καὶ Φούγκα» (κατὰ ἐνορχήστρωσιν Δ. Μητροπούλου). Τετάρτη 3 Σεπτεμβρίου: Στράους: «Δὸν Ζουάν», «Θάνατος καὶ 'Εξαΰλωσις», «Συμφωνία Ντομέστικα». Παρασκευὴ 5 Σεπτεμβρίου: Μπράμς: «'Ακαδημαϊκὴ εἰσαγωγή», «Συμφωνία ἀρ. 3», «Συμφωνία ἀρ. 2». Σάββατον 6 Σεπτεμβρίου: Μπάχ: «Φαντασία καὶ Φούγκα» (κατὰ ἐνορχήστρωσιν Δ. Μητροπούλου). Σένμπεργκ: «'Εξαΰλωμένη Νύχτα». Στράους: «Συμφωνία Ντομέστικα».

Η ΒΡΑΔΥΝΗ

Σάββατον, 30 Αὐγούστου 1958

Μουσικὰ δέματα



'Ιδοὺ πῶς ἀναγγέλλει μιὰ ἀμερικανικὴ ἑταιρία δίσκων γραμμοφώνου, τοὺς νέους δίσκους τοῦ Δημήτρη Μητροπούλου

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΤΗΝ ΑΘΗΝΑ

ΟΙ «ΦΙΛΑΡΜΟΝΙΚΕΡ» ΤΗΣ ΒΙΕΝΝΗΣ

ΤΗΣ κ. ΑΛΕΞΑΝΔΡΑΣ ΛΑΛΑΟΥΝΗ

'Η 'Αθήνα θὰ ὑποδεχθῆ τὴν βραδυὰ τῆς προσεχοῦς Δευτέρας τὸ μεγάλο της τέκνο, τὸν Δημήτρη Μητρόπουλο, ποὺ φθάνει ἀεροπορικῶς γιὰ νὰ μᾶς χαρίσῃ, γιὰ μιὰ φορὰ ἀκόμα τὴν ὑπέροχη τέχνη του, σὲ τέσσερις βραδυὲς —2, 3, 5 καὶ 6 Σεπτεμβρίου — ποὺ περιττεύει, νομίζω, νὰ τονίσω πὼς θ' ἀποτελέσουν τὰ πιὸ ἐξαιρετικὰ μουσικὰ γεγονότα τῶν τελευταίων ἐτῶν.

Αὐτὴ τὴ φορά, ὁ Μητρόπουλος μᾶς ἔρχεται ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης — τῶν «Βίινερ Φιλαρμόνικερ», ὅπως εἶναι ὁ σωστὸς τίτλος» — ποὺ θεωρεῖται σὰν μιὰ ἀπ' τὶς τρεῖς ἢ τέσσερις τελειότερες — καὶ μουσικότερες — ὀρχήστρες τοῦ κόσμου, μιὰ ὀρχήστρα μὲ ἀπέραντη παράδοσι καὶ ἱστορία καὶ ποὺ κάθε της μέλος εἶναι ἕνας καλλιτέχνης σολίστ.

Περιττὸ ἐπίσης εἶναι, νομίζω, νὰ μιλήσῃ κανεὶς γιὰ τὴν προσωπικότητα τοῦ Δημήτρη Μητρόπουλου ποὺ τὸ ὄνομά του ἔχει γίνει πιὰ θρυλικὸ σ' ὅλο τὸν κόσμο καὶ πού, ἀπὸ χρόνια ἤδη συγκαταλέγεται ἀνάμεσα στὰ τέσσερα ἢ πέντε ὀνόματα παγκόσμιας φήμης ἀρχιμουσικῶν, ποὺ ἡ ἐμφάνισί τους στὶς μεγάλες μουσικὲς ἐκδηλώσεις Εὐρώπης καὶ 'Αμερικῆς, ἀποτελεῖ ἕνα γεγονός. 'Εμεῖς ἐδῶ, στὸ ἀκρότατο αὐτὸ σημεῖο τῆς Εὐρώπης, νοιώθουμε ὑπερήφανοι πὼς αὐτὸ τὸ παιδὶ τῆς 'Αθήνας, ὁ παληὸς ἀριστοῦχος ἀπόφοιτος τοῦ 'Ωδείου 'Αθηνῶν, ἀναδείχθηκε διεθνὴς προσωπικότης μὲ κῦρος καὶ ἐπιβολή, ἐλάμπρυνε καὶ λαμπρύνει παντοῦ τὸ ἑλληνικὸ ὄνομα, θυμίζοντας σ' ὅλο τὸν κόσμο πὼς ἡ 'Ελλάδα τοῦ πνεύματος καὶ τῆς Τέχνης δὲν πέθανε, ἀλλὰ ζῇ ἀκόμα καὶ πάλλεται ἀπὸ δημιουργικὸ πνεῦμα, ἀφοῦ μπορεῖ νὰ χαρίζῃ στὸν κόσμο τέτοιους καλλιτέχνες, σὰν τὸν Μητρόπουλο.

Τί σημασία ἔχει τώρα πιὰ ν' ἀναφέρουμε τί σπουδὲς ἔκανε ὁ μαέστρος μας, ποῦ ἐμφανίσθηκε, πόσες περιοδεῖες ἔκανε... 'Ο Μητρόπουλος γεννήθηκε μουσικός, ἀλλὰ ἐργάσθηκε κι' ἐργάζεται σκληρὰ γιὰ νὰ ἀξιοποιήσῃ τὸ θεῖκο του ταλέντο καί, ἂν—ὅπως εἶπε μετριόφρονα κάποτε ὁ ἴδιος στὸ προπέρσινο πέρασμά του ἀπ' τὴν 'Αθήνα — τὸν βοηθήσε ἡ Τύχη, θἄθελα νὰ πῶ πὼς ἡ Τύχη δὲν βοηθάει παρὰ ἐκείνους ποὺ ἀξίζουν πραγματικά. Καὶ ἦταν ἑπόμενο ἕνα τέτοιο ταλέντο, μιὰ τέτοια μεγαλοφυΐα νὰ μὴν «χωράῃ» πιὰ στὴν 'Ελλάδα. Τὸν χαρήκαμε δώδεκα χρόνια ἐπὶ κεφαλῆς τῆς ὀρχήστρας μας, ἐνῶ παράλληλα ἐμφανιζόταν κάθε τόσο σὲ διάφορες Εὐρωπαϊκὲς ὀρχήστρες ὥσπου μᾶς τὸν ἅρπαξε ἡ 'Αμερικὴ (1937) κι' ἀπὸ κεῖ πιὰ ὅλος ὁ κόσμος. Σήμερα εἶναι περιζήτητος σ' ὅλα τὰ μεγάλα μουσικὰ κέντρα, σ' ὅλα τὰ διεθνῆ Φεστιβάλ, παντοῦ τὸν ὑποδέχονται μὲ ἀποθεωτικὲς ἐκδηλώσεις καὶ ὅλοι οἱ κριτικοὶ δὲν βρίσκουν πιὰ λέξεις γιὰ νὰ ἐκθειάσουν τὸ ταλέντο του, τὶς ἑρμηνεῖες του.

'Εδῶ, στὶς τέσσερις συναυλίες του, τὰ προγράμματα περιλαμβάνουν ἔργα γνωστὰ στοὺς φιλομούσους μας, ποὺ ἔτσι θὰ μποροῦσαν νὰ κάνουν ὡρισμένες συγκρίσεις καὶ παραβολές. Δυὸ ἀπ' τὰ ἔργα αὐτὰ εἶναι λιγώτερο γνωστά, ἢ μᾶλλον ἄγνωστα στοὺς νεώτερους φιλομούσους μας. Τὸ ἕνα εἶναι ἡ «'Εξαϋλωμένη Νύχτα» τοῦ Σένμπεργκ, τὸ ἄλλο ἡ «Συμφωνία Δομέστικα» τοῦ Ρίχαρντ Στράους. "Εδωσα μιὰ ἀνάλυσι τῆς «Νύχτας» τοῦ Σένμπεργκ πρὶν λίγες μέρες. Γιὰ τὴ «Συμφωνία Δομέστικα» μπορῶ νὰ πῶ λίγα λόγια σήμερα. Εἶναι ἕνα ἐ.Στὴ Συμφωνία Δομέστικα (Οἰκιακὴ Συμφωνία) ἐμπνέεται ἀπὸ ἕνα πολὺ λεπτὸ καὶ τρυφερὸ θέμα: ἀπ' τὴν ἴδια του τὴν οἰκογενειακὴ ζωή. Εἶναι ἕνα εἰδύλλιο τῆς οἰκογενειακῆς ζωῆς, ὅπου ἀντιπροσωπεύονται τρεῖς μορφές: 'Ο ἄντρας, ἡ γυναῖκα καὶ τὸ παιδί. Δυὸ θέματα ἐκφράζουν τὴν ἀντρικὴ δράσι καὶ τὴν ἀντρικὴ σκέψι. Δυό, τὴ ζωηράδα, τὴν ἰδιοτροπία, τὴν χάρι τῆς Γυναίκας τὸ ἕνα, τὴν τρυφερότητα τῆς καρδιᾶς της τὸ ἄλλο. "Ενα θέμα, τὸ παιδί. Κι' αὐτὰ τὰ θέματα, ἐπεξεργασμένα μὲ τὴν μοναδικὴ τέχνη τοῦ Στράους, συνθέτουν ἕνα φωτεινὸ σύνολο, κτίζουν τὴν Συμφωνία, ὅπου περνοῦν διάφορα ἐπεισόδια καὶ σκηνὲς τῆς οἰκογενειακῆς ζωῆς διάφανα καὶ συναρπαστικά. "Οταν πρωτάκουσα τὴν «Συμφωνία Δομέστικα» στὴ Βιέννη, οἱ Βιεννέζοι φίλοι μου ἐπέμεναν νὰ μὲ κάνουν νὰ διακρίνω τὶς «φωνὲς» καὶ τὶς φράσεις τοῦ ἴδιου τοῦ Στράους, εἰς παρατηρήσεις τῆς κυρίας Στράους, τὴ γκρίνια τοῦ μικροῦ Στράους!...

'Η «Συμφωνία Δομέστικα» ἔχει ἐκτελεσθῆ κιόλας στὴν 'Αθήνα ἀπ' τὸν ἴδιο τὸν Μητρόπουλο κατὰ τὸ 1935 ἢ 36—δὲν θυμᾶμαι καλά...

ΤΑ ΛΑΘΗ ΤΟΥ ΠΡΟΓΡΑΜΜΑΤΟΣ

Πληροφορῶ τὸ ἀθηναϊκὸ κοινὸ ὅτι δὲν ὑπάρχει «Κρατικὴ 'Ορχήστρα Βιέννης» καὶ ὅτι ἡ μετάφρασις τοῦ κειμένου τοῦ δρος Χέλμυτ Μπέζε, στὸ ἐπίσημο πρόγραμμα τοῦ Φεστιβαλ, εἶναι ἐντελῶς λανθασμένη. Τὸ γερμανικὸ κείμενο λέει πὼς οἱ «Βίινερ Φιλαρμόνικερ» εἶναι «στὸ σύνολο» τους μέλη τῆς 'Ορχήστρας τῆς Κρατικῆς "Οπερας τῆς Βιέννης, δηλαδὴ εἶναι ἡ ἴδια ὀρχήστρα ποὺ παρουσιάζεται ὡς «Φιλαρμονικὴ» καὶ ὡς ὀρχήστρα τῆς "Οπερας καὶ σὰν τέτοια παίζει κάθε βράδυ στὴν "Οπερα καὶ δὲν λαμβάνει ἁπλῶς «μέρος» στὶς 'Εορτὲς τοῦ Σάλτσμπουργκ, ἀλλὰ ἔχει ὡς «σύνολο» καὶ τὴν εὐθύνη τῶν Συμφωνικῶν Συναυλιῶν, καθὼς καὶ τῶν παραστάσεων τῆς "Οπερας. "Αν, ἄλλωστε, κάποιος ἀπ' τοὺς διευθύνοντας τὸ Φεστιβὰλ μας, εἶχε ταξιδέψει ποτὲ στὴ Βιέννη καὶ εἶχε ἐνδιαφερθῆ γιὰ τὴν μουσικὴ ζωή της, θὰ ἤξερε πὼς ἡ Βιέννη δὲν ἔχει «Κρατικὴ» 'Ορχήστρα. Καί, δυστυχῶς, δὲν εἶναι μόνο αὐτὰ τὰ λάθη...

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

ΚΑΘΗΜΕΡΙΝΗ

Χρονολογία 26 ΑΥΓ. 1958

ΤΟ ΦΕΣΤΙΒΑΛ ΑΘΗΝΩΝ

Η ΠΡΟΣΕΧΗΣ ΕΜΦΑΝΙΣΙΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ Η ΜΕΓΑΛΥΤΕΡΑ ΕΚΔΗΛΩΣΙΣ ΤΗΣ ΕΦΕΤΕΙΝΗΣ ΠΕΡΙΟΔΟΥ

ΘΑ ΔΙΕΥΘΥΝΗ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗΝ ΤΗΣ ΒΙΕΝΝΗΣ

ΤΟ ΠΡΟΓΡΑΜΜΑ ΤΩΝ 4 ΣΥΝΑΥΛΙΩΝ

Κατ' ἀνακοίνωσιν τοῦ 'Ελληνικοῦ 'Οργανισμοῦ Τουρισμοῦ, τὴν ἑσπέραν τῆς 1ης Σεπτεμβρίου ἀφικνεῖται ἀεροπορικῶς εἰς 'Αθήνας ὁ διάσημος "Ελλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνῃ τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης εἰς τὸ 'Ωδεῖον 'Ηρῴδου τοῦ 'Αττικοῦ τὴν 2αν, τὴν 3ην, τὴν 5ην καὶ τὴν 6ην Σεπτεμβρίου, μὲ τὰς ὁποίας θὰ κλείσῃ τὸ πρόγραμμα τῶν ἐφετεινῶν ἐκδηλώσεων τοῦ Φεστιβὰλ 'Αθηνῶν. 'Η ἐμφάνισις τοῦ Μητροπούλου εἰς 'Αθήνας ἀποτελεῖ τὸ μεγαλύτερον μετατολεμικὸν μουσικὸν γεγονὸς διὰ τὴν 'Ελλάδα.

'Ο διάσημος "Ελλην μαέστρος ἐγεννήθη εἰς 'Αθήνας τὸν Φεβρουάριον τοῦ 1896. Τὰς πρώτας σπουδάς του ἔλαβεν εἰς τὸ 'Ωδεῖον 'Αθηνῶν ἀπὸ τοὺς καθηγητὰς Λοϋντβιχ, Βασενχόβεν καὶ 'Αρμάνδον Μαρσὶκ καὶ ἀκολούθως τὸ 1920 μετέβη εἰς Βέλγιον, ὅπου ἐσπούδασε σύνθεσιν μὲ καθηγητὴν τὸν Γκίλσον. Τὸ ἑπόμενον ἔτος μετέβη εἰς Βερολῖνον καὶ εἰργάσθη μὲ τὸν Μπουζόνι. Τὸ 1924 ἐπανῆλθεν εἰς 'Αθήνας καὶ ἀνέλαβε τὴν διεύθυνσιν τῆς Κρατικῆς 'Ορχήστρας ἐπὶ μίαν 12ετίαν. Τὸ 1937 μετέβη διὰ πρώτην φορὰν εἰς 'Ηνωμ. Πολιτείας, ὅπου διηύθυνε σειρὰν συναυλιῶν τῆς Συμφωνικῆς 'Ορχήστρας Βοστώνης καὶ δύο ἔτη ἀργότερον διεδέχθη τὸν Εὐγένιον 'Ορμάνδη εἰς τὴν διεύθυνσιν τῆς 'Ορχήστρας Μιννεαπόλεως. Τὸ 1950 ἀνέλαβε τὴν διεύθυνσιν τῆς Φιλαρμονικῆς Νέας 'Υόρκης, ἡ ὁποία εἶναι ἀπὸ τὰς μεγαλυτέρας καὶ πλέον συγκροτημένας ὀρχήστρας τοῦ κόσμου, ἄξιωμα τὸ ὁποῖον διετήρησε μέχρι τῆς προσφάτου παραιτήσεώς του. Σήμερον ὁ Μητρόπουλος εἶναι ὁ κυριώτερος ἀρχιμουσικὸς τῆς Φιλαρμονικῆς Νέας 'Υόρκης καὶ τῆς 'Ορχήστρας τῆς Μετροπόλιταν "Οπερα Νέας 'Υόρκης. 'Η διεθνὴς φήμη του εἶναι τοιαύτη, ὥστε νὰ εἶναι περιζήτητος ἀπὸ τὰ διεθνῆ μουσικὰ κέντρα, αἱ δὲ ἐμφανίσεις του ἀποτελοῦν μεγάλα μουσικὰ γεγονότα (καὶ σχολιάζονται μὲ τοὺς πλέον εὐμενεῖς μουσικοὺς ἐπαίνους). Κατὰ τὸ τρέχον ἔτος ἐπεξεργάσθη περιοδείαν εἰς Νότιον 'Αμερικήν, 'Ισραὴλ καὶ Εὐρώπην, ὅπου ἔτυχεν ἀπὸ τοὺς μουσικοκριτικοὺς καὶ τὸν μουσικὸν κόσμον ἀποθεωτικῆς ὑποδοχῆς καὶ ὁ διεθνὴς Τύπος ἀπησχολήθη ἐκτενῶς μὲ τὰς ἐμφανίσεις του αὐτὰς κατὰ τρόπον ἰδιαιτέρως τιμητικόν. 'Ο Μητρόπουλος μὲ τὴν διεθνῆ του φήμην ἐλάμπρυνε τὸ ἑλληνικὸν ὄνομα καὶ εἶναι ἡ μεγαλυτέρα καλλιτεχνικὴ μορφή, ποὺ ἐγεννήθη εἰς τὸν τόπον μας. 'Αλλὰ καὶ ὡς ἄνθρωπος, ὁ Μητρόπουλος, παρὰ τὶς δόξες ποὺ ἐγνώρισε, δὲν ἐξέχασε καὶ ἐβοήθησεν εἰς κάθε εὐκαιρίαν τὴν πατρίδα του. 'Ως μουσικὸς δὲ ἀνεδείχθη εἰς προσωπικότητα κύρους μεγάλης ἐπιβολῆς εἰς τοὺς διεθνεῖς μουσικοὺς κύκλους. Διὰ τοὺς λόγους αὐτοὺς τὸ ἑλληνικὸν κοινὸν τοῦ ἐπιφυλάσσει ἰδιαιτέρως θερμὴν ὑποδοχήν.

'Εξ ἄλλου, ἡ Φιλαρμονικὴ τῆς Βιέννης ἀποτελεῖται κυρίως ἀπὸ στελέχη τῆς Κρατικῆς 'Ορχήστρας τῆς Βιέννης, ἡ ὁποία, ὡς γνωστόν, μετέχει τῶν παραστάσεων τῆς Κρατικῆς "Οπερας Βιέννης. Πολλὰ μέλη της ἐπίσης ἀνήκουν εἰς τὴν Κρατικὴν 'Ακαδημίαν Μουσικῆς ἢ καὶ εἰς περίφημα συγκροτήματα Μουσικῆς Δωματίου, ὅπως τὸ «Κουαρτέτο Μπάρυλλι», τὸ Κουαρτέτο «Φιλαρμόνια» καὶ τὸ «Βίινερ 'Οκτέτ». 'Εκτὸς ἀπὸ τὰς τακτικὰς της ἠχογραφήσεις μὲ ἀρχιμουσικοὺς παγκοσμίου φήμης, ἡ Φιλαρμονικὴ τῆς Βιέννης δίδει ἤδη ἀπὸ τοῦ 1870 κατὰ παράδοσιν 8 Συναυλίας Συδρομῶν εἰς Βιέννην κατ' ἔτος καὶ κατὰ τοὺς θερινοὺς μῆνας λαμβάνει μέρος εἰς τὰς ἑορτὰς τοῦ Σάλτσμπουργκ.

'Αναλυτικῶς τὸ πρόγραμμα τῶν τεσσάρων της συναυλιῶν εἰς 'Αθήνας ἔχουν ὡς ἀκολούθως:

Τρίτη 2 Σεπτεμβρίου: Μπετόβεν: Λεονώρα ἀρ. 2, Εἰσαγωγὴ καὶ Συμφωνία ἀρ. 2. Σένμπεργκ: 'Εξαΰλωμένη νύχτα, Μπάχ: Φαντασία καὶ Φούγκα (κατ' ἐνορχήστρωσιν Δ. Μητροπούλου). Τετάρτη 3 Σεπτεμβρίου: Στράους: Δὸν Ζουάν, Θάνατος καὶ 'Εξαΰλωσις, Συμφωνία Ντομέστικα. Παρασκευὴ 5 Σεπτεμβρίου: Μπράμς: 'Ακαδημαϊκὴ εἰσαγωγή, Συμφωνία ἀρ. 3, Συμφωνία ἀρ. 2. Σάββατον 6 Σεπτεμβρίου: Μπάχ: Φαντασία καὶ Φούγκα (κατ' ἐνορχήστρωσιν Δ. Μητροπούλου). Σένμπεργκ: 'Εξαΰλωμένη νύχτα, Στράους: Συμφωνία Ντομέστικα.



'Ο "Ελλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος.

Ἀπογευματινή 1-9-58

Τὸ Σάββατο ἑσπέρας ἔφθασε στὸ ἀεροδρόμιο τοῦ 'Ελληνικοῦ μὲ ἀεροπλάνο τῆς «Σαμπίνα» ὁ διάσημος "Ελλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος. 'Η ἄφιξις τοῦ περιφήμου μαέστρου ἦταν ἐντελῶς ἀπρόοπτη, διότι ἀνεμένετο νὰ φθάσῃ αὔριο τὸ πρωΐ. Διὰ τὸν λόγον αὐτόν, οὐδεὶς ἐκ τῶν ἐπισήμων καὶ τῶν ἄλλων θαυμαστῶν του παρευρίσκετο τὴν ὥραν ἐκείνην εἰς τὸ ἀεροδρόμιον. 'Εν τούτοις τὸ προσωπικὸν τοῦ ἀεροδρομίου ἀνεγνώρισε τὸν διάσημον ἀρχιμουσικὸν καὶ τοιουτοτρόπως, παρὰ τὸ αὐστηρὸν ἰνγκόγνιτο κατέστη γνωστὴ ἡ ἐλευσίς του ἐνταῦθα. 'Ο κ. Μητρόπουλος μετὰ τὴν ἄφιξίν του κατέλυσεν εἰς τὴν ἐπαυλὶν φίλου του εἰς προάστιον τῶν 'Αθηνῶν. Αὔριο στὶς 11 π. μ. θὰ δεχθῇ εἰς τὴν αἴθουσαν τοῦ «Πτὶ Παλαὶ» τοὺς "Ελληνας καὶ ξένους δημοσιογράφους. 'Επίσης χθὲς τὸ ἀπόγευμα στὶς 5.30' μ. μ. ἔφθασαν τὰ μέλη τῆς περιφήμου Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης, ἡ ὁποία αὔριον θὰ ἐμφανισθῇ εἰς τὸ 'Ωδεῖον τοῦ 'Ηρῴδου τοῦ 'Αττικοῦ ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μητροπούλου.



Μία τελευταία φωτογραφία τοῦ διασήμου 'Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, ὁ ὁποῖος ἔφθασε προχθὲς τὸ βράδυ καὶ θὰ διευθύνῃ τὶς συναυλίες τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης.

«ΤΑ ΝΕΑ»

1 Σεπτεμβρίου 1958

ΑΙ ΣΥΝΑΥΛΙΑΙ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΤΗΣ ΒΙΕΝΝΗΣ

'Από αὔριον ἀρχίζουν εἰς τὸ 'Ωδεῖον 'Ηρῴδου τοῦ 'Αττικοῦ, ἐν τῷ πλαισίῳ τοῦ ἐφετεινοῦ Φεστιβὰλ 'Αθηνῶν αἱ συναυλίαι τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης, τὰς ὁποίας θὰ διευθύνῃ ὁ διάσημος "Ελλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος. Τὸ πρόγραμμα τῶν συναυλιῶν ἔχει ὡς ἀκολούθως: Τρίτη 2 Σεπτεμβρίου: Μπετόβεν: Λεονώρα ἀρ. 2, Εἰσαγωγὴ καὶ Συμφωνία ἀρ. 2. Σένμπεργκ: 'Εξαΰλωμένη νύχτα, Μπάχ: Φαντασία καὶ Φούγκα (κατ' ἐνορχήστρωσιν Δ. Μητροπούλου). Τετάρτη 3 Σεπτεμβρίου: Στράους: Δὸν Ζουάν, Θάνατος καὶ 'Εξαΰλωσις, Συμφωνία Ντομέστικα. Παρασκευὴ 5 Σεπτεμβρίου: Μπράμς: 'Ακαδημαϊκὴ εἰσαγωγή, Συμφωνία ἀρ. 3, Συμφωνία ἀρ. 2. Σάββατον 6 Σεπτεμβρίου: Μπάχ: «Φαντασία καὶ Φούγκα». Σένμπεργκ: «'Εξαΰλωμένη νύχτα». Ρίχαρντ Στράους: «Συμφωνία Ντομέστικα».

Αἱ ἐμφανίσεις τοῦ Μητροπούλου εἰς 'Αθήνας, χαρακτηρίζονται ἀπὸ τὸν διεθνῆ Τύπον ὡς τὸ μεγαλύτερον καλλιτεχνικὸν γεγονὸς τῆς ἐφετεινῆς περιόδου Χαρακτηριστικῶς ἡ ἐφημερὶς τῆς Βιέννης «Ντὶ Πρέσσε» («'Ο Τύ

ΕΘΝΟΣ | 1 Σεπτεμβρίου

ΕΦΘΑΣΕΝ ΑΕΡΟΠΟΡΙΚΩΣ ΙΝΚΟΓΝΙΤΟ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΑΠΟ ΠΡΟΧΘΕΣ ΕΙΣ ΑΘΗΝΑΣ

ΑΥΡΙΟΝ Η ΠΡΩΤΗ ΣΥΝΑΥΛΙΑ ΤΟΥ

ΑΠΕΣΥΡΘΗ ΑΜΕΣΩΣ ΣΤΗΝ ΕΞΟΧΗΝ

Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος εὑρίσκεται ἀπὸ προχθὲς τὸ βράδυ εἰς τὰς Ἀθήνας. Ὅπως εἶναι γνωστόν, ὁ μεγάλος μαέστρος ἀπὸ πέρυσιν ἔχει συμβληθῆ μὲ τὴν διεύθυνσιν τοῦ Φεστιβὰλ Ἀθηνῶν καὶ ἦλθε διὰ νὰ διευθύνῃ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ τέσσαρας συναυλίας τῆς μεγάλης Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης. Αἱ πληροφορίαι ποὺ ὑπῆρχον ἦσαν ὅτι ὁ Δημήτρης Μητρόπουλος θὰ συνεταξίδευε μὲ τὰ μέλη τῆς Ὀρχήστρας, τὰ ὁποῖα θὰ φθάσουν ἐδῶ ἀπόψε εἰς τὰς 8.30΄, προερχόμενα ἀπὸ τὸ Σάλτσμπουργκ. Ἐν τούτοις ὁ διάσημος Ἕλλην καλλιτέχνης συνεννοήθη ἰδιαιτέρως μὲ παλαιοὺς Ἀθηναίους γνωρίμους του, καὶ εἰδικώτερα τὴν κ. Κατσογιάννη, ποὺ θὰ τὸν ἐφιλοξενοῦσεν εἰς τὴν ἐξοχικήν της κατοικίαν, καὶ ἔφθασεν εἰς τὰς Ἀθήνας προχθὲς τὴν νύκτα μόνος του, θέλοντος νὰ ἀποφύγῃ τὴν ἐπίσημον ὑποδοχὴν καὶ νὰ ἔχῃ κατ' αὐτὸν τὸν τρόπον καὶ δύο ἡμέρας ἀναπαύσεως καὶ ἡρεμίας. Ἐταξίδευσεν ἰνκόγνιτο καὶ ἀπεβιβάσθη τὴν 10.30΄ νυκτερινὴν τοῦ Σαββάτου εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, ὅπου ὅμως, ὅπως ἦτο φυσικόν, ἀνεγνωρίσθη. Ἔλειψεν ἐν πάσῃ περιπτώσει ἡ ἐπίσημος δεξίωσις, δὲν ὑπῆρχε συγκέντρωσις καλλιτεχνῶν, φίλων καὶ θαυμαστῶν καὶ ἀπουσίαζον οἱ ...δημοσιογράφοι καὶ οἱ φωτορεπόρτερς. Ὁ Μητρόπουλος ἀπὸ τὸ ἀεροδρόμιον κατηυθύνθη ἀμέσως εἰς τὸ κτῆμα τῆς κ. Κατσογιάννη, τὸ ὁποῖον εὑρίσκεται εἰς τὸν δρόμον τῆς Ἁγίας Παρασκευῆς μεταξὺ Λυκόβρυσης καὶ Μαγκουφάνας, ὅπου καὶ κοτέλυσεν. Ἡ εἴδησις τῆς ἀπροσπτου ἀφίξεώς του — ἀγνοοῦσε τὸ πρᾶγμα ἀκόμη καὶ ὁ Ὀργανισμὸς Τουρισμοῦ, καθὼς καὶ ἡ ἰδία ἡ ὑπηρεσία τοῦ Φεστιβὰλ Ἀθηνῶν — μετεδόθη τὰς πρώτας μεταμεσημβρινὰς ὥρας τῆς χθὲς ἀπὸ τὰς θεατρικὰς ἐκπομπὰς τῶν δύο ραδιοστάθμων καὶ φυσικὰ ἀπὸ ἐκείνην τὴν ὥραν ἡ ἐπαυλις Κατσογιάννη ἐβομβαρδίζετο μέχρι βαθείας νυκτὸς ἀπὸ ἐπισκέψεις καὶ τηλεφωνήματα. Ὁ μεγάλος μαέστρος ὅμως δὲν ἐδέχθη καμμίαν ἀπολύτως ἐπίσκεψιν καὶ οὔτε εἰς τοὺς φωτορεπόρτερς ἐπετράπη νὰ τὸν φωτογραφήσουν. Ἐδηλώθη ὅμως ὅτι εἶναι ἐξαίρετα εἰς τὴν ὑγείαν του, ὅτι χθὲς ἐξύπνησεν εὐδιάθετος καὶ ἤτο ὅλην τὴν ἡμέραν παραπολὺ καλὰ καὶ ὅτι ἀπεμονώθη καὶ εἰργάσθη ἐπάνω εἰς τὰ προσεχῆ μελοδραματικὰ ἔργα ποὺ θὰ διευθύνῃ μετὰ τὰς ἀθηναϊκὰς συναυλίας του. Προστίθεται ὅτι ἡ ἀπομόνωσίς του θὰ ἐξακολουθήσῃ καὶ ὅλην τὴν σημερινὴν ἡμέραν καὶ ὅτι θὰ ἐπικοινωνήσῃ μὲ τοὺς δημοσιογράφους αὔριον τὴν 11ην π.μ. εἰς εἰδικὴν «πρὲς κόνφερανς» ποὺ ὀργανώνει ἡ ὑπηρεσία τοῦ Φεστιβὰλ Ἀθηνῶν εἰς τὸ ξενοδοχεῖον τῆς «Μεγάλης Βρετανίας». Δὲν ποόκειται καὶ πάλιν νὰ δεχθῆ καμμίαν ἐπίσκεψιν καὶ κοτὰ τὴν σημερινὴν ἡμέραν. Ἐν τῷ μεταξὺ ὅλα τὰ εἰσιτήρια τῆς αὐριανῆς πρώτης συναυλίας του ἐξηντλήθησαν. Τὸ βράδυ τοῦ Σαββάτου, ὅταν ἔκλεισαν τὰ ταμεῖα τοῦ Φεστιβάλ, ὑπῆρχον ποὸς διάθεσιν μόνον 13 εἰσιτήρια τῶν 300 δραχμῶν, ποὺ φυσικὰ καὶ αὐτὰ θὰ ἐπωλήθησαν σήμερον τὴν πρωΐαν. Ἐλάχιστα εἶναι τὰ ὑπολειπόμενα ἀκόμη εἰσιτήρια καὶ τῶν τριῶν ἄλλων συναυλιῶν.



Ὁ Δημήτρης Μητρόπουλος

ΑΘΗΝΑΪΚΗ

2 ΣΕΠ. 1958

Μὲ ζωηρὸν ἐνδιαφέρον ἀναμένεται ἡ σημερινὴ πρώτη ἐμφάνισις τοῦ Δημήτρη Μητροπούλου στὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ στὶς 8.30.

—Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς θὰ διευθύνῃ, ὅπως ἔχει ἤδη ἀναγγελθῆ, τὴν Φιλαρμονικὴν τῆς Βιέννης, ἡ ὁποία ἀποτελεῖται ἀπὸ τὰ καλύτερα μουσικὰ στελέχη τῆς Αὐστρίας.

—Ἡ σημερινὴ πρώτη συναυλία περιλαμβάνει τὰ ἑξῆς: Μπετόβεν: Λεονώρα ἀρ. 2, εἰσαγωγὴ καὶ συμφωνία ἀρ. 2. Σένμπεργκ: Ἐξαϋλωμένη νύχτα. Μπάχ: Φαντασία καὶ Φούγκα (κατὰ ἐνορχήστρωσιν Δ. Μητροπούλου).

—Ἡ δεύτερη ἐμφάνισις τοῦ μεγάλου μουσικοῦ θὰ πραγματοποιηθῆ αὔριον, ἡ τρίτη τὴν Παρασκευὴν καὶ ἡ τετάρτη καὶ τελευταία τὸ Σάββατον.

—Ἡ ἐμφάνισις τοῦ Μητροπούλου στὴν πρωτεύουσα ἀποτελεῖ τὸ μεγαλύτερον μουσικὸν γεγονὸς στὴν Ἑλλάδα μετὰ τὸν πόλεμο.

—Οἱ τέσσαρες συναυλίες τοῦ Ἕλληνος ἀρχιμουσικοῦ θὰ εἶναι καὶ οἱ τελευταῖες ἐκδηλώσεις τοῦ ἐφετεινοῦ καλλιτεχνικοῦ προγράμματος τοῦ Φεστιβὰλ Ἀθηνῶν.

—Γιὰ τὶς ἐμφανίσεις τοῦ Δ. Μητροπούλου στὸ Σάλτσμπουργκ ἐφημερὶς τῆς Βιέννης γράφει χαρακτηριστικὰ τὰ ἑξῆς: «Ἀνύψωσε πράγματι τὴν παρτιτούρα ἕως τὰ ἄστρα σχεδὸν καὶ ἐπεβάλλετο εἰς τὴν ἑρμηνείαν τοῦ ἔργου του τόσον ὑπερόχως, σὰν νὰ ἐγνώριζε μερικὰ πράγματα καλύτερα ἀπὸ τὸν συνθέτη».

—Ἡ «Μύνχενερ Τσάϊτουγκ» σημειώνει τὰ κάτωθι: «Εἶναι ὁ διευθυντὴς ὀρχήστρας πραγματικὸν φαινόμενον καὶ ἐντυπωσιακὸν θαῦμα».

—Εἰς τὴν ἀποψινὴν πρώτην παράστασιν θὰ παραστοῦν ἡ Κυβέρνησις, τὸ Διπλωματικὸν Σῶμα καὶ ἄλλοι ἐπίσημοι.

—Αἱ θύραι τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ θὰ ἀνοίξουν στὶς 7 μ. μ. Παρακαλοῦνται οἱ κάτοχοι ἰδιοκτήτων αὐτοκινήτων ὅπως χρησιμοποιήσουν ταξὶ γιὰ τὴν μετάβασίν τους, λόγῳ τοῦ περιωρισμένου χώρου ποὺ ὑπάρχει πρὸ τοῦ Ὠδείου γιὰ τὴν στάθμευσιν αὐτοκινήτων.



Ὁ Δημήτρης Μητρόπουλος ποὺ θὰ διευθύνῃ σήμερα τὴν συναυλία τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

Ο ΑΡΧΙΜΟΥΣΙΚΟΣ Δ. ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

ΕΦΘΑΣΕΝ ΙΝΓΚΟΓΚΝΙΤΟ ΤΟ ΣΑΒΒΑΤΟΝ

Τὴν ἑσπέραν τοῦ Σαββάτου, ἀφίχθη ἀεροπορικῶς εἰς Ἀθήνας ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημ. Μητρόπουλος. Ἀρχικῶς ὁ Μητρόπουλος ἀνεμενετο νὰ ἔλθῃ χθὲς τὸ βράδυ, μὲ τὰ μέλη τῆς φιλαρμονικῆς τῆς Βιέννης. Ἐν τούτοις, ὁ διάσημος μαέστρος μας ἐπροτίμησε νὰ ταξιδεύσῃ «ἰνκόγνιτο», διὰ ν' ἀποφύγῃ τὴν ἐπίσημον ὑποδοχὴν καὶ διὰ νὰ ἐξασφαλίσῃ δύο ἡμέρας «ἡρεμίας».

Ὁ Μητρόπουλος κατέλυσε εἰς τὴν ἐπαυλιν τῆς κ. Κατσογιάννη εἰς Ἁγίαν Παρασκευήν.

Σήμερον τὴν 12 μεσημβρινὴν θὰ δεχθῆ τοὺς ἀντιπροσώπους τοῦ τύπου εἰς τὸ «Πτὶ — Παλαί» εἰς τοὺς ὁποίους θὰ δώσῃ «πρὲς κόνφερανς». Τὰ προγράμματα τῶν τεσσάρων συναυλιῶν τῆς Φιλαρμονικῆς τῆς Βιέννης ὑπὸ τὴν διεύθυνσιν τοῦ Δημ. Μητροπούλου, μὲ τὰς ὁποίας θὰ κλείσῃ ἡ ἐφετεινὴ περίοδος τοῦ Φεστιβὰλ Ἀθηνῶν, ἔχουν ὡς ἀκολούθως: Τρίτη, 2 Σεπτεμβρίου: Μπετόβεν: Λεονώρα ἀριθ. 2 καὶ Συμφωνία ἀριθ. 2. Σένμπεργκ: Ἐξαϋλωμένη νύχτα. Μπάχ: Φαντασία καὶ Φούγκα (κατὰ ἐνορχήστρωσιν Δημ. Μητροπούλου. Τετάρτη, 3 Σεπτεμβρίου: Στράους: Δὸν Ζουάν, Θάνατος καὶ Ἐξαΰλωσις, Συμφωνία Ντομέστικα. Παρασκευή, 5 Σεπτεμβρίου: Μπράμς: Ἀκαδημαϊκὴ Εἰσαγωγή, Συμφωνία ἀριθ. 3, Συμφωνία ἀριθ. 2. Σάββατον, 6 Σεπτεμβρίου: Μπάχ: Φαντασία καὶ Φούγκα, Σένμπεργκ: Ἐξαϋλωμένη νύχτα, Στράους: Συμφωνία Ντομέστικα. Σήμερον τὴν 12ην μεσημβρινὴν ὁ Μητρόπουλος θὰ δεχθῆ εἰς τὸ «Πτὶ-Παλαί» τοὺς ἀντιπροσώπους τοῦ Τύπου, εἰς τοὺς ὁποίους θὰ δώσῃ «πρὲς - κόνφερενς».

Αἱ ἐμφανίσεις τοῦ Μητροπούλου εἰς Ἀθήνας χαρακτηρίζονται ἀπὸ τὸν διεθνῆ Τύπον ὡς τὸ μεγαλύτερον καλλιτεχνικὸν γεγονὸς τῆς ἐφετεινῆς περιόδου. Χαρακτηριστικῶς, ἡ ἐφημερὶς τῆς Βιέννης «Ντὶ Πρέσσε» γράφει: «Ἡ Φιλαρμονικὴ τῆς Βιέννης θὰ πάῃ στὴν Ἑλλάδα, τὴν πατρίδα τοῦ Δημήτρη Μητροπούλου, διὰ τέσσαρες συναυλίες στὸ μεγάλο ἀρχαῖο ὑπαίθριο θέατρο τοῦ Ἡρώδου τοῦ Ἀττικοῦ. Δεδομένου ὅτι ἡ ὀρχήστρα θὰ ταξιδεύσῃ μὲ τὴν πλήρη σύνθεσίν της, θὰ καταστῇ δυνατὸν νὰ παιχθῇ διὰ πρώτην φορὰν εἰς τὴν Ἑλλάδα ἡ «Συμφωνία Ντομέστικα» τοῦ Στράους. Κατὰ πληροφορίας ἐκ Σάλτσμπουργκ, ὅπου ὁ Μητρόπουλος διηύθυνεν εἰς τὸ Κτίριον τῶν Φεστιβὰλ τὴν εὐρωπαϊκὴν πρεμιέραν τῆς Ὄπερας «Βανέσσα» τοῦ Μπάρμπερ, οἱ κριτικοὶ ἀπεθέωσαν κυριολεκτικῶς τὸν διάσημο ἀρχιμουσικό. Ποτὲ αἱ κριτικαὶ τῶν Εὐρωπαϊκῶν ἐφημερίδων δὲν ἐξεφράσθησαν μὲ τόσον ἐνθουσιώδεις ἐπαίνους δι' οἱονδήποτε ἄλλον μαέστρον. Ἡ «Νόϋερ Κουριὲρ» γράφει: «Σπανίως ἔχει ἀκούσει κανεὶς ἕνα τόσο θαυμάσιο μουσικὸ νὰ διευθύνῃ μία τόσον ὀλίγον θαυμασία μουσικὴ». Ἡ «Ζάλτσμπούργκερ Νάχριχτεν»: «Ἀνύψωσε πράγματι τὴν παρτιτούρα ἕως τὰ ἄστρα σχεδὸν καὶ ἐπεβάλλετο εἰς τὴν ἑρμηνείαν τοῦ ἔργου τόσον ὑπερόχως σὰν νὰ ἐγνώριζε μερικὰ πράγματα καλύτερα καὶ ἀπὸ τὸν συνθέτη». Ἡ «Μύνχενερ Τσάϊτουγκ»: «Εἶναι ὡς διευθυντὴς ὀρχήστρας πραγματικὸν φαινόμενον καὶ ἐντυπωσιακὸν θαῦμα». Μὲ τοιοῦτου εἴδους κριτικὰς ὑπεδέχθησαν τὸν διάσημον Ἕλληνα ἀρχιμουσικὸν τὰ διεθνῆ εὐρωπαϊκὰ μουσικὰ κέντρα.

Ἐν τῷ μεταξύ, συνεχίζεται μὲ λίαν ἱκανοποιητικὸν ρυθμὸν ἡ πώλησις καὶ τῶν τελευταίων εἰσιτηρίων τῶν συναυλιῶν Μητροπούλου. Διὰ τὴν ἀποψινὴν συναυλίαν αἱ θύραι τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ θὰ ἀνοίξουν τὴν 7ην μ.μ. Ἐπίσης, παρακαλοῦνται, οἱ διαμένοντες εἰς Ἀθήνας κάτοχοι ἰδιοκτήσεων αὐτοκινήτων, ὅπως χρησιμοποιήσουν διὰ τὴν μετάβασίν των εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ ταξί, λόγῳ τοῦ ὑπάρχοντος πρὸ τοῦ Ὠδείου περιωρισμένου χώρου διὰ τὴν στάθμευσιν αὐτοκινήτων. Εἰς τὴν ἀποψινὴν «πρώτην» συναυλίαν τοῦ Μητροπούλου θὰ παραστοῦν ἡ Κυβέρνησις, τὸ Διπλωματικὸν Σῶμα, καὶ ἄλλοι ἐπίσημοι.



Ὁ Μητρόπουλος κατὰ τὴν ἄφιξίν του εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ.

ΑΝΕΞΑΡΤ ΤΥΠΟ

2 ΣΕΠ. 1958

ΑΠΟΨΕ ΕΜΦΑΝΙΖΕΤΑΙ Ο ΜΗΤΡΟΠΟΥΛΟΣ

Μέσα στὰ πλαίσια τοῦ Φεστιβὰλ Ἀθηνῶν ἀρχίζουν ἀπόψε εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ οἱ συναυλίες τῆς Φιλαρμονικῆς Ὀρχήστρας Βιέννης, τὶς ὁποῖες θὰ διευθύνῃ ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημ. Μητρόπουλος. Τὸ σημερινὸ πρόγραμμα ἔχει ὡς ἑξῆς: Μπετόβεν: Λεονώρα ἀριθ. 2, Εἰσαγωγὴ καὶ Συμφωνία ἀρ. 2 Σένμπεργκ: Ἐξαϋλωμένη νύχτα. Μπάχ: Φαντασία καὶ Φούγκα (κατὰ ἐνορχήστρωσιν Δ. Μητροπούλου). Διὰ τὴν ἀποψινὴν συναυλίαν αἱ θύραι τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ θὰ ἀνοίξουν τὴν 7ην μ.μ. Εἰς τὴν ἀποψινὴν πρώτην συναυλίαν τοῦ Μητροπούλου θὰ παραστοῦν ἡ Κυβέρνησις, τὸ Διπλωματικὸν Σῶμα καὶ ἄλλοι ἐπίσημοι.

Ἐξ ἄλλου τὸ πρόγραμμα τῶν ὑπολοίπων τριῶν συναυλιῶν, ποὺ θὰ διευθύνῃ ὁ Μητρόπουλος, ἔχει ὡς ἑξῆς: Τετάρτη 3 Σεπτεμβρίου: Στράους : Δὸν Ζουάν, Θάνατος καὶ ἐξαΰλωσις, συμφωνία Ντομέστικα. Παρασκευὴ 5 Σεπτεμβρίου: Μπράμς : Ἀκαδημαϊκὴ εἰσαγωγή, συμφωνία ἀρ. 3, συμφωνία ἀρ. 2. Σάββατον 6 Σεπτεμβρίου: Μπάχ: Φαντασία καὶ Φούγκα, Σένμπεργκ: Ἐξαϋλωμένη νύχτα, συμφωνία Ντομέστικα. Σήμερον τὴν 12ην μεσημβρινὴν θὰ δεχθῆ τοὺς ἀντιπροσώπους τοῦ Τύπου εἰς τὸ «Πτὶ - Παλαί», εἰς τοὺς ὁποίους θὰ δώσῃ «Πρὲς Κόνφερανς». Ἐξ ἄλλου αἱ ἐμφανίσεις τοῦ Μητροπούλου εἰς Ἀθήνας, χαρακτηρίζονται ἀπὸ τὸν Διεθνῆ Τύπον ὡς τὸ μεγαλύτερον καλλιτεχνικὸν γεγονὸς τῆς ἐφετεινῆς περιόδου.

Χαρακτηριστικῶς ἡ ἐφημερὶς τῆς Βιέννης «Ντὶ Πρέσσε» γράφει: «Ἡ Φιλαρμονικὴ τῆς Βιέννης θὰ πάῃ στὴν Ἑλλάδα, τὴν πατρίδα τοῦ Δημήτρη Μητροπούλου, διὰ τέσσαρες συναυλίες στὸ μεγάλο ἀρχαῖο ὑπαίθριο θέατρο τοῦ Ἡρώδου τοῦ Ἀττικοῦ. Δεδομένου ὅτι ἡ ὀρχήστρα θὰ ταξιδεύσῃ μὲ τὴν πλήρη σύνθεσίν της, θὰ καταστῇ δυνατὸν νὰ παιχθῇ διὰ πρώτην φορὰν εἰς τὴν Ἑλλάδα ἡ «Συμφωνία Ντομέστικα» τοῦ Στράους. Κατὰ πληροφορίας ἐκ Σάλτσμπουργκ, ὅπου ὁ Μητρόπουλος διηύθυνεν εἰς τὸ Κτίριον τῶν Φεστιβὰλ τὴν εὐρωπαϊκὴν πρεμιέραν τῆς Ὄπερας «Βανέσσα» τοῦ Μπάρμπερ, οἱ κριτικοὶ ἀπεθέωσαν κυριολεκτικῶς τὸν διάσημον ἀρχιμουσικόν. Ποτὲ αἱ κριτικαὶ τῶν εὐρωπαϊκῶν ἐφημερίδων δὲν ἐξεφράσθησαν μὲ τόσον ἐνθουσιώδεις ἐπαίνους δι' οἱονδήποτε ἄλλον μαέστρον. Ἡ «Νόϋερ Κουριὲρ» γράφει: «Σπανίως ἔχει ἀκούσει κανεὶς ἕνα τόσο θαυμάσιο μουσικὸ νὰ διευθύνῃ μία τόσον ὀλίγον θαυμασία μουσική». Ἡ «Ζάλτσμπούργκερ Νάχριχτεν»: «Ἀνύψωσε πράγματι τὴν παρτιτούρα ἕως τὰ ἄστρα σχεδὸν καὶ ἐπεβάλλετο εἰς τὴν ἑρμηνείαν τοῦ ἔργου τόσον ὑπερόχως σὰν νὰ ἐγνώριζε μερικὰ πράγματα καλύτερα καὶ ἀπὸ τὸν συνθέτη». Ἡ «Μύνχενερ Τσάϊτουγκ»: «Εἶναι ὡς διευθυντὴς ὀρχήστρας πραγματικὸν φαινόμενον καὶ ἐντυπωσιακὸν θαῦμα». Μὲ τοιοῦτου εἴδους κριτικὰς ὑπεδέχθησαν τὸν διάσημον Ἕλληνα ἀρχιμουσικὸν τὰ διεθνῆ εὐρωπαϊκὰ μουσικὰ κέντρα.

Ἐν τῷ μεταξύ, συνεχίζεται μὲ λίαν ἱκανοποιητικὸν ρυθμὸν ἡ πώλησις καὶ τῶν τελευταίων εἰσιτηρίων τῶν συναυλιῶν Μητροπούλου. Διὰ τὴν ἀποψινὴν συναυλίαν αἱ θύραι τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ θὰ ἀνοίξουν τὴν 7ην μ.μ. Ἐπίσης, παρακαλοῦνται οἱ διαμένοντες εἰς Ἀθήνας κάτοχοι ἰδιοκτητῶν αὐτοκινήτων ὅπως χρησιμοποιήσουν διὰ τὴν μετάβασίν των εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ ταξὶ λόγῳ τοῦ ὑπάρχοντος πρὸ τοῦ Ὠδείου περιωρισμένου χώρου διὰ τὴν στάθμευσιν αὐτοκινήτων. Εἰς τὴν ἀποψινὴν «πρώτην» συναυλίαν τοῦ Μητροπούλου θὰ παραστοῦν ἡ Κυβέρνησις, τὸ Διπλωματικὸν Σῶμα καὶ ἄλλοι ἐπίσημοι.

Ὁ ἀρχιμουσικὸς Δημήτριος Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνῃ σήμερον, αὔριον, τὴν Παρασκευὴν καὶ τὸ Σάββατον τὴν φιλαρμονικὴν τῆς Βιέννης εἰς τὸ Ὠδεῖον Ἡρώδου Ἀττικοῦ.

2-9-58

«ΤΟ ΒΗΜΑ»

ΑΠΟΨΕ Ο ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ Η ΟΡΧΗΣΤΡΑ ΤΗΣ ΒΙΕΝΝΗΣ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς θὰ παίξῃ Μπετόβεν καὶ Σένμπεργκ

Τὴν ἑσπέραν τοῦ παρελθόντος Σαββάτου ἀφίχθη ἀεροπορικῶς ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος θὰ διευθύνῃ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ τὰς τέσσαρας συναυλίας τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης τὴν 2αν, τὴν 3ην, τὴν 5ην καὶ τὴν 6ην Σεπτεμβρίου. Ἡ αἰφνιδία ἄφιξίς του ὀφείλεται εἰς τὴν ἐπιθυμίαν του ὅπως τοῦ δοθῇ ἡ εὐκαιρία νὰ ἀναπαυθῇ ἐπὶ διήμερον. Τὸ προγράμματα τῶν τεσσάρων συναυλιῶν τῆς Φιλαρμονικῆς τῆς Βιέννης ὑπὸ τὴν διεύθυνσιν τοῦ Δημ. Μητροπούλου, μὲ τὰς ὁποίας θὰ κλείσῃ ἡ ἐφετεινὴ περίοδος τοῦ Φεστιβὰλ Ἀθηνῶν, ἔχουν ὡς ἀκολούθως: Τρίτη, 2 Σεπτεμβρίου: Μπετόβεν: Λεονώρα ἀριθ. 2 καὶ Συμφωνία ἀριθ. 2. Σένμπεργκ: Ἐξαϋλωμένη νύχτα. Μπάχ: Φαντασία καὶ Φούγκα (κατὰ ἐνορχήστρωσιν Δημ. Μητροπούλου. Τετάρτη, 3 Σεπτεμβρίου: Στράους: Δὸν Ζουάν, Θάνατος καὶ Ἐξαΰλωσις, Συμφωνία Ντομέστικα. Παρασκευή, 5 Σεπτεμβρίου: Μπράμς: Ἀκαδημαϊκὴ Εἰσαγωγή, Συμφωνία ἀριθ. 3, Συμφωνία ἀριθ. 2. Σάββατον, 6 Σεπτεμβρίου: Μπάχ: Φαντασία καὶ Φούγκα, Σένμπεργκ: Ἐξαϋλωμένη νύχτα, Στράους: Συμφωνία Ντομέστικα. Σήμερον τὴν 12ην μεσημβρινὴν ὁ Μητρόπουλος θὰ δεχθῇ εἰς τὸ «Πτὶ-Παλαί» τοὺς ἀντιπροσώπους τοῦ Τύπου, εἰς τοὺς ὁποίους θὰ δώσῃ «πρὲς - κόνφερενς».

Αἱ ἐμφανίσεις τοῦ Μητροπούλου εἰς Ἀθήνας χαρακτηρίζονται ἀπὸ τὸν διεθνῆ Τύπον ὡς τὸ μεγαλύτερον καλλιτεχνικὸν γεγονὸς τῆς ἐφετεινῆς περιόδου. Χαρακτηριστικῶς, ἡ ἐφημερὶς τῆς Βιέννης «Ντὶ Πρέσσε» γράφει: «Ἡ Φιλαρμονικὴ τῆς Βιέννης θὰ πάῃ στὴν Ἑλλάδα, τὴν πατρίδα τοῦ Δημήτρη Μητροπούλου, διὰ τέσσαρες συναυλίες στὸ μεγάλο ἀρχαῖο ὑπαίθριο θέατρο τοῦ Ἡρώδου τοῦ Ἀττικοῦ. Δεδομένου ὅτι ἡ ὀρχήστρα θὰ ταξιδεύσῃ μὲ τὴν πλήρη σύνθεσίν της, θὰ καταστῇ δυνατὸν νὰ παιχθῇ διὰ πρώτην φορὰν εἰς τὴν Ἑλλάδα ἡ «Συμφωνία Ντομέστικα» τοῦ Στράους. Κατὰ πληροφορίας ἐκ Σάλτσμπουργκ, ὅπου ὁ Μητρόπουλος διηύθυνεν εἰς τὸ Κτίριον τῶν Φεστιβὰλ τὴν εὐρωπαϊκὴν πρεμιέραν τῆς Ὄπερας «Βανέσσα» τοῦ Μπάρμπερ, οἱ κριτικοὶ ἀπεθέωσαν κυριολεκτικῶς τὸν διάσημο ἀρχιμουσικό. Ποτὲ αἱ κριτικαὶ τῶν εὐρωπαϊκῶν ἐφημερίδων δὲν ἐξεφράσθησαν μὲ τόσον ἐνθουσιώδεις ἐπαίνους δι' οἱονδήποτε ἄλλον μαέστρον. Ἡ «Νόϋερ Κουριὲρ» γράφει: «Σπανίως ἔχει ἀκούσει κανεὶς ἕνα τόσο θαυμάσιο μουσικὸ νὰ διευθύνῃ μία τόσον ὀλίγον θαυμασία μουσική». Ἡ «Ζάλτσμπούργκερ Νάχριχτεν»: «Ἀνύψωσε πράγματι τὴν παρτιτούρα ἕως τὰ ἄστρα σχεδὸν καὶ ἐπεβάλλετο εἰς τὴν ἑρμηνείαν τοῦ ἔργου τόσον ὑπερόχως σὰν νὰ ἐγνώριζε μερικὰ πράγματα καλύτερα καὶ ἀπὸ τὸν συνθέτη». Ἡ «Μύνχενερ Τσάϊτουγκ»: «Εἶναι ὡς διευθυντὴς ὀρχήστρας πραγματικὸν φαινόμενον καὶ ἐντυπωσιακὸν θαῦμα». Μὲ τοιοῦτου εἴδους κριτικὰς ὑπεδέχθησαν τὸν διάσημον Ἕλληνα ἀρχιμουσικὸν τὰ διεθνῆ εὐρωπαϊκὰ μουσικὰ κέντρα.

Ἐν τῷ μεταξύ, συνεχίζεται μὲ λίαν ἱκανοποιητικὸν ρυθμὸν ἡ πώλησις καὶ τῶν τελευταίων εἰσιτηρίων τῶν συναυλιῶν Μητροπούλου. Διὰ τὴν ἀποψινὴν συναυλίαν αἱ θύραι τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ θὰ ἀνοίξουν τὴν 7ην μ.μ. Ἐπίσης, παρακαλοῦνται οἱ διαμένοντες εἰς Ἀθήνας κάτοχοι ἰδιοκτητῶν αὐτοκινήτων ὅπως χρησιμοποιήσουν διὰ τὴν μετάβασίν των εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ ταξὶ λόγῳ τοῦ ὑπάρχοντος πρὸ τοῦ Ὠδείου περιωρισμένου χώρου διὰ τὴν στάθμευσιν αὐτοκινήτων. Εἰς τὴν ἀποψινὴν «πρώτην» συναυλίαν τοῦ Μητροπούλου θὰ παραστοῦν ἡ Κυβέρνησις, τὸ Διπλωματικὸν Σῶμα καὶ ἄλλοι ἐπίσημοι.

Ἀεροπόρος 2-9-58

1Ο ΜΕΓΑΛΥΤΕΡΟ ΚΑΛΛΙΤΕΧΝΙΚΟ ΓΕΓΟΝΟΣ ΤΗΣ ΧΡΟΝΙΑΣ

ΑΠΟΨΕ 8.30 Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΜΦΑΝΙΖΕΤΑΙ ΣΤΟΥ «ΗΡΩΔΟΥ»

ΘΑ ΔΙΕΥΘΥΝΗ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗ ΒΙΕΝΝΗΣ ΣΕ ΕΡΓΑ ΜΠΕΤΟΒΕΝ, ΣΕΝΜΠΕΡΓΚ ΚΑΙ ΜΠΑΧ.-ΕΞΗΝΤΛΗΘΗΣΑΝ ΑΠΟ ΧΘΕΣ ΤΑ ΕΙΣΙΤΗΡΙΑ

ΣΗΜΕΙΩΜΑ ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΤΗΣ «ΑΚΡΟΠΟΛΕΩΣ» κ.Γ. ΒΩΚΟΥ

Ὁ Δημήτρης Μητρόπουλος, ἡ διασημότερη σήμερα φυσιογνωμία στὴν διεύθυνσι ὀρχήστρας εὑρίσκεται στὴν Ἀθήνα ἀπὸ τὸ βράδυ τοῦ Σαββάτου.

Τὴν Κυριακὴ τ' ἀπόγευμα ἔφθασε στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ, τὸ τεράστιο ἐνόργανο ὑλικὸ τῆς Φιλαρμονικῆς τῆς Βιέννης: Βιολιά, βιόλλες, βιολοντσέλλα, κοντραμπάσσα, τύμπανα, φαγκόττα, κλαρίνα καὶ ὅλος ὁ ὑπόλοιπος ἠχητικὸς ἐξοπλισμὸς τῆς παγκοσμίου φήμης ὀρχήστρας καὶ χθὲς ἀφίχθησαν οἱ μουσικοί.

Ὁ μάγος τῆς μπαγκέττας βρίσκεται καὶ πάλι κοντά μας μετὰ ἀπὸ τρία ὁλόκληρα χρόνια, ὅταν εἶχε ἔρθει μὲ τὴν περίφημη φιλαρμονικὴ τῆς Νέας Ὑόρκης.

«ΙΝΚΟΓΝΙΤΟ»...

Βέβαια αὐτὸ τὸ κοντά μας δὲν εἶνε πλήρες, γιατὶ ὁ Ἕλλην παγκοσμίου φήμης ἀρχιμουσικὸς ἐκτὸς τοῦ ὅτι ἦλθεν ἐντελῶς ξαφνικὰ καὶ ἀπροειδοποίητα — πρὸς μεγάλην ἀπογοήτευσιν ὅλων τῶν πολυπληθῶν φίλων καὶ θαυμαστῶν του, ποὺ λογάριαζαν νὰ τοῦ κάνουν ἀποθεωτικὴ ὑποδοχὴ — μόλις βγῆκε ἀπ' τὸ ἀεροπλάνο τῆς «Σαμπένα» καὶ μέχρι νὰ

Ἀπόκομμα ΕΘΝΟΥΣ
Χρονολογία 2 ΣΕΠ. 1958

ΛΙΓΑ ΛΟΓΙΑ ΠΡΙΝ ΤΗΝ «ΠΡΕΣ ΚΟΝΦΕΡΑΝΣ»

Η ΠΡΩΤΗ ΣΥΝΕΝΤΕΥΞΙΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ΝΟΣΤΑΛΓΙΑ, ΣΥΓΚΙΝΗΣΕΙΣ, ΕΡΓΑΣΙΑ ΕΦΘΑΣΕ ΧΘΕΣ ΚΑΙ Η ΦΙΛΑΡΜΟΝΙΚΗ

ΤΟΥ κ. ΑΧ. ΜΑΜΑΚΗ

Ἀπόψε στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ δίδει τὴν πρώτη συναυλία της ἡ μεγάλη Φιλαρμονικὴ ὀρχήστρα τῆς Βιέννης μὲ διεύθυνσιν τοῦ Δημήτρη Μητροπούλου. Οἱ 99 ἐξαίρετοι καλλιτέχναι ποὺ ἀπαρτίζουν τὸ περίφημον αὐτὸ μουσικὸν συγκρότημα ἔφθασαν χθὲς



Ὁ Δημήτρης Μητρόπουλος διευθύνει.

στὶς 9 τὸ βράδυ στὴν Ἀθήνα ἀπὸ τὸ Σάλτσμπουργκ ὅπου ἔλαβαν μέρος εἰς τὸ ἐκεῖ φεστιβάλ. Ἦλθαν ἀεροπορικῶς — εἶχαν προηγηθῆ μ' ἄλλο ἀεροπλάνο τὴν Κυριακὴν τὰ ὀργανά τους — καὶ σήμερα στὶς 8½ ὑπὸ τὴν μπαγκέτα τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Θ' ἀποδώσουν τὴν εἰσαγωγὴ «Λεονώρα ἀριθ. 2» καὶ τὴν συμφωνία ἀριθ. 2 τοῦ Μπετόβεν, τὴν «Ἐξαϋλωμένη νύχτα» τοῦ Σένμπεργκ καὶ τὴν φαντασία καὶ φούγκα τοῦ Μπάχ, κατὰ ἐνορχήστρωσιν Μητροπούλου. Γιὰ τὴν ἀποψινὴ ἐναρκτήριον συναυλίαν δὲν ὑπάρχει οὔτε ἕνα εἰσιτήριο. Ὅμως τὸ πρόγραμμά της θὰ μπορέση νὰ τὸ ἀπολαύση ὅλος ὁ κόσμος διότι χθὲς τὸ ἀπόγευμα ἐπήλθε προκαταρκτικὴ συμφωνία ποὺ θὰ ὁλοκληρωθῆ σήμερα μὲ τοὺς ἐκπροσώπους τῆς ὀρχήστρας καὶ τόσον ἡ ἀποψινὴ συναυλία ὅσον καὶ ἡ τρίτη συναυλία — ποὺ θὰ δοθῆ τὴν Παρασκευὴν — θὰ ἀναμεταδοθοῦν ἀπὸ τὸν ραδιοφωνικὸν σταθμὸν Ἀθηνῶν. Γίνονται συνεννοήσεις γιὰ νὰ μπορέση τὸ Ε.Ι.Ρ. νὰ ἐκπέμψη καὶ τὸ πρόγραμμα τῆς αὐριανῆς συναυλίας τῆς Φιλαρμονικῆς τῆς Βιέννης ποὺ τὸ πρόγραμμά της τὸ συνθέτουν ἀποκλειστικῶς Ἔργα Στράους.

Ὁ Μητρόπουλος, ἐν τῷ μεταξύ, ἔμεινε καὶ χθὲς ἀπομονωμένος εἰς τὴν ἐξοχικὴν κατοικίαν τῆς κ. Καίτης Κατσογιάννη, ἡ ὁποία τὸν φιλοξενεῖ ἀπὸ τὸ βράδυ τοῦ Σαββάτου ποὺ ἔφθασεν ἰνκόγνιτο στὴν Ἀθήνα. Εἶχα τὴν πολύτιμη εὐκαιρία νὰ ἐπικοινωνήσω χθὲς βράδυ μὲ τὸν διάσημον Ἕλληνα μαέστρον. Εἶμαι ὑποχρεωμένος εἰς τὸ σημεῖον αὐτὸ νὰ ὑπενθυμίσω ὅτι πέρυσιν ἀσκοῦσα τὰ καθήκοντα τοῦ καλλιτεχνικοῦ διευθυντοῦ τοῦ Φεστιβὰλ Ἀθηνῶν καὶ ἀπετέλεσε προσωπικὴν σκέψιν καὶ ἐνέργειαν ἡ δι' ἐφέτος μετάκλησίς του. Διὰ τὸν σκοπὸν μάλιστα αὐτὸν εἶχα πάει πέρυσι τὸν Ἰούνιον εἰς τὴν Φλωρεντίαν ὅπου τὴν ἐποχὴν ἐκείνην διηύθυνε στὴν Δημοτικὴ Ὄπερα τὸν «Ἐρνάνη» καὶ ἐκεῖ κλείσθηκε ἡ προκαταρκτικὴ συμφωνία διὰ τὸν αὐτὸν κύκλον τῶν συναυλιῶν τῆς Φιλαρμονικῆς τῆς Βιέννης ποὺ δίδεται τώρα εἰς τὰς Ἀθήνας. Ἦταν φυσικὸν συνεπῶς ὁ Δημήτρης Μητρόπουλος νὰ δεχθῆ νὰ κάμη μιὰ ἐξαίρεσι καὶ ν' ἀνταλλάξη λίγα λόγια μὲ τὸν ὑπογράφοντα.

— Περιττεύει νὰ σᾶς πῶ — ἦταν αἱ πρῶτες λέξεις του ὅταν τοῦ εὐχήθηκα τὸ «καλῶς ὥρισε» — τὸ πόση συγκίνησι δοκιμάζω ποὺ εἶμαι πάλι στὴν Ἀθήνα. Φυσικὴ ἡ νοσταλγία καὶ ἡ ἀγάπη γιὰ τὸν τόπο μου, ποὺ τὸν ξαναβλέπω δὲν ξέρετε μὲ πόση εὐχαρίστησι. Ἀλλὰ δὲν σᾶς κρύβω ὅτι καὶ εἰδικώτερα οἱ δυὸ ἡμέρες τῆς ἐδῶ ἀπομονώσεως, τῆς ἀναπαύσεως καὶ τῆς γαλήνης μοῦ ἦταν ἐντελῶς ἀπαραίτητες καὶ εὐεργετικές...

— Βέβαια ἔχετε συνεχῆ καὶ κοπιώδη δουλειά...

— Ποὺ δὲν πρόκειται νὰ σταματήση παρὰ τὸν ἐρχόμενον Ἰούνιον.

— Ἔχετε μέχρι τότε ἀνειλημμένες ὑποχρεώσεις συνέχεια;

— Βεβαιότατα. Θὰ φύγω γιὰ τὴν Βιέννη μόλις τελειώσουν οἱ συναυλίες τῆς Ἀθήνας. Καὶ μετὰ ἀπὸ τὴν Βιέννη θὰ γυρίσω στὴν Ἀμερική. Μὲ περιμένει καὶ ἐκεῖ ἀφάνταστη δουλειὰ καὶ γραμμὴ πάλι συμβόλαια καὶ ὑποχρεώσεις ἕως τὸ καλοκαίρι τοῦ 1959. Καταλαβαίνετε. λοιπόν, ὅτι ἔστω καὶ δυὸ ἡμερῶν ἀνάπαυσις καὶ μόνωσις πόσο εἶναι πολύτιμες...

Κατόπιν ὁ Μητρόπουλος ἔδειξε ζωηρότατον ἐνδιαφέρον γιὰ τὸ γεγονὸς ὅτι παρὰ τὸ μοιραίως ἀκριβὸ εἰσιτήριο ποὺ ἔχουν τὰ κοντσέρτα ποὺ θὰ διευθύνη παρουσιάζουν μεγάλην κίνησιν Κοινοῦ. Κίνησις ποὺ εἶναι — σημειώστε — κατὰ πολὺ ἀνώτερη ἀπὸ ἐκείνην ποὺ εἶχαν οἱ δύο συναυλίες τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης ποὺ διηύθυνε πρὶν ἀπὸ τρία χρόνια. Τότε τὰ δύο κοντσέρτα μαζὶ συνεκέντρωσαν πλέον ἀπὸ πέντε χιλιάδας ἀκροατάς. Τώρα, αὐτὴν τὴν στιγμὴν ἔχουν πουληθῆ ὀκτὼ χιλιάδες εἰσιτήρια καὶ μὲ τὴν παρατηρουμένην ἀθρόαν ζήτησιν δὲν χωρεῖ ἀμφιβολία ὅτι θὰ ἐξαντληθοῦν μέσα ἐνὸς ὅλα. Ὁ μεγάλος μαέστρος ἄκουσε μὲ πρόδηλη συγκίνησι τὰ στοιχεῖα αὐτὰ ποὺ δείχνουν τὴν ἀπεριόριστη γοητεία ποὺ ἀσκεῖ ἡ προσωπικότης του στοὺς Ἀθηναίους φίλους τῆς κλασικῆς μουσικῆς. Ἔκαμε μόνον τὴν παρατήρησιν ὅτι ὁ ἴδιος προτιμοῦσε τὸ πρόγραμμα μ' ἔργα Μπράμς ν' ἀποτελοῦσε τὴν δεύτερη Ἀθηναϊκὴ συναυλία τῆς Φιλαρμονικῆς τῆς Βιέννης καὶ ἐπεφυλάχθη τελικὰ γιὰ μιὰ πλατύτερη δημοσιογραφικὴ ἐπικοινωνία μὲ τὸ ἑλληνικὸν ἀναγνωστικὸν Κοινὸν κατὰ τὴν σημερινὴν «Πρὲς κόνφερανς» ποὺ γίνεται τὸ μεσημέρι στὸ «Ξενοδοχεῖο τῆς Μεγάλης Βρετανίας». Συνεπῶς θὰ τὰ ξαναποῦμε ἢ μᾶλλον θὰ συνεχίσουμε αὔριον.

ΑΧ. ΜΑΜΑΚΗΣ

Ἀξίζει ἰδιαιτέρως ν' ἀναφερθῆ ὅτι οἱ ἐμφανίσεις τοῦ Μητροπούλου εἰς τὰς Ἀθήνας, χαρακτηρίζονται ἀπὸ τὸν διεθνῆ Τύπον ὡς τὸ ἐξαιρετικὸν καλλιτεχνικὸν γεγονὸς τῆς ἐφετεινῆς περιόδου. Χαρακτηριστικῶς ἡ ἐφημερὶς τῆς Βιέννης «Ντὶ Πρέσσε» γράφει: «Ἡ Φιλαρμονικὴ τῆς Βιέννης θὰ πάη στὴν Ἑλλάδα, τὴν Πατρίδα τοῦ Δημήτρη Μητροπούλου, διὰ τέσσαρες συναυλίες στὸ μεγάλο ἀρχαῖο ὑπαίθριο θέατρο τοῦ Ἡρώδου τοῦ Ἀττικοῦ. Δεδομένου ὅτι ἡ ὀρχήστρα θὰ ταξιδεύση μὲ τὴν πλήρη σύνθεσί της θὰ κατασταθῆ δυνατὸν νὰ παιχθῆ διὰ πρώτην φορὰν εἰς τὴν Ἑλλάδα ἡ «Συμφωνία Ντομέστικα». Ἐξ ἄλλου διθυραμβικὲς ὑπῆρξαν οἱ κριτικὲς γιὰ τὶς ἐμφανίσεις τοῦ Μητροπούλου εἰς τὸ Σάλτσμπουργκ, ὅπου διηύθυνε τὴν πρεμιέρα τῆς ὄπερας «Βανέσσα» τοῦ Μπάρμπερ. Ἡ «Νόυερ Κουριὲρ» γράφει: «Σπανίως ἔχει ἀκούσει κανεὶς ἕνα τόσο θαυμάσιο μουσικὸ νὰ δ ευθύνη μία τόσο ὀλίγον θαυμασίαν μουσικήν». Ἡ «Ζάλτσμπουργκερ Νάχοιχτεν»: «Ἀνύψωσε πράγματι τὴν παρτιτούρα ἕως τὰ ἄστρα σχεδὸν καὶ ἐπεβάλλετο εἰς τὴν ἑρμηνείαν τοῦ ἔργου τόσον ὑπερόχως σὰν νὰ ἐγνώριζε μερικὰ πράγματα καλύτερα ἀπὸ τὸν συνθέτη». Τέλος, ἡ «Μύνγενερ Τσάϊτουγκ» ἐτόνισεν ὅτι: «Εἶναι ὡς διευθυντὴς ὀρχήστρας πραγματικὸν φαινόμενον καὶ ἐντυπωσιακὸν θαῦμα».

3-9-58 Καθημερινή

ΣΥΝΑΝΤΗΣΙΣ ΜΕ ΤΟΝ ΜΕΓΑΛΟΝ ΑΡΧΙΜΟΥΣΙΚΟΝ

ΜΑΣ ΟΜΙΛΕΙ Ο ΜΗΤΡΟΠΟΥΛΟΣ...

Αἱ ἀπόψεις του διὰ τὸν δρόμον ποὺ παίρνει σήμερα ἡ Μουσική. — Ἐντυπώσεις του ἀπὸ τὸ Ἰσραήλ. — Τὸ ἑλληνικὸν κράτος πρέπει νὰ βοηθήση τοὺς νέους...

ΥΠΟ ΤΟΥ κ. ΓΙΩΡΓΟΥ ΛΕΩΤΣΑΚΟΥ

Μ' ἕνα πύρινο πάθος, συχνὰ παραπημένο ἀπὸ κάθε προσπάθεια νὰ κάμη πλαστικώτερο τὸν λόγο ποὺ τὸ ἐξέφραζε, ὁ Δημήτρης Μητρόπουλος μίλησε χθὲς τὸ μεσημέρι σὲ μιὰ ὁμάδα Ἑλλήνων καὶ ξένων δημοσιογράφων γιὰ τὰ μεγάλα αἰσθητικὰ προβλήματα ποὺ ὑποχρεώθηκε νὰ ἀντιμετωπίση κατὰ τὴν τριετία ποὺ μεσολάβησε ἀπὸ τὴν τελευταία του συνάντησι μαζί τους. Στὴν συζήτησι αὐτή, δόθηκε ὁλόκληρος μὲ μιὰ ζωντάνια ἐφηβικὴ, σὰν νὰ ἤθελε νὰ πείση τὸ μικρό του ἀκροατήριο ὅτι τὸ χρονικὸ αὐτὸ διάστημα τῶν τριῶν ἐτῶν ἀφαιρέθηκε μᾶλλον παρὰ προστέθηκε στὴν ἡλικία του. Κι' αὐτὴ ἀκριβῶς ἡ ἀκτινοβολία τῆς προσωπικότητός του κατάφερε,γιὰ ἕνα ὡρισμένο διάστημα, νὰ κρύψη ἀρκετὰ τὴν ἀτρία χρόνια, ὁ Μητρόπουλος μιλοῦσε μὲ ἀποτροπιασμὸ γιὰ τὴν «κατευθυνομένη τέχνη» καὶ τὸν σοβιετικὸ «σοσιαλιστικὸ ρεαλισμό». Σήμερα, ἡ ἐξέλιξι τῶν πραγμάτων τείνει νὰ τὸν ὑποχρεώσῃ νὰ συνταχθῆ μὲ τοὺς Φιλισταίους. Χωρὶς νὰ ἐγκρίνῃ τὶς πιέσεις κάτω ἀπὸ τὶς ὁποῖες ἐργάζονται ἕνας Σοστάκοβιτς, ἕνας Μιασκόφσκυ ἢ ἕνας Καμπαλέφσκυ, φτάνει στὸ σημεῖο νὰ συμφιλιωθῆ ἀρκετὰ μὲ τὴν δεοντολογία ποὺ τὴν ὑπαγορεύει. «Στὸ κάτω-κάτω, τὸ ρώσικο χῶμα μυρίζει κι' αὐτὸ μουσική, λοιπόν... Ἐπειτα μπορεῖ νὰ μὴ γράφουν πρωτότυπα πράγματα, ἀλλὰ γράφουν δμορφη μουσική...» Αὐτὰ ἦταν τὰ λόγια του. Πόση ἀλλαγὴ μέσα σὲ μιὰ τριετία!

Τελευταῖα συνεχίζει, τὸν ἐκάλεσαν



Ὁ ἀρχιμουσικὸς κ. Μητρόπουλος κατὰ τὴν χθεσινὴν συνομιλίαν του μὲ τοὺς Ἕλληνας δημοσιογράφους.

πελπιστικὴ ὀξύτητα τῶν προβλημάτων αὐτῶν.

Ἐκεῖνος ποὺ θὰ ἀποδυόταν σὲ μιὰ ἔντιμη προσπάθεια ἀξιολογήσεως τῆς φυσιογνωμίας τοῦ μεγάλου ἀρχιμουσικοῦ, θὰ ἔπρεπε νὰ τὸν ἰδῆ σὰν ἕνα ἀπὸ τοὺς παράξενους ἐκείνους καλοσυὸς ποὺ ἐδῶ κι' αἰῶνες στελλίζουν τὸ ναὸ τοῦ εὐρωπαϊκοῦ πνεύματος, μιὰ ἀπὸ τὶς τόσο χαρακτηριστικὲς εὐρωπαϊκὲς, ἀλλὰ καὶ ἰδιόμορφα «μεγάλες» διάνοιες ποὺ φιλοσοφοῦν κάνοντας αἰσθητικὴ καὶ κάνουν αἰσθητικὴ φιλοσοφώντας. Καὶ γι' αὐτὸν ἀκριβῶς τὸν λόγο, τὸ δίλημμα μιᾶς τέτοιας ἰδιοφυΐας μπροστὰ στὴν ἀπίστευτα παράδοξη ἐξέλιξι τῆς μουσικῆς κατὰ τὰ τελευταῖα δέκα χρόνια, δίλημμα μιᾶς διάνοιας ἀπ' ἐκεῖνες ποὺ συνηθίζουν μᾶλλον νὰ ἐκδιάζουν τὴν ἐξέλιξι τῶν καιρῶν, παρὰ νὰ ἐκδιάζωνται ἀπ' αὐτήν, παίρνει διαστάσεις ἀπίθανα δραματικές. Τὸ πρόβλημα τοῦ κοινοῦ, ποὺ ἀπὸ τὴν μακάρια ἐκείνη ἐποχὴ τοῦ Στραβίνσκυ ἀντιμετωπίζει τὸν νεωτερισμὸ μὲ μιὰ ἠττοπάθεια πού κοντεύει νὰ καταντήση παράδοσι, τοῦ κοινοῦ μὲ τὴν ἀναιμικὴ περιέργεια ποὺ οὔτε κὰν παίρνει τὸν κόπο νὰ ἱκανοποιηθῆ, ἔχει πιὰ περάσει σ' ἕνα δεύτερο πλάνο. Τὸ δίλημμα τῆς ἰδιοφυΐας εἶναι τώρα πρόβλημα ἐπιβιώσεώς της.

Ἡ μεσοβασιλεία τοῦ δωδεκατονισμοῦ, κοντεύει πιὰ νὰ τελειώση. Ὁ Σαῖνμπεργκ, ὁ Σκαλκώττας, ὁ Ἄντον φὸν Βέμπερν ἢ καὶ ἄλλοι ἀκόμη νεώτεροι ὅπως ὁ Ἀντρὲ Ζολιβέ, ἂν δὲν ἀποτελοῦν «παλαιοντολογίαν», κατὰ τὴν ἔκφρασι τοῦ μεγάλου ἀρχιμουσικοῦ, εἶναι ὁπωσδήποτε κομμάτια ἀπὸ τὴν Ἱστορία, μιὰ Ἱστορία νωπὴ βέβαια. Διάδοχοί τους εἶναι ὁ Πιὲρ Μπουλέζ, ὁ ἐξωφρενικὸς Ἐντγκὰρ Βαρέζ, ὁ Γιάννης Ξενάκης καὶ ὁ Στοκχάουζεν, ἕνας νέος Γερμανὸς ποὺ ὅσο κι' ἂν ζῆ σὰν μικροαστὸς συνεχίζει τὴν παράδοσι τῶν μεγάλων καλλιτεχνικῶν συνειδήσεων τοῦ 19ου αἰῶνος. (Γι' αὐτὸν ὁ Μητρόπουλος ἐξέφρασε ἀπεριόριστο θαυμασμό). Ἡ μουσικὴ ποὺ γράφουν ἀνάγει συνηθέστατα τὸν ἐκτελεστὴ σ' ἕνα ὄργανο ἀκριβείας καὶ τὸν μαέστρο σ' ἕνα παράδοξο τροχονόμο, ποὺ ἀκόμη δὲν ἔχει ἐξοικειωθῆ ἀπάλυτα μὲ τὰ καινούργια του καθήκοντα. Ὁ καλλιτέχνης βλέπει ἔντρομος τὴν μηχανὴ νὰ εἰσβάλλη ἀμείλικτη στὰ βασίλειά του, κατακερματίζοντας κάθε ἀνθρώπινο στοιχεῖο. Ἡ τέχνη τείνει νὰ ἐκφυλισθῆ σὲ μιὰ φύσει ἀδικαίωτη παραδοξολογία, ποὺ μόνο σὲ μιὰ διεθνῆ ἐμποροπανήγυρι, ὅπως ἡ Ἔκθεσι τῶν Βρυξελλῶν, εἶναι δυνατὸν νὰ βρῆ μιὰ θέσι. (Τὰ ἔργα τοῦ Ἐντγκὰρ Βαρὲζ ποὺ παίχθηκαν ἐκεῖ, ἔκαμαν πλῆθος σαγονιῶν ν' ἀνοίξουν ἀπὸ κατάπληξι). Πρὶν ἀπὸ

νὰ διευθύνη μιὰ ὀρχήστρα ποὺ κάθε ὁμάδα ὀργάνων της ἦταν κλεισμένη σὲ χωριστὸ θάλαμο μὲ γυάλινα τοιχώματα. Κι' ἀντὶ γιὰ τὴν ὀρχήστρα, ὁ μαέστρος βρῆκε μπροστά του μιὰ... ὀθόνη τηλεοράσεως! Φυσικά, τὰ παράτησε ὅλα κι' ἀρνήθηκε νὰ διευθύνη. «Μπορεῖ κανεὶς νὰ κάνη ἔρωτα ἐξ ἀποστάσεως;» καταλήγει ὁ Μητρόπουλος μὲ μιὰ ἀπελπισμένη ἀποστροφή. Βέβαια, ὅπως ἐξωμολογήθηκε προηγουμένως, θὰ ἤθελε νὰ εἶναι ἀκόμη νέος, νὰ μὴν εἶχε ἀφήσει πίσω του ἕνα σωρὸ κρίσιμες καμπές, γιὰ νὰ παρακολουθῆση στοὺς πειραματισμούς της (ὅπως εἶχε παρακολουθήσει μὲ ἀγάπη καὶ τὶς προηγούμενες) αὐτὴν τὴν καινούργια γενιὰ ποὺ προτιμᾶ νὰ ἐμπνέεται ἀπὸ κάποιες ἀόριστες προφητεῖες γιὰ τὸ μέλλον, ἀντὶ ἀπὸ τὶς σίγουρες προοπτικές του ποὺ μᾶς παρέχει τὸ παρόν. Ὅμως ἔχει πάψει νὰ συνθέτη καὶ νὰ παίζη πιάνο ἐδῶ καὶ χρόνια. Τὸν ἐνδιαφέρει πιὰ μόνο ἡ ὀρχήστρα.

★

Μιλώντας ἐν συνεχείᾳ γιὰ τὰ ἑλληνικὰ μουσικὰ πράγματα, ὁ Δημήτρης Μητρόπουλος δὲν παρέλειψε μιὰ κινεζικώτατα εὐγενικὴ φιλοφρόνησι πρὸς τὸ κοινὸ ποὺ ἐπὶ τέσσερις βραδυὲς θὰ μαζευτῆ στὸ Θέατρο Ἡρώδου γιὰ νὰ τὸν χειροκροτήση (συγκεκριμένα ἐπῆνεσε τὴν μουσικὴ του διαπαιδαγώγησι) καὶ ἐκφράσθηκε μὲ τὰ καλύτερα λόγια γιὰ τοὺς σημερινοὺς ἐκπροσώπους τῆς μουσικῆς στὴν Ἑλλάδα. Ὅταν τὸν ἐρώτησαν ἂν θὰ ἦταν διατεθειμένος νὰ ἔλθη στὴν Ἑλλάδα καὶ νὰ ξαναμάδη στοὺς Ἕλληνες τὴν μουσική, ὑπὸ τὴν προϋπόθεσι ὅτι τὸ ἑλληνικὸ Κράτος θὰ τοῦ παρεῖχε κάθε ὑποστήριξι, ἀπήντησε: «Πιθανόν». Ἀλλ' ἀμέσως ἀναλογίσθηκε τὶς τρομακτικὲς συνέπειες ποὺ θὰ εἶχαν οἱ συγκρίσεις ποὺ θὰ ἀρχίζαν νὰ γίνωνται, μὲ ἀποτέλεσμα νὰ ἐπικρατήση καὶ πάλι ἕνα χάος σὲ περίπτωσι ποὺ θὰ ἔφευγε ξανά. Στὸ Ἰσραήλ, πάντως, ὅπου βρισκόταν τελευταῖα, τοῦ ἔγινε μιὰ ἀνάλογη προσφορά, τὴν ὁποία ἀρνήθηκε νὰ δεχθῆ, ὅσο κι' ἂν στὸ νεογέννητο αὐτὸ Κράτος βρῆκε μιὰ μουσικὴ Γῆ τῆς Ἐπαγγελίας. (Χαρακτηριστικὰ ἀνέφερε ὅτι ὑπάρχουν 22.000 συνδρομηταὶ γιὰ τὶς συμφωνικὲς συναυλίες, κι' αὐτὸ ἀναγκάζει τοὺς ἀρχιμουσικοὺς νὰ ἐκτελοῦν κάποτε καὶ... δέκα φορὲς τὸ ἴδιο πρόγραμμα. Τὸ ἴδιο συνέβη κατὰ τὴν παραμονή του ἐκεῖ κι' αὐτὸ στὴν ἀρχὴ τοῦ φαινόταν τρομερὰ βαρετό. Ἀργότερα ὅμως ἄρχισε νὰ δίδη κάθε φορὰ καὶ ἀπὸ μιὰ διαφορετικὴ ἐκτέλεσι, ἀλλάζοντας τὰ «τέμπι», τοὺς χρωματισμοὺς κλπ.). Πραγματικὰ σκέπτεται, καθὼς εἶπε νὰ ξαναπάη ἀργότερα στὸ Ἰσραήλ, τὸ ἐπίπεδο καὶ ἡ ποιότης τῶν συμφωνικῶν συγκροτημάτων τοῦ ὁποίου τὸν ἄφησαν κατάπληκτο. Ἀλλὰ θὰ τοῦ ἦταν ἀφόρητο νὰ δίνη δέκα φορὲς μιὰ συναυλία. «Ὅλα στὴν ζωὴ χρειάζονται ἀλλαγή, ἀλλαγὴ ποὺ νὰ σκοτώνη τὴν ἀνία τὸ μεγαλύτερο ἀπὸ τὰ δεινὰ τοῦ ἀνθρώπου. Τὸν ἔρωτα, τὸν πνίγει ἡ ἀνία. Γι' αὐτὸ καὶ στὸν γάμο θὰ ἔπρεπε νὰ ὑπάρχουν κατὰ τακτικὰ διαστήματα, μικρὲς διακοπές», συμπεραίνει μ' ἕνα παράδοξο χιοῦμορ.

Ἡ ἀπάντησι σὲ κάποια ἐρώτησι γιὰ τὴν ἑλληνικὴ μουσικὴ στὸ ἐξωτερικὸ καὶ γιὰ τὴν ἀμερικανικὴ μουσική, κατέληξε, ὅσο καὶ ἂν φανῆ ἀπίθανο, σὲ μιὰ πρωτοφανῆ Ἱερεμιάδα ἐναντίον τοῦ Τύπου. Ἱερεμιάδα ποὺ θύμιζε μερικὲς σελίδες τοῦ «Ἡμερολογίου» τοῦ Σαῖρεν Κίρκεγκωρντ, τοῦ μεγάλου Δανοῦ προδρόμου τῆς ὑπαρξιακῆς φιλοσοφίας. Οἱ συνθέτες, ἀπήντησε ὁ Μητρόπουλος, σπανιώτατα κατορθώνουν σήμερα νὰ ξεπεράσουν τὰ σύνορα τῆς χώρας των. Ἀλλὰ καὶ ὅταν αὐτὸ συμβαίνη, εἶναι ἐκτεθειμένοι στὴν παρεξήγησι, ὅπως ἔγινε μὲ τὸν φίλο του Σάμουελ Μπάρμπερ, τοῦ ὁποίου τὴν ὄπερα «Βανέσσα» διηύθυνε τελευταίως στὸ Ζάλτσμπουργκ. Τὸ κοινὸ στὴν ἀρχὴ ἐνθουσιάσθηκε μ' τὸ ἔργο. Τὴν ἄλλη μέρα, οἱ κριτικοὶ τὸ χτύπησαν, κατηγόρησαν τὸν Μπάρμπερ γιὰ ὀπισθοδρομικό. Τὸ κοινὸ ἔπεσευε τότε νὰ τοὺς παρακολουθήση στὴν ἀντίδρασί τους. Καὶ ἀπὸ τὸ σημεῖο αὐτὸ ὁ Μητρόπουλος ἄρχισε τοὺς μύδρους κατὰ τοῦ Τύπου. Κατὰ τῆς κακῆς ἐκείνης δημοσιογραφίας, ποὺ δημιουργεῖ ἐπικαιρότητες ἐκ τοῦ μὴ ὄντος καὶ κάποιος ἐκπρόσωπός της, ὅταν κάποτε πληροφορήθηκε ὅτι ὁ Μητρόπουλος ὑπέφερε ἀπὸ πονοκέφαλο, ἔσπευσε νὰ συντάξη τὴν... νεκρολογία του! Οἱ κριτικοί, συνεχίζει, γράφουν τὴ γνώμη τους, ὄχι γιὰ νὰ κατατοπίσουν τὸ κοινό, ἀλλὰ μᾶλλον γιὰ νὰ πείσουν τὸν ἑαυτό τους κλπ. κλπ. Τελειώνοντας, ὁ Δημήτρης Μητρόπουλος πλέκει τὸ ἐγκώμιο τοῦ νέου διευθυντοῦ τῆς Λυρικῆς Σκηνῆς Ντίνου Γιαννόπουλου καὶ κάνει μιὰ ἔκκλησι πρὸς τὸ ἑλληνικὸ κράτος, ζητώντας νὰ ἐνισχυθοῦν οἱ νέοι. Πρόκειται γιὰ μιὰ ἔκκλησι πραγματικὰ συγκινητική, ἂν καὶ θὰ πρέπει νὰ ὁμολογήσουμε ὅτι τὰ μέχρι στιγμῆς δεδομένα δὲν μᾶς ἐξουσιοδοτοῦν νὰ πιστέψουμε ὅτι θὰ βρῆ εὐήκοα ὦτα...

★

Ἡ σημερινὴ συνάντησι μὲ τὸν Δημήτρη Μητρόπουλο στάθηκε μιὰ ἐκπληξι κάπως πικρή. Γιατὶ εἶναι πάντα πικρὸ νὰ βλέπη κανεὶς μιὰ διάνοια νὰ προβληματίζεται στὴν ἡλικία ἐκείνη ποὺ ἀποτελεῖ τὸ διεῖρο ὅλων τῶν ἐκκολαπτομένων ἰδιοφυΐων, ἐνῶ ἀγωνίζονται γιὰ ἐπιβολή, γιὰ τὴν ἀπουσία προβλημάτων ποὺ τὴν χαρακτηρίζει. Καὶ γι' αὐτὸ τὸ λόγο, τὸ πλῆθος ποὺ τὶς ἑπόμενες τέσσερις βραδυὲς θὰ κατακλύση τὴν ρωμαϊκὴ ἀρένα τῆς ὁδοῦ Διονυσίου τοῦ Ἀρεοπαγίτου, γιὰ νὰ χειροκροτήση ἕναν ἑλληνόφωνο πρωταθλητὴ τῆς μπαγκέττας, ταυτίζοντας μέσα στὴ νόμιμα ἁπλοϊκή του μέθη τὸν ἀρχιερέα μὲ τὸ εἴδωλο — τὸν ἐκτελεστὴ μὲ τὴν προσφορά του — θὰ ἔπρεπε νὰ δείξη ἕνα κάποιο μεγαλύτερο σεβασμό, μιὰ μεγαλύτερη, ἂν εἶναι δυνατόν, κατανόησι. Μπορεῖ ἡ τέχνη νὰ εἶναι «τὸ φαρδύτερο μονοπάτι ποὺ ὁδηγεῖ μακρυὰ ἀπὸ τὴ λύτρωσι», σύμφωνα μὲ τὸν ἀφορισμὸ τοῦ Γκοτάμα Σιντάρτα. Ἀλλὰ εἶναι ἀπίστευτα ὀδυνηρὸ νὰ βλέπη κανεὶς νὰ χάνεται κάτω ἀπὸ τὰ πόδια του αὐτὸ τὸ μονοπάτι πάνω στὸ ὁποῖο εἶχε βαδίσει ἐπὶ τόσα χρόνια...

ΓΙΩΡΓΟΣ ΛΕΩΤΣΑΚΟΣ

ΚΑΘΗΜΕΡΙΝΗ 2

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΦΙΛΑΡΜΟΝΙΚΗ ΤΗΣ ΒΙΕΝΝΗΣ

Τοῦ κ. ΠΕΤΡΟΥ ΠΕΤΡΙΔΗ

Σταθμὸν ἐκλαμπρον ἀποτελεῖ, δίχως ἀμφιβολίαι, ἡ ἐμφάνισις τοῦ διασήμου Ἕλληνος μαέστρου κ. Δημ. Μητροπούλου ἐπὶ κεφαλῆς τῆς φημισμένης Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης μέσα στὸ πλαίσιο τοῦ Φεστιβὰλ Ἀθηνῶν. Χάριτες ὀφείλονται στὸν Ἑλληνικὸ Ὀργανισμὸ Τουρισμοῦ καὶ στοὺς ὀργανωτὲς τοῦ Φεστιβὰλ γιὰ τὴν πρωτοβουλία μετακλήσεως μαέστρου καὶ ὀρχήστρας πού, μὲ τὴν πρώτη κι ὅλας συναυλία, προσέδωσαν αἴγλην ὑπέροχη στὶς ἐτήσιες αὐτὲς καλλιτεχνικὲς ἐκδηλώσεις.

Ἀπὸ τὶς τέσσερις εἰσαγωγὲς ποὺ ἔγραψεν ὁ Μπετόβεν γιὰ τὴν ὄπερα «Φιντέλιο», παίζεται συνήθως ἡ ὑπ' ἀριθ. 3. Ὁ κ. Μητρόπουλος ἐνέγραψε στὴν ἀρχὴ τοῦ προγράμματος τὴν φέρουσα τὸν ἀρ. 2, γραμμένη πάνω σὲ ταυτούσια σχεδὸν θεματικὰ ὑλικὰ μὲ τὴν τρίτη. Μᾶς ἔφανε μακροσκελέστερη, χαλαρώτερα ἀποκρυσταλλωμένη ὅσον ἀφορᾶ τὴν συμπάγεια τοῦ συμφωνικοῦ ὕφους. Ἴσως γιατὶ παρακολουθεῖ, στενώτερα ἀπὸ τὴν τρίτη, τὶς καθέκαστες πτυχὲς τοῦ ἐλισσομένου δράματος. Μ' ἀριστοτεχνικὴ κατοχὴ τοῦ ἔργου, μὲ θαυμαστὴ ποικιλία κι ἐναλλαγὴ δυναμικῶν χρωματισμῶν, μὲ τεχνικὴν ἐντέλεια δυσπέρβλητη καθωδήγησεν ὁ κ. Μητρόπουλος τὴν εἰσαγωγή, ἐνῶ οἱ ἄριστοι καλλιτέχνες τῆς ὀρχήστρας ἀνταπεκρίνοντο καὶ στὶς ἀπειροελάχιστες προθέσεις τοῦ μαέστρου μὲ θέρμη κι εὐχέρεια προσφορᾶς.

Ἡ συμφωνία ἀριθ. 2 τοῦ Μπετόβεν ἄνοιξεν ἄλλους ὁρίζοντες, τοὺς καθαρὰ συμφωνικούς, ὁρίζοντες πιὸ οἰκείους πρὸς τὴν πηγαία δημιουργικὴν ἰδιοφυΐα τοῦ μουσουργοῦ. Ρυθμικὰ καλοστρωμένος ὁ βραδὺς πρόλογος, ἀντάξιο μόλιστα, ποὺ περιέχει, ὅπως ἄλλοτε ἀναφέραμε, πρωτοκυτταρικὰ στοιχεῖα, τὰ ὁποῖα εἴκοσι περίπου χρόνια ἀργότερα θὰ ἐμφανισθοῦν ὥριμα κι ἐπιβλητικὰ στὴν συμφωνίαι ἀριθ. 9. Σφριγηλό, συναρπαστικὸ τὸ γοργὸ κίνημα, ἀλλέγκρο κὸν μπρίο, στὸ δεύτερο θέμα τοῦ ὁποίου, εἶδος ἡρωϊκοῦ

ΤΑ ΘΕΑΤΡΙΚΑ ΝΕΑ

3800 ΑΚΡΟΑΤΑΙ ΠΑΡΗΚΟΛΟΥΘΗΣΑΝ ΧΘΕΣ ΤΗΝ ΣΥΝΑΥΛΙΑ ΤΗΣ ΟΡΧΗΣΤΡΑΣ ΒΙΕΝΝΗΣ ΜΕ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Η ΧΘΕΣΙΝΗ «ΠΡΕΣ - ΚΟΝΦΕΡΕΝΣ» ΤΟΥ ΔΙΑΣΗΜΟΥ ΜΑΕΣΤΡΟΥ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΕΛΘΗ ΜΟΝΙΜΩΣ ΣΤΗΝ ΕΛΛΑΔΑ ΑΝ ΤΟ ΚΡΑΤΟΣ ΔΗΜΙΟΥΡΓΗΣΗ ΜΕΓΑΛΗ ΣΥΜΦΩΝΙΚΗ ΟΡΧΗΣΤΡΑ

Τὸ κοινὸν προτιμᾶ τοὺς κλασσικούς. — Οἱ μοντέρνοι συνθέται πειραματίζονται μὲ τὶς νότες ὅπως οἱ μικροβιολόγοι μὲ τὰ μικρόβια. — Ὁ ἴδιος ἔπαψε τοὺς ἡρωϊσμοὺς καὶ παρουσιάζει τώρα κλασικοὺς συνθέτας.

ΟΙ ΞΕΝΟΙ ΜΙΛΟΥΝ ΠΟΛΥ ΑΣΧΗΜΑ ΓΙΑ ΤΟ ΦΕΣΤΙΒΑΛ ΑΘΗΝΩΝ

«Ἐὰν βεβαιωθῶ ὅτι τὸ Ἑλληνικὸ Κράτος εἶναι ἀποφασισμένο νὰ διαθέσῃ ὅλα τὰ μέσα ποὺ χρειάζονται γιὰ νὰ δημιουργηθῇ καὶ νὰ κρατηθῇ στὴν Ἀθήνα μιὰ μεγάλη Συμφωνικὴ Ὀρχήστρα, τότε θὰ ἔλθω νὰ μείνω γιὰ πάντα ἐδῶ!». Αὐτὴ ἦταν ἡ ἀπάντησις τοῦ Δημήτρη Μητροπούλου σὲ σχετικὴ ἐρώτησι τοῦ ὑποφαινομένου κατὰ τὴν χθεσινὴ «πρὲς - κόνφερενς» μὲ τὸν διάσημο Ἕλληνα ἀρχιμουσικό.

— Ἀλλὰ — προσθέτει ὁ Δημήτρης Μητρόπουλος — καὶ χωρὶς ἐμένα, μὲ λιγώτερα μέσα ποὺ ἐπιβάλλεται νὰ διαθέσῃ τὸ Κράτος, ἡ σημερινὴ Κρατικὴ Ὀρχήστρα, μὲ τὴν ἐνίσχυσι μερικῶν καλῶν ξένων μουσικῶν καὶ τοὺς ὑπάρχοντας μαέστρους, τοὺς ὁποίους θεωρῶ ἱκανωτάτους, μπορεῖ νὰ θαυματοῦ σι μὲ τὴν συμπαράστασι καὶ τοῦ ἑλληνικοῦ μουσικοῦ κοινοῦ, ποὺ εἶναι ἀπὸ τὰ καλύτερα στὸν κόσμο.

Πρὶν ἀπὸ τὴν τόσο ἐνδιαφέρουσα αὐτὴ ἀπάντησι, ὁ Δημήτρης Μητρόπουλος ἱκανοποίησε χωρὶς καμμιὰ περιστροφὴ ἕνα πλῆθος ἐρωτήματα γύρω ἀπὸ τὴν μουσική, τὸ προσεχὲς πρόγραμμά του, τὸ Φεστιβὰλ Ἀθηνῶν.

Στὸ ἐρώτημα «Ποιὸ εἶδος μουσικῆς προτιμᾶ ἢ πρέπει νὰ προτιμᾶ τὸ κοινόν», ὁ διάσημος ἀρχιμουσικὸς ἔδωσε τὴν ἑξῆς ἀπάντησι:

«Τὸ κοινὸν πληρώνει τὸ εἰσιτήριο τῆς συναυλίας ὄχι γιὰ νὰ κουράσῃ τὸ μυαλό του νὰ κατανοήσῃ ἕνα ἔργο, ἀλλὰ γιὰ νὰ εὐχαριστήσῃ τὴν ἀκοή του καὶ δυὸ δοκιμές, λόγῳ τῶν συχνῶν ἐπαναλήψεων, γιὰ ἕνα ἄγνωστο ἔργο ἑνὸς ξένου συνθέτου μπορεῖ νὰ χρειασθῇ καὶ 40 δοκιμές, ὅπως συνέβη μὲ ἔργα τοῦ Μπουλαὶζ καὶ τοῦ Στοκχάους! Ποιὸς πληρώνει 40 δοκιμὲς σὲ μιὰ ὀρχήστρα γιὰ νὰ ἐκτελεσθῇ ἕνα ἄγνωστο νέο ἔργο



Τρεῖς χαρακτηριστικὲς φωτογραφίες τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου κατὰ τὴν χθεσινὴ συνομιλία του μὲ τοὺς ἀντιπροσώπους τοῦ Τύπου.

κατ' ἐπέκτασιν τὴν ψυχή του. Γι' αὐτὸ καὶ κατὰ πλειονότητα τὸ κοινὸν παραμένει πιστὸ στὸν Μπετόβεν, τὸν Μπράμς, τὸν Τσαϊκόφσκυ καὶ τοὺς ἄλλους συνθέτες ποὺ τὰ ἔργα τους συγγενεύουν ἀπὸ πλευρᾶς φόρμας μὲ τὰ ἔργα τῶν προηγουμένων. Γι' αὐτὸ οἱ προσπάθειες τῶν συγχρόνων μοντέρνων συνθετῶν, δωδεκαφθογγιστῶν καὶ ἄλλων, πέφτουν κατὰ κανόνα στὸ κενό, μὲ ἐξαίρεσι δύο τρία ὀνόματα. Καὶ ἡ γνώμη μου εἶναι ὅτι ἀξίζουν αὐτὴ τὴν τύχη οἱ μοντέρνοι συνθέται, οἱ ὁποῖοι ἀξιοῦν νὰ κατανοήσῃ καὶ ν' ἀγαπήσῃ τὸ κοινὸν τοὺς θορύβους τους, τοὺς ὁποίους μόνον ἐμεῖς οἱ μουσικοὶ μὲ δυσκολία μποροῦμε νὰ ξεχωρίσουμε καὶ νὰ τοὺς κατατάξουμε. Οἱ συνθέται αὐτοὶ δὲν γράφουν μουσική, ἀλλὰ πειραματίζονται μὲ τὶς μουσικὲς νότες ὅπως οἱ μικροβιολόγοι στὸ ἐργαστήριό τους μὲ τὰ διάφορα μικρόβια. Ἡ διαφορὰ εἶναι ὅτι οἱ πρῶτοι θέλουν τὴν παρουσία τοῦ κοινοῦ στὰ πειράματά τους, ἐνῶ οἱ δεύτεροι δὲν ἐνοχλοῦν παρὰ μόνον τὸν ἑαυτό τους μὲ τά... μικρόβια. Ἐξαίρεσι στὴν τάσι αὐτὴ ποὺ ἀκολουθοῦν οἱ σύγχρονοι συνθέται, ἀποτελοῦν οἱ Ρῶσοι μουσουργοί, ὅπως ὁ Σοστάκοβιτς, ὁ Καμπαλέφσκυ καὶ ἄλλοι ποὺ μὲ τὴν προτροπὴ ἴσως καὶ τοῦ Κράτους γράφουν μουσικὴ γιὰ τὸ Λαό. Ἔτσι, παρατηρεῖται τὸ φαινόμενο ὅταν παίζωνται συνθέσεις τῶν Ρώσων αὐτῶν συνθετῶν στὶς χῶρες τῆς Δύσεως καὶ ἰδιαίτερα στὴν Ἀμερική, τὸ κοινὸν ὄχι μόνον νὰ προσέρχεται ἅθρόως στὶς συναυλίες, ἀλλὰ νὰ ἐπιφυλάσσῃ ἐνθουσιώδη ὑποδοχὴ στὰ ἔργα αὐτά. Ἐντελῶς τὸ ἀντίθετο συμβαίνει στὶς συναυλίες μὲ τὰ ἔργα τῶν Δυτικῶν μοντέρνων συνθετῶν, ὅπως π. χ. τοῦ Μπουλαὶζ ἢ τοῦ Γερμανοῦ Στοκχάους, ὅπου τὸ κοινὸν ἄλλο καὶ γίνεται ἀραιότερο. Αὐτὸ σημαίνει ὅτι ὁ κόσμος μᾶς ξεχνάει ὅταν τὸν ξεχνᾶμε. Καὶ ἀσφαλῶς ἀποτελεῖ τὴν βασικώτερη αἰτία στὴν κρίσι τῆς μοντέρνας μουσικῆς.

Ἄλλη ἐπίσης βασικὴ αἰτία, συνέχισε ὁ Δ. Μητρόπουλος, τῆς περιωρισμένης κινήσεως τῶν συγχρόνων συνθετῶν εἶναι τὸ οἰκονομικὸ πρόβλημα ποὺ συναντᾶ κάθε συνθέτης ἀπὸ αὐτοὺς στὴν προσπάθειά του νὰ γνωρίσῃ τὸ ἔργο του καὶ πέρα ἀπὸ τὰ σύνορα τῆς πατρίδας του. Καὶ ἐξηγοῦμαι: Ἐνῶ π. χ. γιὰ μιὰ συμφωνία τοῦ Μπετόβεν ἢ ἕνα κοντέρτο τοῦ Μπράμς, μιὰ ὀρχήστρα, ὁπουδήποτε, χρειάζεται μιὰ ἢ δύο πρόβες, γιὰ ἕνα ἔργο τοῦ Μπουλαὶζ ἢ τοῦ Στοκχάους χρειάζονται τουλάχιστον 40 πρόβες. Ποιὸς μαέστρος θὰ δεχθῇ νὰ ὑποβληθῇ σὲ τόσο κόπο, ὅταν μὲ τὰ κλασσικὰ ἔργα κάνει ξεκούραστη καὶ ἐξησφαλισμένη ἐπιτυχία; Μόνον μερικοὶ τρελλοὶ βρίσκονται πότε - πότε κι' ἔτσι γνωρίζει ὁ κόσμος καὶ νέα ὀνόματα. Ἕνας ἀπὸ τοὺς τρελλοὺς αὐτοὺς ὑπῆρξα κι' ἐγώ, ποὺ κατέστρεψα τὴν ὑγεία μου γιὰ νὰ γνωρίσω καὶ νὰ ἐπιβάλω στὸ «κοινὸν μερικοὺς νέες συνθέτες, ὅπως εἶναι ὁ ἄξιος Ἀμερικανὸς Σάμουελ Μπάρμτερ κι' ὁ δικός μας ὁ Σκαλκώτας. Δὲν μπορῶ ὅμως νὰ ἐξακολουθήσω αὐτοῦ τοῦ εἴδους τοὺς ἡρωϊσμοὺς γι' αὐτὸ καὶ τὰ προγράμματα τῶν συναυλιῶν μου πυκνώνονται ὅλο καὶ περισσότερο μὲ ἔργα κλασσικῶν συνθετῶν».

— Σὲ ἐρώτησι «Ποιὸ θὰ εἶναι τὸ ἀκριβὲς πρόγραμμά του γιὰ τὴν τελευταία καὶ τὴν ἄλλη περίοδο», ὁ Δημήτρης Μητρόπουλος ἀπήντησε:

— Δουλειά, πολλὴ δουλειά, χωρὶς διακοπή, χωρὶς ἀνάπαυσι. Ἔχω νὰ διευθύνω 80 παραστάσεις μελοδραματικῶν ἔργων στὴν Μετροπόλιταν Ὄπερα τῆς Νέας Ὑόρκης. Θὰ ἀρχίσω στὶς 26 Ὀκτωβρίου μὲ τὴν «Τόσκα» τοῦ Πουτσίνι, ὅπου θὰ τραγουδήσουν ἡ Τεμπάλντι, ὁ Τάκερ καὶ ὁ Τζὼρτζ Λόντοι. Θὰ συνεχίσω μὲ τὸν «Μάκβεθ» καὶ ἄλλα ἔργα καὶ θὰ τελειώσω ἀρχὲς Ἰουνίου. Ἐνδιαμέσως, θὰ ξοδέψω χρόνο ὁ ἑβδομάδων γιὰ συναυλίες μὲ τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης. Ὁ Ἰούλιος καὶ ὁ Ἰούνιος τοῦ 1959 θὰ μὲ βροῦν στὸ Ἰσραήλ, ὅπου ἔχω νὰ διευθύνω 40 κοντσέρτα. Ἀμέσως μετά, τὸν Αὔγουστο, θὰ ξαναπάω στὸ Σάλτσμπουργκ γιὰ δύο - τρεῖς συναυλίες μὲ τὴν Φιλαρμονικὴ τῆς Βιέννης καὶ ἐν συνεχείᾳ στὴν Βιέννη ὅπου θὰ διευθύνω ἕνα ἢ δύο μελοδραματικὰ ἔργα στὴν ἐνεῖ Κρατικὴ Ὄπερα. Τὸ 1960 θὰ μὲ βρῇ καὶ πάλι στὴν Μετροπόλιταν Ὄπερα.

— Καὶ ἡ «πρὲς - κόνφερενς» ἔκλεισε μὲ τὴν ἑξῆς χαρακτηριστικὴ ἀπάντησι τοῦ Δημήτρη Μητροπούλου στὸ ἐρώτημα «Τί φρονοῦν οἱ ξένοι γιὰ τὸ Φεστιβὰλ Ἀθηνῶν»:

— Μόνον οἱ παραστάσεις ἀρχαίων τραγωδιῶν ἀπὸ τὸ Ἐθνικὸ Θέατρο ἔδωσαν κάποια ὑπόστασι στὸ Φεστιβὰλ Ἀθηνῶν. Ὅσο γιὰ τὶς ἄλλες ἐκδηλώσεις, καλύτερα νὰ μὴν ἀναφέρω πῶς τὶς χαρακτηρίζουν οἱ ξένοι. Μιλοῦν πολὺ ἄσχημα γι' αὐτές!...

Γ. ΠΗΛΙΧΟΣ

3-9-58 "Αὐγή"

Η ΧΘΕΣΙΝΗ «ΠΡΕΣ ΚΟΝΦΕΡΑΝΣ» ΤΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

ΤΟ ΦΙΛΟΜΟΥΣΟ ΚΟΙΝΟ Σ' ΟΛΟ ΤΟΝ ΚΟΣΜΟ ΑΠΟΔΟΚΙΜΑΖΕΙ ΤΗ ΜΟΝΤΕΡΝΑ ΜΟΥΣΙΚΗ

Οἱ παλιότεροι καὶ οἱ σύγχρονοι Ρῶσοι συνθέτες κρατοῦν τὰ σκῆπτρα στὴν Ἀμερικὴ καὶ παντοῦ

ΑΝΑΓΚΗ ΝΑ ΕΝΙΣΧΥΘΟΥΝ ΟΙ ΕΛΛΗΝΕΣ ΜΟΥΣΙΚΟΙ

Τὸ φιλόμουσο κοινὸ σὲ ὅλο τὸν κόσμο ἀποδοκιμάζει τὴ μοντέρνα δυτικὴ μουσικὴ μὲ τοὺς ἐναλασσόμενους πειραματισμοὺς καὶ μένει πιστὸ στὴν κλασσικὴ καὶ γενικὰ στὴ μουσικὴ ποὺ δὲν ξεκόβει ἀπὸ τὴν παράδοση, ὅπως ἡ ρωσική. Τὰ προγράμματα τῶν συναυλιῶν σ' ὅλο τὸν κόσμο περιέχουν κατὰ 50% παλαιοὺς καὶ νέους Ρώσους συνθέτες καὶ εἰδικὰ στὴν Ἀμερικὴ ἡ ρωσικὴ μουσικὴ κατέχει τὰ σκῆπτρα στὶς μουσικὲς ἐκδηλώσεις. Αὐτὲς εἶναι οἱ πιὸ ἐντυπωσιακὲς διαπιστώσεις γιὰ τὴν πορεία τῆς μουσικῆς ποὺ ἔκανε στὴ χθεσινὴ του συνέντευξη πρὸς τοὺς Ἕλληνες καὶ ξένους δημοσιογράφους ὁ παγκοσμίου φήμης Ἕλληνας μαέστρος Δημήτρης Μητρόπουλος.

Η «ΠΡΕΣ ΚΟΝΦΕΡΑΝΣ»

Ὁ διάσημος ἀρχιμουσικὸς δέχθηκε τοὺς ἀντιπροσώπους τοῦ ἑλληνικοῦ καὶ ξένου τύπου χθὲς τὸ μεσημέρι σὲ αἴθουσα τοῦ ξενοδοχείου «Πτί



Ὁ Δημ. Μητρόπουλος κατὰ τὴ χθεσινὴ του «πρὲς - κόνφερανς»

Παλαί» («Μεγ. Βρεταννία»).

Ἡ συνέντευξη αὐτὴ ξέφυγε ἀπὸ τὰ συνηθισμένα πλαίσια μιᾶς ἁπλῆς «πρὲς κόνφερανς», ποὺ τὶς περισσότερες φορές, παίρνει χαρακτήρα κοσμικῆς κίνησης καὶ δίνει τὴν εὐκαιρία στὸ φιλοξενούμενο καλλιτέχνη, νὰ σταθεῖ γύρω ἀπὸ τὰ ἐντελῶς προσωπικά του ἐνδιαφέροντα. Ἀντίθετα ὁ Ἕλληνας μαέστρος στάθηκε φειδωλὸς στὶς πληροφορίες σ' ὅ,τι ἀφορᾶ τὸ ἄτομό του, καὶ ἐπεκτάθηκε πολὺ περισσότερο σὲ γενικώτερης φύσης ζητήματα. Τὰ προβλήματα τῆς σύγχρονης μουσικῆς ἦταν τὸ κυριώτερο θέμα τῆς συνέντευξης. Παρὰ τὶς γνωστὲς αἰσθητικὲς του ἀντιλήψεις—ἦταν ἀνέκαθεν ὑπέρμαχος τῆς μοντέρνας τεχνοτροπίας — ὁ Μητρόπουλος δὲ δίστασε νὰ ὁμολογήσει, ὅτι σήμερα ἡ σύγχρονη δυτικὴ μουσικὴ μὲ τοὺς ἐναλλασσόμενους πειραματισμούς της, βρίσκεται σὲ πλήρη διάσταση μὲ τὸ φιλόμουσο κοινό. Ὁ κόσμος ποὺ ἀγαπάει τὴ μουσική, τόνισε ὁ μαέστρος, ἐξακολουθεῖ νὰ παραμένει πιστὸς θιασώτης τῆς κλασσικῆς μουσικῆς καὶ τοῦ μουσικοῦ ρομαντισμοῦ, ἀκόμη καὶ τῆς μουσικῆς ἐκείνης ποὺ βασικὰ δὲν ξεστρατίζει ἀπὸ τὴν παράδοση, ὅπως ἡ σύγχρονη σοβιετικὴ μουσική. Τὰ αἴτια ποὺ ὁδήγησαν τὴ μοντέρνα μουσικὴ στὴ Δύση, σὲ πλήρη ἀπομόνωση ἀπὸ τὸ εὐρύτερο φιλόμουσο κοινὸ ποὺ τῆς στρέφει τὰ νῶτα, εἶναι — κατὰ τὴ γνώμη πάντοτε τοῦ Μητροπούλου — πολλὰ καὶ διάφορα. Πρὶν ἀπ' ὅλα ἡ ἀλματώδης μηχανικὴ ἐξέλιξη εἶχε σοβαρὴ ἐπίδραση πάνω στὴ σύγχρονη μουσικὴ δημιουργία. Τὸ ἕνα μουσικὸ σύστημα διαδέχεται τὸ ἄλλο μὲ τόσο γοργὸ ρυθμὸ ὥστε ἡ μουσικὴ ποὺ μόλις χθὲς ἐθεωρεῖτο οὔλτρα μοντέρνα, σήμερα νὰ παίρνει θέση ξεπερασμένου εἴδους. Χαρακτηριστικὸ παράδειγμα ὁ Σένμπεργκ καὶ ἡ σχολή του, ποὺ λογαριάζεται πιὰ σὰν «πεπαλαιωμένο μουσικὸ σύστημα» ἀπὸ τοὺς ὀπαδοὺς τῆς πιὸ «προχωρημένης» μουσικῆς. Ἔτσι, κατέληξε ὁ μαέστρος, εἶναι ἀδύνατο τὸ φιλόμουσο κοινὸ ποὺ δὲν ἔχει σπουδάσει εἰδικὰ τὴ μουσικὴ καὶ δὲ μπορεῖ νὰ κατανοήσει τὴν ἀλχημεία τῶν ἤχων, νὰ παρακολουθήσει αὐτὴ τὴ φρενήρη ἐξέλιξη τῆς μοντέρνας δυτικῆς μουσικῆς.

Η ΡΩΣΙΚΗ ΜΟΥΣΙΚΗ

Σ' ἐρώτηση πῶς μπορεῖ νὰ σταματήσει τὸ κακὸ ποὺ ἔχει ὁδηγήσει τὴ μουσικὴ σὲ ἀδιέξοδο, ὁ Μητρόπουλος ἀπάντησε ὅτι ἐκεῖ ὅπου τὸ κράτος, ὅπως στὴ Σοβιετικὴ Ἕνωση, ἀκολουθεῖ ἕνα προδιαγεγραμμένο σχέδιο σ' ὅ,τι ἀφορᾶ τὴ γενικώτερη πολιτιστικὴ ἀνάπτυξη καὶ τὸ θεμέλιωμα μιᾶς τέχνης ποὺ οὐσιαστικὰ νὰ μὴν ξεκόβει ἀπὸ τὶς ὑγιεῖς παραδόσεις, φυσικὰ εἶναι ὅτι καὶ ἡ μουσικὴ ἐμφανίζεται μὲ ἄλλη ὄψη. Ἄλλωστε, συνέχισε ὁ μαέστρος, ὁ ρωσικὸς λαὸς εἶναι ὁ πιὸ προικισμένος μουσικὰ λαὸς τοῦ κόσμου. Οἱ Ρῶσοι συνθέτες ἀπὸ τοὺς παλαιότερους μέχρι τὸν Προκόφιεφ, τὸ Σοστάκοβιτς, τὸν Καμπαλέφσκυ, γοητεύουν καὶ συναρπάζουν τὰ πλήθη τῶν πιστῶν τῆς τέχνης, σ' ὁλόκληρη τὴν ὑφήλιο. Τὰ 50% στὰ προγράμματα τῶν συναυλιῶν εἶναι ρωσικὴ μουσική. Στὴν Ἀμερικὴ πού, ὡς γνωστό,— ὑπογραμμίζει ὁ μαέστρος — ὑπάρχει τόση ἰδεολογικὴ ἀντίθεση μὲ τὴ Ρωσία, ἡ ρωσικὴ μουσικὴ κατέχει τὰ σκῆπτρα στὶς μουσικὲς ἐκδηλώσεις. Καὶ διερωτᾶται: «Τί εἶναι ἐκεῖνο ποὺ κάνει τὸν κόσμο νὰ συρρέει στὰ κοντσέρτα μου ὅταν παίζω Τσαϊκόφσκυ ἢ Σοστάκοβιτς ἢ Καμπαλέφσκυ; Τί εἶναι ἐκεῖνο ποὺ τὸν συγκινεῖ;». Καὶ προσθέτει: Τὸ περίεργο εἶναι ὅτι λ.χ. ὁ Καμπαλέφσκυ κάθε ἄλλο παρὰ μοντέρνος εἶναι.

Κλείνοντας τὴ συζήτηση γύρω ἀπὸ τὴ μοντέρνα μουσικὴ ὁ Μητρόπουλος, κατέληξε στὸ συμπέρασμα ὅτι εἶναι καιρὸς πιὰ νὰ σταματήσει αὐτὸς ὁ φρενήρης δρόμος, καὶ νὰ σταθοῦμε μέχρι τὸν Σένμπεργκ.

ΟΙ ΠΡΟΣΦΑΤΕΣ ΠΕΡΙΟΔΕΙΕΣ ΤΟΥ

Σχετικὰ μὲ τὴν ὅπερα «Βανέσσα» τοῦ Ἀμερικανοῦ συνθέτη Σάμουελ Μπάρμπερ ποὺ ὁ Μητρόπουλος παρουσίασε στὶς ἐφετεινὲς μουσικὲς γιορτὲς τοῦ Σάλτσμπουργκ μὲ σκηνοθεσία τοῦ Μενόττι, ὁ μαέστρος εἶπε ὅτι πρόκειται «γιὰ ὡραιότατο ἔργο, πραγματικὴ ὅπερα».

Ἐνθουσιαστικὲς οἱ ἐντυπώσεις τοῦ Μητροπούλου ἀπὸ τὶς καλλιτεχνικὲς του ἐμφανίσεις στὸ Ἰσραήλ. «Σωστὸ θαῦμα» εἶπε ὅ,τι ἔχει ἐπιτευχθεῖ ὄχι μόνο στὸ μουσικὸ τομέα, ἀλλὰ σ' ὅλες τὶς ἐκδηλώσεις στὸ νέο αὐτὸ κράτος.

Γνώστης ὁ μαέστρος τῶν προβλημάτων ποὺ ἀντιμετωπίζει ἡ ἑλληνικὴ μουσικὴ γενικώτερα, ὅπως καὶ οἱ Ἕλληνες μουσικοί, εἶπε ὅτι δίχως τὴ μέριμνα καὶ τὴν οἰκονομικὴ βοήθεια τοῦ κράτους, εἶναι μοιραῖο νὰ προσκόπτει καὶ νὰ ναυαγεῖ κάθε εὐγενικὴ προσπάθεια. Καὶ κατέληξε: «Ὅταν πρόκειται γιὰ μουσικὴ μόνο ὑποσχέσεις δίνονται!»

Κάπου μιὰ ὥρα κράτησε ἡ τόσο ἐνδιαφέρουσα συνέντευξη μὲ τὸ Μητρόπουλο. Στὴν εὐγενικὴ φυσιογνωμία τοῦ μαέστρου ἦταν ἀποτυπωμένη ἡ κούραση. Καὶ νὰ σκεφθεῖ κανεὶς ὅτι τὸ βράδυ θὰ βρισκόταν στὸ ἀναλόγιο τοῦ ἀρχιμουσικοῦ, ἐπὶ κεφαλῆς ἑνὸς φημισμένου συμφωνικοῦ συγκροτήματος, τῆς βιεννέζικης φιλαρμονικῆς.

Β. Α.

3-9-58 Ἀναγνώστου

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

ΟΙ ΑΘΗΝΑΙΟΙ ΑΠΕΘΕΩΣΑΝ ΧΘΕΣ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

Ἡ ἀνυπομονησία τοῦ κοινοῦ. - Ὁλόκληρος ὁ χῶρος τοῦ ἀρχαίου θεάτρου κατεκλύσθη ἀπὸ κόσμον. Ποῖοι παρέστησαν

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΓΕΩΡΓΙΟΥ ΒΩΚΟΥ

Ἀπὸ τὸ περασμένο Σάββατο ποὺ ὁ παγκοσμίου φήμης Ἕλλην μαέστρος Δημήτρης Μητρόπουλος ἔφθασε στὴν Ἑλλάδα, ὅλη ἡ μουσικὴ Ἀθήνα εἶχε καταληφθῆ ἀπὸ εὐλογη καλλιτεχνικὴ συγκίνησι, περιμένοντας μ' ἀνυπομονησία νὰ τὸν δῆ στὸ ἀναλόγιο τοῦ μαέστρου, νὰ διευθύνη μὲ τὸν ἀπαράμιλλο ἐκεῖνο τρόπο, μὲ τὸν ὁποῖον καὶ τοῦ ἀνοίχθηκαν διάπλατα οἱ πόρτες τῶν μεγαλυτέρων διεθνῶν μουσικῶν κέντρων.

Γιατί σήμερα, κάθε ἐμφάνισις τοῦ Μητροπούλου στὴν διεύθυνσι συμφωνικῆς ὀρχήστρας ἢ ὅπερας θεωρεῖται — καὶ δικαίως — μέγιστο μουσικὸν γεγονός.

Τὸ Ὠδεῖον Ἡρώδου γνώρισε χθὲς ἀσφυκτικὴ κοσμοσυρροή. Ἀπὸ τὶς 6 καὶ 30 τ' ἀπόγευμα, μισὴ ὥρα πρὶν ἀνοίξουν οἱ πόρτες, ἄρχισε νὰ μαζεύεται ὁ κόσμος.

Ἐκτὸς ἀπ' τοὺς ἔχοντας εἰσιτήρια, τὰ ἔξω τοῦ Ὠδείου «πεζουλάκια» εἶχαν καταληφθῆ ἀπὸ ἐνθέρμους φιλομούσους ἀκροατάς, ἀναμένοντας καρτερικὰ γιὰ νὰ γευθοῦν ἔστω καὶ κάτι ἐλάχιστο ἀπ' τὴν μουσικὴ ἀμβροσία ποὺ θὰ προσφερε ὁ Μητρόπουλος.

Αὐτὸ δείχνει πόσο λατρεμένο παιδὶ εἶναι ὁ Μητρόπουλος ἀπὸ ὅλους.

*

Ἀπὸ τὶς 7.30 τὸ κοινὸ ἄρχισε νὰ καταφθάνη πυκνότερο μέχρι ποὺ στὶς 8.20 τὸ ἀρχαῖο Ὠδεῖο —ὁ ἱερὸς αὐτὸς τόπος καλλιτεχνικοῦ προσκυνήματος — ἦταν κατάμεστος.

Στὶς θέσεις τῶν ἐπισήμων διακρίνουμε τὸν Μέγαν Αὐλάρχην καὶ τὴν Καν Δ. Λεβίδη, τὴν σύζυγον τοῦ Προέδρου τῆς Κυβερνήσεως Καν Ἀμαλίαν Καραμανλῆ, τοὺς ὑπουργοὺς Ἐξωτερικῶν κ. Ἀβέρωφ, Προεδρίας Κυβερνήσεως κ. Τσάτσον, Παιδείας κ. Βογιατζῆν, Ἐμπορίου κ. Δερτιλῆν, Ἐμπορικῆς Ναυτιλίας κ. Ἀνδριανόπουλον, τὸν ὑφυπουργὸν τῶν Ἐσωτερικῶν κ. Καλαντζῆν, τὸν ὑπουργὸ τῆς Δικαιοσύνης κ. Καλλίαν, τὸν πρεσβευτὴ τῶν Ἡνωμένων Πολιτειῶν κ. Ρίντλμπέργκερ, τὸν μορφωτικὸ ἀκόλουθο τῆς ἀμερικανικῆς πρεσβείας κ. Ἔμριχ, πολλοὺς ξένους διπλωμάτας κ.ἄ.

*

Ἔχουν τόσα πολλὰ εἰπωθῆ καὶ γραφῆ γιὰ τὸν Μητρόπουλο, καὶ τόσο ἔντονες παραμένουν οἱ ἐντυπώσεις μας ὅταν πρὶν τρία χρόνια εἶχε ἔλθει μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης, ὥστε κάθε λεπτὸ ποὺ περνάει νὰ προσθέτη καὶ κάτι στὴν δίκαιη ἀνυπομονησία μας.

Ὅλοι περιμένουμε νὰ τὸν δοῦμε καὶ νὰ τὸν χειροκροτήσουμε ὅπως τοῦ ἀξίζει.

Γιατὶ τέτοια μπαγκέττα, τὸ ὁμολογοῦν, ἄλλως τε, οἱ παγκόσμιοι μουσικοὶ κύκλοι, δὲν ὑπάρχει σήμερα στὸν κόσμο.

Αὐτὸς ὁ ἄνθρωπος ἀσκεῖ μιὰ τέτοια ἀκαταμάχητη γοητεία στοὺς μουσικοὺς τῆς ὀρχήστρας ποὺ διευθύνει, ὥστε καὶ τὴν πιὸ ἀσήμαντη σύνθεσι νὰ τὴν μεταβάλλη σὲ ἀριστούργημα.

Ὁ Μητρόπουλος εἶναι μιὰ φωτεινὴ φυσιογνωμία, ποὺ ἡ λάμψις του καταυγάζει σήμερα ὁλόκληρη τὴν ὑδρόγειο.

*

Ἐπὶ τέλους ἡ ποθητὴ στιγμὴ πλησιάζει. Τὸ σύνθημα ὅτι σὲ λίγο θ' ἀρχίση ἡ μουσικὴ ἱεροτελεστία τὸ δίνουν οἱ μουσικοὶ τῆς ὀρχήστρας, οἱ ὁποῖοι βγαίνουν ἀπ' τὰ δεξιὰ καὶ μὲ τάξι προχωρώντας παίρνουν τὶς θέσεις των. Φοροῦν ἄσπρα πουκάμισα, μαῦρες γραβάτες καὶ μαῦρα παντελόνια.

Ὅλων τὰ μάτια στρέφονται πρὸς τὴν πλευρά, ἀπ' τὴν ὁποία πρόκειται νὰ φανῆ ὁ μάγος τῆς μπαγκέττας.

Ἐν τῷ μεταξὺ καταφθάνουν μερικοὶ καθυστερημένοι τρέχοντας γρήγορα νὰ βροῦν τὶς θέσεις τους.

Ρίχνω μιὰ ματιὰ γύρω μου. Τίποτε δὲν ἔχει μείνει ἄδειο: Στὰ ρομαντικὰ βραχάκια, οἱ πιστοὶ τῆς θείας τῶν ἤχων τέχνης, σὰν σὲ προσευχὴ περιμένουν τὸ ἄρχισμα τῆς μουσικῆς μυσταγωγίας.

Καὶ σὲ μιὰ στιγμὴ ὁ μαέστρος προβάλλει. Κι' ἡ ἀδημονία ξεσπάει σὲ ἕνα ἀκράτητο ἐνθουσιασμό.

Συγκινημένος εἶναι ὁ Μητρόπουλος. Ὑποκλίνεται καὶ χαιρετᾶ πρῶτα τὰ δύο κοντσερτίνα βιολιά, ὕστερα τοὺς μουσικοὺς τῆς ὀρχήστρας καὶ ἐν συνεχείᾳ τὸ κοινόν. Ὅμως τὰ χειροκροτήματα ἐξακολουθοῦν καὶ ὁ Μητρόπουλος ξαναχαιρετᾶ, γυρνώντας πάλι ρπὸς τοὺς μουσικοὺς τῆς ὀρχήστρας του.

Μιὰ ματιὰ σ' ὅλους: Προοίμιον: «προσέχετε ἀττακάρουμε».

Κι' οἱ μουσικοὶ τὸ ἀντιλαμβάνονται: τὰ βιολιὰ φέρονται ἐπὶ τῶν ὤμων, τὰ δοξάρια ἕτοιμα νὰ δονήσουν τὶς χορδές...

Νεκρικὴ σιγὴ ἀπ' ὅλη τὴν ἀνθρωποθάλασσα. Ἡ μπαγκέττα σηκώνεται: Κι' ἡ μουσικὴ μαγεία ἀρχίζει. Ἀλήθεια! Ποιὰ δύναμις πλαισιώθηκε μὲ κάθε στοιχεῖο ὡραιότητος, αὐτὸ ποὺ πιστοποιεῖ τὴν κατάκτησι τοῦ καλλιτεχνήματος στὴν ὁλοκληρωμένη του μορφή.

Ἀπαράμιλλος ἀρχιτέκτων ὁ Μητρόπουλος, μεταβάλλει σὲ ἀραβούργημα τὴν ὀρχήστρα του. Ἐκεῖνα τὰ χέρια του, ἀληθινὰ μαγητίζουν, καθὼς προβάλλονται πότε πρὸς τὰ ἐμπρός, πότε πλάγια, ἢ ὅταν διαγράφουν τοὺς ἰλιγγιώδεις κύκλους, ὅταν προτείνωνται καὶ νευρώδη ἢ μειλίχια, ἄλλοτε νὰ ὁδηγήσουν τὴν ὀρχήστρα σ' ἕνα τρομακτικὸ ἠχητικὸ καταιγισμὸ ἢ σὲ μιὰ ἁπαλὴ ἔκφρασι, γεμάτη λυρισμὸ καὶ τρυφερότητα.

Ἡ ὀρχήστρα συντρίβεται πρὸ τῆς τρομακτικῆς μουσικῆς του ρώμης καὶ ἐπιβολῆς. Ὁποιαδήποτε ὀρχήστρα κι' ἂν εἶναι αὐτή.

Καὶ ἀπαιτεῖται νὰ καταβληθῆ μεγάλη ἀντίδρασις ἐκ μέρους τῶν μουσικῶν, γιὰ νὰ ἀνθέξουν... Κι' ὅταν τὸ κατορθώσουν, τότε ἐπιτυγχάνεται τὸ θαυμαστὸ ἑρμηνευτικὸ ἀποτέλεσμα.

*

Πολλὲς φορὲς εἶχα τὴν ἐντύπωσι ὅτι ἡ Φιλαρμονικὴ

ΟΛΙΓΑΣ ΩΡΑΣ ΠΡΟ ΤΗΣ ΧΘΕΣΙΝΗΣ ΣΥΝΑΥΛΙΑΣ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΔΙΑ ΤΗΝ ΜΟΥΣΙΚΗ ΚΑΙ ΤΗΝ ΕΛΛΑΔΑ

Ἡ χθεσινὴ «πρὲς κόμφερανς» εἰς τὸ «Πτὶ-Παλαί»

Η ΕΛΛΑΣ ΠΑΡΟΥΣΙΑΖΕΙ ΕΙΣ ΤΗΝ ΜΟΥΣΙΚΗΝ ΜΙΑ ΣΤΑΣΙΜΟΤΗΤΑ Η ΟΠΟΙΑ ΠΡΕΠΕΙ ΝΑ ΥΠΕΡΠΗΔΗΘΗ.-ΕΠΑΥΣΕ ΠΛΕΟΝ ΝΑ ΑΣΧΟΛΗΤΑΙ ΜΕ ΤΗΝ ΣΥΝΘΕΣΙΝ



Ἕνα χαρακτηριστικὸν στιγμιότυπον τοῦ Δημήτρη Μητροπούλου ἀπὸ τὴν χθεσινὴν «πρὲς κόμφερανς» εἰς τὸ «Πτὶ Παλλαί».

'Απόκομμα ..."ΑΝΕΞΑΡΤ..."ΤΥΠΟΥ.

Χρονολογία .....ΣΕΠ.1958....



'Ο ἀρχιμουσικὸς Δημήτρης Μητρόπουλος κατὰ τὴν χθεσινὴν «πρὲς-κόνφερανς». 'Αρισ.ερὰ ἡ συνεργάτις τοῦ «'Αγεξαρτήτου Τύπου» κ. Λ. Σωμερίτου.

Η ΧΘΕΣΙΝΗ «ΠΡΕΣ ΚΟΝΦΕΡΑΝΣ»

'Ο Μητρόπουλος ὁμιλεῖ περὶ μουσικῆς καὶ κοινοῦ

«ΜΟΝΟΝ ΣΤΗ ΡΩΣΙΑ ΓΡΑΦΟΥΝ ΣΩΣΤΗ ΜΟΥΣΙΚΗ».- ΘΑ ΕΜΕΝΕ ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ ΑΝ...

'Η ὑπερμοντέρνα «ἠλεκτρονικὴ μουσική»

ΟΑΦΙΧΘΕΙΣ τὸ Σάββατον διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος ἔδωσε χθὲς τὸ μεσημέρι εἰς τὸ ξενοδοχεῖον τῆς «Μεγάλης Βρεταννίας» ἐνδιαφέρουσα πρὲς κόνφερανς πρὸς τοὺς ἀντιπροσώπους τοῦ ἀθηναϊκοῦ Τύπου, ἀπὸ τὴν ὁποίαν παραθέτομεν τὸ κατωτέρω σημείωμα τῆς εἰδικῆς συνεργάτιδός μας:

'Ο Μητρόπουλος, ὁ «μεγάλος» αὐτὸς τῆς διεθνοῦς μουσικῆς ζωῆς, εἶναι καὶ πάλι μαζί μας. Χθὲς τὸν εἴδαμε στὴν «Μεγάλη Βρετανία», λίγες ὧρες πρὶν τὸν θαυμάσουμε στὸ 'Ωδεῖο 'Ηρώδου. Ψηλός, λεπτός, μὲ σκοῦρο πρόσωπο, ἀεικίνητος, γεμάτος ἐσωτερικὴ ζωντάνια καὶ ἀνησυχία. Κατὰ τὴν χθεσινὴν πρὲς-κόνφερανς ὡμίλησε κατ' ἀρχὰς διὰ τὸν Ραδιοσταθμὸ καὶ δὲν ἐδίστασε νὰ καυτηριάσῃ τὴν πολιτικὴν τῆς ἀδρανείας, ποὺ ἀκολουθεῖ τὸ Ἵδρυμα μπροστὰ στὴν ἀνάγκη γιὰ τὴν πρόοδο τῆς σοβαρᾶς μουσικῆς στὴ χώρα μας.

'Ακολούθως ἐξήγησε γιατί εἶναι δύσκολη ἡ διάδοσι τῶν 'Ελλήνων συνθετῶν ὅπως καὶ τόσων ἄλλων σχετικὰ «ἀγνώστων» στὶς μεγάλες χῶρες τοῦ ἐξωτερικοῦ.

— Τὸ κοινό, εἶπε, θέλει νὰ ἀκούσῃ αὐτὰ ποὺ ξέρει καὶ ἔπειτα ἕνα καινούριο ἔργο θέλει πρόβες καὶ φυσικὰ ἔξοδα, ποὺ συνήθως δὲν βρίσκονται.

Η ὑπερμοντέρνα μουσική

ΣΤΟ σημεῖο αὐτὸ τὸ ἐνδιαφέρον τῆς πρὲς κόνφερανς συνεκεντρώθη στὸ πῶς βλέπει ὁ διάσημος ἀρχιμουσικὸς τὴν ὑπερμοντέρνα μουσικὴ καὶ τὴν ἀπήχησί της ἀνὰ τὸν κόσμο. Εἶπε πῶς οἱ νέοι κυνηγώντας τώρα διαρκῶς νέους συνδυασμοὺς ἀπὸ νότες καὶ ἤχους, ἀπέβαλαν ἀπὸ τὴ μουσικὴ τὸν Ἔρωτα, τὸ θέμα, τὴ μελῳδία· καὶ κατήντησαν τὸ μαέστρο νὰ μὴ ἔχῃ ἄλλο λόγο ὑπάρξεως παρὰ νὰ «κάνῃ τὸν ἀστυνόμο», δηλαδὴ νὰ προσέχῃ πότε θὰ μπῇ τὸ ἕνα ἢ τὸ ἄλλο ὄργανο. Ἂς ἦταν τουλάχιστο τὰ ἀπαιτέλεσμα πάντα εὐχάριστο!

"Ἐχουμε λίγει ξεχάσει τὸν κόσμο καὶ γι' αὐτὸ ὁ κόσμος μᾶς ξέχασε καὶ ὅσο πάμε λιγώτεροι μαθαίνουν μουσικοί. Καὶ ἂν συντηροῦνται οἱ συναυλίες εἶναι μὲ τὰ γνωστὰ καθιερωμένα ἔργα. Οἱ ἀναζητήσεις, οἱ ἀπόπειρες εἶναι, βέβαια, χρήσιμες. Νὰ μὴν ἐνοχλοῦν ὅμως τὸν κόσμο. Ἂς κάνουν χωριστὲς σειρὲς συναυλιῶν (ὅπως ἐκάναμε στὴν 'Αμερική) ὅπου παίζαμε ὅλο τέτοια ἔργα. Εἶναι πολλοὶ ποὺ ἐνδιαφέρονται νὰ τ' ἀκοῦν. 'Αλλὰ αὐτοὶ εἶναι οἱ λίγοι. 'Ο κόσμος θέλει — καὶ δὲν ἔχει ἄδικο— νὰ δρῇ στὴ μουσικὴ μιὰ ἀπόλαυσι ποὺ νὰ τὸν τραβήξῃ δύο ὧρες ἀπὸ τὴ ρουτίνα καὶ δὲν ἔχει δρεξη — ἢ δὲν μπρεῖ — ν' ἀκολουθῇ τὸ ρυθμὸ τῶν ἀναζητήσεων τῶν συνθετῶν. Π.χ. ὁ θαυμάσιος, ὁ ἐξαιρετικὸς "Αλμπαν Μπέργκ ξεπεράστηκε, ἀλλὰ ὁ κόσμος δὲν τὸν ἔφτασε ἀκόμα. «'Εγὼ προσωπικά, εἶπε, ἠνάλωσα τὰ νειάτα μου καὶ τὸ μεγαλύτερο μέρος τῆς ζωῆς μου στὴν παρουσίασι καὶ στὴν ἐπιβολὴ τῆς μοντέρνας μουσικῆς. 'Η πεῖρα μοῦ ἀπέδειξε πὼς πρέπει νὰ μὴν ἀναγκάζωμε τὸ κοινὸν ν' ἀκούσῃ ὅτι δὲν τοῦ ἀρέσει γιὰ νὰ μὴ τὸ ἀναγκάσουμε νὰ μᾶς ἀφίσῃ».

Μόνον ἡ Ρωσία ἐνδιαφέρθηκε γιὰ τὸ κοινόν της καὶ ἐπέβαλε στοὺς συνθέτες της νὰ γράφουν γιὰ αὐτοὺς ποὺ τ' ἀκοῦνε καὶ ὄχι μόνον γιὰ τὸν ἑαυτόν τους. Τὸ ἀποτέλεσμα ἦταν ἄριστο: ὁ κόσμος ἀγαπᾶ τὴ μουσική, τρέχει στὰ ὠδεῖα καὶ στὰ κοντσέρτα, συνεπῶς ἔχει μουσικὴ ἀγωγή, καὶ πολλὰ μοντέρνα ἔργα ποὺ τοὺς ἔπαιξα (διαλεγμένα φυσικά) τὰ κατάλαβαν καὶ ἐνθουσιάστηκαν. Βέβαια ἡ ἐπέμβασις στὴν ἐλευθερία τῆς δημιουργίας εἶναι κακό. 'Η ἀσυδοσία ὅμως ποὺ ἔχουμε εἶναι ἐπίσης κακό, ἔχει ἀρνητικὰ ἀποτελέσματα καὶ ἡ μουσικὴ ἔχει καταντήσει μηχανική. "Ολα λοιπὸν χρειάζονται μέτρο.

ΤΟ ΦΕΣΤΙΒΑΛ

'Ακολούθως ὁ μεγάλος μαέστρος μᾶς ἀμίλησε γιὰ τὴν ἐντύπωσι ποὺ ἔχει δημιουργήσει ἔξω τὸ Φεστιβὰλ 'Αθηνῶν.

— Συζητοῦνται πολὺ οἱ τραγωδίες, λέγει, ποὺ ἀποτελοῦν καὶ τὴν μόνη προσφορά του γιατὶ διὰ τὰ ἄλλα κατὰ κανόνα θεωροῦνται ὡς παθητικά.

Α. ΣΥΜΕΡΙΝΗ

ΑΠΑΝΤ.: Δὲν νομίζω ὅτι κατ' αὐτὸν τὸν τρόπον θὰ συνέβαλα εἰς τὴν ἐξύψωσιν τῆς μουσικῆς εἰς τὸν τόπον μας. Μὲ τὴν φήμην τὴν ὁποίαν ἔχω ἀποκτήσει θὰ ἐπεσκίαζα χωρὶς καὶ ὁ ἴδιος νὰ τὸ θέλω ὅλους τοὺς ἄλλους μαέστρους — ἐφ' ὅσον ὅλη ἡ προσπάθεια θὰ εἶχε συγκεντρωθῇ διὰ τὴν δημιουργίαν τῆς δικῆς μου ὀρχήστρας — καὶ δὲν θὰ εἶχον πλέον τὰ μέσα νὰ ἐργασθοῦν καὶ νὰ ἐξελιχθοῦν πρᾶγμα ποὺ δὲν θὰ ἐδεχόμουν ποτέ. Μὴ μοῦ ζητεῖτε λοιπὸν νὰ ἔλθω ἐγὼ ἐδῶ, ἀλλὰ ὑποσχεθῆτε μου ὅτι θὰ βοηθήσετε τοὺς μαέστρους μας νὰ ἀξιοποιήσουν τὶς δυνατότες τους καὶ νὰ προοδεύσουν. "Υστερα θὰ σᾶς ἐξομολογηθῶ καὶ κάτι. 'Εὰν μὲ διορίσετε μόνιμο διευθυντὴ μιᾶς ὀρχήστρας μὲ τὴν ὑποχρέωσι νὰ μένω δώδεκα μῆνες τὸ χρόνο εἰς ἕνα τόπο δὲν θὰ μπορέσω νὰ ἀποδώσω. Καὶ αὐτό, διότι εἶμαι ἐχθρὸς τῶν μονίμων καταστάσεων. 'Η ρουτίνα μὲ κουράζει περισσότερο καὶ ἀπὸ τὴν ἐξαντλητικὴ δουλειά. Νομίζω δὲ πὼς καὶ γενικώτερα ἡ μονοτονία καὶ ἡ ἀνία ἡ ὁποία τὴν ἀκολουθεῖ εἶναι οἱ μεγαλύτεροι ἐχθροὶ τῆς ἀνθρωπότητος.

Εἰς τὸ σημεῖον αὐτό, ἐτελείωσεν ἡ συνέντευξις τοῦ μαέστρου μὲ τὴν ἀποστολικὴ ἐμφάνισι καὶ τὴν εὐγενικὴ καὶ εὐχάριστη ἔκφρασι, διὰ τὸν ὁποῖον οἱ «Τάϊμς τῆς Ν. 'Υόρκης» ἔγραψαν κάποτε: «Σὲ μία ἐποχή, ὅπου ὁ θόρυβος ποὺ γίνεται γύρω ἀπὸ τὰ ὀνόματα τῶν μεγάλων μαέστρων εἶναι μεγαλύτερος ἀπὸ τὸν θόρυβο ποὺ γινόταν γιὰ τοὺς μεγάλους καλλιτέχνες τοῦ τραγουδιοῦ στὸν 19ο αἰῶνα, ὁ Δημήτρης Μητρόπουλος φαίνεται σὰν νὰ μὴν ἔχῃ τὴν θέσι του. 'Ο ἄνθρωπος ποὺ ἀνέλαβε τὴ θέσι τοῦ μονίμου διευθυντοῦ τῆς Φιλαρμονικῆς Συμφωνικῆς 'Ορχήστρας τῆς Ν. 'Υόρκης δὲν ἀρέσκεται σὲ ἐκρηκτικὲς ἐξάρσεις καὶ δὲν ἀγαπᾶ τὶς κομφὲς καὶ ὑπεροπτικὲς πόζες. Εἴτε εἰς τὸ βάθρο τοῦ μαέστρου εἴτε μακρυὰ ἀπὸ αὐτό, εἶναι γλυκομίλητος, μετρημένος καὶ ἐντελῶς ἀνεπηρέαστος ἀπὸ τὴν ρεκλάμα».

Τὸ πρᾶγμα δὲν φαίνεται ἀνεξήγητο σὲ ὅσους γνωρίζουν πόσο βαθὺ σεβασμὸ πρὸς τὸν ἄνθρωπο καὶ τὶς ἠθικὲς ἀξίες, τρέφει ὁ Μητρόπουλος.

— Εἶχα πάντοτε κάποιαν ἀμφιβολία — ὑπεγράμμισε εἰς μίαν συνέντευξίν του πρὸς τοὺς δημοσιογράφους — ἂν τὸ καλλιτεχνικό μου ἔργο ἔχῃ πραγματικὰ κάποιαν ἀξία σὰν μιὰ ὑπηρεσία πρὸς τὸν κόσμο. 'Εμεῖς οἱ διανοούμενοι καὶ καλλιτέχνες κινδυνεύουμε νὰ χάσουμε τὴν ἐπαφὴ μὲ τὸν καλούμενο μέσον ἄνθρωπο.

"Ισως τὴν ἀγάπην του αὐτὴν πρὸς τὸν ἄνθρωπο, νὰ τοῦ τὴν ἐνέπνευσε τὸ θρησκευτικὸν συναίσθημα τὸ ὁποῖον πολὺ ἐνωρὶς ἀνεπτύχθη μέσα του. Μικρὸ παιδὶ ἀκόμη ἀπεφάσισε νὰ γίνῃ μοναχὸς καὶ ἂν τελικὰ δὲν ἐφόρεσε τὸ ἱερατικὸν σχῆμα, εἶναι διότι τὸν ἐπληροφόρησαν ὅτι εἰς τὸ μοναστήρι δὲν θὰ τοῦ ἐπέτρεπαν νὰ ἔχῃ ἕνα μικρὸ ἁρμόνιο. 'Η κλίσις του πρὸς τὴν μεταφυσικὴ τὸν ἔκανε νὰ μελετήσῃ τὸ ἔργο τοῦ Σόρεν Κίρκεργκαρντ καὶ νὰ ἐνδιαφερθῇ σοβαρὰ γιὰ τὰ πολύπλοκα μουσικὰ συστήματα τῶν Μπουζόνι καὶ Σαῖμπεργκ.

Παρ' ὅλον τὸν σεβασμὸ του ὅμως πρὸς τὸν μέσον ἄνθρωπο καὶ τὸ εὐρὺ κοινόν, ὁ Μητρόπουλος — ὅπως ἄλλως τε ἐτόνισε καὶ εἰς τὴν χθεσινήν του συνέντευξιν — ἐπιμένει νὰ παίζῃ σύγχρονη μουσική, ποὺ εἶναι ὄχι μόνον δυσκολονόητη ἀλλὰ καὶ ἀποκρουστικὴ κάποτε εἰς τὸν πολὺ κόσμο. Καὶ αὐτὸ διότι — ὅπως ἔγραψε ὁ Χάουαρντ Τώμπμαν: «'Ο Δημήτρης Μητρόπουλος θυμᾶται πάντοτε ὅτι ὅταν παίζῃ μουσικὴ εἶναι πρὶν ἀπὸ κάθε ἄλλο, ὑπηρέτης τῆς τέχνης».

Σ. ΜΑΛΤΕΖΟΥ

Ο ΜΕΓΑΛΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΜΑΣ



«Δὲν θὰ ἤθελα ποτὲ νὰ ἐπισκιάσω τοὺς νέους μου συναδέλφους», τόνισε χθὲς στοὺς δημοσιογράφους ὁ Μητρόπουλος ὅταν τὸν ρώτησαν γιατὶ δὲν μένει νὰ διευθύνῃ ὀρχήστρα στὴν Ἑλλάδα.

ΜΕ ΤΗΝ ΠΡΩΤΗ ΤΟΥ ΣΥΝΑΥΛΙΑ ΣΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

ΜΙΑ ΑΛΗΘΙΝΑ ΕΞΑΥΛΩΜΕΝΗ ΝΥΧΤΑ ΧΑΡΙΣΕ ΧΘΕΣ ΒΡΑΔΥ ΣΤΗΝ ΑΘΗΝΑ Ο ΜΗΤΡΟΠΟΥΛΟΣ

«ΝΑ ΜΑΣ ΖΗΣΗΣ ΜΑΕΣΤΡΟ», ΦΩΝΑΖΟΥΝ ΟΙ ΧΙΛΙΑΔΕΣ ΤΩΝ ΑΚΡΟΑΤΩΝ. — ΚΑΙ ΠΛΗΘΗ ΠΕΡΙΜΕΝΟΥΝ ΑΠ' ΕΞΩ ΝΑ ΤΟΝ ΙΔΟΥΝ ΚΑΙ ΝΑ ΤΟΝ ΕΠΕΥΦΗΜΗΣΟΥΝ

Η ΑΠΟΨΙΝΗ ΣΥΝΑΥΛΙΑ ΕΙΝΑΙ ΑΦΙΕΡΩΜΕΝΗ ΣΤΟΝ ΣΤΡΑΟΥΣ

Μιὰ ξεχωριστὴ βραδυά, μιὰ ἀπ' τὶς σπάνιες, τὶς «μεγάλες» βραδυὲς τῆς 'Αθήνας, ἡ χθεσινὴ πρώτη συναυλία τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης μὲ τὸν "Ελληνα μαέστρο Δημήτρη Μητρόπουλο ἐπὶ κεφαλῆς. Τὸ ὠδεῖον 'Ηρώδου κατάμεστο ὡς τὴν τελευταία του θέσι, ὡς τὸ ἀκρότατο σημεῖο του ἀπὸ κόσμο ὅπου ἀντιπροσωπεύονταν ὅλες οἱ τάξεις, ἀπὸ τοὺς πιὸ «ἐπίσημους» ὡς τὸν πιὸ λαϊκὸ ἀνθρωπάκο, ποὺ ὅλοι τους εἶχαν τρέξει γιὰ νὰ ἐκφράσουν τὸν θαυμασμό τους καὶ τὴν εὐγνωμοσύνη τους στὸν "Ελληνα μουσικὸ ποὺ τόσο δόξασε καὶ δοξάζει τὴ μικρὴ μας πατρίδα σ' ὅλο τὸν κόσμο, γιὰ νὰ χαροῦν συνάμα μιὰ ἀληθινὴ καλλιτεχνικὴ ἀπόλαυσι.

"Ηταν ἐκεῖ ἀντιπρόσωποι τῶν Βασιλέων μας —ὁ μέγας αὐλάρχης καὶ ἡ κυρία Λεβίδη— ὅλοι σχεδὸν οἱ ὑπουργοὶ μὲ τὶς κυρίες τους, ἄλλοι πολιτικοί, πολλοὶ ξένοι διπλωμάτες, ἄπειροι ξένοι ἐπισκέπτες, ὅλος ὁ καλλιτεχνικὸς μας κόσμος, οἱ μαέστροι καὶ οἱ μουσικοί μας, ἀντιπρόσωποι τοῦ πνεύματος καὶ τῆς τέχνης, ἀλλὰ καὶ πλῆθος ἀπὸ ἁπλοὺς ἀνθρώπους ποὺ ἀγαποῦν τὴ μουσικὴ καὶ ποὺ πολλοὶ τους ἔχουν γνωρίσει τὸν Μητρόπουλο νέο, παιδὶ ἀκόμα, στὰ πρῶτα του βήματα, ὅταν ἀποφοιτοῦσε ἀπὸ τὸ 'Ωδεῖον 'Αθηνῶν καὶ ἀποτελοῦσε μέλος τῆς τότε ὀρχήστρας του...

Μέσα στὰ ἀποθεωτικὰ χειροκροτήματα ποὺ χαιρέτησαν τὴν ἐμφάνισι τοῦ Δημήτρη Μητροπούλου καὶ ποὺ γιὰ πολλὰ λεπτὰ τῆς ὥρας δὲν τὸν ἄφηναν ν' ἀρχίσῃ, ἀκριβῶς ἀπ' αὐτὸ τὸ ἀνώνυμο πλῆθος, ἀπὸ τὰ ὕψη τοῦ ἀρχαίου θεάτρου, ἀντήχησε μιὰ κραυγή: «Νὰ μᾶς ζήσῃς μαέστρο!», κραυγὴ ποὺ ἐξέφραζε τὴν εὐχὴ ὅλων.

Θαυμάσια ἡ ὀρχήστρα, κάτω ἀπὸ ἕναν τέτοιον ἀρχιμουσικὸ μάλιστα, ἔδωσε θαυμάσιες ἐκτελέσεις: Τὴν εἰσαγωγὴ τῆς Λεονώρας ὑπ' ἀριθ. 2 καὶ τὴ Δεύτερη Συμφωνία τοῦ Μπετόβεν στὸ πρῶτο μέρος, τὸ Συμφωνικὸ Ποίημα τοῦ "Αρνολντ Σένμπεργκ «'Εξαϋλωμένη Νύχτα» καὶ τὴν «Φαντασία καὶ Φούγκα» σὲ σόλ ἐλ. τοῦ Μπάχ κατὰ μεταγραφὴ γιὰ μεγάλη ὀρχήστρα ἀπὸ τὸν ἴδιο τὸν Μητρόπουλο. Κάθε ἐκτέλεσις προκαλοῦσε θύελλα ἐνθουσιασμοῦ καὶ στὸ τέλος, κανένας δὲν ἤθελε νὰ φύγῃ. "Ολοι ἔμεναν ἐκεῖ ἀνακαλώντας συνεχῶς ἐκεῖνον ποὺ τοὺς εἶχε χαρίσει αὐτὲς τὶς μαγικὲς ὧρες. Μιὰ νύχτα ἀληθινὰ «ἐξαϋλωμένη»....

"Εξω ἀπὸ τὸ ἀρχαῖο θέατρο, ἄλλο πλῆθος ποὺ δὲν εἶχε πετύχει εἰσιτήριο, κοσμάκης, ἄνθρωποι τοῦ λαοῦ, περίμεναν γιὰ νὰ ἰδοῦν τουλάχιστον τὸν μεγάλον "Ελληνα καλλιτέχνη. "Αλλα χειροκροτήματα, ἐπευφημίες, νέα ἔκρηξις ἐνθουσιασμοῦ.

'Απόψε, στὴ δεύτερη συναυλία τὸ πρόγραμμα εἶναι ἀφιερωμένο στὸν Ρίχαρντ Στράους: «Δὸν Ζουὰν» καὶ «Θάνατος καὶ Ἐξαΰλωσις» —Συμφωνικὰ Ποιήματα— καὶ ἡ «Συμφωνία Ντομέστικα».

*

Ἀπόκομμα ΒΡΑΔΥΝΗΣ
Χρονολογία 3 ΣΕΠ 1958

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΜΕ ΤΟΥΣ ΕΛΛΗΝΕΣ ΚΑΙ ΞΕΝΟΥΣ ΔΗΜΟΣΙΟΓΡΑΦΟΥΣ

ΤΗΣ κ. ΑΛΕΞΑΝΔΡΑΣ ΛΑΛΑΟΥΝΗ

Πολυσύνθετη είναι ἡ φυσιογνωμία τοῦ Δημήτρη Μητροπούλου; Δὲν εἶναι μόνο ὁ «μουσικὸς» κι' οὔτε μόνο ὁ «δεξιοτέχνης» τῆς ὀρχήστρας, ἀλλὰ παράλληλα εἶναι κι' ὁ πνευματικὸς ἄνθρωπος, ὁ «διανοητὴς» ποὺ ξέρει — καὶ μπορεῖ — νὰ ἐμβαθύνῃ σ' ὅλα τὰ προβλήματα τῆς τέχνης του, νὰ ἀντιμετωπίζῃ τὴ Μουσικὴ σ' ὅλες της τὶς ἐκφάνσεις, ὄχι μονάχα σὰν Τέχνη γιὰ τὴν Τέχνη, ἀλλὰ καὶ σὰν μιὰ τέχνη «κοινωνική», στὶς σχέσεις της μὲ τοὺς μουσικούς, μὲ τὴν κοινωνία, μὲ τὸν ἄνθρωπο. Κι' ἂν σ' αὐτὰ προσθέσῃς καὶ τὸν ἀπαράμιλλο «ὁμιλητὴ Μητρόπουλο» ποὺ ξέρει νὰ ἐκθέτῃ τὶς σκέψεις καὶ τὶς ἰδέες του μὲ ἁπλότητα καὶ σαφήνεια, ὅσο καὶ ἑτοιμότητα— ὅταν πρόκειται ν' ἀπαντήσῃ σ' ἐρωτήσεις — τότε ἔχεις μιὰ πλήρη εἰκόνα τῆς μεγαλοφυΐας του καὶ νοιώθεις γιατί, ξεκινώντας σὰν ἄγνωστος νέος ἀπ' τὴ μικρή μας Ἑλλάδα, κατώρθωσε νὰ κατακτήσῃ τὸν κόσμο καὶ νὰ καιρφώσῃ στὸ διεθνὲς μουσικὸ στερέωμα τ' ὄνομά του — τὸ ἑλληνικό του ὄνομα — σὰν ἕνα ἀστέρι πρώτου μεγέθους.

Δέχθηκε τοὺς Ἕλληνες καὶ ξένους δημοσιογράφους χθὲς στὸ σαλόνι τῆς Μεγάλης Βρεταννίας, καθὼς καὶ μερικοὺς ἀπ'τοὺς θαυμαστές του καί μ' ὅλο ποὺ φαινόταν ἀρκετὰ κουρασμένος, δὲν ἄφησε καμμιὰ ἐρώτησι ἀναπάντητη, ἁπλώνοντας μάλιστα συχνὰ τὴν ἀπάντησί του σὲ μιὰ ἀληθινὴ διαφωτιστικὴ διάλεξι. Στὴν ἀρχὴ τοῦ ζήτησαν νὰ πῇ κάτι γιὰ τὸ Ραδιοφωνικό μας Σταθμό: «Νομίζω, εἶπε, πὼς τὸ E.I.P. ἐκτελεῖ τὸ καθήκον του ὡς πρὸς τὶς εἰδήσεις καὶ τὶς ἄλλες του ὑποχρεώσεις κατατοπίσεως τῶν ἀκροατῶν, ἀλλὰ θὰ πρέπει νὰ ἐντείνῃ τὶς προσπάθειές του καὶ στὴ Μουσική, καλλιεργῶντας την καὶ ἐνισχύοντάς την ὅσο τὸ δυνατὸ περισσότερο γιατί, ἐνῶ ἡ Ἑλλὰς εἶναι τόσο προωδευμένη ἀπὸ ἀπόψεως κοινοῦ, ἐνῶ ἔχει τόσους καλοὺς μαέστρους, παρουσιάζει τόσες ἄλλες ἐλλείψεις...».

Κάποιος ρωτάει γιὰ τὰ ἔργα τῶν Ἑλλήνων συνθετῶν, ἂν μποροῦν νὰ σταθοῦν στὸ ἐξωτερικό, ἂν παίζωνται. Καὶ ὁ Μητρόπουλος ἀπαντάει:

—Κανένας συνθέτης ἀπὸ καμμιὰ χώρα δὲν βγαίνει εὔκολα ἀπ' τὰ σύνορα τῆς χώρας του. Καὶ τὸ πρόβλημα ἔγκειται ἀφ' ἑνὸς στὸ ζήτημα τῶν δοκιμῶν —κάθε ὀρχήστρα θέλει πολλὲς δοκιμὲς γιὰ ἕνα ἄγνωστό της ἔργο, δηλαδὴ ἀπαιτοῦνται πολλὰ χρήματα — ἀπ' τὴν ἄλλη στὸ κοινό, στοὺς ἀκροατάς, ποὺ θέλει ν' ἀκούῃ ἔργα γνωστά, ἔργα ποὺ ξέρει κι' ἀγαπάει. 'Εγὼ ὁ ἴδιος ἔδωσα στὸ Σάλτσμπουργκ πέρυσι μιὰ συναυλία μὲ ἔργα Ἀμερικανῶν συνθετῶν ποὺ ἐσημείωσε ἀποτυχία.

'Εδῶ ἀνοίγει ἡ συζήτησις γιὰ τὴ νέα, τὴ σύγχρονη μουσική. 'Ο Δωδεκαφθογγισμὸς εἶναι πιὰ ξεπερασμένος, ἡ Μουσικὴ ἔχει πάει τόσο πολὺ μπροστὰ ποὺ δὲν ξέρεις πιὰ ποῦ θὰ καταλήξῃ. Συνάμα προβάλλει ἡ «ἠλεκτρονικὴ» Μουσική, ἐντελῶς πιὰ μηχανικὴ ποὺ θὰ καθιστᾷ... περιττὸ τὸν μαέστρο!

—Σᾶς ἐνδιαφέρει αὐτὴ ἡ Μουσική;

— Ναί, μ' ἐνδιαφέρει, ἀλλὰ πρέπει νἄναι κανένας παλαβὸς γιὰ νὰ δοθῇ σ' αὐτήν. Νοιώθω πὼς ἂν δοθῶ σ' αὐτὴ τὴ Μουσικὴ θὰ χάσω τὴν ψυχή μου. "Οχι, δὲν νομίζω πὼς μπορῶ νὰ ὑπηρετήσω αὐτὴ τὴ Μουσική. 'Αλλὰ θἄπρεπε τὸ κοινὸ νὰ ἐνδιαφερθῇ γιὰ τοὺς «μοντέρνους» συνθέτες καὶ σ' αὐτὸ πρέπει νὰ βοηθήσουν οἱ ἐφημερίδες καὶ ἰδίως οἱ μουσικοκριτικοὶ ποὺ πρέπει νὰ γίνουν οἱ ὁδηγοί, ἐνῶ οἱ περισσότεροί τους ἢ εἶναι φανατικοὶ ὀπαδοὶ τῆς παληᾶς μουσικῆς ἢ ἁπλούστατα, γράφοντας, ἀντὶ νὰ ἐξηγοῦν στὸ κοινὸ καὶ νὰ τὸ ἑλκύουν στὴ Μουσική, γράφουν γιὰ τὸν ἑαυτό τους, δείχνοντας τὶς γνώσεις τους... "Ετσι, ἐνῶ στὴ Γαλλία ὁ Μπουλέζ, στὴ Γερμανία ὁ Στοκχάουζεν, μὲ τὰ ἔργα τους φθάνουν τόσο μακρυά, ὥστε νὰ καταργοῦν κι' ὅλους τοὺς «μοντέρνους», τὸ κοινὸ μένει κολλημένο στὰ παληά.



'Ο Δημήτρης Μητρόπουλος, ἐνῶ ὁμιλεῖ στοὺς δημοσιογράφους. "Ορθια, ἡ μουσικοκριτικὸς τῆς «Βραδυνῆς» κ. 'Αλεξάνδρα Λαλαούνη.

'Ο Μητρόπουλος μιλάει μ' ἐνθουσιασμὸ γιὰ τὸ 'Ισραὴλ ὅπου διηύθυνε τελευταῖα : Θαυμάσια ὀρχήστρα, θαυμάσια αἴθουσα, 24 χιλιάδες συνδρομητὲς τῶν συναυλιῶν, ἔτσι ποὺ κάθε πρόγραμμα πρέπει νὰ ἐπαναλαμβάνεται 8 φορές! Στὸ 'Ισραὴλ τοῦ προσέφεραν τὴ θέσι τοῦ γενικοῦ ἀρχιμουσικοῦ τῆς 'Ορχήστρας, ἀλλὰ δὲν τὴν δέχθηκε κι' ἕνας ἀπ' τοὺς πολλοὺς λόγους τῆς ἀρνήσεώς του ἦταν κι' αὐτὴ ἡ ἐπανάληψις: «Μοῦ εἶναι ἀδύνατο νὰ ξαναδίνω τὸ ἴδιο πρόγραμμα τόσες φορές»!

Ρωτοῦμε τὸν Μητρόπουλο ἂν θὰ δεχότανε νὰ μείνῃ στὴν 'Ελλάδα μὲ τὴν προϋπόθεσι ὅτι θὰ τοῦ παρεῖχαν ὅλα τὰ μέσα μιᾶς τέλειας ὀρχήστρας κ. ἄ.

—"Οχι, δὲν θὰ δεχόμουνα. Δὲν θὰ ἤθελα ποτὲ νὰ ἐπισκιάσω τοὺς νέους μου συναδέλφους ποὺ πρέπει νὰ προοδεύσουν καὶ νὰ ἐξελιγθοῦν διευθύνοντας τακτικά. Κανένας «δὲν βγαίνει» μαέστρος ἂν δὲν ἀποκτήσῃ τὴν πεῖρα πάνω στὴν ὀρχήστρα. Καὶ γι' αὐτὸ πρέπει ὄχι μόνο ἡ Κοατικὴ 'Ορχήστρα νὰ τελειοποιηθῇ μὲ τὴν πρόσληψι νέων μουσικῶν, ἐν ἀνάγκη καὶ ξένων, ἀλλὰ νὰ δημιουργηθοῦν καὶ ἄλλες ὀρχήστρες καὶ τὰ 'Ωδεῖα νὰ μορφώνουν, νὰ πλάθουν νέα στελέχη ποὺ θὰ πλουτίζουν αὐτὲς τὶς ὀρχήστρες.

Σὲ σχετικὴ ἐρώτησι, ὁ μεγάλος ἀρχιμουσικὸς μᾶς λέει ὅτι εἶναι πολὺ κουρασμένος καὶ ὅτι δὲν ποθκειται ν' ἀναπαυθῇ πρὶν ἀπ' τὰ τέλη Αὐγούστου τοῦ προσεχοῦς Ἐτους! Φεύγοντας ἀπ' ἐδῶ, ἔχει νὰ διευθύνῃ 14 παραστάσεις στὴν Κρατικὴ "Οπερα τῆς Βιέννης, Ἔπειτα 80 προγράμματα στὸ 'Ισραήλ, Ἔπειτα στὴν Μετροπόλιταν τῆς Νέας Υόρκης, Ἔπειτα... Ἔπειτα...

'Αλλὰ τὸ βλέπουμε πὼς εἶναι πολὺ κουρασμένος καὶ μ' ὅλο ποὺ θὰ θέλαμε νὰ τὸν ἀκοῦμε ὧρες, καταλαβαίνουμε πὼς πρέπει νὰ τὸν... ἐλευθερώσουμε ἀπὸ τὴν ἄπληστη περιέργειά μας.

Ἀπόκομμα ΑΘΗΝΑΪΚΗΣ
Χρονολογία 3 ΣΕΠ 1958

ΟΙ ΑΠΟΨΕΙΣ ΕΝΟΣ ΜΕΓΑΛΟΥ ΚΑΛΛΙΤΕΧΝΗ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΟΜΙΛΕΙ ΓΙΑ ΤΗ ΜΟΥΣΙΚΗ

«ΤΙ ΝΑ ΚΑΝΩ ΣΤΗΝ ΕΛΛΑΔΑ; ΘΑ ΕΠΙΣΚΙΑΣΩ ΟΛΟΥΣ ΤΟΥΣ ΑΛΛΟΥΣ...»

ΜΙΑ συνέντευξις μὲ τὸν Δημήτρη Μητρόπουλο, ἔστω κι' ἂν δημοσιεύεται μετὰ τὴν πρώτη συναυλία του, ἔχει πάντοτε ἐνδιαφέρον, γιατὶ οἱ γνῶμες καὶ οἱ σκέψεις του ἐπάνω στὰ μουσικὰ προβλήματα, ἑλληνικὰ καὶ διεθνῆ, εἶναι ἀναμφισβήτητα βαρύνουσες.

Ὁ διασμὸς ἀρχιμουσικὸς ἐδέχθη χθὲς τοὺς "Ελληνας καὶ ξένους δημοσιογράφους εἰς εἰδικὴν «πρὲς κόμφερανς» στὴν αἴθουσα τοῦ ξενοδοχείου «Πτὶ Παλαὶ» καὶ ἀπήντησε σὲ πλῆθος ἐρωτήσεων, ἐνῶ συγχρόνως τοῦ ἐδόθη ἡ εὐκαιρία νὰ ἀναπτύξῃ καὶ τὶς δικές του ἀπόψεις.

Τὸ πρῶτον πρᾶγμα ποὺ διεπίστωσε κατὰ τὴν ὀλιγοήμερο διαμονή του στὴν 'Αθήνα, εἶναι ὅτι «οἱ μουσικοὶ ἐργάζονται κάτω ἀπὸ φρικτὲς συνθῆκες».

— "Εχουμε μαέστρους, ἀλλὰ δὲν ἔχουν τὰ μέσα, λείπουν τὰ χρήματα, ἐτόνισε ὁ διασκεκριμένος καλλιτέχνης. Εἶναι κρίμα νὰ μένῃ ἡ Ἑλλὰς πίσω στὴν μουσική, ἐνῶ ὑπάρχει ἕνα ἀξιόλογο κοινὸν καλλιεργημένο μουσικά.

Γιὰ τοὺς "Ελληνας μουσικοὺς τοῦ ἐξωτερικοῦ εἶπεν ὅτι εἶναι πολὺ δύσκολο νὰ κατακτήσουν ἔδαφος, ἐνῶ μπορεῖ νὰ ἔχουν τὶς ἱκανότητες. Κι' αὐτὸ γιατὶ «κάθε κοινὸν ἀγαπᾷ τὰ ἔργα ποὺ ξέρει. Προτιμᾷ νὰ ἀκούσῃ μιὰ γνωστὴ μελωδία τοῦ Μπετόβεν, παρὰ νὰ παραστῇ σ' ἕνα νέο ἔργο ποὺ δὲν τὸ γνωρίζει. 'Απὸ τὴν ἐποχὴ τοῦ Μπετόβεν δὲν ἔχουμε προχωρήσει καθόλου, γιατὶ τὸ κοινὸν συνήθισε πλέον στὰ κλασικὰ κομμάτια καὶ δύσκολα τὰ ἀποχωρίζεται».

'Αλλὰ ὑπάρχει κι' ἕνας ἄλλος, ἐξ ἴσου σοβαρὸς λόγος, ποὺ ἀπογοητεύει τοὺς νέους συνθέτες. Τὸν ἐτόνισε κι' αὐτὸν ὁ κ. Μητρόπουλος.

— Κάθε καινούργιο ἔργο, ὅπως π.χ. τοῦ Μπλαὶζ, γιὰ νὰ παιχθῇ χρειάζεται τοὐλάχιστον 40 πρόβες. Αὐτὲς ἀπαιτοῦν χρόνο καὶ χρήματα. Ποιός, λοιπόν, θὰ τολμήσῃ νὰ παρουσιάσῃ μιὰ νέα σύνθεσι, ἀφοῦ μὲ 1 - 2 πρόβες μπορεῖ νὰ προσφέρῃ τὰ γνωστὰ κλασικὰ κομμάτια;

Καὶ δὲν ὑπάρχει ἀμφιβολία πὼς ἔχει δίκιο. Οἱ νέοι δύσκολα μποροῦν νὰ προχωρήσουν, μ' αὐτὲς τὶς συνθῆκες. «Κατέστρεψα τὴν ὑγεία μου —πρόσθεσε ὁ μεγάλος μαέστρος— γιὰ νὰ βοηθήσω τοὺς νέους νὰ προχωρήσουν πέρα ἀπὸ τὸν Σαίμπεργκ, ἀλλὰ δὲν ἐπέτυχα τίποτε, γιατὶ στὸ κοινὸν —κάθε χώρας— μόνον μιὰ μειοψηφία ἐνδιαφέρεται γιὰ τὴν καλὴ μουσική».

Στὸ σημεῖο αὐτὸ ὁ "Ελλην ἀρχιμουσικός, κάνοντας τὴν παρένθεσι ὅτι δὲν θέλει νὰ ἐξυμνήσῃ τὴν χώρα, ὑπεγράμμισε ὅτι «μόνον στὴ Ρωσία οἱ συνθέται γράφουν μουσικὴ γιὰ τὸ λαὸ καὶ ἔχουν ἀπήχησι τόσον τὰ νέα ὅσο καὶ τὰ παλαιὰ ἔργα. 'Αλλὰ στὴν Ρωσία καὶ τὸ γῶμα ἀκόμη μυρίζει μουσική».

Σὲ παρατήρησι ὅτι στὴν Ρωσία γράφουν κατὰ παραγγελίαν κι' ἂν τὰ ἔργα δὲν εἶναι σύμφωνα μὲ τὴν πολιτικὴ γραμμή, ὁ κ. Μητρόπουλος ἀπήντησε:

— Αὐτὸ εἶναι τὸ ἕνα ἄκρον. Τὸ ἄλλο εἶναι νὰ μὴ γράφῃ κανεὶς καθόλου. Καὶ τὰ δυὸ εἶναι ἀσυντικὰ γι' αὐτὸ καὶ ὁ μέσος δρόμος εἶναι ὁ καλύτερος.

Γιὰ τὴν σύγχρονη κατάστασι τῆς μουσικῆς ὁ κορυφαῖος μουσικὸς δὲν ἐκφράσθηκε μὲ αἰσιοδοξία.

— 'Η μουσικὴ δυστυχῶς —εἶπε— ἀκολουθεῖ τὴν μηχανικὴ ἐξέλιξι. Γίνεται κι' αὐτὴ αὐτόματη καὶ ἠλεκτρονική. Πρὸ ἡμερῶν ἔκανα μιὰ ἠχογράφησι σὲ στούντιο κι' ἐνοιωσα αὐτὴν τὴν ἐξέλιξι. 'Η ὀρχήστρα μου ἦταν χωρισμένη μέσα σὲ γυάλινα δωμάτια, ἀλλοῦ τὰ βιολιά, ἀλλοῦ τὰ τσομπόνια, ἀλλοῦ ἐνῶ, καὶ νόμιζα πὼς ἤμουν ἕνας ξένος... Δὲν εἶχα καμμιὰ συγδὸν ψυχικὴ ἐπαφὴ μὲ τοὺς ἀνθρώπους μου».

Κι' ἔκλεισε τὴν γνώμη του αὐτὴ μὲ τὴν χιουμοριστικὴ παρατήρησι: «'Ο μαέστρος σήμερα κατήντησε νὰ μὴν εἶναι ὁ ἀναδημιουργός, ποὺ μὲ τὴν μπακέττα του δίνει τὸ πνεῦμα τοῦ συνθέτη. ἀλλὰ ὁ... ἀστυνομικὸς τῆς ὀρχήστρας»!

Σὲ ἐρώτησι ἂν θὰ ἦταν διατεθειμένος νὰ ἐγκατασταθῇ μονίμως στὴν 'Ελλάδα, ἐφ' ὅσον τὸ κράτος θὰ τοῦ ἔδινε τὰ ἀναγκαῖα μέσα καὶ ἀπαραίτητα χρήματα, ὁ ἀπαράμιλλος μαέστρος ἐξέφρασε ἀμφιβολία ἂν μποροῦσε νὰ γίνῃ αὐτὸ καὶ ἀπήντησε «πιθανόν». "Οταν, ὅμως, τοῦ ὑπεβλήθη ἡ ἴδια ἐρώτησις ἀργότερα, ἐλαφρῶς τροποποιημένη, ἀπήντησε ἀρνητικῶς:

— Τί νὰ κάνω στὴν 'Ελλάδα; ἐρώτησε. Θὰ ἐπισκιάσω ὅλους τοὺς ἄλλους, θὰ μείνω ἐγὼ μόνος κι' ὅταν καμμιὰ φορὰ φύγω, οἱ νέοι ἢ οἱ παλαιοὶ ποὺ θὰ ὑπάρχουν τότε θὰ ἀρχίσουν ἀπὸ τὴν ἀρχή...

Καὶ ἀπεκάλυψε ἐν συνεχείᾳ ὅτι σχετικὴ πρότασι τοῦ ἔγινε στὸ 'Ισραὴλ πρὸ καιροῦ, ἀλλὰ δὲν ἐδέχθη τὴν θέσι.

'Ολίγον πρὶν κλείσῃ τὴν τόσον ἐνδιαφέρουσα συνέντευξί του, ὁ διεθνοῦς φήμης ἀρχιμουσικὸς εἶπε μερικὰ λόγια καὶ γιὰ τοὺς μουσικοκριτικοὺς τῶν ἐφημερίδων:

— Σέβομαι, ἐτόνισε, τὶς κρίσεις τῶν ἄλλων, γιατὶ ἀπ' αὐτὲς καὶ τὴν συζήτησι μπορεῖ νὰ βγῇ καλόν. 'Αλλὰ οἱ ἐφημερίδες ἔχουν εὐθύνες ἀπέναντι τοῦ κοινοῦ. Οἱ κριτικοὶ πρέπει νὰ φροντίζουν νὰ ἐκλαϊκεύουν τὴν μουσικὴ καὶ νὰ ἀνεβάζουν τὸ ἐπίπεδο τοῦ κοινοῦ. Δέχομαι ἀκόμη καὶ νὰ μὲ καταστρέψουν, ἀλλὰ νὰ τὸ ποῦν καθαρά, ὅτι οἱ γνῶμες τους εἶναι δικές τους καὶ οἱ κρίσεις τους ὑποκειμενικές. Διαφορετικὰ δὲν προσφέρουν ὑπηρεσίες στὴν μεγάλη ἀποστολή τους. "Οταν ἤμουν στὸ 'Ισραήλ, οἱ ἀμερικανικὲς ἐφημερίδες ἔγραψαν ὅτι ἀρρώστησα βαρειά, ἄλλες προχώρησαν παραπέρα... Ξέρετε τί εἶχα; "Ενα ἁπλὸ πονοκέφαλο!...

Καὶ μ' αὐτὰ τὰ λόγια ἐτελείωσε ὁ "Ελλην ἀρχιμουσικὸς τὴν «πρὲς κόμφερανς», λησμονώντας ὅτι εἶναι μεγάλος καλλιτέχνης καὶ ὅτι τὸ πλατὺ κοινὸν ἐνδιαφέρεται γιὰ κάθε τι ποὺ τὸν ἀφορᾷ, ἔστω κι' ἂν αὐτὸ εἶναι πονοκέφαλος...

Γ. ΠΑΝΤΟΥΡΗΣ



'Ο Δημήτρης Μητρόπουλος διαλέγεται πρὸς τοὺς δημοσιογράφους κατὰ τὴν χθεσινὴν «πρὲς κόμφερανς».

Ἀπόκομμα ΕΘΝΟΥΣ
Χρονολογία 3 ΣΕΠ 1958

"Ενας σπάνιος, ἕνας μοναδικὸς θρίαμβος ὑπῆρξεν ἡ χθεσινοβραδυνὴ ἐναρκτήριος συναυλία τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Βιέννης, ποὺ διηύθυνεν ὁ Δημήτρης Μητρόπουλος στὸ 'Ωδεῖον 'Ηρῴδου τοῦ 'Αττικοῦ. 'Ασφυκτικὰ γεμάτο ἀπὸ κόσμο τὸ ἀρχαῖον 'Ωδεῖον ἐγνώρισε μιὰ πιένα ἀληθινὰ μοναδικὴ καὶ ἐπλημμύρησεν ἀπὸ ἕνα διαλεκτὸ Κοινόν, ποὺ κυριολεκτικὰ ἀπεθέωσε τὸν μεγάλον "Ελληνα ἀρχιμουσικὸν καὶ τοὺς θαυμάσιους Βιεννέζους καλλιτέχνας ποὺ ἀποτελοῦν τὴν ἔξοχη ὀρχήστρα ποὺ φιλοξενοῦμε. Συγκινημένος βαθύτατα καὶ ὁ κ. Μητρόπουλος. Στὰ «παρασκήνια», στὸ διάλειμμα τοῦ πρώτου μέρους, συντροφευμένος ἀπὸ τὸν διευθυντὴν τοῦ Φεστιβὰλ 'Αθηνῶν κ. Λόντον, τὸν ἐπεσκέφθησαν καὶ τὸν συνεχάρησαν οἱ ὑπουργοὶ κ.κ. Τσάτσος, Βογιατζῆς, Καλλίας καὶ Στρᾶτος, ὁ γενικὸς γραμματεὺς τοῦ Τουρισμοῦ κ. Λογοθέτης κ. ἄ. Λιγόλαγος εἶχε ἐκδηλη τὴν σφραγῖδα τῆς ἔντονης συγκινήσεως ἀπὸ τὶς ἀποθεωτικὲς ἐκδηλώσεις τοῦ πλήθους, ποὺ εἶχαν προηγηθῇ. Πρὶν ἀρχίσῃ, ἄλλως τε, τὴν εἰσαγωγὴ «Λεονώρα ἀριθμ. 2» τοῦ Μπετόβεν, ἕνας ἀπὸ τοὺς ἀκροατὰς τοῦ φώναξε «Νὰ μᾶς ζήσῃς μαέστρο» καὶ ὁ ἄλλος κόσμος ἔξεσπασε σὲ ἐνθουσιώδεις ἐπευφημίες. "Οταν τελείωσεν ἡ συναυλία ἦταν παράλληλα καὶ καταφανῶς κουρασμένος. 'Υπέγραψε γρήγορα - γρήγορα μερικὰ αὐτόγραφα καὶ συντροφευμένος ἀπὸ τὸν ἀρχιμουσικὸν Θεόδωρον Βαβαγιάννην ἀπεχώρησεν ἐνῶ μιὰ ἀσφυκτικὴ συγκέντρωσις ἔζωνε τὸ αὐτοκίνητόν του καὶ τὸν ἐπευφημοῦσε ξανὰ μ' ἀπερίγραπτον ἐνθουσιασμόν. "Ηταν μιὰ νύχτα δυαξυά.

'Αλλ' ἦταν ἀλησμόνητο καὶ τὸ μεσημέρι. Τὸ μεσημέρι ὅπου ὁ Δημήτρης Μητρόπουλος μίλησε στοὺς "Ελληνας καὶ ξένους δημοσιογράφους καὶ ἀπήντησε ἐπὶ μιὰ ὁλόκληρη ὥρα στὰ ἐρωτήματα ποὺ τοῦ ὑπεβλήθησαν. Στάθηκε ἐπίσης ἕνα γεγονὸς ξεχωριστοῦ ἐνδιαφέροντος αὐτὴ ἡ συνέντευξις γιατὶ ὁ διάσημος καλλιτέχνης μίλησε τὴν γλῶσσα τῆς ἀλήθειας καὶ εἶπε τὰ «σοῦκα - σοῦκα» καὶ τὴν «σκάφη - σκάφη» διατυπώνοντας ἀδίστακτα, κατηγορηματικά, ἀπερίφραστα τὶς γνῶμές του στὸ κάθε τι διὰ τὸ ὁποῖον ἠρωτήθη. "Εβαλε ἀπὸ τὴν καλὴ τῆς κριτικῆς, δὲν ἐδίστασε νὰ ξεσπάσῃ σὲ μιὰ καυστικὴ ἱερεμιάδα κατὰ τοῦ Τύπου, διότι παρασύρει τὸ Κοινὸν σὲ ὀλισθηροὺς δρόμους κρίσεως, ἀνέπτυξε τὴν προτίμησί του γιὰ τοὺς συγχρόνους δημιουργοὺς τῆς μουσικῆς, ἀλλὰ παράλληλα κατεδίκασε καὶ καυτηρίασε τοὺς ἐξωφρενισμοὺς τῶν ὑπερμοντέρνων συνθετῶν καὶ ὑπῆρξε δριμύτατα καταδικαστικὸς γιὰ τὶς ὑπερβολὲς τεχνικῆς, ποὺ ἔφθασαν μέχρι τοῦ νὰ τοῦ προταθῇ νὰ διευθύνῃ στὴν Τηλεόρασι.. χωρὶς νὰ βλέπῃ τοὺς μουσικοὺς ποὺ θὰ ἐκτελοῦσαν τὸ πρόγραμμα! Τὰ εἶπε ἕνα γεράκι γιὰ τοὺς "Ελληνας τῆς 'Αμερικῆς, ἔβαλε τὸν ἀναβολλόμενο στοὺς εἰδικοὺς ποὺ παρασύρουν τοὺς ἀνίδεους — ὅπως τελευταῖα στὸ Σάλτσμπουργκ ὅπου ἄρεσε πολὺ ἡ «Βανέσσα» τοῦ Μπάρμπερ. ποὺ διηύθυνε καὶ ἐκ... τῶν ὑστέρων τὸ Κοινόν... ἐπείσθη ἀπὸ τοὺς κριτικοὺς ὅτι τὸ ἔργο δὲν ἦταν καλό! — καὶ ἐξαπέλυσε τοὺς μύδρους του γιὰ τὸ κάθε τι ποὺ δὲν τὸν προσελκύει. "Εκανε συστάσεις στὸν ραδιοφωνικὸ σταθμὸ νὰ προσέξῃ τὰ μουσικά του προγράμματα, εἶπεν ὅτι οἱ παραστάσεις τραγῳδιῶν στὸ Φεστιβὰλ 'Αθηνῶν εἶναι ἐξαίρετες, ἀλλὰ ἡ μουσικὴ ποὺ ποσοφέρει δὲν εἶναι ἱκανοποιητικὴ καὶ γενικὰ εἰς ὅ,τι ἠρωτήθη ἀπήντησε μὲ ὠμὴ εἰλικρίνεια καὶ χαρακτηριστικὴ παρρησία. Δὲν ἐδίστασε νὰ πλέξῃ τὸ ἐγκώμιο τῆς Ρωσίας γιὰ τὴν κρατικὴ στοργὴ στὸν τομέα τῆς μουσικῆς ζωῆς. 'Αναφέροντας ὅτι δὲν τὸν εὑρίσκει σύμφωνα τὸ σύστημα τῆς δικτατορίας ὑπεγράμμισεν ὅμως παράλληλα τὸ πόσον ἀνθεῖ ἡ μουσικὴ στὴν Ρωσία καὶ ὅτι καὶ στὴν 'Αμερικὴ οἱ Ρῶσοι συνθέτες ἀποτελοῦν μεγάλη ἀδυναμία τοῦ Κοινοῦ. «"Αλλως τε — προσέθεσε — πάντα στὴν Ρωσία ὡς καὶ τὸ χῶμα μυρίζει μουσική».

'Ο Μητρόπουλος δὲν παρέλειψε ἀκόμη νὰ ὑπογραμμίσῃ τὸ πόσο σπουδαῖο ρόλο παίζει ὁ οἰκονομικὸς παράγων στὴν ἐξέλιξι τῆς μουσικῆς καὶ πόσο δύσκολο εἶναι νὰ ἐπιβληθοῦν οἱ σύγχρονοι δημιουργοὶ διότι χρειάζονται σημαντικὰ χρηματικὰ μέσα γιὰ νὰ ἐμφανισθοῦν τὰ ἔργα τους. Τὸ Κοινὸ προτιμᾷ τοὺς κλασικούς. Θέλει Μπετόβεν, Μπράμς, Μπάχ. Κ' ἡ παρουσίασις ἔργων τους δὲν εἶναι δαπανηρὰ γιατὶ εἶναι δημιουργίες γνωστὲς ποὺ δὲν ἀπαιτοῦν τὶς δοκιμὲς ποὺ χρειάζονται οἱ καινούργιες καὶ ἄγνωστες συνθέσεις. "Ενας Μπουλὲζ γιὰ νὰ παιχθῇ ὅπως πρέπει εἶναι ἀνάγκη νὰ γίνουν καὶ σαράντα πρόβες καὶ ὁ Στοχάουζεν ἔχει γράψει συνθέσεις ποὺ ἀπαιτοῦν τρεῖς ὀρχήστρες... Αὐτὰ καθιστοῦν προβληματικὴ τὴν παρουσιὰ δὲν εἶναι δυνατὸν καὶ οἱ καλοὶ σἰασι τῶν καινούργιων καὶ γι' αὐτὸ "Ελληνες συνθέτες νὰ παιχθοῦν εἰς τὴν 'Αμερική. "Ομως ὁ διάσημος ἀρχιμουσικὸς δὲν παρέλειψε νὰ τονίσῃ ὅτι κατὰ τὴν ἀντίληψί του ὁ τόπος μας διαθέτει λαμπρὸ ἐμψυχο ὑλικὸ καὶ θὰ ἦταν εὐκταῖο νὰ τοῦ ἐδίδοντο τὰ μέσα νὰ ἐργασθῇ, νὰ βρῇ τὸν δρόμο του καὶ νὰ ἐπιτύχῃ τὴν ἄνοδο τῆς μουσικῆς στάθμης τοῦ τόπου. 'Ο Μητρόπουλος ἔπλεξε μεταξὺ ἄλλων τὸ ἐγκώμιο τοῦ Ντίνου Γιαννόπουλου καὶ σ' ἐρώτησι ἂν θὰ ἦταν διατεθειμένος — ὑπὸ τὴν προϋπόθεσι ὅτι θὰ τοῦ παρείχοντο τὰ οἰκονομικὰ μέσα — νὰ ἔλθῃ νὰ μείνῃ ἐδῶ καὶ νὰ ἡγηθῇ τῆς ἀναδιοργανώσεως τῶν μουσικῶν μας πραγμάτων ἀπήντησε «πιθανόν». Συνεχίζοντας ὅμως ἀναλογίσθηκε τὸ τί χάος θὰ ἐδημιουργεῖτο μὲ τὶς συγκρίσεις ποὺ θὰ ἐγίνοντο ὅταν θὰ ξαναέφευγε καὶ βρήκε πὼς τὸ πρᾶγμα δὲν θὰ ἦταν σκόπιμο. Εἶπεν ὅτι τοῦ ἔγινε μιὰ παρόμοια πρόταση καὶ στὸ 'Ισραὴλ, ποὺ ἦταν — κ' ἔμεινε γοητευμένος ἀπὸ τὴν γνωριμία του — καὶ ξαναγυρίζοντας στὰ δικά μας πράγματα μίλησε κολακευτικὰ γιὰ τοὺς βασικοὺς ἐκπροσώπους-ρυθμιστὰς τῆς μουσικῆς μας κινήσεως. Τελειώνοντας εἶπεν ὅτι ἔπαυσε πιὰ νὰ συνθέτῃ, ἔπαυσε νὰ παίζῃ πιάνο, ἔχει πάντα γιὰ προσωπικὸ «χόμπυ» τὴν ἐνασχόλησι στὴν φιλοσοφία, ἀλλὰ συγχρόνως δὲν ἔχει περίπου καιρὸ γιὰ τίποτε διότι εἶναι πάντοτε κατάφορτος ἀπὸ ὑποχρεώσεις.

— Φεύγω, εἶπε τελειώνοντας, τὴν Κυριακὴ τὸ πρωῒ γιὰ τὴν Βιέννη. "Εχω νὰ διευθύνω ἐκεῖ 11 μελοδραματικὲς παραστάσεις καὶ δυὸ συναυλίες μέσα σ' ἕνα μήνα. Κατόπιν στὶς 9 'Οκτωβρίου θὰ ξαναγυρίσω στὴν 'Αμερικὴ γιὰ ν' ἀρχίσω ἀμέσως δοκιμὲς στὴν «Μετροπόλιταν». Πρέπει ὡς τὸν Μάϊο νὰ διευθύνω 80 παραστάσεις ὅπερας. Καὶ κατόπιν τὸν 'Ιούνιο τοῦ 1959 νὰ ξαναπάω στὸ 'Ισραὴλ ὅπου θὰ μείνω δυὸ μῆνες. 'Ανέλαβα τὴν ὑποχρέωσι νὰ διευθύνω ἐκεῖ 40 συναυλίες. Εὐτυχῶς ὅμως τὰ προγράμματα θὰ εἶναι μόνο δύο καὶ θὰ ἐπαναληφθῇ τὸ καθένα ἀπὸ 20 φορές...

Κ' ἡ «πρὲς κόνφερανς» ἔκλεισε ἀφοῦ οἱ νεώτεροι τῶν συναδέλφων τὸν ἐταλαιπώρησαν λίγο ἀκόμη γιὰ νὰ τοὺς ὑπογράψῃ μερικὰ αὐτόγραφα, ὅπου εἰκφράζει εὐχὲς, συμπάθεια καὶ εὔνοια πρὸς ἐφημερίδες πού... δὲν εἶδε ποτὲ στὴν ζωή του!...

ΑΧ. ΜΑΜΑΚΗΣ

Ἀπόκομμα «ΑΚΡΟΠΟΛΕΩΣ»
Χρονολογία 3 ΣΕΠ 1958

Ο

«ΤΟ ΒΗΜΑ»
Πέμπτη 4 Σεπτεμβρίου 1958

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΣΤΡΑΟΥΣ – ΜΗΤΡΟΠΟΥΛΟΣ
ΦΙΛΑΡΜΟΝΙΚΗ ΒΙΕΝΝΗΣ

Ὑπὸ τοῦ κ. ΠΕΤΡΟΥ ΠΕΤΡΙΔΗ

Τὸ δεύτερο πρόγραμμα τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης ὑπὸ τὸν κ. Μητρόπουλο, ἦταν ἐξ ὁλοκλήρου ἀφιερωμένο σὲ ἔργα τοῦ Ρίχαρδ Στράους πρώτης καὶ μέσης περιόδου, «Ντὸν Ζουάν», «Θάνατος καὶ Ἐξαΰλωσις» καὶ «Συμφωνία Ντομέστικα». Μουσικὴ γραμμένη στὴν κατ' εὐφημισμὸ φόρμα τοῦ συμφωνικοῦ ποιήματος, τὶς βασικὲς κατευθυντήριες γραμμὲς τοῦ ὁποίου ἔθεσαν ὁ Μπερλιὸζ καὶ ὁ Λίστ, κατὰ τὰ μέσα περίπου τοῦ περασμένου αἰῶνος. Στέκεται, ἐπομένως, ἀπαράίτητο ὁ μέσος ἀκροατὴς νὰ σκύβη ἀπὸ καιροῦ σὲ καιρὸ στὸ ἀναλυτικὸ κείμενο τοῦ προγράμματος γιὰ νὰ παρακολουθήση καὶ νὰ ἀπολαύση τὶς πλουσιοπάροχες εὐφράδειες τοῦ συμφωνικοῦ ποιήματος.

Τὸ πρῶτο, ὁ «Ντὸν Ζουάν», ἐξιστορεῖ τοὺς ἐρωτικοὺς ἄθλους τοῦ θρυλικοῦ κατακτητῆ γυναικείων καρδιῶν. Ὅπως καὶ στὴν καθαρὰ συμφωνία τοῦ Μπετόβεν, ἔχουμε κι ἐδῶ τὰ δυὸ θέματα, τὸ ἀνδρικὸ καὶ τὸ θηλυκό. Ἀλλ' ἐνῶ στὴν συμφωνία τὰ σχετικὰ θέματα διατηροῦν ἀλώβητη τὴν πνευματική τους ὑφή, ἡ μουσικὴ τοῦ Ρίχαρδ Στράους, ὑλιστικώτερη, ἡδονικώτερη, ζυμωμένη μὲ ρωμαντικὸν αἰσθησιασμὸ μισοῦ τουλαχίστον αἰῶνος, μεταθέτει τὰ θέματα στὸ ἐπίπεδο τῆς αἰσθητικῆς ἡδυπαθείας. Τὰ θέματα αὐτὰ φέρουν ἀναγλυφη τὴν σφραγίδα τῆς νεανικῆς, ἀλλ' ἀδρῆς προσωπικότητος τοῦ μουσουργοῦ. Ἡ ὀρμητική, εἰρωνική, τρυφερὴ κάποτε ἐπεξεργασία τοῦ θεματικοῦ ὑλικοῦ, ἐπεξεργασία ποὺ ἐπιμαρτυρεῖ τὴν πρώιμη ἐνορχηστρωτικὴ μαεστρία τοῦ Στράους, ἔθεσε ταχύτατα τὸν συνθέτη στὴν κατηγορία τῶν ἐξεχουσῶν φυσιογνωμιῶν τῆς μουσικῆς τέχνης τοῦ τέλους τοῦ προηγουμένου καὶ τῶν ἀρχῶν τοῦ εἰκοστοῦ αἰῶνος. Ἀνεμέναμε ἀριστοτεχνικὴ τὴν ἑρμηνεία τοῦ ἔργου ἀπὸ τὸν κ. Μητρόπουλο καὶ τὴν Φιλαρμονική. Τεχνικὰ στάθηκε πράγματι ἄρτια, ἡ πληθωρικὴ ποικιλία θεμάτων, μελῳδιῶν, ἡχοχρωμάτων, διεπλάσθη ἀπὸ τὸν μεγάλο μας ἀρχιμουσικὸ σ' ὅλη της τὴν φαντασμαγορικὴ ἐντέλεια. Ἡ ὅλη ἀπόδοσις, μολαταῦτα, παρήλασε σ' ἀτμόσφαιρα αἰσθητῆς δυναμικῆς ὑποτάσεως, ὀφειλομένης προφανῶς σὲ κόπωσι, σὲ θερμομετρικὲς συνθῆκες χαλαρωτικὲς τοῦ νευρικοῦ σφρίγους.

Τὸ δεύτερο συμφωνικὸ ποίημα, «Θάνατος καὶ Ἐξαΰλωσις», μᾶς παρουσιάζει τὸν νεαρὸ Στράους πρόωρα ἐμπλεγμένο σὲ θέματα φιλοσοφικῆς ὑφῆς, πιθανῶς ὑπὸ τὴν ἐπίδρασι τοῦ Νίτσε. Κι ἐδῶ ἡ συμφωνικὴ σύνθεσις ἐξαφανίζεται μὲ δυὸ θέματα ἀντιθέτου χαρακτῆρος, τὸ θέμα τοῦ θανάτου καὶ τὸ τῆς νιότης, τῆς ζωῆς. Πολλὲς γραφικὲς ἐναλλαγὲς στὸν ἀγῶνα μεταξὺ ζωῆς καὶ θανάτου μὲ τελικὴν ἐπικράτησι τοῦ δεύτερου. Ἡ ἐξαγγιστικὴ ἐξαΰλωσις φθάνει σὰν κατακλεὶς τοῦ ὅλου ἔργου σὲ φόρμα «θριαμβευτικοῦ ὕμνου», ὅπως τονίζει τὸ ἀναλυτικὸ πρόγραμμα. Ἀξίζει νὰ σημειώσουμε ἐδῶ τὴν ἁπλῆ μὲν ἀλλὰ τόσο ἐπίκαιρη μελῳδικὴ ἐπινόησι πρὸς χαρακτηρισμὸ τῆς ἐκ βαθέων πρὸς τὰ ὕψη ἀνατάσεως. Ἡ μελῳδία ξεκινᾶ μὲ τρεῖς διαδοχικὲς νότες κι ἀπὸ ἐκεῖ πηδᾶ ὁλόκληρη ὀκτάβα, διάστημα ὀγδόης δηλαδή, γιὰ νὰ ἐξακολουθήση τὴν περαιτέρω ἀνέλιξί της. Ὡς γνωστόν, τὸ διάστημα ὀγδόης εἶναι τὸ μεγαλύτερο μέσα στὴν κλίμακα. Τὰ διαδοχικὰ τέτοια ἅλματα τῆς μελῳδίας, περνώντας ἀπὸ τὰ διάφορα συγκροτήματα τῆς ὀρχήστρας, δημιουργοῦν μιὰν ὑπέροχη ψυχικὴν ἀνάτασι. Ἡ ἐνορχήστρωσις ἔρχεται νὰ ἐνισχύση ἐντατικὰ τὴν ἄνοδο τῶν ἁρμονικῶν ὄγκων. Ἡ ἐντύπωσις γίνεται αὐτόχρημα ἀποθεωτική. Ἡ ἐκτέλεσις ὑπὸ τῆς ὀρχήστρας ὑπὸ τὴν καθοδήγησι τοῦ κ. Μητροπούλου ἄριστη, ἠχητικὰ ἐκλαμπρη, δυναμικὰ συναρπαστικὴ ἰδίως ἀπὸ τὸ μέσον καὶ μέχρι τέλους τοῦ ἔργου.

Τὸ τρίτο συμφωνικὸ ποίημα, «Συμφωνία Ντομέστικα», περιγράφει τὴν οἰκογενειακὴ ζωὴ τοῦ συνθέτη, μὲ κύρια πρόσωπα τὸν ἄνδρα, τὴν γυναῖκα, τὸ παιδί. Ἡ μακροσκελὴς αὐτὴ σύνθεσις, παρὰ τὸν μεγάλον ἐξωτερικὸ πλοῦτο ἐπενδύσεως ποὺ παρουσιάζει, ὑστερεῖ σημαντικὰ σὲ πρωτοτυπία ἐμπνεύσεως. Στερεῖται τῆς αἰχμῆς τῆς δημιουργικῆς ἰδιοτυπίας. Τὸ γενικὸ ὕφος πηγάζει ἀπὸ κλίμα μεγαλοαστικῆς εὐφορίας, ἀπηλλαγμένης ὑλικῶν στερήσεων, ψυχικῶν ἀνησυχιῶν, μεταφυσικῶν ἀμφιβολιῶν. Οἱ διάφορες οἰκογενειακὲς ἀνωμαλίες ἀντιστοιχοῦν σὲ «τρικυμίες σ' ἕνα ποτήρι νερὸ» κατὰ τὴν γνωστὴ γαλλικὴ ἔκφρασι. Ἡ διεξοδικὴ μουσικὴ ρητορεία δὲν παρασύρει, μόλις ξύπνησα μᾶς ἐνδιαφέρει σήμερα. Σπανιώτατα ἔχω ἀκούσει ἐκτελούμενο τὸ ἔργο. Διψάμε ἀπόλυτης ἐμπιστοσύνης στὸν κ. Μητρόπουλο καὶ στὴν Φιλαρμονικὴ τῆς Βιέννης, συμπεραίνω ὅτι ἡ ἐκτέλεσις στάθηκε κοπιώδης στὸ ἔπακρο γιὰ τοὺς ἡρωϊκοὺς μοχθήσαντες, ἀλλ' ἱκανοποιητικὴ γιὰ τοὺς ἀκροατὲς μὲ τὴν ἐπιφύλαξι τῆς ὑπερβολικῆς μακρηγορίας τοῦ ἐν εὐμαρείᾳ διαπρέψαντος μουσουργοῦ.

Κοούφωμα αἰχμηρὸ κατ' ἐξοχήν, σπινθηροβόλο, ἡδονικὸ καὶ λάγνο, σαρκαστικὸ ἐδῶ κι ἐκεῖ' ἀλλὰ φαντασμαγορικὸ σὲ ρυθμικὸ καὶ ἠχητικὸ πανηγύρι, ἀνεπήδησεν ὁ διαβολικὸς «χορὸς τῆς Σαλώμης», ποὺ εἶχε τὴν ἱπποτικὴ πρωτοβουλία νὰ προσθέση ὁ κ. Μητρόπουλος στὸ τόσο ἔμφορτο πρόγραμμα. Ἄξιος πληρέστατα ὁ μισθός του. Ἡ ἐκτέλεσις ἀριστουργηματικὴ ἀπὸ πάσης πλευρᾶς, τὸ δὲ κοινό, ἀκόρεστο ἀπὸ τὴν δίωρη πανδαισία, ἐπευφήμησε ἀποθεωτικὰ μαέστρο καὶ μουσικοὺς τῆς ἀγνώστου.

ΠΕΤΡΟΣ ΠΕΤΡΙΔΗΣ

4-9-58 "Αὐγή"

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

Η ΠΡΩΤΗ ΣΥΝΑΥΛΙΑ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΤΗΣ ΒΙΕΝΝΗΣ ΜΕ ΤΟ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

Μὲ μεγάλη χαρὰ εἶδαν καὶ πάλι οἱ Ἀθηναῖοι φιλόμουσοι, ὕστερο ἀπὸ τρία χρόνια, τὸ Δημήτρη Μητρόπουλο στὸ ἀναλόγιο τοῦ ἀρχιμουσικοῦ. Μαζὶ μὲ τὸ μεγάλο καὶ ἀγαπημένο τους μαέστρο, χάρηκαν ἀκόμη καὶ ἕνα θαυμαστὸ καὶ φημισμένο συμφωνικὸ συγκρότημα, τὴ Φιλαρμονικὴ τῆς Βιέννης. Ἀναμφισβήτητα ὁ Μητρόπουλος, ὅπως καὶ ἄλλοτε ἔχουμε γράψει, εἶναι ἕνα ἀπὸ τὰ θαυμαστὰ μουσικὰ φαινόμενα τοῦ αἰώνα μας. Βαδίζοντας διαρκῶς, δίχως ἀνάπαυλα, τὸν ἀνηφορικὸ δρόμο τῆς τέχνης, προχωρεῖ ἀπὸ θρίαμβο σὲ θρίαμβο, δίχως νὰ θαμπώνεται ἀπὸ τὴ δόξα. Τὸ μεγάλο πάθος τῆς ζωῆς του, ἡ Μουσική, τὸν ὁδήγησε ἀπὸ τὰ



Ὁ Δημ. Μητρόπουλος ἐνῶ χαιρετᾶ τὸ κοινό, ποὺ τὸν ἀποθεώνει κατὰ τὴν προχθεσινὴ πρώτη συναυλία τῆς Φιλαρμονικῆς τῆς Βιέννης

δύσβατα καὶ ἀνηφορικὰ μονοπάτια, στοὺς ἀνοιχτοὺς καὶ ὁλόφωτους ὁρίζοντες. Βαρύ, ὅμως, τὸ τίμημα μιᾶς τέτοιας δόξας, ποὺ ἔρχεται νὰ ἐπιβραβεύσει τὸ ὁλοκαύτωμα τῆς ζωῆς πάνω στὸ βωμὸ τῆς μεγάλης τέχνης. Ὅσοι χαίρονται σήμερα τὴν καλλιτεχνικὴ ὡριμότητα τοῦ Μητροπούλου ποὺ ἤδη δίνει τόσο πλούσιους καρπούς, δὲν ἀναλογίζονται ἴσως, πόσοι κόποι, μόχθοι καὶ θυσίες χρειάστηκαν γιὰ νὰ ἐγγίσει κάποτε ὁ μεγάλος μύστης, τὸ ἰδεῶδες τῆς τέχνης. Ἀπαρνήθηκε καὶ τὸν ἴδιο τὸν ἑαυτό του, στερήθηκε ἀκόμη καὶ τὶς μικροχαρὲς τῆς ζωῆς ποὺ τὶς ἀπολαμβάνει καὶ ὁ ἁπλὸς ἄνθρωπος, δὲ γνώρισε τὴν ἀνάπαυση, δέσμιος πάντα ἀπέναντι τῆς τέχνης. Ἀμείλικτος ἐχθρὸς τῆς ρουτίνας ὁ Μητρόπουλος, δὲν ἔκανε ποτὲ συμβιβασμοὺς μ' αὐτὸ ποὺ λέγεται καλλιτεχνικὴ συνείδηση. Γι' αὐτὸ τὸν βλέπουμε νὰ ἐγκαταλείπει μόνιμες προσοδοφόρες θέσεις, νὰ βρίσκεται σὲ ἀέναη κίνηση ἀπὸ τὸ ἕνα μουσικὸ κέντρο στὸ ἄλλο.

*

Ἐκπληκτικὸ σὲ ὁμοιογένεια καὶ συνοχὴ ἐμφανίσθηκε τὸ βιεννέζικο συμφωνικὸ συγκρότημα. Ἡ λαμπρὴ σταδιοδρομία τοῦ ὀργανικοῦ αὐτοῦ συνόλου, εἶναι συνυφασμένη μὲ τὴν πλούσια μουσικὴ παράδοση τῆς πόλης ποὺ ἐξέθρεψε τὴν κλασσικὴ τριάδα Χάϋδν — Μότσαρτ — Μπετόβεν, τὸν ἀνυπέρβλητο Σοῦμπερτ, καὶ φημίζεται ἀπὸ τὰ παλαιότερα χρόνια σὰν ἕνα μεγάλο καὶ ἔνδοξο μουσικὸ κέντρο. Τὸ πρόγραμμα τῆς πρώτης συναυλίας — τοποθετημένης, ὡς γνωστό, στὰ πλαίσια τοῦ Φεστιβὰλ Ἀθηνῶν — ἦταν ἀφιερωμένο στὸ πρῶτο μέρος σὲ δύο Μπετοβενικὰ ἔργα («Λεονώρα No 2», «Δεύτερη Συμφωνία»). Ἀκολούθησαν ἡ «Ἐξαΰλωμένη νύχτα» τοῦ Σένμπεργκ καὶ ἡ «Φαντασία καὶ Φούγκα» Μπὰχ — Μητρόπουλου. Ἡ Εἰσαγωγὴ «Λεονώρα No 2» ὅπως καὶ ἡ «Τρίτη Λεονώρα», εἶναι δύο ἀριστουργήματα, δύο γιγάντιες συμφωνικὲς εἰσαγωγές, κατάλληλες περισσότερο γιὰ τὶς αἴθουσες συναυλιῶν. Ἡ μία συμπληρώνει τὴν ἄλλη. Ἕνα δράμα μὲ πλῆρες νόημα εἶναι ἡ εἰσαγωγὴ ἀριθ. 2, ἐνῶ ἡ τρίτη «Λεονώρα» ἐμφανίζεται σὰν λυρικὸ ἀπάνθισμα τοῦ μουσικοῦ δράματος «Φιντέλιο». Ὁ μαέστρος Μητρόπουλος ἐξέλεξε τὴ 2η, γιὰ νὰ μᾶς δώσει τὸ ἀπόσταγμα τῆς δραματικῆς ἀτμόσφαιρας τοῦ ἔργου. Ἀπὸ τὰ πρῶτα κιόλας μέτρα μᾶς ἔμπασε στὴν οὐσία τοῦ δράματος. Τὸ μισοσκόταδο τῆς φυλακῆς μὲ τὸ σιωπηλὸ παράπονο τοῦ ἀλυσοδεμένου Φλορεστάν, προβάλλει ἀνάγλυφο. Ποτὲ δὲ μᾶς εἶχε συγκλονίσει τόσο πολὺ τὸ Adajio αὐτῆς τῆς εἰσαγωγῆς, ποὺ μᾶς ὁδηγεῖ σὲ λίγο στὸ φλογισμένο allegro ποὺ ἀκάθεκτα ἐξορμάει. Ἐδῶ ὁ μαέστρος μᾶς ἔδωσε τὰ ἀντιμέτωπα δραματικὰ στοιχεῖα — τὶς ἀντιθέμενες θεματικὲς ἰδέες — σ' ὅλο τὸν τραγικό τους ἀνταγωνισμό. Κι' ὅταν κορυφώθηκε ἡ βιαιότητα τῶν ἀντιθέσεων, ἀκούστηκε ἀπὸ μακρυά, σὰν ἀπολυτρωτικὸ μήνυμα, τὸ σάλπισμα τῆς τρόμπας, ποὺ μᾶς φέρνει λίγο-λίγο στὴ θριαμβευτικὴ καὶ ἀκτινοβόλα κατακλεῖδα τοῦ ἔργου.

Τὴν ἴδια ἑρμηνευτικὴ ἐπιτυχία σημείωσε καὶ ἡ «Συμφωνία ἀριθ. 2» τοῦ Μπετόβεν. Ὁ μαέστρος ἔδω μιᾶς μετέφερε σ' ἄλλους κόσμους. Στὸ γεμᾶτο αἰσιοδοξία αὐτὸ ἔργο, ἀντικαθρεφτίζεται ἡ δύναμη τῆς θέλησης τοῦ Μπετόβεν. Ἀπὸ τὰ σκοτάδια τῆς ἀπελπισίας ποὺ τὸν εἶχαν ρίξει διάφορα θλιβερὰ περιστατικὰ τῆς ζωῆς του — ἰδιαίτερα ἡ πάθηση τῆς ἀκοῆς — κατορθώνει ν' ἀνέβει στὸν ὁλόφωτο ὁρίζοντα τῆς αἰσιοδοξίας. Θἄπρεπε νὰ παρακολουθήσει κανεὶς μὲ ἐντατικὴ προσοχὴ τὴν ἠχητικὴ προβολὴ τοῦ ἔργου, γιὰ νὰ νοιώσει τί θὰ πεῖ ἐμπνευσμένη ἀναδημιουργία μαέστρου καὶ νὰ χαρεῖ ἕνα ὀργανικὸ σύνολο στὴν τελειότητα τῆς μουσικῆς του ἀπόδοσης. Ἄλλο ἐντελῶς πρᾶγμα ἀπ' ὅ,τι συχνὰ μᾶς προσφέρουν μέτριες ἑρμηνεῖες. Καὶ ἡ ἐλάχιστη λεπτομέρεια δοσμένη στὴν ἐντέλεια. Ἀπὸ τὴν ἀρχὴ εἰσαγωγὴ

«ΤΟ ΒΗΜΑ»
Σάββατον 6 Σεπτεμβρίου 1958

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΜΠΡΑΜΣ – ΜΗΤΡΟΠΟΥΛΟΣ
ΦΙΛΑΡΜΟΝΙΚΗ ΒΙΕΝΝΗΣ

Τοῦ κ. ΠΕΤΡΟΥ ΠΕΤΡΙΔΗ

Οὐσιαστικώτερη σὲ περιεχόμενο καὶ σὲ ποιότητα ἡ τρίτη συναυλία τῆς Φιλαρμονικῆς τῆς Βιέννης ὑπὸ τὴν διεύθυνσι τοῦ κ. Μητροπούλου. Τὸ πρόγραμμα, ἐξ ὁλοκλήρου ἀφιερωμένο στὸν Μπράμς, παρουσίαζεν ἀγαστὴν ὁμοιογένεια ὕφους, ἐνθερμην ἀτμόσφαιρα, ἀδιάλειπτην ἀλληλουχία πάθους καὶ ποιήσεως, πλεονεκτήματα ὅλα, ποὺ ἔθεσαν τὴ συναυλία σὲ θαυμαστὸ ἐπίπεδο ἀνώτερης πνευματικῆς ἱεροτελεστίας.

Ἡ «Ἀκαδημαϊκὴ Εἰσαγωγὴ» φέρει τίτλο ποὺ ἐπεξηγεῖ τὰ τελούμενα. Τιμηθεὶς ὁ συνθέτης μὲ τὸν βαθμὸ τοῦ Ἐπιτίμου Διδάκτορος τῆς Φιλοσοφίας ἀπὸ τὸ Πανεπιστήμιο τοῦ Μπρέσλαου, ἀνταπέδωσε τὴν ἀκαδημαϊκὴ φιλοφρόνησι γράφοντας, τὸ καλοκαίρι τοῦ 1880, τὴν εἰσαγωγή. Προσφιλῆ φοιτητικὰ τραγούδια παρελαύνουν εὐθυμα, ζωηρά, ἀνάμεσα στὰ ὁποῖα βροντάζει, νομίζω, τὸ πολυθρύλητο «Γκαουντεάμους». Ὁ συμφωνικὸς χειρισμὸς φέρει τὴν σφραγῖδα τῆς ἠθελημένης, σὺμοριστικῆς πανεπιστημιακῆς σοβαροφανείας, ποὺ μετὰ δίας συγκρατεῖται ἀνάμεσα στὶς παρδαλὲς φοιτητικὲς συμπαιγνίες. Ἡ ἐκτέλεσις στάθηκε σφριγηλή, χαρωπή, «κορακιστικά» ἀξιοπρεπὴς ὡς ἐπιτάσσει ὁ «ἀκαδημαϊκὸς» χαρακτὴρ τῆς ὑποθέσεως.

Μὲ τὴν ἀκολουθοῦσα συμφωνία ἀριθ. 3, εἰς φὰ μεῖζον, ὁ κ. Μητρόπουλος ἐγκατέστησε κλίμα εὐφρόσυνης θαλπωρῆς, ποὺ ἀδιάπτωτο περιέβαλε τὸ μαγευμένο ἀκροατήριο ἐπὶ μιάμιση περίπου ὥρα, τὴν διάρκεια δηλαδὴ τῶν δύο συμφωνιῶν. Ὀρμητικὴ κάπως ἀνεπήδησεν ἡ ἀτάκα τοῦ πρώτου μέρους, ἀλλέγκρο κὸν μπριό, σὲ ρυθμὸ ἕξη τετάρτων. Μὲ τὴν εἴσοδο τοῦ δευτέρου θέματος, ποὺ τόσο θελκτικὰ ἐκθέτει ἡ κλαρινέττα, ὁ κατάπληκτικὸς ἀρχιμουσικὸς εἶχε κι ὅλας στὰ στιβαρά του χέρια τὴν ἀπόλυτη κυριαρχία τοῦ συμφωνικοῦ λόγου. Αὐτὴ αὕτη ἡ ὑπέροχη πλαστικότης τῶν θεμάτων τοῦ Μπράμς κατακτᾶ τὸν ἀκροατή. Ἡ ἐκ βαθέων ἑρμηνεία τοῦ κ. Μητροπούλου τοὺς προσδίδει μιὰ πρόσθετη ἀναγλυφικότητα, ποὺ σπάνια ἔχει τὴν καλὴ τύχη νὰ χαίρεται ὁ φιλόμουσος ἀκροατής. Ἀναγλυφικότης «χειροπιαστὴ» θὰ ἔγραφα ἂν δὲν ὑπῆρχε κίνδυνος νὰ ἐκτροχιασθῆ ἡ ἔκφρασις σὲ κοινοτοπία. Στὸ ἑπόμενο μέρος, ἀντάντε, βρίσκουμε τὸν πηγαιότερο Μπράμς. Οἱ δύο κύριοι πόλοι τῆς μουσικῆς τοῦ Βιεννέζου μουσουργοῦ εἶναι τὸ πάθος κι ἡ ποίησις. Ἀντίθετα ὅμως μὲ τοὺς προηγηθέντας ρωμαντικούς, ἕναν Βάγνερ, ἕναν Λίστ, ἕναν Τσαϊκόφσκυ, τὸ πάθος στὸν Μπράμς σπάνια ἐμφανίζεται γυμνό. Συνεστραλμένο σὰν τὸν ἴδιο τὸν συνθέτη, τὸ πάθος τοῦ Μπράμς φέρει πάντα γύρω του τὸ μελαγχολικὸ νεφέλωμα τῆς νοσταλγικῆς, τῆς κάποτε εἰδυλλιακῆς, συχνότερα ἐλεγειακῆς ποιήσεως. Μὲ τὴν σαγηνευτική του μαεστρία διέπλαθεν ὁ κ. Μητρόπουλος ἐναλλὰξ τὸ μὲν ἢ τὴν δέ, πότε ἀνέσκαπτε μὲ δραματικὴν ἔντασι τὸ πάθος τὸ φλογερό, μὰ δὲν ἀργοῦσε νὰ ἁπλώση διάπλατα τὸν Ἰριδίζοντα πέπλο τῆς ποιητικῆς ἐξάρσεως. Ἐναλλαγὴ φαντασμαγορικῆ συμφωνικῶν ὄγκων κι ἐπιπέδων, τὴν ἐναργέστατη διαμόρφωσι τῶν ὁποίων τοῦ προσέφερεν ἄπταιστα κατὰ τὸ ἄριστο τῆς ἐπιδόσεως ἡ θαυμαστὴ φάλαγξ τῶν Βιεννέζων καλλιτεχνῶν.

Τὸ ἀρχικὸ ἀλλέγκρο νὸν τρόπιο τῆς συμφωνίας ἀριθ. 2, σὲ ρὲ μεῖζον, ξεκίνησε σὲ τόνο ἀπαλοῦ μυστηρίου, ποὺ ἦλθε νὰ στεφανώση τὸ ὡραῖο δεύτερο θέμα. Οἱ διεξοδικὲς συμφωνικὲς ἀναπτύξεις, ποὺ στὴν περίπτωσι τοῦ Μπράμς συχνὰ ἐντρυφοῦν σὲ περίπλοκες, κάποτε καὶ στρυφνὲς διαστροφὲς τῆς σαφοῦς θεματικῆς λογικῆς, παρήλασαν διαυγεῖς, εὐχερῶς ἀντιληπτὲς στὴν λογικὴ τους πορεία, πρᾶγμα ποὺ μαρτυρεῖ μὲ πόση βαθειὰ κατανόησι ὁ μαέστρος παρακολουθεῖ τὴν σκέψι τοῦ μουσουργοῦ, τὴν οἰκειοποιεῖται διανοητικὰ κι αἰσθηματικά, τὴν στήνει μὲ πειστικὴν ἀντικειμενικότητα μπρὸς στὸν ἑαυτό του, μπρὸς στὴν ὀρχήστρα καὶ δι' αὐτῆς μπρὸς στὸ ἀκροατήριο. Θὰ παρακάμψουμε τὸ δεύτερο μέρος, ἀντάτζιο κὸν μότο, κείμενο μουσικὸ ὄχι ἐκ τῶν διαπρεπεστέρων τοῦ συνθέτη. Μᾶς ἀνταμείβει μὲ περισσὴ προθυμία ὁ Μπράμς μὲ τὸ τρίτο κομμάτι, τὸ ἀλλεγκρέττο τζιοκόζο, σκάρτσο χαριτωμένο, πετούμενο ἀνάλαφρα στὰ φτερὰ μιᾶς αἰθέριας φαντασίας. Ἐκτέλεσις ἀρίστη, ποὺ θὰ ἐξαπέλυεν ἄμεσο τὸν ἐνθουσιασμὸ ἂν δὲν παραμόνευεν ἡ ἐπιβλητικὴ συνέχεια τοῦ τετάρτου μέρους, ἀλλέγκρο κὸν σπίριτο. Κομμάτι ἀπὸ τὰ σφριγηλότερα ποὺ ἔχει συνθέσει ὁ Μπράμς. Συνεπήραν κυριολεκτικὰ τοὺς ἀκροατὲς ὁ κ. Μητρόπουλος κι ἡ Φιλαρμονική, ἰδίᾳ μὲ τὴν μεγαλειώδη κλίμακα τοῦ ἐπιλόγου.

Ἐκτὸς προγράμματος ἡ εἰσαγωγὴ τοῦ «Τάνχοϊζερ» δὲν ἤρκεσε νὰ κορέση τὴν ἐξαλλη μουσόληπτη βουλιμία τοῦ κοινοῦ. Ἀποθεωτικὲς ἐκδηλώσεις μετὰ ζητωκραυγῶν ἐξέφρασαν τὴν χαρὰ καὶ τὴν εὐγνωμοσύνη τοῦ ἀθηναϊκοῦ κοινοῦ πρὸς τὸν ἐν μεστῇ ὡριμότητι ἀριστεύοντα Ἕλληνα ὀρχηστικὸ, πρὸς τοὺς ἐξόχους μουσικοὺς τῆς Φιλαρμονικῆς Βιέννης, μὲ τὸν λαμπρὸ κ. Μπερνλλὺ στὸ ἀναλόγιο τοῦ πρώτου βιολιοῦ κοντσερτίνου. Τρισευλογημένη ἂς εἶναι πάντα ἡ ἀξιαγάπητη Βιέννη, ποὺ ἐξέθρεψε τοὺς Χάϋντεν, Μότσαρτ, Μπετόβεν, Σοῦμπερτ, Ὄττγκο Βόλφ, Μπρούκνερ, Μπράμς, καὶ ποὺ μᾶς στέλνει σήμερα μιὰν ἀπὸ τὶς ἐκλαμπρότερες ὀρχήστρες, ἔμφορτη μὲ οὐράνια μηνύματα ἀπὸ τὸν κόσμο τῆς θεϊκῆς μας τέννης.

ΠΕΤΡΟΣ ΠΕΤΡΙΔΗΣ

ΔΕΥΤΕΡΑ 8 ΣΕΠΤΕΜΒΡΙΟΥ 1958
ΕΘΝΟΣ

ΜΕΤΑ ΝΕΟΝ ΘΡΙΑΜΒΟΝ ΠΡΟΧΘΕΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΑΝΕΧΩΡΗΣΕ ΧΘΕΣ ΤΙ ΕΙΠΕ ΠΡΙΝ ΦΥΓΗ

"ΘΑ ΕΡΧΩΜΑΙ ΣΥΧΝΟΤΕΡΑ"

Ὁ Δημήτρης Μητρόπουλος ἀνεχώρησε χθὲς τὴν νεσημερίαν ἀεροπορικῶς ἐπιστρέφων εἰς Βιέννην. Προηγουμένως τὴν 10ην πρωϊνὴν ἔφυγαν διὰ τὴν αὐστριακὴν πρωτεύουσαν τὰ 99 στελέχη τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης, ποὺ τὸ Σάββατον τὸ βράδυ ἔδωσεν ὑπὸ τὴν διεύθυνσιν τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ τὴν προτελευταίαν συναυλίαν της. Καὶ ἡ συναυλία αὐτὴ ἐγνώρισε μοναδικὴν ἐπιτυχίαν, τὸ δὲ πολυπληθὲς Κοινὸν ἐπεφύλαξεν ἀποθεωτικὰς ἐκδηλώσεις εἰς τὸν μεγάλον καλλιτέχνην, ὁ ὁποῖος ἔπαιξε καὶ αὐτὴν τὴν φοράν ἕνα «μπὶς» ἐκτὸς προγράμματος. Πρὸς στιγμὴν μετὰ τὴν ἐκτέλεσιν τῆς εἰσαγωγῆς «Λεονώρας ἀριθ. 2» τοῦ Μπετόβεν ἤρχισε νὰ ψιχαλίζῃ, οἱ μουσικοὶ ἀπεχώρησαν διὰ νὰ προφυλάξουν τὰ ὄργανά των καὶ ἤρχισε νὰ γεννᾶται ἡ ἐντύπωσις ὅτι τὸ κοντσέρτο θὰ διεκόπτετο. Εὐτυχῶς ὅμως τελικῶς ἐδικαιώθησαν τὰ προγνωστικὰ τῆς Μετεωρολογικῆς Ὑπηρεσίας καὶ τὸ κακὸν περιωρίσθη εἰς τὴν ὀλιγόλεπτον ψιγάλα. Συνωνάτης μας, ποὺ συνωμίλησε μὲ τὸν Δημήτρη Μητρόπουλον κατὰ τὴν ἀπογευματινὴν πρόβαν αὐτὴν συναυλίαν τοῦ Σαββάτου, εἶχε τὴν εὐκαιρίαν νὰ διαπιστώσῃ τὴν ζωηρότητα συγκίνησιν τοῦ διασήμου καλλιτέχνου ἀπὸ τὴν ὑποδοχὴν ποὺ τοῦ ἐπεφύλαξε τὸ Κοινὸν τῆς πρωτευούσης.

— Δὲν εἶναι σχῆμα λόγου καὶ τρόπος τοῦ λέγειν, εἶπεν ὁ Δημήτρης Μητρόπουλος, ἐὰν πῶ ὅτι ἡ ὑποδοχὴ τῆς Ἀθήνας θὰ μοῦ μείνῃ ἀξέχαστη. Βέβαια ἐδῶ δινήθυνα μὲ περισσότερη διάθεσι καὶ μὲ μεγαλύτερη συγκίνησι ἀπὸ ἄλλα μέρη, γιατί ἐδῶ εἶναι ὁ τόπος μου, ὁ τόπος ποὺ ἔζησα, μεγάλωσα καὶ εἶχα τὶς πρῶτες καλλιτεχνικὲς ἐμφανίσεις καὶ ἐπιτυχίες μου. Ἀλλὰ ἐκτὸς ἀπὸ αὐτὸν τὸν παράγοντα ἔνοιωσα ἐδῶ καὶ τὸν κόσμο ἀλλοιώτικο. Σ' ὅλα τὰ μέρη τὸ Κοινὸν εἶναι πολὺ θερμὸ καὶ παντοῦ γνωρίζω ὑποδοχὲς πλημμυρισμένες ἀπὸ ζωηρὸ ἐνθουσιασμό. Τὰ χειροκροτήματα ὅμως καὶ οἱ ἐκδηλώσεις τῆς Ἀθήνας εἶχαν κάτι τὸ ξεχωριστὰ ἐγκάρδιο κάτι τὸ ἰδιαίτερο, κάτι ποὺ θὰ μοῦ μείνῃ ἀξέχαστο. Κάτι ποὺ θὰ ἤθελα νὰ ξαναδοκιμάσω γρήγορα...

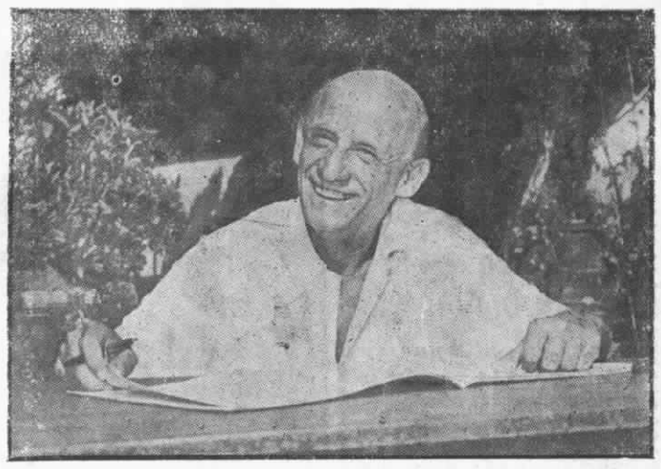
Καὶ συνέχισεν ὁ Μητρόπουλος:

— Θὰ ξανάρθω. Μπορεῖτε νὰ δώσετε ἀπὸ μέρους μου αὐτὴ τὴν ὑπόσχεσι στὸ ἀγαπημένο αὐτὸ Κοινὸ ποὺ γάρισε τὶς ἀλησμόνητες στιγμὲς ποὺ ἔζησα στὰ τέσσερα κοντσέρτα τοῦ Ὠδείου Ἡρώδου. Δυστυχῶς τοῦ χρόνου εἶμαι τόσο κλεισμένος ποὺ δὲν εἶναι δυνατὸν νὰ εὕρω τὴν εὐκαιρία γιὰ τὴν προσεχῆ αὐτὴν ἐπίσκεψι ποὺ τόσο πολὺ θὰ ἤθελα. Πάντως θὰ ξανάρθω μὲ πρώτη εὐκαιρία ποὺ θὰ ἔρχωμαι — τὸ ὑπόσχομαι κι' αὐτὸ — συχνότερα, ἀφοῦ αὐτὸ εἶναι ἕνα πρᾶγμα ποὺ εἶνει πρῶτα σὲ μένα μεγάλη χαρά..

Προεμφερεῖς δηλώσεις ἔκαμεν ὁ Δημήτρης Μητρόπουλος καὶ εἰς τὸν κύκλον τῶν προσωπικῶν φίλων του, ὁ ὁποῖος τὸν συνώδευσε χθὲς καὶ τὸν ἀπεχαιρέτησεν εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ κατὰ τὴν ἀναχώρησίν του διὰ Βιέννην. Ἐκ μέσου τοῦ Φεστιβὰλ

MITROPOULOS... SOME RECOLLECTIONS OF A LIFE-LONG FRIENDSHIP

By Trudy Goth



It was in the middle twenties that Mitropoulos entered my family's home and, though a mere child then, I remember the young, thin, shy Greek student who came to play the piano, four hands, with Bela Bartok, the Hungarian composer, who had just started to attract the attention of the progressive musical world, especially in Berlin — in those years the center of new, unusual, fascinating music.

Bartok was used to making his own piano arrangements of his orchestral scores, but he was at a loss to find a partner sufficiently familiar with his technique. He had asked my mother — a composition student of his and a close friend of Feruccio Busoni the eminent Italian composer and master pianist — to find someone who could muster the necessary qualifications, and the Master mentioned the name of a young, shy, close-mouthed Greek student of his who had the knack for performing anything, however impracticable or crazy.

Bartok sat down with him at the piano rather skeptically. After a dozen bars he stopped and said quietly: «This man is all right, he will go far.»

This was the beginning of a long friendship, which — although interrupted by many separations and our meeting again only after I had well outgrown children's clothes and habits, — has lasted until this day.

After completing his studies in Germany — which laid the foundations of his manifold musical activities and developing the phenomenal memory which has remained an object of marvel to all — Mitropoulos returned to his native country and (except for occasional visits to Italy where we were then living and where he conducted several orchestras,) little was heard of him.

TO U.S.A.

Everyone knows how the call to lead the Minneapolis Symphony in the USA, which he developed into one of the outstanding orchestras of the country, made him rise eventually to the position as artistic director of the New York Philarmonic. Few know that in order to follow the Minneapolis invitation in 1938, when the war scare had gripped Europe and American tourists were feeling home in drives, Mitropoulos got a special pass to board the ship and was assigned a matress in the ship's ballroom my special arrangement of the U.S.A. Embassy. Significantly enough this matress was placed under the Ship's grand piano — and that is how the Maestro reached the shores of the country which was to be his home for the next twenty and more years to come.

With ever-growing success Mitropoulos performed thousand of concert programs of old and new music — sometimes too new for the taste of those who are watching the reaction of the public which buys its tickets for unruffled enjoyment.

As of this year the Maestro has resigned from the post in New York which he held for many years, in order to devote more time to conducting opera and some of the orchestras abroad who have been clamoring for him (as well as the public in many an internationally renowned center for music making.) His latest ttriumphal visit to Israel, in which he conducted twenty performances in four weeks, has been greeted in the Holy Land in such a way as can only a people to whom music seems to be of no less importance than daily bread.

PERSONAL HYPNOTISM

The uniform enthusiasm for the Maestro is not alone due to his deep musical knowledge, his fiery temperament and exhausting devotion to his work, but also to the human qualities which make him beloved, adored and respected everywhere. When he raises his baton, no other conductor seems able to so hypnotize his orchestra with his own passion and fervor.

The fame of Dimitri Mitropoulos as an exceptionally generous personality has spread wide and far — and at times too far. His magnanimity in helping young musicians to make their way, oi contributing everywhere he senses a real need, produces the strangest appeals for assistance. Musicians of all kinds, ages, qualifications ask for financial help, for pianos, violins or trombones (a letter once said: music and flowers are the greatest thing God has created, but the flowers you can admire everywhere whereas to study music you need a piano; could you please send me a piano, even if it is a second hand one...?) and letters of introduction and — of course! — for examination of their compositions in the hope that they might be deemed worthy by the Maestro to be performed in his concerts.

Reporters pester him for interviews; photographers, painters and sculptors for sittings; people of all kinds and ages for autographs and the opportunity to make his acquaintance.

THE LEGEND

His somewhat ascetic face and stature. his deep interest in S. Francis of Assisi, his reverence for religion — all have given rise to legends of his monastic inclinations. Sensational tabloid papers and illustrated magazines have described him as disdaining all earthly goods, practising self-abnegation in front of any pleasures, and living in a cell furnished only with an iron bedstead, a piano and a candle.

Other legends tell of a fabulous income which is given away to charitable institutions in such a way that the donor himself has to depend on the charity of friends. There is a continuous stream of letters asking for donations of money to build chapels or orphan homes («Over which your name in gold will be resplendent as well as in the heart of those who pass its doors») or creation centers («so that the percentage of communists may decrease as it will in a village which has a movie house and a pool room»)...

In all honesty it must be said that Mitropoulos, wherever his complete dedication to work and his discipline allows it, partakes of the pleasures of living, enjoying particularly choice food in considerable quantities, well cut clothes and reasonable comfort of living.

WISH FULFILLED

The applause which greeted the Maestro at his first appearance at the Herodus Atticus Theater should have convince him once again of the appreciation of Athens music lovers and the pride everyone feels in having back the native son who brought so much fame and recognition to his country. Mitropoulos himself is fullfilling an old wish: to bring his music-making back to Athens and in the shadow of the Acropolis.

«ΤΑ ΝΕΑ» ΠΑΡΑΣΚΕΥΗ, 12 Σεπτεμβρίου

ΤΑ ΜΟΥΣΙΚΑ ΝΕΑ ΤΗΣ ΕΒΔΟΜΑΔΟΣ

ΕΠΡΟΤΑΘΗ ΣΤΟΝ ΜΗΤΡΟΠΟΥΛΟ ΜΟΝΙΜΗ ΔΙΕΥΘΥΝΣΙΣ ΟΡΧΗΣΤΡΑΣ ΣΤΟ ΜΟΝΑΚΟ

Πληροφορούμεθα ὅτι, πρὸς τὸν Δημήτρη Μητρόπουλο κατὰ τὴν πρόσφατη παραμονή του στὴν Ἀθήνα, διεβιβάσθη ἐπίσημος πρότασις ἐκ μέρους τοῦ Πρίγκηπος Ραινιὲ τοῦ Μονακὸ καὶ τοῦ Ἕλληνος ἐφοπλιστοῦ κ. Ὠνάση νὰ δεχθῇ νὰ ἀναλάβῃ τὴν διεύθυνσιν μιᾶς ὑπὸ ἵδρυσιν μεγάλης Συμφωνικῆς Ὀρχήστρας καὶ τὴν Διεύθυνσιν τῆς Ὄπερας τοῦ Μόντε—Κάρλο. Ὅπως λέγεται, ἐπιθυμία τῶν ἀρχῶν τοῦ Μονακὸ καὶ τοῦ Ἕλληνος μεγαλοεφοπλιστοῦ εἶναι νὰ καταστήσουν τὸ Μόντε Κάρλο Διεθνὲς Μουσικὸ Κέντρο.

—Ἀνεφέρετο ἐπίσης ὅτι γιὰ τὴν ἵδρυσι καὶ συντήρησι τῆς ὀρχήστρας τοῦ Μόντε—Κάρλο ποὺ θὰ γίνῃ κατὰ τὸ πρότυπον τῆς Συμφωνικῆς τοῦ N. B. C. τὴν ὁποία διηύθυνε ὁ Τοσκανίνι, θὰ διατίθενται ἐτησίως 500.000 δολλάρια.

—Ἐπὶ τῆς προτάσεως αὐτῆς, ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος ἐπεφυλάχθη νὰ ἀπαντήσῃ δεδομένου ὅτι γιὰ μιὰ διετία δεσμεύεται μὲ ἄλλες ὑποχρεώσεις.

Η ΒΡΑΔΥΝΗ

10 Σεβρίου 1958

Μουσική Κριτική

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ Η ΦΙΛΑΡΜΟΝΙΚΗ ΤΗΣ ΒΙΕΝΝΗΣ

ΤΗΣ κ. ΑΛΕΞΑΝΔΡΑΣ ΛΑΛΑΟΥΝΗ

Ἦταν ἕνα ὄνειρο αὐτὸ ποὺ ζήσαμε τέσσερης βραδυές, τέσσερης εὐλογημένες βραδυές: Ἡ Βιέννη, ἡ πολυαγαπημένη καὶ χιλιονοσταλγημένη Βιέννη μᾶς ἔστελνε τὴν φημισμένη της «Ὀρχήστρα τῶν Φιλαρμόνικερ» κι' ἦταν στιγμὲς ποὺ θαρροῦσα πὼς βρισκόμουνα χρόνια πίσω, ἐκεῖ, στὴ σάλα τοῦ Μπουζίκφεράϊν» ἢ τοῦ «Κοντσερτχάουζ», μπροστὰ στὴ λαμπρὴ φάλαγγα τῶν ἴδιων αὐτῶν μουσικῶν, περιμένοντας τὴν ἐμφάνισι τοῦ μαέστρου, τοῦ μάγου πού, ἐξορκίζοντας ἄγνωστες, μυστηριώδεις δυνάμεις πάνω ἀπ' τὴν ὀρχήστρα του, θὰ ξεσήκωνε κι' αὐτὴν κι' ἐμᾶς ὡς τὸν οὐρανό...

Οἱ ἴδιοι μουσικοί ; Ἔ, ναί, μέσα σὲ εἴκοσι ἑπτά, σὲ τριάντα χρόνια, τὰ πρόσωπα ἀλλάζουν— μήπως δὲν ἄλλαξαν μέσ' στὰ ἑκατὸ τόσα χρόνια ποὺ ἀριθμεῖ ἡ ζωὴ αὐτῆς τῆς ὀρχήστρας; Ἀλλὰ τί σημασία ἔχουν τὰ πρόσωπα... Ὅσο κι' ἂν ἀλλάζουν, ὅσο κι' ἂν οἱ νέοι διαδέχονται τοὺς παληούς, εἶναι πάντα τὸ ἴδιο πνεῦμα ποὺ τοὺς ὁδηγεῖ καὶ τοὺς ἐμπνέει, εἶναι πάντα ἡ μεγάλη Βιεννέζικη παράδοσις, γύρω τους καὶ μέσ' στὴν ψυχή τους ζοῦν ὁλοζώντανες οἱ μορφὲς τῶν Χάϋντ καὶ Μότσαρτ, Σοῦμπερτ καὶ Μπετόβεν, Μπράμς καὶ Μπροῦκνερ καὶ Μάλερ καὶ τόσων ἄλλων μουσικῶν ποὺ χάρισε στὸν κόσμο ἡ ἀθάνατη Βιέννη. Ποιὰ ὀρχήστρα στὸν κόσμο μπορεῖ νὰ καυχηθῇ πὼς πλάστηκε ἀπὸ τέτοια παράδοσι, πὼς κρατάει τέτοια περίλαμπρη κληρονομιά;

Ζαρωμένη σὲ μιὰ γωνιὰ τοῦ Ὠδείου Ἡρώδου, τσιμπώντας ἀπὸ συγκίνησι, ἀναπολοῦσα τοὺς μεγάλους ἀρχιμουσικοὺς ποὺ ἀξιώθηκα νὰ χαρῶ ἐπὶ κεφαλῆς τῶν «Φιλαρμόνικερ»: Ἕναν Ρίχαρντ Στράους, Ἕναν Φουρτβαῒνγκλερ, Ἕναν Μπροῦνο Βάλτερ, Ἕναν Κλέμενς Κράους... Καὶ τώρα θὰ ἦταν ὁ Ἕλληνας, τὸ δοξασμένο παιδὶ τῆς Ἀθήνας, ὁ Δημήτρης Μητρόπουλος ποὺ θὰ κρατοῦσε στὰ χέρια του αὐτὸ τὸ θαυμάσιο σύνολο. Καὶ ἡ συγκίνησίς μου γινόταν ἀκόμα πιὸ βαθειά...

Καὶ κράτησε ἀληθινὰ στὰ χέρια του ὅλο αὐτὸ τὸ πολυπρόσωπο σύνολο ὁ Μητρόπουλος, κάτω ἀπ' τὴν ἐπιβολὴ τῆς προσωπικότητάς του, ἠλεκτρίζοντας τοὺς μουσικούς του, μεταβάλλοντάς τους σ' ἕνα καὶ μόνο ὄργανο, πειθήνιο στὶς παραμικρὲς του θελήσεις, στὶς πιὸ παραμικρές του προθέσεις. Δὲν νομίζω πὼς ἔνοιωσα ποτὲ τέτοια ἄμεση ψυχικὴ ἐπαφὴ μαέστρου καὶ μουσικῆς, ἀλλὰ καὶ ἀκροατῶν.

Κάθε ἐκτέλεσις τοῦ Μητρόπουλου εἶναι καὶ μιὰ ἀναδημιουργία. Ἔργα χιλιοπαιγμένα καὶ γνωστότατα παίρνουν καινούργια ὄψι, ἔτσι ὅπως ὁ ἀρχιμουσικὸς εἰσχωρεῖ σὲ κάθε λεπτο μέρεια, φωτίζει κάθε μυστικὴ γωνιά, ξεδιπλώνει κι' ἀναπλάθει τὶς πιὸ μύνιες σκέψεις, τὰ πιὸ κρυφὰ αἰσθήματα τοῦ δημιουργοῦ τους, βάζοντας ὡς τόσο παντοῦ τὴ σφραγῖδα τῆς δικῆς του προσωπικότητας. Κι' αὐτὸ εἶναι τὸ μυστικὸ τοῦ μεγάλου ἑρμηνευτῆ: νἄναι πιστὸς στὸ κείμενο καὶ ὅμως ἡ ἑρμηνεία του νἄναι προσωπικὴ καὶ πειστική.

Μᾶς ἔδωσε Ἕναν Μπετόβεν— Λεονώρα ἀριθ. 2 καὶ 2η Συμφωνία — μὲ μιὰ νέα, ἄγνωστη λάμψι, μὲ μιὰ πνοὴ ρωμαντισμοῦ ποὺ ἴσως δὲν θὰ φανταζόμασταν ποτὲ στὸν κλασικὸ Μπετόβεν, ἀλλὰ καὶ μὲ τόση λογικὴ καὶ συνέπεια ποὺ μᾶς ἔπειθε ἀπόλυτα καὶ μᾶς συγκλόνιζε.

Ὁ Μπράμς δὲν εἶχε πιὰ κανένα μυστικό, καμμιὰ στρυφνότητα, τίποτα τὸ περίπλοκο. Ὅλα ξεδιπλώνονταν ὁλόφωτα, τυλιγμένα ὡς τόσο μὲ τὸν ἀνάλαφρο ἐκεῖνον πέπλο τῆς μελαγχολίας ποὺ χαρακτηρίζει γενικὰ τὸν Μπράμς, Ἕναν πέπλο ποὺ ἐσκίζεται ὅμως ἀπὸ ἐκρήξεις πάθους, ἑνὸς πάθους συγκρατημένου ποὺ ξαναθρίζει στὴν πιὸ λεπτὴ εἰδυλλιακὴ καὶ συχνὰ ἐλεγειακὴ ποίησι. Χαρούμενη καὶ ζωντανὴ δόθηκε ἡ «Ἀκαδημαϊκὴ Εἰσαγωγὴ» γραμμένη ἀπὸ τὸν Μπράμς τὸ 1880 σὰν προσφορὰ εὐχαριστήρια γιὰ τὸ Πανεπιστήμιο τοῦ Μπρεσλάου ποὺ τὸν εἶχε ἀνακηρύξει ἐπίτιμο διδάκτορά του. Στὶς Συμφωνίες ἀριθ. 3 καὶ 2, ἦταν κάτι τὸ πρωτάκουστο ὁ τρόπος ποὺ ὁ Μητρόπουλος ἀνάδειχνε ἀνάγλυφα τὰ θέματα ἀνάμεσα ἀπ' τὸ συμφωνικό τους πλέγμα, πλάθοντας τὸν ἦχο μὲ μοναδικὴ πληρότητα καὶ ὁμορφιὰ συνεπαίρνοντας τὴν ὀρχήστρα του πότε σὲ δραματικὰ ξεσπάσματα καὶ πότε σὲ ποιητικὲς ἐξάρσεις.

Καὶ τί θὰ μποροῦσε νὰ πῇ κανεὶς γιὰ τὶς ἑρμηνεῖες τοῦ Στράους... Δὲν φαντάζομαι τὸ Συμφωνικὸ ποίημα «Δὸν Ζουὰν» νὰ μπορῇ νὰ δοθῇ μὲ περισσότερο πάθος καὶ περισσότερη ποιητικὴ ὁρμή, οὔτε τὸ ἄλλο, τὸ «Θάνατος καὶ Ἐξαύλωσις» μὲ περισσότερη ὑποβλητικὴ δύναμι. Στὸ ἴδιο αὐτὸ πρόγραμμα, ὁ Μητρόπουλος μᾶς ἔδωσε κι' Ἕνα Ἔργο λιγώτερο γνωστὸ στοὺς νεώτερους, τὴν «Συμφωνία Ντομέστικα», Ἔργο τόσο χαρακτηριστικὸ τοῦ Στράους (ἀνάλυσι εἶχα δώσει πρὶν μέρες σ' αὐτὴν ἐδῶ τὴ στήλη) ὅπου ἡ ποίησις διαδάχεται τὸ χιοῦμορ, ἡ τρυφερότης τὴ λεπτὴ εἰρωνεία, ὁ λυρισμὸς τὸ πάθος, μέσα σ' Ἕναν ἀφάνταστο συμφωνικὸ πλοῦτο, σὲ μύρια ἠχητικὰ χρώματα —ἡ τέχνη τοῦ Στράους—καὶ ποὺ ὁ Μητρόπουλος μὲ τὴν λαμπρή του ὀρχήστρα ἔδωσε μιὰ πλαστικωτάτη καὶ ἐκφραστικώτατη ἑρμηνεία. Στὸ ἴδιο αὐτὸ πρόγραμμα, ὑπείκοντας στὶς ἀπαιτήσεις τοῦ κόσμου ποὺ παραληροῦσε ἀπὸ ἐνθουσιασμό, ὁ Μητρόπουλος μᾶς ἔδωσε κι' ἕνα μέρος ἀπ' τὴ μουσικὴ τραγωδία «Σαλώμη» τοῦ Στράους, τὸ «Χορὸ τῆς Σαλώμης», ἐξαπολύοντας ὠιεανοὺς πάθους, δίνοντας ὅλον τὸν δαιμονικὸ χαρακτῆρα αὐτῆς τῆς μουσικῆς κι' ὅλη της τὴν τραγικότητα.

Ἀπομένει νὰ μιλήσω γιὰ τὴν «Ἐξαϋλωμένη Νύχτα» τοῦ Σέμπεργκ — ποὺ πλατειὰ της ἀνάλυσι ἔδωσε ἐπίσης — καὶ γιὰ τὴ μεταγραφὴ τῆς «Χρωματικῆς Φαντασίας καὶ Φούγκας» τοῦ Μπὰχ σὲ σόλ ἐλάσσονα ἀπὸ τὸν ἴδιο τὸν Μητρόπουλο. Παιδὶ τῆς Βιέννης καὶ ὁ Σέμπεργκ, στὸ νεανικό του αὐτὸ ἔργο, κάτω ἀκόμα ἀπ' τὴν ἐπιρροὴ τοῦ Βάγκνερ, ἐμπνευσμένος ἀπὸ Ἕνα ποίημα τοῦ Ντέμελ, περιγράφει μιὰ φεγγαρόλουστη νύχτα μέσα σ' ἕνα παγωμένο δάσος ὅπου δυὸ θνητοί, Ἕνας ἄντρας καὶ μιὰ γυναῖκα, ἐξαϋλώνονται μὲ τὴν ἀγάπη ποὺ συγχωρεῖ καὶ συμφιλιώνει. Μιὰ μουσικὴ ὅλη φλόγα καὶ συγκίνησι, ἕνας κόσμος ἀπὸ αἰσθήματα, ποὺ βρίσκει στὸν Μητρόπουλο τὸν πιὸ ἰδεώδη ἑρμηνευτή.

Ὅσο γιὰ τὴν μεταγραφὴ τοῦ ἔργου τοῦ Μπάχ, πρέπει ν' ἀναγνωρίσω πὼς ὁ μεγαλοφυὴς μαέστρος τὸ ἀντιμετώπισε μὲ τὸν πιὸ μεγαλοφυῆ τρόπο πλαταίνοντας τὰ θέματα καὶ μεταβάλλοντας τὴν ὀρχήστρα του σ' ἕνα τεράστιο ἐκκλησιαστικὸ ὄργανο, μὲ μιὰ ἀφάνταστη ποικιλία χρωμάτων. Παραξενεύει, ἴσως, ἡ ἰδέα τῆς μεταγραφῆς ἑνὸς τέτοιου ἔργου ποὺ γράφτηκε ἀρχικὰ γιὰ ἐκκλησιαστικὸ ὄργανο. Ἀλλὰ ὅταν τ' ἀκούς δοσμένο ἀπ' τὸν Μητρόπουλο καὶ τὴν διεννέζικη ὀρχήστρα, κάμπτεσαι μπροστὰ στὸ μεγαλεῖο του καὶ παρακολουθεῖς ἐκθαμβος αὐτὴ τὴ θύελλα τῶν ἤχων τέλεια ἐξουθενωμένος. Περιττὸ νὰ πῶ τί θύελλα ἐνθουσιασμοῦ ξεσήκωσε, τόσο στὴν πρώτη συναυλία, ὅσο καὶ στὴν τελευταία ποὺ ὁ Μητρόπουλος τὸ ξανάδωσε ὡς «μπίς». Μὰ πῶς ξέχασα καὶ τὴν ὑπέροχη ἐρμηνεία τῆς εἰσαγωγῆς τοῦ Ταγκόϋζερ» ποὺ δόθηκε ἐκτὸς προγράμματος μετὰ τὸν Μπράμς;... Ἆ!, ἡ Ἀθήνα δὲν θὰ ξενάση αὐτὲς τὶς τέσσερης μαγικὲς βραδυὲς καὶ θὰ παρακαλῇ νὰ τὶς ξαναζήση, νὰ ξαναϊδῇ γρήγορα τὸν δοξασμένο μας μαέστρο Δημήτρη Μητρόπουλο.

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

*

Η ΒΡΑΔΥΝΗ

ΤΡΙΤΗ, 16 Σεπτεμβρίου 1958

ΕΝΤΥΠΩΣΕΙΣ...

Στὸ δρόμο ΤΗΣ ΖΩΗΣ

Μὲ τὴν παρουσία τοῦ Δημήτρη Μητροπούλου καὶ τῆς Φιλαρμονικῆς τῆς Βιέννης στὴν Ἀθήνα, ζήσαμε τέσσερις μέρες μέσα σὲ μιὰν ἔντονη μουσικὴ ἀπόλαυσι. Κι' εἶναι φυσικὸ ἡ συζήτησι νὰ συνεχίζεται γιὰ καιρὸ ἀκόμα γύρω ἀπὸ ἕνα γεγονὸς ποὺ μᾶς ἄφησε μιὰν ἀνάμνησι τόσο βαθειὰ καὶ ζωηρή.

Ὑπάρχουν τόσες ἐντυπώσεις ποὺ ζητᾶν νὰ ξεχυθοῦν στὸ χαρτὶ καὶ ποὺ θὰ μποροῦσαν νὰ καλύψουν ἕνα χῶρο πολὺ μεγαλύτερο ἀπ' αὐτῆς τῆς στήλης.

Καὶ πρῶτα-πρῶτα θάθελα νὰ ρωτήσω, θυμᾶται ἄραγε κανένας πολλὰ περιστατικὰ ποὺ νὰ συναντήσαν τέτοια ὁμοφωνία στὸν τόπο μας;

«Ἡ ἐθνικὴ περηφάνεια — εἶπε κάποιος προσπαθώντας νὰ ἐξηγήσῃ τὸ φαινόμενο — δὲν εἶναι μικρὸ πρᾶγμα, βλέπετε, ἕνας ἀπὸ τοὺς δυό-τρεῖς μεγάλους μαέστρους τοῦ κόσμου νὰ εἶναι "Ἕλληνας».

Νομίζω ὅμως πὼς πέρα κι' ἀπ' αὐτό, εἶναι κάτι ἀκόμα βαθύτερο, κάτι πανανθρώπινο, ποὺ μᾶς κράτησε ἔτσι ἑνωμένους αὐτὴ τὴ φορά.

Στὴ χαρὰ ἀποδίδει ὁ Σίλλερ τὴ δύναμι ν' ἀδελφώνῃ τοὺς λαούς. Κι' ἡ Μουσικὴ σὰν ἔρχεται ἔτσι ἁγνὴ κι' ὁλοκάθαρη, Χαρὰ εἶναι π' ἀγγίζει τοὺς ἀνθρώπους μὲ τὸ μαγικὸ φτερό της γιὰ νὰ τοὺς κάνῃ ἀδέλφια.

Δὲν εἶχε παρὰ νὰ προσέξῃ κανένας τὰ πρόσωπα γύρω του. Κουρασμένα, μὲ τὶς σκιὲς ποὺ σχεδιάζει ἡ ἔγνοια τῆς καθημερινῆς ζωῆς, στηνάρχη τῆς συναυλίας, πλημμύριζαν φῶς καὶ χαμογέλαγαν τὸ ἕνα στ' ἄλλο, μετὰ τὸ τέλος τοῦ πρώτου κι' ὅλας κομματιοῦ.

Ἀλήθεια, περισσότερο κι' ἀπ' τὰ χειροκροτήματα κι' ἀπ' τὶς ἐπευφημίες κι' ἀπ' αὐτὲς τὶς ἐξαλλες φωνές. Ἡ ἔκφρασι πάνω στὰ πρόσωπα ἔδινε τὸ μέτρο τοῦ ἐνθουσιασμοῦ, τῆς μαγείας..

Αὐτὴ φανέρωνε τὴν ἀναστάτωσι ποὺ εἶχε γίνει στὸν ψυχικὸ κόσμο τοῦ καθενός. Θἄλεγες πὼς τὰ κύματα τῆς μουσικῆς περνώντας μέσα μας εἶχαν παρασύρει ὅλες τὶς κακίες καὶ τὶς μικρότητες. Καὶ τώρα, ἔτσι δίχως λόγο, γνωστοὶ κι' ἄγνωστοι κυττάζαμε ὁ ἕνας τὸν ἄλλο μ' ἀγάπη, μὲ καλωσύνη.

Κι' ἔτσι ἕνα παράξενο «κύκλωμα» εἶχε σχηματισθῆ. Τὸ ἀκροατήριο ξανάστελνε πίσω στὸν ἀρχιμουσικὸ τὴ μαγνητικὴ ἐπίδρασι ποὺ εἶχε δεχθῆ ἀπὸ κεῖνον τὸν ἴδιο, διὰ μέσου τῆς ὀρχήστρας.

Γιατὶ εἶναι βέβαιο πὼς αὐτὴ ἡ «ἀνταπόκρισι» ἐκ μέρους τοῦ Ἑλληνικοῦ κοινοῦ εἶχε κατασυγκινήσει τὸ Μητρόπουλο καὶ τὸν ἔκανε νὰ ξεπεράσῃ τὸν ἑαυτό του, θὰ μποροῦσε νὰ πῇ κανείς. Ἂν καὶ δίχως ἀμφιβολία ἔχει συμβῆ καὶ κάτι ἄλλο ἀκόμα, ποὺ οἱ ἑρμηνεῖες του πρὶν λίγα χρόνια δὲν θὰ μᾶς ἄφηναν νὰ τὸ φαντασθοῦμε : Ὁ Μητρόπουλος ἐξελίσσεται πάντοτε. Σὰν γνήσιος καλλιτέχνης, ποὺ δὲν μένει ποτὲ ἀπόλυτα ἱκανοποιημένος ἀπ' τὸν ἑαυτό του, δὲν σταματάει πουθενά.

«Ὅλο πιὸ ψηλὰ πρέπει ν' ἀνεβαίνω
Ὅλο πιὸ μακρυὰ πρέπει νὰ βλέπω»

εἶπε ὁ Γκαῖτε.

Κι' ὁ ὑπέροχος Ἕλληνας ἀρχιμουσικὸς εἶναι μιὰ ζωντανὴ ἑρμηνεία αὐτῶν τῶν στίχων.

ΕΑΝ

---

12 ΣΕΠΤΕΜΒΡΙΟΥ 1958

«Η ΦΩΝΗ ΤΟΥ ΠΕΙΡΑΙΩΣ»

ΔΙΑΦΟΡΑ ΜΟΥΣΙΚΑ ΝΕΑ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΤΟΥ κ. ΙΩΑΝΝΟΥ ΓΙΑΝΝΟΥΛΗ

Ἐπὶ τέσσερα βράδυα, τὴν περασμένη βδομάδα, ἡ μητέρα τῶν Τεχνῶν καὶ τῆς ρητορικῆς, ἡ γεννήτρα τῆς φιλοξενείας, τῶν ξακουστῶν πνευμάτων καὶ τοῦ φωτὸς, ἡ Ἀθήνα μας, ἔζησε τὸ πιὸ καταπληκτικὸ καὶ ἐπιβλητικὸ καλλιτεχνικὸ γεγονὸς, ποὺ γνώρισε ἀπὸ τῆς συστάσεώς της.

Ὁ ἐρχομὸς στὴν πρωτεύουσα ἑνὸς μεγαλοφυοῦς φλογεροῦ ὁδηγοῦ, ἑνὸς φιλοσόφου τῆς τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν, ἑνὸς ἡμίθεου τῆς μπαγκέττας, καθὼς εἶνε ὁ Δημήτρης Μητρόπουλος καὶ τῆς ἀρχαιοτάτης φιλαρμονικῆς ὀρχήστρας τῆς Βιέννης, ποὺ θεωρεῖται σήμερα σὰν μιὰ ἀπὸ τὶς καλύτερες συμφωνικὲς ἀρχῆστρες τῆς Εὐρώπης, ἦτανε τὸ μεγάλο γεγονὸς, ποὺ δημιούργησε τὴν γιγάντια καὶ ἐκπληκτικὴ ἐντύπωση καὶ τὴν ἀτμόσφαιρα ἀποθεώσεως στὸν ἱερὸ χῶρο τῆς ὀρχήστρας τοῦ ἀρχαίου μας Ὠδείου, κάτω ἀπὸ τὴν σκιὰ τῆς Ἀκροπόλεως καὶ τὶς χρυσωμένες κολῶνες τοῦ Παρθενῶνα, σιμὰ στὴν Πνύκα, ποὺ ἐκήρυξε ὁ Ἀπόστολος τῶν ἐθνῶν Παῦλος.

Ἔτσι καὶ ὁ μάγος τῆς μπαγκέττας Μητρόπουλος, σὰν ἄλλος Παῦλος, μᾶς διδάσκει τὴ δική του θρησκεία καὶ μᾶς προσφέρει — ἀρχιερεὺς αὐτὸς καὶ συλλειτουργοὶ οἱ ἑκατὸ «συνάδελφοί του», οἱ ἐκτελεσταί του — τὴν ἁγια κοινωνία καὶ τ' ὀβάντίδωρο καὶ μᾶς μεταρσιώνει καὶ μᾶς κάνει νὰ νοιώθουμε τὴν πιὸ ἰδανική, τὴν πιὸ ἐξαϋλωμένη θρησκευτικὴ ἀνάταση, μὲ τὴν ἀπροσμέτρητη αὐτὴ μουσικὴ ἀπόλαυση, ποὺ μᾶς χαρίζει.

Ἱεροτελεστεία...

Ὅμως, μιὰ τέτοια ἱεροτελεστεία, μιὰ ἀληθινὴ θρησκευτικὴ τελετουργία, ποὺ συχνὰ μᾶς δημιουργοῦσε τὴν ἐντύπωση, ὅτι προσευχόμεθα σὲ χῶρο ἐκκλησιαστικό, δὲν δέχεται κριτική. Γιατὶ κάτι τέτοιο θὰ ἦτανε μιὰ ἀσυγχώρητη ἀσέβεια. Μιὰ ἱερὴ συλεία.

Ὁ Μητρόπουλος, ὁ μάγος τῆς μαγκέττας, ποὺ μὲ τὰ ρυθμικά του σχήματα μαγνητίζει καὶ παρασύρει μουσικοὺς καὶ ἀκροατήρια καὶ τοὺς κάνει νὰ νοιώθουν τὸ αἴσθημα τοῦ καλλιτεχνικοῦ σεισμοῦ, ὁ ὑπερούσιος ἀναδημιουργὸς, ποὺ ἀγάπησε τοὺς ἀνθρώπους καὶ θέλει νὰ τοὺς παρηγορῇ καὶ νὰ δροσίζῃ τὶς φλογισμένες καρδιές τους, δὲν μπορεῖ νὰ κρυβῇ στὴν Ἀθήνα.

Ὁ Ἡμίθεος τῆς μπαγκέττας, ὁ φλογερὸς ὁδηγὸς, καθηλώνει, ἐξευγενίζει, μαγεύει καὶ μεταρσιώνει,μὲ τὴν ἀπεριόριστη γοητεία, ποὺ ἀσκεῖ ἡ προσωπικότης του, μὲ τὴν λεπτότητα, τὴν διαύγεια, τὴ βαθειὰ κατανόηση, τὴν ἀγάπη καὶ τὴ φλόγα κάθε ἑρμηνείας του, ποὺ εἶνε γεμάτη ποίηση, θελκτικότητα, φῶς, μαγεία.

Ἡ φλογερὴ ἰδιοσυγκρασία τοῦ χειμαρρώδους ὁδηγοῦ, τοῦ ἀγαπημένου τῶν ὡεῶν, μᾶς ὁδηγεῖ καὶ ἐπικοινωνοῦμε μὲ τὸν Θεό!

***

Καὶ ὕστερα, ἡ ὀρχήστρα. Τὸ θαυμάσιο αὐτὸ συμφωνικὸ σύνολο, ποὺ ἀριθμεῖ μιὰ μακρὰ ζωὴ 113 χρόνων — ἱδρύθηκε ἀπὸ τὸν Ὄττο Νικολάϊ στὶς 20 Μαρτίου 1842 — καὶ ποὺ τὰ παράδοση εἶνε οἱ ἐκτελεσταί της ν' ἀκολουθοῦν ἀπὸ πατέρα σὲ παιδὶ κι' ἀπὸ παιδὶ σ' ἐγγόνι, πόση ἁρμονία, πόση γλυκύτητα, πόση μαγεία δὲν παράγουν τὰ ἔγχορδα καὶ πόσο ἁρμονικὸ τραγοῦδι δὲν μᾶς χαρίζουν τὰ ξύλινα καὶ χάλκινα πνευστά...Καὶ τὰ βαθύμολπα κόντρα - μπάσα καὶ τὰ κρουστά, τί ἦχο δὲν ἐκπέμπουν, τί ρυθμό... Πόσον κάλλος!

Ὁ ἀσυναγώνιστος ἀρχιμουσικὸς μᾶς χαρίζει ἔργα Μπετόβεν : Λεονώρα ἀρ. 2 καὶ Συμφωνία ἀρ. 2 καὶ μᾶς ἀποκαλύπτει ὁλόκληρους θησαυρούς. Μᾶς μαγεύει καὶ μᾶς συνεπαίρνει κυριολεκτικὰ μὲ τὰ μουσουργήματα τοῦ μεγάλου τραγουδιστὴ Μπράμς : Ἀκαδημαϊκὴ Εἰσαγωγὴ καὶ Συμφωνίε- 3 καὶ 2. Ὁ μεγάλος μαέστρος ἀναδημιουργεῖ, ἀναπλάσσει καὶ ἐκπλήσσει μὲ τὴν ἀποκάλυψη ὅλου τοῦ μεγαλεῖου καὶ τῆς ποιήσεως τῶν ἄγνωστων αὐτῶν θησαυρῶν — σελίδων τοῦ μεγαλοφυοῦς Μπράμς.



Ἀπὸ τὴν δεξίωσιν τοῦ πρέσβεως τῆς Αὐστρία- κ. Πράντερ εἰς τὸ ἐντευκτήριον τοῦ Α.Ο. Κηφισίας, πρὸς τιμὴν τοῦ διασήμου μαέστρου καὶ τῶν μελῶν τῆς Φιλαρμονικῆς τῆς Βιέννης. Εἰς τὴν φωτογραφίαν μας ὁ ἡμίθεος τῆς μπαγκέττας Δ. Μητρόπουλος (δεξιὰ) καὶ ὁ μουσικολογικὸς συνεργάτης μας κ. Ι. Γιαννούλης, ἔχοντες εἰς τὸ μέσον τὴν δίδα Γιώτα Γιαννούλη.

Στὴ συνέχεια τῶν ἐκδηλώσεων αὐτῶν τοῦ ἐφετεινοῦ Φεστιβάλ, χαιρόμαστε μὲ τὴν καρδιά μας καὶ συνθέσεις Ριχάρδου Στράους : «Ντὸν Ζουὰν», «Θάνατος καὶ ἐξαΰλωσις»— συμφωνικὰ ποιήματα — καὶ «Συμφωνία Ντομέστικα» (Οἰκιακὴ Συμφωνία). Ἐδῶ ὁ ζωοδότης «μαίτρ» τῆς μπαγκέττας ἀντιμετωπίζει ἕνα δαιδαλώδη ρυθμικὸ λαβύρινθον, κυκεῶνα μετατονισμῶν, καὶ ἀπειρία γραφικῶν ἐναλλαγῶν καὶ ἀντιθέσεων καὶ καταυγάζει μὲ ἄπλετο φῶς ὅλα τὰ «ἐφεῦρε» καὶ τοὺς θησαυροὺς τῆς περίφημης τεχνοτροπίας τοῦ Στράους.

Χαρήκαμε, ὅμως, ἀκόμη τὴν «Νύχτα ἐξαϊλώσεως» τοῦ Σένμπεργκ, γιὰ τὴν ὁποία, μαζὶ μὲ τὴν «Συμφωνία Ντομέστικα» θὰ μιλήσω σ' ἕνα ἄλλο σημείωμά μου, τὴν εἰσαγωγὴ στὸν «Ταγχώϋζερ» τοῦ Βάγνερ, τὴ «Φαντασία καὶ Φούγκα» τοῦ Μπάχ, σὲ ἐνορχήστρωση Μητρόπου

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΤΩ ΑΠΟ ΤΟ ΠΟΝΤΙΟΥΜ

Μιὰ ἀποκλειστικὴ συνέντευξη τοῦ μεγάλου Ἕλληνα μαέστρου πρὸς τὸν «Ταχυδρόμο»

«Φθάνω ἀπόψε 22.30 μὲ Sabena. Σάμουελ Μπάριμπερ».

Μὲ αὐτὲς τὶς λέξεις ἔφθασε ἀπὸ τὴν Βιέννη ἕνα τηλεγράφημα, τὸ ἀπόγευμα τοῦ προπερασμένου Σαββάτου, 30 Αὐγούστου, μὲ παραλήπτη τὴν γνωστὴ Ἀθηναία κ. Καίτη Κατσογιάννη ποὺ διαμένει σὲ μιὰ ἔπαυλι στὴν Κηφισιά. Στὴν ὡρισμένη ὥρα ἕνα ταξὶ μὲ τὴν κυρία Κατσογιάννη περίμενε στὸ ἀεροδρόμιο γιὰ νὰ παραλάβῃ ὄχι τὸν διάσημο Ἀμερικανὸ συνθέτη Σάμουελ Μπάριμπερ, ἀλλὰ τὸν διάσημο Ἕλληνα μαέστρο Δημήτρη Μητρόπουλο, ποὺ περιέργως ἔφθανε στὴν Ἀθήνα, ἔτσι ἀθόρυβα δύο ἡμέρες νωρίτερα ἀπ' ὅ,τι ἀνεμένετο. Τί εἶχε συμβῆ;

—Ἤμουν πολὺ κουρασμένος ἀπὸ τὶς συναυλίες τοῦ Σάλτσμπουργκ καὶ τῆς Βιέννης — ἐξηγεῖ ὁ Δημήτρης Μητρόπουλος — γι' αὐτὸ σκέφθηκα νάρθω δυὸ μέρες νωρίτερα, ἔτσι ἀθόρυβα, χωρὶς φλάς, χωρὶς δημοσιογραφικὲς καὶ ἄλλες ὑποδοχές, ὥστε νὰ βρισκόμουν μὲ τὶς δυνάμεις μου ἀνανεωμένες γιὰ τὶς 4 συναυλίες ποὺ εἶχα νὰ διευθύνω στὴν Ἀθήνα. Οὔτε τὸ τηλεγραφεῖο δὲν ἤθελα νὰ γνωρίζῃ τὴν ἄφιξή μου γι' αὐτὸ ἔστειλα συνθηματικὸ τηλεγράφημα στὴν ἀγαπητή μου φίλη κ. Κατσογιάννη, ἡ ὁποία ἦταν καὶ ἡ μόνη ποὺ ἤξερε ὅ,τι τὸ «Μπάριμπερ» σημαίνει Μητρόπουλος.

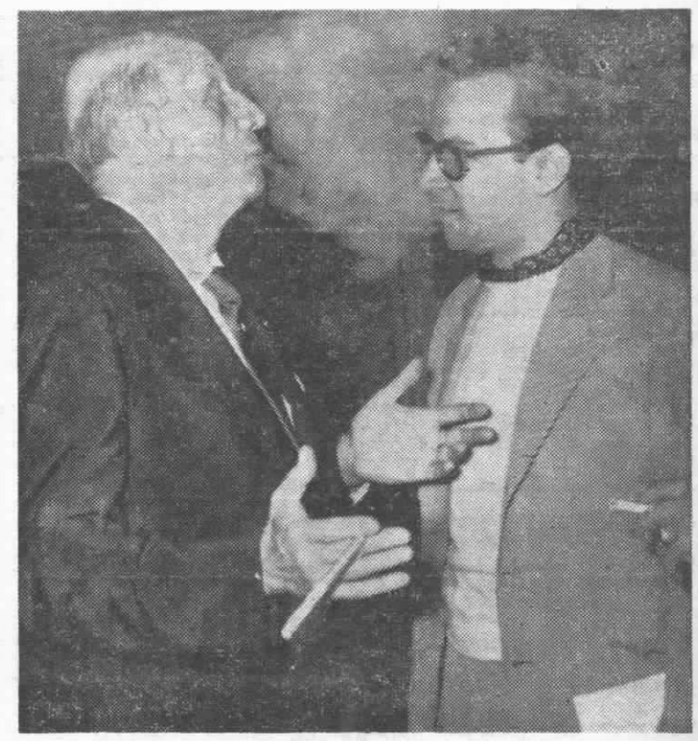
Ἀλλὰ ἐνῷ ὅλα εἶχαν μελετηθῆ μὲ τόση ἀκρίβεια ὥστε κανεὶς ἄλλος νὰ μὴ μάθῃ τὴν πρόωρη ἄφιξη τοῦ Δημήτρη Μητρόπουλου στὴν Ἀθήνα — ἐκτὸς ἀπὸ τὴν κ. Κατσογιάννη ποὺ θὰ τὸν φιλοξενοῦσε στὴν ἔπαυλί της στὴν Κηφισιὰ — τὸ «μυστικὸ» διέρρευσε τὴν ἑπομένη τὸ πρωῒ ὡς τὰ δημοσιογραφικὰ γραφεῖα: Ὁ Μητρόπουλος εἶχε ἀναγνωρισθῆ, παρὰ τὶς προφυλάξεις του, ἀπὸ τοὺς ὑπαλλήλους τοῦ ἀεροδρομίου. Τότε ἄρχισε ὁ «μεγάλος ἀγώνας» τῶν θεατρικῶν ρεπόρτερς γιὰ τὴν ἀνακάλυψή του κι' ἐπειδὴ ἦταν γνωστὸ ὅτι ὁ μεγάλος μαέστρος φιλοξενεῖται πάντα στὴν ἔπαυλι Κατσογιάννη τῆς Κηφισιᾶς ὅταν φθάνῃ στὴν Ἀθήνα, ἡ πολιορκία τῆς ἐπαύλεως ἀπὸ τοὺς δημοσιογράφους ὑπῆρξε ἀναπόφευκτη...

— Σᾶς εἶπαν ψέματα — ἀπαντοῦσαν στὶς ἐκκλήσεις τῶν δημοσιογράφων νὰ δοῦν τὸν μαέστρο, ἡ κ. Καίτη Κατσογιάννη καὶ ἡ ἀδελφή της — δὲν μένει ἐδῶ ὁ Μητρόπουλος. Δὲν ἤρθε ἀκόμα. Τὸν περιμένουμε τὴν Δευτέρα...

Ἐπέμειναν οἱ δημοσιογράφοι νὰ δοῦν τὸν Μητρόπουλο, ἀλλὰ περισσότερο ἐπέμεναν οἱ ἀδελφὲς Κατσογιάννη στὴν δήλωσή τους ὅτι ὁ Μητρόπουλος δὲν βρισκόταν στὸ σπίτι τους. Κατόπιν αὐτοῦ ἑπόμενο ἦταν νὰ λυθῇ ἡ πολιορκία καὶ νὰ ἀναπνεύσουν μὲ ἀνακούφιση οἱ πολιορκούμενοι. Τὴν στιγμὴ αὐτῆς τῆς ἀνακουφίσεως ἔφθασε καὶ ὁ ὑποφαινόμενος στὴν μανδροπεριτριγυρισμένη ἔπαυλι τῆς κ. Κατσογιάννη. Εἶχε σκοτεινιάσει καὶ οἱ σκιὲς τῶν πανύψηλων πεύκων τῆς βίλλας ἔπεφταν προστατευτικὰ ὡς τὴν ἀνατολικὴ βεράντα τῆς ἐπαύλεως. Τότε ἀκούστηκαν μερικὲς φωνές, ἀπὸ τὶς ὁποῖες εὔκολα μποροῦσες νὰ ξεχωρίσῃς τὴν βροντώδη χαρακτηριστικὴ φωνὴ τοῦ Δημήτρη Μητρόπουλου. Ὁ πειρασμὸς ἦταν μεγάλος καὶ τὸ δρασκέλισμα τοῦ μαντρότοιχου ὄχι καὶ τόσο δύσκολο. Σὲ λίγο βρισκόμουν στὴ φωτισμένη δυτικὴ βεράντα τῆς βίλλας μπροστὰ στὰ ἔκπληκτα μάτια τοῦ μεγάλου μαέστρου. Δίπλα του ἡ κ. Καίτη Κατσογιάννη καὶ ἀντίκρυ του ὁ γνωστὸς στὸ Ἀθηναϊκὸ κοινὸ νεαρὸς Ἀμερικανὸς μαέστρος



Ὁ Δημήτρης Μητρόπουλος τὴν ὥρα ποὺ παραδίδει στὸν συνεργάτη μας τὴν ἀφιέρωσή του πρὸς τοὺς ἀναγνῶστες τοῦ «Ταχυδρόμου», τὴν ὁποία καὶ δημοσιεύωμε δεξιά. Χαρακτηριστικὸ εἶναι ὅτι ὁ Μητρόπουλος ἄρχισε νὰ ὑπογράφῃ μὲ λατινικοὺς χαρακτῆρες καὶ μετὰ διόρθωσε τὸ ὄνομά του μὲ τοὺς Ἑλληνικούς.



Σὲ ὅλη τὴν διάρκεια τῆς συνεντεύξεως, ὁ Μητρόπουλος δὲν σταμάτησε καθόλου νὰ καπνίζῃ.

Ντὶξον. Σ' ἕνα στρογγυλὸ τραπεζάκι βρίσκονταν ἕνα μπουκάλι μὲ κονιάκ, δυὸ ποτήρια καὶ μιὰ φρουτιέρα γεμάτη σῦκα.

— Δὲν ἔπρεπε νὰ τὸ κάνῃς αὐτὸ — διεμαρτυρήθη ὁ Δημήτρης Μητρόπουλος ἀπευθυνόμενος στὸν ὑποφαινόμενο μὲ ὕφος λίγο θυμωμένο — γιατὶ θὰ δημιουργηθοῦν παρεξηγήσεις μὲ τοὺς συναδέλφους σου τῶν ἄλλων ἐφημερίδων. Εἶμαι ἀποφασισμένος νὰ μὴ δεχθῶ καὶ νὰ μὴν πῶ τίποτα σὲ κανέναν πρὶν ἀπὸ τὴν «πρὲς - κόνφερενς» τῆς Τρίτης. Νὰ μοῦ ὑποσχεθῇς τοὐλάχιστον ὅτι δὲν θὰ γράψῃς οὔτε ὅτι μὲ εἶδες, οὔτε ὅτι μίλησες μαζί μου...

Ἔδωσα στὸν μεγάλο μαέστρο τὴν ὑπόσχεση ποὺ μοῦ ζήτησε κι' ἐκεῖνος τότε μοῦ πρόσφερε μιὰ καρέκλα πλάϊ του. Τὴν ἴδια στιγμὴ τὸ πρόσωπό του ἀνέκτησε τὴν χαμένη ἡρεμία του καὶ σχεδὸν γελαστὰ μοῦ εἶπε:

— Καὶ τώρα θὰ μοῦ ἐπιτρέψῃς νὰ συνεχίσω τὴν ἐπαφή μου μὲ τὴν φρουτιέρα. Τὰ σῦκα εἶναι τὰ φροῦτα ποὺ μοῦ ἀρέσουν περισσότερο ἀπὸ ὅλα τ' ἄλλα, κι' ἴσως τὰ μόνα ποὺ τρώω. Ἀπὸ τὴν ἀρχὴ ποὺ βγαίνουν ὡς τὸ τέλος τους τὰ τρώγω μὲ πάθος.

Καὶ ἀφοῦ ὁ λόγος περὶ στομάχου, ρώτησα τὸν Δημήτρη Μητρόπουλο ποιὰ δίαιτα ἀκολουθεῖ καὶ διατηρεῖ πάντα δυνατὴ καὶ νεανικὴ τὴ φόρμα του. Ἰδοὺ ἡ ἀπάντηση:

— Τρώγω μόνο μιὰ φορὰ τὴν ἡμέρα, τὸ μεσημέρι γύρω στὶς 12.30 — 1. Τὸ βράδυ, τὶς περισσότερες φορές, δὲν τρώγω τίποτα. Καμμιὰ φορὰ ἕνα γιαουρτι ἢ ἕνα φροῦτο ἀποτελοῦν παράβαση στὸν κανόνα. Πάντως μόνο ἐδῶ στὴν Ἀθήνα μπορῶ νὰ γευθῶ τ' ἀγαπημένα φαγητά μου: φασολάδα, φακὲς μὲ σκόρδο καὶ ξύδι καὶ μουσακά. Ἤδη τὸ μεσημέρι μὲ περίμενε μιὰ ὑπέροχη φασολάδα!...

Ὁ Δημήτρης Μητρόπουλος ἐνῷ δὲν πίνει οὔτε κρασί, οὔτε ἄλλα ποτὰ — ἐκτὸς ἀπὸ ἕνα μικρὸ ποτῆρι κονιὰκ κάποτε - κάποτε γιὰ τονωτικὸ — καπνίζει μὲ πάθος πάνω ἀπὸ 40 — 50 τσιγάρα τὴν ἡμέρα. Προτιμάει τὰ «Γκουλουάζ - μπλὲ» καρφωμένα πάντα στὴν ἄκρη μιᾶς μαύρης πίπας μὲ ἀσημένιο στόμιο. Ἄλλες συνήθειές του; Φοράει πάντα μαῦρα ἢ μπλὲ σκοῦρα κοστούμια, ἄσπρα πουκάμισα καὶ πολὺ φαρδειὰ παπούτσια.

—Ἡ συνήθειά μου νὰ φοράω πάντα φαρδειὰ παπούτσια — ἐξηγεῖ ὁ Δημήτρης Μητρόπουλος — ξεκινάει ἀπὸ τὴν ἐποχὴ τῆς νειότης μου, τότε ποὺ φανατικὸς ὀρειβάτης σκαρφάλωνα στὰ βουνὰ μὲ τὶς φαρδειὲς ὀρειβατικὲς ἀρβύλλες. Σήμερα ἐξακολουθῶ νὰ φοράω φαρδειὰ παπούτσια, γιατὶ τὰ βρίσκω ξεκούραστα καὶ μπορῶ μ' αὐτὰ νὰ πατάω πιὸ σίγουρα καρφωμένος πάνω στὸ πόντιουμ ὅταν διευθύνω, σὲ σημεῖο νὰ μὴ χρειάζομαι πίσω μου τὰ προστατευτικὰ κάγκελλα ποὺ πολλοὶ μαέστροι τὰ θέλουν γιὰ σιγουριά.

Ὕστερα ὁ μαέστρος σηκώθηκε, ἔκανε δυὸ - τρία βήματα στὴ μικρὴ βεράντα καὶ σφίγγοντάς μου τὸ χέρι μὲ καληνύχτησε. Μαζί μοῦ ἔδωσε καὶ τὴν ὑπόσχεση νὰ τὰ ξαναποῦμε τὴν τελευταία μέρα τῆς παραμονῆς του στὴν Ἀθήνα.

Ἔτσι, τὴν περασμένη Κυριακὴ τὸ πρωῒ ξανασυνάντησα τὸν Δημήτρη Μητρόπουλο στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ. Ἐκεῖ, μισὴ ὥρα πρὶν φύγῃ μὲ τὸ ἀεροπλάνο γιὰ τὴν Βιέννη, συνέχισε τὴν διακοπεῖσα συζήτησή μας.

Πρὶν ἀπὸ κάθε ἐρώτηση, ἐξέφρασα στὸ μεγάλο μαέστρο τὸ παράπονό μου — ποὺ ἦταν καὶ παράπονο πολλῶν συναδέλφων — γιατί, ἐνῷ εἶχε ἀποφασίσει νὰ μὴ δώσῃ συνέντευξη πρὶν ἀπὸ τὴν «πρὲς - κόνφερενς» τῆς 2ας Σεπτεμβρίου, ἔκαμε ἐν τούτοις ἐξαίρεση γιὰ τὸν θεατρικὸ ρεπόρτερ μιᾶς ἀπογευματινῆς ἐφημερίδος, ποὺ δημοσίευσε στὸ φύλλο τῆς 1ης Σεπτεμβρίου συνέντευξη μαζί του. Ἡ ἀπάντηση τοῦ Δημήτρη Μητρόπουλου ὑπῆρξε κατηγορηματική:

— Σᾶς δίδω τὸν λόγο μου ὅτι πρὶν ἀπὸ τὴν «πρὲς - κόνφερενς» τῆς 2ας Σεπτεμβρίου δὲν εἶδα κανέναν δημοσιογράφο, ἐκτὸς ἀπὸ σᾶς. Οὔτε τηλεφωνικῶς μίλησε κανεὶς μαζί μου. Ὁ δημοσιογράφος ποὺ δημοσίευσε αὐτὴ τὴν δῆθεν συνέντευξή μου, μὲ ἐζήτησε στὸ τηλέφωνο, πλὴν ὅμως δὲν τοῦ μίλησα ἐγώ, ἀλλὰ ἡ κ. Κατσογιάννη. Συνεπῶς τὸ παράπονό σας δὲν εὐσταθεῖ...

Μετὰ τὴν συντριπτικὴ αὐτὴ ἀπάντηση τοῦ Δημήτρη Μητροπούλου γιὰ τοὺς κατασκευαστὲς τῶν φανταστικῶν συνεντεύξεων, ἡ συζήτηση περιεστράφη γύρω ἀπὸ τὶς ἐντυπώσεις τοῦ ἄφθαστου μαέστρου ἀπὸ τὴν ὑποδοχὴ ποὺ τοῦ ἐπεφύλαξε τὸ Ἀθηναϊκὸ κοινὸ στὶς 4 συναυλίες του.

— Φεύγω πάρα πολὺ εὐχαριστημένος — λέει καὶ στὴ φωνή του διακρίνεις ἕνα τόνο συγκινήσεως — γιατὶ αὐτὴ τὴ φορὰ τὸ Ἀθηναϊκὸ κοινὸ μοῦ ἔδειξε τόση θέρμη, τόση ἀγάπη καὶ τόσο ἐνθουσιασμὸ ποὺ ποτὲ ἄλλοτε στὴ ζωή μου δὲν εἶχα δοκιμάσει. Ἀπὸ τὴν ἄλλη μεριὰ οἱ φίλοι μου καὶ ἰδιαίτερα οἱ ἀγαπημένες μου κυρίες Κατσογιάννη μὲ περιποιήθηκαν ἀκούραστα καὶ μὲ τὸ παραπάνω. Τὴ φορὰ αὐτὴ ἔφαγα ἕνα μουσακὰ ἀριστούργημα κι' ἀπήλαυσα τὸ θέαμα τῆς ἀγαπημένης μου Ἀθήνας ἀπὸ τὴν κορυφὴ τοῦ Ὑμηττοῦ, ὅπου ἀνέβηκα χθὲς τὸ πρωῒ. Ἄλλες ἐκδρομὲς δὲν ἔκανα, ἐκτὸς ἀπὸ μιὰ σύντομη ἐπίσκεψη στὸν λόφο τοῦ Φιλοπάππου πρὶν ἀπὸ τὸ κοντσέρτο τῆς Τετάρτης. Βλέπετε, δὲν εἶχα νὰ διευθύνω μόνο τὶς 4 συναυλίες στὴν Ἀθήνα. Τώρα στὴν Βιέννη μὲ περιμένουν ἄλλες τέσσερις συναυλίες καὶ 4 ὅπερες ἀπὸ τρεῖς παραστάσεις ἡ κάθε μιὰ τους. Ἔτσι ἤμουν ὑποχρεωμένος νὰ κάθωμαι τὶς περισσότερες ὧρες στὸ σπίτι γιὰ νὰ μελετῶ. Σηκωνόμουν κάθε πρωῒ στὶς 6 καὶ ὡς τὶς 10 δὲν σήκωνα κεφάλι ἀπὸ τὶς παρτιτοῦρες. Ἀπὸ τὶς 10 ὡς τὶς 12 ξεκουραζόμουν λίγο μ' ἕνα περίπατο κάτω ἀπὸ τὰ πεῦκα τῆς Κηφισιᾶς ἢ μὲ μιὰ ὁριζοντίωση στὸ κρεβάτι μου, στὸ ὁποῖο ἀπαραιτήτως ἡσυχάζω μιὰ ὥρα τὸ ἀπόγευμα, πρὶν ἀπὸ τὴν μελέτη ἢ τὸ κοντσέρτο. Τὸ βράδυ, ὅταν δὲν ἔχω νὰ διευθύνω, βρίσκομαι στὸ κρεβάτι μου πρὶν ἀπὸ τὶς 11.

Αὐτὸ ὑπῆρξε τὸ ἐπταήμερο τοῦ Δημήτρη Μητρόπουλου στὴν Ἀθήνα. Ἀλλὰ ὁ διάσημος μαέστρος ποὺ ἀπερίφραστα ὁμολογεῖ ὅτι εἶναι λάτρης κάθε ὁμορφιᾶς, ἐξήγησε ἐν συνεχείᾳ ὅτι στὴ Νέα Ὑόρκη ὅπου μένει τὸν περισσότερο καιρό, βρίσκει καὶ μιὰν ἄλλη ἀπόλαυση.

— Λατρεύω τὸν κινηματογράφο — ἐξομολογεῖται μὲ παιδιάστικο ἐνθουσιασμὸ ὁ διάσημος μαέστρος — καὶ πηγαίνω πάντα ὅταν βρίσκω καιρὸ νὰ δῶ κάθε εἴδους φίλμ, φθάνει νὰ διαθέτῃ νέους κι' ὁμορφους πρωταγωνιστὲς καὶ πρωταγωνίστριες. Μὲ τὸν τρόπο αὐτὸ ἔχω τὴν ψευδαίσθηση ὅτι ἀπολαμβάνω ὅ,τι δὲν ζῶ στὴν πραγματικότητα. Γι' αὐτὸ καὶ θεωρῶ τὸν κινηματογράφο θαυμάσιο μέσο ψυχαγωγίας γιὰ ἀνθρώπους σὰν καὶ μένα ποὺ ξοδεύουμε τὴν ζωή μας στὴν ὑπηρεσία τῆς Τέχνης, ἢ σὲ ἄλλους τομεῖς, χωρὶς νὰ ἔχουμε περιθώρια ἀπολαύσεως τῆς ζωῆς ἐκ τοῦ φυσικοῦ.

Μαζὶ μὲ τὴν ἀδυναμία του γιὰ τὰ φιλοσοφικὰ συγγράμματα, ὁ Δημήτρης Μητρόπουλος δὲν εἶναι διαφορετικὸς ἀπ' ὅ,τι σᾶς τὸν παρουσιάζουμε ἐμεῖς σ' αὐτὸ τὸ ἄρθρο καὶ ἀπὸ ὅ,τι ὁ ἴδιος παρουσιάζει τὸν ἑαυτό του. Πέρα, ὅμως, ἀπὸ τὶς ἀδυναμίες καὶ τὶς προτιμήσεις του ὁ Δημήτρης Μητρόπουλος παραμένει ὁ θαυμάσιος ἄνθρωπος καὶ ὁ μέγας καλλιτέχνης.

Γ. ΠΗΛΙΧΟΣ

«Ο ΤΑΧΥΔΡΟΜΟΣ»

Ο... ΒΡΟΧΟΠΟΙΟΣ

Τὸν ἀπεκάλεσαν βροχοποιό! Κάθε φορὰ ποὺ ἔρχεται νὰ διευθύνῃ στὴν Ἑλλάδα, ὁ Ἀττικὸς οὐρανὸς θυσιάται πὼς πρέπει κάποτε νὰ βρέξῃ. Ἔξη περίπου μῆνες εἶχε νὰ πέσῃ σταγόνα βροχῆς. Κι' ἄνοιξαν οἱ οὐρανοὶ μόλις ἔφθασε ὁ Μητρόπουλος μὲ τὴν Φιλαρμονικὴ τῆς Βιέννης. Τὸ γεγονὸς εἶναι πὼς εἴτε μὲ βροχὴ εἴτε χωρὶς, ἡ μουσικὴ πανδαισία ποὺ προσέφερε στοὺς Ἀθηναίους ἦταν πολὺ μεγάλη καὶ ἡ ἀνάμνηση θὰ παραμείνῃ ἀναλοίωτη.

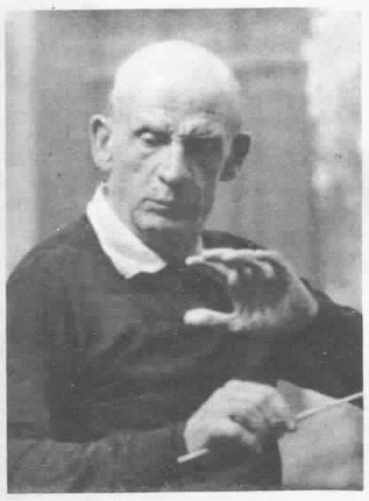
Ὁ ἴδιος ὁ Μητρόπουλος ἀποστρέφεται τὸ ὕπαιθρο. Σὲ συνομιλίες του δὲν τὸ κρύβει. Ἰσχυρίζεται πὼς τὸ Ἀρχαῖο Ὠδεῖο ἐπιβλητικώτατο, γραφικώτατο ἂν θέλετε, δὲν προσφέρεται ἀκουστικῶς γιὰ



σοβαρὴ μουσική. Εἰς τὸν ἀνοικτὸ χῶρο δὲν μπορεῖ νὰ γίνῃ ἡ ἀπαραίτητη συγκέντρωσι καὶ τοῦ μαέστρου καὶ τῶν μουσικῶν τῆς ὀρχήστρας. Ὁ ἦχος διαφεύγει καὶ αὐτὸ εἶναι εἰς βάρος τοῦ ἀποτελέσματος.

Βέβαια, λόγοι εἰσπρακτικοὶ τοῦ Φεστιβὰλ προτιμοῦν τὸ ὕπαιθρο καὶ τὰ πράγματα θὰ πήγαιναν πολὺ καλύτερα ἀπὸ οἰκονομικῆς ἀπόψεως, ἐὰν ὅλες οἱ συναυλίες ἐδίδοντο εἰς τὸ Ἡρώδειον. Αὐτὸ πάντως δὲν σημαίνει πὼς ἡ μουσικὴ δὲν δεινοπαθεῖ ἔξω τῶν εἰδικῶν αἰθουσῶν. Καὶ αὐτὰ σὲ ὅ,τι ἀφορᾶ τὴν μουσική, τὴν βροχὴ καὶ τὸ ὕπαιθρο. Κατὰ τὰ ἄλλα οἱ Ἀθηναῖοι χειροκρότησαν καὶ καμάρωσαν τὸν διάσημο ἀρχιμουσικό, ποὺ μᾶς ἦλθε σὲ θαυμάσια φόρμα καὶ μᾶς χάρισε ὑπέρτατες συγκινήσεις. Ἔφυγε πάλι μακρυά, σκλάβος τῆς μεγάλης του φήμης καὶ τῶν ἀπείρων συμβατικῶν του ὑποχρεώσεων ποὺ τὸν καλοῦν στὴν Εὐρώπη καὶ στὴν Ἀμερικὴ στὰ μεγαλύτερα μουσικὰ κέντρα. Ἡ εὐχή μας εἶναι νὰ τὸν ξαναδοῦμε γρήγορα.

ΕΙΚΟΝΕΣ
8-14 ΣΕΠΤΕΜΒΡΙΟΥ 1958



Ο ΟΜΟΦΩΝΟΣ ἐνθουσιασμὸς μὲ τὸν ὁποῖο γίνεται δεκτὸς σὲ κάθε ἐμφάνισή του ὁ Μητρόπουλος, δὲν ὀφείλεται μόνο στὴν βαθειὰ μουσική του γνώση καὶ στὸ ἐκρηκτικὸ ταμπεραμέντο του σὰν μαέστρου, ἀλλὰ καὶ στὴν ὅλη ὑφὴ τῆς προσωπικότητάς του ποὺ καταακτᾶ ἀμέσως ὅσους τὸν πλησιάζουν. Ὅποτε ὑψώσει τὴν μπαγκέττα, ἡ ὀρχήστρα κυριολεκτικὰ ὑπνωτίζεται ἀπὸ τὸ ἔνθεο πάθος ποὺ κατέχει τὴν πλούσια ψυχή του.



Ο ΜΑΕΣΤΡΟΣ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΒΡΙΣΚΕΤΑΙ ΠΑΛΙ ΣΤΗΝ ΑΘΗΝΑ

Ἀσφαλῶς τὸ μεγαλύτερο μεταπολεμικὸ μουσικὸ γεγονὸς στὴν Ἑλλάδα, εἶναι οἱ τέσσερις συναυλίες τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης, μὲ μαέστρο τὸν Δημήτρη Μητρόπουλο, ποὺ κλείνουν καὶ τὸ ἐφετεινὸ Φεστιβὰλ Ἀθηνῶν. Εἶναι τόση ἡ φήμη τοῦ μεγάλου μαέστρου, ὥστε καὶ μόνο ἡ ἀναγγελία μιᾶς συναυλίας του προκαλεῖ πραγματικὸ συναγερμὸ στοὺς φιλομούσους κύκλους σ' ὅλα τὰ μέρη τῆς γῆς. Ἡ ἐφετεινὴ περιοδεία του στὴ Νότιο Ἀμερική, στὸ Ἰσραὴλ (ὅπου ἔδωσε 20 συναυλίες) καὶ στὴν Εὐρώπη, ξεπέρασε κάθε προηγούμενο θρίαμβο. Ὁ Μητρόπουλος, ἀκριβῶς γιὰ ν' ἀνταποκριθῆ στὶς ἀπαιτήσεις τοῦ διεθνοῦς κοινοῦ, παραιτήθηκε πρὸ ὀλίγου ἀπὸ τὴ διεύθυνση τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, τὴν ὁποία κατεῖχε ἀπὸ τὸ 1950, καὶ ἀνέλαβε περιοδεῖες σὲ διάφορα μουσικὰ κέντρα τοῦ κόσμου. Ἡ ἀπόφασή του νὰ ἔλθη καὶ στὴν γενέτειρα Ἀθήνα, προσέδωσε ἀναμφίβολα διεθνῆ προβολὴ καὶ στὸ ἐτήσιο Φεστιβάλ μας. Ἡ ἀποθεωτικὴ ὑποδοχὴ ποὺ τοῦ ἐπεφύλαξε τὸ ἀθηναϊκὸ κοινὸ ἦταν ὀφειλόμενος φόρος τιμῆς στὴ μεγαλύτερη μουσικὴ μορφὴ τοῦ τόπου μας. ■■■

Η ΚΑΘΗΜΕΡΙΝΗ
ΤΕΤΑΡΤΗ, 10 Σεπτεμβρίου 1958

ΝΗΣΙΣ ΤΗΣ ΠΟΛ

ΜΟΥΣΙΚΟΚΡΙΤΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

Η ΜΟΥΣΙΚΗ ΕΒΔΟΜΑΣ

Ὁ Δημήτρης Μητρόπουλος καὶ ἡ φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης.

Ὑπὸ τοῦ συνεργάτου μας κ. ΜΙΝ. ΔΟΥΝΙΑ

Τὸ ἐφετεινὸ Φεστιβὰλ Ἀθηνῶν ἔφθασε τὸ μουσικό του κορύφωμα στὶς τέσσερες συναυλίες τοῦ Μητροπούλου μὲ τὴν Φιλαρμονικὴ τῆς Βιέννης. Παρὰ τὴν μεταφορὰν, ἐξ αἰτίας ἀπροόπτων καιρικῶν συνθηκῶν, δύο ἐκ τῶν προβλεφθεισῶν τεσσάρων ὑπαιθρίων συναυλιῶν στὸν ἀσφυκτικὸ χῶρο τοῦ «Ὀρφέως» — δυστυχῶς εἰς βάρος μιᾶς μεγάλης μερίδος Ἀθηναίων ποὺ ἔμειναν ἐκτὸς τῶν πυλῶν — ἡ ὀργανωτικὴ καὶ καλλιτεχνικὴ ἐπιτυχία, μπορεῖ νὰ θεωρηθῆ θριαμβευτική. Δὲν ξεύρω ποιὸ ἄλλο διεθνὲς φεστιβὰλ θὰ εἶχε τὴν εὐκαιρία νὰ παρουσιάση μουσικὸ γεγονὸς ἐλκυστικώτερο καὶ σημαντικώτερο. Δὲν ἀναφέρομαι μόνον στὴν αἴγλη τοῦ μαέστρου ἢ τὸ κῦρος τῆς ὀρχήστρας· ὑπογραμμίζω ἰδιαιτέρως καὶ τὴν ἐξαίρετη ποιότητα τῆς προσφορᾶς.

Ἡ ἐκλογὴ τοῦ προγράμματος στάθηκε σὲ ἀξιόλογο ὕψος. Ἀρχικὰ νομίσαμε πὼς ἡ δεύτερη ἔραδυὰ ἀφιερωμένη ἀποκλειστικὰ στὸν Στράους καὶ ἡ τρίτη στὸν Μπράμς θὰ ἦσαν ἐξαντλητικές. Τὰ πράγματα ἀπέδειξαν ἀκριβῶς τὸ ἀντίθετον, ἐπικυρώνοντας ἄλλη μιὰ φορὰ τὸν κανόνα πὼς στὰ ζητήματα τῆς τέχνης ἀποφασίζει μόνον ἡ ποιότης. Ὁ Μητρόπουλος μᾶς ἔδωσε στὶς μνημειώδεις ἐκτελέσεις του μία σαφῆ, ὁλοκληρωμένη ἐντύπωσι τοῦ συμφωνικοῦ ὕφους τῶν Στράους καὶ Μπράμς μὲ τὴν παραστατικὴ τομὴ ἀπὸ τὴν δημιουργία ἑκάστου.

Ἡ συναυλία μὲ ἔργα Στράους ἔφθασε σὲ ἀνώτατα ἐπίπεδα. Ἡ ὀργιαστικὴ αὐτὴ μουσικὴ ἀνταποκρίνεται ὁλοκληρωτικὰ στὴν νευρώδη εὐαισθησία τοῦ Μητροπούλου. Δὲν ὑπάρχει συναισθηματικὴ πτυχή, μελωδικὴ φινέτσα ἢ ρυθμικὸ σκίρτημα στὴν φαντασμαγορικὴ ὀρχήστρα τοῦ Στράους ποὺ διαφεύγει τὴν προσοχὴ τοῦ "Ἑλληνος μαέστρου. "Ἰσως ἐπειδὴ ἀφοσιώνεται μὲ τέτοιο πάθος στὸν κόσμο αὐτῶν τῶν κειμένων, οἱ ἑρμηνεῖες του παίρνουν μέσα στὴν δίνη τῶν ἤχων τὴν μορφὴ ἀνάγλυφης, κυριολεκτικὰ «ὁρατῆς», θά ἔλεγε, πραγματικότητος. Δὸν Ζουάν, Θάνατος καὶ ἐξαΰλωσις, Συμφωνία Ντομέστικα ἦταν ἡ ἀνιοῦσα εἰς ἔντασιν διαδοχὴ τῶν εἰκόνων ποὺ μᾶς παρουσίασε ὁ Μητρόπουλος. "Οταν ἔσβησε ἡ τελευταία φράσις της Ντομέστικα — δὲν ξεύρω γιατὶ τὸ ἔργο θεωρεῖται ἀπὸ πολλοὺς ἀνιαρὸ καὶ τετριμμένο — τὸ ἀθηναϊκὸ κοινὸ ξέσπασε ὑπὸ τὴν πίεσι συναισθηματικῆς ἐντάσεως σ' ἕνα παραλήρημα ἐνθουσιασμοῦ.

Σὲ ὑψηλὸ ἐπίπεδο στάθηκε καὶ ἡ ἔρδυὰ Μπράμς. Ἐδῶ τὸ περιεχόμενο τῆς μουσικῆς χαρακτηρίζεται ἀπὸ φιλοσοφικὴ διάθεσι, συχνὰ ἀπὸ μία αὐτοτυραννία τῆς σκέψεως ποὺ μόνον κατόπιν μακρᾶς ἀγωνίας φτάνει σὲ ἀπολυτρωτικὸ συμπέρασμα. Ματαίως θὰ ἀναζητήσωμε τὴν ἀγαλλίασι ἢ τὴν παραφορά, τὴν φραστικὴ δεξιοτεχνία τοῦ Στράους. "Ολα αὐτὰ ὑποχωροῦν ἐμπρὸς σ' ἕνα ἐνδόμυχο λυρισμό, ποὺ ἂν σποραδικὰ πέφτη σὲ μιὰ πικρὴ μελαγχολία ἢ βρίσκη διέξοδο σ' ἕνα τραγικὸ ξέσπασμα, στὴ βάσι του διατηρεῖ ὁλύμπια ψυχικὴ σταθερότητα. Ἦταν ἴσως φυσικὸ γιὰ τὸν ἐκστατικὸ Στράους νὰ μὴν βλέπη στὸ συγκρατημένο λυρικὸ πάθος τοῦ Βορειογερμανοῦ παρὰ μόνον μία «ψυχρὴ μίμησι τῶν Κλασσικῶν». Αὐτὴ ἦταν τοὐλάχιστον ἡ γνώμη του γύρω ἀπὸ τὸ 1900.

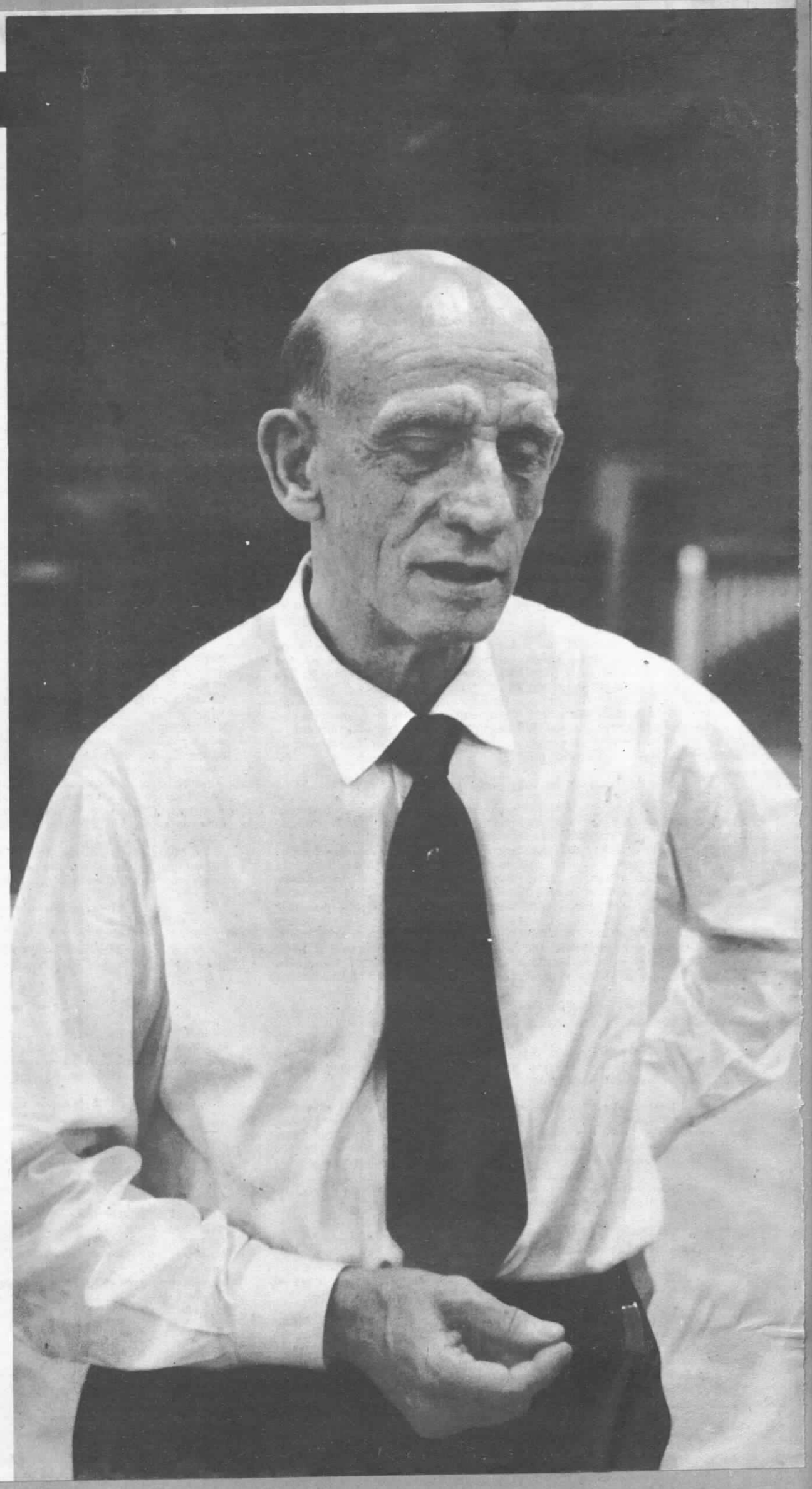
Ὁ Μητρόπουλος ἔχει ἐν τούτοις ριζικὰ ἀντίθετη γνώμη. Βλέπει στὴν μουσικὴ τοῦ Μπράμς τὴν ἐνσάρκωσι φλογεροῦ πάθους καὶ μὲ τὸ νεανικὸ σφρίγος ποὺ ἀκόμη διατηρεῖ, τὴν ἀντικρύζει μὲ πρωτάκουστο ἀναβρασμὸ ψυχῆς. Δὲν ὑπάρχει καμπὴ τῆς μελῳδίας, φωτοσκίασις τῆς ἁρμονίας, οἱαδήποτε μετατόπισις ρυθμοῦ ποὺ δὲν προκαλεῖ αὐτομάτως τὸν ἀνάλογο ἐκφραστικὸ ἀντίκτυπο στὴν ἀπόδοσι. Ἡ πυρέσσουσα ἑρμηνεία τοῦ Μητροπούλου εἶναι ἡ κυριώτερη ἴσως δύναμις ποὺ κρατᾶ τὰ ἀνὰ τὴν ὑφήλιο ἀκροατήρια του αἰχμάλωτα.

Δὲν μπορῶ ἐν τούτοις νὰ συμφωνήσω πὼς τὸ μαστίγωμα τῶν νεύρων εἶναι δυνατὸν νὰ ἀποτελῆ σὲ κάθε περίπτωσι ὕψιστο ἰδεῶδες, ἀνώτατο ἐπίπεδο μουσικῆς προβολῆς. Διερωτῶμαι ἂν ὁ Μητρόπουλος, σήμερα ἕνας ὥριμος πιὰ καλλιτέχνης καὶ μία παγκόσμια φυσιογνωμία, θὰ φθάση ποτὲ κάποιο στάδιο ἀταραξίας ποὺ θὰ τοῦ ἐπιτρέπη, ἀπὸ τὸ ὕψος τῆς δεξιοτεχνίας του, τῆς ἐκπληκτικῆς μνήμης του, τῆς δαιμονικῆς ἐκφραστικῆς ἱκανότητός του νὰ ἔχη μία ἐν γνώσει τῆς δυνάμεώς του καὶ ἐκ μεγαλυτέρας ἀποστάσεως ἐπισκόπησι τῶν πραγμάτων, ὥστε νὰ προβάλλη μὲ περισσότερη ψυχικὴ ἠρεμία τὸ βάθος τῆς μουσικῆς. Τὸ ἁπλὸ αὐτὸ αἴτημα φαινόταν ἰδιαιτέρως ἐπιτακτικὸ στὴν περίπτωσι τοῦ Μπράμς. Οἱ πυρετώδεις ἐκφραστικὲς διακυμάνσεις στὴν Τρίτη συμφωνία δὲν μᾶς ἐπέτρεψαν νὰ διεισδύσουμε πέρα ἀπὸ τὴν ἰριδίζουσα ἐπιφάνεια στὰ ἀπύθμενα βάθη της, οὔτε νὰ παρακολουθήσουμε τὴν μνημειώδη ἑνότητα τῆς μορφῆς. Ὁ Μητρόπουλος εἶδε τραγικὴ κραυγὴ ἐκεῖ ποὺ ὁ Μπράμς κλεισμένος στὴν μοναξιά του διεξάγει μία ἀπεγνωσμένη, ὅμως μυστική, ἐσωτερικὴ πάλη.

Ἡ μετάβασις στὴν Δεύτερη συμφωνία τοῦ Μπράμς βρῆκε τὸν Μητρόπουλο στὴν κατάλληλη διάθεσι. Ἐπέτυχε τὸν «ποιμενικὸ» τόνο τῆς γοητευτικῆς αὐτῆς μουσικῆς καὶ μᾶς μετέδωσε τὸ αἰσιόδοξο μήνυμά της χωρὶς ἀναταραχὴ μέσα ἀπὸ τὸ πηγαῖο, ἀνεπανάληπτο ταλέντο του. Στὸ τέλος δὲν εἶχε μείνει κανεὶς ἀδιάφορος. Ὁ ἀσυγκράτητος ἐνθουσιασμὸς τοῦ κοινοῦ ἐκόπασε μόνον ὅταν ὁ Μητρόπουλος χωρὶς περιστροφὲς ἐτόνισε τοὺς πρώτους ὁμνικοὺς φθόγγους ἀπὸ τὴν Εἰσαγωγὴ τοῦ Ταγχάϋζερ, τῆς ὁποίας μᾶς ἐγνώρισε μία ἐκτὸς προγράμματος μεγαλειώδη ἑρμηνεία.

Τί νὰ προσθέσω καὶ γιὰ τὴν θαυμασία αὐτὴ ὀρχήστρα ποὺ εἴχαμε τὴν εὐτυχία νὰ γνωρίσουμε στὸν τόπο μας; Θὰ μποροῦσα νὰ γράψω ὕμνους γιὰ τὴν τεχνικὴ καὶ ἠχητικὴ ὁμοιογένεια τῶν ἐγχόρδων, ὑπογραμμίζοντας ἰδιαιτέρως τὴν βελούδινη ἀφὴ τῶν βιολοντσέλλων καὶ κοντραμπάσσων, νὰ τονίσω τὴν τρυφερὴ ἐκφραστικότητα τῶν ξυλίνων καὶ τὴν ἁπαλὴ λάμψι τῶν χαλκίνων. Ἀρκοῦμαι τὰ ἐξάρω τὸ ὑψηλὸ ἦθος τῶν μελῶν τῆς ὀρχήστρας καὶ τὴν θρησκευτικὴ προσήλωσι τους ἀπὸ τὴν ὁποία πηγάζει τὸ πλῆθος τῶν ἀρετῶν τους. Ἡ Φιλαρμονικὴ τῆς Βιέννης γνωρίζει τόσο τὴν γλῶσσα τῶν λεπτῶν ἐκμυστηρεύσεων ὅσο καὶ ἐκείνην τοῦ συναρπαστικοῦ πάθους. Στὶς ὁρμητικὲς ἐκρήξεις ἔχει ἐν τούτοις τὰ ὅριά της. Ἡ ὑπέρβασις τῆς ὡρισμένης αὐτῆς ἠχητικῆς περιοχῆς ἔχει δυσμενῆ ποιοτικὸ ἀντίκτυπο σὲ μιὰ ὀρχήστρα ἡ ὁποία στηρίζει τὴν ἱστορική φήμη της ὄχι στὴ δύναμη ἀλλὰ στὴν εὐαισθησία της. Δυστυχῶς αὐτὰ τὰ ὅρια ὑπερέβη ὁ Μητρόπουλος ἐδῶ κι' ἐκεῖ σὲ στιγμὲς ἀσυγκράτητου πάθους.

Μ. ΔΟΥΝΙΑΣ



Η ΑΣΚΗΤΙΚΗ ἐμφάνιση τοῦ Δητήρη Μητρόπουλου, τὸ βαθὺ ἐνδιαφέρον του γιὰ τὸν "Αγιο Φραγκῖσκο τῆς 'Ασσίζης, ἡ μεγάλη του εὐλάβεια, ἔχουν δημιουργήσει ἕνα θρῦλο γιὰ τὶς μοναστικές τάσεις του. Πολλοὶ ἔγραψαν ὅτι ὁ μαέστρος ἔχει ἀπαρνηθῆ τὰ ἐγκόσμια, ὅτι ζῆ, μακρυὰ ἀπὸ κάθε ὑλικὴ ἀπόλαυση, μέσα σ' ἕνα ἁπλὸ κελλί, ἐπιπλωμένο μ' ἕνα σιδερένιο κρεβάτι, ἕνα πιάνο καὶ ἕνα κερί. Εἰπώθηκε ἀκόμα ὅτι ὅλα τὰ τεράστια κέρδη του διοχετεύονται σὲ ἀγαθοεργοὺς σκοποὺς καὶ φιλανθρωπίες. 'Ασφαλῶς ὁ μαέστρος εἶναι γενναιόδωρος καὶ ἀσφαλῶς εἶναι ἀφοσιωμένος μὲ θρησκευτικὴ αὐταπάρνηση στὰ ὑψηλὰ ἰδεώδη. 'Ωστόσο, ὅσοι τὸν ξέρουν ἀπὸ κοντὰ βεβαιώνουν ὅτι ὅσο τοῦ τὸ ἐπιτρέπουν ἡ ὁλοκληρωτικὴ ἀφοσίωσή του στὴ μουσικὴ καὶ ἡ σκληρὴ αὐτοπειθαρχία του, ἀγαπάει ὅλα τὰ ὡραῖα πράγματα τῆς ζωῆς.

Philharmoniker spielten in Hemdärmeln

Wiens Meisterorchester wurde bei Athen-Gastspiel enthusiastisch gefeiert

Nach einer überaus erfolgreichen Konzertreise nach Athen sind die Wiener Philharmoniker wieder heimgekehrt und haben ihre Arbeit in der Wiener Staatsoper und zugleich die Vorarbeiten für das erste Abonnementkonzert aufgenommen. Dimitri Mitropoulos, der mit den Philharmonikern in Athen war und dort die vier Konzerte dirigierte, ist mit dem Orchester nach Wien gekommen und wird das erste Abonnementkonzert der Philharmoniker leiten, das am 27. und 28. d. im Großen Musikvereinssaal stattfindet. Für dieses Konzert wurde folgendes Programm gewählt: Couperin-Milhaud: Introduktion und Allegro; Arnold Schönberg: „Verklärte Nacht"; Franz Schmidt: Symphonie Nr. 2.

Die Wiener Philharmoniker, die in den vergangenen Jahren schon manchen großen Erfolg im Ausland feiern konnten, haben selten eine so begeisterte Aufnahme und einen solchen künstlerischen Triumph erlebt wie diesmal in Athen. Wenn es das Wetter zuließ, fanden die Konzerte in dem berühmten Stadion des Herodes Attikus statt. Leider mußten zwei Abende wegen ungünstiger Witterung in das Orpheum verlegt werden. Während das Stadion 5000 Zuschauer faßt, können im Orpheum nur etwa 2000 Besucher Platz finden. Da gab es wahre Kämpfe um die Plätze, da 3000 Kartenbesitzern das Eintrittsgeld zurückgegeben werden mußte. In Athen schrieben die Zeitungen schon im Mai über die kommenden Konzerte und im Juni wurden die Karten verkauft. Bei den Kassenschaltern stellten sich die Musikfreunde jedesmal die ganze Nacht über an.

Die Philharmoniker gaben in Athen ein reines Richard-Strauss-Programm mit „Don Juan", „Tod und Verklärung" und „Sinfonia domestica", ein reines Brahms-Programm mit der Akademischen Festouvertüre, der 2. und 3. Symphonie, und zwei Mischprogramme, in denen unter anderem die Ouvertüre „Leonore II" und die 2. Symphonie von Beethoven und Schönbergs „Verklärte Nacht" erklangen. An Zugaben spielten die Philharmoniker „Salomes Tanz" von Richard Strauss und die „Tannhäuser"-Ouvertüre von Wagner. Der Publikumsbeifall war enthusiastisch, das Echo in der griechischen Presse außerordentlich. Man liest da unter anderem: „Das weitaus beste Orchester, das man jemals in Griechenland hörte..." „...wunderbar die dynamischen Nuancen, die geistvolle Interpretation durch Mitropoulos, der berückende Streicherklang. Stets war dieses Orchester eine Einheit".

Zum ersten Male übrigens spielten die Philharmoniker ohne Frack, in weißen Hemden und schwarzer Krawatte. Bei der großen Hitze, die in Athen herrschte, wäre ein Spielen im Frack kaum möglich gewesen.

Der österreichische Botschafter gab zu Ehren der Orchestermitglieder einen Empfang, bei dem alle Spitzen der Athener Gesellschaft anwesend waren. Die Annahme einer bereits ausgesprochenen Einladung für eine Griechenland-Konzerttournee im nächsten Jahr wird kaum möglich sein, da die freien Termine des Orchesters für 1959/60 schon zur Gänze vergeben sind.

Wiener Zeitung
10-9-58

Wiener Tageszeitung
Freitag, 12. September 1958

BLICK des Tages

Mitropoulos blickt zurück im Zorn

Dimitri Mitropoulos, der soeben mit den Wiener Philharmonikern aus Athen in Wien eingetroffen ist, übte auf einer Pressekonferenz in seiner Heimat, bei der er eine geschlagene Stunde auf alle Fragen der Journalisten mit großer Offenheit antwortete, sehr herbe Kritik an dem heutigen Musikbetrieb, vor allem auch an jenen modernen Komponisten, „die so schreiben, als wären sie allein auf der Welt". Mitropoulos sieht das Dilemma des zeitgenössischen Musiklebens in der immer größer werdenden Kluft zwischen Komponisten und Publikum. Aber er findet auch Worte begeisterten Lobes für einige moderne Komponisten, allen voran für den Deutschen Karlheinz Stockhausen, den er an die Spitze der fortschrittlichen Musikentwicklung stellt, dann für den Italiener Maderna und für den Amerikaner Samuel Barber, den er als den Konservativsten unter den zeitgenössischen Komponisten bezeichnet. Mitropoulos bedauerte noch einmal ausdrücklich die negative Kritik an Barbers „Vanessa", die er bei den Salzburger Festspielen als europäische Erstaufführung dirigierte. Die Kritik habe Barbers Werk unmöglich gemacht. Dabei sei seine „Vanessa" eine wirkliche Oper, wie man sie heute nur noch selten finde.

Der große Dirigent beklagte, daß die meisten modernen Komponisten sich nicht mehr für ihr Publikum interessieren und daß der Musikkritik zu schnell alles als veraltet gilt. „Selbst die Zwölftöner, und was nach ihnen kam", so erklärte er, „werden heute schon als altmodisch abgetan, während das Publikum stehengeblieben, nicht unterrichtet ist, und Beethoven, Brahms und Tschaikowskij hören will. Mitropoulos räumte ein, daß die Komponisten das Experimentieren nicht aufgeben dürfen, da ohne Experimente jeder Fortschritt sterbe. Aber er meinte, daß man das Publikum nicht zwingen dürfe, an Experimenten teilzunehmen, die es nicht verstehe. „Auch die Biologen machen ja Experimente, aber sie belästigen dabei ihre Mitmenschen nicht."

H. M.

SEPTEMBER 12, 1958
THE JEWISH CHRONICLE

"SOME OF MY BEST FRIENDS ARE ISRAELIS"

From our Correspondent

ATHENS

The Greek-born American conductor Dmitri Mitropoulos paid Jews a rather back-handed compliment in the course of a press conference here on his arrival to conduct the Vienna Symphony Orchestra in a series of festival concerts.

After speaking in glowing terms of the "wonder" that is Israel and praising the Jewish State's remarkable progress, not only in music but in all fields, he went on to add that he did not consider himself to be "a friend of the Jews, but Israelis are so different from the other Jews I meet in America, for instance, that they have provoked my admiration."

Mr. Mitropoulos added that during his visit to the State he had been offered the Directorship of a Tel Aviv orchestra but had declined acceptance because "I would not like to settle in a remote country. I prefer to go around the world."

"Many leading musicians have visited Israel," he said, "but I am proud to say that they were specially fond of me." He added smilingly "perhaps because I am myself somehow oriental."

---

enstag **Die Presse** 16. Septer

Festliches Wochenende in der Staatsoper

„Tosca" mit Dimitri Mitropoulos — „Falstaff" mit Karajan

Zum Wochenende gab es wieder große Opernabende mit köstlicher Besetzung und zu ebenso köstlich erhöhten Preisen, so daß auch im Auditorium Glanzbesetzung herrschte. Damit war auch jenes Moment der Festlichkeit erreicht, auf das alle großen Meister der Oper in ihren grundsätzlichen Äußerungen größten Wert legen. Vielleicht ergibt sich in der Zukunft die paradoxe Entwicklung, daß der Normalbetrieb in der Oper um einige Grade festlicher verläuft, während die eigentlichen Feste in ihrer Hypertrophie allmählich verwässern...

Die „Tosca"-Vorstellung am Samstag stand unter der Leitung von Dimitri Mitropoulos. Es ist immer besonders reizvoll, wenn ein Großer eine Aufgabe übernimmt, die sonst gewohntermaßen den Routiniers zufällt. Die Wirkungskraft des Dirigenten offenbart sich da im packenden Beispiel, und mit Staunen gewahrt man, wie die eingespielte und abgeleierte Darstellungsform sich spontan verändert, wie überall frisches Leben einfließt, wie alles Spannung, Charakter, Sinn und Bedeutung erhält, wie etwa gleich die Akkordfolge der Anfangstakte mit geschärfter Kontur und in Überlebensgröße hervortritt und die grausame, beängstigende, Scarpia-Maske enthüllt.

Bisweilen freilich mag Dimitri Mitropoulos, der ein großer Virtuose ist, vom Orchesterensemble der Philharmoniker, die gleichfalls lauter Virtuosen sind, dazu verleitet werden, seine virtuose Kunst der Improvisation auch um ihrer selbst willen spielen zu lassen. Das Orchester weiß sich ihm mit außerordentlicher Geschmeidigkeit anzupassen und der musikalische Ablauf vollzieht sich in der Form einer vielfach gebrochenen Wellenlinie. Tempo und Ausdruck, Agogik und Dynamik wechseln fast mit jedem Takt. Die ungemeine Agilität, die der Dirigent dabei entfaltet, bietet an sich schon ein fesselndes Schauspiel. Aber die gebrochenen Linien, der fortwährende Wechsel und das unablässig flimmernde Licht- und Schattenspiel, das alles wirkt auf die Dauer irgendwie unnatürlich, hektisch, hysterisch, und es bleibt der fühlbare Eindruck stilistischer Unruhe.

Tosca war Birgit Nilsson, sehr repräsentativ im Gesamteindruck, vorbildlich in der Gesangleistung, imponierend in der souveränen Art, wie sie ihre Prachtstimme in allen Lagen gleichmäßig beherrscht. Die Figur als solche wird allerdings nicht lebendig. Zu sehen auf der Bühne ist ein Schemen; zu hören eine untadelige konzertante Fassung der Partie. Um so lebensvoller weiß Giuseppe di Stefano das lyrische Schicksal des Cavaradossi zu gestalten. Auf die Anfangsszene schien die Indisposition, die ihn neulich hemmte, noch ihre Schatten zu werfen, das „Vittoria!" im zweiten Akt klang bereits in voller akustischer Frische und zum Schluß hatte er wieder die alte Form gewonnen, den Glanz der Stimme und die Impulsivität seines Gesangstils. Eine vollendete Leistung bot George London als Scarpia, in Gesang und Darstellung temperamentvoll durchpulst und künstlerisch gerundet. Die Wucht seiner Tongebung besitzt unwillkürliche Dramatik. Er ist ein rechter Opernsänger, der singt, um die Bühne zu beleben.

POST - TIMES HERALD
Washington, D. C.
SEP 21 1958

The Record Player

Complete 'Vanessa' By Metropolitan

BARBER: VANESSA. The Metropolitan Opera production, Dimitri Mitropoulos, conductor. Victor LM 6138.

The Metropolitan's brilliantly mounted Barber-Menotti opera, after its public successes in Salzburg this summer, is now accorded the unusual distinction, for an American opera, of a complete recording.

The result is sumptuous. In many ways, the opera succeeds more on records than it did in the vastnesses of the Met. Something of this same comment came from Rudolf Bing, who felt that in a similar respect, the Salzburg production surpassed the New York one because of the smaller theater.

Again the most remarkable feature of the performance is the guiding hand, sympathetic, powerful, yet relaxed, of Mitropoulos. He compels the Metropolitan orchestra to play with a stature it frequently lacks under its customary conductors. Far more potently, Mitropoulos reads Barber's music with every ounce of understanding of its beauties and occasional weaknesses.

THE MUSIC has a luxuriant glow outwardly, and in many passages that escaped our notice on the occasion of its world premiere, a lasting strength and appeal. It stands, as we felt last winter, in the real tradition of great singing works. We trust it will be repeated this year and often.

The cast, that of the Met performances, is much as it was a month before the recording was made, on the night of the opening. Its Swedish-born tenor, Nicolai Gedda, remains the most subtle, finished singing musician and rare vocalist, with an English diction that is nuanced, sensitized and expressive as few English or American singers ever trouble to be. He is a lesson every other member of the cast might well study as they listen to the recording. A great artist.

The men are well matched, however, for Giorgio Tozzi, Chicago's great bass, is again highly in the vein of gentle humor and fine singing. Rosalind Elias as Erika is even more telling than in the big house, and Regina Resnik, who gets to sing so little in the entire work, is a powerful factor.

Eleanor Steber, much more relaxed and at ease than at the opening, still remains one of the worst examples of diction on any singing stage today. She makes some lovely sounds, but is superficial and petulant.

EXPRESS 12.9.58

Mitropoulos dirigierte Puccinis „Heldenleben"

„Tosca" unter Mitropoulos: das ist Puccinis „Heldenleben", aber immer noch echte, legitime Oper. Und deshalb auch ein großer Abend, Samstag am Ring, an dem sogar die „besonderen" Preise gerechtfertigt waren.

Dimitri Mitropoulos, der vor einem Jahr in der Staatsoper die unvergeßliche „Butterfly"-Premiere dirigiert hat, ist bei Puccini gleichermaßen Romantiker und Psychologe. Er spürt mit Phantasie melodischen Nuancen nach, die er genießerisch auskostet, und er modelliert die Musik zu einem farbenreichen, schillernden Seelengemälde, wobei gewaltige Akzente gesetzt und dramaturgisch motivierte Zäsuren gemacht werden. Daß dadurch das organische Gefüge zuweilen ins Wanken gerät, muß man hinnehmen.

Trotzdem entspringt das, was manchmal als Willkür erscheinen mag, einem genauen Konzept, in dem die Sänger die ihnen gemäße, nämlich dominierende, Position einnehmen. Mitropoulos achtet trotz seiner Vorliebe für breite Tempi genau darauf, was er ihrem Atem zumuten kann, er regelt die Klangentfaltung sorgfältig zugunsten der Stimmen und reagiert schnell auf Eigenheiten, ohne die Zügel der Aufführung aus der Hand zu geben. Und es schien, als fühlten sich die Akteure auf der Bühne mit ihm als Partner wohl.

Vor allem Giuseppe di Stefano, dem Mitropoulos Gelegenheit (und Zeit) gab, betörend schönen Wohlklang, manchmal metallisch gefärbt, zu verströmen und die einzelnen Nummern mit Ruhe aufzubauen; sein Cavaradossi war wohl der beste, den er bisher in Wien gesungen hat. Großartig Birgit Nilsson; die dramatische Tosca liegt ihr natürlich viel besser als die lyrische Aida, und auch die „Drosselung" der Stimme zugunsten des tenoralen Partners war offenkundig. Sie spielt keine Primadonna, sondern eine italienische Leonore, aber sie charakterisiert diese Figur wunderbar, sie gibt ihr echtes Leben und im zweiten Akt eine erschütternde Intensität, die auch aus dem heroischen Gesang klingt. Stimmlich blieb kein Wunsch offen, es gab sogar weiche, tragende Piani und selbstverständlich imposante Spitzentöne von der Qualität echten Schwedenstahls.

Dazu noch George London als profilierter, diesmal jeder Übertreibung abgeneigter Scarpia, prächtig disponiert — kein Wunder, daß die Besucher in Begeisterung gerieten.

Wiener Philharmoniker im antiken Theater

Triumph des großen Orchesters in Athen — 5000 Zuhörer pro Konzert

Eigenbericht der „Presse"

Mi. Wien, 21. September

Vor wenigen Tagen sind die Philharmoniker nach einer überaus erfolgreichen Tournee, die nach Griechenland führte, wieder in Wien eingetroffen. Die Konzerte, die in Athen unter der Leitung Dimitri Mitropoulos' stattfanden, der in seiner Heimat wie ein Nationalheros gefeiert wurde, bedeuten neuerlich einen außerordentlichen Triumph für das Wiener Orchester.

„Einer der größten Musikabende, die man jemals in Athen erlebte, das weitaus beste Orchester, das man jemals in Griechenland hörte, Mitropoulos elektrisierte Musiker und Hörer" — so lauteten die Würdigungen der Athener Presse. Soweit es die Witterung gestattete, fanden die Konzerte im Stadion des Herodes Attikus statt, einem Freilufttheater der Antike. „PRESSE" 22.9.58

An zwei Abenden zeigte sich jedoch der Wettergott ungnädig. Da gab es dann wahre Kämpfe um die Plätze, denn das Stadion faßt 5000 Zuschauer, der geschlossene Raum, in welchen das Konzert verlegt werden mußte, bloß 2000. Somit mußte 3000 Kartenbesitzern das Eintrittsgeld zurückgegeben werden.

Die wenigen probe- und aufführungsfreien Stunden benützten die Wiener Musiker, um zahlreichen Einladungen nachzukommen und Ausflüge zu unternehmen. Einer der eindrucksvollsten war die Fahrt nach Kap Sunion mit dem berühmten Poseidon-Tempel.

Der österreichische Botschafter Friedinger-Prantner gab zu Ehren der Philharmoniker einen großen, von 500 Personen besuchten Empfang. Abschließend sei noch ein Detail vermerkt, das freilich nicht akustischer, sondern optischer Natur war: Infolge der großen Hitze, die in Athen herrschte, entschied sich das Orchester, den Frack, das traditionelle Festkleid, in den Koffern zu lassen und in weißem Hemd mit schwarzer Krawatte zu musizieren.

Kurier 15.9.1958

Erregende Korrektur an Puccini

Staatsoper: „Tosca" unter Mitropoulos mit Nilsson, London und di Stefano

Wieder einmal wurde bewiesen: es stecken mehr musikalische Werte in einer Puccini-Partitur als unsere Durchschnittskapellmeisterweisheit sich träumen läßt. Dimitri Mitropoulos hat es vor einem Jahr schon am Beispiel der „Manon Lescaut" dargetan; man feierte damals allerdings mehr ein musikalisches Ereignis an sich, da man weniger Vergleichsmöglichkeiten zur Hand hatte: Puccinis Frühwerk wird nicht besonders häufig durch den Routine-Betrieb gedreht.

Bei der „Tosca" ist das anders: diese Partitur glaubt der fleißige Opernbesucher im Schlaf zu kennen. Daß er im Grunde genommen nur eine Oper der groben theatralischen Effekte und großartiger sängerischer Entfaltungsmöglichkeiten in seinem Bewußtsein hat, lehrte ihn die Aufführung unter Mitropoulos, die einer erregenden Korrektur unseres landläufigen Puccini-Bildes gleichkam. Durch seine Gabe, jede Orchesterstimme zu individuellem Leben zu erwecken und durch klangliche und rhythmische Schattierungen Proportionen zu schaffen und zueinander in Beziehung zu setzen, hebt der Dirigent die musikalische Ordnung der „Tosca"-Partitur ins Bewußtsein des Zuhörers. Was bisher als äußerlicher Effekt galt, wird zum Ergebnis einer logischen thematischen Entwicklung; was sonst als aufgeweichte Sentimentalität nicht gerade hoch im Kunstkurs stand, wird zum Gold echter und reiner Lyrik.

Auch gesanglich war's ein großer Abend. Birgit Nilsson schwelgte in der Pracht ihrer stimmlichen Mittel und demonstrierte in jeder Phrase die Universalität ihres technischen Könnens; in der Darstellung blieb sie bis zum Schluß eine wohlerzogene Dame, der es zum Beispiel sichtlich peinlich war, in einer Kirche umarmt zu werden. Giuseppe di Stefano, dem der Cavaradossi wesentlich besser liegt als etwa der Radames, wächst künstlerisch in dem Maß, als es ihm — auf der Bühne — an den Kragen geht: sein „Vittoria" war ganz großes Musiktheater, der ganze dritte Akt im musikalisch-lyrischen Ausdruck eine Offenbarung.

Faszinierend in der Gestaltung der Rolle George London als Scarpia: kein sofort durchschaubarer brutaler Bösewicht, kein Schleicher, dem die Heimtücke vom Gesicht abzulesen ist. Er wechselt unheimlich schnell von fast charmanter Überredungskunst zu zynischer Gemeinheit. Er weiß: am meisten fürchtet man die Unberechenbaren. — Durchwegs scharf gezeichnete Typen: Karl Dönch (Mesner), Karl Weber (Angelotti) und Erich Majkut (Spoletta).

Ein Galaabend der Staatsoper, der zu Recht laut bejubelt wurde.

R. W.

NEWS
Chicago, Ill.
SEP 20 1958

* * *

EUGENE ORMANDY was the first one to ask Danny to conduct.

Dimitri Mitropoulos sat unsmiling in the wings as Danny maneuvered the New York Philharmonic through a major program.

The audience and the players often were convulsed with laughter, but Mitropoulos sat grim-faced in the wings.

* * *

"MAESTRO, WHAT was wrong?" Danny asked later, humbly resigned to a strong lecture on desecrating the arts.

"It was not funny," Mitropoulos sagely replied. "You have the most fantastic natural talent for conducting a symphony orchestra that I have ever witnessed."

"I was insufferable for days after that," Danny jubilantly recalled the incident.

"This is a wonderful madness of mine, conducting symphony orchestras."

MID-MONTH RECORDINGS

"Vanessa" in Salzburg

By EVERETT HELM

SALZBURG.

THE performance of Samuel Barber's "Vanessa" in this year's Salzburg Festival broke several precedents and caused a corresponding amount of excitement and discussion. This discussion was by no means confined to musical matters; on the contrary, much of it centered around questions of policy, tradition and the like.

The facts of the matter are these. "Vanessa" was the first American opera to be performed in Salzburg, and it was the first time in Salzburg history that an opera was sung in English. Also for the first time, the Festival's novelty took the form of a guest appearance by an "outside" organization, in this instance the Metropolitan Opera of New York. And finally, "Vanessa" was not a world première, as is generally the case, but a "mere" first European performance.

All this was enough, apparently, to upset many members of the European press, especially those of the German-speaking countries. Months before the Festival began there were passing references to the "unfortunate" choice of "Vanessa"—long before anyone in Europe had any inkling as to whether the music itself were good or bad. And as the date of the première approached, strange rumors began to circulate, most of which proved to be entirely groundless. In Munich, for instance, we "had it on the best authority" that everyone concerned with the production was at everyone else's throat and that Barber and Menotti had left Salzburg in a huff. The basis of this rumor proved to be the fact that immediately after the dress rehearsal Menotti was obliged to leave Salzburg for Brussels in order to prepare the production of his own opera there. For the rest, Barber was present at the première and nobody was at anyone else's throat.

The performance was in fact a fine one—virtually a duplicate of the Met's, with Eleanor Steber as Vanessa, Rosalind Elias as Erika, Nicolai Gedda as Anatol and Giorggio Tozzi as the old doctor. Only the supporting roles of the old baroness and two servants were newly cast. The costumes were brought from New York, the scenery was an exact replica of the Met's, and Dimitri Mitropoulos conducted. The



—*Bender.*

Samuel Barber—"...chromatized Puccini?"

large units were of course local: the Vienna Philharmonic Orchestra and the chorus and ballet of the Vienna State Opera. Rudolf Bing remarked in a press conference that the Salzburg performance was quite as good as the New York one—perhaps even more effective, because of the smaller size of the Festspielhaus, which is roughly one third the size of the Met.

Since "Vanessa" has been reviewed extensively in these columns and elsewhere in America, there is no occasion to consider here the work itself. A detailed study of its reception in Salzburg, however, could lead to some highly interesting and provocative results. Among other things it would reveal striking differences in the intellectual approach to music between America and Europe. To cite just one example: "Vanessa" was judged by the European press not only for what it is but, indirectly, for what the critics thought it *ought to have been* in the light of their own ideas about modern opera. This approach led the majority of them to concentrate on what they felt were negative features and to overlook the positive aspects of the work, which might have been given more consideration.

The brunt of the criticism centered on the story and the libretto, which were variously described as dated, old-fashioned, Strindbergian, Ibsenesque, "plush," etc.—a combination of *fin de siècle* realism and pseudo-psychology. The costumes, sets and staging were then criticized for exactly the same reason, almost as if they had nothing to do with the story itself—a prime example of *non sequitur*.

The music was generally charged with being a stylistic *pasticcio*. One leading critic wrote: "a chromatized Puccini, plus a few ounces of Wagner, Strauss and Tschaikowsky and a shot of Debussy," with no mention whatsoever of those passages—particularly the lyrical ones—that are quite clearly Samuel Barber. "Eclecticism" is one of the most useful words in the critic's vocabulary for the purpose of finding fault, for there is scarcely a piece of music in existence that is not to some degree eclectic—*i.e.*, that does not reflect the music of the composer's predecessors or contemporaries.

Of course it boils down to a matter of degree, and it is a fine line that divides "legitimate" from "illegitimate" eclecticism (the former is usually described as "influence"). We know that Wagner took over stylistic ingredients from Meyerbeer and Weber, that Strauss borrowed from Wagner, the young Schönberg from Strauss, Alban Berg from Schönberg and Mahler, and so on. We are not defending "Vanessa" against charges of eclecticism, but do wish to suggest that the European press, with a few notable exceptions, may not have gone far enough into the matter when it confined its praise of the score to the purely technical "handwork." We even make bold to suggest further that much of the post-Webern music that is being written and praised in Europe today is no less eclectic, despite the fact that it is couched in a more "advanced" idiom.

THE principal singers—Eleanor Steber, Rosalind Elias, Nicolai Gedda and Giorgio Tozzi, all from the Met—and conductor Dimitri Mitropoulos received well-deserved and universal praise. Cecil Beaton's stage sets and costumes, on the other hand, were severely criticized as being "insipidly naturalistic," although no one went so far as to imply that "abstract" staging *à la* Bayreuth would have been suitable to the story of "Vanessa." A few critics even objected to the production of the work in English—a thoroughly specious argument, since Italian opera is produced in Salzburg in Italian.

All in all the reaction to "Vanessa" in the Salzburg Festival points up several interesting trends and tendencies in current European musical thought and attitudes. In the first place the European, and particularly the German attitude towards opera is swayed much more by "reason" than

EVENING POST
Vicksburg, Miss.
SEP 23 1958

RCA is out with the first recording of Samuel Barber's new opera, "Vanessa," with the original Metropolitan Opera cast — Eleanor Steber, Rosalind Elias, Nicolai Gedda, Giorgio Tozzi and Regina Resnik. Mitropoulos conducts this highly interesting work, perhaps the best opera yet written originally in the English language.

From SEP 21 1958
HERALD-TRIBUNE
New York, N. Y.

Record World: New Triumph for 'Vanessa'

By HERBERT KUPFERBERG

Samuel Barber's "Vanessa" is just as much of a success on records as it was at the Metropolitan Opera House last season. Whether this means that Victor is going to sell thousands and thousands of albums and Mr. Barber will batten on the royalties thereof, I cannot say. But the solid musical and dramatic virtues which helped sell out six of seven Met performances of "Vanessa" are plainly visible, or rather audible, in the recording—broad and effective vocal lyricism, keen and knowing orchestral writing, artful characterization both musical and dramatic, and a story which if no model of swiftness and deftness is at least no more ponderous than the general—and highly successful—run of nineteenth century romantic opera.



H. Kupferberg

Since the recording is by the same singers—Eleanor Steber, Nicolai Gedda, Rosalind Elias, Giorgio Tozzi and Regina Resnik, with Dimitri Mitropoulos conducting—who appeared in the world premiere at the Met, the high competency of the performance is something you take for granted. But you may be surprised, if you heard "Vanessa" on the stage last season, to observe how its musical texture seems to gain in depth and variety with a rehearing on records. Perhaps Mr. Barber and Gian-Carlo Menotti, the librettist, might have been able to add more of an "American" flavor to their opera by changing its locale from "a northern" (and apparently Slavic) "country, the year about 1905" to New England in about the time of Eugene O'Neill. There, too, a middle-aged aunt and a young niece both might have felt varying degrees of love for a personable visitor; there, too, the end might have been tragedy and solitude.

Climactic Ensemble

On the other hand, no one has said that Messrs. Barber and Menotti wanted to write an "American" opera; perhaps they just wanted to write an opera. And as this recording of "Vanessa" builds up to its climactic and powerful last act Quintet, it leaves you with the decided feeling that they have succeeded handsomely.

"Vanessa," which inaugurates a collaboration between R. C. A.-Victor and the Metropolitan Opera, occupies five LP sides of LM-6138 ($14.98); the odd sixth side is filled by excerpts from three forthcoming Victor albums, "Lucia," "La Gioconda" and "Cavalleria." If you stack your records on an automatic changer and don't stop the phonograph as "Vanessa" ends, you'll be plump in the middle of the Sextette from "Lucia." Which may lead the unsuspecting listener to remark, "Say, that Sam Barber is really *good*."

If "Vanessa" isn't particularly an example of musical nationalism, that branch of artistic endeavor is amply represented by a number of orchestral releases.

DIMITRI MITROPOULOS an der Staatsoper
"Express"

"... 'Tosca' unter Mitropoulos: das ist Puccinis 'Heldenleben', aber immer noch echte, legitime Oper. Und deshalb auch ein grosser Abend, Samstag am Ring, an dem sogar die 'besonderen' Preise gerechtfertigt waren.

Dimitri Mitropoulos, der vor einem Jahr in der Staatsoper die unvergessliche 'Butterfly'-Premiere dirigiert hat, ist bei Puccini gleichermassen Romantiker und Psychologe. Er spuert mit Phantasie melodischen Nuancen nach, die er geniesserisch auskostet, und er modelliert die Musik zu einem farbenreichen, schillernden Seelengemaelde, wobei gewaltige Akzente gesetzt und dramaturgisch motivierte Zaesuren gemacht werden ..."

MUSICAL LEADER
CHICAGO, ILL.
SEP -- 1958
NEW YORK, N. Y.

New York Philharmonic

Following its Latin-American tour, which encompassed 15,000 miles, 39 concerts, 21 cities, from April 29 to June 15, the New York Philharmonic's president, **David M. Keiser**, received a letter from **President Eisenhower**, which said in part: "By sharing with our neighbors to the South the skills by one of the great orchestras of our country, we have drawn closer to the ideal of mutual understanding and friendship which is our goal. I am especially glad to know that the success of the orchestra's mission, founded on the fine musicianship of each member of the orchestra and of the brilliance of the conductors, Dimitri Mitropoulos and Leonard Bernstein, was further enhanced by the personal friendliness and warmth of the conductors and musicians." . . .

Musik aus Amerika

HEFT 7 · JAHRGANG 1 · SEPTEMBER 1958



DIMITRI MITROPOULOS, der in Griechenland geborene amerikanische Dirigent, leitet an der Staatsoper in Wien die Neueinstudierung von Verdis "Ein Maskenball".

UNITED STATES INFORMATION SERVICE WIEN VIII SCHMIDGASSE 14

"Neuer Kurier"

"... Dimitri MITROPOULOS dirigierte. Er ist, nach Furtwaenglers Tod, sicher der groesste Ausdrucksmusiker unserer Zeit, der leidenschaftlichste Espressivo-Dirigent unter den musikalischen Heer- und Stabfuehrern von heute..."

Kurier
24.9.58

Ein Requiem für den Gouverneur

Gestern abend hatte in der Staatsoper Verdis „Maskenball" Premiere / Dirigent: Dimitri Mitropoulos

Im Vorjahr war die erste Staatsopernpremiere der „Butterfly" gewidmet, einem mittleren Puccini also, wobei das mittel nicht allein zeitlich zu verstehen ist. Heuer war ein mittlerer Verdi an der Reihe, die Oper „Ein Maskenball". Die Tendenz ist unverkennbar. Gluck und Händel, Mozart, Wagner und Strauss sind von der Repräsentation der Saisoneröffnung ausgeschlossen. Aber auch in Salieris Zeiten lebte die Hoffnung. Schließlich kam danach Mozart.

Immerhin war gestern, wie im Vorjahr bei der „Butterfly", Dimitri Mitropoulos am Pult. Das bedeutete, schon vor dem Aufgehen des Vorhangs, beim ansonsten kaum beachteten Vorspiel, höchste Intensität und Leuchtkraft des Musizierens, in den Verschwörerschritten der tiefen Streicher wie in der blühenden Geigenkantilene mit dem Thema Amelias. Die Gefühlsstärke dieses Musizierens und seine Exaktheit ließen den ganzen Abend nicht nach. Verdi kam im Orchester und, soweit es in der Hand des Dirigenten lag, auch auf der Bühne zu allen seinen Rechten.

Als sich der Vorhang zum erstenmal hob, bot sich dem Auge ein bezauberndes Interieur, ein in den Farben prachtvoll getönter und raffiniert ausgeleuchteter Saal, in dem einige Dutzend Choristen wie eine Versammlung von Großen Kurfürsten dastanden. Als sich der Vorhang zum viertenmal hob, durfte man vom nächsten Interieur Ita Maximownas bezaubert sein. Im letzten Bild, das Beifall auf offener Szene erhielt, demonstrierte sie schließlich, wie eindrucksvoll pompöse Häßlichkeit sein kann, wenn sie sich wenigstens räumlich mit Tiefe verbindet. Der Gouverneur hätte sich für seine langwierige, von mannigfachen Duetten und Ensemblesätzen unterbrochene Todesszene kein bombastischeres Mausoleum wünschen können. Das Requiem war vollständig.

In den Bildern dazwischen versandete die Phantasie von Frau Maximowna teils im Realistischen, teils im schematisch Konstruierten. Um so mehr Lob ist ihrer Einfallsfülle und ihrer Noblesse beim Entwerfen der Kostüme zu zollen. Nur der Page war so derb gekleidet, als ob er jener Gustaf Adolfs wäre, der eben aus dem Dreißigjährigen Krieg nach Hause kam.

Josef Gielens Regie wußte diesem Dekor, das in manchen Bildern gebaut war, als ob es für die Ewigkeit oder gar für eine Stagione der Mailänder Scala bestimmt wäre, einige optische Effekte abzugewinnen. Womit die Positiva der Spielführung aufgezählt sind. Im übrigen herrschten Konvention, Gewohnheiten und Unarten, wie man sie bei „Maskenball"-Aufführungen vor allem in der Chorregie an allen mittleren und kleinen Bühnen immer wieder beobachten muß. Die Szene bei der Zigeunerin, der nächtliche Spottchor und nicht zuletzt das Schlußbild, der Maskenball, an dem offenbar lauter Verschwörer teilnahmen, die vom traurigen Ende des Stückes wußten, hätten jedem Provinztheater wenig Ehre gemacht.

Auf der Bühne gab es Italiener und solche, die so sangen. Alle aber (oder fast alle) hatten große Namen. Bei Birgit Nilsson deckten sich Name und Stimme, Künstlerin und Partie. Ihre Amelia war eine Augen- und Ohrenweide. Giuseppe di Stefano verschenkte als Gouverneur Richard die Schönheiten seines Tenors wie ein Regent, der klug zu disponieren versteht. Gleich zu Beginn, dann in dem „einsamen Gefilde", in dem er Amelia das Geständnis ihrer Liebe entlockt, und am Anfang des letzten Bildes gab er reiche Proben eines ebenso kunstvollen wie emphatischen Singens. Außerhalb des Lyrischen und in den Spitzenregionen, in denen sein Tenor nur mit äußerster Espressivo-Spannung zu bestehen vermag, hielt er sich mehr zurück oder wirkte etwas forciert, selbst wenn er angesichts der Wahrsagerin zu scherzen und zu lachen vorgab. Auch die reine Intonation zählte mitunter zu den Schwierigkeiten seines Herrscheramtes.

Ettore Bastianini und seinem Sforzato-Bariton ist der düster-ernste René auf den Leib und in die Kehle geschrieben. Er macht mit beidem so lange brillante Figur, solange ihm Verdi keine zarte Kantilene abfordert. Giulietta Simionato repräsentierte den am meisten homogenen Stimmimport aus dem Süden. An ihrer theatersicher ausgespielten Ulrica war auch gesanglich kein Makel.

Ebenso tadelfrei, ja virtuos in den Koloraturen und mit tragendem Timbre in den Ensembles sang Erika Köth den Oscar, den sie dafür verdient hätte. Von den beiden Verschwörern war der eine (Norman Foster) mehr ein heimlicher, der andere hieß Tom und wurde von Ljubo Pantscheff durchaus kräftig gesungen. Karl Weber als Matrose, Kurt Equiluz als Diener und, mit Abstand, Hans Schweiger als teuflisch drapierter Richter rundeten ab.

Trotz der Großversammlung von Prominenz hinterließ die Premiere eher den Eindruck einer soliden denn einer außerordentlichen Aufführung. Auch der Beifall war dementsprechend, hatte selten die Spontaneität zündenden Einschlagens, klang oft mehr obligat als enthusiastisch und war am wärmsten und herzlichsten für Dimitri Mitropoulos.

Herbert Schneiber

Nächste Woche in der Oper

Maskenbälle mit Mitropoulos

Die gestrige „Maskenball"-Premiere hat übermorgen, Freitag, ihre erste Reprise und kommende Woche (Montag und Freitag) zwei weitere Wiederholungen. Die Besetzung ist bis auf Giulietta Simionato, die von Jean Madeira abgelöst wird, die der Premiere: Nilsson, Koeth, Di Stefano und Bastianini in den Hauptpartien. Auch der Dirigent bleibt derselbe: Dimitri Mitropoulos. Da er außerdem nächsten Mittwoch eine „Butterfly"-Vorstellung leitet (mit Jurinac, Hermann, Zampieri und Wächter), ist er ungekrönter Wochenregent.

Dienstag dirigiert Klobucar „Turandot" (mit Francis Yeend in der Titelpartie, Joa Gibin, Emmy Loose, Ludwig Weber), Mittwoch singt Otto Wiener in einer von Hollreiser geleiteten Hindemith-Aufführung den Mathis (Liane Synek, Elisabeth Höngen, Wilma Lipp, Karl Liebl, Anton Dermota und Oskar Czerwenka in den restlichen Partien), und Samstag dirigiert Krips eine „Zauberflöten"-Aufführung (Lipp, Koeth, Kunz, Dermota).

Seite 10 DAS KLEINE VOLKSBLATT

Stimmungsloser „Maskenball" in der Oper

Die Neuinszenierung von Verdis „Maskenball" sollte den Höhepunkt der umstrittenen „Italienischen Wochen" an der Staatsoper bringen. Ein Ensemble berühmter Namen war aufgeboten, am Pult stand einer der besten Dirigenten unserer Zeit, Regie führte der vielbewährte Josef Gielen, für Bühnenbilder und Kostüme zeichnete Ita Maximowna verantwortlich. Trotzdem wurde es ein Fest ohne rechte Stimmung, ein Abend ohne faszinierende Höhepunkte.

Das mochte vor allem daran liegen, daß mit Ausnahme des Dirigenten Dimitri Mitropoulos kaum jemand mit jenem Enthusiasmus am Werke war, den Verdi von den Künstlern fordert. Prächtige, geschickt gegliederte Bühnenbilder — das Szenarium für das Finale erhielt Sonderapplaus — wechselten mit konventionellen, die eher flüchtig hingeworfen als sorgfältig durchdacht waren. Josef Gielens Regie gruppierte immer wieder „lebende Bilder", wobei jedoch der Akzent auf „Bilder" und nicht auf „lebend" lag. Sein Hang für „opernhafte" Details verführte den Regisseur gelegentlich auch zu pomphaften Uebertreibungen. Auch der nun schon obligate Fehler war prompt wieder zur Stelle: die Einkleidung des Herzogs in ein Staatsgewand während seines Aufenthaltes bei der Wahrsagerin kann nur als verfehlt bezeichnet werden.

Die Hauptrollenträger konzentrierten sich so sehr auf den Schöngesang, daß von ihren Aktionen fast nie mitreißende Impulse ausgingen. Wenn etwa der Tenor in der Liebesszene offenkundig nur daran denkt, daß er das Duett mit einem hohen C abzuschließen hat, und die Sängerin den Blick starr auf den Dirigenten richtet, kann sich nun einmal die Illusion schwärmerischer Liebe, mag die Musik sie noch so lebendig beschwören, dem Zuschauer nicht mitteilen. Dazu kam, daß auch die Verschwörer offenkundig ihren gemütlichen Tag hatten und daß der Darsteller des René sich am wohlsten fühlte, wenn er möglichst bewegungslos seinen Part singen konnte.

So bot denn Erika Köth in der Rolle des Pagen die geschlossenste, eindrucksvollste Leistung: sie allein verband makellosen Gesang mit einer ambitionierten Darstellung. Glockenrein klangen die Koloraturen, und die Künstlerin war auch nicht überfordert, als sie in den Ensembles die Primadonnenstellung zu übernehmen und mit dramatischer Stimmentfaltung den Chor zu überstrahlen hatte. Auch Birgit Nilsson (Amelia) konnte ihr herrliches Organ, das allerdings für die weiche Verdi-Kantilene nicht immer schmiegsam genug ist, zumeist frei und herrlich entfalten. Aber die Glut jener Leidenschaften, die der Komponist schildert, lodert nicht in ihrem Herzen. Giuseppe di Stefano (Richard) begann großartig und starb einen Sängertod in schwelgerischer Schönheit, um den ihn alle Tenöre beneiden müssen. Dazwischen aber half er sich mit einigen Kraftakten — und sofort verlor sein Organ an Glanz und Treffsicherheit. Aehnliches galt für den im Spiel eindeutig langweiligen, in der Stimmentfaltung in den dramatischen Szenen sehr eindrucksvollen, in der lyrischen Kantilene etwas steifen Ettore Bastianini.

Verläßlich, aber temperamentlos gestalteten Norman Foster und Ljubo Pantscheff die Verschwörer, die Episode des Matrosen war bei Karl Weber in guten Händen. Um wieder mit Erfreulichem zu schließen: auch Giulietta Simionato, die allerdings ihre Rolle bereits bei der ersten Wiederholungsvorstellung abgibt, blieb dem undankbaren Part der Ulrica nichts schuldig.

Das Ereignis des Abends aber war die Stabführung von Dimitri Mitropoulos. Der gespannten Aufmerksamkeit des Dirigenten entging nicht der leiseste Akzent in Verdis Partitur: er feuerte die Geigen zu herrlichen Liebesliedern an, er wachte über dem feingliedrigen Plaudern der Holzbläser, er hatte den Schwung für atemberaubende Steigerungen und die Wucht für hinreißende dramatische Entladungen. Unter seiner Leitung spielten die Philharmoniker grandios, übertrafen jedes italienische Theaterorchester. Mitropoulos erhielt an diesem nicht gerade beifallsreichen Abend mit Recht den stärksten Applaus.

Ma.

Wiener Zeitung 25-9-58

Dramatik, Empfindungswärme, Belkanto

Neuinszenierung in der Staatsoper: „Ein Maskenball" von Verdi

Als Verdi nach „Simone Boccanegra" und „Arnoldo" nach einem neuen Opernsujet suchte, stieß er auf Scribes „Gustav III. von Schweden", einen Stoff, den Auber bereits 1833 auf die Pariser Musikbühne gebracht hatte. Die historische Handlung vom Stockholmer Königsmord Anno 1792, ins Licht einer romantischen Liebesgeschichte gerückt, fesselte den italienischen Meister wegen ihrer Lebensnähe und wegen des darin anklingenden „brillanten, leicht französischen" Stils außerordentlich. Der Komponist sah durch diesen Stoff die Möglichkeit gegeben, Wärme, Erregung und Leidenschaft musikalisch zu entfalten, und in diesem Sinne beeinflußte er mit dem ihm eigenen Fingerspitzengefühl für die Operndramatik die Textgestaltung durch Antonio Somma. Die Zensur der Bourbonen in Neapel, wo die Oper aus der Taufe gehoben werden sollte, bereitete dem Werk allerdings ein „Meer von Widerwärtigkeiten". Es wurde eine völlige Umarbeitung des Librettos, unter anderem Verzicht auf die Ballszene, Verlegung der Handlung ins Mittelalter und des Mordes hinter die Bühne, verlangt, Eingriffe, die die dramatische Spannung vollkommen beseitigt hätten. Verdi gab aber nicht nach. Und schließlich kam die Uraufführung 1859 in Rom zustande, wo man sich damit begnügte, daß der König in einen Gouverneur verwandelt und die Handlung in eine überseeische Kolonie verlegt wurde.

„Ein Maskenball" wurde ein großer Erfolg und ist es bis heute geblieben. In Wien ist das Werk seit 1870 bisher 355mal aufgeführt worden. Und mit Recht. Denn technische Vollendung, Einheit des Stils, Reichtum des Ausdrucks und dramatische Schlagkraft stempeln den „Maskenball" zu einem echten Meisterwerk italienischer Opernkunst. Die ausgewogene Verbindung von leidenschaftlicher, das Dämonische streifender Bewegtheit mit heiterer Beweglichkeit, die Holl an diesem „eigenartig intimen Seelendrama" feststellt, wirkt sich auf die innere dramatische Spannkraft entscheidend aus. Der Einsatz der musikalischen Mittel zeigt eine außerordentliche Verfeinerung, die insbesondere im Orchesterpart zu spüren ist, indem sinnenfreudige, in Melodie schwelgende Italianità und kunstvoll durchgearbeitete Gestaltungsprinzipien, seelisches Leben und theatralischer Effekt einander durchdringen. Die Singstimmen sind in allen möglichen Vortragsarten profiliert: vom fest gesprochenen Rezitativ bis zum melodisch breit und üppig ausströmenden Gesang, vom Staccatoeffekt des Chors, bis zum Parlando auf dem Grunde der ziervollen Ballettmusik.

Der Neuinszenierung, die die Wiener Staatsoper nun herausgebracht hat, gibt das Sängerensemble das mitreißende melodische Blühen in italienischer Klangintensität, der Dirigent eine romantisch erfühlte Dramatik. Die Bühnenbilder und Kostüme Ita Maximownas haben, von den Flügeln dekorativer Phantasie getragen, repräsentativen Zuschnitt. Das letzte, die große Bühnentiefe nützende Bild (Ballsaal) befriedigt das Kulissenprunk und Kostümaufwand liebende Auge ganz besonders. Josef Gielens Regie ist leider ziemlich langweilig. Ihr gelingt es vor allem auch nicht, die Distanz zu mildern, die durch die (dem Gros des Publikums unverständliche) italienische Sprache zwischen Bühne und Zuschauerraum geschaffen wird. (Daß die Nichtitaliener und insbesondere der sonst ausgezeichnete Chor — Einstudierung Richard Rossmayer — alles andere als ein erfreuliches Italienisch pflegen, ist ein nun schon bekanntes und weiter nicht verwunderliches Kapitel.)

Obgleich Giuseppe di Stefano auch diesmal darstellerisch nur selten über ein chevalereskes Schreiten hinauskommt, so ist dieser Tenor in der Rolle des Grafen Richard dennoch in Hochform. Wie da der italienische Belkantogesang mit männlicher, heldischen Glanzlichter tragender Kraft ausgestattet ist und Timbre und Vortragsart auf echt italienische Manier reichen Wohlklang und reizvolle, attraktiv nuancierte Effekte produzieren — das war der „besonderen Preise" diesmal uneingeschränkt wert. Ganz großartig die Amelia Birgit Nilssons mit ihrer durchseelten Kantilene. Der helle Glanz der nordischen Stimme, in der immer erlebte dramatische Hochspannung liegt, begann in Forte wie im Piano in italienischer Wärme und Leuchtkraft zu tönen und zu strahlen. Das Duett Amelia-Richard war der unbestreitbare Glanzpunkt des Abends.

Ettore Bastianinis Bariton sprach diesmal um einige Nuancen härter an, aber Fülle und Qualität des Organs setzten sich nichtsdestoweniger stark und schön durch. Giulietta Simionatos Persönlichkeit schien uns in der Rolle der Ulrica nicht zuletzt wegen schwacher Anregung von seiten der Regie und der Bühnenatmosphäre ein wenig beengt. Die von der Kontraalt- bis zur dramatischen Mezzolage so kostbare Stimme klang freilich in all ihrer prächtigen Fülle und souveränen Führung. Erika Köths adretter, schön und wie gestochen gesungener Oscar, die Verschworenen Norman Foster (nur fallweise hörbar) und Ljubo Pantscheff (richtig in Ton und Wirkung), sowie Karl Weber (Silvano), Hans Schweiger (Richter) und Kurt Equiluz (Diener) als verläßliche, stimmlich gegenüber den Stars keineswegs störend abfallende Stützen des Ensembles vervollständigten die Besetzungsliste.

Dimitri Mitropoulos dirigierte. Er durchatmet diese italienische Oper mit romantischer Intensität. Er schwelgt breit (doch ohne zu schleppen) in Melodie und Klang. Er geht mit den Effekten keineswegs so sorglos um, wie es die Durchschnittsdirigenten, an der Oberfläche bleibend, zu tun pflegen, sondern läßt sich eine intensive Durchdringung, eine ins dramatische Innerste lotende Konzentration des Musizierens angelegen sein. Er bietet ein Musikdrama voll warmer Leidenschaft und dramatischer Empfindung, aber auch voll Sonne, Sinnenfreude und Aufgelockertheit italienischen Temperaments. Das übt starken, überzeugenden Eindruck. — Viel Publikumsbeifall für das seit mehreren Jahren nicht gehörte Werk und seine Interpreten, insbesondere die Hauptdarsteller und den Dirigenten.

Norbert Tschulik

Salzburger Nachrichten 25-9-58

Verdi in südlichen Hitzegraden

Erste Staatsopernpremiere: Glanzvoller „Maskenball" unter Mitropoulos

Dimitri Mitropoulos wiederholte Dienstag abend am Dirigentenpult der Staatsoper einen Kraftakt, den er bereits vor Jahresfrist an Puccinis „Butterfly" bravourös bestanden hatte. Er formte aus einem handfestgängigen Repertoirewerk der Opernliteratur, das sich durch dramatische Schlagkraft und populäre Erfindung im Thematischen wie im Musikalischen, keineswegs aber durch einen besonderen Tiefgang auszeichnet, ein gewaltiges Musikdrama, in dem alles musikalisch Aussagbare zur lavaartig durchglühten Form wurde. Verdis „Maskenball" war es diesmal, der unter seinen Händen die Gipfelweihen der Opernkunst erhielt.

Mitropoulos ist als Musiker ein Phänomen: Eine faszinierende Legierung aus fanatischer Präzision und sich selbst und alles vergessender Hingabe an den Bewegungsfluß der Musik, an das musikalische Geschehen. Höchste Wachheit und ekstatische Entrückung wirken in ihm verträglich nebeneinander. Darum gehört zu seiner Dirigentenerscheinung die Exaktheit ebenso wie die hochaufgebäumte Linke, das Schütteln der Fäuste, das Zusammensacken des Körpers. Musik — ohne Rücksicht auf ihre Beschaffenheit, in ihrer destilliertesten Form, quasi „Musik an sich" — gebietet über ihn, und es mag sein, daß wie bei die Mystikern des Mittelalters, alles Eigene aus ihm gewichen ist, wenn er den Taktstock ergreift und der spiritus musicae, der Geist der Musik, über ihn kommt.

So wurde auch sein „Maskenball" zu einem farbenprächtigen Monumentalgemälde, zu einer oft atemberaubend gesteigerten Ballade. Mitropoulos gibt der Partitur federnde Spannung, gewährt ihrer immanenten Theatralik Raum, musiziert ihr kantables Melos breit aus, setzt grelle, schicksalsharte Tutti-Schläge, macht den tragischen Hintergrund durch Rubati, dynamische Abschattierungen und beziehungsvolles Herausheben der Motive aus ihrem Geflecht spürbar. Dabei achtet er immer auf das Formganze und verhindert so jene Pseudo-„italianità", bei der sich die Sänger von einer Belkanto-Oase zur nächsten vorstasten. Ohne so die Partitur spezifisch italienisch zu färben (die blendend disponierten Philharmoniker würden ihr im Wesen deutsches Klangtimbre ja auch nie ablegen können), musizierte Mitropoulos doch einen vollendeten „authentischen" Verdi.

Die Regie wird von diesem Werk, in dem sich edelstes Theaterhandwerk und musikalische Vollreife vermählt haben, in dem der Aufbau logisch, die Dramaturgie nahtlos, die Gefühle klar und groß, das Dämonische nicht psychisch, sondern milieubedingt und die Tragik handfest-plausibel ist, vor keine allzu großen Aufgaben gestellt. Josef Gielen wurde ihnen durch sinnvolle Arrangements, die auch optisch überzeugten, gerecht. Einige Längen im dritten und vierten Bild vermochte er nicht ganz zu bannen, und die italienischen Gastsänger aus den Schablonen ihrer Posen zu lösen, konnte auch ihm nicht gelingen. Bühnenbilder und vor allem Kostüme waren bei Ita Maximowna in besten Händen. Das düster Nächtige der verlangten Szenerie (Behausung Ulricas, Hochgericht) lag ihr freilich weniger als das festlich Prunkvolle der Paläste. Das letzte Bühnenbild der in Schwarz-Gold gehaltene Ballsaal, erhielt Szenenapplaus, wohl wegen seiner die ganze Bühnentiefe ausnützenden Weite, die allerdings vom optisch ungünstigen Referentensitz kaum zu erahnen war.

Drei Spitzensänger der Mailänder Scala gaben dem Abend auch gesanglich „südlich mediterranes Klima": Giuseppe di Stefano war ganz strahlender Held, dem man kleine stimmliche Unebenheiten vor den funkelnden Fermaten gerne nachsah; Ettore Bastianini als René, vorzüglich als Sänger, blieb darstellerisch steif und vermochte weder die treue Freundschaft noch den verletzten Stolz noch den Ingrimm der Rache zu mimen. Giulietta Simionato als Ulrica war hoheitsvoll im Aussehen und sparsam in den Gesten; die Dämonie überließ sie ihrer herrlich dunklen Altstimme. Birgit Nilsson war als Amelia jeder Zoll eine Fürstin. Das Leidenschaftliche und Leidende der Figur blieb ihr, die auch stimmlich weit mehr ins Wagner-Fach tendiert, versagt. Brillant Erika Köth als Page Oscar. Freilich war auch ihr Sopran für diese italienisch empfundene und italienisch gesungene Vorstellung zu „deutsch", aber die mühelose Leichtigkeit ihres Ziergesangs und die Lebendigkeit ihres Spiels rückten die Figur unvermeidlich in den Mittelpunkt.

Der Beifall im ausverkauften Opernhausrund — die „besonderen Preise" waren bis zu 210 S geklettert — tat es der Aufführung gleich und erreichte südliche Hitzegrade.

Franz Willnauer

Gestern in der Staatsoper: Verdis „Maskenball" hatte Premiere

Zwei Sänger machen einen Abend zum Ereignis

Birgit Nilsson und Giuseppe di **Stefano** waren gestern abend die für sie geforderten „besonderen Preise" wert. Und das ist immerhin schon ein großes Kompliment für eine Premiere der Wiener Staatsoper.

Man darf von einem solchen Abend gerade am Ring nicht ein theatralisches oder gar geistiges Ereignis erwarten. Und wer der Meinung ist, auch eine Verdi-Premiere könnte im Gesamtkonzept oder zumindest szenisch interessant, vielleicht sogar neuartig gestaltet werden, mußte sich gestern allein mit dem akustischen Vergnügen zufrieden geben. Er konnte aber zufrieden sein. Somit auch ein Kompliment für die Sänger.

Amelia und Richard — dieses Duo machte den Abend zum musikalischen Ereignis. Es war zunächst überraschend, zu hören, wie sich innerhalb von zwei Wochen die Stimmen der Nilsson und di Stefanos aneinder gewöhnt, aufeinander abgestimmt hatten. Was kürzlich in „Aida" noch krasse Diskrepanz war, hatte diesmal den Charakter idealer Partnerschaft.

Gewiß dankt man das der Intelligenz und noblen Künstlerschaft beider Sänger. Birgit Nilsson, in ihren beiden Arien ergreifend und faszinierend durch den metallischen Glanz ihres Soprans, hat völlig zu jenem beseelten Piano gefunden, das den sinnlichen Reiz so vieler Verdi-Kantilenen ausmacht. Und Giuseppe di Stefano, der dieses Piano als natürliche stimmliche Veranlagung bereits besitzt und in seiner vollendeten Ausbildung immer wieder paradieren läßt, hat den heldischen Klang angenommen, ohne den Verdis Tenorhelden nur allzu leicht zu Schwächlingen werden. Er war zudem großartig disponiert, sang das „Nur Scherze sind's..." mit raffinierter Eleganz, die dritte Szene mit der Nilsson temperamentvoll, feurig und strahlend in der Höhe, die letzte Arie melancholisch überglänzt — alles etwas sensibel, aber in der Wirkung prächtig.

Neben diesem Paradeduo fielen die Partner etwas ab. Für Ettore Bastianini sind leider auch die eigenen Schallplatten eine schwere Konkurrenz (er teilt dieses Schicksal mit vielen anderen Prominenten), aber der edle, voluminöse Klang seines Baritons gefiel wieder sehr und ist außerdem für die Partie des René prädestiniert. Erika Köth sang mit Geschmack, Geläufigkeit und einigem Witz einen etwas zu lyrischen Pagen Oscar, Giulietta Simionato, nicht ganz in gewohnter Form, eine gruselige Ulrica. Von den beiden Verschworenen hörte man vor allem Ljubo Pantscheff, wenn er schwieg aber auch Norman Foster; Karl Weber (Silvano) machte seine Sache brav.

Am Dirigentenpult Dimitri Mitropoulos: diesmal etwas problematisch, wenn auch genial. Doch Verdi kann man nicht in symphonischem Stil dirigieren. Bei Puccini ist das möglich, weil das Orchester psychologische Kulisse ist. Bei Verdi bleibt es aber effektvoll drapierter, stimmungsvoller Hintergrund für die Sänger. Deren Primat hat Mitropoulos wohl gewahrt, aber er komplizierte den instrumentalen Aufbau, verfeinerte das Stimmgefüge und war mit Melodie und Rhythmus manchmal gar zu frei. Spannend, aber nicht immer vertretbar.

Ja — fast hätte ich's vergessen: Eine Neuinszenierung gab es auch. Ita Maximowna, die Bühnenbilder und Kostüme entworfen hatte, war erst im letzten Bild so recht zu erkennen, einem prächtigen, malerischen Saal, der die volle Tiefe der Bühne ausnützt. Voher gab es konventionelle Lösungen ohne rechte Atmosphäre, aber immerhin solide Arbeit. Was man von Josef Gielens Regie nicht unbedingt behaupten kann: Der Hof des Grafen Richard schien mir eine Welt zu sein, in der man sich langweilt, und sogar die Verschworenen gingen geruhsam und behäbig ihrem Geschäft nach, mit Schlapphut, finstrer Miene und dunklem Mantel — Opernmomos, auf das Format ihres Anführers Samuel abgestimmt.

Express 24-9-58

Karl Löbl

Belkanto-Oper mit hochdramatischen Akzenten

Verdis „Maskenball" in der Staatsoper neu inszeniert — Mitropoulos am Pult — Di Stefano und Nilsson ein ideales Paar — Ita Maximowna erstmals als Bühnenbildnerin

Das permanente italienische Opernfest am Ring fand Dienstag abend in Abwesenheit der Operndirektors, der zur Zeit in Berlin dirigiert, mit der Neuinszenierung von Verdis „Maskenball" ihren vorläufigen Höhepunkt. Am Pult stand ein bedeutender Dirigent, auf den Brettern eine Elite schöner Stimmen, für die Ausstattung war eine Künstlerin gewonnen, deren Salzburger „Figaro" zu den geschmackvollsten bühnenbildnerischen Leistungen der vergangenen österreichischen Festspielsommer zählte. Für das außergewöhnliche musikalische Niveau bürgte Dimitri Mitropoulos, der die Präzision Karajans und das Temperament Furtwänglers in sich vereint. Seine Werkkenntnis ist bewundernswert: Wie immer hat er die Partitur bis auf die letzte Mordent im Kopf, wie immer schafft er den engsten Kontakt zwischen Orchester und Bühne, und wie immer spielen die Philharmoniker unter seiner Leitung mit besonderer Konzentration, Spannkraft und Plastik. Mitropoulos hat nicht jene leichte Hand, mit der man ein italienisches Feuerwerk abbrennt. Seine Stabführung lotet tiefer. Ihr leidenschaftlicher Duktus macht offenbar, wieviel imanente Dramatik noch in den leichtesten Rhythmen Verdis steckt. Da gibt es keine abgeleierte Werkelmann-Melodik, hundertemal gehörte Wendungen erhalten neues Gewicht und neue Bedeutung. Belkanto-Arien werden zu seelischen Querschnitten, kunstvolle Ensembles zur dramatischen Konfrontierung der Charaktere und Gegner. Das musikalische Erlebnis des Abends war bedeutend.

Sein Impuls übertrug sich fühlbar auf die Bretter, wo drei in den letzten Tagen fast ständig eingesetzten Mailänder Stars nicht nur intensiver in ihre Rollen hinein-, sondern mit ihren Partnern auch zu einem geschlossenen Ensemble zusammenwuchsen. Giuseppe di Stefano, diesmal trefflich disponiert und in ungeschmälertem Besitz seiner Stimmittel, sang den Grafen Richard, dessen Edelmut und Ritterlichkeit ihm weit besser liegen als die amouröse Leichtfertigkeit des „Rigoletto"-Herzogs, mit musikalischem Geschmack und dem ehrlichen Einsatz seines temperamentvollen, männlichen Tenors, wenn auch ohne den blühenden Glanz in der Höhe und ohne jenes betörende Timbre, das einst Piccaver, der eben Verstorbene, in dieser Rolle, die zu seinen besten zählte, zu geben hatte. Die Sympathien des Hauses galten einem Sänger, der keine Larmoyanz und keine Starmanieren kennt und der mit edlem, fast heldischem Anstand zu lieben, zu verzichten und zu sterben wußte.

Giulietta Simionato gab der Wahrsagerin Ulrica die fundamentalen Tiefen ihrer virtuosen Altstimme und einen packenden visionären Zug. Ettore Bastianini bot als René seine bisher überzeugendste Leistung. Den eifersüchtigen Ehemann glaube ich ihm ebensowenig wie den rachedurstigen Freundesmörder, wohl aber den unkomplizierten Haudegen, dessen blinde Treue in ebenso blinden Haß umzuschlagen vermag. Sein kraftvoller, schöner, dunkler Baßbariton, im lyrischen Legato nach wie vor schulungsbedürftig, fand in den dramatischen Wendungen seine stärksten Akzente.

Der Stern des Abends war Birgit Nilssons Amelia, deren strahlende Stimme wie ein Meteor die Szene beleuchtete und das große Liebesduett am Galgenhügel ins Hochdramatische steigerte. Keine rührende, eine heldische Amelia, die sich gegen alle Herzenswirren mit Hoheit und Seelenstärke wappnet. Entzückend Erika Köths gestiefelter Page Oscar, reizend in der figürlichen Erscheinung, im freien Anstand, im lockeren, teilnehmenden Spiel, in der natürlich perlenden Koloratur, der es auch an Innigkeit nicht fehlt. Karl Weber hat als Matrose Silvano eine kleine, brav gestaltete Szene, Ljubo Pantscheff sichert dem Verschwörerpaar stimmliches Gewicht, während sich Norman Foster mehr auf die Gestik verlegt.

Die wache Regiehand Josef Gielens auf der Bühne zu spüren, ist erfreulich. Keine revolutionäre, aber eine musikalische Hand, die zwar nirgends gegen die Konvention, aber auch nie gegen die Partitur inszeniert. Die Massenszenen sind eher zurückhaltend gestaltet, der Maskenball im Schlußbild (Choreographie Willy Fränzl) bleibt immer dezente Folie für die Hauptaktion. Der Ausgleich zwischen den statisch behandelten Chören und den mehr dynamisch bewegten Solisten wird nicht immer gefunden. Daß Ulricas Höhle, erst so streng und hölzern verriegelt, am Ende plötzlich transparent wird, so daß die huldigende Menge durch die Wand kommt und geht, ist sonderbar. Daß Amelia beim heimlichen, mitternächtlichen Gang zum Grabhügel so auffällige Farben trägt, ist zumindest unwahrscheinlich.

Im übrigen hat Ita Maximowna schöne, schmucke Kostüme geschaffen, die trotz ihrer stilistischen Uneinheitlichkeit vortrefflich wirken: am Hofe des Grafen trägt man sich frühbarock, Amelias Schalroben muten modern an, der Page Oscar ist ein niedlicher frederizianischer Kadett. Bei ihren Bühnenbildern erweist sich Frau Maximowna im Interieur glücklicher als im Exterieur. Ulricas lappenverhangene Höhle zeigt den üblichen Zuschnitt und der räumlich zu seichte Galgenhügel ist durch ein massives Galgengerüst verstellt. Sehr eindrucksvoll: die noble, schräg in die Bühne gestellte gräfliche Empfangshalle (erstes Bild) mit der mobilen Jalousienwand, eindrucksvoll auch der mit Sonderbeifall bedachte, den hölzernen fürstlichen Privattheatern der Barocke nachgebildete Ballsaal, der die Bühnentiefe imponierend nützt, in seinem Farbendreiklang Schwarz-Rot-Gold aber geschmacklich nicht ganz geglückt ist.

Gesungen wurde — natürlich — wieder italienisch, obwohl es eigentlich nicht einzusehen ist, warum die Scala-Größen hier in Wien nicht Deutsch lernen sollen, wenn Frau Nilsson und Frau Köth ihren Part italienisch lernen können. Im prominent besetzten Haus gab es festliche Premierenstimmung und ebensolchen Beifall. Er galt einer Aufführung, die sich sehen und besonders hören lassen kann. Wie lange wird sie uns erhalten bleiben?

Alexander Witeschnik

24. September 1958 PRESSE Nr. 3061

Staatsoper: Mitropoulos dirigierte Verdis „Maskenball"

Dimitri Mitropoulos, der schon bei seinem ersten Erscheinen stürmisch begrüßt wurde, verlieh am Dienstagabend als Dirigent der neueinstudierten Verdi-Oper „Ein Maskenball" der sehr animierten Vorstellung die Suggestion seiner starken Persönlichkeit. Das Niveau der Glanzleistungen Birgit Nilssons und Giuletta Simionatos wurde von Giuseppe di Stefano, der offensichtlich noch nicht im Vollbesitz seiner stimmlichen Kräfte war, nicht erreicht. Die stilistisch nicht durchweg einheitlichen Bühnenbilder stammen von Ita Maximowna. Über die Vorstellung wird noch ausführlich berichtet. Mi.

KUNST UND KULTUR

Die Neuinszenierung in der Staatsoper:

„Ein Maskenball" oder: die Belkanto-Epidemie

„Zwischen der Direktion der Königlichen Theater in Neapel und dem Maestro Verdi schwebt gegenwärtig ein Prozeß, der vor dem Handelsgericht zur Entscheidung kommen wird und dem folgende Ursachen zugrunde liegen: Der berühmte Komponist hatte sich verpflichtet, für das Theater San Carlo für Neapel eine Oper mit dem Titel »Gustav III.« zu schreiben, welchen Stoff auch Scribe bereits für die Große Oper in Paris bearbeitet hat. Die Zensur weigerte sich jedoch, das Libretto zu genehmigen und verlangte bedeutende Änderungen an demselben, denen sich Verdi nicht unterziehen wollte. Infolgedessen wurde die Oper nicht abgeliefert, und die Direktion verlangt jetzt vierzigtausend Dukaten Schadenersatz. Man sieht dem Ausgang des Prozesses mit Spannung entgegen."

Dieser Meldung der Pariser „Gazette Musicale" vom 4. April 1858 lag die Weigerung der Zensurbehörde in Neapel zugrunde, eine Oper Verdis aufführen zu lassen, in der, und noch dazu unmittelbar nach dem Attentat Orsinis auf Napoleon III. in Paris, ein Monarch, König Georg III. von Schweden, auf der Bühne ermordet wird. Man befürchtete wohl, die Zuschauer könnten hiebei Appetit auf Königsmorde bekommen. Auch in Rom, wo Verdis „Amelia oder ein Maskenball" schließlich 1859 in einer unzulänglichen Aufführung zum erstenmal über die Bühne ging, mußte der Komponist dem Zensor des Papstes zumindest ein wenig von dem konzidieren, was er dem des Königs von Neapel rundweg abgeschlagen hatte: Aus dem schwedischen König Georg III. wurde ein amerikanischer Gouverneur von Boston gemacht, um den es in den Augen königstreuer Gemüter nicht ganz so schade war.

„Der Maskenball" schließt die Reihe der Opern der mittleren Periode Verdis ab, die er für seine politisch zerrissene Heimat geschrieben hat, und er enthält in einem kostbaren Konzentrat alles, wodurch sich der große Komponist bis dahin bereits die Unsterblichkeit gesichert hatte: schwelgerische Kantilenen und mitreißende Stretten, volltönende, melodische Chöre und Ensemblesätze von geschmeidigster, durchsichtig gegliederter Mehrstimmigkeit, zwischendurch die Operndramatik knirschender chromatischer Halbtonrückungen und drängender Synkopen, die für die empfindlicheren Zeitgenossen etwas Barbarisches hatten, hier aber einen letzten Zuschliff von beinahe gallischer Eleganz erhalten haben.

An dieser Station seines Schaffensweges angelangt, hätte der geniale Opernkomponist und italienische Nationalheld Verdi jedes Jahr aus seiner angesammelten Erfahrung zur Begeisterung seiner Landsleute eine neue Oper schöpfen — oder sich wie sein großer Landsmann Rossini an den Kochherd zurückziehen können. Statt dessen schrieb er, in jahrelangen Intervallen, seine nächsten drei Bühnenwerke „Macht des Schicksals", „Don Carlos" und „Aida" fürs Ausland und entwickelte das italienische Musikdrama weiter bis zur Vollendung seines „Othello", um dann — „Menschlichem Ermessen zufolge ist »Othello« das letzte große Werk des großen Meisters", schrieb damals ein Biograph — im Alter von 80 Jahren die unbegreifliche Genietat seiner einzigen komischen Oper, des „Falstaff", folgen zu lassen.

★

Die Neuinszenierung des „Maskenballs" hat die italienische Stagione an der Wiener Staatsoper mit einem schönen Höhepunkt abgeschlossen. Kaum zu übersehen, von wo der viele Glanz überall herkam, in der Hauptsache schien er aber doch vom Taktstock Dimitri Mitropoulos' auszustrahlen. Der griechische Zauberer scheint das Zauberkraut gepflückt zu haben, das die Macht gibt, ein symphonisch konzertierendes Orchester dem Belkanto auf der Bühne fugen- und bruchlos unterzuordnen, das Schwere und das Leichte, Dramatik und Wohllaut zu einer höheren, der idealen Verdi-Einheit zu verbinden und mit dem letzten Bild des Maskenballs noch eine letzte verinnerlichte Steigerung herbeiführen. Glücklicher Gouverneur Richard, in einem solchen Meer des Wohllautes sterben zu dürfen!

Auf der Bühne schien eine Belkantoepidemie ausgebrochen zu sein. Birgit Nilsson ist eine schlechtweg vollkommene, eine Traum-Amelia, Giuseppe di Stefano, der als Richard seinem prachtvollen Tenor keine Schonung auferlegte, singt auch herrlich, wenn er nicht indisponiert ist. Ein zum Abküssen niedlicher Page, an dem man sich nicht sattsehen und -hören kann, ist der Oscar der bezaubernden Erika Köth. Die großartige Giulietta Simionato sang die Wahrsagerin Ulrica mit jener dramatischen Kraft, die wir nach allem Vorhergegangenen von ihr erwarten durfte. Ettore Bastianini als René konnte an den ariosen Stellen seiner Partie sein schönes Organ voll zur Geltung bringen; ganz konnte sich der Rezensent mit seinem Vortrag aber wieder nicht befreunden, einer seltsamen Mischung von Gesangskultur und stimmlicher Ungelöstheit. Norman Foster und Ljubo Pantscheff waren zwei sicher singende Verschworene von verläßlicher Hinterhältigkeit.

Josef Gielen hat diesen „Maskenball" mit allzu opernkundiger Hand in Szene gesetzt. Der Bühnenbildnerin Ita Maximowna aber gelang es im letzten Bild mit einem Geniestreich, Trägerin der Titelpartie zu werden: ihr Maskenball wurde in die Musik hinein mit einem spontanen Separatapplaus bedacht. Das war die Eleganz der französischen Großen Oper, in den Kostümen verschmolzen mit südlich-italienischem Farbenprunk. Auch der grün schimmernde Gouverneurssaal im ersten Bild war von französisierender Eleganz, Wahrsagerin- und Galgenbild gerieten etwas konventioneller in pittoresker Opernromantik.

So wie diesen „Maskenball" kann sich der patriotischeste Vorkämpfer für eine deutsche Nationaloper die welsche Invasion unvergrämt gefallen lassen.

W.

Das gibt's nur einmal



Leider nur bei der gestrigen Premiere sang Giulietta Simionato die Partie der Ulrica. Sie wird in den kommenden „Maskenball"-Aufführungen der Staatsoper von Jean Madeira abgelöst

Glendale, Calif.
News Press
(Cir. 17,430)

SEP 27 1958

Samuel Barber's Pulitzer Prize winning opera "Vanessa," the first American opera given by the Metropolitan in 24 years and the first under the aegis of Rudolf Bing is on the markt this week in a masterful RCA Victor recording that is a certain contender for top opera album of the year honors.

Like Poulenc's recently produced "Diaglogues of the Carmelites," the four-act "Vanessa" is opera in the grand manner that is supposed to have died with Puccini but now seems headed for a major revival.

Under the sure baton of Dimitri Mitropoulos, Eleanor Steber, Nicolai Gedda, Giorgio Tozzi and Rosalind Elias renew the roles that brought them salvo after salvo of balcony bravos on opening night last Jan. 15.

The only thing American about "Vanessa" is its composer. Gian-Carlo Menotti's libretto, in sometimes strained but frequently lilting English, has to do with a tale of middle-aged love that is a Chekov and half Bronte sisters. Trite, tiresome and sometimes, particularly in the long recitative passages, almost unintelligible, it is brought to life by Barber's thrilling, wonderfully melodic score. "Vanessa" should soon join Van Cliburn at the top of the best selling list.



Tucker and Mitropoulos study score in Tel-Aviv

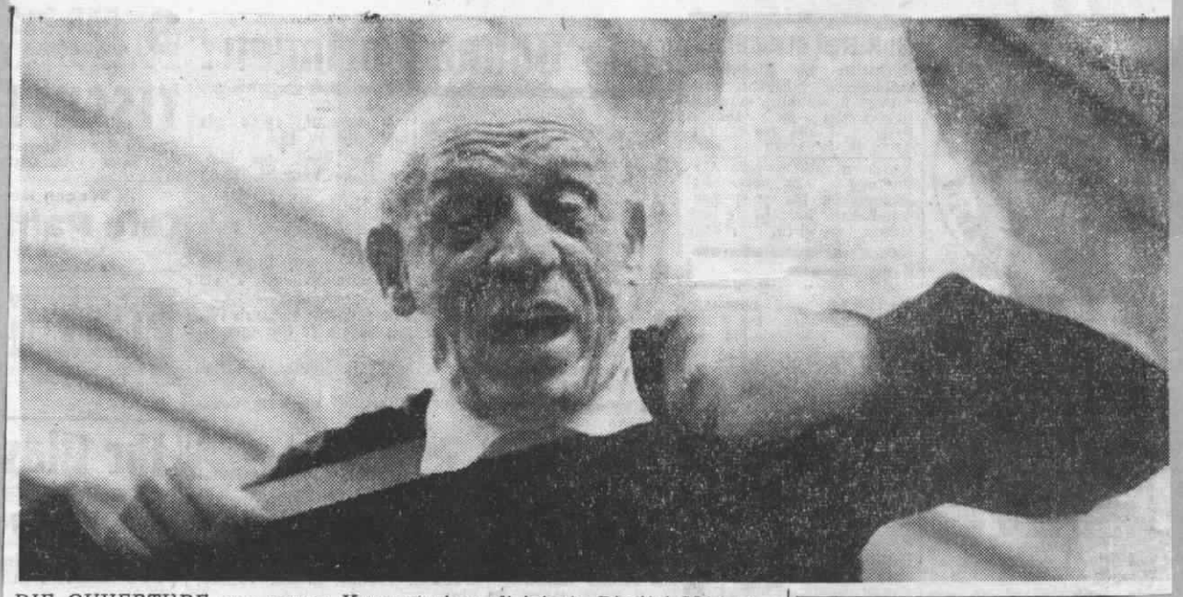
Israeli Tosca

Although familiar from previous visits with the intense musical life in this small country, one is surprised all the same by the goings-on in typically hot Near-East July temperature. Since the day Toscanini himself raised his baton to inaugurate the Israel Philharmonic, no conductor has been greeted in the Holy Land with such enthusiasm as Dimitri Mitropoulos. Now that the American-sponsored Frederic Mann Auditorium has given the Philharmonic an adequate home, the strenuous necessity of repeating every program nine times in Tel-Aviv alone, not counting Haifa and Jerusalem, can be mitigated. Nevertheless, during his five-week stay in Israel Mitropoulos had to lead no fewer than eight concert performances of *Tosca* to satisfy all subscribers. The choice of *Tosca* left some doubts as to the suitability for concert performance of such a dramatic libretto. Plans for Andreas Nomikos to design a semi-staged production had to be abandoned for lack of space.

Richard Tucker sang Cavaradossi with an extraordinary voice and interpretation that dominated the whole ensemble. The excellent Tosca was *Kammersängerin* Hilde Zadek of the Vienna Staatsoper, Israeli-born; the Scarpia of Cesare Bardelli. Lawrence Davidson's Sacristan and local artists in minor roles made up a superior company. The Israel Philharmonic, responding superbly to Mitropoulos' wishes, unveiled new beauties in the score. At the first performance, in the presence of Prime Minister Ben-Gurion, members of the government and the entire diplomatic corps, Mitropoulos conducted not only "The Star-Spangled Banner"—it was July 4—but the Israeli national anthem, "Hatikvah" (The Hope).

—TRUDY GOTH

„EXPRESS" 29.9.1958



DIE OUVERTURE zur neuen Konzertsaison dirigierte Dimitri Mitropoulos: Der griechisch-amerikanische Maestro war mit plastischer Gebärde dem ersten „Philharmonischen" ein temperamentvoller Chef.

Gestern im Großen Musikvereinssaal:

Spannung aus der Hosentasche

1. Abonnementkonzert der Wiener Philharmoniker, Samstag und Sonntag im Großen Musikvereinssaal, unter der Leitung von Dimitri Mitropoulos, Programm: Werke von Couperin-Milhaud (Introduktion und Allegro), Schönberg („Verklärte Nacht") und Franz Schmidt (2. Symphonie).

Nach der Pause gab es einen vergnüglichen Zwischenfall: Vor den Augen des Publikums begann Mitropoulos verlegen herumzukramen und zog schließlich seinen Dirigentenstab aus der — Hosentasche. Die Heiterkeit im Saal war Ausdruck von Sympathie. Nicht jeder Pultgott gebärdet sich so menschlich.

Den Taktstock in der Hosentasche, die Partitur im Kopf, die Musik im Herzen und das Orchester in seiner Gewalt: das ist Dimitri Mitropoulos. Ein Künstler, dem Interpretation Dienst am Werk und subjektive Aussage bedeutet. Zwischen diesen Polen ereignet sich das faszinierende Schauspiel einer Auseinandersetzung, bei der er nicht immer auf der Seite des Komponisten, aber stets im Interesse der Musik teilnimmt. Bei ihm bedeuten Intensität, Phantasie und Persönlichkeit mehr als objektive Richtigkeit.

Man erkannte das am besten bei der zweiten Symphonie von Franz Schmidt, die fast wie ein gutes Stück klang, weil sie von Mitropoulos mit Energie und gewaltigem Aufwand an effektvollen Retuschen zumindest spannend nacherzählt wurde. An ihrer akademisch fundierten, schönseligen, wenn auch durchaus achtbaren Hinterwäldler-Mentalität vermochte allerdings auch er nichts zu ändern. Aber er kaschierte sie gut.

Auch Schönbergs „Verklärte Nacht", das aus der „Tristan"-Welt erwachsene geniale Stück auf Dehmels Gedicht von den „Zwei Menschen", mußte sich ein paar dramaturgische Eingriffe gefallen lassen. Hier dienten sie aber der äußersten Verdichtung einer ekstatischen Stimmung, der Nachzeichnung von Gedanken, Tonbildern und psychologisch motivierten Nuancen, die in ihrer Expression von ganz außerordentlichem Reiz sind.

Diese schon historische Musik, in der sich die ganze Romantik nochmals spiegelt, war unbestreitbarer Höhepunkt des Konzerts: wegen ihrer eigenen geistigen Größe und meisterlichen Konzeption, und wegen der atmosphärischen Dichte, Spannung und Präzision ihrer Wiedergabe.

Karl Löbl

30. September 1958

Arbeiter-Zeitung

Mitropoulos und die Philharmoniker

Der Wunsch, die überragende musikalische Erscheinung Dimitri Mitropoulos' enger und dauernd mit dem Wiener Musikleben verbunden zu sehen, war schon nach den ersten Opern- und Konzertaufführungen, die der großartige Dirigent in Wien geleitet hatte, einmütig. Daß Mitropoulos diesen Wunsch in der Folge erfüllen konnte, war erfreulich und brachte uns den Gewinn einer Reihe großer musikalischer Erlebnisse, die, wie wir hoffen, sich auch weiterhin fortsetzen werden.

Auch daß die Wiener Philharmoniker ihre neue Saison mit einem Konzert unter Mitropoulos eröffneten, an dessen Ende sie ihm selbst applaudierten, zeigte, daß auch dieses selbstbewußte, eigenwillige und nicht gerade risikofreudige Orchester die große lebendige Kraft eines Künstlers erkannt hat und zu schätzen weiß, der den Mut hat, die Konventionen bequemer Kommerzprogramme zu zerbrechen und das Publikum für eine Musik zu gewinnen, die nicht nach dem Starprinzip des mühelos-sicheren Publikumserfolges ausgewählt wurde, sondern aus der Verpflichtung des echten Künstlers gegenüber jeder Art echter Musik aus Vergangenheit und Gegenwart.

Mitropoulos scheut keine Arbeit, selten Gehörtes oder Neues einzustudieren und aufzuführen, im Gegenteil, gerade das ist sein musikalisches Lebenselement, das empfindet er als seine besondere Aufgabe. So gab es plötzlich in einem „Philharmonischen" Arnold Schönbergs „Verklärte Nacht", diese unerhört begabte und feinziselierte Streichermusik des ganz frühen Schönberg, der hier ein Gedicht von Richard Dehmel gleichsam als Lied für Geigen, Violen, Celli und Kontrabässe komponiert hat. Das Werk, das so gar nicht den großen Vater der Zwölftonmusik vorausahnen läßt, fand in seiner noch völlig romantischen Versponnenheit, von Mitropoulos zärtlich herausmodelliert, eine Wiedergabe durch die Philharmoniker, die allen Zauberklang der Wiener Streicher erblühen ließ.

Geradezu frenetische Beifallsstürme wurden Mitropoulos und den Philharmonikern nach der Aufführung von Franz Schmidts Zweiter Symphonie in Es-Dur zuteil. Auch diesen Österreicher hatte Mitropoulos, der das ganze Programm auswendig dirigierte, so völlig in sich, daß er all die barocke, fast allzu dick aufgetragene Üppigkeit dieses Werkes mit seiner, man möchte beinahe sagen, gewaltsamen Lebensfreude ebenso faszinierend und mit der gleichen genialen Selbstverständlichkeit wiedergab, wie das Traumgespinst der „Verklärten Nacht".

Eine schöne, alte, prächtig einherrauschende Musik des François Couperin, die Darius Milhaud neubearbeitet hat, eröffnete effektvoll das Konzert, an dessen Schluß des Beifalls für Mitropoulos kein Ende war.

H.

Gestaltung aus dem Erlebnis

Saisonbeginn bei den Wiener Philharmonikern — Mitropoulos dirigierte

Daß Dimitri Mitropoulos dieses erste philharmonische Konzert der Saison 1958/59 mit Ouvertüre und Allegro aus der Suite „La Sultane" Françoise Couperins, und zwar in der Orchestrierung und freien Transkription Darius Milhauds, eingeleitet hat, ist charakteristisch für diesen Dirigenten; denn die typisch romantische Bearbeitung, die die Substanz, das Majestoso der barocken Klangwelt, zwar erhält, aber mit üppigen orchestralen Mitteln in eine andere Zeit transponiert, entspricht so richtig dem Verhältnis, das Mitropoulos zur Musik hat. Er erlebt jedes Werk mit großer seelischer Impulsivität, und sein Gestalten ist von diesem unmittelbaren Erleben inspiriert. Aber die Einfühlung, die er in die Tat der Aufführung umsetzt, ist im innersten Wesenskern des Werkes verwurzelt und geht mit einer präzisen technischen Durchdringung der Komposition Hand in Hand, vereinigt also die Auffassungsprinzipien des Dirigenten alter und neuer Schule. Das Ergebnis ist unbedingt eindrucksvoll.

Der spätromantischen Gefühlsbewegtheit von Arnold Schönbergs „Verklärter Nacht", über deren Erotik Dunkel und Mondlicht in eigenartigem, stimmungsdichtem Zusammenklang gebreitet sind, ist Mitropoulos mit geradezu dämonischer Einfühlsgabe gefolgt, so daß die Längen der auf einen einheitlichen, schweren Stimmungsgrundton festgelegten Komposition nicht zu sehr hervortraten.

Mitropoulos' unkonventionelle Programmbildung verzichtete auf das klassisch-romantische Standardwerk. Denn abschließend erklang die 2. Symphonie Franz Schmidts, dieses zu Unrecht meist so sehr vernachlässigten österreichischen Meisters, der über melodisch-klanglich reich quellende Einfälle verfügt und Form und Kompositionstechnik meisterlich beherrscht hat. Schmidts individueller Musikstil, der im Klang spätromantische und impressionistische Elemente vereint und des Komponisten Geburt und Wirken im deutsch-magyarisch-slawischen Grenzraum dokumentiert, gibt auch dieser Symphonie das Gepräge. Die Wiener Philharmoniker ließen das prächtig schillernde Klanggewebe der Partitur zu voller glänzender Wirkung erblühen und boten eine passionierte und präzise musizierte Wiedergabe des Werkes, dessen epische Grundhaltung und Breite, durch die Einzelsätze zum Ganzen umklammernde Variationstechnik unterstreichend, unter Mitropoulos' Leitung, mit dynamisch erreichten Effekthöhepunkten ausgestattet wurde.

Norbert Tschulik

Salzburger Nachrichten Montag, 29. September 1958

MUSIK IN WIEN:

Programme, aber kein Programm

Zum ersten philharmonischen Konzert unter Dimitri Mitropoulos

Die Gesellschaft der Musikfreunde und die Wiener Philharmoniker sind die Hüter des „Grals" des Wiener Musiklebens. Während die Wiener Konzerthausgesellschaft konsequent die nicht immer eben gängigen Wege des Neuen und Unbekannten begeht, wahren diese beiden Institutionen den traditionellen und — konventionellen Anteil des Wiener Konzertbetriebes. Ihre Konzert haben darum immer einen ebenso gesellschaftlichen wie künstlerischen Aspekt: Wer in ersten Wiener Kreisen etwas gelten will, „muß" einfach im letzten Philharmonischen gewesen sein, den Karajan-Zyklus abonniert und seinen Stammsitz in der „Großen Symphonie" haben. Die Veranstalter ihrerseits leiten daraus, in einem ein wenig vitiosen Zirkel, ihre Verpflichtung ab, dem Stammpublikum nur jene Werke, die ihm — immer und immer wieder — genehm sind, anzusetzen — man will es sich ja auch für die nächste Saison erhalten.

So kommen jene Programmzyklen zustande, die Jahr für Jahr um die Gestirne Beethoven — Schubert — Brahms — Bruckner — Tschaikowsky — Strauss kreisen. Wenn es ein Jubeljahr erheischt, dann wird vielleicht ein Ausflug unternommen: Mozart, Schumann, Mahler erscheinen etwa verschämt auf den Programmen. Heuer nun hätten sich gar ehrenvolle und notwendige „Ausflüge" verlohnt. Immerhin fallen in diese Konzertsaison der 200. Todestag Händels, der 150. Todestag Haydns, der 150. Geburtstag Mendelssohn-Bartholdys, vom 300. Geburtstag Henry Purcells ganz zu schweigen. Wie ehren die beiden großen Wiener Konzertinstitutionen diese illustren Daten? Der Musikverein veranstaltet einen Beethoven-Zyklus (der unter dem greisen Klemperer zweifellos ein großes künstlerisches Ereignis werden wird) und einen Brahms-Zyklus (der durch den Dirigenten Sawallisch nicht minder Fulminantes verspricht), die Philharmoniker (die wenigstens zwei Haydn-Symphonien, Händels „Wassermusik" und die komplette „Sommernachtstraum"-Musik in ihrem Programm haben) spielen sich durch ihre Standardroute von Schuberts Achter und Neunter über Beethovens Fünfte und Sechste, Bruckners Fünfte und Sechste, Brahms' Erste zu „Daphnis und Chloë" und den „Bildern einer Ausstellung" durch. Ist soviel Uniformität, soviel Einfallslosigkeit wirklich nötig und statthaft? Hatte man nicht Sawallisch einen Zyklus mit Haydns zwölf „Londoner Symphonien" anvertrauen können, hätten nicht die Philharmoniker ihren Dirigenten einige Solistenkonzerte Haydns und zumindest die ersten vier Mendelssohn-Symphonien als Pflichtstücke vorschreiben können? Routine und Bequemlichkeit haben wieder einmal über wache, verantwortungsbewußte Programmgestaltung gesiegt.

Die Ausnahme bestätigt die Regel. Dimitri Mitropoulos, dieser unbequeme, weil konzessionslose Musiker, ist die Ausnahme. Er hat am letzten Wochenende vordemonstriert, wie die Programmgestaltung der Wiener philharmonischen Konzerte aussehen könnte, besser: wie sie vor 20 Jahren schon hätte aussehen können. Denn das Seltsame begab sich in diesem ersten philharmonischen Konzert, daß ein Konzertprogramm, das — verglichen mit den übrigen — geradezu avantgardistisch zu nennen ist, zwei Werke enthielt, die nur mehr mit dem Vorzeichen des „Es war einmal", mit dem kritischen Bewußtsein unseres Abstands von ihnen, erlebbar waren. Patina hat sich sowohl auf Arnold Schönbergs Streichsextett „Verklärte Nacht" (ein Frühwerk des Jahres 1899 über ein Dehmel-Gedicht) wie auf die Es-Dur-Symphonie, die zweite, von Franz Schmidt gelegt. In Schönbergs Stück, das eminent wichtig für seine künstlerische Mannbarwerdung ist, wetterleuchtet, ja gewittert es: Es ist harmonisch wie thematisch engverspannt, unheimlich dicht in der Stimmführung, immer wieder lodert Schönbergs Ekstatik hoch. Im ganzen aber läßt sich der Eindruck einer übermächtigen „Tristan"-Nachfolge, voll Pathos und romantischer Gefühligkeit, nicht bannen. Was für Schönberg Wagner, ist für Franz Schmidt Anton Bruckner. Er folgt diesem seinem Meister auf allen Wegen, in der Handhabung des Orchesterapparats, im Stufenbau, in der Themenbildung, in der Choralkrönung. Kleine harmonische Schärfungen, impressionistische Farbanleihen und formale Ausweitungen werden demgegenüber unwesentlich. Daß, als diese Symphonie geschrieben wurde, die Atomexplosion des „Sacre du printemps" schon stattgefunden hatte — man ahnt es nicht einmal. Viel österreichische Beschaulichkeit lebt in Schmidts Zweiter ein fröhliches und lärmend lautes Leben.

Überflüssig zu sagen, daß Dimitri Mitropoulos jede Note mit Leben erfüllte und allen drei Werken (die von Darius Milhaud bearbeitete Ouvertüre und Allegro aus „La Saltane" von Couperin hatte das Konzert eingeleitet) zwingende Gestalt verlieh. Nicht minder überflüssig zu sagen, daß die Philharmoniker (bei Schmidt auch die arg strapazierten Bläser) in Höchstform musizierten.

F. W

ÖSTERREICHISCHE NEUE TAGESZEITUNG

Glücklicher philharmonischer Start

Mitropoulos dirigierte ein prächtiges Eröffnungskonzert — Beifall für Schönberg und Schmidt

Immer wieder, wenn Mitropoulos am Pult der Philharmoniker steht, werden intensive Erinnerungen an Furtwängler lebendig. Das liegt nicht so sehr an einer äußeren Ähnlichkeit — obwohl es in der Stabführung zuweilen verblüffende Parallelitäten gibt (der abwärtsfahrende Zickzackblitz der rechten Hand!) —, als vielmehr am aufbrausenden Temperament, an der durchaus von innen herausbrechenden Gefühlskraft, die niemals klingende Geometrie, sondern stets blutvolle Musik vermittelt. Die Philharmoniker bewundern respektvoll seine souveräne Zeichengebung, sein enormes musikalisches Gedächtnis (Mitropoulos kommt sogar zu den Proben ohne Partitur, und das tut nicht einmal Karajan), und wo sie bewundern, dort sind sie auch bereit, bedingungslos „auszupacken" und ihr Bestes zu geben. Und dann sind sie einfach konkurrenzlos.

Das Programm dieses prachtvoll musizierten philharmonischen Eröffnungskonzertes war ebenso unkonventionell wie überraschend. Francois Couperin, der französische Barock- und Suitenmeister, dessen Ouvertüre und Allegro aus der Suite „La Sultane" in der freien Transkription von Darius Milhaud zum ersten Male in Wien und bei den Philharmonikern erklang, heißt nicht umsonst „Le Grand". Der Sonnenkönig wußte, wen er sich da zum Kammervirtuosen erwählte. Größe atmet diese Musik, in der auch die mystischen Hintergründe der Barocke fühlbar werden, obgleich Milhaud sehr persönliche Klangfarben beimischt und die Fassung für großes modernes Orchester (mit Harfe, Piccoloflöte und Triangel) den Originalstil stark verfremdet. Mitropoulos geht mit romantischer Haltung an das rauschende Werk heran und schlägt damit die Brücke zur „Verklärten Nacht", in der Arnold Schönberg noch einmal in sieben Tönen (und in „Tristan"-Ekstatik) schwelgte, ehe er sich den zwölf Tönen zuwandte und damit der Tonalität ade sagte. Warum hat er das getan? fragte meine Sitznachbarin mit echtem Bedauern. Vielleicht hätte er es sich überlegt, hätte er seinen tonalen Schwanengesang von Mitropoulos und den Philharmonikern spielen gehört. Was für ein Streichkörper! Eigentlich müßte man auf ihn einen Hymnus schreiben. Das philharmonische Publikum wurde richtig warm — bei Schönberg. Das gibt es auch.

Die Überraschung aber kam nach der Pause. Mit der Aufführung von Franz Schmidts „Zweiter" hat sich Mitropoulos ein besonderes Verdienst erworben. Wie lang ist es her, seit man sie nicht mehr gehört hat? Und wer sich ihrer noch erinnerte, hatte sie gewiß nicht so schön, so phantasievoll, so einfallsreich in Erinnerung. Mitropoulos dirigiert auch diese Meisterpartitur auswendig, kennt jeden Ton, jede Nuance, bringt das Werk, in dem Schmidt zwischen Brahms und Richard Strauss seine eigenen kunstvollen, klangfrohen und gefühlstiefen Wege geht, zu blühendster Wiedergabe. Hoffentlich nimmt er das Werk mit über das große Wasser; hoffentlich hat er dort wenigstens annähernd so hinreißende Interpreten wie unsere Philharmoniker.

Alexander Witeschnik

Erstes philharmonisches Konzert der Saison

II. Symphonie von Franz Schmidt mit Mitropoulos

Dimitri Mitropoulos eröffnete die philharmonische Saison. Alle Musik, die dieser geniale Dirigent erklingen läßt, leuchtet in goldenem Glanz; so auch die Aufführung der von Milhaud orchestrierten und transkribierten Couperin-Suite „La Sultane". Ob die unverkennbar klaviermäßig ersonnene Thematik des Stückes, in das Galakleid vielstimmigen Instrumentalklanges gezwängt, nicht an Ursprünglichkeit verliert, bleibe dahingestellt. Der Ausspruch Kants: „Unser Zeitalter ist das Jahrhundert der schönen Kleinigkeiten und Bagatellen", war für Milhaud keineswegs bestimmend, der die kleine geordnete Form des Couperinschen Gestaltungswillens unter die vergrößernde Lupe nimmt und ihr Würde und Pathos Racinescher Verse verleiht. In zweifacher Hinsicht jedoch ist Milhauds Bearbeitung bemerkenswert: sie ist nicht allein tönender Ausdruck einer Ästhetik, welcher der Komponist in seinen, mit Claude Rostand geführten „Gesprächen der Musik" leidenschaftlichen Ausdruck verlieh, sondern auch Bekenntnis zur nationalen Eigenschaft der „Clarté", in welcher er das Grundgesetz französischer Musikgestaltung erblickt.

Den Eindruck durchdringender Klarheit empfängt der Hörer von Schönbergs „Verklärter Nacht", dem zweiten Stück der Vortragsfolge des Konzerts nicht ohne weiteres, obgleich dieses, ursprünglich als Sextett komponierte und späterhin zur symphonischen Orchesterdichtung erweiterte Werk in manchen Akkordfortschreitungen und enharmonischen Umdeutungen schon gleichsam Vorstudien und Hinweise auf die Logik und mathematische Exaktheit des reifen Schönberg-Stils enthält. Die Abhängigkeit von Wagner, im besonderen von Tristan-artigen Ekstasen, gemischt mit impressionistischen Klangeffekten, verweist jedoch diese Komposition, die den seltsamen Versuch unternimmt, Kammermusik mit programmatischem Inhalt zu versehen, in epigonale Bezirke. In den Schöpfungen Mahlers und Regers fand der Zeitgeist der zur Neige gehenden zweiten Romantik größer dimensionierte und überzeugendere, eigenpersönliche Verkörperung. Dessenungeachtet war es ein ungetrübter Genuß, dem herrlichen Streicherklang des Orchesters zu lauschen, das unter der suggestiven Führung des Dirigenten alle Ausdrucksnuancen der Partitur in selten zu vernehmender Vollkommenheit aufblühen ließ.

Daß man ein bedeutender Komponist sein kann, ohne gleichzeitig auf den Titel Reformator oder Schulbegründer Anspruch zu erheben, beweist Franz Schmidt, dessen Es-dur-Symphonie die zweite Programmhälfte ausfüllte. Wie Mahler und Reger war es auch ihm gegeben, unter eine große Epoche der Musik den Schlußstrich zu ziehen. Seine Kunst stützt sich nicht wie die der eben Genannten auf intellektualisierende Komponenten, sie entratet jedes Nebensinnes, jeglichen Strebens nach außermusikalischer Deutung. Sie schöpft vielmehr aus der Fülle einer gesegneten Phantasie, die in ihren begnadetsten Momenten, etwa im Seitenthema des ersten Satzes der Symphonie, in transzendentale Höhen reicht. Mit Recht weist Andreas Liess, der tiefgründige Schmidt-Kenner und -Biograph, auf die gerade in diesem Werk zutage tretende meisterhafte Synthese zwischen Polyphonie und Variationsprinzip hin.

Jenseits dieser allgemein gültigen Werte aber strahlt diese Symphonie einen Zauber lokaler Natur aus. Schmidt war in der Tat ein symphonischer Barde, der die typischen Elemente österreichischen Musikempfindens zu einer Einheit verschmolz. Mag man auch in der Bläserfuge des Finales an Brucknersche Vorbilder gemahnt werden oder aus den reizvollen Walzervariationen eine Sublimierung Johann Straußschen Lustspielgeistes heraushören, so liegt hierin keineswegs gedankenloser Eklektizismus, sondern organische Weiterentwicklung durch einen wahrhaft Berufenen.

Weit über lokale Bedeutung hinausreichend, ist jedoch die Tatsache, daß ein Dirigent vom Rang Mitropoulos' erstmalig zum Sachwalter eines Franz-Schmidtschen Werkes wurde, welches er in einer begeisternden, für die Einhaltung der großen Linie, gleicherweise wie für die Pflege des Details sorgenden, keinen Wunsch offen lassenden Interpretation vorüberziehen ließ. Die mit Verklingen des letzten Taktes der Symphonie zu Ehren des Dirigenten spontan einsetzenden Ovationen der Philharmoniker, in deren Reihen zahlreiche Franz-Schmidt-Experten zu finden sind, waren nicht allein Dank für eine außerordentliche Dirigentenleistung, sondern wohl auch Ausdruck des Wunsches, sie möge sich dies- und jenseits des Ozeans noch oft wiederholen. Mi.

Hinreißender Auftakt der Konzertsaison

Mit zwei Galaveranstaltungen wurde die neue Konzertsaison eröffnet: im Musikverein konzertierten die Philharmoniker — der Dirigent Mitropoulos sorgte dabei nicht nur für herrliche Aufführungen, sondern vor allem auch für ein interessantes Programm — und im Konzerthaus erinnerten die Pianisten Paul Badura-Skoda und Jörg Demus an die hervorragende Qualität der „wienerischen Hausmusik". Beide Veranstaltungen fanden jubelnden Beifall eines begeisterten Publikums: der Auftakt für die Spielzeit 1958/59 ist prächtig geglückt.

Mitropoulos und die Philharmoniker nahmen sich — nachdem sie eine Ouvertüre von Couperin in der Orchestrierung Milhauds gespielt und damit ein zierliches Barockwerk, in einen recht drückenden Blechpanzer gehüllt, vorgestellt hatten — Schönbergs Opus 4 („Verklärte Nacht") und der II. Symphonie von Franz Schmidt an. Es ist für unser Meisterorchester zumeist ziemlich schwierig, einen Dirigenten zu finden, der es bei der Wiedergabe „ausgefallener" Werke zu führen bereit ist. An der Spitze der Philharmoniker will jeder Pultvirtuose „seinen" Brahms oder Beethoven demonstrieren, und meint, er vergebe sich etwas, wenn er auf diese erfolgverheißende Parade verzichte. Mitropoulos hingegen fand sich schon wiederholt bereit, für selten gespielte Kompositionen einzutreten. Daß er dabei jedesmal auch einen persönlichen Triumph erzielte, sollte seine Kollegen im Taktstock nachdenklich machen.

Es ist allerdings die Frage, ob jedem Orchesterleiter etwa die Darstellung der „Verklärten Nacht" von Schönberg auch nur annähernd so spannungsreich und vollkommen gelänge wie Mitropoulos. Das Stück ist für eine intime Sphäre und für sechs Instrumente geschrieben. Die Uebertragung seines feindifferenzierten Klangbildes in die großen Formen sowohl des Raumes als auch des reich besetzten Streicherensembles erforderte daher eine Einfühlung, die nicht von jedermann erwartet werden kann. Mitropoulos und die Philharmoniker haben die ihnen gestellte schwierige Aufgabe in idealer Weise gelöst. Erschütternd und ergreifend, beglückend und erhebend klang die Musik durch den goldenen Saal: keiner wird die Aufführung vergessen, der Zeuge dieses Ereignisses werden durfte.

Mitropoulos hatte sich aber auch in die Welt Franz Schmidts vorzüglich eingelebt. Es mag sein, daß er — der sich stets darauf beruft, ein Ensemble nicht nur zu führen, sondern auch von ihm zu lernen — von den Philharmonikern, denen Schmidts Tonsprache gleichsam aus Familienkreisen bekannt ist, manche Erfahrungen übernommen hatte. Sicher aber hat Mitropoulos mit untrüglichem Spürsinn vor allem jene Wesenszüge der Musik betont, die aus dem „wienerischen Musizierraum" hinausweisen. Er straffte durch dramatische Ballung einige Längen des Werkes, ließ die Geigen in den lyrischen Partien frei ausschwingen und zwang die Bläser, scharf konturierte Akzente zu setzen. Sogleich zeigte sich in der Klarheit, die der Grieche Mitropoulos — darin echter Sohn eines Mittelmeerlandes — über alles liebt, daß die Komposition Schmidts wahrlich über die lokale Sphäre hinausreicht und überall gehört zu werden verdient.

Mitten hinein in die wienerische Sphäre aber führten Jörg Demus und Paul Badura-Skoda ihr Publikum. Das vierhändige Klavierspiel ist heute aus der Mode gekommen, wie überhaupt die Hausmusik trotz vielen Bemühungen nicht mehr jenes Ansehen genießt, das sie etwa im Biedermeier gefunden hatte. Freilich entdeckten die beiden Künstler auch bei Hindemith ein fröhlich musizierendes Werk dieser Art, aber der Schwerpunkt ihres Konzerts war selbstverständlich durch die Werke Franz Schuberts gegeben, dessen Hausmusik zur edelsten Unterhaltungsmusik aller Zeiten gehört und auch heute noch ein aufnahmebereites Publikum zu finden vermag, wenn man sich ihrer nur erinnert. So spielten denn der temperamentvolle Paul und der empfindsame Jörg in einem Saal, den sie in einen Salon verwandelten, Aug in Aug und Herz am Herzen mit dem Publikum Unterhaltungsmusik; am liebsten hätten sich die Zuhörer zu ihnen aufs Podium gesetzt oder es begrüßt, wäre das Instrument mitten im Saal aufgestellt worden. Der Beifall trieb sie an, zur eigenen und des Publikums Freude immer noch etwas aus dem Schatzkästchen der Hausmusik hervorzuholen. Es war ein zauberhaft schöner Abend, der recht bald wiederholt werden sollte. Ma.

Volksstimme

Auftakt der philharmonischen Saison

Die Tradition der eher konservativen philharmonischen Programmbildung hat beim ersten philharmonischen Konzert dieser Saison eine beachtliche Auflockerung durch die selten gespielte Zweite Symphonie in Es-dur von Franz Schmidt und die Orchesterfassung von Arnold Schönbergs Sextett „Verklärte Nacht" erfahren. Bei der lebensfrohen, festlichen Symphonie des „späten Wiener Klassikers" imponieren gleichermaßen der monumentale Bau der Ecksätze wie die brillant instrumentierten, mit ungarischen und slawischen Elementen durchsetzten Variationen über ein Pastoralthema. Dimitri Mitropoulos hat sich des Meisterwerkes mit seinem temperamentgeladenen Musikantentum angenommen, wobei er wahre Klangwunder philharmonischen Musizierens erzielen und stürmischen Publikumsdank ernten konnte. Aber auch an dem in Tristanharmonik und lyrischen Stimmungen schwelgenden Frühwerk Arnold Schönbergs konnte man das Außerordentliche des berühmten Gastdirigenten fühlen, sein sensibles verfeinertes Klanggefühl und die große Ruhe gedanklicher Reife. Eingeleitet wurde das genußreiche Konzert mit zwei von Darius Milhaud allzu kompakt instrumentierten Sätzen aus der Suite „La Sultane" von François Couperin. K. B.

NEUES ÖSTERREICH

Theater und Kunst

Philharmonischer Beginn

Darius Milhaud, Komponist des „Christoph Colomb" und des „Pauvre matelot", aber auch des „Boeuf sur le toit" und der „Machines agricoles", hat zwei Sätze aus einer Suite von Couperin le Grand „La Sultane" (vielleicht aus dem Suitenzyklus „Les nations"?) instrumentiert und frei, sehr frei, transkribiert. Die geschickte und elegante Arbeit, die sich auf Liszts, aber wohl kaum auf Ravels und Richard Strauss' Vorbilder berufen kann, scheint uns nicht nachahmenswert, weil die Anwendung eines modernen Riesenorchesters mit Instrumenten, die es zu Couperins Zeit nicht oder nicht in dieser Form gab, den Charakter dieser Musik ebenso wie das Eigengewicht ihrer Thematik denaturiert. Barockmusik beläßt man am besten in ihrer Originalfassung.

Im alten Bayreuth Cosimas durfte man, ohne anzustoßen, nicht von „Rienzi" oder gar von den „Feen" sprechen, die als Jugendsünden, besser zu vergessen, galten. Ähnlich geht es rechtgläubigen Modernisten mit Schönbergs „Gurreliedern oder der „Verklärten Nacht" aus der Zeit vor seinem atonalen Damaskus oder sagen wir lieber: Hiroshima. Sie gelten als spätromantisch (Anathema sit!) und wagnerepigonisch, wie sie ja in ihrer Superalteration und tristanesken Lyrik wirklich stark an Wagner anknüpfen. In der chorischen Fassung, für welche die Philharmoniker ihre Ersatzreserven und ihren Landsturm zum Dienst mit dem Bogen aufgeboten hatten, wird das noch deutlicher als in der Sextett-Urfassung und der Widerspruch einer einfallsreichen, aber lyrisch-statischen Programmusik mit der spezifischen Sonatenform und der Mangel an echter Dynamik deutlicher fühlbar.

Franz Schmidts Zweite Symphonie ist in ihrem prunkenden Choral- und Bläserglanz, ihrer grandiosen, Brahms und Reger weiterbildenden Variationentechnik, ihrem slawisch-magyarischen Einschlag ein Meisterwerk. Gleich das Kopfthema, wiewohl kaum eigentlich symphonisch und eher orgel- als streichermäßig erfunden, fesselt, und das Trompetenmotiv der Überleitung — es wird uns später bei der Erwähnung des „Reiters auf weißem Roß" im „Buch mit den sieben Siegeln" wiederbegegnen — ein echt dramatischer Einfall, dem ein lyrisches Seitenthema voll Brucknerscher Innigkeit folgt. Der Variationensatz, der auch Scherzo und Trio einschließt, zeigt Schmidts stupende Meisterschaft in der Veränderung, Auflösung und Reintegration eines prachtvoll erfundenen Themas und zugleich seine Freude an der Ausweitung und kombinatorischen Vielfältigkeit der Form. Die große Bläserfuge und der an den zweiten Satz anknüpfende Variationenteil des Rondofinales klingen in einem grandiosen Bläserchoral herrlich aus.

Noch ist Schmidt hier nicht ganz er selbst, wie in der Dritten und Vierten, noch „empfängt das Werk manches Licht von der Sonne Bruckners, und der effektvolle Schluß mit der prunkhaft schweren Blecheinkleidung eines an sich weichen, graziösen Variationenthemas als Choral ist eine stilistische Kühnheit" (Joseph Marx). Aber die Symphonie ist ein schon weitgehend von den Zeitgenossen anerkanntes Meisterwerk, das genügen würde, Schmidts Herme im österreichischen Pantheon neben jene Bruckners, Wolfs und Mahlers zu stellen.

Dimitri Mitropoulos vereint Karajans Präzision und Dynamik mit Furtwänglers tiefer Seelenhaftigkeit zu herrlicher Synthese. Wie er ein ihm wesensfremdes Werk eines Österreichers — auswendig dirigierend — plastisch zu höchster Wirkung aufbaut, ist eine staunenswerte Tat. Sie konnte freilich nur mit einem erlesenen, feinfühlig mitgehenden Meisterorchester wie den Philharmonikern gelingen, aber das nimmt ihr nichts von ihrer Größe.

Jubelnder Beifall. Y.

NEWS & COURIER
CHARLESTON, S. C.
OCT 5 1958

On The Record

Words As Such Get Lost In 'Vanessa'

Mitropoulos, Conductor, At His Fiery Best

By J. ALBERT FRACHT
Conductor Charleston Symphony Orchestra

"Vanessa" Opera in four acts by Barber. Record No. five out of six sides in this controversial newly-born work provides the best meeting ground for the composer, librettist, performers and audience.

It is a pity the listener must wait until the last scene for complete satisfaction with this Pulitzer Prize Opera, but the libretto by Menotti is the kind of fantasy that suits Menotti as a composer but leaves Barber with wandering hands.

With so much depending on the story, it is sad to report that words as such get lost, particularly with Eleanor Steber, whose carelessness in this sense is particularly frustrating. Words sung by the men are intelligible and meaningful and with so much at stake, the ladies, who earn fully as much, should at the very least toe that mark.

Fortunately, the production is guided by Dimitri Mitropoulos and the conductor is at his fiery best. The inspired cast of stars is headed by Miss Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, Giorgio Tozzi, George Cehanovsky and Robert Nagy.

The opera consumes five sides with side six featuring previews of RCA Victor operatic releases such as "Lucia", "Gioconda" and "Cavalleria."

"Vanessa" is Barber's first opera. We have, judging by his work, every right to expect great things from him. As Americans all, we have good reason to take great pride in Barber's genius. (RCA Victor. LM-6138).

PRESS
PITTSBURGH, PA.
OCT 5 1958

The Record Corner

Barber's 'Vanessa' In Both Hi-Fi, Stereo

By SAM HOOD

The recording of **Samuel Barber's "Vanessa (Opera in Four Acts)"** deserves bravos for many reasons. It's the first American opera to be produced at New York's staid Metropolitan Opera House in 25 years, it won the Pulitzer Prize, and is RCA Victor's first opera album available in both hi-fi (monaural) and stereo.

"Vanessa," also, will naturally please devotees of opera in English.

Although Mr. Barber was acclaimed on Jan. 15 at the "Met" when **"Vanessa,"** his first opera, was premiered, he has for years enjoyed a deserved reputation as a composer in all fields of serious music—symphonies, ballets, concertos, chamber music, piano solos and songs.


SAMUEL BARBER

Mr. Barber, who is only 48, was at the age of 32 named by an American Society of Composers, Authors & Publishers poll as the most performed American composer of serious music. Also, the first American score conducted by the late Arturo Toscanini was a Barber opus.

There is Tri-State interest in the career of this Pennsylvania composer. A native of West Chester, near Philadelphia, he is the nephew of the late Louise Homer, the "Met" contralto during its golden age.

Also, soprano Eleanor Steber, who sings the "Vanessa" title role for this RCA Victor album and at the "Met" performances, is a native of Wheeling, W. Va.

* * * *

RCA Victor's **"Vanessa"**—in 3-LP hi-fi album LM-6138 and stereo album LSC-6138—was recorded under the supervision of the composer and also features other members of the original cast:

Mezzo-sopranos Rosalind Elias (Erika) and Regina Resnik (The Baroness, Vanessa's mother), tenor Nicolai Gedda (Anatol), basso Giorgoi Tozzi (The Doctor), baritone George Cehanovsky (Nicholas, the major-domo) and tenor Robert Nagy (a footman). Dimitri Mitropoulos conducts the Metropolitan Opera Orchestra and Chorus.

The "Vanessa" libretto was written by Gian-Carlo Menotti who is generally thought of as a words-and-music man in opera because of his Broadway hits "The Consul," "The Saint of Bleecker Street," "The Medium" and the television Christmas opera "Ahmal and the Night Visitors."

Mr. Barber and Mr. Menotti have been friends for years, since they were fellow students at Curtis Institute of Music, in Philadelphia. Today, they share duplex studios at Mt. Kisco in up-state New York.

Mr. Menotti's libretto concerns a 1905 story which has this pessimistic theme—that waiting and hoping are the whole of life and that when a dream is realized, it is destroyed. Yet, this opera has a bittersweet plot. Though Vanessa waits for two decades to get her man, she succeeds.

Mr. Barber, known as a neo-romantic composer, has filled the "Vanessa" score with sustained lyricism. Also, he dispenses with the usual lengthy overture and gets down to the story immediately.

* * * *

THE NEW YORK TIMES, S


Louis Melancon

BARBER OPERA RECORDED—Rosalind Elias, at left, and Eleanor Steber in "Vanessa," now on LP.

Still another debut on LP is that of Samuel Barber's **Vanessa,** which had its première at the Metropolitan Opera House last season, and is heard on a three-disk R. C. A. Victor set as performed by the original cast. The title role is sung by Eleanor Steber, with Rosalind Elias, Regina Resnik, Nicolai Gedda, Giorgio Tozzi, George Cehanovsky and Robert Nagy heard in other parts, and with Dimitri Mitropoulos conducting.

Hearing the work on records reinforces the impression made by its Metropolitan première, that it was a stout try. Mr. Barber knows how to write for voices, being himself a singer; his recording of his own "Dover Beach" was re-issued on LP by Victor not long ago. He writes considerately for his vocalists, and his orchestra does not annihilate them.

The music has a pleasantly Straussian flavor, and there are passages of great beauty throughout. On records, however, as in the theatre, the work just misses that indefinable element of vitality that brings a theatre piece to life. Although "Vanessa" gains momentum as it goes along, its total impact is that of a somewhat static theatre work. But it is a composition of such elegance and distinction that one hopes the composer will soon try his hand again at this demanding musical form.

"MUSICAL AMERICA" NEW YORK — OCT. 1958

International Report

Vienna Philharmonic Heard At Athens Festival

Athens. — "Athens Festival 1958" was the title of the musical and dramatic events that were presented from late July through early September at the unique open-air Herodus Atticus Theatre on the south slope of the Acropolis.

While the dramatic events presented by the National Theatre—such as Sophocles' tragedies and Aristophanes' comedies—were of the highest quality, the musical events, with the exception of Gina Bachauer's magnificent performance and Jasha Horenstein's concert, had nothing festive or inspiring about them.

Conductors and soloists were mostly second rate, a strike within the orchestra (caused by the modest demand of augmenting the musicians' pay by an additional $5 per rehearsal —a demand that was rejected by the orchestra's management) took away a toll of 22 musicians and accounted for most of the disappointment. The absence of the late artistic director Philoctetis Economides was sadly felt.

Mitropoulos Conducts

The situation immediately changed with the arrival of the Vienna Philharmonic and Dimitri Mitropoulos. The conductor could do no wrong, and cheering crowds accompanied him from airport to doorsteps, from concert hall to press conference.

Indeed festive were the four programs offered. Unfortunately, the first rain of the season forced the second and third concert to be moved from the outdoor theatre to the concert hall, which has a smaller seating capacity. Makeshift seats had to be used to accommodate all the audience.

The programs included Beethoven's Second Symphony and "Leonore" Overture No. 2; Mr. Mitropoulos's transcription of Bach's Fantasy and Fugue in G minor; and Brahms's "Academic Festival" Overture and Second and Third Symphonies. The all-Strauss program was perhaps the most unforgettable. The orchestra has been invited to return next season and will perhaps be conducted by either Herbert von Karajan or Mr. Mitropoulos.

—TRUDY GOTH

Hier irrte Mitropoulos

Es ist in Amerika seit langem schon Brauch geworden, Orgelkompositionen von Johann Sebastian Bach dem Konzertpublikum durch den Vortrag von Orchesterbearbeitungen zu erschließen. Komponisten und Dirigenten haben sich — wohl kaum von einer inneren Stimme gedrängt, aber eben, weil es so Sitte wurde — der Aufgabe unterzogen, Klangflächen entstehen zu lassen, wo Bach mit strenger Stimmenführung ausgekommen war. Gipfelleistungen des Ungeschmacks sind dabei zum Beispiel Leopold Stokowsky unterlaufen. Aber auch Dimitri Metropoulos hat sich ausgerechnet Bach gegenüber daran erinnert, daß er einst hatte Komponist werden wollen. Also fertigte er aus „Phantasie und Fuge g-moll" ein Orchesterwerk.

Für die Vereinigten Staaten mag derlei hingehen. Aber Dimitri Mitropoulos irrte, als er das „Werk" auch in Wien aufführen ließ. Während die Symphoniker — übrigens ohne rechtes Behagen — Bach à la Mitropoulos spielten, zweifelte man unwillkürlich an der künstlerischen Größe des Dirigenten. Diesen Zweifel widerlegte Mitropoulos allerdings bereits bei der darauffolgenden Wiedergabe der drei Orchesterstücke von Alban Berg, deren Konturen diesmal ungemein plastisch nachgezeichnet und deren Stimmungsdichte mustergültig dargetan wurden.

Hauptwerk des Konzerts war die „Sinfonia domestica" von Richard Strauss. Für die melodienselige Schilderung der Intimitäten im Haushalt des Komponisten war Mitropoulos der richtige Mann. Er glaubt dem Autor jede Phrase: hingebungsvoll zeichnet er nach, was Strauss aufgeschrieben hat. Er retuschiert Schwächen und hebt das Kraftvolle mit Begeisterung hervor. Seine eigene Leidenschaft gesellt sich zur Leidenschaftlichkeit der Schilderung, mit heißem Atem berichtet er dem Zuhörer, was alles Strauss ihm zu erzählen aufgetragen hat. Es ist kein Wunder, daß man einem solchen Anwalt jedes Detail des Berichtes bedingungslos glaubt, und ihn für seine mustergültige Darstellung mit Beifall überschüttet. Aber auch die hervorragend musizierenden Symphoniker wurden in den jubelnden Beifall einbezogen.

Ma.

Moderne und Pseudomoderne unter Mitropoulos

„Das Übertragen Bachscher Klavier- und Orgelwerke für Orchester ist als überflüssig und verfehlt anzusehen", meint der große Bach-Kenner Albert Schweitzer, „auch wenn es so feinsinnig geschieht, wie Raff es mit der englischen Suite in g-moll getan hat." Die „Transkriptions-Ära", in der Bach selbst nach dem Zeitgeschmack eigene Werke und solche von Vivaldi, Telemann und Marcello für Klavier bearbeitete, ist längst vorbei, und selbst Liszts Übertragung der g-moll-Orgelfuge für Klavier ist nicht unbedingt als gelungen anzusehen.

Wird nun gar ein so monumentales Orgelwerk mit „durchbrochener, spätgotischer Technik, kühnen Linien" und „spezifisch orgelmäßiger Thematik" in das dröhnende Götterdämmerungspathos von Ventilhörnern, Ventiltrompeten, Posaunen, Baßtuba (die es zu Bachs Zeit gar nicht gab) und wildgewordenen Pauken unter Assistenz eines riesigen Streicherkörpers gar nicht „feinsinnig" transkribiert, so entsteht ein Gebilde von schrecklicher Überladenheit und stilwidriger Geschmacklosigkeit, ein wahrer Greuel vor dem Herrn. Derlei ist, wir wissen es, in USA gebräuchlich, aber darum nicht minder beklagenswert und kein Ehrenblatt in der Geschichte amerikanischen Musikverständnisses. Zur Ehre des Konzerthauspublikums wollen wir annehmen, daß der — nicht sehr intensive — Beifall dem Dirigenten, nicht dem Bearbeiter Mitropoulos galt.

Cecil Gray, einer der führenden Musikhistoriker und -kritiker Englands, der für Richard Strauss und Gustav Mahler nur Hohn und Geringschätzung aufbringt, hält Berg und Webern für die begabtesten, gesinnungsstärksten und kühnsten Schüler und Nachahmer Schönbergs, meint aber von ihnen, daß, wo Schönberg durch Instinkt und Einfall, vielleicht pervertiert und oft mißleitet, angetrieben wird, seine Schüler ohne Spontaneität, nur mit Berechnung und Überlegung schreiben, daß sie zerebral, nicht intellektuell seien. Dieses Urteil scheint uns für den hochbegabten, wenngleich „auf labyrinthischen Pfaden eigensinnig wandelnden" Alban Berg (Bruno Walter) zu hart. Die drei Orchesterstücke, von denen Montagnards wie Willy Reich und andere Rufer im Streit unbeweisbar, aber auch unwiderlegbar sagen, sie nähmen die Weltkatastrophe von 1914 ahnungsvoll vorweg, sind makaber, nihilistisch, unplastisch im Einfall, überinstrumentiert und zähflüssig, aber die Atonalität, die Konsequenz, mit der diese Musik immer „beizeiten ausbiegt, wenn der Tonsatz irgendwie in die Nähe unserer Musik kommt", wie Joseph Marx einmal geistreich gesagt hat, bildet wirklich ihren „natürlichen Hintergrund" (Constantin Lambert), und ihre Hyperexpressivität, vom „Tristan"-Erlebnis kommend, ist letztlich doch spätromantisch, mag diese Romantik auch pathologische, furchtbar verzerrte Züge tragen. Der „Wozzeck", als dessen Vorstudien diese drei Stücke gelten können, zeigt, wohin dieser Weg führte und welche große Begabung mit Berg vorzeitig aus unserem an Begabungen nicht allzu reichen Zeitalter verschwunden ist.

Als Abschluß des recht unorganischen Programms dieses Symphoniekonzerts Strauss' etwas überdimensioniertes Familienidyll „Sinfonia domestica", wirklich ein „bürgerliches Welttheater" (E. Krause), auf dem das Eheproblem lyrisch-sentimental — nicht wie im „Intermezzo" burlesk — behandelt wird. Bestünde nur nicht zwischen dem Vorwurf und seiner monumentalen Ausführung ein so großer Widerspruch und würde sich doch der Schluß mit seiner nicht immer „himmlichen" Länge größerer Kürze und Konzentration befleißen! Aber nach dem Attentat auf Bach und dem finsteren Hades der Bergschen Orchesterstücke bedeutete Strauss' symphonische Dichtung doch eine wahre Befreiung.

Mitropoulos, diesmal an der Spitze der ausgeruhten und schön musizierenden Symphoniker ist immer ein großes Erlebnis. Er dirigiert alles auswendig und beherrscht jedes Werk in seinen Einzelheiten, seinen dynamisch-agogischen Feinheiten vollkommen, ohne je ins rein Virtuose zu verfallen. Gern hätten wir von diesem Meister einen Beethoven, einen Brahms oder einen Original-Bach gehört. Aber man muß die Feste feiern, wie sie fallen, und ihn gehört zu haben ist jedenfalls eine Messe wert, selbst eine atonale.

Y.

Neues Österreich 7-10-58

Neue Tages Zeitung 7-10-58

Zwischen Weltangst und Weltfreude

Mitropoulos dirigierte im Konzerthaus Bach, Berg und Richard Strauss

Mit einem ungewöhnlichen Programm ohne Klassik und Romantik wartete Dimitri Mitropoulos im ersten Abonnementkonzert im Großen Konzerthaussaal auf. Am Anfang stand Bachs Präludium und Fuge g-Moll in einer Orchesterfassung des Dirigenten selbst, sehr zum Unterschied von der innerdeutschen Tradition nicht etwa historisierend asketisch, sondern mit Glanz und Pracht in die Instrumente eines großen Orchesters gesetzt und zu rauschenden Steigerungen gebracht — interessantes Zeugnis der Bach-Auffassung eines großen Musikers aus anderen Zonen und Breiten. Die „Drei Orchesterstücke Opus 6" von Alban Berg, 1914, also vor oder zu Beginn des ersten Weltkrieges entstanden, aber erst 1923 uraufgeführt, sind visionäre, ja prophetische Geschichte einer dem Untergang anheimfallenden Welt, und als Gebilde der „Weltangst", auch heute und in Zukunft aktuell. Klagendes Holz und gespenstiges Schlagwerk führen im Präludium zu einer Steigerung mit Beckenschlag, die etwa Antipode des berühmten Höhepunktes im Adagio der Siebenten Bruckners ist; auch der „Reigen" ist ein Tanz der Toten, deren Skelette zu grauenvollem Scheinleben erwachen. Und der letzte Satz „Marsch" — zu lang ausgesponnen —, kann sich gar nicht genugtun in der Beschwörung des Nichts. Ist nun all das auch mit durchaus originellen Mitteln gestaltet, so kehrten wir aus dieser Welt des Todes mit Richard Strauss' „Sinfonia domestica" doch wieder gern zu den Quellen des Lebens zurück. Nur unter den formenden Händen des Komponisten selbst und denen seines verewigten Schülers Clemens Krauß, hörten wir dieses Werk mit solcher Überzeugungskraft und in so strahlender Schönheit.

Damit sind wir bei Mitropoulus angelangt, einem Dirigierphänomen, das keines sein will und doch der vollkommene Dirigent ist. Nach seinem eigenen Bekenntnis muß der Orchesterführer eine dem Publikum unbekannte Musik — und das waren Bergs Stücke — „choreographieren", den „absoluten Ausdruck der Musik in eine wahrnehmbare Gestalt bringen".

Wie Mitropoulus diese Weltuntergangsmusik darstellte und zugleich akustisch deutlich machte, die Wiener Symphoniker zu einer außerordentlichen Leistung hinreißend, wie er mit seiner ganzen Gestalt dirigierte, die expressive Linke fordernd, dämpfend, beschwörend, drohend einsetzte, bis wir uns allen Trostes bar auf einem erloschenen Stern wiederfanden, war ebenso sehens- und hörenswert wie die Kraft, mit der er in der „Domestica" Idyllisches und Ergötzliches, Komisches und Dramatisches zu einem farbensatten Gemälde des Lichtes und der Freude verband. Gerade die Polarität dieser beiden Werke erwies die den Kosmos und seine Hierarchien umfassende geistige Schau dieser einzigartigen Persönlichkeit und die Unbegrenztheit ihres musikalischen Mitteilungsvermögens. Über Mitropoulus ist viel geschrieben worden. In und über seinen manchmal fast unbegreiflichen technischen Fähigkeiten ist es wohl die Liebe, die den einst zum Priester Bestimmten noch in den ärgsten Verdüsterungen der Kunst das Menschliche, in ihren Lichterreichen aber das Göttliche finden und verständlich machen läßt.

Es gab unbegrenzte Ovationen für Dirigenten und Orchester.

Dr. L. M. Walzel

THEATER * MUSIK * FILM * LIT

Wiener Kurier 7-10-58

Weltuntergang in drei Stücken

Mitropoulos dirigierte im Großen Konzerthaussaal Alban Bergs op. 6

Hätte Alban Berg nichts weiter als die drei Orchesterstücke op. 6 geschrieben — sein Name wäre aus dem Buch der Musikgeschichte nicht zu löschen. Denn diese drei „Präludium", „Reigen" und „Marsch" betitelten Stücke sind Klang gewordene Erschütterung, tönende Vision des Weltuntergangs, aus Hellsichtigkeit geborene und in ekstatischer Erregung zu Musik geformte Verzweiflung.

Die Form kann als Legitimation der Ehrlichkeit gelten: die Ausdrucksgewalt dieser 1914 vollendeten Musik erfährt durch geistige Disziplin und Logik der Gestaltung ihre Überhöhung zur echten Aussage, zur Wahrheit schlechthin. Wie später im „Wozzeck" ist da wirklich der Prophet zum Berg gekommen. Reine Klangorgiastik, uferlose Steigerungen würden, bei allem Respekt vor Orchesterbeherrschung und Instrumentationskunst, bedenklich stimmen, die Wirkung verflachen und bestenfalls Bewunderung für das Artistische aufkommen lassen. Die Ökonomie jedoch, die Konsequenz und die Härte, mit der Berg seine Mittel einsetzt, erlauben im ersten Augenblick des Hörens nur das Gefühl der Beklemmung, so restlos decken sich Idee und Realisierung, so zwingend und so unter mächtigem schöpferischem Zwang geboren erscheint das Werk.

Völlig müßig zu fragen, ob ein Komponist nicht lieber schweigen sollte, wenn er nichts als ein Inferno zu beschwören hat. „Der Mensch ist ein Abgrund", läßt Büchner Wozzek sagen. Und gerade dem Künstler, der das Leben spiegelt, soll es verwehrt sein, in Abgründe zu blicken?

Unvorstellbar, nach diesem Opus noch andere Musik zu hören, doppelt unvorstellbar nach der suggestiv-eindringlichen Interpretation des Werkes durch Mitropoulos und die Symphoniker, dreifach unvorstellbar angesichts der Beschaffenheit des nachfolgenden Stückes. Doch der geniale Dirigent, der seine unüberwindliche Neigung für das Orchestrieren von Bachscher Orgelmusik auch an diesem Abend nicht verleugnen wollte, tat den Sprung vom hohen Berg ins wenig tiefe Tal der Strauss'schen „Sinfonia domestica" mit der keinen Widerspruch duldenden Intensität des leidenschaftlichen Musikers, der auch das tönende Familienszenarium mit seiner ganzen Stimmungsvielfalt leuchten ließ wie eitel Gold.

Die Wiedergabe des Stückes rechtfertigte somit zweifach seine Aufnahme: in das Programm und durch das Publikum. Mitropoulos stieg am Ende bis zu den Bläsern empor, um dankend Hände zu schütteln. Er tat Recht damit.

Herbert Schneiber

Arbeiter-Zeitung 7-10-18

Glanzvoller Beginn

Im ersten Zyklusabend der Orchesterkonzerte entfalteten die Wiener Symphoniker im Konzerthaus alle Klangpracht des großen Orchesters. Dimitri Mitropoulos war als Dirigent ein faszinierender Magier des Taktstockes, der auf äußerst klares Musizieren achtete, kolossale Klanggemälde erstehen ließ und auf diese Weise die Partituren einprägsam und überzeugend ausdeutete.

Im Mittelpunkt des Konzerts stand die meisterhafte Wiedergabe der drei Orchesterstücke von Alban Berg. 1914, am Beginn des ersten Weltkrieges, entstanden und 1929 neugefaßt, künden sie mit den genial verwerteten Mitteln der modernen Musik erbarmungslos und beklemmend vom großen Leid der Menschheit, vom Untergang. Eine musikalische Prophezeiung, die noch Jahre nachher kaum verstanden wurde, ein mahnender Angstschrei um die Menschheit, der ungehört verhallte, bis der totale Zusammenbruch am Ende des zweiten Weltkrieges die grausame Bestätigung brachte. Nichts hat in den drei Orchesterstücken Bestand, das Thema zerbricht vor seiner Entwicklung, versucht sich im „Präludium" aus Schlagwerkgeräuschen zu bilden, gleitet im „Reigen" in Walzeransätzen ab, setzt sich auch im „Marsch", dem wildesten und unheimlichsten der drei Stücke, nicht durch. Schließlich endet alles im erbarmungslosen Schicksalsschlag des großen Hammers. Mitropoulos dirigierte auswendig und führte unsere für die Moderne besonders aufgeschlossenen Symphoniker zu einer überragenden Glanzleistung.

Nicht weniger glanzvoll war die Aufführung der Sinfonia domestica von Richard Strauß. Hier eröffnet sich eine andere Welt: Mit humorvoller Innigkeit gibt der Komponist eine musikalische Schilderung seines Familienlebens, läßt die Themen blühen und strahlen und weiß mit dem Klangzauber des großen Orchesters das Publikum zu erfreuen und zu begeistern.

Einleitend brachte Mitropoulos die eigene Orchesterfassung einer Phantasie und Fuge von Johann Sebastian Bach zu Gehör. Der ganze Orchesterapparat, das Blech voran, massiert sich hier, um dem großen Barockmeister Bach in überdimensionaler Klangstärke zu huldigen. Dabei blieb vom Geiste Bachs keine Spur mehr übrig. Was blieb, war die beifällige Anerkennung der effektvollen Instrumentationskunst des Meisterdirigenten Mitropoulos, die sich allerdings nicht an einer heute unvertretbaren Bach-Bearbeitung hätte erproben müssen.

Dr. Ruff

Mitropoulos dirigierte die Symphoniker

Spannender Abend im Konzerthaus – Sinfonia domestica von R. Strauss

Es mag verschiedene Methoden geben, um einen Konzertabend spannend zu gestalten. Die von Dimitri Mitropoulos geübte ist aus dem einfachen Grund restlos überzeugend, da sich sein Interpretentum aus der glückbringenden Dreieinigkeit von Ethik, Geist und Musikfanatismus zusammensetzt. Sohin wird in der Deutung dieses genialen Orchesterführers auch Problematisches durchscheinend, erklingt auch Altbekanntes in unversiegbarer Leuchtkraft. In der Tat, Mitropoulos zeigt durch seine Dirigentenkunst den grundlegenden Unterschied zwischen äußerlichem Effekt und tiefgehender Wirkung. Pultvirtuosentum ist ihm ein ebenso fremder Begriff wie Spezialisierung auf bestimmte Epochen der Musik oder Auftrumpfen durch eigenwillige Auffassungen. Der Blick auf das Kunstwerk, auf das Kunstwerk als solches, wird freigelegt.

Im Falle der vom Dirigenten instrumentierten Phantasie und Fuge g-moll von Johann Sebastian Bach gibt es allerdings schmückendes Beiwerk, welches dimensionsverändernde fremdartige Aspekte eröffnet. Die vor wenigen Wochen anläßlich der Salzburger Aufführung empfangenen und ausführlich wiedergegebenen Eindrücke bestätigten sich auch bei wiederholtem Anhören. Nach Bach kam Alban Berg zu Worte. Es wäre abwegig, zu leugnen, daß Bergs drei Orchesterstücke, op. 6, dem Hörer manche Härten zumuten. Indes ist bei Berg weder das konstruktive Element jemals Selbstzweck noch dient der umfangreiche instrumentale Apparat, der für diese drei, mit programmatischen Titeln versehenen Stücke vorgeschrieben ist, bloß klangverstärkenden oder illustrierenden Funktionen. Unverkennbar ist an ihnen die Auseinandersetzung mit dem symphonischen Stil der Mahlerschen Spätwerke. Sie vollzieht sich, da Berg als Komponist stets auf die Stimmen inneren Empfindens lauscht, vom Emotionellen her, und schon ob dieser, im Musikschaffen unserer Tage zur Seltenheit gewordenen Qualität verdient dieses zum Jahrhundertbeginn komponierte und 1929 neu gefaßte Frühwerk anerkennende Beachtung.

Eine hinreißende, an Klangschönheit und Deutlichkeit unübertreffliche Darstellung der „Sinfonia domestica" beschloß die Vortragsfolge. Starre Apostel der Sachlichkeit glaubten gerade dieser symphonischen Dichtung Richard Strauss' vorwerfen zu müssen, sie sei eine Verklärung des Philistertums, eine musikalische Autobiographie im Plakatstil, Argumente, die diese, in jedem Takt erlebte und nacherlebte Aufführung gar nicht zu Bewußtsein kommen ließ, zumal das Orchester der Symphoniker sich an diesem Abend selbst übertraf. Für die vorbildliche Wiedergabe der Fuge gebührt der Blechbläsergruppe noch zusätzlich ein Separatlob.

Mi.

7-10-18 Wiener Zeitung

Der Typus eines expressiven Musikers

Dimitri Mitropoulos eröffnete die neue Saison des Konzerthauses

Der erste Zyklus der neuen Saison im Konzerthaus durfte im Eröffnungskonzert mit der Dirigentenkapazität eines Dimitri Mitropoulos aufwarten, der der Typus eines expressiven Musikers ist. Er fordert seinem Orchester — in diesem Falle war es das der Wiener Symphoniker — das Letzte an Ausdrucksintensität ab, hat die Zügel seines Regiments immer fest in der Hand und besteht auf restlose Erfüllung seines Willens. So leger und verbindlich er sich bei seinem Auftritt und der Entgegennahme des stürmischen Publikumsdankes gibt, so eisern ist er in seiner kraftvollen Anspannung bei der „Arbeit". Hier läßt er keinen Willen neben dem seinen gelten. Hier ist er absoluter Diktator.

Als große Seltenheit des Konzertrepertoires setzte Mitropoulos die Drei Orchesterstücke, op. 6, von Alban Berg auf das Programm. Sie sind eine Musik, deren Entstehung bzw. Vollendung im Jahre 1914 im Zusammenhang mit ihrer Neuartigkeit und ihrem zukunftsweisenden Inhalt heute ganz unglaubhaft anmutet. Man möchte eher meinen, sie ziehen in ihrer unbeirrbaren Konsequenz und Rücksichtslosigkeit das Fazit des Geschehens beider Weltkriege und ihrer Folgen zusammengenommen. Trotz solcher Weltuntergangsstimmung, die sie zu malen versuchen, zeigen sie doch auf Schritt und Tritt den feinen, kultivierten Musiker und Menschen, der hinter ihnen steht. Die Wiedergabe unter Mitropoulos war zugleich für das Orchester eine glänzende Bewährung.

Nach der Pause folgte die Sinfonia domestica von Richard Strauss, deren Aufführung aller Vorzüge der oben geschilderten Interpreationskunst des Dirigenten teilhaftig wurde. Nicht nur eine unüberbietbare Rasanz des Ausdrucks und eine vollendete Präzision in der technischen Erarbeitung, sondern auch das Auskosten aller intimen Einzelheiten dieser reichen Partitur gaben der Wiedergabe das Gepräge. Daß dabei das individuelle Ausschwingen einzelner Musikerpersönlichkeiten innerhalb des Orchesters, die gewisse Auflockerung, die einem freien Atmen des Organismus gleichkommt, etwas in den Hintergrund trat, ist unter solchen Umständen unvermeidlich.

An die Spitze des Abends stellte Mitropoulos die eigene Orchesterbearbeitung von J. S. Bachs Fantasie und Fuge in G-Moll. Daß der hervorragende Kenner aller Wirkungsmöglichkeiten des modernen Orchesters hier ein weites Feld der Betätigung fand, läßt sich leicht denken. Ob aber der Mammutapparat für die Bachsche Klangwelt der gegebene Mittler ist, bleibt natürlich fraglich. Das gehäufte kompakte Blech etwa oder die Einbeziehung der Pauken in die Thematik führten doch wohl zu weit von den Quellen der Kunst des großen Thomaskantors weg. — Mitropoulos und die Symphoniker standen im Zeichen eines begeisterten Publikumserfolges.

rt.

ÖSTERREICHISCHE MUSIKZEITSCHRIFT

GEGRÜNDET VON DR. PETER LAFITE †

13. JAHRGANG OKTOBER 1958 HEFT 10

Dimitri Mitropoulos

DIE SCHÖNHEIT DES KOMPROMISSES

Es sei mir gestattet an meinen Aufsatz anzuknüpfen, in dem ich mich mit den Antipoden Mozart—Wagner auseinandergesetzt habe. Dieser Bezug ist für mich sehr einfach dadurch gegeben, auch Verdi und Puccini sind in gewisser Hinsicht solche Antipoden. Ebenso wie ich von dem



„Wunder Mozart" gesprochen habe, könnte ich natürlich auch von dem „Wunder Verdi" sprechen. Sind denn nicht Verdis göttliche Gabe der melodischen Erfindung und seine grandiose Fruchtbarkeit neben die Mozarts zu setzen?

Puccini hinwiederum ist ein ganz eigenwilliges Genie. Ein Genie, das beim Publikum bekannt und beliebt ist, weil dieses immer vom Auffallenden und Effektvollen angezogen wird. Ich wage allerdings die Behauptung, daß selbst gute Musiker den realen Wert Puccinis vielfach noch nicht erkannt haben. Meiner Meinung nach hat kaum jemand noch so sehr ökonomisch für das Musiktheater geschrieben wie er. Da ist nichts überflüssig, kein Takt ist zuviel oder zu wenig! — Und diese Ökonomie besteht, obwohl Puccini niemals symphonisch komponiert hat. Er war es, der ein nahezu vollendetes Kompromiß zwischen Bühne und Musik geschlossen hat, ohne dabei auch nur die geringste Anforderung der Bühne zu opfern. Desgleichen kennt sein Werk natürlich auch kein Primat der Bühne. Im Gegen-

teil: aus eigener Erfahrung weiß ich, daß seine Musik auch ohne Bühne lebensfähig ist. Der Erfolg konzertanter Aufführungen von „Tosca" und „Butterfly", die ich dirigiert habe, haben mir dieses Phänomen bestätigt.

Darin sehe ich vor allem den Beweis für die Kraft und Stärke eines solchen Kompromisses. Der zweite große Komponist, der dieses erkannt hat, ist meiner Meinung nach Alban Berg. In seinem „Wozzeck" liegt dieselbe Ökonomie wie in den Werken von Puccini. Freilich, Puccini war Italiener und hatte nicht mit den Vorurteilen und den Kompliziertheiten zu kämpfen, denen sich ein mitteleuropäischer Komponist gegenüber sieht. Der „Wozzeck" ist ein ganz großes Vergleichsbeispiel, das niemals (auch von Berg nicht mehr) wiederholt wurde. Auch hier hat das oben von Puccini Gesagte Gültigkeit: diese Musik bleibt kraftvoll und überzeugend auch ohne Bühne. So erinnere ich mich einer von mir dirigierten konzertanten Aufführung des „Wozzeck" in New York. Nachher kam Arthur Schnabel zu mir und sagte: „Aber, das ist ja Puccini!" In diesem Augenblick verstand ich ganz genau, was er eigentlich meinte: Berg hatte sich der fulminanten Bühnentechnik Puccinis bedient. Auch hier ist vom musikalischen Standpunkt nichts überentwickelt.

Richard Strauss hat einmal gesagt, man müsse ein schlechter Musiker sein, um ein gutes Bühnenwerk zu schreiben. Wenn ich mich dieser Meinung auch nicht zur Gänze anschließe, so möchte ich doch feststellen, daß sich ein absoluter Musiker gewiß durch das Vorhandensein der Bühne gehemmt fühlen muß. Es muß also — um ein wirklich gültiges Bühnenwerk zur Entstehung zu bringen — ein großer Kompromiß gefunden und geschlossen werden. Und dies erscheint mir als ein unbeschreibbar herrliches Ereignis und läßt mich an die Worte Ghandis denken, die dieser in seiner Autobiographie über die Schönheit des Kompromisses schrieb.

Dieser Musik-Theater-Kompromiß verlangt ein gewisses Ablegen des musikalischen Fanatismus. Technik und Bühne verlangen nämlich sehr energisch ihre Rechte. Wer sich aber innerlich und künstlerisch gegen diese Ausgleichungen wehrt, wer vielleicht sogar gegen sie ankämpft, der ist dazu verurteilt, Monstren zu schaffen und unterzugehen.

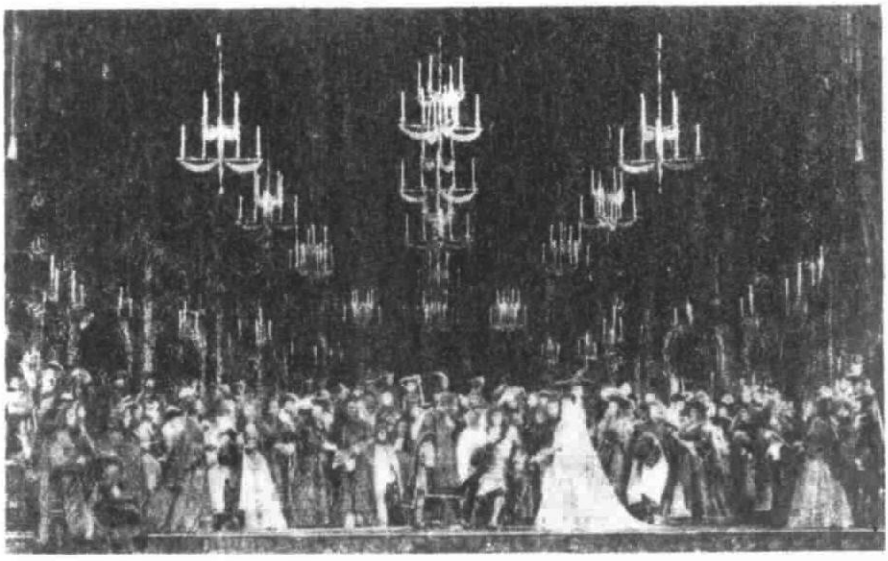
Man komme mir nun nicht mit dem Einwand, ein Musiker müsse an Musik denken. Dieses Argument hat keinerlei Berechtigung, denn hier gibt es nur Alternativen. Entweder man schreibt absolute Musik oder eine Oper. Hat man sich für die Oper entschieden, dann muß man sich auch über die erforderlichen Kompromisse im klaren sein. Man muß da auch wissen, daß das Theater — etwa im Vergleich zur Poesie oder der symphonischen Musik — eine untergeordnete Ausdrucksform ist, daß das Theater etwas ewig Konventionelles ist — aber wir müssen uns mit den speziellen Wertmaßen vertraut machen.

Zurück zu Verdi und Mozart. Diese beiden begnadeten Meister haben sich freilich wenig um diese Kompromisse gekümmert und haben dennoch herrliche Musik für die Bühne geschrieben. Damals allerdings stand auch die Frage nach der Technik noch nicht so im Vordergrund wie heute. Auch Richard Wagner wollte musikalische Dramen für die Bühne schreiben, aber er konnte sich die Schönheit des Kompromisses nicht aneignen, so daß seine ganze Philosophie, seine Poesie, ja seine Bühne gesündigt haben. Seine Bühne wird untergehen, ja sie geht bereits unter. Was meiner Meinung nach überleben wird, ist Wagner als Musiker.

STAATSOPERNPREMIERE: VERDIS „MASKENBALL"

Mit dieser Saisoneröffnung in der Wiener Staatsoper hätte ein Domenico Barnaja seine reichte Freude gehabt und sie hätte ihn an die längst vergangenen Tage seiner eigenen Direktionszeit gemahnt. Allerdings hatte er damals keine „arbeitslosen" Mailänder zur Verfügung; seine Italiener standen ihm für längere Zeit zur Verfügung und zogen nicht nach dem Süden, sobald sich dort die Vorhänge der Opernhäuser hoben. Allerdings hatte er auch nicht ein bodenständiges Ensemble zur Verfügung, dafür blieb er in der Kaiserstadt Wien und leitete sein Haus. Glückliche Opernzeit, die das Flugzeug noch nicht kannte. Aber seien wir gerecht — sie hatte auch wieder den Nachteil, daß große Künstler dann nur sehr selten zu Gastspielen kamen. Diesmal war es — beinahe könnte man jetzt schon sagen: allherbstlich — Dimitri Mitropoulos, der mit einem „Maskenball" den Premierenreigen begann.

Alles, was dieser große Dirigent mit seinem Taktstock zum Klingen bringt,



Finalbild der Neuinszenierung von Verdis „Maskenball"

das wird wie von weiland Midas „vergoldet". Seine starke innere Beziehung zu den von ihm interpretierten Werken, sein Einfühlungsvermögen erschließen ihm musikalische Blickpunkte, von denen aus er — gleich einem großen Feldherrn — alles neu „aufrollt". Damit gibt er den Partituren kräftigere Klangfarben, seine Temperaturen sind frisch und lebensvoll, die Spannungsbögen von fühlbarer Intensivität.

Ita Maximowna hatte ansprechende Kostüme, historisch nicht ganz einwandfreie Bühnenbilder — auf alle Fälle aber eine sehr opernhafte Atmosphäre geschaffen. Josef Gielens Regiearbeit litt offenbar noch etwas unter der Sommerszeit. Sie beschränkte sich im wesentlichen auf das Andeuten von konventionellen Opernbewegungen. Diese können von großen Sängern dank ihrer Stimmen ja weit gemacht werden. Gesangsvereins-Chorauftstellungen hingegen, gemütliche Verschwörer und das übliche Schlußbildtableau können die Allgemeinstimmung schon stark trüben.

Auf der Bühne sang Birgit Nilsson so ziemlich alles in den Schatten, was sich ihr in den Weg stellte. Mit großer Operngestik, einer adäquaten Stimme und einer überzeugenden Persönlichkeit ausgestattet, muß man sie zu den Weltbesten dieses Fachs zählen. Am Premierenabend hatte sie Guiseppe di Stefano als Partner. Ein großer Sänger fürwahr, dessen Stimmittel in jeder Lage zu überzeugen

wissen und die auch mit aller Routine eingesetzt werden. (Ihm nachzusingen hatte es Guiseppe Zampieri recht schwer. Er zog sich stimmlich immerhin aus der Affaire, freilich, als Persönlichkeit stand er seinem Star-Kollegen wesentlich nach.) Ettore Bastianini lieh dem René all sein Schauspieltalent (und das ist gar nicht so wenig), und sang die Partie mit schöner timbrierter, klangwarmer Stimme. Die Ulrica war bei Guiletta Simionata in bester Kenle und in besten Händen. Eine grausig dämonische Studie. (Jean Madeira löste die Italienerin in den Folgevorstellungen ab. Ihre Ulrica war wesentlich gemütlicher, mehr Business-Zigeunerin. Aber mit der Stimme läßt sich das Geld schon verdienen!) Der Page Oscar (mehr wie „Gustav Adolfs Page" angetan) wurde mit aller reizvoll gespielter Knabenhaftigkeit von Erika Köth gesungen. Koloraturparade in schönster Vollendung! In kleineren Rollen: Kurt Equiluz, Norman Foster, Ljubo Pantscheff, Hans Schweiger und Karl Weber.

Beifallszentren waren: Birgit Nilsson, Dimitri Mitropouios und di Stefano.

Dolf Lindner

INNSBRUCKER ORGELWOCHE 1958

Scheinbar übertönt vom Schaugepränge des internationalen Festspielbetriebs wurde in Innsbruck eine aus rein künstlerischen Motiven erstandene Idee realisiert. So bewußt entfernt von jeder äußerlichen Sensation sich dieses Ereignis vollzog, so tief mußte gerade deshalb seine Wirkung werden. Sie beruhte nicht allein auf der Demonstration vollendeten Orgelspiels, ausgewählter Instrumente und fundierten Fachwissens, sondern sie war letzlich in der starken Verinnerlichung aller dieser Werte begründet. So war es ihr auch gegeben, ein recht individuell zusammengesetztes Publikum (Innsbrucker Konzertbesucher, Gäste aus Wien und den Bundesländern, ausländische Orgelfreunde) zu einer gleichgestimmten Gemeinschaft zu formen, die mit dem Geschehen zusammenwuchs, ja in seiner Aufnahmewilligkeit selbst zu einem Bestandteil der Orgelwoche wurde.

Ihre Stärke lag in der Internationalität der Interpreten, die buchstäblich einen Überblick über den Status quo der Orgelkultur zu geben vermochte. Besonders fruchtbare Vergleichsmöglichkeiten erschloß die Begegnung mit den Vertretern Frankreichs und Italiens im Hinblick auf die deutsche Spieltradition. Alle Stileigenheiten zu einer übergeordneten Sinnfälligkeit zu verschmelzen, gelang durch die bewußte und ausschließliche Heranziehung von mechanischen Schleifladenorgeln.

Luigi Ferdinando Tagliavini war berufen, mit altitalienischen Meistern auf der Renaissanceorgel der Silbernen Kapelle der Hofburg die Orgelwoche zu eröffnen und sogleich, durch die vollkommene Synthese von Programm, Instrument und Interpretation, auch ihr Niveau zu kennzeichnen. Tagliavinis Spiel verbindet auf das glücklichste wissenschaftliche Erkenntnis mit der Lebendigkeit praktischer Musikübung und mit jener Freiheit des Vortrags, die gerade der bedeutendste Vertreter der alten italienischen Orgelmeister, Girolamo Frescobaldi, ausdrücklich fordert. Hochinteressant der Programmschluß mit A. Scarlatti als später datierter Literatur, die Tagliavini virtuos wiedergab und mit der er die Vielseitigkeit des kostbaren Instrumentes bewies, von dem bedeutende Sachverständige gesagt haben, daß sich ein Reise um die halbe Welt lohne, um es zu hören.

Anton Heiller spielte J. S. Bach: Schon aus dieser programmatischen Exponiertheit, vor allem aber aus der überragenden Persönlichkeit Heillers selbst, ergab sich für dieses Konzert die zwingende Konstellation, geistiger Mittelpunkt, Beziehungszentrum der gesamten Orgelwoche zu werden. Welche Objektivität, welche Ausgewogenheit, welch hinreißende Vitalität wohnt doch Heillers Bachspiel inne! Unmittelbar und ergreifend kommt hier zum Ausdruck, daß das Einfache immer das Richtige ist. Im intimen Rahmen der Bundes-Lehrerbildungsanstalt war es für Heillers bis ins letzte durchdachte Programmbildung maßgebend, an dem erst jüngst erbauten, tonschönen kleineren Instrument alle nur denkbaren Klangkombinationen und damit die Richtigkeit des neueren österreichischen Orgelbaues vor einem internationalen Forum aufzuzeigen, andererseits mit einer vielfältigen Werkwahl bei größter formaler Geschlossenheit die Unerschöpflichkeit Bachscher Musik zu erhellen. So besaß dieses Konzert bereits in der Struktur die Voraussetzung zur Vollkommenheit, die geniale Interpretation erfüllte sie denn auch.

ΤΟΥ κ. ΑΧ. ΜΑΜΑΚΗ

ΕΘΝΟΣ

17 ΟΚΤΩΒΡΙΟΥ 19

Ὁ Δημήτρης Μητρόπουλος, ὁ διάσημος Ἕλλην ἀρχιμουσικὸς ποὺ ἄφησε τόσο ἀξέχαστες ἀναμνήσεις κατὰ τὴν τελευταία του διέλευσιν ἀπὸ τὰς Ἀθήνας, ἐνεφανίσθη πρὸ ἡμερῶν μὲ τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης αὐτὴν τὴν φορὰν εἰς τὴν αὐστριακὴν πρωτεύουσαν. Οἱ συναυλίες αὐτὲς τοῦ μεγάλου μαέστρου ἀπετέλεσαν ἕνα καινούργιο θρίαμβό του. Ἡ ἐπιτυχία ἦταν τόση, ὥστε ὁ κριτικὸς τῆς «Arbeiter Zeitung» ἔγραφεν, ὅτι «ἦταν ὁμόθυμος ἡ εὐχὴ ὅλων νὰ συνδεθῇ στενώτερα καὶ μονιμώτερα ἡ μουσικὴ ζωὴ τῆς Βιέννης μὲ τὴν ἐξέχουσαν μουσικὴν φυσιογνωμία τοῦ Δημήτρη Μητρόπουλου καὶ ἦταν ἰδιαιτέρως εὐχάριστον τὸ ὅτι ὁ Ἕλλην μαέστρος ἠδυνήθη νὰ ἐκπληρώσῃ τὴν ἐπιθυμίαν αὐτὴν καὶ προσέφερε μίαν σειρὰν μεγάλων μουσικῶν ἀπολαύσεων, ποὺ ἐλπίζομεν ὅτι θὰ συνεχισθοῦν».

Ἐπίσης, ξεχωριστὴ ἐντύπωσιν προεκάλεσε καὶ τὸ πρόγραμμα ποὺ διηύθυνε ὁ Μητρόπουλος. Συγκεκριμένως, ἡ ἐφημερὶς «Volkstimne» σημειώνει :

«Ἡ παράδοσις τῶν συντηρητικῶν, μᾶλλον προγραμάτων τῆς Φιλαρμονικῆς τῆς Βιέννης ἐκλονίσθη σημαντικὰ κατὰ τὴν πρώτην συναυλίαν τῆς χειμερινῆς περιόδου, μὲ τὴν ἐκτέλεσιν τῆς δευτέρας



Ὁ Μητρόπουλος κατὰ μίαν τελευταίαν φωτογραφίαν του. Ὁ διάσημος μαέστρος, μετὰ τὰς παραστάσεις ποὺ διηύθυνε μὲ ἀφάνταστον ἐπιτυχίαν εἰς τὴν Ὄπεραν τῆς Βιέννης, ἐγνώρισεν εἰς τὴν αὐστριακὴν πρωτεύουσαν καινούργιο θρίαμβον, διευθύνοντας συναυλίας τῆς περιφήμου Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης.

συμφωνίας τοῦ Σμὶτ καὶ τῆς «Ἐξαϊλωμένης Νύχτας» τοῦ Σαίμπεργκ. Ὁ Μητρόπουλος παρουσίασε τὸ ἀριστούργημα τοῦ Σμὶτ μὲ τὴν πλήρη ταμπεραμέντου μουσικότητά του καὶ ἐπέτυχε πραγματικὰ ἠχητικὰ θαύματα ἀπὸ τοὺς μουσικούς τῆς Φιλαρμονικῆς καὶ τὰς ἐνθουσιώδεις ἐπευφημίας τοῦ Κοινοῦ. Ἀλλὰ καὶ εἰς τὸ γεμᾶτο ἀπὸ ἀναπολήσεις τοῦ Τριστάνου καὶ λυρικὴν διάθεσιν ἔργον τοῦ Σαίμπεργκ αἰσθανόταν κανεὶς τὴν ὡς ἦ ἐξαιρετικὴν ἑρμηνείαν τοῦ μεγάλου μαέστρου, τὸ ἐκλεπτυσμένον ἠχητικὸν αἰσθητήριόν του καὶ τὴν πλήρη ἡρεμίαν τῆς πνευματικῆς του ὡριμότητος».

— Εἰς τὸ πρόγραμμα τῆς ἰδίας συναυλίας ἀναφέρεται καὶ ὁ κριτικὸς τῆς «Das Kleine Vorksblatt», ποὺ ἀρχίζει τὸ ἄρθρο του ὡς ἑξῆς :

«Διὰ τὴν Φιλαρμονικήν μας ὀρχήστραν εἶναι κάπως δύσκολον νὰ εὕρῃ ἕναν ἀρχιμουσικὸν πρόθυμον νὰ διευθύνῃ «ἐξεπερασμένα» ἔργα. Κάθε βιρτουόζος τῆς μπαγκέττας ὅταν εὑρεθῇ ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς, θέλει νὰ ἐπιδείξῃ τὸν «δικόν του» Μπράμς ἢ τὸν Μπετόβεν του καὶ νομίζει ὅτι κατά κάποιον τρόπον ζημιώνεται ἐὰν παραιτηθῇ ἀπὸ τὴν ἐκ τοῦ ἀσφαλοῦς ἐπιτυχίαν. Ἀντιθέτως, ὁ Μητρόπουλος ἐπανειλημμένως ἔδειξε ὅτι εἶναι διατεθειμένος νὰ παρουσιάσῃ συνθέσεις ποὺ σπανίως παίζονται. Τὸ γεγονὸς ὅτι ἡ παρουσίασις αὐτὴ καταλήγει καὶ εἰς προσωπικὸν θρίαμβον τοῦ μαέστρου, πρέπει νὰ χρησιμεύσῃ ὡς μάθημα διὰ τοὺς συναδέλφους του. Πάντως, εἶναι ἀμφίβολον κατὰ πόσον κάθε μαέστρος θὰ ἠμποροῦσε π.χ. νὰ παρουσιάσῃ, ἔστω καὶ κατὰ προσέγγισιν μίαν τόσον τελείαν ἑρμηνείαν τῆς «Ἐξαϊλωμένης νύχτας» τοῦ Σαίμπεργκ ἀπὸ αὐτὴν ποὺ ἔδωσεν ὁ Μητρόπουλος καὶ κανεὶς ἀπὸ ἐκείνους ποὺ παρέστησαν μάστυρες τοῦ ἐξαιρετικοῦ τούτου γεγονότος δὲν θὰ ξεχάσῃ τὴν ἐκτέλεσιν τοῦ Ἕλληνος μαέστρου».

— Τέλος, τὸ «Expresse» ἀναγράφει κ' ἕνα χαριτωμένο περιστατικόν, ποὺ ἐσημειώθη κατὰ τὴν συναυλίαν :

«Μετὰ τὸ διάλειμμα συνέβη ἕνα φαιδρὸν ἐπεισόδιον. Ἐμπρὸς ἀπὸ τὰ ἐκπλήκτα μάτια τοῦ Κοινοῦ, ἤρχισεν ὁ Μητρόπουλος νὰ φάσχνῃ γύρω του καὶ, τέλος, ἔβγαλε τὴν μπαγκέττα του ἀπὸ τὴν τσέπη τοῦ παντελονιοῦ του. Ἡ ἱλαρότης εἰς τὴν αἴθουσαν ἦτο ἔκφρασις συμπαθείας. Λίγοι θεοὶ τῆς μπαγκέττας... βρίσκονται τόσον ἀνθρώπινοι. Τὴν μπαγκέττα στὴν τσέπη, τὴν παρτιτούρα στὸ κεφάλι, τὴν μουσικὴ στὴν καρδιὰ καὶ τὴν ἐξουσία στὰ χέρια: αὐτὸς εἶναι ὁ Δημήτρης Μητρόπουλος, ἕνας καλλιτέχνης, διὰ τὸν ὁποῖον ἑρμηνεία σημαίνει μελέτη ἐπὶ τοῦ ἔργου καὶ ὑποκειμενικὴ παρουσίασις. Αὐτὸ δὲν συμβαίνει πάντοτε εἰς ὄφελος τοῦ συνθέτου, ἀποβαίνει ὅμως πάντοτε εἰς ὄφελος τῆς μουσικῆς. Διὰ τὸν Μητρόπουλον ἔχει μεγαλυτέραν σημασίαν ἡ φαντασία, ἡ προσωπικότης, ἡ ἔντασις, παρὰ ἡ ἀντικειμενικὴ ἀκρίβεια».

POST - TIMES HERALD
Washington, D. C.
OCT 12 1958

Bernstein: His Strength and Weakness

By Paul Hume

LEONARD BERNSTEIN is sitting on top of just about everything one musician can sit on in this country and still not practice bi-location.



Hume

In case you have just returned from a long assignment in Albaloosa - under-the-Sea, let us fill you in. This afternoon, for instance, Bernstein's musical version of "Candide" will take over Constitution Hall. The show, which was a great delight to the critics if not to audiences on Broadway a couple of seasons back, is now being shown around in a version that opened at the Bucks County Playhouse Sept. 22. Reports from the Pennsylvania summer spot are all on the rave side.

The breezy overture Bernstein wrote for this music is on Howard Mitchell's list for the new National Symphony season. Meanwhile, Bernstein's 1957 smash hit, "West Side Story," is still selling nicely in advance, thank you, on Broadway.

AS A QUITE extraordinary teacher, via television and direct from the stage, Bernstein has proven that he can get across the basic facts of musical life to laymen with unusual power and a technique of absorbing simplicity.

With more strings to his bow—mix that metaphor!—than a pitcher who can also hit, Bernstein loves to play some of the world's trickier piano concertos while directing large orchestras in their accompaniment.

Now, barely 40, he has just been made musical director and principal conductor of the Nation's oldest symphony orchestra, the New York Philharmonic.

In recent years the Philharmonic has been suffering from a variety of problems that have had their effect on the box office. Whether or not Leonard Bernstein will succeed, as an artist, composer, musician and conductor, in solving all of these problems is something that will not be answered in a single month or, for that matter, in a single season.

HE HAS OUTLINED, as well as he could with many commitments made before he was engaged, what we have already called the most comprehensive season of symphony programs in this country's history. And this statement can stand even recalling the days of Stock in Chicago, Koussevitsky in Boston and Stokowski in Philadelphia.

For Bernstein, with trenchant use of guest conductors, and making the best use of his own strong points, has lined up concerts in which Sir John Barbirolli will conduct in major British works, Herbert von Karajan some of the great Germanic schools, Dimitri Mitropoulos in French scores, while Bernstein himself will include in his own series numerous American works, giving a magnificent overview of the history of American orchestral literature.

Almost as important as these assignments is Bernstein's sensible policy of engaging a large number of younger American artists as his soloists, NOT to play recent works but for the big standard concertos, which they now play as well as almost any of the big name imports.

Ivi[illegible], Cliburn, Stern, Tureck, Leteinei[illegible], Casselos, Lipkin, Graffman, Foss, Senofsky and others will give the Philharmonic the most impressive list of native soloists any orchestra has yet had the sense and guts to headline.

BERNSTEIN HAS already demonstrated that he, too, has what every mortal has: strengths and weaknesses. From his recent appearance in Constitution Hall it is clear that the Philharmonic will play as he asks it to. In the Ives Symphony, that was with a constant beauty of sound and alert attention, but in the Beethoven 7th, with unbelievably vulgar tone and routine application. No conductor can long afford to neglect the 19th century's additions to the orchestral repertoire, which is the heart of so much of the matter.

Bernstein has not neglected it, but he knows few of its secrets as far as beauty of tone goes. And that is a serious failing. At 40, he will grow, but where and how is his greatest problem.

WORLD-TELEGRAM
New York, N.Y.
OCT 22 1958



Mrs. William C. Breed and Dimitri Mitropoulos at a meeting in the Waldorf-Astoria apartment of George Bagby to further plans for the Nov. 8 benefit performance of "La Traviata" at the Metropolitan Opera House. The proceeds will aid the Bagby Music Lovers' Foundation, Inc.

From OCT 26 1958
JOURNAL-AMERICAN
New York, N. Y.

One of the outstanding achievements of last season was the new production of "Madama Butterfly." The source of its success arose from the creative imagination of the three men responsible. It will be interesting to see how a change of cast and conductor will maintain the extraordinary dramatic impact that made "Butterfly" so exceptional last year.

A glance at the remaining operas of the week suggests how far Bing has advanced in his efforts to synthesize all the values at stake. The emergence of the conductor into his rightful position in operatic performance came through no accident. Dimitri Mitropoulos' success in the pit may be measured in terms of his sense of theatre. The last 20 years of opera have indicated annually how vital an outstanding conductor is.

BUFFALO COURIER EXPRESS
Tuesday, October 28, 1958



A packed house at the Metropolitan Opera House on opening night
. . . a glittering display of dazzling stars, jewelry and fashions

Tosca' Scores in Rich Met Opener

By W. G. ROGERS

NEW YORK, Oct. 27 (AP)—The new season opener tonight at the Metropolitan Opera was, for the ticket buyer, the safest bet in a decade, and also probably his most expensive bet in the entire history of the 75-year-old house.

It was "Tosca" and Tebaldi, or to judge by the cheers, the other way around, Tebaldi and "Tosca."

Big Guns' Brought Out

This production of the old Puccini staple had been heard here before, and enthusiastically approved, and General Manager Rudolf Bing brought up his big guns for the cast.

Besides the regal Renata Tebaldi in the title role, Mario Del Monaco was his usual tense, keyed-up self as Cavarodossi, and George London made an utterly villainous Scarpia. It was Miss Tebaldi's chance to catch up with Maria Callas, who had the title role of "Norma" at the opening two years ago.

She caught up.

A reviewer sitting in a $40 seat—$80 family rate, for a house total of $86,687, the richest opening night ever at the Met—tended not to hurt too hard for faults, and indeed there weren't many to find.

Everybody did his assigned and expected chores nobly. Del Monaco set a high standard with his "Recondita Armonia," London handled Scarpia's "air" with his accustomed mastery, and of course Tebaldi did again the "Vissi D'Arte" which is so wonderfully suited to her velvet tones.

Tebaldi seems to be an extraplacid person for the stormy violence of a Floria Tosca. Yet she can whip up a passion in her voice, and she is big enough to give even the husky London a real fight when, with operatic knavery, he starts wrestling with her to collect his fee for pardoning Cavaradossi.

Others Listed

Dimitri Mitropoulos, who has moved to the Met from his longtime stand with the Philharmonic in Carnegie Hall, kept the popular old melodrama going at a smart speed. Other rolls were taken by other familiar singers.

Fernando Corena was the Sacristan; Clifford Harviot, Angelotti; Alessio de Paolis, Spoletta; George Cehanovsky, Sciarrone; Louis Sgarro, jailer; and Peter Burke, shepherd.

JOURNAL - EVERY EVENING
WILMINGTON, DEL.
OCT 28 1958

Tebaldi Goes One Up on Callas at Met Opening

By DELOS SMITH

By United Press International

NEW YORK, Oct. 28.—The "War of the Prima Donnas" has taken a new, dramatic turn—the heavier of the two claimants for recognition as the world's greatest practicing operatic soprano, Italian style, has lost weight.

This was revealed at the opening of the Metropolitan Opera's 75th year last night when Renata Tebaldi cut an admirably girlish figure and gave an out-of-this-world musical performance in the name role of the opera, "Tosca." A well-heeled audience applauded her until she and it were limp. It had to be well-heeled; the best seats cast $40 each.

As the result the box office shared Miss Tebaldi's triumph. It took in $86,687 for the single performance, a record for America's oldest and most celebrated opera house. The previous record—for opening night two seasons ago—was $75,510. Opening night prices are jacked up several times over the regular tariff.

Brings Much Comment

There had been no previous announcement of Miss Tebaldi's slimming and it occasioned much comment. Not that she was ever very heavy when you think of the traditional well-upholstered Italian soprano, but her archrival for topmost prima donna honors in the world's opera houses, Maria Meneghini Callas, has had a lot of critical acclaim over the past few seasons for her slender, girlish figure, although in all truth (in this critic's opinion) she is downright skinny.

He would give the new Tebaldi the edge on the basis of her Tosca of last night. As singer and musician she was the old Tebaldi still; that is, superb. The quality and purity of her tones, the sublety and color of her intonations, the exquisite control she exercised over every nuance of the singer's art—in these vital matters and in everything else needed to make the human voice the most thrilling of musical instruments, she showed he audience she has no rival.

In sheer singing Miss Callas can't compare, since Miss Tebaldi has the better natural voice and has no less skill in using it, but Miss Callas is the better actress although Miss Tebaldi last night showed that she has been striving to match her rival in this as well as in figure. Her acting was many cuts above that of most prima donnas.

These comparisons are based upon Miss Callas' performances of last season. She won't start appearing at the Met this season until December because she and Miss Tebaldi avoid being active members of the same operatic troupe at the same time. In short, they have no liking for one another.

Miss Tebaldi was supported brilliantly last night by George London singing the villain role, Mario del Monaco singing that of the hero, and Dimitri Mitropoulos conducting the orchestra. There are only three really important parts in "Tosca" and the three singers gave the operatic melodrama considerable impact—as musical melodrama.

Thus, "opening night at the Met," always a big social occasion in New York, was an artistic as well as a box-office success. The cream of old-line New York society ornamented the boxes; leading figures of business, industry, and of music and the theatre were all over the place.

Furs, Business Suits Mingle

Fortunes in jewels and furs festooned silky, satiny women, yet, surprisingly, a good half of the audience was not formally attired. Indeed, there were millionaires around dressed in business suits, with wives in quite ordinary-looking dresses.

And there was not one instance of unseemly behavior, in contrast to what used to go on at opening nights which a segment of Cafe Society made occasions for strictly non-operatic gaiety.

The management despised this circus atmosphere and the jacked-up opening night prices were inaugurated to curb it. The theory was that anyone not truly interested in opera wouldn't pay such prices, no matter how well-heeled he might be.

Every one of the 4,000 seats was sold for last night's season opener, and the management had to return $50,000 to would-be patrons when it ran out of seats. The reason the box-office total was a record was because prices had been boosted even higher. Last season and the season before the best seats were priced at $35. For the new season as a whole the box-office has already taken in $1,500,000 from subscribers which also is a record for the house.

From OCT 28 1958
HERALD TRIBUNE
New York, N. Y.

Metropolitan Opens Richest Opera Season

First Night's Gross Is $86,687; Standee Crowd Lined Up All Day

By Gene Gleason

The Metropolitan Opera House celebrated its diamond anniversary appropriately last night with the largest opening-night receipts in its history — $86,687 —and the prospect of the richest season in its history.

Several hours before the curtain went up on Puccini's "Tosca," with Renata Tebaldi, Mario Del Monaco and George London in principal roles, Francis Robinson, assistant manager, released the opening night gross for the 3,616 seats and 230 standee locations.

Last year's opening night drew $73,048 and 1956's opener totaled $75,521.50. This year, opening night prices were increased, except for the balcony and family circle, to include contributions to the Opera Association. The regular price scale for the rest of the season remains the same as last year.

Mr. Robinson, reporting on the advance sales, said:

"It looks like the best season in our history. It should beat even last year's high."

Although the opera house at 39th and Broadway is marking its seventy-fifth anniversary, the association which operates it has completed only seventy-three seasnos. A fire knocked out the 1892-'93 season and the 1897-'98 season did not take place because of a management reorganization.

Rudolf Bing, general manager, described the prospective season box-office total as "colossal," but added that for him, "This season is over; we're already working on next season." Beyond that, he is planning for the Met's 1961 fall opening in its new home at Lincoln Center. He said that recent signing of three-year contracts with most opera personnel assures labor peace during the transition.

(Continued from page One)

This year marks the third time that "Tosca" opened a Met season; in 1919, it starred Geraldine Farrar, Enrico Caruso and Antonio Scotti; in 1922, the principals were Maria Jeritza, Giovanni Martinelli and Antonio Scotti. Miss Tebaldi, in the role of "Floria Tosca" last night, is one of the company's top sopranos and popular stars. Dmitri Mitropoulos conducted the opening performance.

Coffee for Standees

Mr. Bing, following his annual opening-day custom, distributed coffee to the 200 standees waiting in a long line outside the house in mid-afternoon. Two urns were emptied and about 150 paper containers were passed out before the supply was exhausted near the end of the line. "Don't fight, gentlemen," said Mr. Bing as he passed the containers to standees in the rear of the three-deep line. At the head of the line, eighteen persons were jammed into a 4 foot by 4 foot space at the south door of the Met's Broadway entrance.

A few minutes earlier, Alvin Cohen, sixteen, of 201 Buffalo Ave., Brooklyn, who claimed to have been standing first on line since Friday afternoon, returned to the line after several hours' absence, but resumption of his place was loudly refused by other standees.

Mr. Cohen appealed his case to the opera management, but a house aid said regretfully, "We can't put him back on line; there'd be a riot."

Hold Places for Hours

Other standees, mostly young men and women, with a scattering of elderly people, held their places for hours as they sat on books, camp chairs or fruit boxes. Most of them wore cold-weather clothing and many carried umbrellas.

One standee told a house guard:

"I don't like opera. I'm a psychiatrist; I'm just here to study people."

William Lee of Long Beach, L. I., a native of Cork, Ireland, asked Mr. Bing to put on Michael Balfe's opera "The Lily of Killarney," but Mr. Bing answered, "I've never heard of it." Mr. Lee, a former baritone with Irish Gilbert & Sullivan companies, sang a folk song, "The Pride of Petrofore" to prove his participating interest in music. With his wife, Adeline, also on line, he has been a Met standee for about fifteen years. He and his wife arrived yesterday at 9 a. m.

From OCT 29 1958
WALL STREET JOURNAL
New York, N. Y.

The Theatre

Jewelled Jubilee

Rudolf Bing is an unpredictable impresario. In past seasons his opening nights have been loaded with special and sometimes contrived attention-catching devices, ranging from an over-built debut of the stormy Callas to a kind of operatic vaudeville in which each of his stars did a turn with an aria. This season's opening night was equally startling. Mr. Bing simply offered an opera.

He chose Puccini's Tosca, a familiar favorite of opera-goers since 1900. Then he gave it a new staging which, for all its newness, eschews imaginative innovation and let the first night audience feel perfectly at home. And finally he cast it with Renata Tebaldi, Mario Del Monaco and George London, three of his most familiar and dependable stars.

But the effect was electric. This season celebrates the Met's Diamond Jubilee—and so the stage had more than its usual competition from the self-anointed stars in the Diamond Horseshoe. The glittering audience included personalities of stage (Katharine Cornell), diplomacy (Philippine Ambassador Carlos Romulo), the international set (Elsa Maxwell), the traditional gentry (Mrs. August P. Belmont), the kindred arts (bushy-headed pianist Van Cliburn) and opera itself (Patrice Munsel). But for all that, Mr. Bing's collection of stars had no difficulty in outshining the audience.

Most of this was due to Miss Tebaldi. There are those who say that she has lately been straining her voice and profess to catch a slight harshness when she reaches for the upper registers; the critics at La Scala were recently a little rough on her. But there was no slightest suggestion of this.

This time her voice was of purest ray serene. Soft and sweet in the first act duet, it took on passion in the angry second act, and in the last act even managed that most difficult of all feats—to give an outcry of despair and still retain both musical pitch and a musical tone. A slimmer Tebaldi than last we saw, and thus of more attractive appearance, she was as brilliant a Tebaldi as we have ever heard.

George London, as the malevolent chief of police who gets Tosca in his clutches, was a powerful Scarpia. He manages to drip evil, both in manner and in voice, and to do so without hamminess in his acting or bellowing in his singing.

Mr. Del Monaco, of course, can never restrain himself from showing off his powerful tenor and "belting one" even in the most inappropriate moments. But the stage director, Nathaniel Merrill, seems to have restrained him somewhat; at any rate this fault was less in evidence than usual. Moreover, even this fault is so superbly executed by Mr. Del Monaco that he dims the critical faculties.

• • •

Yet for all the brilliance of these individual stars, there was yet something else that made the evening electric. Once in a rare while in opera something happens between the singers on the stage and, if only for a brief moment, each of them seems to reach beyond their own heights. In some mysterious way the sparks fly from one to another. Such a moment, perhaps, as when Lily Pons and Tagliavini set fire to each other in Lucia; or that moment, told us from long ago, when Farrar, Scotti and Caruso met in Tosca.

For one listener there was such a moment the other evening in the second act. This is the scene where Del Monaco, as the lover, is being tortured off-stage and Scarpia is slowly turning the emotional screws on the tormented girl. The music blends the off-stage cries with the insistent demands of Scarpia and the almost hysterical pleas of Tosca, and beneath the voices there is a deep and ominous rumble from the orchestra.

Here, for the space of a few minutes, was magic. Miss Tebaldi ceased briefly to be just a diva and Mr. London just a fine craftsman; they were evil and innocence pitted against each other. Here Mr. Del Monaco's powerful voice found itself, reaching out from behind the stage to cut through and blend into the ragings on the stage. In the pit Dimitri Mitropoulos felt the exact instant to bring the orchestra up and drive the whole into an overwhelming climax.

The moment passed, to be sure. But it left its effect, and when later Tosca stabbed Scarpia and left him pinioned in death between the two candles, the scene had been purged of its usual gaudy melodrama.

The effect is not likely to be repeated, even when Tosca reappears on the Met's schedule with the same cast. Show-business sentimentality aside, there probably is an emotional lift in an opening night that calls forth something extra even from stars.

But whatever it was it made a jewelled jubilee. So bright was the performance it made you forget that the new Tosca sets are almost as dull as the old ones that had gathered the dust of years or that the new staging cannot compare with some of the Met's other re-staged productions. We hope Mr. Bing has set a pattern for the next quarter-century of opening nights—out-shining his audience with shining music.

—V. R.

From OCT 28 1958
TIMES
New York, N. Y.

Opera: Tebaldi Returns to the 'Met' in 'Tosca'

Noted Cast Provides Exciting Opening

By HOWARD TAUBMAN

HOW can you beat "Tosca" when you have the big-name singers? The Metropolitan Opera has them, and it celebrated its diamond jubilee by opening last night with a "Tosca" that had size and theatrical excitement.

"Tosca" on its own boils with intensity. When you people it with voices that can fill a huge opera house, you have a show that gives the public its money's worth. Even at the inflated prices that the Met can command for its opening night, the audience gets a rousing run for its money.

•

The Met, which began business at this stand seventy-five years ago, is looking forward to a new theatre in Lincoln Center three years hence. Stimulating though that prospect may be, the company is not living on promises. To judge by last night's "Tosca," it is keeping a sharp eye on current affairs, too.

This was an opening that had a special interest for operatic aficionados. It marked the return to the company of Renata Tebaldi, who missed all her engagements last season because of the death of her mother. Miss Tebaldi's absence was a grave blow to the Met management, which did what it could to adjust itself to the situation. As soon as it could negotiate with the Italian soprano, it arranged for her to sing at this opening.

Miss Tebaldi returned in fine fettle. Her voice remains one of the most exceptional instruments of our day. It has remarkable range from the rich chest tones to the filigree pianissimos, opulence of color and abounding reserve power.

Compared with a blatant Tosca this listener heard her do with the Scala company in Brussels last June, this was more like the Tebaldi we in this country have been taught to expect. She sang with control and an effort at refinement. There were places where she poured out an excess of big tones. But her "Vissi d'arte" had taste and touching simplicity. Her performance, as a whole, was in the grand tradition — at least vocally.

George London played and sang Scarpia with sinister force. He does not sing the role with the suavity of one or two other baritones, but his characterization has individuality and consistency. He is a thoroughly dependable musician, and he sings with intelligence, developing the drama in part through the voice, as he should. The voice itself is a bit dry these days, but that is no impediment with Scarpia.

Mario Del Monaco is not really right for Cavaradossi. The tenor who is the finest Otello of our generation looks romantic enough and could provide the lyricism for this Puccini role if he would put his mind to it. But he insists on blasting away.

•

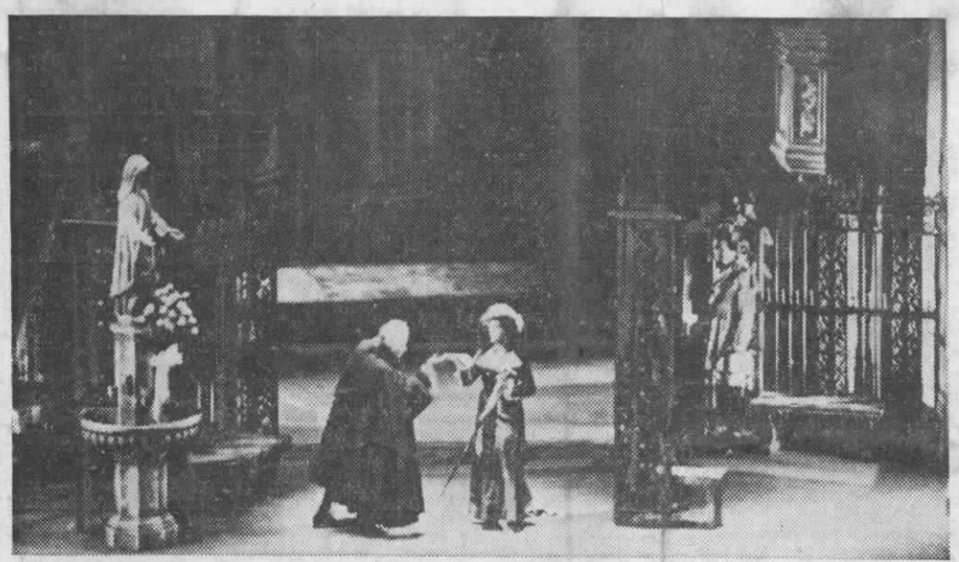
It is obviously wrong to make 'Recondita armonia" a heroic aria, which is what Mr. Del Monaco did. On the other hand, you have to admit that the audience loved those trumpet-like tones. They were far more in order in the great triumphal cry, "Vittoria, vittoria," of the second act. Here a dramatic tenor of Mr. Del Monaco's capacities gives "Tosca" a moment of fierce, thrilling exultation.

In the supporting roles the Met had its usual contingent of accomplished performers. Fernando Corena sings the Sacristan splendidly, but one wishes that he would clown less. Clifford Harvuot is an effective Angelotti. Alessio De Paolis is properly insidious as Spoletta.

Dimitri Mitropoulos conducted with the blazing temperament "Tosca" can support. There were a few moments when he let the orchestra overwhelm the principals. Fortunately, he had the singers who could ride out such temporary storms. And the orchestra, full and fresh, sounded as good as any ensemble that has been assembled for the Met pit.

•

The production passes muster. But when one thinks of the grandeur of the lécors that the Scala has for "Tosca," one feels that the Met is put to shame. Better things presumably are in store when the Opera's new home becomes a reality. One looks forward to them. At the same time, one begins to feel a touch of nostalgia. For there is an aura in this old house, and it glows with special luminosity on opening nights. We shall be glad to have a modern theatre, but we shall also miss the old place.



The New York Times (by Robert Walker)

George London and Renata Tebaldi in scene from first act of "Tosca" at Metropolitan

The Cast

TOSCA, opera in three acts, music by Giacomo Puccini, text based on Sardou's drama by Illica and Giacosa. Dimitri Mitropoulos, conductor; production by Dino Yannopoulos; Nathaniel Merrill, stage director; Frederick Fox, designer. Presented at the Metropolitan Opera House.

Floria Tosca ..... Renata Tebaldi
Mario Cavaradossi .. Mario Del Monaco
Baron Scarpia ..... George London
Cesare Angelotti ..... Clifford Harvuot
Sacristan ..... Fernando Corena
Spoletto ..... Alessio De Paolis
Sciarrone ..... George Cehanovsky
A Jailer ..... Louis Sgarro
A Shepherd ..... Peter Burke

'Met' Sets a Record as Its 74th Season Opens

4,000 Pay $86,000 to Hear Tebaldi Sing Lead in 'Tosca'

By ROSS PARMENTER

The Metropolitan Opera opened its seventy-fourth season last night with a combination of sure-fire elements: Puccini's "Tosca," led by Dimitri Mitropoulos, and with Renata Tebaldi, Mario Del Monaco and George London in the leading roles. More than 4,000 persons paid more than $86,000 to get in.

This may well be the largest total ever paid by an American audience to hear an opera. It was certainly the Metropolitan record, for it was $10,000 more than the total of $75,510 recorded two years ago, when Maria Meneghini Callas opened the season in "Norma."

This is not to say there were more people in the opera house; that would hardly be possible. But this year orchestra seats sold for $40 each, whereas the top price last year and the year before was $35.

Despite the rise in prices, said Francis Robinson, assistant manager in charge of the box office, the company had to return more than $50,000 to persons it could not accommodate. He also said the subscription sale was the largest in the opera's history—more than $1,500,000.

There was definitely more excitement at the opening than there was last year. Then the opera was Tchaikovsky's "Eugen Onegin," a work of sad-sweet melancholy that had never been notably successful at the opera house.

The standees, who paid $2 each for admission, wede an index of the greater enthusiasm. Last year barely enough showed up to fill the quota of 280. Last night space was found for 330, and there were more than 100 who had to be turned away.

Some of those who got in had been waiting at the opera house since Friday afternoon. At 2:30 P. M. yesterday, when Rudolf Bing, the general manager, extended his traditional hospitality, there were so many on line that he and his red-coated attendants ran out of coffee twice.

"I'll take tea," joked one of the standees, just out of reach of the last drop of coffee. The comment was characteristic of the good humor of the fans. It had rained hard Saturday and Sunday, and those near the head of the line, who had been there longest, were asked why they had endured such an ordeal.

"Anything for Tebaldi," said an eager woman. "For her any sacrifice is not too great." A woman beside her chimed in, "and for Del Monaco too."

The fact that Miss Tebaldi had canceled all her American appearances last season because of the death of her mother undoubtedly fanned the eagerness to hear her last night. Mr. Bing acknowledged he had chosen "Tosca" for the first night chiefly because of the soprano.

"I promised it to Mme. Tebaldi, who hadn't had an opening," he said. "Mme. Callas has had one and Mme. [Zinka] Milanov has had three. I felt Mme. Tebaldi was justified in asking for it."

Third Time for 'Tosca'

"Tosca" entered the Metropolitan's repertory in 1901, just a year after its première in Rome. It has hardly been out of the repertory since, but last night was only the third time it had opened a season. The first time was on Nov. 17, 1919, when the stars were Geraldine Farrar, Enrico Caruso and Antonio Scotti. The second occasion was Nov. 13, 1922, when Maria Jeritza, Giovanni Martinelli and Scotti sang the leads.

Mr. Martinelli was one of these in last night's audience. Others included the pianist Van Cliburn and his mother; the Soviet conductor Kiril Kondrashin; Katharine Cornell and Guthrie McClintic, Sir Harold Caccia, British Ambassador to the United States; Carlos P. Romulo, Philippine Ambassador to the United States; Count Leonardo Vitetti, Italian Ambassador to the United Nations; Mrs. August Belmont, founder of the Metropolitan Opera Guild; Leonard Bernstein, conductor of the Philharmonic, and Anthony A. Bliss, president of the Metropolitan Opera Association.

If all had gone well in the past, last night's opening would have been the opera's seventy-sixth, since the house opened on Oct. 22, 1883. But a fire made the house unusable in 1892, and there was no season by a resident company in 1897. This explains why the new season is the seventy-five-year-old opera house's seventy-fourth season.

The opening has the atmosphere of a community celebration that has become traditional. Speculators crowded the streets to watch the audience assemble. As usual, the greatest display of jewelry and fashionable clothing was in the Thirty-ninth Street lobby. This is where the photographers wait for the celebrities.

The opera was scheduled to start at 8 o'clock, but because of the size of the audience it was seven minutes later before Mr. Mitropoulos came to the pit to conduct the National Anthem. There was a three-minute wait while the audience was photographed. Then, after a roll of three drums and a few ominous chords, the gold curtains looped up on the big church scene.

Mr. del Monaco was applauded on his entrance and there were cries of "bravo" after his "Recondita Armonia." And when Miss Tebaldi came on, carrying a big sheath of pink roses and dressed in two tones of purple, the music was drowned out. But on the whole, the audience was so absorbed in the drama that its applause was seldom out of proportion. Miss Tebaldi's "Vissi d'arte" in the second act, however, did win such plaudits that matters were held up for two minutes.

"I look foward to a new house," said Mr. Bing before last night's curtain went up. "But I don't look foward to the superhuman effort involved in the transition."



The New York Times

Rudolf Bing, the general manager of the Metropolitan Opera, serves coffee to the persons waiting in line to purchase standing-room admission to opening-night performance.

WORLD-TELEGRAM
New York, N.Y.
OCT 28 1958

Music

Met Presents 'Tosca' To Open Jubilee Season

By LOUIS BIANCOLLI.

Five days after its diamond jubilee, the Metropolitan Opera House opened its doors to the new opera season last night with plenty of gold in the box-office and in the voices on stage.

As if to match the company's record-breaking receipts, Renata Tebaldi and Mario del Monaco—heroine and hero of the opening night "Tosca"—poured out golden tone unstintedly. Miss Tebaldi was particularly generous that way.

The beloved Italian soprano, who withdrew from the company early last year because of her mother's death, was given an overwhelming reception by an excited crowd of 4000 that had jubilantly paid $86,000 to attend the performance.

London As Scarpia.

Rudolf Bing had obviously decided to give his affluent first-nighters their money's worth, if not more. Besides the two Italian singers, the cast featured George London as Scarpia, with Dimitri Mitropoulos conducting.

Last night being opening night, one could afford to overlook such minor misdemeanors as the untimely outbreaks of applause that muffled the opening phrases of Miss Tebaldi, and the ominous chords of Scarpia's entrance.

Such was the temper of the crowd and such was the occasion. Who could blame anyone for holding up the performance with frenzied applause and "bravos" after Miss Tebaldi's "Vissi d'arte." It was really that good!

There was further significance to last night's choice of "Tosca." This is the centennial year of Puccini's birth. Giving opening night to the Italian master was only the first of the Metropolitan's many planned tributes.

Irresistible Spell.

Thanks to the cast, and the dynamic leadership of Mr. Mitropoulos, the power and splendor of Puccini's genius came through in gripping fashion. All signs pointed to a historic Puccini season at the Metropolitan.

Not that everything was perfect in the opening act of last night's performance. There were one or two skirmishes of tempo between stage and pit, and the momentum was some time getting under way.

But once it did, "Tosca" exerted its irresistible spell on last night's audience. The second act built up with stunning impact, reaching one of the most powerful death scenes of recent years.

Few will forget that moment when Miss Tebaldi, standing over the corpse of Scarpia, snarled the words "Muori dannato!" One could sense a collective shiver go through the house.

Voice Still Strong.

Mr. del Monaco's resounding voice has lost none of its force, none of its warmth of melodic appeal, even if he applied excess pressure at times last night. His second-act outcry "Vittoria!" was shattering.

Mr. London's Scarpia was again the sinister study in polished villainy, backed by impressive utterance, he has taught us to expect from him. Fernando Corena furnished the needed comedy relief as the sacristan.

Anyway, the Metropolitan's 74th season opened last night on a brilliant vocal, social and financial note.



United Press International Photo.

Soprano Renata Tebaldi and tenor Mario del Monaco take their bows on the stage of the Metropolitan Opera House after their opening-night performance in Tosca.

DAILY MIRROR
NEW YORK, N.Y.
OCT 28 1958

ROBERT COLEMAN'S THEATRE

Tebaldi is Striking in 'Tosca'

"Tosca" was chosen to open the Metropolitan Opera Company's 75th season Monday evening. The big house was scaled to a $40 top, and drew its biggest gross, we are told, in history. The first night offered the customary fashion parade in the lobbies and Sherry's. It was quite an event.

We suspect "Tosca" was selected as the initial presentation to display the gifts of Renata Tebaldi, its major box-office magnet. Then, too, Rudolf Bing usually likes to launch a semester with a dramatic work, and this is by all odds the most rousingly dramatic of the Puccini operas.

VICTORIEN SARDOU penned the melodrama, "Tosca," as a vehicle for the volatile Sarah Bernhardt. This master craftsman shot the works with it, as did the divine Sarah. Luigi Illica and Giuseppe Giacosa caught the flamboyance of the original in their libretto, but Puccini brought warmth as well as passion to his music.

In staging "Tosca," Dino Yannopoulos has given it a theatrical touch. His conception is robust, but has its subtleties, too. The action is carefully detailed, yet the details never get in the way of the tempestuous flow of emotions. He has been eminently successful, we think, in getting striking performances from the stars.

Dimitri Mitropoulos, the most most dynamic of the Met's conductors, was on the podium. He made no compromises with score or. singers.. Like. Yannopoulos' staging, his beat was robust. Which apparently was what the premierietes wanted, judging by their robust applause.

Mme. Tebaldi, looking slimmer than we last remember her, was a striking figure in the title role. Her miming was evocative, and her singing exceptionally good under the excitements of a glittering first night. She began that test for Toscas, "Vissi d'arte," with an almost contemplative quietness, swelling the aria to a powerful climax. It won salvos of bravas.

Mario Del Monaco, one of the Met's more popular tenors, was in fine voice as Cavaradossi. He achieved resonant tones, and acted the part with consistent conviction. George London was an impressive Scarpia, cruel, lecherous and elegantly mannered. Fernando Corena also stood out as the simple, amiable Sacristan.

KURT ADLER'S chorus was well drilled, as usual, adding pictorial and vocal color to the first act ceremonies in the Church. And a salute must go to the handsome settings by Frederick Fox, who proved in this instance that, as a designer, he is at home on the Met's mammoth stage as well as Broadway's lesser ones.

We have seen and heard better "Toscas" in our time, which extends back into the Golden Age of the Met. For example, we recall fondly Scotti's incomparable Scarpia. And some magnicicent Toscas and Cavaradossis, too. But this is the Silver, rather than the Golden Age, and we should be grateful for it.

Bing is offering us the best artists available. He is also bringing in directors with theatre backgrounds to help them with their acting. And distinguished batoneers to maintain high orchestral standards. There is no doubt that he is giving the public what it wants, for there just weren't enough $40 tickets to meet the demand last night.

om OCT 28 1958
EVENING SUN
Baltimore, Md.



SEASON OPENS—A capacity audience, on hand for the opening performance of "Tosca" which launched the new season at New York's Metropolitan opera, is shown in this photograph which was made from the stage during the first intermission. Conductor Dimitri Mitropoulos, is standing, with his arms folded, on the podium.

From OCT 27 1958
HERALD TRIBUNE
New York, N. Y.

Another Opening For the Met

"As the curtain rises over this, the Metropolitan Opera's seventy-fourth season, it looks as though this opening night. . . . might well be the first of the last three opening nights in the venerable old house on Broadway and 39th St. Right now the indications are that the new Metropolitan Opera House up at Lincoln Square will go into operation in the fall of 1961."

The words are those of Rudolf Bing, who surely is a man who should know. And the opening night is tonight, when the glitter and gayety of a new Met season will be very much in evidence. It is greatly to Mr. Bing's credit that, in his eight-year tenure at the Met, he has preserved that glitter and added to it a musical substance and solidity which have not invariably been in evidence in the past. If this is indeed the first of the last three opening nights at the old house. Mr. Bing can look back on eight seasons of rich accomplishment, as well as to even more fruitful and memorable years at a new and thoroughly modern house.

Tonight's opening opera is Puccini's "Tosca." Mr. Bing would be the last to describe it as a novelty, but he can point to it as an example of the way the Met can imbue a tried-and-true opera with vocal richness and dramatic power. With Renata Tebaldi, Mario Del Monaco and George London in the leading roles, and Dimitri Mitropoulos conducting, it should be a performance good to the last drop of blood. Certainly we have every expectation that Mr. Bing will make these last three seasons at the old Metropolitan years worth remembering.

Metropolitan Opera Opens 75th Season With 'Tosca'

New York, Oct. 28 (AP)—The Metropolitan Opera celebrated its seventy-fifth anniversary last night—and probably one of the last few opening nights in the old Broadway opera house—with an air of nostalgia and tradition hanging over it all.

The Met, which hopes to open its 1961 season uptown in a big modern auditorium in the Lincoln Center of Performing Arts, went 'way back for its 1958-1959 opener.

The opening night opera was Puccini's "Tosca," first performed at the Met in 1901 and having its third airing at an opening night. Old-timers could remember Farrar, Caruso and Scotti as the stars of the opening night "Tosca" in 1919, or Jeritza, Martinelli and Scotti in 1922's opening night performance.

Last night it was Tebaldi, Del Monaco and London, no novices at helping the opera company put on a good show for the opening of its season.

Celebrities In Audience

Equally traditional was the performance of the opening night audience.

It was composed of diplomats, stars and former stars of the opera world, the rich and the aristocratic, and the usual sprinkling of celebrities from other parts of Broadway.

In this year of "high" fashion, when every shopgirl is wearing a new Paris look and waistlines and hems are moving into various strange places, even the fashions at opening night were amazingly traditional.

The right thing to wear to the opera still seems to be, in the minds of most lady patrons, an elegant ball gown—satin preferred—with the waist where it belongs, the figure shown off to its best advantage and the whole picture framed by mink, ermine or chinchilla and the best display of real gems available to the lady in question.

New Fashion Emphasis

Practitioners of this principle included Mrs. Rudolf Bing, wife of the Met's general manager; Mrs. Anthony Bliss, Mrs. Lorraine Manville, Mrs. August Belmont and Mrs. Robert Merrill, wife of the baritone.

One new fashion emphasis appeared to be the floor-length sheath-straight satin or brocade coat often matching the gown underneath it.

Mrs. Richard Cowell, the young and pretty blond daughter of Cornelius Vanderbilt Whitney, wore a low-cut, tight-fitting gown of cerise satin with matching coat. Mrs. Eleanor Searle Whitney, ex-wife of Cornelius Vanderbilt Whitney, came in later in an impressive sheath coat of shocking pink satin worn over a white sheath gown.

Opera Pleasing

As for the opera, its classic melodrama appeared to please everyone.

The three top staps, Renata Tebaldi as *Tosca*, Mario Del Monaco as *Cavaradossi*, and London as *Scarpia*, all performed "nobly," said Associated Press arts editor W. G. Rogers.

Tebaldi, said Rogers, may belong with the Tosca greats, alongside Maria Jeritza and Geraldine Farrar, and the performance as a whole "was a splendid send-off for the Met's diamond jubilee year."

It also was a splendid financial send-off for the 1958-1959 season, with $86,687 taken in on opening night, an all-time record. Regular orchestra seats cost $40, a $10 boost over last year.

WATERTOWN TIMES
Tuesday, October 28, 1958

Met Opens for Season With Artistic, Box Office Success

By DELOS SMITH

New York, Oct. 28. (UPI)—The "War of the Prima Donnas" has aken a new, dramatic turn — the heavier of the two claimants for recognition as the world's greatest practicing operatic soprano, Italian style, has lost weight.

This was revealed at the opening of the Metropolitan Opera's 75th year last night when Renata Tebaldi cut an admirably girlish figure and gave an out-of-this-world musical performance in the name role of the opera, "Tosca." A well-heeled audience applauded her until she and it were lin p. It had to be well-heeled; the best seats cost $40 each

As the result the box office shared Miss Tebaldi's triumph. It took in $86,687 for the single performance, a record for America's oldest and most celebrated opera house. The previous record — for opening night two seasons ago — was $75,510. Opening night prices are jacked up several times over the regular tariff.

There had been no previous announcement of Miss Tebaldi's slimming and it occasioned much comment. Not that she was ever very heavy when you think of the traditional well-upholstered Italian soprano, but her arch rival for topmost prima donna honors in the world's opera houses, Maria Meneghini Callas, has had a lot of critical acclaim over the past few seasons for her slender, girlish figure, although in all truth (in this critic's opinion) she is downright skinny.

He would give the new Tebaldi the edge here on the basis of her Tosca of last night. As singer and musician she was the old Tebaldi still; that is, superb. The quality and purity of her tones, the subtlety and color of her intonations, the exquisite control she exercised over every nuance of the singer's art — in these vital matters and in everything else needed to make the human voice the most thrilling of musical instruments, she showed her audience she has no rival.

Miss Tebaldi was supported brilliantly last night by George London singing the villain role, Mario Del Monaco singing that of the hero, and Dimitri Mitropoulos conducting the orchestra. There are only three really important parts in "Tosca" and the three singers gave the operatic melodrama considerable impact—as musical melodrama.

Thus, "Opening Night at the Met," always a big social occasion in New York, was an artistic as well as a box-office success.

From OCT 28 1958
POST
New York, N. Y.

WORDS and MUSIC

By Harriett Johnson

A Vital 'Tosca' Opens Met's Season

The Metropolitan Opera's opening of its 74th season last night may have been heralded by a discreet audience, but the performance of "Tosca" on-stage was anything but. With Dimitri Mitropoulos conducting, the melodramatic thriller was supercharged with an urgency that sometimes was electrifying, but, at other times, came through with too much current.



MARIO DEL MONACO

Under normal circumstances, Mitropoulos can rarely be accused of letting things lag, and the current occasion found him imbued with opening-night excitement to the point where the first two acts were consistently loud, with tempos whipped up to a high wind when the spirit so moved him. They may actually, at certain points, have been more hurricane in mood than in speed, but there was no doubt that the explosive nature of Sardou's shocker was not neglected by the dynamic maestro, conducting, as usual, without score.

In the title role of the Puccini opera, soprano Renata Tebaldi, a big girl with a big voice, was sympathetic to the dominating ideas of Mitropoulos. So was tenor Mario Del Monaco, making his debut as a bearded (his own) Cavaradossi. Says Del Monaco, right or wrong—painters and revolutionaries traditionally wear beards. It suits the period, so why should he shave off his novelty?

In any case, he belted out some high notes with rousing resonance, with all the free spirit, we must admit, of an uninhibited revolutionary. He held them long enough so that we felt like shifting from one foot to another, even though we were comfortably, even luxuriously seated in our $40 orchestra seat.

Miss Tebaldi, more subtle than Del Monaco, sang with keener sense of color and variety of tone in the second act, climaxing her performance with a "Vissi d' arte" which received a prolonged ovation, even giving some observers the idea that the aria might be repeated. As tribute to her high artistry, she never relinquished her characterization during the thunderous applause, and eventually the audience was forced to yield.

During the scene leading up to her driving a knife into Scarpia, she worked up a cumulative frenzy that was a worthy match to the Machiavellian police chief, the hyprocrite who admitted with supreme understatement, "Tosca, you make me forget God." George London's singing was the most sensitive of the evening from a standpoint of phrasing and he acted with his familiar diabolical effectiveness.

There was a glow to Miss Tebaldi's second act, accented, as it was, by her beautiful new cream-colored, beaded costume, made in Vienna, and topped by a black bodice and train.

In her imperious splendor she was magnificent, even though her actual knifing of Scarpia was a bit tame. Her exit, at the end of the act after the murder, was arrestingly dramatic as she opened the door and a flood of light flaunted itself at her figure, in contrast to the dead Scarpia, lying on the floor, framed by his two candles. The Dino Yanopoulos production, staged by Nathaniel Merrill, generally was admirable.

Portraying the smaller role of the Sacristan, Fernando Corena was outstanding, singing with a rich, smooth legato and acting with delicious but well-controlled humor.

The Metropolitan management contributed to the decorum of the audience by making it practically impossible for anyone to crash the gate. Even a Met staff member, who has worked in the house for 16 years, had to produce her pass in order to get by the guard. Thus, there was less of a crush than at any previous opening. There appeared to be fewer working press, fewer press agents, fewer onlookers, though, inside the auditorium, the claque appeared no less militant.

Among the assortment of celebrities present were Leonard Bernstein, wearing an opera cape, as more men should; Russian conductor Kiril Kondrashin; pianist Van Cliburn and his mother; Aly Khan and Elsa Maxwell. The dressy crowd, as usual, ranged from the elegant to the bizarre, though there was nothing to equal a man with a jeweled crown on his head, a phenomenon that characterized a ballet opening a couple of years ago.

One lapse from sobriety were a few champagne drinkers who, looking, as one observer said, as if they had just walked off the stage of "The Boy Friend," managed to descend from the bar into the lobby with glasses still full. They were quickly dispatched.

It was a night of surging music. The total, bloody, death-dealing flamboyance of "Tosca" (poison, knifing, shooting, jumping) had its counterpart in the orchestra and in the on-stage singing. Mitropoulos and his collaborators never forgot that the combine of composer Puccini, dramatist Sardou and librettists Illica and Giacosa accomplished death in four ways within approximately two hours.

TRIBUNE
Chicago, Ill.
OCT 2 8 1958

Metropolitan Opera Opening Record Set; 4,000 Pay $86,000

(Picture on back page)

New York, Oct. 27 [Special]—The Metropolitan Opera opened its 74th season Monday night with a combination of sure fire elements: Puccini's "Tosca" led by Dimitri Mitropoulos, with Renata Tebaldi, Mario Del Monaco, and George London in the leading roles. More than 4,000 persons paid more than $86,000 to get in.

This may well be the largest total ever paid by an American audience to hear an opera. It was certainly the Metropolitan record, for it was $10,000 more than the $75,510 brought two years ago when Maria Meneghini Callas opened the season with "Norma."

This is not to say there were more people in the Opera house. That would hardly be possible. But this year orchestra seats sold for $40 each. The top price last year and the year before was $35.

Monday night's opening had the atmosphere of a community celebration that has become traditional when the opera opens. Spectators crowded the streets outside the Opera house to watch the audience assemble. As usual, the 39th street lobby was the area where there was the greatest display of jewelry and fashionable clothing.

In the general hubhub and excitement one did not detect much feeling of nostalgia that the maroon and gold victorian Opera house is slated for demolition. Perhaps that was because the entrance into the new opera house in the Lincoln Center for the Performing Arts is not slated until the fall of 1961. That means that two more seasons after this are assured in the present house.

EVENING NEWS
Newark, N. J.
OCT 28 1958

Lively Night at Opera



AP Photo

ANOTHER SEASON—Backstage at opening of Metropolitan Opera are, from left, Mario Del Monaco, Rudolf Bing, general manager; Renata Tebaldi and conductor Dimitri Mitropoulos. Del Monaco and Miss Tebaldi sang lead roles.

By ALAN BRANIGAN
Staff Correspondent.

NEW YORK—High society and the arts lived it up—at a record $40 a ticket—last night at one of the gaudiest Metropolitan Opera openings on record. There were no spectacular lunacies such as these annual occurrences used to bring forth, and from that viewpoint it was a pretty dull show.

On the other hand, there were weird hairdos by the dozens, many wacky gowns of the trapeze variety, diamonds by the bucketful, cafe society beauties past and present and Van Cliburn to send everybody into a tizzy—plus a rip-roaring opera performance that stopped the show several times. It was quite an evening, even without inebriates doing handstands.

This is the Puccini year (the Italian composer was born in Lucca, Italy, Dec. 22, 1858) and so the opera offering was his "Tosca," with Renata Tebaldi, Mario Del Monaco and George London as stars. The performance also opened the opera's Diamond Jubilee celebration, that august institution having gotten off the ground in 1883.

Plenty to Celebrate

Add to all this the fact that the Metropolitan expects to have only three more seasons at the old "yellow brewery" at Broadway and 39th St., before moving up to the proposed Lincoln Square development in 1961. Put all these together, and there is enough to celebrate, commemorate and anticipate.

The vivacious crowd on hand, enriching the Metropolitan Opera's box office by $85,000, drew from all elements of metropolitan high life. A few reminders of the old days of New York society were among the crowd. But the feeling was general that the old timers had been pushed aside by some of the newer arrivals.

New or old, the patrons and patronesses made the night brighter as they arrived in their limousines, with not a thought for the light drizzle that fell. Best vantage point, we found, was the 39th St. entrance. Here the celebrities went through the ordeal of facing a battery of photographers or, worse still, were ignored.

Beautiful Stars

Most beautiful of all, as usual, were the opera stars who swept gracefully into sight. One couldn't have wished to see prettier girls than Blanche Thebom, Roberta Peters, Patrice Munsel, Heidi Krall. A wave of applause went up as Betsy Palmer arrived in a striking green gown. Rudolf Bing, general manager of the Met, and Mrs. Bing achieved their usual arrival time, precisely at 7:45. Cliburn, by the way, was accompanied by Kiril Kondrashin, the Russian conductor who will appear with him next Sunday in Newark.

The jewelry display was encountered mostly on the persons of Hope Hampton Brulatour, whose diamonds and emeralds were ablaze, and Mrs. Claude Arpels, who stuck pretty much to diamonds "(from her husband's store window," suggested one bystander). To complete this amateur fashion revue, we might mention that ermine and chinchilla seem to be the choices this year, and that many of the gowns seem to have a Japanese influence.

For a wonder, most of the folk present also heard the opera, something that does not always happen. True enough, a few opera haters hugged the Sherry bar, through thick and thin, but inside the huge red and gold auditorium, with its diamond horseshoe of boxes, every seat was taken and 125 standees occupied the remainder of the permissible space. The audience totaled 3,800.

Fine Performance

The opera we all heard together was a fine achievement. Puccini's melodrama, with its tortures, murders and betrayals, might not seem to be festive fare, but somehow it worked out that way. Under the baton of Dmitri Mitropoulos, the wonderfully varied score spoke out with dramatic urgency, underlining every mood in this striking story of Rome in the time of Napoleon.

The evening's musical triumphs were many. Outstanding, in that it stopped the show for a good five minutes of enthusiastic shrieking, was Mme. Tebaldi's performance of the famous "Vissi d'arte, vissi d'amore," aria, sung to a fare-thee-well by the statuesque beauty. Close to this estimable success were Del Monaco's two big arias, "Recondita armonia" and "E lucevan le stelle," delivered with unerring brilliance and vigor. Baritone London's Act II scenes were a new high—or low—in vocal malevolence.

The usual massive Metropolitan production was trotted out, with Swiss guards, cardinals, choir boys and all sorts of marvelous costume effects on display, as if to outshine the gay gowns of the ladies present. They didn't quite make it, but it was a good try.

From OCT 29 1958
Journal of Commerce
New York, N. Y.

Met's Diamond Year Opened by 'Tosca'

Puccini's highly charged "Tosca" opened the Diamond Jubilee season Monday night at the Metropolitan Opera House, Dimitri Mitropoulos ably conducting.

Opening night is traditionally a spectacular with two shows for the price of one. The performance gets top billing, of course, but the audience is a close second.

This year was no different. People came to see and be seen. The ladies paraded a la trapeze, Empire, bouffant or just plain Chanel, to the sound effects provided by popping champagne corks in Sherry's, on the grand tier.

The golden-voiced Renata Tebaldi brought down the house as the passionate Tosca. Mario Del Monaco powerfully portrayed the unfortunate Cavaradossi. The hateful, vicious Scarpia was magnificently handled in George London's rich baritone.

Fernando Corena's Sacristan was a show in itself, while Alessio De Paolis and George Cehanovsky were excellent as Baron Scarpia's henchmen.

From OCT 28 1958
JOURNAL-AMERICAN
New York, N. Y.

METROPOLITAN OPERA

3 Superb Voices Open in 'Tosca'

By MILES KASTENDIECK

MORE THAN USUALLY OPERA-MINDED, the glamorous opening-night audience arrived remarkably on time for the beginning of Puccini's "Tosca" and Metropolitan Opera's 74th season last night.

While there was nothing novel about the production, Rudolf Bing had assembled a top-quality cast, centered somewhat inevitably on the return of Renata Tebaldi.

If the performance turned out to be too star-studded for its own good, the fault was not his. The stars revolved in their own orbits more than was good for the opera as a whole.

With due respect for Mme. Tebaldi's beautiful voice, Mario Del Monaco's shattering singing and Dimitri Mitropoulos' intensely theatrical conducting, the honors of the evening went to George London. His Scarpia qualified easily as the most artistically created performance.

Just as the audience had outdone itself to display its finery, so Mme. Tebaldi and Del Monaco strove to sing as they have never sung before. They did. The result was inartistic but productive of vocal decibels guaranteed to win them cheers and bravos galore.

3 Superb Singers

Thus the first-night performance with three superb singers registered as vocally and orchestrally brillant but surpassed on several occasions in the past in artistic quality. It was a good show for the money—the biggest box office largess in the history of the Met at $86,687.

London stood out because he put singing the role of Scarpia first. His performance was as well-proportioned vocally as dramatically. For aristocratic elegance and downright maliciousness, it would be hard to find a more communicative portrayal.

The culminating moment in last night's "Tosca" was Scarpia's death. The third act became an anti-climax especially after Del Monaco stepped out of his role to sing "E Lucevan le Stella" vociferously.

As usual there was much to admire in Mme. Tebaldis vocal artistry. Gifted with a golden throat, she can sing radiantly, shade her voice felicitiously, and convey drama vocally. Her "Vissi d'Arte" brought down the house deservedly.

The inordinately slow tempo at which she chose to start the aria and the liberties she took for effective phrasing, however, epitomized the studied attitude her performance reflects. The melodramatic tempo of "Tosca" does not allow for deliberative action of singing.

Both Mme. Tebaldi and sometimes Del Monaco found themselves at variance with Mirtopoulos' beat. It was evident that he had to slow down for them aside from having to yield on some of the longest-held notes heard in this opera in years.

Del Monaco revealed little subtlety in his singing last night. The number of velvet tones shrank rapidly before his rafter-ringing brilliant ones. A disturbing coarseness showed at the beginning of the first act and even in the third.

Granted his power and his brilliance, his performance was that of a top-billed tenor rather than a member of a cast concentrating on re-creating "Tosca" as an opera.

Typical of a Metropolitan cast, the other singers gave excellent support. Fernando Corena as the Sacristan, Clifford Harvout as Angelotti, Alessio de Paolis as Spoletta in particular created an artistic balance of singular stability.

The stage direction appeared satisfactory except for the self-conscious action of the choristers.

Mitropoulos alternated between lush and theatrical Puccini with some unnecessary exaggeration when he became excited. His dramatic sense injects the true element of theatre into the performance. It should have the intensity he imparts naturally if overloudly. The musicians' response is excellent.

The choice of a Puccini opera for opening night recognized the advent of his centennial to be celebrated in December. The audience's absorption in "Tosca" testified to his genius as well as to the glamor of the stage performance.

"FOENIX IN CHOIR," at the Rita Allen Theatre. Presented by Authors and Actors. Written by Frank Merlin. Directed by Mr. Merlin.

THE CAST

Voice	Wyley Hancock
One	David Hooks
Two	Dan Morgan
Madam	Zolia Talma
Girl	Lin Pierson
Creature	Nat Burns
Alice	Constance Conrad
Mae	Elmarie Wendel
Lib	Vince Harding
Boy	Ral Saunders

From OCT 30 1958
HERALD TRIBUNE
New York, N. Y.

'Boris Godunov' Returns To Met After 3 Years

Opera in four acts, libretto and music by Modeste Petrovitch Mussorgsky. English text by John Gutman; orchestral score revised and newly edited by Karol Rathaus. The cast:

Boris Godunov ..... Cesare Siepi
Fyodor ..... Margaret Roggero
Xenia ..... Emilia Cundari
Xenia's Nurse ..... Mignon Dunn (debut)
Prince Shuiski ..... Charles Kullman
Shchelkalov ..... Calvin Marsh
Brother Pimen ..... Giorgio Tozzi
Grigori ..... Kurt Baum
Marina ..... Nell Rankin
Rangoni ..... Clifford Harvuot
Varlaam ..... Ezio Flagello
Missail ..... Charles Anthony
The Innkeeper ..... Martha Lipton
An Officer of the Frontier Guard, ... Osie Hawkins
The Simpleton ..... Paul Franke
Nikitich ..... Lawrence Davidson
A Boyar ..... Robert Nagy
A Woman ..... Thelma Votipka
Mityukh ..... Thomas Powell
The Boyar Khushchov ..... Hal Roberts

Conductor, Dimitri Mitropoulos; staged by Dino Yannopoulos; sets and costumes by Mstislav Dobujinsky; choreography by Yurek Lazowski.



Cesare Siepi as Boris.

By Jay S. Harrison

Mussorgsky's "Boris Godunov," returning last night to the Metropolitan Opera after an absence of three years, was given in such a way as to bring shame to no one, nor to cover any one with excessive glory, either. It was a reading safe and sane, sturdy and standard. High-voltage electricity lighted it up but rarely, yet there was not a moment of the work presented in total artistic darkness.

As Boris, Cesare Siepi began slowly, his "Coronation" scene lacking the ultimate in majesty and eloquence. Here, too, his voice had not yet grown stable so that a certain strain was evident in the highest register; its color, further, was a mite bleak, a shade gray.

By the second act, however, Mr. Siepi's Boris was the one we have come to know, indeed have come to expect. The "Power" monologue was a burst of mixed fury and anguish, the "Clock" aria rang with splendor. And the latter was enacted so as to strike a steel chill into any man's heart.

In the role of Shuiski, Charles Kullman offered again a perfect example of vocal quality matching dramatic demand. The part drips oil and malice: both these features Mr. Kullman manages somehow to introduce into his singing. Elsewhere, Giorgio Tozzi was a deep velvet Pimen, his voice glowing with a dark inner light, and Ezio Flagello, singing his first Varlaam with the company, managed to squeeze the comic juice out of role without finding it necessary to act a bumbling idiot. Also he sang cleanly and in tune, something most Varlaam's are not prone to do.

Kurt Baum, on the other hand, gave us, in his first Dmitri at the house, vocal work plagued by strain and irresponsibly phrased. Nor, for that matter, was he comfortable in movement. Emilia Cundari, who was new to Xenia's part, seems to have enlarged her soprano considerably in the last months and her efforts with it were genuinely affecting.

In her debut at the Met, Minon Dunn, as the Nurse, seemed comfortable in her surroundings, though detailing her skills is impossible on the basis of so short an appearance. Lastly, Nell Rankin when she had her mezzo under control, which was not always, spun out some luminous lines and was generally impressive in manner and bearing.

There are yet two comments to make. For the first, with the exception of Mr. Kullman, Mr. Tozzi and, on occasion, Mr. Siepi, the entire cast might have been singing Tibetan for all that could be understood of John Gutman's English text. For another, one yearns for a return of the Rimsky-Korsakoff orchestration—authentic or no—since the current version appears to grow more rickety as time passes. Not even Mr. Mitropoulos in the pit could encourage from his men the sonorities that ought to underline the activities of the noble Boris. The orchestra, in fact, neither shimmered nor shone. No more did the performance as a whole.

From OCT 30 1958
TIMES
New York, N. Y.

Opera: 'Boris Godunov' in English

Mussorgsky Work Is Presented at 'Met'

By HOWARD TAUBMAN

It can be done. It is possible to sing in English at the Metropolitan Opera and be understood. The cast in last night's "Boris Godunov" either was making a special effort or had mastered John Gutman's English translation. In any event, it did an admirable job of making itself comprehensible.

It would be easy to dismiss this achievement as secondary in significance. After all, singing is paramount in the opera house. But the music, particularly in Mussorgsky's operas, is designed to probe reality and to reveal character. The words are vital to a grasp of the miracle the music is accomplishing.

If our singers could sing Russian and our audiences understand it, Mussorgsky would be best served. Since English is more practicable here, it is helpful to have it decently articulated.

•

Almost as impressive as the careful enunciation was the all-round competence of the cast. To one who heard a lot of Russian opera in Soviet theatres some months ago it was cheering to note how much higher is the level of singing at the Met, even in "Boris Godunov."

It need not be pretended that our Western theatres, with their restricted funds and limited rehearsal time, can compare with the Russian houses in the staging of such a work. Nor do our performers command the spirit and idiom of a Mussorgsky as only Russians can. But if you take one consideration with another, we need not blush for our "Boris."

Cesare Siepi makes the title role a stirring, convincing impersonation. He uses his dark, smooth voice with musical subtlety and dramatic fervor, and he plays the conscience-ridden Czar with unflagging authority.

No other role bulks so large, but the Met has gone out of its way to cast the opera from strength all down the line. A tenor like Charles Kullman, who has sung leading roles, is employed for Prince Shuiski, and this small, though pivotal part strikes home. Georgio Tozzi, an enormously gifted bass, sings Pimen. Ezio Flagello, another comer among the basses, sings Varlaam in fine style. Kurt Baum brings ringing top tones to the false Dimitri. Clifford Harvuot is effective as Rangoni.

•

The women are equally in the frame. Nell Rankin sings and plays Marina attractively. Margaret Roggero as the Czar's young son, Emilia Cundari as the daughter and Martha Lipton as an innkeeper perform with verve. Mignon Dunn, American mezzo, who made her Met debut last night, handles the role of the nurse capably; she has a voice of agreeable size and color but fuller evaluation must await a bigger role.

Dimitri Mitropoulos conducts with zest and, at the same time, with enough discretion to give the singers a chance to project their English. The orchestra plays with glowing tone, even though Karol Rathaus' scoring, which the Met commissioned some seasons ago, is somewhat thin. The chorus, which is the Russian people and, therefore, more truly the hero than Boris, sings forcefully.

In this opera Mussorgsky is really describing—and mourning—the bitter lot of the Russian people in the face of its oppressors. As you read this morning's news, you observe that the lot of some individuals has not improved. If there were a Mussorgsky around today, he would have to be silent.



Cesare Siepi appearing in the role of Boris Godunov.

The Cast

BORIS GODUNOV, Opera in four acts by Modeste Mussorgsky. Libretto by Mussorgsky, after Pushkin. English translation by John Gutman. Orchestral score revised and edited by Karol Rathaus. Choreography by Yurek Lazowski. Staged by Dino Yannopoulos. Sets and costumes by Mstislav Dobujinsky. Conducted by Dimitri Mitropoulos. At the Metropolitan Opera.

Boris Godunov ..... Cesare Siepi
Fyodor ..... Margaret Roggero
Xenia ..... Emilia Cundari
Nurse ..... Mignon Dunn
Prince Shuiski ..... Charles Kullman
Shchelkalov ..... Calvin Marsh
Pimen ..... Giorgio Tozzi
Grigori ..... Kurt Baum
Marina ..... Nell Rankin
Rangoni ..... Clifford Harvuot
Varlaam ..... Ezio Flagello
Missail ..... Charles Anthony
Innkeeper ..... Martha Lipton
Officer ..... Osie Hawkins
Simpleton ..... Paul Franke
Nikitich ..... Lawrence Davidson
Boyar ..... Robert Nagy
Woman ..... Thelma Votipka
Mityukh ..... Thomas Powell
Khrushchov ..... Hal Roberts

From NOV 3 1958
HERALD TRIBUNE
New York, N. Y.

Puccini's 'Tosca' At Metropolitan

With Renata Tebaldi in the title role, Puccini's "Tosca" was repeated Saturday night at the Metropolitan Opera. The performance featured two major chages of cast, for Cesare Bardelli had never before sang Scarpia at the house, nor had Giuseppe Campora previously appeared this season as Cavaradossi. The remaining participants included Clifford Harvuot as Angelotti, Fernando Corena as the Sacristan, Alessio De Paolis as Spoletta, Asie Hawkins as Sciarrone and Peter Burke as a shepherd. Dimitri Mitropoulos was the conductor.

All things considered, Mr. Bardelli offered a rather lightweight Scarpia, a Scarpia-in-miniature one might say. The imperious aspects of the role he has yet to conquer, and its assorted villainies were projected without much theatrical focus. He sang agreebaly, however, especially at those moments when he was occupied in using the middle register of his baritone. At the top, his voice tends to thin out and his lowest range seems not fully developed. Still, his tone was ever warm, ever attractive in its color. The suspicion lurks that given time his Scarpia will gain in force, gain in power. At present, at any rate, his conception of the part is incompletely realized.

Mr. Campora, as is his way, was rather passive dramatically, though his singing was lovely of quality and smooth of line. The truth is, of course, that it is as hard to be vocally glamorous singing in tandem with Miss Tebaldi as it is to appear inscrutable standing next to the Sphinx, but Mr. Campora acquitted himself handsomely on all counts. What his Cavaradossi lacked in passion it recouped in beauty of tone.

Despite the excellence of some of its parts, this writer found the performance as a whole slow and sluggish, a fact directly attributable to the tempos in the pit, which were exasperating for their want of correspondence to Puccini's printed score.

J. S. H.

DAILY NEWS New York, N.Y.
OCT 30 1958

A Fine 'Boris' Heard at Met

By DOUGLAS WATT

Almost six years ago, when the Met junked Rimsky-Korsakov's slick re-orchestration of "Boris Godunov" in favor of one closer to the original, the writer had some reservations about it. He no longer has.

The Mussorgsky work, by far the greatest of all Russian operas, was put on last night as the Met's second presentation of the season. It was wonderful. Karol Rathaus' scholarly reconstruction of the original score had splendid thrust under Dimitri Mitropoulos' baton and John Gutman's English translation was fine to listen to when the American members of the cast were mouthing it.

An Impressive Boris

Cesare Siepi, who seems inclined to sing a bit far back in his throat, wasn't always intelligible as Boris, but he gave a magnificent performance, anyway. A forceful, commanding figure with a rich voice, he brought dignity and power to the role. Charles Kullman was an excellent Prince Shuiski, Ezio Flagello made the most of the meaty part of Varlaam and Giorgio Tozzi was fine as Brother Pimen.

In the important role of Dimitri, Kurt Baum was stodgy and somewhat dry-voiced but he managed a few of those ringing top tones for which he has long been celebrated. Nell Rankin was a handsome and vocally effective Marina and Clifford Harvuot was first-rate as her Jesuit counselor. Mignon Dunn, a mezzo-soprano who has been heard here before, at the City Center and in concerts, made a pleasing impression in her Met debut as the nurse.

The chorus, directed by Kurt Adler, was all that could be asked for and Dino Yannopoulos' staging continues to seem admirable.

WORLD-TELEGRAM
New York, N.Y.
OCT 30 1958

Music

'Boris Godounoff' Staged at Met

By LOUIS BIANCOLLI.

After the frenzied tensions and commotions of Monday's opening, the Metropolitan concentrated on the sober business of presenting opera last night.

Second of the season's selections was Moussorgsky's "Boris Godounoff," in the close English version of John Gutman and in the often crude but intensely honest scoring of Moussorgsky.

While the Metropolitan production has always struck me as a worthwhile experience for all lovers of Moussorgsky's classic, I came away with mixed feelings last night.

Missed Russian Text.

To begin with, I missed the Russian text this time. For all the advantages and clarities of the English rendering, I felt the music needed the power and color of the Russian words to heighten the mood and intensify the atmosphere.

This opera is Russian through and through—a kind of epic of the Russian people. Its music flowers from the words, at times with uncanny realism. Mr. Gutman has done a clear but thankless job.

Nor was the version strengthened last night by the variety of international accents that garnished the text. Since it wasn't always easy to tell what the characters were saying, the language might just as well have been Russian.

Lean Directness.

My second misgiving was about the Moussorgsky scoring. More and more I wonder if, in spite of the naked energy and lean directness of many passages of the original, I wouldn't settle for a return to Rimsky-Korsakoff's sonorous revision.

Dimitri Mitropoulos brought out the native splendors of Moussorgsky, but even he, with all his incisive force and dramatic instinct, couldn't bring glow and substance to the score's many drab and pallid pages.

And it will take livelier acting and far more abundant vocalism than last night's to lift the current production to the level it reached when it was first exposed to view a few seasons back.

Striking Figure.

Cesare Siepi was again a striking figure as the guilt-haunted Boris, but his voice lacked its usual impact. Though he sang smoothly enough, Kurt Baum was a rather timid and lacklustre pretender to the Russian throne.

A promising mezzo from Tennessee, Mignon Dunn, entered the company is Xenia's nurse, and while Xenia herself was sweetly but rather feebly sung by Emilia Cundari, the young Fyodor was far more royally served by Margaret Roggero.

Along with Mr. Mitropoulos' orchestra, the most arresting feature of last night's performance was the chorus trained by Kurt Adler. That is Moussorgsky's true hero, the chorus, and its utterances were truly awesome last night.

From OCT 30 1958
POST
New York, N. Y.

WORDS and MUSIC

By Harriett Johnson

Mitropoulos Leads 'Boris' at Met

Mussorgsky's "Boris Godunov" is a stirring opera which demands stirring treatment. Though the composer didn't know his musical grammar, being almost entirely self-taught, he did possess what was more important—an unfettered musical genius; and he did know his Russian peasants.

"Boris" returned to the Metropolitan Opera last night after being absent from the repertory since the 1955-56 season. Even two and a half years seems too long a rest period, considering the elemental strength of the work and its dramatic validity in the current version. For those unfamiliar with Russian, the power of the music drama is greatly heightened by the fact that the Met's current production, initially launched in the 1952-53 season, is in English, in the first-rate translation by John Gutman, from Pushkin's poetic drama.

Despite the authoritative vitality emerging from the orchestral pit under the leadership of Dimitri Mitropoulos, this "Boris" came across with far less impact than its potential, due primarily to one major case of miscasting and to Cesare Siepi's shortcomings in the title role.

The fact of the latter's beautiful voice is no news. It was nonetheless, unhappily, often thick and muffled, interfering with his clear enunciation and expressive coloring. When his English could be understood, it was admirable. Until the final death scene, when the basso became a commanding figure, he acted the role as if his emotions were celluloid. Siepi's Czar was a stiff, inhibited figure, not a tortured murderer, consumed and eventually crazed by his guilt.

We'll rate him high for courage, however. His fall down the stairs at the end made us sure he had broken his back.

Kullman, Tozzi the Best

Tenor Kurt Baum, singing Grigoria for the first time at the Met, was lamentably miscast, despite his secure high notes in a role notable for its difficulties in this respect. His voice, for the most part, was tight and rough, while his acting proved without conviction.

The outstanding characterizations among the major roles of the large cast were those of the sinister Prince Shuiski, portrayed by Charles Kullman, and the aged monk, Pimen, sung superbly by basso Giorgio Tozzi. Tozzi's diction was exemplary and his smooth rich voice oiled to perfection.

Kullman acts Shuiski with sadistic magnificence and has the voice and technique to match the interpretation with his singing.

As Marina, Nell Rankin sang with freedom and warmth, but without the subtlety required. Her acting, also, was on the heavy side. She seemed clumsy, for instance, dancing at the party. Incidentally, we sympathized with Miss Rankin during her scene alone in Act III and suggest, as a result, that the Met use its vacuum cleaner more. With nobody else on stage while she was singing, she was accompanied by clouds of dust, the "bete noir" of those who vocalize.

The minor roles were well cast, among them, Mignon Dunn in her Met debut as Xenia's nurse, plus Emilia Cundari and Calvin Marsh, performing respectively, the roles of Xenia and Shchelkalov, for the first time. Martha Lipton as the innkeeper, Paul Franke as the Simpleton and Ezio Flagello as Varlaam were all superior in their parts.

A flame-red carpet on the stairs in the coronation scene, not used previously in this production, added a further flamboyant touch.

From OCT 31 1958
WALL STREET JOURNAL
New York, N. Y.

"Boris" Returns

After a too-long absence, Mussorgsky's "Boris Godunov" returned to the Metropolitan Opera House. The beautiful music that fairly undresses the conscience of the Czar was complemented by an excellent English translation that to one theatregoer, at least, seemed to increase the interest and appreciation of a spell-bound audience.

Because the lead role so dominates the story, it took excellent casting down the line to prevent the production from seeming artistically top-heavy.

"Boris" is an exciting opera and Cesare Siepi played the lead with fervor. He and the entire company were careful not to lose their English enunciation in the great sweeps of music. Charles Kullman as Prince Shuiski and Giorgio Tozzi as Pimen sang lustily. The chorus, which represents the Russian people, performed forcefully.

Dimitri Mitropoulos' conducting was electric but never harsh in pacing and supporting this musical story of intrigue and adversity.—E. R.

From OCT 31 1958
Journal of Commerce
New York, N. Y.

'Boris' in English Superb Offering

For the lover of grand opera unaccustomed and, in equal measure, unappreciative of enjoying his fare in English, the Metropolitan Opera's presentation of "Boris Godunov" is indeed a revelation.

Here is a perfect example of using an English translation to enhance each dramatic highlight, intensifying all the power and horror within this Mussorgsky masterpiece into one massive electrifying experience.

The Metropolitan's performance is nothing short of superb, highlighted by an overpowering Cesare Siepi in the title role of the tormented Boris. Equally effective is Charles Kullman as the conniving Prince Shuiski and Giorgio Tozzi as Brother Pimen.

In the limited part of the simpleton, Paul Franke was outstanding, drawing an ovation and several single curtain calls from a shouting audience. To this must be added the brilliant conducting job of Dimitri Mitropoulos.

J. L.

EVENING NEWS
Newark, N. J.
NOV 2 1958

Puccini Tribute

His Music Magnet on Met's Opening Night

By ALAN BRANIGAN

AMID the pomp and furore of the Metropolitan opening night last week, the most memorable single personality involved wasn't even there. But his music was, and that was enough for most of the 3,800 patrons who crowded into the house and sat enraptured through "Tosca."

The personage was, of course, Giacomo Pucini (1859-1924), whose birthday a century ago is being marked by all sorts of festivities this season. "Tosca" happens to be Puccini's most dramatic and beautiful work and with Renata Tebaldi, Mario Del Monaco and George London on hand to sing the leading roles, a success was virtually assured.

✣ ✣ ✣

WITH a few exceptions, the Met's production of the Puccini work holds well within the "verismo" or "naturalness" definition of the opera's style. The Sardou drama from which it was taken about Rome under Napoleon's rule, was an outstanding example of realistic drama, and the opera was written in that vein. The opera has none of the fantasy and farfetched incidents of some other popular works for the lyric stage but sticks pretty well to recognizable identifiable emotions.

To a certain extent, however, the endless and profuse procession that clutters up the stage at the conclusion of Act. I at the Met is overdone to the point of extravaganza. The piling up of Swiss guards, dignitaries and other panoplied persons on a stage already quite full of choristers somewhat detracts from the sinister, chilling picture of the villain, Scarpia, singing out his evil plans during the church service.

And it would be easy to think of the stagey conclusion to Act II, with Tebaldi trailing a long golden cape slowly up a staircase, as being much too contrived and artificial, as well as being out of character with the heroine's appealing personality.

✣ ✣ ✣

ASIDE from these minor infractions, the performance was full of the sanguine, supermelodic and melodramatic fire that Puccini was able to write into his scores, by some mysterious outpouring of genius. Under Dmitri Mitropoulos's direction, the emotional torrent raged along in its kaleidoscopic change of color and mood. Only Puccini was able to achieve this sort of mood music, after capturing in a single chord, or a progression of a few heart-tugging notes an emotional state of great poignancy.

Best example of this, of course, is the descending minor figure, played fortissimo, that stands for the despicable character of Scarpia, the police chief "before whom all Rome trembles," to quote the libretto. In a phrase, Puccini caught the malevolent, brutal spirit of this man.

✣ ✣ ✣

EQUALLY touching, but in a pathetic mood, is Tosca's long, desperate song about the vicissitudes of art and love, which always have a tough time in a brutal world of power politics. Few of the hero's lyrical moments convey the emotional weight of this utterance. Both of his big arias, in Act I and Act III, are contemplative in nature, although in each case the longed-for emotional climax is ringingly on hand.

The cast was magnificent in that opening night performance. The magnificent Tebaldi was ever the complete mistress of her art, and George London's Scarpia was a masterpiece of elegant, poised evil. His death scene was something extraordinary. Mario Del Monaco, possessor of a huge voice, lacked something in being plaintive, but made up in voicing that tremendous Act II outcry of "Victory" that is in some ways the high point of the opera.

There will be much more Puccini this year (even "Manon Lescaut" is being revived for the centenary), but it will be difficult to match the "Tosca" that opened the season so resoundingly.

From NOV 8 1958
Christian Science Monitor
Boston, Mass.

Glamorous Opening Night

By Miles Kastendieck

New York

While the Metropolitan had a glamorous opening night, the operas of the first week would be classified as standard brand except for Moussorgsky's "Boris." For some reason the performances qualified more as routine than exceptional The impression persisted that the Metropolitan was in business again but that it had not yet attained the high quality of performance expected from its quality casts.

Puccini's "Tosca" opened the 74th season primarily in recognition of his forthcoming centennial to be celebrated in December. It also served as a good opera in which Renata Tebaldi could return to the company. In a sense, she dominated the evening, but actually George London dominated the performance. The presence of Mario Del Monaco made it possible for Rudolf Bing to boast about a superior cast.

Undoubtedly because of these three superb singers, the house was sold out by mail order over two weeks in advance of opening night. At $40 for an orchestra seat, the box office broke a record by taking in well over $86,000. The fact that mail orders totaling $50,000 were returned, indicated unusual interest in the performance: indeed, nothing quite like this bonanza had ever occurred before in the history of the Metropolitan.

Elegant Aristocracy

Mr. London's Scarpia achieved a proportion in vocal and dramatic values that stabilized the whole evening. Between his elegant aristocracy and his hard-grained maliciousness, he communicated the essence of the role. Mme Tebaldi sang radiantly at times and quite deservedly stopped the show after "Visi d'Arte," only to take liberties that accentuated her studied portrayal of the title role. Mr. Del Monaco showed little concern for subtlety; instead he concentrated on brilliant tones, primarily calculated for effect.

Dimitri Mitropoulos conducted. He brought out both the lush and the theatrical qualities of Puccini's score. In the fever of the moment he somewhat exaggerated the intensity of the orchestral playing. The remainder of the cast had such excellent singers as Fernando Corena as the Sacristen, Clifford Harvout as Angelotti, and Alessio de Paolis as Spoletta.

The return of "Boris" after an absence of three seasons brought mixed feelings. For all its fine ingredients, the performance never jelled. It is difficult to account for the reason, but it was noticeable that the mood was never caught throughout the sprawling drama. Neither Mr. Mitropoulos in the pit nor Cesare Siepi in the title role appeared attuned to the work on this occasion. Kurt Baum gave a self-conscious account of Dimitri, thus depriving the performance of requisite dramatic urgency.

It was Charles Kullman as Shuiski, Giorgio Tozzi as Brother Pimen, and Paul Franke as the Simpleton who contributed the fine moments of the evening. Part of their excellence was their clear ennunciation of the English text. Other strategic roles lacked vitality; not so the pageantry of the big scenes, however, because Dino Yannopoulos succeeds well in this kind of stage action.

From NOV 2 1958
TIMES
New York, N. Y.

OFF-BROADWAY IMPORT

Jose Quintero, Theatrical Director, Assigned to Stage 'Met' Double Bill

By JOHN BRIGGS

TIME magazine used to rely on what it called "the penetration of an innocent intellect," whereby college majors in Restoration drama would be assigned to cover ship news or the stock market.

The reasoning behind this was that the newcomer would have a fresh point of view and might turn up angles overlooked by a blasé specialist.

Along somewhat the same lines, Rudolf Bing, Metropolitan Opera general manager, has brought in from Broadway stage directors unfettered by opera-house traditions and conventions. The results, even when not unanimously approved, have usually been lively.

Mr. Bing's latest importation is José Quintero, who directed "Long Day's Journey Into Night" on Broadway and is resident director of the Circle in the Square downtown.

Mr. Quintero's intellect is so innocent that he has had almost no opera-going experience, cannot read or write music, and will be seeing "Cavalleria Rusticana" and "Pagliacci" for the first time when the Metropolitan presents his restaged versions of the two operas Friday evening.

Even so, Mr. Quintero's greatest worry is that his staging will be too conventional. "Cav" and "Pag" simply do not lend themselves to much variety of staging.

Bird Problem

Take Nedda's aria, with its imitation bird calls. "There isn't much Nedda can do except run about the stage," Mr Quintero says, "unless you want to bring in fifty million birds."

"My aim has been simplification, rather than innovation," the director says. "Overacting is a waste of energy."

Actual rehearsals at the Metropolitan have been a fascinating voyage of discovery for Mr. Quintero.

"Opera is a world unto itself," he says. "It has its own customs, its own unwritten law, its own caste system. It's an institution. In the theatre, you get together for six weeks to do a show and that's it. At the opera, tradition and seniority are important."

Accustomed to Broadway theatres, Mr. Quintero was staggered by the grandiose scale of Metropolitan operations. Its eighty-man stage crew is the largest employed in any Broadway theatre. Its outsize sets are in keeping with the dimensions of its huge stage. Twelve spotlights are required for an effect that in an ordinary theatre could be achieved with one.

Mr. Quintero had his first lighting rehearsal before he had blocked out the stage action. This is the reverse of Broadway practice. Lighting rehearsals there are held just before a show opens its out-of-town tryout.

At the Metropolitan, however, one must take the stage when one can get it, says Mr. Quintero. It is in use from morning to night, either for rehearsals or setting up scenery for the evening performance.

"For the chorus scenes, I had two rehearsals of three hours each," said Mr. Quintero. "I was told this was an unusual amount. If I were staging a crowd scene on Broadway, I'd rehearse all day, every day, for a week."

Worked With Records

Not being a musician, Mr. Quintero was unable to learn the operas from a score. Instead he familiarized himself with text and music by means of recordings.

When he had reached the point of being able to visualize the stage action, he called in a musician friend, Leigh Connell. As they played through the operas, Mr. Quintero would ask, "Where are we now?" and Mr. Connell would make a mark in the score.

In this way, when rehearsals began it was possible to give the singers precise instructions. Mr. Quintero also has enriched his mind to the extent of knowing "Cavalleria Rusticana" and "Pagliacci" by heart.

He has found the Metropolitan's vocalists a pleasure to work with. Almost without exception, he reports, they are cooperative. Dimitri Mitropoulos, who will conduct the performance, is equally receptive to new ideas.

Everybody, in fact, appears to be happy with the new Quintero production except the director himself.

He voiced to Mr. Bing his fear that he would come up with just another conventional "Cav" and "Pag."

Mr. Bing told him he was doing fine, and not to worry; then walked off to deal with the next crisis of the day.

"I don't see how Bing lives through a season," Mr. Quintero marveled.

From NOV 8 1958
HERALD TRIBUNE

OPERA

PAUL HENRY LANG

'Cav' and 'Pag'

"CAVALLERIA RUSTICANA"

METROPOLITAN OPERA HOUSE

Opera in one act, libretto by Giovanni Targioni-Tozzetti and Guido Menasci, music by Pietro Mascagni. The cast:

Santuzza.....Zinka Milanov
Lola.....Rosalind Elias
Turiddu.....Primo Zambruno (debut)
Alfio.....Cesare Bardelli
Lucia.....Thelma Votipka

Conductor, Dimitri Mitropoulos; staged by Jose Quintero; sets and costumes by Rolf Gerard.

"PAGLIACCI"

The opera in two acts, libretto and music by Ruggiero Leoncavallo. The cast:

Nedda.....Lucine Amara
Canio.....Mario Del Monaco
Tonio.....Leonard Warren
Beppe.....Charles Anthony
Silvio.....Mario Sereni

Conductor, Dimitri Mitropoulos; staged by Jose Quintero; sets and customes by Rolf Gerard.



Zinka Milanov

The famed and durable pair of one-acters, "Cavalleria Rusticana" and "Pagliacci," also known as *the* double bill, "Cav-Pag," and "Ham and Eggs," was revived last night at the Met in a thoroughly refurbished production. Rolf Gerard created the new sets and costumes, and José Quinterno made his debut as opera director, pro tem. The sets were nice—elaborate for "Cav," simple for "Pag"—and the stage director correctly sized up the difference between the two works, treating them with understanding. Yet the evening fell short of the expected sensation even though the production was studded with talent and stars.

Although the two operas have many things in common and are equally popular, they represent two very different musical personalities. Dimitri Mitropoulos, who conducted both works, failed to make this clear. Mascagni's swiftly moving Sicilian peasant drama shows a real musico-dramatic temperament, and though the naturalism of the libretto is powerful, there is still a good deal of the melodic pathos of late romanticism. Leoncavallo's verismo is much more brutal and lacking in refinement. Mr. Mitropoulos made both of them a bit too hectic and noisy.

He whips up things at the slightest provocation and even the powerful singers who made up the cast had trouble coping with the brasses. And the brasses often lagged because they did not receive a clear beat and timely cues. Add to this the noise the public made, and the verismo was really a bit overpowering.

Yet when the singers were not interrupted by applause, there were many sustained scenes worthy of the Met. Zinka Milanov (Santuzza) was in fine voice, a voice that retained its freshness even in the fortissimos. Rosalind Elias (Lola) matched her (opcratic) rival and acted with insolent poise. The Met does not have to worry about her prima donnas even if she loses one once in a while.

The gentlemen do not rate such unreserved praise. Both Primo Zamburo (Turiddu), the new tenor, nd Cesare Bardelli (Alfio) are capable singers with well-placed voices, but their dynamic range is somewhat restricted and their color spectrum a bit narrow.

The minute the prologue started in "Pagliacci" we heard a voice that has everything—range, color and volume; which simply means Leonard Warren. Mario Del Monaco (Canio) could indulge himself in all the violence he wanted, the part calls for it and the public clamors for it. That last note in his big aria was held—and held firmly—long enough for the conductor to wipe his glasses (if he wears any). Corny? Yes, but worth a sixteen-inch broadside.

Lucine Amara stood in the middle of this scorching love quadrangle and held her own beautifully, though I was unable to stay to the end where she has some more important things to sing.

The production needs a little toning down. If that is done the innate coarse power of the drama will be much more plausible.

From NOV 2 1958
TIMES
New York, N. Y.



The New York Times (by Sam Falk)

IN LEONCAVALLO OPERA—Dimitri Mitropoulos, right, who will conduct both works, rehearses with Mario Del Monaco, the Canio, at left, and Leonard Warren, who will appear as Tonio. Settings and costumes for the two short works are by Rolf Gerard.

From NOV 8 1958
TIMES

Opera: The Inseparable Double Bill



Cavalleria Rusticana: Zinka Milanov as Santuzza and Primo Zambruno as Turiddu.



The New York Times (by Carl T. Gossett Jr.)

I Pagliacci: Lucine Amara as Nedda and Mario Del Monaco in the role of Canio.

By HOWARD TAUBMAN

"CAVALLERIA RUSTICANA" and "Pagliacci" are bread-and-butter operas. You may want to do without them at times when you refine your diet and submit yourself to higher things. But there are too many people who prefer not to adopt rigorous tastes, and for them the opera house must have "Cav" and "Pag," as the trade terms them, as a basic offering.

Mindful of its duty to this large public, the Metropolitan Opera, with generous assistance from its National Council, has produced new versions of the inseparable twins. It has brought José Quintero of Broadway and off-Broadway theatre fame to stage them and Rolf Gerard to design the sets and costumes. Most important, it has cast both works with a lavish hand.

Mr. Quintero has done a careful and largely unobtrusive job. He has been at pains not to interfere with the essential things—the singing—and has eliminated a good deal of needless histrionics. He has managed to make several stagy performers act with reasonable naturalness. In the case of Lucine Amara, who has often seemed self-conscious on the stage, he has done wonders, for he has helped her to liberate herself and to mave with spontaneity.

•

In several places he has been misled into trying too hard. In the drinking song of "Cavalleria Rusticana," for example, he has asked the chorus to behave like musical-comedy Sicilians. There are other instances of prettiness. But in view of the limited time he had at his disposal, he has handled his assignment effectively.

Mr. Gerard has designed sets that are properly touched by the sun of Sicily and southern Italy. The "Cavalleria" set is particularly felicitous, with its pink stucco walls and its touches of lightness. The costumes are colorful. You never saw a Sicilian village with a populace so smartly tailored. But, after all, new costumes are bound to look new, and it is a festive time.

The Met has to dress and fill the stage as impressively as it can, but it knows perfectly well that the principal singers count heavily in these operas. It put together strong ensembles for both operas, with "Pagliacci" boasting a unit of special drawing power.

Zinka Milanov as Santuzza was in excellent form. She sang with her usual power and could also spin out a pianissimo. Her voice sounded fresh, as if it had been rested. There was no sense of strain, even in the top tones. She knows the style of this opera, and she played with restraint.

Primo Zambruno, a newcomer from Italy, made his debut as Turiddu, disclosing a good-sized tenor with more character and resonance at the top than elsewhere in the range. Rosalind Elias was a good-looking Lola and sang with richness and security. Cesare Bardelli was a well-routined Alfio, though the voice is somewhat dry. Thelma Votipka was a dependable Lucia.

Leonard Warren, with a wholly admirable command of voice and style, shone in "Pagliacci." Mario Del Monaco fairly reveled in his big opportunity, "Vesti la giubba"; when he pours out his thundering fortissimos, he is an all-conquering hero to the crowd. Miss Amara's Nedda was sung attractively. Mario Sereni brought a better baritone voice to Silvio than is often his lot. Charles Anthony did what could be done with Beppe.

•

Dimitri Mitropoulos conducted with excitement. There were times when he whipped up the orchestra so hard that even the big-voiced performers on the stage had a tough time making themselves heard. But neither of these operas deal in subtleties, and a kind of crude intensity suits them.

Indeed, the audience got into the spirit of the occasion and broke in with its plaudits and bravos when the principals made their entrances and the instant they finished their arias. Did the orchestra have something more to say? No matter. It could play for itself.

The Casts

CAVALLERIA RUSTICANA, opera in one act by Pietro Mascagni; libretto by G. Menasci and G. Targioni-Tozzetti, based on the play of the same name by Giovanni Verga; sets and costumes by Rolf Gerard; staged by Jose Quintero; conducted by Dimitri Mitropoulos. At the Metropolitan Opera.

Santuzza.....Zinka Milanov
Lola.....Rosalind Elias
Turiddu.....Primo Zambruno
Alfio.....Cesare Bardelli
Lucia.....Thelma Votipka

AND

I PAGLIACCI, opera in two acts by Ruggiero Leoncavallo; libretto by the composer; sets and costumes by Rolf Gerard; staged by Jose Quintero; conducted by Dimitri Mitropoulos. At the Metropolitan.

Nedda.....Lucine Amara
Canio.....Mario Del Monaco
Tonio.....Leonard Warren
Beppe.....Charles Anthony
Silvio.....Mario Sereni

VANESSA, Samuel Barber. Metropolitan Opera Orchestra and chorus. Dimitri Mitropoulos, conducting. RCA-Victor (LM-6138). Vanessa was first performed at the Metropolitan Opera House in New York on Jan. 15 of this year. It is an American opera, and to this observer a good example of why there are few if any American operas performed. Even the voices of Eleanor Steber, Nocolai Gedda, Rosalind Elias, Giorgio Tozzi and Regina Resnik and the baton of Mitropoulos fail to bring it anywhere near the great French and Italian operas with which we are so familiar. The plot is as corny as most operas, which is of small matter, but the music just hasn't the sweep, melody and beauty to make it go. This despite the fact that it won the Pulitzer Prize for opera. The artists are good but the vehicle is too weak.

From NOV 19 1958
VARIETY
New York, N. Y.

'Cavalleria'-'Pagliacci'
METROPOLITAN, N. Y.

"Cavalleria Rusticana" and "Pagliacci," the traditional "twin tonsil treats" in the operatic repertoire, were treated to a considerable refurbishing job by Jose Quintero, the off-Broadway and Broadway legit stager.

"Cav" and "Pag" have been revitalized in natural and fluidly produced versions. But outstanding in these new presentations was the careful casting of the very fine voices and the unusual beauty and unity of the chorus work. The effectiveness of the sets by Rolf Gerard, particularly in "Cav"; the freshness of the costuming and the overall cohesion of the company brought excitement and more believability to the blatant Italianate histrionics.

Quintero must be given credit for his partial success in eliminating the woodenness and studied postures and poses of the diehard opera stylists.

"Pagliacci" had an unusually fine cast with Lucine Amara as the lovely Nedda. Her voice was soft yet full, young and true. Leonard Warren was a superb Tonio and Mario Del Monaco made an excellent Canio.

Zinka Milanov sang the role of Santuzza in "Cavalleria Rusticana" in perfect voice, even though she's so voice-centred it's difficult for her not to be studied and stodgy. Rosalind Elias as Lola was a charming performer with a fine voice. Primo Zambruno, making his debut in a traditional Turiddu and Cesare Bardelli and Thelma Votipka were capable in their respective roles. Dimitri Mitropoulos and the orchestra didn't always seem in perfect accord either with each other or the singers in "Cav," but brought in "Pag" with stunning effectiveness. *Rose.*

'Boris' Is First Met Opera of New Season



CESARE SIEPI
. . . As Boris

By EDWIN H. SCHLOSS

The Metropolitan Opera Association will open its 74th season in the Academy of Music on Tuesday night with "Boris Godounoff." Modest Moussorgsky's great lyric tragedy will be the first of seven operas to be offered here by the New York company during the next five months. The performance will be in an English version by John Gutman using the original Moussorgsky score as revised and edited by Karol Rathaus. The same production and version was presented here by the Met in the 1952-53 season.

The title role will be sung by Cesare Siepi, with Charles Kullman, Kurt Baum, Ezio Flagello and Giorgio Tozzi in leading male supporting roles. Principal female roles will be sung by Nell Rankin, Margaret Roggero and Emilia Cundari. Dimitri Mitropoulos will conduct.

NEARLY 85 YEARS OLD

The first performance of "Boris" was at the Imperial Opera House, St. Petersburg, on Feb. 8, 1874. Since it presents a dire picture of tyranny in Russian history of the early 17th century, the premiere was hampered by objections on the part of the Russian authorities—an occurrence of more than 80 years ago which strikes a familiar note from back of the Iron Curtain today.

"Boris" has been called "properly speaking neither a drama nor an opera but rather a musical chronicle after the manner of the historical dramas of Shakespeare." The libretto, by the composer, is based on an original play by Alexander Pushkin, that famous early 19th-century poet and dramatist whose works have proved such a fertile source of inspiration to Russian composers in the field of opera, ballet and symphonic music.

METROPOLITAN OPERA
"Boris Godounoff"
By Modest Moussorgsky
Conductor: Dimitri Mitropoulos
Staged by: Dino Yannopoulos
Decor: Mstislav Dobujinsky

Boris ——— Cesare Siepi
Fyodor —— Margaret Roggero
Xenia ——— Emilia Cundari
Prince Shuiski - Charles Kullman
Brother Pimen — Giorgio Tozzi
Grigori ——— Kurt Baum
Marina ——— Nell Rankin
Varlaam ——— Ezio Flagello

HISTORIC BASIS

The story has an historic basis. Boris Fedorovich Gudonoff (1552-1605) was the brother-in-law and chief minister of Czar Feodor, son of Ivan the Terrible. Consumed by ruthless ambition, Boris caused the assassination of young Dimitri, half-brother of the Czar and his heir.

On the death of Feodor, Boris, who has committed the crime with the sole object of seizing power, has himself acclaimed by the people and ascends the throne. A young monk named Gregory, resembling the murdered Dimitri, quits his convent and leads an uprising against Boris. At the death of Boris, the false Dimitri takes advantage of the circumstance and in turn usurps the throne.

The opera follows the story from the famous Coronation Scene in Act I to the tragic climax in which Boris dies horror-driven and half demented, piteously proclaiming his own son Feodor as the new Czar. The music, powerfully dramatic and intensely nationalistic, is admirably suited to this tale of bloodshed, treachery and crime against the backgrounds of the pomp, gilded circumstance and ceremonial of court life in semi-barbaric Russia of the late 16th century.

SIX VERSIONS OF 'BORIS'

There are six versions of "Boris." Two are by Moussorgsky himself, two are in orchestrations by Rimsky-Korsakoff, the one by Karol Rathaus is being used this week, and there is one by Dimitri Shostakovich. In February of 1928 Moussorgsky's first version was introduced at the Bolshoi Theatre in Moscow.

In November of the following year Leopold Stokowski and the Philadelphia Orchestra gave the American premiere of the original "Boris" in a concert version in the Academy of Music. The first American "Boris" was sung by the Met in New York in Italian on March 19, 1913, with Toscanini conducting.

INQUIRER
Philadelphia, Pa.
NOV 13 1958

By EDWIN H. SCHLOSS

The Metropolitan Opera Association opened its 74th season in the Academy of Music last night on a note of high distinction with a splendidly staged performance of Moussorgsky's "Boris Godounov" presented to the usual capacity, glittering first-night audience.

Sung in English with manager Rudolpf Bing's star basso Cesare Siepi in the title role, a strong supporting cast and Dimitri Mitropoulos in dynamic command of the conductor's desk, it inaugurated the New York company's seven-opera seasonal cycle at Broad and Locust with appropriate eclat.

Musically and dramatically "Boris" is one of the most powerful and commanding tragedies in the operatic repertory. And last night's production rose handsomely to that challenge with a performance that had the pomp and circumstance, gorgeous facade, poignant romance, stride and impact, of a Shapespearean chronicle play brought forth in the grand manner.

It was, perhaps, not the most inspired "Boris" the Met ever brought here. Since the great Feodor Chaliapin made the leading part uniquely his own a generation ago, there have been few protagonists to dim his memory, but last night, Siepi proved that he stands high in the post-Chaliapin succession.

Singing with superb resonance and control he gave an admirable vocal account of the part and his acting, in an almost frenetically demanding role, was always convincing and in its supreme moments, of pity and terror thrilling. High spots were the monologue "I have attained to power" in which the Czar's crimes return to haunt him and reduce him to horror-stricken desperation.

Here Czar Boris is finally overwhelmed by his guilt while in one of the most dramatic touches in all opera, a clock chimes ominously as if voicing the implacable advance of revenging time. The famous "Coronation Scene," although it comes early in Act I, found Siepi already in full power.

The part of Moussorgsky's crime-sodden usurper dominates the opera and sounds the keynote of its emotional pitch. But its backgrounds are indispensable in setting forth the grim story in perspective. And in filling those needs the current "Boris" production is demonstrating that the Met's artistic resources are not only high but wide and handsome.

Thus many artists of major caliber peopled last night's supporting cast. Prominent among them were Charles Kullman in the tenor role of the venomous and oily Prince Shuiski, the Czar's treacherous adviser. Also Giorgio Tozzi, a smooth and rich-voiced basso, was outstanding as the monk, Pimen and Ezio Flagello, another gifted basso, was an effective Varlaam. Flagello, a lively comedian, scored with his mock heroic song "The Siege of Kazan."

Tenor Kurt Baum was a gallant and full-voiced Grigory.

The cast on the distaff side was equally good. Nell Rankin was an engaging and vital Marina and provided some beautiful lyric moments. Margaret Roggero as the Czar's pitiable young son; Emilia Condari as the daughter Xenia; Martha Lipton as the hostess of the inn, all made laudable contributions.

Mignon Dunn, who made her debut this season with the Met in the role of the nurse was also creditably in the picture. Other unusual artists in minor parts included Calvin Marsh as Shcheikalov; Clifford Harvout as a superb Rangoni; Paul Franke as the Simpleton, and others. John Gutman's English text was viable and undoubtedly added to the pleasure of the audience although the enunciation was by no means always crystal clear.

Moussorgsky's score, last night played in an orchestration by the composer revised and edited by Karol Rathaus instead of the usual Rimsky-Korsakov version, is intensely nationalistic in flavor. It draws heavily on Russian folk music and ceremonial religious music. Moussorgsky's talent for musical characterization and dramatic emphasis bordered on genius.

The score is Wagnerian in its use of the orchestra in interpreting, commenting on and accenting the action of the stage. And these eloquent matters, evoked last night by the expert hand of Dimitri Mitropoulos, were affectively in evidence. It has been said that the Russian people are the real heroes of "Boris Godounov" and the Metropolitan chorus cast in that role last night sang superbly.

The audience was properly demonstrative and there was the usual parade of curtain calls.

From NOV 14 1958
Journal of Commerce
New York, N. Y.

Double Bill at 'Met' Bright, Sparkling

The Metropolitan Opera's new productions of Cavalleria Rusticana and Pagliacci are bright and sparkling in their new trappings, including imaginative sets and costumes by Rolf Gerard and a new staging by Jose Quintero, who himself has gained acclaim for his excellent directorial feats at the Circle in the Square Theater.

Musically, honors for the evening were equally divided between Leonard Warren and Mario Del Monaco in Pagliacci, both of whom received standing ovations from a wildly cheering audience.

Almost equally appreciated was Zinka Milanov in Cavalleria, as was Dimitri Mitropoulos conducting both operas and Primo Zambruno who made his Metropolitan debut singing opposite Miss Milanov. J. L.

WORLD-TELEGRAM
New York, N.Y.
NOV 8 - 1958

'Cavalleria,' 'Pagliacci' Bring Spark to Met

By LOUIS BIANCOLLI

Newly staged versions of "Cavalleria Rusticana" and "Pagliacci" brought an appealing note of freshness to the Metropolitan repertory last night.

Anybody suspecting that the famous operatic "twins" had worn out their welcome in the area should have been on hand last night. The excitement ran high all evening. Several times the applause held up the performance.

There was a conspicuous new sound—as well as new look—about the productions. To begin with, Dimitri Mitropoulos conducted, and that alone gave the operas the extra something they needed to come back to full life.

Action Dispersed.

Then Jose Quintero was called in to supervise the staging. Mob scenes were maneuvered with new ease, action was shrewdly dispersed and a sharp sense of theater hung over the performances.

Of the two, "Pagliacci" offered much the stronger performance. One had the feeling "Cavalleria" was serving as a warmup for the real thriller to come.

Apart from the tense and invigorating conducting of Mr. Mitropoulos, the outstanding attraction of the evening was the Canio of Mario Del Monaco. The crowd quite understandably went wild over his high-pitched woes.

Captivating Fervor.

Lucine Amara applied her velvety tones to the role of Nedda, uttering the famous ballad of the first act with captivating fervor against one of the most sensitive orchestral accompaniments I have ever heard in this opera.

Leonard Warren was the thorough artist as Tonio, whether as singer or actor, winning a warm ovation for a portrayal of the mischief-making clown that was perhaps more subtle and sophisticated than customary. Mario Sereni sang Silvio.

Primo Zamburno, a young Italian tenor with a refined style and small lyric voice, made a pleasant if unspectacular debut as Turiddu in "Cavalleria," while Zinka Milanov earned deserved plaudits for her familiar Santuzza.

Cesare Bardelli certainly made Alfio's meaning clear to everybody within earshot. Best of all in last night's cast was Rosalind Elias, who combined irresistible looks with irresistible voice in the two-timing routine of Lola.

From NOV 10 1958
BILLBOARD
Cincinatti, Ohio

Puccini's "Tosca," which opened the Metopera season October 27, has practically become the cornerstone of the repertoire, with half a dozen sopranos scheduled for the title role. At its third performance in eight days, Renata Tebaldi again charmed a packed house with a much improved acting job in the part. If not quite up to her London waxing (best of the five complete recordings available), she was still in fine form vocally and always gave the audience the comfortable, rare feeling that every top note will be met with accuracy and beauty.

George London sang Scarpia with finesse and power and provided a brilliant characterization, while Guiseppe Campora was a Corena and Alessio de Paolis offered strong support, with the firm baton of Dimitri Mitropoulos in full command. It's a solid production all the way, one of the Met's best.

SYRACUSE POST STANDARD
Sunday, November 16, 1958



ORIGINAL CAST RECORDS AMERICAN OPERA SUCCESS
Left to right: Rosalind Elias, Eleanor Steber, Nicolai Gedda, Regina Resnik, and Giorgio Tozzi sing the quintet from Act IV of Samuel Barber's Vanessa which has been recorded by RCA Victor in association with the Metropolitan Opera Assn. Dimitri Mitropoulos is the conductor.

MUSICAL LEADER
CHICAGO ILL.
NOV - - 1958

At the Metropolitan

By Walter F. Loeb

Oct. 27, 1958 and another opera season got under way at the Metropolitan Opera House. It is a season charged with excitement, and at the same time commemorates 75 years of music making at the Met. Today's roster lists such stellar artists as Tebaldi, Siepi, Del Monaco, Milanov, Steber, and Callas. Artists of the first rank, that are supported by a superb staff of conductors, designers, choreographers and stage directors. New names added this season include Erika Koeth, coloratura soprano from Germany, Aase Loevberg, soprano from Norway, Kunie Imai, soprano from Japan, Mignon Dunn, mezzo-soprano from Memphis, Tenn., Sebastian Feiersinger, tenor from Austria, Primo Zambruno, tenor from Italy, Karl Liebl, tenor from Germany, Barry Morell, tenor from New York City, William Olvis, tenor from Hollywood, Calif., Dimiter Uzunov, tenor from Bulgaria and Karl Doench, baritone from Germany. Leonie Rysanek, soprano from Austria will also make her debut with the company this season. The new productions will be "Cavalleria Rusticana" and "Pagliacci" on Nov. 7, "Macbeth" on Feb. 5, and "Wozzeck" on March 5. It is also anticipated that Dr. Bruno Walter will conduct Verdi's "Manzoni Requiem" on Good Friday and Easter Sunday. Zinka Milanov is slated to participate.

Monday, Oct. 27, the opera was "Tosca," the Tosca was Tebaldi and aside from opening night glitter, it was gold on stage and in the pit. Mario del Monaco sang Cavaradossi and George London, Scarpia. Dimitri Mitropoulos conducted with fire. It was Renata Tebaldi's night, with everyone rejoicing at her return.

NOVEMBER, 1958

DEC - - 1958

On Nov. 6, **"Boris Godunoff,"** under the baton of **Dimitri Mitropoulos,** was exciting and full of color. Cesare Siepi was the Boris and his interpretative skill made this performance memorable visually and more important, his singing gave full intensity to the emotions. Kurt Baum sang Grigori, Charles Kullman was Shuiski. Others in the large cast were Margaret Roggero, Emilia Cundari, Mignon Dunn, Giorgio Tozzi, Nell Rankin, Ezio Flagello, etc., etc. The sparce Karol Rathaus edition of the lush score does not do justice to the work.

INQUIRER
Philadelphia, Pa.
DEC 3 1958

Met at Academy—Mascagni's Twin Masterpiece Sung

By EDWIN H. SCHLOSS

The Metropolitan Opera Association brought its newly refurbished production of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci" to the Academy of Music last night to the great pleasure of the usual capacity audience. It was the New York company's second offering of its current series here and the first production here by the Met of the famous double bill since 1951.

"Cav" and "Pag," inseparable twins of the lyric stage, have ridden high in popular favor for almost three generations.

TIME-TESTED FAVORITES

Innumerable performances in opera houses everywhere in the Western world have resulted in a familiarity which while it has by no means bred contempt has provoked in some quarters a certain amount of patronizing condescension.

In recent years ultra-sophisticated operagoers have been inclined to relegate the music of both operas to the "hurdy-gurdy repertory" and to view their parallel stories of lethal love and lust under the hot skies of Sicily and Calabria, as "melodramatic" in a disparaging sense of the word. However, the durabiity of the Mascagni-Leoncavallo duo, at almost any level oftaste, was triumphantly reaffirmed last night in a superb production.

NEW SETS, COSTUMES

Staged by Jose Quintero, recruited from Broadway for the project, and with bright new sets and costumes by Rolf Gerard, the vitality and romantic melodic inspiration of the score in each twin and the tenseness of the drama, cannily contrived by contrasts, once more validated "Peg" and "Cav's" claim to unending popularity. Quintero's directorial dealings with "Cavalleria" kept the drama taut, at the same time respecting the almost folklike quality of the work.

The tension in "Pagliacci," balanced between the passions of the real iife actors, and the commedia del'arte atmosphere on the stage within a stage, was well maintained. In both operas the viability and imagination of the stage direction kept them well this side of becoming a concert in costume, which is sometimes their fate under humbler auspices.

VOCALLY OUTSTANDING

But most importantly both works were superlatively well sung by casts lavishly drawn from the Met's incomparable resources. In "Cavalleria," Zinka Milanov sang a mature Santuzza with a veteran aplomb that avoided sentimentality and commanded a voice still youthful in its freshness.

Primo Zambruno, the Turiddu, a newcomer from Italy to the Met's ranks making his debut here, disclosed a large and well-placed voice especially gratifying at the top. Rosalind Elias was a seductive Lola visually and vocally. Cesare Bardelli, no stranger to Academy audiences but making his debut here with the Met last night, proved to be a reliable Alfio. Thelma Votipka made a commendable contribution as Mama Lucia.

MERRILL TRIUMPH

In "Pagliacci" Robert Merrill as Tonio was one of the two bright particular stars, scoring his expected success in the Prologue. An even more brilliantly flaming comet was Mario Del Monaco as Canio. Del Monaco, a tenore robusto of almost atomic power, plunged eagerly into the role's tragic humors, especially in the celebrated "Vesti la giubba," where he successfully went all out to bring down the house. Lucine Amara was an attractive Nedda singing with her wonted beauty of voice and a great deal more dramatic mobility than usual.

Mario Sereni (another debutant) brought an excellent baritone voice to the role of Silvio. Charles Anthony was in support as Beppe. Dimitri Mitropoulos conducted with fervor and sensitivity, con brio and con amore. The many choruses were superbly sung. The audience was ecstatically appreciative and there were many curtain calls.

TIMES PICAYUNE
New Orleans, La.
DEC 6 - 1958

ON THE SQUARE

Little Upheaval

By SIM MYERS

Howard Taubman, the daring music critic of The New York Times, who has become famous for stepping on toes and campaigning vigorously against the things he thinks are wrong with the music world, has done it again.

A couple of weeks ago, he issued a blast about the "claques" who attend opera and spoil the evening by applauding their favorite stars at inappropriate times during performances. He mentioned the Maria Callas fans and was thankful that they'd not be in evidence at the Metropolitan this season, then went on to slap the wrists of the fans of other stars.

The public reacted and there is something of a minor upheaval going on in the letters columns of The Times. Some people agree with Taubman; others feel that with opera seats costing so much these days, the seat holder has every right to demonstrate if he finds the action on stage worthy of it.

Taubman and The Times seem to love these controversies. It was not so long ago that he took on Dimitri Mitropoulos, then music director of the New York Philharmonic and wrote many reviews and articles indicating he would be happier with another conductor for the orchestra.

Some wealthy music patrons of New York pounced down on him in force and even went so far as to try to use influence with his bosses in an effort to stop the writing. But The Times would not be pressured and the controversy created kept Times readers happy for long months. Letters, pro and con, poured in. It appears Taubman has done it again, judging by the reader reaction to his latest campaign.

* * *

Operatic tradition being what it is, I doubt his efforts to stop the hero-worshipping in the form of bravos and applause, is going to get very far. Indeed, I suspect an opera not interrupted by applause might be somewhat dreary, but Taubman and his readers are having fun, anyway.

From DEC 6 1958
HERALD TRIBUNE
New York, N. Y.

George London Sings 'Godunov' At Metropolitan

George London sang the title role of "Boris Godunov" last night for the first time this season when the Moussorgsky music drama had its fourth performance at the Metropolitan Opera House, while Rosalind Elias sang Marina for the first time on this stage. Her impersonation was persuasive in the emotional and musical color of her tones with a timbre which had both incisiveness and warmth. She was also at home from a visual aspect in her general understanding of the character, although less so in one or two details.

Mr. London's Boris was dramatically impressive; in singing, appearance and gesture, it showed his thorough understanding of the role of this tragic Tsar; his voice, although not in its best estate, was employed with expressive conviction. Others who sang their assignments for the first time this season were Giulio Gari, a rather taut-voiced Grigori; Mildred Miller, who was sympathetic Fyodor; Norman Scott, a dignified Pimen, and Lawrence Davidson, an animated but not quite convincing Varlaam. Charles Kullman was a credible Shuiski.

Despite its various merits here and there, the general musical interpretation conducted by Dmitri Mitropoulos often gave an impression of a lack of pervasive vitality and limited scope; the power and emotional richness of this memorable score seemed only partially revealed.

F. D. P.

From DEC 8 1958
HERALD TRIBUNE
New York, N. Y.

Tebaldi, Gobbi Heard in 'Tosca' At Metropolitan

The second act of Puccini's "Tosca," which was repeated Saturday night at the Metropolitan Opera House, was only a few minutes old—the heroine was seated in mild conversation with Baron Scarpia—when it became apparent that we would behold no just-ordinarily-effective rendition of this fine, climactic scene. A few moments further along (if one, indeed, was aware of time) it became even more apparent that in Renata Tebaldi's Tosca, Tito Gobbi's Scarpia, and Dimitri Mitropoulos' over-all musical conception—a conception alertly rendered by his orchestra—that we were watching and hearing what may be the best of all possible current artistic combinations at work for the best realization of this opera.

Mr. Gobbi's return to the role was, of course, the event to which this reporter had been particularly alerted. To suggest that he hasn't the most gorgeous voice in the world is carping, and it is here conceded; that he is the best Scarpia in this writer's experience, is also condeded—with great pleasure. Miss Tebaldi sang like glory itself; Eugenio Fernandi's Mario—he had fine moments, too—was badly out-classed.

Clifford Harvout, Lawrence Davidson, Alessio De Paolis, Osie Hawkins, Calvin Marsh and Peter Burke were other contributors to a stunning evening.

W. F.

From DEC 9 1958
TIMES
New York, N. Y.

CHAMBER CONCERT IS OFFERED AT 'Y'

New York Ensemble Begins Ninth Season—Variety of Grouping Featured

The New York Chamber Ensemble began its ninth season Sunday night with a program that reflected the enterprise in programing and the variety of instrumental grouping that have been characteristics of the group since the start. The concert was at the ensemble's customary home, the Lexington Avenue Young Men's and Young Women's Hebrew Association.

The ensemble is made up of members of the New York Philharmonic, which explains why it can draw on so many different types of players and how it can manage to give works that many other groups do not have the instrumental resources to perform. Dimitri Mitropoulos has always been a friend of the group and Sunday he was on hand to conduct the work requiring the largest number of players, Poulenc's "Rapsodie Nègre."

There was another guest conductor, too: Gunther Schuller, who led his own Music for Violin, Piano and Percussion. Originally it was a dance work called "Symbiosis" and this was its first concert performance.

Webern's Vier Stucke for violin and piano, in contrast, lasted only three and a half minutes, and every note of these four little pieces was fascinating. Leon Temerson and Russell Sherman were the violinist and the pianist, respectively, in both the Webern and Schuller works, with Walter Rosenberger joining them as the percussionist in the latter.

Martial Singher, a guest artist, was heard as the soloist in "La Bonne Chanson," Fauré's song cycle to poems by Verlaine. He also provided the "voice" for the Poulenc "Rapsodie." The Fauré cycle demanded rather more variety of vocal color than Mr. Singher was able to bring to it on this occasion, but, as usual, he was an imaginative interpreter. Mr. Sherman and a string quartet provided first-class accompaniments.

A String Trio by Schubert and Debussy's Sonata for flute, viola and harp were the nearest to standard works on the program. They were played with exquisite care, with John Wummer's flute playing especially lovely in the Debussy, and with David Kates matching his tones with great subtlety on the viola.

ROSS PARMENTER.

BERGEN EVENING RECORD
HACKENSACK, N. J.
DEC - 5 1958

Eastern Orthodox Work For Recognition In U. S.

Five Million Christians Consider Communion Fourth Major Faith; Winning Point

By LOUIS CASSELS

New York, Dec. 5 (UPI) — It comes natural to most people to speak of the three great religious faiths, meaning Protestants, Catholics, and Jews. This national habit is a source of considerable irritation to some 5 million Americans who are members of the Eastern Orthodox Churches.

ON DOG TAGS

They believe that Eastern Orthodox is entitled to public recognition as a fourth major confession. Slowly but steadily, they seem to be getting their point across.

The U. S. armed forces now use the letters "EO" on dog tags to identify Eastern Orthodox Christions, who were previously lumped in with Protestants. President Eisenhower invited an Orthodox prelate to offer one of the four prayers at his second inaugural.

The legislatures of 17 States have enacted resolutions officially recognizing Orthodoxy as a fourth major faith. Similar legislation is pending in other States and will be introduced in the U. S. Congress next January.

To Orthodox Christians, this is not just a matter of pride, but of bringing popular usage into line with the facts of history.

For the first thousand years of its existence, the Christian Church was undivided. But friction developed between its two main centers of ecclesiastical power—Constantinople in the East and Rome in the West. The Patriarch of Constantinople, and the Greek-speaking Eastern Churches which followed his leadership, refused to acknowledge the claims of the Pope of Rome for supremacy over the entire Church.

In 1054, the estrangement was formalized by what historians call the Great Schism. The Roman Pope ex-communicated the Patriarch of Constantinople, and the Patriarch ex-communicated the Pope. The Latin-speaking Western Churches remained under the Pope, and became what is called today the Roman Catholic Church. The Eastern Churches became the Orthodox Communion.

CLAIM DIRECT LINES

Orthodox Christians say they did not split off from Rome — Rome split off from them. Their churches claim to be the direct heirs and true conservators of the original Christian faith as it was spelled out at the seven great councils of the Primitive Church.

The familiar Nicene Creed, formulated at the Council of Nicaea in 325 A. D., is one of the fullest expressions of Orthodox doctrine, and is recited at each liturgy.

Orthodox worship is elaborately ritualistic. The Church recognizes seven sacraments: baptism (which is administered to infants and adults by triple immersion); anointing or confirmation, which immediately follows baptism; penance; communion; holy orders; marriage; and holy unction (which is administered to the sick, but not necessarily as a last rite.)

Candidates for the priesthood may marry before they are ordained, but not afterwards. All Orthodox bishops are members of a monastic order which practices celibacy.

Orthodox churches have never been governed by a single head. Since the time of the Great Schism, the Patriarch of Constantinople has shared ecclesiastical authority with four other Patriarchs of major eastern cities.

Eastern Orthodoxy has tended to divide into independent, self-governing national churches, which has remained in full communion with one another. The largest national churches grew up in Middle East and the Slavic countries, notably Greece, Russia, Bulgaria, Romania, and Albania.

The first orthodox Church on American soil was built by Russian monks at Kodiak, Alaska, in 1792. The Russian missionaries won many converts among Eskimos, and built a cathedral at Sitka, before Alaska passed into U. S. hands.

NOW 21 BODIES

The growth of Orthodoxy in the continental United States was slow until the present century, when immigrants began to arrive from the Balkans and Eastern Europe. These immigrants transplanted to America the national church loyalties of their homelands.

Today there are 21 Eastern Orthodox bodies in the United States. Their total membership, as reported to the Yearbook of American Churches, is just over 2.5 million. But most Orthodox Churches count as members only adults who are heads of households. If women and children are included, the total is probably between 5 and 6 million.

The largest U. S. body is the Greek Archdiocese of North and South America, with 378 local churches and upwards of 1,150,000 recorded members. The next largest is the Russian Orthodox Greek Catholic Church of America (755,000 reported members) which has been entirely independent of its parent body in Russia since shortly after the Soviet Communist revolution. Other major bodies are the Romanian, Syrian, Serbian, and Ukrainian Orthodox Churches in America.

Orthodox churches are represented, along with most of the principal Protestant denominations, in the National and World Councils of Churches.

Members of the Orthodox Communion who are prominent in American life include Spyros Skouras, the movie magnate; Mayor George Christopher of San Francisco, Judge Stephen Scopas of New York; Dimitri Mitropoulos, the famed conductor; and catcher Gus Triandos of the Baltimore Orioles.

TIMES PICAYUNE
New Orleans, La.
DEC 14 1958

Mitropoulos to Conduct Symphony Tuesday Night

Dimitri Mitropoulos, the conductor who received so much acclaim when he was guest conductor last season, returns to lead the Philharmonic-Symphony orchestra at 8:30 p. m. Tuesday in Municipal auditorium.

The Greek-born musician, who at times has been conductor of



DIMITRI MITROPOULOS

the Minneapolis and New York Philharmonic orchestras and who currently is a conductor of the Metropolitan Opera and frequent guest conductor of the New York Philharmonic, arrives here Sunday and is scheduled to hold a rehearsal for the orchestra Sunday afternoon.

Mitropoulos, born to an intensely religious family, was more or less expected to become a priest, but his love of music caused him to enter Athens conservatory rather than a monastery. There, he studied piano and composition.

In 1919, he composed an opera that so impressed composer Camille Saint-Saens that the latter offered to help Mitropoulos further his musical studies in Paris. Somewhat later, Mitropoulos became an assistant conductor of the Berlin Staatsoper which position he held until 1924 when he returned to Athens to head the conservatory.

In 1930, when pianist Egon Petri became ill before his concert in Berlin, Mitropoulos not only handled the conducting but filled in as a pianist. In 1936, he was asked to come to this country and conduct the Boston Symphony. A year later he became conductor of the Minneapolis Symphony. In 1949, he accepted an offer to become a conductor of the New York Philharmonic, and in 1951 he became its music director. He resigned this position last year.

Last year, Mitropoulos was the first of several conductors to come to the aid of the orchestra during an illness of its music director, Alexander Hilsberg. His program was a triumph, praise by critics and public.

For this concert, he will pla four works, beginning with th Beethoven Leonore Overture N 2. Subsequently, he leads the o chestra in performances of th same composer's Symphony N 2, Gustav Mahler's Symphon No. 10 and a Bach Fantasy an Fugue, transcribed for orchestr by Mitropoulos.

PHILHARMONIC PROGRAM

Leonore Overture No. 2, opus 72 ..... Beethoven
Symphony No. 2 in D Major, opus 36 ..... Beethoven
Symphony No. 10 in F Sharp Major ..... Mahler
Fantasy and Fugue ... Bach

«ΤΟ ΒΗΜΑ» Σάββατον 13 Δεκεμβρίου 1958

ΗΜΕΡΙΝΗ Σ

ΠΑΡΑΚΟΛΟΥΘΩΝΤΑΣ ΤΟΝ ΜΕΓΑΛΟ ΜΑΕΣΤΡΟ

ΟΤΑΝ Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΗΧΟΓΡΑΦΗ ΤΗΝ «ΒΑΝΕΣΣΑ» ΤΟΥ ΣΑΜΟΥΕΛ ΜΠΑΡΜΠΕΡ

Τὸ Ἑλληνικὸ τσιγάρο ἐνοχλεῖ τὴν Ἐλεάνορ Στῆμπερ

ΜΙΑ ΚΟΠΙΩΔΗΣ ΚΑΛΛΙΤΕΧΝΙΚΗ ΠΡΟΣΠΑΘΕΙΑ

ΝΕΑ ΥΟΡΚΗ, Δεκέμβριος.—Ὁ Δημήτρης Μητρόπουλος ἐτερμάτισε τὴν ἠχογράφησι τῆς πρώτης ὅπερας ποὺ ἔκαμε τὴν ἐμφάνισί της σὲ στερεοφωνικοὺς δίσκους, τὴν «Βανέσσα» τοῦ γνωστοῦ Ἀμερικανοῦ συνθέτου Σάμουελ Μπάρμπερ, τῆς ὁποίας τὸ λιμπρέττο εἶναι ἔργο ἑνὸς ἄλλου ἐπίσης γνωστοῦ συνθέτου, τοῦ Τζιὰν Κάρλο Μενόττι. (Σημ. «Βήματος»: Τοῦ ὁποίου ἡ Ἐθνικὴ Λυρικὴ Σκηνὴ παρουσίασε ἐφέτος τὸ «Μέντιουμ»). Ἔργο ποὺ οἱ κριτικοὶ τὸ ἐτοποθέτησαν μεταξὺ δύο μουσικῶν ἐποχῶν, σὰν ἕνα εἶδος συνδετικοῦ κρίκου μεταξὺ τῆς ρωμαντικῆς παραδόσεως τοῦ παρελθόντος καὶ τῶν ἐρεαλιστικῶν» ἀπαιτήσεων τοῦ καιροῦ μας, ἡ «Βανέσσα» χρησιμοποιεῖ ὅλα τὰ ἐπιτεύγματα τῆς σύγχρονης μουσικῆς καὶ ὅλες τὶς τεχνικὲς ἐπινοήσεις τῶν μουσικῶν πρωτοπόρων τοῦ καιροῦ μας, ἀλλὰ δὲν τὰ ἀφήνει νὰ ἐνοχλήσουν, γιατὶ ἔχουν ὑποταγῆ στὴν λυρική της ὑφή.

«Πρόκειται, ἐξηγεῖ, γιὰ μιὰ ἠχογράφησι καὶ ὄχι γιὰ παράστασι. Μ' ἄλλα λόγια, τὸ μικρόφωνο εἶναι ἐκεῖνο ποὺ ἀναλαμβάνει νὰ μεταφέρῃ τὴν φωνή σας καὶ δὲν ὑπάρχει λόγος νὰ τὴν ὑψώνετε οἱ ἴδιοι. Δὲν χρειάζεται. Οἱ τεχνικοὶ κάνουν νὰ φύγουν ἀλλὰ ὁ Μητρόπουλος τοὺς φωνάζει πίσω: «Ὁ φωτισμὸς εἶναι τελείως ἀνεπαρκὴς καὶ δὲν μπορῶ νὰ διαβάσω τὶς νότες μου. Ἐπειδὴ δὲν ἔχουμε παράσταση δὲν σημαίνει ὅτι πρέπει νὰ μείνουμὲ στὸ σκοτάδι». Τὰ φῶτα ἀνάβουν.



Ὁ Μητρόπουλος διακρίνεται εἰς τὸ κέντρον ὀρθιος, διευθύνων τοὺς τραγουδιστὰς καὶ τὴν ὀρχήστραν κατὰ τὴν διάρκειαν τῆς ἠχογραφήσεως

Ὁ Μητρόπουλος κουνᾶ τὸ κεφάλι, εἶναι ἕτοιμος. Σ' ἕναν πίνακα ἀπέναντί του, ἀνάβει ἕνα κόκκινο φωτάκι: οἱ τεχνικοὶ εἶναι κι' αὐτοὶ ἕτοιμοι. Ὁ Μητρόπουλος ὑψώνει τὰ χέρια—κι' ἀρχίζει ἡ τετάρτη πρᾶξι. Δὲν περνοῦν δέκα λεπτὰ καὶ ὁ Μητρόπουλος σταματᾶ ἀπότομα. Κατεβαίνει ἀπὸ τὸ πόδιουμ καὶ, συνοδευόμενος ἀπὸ τὴν Στῆμπερ, πηγαίνει στὸ καμαρίνι τῶν τεχνικῶν: «Πῶς τὰ ἐπήγαμε;» ἐρωτᾶ. Τὰ πρῶτα δέκα λεπτὰ εἶναι πάντα δοκιμαστικά. Οἱ τεχνικοὶ παίζουν τὴν ταινία τῶν δέκα λεπτῶν, ἀκοῦν τὶς ἐντυπώσεις τοῦ Μητρόπουλου κι' ὕστερα φεύγουν γιὰ νὰ διορθώσουν τὴν θέσι ὡρισμένων μικροφώνων, νὰ ἀπομακρύνουν ἕνα ποὺ ἔκανε νὰ ἀκούγεται πολὺ δυνατὰ ἕνα μέρος τῆς ὀρχήστρας εἰς βάρος τῶν ἄλλων, προσθέτουν ἕνα ἀκόμη γιὰ νὰ ἐνισχυθῇ ἡ φωνὴ ἑνὸς καλλιτέχνου. Ξαναπαίζουν γιὰ μιὰ ἀκόμη φορὰ τὴν ταινία, διαπιστώνουν ὅτι τὸ πόδιουμ πάνω στὸ ὁποῖο εὑρίσκετο ὁ Μητρόπουλος, ὁ «μαέστρος» ὅπως τὸν ἀποκαλοῦν ὅλοι, τρίζει καὶ στέλνουν κάποιον νὰ τὸ διορθώσῃ.

Ὁ Μπάρμπερ —ποὺ εἶναι ἐπίσης παρών— παρατηρεῖ ὅτι μία καλλιτέχνις ἡ ὁποία ὑποτίθεται ὅτι εὑρίσκεται σ' ἕνα ἄλλο δωμάτιο ἀκούεται ὑπερβολικὰ εὐκρινῶς καὶ ἀποφασίζεται νὰ ἀπομακρυνθῇ λίγο τὸ μικρόφωνο ἀπὸ τὴν θέσι της καὶ ἔτσι ὅλοι ἐπιστρέφουν.

Ὅλα εἶναι ἕτοιμα, ὁ Μητρόπουλος σηκώνει τὰ χέρια, οἱ μουσικοὶ ἀρχίζουν νὰ παίζουν καὶ ἡ Ἐλεάνορ Στῆμπερ ἀκούεται στὴν πρώτη ἄρια τοῦ ρόλου τῆς «Βανέσσας». Δὲν ἀκούεται ὅμως παρὰ δύο λεπτά. Ξαφνικὰ βήχει καὶ σταματᾶ: «Μυρίζει ἐδῶ μέσα, λέγει, καὶ μοῦ εἶναι ἀδύνατο νὰ τραγουδήσω μὲ τὴν μυρωδιὰ αὐτή». «Δὲν μυρίζει ποῦρο ἀλλὰ Ἑλληνικὸ τσιγάρο ποὺ ἐκάπνισα» τῆς ἀπαντᾶ ὁ Μητρόπουλος. Ἡ Στῆμπερ ἐπιμένει ὅτι κάπου μυρίζει ποῦρο, ὅλοι φώνουν νὰ βροῦν τὸ ἔνοχο ποῦρο, ἀλλὰ τίποτε. Ἐν τῷ μεταξύ, ἡ μυρωδιὰ ἔχει εὐτυχῶς παρέλθει καὶ ἡ Στῆμπερ προθυμοποιεῖται νὰ ἀρχίσῃ καὶ πάλι.

Εἶναι ἡ πρώτη πρᾶξι, ποὺ παρουσιάζει τὴν «Βανέσσα», μιὰ ὡραιοτάτη γυναίκα ἡ ὁποία χρόνια τώρα ζῇ μόνη, μακρυὰ ἀπὸ τὸν κόσμο καὶ ἀποξενωμένη ἀπὸ τὴν οἰκογένειά της, νὰ θρηνῇ τὴν ἀγάπη ποὺ ἔχασε, τὸν Ἀνατόλ. Ξαφνικὰ ἐμφανίζεται ὁ Ἀνατὸλ —ὁ υἱὸς τοῦ παλαιοῦ της ἐραστοῦ ὁ ὁποῖος ἔρχεται νὰ δῇ τὴν γυναίκα τὴν ὁποία τόσο ἀγάπησε ὁ νεκρὸς πατέρας του.

Ἡ Βανέσσα, κι' ἐδῶ ἀρχίζει ἡ δεύτερη πρᾶξι, ἐρωτεύεται τὸν Ἀνατὸλ τὸν ὁποῖον ὅμως ἔχει ἐρωτευθῇ καὶ ἡ ἀνεψιὰ τῆς Βανέσσα, Ἐρίκα. Ὁ Ἀνατὸλ ἀγαπᾶ γιὰ μιὰ στιγμὴ τὴν Ἐρίκα στὴν ὁποία ὅμως ὁμολογεῖ ὅτι δὲν μπορεῖ νὰ τῆς ὑποσχεθῇ αἰώνια ἀγάπη καὶ ἐκείνη τὸν ἐγκαταλείπει. Ἡ Βανέσσα καὶ ὁ Ἀνατὸλ ἀρραβωνιάζονται καὶ φεύγουν ἀπὸ τὸ παλαιὸ σπίτι, ἀφήνοντας τὴν Ἐρίκα μόνη νὰ συνεχίσῃ τὴν παρόδοσι τῆς θείας της: Κλείνει τὰ παράθυρα τοῦ παλιοῦ σπιτιοῦ, σκεπάζει τοὺς καθρέφτες του, διώχνει τὸν κόσμο καὶ μένει μόνη νὰ θρηνῇ.

Ἡ ἠχογράφησις δὲν εἶναι δουλειὰ ὡρῶν, ἀλλὰ ἡμερῶν. Οἱ καλλιτέχνες ἀκούουν τὶς φωνές τους, ξαναπαίζουν σκηνὲς στὶς ὁποῖες δὲν ἔχουν ἐπιτύχει ὥσπου ἕνα ἀπόγευμα ὁ Μητρόπουλος κάμνει μιὰ ὑπόκλισι στοὺς καλλιτέχνες του καὶ τοὺς λέει: «Αὐτὸ ἦταν ὅλο. Κυρίες καὶ κύριοι χαίρετε».

RODNEY H. WILLIAMS

NEW ORLEANS STATES
DEC 15 1958

Dimitri Digs Westerns To Unwind

By HERMAN DREZINSKI

"Don't reach for that gun, boy!" said the tall, strong-faced man. His voice was soft but it had the deadliness of a snake.

"You think because you're Ringo, the best gun in the West, that I'm scared of you?" said Ringo's challenger. He whipped out his gun with lightning-like rapidity. But suddenly he clapped his hand to his heart and fell over, dead. The best gun in the West had spoken again. . . .

You don't have to fret because you like movies and TV shows like that.

OK, Says Dimitri

One of the world's most famous musicians, Dimiti Mitropoulos, devotee of the Old Masters, goes along with you.

"A good Western relaxes me," he said here today. "After a hard concert, I find it just the thing."

Mitropoulos is here to guest conduct the New Orleans Philharmonic-Symphony concert at 8:30 p. m. tomorrow at the Municipal Auditorium.



—States-Item Photo.
DIMITRI MITROPOULOS

Whodunits, Too

"I also like the detective movies—but they must be clever," said the noted conductor.

He added that he likes Charles Laughton, the comic Fernandel, and that versatile and lovable villain and scoundrel, Alec Guinness.

"But really I love almost anything in the movies," said Mitropoulos. "Anything except musical pictures!"

Thin, Ascetic

Mitropoulos is tall, thin, ascetic, a man of 68, with wiry muscles from early days of mountain climbing. His gray hair is bald in the back, giving him the look of a monk. In fact, he would have been one except that the church to which he aspired does not permit music in its ritual.

Mitropoulos has light blue eyes, sad brooding eyes. So it is not surprising when he says:

"I should add that it is not only light movies I see," he said. "I see all kinds. Sad ones, too."

Mitropoulos said that United States music now ranks with European music.

Likes N. O. Orchestra

He said that among the orchestras of the first rank in the United States are the New Orleans Philharmonic Symphony, and those in New York, Chicago, Cleveland, Detroit, Indianapolis, Philadelphia, St. Louis and Los Angeles.

He noted that the operas of the United States are competing with European opera and said that the Metropolitan opera is "better in efficiency, musical materials and artists." It is now trying to get a new building, he said.

Mitropoulos is busy this year conducting a series of concerts for the New York Philharmonic and directing a number of operas for the Metropolitan. The New Orleans orchestra is the only one outside New York he is conducting this year, and this only "because I have friends here." He received a tremendous ovation here last year.

For English Opera

Mitropoulos said he favors development of opera in English.

The great Greek musician also said he likes to read.

"Philosophy is my favorite reading," he added.

Asked if he still climbs mountains, he said, "Mountains are for the young."

Asked if he took any exercise, he smiled.

"Don't I get enough conducting? That's real exercise."

TIMES PICAYUNE
New Orleans, La.
DEC 15 1958

Mitropoulos Likes Orleans

By FRANK GAGNARD

Dimitri Mitropoulos is conducting his only concert outside of New York this season in New Orleans because "I like the people."

"I was so cordially received when I appeared with the New Orleans Philharmonic-Symphony last season," he said Sunday at a rehearsal break.

Mitropoulos was preparing for Tuesday's subscription concert of the New Orleans orchestra at Municipal Auditorium. He is the first guest conductor of the season.

Rehearsals were being held in the Ivory Room of Municipal Auditorium. The first work taken up was Gustav Mahler's Symphony No. 10, which Mitropoulos said he presented for the first time in this country last season in New York.

The uncompleted work in two movements will have one of its rare subsequent performances here Tuesday. Also on the program will be Beethoven's "Leonore" Overture No. 2, Beethoven's Second Symphony, and a Bach Fantasy and Fugue arranged by Mitropoulos.

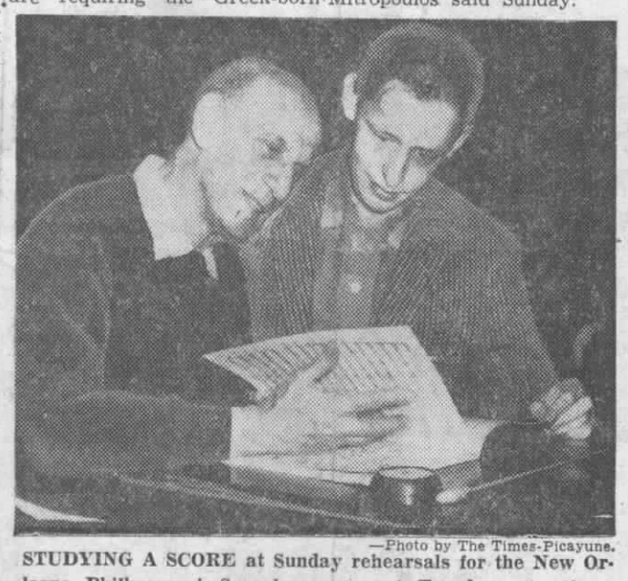
Mitropoulos said he is conducting four weeks of concerts by the New York Philharmonic this season. He resigned as director of this orchestra in 1957.

A large part of his season is being devoted to the Metropolitan Opera, where he has charge of six productions. In February he will conduct the Met's new production of Verdi's "Macbeth."

He arrived in New Orleans Sunday after a Saturday night performance at the Met of Tchaikovsky's "Eugene Onegin." "Tosca," "Cavalleria Rusticana" and "Pagliacci," "Boris Godounov," and "Vanessa" also are requiring the Greek-born conductor's services at the Met this year.

When Mitropoulos appeared here last year during regular conductor Alexander Hilsberg's illness, he attracted one of the largest audiences of the season. At that time, he praised the orchestra highly and expressed a wish to return.

"It is very nice to be back," Mitropoulos said Sunday.



—Photo by The Times-Picayune.

STUDYING A SCORE at Sunday rehearsals for the New Orleans Philharmonic-Symphony concert Tuesday are (from left) Dimitri Mitropoulos, guest conductor, and Barton Frank, the orchestra's principal cellist. Mitropoulos' engagement here is his only concert appearance outside of New York this season.

TIMES PICAYUNE
New Orleans, La.
DEC 17 1958

MITROPOULOS LEADS CONCERT

Program Falls Short in Provocative Variety

By FRANK GAGNARD

Dimitri Mitropoulos led his only concert outside of New York this season Tuesday night at the Municipal Auditorium.

The conductor's engagement and acceptance apparently stemmed from a mutual admiration society formed during his appearance last year with the New Orleans Philharmonic-Symphony. A good number of supporters was on hand Tuesday to encourage the affair.

If last season's electric excitement was lacking, blame it partly on an auditorium heated to yule log intensity. Nor did Mitropoulos' program stimulate with provocative variety, although three of the four works were labeled in the program "requested by subscribers."

SYMPHONY CHIEF POINT

The chief point of interest was Mahler's Symphony No. 10, a two-movement fragment numbered and published posthumously. Its American premiere was conducted only last season by Mitropoulos, appearing with the New York Philharmonic.

The slow first movement contains long-breathed, mournful statements expansively deployed among the strings. The mood is not bright, and neither are the harmonies reassuring.

The second movement, marked "Allegro moderato, Purgatorio," is marked by Mahler's distinctive woodwind tints and "frolicking demon" themes for violin. There were also fleeting echoes of his happier songs, at least for one Mahler fan listening for something to warm to on first hearing.

Also in the novelty class was Mitropoulos' orchestration of Bach's Fantasy and Fugue in G Minor, for organ. It was a garish, all-stops-out enlargement. Arranger Mitropoulos did create some martial excitement in the fugue section.

ORCHESTRA VIGOROUS

As in the other works, the orchestra responded vigorously.

Beethoven's "Leonore" Overture No. 2 was satisfactorily shaped at the program's outset. The same composer's Symphony No. 2 in D Major made no notable impression on this listener. The inside temperature made stronger claims on the attention.

TIMES PICAYUNE
New Orleans, La.
DEC 16 1958

MITROPOULOS TO BE DIRECTOR

Famed Conductor Leads Orchestra Tonight

Dimitri Mitropoulos, famed Metropolitan Opera conductor and former music director of the New York Philharmonic Orchestra, which group he still conducts regularly, will be guest director of the New Orleans Philharmonic-Symphony Orchestra Tuesday night.

The program, sixth subscription concert, will be at 8:30 p. m. in Municipal Auditorium.

Befitting his stature in the music world, Mitropoulos has planned one of the most impressive programs of the winter entertainment season.

He opens the program with two works by Beethoven, the second Leonore overture and the Second Symphony. Then comes the first local performance of Gustav Mahler's Tenth Symphony. In conclusion, the conductor directs an orchestral transcription (by himself) of a Bach Fantasy and Fugue.

It was Mitropoulos who came to the aid of the Philharmonic-Symphony during last year's emergency occasioned by regular conductor Alexander Hilsberg's heart attack. The Greek-born musician came here as the first of several guest conductors, and was widely acclaimed by public and critics. Musicians of the orchestra considered him the most exciting conductor under whom they had ever worked, so his return to New Orleans for this concert was arranged.

NEW ORLEANS STATES
DEC 16 1958

Mitropoulos Program Is Set Tonight

One of the most impressive programs of the winter season will be offered at the Municipal Auditorium at 8:30 p. m. today by the New Orleans Philharmonic-Symphony Orchestra when the noted Greek conductor, Dimitri Mitropoulous, will be guest conductor.

Mitropoulous is a Metropolitan Opera conductor and is a former musical director of the New York Philharmonic Orchestra. He still gives frequent concerts with the New York orchestra.

The program tonight will include two works by Beethoven, the second Leonore overture and the Second Symphony; the first New Orleans performance of Gustav Mahler's Tenth Symphony, and an orchestral transcription made by Mitropoulos of the Bach Fantasy and Fugue.

Mitropoulos was guest conductor last season when Alexander Hilsberg suffered a heart attack. So pleased were the public, critics and orchestra that it was decided to invite him back this year.

The New Orleans orchestra is the only one outside of New York for which he has consented to be a guest conductor.

Tickets may be bought today at 605 Canal. They may also be bought at the auditorium before the concert.

Alabama was first settled by the French in 1702.

NEW ORLEANS STATES
DEC 17 1958

Conductor Is Dynamic In Concert

By CHARLES L. DUFOUR

Dimitri Mitropoulos world-famed conductor, led the New Orleans Philharmonic Symphony Orchestra through an exciting concert last night at Municipal Auditorium.

It was the sixth subscription concert of the season and the first in which a guest conductor has taken over the podium. For Mr. Mitropoulos it was the second occasion on which he has directed the New Orleans orchestra, for last year he appeared during Alexander Hilsberg's illness.

The large audience thoroughly enjoyed Mitropoulos' dynamic and meticulous conducting and at the end of the concert which featured works of Beethoven, Mahler and Bach, he was given an ovation.

Top Musicians

There is one inescapable fact that is evident when guest conductors take over Maestro Hilsberg's orchestra. And that is that Hilsberg has created a top flight group of musicians, responsive not only to his direction but that of visiting celebrities as well. In the final analysis, an orchestra is an instrument and it is good, bad or indifferent. This instrument is played upon by the conductor. And different conductors have different styles, just as they have different personalities.

It is natural, therefore, for an orchestra under Mr. Hilsberg to sound differently under Mr. Mitropoulous, just as the same orchestra, later, will sound differently under Howard Hansen, who will be guest-conductor in March. Since all three are men of musical stature, the important thing is the orchestra sounds wonderfully, although differently, under all three. That brings us back to the point stated earlier; Alexander Hilsberg has given New Orleans a great orchestra. Last night, under Mitropoulos, the orchestra distinguished itself.

Mitropoulos is the master of precise phrasing. There is no oozing of one passage into the other; if the composer wants the music defined, accented, Mitropoulous with incisive skill gives it the exact definition.

This was evident from the beginning of the concert in which Beethoven's "Leonore Overture No. 2, Op 72 a, "was superbly performed. Heard less frequently than the "Leonore No. 3," it is familiar enough, since it embodies much, especially the trumpet fanfare, of what emerged in Beethoven's final version of the overture to his solitary opera, "Fidelio," which started out being named "Leonore."

Paced Too Slowly

Next came Beethoven's charming "Symphony No. 2 in D Minor, Op 36," in which Mitropoulos and the orchestra were impressive although it seemed to some ears as if the Scherzo (third movement) was paced too slowly. But the beauty and grace of the symphony were admirably revealed.

The first performance here of Gustav Mahler's "Symphony No. 10" evoked warm response for the playing, but there were mixed feelings regarding the piece itself, a work of two greatly contrasted movements. The first is a formless thing, getting absolutely nowhere, whereas the second movement, on the contrary, has a definite melodic line and considerable charm.

The concert ended on Mitropoulos' own arrangement of Bach's "Fantasy and Fugue in G Minor," which called for some tremendous climaxes which the conductor built up with dazzling effect. The orchestra, with honors to the trumpet section which had a lot to do, responded nobly.

WORLD-TELEGRAM
New York, N.Y.
DEC 10 1958

* * *

Princess María Gabriella of Italy, the stately daughter of former King Umberto and still considered the favorite of Don Juan Carlos of Spain, set an example of seriousness during her recent London visit. No gay parties, no night clubbing. Gabriella spent most of her time visiting art galleries. Quite a contrast to Britain's brace of high-spirited princesses, Meg and Alexandra. . . . At the dinner and reception in honor of Nathan Milstein's birthday, there was quite a melange ranging from the Arthur Rubinsteins and Maestro Dimitri Mitropoulos to Mrs. William C. Breed

From JAN 1 1959
HERALD TRIBUNE
New York, N. Y.

'Fledermaus' Bids Farewell To '58 at Met

The Metropolitan Opera sang the Old Year out last night with Johann Strauss' "Fledermaus," which resumed its position as the company's New Year's Eve offering after its replacement by "La Perichole" during the last two seasons.

As a special tribute to the occasion, the silk-hatted men of the chorus sang the "Blue Danube" waltz to a text by John Gutman, in which the Metropolitan's assistant manager named its entire roster, with Mitropoulos and Yannopoulos among the most adroitly executed rhymes. He also included the American Guild of Musical Artists, Local 802 of the American Federation of Musicians, the authors of the text for this production, Howard Dietz and Garson Kanin, and the composer.

Regina Resnik, singing Prince Orlofsky for the first time on this stage, was in good voice and was also highly convincing in representing the profound ennui that characterizes that monied nobleman. Hilde Gueden reappeared as Rosalinda, with Roberta Peters as Adele, Theodor Uppman as Eisenstein, Cesare Valletti as Alfredo, Frank Guarrera as Falke, Clifford Harvuot as Frank and Jack Gilford as Frosch.

The tempi of the well organized performance under Erich Leinsdorf's conductorship sometimes inclined a little toward sedateness, but the evening often, if not invariably, reflected the spirit of the date and of the captivating score. F. D. P.

WORLD-TELEGRAM
New York, N.Y.
JAN 8 - 1959

Metropolitan Repeats 'Vanessa'

Under the masterly direction of Dimitri Mitropoulos, Samuel Barber's "Vanessa" began its second year in the Metropolitan repertory last night with strong signs of continued interest and vitality.

As the Metropolitan's first full-length American opera in a quarter of a century, "Vanessa" struck one again as music drama of true substance and force. It is a frankly operatic score of strong emotional and melodic appeal.

Mr. Mitropoulos gave it a pulsing continuity last night. The pages of orchestral interlude were given a vivid glow and crisis were built up with stunning power. This is truly a conductor's opera.

That it is also a singer's opera was again shown by the exceptionally appealing work of such artists as Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, and Giorgio Tozzi. They were a dedicated team last night.

I. B.

From JAN 8 1959
HERALD TRIBUNE
New York, N. Y.

Miss Steber In 'Vanessa' Role at Met

"VANESSA"
METROPOLITAN OPERA HOUSE
Opera in three acts, libretto by Gian Carlo Menotti, music by Samuel Barber. The cast:
Vanessa ..... Eleanor Steber
Erika ..... Rosalind Elias
The Old Baroness ..... Regina Resnik
Anatol ..... Nicolai Gedda
The Old Doctor ..... Giorgi Tozzi
Major-Domo ..... George Cehanovsky
A Footman ..... Robert Nagy
Conductor, Dimitri Mitropoulos; production by Mr. Menotti; sets and costumes by Cecil Beaton; stage director, Nathaniel Merrill; choreography by Zachary Solov.

By Jay S. Harrison

The edge of glamour is dulled when a new, much-heralded opera turns one year old. Last season, Samuel Barber's "Vanessa" received its world premiere at the Metropolitan and the interest attendant on the event was high, electric, everywhere intense. But now the work has entered the repertory and the bloom is off—at least so far as its publicity value is concerned.

At any rate, "Vanessa" returned to the Met last night for the first time this season and there was no clamor, no general shout. This condition, however, does not prevent one from observing that the opera remains a full-blooded, full-throated affair which any company should be honored to produce.

The cast of the occasion was a duplicate of the debut performance, and the singers behaved very much as they had previously. Eleanor Steber, in the name role, is by no means an ideal Vanessa, since her English enunciation is rubbery and her stage deportment broader than one expects from a lady of title. Moreover, she does not float her lines with real elegance; in consequence, one finds it difficult to believe in her situation either as a Baroness or as a woman in love.

Rosalind Elias, on the other hand, contrives a touching Erika and acts as a betrayed and distraught girl certainly might. Even a slight quaver in the top range during the opening act did not dampen what was essentially a well considered and attractive portrayal.

As Anatol, Nicolai Gedda is the sole member of the cast who seems to have grown perceptibly in his role, who seems, indeed, to have approached it with a fresh eye and ear. His singing is firmer, freer, and its color-span larger and more vivid. His impersonation has expanded, deepened, taken on a new and zesty flavor, for which reason it now stands in a more significant balance to Vanessa and Erika than it had in the past. And, of course, Mr. Tozzi was superb at the start and has, in artistic consequence, not lessened in excellence by so much as a hair. Finally, Regina Resnik, as the grandmother, was a thoroughly compelling figure.

Mr. Mitropoulos, presiding over the pit, once again proved that his peers are few in the direction of the contemporary operatic literature, and Gian Carlo Menotti's stage direction remains clear, and fluent though not in every detail defensible. Further, the Met now plays the work without an intermission between the first and second acts, which gives them both a pace and focus they had formerly lacked.

In sum, "Vanessa" is back with us again. She makes fine company.

From JAN 8 1959
TIMES
New York, N. Y.

Music: 'Vanessa' Returns

Opera by Barber Has Seasonal 'Met' Bow

By HOWARD TAUBMAN

"VANESSA" returned to the Metropolitan Opera last night for the first time this season. The opera with a score by Samuel Barber and a libretto by Gian-Carlo Menotti has been granted an opportunity to make a place for itself in the repertory.

Without the fuss and feathers that marked the world première last year, "Vanessa" must now answer the question whether it can attract and hold the public on its merits. The alternative, of course, is the fate that has befallen the other American operas produced at the Met in the last half-century—oblivion.

Can "Vanessa" survive? That will depend on whether the Met public will settle for anything less than the staples of the repertory. It hardly ever does.

•

It is true that "Vanessa" is not a masterpiece. Nor does it have the fat parts for stars to enable second- and third-rate pieces to persist. But it has impressive virtues, and it deserves a hearing.

Mr. Menotti's story is put together skillfully. Though its essential spirit is sad and remote in a fin-de-siècle way, it enfolds with charm and force and sustains a dramatic line as well as a consistent mood. Mr. Barber's score gains in point and character as it goes along, and by the last act achieves an admirably high standard of lyric theatre.

Upon reacquaintance this score makes essentially the impression it left last year. The composer takes some time to arrive at an individual stylistic fusion. There are reminiscenses of this composer and that, and in the orchestra at least they form a theatrical current.

But good things begin to appear after the opening act. There are places where the music builds a nostalgic atmosphere with grace and color, and some of the climactic passages have eloquence.

•

The singers are the same as those who appeared at the première, and they are now completely in command of their parts. This helps the opera. Eleanor Steber undertook the title role last year at short notice, and understandably she had not mastered it at the first performance.

Her singing last night was secure and convincing. The scene in the second act in which she tells of what happened while she was out skating, set to difficult, light-textured, florid phrases, now counts for something.

Rosalind Elias continues to give an affecting performance as Erika. Nicolai Gedda as Anatol plays and sings discerningly, and his English enunciation remains the best in the cast. Giorgio Tozzi is amusing as the lively, old doctor, and he sings suavely. Regina Resnik brings strength to the part of the old baroness. George Cehanovsky is properly old world as a major domo.

The production strikes one again as a fine one. Cecil Beaton's sets and costumes are handsome and full of atmosphere. Dimitri Mitropoulos conducts with conviction, though he had better guard against letting the orchestra overwhelm the singers. Nathaniel Merrill has kept Mr. Menotti's staging in order.

In spirit "Vanessa" fits the dark Victorian plush and elegance of the old opera house. How long will it stay there? The Met audience will decide.



Eleanor Steber as Vanessa

The Cast

VANESSA, Opera in four acts by Samuel Barber. Text by Gian-Carlo Menotti. Production by Mr. Menotti. Staged by Nathaniel Merrill. Sets and costumes by Cecil Beaton. Conducted by Dimitri Mitropoulos. At the Metropolitan.
Vanessa ..... Eleanor Steber
Erika ..... Rosalind Elias
The Old Baroness ..... Regina Resnik
Anatol ..... Nicolai Gedda
The Old Doctor ..... Giorgio Tozzi
Major-Domo ..... George Cehanovsky
A Footman ..... Robert Nagy

From JAN 19 1959
TIMES
New York, N. Y.

'VANESSA' AGAIN

Barber Opera Stacks Up Well Against Contemporary European Works

By HOWARD TAUBMAN

THE Metropolitan Opera has brought "Vanessa" back. This is a responsible act, if not so good for business as a string of "Aidas" or "Carmens." The opera by Samuel Barber and Gian-Carlo Menotti, which had its première last season, deserves a chance to find its own level in the repertory.

There was another reason to welcome back "Vanessa." It is always stimulating to check on one's original estimate of a new work. In this case one was particularly eager for a re-examination. During the summer "Vanessa" had been introduced to Europe at the Salzburg Festival and had been savaged by the Austrian critics. Had New York been over-indulgent to an American opera?

Upon reseeing "Vanessa," this column feels that American praise for the opera was not out of balance. It believes strongly that the violence of the European reaction was excessive. Can it be that criticism abroad did not mete out to "Vanessa" the even-handed justice it would bring to opera by contemporary Europeans?

It can be. You have but to consider the quality of some of the European pieces that are hailed with pleasure to realize that a severer standard is brought to bear on the judgment of an American opera. It is as if some Europeans resented our achievement in an area that has been a European province.

But this, you will say, is incredible. Look at the immense success "Porgy and Bess" enjoyed all over Europe. The Gershwin-Heyward work had a triumphal procession across the Continent. The very Americanism of the story, the score, the production and the performers were what won for it delighted approval.

The truth is that "Porgy and Bess" did not compete with European opera on its own terms, and it was not regarded as opera in the same sense. It may have been termed opera, but it was equated with recent developments in our musical theatre.

Not Operatic

"Porgy and Bess" has freshness and vitality. It is an ambitious effort and a distinctive accomplishment. But in musical continuity and integration it does not compare with the work of a skillful, sophisticated and gifted operatic composer. Its genre is closer to American musical comedy than to opera.

Our musical comedy is a proud and original contribution and has made its way across Europe. "Porgy and Bess" was described as opera, but it was not asked to live up to rigorous operatic requirements. And that was wise and generous, for it had special gifts of innocence to offer.

There can be no objection if "Vanessa" was expected to measure up to exacting tests for the Barber-Menotti piece seeks to swim in the mainstream of operatic tradition. There can be emphatic objection, however, if the tests are applied with a harshness not employed in the judging of other new operas.

Let us look more closely at "Vanessa," comparing what was said about it by certain Viennese critics with a calm and reasonable summation.

One reviewer said that the opera was "enough to make one cry * * * this book is simply disgusting." Another called the composer "a collector and publisher of a musical anthology." The performers—the principals, Eleanor Steber, Rosalind Elias, Nicolai Gedda and Giorgio Tozzi, were from the Met—were praised, though they sang in English. The physical production, borrowed from the Met, was also complimented. Of Dimitri Mitropoulos, who conducted in Salzburg as at the Met, it was said, "We have seldom heard so fine a musician conduct such poor music."

A Point of View

Mr. Menotti's libretto is saturated with disillusion and despair. Its two women—Vanessa and her niece, Erika—suffer in turn from a defeatism that seems to reflect the vapors of women in old-fashioned novels rather than any connection with life. But people who know remote regions of Sweden and who were familiar with old Russia contend that such women could and did exist. In any event the author is entitled to his point of view, and the people in the audience have the option of responding with sympathy or not.

But how can such a book be called "disgusting?" Are we to resume heaping moral opprobium on what we do not like? We are now amused by Beethoven's condemnation of Mozart's "Don Giovanni" because he did not approve of the libretto's subject matter. We feel properly superior to the stuffy, bourgeois Parisians who were so outraged by Carmen's behavior when the opera had its première at the Opéra-Comique. What is disgusting to one man may be affecting to another.

As for Mr. Barber's music, it is not the crime against man and nature that some of these Viennese critics made it out to be. It does reflect many influences, and at the outset it does exhibit a tentativeness of approach, as if the composer were not quite at ease in the operatic medium. But his assurance grows as he progresses. In sum, the opera has impressive assets.

Mr. Barber writes for the human voice as if he respected it. He does not hesitate to give his singers set pieces like arias and concerted numbers, and some of them are appealing. He makes an honest attempt to provide music that characterizes his people and that moves the action. He does not succeed everywhere, but his grasp constantly improves. His final act is touching lyric theatre.

It need not be argued that "Vanessa" is a masterpiece. But take it all in all, it is a work of which neither the Met nor America need be ashamed. It does not explore new musical or operatic forms, but it is serious and workmanlike. In following an accepted tradition, it ends by establishing an atmosphere of its own.

Better Than Most

Is it so much worse than Rolf Liebermann's "School for Wives," which had an enthusiastic reception from these very Austrian critics when it was put on at Salzburg? Not at all. In fact, it is a far better work, and, praise be, it does not go in for a busy modernism that is as vacuous as it is fashionable. How about Von Einem's "Der Prozess," Martin's "The Tempest," Orff's "Der Mond," to name several others warmly received in Europe? All inferior to "Vanessa."

One of the gravest troubles of "Vanessa" apparently was its American origin. Isn't opera a European invention, and shouldn't creativity in this field by materialistic Americans be suspect?

MUSICAL LEADER
CHICAGO ILL.
JAN - - 1959

* * *

The Met's English production of Tchaikovsky's **"Eugene Onegin"** (Dec. 18) offered an evening of many high spots, with intermittent lulls largely ascribable to weaknesses in the score. Richard Tucker, in rare form, combined soaring vocalism, clear diction, and dramatic power, to lead the top-drawer cast, that also included Lucine Amara, Rosalind Elias, George London and William Wildermann. Dimitri Mitropoulos conducted the well-paced performance, with a number of striking ensemble scenes providing notable stage pageants.—H.F.

From JAN 17 1959
HERALD TRIBUNE
New York, N. Y.

Met's 'Tosca' Again Features Pinch-Hit Role

The Metropolitan Opera must be feeling especially battered by sickness these days. Last night, as on many recent occasions, signs had to be posted in the corridors once again to announce a change in cast due to "indisposition." This time, it was Zinka Milanov who was unable to fill her assignment. Thus, Mary Curtis-Verna appeared again in the title role of "Tosca". The pinch-hitting soprano was in good form for most of the evening, but a fleeting vocal gremlin got at her toward the end of the "Vissi d'Arte" and made for a couple of peculiar effects.

Leonard Warren, who was singing Scarpia for the first time this season, was simply splendid from start to finish, and whenever he was on stage the opera pulsed in a manner that did not always prevail when he was not around. The part of Angelotti was filled creditably by Lorenzo Alvary, who was also undertaking his assignment for the first time this season.

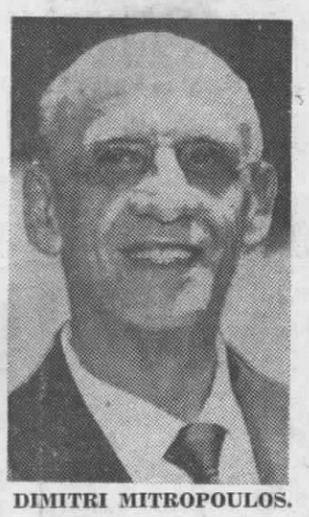
Eugenio Fernandi, the Cavaradossi, sang brilliantly enough, and was quite effective so long as he sat down or stood motionless. Someone really should help him with the stage business of the second act, however, for his movement was so stilted and jerky that it seemed almost like a caricature of bad acting.

Dimitri Mitropoulos conducted the performance with his familiar combination of energy and precision. A. H.

WORLD-TELEGRAM
New York, N.Y.
JAN 24 1959

Metropolitan Opera Greats Sick

Mitropoulos Suffers Heart Attack



DIMITRI MITROPOULOS.

Dimitri Mitropoulos, the Metropolitan Opera conductor and former musical director of the New York Philharmonic, was in New York Hospital today following a heart attack. A bulletin, issued by the hospital, said "his condition is fair and he is on the serious list."

Mr. Mitropoulos, who will be 63 on Feb. 18, has been hard at work at the Met since last fall. For weeks past he has been rehearsing the orchestra for the Met's first production of Verdi's "Macbeth" which is to have its premiere Feb. 5.

When Mr. Mitropoulos was stricken yesterday, the rehearsal was conducted by Erich Leinsdorf, who had been announced as a "Macbeth" conductor later in the season. Mr. Leinsdorf presumably will now conduct the premiere.

Miss Tebaldi's Famous Throat Is Sore

Inflammation of the most famous throat in the business caused a change of opera and a stampede of refund-seekers at the Metropolitan box-office last night.

The afflicted singer was Renata Tebaldi, scheduled to make her last Metropolitan appearance of the season in Puccini's "Manon Lescaut."

Decision to substitute "Tosca" was made late yesterday afternoon after the celebrated soprano called to inform the management of her condition.

The curtain was late last night to allow ticket-holders to make up their minds about staying or getting their money back.



RENATA TEBALDI.

Those who stayed heard a strong performance conducted by Kurt Adler and featuring Mary Curtis-Verna, Walter Cassel, and Richard Tucker.

GAZETTE Phoenix, Ariz.
JAN 24 1959

Maestro Stricken By Heart Attack

NEW YORK, Jan. 24 (AP)—Renowned conductor Dimitri Mitropoulos, 62, hospitalized by a heart attack, was reported in fair condition today.

The maestro, former musical didector of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken yesterday and taken to New York Hospital.

Mitropoulos was scheduled to conduct the Philharmonic for a month beginning Feb. 23. If necessary, a replacement will be selected early next week.

From
TIMES
New York, N. Y.

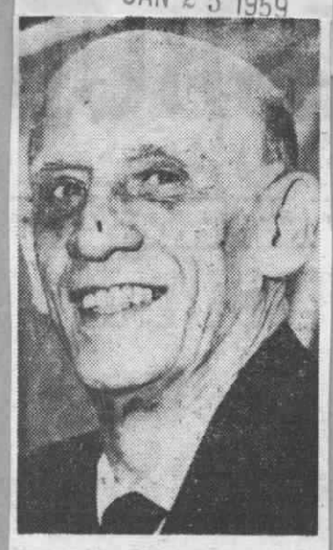
MITROPOULOS RESTING

Conductor 'Holding His Own' After Heart Attack Here

Dimitri Mitropoulos, who suffered a heart attack early Friday morning, is still on the serious list at the New York Hospital but was reported "resting comfortably" and "holding his own."

The conductor had been scheduled for two performances next week at the Metropolitan Opera. He will be replaced in both by Ignace Strasfogel. Mr. Strasfogel, one of the assistant conductors at the Met, will make his debut there Monday in "Eugene Onegin." He also will conduct "Vanessa" on Friday.

PRESS, Asbury Park, N.J.
JAN 25 1959



STRICKEN — Dmitri Mitropoulos, Metropolitan Opera conductor, was reported in fair condition last night following a heart attack. Mr. Mitropoulos, 62, was stricken Friday in New York. He was taken to New York Hospital. (AP)

Dunn Record; E. City Advance
Fayettv.Obsvr;Greensboro News,Rec.
Gastonia Gaz;Goldsboro News-Argus
H. Pt. Entprise;Hcky Record;R.Mt.Tel.
Ral. N&O, Times;W.Salem Jour,Sentin
Wilmington Star News; Concord Trib.
Robesonian; Salis. Post; Kannap. Ind.
Greenville Reflr; Hender. Disptch
Statsvil Record; N. Bern Sun-Times
Wilson Times; Wash. D. News
Jacksnvil News; Hendersnvil News
Leaks.News; Sanford Hrld; Kinston F.
Lenoir News; Shelby Star
Lexngton Dispatch; Reidsvil Rev.

From JAN 24 1959
Christian Science Monitor
Boston, Mass.

Barber Opera Bids to Stay At the Met

By Miles Kastendieck
New York

In its bid for a place in the repertory, Samuel Barber's "Vanessa" returned to the Metropolitan almost a year after its world première. As the finest American opera in the Met's history, it should win popular favor on its own merits. A handsome mounting and a beautiful performance make its bid even stronger.

On reacquaintance its emotional impact is stronger than a year ago. This may be the result of more assurance on the part of the original cast. Certainly the performance has more homogeneity than a year ago. That Erika rather than Vanessa is the heroine becomes clearer.

As his first venture into opera, "Vanessa" shows certain limitations that suggest that Barber might profitably edit the work. Its slow opening is a handicap, and certain operatic conventions strike a false note. Nevertheless, through his music Barber has created a human document that has strong emotional appeal.

Miss Elias Exceptional

As Erika, Rosalind Elias reveals herself again as an exceptional singing actress. Eleanor Steber appears miscast in the title role, though she works hard to put it over. Nicolai Gedda has grown noticeably in portraying the shallow Anatol. Giorgio Tozzi and Regina Resnik repeat their notable impersonations of the old doctor and the Baroness. Dimitri Mitropoulos contributes a singularly emotional interpretation of the score.

"Vanessa" deserves to survive this and other seasons.

From JAN 24 1959
TIMES
New York, N. Y.

Mitropoulos Has Heart Attack; Conductor, 62, in Hospital Here

Dimitri Mitropoulos, a conductor of the Metropolitan Opera and former musical director of the New York Philharmonic, suffered a heart attack yesterday and was admitted to the New York Hospital.

A bulletin issued by the hospital at 10:10 o'clock last night said:

"Mr. Mitropoulos was admitted this morning with a heart attack. His condition is fair and he is on the serious list."

Illness also struck Renata Tebaldi yesterday. The singer suffered a throat infection and "Manon Lescaut," the opera in which she was to have sung last night, was canceled.

"Tosca" was given in its place, with leading roles sung by Mary Curtis-Verna, Richard Tucker and Walter Cassel. Kurt Adler conducted. It was the first appearance this season in "Tosca" for both Mr. Tucker and Mr. Adler.

Mr. Mitropoulos was to have conducted the New York Philharmonic for a month starting Feb. 23. Officials of the orchestra will meet early next week to decide upon a replacement if one is necessary.

The new Metropolitan Opera production of Verdi's "Macbeth," scheduled for Feb. 5, was also to have been directed by Mr. Mitropoulos. Yesterday's rehearsal of the opera was conducted by Erich Leinsdorf, who had been announced as a "Macbeth" conductor later in the season. Presumably Mr. Leinsdorf will now conduct the première.

Another musician who originally had been announced for "Macbeth" but will not appear in the opera is Maria Meneghini Callas, who was released by the Metropolitan early last November.

The sudden illness of Mr. Mitropoulos and the indisposition of Miss Tebaldi are the climax of a series of misfortunes that have dogged the Met since December.

On Dec. 29, Giulio Gari had to substitute for Kurt Baum in "Boris Godunov.' Richard Tucker substituted for Nicolai Gedda in "Eugene Onegin" on Dec 30; Daniele Barioni for Mr. Tucker in "Cavalleria Rusticana" on Jan. 3; Dimiter Uzunov for Carlo Bergonzi in "Aida" on Jan. 8; Cesare Valleti for Mr. Gedda in "The Magic Flute" on Jan. 9; Jean Madeira for Rise Stevens in the Jan. 12 "Carmen;" Barry Morell for Mr. Bergonzi in "La Bohème" on Jan. 14, and Mary Curtis-Verna for Zinka Milanov in "Tosca" on Jan. 16.

Ashevle Citizen,Times;Burlngtn News
Char.Obsvr,News;Durm Herald,Sun
Dunn Record; E. City Advance
Fayettv.Obsvr;Greensbro News,Rec.

Famed Conductor Ill

NEW YORK, Jan. 24 (AP)—Renowned conductor Dimitri Mitropoulos, 62, hospitalized by a heart attack, was reported in fair condition today. The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken yesterday and taken to New York Hospital.

TIMES Chattanooga, Tenn.
JAN 24 1959

Dimitri Mitropoulos Suffers Heart Attack

NEW YORK—Dimitri Mitropoulos, 62, Metropolitan Opera conductor, was reported in fair condition today following a heart attack yesterday.

JOURNAL - EVERY EVENING
WILMINGTON, DEL.
JAN 24 1959

Mitropoulos Called In Fair Condition

NEW YORK, Jan. 24 (AP)—Renowned conductor Dimitri Mitropoulos, 62, hospitalized by a heart attack, was reported in fair condition today.

The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken yesterday and taken to New York hospital.

Mitropoulos was scheduled to conduct the Philharmonic for a month beginning Feb. 23. If necessary, a replacement will be selected early next week.

From JAN 25 1959
HERALD TRIBUNE
New York, N. Y.

Mitropoulos 'Holding Own'

Dimitri Mitropoulos, sixty-two - year - old Metropolitan Opera conductor, is "still on the serious list but holding his own and resting comfortably" at New York Hospital, where he was brought Friday after suffering a heart attack, hospital authorities said yesterday. "Absolutely no visitors" are permitted to see Mr. Mitropolous, they said.

NEWS Chicago, Ill.
JAN 24 1959

Heart Attack Hits Mitropoulos

NEW YORK — (AP) — Conductor Dimitri Mitropoulos of the Metropolitan Opera has been hospitalized with a heart attack.

The 62-year-old former musical director of the New York Philharmonic was described by a hospital spokesman as "feeling better" Saturday. He entered the hospital Friday.

PRESS
Jamaica, N. Y.
JAN 24 1959

Mitropoulos Fair After Coronary

Conductor Dimitri Mitropoulos is in fair condition today in Manhattan's New York Hospital after suffering a heart attack yesterday. Mitropoulos, 62, conducts the Metropolitan Opera and once was musical director of the New York Philharmonic, where he was to have appeared next month.

NEWS
Birmingham, Ala.
JAN 24 1959

Maestro stricken

RENOWNED CONDUCTOR

Dimitri Mitropoulos, 52, hospitalized by a heart attack, was reported in fair condition Saturday. The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken Friday and taken to New York Hospital. Mitropoulos was scheduled to conduct the philharmonic for a month beginning Feb. 23. If necessary, a replacement will be selected early next week.



MITROPOULOS

INQUIRER
Philadelphia, Pa.
JAN 25 1959



AP Wirepho

Dimitri Mitropoulos, Metropolitan Opera conductor, who is reported in fair condition in New York after a heart attack. He is 62 years old.

DAILY MIRROR
NEW YORK, N.Y.
JAN 26 1959

Conductor On Serious List

NEW YORK (UPI) — Dmitri Mitropoulos, 62, world-famous orchestra conductor, was reported still in serious condition today at New York Hospital as the result of a heart attack suffered last Friday.

"His condition is not changed," a hospital spokesman said. "He has had little pain since the first day, but he has not regained strength. He sleeps a great deal of the time."

Mitropoulos, 62, Fails to Improve

Renowned orchestra conductor Dimitri Mitropoulos, 62, has "not regained strength" since he suffered a heart attack last Friday and is in serious condition, a spokesman at New York Hospital said yesterday.

The conductor was, however, able to receive a brief visit from Rudolph Bing, manager of the Metropolitan Opera.

Pasadena, Calif.
Star-News
(Cir. 44,034)
JAN 24 1959

Conductor 'Fair'

NEW YORK—UPI—Dimitri Mitropoulos, a conductor of the Metropolitan Opera and former director of the New York Philharmonic Orchestra, was reported in fair condition today following a heart attack.

EVENING NEWS
Newark, N. J.
JAN 24 1959

Mitropoulos Is Improved

NEW YORK (AP) — Renowned conductor Dimitri Mitropoulos, 62, hospitalized by a heart attack, was reported in fair condition today.

The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan opera, was stricken yesterday and taken to New York Hospital.

Mitropoulos was scheduled to conduct the philharmonic for a month beginning Feb. 23. If necessary, a replacement will be selected early next week.

TRIBUNE
Chicago, Ill.
JAN 24 1959

MITROPOULOS STRICKEN BY HEART ATTACK

New York, Jan. 23 (AP)—Conductor Dimitri Mitropoulos, 62, of the Metropolitan opera was hospitalized Friday with a heart attack. He was described by a hospital spokesman later as "feeling better."

Mitropoulos, former musical director of the New York Philharmonic orchestra, was to have conducted the Philharmonic for a month beginning Feb. 23. It will be decided early next week whether a replacement is necessary.

From JAN 24 1959
HERALD TRIBUNE
New York, N. Y.

Mitropoulos In Hospital After Heart Attack

Dimitri Mitropoulos, sixty-two, a Metropolitan Opera conductor and former musical director of the New York Philharmonic, was admitted to New York Hospital yesterday after suffering a heart attack. The hospital said last night that his condition was "fair."

Mr. Mitropoulos was to have conducted the Metropolitan's performance of Verdi's "Macbeth" on Feb. 5 and was to have conducted the Philharmonic for a month beginning Feb. 23.

At a rehearsal of "Macbath" yesterday, Erich Leinsdorf was the conductor. He had been announced as a conductor of a performance of "Macbeth" to be given later in the season. Officials of the Philharmonic will meet next week to decide upon a replacement for Mr. Mitropoulos if one is necessary.

NEWS
Birmingham, Ala.
JAN 24 1959

Maestro stricken

RENOWNED CONDUCTOR

Dimitri Mitropoulos, 52, hospitalized by a heart attack, was reported in fair condition Saturday. The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken Friday and taken to New York Hospital. Mitropoulos was scheduled to conduct the philharmonic for a month beginning Feb. 23. If necessary, a replacement will be selected early next week.



MITROPOULOS

From JAN 24 1959
POST HERALD
Birmingham, Ala.

Conductor Mitropoulos Suffers Heart Attack

NEW YORK, Jan. 23 (AP)—Conductor Dimitri Mitropoulos of the Metropolitan Opera was hospitalized today with a heart attack.

The 62-year-old former musical director of the New York Philharmonic was described by a hospital spokesman later as "feeling better."

TIMES Chattanooga, Tenn.
JAN 25 1959

MITROPOULOUS ILL

Metropolitan Conductor Suffers Heart Attack

NEW YORK (AP)—Conductor Dimitri Mitropoulos of the Metropolitan Opera was hospitalized Friday with a heart attack.

The 62-year-old former musical director of the New York Philharmonic was described by a hospital spokesman later as "feeling better."

Mitropoulos was to have conducted the Philharmonic for a month beginning Feb. 23. It will be decided early next week if a replacement is necessary.

JAN 26 1959
PIEDMONT Greenville, S.C.

Conductor Ill

NEW YORK (UPI) — Dmitri Mitropoulos, 62, world-famous orchestra conductor, was reported still in serious condition today at New York Hospital as the result of a heart attack suffered last Friday.

STAR
Kansas City, Mo.
JAN 26 1959

FEAR FOR CONDUCTOR.

Dimitri Mitropoulos of the Met Suffered Heart Attack.

New York, Jan. 26.(AP)—Dimitri Mitropoulos, Metropolitan Opera conductor, was reported still in poor condition today at a hospital.

The 62-year-old conductor suffered a heart attack Friday.

NEWS Greenville, S. C.
JAN 26 1959

Mitropoulos Is Still Very Ill

NEW CORK (UPI) — Dmitri Mitropoulos, Metropolitan Opera conductor and former director of the New York Philharmonic orchestra, was reported in serious condition Sunday at New York Hospital from a heart attack suffered last Friday.

"There has been little pain since the first day but he has not regained strength and has slept much of the time," a hospital spokesman said.

The spokesman said Rudolph Bing, general manager of the Met, visited the 62-year-old conductor for a brief time Saturday.

San Diego, Calif.
Union
(Cir. 72,790)
JAN 24 1959

Met's Mitropoulos Has Heart Attack

NEW YORK, Jan. 23 (AP)—Conductor Dimitri Mitropoulos of the Metropolitan Opera was hospitalized today with a heart attack.

The 62-year-old former musical director of the New York Philharmonic was described by a hospital spokesman later as "feeling better."

Mitropoulos was to have conducted the Philharmonic for a month beginning Feb. 23. It will be decided early next week if a replacement is necessary.

Redlands, Calif.
Facts
(Cir. 5,136)
JAN 24 1959

Mitropoulos Stricken

NEW YORK (UPI) — Dimitri Mitropoulos, a conductor of the Metropolitan Opera and former director of the New York Philharmonic Orchestra, was reported in fair condition today following a heart attack.

Mitropoulos, 62, was admitted to New York Hospital Friday morning. His name was on the serious list.

JAMAICA PRESS
Saturday, January 24, 1959

Mitropoulos Fair After Coronary

Conductor Dimitri Mitropoulos is in fair condition today in Manhattan's New York Hospital after suffering a heart attack yesterday. Mitropoulos, 62, conducts the Metropolitan Opera and once was musical director of the New York Philharmonic, where he was to have appeared next month.

BUFFALO NEWS
Saturday, January 24, 1959

Dimitri Mitropoulos Suffers Heart Attack

NEW YORK, Jan. 24 (AP) — Conductor Dimitri Mitropoulos, 62, hospitalized by a heart attack, was reported "fair" today.

The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken Friday and taken to New York Hospital.

Albuquerque, N. Mex.
Tribune
(Cir. 22,902)
JAN 24 1959

Mitropoulos Ill

NEW YORK, Jan. 24 (AP)—Renowned conductor Dimitri Mitropoulos, 62, hospitalized by a heart attack, was reported in fair condition today.

The maestro, former musical director of the New York Philharmonic and now a conductor at the Metropolitan Opera, was stricken yesterday and taken to New York Hospital.

JOURNAL, Knoxville, Tenn.
JAN 25 1959



Mr. Mitropoulos

DIMITRI MITROPOULOS, a conductor of the Metropolitan Opera and former director of the New York Philharmonic Orchestra, was reported in fair condition following a heart attack. Mitropoulos, 62, was admitted to New York Hospital. His name was on the serious list. The veteran musician was scheduled to conduct the New York Philharmonic for a month starting Feb. 23. He also was to have directed the Met's Feb. 5 production of "Macbeth." Mitropoulos retired as conductor of the New York Philharmonic in 1957. Previously he was conductor of the Minneapolis Symphony.

«ΤΟ ΒΗΜΑ» Κυριακὴ 25 Ἰανουαρίου 1959

ΕΝΑ ΑΝΗΣΥΧΗΤΙΚΟΝ ΑΓΓΕΛΜΑ ΕΚ Ν. ΥΟΡΚΗΣ

ΥΠΕΣΤΗ ΑΙΦΝΙΔΙΩΣ ΚΑΡΔΙΑΚΗΝ ΠΡΟΣΒΟΛΗΝ Ο ΔΙΑΣΗΜΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ Δ. ΜΗΤΡΟΠΟΥΛΟΣ

Μετεφέρθη εἰς νοσοκομεῖον, ὅπου καὶ νοσηλεύεται

Η ΚΑΤΑΣΤΑΣΙΣ ΕΒΕΛΤΙΩΘΗ, ΑΛΛΑ ΠΑΡΑΜΕΝΕΙ ΣΟΒΑΡΑ

ΝΕΑ ΥΟΡΚΗ, 24 Ἰανουαρίου. Ἰδιαιτέρα Ὑπηρεσία.—Ὁ διευθυντὴς τῆς Ὀρχήστρας τῆς Ὄπερας τῆς Νέας Ὑόρκης Δημήτρης Μητρόπουλος ὑπέστη χθὲς καρδιακὴν κρίσιν καὶ διεκομίσθη εἰς νοσοκομεῖον. Ἀργότερον ἀνεκοινώθη ὅτι ἡ κατάστασίς του «ἐβελτιώθη ἐλαφρῶς».

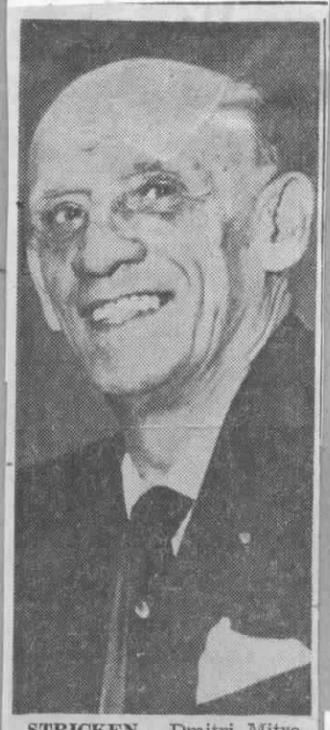
Ὁ διάσημος ἀρχιμουσικὸς ἐπρόκειτο νὰ ἀναλάβῃ τὴν διεύθυνσιν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης ἀπὸ τῆς 23ης προσεχοῦς Φεβρουαρίου. Μετὰ τὴν ἀσθένειάν του ὅμως, οἱ ἰατροὶ εἶναι ἐκεῖνοι οἱ ὁποῖοι θὰ ἀποφασίσουν ἐὰν θὰ τηρήσῃ τὴν ὑποχρέωσίν του αὐτήν.

Συμφώνως πρὸς νεωτέραν ἀνακοίνωσιν τοῦ νοσοκομείου ὅπου νοσηλεύεται ὁ Δημήτρης Μητρόπουλος, ἡ κατάστασις τοῦ διασήμου Ἕλληνος διευθυντοῦ ὀρχήστρας εἶναι «ἱκανοποιητική», ἂν καὶ οὗτος συμπεριλαμβάνεται εἰς τὸν πίνακα τῶν σοβαρῶς ἀσθενούντων.

Ὁ Μητρόπουλος, ὁ ὁποῖος ἐπὶ μίαν δεκαετίαν ἦτο διευθυντὴς τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ἐπρόκειτο νὰ διευθύνῃ καὶ ἐφέτος κατὰ τὸν προσεχῆ Φεβρουάριον ἐπὶ ἕνα μῆνα τὰς συναυλίας τῆς Φιλαρμονικῆς. Διευθυντής, ἐξ ἄλλου, τῆς ὀρχήστρας τῆς Μετροπόλιταν Ὄπερα ἀπὸ τοῦ παρελθόντος ἔτους, ὁ διάσημος ἀρχιμουσικὸς ἐπρόκειτο νὰ διευθύνῃ τὴν 5ην Φεβρουαρίου τὴν ὄπεραν «Μάκβεθ».

Τὸ πρόγραμμα τῶν συναυλιῶν τῆς Φιλαρμονικῆς Ὀρχήστρας ποὺ ἐπρόκειτο νὰ διευθύνῃ ὁ Μητρόπουλος ἀπὸ τῆς 26ης Φεβρουαρίου μέχρι τῆς 28 Μαρτίου, περιελάμβανεν ἔργα κυρίως Γάλλων συνθετῶν, ὅπως τοῦ Ρουσσὲλ, τοῦ Φλορὰν Σμίτ, τοῦ Μπερλιόζ, τοῦ Σαὶν Σάνς, τοῦ Λαλό, τοῦ Σωσσόν, τοῦ Σαμπριέ, τοῦ Ντεμπυσσὺ κλπ. Περιελάμβανεν ἐπίσης καὶ τὸ «Αὐτοκρατορικὸν» κοντσέρτο τοῦ Μπετόβεν, τὸ ὁποῖον ὁ Μητρόπουλος θὰ διηύθυνε μὲ σολίστ τὸν διάσημον πιανίστα Ροὺντολφ Σέρκιν.

CHRONICLE Houston, Tex.
JAN 26 1959



STRICKEN — Dmitri Mitropoulos, Metropolitan Opera conductor and former director of the New York Philharmonic Orchestra, was reported in serious condition Sunday at New York Hospital from a heart attack suffered last Friday. He is 62.

From JAN 26 1959
WALL STREET JOURNAL
New York, N. Y.

Dmitri Mitropoulos was reported in serious condition following a heart attack he suffered Friday. "He has not regained strength," a New York hospital said. Mitropoulos, 62, is a Metropolitan Opera conductor and ex-director **of the New York Philharmonic Orchestra.**

From JAN 26 1959
HERALD TRIBUNE
New York, N. Y.

Report Mitropoulos In Serious Condition

Dimitri Mitropoulos, the orchestra conductor, was reported in serious condition yesterday as a result of his recent heart attack, and a New York Hospital spokesman said he had "not regained strength."

He was able, however, to receive a brief visit Saturday from Rudolf Bing, manager of the Metropolitan Opera Association. The maestro has been conducting at the Metropolitan.

The hospital spokesman said there had been little change in Mr. Mitropoulos' condition since he was stricken Friday, although on Saturday the hospital called his condition fair.

TIMES-HERALD
DALLAS, TEXAS
JAN 26 1959

Mitropoulos Rests After Heart Attack

NEW YORK (UPI) — Dmitri Mitropoulos, famed symphonic conductor, was reported "resting comfortably" Sunday in a New York hospital following a heart attack.

Mitropoulos, 62, conductor of the Metropolitan Opera and former musical director of the New York Philharmonic, was stricken Friday.

RECORD Columbia, S. C.
JAN 26 1959

Mitropoulos Still Seriously Ill

NEW YORK (AP)—Dimitri Mitropoulos, 62, Metropolitan Opera conductor, was reported still in serious condition today at New York Hospital. He was stricken with a heart attack last Friday.

From JAN 26 1959
HERALD TRIBUNE
New York, N. Y.

Busy Nights At the Opera House

When Edward Johnson was general manager of the Metropolitan Opera, he was fond of remarking that running an opera company was like running a baseball team—that you had to juggle your line-up, pinch-hit and sometimes find substitutes in a hurry. Rudolf Bing, Mr. Johnson's successor at the Met, has been having occasion lately to ponder the accuracy of this observation. For the current Met season has been marked by an unusual series of mishaps which have necessitated some swift and steady improvising.

The most serious misfortune of all, of course, is the heart attack which befell Dimitri Mitropoulos last week. Mr. Mitropoulos is one of the world's outstanding conductors, and musicians everywhere will wish him a speedy and complete recovery. Among his assignments at the Metropolitan this year was the direction of the forthcoming new production of Verdi's rarely heard opera "Macbeth." Now, presumably, Mr. Mitropoulos will be unable to conduct the premiere. Fortunately, Erich Leinsdorf, another capable conductor, is ready to take over the task.

Last Friday night, Renata Tebaldi, the noted soprano, suffered a sudden throat infection and the opera — "Manon Lescaut"—which she was to have sung had to be canceled, with another work substituted for it — a fairly unusual occurrence. And then, of course, the Met recently ran into another unexpected change, when Maria Callas departed, though here the cause was that purely operatic malady, inflammation of the temperament.

All in all, it has been quite a season, with an unwonted element of suspense added to the other qualities that operatic audiences expect. Perhaps the most remarkable aspect of all is that despite last minute crises and complications, the current opera season has remained on a high plane artistically and financially, with excellent reviews and a good number of sell-outs. Only an opera company with depth of talent and an alert management could do it, and that the Met has both is New York's good fortune.

From JAN 26 1959
TIMES
New York, N. Y.

Mitropoulos Is 'Unchanged'

The condition of Dimitri Mitropoulos is unchanged and he is still on the serious list at New York Hospital, a spokesman for the hospital reported late yesterday. The 62-year-old Metropolitan Opera conductor and former musical director of the New York Philharmonic suffered a heart attack early Friday morning.

From JAN 27 1959
TIMES
Bayonne, N. J.

MITROPOULOS UNCHANGED

NEW YORK, (UPI) — Dmitri Mitropoulos, world renowned orchestral and opera conductor, has shown no improvement since he suffered a heart attack last Friday, New York Hospital announced today.

The 62-year-old Greek-born conductor is still in serious condition, a spokesman said. He has not gained strength and has seen few visitors, since he is sleeping most of the time, the spokesman added.

NEWS Wilmington, Del.
JAN 26 1959

MET'S MITROPOULOS IN SERIOUS CONDITION

NEW YORK, Jan. 25 (UPI).—Dmitri Mitropoulos, 62, composer, Metropolitan Opera conductor and former director of the New York Philharmonic Orchestra, was reported in serious condition today at New York Hospital from a heart attack suffered last Friday.

"There has been little pain since the first day but he has not regained strength and has slept much of the time," a hospital spokesman said. He said Rudolph Bing, Met general manager, visited the conductor briefly yesterday.

WORLD-TELEGRAM
New York, N.Y.
JAN 26 1959

Mitropoulos Still In Serious Condition

Dimitry Mitropoulos, 62, world-famous orchestra conductor, was reported still in serious condition today at New York Hospital as the result of a heart attack suffered Friday.

"He has had little pain since the first day," a hospital spokesman said. "But he has not regained strength. He sleeps a great deal of the time."

The wiry, Greek-born conductor gave up his position as musical director of the New York Philharmonic last season to devote himself to conducting at the Metropolitan Opera this winter.

Lexngton Dispatch; Reidsvil Rev.
Date JAN 26 1959

Condition Serious

NEW YORK, Jan. 26 (AP)—Dimitri Mitropoulos, Metropolitan Opera conductor, was reported still in serious condition today at New York Hospital. The 62-year-old conductor was stricken with a heart attack last Friday.

Τρίτη 27 Ἰανουαρίου 1959
«ΤΟ ΒΗΜΑ»

Ο ΑΣΘΕΝΩΝ ΔΙΑΣΗΜΟΣ ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ

ΠΑΡΑΜΕΝΕΙ ΣΟΒΑΡΑ Η ΚΑΤΑΣΤΑΣΙΣ ΤΗΣ ΥΓΕΙΑΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΑΝΑ ΩΡΑΝ ΟΙ ΡΑΔΙΟΣΤΑΘΜΟΙ ΑΜΕΡΙΚΗΣ ΜΕΤΑΔΙΔΟΥΝ ΔΕΛΤΙΑ

ΝΕΑ ΥΟΡΚΗ, 26 Ἰανουαρίου. Τοῦ ἀνταποκριτοῦ μας. — Ἐκ τοῦ νοσοκομείου, ὅπου νοσηλεύεται ὁ διάσημος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος, μοῦ ἐδηλώθη ἀπόψε ὅτι ἡ κατάστασίς του παραμένει ἄκρως σοβαρά. Ὁ ἀσθενὴς περιλαμβάνεται πάντα εἰς τὸν πίνακα τῶν κρισίμων περιπτώσεων. Οἱ ραδιοφωνικοὶ σταθμοὶ τῶν Ἡνωμένων Πολιτειῶν μεταδίδουν ἀνὰ ὥραν δελτία τῆς καταστάσεως τοῦ Μητροπούλου.

ΣΤΕΦ. ΖΩΤΟΣ

From
NEWS
Washington, D. C.

Mitropoulos Fails to Rally

NEW YORK, Jan. 27 (UPI) —Dimitri Mitropoulos, world renowned orchestral and opera conductor, has shown no improvement since he suffered a heart attack last Friday, New York Hospital announced today.

The 62-year, Greek-born conductor is still in serious condition, a spokesman said. He has not gained strength and has seen few visitors, since he is sleeping most of the time, the spokesman added..

Music

The Met's Loss Of Mitropoulos

By LOUIS BIANCOLLI.

Like everyone else who values and reveres him, I was deeply shocked when I heard that Dimitri Mitropoulos was in New York Hospital with a heart attack.

He is utterly devoted to his work and unhappy only while inactive. He drives himself mercilessly, whether at a rehearsal or a performance. He has evidently been paying for his unsparing intensity.

The condition being what it is, the chances are Mr. Mitropoulos will have to relinquish conducting for the remainder of the season. That is a distinct loss for both the Metropolitan and the Philharmonic.

Less Stimulation.

For all of us who cherish inspired and venturesome interpretations that means so much less stimulation in the months ahead, the stimulation that it is Mr. Mitropoulos' unique gift to give.

That this quality of excitement was being achieved at some cost to himself has been a matter of concern to both friends and colleagues. Warnings went unheeded. Whatever the price, this was how Dimitri Mitropoulos worked.

Music has obviously always been his life. For him it has been the dream and the fulfillment, the goal and the striving. A simple, humble man, almost ascetic in his habits, he made it the one real feast of his life.

Poetic Pulse.

Those who have heard a Mitropoulos performance know it is never just a technical and sensuous experience. Beating at its center is always a spiritual and poetic pulse that is the very essence of life.

For Mr. Mitropoulos music is also a faith and his place in it a mission. For him a symphony or an opera is a ritual through which a healing and sustaining power is released for all to share.

He is a man of great vision and depth who has nobly enriched this city's culture. Performers and public alike wish this brave and devoted artist a speedy recovery and an early return to the podium that is his real home.

WORLD-TELEGRAM
New York, N.Y.
JAN 27 1959

Conductor Shows No Improvement

Dimitra Mitropoulos, world-renowned conductor, has shown no improvement since he suffered a heart attack last Friday, New York Hospital announced today.

The 62-year-old, Greek-born conductor is still in serious condition, a spokesman said. He has not gained strength and has seen few visitors, since he is sleeping most of the time, the spokesman added.

Ashevle Citizen,Times;Burlngtn News Char.Obsvr,News;Durm Herald-Sun Dunn Record; E. City Advance Fayettv.Obsvr;Greensbro News,Rec. Gastonia Gaz;Goldsboro News-Argus H. Pt. Entprise;Hcky Record;R.Mt.Te Ral. N&O, Times;W.Salem Jour.Senti Wilmington Star News; Concord Trib. Robesonian; Salis. Post; Kannap. Ind. Greenville Reflr; Hender. Disptch Statsvil Record; N. Bern Sun-Times Wilson Times; Wash. D. News Jacksnvil News; Hendersnvil News Leaks.News; Sanford Hrld; Kinston F Lenoir News; Shelby Star Lexngton Dispatch; Reidsvil Rev. Date JAN 27 1959

Conductor Shows No Improvement

NEW YORK (UPI) — Dmitri Mitropoulos, 62, world renowned orchestral and opera conductor, has shown no improvement since he suffered a heart attack last Friday, New York Hospital announced today.

From JAN 28 1959
HERALD TRIBUNE
New York, N. Y.

3 Conductors Replace Mitropoulus on Podium

Three French-born conductors, Pierre Monteux, Jean Morel and Paul Paray, will direct the New York Philharmonic during the four weeks originally scheduled for Dimitri Mitropoulos, who suffered a heart attack last Friday. The condition of Mr. Mitropoulos yesterday was still considered serious, but he spent a comfortable night.

Mr. Monteux will conduct Feb. 23 to March 8 with Rudolf Serkin, pianist; Joseph Szigeti, violinist, and William Masselos, pianist, as soloists. Mr. Morel will conduct the concert performances of Debussy's "Pelléas et Mélisande" scheduled for March 12, 13, 14 and 15, and Mr. Paray will be in charge March 16 to 22. The programs will adhere to the general spirit of those announced for Mr. Mitropoulous during this period, with French music as a principal feature.

Mr. Morel, who is one of the Metropolitan Opera's conductors and also chief of the Julliard School's conducting department, has not conducted the Philharmonic before. Mr. Mnoteux last conducted this orchestra in the 1955-'56 season, and Mr. Paray, who is musical director of the Detroit Symphony, in 1956-'57.

Erich Leinsdorf will conduct the first performance of the Metropolitan Opera's production of Verdi's "Macbeth" on Thursday night, Feb. 5. Whether Mr. Mitropoulos will be able to conduct any of the later performances of this production, which he musically prepared, depends upon the pace of his recovery.

CHRONICLE Houston, Tex.
JAN 27 1959

Mitropoulos Still In Serious Condition

New York —(UPI)— Dimitri Mitropoulos, world renowned orchestral and opera conductor, has shown no improvement since he suffered a heart attack last Friday, New York hospital announced Tuesday.

The 62-year-old, Greek-born conductor is still in serious condition, a spokesman said. He has not gained strength and has seen few visitors, since he is sleeping most of the time.

POST-GAZETTE
Pittsburgh, Pa.
JAN 27 1959

Mitropoulos Still Seriously Ill

NEW YORK, Jan. 26 (AP)—Dimitri Mitropoulos, Metropolitan Opera conductor, was reported still in serious condition today at New York Hospital.

The 62-year-old conductor was stricken with a heart attack last Friday.

NEWS San Antonio, Tex.
JAN 27 1959

Conductor Ill

NEW YORK (AP)—Dimitri Mitropolos, 62, Metropolitan Opera conductor, remained in a serious condition today at New York Hospital.

He suffered a heart attack Friday.

COURIER-POST
CAMDEN, N. J.
JAN 27 1959

MITROPOULOS SERIOUS

New York, Jan. 27 (AP)—Dimitri Mitropoulos, 62, Metropolitan Opera conductor, remained in a serious condition today at New York Hospital. He suffered a heart attack Friday.

From
NEWS
Washington, D. C.

Mitropoulos Fails to Rally

NEW YORK, Jan. 27 (UPI) —Dimitri Mitropoulos, world renowned orchestral and opera conductor, has shown no improvement since he suffered a heart attack last Friday, New York Hospital announced today.

The 62-year, Greek-born conductor is still in serious condition, a spokesman said. He has not gained strength and has seen few visitors, since he is sleeping most of the time, the spokesman added..

«ΤΟ ΒΗΜΑ» Τετάρτη 28 Ἰανουαρίου 1959

Ἀντίλαλοι ἀπό τόν κόσμον

ΕΙΝΑΙ παγκόσμια ἡ συγκίνησι ποὺ προεκάλεσε ἡ εἴδησι ὅτι ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος χτυπήθηκε ξαφνικὰ ἀπὸ καρδιακὴ προσβολή. Κι' εἶναι φυσικὸ γιατὶ παγκόσμια εἶναι ἡ αἴγλη καὶ ἡ ἀκτινοβολία τοῦ μεγάλου μαέστρου. Μιὰ μεγάλη Παρισινὴ ἐφημερίδα, ἡ «Ὥρὸρ» τιτλοφορεῖ ὡς ἑξῆς τὴν εἴδησι: «Ὁ Μητρόπουλος στὴν κλινική, μὲ τὴ σειρά του, προσβληθεὶς ἀπὸ τὴν ἀσθένεια τῶν μαέστρων». Κατάντησε πραγματικὰ «ἀσθένεια τῶν μαέστρων» ἡ καρδιακὴ προσβολή. Ἡ «Ὥρὸρ» παρατηρεῖ χαρακτηριστικά: «Βαραίνει ἄραγε καμμιὰ κατάρα πάνω στοὺς διάσημους διευθυντὲς ὀρχήστρας; Θὰ ἔτειν κανεὶς πραγματικὰ νὰ τὸ πιστέψῃ. Ἡ μαύρη μοῖρα ποὺ χτύπησε διαδοχικὰ τὸν Φουρτβαΐγκλερ, τὸν Βὰν Κέμπεν, τὸν Φρὶτς Λέμαν, καὶ ἡ ὁποία ἂν δὲν χτύπησε θανάσιμα τὸν Μπροῦνο Βάλτερ, τὸν ἐξανάγκασε σ' ἀποστρατεία, ἦρθε τώρα νὰ διακόψῃ ἀπότομα καὶ τὴν καρριέρα τοῦ Δημήτρη Μητρόπουλου. Μόλις 62 ἐτῶν ὁ μεγάλος ἀρχιμουσικός, χειροκροτούμενος κάθε χρόνο στὴ Μετροπόλιταν Ὄπερα καὶ στὸ Σάλτσμπουργκ, χτυπήθηκε ξαφνικὰ ἀπὸ καρδιακὴ κρίσι καὶ μεταφέρθηκε ἐπειγόντως στὸ νοσοκομεῖο τῆς Νέας Ὑόρκης». Στὸ νοσοκομεῖο αὐτὸ εἶχε μεταφερθῆ πρὶν κάμποσα χρόνια ἕνας ἄλλος μεγάλος μουσικὸς ποὺ ὁ Μητρόπουλος ἐκτιμάει ἰδιαίτερα τὰ ἔργα του: ὁ Μπέλα Μπάρτοκ. "Ας εὐχηθοῦμε ὅτι ὁ Ἕλλην μαέστρος δὲν θ' ἀκολουθήσῃ τὴ μοῖρα τοῦ μεγάλου Οὔγγρου συνθέτου κι' ὅτι θὰ βγῆ ἀπὸ τὸ νοσοκομεῖο γερὸς καὶ σβέλτος, ἕτοιμος πάντα ν' ἀνεβῆ πάλι στὸ πόντιουμ γιὰ νὰ συγκλονίσῃ τὴν ὀρχήστρα καὶ νὰ συγκινήσῃ μαζί της τοὺς ἄπειρους φίλους τῆς μουσικῆς θαυμαστὲς τῆς τέχνης του ἀνὰ τὸν Κόσμο.



★

ΠΙΣΤΕΥΩ πὼς ὁ Μητρόπουλος θὰ νικήσῃ τὴν μοῖρα του καὶ θὰ φανῆ σ' αὐτὸ ἀκατάβλητος ὅπως ὁ ἄλλος διάσημος συνάδελφός του, ὁ Μπροῦνο Βάλτερ. Γιατί ὡς πρὸς αὐτόν, θέλει κάποια διόρθωσι ἡ πληροφορία τῆς «Ὥρόρ». Ὁ Μπροῦνο Βάλτερ, ποὺ εἶναι καὶ πολὺ μεγαλύτερος ἀπὸ τὸν Μητρόπουλο, εἶχε ἀναλάβει μιὰ ὑποθήκη κι' εἶχε τάξει ἕνα χρέος ἀπέναντι τοῦ ἑαυτοῦ του. Νὰ μὴν πεθάνῃ πρὶν παραδώσῃ στὸν κόσμο ἠχογραφημένη τὴν Δεύτερη Συμφωνία τοῦ Μάλερ. Εἶναι μιὰ συμφωνία - μαμμοὺθ, ὅπως τὴν λένε, ποὺ ἐκτελεῖται μὲ γιγαντιαῖς ὀρχήστρα, κόρα καὶ σολίστ ποὺ τραγουδοῦν τὸ ἀνθρώπινο πεπρωμένο τὴ Δεύτερη Παρουσία καὶ τὴ Ἀνάστασι. Γι' αὐτὸ καὶ ἡ συμφωνία αὐτὴ εἶναι γνωστὴ ὡς συμφωνία τῆς Ἀναστάσεως. Ὁ Μπροῦνο Βάλτερ μαθητὴς καὶ φίλος τοῦ μεγαλοφυοῦς συνθέτου, ἄκουσε γιὰ πρώτη φορὰ τὸ 1895 τὸ ἔργο ποὺ τδπαιξε ὁ Μάλερ. Ἀπὸ τότε ἔβαλε στὸν ἑαυτό του «τάμα». Ἔγινε ὁ μεγαλύτερος ἑρμηνευτὴς τοῦ Μάλερ καὶ ὁ ἰδεωδέστερος κληρονόμος τοῦ πνεύματος τοῦ διασήμου Αὐστριακοῦ. Πέρυσι, λοιπόν, θέλησε νὰ μεταλαμπαδέψῃ αὐτὴ τὴ φωτιὰ στοὺς μεταγενεστέρους ἠχογραφῶντας στὸ Κάρνεγκι Χὼλ τὴν συμφωνία τῆς Ἀναστάσεως. Ἀλλὰ δὲν εἶχε φτάσει στὴ μέση, ὅταν τὸν χτύπησε ἡ καρδιακὴ προσβολή. Ἦταν 80 χρονῶν καὶ οἱ γιατροὶ ἀποφάνθηκαν ὅτι τὰ πάντα εἶχαν πιὰ τελειώσει. Ἀλλ' ὁ Μπροῦνο Βάλτερ, δὲν θέλησε ν' ἀφήσῃ τὴ μοῖρα νὰ παίξῃ τὸ ἄσχημο παιγνίδι της. Στὸ κρεβάτι του δὲν ἔπαυσε νὰ διαδηλώνῃ τὴ θέλησί του νὰ τελειώσῃ τὴ συμφωνία τοῦ Μάλερ. Ἡ δύναμι τῆς θελήσεως καὶ ἡ ζωτικότης του, ποὺ εἶχαν τὴ ρίζα τους στὴν πίστι του στὴ μουσική, τὸν βοήθησαν ν' ἀναρρώσῃ. Καὶ ἕνα χρόνο ὕστερα, ὁ Μπροῦνο Βάλτερ ἀνέβηκε πάλι στὸ Κάρνεγκι Χὼλ, στάθηκε μπροστὰ στοὺς συγκινημένους μουσικοὺς τῆς ὀρχήστρας καὶ μπρὸς στὰ μικρόφωνα καὶ συνέχισε τὸν ἄθλο ἀπὸ κεῖ ποὺ τὸ χτύπημα τῆς μοίρας θέλησε νὰ τὸν σταματήσῃ. Ἡ Συμφωνία τῆς «Ἀναστάσεως» τοῦ Μάλερ εἶναι τώρα ὁλοκληρωμένη σὲ μιὰ θαυμάσια ἐγγραφὴ καὶ θὰ συνεχίσῃ τὴν παράδοσι τοῦ συνθέτου της, ποὺ μόνο ὁ Μπροῦνο Βάλτερ ξέρει τὸ μυστικό του. Θέλω νὰ πιστεύω ὅτι καὶ ὁ δικός μας Μητρόπουλος θὰ νικήσῃ κατὰ τὸν ἴδιο τρόπο τὴ μοῖρα γιὰ νὰ συνεχίσῃ τὸ τόσο λαμπρὸ ἔργο τῆς γενεᾶς τῶν μεγάλων ἀρχιμουσικῶν.

From JAN 28 1959
GLOBE DEMOCRAT
St. Louis, Mo.

In Serious Condition

NEW YORK, Jan. 27 (AP).—Dimitri Mitropoulos, 62, Metropolitan Opera conductor, remained in a serious condition today at New York Hospital.

INQUIRER
Philadelphia, Pa.
JAN 28 1959

Mitropoulos Very Ill

NEW YORK, Jan. 27 (AP).—Dimitri Mitropoulos, 62, Metropolitan Opera conductor, remained in a serious condition today at New York Hospital. He suffered a heart attack Friday.

From JAN 28 1959
TIMES
Bayonne, N. J.

MITROPOULOS SERIOUS

NEW YORK, (UPI)—Orchestra Conductor Dimitri Mitropoulos, 62, remained in serious condition today at New York Hospital as the result of a heart attack suffered last Friday.

"There has been no improvement," a hospital spokesman said.

NEWS Chicago, Ill.
JAN 27 1959

Mitropoulos Fails to Gain

NEW YORK—(UPI)—Dimitri Mitropoulos, world renowned orchestral and opera conductor, has shown no improvement since he suffered a heart attack last Friday, New York hospital said Tuesday.

The 62-year-old, Greek-born conductor is still in serious condition, a spokesman said. He has not gained strength and has seen few visitors, since he is sleeping most of the time, the spokesman added.

«ΤΟ ΒΗΜΑ» Πέμπτη 29 Ἰανουαρίου

Ο ΑΣΘΕΝΩΝ ΔΙΑΣΗΜΟΣ ΜΑΕΣΤΡΟΣ

ΠΑΡΑΜΕΝΕΙ ΠΑΝΤΟΤΕ ΛΙΑΝ ΣΟΒΑΡΑ Η ΚΑΤΑΣΤΑΣΙΣ ΤΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

Η ΚΑΛΛΑΣ ΑΠΕΘΕΩΘΗ ΕΙΣ Ν. ΥΟΡΚΗΝ

ΠΡΩΤΟΦΑΝΕΙΣ ΕΚΔΗΛΩΣΕΙΣ

ΝΕΑ ΥΟΡΚΗ, 28 Ἰανουαρίου. Τοῦ ἀνταποκριτοῦ μας.— Ὁ ἐπὶ κεφαλῆς τοῦ Νοσοκομείου ὅπου νοσηλεύεται ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, μοῦ ἐδήλωσε σήμερον ὅτι ἡ κατάστασις τοῦ ἀσθενοῦς παραμένει πάντοτε σοβαρά, ἂν καὶ διῆλθεν οὗτος ἥσυχον ἡμέραν. Εἰς ἐρώτησίν μου περὶ τῶν ἰατρικῶν προβλέψεων, μοῦ ἐτονίσθη ὅτι ἡ παράδοσις τοῦ Νοσοκομείου περιορίζεται εἰς καθημερινὰ ἀνακοινωθέντα περὶ τῆς πορείας τῆς ἀσθενείας. Εἰς περίπτωσιν ἐπιφανῶν ἀσθενῶν, ὅπως εἶναι ὁ κ. Μητρόπουλος, τὸ Νοσοκομεῖον ἐκδίδει ἡμερήσια δελτία, τὰ ὁποῖα μεταδίδονται ἀπὸ τὸ ραδιόφωνον, ἰδίως ἀπὸ τὸν σταθμὸν τῶν «Τάϊμς τῆς Νέας Ὑόρκης».

Ἐν τῷ μεταξὺ ὁ ἀμερικανικὸς Τύπος εἰς σημερινὰς κριτικὰς ἐκθειάζει κυριολεκτικῶς τὴν χθεσινοβραδυνὴν παράστασιν τοῦ Κάρνεγκι Χὼλ, κατὰ τὴν ὁποίαν ἐτραγούδησεν ἡ Μαρία Κάλλας τὴν ὄπερα τοῦ Μπελλίνι «Ὁ Πειρατής». Οἱ «Τάϊμς» εἰς ἐκτενὲς σημείωμά των γράφουν ὅτι ἡ Κάλλας ἐστάθη εἰς τὸ ὕψος τῆς δικαιολογημένης φήμης της. Σημειωτέον ὅτι εἰς τὸ τέλος τῆς παραστάσεως οἱ θεαταὶ χειροκροτοῦντες ἐζητωκραύγαζαν: «Μπράβο Μαρία», ἀναγκάσαντες τὴν ἀοιδὸν νὰ ἐπανέλθῃ πολλὰς φορὰς εἰς τὴν σκηνὴν ὑπὸ κατακλυσμὸν χειροκροτημάτων, μέχρις ὅτου ἡ Διεύθυνσις τοῦ θεάτρου ὑπεχρεώθη νὰ σβήσῃ τὰ φῶτα ὥστε νὰ ἀναγκασθοῦν νὰ ἀποχωρήσουν οἱ παραληροῦντες θεαταί.

ΣΤΕΦ. ΖΩΤΟΣ

Ἐκ τῆς ἐν Ἀθήναις Ἀμερικανικῆς Ὑπηρεσίας Πληροφοριῶν ἀνεκοινώθησαν χθὲς τὴν ἑσπέραν τὰ ἑξῆς: «Συμφώνως πρὸς πληροφορίας ἐκ Νέας Ὑόρκης, ληφθείσας ὑπὸ τῆς ἐνταῦθα Ἀμερικανικῆς Ὑπηρεσίας Πληροφοριῶν, οἱ θεράποντες ἰατροὶ τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, λέγουν ὅτι οὗτος παραμένει εἰς «σοβαρὰν κατάστασιν», μετὰ τὴν καρδιακὴν προσβολήν, τὴν ὁποίαν ὑπέστη τὸ παρελθὸν Σαββατοκύριακον. Ἐκπρόσωπος τῆς «Μετροπόλιταν Ὄπερας», τὴν Ὀρχήστραν τῆς ὁποίας διευθύνει ὁ Μητρόπουλος, ἐδήλωσεν ὅτι δὲν ἐπετράπη ἡ εἴσοδος οἱουδήποτε ἐπισκέπτου εἰς τὸ δωμάτιον ὅπου νοσηλεύεται ὁ κ. Μητρόπουλος καὶ ὅτι δὲν μεταδίδονται εἰς αὐτὸν οἱουδήποτε εἴδους μηνύματα. «Εἶναι ἀρκούντως προφανές, προσέθεσεν, ὅτι ὁ κ. Μητρόπουλος δὲν θὰ ἀναλάβῃ ἐκ νέου καθήκοντα εἰς τὴν Ὄπεραν ἐπί τινα χρόνον».

Ὁ κ. Μητρόπουλος νοσηλεύεται εἰς τὸ Νοσοκομεῖον τῆς Νέας Ὑόρκης (525 East 68 Street).

ΠΑΡΑΣΚΕΥΗ 30 Ἰανουαρίου 1959

«ΑΘΗΝΑΪΚΗ»

Η ΚΑΤΑΣΤΑΣΙΣ ΤΟΥ κ. Δ. ΜΗΤΡΟΠΟΥΛΟΥ ΠΑΡΑΜΕΝΕΙ ΚΡΙΣΙΜΟΣ ΑΜΕΤΑΒΛΗΤΟΣ



Ν. ΥΟΡΚΗ, 30. (Τοῦ ἀνταποκριτοῦ μας). — Ἡ κατάστασις τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ κ. Δημητρίου Μητροπούλου, παρέμεινεν καὶ κατὰ τὴν παρελθοῦσαν νύκτα ἀμετάβλητος κρίσιμος.

Ἐκπρόσωπος τοῦ νοσοκομείου τῆς Ν. Ὑόρκης, ὅπου διατελεῖ κλινήρης ὁ Μητρόπουλος, ἀνεκοίνωσεν εἰς τὸν ἀνταποκριτὴν τῆς «Ἀθηναϊκῆς» ὅτι ὁ ἀσθενὴς διῆλθεν «ἥσυχον νύκτα».

Παρὰ ταῦτα ἐξακολουθοῦν νὰ κυριαρχοῦν οἱ φόβοι ὡς πρὸς τὴν ἐξέλιξιν τῆς καταστάσεως τῆς ὑγείας του.

Π. Β. ΠΕΚΛΑΡΗΣ

From JAN 31 1959
HERALD TRIBUNE
New York, N. Y.

Met Presents 'Vanessa' Under Strasfogel

There were standees at the Met last evening, where Samuel Barber's "Vanessa" was given the second performance of its second season in the company's repertory. Similarly, empty seats were scarce within the range of this reporter's vision. This is good news, for contemporary opera in general—not to speak of its American component—usually finds the second-season sledding pretty tough at 39th and Broadway. Might "Vanessa" be the one to make good?

A New York audience was also given its first chance to watch the Barber-Menotti piece unfold under the guidance of a new conductor: Ignace Strasfogel, who was in attendance due to the illness of Dimitri Mitropoulos, who conducted the opera's premiere.

It was quite a different "Vanessa" that Mr. Strasfogel put to us, the other side of the coin so far as this opera's musical viability goes. More of the theater, less of the pit; more opera score than symphonic poem; more down-to-business, less ecstasy—it differed thus from the interpretation that introduced the score to us. Its texture was more taut and, for better or for worse, the music sounded less "pretty" under Mr. Strasfogel's handsomely professional direction.

Clifford Harvour, who sang the role of the Old Doctor for the first time last evening, was as competent as he could be, but he suffered inevitable comparison to Georges Tozzi's celebrated creation of the role. Eleanor Steber had the title role, Rosiland Elias was Erika, Regina Resnik the Old Baroness, and Nicolai Gedda sang Anatol.

W. F.

LA MUSIQUE CLASSIQUE



Mitropoulos.

D'alarmantes nouvelles nous parviennent de New York, où l'éminent chef d'orchestre Dimitri Mitropoulos vient d'être transporté dans une clinique, en raison d'une affection cardiaque qui l'a surpris en pleine activité.

L'annonce du malaise dont souffre le grand artiste a suscité dans tous les milieux américains une émotion considérable, Car, l'on redoute qu'à son tour, Dimitri Mitropolous ne paie actuellement la rançon de l'effort surhumain qu'il accomplit, en intervenant depuis près de vingt ans, au premier plan de la vie musicale du Nouveau-Monde.

Hôte attitré du fameux Métropolitan new yorkais, Mitropoulos intervient en outre constamment à la tête des magnifiques formations symphoniques que possèdent les Etats-Unis. Mais, l'illustre «conducteur» gréco - américain interrompt parfois son activité américaine, pour entreprendre de vastes tournées de concerts en Europe.

Mitropoulos
par Florestan

Il y a deux ans, le Festival de Salzbourg l'accueillait, quelques jours avant que nous puissions nous-mêmes l'applaudir à Lucerne, à la tête des « Philharmoniker de Vienne », dans une interprétation inoubliable de la « Première Symphonie » de Schumann.

En cette occasion, et avec une exquise simplicité, Mitropoulos m'avait retracé les étapes essentielles de sa prodigieuse carrière, me précisant même que s'il s'astreignait à conduire la « totalité » de son répertoire « de mémoire », c'était là, pour lui, une nécessité impérieuse, une condition essentielle, sans la réalisation de laquelle il ne se sentait point en possession de tous ses moyens...

On sait, dans ce domaine, quel tour de force a pu réaliser Mitropoulos, interprétant au piano et conduisant tout à la fois l'exécution, combien périlleuse, du « Troisième Concerto » de Prokofiev...

Tel est le musicien « hors série », dont l'état de santé provoque de si légitimes et unanimes inquiétudes... Fort heureusement, des renseignements tout récents laissent entrevoir une amélioration qui a été jugée, par les médecins, suffisamment sensible pour que Dimitri Mitropoulos soit autorisé à recevoir la visite du ministre grec à Washington, M. Triantafylakos.

INQUIRER
Philadelphia, Pa.
FEB 1 1959

Conduct Philharmonic

Pierre Monteux, Jean Morel and Paul Paray will conduct the New York Philharmonic on CBS Radio in March, previously scheduled for Dimitri Mitropoulos, who suffered a heart attack Jan. 23. Monteux will conduct the first two, Morel will lead Debussy's "Pelleas et Melisande" March 15, and Paray will conduct March 22. The concerts are broadcast Sundays at 3:10 P. M. over WCAU.

«ΤΑ ΝΕΑ» ΔΕΥΤΕΡΑ, 2 Φεβρουαρίου 1959

ΟΙ ΒΑΣΙΛΕΙΣ ΑΠΕΣΤΕΙΛΑΝ ΘΕΡΜΟ ΤΗΛΕΓΡΑΦΗΜΑ ΣΤΟΝ ΑΣΘΕΝΟΥΝΤΑ ΔΙΑΣΗΜΟ ΜΑΕΣΤΡΟ ΜΗΤΡΟΠΟΥΛΟ

Η ΒΡΑΔΥΝΗ 31 Ἰανουαρίου

Μουσικὰ νέα

ΜΕ ΑΦΟΡΜΗ ΤΗΝ ΚΑΡΔΙΑΚΗ ΤΟΥ ΚΡΙΣΙ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ ΜΕ ΕΚΕΙΝΟΝ ΤΟΝ ΠΝΕΥΜΑΤΙΚΟ ΚΑΙ ΠΟΙΗΤΙΚΟ ΟΙΣΤΡΟ ΠΟΥ ΕΙΝΑΙ Η ΟΥΣΙΑ ΤΗΣ ΖΩΗΣ

ΒΑΘΕΙΑ Η ΣΥΓΚΙΝΗΣΙΣ ΣΤΙΣ ΗΝΩΜΕΝΕΣ ΠΟΛΙΤΕΙΕΣ ΑΠΟ ΤΗΝ ΑΣΘΕΝΕΙΑ ΤΟΥ

ΕΝΑΣ ΥΜΝΟΣ ΤΟΥ ΜΟΥΣΙΚΟΚΡΙΤΙΚΟΥ ΛΟΥΪ ΜΠΙΑΝΚΟΛΙ

Ν. ΥΟΡΚΗ, Ἰανουάριος. (Ἰδ. ὑπηρ.).— Στὸν «Παγκόσμιο Τηλέγραφο καὶ Ἥλιο τῆς Νέας Ὑόρκης» δημοσιεύεται τὸ ἀκόλουθον ἄρθρον τοῦ μουσικοκριτικοῦ Λουΐ Μπιανκόλι:

Σὰν κάθε ἄνθρωπος ποὺ σέβεται τὸν ἑαυτό του, αἰσθάνθηκε με



Ὁ Μητρόπουλος σ' ἕνα στιγμιότυπο

γάλη συγκίνησι ὅταν ἔμαθα ὅτι ὁ Δημήτρης Μητρόπουλος νοσηλεύεται σὲ νοσοκομεῖο τῆς Νέας Ὑόρκης συνεπείᾳ καρδιακῆς προσβολῆς. Ὡς ἐκ φύσεως ὁ Μητρόπουλος τόσο δραστήριος, νοιώθει δυστυχία, ὅταν ἀδρανῆ.

Εἶναι τόσο ἀφοσιωμένος στὴν ἐργασία του ὁ μαέστρος, ὥστε βάζει ὅλον τὸν ἑαυτό του εἴτε ὅταν διευθύνει τὴν ὀρχήστρα, εἴτε ὅταν κάνῃ πρόβα. Φθάνει πάντοτε τὰ ὅρια τῆς ὑπερκοπώσεως. Αὐτὴ ἡ ὑπερβολικὴ δραστηριότης ὑπῆρξεν ἀσφαλῶς καὶ ἡ αἰτία τῆς αἰφνιδίας νόσου του.

Ὅποια ἐξέλιξι κι' ἂν πάρῃ ἡ ἀρρώστεια του, εἶναι μᾶλλον βέβαιον ὅτι ὁ Μητρόπουλος θὰ διακόψῃ ἐπ' ὀλίγον τὰς ἐμφανίσεις του. Αὐτὸ ἀποτελεῖ ἀναμφίβολα, ἀπώλεια μεγάλη γιὰ τὴν Μετροπόλιταν καὶ τὴν Φιλαρμονικήν.

Γιὰ ὅλους μας, ποὺ ἀγαποῦμε τὶς ἐμπνευσμένες καὶ κάπως τολμηρὲς μουσικὲς ἑρμηνεῖες, αὐτὸ σημαίνει ὅτι δὲν θὰ νοιώθουμε λιγώτερη συγκίνησι στὶς συναυλίες τῶν προσεχῶν μηνῶν, δὲν θὰ αἰσθανθοῦμε ὅλη ἐκείνη τὴν συγκίνησι ποὺ μόνον ὁ Μητρόπουλος ἔχει τὸ θεῖο χάρισμα νὰ δίδῃ.

Ὅσοι ἔχουν ἀκούσει τὸν Μητρόπουλο, γνωρίζουν ὅτι δὲν ἔχει ἁπλῶς μιὰ τεχνικὴ καὶ αἰσθητικὴ πεῖρα, ἀλλ' ὅτι ἐμφορεῖται ἀπὸ τὸν πνευματικὸ καὶ ποιητικὸ ἐκεῖνο οἶστρο, ποὺ εἶναι ἀκριβῶς ἡ οὐσία τῆς ζωῆς.

Γιὰ τὸν Μητρόπουλο, ἡ μουσικὴ εἶναι πίστις καὶ ἡ θέσις του σ' αὐτήν, ἀποστολή. Γι' αὐτὸν μιὰ συμφωνία ἢ μιὰ ὄπερα εἶναι τελετή, μέσῳ τῆς ὁποίας ἀπελευθερώνεται πρὸς ὅλους μιὰ ἐπουλωτικὴ καὶ ζωογόνος δύναμις.

Ὁ Μητρόπουλος εἶναι ἕνας ἄνθρωπος μεγάλης δραστηριότητος καὶ βάθους, ὁ ὁποῖος τόσον εὐγενῶς, ἐπλούτισε τὴν καλλιτεχνικὴ ζωὴ τῆς Νέας Ὑόρκης μὲ τὴν παρουσία του.

Οἱ συνάδελφοί του καὶ τὸ κοινὸν εὔχονται στὸν γενναῖο καὶ ἀφωσιωμένο καλλιτέχνη γρήγορη ἀνάρρωσι καὶ ἐπιστροφὴ στὸ βῆμα τοῦ μαέστρου, ποὺ ἀποτελεῖ τὸ ἀληθινό του σπίτι».

ΙΚΑΝΟΠΟΙΗΤΙΚΗ Η ΒΕΛΤΙΩΣΙΣ ΤΗΣ ΥΓΕΙΑΣ ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ ἀνταποκριτὴς τῶν «Νέων» στὴ Νέα Ὑόρκη κ. Στέφανος Ζῶτος τηλεγραφεῖ τὰ ἑξῆς γιὰ τὴν κατάστασιν τῆς ὑγείας τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου:

«Ἐκπρόσωπος τοῦ Νοσοκομείου, μὲ τὸν ὁποῖον ἐπεκοινώνησα, μοῦ ἐδήλωσε ὅτ ὁ Ἕλλην ἀρχιμουσικὸς διῆλθε χθὲς ἥσυχη ἡμέρα, ὅτι ἐπανευρίσκει σιγὰ - σιγὰ τὶς δυνάμεις του ἀλλ' ὅτι ἡ κατάστασίς του παραμένει πάντοτε σοβαρά. Ἐπισκέψεις στὸν ἀσθενοῦντα ἀρχιμουσικὸ ἐξακολουθοῦν νὰ μὴν ἐπιτρέπωνται. Ἐν τῷ μεταξύ, ἐπιστολὲς καὶ τηλεγραφήματα μὲ εὐχὲς γνωστῶν καὶ ἀπιθάνων ἀγνώστων κατακλύζουν τὸ Νοσοκομεῖον, τὴν Μετροπόλιταν Ὄπερα καὶ τὴν οἰκίαν τοῦ ἀσθενοῦντος ἀρχιμουσικοῦ».

— Ἐξ ἄλλου, πρωϊνὸ τηλεγράφημα ἀπὸ τὴν Νέα Ὑόρκη ἀναφέρει ὅτι ἡ βελτίωσις τῆς καταστάσεως τοῦ Δημήτρη Μητρόπουλου εἶναι ἱκανοποιητική. Πρέπει νὰ σημειωθῇ ὅμως ὅτι θὰ χρειασθῇ μακρὰ περίοδος ἀναρρώσεως.

ΤΗΛΕΓΡΑΦΗΜΑ ΤΩΝ ΒΑΣΙΛΕΩΝ

Πληροφορούμεθα ὅτι οἱ Βασιλεῖς ἀπηύθυναν στὸν ἀσθενοῦντα διάσημο μαέστρο Δημήτρη Μητρόπουλο θερμὸ τηλεγράφημα μὲ τὸ ὁποῖο τοῦ εὔχονται νὰ περάσῃ ἡ κρίσις καὶ νὰ ἔχῃ ταχεῖαν ἀνάρρωσιν.

BERGEN EVENING RECORD
HACKENSACK, N. J.
FEB - 7 1959

Juggling Of Assignments

The performance of "Manon Lescaut" from which Renata Tebaldi was forced to make an unwilling withdrawal was also under a cloud of Metropolitan misfortune for another reason. Earlier in the day, conductor Dimitri Mitropoulos was taken to a hospital under emergency conditions for treatment of a heart attack. At this time of writing (a week later), he was reported "resting comfortably" but will do no more conducting for several months to come.

An important component in two prominent institutions of New York's musical life, the illness required a juggling of assignments at the Metropolitan, where Erich Leinsdorf has taken over the new production of Verdi's "Macbeth" and Ignace Strasfogel the direction of "Eugene Onegin" and "Vanessa", and at the Philharmonic, where Pierre Monteux and Jean Morel have been engaged for the series of programs emphasizing French music which Mitropoulos was to have conducted in March. For those who may wish to extend greetings to Mitropoulos, he is at New York Hospital, New York 21, N. Y.

RALEIGH TIMES
Raleigh, N. C.
FEB 6 1959

'Worth Waiting for' 112 Years

Macbeth Gets to Met

By W. G. ROGERS

NEW YORK (AP) — It took Verdi's "Macbeth" 112 years to get a Metropolitan opera performance. But it looked Thursday night, and sounded too, as though it had been worth waiting for.

There have been other presentations of this somewhat ungracious work in this city, and the new voice heard in it had also been heard in town before. But, they were two firsts for the Met, and there were some very exciting perfections in both singer and production.

Leonie Rysanek, a soprano from Vienna, made her Metropolitan debut as Lady Macbeth. Though the attractive young singer gave an angry and impassioned interpretation, she didn't quite drive on to that whiplash fury which Verdi worked into many pages of his score and which Shakespeare, too, wrote into the role of the woman beset by implacable ambition.

On the other hand she had some beautiful high notes and loud, too, that never wavered and never turned shrill. Every sosund she uttered was a pleasure, and often her voice was completely lovely. She filled the vast house with her top notes, though there was not the same volume to the lower ones, unless Conductor Erich Leinsdorf, in an otherwise admirable dynamic reading, covered her voice a bit too much with his fine orchestra.

Leonard Warren had the title role, and as always, his remarkably versatile voice responded to all his demands. The script required him to simulate terror and some other emotions that he didn't always communicate, but that probably wasn't his fault.

For the other characters, Jerome Hines made an imposing Banquo, and Carlo Bergonzi was Macduff.

Carl Ebert staged the work, and Caspar Neher did costumes and sets. Both were here for the first time. Dimitri Mitropoulos began the preparation but, stricken ill, he was replaced by Leinsdorf for final rehearsals and Thursday night's premiere.

From FEB 14 1959
HERALD TRIBUNE
New York, N. Y.

Leinsdorf to Do Recording for Met

Erich Leinsdorf, who took over the musical direction of the Metropolitan Opera's new production of Verdi's "Macbeth" on account of Dimitri Mitropoulos' illness, also will conduct this opera's current RCA-Victor recording, General Manager Rudolf Bing announced yesterday. Leonard Warren, Leonie Rysanek and other members of the original cast are taking part.

Mr. Bing also thanked the Los Angeles Philharmonic Orchestra for releasing Mr. Leinsdorf from a four-week guest conducting engagement to enable him to conduct "Macbeth," "Boris Godunoff" and other operas at the Metropolitan in March.

MUSICAL LEADER
CHICAGO ILL.
FEB — 1959

At the Metropolitan

By Walter F. Loeb

It was a great shock to learn that **Dimitri Mitropoulos** suffered a heart attack on Jan. 23. The fine conductor, 62 years old, left the season's plans greatly confused. He was to have conducted many of the performances, particularly the initial ones of the first Metropolitan production of Verdi's "Macbeth," an opera which will introduce Leonie Rysanek to New York audiences on Feb. 5. **Erich Leinsdorf** jumped in to take over this phase. **Ignace Strasfogel,** who had not conducted at the Met before (although had been amply prepared for this) conducted several other performances including "Eugene Onegin."

TIMES-HERALD
DALLAS, TEXAS
JAN 29 1959

Met Conductor Still In Serious Condition

NEW YORK (UPI)—The condition of Metropolitan Opera conductor Dimitri Mitropoulos, 62, remained unchanged Thursday at New York Hospital where he has been in serious condition since suffering a heart attack last Friday.

From JAN 31 1959
POST HERALD
Birmingham, Ala.

Mitropoulos Still On Serious List

NEW YORK, Jan. 30 (UPI)—Conductor Dimitri Mitropoulos was still on the serious list at New York Hospital today, a week after he suffered a heart attack. No improvement has been reported in the condition of the 62-year-old Greek-born maestro of the Metropolitan Opera and the New York Philharmonic.

WORLD-TELEGRAM
New York, N. Y.
FEB 14 1959

Serenity of Mitropoulos Acclaimed by Reader.

By Marion Citrin.

As an inveterate concert and opera-goer, I read with tear-dimmed eyes the beautiful tribute paid to the ailing Metropolitan Opera conductor, Dmitri Mitropoulos, by your perceptive music critic Louis Biancolli.

Some baton wielders indulge in so many antics and facial contortions that they leave the listener exhausted. These fidgety conductors give the music lover a feeling that they are on the podium solely for the purpose of exhibiting themselves.

On the other hand Maestro Mitropoulos, by his serene calm, conveys to the listener that by abnegation of self, he has indeed discovered the very depths of the composer's soul. (Ditto, when Bruno Walter is on the podium.)

Manhattan.

STAR LEDGER
NEWARK, N. J.
FEB 15 1959

MUSIC BOX

Met meets crisis with air of routine

By IRVING KOLODIN

The time was 11:30 a.m. on Feb. 3, the place was the Metropolitan Opera House. Many months before, the time and the day had been selected for the dress rehearsal of the company's new production of Verdi's "Macbeth," which brings Carl Ebert and Casper Neher as director and scenic designer together with Rudolf Bing, general manager, for the first time since the latter was associated with the Glyndebourne Festival in England, a dozen years ago.

The time was at hand for the curtain rise on the last run down before the premiere two days later. But when the conductor appeared to take his place on the podium, it was not Dimitri Mitropoulos, whose participation in the venture had been announced many months before, but Erich Leinsdorf.

As everybody knows, he had been called upon in the emergency created by the sudden serious heart-attack suffered by Mitropoulos 10 days before (and from which he is making a slow recovery.) And when the curtain went up on Act I, the figure who entered from stage left as Lady Macbeth was not Maria Callas but Leonie Rysanek—a fact even more widely publicized.

• • •

ODDLY ENOUGH, the two missing members of the "team" originally scheduled to be fielded by manager Bing were both of Greek background: the two who replaced them both of Austrian (specifically Viennese) orientation. Between Leinsdorf and Mitropoulos, there was little identity of character, save the ability to converse in fluent German with Berlin-born Ebert (a facility which came naturally to Leinsdorf and belonged to Mitropoulos through youthful training in Berlin). Between Rysanek and the absent Callas, there was not even that linguistic link. The only Italian member of the cast is tenor Carlo Bergonzi.

Nevertheless, when Leinsdorf gave the downbeat, the music began to flow from the orchestra, and when the curtain rose the months of preparation by the chorus, stage crew and other elements showed clearly in the smooth response from all hands (and voices). Doubtless the entrance of Callas rather than Rysanek would have occasioned a different kind of excitement, but there was an almost visible stir among the several hundred guests (press, colleagues and friends of the singers, plus a scattering of others privileged to be present) as the new soprano raised her voice for the first time at the Metropolitan in the presence of "public." To conserve physical strength, she sang in half voice or less: but what they heard was more than promising.

• • •

FOR THOSE who have sat in on dozens of such "dress" occasions in the past, there was nothing to distinguish it from any predecessor, least of all in anything to do with tension or uncertainty related to the unforseen circumstances. Like a good baseball team, an opera house is only as strong as its "bench": and the Met's could provide at least two other conductors with public performances of "Macbeth" behind them (Karl Bohm who happens to be the conductor of the only sizable recording of the work, and Thomas Schippers, who did it in Spoleto last summer) and as many sopranos who were "up" in the part, should Leinsdorf or Rysanek falter.

Four acts and four hours later the audience dispersed, and the performing personnel got down to the real business of tidying up loose ends revealed by the day's run-through. Another operatic "crisis" had come and gone, and it was business as usual at the Met.

New York 38, N. Y.
From MAR 4 1959
VARIETY
New York, N. Y.

Dimitri Mitropoulos, who had to cancel his Met Opera pit commitments for a season because of a serious heart attack, is much better. Friends quip, "He has to be watched, he smuggles in scores like some patients smuggle in cigars."

Though a decided extrovert, Dizzy at times communicates a trace of shyness, or even unsureness. It is as if he remains unconvinced that the considerable contribution he has made to American music is as substantial as some people hold. However, Dizzy's classical brethren as well as the jazz cognoscenti recognize his tremendous musical acumen. Famed Metropolitan Opera conductor Dmitri Mitropoulos says:

"That man! When I heard him I was thrilled to death."

And Murray Karpilovsky, former solo trumpet for Toscanini's NBC Symphony, now with the Symphony of the Air, observes:

"He gets over the complete range of the horn with a wonderful facility, clarity and command of ideas. He is a superb instrumentalist."

That he is. END

SUNDAY NEWS, MARCH 8, 1959

WORLD-TELEGRAM
New York, N. Y.
MAR 8 1959

Berg's Powerful 'Wozzeck' Finally Moves Into the Met

By LOUIS BIANCOLLI.

Toughest of the problem children of modern opera, Alban Berg's savagely dissonant "Wozzeck" finally crashed the Metropolitan Opera repertory last night.

With this costly and sedulously prepared production, manager Rudolf Bing carried out a vow he made when he first took over the Metropolitan—that some day, somehow, this Viennese bombshell would be staged by his company.

Bombshell it is, all right. The proverbial classical peace of the house was thoroughly shattered by the wild, stabbing fortissimos and cacophonies of an orchestra that seemed to have gone completely berserk.

Yet, no self-respecting opera company with worldwide prestige could indefinitely postpone facing "Wozzeck." Credit Mr. Bing with an act of combined faith and courage. The production is a personal triumph for him.



ELEANOR STEBER and Kurt Baum . . . in "Wozzeck."
Photo by Phyllis Twachtman.

Triumph for Conductor.

Even more was it a personal and artistic triumph for the conductor, Karl Boehm. Here was conviction of an inspiring kind, along with a technical authority of enormous range.

Quite rightly, the audience singled out Mr. Boehm for its most emphatic and prolonged applause. I have heard only one superior interpretation of "Wozzeck"—that of Dimitri Mitropoulos with the Philharmonic eight years ago.

A great deal of hard work and dedication have gone into this production. Rehearsals ran on endlessly. Orchestra and singers were worn to a frazzle. But the care and discipline have paid off. The performance, as such, is beyond reproach.

Whether it was a smart idea to do "Wozzeck" in English is something else again. I would have preferred the biting and snarling German text, especially since much of the English was incomprehensible against the raucous volcano of Berg's orchestra.

Opera's Mental Ward.

Also, for all the attractions of the staging, I would have welcomed a darker and more gruesome atmosphere. This "Wozzeck," after all, is the psychopathic ward of modern opera. An air of malignity and madness haunts every part of it.

I found myself actually resenting the interference of everything that stood between me and the orchestra. That is where the searing and unsettling power of this opera is—in that dense jungle of raw, shrieking nerves.

They were all good last night—Eleanor Steber, Hermann Uhde (Wozzeck), Paul Franke, Karl Doench, Kurt Baum. But the combination of polyglot English and the weird ululations of Berg's speech-melody was a little hard on my system.

And what an exhausting, emotional experience the whole opera is! This poor underdog of a Wozzeck, guinea-pig, misfit and cuckold, is pushed around by everybody, till he kills his mistress and drowns trying to retrieve his knife.

Decay of the '20s.

If Berg wanted to get across the postwar decay and despair of the '20s, he certainly did so in the slithering scales and jagged shudders with which he portrays the malign forces that make a plaything of Wozzeck.

It is a masterpiece? Possibly. A gigantic fierceness is at work in this fabric. It tears through flesh and spirit. Possibly it is also something of a misfit, like Wozzeck himself. I was by turns bored, irritated, exalted—finally limp.

The last scene of the orphaned boy, skipping off on a hobby-horse after being told of his mother's death, was shattering, last night. "Wozzeck" is no picnic—either to watch or to hear. It is a frightening litany of disintegration and hopelessness.

It took courage for the Metropolitan to grapple with this monstrous and nerve-jangling score. It almost defies mastery because it hat no parallel. Right now I could use "Rigoletto" or "Pagliacci" as a tranquilizer.

WORLD-TELEGRAM
New York, N. Y.
FEB 25 1959

Closeup

Mitropoulos Observes a Rest In the Score

By ANTHONY SHANNON,
World-Telegram Staff Writer.

"Music has always been his life. For him it has been the dream and the fulfillment, the goal and the striving. A simple, humble man, almost ascetic in his habits, he made it the one real feast of his life."

Thus wrote Louis Biancolli, music critic for this newspaper, 30 days ago, after learning that Dimitri Mitropoulos was in New York Hospital with a heart attack.

"He drives himself mercilessly, whether at a rehearsal or a performance," Mr. Biancolli continued. "He is unhappy only while inactive."



DIMITRI MITROPOULOS

Still Inactive.

Dimitri Mitropoloulos is, indeed, inactive today. The hospital still carries him on its critical list. He is destined to spend many more inactive months recovering from the attack.

How is the world-famous conductor adjusting to his new station in life? What does he do to pass the long hours that constitute a hospital today? Does he hope to return to the podium?

"Of course I SHALL return," Mr. Mitropoloulos said with emphasis today. "But it will be a long time. The doctors say I cannot expect to work again until the middle of next August—at the earliest."

The Metropolitan Opera conductor and former musical director of the New York Philharmonic Orchestra celebrated his 63rd birthday just seven days ago. He is taking his latest—and most serious—illness as philosophically as possible.

Reads a Lot.

"I spend most of the days reading," he said in a deep, resonant voice.

"I have no radio, no television, and want for neither. Nor do I have music. And this, too, is good.

"Listening to music only reminds me of the past. I get sad, then excited. The doctors don't want this. They wish that I remain completely quiet."

Doctors say that if all goes well the conductor may be allowed to leave the hospital in another month or so. Then, after a long period of recuperation, music lovers may again see the familiar figure of Dimitri Mitropoloulos scurrying about the pit at the Metropolitan Opera.

ΣΤΑΣΙΜΟΣ Η ΚΑΤΑΣΤΑΣΙΣ ΤΟΥ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΠΑΡΑΜΕΙΝΗ ΕΙΣ ΤΟ ΝΟΣΟΚΟΜΕΙΟΝ ΕΠΙ ΠΟΛΛΟΥΣ ΑΚΟΜΗ ΜΗΝΑΣ

Καὶ ὑπὸ μακρὰν ἀνάρρωσιν πρὶν ν' ἀναλάβῃ τὰ καθήκοντά του.

ΝΕΑ ΥΟΡΚΗ, 26, ('Ιδ. ὑπ.).— Ὁ διάσημος Ἕλλην διευθυντὴς ὀρχήστρας κ. Δημήτριος Μητρόπουλος, ὁ ὁποῖος ὑπέστη πρό τινος καρδιακὴν κρίσιν, ἐξακολουθεῖ νὰ εὑρίσκεται εἰς τὸν κατάλογον τῶν βαρέως ἀσθενούντων τοῦ νοσοκομείου τῆς Νέας Ὑόρκης. Ἤδη ἀπὸ 30 ἡμερῶν ὁ κ. Μητρόπουλος, ὁ ὁποῖος τὴν παρελθοῦσαν ἑβδομάδα ἑόρτασε τὴν 63ην ἐπέτειον τῶν γενεθλίων του, νοσηλεύεται εἰς τὸ νοσοκομεῖον τῆς Νέας Ὑόρκης. Κατὰ τὰ φαινόμενα ὁ κ. Μητρόπουλος θὰ παραμείνῃ εἰς τὸ νοσοκομεῖον ἐπὶ πολλοὺς μῆνας ἀκόμη ἐκτὸς ἐὰν σημειωθῇ βελτίωσις τῆς καταστάσεώς του, ὁπότε θὰ δυνηθῇ νὰ ἐξέλθῃ τοῦ νοσοκομείου ἐντὸς ἑνὸς περίπου μηνός. Ἐν συνεχείᾳ ὅμως θὰ χρειασθῇ μακρὰν ἀνάπαυσιν διὰ νὰ ἀναλάβῃ ἐκ νέου τὰ καθήκοντά του ὡς διευθυντοῦ ὀρχήστρας εἰς τὴν Μετροπόλιταν Ὄπερα τῆς Νέας Ὑόρκης.

Ὁ κ. Μητρόπουλος ἐδήλωσεν εἰς τοὺς δημοσιογράφους ὅτι θὰ ἐπιστρέψῃ εἰς τὴν ἐργασίαν του μετὰ μακρὸν χρονικὸν διάστημα. «Οἱ ἰατροί, συνέχισε, λέγουν ὅτι δὲν θὰ δυνηθῶ νὰ ἐργασθῶ τὸ ἐνωρίτερον μέχρι τῶν μέσων τοῦ προσεχοῦς Αὐγούστου. Ἡ μόνη μου ἀπασχόλησις εἶναι τὸ διάβασμα. Δὲν ἔχω ραδιόφωνον, τηλεόρασιν ἢ μουσικήν. Καὶ τοῦτο δὲν εἶναι ἄσχημον. Ὅταν ἀκούω μουσικὴν ἐνθυμοῦμαι τὸ παρελθόν. Θλίβομαι καὶ ταράσσομαι. Οἱ ἰατροὶ δὲν ἐπιθυμοῦν τοῦτο. Θέλουν νὰ ἔχω ἀπόλυτον ἡσυχίαν».

From FEB 19 1959
POST HERALD
Birmingham, Ala.

Marks Birthday

NEW YORK, Feb. 18 (UPI)—Orchestra Conductor Dimitri Mitropoulos observed his 63rd birthday in a hospital today, recovering from a heart attack. Employes of New York Hospital baked him a birthday cake.

FEB 19 1959
NEWS
Washington, D. C.

Dimitri Marks 63d Birthday

NEW YORK, Feb. 19 (UPI)—Orchestra conductor Dimitri Mitropoulos observed his 63d birthday in a hospital yesterday. He is recovering from a heart attack.

Employes of New York Hospital baked him a birthday cake. A hospital spokesman said this was a routine courtesy given all patients on their birthdays.

«ΤΟ ΒΗΜΑ» Τρίτη 10 Μαρτίου 1

ΣΗΜΕΙΩΣΕΙΣ ΤΗΣ ΤΡΙΤΗΣ

Η ΦΩΤΟΓΡΑΦΙΑ ΤΟΥ ΒΟΥΝΟΥ

(Μήνυμα στὸ Δημήτρη Μητρόπουλο)

ΤΟΥ κ. ΗΛΙΑ ΒΕΝΕΖΗ

= Τῆς 'Ακαδημίας 'Αθηνῶν =

Ὁ Ἑλληνικὸς Ὀρειβατικὸς Σύνδεσμος ἐπεφύλαξε στοὺς Ἀθηναίους μιὰ λαμπρὴ ἔκπληξη. Ἑορτάζοντας τὰ 30 χρόνια τῆς ζωῆς του ὠργάνωσε, ἐν συνεργασίᾳ μὲ τὴν Ἠλεκτρικὴ Ἑταιρεία Ἀθηνῶν —Πειραιῶς, στὴν αἴθουσά της τῆς ὁδοῦ Σταδίου, μιὰ ἔκθεση φωτογραφίας τοῦ βουνοῦ, ποὺ εἶναι κατὰ ἕνα τρόπον καὶ ἡ ἱστορία τῶν 30 χρόνων τοῦ Ὀρειβατικοῦ. Ὅσοι ἔχουν τὴ γεύση τοῦ ὕψους καὶ τὴν αἴσθηση τῆς ἐσωτερικῆς ἁρμονίας ποὺ παρακολουθεῖ τὸ ἀνέβασμα σὲ μιὰ δύσκολη κορυφή, θὰ αἰσθανθοῦν συγκίνηση πολλή, βλέποντας, σὲ ἐξαίσιες φωτογραφίες, θαυμάσια βαλμένες καὶ φωτισμένες, τὸ παραμύθι τῶν ἑλληνικῶν βουνῶν καὶ τῶν ἀναβάσεων στὶς κορφές τους. Ὅσοι, πάλι, δὲν ἔχουν αὐτὴ τὴ γεύση καὶ εἰρωνεύονται τοὺς «τρελλοὺς» ποὺ τὴν ἀποζητοῦν, θὰ ὑποπτευθοῦν ὅτι κάτι πρέπει νὰ κρύβεται πίσω ἀπὸ τόσο πάθος, ἀπὸ τόση ἀφοσίωση σ' ἕνα ἄθλημα ποὺ γίνεται χωρὶς κανένα πρακτικὸ σκοπό, κανένα κέρδος, καμιὰ αὐταπάτη προβολῆς: Στὴν ἐρημιὰ καὶ στὴν αὐστηρὴ σιωπὴ ἑνὸς βουνοῦ ἕνας ἄνθρωπος προσπαθεῖ, μὲ τὸ πνεῦμα περισσότερο παρὰ μὲ τὸ σῶμα, νὰ ἀντιμετρηθῇ μὲ τὴν τελειότητα ἑνὸς κατακόρυφου βράχου καὶ νὰ φτάσῃ στὴν κορφή του. Γιατί;

— Μὰ εἶναι συγκινητικό!..., μοῦ ἔλεγε προχτὲς ἀγαπητὴ φίλη, ἡ κυρία Ἰωάννα Κ. Τσάτσου καθὼς τῆς ἔδειχνα, στὴν ἔκθεση τοῦ Ὀρειβατικοῦ, νὰ προσέξῃ, σὲ μιὰ ἀπ' τὶς παλιὲς ἱστορικὲς φωτογραφίες τῆς ἔκθεσης, ἕνα πρόσωπο, ἕναν ὀρειβάτη, πολὺ νέον, μὲ τὸ σκοῦφο του, μὲ εὐτυχισμένο πρόσωπο, στὸ καταφύγιο τοῦ Ὀλύμπου.

— Ὁ Μητρόπουλος δὲν εἶναι; ρώτησε ἡ φίλη κυρία κοιτάζοντας καλύτερα.

— Καὶ βέβαια εἶναι ὁ Μητρόπουλος! Ἕνας ἀπ' τοὺς πιὸ παλιοὺς Ἕλληνες ὀρειβάτες. Ἕνας καλλιτέχνης ποὺ ἤξαιρε τι βοήθεια εἶναι στὴν ψυχὴ καὶ στὸ σῶμα ἡ ἀνάβαση σὲ μιὰ κορφή, ἡ γαλήνη τοῦ ὕψους.

Βλέποντας αὐτὴ τὴ φωτογραφία θυμήθηκα ζωηρὰ μιὰ πολύωρη, ἀλησμόνητη, μεταμεσονύκτια συνομιλία ποὺ εἶχα μὲ τὸν μαέστρο, στὸ ἀπέριττο διαμέρισμά του τῆς Νέας Ὑόρκης, ὕστερα ἀπὸ μιὰ βραδιὰ θριάμβου στὸ Κάρνεγκυ Χώλλ μὲ τὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης. Ἡ σιωπὴ ἦταν ἀπόλυτη ἐκεῖ ψηλά, κι' ὁ μεγάλος μου φίλος μιλοῦσε ὧρες, μὲ μιὰ διάθεση ἐξομολογητική, κάτω ἀπὸ ἕναν σταυρό, πλάι στὸ πιάνο του. Εἶπε γιὰ τὴν τέχνη του, γιὰ τὸ Θεό, γιὰ τὴν Ἑλλάδα, γιὰ τὸν Ἅγιο Φραγκίσκο τῆς Ἀσσίζης, γιὰ τοὺς ἀνθρώπους. Καὶ γιὰ τὰ βουνά. Μᾶς συνέδεαν, ἐκτὸς ἀπὸ ἄλλα, καὶ τὰ βουνά: εἶχε ἀνεβεῖ στὸν Ὄλυμπο, στὰ βουνὰ τοῦ Κολοράντο, στὴν κορυφὴ τοῦ Πάϊκ. Ὅ,τι ἐγύριζα κι' ἐγὼ ἀπὸ κεῖ. Ὁ Ὄλυμπος, ἡ πνευματική του αἰωνιότητα, ποὺ δοηθεῖ περισσότερο ἀπὸ κάθε τι ἄλλο νὰ αἰσθανθῇς τὸν Ὅμηρο καὶ τὰ χορικὰ τῆς τραγωδίας, ἐρχόταν ἐκεῖ, στὴ νύχτα τοῦ μακρινοῦ κόσμου, ὁραμα ἀσύλληπτο, νὰ δώσῃ λάμψη καὶ φλόγα στὴ ματιὰ τοῦ μεγάλου διδασκάλου ποὺ δὲν ἦταν μονάχα μιὰ δόξα ἀλλὰ καὶ μιὰ μαρτυρία: γιὰ τὸ τι τελειότητα μπορεῖ νὰ συνθέσῃ ἡ φύση καὶ τὸ πνεῦμα, ἡ ψυχὴ καὶ ἡ γῆ, ὅταν συμπορευθοῦν, ὅταν τὸ ἕνα δὲν ἀγνοήσει τὸ ἄλλο. Τὸ παράδειγμα τοῦ Δημήτρη Μητρόπουλου ὀρειβάτη, ὄχι ἐρασιτέχνη τοῦ βουνοῦ ἀλλὰ ποὺ τὸ ἀγαπᾶ μὲ πάθος, ποὺ τὸ ἔχει ἀνάγκη, θὰ ἔπρεπε νὰ κάμῃ νὰ σκεφτοῦν πολὺ τὰ θλιβερὰ πλάσματα τοῦ κλειστοῦ χώρου ποὺ αὐταπατῶνται ὅτι διακονοῦν γνησιώτερα τὴν Τέχνη μὲ τὸ νὰ εἶναι ἀποκομμένα ἀπ' τὴ φύση καὶ ἀπ' τὴ ζωή.

Ὁ ἀγαπητός μου κ. Νάσος Τζάρτζανος — ποὺ ἔχει γράψει καὶ τὸ ὡραῖο κείμενο ποὺ σχολιάζει, στὴν Ἔκθεση τῆς ὁδοῦ Σταδίου, τὶς φωτογραφίες τοῦ Ὀλύμπου — εἶχε τὴν καλωσύνη νὰ μοῦ στείλῃ τὸν πέμπτο τόμο, ἔτος 1933, τῶν «Ἐκδρομικῶν» — «μηνιαίας εἰκονογραφημένης τουριστικῆς καὶ ὀρειβατικῆς ἐπιθεωρήσεως τῆς Ἑλλάδος». Θεματοφύλακας τῶν ὡραιοτέρων παραδόσεων τῆς ὀρειβασίας στὴν Ἑλλάδα — μαζὶ μὲ τὸν κ. Β. Λεοντόπουλο, τὸν κ. Μιχ. Δέφνερ, τὸν κ. Πλ. Μεταξᾶ, τὸν κ. Ν. Περράκη, τὸν κ. Α. Μαρῖνο, τὸν κ. Ἠλία Νικόπουλο, τὸν κ. Ἀνάργ. Παπαδόπουλο, τὸν κ. Ἰακ. Σαντοριναῖο, τὸν κ. Ἀγγελή, τὸν κ. Ὅμηρο Δημίδη, τὸν κ. Π. Μπρούσαλη — ὁ κ. Τζάρτζανος μοῦ ἐπεσήμανε ἕνα κείμενο τῶν «Ἐκδρομικῶν» τοῦ 1933. Τὸ διαβάζω μὲ συγκίνηση. Κάτω ἀπὸ μιὰ φωτογραφία μ' ἕνα ρόμπολο καὶ μὲ τὶς κορφὲς τοῦ Ὀλύμπου στὸ βάθος ὁ τίτλος : «Ἐντυπώσεις ἀπὸ μιὰν ἀνάβαση στὸν Ὄλυμπο. — Τοῦ μαέστρου κ. Δημ. Μητροπούλου». Ἀποσπῶ ἀπ' τὸ ἄρθρο αὐτὸ μερικὰ σημεῖα. Καὶ τὰ μεταφέρω ἐδῶ, χαιρετισμὸ φιλικό, μήνυμα ἀπ' τὴν Ἑλλάδα στὸν μεγάλο καλλιτέχνη ποὺ εἶναι κατάκοιτος σ' ἕνα κρεβάτι τῆς Νέας Ὑόρκης:

«... Μοῦ ἔλαχε ὁ κλῆρος — γράφει ὁ Μητρόπουλος — νὰ γράψω αὐτὰ τὰ λόγια. Εἶχα τὴν εὐτυχία μαζὺ μὲ τοὺς ἄλλους ὀκτὼ συντρόφους ν' ἀνέβω τὸ πολυθρύλητο βουνό μας. Μὲ λαχτάρα περίμενα τὴ μέρα ποὺ θὰ ξεκινούσαμε. Οὔτε κοιμόμουνα κὰν τὴ νύχτα, ξαναγίνα πάλι παιδὶ γεμάτος ἀπὸ αὐτὸ τὸ μεγάλο σκοπό: Θ' ἀνέβω στὸν Ὄλυμπο...

... Στὸ καταφύγιο τοῦ Ὀλύμπου ποὺ φτάσαμε ἔκανε ἀρκετὸ κρύο. Ἡ φωτιὰ ποὺ ἀνάψαμε στὸ τζάκι ἦταν μιὰ ἀπόλαυση. Καθήσαμε ὅλοι γύρω - γύρω κοιτάζοντας μὲ εὐχαρίστηση τὴ φωτιὰ ποὺ συγκέντρωνε τὰ μάτια μας καὶ τὴ σκέψη μας. Ἀναπολούσαμε τὸ τι εἴχαμε κατορθώσει ἢ θαυμάσει ὅλη τὴ μέρα. Σχεδιάζαμε τὴν αὐριανὴ ἀνάβαση στὶς κορυφές. Τὴν ἄλλη μέρα τὸ πρωῒ ξεκινήσαμε στὶς ἕξη, κι' ἔπειτα ἀπὸ δυὸ ὧρες κοπιαστικὴ ἀνάβαση, φθάσαμε στὴν πρώτη κορυφὴ ποὺ ὀνομάζεται «Σκολειό». Εἶναι ἀπερίγραπτο τὸ θέαμα ποὺ ἔχει ὁ ὀρειβάτης ἀπὸ κεῖ πρὸς τὶς ἄλλες κορυφές. Θὰ νόμιζε κανεὶς πὼς αὐτὴ ἡ κορυφὴ εἶναι τοποθετημένη ἐπίτηδες γιὰ νὰ προσφέρῃ στὸν τολμηρὸ ἐπισκέπτη τὴ μεγαλύτερη ἀμοιδή, μιὰ ἀφάνταστη, ὑπέροχη θέα πρὸς τὶς ψηλότερες κορυφὲς τοῦ Ὀλύμπου: τὸ Μύτικα καὶ τὸν Θρόνο τοῦ Διός, ποὺ χωρίζονται ἀπ' τὸ Σκολειὸ ἀπὸ ἕνα ἀτελείωτο βάραθρο ποὺ τρέμει κανεὶς σὰν τὸ κοιτάζει. Ἄγριες καὶ ἀπρόσιτες οἱ κορυφὲς αὐτὲς δίνουν πραγματικὰ τὴν ἐντύπωση πὼς μόνο θεοὶ μποροῦν νὰ κατοικοῦν ἐκεῖ πάνω. Εἶναι τέτοια ἡ ἐπίδραση αὐτῆς τῆς ἀσύγκριτης θέας ποὺ ξεχειλάει κανεὶς ἀπὸ ἐνθουσιασμό, αἰσθάνεται τὸν ἑαυτό του θεό. Μόλις ἔφτασα στὸ Σκολειὸ κι' ἀντίκρυσα τὸ μεγαλεῖο τῆς φύσης, φώναξα μὲ ὅλη τὴ δύναμη τῆς ψυχῆς μου: «Εἶναι ἡ εὐτυχέστερη μέρα τῆς ζωῆς μου. Τώρα πιὰ μπορῶ νὰ πεθάνω μὲ τὴ θεϊκὴ αὐτὴ εἰκόνα στὴν ψυχή μου». Ἐκαθήσαμε κάμποση ὥρα κοιτάζοντας ἀχόρταγα τὸ θέαμα, καὶ λίγο - λίγο σὰ νὰ αἰσθανόμαστε μιὰ ἕλξη πρὸς αὐτὸ τὸ ἐπικίνδυνο νέφος. Ξεκινήσαμε ὕστερα γιὰ ν' ἀνεβοῦμε σ' αὐτὲς τὶς ἀπότομες καὶ ἄγριες κορυφές. Ἦταν ἀπέναντί μας, σχεδὸν κοντά μας. Μὰ γιὰ νὰ φτάσουμε στὸ Μύτικα, ποὺ εἶναι ἡ ψηλότερη κορυφὴ (2.918 μ.) χρειασθήκαμε μιάμιση ὥρα. Ἔπρεπε νὰ κατεβοῦμε μιὰ χαμηλότερη κορυφὴ ποὺ τὴ λένε Σκάλα γιὰ ν' ἀνεβοῦμε κατόπιν στὸ Μύτικα. Χρειάζεται ἀρκετὴ τόλμη γι' αὐτὴ τὴν κατάβαση, καὶ ἄλλη τόση γιὰ τὴν ἀνάβαση. Μὲ κίνδυνο ζωῆς προχωρεῖ κανεὶς σιγά, πολὺ σιγά, περιτριγυρισμένος ἀπὸ βάραθρα, πότε καθιστός, πότε ὄρθιος, χρησιμοποιώντας χέρια καὶ πόδια — σωστὴ ἀγωνία. Μιάμιση ὥρα βάσταξε αὐτὴ ἡ δοκιμασία ὥσπου φθάσαμε στὴν φηλότερη κορυφὴ τοῦ Ὀλύμπου. Ὕστερα ἀπὸ ἄλλη μιάμιση ὥρα, μὲ τὸν ἴδιο κόπο καὶ τὴν ἴδια, τελευταία πιά, δοκιμασία, φθάσαμε ἐπιτέλους καὶ στὸ Θρόνο τοῦ Διός. Μποροῦμε νὰ ποῦμε πὼς μᾶς ἔκαμε ἐξαίρετη ὑποδοχή, γιατὶ εἴχαμε μιὰ ἔξοχη, καθάρια ἀτμόσφαιρα, μὲ θέα ἀπέραντη.

Νὰ ζῇ κανεὶς δὲν ἔχει σημασία, ν' ἀνεβαίνῃ ψηλὲς κορυφὲς βουνῶν, ν' ἀγκαλιάζῃ τὴ φύση, αὐτὸ ἔχει σημασία!»

Καὶ ὁ Μητρόπουλος τελειώνει ἔτσι τὴν περιγραφὴ τοῦ ταξιδιοῦ τοῦ Ὀλύμπου: «Νύχτα ταξιδεύουμε τώρα γιὰ τὴν Ἀθήνα ἐπιστρέφοντας μ' ἕνα τραῖνο ὑπεργεμάτο. Οὔτε ἰδέα γιὰ ὕπνο. Μὲ ἀνοιχτὰ μάτια ὀνειρευόμαστε τὸ τι εἴχαμε ζήσει, πὼς ἴσως εἴχαμε ζήσει τὶς εὐτυχέστερες μέρες τῆς ζωῆς μας».

Εὐχαριστοῦμε τὸν Ὀρειβατικὸ τῶν Ἀθηνῶν ποὺ μὲ τὴν ἔκθεσή του φωτογραφιῶν τοῦ βουνοῦ ἔδωσε στοὺς Ἀθηναίους τόση γεύση ὁμορφιάς, καὶ μᾶς ἔκαμε ἐμᾶς πάλι νὰ ἐπιθυμήσουμε δύσκολα πράγματα.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

Τρίτη 17 Φεβρουαρίου 1959
«ΤΟ ΒΗΜΑ»

ΜΕΤΑ ΤΗΝ ΚΡΙΣΙΝ

Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΦΥΓΕ ΤΟΝ ΚΙΝΔΥΝΟΝ

ΒΕΛΤΙΟΥΤΑΙ Η ΥΓΕΙΑ ΤΟΥ

Ὁ διακεκριμένος ἐπιστήμων Ἰατρὸς Γεώργιος Κοτζιάς, υἱὸς τοῦ ἀειμνήστου δημάρχου Κώστα Κοτζιᾶ, ποὺ βρίσκεται ἐγκατεστημένος εἰς τὴν Νέαν Ὑόρκην καὶ ἀσχολεῖται μὲ εἰδικὰς ἐρεύνας ἐπὶ τῶν ἰσοτόπων, μᾶς τηλεγραφεῖ εὐχάριστα νέα διὰ τὴν πορείαν τῆς ἀσθενείας τοῦ Μητροπούλου. Ὁ διάσημος ἀρχιμουσικός, κατὰ τὸ τηλεγράφημα, εὑρίσκεται πλέον ἐκτὸς κινδύνου, ἐξῆλθεν ἀπὸ τὸν θάλαμον τοῦ ὀξυγόνου καὶ λαμβάνει τακτικὰ εἰδικὴν τροφήν. Ὁ κ. Κοτζιάς, ὁ ὁποῖος συνδέεται στενώτατα μὲ τὸν Μητρόπουλον, εὑρέθη κοντά του ἀπὸ τὴν πρώτην στιγμὴν τῆς ἀσθενείας του καὶ συνεργάσθη μὲ τοὺς θεράποντας ἰατροὺς διὰ τὴν ταχεῖαν ἀποκατάστασιν τῆς ὑγείας του.

ΕΙΣ ΤΟ ΝΟΣΟΚΟΜΕΙΟΝ

ΕΝ ΣΕΜΝΗ ΤΕΛΕΤΗ ΕΩΡΤΑΣΘΗΣΑΝ ΤΑ ΓΕΝΕΘΛΙΑ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ διάσημος ἀρχιμουσικὸς εἶναι τώρα ἐντελῶς καλὰ

ΝΕΑ ΥΟΡΚΗ, 18 Φεβρουαρίου. Γιουνάϊτεντ Πρὲς 'Ιντερνάσιονάλ.— Εἰς ἁπλῆν τελετὴν ἑωρτάσθη σήμερον ἡ 63η ἐπέτειος τῶν γενεθλίων τοῦ διασήμου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου, ὁ ὁποῖος, ὡς γνωστόν, νοσηλεύεται εἰς νοσοκομεῖον τῆς πόλεως, πάσχων ἐκ καρδιακῆς προσβολῆς. Ὑπάλληλοι τοῦ νοσοκομείου προσέφεραν εἰς τὸν Μητρόπουλον τὸ πατροπαράδοτον γενέθλιον κέϊκ. Ἐκπρόσωπος τοῦ νοσοκομείου ἐδήλωσεν ὅτι ἡ ἐνέργεια αὐτὴ ἀποτελεῖ συνήθη φιλοφροσύνην τοῦ νοσοκομείου πρὸς τοὺς ἀσθενεῖς οἱ ὁποῖοι ἑορτάζουν τὰ γενέθλιά των. Ὁ Ἕλλην μαέστρος, ὁ ὁποῖος ἐζήτησε νὰ μὴν γίνῃ θόρυβος διὰ τὰ γενέθλιά του, ἔχει πολὺ καλῶς εἰς τὴν ὑγείαν του, ἡ ὁποία βελτιοῦται συνεχῶς.

DAILY NEWS New York, N.Y.
MAR 17 1959

On the Mend

Dimitri Mitropoulos, ailing Metropolitan Opera conductor, will be released from New York Hospital next Sunday and plans to attend the following evening's performance of "Wozzeck" at the opera house.

NEWS
Detroit, Mich.
MAR 23 1959

Mitropoulos is recovering and was scheduled to return to his home today from New York Hospital. He was reported planning to attend tonight's performance of "Wozzeck" at the Metropolitan Opera."

EVENING NEWS
Newark, N. J.
APR 5 1959

Barber: "Vanessa." Eleanor Steber, soprano; Rosalind Elias and Regina Resnik, mezzo-sopranos; Nicolai Gedda, tenor; George Cehanovsky, baritone; Georgio Tozzi, basso; Metropolitan Opera Chorus and Orchestra; Dimitri Mitropoulos, conductor (RCA Victor, three discs.)

Recorded by the same cast that participated in the world premiere of this opera at the Metropolitan last season, the score by Samuel Barber to Gian-Carlo Menotti's libretto is much stronger in the orchestra than in the vocal writing, which sometimes doesn't fit too well. Rosalind Elias and Giorgio Tozzi stand out among the singers.

ΕΘΝΟΣ 7-4-59

Ὁ Μητρόπουλος ἔκαμε τὴν πρώτην του δημοσίαν ἐμφάνισιν μετὰ ἀπὸ τὴν ἀσθένειάν του

ΑΝΗΓΓΕΛΘΗ ἀπὸ τὴν Νέαν Ὑόρκην, ὅτι ὁ μεγάλος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ἀναρρώσας, ἔκαμε τὴν πρώτην του δημοσίαν ἐμφάνισιν μετὰ τὴν ἔξοδόν του ἀπὸ τὸ νοσοκομεῖον. Ἡ ἔξοδος αὐτὴ ἐπραγματοποιήθη τὴν περασμένην ἑβδομάδα, ὁπότε ὁ διάσημος μαέστρος παρηκολούθησε τὴν πρεμιέραν τῆς ὄπερας «Βότσεκ» εἰς τὴν Μετροπόλιταν. Ὁ Μητρόπουλος ἔγινε δεκτὸς μὲ χειμαρρώδη χειροκροτήματα ἀπὸ τὸ Κοινόν, τὸ ὁποῖον κυριολεκτικῶς τὸν ἀπεθέωσεν.

TIMES
New York, N.Y.
APR 14 1959

FESTIVALS LISTED BY PHILHARMONIC

Series Devoted to Mahler, Pergolesi and Stage Music Planned Next Season

The New York Philharmonic will offer a Mahler Festival, a Pergolesi Festival, a Spring Festival of Theatre Music and other special events during its 1959-60 season, Oct. 15 through May 15, 1960.

The Gustav Mahler Festival will commemorate the 100th anniversary of the birth of the composer and conductor who was the Philharmonic's musical director from 1909 to 1911. Bruno Walter will conduct Mahler's "Das Lied von der Erde," with Maureen Forrester and Richard Lewis as soloists. Dimitri Mitropoulos will conduct Mahler's Symphonies Nos. 1, 5, 9 and 10, as well as the Nocturne from the Symphony No. 7.

To complete the Mahler Festival Leonard Bernstein, musical director of the Philharmonic, will conduct Symphonies Nos. 2 and 4, the "Kindertotenlieder," with Gerard Souzay, baritone, as soloist, and songs with orchestra with Jennie Tourel, mezzo-soprano, as soloist.

From HERALD TRIBUNE
New York, N. Y.
APR 9 1959

Mitropoulos to Speak

Dimitri Mitropoulos will give an informal talk on "Music and Life" at 8:30 p. m. today at the New School for Social Research, 66 W. Twelfth Street. The conductor recovered recently from a serious illness which curtailed his Metropolitan Opera season and prevented him from filling his guest engagement with the New York Philharmonic.

INDEPENDENT
ANDERSON, S. C.
APR 12 1959
DATE

Voice Of Broadway

By DOROTHY KILGALLEN

Dmitri Mitropolous' friends are cheered by his daily appearance at La Scala (on 54th St.) where he has his lunch and holds court, now that he's out of the hospital and on the mend. . . .Despite his many economy moves designed to ease the financial woes of France, Gen. De Gaulle has agreed to give the four big—and frightfully costly—receptions that have been an annual custom with French Presidents.

SHELBYVILLE, IND. NEWS
Friday, April 24, 1959

RETURNS TO HOSPITAL

NEW YORK (UPI) — Orchestra conductor Dimitri Mitropoulos, 63, who suffered a heart attack in January, has returned to New York hospital for kidney stone and possibly prostate surgery.

RK TIMES OF MAY 3.

IN THE MUSIC FIELD

Leonard Bernstein Animates New York Philharmonic With Fresh Spirit

By HOWARD TAUBMAN

What a difference one year has wrought in the New York Philharmonic! Where in recent seasons the odor of failure had hung heavily over America's most venerable orchestral institution, the perfume of success cast its fragrance over the 1958-59 term, which ends this afternoon.

The rebirth of vitality manifested itself everywhere. The orchestra played with fresh pride and rediscovered coherence. The programs were venturesome. The public grew. The box office rejoiced.

The lion's share of the credit for this drastic change in the Philharmonic's fortunes belongs to one man. As the new music director, Leonard Bernstein brought ideas and excitement to his task.

With the announcement of Mr. Bernstein's lively plans last spring, the subscription sale spurted. When the season began, subscribers had taken up most of the Thursday-night seats and a generous proportion of the Friday, Saturday and Sunday concerts. The remaining tickets were in constant demand.

There was an influx of new customers to add to the great majority of the old, who remained loyal to the Philharmonic. Some longtime patrons departed. They did not like Mr. Bernstein's previews; they could not abide talk at a symphonic concert, even if it issued from the lips of a glamorous conferencier. Others gave up their subscriptions because they refused to tolerate the infusion of contemporary works.

More Gained

On balance, the Philharmonic gained more than it lost by its new policy. The clientele was enlarged and rejuvenated.

The programs were not above reproach, even when examined from a progressive point of view. As his main theme, threading his own eighteen weeks of concerts, Mr. Bernstein undertook a "survey" of American music. He divided the composers he chose into four groups: the older generation, the men of the Twenties, the representatives of the period between the crash and World War II and the young generation. About twenty-five compositions in these loose categories were performed.

To be candid, it was not much of a survey. It sought to cover too much territory and spread itself thin.

Mr. Bernstein is on the right track when he seeks to explore the world of contemporary music. It is noteworthy that a motif for next season will be "Twentieth Century Problems in Music." It will be joined with a "Pergolesi Festival." This is sensible program-making. Easily accessible works by a little-known master will set off avant-garde pieces. If an audience of widely divergent tastes is to be held, there must be a careful balancing of periods and styles.

Partial Solution

It is this column's conviction that this is only a partial solution of the problem of mediating between past and present. If it could muster the means, the Philharmonic should undertake special programs devoted to a wide variety of contemporary works. A useful procedure would be to set aside special weeks—in advance of the season, at its end or in midterm—to prepare a series of compositions of our own time. These could be performed for an audience that is hospitable to novel forms and idioms, and the pieces that proved most viable could be scheduled for the regular programs in the next season.

Mr. Bernstein was on the side of the angels when he attempted to give young American soloists a chance to perform on Sunday afternoons. His intention, it should be added, was to present these pianists and violinists in unfamiliar vehicles. But too many fledgling virtuosos insist on placing their reliance on the great, staple concertos. They want to be judged by the measuring rod of Bethoven, Brahms and Tchaikovsky. They do not realize that they would enlarge their opportunities if they played something different.

Mr. Bernstein, for his part, has found that it would be wise to make room for these young soloists as he does for the established figures. Why bother to rehearse an extra work for Sunday? Why not give the talented youngster a crack at all the audiences? That will be done next season.

As to the previews, Mr. Bernstein was the principal talker on Thursday nights, though several composers agreed to analyze their works. Mr. Bernstein tended occasionally to exaggerate, oversimplify and oversell. But there is no doubt that he entertained most of his listeners.

If the Thursday public likes the talks, they serve their purpose. But let no one think that Mr. Bernstein's gimmick is his charm as oral program annotator. He has also attended to musical business. His conducting, like his musicianship, has grown in depth and maturity.

EVENING NEWS
Newark, N. J.
APR 24 1959

Back in Hospital

NEW YORK (UPI)—Orchestra conductor Dimitri Mitropoulos, who suffered a heart attack in January, has returned to New York Hospital for kidney stone and possibly prostate surgery.

However, the 63-year-old Mitropoulos said he expected to return to conducting by summer.

PRESS
Jamaica, N. Y.
APR 24 1959

BACK TO THE HOSPITAL

Orchestra conductor Dimitri Mitropoulos, who suffered a heart attack in January, has returned to New York Hospital for kidney stone and possibly prostate surgery. However, the 63-year-old Mitropoulos said he expected to return to conducting by the summer.

NEWS
Detroit, Mich
APR 24 1959

Mitropoulos Faces Double Surgery

NEW YORK, April 24.—(UPI)—Orchestra conductor Dimitri Mitropoulos, who suffered a heart attack in January, has returned to New York Hospital for kidney stone and possibly prostrate surgery. However, the 63-year-old Mitropoulos said he expected to return to conducting by the summer.

«ΤΑ ΝΕΑ»

ΔΕΥΤΕΡΑ, 27 Ἀπριλίου 1959

ΣΕ ΕΓΧΕΙΡΗΣΙ ΠΡΟΣΤΑΤΟΥ ΘΑ ΥΠΟΒΛΗΘΗ Ο ΜΗΤΡΟΠΟΥΛΟΣ

Ὁ ἐν Νέᾳ Ὑόρκῃ ἀνταποκριτὴς τῶν «Νέων» Στ. Ζώτος μᾶς ἀπέστειλε σήμερα τὸ ἀκόλουθο τηλεγράφημα:

«Ἐπεκοινώνησα ἀπ' εὐθείας τηλεφωνικῶς χθὲς τὸ ἀπόγευμα μὲ τὸ Νοσοκομεῖον Νέας Ὑόρκης στὸ ὁποῖον εἰσήχθη τὴν παρελθοῦσαν ἑβδομάδα ὁ Δημήτρης Μητρόπουλος. Ὁ διάσημος Ἕλλην μαέστρος μοῦ ἐτόνισε ὅτι τὰ ἀναγραφέντα ὅτι δῆθεν θὰ ὑποβληθῇ σὲ ἐγχείρησι γιὰ νεφρολιθίασι δὲν ἀνταποκρίνονται στὴν πραγματικότητα, προσθέσας ὅτι πρόκειται νὰ ὑποστῇ ἐντὸς τῶν ἡμερῶν «μικρὴ» ἐγχείρησι στὸν προστάτη. Ὁ Μητρόπουλος, τοῦ ὁποίου ἡ φωνὴ ἦταν σταθερωτάτη, μοῦ ἐξέφρασε τὴν ἰδιαίτερη συγκίνησί του γιὰ τὸ ἐνδιαφέρον καὶ τὶς ἐκδηλώσεις τῆς ἑλληνικῆς κοινῆς γνώμης σχετικὰ μὲ τὴν ὑγεία του. Παραλλήλως ἐκδηλώνεται πάντοτε ζωηρὸ τὸ ἐνδιαφέρον καὶ τῆς ἀμερικανικῆς κοινῆς γνώμης γιὰ τὸν Μητρόπουλο».

TIMES
New York, N.Y.
APR 24 1959

MITROPOULOS ILL AGAIN

Conductor Facing Surgery—Expects to Work in Summer

Dimitri Mitropoulos, a Metropolitan Opera conductor, has been readmitted to New York Hospital. He is facing an operation for kidney stones and may also undergo prostate surgery. Last January he was admitted to the hospital after a heart attack.

Mr. Mitropoulos said yesterday that he expected to be conducting this summer.

"There is nothing seriously wrong with me," he said. "It is disagreeable, nothing more.

«ΤΟ ΒΗΜΑ»

Σάββατον 25 Ἀπριλίου 1959

ΕΙΣ ΝΕΑΝ ΥΟΡΚΗΝ

Ο ΔΙΑΣΗΜΟΣ ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΥΠΟΣΤΗ ΕΓΧΕΙΡΗΣΙΝ

Ἔχει λίθον εἰς τὰ νεφρὰ καὶ πιθανῶς καὶ προστάτην

ΝΕΑ ΥΟΡΚΗ, 24 Ἀπριλίου. Τοῦ ἀνταποκριτοῦ μας. — Ὁ διάσημος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος, ὁ ὁποῖος ὑπέστη προσβολὴν τῆς καρδίας τὸν παρελθόντα Ἰανουάριον, εἰσήχθη σήμερον εἰς νοσοκομεῖον, ὅπου θὰ ὑποστῇ ἐγχείρησιν εἰς τοὺς νεφρούς, εἰς τοὺς ὁποίους ἔχει λίθον. Ὑπάρχει περίπτωσις, ἐὰν διαπιστωθῇ ὑπὸ τῶν ἰατρῶν ἡ ἀνάγκη, ὁ ἴδιος ἀσθενὴς νὰ ὑποστῇ καὶ ἐγχείρησιν προστάτου. Ὁ Μητρόπουλος ἐδήλωσεν ὅτι θὰ ἐπαναλάβῃ τὰς ἐμφανίσεις του ὡς διευθυντὴς ὀρχήστρας τὸ προσεχὲς θέρος.

ΣΤΕΦ. ΖΩΤΟΣ



Ὁ Δημ. Μητρόπουλος

POST-DISPATCH
St. Louis, Mo.
APR 24 1959

Mitropoulos in Hospital.

NEW YORK, April 24 (UPI)—Orchestra conductor Dimitri Mitropoulos, who suffered a heart attack in January, has returned to New York Hospital for kidney stone and possibly prostate surgery. However, the 63-year-old Mitropoulos said he expected to return to conducting by summer.

NEWS, Perth Amboy, N. J.
APR 25 1959

A best selling stereo category is pops concert and ballet music. and the recent issues include some good buys. "Marche Slav" by the New York Philharmonic under Dimitri Mitropoulos (Columbia) is augmented by Tschaikovsky's "Capriccio Italien" and Moussorgsky's "Night on Bald Mountain," are selections sure to please in stereo.

SUN
BALTIMORE, MD.
MAY - 3 1959

Led By Mitropoulos

While on the subject of tuneful concert fare, we cite a disk called "Marche Slav," released by Columbia and featuring the New York Philharmonic Orchestra under the direction of its recent conductor, Dimitri Mitropoulos.

In addition to the title song, which was composed by Tchaikovsky, the recording offers a melodious but lesser known Tchaikovsky work, "Capriccio Italien"; Moussorgsky's "Night on Bald Mountain" and a listenable novelty, "Four Greek Dances," by a contemporary Greek composer, Nikos Skalkottas. These dances are based on folk material of the composer's native land. They are attractive, vigorously rhythmic and spicy.

The New York Philharmonic plays all this music in fine fettle.

Oregon Journal
Portland, Oregon
(Cir. D. 180,021 - S. 200,699)
APR 24 1959

Conductor Ill 941

NEW YORK, April 24.-(UPI)-Orchestra conductor Dimitri Mitropoulos, who suffered a heart attack in January, has returned to New York hospital for kidney stone and possibly prostate surgery.

TIMES-HERALD
DALLAS, TEXAS
APR 26 1959

Mitropoulos To Hospital Bed

NEW YORK (UPI)—Orchestra conductor Dimitri Mitropoulos, who suffered a heart attack in January, has returned to New York Hospital for kidney stone and possibly prostate surgery.

NEWS Dallas, Tex.
MAY 4 - 1959

Philharmonic Announces New Season Works, Soloists

NEW YORK (Sp.) — The 1959-1960 season of the New York Philharmonic, beginning October 15 and continuing through May 15, 1960, has been planned as an almost continuous succession of festivals and special musical occasions.

Among the celebrations will be a Mahler Festival marking the 100th anniversary of the birth of Gustav Mahler, and paying homage to the illustrious musician who was the Philharmonic's conductor from 1909 to 1911. Works by Mahler to be heard during the festival are "Das Lied von der Erde," the Symphonie No. 1, 2, 4, 5, 9, 10, the Nocturne from Symphony No. 7, the "Kindertotenlieder," and songs with orchestra.

Bruno Walter will conduct "Das Lied von der Erde," with Maureen Forrester and Richard Lewis as soloists. Dimitri Mitropoulos will conduct the Symphonies No. 1, 5, 9, 10 and the Nocturne from No. 7; Leonard Bernstein will conduct Symphones No. 2 and 4, the "Kindertotenlieder" (with Gerard Souzay) and songs with orchestra (with Jennie Tourel).

EACH OF MR. BERNSTEIN'S periods of conducting will be built about a theme or themes, among them the following:

The Concerto, with a wide variety of solo, double, triple, and orchestral concerti, including the six "Brandenburg" Concerti by Beach.

Spring Festival of Theatre Music with programs of music for the ballet, drama and opera, and bringing the season to a close with performances of the complete "A Midsummer Night's Dream" of Mendelssohn, the cast to be announced. Plans call also for possible performances of Kurt Weill's opera, "Mahagonny" during this period.

Pergolesi Festival, celebrating the 250th anniversary of Pergolesi's birth, and including such works as the "Stabat Mater," given concurrently with a series based upon "Twentieth Century Problems in Music."

A Young Pianists Series, scheduled during Mr. Bernstein's section of the Mahler Festival.

Special works for three religious holiday seasons have been scheduled, each to be conducted by Mr. Bernstein. There will be an all-Bach Christmas program which will include the Magnificat; Bloch's Sacred Service, with Robert Merrill as soloist, at Passover time; and during the Easter season, the Verdi "Requiem," with Eileen Farrell among the soloists.

INSTRUMENTAL SOLOISTS to be heard with the Orchestra include:

Pianists: Gina Bachauer, David Bar-Illan, Leonard Bernstein, John Browning, Robert Casadesus, Philippe Entremont, Claude Frank, Gold & Fizdale, Mieczyslaw Horszowski, Byron Janis, Jacques Klein, Rudolf Serkin, Leonard Shure, Sylvia Zaremba.

Violinists: John Corigliano, Zino Francescatti, Tossy Spivakovsky, Isaac Stern.

Violist: William Lincer.

'Cellists: Aldo Parisot, Leonard Rose, Laszlo Varga.



PHILHARMONIC AT SCHOOL—The Julia Richman High School, where Dimitri Mitropoulos conducted the orchestra in 1956.

From MAY 7 1959
HERALD TRIBUNE

Mitropoulous Gaining

The condition of Dimitri Mitropoulos, who underwent a prostatectomy Tuesday afternoon at the New York Hospital, was reported as satisfactory yesterday. The prognosis, they said, is excellent, and no further surgery is contemplated for the noted conductor.

TIMES
New York, N.Y.
JUN 24 1959

FIFTH ATHENS FETE WILL BEGIN AUG. 1

Special to The New York Times.

ATHENS, June 19—The fifth annual Athens Festival will take place this year between Aug. 1 and Sept. 15. There will be diverse performances, principally of ancient Greek drama but also two French plays, symphonic concerts featuring Dimitri Mitropoulos, who was born here, and ballet.

All these performances, except the ballet, are scheduled to be held in an ancient open-air theatre adjoining the Acropolis. The Coyopouli Theatre has been reserved for the four ballet performances by the Jerome Robbins Ballet.

The ancient drama will be performed by the National Theatre Company. The series includes the "Orestia" trilogy by Aeschylus, "Oedipus at Colonus" and "Antigone" by Sophocles and "Iphigenia in Taurus" by Euripides.

Attic comedy, including Aristophanes' "The Birds," will be performed at the Karolos Koun's Art Theatre. The French plays, staged by the company of Marcelle Tassencourt, are scheduled to include Racine's "Andromaque" and Jean Le Marois' "Alexandré."

Four symphony concerts will be given by the Athens State Orchestra. On Aug. 5 and 6 the New York Philharmonic Orchestra will give two concerts with Mr. Mitropoulous conducting. If he is not sufficiently recovered from a recent heart attack, it is expected that Mr. Mitropoulos will be replaced by Leonard Bernstein and Thomas Schippers.

The Israel Symphony Orchestra of Tel Aviv will give two performances with Gina Bachauer, Greek pianist, as soloist. Two concerts are also expected from the Bamberger Symphoniker Orchestra.

REPUBLIC Phoenix, Ariz.
JUN 1 1959

Taylor's conducting experience started when he was just turning 21 and Dmitri Mitropoulos came to Birmingham with the Minneapolis Symphony Orchestra. A violin major, fresh out of the Birmingham Conservatory, Taylor was inspired by this group's playing and asked Mitropoulos, "How can I become a conductor?"

"By listening and watching and reading scores," answered Mitropoulos. "Come to Minneapolis and spend a year with me," he added.

SHORT ON money, but long on dedication, Taylor managed a year at Minneapolis, where he attended rehearsals, read scores, talked and visited with Mitropoulos and gained great insight into the art of conducting.

From MAY 29 1959
Christian Science Monitor
Boston, Mass.

Metropolitan Plans

Margaret Webster will direct Verdi's "Simon Boccanegra" at the Metropolitan Opera next season, and Frederick Fox will design the décor. Not heard at the Opera House since the 1949-50 season, "Boccanegra" will have Leonard Warren, Renata Tebaldi, Richard Tucker, and Giorgio Tozzi in leading roles, with Dimitri Mitropoulos conducting. The Metropolitan Opera Guild has contributed funds for the new staging.

PRESS
PITTSBURGH, PA.
MAY 31 1959

"Marche Slav," New York Philharmonic, Dimitri Mitropoulos, conductor (MS 6044; monaural, ML 5335). Here's still another potpourri of "pops" type pieces by Russian composers.

This one includes Tchaikovsky's Marche Slav and Capriccio Italien and Moussorgsky's Night on Bald Mountain. The monaural recording also has Skalkottas' Greek Dances.

Mitropoulos gives them all lively and spirited performances, but missing is the sense of excitement which is imparted to the same pieces on the Capitol disc by Steinberg and the Pittsburgh Symphony. In my opinion, Columbia might better have included the Skalkottas dances and omitted one of the warhorses of which there is a plethora of recordings. Stereo adds greatly to the overall listening pleasure.

INQUIRER
Philadelphia, Pa.
JUN 7 1959

Marche Slav — Tchaikovsky (Columbia, $5.98). Also on this popular-fare menu are the same composer's "Capriccio Italien" and Moussorgsky's "Night on Bald Mountain." The New York Philharmonic does itself justice in a highly creditable accounting of these well known pieces, and conductor Dimitri Mitropoulos adds more than a touch of verve and freshness. But it is the stereo technique that makes it mostly worthwhile; the sound is spacious and stupendous.

INQUIRER
Philadelphia, Pa.
JUN 14 1959

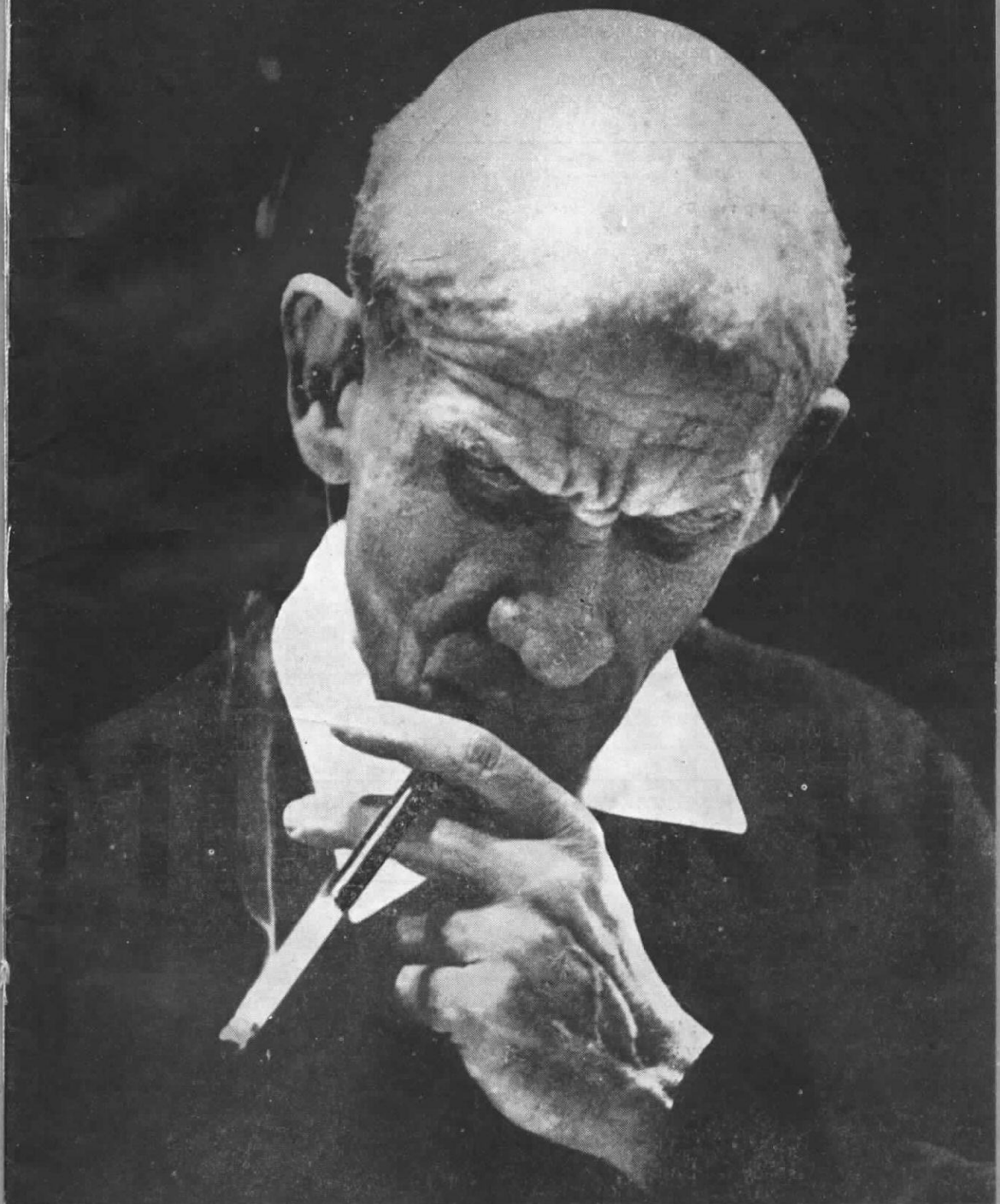
Philharmonic Listed At Lebanese Fete

NEW YORK.—A sparkling array of talent from the musical, theatrical and ballet worlds will mark the Baalbeck (Lebanon) International Festival—1959, to be held from July 25 to Aug. 30.

According to Middle East Airlines, an associated company of BOAC, the Festival is one of the Near East's prime cultural attractions. It was originated as an annual event in Baalbeck—near Beirut, Lebanon—in 1956.

Among this year's outstanding performers will be the New York Philharmonic Orchestra, scheduled to appear on Aug. 8-9, under the direction of maestro Dimitri Mitropoulos. Soloist during the fete will be Rosalind Elias, of the New York Metropolitan Opera. Of incidental interest is the fact that her parents emigrated from Zahle, a few miles from Baalbeck, to the United States.

ΜΟΥΣΙΚΗ



ΜΟΥΣΙΚΗ

ΜΗΝΙΑΙΟ ΜΟΥΣΙΚΟ ΠΕΡΙΟΔΙΚΟ

'Εκδότης — Διευθύντρια : 'Αγγελ. Χ. Μηλιώνη
Συντάκτης : Πάνος Κουρῆς
Γράμματα - 'Εμβάσματα : 'Α. Μηλιώνη
Βασ. Κωνσταντίνου 12 'Αγία Παρασκευὴ

MOUSIKI

MONTHLY MUSIC JOURNAL

Publisher : Angeliki Ch. Milioni
Editor : Panos Kouris
Letters—Remittances: A Milioni
Vas. Constantinos Str 12 Aghia Paraskevi
Athens Greece

ΣΥΝΔΡΟΜΕΣ

'Εσωτερικοῦ : 'Ετησία δρχ. 80 'Οργανισμῶν, Δήμων, Τραπεζῶν, 'Αν. 'Εταιριῶν, 'Ιδρυμάτων δρχ. 240
'Εξάμηνη » 40
'Εξωτερικοῦ : 'Ετησία Δολλάρια 'Αμ. 5

"Ετος 1 **Τόμος Α'** **Μάρτιος 1959** **'Αρ. Τεύχους 1**

ΠΕΡΙΕΧΟΜΕΝΑ

'Η «ΜΟΥΣΙΚΗ» : 'Η "Εκδοσή μας . . . . . Σελ. 1
Π. Κουρῆ : Δημήτρης Μητρόπουλος . . . . . » 3
Μανώλη Καλομοίρη : Παλαμικὴ Συμφωνία . . . . . » 7
Κούλας Πράτσικα : Προωδειακὴ Διδασκαλία Μουσικῆς . . » 10
J Tilman : Δωδεκάφωνη Μέθοδος Σύνθεσης . . . . . » 12
Σύνταξης : Μουσικὴ καὶ Μουσικοὶ στὴν 'Ελλάδα . . . . » 14
Κώστα Γιαννίδη : 'Η 'Ελαφρὰ Μουσικὴ . . . . . » 21
Ν. Σγουροῦ - Σπεράντσα : 'Η Μουσικὴ στὴ Δημοσία 'Εκπαίδευση » 23
Φιλόμουσου : Ραδιοφωνικὲς Πρῶτες . . . . . » 24
Κρινῶς Καλομοίρη : Γύρω ἀπὸ τὴν ἵδρυση τοῦ 'Εθνικοῦ 'Ωδείου » 25
'Ελληνικὴ Τέχνη καὶ "Ελληνες Καλλιτέχναι στὸ 'Εξωτερικὸ . . » 26
Μουσικὰ νέα ἀπὸ παντοῦ . . . . . » 29

'Η «ΜΟΥΣΙΚΗ» πωλεῖται καὶ εἰς τὸ μουσικὸν κατάστημα ΦΙΛ. ΝΑΚΑ
Παν)μίου 44 καὶ Χαρ. Τρικούπη (ἐντὸς τῆς στοᾶς)

Στὸ ἐξώφυλλο : Δημήτρης Μητρόπουλος

Διευθύνσεις συμφώνως τῷ ἄρθρῳ 6 παράγραφος Ι τοῦ Α Ν. 1092)1938
Διευθυντὴς - ἐκδότης : 'Αγγελικὴ Χρ. Μηλιώνη, Βασ Κωνσταντίνου 12 'Αγία Παρασκευὴ
"Υπεύθυνος Τυπογραφείου : Γεράσιμος Μαυρογιώργης, 'Αγ. Σοφίας 75 Βύρων, τηλ. 812-359

Μορφὲς συγχρόνων ἑλλήνων μουσικῶν

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Π. ΚΟΥΡΗΣ
('Απὸ τὴν ὁμώνυμη ἀνέκδοτη μονογραφία)

'Ο μεγάλος μας ἀρχιμουσικὸς Δημήτρης Μητρόπουλος ἔπαθε καρδιακὴ προσβολὴ καὶ βρίσκεται σὲ νοσοκομεῖο τῆς Νέας 'Υόρκης ὑπὸ αὐστηρὴ ἰατρικὴ παρακολούθηση. 'Η θλιβερὴ εἴδηση συνετάραξε ὁλόκληρο τὸ μουσικὸ κόσμο ποὺ ἔσπευσε νὰ ἐκδηλώση τὰ θερμὰ αἰσθήματα ἀγάπης καὶ ἀναγνώρισης στὸ μεγάλο καλλιτέχνη μαζὶ μὲ μιὰ ὁλόψυχη εὐχὴ νὰ γίνει τὸ συντομώτερο καλά.

Τὸ περιοδικό μας ἐκφράζοντας τὰ αἰσθήματα τῶν συμπατρωτῶν του, στέλνει τὶς πιὸ ἐγκάρδιες εὐχὲς γιὰ τὴν ταχύτερη ἀνάρρωση καὶ γιὰ τὴν ἐπιστροφή του τὸ γρηγορώτερο στὴν τόσο ζωντανή, γόνιμη καὶ πολύτιμη παρουσία του στὸ διεθνῆ μουσικὸ στίβο.

'Ο Μανώλης Καλομοίρης ἔγραψε τοῦτες τὶς πικρὲς ἀλήθειες : «Στὴν 'Ελλάδα, γιὰ ὅλα τὰ ζητήματα τῆς τέχνης καὶ ἰδιαίτερα τῆς μουσικῆς λειτουργεῖ ἀκόμα ἡ κλίνη τοῦ Προκρούστη. Τὸν καλλιτέχνη τὸν ξαπλώνομε πάνω στὴ φοβερὴ κλίνη. Καὶ πρέπει νὰ λογαριάζει κανεὶς τὸν ἑαυτό του εὐτυχισμένο ἂν τοῦ κόψουν τὰ πόδια καὶ ὄχι τὸ κεφάλι, ὅταν λάχει καὶ ξεπερνάει τὰ κανονισμένα μέτρα».

Πρῶτος ἀπὸ κείνους ποὺ ξεπερνοῦσαν τὰ κανονισμένα μέτρα ἦταν ὁ Δημήτρης Μητρόπουλος. Μὰ αὐτὸς προτίμησε τὴν ἀμφίβολη εὐτυχία τῆς ξενητειᾶς ἀπὸ τὴν κλίνη τοῦ Προκρούστη!.

Σὰν προικισμένος, ἀναγνωρισμένος ἤδη ἀπὸ ἕνα Σαὶνς Σὰνς νέος μουσικὸς πῆγε νὰ τελειοποιήσει τὶς σπουδές του τὸ 1919 στὶς Βρυξέλλες, ὅπου σπούδασε ὄργανο καὶ σύνθεση μὲ τὸν Πὼλ Ζιλσὸν καὶ μετὰ στὸ Βερολῖνο (1921 — 24) ἀνώτερα θεωρητικὰ μὲ τὸν Φ. Μπουζόνι. Τὸ 1924 γύρισε στὴν 'Ελλάδα γιὰ νὰ παραδίδει θεωρητικὰ στὸ 'Ελληνικὸ 'Ωδεῖον. Ταυτόχρονα μοιράζεται τὴ μπαγκέττα τῆς συμφωνικῆς ὀρχήστρας μὲ τὸν Μπούτνικωφ, τὸν Μποστίντουϊ καὶ τὸν Φ. Οἰκονομίδη. Τὴν μπαγκέττα του ὅμως ἤδη εἶχε ἐπισημάνει κι' ὁ ἔξω κόσμος.

Τὸ 1930 προσκαλεῖται στὸ Βερολῖνο νὰ διευθύνει συμφωνικὴ συναυλία μοντέρνας μουσικῆς μὲ τρεῖς πρῶτες ἐκτελέσεις : συμφωνία τοῦ Ντυκάς, 3ο κονσέρτο γιὰ πιάνο κι' ὀρχήστρα τοῦ Προκόφιεφ καὶ τὸ δικό του Κοντσέρτο Γκρόσσο μὲ σολίστ τὸν "Εγκον Πέτρι. Τὴν τελευταία μέρα ἀσθενεῖ ὁ "Εγκον Πέτρι μὲ κίνδυνο νὰ ματαιωθεῖ ἡ συναυλία Δὲν ματαιώθηκε ὅμως. Μὲ ἐκπληξη οἱ ὀργανωταὶ καὶ τὸ ἀκροατήριο βλέπουν τὸν Μ. νὰ κάθεται στὸ πιάνο ὁ ἴδιος διευθύνοντας ταύτόχρονα καὶ τὴν ὀρχήστρα. "Ηταν ὁ πρῶτος του θρίαμβος. 'Η πρώτη του διεθνὴς ἀναγνώριση. Τὸν προσκαλοῦν διαδοχικὰ ὅλα τὰ μεγάλα μουσικὰ κέντρα τῆς Εὐρώπης σὲ ἔκτακτες συναυλίες. Παρίσι, Λονδῖνο, Ρώμη, Μόσχα, Λένινγκραντ, Μόντε Κάρλο. Τὸ 1934 — 37 διευθύνει τρεῖς κατὰ σειρὰ σαιζὸν συναυλιῶν στὸ Μόντε Κάρλο. Προσκαλεῖται ἀπὸ τὸν Κουσεβίτσκυ στὴ Βοστώνη γιὰ ἔκτακτες συναυλίες. 'Η Μιννεάπολη τὸν καλεῖ νὰ ἀναλάβει μονίμως διευθυντὴς τῆς συμφωνικῆς ὀρχήστρας μετὰ τὴν ἀποχώρηση τοῦ "Ορμαντυ. 'Επὶ δώδεκα χρόνια παραμένει μόνιμος διευθυντὴς τῆς Συμφωνικῆς 'Ορχήστρας τῆς Μιννεάπολης. 'Επὶ Μ. ἡ ὀρχήστρα αὐτὴ ἔγινε μιὰ ἀπὸ τὶς καλύτερες τῶν 'Εν. Πολιτειῶν. Τὸ 1949 ἀναλαμβάνει τὴν συνδιεύθυνση τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης μαζὶ μὲ τὸν Λεοπόλδο Στοκόβσκι. Τὸ 1950 τὸν βρίσκει μόνιμο δ)ντὴ τῆς Φιλαρμονικῆς. Σ' ὅλο αὐτὸ τὸ διάστημα διευθύνει πλῆθος ἐκτάκτων συναυλιῶν καὶ παραστάσεις μελοδράματος στὴ Μετροπόλιταν καὶ στὶς μεγαλύτερες πόλεις 'Αμερικῆς καὶ Εὐρώπης.

'Η μουσική του ἰδιοφυΐα ἀναγνωρίζεται παντοῦ...

Προικισμένος μὲ ἀνήσυχο πνεῦμα ὁ Μ. ἀναζητεῖ τὴν 'Απόλυτη 'Αλήθεια στὴ ζωή, στοὺς ἀνθρώπους, στὴ μουσική. Μὲ πάθος, δύναμη, πεῖσμα κι' αὐταπάρνηση. Εἶναι γεννημένος μὲ σπάνια μουσικὰ προσόντα : ἐξαιρετικὴ μουσικὴ ἀκοὴ κι' ἐξαιρετικὴ μουσικὴ μνήμη. 'Εκεῖνο ὅμως ποὺ καθορίζει τὸ πέρασμα τῆς ἰδιοφυΐας σὲ μεγαλοφυΐα εἶ-

ναι ἡ καταπληκτικὴ ψυχική του δύναμη κι' ἀντοχή, ἡ εὐαισθησία κι' ἡ φαντασία ταὐτόχρονα καὶ πρὸ παντὸς ἡ ἐργατικότης του. Γιὰ τὸν Μ. ἡ ἀνάπαυση ἔχει χάσει τὸ νόημά της. Ἀπὸ τὴν πρωϊνὴ μελέτη τῆς παρτιτούρας (στὶς 6 τὸ πρωὶ ἀρχίζει ἡ ἐργασία του) περνάει στὶς ἐπίπονες δοκιμὲς μὲ τὴν ὀρχήστρα, ἀπὸ τὶς συναυλίες σ' ἐγγραφὲς δίσκων, ἀπ' τὴ μελέτη τῆς φιλοσοφίας καὶ τέχνης στὴ μελέτη τῆς ζωῆς καὶ πάλι τῆς παρτιτούρας!

Πρὶν ἀνεβάσει ἕνα συμφωνικὸ ἔργο ὁ Μ. μπορεῖ νὰ μελετάει τὴν παρτιτούρα του ἐπὶ μέρες καὶ ἑβδομάδες, ὅταν ὅμως οἱ μουσικοὶ τῆς ὀρχήστρας βάζουν τὶς πάρτες του στὰ ἀναλόγια ὁ Μ. κατέχει τὸ ἔργο ἀπὸ μνήμης καὶ σὲ βαθμὸ ποὺ καταπλήσσει.

«Ὁ μαέστρος πρέπει νὰ διευθύνει ἀπὸ μνήμης. Διευθύνοντας ἀπὸ τὴν παρτιτούρα μοιάζει μὲ ἠθοποιό, ποὺ διδάσκει ἀπὸ σκηνῆς κρατώντας στὸ χέρι τὸ βιβλίο».

Στὶς δοκιμὲς τῆς ἀτονικῆς ὄπερας, τοῦ συγχρόνου Ἀμερικανοῦ συνθέτη Ἄλμπαν Μπέργκ «Βότσεκ» μὲ μία παρτιτούρα ἀπὸ 20 ἀντιστικτικὲς φωνὲς τελείως ἀνεξάρτητες καὶ δίχως τονικὸ κέντρο ὁ Μ. χωρὶς παρτιτούρα σταματοῦσε τὴν ὀρχήστρα ἐδῶ κι' ἐκεῖ γιὰ νὰ κάνει τὶς παρατηρήσεις του καὶ νὰ τὴν ἐπαναφέρει μετὰ στὸ μέτρο 237 ἢ 183! Μονάχα οἱ ἐπαγγελματίαι μουσικοὶ μποροῦν νὰ ἀντιληφθοῦν τί σημαίνει αὐτό!

Ὁ Μ. ἀναζητεῖ τὴν Ἀπόλυτη Ἀλήθεια ὄχι μόνο στὶς παρτιτοῦρες καὶ στοὺς ἤχους. Τὴν ἀναζητεῖ καὶ στὴ ζωή. «Ἕνας καλὸς μουσικὸς ὀφείλει νὰ φροντίζει νὰ εἶναι καὶ ἕνας ξεχωριστὸς ἄνθρωπος» —εἶπε κι' ἔταξε ὁ Μητρόπουλος. Καὶ τὸ πέτυχε. Στὸ δεύτερο Παγκόσμιο πόλεμο ἀκολουθεῖ στὴ Μινεσσότα ἕνα νοσοκομειακὸ συνεργεῖο αἱμοδοσίας σὰν βοηθὸς νοσοκόμου. 12 - 14 ὧρες τὴν ἡμέρα φορτώνει καὶ ξεφορτώνει φιάφορα νοσοκομειακὰ ἐφόδια καὶ πλένει δοκιμαστικοὺς σωλῆνες.

Τοῦ ἀρέσει ὁ δύσκολος δρόμος κι' αὐτὸν προτιμάει πάντα.

Ὁ ἴδιος εἶναι ἁπλός, μετριόφρων καὶ εἰλικρινής: «Ἀπὸ ὅσα μοῦ εἶπε ὁ Μπουζόνι ἔχασα κάθε ἐκτίμηση γιὰ τὸν ἑαυτό μου σὰν συνθέτη. Ἄκουσα τὴ γνώμη του κι' ἔγινα ἀναθημιουργὸς ἀντὶ γιὰ δημιουργός». Θὰ μποροῦσε νὰ ἐκτιμήσει κανεὶς τὴ μετριοφροσύνη του ἂν διάβαζε τὴν κριτικὴ ποὺ ἔγραψε γιὰ τὸ μελόδραμά του «Ἀδελφὴ Βεατρίκη» ἕνας Σαὶν Σὰνς σὲ παρισινὴ ἐφημερίδα τὸ 1919!

Διαμορφώνει ἕνα ἰδιαίτερα δικό του τρόπο (στὺλ) διευθύνσεως ὀρχήστρας. Καταργεῖ τὴ μπαγκέττα. Μεταφέρει, μεταδίδει κι' ἐπιβάλλει στοὺς μουσικοὺς τῆς ὀρχήστρας τὶς ἑρμηνευτικὲς ἰδέες ἑνὸς ἔργου μέσῳ ἐκφραστικῶν κινήσεων. Μπορεῖ κανεὶς νὰ πεῖ πὼς ἕνας Στοκόβσκυ ἢ ἕνας Ὄρμαντυ διευθύνουν μὲ τὰ χέρια. Ὁ Μητρόπουλος διευθύνει μὲ τὸ σῶμα. Ὅλο τὸ εἶναι του ἀντιδρᾶ σὲ κάθε μουσικὴ δόνηση. Θὰ μποροῦσε κανεὶς νὰ πεῖ πὼς αἱ κινήσεις του εἶναι χορογραφικές. Θεωρεῖ τὴ μπαγκέντα ξεπερασμένη. Μπορεῖ νὰ ἐπιτυγχάνει «ἀνσάμπλ», ἀλλὰ δὲν μπορεῖ νὰ εἶναι ἐκφραστική. Ἐπὶ χρόνια διαμόρφωνε τὴν ἐκφραστικότητα τῶν κινήσεών του σὲ σημεῖο ὅπου καὶ ἡ παραμικρότερη ἐπιθυμία του νὰ ἀφομοιώνεται ἀκόμη καὶ ἀπὸ ἄγνωστο ὀρχηστρικὸ συγκρότημα.

Μὲ τὰ καταπληκτικὰ αὐτὰ μουσικὰ ἐφόδια ὁ Μ. μὲ τὸ χαρακτηριστικό του πάθος, ἀναζητεῖ τὴν Ἀπόλυτη Ἀλήθεια στὴ μουσική. Δὲν ὑπάρχει συμφωνικὸ ἔργο μιᾶς κάποιας πολλὲς φορὲς τέλεια ἄγνωστης ἀξίας ποὺ νὰ μὴν τραβήξει τὴν προσοχή του, καὶ νὰ μὴν ἀπασχολήσει τὴν ὀρχήστρα καὶ τὸ ἀκροατήριό του..

Ἀπὸ τοὺς προκλασσικοὺς καὶ τοὺς κλασσικοὺς στοὺς ρωμαντικοὺς καὶ μεταρωμαντικούς. Ἀπ' τὸν Σέμπεργκ ὣς τὸν Μάλερ κι' ἀπὸ τὸν Χίντεμιτ ὣς τὸν Στοκχάουζεν!.

Ὅπως ὁ Βάγκνερ ἀνέσυρε ἀπὸ τὸ χρονοντούλαπο μιὰν ἐνάτη συμφωνία τοῦ Μπετόβεν καὶ τὴν παρέδωσε στὴν αἰωνιότητα, ἔτσι καὶ ὁ Μ. ἀνακαλύπτει ἀξίες σὲ ξεχασμένα ἔργα, καὶ τὰ ἐπαναφέρει μπροστὰ στὸ ἀκροατήριο. Στὰ ἔργα ποὺ ἐκτελοῦνται συνήθως ἀπὸ τὶς συμφωνικὲς ὀρχῆστρες βρίσκει νέες κρυμμένες ὁμορφιὲς καὶ τὰ δίνει μὲ δικό του τρόπο ἀφήνοντας τοὺς μουσικοκριτικοὺς μὲ τὸ στόμα ἀνοιχτό. Ποῦ καὶ ποῦ ἀκούγονται ἀπορίες καὶ ἐπικρίσεις.

Μερικοὶ κατακρίνουν τὸ πάθος του, θεωροῦν πὼς μαστιγώνει τὰ νεῦρα τοῦ ἀκροατηρίου δίχως λόγο καὶ μάλιστα πὼς οἱ ἑρμηνεῖες του ἀποβαίνει σὲ βάρος τῆς ἑνότη-

τας τῶν ἔργων. Παρατηρήσεις πολὺ ἀφηρημένες καὶ ἴσως ὄχι καλοπροαίρετες.

«Ἀναγνωρίζω τὸ δικαίωμα τῆς κριτικῆς σὲ κάθε ἄνθρωπο —εἶπε ὁ Μ.. Κανεὶς ὅμως δὲν σκέπτεται ὅτι τὸ κοινὸν ἔχει ἀνάγκη διαφωτίσεως περισσότερο, διότι δὲν εἶναι πάντα ἐνημερωμένο ἐπὶ ὅλων τῶν μουσικῶν ζητημάτων καὶ εἶναι φυσικὸ αἱ γνώσεις του νὰ εἶναι περιωρισμένες. Οἱ κριτικοὶ πολλὲς φορὲς διατυπώνουν ἀπόψεις ποὺ ἐκφράζουν ἐκεῖνο ποὺ θὰ ἤθελαν νὰ εἶναι καὶ δὲν ἀναφέρονται καὶ εἰς τὴν οὐσίαν ἐκείνου ποὺ πραγματεύονται».

Ἀλλὰ τὴν καλύτερη ἀπάντηση δίνει τὸ κοινὸν ποὺ ἀποθεώνει παντοῦ καὶ πάντα τὸ Μ.

Ἦταν ὅμως εὔκολο στὸ Μ. νὰ ἐπιβάλει στὶς ὀρχῆστρες ποὺ διηύθυνε καὶ διευθύνει τὸ πρόγραμμά του, τὰ ἔργα τῆς προτιμήσεώς του, τὰ ἔργα τῶν συγχρόνων συνθετῶν;

Ἀπαντάει ὁ ἴδιος : «Εἶμαι ὑπὲρ τῶν νέων συνθετῶν —καὶ αὐτὸ μοῦ κόστησε τὴν ὑγεία μου. Χρειάζονται πολλὲς πρόβες τὶς ὁποῖες καμιὰ ὀρχήστρα δὲν δέχεται καὶ κανεὶς δὲ χρηματοδοτεῖ. Κι' ὅμως, γιὰ μένα ἡ σύγχρονη μουσικὴ δὲν ἀποτελεῖ καθῆκον —εἶναι ὁ μεγάλος μου ἔρωτας»!

Ἀπὸ τὴ Μινεάπολη ἀκόμη ὁ Μ. παραλαμβάνοντας τὴν συμφωνικὴ ὀρχήστρα ἀπὸ τὸν Ὄρμαντυ ἀνανεώνει τὸ ρεπερτόριό της. Ἐκτὸς τῶν Μπροῦκνερ, Ρίχαρντ Στράους, Ραχμάνινωφ, Κόνταλυ, παρουσιάζει νέα ἔργα τῶν Μιλώ, Χίντεμιτ, Μπουζόνι καὶ τῶν ἀτοναλιστῶν. Τὸ ὄνομά του γίνεται παντοῦ γνωστὸ ἀπὸ τοὺς περίφημους δίσκους συμφωνικῆς μουσικῆς, ἰδιαίτερα τῆς Κολούμπια ὑπὸ τὴν διεύθυνσή του. Πολλοὺς ἀγῶνες ἔκανε ὁ Μ. γιὰ νὰ μπορέσει τελικὰ νὰ ἐπιβάλει τὰ ἔργα αὐτὰ τῆς σύγχρονης μουσικῆς. Οἱ ἀγῶνες αὐτοὶ ἐγγίζουν τὰ ὅρια ἑνὸς πραγματικοῦ ἄθλου ἂν σκεφθεῖ κανεὶς ὅτι στὴν Ἀμερικὴ τὰ μεγάλα συγκροτήματα συμφωνικῆς μουσικῆς εἶναι ἰδιωτικὲς ἐπιχειρήσεις. Στὴν Νέα Ὑόρκη δὲν ὑπεχώρησε στὶς ἀπαιτήσεις τῆς διευθύνσεως τῆς Φιλαρμονικῆς. Ἀντίθετα, κατάφερε νὰ πείσει τὴ διεύθυνση νὰ δεχθεῖ τὰ ἔργα νέων συνθετῶν ὅπως τῶν Σέμπεργκ, Βέμπερν, Μπέργκ, Κρένεκ, Χατσατουριάν, Σοστάκοβιτς, Μιασκόβσκη, Καμπαλέβσκη κλπ. Ὁ πρῶτος γραμμοφωνημένος δίσκος ἀμερικανικῆς συμφωνικῆς μουσικῆς στὴν Ἀμερικὴ κατεγράφεται ἀπὸ τὴν Κολούμπια μὲ διευθυντὴ τὸ Μ. (δευτέρα συμφωνία τοῦ Ρότζερ Σέσονς μὲ τὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης).

Δίνει τὴν πρώτη τῆς Μικρῆς Συμφωνίας τοῦ μαύρου συνθέτη Σβάνσον, ἡ ὁποία βραβεύεται ἀπὸ τοὺς μουσικοκριτικοὺς τῆς Νέας Ὑόρκης. Παρουσιάζει στὶς Ἑνωμ. Πολιτεῖες τὴν περίφημη δεκάτη συμφωνία τοῦ Δημήτρη Σοστακόβιτς τὴν πρώτη τῆς «Ἠλέκτρας» τοῦ Στράους τὸ κονσέρτο τοῦ Χατσατουριάν. Ἀγωνίζεται γιὰ τὴ διάδοση στὶς πλατειὲς λαϊκὲς μᾶζες τῆς συμφωνικῆς μουσικῆς. Γιὰ πρώτη φορὰ στὶς Ἑνωμ. Πολιτεῖες σπάει τὴν παράδοση τοῦ Κάρνετζι Χὼλλ καὶ κατεβάζει τὴ Φιλαρμονικὴ στὸ Ρόξι Θήατερ (αἴθουσα κινηματογραφικῶν προβολῶν) γιὰ νὰ ἀκούσουν τὴν συμφωνικὴ μουσικὴ καὶ οἱ φτωχοὶ ἄνθρωποι, ποὺ δὲν εἶχαν τὴ δυνατότητα νὰ ἀγοράσουν εἰσιτήρια γιὰ τὸ Κάρνετζι Χώλλ. «Σημασία ἔχει ἡ μουσικὴ καὶ ὄχι ὁ χρόνος καὶ ὁ τόπος ὅπου παίζεται». Τὸ ἐπαναστατικὸ πείραμά του πέτυχε. Οἱ συναυλίες στὸ Ρόξι ἐπαναλαμβάνονται καὶ καθιερώνονται.

Τί ἦταν ὅμως οἱ ἀγῶνες αὐτοὶ μπροστὰ στὸ δικό του μεγάλο ἀγῶνα γιὰ τὴν κατάκτηση τῆς Ἀπόλυτης Ἀλήθειας στὴ Μουσική! Χίλιες ἀντιλήψεις καὶ θεωρίες, ἀμέτρητες σχολὲς καὶ τεχνοτροπίες. Θὰ περιωριζόταν ὁ ρόλος του σὲ ρόλο ἁπλοῦ θεατὴ καὶ μιᾶς πρωτόφαντα καταπληκτικῆς μηχανῆς ποὺ μεταφέρει μὲ ἀκρίβεια τὶς προθέσεις τοῦ συνθέτη ἀπὸ τὴν παρτιτούρα στὴν αἴθουσα τῆς συναυλίας; Ὄχι ὁ Μ. δὲν εἶναι ἕνα μουσικὸ ρομπὸτ τοῦ εἰκοστοῦ αἰῶνα! Εἶναι πάνω ἀπὸ ὅλα Ἄνθρωπος μὲ καρδιὰ ποὺ δονεῖται ἀπὸ ἀνησυχία, ποὺ χαίρεται, πονάει.

«Ἂν δὲν ἀντιληφθοῦμε τὸ νόημα τῆς ἐποχῆς μας, δὲν θὰ μπορέσουμε νὰ ἐννοήσουμε καὶ τὴ σύγχυση καὶ τὰ ναυάγιά της».

Στὸν κυκεῶνα τῶν ἀντιλήψεων καὶ θεωριῶν, σχολῶν καὶ τεχνοτροπιῶν τῆς σύγχρονης ἐποχῆς μας δυὸ βασικὰ ρεύματα διακρίνει κανείς : Τὸ ἕνα βασίζεται στὴν παράδοση, θεωρεῖ τὴ σύγχρονη τέχνη σὰν διάδοχο τῆς τέχνης τῶν μεγάλων δασκάλων, ἀκόμα βασίζεται στοὺς ἀκατάλυτους νόμους τῆς φύσεως τοῦ ἤχου (ἁρμονία), στὸ μελωδικὸ στοιχεῖο. Ἀσχολεῖται μὲ ἀνθρώπινα προ-

θλήματα καὶ συγκινήσεις καὶ ἀπευθύνεται στὸν "Ανθρωπο. Τὸ ἄλλο «κατακερματίζει κάθε ἀνθρώπινο στοιχεῖο», ξεκόβει ἀπὸ τὴν παράδοση, καταλύει τοὺς νόμους τοῦ ἤχου, ἀπορρίπτει τὸ μελωδικὸ στοιχεῖο, περιφρονεῖ τὸν "Ανθρωπο καὶ τὶς συγκινήσεις του καὶ ἀπευθύνεται στοὺς λίγους «ἐκλεκτοὺς» τοῦ πνεύματος. Τὸ ἕνα ἀντιπροσωπεύει τὴν τέχνη γιὰ τὴν τέχνη καὶ τὸ ἄλλο τὴν τέχνη γιὰ τὸν ἄνθρωπο.

Στὴν ἀναζήτηση τοῦ σωστοῦ δρόμου βοήθησε καὶ πάλι ὁ ἁπλὸς "Ανθρωπος. Ἐκεῖνος ποὺ κατακλίζει τὶς αἴθουσες τῶν συναυλιῶν τοῦ Ρόξι Θήατερ ἀλλὰ καὶ τοῦ Κάρνετζι Χώλλ.

Ὁ Δημήτρης Μητρόπουλος ἀρνεῖται τὰ ὑπερμοντέρνα ἔργα, ποὺ δὲν ἔχουν καμιὰ σχέση μὲ τὴ μουσικὴ παράδοση ἀλλὰ ἀποτελοῦν ἐγκεφαλικὰ κατασκευάσματα δίχως συγκίνηση, περιεχόμενο κι' ἀνθρώπινο στοιχεῖο. Στρέφεται στοὺς μεγάλους κλασσικοὺς ποὺ δίδαξαν στὸν κόσμο τὴν ἀληθινὴ τέχνη, στέφεται στὶς σύγχρονες συνθέσεις, ποὺ ἀκολουθοῦν τὸ δρόμο τῆς γνήσιας τέχνης. Τῆς τέχνης ποὺ δὲν ξεκόβει μὲ τὴν παράδοση καὶ ἐκφράζει τὶς ἀνησυχίες, τὰ συναισθήματα τοῦ σύγχρονου ἀνθρώπου. Στρέφεται στὴν Τέχνη γιὰ τὸν "Ανθρωπο. «Μονάχα μιὰ ζωὴ ποὺ δονεῖται ἀπὸ αἴσθημα καὶ συγκίνηση μπορεῖ νὰ μετατρέψει μιὰ συμφωνία ἀπὸ ἀσυνάρτητη συνάθροιση μουσικῶν φθόγγων σὲ μήνυμα πρὸς τὴν Ἀνθρωπότητα».

Συνθέσεις Δ. Μητροπουλου: «Ἀδελφὴ Βεατρίκη» —μελόδραμα πάνω σὲ ὁμώνυμο ἔργο τοῦ Μαίτερλινκ. Ὑποκρούσεις γιὰ τὴν «Ἠλέκτρα» τοῦ Σοφοκλέους καὶ τὸν «Ἱππόλυτο Στεφανηφόρο» τοῦ Εὐριπίδη, τὴν «Κρητικὴ Γιορτή»,
«Τρεῖς κυθηραϊκοὶ χοροί», τραγούδια σὲ στίχους τοῦ Σικελιανοῦ, Καβάφη, Λαφονταίν, Παλαμᾶ, 60 φοῦγκες διπλές, 30 χορικά, τὴν «Ἑλληνικὴ σονάτα», τὸ «Κοντσέρτο Γκρόσσο», διασκευὴ τῆς «Φαντασίας καὶ Φούγκας» σὲ σὸλ ἔλ τοῦ Μπὰχ καὶ τοῦ «Πρελούδιου καὶ Φούγκας» σὶ ἔλ τοῦ ἰδίου, ὁ «Τάφος».

ΒΙΒΛΙΟΓΡΑΦΙΑ

—Ἐγκυκλοπαιδεία «Πυρσοῦ».—Ἐγκυκλοπαιδεία Ἐλευθεραυδάκη. — Ἐγκυκλοπαιδία « Ἡλίου» — «Μουσικὰ Χρονικά», Δεκ. — Ἰανουάρ. 1949, τεῦχος 9 · 10, Φέλιξ Πετύρεκ : Τὸ κονσέρτο γκρόσσο τοῦ Δ. Μητρόπουλου. — «Μουσικὰ Χρονικά», Ἀπρίλιος 1928, τεῦχος 1, Δ. Μητρόπουλου : «Ἡ γνῶσις τῆς φόρμας». — A short History of music in America» τοῦ Howard and Bellows ἔκδ. Crowell, 1957. — Life, τεῦχος Φεβρουαρίου 1946, σελ. 57 · 8. — Litterature Digest, τεῦχος 123 τοῦ 1937, σελ. 28 · 9. — «Mnsical America», 1951, τεύχη Ἰανουαρίου καὶ Ἀπριλίου. — «New York Herald Tribune», 1950, p. 23, S 20, 1951, IV p. 2. — «New York Times», 1940, IX, p. 7, D 22, 1950, p. 26 + 08, 1954, II, p. 707. — «New Yorker», 16 : 14 Ἰαν. 1941, 26 : 33, Ἀπρ. 15, 1950. — «Time», 1936, 25 : 54, Φεβρ. 10, 1939, Ἀπρ. 24, 1941 Ἰαν. 6. — «Biographical Dictionary of Musicians» (1940), Barker T. — Beare A. E. Our Forein · Bom Citizens (1946). — Brooks D. International Gallery of Conductors (1951). — Ewen E. ed. Living Musicians (1940). — National Cyclopaedia of American Biography Currens, vol. G. (1943 · 46). — Who is Who in Music, 1951. — Who's Who, 1951, in America 1950 · 51, in Central and East Europe 1955 · 1956, in Midwest (1949) — Wier A. E. ed, Macmillan Encyclopaedia of Music and Musicians, (1938). — World Biography (1948). — Current Biography, 1952 (the H. W. Wilson Company Anna Rothe and Evelyn Lohr). — Music Makers by Roland Gelatt. — Oscar Thomson : The International Cyclopaedia of Music and Musicians. — Larousse de la Musique (1958). — Stoddard : Symphony Conductors of rhe U. S. A., N. Y. Thomas Y. Crowell Co.—«Sovietskaya Muzika», 1956, M. Rostro povitz.

Παράσημα ποὺ πῆρε ὁ Δ. Μητρόπουλος : Ἑλληνικὸ παράσημο τοῦ Φοίνικος. — Παράσημο Ἱππότου τῆς Λεγεῶνος τῆς Τιμῆς (Γαλλία). — Παράσημο «Ἁγίου Λουκᾶ» (1954) γιὰ τὴ μουσικὴ τῆς Φλωρεντίας. — Παράσημο Μάλερ γιὰ τὴ διάδοση τῆς μουσικῆς τοῦ Μάλερ.

From AUG 1 - 1959
JOURNAL-AMERICAN
New York, N. Y.

THEATRE SPOTLIGHT

Dimitri Bound For Salzburg

By JIM O'CONNOR

FULLY RECOVERED FROM SURGERY last May, Dimitri Mitropoulos, eminent former musical director of the New York Philharmonic and conductor of the Metropolitan Opera and other world famous musical organizations, flew to Salzburg today. His first conducting there is set for Aug. 23 with the Vienna Philharmonic.

He will conduct Franz Schmidt's oratorio, "The Book of the Seven Seals." Schmidt is a contemporary Viennese composer.

Mitropoulos then goes to Cologne for two weeks. There he gives a Mahler concert with the North West German Radio Orchestra Aug. 30 and a Strauss concert on Sept. 7.

Beginning Sept. 18, the conductor has six performances at the Vienna Opera, where he'll be conducting "Manon Lescaut," "Tosca," "Madama Butterfly," "Un Ballo in Maschera." Plus two subscription concerts with the Vienna Philharmonic.

Mitropoulos is to return to the United States by mid-October.

From AUG 6 1959
TIMES
New York, N. Y.

ATHENIANS WARM TO PHILHARMONIC

Ovation on Ovation Greets U. S. Orchestra in First Concert of Long Tour

By A. C. SEDGEWICK
Special to The New York Times.

ATHENS, Aug. 5—Ovation followed ovation tonight when Athenians heard an American musical composition played by a full orchestra led by American - born, American - trained conductor.

The concert was held in the famed open-air Theatre of Herod Atticus, dug into the south side of the Acropolis. It opened with Samuel Barber's Second Essay for Orchestra. At the end, as an encore, came "Semper Fidelis," by John Philip Sousa.

The orchestra was the New York Philharmonic, now on a ten-week tour arranged under President Eisenhower's special International Program for Cultural Presentations and administered by the American National Theatre and Academy. Tonight's conductor was Leonard Bernstein.

The American works received tremendous applause — indeed hardly less than greeted Mozart's Concerto for Piano and Orchestra in G major and Brahms' Symphony No. 1 which followed. Mr. Bernstein was called back eight times even before the intermission in response to a seemingly unending clapping, cheering and cries of "bravo!"

According to many who regularly attend concerts in this capital, there has never been such enthusiasm as was shown tonight. All approaches to the theatre were blocked long before opening time.

It is estimated that 1,000 persons who had not been able to get seats came within earshot. The theatre, which is supposed to accommodate 3,200 persons, had in it at least another 700 sitting on rocks above tiers of benches.

In addition to "Semper Fidelis," the orchestra played Berlioz' "Roman Carnival" and Beethoven's Overture to "Egmont."

Incidentally honoring the current Athens Festival, the Philharmonic's performance was the first of fifty scheduled in twenty-nine cities in seventeen countries, including those behind the Iron Curtain. Its 120 members and staff showed themselves avid sightseers and when not performing or rehearsing were in museums or swarming over the Acropolis.

Before today's rehearsal, the musicians applauded a resolve to raise a collection for Greek orphans, paying from their own pockets as a gesture toward Greek-born Dimitri Mitropoulos, who was prevented from coming here because of a heart ailment.

DAILY NEWS, MONDAY, AUGUST 10, 1959





The recording's label may say it was conducted by Dimitri Mitropoulos (left) or the late Arturo Toscanini (right), but amateur baton wavers can always imagine they're responsible for the music surging from their home phonographs.



Μουσική καὶ Φῶς

Σάββατον 15 Αὐγούστου 1959 | Γραφεῖα: Ξενοφῶντος 15α — Τηλ. 24-509 | Ἀριθ. φύλ. 1 — Τιμὴ δρχ. 1.50

ΕΝΑΣ ΜΕΓΑΛΟΣ ΕΞΟΜΟΛΟΓΕΙΤΑΙ...

Η ΤΖΑΖ ΕΙΣ ΤΗΝ ΜΟΥΣΙΚΗΝ ΕΞΕΛΙΞΙΝ

ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

Ἡ ἐρώτησις εἶναι: Ἀποτελεῖ ἡ τζὰζ ζωτικὴν μουσικὴν τῆς σήμερον;

Ἀσφαλῶς ἡ τζὰζ εἶναι ἡ ζωτικὴ μουσικὴ τῆς παρούσης ὥρας, ἡ τουλάχιστον μία ἐκ τῶν ζωτικῶν ἐκδηλώσεων τῆς μουσικῆς. Ἐξ ἴσου ζωτικὴ ὅσον καὶ ἡ ἀτομικὴ ἐνέργεια, οἱ κατευθυνόμενοι πύραυλοι καὶ οἱ φοβερὲς ὑπερηχητικὲς ταχύτητες. Ὅλα αὐτὰ τὰ στοιχεῖα εἶναι τρόπον τινὰ οἱ δεινόσαυροι τῆς ἐποχῆς μας. Οὐδεὶς δύναται νὰ ἀντισταθῇ εἰς τὴν δύναμίν των. Εἶναι ἕτοιμοι νὰ ὑποδουλώσουν, νὰ γεμίσουν τὸν κόσμον μὲ περιπέτειες, νὰ καταστρέψουν—καὶ βεβαίως νὰ καταστραφοῦν. Ὅλα αὐτὰ τὰ στοιχεῖα εἶναι σημαντικὰ διὰ τὴν σημερινήν μας ζωήν. Εἶναι κατὰ βάσιν ἀναπόφευκτα καὶ συνεπῶς πολὺ ζωτικά. Ἀντιπροσωπεύουν τὶς ἐκφράσεις καὶ τὶς ἀνάγκες τῆς ἐποχῆς μας.



Μητρόπουλος: *Δοκιμὲς τοῦ πρίγκηπα Ἰγκὸρ τοῦ Μπορντίν*

Ἀλλ' ὅμως, κατὰ τὴν ἀνάπτυξιν τῶν εἰδῶν κατὰ τὴν διάρκειαν δισεκατομμυρίων ἐτῶν, ἡ Φύσις ποὺ ἐδημιούργησε τὰ πλέον φοβερὰ ὄντα ἐδημιούργησε ταυτοχρόνως καὶ μερικὰ ὄντα ἀσθενῆ σχετικῶς, ὅπως τὰ θηλαστικὰ ἐπὶ παραδείγματι. Αὐτά, παρὰ τὴν φαινομενικήν ἀδυναμίαν, κατώρθωσαν νὰ ἐπιζήσουν μέχρι τῶν ἡμερῶν μας, ἐνῶ οἱ δεινόσαυροι δὲν ἀποτελοῦν πλέον παρὰ ἕνα μῦθο τοῦ παρελθόντος καὶ ἕνα εἶδος διὰ τὸ μουσεῖον. Ἡ παλαιά των ἰσχὺς ὑπενθυμίζεται μόνον διὰ νὰ μᾶς χρησιμεύσῃ σὰν ἀναλογία ὅσον ἀφορᾷ τὰ προαναφερθέντα ἐνεργὰ στοιχεῖα τοῦ παρόντος. Ἡ ἐπιβίωσις εἶναι θέμα ἀπρόβλεπτον.

Εὑρέθηκα πάντοτε σὲ δύσκολον θέσιν ὅταν μὲ ρωτοῦσαν διάφοροι ἄνθρωποι τί σκέπτομαι διὰ τὴ τζάζ. Πιθανῶς νὰ ἀνέμεναν ἀπὸ μένα νὰ ἀναγνωρίσω ἁπλῶς τὴν περιπετειώδη καὶ δυναμικὴ ὕπαρξή της, πιθανῶς νὰ ἀνέμεναν νὰ πῶ ὅτι αὐτὴ εἶναι ἡ μουσικὴ τοῦ μέλλοντος. Ἀλλ' ὅμως, τὸ γεγονὸς ὅτι εἶμαι μουσικὸς δὲν δικαιολογεῖ τὴν ἐρώτησιν. Ἀσφαλῶς παραδέχομαι τὸ γεγονὸς ὅτι ἡ τζὰζ εἶναι μουσική. Ὅπως εἶναι μουσικὴ καὶ τὸ τραγούδι ἑνὸς βοσκοῦ τῶν βουνῶν, τὸ κλάμμα ἑνὸς μωροῦ, τὸ τραγούδι τῶν πουλιῶν. Ὅλα αὐτὰ εἶναι μουσική. Καὶ ὅμως δὲν ἔχουν οὐδεμίαν σχέσιν μὲ τὴν τζάζ ὅπως καὶ ἡ τζὰζ δὲν ἔχει οὐδεμίαν σχέσιν μὲ ἐμένα. Τὰ θεωρῶ στοιχεῖα καὶ τὰ ἀποδέχομαι ὡς τοιαῦτα διὰ νὰ χρησιμοποιηθοῦν ὡς στολίδια εἰς τὴν κατασκευὴν ἑνὸς τεραστίου μουσικοῦ ἀρχιτεκτονικοῦ οἰκοδομήματος Αὐτὸς εἶναι ὁ σκοπὸς καὶ ἡ τέχνη τῆς μουσικῆς ποὺ ἀντιπροσωπεύω. Ἀντιπροσωπεύω ἕνα διαφορετικὸ κόσμο, τὸν ἀποκαλούμενο κόσμο τῶν ἐγκεφαλικῶν μουσικῶν, καὶ ὡς ἑρμηνευτής, ἀφιέρωσα τὴν ζωήν μου εἰς τὴν ἑρμηνείαν τῶν δημιουργιῶν αὐτῶν τῶν ἐγκεφαλικῶν συνθετῶν.

Ἡ μουσικὴ τὴν ὁποίαν ἀντιπροσωπεύω πηγάζει ἀπὸ τὴν λατρείαν εἰς τὴν ἐκκλησίαν καὶ ἐγράφη ἀπὸ ἀνθρώπους ποὺ ὑπηρετοῦσαν τὴν ἐκκλησίαν. Ἡ μουσικὴ των συνετέθη διὰ χορωδίας μὲ σκοπὸν νὰ ψάλλουν τὴν δόξαν τοῦ Θεοῦ. Ἀργότερα ἡ μουσικὴ αὐτὴ ἤρχισε νὰ διευρύνῃ τοὺς ὁρίζοντές της, βγῆκε ἀπὸ τὴν ἐκκλησία καὶ ἔγινε κοσμικὴ μουσική, ποὺ προσπαθοῦσε νὰ ἐκφράσῃ ὄχι μόνον τὴν λατρείαν τοῦ Θεοῦ ἀλλ' ἀκόμη ἀνθρώπινα αἰσθήματα καὶ ἀνθρώπινες σκέψεις. Μία νέα ἀρχιτεκτονικὴ ἐδημιουργήθη, ἡ ἀρχιτεκτονικὴ τοῦ ἤχου. Τὰ ἀρχιτεκτονικὰ σχέδια τῆς ἐποχῆς μετεβλήθησαν σὲ μουσικὰ σχήματα. Δι' αὐτοῦ τοῦ τρόπου ἐδημιουργήθη ἡ μορφὴ τῆς συμφωνίας. Τοῦτο ὀφείλεται κυρίως εἰς τὴν Γερμανικὴν σκέψιν. Ἡ μουσικὴ τὴν ὁποία ἑρμηνεύω εἶναι ἀκόμη καθαρὰ ἀρχιτεκτονική, οἰκοδομημένη ἀπὸ ἤχους, σὲ μουσικὰ σχήματα.

Παρὰ τὸ γεγονὸς ὅτι ἡ μουσικὴ δὲν περιορίζεται πλέον εἰς τὴν ἁπλῆν λειτουργίαν τῆς λατρείας τοῦ Θεοῦ, περιέχει τόσον πολὺ τὸ στοιχεῖο αὐτὸ ὥστε νὰ μπορῶ ἄφοβα νὰ πῶ ὅτι τὸ νὰ πηγαίνῃ κανεὶς σήμερα σὲ μιὰ συμφωνικὴ συναυλία δὲν διαφέρει πολὺ ἀπὸ τὸ νὰ πηγαίνῃ στὴν ἐκκλησία. Ὑποτίθεται ὅτι πρέπει νὰ ἀπολαμβάνουμε αὐτὴν τὴν μουσικοπνευματικὴν ἔκφρασιν τοῦ νοῦ καὶ τοιουτοτρόπως, μπορεῖ νὰ χαρακτηρισθῇ σὰν διασκέδασις, ἀλλὰ εἶναι μία διασκέδασις ὑψηλῆς πνευματικῆς ποιότητος.

Ἔτσι μ' ἀρέσει νὰ θεωρῶ τὸν ἑαυτό μου σὰν ἱερέα ποὺ ἐξυπηρετεῖ ἕνα εἶδος ἐκκλησιαστικῆς συγκεντρώσεως. Εἰς τὴν ἐκπλήρωσιν τοῦ καθήκοντος αὐτοῦ θὰ εὑρισκόμουν εἰς ἐξαιρετικὰ δύσκολον θέσιν ἐὰν ἤρχετο κάποιος νὰ μὲ ρωτήσῃ τί σκέπτομαι διὰ μίαν ἐπιθεωρησιακὴν παράστασιν. Σὰν νὰ ἦτο ποτὲ δυνατὸν ἡ ἐπιθεωρησιακὴ παράστασις ἐκ τοῦ γεγονότος καὶ μόνον ὅτι ἀποτελεῖ διασκέδασιν, νὰ ἠδύνατο νὰ τοποθετηθῇ εἰς τὸ ἴδιον ἐπίπεδον μὲ τὸ εἶδος τῆς διασκεδάσεως ποὺ λαμβάνει χώραν κατὰ τὴν διάρκειαν ἐκκλησιαστικῆς συγκεντρώσεως, ἀσχολουμένης μὲ τὴν λατρείαν τοῦ Θεοῦ ἢ τὴν τέχνην τῆς μουσικῆς. Παρ' ὅλα αὐτά, θὰ ἤμουν ὁ πρῶτος ποὺ θὰ ἔλεγα ὅτι ὅλαι αἱ ἐκφράσεις τῆς ἀνθρωπίνης ζωῆς ἔχουν μιὰν δικαιολογίαν ὑπάρξεως ἀλλὰ καὶ μίαν τεραστίαν διαφοροποίησιν ὅπως ἀπὸ τοὺς πρόποδας ἑνὸς βουνοῦ εἰς τὴν κορυφήν αὐτοῦ. Ποὺ δύναται τρόπον τινὰ νὰ ἀντιπροσωπεύῃ καὶ τὴν ἄνοδον πρὸς τὸν Θεόν.

Ἐκεῖνο εἰς τὸ ὁποῖον ἐναντιοῦμαι εἶναι νὰ ἀναμένῃ ὁ κόσμος νὰ κάνω συγκρίσεις. Εἶναι εὔκολον νὰ πῇ κανεὶς ὅτι ἡ τζὰζ καὶ ὁ Φράνκ Σινάτρα καὶ ὁ Τζώννη Ραίη καὶ ὁ Ἔλβις Πρίσλεϋ καὶ ἡ μουσικὴ ποὺ δημιουργοῦν δίδει τὴν χαρὰν εἰς ἑκατὸν ἑκατομμύρια ἀνθρώπων, ἐνῶ ἡ μουσικὴ τὴν ὁποίαν δημιουργῶ ἐγὼ δίδει χαρὰν εἰς μόνον δέκα ἑκατομμύρια. Ἡ πλειοψηφία πρέπει νὰ ἀναγνωρισθῇ καὶ πιθανῶς, ἐὰν ἡ τέχνη τῆς μουσικῆς ποὺ ἀντιπροσωπεύω ἐπρόκειτο νὰ ἐξαφανισθῇ ἀπὸ τὸν κόσμον, οὐδεὶς θὰ τὸ ἀντελαμβάνετο ἐκτὸς ἀπὸ τὰ δέκα αὐτὰ ἑκατομμύρια. Ὅμως, μὲ ἕνα θαυμαστὸν τρόπο, ἡ ἴδια ἡ φύσις μᾶς ἔχει ἀποδείξει μὲ μιὰν μακρὰν σειρὰν πειραμάτων καὶ ἐξαφανίσεων, τὴν δυνατότητα τῆς ἐπιζήσεως μόνον τῆς τέχνης αὐτῆς τὴν ὁποίαν ἀπολαμβάνει μιὰ ἀσθενὴς μειοψηφία, ἐφ' ὅσον βέβαια ἀποδειχθοῦν οἱ πνευματικές της ἀξίες ἰσχυρὲς καὶ ἄφθαρτες.

Πάντως, πιστεύω ὅτι εἰς αὐτὸ τὸ βουνό, περὶ τοῦ ὁποίου ὡμίλησα πιὸ πάνω, ἡ μειοψηφία εἶναι ἡ κορυφὴ καὶ ἡ πλειοψηφία οἱ πρόποδες. Ἀλλὰ ὅπως εἶπα διατὶ νὰ κάμωμεν συγκρίσεις; Διατὶ νὰ παραπονούμεθα διὰ πράγματα ποὺ εἶναι εἰς τὴν οὐσία ἡ δόξα τῆς ζωῆς; Εἰς ὅλην τὴν σύγκρουσιν καὶ τὴν πάλην διὰ τὴν ἐπιβίωσιν θὰ ἔπρεπε νὰ ἀναμείνωμεν νὰ εὕρωμεν τὴν τεραστίαν αὐτὴν ἔκτασιν τῆς ἐκφράσεως ἀπὸ κάτω ἕως τὴν κορυφήν. Αὐτὸ ποὺ πραγματικὰ ἔχει σημασίαν εἶναι αὐτὴ αὕτη ἡ ὕπαρξις τοῦ βουνοῦ καὶ διὰ νὰ ὑπάρξῃ τὸ βουνὸν αὐτό, πρέπει νὰ ἔχει κορυφὴν καὶ πρόποδας. Καὶ τὰ δύο εἶναι ἐξ ἴσου σημαντικά. Δὲν ὑπάρχει κἂν ἀνάγκη νὰ ἐξετασθῇ ποία ἡ κορυφὴ καὶ ποῖοι οἱ πρόποδες. Ἂς δεχθοῦμε τὸ πρᾶγμα ὡς ἔχει καὶ ἂς τὸ χαροῦμε ἀναλόγως.



Ἐκτὸς αὐτοῦ, ἔχω ἀνάγκη ὅλων αὐτῶν τῶν ἑκατὸν ἑκατομμυρίων ἀνθρώπων ποὺ διαφέρουν ἀπὸ μένα διὰ νὰ ἀποδείξω τὴν ἀξίαν τῆς ὑπάρξεώς μου. Ἐσχάτως εἶχα τὴν εὐκαιρία νὰ συνεργασθῶ, δηλαδὴ νὰ ἐμφανισθῶ εἰς τὴν αὐτὴν συναυλίαν, μὲ τὸν Ντιοὺκ Ἔλλιγκτον καὶ τὸ ἐξαιρετικὰ γυμνασμένο συγκρότημά του. Ἐγὼ ἔπαιζα ἐκεῖνο τὸ εἶδος τῆς ἐνοχλητικῆς «παλαιοῦ τύπου» μουσικῆς περὶ τῆς ὁποίας ὡμίλησα καὶ ἐκεῖνος ἔπαιξε τὴν μουσικὴν ποὺ ἀντιπροσωπεύει καὶ ποὺ ἀποτελεῖ πιθανῶς τὴν πλέον προκεχωρημένην ἔκφρασιν τζάζ, τὸ ζωτικὸν καὶ μαγευτικὸν στοιχεῖον τῆς ἐποχῆς μας.

Πιστέψετέ το ἢ ὄχι, ὅταν τελείωσα τὸ μέρος τοῦ προγράμματος ποὺ ἔπαιζα, κάθησα κάτω καὶ ἀπήλαυσα κάθε λεπτὸ ποὺ ἔπαιζε ὁ Ντιοὺκ Ἔλλιγκτον. Πολὺ ἔξυπνο, πολὺ διασκεδαστικό. Οὔτε γιὰ ἕνα λεπτὸ δὲν σκέφτηκα ὅτι παρακολουθοῦσα, ἂς ποῦμε, ἀπὸ ἕνα ὑψηλότερο ἐπίπεδο. Ἁπλούστατα ἤμουν σὲ ἕνα διαφορετικὸ κόσμο καὶ ἤμουν εὐτυχὴς ποὺ μποροῦσα νὰ αἰσθάνωμαι μὲ καθαρὸ μυαλό, ὥστε νὰ μὴ μὲ ἐμποδίζει τὸ γεγονὸς ὅτι ἡ μουσική του ἔκφρασις ἀνῆκε σὲ κάτι διαφορετικὸ ἀπὸ ἐκεῖνο ποὺ ἐγὼ διακονοῦσα.

Μοῦ ἀρέσει νὰ ὑπηρετῶ μόνον τὴν μουσικὴ ποὺ ἀντιπροσωπεύω. Ἀλλ' ὅμως ἀποδέχομαι τὸ δικαίωμα ποὺ ἔχει ὁ ἄλλος κόσμος νὰ ἐκφράζεται διαφορετικὰ καὶ συνεπῶς δὲν αἰσθάνομαι καμμίαν ἀνάγκη εἴτε νὰ τοὺς μισήσω εἴτε νὰ τοὺς μειώσω διὰ νὰ ὑπεραμυνθῶ τῆς τέχνης μου. Ἀντιθέτως προσπαθῶ νὰ τοὺς καταλάβω καὶ νὰ ἱκανοποιηθῶ, εὐχαριστῶν τὸν Θεὸ ποὺ εἶμαι εἰς θέσιν νὰ ἀπολαμβάνω ἐκφράσεις μουσικῆς τέχνης διαφορετικῆς ἀπὸ αὐτὴν διὰ τὴν ὁποίαν ἐγεννήθην μὲ ἱκανότητας καὶ ταλέντο νὰ τὴν ἐξυπηρετήσω.

Μὲ ἄλλα λόγια θὰ ἤθελα νὰ πῶ ὅτι ἀγαπῶ μὲ τὴν ἴδια θέρμη ὅλα τὰ δημιουργήματα τοῦ Θεοῦ καὶ ὅλην τὴν παραγωγὴ τῆς ἀνθρωπίνης σκέψεως καὶ ἱκανότητος, δικαιώνοντας ἔτσι καὶ δοξάζοντας τὴν ὕπαρξη ἑνὸς παντοδυνάμου καὶ παναγάθου δημιουργοῦ τοῦ σύμπαντος.

Dimitri Mitropoulos

DIE FESTSPIELSTADT 1959

Apokalyptischer Klangrausch

Franz Schmidts „Buch mit den sieben Siegeln" unter Dimitri Mitropoulos

Beifallsstürme von selten erlebter Intensität durchbrausten das Festspielhaus, als Dimitri Mitropoulos, der Wiedergenesene, das letzte „Amen" aus Franz Schmidts Oratorium „Das Buch mit den sieben Siegeln" zu überwältigendem Jubel emporgesteigert hatte. Mit dieser Aufführung setzten die Festspiele dem vor zwanzig Jahren verstorbenen Meister ein klingendes Monument, das kaum einer der Beteiligten jemals vergessen wird. Vielleicht konnte nur im Österreich des Brucknerschen Tedeums und der Mahlerschen „Symphonie der Tausend" ein Werk von derart gewaltiger Größe der Konzeption geschaffen werden. Daß das mit den Mitteln des kolossalischen al fresco-Stils eines letzten Romantikers geschah, vermag kaum mehr als einige nebensächliche Details zu belasten. Franz Schmidt war sogar seiner Zeit weit voraus, als er dieses Thema der Offenbarung des Johannes aufgriff, dem sich heute die Modernen — Büchtger u. a. — mit Vorliebe zuwenden, um die Grauen des Weltuntergangs an unserer Gegenwart zu spiegeln. Charakteristisch für ihn ist jedoch, daß er sich von diesen apokalyptischen Visionen nicht zerbrechen läßt, sondern ihnen mit Brucknerscher Gläubigkeit die Hoffnung der Gnade leuchten läßt. So steht denn bei ihm der Dämonie des letzten Gerichts ein leidenschaftliches Hallelujah gegenüber. Damit werden die kontrapunktisch meisterlich gesteigerten Chöre zum Rückgrat der Partitur, die sich in gewaltigem, malerisch-dramatischem Wurf keine Zeit zu betrachtendem Ausruhen gönnt und daher keine Arien im herkömmlichen Sinne kennt. Auf drei Ebenen geht das Geschehen vor sich: auf der des berichtenden Johannes, der sich der Oper annähernden Ensembles der leidenden und tätigen Menschheit und der großen Chorerzählungen, denen nur noch die Stimme des Herrn übergeordnet ist. Damit ergibt sich ein einheitliches Crescendo, das wie bei Bruckner in einer großen Wellenform angelegt ist. Daß Franz Schmidt dabei die unerhörte Kraft der Vereinfachung eines Bach nicht zu Gebote steht, und daß er der Farbe weit größeren Raum gewährt, liegt ebenso konsequent im Bereiche seiner Möglichkeiten wie die Behandlung der Fugenform, die sich mancher Steigerungsmöglichkeiten begibt, indem sie den Themen weniger markanten Umriß gewährt. Daß dem Komponisten jedoch auch Mittel von ergreifender Ruhe zur Verfügung stehen, beweisen Stellen wie der Chorausklang „O sagt, wer kann da bestehen?" oder der Frauenchor: „Schwestern und Kinder, seid standhaft im Leiden".

Die Aufführung selbst dürfte in ihrer kolossalischen Größe so leicht nicht zu überbieten sein. Eine Partitur solchen Ausmaßes auswendig zu dirigieren, überschreitet das gewohnte menschliche Maß; wie Dimitri Mitropoulos mit ungebrochener dynamischer Intensität hier jede Einzelheit mit Leben erfüllt und mit beispielloser Ökonomie der Kräfte alles einem schöpferischen Aufbau dienstbar macht, bleibt unvergeßlich. Der von Chordirektor Reinhold Schmid vorzüglich einstudierte Chor, der Singverein der Gesellschaft der Musikfreunde zu Wien, schlossen sich ihm mit einer schon rein physisch großartigen Leistung an. Die gleiche Höchstleistung erreichte das Orchester der Wiener Philharmoniker, bei dem zumal die Bläser (Posaunen!) einer ungemein schwierigen Aufgabe gegenüberstehen. Nicht vergessen sei auch Alois Forer an der Orgel.

Von den Gesangssolisten bewätigte Anton Dermota den umfangreichen Erzählerpart des Johannes mit ungewöhnlicher Frische seines eine erstaunliche dramatische Kraft entwickelnden Tenors; auch nach der Seite des Gefühls traf er die distanzierte Ausdruckslinie des vom eigenen Erlebnis mitgerissenen Evangelisten tadelsfrei. Das eigentliche Soloquartett gab nur dem Bassisten Walter Berry bei der Verkörperung der Stimme des Herrn Gelegenheit zu stärkerem Hervortreten; er tat dies mit sakraler Würde und starker innerer Beteiligung. Neben ihm wurden auch Hilde Güden (Sopran), Ira Malaniuk (Alt) und Fritz Wunderlich ihren schönen Aufgaben voll gerecht. Der Beifall überschritt, wie gesagt, alle gewohnten Grenzen.

Hans Georg Bonte

Η ΒΡΑΔΥΝΗ

ΠΕΜΠΤΗ, 20 Αὐγούστου 1959

ΜΗΤΡΟΠΟΥΛΟΣ

Στὸ δρόμο ΤΗΣ ΖΩΗΣ

Τὴν ἐποχὴ αὐτὴ τοῦ φεστιβάλ, ὅταν περίφημες ὀρχῆστρες μὲ διακεκριμένους ἀρχιμουσικοὺς ἀκούστηκαν στὴν 'Αθήνα, ἄθελα ὁ νοῦς εἶναι φυσικὸ νὰ γυρίζῃ σὲ κεῖνον ποὺ δὲν ἦλθε.., στὸ μεγάλο παιδὶ τῆς 'Ελλάδας, στὸν ἀσύγκριτο Δημήτρη Μητρόπουλο.

"Αν καὶ τὸν βρῆκαν πολὺ καλά, οἱ γιατροί του, γιὰ κάθε ἀσφάλεια τοῦ σύστησαν νὰ ἐκπληρώσῃ ἑφέτος, μόνο τὸ τρίτον ἀπ' τὶς ὑποχρεώσεις ποὺ εἶχε ἀναλάβει. Τὸ σύνολο θ' ἀποτελοῦσε μιὰ ὑπεράνθρωπη προσπάθεια, ἔτσι ὅπως ἐκεῖνος δίνεται ὁλόκληρος στὴ μουσικὴ καὶ μὲ τὴ θαθειὰ συγκίνησι ποὺ τοῦ προκαλεῖ ἡ κάθε ἑρμηνεία.

Πάντως ὅλοι ἐμεῖς ἐδῶ ποὺ τὸν ἀγαποῦμε καὶ ξέρουμε τί ἀκριβῶς τοῦ χρωστᾶμε, παρηγοριόμαστε μὲ τὴ σκέψι πὼς τὴν εὐκαιρία ποὺ εἶχαν αὐτὸ τὸ χρόνο τὸ Σάλτσμπουργκ καὶ ἡ Βιέννη, θὰ τὴν ἔχῃ πιθανώτατα, τὸν ἑπόμενο, ἡ 'Αθήνα. Γιατί γιὰ μᾶς ἐδῶ πρὸ πάντων, τὸ ὄνομά του εἶναι συνώνυμο μὲ τὴ λέξι μουσική.

'Αλήθεια, τί τοῦ χρωστᾶμε;! Πῶς θάταν δυνατὸν ποτὲ νὰ τὸ λησμονήσουμε;

'Απὸ τόσο πολὺ νέος, μαθητὴς ἀκόμα, ἔβαζε στὶς ἐμφανίσεις του τὴν σφραγῖδα τῆς καλλιτεχνικῆς δημιουργίας. Πιὸ ὕστερα, ὅταν συνώδευε στὸ πιάνο ὅλους τοὺς ξένους σολίστες ποὺ πέρνοῦσαν ἀπ' τὴν 'Ελλάδα καὶ τοὺς καλύτερους δικούς μας, πρόσφερε τέτοια δείγματα τῆς προσωπικότητάς του, ὥστε, ἂν καὶ λεπτότατη καὶ διακριτική, ὅσο ἀκριβῶς χρειάζεται, ἡ συνοδεία του αἰχμαλώτιζε συχνὰ ἕνα μεγάλο μέρος τῆς προσοχῆς ποὺ κανονικὰ ἔπρεπε ν' ἀνήκῃ στὸ σόλο.

Κι' ἀργότερα ἀκόμα, ὅταν ἀνέλαβε τὴ διεύθυνσι τῆς ὀρχήστρας καὶ τί δὲν ἔκανε γιὰ νὰ μορφώσῃ, ὄχι μόνο τοὺς μουσικούς του, μὰ καὶ κείνους ποὺ εἶχαν τὴν καλὴ τύχη νὰ παρακολουθοῦν τὶς δοκιμές!

Χρησιμοποιοῦσε τὸ θαυμασμὸ ποὺ ἐνοιώθαμε γι' αὐτόν, γιὰ νὰ μᾶς σπρώχνῃ ὅλο καὶ βαθύτερα στὴ μουσικὴ μόρφωσι.

Δὲν κουραζόταν ποτὲ νὰ σκορπίζῃ στὸ κοινό, ποὺ τὸν περιέβαλλε κάθε μέρα καὶ μὲ πιότερη ἀγάπη, τὰ δῶρα ποὺ ὁ ἴδιος δέχθηκε ἄφθονα ἀπὸ τὴ φύσι. Γιατί τὴν προσωπικότητα τοῦ Μητρόπουλου δὲν τὴν συνθέτουν μονάχα ἡ μουσικὴ μεγαλοφυΐα καὶ ἡ πνευματικότητα. 'Ο ἐσωτερικός του κόσμος εἶναι πλημμυρισμένος ἀπὸ μιὰν ἀπέραντη καλωσύνη.

Κι' ἴσως πάνω ἀπ' ὅλα ἦταν αὐτὴ ἡ καλωσύνη του ποὺ τὸν παρακινοῦσε νὰ μεταβάλλῃ σὲ μάθημα γιὰ τοὺς ἀκροατὲς τὴν κάθε πρόβα τῆς ὀρχήστρας.

Κι' ὅπως κάθε καλὸ σ' αὐτὸ τὸν κόσμο ἀμείβεται, κατὰ κάποιο τρόπο, ὁ Μητρόπουλος δὲν ἄργησε νὰ ἀπολαύσῃ κι' ὁ ἴδιος τοὺς καρποὺς τῶν κόπων του.

Μὲ τὸ νὰ διδάσκῃ τὸ κάθε τι ποὺ ἦταν ἀπαραίτητο νὰ ξέρῃ κανεὶς γιὰ νὰ νοιώσῃ καλύτερα ἕνα συνθέτη ποὺ παιζόταν πρώτη φορὰ στὴν 'Αθήνα, καὶ γενικώτερα μὲ τὸ νὰ καταστήσῃ τὸ κοινό του ἄξιο νὰ εἰσδύῃ στὸ βαθύτερο νόημα τῆς μουσικῆς, ὁλοκλήρωσε τὴν ἐπικοινωνία μαζί του.

Κι' αὐτὸ δὲν εἶνε ἡ μεγαλύτερη φιλοδοξία τοῦ καλλιτέχνη; Μυσταγωγία εἶχε γίνει πιὰ ἡ συναυλία κάτω ἀπὸ τὴ δική του διεύθυνσι. Κι' ἡ συγκίνησι, ποὺ μποροῦσε τώρα νάναι βέβαιος ὅτι μεταδίδει καὶ πέρα ἀπὸ τοὺς μουσικοὺς τῆς ὀρχήστρας, ξαναγύριζε σ' αὐτόν. Κι' ὁ ἐνθουσιασμὸς γιὰ τὴν συμμετοχὴ τῶν ἀκροατῶν του, ἔκανε τὶς ἑρμηνεῖες του διπλὰ συγκλονιστικές.

Ποιὸς ἀπ' ὅσους εὐτύχησαν νὰ τὸν ἀκούσουν, θὰ ξεχάσῃ ποτὲ τὸ Μητρόπουλο, καθισμένο στὸ πιάνο σὰν σολίστ, νὰ διευθύνῃ τὴν ὀρχήστρα του, μὲ τὴν ἴδια πάντα ἄνεσι, τὴν ἴδια ἀκρίβεια, τὸ ἴδιο πάθος;!

'Αλήθεια, δίχως ἐκεῖνον, δίχως τὸ λαμπερό του πέρασμα ἀπὸ τὸν περιωρισμένο καὶ σκοτεινό μας ὁρίζοντα, ποιὸς ἀπὸ μᾶς ἐδῶ θἄχε τὴν ἱκανότητα νὰ κρίνῃ καὶ νὰ χαρῇ μιὰ πραγματικὰ καλὴ μουσικὴ ἐκτέλεσι;

'Ο Δημήτρης Μητρόπουλος εἶναι ποὺ ἔκανε τὸ 'Ελληνικὸ μουσικὸ κοινὸ νὰ χαρακτηρισθῇ — καὶ δίκαια — σὰν θαθειὰ μορφωμένο καὶ δυσκολοϊκανοποίητο. Τόσο ὥστε νὰ τὸ ὑπολογίζουν καὶ νὰ τὸ φοβοῦνται οἱ πιὸ φημισμένοι καλλιτέχνες τοῦ κόσμου.

Γι' αὐτὸ νόμισα χρέος μας νὰ στείλωμε, ἴσα ἴσα αὐτὴ τὴν ἐποχή, ἕνα θερμὸ χαιρετισμὸ στὸν μεγάλο ἀπόντα τοῦ φεστιβάλ, μαζὶ μὲ τὴν θεβαίωσι ὅτι δὲν τὸν ξεχνᾶμε ποτέ.

Ε. Α. Ν.

Salzburger Festspiele: Mitropoulos war einen Sonntag wert

„Sieben Siegel" mit Leidenschaft aufgebrochen

Sonderbericht für EXPRESS aus Salzburg

Es ist — von ein paar Grazer Aufführungen abgesehen — das Wiener Hausoratorium und, gemessen am musikhistorischen Begriff, nach längerer, von Mischformen geprägter Zeit wieder einmal ein echtes Kind seiner Gattung.

Trotz einer Menge bedeutender Vorzüge gelingt es bis dato nicht und nicht, das lebensbekrönende Werk Franz Schmidts wenigstens im deutschen Sprachraum zu verbreiten und bekannt zu machen. Man darf annehmen, daß sich der Verlag hinlänglich darum bemüht.

Wieso also hört man das „Buch mit sieben Siegeln" mit stereotyper Regelmäßigkeit Jahr für Jahr nur in Wien im Musikverein? An den Dirigenten kann es nicht liegen, mindestens ihrer sechs haben es auf dem Repertoire. Am Chor? Der muß allerdings eine beachtliche Portion an guter Schulung und musikalischer Qualität mitbringen, aber solche Chöre gibt es doch in deutschen Landen! Schließlich: auch die Solisten haben dankbare Partien.

Vielleicht liegt es daran, daß dieses Oratorium stilistisch „zwischen den Zeiten" liegt. Den einen klingt es bereits zu „modern", den anderen dünkt es zu rückständig, als daß sich die erhebliche Investition einer Einstudierung lohnte. Tatsächlich folgen auf Stellen gewagtester Harmonik und kühner, impulsiver Dramatik (die übrigens an „Modernität" und trefflicher Charakterisierung der Figuren etwa einen Erbse weit in den Schatten stellt!) solche von fast hahnebüchener Simplizität, zum Beispiel im Prolog oder das von einem Frühwerk übernommene „Alleluja". Das liegt indes zum Teil am kompositorischen Prinzip, das für alles „Gute" reine Diatonik und für alles „Böse" komplizierte Chromatik verwendet.

Wie dem auch sei: es gibt weit weniger Gelungenes, was man dafür aber ständig hören kann. Darum begrüßt man den Entschluß der Salzburger, heuer die „Sieben Siegel" aufgeführt zu haben, was um so leichter fiel, als ein Teil der Mitwirkenden das Werk bereits intus hatte.

Neu war der Dirigent. Das wirkte sich segensreich aus: Dimitri Mitropoulos leitete nach glücklich überstandener, schwerer Krankheit sein erstes Konzert. Es war also gewissermaßen eine doppelte Premiere: für das Werk und für Mitropoulos, dem es dafürstand, die „Sieben Siegel" auswendig zu lernen.

Um es vorwegzunehmen: wir verdankten dem genialen Dirigenten eine der schönsten Aufführungen der letzten Jahre. Was danebenging, fällt nicht auf sein Konto. Temperamentvoll, mit jugendlichem Elan und doch ruhig, völlig klar in der Zeichengebung, auf jeden Einsatz vorsorglich bedacht, waltete Mitropoulos seines Amtes und verfolgte hierbei ein im wesentlichen romantisches Konzept, was ja diesem Oratorium durchaus entspricht. Weniger auf Detailmalerei und Transparenz bedacht, versuchte er die einzelnen Visionen des Johannes als geschlossene Komplexe aufzufassen und gegeneinander nach dramatischen Prinzipien auszuspielen. Hierbei bediente er sich teils ruhigerer Tempi, als im allgemeinen üblich, teils lebhafterer. Das kam den wasserkopfgroßen, meist zu langen Fugen sehr zugute. Sie gewannen an Plastizität. Dynamisch trachtete Mitropoulos, die richtige Balance zwischen Chor und Orchester zu treffen, was ihm auch gelang, allerdings mit Schwierigkeiten, denn man pfropfte die Aufführung in das für solche Fälle akustisch ungünstige Festspielhaus. Nebenan stand — bei schönstem Wetter — die Felsenreitschule leer. Triumph der Planung!

Nach Mitropoulos am besten war der Singverein der Gesellschaft der Musikfreunde (Wien), der auch in den heikelsten Momenten den Intentionen des Dirigenten gerecht wurde. Die Einsätze klappten prächtig. Ob klanglich mehr herauszholen wäre, konnte man angesichts der nachteiligen Choraufstellung im Bühnenhintergrund nicht beurteilen. Die Wiener Philharmoniker schienen zuweilen unkonzentriert. Das merkte man an einigen Blechbläserstellen. Seltsam dünnfadig klang zuweilen das Holz; auch ein Opfer der Akustik?

Anton Dermota sang zum erstenmal den Johannes, sang ihn mit kultivierter, schöner Stimme, mußte sich aber sehr plagen und war trotz aller Mühe nicht der Johannes, wie er den Noten nach sein müßte. Die Stimme des Herrn und die Baßpartien betreute Walter Berry. Die ganze Fülle seines prächtigen Baritons warf er in die Waagschale und war übrigens der einzige, der immer richtig intonierte. Strahlend hell ertönte der Tenor von Fritz Wunderlich. Überhaupt zum erstenmal hörte ich das Duett der beiden Überlebenden (Wunderlich-Berry) richtig und schön gesungen. Hilde Güden war nicht in ihrem Fach. Doch wußte sie sich geschickt anzupassen und ihre klare Stimme vorteilhaft zu gebrauchen. Ihr zur Seite der füllige Alt Ira Malaniuks. Das ganze Quartett: Welt besser als die, welche in den meisten vergangenen Aufführungen zu hören waren.

Im ganzen: Das Salzburger Konzert könnte den Impuls für weitere „Sieben-Siegel"-Konzerte abgeben, denn vor allem das ausländische Publikum zeigte sich sehr begeistert.

- ss -

Meisterwerke und Meisterinterpreten

In Salzburg: Franz Schmidts „Buch mit sieben Siegeln" unter Mitropoulos Sonatenabend Wolfgang Schneiderhan

Mit der Leitung von Franz Schmidts großem Chorwerk nach der Apokalypse des Johannes hat der Mystiker und Nachfahre griechisch-orthodoxer Bischöfe und Mönche Dimitri Mitropoulos seinen Namen abermals mit goldenen Lettern in das Buch der Geschichte der Salzburger Festspiele eingetragen. Vor zwei Jahren tat er das bereits anläßlich der Leitung der Hofmannsthal-Richard-Strausschen „Elektra". Mykenes Düsternis und das grausame Atridenschicksal gestaltete er damals bezwingend. Diesmal stand er einem der größten Werke der Musikliteratur des 20. Jahrhunderts gegenüber. 1935/37 entstanden, in grandioser Visiön kommenden Unheils konzipiert, bietet es dem Dirigenten eine schwere und lohnende Aufgabe. Schon die zeitliche Dauer ist beträchtlich. 2½ Stunden währt die Wiedergabe des ungekürzten Werkes. Mitropoulos leitet es selbstverständlich auswendig. Während er mit der linken Hand die seelischen Stimmungen gestaltet, sie behutsam dämpft oder ihnen Auftrieb gibt, ist die rechte dem Gehirn, das den Takt schlägt, zugeordnet. Herz und Gehirn ergänzen einander somit harmonisch. Gespannt und voller Energie erstehen die einzelnen Abschnitte. Der Prolog im Himmel, wo bereits dem Interpreten des Johannes, von Anton Dermota stimmlich wunderbar vorgetragen, die Hauptaufgabe zugewiesen ist, dauert ungekürzt 45 Minuten. Im dramatischen ersten Teil stand sodann das erlesene Solistenquartett mit Hilde Güden und Ira Malaniuk, Fritz Wunderlich und Walter Berry gemeinsam mit dem Singverein der Gesellschaft der Musikfreunde im Mittelpunkt des Interesses.

Der zweite Teil erbrachte mit der 20 Minuten währenden Erzählung des Johannes vom Kampf Michaels mit dem Drachen die schon technisch aller Bewunderung werte Leistung Dermotas. Ein Sonderlob auch dem Organisten Alois Forer, den Hörnern und Posaunen unserer herrlichen Philharmoniker sowie dem Chordirektor Reinhold Schmid, dem die Einstudierung der Chorpartien anvertraut war. — Das Publikum feierte diesen Höhepunkt im letzen Festspieldrittel stürmisch und harrte ein volle Viertelstunde enthusiastisch aus, obwohl die bürgerliche Mittagsstunde doch längst vorbei war.

From AUG 25 1959
INQUIRER
Philadelphia, Pa.

Austria All-Out For Mitropoulos

SALZBURG, Austria, Aug. 24 (AP). — Austrian critics Monday praised U. S. conductor Dimitri Mitropoulos for his direction of Franz Schmidt's massive oratio "The Book With the Seven Seals" at the Salzburg Music Festival.

They hailed as "outstanding, glowing and unforgettable" the rendition by the 63 - year - old Greek - born maestro, making one of his first public appearances since a heart attack last January.

"Mitropoulos took on a giant task with astonishing zeal and devotion," said the critic of Austria's biggest daily, Neuer Kurier of Vienna. "The famous artist . . . spontaneously and with unforgettable sovereignty opened the seals one by one."

From AUG 26 1959
TIMES
New York, N. Y.

Salzburg Hails Mitropoulos

SALZBURG, Austria, Aug. 24 (AP)—Austrian critics praisetd Dimitri Mitropoulos, United States conductor, Monday, for his direction of Franz Schmidt's three-hour oratorio, "The Book With the Seven Seals," at the Salzburg Music Festival. They hailed as "outstanding, glowing and unforgettable" the rendition by the 63-year-old Greek-born conductor.

New York 38, N. Y.
From AUG 25 1959
TIMES
New York, N. Y.

Salzburg Hails Mitropoulos

SALZBURG, Austria, Aug. 24 (AP)—Austrian critics today praised Dimitri Mitropoulos, United States conductor, for his direction of Franz Schmidt's three-hour oratorio, "The Book With the Seven Seals," at the Salzburg Music Festival. They hailed as "outstanding, glowing and unforgettable" the rendition by the 63-year-old Greek-born conductor. Mr. Mitropoulos was making one of his first public appearances since he suffered a heart attack last January.

From AUG 25 1959
GAZETTE Phoenix, Ariz.

Mitropoulos Praised In Austria

SALZBURG, Austria, Aug. 25 (AP)—Austrian critics today praised U.S. conductor Dimitri Mitropoulos for his direction of Franz Schmidt's massive oratorio, "The Book With the Seven Seals," at the Salzburg Music Festival.

THEY HAILED as "outstanding, glowing, and unforgettable" the rendition by the 63-year-old Greek-born maestro, making one of his first public appearances since a severe heart attack last January.

"Mitropoulos took on a giant task with astonishing zeal and devotion," said the critic of Austria's biggest daily, Neuer Kurier of Vienna. "The famous artist x x x spontaneously with unforgettable sovereignty opened the seals one by one."

"MITROPOULOS is a blessed conductor who gave life to the smallest detail of a 3-hour mammoth work, rousing storms of applause with an apocalyptic ecstacy of sound," the Salzburger Nachrichten reported.

"Mitropoulos enriched the Salzburg festival with a prominent event," said the Austrian News Agency.

CHARLOTTE NEWS
Charlotte, N. C.
AUG 25 1959

People In The News

Names & Faces

A Big Hand For:

Dimitri Mitropoulos, U. S. conductor who received raves from Austrian critics after his direction of **Franz Schmidt's** three-hour oratorio "The Book with the Seven Seals."

According to one reviewer, Mitropoulos, making one of his first public appearances since his severe heart attack in January, brought forth "storms of applause with an apocalyptic ecstacy of sound."

Salzburger Festspiele:

Mitropoulos erschloß das „Buch mit sieben Siegeln"

Franz Schmidts Oratorium erstmals vor einem breiten internationalen Publikum

Von unserem nach Salzburg entsandten Musikreferenten

„Das Buch mit sieben Siegeln", Franz Schmidts ernstes, würdiges Oratorienwerk, muß für die Heimat nicht erst entdeckt werden. Ein wichtiges und wesentliches Merkmal der Komposition wird ja gerade von ihrer innigen Verbundenheit mit Heimat und heimatlicher Tradition gebildet, von ihrem Verwurzeltsein in jener österreichischen Musikalität, die ein immer noch lebendiges Echo aus der großen Vergangenheit darstellt und deren Zeugnisse zu pflegen und in Ehren zu halten uns förmlich als patriotische Pflicht auferlegt ist.

Es ist eine beinahe familiäre Beziehung, die uns das Werk besonders lieb und wert erscheinen läßt, so daß wir es nicht ohne eine gewisse Unruhe vor das Forum einer internationalen, fremden und kaum orientierten Öffentlichkeit treten sehen. Freilich, die Befriedigung wiegt dann um so mehr, wenn wir einen Künstler von so internationalem Ruf und so weitem Blick, wie Dimitri Mitropoulos mit solcher Liebe und Hingabe damit beschäftigt finden, daß er die komplizierte und umfangreiche Partitur auswendig beherrscht und ohne Blick in die Noten zu dirigieren vermag, daß er förmlich neue und überraschende Wirkungen daraus zu gewinnen weiß: wenn wir sehen, wie er das Figuren- und Farbenspiel der großen Tongemälde, die im „Buch" eingeschlossen sind, kraftvoll hervortreten läßt, wie er hier das Tempo strafft, dort breiter, feierlicher, pathetischer wird; wie er die Musik durchleuchtet, die Zusammenhänge klarlegt und wie durch seine ingeniöse Methode der Darstellung das Werk eben auch dem ferner Stehenden nahegebracht wird. So erzielte das „Buch mit sieben Siegeln" einen großen, echten, durch lauten und freudigen Beifall beglaubigten Erfolg. Ernst, Würde und Feierlichkeit der Komposition prägten sich spontan der Hörerschaft ein, die ein vollgültiges Musikfestspiel erlebt, Erhebung und Ergriffenheit erfahren hatte.

In ihrer äußeren Disposition wies die Aufführung dem Interpreten des Evangelisten eine separate Stellung an: Anton Dermota stand vor einem Lesepult, und die sichtbar erhöhte Position entsprach durchaus der dramatischen Wucht und Eindringlichkeit, womit er den Vortrag erfüllte. Seine Stimme entfaltete sich in vollster Frische, kraftvoll, glänzend und edel getönt. Ihm gegenüber befand sich ein ebenfalls vorzüglich besetztes Solistenquartett mit Hilde Güden, Ira Malaniuk, Fritz Wunderlich und Walter Berry, dessen volle, runde Baßstimme auch den Worten des Herrn Gewicht verlieh. Als Organist, an dessen Virtuosität und Kunstsinn die Zwischenspiele große Anforderungen stellen, bewährte sich Professor Alois Forer.

Für die Wiener Philharmoniker bedeutet eine Franz-Schmidt-Aufführung allemal eine Herzenssache, der sie freudig ihre besten Kräfte schenken, zumal, wenn sie sich unter der Leitung eines Dirigenten betätigen, der ihr Spiel so meisterlich zu lenken versteht. Auch vom Singverein der Gesellschaft der Musikfreunde darf man sagen, daß sich Sänger und Sängerinnen geradezu persönlich engagiert fühlen, sooft die Gelegenheit besteht, dieses Werk zur Geltung zu bringen, das ihrem Empfinden, ihrem Geschmack und Stilgefühl ebenso nahesteht, wie sie es chortechnisch beherrschen. Sie alle nahmen an einer denkwürdigen Aufführung teil, die das musikfestliche Werk weit über den Kreis lokaler Bedeutung hinaustrug.

Dagegen läßt sich's nicht leugnen, daß die Haydn-Mozart-Matinee, die tags zuvor stattfand, in ihrer Festspielbedeutung nicht unbedenklich einschrumpfte. Um Mozarts köstliches Es-Dur-Konzert für zwei Klaviere bemühte sich das Pianistenpaar Gregoria Gobbi Nardi und Rio Nardi, das dieser Aufgabe wohl nicht recht gewachsen war, weder technisch noch musikalisch, das verwischt, verworren und bisweilen geradezu schülerhaft spielte. Sehr hübsch erzählt die Erläuterung im Programm, daß Mozart dieses Konzert für sich und seine Schwester geschrieben hat. In der Mozart-Stadt sind die besten pianistischen Qualitäten gerade gut genug, um das erlauchte Geschwisterpaar zu vertreten.

Auch die Sängerin Dodi Protero, der zwei Mozart-Arien anvertraut waren, führte nicht eben zu einem Glanzpunkt im Programm. Ihre Stimme klang ziemlich dürftig, und das Theater, das sie mit Händen und Armen oder mit dem Mienenspiel ihres herzigen Soubrettengesichtchens aufführte, trug eher dazu bei, den dilettantischen Eindruck zu verstärken.

Konzerte vom Charakter dieser Matineen stehen ästhetisch und stilistisch auf einer gefährlichen und prekären Schnittlinie und bedürften der Mitwirkung hochqualifizierter Kräfte, um im Gleichgewicht gehalten zu werden. Für den milieugebundenen Gemütlichkeitston sorgt das Instrumentalensemble der „Camerata academica", der Bernhard Paumgartner den Rückhalt seines großen Kennertums schenkt. Auf die Fähigkeit der Gäste und der Mitwirkenden aber vermag seine Autorität keinerlei Einfluß zu nehmen. Da muß schon etwas vorsichtiger gewählt und eingeladen werden.

* * *

Salzburger Festspiele 1959:

„Sieben Siegel" gewinnen an Boden

Von unserem zu den Festspielen entsandten Musikkritiker Lothar Knessl

Salzburg, 24. August

Nun hat man sich doch auch in Salzburg entschlossen, Franz Schmidts zweifellos großartiges Spätwerk, das „Buch mit den Sieben Siegeln" aufzuführen und dadurch — hoffentlich nachhaltig — beigetragen, dieses vielfach verkannte, in seiner Gesamtkonzeption echte Oratorium zu verbreiten. Denn bis jetzt wurden die „Sieben Siegel" eigentlich nur in Wien aufgebrochen; da allerdings fast in jeder Saison.

Die Voraussetzungen für eine Aufführung in Salzburg waren die denkbar besten. Erstens hatte man den Singverein der Gesellschaft der Musikfreunde zur Hand, der ja dank des kontinuierlichen Einstudierens durch Rheinhold Schmid das Werk sozusagen aus dem Handgelenk beherrscht. Und das ist wichtig, denn die Anforderungen an den Chor sind groß, vergrößern sich noch, wenn die akustischen Voraussetzungen so ungünstig sind wie im Festspielhaus. (Der Chor steht ganz hinten auf der Bühne, und unmittelbar davor sitzt das schwere Blech, das solcherart natürlich imstande ist, den Vokalklang zu eleminieren. Warum ging man nicht in die Felsenreitschule?)

Zweitens genossen die Salzburger den unschätzbaren Vorteil, den gottlob wiedergenesenen Dimitri Mitropoulos für dieses Konzert verpflichten zu können, der damit zum erstenmal nach seiner Krankheit wieder am Dirigentenpult stand. In seiner unfreiwilligen Karenzzeit nahm er die Gelegenheit wahr, sich mit den „Sieben Siegeln" gründlich zu befassen, so daß er — sehr zur Verblüffung der Mitwirkenden — praktisch jede Stimme bis ins kleinste Detail auswendig beherrschte.

Franz Schmidt war ein der Tradition verpflichteter Spätromantiker, der, als typischer Süddeutscher, am Rande der funktionellen Harmonik immer noch einiges Neuland eroberte und diese Eroberungen meist in den sehr kunstvoll gearbeiteten Fugen zur Anwendung brachte. Trotz aller Kunstfertigkeit vermögen aber diese bis zur Quadrupelfuge aufgebauschten Gebilde nur gelegentlich zu überzeugen, ein Beweis, daß auch musikalische Formen, einmal aus ihrer Zeitbezogenheit gebracht, an Überzeugungskraft verlieren. Trotz dieser Einschränkung verfügt das Werk über eine beachtliche Anzahl packender Stellen, die jede heutige Aufführung rechtfertigen. Einzelne Abschnitte klingen obendrein viel „moderner" als so manch zeitgenössisches Werk.

Diese den „Sieben Siegeln" innewohnende Diskrepanz mag vielleicht ihre Verbreitung ein wenig untergraben. Ein Teil der Hörer möchte gern immerfort in den schlichten, tonalen Klängen des Prologs im Himmel schwelgen und ist über die faszinierenden Visionen beim Erscheinen des zweiten, dritten und vierten apokalyptischen Reiters schokiert, dem andern Teil sind etliche Partien, wie „Heilig ist Gott der Allmächtige" oder das „Alleluja", zu primitiv, zu schablonenhaft. Diesen Einwand muß man gelten lassen. Doch sollte man wissen, daß dahinter auch eine kompositorische Absicht Schmidts steckt, der die Elemente des Himmlischen oder Göttlichen in das einfache (vielleicht zuweilen pathetische) Kleid der Diatonik hüllte, während die Elemente der Vernichtung und des Unterganges im Pfuhl expressiver Chromatik herumwühlen — dort allerdings mit erstaunlicher Meisterschaft. Gewiß sind es gerade diese Spannungen, die letztlich das Werk reizvoll und interessant machen.

Die Salzburger Aufführung war eine der schönsten der letzten Jahre. Mitropoulos hatte sich ein eher romantisches Konzept zurechtgelegt, nahm einzelne Stellen erstaunlich langsam, andere wieder sehr rasch, vor allem die Fugen, was diesen erfreulich über die oft zu weite Distanz half. Endlich hatte die Wasserfuge einen verfolgbaren Aufbau, die immer stürmischer werdende Wellenbewegung ließ sich bis zum Höhepunkt deutlich verfolgen. Wo es ging, deckte er zugunsten des Chors ab. Im ganzen trachtete er danach, die Großabschnitte als Einheit wirken zu lassen und dialektisch gegeneinander zu stellen. Daß Mitropoulos die psalmodierende Herrenchorstelle des Epilogs dynamisch auf den Text bezog, ist eine sehr subjektive Interpretation, die nicht unbedingt überzeugt.

Der Singverein leistete Außerordentliches, er setzte alle Kräfte ein, um gegen das Orchester aufzukommen. Übrigens mit Erfolg. Dank der klaren, ruhigen, überaus sinnvollen Zeichengebung des Dirigenten kam auch jeder Einsatz präzise. Die im allgemeinen sou-

— Großer Abend mit Mitropoulos

Salzburg

Das Österreichische, das eigentlich zentrale und tragende Element im Salzburger Festspielprogramm in reiner Gestalt zu vertreten, kam der Grieche Dimitri Mitropoulos aus New York. Er brachte einen der bedeutungsvollsten und charakteristischsten Beiträge zum Konzertprogramm: Franz Schmidts oratorisches Spätwerk „Das Buch mit sieben Siegeln". Der Vertreter der konservativen Wiener Tradition, der Antipode Schönbergs und seiner Schule, hat mit der stilverschmelzenden, Gregorianik, Fugenkunst und spätromantische Klangmittel umfassenden Komposition apokalyptischer Texte ein Vermächtnis hinterlassen, das mehr ist als ahnungsvolle, am Vorabend des zweiten Weltkrieges niedergeschriebene Vorhersage kommender Schrecken. Es ist ein Werk großer geistlicher Musik, überzeugend durch seine stilistische Qualität, durch die Beschwörung alten, durch Johann Joseph Fux und Bruckner repräsentierten Handwerksgeistes, fesselnd und bannend durch die Kraft düsterer und strahlender Weltgerichts-Visionen. Mitropoulos, der die Wiener Philharmoniker, den Singverein der Gesellschaft der Musikfreunde und vorzügliche Solisten zur Verfügung hatte, brachte eine Aufführung zustande, die ebenso durch Klarheit der Disposition wie durch ekstatische Glut religiösen Erlebens hinriß und vielleicht den künstlerischen Höhepunkt des Festspielmonats überhaupt bedeutete. Sollte es nicht möglich sein, diesen unvergleichlichen Dirigenten, der seine Laufbahn in Berlin begann, einmal wieder als Gast nach Berlin zu holen?

Werner Oehlmann

«Ο ΤΑΧΥΔΡΟΜΟΣ»

Σάββατον, 29 Αὐγούστου 195

Ο ΜΗΤΡΟΠΟΥΛΟΣ

ΕΝΕΦΑΝΙΣΘΗ εἰς τὸ Σάλτσμπουργκ ζωηρός, ὑγιέστατος καὶ διηύθυνε ἐπὶ πανκόσμιᾳ πρεμιέρᾳ τὸ ὀρατόριο τοῦ Φρὰντς Σμὶτ γιὰ ὀρχήστρα, χορωδία καὶ σολίστ. Τὸ κοινὸ καὶ ἡ διεθνὴς κριτικὴ ἐχαιρέτησαν μὲ ἰδιαίτερο ἐνθουσιασμὸ τὴν ἐπανεμφάνιση τοῦ μεγάλου μα-



έστρου εἰς τὴν πατρίδα τοῦ Μότσαρτ, ποὺ εἶναι καὶ ἡ πρώτη ὕστερα ἀπὸ τὴν ἀρρώστεια του.

Ὁ διάσημος ἀρχιμουσικός, γράφει μιὰ Βιεννέζικη ἐφημερίδα ἐνεφανίσθη σὲ «μεγάλη φόρμα» καὶ ἐνθουσίασε τὸ κοινό.

Ἡ δική μας χαρὰ εἶναι ἀκόμα πιὸ ἀσυγκράτητη, γιατὶ ἡ μεγάλη καρδιὰ τοῦ μαέστρου ξαναβρήκε τὴν ὑγεία καὶ τοὺς κανονικούς της παλμούς. Ὁ Θεὸς νὰ τὸν προστατεύη καὶ νὰ τὸν κρατᾶ σιδερένιο.

KURIER 24. August 1959

Mitropoulos siegt für sieben Siegel

Die gestrige Aufführung des Schmidt-Oratoriums „Das Buch mit sieben Siegeln": ein Markstein der Festspiele

Von unserem nach Salzburg entsandten Kulturredakteur Herbert Schneiber

Der Salzburger Festspielberichterstatter darf ein erfreuliches Ereignis buchen: Dimitri Mitropoulos' Sieg für Franz Schmidts „Buch mit sieben Siegeln". Der berühmte Dirigent, nach gefährlicher Krankheit seinen zahllosen Freunden und Verehrern in aller Welt wiedergeschenkt, hatte es sich nicht nehmen lassen, seine Salzburger Verpflichtung einzuhalten. Eine Verpflichtung, die doppelt schwer wog, weil sie nicht einem x-beliebigen Allerweltskonzert galt, nicht irgend einem Programm aus dem Repertoirekoffer, sondern der Aufführung eines riesigen Oratoriums, das dem Dirigenten neu war und in seinen geistigen und technischen Dimensionen einige Einstudierungsarbeit verursachte.

Mitropoulos hat, ohne Rücksicht auf seine Rekonvaleszenz, keine Mühe gescheut und ist dem Mammutwerk mit staunenswerter Energie an den gewaltigen Leib gerückt, hat die Seele darin erschlossen und den Pulsschlag jenes Fühlens und inneren Schauens spürbar werden lassen, der Franz Schmidt einst zu diesen apokalyptischen Visionen inspiriert hat. Wenn das bislang nur im süddeutschen Raum (genauer: in Wien, Graz und ein wenig auch in Bayern) populär gewordene Oratorium nunmehr auch im Ausland zu Aufführungsehren kommen sollte, dann wäre dies nicht zuletzt das Verdienst von Mitropoulos. Die internationale „Salzburger Premiere" des Stückes verlief jedenfalls überaus verheißungsvoll, und das Echo am Ende der fast dreistündigen Aufführung, der Beifallssturm von fast viertelstündiger Dauer, bestätigte den Sieg eines großen Dirigenten für ein großes Werk.

Denn das Werk ist groß nicht nur in seinen Ausmaßen, nicht nur im Griff nach jenen Dingen, die darzustellen der Kunst vorbehalten bleibt; der Kunst, weil sie das Geheimnis wahrt, das Primat des Unenträtselbaren, weil sie, wo die Ratio zu fragen nicht aufhört, sich dem Glauben verschwistert, um den Menschen zu erhöhen und zu verklären, der sich in Gott geborgen weiß. Diese Demut ist Schmidt eigen, wie sie Bruckner eigen war, und alle Kraft und Naivität des Empfindens und aller Reichtum der Phantasie fließen aus ihr. Gewiß: Schmidts Musik ist stilistisch vielfältig orientiert, und sein „Buch mit sieben Siegeln" zumal eine grandiose Symbiose unterschiedlichster Ausdrucks- und Formelemente. Doch mag auch das Werk in seiner äußeren Erscheinung „zwischen den Zeiten" stehen: sein Gehalt steht über ihnen, wurzelt in der Stärke einer in sich geschlossenen Persönlichkeit, ist geprägt durch Verstand und Intuition, wie sie in solcher Ausgewogenheit nur dem zuteil werden, der seiner Sache sicher ist.

Auch Mitropoulos war seiner Sache sicher, dirigierte mit fühlbarer Beteiligung, führte Chor, Orchester und Solisten spontan und souverän, setzte den großen erzählenden Part des Evangelisten von den malerisch gestalteten, reich nuancierten Szenen gut ab, ließ es den himmlischen Visionen nicht an Licht und Poesie und den schaurigen Bildern nach Aufbrechen des zweiten Siegels nicht an erschütternder Eindringlichkeit fehlen. Bei all dem wurde die Struktur des klar gebauten Werkes mit seinen vielen Ensembles, den prachtvollen Chorsätzen und den nicht minder dichtgefügten Instrumentalnummern als das Wesentliche und Wesenhafte des Oratoriums stets deutlich gemacht, war vom ersten Wort des Evangelisten bis zu dessen letztem „Amen!" ein wunderbarer Bogen gespannt.

Die Hauptstütze der Aufführung war neben den Philharmonikern, die in diesem letzten Oratorium der musikalischen Romantik mehr beansprucht werden als in den meisten Vorgängern des Werkes, der Chor des Singvereins, und er war es im zweiten Teil des Konzertes, als ins Männerensemble Sicherheit und Festigkeit eingekehrt waren, auch wirklich: in der großen Klangentfaltung und in der Deklamationsintensität. Weniger fundiert und fundierend wirkte das Orgelspiel Alois Forers, das in den großen Fugen weder geistig noch musikalisch von irgend einem Konzept belastet zu sein schien.

Die Solisten führte Anton Dermota an: Sein Evangelist war machtvoll und, von den tieferen Lagen abgesehen, auch wortdeutlich gesungen, freilich mehr dem irdischen Wohllaut als dem überirdischen Glanz ergeben. Immerhin eine respektable Leistung außerhalb des eigentlichen Faches des Künstlers. Das übrige Quartett erfreute mit angenehmem Klang vor allem in den Soli: Hilde Güden, Ira Malaniuk, Fritz Wunderlich und Walter Berry. Letzterer gab der Stimme des Herrn pastose Fülle und einen Anhauch jener Reife, die sich später sicher einstellen wird.

Das Halleluja vor dem Epilog breitete sich nachher über das ganze Festspielhaus aus.

Salzburger Volksblatt

Montag, den 24. August 1959

NEUNTES ORCHESTERKONZERT:

„Das Buch mit sieben Siegeln"

Mit der Aufführung von Franz Schmidts Monumentalwerk „Das Buch mit sieben Siegeln" haben die Salzburger Festspiele — nach langem Zögern — eine Ehrenpflicht erfüllt. Mehr als das: Von den allzuvielen, die das Werk noch nicht kannten, mögen Tausende nun endlich zu ihm bekehrt sein, ob sie im Festspielhaus anwesend waren oder der Rundfunkübertragung lauschten. Sie mögen erlebt haben, daß geschichtliche „Einteilung" nicht viel zu besagen hat; wer es beklagt, daß der Wiener Franz Schmidt eine Kompositionen in einer „Zwischenzeit" schuf, in einem Niemandsland sozusagen zwischen Romantik und „Musica nova", den verführt die graue Theorie zu einer Verkennung der Tatsachen. Für andere Werke von Schmidt mag die Beurteilung stimmen, nicht aber für dieses „Buch mit sieben Siegeln", diese größte und großartigste Komposition des 1939 verstorbenen Meisters. Hier ist die Stilfrage vollständig zur Nebensache geworden, hier spricht ein genial Begnadeter zu uns und zu den Menschen späterer Zeit (aus deren Perspektive ein paar Jahrzehnte, die heute musikwissenschaftlich wichtig scheinen, sich in größeren Räumen einordnen — oder verlieren werden). Daß die Begnadung zu spüren ist, daß die Musik berührt und packt, ist maßgebend. In welcher Sprache sich der Komponist ausdrückt, zählt daneben sehr wenig. Schmidt hat alle wertvollen Sprachmittel von der Gregorianik bis zur Romantik und darüber hinaus verwendet und ohne Bruch mit den eigenständigen Kunstmitteln verbunden. Als Schöpfer des gewaltigen Oratoriums nach des Johannes „Offenbarung" steht nun Franz Schmidt, wie Strauss es einmal ausdrückte, mit in der Reihe der „großen Sphinxe", die in die Ewigkeit ragen.

Im Festspielhaus dirigierte Dimitri Mitropoulos; die Großzügigkeit der Gestaltung und die Intensität des musikalischen Miterlebens in jedem Augenblick, die wir an diesem überragenden Partituren-Kenner stets bewundert haben, bewährten sich derart, daß die Hervorrufe kein Ende nehmen wollten. Die Solisten des Gesanges waren: Hilde Güden, Sopran, Ira Malaniuk, Alt, Anton Dermota, Tenor, Fritz Wunderlich, Tenor, und Walter Berry, Baß. Man müßte jedem von ihnen einen eigenen Abschnitt widmen, doch würdigt sie am besten ein Lob ihres hervorragenden Zusammenwirkens. Gleiches gilt von den Wiener Philharmonikern und von dem Orgelmeister Alois Forer. Den Singverein der Gesellschaft der Musikfreunde in Wien hatte Chordirektor Reinhold Schmid einstudiert.

Wenn die Chöre (gemessen an der Leistung de „Missa solemnis"-Aufführung) nicht an alle Stellen unsere Wünsche erfüllten und wenn di Auffassung einiger Werkstellen durch de Dirigenten uns etwas fremdartig anmutete, s spielt das eine geringe Rolle gegenüber d Tatsache dieser Aufführung überhaupt, die zwe fellos Festspielglanz und ganz großes Forma besaß. Da war wohl keiner, den der dramatisch Bericht des Evangelisten, der Appell zum Jüng sten Gericht, die Gnadenbotschaft des Herr und gar das jubilierende Haleluja im Final nicht erschüttert hätten. Erschütterung und Er hebung durch die Kunst — dieses Ziel wurd erreicht.

Dr. Hehn

New York 38, N. Y.

From AUG 31 1959

TIMES

Chattanooga, Tenn.

JULIUS HEGYI

By CHARLES PENNINGTON

Dimitri Mitropoulos, former conductor of the New York Philharmonic, was the greatet single influence in his musical life, Julius says. He studied conducting under Mitropoulos for three years, although he maintains conducting is a subject which cannot really be taught. You have a feeling for it or you don't. He has immense respect for Mitropoulos, both as a musician and as an individual. The great conductor regards money as only a crude necessity for living. He kept wads of it in a briefcase, and when he went out he'd grab a handful of bills and stuff in his pocket. He never counted it.

RUNDSCHAU – 2-9-59

Mitropoulos' gelassener Triumph

Erstes Sinfoniekonzert im Funkhaus

Der Auftakt der Rundfunk-Sinfoniekonzerte, in die letzten Sommertage vorverlegt, bringt das Kölner Publikum in den Genuß der beiden einzigen Konzerte, die Dimitri Mitropoulos, der Chef des Neuyorker Philharmonischen Orchesters, in diesem Winter in Deutschland dirigieren wird.

Der erste Abend brachte mit B. A. Zimmermanns Oboenkonzert und Mahlers Sechster ein etwas exzentrisches Programm, wenn man nicht den Mann Mitropoulos als das Zentrum betrachten will.

Zimmermanns Oboenkonzert, dem Kölner Publikum vertraut, ist ein gutes Stück und wird deshalb wohl ein Repertoirestück werden, es hat darüber hinaus für sich, interessant zu sein, denn an Oboenkonzerten gibt es ja nicht allzuviel. Lothar Faber bläst den Solopart, der das Werk von Anfang bis Ende bald bewegt, bald rhapsodisch beherrscht, mit Meisterschaft, und ein Werk, das an den Hörer doch einige Anforderungen stellt, vom Publikum zum Beginn des Konzertwinters so freudig aufgenommen zu sehen, ist ein gutes Zeichen.

Ob Mahlers Sechste die gewaltige, auch physische Anstrengung für Dirigent und Orchester letztlich wert ist? Jedenfalls erwirbt sich der WDR ein Verdienst, wenn er angesichts des bevorstehenden 100. Geburtstages von Gustav Mahler den Zyklus der Symphonien vervollständigt, und ist, die Sechste zu hören, für den, der bereit ist, hinter Musik Zeit und Geschichte zu spüren, ein echtes Abenteuer. Denn diese überdimensional grandiose und in ihrer Art zweifellos meisterliche musikalische k.u.k. Weltausstellung alles dessen, was man in der Donaumonarchie hatte, was es in der Donaumonarchie gab, wovon sie wußte, woran sie sich erinnerte, spricht gerade im Kontrast von äußerster Kultiviertheit und schlimmster Stilbrüchigkeit mehr aus vom Glanz und Elend Oesterreich-Ungarns als mancher historische Foliant. Daß Mahler auch in seiner Sechsten kein Preuße war, dafür freilich wissen wir ihm erleichtert Dank. So steht hier zum Glück wenigstens nicht Wilhelm II. im Hintergrund, sondern es lächelt resigniert Franz Joseph.

Mitte des Abends aber war zwangsläufig Mitropoulos. Er ist ein Aristokrat unter den Dirigenten, und vielleicht war es sogar ein Vorzug, ihn gerade in einem weiträumig endlosen Werk in Ruhe sehen und beobachten zu können, das musikalisch nicht von der Erscheinung des Dirigenten ablenkt. Mitropoulos' Ueberlegenheit, auch ein Riesenorchester mit wenigen, aber welch subtilen und dabei präzisen Gesten zu vollem Glanz zu führen und dabei klanglich auf das raffinierteste zu differenzieren, feierte hier einen selbst in den höchsten Augenblicken letztlich gelassenen Triumph, und zumal in den Uebergängen erwies Mitropoulos sich als Meister.

Es ist ein Genuß, diesen Mann dirigieren zu sehen. Es war ebenso ein Genuß, das Rundfunk-Sinfonie-Orchester unter dieser Hand so klingen zu hören. **H. R**

Der Mittag 2. Sep. 1959

Zimmermann und Mahler im Funkhaus Köln

Mitropoulos dirigierte mit Elan und festem Griff

Nach der Sommerpause zeigte sich das Kölner Rundfunk-Sinfonie-Orchester in seinem ersten Konzert der neuen Spielzeit in hervorragender Form. Unter Dimitri Mitropoulos, der im kommenden Winter häufiger am Kölner Funkpult erscheinen wird, spielte es ein Programm, das auf starken Kontrastwirkungen aufgebaut war: Kontrast zwischen unterkühltem und überlastetem Ausdruck, zwischen strichzarter Zeichnung und quastbreitem Pinselstrich, zwischen aussparender, fast aphoristischer Kürze und bekenntnisseliger, manchmal quälender Länge — Bernd Alois Zimmermanns Oboenkonzert und Gustav Mahlers 6. Sinfonie. Mitropoulos dirigierte beide Werke mit Elan und festem Griff auswendig; bis auf Zimmermanns letzten Satz, der in der Wiedergabe nicht überzeugend als Ganzes, sondern mehr als eine Episodenkette geriet, war die Interpretation mustergültig, bei Mahler dynamisch weit ausladend, in der Begleitung des überlegenen Solisten Lothar Faber bewundernswert geschmeidig und nervig. Zimmermanns Konzert stammt aus dem Jahre 1952 und wurde für Donaueschingen komponiert. Es ist seriell gebaut, hat zum vorgeschriebenen kleinen Orchester (das in Köln auf sechs Kontrabässen stand) eine kleine Schlagzeuggarnitur, mit der besonders aparte Klangfarben erzeugt werden, und stellt in der Solopartie Ansprüche, für die es in Europa kaum eine Handvoll Interpreten gibt. Ein interessantes und vitales Stück, Qualitätsware im immer reicher werdenden Tagesangebot jener Musik, die von Schönberg und Webern ausgeht.

Die Wiederbegegnung mit Mahlers sechster Sinfonie war eine Enttäuschung. Unter zahllosen Einfällen und Motivspielen findet sich nicht ein einziges Thema von echt sinfonischem Atem, das die Zeiten überdauern könnte. Gewaltige Ausbrüche mit monumentaler Dynamik erinnern an Makarts und Pilotys Schwelgereien. Militärische Rhythmen, eine merkwürdige Vorliebe des Meisters, als Reminiszenz an erste musikalische Kindheitseindrücke, werden von einer bissigen Ironie aufgefangen; in den Gefühlspartien reicht die Skala von trivialer Harmlosigkeit bis zur überhitzten Glut, nur die Wahrheit einer echten Herzwärme ist nirgendwo zu spüren. Auch das Lächeln nicht; es kann nicht aus den sarkastisch verbissenen Pointen entstehen, die Mahlers Witz ausmachen. Sicherlich war Mahler seinem Zeitgenossen Bruckner in der Beherrschung des kompositorischen Handwerks und aller Sonderkniffe instrumentatorischer Art weit überlegen, und sicher hat er auch in seinen Chorsinfonien wirklich große Werke geschaffen: das Bleibende ist ihm dennoch nicht gelungen.

Das Kölner Publikum, das Zimmermanns Konzert mit Interesse und innerer Beweglichkeit verfolgte, war großenteils der Länge und den ständigen Entladungen der Sinfonie nicht gewachsen. Die lebhafte Anerkennung galt dem Dirigenten und dem Orchester, dessen Bläser mit Recht Sonderbeifall bekamen. **H. Schultz**

"Neue Rhein-Zeitung"
Freitag, 4. Sept. 1959

Beginn mit Mahler

Erstes Sinfoniekonzert des WDR unter Mitropoulos

Die während schöner Ferienwochen dicht geschlossenen Schleusen der Kultur wurden pünktlich hochgezogen. Das erste Sinfoniekonzert im Funkhaus eröffnete die musikalische Saison. Auf den weißen Blättern des Terminkalenders regen sich erste schüchterne Triebe des kommenden Winters.

Dirigent und Rekonvaleszent Dimitri Mitropoulos, der auch in diesem Jahr über den Atlantik ins sommerliche Festivaleuropa gekommen ist (im kommenden Sommer wird er gesundheitshalber pausieren), wird in der kommenden Woche im Funkhaus zum Gedenken an den vor zehn Jahren Gestorbenen Werke von Strauß dirigieren.

Sein erster Kölner Abend dieses Jahres galt mit der Sechsten Sinfonie dem Gedächtnis Gustav Mahlers, dessen sinfonisches Werk der Nord- und Westdeutsche Rundfunk 1960, 100 Jahre nach seiner Geburt, zyklisch darbieten wollen.

Unser Verhältnis zu Gustav Mahler ist recht kompliziert, ein Komplex von Respekt, Schuldgefühl, Mitleid und jener Abneigung, die jede Stilepoche gegen die ihr unmittelbar vorangehende empfindet. Aber bei näherem Zusehen entdeckt man in Mahlers Werk, das den Schlußpunkt hinter die Epoche der romantischen Sinfonik setzt, die Anfänge des Neuen. Mitropoulos verstand es, hinter der ins Maßlose strebenden Fassade Mahlers instrumentale Melodik herauszukristallisieren, zwischen den erdrückenden Schatten Berlioz' und Bruckners den Lyriker, aber auch den großartig die sinfonischen Dimensionen ausmessenden, aus der Improvisation genialisch seine Themen entfaltenden Dramatiker zwischen Impression und Expression künstlerisch und menschlich ganz nahe zu bringen, im Kaleidoskop widerstrebender Charakterzüge die Einheit der großen Künstlerpersönlichkeit erlebbar zu machen.

Die gewaltige Anstrengung von Dirigent und großartigem Funkorchester wurde von den gelichteten Reihen der beinahe erdrückten Hörer mit lebhaftester Dankbarkeit anerkannt.

In dem virtuos spielerischen Oboenkonzert von Bernd Alois Zimmermann erspielte sich eingangs der hochbegabte junge Lothar Faber einen starken, verdienten Applaus. **GA**

KÖLNER STADT-ANZEIGER, Mittwoch, 2. Sept. 1959

Tragisch und konzertant

Mitropoulos dirigiert das 1. WDR-Konzert

Seit 1945 hat es hier in Köln nur wenige Gustav-Mahler-Aufführungen gegeben. Die rein instrumentalen Werke der mittleren Schaffenszeit fehlten gänzlich. Höchst dankenswert also, daß der Westdeutsche Rundfunk dieses Versäumnis nachholte und im ersten öffentlichen Sinfonie-Konzert der neuen Saison Mahlers sechste Sinfonie auf das Programm setzte.

Man hat Mahlers „Sechste" oft als tragisches Selbstbekenntnis bezeichnet. Und kaum eines seiner Werke spiegelt die Sehnsucht nach Klärung, Befreiung und Selbstüberwindung dieses Einsamen deutlicher als sie. Aber auch das Mißverhältnis zwischen reinem Wollen und Vollbringen, zwischen äußerem Aufwand (obwohl die Mittel hier begrenzter bleiben als in den aufgeblähten und vokal erweiterten Sinfonien) und wirklichem Gehalt.

Gustav Mahler wollte die klassisch-romantische Form der Sinfonie nach dem Vorbild Beethovens und seines Lehrmeisters Bruckner noch einmal zum Wachsen bringen. Für beides reichte seine Kraft nicht aus. Sein Werk blieb ein gewaltiger, ein genialer Torso.

Unter der Gastleitung von Dimitri Mitropoulos, dem Wahlamerikaner griechischer Abkunft, hörte man eine Wiedergabe von solch bezwingender Größe, Geschlossenheit und Intensität, daß man nur schwer in die Wirklichkeit zurückfinden konnte. Mit starker geistiger Spannkraft schlug er den Bogen über das Riesenwerk vom zerrissenen Allegro zu Beginn bis zur tödlichen Resignation des Abgesangs. Bewundernswert, wie er die gewitterfahlen und grellen Lichter des Scherzo heraushob und den weltabgewandten Gesang des Andante zu ergreifender Schwermut sammelte. Er bewahrt die Partitur nicht nur notengetreu im Kopf, sondern hat sie geistig bis in das kleinste Motiv durchgearbeitet. Die Aufführung loben, heißt zugleich, das Spiel des Rundfunk-Sinfonie-Orchesters hervorheben.

Das Oboenkonzert des 41jährigen Bernd Alois Zimmermann hatte den Abend eröffnet. Ein aus modernem Geist empfundenes Stück voll starker Spannungen, dessen größter Vorzug darin besteht, daß es dem Soloinstrument höchst anspruchsvolle und brillante Aufgaben stellt. Lothar Faber, der Solo-Oboer des Rundfunk-Orchesters, spielte es nobel im Ton, voll Witz und Verve im kapriziösen, Strawinsky gewidmeten Kopfsatz und dem tänzerisch-beschwingten Finale, und strebte auch hier wie im ausgedehnten rhapsodischen Mittelsatz genau fixierten expressiven Schwerpunkten zu. Schade, daß sich mit dem begleitenden Orchester gelegentliche Unstimmigkeiten ergaben und deshalb das Werkchen in Mitropoulos' durchlichteter Wiedergabe nicht die volle Wirkung seiner konzertanten Reize entfalten konnte. *Margo Schuchardt*

DIE WELT 4-9-59

Gustav Mahlers tragische „Sechste"

Frühzeitiger Auftakt zum Jubiläumsjahr beim WDR

Eigenbericht der WELT

Köln, 3. September

Großer Moment der 48. Werkminute — von insgesamt 75 in der ungekürzten Wiedergabe von Mahlers Sechster Sinfonie unter Dimitri Mitropoulos. Der Aufmarsch einer Klangarmee ist vollzogen, der Generalappell aller Instrumentalcharaktere Europas. Im selben Moment, in dem sich die Phalanx endgültig rüstet, erliegt sie jedoch einem stillen Anhauch. Jedes Klangindividuum die Partitur hinauf und hinab wird ein Fremdling unter Hunderten seinesgleichen.

War Gustav Mahler ein Epigone, der es noch einmal mit dem deutschen Musikidealismus von der „Volksweise" bis zum Bruckner-Choral halten wollte? Weit gefehlt, er war ein leidenschaftlicher Prüfer, auf dessen Ergebnissen die Wiener Schönberg-Leute bereits in den nämlichen Jahren um 1905 weiterbauen konnten.

Bis zum „Hundertsten" 1960 gedenkt der Rundfunk, in die allgemeine Mahler-Ignoranz Bresche zu legen. NDR und WDR teilen sich in die Darbietung aller Orchesterwerke des Komponisten.

Mitropoulos' Deutung der tragischen „Sechsten" im Kölner Funkhaus erreichte Sättigungsgrade romantischer Farben und operierte mit Streukegeln antiromantischer Fehlfarben, wie man sie so überzeugend als Kontraste selten erlebte. Nur daß er eingangs vieles als reine rauhe Architektur führen wollte, tat der Vorbereitung des Kommenden nicht sehr gut. Bernd Alois Zimmermanns Oboenkonzert 1952 dirigierte er ebenfalls auswendig: ein repertoirewürdiges Virtuosenstück, zu Ehren des komplizierten Strawinskij von 1915 geschrieben, trillerreich, metallisch instrumentiert und für einen Oboer erster Güte (Lothar Faber) wie für die Orchestermitglieder gleichermaßen ergiebig.

Wiedergenesen, noch hagerer von Statur, geistig eifervoll wie je, leitet der betagte Mitropoulos vorerst nur diese zwei Konzerte auf deutschem Boden. Das zweite geht nächsten Montag von Köln aus gleichfalls über die Mittelwellen und gilt dem Gedenken von Richard Strauß. U. L/L.

Westdeutsche Rundschau 4. Sep. 1959

Auftakt zu Mahlers „Hundertstem"

Im Kölner Funkhaus: Die sechste Sinfonie

Großer Moment der 48. Werkminute — von insgesamt 75 in der ungekürzten Wiedergabe von Mahlers „Sechster" unter Dimitri Mitropoulos! Der Aufmarsch einer Klang-Armee ist vollzogen, viele halten sie immer noch für eine orchestrale Massenversammlung. Nein, es ist ein umfassender Generalappell aller Instrumental-Charaktere Europas. Jetzt, im selben Moment, da sich die Phalanx endgültig rüstet voranzuschreiten, wirkt sie unter einem riesigen stillen Anhauch wie auseinandergeblasen. Jedes Klangindividuum die Partitur hinauf und hinab wird ein Fremdling unter hunderten seinesgleichen.

War Gustav Mahler ein Epigone, der es nochmal mit dem deutschen Musik-Idealismus von der „Volks"-weise bis zum Brucknerchoral halten wollte? Weit gefehlt, er war der leidenschaftlichste Probierer und Prüfer, auf dessen Ergebnissen die Wiener Schönberg-Leute bereits in den nämlichen Jahren um 1905 weiter aufbauen konnten. Aber das weiß das Publikum bis heute noch nicht recht.

Bis zum hundertsten Geburtstag 1960 gedenkt nun der Rundfunk in die allgemeine Mahler-Ignoranz gewaltig Bresche zu legen. NDR und WDR teilen sich in die Darbietung aller Orchesterwerke des Komponisten.

Mitropoulos' Deutung der tragischen Sechsten im Kölner Funkhaus erreichte Sättigungsgrade romantischer Farben und operierte mit Streukegeln antiromantischer Fehlfarben, wie man sie so überzeugend als Gegensätze noch nicht erlebte. Nur daß er eingangs vieles als reine rauhe Architektur hochführen wollte, tat der Vorbereitung des Kommenden nicht sehr gut.

Bernd Alois Zimmermanns Oboenkonzert 1952 dirigierte er ebenfalls auswendig: ein repertoirewürdiges Virtuosenstück, zu Ehren des komplizierten, 1915er Strawinsky geschrieben, trillerreich, metallisch instrumentiert und für einen Oboer erster Güte (Lothar Faber) wie für die Orchestermitglieder gleichermaßen ergiebig.

Wiedergenesen, noch hagerer von Statur, geistig eifervoll wie je, leitet der betagte Mitropoulos vorerst nur diese zwei Konzerte auf deutschem Boden. Das zweite geht nächsten Montag von Köln aus gleichfalls über die Mittelwellen und gilt dem Gedenken von Richard Strauß.

Aachener Volkszeitung 4. Sep. 1959

Mahlers „Sechste" unter Mitropoulos

Konzert im Kölner Funkhaus

Großer Moment der 48. Werkminute — von insgesamt 75 in der ungekürzten Wiedergabe von Mahlers Sechster Sinfonie unter Dimitri Mitropoulos! Der Aufmarsch einer Klang-Armee ist vollzogen, viele halten sie immer noch für eine instrumentale Massenversammlung. Nein, es ist ein umfassender Generalappell aller Instrumental-Charaktere Europas. Jetzt im selben Moment, da sich die Phalanx endgültig rüstet voranzuschreiten, wirkt sie unter einem riesigen stillen Anhauch wie auseinandergeblasen. Jedes Klangindividuum die Partitur hinauf und hinab wird ein Fremdling unter Hunderten seinesgleichen.

War Gustav Mahler ein Epigone, der es nochmal mit dem deutschen Musik-Idealismus von der „Volks"weise bis zum Brucknerchoral halten wollte? Weit gefehlt, er war der leidenschaftlichste Probierer und Prüfer, auf dessen Ergebnissen die Wiener Schönberg-Leute bereits in den nämlichen Jahren um 1905 weiter aufbauen konnten.

Bis zum „Hundertsten" 1960 gedenkt der Rundfunk in die allgemeine Mahler-Ignoranz gewaltig Bresche zu legen. NDR und WDR teilen sich in die Darbietung aller Orchesterwerke des Komponisten.

Mitropoulos' Deutung der tragischen „Sechsten" im Kölner Funkhaus erreichte Sättigungs-grade romantischer Farben und operierte mit Streukegeln antiromantischer Fehlfarben, wie man sie so zwingend als Kontraste noch nicht erlebte. Nur daß er eingangs vieles als reine rauhe Architektur hochfahren wollte, tat der Vorbereitung des Kommenden nicht sehr gut. Bernd Alois Zimmermanns Oboenkonzert 1952 dirigierte er ebenfalls auswendig: ein repertoirewürdiges Virtuosenstück, zu Ehren des komplizierten 1915er Strawinsky geschrieben, trillerreich, metallisch instrumentiert und für einen Oboer erster Güte (Lothar Faber) wie für die Orchestermitglieder gleichermaßen ergiebig.

Wiedergenesen, noch hagerer von Statur, geistig eifervoll wie je, leitet der betagte Mitropoulos vorerst nur diese zwei Konzerte auf deutschem Boden. Das zweite geht nächsten Montag von Köln aus gleichfalls über die Mittelwellen und gilt dem Gedenken von Richard Strauß. -t.z.

Kölnische Rundschau

9.9.1959

R. Strauß, der Klassiker?

WDR-Gedenkkonzert im Kölner Funkhaus

Als Richard Strauß vor nun zehn Jahren starb, zählte er zu den wenigen prominenten Deutschen, die sich auch nach den dreißiger und vierziger Jahren und nach allen Zusammenbrüchen in der Welt der Bewunderung und Hochachtung erfreuen durften. Das liegt gewiß mit daran, daß Strauß, den anderen vielleicht noch mehr als uns, als ein gebliebenes Symbol der glücklichen Zeit vor 1914 erschien, die Stefan Zweig so wehmütig aber treffend als die „Welt von gestern" bezeichnet hat.

„Symphonischer Optimismus in Fin de siècle-Form, dem 20. Jahrhundert gewidmet", so sollte ursprünglich der „Zarathustra" im Untertitel heißen, und hätte Strauß das stehen lassen, wäre auf einer seiner bedeutendsten Partituren von eigener Hand die gewollte oder ungewollte eigene Selbsteinschätzung verewigt worden.

Wir können nur feststellen, daß dieser Optimismus zu optimistisch war, und zwar wundervolle, aber doch zu leichtgewichtige Kost für das 20. Jahrhundert — trotz allen äußeren Glanzes, trotz aller äußeren Kraft.

So hat denn Strauß in diesem „Zarathustra" auch selbst mit den bohrend fremden Schlußpiccicati der Bässe bedeutet, daß er keine philosophische und keine tragische Natur war, und damit mußte auch sein gewaltiger Anlauf auf das Tragische, die „Elektra", Anlauf bleiben: großartig, imponierend, aber von letztlich doch nicht voller Überzeugungskraft. Betörend war der Illustrator Strauß, daher liebt man den „Don Quixote".

Strauß zu feiern hatten sich Dimitri Mitropoulos am Pult, die Elektra Astrid Varnay und das Kölner Rundfunk-Sinfonie-Orchester mit Alwin Bauer (Violoncell), Paul Schröer (Bratsche) und Helmut Zernick (Violine) an Solopulten vereinigt.

Mit seltener Schönheit spielte Alwin Bauer einen Don Quixote von großer Eleganz und Noblesse, Sancho Pansa Paul Schröer stand ihm nicht nach. Mit Astrid Varnay erschien eine der großen Elektra-Darstellerinnen von heute; scheinbar mühelos bewältigte sie mit königlicher Stimme den gewaltigen Monolog. Mitropoulos, im „Don Quixote" mit inneren Spannungen sehr zurückhaltend, hatte sie sich für den „Zarathustra" aufgespart, den er großartig exponierte; leider folgte ihm an diesem Abend das Orchester an einigen Stellen nicht immer ganz so, wie man es sonst gewohnt ist.

Die Frage nun, ob Richard Strauß ein Klassiker war oder wird, ist vielleicht verfrüht. Doch wer an diesem Vorabend seines 10. Todestages das Kölner Funkhaus verließ, spürte gewiß eines: daß wir da viel Vergängliches gehört haben und unwiderruflich nicht mehr leben in einer „Welt von gestern".

H. R.

Also sprach Richard Strauß

WDR-Konzert zum 10. Todestag des Komponisten

Das Ende des zweiten Weltkriegs erlebte Richard Strauß in Garmisch. Als die Amerikaner anrückten und in sein Haus dringen wollten, trat ihnen der Einundachtzigjährige mit den Worten entgegen: „I am Richard Strauß, the composer of the »Rosenkavalier«." Da zogen sie freundlichst ab. Strauß ging ins Zimmer zurück und schrieb in sein Tagebuch: „Ein totaler Sieg des Geistes über die rohe Materie."

Nenne man's, wie man will — Strauß' Schaffen ist einer der letzten großen Weltsiege der Musik, der hinreißende Epilog einer Epoche, bei aller zeitgebundenen Materialgenüßlichkeit in den sinfonischen Anfängen des geborenen Musikdramatikers ein Werk so aus einem Guß, daß auch seine schwächeren Teile noch im Glanz des Ganzen leben. Zu diesen zählt sicher die „frei nach Nietzsche" geschaffene Tondichtung „Also sprach Zarathustra", mit der Dimitri Mitropoulos ein Sonderkonzert des Westdeutschen Rundfunks zum 10. Todestag des Meisters beschloß.

Der Entrüstungssturm, der vor mehr als 60 Jahren das Werk umtobte, ist uns kaum mehr verständlich. Was ihn hervorrief, war die Furcht vor der Selbstherrlichkeit des „Programms", das sich nun auch so völlig abstrakter und spekulativer Dinge wie philosophischer Gedanken zu bemächtigen schien. Aber also sprach Richard Strauß: Als Hexenmeister der Instrumentation, der die Umwertung aller Werte bestenfalls in einer noch reicheren sinnlichen Pracht des Klanges vollzog; als dithyrambischer Diesseitsmusiker, der sich mit der dürren Fuge „Von der Wissenschaft" schwer genug tat; als naiver Stimmungsmensch, dem Nietzsche, der Dichter, nicht der Philosoph, einen Anlaß zur Musik gab.

Hat er also auch nicht den „Übermenschen" in Partitur gesetzt — beinahe Übermenschliches fordert Strauß doch von den Orchestermusikern. Zwei Jahre später, im 1898 zu Köln uraufgeführten „Don Quixote", mit dem Mitropoulos das Konzert eröffnete, liegen die Gründe für solche verwegenen Forderungen in der szenischen Illustrationsfreudigkeit einiger Variationen. Inzwischen hat man über die sausenden Windmühlenflügel, das Blöken der Schafe, das Blitzen und Fallen der Wassertropfen hinweg auf die rein musikalische Schönheit einer der geistreichsten Strauß-Partituren horchen gelernt; die wundersame Poesie des „Don-Quixote"-Ausklangs gehört zum Geläutertsten, was Strauß überhaupt komponiert hat.

Beide Werke bedürfen des wahren Beschwörers am Pult. Mitropoulos legt die Strauß eigentümlichen orchestralen Schichtungen mit geradezu ekstatischer Hingabe bloß, die in einer konvulsivisch anmutenden, übrigens an Furtwängler erinnernden Zeichengebung sichtbar wird. Seine scharfe, ja grelle Belichtung des Straußschen Klangdetails verblüfft fast mehr als die Präzision und zusammenfassende Kraft der Gestaltung (wieviel schlanker und schwereloser hat Strauß selbst dergleichen musiziert!). Immerhin fördert sie Erstaunliches zutage, und virtuos bis in den zünftigen Walzerschmiß des „Tanzlieds" im „Zarathustra", bis in die schauderhaft schwierigen Tremolos des gestopften Blechs, die flatterzüngigen Flötenpassagen, die abenteuerlichen Horn- und Trompetentriller antwortet die großartige Mannschaft des Kölner Rundfunk-Sinfonie-Orchesters dem kühnen Anruf. Im dialogisch zugespitzten Leitgedanken des „Don Quixote" figurierte Alwin Bauers Solocello galant und innig als tragischer Ritter, charakterisierte die Bratsche Paul Schröers mit Witz den dümmlichen Sancho Pansa.

In der Mitte des Programms der Dramatiker Strauß: Auch für die akustischen Sensationen seiner Komposition von Hofmannsthals spätromantischer Hypertrophie des „Elektra"-Mythos sind uns die Ohren längst nachgewachsen. Von der genialen Architektur dieser dramatischen Monumentalsinfonie gibt der Monolog der Elektra einen Begriff: Astrid Varney, rühmlichst bekannte Vertreterin der Partie, sang ihn mit unvergleichlicher Strahlkraft und seelischer Intensität.

Friedrich Berger

Kölner Stadtanzeiger

9.Sept.1959

Neue Rhein-Zeitung

9.9.1959

Strauß im Funkhaus

Mitropoulos dirigierte am zehnten Todestag

Zehn Jahre sind vergangen, seit Richard Strauß 85jährig starb, als letzter aus der Generation der Debussy, Mahler, Pfitzner, Busoni. Als Anhängsel einer Epoche (wie er sich selbst nannte), hat er noch die jüngeren Kollegen Reger und Ravel, Bartók und Webern überlebt. Mit einigen seiner sinfonischen Dichtungen, wie dem Till Eulenspiegel, mit Musizieropern wie Rosenkavalier und Arabella ist Strauß auch heute nicht aus unseren Programmen wegzudenken. Der WDR feierte ihn mit einem Sonderkonzert unter Leitung von Dimitri Mitropoulos am Vorabend des Todestages.

Mitropoulos, der bereits vor einer Woche in glänzendster Weise das Bild des vor hundert Jahren geborenen Mahler beschworen hatte, war als Nachlaßverwalter von Strauß beinahe noch mehr in seinem Element. Zwischen zwei sinfonischen Dichtungen aus Strauß' revolutionärer Frühzeit — Don Quixote und Zarathustra — stellte Mitropoulos als musikdramatisches Exempel den Monolog der Elektra.

In der Bayreuther Heroine Astrid Varnay, die bereits in New York die ganze Elektra unter seiner Stabführung gesungen hatte, war diesem gewaltigen Mittelstück des Abends eine Interpretin mit einem wirklich angemessenen Ausdrucks- und Stimmvolumen gewonnen.

Die Kunst, außerordentliche Spannungen mit sparsamem Aufwand zu erzeugen, charakterisierte die Elektra-Wiedergabe ebenso wie die der beiden sinfonischen Dichtungen. Das war kein Ohrenschmaus mit teils scharfen, teils süßen Reizen, kein bajuwarisch-wilhelminischer Bombast. Mitropoulos holt mehr als instrumentale Linien, farbige Flächen, als eine Vielfalt verschiedener Valeurs aus der Partitur. In einer Art Stereophonie des Orchesters staffelt er die Stimmen zur räumlichen Tiefe, macht er das Konzertpodium zur Bühne. Hierin ist er Toscanini verwandt, während er im sensiblen, niemals nervösen, stets weit atmenden Führen des Orchesters an den mittleren Furtwängler erinnert. Die Wildnis dieser frühen Partituren wird nicht zu pedantisch durchforstet. Das verleiht Mitropoulos Interpretation die Frische farbfeuchten Originals. Alles fließt, wird in einen großen Strom eingeschmolzen, nicht auf dem Präsentierteller dargereicht.

Mitropoulos ließ neben den Solisten (außer Astrid Varnay, der ausgezeichnete Cellist Alwin Bauer, der Bratscher Paul Schröer und der Geiger Helmut Zern..r) das glänzende, inspirierte Orchester in sehr demokratischer Manier am zunächst zurückhaltenderen, dann sehr starken Beifall teilhaben. Ein großer Abend. **GA**

29 Αὐγούστου 1959

«ΤΟ ΒΗΜΑ»

ΕΙΣ ΤΟ ΣΑΛΤΣΜΠΟΥΡΓΚ

ΝΕΟΣ ΘΡΙΑΜΒΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ἡ παγκόσμιος πρεμιέρα τοῦ «Ὀρατορίου» τοῦ Σμίτ

ΑΛΗΘΙΝΗ ΑΠΟΘΕΩΣΙΣ

ΒΙΕΝΝΗ, Αὔγουστος.— Ὡς χαρμόσυνον γεγονὸς καὶ ὡς σταθμὸς εἰς τὰ χρονικὰ τῶν καλλιτεχνικῶν ἐκδηλώσεων τοῦ Σάλτσμπουργκ χαρακτηρίζεται ἀπὸ ὅλους τοὺς μουσικοὺς κριτικοὺς καὶ τὰς καλλιτεχνικὰς ἐπιφυλλίδας τῶν ἐφημερίδων τῆς Δυτικῆς Εὐρώπης «ὁ θρίαμβος ποὺ κατήγαγεν ὁ Δημήτρης Μητρόπουλος» μὲ τὴν ἑρμηνείαν τοῦ ὀρατορίου τοῦ Φράντς Σμὶτ «Τὸ ἑπτασφράγιστο βιβλίο». Διότι ἡ «περίλαμπρος νίκη», τὴν ὁποίαν κατήγαγεν ὁ διάσημος Ἕλλην μαέστρος, χάρις εἰς τὴν ὁποίαν ἐπεβλήθη πλέον τὸ ἀνωτέρω ἔργον τοῦ Σμὶτ εἰς τὴν διεθνῆ πρεμιέραν τοῦ Σάλτσμπουργκ εἶναι κατ' ἐξοχὴν μιὰ νίκη τοῦ ἀπαράμιλλου ταλέντου, τῆς δυναμικῆς του ἀποδόσεως καὶ τῆς ἀπεράντου θεληματικότητος τοῦ Μητροπούλου.

«Μετὰ ἐπικίνδυνον ἀσθένειαν, γράφουν οἱ ἐφημερίδες, ἀποδίδεται καὶ πάλιν ἐξ ὁλοκλήρου ὁ διάσημος Μητρόπουλος εἰς τοὺς ἀπείρους ἀνὰ τὸν Κόσμον φίλους καὶ θαυμαστάς του. Δὲν ἔστερξε νὰ παραχωρήσῃ εἰς ἄλλον τὴν πηγαίαν χαρὰν ποὺ τοῦ ἐχάριζε ἡ ἰδέα τῆς πειθαρχίας πρὸς τὰς ἀνειλημμένας του ὑποχρεώσεις καὶ τῆς προσδολῆς ἑνὸς νέου ἔργου εἰς τὸ διεθνὲς μουσικὸν κοινόν», προσθέτουν χαρακτηριστικῶς οἱ ξένοι μουσικοὶ κριτικοί, ὑπογραμμίζοντες ὅτι τὸ ἔργον αὐτὸ παρουσίαζε τεραστίας δυσχερείας. Διότι δὲν ἐπρόκειτο περὶ οἱουδήποτε προγράμματος «ποὺ βγῆκε ἀπὸ τὸ ντουλάπι τῶν ρεπερτορίων», ἀλλὰ διὰ τὸ ἀνέβασμα ἑνὸς γιγαντιαίου ὀρατορίου, τοῦ ὁποίου αἱ τεχνικαὶ καὶ πνευματικαὶ διαστάσεις ἀπῄτησαν εἰδικὴν μελέτην καὶ ἐνημέρωσιν τοῦ ὀρχιμουσικοῦ, εἰς τὸν ὁποῖον ἦτο τελείως ἄγνωστον ὁλόκληρον τὸ ἔργον.

«Χωρὶς νὰ λάβῃ ὅπ' ὄψιν του τοὺς φραγμοὺς ποὺ ἐπέβαλεν εἰς αὐτὸν ἡ κατάστασις τῆς ἀναρρώσεως, ὁ Μητρόπουλος δὲν ἐφείσθη οὐδενὸς κόπου καὶ μὲ ἐκπληκτικὴν ἐνεργητικότητα ἐπελήφθη τοῦ Ἔργου. Καὶ κατώρθωσε νὰ εὕρῃ τὸν ἐσωτερικὸν παλμὸν ποὺ ἐνέπνευσε τὸν δημιουργόν του καὶ νὰ ὁδηγήσῃ τὸ κόρο, τὴν ὀρχήστραν καὶ τοὺς σολίστ εἰς μίαν τοιαύτην συνοχὴν καὶ ἔξαρσιν ὥστε νὰ γίνουν αἰσθηταὶ οἱ οὐράνιες ὁπτασίες, τὸ φῶς, ἡ ποίησις καὶ οἱ φρικιαστικὲς εἰκόνες τοῦ Ἔργου.

«Ὁ Μητρόπουλος ἦτο δέβαιος διὰ τὸν ἑαυτόν του ὅπως ἀπέδειξεν ἡ δικαίωσις τῶν προσπαθειῶν του ὄχι μόνον ἀπὸ τὰ χειροκροτήματα καὶ τὰς ἐπευφημίας, ποὺ διήρκεσαν πέραν τοῦ ἑνὸς τετάρτου καὶ ποὺ ἐπεσφράγισαν τὴν νίκην τοῦ μεγάλου Ἕλληνος μαέστρου, ἀλλὰ καὶ ἀπὸ τὴν πλήρη συνοχήν, τὴν ὁποίαν οὗτος ἐπέτυχε κατὰ τὴν ἐκτέλεσιν» μεταξὺ τῆς Φιλαρμονικῆς τῆς Βιέννης, τῆς χορωδίας καὶ τῶν σολίστ Χίλντε Γκύντεν, Ἴρα Μαλανιούκ, Ἄντον Ντερμότα, Φρὶτς Βούντερλιχ καὶ Βάλτερ Μπέρρυ. Τὸ «ἁλληλούϊα» προτοῦ ἐπιλόγου ἀπετέλεσε συγχρόνως τὸν πρόλογον τῶν ζωηρῶν ἐπευφημιῶν τοῦ κοινοῦ.

«ΤΑ ΝΕΑ»

ΠΕΜΠΤΗ 10 ΣΕΠΤΕΜΒΡΙΟΥ 1959

Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΕΦΘΑΣΕ ΣΤΗΝ ΒΙΕΝΝΗ

Τηλεγράφημα ἀπὸ τὴν Βιέννη ἀναφέρει, ὅτι ἔφθασε χθὲς ἐκεῖ ὁ διάσημος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος, ὁ ὁποῖος στὶς 17 τοῦ μηνὸς θὰ διευθύνῃ τὴν πρεμιέρα τῆς «Τόσκας» ἀπὸ τὴν Κρατικὴ Ὄπερα τῆς Αὐστριακῆς πρωτευούσης.

—Ἀξίζει νὰ σημειωθῇ, ὅτι στὴν παράστασι αὐτὴ θὰ τραγουδήσουν ὑπὸ τὴν διεύθυνσι τοῦ Δημήτρη Μητρόπουλου ἡ διάσημη σοπράνο Ρενάτα Τεμπάλντι, ὁ τενόρος Γκιουζέππε ντὶ Στέφανο καὶ ὁ βαρύτονος Τίτο Γκόμπι.

ΕΠΙΤΥΧΙΕΣ ΣΤΗΝ ΚΟΛΩΝΙΑ

Ἐν τῷ μεταξύ, πληροφορίες ἀπὸ τὴν Κολωνία ἀναφέρουν ὅτι ἡ συναυλία ποὺ ἐδόθη ἐκεῖ προχθὲς μὲ τὴ Συμφωνικὴ τῆς πόλεως σ' ἕνα πρόγραμμα μὲ ἔργα Ρίχ. Στράους, ὑπὸ τὴν διεύθυνσι τοῦ Δημήτρη Μητρόπουλου, ἐσημείωσε μεγάλη ἐπιτυχία. Στὸ τέλος τῆς συναυλίας τὸ κοινὸ ἀπεθέωσε μὲ ἐπευφημίες καὶ χειροκροτήματα τὸν διάσημο Ἕλληνα μαέστρο.

—Ἐξ ἄλλου, τὴν προπερασμένη Δευτέρα ὁ Δημήτρης Μητρόπουλος διηύθυνε καὶ πάλι μὲ ἐξαιρετικὴ ἐπιτυχία στὴν Κολωνία μιὰ συναυλία μὲ ἔργα Μάλλερ.

ΕΝΘΟΥΣΙΩΔΕΙΣ ΚΡΙΤΙΚΕΣ ΓΙΑ ΤΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

Σὲ ἄρθρο του στὴν ἐφημερίδα «Τὰ Νέα τοῦ Σάλτσμπουργκ» ὁ Χάνς Γκέοργκ Μπόντε πλέκει τὸ ἐγκώμιο τοῦ Δημήτρη Μητρόπουλου, τοῦ θριαμβευτοῦ τοῦ ἐφετεινοῦ Φεστιβάλ. «Καταιγισμὸς ἐπευφημιῶν, γράφει ὁ Αὐστριακὸς κριτικός, συνεκλόνισε τὴν αἴθουσα ὅταν ὁ Δημήτρης Μητρόπουλος μέσα σὲ ἀτμόσφαιρα ἀποθεώσεως, ἄφησε νὰ ἠχήσῃ τὸ τελευταῖο Ἀμὴν τοῦ Ὀρατορίου «Τὸ Βιβλίο μὲ τὶς ἑπτὰ Σφραγῖδες» τοῦ Φράντς Σμίτ. Μὲ τὴν ἐκτέλεσι αὐτὴν τὸ Φεστιβάλ τοῦ Σάλτσμπουργκ ἔστησε στὸν πρὸ εἰκοσαετίας ἀποθανόντα συνθέτη ἕνα ἠχητικὸ μνημεῖο ποὺ κανένας μας δὲν θὰ μποροῦσε νὰ ξεχάσῃ μιὰ ἐκτέλεσι ἀνυπέρβλητη σὲ ἐπιβλητικὸ μεγαλεῖο. Τὸ νὰ διευθύνῃς ἀπ' ἔξω μιὰ παρτιτούρα αὐτῶν τῶν διαστάσεων ξεπερνᾷ ἤδη τὶς συνήθεις ἀνθρώπινες δυνατότητες — ὁ τρόπος μὲ τὸν ὁποῖο ὁ Μητρόπουλος μὲ ἀδιάσπαστη δυναμικὴ ἔνταση ἐζωντάνεψε τὴν κάθε λεπτομέρεια, ὑποτάσσοντας μὲ ἀπαράμιλλη δηκονομία δυνάμεων τὰ πάντα σὲ μιὰ δημιουργικὴ ἀνιοῦσα πρὸς τὴν κορυφή, θὰ μείνῃ ἀξέχαστο!»

—Ἄλλη ἐφημερίς, «Ὁ Τύπος» τῆς Βιέννης γράφει:

«...Φυσικὰ ἡ ἱκανοποίησίς μας ἀπὸ τὸ ἔργο κερδίζει σὲ βαρύτητα ὅταν βλέπομε ἕνα καλλιτέχνη τέτοιας διεθνοῦς αἴγλης, τόσο πλατειᾶς προσοπτικῆς νὰ τοῦ ἀφιερώνῃ ὅλη του τὴν ἀγάπη κι' ἐμβρίθεια σὲ βαθμὸ ν' ἀποστηθίσῃ ἀπόλυτα τὴν ἀγκώδη καὶ πολύπλοκη αὐτὴ παρτιτούρα, ἀπὸ τὴν ὁποία ἀποσπᾷ ἐντελῶς πρωτόκουστες, καταπληκτικὲς ἐκδηλώσεις — ὅταν βλέπομε μὲ πόση δύναμι προβάλλει τὶς μορφὲς καὶ τὰ χρώματα τῆς τεράστιας αὐτῆς ἠχητικῆς εἰκόνας — συμπυκνώνοντας ἐδῶ τὸ τέμπο, πλαταίνοντας τὸ ἐκεῖ μεγαλεπήβολα καὶ παθητικὰ — πῶς ἐμποτίζει τὴν μουσικὴ μὲ φῶς, πῶς διασαφηνίζει ἀλληλουχίες καὶ σχέσεις, μὲ τὸν δικό του ἐκεῖνο τρόπο νὰ καθιστᾷ ἕνα ἔργο οἰκεῖο καὶ στοὺς μὴ προσκείμενους. Ἔτσι τὸ «Βιβλίο μὲ τὶς 7 Σφραγῖδες» ἐγνώρισε ἕναν μεγάλο, ἀληθινὸ θρίαμβο. Ἡ βαθύτητα, ἡ μεγαλόπνοη εὐγένεια, ἡ πνευματικὴ ὑπεροχὴ τοῦ ἔργου, χαράχτηκαν αὐθόρμητα καὶ βαθειὰ στὴ συνείδησι τῶν ἀκροατῶν ποὺ ἔζησαν μιὰ ἀληθινὰ τελετουργικὴ μουσικὴ ἑρμηνεία, βαθειὰ συγκλονιστικὴ καὶ ἐξυφωτικήν».

Παρασκευή, 4 Σ)βρίου 1959

Ἡ ΒΡΑΔΥΝΗ

Μουσικὰ δέματα

ΑΠΟ ΤΙΣ ΕΟΡΤΕΣ ΤΟΥ ΣΑΛΤΣΜΠΟΥΡΓΚ

«Η ΒΙΒΛΟΣ ΜΕ ΤΙΣ ΕΠΤΑ ΣΦΡΑΓΙΔΕΣ»

ΟΡΑΤΟΡΙΟ ΤΟΥ ΦΡΑΝΤΣ ΣΜΙΤ

ΕΝΑΣ ΘΡΙΑΜΒΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΣΑΛΤΣΜΠΟΥΡΓΚ, Σεπτέμβριος.— "Οταν ὁ Δημήτρης Μητρόπουλος, μὲ μιὰ ἀκατανίκητη ἀναλλίαστ, ξεσήκωνε ἀπ' τοὺς ἠχητικοὺς ὄγκους, ποὺ διηύθυνε τὸ τελικὸ «Ἀμήν», στὸ ὀρατόριο τοῦ Φράντς Σμὶτ «Ἡ Βίβλος μὲ τὶς Ἑπτὰ Σφραγῖδε»», μιὰ θύελλα χειροκροτημάτων σπάνιας ἐντάσεως συγκλόνισε τὸ «Θεσπιλχάουζ». Μ' αὐτὴν τὴν ἐκτέλεσι, οἱ Ἰθύνοντες τῶν Καλλιτεχνικῶν Ἑορτῶν τοῦ Σάλτσμπουργκ ἔστηναν ἕνα ἠχητικὸ μνημεῖο στὸν μεγάλο συνθέτη ποὺ πέθανε πρὶν εἴκοσι χρόνια. "Ισως μόνο στὴν Αὐστρία τῆς Μπρουκνερικῆς «Δοξολογίας» καὶ τῆς «Συμφωνίας τῶν Χιλίων» τοῦ Μάλερ, μποροῦσε νὰ δημιουργηθῇ ἕνα ἔργο τέτοιου ἐπιβλητικοῦ μεγαλείου. Παρὰ τὴν ρωμαντικὴ του ἔμπνευσι, ὁ Φράντς Σμὶτ προηγήθη τῆς ἐποχῆς του ἀγγίζοντας αὐτὸ τὸ θέμα τῆς Ἀποκαλύψεως τοῦ Ἰωάννου, ἕνα θέμα πρὸς τὸ ὁποῖον στρέφονται μὲ ἰδιαίτερη προτίμησι σήμερα οἱ «μοντέρνοι» — Μπὺχτγκερ κ. ἄ. — γιὰ ν' ἀπεικονίσουν τὴν καταστροφή, τὸ τέλος τοῦ κόσμου στὶς ἡμέρες μας. Χαρακτηριστικό, ὡς τόσο, γιὰ τὸν Σμὶτ εἶναι πὼς δὲν ἀφίνεται νὰ καταθλιβῇ ἀπ' αὐτὲς τὶς φρικιαστικὲς ὀπτασίες τῆς Ἀποκαλύψεως, ἀλλά, μὲ μιὰ Μπρουκνερικὴ πίστι, τοὺς δίνει τὸ φῶς καὶ τὴν λάμψι τῆς Θείας Χάριτος. Ἔτσι, ἀντίκρυ στὴ σατανικότητα τῆς Ὑστάτης Κρίσεως, βάζει ἕνα γεμᾶτο πάθος «Ἀλληλουΐα». Τὰ κόρα χρησιμοποιοῦνται μὲ ἀντιστικτικὴ μαεστρία, γίνονται ἡ σπονδυλικὴ στήλη τῆς παρτιτούρας καὶ μὲ μιὰ συνεχῆ δραματικὴ ἔξαρσι, δὲν ἔχουν στιγμὴ ἀναπαύσεως, ἔτσι ποὺ κατὰ συνέπειαν, καμμιὰ ὄρια δὲν ξεχωρίζει μὲ τὴ συνειθισμένη ἔννοια τῆς «ἄριας». Σὲ τρία «ἐπιπεδα» ἐξελίσσεται τὸ ἔργο: Σ' ἐκεῖνο τῆς ἀφηγήσεως τοῦ Ἰωάννου, στὸ σύνολο τῆς πονεμμένης ἀνθρωπότητος καὶ στὶς μεγάλες ἀφηγήσεις τοῦ κόρου, ποὺ πάνω του ξεχωρίζει μόνο ἡ φωνὴ τοῦ Κυρίου. "Ετσι πραγματοποιεῖται ἕνα ἐνιαῖο «κρεσσέντο» πού, ὅπως στὸν Μπρούκνερ, ξετυλίγεται κατὰ κύματα. Τὸ ὅτι ὁ Φράντς Σμὶτ δὲν ἀκολουθεῖ τὴν ἁπλότητα ἑνὸς Μπὰχ καὶ δίνει πολὺ περισσότερη θέσι στὰ χρώματα, αὐτὸ εἶναι τὸ ἴδιο συνετὲς μὲ τὶς δυνατότητες του ὅσο καὶ ἡ χρησιμοποίησις τῆς φόρμας τῆς φούγγας, πού, σὲ μερικὲς ὑπερεντάσεις της δὲν ἀφίνει ἀρκετὰ καθαρὸ τὸ περίγραμμα τῶν θεμάτων. Τὸ ὅτι, ὡς τόσο, ὁ συνθέτης διαθέτει καὶ μέσα συγκινητικῆς ἠρεμίας ἀποδεικνύεται σὲ ὡρισμένα μέρη, ὅπως στὸ ἁπαλὸ τραγοῦδι τοῦ κόρου: «"Ω, πές, ποιὸς μπορεῖ ν' ἀνθέξῃ πιά;» ἢ στὴ μελωδία τοῦ γυναικείου κόρου: «Ἀδελφὲς καὶ παιδιά, μείνατε σταθερὰ στὸν πόνο...».

Ἡ ἐκτέλεσις ἑνὸς τέτοιου κολοσσιαίου ἔργου, δὲν ἦταν καθόλου κάτι τὸ τόσο εὔκολο. Καὶ τὸ νὰ διευθύνῃ κανεὶς μιὰ παρτιτούρα τέτοιας ἐκτάσεως καὶ τέτοιου βάθους ἀπὸ μνήμης, αὐτὸ ὑπερβαίνει τὸ συνειθισμένο ἀνθρώπινο μέτρο. Ὁ τρόπος ποὺ ὁ Δημήτρης Μητρόπουλος, μὲ ἀδιάκοπη δυναμικὴ ἔντασι, γεμίζει ζωὴ κάθε λεπτομέρεια καὶ μὲ μιὰ ἀσύγκριτη οἰκονομία τῶν δυνάμεων χρησιμοποιεῖ τὸ πᾶν δημιουργικὰ γιὰ νὰ ὑψώσῃ στέρεα τὸ τεράστιο αὐτὸ ἠχητικὸ οἰκοδόμημα, εἶναι κάτι ποὺ μένει ἀλησμόνητο.

"Εναν μεγαλειώδη ἄθλο ἐπέτυχαν ὑπὸ τὸν Μητρόπουλο τὰ κόρα τῆς «Ζίγκφεράϊν» τῆς Ἑταιρίας τῶν Φίλων τῆς Μουσικῆς τῆς Βιέννης, ποὺ εἶχε διδάξει ὁ διευθυντής τους Ράϊνχολντ Σμίντ. Τὸν ἴδιο ὕψιστο ἄθλο ἐπέτυχεν ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης πού, ἐπὶ πλέον, τὰ πνευστά της (ἴδιως οἱ σάλπιγγες) εἶχαν νὰ ὑπερπηδήσουν ἀφάνταστες δυσκολίες. Κι' ἂς μὴν ξεχάσουμε τὸν "Αλοϊς Φόρερ ποὺ εἶνε ἀναλάβει τὸ ἐκκλησιαστικὸ "Οργανο.

Τὸν Ἰωάννη ἑρμήνευσε μὲ δραματικὴ φωνὴ ὁ τενόρος "Αντον Ντερμότα, ἐνῶ τὴν Φωνὴ τοῦ Κυρίου ἐνσάρκωνε ὁ βαθύφωνος Βάλτερ Μπέρρυ. Τὸ κουαρτέττο τῶν σολίστ ποὺ ἀπετελεῖτο ἀπὸ τὴν ὑψίφωνο Χίλντε Γκύντεν, τὴν μεσόφωνο "Ιρα Μάλανιουκ, τὸν τενόρο Φρὶτς Βούντερλιχ καὶ τὸν βαθύφωνο Μπέρρυ εἶναι ἐντεταγμένο ἔτσι μέσα στὸ σύνολο, ποὺ μόνο τὸν βαθύφωνο ἀφίνει νὰ ξεχωρίζῃ. Καθὼς εἶπα παραπάνω, τὰ χειροκροτήματα κα οἱ ἐπευφημίες ξεπέρασαν κάθε συνηθισμένο ὅριο.

Hans Georg Bonnte

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 17 Σεπτεμβρίου 1959

ΜΕΤΑ ΑΠΟ ΟΚΤΑΜΗΝΗ ΑΠΟΥΣΙΑ

Ἄκμαῖος ὅσον ποτὲ ἄλλοτε ὁ Δημ. Μητρόπουλος ἀπεθεώθη στὸ φεστιβάλ Σάλτσμπουργκ

ΧΑΙΡΕΤΙΣΜΟΣ ΤΟΥ ΠΡΟΣ ΤΟ ΕΛΛΗΝΙΚΟ ΚΟΙΝΟ

Μιὰ ἀπὸ τὶς μεγαλύτερες φυσιογνωμίες τοῦ ἐφετεινοῦ Φεστιβὰλ τοῦ Σάλτσμπουργκ, ποὺ συνεκέντρωσε τὸ ἐνδιαφέρον τοῦ διεθνοῦς μουσικοῦ κοινοῦ, ἦταν ἀναμφισβήτητα ὁ Δημήτρης Μητρόπουλος. Στὶς 23 Αὐγούστου διηύθυνε τὸ ὀρατόριο τοῦ Αὐστριακοῦ συνθέτη Φράντς Σμίθ «Τὸ βιβλίο μὲ τὶς ἑπτὰ σφραγῖδες», ἐμπνευσμένο ἀπὸ ἕνα θέμα τῆς Ἀποκαλύψεως τοῦ Ἰωάννου. Ἐκτελεσταὶ ἦσαν ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης, οἱ διάσημοι σολίστ Χίλντε Γκοῦντεν, Ἴρα Μάλανιουκ, Ἄντον Ντερμόττα. Φρὶτς Βούντερλιχ, Βάλτερ Μπέρν. Μὲ τὴν συναυλία αὐτὴ ἔκανε καὶ τὴν πρώτη του ἐμφάνισι μετὰ τὴν μακρά του ἀσθένεια. Κανένα ἴχνος κοπώσεως δὲν ἔδειξε, ἀλλ' ἀπεναντίας ἕνα δυναμισμὸ καὶ μιὰ ἀνανέωσι, ποὺ ἐπροξένησε θαυμασμὸ καὶ κατάπληξι σ' ὅλο τὸ ἀκροατήριο, ποὺ τὸν ἀποθέωσε κυριολεκτικά. Ὁ φὸν Καραγιὰν ἀπὸ τὶς πρῶτες σειρὲς τῆς πλατείας χειροκροτοῦσε γιὰ πολλὴ ὥρα δρθιος, μὲ μεγάλο ἐνθουσιασμὸ τὸν "Ελληνα συνάδελφό του.

Ὁ κριτικὸς τῆς «Ζύντσϋτστε Τσάϊτουγκ» τῆς 25ης Αὐγούστου, μιᾶς τῶν μεγαλυτέρων ἐφημερίδων τῆς Γερμανίας γράφει: «Μέσα στὶς λίγες συναυλίες ποὺ ἡ μνήμη θὰ ἀπονείμῃ τὸν ἰδιαίτερο τίτλο «Ἀλησμόνητη» θὰ εἶναι ἡ παρουσίασι τοῦ ὀρατορίου τοῦ Φράντς Σμὶθ «Τὸ βιβλίο μὲ τὶς 7 σφραγῖδες» ἀπὸ τὸν Δημήτρη Μητρόπουλο στὸ Φέστπιλχάουζ. Ὁ ὄντως, δίπλα στὸν Μπρουῶν Βάλτερ, μεγαλύτερος μαέστρος, ὁ ὁποῖος συνδυάζει τὸν ἰδεαλισμὸ τῆς γενιᾶς ποὺ φεύγει, μὲ τὴν δεξιοτεχνία καὶ τὴν «ἀμερικανικὴν» ἀκρίδεια τῆς νεώτερης γενιᾶς, ἀνύψωσε ἕνα ἔργο ποὺ ἐθεωρεῖτο ξεπερασμένο, ἢ μὲ τοπικὴ αὐστριακὴ ἰδιοτυπία, καὶ τὸ τοποθέτησε ἀνάμεσα στὶς πιὸ σημαντικὲς δημιουργίες θρησκευτικῆς μουσικῆς ἀπὸ τὴν ἐποχὴ τοῦ Μπράμς καὶ τοῦ Βέρντι».

»Μετὰ τὴν συναυλία πῆγα νὰ τὸν ἰδῶ καὶ νὰ τὸν συγχαρῶ στὰ παρασκήνια. Καὶ παρὰ τὴν κούρασί του καὶ τὸν λίγο χρόνο ποὺ διέθετε, γιατὶ θἄφευγε ἀμέσως γιὰ τὴν Κολωνία, εἴχαμε μιὰ πολὺ ἐνδιαφέρουσα συνομιλία. Τό ρώτησα: «Γιατὶ δὲν μᾶς ἤλθατε φέτος στὴν Ἀθήνα μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης;» Μοῦ ἀπήντησε: «Μὲ μεγάλη μου λύπη δὲν μπόρεσα νὰ ἐκπληρώσω αὐτὴ τὴν ἐπιθυμία μου, γιατὶ ἐρχόμενος στὴν Ἑλλάδα, θὰ ἤμουν ὑποχρεωμένος ν' ἀκολουθήσω ὅλη τὴν περιοδεία ποὺ εἶχε προγραμματίσει τὸ συγκρότημα, πρᾶγμα τὸ ὁποῖο δὲν μοῦ τὸ ἐπέτρεπε ἡ ὑγεία μου. Γιὰ τὸ λόγο αὐτὸ προτίμησα νὰ ξεκουραστῶ λίγο στὴν Ἑλβετία, καὶ μετὰ νὰ συνεχίσω τὶς ἀνειλημμένες μου ὑποχρεώσεις στὰ διάφορα μουσικὰ κέντρα τῆς Εὐρώπης, τὶς ὁποῖες ἐπὶ ὁκτὼ μῆνες εἶχα ἀναγκασθῇ νὰ διακόψω».

—Ἐφέτος, τοῦ λέμε, στὸ Φεστιβὰλ Ἀθηνῶν, τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης διύθυναν οἱ νέοι μαέστροι Μπερνστάϊν καὶ Σίππερς. Δὲν μᾶς λέτε λίγα λόγια γιὰ τοὺς δύο αὐτοὺς Ἀμερικανοὺς συναδέλφους σας;

—Οἱ μαέστροι αὐτοὶ εἶναι οἱ καλύτεροι τῆς Ἀμερικῆς καὶ εἶναι προικισμένοι μὲ ἐξαιρετικὰ προσόντα. Φυσικὰ ὁ Μπερνστάϊν εἶναι ὁ πιὸ ὥριμος. Ἔχουν ὅμως μιὰ ἰδιαίτερη ἀμερικανικὴ νοοτροπία καὶ ἕνα ἰδιαίτερο τρόπο ἑρμηνείας, μὲ τὴν ὁποία πιθανὸν νὰ μὴν εἶναι ἀπόλυτα ἐξοικειωμένο τὸ εὐρωπαϊκὸ μουσικὸ κοινό. Θὰ ἤθελα νὰ πληροφορηθῶν οἱ Ἀθηναῖοι φίλοι τῆς μουσικῆς, ὅτι ὁ μαθητής μου μαέστρος Ντίξον, ποὺ ἔχει διευθύνει ἐπανειλημμένως τὴν Κρατικὴ Ὀρχήστρα τῶν Ἀθηνῶν, προσελήφθη μὲ συμβόλαιο στὴν Συμφωνικὴ Ὀρχήστρα τοῦ Κονσερβατουὰρ τῆς Βοστώνης, ποὺ εἶναι μαζὶ μὲ τὴν Συμφωνικὴ Ὀρχήστρα τῆς Ἀκαδημίας Τζιούλλιαρτ δύο ἀπὸ τὶς καλύτερες ὀρχήστρες τῆς Ἀμερικῆς.

—"Εχετε προτάσεις ἢ σχέδια νὰ δεσμευθῆτε μελλοντικῶς μὲ κανένα μουσικὸ Ὀργανισμὸ τῆς Εὐρώπης, ἢ θὰ παραμείνετε στὴν Ἀμερική;

— Μόνιμη δέσμευσι δὲν θέλω πιὰ νὰ ἔχω. Θὰ προτιμήσω νὰ διατηρήσω τὴν καλλιτεχνική μου ἐλευθερία, διαλέγοντας ἐκεῖνες τὶς προτάσεις, ποὺ θὰ μ' ἐνδιαφέρουν περισσότερο.

Σ' ἐρώτησί μου ἂν προτιμᾶ νὰ διευθύνῃ συμφωνικὰ κοντσέρτα ἢ ὄπερες μοῦ ἀπάντησε:

—Ἡ ἐρώτησι αὐτὴ μοῦ ἔχει γίνει πολλὲς φορές, γι' αὐτὸ σᾶς ἀπαντῶ μ' ἕνα... Τζὸκ (ἀστεῖο) κατὰ τὴν ἀμερικανικὴ συνήθεια! Ἡ ὄπερα καὶ ἡ συμφωνικὴ συναυλία εἶναι σᾶν δυὸ ἀγαπημένες μου φίλες, ποὺ ὅταν βαρεθῶ τὴν μιά, ἐπιθυμῶ τὴν ἄλλη.

— Μὲ τί κριτήρια ἢ προτιμήσεις διαλέξατε τὸ πρόγραμμα τῆς συναυλίας σας;

— Θέλησα νὰ παρουσιάσω σ' ἕνα εὐρύτερο κοινὸ τὴν ἐργασία ἑνὸς ἀξιόλογου συνθέτη, ὁ ὁποῖος θεωρεῖται ὁ ἐθνικὸς ἥρως τῆς Αὐστρίας. Νομίζω πὼς ἡ ἑρμηνεία αὐτὴ θὰ ἔχῃ μεγάλο ἐνδιαφέρον.

— Ποιὰ εἶναι τὰ σχέδιά σας, μετὰ τὴν ἀναχώρησί σας ἀπὸ τὸ Σάλτσμπουργκ;

— Στὶς 31 Αὐγούστου, ἀπαντᾶ ὁ μεγάλος μαέστρος, θὰ διευθύνω τὴν Συμφωνικὴ Ὀρχήστρα τοῦ ραδιοφωνικοῦ σταθμοῦ τῆς Κολωνίας μὲ ἔργα Μάλλερ καὶ στὶς 7 Σεπτεμβρίου τὴν ἴδια ὀρχήστρα μὲ Ἔργα Ρίχαρντ Στράους. Ἐν συνεχείᾳ θὰ διευθύνω στὴ Βιέννη δυὸ συμφωνικὲς συναυλίες, καθὼς καὶ δέκα παραστάσεις στὴν ὄπερα τῆς Βιέννης. Συγκεκριμένως θὰ διευθύνω τὴν «Τόσκα», τὴν «Μπατερφλάϋ», τὴν «Μανόν», τὸν «Μπάλο ἰν μάσκερα» καὶ τὴν «Καβαλερία Ρουστικάνα». Αὐτὰ μέχρι τέλους Ὀκτωβρίου. Μετὰ θ' ἀναχωρήσω πάλι γιὰ τὴν Ἀμερική. Στὸ προσεχὲς Φεστιβὰλ Σάλτσμπουργκ θὰ διευθύνω μιὰ ὄπερα, ἡ ὁποία ἀκόμη δὲν ἔχει ἀνακοινωθῆ.

— Ποιές ἦταν οἱ καλύτερες ἐντυπώσεις σας ἀπὸ τὸ Φεστιβὰλ Σάλτσμπουργκ;

— Κάθε παράστασις, κάθε συναυλία, ἔχει φθάσει σὲ τέτοια τέλεια ἀπόδοσι, ὥστε εἶναι δύσκολο νὰ ξεδιαλέξῃ κανεὶς ποιὸ εἶναι τὸ καλύτερο. Πάντως ξεχώρισα τὴν «Μίσσα Σολέμνις» καὶ τὸν «Ὀρφέα» μὲ τὸν Φὸν Κάραγιαν, τὴ «Σιωπηλὴ Γυναῖκα» τοῦ Ρίχαρντ Στράους μὲ τὸν Κὰρλ Μπὶμ καὶ τὴν μοντέρνα ὄπερα τοῦ Ρίχαρντ Στράους μὲ τὸν Κὰρλ Μπὶμ καὶ τὴν μοντέρνα ὄπερα τοῦ Χάϊμο "Ερμπσε «Τζουλιέττα». Ὁ νέος αὐτὸς συνθέτης, κατὰ τὴν γνώμη μου, δίνει τὶς περισσότερες ὑποσχέσεις, γιὰ νὰ γράψῃ μιὰν ὥριμη σημερινὴ ὄπερα.

— Ποιά εἶναι ἡ γνώμη σας γιὰ τὴ νέα μουσικὴ γενεὰ συνθετῶν τῆς Εὐρώπης Χέντσε, Στοκχάουζεν, Νόνο, Ξενάκη κ.ἄ.

— Γιὰ τοὺς νέους σύγχρονους συνθέτες, μοῦ εἶπεν ὅτι βρίσκονται ἀκόμα στὸ στάδιο τοῦ πειραματισμοῦ καὶ ὅτι ἔχουν μιὰ τάσι, ποὺ κλίνει περισσότερο πρὸς τὴν μηχανικὴ κατασκευή, παρὰ πρὸς μιὰ πνευματικὴ σύλληψι. Αὐτὸ φυσικὰ δαδίζει μὲ τὸ πνεῦμα τῆς ἐποχῆς, καὶ ἀκόμα δὲν ἔχουμε σαφεῖς ἐνδείξεις σὲ τί αἰσθητικὰ ἀποτελέσματα θὰ καταλήξῃ. Μ' ἐνδιαφέρουν πάντως πολὺ ὡρισμένες δημιουργίες τους καὶ νομίζω, ὅτι ἐμεῖς ὀφείλουμε νὰ τοὺς δοηθήσουμε παρουσιάζοντας ἀξιόλογα ἔργα τους στὸ μεγάλο κοινό.

Τελειώνοντας τὴ συζήτησί μας μὲ παρεκάλεσε νὰ μεταδώσω στὸ ἀγαπημένο του ἑλληνικὸ κοινὸ τὸν ἀκόλουθο χαιρετισμό:

«Μοῦ κόστισε πάρα πολὺ πού λόγοι ὑγείας, πραγματικά, δὲν μοῦ ἐπέτρεψαν νὰ ἔλθω στὴν Ἑλλάδα, διότι δύο φορὲς ποὺ ἤλθα μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης καὶ τὴν Φιλαρμονικὴ τῆς Βιέννης, ἐνοιωσα τὴ μεγαλύτερη συγκίνησι τῆς ζωῆς μου καὶ τῆς ὅλης μου καρριέρας, τὴν ὁποία ὀφείλω στὴν ἐμπιστοσύνη ποὺ μοῦ ἔδειξαν οἱ Ἀθηναῖοι καὶ μ' ἐδοήθησαν νὰ ἐξελιχθῶ»

ΜΑΥΡΕΤΑ ΙΩΑΚΕΙΜΙΔΟΥ



DEN AUFTAKT für die Wiener Konzertsaison 1959/60 gibt heute um 15 Uhr im Großen Musikvereinssaal der wiedergenesene Dimitri Mitropoulos, der dieses Wochenende das erste Philharmonische Abonnementkonzert mit Werken von Richard Strauss dirigieren und beherrschen wird.

Sonntag, 20. September 1959

NEUES ÖSTERREICH

IM BRENNPUNKT

*Mit größter Spannung wartete gestern das Publikum der Philharmonischen Konzerte auf das Erscheinen des Dirigenten Dimitri Mitropoulos. Zwischen seinem letzten Aufenthalt in Wien und der nunmehrigen Wiederkehr zu Saisonbeginn lag immerhin eine schwere Erkrankung des berühmten griechischen Dirigenten, den Wien und Berlin erzogen haben und der sich in Amerika als Chef der New-Yor

Also hat kein Philosoph gesprochen

KURIER 21-9-59

Erstes „Philharmonisches" der Saison: Mitropoulos dirigierte „Don Quixote" und „Also sprach Zarathustra" von Strauss

Nach der Richard-Strauss-Festwoche der Staatsoper fand das Gedenken an den 10. Todestag des Meisters auch im 1. Philharmonischen Abonnementskonzert seinen Niederschlag. Besonders erfreulich dabei die Grundidee, zwei relativ selten gespielte Tondichtungen zusammenzuspannen: Die tragikomischen Abenteuer des „Don Quixote" sind im Konzertsaal ungefähr ebenso rar wie das großartige Pathos der Phantasie über Nietzsches „Also sprach Zarathustra". In ihrer Struktur und in ihrer geistigen Haltung sind diese beiden Werke einander diametral entgegengesetzt und haben nur das eine gemeinsam, daß sie Orchester und Dirigenten Gelegenheit geben zu zeigen, was in ihnen — dem Orchester und dem Dirigenten — steckt.

„Phantastische Variationen über ein Thema ritterlichen Charakters" steht als Formbezeichnung über dem „Don Quixote", womit die Anlage des ganzen Werkes hinreichend gekennzeichnet erscheint. Sie ist bei allem orchestralen Glanz mehr kammermusikalischer Natur (die zahlreichen solistischen Einlagen gehören zu diesem Bild, wobei durchaus nicht nur an das Solocello und die Solobratsche zu denken ist). Hier durfte es sich erweisen, daß Dimitri Mitropoulos keineswegs in erster Linie ein mitreißender „Orchesteraufrührer" ist: mit sehr behutsamer Hand legte er das Gespinst der Linien und thematischen Verflechtungen bloß, ließ den Witz der rhythmischen Gegensätze aufsprühen und mit unnachahmlicher Eleganz die Pointen der absonderlichen Kadenzierungen fallen. Und wo es um Witz, Eleganz und klangliche Delikatesse geht, sind die Philharmoniker mit ganzem Herzen dabei, im Solo (Emanuel Brabec, Ferdinand Stangler) und im Tutti.

Nach den Träumen des Ritters von der traurigen Gestalt die Träume Zarathustras, den dithyrambischen Visionen Nietzsches nachempfunden. Die Vorwürfe, die man Strauss nach der Uraufführung machte, er habe ein philosophisches System in Musik umsetzen wollen, erscheinen heute grotesk: Also hat kein Philosoph gesprochen! Mit einer solchen Inbrunst, mit so visionärer Kraft, mit einer solchen Kühnheit der Phantasie, die souverän Diesseitiges (Apotheose des Tanzes), Geistiges und Naturphänomene (Sonnenaufgang) zur Einheit bindet, drückt sich nur der Künstler aus. Mitropoulos und die Philharmoniker wuchsen in ihrer Interpretation des „Zarathustra" noch über die schon brillante Leistung bei „Quixote" hinaus und bereiteten ein Fest, in dem höchst irdisches Musikantentum und geschliffene Gedanklichkeit eine nur in Wien mögliche innige Symbiose eingingen.

Rudolf Weishappel

Wochenende im Musikvereinssaal:

EXPRESS 21-9-59

Der philharmonische Auftakt

1. Abonnementkonzert der Wiener Philharmoniker, Samstag und Sonntag im Großen Musikvereinssaal, unter der Leitung von Dimitri Mitropoulos. Programm: „Don Quichote" und „Also sprach Zarathustra" von Richard Strauss.

„Man müßte das mindestens fünfundzwanzigmal hören, dann könnte man's vielleicht verstehen!" — also sprach eine Dame zu ihrem Begleiter in der Pause des ersten Abonnementkonzertes der Wiener Philharmoniker am Sonntag, mit dem traditionsgemäß die Konzertsaison begann. Gemeint war Richard Strauss' „Don Quichote", immerhin sechzig Jahre alte programmatische Illustrationsmusik. Man sieht: die Philharmoniker haben es mit ihren Abonnenten und Programmen nicht leicht.

Der philharmonische Auftakt, anläßlich der zehnten Wiederkehr des Todestages von Richard Strauss zur Gänze dessen Werk gewidmet, war, wie zu erwarten, gewichtig, spannend und genußreich. Wobei Mitropoulos, in der scheinbaren Großzügigkeit der Gestik immer mehr Furtwängler ähnlich, für die fällige Überraschung sorgte: „Don Quichote", von den meisten Dirigenten als Ölgemälde hergezeigt, führte er als dezentes Aquarell vor, liebevoll in der Detailmalerei, kammermusikalisch gedämpft, wo nur irgend möglich, im Sinne der literarischen Vorlage episch und beschaulich, nur ganz selten theatralisch erhitzt. Den Titelhelden porträtierte Emanuel Brabec mit größter Tonschönheit und technisch überlegen in seinem Cellosolo; als Sancho Pansa war ihm Ferdinand Stangler (Solobratsche) ein würdiger Partner.



DIRIGIERTE das erste „Philharmonische": Dimitri Mitropoulos.

Hatte Dimitri Mitropoulos schon hier zuweilen versucht, harmonische Härten in der Wiedergabe auszuprägen, so nützte er diese Möglichkeit. Spannungen zu erzeugen, nach der Pause beim „Zarathustra" ganz besonders. Dessen Gedankenflug wurde zur gewaltigen symphonischen Dichtung: die breiten Steigerungen der Musik und ihre thematische Verarbeitung waren plastisch, intensiv und organisch dargestellt. Daß die Interpretation weniger von intellektuellem Raffinement als von echtem romantischem Empfinden gesteuert war, durfte man bei Mitropoulos erwarten.

Die Leistung des Orchesters, allzu leicht als Selbstverständlichkeit hingenommen, war bedeutend, der Klang der Streicher von jener Fülle und exakten Weichheit (nicht mit Weichlichkeit zu verwechseln!), die auf der bevorstehenden Weltreise gewiß wieder am meisten bewundert werden dürften.

Karl Löbl

Theater und Kunst

Philharmonische Strauss-Gedenkfeier

Nicht nur aus Pietät für den Großmeister, mit dem sie durch Jahrzehnte künstlerisch so eng verbunden waren, gedachten die Philharmoniker in ihrem ersten Konzert seiner, sondern auch weil sie sich in dieser von Stefan Zweig als unhumanistisch, ja antihumanistisch gekennzeichneten Zeit, an deren Anfang nicht das Wort oder der Geist, sondern das Elektronengehirn und die Logarithmentafel stehen, zu Strauss' Lebens- und Kunstauffassungen bekennen.

„Don Quixote" und „Zarathustra", die auf dem Programm standen, gehören nicht zu seinen erfolgreichsten Werken. Die ironisch-phantastische Grundhaltung des Variationenwerkes, das die klanglichen Ausdrucksmittel barock übersteigert und tonmalerische Virtuosität bis zu den äußersten Grenzen treibt, ist problematisch, und den vollen Genuß könnte, wie Krause richtig bemerkt, eigentlich nur der „wissende" Hörer haben, der zuvor die einzelnen Kapitel des Cervantes nachgelesen hat. Aber das wollte Strauss kaum. Ihm lag nur daran, in diesen köstlichen „Veränderungen" der beiden kontrastierten Themen funkelnden Witz leuchten zu lassen und den Hörer durch die mannigfaltigen Aventuren des traurigen Ritters und seines pfiffigen Knappen zu jenem lyrischen Epilog zu führen, in dem wir, ähnlich wie im „Till", von dem weisen Narren wehmütigen Abschied nehmen. Es war einmal ...

Ganz anders, aber auch keineswegs als „caviar to the general", wirkt die Popularphilosophie Zarathustras, tönendes Abbild der Geisteswelt eines Dichter-Philosophen, dem die Musik so unendlich viel bedeutete. Das Werk begegnete von Anfang an selbst bei Geistern wie Romain Rolland Mißverständnis, und vielleicht hat Hugo Wolf, der Strauss freilich nicht mochte, nicht übertrieben, wenn er die Wiener Erstaufführung unter Hans Richter als „Heiterkeitserfolg" bezeichnete. Aber wie es doch in dieser Musik blüt und grünt, wie sich die Freuden und Leidenschaften, das großartige Grab- und das Tanzlied endlich zur Verklärung aufschwingen und doch ein letzter Erdenrest ungelöst bleibt!

Die Philharmoniker widmeten beiden Werken ihr bestes Können und führten sie unter Dimitri Mitropoulos' Leitung zu stärkster Wirkung und echtem Erfolg. Beide Werke stellen ja in ihrer unerhört komplizierten und raffinierten Instrumentation höchste Anforderungen an das Orchester und sind Virtuosenstücke. Mitropoulos weiß mit sparsamen Bewegungen, die Spitze des Taktstockes meist dem Boden zugekehrt, unmerklich jeden Solisten, jede Orchestergruppe exakt heranzuholen, gewisse Längen und allzu redseligbreite Stellen (vor allem im „Quixote") zu überbrücken und Höhepunkte von unerhörtem Glanz und zauberhafter Schönheit zu erzielen. Wie er die gefährliche, leicht zu einem Klangbrei entartende „Wissenschafts"-Fuge klar aufbaut oder den „Tanz der leichten Füße" zu dionysischem Übermut emporsteigert, ist grandios. Vielleicht war Krauß wienerischer, leichtbeschwingter, Furtwängler emphatisch-romantischer: aber Mitropoulos' Leistung hätte zweifellos doch auch dem Meister selbst gefallen.

Stürmischer Beifall für das Orchester, für die ausgezeichneten Solisten Emanuel Brabec (Don Quixote) und Ferdinand Stengler (Sancho Pansa) und last, not least für Mitropoulos. Und ein Gefühl innigen Dankes und unzerstörbarer Verbundenheit für Richard Strauss, den Unvergeßlichen. Ein schöner Beginn.

Y

Don Quixote und Zarathustra

Philharmonischer Konzertauftakt unter Dimitri Mitropoulos

Das erste Abonnementkonzert der Wiener Philharmoniker stand unter der Leitung von Dimitri Mitropoulos. Auf dem Programm standen, dem Gedenktag vom 8. d. Rechnung tragend, zwei Symphonische Dichtungen von Richard Strauss. Mitropoulos ist ein hervorragender Interpret auch dieses Meisters, und die Art, wie er sich der Musik widmet, hat ebensoviel richtige Beziehung zum Stil als Eigenart. Den „Don Quixote" legte Mitropoulos ganz auf subtile Konturierung, auf geradezu kammermusikalische Gesamtwirkung hin an. Dadurch wurde die Feinheit der Einfälle und der reichen instrumentalen Linienführung aufs deutlichste hervorgekehrt, und Mitropoulos hat auf diese Weise wertvoll betont, wie bei Strauss die rein musikalische Form und Entwicklung (Phantastische Variationen über ein Thema ritterlichen Charakters) die Gebundenheit an das äußerliche Programm überwindet. Emanuel Brabec spielte das Cellosolo. Es ist gut, wenn der Solist dem Orchester angehört, weil dadurch das richtige innige Verhältnis des solistischen Anteils zu Ganzen hergestellt wird; ein Orchester wie die Philharmoniker kann es sich auch gar wohl leisten, den Cellisten aus den eigenen Reihen zu berufen. Brabec musizierte ebenso vorzüglich wie sein Kollege Ferdinand Stangler (Viola), und das Orchester folgte den Intentionen Mitropoulos' auf schönste, kultivierteste Art.

Die Tondichtung „Also sprach Zarathustra" gab der Dirigent mit der gebührenden dithyrambischen Intensität in Duktus und Farbe wieder und führte sie zu ganz großer, doch nicht im geringsten plakathafter Wirkung. Die Philharmoniker konnten in ihrer weltberühmten warm, füllig und beseelt leuchtenden Klangpracht schwelgen. — Starker Beifall.

-t-k

Die Philharmoniker feierten Richard Strauss

„Don Quixote" und „Zarathustra" mit Dimitri Mitropoulos

Das Eröffnungskonzert der philharmonischen Saison im Musikverein wurde zu einer großartigen Manifestation unwandelbarer Richard-Strauss-Liebe und -Verehrung, die Wiens führendes Orchester dem großen Komponisten, der einen Schlußstrich unter das erhabenste, schönste Kapitel abendländischer Musik zog, entgegenbrachte und entgegenbringt. Der Genius loci half mit, dieser denkwürdigen Veranstaltung den Zauber einer persönlichen Note zu verleihen. An der gleichen Stelle, an welcher diesmal Dimitri Mitropoulos in selten anzutreffender Vollkommenheit seines Amtes waltete, hat der Komponist oft und oft die authentische Interpretation seiner Schöpfungen demonstriert. Schattenbilder der Erinnerung verschmolzen mit der glückhaften Gegenwart einer Stunde begnadeten Musizierens, die, als Verbeugung vor dem Genie des Komponisten gedacht, dessen Todestag sich im September zum zehntenmal jährte, zu einem Herzensbekenntnis wurde, welches das Orchester der Philharmoniker in Höchstform zeigte.

Aus dem Kosmos des Strauss'schen symphonischen Oeuvres erwählte man für die Programmbildung dieser Gedächtnisfeier „Also sprach Zarathustra" und „Don Quixote", Werke, deren Komposition noch ins vorige Jahrhundert reicht, die der Zeitablauf jedoch nun von veränderten Blickpunkten aus betrachten lehrt. Wie häufig war ein gegen die Gattung „Symphonische Dichtung" erhobener Vorwurf zu vernehmen, der in der Programmatik bleierne Fesseln zu suchen vermeinte, welche das musikalische Geschehen zu rein illustrativen Funktionen herabmindern und durch effekthaschende Kunstgriffe über die Banalität solchen Kompositionsstils hinwegtäuschen sollten. Die tonmalerischen Farbflecke der Strauss'schen Palette, die bei der Generation unserer Großväter je nach Temperament Schmunzeln, Erstaunen oder Bestürzung auslösten, empfinden wir heute als Ornamente und völlig unessentiell angesichts der Fülle melodischer, harmonischer und instrumentaler Pracht, die sie umhüllen. Strauss-Orchesterwerke sind durchaus absolute Musik im vollen Sinn der Begriffsempfindung. Ihre Titelgebungen bedeuten weit eher Hinweise auf Quellen der Inspiration als Aufschriften einer eng umrissenen Übersetzung dieses oder jenes Themas ins Musikalische.

Die These von der ewigen Wiederkunft der Dinge, die Nietzsche dem Zarathustra-Kult der Perser entnahm, hat das lebensbejahende, alles Irdische universell und genial erfassende Künstlertum des Meisters zu einem seiner schönsten Werke entflammt, von dem Bartok in seiner Erinnerung schreibt, es habe ihn beim ersten Anhören aus der Stagnation, in der sein eigenes kompositorisches Schaffen geraten sei, befreit. Die Schönheiten des Werkes ließ Dimitri Mitropoulos in jenen Höhenregionen der Vollendung erblühen, die zu erreichen nur einer Künstlerpsyche seiner Art beschieden ist, in der Ethik und Begeisterung, souveränes Beherrschen der Materie und magistrale Dirigentenfähigkeit einen Bund geschlossen haben. Der Jubel, der den berühmten Dirigenten begrüßte und bedankte, war nicht zuletzt Ausdruck freudiger Genugtuung, ihn nach überstandener Krankheit in ungebrochener Schaffenskraft wirken zu sehen.

Dem leuchtenden Kolossalgemälde des „Zarathustra" ging eine subtile, bis ins letzte klanglich und rhythmisch ausgefeilte Wiedergabe des „Don Quixote" voran, dieses Doppelkonzerts für Cello und Viola in symphonischer Umrahmung. Die Solopartien erfuhren durch Emanuel Brabec und Ferdinand Stangler mustergültige Wiedergabe. Mitropoulos bevorzugte diesmal auffallend breite Tempi, eine Auffassung, die sich durchaus rechtfertigen läßt: erfordert doch der Vortrag von Legenden und Märchen Beschaulichkeit. Sohin wurden die zahlreichen Rezitative der Partitur nicht zu hektischen Zwischenrufen, sondern zu sinnvoller Wechselrede zwischen dem melancholischen, dem schwindenden Glanz des Rittertums vorausahnenden Edelmann und seinem ulkigen Knappen.

Mi.

22. September 1959

Philharmoniker feiern Richard Strauß

Die Wiener Philharmoniker, vollendete Interpreten der großen Komponisten aller Länder, dürfen sich im besonderen mit Recht ein Richard-Strauß-Orchester nennen. Die Tradition ihrer Strauß-Wiedergabe geht auf den eng mit ihnen verbundenen Meister selbst zurück, dessen Willen sie nun einer jüngeren Generation vermitteln. Die symphonische Dichtung „Don Quixote" stand am Anfang ihres ersten diesjährigen Abonnementskonzerts. Das 1897 geschaffene Werk ist einer der kühnsten Vorstöße in die Musik des 20. Jahrhunderts. Sein Reichtum an melodischen, harmonischen und orchestralen Einfällen hat bis heute den Reiz des fesselnd Neuen nicht verloren. Selbst die naturalistische Tonmalerei, wie etwa die Imitation einer blökenden Hammelherde, bleibt hier (zum Unterschied von der späteren „Alpensymphonie") bloße Arabeske, und sprengt nicht den Rahmen der musikalischen Form von „phantastischen Variationen über ein ritterliches Thema". Weitaus weniger neu und kühn ist die gewiß auf breitere Kreise wirkende symphonische Dichtung „Also sprach Zarathustra". „Frei nach Nietzsche" komponiert, widerhallt in ihr ein unverkennbares Mißverständnis des Philosophen, der durchaus nicht so harmlos war wie manche schon den „Rosenkavalier" vorwegnehmende Walzerepisoden dieser Musik. Immerhin: auch ein schwächerer Strauß bleibt die Arbeit eines starken Musikers.

Dimitri Mitropoulos, der die Strauß-Feier der Philharmoniker leitete, nahm den „Don Quixote" mit ungewohnter Breite. Eine gewisse Schwere des Ausdrucks und stellenweise des Klanges, die Strauß selbst am Dirigenpult immer zu vermeiden wußte, war die Folge. Zuverlässig und tonschön spielten Emanuel Brabec und Ferdinand Stangler die schwierigen Soli. Weit mehr entsprach die Klangwelt des „Zarathustra" der außerordentlichen Dirigentenpersönlichkeit Mitropoulos'. Hier wurde, wie die Partitur es vorschreibt, das gigantische Orchester bald zu monumentaler Fülle entfesselt, bald zu kammermusikalischer Feinheit gedämmt. Und die einzigartigen Philharmoniker, die den Hörer zu berauschen vermögen, ohne ihm sein klaren Kopf zu nehmen, feierten einen Triumph, der mit triumphalem Beifall belohnt wurde.

M. R.

Musik AUS AMERIKA

HEFT 20 · JAHRGANG 2 · OKTOBER 1959



DIMITRI MITROPOULOS LEITET IM OKTOBER DAS ZWEITE PHILHARMONISCHE UND DIE AUFFÜHRUNG VON "CAVALLERIA RUSTICANA" UND "BAJAZZO" AN DER STAATSOPER, EHE ER SICH WIEDER VON WIEN VERABSCHIEDET.

UNITED STATES INFORMATION SERVICE WIEN VIII, SCHMIDGASSE 14

DIMITRI MITROPOULOS als Dirigent des 1. Philharmonischen in Wien

"Express"

"... Der philharmonische Auftakt, anlässlich der zehnten Wiederkehr des Todestages von Richard Strauss zur Gänze dessen Werk gewidmet, war, wie zu erwarten, gewichtig, spannend und genussreich. Wobei Dimitri Mitropoulos, in der scheinbaren Grosszügigkeit der Gestik immer mehr Furtwängler ähnlich, für die fällige Überraschung sorgte: 'Don Quichote', von den meisten Dirigenten als Ölgemälde hergezeigt, führte er als dezentes Aquarell vor, liebevoll in der Detailmalerei, kammermusikalisch gedämpft, wo nur irgend möglich, im Sinne der literarischen Vorlage episch und beschaulich, nur ganz selten theatralisch erhitzt ... Hatte Dimitri Mitropoulos schon hier zuweilen versucht, harmonische Härten in der Wiedergabe auszuprägen, so nützte er diese Möglichkeit, Spannungen zu erzeugen nach der Pause beim 'Zarathustra' ganz besonders. Dessen Gedankenflug wurde zur gewaltigen symphonischen Dichtung; die breiten Steigerungen der Musik und ihre thematische Verarbeitung waren plastisch, intensiv und organisch dargestellt. Dass die Interpretation weniger von intellektuellem Raffinement als von echtem romantischem Empfinden gesteuert war, durfte man bei Mitropoulos erwarten."

"Neues Österreich"

"... Die Philharmoniker widmeten beiden Werken ihr bestes Können und führten sie unter Dimitri Mitropoulos' Leitung zu stärkster Wirkung und echtem Erfolg.. Mitropoulos weiss mit sparsamen Bewegungen, die Spitze des Taktstockes meist dem Boden zugekehrt, unmerklich jeden Solisten, jede Orchestergruppe exakt heranzuholen, gewisse Längen und allzu redselig-breite Stellen (vor allem im 'Quixote') zu überbrücken und Höhepunkte von unerhörtem Glanz und zauberhafter Schönheit zu erzielen. Wie er die gefährliche, leicht zu einem Klangbrei entartende 'Wissenschafts'- Fuge klar aufbaut oder den 'Tanz der leichten Füsse' zu dionysischem Übermut emporsteigert, ist grandios. Vielleicht war Krauss wienerischer, leichtbeschwingter, Furtwängler emphatisch-romantischer: aber Mitropoulos' Leistung hätte zweifellos doch auch dem Meister selbst gefallen ..."

Dienstag 22 September

ÖSTERREICHISCHE NEUE TAGESZEITUNG

Glanzvoll musizierte Philosophie unter Mitropoulos

Philharmonischer Auftakt in memoriam Richard Strauss — „Zarathustra" siegte über „Don Quixote"

Der Beginn des neuen philharmonischen Jahres stand im Zeichen von Richard Strauss, dessen Todestag sich kürzlich zum zehnten Male jährte, dessen ganze Liebe den Wiener Philharmonikern gehörte, denen er einmal (zu ihrer Hundertjahrfeier) schrieb: „Nur wer die Wiener Philharmoniker dirigiert hat, weiß, was sie sind, das bleibt unser eigenstes Geheimnis! Ihr versteht mich schon: hier — wie am Pult."

Das Eröffnungskonzert, in der Programmwahl nicht ganz glücklich (zwei symphonische Dichtungen aus derselben Schaffensperiode des Meisters mit allzu ähnlichem instrumentalem Habitus) brachte zugleich ein herzliches Wiedersehen mit Dimitri Mitropoulos, der, nach seiner schweren Erkrankung und schmerzlich langen Pause, zum ersten Male wieder in Wien am Pult der Philharmoniker stand: ein wenig müde, wie uns schien, und um einige Schritte weiter dem Kreis des realen Daseins entrückt. Die „Phantastischen Variationen über ein ritterliches Thema" zu den tragikomischen Aventüren des Ritters von der traurigen Gestalt, gerieten denn auch mehr ins Lyrisch-Tragische als ins Komische. Die hier von Strauss so meisterhaft instrumentierte Ironie wollte nicht recht blitzen (was für ein verwegenes Feuerwerk pflegte Clemens Krauss da mit den Philharmonikern abzubrennen!), Rosinantes Gang war ein wenig schleppend, die tollen Bocksprünge Don Quixotes und Sancho Pansas, die musikalischen Attacken gegen Hammelherden, Windmühlenflügel und Bettelmönche erschienen wie hinter einem Schleier, und es war irgendwie ergreifend, zu hören, wie Mitropoulos eigentlich erst am Ende des Werkes ganz zu Richard Strauss und zu sich selber fand, indem er Don Quixote einen still-verklärten, völlig ins All verschwebenden, wahrhaft versöhnlichen Tod schenkte. Ferdinand Stangler spielte die Bratschensoli (Sancho Pansa) mit kammermusikalischer Dezenz, Emanuel Brabec das Solo-Cello (Don Quixote) mit konzisem Strich und wundervollem Ton ohne ins Artistische auszubrechen.

Nach der Pause nahm Mitropoulos den Stab erst so recht in die Hand. Die vital musizierte Gedankenwelt des „Zarathustra" liegt seinem romantischen Temperament auch weit besser. Hier hatte alles Kraft, Größe und Hintergrund. Die Sonne ging strahlend auf, das Kredo leuchtete über den Talnebeln der Hinterwäldler, der Geist triumphierte und die Philosophie der Freude im unverfälschten Walzertakt („Ich würde nur an einen Gott glauben, der zu tanzen verstünde", bekannte Nietsche einmal) wuchs ins Dithyrambische. Mitropoulos setzte machtvolle Höhepunkte und führte die prächtig und geschmeidig musizierenden Philharmoniker auf steile Gipfel. So wurde es doch noch ein richtiges Richard-Strauss-Fest. Alexander Witeschnik

---

WIENER KURIER 24-9-59

„Tosca" — verspätet und verbilligt

Zum gestrigen Puccini-Abend der Staatsoper mit italienischer Verschubgarnitur

Weil Giuseppe di Stefano erkrankt ist, spielte man gestern in der Staatsoper „Tosca" statt „Manon Lescaut", und dies nicht ab halb acht, sondern erst ab acht Uhr, da die „besonderen" Preise in „erhöhte" umgewandelt worden waren und die Besucher an den Abendkassen Schlange standen. Immerhin: Puccini und Mitropoulos waren auf dem Programmzettel geblieben. Trotzdem war es kein „besonderer" Abend noch ein erhöhter Genuß, was da die In- und Umdispositionen bewirkt hatten. Und nach dem ersten Akt wurde man das bedrückende Gefühl nicht los, die Vorstellung hätte immer noch zu früh begonnen. Cavaradossi plagte sich mit jeder lyrischen Phrase und war hörbar aufgeregt, Tosca sang alle hohen Töne mit absolut unzulässigen Schleifern an und machte ohne Pause ein recht pikiertes Gesicht, und Scarpia schien, was die Dämonie seiner Gestalt anlangt, im selben Maße reduziert zu sein wie das große erste Finale, in dem eine Reihe von Statisten fehlte.

Im zweiten Akt ging's dann besser. Roberto Turini, ein Tenor, der seine Zukunft zum nicht geringen Teil wohl schon hinter sich hat, ließ im „Gloria, Victoria" seine heldischen Seiten und Saiten erkennen und springen, Maria Curtis-Verna machte zwar darstellerisch aus ihrer Floria Tosca noch immer nicht eine „berühmte Sängerin", durfte jedoch mit dem tadelfrei gesungenen „Gebet" dieses Attribut für sich selbst in Anspruch nehmen, und Ettore Bastianini, der sich weiterhin enthielt, den Scarpia etwa auch zu spielen, überraschte immerhin mit der Neuheit, daß diese Partie sogar für einen Belcantisten eine lohnende Aufgabe sein kann. Bastianinis Polizeichef hatte, wenn schon nichts anderes, Gold in der Kehle.

Auf der Engelsburg entfaltete sich Tosca als Liebende in Spiel und Gesang zu vollkommener Einheit. Wohllaut und Gefühlsreichtum des nunmehr ruhig geführten Soprans waren kaum zu überbieten. Und Turini lenkte seinen eher trockenen, dem schmelzreichen Legato-Bogen durchaus abgeneigten Tenor mit Anstand und Routine durch die Fährnisse der großen Romanze und des langen Liebesduetts.

Dimitri Mitropoulos dirigierte intensiv und nuancenreich, mitunter mehr der Breite huldigend, als dies bei dem Mangel an großen Sängerpersönlichkeiten recht sein konnte. Erich Majkut erwies sich in der regielich ungeschickt gelösten Schlußszene einmal mehr als Improvisationskünstler.

Herbert Schneiber

From SEP 20 1959
DAILY NEWS
New York, N. Y.

* * *

There is a man in town who only eats one meal a day and every day orders it for the following day at La Scala restaurant. He arrives promptly at noon and downs his sustenance. He's Dmitri Mitropolous, the famous symphony conductor.

* * *

«ΤΑ ΝΕΑ»

ΠΕΜΠΤΗ 1 ΟΚΤΩΒΡΙΟΥ 1959

ΝΕΕΣ ΕΝΘΟΥΣΙΩΔΕΙΣ ΚΡΙΤΙΚΕΣ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Στις ἐφημερίδες τῆς Βιέννης ἐδημοσιεύθησαν πρὸ ἡμερῶν ἐνθουσιώδεις κριτικὲς γιὰ τὶς συναυλίες τὶς ὁποῖες διηύθυνε ἐκεῖ ὁ μεγάλος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος, μὲ τὸν «Δὸν Κιχώτη» καὶ τὸ «Τάδε ἔφη Ζαρατούστρας» τοῦ Ρίχαρντ Στράους.

— «Μετὰ τὴν ἀναμνηστικὴ ἑβδομάδα στὴν Ὄπερα, γράφει ὁ κριτικὸς Ραῦντολφ Βάϊσχάπελ, ἡ μνήμη τοῦ Ρίχαρντ Στράους ἐτιμήθη καὶ μὲ τὴν ἐναρκτήριο συναυλία τῆς Φιλαρμονικῆς. Ἰδιαιτέρως εὐχάριστο νὰ δοθοῦν δύο ἀραιὰ παιζόμενα ἔργα του — οἱ κωμικοτραγικὲς περιπέτειες τοῦ Δὸν Κιχώτη εἶναι τόσο σπάνιο ἀκρόαμα ὅσο καὶ ἡ μεγαλειώδης παθητικὴ Φαντασία «Τάδε ἔφη Ζαρατούστρας». Ἐδῶ (Δὸν Κιχώτης) διαπιστώθηκε ὅτι ὁ Μητρόπουλος δὲν εἶναι πρωτίστως ἕνας συναρπαστικὸς «διεγέρτης τῆς ὀρχήστρας»! Μὲ στοχαστικὰ ἁπαλὸ χέρι ἀπεκόλυψε τὴν ὀψὴ τῶν θεματικῶν συμπλεγμάτων, ἄφησε ν' ἀναλάμψη τὸ σκῶμμα τῶν ρυθμικῶν ἀντιθέσεων καὶ ν' ἀπηχήσουν μὲ ἀπαράμιλλη κομψότητα οἱ παράξενες κατακλεῖδες. Ὅπου πρόκειται γιὰ χιοῦμορ, λεπτότητα καὶ χάρι, οἱ φιλαρμονικοὶ συμπράττουν μὲ τὴν καρδιά τους. Μετὰ τὶς ὀνειροπολήσεις τοῦ Ἱππότη τῆς Ἑλληνικῆς Μορφῆς, οἱ ὀνειροπολήσεις τοῦ Ζαρατούστρα, οἱ διθυραμβικοὶ δραματισμοὶ τοῦ Νίτσε... ὁ Μητρόπουλος καὶ ἡ Φιλαρμονικὴ ὑψώθηκαν σ' αὐτὴ τὴν ἑρμηνεία ὑπεράνω καὶ αὐτῆς τῆς ἤδη Ἐκλαμπρης ἑρμηνείας τοῦ Δὸν Κιχώτη, καὶ μᾶς παρέθεσαν μιὰ πανδαισία, ὅπου ἐπίγεια τεχνικὴ καὶ ἐξιδανικευμένη πνευματικότητα ἐπραγματοποίησαν μιὰ εὐτυχῆ συμβίωσι».

— Ἐξ ἄλλου, ἡ ἐφημερὶς «Τύπος» τῆς 22 Σεπτεμβρίου γράφει: «Ἡ ἐναρκτήριος συναυλία τῆς Φιλαρμονικῆς ἦταν μιὰ μεγαλειώδης ἐκδήλωσις ἀγάπης καὶ θαυμασμοῦ πρὸς τὸν Ρ. Στράους. Τὸ «πνεῦμα τοῦ τόπου» προσέδωσε στὴν μνημειώδη αὐτὴ ὀργάνωσι τὴν μαγεία μιᾶς προσωπικῆς νότας! Στὴ θέσι ὅπου σήμερα ὁ Μητρόπουλος λειτουργοῦσε μὲ ἀνυπέρβλητη τελειότητα, ὁ ἴδιος ὁ συνθέτης ἐπὶ χρόνια καὶ χρόνια μᾶς ἀπεκάλυπτε τὸ αὐθεντικὸ νόημα τῶν δημιουργημάτων του. Οἱ ὀπτασίες τῆς μνήμης συγχέονται μὲ τὸ εὐτυχὲς παρὸν μιᾶς ὑπερευλογημένης μουσικῆς στιγμῆς, προσφερομένης εὐλαβικὰ στὴν μεγαλοφυΐα τοῦ συνθέτη, κατὰ τὴν δεκάτη ἐπέτειο τοῦ θανάτου του... Ὁ Μητρόπουλος ἄφησε ν' ἀνθίσουν οἱ δομρφιὲς τοῦ ἔργου (Ζαρατούστρας) στὶς ὕψιστες ἐκεῖνες κορυφὲς τελειότητας τὶς ὁποῖες δὲν εἶναι δοσμένο νὰ πλησιάση παρὰ μιὰ καλλιτεχνικὴ φύσις σὰν τὴ δική του—ὅπου ἦθος κι' ἐνθουσιασμός, ἡγεμονικὴ κυριαρχία τῆς ὕλης καὶ ὑπέρτατη ἱκανότητα τῆς διευθύνσεως, ἔχουν συνδεθῆ κατὰ τρόπο θαυμαστό. Οἱ ἐπευφημίες ποὺ ὑποδέχτηκαν καὶ ποὺ εὐχαρίστησαν τὸν διάσημο ἀρχιμουσικό, ἦταν συγχρόνως καὶ ἡ ἐκδήλωσις μιᾶς χαρούμενης ἱκανοποιήσεως νὰ τὸν ξαναβοοῦν, ὕστερα ἀπὸ μακρὰ ἀρρώστεια, γεμᾶτο σφρίγος καὶ ἀκμὴ στὴν δημιουργική του δρᾶσι. Τῆς ἐκθαμβωτικῶς μεγαλειώδους ἑρμηνείας τοῦ Ζαρατούστρα, εἶχε προηγηθῆ μιὰ λεπτεπίλεπτη, ὡς τὴν τελευταία λεπτομέρεια ρυθμικὰ καὶ ἠχητικὰ ἐπεξεργασμένη ἀπόδοσι τοῦ Δὸν Κιχώτη. Τούτη τὴ φορὰ ὁ Μητρόπουλος προτίμησε τὰ πλατειὰ τέμπι, μιὰ ἀντίληψις ποὺ δικαιολογεῖται ἀπόλυτα, ἐφ' ὅσον ἡ ἀφήγησις μύθων καὶ παραμυθιῶν ἀπαιτεῖ μιὰ ρεμβώδη ἐνατένισι. Ἔτσι, τὰ πολυπληθῆ ρεσιτατίβα τοῦ ἔργου δὲν ἦταν νευρικὲς κραυγές, ἀλλὰ γεμᾶτες νόημα ἐρωταποκρίσεις μεταξὺ τοῦ μελαγχολικοῦ δραματιστῆ καὶ τοῦ ἀστείου ἀκολούθου του».

Seite 6 Wien, Dienstag Arbeiter-Zeitung 22. Septem

KUNST UND KULTUR

Philharmonischer Strauss-Strauß

In seiner symphonischen Dichtung „Don Quixote" hatte der dreiunddreißigjährige Richard Strauss den Gipfel seiner tonmalerischen Meisterschaft erklommen, die ihn befähigte, nach seinen eigenen Worten, „ein Bierglas in Musik zu setzen". Nur, daß hier aus dem Bierschaum, in Klang umgesetzt, eine der großartigsten Gestalten der Weltliteratur stieg, ein Verrückter, der auf Windmühlen losreitet, immer wieder im törichten Zorn aufbraust, aber auch ein echter Ritter, der sein Herz in freilich nicht mehr zeitgemäßer Romantik allem Schönen und Edlen aufgeschlossen hat. Wie schon im „Till Eulenspiegel" unterlegt Strauss auch diesem genialen Tongemälde eine althergebrachte musikalische Form, hier die der Variation; in phantastischen Veränderungen deutet die schwelgerische Orchestersprache das Bild des Ritters von der traurigen Gestalt inmitten seiner verschiedenen Abenteuer.

In dem ersten Philharmonischen Konzert, anläßlich seines zehnten Todestages ausschließlich Strauss gewidmet, legte Dimitri Mitropoulos in seiner Interpretation das Hauptgewicht nicht sosehr auf äußerliche Orchestervirtuosität als auf das Verträumt-Grüblerische des vereinsamten Ritters. Der hagere Dirigent stürzt sich mit der Intensität eines Geiers auf Einzelheiten am Rande, während sein Taktstock mit geringstem Aufwand das Tongeschehen in streng geordneten Bahnen hält, zeichnet seine Linke einzelne Figuren nach, nimmt sie vorweg, oft aber feuert sie auch nur dazu an, einen lang angehaltenen Ton mit besonderem Ausdruck vorzutragen. An den affektvollen Höhepunkten, wenn sich Don Quixote zornig im Sattel emporreckt oder das Gold des Blechs zum Angriff bläst oder eine überschwängliche Melodik zur nächtlichen Träumerei einladet, da überließ Mitropoulos aber überlegen das ihm anvertraute Meisterorchester sich selber, das aus eigenem am allerschönsten aufblühte. Sehr schön spielte Emanuel Brabec die den Ritter charakterisierenden Cellosoli, fast noch schöner Ferdinand Stangler die Sancho Pansas leere und doch gemütvolle Geschwätzigkeit schildernde Solobratsche.

In nicht ganz die gleichen seligen Tongefilde lud nach der Pause das zweite Strauss-Werk „Also sprach Zarathustra" ein. Wohl welträtselten die tiefen Streicher recht stimmungsvoll und trugen die philharmonischen Geigen die olympische Heurigenmusik des Zarathustrischen Tanzwalzers mit mitreißendem Schwung vor, einigten sich auch unter der souveränen Führung ihres Dirigenten das volle Orchester und die von Franz Schütz gemeisterte Orgel zur Straussischen Klangorgie. Hier stört aber doch heute bereits ein wenig die Diskrepanz zwischen musikalischem Gedanken und Aufwand, aus dem Straussischen Bierglas schäumt hier weniger Nietzsches tiefgründig-nervöse Dichterphilosophie als bajuwarisch-lebensfrohe Hofbräuhaus-Weltbetrachtung.

Nun, eine guteingeschenkte Maß ist auf jeden Fall erquicklicher als ein schlechtverstandener Nietzsche; das meinte auch das Publikum und dankte auch diesem Werk mit stürmischem Applaus.

F. D.

From OCT 3 1959
TRIBUNE
Chicago, Ill.

Vienna Orchestra Gives Mitropoulos a Medal

VIENNA, Oct. 2 (AP)—The Greek born American conductor, Dimitri Mitropoulos, has been awarded the gold Nicolai medal by the Vienna Philharmonic orchestra in recognition of his "distinguished artistic collaboration" with the orchestra, it was announced Friday.

---

6. Oktober 1959 NEUES ÖSTERREICH

Zweites Philharmonisches unter Mitropoulos

Die ursprünglich als Finale von Beethovens B-dur-Quartett op. 130 geplante, wegen ihrer Länge und Schwierigkeit von ihm später losgelöste gewaltige Doppelfuge op. 133 bleibt auch in der Bülow-Weingartnerischen Orchesterbearbeitung, die sie durchsichtiger und besser klingen läßt, noch durchaus problematisch. Gewiß gehört sie zu Beethovens eigenartigsten und tiefsinnigsten Schöpfungen, die auch durch thematische Verwandtschaft mit den Quartetten in a-moll und cis-moll besonders interessant wird. Aber ihr enormer Umfang und die Trockenheit des Klanges rücken sie in die Nähe von Bachs Kunst der Fuge.

Mozarts Konzertante Symphonie für Violine, Bratsche und Orchester (KV 364) vom Herbst 1779 (Einstein, Schiedermair), nicht von 1780, wie das Programmheft angibt, gehört zu den ausgeglichensten und melodisch reichsten Werken des Meisters. In ihrer besonders im langsamen Satz tiefgründigen und im Finale zu heiterer Lebensfreude sich durchringenden Thematik übertrifft sie die Pariser Konzertante für vier Bläser und Orchester (KV Anh. 9) ebenso an Reichtum des Einfalls wie das Es-dur-Konzert für zwei Klaviere (KV 365) aus derselben Schaffenszeit an Größe und Ernst. Die Instrumentation — skordierte Soloviola und geteilte Ripienibratschen — ist selbst für einen Meister wie Mozart von außergewöhnlicher und tiefer Wirkung. Willi Boskowsky (Violine) und Rudolf Streng (Bratsche) spielten ihre schwierigen Solo-Parte technisch vollendet, brillant, und doch mit tiefem Ausdruck. Das reizvolle Spiel der ineinander verschlungenen, bald alternierenden, bald imitierenden oder in Terzen und Oktaven zusammenfindenden Stimmen trat schön und klar hervor.

Zuletzt eine von Mitropoulos aus den beiden „Romeo- und Julia"-Suiten Sergej Prokofjews wirkungsvoll zusammengestellte Satzfolge, in der der hochdramatische Charakter dieser ursprünglich für die Bühne gedachten (Ballett-)Musik plastisch hervortritt. Entstanden nach seiner Rückkehr zu einer natürlich modern erweiterten, aber doch eindeutigen Tonalität, zeigt sie Prokofjews beste Seiten: enormes satztechnisches Können, sehr persönliche, originelle Instrumentation und harmonische Kühnheit, die freilich immer in der dramatischen Situation ihre Begründung findet. Ausgezeichnet sind vor allem die stark rhythmisch betonten Sätze, wie das Maskenspiel, der Volkstanz (ein geniales Stück!), die erschütternde Trauermusik am Grabe Julias und die skurrile Schilderung Pater Lorenzos. Etwas schwächer bleiben die eigentlich lyrischen Episoden, wie die ins Opernhaft-Konventionelle ausklingende Trennungsszene und vor allem die Szene am Balkon, die zuviel Gewicht auf — zweifellos schöne — Instrumentationswirkung legt. Es war die Lerche und nicht die Nachtigall. Aber dieses Werk wird sich neben Berlioz und Tschaikowskij behaupten, weil es voll Kraft und origineller Schönheit ist.

Das erlesene Programm zeigte Dimitri Mitropoulos wieder als Interpreten von stärkster Ausdrucksintensität und souveräner Meisterschaft in der Führung eines aus lauter Virtuosen bestehenden, und doch völlig homogenen Orchesters, wie es die Philharmoniker sind. Beethovens herbe Kontrapunktik, Mozarts tief beseelte, innige Melodik und Prokofjews erregende Dramatik wurden mit gleicher Vollendung geboten. Das Publikum zeigte sich mit Recht dankbar und beglückt.

Y.

Schmidt-Medaille für Mitropoulos

Dem Dirigenten Dimitri Mitropoulos wurde Samstag vom Singverein die goldene Franz-Schmidt-Medaille überreicht, und zwar in Würdigung seiner Verdienste um das Werk des österreichischen Komponisten, dessen „Buch mit sieben Siegeln" Mitropoulos heuer in Salzburg dirigierte.

---

7 / Montag, 5. Oktober 1959 KURIER

‚Philharmonisches' ohne Symphonie

Zum zweiten Abonnementkonzert unter der Leitung von Dimitri Mitropoulos

Ein merkwürdiges und dank des Fehlens einer großen Symphonie sicher wenig populäres Programm. Aber Mitropoulos kann sich den Verzicht auf Gängiges leisten; seine Popularität, die ihre Wurzel nicht im Bereich der Sensation, sondern in Bezirken künstlerischer und menschlicher Verehrung hat, und seine geistige Überzeugungskraft sichern ihm auch dann den Erfolg, wenn er vom Pfad der Routine abweicht und Stücke aufführt, die nur wenige seiner Kollegen im Repertoirekoffer haben.

Der kühne Griff bei der Programmerstellung war Mitropoulos auch in der Funktion des Dirigenten eigen, als er Beethovens große Fuge in B in der Fassung für Streichorchester in heftigem Marcato musizieren ließ, alle berechtigten Bedenken gegen derlei Transkriptionen mit der Gewalt rhythmischer Bewegung und der Schönheit des Klanges in den Winkel der Theorie verweisend. Und die erzählerische Prägnanz und stimmungshafte Dichte von Prokofieff „Romeo und Julia"-Ballettmusik, die in einer Auslese des Dirigenten zu hören war, fanden in Mitropoulos genau den Ausdrucksinterpreten, den diese geistig ganz der Romantik zugehörige Tongemäldegalerie erfordert.

Romantisch (im Sinne von: romantisiert) war auch die Wiedergabe der Konzertanten Symphonie für Violine und Viola von Mozart: das Andante wurde als Adagio gespielt. Willi Boskovsky und Rudolf Streng waren die stilvertrauten Solisten dieses wohlbestallten dreisätzigen Doppelkonzerts, dem Orchester Ehre machend, das sie an die Rampe des Podiums delegiert hatte.

-ibe-

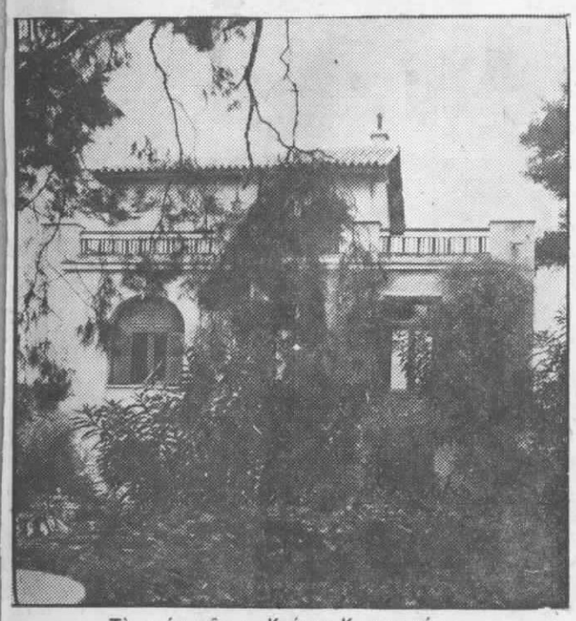
Nicolai-Medaille für Mitropoulos

Die Wiener Philharmoniker haben dem Dirigenten Dimitri Mitropoulos in Anerkennung der hervorragenden künstlerischen Zusammenarbeit zwischen ihm und dem Orchester die Nicolai-Medaille in Gold verliehen.

ΓΙΑ ΝΑ ΓΝΩΡΙΣΕΤΕ ΤΗΝ ΕΛΛΑΔΑ

Μαγκαφάνα

(ΣΤΗΝ ΠΕΡΙΟΧΗ ΕΝΟΣ ΒΥΖΑΝΤΙΝΟΥ ΑΡΧΟΝΤΟΣ ΤΗΣ ΑΤΤΙΚΗΣ)



Τὸ σπίτι τῆς κ. Καίτης Κουτσογιάννη

ΠΕΡΙΗΓΟΥΜΕΝΟΙ τὴν Ἀττική, ἀγαπητοί μου ἀναγνῶστες, θὰ πᾶμε σήμερα σ' ἕνα ἀπ' τὰ ὡραιότερα τοπία της, τὰ καθαυτὸ ἀττικά: στὴ Μαγκουφάνα, τὴ Μαγκαφάνα τῶν Βυζαντινῶν καιρῶν. Εἶνε μιὰ μεγάλη περιοχὴ ποὺ ἐκτείνεται ἀπ' τὴ βορεινὴ πλευρὰ τοῦ Μαρουσιοῦ καὶ φτάνει ἴσαμε τὴν Ἁγία Παρασκευὴ ποὺ εἶνε στὰ νότια τῆς Κηφισιᾶς, κάτω ἀπὸ τὸ Στροφύλι, χαμηλὰ ἀπ' τὸ τέρμα τοῦ σιδηροδρόμου. Πεῦκα καὶ ἐλαιῶνες κατασκεπάζουν τοὺς μικροὺς λόφους μέ μιὰ ἡμεράδα ποὺ ἔρχεται νὰ



Ὁ μεγάλος μαέστρος Δημήτρης Μητρόπουλος

ἀναμετρηθῆ μὲ τὸ μεγαλεῖο τῶν ὄγκων τῆς Πάρνηθας, ποὺ ἡ Μαγκουφάνα τοὺς θεωρεῖ πέρα ἀπὸ τὴ μικρὴ πεδιάδα, στὴν αὐστηρὴ τους τελειότητα. Τὸ φῶς, τὸ χρῶμα, τὸ ὕφος τοῦ τοπίου στὴ Μαγκουφάνα, τώρα τὶς φθινοπωρινὲς μέρες, ὅταν ἀρχίζη νὰ βασιλεύη ὁ ἥλιος, ἔχουν μιὰ ἀσύλληπτη ἁρμονία, ποὺ δύσκολα θὰ τὴ βρῆ ὁ ταξιδιώτης σὲ ἄλλο μέρος τῆς Ἀττικῆς.

ΟΛΑ ὑπακοῦνε αὐτὴν τὴν ὥρα, τὴν ἑσπερινή, στὴ Μαγκουφάνα σ' ἕνα ρυθμὸ ποὺ ἀποστρέφεται τὴν κραυγή, ποὺ ἐναλλάσσει τοὺς τόνους μὲ μιὰ αὐστηρὴ πειθαρχία, σὰ νὰ ὑπάρχη κάποιο λειτουργικὸ τυπικὸ τῆς φύσεως ποὺ ὑπαγορεύει τοὺς νόμους του. Εἶχα αὐτὴ τὴν ἐπίμονη αἴσθησι τοῦ «λειτουργικοῦ» προχτές, καθὼς ἔβλεπα τὴ μέρα νὰ βασιλεύη σ' ἕνα θαυμάσιο κτῆμα τῆς Ἁγίας Παρασκευῆς τῆς Μαγκουφάνας: στὸ κτῆμα τῆς Καίτης Κατσογιάννη καὶ τῆς Ἑλένης Μοσχοβάκη. Σ' αὐτὸ τὸ σπίτι λατρεύουν τὴ μουσικὴ καὶ τὰ λουλούδια. Δὲν ὑπάρχει ἀθηναϊκὸ σπίτι ποὺ νὰ ξέρη νὰ στολίση καλύτερα τὰ λουλούδια, νὰ τὰ «συνθέση» μέσα στὸν κλειστὸ χῶρο. Σ' αὐτὸ τὸ κτῆμα μὲ τὰ μεγάλα πεῦκα ποὺ τοῦ θύμιζαν τὸ δικό του τὸν πευκιά, τὸν χαμένο, τοῦ Ξυλόκαστρου, ἀγαποῦσε ὁ Ἄγγελος Σικελιανὸς νὰ ἀπαγγέλλη στίχους του. Σ' αὐτὸ τὸ κτῆμα καταφεύγει πάντα, ὅταν ἔρχεται στὴν Ἑλλάδα ὁ Δημήτρης Μητρόπουλος.

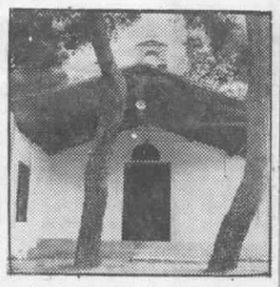
ΤΟΝ ΘΥΜΑΜΑΙ, τὸν μεγάλο μαέστρο, πρὶν ἀπὸ λίγα χρόνια, μιὰ βραδυὰ στὸ πελώριο Στάδιο τῆς Νέας Ὑόρκης. Ἔκανε ζέστη φοβερή, ὑγρή. Ὁ Μητρόπουλος διηύθυνε τὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης, παίζοντας ταυτοχρόνως ὁ ἴδιος στὸ πιάνο στὸ κοτσέρτο τοῦ Προκόπιεφ. Αὐτὸ ἀπαιτοῦσε ἔντασι τρομακτική, ὁ μαέστρος ἦταν ἐξουθενωμένος. Τὸν ἀπεθέωσαν — ἕνα κοινὸ ἀλλόφρον ἀπὸ ἐνθουσιασμό. Ὅταν πήγαμε, μόλις τέλειωσε ἡ συναυλία νὰ τὸν συγχαροῦμε μαζὶ μὲ τὴ διάσημη καλλιτέχνιδα, τὴν Ἑλένη Νικολαΐδη, τὸν βρήκαμε περικυκλωμένον ἀπ' τὸν κόσμο νὰ σφίγγη τὰ χέρια ποὺ τοῦ ἔτειναν μὲ μάτια ἁπλανῆ. Ἦταν φανερὸ ὅτι μέσα σ' αὐτὸ τὸ κῦμα τῆς ζέστης, τοῦ θριάμβου καὶ τῆς κούρασης δὲν ξεχώριζε πρόσωπα — ὅλα ἦταν συγκεχυμένα καὶ θολά. Ὅταν τὸν πλησίασα τοῦ εἶπα τὴ μαγικὴ λέξι ποὺ σκέφτηκα ἐκείνη τὴ στιγμὴ ὅτι θὰ τὸν ἠλέκτριζε:

— Σᾶς φέρνω χαιρετίσματα ἀπὸ τὴ Μαγκουφάνα.

Ἄστραψε ἡ ματιά του, καθὼς ταξίδευε στὴ μαγεία τῆς ἀττικῆς αὐτῆς γῆς, σφίξαμε τὰ χέρια, ὁ μαέστρος ξέχασε ὅλον τὸν ἄλλον κύκλο τοῦ θαυμασμοῦ, γύρω του, ποὺ βοοῦσε, μιλήσαμε γιὰ μιὰ προσεχῆ συνάντησί μας, γιὰ τὴ φιλία μας ποὺ ἄρχιζε. Μὲ τὴ Μαγκουφάνα στὴ Νέα Ὑόρκη!

ΤΙ ΘΑ ΠΗ Μαγκουφάνα; Ἀπὸ ποῦ ἔρχεται αὐτὸ τὸ ὄνομα; Ὁ ἀείμνηστος Ἀκαδημαϊκός, ὁ Ἀθηναιολάτρης, ὁ Δ. Γρ. Καμπούρογλου, δημοσίευσε στὴν «Ἑστία» τῆς 28 Ἰουνίου τοῦ 1898 ἕνα τοπογραφικὸ σημείωμα γιὰ τὴ Μαγκουφάνα, ἀφιερωμένο: Τῷ φίλῳ Κ. Γ. Κατσίμπαλη. «Ἐν Ἀθήναις καὶ τὴ Ἀττικῇ ἐν γένει — ἔγραφε — ὑπάρχουσι περιοχαὶ φέρουσαι τὰ ὀνόματα — οὖσαι δὲ ποτε βεβαίως καὶ κτήματα — μεγάλων Βυζαντινῶν οἰκογενειῶν. Οἱ μεγιστάνες οὗτοι, οἱ ὀνοματίσαντες τὴν Ἀττικήν, ἦσαν ἄραγε πάντες ἀθηναϊκῆς καταγωγῆς; Ἤ, μήπως, διὰ λόγους ἐκδηλώσεως σεβασμοῦ πρὸς τὴν δαιμονίαν τῶν Ἀθηναίων πόλιν, ἀκολουθοῦντες ματαιότητα ἢ συρμόν τινα, ἀπέκτων ἰδιοκτησίας ἐν τῇ Ἀττικῇ. Τοῦτο εἶνε, δι' ἐμὲ τουλάχιστον, εἰσέτι ἱστορικὸν πρόβλημα».

ΣΥΝΕΧΙΖΕΙ ὁ Δ. Γρ. Καμπούρογλου: «Ὁπωσδήποτε ἀπαντῶμεν περιοχὰς ἐν τῇ Ἀττικῇ φερούσας τὸ μέγα ὄνομα λ.χ. τοῦ Βρανᾶ, τοῦ Καματεροῦ, τοῦ Πικέρνη (τίτλος) ὡς καὶ τοῦ μεταγενεστέρου Ἱέρακος. Ἐπίσης ἀπαντῶμεν ἐν Ἀθήναις καὶ κτίρια φέροντα τὸ ὄνομα λ.χ. τοῦ Ραγκαβᾶ, τοῦ Καρύκη καὶ ἄλλων πολλῶν ἐπισημοτήτων. Μία ἐκ τῶν διασήμων Βυζαντινῶν οἰκογενειῶν ἦτο, ὡς γνωστόν, καὶ τοῦ Μαγκαφᾶ. Ταύτης κτῆμα ἦτο ποτὲ ἡ κατὰ τὸ Μαρούσι, πάντοτε θαυμασία ἀλλ' ἤδη καὶ εὐτυχὴς τοποθεσία τοῦ Μαγκαφᾶ, ἡ Μαγκαφάνα· (Ὅπως ὑπῆρχε Κουβελᾶς καὶ Κουβελάνος, φαίνεται ὅτι καὶ ἡ οἰκογένεια αὐτὴ ἦτο



Τὸ ἐκκλησάκι Ἁγία Παρασκευὴ τῆς Μαγκουφάνας

γνωστὴ ὑπὸ δύο τύπους Μαγκαφᾶς καὶ Μαγκαφάνας).

Ὅπως δὲ τὸ κτῆμα Τατόη (τοῦ Ἀρτίκη Τατόη, ἰδιοκτήτου πρὸ δυόμισι αἰώνων τῆς Δεκελείας) ἔγινε τὸ Τατόι· τὸ κτῆμα τοῦ Ρέντη (ἀρχαιοτάτης ἀθηναϊκῆς οἰκογενείας συγγενευούσης πρὸς τοὺς Δούκας των Ἀθηνῶν Ἀτζαγόλας) ἔγινε τὸ Ρέντι, οὕτω καὶ τὸ κτῆμα τοῦ Μαγκαφᾶ ἢ Μαγκαφάνα ἔγινεν ἡ Μαγκαφάνα».

Ὁ Δ. Γρ. Καμπούρογλου ἐπιλέγει στὸ τοπογραφικό του σημείωμα ὅτι τὸ «χυδαϊκὸν» Μαγκουφάνα ἐκ τῆς λέξεως, ἢ μᾶλλον ὕβρεως, μαγκούφης «προῆλθεν ἐκ τῆς ἐγχωρίου προ στυχιᾶς».

ΕΚΕΙ ΣΤΗ ΜΑΓΚΟΥΦΑΝΑ, πλάϊ στὸ Μαρούσι, πάνω σ' ἕνα λόφο εἶχε τὸ ἐρημητήριό του ἕνας ἄρχοντας τῆς νεώτερης ἀθηναϊκῆς κοινωνίας, τῶν ἀρχῶν τοῦ αἰῶνα μας, ὁ Κωνσταντῖνος Κατσίμπαλης. Σ' αὐτὸ τὸ ἐρημητήριο, στὸν Πύργο τοῦ Κατσίμπαλη, φαίνεται πὼς βρίσκαν καταφυγὴ ὅλοι οἱ σπουδαῖοι λόγιοι τοῦ καιροῦ. Καὶ τὸ περιγράφουν. Γράφει ὁ Κωστὴς Παλαμᾶς στὰ «Παρασκήνια» τοῦ Ὀκτωβρίου τοῦ 1927: «Κοντὰ στὸν ἀνοιχτὸν ἀέρα, στοῦ πράσινου τὸ ἤσκιωμα, στὸ σκαλιστὸ περίγραμμα τῶν ἀττικῶν βουνῶν... δὲν λησμονεῖ ὁ ποιητὴς πὼς πέρασε αὐτοῦ μέσα στὴν ἡσυχαστικὴ σκήτη τοῦ Κωνσταντίνου Κατσίμπαλη κάποιες ὧρες ἀφιερωμένες στὴ λατρεία τοῦ ὡραίου οὐράνοῦ καὶ τοῦ ὡραίου στίχου».

Ὁ ἀκαδημαϊκὸς Ζαχαρίας Παπαντωνίου ἀπολαμβάνει τὸ σπίτι τοῦ λόφου φιλοπαίγμων. Περιγράφει στὸ «Ἐμπρὸς» τῆς 14.7.11: «... Ὁ λόφος εἶνε τόσον μικρὸς ὅσον ἀρκεῖ διὰ νὰ μὴ φουρκιζώμεθα ὅταν τὸν ἀνεβαίνωμεν, καὶ τόσον μεγάλος ὥστε νὰ εἶνε λόφος... Γύρω ὁ Πάρνης ἀνώμαλος, τραχὺς καὶ μυώδης μέσα εἰς βαθυκύανον φελόνι, ἡ Πεντέλη, ἀέτωμα ἀρχαίου ναοῦ, καὶ ἡ πλαγιασμένη ὑπὸ λεπτὸν ὕφασμα γυναίκα μὲ τὴν θυλητάτην καμπύλην τῆς λαγόνος, ὁ Ὑμηττός».

ΚΑΙ Ο Ι. ΚΟΝΔΥΛΑΚΗΣ σαγηνεμένος κι' αὐτὸς ἀπὸ τὴ μαγεία τοῦ λόφου «τοῦ ὁμφαλοῦ τῆς Ἀττικῆς» περιέγραφε στὸ «Ἐμπρὸς» τῆς ὁ Ἰούλιος τοῦ 1910 πὼς ἔβλεπε «νὰ ἐπέρχεται ἡ ἑσπέρα, νὰ ἐπιχύνωνται αἱ σκιαὶ αἴτινες γίνονται αἰσθηταὶ μόνον εἰς τὴν βαθμιαίαν ἀλλαγὴν τῶν χρωμάτων... Τὴν σιγὴν τῆς φύσεως διαδέχεται ἡ βοὴ τῶν γρύλλων, τῶν τεττίγων τῆς νυκτός, μία βοὴ ἄπειρος ἥτις ἀνέρχεται ὡς παλμὸς ἐκ τῶν κόλπων τῆς γῆς...».

Μισὴ ὥρα μακρυὰ ἀπὸ τὸ σπίτι τοῦ λόφου εἶνε ἕνα βυζαντινὸ ξωκκλήσι. Καθὼς ἀναφέρει ὁ Παπαντωνίου ἦταν καταχωμένο ὡς τὴ στέγη του. Τὸ ξέχωσαν καὶ τὸ ἀνακαίνισαν. Ὁ Δ. Γρ. Καμπούρογλου ἀνακάλυψε τὴ χρονολογία του. Ἦταν τετρακοσίων χρόνων. «Σώζονται τρεῖς ἁγιογραφίαι του, μεταξὺ τῶν ὁποίων καὶ μία Θεοτόκος τοῦ ἱεροῦ βήματος, τοιχογραφία τρέμουσα μεταξὺ ἀδεξιότητος καὶ τέχνης ὅλη ἀγνότης μὲ δύο μεγάλα μάτια καὶ λεπτὸν μυστικὸν πρόσωπον. Ὅταν τὸ ἐξέχωσαν εὑρήκαν δύο πελωρίους σκελετοὺς Βυζαντινῶν θαμμένων ἐκεῖ εἰς τὸν οἶκον τοῦ Ἁγίου, πιθανῶς τῶν Μαγκαφάδων».

ΑΥΤΟΝ ΤΟΝ παλαιὸ κόσμο, τὸν εἰρηνικό, τὸν ἀντιανθρωποφαγικό, τῶν πατέρων μας, μᾶς θύμισε ἡ σημερινὴ περιήγησί μας στὴ Μαγκουφάνα. Τί ἀπέγινε ὁ κόσμος αὐτός, αὐτὸ τὸ ὕφος, τί ἀπέγινε τὸ σπίτι τοῦ λόφου; Ὅλα εἶνε παρελθὸν καὶ χοῦς. Ἀναπαυθῆκαν οἱ ἄνθρωποι στὴ γῆ, ὁ Κ. Κατσίμπαλης σ' ἕνα νεκροταφεῖο τοῦ Παρισιοῦ, ὁ Παλαμᾶς, ὁ Παπαντωνίου, ὁ Κονδυλάκης. Μένει ἀκόμα ἀσύλητο τὸ τοπίο ἐκεῖ κατὰ τὴν Ἁγία Παρασκευή.

Ὡς πότε;

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

Τοῦ Ἀκαδημαϊκοῦ
ΗΛΙΑ ΒΕΝΕΖΗ

---

5. Oktober 1959 — EXPRESS

Romeo und Julia liebten nach der Klassik

2. Abonnementkonzert der Wiener Philharmoniker, Samstag und Sonntag im Großen Musikvereinssaal, unter Leitung von Dimitri Mitropoulos. Programm: Werke von Beethoven (Große Fuge, op. 133), Mozart (Konzertante Symphonie — Soli: Willy Boskowsky und Rudolf Streng) und Prokofieff (Suite aus „Romeo und Julia").

Ein wohltuend ausgefallenes Programm. Man könnte auch sagen: ein auffallend wohltuendes Programm. Drei Stücke, die man selten hört — schon allein wegen seiner Bevorzugung von Raritäten sollte man Dimitri Mitropoulos möglichst häufig nach Wien einladen.

Beethovens „Große Fuge", als Finalsatz des B-Dur-Streichquartetts komponiert, jedoch später von dieser Stelle entfernt, weil die Zeitgenossen damit nichts anzufangen wußten, und schließlich als selbständiges Opus 133 herausgegeben: der rücksichtslose Verzicht auf „schönen" Klang zugunsten strenger formaler Logik. In diesem spannungsgeladenen Satz, dessen Stimmführung von kühner Härte ist, hat Beethoven in Tönen gedacht. Daß sich dieser Denkvorgang von einem Streichquartett leichter realisieren läßt als von chorischer Besetzung, hat Weingartner in seiner Bearbeitung zu kaschieren versucht: Ihm ging es mehr um Kontraste als um die Konstruktion. Und auch der jetzige Interpret, Mitropoulos, machte den gleichen Fehler: er zielte zu sehr ins Monumentale, wo Geistiges erörtert wird. An Intensität herrschte allerdings weder bei ihm noch bei den Philharmonischen Streichern Mangel.

Mozarts „Symphonie concertante": anmutige Gelegenheit für zwei virtuos veranlagte Orchesterstimmführer, solides Können zu beweisen. Die Herren Boskowsky und Streng spielten ihren Part mit schönem Ton und ausgezeichneter Technik, wenn auch ihre eher gemütvolle Auffassung mit Mitropoulos' Hang zum Dramatisieren (der sich schon in ein paar eigenwilligen Sforzatoakzenten der Einleitung manifestierte) nicht immer korrespondierte. Trotzdem war's ein schönes, genaues, liebevolles Zusammenspiel.

Prokofieffs Ballett „Romeo und Julia", als komplettes Werk abendfüllend, berühmtes Beispiel der neueren russischen Ballettkultur, diesmal nur fragmentarisch in einer vom Dirigenten getroffenen Auswahl von Stücken aus beiden existierenden Orchestersuiten: sehr stark illustrative, raffiniert erdachte und tänzerisch erfundene Musik, rhythmisch komplizierte Emotionen und weite lyrische Passagen von echter Empfindung, grelle Klangeffekte benachbart verhaltener, intimer Szenen von zauberhaftem Reiz. Außerdem ein Stück, wie für Mitropoulos geschaffen: seine faszinierende Gabe, über die Musiker und ein Werk so zu disponieren, daß tatsächlich ein Maximum an sinnlicher Spannung entsteht, kam hier beiden, Musikern und Werk, auch tatsächlich zugute. „Romeo und Julia" war diesmal der Idealfall einer Ballettaufführung bei fehlender Bühne...

Karl Löbl

Dienstag, 6. Oktober 1959 — OSTERREICHISCHE NEUE TAGESZEITUNG

Erregende Shakespeare-Oper ohne Worte

Prachtvolles „Philharmonisches" unter Mitropoulos — Prokofjews „Romeo und Julia" als Höhepunkt

Am Wochenende bescherten die Wiener Philharmoniker ihren Abonnenten ein hinreißendes Konzert von außerordentlicher Güte. Außerordentlich schon in der Intensität des Musizierens, in der sich Dirigent und Orchester vollkommen einig fanden. Außerordentlich auch in der völlig unkonventionellen Programmwahl, die freilich kaum ahnen ließ, wie anregend sie sein würde. Transskriptionen von Streichquartettsätzen für großes Streichorchester steht unsere Zeit mit ihrem geschärften stilistischen Gewissen im allgemeinen skeptisch gegenüber. Beethovens „Große Fuge" op. 133 aber rechtfertigt eine solche Übertragung, die sich übrigens — wie das Programmheft zu vermelden weiß — auf so bedeutende Männer wie Hans von Bülow und Felix Weingartner berufen darf. Die große Besetzung nimmt diesem grüblerisch-prometheischen Selbstgespräch eines Einsamen und völlig Ertaubten, das die Grenzen des intimen Vierspiels fast zersprengt, manches von seiner Ruppigkeit. Die geistigen Dimensionen dieses Satzes, der noch heute seine umwerfende Modernität vorweist, kommen dabei ins rechte Lot. Mitropoulos blieb Beethoven nichts an innerer Größe schuldig. Die Philharmoniker gaben dazu ihren herrlichen Streicherklang.

Zwei ihrer besten Streicher traten dann solistisch hervor. Eigentlich sitzen ja bei ihnen fast lauter Solisten am Pult. Sie können aus dem Vollen schöpfen, wenn es gilt, Mozarts köstliche „Konzertante Symphonie für Violine und Viola" zu interpretieren. Willy Boskovsky spielte den Geigenpart mit jener zauberhaften Leichtigkeit und schwebenden Süße, die immer mehr zum Inbegriff des wienerischen Musizierens wird. So oder ähnlich muß seinerzeit Hellmesberger jun. gegeigt haben. Rudolf Streng schmiegte sich mit seinem prachtvoll satten, runden und warmen Bratschenton eng an die Geige an und übernahm, wo es galt, mit Temperament die Führung. Die heiklen Kadenzen im Duett saßen wie angemessen. Die Philharmoniker begleiteten ihre Kollegen unter Mitropoulos' sorgsam abtönendem Stab, mit jener mozartischen Mischung von symphonisch und musikantisch, die man eigentlich in solcher Reinheit nur in Wien hören kann.

Nach soviel klassischer Vollkommenheit gab es zuletzt noch eine echte Überraschung: Serge Prokofjews „Romeo-und-Julia"-Ballett in einem suitenmäßigen Auszug, den Mitropoulos mit kundiger Hand selbst vorgenommen hatte, und den er nun mit überwältigendem Einsatz interpretierte. In solcher Intensität dargeboten, wirkte das Werk wie eine Offenbarung: in seiner Plastik, seiner Originalität, seinem echten Pathos, seiner faszinierenden Klanglichkeit und seiner zupackenden Dramatik. Eine erregende Shakespeare-Oper ohne Worte begab sich auf dem Konzertpodium. Mitropoulos riß die Philharmoniker zu einer virtuosen Leistung ersten Ranges und die Zuhörer zu stürmischen Ovationen hin.

Alexander Witeschnik

Oktober 1959

Die Wochen-Presse

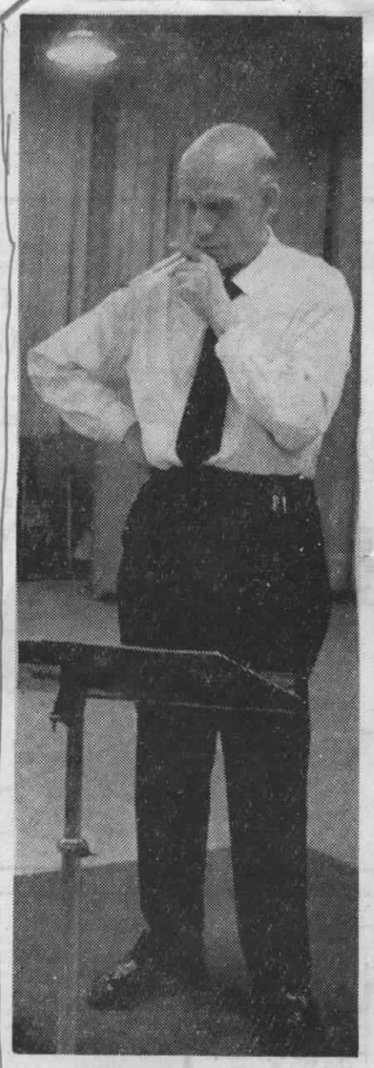


Photo: „Wochen-Presse"-Archiv

Seßhafter Dirigent Mitropoulos
Im Stil eines großen Herrn

Gustav Mahlers 8. Symphonie, dem Mahler-Gedenkjahr zu Ehren, wird **Dimitri Mitropoulos** bei den Salzburger Festspielen 1960 dirigieren: auf eine Oper wollte er mangels genügender Vorbereitungszeit lieber verzichten. Der berühmte Grieche, dem Österreich besonders die Förderung der Kompositionen von Alban Berg und Franz Schmidt im Ausland zu danken hat, kann den heute seltenen Ruhm für sich in Anspruch nehmen, ein „seßhafter" Dirigent zu sein. Neun Monate lang steht er dem New-Yorker Musikleben zur Verfügung, zwei Wien und den Salzburger Festspielen. Vor 6 Jahren beeindruckte ihn die Mozart-Stadt anläßlich einer Reiseunterbrechung von wenigen Stunden so stark, daß er sich dem Festspielpräsidium als Dirigent anbot. Auf Bedenken, ob seine üblichen Dollarhonorare im Budget Salzburgs unterzubringen wären, antwortete er im Stil eines großen Herrn: indem er ein leeres Vertragsformular unterzeichnete.

From OCT 7 1959
VARIETY

Mitropoulos, Hale Again, Set 18 Months Ahead; 'Turandot', 'Elektra' at Met

Vienna, Oct. 6.

Conductor Dimitri Mitropoulos seems to have made an impressive recovery from his heart attack in Manhattan a year ago. He has been having an active and brilliantly received season in the Austrian capital, with both the Vienna Philharmonic and the Italian repertory at Statoper. (Latter suffered the cancellation of Renata Tebaldi with a throat ailment.)

Mitropoulos will be in New York later this fall for four weeks of Mahler commemorative concerts with the N. Y. Philharmonic as well as chores with the Met Opera until Easter.

Bookings for the Greek-born conductor extend well ahead, including Berlin and Vienna symphonic assignments next spring. A year from November he's set to handle a new production of Busoni's opera, "Doctor Faustus" at Koeln, Germany's new opera house.

Conductor will also lead new productions of "Turandot" and "Elektra" at Metropolitan Opera in December 1960 and January

14-10-59 NEUES ÖSTERREICH

Theater und Kunst

Mitropoulos an der Oper: Verismus mit Leidenschaft

Mit einemmal begann die „Cavalleria rusticana" ohne jegliche Langeweile. Nicht aus Gründen der Regie — diese blieb wie eh und je —, sondern auf Grund der Musik, die Dimitri Mitropoulos zu ungeahntem Leben erweckte und entfachte. Ein feuriger Geist durchleuchtete die Partitur, verlieh ihr selbst an unbedeutenden Stellen wirksame Ausdruckskraft, steigerte dramatische Kulminationen mit erregender Intensität. Mitropoulos nahm einige Tempi breiter, andere lebhafter als gewohnt, und entfernte sich damit erfreulich vom Durchschnitt. Jede Melodie, jede musikalische Phrase führte ihr akzentuiertes Eigenleben, durfte dank zahlreicher, souveräner und natürlich eingebauter Rubati atmen, Spannungen drängend anstreben, Lösungen beruhigend einleiten. Der Dirigent öffnete die Partitur wie einen Fächer, dessen intime Zeichen der Liebe und Leidenschaft nunmehr zur Allgemeinheit sprechen.

In dieser Plastizität folgten ihm Philharmoniker und Bühne mühelos. Mitropoulos gab den Solisten Zeit, ihre Stimmen zu präsentieren (aber nie zuviel), hielt Ensembles und Chor sicher in seinen beweglichen Händen, auch wenn der Kirchenchor nach wie vor falsch wie ein Kirchenchor klang. Das Orchester durfte im Tutti-forte aufblühen, auch aufschreien, wo es die Situation erforderte, und überdeckte dennoch nie die Sänger.

Freilich behaupteten sich nur Sänger von Format. Christl Goltz (Santuzza) etwa, die stimmlich bestens disponiert war und ihre Partie mit echtem Ausdruck sang. Jetzt sollte sie nur noch ihr Spiel — worin sich gegenüber früher schon vieles besserte — günstiger disponieren. Oder Aldo Protti, der hier erstmals den Alfio (statt Berry) sang und in unverändert bewährter Qualität brillierte.

Mit dem „Bajazzo"-Prolog leitete er auch die Superoper der Leidenschaften ein. Denn was schon dank Mitropoulos der „Cavalleria" zugute kam, mußte sich bei dem musikalisch effektvolleren „Bajazzo" noch weit mehr auswirken. Neben dem unvergleichlichen Protti faszinierte Wilma Lipp (Nedda) in einer beklemmend lebensnahen Darstellung. Sie konnte sich seit der Première in dieser Rolle richtig freispielen und freisingen, agiert nun als die triebhafte, haßerfüllte, gleich aber wieder liebende Nedda. Als echter Theater-Bajazzo (Canio) gastierte Antonio Annaloro. Er verfügt über einen lauten, hellen, hohen Tenor von beachtlicher Qualität, der manchmal freilich weit hinten angesetzt wird. Die Mittellage ist unbefriedigend, sein Spiel veristisch, sonst nicht besser als das vieler anderer Tenöre.

Auch kaum besser als jenes von Karl Terkal, der in der „Cavalleria" den Turridu in bester Bel-canto-Manier sang, seine Melodien vorbildlich gestaltete, angenehm schluchzte und allem noch metallischen Glanz aufsetzte, damit sämtliche Zampieris und Co. in die Ecke wies. Vielleicht steht einmal im Programm (wie diesmal bezüglich Berry-Protti), daß sich Herr Terkal in liebenswürdiger Weise bereit erklärt habe, für Herrn ... die Partie des Bajazzo zu übernehmen. Da wären wir neugierig, das würde uns freuen.

L. Kn.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 15 Ὀκτωβρίου 1959

ΤΑ ΜΟΥΣΙΚΑ ΝΕΑ ΤΗΣ ΠΕΜΠΤΗΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΤΙΜΗΘΗ ΣΤΗ ΒΙΕΝΝΗ ΜΕ ΜΕΤΑΛΛΙΑ ΜΟΥΣΙΚΩΝ ΙΔΡΥΜΑΤΩΝ

Πληροφορίες ἀπὸ τὴν Αὐστρία ἀναφέρουν ὅτι ἡ Διεύθυνσις τῆς Παιδικῆς Χορῳδίας τῆς Βιέννης ἀπένειμε στὸν διάσημο Ἕλληνα ἀρχιμουσικὸ Δημήτρη Μητρόπουλο τὸ χρυσοῦν μετάλλιον «Φράντς Σμίτ».

— Ὡς γνωστόν, ὁ Δημήτρης Μητρόπουλος εἶχε διευθύνει στὸ ἐφετεινὸ Φεστιβὰλ τοῦ Σάλτσμπουργκ μὲ ἐξαιρετικὴ ἐπιτυχία τὸ ὀρατόριο τοῦ Φράντς Σμὶτ «Τὸ βιβλίο μὲ τὶς 7 σφραγῖδες».

— Οἱ ἴδιες πληροφορίες ἀναφέρουν, ὅτι καὶ ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης ἀπένειμε ἐπίσης στὸν Δημήτρη Μητρόπουλο τὸ χρυσοῦν μετάλλιον Νικολάϊ εἰς ἔνδειξιν ἀναγνωρίσεως τῆς μεγάλης ἀξίας τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ.

— Τὸ μετάλλιον Νικολάϊ ἀπονέμεται ἀπὸ τὴν Φιλαρμονικὴν τῆς Βιέννης μόνον σὲ μεγάλους μαέστρους καὶ σὲ ἐντελῶς ἐξαιρετικὲς περιστάσεις.

ΑΝΑΧΩΡΕΙ ΑΠΟ ΤΗΝ ΒΙΕΝΝΗ

Ἐν τῷ μεταξὺ ὁ Δημήτρης Μητρόπουλος διευθύνει ἀπόψε γιὰ τελευταία φορὰ στὴν Κρατικὴ Ὄπερα τῆς Βιέννης τὴν «Καβαλλερία Ρουστικάνα» καὶ τοὺς «Παλιάτσους» καὶ αὔριο ἀναχωρεῖ ἀεροπορικῶς στὴν Νέα Ὑόρκη.

— Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς θὰ κάνῃ τὴν πρώτη ἐφετεινὴ ἐμφάνισί του στὴν Νέα Ὑόρκη ἐντὸς τοῦ μηνὸς στὴν Μετροπόλιταν Ὄπερα, ὅπου θὰ διευθύνῃ τὸ μελόδραμα τοῦ Βέρντι «Σίμον Μποκκανέγκρα».

Die Presse 6. Oktober 1959

Prokofieffs getanzte Shakespeare-Tragödie

Das „Romeo-und-Julia"-Ballett unter Dimitri Mitropoulos

Dimitri Mitropoulos ließ im zweiten Philharmonischen Konzert Auszüge aus Prokofieffs „Romeo-und-Julia"-Musik in einer von ihm getroffenen Auswahl vernehmen. Der Gedanke, den Romeo-und-Julia-Stoff tänzerisch zu gestalten, wirkt zunächst befremdend. Durch Mimik und Gestik läßt sich wohl das Gerippe einer Bühnenhandlung andeuten, nicht aber die Vielfalt der psychologischen Schattierungen eines Dramas, und schon gar nicht die Dichterworte, welche den Situationen und Gestalten erst Leben einhauchen.

Der Komponist, der dieses zum Ballett gewandelte tragische Thema musikalisch untermalen soll, sieht sich der eigentümlichen Aufgabe gegenüber, nicht Shakespeare zu vertonen, sondern einige Momentphotographien zu kolorieren, welche Brennpunkte der Dichtung festhalten. Konzertante Fassungen von Ballettmusiken erwecken überdies noch zusätzlich den Eindruck des Fragmentarischen. Entbehren sie doch der optischen Unterstützung, welche manche instrumentale Einzelheit, manchen unerwarteten Tempowechsel, diesen oder jenen Akzent der Erregung oder der Besänftigung erst verständlich erscheinen lassen. Prokofieff unternahm es also, einen Torso ins Musikalische zu übersetzen. Bedenken solcher Art vermochten indes seine überquellende Phantasie nicht zu hemmen. Zu Beginn seiner Komponistenlaufbahn wollte er alle strenge, schulmäßige Diszipin zum Teufel jagen und ein spontanes Musizieren, ein gleichsam in Permanenz erklärtes „Scherzando" in Noten ausdrücken.

Diese Maxime wurde im Laufe der Zeit nicht konsequent durchgeführt. Prokofieffs geniales Vollblutmusikertum hat Werke von der Bedeutung der V. Symphonie oder des 3. Klavierkonzerts geschaffen, die in der Plastik ihrer Thematik und Formvollendung des Aufbaues keineswegs wie aus dem Ärmel geschüttelt klingen. Die „Romeo-und-Julia"-Ballettmusik jedoch hinterläßt oft den Eindruck, als wäre sie von leichter Hand entworfen. Sie durchmißt viele Ausdrucksskalen, gebärdet sich bisweilen rührselig in Wendungen von Massenetscher Empfindsamkeit, um dann im Sturzflug in der Manege des Zirkus oder in der Nähe des Tonfilms zu landen. Diese Wandlungen vollziehen sich sehr spannend. Nicht alle Einfälle des Komponisten sind originell, vieles an ihnen aber ist durchaus originell aufgezäumt. Stärker, als die der Schilderung des Poetischen gewidmeten Episoden, sind solche, in welchen bodenständige Melodik und Rhythmik aufscheint, die, vom Dröhnen des Schlagzeugs umspielt, sehr interessante Harmonisierungen aufweisen.

In dieser Gruppe läßt ein rhythmisch sehr pointierter Satz aufhorchen, der als Gegenstück zum berühmten Marsch aus der „Liebe zu den drei Orangen" angesprochen werden könnte. Prokofieffs Melodienbildung tönt gelegentlich allzu himmelblau; dies mag ein Anpassen des aus Amerika in die Sowjetunion heimgekehrten Komponisten an staatlich sanktionierte Kunsttendenzen sein.

Beethovens op. 133 leitete das Konzert ein. Der volle Streicherglanz des in echt philharmonischer Schönheit wiedergegebenen Werkes kehrt vielleicht dessen abstrakten Charakter weniger hervor, als es die Quartettfassung vermag. Andererseits unterstreicht jedoch die Orchesterbearbeitung die universellen, in die Zukunft weisenden Aspekte der Komposition. In berückendem Geigenklang erblühte auch Mozarts konzertante Symphonie für Violine und Viola (KV 364), die in Willi Boskowsky und Rudolf Streng technisch und stilistisch meisterhafte Interpreten fanden. Mitropoulos' überragende Dirigentenkunst stellte sich mit Geist und Herz in den Dienst der Klassik und der Novität. Den stürmischen Applauskundgebungen des Publikums gesellten sich begeisterte Ovationen der Philharmoniker.

Mi.

Gestern in der Staatsoper: Mitropoulos dirigierte Verismus EXPRESS-14-10-

Großes Theater rund um die Lipp in „Bajazzo"

Großes Theater ereignete sich gestern abend in der Wiener Staatsoper zwischen 21.30 und 22 Uhr: eine halbe Stunde „Bajazzo", in der die Bühne zur dramatischen Anstalt wurde. Packender Naturalismus, echte Leidenschaft, nackte Brutalität in einem Stück, das dies auch verträgt.

Wilma Lipp als Nedda war Anlaß und Mittelpunkt der Bühnenleidenschaften. Sie hat ihre Auffassung seit der Premiere (im Frühjahr) nicht unwesentlich vereinfacht, sie denkt weniger, scheint es, und läßt sich mehr treiben, sie ist — Pardon — richtig ordinär, wo's am Platze ist, und sie singt, spielt, lebt diese Rolle jetzt mit einem dramatischen Impetus, der erstaunlich ist. Allein die paar (schwerwiegenden) Sekunden zwischen Tonios Züchtigung und Silvios Auftritt waren grandios, weil rücksichtslos ausgespielt. Und die Stimme war gegenüber der sanften Pamina vom Sonntag kaum wiederzuerkennen.

Neben ihr Aldo Protti als handfester Tonio (und wieder: der prachtvoll hingeschmetterte Prolog ...!) und ein neuer Canio namens Antonio Annaloro (er hat am Ring schon zwei-, dreimal gesungen), der zwar keine Mittellage und nur Höhe, wenig Technik und trotzdem erstaunliche Sicherheit, gutes Material und schlechte Schulung hat, aber mit Elan und schauspielerischem Draufgängertum Effekt macht. Sie alle spielten Theater, daß die Bretter krachten.

Die vorangegangene „Cavalleria rusticana" war auch bemerkenswert: weil Christl Goltz ihre Santuzza reduziert hatte, nicht mehr nur im Laufschritt über die Bühne eilte, die Pantomime während des Zwischenspiels entfallen ließ und stimmlich sehr gut disponiert war; weil Karl Terkal seinen italienischen Kollegen das Schluchzen, aber auch einige überraschend schöne Phrasierungen abgeguckt hat; weil Aldo Protti für Berry eingesprungen war und auch gleich den Alfio seinem Tonio (ausgezeichnet) voransang.

Und Dimitri Mitropoulos dirigierte: voll Spannung, liebevoll melodische Nuancen auskostend, zwischen breitem Schwelgen und heftig zupackenden Akzenten herrlich ausbalanciert, klanglich eher dezent, und — wenn dringend nötig — auch ruhig, überlegen und bescheiden begleitend. Er machte fesselnde Musik. Er empfand ihren Herzschlag. Wir werden diesen großen Künstler in den nächsten Monaten sehr vermissen.

Karl Löbl

«ΤΟ ΒΗΜΑ»

Τετάρτη 7 Ὀκτωβρίου 1959

Ὁ ΓΝΩΡΙΜΟΣ μας μαέστρος τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, ποὺ πέρασε ἓν θριάμβῳ κι' ἀπὸ τὴν Ἀθήνα, ξεσήκωσε θύελλες ἐνθουσιασμοῦ στὴ Ρωσία καὶ στὴν Πολωνία, ἀλλὰ στὸ Παρίσι οἱ Γάλλοι μουσικοκριτικοὶ τὸν ἔβαλαν κάτω ἀπὸ τὸν αὐστηρὸ φακὸ τῆς



κριτικῆς τους. «Σὰν πολὺ κινητικὸς εἶναι, γράφουν, ὁ μαέστρος ποὺ διαδέχθηκε τὸν Μπρούνο Βάλτερ καὶ τὸ Μητρόπουλο. Φαίνεται πὼς τὸ χορογράφημα εἶναι σ' αὐτὸν ζωτικὴ ἀνάγκη. Ἀκόμη κι' ὅταν ἡ ὀρχήστρα πάῃ πολὺ σιγὰ μόνη της, ὁ Μπερνστάϊν ἐξακολουθεῖ νὰ τραντάζεται καὶ νὰ συγκλονίζεται, ἀφήνοντας τὴν ὀρχήστρα μόνη. Ἔτσι, μερικὲς φορὲς βλέπει κανεὶς μιὰ διασκεδαστικὴ δυσαρμονία ἀνάμεσα στὰ περιπαθῆ χορογραφήματα τοῦ μαέστρου καὶ στὴ γαλήνη τῆς ὀρχήστρας ποὺ ξέρει ἄριστα τί πρέπει νὰ κάνῃ καὶ προχωρεῖ μόνη της στὸ καθῆκον της, ἀδιαφορώντας γιὰ τὴν ὑπερβολικὴ μιμητικὴ τοῦ διευθυντοῦ της. Ὑπάρχουν τρία εἴδη μαέστρων: ἐκεῖνοι ποὺ βοηθοῦν τὴν ὀρχήστρα νὰ παίζῃ, ἐκεῖνοι ποὺ ἀφήνουν τὴν ὀρχήστρα νὰ παίζῃ καὶ ἐκεῖνοι ποὺ ἐμποδίζουν τὴν ὀρχήστρα νὰ παίζῃ. Ὁ Μπερνστάϊν φαίνεται πὼς ἀνήκει σὲ ἕνα τέταρτο εἶδος: ἐκείνων ποὺ δὲν ἀνέχονται νὰ παίζῃ ἡ ὀρχήστρα χωρὶς αὐτούς... Τὸ θέαμα τῆς εὐγενοῦς καὶ θαυμασίας ὀρχήστρας τῆς Νέας Ὑόρκης κάτω ἀπὸ τὰ ἀδιάκοπα χορογραφήματα τοῦ μαέστρου της ἦταν πραγματικὰ περίεργο. Ἡ «Πρόσκλησι στὸ βάλς» τοῦ Ραβέλ, ἐπὶ παραδείγματι, παίχθηκε ὑπέροχα ἀπὸ τὴν ὀρχήστρα καὶ... χορεύτηκε ἀπὸ τὸν μαέστρο της μὲ χίλιες δυὸ χορογραφικὲς φιγοῦρες!».

★

KURIER Mittwoch, 14. Oktober 1959

Intermezzo sinfonico ohne Gymnastik

Gestern in der Staatsoper: Mitropoulos dirigiert „Cavalleria" und „Bajazzo"

Ein „Cavalleria"-Intermezzo ohne Santuzza-Gymnastik, ohne pantomimische Bodenübungen, die Schmerz und Verzweiflung verdeutlichen sollen: eine wahre Wohltat. Sie ist offenbar Dimitri Mitropoulos zu danken, der sich diesen Regieausfall Wolf Dieter Ludwigs nicht bieten ließ. Mitropoulos war auch das unsentimentale, kammermusikalisch gelockerte Philharmoniker-Spiel in diesem Intermezzo zuzuschreiben, und noch manches an dem Abend, dem von der Bühne her nur Wilma Lipp und, mit Abstand, Christl Goltz, Terkal und Protti einiges Format gaben.

Zu Mitropoulos: Temperament und Feinnervigkeit bestimmten auch diesmal seine Interpretationen. Sie sind, im Zusteuern auf Höhepunkte, stets von einem Unruhevibrato erfüllt, eher unstet und überraschungsreich im Tempo (und darum nicht leicht für die Sänger), aber von großartiger Leuchtkraft im Orchestralen, von instrumentaler Plastik selbst im verhaltenen Begleiten. Und alles, jede Phrase, jeder Akzent hat den Stempel persönlicher Überzeugungskraft.

Auf der Bühne war dergleichen kaum zu registrieren. Christl Goltz als hier freilich falsch eingesetzte Individualität und Terkal mit seinem Material hatten bei Mascagni noch am ehesten Staatsopernformat. Protti war als Alfio eingesprungen, sang routiniert und leger und ließ erkennen, wie stark Berry in dieser Partie wirkt. Im „Bajazzo"-Prolog, dessen Wiedergabe keine Spuren von Gestaltung zeichneten, ließ Protti erkennen, daß er, nicht achtend aller Vortragszeichen, der konstanteste und lautstärkste Mezzoforte-Bariton des Hauses ist.

Künstlerisch geformt und tadelfrei gesungen wurden im „Bajazzo" zwei Partien: die Nedda (durch Wilma Lipp, die sich auch richtig freigespielt hat) und der Beppo (Kurt Equiluz).

Antonio Annaloro, der Darsteller des Tonio, wäre in Innsbruck wahrscheinlich nicht übers Probezimmer hinausgekommen. Ein Tenor der dritten Klasse, wenn man — um Partienvorgänger als legitimen Maßstab zu nehmen und zu nennen — Vickers in die Extraklasse und Tobin in die erste einweist. Ein kehliges Stimmchen, das grad für den Beppo reichen könnte, hier aber zu (falschen) dramatischen Hochtönen gequält wird und über weite Strecken gottlob unhörbar bleibt. Nicht anders das Spiel: Annaloro mimt den Bajazzo als Bajazzo. Als ob die Staatsoper eine Pawlatschen wäre, eine Schmiere. Und das Schlimme: all das Ungekonnte und Unsolide ist auch in höchstem Maße uninteressant, ohne genialen Funken, ohne persönlichen Reiz. Ab nach Italien damit!

Nicht verbessert hat sich leider Claude Heater, dessen Silvio nach wie vor verhangen klingt, kein Temperament besitzt, keinen Glanz und — in der Stimme wenigstens — keine Wärme. Ein Anfänger mit dem müden, fahlen Timbre eines Aufhörers — was soll er in einem Haus, das für ausgesungene Stimmen recht wenig Aufgaben hat?

Herbert Schneiber

Following the leader

Dimitri Mitropoulos charms audiences with his amazing memory and musical integrity

By DICK OWEN



NEWS FOTOS BY DAVID McLANE

Dimitri Mitropoulos, onstage at Metropolitan Opera House, drills the chorus.



Thoroughly relaxed in his small penthouse, the maestro concentrates on score.

SUNDAY NEWS, OCTOBER 25, 1959

IF THERE is one outstanding personality in the world of music today, a figure the least controversial and the one most widely recognized as the leader in his field, that person is Dimitri Mitropoulos, conductor at the Metropolitan House in New York. He will make his first appearance of this season on Thursday, when he conducts "Tosca."

Although he has been in this country since 1936 and has conducted orchestras throughout the world, he is still something of an enigma.

His appearance is striking. He is bald—and seems to have never been anything else. His face is crag-like. A bachelor, he is rarely mentioned in newspapers except in respect to his art. He avoids social shindigs. He is impatient with flattery. He is deeply religious. Above all, he is the most erudite musician of our time.

His memory is magical, as any musician who has ever played with him will aver. He is completely catholic in taste. He relishes a great symphony, of course, but he gets a charge out of a modern jazz ensemble, as well. He has consistently encouraged unknown composers, even financed them in their music courses. Born in Greece, he is a constant champion of this, his adopted land. He feels that music may yet, some day, conquer the atom bomb.

His manner of conducting complements his striking appearance. He jumps, stamps his feet, jerks his arms about and shakes his bald head from side to side.

He never uses a score but commits everything to memory. How does he do it? How can he recall hundreds, thousands of scores?

"The first thing to overcome is fear," he says. "I had to convince myself that I could learn the scores and conquer the fear that my memory would fail me during a performance. I tackled fear many years ago. I used to climb mountains where, if one becomes afraid, almost certain death will result. Well, I am still here."

Indeed, until his recent heart attack, he was just as active in his 63d year as when he delighted the musically and socially-conscious audience of the Boston Symphony Orchestra in 1936 at his first appearance in America.

His success there saw him appointed director of the Minneapolis Symphony Orchestra in 1937. He raised this orchestra to a position of pre-eminence before he moved in 1949 to the New York Philharmonic Orchestra, which he left last year but where he still appears as a guest conductor.

Critics have all been his friends. A modest man, he prefers to have praise of his talents kept within bounds. "I do not like to be called a great conductor," he said. "I am satisfied if I am among the good ones."

Perhaps part of the secret of his ability to recreate great music lies in his expressed conviction, "A conductor or a creative artist throughout a performance must transmit human principles by means of music, just as a priest during Mass identifies himself with the beauty of its spirituality. Skill is not enough. Students must understand their connection to the moral purposes of art."



Leonie Rysanek, soprano, discusses part of Verdi's "Macbeth" at Met rehearsal.

A glance around his apartment emphasizes this personal attitude he has toward life. He sits beneath a crucifix. There is a rosary nearby and an open Bible. But he is no great churchgoer (he was raised in the Greek Catholic Church). He may well be found saying a prayer before a performance begins. At rehearsals he never loses his temper or indulges in profanity.

He is an unwavering champion of American orchestras. He says, with humor, "We have developed what I call a beauty-parlor sonority. We have the greatest orchestras in the world, although most Americans don't realize this." He is impatient with people who praise European orchestras as superior to our own. "It just isn't true," he says.

How does one become a good conductor? Can the art be taught?

"I do not believe that one can teach conducting," he said. "The musical principles, yes. All I can hope is to be an example to younger musicians. I believe I have been."

Most musicians feel his hope has been fulfilled. When the directors of the Philharmonic asked him what kind of present he would like as a token of their appreciation his answer was prompt. "Give me permission to play an unknown work by an American."

To Mitropoulos, music is a way of life. He is seldom far from an orchestral score or piano (he is an accomplished pianist). He believes that art is irrevocably tied in with human values and that as long as artists believe this and express it in their works, the human race must advance toward its ultimate goal of perfection.

PAGE 47

From OCT 30 1959
TIMES
New York, N. Y.

Mitropolous Conducts Fiery Performance

By ROSS PARMENTER

LAST year "Tosca" opened at the Metropolitan Opera season. This year the popular Puccini opera was saved for the third bill, and Rudolf Bing presented it at the opera house last night with largely familiar elements in the restudied version that Dimitri Mitropoulos took over four seasons ago.

Mr. Mitropoulos himself was one of the familiar elements. And this was a season for pleasure all round. "Tosca" was the last opera Mr. Mitropoulos led at the Metropolitan. That was last Jan. 21. Two days later he had a heart attack that caused everyone serious concern. This was his first appearance in New York since his recovery.

He looked gaunter than before, but there was no diminution in the fieriness of his interpretation. And he did not spare himself. It might be added, too, that he is not sparing himself during the season just beginning. He is scheduled to lead thirty performances at the Metropolitan, including the new production of "Simon Boccanegra" and "Parsifal," a work he has not undertaken here before.

●

Mr. Mitropoulos' authority and his ability to make the orchestra play highly expressive color were apparent from the opening bars of the brief overture. Thereafter he was always alert to underline the intensity of the drama in the purely orchestral moments, yet at the same time he saw to it that the dynamics, without loss of impact, were considerately adjusted in texture when the singers were singing.

In the famous instrumental interludes, after Tosca's stabbing of Scarpia, and the coming of dawn over Castel Sant'Angelo, he made the orchestra an especially vital part of the performance. The audience applauded him warmly at the start of each act and redoubled its applause when he came before the gold curtains with the principals at the end of the opera.

●

Zinka Milanov had the title role. She was far from her best in the first act, but in the second one her voice steadied and she began to sing with her old vocal opulence. Her "Vissi d'arte" brought cheers. As an actress she etches the part in the broadest lines. This style was not always appropriate, but it stood her in good stead for the melodramatic killing of Scarpia.

Leonard Warren was the Scarpia, and he was the outstanding member of the cast. Each year, it seems, he is more fully in the part, and he now has acquired a good deal of the Baron's elegance, without loss of the ability to convey man's fundamental brutality. Vocally, it was an endless pleasure to listen to him, for he can sing with amazing nuance, being as effective in his cajoling wooing of Tosca as in his imperious commands and in the big moments of the part when great rolling tones are needed.

Eugenio Fernandi was the Cavaradossi. His huge voice was thrilling in the triumphant cry of "Victoria" in the second act, but elswhere it tended to be rather inflexible, and there was little subtlety in his acting to offset the general effect of stiffness.

Roald Reitan contributed an effective character bit as the jailer in his second role with the company. Norman Scott was Angelotti, Lawrence Davidson was the Sacristan and Paul Franke and Osie Hawkins were Scarpia's two chief henchmen. The boys' part of the shepherd in the last act was sung by George Ryan in place of Peter Burke, who was indisposed.

From OCT 28 1959
WORLD-TELEGRAM & SUN
New York, N. Y.

Thursday night's "Tosca," besides featuring Zinka Milanov, brings back the city's beloved maestro of opera and concert, Dimitri Mitropoulos, who was hospitalized late last season. All reports say he is in excellent condition.

From NOV 1 1959
TRIBUNE
Salt Lake City, Utah

Recalls South American Tour

"No doubt, the world has more love for artists than for politicians" was Dimitri Mitropoulos' comment upon the triumphant return of the New York Philharmonic from its South American tour two years ago. The tour, which coincided with the official "good-will" visit of Vice President Nixon, saw unrestrained enthusiasm for the American performers. Mitropoulos and Leonard Bernstein were "mobbed by hundreds of Latin American people, but they did not have to be afraid." The rough treatment accorded Mr. Nixon was in sharp contrast.

As I watched the recent Bernstein-Philharmonic telecast (on film) from Moscow and observed how the music dissolved all geographic, economic and politician barriers between Western performers and Eastern listeners, I became more convinced than ever that it will be the common cultural ties that bind East and West that will save the world from annihilation. Our politicians are slow in coming to this realization, but come to it they must.

From NOV 1959
«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 5 Νοεμβρίου 1959

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΗΥΘΥΝΕ ΣΤΗ ΜΕΤ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΗΥΘΥΝΕ «ΤΟΣΚΑ» ΣΤΗ ΜΕΤΡΟΠΟΛΙΤΑΝ

Κατά πληροφορίες από την Νέα Υόρκη, ο Δημήτρης Μητρόπουλος διηύθυνε, την περασμένη Πέμπτη, την 3η παράσταση της έφετινής περιόδου της Μετροπόλιταν "Όπερα με την «Τόσκα» στην όπερά του πρωταγωνίστησε η Ζίνκα Μιλάνωφ.

— Αξίζει να σημειωθή ότι η «Τόσκα» ήταν η τελευταία όπερα που είχε διευθύνει στις 21 Ιανουαρίου. Δύο ήμερες αργότερα έπεσε καρδιακή προσβολή. Η χθεσινή εμφάνισις του διασήμου Έλληνος μαέστρου ήταν η πρώτη στη Νέα Υόρκη μετά την ανάρρωσί του.

— Ο κριτικός των «Τάϊμς της Νέας Υόρκης», ασχολούμενος με την παράσταση της «Τόσκας» γράφει για τον Δημήτρη Μητρόπουλο τα εξής: «Φαίνεται ότι ο περισσότερο εξασθενημένος άλλως δεν εμφανίζεται χθες στην σοβαρότητα της ερμηνείας του.

From NOV 2 1959
JOURNAL OF COMMERCE
New York, N. Y.

'Tosca' Pleases At Met Opera

The Metropolitan Opera's first "Tosca" of the season was performed last Thursday in a most satisfactory manner.

Although Zinka Milanov in the leading part was a little slow in warming up to the occasion, she reached her pace in time to render her great arias of the final act in great form. In the role of Baron Scarpia, Leonard Warren gave another of his outstandingly magnificent performances, meeting the demands of the part both vocally and histrionically.

In the part of Cavaradossi, Eugenio Fernandi left something to be desired as an actor, but vocally he came through to the satisfaction of an enthusiastic audience.

But if any palms are to be awarded for the evening, perhaps they should go to Dimitri Mitropoulos, making his return to the orchestra pit for the first time since his recent illness. His conducting of the purely orchestral passages and his over-all command of the entire performance was everything the New York music public has come to expect from him.

D. O.

From NOV 9 1959
TIMES
New York, N. Y.

FIRST 'BUTTERFLY' OF SEASON AT 'MET'

"Madama Butterfly," which had its first performance of the season at the Metropolitan Opera Saturday evening, continues to be a fresh, bright and authentic-looking production as overhauled and redesigned two seasons ago by Yoshio Aoyama and Motohiro Nagasaka.

The excellent cast was headed by Antonietta Stella, who gave a good account of herself in the titie role. Miss Stella's Cio-Cio-San is an appealing stage figure and the music is well suited to her voice. Her singing of "Un bel dì" was received with special approval by Saturday's audience.

As at previous hearings, Barry Morell proved a splendid Pinkerton. His bright, well-focused tenor voice carries well and he sings the music expressively. Still other sympathetic portrayals were those of Margaret Roggero as Suzuki and Clifford Harvuot as Sharpless.

A newcomer to the cast was Charles Kullman, singing Goro for the first time with the company and meeting very capably the demands of the role. Others in the cast were Joan Wall, George Cehanovsky, Osie Hawkins, Calvin Marsh and Luigi de Cesare. Dimitri Mitropoulos' conducting was spirited and well-paced.

J. B.

From NOV 11 1959
VARIETY
New York, N. Y.

Opera Reviews

Metropolitan Opera

('TOSCA')

The New York public gave a rousing ovation to the gaunt and wiry conductor, Dimitri Mitropoulos, missing since his January heart attack. He showed no diminuition of vigor or fieriness of interpretation. He injected a drama and excitment into the score which made "Tosca" appear fresh and stimulating as it seldom does with other conductors.

If dramatic and emotional force emanated from the pit, unfortunately only Leonard Warren echoed it on the stage. His Scarpia was suave and silken venom in characterization, vocally satisfying in coloring and phrasing. Eugenio Fernandi as Cavaradossi has a huge voice and produces his tones well and on pitch, but he seems dramatically unaware of what he was doing in the plot.

Zinka Milanov in the title role gave only few moments of quality and the soft tones for which she has been so celebrated in the past. Her acting style is, of course, invariably atrocious.

Goth.

From DEC 1 1959
DAILY MIRROR
New York, N. Y.

'QUOTE AND UNQUOTE'

Rep. Emanuel Celler, commenting on the hopefuls for the 1960 Democratic nomination: "There's Sen. Douglas, he's too old; Sen. Kennedy, he's too young; Gov. Meyner, he's too minor; Sen. Humphrey, he's too talkative; Sen. Johnson, he's too South; Gov. Williams, he's too soapy; Adlai Stevenson, he's too often; Sen. Symington, he's my man"...**Sign** in the House of Albert beauty salon: "The Property Looks Much Nicer If the Hedge Is Trimmed"... **Maestro Dimitri Mitropoulos:** "Art is not an escape. It is not a subterfuge. It is the expression of a whole man's noblest instinct."

From NOV 22 1959
TIMES
New York, N. Y.

Mary Curtis-Verna and Jussi Bjoerling took the leads in yesterday afternoon's "Tosca" at the Metropolitan Opera.

Both singers are familiar exponents of these parts, but Mr. Bjoerling has not sung Cavaradossi here since early in 1957 and Miss Curtis-Verna's appearance as Floria Tosca was her first this season at the Met.

Although he is not imposing in the part visually, Mr. Bjoerling's musical resources are still large enough to make up for it. He created the essentials of the role with his voice and with a keen sense of musical timing. Of vocal beauty there was his usual plenty, although one or two big moments were just short of maximum strength.

Miss Curtis-Verna was forceful and commanding in the title role, a part she has perhaps sung more than any other at the Met. Her voice has gained a measure of richness and security.

Cornell MacNeil was again Baron Scarpia and Norman Scott, Lawrence Davidson and Paul Franke were familiar in smaller roles. Dimitri Mitropoulos led a performance distinguished for its expressive phrasing and tension.

E. S.

From NOV 18 1959
TIMES
New York, N. Y.

SOVIET COMPOSERS SEE OPERA AT 'MET'

4 of Touring Group Attend 'Butterfly'—Kabalevsky Gives Mitropoulos Gift

Four of the five visiting Soviet composers were guests of the Metropolitan Opera House at last night's performance of Puccini's "Madama Butterfly." The exception was Dmitri Shostakovich, who begged off because he was tired.

At the end of the first act, the party was further reduced when Boris Yarustovsky, the critic in the visiting group, left the opera house. The Russians who remained hastened to explain that this was no reflection on the performance, but Mr. Yarustovsky, too, was tired. The group has been traveling strenuously ever since its arrival in the United States on Oct. 22.

The four who stayed were Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich and Fikfret Amirov. Between the second and third acts they attended a reception in the lounge of the Opera Club as personal guests of Anthony A. Bliss, president of the Metropolitan Opera Association. Champagne was served. Among the other guests were Leonard Warren and Blanche Thebom, American opera singers who have performed in Russia.

After the performance the party went backstage. There they met Dimitri Mitropoulos, the conductor of the opera. Mr. Kabalevsky presented to the conductor the score he had been nursing carefully all evening. It was an autographed copy of his Fourth Symphony and he gave it to Mr. Mitropoulos to show his gratitude because the conductor introduced the work to the United States with the New York Philharmonic two years ago.

From DEC 27 1959
NEW YORK HERALD TRIBUNE



From DEC 27 1959
TIMES
New York, N. Y.



The New York Times

BACK AGAIN—Dimitri Mitropoulos, left inset, returns to Philharmonic this week after a year's absence. He will start the orchestra's nine-week Mahler festival. Mahler, in right inset, was born 100 years ago; and exactly fifty years ago, in 1909, began his first season as musical director of the New York Philharmonic, remaining until 1911.

BACK HOME—After a year's absence, Dimitri Mitropoulos returns to conduct the Philharmonic night in the first concert of a Mahler festival.

From DEC - - 1959
MUSICAL LEADER
CHICAGO Ill.

... On Oct. 29 we heard **"Tosca."** It was an evening of rejoicing, since it marked the return of **Dimitri Mitropoulos** to the pit. The rousing ovation that greeted the conductor was well justified, for his reading of this opera had youthful drive and mature interpretative skill. The cast was less interesting—Zinka Milanov's Floria Tosca is a shadow of what we knew this fine artist's voice did a few year's back, Eugenio Fernandi was a capable Mario and Leonard Warren was a somewhat less imposing Scarpia than is his wont.

"Madama Butterfly" was presented on Nov. 7 with Antonietta Stella in the title role, Barry Morell as Pinkerton, Clifford Harvuot as Sharpless and Margaret Roggero as Suzuki. A performance that blended well together under the direction of Mitropoulos.

From OCT 30 1959
WORLD-TELEGRAM & SUN
New York, N. Y.

Opera

'Tosca' Enhanced By Mitropoulos

By LOUIS BIANCOLLI.

A jubilant roar of welcome greeted Dimitri Mitropoulos to the Metropolitan podium last night.

The opera was Puccini's "Tosca"—the same opera he had last conducted on Jan. 21 of this year before suffering the heart attack that cut short his Metropolitan engagement.

If Mr. Mitropoulos ever had any doubts as to how New Yorkers feel about him, those doubts were dispelled by the warm and moving ovation given him by last night's large gathering.

A Truly Great Man.

This is a truly great man who has come back to us after a brave grapple with illness—great musically and great personally. The man and the artist were equally honored last night by a devoted and grateful public.

Many looked for some sort of change in the maestro, maybe a prescribed note of caution. There was nothing of the sort—not that I could notice.

If anything, Mr. Mitropoulos was more dynamic than ever. He seemed to find Puccini as fresh and stimulating as always, and one would have sworn that "Tosca" was his favorite opera.

Conductor's Night.

In short, it was conductor's night at the Metropolitan. An exciting pulse of drama ran through orchestra and chorus, and Puccini stood out once more as the unexcelled master of musical theater.

Of the singers, Leonard Warren caught and projected this note best. If his Scarpia was again an absorbing study in suave villainy, it was also an object lesson in shrewd vocal coloring and phrasing.

Mr. Warren was rousingly applauded, as were Zinka Milanov and Eugenio Fernandi, who applied themselves fervidly if not brilliantly to the demands of Tosca and Mario Cavaradossi.

If there was excitement in the air at the Metropolitan last night, it was generated largely by two musical giants—the Italian Giacomo Puccini and the Greek Dimitri Mitropoulos.

From OCT 30 1959
HERALD TRIBUNE

'Tosca' Is Sung at the Met, With Mitropoulos in the Pit

By Francis D. Perkins

With a trio of principals well known in their roles, Puccini's "Tosca" revived familiar impressions in its first performance of the season at the Metropolitan Opera House last night. Zinka Milanov was the Tosca, with Eugenio Fernandi as Mario Cavaradossi and Leonard Warren as the nefarious Scarpia, while Dimitri Mitropoulos conducted for the first time here since his recovery from the illness that brought his schedule to a premature close last January.

"Tosca" has been a staple of the Metropolitan's repertory too long to need extensive comment on a score that is a remarkable combination of melodramatic vividness, a wide span of emotional force, structural skill and musical invention.

The musical interpretation under Mr. Mitropoulos realized the opera's moods and contrasts of expressive atmosphere, and the lucid orchestral playing was well balanced in its relation to the voices. The score has its periods of at least surface relaxation before regathering tension for the next climax, and the conductor understood their dramatic value, but at times in the second act the pace seemed to broaden to a rather excessive degree.

Apart from this Mr. Mitropoulos' tempi were persuasive and flexible, and the most impassioned measures of the score were projected with due impact and momentum.

Miss Milanov's Tosca was convincingly emotional both for the ear and for the eye in that heroine's relatively few happy moments as well as in her stressful ones. Her singing strayed occasionally from vocal rectitude in a few of its most vigorous notes, but otherwise usually exhibited its customary notable quality and color. While one or two gestures outran the bounds of necessity, her acting contributed materially to the general dramatic effect.

Mr. Fernandi sang with bright and generally well produced tones and was dramatically at home in his role, while Mr. Warren's Scarpia vividly reflected that character's blend of subtlety and craft with cruelty and violence, which were set forth in singing marked by skilful use of fine shades and contrasts of color and volume.

Norman Scott was the Angelotti, with Lawrence Davidson as an effective Sacristan and Paul Franke as Spoletta Roald Reitan, as the jailer, was the only new member of a visible cast which also included Osie Hawkins as Sciarrone, and George Ryan replaced Peter Burke as the youth who sings the shepherd's offstage song.



NEWS FOTOS BY DAVID McLANE

Dimitri Mitropoulos, onstage at Metropolitan Opera House, drills the chorus.



Thoroughly relaxed in his small penthouse, the maestro concentrates on score.

Following the leader

Dimitri Mitropoulos charms audiences with his amazing memory and musical integrity

By DICK OWEN

IF THERE is one outstanding personality in the world of music today, a figure the least controversial and the one most widely recognized as the leader in his field, that person is Dimitri Mitropoulos, conductor at the Metropolitan House in New York. He will make his first appearance of this season on Thursday, when he conducts "Tosca."

Although he has been in this country since 1936 and has conducted orchestras throughout the world, he is still something of an enigma.

His appearance is striking. He is bald—and seems to have never been anything else. His face is crag-like. A bachelor, he is rarely mentioned in newspapers except in respect to his art. He avoids social shindigs. He is impatient with flattery. He is deeply religious. Above all, he is the most erudite musician of our time.

His memory is magical, as any musician who has ever played with him will aver. He is completely catholic in taste. He relishes a great symphony, of course, but he gets a charge out of a modern jazz ensemble, as well. He has consistently encouraged unknown composers, even financed them in their music courses. Born in Greece, he is a constant champion of this, his adopted land. He feels that music may yet, some day, conquer the atom bomb.

His manner of conducting complements his striking appearance. He jumps, stamps his feet, jerks his arms about and shakes his bald head from side to side.

He never uses a score but commits everything to memory. How does he do it? How can he recall hundreds, thousands of scores?

"The first thing to overcome is fear," he says. "I had to convince myself that I could learn the scores and conquer the fear that my memory would fail me during a performance. I tackled fear many years ago. I used to climb mountains where, if one becomes afraid, almost certain death will result. Well, I am still here."

Indeed, until his recent heart attack, he was just as active in his 63d year as when he delighted the musically and socially-conscious audience of the Boston Symphony Orchestra in 1936 at his first appearance in America.

His success there saw him appointed director of the Minneapolis Symphony Orchestra in 1937. He raised this orchestra to a position of pre-eminence before he moved in 1949 to the New York Philharmonic Orchestra, which he left last year but where he still appears as a guest conductor.

Critics have all been his friends. A modest man, he prefers to have praise of his talents kept within bounds. "I do not like to be called a great conductor," he said. "I am satisfied if I am among the good ones."

Perhaps part of the secret of his ability to recreate great music lies in his expressed conviction, "A conductor or a creative artist throughout a performance must transmit human principles by means of music, just as a priest during Mass identifies himself with the beauty of its spirituality. Skill is not enough. Students must understand their connection to the moral purposes of art."



Leonie Rysanek, soprano, discusses part of Verdi's "Macbeth" at Met rehearsal.

A glance around his apartment emphasizes this personal attitude he has toward life. He sits beneath a crucifix. There is a rosary nearby and an open Bible. But he is no great churchgoer (he was raised in the Greek Catholic Church). He may well be found saying a prayer before a performance begins. At rehearsals he never loses his temper or indulges in profanity.

He is an unwavering champion of American orchestras. He says, with humor, "We have developed what I call a beauty-parlor sonority. We have the greatest orchestras in the world, although most Americans don't realize this." He is impatient with people who praise European orchestras as superior to our own. "It just isn't true," he says.

How does one become a good conductor? Can the art be taught?

"I do not believe that one can teach conducting," he said. "The musical principles, yes. All I can hope is to be an example to younger musicians. I believe I have been."

Most musicians feel his hope has been fulfilled. When the directors of the Philharmonic asked him what kind of present he would like as a token of their appreciation his answer was prompt. "Give me permission to play an unknown work by an American."

To Mitropoulos, music is a way of life. He is seldom far from an orchestral score or piano (he is an accomplished pianist). He believes that art is irrevocably tied in with human values and that as long as artists believe this and express it in their works, the human race must advance toward its ultimate goal of perfection.

From OCT 30 1959
WORLD-TELEGRAM & SUN
New York, N. Y.

Opera

'Tosca' Enhanced By Mitropoulos

By LOUIS BIANCOLLI.

A jubilant roar of welcome greeted Dimitri Mitropoulos to the Metropolitan podium last night.

The opera was Puccini's "Tosca"—the same opera he had last conducted on Jan. 21 of this year before suffering the heart attack that cut short his Metropolitan engagement.

If Mr. Mitropoulos ever had any doubts as to how New Yorkers feel about him, those doubts were dispelled by the warm and moving ovation given him by last night's large gathering.

A Truly Great Man.

This is a truly great man who has come back to us after a brave grapple with illness—great musically and great personally. The man and the artist were equally honored last night by a devoted and grateful public.

Many looked for some sort of change in the maestro, maybe a prescribed note of caution. There was nothing of the sort—not that I could notice.

If anything, Mr. Mitropoulos was more dynamic than ever. He seemed to find Puccini as fresh and stimulating as always, and one would have sworn that "Tosca" was his favorite opera.

Conductor's Night.

In short, it was conductor's night at the Metropolitan. An exciting pulse of drama ran through orchestra and chorus, and Puccini stood out once more as the unexcelled master of musical theater.

Of the singers, Leonard Warren caught and projected this note best. If his Scarpia was again an absorbing study in suave villainy, it was also an object lesson in shrewd vocal coloring and phrasing.

Mr. Warren was rousingly applauded, as were Zinka Milanov and Eugenio Fernandi, who applied themselves fervidly if not brilliantly to the demands of Tosca and Mario Cavaradossi.

If there was excitement in the air at the Metropolitan last night, it was generated largely by two musical giants—the Italian Giacomo Puccini and the Greek Dimitri Mitropoulos.

From OCT 30 1959
HERALD TRIBUNE

'Tosca' Is Sung at the Met, With Mitropoulos in the Pit

By Francis D. Perkins

With a trio of principals well known in their roles, Puccini's "Tosca" revived familiar impressions in its first performance of the season at the Metropolitan Opera House last night. Zinka Milanov was the Tosca, with Eugenio Fernandi as Mario Cavaradossi and Leonard Warren as the nefarious Scarpia, while Dimitri Mitropoulos conducted for the first time here since his recovery from the illness that brought his schedule to a premature close last January.

"Tosca" has been a staple of the Metropolitan's repertory too long to need extensive comment on a score that is a remarkable combination of melodramatic vividness, a wide span of emotional force, structural skill and musical invention.

The musical interpretation under Mr. Mitropoulos realized the opera's moods and contrasts of expressive atmosphere, and the lucid orchestral playing was well balanced in its relation to the voices. The score has its periods of at least surface relaxation before regathering tension for the next climax, and the conductor understood their dramatic value, but at times in the second act the pace seemed to broaden to a rather excessive degree.

Apart from this Mr. Mitropoulos' tempi were persuasive and flexible, and the most impassioned measures of the score were projected with due impact and momentum.

Miss Milanov's Tosca was convincingly emotional both for the ear and for the eye in that heroine's relatively few happy moments as well as in her stressful ones. Her singing strayed occasionally from vocal rectitude in a few of its most vigorous notes, but otherwise usually exhibited its customary notable quality and color. While one or two gestures outran the bounds of necessity, her acting contributed materially to the general dramatic effect.

Mr. Fernandi sang with bright and generally well produced tones and was dramatically at home in his role, while Mr. Warren's Scarpia vividly reflected that character's blend of subtlety and craft with cruelty and violence, which were set forth in singing marked by skilful use of fine shades and contrasts of color and volume.

Norman Scott was the Angelotti, with Lawrence Davidson as an effective Sacristan and Paul Franke as Spoletta Roald Reitan, as the jailer, was the only new member of a visible cast which also included Osie Hawkins as Sciarrone, and George Ryan replaced Peter Burke as the youth who sings the shepherd's offstage song.

From OCT 26 1959
WORLD-TELEGRAM & SUN
New York. N. Y.

Thursday night's "Tosca," besides featuring Zinka Milanov, brings back the city's beloved maestro of opera and concert, Dimitri Mitropoulos, who was hospitalized late last season. All reports say he is in excellent condition.

From OCT 30 1959
TIMES
New York, N. Y.

Mitropolous Conducts Fiery Performance

By ROSS PARMENTER

LAST year "Tosca" opened the Metropolitan Opera season. This year the popular Puccini opera was saved for the third bill, and Rudolf Bing presented it at the opera house last night with largely familiar elements in the restudied version that Dimitri Mitropoulos took over four seasons ago.

Mr. Mitropoulos himself was one of the familiar elements. And this was a reason for pleasure all round. "Tosca" was the last opera Mr. Mitropoulos led at the Metropolitan. That was last Jan. 21. Two days later he had a heart attack that caused everyone serious concern. This was his first appearance in New York since his recovery.

He looked gaunter than before, but there was no dimunition in the fieriness of his interpretation. And he did not spare himself. It might be added, too, that he is not sparing himself during the season just beginning. He is scheduled to lead thirty performances at the Metropolitan, including the new production of "Simon Boccanegra" and "Parsifal," a work he has not undertaken here before.

●

Mr. Mitropoulos' authority and his ability to make the orchestra play highly expressive color were apparent from the opening bars of the brief overture. Thereafter he was always alert to underline the intensity of the drama in the purely orchestral moments, yet at the same time he saw to it that the dynamics, without loss of impact, were considerately adjusted in texture when the singers were singing.

In the famous instrumental interludes, after Tosca's stabbing of Scarpia, and the coming of dawn over Castel Sant'Angelo, he made the orchestra an especially vital part of the performance. The audience applauded him warmly at the start of each act and redoubled its applause when he came before the gold curtains with the principals at the end of the opera.

●

Zinka Milanov had the title role. She was far from her best in the first act, but in the second one her voice steadied and she began to sing with her old vocal opulence. Her "Vissi d'arte" brought cheers. As an actress she etches the part in the broadest lines. This style was not always appropriate, but it stood her in good stead for the melodramatic killing of Scarpia.

Leonard Warren was the Scarpia, and he was the outstanding member of the cast. Each year, it seems, he is more fully in the part, and he now has acquired a good deal of the Baron's elegance, without loss of the ability to convey man's fundamental brutality. Vocally, it was an endless pleasure to listen to him, for he can sing with amazing nuance, being as effective in his cajoling wooing of Tosca as in his imperious commands and in the big moments of the part when great rolling tones are needed.

Eugenio Fernandi was the Cavaradossi. His huge voice was thrilling in the triumphant cry of "Victoria" in the second act, but elswhere it tended to be rather inflexible, and there was little subtlety in his acting to offset the general effect of stiffness.

Roald Reitan contributed an effective character bit as the jailer in his second role with the company. Norman Scott was Angelotti, Lawrence Davidson was the Sacristan and Paul Franke and Osie Hawkins were Scarpia's two chief henchmen. The boys' part of the shepherd in the last act was sung by George Ryan in place of Peter Burke, who was indisposed.

From NOV 1 1959
TRIBUNE
Salt Lake City, Utah

Recalls South American Tour

"No doubt, the world has more love for artists than for politicians" was Dimitri Mitropoulos' comment upon the triumphant return of the New York Philharmonic from its South American tour two years ago. The tour, which coincided with the official "good-will" visit of Vice President Nixon, saw unrestrained enthusiasm for the American performers. Mitropoulos and Leonard Bernstein were "mobbed by hundreds of Latin American people, but they did not have to be afraid." The rough treatment accorded Mr. Nixon was in sharp contrast.

As I watched the recent Bernstein-Philharmonic telecast (on film) from Moscow and observed how the music dissolved all geographic, economic and politician barriers between Western performers and Eastern listeners, I became more convinced than ever that it will be the common cultural ties that bind East and West that will save the world from annihilation. Our politicians are slow in coming to this realization, but come to it they must.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 5 Νοεμβρίου 1959

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΗΥΘΥΝΕ ΣΤΗ ΜΕΤ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΗΥΘΥΝΕ «ΤΟΣΚΑ» ΣΤΗ ΜΕΤΡΟΠΟΛΙΤΑΝ

Κατά πληροφορίες άπό τήν Νέα 'Υόρκη, ό Δημήτρης Μητρόπουλος διηύθυνε, τήν περασμένη Παρασκευή, τήν 3η παράσταση τής ἐφετεινῆς περιόδου τῆς Μετροπόλιταν Ὄπερα μὲ τήν «Τόσκα» στήν ὁποία πρωταγωνίστησε ἡ Ζίνκα Μιλάνωφ.

— Ἀξίζει νὰ σημειωθῆ ὅτι ἡ «Τόσκα» ἦταν ἡ τελευταία ὅπερα πού εἶχε διευθύνει στίς 21 Ἰανουαρίου. Δύο ἡμέρες ἀργότερα ὑπέστη καρδιακή προσβολή. Ἡ χθεσινή ἐμφάνισις τοῦ διασήμου Ἕλληνος μαέστρου ἦταν ἡ πρώτη στή Νέα 'Υόρκη μετά τήν ἀνάρρωσί του.

— Ὁ κριτικός τῶν «Τάϊμς τῆς Νέας 'Υόρκης», ἀσχολούμενος μὲ τήν παράστασι τῆς «Τόσκας» γράφει γιά τόν Δημήτρη Μητρόπουλο τά ἑξῆς: «Φαινόταν περισσότερο ἐξασθενημένος ἀλλά δέν ἐσημειώθη μείωσις στήν σφοδρότητα τῆς ἑρμηνείας του».

From NOV 2 1959
JOURNAL OF COMMERCE
New York, N. Y.

'Tosca' Pleases At Met Opera

The Metropolitan Opera's first "Tosca" of the season was performed last Thursday in a most satisfactory manner.

Although Zinka Milanov in the leading part was a little slow in warming up to the occasion, she reached her pace in time to render her great arias of the final act in great form. In the role of Baron Scarpia, Leonard Warren gave another of his outstandingly magnificent performances, meeting the demands of the part both vocally and histrionically.

In the part of Cavaradossi, Eugenio Fernandi left something to be desired as an actor, but vocally he came through to the satisfaction of an enthusiatic audience.

But if any palms are to be awarded for the evening, perhaps they should go to Dimitri Mitropoulos, making his return to the orchestra pit for the first time since his recent illness. His conducting of the purely orchestral passages and his over-all command of the entire performance was everything the New York music public has come to expect from him. **D. O.**

From NOV 9 1959
TIMES
New York, N. Y.

FIRST 'BUTTERFLY' OF SEASON AT 'MET'

"Madama Butterfly," which had its first performance of the season at the Metropolitan Opera Saturday evening, continues to be a fresh, bright and authentic-looking production as overhauled and redesigned two seasons ago by Yoshio Aoyama and Motohiro Nagasaka.

The excellent cast was headed by Antonietta Stella, who gave a good account of herself in the title role. Miss Stella's Cio-Cio-San is an appealing stage figure and the music is well suited to her voice. Her singing of "Un bel di" was received with special approval by Saturday's audience.

As at previous hearings, Barry Morell proved a splendid Pinkerton. His bright, well-focused tenor voice carries well and he sings the music expressively. Still other sympathetic portrayals were those of Margaret Roggero as Suzuki and Clifford Harvuot as Sharpless.

A newcomer to the cast was Charles Kullman, singing Goro for the first time with the company, and meeting very capably the demands of the role. Others in the cast were Joan Wall, George Cehanovsky, Osie Hawkins, Calvin Marsh and Luigi de Cesare. Dimitri Mitropoulos' conducting was spirited and well-paced. **J. B.**

From NOV 11 1959
VARIETY
New York, N. Y.

Opera Reviews

Metropolitan Opera

('TOSCA')

The New York public gave a rousing ovation to the gaunt and wiry conductor, Dimitri Mitropoulos, missing since his January heart attack. He showed no diminuition of vigor or fieriness of interpretation. He injected a drama and exitment into the score which made "Tosca" appear fresh and stimulating as it seldom does with other conductors.

If dramatic and emotional force emanated from the pit, unfortunately only Leonard Warren echoed it on the stage. His Scarpia was suave and silken venom in characterization, vocally satisfying in coloring and phrasing. Eugenio Fernandi as Cavaradossi has a huge voice and produces his tones well and on pitch, but he seems dramatically unaware of what he was doing in the plot.

Zinka Milanov in the title role gave only few moments of quality and the soft tones for which she has been so celebrated in the past. Her acting style is, of course, invariably atrocious. *Goth.*

From DEC 14 1959
DAILY MIRROR
New York, N. Y.

'QUOTE AND UNQUOTE'

Rep. Emanuel Celler, commenting on the hopefuls for the 1960 Democratic nomination: "There's Sen. Douglas, he's too old; Sen. Kennedy, he's too young; Gov. Meyner, he's too minor; Sen. Humphrey, he's too talkative; Sen. Johnson, he's too South; Gov. Williams, he's too soapy; Adlai Stevenson, he's too often; Sen. Symington, he's my man"... **Sign** in the House of Albert beauty salon: "The Property Looks Much Nicer If the Hedge Is Trimmed"... **Maestro Dimitri Mitropoulos:** "Art is not an escape. It is not a subterfuge. It is the expression of a whole man's noblest instinct."

From NOV 22 1959
TIMES
New York, N. Y.

Mary Curtis-Verna and Jussi Bjoerling took the leads in yesterday afternoon's "Tosca" at the Metropolitan Opera.

Both singers are familiar exponents of these parts, but Mr. Bjoerling has not sung Cavaradossi here since early in 1957 and Miss Curtis-Verna's appearance as Floria Tosca was her first this season at the Met.

Although he is not imposing in the part visually, Mr. Bjoerling's musical resources are still large enough to make up for it. He created the essentials of the role with his voice and with a keen sense of musical timing. Of vocal beauty there was his usual plenty, although one or two big moments were just short of maximum strength.

Miss Curtis-Verna was forceful and commanding in the title role, a part she has perhaps sung more than any other at the Met. Her voice has gained a measure of richness and security.

Cornell MacNeil was again Baron Scarpia and Norman Scott, Lawrence Davidson and Paul Franke were familiar in smaller roles. Dimitri Mitropoulous led a performance distinguished for its expressive phrasing and tension. **E. S.**

From NOV 18 1959
TIMES
New York, N. Y.

SOVIET COMPOSERS SEE OPERA AT 'MET'

4 of Touring Group Attend 'Butterfly'—Kabalevsky Gives Mitropoulos Gift

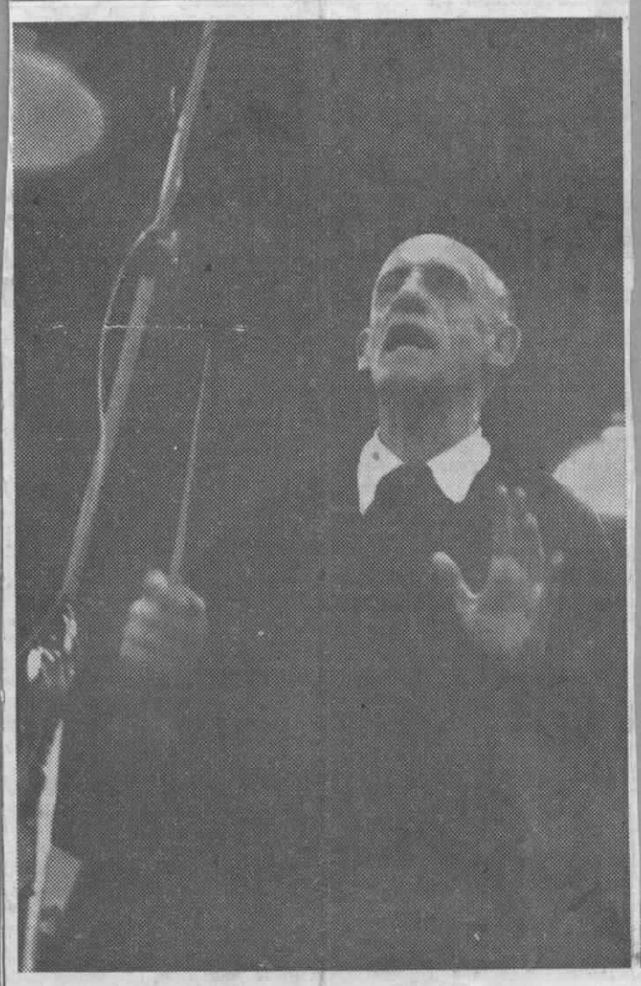
Four of the five visiting Soviet composers were guests of the Metropolitan Opera House at last night's performance of Puccini's "Madama Butterfly." The exception was Dmitri Shostakovich, who begged off because he was tired.

At the end of the first act, the party was further reduced when Boris Yarustovsky, the critic in the visiting group, left the opera house. The Russians who remained hastened to explain that this was no reflection on the performance, but Mr. Yarustovsky, too, was tired. The group has been traveling strenuously ever since its arrival in the United States on Oct. 22.

The four who stayed were Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich and Fikfret Amirov. Between the second and third acts they attended a reception in the lounge of the Opera Club as personal guests of Anthony A. Bliss, president of the Metropolitan Opera Association. Champagne was served. Among the other guests were Leonard Warren and Blanche Thebom, American opera singers who have performed in Russia.

After the performance the party went backstage. There they met Dimitri Mitropoulos, the conductor of the opera. Mr. Kabalevsky presented to the conductor the score he had been nursing carefully all evening. It was an autographed copy of his Fourth Symphony and he gave it to Mr. Mitropoulos to show his gratitude because the conductor introduced the work to the United States with the New York Philharmonic two years ago.

DECEMBER 27, 1959
NEW YORK HERALD TRIBUNE,



BACK HOME—After a year's absence, Dimitri Mitropoulos returns to conduct the Philharmonic night in the first concert of a Mahler festival,

From DEC 27 1959
TIMES
New York, N. Y.



The New York Times

BACK AGAIN—Dimitri Mitropoulos, left inset, returns to start the orchestra's nine-week Mahler festival. Mahler, in right inset, was born 100 years ago; and exactly fifty years ago, in 1909, began his first season as musical director of the New York Philharmonic, remaining until 1911.

From DEC - - 1959
MUSICAL LEADER
CHICAGO ILL

... On Oct. 29 we heard **"Tosca."** It was an evening of rejoicing, since it marked the return of **Dimitri Mitropoulos** to the pit. The rousing ovation that greeted the conductor was well justified, for his reading of this opera had youthful drive and mature interpretative skill. The cast was less interesting—Zinka Milanov's Floria Tosca is a shadow of what we knew this fine artist's voice did a few year's back, Eugenio Fernandi was a capable Mario and Leonard Warren was a somewhat less imposing Scarpia than is his wont.

"Madama Butterfly" was presented on Nov. 7 with Antonietta Stella in the title role, Barry Morell as Pinkerton, Clifford Harvuot as Sharpless and Margaret Roggero as Suzuki. A performance that blended well together under the direction of Mitropoulos.

From JAN 2 1960
TIMES
New York, N. Y.

Music: Mahler Honored

Philharmonic's Series Opens With His Fifth

By ERIC SALZMAN

THE New York Philharmonic marked the arrival of 1960 with a program that commemorated a former music director and that was conducted by another.

Gustav Mahler, who led the orchestra fifty years ago, was represented by his Fifth Symphony. The orchestra, under the direction of Dimitri Mitropoulos, played it at the preview concert on New Year's Eve and again yesterday afternoon at Carnegie Hall.

There are breezy melodies in this work; there are slow waltz tunes, sentimental phrases and wild excited music. In more than an hour and a quarter, the symphony passes through all kinds of textures and moods, from the simplest to the most complex from the opening Funeral March to the final, massive peroration.

But over everything hangs the heavy hand of the solemn, tortured man who made his music in the fear of death; who wanted to challenge the passing of time by setting up his own sense of time in which an "Adagietto," a small adagio, lasts fifteen minutes by itself.

•

He was a sophisticated, complex Viennese who wanted to write simple, even banal, music. But he put it into the most complex structures and loaded it down with counterpoint and elaboration. He constantly strove to perfect an already superlative orchestration and as a result of his constant changes, no two scores agree and the orchestral parts are still different.

All these things come out in the Fifth Symphony—length, over-elaboration of simple material, arbitrariness, vulgarity and musical indecision (he even spoils the final peroration with a momentary lunge in another musical direction). Yet with it all, there is a tragic grandeur as well as masterful touches of musical logic and technique. And there is an overwhelming desire to comprehend all kinds of musical and human experiences within the framework of the poor inflated symphonic form that was due, within a few years, to burst completely. This alone, must command respect.

It is an interesting historical fact that the modern Viennese school of Schoenberg and his colleagues always acknowledged a debt to Mahler, and admirers of that music still feel a kinship with him. Mr. Mitropoulos obviously is one of these and his performance was full of the musical insights that the conductor knows how to find in a challenging piece; plus a sensitivity to this musical



Dmitri Mitropoulos

world that could set it forth convincingly and grandly but without undue exaggeration or sentimentality.

The orchestra responded in kind and, while every detail was not perfect, the impetuousness, the stops and starts, the melancholy phrases and the grandiose climaxes were all set forth in their proper place with sureness and cohesion.

The same was true of the "Grosse Fugue" of Beethoven, which was performed in a version for string orchestra. One might question the wisdom of placing two heavy meat courses one after another, but, at any rate, both were well cooked.

•

The program was the first in a series in which ten major works of Mahler will appear. The concerts will commemorate the 100th anniversary of Mahler's birth as well as the fiftieth year since he was appointed musical director of the orchestra.

Although he led the Philharmonic for only one full season (he collapsed after a concert during the second of his regular seasons here and died shortly thereafter), he left his mark. While constantly quarreling with the management, he reorganized and strengthened the organization, instituting Sunday concerts and tours as well as cycles of concerts of the very type in which his own music is now being performed.

Fifty years after the orchestra's first tour, it went to Europe and the Near East on its longest jaunt to date. In a short ceremony following yesterday's concert, Mr. and Mrs. David M. Keiser, the president of the Philharmonic and his wife, presented the members of the orchestra with medals, designed by Mrs. Keiser, commemorating the trip.

From JAN 2 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Music: Philharmonic

Mitropoulos And Mahler

By LOUIS BIANCOLLI.

The combined grandeur of great music and great conducting marked the return of Dimitri Mitropoulos to the Philharmonic podium in Carnegie Hall over New Year's Eve and day.

In the double capacity of Mahler specialist and profound all-around interpreter of the world's classics, the Maestro was absolutely the right man to open the Society's anniversary tribute to a composer who was himself a Philharmonic conductor 50 years ago.

Few ovations can have been so deeply gratifying to Mr. Mitropoulos as that following Mahler's Fifth Symphony. Here was moving testimonial of the crowd's esteem and gratitude for himself and for a composer long the target of savage attacks

Excited Crowd.

It did one's heart good — as it must have done Mr. Mitropoulos'—to observe the excited behavior of the crowd. The "Bravos!" rang out loudly from all parts of the house. For the moment there seemed to be but one god in music—Gustav Mahler—and his prophet was Dimitri Mitropoulos.

This is one giant of a symphony—in quality no less than in size, scope and duration. It has its strange interludes of pallid simplicity, but somehow they redeem themselves in the over-all momentum and conviction of plan.

Each of the five movements is almost a symphony in itself. Each seems a self-sufficing world of energy and feeling. Yet all cohere in a related system of keys, harmony and themes that make it a single drama.

One hesitates to speak of drama here because Mahler denied having any specific program in mind. This would seem to make the Fifth Symphony absolute music, complete in terms of itself. But that wasn't like Mahler.

Tortured Spirit.

Program or not, behind the Fifth Symphony, as behind Beethoven's Fifth, is the torment and turmoil of a creative mind perpetually aware of itself and the world about him. Mahler recorded his tortured spirit in all his music.

He could no more exclude himself from his music than Emily Dickinson could exclude herself from her poetry. The Fifth is another testament of the passionate unrest and questioning with which Mahler confronted life.

The Fifth Symphony is thus another adventure of the spirit. There are fearful crises, sudden calms, complex dilemmas, ironic contrasts of sunshine and shadow, and a final affirmation of life.

The Philharmonic's centenary observance of Mahler's birth has opened on a brilliant and jubilant note. In the weeks to come, Mr. Mitropoulos, Leonard Bernstein and Bruno Walter will be doing the cause of Mahler—and that of music—a unique and timely service.

To precede the Fifth Symphony, Mr. Mitropoulos gave a reading of Weingartner's arrangement of Beethoven's "Grand Fugue" compounded of probing intellect and utter lucidity of design. Welcome back, Maestro!

From JAN 2 1960
HERALD TRIBUNE
New York, N. Y.

MUSIC

PAUL HENRY LANG

New York Philharmonic

For a couple of years we have been watching with some uneasiness the program policies of the Philharmonic. Their endeavor to present historical surveys and outlines, here of American music, there of the concerto, etc., can lead to awkward situations. Once the orchestra embarks on some sort of a "survey," the bread and butter pieces, the "classics," must be squeezed wherever there is room for them often with incongruous results. Actually, successful concerts call for a very simple recipe: good variety of well-selected music of all ages and schools in intelligently blended, compatible programs.

Yesterday's concert was the first of a commemorative historical series devoted to Mahler. Now anniversary celebrations are a pleasant thought, and can be enjoyable; there are composers of whom you never get tired—but Mahler is not one of them. Even so, if some of his works that do not monopolize the whole evening are companioned by something a little less pessimistic, sad, and saturated with *Weltschmerz*, perhaps this is feasible.

Now Dmitri Mitropoulos, whom every one was pleased to see on the rostrum restored to health and conducting with his old vigor, prefaced Mahler's Fifth Symphony with the unlikeliest of "overtures." The "Grand Fugue" is a work so concentrated and complicated that it has always been considered a sphynx among the Beethovenian pyramids.

This is chamber music, expressly and carefully designed for string quartet. What Mr. Mitropoulos presented was a transcription, a thickened orchestral version that placed a second head on the rump of the sphynx. Since the work was exceedingly well played, some of the "grand" in the fugue was conveyed, but the intricate contrapuntal conversation of four sophisticated musicians, which is what this is supposed to be, was drowned by the dynamic weight of the orchestra.

So when the first strains of the funeral march which opens Mahler's Fifth Symphony were heard, our mind was already cluttered up with a dose of somewhat cryptic music. Now we entered the realm of the dead, for this symphony is in the orbit of Mahler's own "Children's Death Songs."

The themes of the first movement border on the banal, yet here and there we are taken by their pathos, but soon the ponderous pace becomes wearisome. The second movement offers some more cryptic polyphony, but one looks forward to the scherzo; surely such a movement cannot be stretched into eternity. Now the banality reaches alarming proportions, the unhappy waltz that is the main subject, just goes on and on, the movement saved only by the very fine horn playing of James Chambers.

Pretty nearly an hour has passed since the trumpet started the funeral march, so an intermission was necessary for all hands, on the stage and in the auditorium. Imagine an intermission in the middle of a symphony! Then came an Adagietto — *langsamissimo* — for harp and strings that did not seem to have anything to do with the rest of the symphony, followed by a really outsize finale.

A tortured romantic who stems from the neo-German school will not end a symphony on the rather friendly tone which prevails in the first part of the finale. A chorale, that arch enemy of the symphony, appears to remind us of the earnestness of life, then the composer piles all the motifs on top of one another in a roaring *stretto* that threatens to shatter our ears and our senses.

Mr. Mitropoulos, who conducted with obvious sincerity and devotion, gave the work his all and the musicians followed him faithfully. The orchestra sounded glorious and kept sounding glorious for every one of the eighty minutes it takes to perform this monstrous symphony. Yet I wondered what meaning this sad, overworked, unconnected, and prolix music has for us. Mahler's sincerity and integrity impressed the rising neo-Viennese school at the opening of our century, but to most of us the agonizing conflict of this sorely tried man no longer speaks with eloquence.

Philharmonic audiences are in for some tough sledding—there are eight and a half Mahler symphonies yet to come!



Dimitri Mitropoulos

If anything, Mr. Mitropoulos the Greek Dimitri Mitropoulos.

the shepherd's offstage song.

Mahler Festival Begins As Mitropoulos Conducts

By HENRY BECKETT

The N. Y. Philharmonic's 1960 Mahler Festival at Carnegie Hall has opened with Dimitri Mitropoulos conducting the Fifth Symphony, a work appropriate for a new year of uncertainty and confusion.

Bruno Walter, friend and advocate of Gustav Mahler, the still controversial composer born 100 years ago and the Philharmonic's music director 50 years ago, reports words spoken to him by Mahler:

"What grim darkness underlies life? Whence have we come? Whither are we bound? Why do I fancy I am free, when my character constricts me like a prison? How can cruelty and evil be the handwork of a loving God? Will death at last reveal the meaning of life?"

Not that the New Year's Day symphony says just that. Music can't be translated into words, for music begins where words leave off. But at least the symphony is the product of a man who felt and thought in that mood.

This festival will last into April and all who take it seriously might read "Gustav Mahler," the book by Walter, who will conduct Mahler's "The Song of the Earth" in the last four concerts of the festival. Midway in the series, Leonard Bernstein will conduct.

Its gigantic funeral march, bitter Viennese waltz, fateful drum beats, and themes of lamentation, make the Fifth of tragic import. But it never whimpers or whines in defeat, as some recent music does. It faces life with dignity, has stature, magnifies the human condition.

Shanet quotes from Mahler's letter to his wife: "O, if only I had been born a clerk and appointed baritone at the opera house . . . could only give the first performances of my symphonies 50 years after my death . . . were only a Russian police spy . . ."

Shanet comments that "Mahler's estimate of 50 years after his death for the general acceptance of his symphonies seems to have been an accurate one. Today that half century has almost gone by and a Mahler festival like this is already possible."

More than possible. It's welcome. Friday's audience was excited by the music, enthusiastic over the conductor's insight and the eloquence of the orchestra.

This confirms what Walter hopefully wrote: "In our art the new, challenging, revolutionary, passes in the course of time over into the known, accepted, familiar."

The creative artist is ahead of his time and his appraisers are too much bound to what is already accepted. Yet a few, the ones who mean most, appreciate him as he works and in this case Walter was one. Of the 5th he wrote, "This is music. Passionate, wild, heroic, exuberant, fiery, solemn, tender, it covers the whole gamut of feeling."

How amusing to fancy that the fantastic marches in this symphony might not exist had Mahler's childhood nurse not found that "there's something in a soldier," and kept company with one while her small charge played in the barracks yard and overheard the military band at practice.

James Chambers was fine in the horn solo. Beethoven's Grand Fugue, B-flat major, began the program. Mr. and Mrs. David M. Keiser, Philharmonic president and his wife, presented the players with medals, designed by Mrs. Keiser, commemorating the 1959 European tour.

8-Sat. Jan. 2, 1960 *** New York Journal-American

IN CARNEGIE HALL

Mitropoulos Brings Out Mahler's Best

By MILES KASTENDIECK

IF MAHLER'S MUSIC is played as understandingly throughout the Philharmonic's current cycle as the Fifth Symphony was in Carnegie Hall yesterday afternoon, these concerts will be memorable moments for Mahler and for the Philharmonic. The New Year began auspiciously.

It fell to Dimitri Mitropoulos to open this cycle commemorating the 100th anniversary Mahler's birth and the 50th anniversary of the composer-conductor's first season as the Philharmonic's musical director.

Mitropoulos was most welcome not only as guest conductor but also as an outstanding interpreter of Mahler, for whose music he obviously has strong affinity.

The Fifth Symphony proved an excellent choice to begin the cycle. It challenges the music lover as it challenged Mahler himself. In this centennial observation it calls for a revaluation of Mahler's music on its own terms, not on those already set forth in print especially by Mahler's detractors. There is little wonder that he once wished that he could "give the first performances of my symphonies 50 years after my death."

Needn't Worry

With Mitropoulos to present the Fifth, however, he had no reason to worry. A magnificent performance, revealing the contents of the music as well as its ingenious orchestration, disclosed Mahler in the fullness of his powers.

From the trumpet call in the first measures to the brilliant outburst of its final coda, the symphony offers much in an hour and a quarter for ready acceptance in this "age of the common man."

Fortunately, Mitropoulos called an intermission between the third and fourth movements to make the work more easily assimilated. This made possible a fuller appreciation of the adagietto and the finale after 45 minutes of listening to the other three movements.

Incidentally, the theme of the adagietto reminded the listener that it bore the stamp of individuality characteristic of Mahler's melodic harmonizing. Detected in the funeral march of the First, it is simply confirmed here.

Recalls 'Tristan'

Some might note that the slow movement has reminiscent stretches of Wagner's "Tristan" and that the lively pages of the finale recall the last scene of his "Die Meistersinger," but these matters do not cloud the Mahler idiom which gives his music its own hallmark. Of that more could be said if space permitted.

Suffice to say that the composer's ingenuity in writing codas shone forth at the end of each movement yesterday, so painstakingly did Mitropoulos fashion them. This is practically [illegible] with Mitropoulos and the musicians responding to his feeling for it, the stream of musical consciousness that personifies Mahler had its moments of glorification.

The concert began with an enlightening performance of Beethoven's Grand Fugue, Opus 134. It is an extraordinarily anticipatory work and proved an excellent foil for the Mahler. And if Beethoven was "the man who freed music in the 19th century," then perhaps Mahler freed music in the 20th.

At a critical turning point, the Fifth of Mahler may hold a strategic position just as it did for the composer.

From JAN 8 1960
TIMES
New York, N. Y.

New Work by Schuller Uses 7-Channel Stereo

A work by Gunther Schuller in seven-channel stereo will be performed by the New York Philharmonic under Dimitri Mitropoulos on next week-end's program.

The work, entitled "Spectra," uses seven different groups of instruments disposed around the stage so that they may be heard separately or combined into various larger combinations. The title suggests the use of a series of instrumental colors arranged in space as well as time.

The work was commissioned indirectly by Mr. Mitropoulos. When he retired as Music Director of the Philharmonic, the board of directors wanted to present a gift to him but he suggested that the money be used instead to commission a new work.

ΚΥΡΙΑΚΗ 3 ΙΑΝΟΥΑΡΙΟΥ

ΑΠΟ ΤΟ ΦΕΣΤΙΒΑΛ ΤΟΥ ΖΑΛΤΣΜΠΟΥΡΓΚ

Σειρὰ εἰδικῶν ἠχογραφήσεων τῆς Αὐστριακῆς Ραδιοφωνίας διὰ τὸ Ε.Ι.Ρ.

«Τὸ διβλίο μὲ τὶς ἑπτὰ σφραγῖδες» . . . . . Φράντς Σμὶτ

Ἡ Ἕνωσις τραγουδιστῶν τῆς Ἑταιρίας τῶν Φίλων τῆς Μουσικῆς καὶ ἡ Φιλαρμονικὴ τῆς Βιέννης. Διευθ. ὁ Δημήτρης Μητρόπουλος.

From JAN 9 - 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Mitropoulos Triumphs at Carnegie Hall

By LOUIS BIANCOLLI.

The privilege of hearing Dimitri Mitropoulos conduct was again profoundly appreciated by the Philharmonic patrons at the second program of the Mahler Festival in Carnegie Hall yesterday afternoon and Thursday night.

If possible, Mr. Mitropoulos gave an even more overpowering reading of the First Symphony than he had of the Fifth last week. But this may be only because this week's performance had the impact of immediacy. It is closer to me as I write, therefore more vivid and shattering.

Again, the behavior of the crowd was a treat in itself for Mahlerites, who for years bemoaned the neglect and apathy that threatened his survival. This was a completely absorbed audience, spiritually and artistically involved in the experience.

And what an experience these geniuses — Mitropoulos and Mahler — made of it! There was, of course, the ever-fascinating music, oscillating between the repose of nature and a savage tumult of spirit. But there was the performance, too!

Mr. Mitropoulos seemed to stake everything he believed in and cherished on it. Not only was he utterly identified with the music, but for the moment with every member of the orchestra, too. The result was a perfect union of ideals that had the quality of creation compounded.

The symphony never seemed so alive and timely. The transition from the mock-funereal calm of the third movement to the explosive crash of the finale was staggering. Those who didnt know it was coming looked at one another in awe.

Perfect Performance.

Where and how Mr. Mitropoulos achieved this power of revelation is his secret, as much a secret, perhaps, as where and how the young symphonic technic so far in advance of his time.

Technically, the performance was as perfect as anything heard so far this season. Whatever it takes to reach the ultimate in bringing the cold print of music to living reality, Mr. Mitropoulos and the Philharmonic mobilized together for the First Symphony.

The reaction of the crowd was again proof that Mahler, at long last, is being taken on his own terms, not those of Brahms, Strauss, Wagner, or Tschaikowsky. Mahler thought, felt, lived passionately, and his music is the image of the man.

He made no bones about his obsessions of death and disease, about shattered illusions, and the endless search for solace of spirit. He found refuge in nature and the bright laughter of children. The brevity of life haunted him — and the Unknown.

Triumphant Note.

The First Symphony begins in the bosom of nature, as if spring were slowly stirring to life; it ends on a triumphant note. In between are the acid mockery of a Death March and a wild tumult of soul that are "all we need of hell."

There are few places in music that match the frenzied turbulence of the first part of the Finale. What Mr. Mitropoulos and the Philharmonic contrived between them at that point is as much as may be humanly expected of a conductor and an orchestra.

Also on the bill was a brilliant performance by Gina Bachauer of the robust and rousing Piano Concerto of Arthur Bliss. But the program really belonged to Mahler, Mr. Mitropoulos and the Philharmonic. Together they made symphonic history.

New York Journal-American
S-Sat., Jan. 9, 1960

AT CARNEGIE HALL

Mahler Acquires New Dimensions

By MILES KASTENDIECK

Dimitri Mitropoulos interpreting his symphonies in the current Philharmonic cycle, his music is acquiring new dimensions. A magnificent performance of the First Symphony in Carnegie Hall during this weekend is proof enough that thorough revaluation of his music is in order.

From JAN 9 1960
HERALD TRIBUNE
New York, N. Y.

Philharmonic Plays More Of Gustav Mahler's Music

By Francis D. Perkins

The New York Philharmonic continued its observance of Gustav Mahler's centenary at Carnegie Hall yesterday when Dimitri Mitropoulos devoted the second and major part of his program to the Symphony No. 1, in D major. Gina Bachauer was the soloist in the orchestra's only other offering of the afternoon, Sir Arthur Bliss' Piano Concerto.

Commissioned by the British Council as part of the British contribution to the New York World's Fair, it was first played on the warm evening of June 10, 1939, by Solomon with the Philharmonic under Sir Adrian Boult's guest leadership. Mr. Mitropoulos conducted a Philharmonic performance in 1950, with Leonard Pennario as soloist. It is extensive and effective, romantic and rather derivative, although the composer often merges his influences in a personal idiom.

The soloist's assignment is exacting and rewarding, with a generous opportunity for a full display of technical resources, power and range of moods. The scoring has a wide array of color and, despite its frequent opulence, is not overwrought, although there were one or two points which seemed to call for a dynamic contest between the soloist and the ensemble. The opening and various other episodes are imposing; the imaginative and intimate opening of the adagio is distinctly personal in style. But the concerto has its weaknesses, including uneveness in the cogency of its musical ideas and a certain lengthiness; it arouses attention, but does not always hold it.

Power and Sonority

Miss Bachauer's interpretation was memorable in its power and sonority; her technical brilliance was matched by her understanding and projection of the music's emotional atmosphere, both in proclamative and less outspoken measures. With largeness of scale, her performance was also laudable for its fine shading of volume and hue, while power never competed with lucidity. The orchestral playing was well proportioned and expressively revealing.

As compared with Mahler's Symphony No. 5, which opened the Philharmonic's Mahler Festival last week, his first symphony requires no undue attentive strain; its fifty-three-minute span is relatively short for this composer, and its themes are engaging, while it has a frequent freshness and directness which are less often to be found in the later major works. Its expressive significance is usually self-evident, not needing external explanations.

The finale, indeed, has one Mahlerian weakness; a search for a magnificent close that falls short of its goal, in spite of an intent and devoted performance such as this one under Mr. Mitropoulos. It was not only a matter of admirable playing and emotional persuasion, but also one of taking a long interpretative view of each movement, giving it an unbroken continuity and not offsetting an ultimate climax by overstressing an earlier one. This structural understanding was especially noteworthy in the constantly waxing brightening revelation of the first movement, from a sense of early dawn to one of full daylight.

From JAN 9 1960
TIMES
New York, N. Y.

Music: Bliss Concerto

Gina Bachauer Plays With Philharmonic

By HOWARD TAUBMAN

A REMINDER that international expositions can leave behind them something more than memories of aching feet was offered by the New York Philharmonic at Carnegie Hall yesterday afternoon. It took the form of a piano concerto by Sir Arthur Bliss, which was written for the New York World's Fair of 1939.

In 1938, when the composer accepted the commission of a concerto to be performed during British Week at the fair, he was not yet Sir Arthur nor the Master of the Queen's Music. That these titles came his way is not surprising. He was a craftsman with an eclectic style, and in the concerto he showed that he could write with a slashing, nineteenth-century flair. The grand manner is likely to attract attention and honors.

The concerto had its première at Carnegie Hall on June 10, 1939, with Sir Adrian Boult conducting the New York Philharmonic and Solomon as the soloist. In a handsome gesture Mr. Bliss dedicated the work "to the people of the United States of America."

•

The conductor yesterday was Dimitri Mitropoulos and the soloist Gina Bachauer. With the cooperation of the orchestra they provided a rousing reading. In many ways the work is suited to their sympathies. Its proportions are big. Its thematic material is broadly romantic, even sentimental, and the writing is splashy, colorful and at times nostalgically lyrical like Rachmaninoff's.

The piano part calls for bravura playing, and Miss Bachauer has this commodity in overflowing measure. In the full-voiced first movement, where the piano often takes on the huge apparatus of a modern symphony on even terms, the pianist more than held her own. The style was filled with virtuosity and tension. In the more subdued song of the slow movement the piano sang with subtle glowing tone.

Miss Bachauer played the concerto with such commanding authority that one wondered whether she had not re-enforced some of the passages for the solo instrument. If she has, she has done the concerto no harm.



Gina Bachauer

The Program

NEW YORK PHILHARMONIC, Dimitri Mitropoulos, conductor. Gina Bachauer, pianist. At Carnegie Hall.
Symphony No. 1.....Mahler
Piano Concerto.....Bliss

The only other piece on the program was Mahler's First Symphony. Mr. Mitropoulos, who has a special fondness and appreciation for this composer, conducted it with control as well as passion. In the climactic moments he did not hesitate to ask for all the sonority the orchestra could give. For the most part, however, his conception was not needlessly inflated. The restraint and taste of the long-drawn out introduction were symptomatic of the conductor's approach.

•

The symphony itself, which takes almost an hour to traverse, is not a swollen affair if judged by Mahler's symphonic standards. Some of its ideas are commonplace, and they are treated with a persistence that amounts to obsession. And yet a sense of pathos emerges from the banality.

Surely Mahler, a remarkable musician, had no illusions about the distinction of his material. Did he choose it and work it as he did because he wished to convey the saving wonder art can discover in ordinariness and bitterness?

From JAN 10 1960
HERALD TRIBUNE
New York, N. Y.

A Musical Spectrum

When Gunther Schuller's "Spectra" is introduced by the Philharmonic under Dimitri Mitropoulos this Thursday night, the orchestra, in a seating arrangement devised by the composer, will be divided into seven groups which can operate independently or be joined into a single unit. The work, whose title refers to the use of various instrumental colors, was commissioned by Mr. Mitropoulos, who planned to present it last season. The conductor's illness was the reason for the premiere's postponement.

When Mr. Mitropoulos decided to retire as the Philharmonic's music director, the society's directors offered him a parting gift; he suggested that it take the form of a commission to a young American composer. Mr. Schuller, whose father is a Philharmonic violinist, was the recipient. He was the Metropolitan Opera's first horn until a few months ago, when he resigned to gain time for composing, conducting and other activities.

From JAN 9 1960
Christian Science Monitor
Boston, Mass.

By Miles Kastendieck
New York

Mahler Cycle

In recognition of the centennial of Gustav Mahler's birth, the Philharmonic has undertaken a Mahler cycle which will include most of his outstanding works. Since the occasion also marks the 50th anniversary of Mahler's first season as the Philharmonic's musical director, the cycle has special meaning for New York.

Since Mahler himself had wished that he could give the first performance of his symphonies 50 years after his passing, this tribute to him comes into special focus. Had he been able to hear Dimitri Mitropoulos conduct his Fifth Symphony on the opening program, he would have been content to accept the exceptional interpretation which it received. As a confessed Mahlerite Mr. Mitropoulos finds much spiritual content in Mahler's music and experiences a great deal of fascination with his orchestration. It was not surprising, then, to find the Fifth Symphony so understandingly played.

To detract attention from the unusual length of the Fifth, Mr. Mitropoulos chose to place an intermission between the third and fourth movements. This unusual arrangement may disturb devout Mahlerites, but on this occasion it achieved the purpose for which it was done. The audience could assimilate the music of the last two movements much more readily and gain a fuller appreciation of the music.

Somewhat astutely, Mr. Mitropoulos chose to begin this concert with Beethoven's Grand Fugue, Op. 138. This proved an excellent foil for the Mahler. It also brought up a significant point. By coincidence, the juxtaposition called attention to the relative position of the two men in relation to their respective centuries: As Beethoven freed music in the 19th, so Mahler did the same for the 20th. The cycle should prove most provocative under these circumstances.

NEW YORK POST, SUNDAY, JANUARY 10, 1960

WORDS and MUSIC

By Harriett Johnson

Mitropoulos Leads Mahler's 'First'

Gustav Mahler originally subtitled his First Symphony "Titan." The description can as well describe his status as a composer for this turbulent man was a symphonic giant.

His Symphony No. 1, performed Friday afternoon by the N. Y. Philharmonic at Carnegie Hall, is extraordinary in many ways, but especially because it stamps the breadth and individuality of his style far more than the "firsts" of many other composers.

There is a violence in Mahler which is reflected by the adverse reactions to his music on the part of a minority of listeners. The following has happened at many concerts:

Audiences like the one Friday, all enthralled through works which take far longer to complete than most symphonies. The "First," comparatively short, takes 50 minutes.

They applaud wildly and long. But a few diffidents, including some critics, feel differently. These latter fume at this enthusiastic response, and rush quickly to inform their readers that they are "misled."

I remember observing one set of Carnegie Hall listeners overpowered by a magnificent performance of the Mahler "Second" with Ormandy and the Philadelphians. They cheered for over ten minutes at the concert's conclusion, but meanwhile some writers were busy maligning the proceedings and diatribes appeared in some of the next day's papers.

Mahler, though, not only survives but gains followers the more his music becomes known through recordings and performances. Sheer musical vitality such as his will override temporary fences just as powerful rivers break weak dams.

Mahler has also benefited in the immediate past by being performed by many conductors of major status. Mitropoulos' Walter, Ormandy, Steinberg and Bernstein — all ardent protagonists of his genius are a few.

Once Philharmonic Conductor

The Philharmonic's present "Mahler Festival" honors not only the 100th anniversary of his birth, May 18, 1911, but also the 50th anniversary of his debut as the Philharmonic's musical director.

Mahler was a firebrand, both as composer and conductor, and for two seasons, from 1909 to 1911, was the hero of the Philharmonic.

Though he later withdrew the word "Titan" from his "First," he wrote a sympathetic Berlin Critic, Max Marschalk, in 1900 that there was "some justification for the title."

The Symphony uses for a portion of its themes, ideas taken from his Song Cycle, "Songs of a Wandering Journeyman," and at the head of the introduction to the first movement are the words "Like the Voices of Nature."

The ironic third movement, a ghostly parody which takes as its point of departure an engraving by Jacques Callot, "The Huntsman's Funeral," is an eerie incantation, highly imaginative and evocative.

Basically a pessimist, Mahler's affirmative genius triumphs over his skepticism and disillusion in the exaltation and total glory at the end of the First's "Stormily Agitated" Finale.

Mitropoulos conducted the work from memory with the impassioned inspiration of a master who comprehends the whole and who can richly communicate it.

Bachauer In Bliss Concerto

The program opened with Greek pianist Gina Bachauer's stunning performance of the Concerto for Piano and Orchestra by the English composer, Arthur Bliss.

With all the mediocre contemporary piano concertos offered us during the past years, we wonder why this superior work has not been heard more frequently since its Carnegie Hall premiere here, June 10, 1939. Bliss dedicated the piece "to the People of the United States of America" and it was commissioned by the British Council for the British Week at the 1939 N. Y. World's Fair.

In three movements, the Concerto is vigorously expressive in its first and third movements, while its second movement, "Adagio," is [illegible] reflection of an [illegible] tone. [illegible] language is [illegible] even strengthened by his admirable skill as a craftsman. His imagination is virile and expansive. There is [illegible] moment throughout the Concerto's 35 minutes of playing time.

From JAN 10 1960
HERALD TRIBUNE
New York, N. Y.

Letters to the Editor

Are Music Critics Necessary?

To the N. Y. Herald Tribune:

I should like to comment on the report of your music critic, Paul Henry Lang, about the last concert of the New York Philharmonic.

Whenever a bull in the ring catches the sight of a red cloak or cloth held by the matador or one of his assistants, he lowers his head and in blind rage storms forward to annihilate it and everything else that comes in his way.

The same happens to your music critic whenever a work by Mahler or Bruckner is performed. There cannot be any question to his rights to dislike the music of those composers, and to say so. As a matter of fact, this letter-writer also prefers the music of Mozart, Beethoven and Schubert, and possibly also by Rossini and Verdi. However, in the case of Mr. Lang and Mahler or Bruckner, his rage turns a criticism into a diatribe.

Within a short column we read the words . . . banal, ponderous, wearisome, cryptic, the banality reaches alarming proportions, unhappy, monstrous, sad, overworked, unconnected, prolix, agonizing, no longer speaks with eloquence. This is only a selection of the invectives hurled against a composer whose 100th birthday and the fiftieth anniversary of his working with the New York Philharmonic is celebrated by a grateful musical organization, and by famous musicians and conductors as Mitropoulos, Bruno Walter and others who apparently are of a diametrically different opinion.

The necessity or desirability of the function of a newspaper music critic is altogether debatable, but as it has become a journalistic tradition, his business should be to report on new works, first performances, performers, etc. Why it should be necessary to pounce upon a work of art, fifty-five years old and hundreds of times performed, every time it is executed, is beyond my understanding, and the occasion of a special anniversary and celebration is certainly the worst time to do so.

As there will be about ten more performances within this celebration, and your regular readers know beforehand what Mr. Lang will write on each of these occasions, and might only be surprised by new heights of vituperation. Why should not Mr. Lang spare himself the tortures of sitting through all these performances and leave it to his colleagues to attend and to write the reports.

L. B. GUTMAN.

New York.

From JAN 10 1960
COMMERCIAL APPEAL
Memphis, Tenn.

Music On Radio—

A Mitropoulos Parting Gift

When Dimitri Mitropoulos retired as conductor of the New York Philharmonic, the orchestra's directors gave him a sum of money. Mr. Mitropoulos used this to commission a musical work by an American composer.

Schuller's "Spectra" is the result. It will have its radio premiere at 7:30 p.m. Saturday on WREC, by the Philharmonic, with Mitropoulos conducting.

San Bernardino, Calif.
Sun-Telegram
(Cir. 42,964)

JAN 10 1960

Mahler Festival Now Under Way

1794

By LELOS SMITH

NEW YORK (UPI) — The New York Philharmonic is in the midst of a "Festival" dedicated to the music of Gustav Mahler, and one of the featured Mahler pieces will be that most unfestive "Songs on the Death of Children." (Ugh!)

There was nothing whatever festive about the man. But the New York Philharmonic has an excuse for its festival other than 1960 being the 100th anniversary year of Mahler's birth. Exactly 50 years ago Mahler was music director of the Philharmonic.

DIDN'T SURVIVE

It's a wonder the orchestra survived his two stormy seasons. Mahler himself really didn't. He collapsed after a concert toward the end of the second, and died a few months later in Vienna. He had exhausted himself from a lifetime of trying to be an implacable god among men.

The two seasons were continuous storm and strife. He drove musicians as though they were slaves, with no thought of their sensibilities. It had been the same during his preceding and brief sojourn at the Metropolitan Opera. It had been that way at the Vienna Philharmonic and Opera.

The music world took a lot from Mahler because it knew he was a genius. But of music's morbidly mixed-up geniuses, Mahler probably is the saddest. In his life-time, he drew incredibly brilliant performances from musicians who despied him to a man—or almost to a man. There was no possibility of his obtaining happiness from that sort of thing.

EXHAUSTING

As a creative genius, his posterity has to put up with a lot, too. To get his passages of stirring or sublime symphonic beauty, it has to sit through dull and moaning passages of exhausting length. You can see what a genius he was when those spots of genius still bribe audiences to endure so much.

Mahler himself conducted the orchestra in the American premiere of "Songs on the Death of Children" in January 1910. It will perform them again during the festival, for the first time since then. Another example of the orchestra's devotion to the memory of its erstwhile music director is his last and uncompleted symphony, his 10th.

It got around to playing it for the first time—in 1958. That fragment will be performed again during the festival, which opened with the series of weekend concerts beginning Dec. 31, and will continue for eight consecutive weekends, until Feb. 21.

NINTH WEEKEND

There will be a ninth weekend of it, but that won't come until April. The first four concert series are conducted by Dimitri Mitropoulos, to whom the Mahler music has always had particular appeal. The second series will be conducted by Leonard Bernstein, who has never displayed any particular affinity. In April, the venerable Bruno Walter will conduct the last one. In his youth, Walter was Mahler's musical assistant, and Walter's devotion to the genius has never wavered.

From JAN 16 1960
WORLD-TELEGRAM & SUN
New York, N. Y.



DIMITRI MITROPOULOS will conduct the New York Philarmonic with the third of a series of nine Mahler Festival concerts, today at 8:30 p.m. on CBS-Radio.

CHICAGO SUN-TIMES, Thurs., Jan. 14, 1960 SECTION TWO 29

ROBERT C. MARSH



Critic At-Large

MITROPOULOS AND MAHLER

Both the New York Philharmonic and the Chicago Symphony are considering the 1960-61 period to be "Mahler" years. During 1960 we commemorate the 100th anniversary of his birth, and the Philharmonic adds to this its recognition of 50 years since Mahler was fired as its music director. In 1961 we may mark 50 years since the death of this great composer and conductor.

Dimitri Mitropoulos, a confirmed admirer of Mahler, is in charge of the majority of the programs that make up the Philharmonic's Mahler festival, and by happenstance the second item on his schedule was the "Symphony No. 1 in D" which Igor Markevitch will play here Thursday and Friday as the second item in our Mahler series.

Heard in Carnegie Hall, Mitropoulos's statement of the "First" had a lyric and dramatic power that grew through four long movements to yield a brilliant fulfillment of the work.

A Controversial Composer

"MAHLER PRODUCES a kind of fanaticism," Mitropoulos explained. "People either are for him or against him. Recording companies have no interest in him. Even today in Vienna the Philharmonic retains an antagonism to Mahler. Karajan, who is Viennese in his attitude, refuses to conduct his music.

"The one time I went to see Toscanini I asked him why he never played any music by Mahler. He told me it was fit to be used only as Kleenex. This sort of attitude is possible only when there are fundamental spiritual differences between the attitudes of two men.

"Here in New York, every time I play Mahler a few of the critics repeat the same charges against his music. They see its weaknesses, and these faults are real, but they fail to see its imagination and strength. Without considering these elements, you cannot do Mahler justice."

Mitropoulos began his series with the "Fifth" and will give the "Seventh," "Ninth," and the uncompleted "Tenth" symphony later this month. His favorites are the "Third," which he did in New York not too long ago, and the "Sixth"—neither of which have ever been played in Chicago.

One-Symphony Evening

"THE TROUBLE with the long Mahler symphonies," Mitropoulos commented, "is that they are a full evening of music in themselves. Like Strauss's "Salome" and "Elektra," you must come to hear one highly concentrated score and then go home. If you think in terms of a short opening work, then a 20-minute piece, then an intermission, and then a symphony that lasts an hour and a half, it is all psychologically wrong.

"I like to play half the symphony, give the audience a chance to relax for a few minutes, and then complete it. According to my dear friend Bruno Walter, putting an intermission in the middle of a unified work like a Mahler symphony is my grave sin, but I feel it is necessary. When the audience is given this chance to shift its attention from the stage, it returns better able to enjoy the final movements of the score. When I first did this in Vienna I expected all sort of criticism, but everyone said they had never been able to follow the last part of the music with greater pleasure.

"Come to Salzburg this summer and see how this works in the eighth.'"

I said I would try to do just that.

NEW YORK JOURNAL-AMERICAN
January 16, 1960

AT CARNEGIE HALL

Mahler's 10th Tops Program

By MILES KASTENDIECK

ONLY ONE MOVEMENT of Mahler's Tenth Symphony constituted the third program in the Philharmonic's Mahler cycle in Carnegie Hall yesterday afternoon. While it took second place in news value to the premiere of Gunther Schuller's "Spectra," it dominated the concert in musical value and probably in historical value.

"Spectra" represents a generous gesture on the part of conductor Dimitri Mitropoulos. Instead of accepting a parting gift for himself from the Philharmonic on his retirement as music director, he suggested their commissioning a work from a young American composer.

The result is a work of revolutionary character which proved appalling in its possibilities.

Mr. Schuller should be greatly indebted to Mr. Mitropoulos for the brilliant performance his music received; that is, if it can be called music in the accepted sense.

Not to look a gift-horse in the mouth, the work breaks with tradition much more violently than anything Mahler did, though Mahler has influenced more contemporary composers than any other figure in the early years of this century. Others, however, have done as much!

Splits Orchestra

Frankly experimental, "Spectra" discards formal tonal organization for physical-acoustical (stereophonic?) sounds as well as any previously accepted seating arrangement of the orchestra.

Splitting the orchestra into seven "color" groups, the work proceeds to use various color series structurally. Sound travels in, around, and through the orchestra and comes out as the most-advanced modern impressionism. While it fascinates, as preoccupation with occupational noises can hypnotize; it communicates upheaval.

In presenting unrelated sounds newly related, "Spectra" has color as some modern art has attained it through placing gobs of pigment on canvases. It sounded like movie music without benefit of a screen.

Since it went on and on, the question of its purpose or direction arose and remains unanswered at the moment. Mr. Schuller was present to acknowledge polite applause.

If Schuller came as a startling contrast to Mahler, Liszt followed in more startling contrast. This was accentuated the more because the performance of the Piano Concerto in E Flat on the part of Mr. Mitropoulos and David Bar-Illan, the soloist, followed an exceptionally musical course.

Usually this work sounds like a display piece for virtuoso pianists. Yesterday it had its musical values restored through proper pacing and the use of brilliance only when called for.

Mr. Bar-Illan has the bigness and fullness of tone that suggests the grand manner, the pianistic control that gives him remarkable mastery of his instrument, and the poetic sensibilities that can temper any virtuoso propensities. Some sentimental touches revealed his youth, the remainder of an exceptional performance confirmed it. His future is bright indeed.

From JAN 16 1960
TIMES
New York. N. Y.

Philharmonic Offers Premiere of Work

By HOWARD TAUBMAN

IN his new composition, "Spectra," Gunther Schuller has reseated the orchestra to bypass "the acoustically insurmountable ensemble problems" of nineteenth-century procedures.

The only trouble with the piece, disclosed at yesterday afternoon's New York Philharmonic concert, was that the revolution in seating didn't seem worth the bother. Mr. Schuller's product resembled that of a bright efficiency engineer who has glib charts on paper to show how functional is his new layout but who has failed to take into account the human quotient.

Mr. Schuller's seating plan is designed to bring out "the variegated color possibilities of the modern orchestra." He has groups of instruments from each choir in close-knit blocs. The flute and oboe are among the violins. A bass flute sits under the conductor's nose not far from the violas. A bassoon, contrabassoon, tuba and the trombones are wedged between the 'cellos and contrabasses.

•

The composer's scheme is to divide the orchestra into seven groups, five of them of chamber-music size. In this way, he feels, he can turn antiphonal ideas into integral aspects of his work.

The difficulty is that a sense of independent units is not conveyed. The extra dimension of space that Mr. Schuller seeks is not there. The musicians are still crowded onto the same old Carnegie Hall stage, and the isolation of colors and timbres does not occur with the sharpness of definition that the composer imagined. If he could deploy his performers over widely separated spaces, he might get what he is aiming at.

But if he achieved his aim, would it be worth the effort? Not on the basis of the essential content of "Spectra." The score is more like a series of sound effects. Mr. Schuller, a young American with a lively interest in jazz as well as symphonic practices, has spun out a series of colors with considerable skill. But they don't add up to anything. There is no mood or emotion. "Spectra" is symptomatic of so much contemporary output, enormously clever and thoroughly dispiriting.

Dimitri Mitropoulos, who conducted, has a close connection with "Spectra." When he retired as music director of the Philharmonic, the society wished to present to him a parting gift, and he asked if he might turn over the money as a commission to an American. Mr. Schuller, whose father has been a string player with the orchestra for more than three decades, was his choice. The composer has dedicated his work to his benefactor.

Mr. Mitropoulos conducted the piece with a command of its disparate strands, and the orchestra played effectively. When the 35-year-old composer came out for a bow, the musicians, proud of a colleague's son, applauded him at least as warmly as did the audience.

Mr. Mitropoulos was an eloquent interpreter of the slow movement of Mahler's unfinished Tenth Symphony. In this huge fragment, the composer reached deep into his tortured soul. Despite its surface calm and the relatively sparing use of a large orchestra, the music is a lacerated testament. Mr. Mitropoulos was right to intensify his reading even where the score called for great tranquillity. The orchestra played impressively.

•

The soloist was the Israeli pianist David Bar-Illan. It is difficult, of course, to fail with Liszt's Concerto No. 1, but Mr. Bar-Illan made an admirable contribution in his own right. His piano style is big; his tone has developed solidly; he can phrase with romantic ardor. There was the panache of a self-assured young virtuoso in his interpretation.

Mr. Mitropoulos led the concerto with gusto, and added the "Mephisto" Waltz as a concluding number. The popular Liszt pieces were like a cheerful antidote to Mahler's sublimated miseries and Mr. Schuller's experimental acoustics.

The Program

NEW YORK PHILHARMONIC: Dimitri Mitropoulos, conductor; David Bar-Illan, pianist. At Carnegie Hall.
Andante, Symphony No. 10.....Mahler
Spectra (first performance)
Gunther Schuller
Piano Concerto No. 1 in E flat;
Mephisto Waltz .....Liszt

From JAN 16 1960
SUN-TIMES
Chicago, Ill.

By Robert C. Marsh

Markevitch played the Mahler in the manner of a Slav rather than a Teuton, stressing the lyrical and romantic elements of the score, and tightening its somewhat loose structure with tempos on the brisk side.

It was an effective performance that resulted in one of the most enthusiastic demonstrations I have heard from a Symphony audience this winter. My personal reaction was that the slower reading of this score I heard from Dimitri Mitropoulos last week in New York was somewhat more powerful.

From JAN 12 1960
NEWS
Dallas, Texas

FOR HER SOLO appearance with the Philharmonic, Madame Bachauer rejuvenated the 1939 B Flat Major Piano Concerto of Sir Arthur Bliss, composed by the present Master of the Queen's Musick for the New York World's Fair. At that time it was played by Solomon.

She has the grander more expansive manner, which, at the same time, is leashed to her sense of ensemble rather than display. This accounted for thrilling presentation of the second and third movements, the better part of the concerto.

The first movement is largely piano bravura, which is uncongenial to the Bachauer temperament. But she found the movement's ultimate if disjointed musical values and the playing was the last word in strength and resonance of tone as well as spectacular technique. Spiritually the Bliss Concerto is late nineteenth century. Madame Bachauer with the conductor, Dimitri Mitropoulos, saw it sympathetically and without the usual happenings when Greek meets Greek.

For her Tuesday night concert here, Madame Bachauer will play Beethoven's Sonata in A Major, Opus 2, No. 2; Brahms' Sonata in F. Minor, No. 2; Schumann's "Kinderscenen" No. 15 and three movements from Stravinsky's "Petrouchka."—J.R.

From JAN 16 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

MUSIC

Clever 'Spectra' Shatters Senses

By LOUIS BIANCOLLI.

Until two months ago the solo horn player of the Metropolitan Opera Orchestra was a man named Gunther Schuller. Between horn-calls, Mr. Schuller was incubating a bomb. That bomb detonated in Carnegie Hall at the latest Philharmonic concert.

It looked fairly harmless as listed in yesterday's program —"Spectra." These are days of spectrums of all kinds, earthly and astronomical. Mr. Schuller's "Spectra" merely refers to a series of colors. But colors blew up a whole tradition yesterday.

To begin with, the score called for a complete re-seating of the orchestra. This accommodated Mr. Schuller's explosive atonal technique by splitting the orchestra into seven groups, five of chamber music size, operating singly or together.

Two Intermissions.

This meant two intermissions yesterday—the regular one on the stage, and the one between Mr. Schuller's "Spectra" and Mahler's 10th Symphony that was needed for the complete re-deployment of chairs, desks, and men.

"Spectra" is startling stuff — jagged, raucous, spooky, fiendishly clever, pitiless in its bold vandalism. It tears apart the whole edifice of music and sets up a terrifying chamber of horrors in its place.

After the first stabbing notes, I thought this was going to be more tedious cacophony. But there is ghastly design here, a squirming web-like growth that holds you will-less and fascinated. This may be the shape of the future, friends.

The score was written as a gift for Dimitri Mitropoulos, who conducted it with the unearthly power that is his alone. As a performance "Spectra" was simply incredible. I don't know a tougher assignment for conductor and orchestra.

Listening to Liszt's E-Flat Major Piano Concerto and the "Mephisto" Waltz, after Mr. Schuller's detonation, was like waking up from a nightmare. Even Mephistopheles was reassuringly tonal, and his devil-tries only harmonic clowning.

A true Lisztean of virtuoso brilliance an dflair sat at the keyboard in the concerto—the young Israeli-born David Bar-Illan, who confirmed earlier impressions with eloquent displays of temperament, tone, and technique. This boy can play!

Profound Reading.

Continuing the centennary observance of Mahler's birth, and the 50th anniversary of his Philharmonic debut, Mr. Mitropoulos conducted a typically profound and poetic reading of the unfinished 10th Symphony.

It was Mr. Mitropoulos who brought this music into the Philharmonic repertory two year ago. It is Mahler's valedictory to life and music—a poignant document prophetic and resigned.

One again visualized the afflicted genius, racing against time, feverishly sketching out the remaining movements, every now and then jotting down a heartbreaking marginal note to his beloved Alma. How he hated to go, but how bravely he went!

That was a man—Gustav Mahler!

NEW YORK POST, SUNDAY, JANUARY 17, 1960 14

WORDS and MUSIC
By Harriett Johnson

Bar-Illan's Debut; Mahler's 'Tenth'

Gunther Schuller's "Spectra," by its title, gave the keynote of the N. Y. Philharmonic's concert Friday afternoon in Carnegie Hall.

It opened with Mahler's despairing "Andante" from his uncompleted Symphony No. 10. By the time of the closing Liszt "Mephisto Waltz," the program had run the spectrum's gamut, emotionally speaking.

David Bar-Illan, dynamic 23-year old Israeli pianist, brought youthful vigor and superior skill to the Liszt E Flat Piano Concerto. Dimitri Mitropoulos, who conducted, was a sympathetic collaborator in the free rhythmic treatment accorded the lyrical sections.

Though Bar-Illan's approach was romantic, verging on the sentimental, it was a sensitive, fervent interpretation, enhanced by exciting technical bravura.

Schuller's "Spectra," in its premiere performances this week, offered as its chief distinction the varied instrumental color which its name suggested. The 17-minute piece is a study in orchestral sonority with the orchestra divided into seven novel units, each a compact ensemble in itself.

Horn Hobnobs with Cello

Members of the brass and woodwind choirs, particularly, had left their respective homeplates for other bases. One French horn, for instance, hobnobbed with a cello and a bass clarinet while a brother was sitting with other woodwinds and strings diagonally across the stage.

The first and second violins were treated more conservatively. For the most part they stayed put, but the harp stood unconventionally directly in front of the conductor. "Spectra" thus is one of those rare pieces in which the conductor is ordered to feast his eyes on the instrumentalist who almost invariably is a distaff member of the

Schuller, whose father plays in the Philharmonic's violin section, was himself, formerly first-horn with the Metropolitan Opera Orchestra. Mitropoulos, who commissioned "Spectra," did so with money he received as a parting gift from the Board of Directors of the Philharmonic given for this express purpose at his request.

The premiere, originally supposed to have been last season, was delayed because of Mitropoulos'

Jungle of Sonority

As there is little in the music of thematic interest, the sound effects eventually get tiresome. The work is a jungle of sonority, varying from a lush exotheism in the strings, which could provide mood music for a dramatization of Hudson's "Green Mansions," to abstruse patter in the brass. Percussionist Chime on Ladder

The percussion section is big

Highlighted in appearance at [illegible] by a gong suspended in the center of a ladder, set a rear stage center.

My use of the word "jungle," however, doesn't intend to imply lack of organization. Schuller's instrumental imagination is resourceful and disciplined by experience, but its ideas are lacking in substance.

Mitropoulos conducted the work with the utmost devotion. The inconsequential material, unfortunately hade his contribution far less compelling than it proved to be in the Mahler.

He conducted the 25-minute "Andante" from memory in a manner which contributed incisively to an overwhelming experience.

In this Tenth Symphony, as Olka Newlin points out in the program notes, Mahler was an inspired prophet. With the spectre of his own death dogging him, he wrote a movement replete with tragic grandeur, foreshadowing [illegible] which that was to come.

He reaches his climaxes through a series of excruciating dissonances which are awesome in their inevitability. As he builds toward them, he succeeds in achieving a transfigured magnificence in the manner of a Greek tragedy inexorably moving to its terrible doom.

Mahler was expressing the ultimate dark fate of everyone in this score and yet his genius miraculously lulled the hell with glory.

If anything, Mr. Mitropoulos the Greek Dimitri Mitropoulos.

the shepherd's offstage song.

From JAN 16 1960
THE NATION

MUSIC

Lester Trimble

THE FIRST program in the New York Philharmonic's Mahler Festival was conducted by Dimitri Mitropoulos; it offered Mahler's Symphony No. 5, and with it the *Grosse Fuge*, Opus 133, by Beethoven, in Weingartner's string-orchestra arrangement. Two movements of the featured work were given before the intermission and two after; a splendid way of handling a difficult programming situation and of helping to relieve the weight of length in this inordinately long symphony.

Mahler has always been a controversial figure. He is one of that special breed of composer whose music wraps a mystique about itself like an Arab tent, the inside of which smells like heaven to some people and smothers others. In my experience, the ones in this country who feel most at home on the inside are likely to be expatriate Viennese musicians or critics who find Mahler's melodic style a handy club with which to beat contemporary composers. There are, also, a very few enthusiasts among the composing fraternity itself. These are usually musicians who want desperately to continue the Germanic symphonic tradition, which is supposed to have died after Mahler, and to make warm contact with a mass audience. For the latter purpose, Mahler's sprawling, late-romantic kind of composition appears a likely answer. Shostakovitch, as a particular instance among contemporary Soviet musicians, has shown his affection for Mahler. If the Russian's music had not been harmed by the very diseases of giantism and diffuseness which he caught from the earlier composer, this would be a better recommendation.

I HAVE never stayed with any determination either inside or outside the Mahler tent. Eavesdropping at the flap, much of what I have heard has been attractive. But I do not believe in art which cannot be appreciated or judged except by special, or lax, criteria, and I am resistant to all-night monologues. Mahler, it seems to me, has no real relationship to the mainstream of twentieth-century music. But there is a flawed beauty in his work which I find intriguing.

Of the four long movements in the Fifth Symphony, the only one that really holds together is the Adagietto. This is often played as an independent piece, and I suspect the public has made it a favorite partly because the feelings and form are disciplined sufficiently to achieve coherence. It has a very special mood and a very distinct something to say.

Unfortunately, Mitropoulos did not conduct this movement very tellingly. The pervading difficulty of the *Adagietto* — its vagueness of pulse — was allowed to get out of hand, and as a result there was at one moment no pulse at all, and at another such an excess of rubato that a series of awkward, fictitious pulses were erected.

The other movements of the symphony wander around in the subjective miasma that only a programatic symphony dares entertain. Since Mahler disliked spelling out the scenario of an orchestral work, the listener has one of two choices in his response: either he grants the composer freedom to go anywhere he likes, without respect to abstract musical logic — which is to say that anything at all goes — or he admits to himself that he is lost in a sea of arbitrariness. My response is the latter. The *Rondo-Finale*, as an example, seems to me the absolute apotheosis of the *non sequitur*; its fugal razzmatazz getting nowhere; the music changing direction every few bars, especially toward the end. By almost any standards, it is a very messy job of composition.

BEETHOVEN'S *Grosse Fuge*, on the other hand, is one of the most amazing works in the entire literature. It is the only Beethoven opus which almost seems to bear out the contention of some of the composer's contemporaries that he was mad. He was not, of course. But the *Grosse Fuge* embodies such concentrated demonic force, and moves so boldly beyond the rhythmic and contrapuntal boundaries which, even to the end of his career, Beethoven usually stayed within, that it ends by staggering both intellect and feeling. I was glad to hear the work even in the Weingartner version. But the *Grosse Fuge* does not really speak properly except when played by the quartet of strings for which it was written. Some of the tensile quality goes out; the superhuman concentration of force within a capsule of instruments cannot take place. The *Grosse Fuge* is a bizarre piece, but no feat of orchestral expansion will normalize it.

From JAN 16 1960
HERALD TRIBUNE
New York, N. Y.

Mahler, Schuller Works Played by Philharmonic

By Francis D. Perkins

The New York Philharmonic continued its serial observance of Gustav Mahler's centenary yesterday afternoon, when it played the first movement of his unfinished Tenth Symphony under Dimitri Mitropoulos' direction. The orchestra's musicians then shuffled their places upon the stage for Gunther Schuller's new "Spectra," and resumed their normal seating after the intermission for two works by Franz Liszt — the Piano Concerto in E flat, with David Bar-Illan as soloist, and the "Mephisto Waltz."

"Spectra," which was first played publicly in Thursday night's performance of this program, was commissioned by Mr. Mitropoulos, whose illness at the time prevented him from introducing it last season. Mr. Schuller, who believes that the conventional orchestral seating is inadequate for today's music, divides the players of "Spectra" into seven groups, which can operate separately or as a single unit.

Orchestral Sonorities

Other compositions by Mr. Schuller which have been heard here have illustrated his notable skill and frequent unconventionality in the use of orchestral sonorities, and this is the principal feature of "Spectra," whose orchestral spectrum is remarkable in extent and variety, ranging from bold aggressiveness to occasional relieving lyricism and including, towards the end, some grotesquely sardonic combinations. Besides stridently bold colors, he employs subtle and fine-spun blends in this example of his instrumental craftsmanship.

But, at least at a first hearing, "Spectra" does not give a sense of definite form. This is not because Mr. Schuller has avoided "a preconceived formal mold into which the music could be poured," to quote from his explanatory statement, but because the work needs more continuity and apparent destination. Various basic ideas recur in this series of short episodes, but the music's sectional nature strains a listener's attention, and that may be a reason why its reception was polite rather than enthusiastic.

Bar-Illan Impresses

Mr. Bar-Illan, who was born in Israel and studied both there and in New York, had already made a noteworthy impression here as a recitalist, and this was repeated and enhanced by his interpretation of Liszt's first piano concerto. He played it with thorough technical mastery and polish, a constantly musical tone which never became percussive, and complete disclosure of detail. Besides these external merits, the talented Israeli pianist also showed his understanding both of Liszt's brand of romanticism both in the concerto's proclamative passages, which he made convincing without exaggeration, and in its calmer lyric episodes, conveying the atmosphere of Liszt's music and of its time with admirable finesse of dynamic shading, flexibility of phrase and sensitive communication of mood.

The orchestral co-operation under Mr. Mitropoulos' leadership was well proportioned and discerning, and the vivid and spirited performance of the Mephisto Waltz also testified to the conductor's flair of Liszt's works.

Heard 2 Years Ago

The first movement of Mahler's incompleted last symphony was played here by the Philharmonic under Mr. Mitropoulos two seasons ago, and by the Boston Symphony earlier this season. In itself it does not give an impression of incompletion; its prevailing mood is one of lyric meditation, sometimes serene with an undertone of resignation and sometimes suggesting an implication of past tragedy. While it again seemed slightly too extensive, it has a sincerity and eloquence which were fully reflected in this laudably wrought and emotionally revealing performance under Mr. Mitropoulos, who used Ernst Krenek's edition of the score.

From JAN 23 1960
TIMES
New York, N. Y.

Music: Mahler's Ninth

Mitropoulos Ends Stint With Philharmonic

By HOWARD TAUBMAN

WITH the gigantic and often affecting Ninth Symphony, Dimitri Mitropoulos is concluding this week his share of the New York Philharmonic's Mahler Festival as well as his four-week guest engagement. He has served Mahler with distinction.

The performance of the Ninth at Carnegie Hall yesterday afternoon was impressive in its perception. Mr. Mitropoulos' absorption in his task was so thorough and the orchestra's playing rose so admirably to the challenge that one felt as if there were no middlemen between the composer and the listener.

•

This is a symphony of despair and resignation, but it is no longer, as some of this composer's earlier, sprawling works, a flagellation of the spirit. Bruno Walter, who was successively Mahler's protégé, friend and devoted interpreter, has called it a document of "departure," meaning, of course, departure in the ultimate sense. The thought and emotion of farewell pervade every note.

If there is no self-pity in the first movement, it is nevertheless somber and depressed. In the second movement the laendler, the old Austrian dance form, brings a wry kind of lightness but little good cheer. The scherzo with its remarkable contrapuntal writing is agitated and intense but not vitalizing. In the long, slow final movement the composer seems at last to come to terms with himself and his destiny.

Here there is an intimation that Mahler has achieved peace. If it is not lasting, as the unfinished fragments of the Tenth Symphony make clear, it is a resting point. One can only hope that it provided release for the tormented man. In its moving spirituality it stands as a testament.

Mahler completed this symphony in 1910, a year before his death, and it received its first performance under Mr. Walter's direction in 1912. With "Das Lied von Der Erde," which Mr. Walter will conduct in a guest appearance with the Philharmonic later this season, it encompasses the mature Mahler, who has refined, if not shortened, his work and has summed up a tortured internal life.

Mr. Mitropoulos saw to it that all the strands of the enormous fabric were in place, clearly articulated and sensitively fused. His pacing was just. His sense of style was unfaltering. Conducting from memory, he sustained the curve of a symphony more than seventy minutes in length. The task was not made easier by the need to provide for an intermission between the second and third movements.

•

The Philharmonic gave Mr. Mitropoulos fine cooperation in the symphony and in the opening Passacaglia by Webern. This piece, which was written in 1908, is the composer's Op. 1. Compared with his later product, it is remarkably extended (almost fifteen minutes) and almost lush in its use of a full orchestra, and Brahmsian thematic material.

Reminiscences of Mahler are here, too, and this is historically just. The writer of immense symphonies was the spiritual forerunner of Schoenberg, Webern and the others who made a revolution that has not run its course.



Dimitri Mitropoulos

The Program

NEW YORK PHILHARMONIC, Dimitri Mitropoulos, conductor. At Carnegie Hall.
Passacaglia for orchestra, Op. 1.....Webern
Symphony No. 9.....Mahler

From JAN 23 1960
HERALD TRIBUNE

Mahler's Ninth Features Concert by Philharmonic

CARNEGIE HALL
Orchestral concert yesterday afternoon. Conductor: Dimitri Mitropoulos. The program:
Passacaglia, Op. 1.....Anton Webern
Symphony No. 9.....Gustav Mahler

By Jay S. Harrison

You may say what you like about Gustav Mahler, but, in my view, you cannot deny him a share of greatness. Only a great spirit could have conceived the finale of his Ninth Symphony: only a master musician could have dreamed the dream that inspired it. Mahler's Ninth was the main topic of yesterday afternoon's Philharmonic concert under the direction of Dimitri Mitropoulos and it impressed again as a work of pure genius.

No—the word "pure" is misused. In the Ninth, as in all of Mahler's pieces, it is the composer's basic impurity that so exasperates the listener. The man simply could not control the flow of his ideas, could neither sift nor sort them nor even conspire to keep them on the same level of inspiration. What emerges is a compound of the false and the true, the former taking the shape of scrappy little tunes, the latter arriving in a cloak of sublimity that has few equals in music. Myself, I know of no single movement in the literature that parallels the closing Adagio of the Ninth, nor is there another piece that affects me in quite the same way. It seems supernaturally right in every measure and phrase; I cannot imagine how a note of it might be changed without untidying the whole.

Other Movements

This observation, however, is confined exclusively to the last movement, since the others are weakened by typical Mahlerian diseases. They are too long, combine elements that refuse to mix and are so aggressively over-developed that the tunes virtually scream out to be let alone. In the opening section, to cite only one instance, the interval of the descending major second is elaborated to the point where the ear, in desperation, quite refuses to hear any more of it. But, as I say, the close of the entire business is sufficiently grand to insure Mahler a firm place in music's hall of nobility.

In terms of performance it should be no surprise to discover that Mr. Mitropoulos' was impeccable. The piece is a fiendish one to conduct and bloodcurdling to play, though neither of these facts would you realize on hearing yesterday's Philharmonic rendition. Technically, the interpretation was as smooth as a mirror and it reflected, moreover, every ounce of the expressivity that is planted in the score. Indeed, it was the kind of reading that banishes (or at least minimizes) disagreements, though it should be pointed out that the second movement was faster than the composer requests and the third slower than the music warrants. That these conditions had no adverse effect on the performance in general indicates how wondrous and compelling it really was.

Remarkable, too, was the program's first number, Webern's Passacaglia. It is his Opus I and is not, therefore, characteristic of his mature style, but it points very clearly to the directions he was later to take. Also, it impresses on its own account. It is an intense, agonized, almost neurotic work that speaks forcefully and communicates with power. In this manner, at any rate, it was given yesterday. The result, I assure you, was perfect and struck a nerve.

From JAN 23 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Music

Mitropoulos Conducts Mahler's Ninth

By LOUIS BIANCOLLI.

Any season that features a performance of Mahler's last complete symphony like that of Dimitri Mitropoulos and the Philharmonic yesterday may be pardonably known—at least among Mahlerites—as the Season of the Ninth.

Special Occasions.

To judge by the rapt behavior and capacity size of the crowd, the Mahlerites are definitely on the increase; indeed, there would seem, as of these commemorative weeks, to be very little line of demarcation between them and Philharmonic patrons in general.

Thursday night and yesterday afternoon were special occasions in a special centennial observance of the Viennese master. If the Ninth Symphony, being both great music and relatively unfamiliar music, is big news, Mr. Mitropoulous made it still bigger news.

Frankly, it was so long since I had last heard this gigantic score, I had forgotten what extraordinary power and diversity were contained in it. The first movement is still a stickler in contrast and conflict of attitude, but what a gripping experience the whole symphony is!

As Mr. Mitropoulous himself explained, the symphony is a unified spiritual experience, ideally heard without interruption. But he recognized its great length and the necessity of breaking it up into two halves divided by an intermission.

Accordingly, the audience was given the first two movements, preceded by Anton Webern's strangely fascinating "Passacaglia." After the intermission came the Rondo Burlesque and the Adagio Finale.

Break Is Needed.

One could feel the need of a break. Webern's early "Passacaglia," with its mysterious feelers toward the future, and the two Mahler movements almost made a concert in themselves. Both the spirit and the flesh needed a recess.

Still in his early 20s when he wrote the "Passacaglia," Webern was already a marked man for the atonal millenium ahead. There are nods to Brahms, Wagner and Mahler and the standard jingle of keys, but the rebel's profile, to quote Howard Shanet, is already perceptible.

The performance was a revelation — of the eager young mind and heart of Webern and of the extraordinary power of Mr. Mitropoulos to identify himself with another man's music like a second creator.

Mr. Mitropoulos gave it all the urgency of a drama from life. No one has so profoundly fathomed the meaning of Mahler. The symphony bulked as an intensely personal document, compelling in every shading of its message. But it was magnificent music-making, too.

Mr. Mitropoulos' behest, the orchestra outdid itself in rhythmic vitality, diversified color, and a truly enchanted euphony of tone. Something of the conductor's missionary fervor gripped the whole orchestra, and, in turn, the whole Carnegie audience.

From JAN 24 1960
PRESS
Atlantic City, N. J.

The former conductor of the New Yrok Philharmonic, Dimitri Mitropoulos, says this of Rose:

"I consider Leonard Rose the superlative cellist of today. He is the finest I have ever worked with, possessing all the qualities that make a great artist."

B.H. Post 1-24-60

By Harriett Johnson

Mitropoulos Leads Mahler's 'Ninth'

The storm and torture in Gustav Mahler's personality are present somewhere in each of his symphonies. Few composers have expressed the man in his works as Mahler did.

Even the "First," completed when he was 28, bears the stamp if not the etching of the rebellion, conflicts and the tragic grandeur of the later works.

In this milieu of rarified subjectivity, one of the most personal of the symphonies is the "Ninth," part of the so-called "Death triology," written in 1910 during the final summer of his life. He died the following May with the Tenth Symphony unfinished.

Rarely heard in the concert hall because of its length and its deviousness, the Symphony had an incandescent performance at Carnegie Hall Friday afternoon by the N. Y. Philharmonic, Dimitri Mitropoulos conducting.

The program consisted of only two pieces: the Webbern "Passacaglia for Orchestra, Op. 1," which took less than ten minutes, and the Mahler.

Communicated Poignancy

While Mitropoulos has always had an affinity for Mahler's music, his performances during the past month of the First, Fifth, Ninth and Tenth Symphonies have communicated a poignancy that never seared so deeply before.

Conducting the "Ninth" from memory with the utmost absorption, he evoked its mocking irony in the third movement, the "Burleske," while he gave the final Adagio his sublime benediction.

And, in the midst of tragedy and transfiguration, he remembered Mahler's lustiness. The pandemonium in the brass at the end of the "Burleske," had the gruff humor of an upheaval at a Brueghelesque country fair.

The slow waltz rhythm of the second movement, marked "In the tempo of a comfortable Laendler," represents a brilliant example of Mahler's genius for picturesque instrumentation.

He pits the horn and bassoon against one another with satirical drollery, topping it all with a wispy piccolo ending. Mitropoulos had the orchestra literally on tiptoe in its depiction of this mood of rueful expectancy.

Perceptive Programming

It was perceptive programming to open with the Webern "Passacaglia." In Mahler's wide melodic skips, in the free movement of his independent lines, in the tension of his design, there is much that foreshadows Webern, Berg and other iconoclasts to follow him. Webern's debt to Mahler is especially apparent in this Passacaglia.

"My time will yet come," is a famous Mahler quotation which has been realized more than ever before during recent years. The 100th anniversary of his birth adds impetus to the performance.

But the time of the sometimes obscure and searching "Ninth" may not yet be so close as, for instance, the "Second"

From JAN 20 1960
VARIETY
New York, N. Y.

Mitropoulos' Return
(N.Y. PHILHARMONIC)

Philharmonic's "Mahler Festival" (100th anniversary of birth, 50th of his debut as the Philharmonic's musical director, 1909-1911) points up his widening audience as time goes by. Mahler music is played more often, there are now many recordings extant and the main benefit is that conductors of major status like Bruno Walter, Eugene Ormandy, William Steinberg and Dimitri Mitropoulos are his ardent followers.

Audience that listened in Carnegie to a performance of Mahler's "First" Symphony had reason to be completely absorbed—seldom has this symphony appeared so alive. Composer, conductor and every member of the orchestra brought about a perfect union of ideas—and seemed to achieve ultimate satisfaction.

Concert opened with a piano concerto by Sir Arthur Bliss, played in brilliant virtuoso fashion by the Greek pianist, Gina Bachauer. She exhibited powerful playing in the grand manner. A stunning performance. *Goth.*

NEW YORK JOURNAL-AMERICAN
January 25, 1960

Mitropoulos Excels

By MILES KASTENDIECK

DIMITRI MITROPOULOS played Mahler's highly individual Ninth Symphony with the Philharmonic in Carnegie Hall yesterday afternoon. The occasion became memorable for his noble interpretation as well as for the rare opportunity to hear a living performance of this work.

Fifty years have not dimmed the modernity of this music. One doesn't still has to work hard along with the composer. A half century has made it more accessible, but the first movement still can baffle the listener. Mahler has reached into the Twentieth Century almost as he reached out toward death which preoccupied his mind.

Even someone who did not know how this subject dominated his thought could sense the nature of his contemplative mood.

The extraordinary aspect of the symphony is Mahler's way of sharing his experience with the listener. Perhaps this stream of consciousness explains the apparent discursive nature of the music. He has curiously worked it out this way.

Emotional Power

In this sense, Mahler proclaims the emotional power of music as more significant than its intellectual discipline of musical thought.

Those who accept this premise enjoy their Mahler, those who do not, complain of the length of such a work and of its lack of focus. Yet the Ninth Symphony ends at the end into an expression of serenity quite beyond words. The finale seems to discover Mahler's problem behind the barriers of sound into poetic understanding.

As to how this work must have influenced composers like Shostakovich and Samuel Barber, much might be discovered. Written in 1910, the Ninth Symphony forecasts the trend of contemporary music quite dramatically. Its spiritual influence, however, remained in suspended animation for about 30 years.

Only just before World War II did contemporary composers begin to converge meaning in the sense that Mahler meant it.

Mahler Landmark

That Mr. Mitropoulos understood all this became evident in the reading of all four movements, but particularly in the finale and the adagio. The Museum of the finest symphonic performances with all the mockery written into the middle movements.

As Mr. Mitropoulos' "Farewell" as the end of his guest conducting, this performance will stand as a landmark in the Mahler cycle as well as in the 100th anniversary of Mahler's birth.

Webern's Passacaglia, Opus 1, written just before Mahler undertook his symphony, also prophesized the course of things to come as the century advanced. It proved to be a timely forecast of why audiences would grow skeptical of music in the next few decades.

• • •

From FEB - - 1960
MUSICAL LEADER
CHICAGO ILL.

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

New York Philharmonic

Dimitri Mitropoulos returned to the podium of the New York Philharmonic after a season's absence to open the Mahler Festival during the week-end of Dec. 31, Jan. 1, 2 and 3, when the programs were devoted to Beethoven's Grand Fugue in B flat major Op. 133, and Mahler's Fifth Symphony. Beethoven's Fugue is a big, heavy work and the Mahler Fifth, taking well over an hour of playing time, made the program a demanding one, both for interpreter and listener. In the hands of Mitropoulos, there was tremendous depth and understanding in the readings, and every detail was carried out with meticulous care. The Mahler symphony, although long and overblown has many beautiful and delightful moments. The Adagietto is one of the loveliest slow movements in the symphonic repertoire. This festival commemorates the 100th anniversary of Mahler's birth as well as the 50th anniversary of the first season when Mahler was Music Director of the New York Philharmonic.

We heard the second program of the Mahler Festival, Jan. 10, with Mitropoulos again in excellent form. The program was divided between the Bliss Concerto for Piano and Orchestra and Mahler's First Symphony. The Bliss Concerto was written in 1938 and is dedicated "to the People of the United States of America." It is a big, attractive work, with romantic overtones, and was wonderfully performed by **Gina Bachauer,** beautifully backed up by Mitropoulos and the orchestra. Mitropoulos was also impressive in his discerning interpretation of Mahler's First.

The third program of the Mahler Festival, Jan. 17, contained only one movement by this composer, the Andante of his unfinished Tenth Symphony. Mitropoulos was impressive in his interpretation of this long, slow movement, and the orchestra responded eloquently. Then followed the premiere performance of Gunther Schuller's "Spectra," a work dedicated to Mr. Mitropoulos. Mr. Schuller has given specific directions about rearranging the orchestra, and has some novel instrumental and thematic effects, but the total result is an ineffective piece of writing. There were places where the instruments howled and bellowed, and one in which they sang below their proper range. This does not impress us as music. The second half was devoted to some very accomplished playing of Liszt. Israeli pianist **David Bar-Illan** was really excellent in the First Piano Concerto, not only endowing it with his sure-fingered technique, but giving it warmth and artistry. The program closed with the delightful Mephisto Waltz.

Dimitri Mitropoulos concluded his four-week stint with the Philharmonic, Jan. 24, with performances of Webern's Passacaglia for Orchestra, Op. 1, and Mahler's great Ninth Symphony. Maestro Mitropoulos has been most impressive in this series of concerts. His style of conducting seems more controlled than it was formerly, and yet, he is able to draw more from the orchestra. He still has a remarkable dramatic sense, for which he is so well known, but added to this is a greater warmth and roundness.

From JAN 31 1960
TIMES-DISPATCH
Richmond, Va.

THE FULL SCORE

Mitropoulos Gives Fine Performance

By John White

Most of the Mahler festival so far has been in Mitropoulos' hands. By the time the New York Philharmonic concludes this broadcast season Leonard Bernstein and Bruno Walter will have given further performances for a total of five of the nine symphonies (1, 2, 4, 5 and 9), movements from two (the 7th and the unfinished 10th), and some of the songs with orchestra including the magnificent Chinese cycle, "The Song of the Earth."

The festival commemorates the 100th year of Mahler's birth and the 50th anniversary of his first season as musical director of this historic American orchestra.

Part of this bounty for the Mahler enthusiast (who is to some degree a perpetual adolescent) we shared in the proper spirit. Taking the most student-rated seat in Carnegie Hall, one of the best in the house, we leaned a chin on the highest balcony railing and had an unimpeded view of the mile-drop to the stage where Mitropoulos and the orchestra wrestled with the First Symphony.

Needed Bonus

The distance was a needed bonus, since this hour-long symphony is a sustained preparation for the final moment when eight French horns, six each of trumpets and trombones, and a quartet of kettle drums cut loose with one of the most unrestrained, athletic climaxes in orchestral music. This passage is a veritable hymn to immaturity.

It was worth waiting for. Mitropoulos with this orchestra gives some of the best Mahler performances heard anywhere. The eccentric, extreme style of his conducting seems perfectly geared to Mahler's music, it's searing intensity, ardor, and ungainly romantic excesses.

The individuality and powerful personal convictions of both conductor and composer are matched for those moments of rude but unforgettable beauty, and far more than moments, those hours of the unique Mahlerian time-scale in which some listeners find exquisite boredom and others find a seventh heaven of twilight romanticism.

Mystical Music

For the present generation of Mahler enthusiasts, Mitropoulos has been an important leader. Beginning with an antiquated shellac recording of the First twenty years ago, the Greek conductor has given American audiences some electrifying experiences of the Viennese symphonist's world-weary, mystical and egocentric music.

Since surrendering the directorship of the Philharmonic because of a serious illness, Mitropoulos has conducted very little, and it was thrilling to see him back at the helm of the orchestra for music so strong in self-identification, and for a composer whom he has championed. For Mitropoulos in turn, the players of the Philharmonic gave an enthusiasm well above their everyday level.

The most electrifying moment in this performance of the First Symphony came with an antithesis of the conductor's art. Usually racked by the music he conducts to a fevered choreography somewhere between ballet and whirling dervishes, Mitropoulas spellbound the audience with the most brilliant piece of "non-conducting" I have ever seen.

Beginning the third movement where the choirs of the orchestra, slowly join in a long crescendo, a funeral march caricature of the "Frere Jacques" melody, Mitropoulos gave two beats to the drummer and went into a trance. While the orchestra worked itself into a frenzied fortissimo through several minutes of steady rhythm, the conductor stood motionless and absorbed in the music, controlling its course as though by will power alone. The effect was hair-raising.

Grand Finale

For this immobility Mitropoulos more than made up in the heaven-rending finale. To the great peals of trumpets and volleys of drums he carved the air in great arcs that could mean only "Excelsior!" The effect was almost surrealistic after the parodies, the conscious banalities, the echt Austrian laendler, and inspired erotic melodies that make up this remarkable First Symphony.

No small fraction of the excitement of this performance came from the knowledge that Mahler himself had stood in this same spot 50 years ago and conducted his First Symphony for a hostile New York audience. That concert, like the present one, proved that there was not possible, and never would be, a lukewarm, halfway approach to his music for performers or listeners.

He was either a bad composer or a very powerful one, and his performances would be occasional ones only for those convinced of his power. This conviction, which we share, would be forever based more on enthusiasm than judgment.

From FEB - - 1960
MUSICAL COURIER

New York Philharmonic, piano; Dimitri Mitropoulos, **Conductor; Gina Bachauer,** Jan. 9, E—The hero of this evening was Mitropoulos. His conducting was a magnificent exhibition of using the baton for shaping the phrase, governing the **melos,** and building the musical idea, rather than a mere beating of time. Such discrimination does not fit the habits of many of our conductors; it did this one.

Mahler's Symphony No. 1 is a huge work; one can get lost in its byways unless one is properly directed, or one can get bored if the scenery remains hidden behind the shades of performance similarity. The quasi-improvisatory elements of the opening movement emerged with excitement. It was revealing—as if heard for the first time. The other movements were as exhilarating. One might argue the reticence of the final movement (*"stürmisch bewegt"*), but one could not but applaud the playing and sonority of the orchestra. For once the brass stormed, but did so artistically. This was no brass band joining a symphony orchestra. It was a moulding of orchestral sound which one rarely encounters.

The soloist did nobly with the pyrotechnical Romanticisms of the Bliss Piano Concerto. Bachauer is the epitome of the virtuoso school, and the crashing double octaves and other tabulations of concerto showmanship were tossed off and yet had sense. The Bliss is a piece that one can thoroughly dislike, for it is not original. But this reviewer (and the audience) liked it. Why not? It has pace and it has ideas, it also has regard for orchestral color so that mere accompaniment is eliminated and a true duologue results. And—with due respect to Rachmaninoff and Tchaikovsky—a fresh concerto is a pleasure.

A.C.

From FEB - - 1960
MUSICAL COURIER

New York Philharmonic, Dimitri Mitropoulos, conductor, Jan. 3, A—The playing of Mahler's Symphony No. 5 by the Philharmonic under the baton of Dimitri Mitropoulos marked the 100th anniversary of Mahler's birth and the 50th anniversary of his first season as music director of this world famous orchestra. The variations of color and mood in the Fifth are remarkable. Though it is a lengthy work, it never lags. Mitropoulos let no detail of subtle shading or dynamic escape unattended. He conducted with amazing agility and great perception. The stately, measured pulse of the **Trauermarsch** (Funeral March) made one feel that he actually saw the procession of sorrow pass before his eyes in all its majesty. The Scherzo in Part Two was stunningly graceful and featured the solo horn passages of James Chambers, whose intonation and tone were notable. The final movement rose to rhapsodic heights that left the crowded house clamoring for more.

The concert began with the strings paying homage to Beethoven in his masterful Grand Fugue, Op. 133. But this was Mahler's "day" and if one can forgive the alliteration, Mahler, Mitropoulos and his musicians were magnificent.

D. J.

From FEB - - 1960
"MUSICAL AMERICA"

The Musicians Aid Society is a new organization which will aid, through guidance and counseling, elderly musicians. A campaign has been launched under the direction of Victor Borge to raise $1,500,000 for the establishment of a national home and a guidance center. Mishel Piastro is the president of the new organization. The advisory board includes Jack Benny, Leonard Bernstein, Mischa Elman, Frank Forest, Lukas Foss, Benny Goodman, S. Hurok, Arthur Judson, Andre Kostelanetz, Dimitri Mitropoulos, Rudolf Serkin, Sigmund Spaeth, and Bruno Walter.

From FEB 1 1960
TIMES
New York, N. Y.

MITROPOULOS LEADS TWIN BILL AT 'MET'

"Cavalleria Rusticana" and "Pagliacci" were Saturday afternoon's double bill at the Metropolitan Opera, the latter with Kurt Baum and Robert Merrill making first appearances of the season as Canio and Tonio.

Mr. Baum's voice, notable for the power and dependability of it supper range, found Canio's music congenial, and the tenor acted the role with great intensity. Mr. Merrill, in fine voice, received a hearty demonstration for his brilliant singing of the prologue.

Others in the cast wer Lucine Amara, Charles Anthony, Frank Guarrera, Joseph Folmer and William Starling. In the "Cavalleria Rusticana" cast were Nell Rankin, Helen Vanni, Jan Peerce, Walter Cassel and Thelma Votipka, Dimitri Mitropoulos conducted both operas.

JOHN BRIGGS.

From FEB - - 1960
"MUSICAL AMERICA"

Cavalleria Rusticana
Pagliacci

Jan. 30.—The matinee performance of the ever-popular double bill included Kurt Baum and Robert Merrill in the cast for the first time this season. Mr. Baum's Canio and Mr. Merrill's Tonio are familiar portrayals in the Leoncavallo opera. With Dimitri Mitropoulos drawing a dramatic, tense performance from the orchestra, the singers were equally inspired. Mr. Baum's high notes were often thrilling, and Mr. Merrill, always a dependable artist, was on every count splendid.

From FEB - - 1960
"MUSICAL AMERICA"

As Gunther Schuller's new "Spectra" for seven groups of instruments left me in a state of semi-shock, I borrowed the composer's score with which to have at it a few more times, with a tape of the broadcast. No doubt this is how some of the audience felt at the "Sacre du printemps" premiere 38 years ago, but if anyone now expects me to tell him categorically whether I think this is another "Sacre", he is doomed to disappointment. It must have been just about as difficult for the performers as the original "Sacre", and its inexorable tension, while hardly precipitating a riot, did find relief in some audience laughter on the slightest of pretexts. As for myself, having encountered Webern, Boulez, and all the rest of it, I had never heard anything that struck me as so *emotionally* incoherent and downright ugly in sound. Anything producing such a strongly negative reaction intrigues me enormously.

"Spectra" is an avowedly abstract work, concerned with exploring, in the 34-year-old composer's own words, "the variegated color possibilities of the modern orchestra" as an "all-pervading structural element", to which end he has reshuffled the players as thoroughly as he and others have the musical syntax to which pre-serial music has long adhered. Rehearing it with the score persuades me that the thoroughly professional Schuller has pursued his expressed goal with brilliance and imagination, following no existing form or dogma. What a vast labor alone! At one point there are 60 vertical parts in the score. And his color sense *is* truly prodigious. Yet in psychological terms we know that complete artistic abstraction does not exist, since one person's abstraction cannot be another's, even in doodling. Stravinsky may claim that he chooses any note he cares to with his rational mind alone, but the finished product invariably reveals that in fact he had no choice, since every bar is indelibly stamped with his instinctive and inexorably evolving personality.

As Mahler perceptively put it: "One does not compose, one is composed". And what "Spectra" reveals to me of an artist who is, after all, living and breathing in *this* world, and subject to it, is a vein of intense beauty set in a spiritual desolation and disruption as vast as that proclaimed by our existentialist thinkers, but more frightening in terms of the more primitive and pure emotions plumbed by music. For whether or not a new syntax is ultimately meaningful, the very fact of its being so ardently and sometimes desperately sought by sensitive artists surely is. And when an experienced composer is making his own rules, the result may be so personal that emotional rejection of it is easily rationalized as intellectual judgment. Thus, on the basis of a single hearing, Mr. Schuller's piece was instantly summarized in certain quarters as being glibly fabricated, without the "human" element. I suppose anything is possible, but my own feeling is that there are more glib critics about than composers.

Mr. Mitropoulos, it would seem, has also evolved in his thinking about the Adagio of Mahler's Tenth, which has lost the restlessness he imparted two years ago, and now flows more calmly and evenly. He even understated that vivid outburst before the coda which gives rise to a unique and fantastically scored dominant seventh chord. Perhaps his aural sense was jaded by the savage final 12-tone chord of "Spectra", or perhaps he was just relaxing in a secure possession and saving his effort for battles to come. But the over-all result was affecting in the extreme, being the closest to a true Adagio I remember hearing from him.

I cannot imagine how pianist David Bar-Illan from Haifa felt coming on in the midst of all that, but it did not disturb his eloquent projection of the old-fashioned Liszt Concerto in the least. This wide-touring young pianist and much-honored graduate of Juilliard and Mannes performed it as if he had never heard that it was a war horse, reminding us again that Liszt could be infinitely delicate as well as showy. The unpredictable evening wound up with a waltz, even though a Mephistophelian one!

—J. D.

From FEB - - 1960
"MUSICAL AMERICA"

As Gunther Schuller's new "Spectra" for seven groups of instruments left me in a state of semi-shock, I borrowed the composer's score with which to have at it a few more times, with a tape of the broadcast. No doubt this is how some of the audience felt at the "Sacre du printemps" premiere 38 years ago, but if anyone now expects me to tell him categorically whether I think this is another "Sacre", he is doomed to disappointment. It must have been just about as difficult for the performers as the original "Sacre", and its inexorable tension, while hardly precipitating a riot, did find relief in some audience laughter on the slightest of pretexts. As for myself, having encountered Webern, Boulez, and all the rest of it, I had never heard anything that struck me as so *emotionally* incoherent and downright ugly in sound. Anything producing such a strongly negative reaction intrigues me enormously.

"Spectra" is an avowedly abstract work, concerned with exploring, in the 34-year-old composer's own words, "the variegated color possibilities of the modern orchestra" as an "all-pervading structural element", to which end he has reshuffled the players as thoroughly as he and others have the musical syntax to which pre-serial music has long adhered. Rehearing it with the score persuades me that the thoroughly professional Schuller has pursued his expressed goal with brilliance and imagination, following no existing form or dogma. What a vast labor alone! At one point there are 60 vertical parts in the score. And his color sense *is* truly prodigious. Yet in psychological terms we know that complete artistic abstraction does not exist, since one person's abstraction cannot be another's, even in doodling. Stravinsky may claim that he chooses any note he cares to with his rational mind alone, but the finished product invariably reveals that in fact he had no choice, since every bar is indelibly stamped with his instinctive and inexorably evolving personality.

As Mahler perceptively put it: "One does not compose, one is composed". And what "Spectra" reveals to me of an artist who is, after all, living and breathing in *this* world, and subject to it, is a vein of intense beauty set in a spiritual desolation and disruption as vast as that proclaimed by our existentialist thinkers, but more frightening in terms of the more primitive and pure emotions plumbed by music. For whether or not a new syntax is ultimately meaningful, the very fact of its being so ardently and sometimes desperately sought by sensitive artists surely is. And when an experienced composer is making his own rules, the result may be so personal that emotional rejection of it is easily rationalized as intellectual judgment. Thus, on the basis of a single hearing, Mr. Schuller's piece was instantly summarized in certain quarters as being glibly fabricated, without the "human" element. I suppose anything is possible, but my own feeling is that there are more glib critics about than composers.

Mr. Mitropoulos, it would seem, has also evolved in his thinking about the Adagio of Mahler's Tenth, which has lost the restlessness he imparted two years ago, and now flows more calmly and evenly. He even understated that vivid outburst before the coda which gives rise to a unique and fantastically scored dominant seventh chord. Perhaps his aural sense was jaded by the savage final 12-tone chord of "Spectra", or perhaps he was just relaxing in a secure possession and saving his effort for battles to come. But the over-all result was affecting in the extreme, being the closest to a true Adagio I remember hearing from him.

I cannot imagine how pianist David Bar-Illan from Haifa felt coming on in the midst of all that, but it did not disturb his eloquent projection of the old-fashioned Liszt Concerto in the least. This wide-touring young pianist and much-honored graduate of Juilliard and Mannes performed it as if he had never heard that it was a war horse, reminding us again that Liszt could be infinitely delicate as well as showy. The unpredictable evening wound up with a waltz, even though a Mephistophelian one!

—J. D.

√-2-60

«ΤΟ ΒΗΜΑ»

ΕΙΣ ΤΟ ΚΑΡΝΕΓΚΙ ΧΩΛ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΥΝΕΚΙΝΗΣΕ ΜΕΧΡΙ ΔΑΚΡΥΩΝ ΤΟΥΣ ΑΚΡΟΑΤΑΣ ΤΗΣ ΤΕΛΕΥΤΑΙΑΣ ΣΥΝΑΥΛΙΑΣ ΤΟΥ

Ὁ διάσημος Ἕλλην μαέστρος = ἀπεθεώθη κυριολεκτικῶς =

Κατὰ τηλεγράφημα ἐκ Νέας Ὑόρκης ἡ σειρὰ τῶν συναυλιῶν τὰς ὁποίας διηύθυνε ὁ Δημήτρης Μητρόπουλος μὲ τὴν Φιλαρμονικὴν, ἔληξε πρὸ ἡμερῶν μὲ ἀφάνταστη ἐπιτυχία. Κατὰ τὴν τελευταίαν συναυλίαν ὁ διάσημος ἀρχιμουσικὸς διηύθυνε τὴν 9ην Συμφωνίαν τοῦ Μάλλερ καὶ τὸ κοινὸν τοῦ ἐπεφύλαξε ἀληθινὴν ἀποθέωσιν. Ἐπὶ ὥραν ὁλόκληρον ὄρθιοι οἱ ἀκροαταὶ ἐχειροκροτοῦσαν καὶ ἀνακαλοῦσαν εἰς τὸ πόντιουμ τὸν ἀρχιμουσικόν, ὁ ὁποῖος βαθύτατα συγκεκινημένος εὐχαριστοῦσε τὸ κοινὸν καὶ τὰ μέλη τῆς ὀρχήστρας, τὰ ὁποῖα ἐγκατέλειψαν τὰ ὄργανά τους γιὰ νὰ ἐνώσουν τὸ χειροκρότημά τους μὲ τὸν κόσμον.

Εἰς τὸ τηλεγράφημα τὸ ὁποῖον ὑπογράφει ὁ διοικητικὸς διευθυντὴς τῆς ὀρχήστρας κ. Μόσλεϋ, προστίθεται ὅτι ἡ ἐκτέλεσις τῆς 9ης Συμφωνίας τοῦ Μάλλερ καὶ γενικὰ ἡ συναυλία αὐτὴ τοῦ Μητροπούλου, θὰ παραμείνῃ κάτι τὸ ἀλησμόνητο εἰς τὰς χρυσᾶς δέλτους τοῦ Κάρνεγκι Χώλ. Προστίθεται ὅτι πολλοί, καθὼς καὶ μουσικοὶ τῆς ὀρχήστρας ἐθεάθησαν νὰ σκουπίζουν τὰ δάκρυά τους τὴν ὥρα ποὺ ἔσβυσαν πλέον τὰ φῶτα καὶ ἐγκατέλειπαν τὴν αἴθουσαν.

18-2-60

«ΤΑ ΝΕΑ»

Ἡ σειρὰ τῶν συναυλιῶν τοῦ Δημήτρη Μητρόπουλου μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης ἔκλεισε τὴν περασμένη ἑβδομάδα μέσα σὲ ἀφάνταστη ἐπιτυχία καὶ ἐνθουσιασμὸ τοῦ κοινοῦ ποὺ στὸ πρόσωπο τοῦ διάσημου ἀρχιμουσικοῦ ξαναβρήκε πάλι τὶς μεγάλες μουσικὲς στιγμὲς τοῦ «Κάρνεγκυ Χώλλ».

—Μετὰ τὴν ἐκτέλεσι τῆς Πρώτης καὶ τῆς Πέμπτης Συμφωνίας τοῦ Μάλερ, ἡ σειρὰ ἔργων τοῦ Μάλερ ἔκλεισε μὲ τὴν 9ην συμφωνία ποὺ ὑπῆρξε τὸ ἐπιστέγασμα τῆς ἐκπληκτικῆς ἐφετεινῆς ἐπιτυχίας τοῦ Μητρόπουλου. Τὸ κοινὸν τὸν ἀπεθέωσε καὶ δὲν ἔννοοῦσε νὰ ἐγκαταλείψῃ τὴν αἴθουσα, ἡ δὲ κριτικὴ σύσσωμος τοῦ ἀφιέρωσε τὰ πιὸ ἐνθουσιώδη σχόλια.

Η ΕΡΜΗΝΕΙΑ ΤΗΣ ΕΝΑΤΗΣ ΤΟΥ ΜΑΛΕΡ ΚΑΤΑΠΛΗΚΤΙΚΗ

Πρῶτος ὁ Ταουμπμαν στοὺς «Ταίμς τῆς Νέας Ὑόρκης» ἐγραφε: «Ἡ ἑρμηνεία τῆς 9ης συμφωνίας τοῦ Μάλερ ὑπῆρξε καταπληκτική. Ἡ ταύτισις τοῦ Μητρόπουλου μὲ τὸ ἔργο ἦταν τόσο ἀπόλυτη καὶ ἡ ὀρχήστρα ἀνυψώθηκε τόσο θαυμαστὰ στὶς ἀπαιτήσεις του, ὥστε εἶχε κανεὶς τὴν ἐντύπωσι ὅ,τι δὲν ὑπῆρχαν μεσάζοντες μεταξὺ συνθέτη καὶ ἀκροατοῦ».

—Ὁ Χάρισσον, ἐξ ἄλλου, γράφει στὸν «Κήρυκα-Βῆμα»: «Μὲ τὸν Μητροπουλο, ἡ 9η τοῦ Μάλερ μᾶς ἀπεκαλύφθη σὰν δημιούργημα καθαρῆς μεγαλοφυΐας. Ἔργο διαβολικό, γιὰ νὰ τὸ διευθύνῃς, αἱματηρὰ κοπιαστικὸ γιὰ νὰ τὸ ἑρμηνεύσῃς. Ὡστόσο, ἀκούγοντας τὴν ἐκτέλεσι αὐτή, καμμιὰ ἀπὸ τὶς ἰδιότητές του δὲν μᾶς ἔγινε ἀντιληπτή. Τεχνικὰ ἡ ἑρμηνεία ἦταν στιλπνὴ σὰν καθρέφτης, ἀντικαθρεφτίζοντας συγχρόνως τὴν κάθε ραγίδα τῆς ἐκφραστικότητος τῆς παρτιτούρας».

ΤΑΥΤΙΖΕΤΑΙ ΜΕ ΚΑΘΕ ΕΡΓΟ ΣΑΝ ΔΕΥΤΕΡΟΣ ΔΗΜΙΟΥΡΓΟΣ

Ὁ «Τηλέγραφος» ἐπίσης μὲ τὴν ὑπογραφὴ τοῦ Μπιανκόλι γράφει: «Ἡ ἑρμηνεία τῆς «Πασσακάλιας» τοῦ Ἄντον Βέμπερν ἦταν μιὰ ἀποκάλυψις καὶ τῆς ἐνθέρμης νεαρῆς διάνοιας καὶ καρδιᾶς τοῦ συνθέτη καὶ τῆς τεράστιας δυνάμεως τοῦ Μητρόπουλου νὰ ταυτίζῃ τὸν ἑαυτό του μὲ τὴν μουσικὴ ἑνὸς ἄλλου, σὰν δεύτερος δημιουργός. Ὁ Μητρόπουλος ἔδωσε στὸ ἔργο τὴν ἀναγκαιότητα ἑνὸς δράματος παρμένου ἀπὸ τὴν ζωή. Στὴν προσταγὴ τοῦ μαέστρου της ἡ ὀρχήστρα ξεπέρασε τὸν ἑαυτό της σὲ ρυθμικὴ ζωντάνια, ποικιλία χρωμάτων καὶ ἀληθινὰ μαγευτικὴ εὐφωνία. Κάτι ἀπὸ τοῦ μαέστρου τὴν ἀποστολικὴ ζέση ἔδρασε ὁλόκληρη τὴν ὀρχήστρα καὶ ὕστερα ὁλόκληρη τὴν αἴθουσα τοῦ Κάρνεγκυ Χώλλ». Ὁ Μητρόπουλος τώρα θὰ ξεκουραστῇ γιὰ λίγο καὶ μετὰ θὰ διευθύνῃ στὴν «Μετροπόλιταν».

«ΤΟ ΒΗΜΑ» Κυριακή 21 Φεβρουαρίου

Ο ΜΕΓΑΣ ΑΡΧΙΜΟΥΣΙΚΟΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΘΡΙΑΜΒΕΥΕΙ ΠΑΛΙΝ ΕΙΣ ΤΗΝ ΝΕΑΝ ΥΟΡΚΗΝ

ΚΥΚΛΟΣ ΣΥΝΑΥΛΙΩΝ «ΦΕΣΤΙΒΑΛ ΜΑΛΕΡ»

ΥΜΝΟΙ ΟΛΩΝ ΤΩΝ ΚΡΙΤΙΚΩΝ

ΝΕΑ ΥΟΡΚΗ, Φεβρουάριος. — Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ἐνεφανίσθη πάλιν εἰς ὅλην του τὴν δόξαν, προκαλέσας ἐκρήξεις ἐνθουσιασμοῦ μεταξὺ τῶν μουσοφίλων τῆς Ἀμερικανικῆς μεγαλουπόλεως. Ὁ Μητρόπουλος διευθύνει κατὰ τὴν παροῦσαν περίοδον τὴν Μητροπολιτικὴν ὀρχήστρα τῆς Νέας Ὑόρκης εἰς σειρὰν συναυλιῶν ποὺ ὠργανώθησαν ἐν τῷ πλαισίῳ τοῦ «Φεστιβὰλ Μάλερ» κατὰ τὸ ὁποῖον ὁ μέγας Ἕλλην μαέστρος θὰ παρουσιάσῃ εἰς τὸ Ἀμερικανικὸν κοινὸν μερικὰ ἀπὸ τὰ μεγαλύτερα συμφωνικὰ ἔργα τοῦ μεγάλου Αὐστριακοῦ συνθέτου.

Εἶναι χαρακτηριστικὰ τὰ ἐνθουσιώδη ἐγκώμια τῶν μουσικῶν κριτικῶν ὅλων τῶν ἐφημερίδων τῆς Νέας Ὑόρκης διὰ τὴν θριαμβευτικὴν αὐτὴν περίοδον ἐμφανίσεων τοῦ Μητρόπουλου. Στὸ πρόγραμμα τῆς πρώτης ἑβδομάδος ὁ Ἕλλην ἀρχιμουσικὸς διηύθυνε δύο ἔργα: Τὴν Μεγάλη Φούγκα τοῦ Μπετόβεν καὶ τὴν 5η Συμφωνία τοῦ Μάλερ. Καὶ ἰδοὺ πῶς ὑπεδέχθησαν τὴν θαυμασίαν ἐκτέλεσιν οἱ εἰδικοὶ κριτικοί:

«Ἐπιβλητικὸς συνδυασμὸς μεγαλόπνοης μουσικῆς καὶ μεγαλόπνοης διεύθυνσης ἡ ἐπιστροφὴ τοῦ Δημήτρη Μητρόπουλου στὸ πόντιουμ τῆς Φιλαρμονικῆς», γράφει στὸν «Παγκόσμιο Τηλέγραφο» ὁ κ. Μπιάνκολλι. «Στὴν διπλή του ἱκανότητα ὡς εἰδικοῦ Μαλεριστοῦ καὶ βαθύτατου ἑρμηνευτὴ τῆς παγκόσμιας κλασσικῆς φιλολογίας, ὁ Μαέστρος Μητρόπουλος ἦταν ὁ ἀπόλυτα ἐνδεδειγμένος ν' ἀνοίξῃ τὸ Φεστιβὰλ Μάλερ προσφερόμενο ἀπὸ τὴν Φιλαρμονικὴ ὡς φόρον τιμῆς στὸν συνθέτη ποὺ ἔδω καὶ 50 χρόνια ὑπῆρξε καὶ καλλιτεχνικὸς της Διευθυντής. Σπάνια ἐπευφημίες μπορεῖ νὰ ἱκανοποίησαν βαθύτερα τὸν Μητρόπουλο ἀπὸ ἐκεῖνες ποὺ τοῦ προσέφερε τὸ κοινὸ τοῦ Κάρνεγκι Χώλ μετὰ τὴν ἐκτέλεση τῆς 5ης Συμφωνίας τοῦ Μάλερ. Ἦταν μιὰ συγκινητικὴ ἐκδήλωση τοῦ θαυμασμοῦ τοῦ πλήθους γι' αὐτὸν τὸν ἴδιο καὶ γιὰ τὸν συνθέτη ποὺ ἐπὶ χρόνια ὑπῆρξε ὁ στόχος βαρβάρων ἐπιθέσεων. Ἔκανε καλὸ στὴν καρδιὰ τοῦ καθενὸς — ὑποθέτω καὶ τοῦ κ. Μητρόπουλου — νὰ παρατηρῇ τὴν ἐξαλλη συμπεριφορὰ τοῦ κοινοῦ. Τὰ «μπράβο» ἀντηχοῦσαν ἀπ' ὅλες τὶς πλευρὲς τῆς αἴθουσας! Γιὰ μιὰ στιγμὴ φάνηκε σὰν νὰ μὴν ὑπῆρχε παρὰ ἕνας θεὸς τῆς μουσικῆς, καὶ ὁ Μητρόπουλος ὁ προφήτης του! Αὐτὴ ἡ συμφωνία εἶναι ἕνας γίγας ὄχι λιγώτερο ἀπὸ ἀπόψεως ποιότητας ὅσο καὶ ἀπὸ ἀπόψεως διαστάσεων, σχηματισμοῦ καὶ διαρκείας. Τῆς 5ης Συμφωνίας εἶχε προηγηθῆ μιὰ βαθυστόχαστη ὅσο κι' ἐξόχως διαυγὴς ἑρμηνεία τῆς Μεγάλης Φούγκας τοῦ Μπετόβεν. Καλῶς μᾶς γύρισες, Μαέστρο!».

*

Ὁ κ. Σάλμαν, ἐξ ἄλλου, στοὺς «Τάϊμς», σημειώνει τὰ ἑξῆς: «Ἡ ἑρμηνεία τῆς 5ης Συμφωνίας τοῦ Μάλερ ἀπὸ τὸν Μητρόπουλο ἦταν πλούσια σὲ μουσικὲς ἐνοράσεις τὶς ὁποῖες αὐτὸς ὁ μαέστρος γνωρίζει ν' ἀποκαλύπτῃ σὲ ἔργα τόσο προκλητικῶς ἀπαιτητικὰ ὅσο αὐτὸ — ἐπὶ πλέον μιὰ εὐαισθησία γιὰ τὸ μουσικό του περιεχόμενο, ἱκανὴ νὰ τὸ ἀναπτύξῃ καὶ νὰ τὸ προβάλλῃ μὲ πειστικότητα καὶ μεγαλεῖο, εἴχως καμμιὰ ὑπερβολὴ ἢ ὑπέρμετρους συναισθηματισμούς... Ἡ ὀρχήστρα ἀνταποκρίθηκε ὁλόψυχα. Ἡ ἀκάθεκτος ὁρμή, οἱ παύσεις, οἱ ἐκκινήσεις, οἱ γεμᾶτες μελαγχολία φράσεις, τὰ μεγαλειώδη κορυφώματα, ἀνεπτύχθησαν μὲ ἀσφαλῆ μαεστρία καὶ διαυγῆ ἀλληλουχία. Τὸ ἴδιο πρέπει νὰ λεχθῇ καὶ γιὰ τὴν ἐκτέλεση τῆς Μεγάλης Φούγκας τοῦ Μπετόβεν κατὰ διασκευὴ Βάϊνγκάρντνερ».

*

Στὴν «Ἀμερικανικὴ Ἐφημερίδα» ὁ κ. Κάσσεντικ ἔγραφε: «Ἂν ἡ μουσικὴ τοῦ Μάλερ ἐκτελεσθῇ μὲ τέτοια πειστικὴ καταληπτικότητα καθ' ὅλη τὴν διάρκεια τῶν 8 ἑβδομάδων τοῦ Φεστιβὰλ Μάλερ ὅπως ἐξετελέσθη χθὲς ἡ 5η του συμφωνία, οἱ συναυλίες αὐτὲς θ' ἀποτελέσουν μνημειώδη σταθμὸ στὴν ἱστορία τοῦ Μάλερ καὶ τῆς Φιλαρμονικῆς. Ὁ καινούργιος χρόνος ἄρχισε ὑπὸ λαμπροὺς οἰωνούς. Ὁ κ. Μητρόπουλος εἶναι ἐνθουσιωδῶς εὐπρόσδεκτος ὄχι μόνο ὡς μαέστρος ἀλλὰ καὶ ὡς ἔξοχος ἑρμηνευτὴς τοῦ Μάλερ... Μιὰ θαυμασία ἐκτέλεση, ἀποκαλύπτουσα τόσο τὴν οὐσία τῆς μουσικῆς, ὅσο καὶ τὴν περιτεχνη ἐνορχήστρωσή της — ἀνέδειξε τὸν Μάλερ σ' ὅλη τὴν πληρότητα τῶν δυνάμεών του... ἡ ἰδιοφυΐα τοῦ Μάλερ νὰ γράφῃ «κόντες» (codas) ἔλαμψε στὸ τέλος τοῦ κάθε μέρους, τόσο ζωγραφικὰ τὶς ἀνέπτυξε ὁ Μητρόπουλος. Μὲ τὸν Μητρόπουλο καὶ τοὺς μουσικοὺς τῆς ὀρχήστρας ποὺ ἀνταποκρίθηκαν ἔτσι στὰ αἰσθήματά του, ὁ χείμαρρος τῆς μουσικῆς συνείδησης ποὺ χαρακτηρίζει τὸν Μάλερ βρῆκε χθὲς στιγμὲς ἀποθεώσεως... Ἡ συναυλία ἄρχισε μὲ μιὰ ἐκθαμβωτικὴ ἑρμηνεία τῆς Μεγάλης Φούγκας τοῦ Μπετόβεν.

*

Τὸ πρόγραμμα τῆς δεύτερης ἑβδομάδας, περιέλαβε τὰ ἑξῆς ἔργα: 1) Μπλίς, Κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα. Σολίστ Τζίνα Μπαχάουερ, καὶ 2) Μάλερ, Συμφωνία ἀριθ. 1. Ἰδοὺ τί γράφει ὁ κ. Τάουμπμαν στοὺς «Τάϊμς»: «Μαέστρος ἦταν ὁ Μητρόπουλος καὶ σολίστ ἡ Τζίνα Μπαχάουερ. Μὲ τὴν συνεργασία καὶ τῆς ὀρχήστρας προσέφεραν μιὰ συναρπαστικὴ ἑρμηνεία τοῦ κοντσέρτου τοῦ Μπλίς. Τὸ μέρος τοῦ πιάνου ἀπαιτεῖ μεγάλη δεξιοτεχνία, ἱκανότητα, ποὺ ἡ κ. Μπαχάουερ κατέχει σὲ ὑπέρτατο βαθμό. Στὴν πολυφωνικότητα τοῦ πρώτου μέρους ὅπου τὸ πιάνο ἀποτελεῖ αὐτὸ καθ' ἑαυτὸ ἕνα ὀρχηστρικὸ συγκρότημα, ἡ πιανίστα περισσότερο παρὰ διεκρίθη. Τὸ στὺλ ἦταν γεμᾶτο λάμψη καὶ ἔνταση. Στὸ λυρικώτερο ἀργὸ μέρος, τὸ πιάνο τραγούδησε μὲ λεπτὸ ἐνθερμο ἦχο. Ἡ κ. Μπαχάουερ ἔπαιξε τὸ κοντσέρτο μὲ δεσπόζουσα αὐθεντία. Τὸ μοναδικὸ ἄλλο ἔργο τοῦ προγράμματος ἦταν ἡ 1η Συμφωνία τοῦ Μάλερ. Ὁ κ. Μητρόπουλος ποὺ τρέφει ἐξαιρετικὴ ἀγάπη κι' ἐκτίμησι γι' αὐτὸν τὸν συνθέτη, τὴν ἀπέδωσε μὲ ἐπιβλητικὴ κυριαρχία ὅσο καὶ μὲ πάθος. Στὰ κατακόρυφα σημεῖα δὲν ἐδίσταζε νὰ ζητῇ ὅλο τὸν ἦχο ποὺ ἡ ὀρχήστρα μπορεῖ νὰ προσφέρῃ, δίχως ποτὲ νὰ ὑπερβαίνῃ τὸ μέτρον. Γενικὰ ἡ ἐγκράτεια καὶ τὸ γοῦστο ἦταν αὐτὸ ποὺ χαρακτήριζε τὴν ἀντίληψη τοῦ μαέστρου».

*

Ἐξ ἴσου θερμὸ σχόλιο ἀφιέρωσε ὁ «Παγκόσμιος Τηλέγραφος» μὲ τὸν χαρακτηριστικὸ μάλιστα τίτλο: «Ὁ Μητρόπουλος θριαμβεύει στὸ Κάρνεγκι - Χώλ».

Εἰς τὴν ἑτέραν μεγάλην ἐφημερίδα «Κῆρυξ - Βῆμα», ὁ κ. Πέρκινς τονίζει: «Δὲν ἦταν μονάχα ζήτημα θαυμασίας ἐκτέλεσης καὶ πειστικῆς ὑποβολῆς — ἦταν ἀκόμα ζήτημα διορατικῆς ἑρμηνευτικῆς ἐποπτείας, ποὺ ἔδινε στὸ κάθε μέρος μιὰ ἀδιάσπαστη συνοχὴ ἔτσι ὥστε ἕνα μεταγενέστερο κορύφωμα νὰ μὴν ἐκμηδενίζεται διὰ τῆς ὑπερέμφασης ἑνὸς προηγουμένου. Αὐτὴ ἡ ἀρχιτεκτονικὴ δεινότητα ἦταν ἰδιαίτερα ἀξιοσημείωτη στὴν ἀδιάκοπα αὐξουσα φωτεινότητα τοῦ πρώτου μέρους, ὑπὸ τὴν ἔννοια: «ἀπὸ τὴν πρώτη αὐγὴ ὡς τὸ ἄπλετο φῶς τοῦ μεσημεριοῦ». Ἡ ἑρμηνεία τῆς κ. Μπαχάουερ ἦταν μνημειώδης γιὰ τὴν δύναμη καὶ ἠχητική της πληρότητα. Τὴν τεχνική της δεινότητα ἔφθανε ἡ βαθειά της κατανόηση καὶ ἡ προβολὴ τῆς συναισθηματικῆς ἀτμόσφαιρας τῆς μουσικῆς, τόσο στὰ ἐμφαντικὰ ὅσο καὶ στὰ ἐσωτερικότερα μέρη τοῦ ἔργου. Ἡ μεγάλης κλίμακος ἐκτέλεσίς της ἦταν ἐπίσης ἀξιοσημείωτη γιὰ τὴν λεπτότητα τῶν χρωματισμῶν καὶ διαβαθμίσεων ὄγκου καὶ ποιότητος ἤχου. Ποτὲ ἡ δύναμη δὲν συναγωνίσθηκε τὴν διαύγεια. Ἡ συνοδεία ἀπὸ τὴν ὀρχήστρα ἦταν τέλεια ζυγισμένη καὶ ἀποκαλυπτική».

Τὸ τρίτον πρόγραμμα τοῦ Μητρόπουλου περιελάμβανε τὰ ἑξῆς ἔργα: 1) Πασσακάλια ἔργ. 1 τοῦ Ἄντον Βέμπερν καὶ 2) Συμφωνία ἀρ. 9 τοῦ Γούσταβ Μάλερ. Ὁ κ. Τάουμπμαν εἰς τοὺς «Τάϊμς» ἔγραφε τὰ ἑξῆς: «Ἡ ἑρμηνεία τῆς 9ης τοῦ Μάλερ ἦταν καταπληκτική. Ὁ ταυτισμὸς τοῦ Μητρόπουλου μὲ τὸ ἔργο ἦταν τόσο ἀπόλυτος καὶ ἡ ὀρχήστρα ἀνυψώθηκε τόσο θαυμαστὰ στὶς ἀπαιτήσεις του ὥστε εἶχε κανεὶς τὴν ἐντύπωση ὅτι δὲν ὑπῆρχαν μεσάζοντες μεταξὺ συνθέτη καὶ ἀκροατοῦ.

Ὁ κ. Χάρισσον ἔγραφε στὸν «Κήρυκα - Βῆμα»: «Ὑπὸ τὸν κ. Μητρόπουλον ἡ 9η Μάλερ μᾶς ἀποκαλύφθηκε σὰν δημιούργημα καθαρῆς μεγαλοφυΐας. Ἔργο διαβολεμένο νὰ τὸ διευθύνῃς, αἱματηρὰ κοπιαστικὸ νὰ τὸ παίξῃς! Ὡστόσο ἀκούγοντας τὴν χθεσινή του ἐκτέλεσι, καμμιὰ ἀπ' αὐτὲς του τὶς ἰδιότητες δὲν μᾶς ἔγινε ἀντιληπτή. Τεχνικῶς ἡ ἑρμηνεία ἦταν στιλπνὴ σὰν καθρέφτης, ἀντικαθρεφτίζοντας συγχρόνως τὴν κάθε ρανίδα ἐκφραστικότητας τῆς παρτιτούρας».

From FEB 2 6 1960
PRESS
Atlantic City, N. J.

Verdi Emphasized By 'Met' Schedule



MET IN MINIATURE — Rudolf Bing, Metropolitan Opera general manager, studies a model of the set for the prologue of Verdi's "Simon Boccanegra," which will have a new production.

NEW YORK (AP) — "There's a very long list of operas," said the Metropolitan Opera's general manager Rudolf Bing, holding his hands apart to show how long.

"And our repertory, though I shouldn't say it," he said with a smile, "our repertory is a sort of remainder.

"At least, I sometimes think it's what we have left after we cross out the opera for which we have no singer, and the opera for which we have no scenery, and the one there is no time to rehearse."

VERDI IS POPULAR

He was explaining the choices which the Met—meaning mainly the manager—has made during his 10 years when the emphasis has been heavily on Giuseppe Verdi. The ninth Verdi opera to be given a new production, and the third in this season alone, is "Simon Boccanegra," to be shown to the public next Tuesday night. The 10th, "Nabucco," the handy shortening of "Nabucodonosor," will open the 1960-61 season next October. Out of 40 operas completely refurbished in these 10 years, a quarter have been Verdi and the runner-up is Mozart.

"But seriously," Bing said, "the operatic greats are Wagner, Mozart, Puccini, Verdi. Verdi in particular is not only a great composer but a great person, freedom-loving, possessed of an enormous dramatic sense."

"One's own predilections matter, of course," he continued — sitting at his desk in about the noisiest office in town, on the ground floor of the old opera house at the corner of 39th St. and 7th Ave., with traffic right outside the windows as loud as 10 Verdi operas played all at once.

"The decisions have been mine," he said, "though always after consultation.

DIFFERS FROM THEATER

"All opera houses are repertory houses. Not one of them can afford to put on the same work night after night. There are two reasons: The singer can't sing two nights in a row, as actors can play in the theater; and there isn't money enough to hire two equally good casts even if two equally good casts existed.

"When I came here, my first-night opener was Verdi's 'Don Carlo,' and I planned even then to redo the entire Verdi list. When I was very young I was a great Wagnerian, but one's ideas change. I am delighted to find the New York public growing fonder of Mozart all the time.

"But primarily the Metropolitan's audience has Italian preferences. Besides, as it happens, in the last 10 years there has arisen both here and abroad a great number of first-rate singers for the Italian repertory. So obviously we were tempted to do the works we could do well.

"It is only just recently that we have run across the singers we need for Eagner. We may have appeared to be short-changing Wagner, but it was nothing we could help."

The new "Simon Boccanegra," which hasn't been heard at the Met for 10 years, will be presented thanks to funds given by the Metropolitan Opera Guild. Frederick Fox will do sets and costumes, and Margaret Webster will stage it; it is her third Verdi assignment for the Met, the others being "Don Carlo" and "Aida."

Dimitri Mitropoulos will conduct. Leonard Warren will sing the title role, and the female lead will be entrusted to Mary Curtis-Verna. This soprano from Salem, Mass., has sung often at the Met, and in lead parts, but they have usually been last-minute substitutions. This is a substitution, too, for Renata Tebaldi. But Miss Tebaldi bowed out of this particular premiere so long ago that Miss Curtis-Verna was the management's deliberate choice, and she has had her full share of rehearsals with the entire company.

"Simon Boccanegra" will be performed once in Philadelphia, once a week here for the Met's six more weeks of this season, and then taken on the road.

From FEB 28 1960
POST
Houston, Texas

PUCCINI: "La Tosca," complete opera, with Renata Tebaldi, Mario del Monaco, George London and the orchestra and chorus of the Accademia di Santa Cecilia, Rome, under the direction of Francesco Molinari-Pradelli (London, stereophonic).

The particular interest of this recording for opera lovers of Houston is that it comes so near offering the principal cast of a quite historic performance of "Tosca" at the Music Hall in May, 1957.

That signal occasion, furnished by the Metropolitan, both introduced Renata Tebaldi to the local stage and resulted, under the musical direction of Dimitri Mitropoulos, in a completely inspired and unforgettable realization of Puccini's opera. I do not think this recording, glorious though it is, entirely matches the beauties of that evening, or matches its peculiar fire—

NEW YORK HERALD TRIBUNE, SUNDAY, FEBRUARY 28, 1960



"SIMON BOCCANEGRA"—Verdi's opera will be presented in a new production on Tuesday at the Metropolitan. Featured in the cast are, left to right, two Russian Wolfhounds, Leonard Warren, Richard Tucker and Mary Curtis-Verna. Margaret Webster has staged the work, and Dimitri Mitropoulos will conduct.

BUFFALO NEWS
Tuesday, February 23, 1960

The Lyons Den

By LEONARD LYONS
Special to Buffalo Evening News

NEW YORK—William Zeckendorf's announcement last week that he'd bought the Roxy Theater and would raze it to expand his hotel properties marks the passing—literally— of a Broadway landmark. The Roxy was the most glittering showplace in America, when Roxy Rothafel opened it 33 years ago. Thereafter the ownership changed quite often.

The New York Philharmonic with Dimitri Mitropoulos conducting, played the Roxy for several weeks. Throughout the engagement Mitropoulos never once conducted with a score in front of him. He shrugged: "Does a lion tamer take a book of instructions along when he goes into the lion's cage?"

* * *

From MAR 2 1960
HERALD TRIBUNE
New York, N. Y.

OPERA

PAUL HENRY LANG

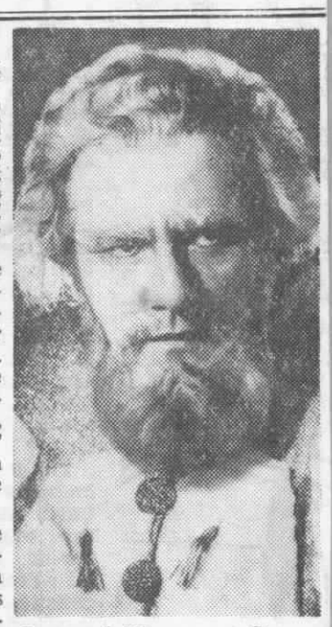
'Simon Boccanegra'

METROPOLITAN OPERA HOUSE

Opera in three acts and a prologue, libretto by Francesco Maria Piave, music by Giuseppe Verdi. The cast:

Simon Boccanegra.....Leonard Warren
Amelia .....Mary Curtis-Verna
Fiesco .....Giorgio Tozzi
Gabriele Adorno.....Richard Tucker
Paolo .....Ezio Flagello
Pietro .....Norman Scott
A Captain.....Robert Nagy
Amelia's Maid.....Athena Vicos

Conductor, Dimitri Mitropoulos; staged by Margaret Webster; sets designed by Frederick Fox; costumes designed by Motley.



Leonard Warren as Simon Boccanegra.

"Simon Boccanegra" is one of those operas of Verdi's middle periods which were first unsuccessful and which he later reworked from stem to stern. While never so popular as the famous trio of operas that preceded it in the eighteen fifties, the refurbished "Boccanegra" gradually gained ground though it does not yet occupy the place it deserves.

As presented last night by the Metropolitan Opera in a remarkably fine production, with a million dollar cast, sumptuous new sets, and magnificent costumes, "Simon Boccanegra" made a tremendous impression. Though even the ministrations of one of the world's greatest librettists, Arrigo Boito, could not make the story entirely acceptable, or even fully understandable, it does not matter. Verdi found opportunities for characterization, for dramatic confrontations, and for genre painting, all of which more than compensate for the clumsiness of the book.

And make no mistake, this is no ephemeral score, the hands of the future composer of "Otello" are upon its pages. The revision came twenty years after the original composition and the ageing Verdi had already written "Aida" and the Requiem; therefore the immense experience and development of a seasond and serene master were behind the man who undertook the revision of his old score.

"Boccanegra" is an absorbing, intense, and poetic opera, with scenes and finales as powerful as anything in the best Verdi. I should like to say right at the outset that Dimitri Mitropoulos, the conductor, realized not only every bit of the power and dramatic tension, but all the delicacy and story-telling quality of the work. It is one of his finest achievements that deserves unqualified praise.

One can search high a low before finding such an overwhelming musical portrait as the principal figure in this opera. It is one of the great baritone roles and last night it was entrusted to a great baritone, Leonard Warren. Mr. Warren made Boccanegra altogether his own, a vibrant, tragic, and mesmerizing portrayal, sung with a voice that obeyed every command. When he vented his wrath on Paolo you could feel the man crumple under the terrific malediction. It was an unforgettable scene.

Giorgio Tozzi's Fiesco was an absolutely first rate rendition of a role in which he must impersonate a young man and then a worn and tried old man. His singing was simply wonderful; warm and beautifully articulated. What an artist!

Ezio Flagello (Paolo) is emerging as a major artist. His voice, which I have always found very attractive, is gaining in volume, his pitch is solid as a rock, but last night he showed an emotional fervor that raised his stature very considerably.

Richard Tucker (Gabriele) sang like a real Italian tenor. His big voice soared, and he, too, threw himself into his role with fervor. Occasionally, and curiously enough only in the middle register, he pushes a little bit, but he is always the star tenor, every inch of it.

The one weak link in this superb cast—every one of them an American — was Mary Curtis-Verna, who sang Amelia. Miss Curtis-Verna has a nice voice, a powerful one, and at times she employs it beautifully, but it is not a reliable voice. Especially in the faster passages she cannot get set and both pitch and articulation are indistinct. However, she did her best; it was her misfortune that she was surrounded by exceptional artists.

Frederick Fox's sets were handsome, and the costumes by Motley stunning, but their effectiveness was vastly enhanced by Margaret Webster's magnificent staging. There were no idle strollers and there was no semaphoring, every person on the stage moved with purpose and even the smallest gestures were carefully integrated into the whole. As to the crowded finales, I have seldom seen them managed with such dramatic vigor.

"Boccanegra" is one of the season's most exciting artistic triumphs—don't miss it.

From MAR 2 - 1960
DAILY NEWS
New York, N. Y.

'Simon Boccanegra' in Handsome Met Revival

By DOUGLAS WATT

In the second scene of the first act, "Simon Boccanegra" comes startingly to life as bold orchestral thrusts underscore the dramatic scene in Simon's council chamber. No wonder; with this opera some 25 years behind him and "Otello" coming up, Verdi and his last librettist, Arrigo Boito, rewrote the entire scene.

Elsewhere, last night's revival at the Met offered us a generous amount of pretty music adorning one of Verdi's more confusing plots. Based on the career of a 14th Century Italian patriot of peaceful motives, it is briming with intrigue, mistaken identity and, of course, tenor-soprano love.

Handsome Costumes

The new production (except for some 1949-50 showings, the Met hasn't bothered with the work since Lawrence Tibbett's last appearances in it over 20 years ago) is a handsome one in which an array of unusually beautiful costumes by Motley fit neatly into some attractive sets by Frederick Fox. Margaret Webster has staged the opera extremely well and Dimitri Mitropoulos conducted it with force and skill.

Singing the same roles they sang 10 seasons ago, Leonard Warren as Simon and Richard Tucker as Gabriele brought their remarkable vocal skills to bear on somewhat wooden characters. After a shaky start in which she seemed to be singing just under her opening aria, Mary Curtis-Verna settled down to some agreeable, though not distinguished, singing as Amelia. Ezio Flagello, as the conspirator Paolo, and Giorgio Tozzi as Simon's noble enemy, were both excellent.

Though "Simon Boccanegra" is not Verdi at his most satisfactory, the music and the quality of the production make this a must for any Verdi fan. Rudolf Bing, who has served Verdi fans so well during his time at the Met, deserves congratulations and so does the Metropolitan Opera Guild, which put up the money and which benefitted from last night's proceeds.

From MAR 5 1960
Christian Science Monitor
Boston, Mass.

'Simon Boccanegra' in Sumptuous Metropolitan Staging

By Miles Kastendieck
New York

With the return of Verdi's "Simon Boccanegra," the Metropolitan Opera finds itself with another outstanding success. A new production and an all-star cast among the male singers have given the opera a fresh impetus. The chief credit for its triumph, however, must be assigned to Dimitri Mitropolous and Margaret Webster. They have seen in it all the old-fashioned Italian melodrama that it is.

Perhaps for the first time in its short history at the Met (since 1932) "Simon Boccanegra" has come into focus, and people will realize that it holds a much more important place among Verdi's works than hitherto given it. Not only does it qualify as traditional grand opera, but the council chamber scene at the end of the first act rates as one of the greatest scenes in the whole history of opera. While some traces of the early version of 1857 remain, Verdi so completely revised it in 1881 that the maturity of his genius has given it both depth and power.

A Stunning Evening

The new production has crystallized all this. The result is a stunning evening of lyric theater in the true sense of both words. As Verdi let his melodies flow, so Boito pointed up situations to make the story believable. Usually the plot has appeared too complicated and coincidental, but Miss Webster has so designed the stage action as to bring credence into its complexities. She has done for "Simon Boccanegra" in Rudolf Bing's tenth season what she did for "Don Carlos" at the very beginning of his general managership.

Yet without the inimitable sense of theater which characterizes Mr. Mitropoulos's interpretation of the score, the essence of the melodrama inherent in 14th-century intrigue would not have become so vivid. He has intensified the music to match the gathering momentum of the melodrama. All this constitutes opera as theater in its most dramatic sense.

Since pictorial values are significant in producing such a work, the distinctive settings of Frederick Fox and the outstanding costumes of Motley made a handsome contribution. Perhaps the illusion of richness is conveyed more successfully through the costuming than through the sets. In the general average of quality in present-day décors, this one might be considered sumptuous.

This is a man's opera. Fiesco, Paolo, and Gabriele, together with Simon, present a masculine front that demands topnotch singers. These roles have been admirably cast. In the title role Leonard Warren, as expected, created a definite character that quite dominated the stage. Whether in his moment of venting his wrath on Paolo or succumbing to the slow poison which he fights during the final scene, he showed how fine an artist in song and action he has become. This role may be the pinnacle of his career. The texture of his voice and the expressivity of his singing were truly memorable.

It may well be that Richard Tucker has never sung more magnificently than as Gabriele on this occasion. His voice soared radiantly throughout the evening, and he acted his role with much more conviction than usual.

A Human Impersonation

Giorgio Tozzi created another notable character study in portraying Fiesco. As a younger man in the prologue, and an old man during the remainder of the opera, he was singularly human in his impersonation. The notably warm quality of his voice added further dimension to his artistry. Finally, Ezio Flagello emerged as a much more important singer than ever before. His Paolo sounded more substantial vocally and more solid dramatically than in other portrayals.

Though not quite in the class of her male associates, Mary Curtis-Verna gave a wholly adequate account of Amelia. When at her best her voice had its moments of distinction, but it was not consistently strong and clear. She acted with intelligence.

What perhaps might be considered quite significent is the fact that this display of vocalism came from a completely American cast. While this may not be news, its performance in this thoroughly Italian opera suggests how accomplished native singers have become.

This first performance was given as a benefit for the Metropolitan Opera Guild. The production represented another of their valuable gifts to the Met. They can be most pleased that in every way they have contributed to the production of an opera that from now on should assume a much more prominent position in the repertory.

From MAR 2 - 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

'Boccanegra' Returns to Met

By LOUIS BIANCOLLI.

Thanks largely to Dimitri Mitropoulos and a strong all-American cast, Verdi's "Simon Boccanegra" — absent for a decade from the Metropolitan stage — began a new lease on life last night.

Sponsored by the Metropolitan Opera Guild, the sprawling saga of political intrigue in 14th century Genoa was brilliantly staged by Margaret Webster. The production is a credit to Rudolf Bing's wide-ranging tastes.

Mr. Mitropoulos combined dynamic power and supreme refinement in conducting this intermediary opera of Verdi's that ranges in style from the lyric freshness of "Il Trovatore" to the raging holocaust of "Otello."

Drastic Overhauling.

A fiasco when first heard in 1857, "Simon Boccanegra" was given drastic overhauling a quarter of a century later, the result being a score that at its best is one short step from Verdi's Shakespearean masterpiece.

It was that miracle man of librettists, Arrigo Boito, who patched up Piave's impossible book and inspired Verdi to revise and compose music that rescued "Simon Boccanegra" from complete disaster.

Not that the opera is an open book as it now stands. The mistaken identities, aliases, time lapses, unexplained appearances and disappearances make "La Gioconda" seem like a nursery rhyme in comparison.

Special citations would have been in order last night for those fortunate few who could, without arduous previous study, explain just who was saying what at any given moment and why.

The beauty of it is that it didn't very much matter. Time and again, a scene took fire, a character burst into compelling utterance, and the orchestra seethed with that living commotion that is Verdi's.

There is one stately scene that not even Moussorgsky in "Boris Godounoff" surpassed, and that is the confrontation of Boccanegra and his malign secret foe Paolo in the council chamber of the Genovese ruler.

Great Moment.

That was one of the great moments of the Metropolitan season last night—the swirling agitation of the mob, the clashing factions, the cringing schemer and the majestic wrath of Leonard Warren as Boccanegra.

Mr. Warren was obviously saving his voice for his magnificent scene. He rose to it nobly, and for the rest of the evening the portrayal evolved as one of his most accomplished.

This was true, too, of Ezio Flagello's Paolo — an interpretation of sinister and unctuous power. Lingering traces of a recent illness prevented Giorgio Tozzi's performance as Fiesco from being even more gripping than it was.

For lyrical beauty and ardent delivery nobody excelled Richard Tucker last night. As Gabriele Adorno the tenor was in complete command of his golden voice, and one would have sworn he was to the Italian manner born.

Assuming a gruelling assignment intended for Renata Tebaldi, Mary Curtis-Verna sang the part of Amelia with care and intelligence, and Norman Scott was typically adroit in the role of Pietro.

Miss Webster rates high praise for her distinguished staging; so does Kurt Adler for his training of the chorus. But the hero of the occasion was that fervid and dedicated genius Dimitri Mitropoulos. And, of course, Giuseppe Verdi.

From MAR 3 1960
WALL STREET JOURNAL
New York, N. Y.

Opera Excellence

It takes a highly skilled complex of artists and technicians to produce a grand opera performance and seldom can it be said that it has operated close to the maximum. But this was the case in the new production of Verdi's "Simon Boccanegra" at the Metropolitan Opera.

This is not to say that the opera itself, about 3.6 million to about 2.4 million, in the decade, can be ranked with Verdi's "Otello." The awkwardness of the libretto, the implausibility of the hyper-melo dramatic story involving mixed identities, and the lapse of 25 years during the action tend to confuse the viewer; the same characters appear as young people and later as old ones. It also puts the performers to an unusual strain. But it was perhaps this strain, as well as the opportunities in the fine Verdi score, that brought out the best in them.

The involved operatic story of "Simon Boccanegra" is based on a historical personality, a popular Genoese nobleman who in 1339 became Doge of that Republic during strife between the Guelphs and Ghibellines. He died of poisoning in 1363. These are main events in the opera. But in the revolutionary atmosphere of Verdi's Italy Simon was changed in the libretto into a corsair and man of the people, devoted to establishing peace and justice but doomed by the times and his own moral failings.

Leonard Warren as Simon, was in as good lyric voice as we have ever heard him. But his excellent performance was overshadowed by Richard Tucker as Adorno, a role he filled with both singing and acting elegance. Giorgio Tozzi as Fiesco performed to the limit of his considerable capacities, and the duet between Mr. Tucker's tenor and Mr. Tozzi's bass in the the first act ranked as one of our more memorable operatic experiences. If as Amelia, Mary Curtis-Verna seemed only competent in place of the absent Renata Tebaldi, it was because of the unusual quality of the other performances. Dimitri Mitropoulos conducted with artistic restraint and we could not fault his musicians.

The new sets by Frederick Fox successfully evoke 14th Century Genoa with the props and costuming for the famous Council Chamber scene, a standout. Margaret Webster's staging of the mob scene and the damning of Paolo in the Chamber was done with just the right amount of reserve to stop short of the emotional boomerang that can lie in melodrama.

It did seem to us that the performance in the last two acts did not quite come up to the unusual level of the Prologue and Act I. Partly this is traceable to the difficulties inherent in this opera which Verdi revised over 20 years after it first appeared and was judged a failure.

But no dobut it was also due to fatigue setting in; three and one-half hours of uniformly excellent performance is a lot to expect of even the best artists. Certainly the new "Simon Boccanegra" is a very worthwhile addition to the Met's repertoire.

—J.F.B.

From MAR 16 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Guarrera Sings Role Of Warren

By LOUIS BIANCOLLI.

A great challenge and responsibility was bravely met by Frank Guarrera in last night's performance of Verdi's "Simon Boccanegra."

Two weeks ago the late Leonard Warren gave a stupendous portrayal of the 14th Century Genoese ruler, only to die suddenly three nights later on the stage he had so nobly adorned for two decades.

It must have been with some trepidation that Mr. Guarrera moved into the role and robes of such a formidable artist. He is to be congratulated on both his stamina and his accomplishment.

It was not a weighty or dominating performance. Mr. Guarrera's voice sounded rather light and even withdrawn. But an earnest intensity was there, and the studied phrase and gesture of a true artist.

Also new to the current production was the Amelia of Renata Tebaldi. In elegance and finery, she was a majestic figure out of the early Italian Renaissance. And an impassioned one too.

It may be that Miss Tebaldi's top tones have sounded purer and less edgy in the past. But the golden glory of her voice was there for all to hear, and the pianissimo that is whispered magic.

Having written about the rest of the cast two weeks ago, I'd like to dwell for a moment on what to me is not only the highpoint of "Simon Boccanegra," but a highpoint of the theatrical season.

I refer to the scene in the Council Chamber, in which, amid a mounting tension of cross charges and mob threats, Simon pronounces a curse on the secret foe conspiring against him.

The hero there last night was conductor Dimitri Mitropoulos. Music and action fused into a powerhouse of suspense as Simon moved slowly towards the cringing Paolo, and orchestra and chorus blazed into fury. Where is there anything like it?

While the opera packs plenty of good music and drama after that, for me it really begins there. It is as if Verdi, in one short step, plunges from the worst pages of "The Sicilian Vespers" into the dynamo of "Otello."

As staged by the Metropolitan, it is not only grand opera at its best—but theatre at its most compelling.

From MAR 16 1960
DAILY NEWS
New York, N. Y.

Second 'Simon' Lacks Warren, Has Tebaldi

By DOUGLAS WATT

Last night's second performance of the Met's excellent new "Simon Boccanegra" production differed from the first in two important respects: Leonard Warren was missing from the title role and Renata Tebaldi was present in the role of Amelia.

It would be idle to pretend that Frank Guarrera, who has succeeded to the part of Simon, filled the late Warren's shoes. But then, who could have? Smaller physically and vocally than the great baritone, he was not the commanding figure that strode the big stage just two weeks back. Nevertheless, Guarrera rose to the occasion impressively, singing with artistry and evenness of tone equal to that of any other member of the cast.

Makes a Difference

Miss Tebaldi's presence make a great deal of difference to the production, as you can well imagine. The Amelia was the weak spot opening night. Now in the part that she was originally scheduled to create in this mounting of the Verdi opera but had to forego because of illness, she brings to it all her remarkable opulence and beauty of voice. The fine cast, otherwise the same as before, includes Richard Tucker's powerful Gabriele, Giorgio Tozzi's superbly sung Fiesco and Ezio Flagello's telling account of Paolo. And Dimitri Mitropoulos conducts the work splendidly.

The Big Moment

The high spot is, of course, the council chamber scene and what a magificent thing it is. One of the most striking passages in all opera, it is presented here with unfailing skill. Margaret Webster's staging, Mitropoulos' conducting, the singing of both principals and chorus, the costumes and the scenery all blend into an unforgettable image held in place by the tremendous thrust of Verdi's writing.

We must all be grateful that Verdi, still troubled by "Simon" a quarter of a century after he had first composed it, went to work on it again, creating this council chamber scene as we know it. For its duration, "Simon" becomes an entirely different opera. The rest will do, but this is genius.

From HERALD TRIBUNE
MAR 22 1960
New York, N. Y.

Musicians' Fund to Benefit

One of the outstanding spring events will be the musicale to be given by Nathan Milstein, violinist, in the Plaza Hotel on April 11, with proceeds going to the Musicians Emergency Fund, of which Mrs. Lytle Hull is president. Mr. Milstein is giving his services, and Mr. and Mrs. Giovanni Buitoni are sponsoring the supper party to follow.

Mrs. William C. Breed and Mr. Vladimir Horowitz, pianist, are co-chairmen of the benefit committee, with Mrs. Hull and Mrs. Andrew P. Fuller as vice-chairmen and Mrs. Joseph A. Neff as ticket committee chairman.

Added to the committee since the list was originally announced are Mmes. Buitoni, Charles W. Engelhard, Diane R. Eristavi, Hermann Irion, Nathan Milstein and Spyros P. Skouras. Other committee members are Mmes. John Barry Ryan, Fritz Kreisler, George S. Gregory, George Vergottis, Edward J. Behn, William Woodward, Jacques Balsan, Miltiades Kyrtsis, Marcel Clairmont, Angier Biddle Duke, Frank H. Wyman, the Countess d'Escayrac and Miss Elsa Maxwell.

Mr. Jacques Fray and Mr. G. Lauder Greenway are additions to the men's committee, which includes Messrs. Artur Rubinstein, George Bagby, Sol Hurok, Dimitri Mitropoulos, Samuel H. Vallance, Andre Kostelanetz, R. Thornton Wilson, Robert D. L. Gardiner, and Gerald F. Warburg and Count Lanfranco Rasponi.

Among the many who have made reservations are Mrs. William Randolph Hearst, Mrs. Jorge R. Andre jr., Mr. and Mrs. Walter C. Baker, Mrs. Norris W. Harkness, Mr. and Mrs. William B. Jaffe, Mrs. Clarence H. Mackay, Mr. and Mrs. Gilbert W. Chapman, Mr. and Mrs. Leonard Clark Feathers, Mr. and Mrs. John J. Newberry, Countess McCormack, Mr. and Mrs. Bruce A. Gimbel, Mrs. Elizabeth N. Graham, Mr. and Mrs. Stanley Richter, Mrs. Clark Williams, Mrs. Albert M. Steinart, Mr. and Mrs. Roderick Tower, Miss Elsa Maxwell, Mr. and Mrs. Norbert McKenna, Mrs. Clarence Millhiser, Mrs. Mario Pansa, Mr. and Mrs. Gerald F. Warburg, Mr. and Mrs. George Rentschler, Mr. and Mrs. Rembert R. Wurlitzer, and Mr. and Mrs. Phillip Isles.

From MAR 25 1960
TIMES
New York, N. Y.

Memorial Concert for Warren

TO THE EDITOR OF THE NEW YORK TIMES:

Leonard Warren will long be remembered not only because he was an extraordinary baritone and outstanding interpreter of Verdian roles, but because his was truly one of the most magnificent voices of this century. The world, especially New York and the Metropolitan Opera House, became the richer because of him.

What better tribute than for the "Met" to sponsor a memorial concert, with Dimitri Mitropoulos leading the orchestra during the first half, and Fausto Cleva directing after the intermission in excerpts from the operas that, for those of us still living, have become synonymous with the illustrious name of Leonard Warren?

ROYCE T. CARACAPPA.
New York, March 21, 1960.

From MAR - - 1960
"MUSICAL COURIER"

Seven Guest Conductors For New York Philharmonic

The New York Philharmonic Orchestra will present seven guest conductors in its 1960-61 subscription season of 28 weeks, from Sept. 29 to April 16, at Hunter College Auditorium, New York.

Four of the guests will be newcomers to the orchestra: Karl Boehm, Austrian leader who has been heard at the Metropolitan Opera in the last four seasons; Igor Markevitch, Russian-born conductor, who is the permanent musical director of the Paris Lamoureux Orchestra, and made his U. S. debut as guest with the Boston Symphony in 1955; Hans Rosbaud, German conductor, who is musical director of the Southwest German Radio Orchestra in Baden-Baden and of the Tonhalle Orchestra and the opera in Zurich; and Alfred Wallenstein, former 'cellist of the Philharmonic, and 1943-56 conductor of the Los Angeles Philharmonic.

Besides Leonard Bernstein, the orchestra's musical director, the others to be heard next season are: Thomas Schippers, Dimitri Mitropoulos and Georg Solti. Andre Kostelanetz will conduct a special series outside of the subscription.

Dates of the concerts by the various conductors are announced as follows: Nov. 10-20, Solti; Nov. 24-Dec. 4, Rosbaud; Dec. 8-18, Boehm; Dec. 29-Jan. 22, Mitropoulos; Jan. 26-Feb. 5, Wallenstein; Feb. 9-19, Schippers, and Feb. 23-March 5, Markevitch.

The Philharmonic is planning a visit to Hawaii this autumn, as part of a seven weeks' tour of the Western United States and Canada. Among places to be visited are the Red Rocks Festival near Denver, the Hollywood Bowl, and the Vancouver Festival. It is hoped to begin the tour shortly after the Stadium Concerts in New York close on Aug. 5. The trip is reported to be dependent on the orchestra's management working out an agreement with Local 802 of the American Federation of Musicians. The Philharmonic has not visited Hawaii previously.

From MAR 30 1960
INQUIRER
Philadelphia, Pa.

Carnegie Hall Gets Reprieve On Swan Song

Special to The Inquirer

NEW YORK, March 29.—Hopes ran high Tuesday among friends of famous and venerable Carnegie Hall that its death sentence will be repealed soon by Gov. Nelson A. Rockefeller's signing of a bill, already passed unanimously by the Legislature.

The bill would permit New York City to acquire the mellowed old building, opened May 5, 1891, through condemnation if necessary, and then turn it over to a corporation to operate without profit.

PRESS PARLEY WEDNESDAY

So staunch were the hopes, that a press conference has been called for Wednesday afternoon in Mayor Robert F. Wagner's office. At that time, the Mayor and leaders of the Citizens Committee for Carnegie Hall, headed by Isaac Stern, violinist, will discuss plans for the venerable structure.

Carnegie Hall's fate for a time seemed sealed. It had been decided originally to raze it in view of the pending construction of a modern new concert hall as part of New York's $75,000,000 Lincoln Center for the performing arts.

60 PROMINENT NAMES

The New York Committee includes about 60 names prominent in the arts and otherwise. Mrs. Eleanor Roosevelt is honorary chairman. Others are Jacob M. Kaplan, industrialist and philanthropist; Frederick W. Richmond, investment banker; Fritz Kreisler, Arturo Rubenstein, Fritz Reiner, director of the Chicago Symphony Orchestra; Dame Myra Hess, Marian Anderson, Van Cliburn, Dmitri Mitropoulis, Mischa Elman, and Gregor Piatigorski.

A nonprofit corporation called the Carnegie Hall Society, Inc., has been formed to take over, rehabilitate and operate Carnegie Hall if Rockefeller signs the bill.

From APR - - 1960
"MUSICAL AMERICA"

Tosca

March 22.—Superbly jeweled and gowned, Antonietta Stella appeared as Tosca for the first time this season. She was not in her best voice and seemed plagued by a cold. Consequently she held her voice down most of the evening which created some surprisingly effective moments. Temperamentally she is ideal for the role. Though some of the second act was overly exaggerated, it had a potent dramatic thrust that often was chilling.

Appearing as Mario for the first time this season was Carlo Bergonzi. He is better suited for this role than the more dramatic parts he has done this season. In a lyric role such as this his voice has a freshness and buoyancy which is a delight.

Cornell MacNeil's Scarpia is dramatically more secure and satisfying than it was at the first of the season, and, as ever, his rich voice provides some of the finest moments of the evening. Much of the tense excitement of the drama was due to Dimitri Mitropoulos' firm hand in the pit.

—J. A.

From MAR 21 1960
TIMES
New York, N. Y.

Music: Uhde as Scarpia

German Baritone Sings in 'Tosca' at 'Met'

By HOWARD TAUBMAN

THERE are not many more exacting roles for the acting singer than Scarpia in "Tosca." Hermann Uhde, German baritone, sang the part for the first time at the Metropolitan Opera last night. And as if to burden himself with the memory of one of the greatest Scarpias in the theatre's history, he donned the costume of Antonio Scotti.

Although he is too young to have seen and heard the Scarpia of the Italian baritone in his prime, Mr. Uhde surely was aware of its tradition. It is almost three decades since Scotti trod the Met boards and brought his incomparable brand of suave villainy to the part of the merciless police chief of Rome. There have been many fine Scarpias since, including Lawrence Tibbett and Leonard Warren, but none had the lean figure to fit Scotti's costume.

•

As an actor Mr. Uhde managed Scarpia with considerable effectiveness. His surface manner was smooth, even benevolent. When the iron of his will cut through his smiling exterior, he could be chilling in his force. At no point did he overplay.

Mr. Uhde's singing did not achieve the same standard. He is an intelligent singer, and he phrases with musicianship. He is one of those rare Germans who does not rob the Italian tongue of its essential music. But his baritone is not big, and it is just a bit shopworn at the top. In the finale of the first act he could scarcely be heard, and there were moments in the second when he had to push to make way against the surging orchestra.

In her first Tosca of the season, Renata Tebaldi was nothing less than magnificent vocally. Her soprano was in its best estate. The slight edge and the tendency to miss the center of a note, which had been manifest several weeks ago, were gone. She had control and unlimited reserves of power. Her singing of "Vissi d'arte" was exquisite as vocalism and as musical art.

•

Miss Tebaldi played the role with engaging warmth and temperament. But her second-act costume, with its long train, was a hazard, not only to herself but also to Scarpia. When Mr. Uhde should have been pursuing her lustfully, he had to keep at least six paces away for fear of stepping on the dress. And in moments of great tension, Miss Tebaldi had to pause and get the long train arranged so that it would not be in her own way.

Barry Morell, in his first Mario of the season, sang with freshness and lyricism. Others in the familiar cast were Fernando Corena, Norman Scott, Paul Franke, Osie Hawkins and Roald Reitan. Dimitri Mitropoulos conducted with the fervor of a man discovering "Tosca."



The New York Times
Hermann Uhde as Scarpia

From APR 8 - 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Opera

Colzani Sings 'Boccanegra'

By LOUIS BIANCOLLI.

Still another baritone, this time a new one from Italy, stepped last night into the role so brilliantly portrayed earlier this season by the late Leonard Warren.

The opera was Verdi's "Simon Boccanegra," the role the 14th century patriot-ruler of the same name, and the newcomer, Anselmo Colzani, a prominent member of the La Scala company of Milan for the last six years.

Mr. Colzani, after a short period of nervous flurry and adjustment to the new surroundings, proved himself a stalwart addition to the company. His big scene, as it is that of the opera, was that of the Council Chamber in the second act.

There Mr. Colzani, who had seemed little more than acceptable in the previous scenes, rose splendidly to the demands of the music and drama. Singing and acting combined to compelling purpose. This became a great impersonation.

Without being over-resonant, Mr. Colzani's voice is strong and forceful, and he knows how to make every note, not to mention every word, count in the phrase. The subtlety of the man in speech or song was remarkable.

That scene is Boccanegra's, of course, provided a commanding personality with a sure instinct for theater, portrays him. Such was Leonard Warren, such is Frank Guarrera and such is Anselmo Colzani.

Having heard the opera twice before this season, I thought I'd be able to take the confrontation of Boccanegra and Paolo in stride. The effect was even more powerful last night. It was sheer electricity, that scene in the Council Chamber.

The crowd dynamics were even tenser last night, and the hushed and tone-less "Be accursed!" came from the chorus like an insidious threat of doom to the whole house.

Mr. Contanzi was in excellent company on the night of his debut—a Renata Tebaldi in divine voice, a Richard Tucker not far behind, a Jerome Hines at the peak of his powers, and an Ezio Flagello as the season's most consummate villain.

And let's not forget Dimitri Mitropoulos. Verdi's score packs plenty of power as it is. Superimpose the pulsing impetus and intensity of this podium genius and you have a "Simon Boccanegra" that is the greatest single achievement of the season.

From APR 7 1960
TIMES
New York, N. Y.

4 NEW STAGINGS PLANNED BY 'MET'

'Martha,' 'L'Elisir d'Amore,' 'Nabucco' and 'Turandot' Listed for Next Season

Four operas will be given new productions at the Metropolitan Opera next season, it was announced yesterday by Rudolf Bing, general manager. They are Verdi's "Nabucco," Donizetti's "L'Elisir d'Amore," Flotow's "Martha" and Puccini's "Turandot."

"Nabucco" will have its first Metropolitan Opera performance when it opens the season on Monday, Oct. 24. Thomas Schippers will conduct, Gunther Rennert will stage the work (his first staging of an opera in the United States), and sets and costumes will be by Teo Otto and Wolfgang Roth.

The title role will be sung by Cornell MacNeil, with Leonie Rysanek, Rosalind Elias, Eugenio Fernandi and Cesare Siepi also announced for the cast.

"L'Elisir d'Amore," last presented at the Metropolitan during the 1949-50 season, will be conducted by Fausto Cleva and staged by Nathaniel Merrill, with sets and costumes by Robert O'Hearn. In the cast will be Elisabeth Soederstroem, Cesare Valletti, Frank Guarrera and Fernando Corena.

"Martha," out of the repertory since the 1928-29 season, will be heard in an English translation by Ann Ronell. Nino Verchi will conduct, and the work will be staged by Carl Ebert, with sets by Oliver Smith and costumes by Motley. Heading the cast will be Victoria de los Angeles, Rosalind Elias, Richard Tucker, Giorgio Tozzi and Lorenzo Alvary.

First 'Turandot' Since 1928

"Turandot," last heard at the Metropolitan in 1929-30, will be conducted by Dimitri Mitropoulos and staged by Yoshio Aoyama, with sets and costumes by Cecil Beaton. Birgit Nilsson, Anna Moffo and Franco Corelli will sing leading roles.

Two works last heard in the 1951-52 season, Gluck's "Alcestis" and Strauss' "Elektra," will be revived. Eileen Farrell will sing the title role in the former and Inge Borkh will return to the company in the latter as Elektra, with Mr. Mitropoulos conducting.

Wagner's "Tannhaeuser," heard in 1954-55 in the Dresden version, will return in the Paris version. Mussorgsky's "Boris Godunov," last performed in 1958-59 in Karol Rathaus' version of the original orchestration, will be conducted by Erich Leinsdorf in the Shostakovich version, with John Gutman's English text. Strauss' "Arabella," also in Mr. Gutman's English version, will be heard for the first time since 1956-57.

Returning to the repertory after a season's absence will be Berg's "Wozzeck," Puccini's "La Bohème" and "Manon Lescaut," Ponchielli's "La Gioconda" and Verdi's "Don Carlo" and "Rigoletto."

Retained from the current repertory will be "Aïda," "Carmen," "Don Giovanni," "Madama Butterfly," "Le Nozze di Figaro," "Parsifal," "Simon Boccanegra," "Tristan und Isolde" and "Il Trovatore."

From MAR 31 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Opera

Renata Tebaldi Performs Tosca

By LOUIS BIANCOLLI.

To a mounting obbligato of excited feeling, Renata Tebaldi gave a spectacular performance as Tosca at the Metropolitan Opera House last night.

While this was not Miss Tebaldi's first portrayal of the Puccini heroine here, it was the first this season, and the first, I might add, with a new dimension of power and depth.

By power I mean both vocal and dramatic. Miss Tebaldi's performance was no less an example of operatic acting at its best than it was an example of singing almost unique today.

That "Vissi D'Arte" would stop the show was a foregone conclusion; in fact it stopped it last night till Miss Tebaldi, not wishing to bow out of character, merely raised her face. The greatness of the woman was in that gesture—and the humility.

Concern had been expressed in some quarters that Miss Tebaldi was not quite up to par this season. This certainly was news to last night's crowd. The golden glory of the voice was as conspicuous as the midday sun.

I get impatient with people who deny Miss Tebaldi any real acting ability or feeling. Here was a Tosca to be compared with the greatest of my time—and exceeded by none in voice.

An impressive new Scarpia was Hermann Uhde—a villain of malign courtesy who paced the stage like an elegant panther stalking its victim and pouncing with savage suddenness. Not much voice—but what commanding sense of theater!

I thought Barry Morell astonishingly good last night. His is not a large voice, but a pure and clear one, backed by real intelligence and style. He made Cavaradossi completely believable and his cry of "Victory!" was the season's most thrilling.

There was some unscheduled hilarity last night when Scarpia, startled by the knock on the door during the seduction scene, jumped back abruptly and adjusted his collar. That was a fastidious police chief for you!

If the heroine of the performance was Miss Tebaldi, its undisputed hero was Dimitri Mitropoulos. Thanks to him, the Metropolitan once more became a powerhouse of high-voltage drama. How that orchestra lashed, grieved and exulted!

Συναυλία τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης
Διευθύνει ὁ Δημήτρης Μητρόπουλος
—Μεγάλη φούγκα σὲ σὶ ὕφ. μείζ. ἔργον 133, τοῦ Μπετόβεν. (Διασκ. Φέλιξ Βάϊνγκάρτνερ).
—Συμφωνία ἀριθμ. 1 σὲ ρὲ μείζ., τοῦ Μάλερ. 'Αργά, Μακρόσυρτα ὅπως ἕνας ἦχος στὴ φύση, Μὲ ἀργὸ ἀλλὰ ὄχι ὑπερβολικὸ ρυθμό, Γιορταστικὰ καὶ μετρημένα χωρὶς ἐπιδράδυνσι, Μὲ θυελλώδη ρυθμό.

Ραδ.-Προγρ. 10-4-

ΣΥΝΑΥΛΙΑ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ
Διευθ. ὁ Δημήτρης Μητρόπουλος.
—Συμφωνία ἀριθμ. 5 σὲ ντὸ δίεσι ἐλάσ. . . . . Μάλερ
Πένθιμο ἐμβατήριο: μὲ θυελλώδη ρυθμὸ καὶ μεγάλη ὁρμή, Σκέρτσο, 'Αντατζιέττο, Φινάλε: ρόντο.

4-21

Συναυλία μὲ τὴν Φιλαρμονικὴ Ὀρχήστρα Νέας Ὑόρκης
Διευθύνει ὁ Δημήτρης Μητρόπουλος.
—'Αντάντε ἀπὸ τὴ συμφωνία ἀρ. 10 (Μεταθανάτιος), τοῦ Μάλλερ.
—Κοντσέρτο γιὰ πιάνο ἀρ. 1 σὲ μὶ ὕφ. μείζ., τοῦ Λίστ.
—«Σπέκτρα», τοῦ Σοῦλερ.

4-81

ΜΟΥΣΙΚΟ ΠΟΡΤΡΑΙΤΟ
'Ο ἀρχιμουσικὸς ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ
—Συμφωνία ἀρ. 5 σὲ μὶ ἐλάσ. ἔργον 64 . . . . . Τσαϊκόφσκυ
'Αντάντε — ἀλλέγκρο κὸν ἄνιμα, 'Αντάντε καντάμπιλε κὸν ἀλκούνα λιτσέντσα, Βάλς: ἀλλέγκρο μοντεράτο, Φινάλε: ἀντάντε μαεστόζο — ἀλλέγκρο 6ιβάτσε. 'Η Φιλαρμονικὴ τῆς Ν. 'Υόρκης.
—Κοντσέρτο ἀρ. 5 σὲ μὶ ὕφ. μείζ. γιὰ πιάνο καὶ ὀρχήστρα «Αὐτοκρατορικόν» . . . . . Μπετόβεν
'Αλλέγκρο, 'Αντάτζιο οὔν πόκο μόσσο, Ρόντο: ἀλλέγκρο. Σολίστ, ὁ Ρομπέρ Καζαντεζὺ καὶ ἡ Φιλαρμονικὴ τῆς Ν. 'Υόρκης.
—«'Η θάλασσα», συμφωνικὸ ποίημα . . . . . Ντεμπυσσύ
'Απὸ τὴν αὐγὴ ὡς τὸ μεσημέρι στὴ θάλασσα, Παιχνίδι τῶν κυμάτων, Διάλογος τοῦ ἀνέμου καὶ τῆς θάλασσας. 'Η Φιλαρμονικὴ τῆς Ν. 'Υόρκης.

Ραδ. Πρ. 22-4-60

ΕΙΣ ΤΟ ΙΤΑΛΙΚΟΝ ΠΕΡΙΟΔΙΚΟΝ «ΤΖΕΝΤΕ»

ΜΙΑ ΤΕΛΕΥΤΑΙΑ ΣΚΙΑΓΡΑΦΙΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ο ΜΕΓΑΛΟΣ ΜΑΕΣΤΡΟΣ ΜΕ ΤΗΝ ΚΑΤΑΠΛΗΚΤΙΚΗ ΚΑΛΛΙΤΕΧΝΙΚΗ ΣΤΑΔΙΟΔΡΟΜΙΑ ΕΙΝΕ 64 ΕΤΩΝ ΚΑΙ ΖΗ ΣΑΝ ΑΣΚΗΤΗΣ. - Η ΑΠΙΣΤΕΥΤΗ ΜΕΤΡΙΟΦΡΟΣΥΝΗ ΤΟΥ

«Η ΜΟΥΣΙΚΗ ΔΕΝ ΕΙΝΕ ΕΠΑΓΓΕΛΜΑ, ΕΙΝΕ ΑΠΟΣΤΟΛΗ!»

Εἰς τὸ μεγάλης κυκλοφορίας ἰταλικὸν περιοδικὸν «Τζέντε» (=Κόσμος), δημοσιεύεται ἐγκωμιαστικὸν ἄρθρον διὰ τὸν διάσημον Ἕλληνα μαέστρον κ. Δημήτρη Μητρόπουλον, μετὰ τοῦ ὁποίου ἡ συνεργάτις τοῦ περιοδικοῦ κ. Κλάρα Πιζάνι, εἶχε μακρὰν συνομιλίαν.

Εἶνε πολὺ δύσκολο —γράφει ἡ κ. Πιζάνι—νὰ συναντήσῃ κανεὶς τὸν Μητρόπουλον, λόγω τῆς μονήρους καὶ ἐντελῶς ἀποτραβηγμένης ζωῆς, ποὺ ὁ διάσημος Ἕλλην ἀρχιμουσικὸς διάγει. Τὸν συνήντησα τυχαίως στὸ ἑστιατόριο «Πάτσυ'ς», ἕνα μικρὸ Ἰταλικὸ ἑστιατόριο, πολὺ κοντὰ στὸ «Μέγα Βόρειον Ξενοδοχεῖον», ὅπου ὁ Μητρόπουλος εἶνε ἐγκατεστημένος ἀπὸ δέκα καὶ πλέον ἐτῶν. Στὸ ἑστιατόριο αὐτὸ ὁ Μητρόπουλος γευματίζει τακτικώτατα, προτιμῶντας νὰ κάθεται πάντα στὸ ἴδιο τραπέζι, ποὺ κρατεῖται μονίμως στὴν διάθεσί του. Ὁ ἴδιος ὁ μαέστρος τὸ ἀποκαλεῖ «τὸ τραπέζι τοῦ καλοῦ θείου» καὶ δέχεται ὡς ὁμοτράπεζό του μὲ καλωσύνη καὶ προθυμία ὁποιονδήποτε παρουσιασθῇ ἐκεῖ, γνωστὸν ἢ ἄγνωστον.

Ὁ Μητρόπουλος εἶνε τώρα ἐξηντατεσσάρων ἐτῶν. Εἶνε σχεδὸν ἐντελῶς φαλακρός. Τὸ πρόσωπό του, ὅπως λέγει ὁ ἴδιος, εἶνε τὸ ἰδεῶδες μοντέλο γιὰ κάθε γλύπτη, λόγω τῶν ἐντόνων χαρακτηριστικῶν του καὶ τῆς ἐκφραστικότητός του καὶ τῆς εὐκινησίας τῶν μυῶν του.

Λόγω τῆς ζωῆς ποὺ ὁ μαέστρος διάγει, μιᾶς ζωῆς ἥρεμης καὶ ἀθόρυβης, οἱ Ἀμερικανοὶ τὸν ἀποκαλοῦν ἀσκητή. Καὶ ἔχουν ἀπολύτως δίκιο. Ἡ ἁπλότης τοῦ μαέστρου εἶνε, πραγματικά, ἀπίστευτη. Τὸ φαγητό του εἶνε λιτότατο, ἡ δὲ περιβολή του σχεδὸν φτωχική. Ἂν ἐξαιρέσῃ κανεὶς τὶς ἐπίσημες ἐμφανίσεις του μὲ τὴν ὀρχήστρα, ὅπου φορεῖ ὑποχρεωτικὰ τὸ καθιερωμένο φράκο, ἡ καθημερινὴ ἐμφάνισις τοῦ Μητροπούλου θυμίζει φτωχὸν καλλιτέχνη: Ὑποκάμισο χωρὶς γραβάτα, ἕνα πουλόβερ, ἕνα σκοῦρο παντελόνι καὶ πέδιλα. Ὅταν βρίσκεται ἔξω, προσθέτει στὰ ἀνωτέρω καὶ ἕνα σακάκι ἀπὸ σουέτ.

Ὅταν ὁμιλῇ ἔχει διαρκῶς γυρισμένα τὰ μάτια του πρὸς τὰ κάτω. Ὁ λόγος του εἶνε συνεχὴς καὶ δὲν ἀναμένει ἀπαντήσεις καὶ παρατηρήσεις.

Μοῦ εἶπε:

— Πολλοὶ μὲ λέγουν ἀσκητὴ καὶ μοναχό. Δὲν εἶμαι τίποτε ἀπὸ αὐτά. Μὰ θαυμάζω τὸν Ἅγιο Φραγκίσκο κι' ἂς εἶνε ἕνας Καθολικὸς Ἅγιος, ἐνῶ ἐγὼ ἀνήκω στὸ Ἑλληνοορθόδοξο δόγμα. Ἔχει βεβαίως, διαφορὰ τὸ νὰ θαυμάζῃ κανεὶς κάποιον ἀπὸ τὸ ν' ἀκολουθῇ τὴν διδασκαλία του. Τὴν μουσικὴ τὴν θεωρῶ ὄχι ὡς ἐπάγγελμα, ἀλλὰ ὡς μιὰ ἀποστολή, ποὺ πρέπει νὰ ἐκπληρώσω. Δὲν ἴδρυσα, ὅμως, ποτὲ κανένα θρησκευτικὸ τάγμα. Πρὸ μερικῶν ἐτῶν εἶχε γραφῇ γιὰ μένα ἕνα ἄρθρο σὲ κάποιο ἰταλικὸ περιοδικό, τοῦ ὁποίου ὁ συντάκτης μὲ παρουσίαζε ὡς ἕνα φιλάνθρωπο ἑκατομμυριοῦχο. Τὸ ἀποτέλεσμα ἦταν πὼς δέχθηκα ὁλόκληρη βροχὴ ἀπὸ ἐπιστολὲς διαφόρων, οἱ ὁποῖοι ζητοῦσαν τὴν ἐνίσχυσίν μου διὰ τὴν ἵδρυσιν Ἀσύλων Ἀνιάτων, Ὀρφανοτροφείων, Γυμναστηρίων κ.λ.π.

Ἐνῶ μοῦ ἔλεγε ὅλα αὐτά, ὁ μαέστρος ἔτρωγε τὴν μακαρονάδα του καὶ ταυτοχρόνως ἐκινεῖτο πάνω στὸ κάθισμά του, σὰν νὰ διηύθυνε καμμιὰ ὀρχήστρα.

*

Ἡ σταδιοδρομία τοῦ Δημήτρη Μητρόπουλου χαρακτηρίζεται ἀπὸ τὶς γοργές του προόδους. Σὲ ἡλικία 23 ἐτῶν, μαζὶ μὲ τὸ δίπλωμά του ἀπὸ τὸ Ὠδεῖον Ἀθηνῶν, ἔλαβε καὶ μιὰ ὑποτροφία γιὰ σπουδὲς στὸ Κονσερβατουὰρ τῶν Βρυξελλῶν. Μετὰ ἕνα χρόνο πῆγε μὲ ἄλλη ὑποτροφία στὸ Ὠδεῖον τοῦ Βερολίνου, ὅπου παρηκολούθησε μαθήματα τοῦ διασήμου Φερούτσιο Μπουζόνι, ὁ ὁποῖος ἐπηρέασε ἀποφασιστικὰ τὴν καλλιτεχνική του σταδιοδρομία.

Στὸ μεταξύ, ὁ νεαρὸς Μητρόπουλος, εἶχε συνθέσει ἀρκετὲς σονάτες, ἕνα «κοντσέρτο γκρόσσο» καὶ μιὰ ὄπερα, τὴν «Ἀδελφὴ Βεατρίκη», ἡ ὁποία, στὰ 1919, δόθηκε μὲ μεγάλη ἐπιτυχία ἀπὸ τὸ Ὠδεῖον Ἀθηνῶν.

Ὁ Μπουζόνι, ὅμως, τὸν ἔπεισε νὰ ἐγκαταλείψῃ τὴν σύνθεσι, τὸ πιάνο καὶ τὸ «ὄργανο» ποὺ εἶχε σπουδάσει καὶ ν' ἀφοσιωθῇ στὴν διεύθυνσι ὀρχήστρας. Ὁ Μητρόπουλος ἀκολούθησε τὴν συμβουλή του καὶ σὲ λίγον καιρὸ ἔγινε διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας τοῦ Βερολίνου, σὲ ἡλικία, ἤδη, 28 μόλις ἐτῶν. Τότε ἀκριβῶς ἐκλήθη στὴν Ἀθήνα, ὅπου καὶ ἀνέλαβε τὴν διεύθυνσι τοῦ Ἐθνικοῦ Ὠδείου.

Στὰ 1937, ὁ Μητρόπουλος ἔφυγε γιὰ τὴν Ἀμερική, ὅπου καὶ ἐγκατεστάθη ὁριστικὰ καὶ διαδοχικῶς ἀνέλαβε τὴν διεύθυνσι τῶν μεγαλυτέρων ἀμερικανικῶν ὀρχηστρῶν: τῆς Μητροπολιτικῆς Ὄπερας τῆς Νέας Ὑόρκης, τῆς Ὀρχήστρας τῆς Μιννεαπόλεως καί, ἀργότερα, τῆς ὀρχήστρας τοῦ Κάρνετζι Χώλλ, τὴν ὁποία καὶ διευθύνει μέχρι σήμερα.

Ὁ Μητρόπουλος δὲν εἶνε ὁ τύπος τοῦ ἰδιότροπου καὶ δίαιτου ἀρχιμουσικοῦ, ὅπως ὁ μακαρίτης Ἀρθοῦρος Τοσκανίνι. Εἶνε προσηνὴς καὶ εὐγενικός, συμπεριφέρεται δὲ πρὸς ὅλους μὲ ἐξαιρετικὴ λεπτότητα. Ἀποφεύγει δὲ νὰ ἀξιολογῇ. Μὲ τὴν ἴδια, λόγου χάριν, συμπάθεια καὶ θαυμασμὸ ὁμιλεῖ καὶ γιὰ τὴν Μαρία Κάλλας καὶ γιὰ τὴν μεγάλη της ἀντίζηλο Ρενάτα Τεμπάλντι.

Ὁ μόνος ἄνθρωπος στὸν κόσμο, γιὰ τὸν ὁποῖο ὁ Ἕλλην μαέστρος ὁμιλεῖ μὲ αὐστηρότητα, εἶνε ὁ ἴδιος ὁ ἑαυτός του. «Εἶμαι πάντα γεμᾶτος ἀμφιβολίες» λέγει. «Η: «Δὲν μπορῶ ποτὲ νὰ ξανακούσω ἕνα δίσκο δικό μου, γιατὶ φοβᾶμαι ὅτι θὰ ἀνακαλύψω πολλὰ λάθη, ὅτι θὰ διαπιστώσω πὼς πολλὰ μέρη τῆς συνθέσεως θὰ ἔπρεπε νὰ τὰ ἀποδώσω διαφορετικά, καλύτερα...».

Αὐτὸ εἶνε κάτι ποὺ θυμίζει τὴν μετριοφροσύνη τῶν πραγματικὰ μεγάλων καλλιτεχνῶν. Καὶ ὁ Μητρόπουλος εἶνε πραγματικὰ ἕνας μεγάλος καλλιτέχνης, ἕνας μεγάλος μετριόφρων.



Ὁ Δημήτρης Μητρόπουλος στὸ διαμέρισμά του στὸ «Μέγα Βόρειον Ξενοδοχεῖον» τῆς Νέας Ὑόρκης, ὅπου ἀπὸ δέκα καὶ πλέον ἐτῶν διαμένει. Ἕνα πραγματικὰ καλλιτεχνικὸ περιβάλλον.

New York, N. Y.
Motion Picture Herald
(Cir. 17,623)
MAY 7 1960



WINNER. Ivan Davis, second from right, winner of Franz Liszt piano competition at New York's Town Hall, is congratulated by Dimitri Mitropoulos, musical conductor and chairman of judges, as Columbia executives Jonas Rosenfield, Jr., left, and Paul Lazarus, Jr. look on. Contest was held in connection with William Goetz's "Song Without End," a Columbia release.

From APR 23 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Music

Artists' Epic Stamina Features Music Season

By LOUIS BIANCOLLI.

Few music seasons have been as rich in personal drama and stamina as that which is soon to end. For those who love music it is a proud and awesome record to contemplate.

We have beheld the tragedy of a great American baritone, apparently in the pink of health, collapse suddenly and die in the midst of one of his most splendid performances.

We have seen conductors in their 80s, one at 85, lead orchestras with a fervor and exuberance that ridiculed the calendar count of the years. The podium would seem to be a good place to stay young.

At the opera house, the chronicle of sudden indisposition and replacement was a hectic and valiant one, highlighted by the emergency use of three Tristans in one night.

At Carnegie, we have watched Jennie Tourel pinch-hit on a few hours' notice for a stricken singer in a taxing and hazardous score by Gustav Mahler that she had not sung in 10 years.

We have heard Renata Tebaldi return here uneasily in the grip of fatigue and emotional stress and after a performance or two rise to new heights of vocal and dramatic magnificence. The love and loyalty of added thousands was her reward.

And let's not forget our own Leonard Bernstein. How this versatile and ubiquitous musician has been able to be so many things in so many different places without folding up under the strain is an epic in itself. He must be made of iron.

There are those who have expressed concern that the intensity and energy that Mr. Bernstein applies to each of his roles—as conductor, pianist, commentator, writer, and three-ply composer—will tell on his health.

They cite Mahler as warning of the perilous drain on physical resources of full-scale activity as conductor and composer. But Mahler was worn out by monumental conflicts and stresses. Mr. Bernstein enjoys being Mr. Bernstein.

Knowing his devotion and reverence for Dimitri Mitropoulos, I feel certain Mr. Bernstein would be the first to join me in singling him out for a special citation for both accomplishment and valor this season.

Humble and dedicated as ever, Mr. Mitropoulos recovered from what was very nearly a fatal heart attack to conduct both the Philharmonic and the Metropolitan Opera in performances of unforgettable power and beauty.

Even with such illustrious Mahlerites as Bruno Walter, George Szell, and Mr. Bernstein in the field, Mr. Mitropoulos managed to communicate an extra depth and insight of his own.

Perhaps his own close view of the abyss had sharpened Mr. Mitropoulos' vision of Mahler's bruised spirit and the restless groping of his mind among the whys and wherefors of life.

From MAY 22 1960
GLOBE—DEMOCRAT
St. Louis, Mo.

ONLY IN AMERICA

A Tear For Old Carnegie Hall

By HARRY GOLDEN

Carnegie Hall has a new lease on life. Governor Nelson Rockefeller of New York has signed a bill giving friends of Carnegia Hall an opportunity to save the old pile on the corner of Seventh Avenue and Fifty-seventh Street in Manhattan. The New York City fathers are also acting to save it.

New York City has regained its sanity. What kind of a World's Fair do they think they are going to have in 1964 with just one concert hall in town. Brussels, which is a little provincial European town by comparison, has six concert halls, one erected just for the Fair.

Just on population figures alone, I can say with great assurance that New York can use two concert halls. And I will go further. I will bet that the acoustics in the Lincoln Center never match the acoustics of old Carnegie Hall. I remember when they built Radio City Music Hall and promised that here the Metropolitan Opera would eventually locate. They had sound engineers and acoustical experts, everything. But the super-numeraries kept tripping over the microphones so the Met said thank you all the same, the old opera house will do.



Harry Golden

On top of everything else, Carnegie Hall is an historic landmark. The ghost of every great singer, composer, pianist and conductor inhabits Carnegie Hall. Every musical genius produced in the Western world in the last fifty years has performed there. Carnegie Hall is hallowed ground. Here Arturo Toscanini conducted Beethoven's Ninth Symphony. Nothing like it has ever been heard before. Here every Christmas time the Oratorical Society of New York presents Handel's Messiah exactly as he scored it. Here some of the greatest singers in our world made their debut at midnight concerts. Here Josef Hoffman celebrated his fiftieth anniversary as a concert pianist and received a note from President Franklin D. Roosevelt. "I was at your debut fifty years ago. . . . My mother dressed me up and took me to Carnegie Hall. . . ."

I do not understand why the citizens of New York will tolerate this desecration of their city. Even more I do not understand why the musicians are not up in arms. Indeed, where are Hurok, Bing, Bernstein, Heifetz, Horowitz, Rubinstein, Mitropoulos and Ormondy?

From
"MUSICAL AMERICA"
MAY - - 1960

But the last two performances were the peak and crown. On Saturday night we heard "Simon Boccanegra", superlatively conducted by Dimitri Mitropoulos, with Anselmo Colzani singing Boccanegra without brilliance but with a steady glow of feeling and good laryngeal technique. Zinka Milanov, her voice having much more of its old silk-and-jewels quality, was the Amelia, and Giorgio Tozzi, a superb Fiesco. William Olvis, stepping in for Richard Tucker showed a voice of considerable strength and consistently



D: Sammy Kaye, Victor Borge, and Dimitri Mitropoulos plan fund-raising concerts for the Musicians Aid Society, which will build a home for aged and needy musicians.

MAY 1 - 1960
JOURNAL
Atlanta, Ga.



Baritone Frank Guarrera will star here in the Met's new production of "Simon Boccanegra." This scene is from the first act of the opera.

Salzburger Festspiele:

Orchesterkonzerte zur Sonntagsfeier

Matinee moderner Musik — Mitropoulos dirigierte die Berliner Philharmoniker

Von unserem nach Salzburg entsandten Musikkritiker

Das Thema der musikalischen Sonntagsunterhaltungen war diesmal die moderne Musik in mehr oder weniger akkreditierten Erscheinungsformen. Eine beträchtliche Entwicklungsspanne wurde dabei durchmessen, die rund ein Vierteljahrhundert umfaßte und von Strawinskys „Feuervogel", 1910, zum zweiten Klavierkonzert von Ernst Krenek, 1937, führte. Die Komposition des jüngsten Werkes in dieser Auswahl liegt selbst bereits wieder fast ein Vierteljahrhundert zurück, und wenn auch sein Autor den Fortschrittsgedanken unentwegt vorangetragen hat, so ist eben doch eine jüngere, noch modernere und noch fortschrittlichere Generation bereits sehr energisch über ihn vorgestoßen.

Kreneks Klavierkonzert bildete das Mittelstück einer Sonntagsmatinee, die im alten Festspielhaus stattfand und von den Wiener Philharmonikern unter Heinz Wallberg bestritten wurde. Die „Mathis"-Symphonie von Hindemith und die „Feuervogelsuite" von Strawinsky bildeten die umrahmenden Programmstücke. Musterbeispiele moderner Musik, die bereits in die Weltliteratur eingegangen sind, schlossen ein Werk ein, das solche Geltung noch zu erwerben hat. Diese Zusammenstellung darf ihrerseits als das Muster einer vernünftigen und geradezu vorbildlichen Programmbildung gepriesen werden. Sie hatte repräsentativen, festspielhaften Charakter und schien auch auf unsere Philharmoniker, die ja nicht gerade als Schwärmer für moderne Musik bekannt sind, anregend und befruchtend gewirkt zu haben. Sie spielten wahrhaft animiert und interessiert, und ebenso zeigte sich Heinz Wallberg in bester Form, sympathisch, gewandt, temperamentvoll und mit sichtlicher Künstlerfreude den stilistisch so eigentümlichen Werken, die er vorführte, jeweils hingegeben.

Das Sonntagabendkonzert rief das Auditorium ins neue Festspielhaus, wo die Berliner Philharmoniker unter der Leitung von Dimitri Mitropoulos konzertierten. Auch das Gastorchester spielte in bester, festspielhafter Verfassung und offenbar beflügelt durch die Gegenwart des gefeierten Dirigenten. Vor allem die Bläsergruppen — Holz und Blech — ließen ihre oft gepriesenen Spezialvorzüge glänzen, während sich das Gesamtensemble wieder durch die Tugend seines vorbildlichen Zusammenspielens auszeichnete, das keine erlernte Präzision vermittelt, sondern den Eindruck einer spontanen und künstlerisch empfundenen Manifestation erweckt. Anders wäre es nicht möglich gewesen, mit der Schottischen Symphonie von Mendelssohn einen derart enthusiastischen Applaus zu erzielen. Gewiß, durch Mitropoulos als Dirigenten empfing man eine wunderbar inspirierte, zart beschwingte, im Geiste belebte, im Körperlichen graziöse und leichtfüßige Wiedergabe, aber der Beifallsjubel, der ihr folgte, das frenetische Händeklatschen und Füßetrampeln, für das der Dirigent mit zufriedener und schließlich mit beinahe verlegener Miene dankte, wurde von der glücklichen Laune des gesamten Orchesters hervorgerufen.

Das gewichtige Stück moderner Prägung im Programm wurde durch Schönbergs op. 31, den „Variationen für Orchester" gebildet. Das Werk führt uns gleichsam ins Innere der Werkstatt des Geistes, dorthin, wo die Apparaturen und Retorten stehen, in welchen das Neue auf künstlichem Wege zustande kommt. Mitropoulos dirigierte auswendig, und die Berliner Musiker spielten mit solcher Überlegenheit, daß man meinen konnte, sie hätten gleichfalls ihren Part im Kopf und bedürften keiner Notenblätter. Nur die vielen Unwissenden im Saal mochten im dunkeln tappen, sich manchmal magisch angezogen aber dann auch wieder abgestoßen fühlen. Aber niemals wurden sie gelangweilt, denn mit jeder neuen Phase und mit jeder neuen Variation wurde ihnen auch ein neues geistiges Abenteuer geboten.

Débussys „La mer", das Schlußstück des Konzerts, wird dagegen längst nicht mehr als Abenteuer empfunden, sondern wir genießen diese Musik wie wir die Sonne, das Wasser, den Wellengang und alle die koloristischen und atmosphärischen Spiegelungen, von denen die Musik handelt, am Meeresufer in uns aufnehmen. Abermals war die Wiedergabe so vollendet und der Eindruck so realistisch, daß man sich nachher förmlich gestärkt, urlaubsgestärkt und sonngebräunt fühlte.

Heinrich Kralik

Salzburger Volksblatt Dienstag, den 23. August 1960

SIEBENTES ORCHESTERKONZERT:

Zauberkünstler Mitropoulos

„Carmen"-Szene standen ihr die Amerikaner Henry Trimble als Don José und Norman

Ein herrlicher Dirigent, ein herrlicher Klangkörper, ein herrlich akustischer Raum — insgesamt also genug der Herrlichkeit für ein Festspiel-Orchesterkonzert, sollte man meinen. Es fehlte aber an einem überragenden Werk im Programm, an einem ganz großen Kunstwerk, dem die Künstler und der Raum an diesem Sonntagabend zu Diensten gewesen wären. Nichts gegen Mendelssohn, den liebenswürdigen Schöpfer so vieler poetischer Melodien. Nichts gegen Debussy, den Maler-Komponisten mit den wundersamen Klangfarben. Nichts auch schließlich gegen Schönberg, den vielgeschmähten und vielbewunderten Zwölfender; die Menschheit unserer Tage hat weiß Gott schon Schlimmeres überstanden. Wäre neben zweien von diesen drei Autoren nur noch einer gestanden, dessen Werk über romantische Landschafts-, Meeres- und Seelenver-Stimmung höher hinaufgeragt hätte (es gibt solcher Werke doch gar nicht so wenige), dann dürfte man mit aufrichtiger Freude an dieses Konzert zurückdenken.

Auf dem Programm standen, wie angedeutet, eine Symphonie von Mendelssohn: Opus 56, genannt die „Schottische". Danach die Variationen für großes Orchester, op. 31 von Arnold Schönberg. Endlich „La Mer" von Claude Debussy. Das Berliner Philharmonische Orchester musizierte im neuen Festspielhaus so wunderbar, wie wir es nun schon wiederholt erfahren haben; diesen Berlinern schulden wir in Salzburg viel Dank für ihre Mitwirkung bei unseren Festspielen, die mit dem hier besprochenen Konzert und mit der heutigen letzten Aufführung von Martins „Mysterium" beendet ist — wir möchten das vorzügliche Orchester in einem der kommenden Jahre gern wieder zu Gast haben! — Der Dirigent des Abends war Dimitri Mitropoulos. Ihm galten wie den Berlinern die begeistertsten Zurufe nach der „Schottischen" und nach „La Mer", denn Mitropoulus ist ein wahrer Zauberkünstler, der dramatische Spannung und eminente Wirkung zu suggerieren vermag, und das Orchester half ihm dabei mit allerbestem Vermögen. Mitropoulos zauberte auch aus den Schönberg-Variationen (die übrigens in Berlin 1928 von demselben Orchester uraufgeführt wurden) erstaunlichen musikalischen Effekt. Er ist halt ein Musikant durch und durch, dem alles zu Musik wird. Es war stellenweise hinreißend, solchen Midas-Zauber zu beobachten.

Dr. Hehn

SALZBURGER VOLKSZEITUNG Dienstag, 23. August 1960

Ovationen für Dimitri Mitropoulos

Orchesterkonzert der Berliner Philharmonie

Der Sonntagabend im neuen Festspielhaus wurde zu einem konzertanten Höhepunkt der Salzburger Jubiläumsfestspiele: in der Gestaltung der a-moll-Symphonie Mendelssohns, der sogenannten „Schottischen", inspiriert von einer Reise nach Edinburgh, erbrachte Dimitri Mitropoulos, der große griechische Dirigent aus New York, den Beweis, wie sehr die Musik des romantischen Zeitalters „lebt", wenn eine Interpretenpersönlichkeit seines Formats Detail und Zusammenfassung verantwortet. Kaum, daß er Zäsuren zwischen den vier Symphoniesätzen machte. In einer Art Balladenform band er die einzelnen Teile der erlebnishaften Symphonie aneinander, legte die Kontraste der einzelnen Stimmungen phrasierungsmäßig weit auseinander, ließ das Orchester jubeln und schwelgen, tanzen und singen, erhob die Form zu klassischer Größe und belebte den Inhalt mit persönlichen Romantizismen. Die Berliner Philharmonie war solchem Beginn ein stets willfähriges, großartig klingendes Instrument!

Mitropoulos' Eintreten für die Musik des 20. Jahrhunderts ist bekannt. Stand nun bei Keilberth Alban Berg (mit seinem Violinkonzert) zur Debatte, brachte Wallberg Krenek, Boulez Webern, so war nun das Haupt der neuen Wiener Schule, Arnold Schönberg, mit seines opus 31, den Variationen für Orchester, vertreten. Bezeichnend, daß kein anderer als Furtwängler das Werk vor 32 Jahren in Berlin uraufgeführt hat. Die äußeren und inneren Parallelen häufen sich zwischen den beiden großen Dirigenten! War Furtwängler in seinem letzten Lebensjahrzehnt zur Ablehnung der Zwölftontechnik gekommen, so dürfte sich Mitropoulos, wieder gleich Furtwängler selbst schöpferischer Musiker, nicht so rigoros entscheiden. Er gibt sein Bestes, dieser Musik eines Schönberg zum Durchbruch, zur Wirkung auf den einzelnen Zuhörer zu verhelfen.

Nach der Frühromantik, der Spätkonstruktion der Impressionismus. Die drei „Bilder" Debussys „La mer" verdichtete der bejubelte Dirigent zu prachtvollen Stimmungen, deren Diferenziertheit mit einer seltenen Synthese konform ging. Das Publikum benützte jede Möglichkeit, mit dem Dirigenten Beifallskontakt aufzunehmen. Mit jugendlichem Schritt eilte Mitropoulos immer wieder aufs Podium zurück, um zu danken, um seine Einigkeit mit dem hervorragenden, ausgeruhten Orchester zu bekunden. Seine Geste gegenüber der Holzbläsergruppe, sie nach der Mendelssohn-Symphonie besonders gefeiert zu wissen, war von rührender Herzlichkeit gegenüber der persönlichen Leistung jedes einzelnen Musikers getragen.

Erik Werba

NEUES ÖSTERREICH

Mittwoch, 24. August 1960

Theater und Kunst

Ein großer Salzburger Abend: Mitropoulos dirigiert Schönberg

Von unserem nach Salzburg entsandten Kulturredakteur Otto F. Beer

Nicht nur die Festspielbühne, auch das Programm hat heuer Cinemascopebreite erreicht. Dabei ist es seltsam, wie sich nun in der dritten und vierten Woche die Ereignisse häufen. Von Ereignissen zu sprechen, besteht insbesondere dann Grund, wenn man den Sinn des Musiklebens nicht im bloßen Nachproduzieren sehen will, sondern in der Produktion. An neuen Werken brachten nun gerade die letzten Tage mehr, als man sonst in Salzburg erhoffen durfte. Der Abend, an dem im neuen Festspielhaus Mitropoulos die Berliner Philharmoniker dirigierte, gehörte gewiß zu den glücklichsten dieses Festspielsommers. Er beschwor den Vergleich mit Salzburgs großen Toscanini-Abenden herauf.

Die Berliner Philharmoniker begannen mit Mendelssohns Dritter Symphonie, der schottischen. Sie nahm sich in dieser Programmbildung ein wenig fremd aus; ein Werk, in dem alles außen liegt, stand da neben zwei anderen, deren Ausstrahlung ganz von innen kommt. Das Schumann-Wort, Mendelssohn sei der Mozart des 19. Jahrhunderts gewesen, erscheint uns heute doch recht anfechtbar. Was Mozart vor allem groß macht — diese übersprudelnde Einfallskraft, bei der kaum ein Achttakter zu Ende gehen kann, ohne daß er einen anderen, unvorhergesehenen Verlauf nimmt — ist doch weit entfernt von der glatten Mendelssohnischen Weis'. Doch wußte Mitropoulos das Werk in ungemein interessantes Licht zu stellen, entfalteten die Berliner einen köstlichen Reichtum an Klangfarben, an gehauchtem Pianissimo und knallendem Blech, ja Mitropoulos bestand bei den Holzbläsern sogar darauf, daß sie sich am Ende der Symphonie erhoben und einen Sonderapplaus in Empfang nahmen.

Das Mittelstück waren Arnold Schönbergs Orchestervariationen op. 31, zwischen 1926 und 1928 entstanden und bald nachher von eben diesem Orchester unter Furtwängler uraufgeführt. In diesem Werk, das sich kaum aufs erste Hören erschließt, wird die Variationentechnik ungeheuer ausgeweitet und durch die Arbeit mit Reihen bereichert. Eine unbeschränkte Klangphantasie schaltet hier frei, entlockt dem Orchester traumhaft unwirkliche Klänge, Akkordgruppen verschieben sich ineinander, Motivfetzen irrlichtern durch ein Orchester von unglaublicher Farbigkeit, Bewegungsspiele führen Instrumentengruppen gegen- und ineinander. Die geistige Faszination dieser Musik ist überwältigend, und was zuerst spröde erschien, verliert rasch den Charakter des Theorems, wird blühendes Phantasiegebilde von seltsam bestechendem Reiz. Das Orchester leistete hier Erstaunliches, und Mitropoulos (der auch dieses schwierige Werk auswendig dirigierte) verstand es, diesem Tongewoge eine geradezu sprechende Plastik zu geben und die Motive klar herauszumodellieren.

In Debussys „La mer" schließlich erreichte die Virtuosität der Wiedergabe das Wunderbare. Die Orchesterdichtung, in der sich alle Kräfte des musikalischen Impressionismus zu einer großen Offenbarung zu versammeln scheinen, ist zwischen 1903 und 1905 in Dieppe, angesichts des immer wieder sein Antlitz wandelnden Atlantik entstanden. Die instrumentale Meisterschaft und blühende Klangphantasie Debussys erreichen hier ihren Höhepunkt. Immer wieder nehmen die fluktuierenden Klangwogen dieser drei Sätze andere Gestalten an — so wie das Meer, das nie das gleiche ist. Im Schlußsatz gibt es einen Dialog zwischen dem Wind und dem Ozean, der sich als ein fesselndes Gespräch zwischen Bläsern und Streichern zu dramatischer Steigerung entwickelt und mit ungeheuren Klangexplosionen endet. Mitropoulos konnte hier sowohl die stupende Delikatesse seines Orchesters zeigen, wie auch die mächtigen Klangfluten sich ungehemmt entfalten lassen. Seine Zeichengebung läßt alles Selbstverständliche weg, modelliert nur das Wesentliche und wirkt solcherart wie eine gestische Stenographie von höchster Konzentration. Die hohe Brillanz und klangliche Virtuosität dieses Abschlusses entfesselten im Publikum Beifallsstürme, die denen auf Debussys Ozean an Intensität kaum nachstanden.



DIMITRI MITROPOULOS
USIS-Photo

Seite 7 / Dienstag, 23. August 1960

KURIER

Eine Symphonie wurde wiederentdeckt

Dimitri Mitropoulos dirigierte Sonntag im Neuen Festspielhaus Musik von Mendelssohn, Schönberg und Debussy

Von unserem nach Salzburg entsandten Kulturredakteur Herbert Schneiber

Ein Prachtkonzert, schon des außergewöhnlichen Programms wegen (Mendelssohns „Schottische", die Orchestervariationen op. 31 von Schönberg und Debussys „La mer"). Ein unvergeßlicher Abend aber auch durch die Persönlichkeit des Dirigenten und die Leistung des Orchesters.

Dimitri Mitropoulos, zu Beginn, zwischendurch und am Ende des Abends mit einem Jubelsturm begrüßt, den künstlerische Verehrung gleichermaßen wie menschliche Sympathie entfacht hatte — Dimitri Mitropoulos dirigierte eingangs die III. Symphonie von Mendelssohn, die „Schottische", so beschwingt, so mit der Zeit geizend, daß schon die wundersamen Impressionen des sonst stets als recht lang empfundenen ersten Satzes balladeske Dichte und dramatische Stimmung erhielten. Aus einem Guß, wie das Scherzo selbst, gelang auch seine Interpretation, wobei die Eleganz des Spiels der Berliner Philharmoniker, ihr schlanker und beweglicher Ton zumal in den Holzbläsern dafür sorgte, daß der poetische Zauber dieser Sommernachtsträumerei keine Sekunde lang getrübt wurde, daß den klaren Sternenhimmel über dem nächtlichen Elfenreigen kein Wölkchen der Sentimentalität verdunkelte.

Das schmalzlose Musizieren des Orchesters half auch über den weniger eindrucksvollen langsamen Satz hinweg und stellte im bewegten Finale die Balance von romantischem Ausdruck und klassischer Formenstrenge mit Stilgefühl und Klangnoblesse sicher. Der Beifall nach dem Schlußakkord erreichte eine Länge und eine Heftigkeit, wie sie sonst nur am Ende eines Konzertes zu registrieren ist, und er schien zu bestätigen, daß Mitropoulos und die Berliner an diesem Abend eine Symphonie entdecken halfen, die im Repertoire der großen Dirigenten leider sträflich vernachlässigt wird.

Mitropoulos, sein so ergiebig nervöses Temperament, seine quasi ständig vibrierende Feinfühligkeit und seine Intensität im Sich-Ausgeben und Sich-Mitteilen, verschafften auch den 1928 vollendeten Variationen für Orchester op. 31 von Arnold Schönberg das höchstmögliche Maß an unmittelbarer Wirkung und sinnlicher Faßbarkeit. Und das will einiges bedeuten an Einfühlung und Einsicht, die das durchgeistigt konzipierte, klanglich jedoch oft hypertrophe und also eher schwer überschau- und durchhörbare Werk von seinem Interpreten fordert. Die Berliner waren da vorzügliche Helfer, grundierten tonlich mit der gebotenen Zartheit und gaben dort scharfe Konturen, wo der Verlauf der thematischen Linien Plastik verlangte. Sie hielten die rechte Mitte zwischen malerischer und zeichnerischer Ausdeutung und wußten auch manchen Point der Instrumentation in seinem Zusammenhang mit dem Gesamtbau klarzumachen.

Nach dem Schönberg-Opus, das erwartungsgemäß gedämpfteren Applaus hatte, tauchten Dirigent und Orchester tief in Debussys „La mer" hinein, um alle Schätze aus dem Grund dieser leuchtenden Partitur herauszuholen und sie im bewegten Wellenspiel eines faszinierenden Orchesterklanges darzubieten. Das Echo, die Beifallsbrandung, war dementsprechend. Mitropoulos und das Berliner Orchester ernteten für einen Abend, der zum Festspiel wurde, schier endlose Ovationen.

Salzburger Nachrichten Dienstag, 23. August 1960

Die Festspielstadt Salzburg 1960

Symbolhaftes Naturerlebnis

Das Siebente Orchesterkonzert unter Dimitri Mitropoulos im neuen Festspielhaus

Wie sehr Felix Mendelssohn-Bartholdy, in dessen Persönlichkeit sich der bildnerisch sehende und der das Gesehene in Musik umsetzende Künstler die Waage hielten, die Landschaft als Symbol und Spiegel der Seele erlebte, das ließ uns Dimitri Mitropoulos im 7. Orchesterkonzert der Festspiele auf dem Umweg über Debussy erleben. Der alte Klang-Magier, der nach seiner schweren Erkrankung heute wieder mit beispielloser, jugendlicher Elastizität auftritt, brachte es mit den verständlicherweise weit frischer als ihre Namensvettern aus Wien wirkenden Berliner Philharmonikern zustande, die „Schottische Symphonie" in a-moll op. 56 beinahe als eine Sensation empfinden zu lassen. Das Geheimnis dieser durch die ungewöhnliche Biegsamkeit der espressiven Struktur, durch die fluktuierende Agogik der rhythmischen Übergänge und durch die verschleierte Delikatesse der Farbgebung ausgezeichneten Interpretation liegt in der Tat auf der Linie Debussys und seiner „vegetativen Dynamik". Wie in des französischen Meisters drei symphonischen Skizzen „La Mer", die den großartigen Abschluß des Abends bildeten, weht auch in der „Schottischen" der atmende Pulsschlag der See. Aber dieses Ungeheure von Weite und Horizont ist in beiden Fällen nicht als imposantes Schaugepränge programmatisch empfunden, sondern als Urgrund alles Seienden. Dabei ist das Meer Debussys weit entfernt von ozeanischer Wildheit, sondern es ist eher mediterran, ein „Spiel der Wellen" und ein „Dialog von Wind und Meer". Von dieser Transparenz des Südlichen aus konnte es kommen, daß auch Mendelssohns schottische Nebelwelt etwas von ihrer nordischen Strenge verlor, übrigens nicht zu ihrem Schaden. In dieser ungewöhnlich durchsichtigen Interpretation, bei der Schwalbés Streicher ebensolche Wunder vollbrachten wie die makellosen Holzbläser, traf man immer wieder auf bisher nicht gehörte Feinheiten der Instrumentation, so etwa auf einen seltsam schwirrenden Effekt im 2. Satz. Das leidenschaftlich-verhaltene Pathos des einleitenden Andante con moto blieb seinerseits nicht ohne Rückwirkungen auf die Wiedergabe von Debussys „La Mer", dem von hier aus ein Mehr an Dämonie zufloß. Darüber hinaus hat man bei Debussys Werk das Ineinanderfluten und Gegeneinanderlaufen der Wellen selten so verdichtet und so sehr als Spiegel musikalischer Vorgänge gedeutet gehört wie hier. Ein Genuß für sich die oft an Furtwängler erinnernden Ausdrucksbewegungen des Dirigenten, die Präzision mit höchster, suggestiver Freizügigkeit verbinden.

In die Mitte des Programms hatte Mitropoulos Schönbergs Variationen für Orchester op. 31 gestellt. Gerade in dieser Umgebung empfand man so recht, wie wenig das konstruktiv-gedankliche Moment der erstmals auf das große Orchester übertragenen Zwölftontechnik den emotionellen Kern einer urmusikalischen, auf Klang und Farbe ausgerichteten Musikalität zu zerstören vermochte. Auf der anderen Seite verstand man bereits an diesem Übergangswerk, warum sich ein Anton von Webern zu immer stärkerer Konzentration gedrängt fühlte. Das Orchester, allen voran Michel Schwalbé, durfte bei den neun Variationen seine ganzen solistischen Fähigkeiten ausspielen, so etwa bei der walzernahen 4. Variation (Harfe, Mandoline, Celesta und Tamburin) oder der espressiven 7. Variation mit Pikkoloflöte, Celesta und Solovioline. Der Beifall, der bei Mendelssohn und Debussy stürmische Formen angenommen hatte, erreichte auch bei Schönberg ein nicht gewöhnliches Maß von Herzlichkeit.

hgb

Die Festspielstadt Salzburg 1960

Veni creator Spiritus

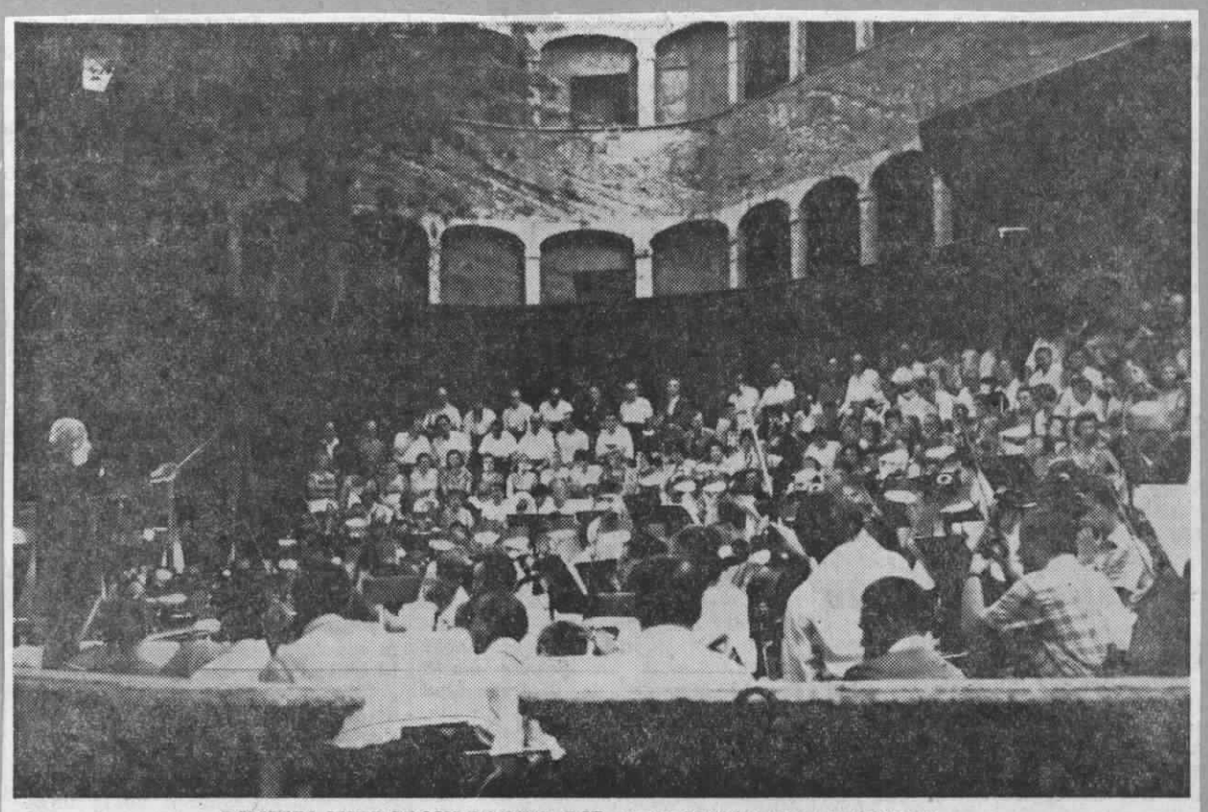
Gustav Mahlers VIII. Symphonie unter Dimitri Mitropoulos in der Felsenreitschule

Der von geistigen und künstlerischen Energien sondergleichen getragene triumphale Schlußakkord, den dieses 9. und letzte Orchesterkonzert brachte, unterstrich nicht nur die Hochwertigkeit der in diesem Jahre geleisteten Festspiel-Arbeit, sondern verstärkte auch die Hoffnung, daß die Persönlichkeit von Dimitri Mitropoulos in der nächsten Saison den ihr gebührenden Raum am Opern- und Konzertpult einnehmen wird. Darauf läßt schon der überaus herzliche, spontane Dank schließen, mit dem Präsident Dr. Paumgartner den berühmten Gast am Schluß des Konzerts persönlich bedachte.

Die „Symphonie der Tausend", wie man Gustav Mahlers VIII. Symphonie etwas euphemistisch bezeichnet hat — in Wirklichkeit zählt man etwa die Hälfte dieser Zahl an Mitwirkenden, eine immerhin durchaus respektable Summe —, ist ein echter Prüfstein für jeden Dirigenten. Das bezieht sich weniger auf die Fähigkeit, ein derart überdimensionales Ensemble zusammenzuhalten, als vielmehr auf das rein geistige Problem, ein geniales, aber in der Wahl seiner Mittel vielfach problematisches Werk von innen heraus ganzheitlich zu gestalten. In diesem Sinne vollbrachte Dimitri Mitropoulos eine wahrhaft einmalige Leistung, die auch nach der rein gedächtnismäßigen Seite hin — der Dirigent leitete das Riesenwerk wie stets auswendig — imponierend wirken mußte. Bezeichnend war bereits, daß er der riesigen Chororgie des einleitenden Hymnus „Veni creator Spiritus" nichts von seiner berauschenden Klangpracht nahm, die das Solo-Septett trotz größter Anstrengungen in den Tonfluten fast ertrinken läßt. Hier abzudämpfen, wäre ein Fehler, denn Mahler unterlag dabei selbst in seinem Bestreben, das Unmögliche zu realisieren, der Suggestion der großen Zahl an Stelle der geistigen Vertiefung. Aber mit diesem übereinandergetürmten monumentalen Chorbau gewann Mitropoulos den richtigen Ausgangspunkt für den zweiten, der Schlußszene von Goethes „Faust II" entnommenen Teil. In einer großzügigen Verschmelzung musikdramatischer und symphonischer Elemente (im Gegensatz etwa zu Bruckner, der orgelmäßig in Klangflächen denkt) hat Mahler hier alles auf eine mystische und geistbetonte Innendramatik zurückgenommen, die Mitropoulos mit einzigartiger Ökonomie der Kräfte entwickelte. Man muß es erlebt haben, wie der Dirigent die einleitende antikische Natur-Idylle intensivierte, um das alles dann in die mystischen Schauer des „heiligen Liebesorts" überzuleiten. Eine glühende Gläubigkeit war dabei mit äußerster musikalischer Logik zu verbinden. Auf diese Weise vergißt man völlig die mancherlei Inkonsequenzen und Entgleisungen des Komponisten, so etwa die wenig überzeugende Verwendung der Mandoline an einer der gefühlsintensivsten Stellen, oder das Vorbeigehen an dem eigentlichen Charakter des büßenden Gretchens. Dafür entmaterialisierte Mitropoulos die Vision der einherschwebenden mater gloriosa zu einer Gloriole des Göttlichen, wie denn überhaupt das Symbol des Lichts — das in natura — in einem modernen Kirchenraum mit seinen breit einfallenden Strahlen die Felsenreitschule zu einem sakralen Raum umgestaltete — für die Deutung von Mitropoulos bezeichnend schien.

Die Aufführung selbst bestach schon rein äußerlich durch die eindrucksvolle Gruppierung aller Mitwirkenden und ließ eine ungewöhnlich sorgfältige Vorbereitung erkennen. Intonationssicherheit, schwelgerische Klangpracht und Präzision kennzeichneten die Leistung der Konzertvereinigung des Wiener Staatsopernchors, des Singvereins der Musikfreunde Wien und der Wiener Sängerknaben, die entsprechend der Anlage der Partitur Mühe hatten, sich gegen die alles beherrschenden Klangmassen der Wiener Philharmoniker durchzusetzen. Großartig waren diesmal die durch einen Extrachor verstärkten Blechbläser. Auch dem Solistenseptett Mimi Coertse und Hilde Zadek (Sopran), Lukretia West und Ira Malaniuk (Alt), Giuseppe Zampieri (Tenor), Hermann Prey (Bariton) und Otto Edelmann (Baß) wird es beim Hymnus oft recht schwer gemacht, dafür entschädigte es sich im zweiten Teil, wo sich der helle Sopran Mimi Coertses der in der Höhe glanzlosen Stimme von Hilde Zadek überlegen zeigte. Trotzdem boten alle Solisten eine auch rein physisch außerordentliche Leistung. An der Orgel vermochte diesmal Prof. Franz Sauer stark hervorzutreten.

Der Jubel nach dem Hymnus und am Schluß kannte keine Grenzen. Der greise Dirigent ließ es sich nicht nehmen, zu jeder einzelnen Gruppe der Mitwirkenden hinaufzusteigen und ihnen allen persönlich zu danken. Es war zweifellos eines der stärksten Erlebnisse der ausklingenden Festspiele. *Hans Georg Bonte*



DIMITRI MITROPOULOS UND DIE HEERSCHAR DER TAUSEND
Unser Bild zeigt den Dirigenten und einen Teil des Orchesters und der Chöre bei einer Probe zu Mahlers VIII. Symphonie, die Sonntag mit großem Erfolg in der Felsenreitschule aufgeführt wurde. Ellinger-Photo

From AUG 29 1960
TIMES
New York, N. Y.

OVATION AT SALZBURG

Mitropoulos and 2 Singers Hailed for Performances

SALZBURG, Austria, Aug. 28 (AP)—Dimitri Mitropoulos, the conductor, Mimi Coertse, a South African soprano, and Lucretia West, United States alto, received standing ovations today from an enthusiastic audience for their performance of Gustav Mahler's Eighth symphony at the 1960 Salzburg Music Festival.

Mr. Mitropoulos directed 500 instrumentalists and vocalists, including the Vienna Philharmonic Orchestra, the State Opera Chorus, and the Vienna Saengerknaben Choir.

The critic of the Austrian press agency said "hardly ever before was there such enthusiasm. Mitropoulos and his soloists, Miss Coertse and Miss West, performed Mahler's music as a memorable dedication to humanity."



DIMITRI MITROPOULOS dirigierte im letzten Orchesterkonzert der Salzburger Festspiele in der Felsenreitschule Gustav Mahlers „Achte", die „Symphonie der Tausend"

Bergschluchten in der Felsenreitschule

Dimitri Mitropoulos dirigierte gestern im IX. Orchesterkonzert der Festspiele Gustav Mahlers „Achte"

Von unserem nach Salzburg entsandten Kulturredakteur Herbert Schneiber

Ein wahrhaft gigantisches Finale, dieses letzte Orchesterkonzert der heurigen Festspiele, in dem Dimitri Mitropoulos Gustav Mahlers VIII. Symphonie aufführte — mit den Philharmonikern, dem Staatsopernchor, dem Singverein, den Sängerknaben und sieben Solisten: Mimi Coertse, Hilde Zadek, Lucretia West, Ira Malaniuk, Giuseppe Zampieri, Hermann Prey und Otto Edelmann. Doch nicht allein das Aufgebot für diese symphonische Monsterkantate, die zu Recht den Titel „Symphonie der Tausend" trägt, war überwältigend: für die großartige Dirigentenleistung vor allem ist dieses Attribut zutreffend, für eine Leistung, die sich auf gründlichste Kenntnis dieses musikalischen Zyklopen stützte — auf eine Kenntnis, die schon bei den Proben den Verzicht auf eine Partitur gestattete und durch die so gegebene Souveränität des Auswendig-Dirigierens umso mehr Kräfte fürs Inwendige, für den überdimensionalen Inhalt der Musik und ihre gewaltige Architektur freimachte.

Mitropoulos hatte bereits den musikalisch mehr überzeugenden ersten Teil des Werkes, der auf einen alten Pfingsthymnus („Veni, creator spiritus") geschrieben ist, überaus wirksam angelegt, ließ durch straffe und scharf gegeneinander abgesetzte Tempi den Aufbau der Symphonie besonders deutlich werden und vereinte mit diesem zügigen Musizieren sehr erfolgreich das Bemühen um durchsichtigen Klang und ein schlankes Espressivo, das schließlich eine Finalsteigerung ohne chaotische Nebenerscheinungen ermöglichte. Ein überaus intensives, stets von mitreißender Kraft genährtes und doch maßvolles Temperament führte so den Riesenapparat zu den gebotenen Höhepunkten, die auch als solche zu empfinden waren, weil trotz der Heerschar der Mitwirkenden nie der Eindruck des Groben oder Plumpen entstand. Die hervorragende Akustik der Felsenreitschule war in diesen Plan spürbar wissend einbezogen worden.

Bei der Aufführung des zweiten Teiles durfte man des Dirigenten Kraft, seinen Spannungsnerv bewundern und einen Al-fresco-Elan dazu, der viel mithalf, manche eher platte Vertonung der Schlußszene aus Goethes „Faust II" durch dramatische Akzente auch im Orchesterpart weniger unglücklich erscheinen zu lassen. Und die Fähigkeit von Mitropoulos, großer Musik dann, wenn sie besonders stark ist, erst recht ein überragendes Medium zu sein, feierte ihren stärksten Triumph schon zum Beginn des zweiten Teiles, bei der Interpretation des Orchestervorspieles und des nachfolgenden Echochores in den Bergschluchten.

Der geniale Dirigent, der am Ende des Konzertes von allen Seiten mit Beifall überschüttet wurde, als sich Chöre, Orchester und Solisten dem Publikum anschlossen, hatte für das große Vorhaben eine vorzüglich studierte Streitmacht zur Stelle: Singverein und Staatsopernchor waren wie die Sängerknaben und das Orchester stets auf der Höhe des Anspruchs, und nur im Solistenseptett gab es mit Giuseppe Zampieri und Otto Edelmann bedauerliche Fehlanzeigen. Ausgezeichnet beide Soprane: Mimi Coertse trotz gelegentlicher Höhenschärfen, Hilde Zadek trotz häufigen Flackerns in eben jenen Lagen; vortrefflich Lucretia West, der Ira Malaniuk als zweiter Alt assistierte, und ein Haupttreffer, wie in Wien, Hermann Prey als Pater ecstaticus.

Mitropoulos führt die Massen zum Siege

Zum großen Ausklang der Salzburger Festspiele: Mahlers VIII. Symphonie in der Felsenreitschule

Eigentlich ist Mahlers VIII. Symphonie mit ihrem Massenaufgebot von Wirkungen, mit ihrer Bildungsmusik und literarischen Ambition das krönende Ende der Ringstraßenzeit. Dem berauschten, entfesselten Makart, den schwelgenden Baumeistern tritt hier der türmende Komponist und Kapellmeister zur Seite. Klangwirkung, Instrumentierung und manche Harmonie führt von Berlioz her in Zukünftiges, aber die ganze Konzeption schließt doch eher die reiche, auch pompöse Erntezeit vor dem Expressionismus ab. Es mag auch der Traum des genialen Dirigenten, wie ein Feldherr zu herrschen, Klangmassen und -tönungen aufzuwühlen, die Partitur beeinflußt haben. Jedenfalls muß man sich erst mit der Monstrosität abfinden, die uns heute eher hemmt als einnimmt. Den Wiener Versuchen der letzten Jahre, dieses schwierige Werk aufzuführen, wurde nun in Salzburg die Erfüllung. Gerade für solche Unternehmungen sind die Möglichkeiten der anderes ausschließenden Konzentration beste Voraussetzung. Kommt nun noch ein Dirigent dazu, der dieses Werk in erstaunlichster Weise beherrscht, so daß er bei den Proben sogar jede Taktnummer sofort aus dem Gedächtnis angeben kann, der außerdem mit künstlerischer Überzeugung und großer Energie das Klangbild, das er in sich trägt, verwirklicht, so durfte man Festliches erwarten. Es wurde auch wirklich ein Fest.

Die Felsenreitschule erscheint in ihrer Größe und mit den Möglichkeiten der Staffelung bis hoch hinauf in die Felsbogen für die Aufführung wie geschaffen. Schallenkende Holzbaldachine kommen der zu hellen Akustik zugute. Die ganze linke Hälfte vor uns gehört der willkommenen Armee des Chors des Singvereins der Musikfreunde Wien; die rechte nimmt der Staatsopernchor ein; in der Mitte stehen die Sängerknaben, vor ihnen die Solisten und eben in den Felsbogen befindet sich die Bläserverstärkung. Das dicht bevölkerte Orchester der Wiener Philharmoniker, aufgebaut auf zehn Bässe, mit vier Harfen, Orgel und großem Schlagzeug, füllt den Raum bis knapp zu den Reihen der Hörer. Die Symphonie der Tausend verlangt zwar nicht diese Zahl der Mitwirkenden, aber gegen 400 Erlesene dürften am Werke sein. Die Reitschule mit ihren Felsen, den einfallenden Sonnenstrahlen und der imponierenden Weite gibt diesem Werk, das den Geist Gottes zu beschwören sucht und dann die Verklärung des ringenden Menschen mit Goethes Schlußgesängen aus „Faust II" zu komponieren versucht, spürbar eine Sonderstellung, den gewaltigen Rahmen für gewaltiges Wollen.

Gewaltig entfaltete sich der Hymnus „Veni, creator spiritus", dreisätzig, im Sonatenbau geformt, mit der großen Fuge im mittleren Teil auf einsame Höhen des Könnens führend. Das herrliche Gloria stimmen die Sängerknaben an und die Steigerung führt zu einer nicht überbietbaren Klangfülle. Mahler schrieb in die Partitur „Es ist absolut untersagt, daß sich die Vertreter der Solostimmen bei dieser Unisonostelle schonen"; bei dieser Aufführung schonte sich niemand, an keiner Stelle.

Mitropoulos gab das besessene Vorbild. Er hatte wirklich alle Fäden in der Hand, das halbe Tausend im Blick, Mahler im Herzen und jede Note im Hirn. Mit dem Bau des Hymnus ist kompositorisch allerdings der Höhepunkt erreicht. Die Faustgestaltung hat gute, mittelprächtige und schwache Strecken. Illustrativ setzt die Schilderung von Wald, Fels und Einöde interessant ein, die Bässe des Staatsopernchors konnten ihre Profundität zeigen; dann nähert sich die Seligkeit dem „Lied von der Erde", senkt sich aufschwebend zu Regionen, die Puccini unter den Seligen grüßt; bis dann der Schluß „Alles Vergängliche..." wieder dem Musikhimmel näherbringt. Die relativen Schwächen wurden aber diesmal viel, viel weniger fühlbar als bei den letzten Aufführungen in Wien. Was Mitropoulos in wenigen, allerdings beispielhaft konzentrierten und mitreißenden Proben zustande brachte, ist erstaunlich. Er öffnete alle Klangsubtilität, alle Klangkraft, hielt das Werk innerlich konzentriert zusammen.

Alle gaben ihr Möglichstes. Wenn man das von den Wiener Philharmonikern sagt, dann ist damit Besonderes gesagt, sie spielten einfach herrlich, die Zartheit manches Pianos war köstlich. Und dann die Chöre! Die Gegenüberstellung der Meisterchöre hob den künstlerischen Ehrgeiz zum Nutzen des Werkes. Sehr sicher der Knabenchor. Unter den Solisten erklomm Mimi Coertse exponierte Höhen, in tieferen Regionen klingt die Stimme farbloser; umgekehrt verhält es sich bei Hilde Zadek, die mit den vielen Höhen Mühe hatte, durch dramatisches Temperament manche tiefere Stelle mit edlem Klang füllte. Gediegen das Singen im Alt: Lukretia West und Ira Malaniuk. Giuseppe Zampieri ist die Welt Mahlers wohl etwas fremd, der Schmelz seines Tenors war für manche Stelle erfreulich, für manche auch gefährlich. Mahler mag wohl hier der Oper verhaftet sein, aber nicht ganz der italienischen. Hermann Prey sprang für Otto Wiener ein und sang die Höhenlage des Pater Ecstaticus mit grundmusikalischem Ausdruck. Ausdrucksarm klang eher die Stimme Otto Edelmanns, doch ist der Gesang des Pater Profundus auch in der Komposition etwas trocken.

Das Publikum stand ganz im Banne des so vermittelten Werkes. Mitropoulos war sichtlich mit der Leistung der von ihm Geführten zufrieden, er eilte durch die weiten Räume und bezeugte allen gesondert seine Anerkennung: den Solisten, den Knaben, dem Opernchor, dem Singverein und besonders herzlich den Philharmonikern. Die Anerkennung dieses besonderen Musikers kommt einer Zustimmung durch Gustav Mahler gleich der mit seiner Achten einen entscheidenden Beitrag für die Festlichkeit Salzburgs gab; ein Festspielwerk, das wohl nur in dieser Atmosphäre richtig zu wirken vermag. Gerade beim grandiosen Schluß fielen die Sonnenstrahlen auf Mitropoulos, eine Inszenierung des Himmels, die dieser Spiritus rector verdient hat: Das Vergängliche, hier ward's Ereignis.

Heinrich Neumayer

Durchgeistigung und Raffinesse

Letztes Orchesterkonzert in Salzburg: Mahlers „Achte" unter Mitropoulos

In der Pause des Schlußkonzertes der Salzburger Festspiele, nach dem ersten Satz von Mahlers „Sinfonie der Tausend" unter Dimitri Mitropoulos: Eine ältere Dame stöhnt, während sie merkbar erschöpft zum Büfett wankt, ihrem Begleiter zu: „Wer soll denn diese Schrotladung ertragen können?!" Es wäre zu untersuchen, ob besagte Dame schon vor der musikalischen Massenkundgebung in der Felsenreitschule an Migräne gelitten hat, aber es wäre ihr jedenfalls nicht zu verdenken, wenn ihr das zu gleichen Teilen gewaltige wie gewaltsame Tönen des monströsen Pfingstgesanges nervliches Leid angetan hätte. Diese wahrhaftig tausendstimmigen Veni-Rufe nach dem Creator spiritus, dem „Quell des Lebens und Strahl der Liebe", übersteigen schon das rein körperliche Aufnahmevermögen, sie verpuffen — nochmals aus dem Publikum zitiert — wie eine Schrotladung, da sie nicht gezielt, sondern in blinder Verklärung abgefeuert, in der Breite wohl Spuren hinterlassen, aber am Herzen eigentlich vorbeigehen.

Mahler verlangt von seinen Zuhörern, daß sie ihm den größten Teil des Weges zu seiner versponnenden Geistigkeit entgegenkommen. Er stellt sich ihnen nicht als Tonsetzer, sondern als umgesetzte mystisch-psychische Substanz. Aber auch in dieser Einsicht läßt sich die Schöpferpersönlichkeit Mahlers nicht endgültig fixieren, es bliebe noch die Frage zu behandeln, ob er nicht einfach als Parasit in literarischen Sphären zu nehmen ist. Im zweiten Abschnitt seiner 8. Symphonie in Es-Dur, der die Schlußszene aus Goethes „Faust" textlich zur Grundlage hat, wird diese Frage in aller Deutlichkeit gestellt. Hier wird das Wort nicht musikalisch gedeutet, sondern an ihm herumgetüftelt, es wird so lange gewendet und das Innerste nach außen gekehrt, bis ihm Stimmungsgehalte entströmen, die musikalisch aufgelöst werden können. „Die Entstehung der Musik aus dem Geiste des Wortes" könnte der Untertitel dieser Anachoretenszenen der „Sinfonie der Tausend" lauten. Was dabei entsteht, ist allerdings nicht Musik im reinen Sinne, sondern eine Philosophie in Tönen nach den Gesetzen der Literatur.

Beim Vortrag dieses Werkes muß demnach vor allem die Distanz zwischen Durchgeistigung und Raffinesse der Partitur und deren Realisierungsmöglichkeiten bedacht werden. Die Aufzeichnung erfolgte sozusagen am grünen Tisch der Tonsprache, ihre Wiedergabe kann der Wucht des Gewollten wohl nie ganz entsprechen. Auch durch Dimitri Mitropoulus bekam man nur einen Querschnitt des Werkes vor das geistige Auge. Diesen allerdings klar umrissen, und in ihm alles zum musikalischen Schwerpunkt bezogen. Eine hochaufragende, massive Silhouette. Dort und da mußten sich zwischen dem Orchester gigantischen Ausmaßes, den drei Chören (Konzertvereinigung Wiener Staatsopernchor, Singverein der Gesellschaft der Musikfreunde Wien und Wiener Sängerknaben) und den sieben Gesangsolisten, die das gesamte Bühnenrund der Felsenreitschule füllten, strukturelle Bruchstellen ergeben. Das Werk, dessen Interpretation fast zwei Stunden in Anspruch nimmt, ist wahrscheinlich nur in wochenlanger intensiver Probenarbeit nahtlos zu bewältigen. Der Impetus des Dirigenten, der Wiener Philharmoniker und der Solisten Mimmi Coertse, Hilde Zadek, Lucretia West, Ira Malaniuk, Giuseppe Zampieri, Hermann Prey und Otto Edelmann kittete jedoch die manchmal hörbare technische Brüchigkeit, so daß das am Schluß vor allem Mitropoulos umjubelnde Publikum mit einem runden und starken Gesamteindruck entlassen wurde.

1920 SALZBURGER FESTSPIELE 1960

NEUNTES ORCHESTERKONZERT:

Das Unzulängliche wurde Ereignis

In der Felsenreitschule dirigierte Dimitri Mitropoulos die „Symphonie der Tausend" von Gustav Mahler, die vor 50 Jahren uraufgeführt wurde. Da heuer zugleich der 100. Wiederkehr von Mahlers Geburtstag zu gedenken war, fehlte es nicht am Anlaß zu der schwierigen und kostspieligen Aufführung des Kolossalwerkes, dem man die Bezeichnung „Symphonie der Tausend" gegeben hat. Etwa ein halbes Tausend Mitwirkender war tatsächlich auf der Bühne der Felsenreitschule und auch in den Felsarkaden aufgeboten: Sieben Gesangssolisten, zwei große gemischte Chöre — Konzertvereinigung Wiener Staatsopernchor und Singverein der Gesellschaft der Musikfreunde Wien —, der Chor der Wiener Sängerknaben sowie das Orchester der Wiener Philharmoniker in stärkster Besetzung, ergänzt von einer Anzahl weiterer Instrumentalisten. Ein solches Aufgebot hatte Mahler vorgeschrieben — allein fürs Orchester u. a. 50 Streicher, fast 40 Bläser, Orgel, Harmonien, fünf (!) Harfen, Celesta, Klavier, Mandoline. Solche Heerscharen von Künstlern zum Gesamtsieg zu führen, ist Mitropoulos der Richtige, wenn's einen gibt auf dieser Welt. Er beherrscht das Werk auswendig, seine Gesten erscheinen allgegenwärtig, sie lenken und leiten, halten weise zurück und steigern gewaltig — welch Schauspiel! Was an Wirkung aus dieser Achten zu holen ist, das hat Mitropoulos ad lucem gebracht, unterstützt von den großartig vorstudierten, einsatzbereiten Chören und von den mit starker Intensität (bei über 30 Grad im Zeitplan-Schatten) mitmachenden Musikern. Die Gesangssolisten hatten, jede und jeder für sich, Gelegenheit zur Stimmentfaltung: Mimi Coertse und Hilde Zadek, Lucretia West und Ira Malaniuk, Giuseppe Zampieri, Hermann Prey und Otto Edelmann. — Der Gesamteindruck: ein Gesamtsieg (wie schon gesagt) der Künstler unter und dank Mitropoulos' Führung. Die Sieger bezwangen auch die Schwächen des Werks, das ja eigentlich keine Symphonie ist, sondern aus zwei kaum zusammenhängenden Chorsätzen besteht, deren erstem Mahler den alten Hymnus „Veni creatur spiritus" unterlegte, während er im zweiten die Schlußszene von Goethes „Faust II" vertonte. — Gustav Mahler hielt viel von seiner Musik: „Das Universum beginnt zu tönen und zu klingen, es sind nicht mehr menschliche Stimmen, sondern Planeten und Sonnen, welche kreisen." So großes Wollen mag man bewundern, auch wenn das Ziel nicht erreicht werden konnte. „Alles Vergängliche ist nur ein Gleichnis", so schließt das Werk; „das Unzulängliche, hier wird's Ereignis..." Wir lassen das Zitat für das Werk und die Aufführung im letzten Salzburger Festspiel-Konzert dieses Jahres gelten.

Dr. Hehn

Erregender Abschied von den Salzburger Festspielen 1960

Die „Symphonie der Tausend"

Von unserem in die Festspielstadt entsandten Musikkritiker Dr. E. W.

Den absoluten Höhepunkt in der fünfwöchigen erreignisreichen Zeit der Salzburger Festspiele 1960 setzte Dimitri Mitropoulos Sonntag in der Felsenreitschule als Dirigent der VIII. Symphonie Gustav Mahlers, der Auferstehungssymphonie, der Symphonie der Tausend, wie das großproportionierte, monumentale Werk gern genannt wird. Der Jubilare Chopin, Schumann und Hugo Wolf wurde schon im Rahmen der Solistenkonzerte und Liederabende gedacht. Die 100. Wiederkehr des Geburtstages Gustav Mahlers konnte in der Mozart-Stadt nicht schöner gefeiert werden als mit dieser solennen und grandios zusammengefaßten Interpretation.

Mahler hat heute noch ebenso viele glühende Bewunderer wie Gegner seines Oeuvres. Man mag zu ihm stehen wie man will — integres Mühen um den schöpferischen Weg „per Aspera ad Astra" wird ihm niemand absprechen können. Wenn nun ein Meister wie Mitropoulos kommt und das weitraumige Werk Mahlers mit einem extrovertierten Hymnus „Veni Creator Spiritus" und der an der Schwelle der modernen Zeit stehenden Vertonung der „Faust"-Schlußszene mehr als kongenial nachgestaltet, dann kann sich die Ehrlichkeit und der Wucht des geistig-seelischen Bezuges keiner der Zuhörer entziehen.

Man möchte mit Mitropoulus, der in den letzten Jahren Pfitzner, Berlioz, Mendelssohn, Franz Schmidt in neuer Zusammenschau seinem Publikum vermittelt hat, das ganze Ensemble begeistert feiern: die herrlich musizierenden Wiener Philharmoniker, die Gemeinschaft der drei erstklassigen Chöre (Staatsopernchor, Singverein der Wiener Gesellschaft der Musikfreunde und Wiener Sängerknaben), den Organisten Franz Sauer und das Septett der Solisten aus alle Herren Ländern (die Südafrikanerin Mimi Courtse mit ihrem schönen Höhensopran, die Norddeutsche Hilde Zadek mit ihrer dramatischen Stimme, die zupackende dunkelhäutige Nordamerikanerin Lucretia West und die Ukrainerin Ira Malaniuk mit ihrem samtweichen Organ, den Belcantisten Giuseppe Zampieri von den Gestaden des Mittelmeeres, den Berliner Bariton von Format Hermann Prey und den Wiener Bassisten Otto Edelmann).

Mit dem griechischen Dirigenten aus Nordamerika ist den Festspielen an der Salzach ein bedeutender Künstler und ein hervorragender Mensch zugewachsen, den wir auch im kommenden Jahr wieder in führender Position als Dirigent sehen möchten.

SALZBURGER FESTSPIELE 1960

Mahler und Mitropoulos

Bemerkungen zum letzten Orchesterkonzert

Stand das Jahr 1956 weltweit im Zeichen Mozarts, war 1959 für europäische Begriffe ein Joseph-Haydn-Jahr, so gedachte in diesem Jahr die Musikwelt Frederic Chopins und Robert Schumanns, Hugo Wolfs und Gustav Mahlers. Alle vier durch Geburtsdaten jubilierende Komponisten waren im Programm der Festspiele würdig vertreten: der Klaviermeister durch Geza Andas Programmwahl, Schumann und Wolf durch drei Liederabende; ein ehrenderes Gedenken, als es Gustav Mahler gestern vormittag durch eine solenne Aufführung der Achten, der Auferstehungssymphonie, der „Symphonie der Tausend", zuteil wurde, kann man sich einfach nicht vorstellen. Uns Jüngeren war es nicht gegeben, dieses Monsterwerk, das in seinem Streben sich höchsten Zielen naht, allzu oft zu hören. Aber von den vier oder fünf Aufführungen wird uns die gestrige, wird uns die Tat Dimitri Mitropoulos', als die stärkste, als die lebendigste und zugleich als die mystischste in Erinnerung bleiben.

★

Mahler hat heute noch viele Justament-Freunde und viele Justament-Gegner. Begreiflich bei einem Mann seiner interpretatorischen Begabung, begreiflich bei einem Künstler in der Zeit vor dem Ersten Weltkrieg, der rund um die Jahrhundertwende die Zeichen einer neuen Epoche heraufziehen sah und gleichzeitig am Ende einer Romantik stand, an der er mit allen Fasern seines Herzens hing. Schumanns Doppelnatur, die des Eusebius und des Florestan, ist introvertiert. Mahlers heroische und empfindsame Geisteswelt drängt ebenso sehr nach innen wie nach außen. Der dramatische Künstler im Leben war ein betonter Lyriker im Schöpferischen, der jedoch immer wieder im Epischen sein Glück suchte. Der symphonische Mahler ist und bleibt ein Sänger, der von der Zerrissenheit seines Herzens kündet und von der Sehnsucht nach ewigem Heil. Ein Sänger im Sinne der Antike, der den herumziehenden Aöden im hellenischen Raume gleicht. Der der eigenen Seele in seiner schöpferischen Aussage genügen, aber auch den Beifall der Könige erringen will. Keine andere Symphonie als gerade diese Achte kündet so stark den Dualismus des introvertierten und des extravertierten musischen Menschen. Man vergleiche den ersten und den zweiten Teil: den Hymnus „Veni creator spiritus" und die Schlußszene aus „Faust" und man hat den ganzen leidfreudigen, lyrisch-dramatisierten, philosophisch-musizierenden Gustav Mahler sozusagen in stärkstmöglicher Vergrößerung vor sich. Den Komponisten, der der Ringstraße seines Gesamtschaffens den ersten Wolkenkratzer schuf, und in diesem Riesenbau, der mit all seiner Breite in die Höhe strebt, sich selbst einige Zimmerchen reserviert. Das Pro und Contra zu Mahler ist mehr oder minder ein außermusikalisches Problem. Es stellt die nur mit Ja und Nein beantwortbare Frage, ob man Prometheus auch für einen Göttlichen halten kann.

★

Mitropoulos ist der Schutzherr aller prometheischen Versuche, das Feuer den Menschen zu bringen und immer wieder von neuem zu entfachen. Er ist vielleicht der einzige unter den Dirigenten der Gegenwart, dessen innerste Überzeugung diesen Versuchern des Himmels und der Erde helfen kann und will. Dimitri Mitropoulos holt das Große auch aus dem Werk der Kleineren heraus, stellt den inneren Auftrag des Schaffenmüssens heraus und entwertet die bisherige landläufige Wertungskala der Musikwelt. So geschah es sozusagen vorgestern mit Franz Schmidt, gestern mit Mendelssohn, heute mit Gustav Mahler. Die Lauterkeit seines Willens identifiziert sich mit der inneren Gerechtigkeit jedes schöpferischen Beginnens. Und die Stärke seines Künstlertums stellt Interpreten und Komponisten ganz dicht nebeneinander. Wolfgang Schneiderhan hat kürzlich das Wort von den zwei Menschen gesagt, die in verschiedener Weise Weingläser in Händen halten. Der ungetrübte Klang beim Anstoßen ist der Beweis für die integre Haltung beider. Klingt es nicht, so klafft eine Kluft zwischen Schöpfer und nachschöpferischem Musiker, zwischen Werk und Wiedergabe.

★

Und wie es klang: dicht, spannend, gespannt, nicht auslassend, intensiv. Die Wiener Philharmoniker überboten sich an Einfühlung, die drei Chöre, deren Direktoren Richard Roßmayr, Reinhold Schmid und Helmuth Froschauer besonderer Dank für die aufopferungsvolle Einstudierung zu sagen ist, waren mit ganzer Seele am Singen: die Konzertvereinigung Wiener Staatsopernchor, der Singverein der Gesellschaft der Musikfreunde in Wien und die Wiener Sängerknaben. Franz Sauer war der mitreißende Organist. Aus aller Herren Ländern stammten die Interpreten der Soloaufgaben: Mimi Coertse mit ihrem eindrucksvollen Höhensopran aus Südafrika, Hilde Zadek mit der dramatischen Fülle ihrer Stimme aus Norddeutschland, die dunkelhäutige Lucretia West in ihrer Alt-Intensität aus den Vereinigten Staaten von Nordamerika, Ira Malaniuk mit ihrem samtweichen Mezzo aus der Ukraine, Giuseppe Zampieri mit seinem bel-canto-Gesang von den Gestaden des Mittelmeeres, Hermann Prey als gestalterischer Bariton aus Berlin und Otto Edelmann in der Unmittelbarkeit seines Baßbaritons aus Wien. Der Grieche Dimitri Mitropoulos, Weltbürger und Weltphilosoph zugleich, hatte die Intelligenz, den Mut und die Kraft, all diese Personen auf den Zuschnitt des Mahlerschen Partiturpapiers, mehr noch auf die innere Gewalt der Mahlerschen Sehnsuchtsgedanken zu einigen. Die Stürme des Beifalls für eine solche schöpferische Interpretation wollten kein Ende nehmen. Eines der bedeutendsten Festwochenkonzerte war uns als letzte Podiumsveranstaltung geschenkt worden. Dem Fluidum der Aufführung kam die Felsenreitschule sehr entgegen. Der steil einfallende Sonnenstrahl zu Ende kam bei den Worten: „Das Unzulängliche, hier wirds Ereignis!" *Erik Werba*

Dienstag Die Presse 30. August 1960 Nr. 3658

Salzburger Festspiele:

Gustav Mahlers 8. Symphonie in der Felsenreitschule

Großartige Aufführung unter Dimitri Mitropoulos mit den Wiener Philharmonikern

Wenn je in neuerer Zeit eine Festspielsymphonie komponiert wurde, so ist es Mahlers „Achte". Sie gehört nach Salzburg, und es wäre nur recht und billig, wenn ihr die Festspiele eine ähnliche Pflege angedeihen ließen wie dem „Jedermann" von Hofmannsthal. Wurde die Symphonie nicht vorahnend eigens für den geistigen und akustischen Raum geschrieben, den sie hier findet? Sie sollte eine ständige Einrichtung im Spielplan sein und könnte einen stilistischen Rückhalt für eine organische Programmgestaltung der Konzerte bilden.

Da diesem Werk nunmehr eine so schöne, würdige und überaus eindrucksvolle Aufführung bereitet wurde, wollen wir uns nicht über Gebühr bei der melancholischen Betrachtung aufhalten, wie beschämend lange es gedauert hat, bis die gewissen Widerstände, Vorurteile und Antipathien, die sich Gustav Mahler und seiner Musik immer wieder entgegenstellen, überwunden werden konnten. Wahrscheinlich hätte es noch länger gedauert, wenn nicht durch den äußeren Anlaß des hundertsten Geburtstages ein übermächtiger Zwang ausgeübt worden wäre. Aber alle Melancholie soll uns nicht hindern, diese Salzburger Mahler-Feier in dankbarer Erinnerung zu bewahren.

Die Aufführung war einem großen Dirigenten und Musikgestalter wie Dimitri Mitropoulos anvertraut. Sie fand im magischen Raum der Felsenreitschule statt, die sich aufs glücklichste dafür eignet. Nebst dem Orchester der Wiener Philharmoniker waren die Sängerscharen des Staatsopernchors und des Singvereins der Gesellschaft der Musikfreunde sowie eine stattliche Anzahl Wiener Sängerknaben aufgeboten. Nicht die gleiche glanzvolle Qualität zeigte die Besetzung der Solopartien. Was wirkliches Festspielmaß ausmacht, war einzig bei Hermann Prey und Lucretia West zu erkennen.

Im Hinblick auf die großartige Disposition des Ganzen wiegt, was an Enttäuschung von den Gesangsoli ausging, nicht allzu schwer. Überwältigend richteten sich die großen Chor-, Orchester- und Klangpolyphonien des ersten Teiles auf. In feiner sinnvoller Abschattierung ließ der Dirigent die Architektur, das formale Konzept des Werkes hervortreten, und in den Kolossalwirkungen, die er erreichte, teilte sich Vielheit, aber nicht Mäßigkeit mit. Nicht eine frenetische Fortissimo-Manifestation brach über die Hörer herein, sondern der Hymnus gliederte sich in planvoller Ordnung, entsprechend etwa der barocken Weiträumigkeit, die Mahlers Musik hier offenkundig anstrebt.

Die Analogien für die Musikdarstellung des zweiten Teiles sind weniger in barocken als in mittelalterlichen Vorstellungen zu suchen. Mahler folgt hier der Dichtung Goethes, indem er sich nicht so sehr von Wort und Vers, wie von Stimmung und Szene anregen läßt. Dieses Stimmungsmäßige und Szenenhafte der Musik wurde durch Mitropoulos besonders packend hervorgehoben. In der Orchestereinleitung betonte er den impressionistischen Charakter der Musik und aus dem Klangbild sah man greifbar die Bergschluchten und die zwischen den Klüften gelagerten Anachoreten erstehen. Von außerordentlicher Wirkung war es ferner, wie dann aus dem Halbdunkel mit jedem neuen szenischen Aspekt zu immer helleren Regionen auf der musikalischen Mysterienbühne vorgegangen wurde, bis sich der Himmel öffnet, die Mater gloriosa einherschwebt, das Unbeschreibliche getan wird und das Mysterium sich vollendet.

Die Aufführung zeichnete sich auch durch große künstlerische Vornehmheit aus. Sie löste die Symphonie aus ihrer Gebundenheit an die Masse der Mitwirkenden. Nicht das banale und protzige Schlagwort von der „Symphonie der Tausend" wurde verwirklicht, sondern im musikalischen Sinnbild formte sich die umfassende, geistige, weltanschauliche Vision des Künstlers, der diese Symphonie komponierte.

Daß diese Vision in festspielhafter Nachschöpfung das Auditorium unserer Gegenwart zu bewegen, zu begeistern, zu enthusiasmieren vermag, bewies der jubelnde Beifall der dem Schlußakkord folgte. Dieser Beifall war in der Tat eine Kundgebung der Tausend, die mit Händeklatschen und Füßetrampeln ihre innere Bewegtheit zeigten und die damit dem Dirigenten, dem Orchester und den Chören für ihre außerordentlichen Leistungen dankten.

30-8-60 Süddeutsche Zeitung Nr. 208

Mitropoulos triumphiert mit Mahler

Das Schlußkonzert der Salzburger Festspiele

Mit einem Höhepunkt sondergleichen ging die Konzertreihe der Salzburger Festspiele 1960 zu Ende: *Dimitri Mitropoulos* dirigierte in der Felsenreitschule Gustav Mahlers Achte Symphonie, die „Symphonie der Tausend". Zwei Barrieren sah der Kritiker dabei vor seinem Bestreben, dem Werk gegenüber einen objektiven Standpunkt einzunehmen, errichtet. Als erste das grandiose Szenarium, zu dem der gewaltige Apparat der Wiener Philharmoniker, der Konzertvereinigung des Wiener Staatsopernchors, des Singvereins der Gesellschaft der Musikfreunde und der Wiener Sängerknaben in amphitheatralischer Anordnung aufgebaut war, in seiner Mitte die sieben Solisten einschließend, gipfelnd in den Blechbläsern des Fernorchesters in der Felsengalerie, zu Seiten erhöht flankiert von vier Harfen, den Pauken und dem Spieltisch der Orgel: Wie soll man sich von der Suggestion dieses optischen Eindrucks freimachen können, zumal wenn die Sonne durch wahrhaft raffinierte Effekte ihres Lichteinfalls und seiner Reflexe auf den blitzenden Instrumenten das Monumentalbild noch impressionistisch verzaubert?

Die zweite Barriere aber, schwerer zu überwinden, schuf für den Kritiker eine sentimentale Erinnerung: Vor fast einem halben Jahrhundert hat er, genauso als Matrosenbüblein gekleidet wie die Sängerknaben, in seiner Heimatstadt Darmstadt im Knabenchor der „Achten" mitgesungen, als dort die erste Aufführung des Riesenwerks — zwei Jahre nach der von Mahler selbst dirigierten Münchner Uraufführung — stattfand. (An der Celesta saß damals der 22jährige dritte Kapellmeister Erich Kleiber.) Es war seine erste Begegnung mit der modernen Musik, ein überwältigender Eindruck.

*

Man verzeihe die Abschweifung ins Private. Erinnerung und Bildeindruck wurden alsbald zurückgedrängt von der Gegenwart eines dirigentischen Gestaltungswillens, dem es nicht um die Entladung der Klangmassen ging (mit der sich die „Achte" auf die billigste Weise „imposant" machen läßt), sondern um die Verwirklichung dessen, was man treffend Mahlers „Klangraumempfinden" genannt hat — genau dessen also, was den inneren Zusammenhang der 1906 komponierten Es-Dur-Symphonie, die eigentlich eine symphonische Kantate ist, mit der Musik der jüngsten Gegenwart dokumentiert. „Von ganz verschiedenen Seiten her müssen die Themen kommen und völlig verschieden sein in Rhythmik und Melodik": Scheint dieser Satz Mahlers nicht schon die Klangraumstruktur jüngster „stereophonischer" Partituren von Berio, Pousseur, Boulez und anderen vorauszunehmen? War die Aufführung unter Mitropoulos nichts anderes als die klingende Exegese dieses Satzes, nicht ein Beweis für die (so oft geleugnete) Kontinuität in der Entwicklung der Musik unseres Jahrhunderts von seinem Anfang bis hinaus über seine Mitte?

Aber es war nicht nur die einzigartige Klangregie, mit der der wie stets ohne Partitur dirigierende Maestro die Zuhörer faszinierte, sondern auch die vollkommene Einschmelzung von spätromantischer, die Innigkeit wie den Überschwang einbegreifender Expressivität in die ungestüme, ins Kolossale ausgeweitete Polyphonie, in der die motivisch-kontrapunktische Detailarbeit dennoch ebenso klar zu verfolgen war wie in der immensen Klangarchitektur der Verlauf etwa der zart-schwirrenden Mandolinenstimme oder einer Solobratsche. Mitropoulos gelingt es, die Kluft, die sich bei Mahler so oft zwischen schöpferischem Impuls und hochfliegendem Willen auftut, völlig zu überbrücken. Es gibt, wenn er die „Achte" dirigiert, keinen Abstand mehr zwischen dem, was in dieser Musik „Wurf" (Thematik) und Logik (Verarbeitung) ist, kein Auseinanderfallen in lapidare und intime Partien, keinen Widerspruch zwischen Vergeistigung und Sinnfälligkeit; man braucht beispielsweise nur die beiden Erscheinungsformen des Mater-Gloriosa-Themas, einmal im E-Dur-Adagissimo, das andere Mal in der liedhaften D-Dur-Anmut des „Neige, neige" der „Una poenitentium" (Gretchen, sich anschmiegend) gegeneinanderzuhalten, um dessen innezuwerden. Das Ekstatische wie das Konstruktive, die verzehrende, nach innen glühende Inbrunst und der in die Welt hineindröhnende Ruf, man möchte fast sagen: Appell an den Schöpfer Geist, führt Mitropoulos zu einer grandiosen Einheit, und wie man in seiner Wiedergabe der „Achten" spürt, was Mahler musikalisch (über die Wiener Schule Schönbergs und Weberns) mit den nachfolgenden Generationen verbindet, so erkennt man auch klar, wie ihn sein geistiges und humanitäres Pathos in die Nachfolge Beethovens stellt. Und solches zu spüren und zu erkennen, ist für uns heute wichtiger als die Überwältigung durch den Apparat, dem man einst mehr als dem Geist des Werkes huldigte, indem man ihm die (auf dem Salzburger Programmzettel denn auch nicht mehr zu findende) Benennung „Symphonie der Tausend" gab.

*

Die Leistungen der Chöre, die von ihren Leitern Richard Roßmayr, Reinhold Schmid und Helmut Froschauer einstudiert waren, waren phantastisch; Klangvolumen, Intonation, Wortdeklamation, Ausdruck — man kann Wien um seine Sänger beneiden, von den Philharmonikern, die unter Mitropoulos einen ihrer größten Tage im ohnehin glanzvoll absolvierten Salzburger Programm hatten, nicht zu reden. Einige Wünsche ließ nur das Solistenensemble offen; Tenor und zweiter Sopran blieben merklich hinter dem herrlich auf dem hohen C strahlenden ersten Sopran *Mimi Coertses*, den schön ineinanderklingenden Alten *Ira Malaniuks* und der farbigen Amerikanerin *Lucretia West*, dem intensiven Bariton *Hermann Preys* und dem klangvollen, wenn auch die Tiefen des „Pater profundus" nicht ganz ausmessenden Baß *Otto Edelmanns* zurück. Das ändert nichts an dem großartigen Gesamteindruck dieser Aufführung, die man als den wichtigsten aktuellen Beitrag zu der sich ohne Zweifel anbahnenden Revision in Sachen Mahler (im Jahr seines 100. Geburtstags) anzusehen hat. *K. H. Ruppel*

Dienstag, 30. August 1960 NEUES ÖSTERREICH

Theater und Kunst

Salzburger Festspiele 1960:

Faszinierende „Achte" Mahlers unter Mitropoulos

Von unserem nach Salzburg entsandten Musikkritiker Lothar Knessl

Ein würdiger, ein grandioser Abschluß des diesjährigen Orchesterkonzert-Zyklus: Dimitri Mitropoulos herrschte über das Riesenaufgebot von Mitwirkenden, das den Bühnenraum in der Felsenreitschule bis auf den letzten Platz füllte — Riesenaufgebot, weil die Klangmassen der Achten Symphonie von Gustav Mahler ein Heer von Mitwirkenden erfordern. Also vereinigten sich zu gemeinsamem Musizieren in der „Symphonie der Tausend" Wiener Philharmoniker, Solisten, Wiener Sängerknaben, Singverein und Staatsopernchor. Inzwischen ist — wohl unter dem Einfluß des holden Engelsgesanges — glückliche Eintracht und beständiger Frieden zwischen den beiden Chören ausgebrochen; man hatte sich noch rechtzeitig geeinigt, wer nun wirklich den ersten und zweiten Chorpart übernehmen müsse (der Staatsopernchor sah sich außerstande, umzulernen, da erst vier Tage vor der Aufführung die notwendige und vorstudierte Verstärkung eintraf).

Das Ergebnis des gemeinsamen Arbeitens mit und unter Mitropoulos war jedenfalls dachten und instrumentierten Partitur mit einem Edelschinken zu tun zu haben, auf einmal gab es keine „Leerläufe", keine süßlich kitschigen Wonneklänge, keine Fortissimo-Orgien. Mitropoulos brachte das Kunststück zuwege, nach nur vier Proben den Mitwirkenden das erforderliche individuelle Spielen und Singen, kurz, das selbständige Mitarbeiten beizubringen und auf diese Weise bei der Aufführung dem Publikum die wesentlichen Punkte der Partitur klarzulegen, das eng verklammerte thematische Gefüge aufzuzeigen.

Schon der erste Teil der Symphonie, über den altchristlichen Pfingsthymnus „Veni creator spiritus" errichtet, wälzte sich nicht in der leider häufig fabrizierten, dicken, lauten Marschsauce dahin, sondern zeigte sich im vielfarbigen Licht einer trotz aller Weite und Kraft äußerst dichten Exposition zum zweiten Teil, einer musikalischen Überhöhung der Schlußszene von Goethes „Faust II". Mitropoulos nahm immer wieder die Lautstärke zurück, ließ daher die blechgepanzerten Höhepunkte um so herrlicher aufglänzen, modifizierte klug und unaufdringlich die Tempi, löste da ein wichtiges Instrumentalmotiv, dort eine bedeutsame vokale Formulierung aus dem hundertfach verstrickten Stimmgeflecht und erzielte damit Klarheit, Plastizität, Brillanz, Monumentalität. Vor allem aber gelang es ihm, jene thematischen Ketten, die beide Teile des Werkes aneinanderbinden, mit unnachahmlichem Blick für das Ganze im Vordergrund der Klangkomplexe wirksam werden zu lassen. Man verstand die textlichen Beziehungen, die gedanklichen Einheiten, durch variative Elemente immer wieder abgewandelt. Der zweite Teil vermittelte dank der deutenden Tätigkeit des Dirigenten alle jene Visionen, die Goethe um die Faustsche Erlösung lagerte. Wobei wieder Mahlers symbolhafte Harmonik (Spannungen bei den „Erdenresten", reine Klänge in den „höheren Sphären") ans Tageslicht trat. Mitropoulos wählte überall dort, wo eventuell aufdringliche Süße in den Noten verborgen sein mochte, leichte, zügige Tempi; an anderen Stellen wieder, die etwa dem Aufbau von Spannungen, dem Vorbereiten von Ruhepunkten dienten, hielt er mit dem Tempo zurück, gestattete breite Zeitmaße.

Man könnte nun vielleicht einwenden, diese recht häufigen Rubati seien kein Mahler mehr, sondern nur noch Mitropoulos. Dem ist nicht so. Denn erstens verschmähte Mahler selbst die Rubati keineswegs, und zweitens wählte sie Mitropoulos in einer Art, die dem Hörer das Riesenwerk nahebrachte. Wem es gelingt, die Schönheiten dieser Achten Symphonie so überzeugend zu vermitteln, dem ist nur zu danken. Und das Publikum dankte auch, mit „nicht enden wollendem Beifall", wie man zu sagen pflegt.

Zu guter Letzt dankte auch Mitropoulos selbst. Er ließ es sich nicht nehmen, gewissermaßen jedem einzelnen Mitwirkenden für die Mitarbeit die Hand zu schütteln.

Damit hatte er eine Menge zu tun. Die Philharmoniker gaben ihr Bestes, Sängerknaben, Singverein und Staatsopernchor waren mit Eifer bei der Sache, hauchten ein edles Piano und überstrahlten im Tutti das Orchester und die (klanglich wenig erfreuliche) Orgel. Daß die jüngeren Engel einmal schleppten und das Echo davonlief, fiel nicht ins Gewicht. Mimi Coertse bemühte sich mit Erfolg um ihre recht unangenehme Partie, Lucretia West sang mit echtem Gefühl, Hilde Zadek und Ira Malaniuk schienen stimmlich ein wenig unruhig. Ein sehr weiches Gemüt hatte Doctor Marianus, da er sich uns mit Hilfe Giuseppe Zampieris mitteilte; im übrigen durfte man sich über die Qualitäten des Tenors freuen. Sehr intensiv und stimmgewaltig Hermann Prey als Pater Ecstaticus. In etwas zu tiefen Regionen der voluminöse Pater Profundus Otto Edelmanns.

Mahlers „Achte" setzte den gewaltigen Schlußpunkt der heurigen Salzburger Festspiele, obwohl diese erst am Mittwoch offiziell enden. Betrachten wir rückblickend nur die neun Orchesterkonzerte, müssen wir mit deren Programm mehr als zufrieden sein. Altes und Neues hielten einander die Waage, Mozart bildete den einen, die „Wiener Schule" den anderen Schwerpunkt. Dazu erstklassige, man darf ruhig sagen: weltbeste Dirigenten. Im ganzen ein Konzept, wie man es auch in den Wiener Abonnentenzyklen gern hätte und wie man es sich ähnlich im kommenden Jahr in Salzburg wünschen würde. Hoffentlich gehen diese Wünsche in Erfüllung.



Dimitri Mitropoulos
wird für die Nachfolge Herbert von Karajans als leitender Dirigent der Salzburger Festspiele genannt
Foto: Conti-Press

Kakophonien nach den Festspielen

Salzburger Bilanz: Allenthalben blieben Wünsche offen

Eigenbericht der WELT
Salzburg, 2. September

In den Kaffeegärten werden die Tische zusammengerückt, Wind schleicht kühl um die Ecken, und diskret flüstert der Regen der Stadt ins Dekolleté: Wieder ist ein Salzburger Festspieljahr vorüber, alles löst sich in melancholische Harmonien auf, die Künstler haben schon vor Tagen ihre Gagenkonten abgedeckt, weil es der Aberglaube vor dem Monatsende vorschreibt. Noch kann man, in einem Mittelding zwischen KZ-Kleidung und Pyjama aus feinstem Seidentrikot, Ginsberg im Gasthof von Maria Plain begegnen. Mancher hängt nun eine kleine Erholung an, die meisten aber sind bereits auf den Flügeln des Gesanges und der Constellations an den Ort ihrer fernen und ferneren Tätigkeit entflohen.

Gern würde sich Salzburg in den dicken Loden seiner Wintermonate hüllen, zerfetzte nicht eine arge Disharmonie diese Tage. Das plötzliche Ausscheiden Karajans als künstlerischer Leiter hat die Gemüter stark erregt, ein Zugstück und Kassenmagnet scheint damit zu entschwinden, und nun, wo es so weit gekommen ist, bemerkt man erst, was man damit verlieren würde. Das ist's, selbst der große Künstler Mitropoulos könnte nicht die gleiche verkehrsfördernde Wirkung tun.

Das Phänomen ist durchaus österreichisch: Einem einzelnen steht eine Gruppe aus teils namhaften, teils bloß politisch gefärbten und endlich auch mediokren Figuren gegenüber, deren Massengewicht schwer zu überwinden ist. Ist der einzelne stark genug, so setzt er sich durch, aber es kostet ihn viel Kraft. Läßt er sich auf ein Kompromiß ein, so hat er es leicht, er wird aber immer tiefer tauchen müssen. Wenn nicht alles täuscht, ist die Aussicht, Karajan als intransigenten künstlerischen Leiter los zu werden und als zugkräftigen Dirigenten zu behalten, demnach sehr gering.

Das ist die Kakophonie, die sich in den harmonischen Ausklang der Festspielzeit mischt, die, wie man nun auf einmal erfährt, erfolgreicher als in früheren Jahren abgelaufen ist. Die Einnahmen waren höher als im Voranschlag vorgesehen; es kamen um 29 700 Besucher mehr als im Vorjahr; so scheint also, daß sich das Karajansche Konzept ganz gut bewährt hat. Das kommende Jahr wird zusätzlich durch den Umstand belastet sein, daß das reizende alte Landestheater möglicherweise als Spiel-Raum ausscheidet. Es soll repariert und, leider, von Grund auf renoviert werden.

Da wäre es halt nett gewesen, wenn das alte Festspielhaus seine Rolle hätte übernehmen können, wofür es aber infolge seiner ungünstigen Akustik und Bauweise nicht in der Lage ist. Man müßte es umbauen, um fünfhundert Sitze vermindern, um eine Stehgalerie bereichern; aber noch ist das nötige Geld nicht vorhanden. Und wer könnte den Umbau besser machen als derjenige, der das alte Haus erbaut hat, so äußert der Festspielpräsident, Hofrat Paumgartner, seine persönliche, nicht seine offizielle Meinung; wobei die Anwesenden ihre kleine Freude daran haben, daß ihm ein Lapsus Linguae unterläuft: Derjenige solle den Umbau machen, der das alte Haus „erpatzt" hat, Professor Clemens Holzmeister, von dem auch schon ein Entwurf vorliegt. Die Öffentlichkeit aber fordert die Ausschreibung eines Architekten-Wettbewerbs. Doch das ist Zukunftsmusik.

Was die abgelaufene Saison betrifft, so ist man, nun jenseits des materiellen Erfolges, nicht eben begeistert. Das Neue Haus hat sich als akustisch ausgezeichnet mit einer kleinen Einschränkung für die Bläser erwiesen, aber als Raum so gut wie unbewältigt gezeigt. Die Orchesterkonzerte hielten den gewohnten Standard, die Leistung auf dem Theatersektor blieb hinter allen Erwartungen zurück. So ragte das Jubiläumsjahr und der Neubeginn im großen Haus von der künstlerischen Leistung her kaum über frühere Jahre hinaus. Es ist alles noch offen, und die Formulierung in dem Abschiedskommuniqué für Karajan, seine "Tätigkeit als künstlerischer Leiter" sei „mit der Eröffnung des neuen Festspielhauses erfüllt", ist nicht nur schlechtes Deutsch, sondern auch fadenscheinig.

Und dafür wünscht Salzburg nicht ein vielköpfiges und anonymes Gremium, dessen Mitglieder sich fallweise hintereinannder verstecken, sondern einen mit allen Vollmachten ausgerüsteten Könner. Wieder einmal könnte die Demokratie von den alten Zeiten lernen, wo selbst Kaiser Franz Joseph es seiner einzigen und besten Freundin Katharina Schratt abgelehnt hat, für sie beim Burgtheaterdirektor zu intervenieren.

egw

13-9-60 Salzburger Nachrichten

Große Oper in der Felsenreitschule

Verdis „Boccanegra" unter Mitropoulos als Freilichtinszenierung

Ergänzend zu unserer Meldung in der gestrigen Ausgabe über die Verpflichtung des berühmten italienischen Baritons Tito Gobbi für die Titelpartie des „Simone Boccanegra" erfahren wir, daß diese Verdi-Oper 1961 in der Felsenreitschule aufgeführt werden wird. Die Programmdisposition kam im persönlichen Einvernehmen des Präsidenten Doktor Paumgartner mit Dimitri Mitropoulos zustande, der als Dirigent des Werkes gewonnen wurde.

Damit ist der interessanteste traditionelle Spielort der Salzburger Festspiele für das kommende Jahr wieder mit einer großen Oper belegt, die an diesem Platze ihre Wirkung nicht verfehlen wird. Die in der Mitte des 14. Jahrhunderts spielende Intrigenhandlung um die Dogenherrschaft in Genua wurde von Verdi musikalisch als eines seiner bedeutendsten Werke gestaltet. Kein Zweifel, daß es die Festspieldirektion verstehen wird, neben dem exzellenten Tito Gobbi eine im übrigen nicht minder glänzende Sängerbesetzung zu verpflichten.

Ob Herbert von Karajan bei den Festspielen 1961 den „Don Giovanni" und den „Rosenkavalier" als Reprisen selbst wieder übernehmen und ob er überhaupt in Salzburg dirigieren wird, konnte von dem um die Klärung dieser Frage gegenwärtig bemühten Kuratoriumsvorsitzenden in Wien bis jetzt nicht eruiert werden.

—

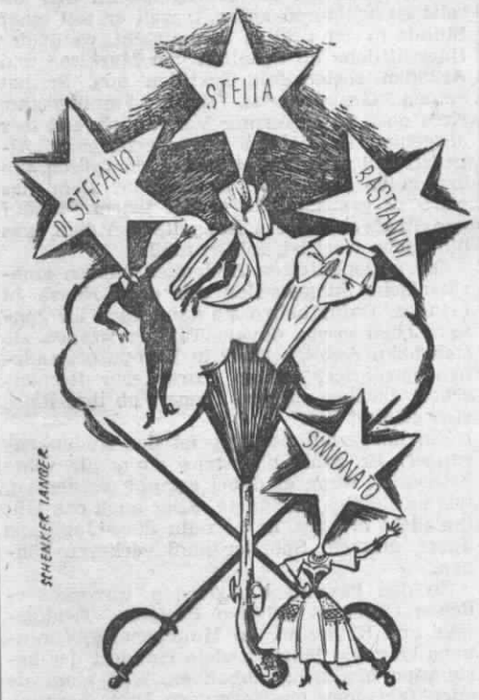
Seite 7 / Samstag, 24. September 1960 KURIER

Stern unter Stars: Dimitri Mitropoulos

Gestern in der Staatsoper: Premiere von Verdis Oper „Die Macht des Schicksals" in Margarethe Wallmanns Inszenierung

Sie war wieder ganz da an diesem Abend, die Faszinationskraft der großen Oper, der so oft Totgesagten. Alles, was man gegen sie vorbringen kann, die Unlogik der Handlung, die blutigen Verwicklungen, die Unnatur der Verbindung von Wort und Musik — das alles wurde wesenlos durch das Genie, das Verdi heißt und dessen Stern in heilstem Glanz über dieser Premiere strahlte.

Danken wir es zuerst und vor allem Dimitri Mitropoulos, dem Dirigenten der Aufführung. Er „entschnörkelt" Verdi völlig; unter ihm bekommt jede Note ihren Sinn, lebt und atmet jede Phrase. Er weiß genau, wann der Rhythmus und wann die Melodie formbildend ist,



wann das Orchester und wann die Sänger das „Wort" haben. Und wie er die Sänger führt! Mitropoulos bringt sie dahin, daß sie wie eine Ergänzung zu den Orchesterstimmen wirken — sie korrespondieren zu jeder dynamischen Nuance, die Mitropoulos den Instrumentalisten abfordert —, dabei aber nichts von ihrer Menschlichkeit, nichts vom natürlichen Ausdruck der menschlichen Stimme einbüßen. Es waren Stars, große Stars unter den Sängern, aber der Stern des Abends hieß unzweifelhaft Mitropoulos.

Antonietta Stella sang die Leonore. Mit einer Kultur, die nichts Gekünsteltes, mit einer echten Empfindung, die keine Spur von Sentimentalität hatte. Die Schönheit ihres Legatosingens berührt ebenso wie die Kraft ihres die Orchesterfluten überstrahlenden Organs, das nur in den höchsten Lagen gerade soviel Glanz vermissen läßt, als nötig ist, um das Publikum in Raserei zu versetzen. Aber denkt man an den Pianissimoeinsatz am Schluß des Kirchenbildes, dann erscheint der kleine Fehler wie eine läßliche Sünde, durch die Antonietta Stella als ganze Persönlichkeit noch liebenswerter wirkt.

Ihr großartiger Gegensatz: die Simionato in der Rolle der Preciosilla. Wie sie es anfängt, in dieser Rolle einen kleinen Stich ins Ordinäre immer wieder im letzten Augenblick abzufangen und triumphierend als große Künstlerin dazustehen, die sich alles erlauben kann, das ist ihr Geheimnis. Jedenfalls war ihre „Rataplan"-Nummer einer der fulminantesten Höhepunkte dieses an Höhepunkten nicht armen Abends.

Sie wurden in der Hauptsache von Giuseppe di Stefano in der Rolle des Alvaro und Ettore Bastianini gesetzt, der den Don Carlos sang. Die beiden Edelstimmen ergänzten einander in den Duetten wunderbar: Der Kontrast war gerade groß genug, um die Gegensätzlichkeit der Charaktere zu verdeutlichen, aber doch wieder nicht so groß, um die völlige Harmonie im Musikalischen in Gefahr zu bringen. Beide packten durch die Intensität, mit der sie ihre Stimmen den Figuren, die sie darzustellen hatten, dienstbar machten. Sie usurpierten auch den größten Teil des Szenenbeifalls, der in dieser Aufführung fast nach jeder Nummer die Musik ablöste.

In den kleineren, jedoch wichtigen Rollen des Fra Melitone und des Pater Guardian waren Karl Dönch und Walter Kreppel auf der Höhe ihrer Aufgaben.

Die Inszenierung Margarethe Wallmanns machte wieder die Vorliebe dieser Regisseurin für das Dekorative, für die sinnvolle Gliederung der Massenszenen deutlich. Solange sich diese Vorliebe in Grenzen hielt (bis zum vierten Bild einschließlich), war man gefesselt von der Bewegtheit auf der Bühne, von der Farbengruppierung, von der Ausleuchtung der Szene und der beinahe choreographischen Raumausnützung. Doch in den Kriegsbildern überdrehte Margarethe Wallmann ihre Phantasie, und ein höchst merkwürdiges Element neckischer Floskeln machte sich bemerkbar: die uniformierten Mädchen mit ihren blauroten Plisseeröckchen, das Lazarett und überhaupt das ganze Soldatenspiel konnten sogar gutmütige Zuschauer zum Lachen reizen.

Die Bühnenbilder von Georges Wakhewitsch hatten alle bereits bekannten Vor- und Nachteile der Arbeiten dieses Künstlers: bestechend schöne Farbigkeit, Interieurs von herrlichen räumlichen Proportionen; daneben aber wieder die schon abgegriffenen Trümmerlandschaften mit Chirico-Atmosphäre.

Aber was verschlägt's: Verdi hat einen neuerlichen Triumph gefeiert!

Rudolf Weishappel

9-9-60 Η ΒΡΑΔΥΝΗ

Ἡ Διεθνὴς Μουσικὴ Κίνησις

Μάλερ: «Συμφωνία τῶν Χιλίων» στὸ Φεστιβὰλ τοῦ Σάλτσμπουργκ

ΥΠΟ ΤΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

Ἡ στήλη μας θεωρεῖ σήμερα καθῆκον της ν' ἀφιερωθῆ, ἀντὶ στὰ συνηθισμένα μουσικὰ νέα, σ' ἕνα καὶ μόνο γεγονός, στὴν ἐκτέλεσι τῆς περίφημης «Συμφωνίας τῶν Χιλίων» τοῦ Γκούσταβ Μάλερ ποὺ δόθηκε στὶς Ἑορτὲς τοῦ Σάλτσμπουργκ, ὡς ἐνάτη καὶ τελευταία συναυλία αὐτῶν τῶν ἑορτῶν, ποὺ φέτος κλείσανε τὴν 40ετηρίδα ἀπὸ τὴν ἵδρυσί τους —εἶναι τὸ πρῶτο Εὐρωπαϊκὸ Φεστιβάλ — καὶ ποὺ ἡ ἐκτέλεσίς της θεωρήθηκε ὡς «ἐξαιρετικὸ γεγονὸς» ἀκόμα καὶ γιὰ τὴν Αὐστρία.

«Ἐξαιρετικὸ γεγονὸς» ἐπειδὴ ἡ δη αὐτὴ Συμφωνία τοῦ Μάλερ εἶναι ἐξαιρετικὰ δύσκολη, τόσο ἀπὸ τεχνικῆς ὅσο καὶ ἑρμηνευτικῆς ἀπόψεως, συνάμα ἐξαιρετικὰ πολυδάπανη ἐπειδή, κολοσσιαῖο ἔργο, ἀπαιτεῖ ἂν ὄχι χίλιους ἐκτελεστάς — τὴν ὀνομασία «τῶν Χιλίων» ἔδωσε ὁ Ἴδιος ὁ Μάλερ— ἀλλὰ ἀκριβῶς πεντακοσίους: Ἑπτὰ σολίστες τραγουδιοῦ, δύο μικτὲς χορῳδίες, μιὰ παιδικὴ χορῳδία, μιὰ μεγάλη ὀρχήστρα: 50 ἔγχορδα, 40 πνευστά, ὄργανον, 5 ἅρπες, τσελέστα, πιάνο καὶ μιὰ ὁμάδα ἀπὸ μαντολίνα!

Στὴν προκειμένη περίστασι, λά βαιναν μέρος ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης ἐνισχυμένη, τὰ κόρα τῆς Κρατικῆς Ὄπερας καὶ τῆς Ἑταιρίας τῶν «Φίλων τῆς Μουσικῆς», ἐπίσης τῆς Βιέννης, καθὼς καὶ ἡ περίφημη Βιεννέζικη Παιδικὴ Χορῳδία. Καὶ ὁ κριτικὸς δρ Χέν. τῆς ἐφημερίδος «Σαλτσμπούργκερ Φόλκσμπλάτ» ὑπὸ τὸν τίτλο: «Τὸ ἄφθαστο ἔγινε πραγματικότης», γράφει: «Ἂν ὑπάρχη κάποιος σ' αὐτὸν τὸν κόσμο ποὺ νὰ μπορῆ νὰ ὁδηγήση μιὰ τέτοια στρατιὰ ἀπὸ καλλιτέχνες σὲ ὁλοκληρωτικὴ νίκη, αὐτὸς εἶναι ὁ Μητρόπουλος. Κατέχει τὸ τεράστιο ἔργο ἀπὸ μνήμης, τὰ χέρια του φαίνονται «πανταχοῦ παρόντα», ὁδηγοῦν καὶ διευθύνουν, συγκρατοῦν μὲ σοφία ἢ ἐξωθοῦν σ' ἐκπληκτικὲς ἐντάσεις, γενικά, ὁ Μητρόπουλος δγάζει στὸ φῶς ὅ,τι ὑπάρχει σ' αὐτὴν τὴν Ὀγδόη, ποὺ στὴν πραγματικότητα, δὲν εἶναι Συμφωνία, ἀλλὰ ἀποτελεῖται ἀπὸ δυὸ χορῳδιακὰ μέρη ποὺ στὸ πρῶτο ὁ Μάλερ παίρνει τὸν παληὸ ὕμνο «Βένι Κρεάτουρ Σπίριτους», ἐνῶ στὸ δεύτερο μελοποιεῖ τὴν τελικὴ σκηνὴ τοῦ 2ου «Φάουστ». Ὁ Ἴδιος ὁ Μάλερ ἔγραφε γι' αὐτὴ τὴ μουσική του: «Τὸ Σύμπαν ἀρχίζει νὰ ἠχῆ καὶ νὰ ψάλλη, δὲν εἶναι πιὰ ἀνθρώπινες φωνές, ἀλλὰ πλανῆτες καὶ ἥλιοι ποὺ περιστρέφονται καὶ δονοῦνται... Τὸ ἄφθαστο γίνεται ἐδῶ πραγματικότης» Κι' αὐτὸ ταιριάζει ἀπόλυτα στὴν ἑρμηνεία τοῦ Μητρόπουλου».

Ὁ Ἔρικ Βέρμπα, κριτικὸς τῆς «Σαλτσμπουργκερ Φόλκστσάϊτουγκ», ἀφοῦ ἀναλύση λεπτομερῶς τὸ ἔργο, γράφει: «Ὁ Μητρόπουλος εἶναι ὁ προστάτης θεὸς κάθε προμηθεϊκῆς ἀπόπειρας, ἐκεῖνος ποὺ φέρνει τὴ φωτιὰ στοὺς ἀνθρώπους καὶ πάντα, ἐκ νέου τὴν ἀπλώνει. Εἶναι ἴσως ὁ μοναδικὸς ἀνάμεσα στοὺς τωρινοὺς ἀρχιμουσικοὺς ποὺ μπορεῖ καὶ θέλει, μὲ τὴν ἐσώτατη πίστι του νὰ βοηθήση αὐτὲς τὶς ἀπόπειρες τοῦ οὐρανοῦ καὶ τῆς γῆς. Ὁ Δημήτρης Μητρόπουλος βγάζει τὸ μεγάλο ἀκόμα καὶ ἀπ' τὸ ἔργο τῶν μικρότερων, ἀναδείχνει τὴν ἐσώτερη ὥθησι τῆς δημιουργίας, καταρρίπτοντας τὴν ὡς τώρα κλίμακα ἀξιοποιήσεως τοῦ μουσικοῦ κόσμου. Ἔτσι ἔγινε προχθὲς μὲ τὸ ἔργο τοῦ Φράντς Σμίτ, χτὲς μὲ τὸν Μέντελσον, σήμερα μὲ τὸν Μάλερ. Καὶ πῶς ἀντήχησε τὸ ὅλον! πυκνό, ἔντονο, συνταρακτικό, συναρπαστικό. Οἱ «Βῖνερ Φιλαρμόνικερ» ξεπέρασαν τὸν ἑαυτό τους, τὰ τρία κόρα, χάρις στοὺς διευθυντὲς τους ποὺ τὰ εἶχαν προετοιμάσει—Ρίχαρντ Ρομάγιερ, Ράϊνχολντ Σμὶτ καὶ Χέλμουτ Φροσσάουερ — δόθηκαν μ' ὅλη τους τὴν ψυχὴ στὸ τραγούδι. Ὁ Φράντς Ζάουερ ἦταν ὁ συναρπαστικὸς ὀργανίστας. Οἱ σολίστες προέρχονταν ἀπ' ὅλα τὰ μέρη τοῦ κόσμου: Ἡ Μιμὴ Κέρτσε μὲ τὴν ἐντυπωσιακὴ σοπράνο φωνή της, ἀπ' τὴ Νότιο Ἀφρική, ἡ Χίλντε Τσάντεκ, μὲ τὴ δραματική της πληρότητα, ἀπ' τὴ Βάρειο Γερμανία, ἡ μαύρη Λουκρέτσια Οὐέστ, θαυμαστὴ μεσόφωνος, ἀπ' τὴ Βόρειο Ἀμερική, ἡ Ἴρα Μαλανιούκ, ὄλλη θελουδένια μεσόφωνος ἀπ' τὴν Οὐκρανία, ὁ Γκιουζέππε Ζανπιέρι μὲ τὸ εμπὲλ—κάντο» τραγούδι του ἀπ' τὴν Ἰταλία, ὁ βαρύτονος Χέρμαν Πρέϊ ἀπ' τὸ Βερολῖνο, ὁ βαθύφωνος Ὄττο Ἔντελμαν ἀπ' τὴ Βιέννη. Ὁ Ἕλληνας Δημήτρης Μητρόπουλος, κοσμοπολίτης καὶ κοσμοφιλόσοφος συνάμα, εἶχε τὴν εὐφυΐα, τὸ θάρρος καὶ τὴ δύναμι νὰ ἑνώση ὅλους αὐτοὺς στὶς σελίδες τοῦ Μάλερ καὶ κάτι πολὺ περισσότερο, νὰ τοὺς ἑνώση στὴν ἐσώτερη δύναμι, στὴν ἐσώτερη ἀφοδρότητα τῶν νοσταλγικῶν σκέψεων τοῦ Μάλερ. Ἡ θύελλα τῶν χειροκροτημάτων γιὰ μιὰ τέτοια δημιουργικὴ ἑρμηνεία δὲν ἔπαιρνε τέλος. Κι' ἀληθινά, «τὸ ἄφθαστο, γινόταν ἐδῶ πραγματικότης».

Ὁ κριτικὸς τῶν «Σλατσμπούργκερ Ναχρίχτεν», Χάνς Γκέοργκ Μπόντε, ἀφοῦ τονίση ὅτι πρέπει ν' ἀπαιτηθῆ ἡ συμμετοχὴ τοῦ Δημήτρη Μητρόπουλου κατὰ τὴν προσεχῆ «σαιζὸν» μὲ εὐρύτερη δικαιοδοσία, τόσο στὸ ἀναλόγιο τῆς Ὄπερας, ὅσο καὶ τῆς συναυλίας, γράφει: «Ἡ Συμφωνία αὐτὴ τοῦ Μάλερ εἶναι μιὰ ἀληθινὴ λυδία λίθος γιὰ κάθε ἀρχιμουσικό. Αὐτὸ ἀφορᾶ λιγώτερο τὴν Ἱκανότητα τοῦ νὰ συγκρατήση κανεὶς ἕνα τέτοιο πολυπρόσωπο σύνολο, ὅσο τὸ καθαρὰ πνευματικὸ πρόβλημα, νὰ ἀναπλάση καὶ νὰ φωτίση ἕνα μεγαλοφυές, ἀλλὰ στὴν ἐκλογὴ τῶν μέσων του πολυειδῶς προβληματικὸ ἔργο. Καὶ ὁ Μητρόπουλος πραγματοποίησε ἕνα, ἀληθινά, μοναδικὸ κατόρθωμα, ποὺ, καὶ ἀπὸ πλευρᾶς μνήμης — ὁ Μητρόπουλος διηύθυνε τὸ τεράστιο ἔργο ὅπως πάντα «ἀπέξω» — ἦταν καταπληκτικό. Χαρακτηριστικὸ ἦταν ἤδη τὸ ξέσπασμα τοῦ εἰσαγωγικοῦ Ὕμνου, ἕνα χορῳδιακὸ ὄργιο μὲ τὴν ἰλιγγιώδη ἠχητικὴ μεγαλοπρέπειά του, Ἔπειτα ἡ ἀπίστευτη συνένωσις τῶν μουσικοδραματικῶν καὶ συμφωνικῶν στοιχείων, ὁ μυστικισμὸς καὶ ἡ πνευματικὴ ἐσωτερικὴ δραματικότης, ποὺ ὁ Μητρόπουλος ἀνέπτυξε μὲ μιὰ μοναδικὴ οἰκονομία δυνάμεων. Μιὰ φλογερὴ θρησκευτικὴ πίστις συνδέθηκε μὲ μιὰ ἄφθαστη μουσικὴ λογική».

Ἀλλὰ θὰ ἦταν ἀδύνατο νὰ μεταφέρουμε ἐδῶ τὶς τρεῖς στῆλες ποὺ ὁ κ. Μπόντε ἀφιερώνει στὸν Ἕλληνα μαέστρο. Στὸ τέλος γράφει: «Ἦταν ἀναμφισβήτητα ἕνα ἀπ' τὰ μεγαλύτερα γεγονότα τοῦ Φεστιβὰλ μας».

Ἡ Συμφωνία τοῦ Μάλερ δόθηκε στὴν παληὰ «Φέλσενράϊτσούλε» —Ἱππευτικὴ σχολὴ τοῦ Σάλτσμπουργκ — ποὺ περιβάλλεται ἀπὸ βράχους. (Φέλσεν).

*

Die Premiere am Wochenende:

Die Macht des Dirigenten

Die Ökonomie, die Verdi in seiner „Macht des Schicksals", 1862 in Petersburg uraufgeführt, in der Verwaltung des Musikgutes bewies, sie fehlt seinem Librettisten Piave, der hier, wohl zwar nach einer Bühnenvorlage, in epischer Breite einfach einen Hintertreppenroman aufblättert. In dieser knalligen Schicksalstragödie löst eine von selbst losgehende Pistole die ganze infernalische Schicksalsmaschine aus, man stirbt und flucht ohne Grund, Flüche werden wirksam ohne Grund, die Macht des Schicksals führt die Leute zusammen und auseinander, die Schicksalsbündler fliehen in Kloster und Krieg, man singt dazu „Addio" am Anfang, in der Mitte und am Ende. Die Handlung hüpft in Raum und Zeit umher, nichts entwickelt sich mit operndramatischer Folgerichtigkeit aus dem anderen, und die Ohnmacht des Autors feiert ihren Treiumph, wenn der brüderliche Racheengel Carlos seinen ehemaligen Waffenbruder, der im Kloster Frieden gesucht hat, mit dem Degen aus diesem herauskitzelt, im Duell dann gerade vor der Tür jener Eremitage fällt, in der seine Schwester Frieden gesucht hat, und diese noch rasch, gleichsam im Dolchumdrehen, in den Tod mitnimmt.

Verdi, längst souveräner Meister seiner Musikweltsprache, mochte an diesem Kitschbilderbuch der kontrastreiche Wechsel des Milieus gereizt haben, bald Kloster bald Feldlager, dem im Seelenklima Fluch und Rache einerseits, klösterliches Vergessen und Verzeihen anderseits entsprach. Daß das Buch nichts taugte, hat Verdi wohl selbst eingesehen, als er zu einer zweiten Fassung eine Textrevision forderte, und spätere Textrettungsversuche wie etwa der des begeisterten Verdi-Priesters Werfel konnten die grundlegenden dramaturgischen Mängel auch nicht beseitigen. Der Komponist aber nützte seine Chance, er machte gut, was der Librettist verdarb; was dieser auseinanderfallen ließ, der dramatische Feueratem dieser Musik bläst es wieder zusammen. Die Ohnmacht eines Bühnenschicksals gibt es gar nicht, die wir nicht gern in Kauf nähmen, um diesen Melodienfluß, diese Ensemblesätze zu hören.

Vor allem, wenn, wie in der Neuinszenierung in der Staatsoper, ein Dirigent wie Dimitri Mitropoulos am Pult steht. In seinem Lager war Verdi! Er formte mit begnadeter Hand jeden schlanken Kantilenenbogen im Vortrag der Sänger und er entfachte die Orchesterglut; sein Taktstock schaufelte jetzt Leidenschaften und hob das Musikgeschehen dann wieder in die lichtesten Sphären, wo die Engel singen. Die Ouvertüre wurde unter Mitropoulos zu einer machtvoll geballten Schicksalssymphonie, die uns mit nachgerade antiker Größe das erzählte, was das Textbuch uns nur vorstammelt: Daß wir alle nur Spreu im Winde sind, die Katarakte unserer Leidenschaften spurlos an den Felsen des Schicksals zerschellen und Beruhigung nur in der Abgeschlossenheit von den Lockungen der Welt und im eigenen Inneren zu finden ist.

Mit der unsichtbaren Angelrute seines Taktstockes holte sich der große Dirigent aber auch die Seelen seiner Sänger und hob sie ihnen in die Kehle. Wie eine Engelsstimme schwebte immer wieder, in der Partie der Leonora, Antonietta Stellas Gesang über die aufgewühlten Klangwogen. Auch ihr Spiel ist hinreißend: in ihrer Weltflucht hinter Klostermauern scheint die schöne Italienerin plötzlich zu einem kleinwinzigen Menschlein zusammenzuschrumpfen. Als unglücklicher Alvaro unterwarf Giuseppe di Stefano seinen explosiven Prachttenor anfangs stellenweise nur mit einigem Zögern dem Taktstock des Feldherrn am Dirigentenpult, um, ein Überwundener, sich im letzten Akt ganz in die Generallinie Mitropoulos' einzufügen. In dem Duett mit dem von Ettore Bastianini prachtvoll gesungenen Carlos warfen die beiden stimmgewaltigen Sänger in die ökonomische Reife dieses Musikdramas auch noch den jugendlichen „Rigoletto"-Sturm hinein, und es schäumte die Italianità. Mit gewohntem Temperament, das am Ring schon längst das Ehrenbürgerrecht erworben hat, sang Giulietta Simionato die kriegerische Zigeunerin, prachtvoll tönte Walter Kreppel die Klosterweisheit des Paters Guardian, die Klostersuppe schenkte als Klosterbruder mit guter Charkteristik im Spiel Karl Dönch aus.

Margarethe Wallmanns Regie birgt und verbirgt viel Verdienstvolles: So etwa versteht sie ihre singenden Akteure klug, den Blick stets auf den Handlungskern gerichtet, ihre verschlungenen Bühnenwege zu führen, und die erwähnte Wirkung der ins Kloster gehenden Antonietta Stella ist natürlich zum guten Teil der bühnenkundigen Regie, unterstützt von dem klobig-monumentalen Bühnenbild Georges Wakhewitschs, zu danken. Auch mit dem Licht wußten Regisseuse und ihr Bühnenbildner einprägsam zu malen, wie etwa in der Schenke des zweiten Bildes, wo sich die in Rot getauchten zechenden Landsleute effektvoll von der im Dunkeln einziehenden Pilgerschar abheben. Ganz daneben gingen die ambitioniert gedachten Kampfszenen; unsere viel zu friedlich gesinnte Komparserie darf man auf keine Schlachtfelder führen.

Begeisterter Premierenapplaus eines entflammten Publikums, bezwungen von der Macht der Verdi-Musik, des Gesanges und des Dirigenten Mitropoulos. F. W.

Gestern in der Staatsoper: Premiere von „Macht des Schicksals"

Schöne Stimmen, schöne Weisen, genialer Dirigent

Die Inszenierung von Verdi-Opern muß gerade in unserer Zeit, der die Romantik zugunsten glatter Sachlichkeit recht gründlich abhanden gekommen ist, ein ungelöstes Problem bleiben. Denn all die durchaus realistisch gemeinten Kampf-, Schlacht-, Duell-, Kloster-, Zigeuner- und Liebesszenen, die bei Verdi herrlichste Musik auslösen, aber im dramaturgischen Sinn doch meist kein Theaterstück ausmachen, kann man weder stilisieren, noch abstrahieren, noch sonst irgendeiner werkfremden (oder stilfremden) Regie unterordnen. Man kann sie wohl nur so inszenieren, wie es diesmal Margarethe Wallmann an einigen Szenen der „Macht des Schicksals" demonstriert hat: konventionell und realistisch. Das ist nicht ganz nach unserem Geschmack — gewiß. Und deshalb bleiben bei jeder guten Verdi-Aufführung heutzutage doch meist als bestimmende Eindrücke: Schöne Stimmen, schöne Weisen.

Davon gab's diesmal, bei der ersten Herbstpremiere der Wiener Staatsoper, die gestern vor einem illustren Publikum zu (ausnahmsweise gerechtfertigten) besonderen Preisen stattfand, genug zu hören. Eine ganz hervorragende Besetzung aller Hauptrollen machte diesen Abend zu einem glänzenden Fest des Belkanto.

Der Star des Abends war für mich wieder einmal Giuseppe di Stefano. Diesmal in hervorragender Disposition und Geberlaune. Sein Alvaro, schon in Erscheinung und verhaltenem Spiel die richtige Mischung aus schwärmerischem Liebhaber und heißblütigem Edelmann, war so prachtvoll gesungen, mit solch schmiegsamer Lyrik in der Kantilene und derart metallischem Glanz in den Ausbrüchen, mit so beispielhaft kultivierter Phrasierung und einer mitreißend strahlenden Höhe, mit so edler Kraft und echter Anteilnahme im stimmlichen Ausdruck, daß ich mir eine bessere Interpretation dieser schönen Partie kaum vorstellen kann.

Auch Ettore Bastianini ging ganz aus seiner Reserve, die er sonst manchmal sich selbst auferlegt, heraus. Carlos war in seiner ruhigen, überlegenen Darstellung kein Theaterschurke, sondern ein sonorer, adeliger Gegenspieler des „Helden" — nicht mehr, aber auch nicht weniger. In seiner Rachsucht ist noch Anstand, und auch stimmlich wird auf Schönheit des Singens, angenehmes Legato, Geschmeidigkeit der Deklamation und gute Placierung der Töne genau geachtet. Bastianini läßt sich von einer Situation kaum mitreißen, aber er läßt dafür seinen herrlichen Bariton prächtig strömen. Ein guter Ausgleich.

Leonora di Vargas war Antonietta Stella: auf konventionell-beteiligte Art angenehm gespielt, mit feiner Empfindung und exzellenter Gesangskultur vorgetragen, geschmackvoll in jeder Phrase und mit exakten, leuchtenden Spitzentönen ... nur die Überzeugungskraft fehlte ein wenig. Jene Überzeugungskraft, die etwa Giulietta Simionato in überreichem Maß besitzt; ihre Preziosilla war komödiantisch und lebendig, bühnenbeherrschend und mitreißend in jeder Geste und durch jeden Ton.

Die Kirche wurde durch „Einheimische" vertreten: Walter Kreppel sang einen edlen, herzlichen Pater Guardian und paßte sich dem Stil seiner italienischen Partner großartig an — ich habe diesen Bassisten schon seit langem nicht so gut in Form erlebt. Und Karl Dönchs Fra Melitone: ein schrulliger Klosterbruder, der sehr drastisch gezeichnet war.

Am Dirigentpult das Herz und die Seele der Aufführung: Dimitri Mitropoulos, schon bei seinem Erscheinen mit demonstrativer Herzlichkeit begrüßt und bereits nach der hinreißend feurigen, rasanten, klangschönen Ouverture mit stürmischen Ovationen gefeiert, demonstrierte wieder die hohe Kunst des Theaterkapellmeisters von Rang. Aus vielen kleinen Nuancen, akzentuierten Rhythmen und hervorgehobenen melodischen Phrasen, Tempomodifikationen und dynamischen Effekten resultiert seine ungemein lebendige, spannende und farbige Darstellung der Musik. Trotzdem drängte sich Mitropoulos nie ungebührlich vor: wie er seine eigenen Wege geht, und trotzdem subtil, exakt und — wenn's sein muß — auch nachgiebig begleitet, wie er das (hervorragend spielende und auch solistisch brillante) Orchester immer wieder dämpft, wie er gleichsam nebenbei Sänger führt, obwohl man glaubt, er ließe sich führen: das ist genial. Ich glaube, bei Dimitri Mitropoulos hat die Anwendung dieses heiklen Wortes wirklich Berechtigung.

Zuletzt nochmals die Inszenierung: In typischen Wakhewitsch-Dekorationen unterschiedlicher Qualität führte Frau Wallmann, wie gesagt, konventionelle Regie. Wie erwartet, gerieten die kirchlichen Aktionen sehr kerzenbewehrt und ausführlich. Und manches war geschickt, aber doch nur eilig (zu kurze Probenzeit!) gestellt. Eher komisch die Schlachtszenen mit der Gänsemarsch-Soldateska („Das letzte Aufgebot"). Vollkommen mißglückt die siebente Szene mit dem Rataplan: da wurde fröhlicher Operettenkrieg gefeiert.

Karl Löbl



FRA MELITONE, der streitbare Klosterbruder, blieb als einziger von der letzten Wiener Premiere der „Macht des Schicksals" (im Theater an der Wien) übrig: Karl Dönch (unser Bild, vorne) sang auch bei der gestrigen Verdi-Premiere der Staatsoper diese Rolle, inmitten eines italienischen Starensembles, das großen Erfolg hatte.

„Macht des Schicksals" wich der Macht der Musik

Verdis Opernwerk neuinszeniert in der Staatsoper, mit Mitropoulos am Pult und in der Regie Margarethe Wallmanns

Wie so manche von Verdi vertonten Operntexte stellt auch der Text der „Macht des Schicksals" eine Kette von Unlogik, Unwahrscheinlichkeit und Wirrnissen dar. Weder Handlung noch handelnde Figuren dürfen Anspruch erheben, ernst genommen zu werden oder gar menschliche Anteilnahme zu erregen. Das kümmerte indes F. M. Piave, den findigen und routinierten Librettisten, wenig, dem es hauptsächlich darum ging, gruseliges, aufregendes Theatergeschehen vorzuführen.

In Franz Werfels Verdi-Roman findet sich ein vermutlich erfundener Dialog zwischen dem Komponisten und dem Librettisten „Der Macht des Schicksals", in dessen Verlauf Verdi ausruft: „Piave, man kann deine Verse aushöhnen — szenische Phantasie hast du besessen!" Diese also gerühmte Gabe der Phantasie offenbart sich aber in diesem Operntext nicht durchaus autark, sondern stützt sich vielfach auf bewährte Vorbilder. Die Szene vom Tod des Marchese ähnelt stimmungsgemäß der Ermordung des Komturs durch Don Giovanni, und im derb polternden Fra Melitone erkennt man unschwer einen Zwillingsbruder von Schillers geiferndem Kapuziner.

Lust am Abenteuerlichen

Zur Entlastung des Autors vom Vorwurf des Kopierens und anderer Sünden seines Buches, sei angeführt, daß es dem Geist der Entstehungsepoche des Werkes — mag er uns Heutigen auch als Ungeist anmuten — durchaus entsprach. Die Nachwirkungen der napoleonischen Kriege und der ihnen folgenden Revolutionen verblaßten allmählich. Das Motto des Franzosenkönigs Louis Philipp: „Bereichert euch", wurde zum Wahlspruch eines aufblühenden, biederen, bürgerlich gewordenen Europa, welches Sensationen, die es nicht mehr erleben konnte, in der Literatur und im Rampenlicht begegnen wollte. Sich am Abenteuerlichen zu erquicken, wurde vor allem zur Tagesmode im romanischen Kulturkreis, der, anders als der deutschsprachige, seinen Tribut an das Weltgefühl der Romantik nicht in Schilderungen von Waldträumereien, Wanderlust und Ausblicke auf giebelige Dächer, sondern im Aufzeigen aufwühlender nervenaufpeitschender Ereignisse zollte.

Ausblick auf die Alterswerke

An letztgenannten gibt es in der „Macht des Schicksals" nur allzu reichliche. Genügend jedenfalls, um Verdis Theaterinstinkte anzulocken, das Qui-pro-quo der verworrenen Haupthandlung — die überdies durch scharf profilierte Episodenfiguren von der Art der wahrsagenden Zigeunerin oder des einfältigen Maultiertreibers verbrämt ist — in Musik zu setzen. Verdis überschäumende Schaffenskraft zeitigte melodische Blüten von unterschiedlicher Qualität. Neben dem herrlichen einleitenden Ges-Dur-Duett der Verliebten, den wundervollen drei Arien der Leonore, gibt es auch banale Wendungen. Das leitmotivisch verwendete Hauptthema der Leonore ist das Geschenk einer begnadeten Stunde, mündet aber in der Ouverture in ein nahezu operettenhaftes Brio à la Rossini. Schließlich steht ja auch in Rigoletto" der klassische Gassenhauer der „Donna è mobile" in der Nachbarschaft von Genieblitzen

Gleichzeitig, ob sie sich nun erhaben oder primitiv manifestieren, zeugt jeder Takt dieser Partitur von Meisterschaft und Melodienreichtum, in dessen Zauber die „Macht des Schicksals" der Macht der Musik weicht. In vieler Hinsicht eröffnet diese nach dem „Maskenball" und vor „Don Carlos" komponierte Oper bereits Ausblicke auf den Stil der Alterswerke. Schon kündet sich die Loslösung von der virtuosen Oper durch Vertiefung des musikdramatischen Ausdruckes aus, und auch die Vokalpolyphonie stellt sich häufiger ein als in früheren Verdi-Opern. Viele mit souveräner Leichtigkeit geformte humoristische Wendungen der Partitur wurden von der zeitgenössischen Kritik als Annäherung an französische Stilelemente bezeichnet. Jedoch übernimmt Verdi diese Äußerlichkeiten nicht als Nachahmer, sondern prägt sie zu musikalischen eigenpersönlichen Aussagen.

Die Aufführung einer Oper dieser Gattung stellt Bühnenbildner und Regisseur vor nahezu unlösbare Schwierigkeiten. Beide müssen sich gleichsam als Dolmetscher einer toten Sprache betätigen und für etwas eintreten, an das sie als Künstler des 20. Jahrhunderts nicht mehr recht glauben und das seine Wiedererweckung einzig der Musik eines Genies verdankt. Zum Lob Georges Wakhewitschs und Margarethe Wallmanns sei angeführt, daß sie ungeachtet dieser ästhetischen Hypothek, vielfach Vollgültiges dargeboten haben.

Wien kennt und schätzt Wakhewitschs Phantasie für Farbwirkungen und seinen untrüglichen Sinn für Raumproportionen. Glänzend gelang der Zwischenvorhang, der durch Lot und Sanduhr den unentrinnbaren Zeitablauf versinnbildlicht. Desgleichen die Prospekte, die einmal von El Greco, ein andermal von Salvator Dali Anregungen beziehen. Die Pracht der Kostüme läßt vergessen, daß Puderperücken und Halskrausen genaugenommen verschiedenen historischen Epochen angehören.

In der lebendigen und bildhaften Gestaltung der Massenszenen zeigt Margarethe Wallmann ihr umfangreiches kulturelles Wissen und ihr Geschick in der Disposition unwahrscheinlichster Situationen. In den Klosterszenen wäre Vereinfachung und Entpathetisierung der Wirkung zuträglicher gewesen. Daß das Können beider Künstler an der neckischen Rataplan-Szene scheiterte, liegt in der verstaubten Unnatur dieses Intermezzos.

Suggestive Leistungen

In Superlativen muß des musikalischen Teiles des Abends gedacht werden. Über Dimitri Mitropoulos' grandiose Dirigentenleistung neue Lobesworte auszusprechen, hieße Eulen nach Athen tragen. Das vielgebrauchte Wort von „Dienen am Werk" wird hier beglückende Wirklichkeit. Unter dieses genialen Musikers suggestiver Führung wurde jedes instrumentale Detail, jede Gesangphrase zum Ausdruck einer ethisch fundierten Kunstgesinnung und eines vorbildlichen, auf einsamer Höhe stehenden Künstlertums.

Die anfeuernden Impulse, die vom Dirigentenpult ausgingen, ließen die singenden Stars dieses Abends zu Superstars werden. Durch selten erreichbare Vollkommenheit zeichneten sich Antoinetta Stella, Giuseppe di Stefano, Ettore Bastianini aus, die Glanzleistungen an Stimmschönheit und Gesangskultur boten. Giulietta Simionatos Zigeunerin ist ein Kabinettstück soubrettenhafter Opernkunst, die nie ins Vulgäre abgleitet. In bester stimmlicher Verfassung erklang Ludwig Welters mächtiger Baß, Karl Dönch und Walter Kreppel bewährten sich stimmlich wie schauspielerisch ganz brillant.

Im Domino der Verdischen Opernmuse hat das Schicksal an die Pforten der Staatsoper gepocht, die ihm einen triumphalen Empfang bereitete. Begeisterte Zustimmung dankte für einen Theaterabend von bedeutendem Format.

Erwin Mittag

Theater und Kunst

Neuinszenierte „Macht des Schicksals" in Starbesetzung

Verdis „Forza del destino" nach langer Pause wieder in den Spielplan aufgenommen zu haben, war richtig, obwohl das Werk mit seinem blutrünstig-schauerlichen Text, in dem nach einem guten Wort Hanslicks die Macht der Logik zugunsten der Macht des Schicksals, eines blind wütenden, sinnlosen Schicksals im Sinne Zacharias Werners, abdankt, und trotz einer unleugbaren Buntscheckigkeit und unorganischen Struktur seiner bedeutenden Musik zu jenen Opern des Meisters zählt, die nicht leben und nicht sterben können. Verdi ist hier schon im Besitz vollkommener Meisterschaft und strebt zielbewußt, wenn auch noch mit Rückschlägen und Kompromissen, seinem späten Opernideal zu, dem „dramatisch-psychologischen Musikdrama" (K. Holl), das allerdings — anders als bei Wagner — auf dem Primat der Singstimme als Trägerin der dramatischen Affekte beruht, aber doch ein immer sorgfältig behandeltes, immer expansiver und ausdrucksintensiver verwendetes Orchester neben die Singstimmen setzt. In dieser Epoche hat der Meister nicht nur ältere Werke im Sinne der neuen Ideen umgearbeitet, sondern auch eine Reihe von Opern geschaffen, die sich tastend und experimentierend im Neuland bewegen, wie den „Boccanegra", den „Carlos", den „Maskenball" und eben die „Macht des Schicksals". Kennzeichnend bleibt, daß er die meisten davon gründlich umgearbeitet und den Errungenschaften des Spätstils angeglichen hat. Aber wer weiß, ob nicht zuletzt von seinem riesigen Oeuvre doch nur die ganz einheitlichen Werke der Mittelzeit, wie „Troubadour", „Rigoletto", „Traviata", „Maskenball" und die letzten Meisterwerke, von der „Aida" aufwärts, bestehen werden?

Die Aufführung war glanzvoller als jene von 1952, als man an der Wien noch sparen, rechnen und trachten mußte, das eigene, mit Gästen behutsam verstärkte Ensemble einzusetzen. Heute, da der Finanzminister als Goldregen zur Danae am Opernring gekommen ist, konnte man alles, was in Italien gut und sehr teuer ist, heranziehen; das eigene Ensemble war auf zweite und dritte Plätze gestellt.

Antonietta Stella, nicht nur eine prachtvolle Bühnenerscheinung, sondern auch ein dramatischer Sopran von starker Ausdruckskraft, verkörpert die unglückliche Leonore mit schönster Konzeption und überzeugender stimmlicher wie darstellerischer Gestaltung, die — an italienischen Begriffen gemessen — individualisierend und sorgfältig ist. Arien und Ensembles waren ausgezeichnet gesungen.

Ihrem mörderischen, von altspanischem Adels- und Rassenstolz zu unmenschlicher Grausamkeit getriebenen Bruder Carlos leiht Ettore Bastianini die Kraft starker, unbeugsamer Männlichkeit und eines vielleicht etwas ermüdeten, aber schlagkräftigen und imposanten dramatischen Baritons. Die Auseinandersetzungen mit seinem Feind Alvaro, das ganz im Typus des Verdischen Schwurduetts (Carlos, Othello) gehaltene Duo des dritten Akts wie das stürmische, atemraubende des vierten gelangen ihm ausgezeichnet.

Nicht ganz auf dieser Höhe stand Giuseppe di Stefanos Inkasproß Alvaro. Sein Tenor besitzt edles Metall und Leuchtkraft, aber die Partie erfordert stärkere dramatische Akzente, selbst die Arien sind durchaus bewegt und nicht lyrisch-kontemplativ. Das Spiel blieb recht konventionell und steigerte sich erst im zweiten Duett überzeugend. Vom Falsett könnte sparsamerer Gebrauch gemacht werden.

Die Preziosilla Giulietta Simionatos tritt durch die Beweglichkeit und Originalität dieser hervorragenden Künstlerin stärker in den Vordergrund, als es einer Nebenfigur eigentlich bestimmt ist. Sie ist nicht nur im dramatischen, sondern auch im Spiel-Altfach wohlbewandert und stellt eine Gestalt auf die Szene, „auserlesen fürs Marketenderinnen- und Zigeunerwesen".

Ausgezeichnet, würdevoll und echt W. Kreppel als Guardian, Karl Dönch als gar nicht heiligmäßiger, polternder Bruder Melitone, eine Prete rosso, der seine Kapuzinerpredigt — im Grunde ist es eine Dominikanerstandpauke — und seine widerspenstigen Auseinandersetzungen mit dem Guardian fein zu pointieren weiß. In Nebenrollen gut Hugo Meyer-Welfing, Harald Pröglhöf, Franz Bierbach und Ludwig Welter.

Dimitri Mitropoulos ist kein milder Herr. Er weiß seinen Willen Orchester wie Bühne energisch aufzuzwingen und erreicht so wirksame Synthese und dramatische Spannung. Zu bedauern ist die Zerreißung des ersten Akts durch Voranstellung der ersten Szene als Vorspiel, dem die Ouvertüre folgt. Wir haben das schon 1952 gerügt, weil es sinnstörend und unverdisch ist. Die Potpourri-Ouvertüre bringt ja die Hauptthemen der Oper, darunter auch die des Vorspiels, das also hier die Ouvertüre antizipiert. Auch folgen die Ereignisse Schlag auf Schlag, und die erste Szene ist nicht ein exponierendes Vorspiel à la „Rheingold", sondern der auslösende Beginn der Tragödie.

Georges Wakhevitchs Bühnenbilder sind stilvoll, bis auf den unnötigen quasi-surrealistischen Zwischenvorhang, Margarete Wallmanns Regie diskret, aber geschickt. Mit der nur zu Kontrastzwecken und unmotiviert in der Zweitfassung von 1868 eingefügten Rataplanszene, die auf das Niveau der opéra comique, ja der Operette herabsteigt, weiß freilich auch sie wenig anzufangen. Es ist und bleibt ein lebendes Bild mit Fahnenschwenken und Aufzügen, welche die Regie gleich der Josef Gielens liebt, vor allem, wenn es sich um fackeltragende Prozessionen handelt. Für die sparsam bemessenen tänzerischen Möglichkeiten trat das Ballett mit Dimitrije Parlić' Choreographie glücklich ein.

Der Erfolg war entschieden, es gab schon auf offener Szene, ja dank der unermüdlichen Arbeit der Galerie, fast nach jeder Arie, jedem Ensemble lebhaften Beifall, der freilich in manchen Fällen wenig überzeugende Spontaneität besaß. Die Galerie, einst unbestechliche Kritik und Gewissen des Hauses, tendiert heute bedauerlicherweise zu lärmenden, disziplinlosen Kundgebungen und ist auf Kult des Belcanto, der Spitzentöne und der schönen Phrasierung, ja — was noch schlimmer ist — auf Vergötzung der Stars auf der Bühne wie am Pult eingestellt: eine unausbleibliche Folge des gegenwärtigen Starsystems, der Vernachlässigung des Ensembles, der Unterschätzung der eigenen Kräfte und last, not least der fortschreitenden Verwelschung des Hauses, in dem die deutsche Sprache wie die deutsche Oper schon auf den zweiten Platz gerückt sind.

Warum sollen die Jungen am Ende anders zwitschern als die Alten sungen? Haben Mahler, Strauss, Furtwängler und Krauß umsonst gelebt? Man möchte es beinahe glauben.

Y.

ÖSTERREICHISCHE NEUE TAGESZEITUNG 25-9-60

Die Macht des Schicksals und des Kitsches

Verdi-Premiere am Ring in Hollywooder Technicolormanier — Der Abend gehörte Mitropoulos und Antonietta Stella

Es begann so verheißungsvoll. Dimitri Mitropoulos erschien am Pult und das Haus brach in Begeisterung aus. Mitropoulos hob den Stab und Verdi, der Große, Leidenschaftliche, Glühende, war zugegen. Das konzentrierte Vorspiel steigerte noch die Erwartung: Leonore will mit ihrem Geliebten Don Alvaro heimlich entfliehen. Ihr Vater, der Marchese überrascht sie. Alvaro verzichtet darauf, sich mit der Waffe zu verteidigen. Er wirft die Pistole von sich. Der Schuß löst sich und trifft den Marchese tödlich. Mit einem Fluch auf den Lippen stirbt er. Entsetzt flieht das Paar ...

Die Handlung zu Verdis „Macht des Schicksals" ist dunkel und verworren, wie nur noch jene im „Troubadour". Das hat hier wie dort ein musikdramatisches Meisterwerk nicht verhindert, wenn auch in der „Macht des Schicksals" noch mancher Stilbruch offenkundig ist. Verdis dramatisches Feuer entzündet sich nicht an der Logik der Vorgänge, sondern an den menschlichen Urgefühlen: an der Liebe, die Leonore erfüllt, an dem Haß, der Don Carlos, ihren Bruder, zur Rache treibt. Etwas von der dunklen Glut des Werkes hat Georges Wakhewitsch in die weiträumige noble Schloßhalle des Vorspiels eingefangen. Verdis leidenschaftliche Kraft aber brach wie ein Vulkan aus der Ouvertüre, die das Haus zu minutenlangen Ovationen für Mitropoulos hinriß. Ein großer Abend schien sich anzukündigen. Aber mit der Macht des Schicksals ist kein ewiger Bund zu flechten ...

Das Unbehagen begann mit einem surrealistischen Zwischenvorhang — flammender Turm, bekrönt mit zerbrochenem Stundenglas, von dem eine Art Pendel herabhängt —, ein an sich dekoratives, in der Verdi-Atmosphäre aber völlig verfehltes Kulissenstück, das sich offenbar selbst als „displaced" empfand, weil es jedesmal beim Aufziehen bedenklich knarrte. Das Unbehagen setzte sich fort bei einem mißlungenen Klosterbild im ersten Akt mit pseudogotischem Portal und dem Ungetüm eines monströsen Holzkreuzes im Vordergrund. Daneben gab es in diesem Akt immerhin eine freundliche, durch zweigeschossige Arkaden aufgelockerte Schenke und ein Klosterinneres, das aus Dämmermystik und Katakombenstimmung seine Wirkung bezog.

Ganz dick wurde es erst im zweiten Akt. Schlachtenbilder sind immer heikel. Wakhewitsch aber ist alles andere denn ein Schlachtenmaler. Seine geschmäcklerisch kolorierten, adrett blessierten Kriegsschauplätze erinnern fatal an gewisse Hollywoodschinken in Technicolor, wo auch in den verzweifeltsten Situationen die Hauptdarsteller ihr Make-up nicht zu verlieren pflegen. Seine piekfeinen Uniformen, seine niedlichen Kanonen aus Pappe würden in Donizettis „Regimentstochter" und besonders in Millöckers „Bettelstudent" trefflich Staat machen. Von der Macht des Schicksals ist da keine Spur ...

Verschärft wird dieser Rutsch in die Operette noch durch die Regie Margarethe Wallmanns, die — bis dahin in konventionellen Bahnen schreitend — hier völlig den Verdi-Boden unter den Füßen verliert, mit ihren im Gänsemarsch über die Bretter pirschenden Kriegern unfreiwillige Heiterkeit erregte und mit ihrem üppigen Monturenzauber in der Chorszene rund um das „Rataplan" der Zigeunerin Preziosilla hoffnungslos in den Kitsch hineinschlittert. Der verjüngte Staatsopernchor (von Richard Roßmayer einstudiert) ließ sich davon nicht beirren; er sang frisch, präzise und ambitioniert. Dimitrije Parlics Choreographie blieb unerheblich.

Mitropoulos konnte nicht alles retten, aber viel. Sein temperamentvoller Stab, der Karajans Präzision und Furtwänglers Leidenschaft verbindet, riß immer wieder das Niveau des Abends kraftvoll hoch. Musikalisch gab es Vollkommenes: das Spiel der Philharmoniker — blühend in den Geigen, virtuos und klangmächtig in den Bläsergrupen (hier war wirklich die Macht des Schicksals zu spüren) — und der Gesang von Antonietta Stella als Leonore. Ein beispielhaft gepflegter, prachtvoll geschulter Sopran mit einheitlicher Linie, runder Tiefe und schlanker Höhe. Eine Tebaldi-Stimme, die weniger durch sinnliche Wärme als durch ihre Kultur, durch Vergeistigung und seelischen Ausdruck besticht. Die herbe, schlanke Erscheinung wirkt ebenso dezent und sympatisch wie das sparsame, zurückhaltende, verinnerlichte Spiel. Leonores große Gesänge waren die Glanzpunkte, ihre Begegnungen mit Alvaro-di Stefano die dramatischen Knotenpunkte auf der Bühne. Di Stefano gewinnt sein Publikum auch dort, wo er einmal statt gelösten Glanz gepreßte Höhen gibt. Als Liebhaber mit männlichem Charme, als kultivierter Sänger, der sich nicht schont, rechtfertigt er immer die besonderen Preise. Diesmal vor allem in seiner blühenden Tenorarie, die Reminiszenzen an die Glanzzeit Piccavers weckte.

Für die Partie des rachsüchtigen Don Carlos fehlt es Ettore Bastianini keineswegs an der Schwärze eines wuchtigen männlichen Belkantobaritons, wohl aber an Spieltemperament und auch etwas an Lockerheit und Beweglichkeit in der Stimme. Die anstrengende Rachearie zwang ihn zu überfordertem Einsatz. Dagegen stellt Giulietta Simionato ihre Zigeunerin Preziosilla mit der Gelöstheit und Sicherheit souverän beherrschter Stimmittel gleichsam aus dem Handgelenk auf die Bretter. Walter Kreppel hatte als Pater Guardian ruhige, sonor strömende Basseswürde. Karl Dönch glitt als kauziger, kapuzinerpredigender Fra Melitone — wie immer, wenn ihn die Regie verläßt oder gewähren läßt — in die skurrile Farce. Ludwig Welter starb als stimmlich profunder Marchese viel zu früh. Harald Pröglhof sang seinen Alcalden mit Anstand. Annemarie Ludwig (Kammerzofe), Hugo Meyer-Welfing (Maultiertreiber) und Franz Bierbach Chirurgus) bewährten sich in kurzen Szenen.

Es war — trotz splendidem Einsatz — kein glücklicher Premierenstart am Ring, aber ein großer Abend für Mitropoulos und Antonietta Stella.

Alexander Witeschnik

Neuinszenierung von „Macht des Schicksals"

Besetzung — Schicksal der Oper

Dieser Meinung war auch Verdi, wenn er klagte, daß man, um Erfolg zu haben, zu einer Oper auch die richtigen Sänger braucht. Ich möchte hinzufügen: Und den richtigen Dirigenten! Entscheidend für den Erfolg der Neuinszenierung von „Macht des Schicksals" in der Wiener Staatsoper war die hervorragende Besetzung und die Betrauung von Dimitri Mitropoulos mit der musikalischen Einstudierung und Leitung des Werkes. Durch beides wurde zur dramatischen Realität gemacht, was trotz der Meisterpartitur des mittleren Verdi bei Durchschnittsaufführungen nur allzuleicht in blutleerer Opernschablone steckenbleibt (wofür natürlich das Libretto wesentlich verantwortlich ist). Aber auch die Musik für sich allein genommen, braucht die souverän gestaltende Hand, soll sie über den Reichtum an melodischem Einfall und über die wirkungsvoll gesetzten dramatischen Momente hinaus zum tragenden Element einer aus neun Bildern bestehenden Oper werden. Und da hat Mitropoulos Großartiges geleistet: Nicht nur jede einzelne Phrase, jedes kleinste Detail war ausgefeilt, er baute das Werk zu einer großen Einheit auf, gab ihm geballte dramatische Wucht und setzte Höhepunkte von solcher Eindruckskraft, daß man packendstes musikalisches Theater erlebte. Schon die Ouvertüre: Sie wirkte, als hätte man sie bisher nie gehört! Und noch etwas: Mitropoulos dirigiert nicht nur für das — übrigens ganz hervorragend spielende — Orchester, sondern gleichermaßen für die Sänger. Er weiß um die Wechselbeziehung zwischen Bühne und Orchesterraum: Er läßt die Musiker den Sänger tragen und nicht erschlagen!

Die Neuinszenierung war ein Triumph für den Dirigenten; er empfing Beifallsstürme, wie man sie auch in diesem Haus selten hört. Aber sie war auch ein Triumph italienischen Operngesanges. Hier wirkte ein Ensemble — und es war ein Ensemble! — herrlichster, großer Stimmen: Antonietta Stella konnte die Lenora mit einem Sopran ausstatten, der keinen Wunsch offen ließ, Giuseppe di Stefano setzte für den Alvaro seinen Tenor mit einer Durchschlagskraft und strahlenden Höhe ein, wie sie selbst dieser Spitzensänger nicht immer parat hat. Der Don Carlos von Ettore Bastianini überzeugte durch Schönheit und Kultur der Stimme ebenso wie durch sein Auftreten, Giulietta Simionato gab die junge Zigeunerin mit soviel Temperament und nahm mit ihren einmaligen Stimmmitteln (die herrliche Höhe!) so restlos für sich ein, daß diese — streng genommen überflüssige Rolle — zu einer Glanzleistung des Abends wurde. Und unsere heimischen Sänger fügten sich in dieses erlesene Ensemble bruchlos ein: Von edler Haltung und mit wirklich schönem, volltönendem Baß Walter Kreppel als Pater Guardian, als Sänger-Schauspieler ganz groß in Form Karl Dönch (Fra Melitone), profiliert und stimmlich überzeugend Ludwig Welter als Marchese. Und da diesmal die Besetzung bis zu den kleinsten Rollen befriedigte, sind noch Annemarie Ludwig und die Herren Pröglhöf, Meyer-Welfing und Bierbach zu erwähnen.

Die Inszenierung von Margarethe Wallmann war an dem großen Erfolg in geringerem Maße beteiligt. Sie ging im wesentlichen konventionelle Wege, einige Gruppierungen sind eindrucksvoll (der Aufzug der Mönche oder die Szene der Bettler vor dem Kloster), andere sind weniger gelungen (der Marketenderinnen-Rummel des „Rataplans" ist Revue mit Girl-Gleichschritt und die Kriegsszenen mit dem Schießbudenkampflärm sorgen unfreiwillig für Heiterkeit). Bühnenbild und Kostüme (Georges Wakhewitsch) vermeiden Experimente und schaffen in der Gegenüberstellung von Schwarzweiß und fröhlicher Buntheit (Volksszenen) gute Gegensätze. Die spanischen Tänze (Choreographie: Dimitrije Parlic) sind Theatertanz ohne besondere Ambitionen, der Chor sang und agierte vortrefflich.

SCH

„Nashörner" zu Weihnachten in der Josefstadt

Der große Publikumserfolg von Ionescos „Die Nashörner" im Kleinen Theater im Konzerthaus hat die Direktion veranlaßt, das Werk um die Weihnachtszeit mit neuen Dekorationen in den Spielplan des großen Hauses in der Josefstadt aufzunehmen. Franz Meßner, der mit Helene Thimig auf einer Deutschlandtournee in Ibsens „Gespenstern" auftritt, wird nach Beendigung des Urlaubs wieder eine der beiden Hauptrollen in den „Nashörnern" übernehmen.

Die Wallmann und der Krawallmann

Dimitri Mitropoulos dirigiert in der Staatsoper „Die Macht des Schicksals"

Eigentlich sollte man ja die Opernkritik italienisch schreiben, um im Stil zu bleiben. Aber ich konnte mich leider nicht ausreichend vorbereiten, ich würde zu eintönig sein, ich weiß zwar, was „häßlich", nicht aber, was „strohtrocken", „staubtrocken" und „wurstig" auf italienisch heißt, ich weiß zwar, was „singen", nicht aber, was „heruntersingen" und „drauflossingen" auf italienisch heißt, ich kann das alles in der Geschwindigkeit nicht mehr erlernen, denn ich bin, wie das in der Oper ja gelegentlich vorkommt, im letzten Moment eingesprungen; ein Kollege, der beruflich abwesend sein muß, hat mich darum gebeten.

Und ich habe gern angenommen. Ich wollte die Blütezeit der Wiener Staatsoper, von der man soviel hört und liest, einmal auf mich wirken lassen. Ich wollte das erleben, wofür so viele Leute hohe, höchste und noch höhere Preise bezahlen, was die Wiener ins Kartenbüro und die Texaner nach Wien treibt. Jetzt hab' ich's. Und wenn ich die Wiener Oper auf Grund der neuinszenierten „Macht des Schicksals" beurteile, muß ich sagen: Der Himmel sende ihr bald einen neuen Gustav Mahler, der sie von dieser Blüte erlöst! Auch ein Schalk würde genügen.

Chor und Orchester können bleiben, wie sie sind. Alles andere müßte weg.

Gewiß: „Die Macht des Schicksals" ist ein recht problematisches Werk, ein Produkt des Übergangs, der stilistischen Ratlosigkeit, umgearbeitet, uneinheitlich, nicht mehr recht aus der mittleren und noch nicht ganz aus der späten Zeit des Komponisten, aus vielerlei heterogenen Elementen bestehend, aber immerhin durchaus und auf vielfache Weise zu realisieren, sogar besonders reizvoll für den Versuch szenischer und musikalischer Lösungen. Versuche solcher Art wurden vorgestern in der Wiener Staatsoper nicht unternommen. Jeder einzelne arbeitete mehr oder weniger wacker seine Gage ab, gemeinsam waren dabei nur Ort und Zeit des Abarbeitens.

Daß italienisch gesungen wird, ist in diesem Fall kein Handikap, sondern eine Art Segen. Wenn man lediglich „tralala" und „rataplan" versteht, meint man, daß der Rest des Texts, verstünde man ihn, sinnvoll, dramatisch und spannend wäre, was aber durchaus nicht zutrifft. Das Libretto ist von troubadourischer Verworrenheit und hat auch durch die Werfel-Neufassung nicht wesentlich gewonnen. So wie in dieser Werfel-Fassung wird auch diesmal die Ouvertüre nicht vor Beginn, sondern im ersten Zwischenakt gespielt. Wenn das die Alma erfährt, verlangt sie Tantiemen.

Während der Ouvertüre ist ein Prospekt sichtbar, der anscheinend die Macht des Schicksals darstellen soll: In der Mitte ein Turm, oben ein lädierter Eierbecher. Von diesem hängt ein Gewicht im Stil einer Pendeluhr herab. Rechts und links am Turm sind Mitteldinge zwischen Flammen und Haaren angebracht — links blond, rechts schwarz. Unterhalb sehen wir ramponierte Pflastersteine. Links hinten kahle Bäume, rechts hinten etliche Fahnen in verschiedenen Stadien der Zerfetztheit. So hab' ich mir schon immer die Macht des Schicksals vorgestellt. Und sie dient nicht nur zur optischen Störung der Ouvertüre. Sie wird auch in den beiden großen Pausen zur Ansicht dargeboten und sodann mit störendem Gepolter hochgezogen.

Damit sind wir bei den Dekorationen von Georges Wakhewitsch angelangt. Diese sind von bedeutender Scheußlichkeit und noch dazu sehr uneinheitlich. Sie zeichnen sich durch eine fast süchtige Vorliebe für entlaubte Stämme aus und scheinen im Hinblick auf das neue Salzburger Festspielhaus konzipiert, denn sie sind von karajanischer Überdimensioniertheit. Einmal ist überall später Abend, nur in der Mitte des Himmels strahlen leuchtend und statisch zwei Patzen in Rot und Gelb. Daß die holde Leonore in einem Felsen wohnt, mag hingehen. Daß sie, wenn sie diesen betritt, eine Türe hinter sich zumacht, ist schon bedenklich. Daß man aber an dieser Türe klingeln kann, streift an Parodie.

Damit sind wir zu Margarethe Wallmann vorgedrungen, deren Inszenierung viele parodistische Elemente aneinanderreiht. Da ist ein Schlachtbild von starker unfreiwilliger Komik, da müssen nach der Schlacht Soldaten (Verwundete? Tote?) sehr lange Zeit in gefälligen, aber unsäglich gekünstelten Stellungen herumliegen und -lahnln, um das Bild zu beleben, darunter einer mit rechtwinkelig vorgebeugtem Rumpf, auf sein Gewehr gestützt. Man setzt sich mit dem Rücken zum Tisch zu Tisch, um dort ein Nachtmahl einzunehmen, das nur aus Getränken besteht, und nachher wird das Tischtuch mitsamt den Bechern abgenommen. Der große Rataplan-Chor — er wird delikatest gesungen (Einstudierung Richard Rossmayer) — ist im Stil einer Revue aus den zwanziger Jahren aufgezogen, die Massenszenen sind schlecht, die Einzelszenen gar nicht inszeniert. Viele Jahrzehnte neuer Opernregie sind total ignoriert.

Im Orchester waltet Dimitri Mitropoulos und macht großen Lärm. Er verwechselt Krawall mit Intensität, Dynamik und Dramatik. Er verlegt immer wieder den Schwerpunkt ins Orchester, wo er bei Verdi nichts zu suchen hat. Das mtata deckt die Sänger zu, als würde nicht der Dirigent die Sänger begleiten, sondern diese ihn. Von einer großlinigen, durchdachten Konzeption (das sogenannte Musizieren) ist keine Rede. Und so werden auf der Bühne die Partien recht zufällig, willkürlich und undifferenziert heruntergesungen, in den letzten beiden Bildern wird von den Herren dann mehr drauflosgesungen, nicht sehr schön, eine Art Bell-Canto. Und das, was man musikdramatische Gestaltung nennt, begibt sich nur, wenn Karl Dönch (von der Wiener Staatsoper als Gast) zu sehen und zu hören ist.

Giuseppe di Stefano, zweifellos ein brauchbarer Tenorist, bleibt durchaus wurstig und passiv, zeigt etliche Sängerunarten und präsentiert gelegentlich einzelne gepflegte Töne. Ludwig Welter muß schon nach wenigen Einsätzen sterben, was man bedauert. Die weiteren tiefen Partien sind dem staubtrockenen Ettore Bastianini und dem strohtrockenen Walter Kreppel anvertraut.

Antonietta Stella hat exquisite zarte Töne zu bieten, reicht aber weder im Lyrischen noch im Dramatischen völlig aus. Schade, daß sie ihr ausdrucksvolles Gesicht nur ganz selten in echte, erlebte Darstellung einbezieht und diese durch unsägliche, unmögliche Gestik ruiniert. Es werden überhaupt sehr viele Arme in die Luft gestreckt und in die Hüften gestemmt, letzteres namentlich von Giulietta Simionato, einer, wenn die Analogie gestattet ist, Krawattel-Altistin, die ihre beiden Auftritte sozusagen mit dem linken Stimmband erledigt, im Kielwasser ihrer Popularität segelt und das, was sie für Temperament hält, gerissen, unbedenklich und höchst unkünstlerisch verkauft.

Die Texaner im Parkett, im Stehparterre, in den Logen und auf den Galerien lärmten, als der Dirigent erschien, setzten diese Tätigkeit bei jedem sich bietenden Anlaß fort und lärmten zum Schluß nicht nur die Solisten, sondern auch Mitropoulos, Wallmann und Wakhewitsch wiederholt vor den Vorhang.

Außer den bereits Genannten verzeichnet der Theaterzettel noch die Namen einiger Beteiligter, die am Rande des Erfolgs blieben: Annemarie Ludwig, Harald Pröglhöf, Hugo Meyer-Welfing, Franz Bierbach und Giuseppe Verdi. **Hans Weigel**

Nr. 40 vom 1. Oktober 1960

Die Wochen-Presse 9

Staatsoper

Gold aus Mitropoulos' Händen

Verdis „Macht des Schicksals", die erste Staatsopernpremiere dieser Saison, war unter der genialen, hinreißenden Leitung Dimitri Mitropoulos', der schon bei seinem Erscheinen mit nicht endenwollenden Begeisterungsstürmen gefeiert wurde, eine erstrangige Glanzaufführung. Unter seiner impulsiven Leitung wurden aus den Gesangstars Antonietta Stella, Giulietta Simionato, Giuseppe di Stefano, Ettore Bastianini Superstars, neben denen sich die (ebenfalls italienisch singenden) Kollegen unseres Ensembles Ludwig Welter, Karl Dönch, Walter Kreppel ebenbürtig behaupteten.

Schwierige Aufgaben stellt die Neuaufführung jedes Werkes Verdis aus der mittleren Schaffensperiode an Regisseure und Bühnenbildner. Soll man einfach historische Vorbilder kopieren, soll man stilisieren oder gar Versuche in der Richtung des Abstrakten unternehmen? Georges Wakhewitsch als Bühnenbildner und Margarethe Wallmann als Regisseur fanden hier einen Mittelweg. Ihre Erfahrungen und ihr kulturhistorisches Wissen ließen sie einen Stil finden, der zeigt, wie man Schöpfungen aus dieser als geschmacksunsicher geltenden Zeitepoche modernisieren kann, ohne deren Grundkolorit zu verwischen. Unter den prächtigen Szenenbildern dominiert eine von Salvador Dali inspirierte Vision des unentrinnbaren, schicksalhaften Zeitablaufes.

Verdis Partitur enthält Genieblitze und simpel volkstümlich Klingendes. Dieser Qualitätsunterschied wird unter Mitropoulus' Stabführung aber kaum merkbar. Er ist ein König Midas der Musik, unter dessen Händen alles zu Gold wird. Mi

---

te 7 / Montag, 3. Oktober 1960 KURIER

Die wunderbare Kraft der Behutsamkeit

Das erste „Philharmonische" der Saison: ein Mahler-Fest mit Mitropoulos

Mahlers riesige „Neunte" — man hat sie zuletzt im Konzerthaus gehört, diesen Juni unter Horenstein. Unter den Händen von Mitropoulos ist sie ein anderes Werk geworden, spannender, erregender in den Mittelsätzen, deren skurrile und dämonische Züge schärfere Konturen erhielten, und gefühlstärker und gedankentiefer im Andante zum Beginn und im Adagio zum Schluß.

Der Dirigent, dem es zu danken ist, daß diesmal kein Abonnent auf seine Karte und seinen Platz verzichtete (was vor Jahren bei einem Mahler-Programm Kubeliks durchaus nicht der Fall war), konnte seine Popularität einmal öfter in den Dienst einer künstlerischen Aufgabe von Rang stellen. Wozu nicht nur die gültige und darum überzeugende Wiedergabe dieser bedeutenden Musik gehört, sondern schon das Eintreten für Gustav Mahler an sich, gerade in Wien, gerade in einem Philharmonischen Konzert.

Mitropoulos' Kontakt zur Geistes- und Empfindungswelt Mahlers ist ebenso tief wie spontan; die geforderte Plastik und Konzentration im Spiel der Philharmoniker war darum eine Selbstverständlichkeit. Die bis in feinste Differenzierungen gewahrte Vitalität im Ton bezeugte, daß der Dirigent auch mit der Behutsamkeit noch Kraft verbindet, daß für ihn ein Pianissimo kein Anlaß ist, blutleer musizieren zu lassen.

Das Konzert, das mit Weberns Orchester-Passacaglia op. 1 einbegleitet wurde, entließ einen Teil des Publikums in echter Ergriffenheit. Jener Teil wird dem Dirigenten und dem Orchester für diese Begegnung Dank wissen.

Herbert Schneider

Dienstag, 4. Oktober 1960 Volksstimme

Philharmonischer Beginn

Es war ein guter Anfang der philharmonischen Spielzeit, die nicht nur, wie immer, viel Schönes, sondern diesmal auch manch Interessantes, selten Gehörtes verspricht. Schön (im echten konzentrierten Sinn dieses oft mißbrauchten Wortes) und allzu selten gehört ist Gustav Mahlers IX. Symphonie: entstanden nach dem „Lied von der Erde" als ein großes Lied ohne Worte von der Erde, als eine Musik des Abschieds von dieser Welt, die dem Scheidenden kein Glück gebracht und zur Beglückung derer, die nach ihm kommen, ewig weiter blühen wird im Lenz. Ungewöhnlich ist diese Musik in ihrem Ausdrucksbereich, der von volksliedhafter Träumerei bis zu schmerzlicher Verzerrung reicht. Ungewöhnlich ist sie in ihrer Form, mit zwei langsamen Hauptsätzen zum Anfang und zum Abschluß, die erfüllt sind von „unendlichen Melodien" nicht nach Wagners Art, sondern nach Mahlers neuer Weise, und mit zwei lebhaften, vitalen und grotesken Mittelsätzen. Ungewöhnlich schließlich ist diese Symphonie in der Kühnheit der Ausdrucksmittel, die weit ins 20. Jahrhundert hinein weisen, ohne die Brücken zur Vergangenheit, das ist zur Allgemeinverständlichkeit, abzubrechen.

Vorherging im Programm des Konzerts Weberns Passacaglia, opus 1, ein in der Tonsprache durchaus „normales", von feinster Sensibilität zeugendes Werk, das freilich, obgleich nur ein Jahr vor Mahlers „Neunter" komponiert, älter, konventioneller anmutet als diese und, insofern ungünstig gestellt, im Gesamtbild des Konzerts verblaßte.

Ungewöhnlich wie Mahlers Symphonie war auch die Meisterschaft, mit der unsere Philharmoniker sie spielten. Anläßlich der Aufführung einiger zeitgenössischer Musikwerke, an denen dieses Orchester — der Not gehorchend, nicht dem eigenen Triebe — in den letzten Jahren mitwirkte, ist ihm in einem Teil der Presse der Vorwurf mangelnden Verständnisses für das Neue gemacht worden. Das mag für einiges „Neue" gelten, mit dem seine Komponisten (auf deutsch: Zusammensetzer) nichts sagen wollen, und an dem daher nichts zu verstehen ist. Aber wirkliche Musiker — und das sind die Wiener Philharmoniker — kennen keinen Unterschied zwischen alter und wirklich neuer, sondern nur zwischen guter und schlechter Musik. So spielte unser erstes Orchester auch Mahlers problemreiche IX. Symphonie mit solcher Lebendigkeit und Wandlungsfähigkeit des Ausdruckes, mit solcher Wärme und Klarheit des Klanges, mit solcher Größe der Linienführung, als ginge es um ein längst selbstverständliches Werk der klassischen Musik. Allerdings stand ein Dirigent auf dem Podium, der musikalische Probleme überall dort, wo sie lösbar sind, zu lösen versteht und auch schwer Verständliches selbstverständlich macht: Dimitri Mitropoulos, unter den Orchesterleitern von heute einer der hervorragendsten Musiker und Techniker, dessen Hand, von einem schlagenden Herzen und einem denkenden Kopf geführt, Werk und Orchester zu einem in die Tiefe reichenden Erfolg führte.

Marcel Rubin

ÖSTERREICHISCHE NEUE TAGESZEITUNG Dienstag, 4. Oktober 1960

Die Philharmoniker werden „revolutionär"

Mitropoulos eröffnete die Abonnementkonzerte mit Anton Webern und Gustav Mahler

So völlig aus der Art der klassischen Normprogramme haben die Philharmoniker ihre Abonnementkonzerte wohl noch nicht eröffnet. Dimitri Mitropoulos geht Mozart und Beethoven gern aus dem Weg und liebt die ausgefallenen Dinge. So gab es an der Spitze der neuen Saison gar eine philharmonische Erstaufführung: Anton von Weberns „Passacaglia für Orchester", der ein beträchtlicher Teil des philharmonischen Stammpublikums mit Skepsis entgegengesehen haben dürfte. Aber dazu bestand kein Anlaß. Weberns Opus 1 ist noch stark dem romantischen Klang verpflichtet. Ein überraschend expressives und empfindungsdichtes Werk, fern aller intellektuellen Askese. Gute Musik, persönliche Musik, die eindrucksvoll im Pianissimo beginnt — zögernde Pizzikatoschritte markieren den Passacaglia-Rhythmus — und am Ende wieder still ins Pianissimo zurücksinkt. Dazwischen liegt eine mächtige Steigerung von echtem Pathos. So wie Mitropoulos diesen frühen Webern dirigiert, temperamentvoll und musikantisch, ersteht das faßbare Bild einer Seelenlandschaft, die in Zukünftiges weist.

Pause gab es keine, und auch das war eigentlich „aus der Art". Unmittelbar auf Webern setzte Mitropoulos sein Mahler-Bekenntnis, und das gelang überraschenderweise ohne Gewaltsamkeiten. Die „Neunte", mit der Gustav Mahler bitteren, zuweilen auch verbitterten und schließlich doch ergreifenden Abschied nahm vom Leben, hat man zuletzt bei den Wiener Festwochen unter Horenstein in einer beachtlichen Aufführung gehört. Nun konnte man sie in einer großartigen Aufführung hören. Mitropoulos indentifiziert sich völlig mit diesem überdimensionierten Werk, seine impetuose Hand vermag auch über die ermüdenden Längen und die weiten Strecken dünner Substanz, über das grelle Nebeneinander von Ernst und Parodie, von Seriosität und (gewollter?) Banalität (in den beiden Mittelsätzen) hinweg spürbar zu machen, daß hier immer um Großes gerungen wird. Der packenden Konfrontierung von Leben und Tod im ersten Satz kann man sich schwerlich entziehen und das unverkennbar bruckner'sche Finale — der demütige Ausklang zitiert fast notengetreu das Ende aus dem Adagio von Bruckners Streichquintett — versöhnt mit manchen Zwiespältigkeiten dieser Supersymphonie. Hier, in diesem Schlußsatz besonders, ist Innigkeit und Wärme, hier ist Größe und echte Menschlichkeit.

Die Philharmoniker leisteten Mitropoulos hervorragende Dienste, gaben die ganze Schönheit ihres herrlichen Streicherklanges und die stolze Majestät ihre Bläser. So wurde es schließlich doch weit mehr als eine pietätvolle Exhumierung; es wurde eine würdige philharmonische Gedenkfeier für den Jahresregenten Gustav Mahler. Und als solche wurde sie auch vom Publikum empfangen und bedankt. Alexander Witeschnik

---

Dienstag, 4. Oktober 1960, Nr. 231 DAS KLEINE VOLKSBLATT

Mitropoulos dirigierte Webern und Mahler:

Die neue Saison der Wiener Philharmoniker

Sie wurde am vergangenen Wochenende mit dem ersten Abonnementkonzert eröffnet. Ein Blick auf das Jahresgesamtprogramm läßt uns Bach, Händel, Haydn, Mozart, Schubert völlig, Beethoven bis auf ein Klavierkonzert und seine Erste Symphonie vermissen. Man hat den Eindruck, in diesem Konzertjahr beherrschen Spezialistenprogramme die Gesamtaussage: Mitropoulos mit neuen oder noch nicht völlig durchgesetzten Werken, Kubelik wieder mit Mahler, der russische Komponist Chatschaturian mit eigenen Werken, Rossi mit alten und neuen Italienern, Böhm mit Richard Strauss und Hindemith ... Nur drei Dirigenten, Karajan, Schuricht und Knappertsbusch, bleiben Beethoven, Schumann, auch Nicolai, erst recht Brahms und Bruckner treu; zu diesen Meistern treten dann noch Bartok und Sibelius, Klassiker der Moderne und letzter Romantiker, in den Karajan-Konzerten.

Dimitri Mitropoulos ist dafür bekannt und geschätzt, daß er Werke von Zwischenepochen, Kompositionen vernachlässigter Meister nicht nur aufs Programm setzt, sondern auch begeistert probt und werkhingerissen aufführt. So trat er diesmal für Weberns noch durchaus spätromantisch gesinnte Passacaglia Opus 1 und für Gustav Mahlers Neunte Symphonie ein. Unsere Philharmoniker ließen sich willig in die knappe und in die verbreiterte Aussage führen, machten die kontrapunktische Studie und den bittersüßen Abschied vom Leben zu klingender und der Melodie hingegebener Musik, konnten aber für diese beiden Komponisten, die das Ende einer Epoche und den Anfang einer neuen Zeit mit ihren Werken charakterisieren, nicht mehr als einen Achtungserfolg erringen.

Richard Strauss hatte vor 16 Jahren in seinem künstlerischen Vermächtnisbrief an Karl Böhm vorgeschlagen, der Spielplan der Wiener Staatsoper hätte ausnahmslos unangefochtene und unanfechtbare Meisterwerke zu umschließen, das Haus am Ring möge einem Museum klingender Musik der letzten dreihundert Jahre gleichen. Ein solcher Plan ist seit Jahrzehnten auf dem Podium des Großen Musikvereinssaales in den Programmen der Abonnementkonzerte der Wiener Philharmoniker verwirklicht worden; da kann es dann nicht wundernehmen, wenn problematische Werke unseres Jahrhunderts nicht so „ankommen", wie es das heiße Bemühen der Interpreten an sich verdiente.

Dr. E. W.

Erstes Philharmonisches Konzert der Saison

Dimitri Mitropoulos dirigierte Mahlers Neunte Symphonie

Die im Zug befindliche Mahler-Renaissance zeitigt erfreuliche Folgen. Kann doch der tiefere, ihr innewohnende Sinn vorwiegend darin liegen, Mahlers Schöpfungen dauernd dem Repertoire einzubürgern, ihnen jenes Heimatrecht zu sichern, das des Komponisten Heimat bisher nur zaudernd gewährte und oft hartnäckiger verweigerte als das Ausland. Hierin scheint sich nun ein Wandel anzubahnen. Das Verständnis für Mahlers Musik ist im Wachsen begriffen und dehnt sich erfreulicherweise auch auf jene Spätwerke aus, die bisher nicht die Popularität der Vierten Symphonie oder „Des Liedes von der Erde" erreichen konnten. Sie bedeutet für Orchester und Auditorium vielfach Neuland, das zu erschließen nur einem wahrhaft Berufenen, der über geniale Fähigkeiten verfügt, wie Dimitri Mitropoulos, gegeben ist.

Zum Hauptstück des von ihm geleiteten Konzerts wählte er Mahlers Neunte Symphonie, ein Werk des Abschieds und der gleichen geistigen Atmosphäre wie „Das Lied von der Erde". Man könnte es als Lied zwischen Himmel und Erde ansprechen. Im ersten Satz, einem Kontrapunkt divergierender seelischer Emotionen, wechselt der Blick auf Jenseits mit dem Rückblick auf Irdisches. Die Sphären der Transzendenz werden im abschließenden Adagio erreicht, welches neben dem Finale der Dritten Symphonie zu den ergreifendsten Lento-Sätzen Mahlers gehört. „Sursum corda, sagt die christliche Religion. So hat Mahler gelebt. Es gibt die Reue, es gibt die Sehnsucht —", schrieb Anton von Webern an Alban Berg nach erstmaligem Anhören des Liedes von der Erde. Diese Worte lassen sich mit gleicher Berechtigung auf die überirdische Schönheit des Ausklangs der Neunten Symphonie anwenden.

Von den beiden Mittelsätzen des Werkes ist wohl das erste Intermezzo das schwerer zugängliche. Mahler nannte das Blumenstück seiner Dritten Symphonie das „Unbekümmertste, das ich je geschrieben habe". Vom Ländler der Neunten könnte man das gerade Gegenteil behaupten. Im Wechsel komplexer Stimmungen, die von gespenstisch parodierender Walzerfreudigkeit bis zu Ausbrüchen unbändigen Weltschmerzes reichen, gewährt dieser Satz Einblick in das zerrissene Innenleben eines unablässig Grübelnden und wird zum Wahrzeichen eines Gottsuchertums, das aus den Wirrnissen des Alltags nach Höhengefilden strebt.

Gerade in der Ausdeutung dieses Symphonieteiles zeigt sich Mitropoulos' geniales Erfassen von Mahlers Psyche, und von den unverkennbar charakteristischen Merkmalen seiner Musiksprache. Unter des Dirigenten meisterlicher Führung wird sie gleichsam entsentimentalisiert und erklingt, wo es nottut, in schonungslosem Aufzeigen von Kontrasten, deren unvermitteltes Einsetzen nicht gemildert, sondern bewußt unterstrichen wird. Angesichts dieser energiegeladenen Auslegung, die auch in technischer Hinsicht den Idealen der Vollkommenheit entsprach, schwinden Einwände gegen das angeblich Zeitgebundene an Mahlers Symphonik. In der Interpretation durch Dimitri Mitropoulos wird ihr Gegenwartscharakter, ihre vom Zeitablauf unabhängige Aktualität offenkundig.

Das Konzert begann mit Weberns „Passacaglia für Orchester, op. 1". Zu den Spätwerken Weberns verhält sich diese Jugendkomposition wie in der Reihe der Wagnerischen Musikdramen „Rienzi" zur „Götterdämmerung". Die Durchorganisierung der musikalischen Materie vollzieht sich stellenweise noch in der Umhüllung von Harmonien, die von Tristans Leidenschaft beeinflußt werden. Das kurze Werk dürfte hauptsächlich musikhistorischem Interesse begegnen.

Der starke Beifall, der dem Dirigenten und dem Orchester nach Konzertschluß entgegenscholl, klang nicht, wie dies bei Aufführungen selten gespielter Werke oft der Fall ist, als wäre er Ausdruck respektvoller Hochachtung, sondern schien vom Herzen zu kommen.

Mi

---

4. Oktober 1960 — NEUES ÖSTERREICH

Philharmonischer Saisonbeginn mit Webern und Mahler

Vor fünfundzwanzig Jahren hätte ein Eröffnungsprogramm mit Webern und Mahlers Neunter noch befremdet. Heute gehört eher Mut dazu, solche in ihrer geistigen Haltung durchaus maßvolle Werke auf den Spielplan zu setzen. Anton Weberns Passacaglia ist freilich ein eingebürgertes Jugendwerk des Komponisten, das abschiednehmend auf Tonalität und funktionelle Harmonik zurückblickt, sie aber zu verlassen im Begriffe ist. Der Einfluß der strengen Form wirkt, an das Finale von Brahms' Vierter erinnernd, noch bindend, formgebend, das am Beginn im Streicherpizzikato aufgestellte „ostinato" bildet den Ariadnefaden, der durch labyrinthische Irrgänge komplizierter Stimmführungen leitet und das Verständnis erleichtert. Der Einfall selbst ist freilich weder bedeutend noch ergiebig, aber seine trotzig sich aufbäumenden Intervalle bewahren einen Rest von Gefühlsausdruck, und aus dem Werk spricht eine starke Persönlichkeit.

Hätte Webern auf dieser Grundlage weiter komponiert, stünde seine Herme heute ebensowenig in der dodekaphonen Walhalla wie jene eines Schönberg, der die „Verklärte Nacht" und die „Gurrelieder" nicht hinter sich gelassen hätte. Wenn Schönberg später, ein neuer Samson, die Pfeiler, an die er sich mit Ketten der Tonalität geschmiedet glaubte, zum Einsturz brachte, so löste sich der feinere, subtilere Webern zwar auch bald von ihnen los, aber nach einer relativ kurzen Periode „freier Atonalität" formte er kleine, bald auch etwas umfangreichere Gebilde von seltsamem, pointillistischem Klangreiz, miniaturistische Kleinstrukturen aus intensiv permutierten Motiven, ja, er näherte sich später sogar wieder der Sonatenform.

Von Webern, dem Mahler-Bewunderer, führt kein Weg zu Mahler, der schon 1903 von Schönberg, wie Fred Prieberg berichtet, sagte: „Wozu schreibe ich noch Symphonien, wenn das die Musik der Zukunft sein soll?" Die Neunte des Meisters steht jedenfalls trotz neuartiger Struktur, kühnen Härten der Stimmführung und fortschreitender Lockerung der Harmonik immer noch fest auf tonalem Boden und invertiert wohl die Symphonieform, ohne sie aber aufzugeben. Nicht thematisch, jedoch stimmungsmäßig, instrumentationstechnisch und geistig knüpft sie dort an, wo das „Lied von der Erde" schließt. Eine „Abschiedssymphonie" hat Bruno Walter, der es als erster in Händen hielt und später uraufführte, das Werk genannt, und es ist, als spräche aus dem herrlichen ersten Satz jener Wegmüde, der dort sagt: „Leb wohl, mein Freund, ich gehe in die Berge... mir war auf dieser Erde das Glück nicht hold." Es ist Mahler selbst, der nun an den Grenzen jenes Reiches angelangt ist, von dem kein Wanderer wiederkehrt. Noch einmal erinnert er sich aus ferner Rückschau der lieben, versonnenen Melodik der „Wunderhorn"-Symphonien, greift er, wie ratlos und parodierend, auf ein Motiv aus der Fünften zurück, läßt uns Anklänge an den Trauermarsch der Ersten, diesmal eine Marche au supplice, an einen Hexensabbat toller Gespenstererscheinungen vernehmen. Aber dann kommt die große Ruhe, das „Verfließen einer Wolke im Blau des Himmelsraumes" (Walter), jene unirdische, jenseitige Stimmung, die an Brahms' „Feldeinsamkeit" erinnert, einer der seltenen Punkte, an denen sich die beiden so verschiedenen Meister begegnen. Die Musik zerrinnt, verfließt in den hohen Streichern, die letzten Erinnerungen an Brucknerschen Choral, aber auch an die tiefe, sehnsüchtige Innigkeit der Adagios aus den „Wunderhorn"-Symphonien weichen, und wir stehen am Ende. Es ist jener Abschied, der — im „Lied von der Erde" vorweggenommen — keinen Gedanken an ein Wiedersehen offenläßt.

Wir hörten das Werk beim Musikfest in guter Wiedergabe. Dimitri Mitropoulos, der immer mehr an den alten Furtwängler erinnert, wirkt stärker, impulsiver, zwingender, und der philharmonische Orchesterklang ist in keinem Takt einem anderen vergleichbar. Es ist alles expressiv, wild bewegt und dann endlich verzückt, nach oben strebend und zur — völlig unpathetischen — Verklärung entschwebend. Eine Leistung von unerhörter Vollkommenheit für den Dirigenten wie für das Orchester, dem härteste Aufgaben gestellt werden: die schwierigen Streicherpassagen, vor allem der Solovioline, die milden Hörner, oft gedämpft die fast kantablen Trompeten, ausdrucksvoll das Holz, exakt das Schlagwerk und die heiklen Glocken.

Starker Beifall.

Y.

---

3. Oktober 1960 — EXPRESS

Wochenende im Musikverein: „Philharmonisches" unter Mitropoulos

Die Zeit, die ist ein sonderbar Ding

1. Abonnementkonzert der Wiener Philharmoniker, Samstag und Sonntag im Großen Musikvereinssaal, unter der Leitung von Dimitri Mitropoulos. Programm: Werke von Anton von Webern (Passacaglia, op. 1) und Gustav Mahler (IX. Symphonie in D-Dur).

Weberns Passacaglia dauert elf Minuten, Mahlers letzte Symphonie siebenmal so lang. Nach der Konsumation der Stücke würde man glauben, bei Webern höchstens die Hälfte der tatsächlich verstrichenen Zeit verbracht zu haben; hingegen dehnt sich Mahler zu mehreren Stunden. Die Zeit, die ist eben ein sonderbar Ding. Oder: alles ist relativ...

Die Zeit hat auch an beiden Werken ihre klärende Funktion erfüllt. Weberns Passacaglia dünkt uns heute der Beginn einer neuen Art der musikalischen Formulierung zu sein, Mahlers „Neunte" der Schlußpunkt hinter der hypertrophisch wuchernden Subjektivität der Spätromantik. Von Webern wird man gefesselt. Diesen Mahler bestaunt man bloß.

Die Passacaglia, deren musikalische Entwicklung sich aus trägem Räkeln aufrafft zu wacher Leidenschaft, kommt aus der tristansüchtigen Atmosphäre einer abgenützten Chromatik und stößt energisch die Tür auf in die neue Welt der ausgesparten, abstrahierenden Klangkonstruktionen, wie sie Webern später entwickelt hat. Sie ist noch tonal beziehbar und eher leicht zu hören, aber sie läßt kommende Komplikationen ahnen.

Mahlers Monstersymphonie, nach Paul Bekker am besten „Was mir der Tod erzählt" zu betiteln, schließt mit einem sehnsuchtsvoll klagenden, Abschied nehmenden, in seiner Einfachheit wahrhaft großen Adagio, das man in -zehn oder -zig Jahren wahrscheinlich losgelöst vom angeschwollenen Rumpf der übrigen drei Sätze gern hören wird. (Warum auch nicht loslösen?) Vorher gibt es einen fast parodistisch derben Ländler, ein burleskes Rondo von gewaltiger Ausdehnung, vor allem aber ein schier endloses Andante als Einleitung. Lauter gewiß stark empfundene, bedeutende, kühn konzipierte Musik. Nur so schrecklich langatmig, daß dieser Atem dem Hörer oft genug wegbleibt...

Trotz einer wahrhaft großartigen Wiedergabe, an der das Orchester und sein überlegen disponierender Dirigent sorgfältig gearbeitet hatten.

Karl Löbl

● Sena Jurinac hat ihr Rollendebüt als „Lohengrin"-Elsa in San Francisco abgesagt; für sie springt Ingrid Bjoner (Deutsche Oper am Rhein) ein.

● Ein Beethoven-Konzert veranstaltet wieder der Verband der Kriegsblinden im Musikverein; es findet am 22. November statt und wird von Heinrich Hollreiser dirigiert. Solistin: Ingrid Haebler (Klavier).

● Dimitri Mitropoulos wird bei den Züricher Junifestwochen 1961 zwei Aufführungen von Richard Strauss' „Elektra" (mit Inge Borkh in der Titelrolle) und ein Konzert des Tonhalleorchesters leiten.

ΚΑΙ ΠΑΛΙ ΣΤΟ ΠΡΟΣΚΗΝΙΟ

Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΣΕ ΘΑΥΜΑΣΙΑ ΥΓΕΙΑ ΚΑΙ ΛΑΜΠΡΗ ΦΟΡΜΑ ΑΠΟΘΕΩΝΕΤΑΙ ΠΑΝΤΟΥ

Οἱ μουσικοί τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης: Μόνο αὐτός εἶναι ἱκανός γιά τέτοια θαύματα. — "Ενα ἡμιτελές ἔργο τοῦ Σαῖνμπεργκ. — «Σιμόνε Μποκανέγκρα» στό Σάλτσμπουργκ καί «Τουραντό» στή Μετροπόλιταν

ΑΙ ΥΠΟΧΡΕΩΣΕΙΣ ΤΟΥ ΔΙΑ ΤΟ 1961

Κι' ἐφέτος ὁ Δημήτρης Μητρόπουλος ὑπῆρξεν ἡ δεσπόζουσα φυσιογνωμία εἰς τό Φεστιβάλ τοῦ Σάλτσμπουργκ. Τό ἐνδιαφέρον τοῦ μουσικοῦ κόσμου καί τοῦ διεθνοῦς κοινοῦ ἦταν ἑστραμμένο πρός τόν "Ελληνα μαέστρο καί ἡ συναυλία μέ τήν Φιλαρμονική τῆς Νέας Ὑόρκης ἀπετέλεσε τό κύριον γεγονός τοῦ Φεστιβάλ. Ἡ ἀναμονή ἦτο μεγάλη, ἀφοῦ ἐπρόκειτο νά ἀκούσουν τόν Μητρόπουλο μετά ἀπό τρία χρόνια ἀπουσίας καί νά ἀκούσουν τήν Φιλαρμονική μέ τήν ὁποίαν ὁ Μητρόπουλος εἶχε ἐπιτύχει τά μεγαλύτερα καλλιτεχνικά ἀποτελέσματα. Ἡ ἀναμονή ἐδικαιώθη ἀπολύτως. Ἡ συναυλία ἀπετέλεσε ἕνα ἀπό τά μεγαλύτερα καλλιτεχνικά γεγονότα τῆς μουσικῆς ζωῆς τοῦ Σάλτσμπουργκ καί ἕνα ἀπό τά ὑψηλότερα σημεῖα τῆς καριέρας τοῦ Μητροπούλου.



Ὁ Δημήτρης Μητρόπουλος ἐνῶ διευθύνει συναυλίαν

Ἡ ἐπιτυχία ὀφείλεται ἐξ ἴσου εἰς τό ὑπέροχον πρόγραμμα καί εἰς τήν ἐξαιρετικήν ἐκτέλεσιν. Τό πρόγραμμα ἦτο ἀφιερωμένον εἰς τήν μνήμην τοῦ Ἀλμπέρτ Σβάϊτσερ καί περιελάμβανε τήν Συμφωνίαν ἀρ. 40 τοῦ Μότσαρτ, τήν Συμφωνίαν ἀρ. 1 τοῦ Μπραμς καί τήν Συμφωνίαν ἀρ. 9 τοῦ Σοστακόβιτς. Ἡ ἐκτέλεσις τῶν τριῶν αὐτῶν ἔργων ἀπετέλεσε ἕνα ἀπό τά ὑψηλότερα σημεῖα τῆς μουσικῆς ἐκτελέσεως, τά ὁποῖα ἔχουν ἀκουσθῆ ἐπί πολλά χρόνια εἰς τό Σάλτσμπουργκ. Ἡ ἐκτέλεσις τοῦ Μότσαρτ ἦτο ἀπολύτως ἀνάλογος πρός τό ὕφος τοῦ συνθέτου καί ἡ ἐκτέλεσις τοῦ Μπραμς ἐξαιρετικά ἐμπνευσμένη καί ἀπό ἀπόψεως ἐκφράσεως ἀπολύτως ἱκανοποιητική. Ἀλλά τό ἀπόλυτον ἀποκορύφωμα τῆς συναυλίας ἀπετέλεσε ἡ ἐκτέλεσις τῆς Συμφωνίας τοῦ Σοστακόβιτς. Ἡ ἐκτέλεσις αὐτή ἦτο ἀπολύτως ἐξαιρετική καί ἀπό ἀπόψεως ἐκφράσεως καί ἀπό ἀπόψεως τεχνικῆς. Ἡ ἐκτέλεσις τοῦ ἔργου αὐτοῦ ἀπό τήν Φιλαρμονική τῆς Νέας Ὑόρκης ἐπιβεβαιώνει τήν ἀνωτερότητα τῆς ὀρχήστρας αὐτῆς ἔναντι ὅλων τῶν ἄλλων ὀρχηστρῶν τοῦ κόσμου. Ἡ ἐκτέλεσις τοῦ ἔργου αὐτοῦ ἀπό τήν Φιλαρμονική τῆς Νέας Ὑόρκης ἐπιβεβαιώνει τήν ἀνωτερότητα τῆς ὀρχήστρας αὐτῆς ἔναντι ὅλων τῶν ἄλλων ὀρχηστρῶν τοῦ κόσμου. Ἡ ἐκτέλεσις τοῦ ἔργου αὐτοῦ ἀπό τήν Φιλαρμονική τῆς Νέας Ὑόρκης ἐπιβεβαιώνει τήν ἀνωτερότητα τῆς ὀρχήστρας αὐτῆς ἔναντι ὅλων τῶν ἄλλων ὀρχηστρῶν τοῦ κόσμου.

Ἡ παρουσία τοῦ μαέστρου Μητροπούλου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἦτο ἀπό μόνη της ἕνα γεγονός. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν.

Ἡ παρουσία τοῦ μαέστρου Μητροπούλου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἦτο ἀπό μόνη της ἕνα γεγονός. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν.

Ἡ παρουσία τοῦ μαέστρου Μητροπούλου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἦτο ἀπό μόνη της ἕνα γεγονός. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν. Ἡ ἐμφάνισις τοῦ μαέστρου ἐπί τῆς σκηνῆς τοῦ Σάλτσμπουργκ ἐπροκάλεσε ἐνθουσιασμόν.

Μετά τό Σάλτσμπουργκ ὁ Μητρόπουλος θά μεταβῆ στό Βερολῖνο, ὅπου θά διευθύνη τήν Μπερλίνερ Φιλαρμόνικερ. Ἡ ἐντύπωσις τήν ὁποίαν εἶχαν τά μέλη τῆς ὀρχήστρας αὐτῆς κατά τήν ἐφετεινή τους συνεργασίαν μέ τόν Μητρόπουλο ὑπῆρξεν ἐκπληκτική. Εἰς τό πρόγραμμα τῆς συναυλίας, ἐκτός τῆς Σκωτικῆς Συμφωνίας τοῦ Μέντελσον καί τῆς «Θάλασσας» τοῦ Ντεμπυσσύ, ὁ Μητρόπουλος διηύθυνε τό «θέμα καί βαριασιόν» τοῦ Σαῖνμπεργκ. Ἔργο δυσκολώτατο, πού ἡ Φιλαρμονική τοῦ Βερολίνου δέν εἶχε ποτέ παίξει καί κατά βάθος οὔτε τό συμπαθοῦσαν οἱ μουσικοί. Ἐν τούτοις, τόσο τούς παρέσυρε ἡ μεγαλοφυΐα τοῦ Μητροπούλου, ὥστε μετά τίς τρεῖς πρόβες ἐδήλωσαν "Ο,τι μάθαμε σέ τρεῖς πρόβες μέ τόν μαέστρο αὐτόν, δέν θά μποροῦσε ἄλλος νά μᾶς τό διδάξη σέ ἕνα ὁλόκληρο χρόνο!

❁

Μετά τό Βερολῖνο, ἀκολουθεῖ πάλι μιά περίοδος στή Βιέννη, μέ ἀκαθόριστα ἀκόμη προγράμματα συμφωνικῶν συναυλιῶν καί ὄπερες, καί μετά στήν Κολωνία, ὅπου θά διευθύνη τό ἡμιτελές ἔργο τοῦ Σαῖνμπεργκ. Στό μεταξύ, ἔχει ἐπιμόνους προτάσεις ἀπό τό Παρίσι καί τό Λονδῖνο γιά τό 1961, τίς ὁποῖες ἀποκλείεται, τουλάχιστον ἐπί τοῦ παρόντος, νά ὀποδεχθῆ λόγω φόρτου ἐργασίες. Μετά τήν Εὐρώπη, ἔρχεται πάλι ἡ σειρά τῆς Ἀμερικῆς. Στή Μετροπόλιταν "Οπερα θά διευθύνη ἐφέτος τή νέα ὄπερα τοῦ Μενότι «Ὁ Χιονάνθρωπος». Ἐπίσης τήν «Τουραντό» τοῦ Πουτσίνι σέ νέα σκηνική διασκευή, καί δύο ἄλλες ὄπερες καί μέ τήν Φιλαρμονική τῆς Νέας Ὑόρκης 16 συναυλίες. Οἱ συναυλίες Μάλερ, πού διηύθυνε ἐφέτος στή Νέα Ὑόρκη, ἐθεωρήθησαν τό σημαντικώτερο καλλιτεχνικό γεγονός τοῦ ἔτους. Γι' αὐτό, ὅταν ρώτησαν οἱ δημοσιογράφοι τούς μουσικούς, πῶς ἔπαιξαν τόσο ἀριστουργηματικά μέ τόν Μητρόπουλο καί τόσο routinièrika μέ τούς ἄλλους, ἀπήντησαν: «Μά ἐάν παρασυρόμαστε καί δίναμε κάθε φορά ἀπό τόν ἑαυτό μας ὅσο δώσαμε στίς συναυλίες τοῦ Μητρόπουλου, θά εἴχαμε πεθάνει πρίν τελειώση ἡ σαιζόν! Εὐτυχῶς ὅτι μόνο αὐτός εἶναι ἄξιος νά παρασύρη σέ τέτοια θαύματα».

Α.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 20 Ὀκτωβρίου 1960

ΠΡΩΤΟΦΑΝΕΙΣ ΕΚΔΗΛΩΣΕΙΣ ΘΑΥΜΑΣΜΟΥ ΣΤΗΝ ΒΙΕΝΝΗ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

τόν δικό του δρόμο, συνοδεύει μέ εὐαισθησία, μέ ἀκρίβεια καί ὅταν χρειασθῆ καί μέ ὑποχωρητικότητα — πῶς κάθε τόσο, βάζει σουρτίνα στό ξεφύρετο παίξιμο τῆς ὀρχήστρας!—τό πῶς διατηρῶντας πάντοτε τήν ἡγεσία ἀφίνει νά νομισθῆ ὅτι αὐτός ὁδηγεῖται ἀπό τούς τραγουδιστές, αὐτό λέγεται μεγαλοφυΐα! Καί νομίζω ὅτι, προκειμένου γιά τόν Μητρόπουλο, ἡ χρῆσις τῆς λέξεως εἶναι πράγματι δικαιολογημένη».

ΜΕΓΑΛΕΙΩΔΗΣ Ο ΤΡΟΠΟΣ ΜΕ ΤΟΝ ΟΠΟΙΟΝ ΔΙΕΥΘΥΝΕΙ

Στόν ἴδιο διθυραμβικό τόνο γράφει καί ὁ Ἔρβιν Μίτταγκ στόν «Τύπο» τῆς Βιέννης : «Μέ ὑπερβετικά πρέπει νά μνημονευθῆ τό μουσικό μέρος τῆς παραστάσεως. Τό νά ἐκφράση κανείς νέους ἐπαίνους γιά τήν μεγαλειώδη διεύθυνσι τοῦ Δημ. Μητροπούλου, θά ἦταν νά κομίση γλαύκας στάς Ἀθήνας! Ἡ κοινότοπη ἔκφρασις «ἀφοσίωσις στήν ὑπηρεσία τοῦ ἔργου» γίνεται ἐδῶ εὐτυχής πραγματικότης. Κάτω ἀπό τήν ὑποβλητική διεύθυνσι τοῦ μεγαλοφυοῦς αὐτοῦ μουσικοῦ, ἡ κάθε λεπτομέρεια τῆς ὀρχήστρας, ἡ κάθε λυρική φράσις, γίνεται ἡ ἔκφρασις ἑνός ἠθικά ἐδραιωμένου καλλιτεχνικοῦ φρονήματος, ἑνός σέ ἀπροσπέλαστα ὕψη ὁρθωμένου καλλιτεχνικοῦ ἰδανικοῦ».

ΕΠΡΑΓΜΑΤΟΠΟΙΗΣΕ ΚΑΤΙ ΤΟ ΑΛΗΘΙΝΑ ΘΑΥΜΑΣΙΟ

Ἐξ ἄλλου, τό «Μικρό Φύλλο τοῦ Λαοῦ», τῆς 25ης Σεπτεμβρίου γράφει, ἀ-



Μία πρόσφατη φωτογραφία τοῦ Δημ. Μητρόπουλου ἐνῶ διευθύνει στίς δοκιμές τοῦ Σάλτσμπουργκ.

φοῦ προτάσσει τόν τίτλο «Δ ι α ν ο μ ή: Ἡ μ ο ί ρ α τ ῆ ς Ὄ π ε ρ α ς». Αὐτῆς τῆς γνώμης ἦταν καί ὁ Βέρντι ὅ-ταν παρεπονεῖτο ὅτι γιά νά ἐπιτύχη μιά ὄπερα χρειάζεται καί τούς κατάλληλους τραγουδιστές — θά ἔπρεπε νά προσθέσουμε: καί τόν κατάλληλο μαέστρο! Ἀποφασιστικό γιά τήν ἐπιτυχία τῆς καινούργιας σκηνοθεσίας τῆς «Δύναμης τοῦ Πεπρωμένου» στήν Ὄπερα τῆς Βιέννης ὑπῆρξε ἡ ἀνάθεσις τῆς διδασκαλίας καί μουσικῆς διευθύνσεως στόν Μητρόπουλο. Ἔτσι κατέστη δραματική πραγματικότης αὐτό πού, παρά τήν λαμπρότητα τῆς παρτιτούρας τοῦ Βέρντι, πολύ εὔκολα, σέ τρέχουσες παραστάσεις, δέν εἶναι παρά τυποποιημένο ἀναιμικό μελόδραμα — πρᾶγμα γιά τό ὁποῖο εὐθύνεται κυρίως τό λιμπρέτο. Ἀλλά καί ἡ μουσική αὐτή καθ' αὐτή χρειάζεται τήν πλαστική δύναμι ἑνός σκληροῦ χεριοῦ, ὥστε πέρα ἀπό τόν πλοῦτο τῶν μελωδικῶν ἰδεῶν, πέρα ἀπό τίς ἐντυπωσιακές δραματικές στιγμές νά ὁλοκληρωθῆ σέ Ὄπερα ἐννέα εἰκόνων. Ἐδῶ ὁ Μητρόπουλος ἐπραγματοποίησε κάτι τό θαυμάσιο! Ὄχι μόνο ἡ κάθε φράσις, ἡ ἐλαχίστη λεπτομέρεια ἦταν τέλεια ἐπεξεργασμένες, ἀλλά τό ὅλο οἰκοδόμημα ὑψώθηκε σέ ἐπιβλητική ἑνότητα. Ὁ Μητρόπουλος τοῦ προσέδωσε δραματική βαρύτητα, κορυφώματα τέτοιας ἐντάσεως, ὥστε ζήσαμε στιγμές συγκλονιστικοῦ μουσικοῦ δράματος. Ἤδη ἡ Οὐβερτοῦρα μᾶς ἔδωσε τήν ἐντύπωσι ὅτι δέν τήν εἴχαμε ξανακούσει ποτέ. Καί κάτι ἀκόμα: Ὁ Μητρόπουλος δέν διευθύνει μονάχα γιά τήν ὀρχήστρα, ἀλλά συγχρόνως καί γιά τούς τραγουδιστές. Γνωρίζει τήν ἀλληλοεξάρτησι σκηνῆς καί ὀρχήστρας. Ἀφίνει τήν ὀρχήστρα νά φέρη τόν τραγουδιστή καί ὄχι νά τόν σκοτώνη. Ἡ παράστασις ἦταν ἕνας θρίαμβος γιά τόν μαέστρο. Δέχτηκε ἐκδηλώσεις τέτοιες πού σπάνια ἀκούγονται σ' αὐτή τήν αἴθουσα».

ΝΕΟΣ ΘΡΙΑΜΒΟΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΣΤΗΝ ΒΙΕΝΝΗ

Μέ ἐκφράσεις θαυμασμοῦ πού δέν εἶχον ποτέ ἄλλοτε χρησιμοποιηθῆ γιά ξένο μαέστρο, ὁ Τύπος τῆς Βιέννης ἐχαιρέτισε πρό ἡμερῶν τόν διάσημο Ἕλληνα ἀρχιμουσικό Δημήτρη Μητρόπουλο, στίς ἐκεῖ ἐμφανίσεις του ἐπί κεφαλῆς τῆς Ὄπερας τῆς Βιέννης, μέ τήν «Δύναμι τοῦ πεπρωμένου» τοῦ Βέρντι.

— «Τό ταμπεραμέντο τῆς μπαγκέτας τοῦ Μητρόπουλου, γράφει ὁ Ἀλ. Βίτσνικ στήν «Αὐστριακή Καθημερινή», πού συνδυάζει τήν ἀκρίβεια ἑνός Καραγιάν μέ τήν δραματικότητα ἑνός Φουρτβαίνγκλερ ὅλο καί ἐξύψωνε τό ἐπίπεδο τῆς παραστάσεως. Μεγάλη βραδυά γιά τόν Μητρόπουλο καί τήν Ἀντ. Στέλλα».

— Ἄλλος κριτικός, ὁ Ρ. Βάϊσχαππελ, τοῦ «Ταχυδρόμου», προσθέτει: «Ξαναζήσαμε καί πάλι τήν μαγική δύναμι τῆς μεγάλης ὄπερας, τῆς τόσο συχνά δυσφημισμένης! Ὅτι κι' ἄν θά μποροῦσε κανείς γιά τῆς καταμαρτυρήση: τό παράλογο τῆς ὑποθέσεως, τίς αἱματηρές περιπλοκές, τό ἀφύσικο τοῦ συνδυασμοῦ λόγου καί μουσικῆς — ὅλα αὐτά ἔχασαν τήν ὑπόστασί τους χθές ὑπό τήν λάμψι τῆς μεγαλοφυΐας πού λέγεται Βέρντι. Ας εὐχαριστήσουμε πρό παντός, τόν Μητρόπουλο, μαέστρο τῆς βραδυᾶς. Αὐτός ἀπεκάλυψε τόν ἀληθινό Βέρντι. Κάτω ἀπό τήν δική του διεύθυνσι ἡ κάθε νότα ἀποκτᾶ τήν σημασία της, ἡ κάθε φράσις ζῆ καί ἀναπνέει. Ὁ Μητρόπουλος γνωρίζει πότε εἶναι μορφοπλάστης ὁ ρυθμός καί πότε ἡ μελωδία, πότε τόν λόγο ἔχει ἡ ὀρχήστρα καί πότε οἱ τραγουδιστές. Καί πῶς ὁδηγε τούς τραγουδιστές! Κατορθώνει νά τούς συνυφάνη μέ τήν ὀρχήστρα ὥστε νά οἰνουν τήν ἐντύπωσι μιᾶς ὁλοκληρώσεως τῶν φωνῶν τῆς ὀρχήστρας. Ἀντιστοιχοῦν ἀπόλυτα μέ τόν κάθε δυναμικό χρωματισμό πού ὁ Μητρόπουλος ἀποσπᾶ ἀπό τά ὄργανά του χωρίς ὥστόσο νά χάνουν ἀπό τήν ἰδιοτυπία τους, ἀπό τήν φυσική ἔκφρασι τῆς ἀνθρώπινης φωνῆς. Ἦταν πολλά ἀστέρια μεταξύ τῶν τραγουδιστῶν, ἀστέρια πρώτου μεγέθους — ἀλλά τό ἄστρον τῆς βραδιᾶς ὀνομάζεται ἀναμφισβήτητα : Δημήτρης Μητρόπουλος!

ΜΕΓΑΛΟΦΥΑ ΜΑΕΣΤΡΟ ΤΟΝ ΑΠΟΚΑΛΟΥΝ ΟΙ ΚΡΙΤΙΚΟΙ

«Στό ἀναλόγιο, καρδιά καί πνοή τῆς παραστάσεως, ὁ Δημήτρης Μητρόπουλος, ἀνέπτυξε καί πάλι τήν ὑψηλή τέχνη μαέστρου μεγάλης ὁλκῆς. Ἡ ἐμφάνισίς του στό πόντιουμ χαιρετίσθηκε μέ ἐνθουσιώδεις ἐκδηλώσεις, ἀλλά μετά τήν συναρπαστικά φλογερή, θαυμασίως εὔηχη ἐκτέλεσι τῆς οὐβερτοῦρας, κυριολεκτικά ἀποθεώθηκε. Ἡ ἀφαντάστως ζωντανή. Ἔντονη, ποικιλόχρωμη μουσική ἑρμηνεία τοῦ Μητρόπουλου πηγάζει ἀπό ἕνα πλῆθος ἀνεπαίσθητους χρωματισμούς, ρυθμικούς τονισμούς, δυναμικά ἐφέ, ἀπό τήν ἐξαρσι ὡρισμένων μελωδικῶν φράσεων, τήν τροποποίησι ὡρισμένων τέμπι. Καί ὅμως ὁ Μητρόπουλος ποτέ δέν προβάλλει περισσότερο τοῦ δέοντος τόν ἑαυτό του. Ὁ τρόπος, μέ τόν ὁποῖον, ἀκολουθώντας

Wien, Dienstag — Die Presse — 11. Oktober 1960 — Nr. 3694

„Unübertrefflich vollkommene" Uraufführung

Mitropoulos leitete die „Jahreszeiten"-Symphonie von Theodor Berger im Musikverein

Die Veränderungen, welchen die Natur durch den Wechsel der Jahreszeiten unterworfen ist, haben seit eh und je die Phantasie schöpferischer Musiker angeregt. Bloß die Aspekte dieser Betrachtungen sind dem jeweils vorherrschenden Weltgefühl gemäß verschiedener Art. Bei Mozart oder Couperin verbinden sich mit den Vorstellungen winterlicher Monate Gedanken an höfische Karnevalslustbarkeiten, mit denen des Herbstes Assoziationen an jagdliche Vergnügungen. Von ähnlichen und anderen genrebilderartigen Fassungen, wie sie auch der genialen Simplizität des Haydnschen Oratoriums eignet, hält sich Theodor Bergers viersätzige „Jahreszeiten"-Symphonie, die im zweiten philharmonischen Konzert erstmalig erklang, bewußt frei. Sie ist tönender Ausdruck kosmischer Kräfte, deren Wesen und Walten das Atomzeitalter zu enträtseln sucht. Sie ist ferner nicht Programm-, sondern Inhaltsmusik und somit ihrem gedanklichen Konzept nach durchaus aktuell.

Daß sie es auch in formaler und klanglicher Hinsicht ist, überrascht nicht den mit der sehr persönlichen Note der Bergerschen Musiksprache Vertrauten. Ihren charakteristischen Merkmalen begegnet man in jeder Zeile dieser Partitur: am entscheidensten dort, wo der Pulsschlag des musikalischen Geschehens lebhafter pocht, wie dies in den fünf Tonszenen des den Sommer versinnbildlichenden Finales der Fall ist. Dieser Satz gemahnt an einen hymnischen Tanz, dessen Ekstasen keineswegs, wie es so häufig in den Gefilden romantischer Musik der Fall ist, in weitausholender Stimmungsmalerei verharren, sondern in ein organisch aufgebautes Creszendo münden. Bei aller Logik und Knappheit des Aufbaues waltet nirgends in diesen kunstvoll gefügten symphonischen Gebilden bloßer Konstruktivismus vor. Auch manche, beim ersten Anhören weniger eingängige Abschnitte, wie „Wintersonne" oder „Verödung", fesseln durch eine Fülle instrumentaler und harmonischer Reize. Ebensowenig wie in seinen früheren Werken hat sich Berger auch in der „Jahreszeiten"-Symphonie nie völlig von Grundlagen der Tonalität entfernt. Interessante Akkordkombinationen bezeugen eine nahe innere Beziehung zum Impressionismus, dessen Prinzipien Berger, ohne sie bloß äußerlich zu kopieren, eigenpersönlich variiert. Die überaus herzliche Aufnahme der Novität rief den anwesenden Komponisten wiederholte Male aufs Podium und entkräftete den sattsam bekannten Einwand von angeblichen Vorurteilen der Wiener gegenüber zeitgenössischen Werken.

Die vom Komponisten als „unübertrefflich vollkommen" bezeichnete Aufführung dankt man der souveränen Auslegung durch Dimitri Mitropoulos, der, wie stets üblich, das komplizierte Werk bis in die letzten Verästelungen im Gedächtnis hatte und es auswendig leitete. Es war nicht die einzige Großtat des Künstlers in diesem Konzert, das mit einer beglückenden Wiedergabe von Schumanns C-Dur-Symphonie begann. In der Deutung Mitropoulos' schwinden oft vorgebrachte Argumente gegen den allzu liedhaften oder pianistischen Charakter der Schumannschen Symphoniethemen und deren wenig transparente Instrumentation dahin. Unter den zahlreichen Höhepunkten dieser unendlich belebten, von einem einheitlichen Konzept geformten künstlerischen Leistung sei der hinreißende Schluß des Scherzos ausdrücklich hervorgehoben.

Nach einer stilistisch wie klanglich gleicherweise prächtigen Wiedergabe von Débussys „La Mer" setzten Ovationen ein, die sich schließlich auf Mitropoulos konzentrierten und auch die Wiener Philharmoniker in den Reihen der Beifallsspender sahen. Die kurze, nur allzu kurze Zeitspanne seines Wirkens in Wien bedeutete auch diesmal eine Reihe erlesener musikalischer Genüsse. Daß sie sich als Dauerinstitution unseres Musiklebens in Zukunft wiederholen werden, war das Tröstliche an dieser Stunde des vorläufigen Abschiedes. Mi

Seite 7 / Montag, 10. Oktober 1960 — KURIER

Jahreszeiten – diesmal nicht von Haydn

Mitropoulos brachte im II. Philharmonischen Konzert als Uraufführung Theodor Bergers „Jahreszeiten"-Symphonie

Ein wahrhaft sensationelles „Philharmonisches" mit einer Uraufführung als Mittelteil und Mittelpunkt. Dimitri Mitropoulos und das Orchester seien für diesen Einfall herzlich bedankt. Wieweit das Werk für die Ewigkeit geschaffen ist, mag man nach einmaligem Anhören ungern entscheiden. Die Zweitbegegnung mit Theodor Bergers „Jahreszeiten"-Symphonie steht ja unmittelbar bevor: noch in diesem Jahr wird sie in der Staatsoper ein zweitesmal uraufgeführt, und zwar als Ballett.

Starke Bewegung ist es denn auch, die den beiden Ecksätzen, dem Herbst und dem Sommer, nachhaltige Wirkung gibt. Vor allem der erste Satz ist dicht gebaut, ein prägnantes Thema, das in variierter Form das ganze Werk durchzieht, wird rhythmisch und harmonisch durchgearbeitet, atomisiert und wieder zusammengeflickt, ohne an Schwungkraft zu verlieren. Ebenso ist auch das Finale gut angekurbelt, im eifrigen Mit- und Gegeneinander verschiedener Bewegungsimpulse, die im Takt und in der Instrumentation wirkungsvoll kontrastiert werden, ehe sie in eine mächtige, schier nicht endenwollende Schlußsteigerung einmünden.

Mehr eingefroren hingegen, auch in der Inspiration, nehmen sich die Mittelsätze aus („Winter" und „Frühling"). Sie bleiben im Illustrativen hängen, scheinen schwächer in der absoluten musikalischen Kraft. Nun, abwarten, wie sich das choreographieren läßt und als Theatermusik ausnimmt (Herr Parlic wird hoffentlich nicht die etwas merkwürdigen Programmdeutungen als Unterlagen nehmen). Der Publikumserfolg am Samstag war jedenfalls außerordentlich, wenn man von dem Fehlen der bei einer Uraufführung eigentlich obligaten Pfiffe absieht, und Dirigent und Musiker wurden vom Komponisten zu Recht zum Beifallsempfang beordert.

Zu Beginn des Konzertes führte Mitropoulos mit den Philharmonikern Schumanns „Zweite" auf. Auch hier wurde eine Tat gesetzt, denn das Werk hat neben seinen unleugbaren Schwächen (vor allem im ersten Satz), die der Dirigent prachtvoll zu kaschieren verstand, auch seine ebenso unanzweifelbaren Schönheiten, derer man in der sehr empfunden gestalteten und klanglich wunderbar ausgewogenen Wiedergabe vor allem im Scherzo und im Adagio gewahr wurde.

Nach dem Ballett kam die Palette: der philharmonische Farbenreichtum, entfesselt an Debussys „La mer". Eine virtuose Entfesselung, voller Glanz und Poesie und Temperament. Und am Ende rauschte, wie das Meer, der Beifall. *Herbert Schneiber*

Karl O.Koch
Leiter der Hauptabteilung Musik
WESTDEUTSCHER RUNDFUNK

2.11.60
19.15

2.11.60 Kh/Rt

Zum Gedenken an Dimitri Mitropoulos

Verehrte Hörerinnen und Hörer!

Viele von Ihnen werden vorgestern etwa um die gleiche Zeit die dritte Sinfonie von Gustav Mahler unter der Leitung von Dimitri Mitropoulos gehört haben. Die Aufführung dieses Werkes im großen Sendesaal des Kölner Funkhauses,ist, wie wir soeben erfuhren, das letzte öffentliche Konzert gewesen, das der große Dirigent geleitet hat.

Dimitri Mitropoulos ist heute morgen im Alter von 64 Jahren während einer Probe in der Mailänder Scala, wo er das gleiche Werk einstudierte, einem Gehirnschlag erlegen.

Wir sind erschüttert, daß uns wieder ein Musiker und Mensch verlassen hat, der einer Generation angehörte, von der wir unwiederbringlich Abschied nehmen müssen. Fritz Busch, Clemens Krauß, Wilhelm Furtwängler, Erich Kleiber sind ihm vorangegangen. Es befällt uns eine große Trauer, wenn wir gewahr werden, daß immer weniger große Persönlichkeiten, große Interpreten, große Musiker unter uns weilen.

Niemand, der am Montag im großen Saal des Kölner Funkhauses anwesend war, mag geahnt haben, daß der Dirigent dieses Konzert nur unter einer starken gesundheitlichen Belastung nach der Pause weiterführte. Wir, die wir ihn gut kannten und in seiner Nähe waren, wußten, daß es eines besonderen Entschlusses bedurfte, nach den Anstrengungen des ersten Satzes den einstündigen zweiten Teil des Werkes im wahrsten Sinne des Wortes durchzustehen. Die Sinfonie erklang in einer fast weltentrückten Transparenz. Am Ende des Abends zeigte sich Maestro Mitropoulos erlöst und beglückt über die Aufführung, die seinen künstlerischen Absichten voll und ganz entsprochen hatte. Er konnte sich deshalb nicht entschließen, seine Absicht, mit den Proben für das gleiche Werk heute in Mailand zu beginnen, rückgängig zu machen, und freute sich wieder auf die Rückkehr nach Köln, um in diesem Monat noch 2 weitere Konzerte mit dem Kölner Rundfunk-Sinfonie-Orchester zu leiten, für das er besondere Sympathien hatte.

-2-

Hören Sie noch einmal zum Gedenken an Dimitri Mitropoulos den letzten Satz der dritten Sinfonie von Gustav Mahler, mit dem der Dirigent sein künstlerisches Leben beschloß. Der Satz trägt die Vortragsbezeichnungen: Langsam. Ruhevoll. Empfunden.
Gustav Mahler gab ihm wie allen Sätzen dieser Sinfonie bei der Uraufführung eine Überschrift. Diese lautete für den sechsten Satz: "Was die Liebe mir sagt."

Page 44
WIENER PHILHARMONIKER

WIEN
1960/61

DIE PHILHARMONISCHEN KONZERTE
119. BESTANDSJAHR

2. ABONNEMENTKONZERT

DIRIGENT

DIMITRI MITROPOULOS

IM GROSSEN MUSIKVEREINSSAAL
SONNTAG, DEN 9. OKTOBER 1960, 11 UHR

ÖFFENTLICHE GENERALPROBE
SAMSTAG, DEN 8. OKTOBER 1960, 15½ UHR

3. ABONNEMENTKONZERT
Sonntag, 20. November 1960, 11 Uhr, im Großen Musikvereinssaal
Öffentliche Generalprobe: Samstag, 19. November 1960, 15 Uhr
Dirigent
RAFAEL KUBELIK
Gustav Mahler: Symphonie Nr. 7 in e-Moll

DIE WIENER PHILHARMONIKER

Konzertmeister
Boskovsky Willi
Barylli Walter
Sedlak Fritz

I. Violine
Poduschka Wolfgang
Bedry Georg
Swoboda Gustav
Samohyl Franz
Titze Carl Maria
Kamper Anton
Rosner Karl
Weller Walter sen.
Matheis Philipp
Larysz Eduard
Leitermeyer Friedrich
Novak Hans
Grohmann Hans
Stehlik Otto
Weller Walter jun.

II. Violine
Strasser Otto
Johannis Carl
Slawicek Franz
Hübner Wilhelm
Graf Erich
Rumpold Siegfried
Bartolomey Franz
Fischer Franz
Faltl Hans
Bauer Wilhelm
Nessizius Otto
Kusche Hans
Spilar Alfred
Studenovsky Walter
Welt Alfred

Viola
Stangler Ferdinand
Streng Rudolf
Weis Erich
Stumpf Karl
Breitenbach Günther
Koci Johann
Pastor René
Pioro August
Nitsch Robert
Staar Josef
Weis Helmut
Patai Georg

Violoncello
Brabec Emanuel
Winkler Ewald
Pechhold Ernst
Mayr Rudolf
Maurer Karl
Magg Herbert
Kvarda Franz
Heindl Karl
Beinl Ludwig

Kontrabaß
Hermann Josef
Rühm Otto
Streicher Ludwig
Görner Erich
Krumböck Otto
Dobner Georg
Holub Franz
Planyavsky Alfred
Kosak Ferdinand

Harfe
Jelinek Hubert

Flöte
Niedermayr Josef
Reznicek Hans
Schlaf Franz
Luderer Anton
Rivière Louis

Oboe
Raab Ferdinand
Mayrhofer Karl
Hanak Hans
Swoboda Karl
Hadamowsky Hans

Klarinette
Jettel Rudolf
Boskovsky Alfred
Prinz Alfred
Bartosek Franz
Krause Willi

Fagott
Öhlberger Karl
Pamperl Ernst
Öhlberger Camillo
Hanzl Rudolf
Schieder Otto

Horn
Freiberg Gottfried
Veleba Josef
Nitsch Otto
Lackner Josef
Koller Josef
Kainz Leopold
Berger Hans
Kreuziger Emil
Samwald Josef

Trompete
Levora Josef
Albrecht Hans
Wobisch Helmut
Gawanda Karl
Hell Josef
Holler Adolf

Posaune
Hadraba Josef
Bauer Hans
Bican Eduard
Scheit Ernst
Bahner Franz
Totzauer Karl

Tuba
Kolar Leopold
Schädl Karl

Schlaginstrumente
Gärtner Hans
Hochrainer Richard
Schuster Gustav
Koller Hans
Broschek Franz
Berger Horst

P R O G R A M M

ROBERT SCHUMANN

Symphonie Nr. 2, C-Dur, op. 61

1. Sostenuto assai — Allegro ma non troppo
2. Scherzo. Allegro vivace
3. Adagio espressivo
4. Finale. Allegro molto vivace

THEODOR BERGER

Jahreszeiten
Symphonie in vier Sätzen
Uraufführung

CLAUDE A DEBUSSY

La mer
Drei symphonische Skizzen

1. De l'aube à midi sur la mer
2. Jeux de vagues
3. Dialogue du vent et de la mer

Robert Schumann

geboren am 8. Juni 1810 in Zwickau/Sachsen,
gestorben am 29. Juli 1866 zu Endenich bei Bonn am Rhein.

Symphonie Nr. 2, C-Dur, op. 61

König Oskar I. von Schweden und Norwegen gewidmet.

Besetzung: zwei Flöten, zwei Oboen, zwei Klarinetten, zwei Fagotte, zwei Hörner, zwei Trompeten, drei Posaunen, Pauken, Streicher.

Schumanns C-Dur-Symphonie, ihrer Entstehung nach eigentlich des Meisters drittes symphonisches Werk, rückte nur deshalb auf die zweite Stelle und unmittelbar neben die „Frühlingssymphonie" (Symphonie Nr. 1, B-Dur, op. 38 aus dem Jahr 1841), da ihr Schöpfer die ursprünglich mit „Nummer 2" bezeichnete „Symphonische Phantasie" im Jahr 1853 einer Umarbeitung unterzog, die er dann mit der uns vertrauten Bezeichnung „Symphonie Nr. 4, d-Moll, op. 120" versah.

Die Komposition von Opus 61 fällt in das Jahr 1845, in eine Zeit schwerer gesundheitlicher Krisen, weshalb Schumann selbst seine Symphonie als den „Widerstand des Geistes, durch den ich meinen Zustand zu bekämpfen suchte", bezeichnete. Anlage und Ausdehnung dieses Werkes weisen zwar deutlich darauf hin, daß der Schöpfer mit dieser Symphonie etwas Besonderes aussagen wollte, die den Geist lähmende Krankheit aber gebot neuer kraftvoller Eingebung gebieterisch Einhalt. Im pathetischen Streben nach Höherem erreicht sie nicht den lebensbejahenden und schaffensfreudigen Schwung der „Frühlingssymphonie", schmerzliche Resignation vielmehr und leidenschaftliches Aufbegehren suchen nach einem Ausdruck, der die vier Symphoniesätze — im Sinne Beethovens — gedanklich miteinander verbindet.

Wie es um den geistigen und musikalischen Inhalt dieses Werkes bestellt war, wußte Schumann, stets auch gegen sich selbst gerecht und hart in Urteil und Kritik, wenn er schrieb: „Die Symphonie schrieb ich im Dezember 1845 noch halb krank; mir ist als müßte man ihr das anhören. Erst im letzten Satz fing ich an, mich wieder zu fühlen; wirklich wurde ich auch nach Beendigung des Werkes wieder wohler. Sonst aber, wie gesagt, erinnert sie mich an eine dunkle Zeit."

Im Frühjahr 1846 war das neue Werk vollendet und erlebte unter Mendelssohns Leitung am 5. November desselben Jahres in einem Leipziger Gewandhauskonzert seine Uraufführung. Es wurde bereits am 16. November wiederholt, um mit Schumann zu sprechen ein Beweis dafür, daß auch „solche Schmerzensklänge Interesse erwecken können."

1. Satz. Sostenuto assai — Allegro ma non troppo

Pianissimo eröffnet ein den Blechbläsern anvertrautes Fanfarenmotiv



groß und bedeutend die Einleitung zum ersten Allegro; Kindheitserinnerungen kehren damit in Schumanns Gedächtnis zurück: das abendliche Choralblasen der Türmer von Zwickau. Dieser Gedanke erhebt sich zum Leit- und Schicksalsmotiv, das mit Ausnahme des Adagios stets wiederkehrt.

Streicher und Holzbläser spinnen dazu einen geheimnisvollen Kontrapunkt, daneben zuckt aber auch schon andeutungsweise der punktierte Rhythmus auf, der als Hauptthema



das nun folgende Allegro beherrscht.

Während ein Suchen nach Klarheit, ein Ringen um Wahrheit, ein geradezu faustisches Streben das großartige Sostenuto durchleuchtet, entspricht die Durchführung des Allegros nicht durchwegs dieser bedeutungsvollen Vorbereitung. Werden dann aber mit kraftvoller Intensität Höhepunkte erreicht, sind sie Ausrufe eines tief im Herzen nagenden Schmerzes.

„Con fuoco" stürmt die Coda dem Satzende zu; anknüpfend an den Beginn kehrt sie das Bläserthema kräftig hervor.

2. Satz. Scherzo. Allegro vivace

Unterschiedlich zur häufigeren Gepflogenheit findet sich das Scherzo anstatt im dritten bereits im zweiten Satz. Vorerst noch eigensinnig und verhangen entwickelt es sich aus einem dem Klavier abgelauschten Motiv.



Es entfaltet sich in großzügigen Partien zu einem echten Schumann, der in ihm die ganze romantische Naturpoesie heraufbeschwört und darin sogar „freudenvollere Töne" aufklingen läßt.

Dieser Hauptteil umrahmt zwei Trios, von denen das erste



durch seine zierlichen und anmutigen Holzbläserfiguren entzückt, während auch das zweite



in den Ritartandos am Schluß der einzelnen Abschnitte die versonnene Schüchternheit Schumannscher Empfindung zum Ausdruck bringt.

3. Satz. Adagio espressivo

Mit dem wunderbaren Adagio des dritten Satzes ist der Höhepunkt der Symphonie erreicht. Auf nur ein einziges Thema



gestellt, strahlt es Ruhe und Beseeltheit aus, immer neue und innigere Wendungen der so ergreifend schönen Melodie abgewinnend. In zarte Harmonien gebettet, überwölbt sie inbrünstig-entrückt das Träumen von schöneren Welten. Sie verheißt Erfüllung, die jede Sehnsucht stillt, während die Holzbläser noch einmal das Thema aufgreifen und die Violinen im entschwebend zarten Triller von der Höhe herniedersteigen.

4. Satz. Finale. Allegro molto vivace

Anklänge an Themen aus den drei vorhergegangenen Sätzen treten auch im Finale auf, der Hauptgedanke des Adagios espressivo wandelt sich zu einem Seitensatz und die Bratschen und Celli erheben vorerst sehnsuchtsvoll ihre Stimmen als schwärmerischen Gegensatz zu dem kraftvollen Hauptthema,



das marschartigen Charakter trägt, über das sie schließlich aber auch die Oberhand gewinnen.

Daraus weitet sich eine erschütternde Stimmung des Verzichts, besonders ergreifend an der Stelle, an der dieses innige Thema langsam verklingend in drei Generalpausen erlischt. Trotz eines zweimal versuchten Aufschwungs will aber die wehmütige Abschiedsstimmung nicht weichen, bis endlich das große Fanfarenthema des ersten Satzes, das Leitmotiv der ganzen Symphonie, als leuchtend festlicher Höhepunkt den Abschluß krönt.

Dr. Helmut Boese

Theodor Berger

geboren am 18. Mai 1905 in Traismauer (Niederösterreich).

Jahreszeiten

Symphonie in vier Sätzen.

Besetzung: Drei Flöten, zwei Oboen, Englischhorn, drei Klarinetten, drei Fagotte, vier Hörner in F, drei Trompeten, drei Posaunen, Tuba, Pauken, große Trommel, kleine Trommel, Becken, Tambourin, Glockenspiel, Harfe, Streicher.

Theodor Berger lebt „ohne berufliche Bindung" (wie ein Lexikon schreibt, das sich mit Gewohnheitsrecht wundert, daß man vom Komponieren existieren kann) in Wien. Der Franz-Schmidt-Schüler hat seine eigene Tonsprache entwickelt, die seine bekannt gewordenen Orchesterwerke wie „Rondo giocoso", „Malinconia", „Chronique symphonique" (früher Ballade), die auch dem philharmonischen Publikum wohlbekannte „Legende vom Prinzen Eugen", das Ballett „Homerische Symphonie" — um nur die wichtigsten zu nennen — profiliert. Das nun zum ersten Mal erklingende neue Werk wird im nächsten Ballett-Premieren-Abend der Wiener Staatsoper mit choreographischer Ausdeutung aufgeführt werden.

Die viersätzigen „Jahreszeiten", deren Stirnsatz dem Herbst gewidmet ist, hat ein Programm und der Komponist selbst hat uns die Unterlage für die Deutung der einzelnen Satzphasen zur Verfügung gestellt. Er tat es in zweifacher Form: jeweils mit einem Substantiv charakterisiert, dieses aber dann auch erweitert. Berger meint: „Vielleicht empfiehlt der poetische Takt, im Programmheft nur die knappen Titel aufzuzeigen. Demgegenüber zeigt wieder die Erfahrung, daß es viele Konzertbesucher gibt, die bei den erweiterten Titeln besser genießen können." In Hinblick darauf scheint es angebracht, mit beiden Titeln, mit dem Fingerzeig und mit der Erläuterung, die jeweilige Situation dem Hörer nahezubringen:

Der erste Satz steht unter den Motti Herbstsonne (Berstender Schwang der Fruchtsonne), Reife (Spätsommerlicher Reifetrieb), Ernte (Frühherbstlicher Erntedrang), Vogelzug (Herbstlicher Vogelzug), Scheiden (Tiefherbstliches Abglimmen und Scheiden), Entsagen (Spätherbstliche Entsagung), Einsamkeit (Vorwinterliche Vereinsamung).

Darin erkennen wir also das Nebeneinander von Natur- und Persönlichkeitsstimmungen.

Je vierteilig ist das innere Programm der beiden Binnensätze.

„Wintersonne", „Verödung", „Schneesturm" und „Vereisung" werden in „Gläserne Sonne, eisiger Himmel, frierender Wald", „Winterliche Verlorenheit", „Bitzliger Wind" und „Weiße Waldgruft" übersetzt. .

„Frühlingssonne" wird dann mit „Schwereloser Blütenball, wiederkehrender Vogelzug", „Corso" mit „Frühlingspromenaden", „Flora" mit „Vegetation des Erwachens und Findens" und „Verschweben" mit „Abendlichem Verschweben der Lenzdüfte" erläutert.

Der abschließende „Sommer"-Satz hat fünf „Ton-Szenen": Sonne (Hochsommerlicher Feuerball), Schwüle (Vorgewitterliche Spannung), Gewitter (Wolkenbruch, Blitzschlag, „Roter Hahn"), Entspannung (Aufklärung, Sonne, Erquickung) und Hymnus (Spätsommerlicher Glückstanz). — Und damit findet gleichzeitig der Kreislauf eines Jahres seine abschließende Erfüllung.

Prof. Dr. Erik Werba

WIENER KULTURKREIS

Dienstag, den 8. November 1960, 20 Uhr
Auditorium maximum der Universität Wien

Vortrag

PROF. OTTO STRASSER

Begegnung mit Dirigenten

Die Beziehungen zwischen Stabführer und Orchester vom Pult eines Philharmonikers aus gesehen

Kartenverkauf ab 28. Oktober 1960 im Büro des Kreises, Wien 3, Prinz-Eugen-Straße 3, Montag bis Freitag von 9 bis 13 Uhr und beim Portier der Universität

Claude Achille Debussy

geboren am 22. August 1862 in Saint-Germain en Laye,
gestorben am 26. März 1918 zu Paris.

La mer

Drei symphonische Skizzen.

Besetzung: Piccolo, zwei Flöten, zwei Oboen, Englischhorn, zwei Klarinetten, drei Fagotte, vier Hörner, drei Trompeten, drei Posaunen, Tuba, drei Pauken, große Trommel, Becken, Tamtam, zwei Harfen, Streicher.

Die symphonische Dichtung „La mer" ist eine der bedeutendsten Tonschöpfungen des Impressionismus, dieser musikalischen Richtung, welche zu Ende des vergangenen Jahrhunderts in Frankreich entstand und in der Person Debussys nicht nur ihren Begründer, sondern auch ihren hervorragendsten Vertreter fand. Man kann ohne Übertreibung behaupten, daß niemals eine so enge Verwandtschaft zwischen Musik und Malerei offenkundig wurde, als es im impressionistischen Stil der Fall war. Debussy hat Gemälde in Töne übersetzt. Die zarten Farben Monets, Corots und anderer Meister dieser Schule fanden durch ihn adäquaten musikalischen Ausdruck. Stimmungen wurden zu Klängen, die aneinandergereihten Farbflecken vergleichbar, neue harmonische Bildungen ergaben. Die Vielfalt komplizierter Rhythmen, die Debussy bevorzugte, erwecken in Verbindung mit einer häufig einzelne Instrumente solistisch hervortreten lassenden Orchestrierung den Eindruck des Schimmernden, Oszillierenden.

Die ursprünglichen Titel der dreiteiligen Musikdichtung lauteten: „Mer belle aux Iles Sanguinaires — Jeux de vagues — Le vent fait danser la mer". Die erste und letzte Überschrift wurden dann geändert und durch die seither gebräuchlichen und allgemein verständlichen Bezeichnungen ersetzt.

Die drei symphonischen Bilder sind vermutlich der Niederschlag von Jugendeindrücken, die Debussy an der Küste von Cannes, wo er als Knabe weilte, empfing. „Meine Erinnerungen

an diese Gegend gehen bis an mein sechstes Jahr zurück. Ich sehe noch die Eisenbahnlinie vor mir, die an unserem Hause vorbeilief und das mit dem Horizont verfließende Meer, dann die Straße von Antibes, wo es so viele Rosen gab, wie ich sie in meinem Leben niemals wieder sah", erzählte Debussy seinem Verleger Jacques Durand. In seinen Lebenserinnerungen erzählt Durand Einzelheiten über die Entstehungsgeschichte der drei symphonischen Skizzen, die in den Jahren 1903 bis 1905 komponiert wurden. Debussy wohnte damals in Paris in einem kleinen Haus der Avenue du Bois de Boulogne. Sein Arbeitstisch war mit stilvollen Gegenständen der japanischen Kunst bedeckt. An der Wand hing ein farbiger Stich von Hokuskai, der eine brandende schäumende Woge darstellte. Für dieses Bild zeigte Debussy stets besondere Vorliebe. „Nicht die Naturerscheinung selbst", schreibt treffend Ernst Decsey in seiner Debussy-Biographie, „ein Bild davon genügte, um den Künstler zu inspirieren. Debussy ist durch die Kunst zur Kunst gekommen."

De l'aube à midi sur la mer

Der erste Abschnitt der Tondichtung beginnt mit einer in Quarten aufsteigenden Figur der Bratschen, die von leisen Paukenwirbeln und Harfentönen begleitet, den Meeresspiegel im Grau der ersten Morgenstunde charakterisiert.



Trompeten und Englischhorn deuten leise verklingend ein Thema an, das im weiteren Verlauf immer mehr an Bedeutung gewinnt.



Die majestätische Ruhe, die diese Introduktion atmet, hält indes nicht an. Geteilte Streicher und Cellos, denen sich ver-

einzelte Ausrufe der Holzbläser zugesellen, versinnbildlichen den erwachenden Tag. Die ersten Lichtstrahlen fallen ein. Luft und Wasser beleben sich. Diese genial der Natur abgelauschte Schilderung erreicht ihren Höhepunkt mit dem Eintritt eines Hörnerthemas.



Triolenrhythmen beherrschen diesen Teil, der, an Stimmführung und harmonischen Kombinationen immer reicher werdend, in die Coda mündet, die mit einer ausdrucksvollen Melodie des Solo-Violoncellos und des Englischhorns einsetzt. Ein mächtiges Crescendo des Orchesters, in dem Harfen und Holzbläser die Reflexe des Wassers malen, beschließt den Satz. Der Tag ist angebrochen, die Sonne hat ihre Herrschaft angetreten.

Jeux de vagues

Der zweite Satz mag als Schulbeispiel impressionistischer Musikauffassung gelten. Debussy war es nicht darum zu tun, wie es in den symphonischen Dichtungen der Neuromantik oft der Fall ist, eine der Wirklichkeit entsprechende Photographie in Tönen zu schaffen. Vielmehr sollten die Eindrücke und Stimmungen, die der Anblick des ständig sich erneuernden Wellenspiels auslöst, zum Ausdruck gebracht werden. Dieser Satz hat die Form einer freien Rhapsodie und ergeht sich in immer subtileren Kombinationen „als sei die Phantasie des Komponisten eben durch die Arbeit zu immer neuen Variationen angeregt worden" (Decsey).

Über den Tremolis der Streicher und gebrochenen Akkorden der Holzbläser ertönen Figuren,



die an eine Brise über dem Meeresspiegel denken lassen. Ihnen folgt, gleichsam als Reaktion, die Antwort des unendlichen Wasserspiegels, an dessen Glitzern und Flimmern die schwelgerischen Trillerketten der Violinen erinnern.



Dialogue du vent et de la mer

Eine sehnsuchtsvolle Phrase in cis-Moll leitet den dritten Abschnitt, das Zwiegespräch zwischen Wind und Wellen, ein. In diesem Satz zeichnen sich zwei Bewegungslinien ab: die erste, meist akkordisch, den Holzbläsern zugeteilt, die zweite vorwiegend den Streichern anvertraut. In langen Strecken dieser Skizze hält die Illusion eines Zwiegespräches vor. Von hohen Streicherlagen und Harfen begleitet, meldet sich ein Choralthema der gedämpften Hörner im Mittelteil. Ein ausdrucksvoller Gedanke,



zunächst vom Cello gebracht und dann von der ersten Flöte übernommen, gewinnt immer mehr an Bedeutung. In der Schlußapotheose läßt der untrügliche Sinn des Komponisten für Klangwirkungen die Bläser stärker zu Worte kommen. Das Choralthema erscheint im vollen Glanz des Blechbläserklanges



und bildet den mächtigen Epilog dieser von unstillbarer Liebe zur Natur erfüllten Tondichtung.

Dr. Erwin Mittag



DECCA
RCA

DIE WIENER PHILHARMONIKER

spielen für Sie auf

DECCA - SCHALLPLATTEN

BEETHOVEN, Ludwig van

LXT 5537
SXL 2165*
Symphonie Nr. 3, Es-Dur, op. 55, „Eroica"
Dirigent: Georg Solti

LXT 5510
SXL 2124*
Symphonie Nr. 5, c-Moll, op. 67
Dirigent: Georg Solti

LM 2316
LSC 2316*
Symphonie Nr. 6, F-Dur, op. 68, „Pastorale"
Dirigent: Pierre Monteux

LM 2348
LSC 2348*
Symphonie Nr. 7, A-Dur, op. 92
Dirigent: Herbert von Karajan

LW 50159
(Neuaufnahme)
Klavierkonzert Nr. 1, C-Dur, op. 15

LXT 5552
SXL 2178*
(Neuaufnahme)
Klavierkonzert Nr. 2, B-Dur, op. 19
(Kehrseite: Klavierkonzert Nr. 1, C-Dur, op. 15)

BR 3038
SXL 2190*
(Neuaufnahme)
Klavierkonzert Nr. 3, c-Moll, op. 37
(Stereoplatte: Kehrseite „Mondschein-Sonate")

LXT 5482
SXL 2010*
(Neuaufnahme)
Klavierkonzert Nr. 4, G-Dur, op. 58

LXT 5553
SXL 2179*
(Neuaufnahme)
Klavierkonzert Nr. 5, Es-Dur, op. 73, „Emperor"
Sämtliche Klavierkonzerte
Solist: Wilhelm Backhaus
Dirigent: Hans Schmidt-Isserstedt

BRAHMS, Johannes

LM 2351
LSC 2351*
Symphonie Nr. 1, c-Moll, op. 68
Dirigent: Herbert von Karajan

SCHUMANN, Robert

BR 30
Klavierkonzert a-Moll, op. 54
Solist: Wilhelm Backhaus / Dirigent: Günter Wand

VERDI, Giuseppe

LXT 5539/41
SXL 2167/69*
Aïda
mit Renata Tebaldi, Giulietta Simionato, Carlo Bergonzi, Cornell MacNeil, Fernando Corena, Arnold Van Mill u. a.
Chor der Gesellschaft der Musikfreunde, Wien
Dirigent: Herbert von Karajan
Ausgezeichnet mit dem **„Grand Prix du Disque Mondial"** Paris 1960

WAGNER, Richard

LXT 5559
SXL 2184*
Tristan und Isolde (Szenen)
Birgit Nilsson — Grace Hoffmann
Dirigent: Hans Knappertsbusch

* = STEREO

DECCA - Schallplatten in allen Fachgeschäften

MUSIK-BLÄTTER

DER WIENER PHILHARMONIKER

INHALT:

Dimitri Mitropoulos: Atheismus in der Musik

Dr. Christl Schönfeldt:
Ur- und Erstaufführungen
in Philharmonischen Konzerten

Dr. Helmut Boese:
Die Wiener Philharmoniker und Salzburg

Philharmonisches Tagebuch

Programmvorschau 1960/61

15. JAHRGANG FOLGE 2

DIMITRI MITROPOULOS

Atheismus in der Musik

Vom Beginn der musikalischen Betätigung der Menschheit bis zum heutigen Tage lassen sich drei Perioden der Entwicklung deutlich erkennen: die göttliche Periode (die Musik im Dienste der Religion), die menschliche — mit der Entwicklung ins Allzumenschliche (romantische Periode) und schließlich die mechanische, unmenschliche — man kann sogar sagen die atheistische Periode der heutigen Zeit. Der Übergang von einer Periode zur anderen entsprang dem Bedürfnis einer Reaktion. Folgte nun der Wechsel vom Göttlichen zum Menschlichen einer natürlichen Entwicklung, so erwuchs aus dem Allzumenschlichen eine Reaktion, die zum totalen Mechanismus, zum „Athematismus", zum Atheismus führte.

Diese Erscheinung ist allen Künsten gemein. In der Malerei führte die Entwicklung des 20. Jahrhunderts zur Abstraktion. Die Musik ist nun an sich eine abstrakte Kunst, doch galt zu allen Zeiten als wesentlicher konkreter Inhalt ihrer Aussage das Thema, ohne das ein musikalisches Kunstwerk nicht denkbar war. Die heutige Avantgarde verleugnet aber das Thema und postuliert das organisierte Chaos. Diese Entwicklung in den Künsten entspricht dem Wandel der Lebensauffassung der Menschheit, der vom Polytheismus zum Monotheismus und schließlich zum Atheismus der heutigen Zeit führte — und der Künstler ist es, der stets unter dem Einfluß des Geistes seiner Zeit und der Entwicklung der Zivilisation steht. Daher weist auch die heutige Interpretation die Merkmale der Technik und des Tempos unserer Zeit auf. Dazu kommt die Entwicklung der zunehmenden technischen Beherrschung des Instrumentes, die eine Beschleunigung des musikalischen Tempos ermöglicht. Man braucht heute ja auch nur sechs Stunden, um von Amerika nach Europa zu kommen. Ebenso ist auch in der Musik das Pathetische und Romantische veraltet und das schnelle Tempo zeitgemäß.

Die Geschichte der Kunst spiegelt die Änderung der allgemeinen Lebenseinstellung der Menschheit und die christliche Religion hat sich durch Reformen und die Aufsplitterung in verschiedene Kirchen und Sekten dahin entwickelt, daß man heute von einem Anarchismus in der Religion oder — mit den Worten der Musik — von einem „Atonalismus" reden könnte, der in seiner stärksten Reaktion zum Atheismus wurde. Statt daß

alle christlichen Kirchen, überhaupt alle Religionen und Gläubigen der Erde sich einigten, sind sie durch ihren Dogmatismus und die daraus erwachsende Zersplitterung so schwach geworden, daß die Idee des Atheismus erfolgreich zu werden scheint. Christus jedoch hat die Hebräer gelehrt, daß Jehova nicht ein „Privatgott" von Israel sei, sondern ein und derselbe Gott für alle Menschen. Und bereits Sokrates sagte fünf Jahrhunderte früher, daß es nur einen Gott gibt. Er wurde dafür zum Tode verurteilt und später haben die Griechen aus Angst einen Tempel dem unbekannten Gott geweiht, in dem Paulus seine erste Rede in Athen hielt. Was aber haben wir daraus gelernt? Nichts! Die Zersplitterung der christlichen Religion hat uns an den Punkt gebracht, daß jeder zu seinem Gott betet, er möge seinen Feind bestrafen. Auf diese Weise ist uns auch erlaubt, gegen unsere Feinde zu kämpfen und sie zu töten. Und wir erwarten dazu den Segen unseres Gottes.

Und nun wieder zurück zur Musik. Die jüngste Generation der Komponisten glaubt an ein organisiertes Chaos. Der Instrumentalist wird bei der Ausführung ihrer Kompositionen zur Maschine, die ohne Beteiligung des Gefühls oder der Persönlichkeit lediglich die Aufgabe hat, ab und zu in unendlich vielen Kombinationen einen oder zwei Töne zu spielen. Weil aber dieses organisierte Chaos zur Bewältigung der Schwierigkeiten bei der Ausführung eine Unzahl von Proben erfordert und kostspielig ist, wird das elektronische Instrument der einfachste Ausweg, diese Art von Musik zum Erklingen zu bringen. Also weg mit den Themen, weg mit den Interpreten! — Immerhin wurde aber seit Bestehen der musikalischen Kunst genug Musik komponiert, so daß die Hoffnung besteht, daß die Orchestermusiker und Dirigenten auch weiterhin noch Beschäftigung finden...

Wie kann man aber der letzten Konsqeuenz dieser Entwicklung, die die völlige Mechanisierung der Musik bedeutet, ausweichen? Was ist denn die Zukunft der Menschheit, wenn es überhaupt noch eine Zukunft gibt?

Wird man vielleicht als Reaktion auf diese Entwicklung etwas Neues, Besseres finden? Ich fürchte, auf dem Punkte, wo wir jetzt stehen, ist die einzige Reaktion die vollständige Vernichtung der Menschheit — und ihrer Kunst. Doch Einstein tröstet uns, indem er sagt: „Wenn nach einer totalen Vernichtung der Menschheit noch irgendwo Menschen übrigbleiben, so werden sie eben wieder von vorne beginnen — und auch wieder ein T h e m a haben."

DR. CHRISTL SCHÖNFELDT

Ur- und Erstaufführungen in Philharmonischen Konzerten

I.

Zurück zu den alten Meistern —
und es wird ein Fortschritt sein.
Giuseppe Verdi

Otto Nicolai, dessen Gründung der Philharmonischen Konzerte, wie er selbst sagte, das bedeutendste war, was er in seinen Wiener Jahren getan hatte, trug in sein Tagebuch ein: „In diesen Konzerten habe ich bis jetzt nur durchaus klassische Musik zur Aufführung gebracht und in diesem Sinne sollen sie auch fortbestehen."

Eine bedeutungsvolle Erklärung, wenn man bedenkt, daß sie 1845, also zu einer Zeit gegeben wurde, da Mozart ein halbes Jahrhundert, Haydn sechsunddreißig und Beethoven gar erst achtzehn Jahre tot waren, Brahms und Bruckner ihre ersten Kompositionen schrieben und Gustav Mahler, Richard Strauss oder Franz Schmidt noch gar nicht geboren waren.

Die Wiener Philharmoniker haben nun tatsächlich, der Weisung ihres Gründers gemäß, immer wieder und vor allem „nur durchaus klassische Musik" gepflegt. Sie haben sich solcherart den Ruf erworben, konservativ zu sein, ja allzu konservativ. Es ging soweit, daß man ihnen vorwarf, bei den Gräbern von Brahms und Bruckner stehen geblieben zu sein, immer nur der Vergangenheit gelebt zu haben, ohne die Gegenwart zur Kenntnis zu nehmen. Nun, es gab Philharmonische Konzerte, in denen Johannes Brahms die Uraufführungen seiner Haydn-Variationen oder der Tragischen Ouverture selbst dirigierte, in denen zeitgenössische, zu ihrer Zeit zuweilen auch recht umstrittene Meister wie Wagner, Verdi, Bruckner, Mahler, Strauss, Pfitzner, Schönberg, Furtwängler oder Paul Hindemith etwa nach den Aufführungen ihrer Kompositionen sich für den Beifall bedanken konnten.

Daß die Wiener Philharmoniker dem neuen, dem zeitgenössischen Werk gegenüber zu allen Zeiten keineswegs verschlossen waren, wird nicht allein nur durch die heutige Uraufführung der „Jahreszeiten" von Theodor Berger bewiesen, sondern auch durch die Programme der Philharmonischen Konzerte von

Philharmonisches Tagebuch

In Würdigung der Verdienste um das Werk Gustav Mahlers wurde

Maestro Dimitri Mitropoulos

die von der Internationalen Gustav-Mahler-Gesellschaft gestiftete

Goldene Mahler-Medaille

verliehen.

Philharmoniker Herbert Duesberg,

der am 1. September 1960 in den dauernden Ruhestand trat, wurde das

Goldene Verdienstzeichen der Republik Österreich

verliehen.

Preis S 4.—

Eigentümer, Herausgeber und Verleger: Wiener Philharmoniker, Wien 1, Bösendorferstraße 12, Telephon 65 65 25. Schriftleiter und für den Inhalt verantwortlich: Dr. Helmut Boese, Wien 12, Schönbrunner Schloßstraße 43, Telephon 54 422 24 Neumann-Druck, Wien 2, Floßgasse 12, Telephon 35 86 05

Acht Abonnementkonzerte / Nicolai-Konzert Furtwängler-Gedächtniskonzert

Saison 1960/61

GROSSER MUSIKVEREINSSAAL

1. Konzert: 1./2. Oktober 1960 **Dirigent: Dimitri Mitropoulos**
Anton von Webern: Passacaglia
Gustav Mahler: Symphonie Nr. 9 in D-Dur

2. Konzert: 8./9. Oktober 1960 **Dirigent: Dimitri Mitropoulos**
Robert Schumann: Symphonie Nr. 2, C-Dur, op. 61
Theodor Berger: Jahreszeiten-Symphonie (Uraufführung)
Claude Debussy: La mer

3. Konzert: 19./20. November 1960 **Dirigent: Rafael Kubelik**
Gustav Mahler: Symphonie Nr. 7 in e-Moll

4. Konzert: 3./4. Dezember 1960 **Dirigent: Herbert von Karajan**
Béla Bartok: Konzert für Orchester
Johannes Brahms: Symphonie Nr. 3, F-Dur, op. 90

5. Konzert: 14./15. Jänner 1961 **Dirigent: Carl Schuricht**
Ludwig van Beethoven: Symphonie Nr. 1, C-Dur, op. 21
Anton Bruckner: Symphonie Nr. 9 in d-Moll

6. Konzert: 4./5. März 1961 **Dirigent: Aram Chatschaturjan**
Aram Chatschaturjan: Konzert für Klavier und Orchester
Solist: Alexander Jenner
Aram Chatschaturjan: Symphonie Nr. 2

Nicolai-Konzert: 18./19. März 1961 **Dirigent: Hans Knappertsbusch**
Ludwig van Beethoven: Konzert für Klavier und Orchester Nr. 3, c-Moll, op. 37
Solist: Wilhelm Backhaus
Otto Nicolai: Ouverture zu „Die lustigen Weiber von Windsor"
Robert Schumann: Symphonie Nr. 4, d-Moll, op. 120

7. Konzert: 15./16. April 1961 **Dirigent: Mario Rossi**
Luigi Cherubini: Il crescendo (Ouverture)
Goffredo Petrassi: Primo concerto per orchestra
Andrea Gabrieli: Aria della battaglia für Blasinstrumente (in der Transkription von Giorgio Ghedini)
Francesco Antonio Bonporti: Concerto grosso für Streicher
Antonio Vivaldi: Gloria für Chor, Streicher, Orgel und zwei Solostimmen

Furtwängler-Ged.-Konzert: 22./23. April 1961 Dirigent: Dr. Karl Böhm
Paul Hindemith: Sinfonische Metamorphosen von Themen von Carl Maria von Weber
Paul Hindemith: Konzert für Holzbläser und Harfe
Richard Strauss: Sinfonia domestica, op. 53

8. Konzert: 3./4. Juni 1961 **Dirigent: Herbert von Karajan**
Jean Sibelius: Konzert für Violine und Orchester in d-Moll, op. 47
Solist: David Oistrach
Anton Bruckner: Symphonie Nr. 4 in Es-Dur, „Romantische"

Allfällige Termin- und Programmänderungen vorbehalten

DIMITRI MITROPOULOS †

Der große Dirigent starb am Pult in der Mailänder Scala

Gestern, am Allerseelentag, mußte das Salzburger Festspielhaus Trauer anlegen, und viele der großen Opernhäuser und Musikhallen der Welt hißten die schwarze Fahne wie die Mailänder Scala: Dort geschah es am grauen Vormittag, als die Orchesterprobe zu Gustav Mahlers 3. Symphonie gerade richtig begonnen hatte, daß dem Maestro auf dem Podium plötzlich der Stab entfiel. Einen halben Takt lang stand seine hagere Gestalt hoch aufgerichtet still, — dann stürzte der Körper in sich zusammen. Dimitri Mitropoulos war abberufen. 64 Jahre alt, ein wenig früher als die anderen Großen, die die Musikwelt vor ihm im letzten Dezennium der Reihe nach verlor, — Fritz Busch, Furtwängler, Krauss, Kleiber, van Beinum —, aber an künstlerischer Reife auf seiner höchsten Höhe angelangt, so traf ihn der Tod an. Es war am selben Platz, wo er dreißig Jahre vorher sein erstes Konzert an der Scala geleitet hatte. Nun war das jähe Ende gesetzt. Als der Theaterarzt erschien, hatte er so gut wie nichts mehr zu helfen. Der Befund lautete auf Gehirnschlag. Der Ambulanzwagen des Croce Rossa raste mit einem Sterbenden zum Hospital. Der Weg war länger als die Frist, die Dimitri Mitropoulos noch beschieden war . . .

In aller Welt mögen sich heute die Musikfreunde, die Musiker und Sänger das Bild dieser großartigen, eigenwilligen und dennoch ganz zum Dienen bestimmten Existenz des Dirigenten und Kapellmeisters Mitropoulos noch einmal vergegenwärtigen: Seine kontemplative Kraft, die aus der Klarheit aller seiner Interpretationen sprach, sein durchdringendes Formgefühl, welches Strenge und impetuoser Schwung zu einer wunderbar hellsichtigen Dynamik der Wiedergabe emporführten, und immer aufs neue sein staunenerregendes, souveränes Gedächtnis, das ihn fast alle Werke der Konzert- und Opernliteratur frei vom Notenbild beherrschen ließ, — das war eine Summe von ingeniöser Begabung, die Ehrfurcht gebot.

In Salzburg erlebte es ein vielsprachiges Publikum zum letztenmal in der Felsenreitschule, im vergangenen August, als der große griechische Musiker und Deuter Gustav Mahlers „Symphonie der Tausend" auf solche Art zu einem unvergeßlichen Triumph führte. (Jahre vorher war es eine grandiose „Elektra".) Das nächste Mal, bei den Festspielen 1961, hätte am selben Ort die Neueinstudierung des „Simone Boccanegra" von seiner Hand größte Erwartungen zu erfüllen gehabt und zwei Symphoniekonzerte wären wieder unter seinem Namen gestanden.

Die Wiener Staatsoper, wo der Verewigte vor wenigen Wochen noch Verdis „Macht des Schicksals" vorbereitet und dirigiert hatte, verliert, wie es in einer Trauerbotschaft der Direktion heißt, eine ihrer ganz großen Persönlichkeiten am Pult, die seit 1956 dem Hause aufs engste verbunden war. Das Konzertleben in der Bundeshauptstadt, dem in dieser Saison mit dem Künstler noch zwei glückhafte Musikabende im ersten und zweiten Abonnementkonzert gegönnt waren, wird das Wirken dieses herrlichen, leidenschaftlichen Musikers ebenso hart entbehren wie die bedeutenden Orchester, denen er hier wie in anderen Weltstädten seine hinreißenden Kräfte an Einsicht und Können mitzuteilen wußte.

Dimitri Mitropoulos wurde am 18. Februar 1896 in Athen geboren. Er stammte aus einer Familie von Geistlichen und Mönchen; sein Großvater war Priester der griechisch-orthodoxen Kirche, sein Großonkel bekleidete die Würde eines Erzbischofs. Eine Zeitlang drängte es auch Dimitri zum Priesteramt, aber seine Liebe zur Musik war stärker. Mit sieben Jahren begann der Knabe, Klavier zu spielen, mit zwölf trat er in das Athener Konservatorium ein, mit vierzehn komponierte er. Im Alter von 23 Jahren schrieb er nach einem Text von Maeterlinck die Oper „Schwester Beatrice", die vom Athener Konservatorium aufgeführt wurde und den Beifall des damals 86jährigen französischen Komponisten Camille Saint-Saëns fand. Sein Musikstudium führte Mitropoulos später nach Brüssel und Berlin, wo er Schüler von Ferruccio Busoni wurde.

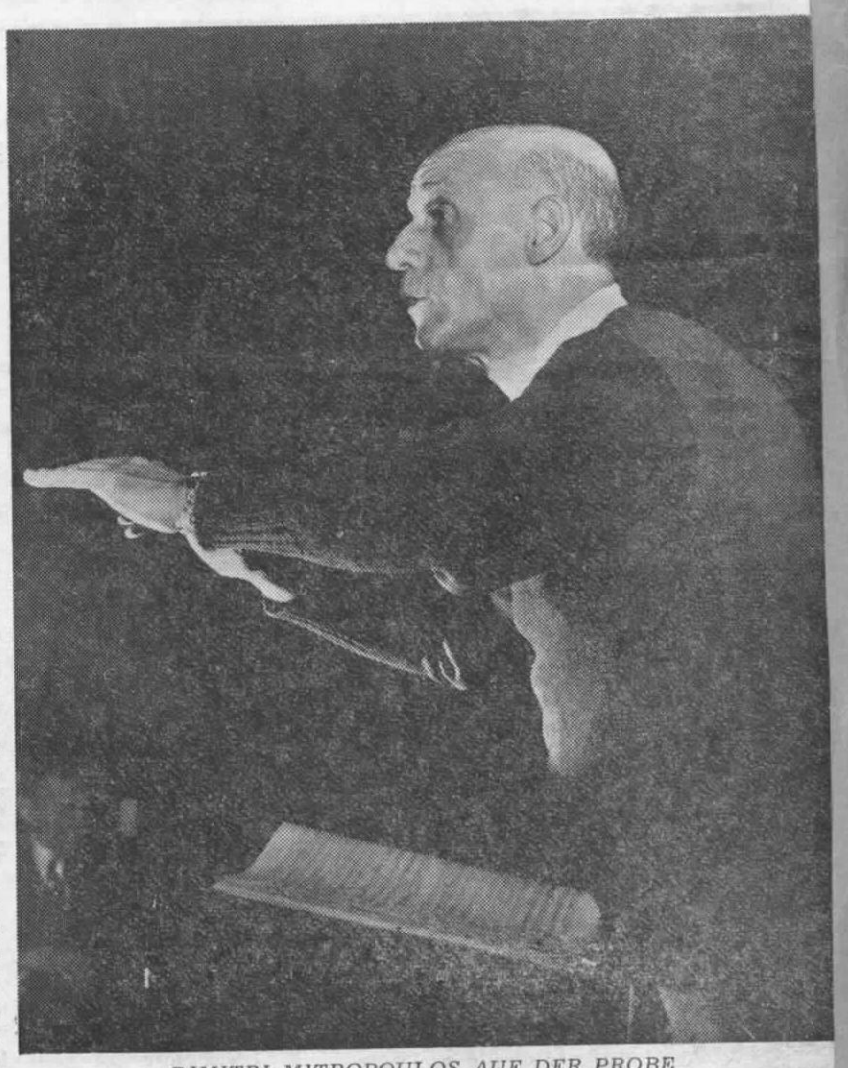
Seine internationale Dirigentenkarriere begann 1930, als er eingeladen wurde, die Berliner Philharmoniker zu dirigieren. Es wurde ein doppeltes Debut: Als in letzter Minute der Pianist, der das Klavierkonzert Nr. 3 von Prokofieff spielen sollte, erkrankte, spielte Mitropoulos das Werk selbst und dirigierte das Orchester vom Klavier aus. Das wurde die Stunde eines entscheidenden Erfolges.

Berlin war nur der Anfang einer Laufbahn, die über Frankreich, England, Belgien, Italien, Sowjetrußland und Monte Carlo nach Amerika führte, wo Koussevitzky den jungen Kollegen einlud, mit den Bostoner Symphonikern zu musizieren. Mitropoulos wurde 1936 der Nachfolger Eugene Ormandys als ständiger Leiter dieses Orchesters. Von da an wirkte der Künstler hauptsächlich in USA und erlangte 1946 die Rechte eines amerikanischen Staatsbürgers. 1949/50 wurde er neben Stokowski zweiter Dirigent der New-Yorker Philharmoniker und ein Jahr später, bis 1957, deren ständiger Leiter.

Dimitri Mitropoulos ist in fast allen Musikstädten der Welt und bei den bedeutendsten Festspielen zweier Kontinente als Konzert- und Operndirigent hervorgetreten. Sein künstlerischer Alltag kannte bis zum letzten Tage — so wie bei allen überragenden Meistern seines Faches — keine Schonung seiner eigenen Person. Dies kam am tiefsten und schönsten vielen zeitgenössischen Musikern zugute, denen Mitropoulos mit unbeirrbarer Konsequenz und entsprechend seinem Wertgefühl unzählige Chancen von Aufführungen ihrer Werke gab.

Von seiner Hand stammen nicht wenige Kompositionen für Orchester-, Kammermusik und Liedgesang. Es war ihm eigen, daß man darüber durch ihn selbst am wenigsten erfuhr.

M. K. H.



DIMITRI MITROPOULOS AUF DER PROBE

EDIZIONE NOTTE

NAZIONE SERA

40

FIRENZE - MERCOLEDI' 2 novembre 1960

TRAZIONE: Via Ricasoli 8. Telefoni: Centralino 27.81. ABBONAMENTI: annuo lire 10.000; semestrale ...namenti cumulativi con *LA NAZIONE* del lunedì: annuo lire 11.650; semestrale lire 6000; trime... lire 80... — Conto corrente postale n. 5/15756 — Abbonamento Postale — Gruppo I — *Quotidiano*

PUBBLICITA': Concessionaria esclusiva SOCIETA' PUBBLICITA' EDITORIALE, Piazza Antinori 8 r. Telefoni 296.289 - 294.665. Prezzo a m/m altezza (larghezza una colonna): Commerciali L. 150 (lunedì L. 300); Cronaca L. 200 (lunedì L. 400); Legali, Finanziari e vari L. 300 (lunedì L. 500); Necrologi e Decreti pen. L. 120 (lunedì L. 300). Pubblicità economica (a parola): Domande imp. L. 10, altre rubr. L. 20 (tasse escl.)

REGISTRATORI
"GRUNDIG"
STEREOFONICI E PORTATILI A TRANSISTORS
da L. 55.200 in più
Esclusivisti NANNUCCI RADIO
FIRENZE Via Rondinelli, 2 r - P.za Antinori, 10 r.

Stroncato da un collasso *Dimitri Mitropoulos* mentre prova alla Scala

Il celebre direttore d'orchestra aveva appena iniziato la terza sinfonia di Mahler quando si è accasciato sul podio - E' morto mentre veniva trasportato all'ospedale

MILANO, 2.

Dimitri Mitropoulos, il famoso direttore d'orchestra, è morto stamani pochi minuti dopo mezzogiorno a Milano.

Il maestro è stato colto da collasso cardiaco mentre sul podio della Scala aveva iniziato le prove della terza sinfonia di Mahler unico pezzo in programma per il concerto di lunedì prossimo.

Dimitri Mitropoulos era giunto a Milano ieri sera. Alle 10,30 di stamani si era recato alla Scala. Dieci minuti dopo, entrato nella sala, dove si trovava già l'orchestra aveva cominciato le prove. Prima di iniziare, il maestro aveva salutato gli orchestrali rammaricandosi che le sue condizioni di salute gli avessero impedito di essere presente ad altri concerti.

Concludendo il suo breve discorsetto, Mitropoulos aveva detto con un certo sapore di presagio: « Un uomo quando è vecchio è come una vecchia automobile che fatica ad andare ». Aveva quindi dato il via alle prove. Vestiva un abito sportivo, come di consueto, dirigeva senza partitura. Dopo poche battute, improvvisamente, si è abbattuto sul podio e cadendo si è prodotto una ferita al sopracciglio.



Gli orchestrali gli si sono stretti subito attorno. Accorreva anche il medico di servizio, che ordinava immediatamente il trasporto all'ospedale. Sull'ambulanza dei vigili del fuoco, giunta nel frattempo, hanno preso posto, accanto al mestro, lo stesso sanitario ed il segretario generale dell'ente dottor Oldani. Dimitri Mitropoulos era già in coma; il sanitario gli praticava alcune iniezioni durante il tragitto ma prima che la lettiga giungesse al policlinico, il maestro spirava senza aver ripreso conoscenza.

Nato ad Atene nel 1896, Dimitri Mitropoulos compì gli studi musicali nel locale conservatorio, si perfezionò a Bruxelles sotto il maestro Gilson e successivamente a Berlino con Busoni. Nella capitale tedesca ottenne anche i primi successi come direttore d'orchestra.

Nel 1924 fu chiamato alla direzione dell'orchestra sinfonica di Atene e mantenne tale incarico per vari anni, esplicando contemporaneamente parte della sua attività all'estero. Nel 1930 ottenne la cattedra di composizione presso il conservatorio di Atene. Dall'attività internazionale le sue energie furono pienamente assorbite nel 1930, anno in cui iniziò una serie di concerti in Germania, Francia, Inghilterra, Belgio, Italia, URSS, Principato di Monaco e Stati Uniti, Paesi nei quali raccolse vasti, unanimi consensi.

Nel 1938 tornò negli Stati Uniti, dove diresse le più importanti orchestre, tra le quali l'orchestra sinfonica di Minneapolis, dimostrandosi anche dinamico organizzatore e innovatore. Nel 1951 fu nominato direttore titolare della Philarmonic Symphony Society di New York dove diresse varie volte anche al Metropolitan.

Non trascurò tuttavia di ripresentarsi più volte ai pubblici europei: raccolse grandi successi al festival di Salisburgo, al Maggio Musicale Fiorentino, e alle stagioni sinfoniche e operistiche del teatro della Scala di Milano e dell'Accademia Nazionale di Santa Cecilia in Roma.

Compositore egli stesso, annoverava fra i suoi lavori giovanili un'opera, la « Sorella Beatrice », su testo di Maeterlinck, che suscitò l'entusiasmo di Camillo Saintsaens

Nel 1955 gli era stato conferito il premio San Luca dal cenacolo fiorentino dei XII Apostoli.

Era stato nominato accademico onorario di Santa Cecilia il 12 gennaio scorso.

Un vuoto incolmabile

Dimitri Mitropoulos è morto sulla breccia, come Arturo Nikish, come Arturo Rodzinski e come altri illustri direttori. Si sapeva da tempo che fosse infermo, e la sostituzione con altro maestro del Parsifal *che doveva dirigere lo scorso anno alla Scala ne fu dolorosa conferma. Poi si seppe con gioia che aveva ripreso la sua attività, riscuotendo nuovi grandi successi in America ed anche in Europa.*

Mitropoulos apparteneva a quella « media guardia » dei direttori d'orchestra, a noi contemporanea. La vecchia guardia (principe Toscanini!) era ormai un ricordo, vivo, per nostra fortuna, in quell'incalcolabile, benefico ritrovato che è il disco. Perciò erano i direttori della generazione di Mitropoulos quelli sui quali esecuzioni ed offerte dei capolavori della letteratura musicale finivano per costituirsi in altrettanti testi. Anche per il fatto che questa generazione aveva su quella precedente il vantaggio di un'approfondita esperienza di cultura e di critica.

E chi ha potuto conversare con Mitropoulos se ne è reso ben conto. Arguto, cordiale, ma anche incisivo era il discorrere suo in merito a fatti, autori ed avvenimenti della musica. Dove il suo gusto s'era, negli ultimi tempi, alquanto mutato, orientandosi risolutamente verso quelle opere di più specifico contenuto spirituale, e il Parsifal *era stato la mèta di questo suo atteggiamento.*

Mitropoulos è stato, però, anche assertore nel fatto delle espressioni più tipicamente d'avanguardia, cosicchè il Wozzeck *deve proprio a lui la popolarità che gli è venuta con sicura e diretta cognizione di causa. Era, anzi, il più autorevole specialista del repertorio moderno, senza, per questo, essere di meno nella vivacissima esegesi delle opere maggiori del repertorio romantico.*

Tutti ricorderanno la geniale edizione che pochi anni fa si ebbe al Maggio Musicale della Fanciulla del West *(che ebbe anche la regia di Curzio Malaparte). L'arte di Mitropoulos si misurò, allora, in tutta la sua elevatezza: un conoscitore di certosina lena nell'indagine della partitura, seguita da un'animazione della medesima che a qualcuno sembrò quasi dionisiaca, pur nella sua limpidezza.*

Qui la situazione di Mitropoulos, nel quadro, cioè, dei viventi direttori d'orchestra, si mostra senz'altro eccezionale. E perciò la sua scomparsa non potrà essere tanto facilmente rimarginata.

E. B.

Domani i funerali del maestro Mitropoulos

Milano, 3 novembre.

I funerali del maestro Dimitri Mitropoulos, morto ieri mattina sul palcoscenico della Scala, si svolgeranno sabato mattina.

Dalla camera ardente allestita al policlinico, dove fino a stamani si è svolto un mesto pellegrinaggio di personalità del mondo artistico milanese, di autorità e di ammiratori dello scomparso, la salma è stata portata all'istituto di medicina di via Mangiagalli per l'autopsia. Domani il professor Marrubini e alcuni specialisti la « prepareranno » per il trasferimento negli Stati Uniti o in Grecia dove avrebbe definitivamente sepoltura dopo la provvisoria tumulazione al cimitero monumentale di Milano.

Pare che il governo ellenico abbia espresso il desiderio di poter celebrare onoranze funebri nazionali al grande musicista. Si ignora se la richiesta sarà accolta, poichè l'assenso è ancora condizionato, naturalmente, dalle eventuali ultime volontà del maestro e dall'atteggiamento che potranno assumere le autorità degli Stati Uniti, paese del quale Mitropoulos aveva assunto la cittadinanza. Se la richiesta di Atene venisse accettata, il corpo imbalsamato verrebbe trasportato in Grecia da un aereo militare ed esposto nella cattedrale di Atene.

If anything, Mr. Mitropoulos the Greek Dimitri Mitropoulos.

the shepherd's onstage song.

LA TROMBA SQUILLO', UNA GRANDE BACCHETTA CADDE

Mitropoulos crolla improvvisamente sul podio mentre sta dirigendo una prova alla «Scala»

"Mi sento come una vecchia automobile piena di cose che non vanno„ aveva detto poco prima di morire il celebre direttore ai professori d'orchestra - L'anno scorso aveva avuto un infarto, ma non si era concesso sufficiente riposo

Dimitri Mitropoulos era il frate laico della direzione orchestrale moderna, come il terziario di un nuovo ordine monastico in cui il fuoco spirituale sembrava travolgere il «raptus» medesimo dell'impeto ricreativo di sonorità torrenziali. Si schierava perciò fra gli interpreti più fervidi e, in un senso squisitamente religioso, più devoti della generazione musicale che ebbe in Toscanini, Furtwaengler e Bruno Walter i patriarchi e nel quasi coetaneo Victor De Sabata il degno fratello d'apostolato. Un isolato, Mitropoulos, dalla personalità complessa. Forse, un introverso. Certo, un artista che prima d'interessarsi alle partiture ciclopiche di Strauss e successori del neoromanticismo tedesco, da Schoenberg a Webern, di cui fu dominatore indiscusso, amava sprofondarsi nella lettura dei *Fioretti* francescani e degli *Opuscola* di Tommaso d'Aquino, per risollevarsene, purificata la mente e ringiovanite le forze, fino alle estasi di Caterina senese e della Carmelitana d'Avila.

A vederlo, a parlargli, piaceva più ancora che a sentirlo palpitare attraverso la orchestra rabescata e smagliante. Si diffondeva dalla sua voce pacata una serenità d'uomo semplice ed affabile, dall'anima incredibilmente mite, dai principi evangelici, dalle opere (le nascoste, e del cui segreto era geloso) caritatevoli quando non misericordiose. Sprigionavano dal volto emaciato e dallo sguardo mobilissimo le lampeggianti vibrazioni che unicamente risvegliava il desiderio delle cose eterne e la strenua volontà di bene: morale volontà, che stava alla base d'ogni sua realizzazione d'arte.

Piaceva ed incantava. Ed è chiaro che non facciamo questione, qui, della tecnica direttoriale eccezionalissima, che aveva fatto di lui un maestro conteso in tutto il mondo. Chiaro che neppure si vogliono ritessere, nell'ora imprevista e funesta all'amico innanzi che allo scrittore di necrologi, le lodi d'una coscienza di studioso non mai soddisfatto, che rifiutava innumerevoli vantaggiosissime offerte perchè un solo dubbio, un solo impercettibile dubbio filologico o stilistico, minava la fede e comprometteva la certezza; cosicchè assistere a un suo concerto finalmente compiuto, a una sua concertazione d'opera finalmente varata e consacrata dal successo, significava l'avventura di partecipare a un avvenimento perfetto: che è, insistiamo, la proprietà delle cose eterne da lui desiderate.



Il maestro Dimitri Mitropoulos in una recente foto, mentre dirige le prove di un concerto.

Commovente, affascinante, in Dimitri Mitropoulos, appariva soprattutto il sentimento umano dei rapporti che lo legavano alla vita di ogni giorno, e di ogni simile, dietro il presupposto obbligato di una vita, la sua, intimamente e intensamente contemplativa. Posizione che si rifletteva immancabilmente sui risultati artistici da lui maturati nella sofferenza e conseguiti come per un fatto d'amore simbolico, dunque come per un rito rivelatore di passione mistica; meglio di unione mistica. Di qui la commozione, il fascino delle apparizioni di Mitropoulos sui podi teatrali e concertistici, quasi sempre avvinte a un misterioso ricordo e risospinte da un misterioso affetto. Di qui il carattere per così dire liturgico delle sue rare prestazioni, circondate da una specie di timore reverenziale piuttosto che coronate dagli osanna clamorosi del pubblico.

Adesso è andato. E' andato come doveva, dall'alto di uno sgabello che per lui era un po' la cattedra, un po' il pulpito, un po' il confessionale. E' andato mentre meditava d'innalzarsi e completarsi, come altre volte, in un anelito di canto non ancora concluso nelle penombre claustrali della Scala. Doveva andarsene così, in silenzio, umile monacello ancora intento a versare olio nelle lampade del tempio per il canto a venire, canto di Gustav Mahler, profeta dei profeti, ma l'olio si riversa sul suolo sacro alle muse, e va perduto quando il canto non si è ancora configurato in cosa eterna, com'egli sognava.

Se si facesse l'autopsia del cuore di Dimitri, essa rivelerebbe quello che si scoprì un lontano giorno nel cuore della Carmelitana immortalata a Roma dal genio di Bernini: la presenza d'una cicatrice che lo divideva quasi interamente.

Franco Abbiati

terrompere l'attività, e questo gli aveva impedito di tornare nei termini previsti. Aveva ripreso dopo qualche mese di riposo e pare che ci sia stato un secondo allarme, meno grave, comunque ignorato.

Appena arrivato, l'altra sera, aveva telefonato al segretario artistico della Scala, il maestro Renzo Bianchi; aveva voluto sapere i nomi di alcuni professori dell'orchestra che sarebbero stati maggiormente impegnati nel concerto tutto dedicato alla sinfonia numero 3 di Mahler, in occasione del centenario della nascita del compositore, che lo stesso Mitropoulos ha contribuito forse più di chiunque altro a rivalutare.

Stanco appariva ieri mattina, al contrario, quando è arrivato alla Scala dal suo albergo, con qualche minuto di anticipo sull'ora fissata. Ha preso un caffè, prima di entrare, assieme con il primo oboe prof. Michele Visai, il quale ha notato che il maestro aveva un leggero affanno. Ma era lo stesso affanno di tanti anni prima, quando Mitropoulos era venuto alla Scala a dirigere il «Wozzeck» di Berg, una dura battaglia modernista. Il maestro l'aveva spuntata, aveva anche saputo parlare al pubblico eccitato, in un intervallo, proponendo di rimandare alla fine i dissensi o gli applausi. Un fatto raro nella storia della Scala. E poi prima di incominciare la prova in palcoscenico — come sempre nei concerti — Mitropoulos s'era lasciato sfuggire una frase curiosa: «Mi sento come una vecchia automobile piena di cose che non vanno; comunque, insieme ce la faremo».

Non ce l'ha fatta. Meno di mezz'ora dopo era tutto finito. Più tardi la salma è stata composta nella camera ardente del Policlinico, in via Francesco Sforza 38. Aveva sempre indosso l'abito di grisaglia quasi nera con cui s'era recato alla prova, la camicia blu. Intorno alla salma quattro grandi ceri, davanti un vaso di crisantemi, inviati dalla Scala, mentre i professori dell'orchestra a turno di quattro lo vegliavano. Stamane si vedrà, ma sembra necessario che la salma venga trasferita all'obitorio, sia per le formalità di legge sia per la preparazione necessaria prima del trasporto negli Stati Uniti. La direzione della Scala e la fedelissima segretaria di Mitropoulos, la signorina Trudi Goth, si sono occupate di conserva delle diverse pratiche.

Sparsasi la notizia, è incominciato verso la camera ardente un pellegrinaggio di ammiratori ed amici che man mano si è andato intensificando. Un sacerdote ortodosso è venuto a benedire la salma. Da tutto il mondo sono giunti fasci di telegrammi testimonianti l'universale lutto. Il concerto in programma ieri sera alla Scala non è stato sospeso, nello stesso spirito che aveva spinto il maestro a servire l'arte, al di là di qualsiasi dubbio. A lui l'orchestra ha dedicato, prima di incominciare, la marcia funebre dell'«Eroica» di Beethoven.

Mitropoulos era nato ad Atene nel marzo 1896, e si affermò giovanissimo come direttore di orchestra e come pianista. Passò in seguito all'Opera di Berlino, fu direttore dell'orchestra sinfonica di Parigi fino al 1932. Successivamente in America, con l'aiuto di Sergio Kussevitski, fu direttore stabile dell'orchestra sinfonica di Minneapolis e poi della Filarmonica di Nuova York.

Meditò da giovane di prendere i voti, più tardi si propose di «servire Dio attraverso la musica». Aveva anche passione per le cose d'arte; a Milano, dove ebbe occasione di frequenti ritorni, l'unico svago che si concedeva erano le visite a musei e negozi di antiquari. Si esprimeva perfettamente nella nostra lingua, che amava, rivelando l'origine straniera solo attraverso qualche durezza di accento. La prima volta che diresse alla Scala fu nel 1934, tornò nel 1935 e in altre stagioni, prima e dopo la guerra. Nel 1946 doveva partecipare, per desiderio di Toscanini, che lo apprezzava come uno dei maggiori direttori viventi, alla prima stagione sinfonica scaligera. Non potè per una malattia; mandò invece la sua offerta per la ricostruzione del teatro. Toscanini lo sostituì personalmente: un gesto che non avrebbe fatto, probabilmente, per altri.

La grande giornata scaligera di Mitropoulos fu quella della prima del «Wozzeck», nel 1952. Da allora era diventato veramente di casa, con il pubblico milanese. Nel 1954 diresse ancora l'«Elettra», di Strauss e l'«Arlecchino», di Busoni, del quale era stato, fra l'altro, allievo, a Berlino, come pianista. L'ultima volta aveva diretto alla Scala nel giugno del 1957; era in programma la Sesta sinfonia di Mahler, qui non ancora mai eseguita.

Vincenzo Buonassisi

Venerdì 4 novembre 1960

CORRIERE DELLA SERA

CORDOGLIO IN TUTTO IL MONDO per la scomparsa di Mitropoulos

La salma verrà traslata in una città straniera per la cremazione, poi le ceneri saranno trasportate ad Atene o a Nuova York

Nella forma più semplice e schiva il feretro contenente la salma di Dimitri Mitropoulos sarà domani trasferito da Milano ad una città straniera che si presume sia Lugano, dove si procederà alla cremazione, come il maestro aveva disposto nel suo testamento. Si provvederà poi al trasporto nella città dove le sue ceneri riposeranno per sempre: forse New York, dove Mitropoulos — cittadino americano ormai da tanti anni — risiedeva; più probabilmente Atene, che rivendica le spoglie di questo suo grande figlio.

Nel testamento aperto ieri dal notaio che ne era depositario, a Nuova York, Mitropoulos oltre al desiderio di essere cremato aveva espresso la preghiera che si evitasse qualsiasi manifestazione pubblica presente il suo corpo; che si rinunziasse ai fiori e ad altri omaggi; non esprimeva invece nessuna indicazione sul luogo della sepoltura. Ripetuti scambi telefonici sono avvenuti perciò ieri fra la direzione della Scala, la segretaria del maestro, il Consolato generale degli Stati Uniti da una parte; il notaio americano e altre persone dall'altra. Si era pensato in un primo tempo ad un solenne corteo funebre, a Milano, che partisse dalla Scala o vi facesse sosta: ma come si poteva conciliare questo progetto con il desiderio di Mitropoulos di evitare qualsiasi manifestazione? Si doveva dare una sepoltura provvisoria al maestro qui, nel cimitero Monumentale, in attesa di altre decisioni?

Le consultazioni si sono ripetute fino a tarda sera e finalmente le disposizioni prese sono state quelle più consone allo spirito e alle parole del testamento. Non vi sarà corteo funebre. La salma che si trova ora all'Istituto di medicina legale, verrà chiusa nel feretro, che sarà esposto domani dalle 11 alle 15 in una camera ardente, allestita nello stesso Istituto; e quelli che vorranno, potranno sfilare davanti per un omaggio silenzioso, dal quale saranno esclusi i fiori — s'è detto — e ogni segno di pompa. Alle 15 il feretro verrà caricato su un furgone funebre che partirà per una città straniera di cui non è fatto il nome ufficialmente, allo scopo di evitare lungo il percorso manifestazioni di lutto o di curiosità; ma che si presume appunto sia Lugano.

Continuano intanto ovunque le manifestazioni di lutto: da ogni parte del mondo arrivano ancora alla direzione della Scala fasci di telegrammi, fra cui quelli dell'Opéra di Parigi, della Filarmonica di Vienna, del teatro Comunale di Firenze, del Metropolitan e della Carnegie Hall di Nuova York; ha telefonato invece da Santa Margherita il maestro Victor De Sabata per esprimere il suo vivo cordoglio. Moltissime personalità del mondo musicale e artistico presenti a Milano avevano reso omaggio l'altra sera alla salma — come si è già riferito — nella camera ardente allestita al Policlinico; ieri mattina il pellegrinaggio è ripreso, ma quasi subito doveva essere interrotto, alle 9, perchè il corpo di Mitropoulos doveva essere trasferito all'Istituto di medicina legale.

Nel pomeriggio è stato eseguito l'esame necroscopico prescritto dalla legge, che ha confermato quanto il medico del teatro aveva constatato e quanto si sapeva. La morte di Mitropoulos è avvenuta per un nuovo attacco del male che lo aveva già gravemente colpito nel gennaio dello scorso anno. Chiusa questa necessaria formalità, la salma è stata composta in una cassa provvisoria in attesa delle decisioni poi rese note.

V. B.

L'orchestra ha suonato ieri sera per lui

La marcia funebre dell'«Eroica» di Beethoven eseguita all'inizio del concerto scaligero

Alle 10,38 ieri mattina, sul palcoscenico della Scala, Dimitri Mitropoulos ha allungato il braccio, con gesto imperioso, verso la prima tromba: l'orchestra ha taciuto, nel silenzio avvolto di ombre lo strumento solo ha lanciato il suo primo squillo stridente. In quel momento, l'alta, ossuta figura del direttore d'orchestra si affloscia-va su se stessa, pareva svanire in una repentina magia teatrale. Mitropoulos moriva, come forse s'era augurato, sul podio.

I professori dell'orchestra più vicini hanno avuto la sensazione che il direttore cercasse appoggio sulla sedia dalle lunghe gambe che era stata preparata alle sue spalle, per i momenti di pausa durante la prova. Ma Mitropoulos non è riuscito, è crollato in avanti, ha urtato senza rumore contro il gradino di legno, è scivolato davanti ai leggii. Il professor Marcello Turio, violista, se l'è visto disteso a terra, il viso cereo solcato da un rivolo di sangue che usciva da un taglio alla tempia sinistra.

E' accorso il dottor Giancarlo Bandi, medico di servizio, che ha cercato invano di rianimare il maestro, trasportato intanto nell'antipalcoscenico; qualcuno aveva già chiamato un'ambulanza che ha trasportato Mitropoulos sempre incosciente verso il Policlinico. In ospedale, non s'è potuto far altro che constatare la morte avvenuta — dice il referto — per sospetto infarto miocardico. Non è escluso, però, un fatto cerebrale. Così se n'è andato Mitropoulos, come altre grandi bacchette.

Eppure, l'altra sera, arrivando a Milano dalla Germania Mitropoulos pareva, con i suoi sessantaquattro anni, animato da ardore giovanile. Quel tanto di ironico e di elegante che il tempo aveva inciso con il bulino nel suo viso asciutto, non gli impediva di esprimere la sua contentezza di tornare finalmente alla Scala dopo quasi quattro anni. Nel gennaio dell'anno scorso un primo attacco di cuore lo aveva costretto a in-

---

CORRIERE DELLA SERA

Sabato 5 novembre 1960

Le spoglie di Mitropoulos trasferite oggi a Lugano

E' stato deciso che le ceneri del maestro trovino l'ultimo riposo ad Atene

Dalle 11 alle 14.30 di oggi, come già annunciato, il pubblico sarà ammesso nella camera ardente dove è esposto il feretro con la salma del maestro Dimitri Mitropoulos, presso l'Istituto di medicina legale. E' questo l'unico omaggio ammesso, nello spirito del testamento lasciato dall'artista. Il feretro sarà quindi trasportato a Lugano, dove la salma sarà cremata: le pratiche relative, a Milano, avrebbero richiesto infatti maggior tempo, data la differenza delle norme legislative vigenti. Infine le ceneri del maestro verranno trasferite ad Atene e conservate presso la sede dell'Accademia reale. Sono convenuti ieri a Milano, per un estremo saluto alle spoglie di Mitropoulos, i rappresentanti dei teatri d'opera di Atene, Salisburgo e Vienna.

I concerti alla Scala

Alla Scala, il diciassettesimo concerto in abbonamento A, con l'esecuzione della *Sinfonia n. 3* di Mahler, avrà luogo lunedì e sarà diretto da Hermann Scherchen: da oggi le prenotazioni. Da lunedì quelle per il recital che Arturo Benedetti Michelangeli darà mercoledì (diciottesimo concerto A).

7-8 novembre 1960

Corriere d'informazione

Trasportate ad Atene le ceneri di Mitropoulos

Atene 7 novembre, matt.

L'urna contenente le ceneri del direttore d'orchestra greco, Dimitri Mitropoulos, deceduto mercoledì scorso a Milano, sono giunte ieri pomeriggio in aereo ad Atene. Trasportate in corteo dall'aeroporto al teatro di Erode Attico, le ceneri hanno ricevuto l'omaggio del vice-Presidente del Consiglio Canelopoulos e sono state quindi rimesse al direttore del Conservatorio di Atene; l'urna verrà poi posta in un muro dell'edificio del Conservatorio.

DOMENICA DEL CORRIERE

Anno 62 - N. 46 - L. 40 — Settimanale del CORRIERE DELLA SERA — 13 novembre 1960

7 GIORNI NEL MONDO



DIMITRI MITROPOULOS

Mentre alla Scala di Milano provava il Concerto che avrebbe dovuto dirigere qualche giorno più tardi, il maestro Dimitri Mitropoulos è caduto, stroncato da un attacco di trombosi cerebrale.

Mitropoulos, uno dei maggiori direttori di orchestra dei nostri tempi (così lo definì lo stesso Toscanini) nacque in Grecia (ad Atene) nel 1896. Aveva un ampio repertorio nel quale aveva accolto (cosa che altri grandi si erano rifiutati di fare) i compositori rappresentanti le tendenze più audaci della nostra epoca. Accanto ai classici e ai romantici del passato egli aveva fatto suoi i campioni della musica dodecafonica. Amato da tutti, godeva di particolari simpatie in Italia a cui era legato da tanti cari ricordi. Alla Scala era tornato, dopo una lunga assenza (già lo scorso anno Mitropoulos aveva dovuto interrompere la sua attività in seguito a un infarto), la mattina della sciagura. Non stava bene. Volle salire al podio. Rivolse cordiali parole di saluto agli orchestrali tra cui contava tanti amici. Attaccò la Terza Sinfonia di Gustavo Mahler. Poche battute e si abbattè di schianto. Morì al Policlinico subito dopo essere stato ricoverato. La sera stessa, alla Scala, l'orchestra gli rese omaggio suonando per lui la Marcia funebre dell'« Eroica » di Beethoven.

f anything, Mr. Mitropoulos! the Greek Dimitri Mitropoulos.

the shepherd's offstage song.

ANNO XVI - N. 46 - 17 NOVEMBRE 1960 * SETTIMANALE DI POLITICA ATTUALITÀ E CULTURA * SPEDIZIONE ABBONAMENTO POST. GR. II * LIRE SETTANTA

OGGI

UN MISSIONARIO DELLA BACCHETTA

Dimitri Mitropoulos ha combattuto per l'arte fino all'ultimo

Cronaca musicale di Teodoro Celli

Ebbi occasione di discorrere con Dimitri Mitropoulos, dopo la prova d'un suo concerto, una sera del luglio 1953. Un anno prima, o poco più, il maestro aveva presentato alla Scala il *Wozzeck* di Alban Berg, l'opera che gli zelatori della scuola schoenberghiana considerano un capolavoro assoluto e tutti gli altri musicisti un lavoro pieno d'interessanti intenzioni; e la serata era stata tempestosa. Affranti sotto il peso delle sonorità berghiane, a volte asperrime, alcuni del pubblico avevano preso a zittire o a fischiare, durante l'esecuzione del second'atto. Allora, quando il sipario era calato, Mitropoulos s'era presentato alla ribalta, aveva chiesto silenzio col gesto, e aveva detto press'a poco: « La musica del *Wozzeck* è assai difficile, e il dirigerla a memoria richiede una concentrazione straordinaria: prego dunque il pubblico di rimandare ogni manifestazione di dissenso alla fine degli atti ». Il discorsetto, che rompeva una delle tante immutabili tradizioni della Scala — secondo la quale il direttore d'orchestra non deve esprimersi se non col gesto, dal podio, e con l'inchino alla ribalta — era stato variamente commentato. Per conto mio, avevo pensato: "Quest'uomo è un grande musicista; ma ama esibirsi: né Toscanini né De Sabata hanno mai esortato il pubblico al silenzio, dal palcoscenico". E questo mio pensiero avevo espresso, il giorno seguente, nel render conto della rappresentazione, sulle colonne d'un quotidiano. Ma l'anno appresso, parlando con Mitropoulos nel suo camerino, a prova di concerto finita, compresi che non era vero, che il mio sospetto era stato ingiusto; e lo dissi, al maestro; e promisi che l'avrei ripetuto per iscritto, come lo ripetei e lo ripeto, ora che Mitropoulos ha chiuso la sua giornata terrena, precipitando dal podio della Scala nell'eternità. Mitropoulos non era un esibizionista: era un missionario. S'era dato alla musica come all'ordine monastico che Dio gli assegnava per illuminare le coscienze; per illuminarle con la categoria del bello, ch'egli — vero greco — sentiva inscindibile da quella del buono. La sera in cui gli parlai, compresi qual era la forza che lo sospingeva sul podio, quella che gli aveva suggerito il famoso discorsetto dopo il secondo atto del *Wozzeck*; era la stessa che aveva spronato San Paolo: « Guai a me se non evangelizzo! ».

Mi accolse con rara umanità, quella sera, e ironizzò amabilmente sulle parole che io avevo scritto a proposito dell'incidente del *Wozzeck*. « Io devo fare ascoltare la musica, devo farla capire, se no tradisco la missione che m'è rimasta nella vita. La musica di tutti, di Alban Berg o di Verdi, non importa ». (Aveva appena terminato di dirigere *La forza del destino*, a Firenze). Teneva fra le mani un rosario dai grani neri e rozzi, e ne faceva scorrere le perline, con movimenti abilissimi di quelle sue dita lunghe, vibranti, nodose, che sembravano le dita d'un prestigiatore. Chiesi il motivo che lo induceva a tener con sé un oggetto che normalmente i direttori d'orchestra non portano, tantomeno nei camerini di teatro; ed egli mi rispose: « Questo non è un rosario, o meglio, lo è solo per me. È un *comboloi*, diciamo un "rosario laico", che s'usa, da noi, in Grecia, per impegnare le dita. Mi serve per evitare di fumare: i medici mi hanno trovato il cuore un po' affaticato, si vede che ho contato troppo sulle mie forze; e allora faccio correre le dita al mio *comboloi* anziché al pacchetto delle sigarette ». Ma io credo che di quel rosario Mitropoulos si servisse anche per la preghiera; poiché il colloquio con Dio era a lui abituale, sia che si trovasse in una camera d'albergo, sia in una cabina d'aereo, sia nel camerino d'un teatro: dovunque lo portasse la sua immensa fama di straordinario guidatore d'orchestre. La musica, l'abbiamo detto, era il regno del bello, dove egli s'era rifugiato per servir Dio, dacché altra possibilità d'una santa milizia gli era stata negata. Mitropoulos, nato ad Atene il 1° marzo 1896, di religione greco-orotodossa, aveva trascorso, ancor giovinetto, un periodo nel monastero di Monte Athos, meditando di darsi alla vita contemplativa; poi aveva visto il proprio futuro come quello d'un missionario. Ma la vocazione alla musica s'era fatta sentire, imperiosa: Mitropoulos aveva il talento per diventare un grande pianista. Fu il pianoforte ad allontanarlo dalla sua patria: andò a Berlino, a studiare con Ferruccio Busoni. Alla direzione d'orchestra si accostò soltanto più tardi. « Il direttore d'orchestra », mi spiegò egli stesso, « mi appariva come una specie di dittatore, come un tiranno che inevitabilmente deve violentare la sensibilità artistica dei professori d'orchestra, che spesso sono individualità musicali eccellenti e degne di rispetto ». Tuttavia Mitropoulos divenne direttore; e fu quando scoprì che non era necessario tiranneggiare i professori d'orchestra: si poteva persuaderli. Fu il più eloquente e suadente e amabile fra i grandi capitani di falangi orchestrali: chi ha suonato con lui lo sa e non lo dimenticherà. Dirigeva spesso senza bacchetta. « Un metodo pericoloso », diceva, « ma efficacissimo quando il maestro possiede mani particolarmente espressive ». Come le sue, che vedevo, quella sera, sgranare e risgranare le perline del nero rosario.

Il viso di Mitropoulos era quello, asciutto e abbronzato, d'una guida alpina. E in realtà egli amava la montagna; ma dell'alpinismo dava una definizione non sportiva, morale. « L'alpinismo », diceva, « vale soprattutto come accettazione volontaria d'una sofferenza ». Anche la direzione d'orchestra era divenuta per lui, da ultimo, l'accettazione volontaria d'una sofferenza. Ai primi del '59 era stato colto da infarto, a New York: i grani del *comboloi* erano giunti troppo tardi a difenderlo, forse. Aveva passato mesi in un letto, per rimettersi in salute; poi s'era levato, guarito come si guarisce da un male che ferisce il cuore. Avrebbe potuto andarsene in una località climatica, a far la vita del ricco signore in perenne vacanza. Diciamo pure che avrebbe dovuto. Ma allora, certo, Mitropoulos disse a se stesso, ancora una volta: « Guai a me se non dirigo! ». E tornò sul podio.

È morto sul podio della Scala, stramazzando fra i professori atterriti, quei professori che aveva tante volte, non tiranneggiato, ma persuaso. È morto come morì Failoni, sul podio del teatro dell'Opera di Budapest nel 1947; come morì, nell'agosto del 1930, Sigfrido Wagner, sul podio di Bayreuth, dopo l'ultima nota della *marcia funebre* del terz'atto del *Crepuscolo*. È morto col cuore spezzato, come Erich Kleiber, come Otto Ackermann, come tanti eroi di quest'arte della direzione che chiede tutte le energie del corpo e dello spirito, in misura spietata. Ma gli ultimi suoi pensieri sono stati certo di gioia. Gioia per aver combattuto fino alla fine il buon combattimento dell'arte; gioia perché la sua offerta era stata accettata, fino all'istante supremo.

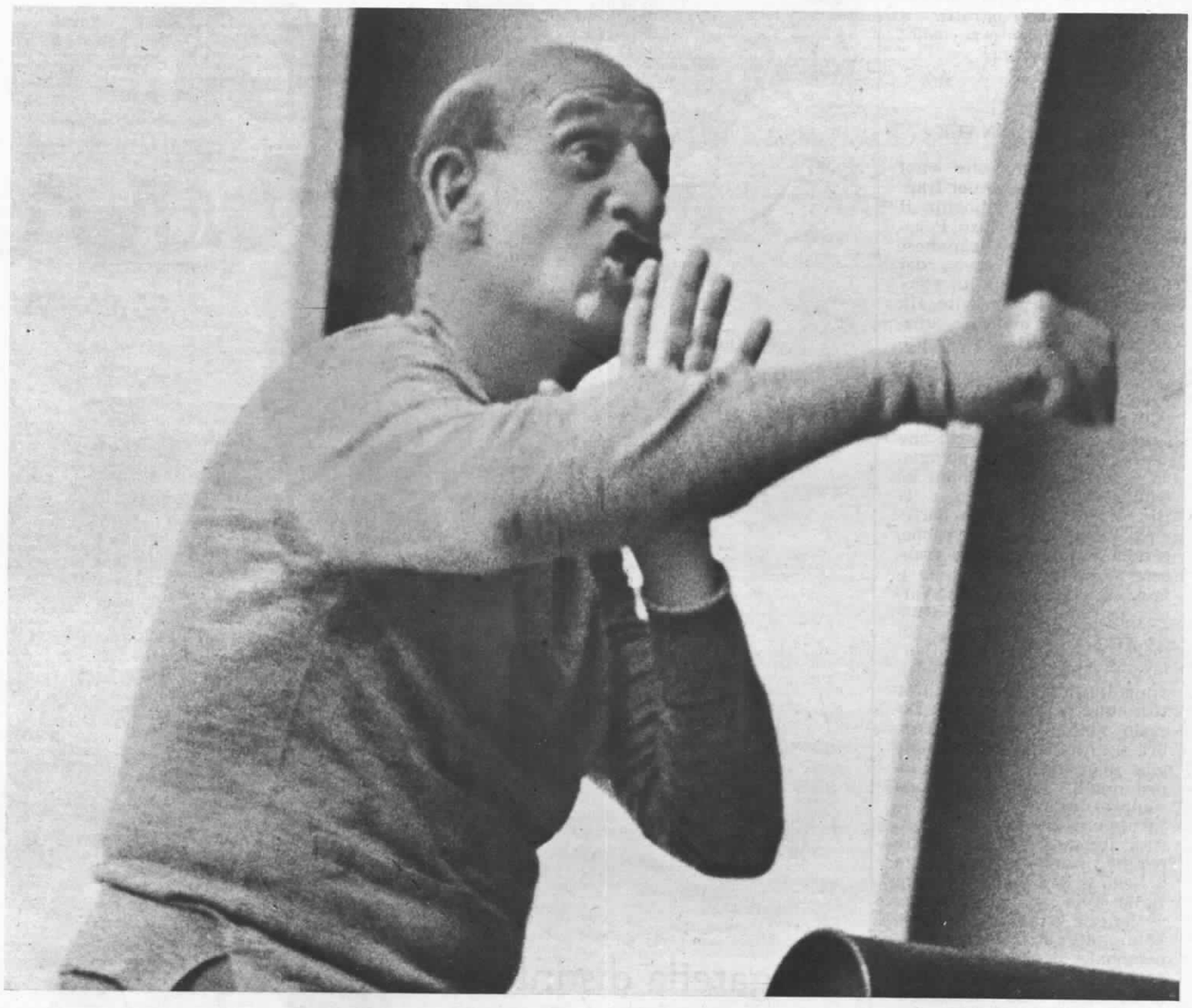
Teodoro Celli

L'EUROPEO

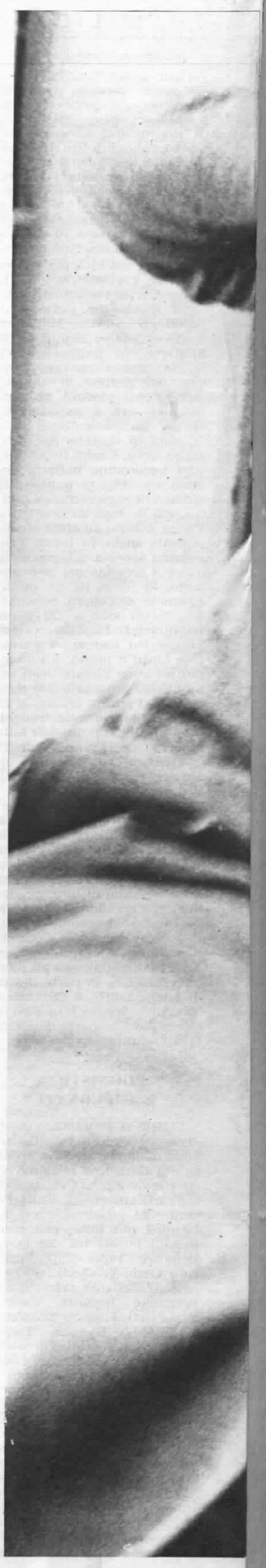
787 - ANNO XVI - N. 46 - SPED. IN ABB. POST. - Gr. 2° SETTIMANALE POLITICO D'ATTUALITÀ L. 100 - 13 Novembre 1960

MITROPOULOS HA VOLUTO FINIRE COME MOLIÈRE

Morte alla Scala



Dimitri Mitropoulos durante una prova. Il maestro è morto alla Scala di Milano il 2 novembre, mentre concertava.



EUGENIO GARA

LA FINE di Molière. Sul campo, sul suo campo di battaglia. Dimitri Mitropoulos è stramazzato sul podio della Scala, la mattina del 2 novembre, giorno dei Morti, alle 10,38, durante la prova di quella *Terza sinfonia* di Mahler che avrebbe dovuto dirigere nel concerto di lunedì, insieme con la *Passacaglia* di Webern. Anche lui, come accadde a Molière la sera del 17 febbraio 1673, durante una recita del *Malade imaginaire*, non è spirato subitò, ma pochi minuti dopo, appena trasportato all'ospedale.

Probabilmente sapeva di dover morire così. L'infarto cardiaco che lo aveva colpito il giorno di capodanno del '59 poteva lasciargli qualche illusione soltanto nel caso che egli abbandonasse il suo posto, si mettesse a riposo. Quella del direttore d'orchestra è una professione che non dà tregua, che impegna tutte le forze dell'artista fino allo spasimo, e non è davvero con un cuore malato che si può esercitarla. Tutto ciò Mitropoulos lo sapeva perfettamente. Ma egli, che nel periodo della lontana adolescenza aveva pensato di prendere i voti, continuò a considerarsi anche dopo, anche come musicista, « al servizio di Dio ». Nel suo caso particolare certe grosse parole come missione, ascetismo e via dicendo, che così spesso, e così a sproposito, ricorrono nelle prose in morte degli artisti celebrati, riacquistano tutta la loro efficacia. La lebbra della retorica, trattandosi di un Mitropoulos, non le sfiora. Ma c'è di più. Quando un grande direttore d'orchestra se ne va, si sente parlare puntualmente di « irreparabile vuoto », anche se si tratta di uno di quei patriarchi che hanno ormai depositato la gloriosa bacchetta nella vetrina dei ricordi: già usciti dalla vita pulsante dell'arte. Ma l'espressione è ben valida per il sessantaquattrenne Mitropoulos, rimasto al suo posto come una fedele, preziosa sentinella. Il posto vuoto che egli lascia dietro di sé, questo sì non è facile vedere chi possa occuparlo con altrettanta autorità.

Nato ad Atene il 1° marzo del 1896, aveva studiato nel conservatorio della capitale greca sotto la guida del Marsick e del Wassenhoven. Con quest'ultimo, il pianoforte, e con tali risultati da far pensare che si sarebbe presto allineato tra i virtuosi della tastiera. (Nel '18, infatti, proprio per meriti pianistici gli daranno la medaglia d'oro). Combattente nel '16 sul fronte bulgaro, durante la prima guerra mondiale, nei periodi di tregua si dedicò attivamente alla composizione e scrisse una *Mise au tombeau du Christ* che fu eseguita nello stesso anno sotto la sua direzione. Verrà, due anni dopo, addirittura un'opera ispirata da Maeterlinck, *Soeur Béatrice*, che andò in scena al teatro di Atene; più tardi altri pezzi tra cui un *Concerto grosso per orchestra* e infine musiche di scena per l'*Elettra* e l'*Ippolito* di Euripide. Il '20 fu per lui un anno importante, per il fecondo incontro con Saint-Saëns che gli consigliò di mettere a punto i suoi studi di composizione a Bruxelles, con Paul Gilson. Vi stette un anno; ma poiché il pianoforte era sempre in cima ai suoi pensieri, si trasferì successivamente a Berlino, dove ebbe modo di perfezionarsi alla scuola di Ferruccio Busoni.

In quei tre anni berlinesi, tra



Dimitri Mitropoulos era nato ad Atene nel 1896. Giovinetto, si era ritirato fra i monaci del monte Atos, poi la vocazione musicale aveva prevalso in lui.

il '21 e il '24, fece anche le sue prime prove come direttore di orchestra, sostituto al teatro dell'Opera. Tirocinio inappagabile che rafforzò il suo gusto per la severità e la precisione da applicarsi a se stessi prima che agli altri. Tornò in Grecia in possesso, oltre al resto, di un saldo mestiere. Tra il '25 e il '30 la sua attività si svolge tra la direzione dell'orchestra sinfonica di Atene, l'insegnamento al conservatorio e brevi tournées in alcune città d'Europa. Nel '30, ecco finalmente la prima scrittura alla Filarmonica di Berlino, con la quale si presenterà anche a Parigi e a Londra, facendosi apprezzare non soltanto come direttore ma altresì come solista nel *Concerto per pianoforte e orchestra in do maggiore* di Prokofiev. A invitarlo in America fu Serge Koussevitzky nel 1936. Lì cominciò la sua grande stagione. Fu prima a Boston, poi alla Minneapolis Symphony Orchestra, poi sul podio della New York Philharmonic, infine alla NBC Symphony.

Era ormai entrato nell'esiguo gruppo di direttori di indiscussa rinomanza mondiale. Dopo la guerra, tra coloro che seguivano dappresso i Toscanini, i Walter, i grandi insomma della generazione precedente, Mitropoulos si trovò in primissima fila al fianco di Furtwaengler, di De Sabata e pochi altri. Tanto che nel '49, avendo Stokowski abbandonato la direzione della Philharmonic, venne chiamato proprio lui, il «domenicano» Dimitri, a succedergli. E tenne stupendamente il proprio posto, senza peraltro trascurare del tutto l'appassionante attività teatrale. Intensificandola, anzi, con prove sempre più impegnative. Anche lui, come Toscanini e gli altri già citati, non considerò il teatro un'attività inferiore, o deteriore, del mondo sonoro. Gli estetizzanti, e formali, distinguo tra musica pura e musica impura, non lo convinsero mai del tutto. A essi, evidentemente, preferì sostituire una più semplice separazione tra musica e rumore. Apostolo infiammato, rivelatore commovente della musica moderna (le sue battaglie per Mahler, per Schoenberg, per il *Wozzeck* di Alban Berg non saranno dimenticate), servì la causa del melodramma con dedizione esemplare. Passava con magistrale penetrazione dalle roccio. se sonorità dell'*Elettra* di Strauss alle elaborate raffinatezze dell'*Arlecchino* busoniano, dal cromatismo sfavillante del *Boris* alle romantiche esaltazioni del primo Verdi. Sempre alla ricerca di un'alta verità poetica, teso perennemente alla rivelazione della parola interna della musica, di quel palpito segreto che il pentagramma rivela soltanto ai suoi lettori privilegiati.

Personalmente lo ricorderemo come lo vedemmo l'ultima volta al Maggio Fiorentino, tre anni addietro. Mitropoulos doveva amare particolarmente il Verdi grifagno, nient'affatto addomesticato dell'*Ernani*. Impossibile descrivere la carica di vitalità che si sprigionava dalla sua orchestra, gli stacchi impetuosi, quegli abbandoni vigilati sempre e tuttavia tenerissimi, dove l'ispirazione bruciante di Verdi era tutto, e l'enfasi, l'eloquenza fine a se stessa non si affacciavano mai. Ricorderemo il corno del vecchio Silva, il suo tragico richiamo di morte.

Anche lui, anche Mitropoulos si è abbattuto, l'altra mattina, mentre la prima tromba della Scala ubbidiva al suo perentorio comando. Non è sempre la campana a suonare, nell'ora del destino, come Hemingway pensava.

Eugenio Gara

Dimitri Mitropoulos †

Der große Dirigent brach während einer Probe in der Mailänder Scala zusammen. Der Arzt konnte nur noch Gehirnschlag feststellen. (Bericht auf Seite 7.)

Dimitri Mitropoulos gab in Köln sein letztes Konzert (Feuilleton)

Mittwoch, 2. November 1960

ABEND-PRESSE

Dimitri Mitropoulos gestorben

Wie soeben aus Mailand gemeldet wird, ist dort heute der Dirigent Dimitri Mitropoulos an einer Herzschwäche gestorben. Er war 64 Jahre alt. Wien hat dem berühmten Amerikaner griechischer Herkunft nicht nur für viele musikalische Erlebnisse in Staatsoper und Musikverein zu danken, sondern auch für die internationale Förderung der Kompositionen von Alban Berg und Franz Schmidt. Für die von ihm für Salzburg übernommenen Aufgaben muß nun Ersatz gefunden werden.

Donnerstag, 3. ... s Rundschau-Feuilleton — Seite 7 / Nummer 257

Sein letztes ...ert in Köln

Dimitri Mitropoulos plötzlich vers... hied mit Mahler

Zwei Tage nach seinem Mahler-Konzert im Kölner Funkhaus ist der Dirigent Dimitri Mitropoulos in Mailand kurz nach Beginn einer Opernprobe gestorben. Schon nach der ersten Hälfte der Mahler-Sinfonie, deren zwei Teile durch die Konzertpause getrennt waren, trat im Funkhaus ein kritischer Zustand seiner seit Jahren geschwächten Gesundheit ein. Fast unheimlich ist die Parallele zum Tod Erich Kleibers, der vor vier Jahren in Zürich starb, nachdem er wenige Tage zuvor im Kölner Funksaal als Morzart- und Weber-Dirigent gefeiert worden war.

Der Grieche Mitropoulos, 1896 geboren, hat entscheidende Lehrjahre in Berlin verbracht, wo er sich bei Busoni den letzten pianistischen Schliff holte und eine Zeitlang Korrepetitor an der Staatsoper war. Als Achtundzwanzigjähriger wurde er zum Leiter des Sinfonieorchesters seiner Vaterstadt Athen berufen. 1930 dirigierte er zum erstenmal in Berlin. Koussewitzki holte ihn nach Amerika, wo er über Minneapolis nach Neuyork kam, zum Leiter der Philharmoniker avancierte und an der Metropolitan dirigierte.

Der schlanke, fast kahlköpfige Mann, den man wegen seiner beschwörend vibrierenden Rechten oft mit Furtwängler verglichen hat, war ein Dirigent von einzigartigem Klangsinn. Von seiner fakirhaften Konzentration ging ... geistige Magie aus, eine hin... ßende Suggestion, der keiner von den Musikern und niemand im Publikum sich entziehen konnte. Er dirigierte alles auswendig, und schon bei der ersten Probe des unfaßbar schwierigen Violinkonzerts von Schönberg hatte er keine Partitur vor sich. Ein überaus sensibler Musiker ohne die Spur von Nervosität und ohne jegliche Eitelkeit. Ursprünglich zum Priester bestimmt, lebte er völlig einfach. Nie trennte er sich von dem Kruzifix, das er unter dem Hemd trug. Geht man die in den letzten Jahren stark gelichtete Liste der Dirigenten durch, so darf man sagen, daß nun der größte unter ihnen dahingegangen ist. **E.**

*

„Was mir die Liebe sagt" — so hatte Gustav Mahler den Schlußsatz seiner dritten Sinfonie überschrieben, die Dimitri Mitropoulos im Mahlerzyklus des Westdeutschen Rundfunks dirigierte. Mahler hat die Programmtitel später weggelassen. Doch ähnlich schildern auch die anderen Sätze, was ihm „gesagt" wurde von den wilden Blumen, den Tieren des Waldes, vom Menschen und von den Engeln.

Der zart anhebende, orgelhaft-glorreich zum Abschluß gebrachte Liebeshymnus ist nicht der umfangreichste, aber der melodienseligste und intensivste Sinfoniesatz, ... geschrieben hat. Das, ...unendliche Me... findet hier ...

Vor ... onen Gewalt des ... stummte plötzlich ... tige, in dem man ... nicht zur Ruhe gekomm... blem Mahler" sieht. Deu... wurde an diesem großartigen Mahler-Abend im großen Sendesaal vor allem, daß das Problem Mahler zum guten Teil ein Dirigenten-Problem ist.

Wenn es von Mitropoulos gelöst wird, scheint es sich in ein Wunder der Interpretation aufzulösen. Denn an diesem Abend war über das Maß sinfonischer Wirkungen hinaus die polyphone Melodik bis ins letzte gehört und geformt, nicht nur mit Intensität und Atem, sondern auch mit jener ruhevollen Phrasierung, wie man sie nur bei Dirigenten großen Stils findet.

Solche Qualitäten der faszinierenden Ruhe und gesammelten Kraft prägten auch den riesenhaften Kopfsatz, der in der motivisch-kontrapunktischen Detailarbeit zu einer überwältigenden Klangarchitektur anwuchs; noch in den wilden Ekstasen ganz mahlerisch „außer sich" und dennoch vom Dirigenten mit stählerner Kraft gebändigt.

Im Misterioso des Nietzsche-Gesangs „O Mensch, gib acht! Was spricht die tiefe Mitternacht?" trat die Altistin Lucretia West mit nächtlich vibrierender Poesie hervor. Im schlichten Volksliedton sangen die Damen des von Bernhard Zimmermann einstudierten Rundfunkchors und die Knabenschola des Kölner Domchors (Domkapellmeister Adolf Wendel) den Engelsgesang. Mit bewundernswerter Klangschönheit und Intensität spielte das Rundfunksinfonieorchester. Ein Sonderlob den Solisten der Posaune und der Trompete.

Rührend, wie der gefeierte Dirigent schließlich selbst eine Beifallsrunde über das vollbesetzte Podium unternahm, wie er voller Zustimmung seinen Musikern dankte. **mr**



Dimitri Mitropoulos

Donnerstag, 3. November 1960 — Illustrierte Kronen-Zeitung — Seite 13

Dimitri Mitropoulos gestorben Wien trauert um einen Freund

Während einer Probe in der Mailänder Scala starb Dimitri Mitropoulos, einer der ganz Großen unter den Dirigenten, gestern vormittag an den Folgen einer Herzattacke. Er hatte schon vor der Probe über Müdigkeit geklagt, dann aber doch die Arbeit an der Dritten Symphonie von Gustav Mahler aufgenommen. Knappe zehn Minuten nach Probenbeginn stand er für einen Augenblick bewegungslos am Pult und brach dann zusammen. Der Theaterarzt konnte keine Hilfe mehr bringen, Dimitri Mitropoulos' Herz hatte zu schlagen aufgehört.

Mitropoulos wurde 1897 in Athen geboren, sollte ursprünglich Geistlicher werden und wechselte erst spät zur Musik hinüber. Nach Erfolgen in Griechenland ging er 1936 nach Boston und wurde innerhalb kürzester Zeit der amerikanische Dirigent. Sein aufrichtiges Interesse für die zeitgenössische Musik und seine Liebe zu vergessener oder nur selten aufgeführter „alter" Musik hielten sich die Waage, sein phänomenales Können als Orchesterleiter und sein Arbeitseifer, der von jedem Orchester Unerhörtes forderte, selbst aber auch immer alles hergab, machten ihn zu einem der größten und beliebtesten Dirigenten unserer Zeit.

Von 1951 bis 1957 war Mitropoulos Chefdirigent der New-Yorker Philharmoniker, die unter seiner Leitung zu einem der besten Orchester der Welt wurden — 1955 gastierte er mit diesem Ensemble im Konzerthaus und kam dabei zum erstenmal nach Wien. Die Atmosphäre Wiens nahm ihn sofort gefangen. Einen Vertrag für die Salzburger Festspiele 1956 unterschrieb er, ohne auch nur einen Blick auf die Höhe der Gage zu werfen: „Ich bin glücklich, in Salzburg sein zu dürfen und mit den Wiener Philharmonikern arbeiten zu können", sagte er, als man, auf lange Verhandlungen gefaßt, mit dem Vertragsentwurf zu ihm kam.

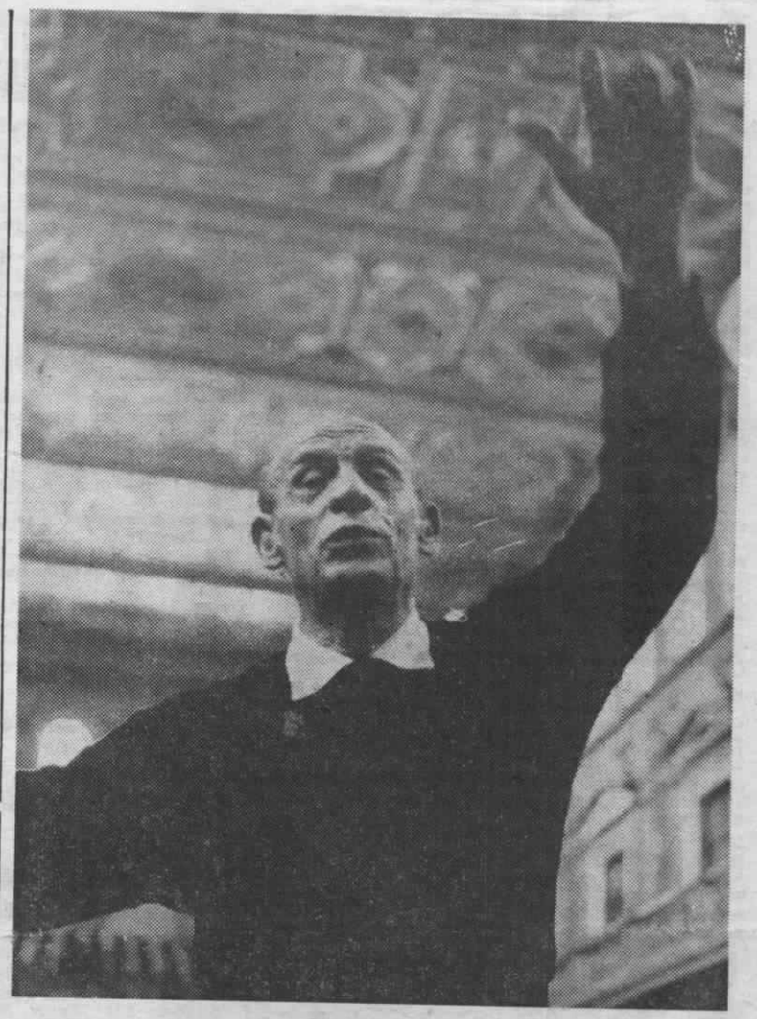
Seine erste Probe zu den Salzburger Festspielen werden die Wiener Philharmoniker wohl nie vergessen. Er hatte nicht nur sämtliche Werke auswendig studiert (das verblüffte jedes Ensemble, mit dem er zum erstenmal arbeitete), sondern auch die Namensliste des Orchesters und begrüßte gleich jeden Musiker mit Namen. Als man ihm eine Probe seines unglaublichen Gedächtnisses abverlangte, bat er nur um irgendeine Taktziffer in der Fünften Symphonie von Prokofieff. Dann sang er jedem einzelnen Instrument vor, was es genau in diesem Takt zu spielen hatte.

Berühmte Orchester haben ihre Eigenarten, ihre Vorlieben und auch ihre Abneigungen. Die Wiener Philharmoniker aber schlossen noch an diesem ersten Vormittag Freundschaft mit Mitropoulos und hielten sie bis zu seinem Tode. Sie spielten unter ihm unvergeßliche Konzerte in Salzburg und Wien, sie studierten mit ihm in der Staatsoper „Butterfly" und jüngst „Die Macht des Schicksals" ein, sie baten ihn, in jeder Saison zwei ihrer Abonnementskonzerte zu dirigieren: im vergangenen Monat stand er noch zweimal am Dirigentenpult im Musikverein und wurde vom Wiener Publikum, das seinem Orchester in die Freundschaft mit Mitropoulos gefolgt war, enthusiastisch gefeiert.

Im nächsten Sommer hätte Mitropoulos eine konzertante Aufführung der „Jacobsleiter" von Arnold Schönberg im Konzerthaus dirigieren und bei den Salzburger Festspielen Verdis „Simone Boccanegra" einstudieren sollen. Unendlich viel Arbeit lag noch vor ihm, die jetzt ungetan bleiben wird. Denn den hageren, asketischen, fanatischen Musiker wird kein anderer so leicht ersetzen.

In den kurzen freien Augenblicken, die Mitropoulos zwischen seinen Arbeiten in Wien, Mailand, New York blieben, studierte er Werke junger Komponisten, die er, wenn sie ihm gut erschienen, in seinen Konzerten aufführte. In den Pausen der Konzerte und der Proben aber „studierte" Mitropoulos die Menschen, die zu ihm kamen und mit denen er oft Freundschaft schloß, wenn sie ihm dazu wert erschienen.

Der große Dirigent, in aller Welt gefeiert und begehrt, liebte Österreich sehr. Er hatte im vergangenen Sommer nur zwei Konzerte in Salzburg zu dirigieren; doch er war schon einen Monat vor seinem ersten Konzert da, um sich „einzuleben", um die Atmosphäre zu genießen, um mit seinen Freunden, den Philharmonikern, beisammen zu sein. Diese Tage in Salzburg und die anderthalb Monate, die er dann noch in Wien verbrachte, waren seine letzten ruhigen Augenblicke. Bevor er sich noch in die kräftefressende neue Saison begab, nahm ihn der Tod zu sich.



Musiker und Musikliebhaber in aller Welt trauern nun um einen großen Dirigenten. Wir in Wien trauern auch um einen großen Menschen, der unser Freund war und den wir nicht vergessen werden. **Franz Endler**

Donnerstag, 3 November 1960 — **FEUILLETON**

In Köln dirigierte er sein letztes Konzert

Dimitri Mitropoulos erlag einem Herzanfall

Niemand unter den Besuchern des Sonderkonzerts, das der Westdeutsche Rundfunk am Montagabend im Kölner Funkhaus zum Gustav-Mahler-Jahr veranstaltete, konnte nach der prachtvollen Aufführung von Mahlers dritter Sinfonie durch den Dirigenten Dimitri Mitropoulos und das Kölner Rundfunk-Sinfonieorchester wohl auch nur leise ahnen, daß er Zeuge des letzten Konzerts dieses berühmten Dirigenten gewesen war: Mitropoulos, der am Dienstag in Mailand eintraf, wo er am 7. November dieselbe Mahler-Sinfonie dirigieren sollte, erlitt gestern während einer Probe in der Scala einen Herzanfall. Er stand einen Augenblick regungslos und fiel dann aufs Podium. Auf dem Transport ins Krankenhaus starb er. Mitropoulos ist 64 Jahre alt geworden.

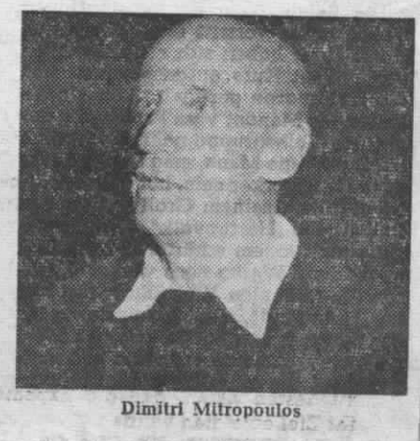
Schon bei seinem Kölner Konzert erlitt Mitropoulos in der Pause eine Herzattacke. Dem Arzt, der ihm riet, das Konzert abzubrechen, sagte er: „Aber diese Aufregung gehört nun einmal zum Dirigieren. Ich habe immer Lampenfieber." Wenige Stunden nach dem großen Kölner Erfolg fuhr er schon nach Mailand weiter. Mitropoulos wollte in der nächsten Spielzeit die „Faust"-Oper seines verehrten Lehrers Busoni bei Oscar Fritz Schuh in Köln dirigieren.

Der Verlust dieses großen Dirigenten ist schmerzlich. Der gebürtige Athener, einst Schüler Busonis, Kapellmeister der Berliner Staatsoper und Gast in allen europäischen Musikzentren, seit 1951 ständiger Leiter der New Yorker Philharmoniker, galt schon früh als einer der hervorragendsten Mittler klassischer und romantischer Musik. Später begriff man, was ihm fast noch bedeutenderen Ruf verschaffen sollte: die großartige Überzeugungskraft, mit der er Musik unserer Zeit, vor allem das Werk Schönbergs, Kreneks und Alban Bergs, interpretierte.

Es bleibt ein Verdienst des Kölner Rundfunks, Mitropoulos mehrfach als Konzertdirigenten nach Köln gezogen zu haben. Unvergeßlich die erste Begegnung mit ihm vor sechs Jahren in einer Aufführung von Schönbergs Violinkonzert: Nie ist uns stärkere Gewißheit geworden, daß für den großen Unbequemen die Stunde jederzeit schlägt, wenn man ihn nur mit solcher Klarheit offenbart. Diese Klarheit war das Ergebnis der vollkommenen geistigen Durchdringung des Werkes, die Mitropoulos in einer unerbittlich analysierenden und vordisponierenden Denkarbeit leistete. Das Rätsel, das er so oft seinem Publikum aufgab, wie er ohne Taktstock und ohne Partitur, mit kaum wahrnehmbaren Hand- und Kopfbewegungen die entferntesten Tonbezüge übersah, findet darin seine Lösung. Zugleich aber trat in Mitropoulos' Aufführungen Neuer Musik überraschend hervor, bis zu welcher Intensität auch des klangsinnlichen Ausdrucks die vermeintlich so harte und spröde Moderne geführt werden kann. *F. B.*

*

Mahlers dritte Sinfonie, die unter Mitropoulos aus Anlaß des Mahler-Gedenkjahres im Kölner Funkhaus aufgeführt wurde, beginnt mit einem Satz, der runde 40 Minuten dauert. Danach wird die große Pause gesetzt, worauf die fünf anderen Sätze folgen. Diesen ersten Satz ist man erfahrungsgemäß leid, bevor noch das Hauptthema auftritt. Daß dies die Schuld der Interpreten und nicht des Komponisten ist, war vielleicht die kräftigste Lektion, die Mitropoulos erteilt hat. Er setzte den strittigen Satz mit einer solch überwältigenden Geschlossenheit hin, daß von Uberlänge keine Rede mehr sein konnte. Er zeigte die immanente Logik des Stückes modellartig für alle ähnlichen Fälle. Der Zwiespalt der Interpretation liegt dann im Werk selbst. Nach dem ersten Satz strebt Mahlers Musik von der musikalischen Logik fast ins Programmatische. Wer mit der Wiener Mahler-Tradition vertraut ist, erfuhr allerdings auch hier das Erlebnis eines neuen Stückes. Denn Mitropoulos behandelte auch die übrigen Sätze sinfonisch und entzog sie der bloß poetisierenden Stimmung. So hob er Mahler aus der Zeitgebundenheit seiner Heimatatmosphäre in die reine, klare Luft des großen Gedankens. Aus dem anheimelnd Gemütlichen wurde musikalische Idee. Dem gewaltigen Eindruck der Sinfonie und ihrer großartigen, vom Frauenchor des WDR, der Knabenschola des Kölner Domchors, dem Rundfunk-Sinfonie-Orchester und der prächtigen Lucretia West in der Altpartie getragenen Aufführung vermochte sich niemand zu entziehen. Man brachte Mitropoulos wahre Ovationen dar *Dr. K.*



Dimitri Mitropoulos

nything, Mr. Mitropoulos? the Greek Dimitri Mitropoulos.

the shepherd's offstage song.

Besessen von seiner Sendung

Zum Tode des Dirigenten Dimitri Mitropoulos

Von unserem Redaktionsmitglied

Hamburg, 2. November

Die Nachricht vom Tode des Dirigenten Dimitri Mitropoulos ist besonders erschütternd für alle, die ihn eben noch, am Montagabend in Köln und über den Sender des WDR, Mahlers Dritte Sinfonie hatten dirigieren hören (siehe nebenstehenden Bericht). In diesem Künstler verliert die internationale Musikwelt einen ihrer markantesten und bedeutendsten Orchesterleiter: einen leidenschaftlichen, vom Werk und seiner Sendung besessenen Musiker, der sich an seiner Aufgabe verzehrte und dem es wie wenigen anderen neben ihm gegeben war, sein Publikum zu enthusiasmieren.

1896 in Athen geboren, studierte Mitropoulos in Griechenland, Belgien und Deutschland, wo er von Ferrucio Busoni als Pianist ausgebildet wurde. Seine glänzende Dirigentenlaufbahn begann er zu Anfang der zwanziger Jahre an der Berliner Staatsoper Unter den Linden.

Er siedelte 1936 in die USA über, wo er schließlich über Stationen wie Minneapolis, Boston und Cleveland zum Chef der New Yorker Philharmoniker (1951 bis 1958) und damit neben Leopold Stokowski, Eugene Ormandy, Charles Münch und Bruno Walter zu einem der bedeutendsten Dirigenten der Neuen Welt aufrückte. Außerdem war er lange Zeit ständiger Dirigent der Metropolitan-Oper.

Nach dem Kriege ist Mitropoulos, der als Komponist mit Orchester- und Kammermusik, mit Liedern sowie der Oper „Schwester Beatrice" hervortrat, immer wieder auch in Deutschland sowie beim Maggio Musicale in Florenz, bei den Salzburger Festspielen und an der Mailänder Scala gefeiert worden.

Gerade für die laufende Spielzeit hatte er eine große Anzahl von künstlerischen Verpflichtungen übernommen. Aber bereits 1959 erlitt er in Deutschland einen schweren Herzanfall. Das wiederholte sich jetzt am Mittwoch während einer Probe für Mahlers Dritte Sinfonie in der Mailänder Scala. Mitten aus seiner Arbeit herausgerissen, starb Mitropoulos auf dem Wege zum Krankenhaus.

Heinz Joachim

Eigenbericht der WELT

Köln, 2. November

Kann oder darf man sich die bizarre und grandiose Gestalt des E.T.A. Hoffmann-Kapellmeisters Kreisler anders vorstellen? Anderthalb Jahrhunderte romantischer Wahrheitssuche meinte man aus dem Riesenphänomen der Dritten Mahler-Sinfonie in Dimitri Mitropoulos' Deutung herauszuhören.

Wie von Fiebern durchschüttelt, begann der Dirigent das Energiefeld einer halben Streicher-Hundertschaft aufzurühren und aufzuladen, lange schon bevor die Bögen aus der Ruhestellung auffahren sollten. Wiederum hielt er sich über Minutenbruchteile reglos, starr, gespannt, als ob er für eine Bronze- oder Eisenplastik Modell stehen wollte; während dessen aber geschah ein Halbdutzend punktgenauer Bläsereinsätze rund um ihn her.

Als ein Großmeister der Energie-Planwirtschaft auf immensen Orchesterfeldern war Mitropoulos im Kölner Funksaal bereits vor acht Tagen mit Schönbergs Orchestervariationen und „La Mer" von Debussy wiederaufgetreten. Diese zweite Darbietung jetzt, direkt ausgestrahlt vom gesamten nordwestdeutschen Sendenetz, lief aber auf eine weitere, kaum vermutete Rechtfertigung Gustav Mahlers hinaus.

Hat nicht Mahler, über Wunderhorn und Herder weit zurückdenkend, Solomelodien für Stimmen erfunden, die er zu seiner eigenen Zeit für ausgestorben ansehen mußte? Ohne Vorwissen, daß derart allgewaltige Naturstimmen eines Tages wieder vorhanden sein würden, erst die Europäerin Kathleen Ferrier und dann ein ganzer Kreis ebenholzhäutiger Spiritual-Spezialistinnen, darunter die für den Kölner Gedenkabend verpflichtete Lucretia West als eine der besten?

Zum Linksaußenplatz in Nähe der Harfen, den sich die Solo-Altistin für den Vortrag ihrer Nietzschezeilen ausgesucht hatte, um hernach gleich einer „Sitzenden" von Maillol zuzuhören — zum Chordirektor Zimmermann, zum Posaunenpult Willy Walthers und weiter kreuz und quer ging Mitropoulos während des tobenden Beifalls auf Wanderschaft, um jedem einzelnen zu danken.

Heinrich von Lüttwitz

Mitropoulos in Mailand einem Schlaganfall erlegen

Während der Probenarbeit zu Mahlers Dritter in der Scala zusammengebrochen



Dimitri Mitropoulos am Dirigentenpult

Dimitri Mitropoulos, der weltberühmte Dirigent, der gerade auch zum Wiener Musikleben eine besondere Bindung hatte, ist Mittwoch morgen in Mailand einem Gehirnschlag erlegen. Er stand im 64. Lebensjahr.

Der Tod erreichte Mitropoulos am Dirigentenpult, während er eine Probe zu Gustav Mahlers 3. Symphonie in der Mailänder Scala leitete. Schon vorher hatte er über Müdigkeit geklagt. Während er dirigierte, blieb er plötzlich einen Augenblick lang bewegungslos am Pult, dann stürzte er zu Boden. Die Probe hatte etwa eine Viertelstunde gedauert. Der Theaterarzt konnte keine Hilfe mehr bringen. Ein Sprecher der Scala teilte mit, Mitropoulos sei noch auf der Fahrt ins Krankenhaus gestorben.

Schon im vergangenen Jahr hatte Mitropoulos in Deutschland eine Herzattacke erlitten, konnte sich später wieder vollkommen erholen.

Mitropoulos' erstes Auftreten in Wien erfolgte vor fünf Jahren an der Spitze der New-Yorker Philharmoniker im Konzerthaus. Zuletzt dirigierte er hier das erste und das zweite Abonnementkonzert der Wiener Philharmoniker und die Neuinszenierung von Verdis „Die Macht des Schicksals" in der Staatsoper, die am 20. September Premiere hatte.

Auch bei den Salzburger Festspielen hatte Mitropoulos mitgewirkt. In diesem Sommer dirigierte er dort Konzerte der Wiener und Berliner Philharmoniker. Bei den kommenden Festspielen sollte er eine Neuinszenierung von Verdis „Simone Boccanegra" im Neuen Festspielhaus dirigieren und bei den kommenden Wiener Festwochen Arnold Schönbergs „Die Jakobsleiter" als Uraufführung im Konzerthaus herausbringen.

Mitropoulos, 1896 in Athen geboren, sollte zunächst Priester werden, entschied sich jedoch schließlich für die Musik. Er übernahm mit 25 Jahren die Leitung des Athener Symphonie-Konservatoriums. Er komponierte auch, gab das Komponieren jedoch auf, um sich ganz auf die Arbeit als Dirigent zu konzentrieren. 1937 nahm er eine Einladung als Gastdirigent nach Minneapolis an und blieb anschließend zwölf Jahre im Mittleren Westen der USA. 1949 übernahm er zusammen mit Leopold Stokowski die Leitung der New-Yorker Philharmoniker.

Eine Erklärung der Staatsoper

Im Namen der Wiener Staatsoper gab Generalsekretär Seefehlner folgende Erklärung ab:

„Die Wiener Staatsoper ist durch das plötzliche Ableben des großen Dirigenten Dimitri Mitropoulos, der seit 1956 mit der Wiener Staatsoper auf das engste verbunden war, schwer getroffen worden. Die Staatsoper verdankte Mitropoulos nicht nur eine Reihe großer Abende, sondern sie verdankte ihm auch eine beispielhafte hingebungsvolle Arbeit an den künstlerischen Aufgaben unseres Hauses.

Die Mitglieder der Staatsoper, allen voran das Orchester der Wiener Staatsoper, wird seine leidenschaftliche, selbstlose Persönlichkeit, die bei der Verfolgung künstlerischer Ziele keine Rücksicht auf die eigene Person kannte, als eine der ganz großen Persönlichkeiten des Musiklebens in dauerndem Andenken halten und dabei niemals vergessen, daß Mitropoulos ein wunderbar gütiger Mensch gewesen ist, für den es nichts anderes auf der Welt gegeben hat als Dienst an der Musik und am Menschen."

Österreich wird ihn schmerzlich vermissen ...

Mit Dimitri Mitropoulos ist ein Künstler dahin, der in der vordersten Reihe stand und dessen Wirken beispielhaft war für den hohen Standard unserer heutigen Musikausübung. Er war die personifizierte Perfektion, und wenn er dirigierte, empfing man den Eindruck, daß das Orchester unter seiner Leitung gar nicht anders als perfekt spielen konnte. Sein Darstellungsstil setzte absolute Sachlichkeit und äußerste Genauigkeit voraus; aber diese Voraussetzungen entsprangen keiner Schulmeisterei oder Rechthaberei, sondern einer lebendigen, blühenden Liebe zur Sache.

Diese Liebe erstreckte sich auf die gesamte Musikliteratur. Unübertrefflich aber war er in der Darstellung romantischer, spätromantischer oder moderner Musikwerke, wobei er nicht bloß am Erprobten und Bewährten haften blieb, sondern mit leicht entzündlichem Temperament stets auch bereit war, sich für weniger Bekanntes und weniger Wirkungssicheres herzhaft einzusetzen, ohne je das Geringste von seiner idealen Forderung preiszugeben.

Nach Wien und Österreich kam Mitropoulos verhältnismäßig spät. Erst vor wenigen Jahren lernten wir ihn persönlich schätzen und bewundern. Aber dann wurde um so herzlicher Freundschaft geschlossen. Bei den Philharmonikern, in der Wiener Oper oder bei den Salzburger Festspielen ...

Die Musikfeierstunden mit ihm bleiben uns unvergeßlich, angefangen von jener „Elektra"-Aufführung in der Felsenreitschule, als man das Werk wie neu geschaffen empfing, ausgestattet mit neuen Farben, neuen Nuancen und neuen Feinheiten, die man vordem kaum wahrgenommen hatte, bis zu den jüngsten Mahler-Aufführungen, die dem Publikum die ästhetischen Werte der Mahler-Welt so lieb und verständnisvoll erschlossen.

Mitropoulos war ein Phänomen im Hinblick auf sein musikalisches Gedächtnis, das die Partiturseiten einer Komposition mit photographischer Treue im Geist festhielt. Außerordentlich muß auch seine innere Wandlungsfähigkeit gewesen sein, die ihm solche Leistungen ermöglichte.

An der Spitze der Wiener Philharmoniker verwandelte er sich dann eben auch im Sinn unserer lokalen Wiener Musikprägung und nahm etwa Franz Schmidt oder Theodor Berger unter seinen Schutz und Schirm. Wir werden ihn aufs schmerzlichste vermissen, bei den Philharmonikern, in der Oper und ganz besonders in Salzburg.

Kr

Während einer Orchesterprobe in Mailand stürzte er zusammen

Dimitri Mitropoulos ist gestern früh gestorben
Die Welt trauert um einen großen Musiker

Gestern mittag verbreiteten die internationalen Nachrichtenagenturen eine Meldung tragischen Inhalts: Dimitri Mitropoulos, der weltberühmte Dirigent, ist Mittwoch früh in Mailand nach einer plötzlichen Herzattacke gestorben.

Seit zehn Minuten hatte er in der Scala mit dem Orchester für eine bevorstehende Aufführung von Gustav Mahlers Dritter Symphonie geprobt. Plötzlich entfiel ihm der Taktstock — einen Augenblick lang stand er bewegungslos vor den Musikern, dann stürzte er zu Boden. Der Theaterarzt konnte keine Hilfe mehr bringen — nur als Ursache des eingetretenen Todes Gehirnschlag angeben.

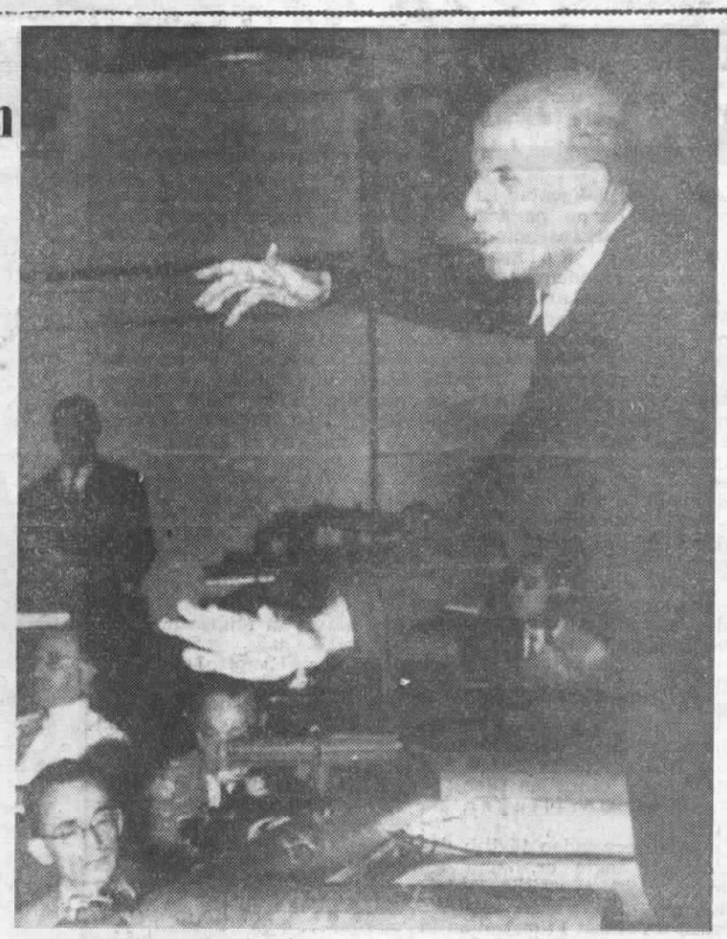
Unfaßbar ist dieser Todesfall. Noch vor etwas mehr als zwei Wochen durften wir den großen Musiker zuletzt in Wien erleben: als Dirigenten der ersten beiden philharmonischen Abonnementkonzerte, als Leiter der Staatsopern-Neuinszenierung von Verdis „Macht des Schicksals" und ihrer Reprisen. Unfaßbar auch daß wir ihn nie mehr werden hören können: weder bei den Wiener Festwochen, bei denen er im Juni zwei Konzerte (darunter die Uraufführung von Schönbergs „Jakobsleiter") hätte leiten sollen, noch bei den Salzburger Festspielen, die eigens auf seinen Wunsch in der Felsenreitschule Verdis „Simone Boccanegra" für den Sommer 1961 angesetzt haben.

Mitropoulos, 1896 in Athen geboren, stammte aus einer Familie von Priestern und Mönchen. Sein Musikstudium begann er im Alter von sieben Jahren, mit vierzehn begann er zu komponieren. Über Brüssel kam er dann nach Berlin, studierte bei Busoni, und ging 1921 als Korrepetitor an die Berliner Staatsoper. Dort erprobte er sich auch als Dirigent. Für fünf Jahre kehrte er schließlich in seine Heimatstadt zurück: das Athener Symphonieorchester hatte ihm die Chefposition angeboten.

Die internationale Karriere setzte etwas später, 1930, ein. Wieder war Berlin die Basis. Bei einem Konzert der Berliner Philharmoniker war in letzter Minute der Solist von Prokofieffs drittem Klavierkonzert, einem Stück von außergewöhnlicher Schwierigkeit, erkrankt. Der Dirigent sprang auch als Solist ein, leitete das Orchester vom Klavier aus — ein Sensationserfolg für Mitropoulos und Beginn seiner Karriere, die über Frankreich, England, Belgien, Italien, Rußland und Monte Carlo nach Amerika führte. 1936 dirigierte er in Boston, von 1938 bis 1949, also elf Jahre lang, war er Chef des Symphonieorchesters von Minneapolis, 1950 bis 1957 in gleicher Position bei den New-Yorker Philharmonikern.

Während der letzten fünf Jahre war der hagere, hochgewachsene Dirigent mit dem markanten Profil und den herrischen Gesten regelmäßig zu Gast in Wien und Salzburg. An der Staatsoper leitete er die Premieren von „Madame Butterfly" (1957), „Ein Maskenball" (1958) und heuer „Macht des Schicksals", in Salzburg waren ihm „Don Giovanni", „Elektra" und „Vanessa" anvertraut gewesen. Auf den Konzertpodien trat er immer für die weniger bekannten Werke der Klassik und Romantik und vor allem für die Moderne ein; Schönberg, Berg und Webern machte er für die Wiener Philharmoniker erst so recht „salonfähig". Gustav Mahler gehörte seine besondere Verehrung.

Mitropoulos hätte in ein paar Wochen nach Amerika zurückkehren sollen, um an der Metropolitan Opera zu dirigieren, wo er seit mehreren Jahren ständig tätig war.



UPI-FUNKBILD AUS MAILAND: Dimitri Mitropoulos am letzten Probentag vor dem Orchester der Mailänder Scala, das gestern erschütterter Zeuge seines plötzlichen Todes wurde. Das untere Bild, etwa ein Jahr alt, zeigt ihn bei einer Probe im Wiener Musikverein.



In memoriam

Er starb, wie er gelebt hatte: für die Musik, bei der Arbeit. Er starb mit Musik. Mahlers Dritte Symphonie im Kopf und in den Ohren. Die Symphonie, deren letzter Satz den Titel trägt: „Was mir die Liebe erzählt."

Seit dem Tod Furtwänglers und Toscaninis hat uns kein Dirigentenabschied so sehr erschüttert. Denn Mitropoulos war nicht nur von Beruf, sondern aus innerster Berufung Musiker. Eine zwingende Persönlichkeit, ein souveräner Könner. Ein großer Mensch auch, vor allem.

Er hatte auf dem Podium das Wesen eines Diktators. Aber sein unerbittlicher Wille, seine herrische Kraft setzte er nur im Dienst der ihm anvertrauten Musik und nie zur Schaustellung seiner eigenen Person ein.

Er hatte alle Partituren, deren er sich annahm, im Kopf. Und er hatte die in ihnen verzeichnete Musik im Herzen. Er war also ein romantischer Intellektueller. Das schönste, was man einem Musiker nachrühmen kann.

Er war von bescheidenem, hilfsbereitem und freundlichem Wesen. Er führte nicht das Leben einer Taktstockdiva, sondern blieb in einer selbstgewählten, kargen Zurückgezogenheit, in der er allein war mit dem, was ihm in der Kunst am wichtigsten schien: dem Geist.

Er suchte nicht den Weg des billigen Erfolgs. Seine Erfolge erzwang er durch kompromißlosen persönlichen Einsatz. Er schmeichelte nicht — weder dem Publikum, noch den Musikern. Er war unbequem, wie alles Große.

Jetzt ist er nicht mehr. Die großen „alten Herren" im Elysium sorgen für ihren Nachwuchs. Traurig für uns. Denn große Persönlichkeiten und ehrliche Musiker von Mitropoulos' Art gibt's heute nicht mehr allzu viele. Und jede gläubige Künstlerseele, die unserem materialistischen Zeitalter verlorengeht, wird ja leider doch nur von Geschäftsleuten ersetzt.

Karl Löbl

NEUES ÖSTERREICH

Donnerstag, 3. November 1960

Dimitri Mitropoulos in Mailand gestorben

Ein schwerer Verlust für die Musikzentren des alten und des neuen Kontinents; ein schwerer Verlust auch für alle jene, die es sich zur Aufgabe machten, ihr Leben der Kunst zu weihen; am Allerseelentag brach in der Scala kurz nach Beginn einer Probe für Mahlers Dritte Symphonie Dimitri Mitropoulos auf dem Podiaum zusammen und starb an den Folgen eines Gehirnschlags.

Es wäre müßig, über die Bedeutung des 1896 in Athen geborenen Dirigenten viele Worte zu verlieren. Jeder Konzert- und Opernbesucher kannte ihn und seine einzigartige Fähigkeit, ein Orchester zu leiten. Er dirigierte nicht, er lenkte, führte die Musiker zu den Schönheiten der jeweils auf dem Programm stehenden Werke.

Hatte sich Mitropoulos einmal entschlossen, eine Oper oder Symphonie, ein Oratorium oder Orchesterwerk aufzuführen, stürzte er sich mit Fanatismus in die Arbeit. Und zwar begann er bei sich selbst: bis zur ersten Probe hatte er die Musik buchstäblich im kleinen Finger, vor allem natürlich im Kopf. Keine Note, keine Stimme, kein Instrument und kein Takt blieb ihm verborgen. Seine Ohren trügten ihn nie. Ohne die Partitur vor sich zu haben, wußte er jeden geringsten Fehler, jede kleinste Abweichung zu nennen, selbst wenn er einem Riesenapparat vorstand.

Mitropoulos widmete sein Leben kompromißlos der Musik. Er war nur dann glücklich, wenn er Musiker und Sänger um sich wußte und wenn er sich an den Stätten seines Wirkens einen — Kaffee kochen konnte. Den Kaffee brauchte er, um seinen Ärger über jene Künstler zu vergessen, die nichts anderes als den materiellen Gewinn im Sinne hatten.

Der Tod holte ihn unvermittelt aus der Arbeit. Zwanzig Minuten waren ihm noch vergönnt, seine Persönlichkeit, sein Herz in ein Werk Mahlers zu versenken, eines Komponisten, für den er sich in den vergangenen Monaten mit unermüdlicher Leidenschaft einsetzte. Wir wissen nicht, wer berufen wäre, an die nun verwaiste Stelle Mitropoulos' zu treten.

L. Kn.

Die Wochen-Presse

DAS ÖSTERREICHISCHE NACHRICHTENMAGAZIN

Erscheinungsort Wien, Verlagspostamt Wien I, P. b. b. — Wien, 12. November 1960

Donnerstag, 3. November 1960 — ÖSTERREICHISCHE NEUE TAGESZEITUNG

Ein großer Mensch und Künstler ist nicht mehr

Dimitri Mitropoulos gestern während einer Probe an der Mailänder Scala einem Herzanfall erlegen

Dimitri Mitropoulos, der in zwei Weltteilen berühmte und hochgeschätzte Dirigent, ist gestern nach einer Herzattacke plötzlich in Mailand gestorben. Mitropoulos brach während der Proben für Gustav Mahlers 3. Symphonie in der Scala zusammen. Für einen Moment stand er bewegungslos am Pult und stürzte dann zu Boden. Der Theaterarzt konnte keine Hilfe mehr bringen.

*



DIMITRI MITROPOULOS, der hinreißende Dirigent, wie wir ihn alle kannten, verehrten und liebten.

Die Nachricht vom Tode des Dirigenten Dimitri Mitropoulos trifft das musikalische Herz Österreichs und besonders Wiens viel tiefer und schmerzlicher, als das noch vor einem Jahrzehnt der Fall gewesen wäre. Damals war uns sein Name wohl ein internationaler Begriff, heute ist er ein Stück unseres Musiklebens. Es ist nicht zum erstenmal, daß sich große Musikerpersönlichkeiten erst in späten Jahren, dann aber um so enger, dem klingenden Zentrum des Kontinents verbunden fühlen. Auch Mitropoulos stand bereits auf der Höhe seiner Karriere, als es ihn zu uns führte: zu den Salzburger Festspielen, ans Pult der Philharmoniker, mit denen er weite Reisen unternahm, an die Staatsoper, die ihm unvergeßliche Abende dankt.

Der amerikanische Künstler griechischer Abkunft und deutscher Musikerziehung — er war Schüler Busonis — begann in Berlin, kam auf dem Umweg über Athen nach den Staaten und war dort bald an der Spitze aller bedeutenden Orchester des Landes zu sehen: er leitete das Bostoner Symphonieorchester, das von Minneapolis, seit 1950 auch, neben Stokowski, die New-Yorker Philharmoniker, denen er freilich von Gatspielen längst vertraut war. An der Met war er ebenso daheim wie an der Mailänder Scala, bei den Edinburger Festivals wie schließlich auch in Salzburg oder Wien.

Sein Wahlspruch „Es ist die Musik, die zählt; Zeit und Ort spielen keine Rolle" war kein bloßes Lippenbekenntnis. Mitropoulos' tiefreligiöse Kunst- und Lebensauffassung — er entstammt einer Familie von Priestern — ließ ihn zum Fanatiker der Musik werden. Sein höchst expressiver Stil, verbunden mit technischer Vollendung (er war auch ein beachtlicher Pianist!) und einem wahren Elektronengehirn, was Gedächtnis und Präzision betrifft, schufen ihm sein Profiel, das keiner vergessen wird, der es je am Pult erlebte.

Persönlich zurückgezogen und von spartanischen Ansprüchen, stand er mit seinem Empfinden und dem Verstande dennoch allen großen Fragen der Menschheit offen, soziales Fühlen war ihm so selbstverständlich wie Aristokratie der Geisteshaltung. Sein Repertoire umfaßte, man darf es ruhig sagen, alle Musik aller Zeiten, sofern sie Größe und Wesenhaftigkeit atmet. Seine Taten geben, auch in Wien, das beste Beispiel dafür.

Ein großer Künstler kann niemals ersetzt werden. Er kann nur beglükken oder uns fehlen. Mitropoulos hat uns oft beglückt — erst vor wenigen Wochen an der Spitze der Wiener Philharmoniker und am Pult der Staatsoper — und wird uns immer fehlen.

*

Der Generalsekretär der Wiener Staatsoper, Dr. Egon Seefehlner, erklärt zum Tode des Künstlers:

Die Wiener Staatsoper ist durch das plötzliche Ableben des großen Dirigenten Dimitri Mitropoulos, der seit 1956 mit der Wiener Staatsoper auf das engste verbunden war, schwer getroffen worden. Die Staatsoper verdankte Mitropoulos nicht nur eine Reihe großer Abende, sondern sie verdankte ihm auch beispielhafte hingebungsvolle Arbeit an den künstlerischen Aufgaben unseres Hauses. Die Mitglieder der Staatsoper, allen voran das Orchester der Wiener Staatsoper, wird seine leidenschaftliche, selbstlose Persönlichkeit, die bei der Verfolgung künstlerischer Ziele keine Rücksicht auf die eigene Person kannte, als eine der ganz großen Gestalten des Musiklebens in dauerndem Andenken halten und dabei niemals vergessen, daß Mitropoulos ein wunderbar gütiger Mensch gewesen ist, für den es nichts anderes auf der Welt gegeben hat, als Dienst an der Musik und am Menschen.

DIMITRI MITROPOULOS

Von Erwin Mittag

Das ist nun sieben Jahre her. Der Zufall führte Dimitri Mitropoulos zum erstenmal nach Salzburg. Er war von der Atmosphäre der Mozartstadt so begeistert, daß er an die Festspieldirektion die Bitte richtete, hier einmal dirigieren zu dürfen. Präsident Pouthon, überglücklich über dieses bescheiden vorgebrachte unerwartete Offert, brachte als einziges Gegenargument finanzielle Bedenken vor. Wird Salzburg die an Dollar-Honorare gewöhnten Ansprüche des Meisterdirigenten befriedigen können? Als einzige Antwort setzte Mitropoulos seine Unterschrift unter ein nicht ausgefülltes Vertragsformular. Die Höhe des Honorars zu fixieren, überließ er Salzburg.

Im nächsten Jahr stand er an der Spitze der Wiener Philharmoniker. „Sie kennen mich nicht, meine Herren, aber ich kenne Sie", waren seine ersten Worte vor Probebeginn. „Nicht wahr, Herr Boskovsky sitzt am ersten Geigenpult, Professor Freiberg bläst das Horn, Professor Hanzl das Fagott", und so ging es weiter. Das war die erste Probe einer ans Wunderbare grenzenden Gedächtnisfähigkeit. Ihr folgten in wenigen Minuten weitere noch erstaunlichere. Prokofieffs V. Symphonie hatte Mitropoulos dermaßen inne, daß er selbst die einzelnen Ziffern, die über den Notenlinien der Partitur verzeichnet sind, lückenlos vor sich sah.

Bescheidenheit und Freigebigkeit waren die typischen Wesenszüge seines künstlerischen Naturells. Eine griechische Kompatriotin Mitropoulos' bat ihn um einen sehr großen Betrag zur Anschaffung eines Rollstuhls für ihren zum Krüppel gewordenen Gatten. Der Bitte wurde nicht bloß sofort stattgegeben, sondern die geforderte Summe wurde noch wesentlich erhöht. All das klingt nach Legendenbildung und nach Schönfärberei, ist aber die reine Wahrheit. Denn ebenso wie Mitropoulos' Künstlertum auf einer stupenden Musikalität fußte, war auch seine Lebensauffassung bis in die kleinsten Einzelheiten von ethischen Momenten bestimmt.

Vom Managerfieber unserer Tage war dieser große Künstler völlig frei. Er verkaufte seine Interpretationen nicht als Ware und verzichtete auf die Massenreklame der Fernsehübertragung. Persönlich durchaus bedürfnislos, beseelte ihn ein fanatischer Schaffensdrang.



„Wochen-Presse"-Photo Pflaum

Dirigent Mitropoulos
Zum letztenmal in Wien

Das war sein Lebenselixier. Sein Heimgang bedeutet für die Musikwelt einen unersetzlichen Verlust, der das österreichische Musikleben um so schwerer trifft, das er in den letzten Jahren durch unvergeßliche künstlerische Leistungen außerordentlich bereichert hat.

KULTUR — Donnerstag, 3. November 1960 — KURIER

Dimitri Mitropoulos gestorben

Aus Mailand erreicht uns die erschütternde Nachricht,daß Dimitri Mitropoulos, einer der berühmtesten und bedeutendsten Dirigenten unserer Zeit, gestern vormittag einer Herzattacke erlegen ist. Der Künstler stürzte während einer Probe zu Gustav Mahlers III. Symphonie, die er kommenden Montag in der Mailänder Scala dirigieren sollte, tot zusammen.



Dimitri Mitropoulos wurde 1896 in Athen geboren. Vor die Wahl gestellt, entweder Priester oder Musiker zu werden, entschied er sich für die Musik und betrieb seine Studien zuerst am Athener Konservatorium, danach in Brüssel und Berlin. Im Alter von 25 Jahren wurde er zum Leiter des Athener Symphonie-Orchesters berufen; Gastspiele führten ihn in der Folgezeit in alle bedeutenden Musikzentren Italiens, Österreichs, Deutschlands, Frankreichs und Englands. 1936 hatte er sein amerikanisches Debüt in Boston, und nach einem Gastspiel in Minneapolis im darauffolgenden Jahr blieb er zwölf Jahre lang im Mittelwesten der USA. 1949 übernahm er mit Leopold Stokowski zusammen die New-Yorker Philharmoniker, denen er von 1951 bis 1957 als alleiniger Chef vorstand. Seit Dimitri Mitropoulos 1956 an der Wiener Staatsoper gastierte und dabei sofort einen innigen Kontakt mit dem Publikum, dem Orchester und den Sängern fand, war er dem Musikleben unserer Stadt und den Salzburger Festspielen besonders eng verbunden. Die Wiener Philharmoniker, zu deren ständigen Dirigenten der Künstler in den letzten Jahren gehörte, zeichneten ihn durch die Überreichung der Nicolai-Medaille aus. Sein Wirken im Haus am Ring fand mit der Premiere von Verdis Oper „Die Macht des Schicksals" am 23. September den Höhepunkt; und alle, die an dieser Premiere teilnehmen durften, waren überzeugt, daß es nur ein vorläufiger Höhepunkt sein würde. Die Gedanken eilten voraus zur Aufführung von Schönbergs „Jakobsleiter" beim nächstjährigen Musikfest des Konzerthauses und zur Salzburger Premiere von „Simone Boccanegra" im Festspielsommer 1961.

Mit Mitropoulos ist einer jener seltenen Großen dahingegangen, die man nicht nur scheu verehrt, sondern von Herzen geliebt hat. Das gilt sowohl für das Publikum als auch für alle Künstler, die unter ihm gearbeitet haben. Mit dem Willen zu größter Klarheit verband sich in diesem begnadeten Künstler ein unmittelbares und vehementes musikalisches Temperament. Doch weder Wille noch Temperament machten ihn zum furchterregenden Diktator und Dompteur: eine große Liebe zu den Menschen, die aus einem gütigen Herzen kam, ließ solche Machtdemonstrationen nicht zu. So hat er sich den schönsten Ruhm erworben, der einem ausübenden Musiker erreichbar ist: indem er musizierte, diente er den Menschen.

Rudolf Weishappel

Die Staatsoper ehrt Dimitri Mitropoulos

Trauerkundgebung vor Beginn der Vorstellung am Samstag

Wien, 4. November

Vor Beginn der Samstagvorstellung von Verdis „Macht des Schicksals" in der Wiener Staatsoper findet eine Trauerkundgebung für Dimitri Mitropoulos statt. Der Zeitpunkt wurde mit Rücksicht auf die am gleichen Tage in Mailand vor sich gehende Totenehrung des verewigten Dirigenten gewählt und der Aufführung eines Werkes vorangesetzt, das er vor kurzem selbst in der Wiener Staatsoper einstudiert und dirigiert hat. Im Gedenken an Dimitri Mitropoulos wird die „Maurische Trauermusik" von Wolfgang Amadeus Mozart erklingen.

Wie aus New York gemeldet wird, steht nun fest, daß die sterblichen Überreste von Dimitri Mitropoulos in seiner griechischen Heimat beigesetzt werden. Der Leichnam wird am kommenden Mittwoch auf dem Luftwege in die Schweiz gebracht werden, wo die Kremation stattfindet — in Italien sind Verbrennungen untersagt —, um schließlich mit einem griechischen Militärflugzeug nach Athen geflogen zu werden, wo ein Staatsbegräbnis stattfinden soll. Der Impresario des Verstorbenen teilte mit, daß die Aschenurne im Hof des Konservatoriums des königlichen Musikkollegiums in Athen ihren Platz finden wird.

In Mailand wird sich der Leichenzug vom Operngebäude zum „Cimetero Monumentale" bewegen, wo der Leichnam bis kommenden Mittwoch verbleiben soll. Die Obduktion der Leiche des Dirigenten hat die Diagnose bestätigt, daß der Tod durch eine Herzattacke eingetreten ist.

Freitag, 4. November 1960

Mitropoulos' letzte Deutung

Kurz vor seinem Tode dirigierte er Mahlers 3. Sinfonie

Eigenbericht der WELT

Köln, 3. November

Kann oder darf man sich die bizarre und grandiose Gestalt des E. T. A.-Hoffmann-Kapellmeisters Kreisler anders vorstellen? Anderthalb Jahrhunderte romantischer Wahrheitssuche meinte man aus dem Riesenphänomen der Dritten Mahler-Sinfonie in Dimitri Mitropoulos' Deutung herauszuhören.

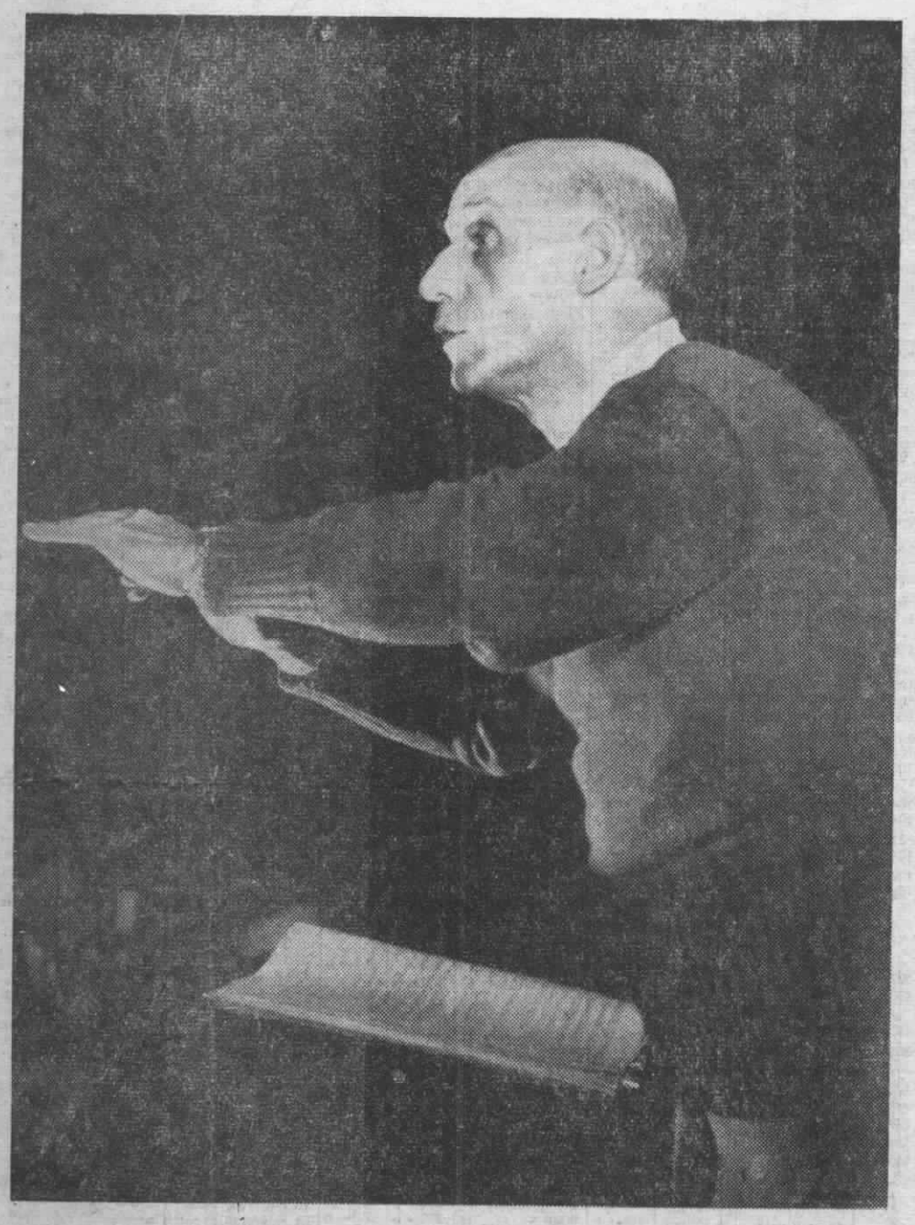
Wie von Fiebern durchschüttelt, begann der Dirigent das Energiefeld einer halben Streicher-Hundertschaft aufzurühren und aufzuladen, lange schon bevor die Bögen aus der Ruhestellung auffahren sollten. Wiederum hielt er sich über Minutenbruchteile reglos, starr, gespannt, als ob er für eine Bronze- oder Eisenplastik Modell stehen wollte; währenddessen aber geschah ein halbes Dutzend punktgenauer Bläsereinsätze rund um ihn her.

Als ein Großmeister der Energie-Planwirtschaft auf immensen Orchesterfeldern war Mitropoulos im Kölner Funksaal bereits vor acht Tagen mit Schönbergs Orchestervariationen und „La Mer" von Debussy wiederaufgetreten. Diese zweite Darbietung jetzt, direkt ausgestrahlt vom gesamten nordwestdeutschen Sendenetz, lief aber auf eine weitere, kaum vermutete Rechtfertigung Gustav Mahlers hinaus.

Hat nicht Mahler, über Wunderhorn und Herder weit zurückdenkend, Solomelodien für Stimmen erfunden, die er zu seiner eigenen Zeit für ausgestorben ansehen mußte? Ohne Vorwissen, daß derart allgewaltige Naturstimmen eines Tages wieder vorhanden sein würden, erst die Europäerin Kathleen Ferrier und dann ein ganzer Kreis ebenholzhäutiger Spiritual-Spezialistinnen, darunter die für den Kölner Gedenkabend verpflichtete Lucretia West als eine der besten?

Zum Linksaußenplatz in Nähe der Harfen, den sich die Solo-Altistin für den Vortrag ihrer Nietzschezeilen ausgesucht hatte, um hernach gleich einer „Sitzenden" von Maillol zuzuhören — zum Chordirektor Zimmermann, zum Posaunenpult Willy Walthers und weiter kreuz und quer ging Mitropoulos während des tobenden Beifalls auf Wanderschaft, um jedem einzelnen zu danken. Über vier Wochen lang, für vier Kölner Abende und mehrere auswärts, sollte ihn das Rundfunk-Sinfonieorchester der Domstadt für sich haben. Doch dieses war nun der letzte Abend.

Heinrich von Lüttwitz



Der Dirigent Dimitri Mitropoulos bei einer Orchesterprobe. — Aus „Magie des Taktstocks" von Friedrich Herzfeld. (Verlag Ullstein.)

Der Tod am Pult

Dimitri Mitropoulos in Mailand gestorben

„Ich fühle mich sehr ermüdet. Ich bin wie ein altes Automobil, das aber noch immer fährt." So hatte er, als er die Probe zu Mahlers Dritter Symphonie begann, zu den Orchestermusikern gesagt, ganz leger, so wie er immer mit den Musikern umgegangen war. Dann begann die Arbeit. „Pan erwacht" steht über dem ersten Satz der Mahlerschen Dritten, jener Programm-Symphonie mit den Liebesdeutungen von Blume, Tier, Mensch und Engel, jener Symphonie auch, darin das Zarathustra-Wort „O Mensch, gib acht" zum Motto gewählt ist. Das also war die Musik seiner letzten Augenblicke — vor etwa zehn Minuten hatte die Probe begonnen, dann stand er einen Moment regungslos und fiel auf das Podium: Dimitri Mitropoulos.

In Athen war er am 1. März 1896 geboren. Er hat es Freunden immer wieder erzählt, wie schwer ihm die Entscheidung gefallen war, ob er Priester oder Musiker werden solle. Ein geheimes priesterliches Wesen hat er sich bewahrt, etwas vom Logos-Glauben war immer in seiner musikalischen Deutung. Mitropoulos, der schmale, große Mann, im Umriß ein wenig an Furtwängler erinnernd, hatte einen kahlen Schädel und tiefe Furchen im ledernen Gesicht. die kräftige Nase, das suchende Auge — man hätte ihn sich wahrhaftig auf einem Berg Athos denken können. Aber er verbarg sich hinter einer nüchtern knappen Handwerklichkeit. Von Busoni, bei dem er in Berlin studierte, übernahm er die ästhetischen Prinzipien der Neuen Musik, und sein ganzes Leben lang ist Mitropoulos ein klärender Mitgänger an der Seite der Musica viva geblieben. Wie bei den Dirigenten der Spitze, zu denen er bald aufrückte — an der Berliner Staatsoper war er zuerst Korrepetitor, dann holte ihn, den noch nicht 30jährigen, seine Heimatstadt Athen als Leiter des Sinfonieorchesters —, gehörten ihm die Kontinente. 1930 stand er schon am Pult der Berliner Philharmoniker, 1937 war er Chef des Sinfonieorchesters in Minneapolis. Ueber ein Jahrzehnt blieb er im amerikanischen Mittelwesten. Keines der großen Instrumente, das sich nicht seiner Hand anvertraut hätte, in New York war er einer der Präzeptoren des Philharmonischen Orchesters für eine entscheidende Phase — was das Orchester und was ihn selbst betrifft. Mit diesem Orchester kam er auch 1955 nach Europa zurück. Seitdem gehörte er zu den Säulen der Salzburger Festspiele. Der Oper gab er dort sein gebändigtes Temperament, als wollte er jedesmal mit der Musik die Szene überwinden. Unvergessene „Elektra"! Am Musikleben unserer Gegenwart hat er mit dem heftigen Akzent einer spirituellen Leidenschaft, einer magischen Intensität mitgeformt. Er hat gerade im letzten Jahr dank der Einladung des Westdeutschen Rundfunks mit dem grandiosen Kölner Orchester mehrmals musiziert und auch dort Strauß und Mahler auf das Programm gesetzt.

Am Tag bevor er nach Mailand fuhr, um dort zu sterben, hat er am Montag dieser Woche in Köln am Rhein sein letztes Konzert dirigiert. Wieder hatte Mahler auf dem Programm gestanden. Er war dem Werke treu, er hielt es gleich Bruno Walter für eine Verpflichtung, Mahlers Musik klingen zu lassen. Es war die gleiche Dritte, mit der er in Mailand zu proben begonnen hatte — „O Mensch, gib acht" — und die ihn nun in den Tod hineingeleitet hat. ofr

Salzburger Volksblatt 3.11.60.

KUNST UND KULTUR

Mitropoulos gestorben

Sein Tod trifft Salzburgs Festspiele besonders schwer

Dimitri Mitropoulos ist gestern in Mailand einer Herzattacke erlegen. Er brach in der Scala während der Proben für Gustav Mahlers 3. Symphonie zusammen. Einen Augenblick lang stand er bewegungslos am Pult, dann stürzte er zu Boden. Der Theaterarzt konnte keine Hilfe mehr bringen. Mitropoulos hatte vorher über Müdigkeit geklagt. Die Orchesterprobe hatte kaum zehn Minuten gedauert, als die Katastrophe eintrat. Schon im vergangenen Jahr hatte Mitropoulos in Deutschland eine Herzattacke erlitten, von der er sich aber wieder völlig erholt zu haben schien.

Der Tod des bedeutenden Dirigenten ist für das Musikleben in aller Welt ein schwerer Schlag, besonders hart trifft er auch Salzburg, die Salzburger Festspiele, zu deren hervorragendsten musikalischen Leitern Mitropoulos zählte. Er hat im vergangenen Festspielsommer je ein Konzert der Wiener und Berliner Philharmoniker dirigiert, er sollte nächstes Jahr neben Orchesterkonzerten auch die Verdi-Oper „Simone Boccanegra" in der Felsenreitschule dirigieren. Nun hat der Tod diese markante Persönlichkeit, die nicht nur großes Künstlertum, sondern nach allgemeiner Auffassung auch hohe Menschlichkeit auszeichnete, mitten aus der geliebten Tätigkeit, vom Dirigentenpult weg, zu sich genommen.

Dimitri Mitropoulos wurde am 18. Februar 1896 in Athen geboren, erhielt seine musikalische Ausbildung zunächst am Konservatorium in Athen, setzte seine Studien in Belgien fort und beschloß sie in Deutschland. Er ist Schüler Busonis gewesen. Seine Laufbahn als Kapellmeister begann Mitropoulos an der Berliner Staatsoper, anschließend (von 1924 bis 1930) war er Dirigent der Symphonie-Konzerte des Musikkonservatoriums in Athen. In den folgenden Jahren machte er seinen Namen als Orchesterdirigent auf zahlreichen Gastspielreisen in ganz Europa bekannt. 1936 ging er nach Amerika, wo er die Symphonie-Orchester in Boston, New York, Cleveland und Minneapolis leitete. Gastspiele führten ihn aber durch ganz Nord- und Südamerika. Von 1951 bis 1957 war er Chefdirigent der New Yorker Philharmoniker. Mitropoulos ist auch als Komponist hervorgetreten, so mit der Oper „Schwester Beatrice" und mit Orchester- und Kammermusik.

Eine Erklärung des Pressebüros der Salzburger Festspiele zum Tode Mitropoulos stellt fest, daß der große Dirigent seit seinem ersten Salzburger Konzert im Jahre 1954 mit den Festspielen eng verbunden war. Wiederholt bekräftigte Mitropoulos seine herzliche Sympathie für die Mozartstadt, in die er immer wieder mit Freude zurückkehrte. Sein Salzburger Wirken bestätigte ihn als großen Richard-Strauss-Dirigenten und Förderer des zeitgenössischen Musikschaffens.



Der völlig neue

Taunus 17 M

ZUM FAHREN GEBOREN
ZUM SPAREN GEBAUT

Zwei wirtschaftliche Motoren zur Wahl:

1,7 Liter — 60 PS, 4 Zylinder, 1698 ccm
135 km/h Höchstgeschwindigkeit
Normalverbrauch: 8,6 Liter/100 km

1,5 Liter — 55 PS, 4 Zylinder, 1498 ccm
130 km/h Höchstgeschwindigkeit
Normalverbrauch: 7,9 Liter/100 km

2- oder 4türig und als Kombi lieferbar. 3- oder 4-Gang-Getriebe, vollsynchronisiert. Hervorragende Straßenlage, Sicherheitslenkrad und gepolstertes Armaturenbrett, Lenkradsperre serienmäßig. Der Wagen für Sie, gebaut von FORD

Auskunft, Probefahrt und Prospekte:

Ford Hinteregger

WIEN I, SCHUBERTRING 10 · TEL. 52 36 41

PROGRAMMHEFT
DER WIENER STAATSOPER

16. November 1960

Umschlagbild: Das k. k. Hofoperntheater. Radierung von Rudolf v. Alt. Bildarchiv der Österreichischen Nationalbibliothek.

Das nach den Plänen der Wiener Architekten Eduard van der Nüll und August Siccard von Siccardsburg erbaute Wiener Opernhaus wurde am 25. Mai 1869 mit einer Aufführung von „Don Juan" feierlich eröffnet.

Nach den schweren Zerstörungen durch den Bombenangriff vom 12. März 1945 fand am 5. November 1955 die erste Vorstellung — es war „Fidelio" — in der wiederaufgebauten Oper statt.

Eigentümer, Herausgeber und Verleger:
Bundestheaterverwaltung, Wien I, Goethegasse 1.
Redaktion:
Dr. Christl Schönfeldt, Wien IX, Severingasse 6.
Für den Inhalt verantwortlich:
Ernst August Schneider, Wien I, Herrengasse 6.
Alleinige Anzeigenannahme:
Anzeigen Riedl, Wien III, Jacquingasse 31, Tel. 72 64 73.
Druck:
Waldheim-Eberle, Großdruckerei und Verlagshaus Dr. Ludwig Polsterer, Wien VII, Seidengasse 3—11.

Es gelangen zur Aufführung

in der Zeit vom 16. bis 30. November 1960

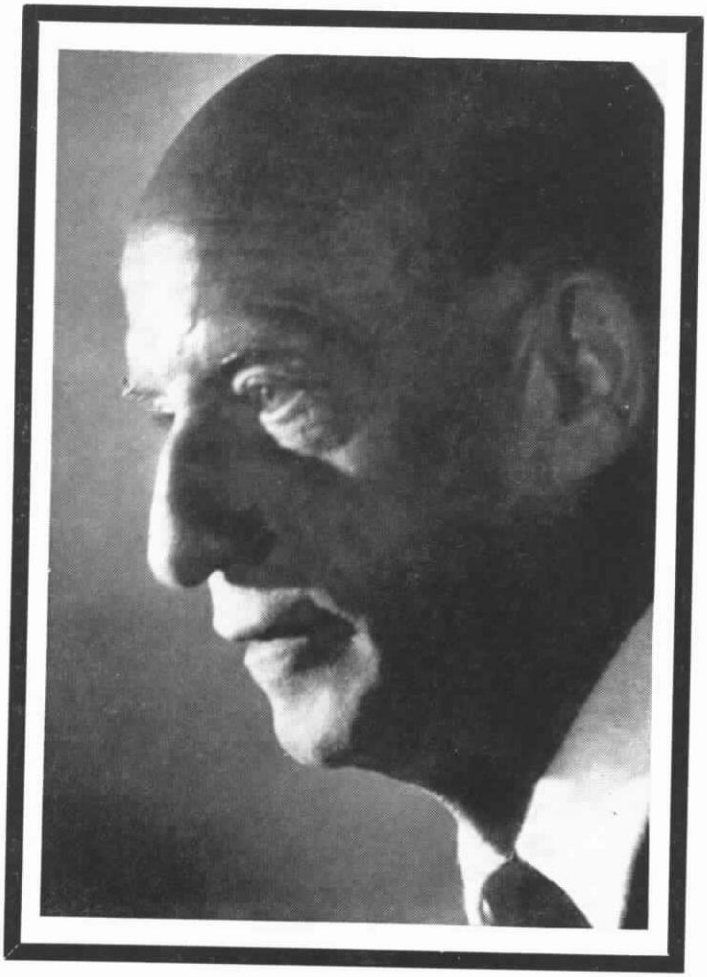
In der Oper:

Der Bajazzo
Don Carlos
Don Giovanni
Die Entführung aus dem Serail
Fidelio
Die Macht des Schicksals
Ein Maskenball
Das Rheingold
Der Rosenkavalier
Die Zauberflöte

Ballette:
Medusa
Die Jahreszeiten
Prinzessin Turandot

GASTSPIEL
„BALLETT DES 20. JAHRHUNDERTS DER KÖNIGLICHEN OPER DE LA MONNAIE" (BRÜSSEL)

1. Abend: Huldigung an Strawinsky:
Pulcinella
Jeu de Cartes
Le Sacre du Printemps
2. Abend: Orphée



Dimitri Mitropoulos †

DIMITRI MITROPOULOS ZUM GEDENKEN

Am 2. November 1960 starb in Mailand Dimitri Mitropoulos. Während einer Probe zu einem Konzert. Mitten aus der Musik heraus, die sein Leben war, wurde er von dieser Welt abberufen. Wie ihm die Gnade geschenkt worden war, in der Musik die Erfüllung seines Lebens finden zu dürfen, so war ihm auch die Gnade geschenkt worden, in Musik zu sterben. Ohne Schmerzen, ohne Leiden. Wie der Tod in Hugo von Hofmannsthals „Spiel vom Sterben des reichen Mannes" Jedermann inmitten seiner Tischgesellschaft die Hand aufs Herz legt und ihn erstarren läßt, so hat es wohl auch Dimitri Mitropoulos erfahren: Der Tod legte ihm die Hand aufs Herz. Hochaufgerichtet, wie zu einer Säule erstarrt, verharrte er einen Augenblick. Sein Ohr hörte wohl noch den Nachklang der Mahlerschen Musik, die er eben geprobt hatte, sein Blick aber ging schon ins Leere. Dann brach er zusammen. Die Welt war um einen großen Menschen ärmer geworden.

Dimitri Mitropoulos war nicht allein einer der hervorragendsten Dirigenten, ein Phänomen mit einem geradezu legendären Gedächtnis, dessen Interpretationen der musikalischen Werke in Oper und Konzert unvergessen bleiben, ja in die Musikgeschichte eingehen werden. Dimitri Mitropoulos war auch ein gütiger, stets hilfsbereiter und vor allem ein demütiger Mensch, demütig vor Gott und seinen Schöpfungen, demütig vor der Kunst. Und dies hat wohl auch jeder empfunden, der jemals Dimitri Mitropoulos am Dirigentenpult gesehen hat, der die von ihm interpretierte Musik gleichermaßen mit dem Ohr und dem Herzen gehört und aufgenommen hat.

Christl Schönfeldt

„BALLETT DES 20. JAHRHUNDERTS"

(Théâtre Royal de la Monnaie, Brüssel)

1. Abend:

HULDIGUNG AN STRAWINSKY
PULCINELLA
JEU DE CARTES
LE SACRE DU PRINTEMPS

2. Abend:

ORPHÉE

MAURICE BÉJART, der künstlerische Leiter des „Balletts des 20. Jahrhunderts" vom Théâtre Royal de la Monnaie in Brüssel, ist in Marseille geboren. Von seinem Vater vor die Wahl gestellt, an der Universität zu studieren oder dem Tanz sich zu widmen, zog er letzteres vor. Er debütierte an der Oper von Marseille, wirkte anschließend eine Saison lang in Vichy und wandte sich dann in Stockholm der Choreographie zu. Sein Debüt war dort Strawinskys „Feuervogel".
Nach Paris zurückgekehrt, gründete er mit Jean Laurent das „Ballet de l'Etoile".
Als er 1955 die „Symphonie pour un Homme Seul" nach konkreter Musik von Pierre Henry und Pierre Schaeffer herausbrachte, konnte er damit einen durchschlagenden internationalen Erfolg erringen. Seine Tournéen führten ihn durch alle großen Städte Europas. In der letzten Saison feierte er im Théâtre Royal de la Monnaie mit einer neuen Choreographie von Strawinskys „Le Sacre du Printemps" beispiellose Erfolge. Diesen Brüsseler Aufführungen folgte noch eine Reihe anderer bei Sadler's Wells in London und schließlich in Paris im „Théâtre des Nations", wo er dafür mit dem Großen Preis des Syndicat Professionnel de la critique dramatique et musicale de



HAUS ARABIA

Palais Auersperg
Wien

AUERSPERGSTRASSE 1

Café-Restaurant

Wintergarten mit der Flora Afrikas
Einzigartige Säle mit herrlichen Gemälden

Wiener Musik

Kapellmeister Ludwig Babinsky

von 17h bis nach Mitternacht geöffnet

3 NOV 1960 GUARDIAN

A MASTERFUL CONDUCTOR

Dimitri Mitropoulos

Dimitri Mitropoulos, conductor of the New York Philharmonic Orchestra died in Milan yesterday after collapsing on the podium at the La Scala Opera House. He was 64.

Mitropoulos, born in Athens in 1896 of an extremely religious family—one grandfather was an Orthodox priest and the other grandfather an archbishop—is reputed to have declared at the age of 7 that he would become a monk and a composer "for the greater glory of God." He went to the Athens Conservatory of Music and there wrote his opera "Sister Beatrice." He continued his studies at Brussels and Berlin.

In 1924 he accepted the directorship of the Athens Conservatory Symphony, and appeared as a guest conductor with almost every major orchestra in Europe. He composed orchestral and chamber music, piano music, and songs, but finally gave up composition to concentrate on conducting. In 1937 he went to Minneapolis and conducted the Symphony Orchestra there, and in 1949 accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In 1950 he was named full conductor.

Neville Cardus writes:

Mitropoulos was a conductor of extraordinary technical command, with a good quick musical brain and of strong emotional responses. His understanding of form usually controlled his feelings, but he seldom presented a work at less than high voltage. So masterful was his technical grip on an orchestra that, as he conducted, he seemed to be in close touch with every group of instrumentalists, playing on them with something of the



immediate touch of a pianist on the keyboard. This embracing technique was possible because of his remarkable knowledge, both of scores and of the players' capacities. His knowledge and memory were indeed exceptional; I have been told that he rehearsed "Wozzeck" without score.

There was a priest-like air about him—bald, cadaverous, and slender. He would at times retire to some fastness, there to brood on the problems of his art. A performance of the Fourth Symphony of Vaughan Williams, conducted a few years ago at the Edinburgh Festival, remains electrically in mind. The orchestra, I think, was the New York Symphony. The performance was red-hot, galvanic in the first movement, not allowed to become depressed in the andante, of rare gusto in the scherzo, and terrific in the forging energy of the finale. Mitropoulos's interpretation persuaded me that this symphony was one of the most powerful, passionate, and genius-charged of our century; subsequent performances I have heard reduced the vitality at least a half.

Only one conductor from Europe who has worked any length of time in America has escaped influences calculated to streamline his technique and tend to make his performances spectacular rather than deeply moving aesthetically. He is Bruno Walter. Even Toscanini suffered some hardening of the musical arteries. Mitropoulos also seemed at times to demonstrate or "put over" a masterpiece for the glory of magnificent orchestral virtuosity; but not often. He lacked the simple restraint and relaxations needed to conduct Mozart satisfactorily. Many of my critic colleagues, admittedly, have admired Mitropoulos's Mozart; most of them, I think, are too young to know how simply and unself-consciously Mozart once was allowed to speak for himself. A typical Richard Strauss interpretation of a Mozart symphony would today probably be regarded as dull or of low blood-pressure. Mitropoulos rather lacked sensuous charm, or the poise of rhythm which tells of an easy ripe culture. He was a fascinating mixture of musical apostle and orchestral virtuoso. His musicianship was probably not excelled by any living conductor. At his best he could almost persuade us that he was being visited by genius, or by some force beyond the scope of rare talent—which is high praise for a conductor. He was, in fact, a conductor of the present day, unrivalled in contemporary music. He made the classics sound modern in tension.

3 NOV 1960 THE TIMES 3 NOV

DEATH OF MR. DIMITRI MITROPOULOS

FROM OUR CORRESPONDENT

MILAN, Nov. 2

Mr. Dimitri Mitropoulos, the Greek-American orchestral conductor, died today in a Milan hospital soon after having a heart attack while rehearsing the orchestra of La Scala for a concert.

In 1959 he had to give up conducting for some time after a heart attack. Last night he arrived in Milan from Germany and this morning, as he took his place for the rehearsal, he was heard to say: "I feel like an old car, but I hope to carry on all the same."

The orchestra had just begun a Mahler symphony when he collapsed. The theatre doctor was called and he was at once taken to hospital by ambulance.

Obituary notice, page 17.

Obituary

MR. DIMITRI MITROPOULOS

GREECE'S GREATEST CONDUCTOR

Mr. Dimitri Mitropoulos, whose death is reported on another page, was Greece's greatest conductor, a convinced and eloquent champion of new music, and an orchestral trainer of outstanding brilliance whose work with the New York Philharmonic Symphony Orchestra made a deep impression on his two visits to this country as their conductor.

It was not to conducting that Mitropoulos aspired in his youth but to composition—and to a monastic life. His family and forebears included several monks and priests, and Dimitri, who was born in Athens on March 1, 1896, fully intended from boyhood to devote his life to the Orthodox church, giving back to God the musical talent which had already shown itself in him. The world claimed Mitropoulos's musicianship, but he remained a deeply religious man, spartan in his daily life and mystical in his thought, though remarkably practical in his music-making.



In Athens he studied pianoforte and musical theory, graduating in 1918 with a gold medal for his piano playing. Two years later his first and only opera, *Sister Beatrice*, was produced in Athens and roused the interest of Saint-Saëns, who proposed that Mitropoulos should go to study with him in Paris; the young composer had, however, already made plans to study composition in Brussels with Paul Gilson, where he also trained as an organist. He was by now a pianist of high promise and from Brussels he went to Berlin as a member of Busoni's pianoforte master class, at the same time earning his living as a *repetiteur* at the Berlin State Opera. In 1924 he returned to teach in Athens, but also to conduct there.

From 1927 his direction of the Athens Conservatory Orchestra began to attract a more than local reputation, both for the sheer quality of the orchestral playing and for Mitropoulos's championship of new music and of neglected classics. In 1930 he was invited to conduct the Berlin Philharmonic Orchestra, and when his soloist failed to appear, caused a stir by performing Prokofiev's third piano concerto himself, as well as conducting the orchestra.

The success of this dual role encouraged Mitropoulos to make it a feature of his repertory. After tours of Europe and Russia he was invited by Sergei Kussevitsky in 1936 to conduct the Boston Symphony Orchestra, and from then on he worked principally in America, first as conductor of the Minneapolis Symphony Orchestra from 1937 to 1949, and subsequently of the New York Philharmonic Symphony Orchestra with which he visited London and the Edinburgh Festival. In recent years he had conducted fairly regularly at the Metropolitan Opera in New York, and in 1958 brought Samuel Barber's opera *Vanessa* to Salzburg festival for its European premiere. He was often to be heard at other European music festivals, and it is to be regretted that he visited London so rarely.

Mitropoulos's performances were characterized by white-hot intensity. In the classics his impulsiveness and ardour sometimes resulted in lopsided or unstylish interpretations, but the impulsiveness sprang from no inner uncertainty, but from profound knowledge of the music and from convictions that he could not restrain. In romantic music, particularly of the Russian school, he was a thrilling interpreter; but it was in contemporary works that he excelled, from Richard Strauss to the serialists of today. He conducted without a baton and from memory, even at rehearsal—American musicians were dumbfounded by his command of every detail in the score of Berg's *Wozzeck* when he prepared and conducted the concert performance which was recorded for the gramophone (it has yet to be issued in this country). His memory was not, however, photographic; he learned his scores the hard way, by scrupulous analysis. British audiences will best remember him for the magnificent reading of Vaughan Williams's fourth symphony which he conducted at the Edinburgh Festival in 1951 and again in 1955. We are slow to accept foreigners' interpretations of British music, but many musicians who thought that they knew this symphony well found themselves capitulating utterly before this revelatory performance by an American orchestra under its Greek conductor.

Conductor dies during La Scala rehearsal

From LESLIE CHILDE

ROME, Wednesday.

THE 64-year-old conductor and composer, Dimitri Mitropoulos, collapsed on the stage of Milan's La Scala Opera House today, and died on his way to hospital.

He had been conducting a rehearsal for 20 minutes when he stopped suddenly. The baton dropped from his hand, and he fell.

Musicians who were practising for a concert at the famous opera house next Monday, rushed to his aid. Many were in tears.

It was on the stage at La Scala that Mr. Mitropoulos began his climb to world fame 30 years ago. Tonight, a special performance of Beethoven's "Eroica" was staged there in his honour.

FELT TIRED

"He died like a soldier—on duty," said one official.

Athens-born Mr. Mitropoulos had appeared as guest conductor in England and many other countries.

He first went to America in 1936, and held appointments with top orchestras there.

He had a phenomenal memory, and is reputed to have known by heart the whole score of more than 50 symphonies.

A few minutes before going on-stage yesterday, he said: "I feel very tired, like an old car—but one that still works."

3 NN. 60 Daily Herald

Daily Telegraph 3 NN 60

DIMITRI MITROPOULOS

From Our Own Correspondent

ROME, Wednesday.

Dimitri Mitropoulos, 64, the famous Greek conductor, collapsed during a rehearsal at the La Scala Theatre, Milan. He was rushed to hospital, but died almost immediately.

Obituary—P14

Obituary

MR. DIMITRI MITROPOULOS

MUSIC OF HIGH TENSION

By MARTIN COOPER

DIMITRI MITROPOULOS, the Greek-born conductor and composer, has died in Milan aged 64. He became an American citizen in 1946.

He was, with Nicos Skalkotas and Maria Callas, one of the most remarkable musicians that Greece has given to Western Europe in this century.

He was born in Athens in 1896. After studying there, he had an opera and a symphonic poem performed before he left to continue his studies in Western Europe, at first in Brussels under Gilson and then at the Berlin High School for Music, where he spent three years in Busoni's master-class.

Returning to Athens in 1924, he spent the next six years conducting there, introducing many unfamiliar works both new and old and doing much to raise the standard of Greek orchestral playing.

AMERICAN DEBUT

A concert with the Berlin Philharmonic Orchestra in 1930, when he both conducted and also appeared as soloist in a Prokofiev piano concerto, made his name famous outside his own country. After touring as a conductor in Europe he made his American debut, with the Boston Symphony Orchestra, in 1936.

The next year he was appointed permanent conductor of the Minneapolis Symphony Orchestra, a post which he held until 1949, when he first joined and then succeeded Stokowski as conductor of the New York Philharmonic. He became conductor at the New York Metropolitan Opera House in 1954.

His appearances in this country were at the Edinburgh Festivals of 1950 and 1956, an occasion when his tense, electrical interpretation of Vaughan Williams's Fourth Symphony made a great impression.

In general, he was most successful in music of high nervous tension and had a marked predilection for "Elektra" and "Wozzeck."

THE YORKSHIRE POST 3 NOV 1960

OBITUARY

Dimitri Mitropoulos

DIMITRI MITROPOULOS, the 64-year-old Greek-born conductor and composer, had a stroke while rehearsing for a performance at La Scala, Milan, yesterday and died on the way to hospital.

Just before he collapsed on the Podium, he said to the orchestra: "As you can see, I am still alive."

In 1949 Mitropoulos accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In 1950 he was named full conductor, and took the orchestra on extensive tours.

Maria Callas, the opera singer, said when she heard the news of Mitropoulos' death: "He was going to conduct a performance of 'Medea' in which I was to star in Athens next summer."

Last night, Mitropoulos' body lay at a Milan hospital. Keeping vigil during the evening hours were four of his orchestra.

His musical memory was second only to that of Toscanini. He kept the complete scores of more than 50 symphonies in his head, conducting both rehearsals and performances without reference to the score.

Funeral arrangements have not yet been announced.

The Observer 6. NN. 60

Composers' Debt

Schoenberg and Berg among the Europeans, BARBER among the Americans owed much to him. So did Artur Schnabel, still better remembered as a great pianist than as an *avant-garde* composer.

In England, SIR JOHN BARBIROLLI announced that he was to take over from LEOPOLD STOKOWSKI as chief conductor of the Houston (Texas) Symphony Orchestra for the 1961-62 season. Mancunians, and others, were relieved to learn, after many rumours, that Sir John would not be breaking his ties with the Hallé.

MUSIC

Death of a Champion

THE death of the Greek conductor, Dmitri Mitropulos, at sixty-four, robbed contemporary composers of one of their most gifted and ardent champions.

He combined virtuosity and extreme intensity with a remarkable analytical mind which he put largely at the service, first in Athens, then in America, of men whose orchestral compositions were at first often regarded as incomprehensible and unplayable.

The Observer 6-XI

Hommage à Dimitri Mitropoulos

TRIBUNE DE GENEVE 27-11-60

Le matin du 3 novembre 1960, Dimitri Mitropoulos est mort au pupitre de la Scala de Milan, alors qu'il faisait répéter une symphonie de Mahler. Ce décès soudain prive le monde musical d'un des plus éminents chefs d'orchestres de notre époque.

Dimitri Mitropoulos naquit à Athènes le 18 février 1896 ; son père souhaitait le voir devenir officier de marine, mais le jeune homme se sentit attiré de bonne heure par la musique, et il s'inscrivit au Conservatoire de la capitale hellénique. Au cours de son adolescence, il envisagea momentanément de se consacrer à la vie monastique, au Mont Athos ; il renonça toutefois à ce projet lorsqu'il apprit que la condition de moine lui interdisait de se consacrer à la musique, et continua à étudier le piano et la composition.

Avant même de quitter le Conservatoire, il avait écrit un opéra, *Sœur Béatrice*, d'après la pièce de Maeterlinck. En 1918, il se rendit à Bruxelles, où il fut l'élève de Paul Gilson, puis à Berlin, où Busoni fut son maître. Dans cette dernière ville, il fut appelé au poste de répétiteur de l'Opéra d'Etat, et il remplit ces fonctions jusqu'en 1925.



Dimitri Mitropoulos — Photopress

Au cours des années suivantes, Dimitri Mitropoulos assuma la direction de l'Orchestre symphonique du conservatoire d'Athènes, encourageant en même temps les compositeurs de son pays. Il entreprit en 1930 sa première grande tournée européenne, dirigeant en particulier à Paris, Berlin et Bruxelles, puis, en 1932, à Rome, Florence, Londres et à nouveau Paris.

En 1934, Dimitri Mitropoulos dut au hasard de se révéler au public berlinois en qualité de pianiste ; il devait, en effet, diriger l'Orchestre philharmonique de cette ville dans un programme comprenant le *Troisième concerto pour piano* de Prokofiev. Egon Petri, qui devait être le soliste de cette œuvre, fut, à la dernière minute, la victime d'un empêchement : Dimitri Mitropoulos le remplaça pour ainsi dire au pied levé, interprétant la partie de piano en même temps qu'il dirigeait l'orchestre. Il lui arriva à plus d'une reprise, par la suite, de cumuler ces deux rôles au cours de ses concerts...

Dimitri Mitropoulos fut appelé en 1937, à la direction de l'Orchestre symphonique de Minneapolis ; il resta douze ans à la tête de cet ensemble, dont il fit un des meilleurs des Etats-Unis. Au cours de cette période, il acquit — en 1946 — la nationalité américaine, et dirigea, d'autre part, les orchestres de Boston, New-York et Cleveland. En 1949, il succéda à Bruno Walter au pupitre de l'Orchestre philarmonique-symphonique de New-York, et il était enfin, depuis 1954, chef de l'orchestre du Metropolitan Opera de cette dernière ville.

Si ces interprétations des œuvres classiques constituaient des modèles de passion contrôlée et de sensibilité intelligente, Dimitri Mitropoulos était en même temps un ardent apôtre de la musique contemporaine: il fit connaître au public américain plusieurs des partitions les plus significatives du XXe siècle, et Samuel Barber et Dimitri Chostakovitch, pour ne citer qu'eux, lui doivent une large part de la renommée dont leurs pages jouissent aux Etats-Unis...

Après *Sœur Béatrice*, Dimitri Mitropoulos composa un certain nombre d'autres œuvres, la plupart d'entre elles étant destinées à un grand orchestre. Il convient de mentionner, parmi celles-ci, sa *Symphonie du Christ*, la *Fête crétoise*, un *Concerto grosso*, la *Passacaille et ostinato*, les *Trois danses de Cythère*, ainsi que des musiques de scène (pour *l'Electre* de Sophocle et l'*Hippolyte d'Euripide*). Il a également mis en musique des poèmes de Palamas et de Cavafy, et est enfin l'auteur d'orchestrations de diverses pages de Bach.

Cependant, c'est avant tout en qualité de chef d'orchestre que Dimitri Mitropoulos demeurera dans le souvenir des mélomanes. Son respect à l'égard de la partition qu'il devait interpréter, la chaleur et l'enthousiasme qu'il communiquait à ses musiciens, avaient fait de lui un des maîtres les plus fréquemment invités aux divers Festivals de musique, en Europe aussi bien qu'en Amérique.

Parmi ceux de ses enregistrements qui sont actuellement disponibles en Suisse, nous mentionnons d'abord ses interprétations de quelques œuvres du XIXe siècle : la *Symphonie fantastique* de Berlioz **(Philips-Réalités C-12)**, *l'Ecossaise* et la *Symphonie de la Réformation* de Mendelssohn **(Philips G 03542 L)**, la *Seconde symphonie* de Borodine **(Philips A 01227 L)** attestent la souplesse de son talent ; faisons une place à part à ses versions de deux symphonies de Tchaïkowsky, la *Cinquième* **(Philips S 04605 L)** et la *Pathétique* **(Philips A 01366 L)** qui prennent place parmi les deux ou trois plus beaux enregistrements de ces œuvres, pourtant fréquemment servies par le disque.

Dimitri Mitropoulos nous a également laissé d'attachantes interprétations de *La mer* de Debussy **(Philips A 01100 L)** et de *Petrouchka* de Stravinsky **(Philips G 05620 R)**. Pourtant, s'il nous fallait indiquer des préférences parmi ses enregistrements de pages contemporaines, nous n'hésiterions pas à choisir son admirable sélection du ballet *Roméo et Juliette* de Prokofiev **(Philips A 01380 L)**, ainsi que la *Dixième symphonie* de Chostakovitch **(Philips A 01175 L)**.

Il convient encore de relever la mesure avec laquelle Dimitri Mitropoulos savait accompagner un soliste lors de l'exécution d'un concerto : l'orchestre était mis au service de ce soliste, avec déférence et précision, sans jamais devenir pour autant un comparse. Sa collaboration avec le pianiste Robert Casadesus nous a valu une des plus belles interprétations du *Cinquième concerto*, dit *L'empereur*, de Beethoven **(Philips A 01215 L)**, où l'unité de conception existant entre le soliste et le chef d'orchestre est véritablement exemplaire. Mentionnons encore les disques dans lesquels il accompagne le violoniste Zino Francescatti : *concertos* de Bruch **(Philips S 06638 R)**, de Mendelssohn et de Tchaïkovsky **(Philips A 01214 L)**. Nous devons à Isaac Stern et à Dimitri Mitropoulos le meilleur, sans doute, des enregistrements du *Premier concerto pour violon* de Prokofiev **(Philips-Réalités C-8)** ; et c'est avec David Oïstrakh, enfin, que le grand chef d'orchestre révéla au public américain le *Concerto pour violon* de Chostakovitch **(Philips A 01238 L)**.

★

Nous ne saurions mieux conclure qu'en citant le critique français Maurice Le Roux, qui résumait ainsi ses impressions de Dimitri Mitropoulos en 1954 : « Un prestigieux homme de musique, traitant son art comme une mission, et les musiciens d'orchestre comme ses frères... Il travaille avec acharnement, s'habituant à la tolérance, à l'humilité, dédiant à l'orchestre la meilleure part des applaudissements du public... Il est difficile de voir un chef dont la présence sur la scène exerce une plus aveuglante fascination. Une vitalité diabolique, une présence vigilante aux quatre coins de l'orchestre, une personnalité rayonnante... Tout cela passe dans l'orchestre, les sonorités des instruments se modifient, l'éventail des nuances s'ouvre plus largement, donnant aux partitions classiques des dimensions et des éclairages inconnus... Un homme dépourvu de toute vanité, et dont l'exemple sera sans doute décisif dans l'évolution de l'art de la direction d'orchestre... »

Demètre IOAKIMIDIS

LA SUISSE du 3 novembre 1960

LE CHEF
Mitropoulos
meurt subitement
à la Scala de Milan

MILAN, 3 (AFP) — **Dimitri Mitropoulos est mort, mercredi matin, au pupitre de la Scala de Milan, pendant qu'il faisait répéter une symphonie de Mahler.**

C'était un musicien connu dans le monde entier,

Né à Athènes le 18 février 1896, il poursuivit ses études de musique en Belgique et en Allemagne, après les avoir commencées au Conservatoire d'Athènes.

Il fut l'un des chefs d'orchestre de l'Opéra de Berlin, dirigea l'ensemble symphonique d'Athènes, enseigna à l'Odéon et se rendit célèbre par de nombreuses tournées en Europe et dans le monde.

En 1936, il émigra aux Etats-Unis, dont il devint citoyen en 1946. Il dirigea plusieurs grands orchestres symphoniques américains, pour prendre la direction, en 1954, de l'orchestre du Metropolitan Opera de New York. Il fut l'un des maîtres les plus fêtés des grands festivals internationaux des dix dernières années, notamment des concerts donnés à l'occasion du Festival de Grande-Bretagne. Très attaché à la musique française, il était considéré comme l'un de ses meilleurs popagandistes.

☆ ☆ ☆

L'été dernier, Mitropoulos, qui paraissait en pleine possession de ses étonnants moyens, avait encore dirigé au Festival de Salzbourg, la symphonie de Mahler, dite des Mille, avec un brio et un sens de la grandeur si étonnant que ce concert fut, à n'en pas douter, l'un des sommets du dit festival. La salle, débordante d'admiration, sut témoigner sa reconnaissance au gré d'innombrables rappels.

Depuis, Mitropoulos avait encore présidé à divers concerts et représentations d'opéras à Vienne.

Avec Mitropoulos, c'est un des tout premiers chefs d'orchestre de notre temps qui s'en est malheureusement allé hier.

«Berner Tagblatt» — Freitag, 4. November 1960

aus aller Welt

Trauer um Mitropoulos



s. Dimitri Mitropoulos, der weltbekannte und zumeist in Amerika tätige Dirigent, ist nach kurzer Krankheit 64 Jahre alt in Mailand dahingeschieden, nach einer Herzschwäche während der Orchesterprobe zu einer Mahler-Sinfonie in der Scala. Mitropoulos war Hellene, aus Athen gebürtig, wo er auch seine erste musikalische Ausbildung erhalten hatte. Später studierte er u. a. bei Busoni und wirkte als Korrepetitor an der Staatsoper Berlin. Doch Hellas rief diesen begabten Sohn. Dimitri Mitropoulos leitete noch nicht 30jährig die repräsentativen Orchesterkonzerte in Athen. Sein Stern jedoch leuchtete bald über Griechenland hinaus. Gastspiele führten Mitropoulos durch Europa und durch Amerika. Die Vereinigten Staaten wurden auch ihm, wie andern Musikern von weltweitem Klang, zur zweiten Heimat. Seit 1951 stand Dimitri Mitropoulos den New Yorker Philharmonikern vor, mit denen er seit vielen Jahren schon besonders verbunden sich fühlte. An der Spitze dieses Orchesters und als Gast während der Festwochen in Luzern war dieser begnadete, im Konzertsaal und im Theater ebenso heimische Dirigent auch in der Schweiz wahrlich kein Unbekannter. Der Rahmen seiner Meisterschaft schien weitgespannt. Die Partituren älterer und auch moderner Slawen einschliesslich Schostakowitsch erblühten unter seinem Stab in herrlichen Farben. Für Zeitgenossen und insbesondere für Alban Berg setzte sich Mitropoulos mutig ein. Er dirigierte stets auswendig.

Mort subite du chef d'orchestre

DIMITRI MITROPOULOS

au pupitre de la Scala de Milan

MILAN, 2 novembre. — Le chef d'orchestre grec Dimitri Mitropoulos est mort, hier matin, à la suite d'un malaise soudain, au pupitre de la Scala de Milan, pendant qu'il faisait répéter une symphonie de Mahler. M. Mitropoulos était âgé de 64 ans. (Afp)

Le poste de chef du « New-York Philarmonic Orchestra » que Dimitri Mitropoulos occupa dès 1949 fut l'aboutissement d'une fulgurante carrière. Cette carrière débuta à Athènes où il naquit en 1896. En effet, après des études au conservatoire de cette ville, puis à Bruxelles et à Berlin où il fut l'élève de Busoni, Mitropoulos déploya en Grèce, et dans de nombreux pays d'Europe et d'Amérique, une intense activité de chef d'orchestre, de pianiste et de compositeur. Professeur de composition au Conservatoire d'Athènes, il se fixa dès 1936 aux USA, notamment à Boston.

Dimitri Mitropoulos était doué d'une prodigieuse mémoire musicale. Son goût de la couleur orchestrale le prédisposant à l'interprétation de Tchaïkovsky, des Russes et de certaines partitions modernes. Il réalisa de mémoire le premier enregistrement en longue durée de l'opéra « Wozzeck » d'Alban Berg, à la tête de l'Orchestre philarmonique de New York. Son répertoire, cependant, était fort étendu. Rappelons qu'il dirigea un concert au Festival de Lucerne il y a deux ans.

Mitropoulos composa un opéra « Sœur Beatrice » (écrit d'après la pièce de Maeterlinck), de la musique de scène pour des tragédies d'Euripide, des œuvres symphoniques et de musique de chambre.

Son humour à la fois vif et souriant était célèbre. On affirme qu'il apprenait par cœur les noms des instrumentistes des orchestres qu'il dirigeait, lors de ses tournées, afin de les connaître personnellement. Remarquable trait de sympathie humaine et excellent exercice cérébral...

J. P.

MUSIQUE

Dimitri Mitropoulos

● *Maurice Le Roux, directeur de l'Orchestre national, dit ce que fut la vie d'un musicien exceptionnel.*

MERCREDI dernier, à Milan, il faisait répéter la 3e Symphonie de Mahler par l'orchestre de la Scala. Sans pupitre, selon son habitude, avec la partition tout entière (les notes, les instruments, les nuances, les chiffres) dans la tête et dans le cœur. Et soudain, c'est le cœur qui l'abandonne : il meurt, debout, en plein travail, au milieu des musiciens ses amis, la seule famille qu'il ait choisi d'avoir pour entourer sa vie.

En effet, Mitropoulos n'était pas un chef d'orchestre comme les autres. Les artistes de l'orchestre étaient ses frères, il se considérait seulement comme un « surinstrumentiste », jouant de l'orchestre comme d'autres du violon ou du hautbois. Il les faisait acclamer par le public avant de prendre part lui-même au succès, il les saluait avant de saluer le public, il apprenait par cœur le nom des musiciens des orchestres où il était invité, il faisait cadeau de tout ce qui pouvait faire plaisir ou rendre service, il donnait ses disques, ses vêtements, sa voiture.

Une mission

De moins généreux que lui ont parfois considéré tous ces gestes comme bizarres ou démagogiques. Lorsqu'on a connu tant soit peu Mitropoulos, on sait que ce grand artiste était au contraire animé des plus hautes pensées, et que tout en étant un homme de théâtre merveilleux, il avait un absolu respect pour les êtres, et pour les choses.

Il traitait son art comme une mission, une sorte d'apostolat, auquel il convenait de tout sacrifier. Lorsque j'ai fait sa connaissance à Salzbourg, en 1954, ses premiers mots ont été ceux-ci : « *Celui qui veut être chef d'orchestre, c'est-à-dire imposer sa propre conception d'une œuvre à cent artistes qui ont vraisemblablement chacun une conception particulière de cette œuvre, doit mériter cet insolent privilège. Il ne travaillera jamais assez pour avoir le droit d'être à cette place. Il doit respecter d'autant plus la personne humaine, qu'il sait qu'il est obligé de violenter la sensibilité de tous pour imposer la sienne. Il faut donc qu'il soit plus doué, plus musicien que les autres, plus travailleur, plus tolérant, plus modeste, plus désintéressé, plus pur.* »

Ces mots, restés gravés dans ma mémoire, résument assez bien, je crois, la conception de vie de Mitropoulos. On a dit que, autrefois, il avait passé plusieurs mois dans les monastères du mont Athos et que c'est là qu'il aurait puisé le secret de sa vie intérieure. Mitropoulos s'est toujours défendu de cette anecdote qui fait partie de toutes ses biographies. Pourtant, il avait une grande soif de silence et de solitude, compléments sans doute indispensables à la vie publique brillante et aux activités frénétiques d'un grand chef d'orchestre international.

Sur grand écran

C'est ainsi que lorsque Mitropoulos venait passer quinze jours à Venise, ce n'était ni dans les hôtels du Lido ni dans les palais donnant sur le Grand Canal qu'il s'installait, mais dans la petite île de Torcello, dont le calme lui permettait de méditer longuement sur les œuvres qu'il préparait, et d'en apprendre par cœur tous les détails.

Ce travail intellectuel et particulièrement cette mémoire exceptionnelle sont évidemment les facultés qui stupéfiaient le plus les musiciens et le public. Il savait tout par cœur, il pouvait tout jouer au piano, il aurait pu récrire toutes les partitions. Non seulement, il dirigeait les concerts par cœur, ce que font la plupart des chefs, et qui est tout à fait naturel, mais il faisait toutes les répétitions sans partition, même les œuvres contemporaines les plus complexes, même les opéras, comportant solistes, scène, chœurs, ballets, etc.

S'agissant d'œuvres aussi difficiles que le « Wozzeck » d'Alban Berg, on demeure confondu devant une telle performance. Mitropoulos n'en tirait, du reste, aucune vanité, précisant seulement qu'il s'y était entraîné méthodiquement par des exercices quotidiens pendant trente années. « *Je considère,* ajoutait-il, *comme un manque de respect, une lâcheté et une paresse inadmissibles de se présenter devant un orchestre sans connaître à fond ses partitions.* »

On aurait pu craindre qu'une telle organisation cérébrale, une telle lucidité, un tel travail intellectuel, n'empêchassent Mitropoulos d'exprimer physiquement la musique. Au contraire, il était difficile de voir un chef exerçant une plus aveuglante fascination. Une vitalité diabolique, une présence vigilante aux quatre coins de l'orchestre l'engageaient à une plastique d'une particulière vitalité. Il réunissait tous les dons physiques des plus grands chefs : puissance concentrée de Monteux, tendresse de Bruno Walter, souplesse élastique de Karajan, élégance capricieuse de Münch, dignité austère de Furtwängler...

Tout cela « passait » dans l'orchestre, les sonorités des instruments se modifiaient, l'éventail des nuances s'ouvrait plus largement, donnant aux partitions classiques des éclairages et des dimensions inconnus.

Ceux qui savent lire les partitions étaient éblouis de constater qu'un tel rajeunissement sonore n'était que la projection intégrale et fidèle des œuvres, mais « sur grand écran », si l'on peut dire.

Démarche analogue à celle de Toscanini, il y a cinquante ans, l'aventure de Mitropoulos a été celle d'un prodigieux homme de musique qui a respecté intégralement les œuvres qu'il dirigeait, prenant conscience de tous les détails, et remettant seulement en question les « clichés de sensibilité » qui déforment habituellement les œuvres trop entendues.

Depuis vingt ans

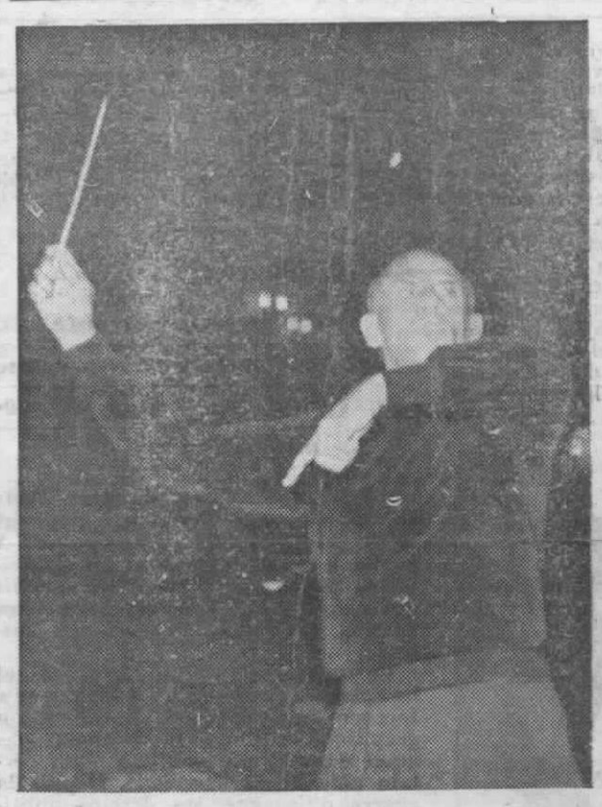
Il a su faire respecter aux Etats-Unis la tradition européenne, les tempos, les nuances, les équilibres sonores, tous ce qui fait le style. Il aura été, tout en étant résolument tourné vers l'avenir, par sa façon de vivre, ses goûts, sa passion pour la musique contemporaine, le défenseur d'une civilisation.

C'est donc une très grande perte que le monde musical vient d'éprouver, et particulièrement la France, qui ne l'avait pour ainsi dire pas revu depuis vingt ans, sauf un bref passage avec l'Orchestre Philharmonique de New York il y a trois ans. J'attendais avec impatience l'année prochaine, car il m'avait promis de venir diriger deux concerts à l'Orchestre National et tous les artistes de l'Orchestre s'en réjouissaient déjà. A notre passage en Grèce, en août dernier, des contacts avaient été pris, et l'Orchestre National allait être invité à donner sous sa direction deux concerts au Théâtre d'Epidaure...

Il nous reste ses disques où nous retrouverons son enseignement musical. Mais il nous reste aussi ses photographies où nous conserverons son image. Car au-delà de l'héritage technique, c'est davantage un témoignage humain que Mitropoulos nous laisse. En regardant ce visage, qui ressemblait à la fois à Gide, à Grock, à Picasso, nous pourrons méditer longtemps sur l'exceptionnelle qualité de cet artiste exceptionnel et de cet homme exemplaire.

MAURICE LE ROUX.

(2) Comédie-Française.







(A. Broueder.)

TROIS ATTITUDES DE DIMITRI MITROPOULOS.
A la fois Gide, Grock et Picasso.

QUELQUES DISQUES DE DIMITRI MITROPOULOS :

CHEZ COLUMBIA :

« Wozzeck », d'Alban Berg (S.F. C.X., 157-158). Grand Prix du Disque 1952.

CHEZ PHILIPS :

« Symphonie fantastique », de Berlioz (Coll. « *Philips-Réalités* », C 12 (A 30).

« Symphonie n° 6 » en si min. de Tchaikovsky (Coll. « *Philips-Réalités* », C 17 (A 30).

« Concerto n° 5 », pour piano et orch, en mi bém. maj., de Beethoven, avec Robert Casadesus (Coll. « *Trésors Classiques* », 1.215 (A 80).

LE CHEF D'ORCHESTRE DIMITRI MITROPOULOS MEURT AU PUPITRE DE LA SCALA DE MILAN

Le Monde 3.11.60

Le compositeur et chef d'orchestre Dimitri Mitropoulos est mort mercredi matin, terrassé par une crise cardiaque, alors qu'il dirigeait, à la Scala de Milan, une répétition de la *Troisième Symphonie* de Gustave Mahler.

[Né à Athènes en 1896 Dimitri Mitropoulos avait fait ses études de musique au Conservatoire d'Athènes, puis en Belgique et en Allemagne. Chef d'orchestre au Conservatoire d'Athènes jusqu'en 1930, il se rendit en Allemagne, en France, en Angleterre, en Italie, en Union soviétique, à Monte-Carlo et, finalement, gagna les Etats-Unis en 1936. Il y dirigea tour à tour les orchestres symphoniques de Boston, de Cleveland, de Minneapolis et l'Orchestre philharmonique de New-York.

On l'avait vu dans tous les grands festivals, dans toutes les capitales, notamment à Paris, où il dirigea l'O.S.P. avant la dernière guerre. On doit à Dimitri Mitropoulos, qui était en Amérique l'un des meilleurs propagandistes de la musique française, de nombreux enregistrements d'une grande qualité. Il était officier de la Légion d'honneur.]

From NOV 2 1960
JOURNAL-AMERICAN
New York, N. Y.

Mitropoulos Dies, Stricken on Podium

MILAN, Italy, Nov. 2 (AP).—Dimitri Mitropoulos, 64, noted Greek-American conductor, collapsed and died today while rehearsing at La Scala opera house.

He had been rehearsing Mahler's 3d Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mr. Mitropoulous had spent 10-year tenures as conductor of the Minneapolis symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company.



DIMITRI MITROPOULOS
Famed Conductor

BECAME U. S. CITIZEN

He became a U. S. citizen in 1946.

Mr. Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

He was to have conducted this season at New York's Metropolitan Opera and was to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last Winter, several of his appearances were among the most successful of the New York Philharmonics's Mahler Festival.

He introduced Shostakovich's 10th Symphony to New York audiences, and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January, 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mr. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896 he was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an Archbishop.

But music became the major influence in his life.

From NOV 2 - 1960
DAILY NEWS
Washington, D. C.

4—THE WASHINGTON DAILY NEWS, WEDNESDAY, NOVEMBER 2, 1960

Trying to Reach God'

Dimiti Mitripoulos, 64, Is Dead

MILAN, Italy, Nov. 2 UPI) — Dimitri Mitropoulos, Greek-born conductor, collapsed on the podium of the La Scala opera house today and died of a cerebral hemorrhage a short time later. He was 64.

Mr. Mitropoulos, a U. S. citizen and former director of the New York and Minneapolis Philharmonic orchestras, was conducting a rehearsal for a concert next Monday when he stopped abruptly, mumbled he was ill, and toppled to the floor of the great opera house where he had made his Italian debut 30 years ago.

A spokesman for La Scala said Mr. Mitropoulos had been conducting for about 20 minutes.

AMBULANCE

"He suddenly collapsed on the podium, and orchestral musicians stopped playing and rushed to his assistance," the spokesman said. "An ambulance was immediately summoned. but he died on his way to Milan's Polyclinic Hospital."

Altho forced to retire from full-time work because of a heart attack almost two years ago, Mr. Mitropoulos had resumed his musical efforts to the exten that his health permitted.

La Scala officials planned to cancel tonight's concert as a sign of respect.

The music world was shocked by his death. Many were on the verge of tears as they spoke of him.

U. S. Consul Earl Thomas Crain rushed to La Scala when he heard of Mr. Mitropolous' death, apparently to discuss funeral arrangements.

BACHELOR

Mitropoulos never married because he said he felt he could not do justice to two jobs. To him music was worship.

He was born in Athens Feb. 18, 1896, the son of a merchant. He studied at the Athens Conservatory of Music, where he wrote and produced an opera based on Maurice Maeterlinck's "Sister Beatrice."

He continued his studies in Brussels and Berlin, and became assistant conductor of the Berlin State Opera.

At the age of 28, he became director of the Athens Conservatory symphony.



DMITRI MITROPOULOS

During the early years, Mr. Mitropoulos composed orchestral and chamber music, piano music and songs, but he finally gave up composition to concentrate on conducting. He often doubled as piano soloist, conducting from the keyboard.

MINNEAPOLIS

He was invited to the United States by Serge Koussevitsky to be guest conductor of the Boston Symphony in 1936. The next year he went to Minneapolis where he conducted for 12 years and won a nationwide reputation.

He moved to The New York Philharmonic in 1949, sharing conducting duties with Leopold Stokowski. In 1950 he was named full conductor of the Philharmonic. In 1958 he turned the musical directorship of the Philharmonic over to Leonard Bernstein, and gave his full attention to his duties at the Metropolitan Opera House where he had first accepted guest conductor's tasks in the 1954-55 season.

In 1959, a heart attack almost compelled him to cancel his Met appearances. He recovered and carried on with his music until death struck him down in action.

Mr. Mitropoulos spoke continually of "realizing God" and climbed mountains to be nearer his Creator.

He gave away his riches to students of religion and art, keeping for himself only enough for a cell-like hotel room where he lived alone in "passionate calm." His wardrobe was limited to the necessities, and he usually ate simple fare in ordinary restaurants.

PROPHET

He saw himself as prophet and priest of contemporary musical styles — and he often said he "expected no mercy" from those who did not share his credo. His was a personal obligation to the composers of his time, and he never shunned this duty — tho he also was master of the great classics.

He was particularly interested in playing the works of young American composers, many of whom were members of the salon over which he presided at the counter of a hamburger cafe near New York's Carnegie Hall.

"Every mountain has its beauty," Mr. Mitropoulos was fond of saying, "and every man has his own mountain to climb. The composer and the conductor are only trying to reach God and help others to do the same. My ambition has been to become an example to the younger generation."

From NOV 2 1960
STAR
Kansas City, Mo.

MITROPOULOS DIES; A NOTED CONDUCTOR

Heart Attack Is Suffered in Milan by the Greek-American Musician.

HAD LED 'MET' ORCHESTRA

Minneapolis Symphony and New York Philharmonic Also His Charges.

Milan, Italy, Nov. 2.(AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala opera house.

The 64-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently he suffered a heart attack.

Tours of Europe.

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. In recent years he also had been a leading conductor with the Metropolitan Opera company in New York and had toured in Europe extensively each year.



Dimitri Mitropoulos.

Mitropoulos was to have conducted this season at the Metropolitan, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack January 23, 1959, in New York, but recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

Mitropoulos was both a great interpreter of symphonic and operatic classics and a stanch champion of modern music.

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss's "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January, 1958, the first American opera performed at the Metropolitan in many years.

Without a Score.

His memory for music was phenomenal. Mitropoulos not only conducted without a score but rehearsed the same way.

Born February 18, 1896, in Athens, Mitropoulos was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox church and a great-uncle was an archbishop.

Dmitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens conservatory, where he established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

He never married. Once, when his English was uncertain, he described himself as "a lonely wolf."

Oregon Journal
Portland, Oregon
(Cir. D. 188,677 - S. 206,787)
NOV 2 - 1960

Famed Musician Died Like Soldier At Post

MILAN, Italy (UPI) — Dimitri Mitropoulos, world-famed Greek-born orchestra conductor who collapsed on the podium of the La Scala Opera House today and died of a cerebral hemorrhage a short time later was a U.S. citizen and former director of the New York and Minneapolis Philharmonic orchestras.

He stopped abruptly during a rehearsal, mumbled he was ill, and toppled to the floor of the great opera house where he had made his Italian debut 30 years ago.

Although forced to retire from full-time work because of a heart attack almost two years ago, Mitropoulos had resumed his musical efforts to the extent that his health permitted.

La Scala officials planned to cancel tonight's concert as a sign of respect for the great maestro, whose body was placed in a simple room at the hospital while several musicians stood by as a silent guard of honor.

The music world was shocked by his death. Many were on the verge of tears as they spoke of him, and one said he "was certainly one of the greatest conductors we had here."

Died Like Soldier

"He died just like a soldier in his fighting place, the podium which he climbed 30 years ago for his first concert at La Scala," one said.

U. S. Consul Earl Thomas Crain rushed to La Scala when he heard of Mitropoulos's death, apparently to discuss plans for disposition of the body and funeral arrangements.

Mitropoulos, who never married because he said he felt he could not do justice to two jobs, was as dedicated to his musical art as monks are dedicated to their devotions. To him music was worship.

The church was in his blood, the legacy of generations of ecclesiastical ancestors. Born in Athens, Feb. 18, 1896, the son of a merchant, he might have entered a monastery and become a monk if there had not been rules against taking musical instruments with him.

Instead, he enrolled at the Athens Conservatory of Music, where he wrote and produced an opera based on Maurice Maeterlinck's "Sister Beatrice."

He continued his studies in Brussels and Berlin, where he studied composition under Ferruccio Busoni and accepted the assistant conductorship of the Berlin State Opera.

Took Athens Post

At the age of 28, He became director of the Athens Conservatory Symphony, where his fame spread throughout Europe and he received more invitations to be guest conductor of major orchestras than he could accept.

He was invited to the United States by Serge Koussevitsky to be guest conductor of the Boston Symphony in 1936. The next year he went to Minneapolis to conduct the symphony there, staying on for 12 years and winning a nationwide reputation through coast-to-coast tours.

He moved to the New York Philharmonic in 1949, sharing conducting duties with Leopold Stokowski. In 1950 he was named full conductor of the Philharmonic. In 1958 he turned the musical directorship of the Philharmonic over to Leonard Bernstein, and gave his full attention to his duties at the Metropolitan Opera House where he had first accepted guest conductor's tasks in the 1954-55 season.

From NOV 2 - 1960
PRESS
Asbury Park, N. J.

Dimitri Mitropoulous, Conductor, Dead at 63

Milan, Italy (AP) — Dimitri Mitropoulous, noted Greek conductor and former musical director of the New York Philharmonic Symphony, died here today. He was 63.

First reports said he died of a heart attack.

Mitropoulous was to have conduced this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last Winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

One of the outstanding conductor's of his era, Mitropoulous was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

He introduced Shostakovich's 10th symphony to New York audiences, revived Strauss' "Electra" in a sensational concert performance with the Philharmonic and conducted the world premier of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

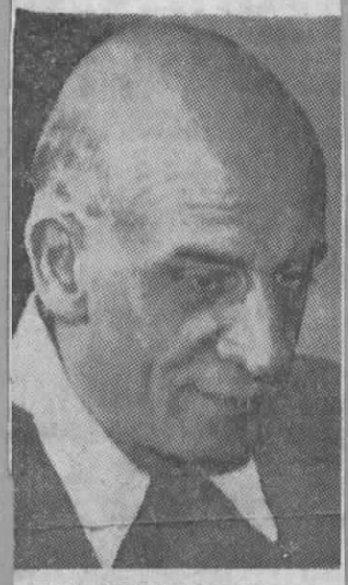
His memory for music was phenomenal, on a par with that of the late Artuo Toscanini. Mitropoulous not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulous was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an Archbishop.

He was conductor of the Minneapolis Symphony for 10 years, from 1939 to 1949, then came to New York to head the Philharmonic.

ALBANY KNICKERBOCKER NEWS
Wednesday, November 2, 1960

Mitropoulos Dies; Famed As Conductor



DIMITRI MITROPOULOS

Milan, Italy (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's 3d Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulous was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.

One of the outstanding conductors of his era, Mitropoulous was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

From NOV 2 - 1960
NEWS
Paterson, N. J.

Mitropoulos Collapses on Podium and Dies

Ay ALDO TRIPPINI

MILAN, Italy (UPI) — Dimitri Mitropoulos, world-famed Greek-born orchestra conductor, collapsed on the podium of the La Scala Opera House today and



DIMITRI MITROPOULOS

died of a cerebral hemorrhage a short time later. He was 64.

Mitropoulos, a U. S. citizen and former director of the New York and Minneapolis Philharmonic Orchestras, was conductng a rehearsal for a concert he was due to give next Monday when he stopped abruptly, mumbled he was ill, and toppled to the floor of the great opera house where he had made his Italian debut 30 years ago.

A spokesman for La Scala said Mitropoulos had been conducting for about 20 minutes when his baton fell from his hand.

Dies in Ambulance

"He suddenly collapsed on the podium, and orchestral musicians stopped playing and rushed to his assistance," the spokesman said. "An ambulance was imediately summoned, but he died on his way to Milan's Polyclinic Hospital."

Doctors there said their preliminary diagnosis was that he died of a cerebral hemorrhage.

Although forced to retire from full-time work because of a heart attack almost two years ago, Mitropoulos had resumed his musical efforts to the extent that his health permitted.

La Scala officials planned to cancel tonight's concert as a sign of respect for the great maestro whose body was placed in a simple room at the hospital while several musicians stood by as a silent guard of honor.

The music world was shocked by his death. Many were on the verge of tears as they spoke of him, and one said he "was certainly one of the greatest conductors we had here."

"Like a Soldier"

"He died just like a soldier in his fighting place, the podium which he climbed 30 years ago for his first concert at La Scala," one said.

U. S. Consul Earl Thomas Crain rushed to La Scala when he heard of Mitropoulos's death, apparently to discuss plans for disposition of the body and funeral arangements.

Oregon Journal
Portland, Oregon
(Cir. D. 188,677 - S. 206,787)
NOV 2 - 1960

Conductor Fatally Stricken

MILAN, Italy (UPI) — Famed Greek-born Conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York Philharmonic orchestras, died today after a sudden illness.

He collapsed on the podium of La Scala Opera House and died of a cerebral hemorrhage. It was at La Scala that he made his Italian debut 30 years ago.

A spokesman for La Scala said Mitropoulos collapsed while conducting a rehearsal for a concert he was scheduled to hold next Monday.

He had been conducting for about 20 minutes when his baton suddenly fell from his hand.

"He suddenly collapsed on the podium, and orchestra musicians stopped playing and rushed to help him," the spokesman said. "An ambulance was immediately summoned but he died on his way to Milan's Polyclinic Hospital."

Some musicians were on the verge of tears when they learned Mitropoulos had passed away.

"He was a very popular figure here," said one of them. "He spoke perfect Italian and was certainly one of the greatest conductors we had here."

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.

From NOV 2 - 1960
L. I. PRESS
Jamaica, N. Y.

Mitropoulous, Conductor, Dies

MILAN, Italy (AP) — Dimitri Mitropoulous, noted Greek conductor and former musical director of the New York Philharmonic Symphony, died here today. He was 64.

First reports said he died of a heart attack.

Mitropoulous was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.

From NOV 2 - 1960
EVENING NEWS
Perth Amboy, N. J.

Greek Conductor Succumbs At 63

MILAN, Italy (AP) — Dimitri Mitropoulous, 63, noted Greek conductor and former musical director of the New York Philharmonic Symphony, died here today.

First reports said he died of a heart attack.

From NOV 2-1960
EVENING STAR
Washington, D. C.

Dimitri Mitropoulos, Greek Conductor, Dies

MILAN, Italy, Nov. 2 (AP).—Dimitri Mitropoulos, noted Greek conductor and former musical director of the New York Philharmonic Symphony, died here today. He was 63.

First reports said he died of a heart attack.

Mr. Mitropoulos was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on January 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.



DIMITRI MITROPOULOS
—AP Wirephoto

Interpreter of Classics

One of the outstanding conductors of his era, Mr. Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic, and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mr. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on February 18, 1896, Mr. Mitropoulos was the son of a merchant. As a boy he made almost a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

Turned to Music, However

But music was a major influence in his life also. Young Dimitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

He was conductor of the Minneapolis Symphony for 10 years, from 1939 to 1949, then came to New York to head the Philharmonic.

After nearly 10 years as permanent conductor of the New York orchestra, Mr. Mitropoulos announced he was "abdicating" the post. Leonard Bernstein was named to succeed him and Mr. Mitropoulos said:

"I would not have been so happy if it had been anyone else. The first person with talent whom I'd discovered when I came to this country in 1936 was Lenny Bernstein."

Mr. Mitropoulos continued a full schedule of guest appearances with the New York Philharmonic, Milan's La Scala Opera, the Salzburg Festival and other leading musical organizations on both sides of the Atlantic. He had become an American citizen in 1946.

His preoccupation with religious tenets remained throughout his life. Howard Taubman, the music editor of the New York Times, once compared his tall, lean figure, his gleaming bald head, and his lean, deeply lined face to the appearance of a monk.

Close friends said Mr. Mitropoulos had complete disregard for money, elegant clothes and elaborate living quarters. He lived with almost monastic simplicity.

He never married. Once when his English was uncertain, he described himself as "a lonely wolf."

From NOV 2 1960
Christian Science Monitor
Boston, Mass.

Dimitri Mitropoulos

By the Associated Press

Milan

Dimitri Mitropoulos, who passed on in Milan Wednesday, was a noted Greek symphonic and operatic conductor who conducted many prominent orchestras in the United States.

Mr. Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

A native of Athens, he was the son of a merchant, who became one of the outstanding conductors of his era, and was both a great interpreter of symphonic and operatic classics and a stanch champion of modern music.

Mr. Mitropoulos not only conducted without a score but also rehearsed the same way.

From NOV 2 1960
JOURNAL-EVERY EVENING
Wilmington, Del.

Mitropoulos Collapses, Dies During Rehearsal in Milan

MILAN, Italy, Nov. 2 (AP).—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's 3rd Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company, and had toured Europe extensively each year.



AP Wirephoto
Dimitri Mitropoulos

MITROPOULOS WAS to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter, several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.

One of the outstanding conductors of his era, Mitropoulos was both a great interpreter of symphonic and operatic classics, and a champion of modern music.

HE INTRODUCED Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic, and conducted the world premiere of the Barber-Menotti Opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score, but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. As a boy, he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

..BUT MUSIC WAS A MAJOR influence in his life also. Young Dimitri planned to enter a monastery, but changed his mind when he learned he would be forbidden to have a little harmonium.

Instead, he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist, and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

From NOV 2 1960
DAILY NEWS
Chicago, Ill

Mitropoulos, World Famous Conductor, Dies

Collapses on La Scala Podium; Orchestra Leader 64 Yrs. Old

MILAN, Italy (UPI)—Dimitri Mitropoulos, world-famed Greek-born orchestra conductor, collapsed on the podium of the La Scala opera house Wednesday and died of a cerebral hemorrhage a short time later. He was 64.

Mitropoulos, a U.S. citizen and former director of the New York and Minneapolis philharmonic orchestra, was conducting a rehearsal for a concert he was due to give next Monday.

He stopped abruptly, mumbled he was ill and toppled to the floor of the great opera house where he had made his Italian debut 30 years ago.



MITROPOULOS

A spokesman for La Scala said Mitropoulos had been conducting for about 20 minutes when his baton fell from his hand.

"An ambulance was immediately summoned, but he died on his way to Milan's Polyclinic hospital."

Doctors there said their preliminary diagnosis was that he died of a cerebral hemorrhage.

* * *

ALTHOUGH forced to retire from full-time work because of a heart attack almost two years ago, Mitropoulos had resumed his musical efforts to the extent that his health permitted.

La Scala officials planned to cancel tonight's concert as a sign of respect for the great maestro, whose body was placed in a simple room at the hospital while several musicians stood by as a silent guard of honor.

Mitropoulos, who never married because he said he felt he could not do justice to two jobs, was as dedicated to his musical art as monks are dedicated to their devotions. To him music was worship.

* * *

THE CHURCH was in his blood, the legacy of generations of ecclesiastical ancestors. Born in Athens Feb. 18, 1896, the son of a merchant, he might have entered a monastery and become a monk if there had not been rules against taking musical instruments with him.

Instead, he enrolled at the Athens Conservatory of Music.

At the age of 28, he became director of the Athens Conservatory symphony, where his fame spread throughout Europe.

* * *

"HE WAS invited to the United States by Serge Koussevitsky to be guest conductor of the Boston symphony in 1936. The next year he went to Minneapolis to conduct the symphony there, staying on for 12 years and winning a nationwide reputation through coast-to-coast tours.

He moved to the New York Philharmonic in 1949, sharing conducting duties with Leopold Stokowski.

In 1950 he was named full conductor of the Philharmonic. In 1958 he turned the musical directorship of the Philharmonic over to Leonard Bernstein, and gave his full attention to his duties at the Metropolitan Opera House.

* * *

WHILE in New York, Mitropoulos continued his habit of rejecting engraved invitations to social functions — preferring instead the hamburger joint around the corner where he presided over his followers in a black turtle-neck sweater.

Mitropoulos shocked staid music circles by traveling with his musicians on tour buses.

He was renowned for his musical memory—second only to that of maestro Arturo Toscanini. In his head were said to be the complete scores of more than 50 symphonies.

From NOV 2 1960
NEWS
San Antonio, Texas



DIMITRI MITROPOULOS

Symphonic Conductor Dies On Job

MILAN, Italy (AP) — Dimitri Mitropoulos, 64, noted Greek American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

They had been rehearsing Mahler's 3rd Symphyony for about 10 minutes when he stopped, stood motionless for a moment, then fell. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had been conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera and had toured in Europe extensively each year.

From NOV 2 1960
HERALD-NEWS
Passaic, N. J.

Dimitri Mitropoulous Dies While Rehearsing in Italy

MILAN, Italy (AP) — Dimitri Mitropoulous, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 63-year-old musician had been rehearsihg Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulous had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

Had NYC Date

Mitropoulous was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on January 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.

One of the outstanding conductors of his era, Mitropoulous was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

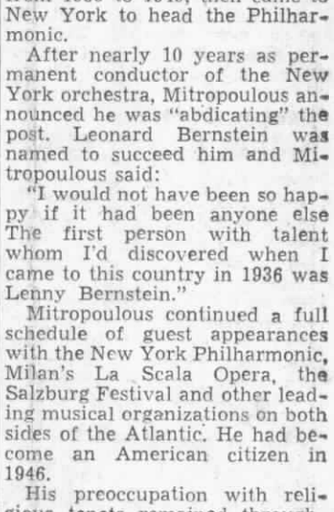
He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulous not only conducted without a score but also rehearsed the same way.

Uncles Monks

Born in Athens, Greece, on February 18, 1896, Mitropoulous was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

But music was a major influence in his life also. He planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.



Dimitri Mitropoulous
"Very Fatigued"

He was conductor of the Minneapolis Symphony for 10 years, from 1939 to 1949, then came to New York to head the Philharmonic.

After nearly 10 years as permanent conductor of the New York orchestra, Mitropoulous announced he was "abdicating" the post. Leonard Bernstein was named to succeed him and Mitropoulous said:

"I would not have been so happy if it had been anyone else The first person with talent whom I'd discovered when I came to this country in 1936 was Lenny Bernstein."

Mitropoulous continued a full schedule of guest appearances with the New York Philharmonic, Milan's La Scala Opera, the Salzburg Festival and other leading musical organizations on both sides of the Atlantic. He had become an American citizen in 1946.

His preoccupation with religious tenets remained throughout his life. Close friends said Mitropoulous had complete disregard for money, elegant clothes and elaborate living quarters. He lived with almost monastic simplicity.

He never married. Once when his English was uncertain, he described himself as "a lonely wolf".

NOV 2 - 1960
TIMES Trenton, N. J.

Famed Conductor Mitropoulos Dies

MILAN, Italy (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala opera house.

The 64-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently, death was due to a heart attack.



DIMITRI MITROPOULOS
Succumbs at 64

TENURES VARIED

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Co. and had toured in Europe extensively each year.

Mitropoulos was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

MODERN MUSIC

One of the outstanding conductors of his era, Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January, 1958, the first American opera performed at the Metropolitan in many years.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

From NOV 2 1960
BANNER
Nashville, Tenn.

World-Famed Orchestra Leader Dies

Milan, Italy (UPI)—Dimitri Mitropoulos, world-famed Greek-born orchestra conductor, collapsed on the podium of the La Scala Opera House today and died of a cerebral hemorrhage a short time later. He was 64.

Mitropoulos, a U.S. citizen and former director of the New York and Minneapolis philharmonic orchestras, was conducting a rehearsal for a concert he was due to give next Monday when he stopped abruptly, mumbled he was ill, and toppled to the floor of the great opera house where he had made his Italian debut 30 years ago.

Although forced to retire from full-time work because of a heart attack almost two years ago, Mitropoulos had resumed his musical efforts to the extent that his health permitted.

La Scala officials planned to cancel tonight's concert as a sign of respect for the great maestro. The music world was shocked by his death. Many were on the verge of tears as they spoke of him, and one said he "was certainly one of the greatest conductors we had here."

At 28, he became director of the Athens Conservatory Symphony, where his fame spread throughout Europe and he received more invitations to be guest conductor of major orchestras than he could accept.

During these early years, Mitropoulos composed orchestral and chamber music, piano music and songs, but he finally gave up composition to concentrate on conducting. He often doubled as piano soloist with orchestras, conducting from the keyboard.

He was invited to the United States by Serge Koussevitsky to be guest conductor of the Boston Symphony in 1936. The next year he went to Minneapolis to conduct the symphony there, staying on for 12 years and winning nationwide reputation through coast-to-coast tours.

He moved to the New York philharmonic in 1949, sharing conducting duties with Leopold Stokowski. In 1950 he was named full conductor of the Philharmonic. In 1958 he turned the musical directorship of the Philharmonic over to Leonard Bernstein, and gave his full attention to his duties at the Metropolitan Opera House where he had first accepted guest conductor's tasks in the 1954-55 season.

He gave away his riches to students of religion and art, keeping for himself only enough for a cell-like hotel room where he lived alone in "passionate calm." His wardrobe was limited to the necessities.

His love of music cut across national boundaries, and he did not limit himself to any particular national music. He tried it all.

From NOV 2 - 1960
COURIER-POST
Camden, N. J.

Mitropoulos Dies; Famed Conductor

MILAN, Italy (UPI) — Famed Greek-born conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York Philharmonic Orchestras, died today after a sudden illness.

He collapsed on the podium of La Scala Opera House and died of a cerebral hemorrhage. It was at La Scala that he made his debut 30 years ago.

A spokesman for La Scala said Mitropoulos collapsed while conducting a rehearsal for a concert he was scheduled to hold next Monday.

One of Greatest

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.

During the 1957-58 season, he shared his directorial duties with Leonard Bernstein, and the following year left the Philharmonic to take over as conductor of the New York Metropolitan Opera.

In January, 1959, the temperamental but brilliant conductor was stricken with a heart attack and was forced into retirement.

Born in Athens

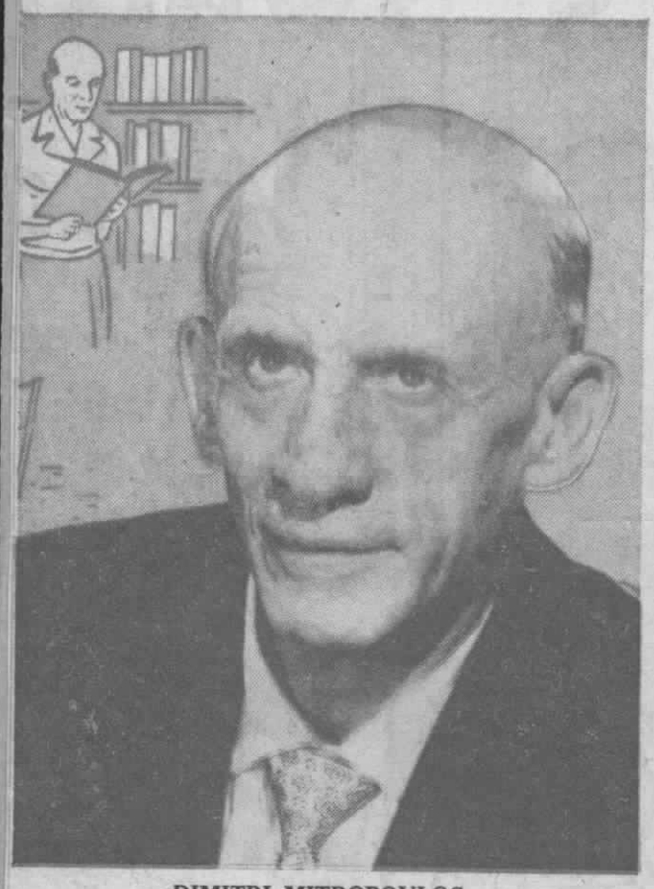
Mitropoulos was born in Athens the son of a leather merchant His grandfather had been a Greek Orthodox priest and his great uncle an archbishop.

He had planned to enter a monastery but a rule against bringing musical instruments with him caused Mitropoulos to reject the life of a monk.

Although his father wanted him to study for a naval career, Mitropoulos decided to become a musician and composer. He left

THE MINNEAPOLIS STAR

Eight Sections 100 PAGES ★ Telep FE. 3



DIMITRI MITROPOULOS
Dies at 64 (Picture story Page 1E)

Dimitri Mitropoulos of Symphony Fame Dies

By JOHN K. SHERMAN
The Star's Music Editor

Dimitri Mitropoulos, one of the great 20th century conductors and leader of the Minneapolis Symphony orchestra from 1937 to 1949, died today in Milan Italy, of a stroke suffered while rehearsing for a performance at La Scala Opera house.

The Greek-born musician, 64, had been rehearsing Mahler's Third symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to the hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile that still works, however."

Apparently death was due to a heart attack. Two years ago he had suffered an attack while rehearsing in New York and afterward had walked to the hospital for treatment.

After a few months of impatient rest he resumed most of his commitments as orchestra and opera conductor and continued to commute between the United States and Europe to fulfill his conducting assignments.

After leaving Minneapolis, he became musical director and principal conductor of the New York Philharmonic. More recently he had been one of the chief conductors of the Metropolitan Opera and continued as occasional guest conductor of the Philharmonic.

Meanwhile he extended his already large reputation in Europe and conducted in the musical capitals of the continent and in summer music festivals.

His last appearance in Minneapolis was in May of 1958, when he conducted the Metropolitan Opera production of Tchaikovsky's "Eugen Onegin."

Mr. Mitropoulos was the best loved of all the permanent conductors of the Minneapolis Symphony. He was an interpretive genius of the first magnitude, and his performances were highly personalized, fiery and almost always exciting.

He felt it his duty to take on challenging assignments, mostly in the field of modern music, and he treated his listeners to the most rousing course in difficult contemporary idions that they had ever experienced.

A deeply religious man who had been reared in Athens in a family that had contained many Greek Orthodox ecclesiastics, he looked looked upon music as a religion and himself as its monk-like servant.

He was an ascetic who never married, because he felt he could not do justice to two jobs, and there was something of self-sacrifice in a profession which demanded long and lonely hours of study and memorization.

In Minneapolis he rarely conducted from score and even for complex modern works played only once he memorized every note and expression mark. His program often was "stiff" for his customers, but he regarded himself not so much an entertainer as an educator who was obligated to lead the musical public to the high places of tonal art.

The symbol of his life was the mountain, and the climbing of it, figuratively and actually, was one of his great preoccupations.

In his younger years he was an eager mountain climber. The writer remembers receiving a picture postcard from him in the early '40s, with a cross marking a peak in the Grand Tetons.

"I have just climbed the most fierceful mountain in the U.S." was the proud message.

New to America when he arrived in Minneapolis, Mr. Mitropoulos became an eager moviegoer, claiming that he learned more about American ways and customs through the films than in any other way. Everq ticket-taker in movie houses, including the second-run theaters, knew him by sight.

On the other hand, he was an intellectual of great cultivation and background, a reader of Thomas Mann, Kierkegaard and Nietzsche. The German philosopher had been one of his youthful enthusiasms and he had once made a pilgrimage, in his early years, to the grave of ..ietzsche to pay homage to his memory.

On the platform he was a memorable figure unlike any other of his colleagues in the music world. Bald, lithe, and rawboned, he would explode from the wings at the start of a concert, walk to the rostrum with the loose-limbed lope of a professional hiker and then spread his long arms and tapering pianist's fingers in a mesmeric gesture.

With the first downbeat he started punching the air barehanded, unleashing a weird repertoire of frenzied gestures and scowls and grimaces that registered every emotion from terror to ecstacy. His quivering fram and flailing fists gave the picture of a man quaking with a peculiarly vital and rhythmic form of palsy.

It was as if the music were an electric current that passed through his body to make it jerk and vibrate.

Some of the most sensational evenings in Northrop auditorium were his appearances as piano soloist, a role he combined with that of leader in a most spectacular kind of tonal sorcery, giving the illusion of a man with four hands.

Mr. Mitropoulos was far from being a "society man" while in Minneapolis, dodging gracefully as many bids as possible to cocktail parties and soirees. He was happier when consorting with his musicians in long talk fests in which he often led the conversation to philosophical planes. He was a brilliant talker and always a man of great speculative curiosity.

A gourmet—he once taught the writer to eat if not enjoy such things as snails and yogurt—he was also, when in a hurry, a quick eater at hamburger stands.

He was basically democratic and, during the war years on tour, would travel with his men in dnusty day coaches. His traveling costume included a beret and a napsack slung over his shoulders, and his only luxury was a bottle of Minneapolis spring water.

He was once stopped from entering the Minneapolis Symphony train by a conductor who thought he was a tramp trying to hitch a ride.

Mr. Mitropoulos' generosity, which he tried to keep secret, was legend. Out of his salary he helped struggling young musicians pay for their lessons and better instuments, and he gave many a young composer his first hearing in Northrop auditorium.

One of them was Roque Cordero, a Panamanian who was a Minneapolis resident in the '40s and has since become an outstanding Latin-American composer.

In late years, as I have occasionally seen him in New York, Hollywood and once in Salzburg, when he conducted the Berlioz Requiem, the has looked haggard and hollow-cheeked, like a man who was living on his nerve. There was much vitality in his gaunt frame, but he used all of it every day.

Even before his heart attack he often mentioned death, regarding it as one of those absolutes everyone must face fearlessly. He often implied he would rather die on the platform than in bed.

While recuperating from his first heart attack, he could hardly be restrained from returning full-time to his chosen profession.

It was finally agreed that the only way he could be happy and carry out his ideals of contributing to society was to let him resume his conducting, which he would have done in any event.

No doubt had he been told that he would meet his end on a conductor's platform La Scala, he would have expressed satisfaction. He died "with his boots on," and I'm sure that's the way he would have wanted it.

There will be a memorial observance at Friday's opening concert of the Minneapolis Symphony in Northrop auditorium.

Eager to learn and with an ear that rejected nothing except the cheap and easy, Mr. Mitropoulos was much interested in American jazz, which he called the "apotheosis of the syncope."

I recall taking him to a Benny Goodman concert and introducing him backstage to the king of swing, and going with him to a nightclub appearance of the late "Fats" Waller.

One of the amusing episodes of his sojourn here was a gathering of young jazz fans at the University of Minnesota, where a new song, "Beat Me, Dimitri," was unveiled in his honor.

After listening to the piece, he graciously but firmly told the young people that it was not good enough, making the point that funny music must be approached seriously to realize its purpose.

He was always on call for any event where his presence would lend aid to music. Coming back once from a guest engagement with the New York Philharmonic, he went out to North high school to conduct its band.

His performance at Northrop were mostly quick-stepping, reflecting an ardent Mediterranean temperament. Infused always with driving energy and full of accent and point, his interpretations were sometimes manipulated and mannered, but always vivid and deeply felt.

For the Sunday "pop" concerts he showed himself no adherent of the lollypop school of conducting, and these affairs often became abbreviated versions of the Friday night programs.

One of the acoustical improvements at Northrop Mitropoulos brought about almost singlehandedly. This was a shell of seasoned wood which cost $5,000.

So eager was Mitropoulos for this equipment that he impulsively broke all the rules of committee action and public campaigning and dipped into his own pocket and then formed a solicitation of committee of one himself, to raise the money needed.

NOV 2 1960
EVENING NEWS
Newark, N. J.

Dimitri Mitropoulos Dies at Rehearsal

MILAN, Italy (AP) — Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's 3rd Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

Apparently death was due to a heart attack.

Mr. Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera and had toured in Europe extensively each year.

Earlier Heart Attack

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

Mr. Mitropoulos was both a great interpreter of symphonic and operatic classics and a stanch champion of modern music. music.

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mr. Mitropoulos not only conducted without a score but also rehearsed the same way.

a boy he almost made a vocation of religion.

But music was a major influence in his life also. Young Dimitri enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

He was conductor of the Minneapolis Symphony from 1939 to 1949, then came to New York to head the Philharmonic.

After nearly 10 years as permanent conductor of the New York orchestra, Mr. Mitropoulos announced he was "abdicating" the post.

"A Lonely Wolf"

Mr. Mitropoulos continued a full schedule of guest appearances with the New York Philharmonic, Milan's La Scala Opera, the Salzburg Festival and other leading musical organizations on both sides of the Atlantic. He had become an American citizen in 1946.

His preoccupation with religious tenets remained throughout his life.

Close friends said Mr. Mitropoulos had complete disregard for money, elegant clothes and elaborate living quarters. He lived with almost monastic simplicity.

He never married. Once when his English was uncertain, he described himself as "a lonely wolf."

From NOV 2 1960
PRESS
PITTSBURGH, PA.

Stricken At Rehearsal

Mitropoulos Dies; Conducted At Met

MILAN, Italy, Nov. 2 (UPI) — Famed Greek-born conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York Philharmonic Orchestras, died today after a sudden illness.

He collapsed on the podium of La Scala Opera House and died of a cerebral hemorrhage.

It was at La Scala that he made his Italian debut 30 years ago.

A spokesman for La Scala said Mitropoulos collapsed while conducting a rehearsal for a concert he was scheduled to hold next Monday.

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.

During the 1957-58 season, he shared his directorial duties with Leonard Bernstein, and the following year left the Philharmonic to take over as conductor of the New York Metropolitan Opera.

In January, 1959, the temperamental but brilliant conductor was stricken with a heart attack and was forced into retirement.

He was a U. S. citizen.



DIMITRI MITROPOULOS
Expires in Italy.

Planned Return to U.S.

Mitropoulos was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting.

One of the outstanding conductors of his era, Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

Used No Score

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score but also rehearsed the same way.

He was born in Athens, Greece, and was the son of a merchant. As a boy he almost made a vocation of religion.

His preoccupation with religious tenets remained throughout his life.

Close friends said Mitropoulos had complete disregard for money, elegant clothes, and elaborate living quarters. He lived with almost monastic simplicity.

He never married.

From NOV 2
NEWS
Detroit, Mich.

Famed Conductor Mitropoulos Dies

MILAN, Italy, Nov. 2.—(AP) — Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's 3rd Symphony for 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

TOURED EUROPE

Apparently death was due to a heart attack.

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Co. and had toured in Europe extensively each year.

Mitropoulos was to have conducted this season at the Metropolitan Opera and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter, several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.

From NOV 2 - 1960
PRESS
Asbury Park, N. J.

MILAN, Italy (AP) — Dimitri Mitropoulos, noted Greenk-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 63-year-old musician had been rehearsing Mahler's 3rd Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

DURHAM SUN
Durham, N. C.

NOV 2 1960

Famed Conductor Dies On Podium

MILAN, Italy (UPI) — Famed Greek-born conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York symphony orchestras, died today on the podium of La Scala opera house.

A spokesman for La Scala said Mitropoulos collapsed while conducting a rehearsal for a concert he was scheduled to hold next Monday.

He had been conducting for about 20 minutes when his baton suddenly fell from his hand.

"He suddenly collapsed on the podium, and orchestra musicians stopped playing and rushed to help him," the spokesman said.

"An ambulance was immediately summoned but he died on his way to Milan's Polyclinic Hospital."

Doctors said a preliminary diagnosis showed Mitropoulos died of a cerebral hemorrhage.

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.

During the 1957-58 season, he shared his directorial duties with Leonard Bernstein, and the following year left the Philharmonic to take over as conductor of the New York Metropolitan Opera.

In January 1959 the temperamental but brilliant conductor was stricken with a heart attack and was forced into retirement.

Mitropoulos was born in Athens, Greece, the son of a leather merchant. His grandfather had been a Greek Orthodox priest and his great-uncle an archbishop.

From NOV 2 - 1960
TIMES
Bayonne, N. J.

Dimitri Mitropoulos Dies; Renowned Conductor, 64

MILAN, Italy, (UPI) — Famed Greek-born conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York Philharmonic orchestras, died today after a sudden illness.

He collapsed on the podium of La Scala Opera House and died of a cerebral hemorrhage. It was at La Scala that he made his Italian debut 30 years ago.

Conducting Rehearsal

A spokesman for La Scala said Mitropoulos collapsed while conducting a rehearsal for a concert he was scheduled to hold next Monday.

He had been conducting for about 20 minutes when his baton suddenly fell from his hand.

"He suddenly collapsed on the podium, and orchestra muscians stopped playing and rushed to help him," the spokesman said. "An ambulance was immediately summoned but he died on his way to Milan's Polyclinic Hospital."

Some musicians were on the verge of tears when they learned Mitropoulos had passed away.

Very Popular

"He was a very popular figure here," said one of them. "He spoke perfect Italian and was certainly one of the greatest conductors we had here. He died just like a soldier in his fighting place — the podium which he climbed 30 years ago for his first concert at La Scala."



DIMITRI MITROPOULOS

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as coconductor with Leopold Stokowski for one year.

During the 1957-58 season, he shared his directorial duties with Leonard Bernstein, and the following year left the Philharmonic to take over as conductor of the New York Metropolitan Opera.

In January, 1959, the temperamental but brilliant conductor was stricken with a heart attack and was forced into retirement.

Born in Athens

Mitropoulos was born in Athens, Greece, the son of a leather merchant. His grandfather had been a Greek Orthodox priest and his greatuncle an archbishop.

He had planned to enter a monastery but a rule against bringing musical instruments with him caused Mitropoulos to reject the life of a monk.

Although his father wanted him to study for a naval career, Mitropoulos decided to become a musician and composer. He left the Odeion, the conservatory at Athens, and went to Berlin to study composition under Ferruccio Busoni.

The young composer of the opera "Soeur Beatrice" turned all his attention to piano and conducting. He served as conductor of the Athens Symphony and as guest conductor of the Berlin Philharmonic before winning the attention of Serge Koussevitzky who invited him to appear in Boston in 1936.

The following year, Mitropoulos was named permanent director of the Minneapolis orchestra.

12 Years in Midwest

For 12 years, he remained in the midwest where he was acclaimed by his audiences.

The conductor, who said he never married "because to make a marriage successful is a job, and I do not think I could do two jobs well," went to New York in 1949 and became famous for his emotional acrobatics on the podium.

While in New York, Mitropoulos continued his habit of rejecting engraved invitations to social functions — preferring instead the hamburger joint around the corner where he presided over his followers in a black turtle-neck sweater.

From NOV 2 - 1960
TIMES Trenton, N. J.

Famed Leader



Dimitri Mitropoulous

Conductor Dead At 63

Ex-Musical Director Of New York Philharmonic

MILAN, Italy (AP) — Dimitri Mitropoulos, 63, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

They had been rehearsing Mahler's 3rd Symphyony for about 10 minutes when he stopped, stood motionless for a moment, then fell. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had been conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New Yorks' Metropolitan Opera and had toured in Europe extensively each year.

Mitropoulous was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting.

Outstanding Conductor

One of the outstanding conductors of his era, Mitropoulous was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

His memory for music was phenoenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. He planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and gifted composer.

From NOV 2 - 1960
ADVANCE
Staten Island, N. Y.

Mitropoulos Drops Baton, Then Dies

MILAN, Italy (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's 3rd Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had spent 10-years tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

Mitropoulos was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

One of the outstanding conductors of his era, Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

MEMORY PHENOMENAL

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox church, and one of his great-uncles was an archbishop.

But music was a major influence in his life also. Young Dmitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

From NOV 2 - 1960
DAILY HOME NEWS
New Brunswick, N. J.

Dimitri Mitropoulous, Noted Conductor, Dies in Italy



DIMITRI MITROPOULOS

MILAN, Italy (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

Mitropoulos was to have conducted this season at the Met, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

One of the outstanding conductors of his era, Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premier of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

But music was a major influence in his life also. Young Dimitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

From NOV 2 1960
FREE-PRESS
Chattanooga, Tenn.

MITROPOULOS, MAESTRO, DIES

New York Orchestra Conductor Famous

MILAN, Italy (UPI) — Famed Greek-born conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York Philharmonic orchestras, died today after a sudden illness.

He collapsed on the podium of La Scala opera house and died of a cerebral hemorrhage. It was at La Scala that he made his debut 30 years ago.

A spokesman for La Scala said Mitropoulos collapsed while conducting a rehearsal for a concert he was scheduled to hold next Monday.

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.

During the 1957-58 season, he shared his directorial duties with Leonard Bernstein, and the following year left the philharmonic to take over as conductor of the New York Metropolitan Opera.

In January, 1959, the temperamental but brilliant conductor was stricken with a heart attack and was forced into retirement.

Mitropoulos was born in Athens, Greece, the son of a leather merchant.

TRIED COMPOSING

Although his father wanted him to study for a naval career, Mitropoulos decided to become a musician and composer. He left the Odeion, the conservatory, at Athens, and went to Berlin to study composition under Ferruccio Busoni.

"From what Busoni told me," he once confessed, "I lost all respect for myself as a composer."

He had composed the opera "Soeur Beatrice" but then turned all his attention to piano and conducting. He served as conductor of the Athens Symphony and as guest conductor of the Berlin Philharmonic before winning the attention of Serge Koussevitzky who invited him to appear in Boston in 1936.

The following year, Mitropoulos was named permanent director of the Minneapolis Orchestra.

From NOV 2 1960
STATES-ITEM
New Orleans, La.

Greek-American Maestro Mitropoulos Dies in Italy

MILAN, Italy (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala opera house.

The 64-year-old musician had been rehearsing Mahler's third symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had spend 10-year tenures as conductor of the minneapolis symphony and then of the New York philharmonic. In recent years he also had been a leading conductor with New York's Mertopolitan Opera Company and had toured in Europe extensively each year.

Mitropoulos was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York philharmonic.

Heart Attack

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York philharmonic's Mahler festival.

One of the outstanding conductors of his era, Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Greece

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

But music was a major influence in his life also. Young Dmitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

He wes conductor of the Minneapolis symphony for 10 years, from 1939 to 1949, then came to New York to head the philharmonic.

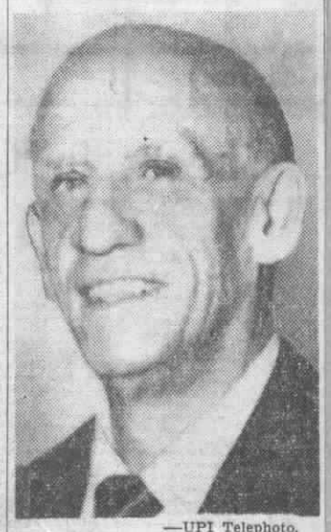


—UPI Telephoto.
DIMITRI MITROPOULOS

From NOV 2 - 1960
POST-DISPATCH
St. Louis, Mo.

Conductor Mitropoulos Dies After Collapsing on Podium

Stricken as He Rehearses at La Scala Opera House — He Was 64 Years Old.



—UPI Telephoto.
DIMITRI MITROPOULOS

MILAN, Italy, Nov. 2 (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today when rehearsing at La Scala opera house.

The 64-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently his death was caused by a heart attack.

Mr. Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera and had toured in Europe each year.

He was to have conducted this season at the Metropolitan Opera and was also to have made guest appearances with the New York Philharmonic.

Had Heart Attack.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

One of the outstanding conductors of his era, Mr. Mitropoulos was both a great interpreter of symphonic and operatic classics and a stanch champion of modern music. He introduced Shostakovich's Tenth Symphony to New York audiences, revived Richard Strauss's "Elektra" and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January 1958, the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. He not only conducted without a score but also rehearsed the same way.

He was born in Athens, Greece, the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

Studied With Busoni.

But music was a major influence in his life also. He gave up his plan to enter a monastery when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his place in music.

He went to the United States in 1936 as guest conductor of the Boston Symphony. He was conductor of the Minneapolis Symphony from 1939 to 1949, then went to New York to head the Philharmonic.

After about 10 years there he announced he was "abdicating" the post. Leonard Bernstein was named to succeed him.

Mr. Mitropoulos became an American citizen in 1946. His preoccupation with religion remained throughout his life. He lived in almost monastic simplicity and never married.

His compositions included an opera, "Sister Beatrice."

From NOV 2 - 1960
CHRONICLE
Houston, Texas

Maestro Mitropoulos Dies at Podium in Italy

Milan, Italy — (UPI) — Dimitri Mitropoulos, 64, world-famed Greek-born orchestra conductor, collapsed on the podium of La Scala Opera House Wednesday and died of a cerebral hemorrhage.

Mitropoulos, a United States citizen and former director of the New York and Minneapolis philharmonic orchestras, was conducting a rehearsal for a concert he was due to give next Monday. He stopped abruptly, mumbled he was ill, and toppled to the floor in the opera house where he made his Italian debut 30 years ago.

A spokesman for La Scala said Mitropoulos had been conducting about 20 minutes.

An ambulance was summoned, but he was dead when he arrived at a hospital.

Although forced to retire from full-time work because of a heart attack almost two years ago, Mitropoulos had resumed his musical efforts as his health permitted.

From NOV 2 - 1960
DAILY JOURNAL
Elizabeth, N. J.

Dimitri Mitropoulos Stricken Conducting Rehearsal In Italy

MILAN, Italy (AP) — Dimitri Mitropoulos, 63, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

He had been rehearsing Mahler's 3rd Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Symphony, Opera Conductor

Mitropoulos had been conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera and had toured in Europe extensively each year.

Mitropoulous was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting.

One of the outstanding conductors of his era, Mitropoulous was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Greece

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. He planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and gifted composer.

He was conductor of the Minneapolis Symphony for 10 years, from 1939 to 1949, then came to New York to head the Philharmonic.

After nearly 10 years as permanent conductor of the New York orchestra, Mitropoulos announced he was abdicating the post but continued a full schedule of guest appearances with leading musical organizations on both sides of the Atlantic. He had become an American citizen in 1946.

He never married.

From NOV 3 1960
TELEGRAPH
New York, N. Y.

Famed Conductor Was 64

Dimitri Mitropolous Succumbs During Rehearsal at La Scala

(By United Press International)

MILAN, Italy, Nov. 2.—Dimitri Mitropoulos, world-famed Greek-born orchestra conductor, collapsed on the podium of the La Scala Opera House today and died of a cerebral hemmorrhage a short time later. He was 64.

Mitropoulos, a U. S. citizen and former director of the New York and Minneapolis Philharmonic Orchestras, was conducting a rehearsal for a concert he was due to give next Monday when he stopped abruptly, mumbled he was ill, and toppled to the floor of the great opera house where he had made his Italian debut 30 years ago.

A spokesman for La Scala said Metropoulos had been conducting for about 20 minutes when his baton fell from his hand.

"He suddenly collapsed on the podium, and orchestral musicians stopped playing and rushed to his assistance," the spokesman said. "An ambulance was immediately summoned, but he died on his way to Milan's Polyclinic Hospital."

Cerebral Hemorrhage

Doctors there said their preliminary diagnosis was that he died of a cerebral hemorrhage.

Although forced to retire from full-time work because of a heart attack almost two years ago, Mitropoulos had resumed his musical efforts to the extent that his health permitted.

La Scala officials planned to cancel tonight's concert as a sign of respect for the great maestro, whose body was placed in a simple room at the hospital while several musicians stood by as a silent guard of honor.

The music world was shocked by his death. Many were on the verge of tears as they spoke of him, and one said he "was certainly one of the greatest conductors we had here."

"He died just like a soldier in his fighting place, the podium which he climbed 30 years ago for his first concert at La Scala," one said.

U. S. Consul Earl Thomas Crain rushed to La Scala when he heard of Mitropoulos's death, apparently to discuss plans for disposition of the body and funeral arrangements.

Mitropoulos, who never married because he said he felt he could not do justice to two jobs, was as dedicated to his musical art as monks are dedicated to their devotions. To him music was worship.

The church was in his blood, the legacy of generations of ecclesiastical ancestors. Born in Athens Feb. 18, 1896, the son of a merchant, he might have entered a monastery and become a monk if there had not been rules against taking musical instruments with him.

Instead, he enrolled at the Athens Conservatory of Music, where he wrote and produced an opera based on Maurice Maeterlinck's "Sister Beatrice."

He continued his studies in Brussels and Berlin, where he studied composition under Ferruccio Busoni and accepted the assistant conductorship of the Berlin State Opera.

Famed at 28

At the age of 28, he became director of the Athens Conservatory Symphony, where his fame spread throughout Europe and he received more invitations to be guest conductor of major orchestras than he could accept.

During these early years, Mitropoulous composed orchestral and chamber music, piano music and songs, but he finally gave up composition to concentrate on conducting. He often doubled as piano soloist with orchestras, conducting from the keyboard.

He was invited to the United States by Serge Koussevitsky to be guest conductor of the Boston Symphony in 1936. The next year he went to Minneapolis to conduct the symphony there, staying on for 12 years and winning a nationwide reputation through coast-to-coast tours.

He moved to the New York Philharmonic in 1949, sharing conducting duties with Leopold Stokowski. In 1950 he was named full conductor of the Philharmonic. In 1958 he turned the musical directorship of the Philharmonic over to Leonard Bernstein, and gave his full attention to his duties at the Metropolitan Opera House where he had first accepted guest conductor's tasks in the 1954-55 season.

In early 1959, he suffered the heart attack that forced him to bed for several months and compelled him to cancel his Met appearances for the rest of the season. He recovered, however, and carried on with his music until death struck him down in action.

New York 38, N. Y.
From NOV 3 1960
JOURNAL-AMERICAN
New York, N. Y.

RITES FOR MITROPOULOS

Greek Plane Sent For Dead Maestro

MILAN, Italy, Nov. 3 (UPI).—The Greek government sent a C-47 transport plane here today to take the body of world-famed conductor Dimitri Mitropoulos back to Greece for a state funeral.

The body of the Greek-born conductor, who died yesterday after collapsing during a rehearsal in La Scala Opera House, will be returned to Athens at noon tomorrow and will lie in state for three days before burial.

Mr. Mitropoulos mounted the podium at La Scala yesterday, told the musicians in the orchestra "As you can see, I am still alive," and then collapsed. He died on the way to a hospital.

A preliminary diagnosis said the 64-year-old conductor died of a cerebral hemorrhage. But doctors did not rule out a heart attack may have caused his death and a post mortem was planned for today.

The entire music world was stunned. Operatic queen Maria Callas said she "deeply admired" Mr. Mitropoulos, who once directed the Minneapolis and New York philharmonic orchestras.

"It's terrible," she said, her voice trembling. "He was a dear, good man who was always so kind and full of understanding . . ."

La Scala superintendent Antonio Ghiringhelli said Mr. Mitropoulos' death was a serious blow to the world of music.

ST. LUCIA PRIZE

Pariso Votto, superintendent of Florence's community theatre, said: "the conductor was a beloved figure in Florence for his performances during the traditional Florentine May festivals."

A capacity audience stood last night in La Scala when conductor Ferenc Friesay conducted a special performance of Beethoven's "Eroica" symphony to honor the memory of the maestro who fell unconscious from the same podium earlier in the day.

From NOV 3 - 1960
DAILY NEWS
Washington, D. C.

Mitropoulos Funeral Set

MILAN, Italy, Nov. 3 (UPI) —The Greek Government today ordered a military plane sent here to take the body of world-famed conductor Dimitri Mitropoulos back to Athens for a state funeral.

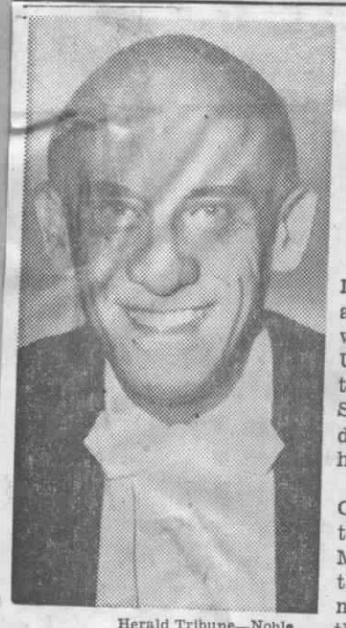
A Greek spokesman said the body of the Greek-born conductor, who died yesterday after collapsing during a rehearsal in Milan's famous La Scala opera house, will lie in state for three days before burial.

Mr. Mitropoulos mounted the podium at La Scala yesterday, told the musicians in the orchestra "as you can see, I am still alive," and then collapsed. He died on the way to a hospital.

From NOV 3 1960
STAR
Kansas City, Mo.

RITES FOR A CONDUCTOR. Athens, Nov. 3.(AP)—A Greek royal air force plane flew to Milan, Italy, today to bring the body of Dimitri Mitropoulos to Athens for a funeral.

NEW YORK Herald Tribune
A European Edition Is Published Daily in Paris
230 West 41st Street, New York 36, N. Y.
Telephone PEnnsylvania 6-4000
THURSDAY, NOVEMBER 3, 1960
© 1960, New York Herald Tribune Inc.


Herald Tribune—Noble
Dimitri Mitropoulos

Mitropoulos Collapses At La Scala and Dies

His life—Page 26.

By The Associated Press

MILAN, Italy, Nov. 2. — Dimitri Mitropoulos, sixty-four, an austere musical perfectionist who conducted orchestra in the United States for many years, toppled from the podium at La Scala Opera House today and died, apparently a victim of a heart attack.

Mr. Mitropoulos, born in Greece, had spent ten-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later, he conducted at the Metropolitan Opera and toured extensively in Europe.

Mr. Mitropoulos was rehearsing Gustav Mahler's third symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about ten minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to a hospital, but died on the way.

Mr. Mitropoulos suffered a heart attack early last year in New York. He appeared to have recovered. He came here last night.

Tributes In New York

In memory of Mr. Mitropoulos, the New York Philharmonic Orchestra will play "Urlicht" from Mahler's Second Symphony at the start of its preview performance tonight. Leonard Bernstein will conduct and the soloist will be Jennie Tourel. Mr. Mitropoulos was one of Mahler's strongest champions.

At last night's performance of "Boris Godunov," the Metropolitan Opera paid a special tribute to Mr. Mitropoulos. After Rudolf Bing, general manager, addressed the audience just before the performance, the orchestra played the music of the Blessed Spirit from Gluck's "Orfeo" without a conductor, in honor of Mr. Mitropoulos.

Mitropoulos an Austere And Inspiring Musician

Built Up Minneapolis Symphony, Led the Philharmonic and at Met

The American public knew Dimitri Mitropoulos, the conductor who died in Milan, Italy, yesterday, as an austere figure with craggy features, standing in the opera pit or on the concert podium, blazing with energy, exhorting singers and players under his direction to supreme efforts.

What the public did not see was the dedicated work of this warm-hearted and inspiring musician with the organizations he presided over. It was he who built the Minneapolis orchestra into a major ensemble, and in New York both the Philharmonic and the Metropolitan Opera felt the lasting effects of his vast knowledge of music and his commanding personality.

The international reputation of Mr. Mitropoulos, may be said to date from a March night in 1930. He was then thirty-four, and had been engaged to conduct the Berlin Philharmonic. Egon Petri, the Dutch pianist was supposed to play Prokofieff's Third Piano Concerto on the occasion, but failed to appear.

Mr. Mitropoulos stepped into Mr. Petri's place and played brilliantly while simultaneously conducting the orchestra.

This exhibition of versatility made headlines throughout Europe, and Mr. Mitropoulos was called upon to repeat it in most of the large cities of the continent.

His calm approach to the distressing problem of not having a pianist, and his own excellence as a substitute, should not have been surprising. It was not his nature to be upset about anything. Throughout his career, he was never known to lose his temper, which helped greatly to endear him to artists. And he had spent years perfecting himself as a virtuoso pianist.

His study of piano began seven years after his birth in Athens, Greece. By his twelfth year his musical bent was so clear that his father, a leather merchant, abandoned his hope of having the boy become a marine officer and consented to his enrollment at the Odeon, the conservatory at Athens.

Composer at Fourteen

He began to compose at fourteen, chiefly background music for the tragedies of Sophocles and Euripides. At twenty-three, while a student at the University of Athens, he wrote his only opera, "Soeur Beatrice," based on the play of that name by Maurice Maeterlinck. The music was described as "Debussy-esque."

It was in 1936 that Mr. Mitropoulos came to America to conduct for the first time. He came chiefly on the reputation he had earned for simultaneously conducting and playing the Prokofieff concerto — a reputation which, incidentally, so irritated Prokofieff, who liked to play the concerto himself, that he wrote another for his own use.

Mr. Mitropoulos traveled across the ocean third class—he never lived lavishly—and served as guest conductor of the Boston Symphony Orchestra for two weeks. His first performance was greeted by a great burst of applause and wild cheers.

Guest appearances in Cleveland and Minneapolis followed, and in the fall of 1937 Mr. Mitropoulos got his first orchestra of his own—the Minneapolis Symphony.

During the next twelve years, he built it into what has been described as "one of the most notable ensembles in the country." At the outset, he announced that at least three programs in each season would be devoted to "intellectual concerts" featuring music such as that of Gustav Mahler, Arnold Schoenberg and Paul Hindemith. Eventually Mr. Mitropoulos became best known for his excellence in interpreting such nineteenth and twentieth century scores. Of many recordings made by the Minneapolis orchestra under his direction, that of Mahler's "First Symphony" is probably the most admired.

In 1940, he received the Mahler Medal of Honor for "his efforts to create greater interest in and appreciation of" that composer's scores in the United States.

Mr. Mitropoulos first appeared in New York, where he eventually was to become musical director of the New York Philharmonic and a conductor of the Metropolitan Opera, in December 1940. For his first concert here, as guest conductor of the Philharmonic, he offered Richard Strauss' "Sinfonia Domestica." One critic wrote that he made the work so "incredibly exciting" that "the subscribers . . . did everything but steal the goalposts."

Mr. Mitropoulos conducted the Philharmonic again in the next two seasons and brought the Minneapolis Symphony to Carnegie Hall each year between 1943 and 1947.

In 1948, the Philharmonic, which had not had a regular conductor for two years, announced that Mr. Mitropoulos and Leopold Stokowski would share the responsibilities of a regular conductor. Mr. Stokowski subsequently resigned and in December 1949 it was announced that Mr. Mitropoulos would become the Philharmonic's musical director.

Introduced Many Works

At the Philharmonic, Mr. Mitropoulos introduced many works hitherto unheard in New York, among them the Shostakovich Tenth Symphony and Violin Concerto, the controversial Concerto for Jazzband and Orchestra by Liebermann and the works of a number of American composers. As an innovation, intended to reach a new audience, he twice took the Philharmonic to the Roxy Theater for two-week engagements of playing between films. "It's the music that counts," the conductor said. "The time or place doesn't matter."

Mr. Mitropoulos first conducted at the Metropolitan Opera House in the 1954-'55 season. His appearances there increased in number each year, and in 1957 he resigned from the Philharmonic to devote still more time to conducting opera.

Before leaving the Philharmonic, Mr. Mitropoulos received the gold "Orpheus" award of Mantua, Italy, as the outstanding conductor of 1956, and, in 1957, a citation from the National Music Council for outstanding service to American music through his Philharmonic concerts.

At the opera house, Mr. Mitropoulos conducted the opening night performance of "Eugene Onegin" in 1957 and the opening night performance of "Tosca" in 1958. In recent years he had conducted both opera and concert performances in Europe.

Mr. Mitropoulos was a man of contrasts. On the podium, where he seldom used a score, he was a foot-stamper and a fist-waver. It was said that at times he gave the impression of vigorously shaking himself out like a rug. One of his hobbies required fully as much vigor—mountain climbing. But another was reading philosophy and the Greek dramatists.

His wants were simple, but one of them was cherry pie, another was clothes that were somewhat flamboyant and another was double-feature Western movies. It was known that he had financially helped a number of college students and young composers.

His approach to music was religious. This was natural, for he was the grand-nephew of an archbishop of the Greek Orthodox Church and the nephew of two monks. "Music for me," he once said, "is concerned with religious feeling and mystical expression. It arouses feelings toward God."

Although he had several compositions to his credit as a young man, he gave up composing after studying for several years in Brussels and Berlin. "I lost respect for myself as a composer," he explained, "and ended up as a re-creator instead of a creator."

He became an American citizen in 1946.

From NOV 4 - 1960
POST & TIMES HERALD
Washington, D. C.

Burial of Mitropoulos Rests on Desires in Will

MILAN, Italy, Nov. 3 (AP) Plans by Greeks, Italians and Americans to honor the late conductor Dimitri Mitropoulos were held in abeyance tonight awaiting the opening of the Musician's will in New York.

Mr. Mitropoulos, Greek-born former conductor of the New York philarmonic orchestra, died at the age of 64 yesterday after apparently suffering a heart attack on the podium of the La Scala Opera House. An autopsy to determine the exact cause of death is to be performed Friday.

A Greek Royal Air Force plane arrived in Milan to take the body back to Greece to lie in state in the Athens Cathedral beforeb urial in Mitropoulos's native country.

But Trudy Goth, the maestro's American secretary, said she thought Mr. Mitropoulos wanted to be buried in his adopted country. He became an American citizen in 1946. Miss Goth said Mr. Mitropoulos' will, in the possession of a New York notary public, expressed the wish that his body be cremated.

The U S.. Consulate here said it is awaiting opening of the will before deciding what to do with the body.

Meanwhile, Milan city officials and the management of the La Scala Opera house made tentative arrangements for a funeral ceremony here Saturday.

These plans called for a funeral cortege from La Scala through the City's central streets.

From NOV 3 1960
INQUIRER
Philadelphia, Pa.

Dimitri Mitropoulos Is Dead

MILAN, Italy, Nov. 2 (AP).—Dimitri Mitropoulos, noted Greek American symphonic and operatic conductor, collapsed and died Wednesday while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

HAD FELT FATIGUED

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mr. Mitropoulos had been conductor of the Minneapolis Symphony and then of the New York Philharmonic for 10 years each. In recent years he also was a leading conductor at New York's Metropolitan Opera and toured Europe extensively.

N. Y. APPEARANCES SET

Mr. Mitropoulos was to have conducted at the Metropolitan this season, where he had scored notable successes in recent years. He was also to have made guest appearances with the New York Philharmonic.

He had suffered a heart attack Jan. 23, 1959, in New York, but recovered and resumed conducting. Last winter several of his concerts were among the most successful of the Philharmonic's Mahler Festival.


AP Wirephoto
DIMITRI MITROPOULOS

One of the outstanding conductors of his era, Mr. Mitropoulos was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

REVIVED 'ELEKTRA'

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January, 1958. It was the first American opera performed at the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mr. Mitropoulos not only conducted but rehearsed withotu a score.

BORN IN ATHENS

Born in Athens, Greece, on Feb. 18, 1896, Mr. Mitropoulos was the son of a merchant. As a boy he almost became a monk. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles an Archbishop.

But music was also a major influence in his life. Young Dimitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting, his true niche in music.

LIVED SIMPLY

Close friends said Mitropoulos had complete disregard for money, elegant clothes and elaborate living quarters. He lived with almost monastic simplicity.

He never married. Once, when his English was uncertain, he described himself as "a lonely wolf."

OFTEN IN PHILADELPHIA

Dimitri Mitropoulos had often appeared in Philadelphia, at both the Academy of Music and Robin Hood Dell.

He made his local debut in July, 1944, as guest conductor at Robin Hood Dell. He made such a hit that he was named music director and principal conductor for all of the 1945 season, a post to which he returned for the following three years. These four seasons were the most successful, artistically, in the Dell's history up to that time.

HERE IN 1948

The conductor also officiated on the podium at the Philadelphia Music Festival in June, 1948, at Philadelphia (then Municipal) Stadium.

Mr. Mitropoulos was guest conductor of the Philadelphia Orchestra several times here, and in recent seasons had often visited as conductor of the Metropolitan Opera. He last appeared in this city as conductor of the Metropolitan revival of Verdi's "Simon Boccanegra" March 8, 1960.

From NOV 3 1960
TRIBUNE
Chicago, Ill.

MITROPOULOS FALLS DEAD ON MILAN PODIUM

Like Old Car, He Says Before Collapse

MILAN, Italy, Nov. 2 (UPI) Dimitri Mitropoulos, Greek-American conductor, collapsed and died today of a cerebral hemorrhage as he was conducting the La Scala opera house orchestra in a rehearsal of Mahler's "Third Symphony."


Mitropoulos

Mitropoulos, 64, who regarded music as a means of reaching God, had returned to the La Scala podium for the first time in several years. He had suffered a heart attack Jan. 23, 1959, in New York.

"Like Old Car"

"I am very touched at being among you after a long absence which was due to my health," he told the musicians today as he mounted the podium. "I am just like an old car which needs repairs now and then. But, as you can see, I am still alive."

Then Maestro Mitropoulos' baton gave the downbeat and the rehearsal began. After 45 beats he waved the musicians to a halt and made some comment on the opening passage. He appeared ready to resume but suddenly put his right hand to his forehead and fell face first.

"Maestro, Maestro!" the musicians cried as they hurried to his side. The maestro died in an ambulance.

U. S. Debut in 1936

Mitropoulos, Greek by birth and American by adoption, made his American debut in 1936 with the Boston Symphony orchestra after a brilliant European career. He later directed both the New York and Minneapolis philharmonic orchestras.

Mitropoulos was born in Athens in 1896, the son of a merchant. At one point he planned to enter a monastery but changed his mind when he learned he could not take musical instruments with him.

He was known for his dramatic and vivid conducting methods.

In 1924, Mitropoulos accepted the directorship of the Athens conservatory symphony after studying at the Athens conservatory of music, and in Brussels and Berlin. His fame spread and he was guest conductor for almost every major European symphony from 1930 to 1936.

Invited to Boston

In 1936, he was invited to the United States by Serge Koussevitzky to be guest conductor of the Boston symphony. In 1937 he went to Minneapolis to conduct and remained in the middle west for 12 years.

In 1949, he accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In New York he continued his habit of spurning social functions in favor of the hamburger diner around the corner where he presided over his followers in a black turtleneck sweater.

In 1950, he took over the full conductorship of the New York Philharmonic. He launched the orchestra on extensive tours by bus, shocking staid music circles by traveling with the players.

ACCLAIMED HERE

Dimitri Mitropoulos first appeared in Chicago with his Minneapolis orchestra before World War II, and won the acclaim of critics.

He returned on many occasions either as guest conductor of the Chicago Symphony orchestra during its usual season, or as guest conductor of the Chicago Symphony during its summer season in Ravinia park.

Mitropoulos also conducted at the Lyric opera and at Orchestra hall here.

From NOV 3 1960
POST-GAZETTE
Pittsburgh, Pa.

Maestro Dies At His Podium


—Associated Press Wirephoto
DIMITRI METROPOULOS
Notable music career ends.

Mitropoulos Falls Dead At La Scala

Famed Conductor Has Heart Attack At Rehearsal

MILAN, Italy, Nov. 2 (AP)—Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House today and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Said He Was Fatigued

Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about ten minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was taken to Milan's Polyclinic Hospital but died on the way.

His musical career was marked by devotion to the classics and operatic music, but he was also a champion of modern music and introduced many new works.

Memory for Music

Mitropoulos had a phenomenal memory for music. He conducted and rehearsed without a score. This in part may have been due to the simplicity in which he lived, allowing few diversions to interfere with his music.

A tall, lean, bald man, his deeply lined face gave him the appearance of a monk. He remained deeply religious through his life. He never married. Once when his English was uncertain he described himself as "a lonely wolf."

From NOV 3 - 1960
TIMES
Bayonne, N. J.

State Funeral Set For Mitropoulos

MILAN, Italy, (UPI) — The Greek Government today ordered a military plane sent here to take the body of world-famed conductor Dimitri Mitropoulos back to Athens for a state funeral.

A Greek spokesman said the body of the Greek-born conductor who died yesterday after collapsing during a rehearsal in Milan's famous La Scala Opera House, will lie in state for three days before burial.

Mitropoulos mounted the podium at La Scala yesterday, told the musicians in the orchestra, "as you can see, I am still alive," and then collapsed. He died on the way to a hospital.

A preliminary diagnosis said the 64-year-old conductor died of a cerebral hemorrhage. But doctors did not rule out a heart attack may have caused his death and a post mortem was planned for today.

The New York Times

© 1960 by The New York Times Company, Times Square, New York 36, N. Y.

NEW YORK, THURSDAY, NOVEMBER 3, 1960.

10 cents beyond 50-mile zone fro[m] except on Long Island. Higher in [Canada]

Mitropoulos Dies in Milan at 64; Stricken at La Scala Rehearsal

Ex-Director of Philharmonic and Minneapolis Orchestra Led Many 'Met' Operas

By The Associated Press.

MILAN, Italy, Nov. 2—Dimitri Mitropoulos, former conductor of the New York Philharmonic, toppled from the podium at La Scala Opera House today and died, apparently of a heart attack. He was 64 years old.

Mr. Mitropoulos had spent ten years as conductor of the Minneapolis Symphony before taking the New York Philharmonic post. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

He was rehearsing Gustav Mahler's Third Symphony today for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about ten minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium. He was rushed to Milan's Polyclinic Hospital but died on the way.

Mr. Mitropoulos suffered a heart attack early last year in Germany, but he appeared to have recovered. He came here last night.


Victor Kraft
Dimitri Mitropoulos

Colorful Musical Figure

Mr. Mitropoulos had been a fixture in the American musical scene since 1937. Tall, lean, bald, with an expressively craggy face and intense animation, he was one of the most colorful of conductors. In orchestral concerts he rarely used a baton, and his beat was a combination of jerky hand shakes, shoulder wigglings and body writhings.

Generally he conducted without using a score, and his memory was awe-inspiring in its scope. Mr. Mitropoulos reveled in complicated music—the more complicated, the better—and he had memorized not only the complete orchestrations but also the cue numbers or letters.

His musical tastes were strongly oriented toward the modern school, with special attention to the twelve-tone composers. But his musical culture took in all periods, though he was not considered so convincing an interpreter in romantic and early music as he was in the moderns.

Noted as a Pianist

Mr. Mitropoulos was also a brilliant pianist. His first great success came in Berlin, in March, 1930, when he made a guest appearance as conductor of the Berlin Philharmonic and his piano soloist, Egon Petri, became indisposed.

Mr. Mitropoulos decided to play the scheduled work, Prokofieff's Piano Concerto No. 3, and to conduct it from the keyboard. News of this feat swept Europe. Mr. Mitropoulos later repeated the performance in New York, on Jan. 5, 1943. In recent years, however, he had not ben active at the keyboard.

Born in Athens on Feb. 18, 1896, Mr. Mitropoulos was destined by his father for the merchant marine. As a boy, however, his musical talents were so strongly manifest that he was sent to the Athens Conservatory instead of to a maritime school. He graduated from the conservatory and also from the University of Athens, where he composed an opera based on a play by Maurice Maeterlinck.

From Greece, Mr. Mitropoulos went to Belgium and thence to Berlin, where he studied composition with Busoni. But he soon abandoned composition and concentrated on conducting, studying with Erich Kleiber. From 1921 to 1924 he was assistant conductor of the Berlin Staatsoper. Returning to his native city, he became permanent conductor of the Athens Symphony.

During the twelve years Mr. Mitropoulos directed the Athens Symphony he made frequent guest appearances throughout Europe. He was invited to the United States by the late Serge Koussevitzky, conductor of the Boston Symphony. Dr. Koussevitsky had never met Mr. Mitropoulos, but he had seen him conduct and was greatly impressed.

Mr. Mitropoulos made his first appearance in the United States in 1936, leading the Boston Symphony and making guest appearances with American orchestras. The next year he succeeded Eugene Ormandy as conductor of the Minneapolis Symphony.

Refused to Attend Parties

With his strong streak of religious mysticism, his refusal to attend society parties, his frugal life and his unconventional programs, he was the most eccentric conductor Minneapolis had encountered. But soon he was accepted and beloved.

Mr. Mitropoulos remained in Minneapolis for twelve years before taking over the New York Philharmonic-Symphony. But he first conducted the Philharmonic as a guest on Dec. 19, 1940.

His program included one of his specialties, the "Sinfonia Domestica" by Richard Strauss. Olin Downes, reviewing the concert for The New York Times, wrote that the conductor made the score so "incredibly exciting" that "the subscribers * * * did everything but steal the goal posts."

Thereafter, Mr. Mitropoulos made regular guest appearances with the Philharmonic. During the 1949-50 season, he shared the podium with Leopold Stokowski, and the next year he was appointed musical director.

During his tenure with the Philharmonic, Mr. Mitropoulos introduced many new pieces of music and also revived many masterpieces of the twentieth century, among them Berg's "Wozzeck" and Schoenberg's "Erwartung," in addition to major works by Richard Strauss, Milhaud and others.

In 1951 Mr. Mitropoulos took the orchestra to play at the Edinburgh Festival, and in 1955 the orchestra, under his direction, made a European tour. He also shared the podium with Leonard Bernstein on the Philharmonic's Latin-American tour in the spring of 1958.

Invited by the Metropolitan Opera for the 1054-55 season, Mr. Mitropoulos made his frst appearance there conducting Strauss' "Salome." He concentrated on the Italian school, but he also directed Tchaikovsky's "Eugene Onegin," Wagner's "Die Walkuiere" and the world première of Samuel Barber's "Vanessa."

Mr. Mitropoulos came under attack during the course of a page-long examination of the Philharmonic by Howard Taubman, the music critic of The Times, on April 29, 1956. There had been critical complaints that the orchestra was slipping and that its morale was not what it should be. Mr. Taubman, in his analysis, suggested that perhaps Mr. Mitropoulos, with all his undeniable brilliance, was not the man for the job.

Succeeded by Bernstein

In any case, Mr. Mitropoulos began concentrating on the opera. As he made more and more appearances at the Met, he did fewer and fewer with the Philharmonic. During the 1957-58 season he shared the podium with Mr. Bernstein, who was named musical director the next season. Mr. Mitropoulos, however, was invited for a month-long guest appearance.

But Mr. Mitropoulos was never able to conduct those concerts. On Jan. 23 of last year he suffered a heart attack, which also prevented him from completing his season with the Metropolitan Opera.

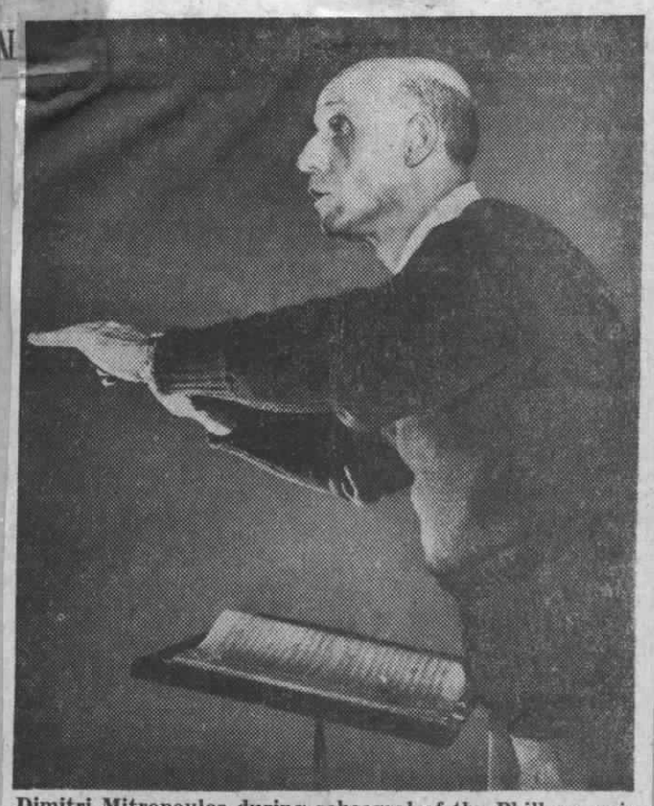
But the summer, though, he was sufficiently recovered to conduct at the Salzburg Festival, and on Oct. 29 he was back at the Metropolitan leading "Tosca" with all his old fieriness. In fact, 1959-60 was a heavy season for him in New York. He did not do the "Parsifal" he was scheduled for at the Met, but he fulfilled his other engagements, including the revival of Verdi's "Simon Boccanegra."

Mr. Mitropoulos also led sixteen concerts with the Philharmonic. He concluded his engagement with an impressive performance of Mahler's Ninth Symphony.

His last appearance with the Metropolitan was on April 16, when he helped to close the season by conducting "Madama Butterfly" on the afternoon of the last day of the company's New York stand. During the summer he was back again conducting at the Salzburg Festival.

He was to have returned to New York in time to lead the Philharmonic on Dec. 18, with Sviatoslav Richter, Soviet pianist, as the soloist. He also was to have conducted four operas at the Metropolitan Opera.

Mr. Mitropoulos, who became an American citizen in 1946, never married. He was the recipient of many honorary degrees and received the French Legion of Honor in 1951.


Dimitri Mitropoulos during rehearsal of the Philharmonic

Death of Mitropoulos Disrupts 'Met' and Philharmonic Plans

The death of Dimitri Mitropoulos yesterday will precipitate difficult replacement searches by the Metropolitan Opera and the New York Philharmonic.

Mr. Mitropoulos was scheduled to conduct four operas at the Metropolitan this season beginning in the middle of December.

He was to lead one of the major new productions of the season, Puccini's "Turandot," which is scheduled for Feb. 24 with Birgit Nilsson in the title role, and a revival of Richard Strauss' "Elektra." He had been closely associated with the latter work since his concert performances of the opera with the New York Philharmonic in 1949 and 1958.

Mr. Mitropoulos was also scheduled to lead two Verdi operas, "Don Carlo" and "Simon Boccanegra."

His Philharmonic schedule included a pension fund concert with Sviatoslav Richter, Soviet pianist, on Dec. 18, a concert that was already sold out, as well as four sets of regular subscription programs between Dec. 29 and Jan. 22.

Mahler's Third Symphony was to have occupied the entire first concert. The other three programs were overwhelmingly contemporary and included works by Schoenberg, Berg, Krenek, Scriabin, Khatchaturian, Prokofieff, Morton Gould and Nikos Skalkottas, a modern Greek composer.

Memorial Planned

Tonight the Philharmonic will perform the "Urlicht" movement from Mahler's Symphony No. 2, the "Resurrection," in memory of Mr. Mitropoulos. The work, which will be added to the regular program, will be directed by Leonard Bernstein, and Jennie Tourel will be the soloist. Both Mitropoulos and Mahler served as music director of the orchestra.

The Metropolitan paid its tribute to the conductor's memory last night before the performance of Mussorgsky's "Boris Godunov," a work that Mr. Mitropoulos often conducted at the opera house. Rudolf Bing, general manager of the company, said a few words and the orchestra played the "Dance of the Blessed Spirits" from Gluck's "Orfeo ed Euridice"—without a conductor.

Neither the Metropolitan nor the Philharmonic has yet indicated replacements for Mr. Mitropoulos, although a Philharmonic spokesman said yesterday that an announcement would be forthcoming shortly. It is expected that the orchestra will attempt to maintain he same ype of programs. The concerts, as planned, are notable for their special character, reflecting Mr. Mitropoulos' tastes and interests.

His death will not affect the schedules of our other musical organizations in this country since the conductor was restricting his American musical appearances to New York. When Fritz Reiner recently became ill, Mr. Mitropoulos was offered dates with the Chicago Symphony but refused them on the advice of his physician.

Plagued With Problems

The Philharmonic has been plagued with conductor difficulties this season. The concerts of next Thursday to Nov. 13 and Nov. 17 to 20 were scheduled originally to be conducted by Mr. Reiner. Instead, Aaron Copland will conduct the first set, Carlos Chavez, the second.

On Oct. 1, Leonard Bernstein became ill while conducting one of the first concerts of the season and Gregory Millar, an assistant conductor of the orchestra, had to take over. The concert of Oct. 2 was then divided among the orchestra's three assistants, Russell Stanger, Elyakum Shapira and Mr. Millar.

David M. Kaiser, president of the Philharmonic, paid tribute yesterday to Mr. Mitropoulos, saying:

"The death of this man, dedicated to music to a degree almost beyond the human, touches very deeply at the emotions of all at the New York Philharmonic. The memory of his performances and of the nobility of his spirit will remain alive and honored in the hands of everyone of us."

Mr. Bing issued the following statement:

"Another great tragedy has befallen the Metropolitan Opera and indeed the musical world. Dimitri Mitropoulos was not only one of the great musicians and great conductors of our time but also an outstanding human being. His death is felt by everyone at the Metropolitan as a personal loss and indeed all the members of the orchestra were his friends. Naturally, the Metropolitan opera will go on and other great conductors may come and go but Dimitri Mitropoulos is irreplaceable and will not be forgotten."

From NOV 3 1960
TENNESSEAN
Nashville, Tenn.

Mitropoulos Dies Of Heart Attack

MILAN, Italy (AP) — Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House yesterday and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mitropoulos was rehearsing Gustav Mahleh's 3rd Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

THEN HE rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

Born the son of a merchant in Athens, young Dimitri once wanted to enter a monastery. When told he could not have a harmonium in his cell, he decided against that and enrolled in the Athens Conservatory.


Dimitri Mitropoulos
'An old automobile'

He soon established himself as a virtuoso pianist and a gifted composer. It was while studying with Feruccio Busoni in Berlin that he discovered his talents as a conductor.

He conducted in Europe's musical capitals until 1936, when he came to America.

His musical career was marked by devotion to the classics and operatic music.

From NOV 3 - 1960
DAILY NEWS
New York, N. Y.

On the Town

By CHARLES McHARRY

* * *

Here's a note from this paper's Dick Owen: "Dimitri Mitropoulos expected to go on conducting until he was 70. Then he planned to quit. He told me of a custom among the ancient Greek gods. When they grew old they didn't wait for senility to destroy their dignity. They would go to the top of a volcano and plunge in. He promised he would join me in the jump when we were both too old to function. I doubt that he was wealthy. There must be many musicians who remember how generously he helped them with cash when they needed it. Only once did I hear him say an unkind word about another conductor. This was when he was ill last year. I visited him and he complained about being cooped up all day. I commented that this was better than the lot of Leopold Stokowski, then in a custody battle with Gloria Vanderbilt. 'He'll lose it,' Mitropoulos said. 'He's so stingy.' Stoki did lose, too."

New York World-Tel

and

The Sun

Local Forecast: Variable cloudiness today. Partly cloudy tonight. Tomorrow fair.

SCRIPPS-HOWARD
Reg. U.S. Pat. Office

VOL. 128—NO. 51— Second class postage paid at New York, N. Y. and at additional mailing offices. NEW YORK, WEDNESDAY, NOVEMBER 2, 1960

From NOV 3 - 1960
POST & TIMES HERALD
Washington, D. C.

Mitropoulos Dies on Podium At La Scala

Conductor Feels Tired, Collapses During Rehearsal

Associated Press.

MILAN, Italy, Nov. 2.—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Heart Attack Blamed.

Apparently death was due to a heart attack.

Mr. Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera and had toured in Europe each year.

He suffered a heart attack on Jan. 23, 1959, in New York, but recovered and resumed conducting.



DIMITRI MITROPOULOS

Merchant's Son.

Born in Athens, Greece, on Feb. 18, 1896, Mr. Mitropoulos was the son of a merchant. He planned to enter a monastery but changed his mind when he learned musical instruments were forbidden.

He enrolled at the Athens Conservatory. While studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

(Sketch of Mr. Mitropoulos' career appears on Page 31).

Mitropoulos Found No Cause Too Big

Dimitri Mitropoulos who died today in Milan, Italy, kept 20 million notes in his head and slept on a cot.

He made many thousands of dollars a year, but gave most of it away, and lived alone in a hotel.

He conducted the world's great music in the world's greatest halls, but played boogie woogie on the piano for students, and once led an orchestra through Stravinsky's "Story of a Soldier" while wearing a GI fatigue uniform.

What sort of man was Dimitri Mitropoulos?

A genius.

He was also an ascetic, a mountain climber, philosopher, drugstore hanger-outer, a deeply religious man, and such a sucker for a cabbie's tale of woe that he was good for a $10 tip every time.

Born in Athens.

To Dimitri Mitropoulos, no cause was too large, no man too small.

He was born in Athens, Feb. 18, 1896, the son of a devoutly Greek Orthodox merchants. Young Dimitri enrolled at the Athens Conservatory of Music, where he wrote and produced an opera based on Maurice Maeterlinck's "Sister Beatrice."

Teachers and students saw in the young man the potential of greatness. This potential was honed by further study in Brussels, and brought to a razor-edge in Berlin, where young Dimitri studied under Ferruccio Busoni and accepted the assistant conductorship of the Berlin State Opera.

In 1924, at 28, he took over the directorship of the Athens Conservatory Symphony. Mr. Mitropoulos composed orchestral and chamber music piano music, and even songs. He often doubled as piano soloist, and conducted from the keyboard.

Went to Boston.

His fame spread, and with it his appearance—as guest conductor of every major orchestra on the continent.

In 1936, the late Dr. Serge Koussevitsky wanted Mr. Mitropoulos to be a guest conductor with his Boston Symphony. Patrons were sceptical, but they put up $500 for Mr. Mitropoulos, and told him if he was interested he could pay his own passage.

Once on the Boston podium, the Greek launched an incredible display of fist-shaking, crouching, shadow-boxing and even jumping into the air.

When the evening was over, cheers filled the house. Volcanic ovations followed in New York and Philadelphia. Musicians talked incredulously of the Greek's memory—"why he keeps 50 symphonies, 20 million notes in his head"—and as the applause and the talk broke over the country, Minneapolis listened.

Avoid Social Life.

In 1937, the Midwest city invited Mr. Mitropoulos to conduct its symphony. There followed a 12-year honeymoon, ruffled only slightly by the conductor's insistence upon teaching his audiences to appreciate such modern masters as Krenek, Berg and Schoenberg. If they didn't seem to understand a composition the first time, he played it over again—on the same program.

Tall and balding, with frizzy hair that made him look not unlike a tonsured monk, Mr. Mitropoulos practiced his asceticism by avoiding the social functions of millers' wives. He preferred the corner drug store, and chats with students and just plain people.

Although he was reputed to be earning about $25,000 a year, Mr. Mitropoulos contended he needed only $3000 on which to live. He slept on a cot in a college dormitory, played boogie for the students; and gave much of his money to a variety of charities, most of them educational.

There was the time, for instance, a young Cuban composer visited Minneapolis to show the conductor his scores. Mr. Mitropoulos reduced the man to tears by telling him they were terrible, then offered to pay his way through a course in composition at the University of Minnesota.

'Spiritual Victories.'

In 1949, Mr. Mitropoulos came here to accept the co-conductorship of the New York Philharmonic with Leopold Stokowski.

A year later, he was named to the top music job in the country—full conductorship of the Philharmonic.

He referred to his successful performances (and there was rarely an unsuccessful one) as "moral triumphs" and "spiritual victories." There were many such until, in 1957, Mr. Mitropoulos turned the Philharmonic podium over to Leonard Bernstein.

"The Philharmonic can't have a permanent conductor for life," the Greek artist commented at the time. "I believe it should get the juice of every talented man for a certain time."

Served as Guest.

Mr. Mitropoulos continued to conduct, as a guest both with the Philharmonic and the Metropolitan Opera.

As Mr. Mitropoulos always liked to say when parting from friends:

"So long. And God be with you."

Maestro Mitropoulos Stricken in Milan, Dies

MILAN, Italy, Nov. 2 (UPL)—Greek-American conductor Dimitri Mitropoulos collapsed and died today of a cerebral hemorrhage as he was conducting the La Scala Opera House orchestra in a rehearsal of Mahler's "Third Symphony."

Mr. Mitropoulos, 64, who regarded music as a means of reaching God, had returned to the La Scala podium for the first time in several years. He had suffered a heart attack Jan. 23, 1959 in New York.

"I am very touched at being among you after a long absence which was due to my health," he told the musicians today as he mounted the podium. "I am just like an old car which needs repairs now and then. But, as you can see, I am still alive."

Then Maestro Mitropoulos' baton gave the downbeat and the rehearsal of the Mahler symphony began. After 45 beats he waved the musicians to a halt and made some comment on the opening passage. He appeared ready to resume but suddenly put his right hand to his forehead and fell face first.

"Maestro, maestro!" he musiciansc ried as they rushed to his side.

Dies in Ambulance

A doctor was called and an ambulance ordered immediately. But the maestro died as the ambulance raced through Milan traffic.

Tonight, Mr. Mitropoulos' body, clad in a black satin suit, blue shirt and black tie, rested on a small bed in a black-draped room at Milan's city hospital. A candle burned at each corner.

Around the bed, standing watches throughout the evening hours, were four of the men he was closiest to at death—the musicians of his orchestra. Their concert scheduled for tonight for canceled.

Provisional arrangements were made tonight for burial Saturday at Milan's Monumentale Cemetery.

La Scala honored Mr. Mitropoulos tonight with a special performance of Beethoven's "Eroica" at a concert conducted by Hungary's Ferec Fricsay.

Antonio Ghiringhelli, superintendent of La Scala Opera House, said Mr. Mitropoulos' death "was a terrible blow to the world of music. There is no one who can match his stature." Opera diva Maria Callas was shocked.

"It's terrible," she said with trembling voice. "He was a dear, good man who was always so kind and full of understanding."

"I Cherish the Memory"

In New York, Eleanor Steeber, one of the sopranos who sang frequently at the Metropolitan Opera House under his direction, said: "I cherish the memory of my work with him."

Coloratura Roberta Peters said: "It was always an inspiration to sing under Maestro Mitropoulos' direction. He was one of the world's greatest and sincerest musicians . . ."

Barry Morell, tenor, said "Music was his life and I alwayt felt this in all my associations with him.

Mr. Mitropoulos, Greek by birth and American by adoption, made his American debut in 1936 with the Boston Symphony after a brilliant European career. He had been director of the New York and Minneapolis Philharmonic Orchestras.

He was born in Athens in 1896, the son of a merchant. At one point he planned to enter a monastery but his love of music was too great and he changed his mind when he learned he could not take musical instruments with him.

He was known for his dramatic and vivid conducting methods. Critics said his fervor gave to him an insight in music that made him one of the world's greatest orchestra conductors.

In 1924, Mr. Mitropoulos accepted the directorship of the Athens Conservatory Symphony after studying at the Athens Conservatory of Music, and in Brussels and Berlin. His fame spread throughout Europe and he was guest conductor for almost every major symphony from 1930 to 1936.

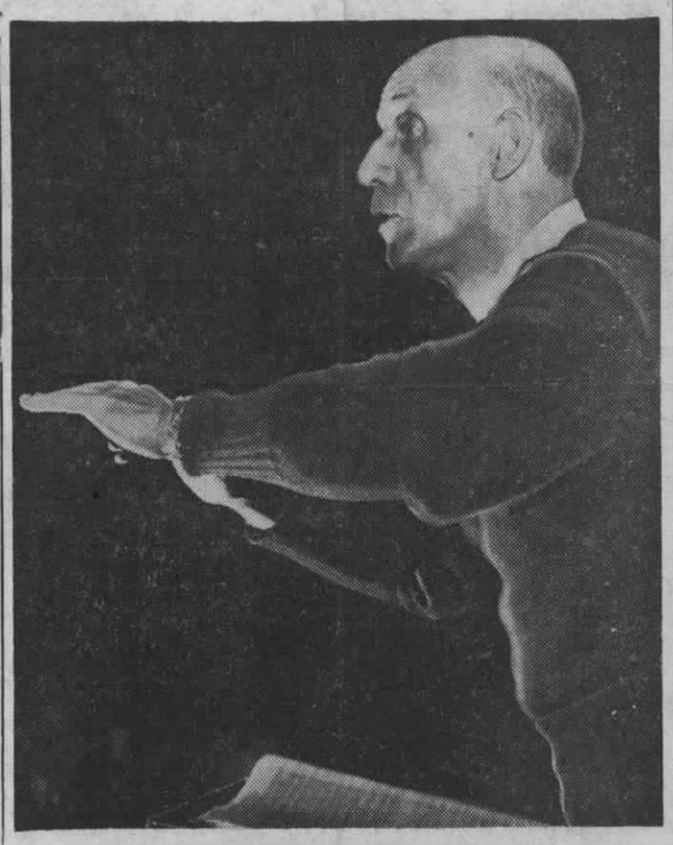
Came to U. S. as Guest

In 1936, he was invited to the United States by Serge Koussevitzky to be guest conductor of the Boston Symphony. In 1937 he went to Minneapolis to conduct and remained in the middle west for 12 years.

In 1949, he accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In New York, he continued his habit of spurning social functions in favor of the hamburger diner around the corner where he presided over his followers in a black turtleneck sweater.

In 1950, he took over the full conductorship of the New York Philharmonic and launched the orchestra on extensive tours by bus, shocking staid music circles by traveling with the players.

The conductor was renowned for his musical memory, second only to that of Arturo Toscanini. In his head were said to be the complete scores of more than 50 symphonoes.



Dimitri Mitropoulos, who died yesterday in Milan, Italy, is shown on the conductor's podium several years ago.

From NOV 3 1960
NEWS
Detroit, Mich.

Mitropoulos to Receive State Funeral in Athens

MILAN, Italy, Nov. 3.—(UPI)—The Greek government today ordered a military plane sent here to take the body of Dimitri Mitropoulos back to Athens for a state funeral.

A Greek spokesman said the body of the Greek-born conductor, who died yesterday after collapsing during a rehearsal in Milan's La Scala Opera House, will lie in state for three days before burial.

A preliminary diagnosis said the 64-year-old conductor died of a cerebral hemorrhage. But doctors said a heart attack may have caused his death and a post-mortem was planned.

STUNS MUSIC WORLD

The entire music world was stunned. Operatic queen Maria Callas said she "deeply admired" Mitropoulos, who once directed the Minneapolis and New York Philharmonic orchestras.

"It's terrible," she said, her voice trembling. "He was a dear, good man who was always so kind and full of understanding . . ."

A capacity audience stood last night in La Scala when Ferenc Fricsay conducted a special performance of Beethoven's "Eroica" Symphony to honor the memory of the maestro who fell unconscious from the same podium earlier in the day.

LONG ILLNESS

Yesterday was the first day Mitropoulos had occupied the opera house podium for several years because of illness.

When he faced the orchestra for the first rehearsal of a concert scheduled for Monday, he smiled and told the musicians:

"I am very touched at being among you after a long absence which was due to my health. I am just like an old car which needs repairs now and then. But, as you can see, I am still alive."

Minutes later the great conductor, who regarded music as a means to reach God, was dead.

From NOV OCT 3 - 1960
TRENTONIAN
Trenton, N. J.



Greek-American conductor Dimitri Mitropoulos (above) collapsed and died in Milan yesterday of a cerebral hemorrhage as he was conducting the La Scala Opera House orchestra in a rehearsal. The 64-year-old former director of the Minneapolis and New York Philharmonic Orchestras had returned to La Scala for the first time in many years. Mitropoulos, who said that God could be reached through music, was renowned for his musical memory. In his head were said to be the complete scores of 50 symphonies.

(UPI Telephoto)

From NOV 3 - 1960
HUDSON DISPATCH
Union City N. J.

Conductor



Dimitri Mitropoulos

Dimitri Mitropoulos; On La Scala Podium

MILAN, Italy, Nov. 2 (AP)—Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House today and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

From NOV 3 - 1960
MORNING SUN
Baltimore, Md.

Dimitri Mitropoulos

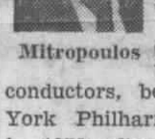
Dedicated, intense, ascetic—these are the adjectives which occurred over and over again when admirers wrote either of Mitropoulos's conducting or his life. As a young man he had transferred his devotion from monasticism to music, and to music he gave a taut and driving force which, while it offended lovers of the lush and romantic, took him to the top level of the world's conductors. Fame and position made little difference to the man who traveled with his possessions in a knapsack, preferred an evening at the movies to a reception, and prided himself on knowing the name of every instrumentalist in every orchestra he conducted.

So large did Mitropoulos loom as a conductor that his other talents were all but obscured, yet he was a virtuoso pianist and a composer of distinction. He also delighted in forwarding—often at his own expense—the musical education of promising young people, and was tireless in charitable work. More than a great conductor has been lost with the death of Dimitri Mitropoulos.

Indianapolis, Ind., Times
Wednesday, November 2, 1960

Mitropoulos Dies While Conducting

MILAN, Italy, Nov. 2 (UPI)—Famed Greek-born conductor Dimitri Mitropoulos, 64, former director of the Minneapolis and New York Philharmonic orchestras, died today after a sudden illness.



Mitropoulos

He collapsed on the podium of La Scala Opera House and died of a cerebral hemorrhage. It was at La Scala that he made his debut 30 years ago.

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.

During the 1957-58 season, he shared his directorial duties with Leonard Bernstein, and the following year left the Philharmonic to take over as conductor of the New York Metropolitan Opera.

In January, 1959, the temperamental but brilliant conductor was stricken with a heart attack and was forced into retirement.

Dmitri Mitropoulos, Famed Conductor, Dies Suddenly In Milo

MILAN, Italy (UPI) — Greek-erican conductor Dmitri Mitro-los collapsed and died Wednes- of a cerebral hemorrhage as was conducting the La Scala ra house orchestra in a rehear- of Mahler's "Third Sym- ny."

Mitropoulos, 64, who regarded music as a means of reaching God, had returned to the La Scala podium for the first time in several years. He had suffered a heart attack Jan. 23, 1959 in New York.

"I am very touched at being among you after a long absence which was due to my health," he told the musicians Wednesday as he mounted the podium. "I am just like an old car which needs repairs now and then. But, as you can see, I am still alive."

Then maestro Mitropoulos' baton gave the downbeat and the rehearsal of the Mahler symphony began. After 45 beats he waved the musicians to a halt and made some comment on the opening passage. He appeared ready to resume but suddenly put his right hand to his forehead and fell face first.

"Maestro, maestro!" the musicians cried as they rushed to his side.

A doctor was called and an ambulance raced through Milan traffic.

Wednesday, Mitropoulos' body, clad in a black satin suit, blue shirt and black tie rested on a small bed in a black-draped room at Milan's City Hospital. A candle burned at each corner.

Musicians Stand Watch

Around the bed, standing watches throughout the evening hours, were four of the men he was closest to at death—the musicians of his orchestra. Their concert scheduled for Wednesday night was canceled.

Funeral arrangements were not announced immediately.

Dr. Antonio Ghringhelli, superintendent of La Scala opera house, said Mitropoulos' death "was a terrible blow to the world of music. There is no one who can match his stature."

Mitropoulos, Greek by birth and American by adoption, made his American debut in 1936 with the Boston Symphony after a brilliant European career. He had been director of the New York and Minneapolis Philharmonic Orchestras.

Mitropoulos was born in Athens in 1896, the son of a merchant. At one point he planned to enter a monastery but his love of music was too great and he changed his mind when he learned he could not take musical instruments with him.

In 1924, Mitropoulos accepted the directorship of the Athens Conservatory Symphony after studying at the Athens Conservatory of Music, and in Brussels and Berlin. His fame spread throughout Europe and he was guest conductor for almost every major symphony from 1930 to 1936.

Spurned Social Functions

In 1936, he was invited to the United States by Dr. Serge Koussevitzky to be guest conductor of the Boston Symphony. In 1937 he went to Minneapolis, Minn., to conduct and remained in the Middle West for 12 years.

In 1949, he accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In New York, he continued his habit of spurning social functions in favor of the hamburger diner around the corner where he resided over his followers in a black turtleneck sweater.

In 1950, he took over the full conductorship of the New York Philharmonic and launched the orchestra on extensive tours by bus, shocking staid music circles by traveling with the players.

The conductor was renowned for his musical memory, second only to that of Artur In his head were sa complet escores of n symphonies



DMITRI MITROPOULOS

From NOV 3 - 1960
MORNING CALL
Paterson, N. J.

MITROPOULOS DIES ON PODIUM AT LA SCALA

See Page 4

New York Post

©1960 New York Post Corporation
Re-entered as 2nd class matter Nov. 22, 1949, at the Post Office at New York under Act of March 3, 1879.

NEW YORK, WEDNESDAY, NOVEMBER 2, 1960 Volum No.

By EDWARD KOSNER

Dimitri Mitropoulos, the austere Greek who became one of the world's most celebrated symphonic conductors, collapsed on the podium and died today while rehearsing at La Scala in Milan.

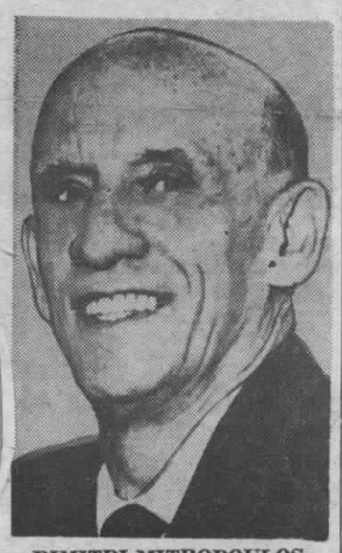
Mitropoulos, 64, who led the New York Philharmonic and conducted at the Metropolitan, had been rehearsing Mahler's Third Symphony at the famed Italian opera house.

Suddenly he stopped, wavered a moment—then fell from the podium, apparently the victim of a heart attack.

A moment before, he had remarked: "I feel very fatigued. I am an old automobile which still works, however."

He was sped to a hospital, but died on the way.

The Greek Orthodox faith of his ancestors had been the first inspiration of his life. And when he turned to music in his mature years, he brought to his work the religious zeal of the monastery.



DIMITRI MITROPOULOS

A tall, lean man with a phenomenal memory, he drove himself unmercifully until he had a heart attack here in January, 1959.

After his recovery, he returned to the podium in a full schedule of engagements at La Scala, the Metropolitan and as a guest conductor at the Philharmonic. He had served for ten years as musical director of the Philharmonic, stepping down in 1957.

The opposite of the flamboyant symphonic conductor in private life, Mitropoulos was a dynamic figure before a great orchestra. Using neither score nor baton, he drove his men, prodding them with athletic arm motions, stamps of the feet and vigorous shakes of his balding head.

Acclaimed as a great interpreter of symphonic and operatic works, he was also an outspoken champion of modern music and American orchestras and conductors.

Bernstein His Protege

And he backed up his words with actions.

He shepherded Leonard Bernstein, his protege, into his post at the Philharmonic when he "abdicated" three years ago.

The music world was more than a little startled by the elevation of Bernstein, a comparatively young man, to the peak of American concert music. But Mitropoulos' faith was justified.

"I would not have been so happy if it had been anyone else," Mitropoulos said after Bernstein was named to succeed him. "The first person with talent whom I'd discovered when I came to this country in 1936 was Lenny Bernstein."

Introduced Many Firsts

Besides championing new talent, Mitropoulos was also instrumental in introducing new works to the concert repertory. He was the first to conduct Shostakovich's 10th Symphony in New York and in January, 1958 led the world premiere of "Vanessa," the work by Samuel Barber and Gian-Carlo Menotti which was the first American opera to be performed at the Metropolitan in many years.

Music and religion were the twin themes of Mitropoulos' life.

As a boy he had almost made a vocation of the Greek Orthodox faith. But he gave up plans to enter the monastery when he learned he would be forbidden to have the little harmonium he treasured.

Instead, he entered the conservatory in Athens, the city of his birth, and quickly displayed his gifts as a virtuoso pianist and a gifted composer.

Came to U. S. in 1936

It was later, while studying with Ferruccio Busoni in Berlin, that he discovered his true vocation—conducting.

He came to the U. S. in 1936 as a guest conductor in Boston and stayed here to lead the Minneapolis Symphony for 12 years. He served in guest engagements with the New York Philharmonic until he was appointed its musical director.

From NOV 3 - 1960
TIMES PICAYUNE
New Orleans, La.

CONDUCTOR DIES IN MILAN AT 64

Mitropoulos Collapses at La Scala Rehearsal

MILAN, Italy (AP) — Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House Wednesday and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.



—AP WIREPHOTO.
DIMITRI MITROPOULOS

Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

Mitropoulos suffered a heart attack early last year in Germany. He appeared to have recovered. He came here Tuesday night and plunged into rehearsal Wednesday.

From NOV 3 1960
TIMES
Chattanooga, Tenn.

MITROPOULOS, 64, CONDUCTOR, DEAD

Collapses in Rehearsal in Milan—Once Led New York Philharmonic

MILAN, Italy (AP) — Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House Wednesday and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was taken to Milan's Polyclinic Hospital but died on the way.

Mitropoulos suffered a heart attack early last year in Germany. He appeared to have recovered. He came here Tuesday night and plunged into rehearsal Wednesday.

Born the son of a merchant in Athens, young Dimitri once wanted to enter a monastery. When told he could not have a harmonium in his cell, he decided against that and enrolled in the Athens Conservatory.

He soon established himself as a virtuoso pianist and a gifted composer. It was while studying with Feruccio Busoni in Berlin that he discovered his talents as a conductor. He conducted in Europe's musical capitals until 1936, when he went to America.

He began his tenure at Minneapolis in 1939, then moved to New York and resigned in 1949. He had become an American citizen in 1946.

His musical career was marked by devotion to the classics and operatic music. But he was also a staunch champion of modern music and introduced many new works.

Mitropoulos had a phenomenal memory for music. He conducted and rehearsed without a score. This in part may have been due to the simplicity in which he lived, allowing few diversions to interfere with his music.

A tall, lean, bald man, his deeply lined face gave him the appearance of a monk. He remained deeply religious throughout his life. He never married. Once when his English was uncertain he described himself as "a lonely wolf."

Minneapolis Morning Tribune

The Voice of Minnesota

Largest Morning Newspaper in the Upper Midwest

Telephone FEderal 3-3111

JOHN COWLES, President; JOYCE A. SWAN, Executive Vice President; STANLEY HAWKS, Vice President and Secretary; JOHN COWLES, JR., Vice President and Associate Editor; OTTO A. SILHA, Vice President and Business Manager; JOHN W. MOFFETT, Vice President and Advertising Director; HOWARD W. MITHUN, Vice President and General Counsel; WILBUR E. ELSTON, Editor of Editorial Pages; BOWER HAWTHORNE, Executive News Editor; DARYLE FELDMEIR, Managing Editor.

PUBLISHED AT 425 PORTLAND AVENUE, MINNEAPOLIS 15, MINN.

6 VOLUME XCIV NUMBER 163 THURSDAY, NOVEMBER 3, 1960

Dimitri Mitropoulos

AMONG TWIN CITIES people with a special fondness for symphonic music there has persisted for many years the feeling that somehow Dimitri Mitropoulos belonged to them. He had left in 1949, after 12 years as conductor of the Minneapolis Symphony orchestra, but nobody who ever heard a Mitropoulos concert was likely to forget it.

The wiry, energetic Greek, whose two chief interests were music and mountain climbing, would step up on the podium of Northrop auditorium, turn to the orchestra without baton and without score, and fill the hall with excitement. "He had such fire . . . He had such spirit," one still hears from his old fans.

Even at the height of his Minneapolis career, Mitropoulos was a controversial subject. He conducted music as he thought it should sound, which often was quite different from the more traditional interpretations of other leading conductors. He taught Minnesota audiences to listen to much modern music, somewhat against their will at times. He was a man of strong ideas, strong feelings, strong music—admired but not always understood.

But Mitropoulos was missed when he went on to the New York Philharmonic, the Metropolitan opera, La Scala and other European musical organizations. Mitropoulos concerts here were recalled, Mitropoulos anecdotes were retold, and at the time of a heart attack in 1958, many Minnesotans were concerned about his health and career.

A couple of years ago, when a Minneapolis friend spoke to the maestro backstage after an opera in Vienna and suggested that perhaps he should take life a little easier, Mitropoulos brushed the idea aside. "When I die, I want to die conducting," he said.

He got that wish, at 64, when he was stricken during a rehearsal at La Scala opera house in Milan, Italy, and died soon afterward. He was a musician to the last moment.

■

THE NEWS AND OBSERVER, RALEIGH, N. C.
Thursday Morning, November 3, 1960 25

Dimitri Mitropoulos Dies In Italy

MILAN, Italy (AP) — Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House Wednesday and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

Mitropoulos suffered a heart attack early last year in Germany. He appeared to have recovered. He came here Tuesday night and plunged into rehearsal Wednesday.

From
DAILY NEWS
New York, N. Y.

Dmitri Mitropoulos Dies at 64; Baton in His Hand to the Last

Milan, Italy, Nov. 2 (UPI).—Famed Greek-born Dmitri Mitropoulos, 64, collapsed and died today of a cerebral hemorrhage as he was conducting the La Scala Opera House orchestra in a rehearsal.

Mitropoulos, who regarded music as a means of reaching God, had returned to the La Scala podium for the first time in several years. He had suffered a heart attack Jan. 23, 1959, in New York.

As he mounted the podium today he told the musicians: "I am just like an old car which needs repairs now and then. But, as you can see, I am still alive."

Starts Rehearsal

Then Maestro Mitropoulos' baton gave the downbeat and the rehearsal of Mahler's Third Symphony began. After 45 beats he waved the musicians to a halt. Suddenly he put his right hand to his forehead and fell face first.

He died in an ambulance racing to a hospital.

In Athens, Greek Premier Constantine Karamanlis said the conductor's body would be buried in Greece.

U.S. Debut in '36

Mitropoulos, American by adoption, made his U. S. debut in 1936 with the Boston Symphony after a brilliant European career. He had been director of the New York and Minneapolis Philharmonic Orchestras.

The son of a merchant, he planned to enter a monastery but changed his mind when he learned he could not have a harmonium in his cell. He then entered the Athens Conservatory.

He was known for his dramatic and vivid conducting methods. In 1924, Mitropoulos accepted the



Dmitri Mitropoulos
Stricken on podium

directorship of the Athens Conservatory Symphony. His fame spread throughout Europe and he was guest conductor with almost every major symphony from 1930 to 1936.

Invited to Boston

In 1936, he was invited by Serge Koussevitzky to be guest conductor of the Boston Symphony. In 1937 he went to Minneapolis to conduct and remained in the Middle West for 12 years.

In 1949, he accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In New York, he continued his habit of spurning social functions in favor of the hamburger diner around the corner where he presided over his followers in a black turtleneck sweater.

Takes Over in New York

In 1950, he took over the full conductorship of the New York Philharmonic and launched the orchestra on extensive tours by bus, shocking staid music circles by traveling with the players.

The conductor was renowned for his musical memory, second only to that of Arturo Toscanini. He was said to have memorized the complete scores of more than 50 symphonies.



Dimitri Mitropoulos conducting the New York Philharmonic Symphony Orchestra.

m
NOV 3 1960
SUN-TIMES
Chicago, Ill.

MILAN, Italy (AP)—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died Wednesday while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mavler's "Third Symphony" for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Leading Conductor

Mr. Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

He was to have conducted this season at the Metropolitan and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan., 23, 1959, in New York, but later recovered and resumed conducting.

One of the outstanding conductors of his era, Mr. Mitropoulos was both a great interpreter of symphonic and operatic classics and a stanch champion of modern music.

Phenomenal Memory

He introduced Shostakovich's "Tenth Symphony" to New York audiences, revived Strauss's "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January, 1959, the first American opera performed at the Metropolitan in many years.

His memory for music was phenonemnal, on a par with that of the late Arturo Toscanini. Mr. Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mr. Mitropoulos was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monks in the Greek Orthodox Church, and one of his great-uncles was an archbishop.

But music was a major influence in his life also. Young Dimitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

'Abdicates' Post

He was conductor of the Minneapolis Symphony for 10 years, from 1939 to 1949, then went to New York to head the Philharmonic.

After nearly 10 years as permanent conductor of the New York orchestra, Mr. Mitropoulos announced he was "abdicating" the post. Leonard Bernstein was named to succeed him and Mr. Mitropoulos said:

"I would not have been so happy if it had been anyone else. The first person with talent whom I'd discovered when I came to this country in 1936 was Lenny Bernstein."

Mr. Mitropoulos continued a full schedule of guest appearances with the New York Philharmonic, Milan's La Scala, the Salzburg Festival and other leading musical organizations on both sides of the Atlantic. He had become an American citizen in 1946.

Music World Mourns Maestro's Death



DIMITRI MITROPOULOS' REHEARSALS WERE MARKED BY LIVELY GESTURES AND SOMETIMES BY LEAPS

THE LARGEST number of members ever attending a meeting of the Minneapolis Symphony's board of directors rose quietly from their chairs Wednesday.

The 50 members stood for a minute in the Minneapolis club and silently passed a resolution creating a Dimitri Mitropoulos memorial fund.

THE GREAT Greek maestro, who conducted the Minneapolis orchestra for 12 years, was dead. He died in Milan, Italy, yesterday while leading the La Scala opera house orchestra in a rehearsal of Gustav Mahler's "Third Symphony."

At 3 p.m. in Northrop Memorial auditorium, conductor Stanislaw Skrowaczewski and the 89 members of the Minneapolis Symphony stood for a minute of silence.

"Quite a few of these men and women—some 35 per cent — played under Mitropoulos," said Charles Bellows, president of the orchestral association.

"It is because of the tremendous debt of the orchestra and of the people of the Twin Cities that the board felt a memorial fund should be established," he said.

Mitropoulos, 64, had returned to the La Scala podium for the first time since he suffered a heart attack Jan. 23, 1959, in New York.

"I AM VERY touched at being among you after a long absence which was due to my health," he told the musicians as he walked to the podium. "I am just like an old car which needs repairs now and then. But, as you can see, I am still alive."

Mitropoulos gave a downbeat. Rehearsal of Mahler's "Third" began, without score, without baton.

After 45 beats he waved the orchestra to a halt and commented on the opening passage. He appeared ready to resume.

Suddenly he put his right hand to his forehead and fell face first off the stand.

"Maestro, maestro!" shouted the musicians as they rushed to his side.

A DOCTOR was called, an ambulance ordered.

But the maestro died of a cerebral hemorrhage as the ambulance raced through Milan traffic.

Last night, Mitropoulos' body, dressed in a black satin suit, blue shirt and black tie, lay on a small bed in a black-draped room in Milan's city hospital. A candle burned at each corner of the bed.

Standing watches throughout the evening were four of the men he was closest to at death—the musicians of his orchestra.

Last night La Scala honored Mitropoulos with a special performance of Beethoven's "Eroica." Hungarian Ferenc Fricsay conducted.

Mitropoulos was born in Athens. He planned to enter a monastery but changed his mind when he was told musical instruments were not allowed.

TRAINED at the Athens conservatory, he had a solid European reputation but was little known in the United States. When he first conducted the Minneapolis Symphony as a guest in 1937, he had to identify himself to reporters and orchestra officials who met him at the train station.

After his guest appearance he signed a contract as regular conductor succeeding Eugene Ormandy, who left at the end of the 1935-36 season.

In 1949 Mitropoulos left Minneapolis and became one of the two regular conductors of the New York Philharmonic.

At his farewell concert in Minneapolis, the leather-bald maestro told an audience of more than 4,000 persons: "I have given you the best years of my life. My heart will stay here."

After 10 years in New York, he resigned his post but continued a full schedule of guest appearances.

WHILE in Minneapolis he lived in a one-room apartment at 510 Groveland Av. He was a bachelor.

Mitropoulos was known for his support of modern composers. He conducted the world premieres of many of their compositions and was awarded a medal for his efforts to make Gustav Mahler's music better known.

Friday night at Northrop, a written tribute will be inserted in the opening-night program. No memorial concert is planned by the symphony at the present time.

Saturday Mitropoulos will be buried in Milan's Monumentale cemetery.



CONDUCTING THE N. Y. PHILHARMONIC



PRAISE FROM ARCHBISHOP ATHENAGAROS



OCCASIONALLY HE DIRECTED ORCHESTRA FROM THE PIANO

From GLOBE—DEMOCRAT
St. Louis, Mo.

NOV 3 - 1950

Dimitri Mitropoulos Dies, Heart Victim

Former New York, Minneapolis Conductor Is Stricken in Milan

By Associated Press

MILAN, ITALY.—Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House Wednesday and died, apparently a victim of a heart attack.



DIMITRI MITROPOULOS

Mr. Mitropolulos, born in Greece 64 years ago, spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mr. Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

Mr. Mitropoulos suffered a heart attack early last year in Germany. He appeared to have recovered. He came here Tuesday night and plunged into rehearsal Wednesday.

Born the son of a merchant in Athens, he once wanted to enter a monastery. When told he could not have a harmonium in his cell, he decided against that and enrolled in the Athens Conservatory.

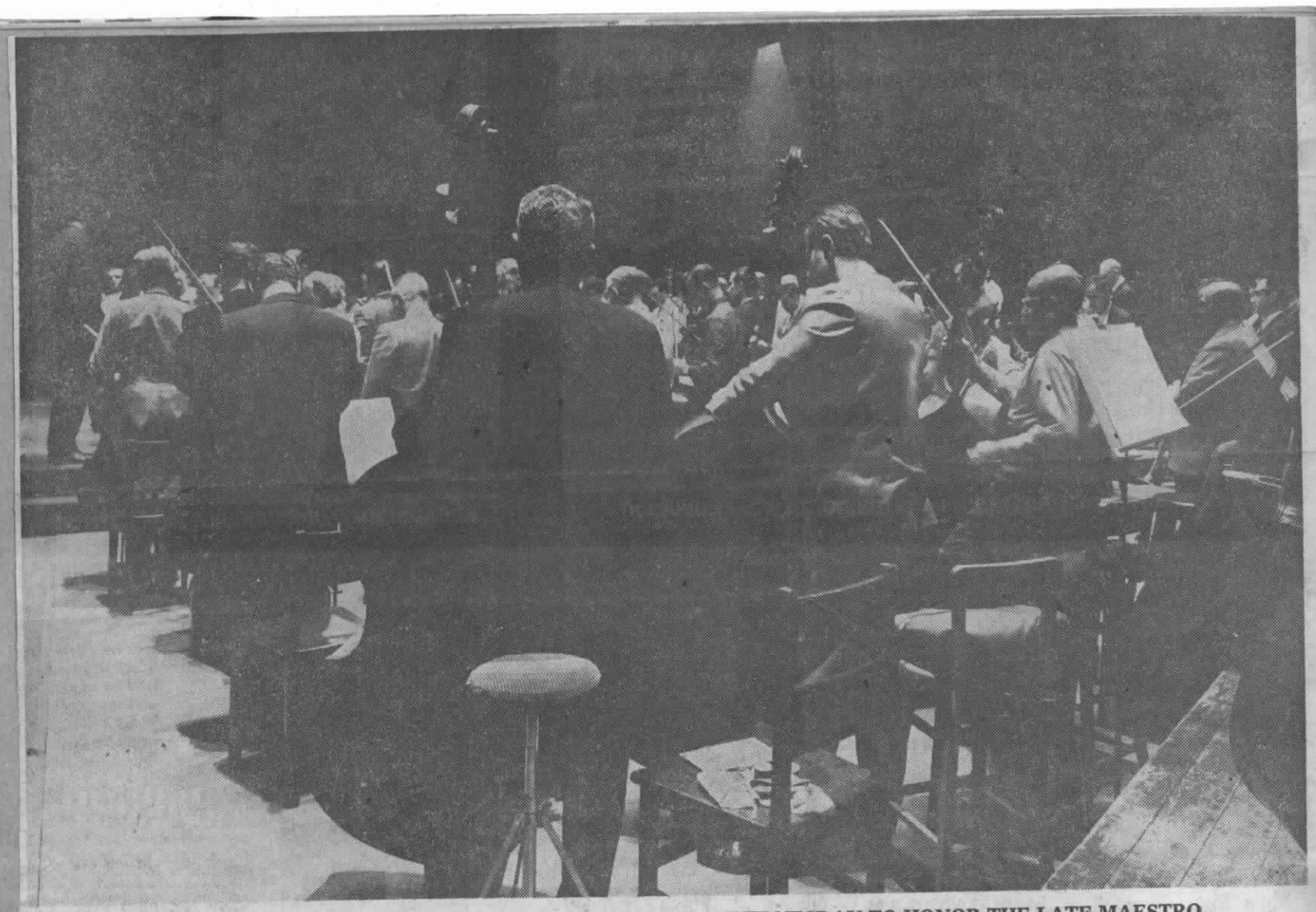
He soon established himself as a virtuoso pianist and a gifted composer. It was while studying with Feruccio Busoni in Berlin that he discovered his talents as a conductor. He conducted in Europe's musical capitals until 1936, when he came to America.

He began his tenure at Minneapolis in 1939, then moved to New York and resigned in 1949. He had become an American citizen in 1946.

His musical career was marked by devotion to the classics and operatic music. But he was also a staunch champion of modern music and introduced many new works.

Mr. Mitropoulos had a phenomenal memory for music. He conducted and rehearsed without a score. This in part may have been due to the simplicity in which he lived, allowing few diversions to interfere with his music.

A tall, lean, bald man, his deeply lined face gave him the appearance of a monk. He remained deeply religious through his life. He never married. Once when his English was uncertain he described himself as "a lonely wolf."



MINNEAPOLIS SYMPHONY MEMBERS STOOD SILENTLY WEDNESDAY TO HONOR THE LATE MAESTRO

Mitropoulos Dies in Milan, Italy

— (Story on Page 1A)

"When I have reached a high place, I am filled with both zest of life and a realization of how near I am to death . . . There is nothing between you and God . . ." —DIMITRI MITROPOULOS in an interview after climbing Mount Teton, Wyo.

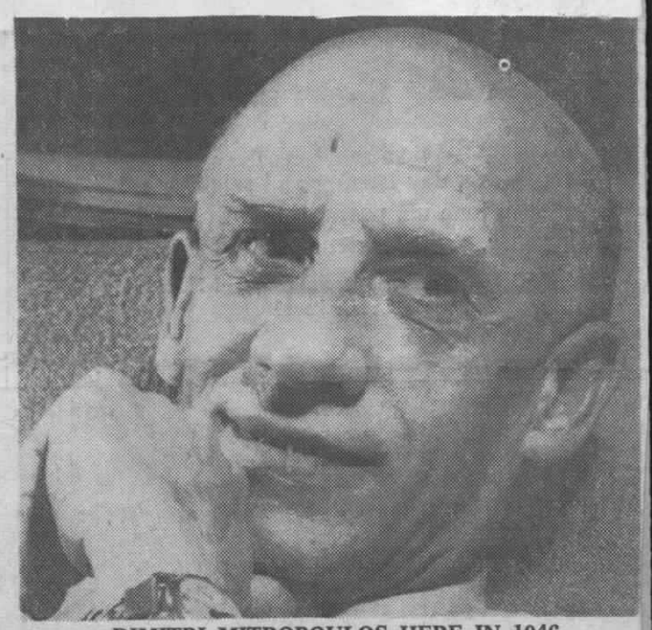


Dimitri Mitropoulos, former director of the Minneapolis and New York Philharmonic orchestras, died in Milan, Italy, today during a rehearsal at La Scala opera house.

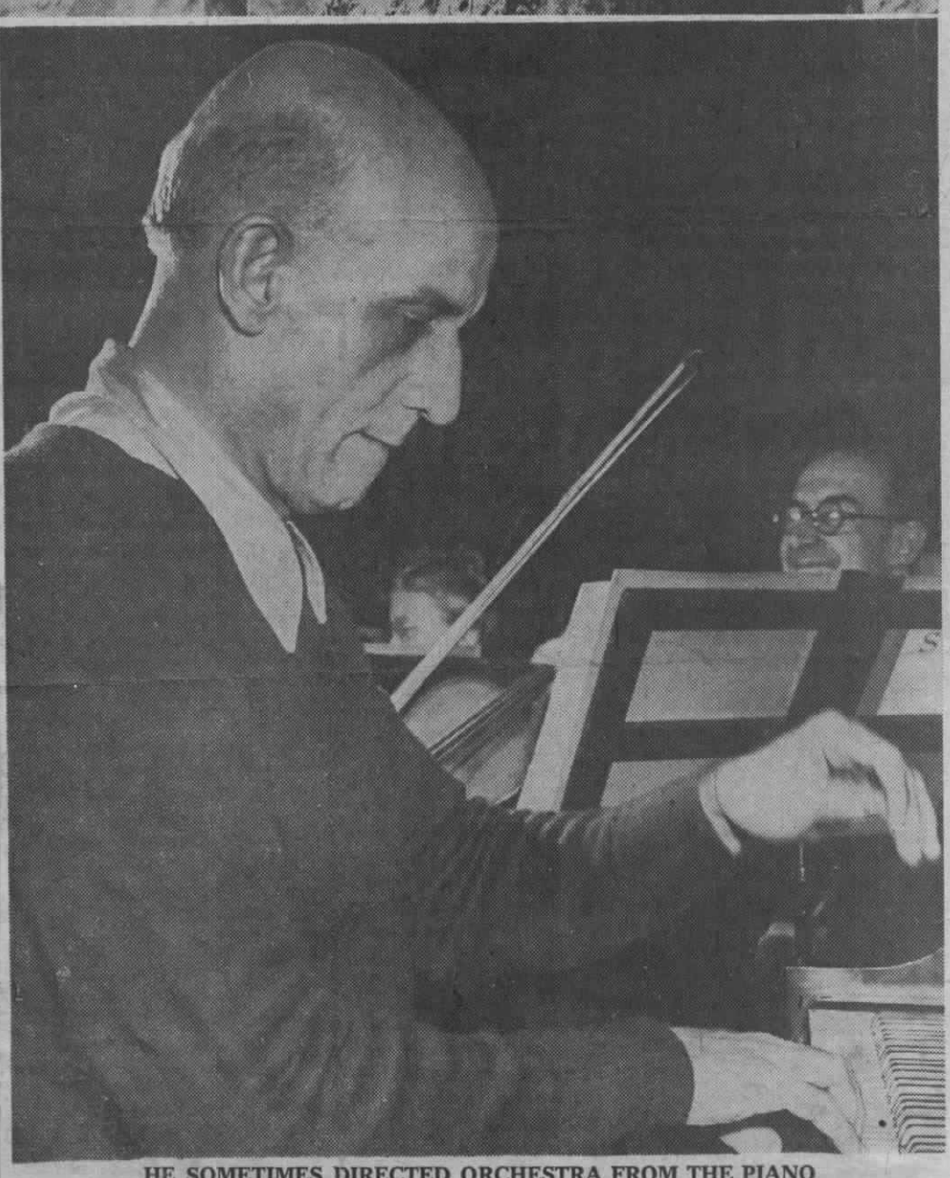
It was at La Scala that he made his Italian debut 30 years ago.

He was permanent director of the Minneapolis Symphony orchestra from 1937 to 1949.

Mitropoulos, one of the world's great conductors, became the New York Philharmonic's director in 1950 after serving as co-conductor with Leopold Stokowski for one year.



DIMITRI MITROPOULOS HERE IN 1946
At peak of career with Minneapolis Symphony



HE SOMETIMES DIRECTED ORCHESTRA FROM THE PIANO
Athens Conservatory gave him pianoforte gold medal in 1918



MITROPOULOS EMPHASIZES A POINT WITH A FLYING LEAP
During rehearsal of Westminster choir 'Elijah' performance

WORLD-TELEGRAM AND SUN FEATURE MAGAZINE SECTION
November 5, 1960

Music

Mitropoulos One of Greatest

By LOUIS BIANCOLLI

It is with deep personal sorrow that I write these lines about Dimitri Mitropoulos. As a musician and artist he was my ideal; as a man who helped others he was a saint.

I knew almost nothing of the maestro's private life, other than the fact that he shared everything he had with others and never turned a deaf ear to a plea for financial help. From what I heard, the compassion of the man was limitless.

In my few talks with him I found him inspiring and humble. There was no false modesty about him, but absolutely no trace of the snob or aristocrat. Those who wrote harshly of him may be pleased to know he never spoke harshly of them. That wasn't his way.

His death is an incalculable loss to music. After all I have written about him, it may seem redundant of me to express my conviction, without qualification, that after Arturo Toscanini, Dimitri Mitropoulos was the greatest conductor of our time.

It may even shock some people to know that in many areas I preferred Mitropoulos to Toscanini as a conductor. Nothing I recall of Toscanini's surpassed the stupendous achievement of Mitropoulos' Mahler performances last season.

Much as I revered the Italian and proud as I was to share his national background, I was never happy about his browbeating tantrums at rehearsal. Mitropoulos never once forgot that before all else his musicians were human beings, fallible and sensitive. They loved him for it.

Being a religious man, he had a profoundly spiritual conception of music and his place in it. When he made the choice of music rather than the ministry he felt he was still serving man and therefore God.

This was again a private matter. To the musicians and the public he was the wholly dedicated conductor concerned solely with communicating the message of the composer in all its exalted beauty and intensity. That was faith enough.

In his habits of eating and living, I suppose Mitropoulos was something of an ascetic. But ascetics cut themselves off from humanity. Passionately as he loved music, Mitropoulos loved people even more. His heart went out to them through every one of his performances.

When I heard of his death on the radio Wednesday morning I felt that all of us in music—musicians, listeners, and writers—had lost a friend and benefactor. The whole fabric of world music has received a jolt.

Mitropoulos was very much a man of his time. No other conductor had his grasp of twentieth century fashions in music. At times one was convinced he was the composer's other and better self. But his mastery of the classics was no less profound.

Men of this caliber are irreplaceable. Let us, in tribute to this noble and inspiring soul, cherish the more gratefully the many brilliant conductors who survive him and the thousands of musicians who were privileged to play for him.

'GREAT NAME'

TO THE EDITOR:

While I enjoyed reading Harold Schonberg's "Tyrants—and Gods—of the Podium" (Nov. 27), which did so much to illuminate the "mystery" of conductors, for me there was one great name that should have been a part of this otherwise extremely comprehensive article—that of Dimitri Mitropoulos.

Perhaps no tyrannical remembrances of Maestro Mitropoulos were at hand when the story was written, but those of us who worked with him remember his capacity for outbursts as well as his enormous gentility.

I recall a dress rehearsal in Florence of the last act of "Girl of the Golden West" which went badly, very badly. It didn't help to have a tenor not only allergic to but also afraid of horses. Maestro Mitropoulos raged and stormed at the tenor, the horse and me, and I fled to my dressing room, upset to the verge of tears. We repeated the scene later in the day and when I came on stage to begin, astride



Dimitri Mitropoulos.

the horse, Mitropoulos paused before entering the pit, and came up to me and said, "I am sorry I made you cry."

I cannot help at this time but recall Mitropoulos whose memory is still fresh, whose inspiration is still creative, and who belongs both among the tyrants and the titans of music. ELEANOR STEBER.

New York.

From NOV 4 1960
POST
New York, N. Y.

Autopsy on Mitropoulous

Milan, Italy, Nov. 4 (Reuters) —A post-mortem examination of famed musical conductor Dimitri Mitropoulos has confirmed that his death at La Scala theater here Wednesday was due to a heart attack, a doctor said today.

From NOV 5 1960
HERALD TRIBUNE
New York, N. Y.

La Scala Pays Tribute Today To Mitropoulos

The artistic forces and staff of the opera house of La Scala and the City of Milan will honor the memory of Dimitri Mitropoulos at a ceremony to be held at La Scala at 3 p. m. today (9 a. m., E. S. T.). Representatives of Vienna's municipal government will also attend to convey that city's tribute to the noted Greek conductor, who died while directing a rehearsal at La Scala on Wednesday morning.

After cremation at Lugano, his ashes will be taken to Milan to be conveyed to Athens on a special plane sent by the Greek government. They will be presented to the Conservatory of Music in Athens, of which Mr. Mitropoulos had been a pupil.

In his will, he had asked that any memorial tributes take the form of donations to the Philharmonic-Symphony Society of New York, of which he was long music director, for a fund to be used to commission works by American composers.

From NOV 3 1960
NEWS & COURIER
Charleston, S. C.

Conductor Falls Dead On Podium

MILAN, Italy (AP) — Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House Wednesday and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mitropoulos was rehearsing Gustav Mahler's Third Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

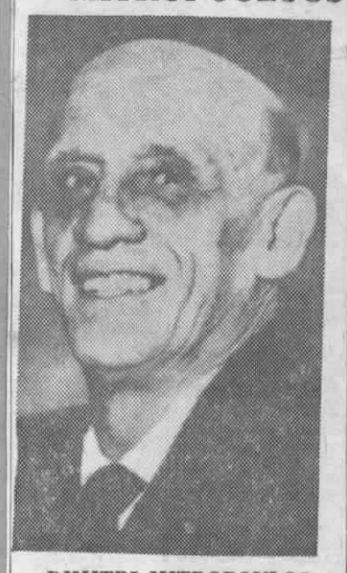
Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could reach him, he collapsed and fell from the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

Mitropoulos suffered a heart attack early last year in Germany. He appeared to have recovered. He came here Tuesday night and plunged into rehearsal Wednesday.

Born the son of a merchant in Athens, young Dimitri once wanted to enter a monastery. When told he could not have a harmonium in his cell, he decided against that an enrolled in the Athens Conservatory.

HEART ATTACK TAKES LIFE OF MITROPOULOUS



DIMITRI MITROPOULOS

MILAN, Italy (AP) — Dimitri Mitropoulous, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 64-year-old musician had been rehearsing Mahler's 3rd Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulous had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

Mitropoulous was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but later recovered and resumed conducting. Last winter several of his appearances were among the most successful of the New York Philharmonic's Mahler Festival.

One of the outstanding conductors of his era. Mitropoulus was both a great interpreter of symphonic and operatic classics and a staunch champion of modern music.

He introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the philharmonic and conducted the world premier of the Barber Menotti Opera "Vanessa" in January 1958, the first American opera performed a the Metropolitan in many years.

His memory for music was phenomenal, on a par with that of the late Arturo Toscanini. Mitropoulous not only conducted without score but also rehearsed the same way.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulous was the son of a merchant. As a boy he almost made a vocation of religion. Two of his uncles were monkws in the Greek Orthodox Church and one of his great-uncles was an archbishop.

THE NEW YORK TIMES
riday, November 4,

SOVIET COMPOSERS HONOR MITROPOULOS

The five Soviet composers and the music critic who visited this country last year paid tribute yesterday to Dimitri Mitropoulos in a cable to Rudolf Bing, general manager of the Metropolitan Opera.

The cable read: "Remembering our last meeting with that outstanding conductor, Dimitri Mitropoulos, we wish to express our sorrow about his death. We want to express our condolences to the Metropolitan Opera Company now bereft of one of its most remarkable artistic leaders."

The cable was signed by Dmitri Shoostokovich, Tikhon Khrennikov, Dmitri Kabalevsky, Konstantin Dankevitch, Fikret Amirov and Boris Yarustovsky.

MILAN, Italy, Nov. 3 (AP)— Plans to honor Mr. Mitropoulos were held in abeyance tonight awaiting the opening of his will in New York.

Mr. Mitropoulos died at the age of 64 yesterday after being stricken on the podium of La Scala Opera House. A Greek Royal Air Force plane arrived in Milan to take the body back

From NOV 3 1960
DAILY MIRROR
New York, N. Y.

COLLAPSES AT LA SCALA REHEARSAL

Mitropoulos, 64, Dies

MILAN, Italy, Nov. 2 (AP).—Dmitri Mitropoulos, an austere musical perfectionis who conducted orchestras in the U. S. for many years, toppled from the podium at La Scala opera house today and died, victim of a heart attack.

The 64-year-old musician had been rehearsing Mahler's 3d Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital apparently of a heart attack.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

MITROPOULOS spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year. He was to have conducted this season at the Met and was also scheduled to make guest appearances with the New York Philharmonic.

He suffered a heart attack on Jan. 23, 1959, in New York, but recovered and resumed conducting. Last Winter several of his appearances were among the most successful of the New York Philharmonic's Mahler festival.

Born in Athens, Greece, on Feb. 18, 1896, Mitropoulos was the son of a merchant. He planned to enter a monastery, but changed his mind when he learned musical instruments were forbidden. He enrolled at the Athens Conservatory.



Dmitri Mitropoulos . . . a musical giant passes from the scene. (AP Photo)

While studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

New York 38, N. Y.
From NOV 5 1960
TIMES
New York, N. Y.

Mitropoulos Request Asks Fund For Commissioning U. S. Music

Dimitri Mitropoulos, the conductor, who died in Milan, Italy, on Wednesday, left a written request that those wishing to remember him at his death contribute to a fund to commission compositions from American composers instead of sending flowers for funeral or memorial services.

He also asked that the fund be administered by the New York Philharmonic Society.

"A wish of this kind is typical of Mr. Mitropoulos' great generosity," said a spokesman for the orchestra. "The Philharmonic would be honored to carry it out."

These requests, along with directions that his body should be cremated and that the ashes should be sent to Greece, were included in a letter that had been left with Barton G. Hocker, Mr. Mitropoulos' business adviser. The letter was dated April 10, 1959. Mr. Hocker also has the conductor's will, which is to be probated later.

Mr. Mitropoulos' body will be cremated in Switzerland today. This afternoon, the conductors and staff of La Scala Opera, along with representatives of the City of Milan, will pay public tribute to the conductor's memory.

A Greek Government airplane is scheduled to take the ashes to Athens for deposit in the Conservatory of Music there.

ERALD TRIBUNE, SATURDAY, NOVEMBER 5

MUSIC

New York Philharmonic

CARNEGIE HALL

Conductor, Leonard Bernstein; soloist, Christian Ferras, violinist. The program: Concerto for Violin and Orchestra, No. 2 in E major.....Bach
A Faust Symphony in Three Character Pictures (after Goethe) (Charles Bressler, tenor; Choral Art Society).....Liszt

By Paul Henry Lang

The Philharmonic concert began yesterday afternoon with a moment's silent tribute by the standing audience in memory of the great musician who for two decades was associated with the orchestra. But Dimitri Mitropoulos, the ardent and dedicated musician, cannot be honored silently; music was his life, therefore Mr. Bernstein prefaced the concert with a tribute in sound. The tender and hushed strains of the "Urlicht" movement from Mahler's "Resurrection Symphony," the solo part taken by Jennie Tourel, provided a fitting and quietly eloquent lament for the passing of a friend of the Philharmonic and of its public.

* * *

Died. Dimitri Mitropoulos, 64, virtuoso conductor and pianist who followed a musical calling with mystical fervor; of a heart attack; in La Scala Opera House, Milan. Athens-born of ecclesiastical lineage, Greek Orthodox Mitropoulos gave himself to music with the dedication of a monk (which he once intended to be), lived frugally, gave away his money to students as his hero St. Francis of Assisi did, became an apostle of modern composers. On the podium he danced, shook his fringed pate, conducting without a score from an awesome memory. Off the podium he read philosophy, the Greek dramatists, but for diversion Mitropoulos climbed mountains.

From NOV 6 1960
TIMES
New York, N. Y.

MITROPOULOS' ASHES WILL GO TO ATHENS

Special to The New York Times

MILAN, Italy, Nov. 5—The body of Dimitri Mitropoulos, the Greek conductor who died on Wednesday after collapsing on the podium of La Scala Opera during a rehearsal, left for Lugano, Switzerland, in a motor hearse this afternoon.

Dr. Antonio Ghiringhelli, the superintendent of La Scala, the representatives of the Vienna and Salzburg Opera houses, and a large crowd of artists, friends and admirers gathered in farewell outside the Institute of Legal Medicine where a post morten had been performed.

It is understood that Mr. Mitropoulos' body will be cremated immediately on its arrival in Lugano this evening. Italian law prohibits cremation. An urn containing the ashes will be flown tomorrow to Athens.

Special to The New York Times.

ATHENS, Nov. 5—Authorities here expect to receive the ashes of Mr. Mitropoulos, who was born here. They said that because the Greek Orthodox Church, a state religion, does not allow cremation, there would be a lay service in the conductor's honor.

The remains will be deposited in an urn either in the famous outdoor ancient theatre of Herod Atticus or in the Athens Conservatory of Music, where Mr. Mitropoulos began his musical career.

New York 38, N. Y.
From NOV 5 1960
EVENING STAR
Washington, D. C.

Last Respects Paid To Mitropoulos

MILAN, Italy, Nov 5 (AP).— Members of the music world paid last respects to famed Conductor Dimitri Mitropoulos at Milan's Institute of Legal Medicine today. Mr. Mitropoulos died on the podium of La Scala's opera house during a rehearsal Wednesday.

The body of the Greek-born American maestro will be delivered to Greek consular authorities and taken to Switzerland for cremation. Later the ashes will be flown in a Greek Royal Air Force plane to Athens.

From NOV 5 1960
MORNING NEWS
Wilmington, Del.

MITROPOULOS HONORED

NEW YORK, Nov. 4 (AP). — The New York Philharmonic honored its late conductor, Dimitri Mitropoulos, at its concert this afternoon in Carnegie Hall. The audience rose for a minute of silence in tribute.

From NOV 6 1960
DAILY NEWS
New York, N. Y.

DIMITRI MITROPOULOS

Milan, Italy, Nov. 5 (Reuters). —The body of Dimitri Mitropoulos, Greek-born conductor who led American orchestras since 1936, was taken today to Lugano, Switzerland, for cremation. Mitropoulos, who was chief conductor of the New York Philharmonic from 1949 to 1957, and also conducted at the Metropolitan Opera, died of a heart attack here three days ago. Cremation is illegal in Italy.

Huntington, Ind., Herald
Thursday, November 3, 1960

Noted Conductor Dies Of Heart Attack

MILAN, Italy — Dimitri Mitropoulos, the noted symphony conductor was stricken with a heart attack while rehearsing the LaScala Symphony Orchestra in the famed LaScala Opera House, Wednesday.

He was on the podium in the very act of directing the orchestra when suddenly he clutched at his chest and before anyone could reach him, toppled from the podium onto the stage.

He was rushed to Milan's Poly-Clinic hospital, but was dead on arrival.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

He soon established himself as a virtuoso pianist and a gifted composer. It was while studying with Feruccio Busoni in Berlin that he discovered his talents as a conductor. He conducted in Europe's musical capitals until 1936, when he went to America.

He began his tenure at Minneapolis in 1939, then moved to New York and resigned in 1949. He had become an American citizen in 1946.

His musical career was marked by devotion to the classics and operatic music. But he was also a staunch champion of modern music and introduced many new works.

Mitropoulos had a phenomenal memory for music. He conducted and rehearsed without a score. This in part may have been due to the simplicity in which he lived, allowing few diversions to interfere with his music.

THE NEW YORK TIMES
Saturday, November 5, 1960

Music: Philharmonic Pays Tribute to Mitropoulos

Mahler Work Added to Program in Homage

By RAYMOND ERICSON

THE memory of Dimitri Mitropoulos, who died on Wednesday, hovered over Carnegie Hall during the New York Philharmonic concert yesterday afternoon.

The saddening thought was uppermost in the minds of many present that they would never again see Mr. Mitropoulos' tall, spare, loose-jointed figure and his ascetic face or hear the kind of Olympian performance he could win from the orchestra when he was at his best.

•

When Leonard Bernstein mounted the podium, he motioned to the audience to rise for a moment's silent tribute to the former conductor of the orchestra. When the people were seated again, he turned and led an unscheduled work, the "Urlicht" ("Primal Light") movement from Mahler's Second, or "Resurrection," Symphony.

Mr. Bernstein chose the perfect tribute, for Mr. Mitropoulos was one of the great exponents of Mahler's music, with all its complex apparatus in performance, its Romantic aura and its mysticism. Mr. Bernstein quietly conducted the serene score, tinged lightly with melancholy, which suggests man's hope for "a little light to show the way into the blessed life beyond." Jennie Tourel, with her consummate artistry, was the mezzo-soprano soloist.

The tribute was added to the Thursday night "preview" concert and will be played when the program is repeated tonight and tomorrow afternoon.

•

The major work on the program, too, was one that coincided with Mr. Mitropoulos' temperament. It was Liszt's "A Faust Symphony," which brought to a close Mr. Bernstein's series of programs devoted to Schumann and the Romantic movement.

In Memoriam

DIMITRI MITROPOULOS

February 18, 1896 - November 2, 1960

The life of Dimitri Mitropoulos has been put at the disposal of music, selflessly and unsparingly, in a devotion almost beyond the human. Two decades of that dedicated life, beginning in the season 1940-41, were interwoven with the destinies of the New York Philharmonic, including seven years when he was its Music Director.

His death brings international grief. It at the same time touches in a very personal way the deepest emotions of all associated with the New York Philharmonic, where the memory of his performances and of the nobility of his spirit will remain alive and honored in every heart.

In memory of this surpassing musician and warmly loved friend, Mr. Leonard Bernstein, Miss Jennie Tourel, and the Orchestra will perform at the beginning of the concert this evening the Fourth Movement, "Urlicht" ("Primal Light") of the "Resurrection" Symphony by Gustav Mahler.

NEW YORK POST, SUNDAY, NOVEMBER 6, 1960

WORDS and MUSIC

By Harriett Johnson

Mahler Played for Mitropoulos

The destinies of Dimitri Mitropoulos and Gustave Mahler were closely intertwined in life, and lately in death. Leonard Bernstein, therefore, chose a fitting tribute when he opened Friday afternoon's N. Y. Philharmonic program with the fourth movement, "Urlicht," (Primal Life) from Mahler's Second Symphony, the "Resurrection," with mezzo-soprano Jennie Tourel as soloist.

"I am from God and will return to God," says the text.

When Bernstein and Miss Tourel came to the front of the Hall stage, the orchestra rose. Bernstein then signaled that the audience should also rise. He stood silently with bowed head for a moment before beginning the concert. The beauty of the music was movingly re-created through the dedication which Bernstein and Miss Tourel brought to it, both performing without score, as Mitropoulos almost inevitably did.

Possessing probably the most phenomenal musical memory of any contemporary conductor, he frequently rehearsed without score as well as leaving it behind in performance.

Died Wednesday in Milan

Mitropoulos, who died Wednesday in Milan, shortly after having been stricken with a heart attack during a rehearsal of Mahler's Third Symphony at the La Scala Opera House, had been affiliated with the Philharmonic since 1940 and was its music director for seven years, beginning with the 1950-51 season.

His last appearance with the orchestra was, prophetically, on Jan. 24, when he led an unforgettable performance of Mahler's Ninth Symphony, which Bruno Walter has described as "inspired by an intense spiritual agitation: the sense of departure."

From NOV 6 1960
TIMES
New York, N. Y.

MINNEAPOLIS HAILS ITS NEW CONDUCTOR

Special to The New York Times.

MINNEAPOLIS, Nov. 5—The fifty-eighth season of the Minneapolis Symphony Orchestra opened last evening with a rare first-night sell-out audience of 4,922 and an enthusiastic welcome for the orchestra's new musical director, Stanislaw Skrowaczewski.

Before the 37-year-old conductor had even lifted his baton to lead the National Anthem, the audience, which had overflowed into the orchestra pit of Northrop Auditorium on the University of Minnesota campus, gave him a standing ovation.

After Beethoven's "Eroica" Symphony, Mr. Skrowaczewski was called back for three curtain calls. Five curtain calls and another standing acclaim followed his rendition of the Berlioz Symphonie Fantastique. The two standard works were chosen for his debut by the slim, young Pole because "if I were to play something new and unknown to the public, they wouldn't have anything to compare me with."

A solemn note was added to the festive occasion by the last-minute insertion in the program of a brief tribute to Dimitri Mitropoulos who, from 1937 to 1949, was the orchestra's fourth permanent director. Mr. Mitropoulos died Wednesday in Milan, Italy.

From NOV 6 1960
EVENING NEWS
Newark, N. J.

Dedicated to Music

Conductor Mitropoulos Lived for His Art

By ALAN BRANIGAN

A MAN of music—such is the only description possible for Dmitri Mitropoulos who died last week, in the saddle, as it were. The great Greek maestro was in the midst of a rehearsal of a Mahler symphony in Milan when the end came and it would be difficult to imagine a more appropriate moment.

Mitropoulos had long been a champion and advocate of the symsymphonies of Gustav Mahler and made musical history last year when he conducted many of Mahler's works at concerts of the New York Philharmonic. From outer appearances, it hadn't seemed an especially felicitous combination—the ascetic, cool, craggy Mitropoulos and the lush, amiable eloquent, long-winded Mahler. One might even call them opposites. But the results were magnificent and audiences in New York—and the country at large by radio—were enriched by some magnificent, memorable performances.

✣ ✣ ✣

ODDLY enough, it was in a performance of Mahler that this reveiewer first encountered. Mitropoulos' Jove-like personality. This was away back in 1941, when outdoor concerts were being held in June at the Newark Schools Stadium. One of the conductors that year turned out to be the tall, quiet Greek maestro who up to that time had been known as the immensely successful conductor of the Minneapolis Symphony.

To mark his Newark visit—this was long before he was named as head of the Philharmonic—Mitropoulos chose Mahler's Symphony No. 1 in D, the same one that was played here last season by Steinberg and the Boston Symphony. It was our introduction to Mahler and we recall vividly the excitement and thrill of encountering such a masterpiece, especially as done by so compelling and incisive a personality as Mitropoulos revealed.

✣ ✣ ✣

AMONG the conductor's other Newark appearances was a markedly successful concert in 1956. The program, in which one of the local reviewers noted a "soaring, electrifying sound" in the Philharmonic under Mitropoulos' baton, included Weber's "Freischutz" Overture, Schumann Symphony No. 2 in C and the Causson B Flat Symphony. Certainly here was a program that indicated the maestro's inquiring and adventurous mind.

The conductor's life was dedicated wholly to music. Nothing else seemed to have any significance for him, except perhaps religious philosophy. He lived in Spartan simplicity, in a tiny apartment with a piano and musical scores scattered all over in profusion. Sometimes he crossed the Atlantic tourist class, also a Spartan occupation. He made a great deal of money and gave away much of it to young musicians to help their careers. He liked fairly flashy clothes, but otherwise seemed to be a recluse, a hermit who on the podium was given to foot stampings and other dramatic gestures.

✣ ✣ ✣

DURING Mitropoulos' later career with the Philharmonic, he showed an increasing interest in opera, especially of unusual kinds. One of his triumphs was a revival of Alban Berg's "Wozzeck," which had been given in New York only as an offbeat novelty in the 1920s. Mitropoulos gave it in a powerful dynamic concert version that suddenly awakened a public response to this obscure masterpiece. The Berg work then was taken up and produced by the City Center Opera and later by the Metropolitan.

It was at the latter house that the conductor achieved some of his finest musical effects. We recall with pleasure the excitement of Mitropoulos' direction of "Tosca," with Tebaldi in the leading role. Puccini's tingling and poignant score seemed to have every last emotion wrung out of it by the urgency and dramatic fevor of the conductor. He even made a glorious musical experience of such a work as Samuel Barber's "Vanesa,." an otherwise puzzling and disappointing opera.

This season in New York, the famous Greek had been engaged to take part in the Met's revival of "Turandot" and at the first orchestral performances by Sviatislav Richter, the famous Russian virtuoso pianist. Now a replacement will have to be found, and it will be a difficult task. Musicians like Mitropoulos are extremely rare.

NOV 7 1960
EVENING NEWS
Newark, N. J.

Greek Tribute To Mitropoulos

ATHENS, Greece (AP) — The ashes of Dimitri Mitropoulos rested in state today on the stage of the ancient Herod Atticus theater, at the foot of the Acropolis. Greece paid tribute to the native son who became a world-famed conductor.

Mitropoulos, 64, died in Milan, Italy, Wednesday of a heart attack.

High government officials led the delegation at the airport yesterday when the brown box containing the ashes arrived aboard a Greek air force plane.

From NOV 7 1960
Christian Science Monitor
Boston, Mass.

Philharmonic Plays Tribute to Mitropoulos

By the Associated Press

New York

A Carnegie Hall audience rose for a minute of silence Friday in honor of the late Dmitri Mitropoulos, former New York Philharmonic conductor.

His successor here, Leonard Bernstein, led soloist Jennie Tourel and the orchestra in a memorial number, a selection from Gustav Mahler's "resurrection" symphony.

WORLD TELEGRAM & SUN
November 7, 1960

Mitropoulos Honored by Bernstein

It was only fitting that Leonard Bernstein should open the weekend Philharmonic programs with the "Urlicht" movement from Mahler's Second Symphony.

The man whose memory the performance enshrined had devoted a lifetime of genius to crusading for Mahler. It was, in fact, in the service of Mahler—while rehearsing his Third Symphony—that Dimitri Mitropoulos collapsed and died last Wednesday.

Those hearing Jennie Tourel sing the solo part at this performance must have vividly recalled the intense and compassionate artist no longer in our midst. Soloist, conductor, and orchestra made his presence deeply felt.

Mr. Bernstein, profoundly grieved by the death of his colleague and friend, conducted Liszt's "A Faust Symphony" as if that too were a tribute to Mitropoulos. The performance amounted to a rebirth of the neglected score. Its vitality and drive were breath-taking.

Excellent assistance was provided by the Choral Art Society and Charles Bressler, tenor. Earlier, Christian Ferras, the young French violinist, had been the thoughtful soloist in Bach's E Major Concerto.

With the Liszt performance Mr. Bernstein ended his brilliant survey of the Romantic Movement in Music—a survey rich in contrast and illumination that would have fascinated the man who first spotted his great gift — Dimitri Mitropoulos.

L. B.

From NOV 7 1960
WORLD-TELEGRAM & SUN
New York, N. Y.

Mitropoulos' Ashes in Athens

Associated Press.

ATHENS, Nov. 7.—The ashes of conductor Dimitri Mitropoulos were brought to Athens yesterday aboard a Greek Royal Air Force plane. He suffered a heart attack in Milan Wednesday and died at 64.

High government officials, men of letters, admirers and music lovers were among the 2000 on hand to pay tribute as the plane bearing a brown box containing the Greek-born musician's ashes taxied to a stop.

From NOV 7 1960
MORNING NEWS
Wilmington, Del.

MITROPOULOS ASHES RETURNED TO GREECE

ATHENS, Greece, Nov. 6 (AP) —The ashes of conductor Dimitri Mitropoulos were brought to Athens today aboard a Greek Royal Air Force plane. Mitropoulos, 64, died of a heart attack in Milan Wednesday.

High officials, men of letters and music lovers were among 2,000 on hand to pay tribute as the plane bearing a brown box containing the Greek-born musician's remains taxied to a stop.

The box will be on public display for several days in the Heroid Atticus Theatre, then encased in a wall of the Athens Conservatory.

From NOV 7 1960
HERALD TRIBUNE
New York, N. Y.

Mitropoulos' Ashes Brought to Athens

ATHENS, Greece, Nov. 6 (AP).—The ashes of conductor Dimitri Mitropoulos were brought to Athens today aboard a Greek Royal Air Force plane. Mr. Mitropoulos suffered a heart attack in Milan Wednesday and died at sixty-four.

High government officials, men of letters, admirers and music lovers were among the 2,000 on hand to pay tribute as the plane bearing a brown box containing the Greek-born musician's remains taxied to a stop.

The box will be on public display for several days in the Heroid Atticus Theater at the foot of the Acropolis, then encased in a wall of the Athens Conservatory.

From NOV 8 1960
TIMES
New York, N. Y.

Mitropoulos Ashes in Athens

ATHENS, Nov. 7 (AP)—The ashes of Dimitri Mitropoulos rested in state today on the stage of the ancient Herod Atticus Theatre, at the foot of the Acropolis. Mr. Mitropoulos died in Milan, Italy, Wednesday of a heart attack. He was 64 years old. High Government officials led the delegation at the airport yesterday when the box containing the ashes arrived aboard a Greek Air Force plane.

THE MONTREAL STAR, SATURDAY, NOVEMBER 5, 1960

Music Notes

Dimitri Mitropoulos Complex Personality

By ERIC McLEAN

DIMITRI MITROPOULOS was sixty-four when he died on the podium of La Scala, on Wednesday. Considering that the average age of today's front-rank conductors is somewhere in the high seventies, Mitropoulos can be said to have died young, and for anyone who had met this extraordinary man the news of his death was difficult to credit. It is true that he had not been in good health for some months (he had had an earlier heart attack last January) but his indestructible good humor and driving energy did not seem to be the traits of an ailing man.

The most striking characteristics of Mitropoulos were nearly all youthful ones; The almost inexhaustible enthusiasm with which he conducted both rehearsals and performances; his uneasiness in the social gatherings to which all conductors are subjected; his boyish love of exotic sweets and double-feature cowboy pictures; his insistence on travelling by bus with the musicians of the orchestra.

These were a bizarre part of the personality of the man. The intellect was something else. He had one of the most extraordinary musical memories of this century, equalled only by that of Toscanini. He was a serious student of philosophy, an intimate friend of Henri Bergson and the celebrated Greek writer, Nikos Kazantzakis. He spoke and wrote in six languages with equal fluency, and he was respected among scholars as an authority on classical Greek theatre.

I met him twice, once with a group of friends in a little Italian restaurant in New York, following a hair-raising performance of Strauss's 'Salome' at the Metropolitan Opera; and once in Salzburg where he had conducted Berlioz' Requiem. In both cases I was struck by his relaxed manner and easy conversation which contrasted so sharply with his almost frenzied behaviour on the podium.



DIMITRI MITROPOULOS

Casting about for something to say, I told Mitropoulos how much I had enjoyed the background music he had composed for the play 'Hippolytus' which I had seen in a production of the National Greek Theatre. Mitropoulos seemed puzzled for a moment, then suddenly remembered.

"Don't tell me they've resurrected that trivial stuff," he said. "I composed that when I was in my teens."

He had tripped me. Although I had seen a line in the theatre program crediting the background music to him, the play was too absorbing to pay much attention to the music itself.

He recognized my embarrassment, and his rough-hewn face wrinkled into a reassuring smile.

"I thought it was a masterpiece when I wrote it," he said. It made me feel better, but I decided it would be wiser to let him lead the conversation from that point on. And a fascinating conversation it was, ranging from Russian iconography, through Austrian baroque architecture, to Mediterranean spear fishing.

He rarely touched on music, however. Music for him was something to be made, and listened to, but not discussed.

I learned later that Mitropoulos always spoke disparagingly of his own compositions, and most of the newspaper obituaries quoted him as saying that he had given up the idea of creating music after his studies with Busoni. "I lost all respect for myself as a composer," he was reported to have said, "I listened to Busoni, absorbed his knowledge, and ended up as a re-creater instead of a creator."

Yet ten years after his studies with Busoni, Mitropoulos composed his Concerto Grosso, a work which attracted wide attention in Europe.

Re-creation, however, was unquestionably his most important contribution to music, not only because of his unforgettable interpretations of such composers as Strauss, in both the opera house and the concert hall, but also for his persistent championing of the works of young composers. It should be remembered that the extraordinarily successful production of Berg's 'Wozzeck' four years ago was largely his work.

But Mitropoulos was not a paragon, and his limitations showed up mainly in the classical repertoire. Within his own great areas of interest he had few equals, however, and the world's musical scene will never be the same without him.

NEW YORK
Herald Tribune
FOUNDED APRIL 10, 1841, by HORACE GREELEY

Owned and published daily by the New York Herald Tribune Inc. Robert M. White II, *President and Editor*
Richard C. Steele, *Vice-President and General Manager*; Barney G. Cameron, *Vice-President and Business Manager*
Fendall W. Yerxa, *Vice-President and Managing Editor*; Dwight E. Sargent, *Editorial Page Editor*
Charles M. Hupp, *Secretary-Treasurer*

24 Thursday, November 3, 1960

Dimitri Mitropoulos, Whose Life Was Music

New York knew Dimitri Mitropoulos well, for the climax of his career as a conductor came here, first at the Philharmonic and later at the Metropolitan Opera. Not every conductor is equally at home in symphony and in opera, but Mr. Mitropoulos was no ordinary musician. To his dramatic understanding and technical mastery he joined a sense of dedication and devotion to his art.

Mr. Mitropoulos wasn't the kind of conductor who stayed within the safe confines of the standard repertory. He liked to explore music and extend its frontiers, and modern composers, Americans not excepted, knew him as their friend. It was typical that he should have been rehearsing one of the lesser-known Mahler symphonies when he was fatally stricken in Italy yesterday.

Although he had undergone a serious attack early last year, Mr. Mitropoulos took up the burdens of his calling once again simply because life to him meant music, and nothing else. We had been counting upon seeing and listening to him this season at the Metropolitan and in Carnegie Hall. Now we shall never have that privilege. But the picture of his lean, spare, ascetic figure upon a podium is one that will long dwell in many memories.

NEW YORK HERALD TRIBUNE, SUNDAY, NOVEMBER 6, 1960

Portrait of a Priestly, Human Musician

By JAY S. HARRISON

My first meeting with Dimitri Mitropoulos took place in 1947 at a performance of the Robinson Jeffers version of "Medea" featuring Judith Anderson. We were both standees, and during intermission a mutual acquaintance introduced us. Suddenly, immediately, we became close friends, principally because Mitropoulos felt a rush of warmth toward anyone who was a theater-goer.

The stage, especially that aspect of it which was concerned with strong drama, was very much a part of Mitropoulos' life. He was, in fact, a man whose every action had some kind of drama to it. His appearance, his speech, his manner of conducting, his personal philosophy—all of these had a halo of theater about them. I say theater, not theatricality, for there was no tinseled sham about the Maestro: whatever he did, despite outward appearances to the contrary, was genuine and real.



Dimitri Mitropoulos, March 1, 1896—Nov. 2, 1960.

His Answer

He believed wholly in whatever he did. As a conductor he was often criticized for bringing to music a kind of burning and violent excitement which some thought excessive and undignified.

In answer to this he would merely say—and I give it to you word for word, as I frequently took notes when we were together—"I happen to be the kind of person whom music affects in a very strange way. Music makes me passionate and nervous and restless and sometimes it ties me up in emotional knots.

"If a score does that to me I have to communicate it to my audience. What good is a conductor who doesn't want to make an audience feel what he feels? I am not a metronome, I am an interpreter. If what I have to say through my music bothers some people, then they have every reason not to listen. But if I do not do what I know is right, then I lie to myself and my God."

He was an intensely serious man, even as he applied himself to the most casual things. For example, one night not so long ago he invited me to a film—he adored movies of any sort—which as it turned out happened to be wretched in every conceivable way.

But it was far from disturbing to Mitropoulos. He decided on the spot to recast it in his own fashion. Every few seconds he would nudge me awake and say, "Now I tell you, you would not have fallen asleep if this part"—and he would point to the screen—"were played by John Wayne. And that young fellow would be perfect for Paul Newman. And the heroine, she needs a Magnani, not a pipsqueak."

All of this was said in dead earnestness, he was not making a joke. It was not Mitropoulos' way to be funny about anything. He was watching a movie that he felt could be bettered and he went about analyzing it scene by scene, as though it could immediately be remade to his specifications. Everything with which he came into contact he wanted to improve. That was the condition which drove him to seek perfection.

But he knew perfection was impossible in all things save religion. He thought, as a youth, of joining the clergy, but the attraction of music led him into other directions. Still, he would discuss at great length the interrelationship between God and music, and he rather imagined that his position as a conductor was not unlike that of a priest. "We both serve something ideal," he would say, "and we are here to serve mankind."

Regarding his philosophy of music, that, too, had a firmly religious base. "Schoenberg," he would tell you, "went outside of the usual tonal system because that tonal system no longer was a way for him to express his faith. He found his faith in atonality and it made him strong. And this strength is what attracted most of our young composers to him. He was an apostle; and because he believed he drew followers."

But even allowing the complications of his thought processes and the dynamism of his presence, Dimitri Mitropoulos was essentially a simple man. He lived almost like a hermit. When he was permanent conductor of the Minneapolis Symphony he occupied one room so small it could scarcely hold a piano, and his hotel apartment in New York was so frugally decorated that it somewhat resembled a stage after the scenery had been struck. And though he made a fortune, he rarely spent over $3,000 a year on himself, the remainder of his salary being given over to young students to insure their continued study in either theology or composing.

His Disposition

That was only one reason why he was widely loved. In the whole music world, which is traditionally a hotbed of jealousies and rancor, there was not a person to say a word against him. He never shouted, never lost his temper, never denied a favor. Even when he failed to get the conductorship of the Boston Symphony, a post he deeply wanted, there was not a shred of anger in him.

But while music and religion were the core of his life, he was not without hobbies, principal among which was the climbing of mountains. "I climb mountains," he would say, "because I like to conquer things; to me conquering a mountain is like conquering a new and difficult score. Also, when I am on top of a peak I feel profoundly a sense of life, but also a sense of death. For I will tell you, I am going to die by falling down a mountain."

His prophecy came true. When death called him on Tuesday he was atop a very special mountain. And that was his podium.

Indianapolis, Ind., News—Final Edition
Wednesday, November 2, 1960

Dimitri Mitropoulos, Conductor, Dies at 63

By Associated Press

MILAN, Italy—Dimitri Mitropoulos, noted Greek-American symphonic and operatic conductor, collapsed and died today while rehearsing at La Scala Opera House.

The 63-year-old musician had been rehearsing Mahler's Third Symphony for about 10 minutes when he stopped, stood motionless for a moment, then fell from the podium. He died on the way to a hospital.

"I feel very fatigued," he had said a few minutes earlier. "I am an old automobile which still works, however."

Apparently death was due to a heart attack.

Mitropoulos had spent 10-year tenures as conductor of the Minneapolis Symphony and then of the New York Philharmonic. In recent years he also had been a leading conductor with New York's Metropolitan Opera Company and had toured in Europe extensively each year.

Mitropoulos was to have conducted this season at New York's Metropolitan Opera, where he had scored a notable success in recent years, and was also to have made guest appearances with the New York Philharmonic.

He suffered a heart attack January 23, 1959, in New York, but later recovered and resumed conducting.

Mitropoulos introduced Shostakovich's 10th Symphony to New York audiences, revived Strauss' "Elektra" in a sensational concert performance with the Philharmonic and conducted the world premiere of the Barber-Menotti opera "Vanessa" in January, 1958, the first American opera performed at the Metropolitan in many years.

Mitropoulos not only conducted without a score but also rehearsed the same way.

Born in Athens, Greece, February 18, 1896, Mitropoulos was the son of a merchant.

Young Dimitri planned to enter a monastery but changed his mind when he learned he would be forbidden to have a little harmonium. Instead he enrolled at the Athens Conservatory, where he quickly established himself as a virtuoso pianist and a gifted composer. Then, while studying with Ferruccio Busoni in Berlin, he discovered conducting and his true niche in music.

He was conductor of the Minneapolis Symphony for 10 years, from 1939 to 1949, then came to New York to head the Philharmonic.

After nearly 10 years as permanent conductor of the New York orchestra, Mitropoulos announced he was "abdicating" the post. Leonard Bernstein was named to succeed him.

m NOV 3 1960
Commercial Appeal
Memphis, Tenn.

Maestro Mitropoulos, 64, Dies After Milan Downbeat

By United Press International

MILAN, Italy, Nov. 2.—Greek-American conductor Dmitri Mitropoulos collapsed and died Wednesday of a cerebral hemorrhage as he was conducting the La Scala Opera House orchestra in a rehearsal of Mahler's "Third Symphony."

Mitropoulos, 64, who regarded music as a means of reaching God, had returned to the La Scala podium for the first time in several years. He had suffered a heart attack Jan. 23, 1959, in New York.

Mitropoulos' baton gave the downbeat and the rehearsal of the Mahler symphony began. After 45 beats he waved the musicians to a halt and made some comment on the opening passage. He appeared ready to resume but suddenly put his right hand to his forehead and fell face first.



Mitropoulos
—AP Wirephoto

Dies In Ambulance

The maestro died in an ambulance racing through Milan traffic.

Provisional arrangements were made for burial Saturday in Milan's Monumentale Cemetery. La Scala honored Mitropoulos Wednesday night with a special performance of Beethoven's "Eroica" at a concert conducted by Hungary's Ferec Fricsay.

Mitropoulos, Greek by birth and American by adoption, made his American debut in 1936 with the Boston Symphony after a brilliant European career. He had been director of the New York and Minneapolis Philharmonic Orchestras.

Mitropoulos was born in Athens in 1896, the son of a merchant. At one point he planned to enter a monastery but his love of music was too great and he changed his mind when he learned he could not take musical instruments with him.

Dramatic Conductor

He was known for his dramatic and vivid conducting methods. Critics said his fervor gave to him an insight in music that made him one of the world's greatest orchestra conductors.

In 1924, Mitropoulos accepted the directorship of the Athens Conservatory Symphony after studying at the Athens Conservatory of Music, and in Brussels and Berlin. His fame spread throughout Europe and he was guest conductor for almost every major symphony orchestra from 1930 to 1936.

In 1936, he was invited to the United States by Dr. Serge Koussevitzky to be guest conductor of the Boston Symphony. In 1937 he went to Minneapolis, Minn., to conduct and remained in the Middle West for 12 years.

In 1949, he accepted co-conductorship of the New York Philharmonic with Leopold Stokowski. In New York, he continued his habit of spurning social functions in favor of the hamburger diner around the corner where he presided over his followers in a black turtleneck sweater.

In 1950, he took over the full conductorship of the New York Philharmonic and launched the orchestra on extensive tours by bus, shocking staid music circles by traveling with the players.

The conductor was renowned for his musical memory, second only to that of Arturo Toscanini. In his head were said to be the complete scores of more than 50 symphonies.

From NOV 3 1960
MORNING NEWS
Wilmington, Del.

Heart Attack at La Scala

Maestro Mitropoulos, 64, Falls From Podium, Dies

MILAN, Italy, Nov. 2 (AP).—Dimitri Mitropoulos, an austere musical perfectionist who conducted orchestras in the United States for many years, toppled from the podium at La Scala Opera House today and died, apparently a victim of a heart attack.

Mitropoulos, born in Greece 64 years ago, had spent 10-year tenures as conductor of the Minneapolis Symphony and then the New York Philharmonic. Later he conducted at New York's Metropolitan Opera and toured extensively in Europe.

Mitropoulos was rehearsing Gustav Mahler's 3rd Symphony for a concert here Monday. A few minutes before taking up his baton, he had complained of being tired.

"I feel very fatigued," he said. "I am an old automobile that still works, however."

Then he rehearsed the orchestra for about 10 minutes. Suddenly he stopped and put a hand to his heart. Before any of the musicians could rea him, he collapsed and fell fro the podium.

He was rushed to Milan's Polyclinic Hospital but died on the way.

Mitropoulos suffered a heart attack early last year in Germany. He appeared to have recovered. He came here last night an dplunged into rehearsal today.

Born the son of a merchant in Athens, young Dimitri once wanted to enter a monastery. When told he could not have a harmonium in his cell, he decided against that and enrolled in the Athens Conservatory.

He soon established himself as a virtuoso pianist and a gifted composer. It was while studying with Feruccio Busoni in Berlin that he discovered his talents as a conductor. He conducted in Europe's musical capitals until 1936, when he came to America.

He began his tenure at Minneapolis in 1939, then moved to New York and resigned in 1949. He had become an American citizen in 1946.

His musical career was marked by devotion to the classics and operatic music. But he was also a staunch champion of modern music and introduced many new works.

Mitropoulos had a phenomenal memory for music. He conducted and rehearsed without a score. This in part may have been due to the simplicity in which he lived, allowing few diversions to interfere with his music.

A tall, lean, bald man, his deeply lined face gave him the appearance of a monk. He remained deeply religious through his life. He never married. Once when his English was uncertain he described himself as "a lonely wolf."

From NOV 10 1960
HERALD TRIBUNE
New York, N. Y.

Conductors and Music

To the N. Y. Herald Tribune:

Indubitably, there are numerous conductors whose concerts are very worth while attending. But some of these conductors go through so many gyrations and antics, facial expressions and other distracting movements that they seem to leave the listener in a state of exhaustion from just watching them for a few hours. They also give the concert-goer a feeling that they are on the podium only for the purpose of exhibiting themselves.

On the other hand, it was an especially enriching experience for me to have attended a concert when Mr. Mitropoulos was on the podium. Because of Mr. Mitropoulos' serene expression and the calmness of his mien, he conveyed the idea to the listener that by abnegation of self he had indeed discovered the very depth of the composer's soul. (Ditto, when Dr. Bruno Walter is on the podium.)

MARION CITRIN.

New York.

From NOV 6 1960
TIMES
New York, N. Y.

HE LIVED FOR MUSIC

Mitropoulos Conducted Until Death Came

By HAROLD C. SCHONBERG

DIMITRI MITROPOULOS collapsed last Wednesday during a rehearsal at La Scala. He was taking the orchestra through the hurdles of Mahler's Third Symphony. Within the hour, the 64-year-old conductor was dead. And thus he joins the ranks of those musicians — Leonard Warren, Simon Barere and the others — who died literally in harness.

It was almost a miracle that he continued as long as he did. He had suffered a previous heart attack in New York, on Jan. 23, 1959. At that time he spoke to this writer on the telephone, from a hospital bed. It was nothing, it was nothing, he kept on insisting. He said that he would conduct in Bayreuth that summer; and that he would somehow fulfill all of his other engagements.

Nobody believed him. Mr. Mitropoulos was a very sick man. But he did keep his engagements. He f'ogged his sick body to death, coming back to this city to play a prominent part in the Mahler Festival of the New York Philharmonic, and also making appearances at the Metropolitan Opera.

Of him it could be said that he lived and died for music. He was a heavy reader and he had other intellectual pursuits, but music was his only close companion. And he had gifts far beyond the ordinary. He also had his failings. But for sheer musical ability few conductors could begin to approach his genius.

Amazing Memory

His memory was photographic, and it was the despair of all other conductors. Only Toscanini had this kind of mind. Once, at a Philharmonic reception at which George Szell was a guest, Mr. Szell—one of the great musicians himself—admiringly passed his hand over the notably bald pate of the Greek conductor. "You see," he said to some Philharmonic musicians, "his brains have pushed out his hair."

Stories about the Mitropoulos memory are part of the folklore of music. A typical one concerns the occasion he visited a composer's home to discuss a work in progress. He found the complicated, atonal score lying on a table in manuscript. He had never seen the music in his life. While talking to the composer he idly flipped the pages of the manuscript.

"Well!" the composer said some years later, reminiscing about the visit. "We were just chatting about this and that, and Mitropoulos suddenly started talking about my score. I looked to see if he had a copy, and he didn't. The copy was on the table. Mitropoulos asked me if this and that would work. He asked about an instrumental combination two measures before a certain section. He wondered if the brass choirs would balance there. He wondered why I had used a certain harmonic progression instead of a more natural one. Do you know, he had about memorized the score while leafing through it and talking to me at the same time?"

The more complicated the music, the more Mr. Mitropoulos liked it. Twelve-tone music was his specialty. So were the symphonies of Mahler and the larger tone poems of Strauss, such as the "Sinfonia Domestica." He was less successful in early music. His was the type of mind that responded to complexity rather than simplicity.

Markings Too

He would come to rehearsals with a blueprint of the score in his head. Not only had he memorized the music itself, but also all of its cues and letter markings. He could stop the orchestra and tell an errant wind player that at Section J the note was A natural and not A flat. He read scores with the ease of a linguist going over a book on elementary grammar. A formidable pianist, he could illustrate on the keyboard anything in the classic or modern school.

In recent years he had not concentrated on the piano. But who can forget his performances, in 1943, of the Prokofieff Piano Concerto No. 3? It was incisive, propulsive, glittering playing, full of the demonism of the music. Mr. Mitropoulos conducted the orchestra at the same time. It was a stunt that he often repeated, and he told some people not long ago that it frankly *was* a stunt. "I was younger then," he said apologetically.

Gentle Sweetness

He was a gentle, sweet man, and that was one of his troubles. A great man on the American scene once said something about nice guys finishing last. Mr. Mitropoulos did not finish last, far from it, but had he possessed more steel to his nature he would have been an even greater conductor.

A great conductor must be a lion tamer. Mr. Mitropoulos was far too gentle to snarl back at the lions under his baton. As a result, orchestra players had a tendency to take advantage of his good nature. This did not lead to a very strong type of discipline. Players loved him and respected him, but they also often did what they wanted to do rather than what he wanted them to do.

The musicians of the Philharmonic found him a stanch friend. It was he who helped them form the New York Chamber Ensemble, and not many outside the orchestra know the part he played in its operation. He often said that the greatest pleasure he had was to conduct these men—or to appear with them as piano soloist—in programs of chamber music.

To these players he gave precious time. He also gave a good deal of money, a commodity he never regarded as precious. It was through his financial generosity that the New York Chamber Ensemble was able to play all the modern works it featured. And in January of 1959, while gasping for breath in an oxygen tent, he called for his checkbook and wrote out something for the New York Chamber Ensemble. This, he said, would take care of the deficit that he knew was coming.

There really was something innocent and saintlike about him. He considered himself a twentieth-century disciple of St. Francis, and he often would express himself in terms that were almost ecclesiastical.

"Every mountain has its own beauty," he said, "and every man has his own mountain to climb. The composer and conductor are only trying to reach God and help the others to do the same. My ambition has been to become an example to the younger generation."

He will be missed. His forthcoming programs with the Philharmonic were to have included works dear to him: the Mahler Third, the Schoenberg Variations, Berg's Three Pieces for Orchestra and Prokofieff's Third Piano Concerto, among others. New Yorkers never again will have the chance to see his lean figure on the podium, arms convulsing in his curious beat, his entire body trembling to the rhythm of the music.

His Legacy

But he has left a legacy. His ten years with the Philharmonic, and his work with the Metropolitan, were productive of evenings that are historic in the musical life of this city: the concert versions of Berg's "Wozzeck," Schoenberg's "Erwartung," Busoni's "Arlecchino" and Strauss' "Elektra." It was he who had directed the world première, at the Metropolitan, of Barber's "Vanessa," and it was he who was the conductor at so many of the Metropolitan revivals and new productions. The man who so loved avant-garde music loved Puccini and Verdi with equal passion. To him there was no one border to the kingdom of music. And he considered himself one of the humbler subjects in that kingdom.

ΕΛΕΥΘΕΡΙΑ

ΘΗΝΑΙ, ΕΛ. ΒΕΝΙΖΕΛΟΥ 20, ΤΗΛ. 624.501 — ΑΝΕΞΑΡΤΗΤΟΣ ΠΡΩΙΝΗ ΕΦΗΜΕΡΙΣ — ΠΕΜΠΤΗ 3 ΝΟΕΜΒΡΙΟΥ

ΠΕΡΙΟΔΟΣ Α'. (ΚΑΤΟΧΗΣ) 1-44 ΠΕΡΙΟΔΟΣ Β'. ΕΤΟΣ 16ον ΑΡ. ΦΥΛΛΟΥ 4940 ΤΙΜΗ ΔΡΧ.

Ο ΔΗΜΗΤΡΗΣ Μητρόπουλος, ὁ μέγιστος ἀρχιμουσικός, ἐγκατέλειψε χθὲς τὸν κόσμον αὐτὸν ὡς εὐνοούμενος τῶν θεῶν. Ἀνηρπάγη ἀπὸ τὸν θάνατον ἐνῶ διηύθυνε τὴν ὀρχήστραν του. Διὰ τὴν χώραν αὐτήν, ποὺ ἐγέννησε τὸν δαιμόνιον ἀναδημιουργὸν τῶν μουσικῶν κειμένων, τὸν μάγον ποὺ συμπαρέσυρεν εἰς τὸν ἐκπληκτικὸν παλμόν του μυριάδας συνανθρώπων του, παντοῦ τῆς γῆς, τὸ πένθος εἶναι βαρύτατον. Ἔσβησεν ἕνας προβολεύς, ποὺ ἐφώτιζε τὸ ἑλληνικὸν ὄνομα μὲ τὸ λαμπρότερον φῶς. Κάπως μικροτέρα πρέπει νὰ αἰσθάνεται σήμερον ἡ Ἑλλάς.



ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΕΛΛΗΝΙΚΟΝ ΠΕΝΘΟΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΑΠΕΘΑΝΕ ΧΘΕΣ

Ἡ μπαγκέττα ἔπεσε ἀπὸ τὸ χέρι τοῦ μεγάλου μαέστρου ἐνῶ διηύθυνε εἰς τὴν Σκάλα

Η ΜΟΙΡΑ ΤΟΝ ΕΚΕΡΑΥΝΟΒΟΛΗΣΕ ΕΙΣ ΤΗΝ ΔΟΚΙΜΗΝ ΜΙΑΣ ΣΥΜΦΩΝΙΑΣ

ΜΙΛΑΝΟΝ, 2. (Γιουνάϊτεντ — Ρώϋτερ — Γαλλ. Πρακτ.). — Ὁ Δημήτρης Μητρόπουλος ἐγκατέλειψε διὰ παντός, τὴν 10.35 π.μ. σήμερον (ὥρα Ἑλλάδος 11.35) τὴν μπαγκέττα καὶ τὴν ζωήν. Προσβληθεὶς ἀπὸ ἐγκεφαλικὴν αἰμορραγίαν αἰφνιδίως καὶ ἐνῶ διηύθυνεν εἰς τὴν Σκάλαν δοκιμὴν τῆς τρίτης συμφωνίας τοῦ Μάλερ, ὑπέκυψεν ἐντὸς εἰκοσαλέπτου εἰς τὸ μοιραῖον, χωρὶς νὰ προλάδῃ νὰ ἀσθρώσῃ ἔστω καὶ μίαν λέξιν, εἰς ἡλικίαν μόνον 64 ἐτῶν.

Ἡ εἴδησις τοῦ θανάτου τοῦ μεγαλυτέρου μεταξὺ τῶν ζώντων ἀρχιμουσικῶν ἠπλώθη ὡς μελανὸν νέφος εἰς ὁλόκληρον τὴν πόλιν καὶ ἐντὸς ὀλίγων λεπτῶν ἐκάλυψεν ὁλόκληρον τὸν κόσμον, μεταδοθεῖσα αὐτοστιγμεὶ ἀπὸ τοὺς ἀνταποκριτὰς τῶν ξένων εἰδησεογραφικῶν πρακτορείων καὶ ἐφημερίδων. (Σ.Σ.: Αἱ ἰδιαίτεραι συνθῆκαι τοῦ θανάτου δημοσιεύονται παρασπλεύρως).

Εἰς τὴν Ἰταλίαν καὶ εἰς ὁλόκληρον τὸν κόσμον οἱ ραδιοφωνικοὶ σταθμοὶ διέκοψαν τὰ προγράμματά των καὶ ἀνήγγειλαν μὲ λέξεις προδιδούσας βαθυτάτην θλῖψιν τὸ λυπηρὸν ἄγγελμα. Εἰς πλείστας ὥρας ἔγιναν καὶ ἔκτακτοι ἐκδόσεις ἐφημερίδων. Τὴν εἰδησεογραφίαν τοῦ θανάτου, ἠκολούθησεν ἡ δημοσίευσις δηλώσεων καὶ ἀνακοινωθέντων καλλιτεχνικῶν σωματείων καὶ προσωπικοτήτων τοῦ διεθνοῦς πνευματικοῦ κόσμου, ἐκφραζόντων τὴν βαθυτάτην ὀδύνην των.

Τὸ νοσοκομεῖον τοῦ Μιλάνου ὅπου μετεφέρθη ὁ

ΣΥΝΕΧΕΙΑ ΕΙΣ ΤΗΝ 5ην ΣΕΛΙΔΑ

Ὁ θάνατος τὸν εὗρε ἐν μέσῳ τῆς ὀρχήσιρας του

ΜΙΛΑΝΟΝ, 2. (Γιουνάϊτεντ— Ρώϋτερ — Γαλλ. Πρ.)— Αἱ συνθῆκαι ὑπὸ τὰς ὁποίας ἐτελεύτησε τὴν ζωήν του σήμερον ἐνταῦθα ὁ Δημήτρης Μητρόπουλος, ὑπῆρξαν ἄξιαι καλλιτέχνου τῆς ὁλκῆς τοῦ θανόντος. Ὁ Μητρόπουλος ἀπέθανεν ὄρθιος εἰς σφικτὸν ἐναγκαλισμὸν τῆς Μούσης, τὴν ὁποίαν ἐλάτρευσε καὶ ἐλάμπρυνεν ἐπὶ μακρὰ ἔτη. Ὁ θάνατος τὸν εὗρε καθ' ἣν στιγμὴν ἔσφιγγε τὴν «μπαγκέτα», ἡ ὁποία ἔπεσεν ἐπὶ τοῦ δαπέδου τῆς σκηνῆς ἀπὸ τὰ παραλύσαντα δάκτυλά του.

Πράγματι, εἰς τὴν Σκάλαν τοῦ Μιλάνου ἐπρόκειτο νὰ δοθῇ τὴν προσεχῆ Δευτέραν ἡ Τρίτη Συμφωνία τοῦ Μάλερ καὶ τὴν συναυλίαν θὰ διηύθυνεν ὁ Μητρόπουλος. Διὰ σήμερον τὴν πρωΐαν εἶχεν ὁρισθῆ ἡ δοκιμή. Τὴν 10.15 πρωϊνὴν προσῆλθεν ὁ Μητρόπουλος συνοδευόμενος ἀπὸ τὴν γραμματέα του κ. Τρούντυ Γκόθ. Ἦτο εὐχαρις, ὑγιὴς καὶ τίποτε δὲν ἐπρόδιδε τὸ μετ' ὀλίγον τέλος του. Ἐπροχώρει μὲ τὸ σύνηθες ζωηρὸν βῆμα του, χαιρετῶν γνωστοὺς καὶ φίλους. Ἐβάδιζε βραδέως καὶ ἐδείκνυε διάθεσιν νὰ συνομιλῇ μὲ ὅσους συνήντα.

Εἰς τὸν χῶρον τῆς Σκάλας εὑρίσκεται τὸ καφενεῖον «Μπίφφι Σκάλα», εἰς τὸ ὁποῖον λαμβάνουν τὰ ἀναψυκτικὰ των οἱ καλλιτέχναι. Καθ' ἣν στιγμὴν διήρκετο ὁ Μητρόπουλος τὸν ἀντελήφθη ὁ καθήμενος ἐκεῖ Ἕλλην τενόρος Ντίνος Ἐγκολφόπουλος, ὅστις ἠγέρθη καὶ ἔσπευσε πρὸς συνάντησιν τοῦ μεγάλου μαέστρου. Ὄρθιοι οἱ δύο καλλιτέχναι ἐσταμάτησαν ἐπὶ ἀρκετὰ λεπτὰ συνομιλοῦντες. Ὁ Μητρόπουλος ἐζήτησε πληροφορίας ἀπὸ τὸν συνομιλητήν του σχετικὰς μὲ τὴν καλλιτεχνικὴν του δραστηριότητα καὶ ἐν συνεχείᾳ ἀντήλλαξαν τὰς τυπικὰς φράσεις περὶ ὑγείας. Ὁ Ἐγκολφόπουλος, γνωρίζων τὴν πάθησιν τοῦ Μητροπούλου, τοῦ ἐξέφρασε τὴν ἱκανοποίησίν του διότι τὸν εὗρισκε καλά. Καὶ ὁ Μητρόπουλος τοῦ ἀπήντησε:

— Δόξα τῷ Θεῷ, αἰσθάνομαι πολὺ καλά.

Ἀκολούθως ὁ Μητρόπουλος ἐπροχώρησεν εἰς τὸ ἐσωτερικὸν τῆς Σκάλας καὶ ἤρχισε τὴν δοκιμήν, ἡ ὁποία ἐπροχώρει κανονικῶς καὶ χωρὶς τίποτε νὰ προδίδῃ τὰς θλιβερὰς ἐξελίξεις.

Εἶχον παρέλθη περίπου εἴκοσι λεπτὰ ἀπὸ τῆς ἐνάρξεως τῆς «πρόβας», ὅτε οἱ μουσικοὶ καὶ ἄλλοι παριστάμενοι εἶδον τὴν «μπαγκέττα» νὰ ἐκφεύγῃ ἀπὸ τὰς χεῖρας τοῦ καλλιτέχνου καὶ νὰ πίπτῃ ἐπὶ τοῦ δαπέδου. Ὁ Μητρόπουλος εἶχεν ὠχριάσῃ, ἀλλὰ τὸ χέρι του ἐκρατήθη ἀκόμη ἐπί τινα δευτερόλεπτα εἰς τὴν θέσιν ποὺ εὑρίσκετο μὲ τὴν «μπαγκέττα» προτοῦ καταπέσῃ. Οἱ παριστάμενοι ἔσπευσαν νὰ τοῦ προσφέρουν κάθισμα, εἰς τὸ ὁποῖον ἐκάθησε καὶ κατώρθωσε νὰ φέρῃ καὶ πάλιν τὰς δύο χεῖρας εἰς τὴν κεφαλήν του— αἰσθανόμενος προφανῶς ζάλην καὶ πιθανῶς πόνον ἀπὸ τὴν ἐγκεφαλικὴν αἱμορραγίαν, ἡ ὁποία τὸν εἶχε προσβάλῃ ἤδη. Ἔσπευσαν νὰ τοῦ φέρουν νερό, ἐνῶ ἄλλοι τὸν ἠρώτων τί αἰσθάνεται. Δὲν ἠδυνήθη ὅμως νὰ προφέρῃ οὔτε λέξιν καὶ ἀντὶ ἄλλης ἀπαντήσεως— προτοῦ κἂν φθάσῃ τὸ νερο— ὁ Μητρόπουλος ἐξέφυγε τοῦ καθίσματός του καὶ ἔπεσε κατὰ γῆς.

Ἐν τῷ μεταξὺ εἶχεν εἰδοποιηθῇ ὁ ἰατρὸς τῆς Σκάλας, ὁ ὁποῖος ἔφθασε καὶ ἤρχισε νὰ κάμνῃ ἐντόνους μαλάξεις εἰς τὴν καρδίαν τοῦ ἀσθενοῦς, ἐνῶ μετεκαλεῖτο ἐπειγόντως φορεῖον διὰ νὰ τὸν μεταφέρῃ εἰς νοσηλευτικὸν ἵδρυμα.

Ὁ Δημήτρης Μητρόπουλος ἐξέπνευσε καθ' ὁδόν, ἐνῶ μετεφέρετο ἐν πάσῃ σπουδῇ εἰς τὸ νοσοκομεῖον, ὅπου οἱ ἰατροὶ μόνον τὸν θάνατόν του ἠδυνήθησαν νὰ διαπιστώσουν.

ΜΙΑ ΕΛΛΗΝΙΚΗ ΚΑΛΛΙΤΕΧΝΙΚΗ ΔΟΞΑ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ὁ ἀσύγκριτος μάγος τῶν ἤχων στὸ βασίλειο τῆς μουσικῆς

ΤΟΥ κ. Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΥ

Λαμπερὴ καὶ θερμὴ ἡ φλόγα, καθὼς ἀνάσταινε ἀπ' τὸ ψυχρὸ μουσικὸ πεντάγραμμο τοὺς ἤχους καὶ τὰ μουσικὰ χρώματα, ἔσβησε ἄξαφνα, παίρνοντας μαζύ της καὶ ἤχους καὶ χρώματα καὶ ἀφίνοντας στὴ θέση τῆς ζωντανῆς δράσης τὸ κενὸ τῆς σιωπῆς καὶ τοῦ φοβεροῦ μυστηρίου.

Ἀπ' τὴν ἑλληνικὴ γῆ ξεπήδησε ἡ φλόγα αὐτὴ· διέγραψε μίαν ὑπέροχη τροχιά, φωτίζοντας τὸ διεθνὲς μουσικὸ στερέωμα, καὶ χάθηκε ἀπότομα, δίχως νὰ μειωθῇ ἡ δύναμη καὶ ἡ ἔντασή της, στὰ σκότη τοῦ ἀγνώστου.

Σκότη, γιατί ὁ θνητὸς δὲ θὰ μπορέσῃ ποτὲ νὰ σηκώσῃ τὸν πέπλο, ποὺ τοῦ κρύβει τὸν ἄλλο κόσμο.

Σκότη πρὸς τὴν κατεύθυνση, πρὸς τὴν ὁποία τράβηξε καὶ χάθηκε ἡ φλόγα, ἀλλὰ καὶ σκότη πρὸς τὴν πηγὴ καὶ τοὺς τόπους, ἀπ' τοὺς ὁποίους μᾶς ἦλθε.

Ποιὰ δύναμη, γιὰ νὰ μεταβάλῃ ἄξαφνα τὸ νῶρο τῆς ἐνέργειας καὶ τῆς δημιουργίας σὲ χῶρο τῆς σιωπῆς;

Καὶ ποιὰ δύναμη, γιὰ νὰ δώσῃ σ' ἕναν θνητὸ τόσην ἐξουσία στοὺς ἤχους καὶ στὴν ἀποκάλυψη μιᾶς θεϊκῆς γλώσσας;

Ἂν στὰ ἐρωτήματα αὐτὰ δὲ βρίσκεται ἀπάντηση, ὅμως τὸ φῶς, ποὺ χάισε στὴ μουσικὴ τέχνη ὁ χθεσινὸς μεγάλος νεκρὸς — ὁ Δημήτρης Μητρόπουλος, εἶναι μιὰ πραγματικότητα, εἶναι κάτι, ποὺ μπόρεσε νὰ τὸ συλλάβῃ ὁ ἀνθρώπινος νοῦς καὶ ἡ ἀνθρώπινη διαίσθηση.

Χρόνια τώρα ὁ Δημήτρης Μητρόπουλος ἦταν γιὰ τὸν κόσμον ὅλον ὁ μεγάλος ἀρχιμουσικὸς ὁ μεγάλος τῆς Τέχνης

Ἡ φλόγα αὐτή, ποὺ ἔσβησε ἀπότομα χτές, ζέστανε τὶς καρδιὲς καὶ κατώρθωνε κατὰ τὴ στιγμὴ τῆς μουσικῆς ἀναδημιουργίας νὰ ἑνώνῃ τοὺς ἀνθρώπους, χωρὶς διάκριση ἐθνότητας ἢ φυλῆς· κάτω ἀπ' λαμπερὴ καὶ ζωογόνα ἀκτινοβολία της.

Ἀντηχοῦν ἀκόμα στ' αὐτιά μας οἱ μαγικὲς ἑρμηνεῖες του, μαγικὲς γιατὶ ἦταν τὰ γεννήματα μιᾶς ἀπόλυτα προσωπικῆς τέχνης, μιᾶς αὐστηρὰ ὑποκειμενικῆς δύναμης, φλογερῆς σὲ ἔκταση καὶ ὕψος.

Ἀντηχοῦν ἰδιαίτερα τὰ ὅσα ἔδωσε ὅταν, ὕστερα ἀπὸ χρόνων ἀπουσία ἐπισκέφθηκε τὸ 1955 καὶ τὸ 1958 τὸν τόπο του, ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς Ὀρχήστρας Νέας Ὑόρκης τὴν πρώτη φορά, τῆς Φιλαρμονικῆς τῆς Βιέννης, τὴ δεύτερη.

Ὁ Μητρόπουλος ἦταν κάτι τὸ ἐντελῶς «ξεγωριστὸ» μέσα στὸ βασίλειο τῆς μουσικῆς.

Ἡ τέχνη του ὡς ἀρχιμουσικοῦ - ἑρμηνευτῆ οὔτε τὸ ἐλάχιστο ἔκρυβε ἴχνος «ἀντιγραφῆς»· καὶ δὲν ἦταν (οὔτε καὶ εἶναι) πρόσφορη σὲ «μιμήσεις».

Στέκει μόνη της στὸ μουσικὸ στερέωμα.

Ἡ πέννα μου χαράζει μὲ συγκίνηση τὶς γραμμὲς αὐτὲς — συγκίνηση γιατί ὁ γράφων εἶχε τὴν εὐτυχία συνάμα νὰ συνεργασθῇ, ὡς βιολιστὴς τῆς Συμφωνικῆς Ὀρχήστρας, ἐπὶ ἀρκετὰ χρόνια μὲ τὸν μεγάλον αὐτὸν ἀρχιμουσικὸ καὶ τὴν τιμὴ νὰ παίξῃ δημοσίᾳ μαζύ του μουσικὴ γιὰ βιολὶ καὶ πιάνο.

Ἡ τέχνη του καὶ ἂν δὲν δημιουργῇ σχολή, ὅμως εἶναι ἕνα ὁλόφωτο σημεῖο, μιὰ ἑρμηνευτικὴ γλῶσσα, ποὺ πάντα πρέπει κανεὶς νὰ τὴ μελετᾷ, νὰ τὴν προσέχῃ, νὰ τὴν ἀκούῃ. Δὲ θὰ λησμονήσω ὅταν, ἕνα βράδυ, ἀνοίγοντας τυχαῖα τὸ ραδιόφωνό μου, πέτυχα τὴν ὄπερα (μουσικὴ κωμῳδία) τοῦ Ραβέλ «Ἡ ἱσπανικὴ ὥρα», μὲ μουσικὸ διευθυντὴ τὸν Μητρόπουλο.

Τί ἐκτέλεση ἦταν αὐτή; Τί λαφράδα, τί πλοῦτος χρώματος, τὶ εὐκίνητος, ζωντανὸς ρυθμός ἦταν αὐτός;

Καὶ σκέφτηκα : ἄραγε ὑπάρχει ἄλλος ποὺ νὰ μπορῇ νὰ ἑρμηνεύῃ ἔτσι μιὰ τέτοια μουσική; Ἦταν πραγματικὰ μεγάλος ὁ Μητρόπουλος ἰδίως προκειμένου γιὰ μουσικὴ ἀπὸ τὶς τελευταῖες δεκαετίας τοῦ περασμένου αἰῶνα καὶ ἐδῶ.

Οἱ δυὸ μεγάλες πηγὲς τοῦ ὁρμητικοῦ αὐτοῦ χειμάρρου — τὸ ἔνστικτο καὶ τὸ συναίσθημα—καὶ τὰ δυὸ βασικὰ «στο χεῖρε» τῆς τέχνης του, ὡς ἀρχιμουσικοῦ — ὁ ἑρμηνευτὴς καὶ ἐκτελεστὴς τὴν ἴδια ὥρα — ἀποτελοῦσαν σὲ συνδυασμὸ μὲ τὸ βαθειὰ προσωπικὸ του ὕφος, τὸ μυστικὸ τῆς τέχνης του, τὴ «μαγεία» τῆς καλλιτεχνικῆς προσφορᾶς του.

Ὁ Μητρόπουλος ἦταν. ἂς μοῦ ἐπιτραπῇ ἡ ἔκφραση, ὁ ἑρμηνευτὴς τῆς «μπαγκέττας».

Ἡ «μπαγκέττα» αὐτὴ σπανίως σχημάτιζε τοὺς ἀριθμοὺς τοῦ μουσικοῦ μέτρου.

Ἦταν, μαζὺ μὲ τὰ χέρια, τὰ δάχτυλα τοὺς βραχίονες τὸ κεφάλι, τὸ σῶμα ὁλόκληρο, τὴ μάσκα, ἕνα «μουσικὸ ὄργανο», ἡ συνισταμένη τῆς ὅλης μουσικῆς προσφορᾶς του.

Καὶ ποιητεύτο, ἔλεγες, ὁ ὀπτικὸς παράγοντας γιὰ ν' ἀκολουθήσῃ, σὰν ἄμεση καὶ φυσικὴ συνέπεια, ὁ ἀκουστικός.

Μιὰ τέχνη μὲ ἄφθονο τὸ ρομαντικὸ στοιχεῖο. μέσα ὅμως στὰ πλαίσια τῶν σύγχρονων αἰσθητικῶν ρευμάτων.

Μιὰ τέχνη ποὺ καὶ στὸ ρεαλιστικό της μέρος εἶχε κάτι ἀπ' τὸ ἀσύλληπτο καὶ τὴ διαφάνεια τοῦ ἤχου.

Μιὰ τέχνη, ποὺ ἠλέκτριζε τὰ πλήθη.

Τέχνη, θὰ μποροῦσε ἴσως νὰ πῇ κανείς, τῶν μαζῶν, ποὺ περιέκλειε, ὡστόσο, ἄπειρα τὰ θαυμάσια σὲ ἐκφραστικὴ λεπτότητα.

Μὲ τὸ θάνατο τοῦ Δημήτρη Μητρόπουλου ἡ Ἑλλάδα ἔχασε ἕνα μεγάλο τέκνο της. Ἕναν πρεσβευτή της πού, καὶ ὅν ἦταν μακρυὰ ἀπ' τὸν τόπο του, θύμιζε πάντα καὶ συνέβαζε τὸ ὄνομα τῆς πατρίδας του μὲ τὸ ὡραῖο καὶ τὸ ἀληθινό, καὶ ἡ διεθνὴς μουσικὴ μιὰν ἀπ' τὶς ἰσχυρότερες καὶ πιὸ ἐνδιαφέρουσες φυσιογνωμίες στὸν τομέα. ἰδιαίτερα, τῆς τέχνης τοῦ ἀρχιμουσικοῦ.

Τέτοιοι καλλιτέχνες δείχνουν πιὸ τὸ ἀληθινὸ νόημα τῆς μουσικῆς καὶ πιὰ ἡ θέση της στὴν πνευματικὴ δραστηριότητα καὶ τὴ ζωὴ τῶν ἀνθρώπων.

Γι' αὐτὸ τὸ ὄνομά τους καὶ ἡ προσφορά τους δὲν σβήνουν ποτέ.

Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ

ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛΙΔΟΣ

Μητρόπουλος ἐκ τῆς Σκάλας, νεκρὸς πλέον καθ' ὁ ἐκπνεύσας καθ' ὁδόν, ἐπολιορκήθη ἀμέσως ἀπὸ πλῆθη κόσμου, καλλιτεχνικοῦ καὶ ἁπλοῦ, ὅστις ἔσπευδε νὰ βεβαιωθῇ δι' ἐκεῖνο τὸ ὁποῖον ἐθεώρει ὡς ἀπίστευτον.

Εἰς τὴν Σκάλαν ἐπεκράτησε θλῖψις καὶ ἀνέκφραστος συγκίνησις. Ἡ Διεύθυνσις κατ' ἀρχὰς ἀνεκοίνωσεν ὅτι θὰ ἀργήσῃ ἀπόψε εἰς ἔνδειξιν πένθους διὰ τὸν θάνατον τοῦ μεγάλου καλλιτέχνου. Ὀλίγον βραδύτερον ὅμως, ἐπεκράτησαν ἄλλαι σκέψεις καὶ ἀνεκοινώθη ὅτι θὰ δοθῇ ἀπόψε συναυλία εἰς μνήμην τοῦ Μητροπούλου μὲ τὴν «Ἡρωϊκὴν» συμφωνίαν τοῦ Μπετόβεν, ὑπὸ τὴν διεύθυνσιν τοῦ Οὔγγρου μαέστρου Φέρεκ Φρίσκαϋ.

Εἶναι ἀδύνατον νὰ περιγραφῇ ἡ ἀτμόσφαιρα ἡ ὁποία ἐπεκράτησεν ἀπόψε εἰς τὴν Σκάλαν ὅταν ἐδίδετο ἡ συναυλία αὐτή. Ἦτο ἀτμόσφαιρα πέραν τῆς θλίψεως τοῦ θανάτου καὶ τῶν φροντίδων τῆς ζωῆς, μία ὁμαδικὴ ἔξαρσις καὶ τιμὴ πρὸς ὅ,τι ἐξεπροσώπησεν εἰς τὸν κόσμον αὐτὸν ὁ μεγάλος καλλιτέχνης. Ἦτο συγχρόνως ἀποχαιρετισμὸς πρὸς αὐτὸν καὶ λατρεία πρὸς τὰς ἀνωτέρας βαθμίδας τελειότητος τοῦ ἀνθρωπίνου πνεύματος. Ὁ Οὔγγρος μαέστρος διηύθυνεν εὐθυτενὴς τὴν ὀρχήστραν του ἐνῶ τὸ πυκνὸν ἀκροατήριον παρηκολούθει σύγνουν.

Συγχρόνως μὲ τὴν συναυλίαν ἤρχισαν νὰ γίνωνται προετοιμασίαι διὰ τὸν ἐνταφιασμὸν ἐνταῦθα τοῦ Μητροπούλου καὶ ὡρίσθη πρὸς τοῦτο τὸ νεκροταφεῖον Μουσομεντάλε τοῦ Μιλάνου. Ἐν τῷ μεταξύ, ὅμως, ἐλήφθησαν τηλεγραφήματα ἐξ Ἀθηνῶν μεταδίδοντα τὴν ἀπόφασιν τῆς ἑλληνικῆς κυβερνήσεως ὅπως ἡ κηδεία γίνῃ εἰς τὴν Ἑλλάδα.

ΒΑΘΕΙΑ ΣΥΓΚΙΝΗΣΙΣ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

Ἡ εἴδησις τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου γνωσθεῖσα εἰς τὰς Ἀθήνας διὰ τοῦ Ραδιοφωνικοῦ Σταθμοῦ Ἀθηνῶν καὶ ἐκτάκτων ἐκδόσεων ἐφημερίδων προεκάλεσε βαθεῖαν συγκίνησιν εἰς τὸν λαόν.

Ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος ἔδωσεν ἐντολὴν εἰς τὸ Γενικὸν Ἐπιτελεῖον Ἀεροπορίας νὰ στείλῃ ἀεροσκάφος τῆς ΕΒΑ εἰς τὸ Μιλάνον διὰ τὴν μεταφορὰν τῆς σοροῦ τοῦ μεγάλου ἀρχιμουσικοῦ εἰς Ἀθήνας.

Ταυτοχρόνως ὁ ὑπουργὸς τῆς Προεδρίας κ. Τσάτσος ἐπεκοινώνησε τηλεφωνικῶς μὲ τὸν Ἕλληνα πρόξενον εἰς τὸ Μιλάνον, πρὸς τὸν ὁποῖον ἔδωσεν ἐντολὴν ὅπως ὁ νεκρὸς τοῦ Μητροπούλου ταριχευθῇ προκειμένου μετὰ τὴν μεταφοράν του εἰς Ἀθήνας νὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν ναὸν τῆς Μητροπόλεως. Ἡ κηδεία θὰ γίνῃ δημοσία δαπάνῃ εἰς ἡμέραν καὶ ὥραν ὁρισθησομένην.

ΔΗΛΩΣΕΙΣ ΤΟΥ κ. ΒΟΓΙΑΤΖΗ

Ὁ ὑπουργὸς τῆς Παιδείας κ. Γ. Βογιατζῆς, πληροφορηθεὶς τὸν θάνατον τοῦ Δημ. Μητροπούλου, ἐδήλωσε τὰ ἑξῆς:

«Ὁ ἀδόκητος θάνατος τοῦ μεγάλου Ἕλληνος μουσουργοῦ Δημήτρη Μητροπούλου ἀποτελεῖ πλῆγμα διὰ τὸν καλλιτεχνικὸν κόσμον καὶ ἐθνικὴν ἀπώλειαν μεγίστην. Ἡ ἑλληνικὴ κυβέρνησις, τιμώσα τὸ ἔργον τοῦ ἀνδρός, ἀπεφάσισε νὰ μεταφερθῇ ἡ σορὸς του εἰς Ἀθήνας καὶ νὰ ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτὸς ἐὰν ἄλλως παρὰ τοῦ ἀποθανόντος ἔχῃ ὁρισθῇ διὰ διαθήκης».

ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Τὸ Ὠδεῖον Ἀθηνῶν εὐθὺς ὡς ἐγνώσθη ὁ θάνατος τοῦ Μητροπούλου διέκοψε τὰ μαθήματα εἰς ὅλας τὰς τάξεις. Ἐπίσης συνεκλήθη ἐκτάκτως διὰ σήμερον τὸ Διοικητικὸν Συμβούλιον τοῦ Ἱδρύματος διὰ νὰ ἀποφασίσῃ περὶ τῆς συμμετοχῆς του εἰς τὸ ἐθνικὸν πένθος.

Η ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ

Ἡ «Κρατικὴ Ὀρχήστρα Ἀθηνῶν» ἐξέδωσε τὸ κάτωθι ψήφισμα ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου:

«Ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τὴν ἀνάγκην νὰ ἐκφράσῃ δημοσίᾳ τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ αὐτῆς διὰ τὸν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τὰ παρελθὸν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρὰ σταδιοδρομία εἰς τὸ διεθνὲς μουσικὸν προσκήνιον περιποιεῖ τιμὴν καὶ δόξαν εἰς ὁλόκληρον τὴν χώραν. Τὸ κενὸν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ Ἕλληνος Ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καὶ ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καὶ φίλων του ὅς προστεθῇ εἰς τὰς ἑκατοντάδας παρομοίων

Ο ΒΗΜΑ

ΑΠΩΛΕΙΑ ΔΙΑ ΤΟ ΕΘΝΟΣ ΚΑΙ ΤΗΝ ΠΑΓΚΟΣΜΙΟΝ ΜΟΥΣΙΚΗΝ ΖΩΗΝ

ΑΠΕΘΑΝΕ ΧΘΕΣ ΣΥΝΕΠΕΙΑ ΕΓΚΕΦΑΛΙΚΗΣ ΑΙΜΟΡΡΑΓΙΑΣ

Ο ΔΙΑΣΗΜΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΕΝΩ ΔΙΗΥΘΥΝΕ ΔΟΚΙΜΗΝ ΤΗΣ ΟΡΧΗΣΤΡΑΣ ΤΗΣ ΣΚΑΛΑΣ

Η ΚΗΔΕΙΑ ΤΟΥ ΘΑ ΓΙΝΗ ΕΙΣ ΑΘΗΝΑΣ ΔΗΜΟΣΙΑ ΔΑΠΑΝΗ

Η ΤΕΛΕΥΤΑΙΑ ΤΟΥ ΘΕΛΗΣΙΣ ΗΤΟ ΝΑ ΚΑΗ Η ΣΟΡΟΣ ΤΟΥ

ΕΝΑΣ ΑΠΟ ΤΟΥΣ ΠΛΕΟΝ ΕΞΑΙΡΕΤΙΚΟΥΣ ΜΟΥΣΙΚΟΥΣ ΠΟΥ ΕΔΩΣΕΝ Η ΕΛΛΑΣ ΕΙΣ ΤΗΝ ΔΥΣΙΝ ΚΑΤΑ ΤΟΝ ΠΑΡΟΝΤΑ ΑΙΩΝΑ

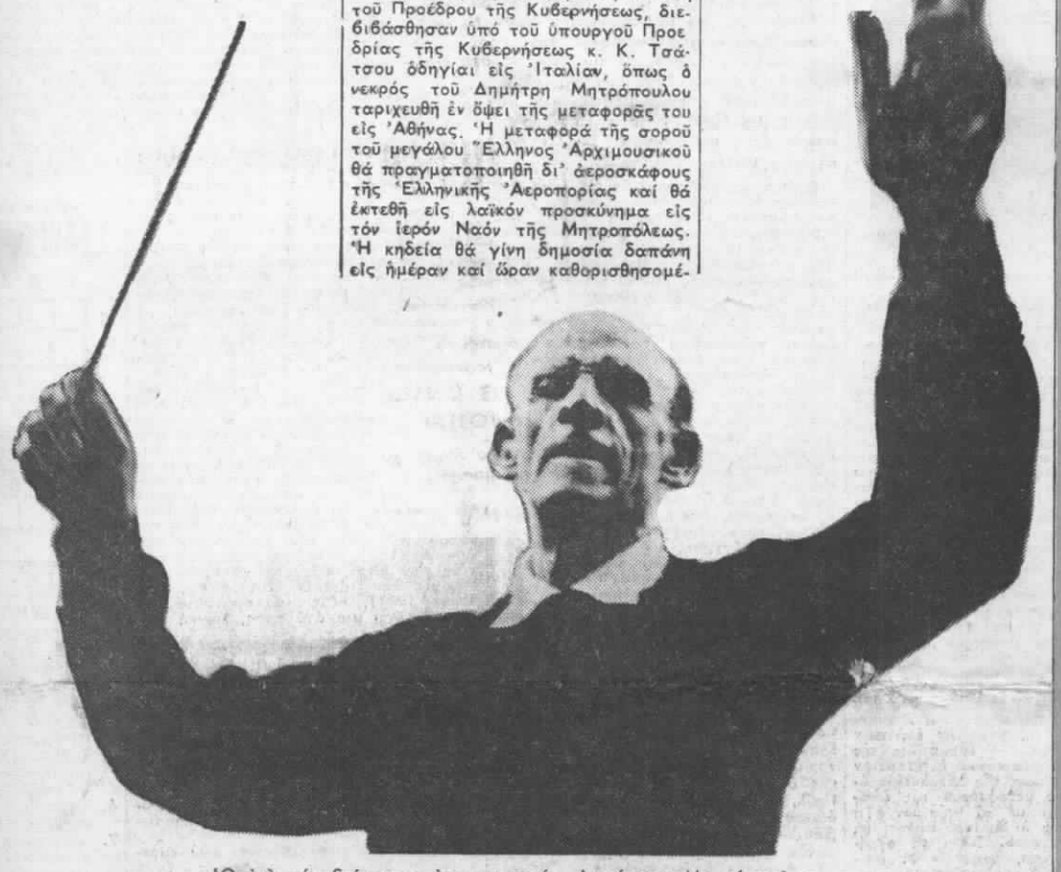
ΥΠΗΡΞΕ ΒΑΘΥΤΑΤΗ Η ΟΔΥΝΗ ΔΙΑ ΤΗΝ ΜΕΓΑΛΗΝ ΑΠΩΛΕΙΑΝ ΕΙΣ ΤΟΥΣ ΔΙΕΘΝΕΙΣ ΜΟΥΣΙΚΟΥΣ ΚΥΚΛΟΥΣ

Ὁ θάνατος τοῦ Δημήτρη Μητροπούλου ἀποτελεῖ μεγάλην ἀπώλειαν ὄχι μόνον διά τήν μουσικήν καί τόν ἐν γένει κόσμον τοῦ πνεύματος καί τῆς τέχνης, ἀλλά καί διά τήν Ἑλλάδα, τήν ὁποίαν, ὡς γενέτειράν του, ἐτίμησε παγκοσμίως μέ τήν ἐπίδοσιν καί τήν διεθνῆ φήμην του ὁ ἐκλιπών ἀρχιμουσικός. Μορφαί ὡς ἐκείνη τοῦ Δημήτρη Μητροπούλου ἀνήκουν βεβαίως εἰς ὁλόκληρον τήν Ἀνθρωπότητα, ἀλλά τοῦτο δέν σημαίνει καί κατάλυσιν τῶν ἰδιαιτέρων δεσμῶν πού τάς συνδέουν μέ τήν γῆν τῶν πατέρων των, ὅπου καί αὐταί εἶδον τό φῶς. Ἐτίμησε βεβαίως ἡ Ἑλλάς τό μεγάλο τέκνον της καί ἐν ζωῇ, ἀλλά πρέπει νά τοῦ ἀπονείμη τάς δεούσας τιμάς καί μεταθανατίως. Ἀπότισιν συνεπῶς ὀφειλομένου χρέους ἀποτελεῖ ἡ μέριμνα τῆς ἐπισήμου Ἑλλάδος ὅπως ἡ κηδεία καί ἡ ταφή τοῦ Ἕλληνος ἀρχιμουσικοῦ γίνη εἰς τήν πατρώαν γῆν μέ ὅλας τάς ἐπιβαλλομένας τιμάς, παραλλήλως πρός ἄλλας ἀναμνηστικῆς καί τιμητικῆς φύσεως ἐκδηλώσεις. Ἔθνη πού γνωρίζουν νά τιμοῦν τά μεγάλα τέκνα των, τιμοῦν καί σέβονται πρωτίστως ἑαυτά καί τήν ἱστορίαν των.

ΜΕΓΙΣΤΗ ΕΘΝΙΚΗ ΑΠΩΛΕΙΑ

Ὁ μουσικός καί πνευματικός κόσμος τῶν Ἀθηνῶν ἐπληροφορήθη μέ βαθεῖαν ὀδύνην τόν θάνατον τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Ἐκ τῶν πρώτων λαβών γνῶσιν τῆς μεγάλης διά τήν μουσικήν καί τήν χώραν μας ἀπωλείας, ὁ ὑπουργός τῆς Παιδείας κ. Βογιατζῆς ἐδήλωσε τά ἑξῆς: «Ὁ ἀδόκητος θάνατος τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου ἀποτελεῖ πλῆγμα διά τόν καλλιτεχνικόν κόσμον καί ἐθνικήν ἀπώλειαν μεγίστην. Ἡ ἑλληνική Κυβέρνησις, τιμῶσα τό ἔργον τοῦ ἀνδρός, ἀπεφάσισε νά μεταφερθῆ ἡ σορός του εἰς Ἀθήνας καί νά τοῦ ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτός ἐάν ἄλλως ὑπό τοῦ ἀποθανόντος ἔχει ὁρισθῆ διά διαθήκης».

Ἐγνώσθη, ἐξ ἄλλου, ὅτι, ἐντολῇ τοῦ Προέδρου τῆς Κυβερνήσεως, διεβιβάσθησαν ὑπό τοῦ ὑπουργοῦ Προεδρίας τῆς Κυβερνήσεως κ. Κ. Τσάτσου ὁδηγίαι εἰς Ἰταλίαν, ὅπως ὁ νεκρός τοῦ Δημήτρη Μητροπούλου ταριχευθῆ ἐν ὄψει τῆς μεταφορᾶς του εἰς Ἀθήνας. Ἡ μεταφορά τῆς σοροῦ τοῦ μεγάλου Ἕλληνος Ἀρχιμουσικοῦ θά πραγματοποιηθῆ δι' ἀεροσκάφους τῆς Ἑλληνικῆς Ἀεροπορίας καί θά ἐκτεθῆ εἰς λαϊκόν προσκύνημα εἰς τόν ἱερόν Ναόν τῆς Μητροπόλεως. Ἡ κηδεία θά γίνη δημοσία δαπάνη εἰς ἡμέραν καί ὥραν καθορισθησομένην. Ἐγνώσθη ὅτι ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπε.



Ὁ ἐκλιπών διάσημος ἀρχιμουσικός Δημήτρης Μητρόπουλος

ΑΠΕΘΑΝΕΝ ΟΡΘΙΟΣ ΕΠΑΝΩ ΕΙΣ ΤΟ ΠΟΝΤΙΟΥΜ

ΜΙΛΑΝΟΝ, 2 Νοεμβρίου. Ἰδιαιτέρα Ὑπηρεσία.—Ὁ Δημήτρης Μητρόπουλος, ὁ κορυφαῖος Ἕλλην διευθυντής ὀρχήστρας, ἀπέθανεν αἰφνιδίως σήμερον τήν πρωΐαν συνεπείᾳ ἐγκεφαλικῆς αἱμορραγίας τήν ὁποίαν ὑπέστη ἐνῶ διηύθυνεν εἰς τό θέατρον τῆς «Σκάλας» δοκιμήν τῆς 3ης Συμφωνίας τοῦ Γκούσταβ Μάλερ. Ὁ θάνατος τοῦ διασήμου ἀρχιμουσικοῦ ἐπῆλθε καθ' ὁδόν καί ἐνῶ μετεφέρετο εἰς τήν ἐνταῦθα Πολυκλινικήν.

Ὁ διάσημος ἀρχιμουσικός ἔφθασεν εἰς τό περίφημον λυρικόν θέατρον τήν 10.15 πρωϊνήν, συνοδευόμενος ὑπό τῆς γραμματέως του κ. Τρούντυ Γκόθ. Εἰς τήν εἴσοδον καί πρό τοῦ καφενείου «Μπίφφι Σκάλα» συνήντησε τόν Ἕλληνα βαρύτονον κ. Ντίνον Ἐγκολφόπουλον, μετά τοῦ ὁποίου συνεζήτησεν ἐπ' ὀλίγον, δηλώσας εἰς σχετικήν ἐρώτησιν τοῦ τε λευταίου ὅτι αἰσθάνεται πολύ καλά εἰς τήν ὑγείαν του. Παρ' ὅλα ταῦτα, ὅταν ὁ Μητρόπουλος εἰσῆλθεν εἰς τό θέατρον παρεπονέθη διά τήν κόπωσιν ἡ ὁποία τόν κατεῖχε. «Αἰσθάνομαι, εἶχεν εἴπει χαρακτηριστικῶς, σάν πολύ παλαιό αὐτοκίνητον πού ἐξακολουθεῖ νά ἐργάζεται ἀκόμη...». Δέκα περίπου λεπτά ἀπό τήν στιγμήν τῆς ἐνάρξεως τῆς δοκιμῆς, ἡ μπαγκέττα ἔπεσεν ἀπό τό χέρι του, ἐνῶ ὁ ἴδιος, ἀφοῦ ἐκλονίσθη ὀλίγον, ἐσωριάσθη ἐπί τοῦ ἀναλογίου ἀναίσθητος. Ὁ ἰατρός τοῦ θεάτρου ὁ ὁποῖος ἔσπευσεν ἐπί τόπου, διέταξε τήν ἄμεσον μεταφοράν του εἰς νοσοκομεῖον. Ἀλλά ἐνῶ τό αὐτοκίνητον πού ἐκλήθη διά νά τόν παραλάβη κατηυθύνετο μέ μεγάλην ταχύτητα εἰς τήν ἐνταῦθα Πολυκλινικήν, ὁ μεγάλος μαέστρος ἐξέπνευσε.

Ο ΜΟΥΣΙΚΟΣ ΚΟΣΜΟΣ ΠΕΝΘΕΙ ΤΗΝ ΑΠΩΛΕΙΑΝ

Τό Ὠδεῖον Ἀθηνῶν, ἀμέσως ὡς ἔγινε γνωστός ὁ θάνατος τοῦ Μητροπούλου, διέκοψε τά μαθήματά του εἰς ἐκδήλωσιν πένθους καί τιμῆς πρός τήν μνήμην τοῦ ἐξόχου πνευματικοῦ τέκνου του. Τό διοικητικόν συμβούλιον τοῦ Ὠδείου θά συνέλθη σήμερον προκειμένου νά ἀποφασίση περί τῆς συμμετοχῆς του εἰς τό ἐθνικόν πένθος. Ἐν τῷ μεταξύ ἐξέδωκε τήν ἀκόλουθον ἀνακοίνωσιν: «Ὁ Δημήτρης Μητρόπουλος ἔπαυσε ἀπό χθές νά ζῇ. Μία κολοσσιαία μουσική φυσιογνωμία τοῦ αἰῶνος μας, μία ἀπό τίς μονοδικές περιπτώσεις τοῦ ἀνθρώπινου πνεύματος στόν τομέα τῆς Τέχνης, ἔφυγε τή στιγμή πού προετοίμαζε μία νέα μεγάλη του καλλιτεχνική προσφορά».

Ο ΚΟΣΜΟΣ ΤΟΥ ΘΕΑΤΡΟΥ ΚΑΙ ΤΗΣ ΤΕΧΝΗΣ

Σιγή ἑνός λεπτοῦ εἰς τό Ἐθνικόν διά τόν θάνατον τοῦ Μητροπούλου

Ὁ ΓΕΝΙΚΟΣ Διευθυντής τοῦ Ἐθνικοῦ Θεάτρου κ. Χουρμούζιος ἀνήγγειλε εἰς τό κοινόν τῆς χθεσινῆς παραστάσεως τόν θάνατον τοῦ Μητροπούλου καί ἐτηρήθη ἑνός λεπτοῦ σιγή. Σχετικόν ψήφισμα ἐξέδωσε ἡ Ἐθνική Λυρική Σκηνή καί ἀνάλογοι ἐκδηλώσεις ἔγιναν καί εἰς ἄλλα ἀθηναϊκά θέατρα.

Η ΟΡΧΗΣΤΡΑ

Ἐξ ἄλλου, ἐκ τῆς Κρατικῆς Ὀρχήστρας ἀνεκοινώθησαν τά ἑξῆς:

«Ἡ Κρατική Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τήν μεγάλην ἀνάγκην νά ἐκφράση δημοσίᾳ τήν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καί διοικητικοῦ προσωπικοῦ αὐτῆς διά τόν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τό παρελθόν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρά σταδιοδρομία εἰς τό διεθνές μουσικόν προσκήνιον περιποιεῖ τιμήν καί δόξαν εἰς ὁλόκληρον τήν χώραν. Τό κενόν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ Ἕλληνος Ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καί ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καί φίλων του ἄς προστεθῆ εἰς τάς ἑκατοντάδας παρομοίων ἐκδηλώσεων τοῦ διεθνοῦς μουσικοῦ κόσμου».

Ο κ. ΚΑΛΟΜΟΙΡΗΣ

Ὁ μουσουργός κ. Μανώλης Καλομοίρης ἐδήλωσεν εἰς συντάκτην μας τά ἑξῆς: «Μέ συντριδήν ἔμαθα τήν βαρυτάτην ἀπώλειαν τοῦ μουσικοῦ κόσμου καί Ἰδιαίτερα τῆς Ἑλλάδος μέ τόν θάνατον τοῦ Δημήτρη Μητροπούλου».

Τέλος, ὁ καθηγητής τοῦ Ὠδείου καί συνθέτης κ. Γεώργιος Σκλάβος προέβη εἰς τήν ἀκόλουθον δήλωσιν: «Ἡ θλῖψις μου εἶναι ἀπερίγραπτος διά τόν θάνατον τοῦ Μητροπούλου. Ἦταν μία διεθνής φυσιογνωμία, πού ἀπό τά μαθητικά του χρόνια εἶχε δείξει τήν ἰδιοφυΐαν του. Ἂς μή ξεχνᾶμε ὅτι εἰς ἡλικίαν 24 ἐτῶν ἀνέβασε εἰς τό Δημοτικόν Θέατρον τό μελόδραμά του «Βεατρίκη». Ἀργότερα ἐθυσίασε τόν δημιουργόν εἰς τόν ἑρμηνευτήν τῶν μεγάλων ἔργων».

Η ΜΕΓΑΛΗ ΚΑΡΔΙΑ ΠΟΥ ΕΠΑΨΕ ΧΘΕΣ ΞΑΦΝΙΚΑ ΝΑ ΧΤΥΠΑ

Τοῦ συνεργάτου μας κ. ΜΙΧ. ΚΥΡΙΑΚΙΔΗ

Τετέλεσται... Ἕως ἐδῶ ἦταν. Ἡ καρδιά, ἡ μεγάλη του καρδιά δέν ἄνθεξε περισσότερο. Τά τελευταία τραύματα τήν κούρασαν, τήν βάρυναν καί κάποια μοιραία στιγμή τήν σταμάτησαν γιά πάντα. Πέθανε, ποῦ ἀλλοῦ μποροῦσε νά πεθάνη αὐτός, παρά εἰς τό πόντιουμ, διευθύνοντας ἕναν ἀπ' τούς ἀγαπημένους του συνθέτες, τόν Μάλερ.

Οἱ γιατροί τοῦ εἶπαν ὅταν πρωτοχτυπήθηκε στήν Ἀμερική, πῶς πρέπει νά προσέχη. Νά μή κουράζεται. Νά μή συγκινῆται καί ἔτσι θά

ΕΣΤΙΑΣ

ΜΙΑ ΜΟΥΣΙΚΗ ΔΟΞΑ

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Ὁ θάνατος τοῦ Δημητρίου Μητροπούλου, εἰς ἡλικίαν 65 μόλις ἐτῶν, στερεῖ τήν Ἑλλάδα μιᾶς μεγάλης μουσικῆς φυσιογνωμίας μέ παγκόσμιον πραγματικῶς φήμην.

Γέννημα καί θρέμμα τοῦ Ὠδείου Ἀθηνῶν, ὁ Μητρόπουλος ἦτο ἀπό τούς καλλιτέρους μαθητάς τοῦ Βάσσενχοβεν εἰς τό πιάνο καί τοῦ Μαρσίκ εἰς τήν ἁρμονίαν καί τήν σύνθεσιν, μετεῖχε δέ καί τῆς ὀρχήστρας τοῦ Ὠδείου, ὡς βιρτουόζος τῶν.., κρουστῶν ὀργάνων. Ὅταν ἀπεφοίτησε, τῷ 1918, μέ τό Χρυσοῦν Μετάλλιον καί μίαν ὑποτροφίαν, ποῦ τοῦ εἶχεν ἐξασφαλίσει ὁ ἀείμνηστος Νάζος διά τάς Βρυξέλλας, ὁ ζωηρός νέος μέ τά πυκνά ὁλόξανθα μαλλιά, ἐθεωρεῖτο ὡς τό μεγαλείτερον τάλαντον τοῦ Ὠδείου καί εἶχεν ἤδη ἀνεβάσει καί τήν πρώτην του ὄπεραν «Βεατρίκη»· ἀλλά, πάντως, ἐξεκίνησε διά τάς Βρυξέλλας μέ τόν σκοπόν νά τελειοποιηθῇ πρῶτα εἰς τό ἁρμόνιον καί τό πιάνο. Ἀμέσως κατόπιν, ὅμως, ἐπροχώρησεν εἰς τό Βερολίνον· καί ἐκεῖ, ἐνῷ ἐφοίτα εἰς τήν τάξιν τοῦ Μπουζόνι καί ἐκέρδιζε καί ἕνα μικρόν μισθόν, ὡς βοηθός ἀρχιμουσικοῦ εἰς τήν Ὄπεραν, ἀπεφάσισε νά στραφῇ ὁριστικῶς πρός τήν διεύθυνσιν τῆς ὀρχήστρας.

Ἔτσι, ἐπέστρεψε τῷ 1926 εἰς τάς Ἀθήνας καί, μέ τήν ἐπάνοδον τοῦ Γεωργίου Νάζου εἰς τό Ὠδεῖον, ἐπανῆλθε καί αὐτός εἰς τό «παληό μας σπίτι», ὅπως τό ἔλεγε, ν' ἀναλάβῃ ὁριστικῶς τήν διεύθυνσιν τῆς Ὀρχήστρας. Καί ἀπό τότε ἤρχισε νά δημιουργῇ τήν παγκόσμιον φήμην του. Διότι, καθώς μοῦ ἔλεγε, πρό ὀλίγων μηνῶν ἀκόμη, ὁ διάσημος Μπάκχαους:

— Εἶχα ἔλθει, πρό τριάντα καί πλέον ἐτῶν νά παίξω στάς Ἀθήνας καί συνήντησα, στήν Ὀρχήστραν, ἀγνωστον ἀκόμη τότε, τόν Μητρόπουλον· ἀλλ' εἶπα ἀμέσως στήν γυναῖκα μου: Νά ἰδῇς, ὅτι αὐτός ὁ νέος θά γίνῃ πολύ σπουδαῖος !...

Πράγματι δέ, δέν ἐπέρασαν δύο ἔτη καί ἤρχιζαν αἱ μετακλήσεις τοῦ Ἕλληνος ἀρχιμουσικοῦ εἰς ὅλην τήν Εὐρώπην καί, ἀργότερα, εἰς τήν Ἀμερικήν, ὅπου καί προσελήφθη ἀπό τοῦ 1937, ὡς τακτικός διευθυντής τῆς Ὀρχήστρας τῆς Μιννεαπόλεως, διά νά διαδεχθῇ, ἀπό τοῦ 1949, τόν Μπρούνο Βάλτερ καί τόν Στοκόφσκυ ἰς τήν Φιλαρμονικήν καί εἰς τό «Μετροπόλιταν» τῆς Ν. Ὑόρκης.

*

Ὡς ἄνθρωπος, ὁ Μητρόπουλος εἶχε διατηρήσει, παρ' ὅλην τήν παγκόσμιον ἐπιτυχίαν του, τήν παλαιάν παιδικήν ἀφέλειαν καί τήν εὔθυμον διάθεσίν του.. Πρό δύο ἀκόμη ἐτῶν ἔτυχε νά συναντήσω εἰς ἕνα ἀεροπορικόν ταξίδι — ἔπειτα ἀπό 20 ὁλόκληρα χρόνια — ἕνα παλαιόν σύμβουλον τοῦ Ὠδείου καί διοικητικόν συνεργάτην του εἰς τήν Ὀρχήστραν. Καί τοῦ ἔλεγε:

— Θυμάστε, ποῦ δέν μοῦ ἐπετρέπατε παρά μόνον ἕνα μοντέρνο ἔργον — τό πολύ 20-25 λεπτά σέ κάθε πρόγραμμα. Δέν εἴχατε ἄδικο !... Ἐγώ τήν ἔπαθα, φοβοῦμαι, στήν Ν. Ὑόρκη μέ τά πολλά μοντέρνα ἔργα. Ἀρέσουν στούς κριτικούς καί δέν ἀρέσουν στόν κόσμο, ποῦ πληρώνει...

Τό γεγονός, ὅτι εἶχαν πλέον ἀρχίσει νά τόν παίρνουν τά χρόνια τόν ἔκανε κάπως μελαγχολικόν, ἀλλά, βεβαίως, δέν ἐννοοῦσε νά ἀφήσῃ τήν μπαγκέτταν, οὔτε χάριν τῆς ὑγείας του. Ἔλεγε, μεταξύ τῶν ἄλλων, πόσον αὐστηρά εἶναι ἡ φορολογία εἰς τήν Ἀμερικήν καί πῶς, ἐκ τοῦ πέραν τῶν 75.000 δολλαρίων ἐτησίου εἰσοδήματός του, δέν τοῦ ἀφίνει ἀπολύτως τίποτε ὁ φόρος:

— Πολύ καλά!...», τοῦ εἶπεν ὁ συνομιλητής του. «Γιατί δέν ἀρκεῖσαι τότε στά κοντσέρτα τῶν 75.000, γιά νά ξεκουράζεσαι καί περισσότερο;...

— Μά, ἐσεῖς ποῦ μέ ξέρετε τά λέτε αὐτά;...», ἀπήντησε μειδιῶν. «Ἐγώ εἶμαι καλλιτέχνης. Ἂν δέν διευθύνω, στάς συναυλίας ποῦ μ' ἐνδιαφέρουν, μπορῶ νά ζήσω;... Θά διευθύνω, λοιπόν, μέχρι τέλους — κι' ἂς τά παίρνῃ ὁ φορατζῆς!...

Αὐτό δέ καί ἔγινε! Διηύθυνε μέχρι τέλους!... Καί ὁ θάνατός του, ἐπάνω εἰς τό ἀναλόγιον τῆς Σκάλας τοῦ Μιλάνου, ἦτο ἴσως ὁ θάνατος τόν ὁποῖον καί ὁ ἴδιος θά ἤυχετο — ἐν πλήρει δράσει καί πρίν φθάσουν τά γηρατεῖα, ποὺ ἐφοβεῖτο.

Φιλόμουσος

τό βγάλη πέρα. Τί ἀφέλεια! Λές καί μποροῦσε αὐτό τό φαινόμενο, αὐτή ἡ ξεχωριστή καλλιτεχνική φύσις νά σκεπτεται καί νά μετρᾶ τούς παλμούς τῆς καρδιᾶς του, τή στιγμή πού παραδίδονταν ὁλόκληρος, πνεῦμα καί ψυχή, στή μουσική. Αὐτός πού τήν ἔκανε βίωμα καί πού αἰσθανόταν τό φοβερώτερο κενό, ὅταν δέν εἶχε μπροστά του τά μουσικά κείμενα, ἀπό τά ὁποῖα ἀντλοῦσε τήν πεμπτουσία καί ἑτοίμαζε πνευματικά καί ψυχικά τίς μνημειώδεις ἐκτελέσεις του.

Ἡ ἐφετεινή του τελευταία ἐξόρμησις ἦταν ἡ ἀποθέωσις τοῦ μαέστρου. Φρέσκος, ἀνανεωμένος, μᾶς πληροφοροῦσαν οἱ κριτικές, ρίχτηκε μέ πάθος στή δουλειά, ἀρχίζοντας ἀπό τή Νέα Ὑόρκη, περνώντας στό Σάλτσμπουργκ, στή Βιέννη, στό Μιλάνο, γιά νά μή μπορέση νά συνεχίση στήν Κολωνία ὅπου θά διηύθυνε συνέχεια.

Ἄρχισε μέ τή Φιλαρμονική τῆς Νέας Ὑόρκης διευθύνοντας τίς συμφωνίες τοῦ Μάλερ, μιά πού γιορτάζανε τά μουσικά κέντρα ἐφέτος τό ἔτος Μάλερ. Καί στάθηκε ὁ μεγάλος ἑρμηνευτής, ἡ μεγάλη ἀποκάλυψι ἀκόμη μιά φορά, τῆς πιό ὑφηλῆς καί πιό καθαρῆς τέχνης.

—Ἀλλοίμονό μας, εἶπαν οἱ μουσικοί τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ἐάν δίναμε ὅ,τι δίνομε στό Μητρόπουλο καί στούς ἄλλους μαέστρους. Θά εἴχαμε τελειώσει τήν καρριέρα μας ἀπό τά πρῶτα χρόνια.

Αὐτός ὅμως ἐξακολουθοῦσε νά δίνη, ὅλο καί περισσότερο, ἐξακολουθοῦσε νά ζητᾶ συνεχῶς τό τέλειο, τό μοναδικό, τό ἄφθαστο ἐπίτευγμα. Πετέ του δέν ἦταν εὐχαριστημένος. Καί ὅταν ἀκόμη τά πλήθη ὄρθια τόν ἀποθέωναν καί δέν ἐννοοῦσαν νά ἐγκαταλείψουν τίς αἴθουσες, αὐτός γυρνώντας στό καμαρίνι του, εἶχε πάντα κάποια ἐπιφύλαξι, διετύπωνε κάποιο παράπονο, πώς ἕνα ὄργανο τῆς ὀρχήστρας δέν στάθηκε στό ὕψος του τήν κρίσιμη στιγμή. Πῶς ἦταν δυνατόν νά ζήση περισσότερο ὕστερα ἀπό μιά τέτοια ψυχική καί σωματική ἀνάλωσι;

Δέν θά ξεχάσω, τί νά πρωτοθυμηθῶ, τήν παράστασι τῆς «Ἠλέκτρας» τοῦ Στράους, στό Σάλτσμπουργκ. Ἦταν ἀπό τίς πιό συγκλονιστικές παραστάσεις πού γνώρισε ἡ πατρίδα τοῦ Μότσαρτ. Τραγουδιστές καί ὀρχήστρα εἶχαν ἀπομείνει ἄναυδοι γι' αὐτό πού μπόρεσαν νά δώσουν κάτω ἀπό τή μαγική του μπαγκέτα. Τό κοινό ἀνεβασμένο στά καθίσματα φώναζε καί χειρονομοῦσε ἔξαλλο καί τόν καλοῦσε στή σκηνή. Κι' αὐτός ριχμένος σέ μιά πολυθρόνα, χαμένος, ἀλλοιωμένος, κατάκοπος, ζώντας σέ ἄλλους κόσμους, τί νομίζετε πώς ἄνοιξε τό στόμα του γιά νά πῇ:

— Αὐτό τό κόρνο πάλι μοῦ τάκανε θάλασσα...

Ἀληθινό θαῦμα λοιπόν πώς μέ τέτοιες συγκλονιστικές δοκιμασίες καί μέ καρδιά ὀργανικά βλαμένη κατάφερε νά φθάση τά 63 χρόνια τῆς ζωῆς του.

Κι' τώρα πῶς νά τόν ἀνακαλέσω στή μνήμη μου. Νεαρό ξανθούλη τυμπανιστή στήν ὀρχήστρα τοῦ Συλλόγου Συναυλιῶν, μέ τά κατάξανθα φουντωτά μαλλιά, τά γαλανά φωτεινά μάτια, πού κατάφερνε νά δίνη προσωπικότητα στό πιό ἀχάριστο ὄργανο καί ὑπεγράμμιζε, χωρίς καί ὁ ἴδιος νά τό νοιώθη, τήν ἰδιαίτερη παρουσία του;

Μαέστρο μετά στό Σύλλογο Συναυλιῶν φλογερό, δυναμικό, γεμᾶτο πάθος, ἀνησυχίες καί ἀναζητήσεις;

Μήπως ἐπί κεφαλῆς τῆς συμφωνικῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν πού ἐπί τῶν ἡμερῶν του γνώρισε τίς λαμπρότερες ἡμέρες τῆς σταδιοδρομίας της. Τότε πού τό θεῖο του ταλέντο ἔπαιρνε τήν ὁριστική του μορφή, μεγάλωνε κι' ἄρχισε νά ξεπερνᾶ τά ὅρια τῆς μικρῆς Ἑλλάδας. Τότε πού τόν ἐπεσήμαναν τό Παρίσι, τό Βερολῖνο, τό Λονδῖνον, τά μεγαλύτερα μουσικά κέντρα κι' ἄρχισαν νά τόν καλοῦν ὅλο καί περισσότερο, τόσο πού σιγά-σιγά καταντήσαμε νά τόν μοιραζόμαστε καί στό τέλος ἔφθασε νά τόν χάσουμε ὁριστικά. Ἦταν πολύ μεγάλος γιά νά μπορέση νά ζήση μέσα στά πλαίσια τῆς περιωρισμένης καλλιτεχνικῆς ζωῆς τῆς Ἀθήνας. Τῆς Ἀθήνας πού ἀγάπησε ὅσο λίγοι καί δέν ἔπαψε ποτέ νά τήν σκέπτεται καί νά τήν νοσταλγῇ. Εἶταν πολύ Ἕλληνας. Κι' αὐτό τό Μητρόπουλος ὁλόκληρο, ἀπαράλλαχτο, τυπωμένο σέ χιλιάδες πανώ καί προγράμματα σ' ὅλο τόν κόσμο, ἦταν ἡ μεγαλύτερη τιμή γιά τήν πατρίδα του. Δημήτρης Μητρόπουλος. Πῶς εἶναι δυνατόν τώρα νά σκεφθοῦμε πώς αὐτό τό ὄνομα θά ζῇ μόνο στή μνήμη μας καί θά ἀπουσιάζῃ ἀπό τή ζωντανή πραγματικότητα;

❁

Πάλαιψε, δούλεψε, ἀγωνίστηκε σκληρά γιά νά φθάση. Ἦταν ἀπ' αὐτούς πού πίστευαν πώς κανένα ταλέντο, ὅσο μεγάλο κι' ἄν εἶναι, δέν ὁλοκληρώνεται χωρίς τόν συνεχῆ μόχθο. Κι' αὐτό τό ἐφήρμοσε σ' ὅλη του τήν λαμπρή καί ἐκπληκτική σταδιοδρομία, μελετώντας χωρίς ποτέ νά εἶναι εὐχαριστημένος ἀπό τόν ἑαυτό του. Ὅταν κατέλαβε μέ τό σπαθί του τή θέσι τοῦ πρώτου μαέστρου τῆς μεγαλύτερης ὀρχήστρας τοῦ κόσμου, οἱ ἀντιδράσεις ὀρθώθηκαν γύρω του καί πῆγαν κυριολεκτικά νά τόν πνίξουν.

Ζήλειες, συμφέροντα τεράστια, φυλετικές διακρίσεις, ἀμείλικτος πόλεμος στά καλλιτεχνικά παρασκήνια τῆς μεγαλοπόλεως. Αὐτό μᾶς ἔλειπε. Ἕνας Ἕλληνας ἀπό τήν Ἀθήνα νά καταλάβη τή θέσι τοῦ Τοσκανίνι. Θαυμαστές του, πού τόν πρωτοκάλεσαν στήν Ἀμερική, τόν ἐγκατέλειψαν καί τοῦ ἔκαναν ἀμείλικτο πόλεμο. Ὁ Κουσσεβίτσκυ, πού τόν ἀπήγαγε σχεδόν ἀπό τό Μόντε-Κάρλο γιά νά διευθύνη στή Βοστώνη, μετά τίς πρῶτες ἐντυπωσιακές του ἐπιτυχίες, ἀνησύχησε, τόν ἐγκατέλειψε καί ἀφῆκε νά ἐννοηθῇ πώς ὅσο αὐτός θά ζῇ, δέν πρόκειται νά ξαναδιευθύνη στή Βοστώνη. Τότε τόν πῆρε ἡ Μινεάπολη. Καί σέ λίγο καιρό ἡ ὀρχήστρα της ἔγινε μια ἀπό τίς καλύτερες τῆς Ἀμερικῆς.

Σ' ὅλες τίς ἀντιδράσεις καί στίς ἀνθρώπινες μικρότητες, στάθηκε ὁ ἀγνός, ὁ ἀρχαγγελικός, ὁ ἄδολος ἄνθρωπος πού σκόρπισε ἀγάπη, καλοσύνη, συμπόνια καί ἀλληλεγγύη. Βοήθησε τούς συναδέλφους του, βοήθησε τά νέα ταλέντα, ἀναλώθηκε ἀνακαλύπτοντας καί ἑρμηνεύοντας τούς νέους πού κανένας δέν πρόσεχε καί κανένας δέν βοηθοῦσε. Ἦλθε σέ σύγκρουσι μέ τό συμβούλιο τῆς Φιλαρμονικῆς μόνο καί μόνο γιατί θεωροῦσε σάν καθῆκον καί ὑποχρέωσι νά περιλαμβάνη στά προγράμματα νέους συνθέτες. Βοήθησε νέα ταλέντα νά σπουδάσουν. Ἀγάπησε τούς μουσικούς τῆς ὀρχήστρας σάν παιδιά του καί αὐτοί πάλι τοῦ τό ἀνταπέδιδαν δίνοντας τόν καλύτερο ἑαυτό τους στήν ἐκτέλεσι.

❁

Καί τώρα τί σημασία μποροῦν νά ἔχουν ὅλα αὐτά; Νεκρολογία δέν γράφουμε. Εἶναι ἀδύνατο νά πιστέψωμε πώς ἡ καρδιά, ἡ μεγάλη αὐτή καρδιά ἔπαψε νά χτυπᾶ. Ὅσοι τόν εἶδαν ἐφέτος νά διευθύνη τόν θαυμασαν, ἀλλά καί γύρισαν μέ ἕνα αἴσθημα δέους καί βαθύτατης ἀνησυχίας: — Θά πέση κάποια ὥρα ἐπάνω ἀτό πόντιουμ... Δέν εἶναι πιά ἀνθρώπινη ὕπαρξις, εἶναι ἕνα πνεῦμα. Καί τό πνεῦμα αὐτό ἔσβησε ἐπάνω σέ μιά πρόβα σ' ἕνα ἔνδοξο μουσικό περιβάλλον, ἀνάμεσα σέ νότες, μουσικές μελωδίες, ἀνάμεσα στήν οἰκογένειά του, τούς μουσικούς μιᾶς ὀρχήστρας.

Ἔτσι ἔπρεπε νά τελειώση. Εἶπαν πώς εἶναι μόνος, ἔρημος καί δέν ἔχει κανένα συγγενῆ στόν κόσμο γιά νό τόν κλάψη. Λάθος. Ἔχει ὅλη τήν Ἑλλάδα. Ἔχει ὅλο τό διεθνῆ μουσικό κόσμο, τά ἀναρίθμητα, ἄγνωστα καί ἀπρόσωπα πλήθη πού τούς χάρισε ὑπέρτατες στιγμές καλλιτεχνικῆς συγκινήσεως. Ἔχει τή μουσική ἐπάνω ἀπ' ὅλα πού τήν ἀφίνει, χωρίς ὑπερβολή, ὀρφανή.

Ἐάν ἡ ἔκφρασις Ἐθνική ἀπώλεια δέν ἔχει χάσει τό νόημά της, μέ τό θάνατο τοῦ Μητροπούλου ἀποκτᾶ τήν πλήρη σημασία της.

ΜΙΧ. ΚΥΡΙΑΚΙΔΗΣ

ΕΙΣ ΤΗΝ ΑΓΓΛΙΑΝ

ΛΟΝΔΙΝΟΝ, 2 Νοεμβρίου. Τοῦ ἀνταποκριτοῦ μας. — Ὅλαι αἱ βρετανικαί ἐφημερίδες ἀσχολοῦνται διά μακρῶν μέ τόν θάνατον τοῦ Δημήτρη Μητροπούλου, ὑπογραμμίζουσαι τήν ἑλληνικήν καταγωγήν του. Ἡ ἐφημερίς «Νταίηλυ Τέλεγκραφ» γράφει ὅτι ὁ Μητρόπουλος ὑπῆρξεν «ὁ πλέον ἐξαιρετικός μουσικός τόν ὁποῖον ἔδωσεν ἡ Ἑλλάς εἰς τήν Δύσιν κατά τόν παρόντα αἰῶνα».

Σ. Ν. ΣΩΤΗΡΙΑ

ΑΘΗΜΕΡΙ

ΑΘΗΝΑΙ ΠΕΜΠΤΗ 3 ΝΟΕΜΒΡΙΟΥ 1960

ΜΙΑ ΜΕΓΑΛΗ ΕΛΛΗΝΙΚΗ ΚΑΙ ΔΙΕΘΝΗΣ ΑΠΩΛΕΙΑ

ΑΠΕΘΑΝΕ ΧΘΕΣ Ο Δ. ΜΗΤΡΟΠΟΥΛΟΣ

ΕΝΩ ΔΙΗΥΘΥΝΕ ΜΟΥΣΙΚΗΝ ΔΟΚΙΜΗΝ ΕΝ ΜΙΛΑΝΩ

Ὑπέστη ἐγκεφαλικὴν αἱμορραγίαν καὶ διακομιζόμενος εἰς κλινικήν, ἐξέπνευσεν.— Ἡ Σκάλα ἔδωσε τὴν «Ἡρωικὴν Συμφωνίαν» τοῦ Μπετόβεν εἰς μνημόσυνον. — Ἐκδηλώσεις τιμῆς ἀπὸ ὅλον τὸν κόσμον.

Βαρύτατον πένθος ἔπληξεν ὁλόκληρον τὸν ἑλληνικὸν καλλιτεχνικὸν κόσμον. Ὁ Δημήτρης Μητρόπουλος, ὁ ἔξοχος ἀρχιμουσικός, ὁ ὁποῖος ἐτίμησεν ὅσον ὀλίγοι τὸ ἑλληνικὸν ὄνομα εἰς τὴν ξένην καὶ ἐπέτυχε νὰ κατακτήσῃ κορυφαίαν θέσιν μεταξὺ τῶν ἀρχιμουσικῶν ὁλοκλήρου τοῦ κόσμου, δὲν ὑπάρχει πλέον εἰς τὴν ζωήν. Πράγματι, κατὰ τὰς πρώτας μεταμεσημβρινὰς ὥρας τῆς χθὲς τηλεγράφημα ἐκ Μιλάνου ἀνήγγελλε τὸν θάνατον τοῦ Δημητρίου Μητροπούλου, ἐπισυμβάντα καθ' ἣν στιγμὴν ὁ μεγάλος ἀρχιμουσικὸς διηύθυνεν εἰς τὴν Σκάλαν τοῦ Μιλάνου δοκιμὴν συναυλίας, ἡ ὁποία ἐπρόκειτο νὰ δοθῇ τὴν προσεχῆ Δευτέραν. Τὰ τηλεγραφήματα τὰ ὁποῖα ἀνήγγειλαν τὴν θλιβερὰν εἴδησιν καὶ τὴν ἀπήχησιν τὴν ὁποίαν εἶχεν ἡ ἀπώλεια εἰς τὸν διεθνῆ καλλιτεχνικὸν κόσμον παρατίθενται κατωτέρω:

ΑΠΕΘΑΝΕ ΜΕ ΤΗΝ ΜΠΑΓΚΕΤΑ ΣΤΟ ΧΕΡΙ

ΜΙΛΑΝΟΝ, 2. ('Ιδ. ὑπ.).—Ὁ Ἕλλην διευθυντὴς ὀρχήστρας καὶ συνθέτης Δημήτριος Μητρόπουλος, ἀπεβίωσε σήμερον ἐνταῦθα ἐξ ἐγκεφαλικῆς αἱμορραγίας, εἰς ἡλικίαν 64 ἐτῶν. Ὁ Δημήτρης Μητρόπουλος εἶχε φθάσει εἰς τὸ Μιλάνον χθὲς τὸ ἑσπέρας σήμερον δέ, μετὰ πολὺ πρωΐ εἰς τὴν Σκάλαν, προκειμένου ν' ἀρχίσῃ ἀμέσως δοκιμὰς μὲ τὴν ὀρχήστραν. Κατὰ τὴν διάρκειαν τῆς σημερινῆς δοκιμῆς, ἠσθάνθη αἰφνιδίαν ἀδιαθεσίαν. Παρεπονέθη τότε εἰς τοὺς φίλους του καὶ εἶπε: «Αἰσθάνομαι πολὺ κουρασμένος. Εἶμαι ἕνα παληὸ αὐτοκίνητο ποὺ ἐργάζεται ἀκόμη». Ὀλίγον ἀργότερον ἔγινε κάτωχρος καὶ δὲν κατώρθωσε παρὰ νὰ ψελλίσῃ μερικὰς λέξεις. Διηύθυνε τὴν στιγμὴν ἐκείνην τὴν Τρίτην Συμφωνίαν τοῦ Μάλερ. Ἐξαφνικά, ἡ μπαγκέττα ἔφυγεν ἀπὸ τὰ χέρια του καὶ ὁ ἀρχιμουσικὸς ἐσωριάσθη εἰς τὸ δάπεδον. Ἰατρὸς ὁ ὁποῖος ἐκλήθη ἐπειγόντως, ἐπεχείρησε μαλάξεις τῆς καρδιακῆς χώρας. Ἀμέσως σχεδόν, μετεφέρθη μὲ νοσοκομειακὸν αὐτοκίνητον εἰς τὴν Πολυκλινικὴν τοῦ Μιλάνου. Ὅταν ὅμως τὸ αὐτοκίνητον ἔφθασεν ἐκεῖ, ὁ Δημήτρης Μητρόπουλος, ἦτο πλέον νεκρός. Κατὰ τὴν γνώμην τῶν ἰατρῶν, ὁ θάνατος ἐπῆλθε συνεπείᾳ οὐχὶ καρδιακῆς προσβολῆς, ἀλλ' ἐγκεφαλικῆς αἱμορραγίας. Ὁ θάνατος ἐπῆλθεν ὀλίγον πρὸ τῆς μεσημβρίας.

Ὁ Διευθυντὴς τῆς Σκάλας τοῦ Μιλάνου κ. Γκιριγκέλλι, ἀφοῦ ἀνήγγειλε τὴν θλιβερὰν εἴδησιν, ἐδήλωσεν ὅτι αἰσθάνεται βαθυτάτην θλῖψιν διὰ τὴν ἀπώλειαν τοῦ μεγάλου μουσικοῦ.

Χθὲς εἰς τὴν Σκάλαν

Σήμερον τὴν ἑσπέραν, ἐν εἴδει μνημοσύνου, εἰς τὸ θέατρον τῆς Σκάλας, ἐξετελέσθη, ἀντὶ πάσης ἄλλης παραστάσεως, ἡ «Ἡρωικὴ Συμφωνία» τοῦ Μπετόβεν μὲ διευθυντὴν τῆς ὀρχήστρας τὸν Οὔγγρον Φέρεντς Φρικσάϋ.

Κατὰ νεώτερα τηλεγραφήματα, ὁ Μητρόπουλος ἔφθασε εἰς τὴν Σκάλαν, συνοδευόμενος ἀπὸ τὴν γραμματέα του Τρούντυ Γκόθ. Πρὸ τοῦ καφενείου «Μπίφφι Σκάλα», συνήντησε τὸν Ντίνον Ἐγκολφόπουλον μὲ τὸν ὁποῖον συνεζήτησεν ἐπ' ὀλίγον. Εἰς ἐρώτησιν τοῦ κ. Ἐγκολφοπούλου περὶ τῆς ὑγείας του, ὁ Μητρόπουλος, ἀπήντησεν ὅτι αἰσθάνεται καλά. Ἀκολούθως, εἰσῆλθεν εἰς τὴν Σκάλα καὶ ἤρχισε τὰς δοκιμάς.

Ἐξ ἄλλου, ἐκπρόσωπος τῆς Κρατικῆς Ὀπερας τῆς Βιέννης, εὐθὺς ὡς ἀνηγγέλθη ὁ θάνατος τοῦ Μητροπούλου, προέβη εἰς τὴν ἑξῆς δήλωσιν: «Τὰ μέλη τοῦ θιάσου τῆς Κρατικῆς Ὀπερας καὶ ἰδιαιτέρως τῆς ὀρχήστρας θὰ τὸν ἐνθυμοῦνται πάντοτε ὡς μίαν ἐκ τῶν μεγαλυτέρων προσωπικοτήτων τοῦ μουσικοῦ κόσμου, τοῦ ὁποίου ὁ συναισθηματισμὸς καὶ ἡ ἀνιδιοτέλεια, οὐδέποτε τὸν ἄφησαν νὰ μεριμνήσῃ διὰ τὸ ἄτομόν του, εἰς τὴν προσπάθειαν ἐπιτεύξεως τῶν καλλιτεχνικῶν σκοπῶν. Οὐδέποτε θὰ λησμονήσωμεν ὅτι ὁ Μητρόπουλος ἦτο ὁ ἐξόχως ἀγαθὸς ἀνήρ, διὰ τὸν ὁποῖον οὐδὲν ὑπῆρχεν εἰς τὸν κόσμον πέραν τῶν ὑπηρεσιῶν πρὸς τὴν μουσικὴν καὶ τὴν ἀνθρωπότητα».

Ἡ κηδεία του θὰ γίνῃ δημοσίᾳ δαπάνῃ εἰς τὰς Ἀθήνας

Ἐντολῇ τοῦ προέδρου τῆς Κυβερνήσεως, ἐδόθησαν ὑπὸ τοῦ ὑπουργοῦ Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσου ὁδηγίαι εἰς Ἰταλίαν ὅπως ὁ νεκρὸς τοῦ Δημήτρη Μητροπούλου ταριχευθῇ, ἐν ὄψει τῆς μεταφορᾶς του εἰς Ἀθήνας. Ἡ μεταφορὰ τῆς σοροῦ θὰ πραγματοποιηθῇ δι' ἀεροσκάφους τῆς Ε.Β.Α., ἡ δὲ σορὸς τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ θὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν ἱερὸν ναὸν τῆς Μητροπόλεως. Ἡ κηδεία θὰ γίνῃ δημοσίᾳ δαπάνῃ εἰς ἡμέραν καὶ ὥραν καθορισθησομένην.

Ἐγνώσθη ὅτι ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπεν.

Τί μεταδίδουν τὰ πρακτορεῖα

Ἐν τῷ μεταξύ, τὰ ξένα δημοσιογραφικὰ πρακτορεῖα ἐξακολουθοῦν τὴν μετάδοσιν βιογραφικῶν στοιχείων τοῦ ἐκλιπόντος ἀρχιμουσικοῦ: Ἀμερικανικὰ πρακτορεῖα ὑπενθυμίζουν ὅτι ὁ Σέργιος Κουσσεβίτσκυ ἦτο ἐκεῖνος ὁ ὁποῖος τὸν ἐκάλεσε νὰ ἐμφανισθῇ τὸ 1936 εἰς τὴν Βοστώνην καὶ ὅτι τὸ 1950 ἀνέλαβε τὴν διεύθυνσιν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ἀφοῦ ἐπὶ ἕνα ἔτος ἐμοιράσθη τὸ ἀναλόγιον τοῦ μαέστρου μαζὶ μὲ τὸν Λεοπόλδον Στοκόφσκυ. Προσθέτουν ἀκόμη ὅτι ὁ πατήρ του ἦτο δερματέμπορος, ὁ πάππος του ἱερεὺς τῆς Ὀρθοδόξου Ἐκκλησίας καὶ ἕνας θεῖος του Μητροπολίτης. Εἰς τὴν Μινεάπολιν ὁ Μητρόπουλος ἐθαυμάσθη διὰ τὴν προσπάθειάν του νὰ διδάξῃ εἰς τὸ κοινὸν τὴν νεότροπον [illegible]



Ὁ ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ἰδιαιτέρως τονίζεται ἡ ἐκπληκτικὴ μουσική του μνήμη, ἡ ὁποία μόνον μὲ ἐκείνην τοῦ Τοσκανίνι εἶναι δυνατὸν νὰ παραβληθῇ. Λέγεται ὅτι ἐγνώριζεν ἀπὸ μνήμης ὑπὲρ τὰς 50 συμφωνίας. Ὁ Δημήτρης Μητρόπουλος, προσθέτουν, οὐδέποτε ἐνυμφεύθη, ἐπειδή, ὡς ἔλεγεν ὁ ἴδιος, ἐὰν ἐπιτυχία ἑνὸς γάμου εἶναι μία σοβαρὰ ἀσχολία καὶ δὲν νομίζω ὅτι ἤμπορῶ νὰ ἔχω ταυτοχρόνως δύο ἀσχολίας».

Τὸ Ὠδεῖον εἰς τὸ ὁποῖον ἀνῆκε

Ἡ διεύθυνσις καὶ τὸ προσωπικὸν τοῦ Ὠδείου Ἀθηνῶν ἐξέδωσαν τὸ ἑξῆς ψήφισμα διὰ τὸν θάνατον τοῦ Δ. Μητροπούλου.

«Ὁ Δημήτρης Μητρόπουλος ἔπαυσε ἀπὸ χθὲς νὰ ζῇ. Μία κολοσσιαία μουσικὴ φυσιογνωμία τοῦ αἰῶνος μας, μία ἀπὸ τὶς μοναδικὲς περιπτώσεις τοῦ ἀνθρώπινου πνεύματος στὸν τομέα τῆς Τέχνης, ἔφυγε τὴ στιγμὴ ποὺ προετοίμαζε μία νέα μεγάλη του καλλιτεχνικὴ προσφορά. Ἡ Διεύθυνσις καὶ τὸ Προσωπικὸν τοῦ Ὠδείου Ἀθηνῶν, ὅπου ἐπὶ πολλὰ χρόνια ἐδίδαξε σὰν Καθηγητὴς καὶ διηύθυνε τὴν συμφωνικὴν ὀρχήστρα του, μὲ βαθυτάτη ὀδύνη συνῆλθαν γιὰ νὰ ἀποφασίσουν τὸν τρόπο τῆς συμμετοχῆς τους στὸ βαρύτατο αὐτὸ πένθος».

Ἡ Κρατικὴ Ὀρχήστρα διὰ τὸν θάνατον τοῦ Δ. Μητροπούλου

Ἡ Κ.Ο.Α. ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου ἐξέδωσε χθὲς τὴν κάτωθι ἀνακοίνωσιν:

«Ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τὴν ἀνάγκην νὰ ἐκφράσῃ δημοσίᾳ τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ αὐτῆς διὰ τὸν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τὸ παρελθὸν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρὰ σταδιοδρομία εἰς τὸ διεθνὲς μουσικὸν προσκήνιον περιποιεῖ τιμὴν καὶ δόξαν εἰς ὁλόκληρον τὴν χώραν. Τὸ κενὸν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ "Ελληνος Ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καὶ ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καὶ φίλων του ἂς προστεθῇ εἰς τὰς ἑκατοντάδας παρομοίων ἐκδηλώσεων τοῦ διεθνοῦς μουσικοῦ κόσμου».

ΕΣΤΙΑΣ
3 - ΝΟΕ 1960

ΔΙΑΚΟΜΙΖΕΤΑΙ ΑΥΡΙΟΝ ΑΕΡΟΠΟΡΙΚΩΣ ΕΚ ΜΙΛΑΝΟΥ Η ΣΟΡΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Κατόπιν ἐντολῆς τοῦ κ. Ὑπουργοῦ τῆς Παιδείας, ἀνεχώρησαν τὴν πρωΐαν ἀεροπορικῶς διὰ Μιλάνον, ὁ Διευθυντὴς Γραμμάτων τοῦ Ὑπουργείου κ. Κορνοῦτος καὶ ἀνώτερος ὑπάλληλος τοῦ Ὑπουργείου Ἐξωτερικῶν, διὰ νὰ συνοδεύσουν τὴν σορὸν τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου εἰς Ἑλλάδα. Ἡ σορὸς θὰ διακομισθῇ αὔριον ἐνταῦθα ἀεροπορικῶς.

ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Ἅμα τῷ ἀγγέλματι τοῦ θανάτου τοῦ διασήμου καλλιτέχνου, τὸ Ὠδεῖον Ἀθηνῶν, τοῦ ὁποίου ὑπῆρξεν οὗτος μαθητής, ὑπότροφος, καθηγητὴς καὶ διευθυντὴς τῆς Ὀρχήστρας, διέκοψεν ἀμέσως τὰ μαθήματα εἰς ὅλας τὰς τάξεις, εἰς ἐκδήλωσιν πένθους καὶ τιμῆς πρὸς τὴν μνήμην τοῦ ἐξόχου πνευματικοῦ τέκνου αὐτοῦ.

Ἐξ ἄλλου, ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν ἐκφράζει δημοσίᾳ τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ της καὶ ὑπογραμμίζει ὅτι ὁ θάνατος τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ ἀφήνει δυσαναπλήρωτον κενόν.

ΑΙ ΕΠΙΦΥΛΛΙΔΕΣ ΤΗΣ «ΚΑΘΗΜΕΡΙΝΗΣ»

ΕΝΑΣ ΜΥΣΤΗΣ ΠΟΥ ΕΛΕΙΨΕ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

(ΟΛΙΓΑ ΔΙΑ ΤΗΝ ΣΤΑΔΙΟΔΡΟΜΙΑΝ ΤΟΥ)

Ὑπάρχουν προσωπικότητες τῆς Τέχνης, τῶν ὁποίων ἡ ποιότης καὶ ἡ ἐξαιρετικὴ προσφορὰ δημιουργοῦν περὶ ἑαυτὰς ἀτμόσφαιραν μυστηρίου καὶ εὐλαβοῦς θαυμασμοῦ. Δὲν θὰ ἦτο ὑπερβολὴ ἐὰν ἐλέγετο ὅτι ἀκριβῶς μία τέτοια προσωπικότης ὑπῆρξε καὶ ὁ Δημήτρης Μητρόπουλος: "Ενας μυστικιστής, ὁ ὁποῖος οὐδέποτε περιεβλήθη τὸ μοναχικὸν σχῆμα, προκειμένου νὰ τηρῇ μεταξὺ αὐτοῦ καὶ τῆς θεότητος μίαν ἀπόστασιν, ἕνας θρησκευόμενος τοῦ ὁποίου τὸ πάθος διὰ τὴν τελειότητα εὗρεν ἱκανοποίησιν εἰς τὴν Τέχνην, ἐπίγειον σύμβολον τοῦ κόσμου ἐκείνου τοῦ κάλλους καὶ τῆς ἀρετῆς, πρὸς τὸ ὁποῖον τείνει ἡ ἀνθρωπίνη ψυχή.

Ἐγεννήθη εἰς τὰς Ἀθήνας, τὴν 18ην Φεβρουαρίου 1896. Ἐὰν αἱ πατρικαὶ φιλοδοξίαι ἱκανοποιοῦντο, σήμερον πιθανὸν τὸ ὄνομα τοῦ Δημήτρη Μητροπούλου νὰ ἀνεγράφετο εἰς τὴν Ἐπετηρίδα τῶν ἀνωτέρων ἀξιωματικῶν τοῦ Βασιλικοῦ Ναυτικοῦ. Ὁ νεαρὸς Ἀθηναῖος ὅμως ἐπεθύμει νὰ ἀποκτήσῃ μόρφωσιν μουσικήν, πρὸς τοῦτο δὲ ἐνεγράφη εἰς τὸ Ὠδεῖον Ἀθηνῶν. Ἐφηβος ἤδη, ἐκδηλώνει τὴν τάσιν νὰ γίνῃ μοναχὸς εἰς τὸ "Αγιον "Ορος, ἀλλὰ παραιτεῖται τῆς ἰδέας, ὅταν τὸν πληροφοροῦν ὅτι δὲν θὰ ἠμπορῇ νὰ ἔχῃ μέσα εἰς τὸ κελλί του ἕνα ἁρμόνιον. Ἡ ἀγάπη πρὸς τὴν Τέχνην εἶχεν ὑπερισχύσει τῶν παρορμήσεων τοῦ μυστικοπαθοῦς χαρακτῆρος του, χωρὶς ὅμως νὰ τὰς ἐξαφανίσῃ τελείως: Τὴν τελευταίαν φορὰν κατὰ τὴν ὁποίαν ἐπεσκέφθη τὴν Ἑλλάδα, μαζὶ μὲ τὴν Φιλαρμονικὴν τῆς Βιέννης, τὸν Αὔγουστον τοῦ 1958, πολιορκημένος ἀπὸ ἕνα πλῆθος δημοσιογράφων, ἐψέλλισε μερικὰς λέξεις σεβασμοῦ διὰ τὸν "Αγιον Φραγκίσκον τῆς Ἀσσίζης καὶ διὰ τὸν Σαῖρεν Κίρκεγκωρντ, τὸν μεγάλον Δανὸν φιλόσοφον καὶ θεμελιωτὴν τοῦ χριστιανικοῦ ὑπαρξισμοῦ.

Εἰς τὸ Ὠδεῖον Ἀθηνῶν σπουδάζει πιάνο καὶ σύνθεσιν. Πρὶν τελειώσῃ τὰς μουσικάς του σπουδάς, ἔγραψεν ἕνα μελόδραμα, τὴν «Ἀδελφὴν Βεατρίκην» ἐπάνω εἰς κείμενον τοῦ Μωρὶς Μαίτερλινγκ. Ὁ αὐστηρότατος Σαὶν-Σάνς, ὁ ὁποῖος τὸ 1913 δὲν εἶχε διστάσει νὰ καταδικάσῃ ἕνα ἀριστούργημα ὡς ἡ «Ἱεροτελεστία τῆς Ἀνοίξεως» τοῦ Ἴγκορ Στραβίνσκυ, ἔτυχε νὰ εὑρίσκεται τότε εἰς τὰς Ἀθήνας, κατὰ τὴν διάρκειαν ἑνὸς ἀπὸ τὰ συχνὰ ταξίδιά του εἰς τὴν Μεσημβρίαν. Ἔλαβε γνῶσιν τῆς παρτιτούρας τοῦ Μητροπούλου καὶ μάλιστα τὴν ἐσχολίασεν εὐμενέστατα εἰς γαλλικὴν ἐφημερίδα.

Τὸ 1918, ὁ Δημήτρης Μητρόπουλος ἀποφοιτᾷ ἀπὸ τὸ Ὠδεῖον Ἀθηνῶν καὶ ἀναχωρεῖ ἀμέσως σχεδὸν διὰ τὰς Βρυξέλλας, ὅπου τελειοποιεῖται εἰς τὴν σύνθεσιν μὲ τὸν Γκιλσόν. Τὰς ἰδίας σπουδὰς συνεχίζει βραδύτερον εἰς τὸ Βερολῖνον μὲ τὸν περίφημον Φερρούτσιο Μπουζόνι. Ὁ Μπουζόνι, ὅπως ὁ ἴδιος παρεδέχετο μὲ εὐθύτητα, ἦτο ἐκεῖνος ὁ ὁποῖος ἔδωσεν εἰς τὰς σπουδὰς του προσανατολισμὸν διαφορετικόν: «Ἀπὸ ὅσα μοῦ εἶπεν ὁ Μπουζόνι, ἔχασα κάθε ἐκτίμησιν πρὸς τὸν ἑαυτόν μου ὡς συνθέτην καὶ ἀπεφάσισα νὰ γίνω ἀναδημιουργός, ἀντὶ δημιουργός».

Εἰς τὸ Βερολῖνον, διορίζεται βοηθὸς διευθυντοῦ ὀρχήστρας εἰς τὴν Κρατικὴν Ὄπεραν, ὅπου καὶ συνεπλήρωσεν ἐν τῇ πράξει τὰς γνώσεις του, παρὰ τὸ πλευρὸν ἀρχιμουσικῶν ὅπως ὁ Λέο Μπλέχ, ὁ "Εριχ Κλάϊμπερ κ.ἄ. Τὸ 1926, ἐκλήθη εἰς τὰς Ἀθήνας διὰ νὰ ἀναλάβῃ τὴν διεύθυνσιν τῆς τότε Συμφωνικῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, τῆς μετέπειτα Κρατικῆς Ὀρχήστρας Ἀθηνῶν. Εἰς τὰ προγράμματά του περιελάμβανε πάντοτε ἔργα Ἑλλήνων συνθετῶν, κατορθώσας νὰ δώσῃ νέαν πνοὴν εἰς τὴν περιωρισμένην μουσικὴν κίνησιν τῆς ἐποχῆς.

★

Τὸ πρῶτο «ξεπέταγμα» τοῦ ἐκλιπόντος ἀρχιμουσικοῦ, ἐκτὸς τῶν ὁρίων τῆς Ἑλλάδος ἔγινε, περιέργως, εἰς τὴν Μόσχαν. Εἰς τὴν σοβιετικὴν πρωτεύουσαν ἔδωσε δύο συναυλίας. Ὅταν ἐπέστρεψεν, οἱ γνωστοὶ καὶ φίλοι του τὸν ἠρώτησαν διὰ τὰς ἐντυπώσεις του. Ὅπως ἔλεγεν ὁ Μητρόπουλος, μία ἀπὸ τὰς πλέον δυσκόλους στιγμὰς τῆς ζωῆς του ὑπῆρξεν ἡ εἴσοδός του εἰς τὴν μεγάλην αἴθουσαν συναυλιῶν τῆς Μόσχας. Ὑπῆρχον ἐκεῖ 3.000 ἄνθρωποι τελείως σιωπηλοί. Οὐδεὶς ψίθυρος ἢ χειροκρότημα ἐχαιρέτησε τὴν ἄνοδόν του εἰς τὸ ἀναλόγιον τοῦ ἀρχιμουσικοῦ. Ὅταν ἐτελείωσε τὸ πρῶτον ἔργον τοῦ προγράμματος, ἡ ἰδία νεκρικὴ σιγή. Μόλις ὅμως ἐστράφη διὰ νὰ χαιρετήσῃ, ὁλόκληρος ἡ ἀνδρωπομάζα ἐσηκώθη ὀρθία καὶ ἐχειροκρότει ζητωκραυγάζουσα, ἔμπλεως ἐνθουσιασμοῦ, ἐπὶ δέκα ὁλόκληρα λεπτά. Τότε, ἐξωμολογεῖτο ἀργότερον ὁ Μητρόπουλος, ἀπεφάσισε νὰ δοκιμάσῃ τὰς ἱκανότητάς του καὶ ἐκτὸς τῶν ὁρίων τῆς Ἑλλάδος.

Τὸ 1930, ἀναλαμβάνει μεγάλην περιοδείαν εἰς τὸ ἐξωτερικὸν καὶ δίδει συναυλίας εἰς τὸ Παρίσι, τὸ Λίβερπουλ, τὸ Βερολῖνον καὶ τὰς Βρυξέλλας. Τὸ 1932, διευθύνει συναυλίας εἰς τὴν Νεάπολιν, τὴν Φλωρεντίαν, τὸ Παρίσι καὶ τὸ Λονδῖνον. Ὁμοφώνως, οἱ μουσικοκριτικοὶ τῆς Εὐρώπης χαιρετίζουν εἰς τὸ πρόσωπόν του ἕνα μεγάλον δεξιοτέχνην καὶ ἕνα μεγάλον μουσικόν.

Χειμὼν τοῦ 1933. Ὁ Μητρόπουλος διευθύνει, χωρὶς μπαγκέττα, τὴν Ὀρχήστραν τοῦ Ὠδείου Ἀθηνῶν. Ἑρμηνεύει τὴν Πέμπτην Συμφωνίαν τοῦ Μπετόβεν. Ἡ ἀρχαία καὶ παγερὰ αἴθουσα τῶν «Ὀλυμπίων» εἶναι κατάμεστος κόσμου ὁ ὁποῖος συνωθεῖται διὰ νὰ μὴ αἰσθάνεται τὸ ψῦχος τοῦ Φεβρουαρίου. Ὅταν τελειώνῃ, τὸ κοινὸν χειροκροτεῖ ἐξαλλον ἀπὸ ἐνθουσιασμόν. Ἕνας εὔσωμος τραμβαγέρης ὅμως, δὲν ἠμπορεῖ νὰ ἀρκεσθῇ εἰς τὸ χειροκρότημα: Ἀνοίγει τὰ πελώρια χέρια του καὶ φωνάζει μὲ ὅλην του τὴν δύναμιν: «Βρέ, τί θεῖος ποὺ ἦταν!» Αὐτὸς ἦτο ὁ Δημήτρης Μητρόπουλος, ὅπως τὸν ἐγνώριζαν οἱ Ἀθηναῖοι τῆς ἐποχῆς ἐκείνης.

Τὸ 1934, ὁ Μητρόπουλος εὑρίσκεται καὶ πάλιν εἰς τὸ Βερολῖνον. Πρόκειται νὰ διευθύνῃ τὴν Φιλαρμονικὴν τῆς γερμανικῆς πρωτευούσης, εἰς μίαν ἐκτέλεσιν τοῦ Τρίτου Κοντσέρτου διὰ πιάνο, τοῦ Προκόφιεφ, μὲ σολίστ τὸν μεγάλον πιανίστα "Εγκον Πέτρι. Τὴν τελευταίαν στιγμήν, ὁ Πέτρι ἀσθενεῖ. Τὸν ἀναπληρώνει ὁ ἴδιος ὁ Μητρόπουλος, ὁ ὁποῖος λαμβάνει τὴν θέσιν τοῦ σολίστ, διευθύνων ἀπὸ τῆς θέσεως αὐτῆς καὶ τὴν ὀρχήστραν!

Τὸ 1937, ὁ Μητρόπουλος διορίζεται διευθυντὴς τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μιννεαπόλεως. Εἰς τὴν θέσιν αὐτὴν παραμένει μέχρι τοῦ 1949, ὁπότε τὸν διαδέχεται ὁ "Ανταλ Ντοράττι. Ἀπὸ τοῦ 1949, διηύθυνε τὴν Φιλαρμονικὴν τῆς Νέας Ὑόρκης, διαδεχθεὶς εἰς τὴν θέσιν αὐτὴν ἕνα Τοσκανίνι καὶ ἕνα Μπρούνο Βάλτερ. Ἐπὶ κεφαλῆς τῆς ὀρχήστρας αὐτῆς, ἐπέστρεψε τὸ 1955 εἰς τὴν Ἑλλάδα, ἐμφανισθεὶς ἐνώπιον τοῦ ἀθηναϊκοῦ κοινοῦ διὰ πρώτην φορὰν μετὰ τὸν πόλεμον, μέσα εἰς τὰ πλαίσια τοῦ Φεστιβὰλ Ἀθηνῶν: Οἱ Ἀθηναῖοι τοῦ ἐπεφύλαξαν ὑποδοχὴν ἀποθεωτικήν: Χιλιάδες μουσοφίλων διενυκτέρευσαν ἐμπρὸς ἀπὸ τὰ ταμεῖα τοῦ Φεστιβάλ, εἰς τὴν γωνίαν τῶν ὁδῶν Πανεπιστημίου καὶ Ἀμερικῆς προκειμένου νὰ προμηθευθοῦν εἰσιτήρια. Αἱ συναυλίαι, λόγῳ τῆς κακοκαιρίας δὲν ἐδόθησαν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ἀλλὰ εἰς τὸν «Ὀρφέα». Ὁ Μητρόπουλος καὶ ἡ ὀρχήστρα ἔδωσαν μίαν τρίτην συναυλίαν. Εἶχε διευθύνει τότε, μεταξὺ ἄλλων, τὴν Συμφωνίαν τῆς Μεταρρυθμίσεως, τοῦ Μέντελσον, τὴν Δευτέραν Συμφωνίαν τοῦ Σοῦμαν (εἰς μίαν ἑρμηνείαν ἄκρως νεωτεριστικήν), τὴν «Ἡρωικὴν» τοῦ Μπετόβεν, τὴν 10ην Συμφωνίαν τοῦ Σοστακόβιτς καὶ τοὺς Τέσσερις ἑλληνικοὺς χορούς τοῦ Σκαλκώτα. Οἱ μαθηταὶ τοῦ Ὠδείου Ἀθηνῶν ἀκόμη ἐνθυμοῦνται τὰς παραινέσεις του καὶ τὰς συμβουλάς του, εἰς τὸ ἀρχαῖον κτίριον τῆς ὁδοῦ Πειραιῶς, ὅπου πρὸς τιμήν του εἶχε δοθῇ μικρὰ ἑορτή: «Ἐθεώρει, μὲ μίαν συγκινητικὴν μετριοφροσύνην, τὸν ἑαυτόν του, ὡς ἕνα δημιούργημα τῆς τύχης καὶ ἦτο εὐγνώμων εἰς τὸν Θεὸν διὰ τὴν εὐνοιαν αὐτήν.

Τὸ 1958, ἦλθε καὶ πάλιν εἰς τὰς Ἀθήνας, τὴν φορὰν αὐτὴν ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς τῆς Βιέννης. Ἐφαίνετο βαθύτατα πικραμένος διὰ τὸν ὑποσκελισμόν του εἰς τὴν Φιλαρμονικὴν τῆς Νέας Ὑόρκης ἀπὸ τὸν Λέοναρντ Μπέρνσταϊν. Ἦτο σαφῶς καταβεβλημένος ἐκ τῶν πρώτων ἐκδηλώσεων τῆς καρδιακῆς παθήσεως, ἡ ὁποία ἐπρόκειτο νὰ ἀποβῇ δι' αὐτὸν μοιραία. Εἰς μίαν μακρὰν συνομιλίαν του μὲ τοὺς δημοσιογράφους ἐξέφραζε τὴν πικρίαν του δι' αὐτὸν τὸν λαβύρινθον τῶν πειραματισμῶν, εἰς τὸν ὁποῖον ἐχάνετο ἡ νεωτέρα γενεὰ τῶν μουσικῶν: Μὲ τρόμον ἔβλεπε τὰ μαγνητόφωνα καὶ τὰς ἠλεκτρονικὰς συσκευὰς νὰ ἀντικαθιστοῦν τοὺς μουσικοὺς τῆς συμφωνικῆς ὀρχήστρας

'Απόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ
Χρονολογία 3 - ΝΟΕ. 1960

ΕΝΤΟΛΗ ΤΟΥ ΠΡΟΕΔΡΟΥ ΤΗΣ ΚΥΒΕΡΝΗΣΕΩΣ

Η ΣΟΡΟΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΘΑ ΕΚΤΕΘΗ ΕΙΣ ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ ΕΙΣ ΤΟΝ ΜΗΤΡΟΠΟΛΙΤΙΚΟΝ ΝΑΟΝ

ΒΑΘΥ ΠΕΝΘΟΣ ΕΙΣ ΟΛΟΝ ΤΟΝ ΚΟΣΜΟΝ ΔΙΑ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ

Πῶς ἐπῆλθε τὸ μοιραῖον.- Ἡ ζωὴ καὶ τὸ ἔργον τοῦ διασήμου μαέστρου. Ἕνας πρεσβευτὴς τῆς Ἑλλάδος.- Οἱ Ἕλληνες μουσικοὶ διὰ τὸν μεγάλον συνάδελφόν των

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΤΗΣ «ΑΠΟΓΕΥΜΑΤΙΝΗΣ» Κ. Μ. ΛΑΜΠΡΙΝΙΔΗ

Ὁ Μητρόπουλος δὲν ὑπάρχει πιά!

Ἔπεσε χθὲς στὶς ἐπάλξεις τῆς Τέχνης. Τῆς Τέχνης ποὺ ἀγάπησε καὶ ὑπηρέτησε τόσα χρόνια μὲ πίστι καὶ ἀφοσίωσι.

Ὁ μεγάλος ἀρχιμουσικός, ἡ δόξα τῆς Ἑλλάδος ἄφησε τὴν τελευταία του πνοὴ στὸ βάθρο τοῦ μαέστρου, μὲ τὴν μπαγκέττα στὸ χέρι. Ἕνας καινούργιος Διαγόρας. Διαγόρας τῆς μουσικῆς, ὁ Δημήτρης Μητρόπουλος ἔσβησε στὸ ἀναλόγιο, στὸ περιβάλλον του, ἀνάμεσα στοὺς μουσικούς, ποὺ ἐκινοῦντο ἀπὸ τὴ μαγικὴ μπαγκέττα του... Ἄφησε τὰ ἐπίγεια ἀπὸ τὴν μεγαλύτερη ὄπερα τοῦ κόσμου—τὴ «Σκάλα» τοῦ Μιλάνου — γιὰ ν' ἀνεβῇ στὸν Παρνασσό, ἀθάνατος ἀνάμεσα στοὺς ἄλλους ἀθανάτους τῆς μουσικῆς.

Χθὲς τὸ μεσημέρι ὅλες οἱ γραμμὲς τῶν τηλεπικοινωνιῶν τοῦ Μιλάνου διέκοψαν τὶς τακτικὲς μεταδόσεις του γιὰ νὰ στείλουν στὰ πέρατα τοῦ κόσμου μιὰ εἴδησι:

«Ἀπεβίωσε σήμερον ἐνταῦθα ἐξ ἐγκεφαλικῆς αἱμορραγίας εἰς ἡλικίαν 64 ἐτῶν, ὁ διεθνοῦς φήμης Ἕλλην μαέστρος Δημήτρης Μητρόπουλος».

Ἡ εἴδησις ἔφθασε στὴν ἄκρη τῆς οἰκουμένης καὶ μετὰ τὸ «φλὰς» τοῦ λυπηροῦ γεγονότος ἄρχισαν νὰ μεταδίδωνται οἱ λεπτομέρειες. Τὸ «Ἀθηναϊκὸ Πρακτορεῖον» μετέδωσε:

«Ὁ Δημ. Μητρόπουλος ἀπέθανε ἐκ συγκοπῆς ἐνῶ διηύθυνεν εἰς τὴν Σκάλαν πρόβαν τῆς τρίτης Συμφωνίας τοῦ Μάλερ διὰ κονσέρτο, ποὺ ἐπρόκειτο νὰ δώσῃ τὴν προσεχῆ Δευτέραν.

»Εἰς τὴν Σκάλαν ἔφθασε τὴν 10.15' πρωϊνὴν συνοδευόμενος ἀπὸ τὴν γραμματέα του Τρούντυ Γκόθ. Πρὸ τοῦ καφενείου «Μπίφφι Σκάλα» συνήντησε τὸν Ντίνον Ἐγκολφόπουλον, μὲ τὸν ὁποῖον συνεζήτησεν ἐπ' ὀλίγον.

»Εἰς ἐρώτησιν τοῦ κ. Ἐγκολφοπούλου περὶ τῆς ὑγείας του, ὁ μεγάλος μαέστρος ἀπήντησεν ὅτι αἰσθάνεται πολὺ καλά. Ἀκολούθως, εἰσῆλθεν εἰς τὴν Σκάλαν καὶ ἤρχισε τὴν δοκιμήν.

»Μετ' ὀλίγα λεπτά, ἐσταμάτησεν, ἐκάθησε καὶ ἔπιασε τὸ κεφάλι του προσπαθῶν νὰ εἴπῃ κάτι ἄλλὰ δὲν ἠδυνήθη νὰ προφέρῃ λέξιν διότι ἔπεσεν ἀπὸ τὸ κάθισμά του κατὰ γῆς.

»Τὸν παρέλαβεν ἐπειγόντως φορεῖον διὰ νὰ τὸν μεταφέρῃ εἰς τὴν Πολυκλινικήν, ὅπου ἔφθασε νεκρός».

Εἰς ἄλλο τηλεγράφημα ἀναφέρεται ὅτι ὁ θάνατος τοῦ διαπρεποῦς μαέστρου ἐπῆλθε καθ' ἣν στιγμὴν διηύθυνε δοκιμὴν τῆς Συμφωνικῆς Ὀρχήστρας τῆς Σκάλας.

«Δὲν εἶχον παρέλθει 20 λεπτά, ἐδήλωσε πρὸς τοὺς δημοσιογράφους ἐκπρόσωπος τοῦ θεάτρου, ἀφ' ἧς ἤρχισεν ἡ δοκιμή, ὁπότε ὁ Μητρόπουλος κατέπεσεν αἰφνιδίως ἐπὶ τοῦ ἀναλογίου. Ἀμέσως ὅλοι οἱ μουσικοὶ ἠγέρθησαν ἐκ τῶν θέσεών των καὶ ἔσπευσαν εἰς βοήθειάν του. Μετ' ὀλίγον κατέφθασε τὸ ἀσθενοφόρον πρὸς παραλαβήν του. Καθ' ὁδὸν ὅμως ἐπῆλθε τὸ μοιραῖον πρὶν ἢ οἱ ἰατροὶ δυνηθοῦν νὰ τοῦ προσφέρουν τὴν παραμικρὰν βοήθειαν...».



Μία χαρακτηριστικὴ φωτογραφία τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου, ἐνῶ διευθύνει τὴν φιλαρμονικὴ ὀρχήστρα τῆς Νέας Ὑόρκης.

«Βεατρίκη», γραφὲν ἐπὶ τοῦ γαλλικοῦ κειμένου τοῦ Μαίτερλινγκ, ὀλίγον δὲ κατόπιν ἀνεχώρησε διὰ Βρυξέλλας ὅπου ἐπὶ ἓν ἔτος παρηκολούθησε μαθήματα συνθέσεως παρὰ τὸν Ζιλσόν. Ἀπὸ τοῦ 1921 μέχρι τοῦ 1924 ἐφοίτησεν εἰς τὴν Μουσικὴν Ἀκαδημίαν τοῦ Βερολίνου, ἐνῶ ταυτοχρόνως ἐξετέλει χρέη προπονητοῦ τῆς χορῳδίας καὶ τρίτου διευθυντοῦ ὀρχήστρας στὸ κρατικὸ μελόδραμα τῆς γερμανικῆς πρωτευούσης.

Στὸ Βερολῖνο ἐσπούδασε σύνθεσι μὲ τὸν διάσημο καθηγητὴ Φερούτσιο Μπουζόνι, ὁ ὁποῖος τοῦ εἶχε φερθῆ μὲ αὐστηρότητα, ποὺ ἀσφαλῶς τὸν ὠφέλησε. Ἀργότερα ὅταν ἐπανῆλθε στὴν Ἑλλάδα ὁ Μητρόπουλος ἀνέλαβε τὴν διεύθυνσιν τῆς ὀρχήστρας τοῦ Ἑλληνικοῦ Ὠδείου (1924—1925). κατόπιν δὲ τὴν τοῦ Συλλόγου Συναυλιῶν (1925—1927). Ἀπὸ τοῦ 1927 ἐτέθη ἐπὶ κεφαλῆς τῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, τὴν ὁποίαν διηύθυνε μέχρι τῆς ἀναχωρήσεώς του ἐξ Ἑλλάδος. Τὸ 1930 ὁ Δημήτριος Μητρόπουλος διηύθυνε τὴν ὀρχήστραν τῆς Φιλαρμονικῆς τοῦ Βερολίνου.

Ὁ ἀποθανὼν διάσημος ἀρχιμουσικός, ἀποχωρήσας τῆς διευθύνσεως τῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν μετέβη τὸ ἔτος 1938 εἰς Ἀμερικὴν ὅπου ἀνεδείχθη ὡς μαέστρος διεθνοῦς φήμης διευθύνων τὴν ὀρχήστραν τῆς Μινεαπόλεως. Ἀργότερον ἀνέλαβε τὴν διεύθυνσιν τῆς ὀρχήστρας τῆς «Μετροπόλιταν Ὄπερα» τῆς Νέας Ὑόρκης. Τὴν ἐν λόγῳ ὀρχήστραν διηύθυνε μέχρι πρό τινος, ὁπότε παρητήθη διὰ λόγους ὑγείας.

Ὁ Μητρόπουλος ἔγραψε ἀρκετὰ ἔργα μεταξὺ τῶν ὁποίων μία σονάτα διὰ βιολὶ καὶ πιάνο, ὡς καὶ ἄλλα ἔργα μουσικῆς δωματίου, τεμάχια διὰ πιάνο, πλεῖστα τραγούδια. ἐκ τῶν ὁποίων τὴν «Κασσιανὴν» ἐπὶ στίχων τοῦ Παλαυᾶ τὸ «Κονσέρτο γκρόσσο», δι' ὀρχήστραν κ. ἄ. Διεσκεύασεν ἐπίσης δι' ὀρχήστραν τὴν «Φαντασίαν καὶ Φούγκαν» εἰς σὸλ ἔλασσον, ὡς καὶ τὸ «Πρελούντιο καὶ Φούγκα» εἰς σὶ ἔλασσον δι' ἐκκλησιαστικὸν ὄργανον τοῦ Μπάχ.

Ὁ ἀνυπέρβλητος μαέστρος ποὺ πολλοὶ τὸν θεωροῦν ἀνώτερο τοῦ Τοσκανίνι μολονότι διηύθυνε στὸ Παρίσι, στὸ Βερολῖνο καὶ στὶς Βρυξέλλες, ἀνεδείχθη κυρίως ὅταν ἀνέβηκε στὰ ἀμερικανικὰ ἀναλόγια. Στὶς Ἡνωμένες Πολιτεῖες ἀνεδείχθη ὁ Μητρόπουλος. Ἦταν τόση ἡ συμπάθεια μὲ τὴν ὁποία τὸν περιέβαλλον οἱ Ἀμερικανοὶ ὥστε, ἀντίθετα πρὸς τὴν συνήθειά τους νά... κουτσουρεύουν τὰ δύσκολα πολυσύλλαβα ἐπώνυμα, ἔμαθαν νὰ προφέρουν σωστὰ τὸ ὄνομά του χωρὶς νὰ τὸ κολοβώσουν. Ὁ Δημήτρης Μητρόπουλος ποὺ ξεκίνησε ἀπὸ τὰς Ἀθήνας, ἔμεινε «Ντιμίτρι Μητρόπουλος» στὸ Δυτικὸ Ἡμισφαίριο καὶ ἔτσι ἁπλώθηκε ἡ φήμη του σὲ κάθε γωνιὰ τῆς γῆς: Ὁ Ἕλλην Δημήτρης Μητρόπουλος, ἕνας πρεσβευτὴς τῆς Ἑλλάδος.

Ο ΑΞΕΧΑΣΤΟΣ ΜΑΕΣΤΡΟΣ

Ἂν τὸν Μητρόπουλο τὸν πολέμησαν οἱ συνάδελφοί του στὴν Ἑλλάδα, δὲν ἔπαψαν νὰ τὸν θαυμάζουν. Ὅταν γύρισε ἀπὸ τὸ Βερολῖνο ὅλοι φαντάστηκαν ὅτι στὸν Μητρόπουλο θὰ προσέφεραν τὴ θέσι τοῦ διευθυντοῦ τοῦ Ὠδείου Ἀθηνῶν. Κι' ὅμως δὲν ἔγινε αὐτό. Εὐτυχῶς ποὺ τὴν ἀξία τοῦ νέου μαέστρου τὴν διεπίστωσε ὁ μεγάλος μας ἀκαδημαϊκὸς κ. Μανώλης Καλομοίρης καὶ τὸν «ἅρπαξε» στὸ Ἑλληνικὸ Ὠδεῖο.

Ἐκεῖ ὁ Μητρόπουλος ἀνέλαβε τὴν διεύθυνσι τῆς ὀρχήστρας καὶ ἄρχισε νὰ θεμελιώνῃ τὸν μεγάλο μαέστρο ποὺ θὰ ἔκανε νὰ κρέμωνται ἀπὸ τὴν ἄκρη τῆς ράβδου του οἱ χιλιάδες τῶν ἀκροατῶν μαγεμένοι, ἐνῶ μὲ τὶς ἀνάλαφρες γρήγορες κινήσεις τῆς μπαγκέττας οἱ ἄψυχες νότες ζωντάνευαν ἀπὸ τὶς «πάρτες» κι' ἐδονοῦσαν τὶς χορδὲς κάθε ἀνθρώπινης ψυχῆς.

Ἡ δύναμις τοῦ μαέστρου ποὺ μᾶς ἄφησε χθὲς παρουσιάζεται μιὰ φορὰ ἀκόμη σὲ μιὰ σύντομη δήλωσι ἐκπροσώπων τῆς Ὄπερας τῆς Βιέννης ποὺ ἔγινε χθὲς μετὰ τὴ θλιβερὴ ἀγγελία:

«Τὰ μέλη τοῦ θιάσου τῆς Κρατικῆς Ὄπερας, λέγει ἡ δήλωσις, καὶ ἰδιαιτέρως τὰ μέλη τῆς ὀρχήστρας, θὰ τὸν ἐνθυμοῦνται πάντοτε ὡς μίαν ἐκ τῶν μεγαλυτέρων προσωπικοτήτων τοῦ μουσικοῦ κόσμου, τοῦ ὁποίου ἡ συναισθηματικὴ καὶ ἀνιδιοτελὴς προσωπικότης οὐδέποτε ἐμερίμνησε διὰ τὸ ἄτομόν του εἰς τὴν προσπάθειαν ἐπιτεύξεως τῶν καλλιτεχνικῶν σκοπῶν του.

»Οὐδέποτε θὰ ξεχάσωμεν, προσθέτει ὁ ἐκπρόσωπος, ὅτι ὁ Μητρόπουλος ἦτο ὁ ἐξόχως ἀγαθὸς ἀνήρ, διὰ τὸν ὁποῖον οὐδὲν ὑπῆρχεν εἰς τὸν κόσμον πέραν τῶν ὑπηρεσιῶν πρὸς τὴν μουσικὴν καὶ τὴν ἀνθρωποτητα».

ΤΙ ΛΕΓΟΥΝ ΟΙ ΠΑΛΑΙΟΙ ΣΥΝΕΡΓΑΤΑΙ ΤΟΥ

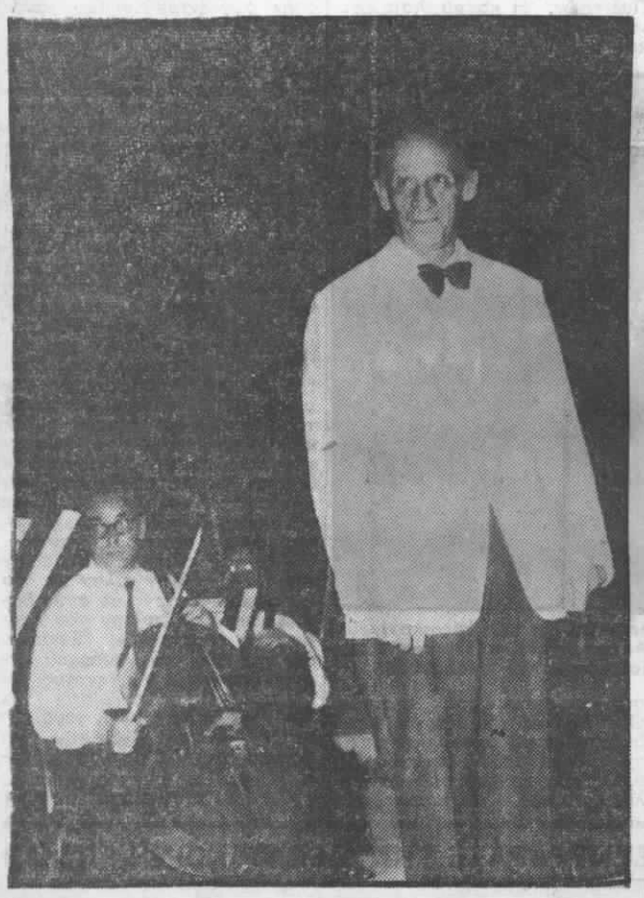
Ἂν τὴν καλλιτεχνικὴ προσωπικότητα καὶ τὴν ἀξία τοῦ Μητροπούλου τὴν ἀναγνωρίζουν στὸ ἐξωτερικό, στὴν πατρίδα πρέπει μὲ ὑπερηφάνειαν νὰ τὴν παραδέχωνται οἱ σύγχρονοί του, οἱ φίλοι του, οἱ συνεργάται του.

Μὲ θλῖψι ὅλοι πληροφορήθηκαν τὸν θάνατο τοῦ μάγου τῆς μπαγκέττας καὶ ὅλοι μίλησαν μὲ συγκίνησι γι' αὐτόν.

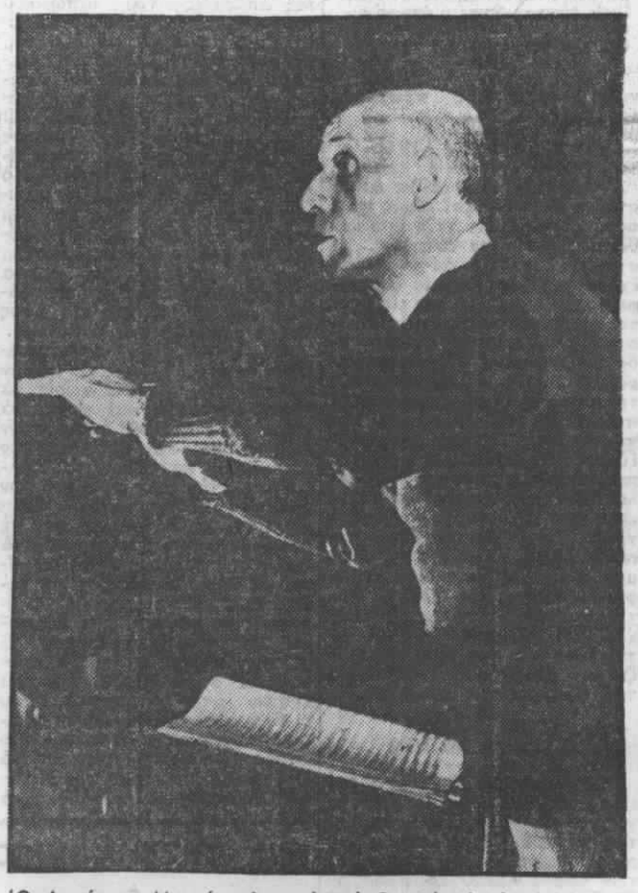
—Θὰ μποροῦσε νὰ γίνῃ καὶ μεγάλος πιανίστας, μᾶς εἶπε γνωστὸς μαέστρος, ποὺ θέλησε νὰ κρατήσῃ ἀνωνυμίαν. Τὸν θυμοῦμαι νὰ παίζῃ πιάνο καὶ νὰ διευθύνῃ ταυτοχρόνως. Ὁ Δημήτρης Μητρόπουλος εἶχε μέσα του φλόγα. Ἦταν δημιουργός!

Κι' ἄλλος, φίλος τοῦ Μητροπούλου, ἐτόνισεν.

—"Οταν διηύθυνε μετεβάλλετο ἡ ὀρχήστρα. Ἡ ἑρμηνεία ἔπαιρνε ἄλλη ὄψι. Ὁ θάνατός του ὑπῆρξε μιὰ καλλιτεχνικὴ ἐθνικὴ ἀπώλεια. Κατέλιπε ἕνα κενὸ δυσαναπλήρωτο. Ἡ ἀνθρωπότης πρέπει νὰ θρηνήσῃ τὸν καλλιτέχνη.



Ὁ Δημήτρης Μητρόπουλος χαιρετᾶ τὸ κοινὸν ποὺ τὸν ἀποθεώνει μετὰ τὸ πέρας συναυλίας τῆς Φιλαρμονικῆς τῆς Βιέννης εἰς τὸ Ὠδεῖον Ἡρώδου.



Ὁ Δημήτρης Μητρόπουλος σὲ μιὰ δοκιμὴ μὲ τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης.

Μὲ τὴν ἴδια κατάπληξι ἄκουσε τὴν θλιβερὴ πληροφορία καὶ ὁ κ. Μάριος Βάρβογλης. Τὸν παγώνει τὸ νέο. Στηρίζεται στὸ πιάνο του καὶ κυττάζει ἀπέναντι σὲ μιὰ κορνίζα δύο φωτογραφίες. Στὴν πρώτη ὁ Μητρόπουλος μαζὶ μὲ τὸν κ. Βάρβογλη χαμογελοῦν στὸν φακὸ τῶν φωτορεπόρτερς (φωτογραφία τοῦ 1955), ἐνῶ στὴ δεύτερη — ποὺ εἶναι καὶ παλαιότερη — ὁ Μητρόπουλος καθισμένος στὸ πιάνο διαβάζει τὶς νότες.

— Μπροστὰ στὸ πιάνο! μᾶς ἐξηγεῖ ὁ κ. Βάρβογλης. Σ' αὐτὸ τὸ πιάνο — καὶ μᾶς δείχνει τὸ πιάνο, πάνω στὸ ὁποῖο ἀκούμπησε ὅταν ἄκουσε πὼς ὁ Μητρόπουλος δὲν ὑπάρχει πιά. Εἶναι δικό του. Μοῦ τὸ χάρισε φεύγοντας ἀπὸ τὴν Ἑλλάδα.

Ὁ κ. Βάρβογλης συνδέεται διὰ μακρᾶς φιλίας μὲ τὸν μαέστρο ποὺ ἔφυγε χθές.

— "Οταν γύρισε ἀπὸ τὴν Γερμανία, μᾶς ἐκμυστηρεύεται, ὁ Μητρόπουλος μοῦ τύπωσε μὲ δικά του ἔξοδα τὸ «Τραγούδι τοῦ ἀγωγιάτη». Ἦταν ἁπλός, εὐγενικὸς καὶ αἰσθηματίας. Μὰ τὸν πότισαν πολλὲς πίκρες. Τὸν Μητρόπουλο θὰ ἔπρεπε νὰ τὸν εἶχαν κάνει καὶ ἀκαδημαϊκό. Παρ' ὅλες τὶς πίκρες, ὅμως, τὶς καλλιτεχνικές, ἀγαποῦσε τὸν τόπο του. Λάτρευε τὴν Ἑλλάδα.

Ὁ κ. Βάρβογλης θυμᾶται, θυμᾶται...

— Τὴν ὀρχήστρα τοῦ Ὠδείου, μᾶς λέει, πρὶν ἀπὸ τὸ 1924, τὴν διευθύναμε ὁ Καλομοίρης, ὁ Λαυράγκας κι' ἐγώ. "Οταν ἤρθε ὅμως ὁ Μητρόπουλος, πάψαμε νὰ κάνουμε ἐμεῖς τοὺς μαέστρους. Γιατί ὁ Μητρόπουλος ἤταν ὁ ἐνδεδειγμένος νὰ διευθύνῃ.

— Τὴν ἀξία τοῦ Μητροπούλου, προσθέτει ὁ κ. Βάρβογλης, δὲν θὰ τὴν κρίνω ἐγώ. Ἔχει διεθνῶς ἀναγνωρισθῆ καὶ ἀποτελεῖ τιμὴ γιὰ τὴν Ἑλλάδα. Ἡ ἔξοδός του ἀπὸ τὰ στενὰ ἑλληνικὰ πλαίσια συνέτεινε στὴν ἀνάδειξί του. Ἂν ἔμενε ἐδῶ, θὰ εἶχε τὴν τύχη ἑνὸς ἄλλου μεγάλου δημιουργοῦ: τοῦ Σκαλκώτα. Ὁ θάνατος τοῦ Μητροπούλου ὑπῆρξε μεγάλη καλλιτεχνικὴ ἀπώλεια, ἀλλὰ ὅλοι οἱ ἄνθρωποι ἐκεῖ θὰ καταλήξουμε.

Καὶ ὁ κ. Βάρβογλης τελειώνει μὲ ἕνα ἀφιέρωμα:

— Στὴ μνήμη τοῦ μεγάλου Δημήτρη Μητροπούλου, λέει, ἀφιερώνω τὸ ἔργο μου «Δάφνες καὶ κυπαρίσσια». Τὸ εἶχα σκεφθῆ νὰ τοῦ τὸ ἀφιερώσω ἐνόσω βρισκόταν στὴν ζωή. Δὲν πρόφθασα. Τὸ ἀφιερώνω τώρα.

Γιὰ τὸν θάνατο τοῦ Δημήτρη Μητροπούλου, τὸ πένθος εἶναι παγκόσμιο. Ὁλόκληρη ἡ ἀνθρωπότης θρηνεῖ τὸν μεγάλο καλλιτέχνη, ποὺ ἔπεσε πάνω στὴν μουσικὴ ἔπαλξι. Τὰ τηλεγραφήματα ἀπὸ ὅλον τὸν κόσμο ἀναφέρουν τὸ διεθνὲς καλλιτεχνικὸν πένθος.

Στὸ πένθος μετέχει ἡ πατρίδα του. Λαὸς καὶ κυβέρνησις πενθοῦν γιὰ τὸν μεγάλο ἀρχιμουσικό. Τὸ κράτος θὰ τιμήσῃ τὴν μνήμη του. Κατόπιν ἐντολῆς τοῦ πρωθυπουργοῦ κ. Καραμανλῆ, ἡ σορὸς τοῦ Μητροπούλου θὰ μεταφερθῆ στὰς Ἀθήνας καὶ θὰ ἐκτεθῆ σὲ λαϊκὸ προσκύνημα. Ἡ κηδεία του θὰ γίνῃ δημοσία δαπάνῃ.

Ὁ Μητρόπουλος δὲν ζῇ!

Ἡ μαγικὴ μπαγκέττα του δὲν θὰ συγκινήσῃ πλέον. Ὁ μεγάλος Ἕλλην καλλιτέχνης πέρασε στὴν ἀθανασία.

Μ. ΛΑΜΠΡΙΝΙΔΗΣ

ΕΚΔΗΛΩΣΕΙΣ ΠΕΝΘΟΥΣ ΕΙΣ ΤΟ ΘΕΑΤΡΟΝ

Ὁ γενικὸς διευθυντὴς τοῦ Ἐθνικοῦ Θεάτρου κ. Χουρμούζιος ἀνήγγειλε εἰς τὸ κοινὸν τῆς χθεσινῆς παραστάσεως τὸν θάνατον τοῦ Μητροπούλου καὶ ἐτηρήθη ἐνὸς λεπτοῦ σιγή. Σχετικὸν ψήφισμα ἐξέδωσε ἡ Ἐθνικὴ Λυρικὴ Σκηνὴ καὶ ἀνάλογοι ἐκδηλώσεις ἔγιναν εἰς ἄλλα ἀθηναϊκὰ θέατρα.

Παράλληλα ἡ Κρατικὴ Ὀρχήστρα, ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου, ἀνεκοίνωσε τὰ ἀκόλουθα: «Ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τὴν ἀνάγκην νὰ ἐκφράσῃ δημοσίᾳ τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ αὐτῆς διὰ τὸν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τὸ παρελθὸν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρὰ σταδιοδρομία εἰς τὸ διεθνὲς μουσικὴν προσκήνιον περιποιεῖ τιμὴν καὶ δόξαν εἰς ὁλόκληρον τὴν χώραν. Τὸ κενὸν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ Ἕλληνος ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καὶ ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καὶ φίλων του ἂς προστεθῇ εἰς τὰς ἑκατοντάδας παρομοίων ἐκδηλώσεων τοῦ διεθνοῦς μουσικοῦ κόσμου».

Ο ΝΕΚΡΟΣ ΘΑ ΜΕΤΑΦΕΡΘΗ ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ

Ἐντολῇ τοῦ προέδρου τῆς κυβερνήσεως, ἐδόθησαν ὑπὸ τοῦ ὑπουργοῦ Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσου ὁδηγίαι εἰς Ἰταλίαν, ὅπως ὁ νεκρὸς τοῦ Δημήτρη Μητροπούλου ταριχευθῇ ἐν ὄψει τῆς μεταφορᾶς του εἰς Ἀθήνας.

Ἡ μεταφορὰ τῆς σοροῦ θὰ πραγματοποιηθῇ δι' ἀεροσκάφους τῆς Ε.Β.Α., ἡ δὲ σορὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ θὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν ἱερὸν ναὸν τῆς Μητροπόλεως. Ἡ κηδεία θὰ γίνῃ δημοσίᾳ δαπάνῃ εἰς ἡμέραν καὶ ὥραν καθορισθησομένην.

'Απόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ
Χρονολογία 3 - ΝΟΕ. 1960

Ὁ μέγας Ἕλλην μουσικὸς ποὺ ἀπέθανε



Ὁ ἀποθανὼν χθὲς μεγάλος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος. Ὁλόκληρος ὁ κόσμος τῆς μουσικῆς θρηνεῖ τὸν θάνατόν του. Ἡ σχετικὴ εἰδησεογραφία εἰς τὴν 2αν σελίδα.

ΘΕΣΣΑΛ...ΝΕΩΝ Λαρίσης
3 ΝΟΕ. 1960

ΧΘΕΣ ΕΙΣ ΤΟ ΜΙΛΑΝΟΝ

ΑΠΕΒΙΩΣΕ Ο ΜΕΓΑΣ ΕΛΛΗΝ ΜΟΥΣΙΚΟΣ Δ. ΜΗΤΡΟΠΟΥΛΟΣ

Θὰ κηδευθῇ εἰς Ἀθήνας δημοσίᾳ δαπάνῃ

ΑΘΗΝΑΙ, 2.—Τηλεγραφήματα ἀπὸ τὰς πρωτευούσας ὅλων τῶν Εὐρωπαϊκῶν χωρῶν, ὡς καὶ τῆς Οὐάσιγκτων ἀναφέρουν τὴν βαθυτάτην ἐντύπωσιν καὶ θλῖψιν, τὴν ὁποίαν προεκάλεσε παντοῦ ὁ αἰφνίδιος θάνατος τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημητρίου Μητροπούλου.

Ἐν τῷ μεταξὺ τηλεγράφημα τοῦ Ἀθηναϊκοῦ πρακτορείου ἐκ Μιλάνου, μεταδίδει τὰς ἀκολούθους πληροφορίας σχετικῶς μὲ τὸν θάνατον τοῦ Ἕλληνος ἀρχιμουσικοῦ.

Ὁ Δημήτριος Μητρόπουλος ἔφθασε εἰς τὴν Σκάλαν τοῦ Μιλάνου τὴν 10.15 πρωϊνὴν σήμερον συνοδευόμενος ἀπὸ τὸν γραμματέα του. Ὀλίγον πρὶν εἰσέλθῃ εἰς τὴν Σκάλαν συνήντησε γνωστὸν ἄτομον μὲ τὸ ὁποῖον συνωμίλησε ἐπ' ὀλίγον.

Εἷς ἐρώτησιν περὶ τῆς ὑγείας του ὁ μέγας μαέστρος ἀπήντησε ὅτι αἰσθάνεται πολὺ καλά.

Ἀκολούθως εἰσῆλθε εἰς τὴν Σκάλαν καὶ ἤρχισε τὴν δοκιμήν. Μετ' ὀλίγα ὅμως λεπτὰ ἐσταμάτησε, ἐκάθησε καὶ ἔπιασε τὸ κεφάλι του, προσπαθῶν νὰ εἴπῃ κάτι ἀλλὰ δὲν ἠδυνήθη νὰ προφέρῃ λέξιν, διότι ἔπεσε κατὰ γῆς.

Τὸ παρέλαβε ἐπειγόντως φορεῖον διὰ νὰ τὸν μεταφέρῃ εἰς τὴν πολυκλινικὴν ὅπου ὅμως ἔφθασε νεκρός. Ὁ Δημήτριος Μητρόπουλος ἐγεννήθη εἰς τὰς Ἀθήνας τὸ 1897. Διετέλε

σε Διευθυντὴς τῆς συμφωνικῆς ὀρχήστρας Ἀθηνῶν καὶ κατόπιν Δ)ντὴς τῆς φιλαρμονικῆς ὀρχήστρας τοῦ Βερολίνου, ὅταν τὸν ἐπρόσεξε ὁ Σέργιος Γουτσεβίτσκυ καὶ τὸν ἐκάλεσε εἰς Βοστώνην. Ἀπὸ τῆς στιγμῆς αὐτῆς ὁ Δημήτριος Μητρόπουλος ἐγένετο παγκόσμιως γνωστὸς καὶ ἐθεωρεῖτο ὡς εἷς ἐκ τῶν μεγαλυτέρων μαέστρων τοῦ κόσμου.

Ἐντολῇ τοῦ κ. πρωθυπουργοῦ ἐδόθησαν ὑπὸ τοῦ ὑπουργοῦ προεδρείας τῆς Κυβερνήσεως κ. Τσάτου ὁδηγίαι εἰς Ἰταλίαν ὅπως ὁ νεκρὸς τοῦ Δημήτρη Μητρόπουλου ταριχευθῇ ἐν ὄψει τῆς μεταφορᾶς του εἰς Ἀθήνας. Ἡ μεταφορὰ τῆς σοροῦ θὰ πραγματοποιηθῇ δι' ἀεροσκάφους τῆς ἑλληνικῆς Βασιλικῆς ἀεροπορίας. Ἡ σορὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ θὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν ἱερὸν ναὸν τῆς Μητροπόλεως. Ἡ κηδεία του θὰ γίνῃ δημοσίᾳ δαπάνῃ εἰς ἡμέραν καὶ ὥραν καθορισθησομένην.

ΑΚΡΟΠΟΛΙΣ

ΠΕΜΠΤΗ 3 ΝΟΕΜΒΡΙΟΥ 1960

ΓΡΑΦΕΙΑ: ΟΔΟΣ ΓΙΑΝ ΣΜΑΤΣ 11—ΤΙΜΗ ΔΡΑΧ. 1.50

Ο ΓΙΓΑΣ ΤΗΣ ΤΕΧΝΗΣ ΤΩΝ ΗΧΩΝ ΚΑΙ ΤΩΝ ΡΥΘΜΩΝ

ΓΕΝΝΗΜΕΝΟΣ ΜΑΕΣΤΡΟΣ Ο ΜΗΤΡΟΠΟΥΛΟΣ

Η ΜΠΑΓΚΕΤΤΑ ΤΟΥ ΕΜΑΓΕΥΕ ΤΟΥΣ ΑΚΡΟΑΤΑΣ

ΠΗΓΑΙΟ ΤΑΛΕΝΤΟ, ΑΡΤΙΑ ΜΟΥΣΙΚΗ ΜΟΡΦΩΣΙΣ, ΑΚΑΤΑΒΛΗΤΟΣ ΕΡΓΑΤΙΚΟΤΗΣ

Τοῦ μουσικοῦ συνεργάτου μας κ. Γεωργίου Βώκου

Ὁ μουσικὸς συνεργάτης μας κ. ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ, ὁ ὁποῖος συνεδέετο μετὰ τοῦ Δημ. Μητροπούλου, γράφει τὰ ἑξῆς διὰ τὴν προσωπικότητα τοῦ θανόντος:

Ὁ μάγος τῆς μπαγκέττας, ὁ Δημήτρης Μητρόπουλος δὲν ὑπάρχει πλέον εἰς τὴν ζωήν. Αὐτὴ ἡ μουσικὴ ἰδιοφυΐα, αὐτὸς ὁ ἀσύλληπτος σὲ μεγαλεῖο ἀρχιμουσικός, ποὺ μὲ τὶς ὀνειρώδεις ἑρμηνείες του, ἐπικεφαλῆς τῶν περιφημοτέρων ὀρχηστρῶν τοῦ κόσμου, ἐμάγευσε ἑκατομμύρια φιλομούσων, δὲν πρόκειται πιὰ νὰ χαρίσῃ τὴν μεγάλη εὐδαιμονία τῆς μουσικῆς του γοητείας. Ὁ θάνατος τοῦ Δημήτρη Μητροπούλου δὲν στερεῖ τὴν ἀνθρωπότητα ἁπλῶς ἀπὸ μία διακεκριμένη μουσικὴ προσωπικότητα, ἀλλὰ ἀπὸ ἕνα πραγματικὸν μουσικὸν φαινόμενον, μὲ ἀνυπέρβλητην καλλιτεχνικὴν ρομαλιότητα, μὲ ἀστειρευτες δυνάμεις δημιουργίας, ἐπιδοῦλη, σὲ βαθμὸ ποὺ ξέφευγαν ἀπ' τὰ ὅρια μιᾶς ἔστω ἐξαιρετικῆς μουσικῆς φύσεως. Γίγας τῆς τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν, ὁ Μητρόπουλος ἔφθασε σὲ ἀπρόσιτες κορυφὲς καλλιτεχνικῆς δόξας καὶ ἀνήγαγε τὴν διεύθυνσι τῆς ὀρχήστρας σ' ἀπροσμέτρητη ἔκφρασι, σ' οὐράνιο τραγοῦδι, σὲ μουσικὴ προσφορά, ἀληθινὴ πηγὴ ἀσύλληπτης μελωδικῆς καὶ ἁρμονικῆς ὁμορφιᾶς.

Ἡ τέχνη τοῦ διευθύνειν γιὰ τὸν Μητρόπουλο δὲν ἀποτελοῦσε ἕνα μέσον ἀντικειμενικῆς καθοδηγήσεως τῶν μουσικῶν τῆς ὀρχήστρας στὶς τυποποιημένες διατάξεις τῶν ρυθμικῶν καὶ ἠχοχρωματικῶν ὅρων τῶν περιλαμβανομένων εἰς τὴν παρτιτοῦρα μιᾶς μουσικῆς συνθέσεως, ἀλλὰ ἔπαιρνε κολοσσιαίες διαστάσεις ψυχικῆς ἔρευνας στὴν βαθύτερη ἔννοια τῆς κάθε μουσικῆς μορφῆς, κάτι σὰν μουσικοαισθητικὴ ἀνατομία μὲ διαρκεῖς ἀναζητήσεις, εἰς τὸ πλαίσιον συνεχῶν φιλοσοφικῶν στοχασμῶν...

Ἔτσι ἡ ἑρμηνεία γινόταν ποίημα, φῶς θεϊκό, ἀριστουργηματικὸ ψηφιδωτὸ ἠχητικοτήτων κι' ἡ ἀνώτερη ἑρμηνεία ἀγκάλιαζε καὶ συνήρπαζε τὴν ὀρχήστρα καὶ τὸ κοινόν...

Ἀκατάμαχητος ὁ Μητρόπουλος... Τὰ χέρια του, ἐκεῖνα τὰ καταπληκτικὰ χέρια του, κι' ὅταν ἀκόμη τὰ ὄργανα τῆς ὀρχήστρας σὲ μιὰ στιγμὴ μουσικῶν παύσεων δὲν ἔπαιζαν, τραγουδοῦσαν... Ἦτσν αὐτὰ τὰ ἴδια, σὰν μιὰ φανταστικὴ ὀρχήστρα.

Γεννημένος μαέστρος ἦταν ὁ Μητρόπουλος... Προικισμένος μὲ θεία μουσικὰ δῶρα, ἀνεδείχθη κυρίαρχος τῆς ὀρχήστρας. Κάθε ἐκτέλεσι γιὰ τὸν Μητρόπουλο ἔπαιρνε φανταστικὴ — παραμυθένια ὄψι... Λὲς καὶ ὑπνώτιζε τοὺς μουσικούς... ὑπνώτιζε καὶ τὸ ἀκροατήριό του. Κι' ὅλοι τὸν ἀκολουθοῦσαν στὸ ταξίδι τῶν μουσικῶν του παραδείσων.

*

Ἐκεῖνα τὰ σχήματα ποὺ διέγραφαν τὰ χέρια του, ἦταν χάρμα ὀφθαλμῶν... Καὶ ἡ ἐλαχίστη κινησιολογία του καὶ ἡ παραμικρότερη ἔκφρασι τοῦ προσώπου του, ἀποτελοῦσαν τὴν ὀνειρώδη εἰκόνα ἑνὸς νέου μυριανθισμένου μουσικοῦ κάμπου, ἑνὸς μυστηριακοῦ περιβάλλοντος.

Κοντὰ στὸ ταλέντο κι' ἡ μουσικὴ μόρφωσι, ἡ μουσικὴ καλλιέργεια, μὲ τὶς ὁποῖες ἀνοίγονται διάπλατα γιὰ τὸν καλλιτέχνη οἱ πόρτες θεσπεσίων μουσικῶν ἐπιτεύξεων.

Κι' ὁ Μητρόπουλος ἦταν ἀληθινὸς κολοσσὸς ἀπὸ αὐτὴς τῆς ἀπόψεως. Ἀπορράμιλλος δεξιοτέχνης τοῦ πιάνου, ἀπόφοιτος τοῦ Ὠδείου Ἀθηνῶν, τῆς τάξεως τοῦ καθηγητοῦ Βασσενχόβεν, ἔδωσε ἐπανειλημμένως δείγματα τῆς πιανιστικῆς του ἐπιδόσεως καὶ μάλιστα συνδυάζοντας ταυτοχρόνως παίξιμο καὶ διεύθυνσι ὀρχήστρας. Ἦταν τόσο ἐξαιρετικὸς στὶς διπλωματικὲς του ἐξετάσεις στὸ πιάνο τὸ 1918, ὥστε βραβεύθηκε μὲ τὸ χρυσὸ μετάλλιο. Ἀπὸ θεωρητικῆς πλευρᾶς, ἐπίσης ὁ Μητρόπουλος ὑπῆρξε πλήρως κατηρτισμένος. Μαθητὴς τοῦ Μαρσὶκ στὴν ἁρμονία καὶ στὸ κοντραπούντο, ἀπέκτησε κοντὰ στὸν σοφὸ αὐτὸν διδάσκαλο ὠκεανὸ γνώσεων, οἱ ὁποῖες τοῦ στάθηκαν πολύτιμοι βοηθοὶ γιὰ τὴν κατοπινὴ ἀλματώδη του ἄνοδο καὶ παγκόσμια ἐπιβολή.

Ὁ Μαρσὶκ συχνὰ ἔλεγε: «Γιὰ τὸν Μητρόπουλο δὲν ὑπάρχει τίποτα τὸ μουσικὸ ἀκατόρθωτο... Ὁ Μητρόπουλος παίζει μὲ τὰ θέματα τῆς ἀντιστίξεως καὶ τῆς ἁρμονίας».

Ὁ ἄλλος δάσκαλός του τοῦ πιάνου, ὁ καὶ θεμελιωτὴς τῆς πιανιστικῆς τέχνης στὴν Ἑλλάδα, ὁ Βασσενχόβεν, συνεδούλευε τὸν νεαρὸ μαθητή του νὰ γίνῃ πιανίστας.

«Τέτοια δάκτυλα γιατὶ νὰ πᾶνε χαμένα, ἀφοῦ εἶνε καμωμένα γιὰ τὸ πιάνο;», ταῦλεγε συχνά...

Ὅλος αὐτὸς λοιπὸν ὁ θεωρητικὸς καὶ πιανιστικὸς ἐξοπλισμός, μαζὶ μὲ τὸ γιγαντιαῖο ταλέντο ἔδωσαν στὸν Μητρόπουλο τὰ φτερὰ γιὰ νὰ φτάσῃ τόσο ψηλά, ὥστε τὸ ὄνομά του νὰ καταστῇ θρυλικὸ στὸ παγκόσμιο μουσικὸ στερέωμα. Εἶχε κάτι ἐντελῶς δικό του ὁ Μητρόπουλος. Ἡ μαεστρική του δεινότης ἦταν ἀπέραντη... Ἡ μπαγκέττα του ἦταν ὁλόκληρο τὸ «εἶνε» του... Ὁ ψυχικός του σύνδεσμος μὲ τὴν ὀρχήστρα. Ἐκεῖ στὸ ἀναλόγιο τοῦ μαέστρου ἔδινε ὅλο του τὸ πνεῦμα, ὅλη τὴν ὕπαρξι. Τὴν στιγμὴ ποὺ διηύθυνε ἐμοιαζε μὲ ἡμίθεο... Ὁ μουσικὸς Μητρόπουλος γινόταν ὁ ἀνυπέρβλητος ἐξουσιαστὴς τῆς ὀρχήστρας καὶ μὲ τὴν σαγήνη του καὶ τὴν μεγάλη του τέχνη αἰχμαλώτιζε τοὺς πάντας. Καὶ σ' αὐτὸ τὸ ἀναλόγιο, μὲ τὴν μπαγκέττα στὸ χέρι ὁ Μητρόπουλος ἄφησε τὴν στερνή του πνοή... Ἀνάμεσα στὴν ἀγαπημένη του ὀρχήστρα, τὴν παντοτεινὴ συντρόφισσά του. Κι' ἀκόμη ὅταν γεμάτος δάφνες τέλειωσε τὶς σπουδές του στὴν Ἑλλάδα, ὁ Μητρόπουλος δὲν σταμάτησε νὰ μαθαίνῃ. Πῆγε στὶς Βρυξέλλες ὅπου πῆρε μαθήματα συνθέσεως ἀπὸ τὸν Γκίλσον καὶ κατόπιν στὸ Βερολῖνο. Ἀπὸ τὸ 1921 — 24, στὴν τάξι συνθέσεως τοῦ Μπουζόνι, ἐνῶ ταυτοχρόνως ἔκαμε χρέη ἐκγυμναστοῦ τῆς χορῳδίας καὶ τρίτου διευθυντοῦ ὀρχήστρας εἰς τὸ ἐκεῖ κρατικὸ μελόδραμα.

*

Ἀπ' τὰ 1924 — 25 γυρίζοντας στὴν Ἑλλάδα ἀνέλαβε τὴν διεύθυνσιν τῆς ὀρχήστρας τοῦ Ἑλληνικοῦ Ὠδείου καὶ ἐν συνεχείᾳ τοῦ Συλλόγου Συναυλιῶν κατὰ τὰ ἔτη 1925 — 27.

Ἀπὸ τὸ 1927 διηύθυνε τὴν τότε Συμφωνικὴ Ὀρχήστρα τοῦ Ὠδείου Ἀθηνῶν μέχρι τὸ 1937, ὁπότε ἔφυγε γιὰ τὴν Ἀμερική, ὅπου πλέον τὸν ἀγκάλιασε ἡ δόξα καὶ τὸν χρυσοστεφάνωσε.

Στὶς 18 Φεβρουαρίου τοῦ 1896 γεννήθηκε ὁ Μητρόπουλος. Ὁ πατέρας του, ἔμπορος τὸ ἐπάγγελμα, ἤθελε νὰ τὸν κάμῃ ἀξιωματικὸ τοῦ Ναυτικοῦ. Ἀλλὰ λίγο ἔλειψε ὁ Μητρόπουλος νὰ περιδληθῇ τὸ μοναχικὸν σχῆμα παρ' ὅτι ἔνοιωθε νὰ τὸν τραδᾷ καὶ ἡ μεγάλη δύναμις πρὸς τὴν μουσική. Καὶ μόνο τὸ ὅτι ὡς μοναχὸς δὲν θὰ τοῦ ἦταν δυνατὸν νὰ ἱκανοποιήσῃ τὴ ἔφεσί του πρὸς τὴν μουσικὴ τέχνη, τὸν τράδηξε ἀπὸ τὸν ἐκκλησιαστικὸ δρόμο καὶ τὸν ὠδήγησε στὸν μουσικό.

Ἡ Ἀμερικὴ γιὰ τὸν Μητρόπουλο ὑπῆρξε ὁ τόπος τῆς χρυσῆς μουσικῆς του συγκομιδῆς. Πρωτοδιορίστηκε μαέστρος τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μιννεαπόλεως, ὅπου παρέμεινε σ' αὐτὴ τὴ θέσι μέχρι τὸ 1949 καὶ κατόπιν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, διαδεχθεὶς τὸν Τοσκανίνι καὶ τὸν Μπρούνο Βάλτερ. Καὶ ἔμειναν ὡς παγκόσμια μουσικὰ γεγονότα οἱ συναυλίες ποὺ ἔδωσε τὸ θαυμαστῆς φήμης ἀμερικανικὸ ὀρχηστρικὸ συγκρότημα μὲ τὸν Μητρόπουλο ἐπὶ κεφαλῆς.

Ἡ φήμη τοῦ Μητροπούλου ἄρχισε νὰ ἐξαπλώνεται προοδευτικὰ ἀπ' τὸ 1930, ὅταν ἔκαμε τὴν πρώτη περιοδεία του στὸ Παρίσι, Λίδερπουλ, Βερολῖνον καὶ Βρυξέλλες. Τὸ 1932 διευθύνει συναυλίες στὴν Ρώμη, Νεάπολι, Φλωρεντία, Λονδῖνο καὶ Παρίσι.

Παραλλήλως — ὅπως ἀνέφερα — ὄχι λίγες φορὲς τοῦ δόθηκε ἡ εὐκαιρία νὰ ἐπιδείξῃ τὶς πιανιστικές του ἀρετὲς καὶ συγκεκριμένως τὸ 1934, ὅτε ἐπρόκειτο νὰ διευθύνῃ τὴν φιλαρμονικὴ τοῦ Βερολίνου μὲ τὸ τρίτο κονσέρτο γιὰ πιάνο τοῦ Προκόφιεφ, μὲ σολίστ τὸν Ἔγκο Πέτρι, ὁ ὁποῖος ὅμως ἀρρώστησε καὶ ἔτσι τὴν τελευταία στιγμὴ τὸν ἀνεπλήρωσε ὁ Μητρόπουλος, ὁ ὁποῖος παίζων πιάνο καὶ διευθύνων τὴν ὀρχήστρα ἐσημείωσε θριαμβευτικὴν ἐπιτυχίαν.

*

Ἀλλὰ κοντὰ σ' αὐτὰ ὅλοι μας ἔχουμε ὁλοζώντανες ἀκόμη τὶς μουσικὲς ἑρμηνεῖες τοῦ Μητρόπουλου, ὅταν δύο φορὲς ἐπισκέφθηκε τὴν Ἀθήνα, τὸ 1955 ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς Ὀρχήστρας καὶ πέρυσι μὲ τὴν Φιλαρμονικὴ τῆς Βιέννης.

Μάγεψε ὁ Μητρόπουλος... Ἡ μπαγκέττα του μᾶς πρόσφερε τὴ μουσικὴ ἐκείνη ἀμβροσία ποὺ ὀνειρεύεται νὰ γευθῇ κάθε θνητός. Ἦταν τὸ τραγοῦδι, τὸ αὐθόρμητο τραγοῦδι τῆς μεγάλης καλλιτεχνικῆς του ψυχῆς, δοσμένο μὲ ὅλη τὴν φλόγα τῆς μουσικῆς του ἰδιοφυΐας, τῆς εὐαισθησίας του, γιὰ τὴν πατρίδα του ...τὴν Ἑλλάδα...

Τὸ τελευταῖο μουσικό του ἀγκάλιασμα. Ἀκόμη νοιώθουμε τὴν παρήγορη ζεστασιά του.

Ὁ θάνατος πῆρε τὸν Μητρόπουλο ἀπὸ κοντά μας. Ὅλη ἡ ἀνθρωπότης θρηνεῖ τὸν χαμό του... Ὁ Μουσικὸς Γίγας Ἔπεσε, τὴν στιγμὴ ποὺ διηύθυνε σὲ δοκιμὴ τὴν συμφωνικὴ ὀρχήστρα τῆς Σκάλας τοῦ Μιλάνου

Μαεστρικὴ κορυφή, διρτυούζος πιανίστας. Ἀλλὰ καὶ λαμπρὸς συνθέτης.

Ἔγραψε τὴν «Συμφωνία τοῦ Χριστοῦ», τὴν «Κρητικὴ Γιορτή», τὸ «Κονσέρτο Γκρόσσο», «Βεατρίκη», σκηνικὴ μουσικὴ γιὰ τὴν «Ἠλέκτρα» καὶ τὸν «Ἱππόλυτον Στεφανηφόρο». Ἐπίσης «Τρεῖς χοροὺς τῶν Κυθήρων», 60 φούγκες διπλές, 30 χορικά, τὴν «Ἑλληνικὴ Σονάτα» κ. ἄ.

Ἔχει ἐπίσης διασκευάσει γιὰ μεγάλη ὀρχήστρα τὴν «Φαντασία καὶ Φούγκα σὲ σὸλ Ἔλασ.», τοῦ Μπὰχ καὶ τὸ «Πρελούντιο καὶ Φούγκα σὲ σὶ Ἔλασ.».

Ἀλλὰ πάνω ἀπ' ὅλα ὁ Μητρόπουλος ὑπῆρξε ὁ ἰδανικὸς μαέστρος, ὁ θαυμαστὸς ἑρμηνευτής, ὁ ἀπαράμιλλος τεχνίτης τῆς μπαγκέττας.

Μεγάλη προτίμησι εἶχε καὶ στὰ μοντέρνα συμφωνικὰ ἔργα ποὺ συχνὰ στὰ προγράμματά του περιελάμβανε.

Γι' αὐτὴ του τὴν ἐπίδοσι στὴ σύγχρονη μουσικὴ τιμήθηκε μὲ τὸ μετάλλιο Σαὶνμπεργκ.

Ἡ Ἑλλάδα ἔχασε τὸ ἐκλεκτό — τὸ τιμημένο — μουσικό της παιδί. Κι' ὁ κόσμος ὁλόκληρος τὸν δαφνοστεφανωμένο ἀρχιμουσικό...

Τὰ δάκρυά μας στέκονται ἀνήμπορα νὰ ἐκφράσουν τὴν ἀβάσταχτη λύπη μας... Ὑμνοι ἀγγέλων ἂς τὸν συνοδεύσουν στὸ αἰώνιο ταξίδι του..

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ

ΠΩΣ ΑΠΕΘΑΝΕΝ Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ

ΑΠΟ ΤΗΝ 1ην ΣΕΛΙΔΑ

λυτέρων προσωπικοτήτων τοῦ μουσικοῦ κόσμου, τοῦ ὁποίου ἡ συναισθηματικὴ καὶ ἀνιδιοτελὴς προσωπικότης οὐδέποτε ἐμερίμνησε διὰ τὸ ἄτομόν του εἰς τὴν προσπάθειαν ἐπιτεύξεως τῶν καλλιτεχνικῶν σκοπῶν του.

Οὐδέποτε θὰ ξεχάσωμεν— προσέθεσεν ὁ ἐν λόγῳ ἐκπρόσωπος — ὅτι ὁ Μητρόπουλος ἦτο ὁ ἐξόχως ἀγαθὸς ἄνήρ, διὰ τὸν ὁποῖον οὐδὲν ὑπῆρχεν εἰς τὸν κόσμον πέραν τῶν ὑπηρεσιῶν πρὸς τὴν μουσικὴν καὶ τὴν ἀνθρωπότητα».

Εἰς τὴν Ἀμερικήν, ἡ ὁποία ἀνέδειξε τὸν Μητρόπουλον ἀλλὰ καὶ ἀνεδείχθη ὑπ' αὐτοῦ εἰς τὸ καλλιτεχνικὸν ἐπίπεδον, ἡ ἀγγελία τοῦ θανάτου ἐσκόρπισε βαθεῖαν θλῖψιν εἰς τοὺς φίλους του καὶ εἰς τὰ ἑκατομμύρια τῶν Ἀμερικανῶν ποὺ τὸν εἶχον ἀκούσει νὰ διευθύνῃ καὶ οἱ ὁποῖοι, παρὰ τὴν ἀντιπάθειάν των πρὸς τὰ ξένα ὀνόματα, τὸ «δύσκολον» ὄνομα τοῦ Μητροπούλου ἦτο τὸ μόνον ποὺ ἐπρόφεραν ὀρθῶς. Εἰς τὸ μικρὸν μπὰρ τῆς Νέας Ὑόρκης, ὅπου ὁ Μητρόπουλος ἐσύχναζε φορῶν τὸ «κλειστὸν» μαῦρον πουλόβερ καὶ ἔμενεν ἕως ἀργὰ τὴν νύκτα συζητῶν μὲ τοὺς θαυμαστὰς καὶ τοὺς μαθητάς του, χθὲς τὴν ἑσπέραν ἐπεκράτει ἰδιαιτέρα κατήφεια. Ἀμίλητοι οἱ φίλοι του περιεφέροντο καὶ ἡ αἴσθησις τῆς ἀπωλείας ἦτο ἀποτυπωμένη εἰς τὸ πρόσωπόν των. Ἀκόμη καὶ ὁ μπάρμαν, ὁ ὁποῖος δὲν ἐγνώριζε πολλὰ ἀπὸ μουσικήν, σιωπηλὸς ἀνεμίγνυε τὰ ποτὰ καὶ συχνὰ ἐσπόγγιζε τοὺς ὀφθαλμούς του.

ΘΑ ΜΕΤΑΦΕΡΘΗ ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ

Ἐντολῇ τοῦ προέδρου τῆς Κυβερνήσεως, ἐδόθησαν ὑπὸ τοῦ ὑπουργοῦ τῆς Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσου ὁδηγίαι εἰς Ἰταλίαν, ὅπως ὁ νεκρὸς τοῦ Δημήτρη Μητροπούλου ταριχευθῇ ἐν ὄψει τῆς μεταφορᾶς του εἰς Ἀθήνας.

Ἡ μεταφορὰ τῆς σοροῦ θὰ πραγματοποιηθῇ δι' ἀεροσκάφους τῆς Ε.Β.Α., ἡ δὲ σορὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ θὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν Ἱερὸν Ναὸν τῆς Μητροπόλεως. Ἡ κηδεία θὰ γίνῃ δημοσίᾳ δαπάνῃ εἰς ἡμέραν καὶ ὥραν καθορισθησομένην.

Ἐγνώσθη ὅτι ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπεν.

Ὁ ὑπουργὸς Παιδείας κ. Γ. Βογιατζῆς, πληροφορηθεὶς τὸν θάνατον τοῦ μαέστρου Δ. Μητροπούλου, ἐδήλωσεν τὰ ἑξῆς: «Ὁ ἀδόκητος θάνατος τοῦ μεγάλου Ἕλληνος μουσουργοῦ Δ. Μητροπούλου ἀποτελεῖ πλῆγμα διὰ τὸν καλλιτεχνικὸν κόσμον καὶ ἐθνικὴν ἀπώλειαν μεγάλην. Ἡ Ἑλληνικὴ Κυβέρνησις, τιμῶσα τὸ ἔργον τοῦ ἀνδρός, ἀπεφάσισεν νὰ μεταφερθῇ ἡ σορὸς τοῦ ἐκλιπόντος εἰς Ἀθήνας καὶ νὰ ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτὸς ἐὰν ἄλλως ἔχῃ ὁρισθῇ διὰ τῆς διαθήκης αὐτοῦ.

ΣΥΝΤΟΜΟΝ ΒΙΟΓΡΑΦΙΚΟΝ ΣΗΜΕΙΩΜΑ

Ὁ Δημήτρης Μητρόπουλος ἐγεννήθη εἰς Ἀθήνας τὸ 1896. Υἱὸς ἐμπόρου δερματίνων εἰδῶν, ἔγγονος ἱερέως καὶ ἀνεψιὸς ἀρχιεπισκόπου, ὁ Μητρόπουλος ἐσκόπευε κατ' ἀρχάς, λόγῳ τῆς βαθείας θρησκευτικῆς του φύσεως, νὰ ἀκολουθήσῃ τὸν μοναστικὸν βίον, παρὰ τὴν ἐπιθυμίαν τοῦ πατρός του, ὁ ὁποῖος τὸν πρώριζε διὰ τὸ Ναυτικόν. Ἐν τούτοις, τὴν πρόθεσίν του νὰ εἰσέλθῃ εἰς μοναστήριον, ἐματαίωσεν ὁ ἰδιος λόγω ἑνὸς κανόνος, ὁ ὁποῖος ἀπαγορεύει τὴν εἰσαγωγὴν μουσικῶν ὀργάνων εἰς τὰς Μονάς. Οὕτως, ἀπεφάσισε νὰ γίνῃ μουσικὸς καὶ συνθέτης. Μετὰ τὰς σπουδὰς του εἰς τὸ Ὠδεῖον Ἀθηνῶν, μετέβη εἰς τὸ Βερολῖνον, ὅπου ἐμελέτησε σύνθεσιν ὑπὸ τὸν Φερούτσιο Μπουζόνι. «Ἀπὸ ὅ,τι μοῦ εἶπεν ὁ Μπουζόνι, ἐξωμολογεῖτο ὁ ἴδιος ἀργότερον, ἔχασα κάθε ἐκτίμησιν πρὸς τὸν ἑαυτόν μου ὡς συνθέτην. Ἤκουσα τὸν Μπουζόνι, ἀφομοίωσα τὰς γνώσεις του καὶ κατέληξα εἰς ἀναδημιουργὸν (μαέστρον) ἀντὶ νὰ γίνω δημιουργὸς συνθέτης».

Ὁ νεαρὸς τότε συνθέτης τῆς ὄπερας «Ἀδελφὴ Βεατρίκη», ἐπεδόθη εἰς τὸ πιάνο καὶ τὴν διεύθυνσιν ὀρχήστρας. Εἰργάσθη ὡς μαέστρος εἰς τὴν συμφωνικὴν ὀρχήστραν τῶν Ἀθηνῶν καὶ ὡς φιλοξενούμενος μαέστρος εἰς τὴν Φιλαρμονικὴν τοῦ Βερολίνου, πρὶν ποσελκύσῃ τὴν προσοχὴν τοῦ Σεργίου Κουσεβίτσκυ, ὁ ὁποῖος τὸν προσεκάλεσεν εἰς τὴν Βοστώνην τὸ 1936.

Τὸ ἑπόμενος Ἔτος, ὁ Μητρόπουλος ὠνομάσθη μόνιμος διευθυντὴς τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μιννεαπόλεως. Ἐπὶ 12 ἔτη παρέμεινεν εἰς τὴν θέσιν αὐτήν, τὴν ὁποίαν ἐλάμπρυνεν, ἐπευφημηθεὶς ὅσον ὀλίγοι μαέστροι ἀπὸ τὸ εὐρὺ κοινὸν τῶν Μεσοδυτικῶν Πολιτειῶν τῆς Ἀμερικῆς. Ἐν συνεχείᾳ, ὁ Μητρόπουλος — ὁ ὁποῖος ἔλεγε ὅτι δὲν ἐνυμφεύθη «διότι διὰ νὰ ἐπιτύχῃ ἕνας γάμος εἶνε ὁλόκληρη δουλειὰ καὶ δὲν νομίζω ὅτι δύναμαι νὰ κάμω δύο ἐργασίες συγχρόνως» — μετέβη εἰς τὴν Νέαν Ὑόρκην, ὅπου μέχρι τοῦ 1957 διετέλεσε μουσικὸς διευθυντὴς τῆς ἐκεῖ Φιλαρμονικῆς, διὰ νὰ καταστῇ ἀργότερον ἀρχιμουσικὸς αὐτῆς.

Μὲ τὴν ἁπλοϊκὴν ζωὴν ποὺ ἀκολουθοῦσε καὶ τὴν πηγαίαν ἀφέλειαν ποὺ τὸν διέκρινε, ὁ Μητρόπουλος ἤλθεν πολλάκις εἰς συγκρουσιν μὲ τοὺς μουσικοὺς κύκλους, οἱ ὁποῖοι «ἐσοκαρίζοντο» ὑπερμέτρως μὲ τὴν συνήθειάν του νὰ συνταξιδεύῃ μὲ τοὺς μουσικοὺς εἰς τὰ λεωφορεῖα, κατὰ τὰς διαφόρους περιοδείας τῆς Ὀρχήστρας. Ἐν τούτοις, ἅπαντες ὑπεκλίνοντο πρὸ τῆς μουσικῆς του ἰδιοφυΐας, ἦτο δὲ εἷς πάντας γνωστὴ ἡ περίφημος καταστᾶσα μουσικὴ του μνήμη.

Ο ΔΙΑΣΗΜΟΣ ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ

ΑΠΕΘΑΝΕ ΧΘΕΣ ΕΙΣ ΤΟ ΜΙΛΑΝΟ Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΕΠΑΘΕ ΒΑΡΕΙΑΝ ΕΓΚΕΦΑΛΙΚΗΝ ΑΙΜΟΡΡΑΓΙΑΝ ΕΝΩ ΔΙΗΥΘΥΝΕ ΤΗΝ ΔΟΚΙΜΗΝ ΤΗΣ ΣΚΑΛΑΣ

ΠΑΓΚΟΣΜΙΟΝ ΠΕΝΘΟΣ ΔΙΑ ΤΟΝ ΘΑΝΑΤΟΝ

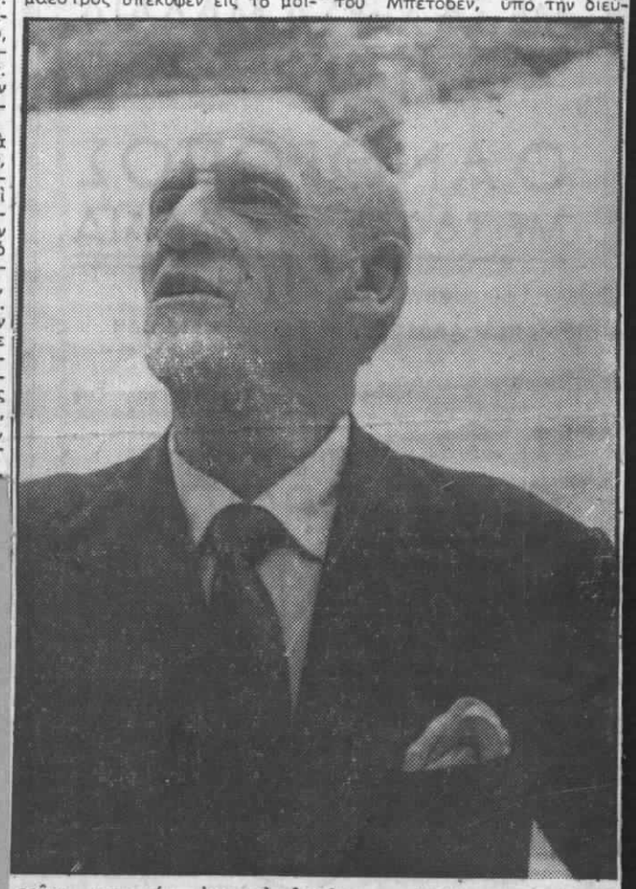
Ὁ νεκρὸς θὰ μεταφερθῇ εἰς Ἀθήνας καὶ θὰ κηδευθῇ δημοσίᾳ δαπάνῃ

ΜΙΛΑΝΟΝ, 3. (Διεθνὴς Ἡνωμένος Τύπος).—Ὁ Δημήτρης Μητρόπουλος ἔπαυσε ἀπὸ χθὲς νὰ ὑπάρχῃ. Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς ἔπεσε πραγματικὰ ἐπὶ τῶν ἐπάλξεων καθὼς ὁ θάνατος τὸν ἔπληξε κερυνοβόλα εἰς τὸ ἀναλόγιον τοῦ μαέστρου, τὴν στιγμὴν ποὺ διηύθυνε πρόβαν τῆς τρίτης συμφωνίας τοῦ Μάλερ διὰ κονσέρτο, εἰς τὴν Ὄπεραν τῆς Σκάλας τοῦ Μιλάνου. Ἅφωνοι οἱ μουσικοὶ τῆς ὀρχήστρας παρηκολούθησαν τὴν διαίαν συνάντησιν τοῦ μεγάλου μαέστρου μὲ τὴν τελευταίαν στιγμὴν τῆς ζωῆς του. Δευτερόλεπτα διήρκεσεν ἡ ἄνισος πάλη. Ὀλίγας στιγμὰς ἀργότερον, μία ἀπὸ τὰς μεγαλυτέρας μουσικὰς φυσιογνωμίας τοῦ αἰῶνος μας, ὁ διάδοχος, ὡς εἶχε ἀποκληθῇ, τοῦ Τοσκανίνι, εἶχε καταληφθῇ ἀπὸ τὸν ρόγχον τοῦ θανάτου, πεσμένος εἰς τὴν δάσιν τοῦ ἀναλογίου. Μερικὰ ἑκατοστὰ μακρύτερα, κοντὰ εἰς τὸ ἀριστερόν του χέρι, ἔκειτο ἡ μπαγκέττα.

Εἰς τὴν «Σκάλαν», ὅπου ὁ Μητρόπουλος ἐπρόκειτο νὰ ἐμφανισθῇ τὴν προσεχῆ Δευτέραν, ἔφθασε τὴν 10.15' πρωϊνήν, συνοδευόμενος ἀπὸ τὴν γραμματέα του Τρούντυ Γκόθ. Πρὸ τοῦ καφενείου «Μπίφφι Σκάλα» συνήντησε τὸν βαρύτονον Ἐγκολφόπουλον, μὲ τὸν ὁποῖον συνεζήτησεν ἐπ' ὀλίγον.

Εἰς ἐρώτησιν τοῦ κ. Ἐγκολφοπούλου περὶ τῆς ὑγείας του, ὁ μεγάλος μαέστρος ἀπήντησεν ὅτι αἰσθάνεται πολὺ καλά. Ἀκολούθως, εἰσῆλθεν εἰς τὴν «Σκάλα» καὶ ἤρχισε τὴν δοκιμήν.

Ἐπὶ εἴκοσι περίπου λεπτὰ διηύθυνε τὴν ὀρχήστραν, ὅταν, αἰφνιδίως, ἡ μπαγκέττα ἐξέφυγε ἀπὸ τὴν χεῖρα του καὶ ἔπεσε. «Μουδιασμένοι» οἱ μουσικοὶ ἤρχισαν ὁ εἷς μετὰ τὸν ἄλλον νὰ σταματοῦν, ἐνῶ ὁ Μητρόπουλος ἐκάθητο κάτωχρος καὶ ἔπιανε τὸ κεφάλι του, προσπαθῶν νὰ φθιβρίσῃ κάτι. Καμμίαν ἐν τούτοις λέξιν δὲν ἠδυνήθη νὰ προφέρῃ, ἔγειρε «μονοκόμματα» ἀπὸ τὸ κάθισμα καὶ ἔπεσε κατὰ γῆς. Ἀναστατωμένοι οἱ μουσικοὶ τῆς ὀρχήστρας ὥρμησαν κοντά του, ἰατρὸς δέ, κληθεὶς ἐπειγόντως, ἐπεχείρησε μαλάξεις τῆς καρδιακῆς χώρας. Ἐν σπουδῇ τὸν παρέλαβεν ἀκολούθως φορεῖον διὰ νὰ τὸν μεταφέρῃ εἰς τὴν Πολυκλινικὴν τοῦ Μιλάνου, ὅπου οἱ ἰατροὶ τῆς κλινικῆς, κατόπιν προκαταρκτικῆς διαγνώσεως, ἐδήλωσαν ὅτι ὁ 64 ἐτῶν μαέστρος ὑπέκυψεν εἰς τὸ μοιραῖον συνεπείᾳ ἐγκεφαλικῆς αἱμορραγίας.



ΔΙΕΘΝΕΣ ΠΕΝΘΟΣ

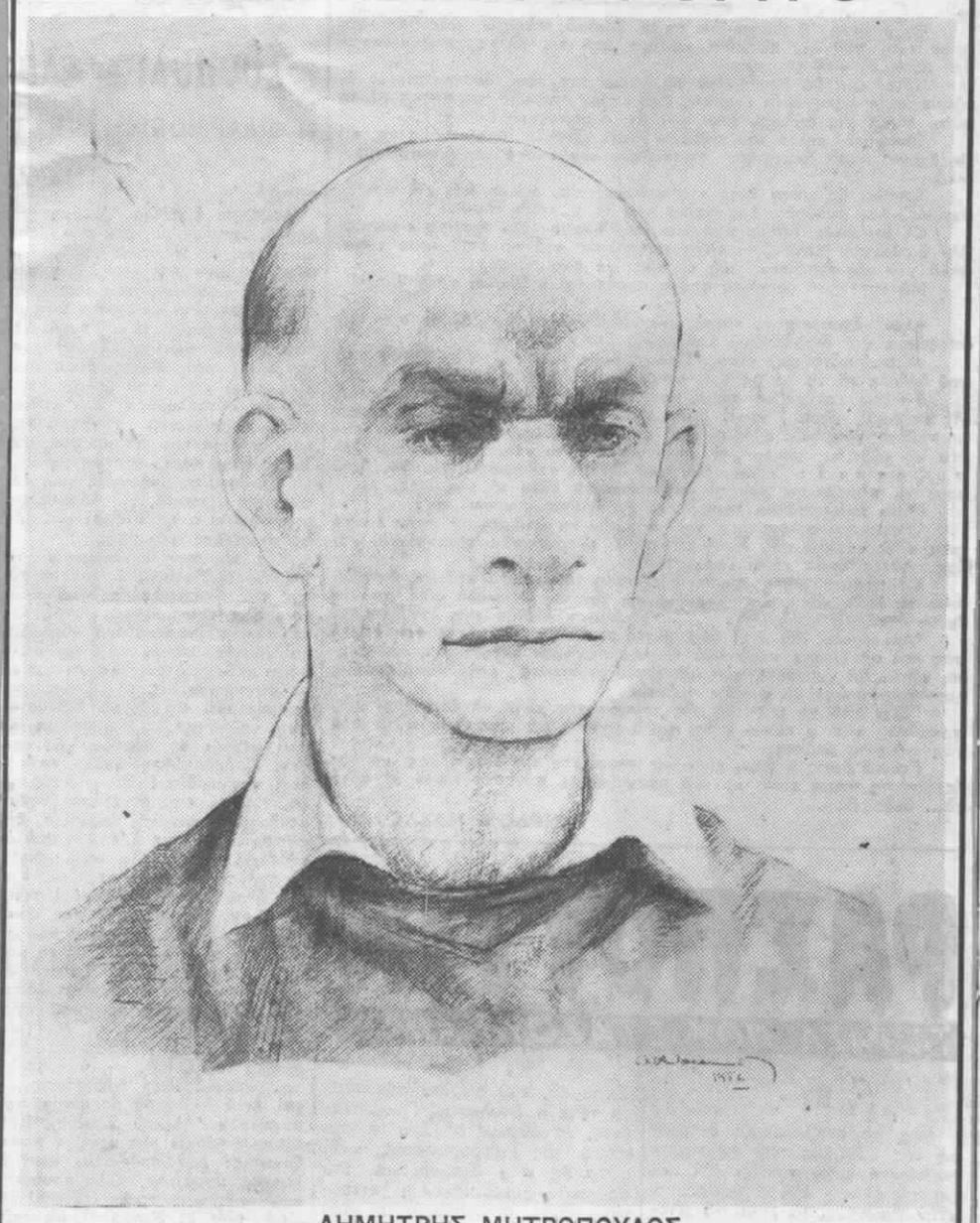
Μόλις ἐγνώσθη ἡ εἴδησις εἰς τὴν «Σκάλαν», οἱ μουσικοί, ποὺ πρὸ ὀλίγης ἀκόμη ὥρας ὑπῆκουαν εἰς τὴν μαγικὴν μπαγκέτταν, ἐδάκρυσαν καὶ παντοιοτρόπως ἐξεδήλωσαν τὴν βαθυτάτην θλῖψιν των. Ὁ διευθυντὴς τῆς «Σκάλας» ἐδήλωσεν ὅτι αἰσθάνεται βαθυτάτην ὀδύνην διὰ τὴν ἀπώλειαν τοῦ μεγάλου μουσικοῦ. Πρὸς τιμὴν του χθὲς τὴν ἑσπέραν ἡ «Σκάλα» — ἀπὸ τῆς ὁποίας ὁ Μητρόπουλος διὰ πρώτην φορὰν πρὸ 30 ἐτῶν εἶχε ἐμφανισθῇ εἰς τὸ Ἰταλικὸν κοινὸν—ἔπαιξεν ἐκτάκτως τὴν «Ἡρωικὴν» τοῦ Μπετόβεν, ὑπὸ τὴν διεύθυνσιν τοῦ Οὔγγρου μαέστρου Φέρεκ Φρίκσαιϋ.

Εἰς τὴν Βιένν

Ἡβραδυνὴ

ΠΕΜΠΤΗ 3 ΝΟΕΜΒΡΙΟΥ

Ο ΜΕΓΑΛΟΣ ΠΟΥ ΕΦΥΓΕ



ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

(Πορτραῖτο τοῦ ζωγράφου Ἀνδρέα Νομικοῦ)

Ὁ Μητρόπουλος ἔπαυσε νὰ ὑπάρχῃ:

Ἱερὸς τῆς Τέχνης μαχητὴς ὡς τὴν ὕστατη πνοή, ἔθανε μὲ τὴν μπαγκέττα στὸ χέρι...

ΕΓΕΙΡΕ ΣΤΟ ΣΤΗΘΟΣ ΤΟΥ ΓΙΑΤΡΟΥ ΚΙ' ΑΦΗΚΕ ΤΟ ΧΑΡΟ ΝΑ ΤΟΝ ΠΑΡΗ ΣΤΟ ΑΓΥΡΙΣΤΟ ΤΑΞΙΔΙ

Ὁ μουσικός. - Ὁ Ἕλληνας. - Ὁ ἄνθρωπος

ΤΟΥ κ. ΚΩΣΤΗ ΜΠΑΣΤΙΑ

ΕΝΑ ἀπὸ τὰ μένιστα τέκνα τῆς Ἑλλάδος καὶ ἀπὸ τὰ ὀλίγα κορυφαῖα ἀναστήματα τοῦ αἰῶνος, ὁ Δημήτρης Μητρόπουλος δὲν ὑπάρχει πλέον. Ἔφυγεν ἀπὸ τὴν πρόσκαιρον ζωὴν καὶ ἐπέρασεν εἰς τὴν αἰωνιότητα νέος τὴν ἡλικίαν, ἀφήσας τὴν τελευταίαν πνοήν του ἐπὶ τῶν ἐπάλξεων τῆς μεγάλης τέχνης ποὺ ἐπὶ ἤμισυ αἰῶνα ὑπηρέτησεν, ὡς πιστὸς μύστης καὶ πιστὸς λειτουργός της.

Ὁ Δημήτρης Μητρόπουλος ἀπέθανε ἐπάνω εἰς τὸ βάθρον τοῦ διευθυντοῦ τῆς ὀρχήστρας καὶ πρὸ τοῦ ἀναλογίου εἴκοσι λεπτὰ μετὰ τὴν ἔναρξιν τῆς δοκιμῆς μὲ τὴν ὀρχήστρα τῆς Σκάλας τοῦ Μιλάνου τοῦ 3ου κονσέρτου τοῦ Μάλερ.

Αἱ σκοτειναὶ δυνάμεις τῆς φθορᾶς εἶχαν ἐπισημάνει τὴν παρουσίαν των ἀπό τινων ἐτῶν καὶ ὁ μεγάλος μαέστρος εἶχεν εἰπεῖ ὀλίγας ἡμέρας πρὸ τοῦ θανάτου του «εἶμαι ἕνα παληὸ αὐτοκίνητο, γρειαζούμενο ἀκόμη».

Ἡ ἰδιοσυγκρασία τοῦ Δημήτρη Μητροπούλου ἦτο ἰδιοσυγκρασία μυστικοῦ. Ἐταλαντεύθη μεταξὺ τοῦ ἱεροῦ βήματος καὶ τοῦ ἀναλογίου. Προήρχετο ἀπὸ οἰκογένειαν ἡ ὁποία εἶχεν ἔμεσα πρὸ αὐτοῦ ἐκκλησιαστικὰ ἀναστήματα. Ἕνα τῶν ὁποίων ὑπῆρξεν ὁ Ἀρχιεπίσκοπος Πατρῶν καὶ φλογερὸς ἱεροκήρυξ Ἱερόθεος Μητρόπουλος. Ὑπῆρξε περίοδος κατὰ τὴν ὁποίαν ὁ Δημήτρης Μητρόπουλος ἐξεδήλωσεν ἐντόνους μοναχικὰς τάσεις μὲ σαφῆ προσανατολισμὸν πρὸς τὸν Ἁγιορειτικὸν ἀσκητισμόν. Δύο ἄνθρωποι ἐπάλαιαν μέσα του, ὁ μυστικιστὴς καὶ ὁ μουσικός. Καὶ ἐπεκράτησεν ὁ δεύτερος.

ΣΥΝΕΧΕΙΑ ΕΙΣ ΤΗΝ 5ην ΣΕΛ.



Ἱερὸς τῆς Τέχνης πολεμιστὴς ὡς τὴν στερνή του πνοή, ἔθανε μὲ τὴν μπαγκέττα στὸ χέρι

ΤΗΣ κ. ΑΛΕΞΑΝΔΡΑΣ ΛΑΛΑΟΥΝΗ

ΕΙΝΑΙ τραγικό, εἶναι ἀδάσταχτα ὀδυνηρὸ γι' αὐτὴ τὴ στηλη, ποὺ τόσες φορὲς ἐξεθειασε τὴ μεγαλοφυΐα του καὶ τὶς θεόπνευστες ἑρμηνεῖες του νὰ πρέπει τώρα νὰ γράψῃ αὐτὲς τὶς γραμμές: Ὁ Μητρόπουλος, ὁ μεγάλος Ἕλληνας ἀρχιμουσικός, ἕνας ἀπ' τοὺς πιὸ μεγάλους τοῦ κόσμου, δὲν ὑπάρχει πιά. Ἡ γεμάτη εὐαισθησία, καλωσύνη κι' ἀγάπη καρδιά του δὲν ἀνθεξε πιὰ στὸν ἀγώνα τοῦ ὡραίου καὶ τοῦ καλοῦ ποὺ δινόταν ὁλοκληρωτικά, ἀφιερώνοντας ὅλες του τὶς δυνάμεις, κάθε ἴνα τῆς ψυχῆς του καὶ τῆς σκέψης του. Γιατὶ ὁ Μητρόπουλος δὲν ἦταν ἁπλῶς μουσικός, ἦταν αὐτὴ καθαυτὴ ἡ ψυχὴ τῆς Μουσικῆς. Καὶ γι' αὐτό, ἐπειδὴ ἦταν ἀληθινὸς μουσικός, ἀληθινὸς καλλιτέχνης, ἦταν καὶ τόσο καλός, τόσο ἁγνός, τόσο σεμνός, τόσο Ἄνθρωπος. Ὅταν πρὶν λίγα χρόνια εἶχε διευθύνει στὴν Ἀθήνα, ἔπειτα ἀπὸ μακροχρόνια ἀπουσία, σὲ μιὰ συγκέντρωσι μουσικῶν, στὸ Ὠδεῖο Ἀθηνῶν, ὅπου εἶχαν παρευρεθῆ πολλοὶ ἀπ' τοὺς παληούς του συμμαθητές, ὁ Μητρόπουλος, ἀπαντῶντας στοὺς διθυραμβικοὺς ἐπαίνους ποὺ τοῦ ἔκαναν, εἶπε: «Μπᾶ, ναί, εἶχα ταλέντο, μὰ ὅλοι σας εἴχατε ταλέντο, μόνο ποὺ ἐμένα μὲ βοήθησε περισσότερο ἡ τύχη»!

Μόνο ἕνας ἀληθινὰ μεγάλος μποροῦσε νὰ πῇ αὐτὰ τὰ λόγια...

Ὅσοι τὸν γνώρισαν ἀπὸ πιὸ κοντά, ξέρουν πόσο μεγάλη, πόσο ἀπέραντη ἦταν ἡ καλωσύνη καὶ ἡ συμπόνοια του γιὰ τοὺς συνανθρώπους του, γιὰ τοὺς συναδέλφους του, γιὰ κάθε φτωχὴ καὶ βασανισμένη ὕπαρξι. Μόνο ὁ Θεὸς καὶ πολὺ λίγοι, ἐλάχιστοι φίλοι, ξέρουν τὶς καλωσύνες του.

Γιὰ τὴν Ἑλλάδα, ὁ Μητροπουλος ἦταν ἕνα μεγάλο κεφάλαιο: Ἂν ἡ Ἀμερικὴ τὸν εἶχε υἱοθετήσει, τί λέω, ἂν τὸν εἶχε υἱοθετήσει ὅλος ὁ κόσμος, ὁ Μητρόπουλος δὲν ἔπαυε νὰ εἶναι Ἕλληνας, ν' ἀνήκη στὴν

ΣΥΝΕΧΕΙΑ ΕΙΣ ΤΗΝ 5ην ΣΕΛ.

Ο ΘΑΝΑΤΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΤΟΥ κ. ΜΠΑΣΤΙΑ

ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛ.

Ἐσταυρωμένος.

Καὶ οἱ μουσικαί του συνθέσεις καὶ αἱ μουσικαὶ προτιμήσεις του. ὅταν εἰσηγεῖτο τὰ προγράμματα τῶν συμφωνικῶν συναυλιῶν ποὺ διηύθυνε. ἀποκαλύπτουν τὸν ἄνθρωπον ποὺ ἐναγώνια ἀπεστρέφετο τὰ συμβατικὰ σχήματα. τὴν μουσικὴν τῶν καλῶν νωνεύσεων καὶ ἐπλησίαζε τὶς ἀγωνιώδεις ἀναζητήσεις. τὰς μουσικὰς ἐκφράσεις μιᾶς ταραχώδους ἐποχῆς ποὺ ἠγωνίζοντο νὰ προσεγγίσουν τὸ ὑπερβατικὸν καὶ μόνον. Δὲν ἦτο ὀπαδὸς τῶν μουσικῶν γλυκασμῶν καὶ δι' αὐτὸ δὲν κατώρθωσε ποτὲ νὰ καταστῇ νοητὸς εἰς τὰς μουσικὰς μετοιότητας ποὺ πιστεύουν ὅτι ἡ μουσικὴ εἶναι πρὸς τέρψιν τοῦ μέσου ἀνθρώπου. ἐνῶ ὁ Μητρόπουλος ἐπίστευεν ὅ.τι ἐπίστευαν καὶ οἱ μυστικοὶ τῆς ἐρήμου. ὅτι ἡ μουσικὴ εἶναι ἡ ἔκφρασις τοῦ δράματος τοῦ ἀνθρώπου τῆς πτώσεως. ἡ ἔκφρασις τῆς ἀγωνίας του. τῆς ἀβεβαιότητός του. τῆς τιτανικῆς πάλης του μεταξὺ γνώσεως καὶ ἀγνωσίας τῶν ἀνατάσεων καὶ τῶν πτώσεών του. κοντολογὶς ὁλοκλήρου τῆς δραματικῆς κλίμακος ποὺ ἐπάνω της κινεῖται εἰς ἐντελῶς παραδόξους ρυθμοὺς ἡ ἀγέλη τῶν λογικῶν προβάτων. Ἀπέκρουσε τοὺς συμβατισμοὺς ὑπὸ οἱανδήποτε μορφὴν καὶ ἂν ἐνεφανίζοντο. Ἰδίως ὑπὸ τὴν ἐθνικὴν μορφὴν καὶ συνέπιπτε μὲ τὴν σκέψιν καὶ τὴν φράσιν τοῦ Σολωμοῦ. κατὰ τὴν ὁποίαν τὸ ἔθνος πρέπει νὰ θεωρῇ ἐθνικὸν ὅ.τι εἶναι ἀληθές.

Ὑπῆρξεν μαθητὴς τοῦ Ὠδείου Ἀθηνῶν. ὅπου ἐσπούδασε πιάνο. σύνθεσιν. καὶ ὅπου ἀπέκτησε τὴν θεμελιακὴν μουσικήν του κατάρτισιν καὶ ὅταν τὸ 1918 ἀπεφοίτησεν ἀπὸ τὸ Ὠδεῖον Ἀθηνῶν ἐπῆγεν εἰς τὰς Βρυξέλλας ὅπου ἐτελειοποιήθη εἰς τὴν σύνθεσιν. Ἀκολουθεῖ ἡ περίοδος Βερολίνου ὅπου ὑπῆρξεν μαθητὴς τοῦ Μαουζόνι καὶ ἀκολούθως διορίζεται βοηθὸς διευθυντοῦ ὀρχήστρας ὑπὸ τοὺς Λεὸ Μπλὲν καὶ Ἔριν Κλάϊμπερ.

Τὸ 1926 ἐπιστρέφει εἰς τὰς Ἀθήνας καὶ ἀναλαμβάνει τὴν διεύθυνσιν τῆς Συμφωνικῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν ποὺ διοργάνωσε κατὰ τόσον ὑποδειγματικὸν τρόπον ὥστε νὰ δημιουργηθοῦν αἱ προϋποθέσεις διὰ τὴν μετέπειτα κρατικοποίησιν τῆς Συμφωνικῆς Ὀρχήστρας. Ἡ ἐργασία του ὡς διευθυντοῦ ὀρχήστρας εἰς τὰς Ἀθήνας προεκάλεσε τὴν προσοχὴν ξένων μουσικῶν προσωπικοτήτων καὶ ἀπὸ τοῦ 1930 ἀρχίζει ἡ διεθνὴς προβολὴ τοῦ Δημήτρη Μητρόπουλου ὡς διευθυντοῦ ὀρχήστρας καὶ ταυτοχρόνως ὡς σολίστ μεγάλων συμφωνικῶν συναυλιῶν. Τὸν ἀκούει καὶ τὸν χειροκροτεῖ τὰ Παρίσι. τὸ Βερολῖνον αἱ Βρυξέλλαι καὶ ὀλίγον βραδύτερον τὸ Λονδῖνον. ἡ Ρώμη. ἡ Νεάπολις. ἡ Φλωρεντία. Ἀνεπιφύλακτος εἶναι πλέον ἡ διεθνὴς κριτικὴ ὅτι ὁ Μητρόπουλος εἶναι ὁ μεγάλος δεξιοτέχνης τοῦ αἰῶνος.

Τότε ἡ φήμη του ξεπερνᾶ τὰ ὅρια τῆς Εὐρώπης καὶ τὸν ζητεῖ ἡ Ἀμερική. Πλέον τῆς δεκαετίας διευθύνει μὲ πρωτοφανῆ εἰς τὰ μουσικὰ χρονικὰ ἐπιτυγίαν τὴν Συμφωνικὴν Ὀρχήστραν τῆς Μιννεαπόλεως καὶ τὴν καθιστᾶ μία ἀπὸ τὰς πρώτας συμφωνικὰς ὀρχήστρας τοῦ κόσμου καὶ ἀπὸ τοῦ 1949 διαδέχεται τὸν Τοσκανίνι εἰς τὴν διεύθυνσιν τῆς Συμφωνικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. Τελευταίως συνειρονάζετο μὲ τὴν ὄπεραν τῆς Βιέννης καὶ τὴν Σκάλαν τοῦ Μιλάνου. εἶχεν δὲ ἀρχίσει διαπραγματεύσεις διὰ νὰ διευθύνῃ μίαν προσεχῆ μελοδραματικὴν ἐμφάνισιν τῆς Λυοικῆς Σκηνῆς εἰς τὴν Ἐπίδαυρον μὲ συμμετογὴν τῆς Μαρίας Κάλλας.

Ὁ θάνατός του δημιουργεῖ μέγα καὶ δυσαναπλήρωτον κενὸν εἰς τὴν παγκόσμιον μουσικὴν κίνησιν καὶ τὴν ἀποστερεῖ προώρως ἑνὸς τῶν ὀλίγων μεγίστων μουσικῶν ἀναστημάτων τοῦ αἰῶνος.

ΤΗΣ κ. ΛΑΛΑΟΥΝΗ

ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛ.

Ἑλλάδα, νὰ δοξάζῃ τὸ ἑλληνικὸ ὄνομα, νὰ θυμίζῃ παντοῦ πὼς ἡ Ἑλλάδα τοῦ πνεύματος καὶ τῆς τέχνης εἶναι πάντα ζωντανὴ καὶ συνεχίζει τὴ μεγάλη της παράδοσι.

Ἔκλεισε τὰ μάτια του σαν στρατιώτης πάνω στὴν τελευταία μάχη του: Οἱ γιατροί του, στὴν Ἀμερική, τὸν εἶχαν προειδοποιήσει μετὰ τὴν πρώτη καρδιακὴ προσβολή: Νὰ μὴ διευθύνῃ παρὰ δύο ἢ τρεῖς φορὲς τὸ χρόνο. Ἀλλὰ τί θὰ ἦταν ἡ ζωὴ γιὰ τὸν Μητρόπουλο χωρὶς μουσική; Καὶ φέτος, ἀκριβῶς, ὑποβλήθηκε στοὺς μεγαλύτερους κόπους. Στὶς ἑορτὲς τοῦ Σάλτσμπουργκ διηύθυνε δύο τεράστια ἔργα: Τὸ «Βιβλίο μὲ τὶς ἑπτὰ σφραγῖδες», τοῦ Φράντς Σμὶτ καὶ τὴν Ὀγδόη Συμφωνία —τὴν περίφημη «Συμφωνία τῶν Χιλίων»— τοῦ Γκούσταβ Μάλερ. Καὶ ὅλοι ἐθαύμαζαν τὶς ὑπέροχες ἑρμηνεῖες του, κι' ὅλοι ἀπορροῦσαν γιὰ τὴν ἀπέραντη μνήμη του. Τελευταῖα ἀκόμα, στὴ Βιέννη, ἔκανε σὲ πρώτη ἐκτέλεσι ἕνα νέο, περίπλοκο ἔργο τοῦ Βιεννέζου συνθέτη Βρόγκνερ. Καὶ οἱ κριτικοὶ δὲν ἤξεραν μὲ τὶ λόγια νὰ ἐκφράσουν τὸν θαυμασμό τους... Πόσο κόπο, πόσο ὁλοκληρωτικὸ δόσιμο ὅλης του τῆς ὑπόξεως ἀπαιτοῦσαν τέτοιες ἑρμηνεῖες. Καὶ ὅμως μπροστὰ σὲ τίποτα δὲν ὑποχωροῦσε. Πέθανε μὲ τὴ μπαγκέττα στὸ χέρι, διευθύνοντας, «κάνοντας» μουσική, ἐξαϋλωμένος, ἀπομονωμένος ἀπὸ κάθε γήϊνο, ἀτενίζοντας τὸν δικό του οὐρανό, τὸν οὐρανὸ τῆς Μουσικῆς.

Πέθανε; Ὤ, ὄχι, τέτοιες μορφὲς δὲν πεθαίνουν ποτέ. Περνοῦν στὴν αἰωνιότητα, στὴν ἀθανασία. Ὅλος ὁ κόσμος σήμερα θρηνεῖ τὸν χαμὸ τοῦ Δημήτρη Μητροπούλου, ἀλλὰ κι ὅλος ὁ κόσμος θὰ θυμᾶται αἰώνια τὴ μεγάλη μορφή του.

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

ΜΠΑΣΤΙΑ

ΜΠΑΣΤΙΑ

ΜΠΑΣΤΙΑ

ΝΕΩΝ
3 - ΝΟΕ. 1960

Ο ΜΕΓΑΣ ΕΛΛΗΝ ΠΟΥ ΑΠΕΘΑΝΕ ΧΘΕΣ

Ἡ «Δύναμις τοῦ πεπρωμένου» ὑπῆρξε τό τελευταῖον ἔργον πού διηύθυνεν ὁ Μητρόπουλος

Η ΚΗΔΕΙΑ ΤΟΥ ΘΑ ΓΙΝΗ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

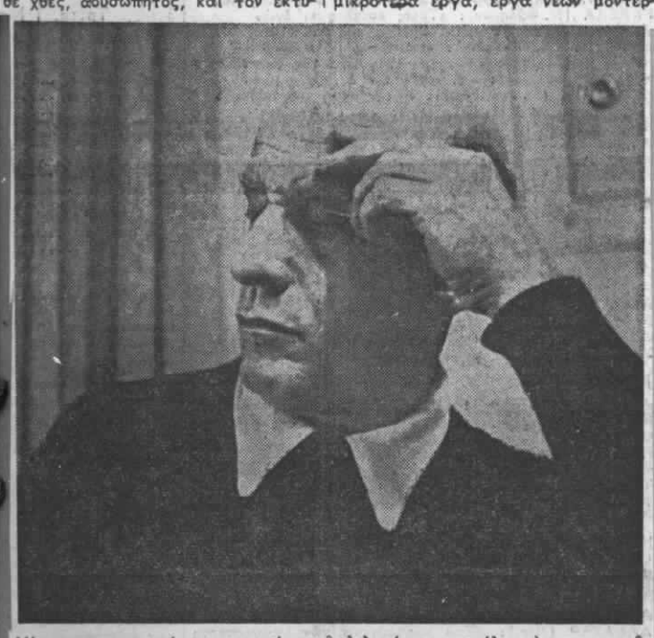
ΑΣΚΗΤΙΚΟΣ, ΜΥΣΤΙΚΟΠΑΘΗΣ ΑΛΛΑ ΚΑΙ ΓΝΗΣΙΟΣ ΡΩΜΙΟΣ!

Ἡ πρώτη φορά πού ὁ θάνατος πῆγε νά συναντήση τόν Μητρόπουλο ἦταν πρόπερσι στήν Ἀμερική. Τόν βρῆκε ἀδύνατο σωματικά, καταπονημένο, ἀλλά δέν τόν λύγισε. Ἐπανῆλθε χθές, ἀδυσώπητος, καί τόν ἐκτύπησε τήν ὥρα ἀκριβῶς πού ὁ μεγάλος μύστης ἔδινε τήν μάχη, τήν αἰώνια μάχη τοῦ πνεύματος, ἐπάνω στό πόντιουμ, ὄρθιος, μέ τά νεῦρα του τεντωμένα ἕως τό ἔσχατο ὅριο τῆς ἀντοχῆς τους καί μέ τό πνεῦμα του ἀνυψωμένο στούς μυστηριακούς κόσμους τοῦ Μάλερ. Ἐάν ἔψαχνε κανείς νά βρῆ ἕνα μοτίβο καί νά τό χρησιμοποιήση σάν ὑπόκρουσι αὐτῆς τῆς ὕστατης στιγμῆς τοῦ μεγάλου μαέστρου, τό μοτίβο αὐτό θά ἦταν οἱ πρῶτες νότες ἀπό τήν Πέμπτη Συμφωνία τοῦ Μπετόβεν. «Ἔτσι χτυπᾶ τό πεπρωμένο τήν πόρτα τοῦ ἀνθρώπου», εἶπαν γι' αὐτές τίς τέσσερις ὑποβλητικές νότες. Καί πράγματι, ἔτσι χτύπησε τό πεπρωμένο τήν παραβιασμένη ἀπό τήν προπέρσινη καρδιακή κρίσι πόρτα τοῦ Μητρόπουλου καί εἰσεχώρησε στόν ἐγκέφαλό του, ἕναν ἐγκέφαλο μέσα στόν ὁποῖον περιείχοντο πάνω ἀπό πενῆντα Συμφωνίες, πάνω δηλαδή ἀπό πενῆντα κόσμοι, καί ἄλλα τόσα μικρότερα ἔργα, ἔργα νέων μοντέρνων συνθετῶν, τά ὁποῖα ὁ κορυφαῖος μαέστρος ἐμάθαινε ἀπ' ἔξω πρίν τά διευθύνη. Μνήμη ἀπέραντη. Ἀλλά μόνον μνήμη; Ἐκεῖνα τά χέρια, τά νευρώδη χέρια, τά ἐκφραστικά, πού σχηματοποιοῦσαν τήν μουσική καί τήν ἔκαναν ἀπτή ζωντανή παράστασι; Τό ὁλέμμα, τό σπινθηροβόλο δαιμονιακό ὁλέμμα πού εἰσέδυε ὡς τό βάθος τοῦ ὑποσυνειδήτου τῶν μουσικῶν καί τούς παρέσυρε σάν μαγνητισμένος στόν χείμαρρο τῆς μουσικῆς.

Ὁ Δημήτρης Μητρόπουλος ἦταν μιά μεγαλοφυΐα. Μαέστροι ἰσάξιοί του, ὑπῆρξαν καί ἄλλοι. Ὁ Φουρτβαῒγκλερ, ὁ Μπροῦνο Βάλτερ, ὁ Καραγιάν καί ἄλλοι. Μάγος ὅμως σάν τόν Μητρόπουλο, φιλόσοφος τοῦ ἤχου, οὐδείς. Κάθε του ἑρμηνεία ἦταν καί μιά ἀναδημιουργία. Περίεργο εἶπαν, ἀκόμη τελευταῖα, οἱ κριτικοί τῆς Βιέννης. Τήν «Δύναμι τοῦ πεπρωμένου» — τί εἰρωνεία ἀλήθεια, τό ἔργο αὐτό νά εἶναι τό τελευταῖο πού διηύθυνε ὁ μεγάλος ὀρχιμουσικός — τήν ἔχουμε ἀκούσει πολλές φορές. Τήν φορά ὅμως αὐτή πού τήν διηύθυνε ὁ Μητρόπουλος ἀνακαλύψαμε ἕνα καινούργιο ἔργο. Τί συμβαίνει λοιπόν; Ἀλλοιώνει μήπως τίς παρτιτοῦρες ὁ Μητρόπουλος, ἐπεμβαίνει αὐθαίρετα καί τροποποιεῖ τήν σύνθεσι; Ὄχι ἀσφαλῶς. Εἰσδύει ἁπλῶς μέσα στό πνεῦμα τοῦ ἔργου καί ἀνασύρει τά σημεῖα ἀκριβῶς ἐκεῖνα πού θά ἀποκαλύψουν τόν χαρακτῆρα του. Ἔτσι, μ' αὐτόν τόν τρόπο δέν «ἑρμηνεύει» ἀλλά «ἀναδημιουργεῖ». Οἱ ὕμνοι γιά τόν Μητρόπουλο πού ἔχουν γραφῆ στά 30 τελευταῖα χρόνια μποροῦν νά ἀποτελέσουν ἕνα τόμο ὀγκώδη. Οἱοσδήποτε ἄλλος στή θέσι του, θά εἶχε ἀποκτήσει τήν ψυχολογία τῆς «βεντέττας». Ὁ Μητρόπουλος ὄχι. Ἁπλός, ταπεινός, ὅπως τόν θυμοῦνται οἱ παλαιοί Ἀθηναῖοι τόν καιρό πού μελετοῦσε στό στούντιό του τῆς λεωφόρου Ἀμαλίας, ἔτσι ἔμεινε σέ ὅλη τήν ὑπόλοιπη ζωή του.

Ἀσκητικός στό ἔπακρον, δέν ἀπελάμβανε ἀπό τά ἐγκόσμια παρά τήν χαρά τῆς μελέτης καί τῆς προσευχῆς. Δυό λειτουργίες πού ἦσαν γι' αὐτόν, τόν παρ' ὀλίγο ἀναχωρητή τοῦ Ἁγίου Ὄρους, ἀλληλένδετες. Ὅταν μελετοῦσε ἦταν σάν νά προσεύχεται καί ὅταν προσηύχετο, ὅταν δηλαδή ἤρχετο σέ ἐπικοινωνία μέ τό θεῖο, ἦταν τίς ὧρες πού μελετοῦσε, τίς ὧρες πού ἡ ψυχή του μετεωρίζετο στόν κόσμο τῶν ἤχων. Παρ' ὅλα αὐτά ὁ Μητρόπουλος δέν εἶχε ἀποβάλει ἀπό μέσα του τά χαρακτηριστικά τῆς ράτσας του. Ἦταν Ρωμηός χίλια τά ἑκατό. Στούς τρόπους, στήν ὁμιλία του, στίς χειρονομίες τῆς καθημερινῆς ζωῆς... «Τί γίνεται, βρέ παιδιά, σᾶς ἀποθύμισα», ἦταν οἱ πρῶτες λέξεις πού ἐξεστόμισε, ὅταν τό 1958 ἤλθε στήν Ἀθήνα, ἔπειτα ἀπό πολλά χρόνια ἐπί κεφαλῆς τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης. Καί ἡ συζήτησις μέ τούς δημοσιογράφους ἐξακολούθησε στόν ἴδιο φιλικό τόνο, ἁπλῆ, εὐχάριστη.

Εἶναι ἀφέλεια νά θέλη κανείς μέ τίς λίγες αὐτές γραμμές νά δώση τήν φυσιογνωμία τοῦ Μητρόπουλου. Ἦταν τόσο μεγάλος, τόσο πολυσύνθετος, ὥστε νά προκαλῆ δέος...



Μία χαρακτηριστική φωτογραφία τοῦ ἐκλιπόντος μεγάλου ἀρχιμουσικοῦ

Ἀπόκομμα ΝΕΩΝ
Χρονολογία 3 - ΝΟΕ. 1960

ΤΑ ΜΟΥΣΙΚΑ ΝΕΑ ΤΗΣ ΠΕΜΠΤΗΣ

ΘΑ ΜΕΤΑΦΕΡΘΗ ΣΤΗΝ ΑΘΗΝΑ Η ΣΟΡΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΚΑΙ ΘΑ ΕΚΤΕΘΗ ΣΕ ΛΑΪΚΟ ΠΡΟΣΚΥΝΗΜΑ ΣΤΗΝ ΜΗΤΡΟΠΟΛΙ

ΒΑΘΕΙΑ Η ΟΔΥΝΗ ΣΕ ΟΛΟ ΤΟΝ ΚΟΣΜΟ ΑΠΟ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ

ΔΙΕΚΟΠΗΣΑΝ ΤΑ ΜΑΘΗΜΑΤΑ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ

Ὅπως σέ κάθε οἰκογένεια ὅταν τῆς συμβαίνη ἕνα μεγάλο κακό, ὁλόκληρη ἡ ἀνθρωπότης βρέθηκε χθές ξαφνικά ἑνωμένη γιά νά θρηνήση τόν χαμό ἑνός γίγαντα τῆς τέχνης τοῦ Δημήτρη Μητρόπουλου. Τό ὀδυνηρό ἄγγελμα τοῦ θανάτου του μετεδόθη χθές τίς πρῶτες μετεσημβρινές ὧρες ἀπό τό Μιλάνο καί διεδόθη ἀστραπιαία σέ ὅλη τήν ὑφήλιο. Ἐπί πολλές ὧρες τά μεγάλα εἰδησεογραφικά πρακτορεῖα εἶχαν διακόψει τίς τακτικές ἐκπομπές των καί μετέδιδαν συνεχῶς κάθε νεώτερη πληροφορία σχετική μέ τό θλιβερό συμβάν. Τά «Νέα» μέ ἐκτακτη ἔκδοσί τους ἔκαναν γνωστή -ήν εἴδησι στήν Ἀθήνα, στίς 4 τό ἀπόγευμα. Τήν ἴδια περίπου ὥρα ἀναχωροῦσε ἀεροπορικῶς στό Μιλάνο, ἔκτακτος ἀπεσταλμένος των, γιά νά πληροφορηθῆ ἐπί τόπου καί νά μεταδώση τίς συνθῆκες ὑπό τίς ὁποῖες ὁ Δημήτρης Μητρόπουλος, ἄφησε τήν τελευταία του πνοή, ἐπάνω στό πόντιουμ, ἐνῶ διηύθυνε τίς δοκιμές τῆς «Τρίτης Συμφωνίας» τοῦ Μάλερ, μέ τήν ὁποίαν θά ἐνεφανίζετο τήν ἐοχομένη Δευτέρα, ἐπικεφαλῆς τῆς Ὀρχήστρας τῆς Σκάλας τοῦ Μιλάνου.

Ο ΘΑΝΑΤΟΣ ΤΟΝ ΒΡΗΚΕ ΜΕ ΤΗΝ ΜΠΑΓΚΕΤΑ ΣΤΟ ΧΕΡΙ

ΜΙΛΑΝΟ, 3 Νοεμβρίου. Τοῦ ἀπεσταλμένου μας.—

Ἡ πρωτεύουσα τῶν Λομβαρδῶν, πού ἐπί δύο αἰῶνες τώρα ἀποτελεῖ τό μεγαλύτερο μουσικό κέντρο τῆς Ἰταλίας, πενθεῖ βαθύτατα τόν αἰφνίδιο θάνατο ἑνός μύστου τῆς μουσικῆς, τοῦ μεγάλου "Ελληνα μαέστρου Δημήτρη Μητρόπουλου, πού ἔπεσε μαχόμενος, ὄρθιος καί μέ τήν μπαγκέτα στό χέρι πάνω στό πόντιουμ, στήν αἴθουσα τοῦ μεγαλύτερου λυρικοῦ θεάτρου τοῦ κόσμου, μέσα στήν Σκάλα τοῦ Μιλάνου. Ἡ ὥρα πού ὁ θάνατος διάλεξε νά τόν συναντήση μέσα σ' αὐτό τό περιβάλλον καί νά τόν κεραυνοβολήση, τήν στιγμή πού διηύθυνε σέ πρώτη δοκιμή μέ τήν Ὀρχήστρα τῆς Σκάλας τήν 3η συμφωνία τοῦ ἀγαπημένου του Μάλλερ, ἦταν 11 καί τέταρτο μεσημέρι.

"Ολες οἱ ἀπογευματινές ἐφημερίδες στήν πρώτη σελίδα τους μέ ἐξάστηλους καί πεντάστηλους τίτλους ἀναγγέλουν τό θλιβερό γεγονός, συνοδεύοντας τά κείμενα μέ παλαιότερες φωτογραφίες τοῦ ἐκλιπόντος μαέστρου. Ἡ τηλεόρασις ἐπίσης σέ δύο προγράμματά της, στίς 8.30 καί στίς 11 τό βράδυ, ἀναφέρθηκε στό θλιβερό γεγονός καί παρουσίασε τήν κενή αἴθουσα τῆς Σκάλας, ὅπου πρίν ἀπό μερικές ὧρες πέθαινε πάνω στό πόντιουμ ἀπό ἐγκεφαλική αἱμορραγία ὁ Δημήτρης Μητρόπουλος. Τά προγράμματα ἐκλείναν μέ προβολή παλαιῶν καί νεωτέρων φωτογραφιῶν τοῦ μεγάλου "Ελληνος μαέστρου μαζί μέ σχόλια γιά τήν ζωή καί τήν δρᾶσι του.

«ΕΙΜΑΙ ΠΟΛΥ ΚΑΛΑ» ΕΙΧΕ ΠΗ ΣΤΟΝ ΕΓΚΟΛΦΟΠΟΥΛΟ



Ὁ Δημήτρης Μητρόπουλος, σέ νεαρά ἡλικία.

Ἡ τελευταία φορά πού ἐμφανίσθηκε δημοσίᾳ ὁ Μητρόπουλος ἦταν τήν Κυριακή 23 Ὀκτωβρίου, ὅταν διηύθυνε τήν Συμφωνία τοῦ Μπετόβεν, στό Ἑλληνικό Ἀρχαῖο Θέατρο τοῦ Ἡρωδείου. Ἡ ἐμφάνισις αὐτή ἔγινε ἐπί τῇ εὐκαιρίᾳ τῆς ἐπισκέψεως τοῦ Προέδρου τῆς Κυβερνήσεως κ. Κ. Τσάτσου ὁδηγίες στήν Ἰταλία, ὅπως ὁ νεκρός τοῦ Δημήτρη Μητρόπουλου ταχυεθῆ, ἐν ὄψει τῆς μεταφορᾶς του εἰς Ἀθήνας. Ἡ μεταφορά τῆς σοροῦ θά πραγματοποιηθῆ μέ ἀεροσκάφος τῆς Ἑλληνικῆς Βασιλικῆς Ἀεροπορίας.

ΘΑ ΕΚΤΕΘΗ ΣΕ ΛΑΪΚΟ ΠΡΟΣΚΥΝΗΜΑ ΣΤΗΝ ΜΗΤΡΟΠΟΛΙ

Ἡ σορός τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ θά ἐκτεθῆ σέ λαϊκό προσκύνημα στόν Ἱερό ναό τῆς Μητροπόλεως. Ἡ κηδεία θά γίνη δημοσία δαπάνη σέ ἡμέρα καί ὥρα πού θά καθορισθῆ. Ἐγνώσθη ὅτι ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπε.

ΚΑΙ ΨΗΦΙΣΜΑ ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΑΘΗΝΩΝ

Ἡ Κρατική Ὀρχήστρα, ἐξέδωσε χθές τήν νύκτα τό ἀκόλουθο ψήφισμα:

«Ἡ Κρατική Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τήν ἀνάγκην νά ἐκφράση δημοσίᾳ τήν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καί διοικητικοῦ προσωπικοῦ αὐτῆς διά τόν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τό παρελθόν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρά σταδιοδρομία εἰς τό διεθνές μουσικόν προσκήνιον περιποιεῖ τιμήν καί δόξαν εἰς ὁλόκληρον τήν χώραν. Τό κενόν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ "Ελληνος ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καί ἡ παροῦσα ἔκφρασις ὀδύνης τῶν μελῶν τῆς Ὀρχήστρας θέλει ἀκουσθῆ καί ἐπαναληφθῆ ἐπί μακρόν ἀπό τῶν χειλέων ὅλων τῶν ἀνθρώπων τῆς τέχνης, τῶν ὁποίων ὑπῆρξε μεγαλοφυΐα καί ἐμπνευστής ὁ ἀείμνηστος Δημήτριος Μητρόπουλος».

Ἡ ἐκφώνησις τοῦ ψηφίσματος ἔγινε ἀπό τόν Διευθυντήν τῆς Ὀρχήστρας κ. Ἀλέξανδρον Κοντομηνάν, ἐνῶ ὅλοι οἱ μουσικοί ἐστάθησαν ὄρθιοι ἐν σιγῇ.

Ἡ σορός τοῦ μεγάλου μαέστρου θά μεταφερθῆ εἰς Ἀθήνας τήν Τρίτην ἢ Τετάρτην τοῦ ἐρχομένου μηνός.

Ἡ κηδεία θά γίνη δημοσία δαπάνη τοῦ Κράτους.

Ἡ ἐκφορά θά γίνη ἀπό τόν Ἱερό Ναό τῆς Μητροπόλεως.

Ἡ σορός θά ἐκτεθῆ σέ λαϊκό προσκύνημα.

Ἡ κηδεία θά γίνη δημοσία δαπάνη.

Ἐγνώσθη ὅτι ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπε.

Ἡ Κρατική Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τήν ἀνάγκην νά ἐκφράση δημοσίᾳ τήν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καί διοικητικοῦ προσωπικοῦ αὐτῆς διά τόν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τό παρελθόν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρά σταδιοδρομία εἰς τό διεθνές μουσικόν προσκήνιον περιποιεῖ τιμήν καί δόξαν εἰς ὁλόκληρον τήν χώραν. Τό κενόν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ "Ελληνος ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καί ἡ παροῦσα ἔκφρασις ὀδύνης τῶν μελῶν τῆς Ὀρχήστρας θέλει ἀκουσθῆ καί ἐπαναληφθῆ ἐπί μακρόν ἀπό τῶν χειλέων ὅλων τῶν ἀνθρώπων τῆς τέχνης, τῶν ὁποίων ὑπῆρξε μεγαλοφυΐα καί ἐμπνευστής ὁ ἀείμνηστος Δημήτριος Μητρόπουλος».

Ἡ ἐκφώνησις τοῦ ψηφίσματος ἔγινε ἀπό τόν Διευθυντήν τῆς Ὀρχήστρας κ. Ἀλέξανδρον Κοντομηνάν, ἐνῶ ὅλοι οἱ μουσικοί ἐστάθησαν ὄρθιοι ἐν σιγῇ.

Ἡ σορός τοῦ μεγάλου μαέστρου θά μεταφερθῆ εἰς Ἀθήνας τήν Τρίτην ἢ Τετάρτην τοῦ ἐρχομένου μηνός.

Ἡ κηδεία θά γίνη δημοσία δαπάνη τοῦ Κράτους.

Ἡ ἐκφορά θά γίνη ἀπό τόν Ἱερό Ναό τῆς Μητροπόλεως.

Ἡ σορός τοῦ μεγάλου μαέστρου θά ἐκτεθῆ σέ λαϊκό προσκύνημα.

Ἡ κηδεία θά γίνη δημοσία δαπάνη σέ ἡμέρα καί ὥρα πού θά καθορισθῆ. Ἐγνώσθη ὅτι ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπε.

ΕΔΙΔΕ ΜΕΓΑΛΑ ΠΟΣΑ ΣΕ ΦΙΛΑΝΘΡΩΠΙΚΑ ΕΡΓΑ

Ἡ ἐφημερίς «Νιού Γιόρκ Γουόρλντ Τέλεγραμ» δημοσιεύει ἐκτεταμένον βιογραφικόν σημείωμα καί σχόλια. Τονίζει μεταξύ ἄλλων, ὅτι ὁ Μητρόπουλος ἐκέρδιζε χιλιάδες δολλάρια τόν χρόνο, ἀλλά ἔδιδε τά περισσότερα σέ φιλανθρωπικά ἱδρύματα καί γιά ἐκπαιδευτικά ἔργα.

«ΗΤΑΝ ΜΕΓΑΛΟΦΥΪΑ»

Τί εἶδους ἄνθρωπος ἦταν ὁ Μητρόπουλος; ἐρωτᾶ ἡ ἐφημερίς. Καί δίδει τήν ἀπάντησιν: «Μία μεγαλοφυΐα. Ἐπίσης ἦταν ἀσκητής, φιλόσοφος καί βαθύτατα προσηλωμένος στήν θρησκεία. Γιά τόν Μητρόπουλον καμμία ὑπόθεσις δέν ἦταν πολύ μεγάλη, κανένας ἄνθρωπος πολύ μικρός. Ὁ Μητρόπουλος ἀπέφευγε τάς κοινωνικάς συγκεντρώσεις καί τήν δημοσιότητα περί τήν ἀναγνώρισιν τῆς φήμης του». Ἡ ἐφημερίς καταλήγει ὡς ἑξῆς: «Ὁ Μητρόπουλος ἀγαποῦσε πάντοτε νά λέγη ὅταν ἀποχαιρετοῦσε τούς φίλους του: «Γειά σας καί ὁ Θεός μαζί σας». Τίς ἐπιτυχίες του, προσθέτει ἡ ἐφημερίς, ὠνόμαζεν ὁ Ἴδιος «ἠθικούς θριάμβους» καί «πνευματικές νίκες»

Ο ΠΑΤΕΡΑΣ ΤΟΥ ΤΟΝ ΠΡΟΩΡΙΖΕ ΓΙΑ... ΑΞΙΩΜΑΤΙΚΟ

Ὁ Δημήτρης Μητρόπουλος γεννήθηκε στήν Ἀθήνα τόν Φεβρουάριο τοῦ 1896. Ὁ πατέρας του τόν προώριζε γιά ἀξιωματικό τοῦ ναυτικοῦ, ὁ ἴδιος ὅμως ἐπροτίμησε νά σπουδάση μουσική πρός τήν ὁποίαν ἀπό μικρός εἶχε ἐλπίσει. Ἐνεγράφη στό Ὠδεῖον Ἀθηνῶν καί παρηκολούθησε μαθήματα ἁρμονίας, ἀντιστίξεως καί πιάνου, μέ τούς Μαρσίκ καί Βασσενχόβεν.

— Πρίν ἀκόμη ἀποφοιτήσει ἀπό τό Ὠδεῖον ἔγραψε ἕνα μελόδραμα, τήν «Ἀδελφή Βεατρίκη», τό ὁποῖον καί ἐτέθη ὑπ' ὄψιν τοῦ Σαίν-Σάνς κατά τήν ἰδίαν Ἐλευσί του, μεταξύ 1915 — 1916. Ὁ Σαίν Σάνς ἔδειξε πολύ ἐνδιαφέρον γιά τήν σύνθεσι τοῦ Μητρόπουλου καί μάλιστα τήν ἐσχολίασε εὐμενῶς ἀπό τίς στῆλες γαλλικῆς ἐφημερίδος.

ΠΑΡ' ΟΛΙΓΟΝ ΘΑ ΕΓΙΝΕΤΟ ΜΟΝΑΧΟΣ ΤΟΥ ΑΓΙΟΥ ΟΡΟΥΣ

Τήν ἐποχή ἀκριβῶς ἐκείνην ὁ Μητρόπουλος ἠσθάνετο ἰδιαίτερη ἕλξι πρός τόν μοναχικό βίο, ἡ ὁποία ἐλίγο παρ' ὀλίγον νά τόν ὁδηγήση στίς σκῆτες τοῦ Ἁγίου Ὄρους. Ἡ ἀγάπη αὐτή πρός τήν θρησκεία τόν παρηκολούθησε σέ ὅλο τόν κατοπινό του βίο.

ΣΤΟΝ ΜΠΟΥΖΟΝΙ ΩΦΕΙΛΕ ΤΟ ΟΤΙ ΕΓΙΝΕ ΜΑΕΣΤΡΟΣ

Τό 1918 ὁ Μητρόπουλος ἀπεφοίτησε ἀπό τό Ὠδεῖον Ἀθηνῶν, τιμηθείς μέ χρυσό μετάλλιο καί εὐθύς ἀμέσως ἔφυγε στίς Βρυξέλλες ὅπου παρηκολούθησε ἀνώτερα μαθήματα κοντά στόν Ζιλσόν. Ἐν συνεχείᾳ πῆγε στό Βερολῖνο καί ὑπῆρξε μαθητής τοῦ Μπουζόνι, στόν ὁποῖον, ὅπως συχνά ἐξομολογεῖτο, χρεωστοῦσε τό ὅτι ἔγινε μαέστρος καί ὄχι συνθέτης: «Ἀπό ὅσα μοῦ εἶπε ὁ Μπουζόνι, ἐκμυστηρεύθηκε κάποτε ὁ Μητρόπουλος, ἔχασα κάθε ἐκτίμησι πρός τόν ἑαυτό μου ὡς συνθέτη καί ἔγινα ἀναδημιουργός ἀντί δημιουργός». Στό Βερολῖνο ἐπίσης ὁ Μητρόπουλος, εἶχε τήν εὐκαιρία νά ἐξασκηθῆ πρακτικά ὡς μαέστρος στήν Κρατική Ὄπερα, παρά τό πλευρό τοῦ Λέο Μπλέχ, τοῦ Ἔριχ Κλάϊμπερ κ.ἄ.

ΟΙ ΠΡΩΤΕΣ ΤΟΥ ΕΠΙΤΥΧΙΕΣ ΜΕ ΤΗΝ ΣΥΜΦΩΝΙΚΗ ΟΡΧΗΣΤΡΑ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ

Τό 1924, ὁ Μητρόπουλος ἐκλήθη στήν Ἀθήνα γιά νά ἀναλάβη τήν διεύθυνσιν τῆς Ὀρχήστρας τοῦ Ἑλληνικοῦ Ὠδείου. Τρία ἔτη ἀργότερα ἐτέθη ἐπί κεφαλῆς τῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν. Ἐργάσθηκε μέ ζῆλο σ' αὐτή τήν θέσι, καί κατάφερε νά δώση ὥθησι τεραστία στήν περιωρισμένη τότε μουσική κίνησι τῆς Ἀθήνας. Ἡ φήμη του ὡς μαέστρου δέν ἄργησε νά διαθῆ τά ὅρια τῆς Ἑλλάδος καί νά φθάση στά μεγαλύτερα μουσικά κέντρα τῆς Εὐρώπης. Τό 1930 διηύθυνε γιά πρώτη φορά στό Παρίσι. Ὕστερα στό Λίβερπουλ, στό Βερολῖνο, στίς Βρυξέλλες, στή Ρώμη, στήν Νεάπολι, στήν Φλωρεντία, στό Λονδῖνο.

Ἀπόκομμα LE MESSAGER D'ATHENES
Χρονολογία 3 - NOE. 1960

Une grande perte pour la Grèce

Mitropoulos est mort

Sur l'ordre de M. Caramanlis, la dépouille du grand musicien sera transportée par avion à Athènes et exposée dans la Cathédrale

MILAN, 2 (AFP - AA). — Le compositeur grec et chef d'orchestre, Dimitri Mitropoulos, est mort aujourd'hui à Milan à l'age de 64 ans à la suite d'une crise cardiaque.

C'est alors qu'il dirigeait la répétition de la Troisième Symphonie de Mahler, au Théatre de la «Scala» à Milan, que le chef d'orchestre Dimitri Mitropoulos s'est écroulé, victime d'un malaise soudain. Très pale, il eut à peine le temps de prononcer quelques paroles. Appelé d'urgence, un médecin tenta des massages dans la région du cœur. Transporté en toute hate à l'hopital, Dimitri Mitropoulos devait y succomber.

Le directeur de la «Scala» de Milan, M. Ghirighelli, annonçant la mort de Mitropoulos, a déclaré qu'il éprouvait une profonde douleur pour la perte de ce grand musicien.

Mitropoulos se trouvait à Milan pour diriger une série de concerts.

***

Sur l'ordre du Président du Conseil M. Caramanlis, le ministre à la Présidence M. Tsatsos a donné instruction en Italie pour que le corps de Dimitri Mitropoulos soit embaumé en vue de son transfert à Athènes.

Le dépouille sera transportée à Athènes à bord d'un appareil de l'Aviation Royale Hellénique et sera exposée à l'hommage populaire dans la Cathédrale.

Les funérailles auront lieu aux frais de l'Etat.

Le jour et l'heure en seront fixés ultérieurement.

On apprend que Dimitri Mitropoulos n'a pas de parents lui survivant.

***

Informé de la mort du célèbre chef d'orchestre hellène, le ministre de l'éducation nationale, M. Voyatzis, a déclaré :

«La mort soudaine du grand musicien hellène Dimitri Mitropoulos, plongera dans la douleur le monde des arts et constitue une grande perte nationale. Le gouvernement hellénique honorant son œuvre a décidé le transfert de sa dépouille à Athènes où elle sera l'objet des honneurs qui lui sont dus, à moins que le défunt n'en ait disposé autrement par son testament».

***

La mort de Dimitri Mitropoulos a jeté la consternation dans les milieux artistiques grecs et dans l'opinion publique dans son ensemble qui le considérait comme une figure éminente du prestige hellénique dans le monde.

Né à Athènes en 1896, Dimitri Mitropoulos avait fait ses études musicales en Grèce et à Berlin où il s'enfermait pendant des jours et des nuits dans une petite église de Charlottenbourg où il s'était engagé — dit-on = comme organiste pour avoir la possibilité de jouer à loisir au grand orgue.

De 1927 à 1936 il dirigea l'Orchestre du Conservatoire d'Athènes devenu plus tard l'Orchestre National, et fut ainsi un des grands pionniers de la promotion du mouvement musical en Grèce.

Il dirigeait sans partition et soliste hors-pair, il joua souvent des concertos tout en dirigeant l'Orchestre.

Il fut l'animateur des concerts en plein air au Théatre Hérode Atticus.

Ayant acquis à Athènes même une renommée mondiale, et après avoir donné des brillants concerts en Europe il assuma en 1936 la direction de l'Orchestre Symphonique de Boston, puis de 1937 à 1949 celle de l'Orchestre Symphonique de Minneapolis. De 1951 à 1957 il dirigea l'Orchestre Philharmonique de New York et dans la suite fut chargé de la haute direction de cette institution.

En 1958 il dirigea, dans le cadre du Festival, des concerts à Athènes, où il fut accueilli avec les plus grands honneurs.

Surnommé en raison de sa vie austère «O Kosmokaloghéros» (moine dans le siècle) Dimitri Mitropoulos s'était particulièrement distingué dans l'interprétation des œuvres des compositeurs modernes et aussi de la musique grecque. Il avait notamment tiré de l'oubli l'œuvre du compositeur hellène Niko Skalkottas.

Son œuvre de compositeur comprend des Concerti Grossi, l'opéra «Béatrice», la musique pour la tragédie «Electre» de Sophocle, inspirées du filklore hellénique etc.

La Grèce perd en Dimitri Mitropoulos un fils qui l'avait honorée sur le plan mondial et dont l'œuvre aura profondément marqué sa génération et l'histoire artistique de son pays.

N. V.

ΕΘΝΙΚΟΣ ΚΗΡΥΞ

Τὰ πάντα διὰ τὴν Ἑλλάδα

ΑΘΗΝΑΙ, ΠΕΜΠΤΗ 3 ΝΟΕΜΒΡΙΟΥ 1960

ΔΙΑΧΕΙΡΙΣΕΩΣ: 25-374. ΤΥΠΟΓΡΑΦΕΙΑ: ΟΔΟΣ ΡΗΓΑ ΠΑΛΑΜΗΔΗ ΑΡΙΘΜΟΣ 2. ΤΗΛΕΦΩΝΑ: 35-718, 35.708. — ΕΤΟΣ 15ον (16ον) — ΑΡΙΘΜΟΣ ΦΥΛΛΟΥ 4453 — ΤΙΜΗ ΦΥΛΛΟΥ ΔΡΑΧ 1.50

ομμα ATHENS NEWS

λογία 3 - ΝΟΕ. 1960

A GREAT CONDUCTOR PASSES



MITROPOULOS DIES OF STROKE AT LA SCALA

Milan, Wed., (R & AP)

Dimitri Mitropoulos, world-famous Greek-born conductor and composer, died today of a stroke while rehearsing at Milan's La Scala Opera House. He wa 64.

An Opera House spokesman said the conductor died on the way to hospital.

Mitropoulos was stricken while rehearsing Gustav Mahler's Symphony No. 3 at La Scala.

He stood motionless for a moment, then, suddenly, fell from the podium.

La Scala's physician, Dr. Giancarlo Biondi, rushed to assist him.

Mitropoulos had conducted the orchestra for about ten minutes. A few minutes earlier, he had complained that he was tired.

"I feel very fatigued," he said. "I am an old automobile which still works, however."

Then he lifted his baton and began the rehearsal for the concert that he was to conduct here on Nov. 7.

Mitropoulos had suffered a heart attack in Germany last year, but appeared to have recovered. He arrived here Tuesday night and went to the La Scala Opera House early Wednesday for the rehearsal.

ATHENS-BORN

He was born in Athens in 1896 and had studied both in Athens and Berlin.

After a series of successful concerts throughout Europe, he went to the United States in 1936 and was a guest conductor with the Boston Symphony Orchestra, the New York Symphony, Cleveland Symphony and Minneapolis Symphony in 1936 and 1937.

He was conductor of the Minneapolis Orchestra from then until 1949.

He first appeared with the New York Philharmonic in 1940 and 1941 and, with Leopold Stokowski, became its musical adviser in 1949 and 1950. He served as a conductor in 1950 and 1951.

Mitropoulos conducted for the Metropolitan Opera in New York.

ATHENS FUNERAL

In Athens, the Minister to the Prime Minister, Mr Constantine Tsatsos, last night sent instructions to Italy that the body of the late conductor be embalmed for transfer to Athens.

The body will be brought to Athens by a Greek Royal Air Force plane, and will lie in state at Athens Cathedral.

Date of the funeral will be announced later.

Mitropoulos left no relatives.

"WONDERFULLY GOOD MAN"

In Vienna, a spokesman for the Vienna State Opera said: "The members of the State Opera Company, and above all the orchestra, will remember him always as one of the greatest personalities of the musical world, whose passionate and selfless personality did not spare his own self in his pursuit of his artistic aims."

The spokesman added: "They will never forget that Mitropoulos was a wonderfully good man for whom nothing existed in the world except the service of music and of mankind."

He said the State Opera Company owed him not merely a long series of great evenings but also exemplary devoted work for the artistic aims of the house.

—— ΣΥΝΕΧΕΙΑ ——
ΕΚ ΤΗΣ 1ης ΣΕΛΙΔΟΣ

μέλη τῆς ὀρχήστρας θὰ τὸν ἐνθυμοῦνται πάντοτε ὡς μίαν ἐκ τῶν μεγαλυτέρων προσωπικοτήτων τοῦ μουσικοῦ κόσμου, τοῦ ὁποίου ἡ συναισθηματικὴ καὶ ἀνιδιοτελὴς προσωπικότης οὐδέποτε ἐμερίμνησε διὰ τὸ ἄτομόν του εἰς τὴν προσπάθειαν ἐπιτεύξεως τῶν καλλιτεχνικῶν σκοπῶν του.

«Οὐδέποτε θὰ ξεχάσωμεν — προσέθεσεν ὁ ἐν λόγω ἐκπρόσωπος — ὅτι ὁ Μητρόπουλος ἦτο ὁ ἐξόχως ἀγαθὸς ἀνήρ, διὰ τὸν ὁποῖον οὐδὲν ὑπῆρχεν εἰς τὸν κόσμον πέραν τῶν ὑπηρεσιῶν πρὸς τὴν μουσικὴν καὶ τὴν ἀνθρωπότητα».

ΕΙΣ ΑΜΕΡΙΚΗΝ

Ν. ΥΟΡΚΗ, 2. ('Ιδ. 'Υπηρ.) — 'Η εἴδησις διὰ τὸν θάνατον τοῦ παγκοσμίου κύρους "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου ἔγινε δεκτὴ μὲ βαθεῖαν πικρίαν, ἐκ μέρους τοῦ ἀμερικανικοῦ κοινοῦ. "Ολοι οἱ ραδιοσταθμοὶ τῶν 'Ηνωμένων Πολιτειῶν, ἀνέφεραν τὸν μεταστάντα ὡς ὑπέροχον μαέστρον καὶ ὑποδειγματικὸν ἑρμηνευτὴν τῆς συμφωνικῆς μουσικῆς.

Ἰδιαιτέρως ἐθλίβη ἡ πόλις τῆς Μιννεαπόλεως, τῆς ὁποίας τὴν ὀρχήστραν ὁ Μητρόπουλος διηύθυνεν ἐπὶ 12ετίαν καὶ ἀνέδειξεν αὐτὴν παγκοσμίου φήμης μουσικὸν συγκρότημα. Διὰ τὸ κοινὸν τῆς πόλεως αὐτῆς, ὁ "Ελλην ἀρχιμουσικὸς ἦτο κάτι μεταξὺ παραδόσεως καὶ θρύλου.

ΕΘΝΙΚΗ ΑΠΩΛΕΙΑ

'Ο ὑπουργὸς τῆς Παιδείας κ. Γ.Βογιατζῆς, πληροφορηθεὶς τὸν θάνατον τοῦ διεθνοῦς φήμης"Ελληνος μουσουργοῦ Δημήτρη Μητροπούλου, ἐδήλωσε χθὲς τὴν ἑσπέραν τὰ ἑξῆς:

«'Ο ἀδόκητος θάνατος τοῦ μεγάλου "Ελληνος μουσουργοῦ ἀποτελεῖ πλῆγμα διὰ τὸν καλλιτεχνικὸν κόσμον καὶ ἐθνικὴν ἀπώλειαν μεγίστην. 'Η 'Ελληνικὴ Κυβέρνησις, τιμῶσα τὸ ἔργον τοῦ ἀνδρός, ἀπεφάσισε νὰ μεταφερθῇ ἡ σορός του εἰς 'Αθήνας καὶ νὰ ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτὸς ἐὰν ἄλλως παρὰ τοῦ ἀποθανόντος ἔχει ὁρισθῇ διὰ διαθήκης».

ΟΛΙΓΑ ΠΕΡΙ ΤΗΣ ΖΩΗΣ ΤΟΥ ΚΑΙ ΤΗΣ ΜΟΥΣΙΚΗΣ ΙΔΙΟΦΥΙΑΣ ΤΟΥ

'Ο "Ελλην ἀρχιμουσικὸς καὶ συνθέτης, ὁ ὁποῖος ἐξειλίχθη εἰς ἀπαράμιλλον μύστην τῆς κλασσικῆς μουσικῆς — τασσόμενος ὑπὸ τῶν αὐθεντικωτέρων κριτικῶν εἰς τὴν σειρὰν τῶν μεγάλων μορφῶν ὡς οἱ Μπροῦνο Βάλτερ, Τοσκανίνι καὶ Φουρτβάϊνκλερ — ἐνῶ παραλλήλως ὑπῆρξεν ἕνας ἐκ τῶν σημαντικωτέρων διεθνῶς πρωτοπόρων τῆς νεωτέρας μουσικῆς, ἐγεννήθη εἰς 'Αθήνας τὸ 1896. 'Ο πατέρας του, ἔμπορος τὸ ἐπάγγελμα, ἤθελε νὰ τὸν κάμῃ ἀξιωματικὸν τοῦ Ναυτικοῦ, ἐνῶ ὁ ἴδιος ἠσθάνετο κλίσιν διὰ τὴν μουσικὴν καί, ταυτοχρόνως, διὰ τὸ ἐκκλησιαστικὸν στάδιον. 'Η προδιάθεσίς του διὰ τὸ τελευταῖον τοῦτο ὠφείλετο προφανῶς εἰς τὸ οἰκογενειακὸν περιβάλλον του, καθ' ὅσον ὁ πάππος του ἦτο ἱερεὺς καὶ ὁ ἐπίσκεπος Πατρῶν 'Ιερόθεος (Μητρόπουλος) ὑπῆρξε θεῖος του. Μάλιστα, κατὰ μίαν ἀνεξακρίβωτον φήμην, ὁ νεαρὸς Δημήτριος, ἐνῶ διήνυε τὴν ἐφηβεικὴν ἡλικίαν του, ἀντιμετώπισε σοβαρῶς τὸ πρόβλημα νὰ περιβληθῇ τὸ μοναχικὸν σχῆμα καὶ νὰ μονάσῃ εἰς τὸ "Αγιον "Ορος. Εἶχεν ἤδη ἐγγραφῇ εἰς τὸ 'Ωδεῖον 'Αθηνῶν καί, κατὰ τὴν ἐποχὴν ἐκείνην, ἐπάλαιαν,εἰς τὸν ἐσωτερικόν του κόσμον, θρησκευτικὸς μυστικισμὸς μὲ τὴν λατρείαν τῆς μουσικῆς θρησκείας. Δὲν ἐβράδυναν νὰ ἐπικρατήσουν τελικῶς, αἱ ψυχικαὶ παρορμήσεις, ποὺ τὸν ὤθησαν εἰς τοὺς κόλπους τῆς μουσικῆς.

Πρὶν ἀκόμη ἀποπερατώσῃ τὰς ἐν 'Αθήναις σπουδάς του, ὁ Μητρόπουλος ἔδωσε δείγματα τῆς ἐξαιρετικῆς ἰδιοφυΐας του, τόσον διὰ τῆς ἐν γένει ἐπιδόσεώς του, ὅσον καὶ διὰ τῆς συνθέσεως ἑνὸς μελοδράματος, ὑπὸ τὸν τίτλον «'Η 'Αδελφὴ Βεατρίκη»» τὸ ὁποῖον ἔκρινε εὐμενέστατα ὁ γνωστὸς Γάλλος μουσικοσυνθέτης Σαὶν - Σάνς. 'Αποφοιτήσας τὸ 1918 τοῦ 'Ωδείου 'Αθηνῶν, ἀνεχώρησε χάριν εὐρυτέρων σπουδῶν εἰς Βρυξέλλας, ἀκολούθως δὲ μετέβη εἰς Βερολῖνον, ὅπου ὑπῆρξε μαθητὴς τοῦ Μπουζόνι καὶ συντόμως διεκρίθη, διορισθεὶς εἰς νεαρωτάτην ἡλικίαν, δοῦβδς διευθυντοῦ ὀρχήστρας.

Μόλις τριακονταετής, ὁ Μητρόπουλος ἐκλήθη ν' ἀναλάβῃ τὴν διεύθυνσιν τῆς Συμφωνικῆς ,Ορχήστρας τοῦ 'Ωδείου 'Αθηνῶν εἰς τὴν ὁποίαν διέχισε τὴν πρώτην θερμουργὸν πνοήν του ὡς ὑπεύθυνος πλέον διευθυντὴς μουσικοῦ συγκροτήματος. 'Η ὥθησις, τὴν ὁποίαν ἔδωσε ἀπὸ τῆς θέσεως ἐκείνης, εἰς τὴν σοβαρὰν μουσικὴν κίνησιν ἐν 'Ελλάδι, ὑπῆρξε τεραστία καὶ ἀπετέλεσε σταθμόν, διὰ τὰς ἐπιτεύξεις, ποὺ ἐσημειώθησαν εἰς τὴν ἑρμηνείαν τῶν κλασσικῶν μουσουργῶν, ἀπὸ τοῦ 1926 καὶ ἐντεῦθεν.

Τὸ ἔτος 1930 ἐχάραξε τὴν ἀπαρχὴν μιᾶς σημαντικῆς φάσεως εἰς τὴν καλλιτεχνικὴν πορείαν τοῦ Μητροπούλου. Τότε ἔκαμε τὴν πρώτην περιοδείαν του εἰς τὸ ἐξωτερικόν, ἐπισκεφθεὶς τὸ Βερολῖνον, τοὺς Παρισίους καὶ τὰς Βρυξέλλας. Αἱ ἐμφανίσεις του, ὡς διευθυντοῦ ὀρχήστρας, προσείλκυαν τὴν προσοχὴν τῶν μεγάλων ξένων κριτικῶν. Τὸ 1932 διηύθυνε συναυλίας εἰς Ρώμην, Λονδῖνον, Παρισίους, Νεάπολιν καὶ Φλωρεντίαν, μὲ τόσην δεξιοτεχνίαν, ὥστε τὸ ὄνομά του νὰ ὑπερβῇ τὰ ἑλληνικὰ ὅρια. Τὸ 1934 ὁ Μητρόπουλος ἐδραίωσεν διεθνῶς τὴν φήμην του, μὲ ἕνα ἀσυνήθη, διὰ τὰ μουσικὰ χρονικά, ἆθλον, ποὺ κατήγαγεν εἰς τὸ Βερολῖνον, ὅπου εἰς τὸ δυσχερέστατον Τρίτο Κοντσέρτο διὰ πιάνο τοῦ Προκόφιεφ, ὄχι μόνον διηύθυνε τὴν ὀρχήστραν μὲ ἐξαιρετικὴν ἀπόδοσιν, ἀλλὰ ταυτοχρόνως ἀνεπλήρωσε τὸν διάσημον σολίστ "Εγκον Πέτρι, ποὺ τὴν τελευταίαν στιγμήν, ἠμποδίσθη νὰ μετάσχῃ, ἀπὸ σοβαρὰν αἰτίαν. 'Απὸ τὴν στιγμὴν ἐκείνην, ὁ Μητρόπουλος ἐβάδιζεν ἀπὸ θριάμβου εἰς θρίαμβον, τασσόμενος πλέον μεταξὺ τῶν μεγαλυτέρων ἀρχιμουσικῶν τοῦ κόσμου.

Τὸ 1937 διωρίσθη διευθυντὴς τῆς Συμφωνικῆς 'Ορχήστρας τῆς Μιννεαπόλεως, ὅπου παρέμεινεν ἐπὶ δωδεκαετίαν, ἀναπτύξας μίαν ἀπαράμιλλον ἀπηδοτικότητα, καὶ ἀπὸ τοῦ 1949 ἦτο διευθυντὴς τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης, διαδεχθεὶς δύο ἀρχιμουσικοὺς τεραστίας ὁλκῆς, ὅπως ἦσαν ὁ Μπροῦνο Βάλτερ καὶ ὁ Τοσκανίνι.

'Ο Μητρόπουλος, ὁ ὁποῖος ἐτιμήθη μὲ τὸ μετάλλιον Σαὶμπεργκ, εἰς τὸν τομέα τῆς συνθέσεως παρουσίασε: Τὴν «'Αδελφὴν Βεατρίκην», τὴν «Κρητικὴ Γιορτή», τὸ «Κοντσέρτο Γκρόσσο», τὴν ἐκτέλεσιν τοῦ ὁποίου διηύθυνε μὲ μεγάλην ἐπιτυχίαν ὁ ἴδιος εἰς τὸ Βερολῖνον, μουσικὴν διὰ τὴν «'Ηλέκτραν» τοῦ Σοφοκλέους καὶ τὸν «'Ιππόλυτον» τοῦ Εὐριπίδου, τὴν «Κασσιανὴν» ἐπὶ στίχων τοῦ Παλαμᾶ κ.ἄ.

Παρὰ τὸ ἀξιόλογον συνθετικόν του ἔργον, ὁ συνθέτης Μητρόπουλος ἐπισκιάζεται ἀπὸ τὸν μαέστρον Μητρόπουλον, ἀπὸ τὸν διευθυντὴν ὀρχήστρας, ποὺ θὰ παραμείνῃ ὡς μία μορφὴ ἡρωϊκοῦ ἱεροφάντου, εἰς τὰ χρονικὰ τῆς ἑρμηνείας τῶν κλασσικῶν, ὡρισμένα ἔργα τῶν ὁποίων ἀπέδιδε, κατὰ ἐντελῶς συγχρονισμένον τρόπον, ἰδικῆς του ἐμπνεύσεως. Εἰς τὸν τελευταῖον τοῦτον τομέα, τὸ ἔργον τοῦ Μητροπούλου, πρωτοπόρον πάντοτε εἰς τὴν τεχνικὴν παραμένει ἐντελῶς πρωτότυπον καὶ ἐγγίζει τὰ ὅρια μιᾶς νέας δημιουργίας.

ΜΙΑ ΜΕΓΑΛΗ ΕΘΝΙΚΗ ΑΠΩΛΕΙΑ

Ο Δημήτρης Μητρόπουλος ἀπέθανε ἐκ συγκοπῆς ἐνῶ διηύθυνεν ὀρχήστραν



Μία ἀπὸ τὰς τελευταίας φωτογραφίας τοῦ παγκοσμίου φήμης "Ελληνος ἀρχιμουσικοῦ, ποὺ ἔπεσεν ἐπὶ τῶν ἐπάλξεων τῆς Τέχνης.



ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΕΚΑΜΕ ΔΟΚΙΜΗΝ ΔΙΑ ΤΗΝ ΣΥΝΑΥΛΙΑΝ ΤΗΣ ΔΕΥΤΕΡΑΣ ΕΙΣ ΤΗΝ "ΣΚΑΛΑΝ"

Διεθνὴς συγκίνησις διὰ τὸν θάνατόν του

ΜΙΛΑΝΟΝ, 2 Νοεμβρίου

(Γαλλ. Πρακτ. — 'Αθην. Πρακτ.)

Ο ΔΙΕΘΝΟΥΣ ΦΗΜΗΣ "Ελλην διευθυντὴς ὀρχήστρας καὶ συνθέτης Δημήτριος Μητρόπουλος, ἡλικίας 64 ἐτῶν, ἀπεβίωσε σήμερον, ὀλίγον πρὸ μεσημβρίας, ἐκ συγκοπῆς τῆς καρδίας ἐνῶ διηύθυνε δοκιμὴν τῆς τρίτης συμφωνίας τοῦ Μάλερ, τὴν ὁποίαν ἐπρόκειτο νὰ δώσῃ εἰς τὴν «Σκάλαν» κατὰ τὴν προσεχῆ Δευτέραν.

'Ο Μητρόπουλος, ἔφθασεν εἰς τὴν «Σκάλαν» τὴν 10.15 πρωϊνὴν συνοδευόμενος ἀπὸ τὴν γραμματέα του Τρούντυ Γκὼθ. Πρὸ τοῦ καφενείου «Μπίφφι Σκάλα», συνήντησε τὸν "Ελληνα βαρύτονον Ντίνον 'Εγκολφόπουλον, μὲ τὸν ὁποῖον συνεζήτησεν ἐπ' ὀλίγον.

Εἰς ἐρώτησιν τοῦ κ. 'Εγκολφοπούλου περὶ τῆς ὑγείας του, ὁ μεγάλος μαέστρος ἀπήντησεν ὅτι αἰσθάνεται πολὺ καλά. 'Ακολούθως, εἰσῆλθεν εἰς τὴν «Σκάλα» καὶ ἤρχισε τὴν δοκιμήν.

Μετ' ὀλίγα λεπτὰ ἐσταμάτησεν, ἐκάθησε καὶ ἔπιασε τὸ κεφάλι του, προσπαθῶν νὰ εἴπῃ κάτι, ἀλλὰ δὲν ἠδυνήθη νὰ προφέρῃ λέξιν, διότι ἔπεσεν ἀπὸ τὸ κάθισμά του κατὰ γῆς. Τὸν παρέλαβεν ἐπειγόντως φορεῖον διὰ νὰ τὸν μεταφέρῃ εἰς τὴν πολυκλινικήν, ὅπου ἔφθασε νεκρός.

Κατὰ συμπληρωματικὰς πληροφορίας, ὁ Δημήτρης Μητρόπουλος, ὁ ὁποῖος εὑρίσκετο εἰς Μιλᾶνον διὰ νὰ διευθύνῃ σειρὰν συναυλιῶν, κατὰ τὴν διάρκειαν τῆς σημερινῆς δοκιμῆς εἰς τὴν "Οπεραν τοῦ Μιλάνου εἶχεν αἰσθανθῇ αἰφνιδίαν ἀδιαθεσίαν καὶ κατέστη ὠχρότατος, μὴ δυνηθεὶς νὰ ψιθυρίσῃ εἰμὴ ὀλίγας μόνον λέξεις. 'Ιατρὸς κληθεὶς ἐπειγόντως, ἐπιχείρησε μαλάξεις τῆς καρδιακῆς χώρας. 'Εν συνεχείᾳ, ὁ διάσημος μουσικὸς διεκομίσθη ἐν πάσῃ σπουδῇ εἰς κλινικήν, ἀλλὰ καθ' ὁδὸν ὑπέκυψεν εἰς τὸ μοιραῖον.

'Ως ἐγνώσθη, ὁ Μητρόπουλος εἶχεν ὑποστῇ κατὰ 'Ιανουάριον τοῦ 1959, καρδιακὴν προσβολήν, συνεπείᾳ τῆς ὁποίας ἀπεσύρθη ἐπ' ἀρκετὸν τῆς ἐνεργοῦ ὑπηρεσίας.

'Ο διευθυντὴς τῆς «Σκάλας» κ. Γκριγκέλλι, ἐδήλωσεν ὅτι αἰσθάνεται βαθυτάτην ὀδύνην διὰ τὸν θάνατον τοῦ μεγάλου μουσικοῦ.

"Εξοχος ἀνήρ

ΒΙΕΝΝΗ 2. (Ρώυτερ — 'Αθ. Πρακτ.). — 'Εκπρόσωπος τῆς Κρατικῆς "Οπερας τῆς Βιέννης, εὐθὺς ὡς ἀνηγγέλθη ὁ θάνατος τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, προέβη εἰς τὴν κατωτέρω δήλωσιν:

«Τὰ μέλη τοῦ θιάσου τῆς Κρατικῆς "Οπερας καὶ ἰδιαιτέρως τὰ

—— ΣΥΝΕΧΕΙΑ ——
ΕΙΣ ΤΗΝ 5ην ΣΕΛΙΔΑ

ΕΘΝ. ΚΗΡΥΚΟΣ

3 - ΝΟΕ. 1960

ΤΗΣ ΗΜΕΡΑΣ

Ο ΜΑΕΣΤΡΟΣ

ΕΝΑΣ ἀπὸ τοὺς μουσικοκριτικοὺς τῆς περασμένης γενεᾶς, ὁ ἀλησμόνητος Ψαρούδας, μοῦ ἔλεγε κάποτε γιὰ τὸν Δημήτρη Μητρόπουλο:

— Κατακρίνουν μερικοὶ τὸν Μητρόπουλο γιὰ τὸν τρόπο μὲ τὸν ὁποῖον διευθύνει μερικὰ ἀπὸ τὰ κλασσικὰ ἔργα. Δὲν ἔχουνε δίκαιο. Κι' ἐγὼ διαφωνῶ καμμιὰ φορὰ μὲ τὴν μπαγκέττα του, ἀλλὰ εἶμαι ὑποχρεωμένος ν' ἀναγνωρίσω ὅτι ὁ μεγάλος μαέστρος, ὁ μεγάλος διευθυντὴς ὀρχήστρας, πρέπει νὰ εἶναι σὰν τὸν μεγάλο ἠθοποιό, ποὺ ἑρμηνεύει ἕνα ρόλο. Καὶ ὅπως ἀλλοιώτικη ἑρμηνεία ἔδωνε ὁ "Αγγλος Κὴν σ' ἕνα ἔργο τοῦ Σαίξπηρ καὶ ἀλλοιώτικη ὁ Γάλλος Μουνὲ Σουλλύ, ἔτσι ἔχει τὸ δικαίωμα μ' ἀλλοιώτικη ἑρμηνεία νὰ διευθύνῃ ἕνας μαέστρος ἀπὸ ἕναν ἄλλον...

Αὐτὰ τὰ λόγια ἤτανε μιὰ σοφὴ ἀλήθεια τοῦ ἀλησμόνητου Ψαρούδα. Διότι, ἂν ἡ διεύθυνσις μιᾶς ὀρχήστρας γιὰ τὴν «Ποιμενικὴ» τοῦ Μπετόβεν, νὰ ποῦμε, ἤτανε τυποποιημένη, δὲν θὰ ὑπῆρχε κανένα ἰδιαίτερο ἐνδιαφέρον γιὰ τὸν ἄλφα ἢ βῆτα μαέστρο.

Πιστεύω ἀπόλυτα ὅτι ὁ προσωπικὸς χαρακτήρας ἑνὸς διευθυντοῦ ὀρχήστρας, μεταδίδεται στὴν μπαγκέττα του καὶ κατευθύνει τοὺς μουσικούς. "Ετσι, ἡ ἐκτελούμενη σύνθεσις, δηγεῖται ἀπὸ τὸν χαρακτήρα καὶ τὴν πεποίθησι τοῦ διευθυντοῦ τῆς ὀρχήστρας, ἀλλὰ ἡ πεποίθησις αὐτὴ ἀπορρέει ἀπὸ τὴν μουσική του μόρφωσι, ἡ ὁποία τοῦ ἐπέτρεψε νὰ ψυχολογήσῃ ὄχι μόνο τὴν ἐκτελούμενη συμφωνία, ἀλλὰ καὶ τὸ ὅλο ἔργο, τὴν ὅλη παραγωγὴ τοῦ συνθέτη.

'Ο Μητρόπουλος ἤτανε ἕνας ἀπὸ τοὺς ἐμπνευσμένους μαέστρους. Καὶ ἤτανε ἕνας ἀπὸ τοὺς λίγους μουσικοὺς ποὺ ἔφθασε στὸ σκαλοπάτι τοῦ μαέστρου, ἀνεβαίνοντας ὅλα τὰ σκαλοπατια ποὺ ὑπάρχουν πρὶν ἀπ' αὐτό.

Τὸν θυμᾶμαι —φοιτητὴς ἤμουν τότε, σαράντα δύο χρόνια πρίν, στὰ 1918— ποὺ ἐλάμβανε μέρος σὲ συναυλίες καὶ ρεσιτὰλ τοῦ 'Ωδείου 'Αθηνῶν, στὸ τότε Δημοτικὸ Θέατρο τῆς 'Αθήνας. Πρὶν ἀπ' αὐτὲς τὶς ἐμφανίσεις του, δὲν ἀπαξιοῦσε νὰ παρουσιάζεται καὶ σὰν «ἀκκομπανιατὲρ» σὲ ρεσιτὰλ τραγουδιοῦ. Δειλὰ-δειλὰ φαινότανε τὸ ὄνομά του τυπωμένο στὸ πρόγραμμα : Συνοδεύει ὁ κ. Δ. Μητρόπουλος.

Τὸν δεχότανε τὸ κοινὸ μ' ἐπιφύλαξι στὴν ἀρχή, μ' ὅλο ποὺ τὸ ὄνομά του εἶχε ἀρχίσει νὰ κυκλοφορῇ κι' ἔξω ἀπὸ τοὺς κύκλους τοῦ 'Ωδείου 'Αθηνῶν.

Τὸν θυμᾶμαι καλὰ τὸν ψηλό, ξερακιανὸ νέο, μὲ τὴν στεγνὴ ἀσκητικὴ μορφή. Τὰ δάκτυλά του ἦταν ἀδύνατα. κοκκαλιάκα καὶ νευρώδη, ἀλλὰ ἐνῶ «συνώδευε» τὸ τραγούδι, πολλοὶ ἀπὸ τοὺς ἀκροατὰς καταλαβαίνανε ὅτι αὐτὸς παρέσυρε τὸν τραγουδιστὴ καὶ αὐτὸς ἐκτελοῦσε τὸ τραγούδι, δίνοντας τὴν ταχύτητα καὶ τὸν ρυθμὸ τῆς δικῆς του, προσωπικῆς του ψυχολογίας.

"Αρχισε λοιπὸν —ἐσπούδαζε ἀκόμη τότε— σὰν ἀκκομπανιατὲρ καὶ ἀργότερα φάνηκε σὰν πιανίστας σὲ ρεσιτάλ. Μαζί του συμβάδιζε καὶ ἡ φήμη του ποὺ ὅλο καὶ μεγάλωνε, ὡς ὅτου τὸν τράβηξε ἡ 'Αμερική, αὐτὴ ἡ ἀπίθανη χώρα, ποὺ ἔννοεῖ ν' ἁρπάζῃ ἀπὸ τὴν Εὐρώπη ὅ,τι καλὸ τῆς βρίσκει.

Μ' αὐτὸν τὸν τρόπο ἡ 'Αμερικὴ εἶχε ἁποσπάσει τὸν Τοσκανίνι καὶ ἀργότερα τὸν Μητρόπουλο. Στὴ Μιννεάπολι, τὴν συμφωνικὴ ὀρχήστρα τῆς ὁποίας διηύθυνε πολλὰ χρόνια, κάθε μουσικὴ του γνώμη ἀποτελοῦσε «θέσφατον», ἀποτελοῦσε ἀξίωμα ποὺ δὲν ἐπιδεχότανε ἀντίρρησι. Καὶ δὲν εἶναι λίγοι οἱ νεώτεροι 'Αμερικανοὶ μαέστροι ποὺ διηύθυναν μὲ «Μητρόπουλο'ς μάννερ», μὲ τὴν ἑρμηνεία ποὺ εἶχε δώσει ὁ Μητρόπουλος.

'Η μουσική του γλῶσσα ἦταν ἀντιληπτὴ ἀπ' ὅλους. Καὶ ὁ σεβασμὸς ποὺ τοῦ εἶχανε σ' ὅλο τὸν κόσμο, φάνηκε ὅταν τὸν ἐκάλεσαν στὴν Μουσικὴ Μητρόπολι τοῦ Σάλτσμπουργκ, νὰ διευθύνῃ. Καὶ πρέπει νὰ γίνῃ γνωστόν, ὅτι οἱ Βιεννέζοι δὲν χαρτεύουν στὸ ζήτημα αὐτό. 'Η Βιέννη, δὲν ἔδειξε ἀκόμη ἐνδιαφέρον γιὰ τὴν Κάλλας, παρ' ὅλες της τὶς διεθνεῖς ἐπιτυχίες. "Ομως τὸν Μητρόπουλο, δὲν τὸν ἐκάλεσε ἁπλῶς, ἀλλὰ τὸν παρεκάλεσε νὰ διευθύνῃ Μότσαρτ, ἔστω κι' ἂν ἐπρόκειτο νὰ δώσῃ τὴν σφραγῖδα τῆς δικῆς του ἑρμηνείας.

Τὶς γραμμὲς αὐτὲς τὶς γράφει ἄνθρωπος, ποὺ ἤρθε σὲ σύγκρουσι κάποτε μὲ τὸν Μητροπουλο. 'Αλλὰ δὲν μπορῶ νὰ μὴν ὁμολογήσω ὅτι ἕνας μεγάλος καλλιτέχνης πέθανε, ἕνας μεγάλος ἑρμηνευτὴς καὶ ὁδηγός, ποὺ εἶχε γεννηθῇ στὴν χώρα τοῦ 'Ελικῶνος καὶ τῶν Μουσῶν, στὸν τόπο τοῦ 'Ορφέως καὶ τοῦ 'Αρίωνος...

Κι' αὐτὸς ἦταν ὁ Δημήτρης Μητρόπουλος.

ΔΗΜ. ΓΙΑΝΝΟΥΚΑΚΗΣ

ΑΥΓΗΣ
3 - ΝΟΕ. 1960

Η ΕΛΛΑΔΑ ΚΑΙ ΜΑΖΙ ΟΛΗ Η ΑΝΘΡΩΠΟΤΗΤΑ ΘΡΗΝΕΙ ΓΙΑ ΤΟ ΘΑΝΑΤΟ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ΜΙΑ ΠΑΓΚΟΣΜΙΑ ΔΟΞΑ ΧΑΘΗΚΕ...

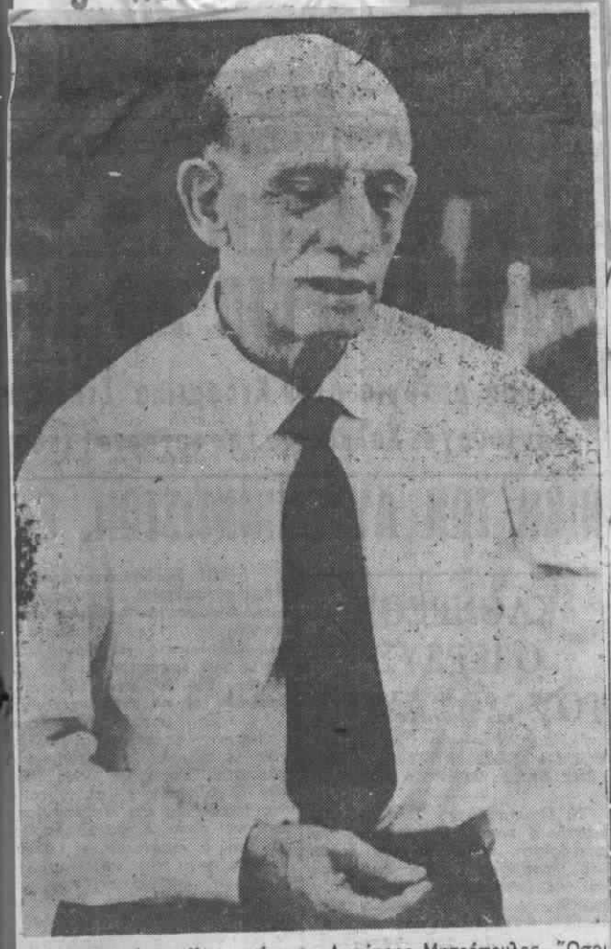
Η βαθειά του μουσική συγκρότηση καὶ ἡ ἀναδημιουργικὴ δύναμη τῆς μπαγκέτας του τὸν εἶχαν ἀναδείξει ἕνα ἀπὸ τοὺς μεγαλύτερους ἀρχιμουσικοὺς τοῦ αἰώνα μας

Ο ΚΑΗΜΟΣ ΚΑΙ Τ'ΟΝΕΙΡΟ ΤΟΥ ΝΑ ΕΧΕΙ ΣΤΗΝ ΕΛΛΑΔΑ ΤΟ ΚΑΛΛΙΤΕΧΝΙΚΟ ΟΡΜΗΤΗΡΙΟ ΤΟΥ



Όταν ὁ Δημήτρης Μητρόπουλος ὕψωνε τὴν μπαγκέττα τὸ ὀρχηστρικὸ σύνολο, πειθήνιο στὰ κελεύσματα τοῦ μαέστρου, πραγματοποιοῦσε τοὺς μεγάλους δραματισμοὺς τῆς μουσικῆς του Ἰδιοφυΐας

ΑΥΓΗΣ
3 - ΝΟΕ. 1960



Αὐτὸς εἶναι ὁ μεγάλος μαέστρος Δημήτρης Μητρόπουλος. Ὅσοι τὸν γνώριζαν ἀπὸ κοντά, βεβαιώνουν ὅτι ἦταν ἕνας ἄνθρωπος σκληρὰ αὐτοπειθαρχημένος, κοινωνὸς τῶν ἀθάνατων ἔργων τῆς μουσικῆς δημιουργίας καὶ τῶν ἁπλῶν ἀνθρώπων. Τὸ ἀστέρι του ξεχώριζε στὸ καλλιτεχνικὸ στερέωμα τῆς ἐποχῆς μας

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Πέθανε ὁ Μητρόπουλος, ὁ μεγάλος μαέστρος! Τὸ τραγικὸ ἄγγελμα κυκλοφόρησε ἀστραπιαῖα σ' ὅλο τὸν κόσμο μὲ τὰ παραρτήματα τῶν ἐφημερίδων, μὲ ἔκτακτες ραδιοφωνικὲς ἐκπομπές, ἀπὸ στόμα σὲ στόμα. Σπάνια ὁ χαμὸς ἑνὸς ἀνθρώπου σκόρπισε παντοῦ τὸ πένθος.

Ὁ Δημήτρης Μητρόπουλος ἦταν μιὰ παγκόσμια δόξα. Τὸ ἀστέρι του ξεχώριζε στὸ μουσικὸ στερέωμα τῆς ἐποχῆς μας — καὶ θὰ λάμπει γιὰ καιρό. Γιατὶ τὸ μεγάλο του ἔργο δὲν πέθανε. Μένει ὁλοζώντανο. Καὶ τὸ παράδειγμα τοῦ ἀνθρώπου, ποὺ ἀναλώθηκε στὸν εὐγενικότερο ἀγώνα μὲ ἀκατάβλητο δυναμισμὸ κι' ἀπροσμέτρητο πάθος, θὰ φωτίζει τὸ δρόμο μας.

Γιὰ τὴν Ἑλλάδα τὸ πένθος εἶναι βαρύτατο κι' ἡ ἀπώλεια δικαιολογημένα προκαλεῖ αἰσθήματα συντριβῆς. Ὁ Δημήτρης Μητρόπουλος τίμησε τὸ ὄνομα τῆς πατρίδας του ὅσο ἐλάχιστοι μποροῦν σήμερα νὰ τὸ καυχηθοῦν. Κι' ἂν τὸ κενό, ποὺ ἄφησε ὁ αἰφνίδιος θάνατός του, μᾶς φαίνεται ἀκόμα μεγαλύτερο, εἶναι γιατὶ δὲν χάρηκε αὐτὸς ὁ τόπος ὅσο ἔπρεπε κι' ὅσο ἤθελε τὸν Ἰδιοφυῆ καλλιτέχνη καὶ στερήθηκε πρόωρα τὰ πολύτιμα διδάγματά του. Ἀλλοίμονο, ἡ μοῖρα τούτη συνεχίζεται γιὰ ὅλα τὰ ἄξια τέκνα τῆς ἑλληνικῆς γῆς...

Ἦταν κι' ἐκεῖνου ὁ καημὸς καὶ τὸ ὄνειρό του: Νὰ ἔχει ἐδῶ τὸ καλλιτεχνικό του ὁρμητήριο. Ποιός, ὅμως, νὰ νοιαστεῖ, ποιὸς νὰ δημιουργήσει τὶς προϋποθέσεις; Πόσοι σὰν τὸν Μητρόπουλο δὲν ὑποχρεώθηκαν ν' ἀποδημήσουν γιὰ νὰ μὴ πνιγοῦν μέσα στὸν φτωχοπροδρομισμὸ καὶ στὸ ἀντιδραστικὸ πνεῦμα, ποὺ καλλιεργοῦσαν καὶ καλλιεργοῦν οἱ κρατοῦντες — οἱ ἴδιοι ποὺ ἐμποδίζουν τὴν ἄνθιση τοῦ ἐθνικοῦ μας πολιτισμοῦ;

Σεμνός, ἀκούραστος, γενναῖος μαχητὴς τῆς μεγάλης μουσικῆς ἰδέας ὁ Δημήτρης Μητρόπουλος ξεκίνησε μονάχος. ἀδοήθητος, κι' ἔφτασε στὴν κορυφὴ μιᾶς σκληρῆς πορείας. χωρὶς κανένα συμβιβασμό, χωρὶς καμμιὰ παραχώρηση. Ἀλλὰ καὶ ποτὲ δὲν εἶδε τὴν τέχνη του σὰν προνόμιο τῶν «λίγων καὶ τῶν ἐκλεκτῶν». Ἑρμήνευε πάντα τὰ ἔργα ποὺ μιλοῦν στὴν ψυχὴ τῶν ἁπλῶν ἀνθρώπων κι' ἐκφράζουν τοὺς πόθους τους. Ἀπευθυνόταν στὸ μεγάλο κοινό. Κι' ἔπιανε τὴ μπαγκέττα πάνοπλος. Μὲ ἀπόλυτη γνώση κι' ἀφομοίωση τοῦ ἔργου, ποὺ θὰ ἐκτελοῦσε. Γινόταν ἕνα μαζί του. Μεθοῦσε ἀπ' τὶς ἰδέες του. Καὶ τὴ μέθη αὐτὴ τὴ μετέδιδε σὲ κάθε του συνεργάτη.

Ἀκαταπόνητος στὸ ἀναλόγιο. Πίστευε πὼς μόνο ἡ τελειότητα στὴν καλλιτεχνικὴ ἔκφραση μπορεῖ νὰ φέρει τὰ μηνύματα τῆς τέχνης ὁλοκάθαρα στὸ πνεῦμα καὶ στὴν καρδιὰ τοῦ ὁποιουδήποτε ἀκροατῆ. Ναί, ἦταν κοινωνὸς τῶν ἀθάνατων ἔργων τῆς μουσικῆς δημιουργίας καὶ τοῦ ἀνώνυμου πλήθους.

Τὸν εἶπαν μάγο τῆς μπαγκέττας. Καὶ ἦταν. Γιατὶ τὴν ὥρα ποὺ βρισκόταν στὸ ἀναλόγιο, μπρὸς στὸ κοινό, θαρρεῖς καὶ ἱερουργοῦσε. Δοσμένος ὁλόκληρος στὸ ὕψιστο χρέος τῆς ζωντανῆς ἑρμηνείας, ἄρχιζε τὴ μάχη. Μὲ τὸ πνεῦμα καὶ τὴν ψυχή του. μὲ τὸ σῶμα καὶ μὲ τὰ χέρια του — μὲ κεῖνα τὰ ἀεικίνητα δάχτυλα ποὺ μιλοῦσαν κι' ἔλεγες πὼς αὐτὰ ἔκρουαν ὅλες τὶς χορδὲς τῆς ὀρχήστρας, πὼς αὐτὰ χάριζαν τὴν πιὸ φλογερὴ ἀνάσα σ' ὅλα τὰ πνευστά...

Ἐκεῖ τὸν βρῆκε κι' ὁ θάνατος χθές, λίγο πρὶν ἀπ' τὸ μεσημέρι, σ' ἕνα θέατρο τοῦ Μιλάνου, σὲ ὥρα δοκιμῶν. Δὲν μποροῦσε νὰ τὸν βρεῖ ἄλλοῦ. Οἱ ἀληθινοὶ μαχητὲς πεθαίνουν σήμερα στὶς ἐπάλξεις. Κι' ὁ Μητρόπουλος δὲν Ἐλειψε ποτὲ ἀπ' τὴν πρώτη γραμμή. Ἂς τὸν προειδοποιοῦσε τὰ τελευταῖα χρόνια ὁ θάνατος. Δὲν τὸν λογάριαζε. Τὸν πολεμοῦσε μὲ τὴν μπαγκέττα στὸ χέρι. Κι' ἂν νικήθηκε αὐτὴ τὴ φορά, μιὰ μεγάλη ὀρχήστρα μ' ἐκεῖνον ὁδηγό, παίζει σήμερα τὸ μεγάλο πένθιμο καὶ ἡρωικὸ ἐμβατήριο...



Κάθε ἐμφάνιση τοῦ μεγάλου καλλιτέχνη ἦταν ἕνα μεγάλο μουσικὸ γεγονὸς καὶ προκαλοῦσε στοὺς φιλόμουσους πραγματικὸ συναγερμό

Ο ΔΙΑΣΗΜΟΣ ΕΛΛΗΝΑΣ ΑΡΧΙΜΟΥΣΙΚΟΣ

ΠΕΘΑΝΕ ΧΘΕΣ ΣΤΟ ΜΙΛΑΝΟ Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ἔπεσε πανω στό ἀναλόγιο ἐνῶ διηύθυνε δοκιμές τῆς ὀρχήστρας τῆς Σκάλας

ΠΑΓΚΟΣΜΙΑ ΣΥΓΚΙΝΗΣΙΣ ΓΙΑ ΤΟ ΘΑΝΑΤΟ ΤΟΥ. Η ΣΟΡΟΣ ΤΟΥ ΘΑ ΜΕΤΑΦΕΡΘΗ ΣΤΗΝ ΑΘΗΝΑ ΚΑΙ ΘΑ ΕΚΤΕΘΗ ΣΕ ΛΑ·Ι·ΚΟ ΠΡΟΣΚΥΝΗΜΑ

Ὁ Δημήτρης Μητρόπουλος δὲν ὑπάρχει πιά. Μὲ τεράστια συγκίνηση πληροφορήθηκε ὁλόκληρος ὁ κόσμος τὶς πρῶτες μεταμεσημβρινὲς ὧρες χθὲς πὼς ὁ διάσημος Ἕλληνας ἀρχιμουσικὸς καὶ συνθέτης πέθανε ξαφνικὰ στὸ Μιλάνο ἀπὸ ἐγκεφαλικὴ αἱμορραγία, σὲ ἡλικία 63 ἐτῶν.

Ὁ μεγάλος μαέστρος βρισκόταν στὸ Μιλάνο γιὰ νὰ διευθύνει μιὰ σειρὰ συναυλιῶν, ἀπ' τὶς ὁποῖες ἡ πρώτη θὰ ἐδίδετο τὴν προσεχῆ Δευτέρα. Χθὲς τὸ πρωί, ὁ Δημήτρης Μητρόπουλος πῆρε τὴ θέση του στὸ ἀναλόγιο τῆς Σκάλας τοῦ Μιλάνου, ὅπου πρὶν 30 χρόνια εἶχε κάνει τὴν πρώτη του ἐμφάνιση ἔξω ἀπ' τὴν Ἑλλάδα καὶ ἄρχισε νὰ διευθύνει τὶς δοκιμὲς τῆς πρώτης αὐτῆς συναυλίας. Σὲ μιὰ διακοπή, στράφηκε πρὸς τοὺς φίλους του καὶ εἶπε: «Αἰσθάνομαι πολὺ κουρασμένος. Εἶμαι σὰν ἕνα παλιὸ αὐτοκίνητο, ποὺ ἐξακολουθεῖ νὰ ἐργάζεται».

Μετὰ δέκα λεπτά, ὁ Μητρόπουλος ἄρχισε τὴ δοκιμὴ τῆς «Τρίτης Συμφωνίας» τοῦ Γκούσταφ Μάλερ. Ξαφνικὰ στάθηκε ἀκίνητος γιὰ μιὰ στιγμὴ κι' ἔπειτα ἔπεσε ἀναίσθητος πάνω στὸ ἀναλόγιο καὶ τὸ δάπεδο. Ἀμέσως, ὅλοι οἱ μουσικοὶ σηκώθηκαν ἀπ' τὶς θέσεις τους κι' ἔσπευσαν σὲ βοήθειά του, ἐνῶ σὲ λίγο κατέφθανε ἀσθενοφόρο ὄχημα νὰ τὸν παραλάβει. Προηγουμένως, ἕνας γιατρὸς ποὺ ἐκλήθη ἐπειγόντως, ἐπεχείρησε μαλάξεις τῆς καρδιακῆς χώρας, ἀλλὰ χωρὶς ἀποτέλεσμα. Ὁ Μητρόπουλος ἐξέπνευσε ἐνῶ μετεφέρετο στὴν Πολυκλινικὴ τοῦ Μιλάνου. Ἐκεῖ οἱ γιατροὶ περιορίσθηκαν νὰ διαπιστώσουν πὼς, κατὰ τὴ γνώμη τους, ὁ θάνατος εἶχε προέλθει ἀπὸ ἐγκεφαλικὴ αἱμορραγία.

ΠΑΓΚΟΣΜΙΑ ΣΥΓΚΙΝΗΣΙΣ

Ἡ εἴδησις τοῦ θανάτου τοῦ μεγάλου Ἕλληνα μαέστρου διαδόθηκε ἀστραπιαῖα στὸ Μιλάνο κι' ἀπὸ ἐκεῖ στὰ πέρατα τῆς οἰκουμένης. Ὅλα τὰ διεθνῆ δημοσιογραφικὰ πρακτορεῖα διέκοψαν τὶς ἐκπομπές τους καὶ ἄρχισαν νὰ μεταδίδουν τηλεγραφήματα σχετικὰ μὲ τὴν τεράστια συγκίνηση ποὺ προκάλεσε τὸ ἄγγελμα τοῦ θανάτου τοῦ κορυφαίου ἀρχιμουσικοῦ στὰ ἑκατομμύρια θαυμαστῶν του, φίλων τῆς μουσικῆς σ' ὅλες τὶς χῶρες.

Στὸ Μιλάνο, ὁ διευθυντὴς τῆς Σκάλας κ. Γκιριγκέλλι ἐδήλωσε ὅτι «αἰσθάνεται βαθύτατη ὀδύνη γιὰ τὴν ἀπώλεια τοῦ μεγάλου μουσικοῦ». Σὲ ἔνδειξη πένθους, ἡ Σκάλα τοῦ Μιλάνου ἀνέβαλε τὴ χθεσινὴ συναυλία, ποὺ ἐπρόκειτο νὰ διευθύνει ὁ μαέστρος Φ. Φρισκάϋ.

Στὴ Βιέννη, ἐξ ἄλλου, ὅπου ὁ Μητρόπουλος εἶχε ἀποθεωθεῖ πρὶν λίγες μόλις ἡμέρες, ὅταν διηύθυνε τὴν ὄπερα τοῦ Βέρντι «Ἡ δύναμις τοῦ πεπρωμένου» καὶ συναυλίες μὲ τὴ Φιλαρμονικὴ Ὀρχήστρα, ἐκπρόσωπος τῆς Κρατικῆς Ὄπερας τῆς αὐστριακῆς πρωτεύουσας ἐδήλωσε τὰ ἑξῆς:

«Τὰ μέλη τοῦ θιάσου τῆς Κρατικῆς Ὄπερας καὶ ἰδιαιτέρως τὰ μέλη τῆς ὀρχήστρας θὰ ἐνθυμοῦνται τὸν Μητρόπουλο πάντοτε σὰν μιὰν ἀπ' τὶς μεγαλύτερες προσωπικότητες τοῦ μουσικοῦ κόσμου. Συναισθηματικὴ καὶ ἀνιδιοτελὴς φυσιογνωμία, ποτὲ δὲν φρόντισε γιὰ τὸν ἑαυτό του, ἀφοσιωμένος στὴν προσπάθεια ἐπιτεύξεως ἀποκλειστικὰ καλλιτεχνικῶν σκοπῶν. Οὐδέποτε θὰ ξεχάσουμε ὅτι ὁ Μητρόπουλος ἦταν ὁ κατ' ἐξοχὴν ἄγαθὸς ἀνήρ, γιὰ τὸν ὁποῖο τίποτε δὲν ὑπῆρχε στὸν κόσμο πέρα ἀπὸ τὶς ὑπηρεσίες του πρὸς τὴ μουσικὴ καὶ τὴν Ἀνθρωπότητα».

Στὴν Ἀθήνα, τέλος ὁ θάνατος τοῦ Δημήτρη Μητρόπουλου, ποὺ ἔγινε γνωστὸς ἀπὸ ἔκτακτες ἐκδόσεις τῶν ἀπογευματινῶν ἐφημερίδων, προκάλεσε τεράστια συγκίνηση τόσο στὸν καλλιτεχνικὸ καὶ πνευματικὸ κόσμο, ὅσο καὶ στὸ φιλόμουσο κοινό, ποὺ εἶχε τὴν εὐκαιρία νὰ τὸν χειροκροτήσει δύο φορὲς μεταπολεμικὰ (στὰ 1955 καὶ στὰ 1958), γιὰ τὶς μνημειώδεις ἀναδημιουργίες του στὰ πλαίσια τοῦ Φεστιβὰλ Ἀθηνῶν. (Σημ.:

ΘΑ ΜΕΤΑΦΕΡΘΗ ΣΤΗΝ ΑΘΗΝΑ

Ἀνεκοινώθη χθὲς ἀργὰ τὴν νύκτα ὅτι ὁ ὑπουργὸς Προεδρίας κ. Τσάτσος ἔδωσε ὁδηγίες νὰ ταριχευθῇ ὁ νεκρὸς τοῦ Δημ. Μητροπούλου καὶ νὰ μεταφερθῇ στὴν Ἀθήνα. Σύμφωνα μὲ τὴν ἴδια ἀνακοίνωσι, ἡ μεταφορὰ τῆς σοροῦ θὰ πραγματοποιηθῇ δι' ἀεροσκάφους τῆς ΕΒΑ. ἡ δὲ σορὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ θὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν Ἱερὸν Ναὸν τῆς Μητροπόλεως. Ἡ κηδεία θὰ γίνῃ δημοσίᾳ δαπάνῃ εἰς ἡμέραν καὶ ὥραν καθορισθησομένην».

ΑΥΓΗΣ
3 - ΝΟΕ. 1960

Η ΔΗΜΙΟΥΡΓΙΚΗ ΠΟΡΕΙΑ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ Δημήτρης Μητρόπουλος γεννήθηκε στὴν Ἀθήνα στὰ 1897. Ὁ πατέρας του ἦταν δερματέμπορος, ἀλλὰ ἐπειδὴ ὁ παππούς του ἦτανε παπᾶς κι' ἕνας θεῖος του μητροπολίτης (ὁ Πατρῶν Ἱερόθεος, ποὺ πέθανε στὰ 1903), ἡ οἰκογένεια προόριζε τὸν Μητρόπουλο γιὰ ἱερωμένο. Ἀργότερα, ὁ πατέρας του ἤθελε νὰ τὸν κάνει ναυτικό, ἀλλὰ ὅταν ὁ μικρὸς Δημήτρης ἄρχισε νὰ φοιτάει στὸ Ὠδεῖο ἄλλαξε γνώμη καὶ τοῦ ἐπέτρεψε ν' ἀφιερωθεῖ στὴ μουσική.

Ὁ Μητρόπουλος ἐσπούδασε στὶς τάξεις ἁρμονίας, ἀντίστιξης - φυγῆς καὶ πιάνου τοῦ Ὠδείου Ἀθηνῶν, ἀπ' ὅπου ἀποφοίτησε στὰ 1918 παίρνοντας τὸ χρυσὸ μετάλλιο γιὰ τὴν ἐπίδοσή του στὸ πιάνο. Ἀπ' τὰ μαθητικά του χρόνια, ὁ ἀργότερα διάσημος ἀρχιμουσικὸς ἔδωσε δείγματα τοῦ συνθετικοῦ ταλέντου του, μὲ τὸ συμφωνικὸ ποίημα «Ἡ Τραφή», ποὺ ἔγραψε στὰ 1916.

Μετὰ τὶς σπουδές του στὴν Ἀθήνα, πῆγε στὸ Βερολίνο, ὅπου μελέτησε συνθεση πλάι στὸν παγκόσμια διάσημο καθηγητὴ Φερρούτσιο Μπουζόνι. «Ἀπὸ ὅσα μοῦ εἶπε ὁ Μπουζόνι — ἐξομολογήθηκε κάποτε ὁ Μητρόπουλος — ἔχασα καθε ἐκτίμηση γιὰ τὸν ἑαυτό μου σὰν συνθέτη καὶ ἀντὶ γιὰ δημιουργὸς ἔγινα ἀναδημιουργός».

Ἵδρυσε στὴν Ἀθήνα στὰ 1920 κι' ἀνεφασε τὸ μελόδραμα του «Βεατρικη», γραμμένο πάνω στο γαλλικὸ κείμενο τοῦ Βέλγου θεατρικοῦ συγγραφέα Μωρὶς ντὲ Μαίτερλινκ κι' ὕστερα ξανάφυγε για τὶς Βρυξέλλες αὐτὴ τὴ φορά, ὁπου γιὰ ἕναν ἀκόμα χρόνο παρακολούθησε μαθήματα σύνθεσης κοντὰ στὸν Ζιλσον. Κατα τὴν περίοδο 1921—24 φοίτησε καὶ πάλι στὴ Μουσικὴ Ἀκαδημία τοῦ Βερολίνου, ἐνῶ ταυτόχρονα ἐκτέλουσε χρέη προπονητοῦ τῆς χορῳδίας καὶ τρίτου διευθυντοῦ ὀρχήστρας τῆς Κρατικῆς Ὄπερας τῆς τότε γερμανικῆς πρωτευούσας.

Στὰ 1924, ὁ Μητρόπουλος ξαναγύρισε στὴν Ἑλλάδα καὶ ἀνέλαβε τὴ διεύθυνση τῆς Ὀρχήστρας τοῦ Ἑλληνικοῦ Ὠδείου (1924—25) κι' ὕστερα τοῦ Συλλόγου Συναυλιῶν (1925—27). Ἀπ' τὰ 1927 ἦταν ἀρχιμουσικὸς τῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, ὡς τὴν ἡμέρα ποὺ ἐγκατέλειψε τὴν Ἑλλάδα. Στὰ 1930 διηύθυνε τὴ φιλαρμονικὴ τοῦ Βερολίνου καὶ σὲ συνέχεια διηύθυνε διάφορες εὐρωπαϊκὲς ὀρχήστρες.

Στὰ 1936, ὁ διάσημος μαέστρος Σέργιος Κουσσεβίτσκυ τὸν ἐπρόσεξε καὶ τὸν ἐκάλεσε νὰ διευθύνει τὴ Συμφωνικὴ Ὀρχήστρα τῆς Βοστώνης. Ἀπ' τὸν ἑπόμενο χρόνο κι' ὡς τὰ 1949 ἦταν διευθυντὴς τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μιννεαπόλεως. Ἀπ' τὰ 1951 ὡς τὰ 1957 διετέλεσε μουσικὸς διευθυντὴς τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ἀργότερα δὲ ἔγινε ἀρχιμουσικὸς τῆς ἴδιας ὀρχήστρας. Τὸν Ἰανουάριο τοῦ 1959 ὁ Μητρόπουλος εἶχε ὑποστεῖ καρδιακὴ προσβολή, ἡ ὁποία τὸν ὑποχρέωσε ν' ἀποσυρθεῖ γιὰ ἀρκετὸ καιρὸ ἀπὸ τὴν ἐνεργὸ ὑπηρεσία.

Ὁ Μητρόπουλος δὲν εἶχε παντρεφτεῖ, συνήθιζε δὲ νὰ λέει πὼς ἐὸ γάμος εἶναι μιὰ ἐργασία καὶ δὲν νομίζω ὅτι μπορῶ νὰ κάνω ταυτοχρόνως δύο δουλειές». Εἶχε παροιμιώδη μουσικὴ μνήμη καὶ λεγότανε πὼς «μέσα στὸ μυαλό του ὑπῆρχαν πλήρεις 50 Συμφωνίες», μὲ τὴν ἔννοια πὼς μποροῦσε νὰ τὶς διευθύνει χωρὶς νὰ βλέπει τὶς νότες.

ΟΙ ΣΥΝΘΕΣΕΙΣ ΤΟΥ

Ὁ Μητρόπουλος, πέρα ἀπ' τὰ ἔργα ποὺ ἀναφέραμε παραπάνω, ἔγραψε καὶ τὰ ἑξῆς: μιὰ σονάτα γιὰ βιολὶ καὶ πιάνο καθὼς καὶ ἄλλα κομμάτια μουσικῆς δωματίου, κομμάτια γιὰ πιάνο, πολλὰ τραγούδια, ἀνάμεσα στὰ ὁποῖα τὴν «Κασσιανή» πάνω σὲ στίχους Κωστῆ Παλαμᾶ, ἕνα «Κοντσέρτο γκρόσσο» γιὰ ὀρχήστρα κ.ἄ.

Ἀκόμα εἶχε διασκευάσει γιὰ ὀρχήστρα δυὸ κλασσικὲς σύνθεσεις γιὰ ἐκκλησιαστικὸ ὄργανο τοῦ Ἰωάννη - Σεβαστιάνου Μπάχ: τὴν «Φαντασία καὶ Φούγκα» σὲ σόλ ἔλασσον καὶ τὸ «Πρελούντιο καὶ Φούγκα» σὲ σί ἔλασσον.

ΑΥΓΗΣ
3 - ΝΟΕ. 1960

ΤΟ ΜΕΓΑΛΟ ΤΟΥ ΕΡΓΟ ΜΕΝΕΙ ΟΛΟΖΩΝΤΑΝΟ

ΣΕΜΝΟΣ, ΑΚΟΥΡΑΣΤΟΣ ΜΑΧΗΤΗΣ ΤΗΣ ΜΕΓΑΛΗΣ ΜΟΥΣΙΚΗΣ ΙΔΕΑΣ

Ὁ θρίαμβος τοῦ Δημήτρη Μητρόπουλου καὶ ἡ ἐκπληκτικὴ του σταδιοδρομία ἔκλεισαν χθὲς ἀναπάντεχα καθὼς βρισκόταν στὸ ἀναλόγιο τοῦ ἀρχιμουσικοῦ. «Ἕνας τέτοιος θάνατος ταίριαζε στὸν ἄνθρωπο ποὺ «ἐξ ἁπαλῶν ὀνύχων» μέχρι τὴν τελευταία του στιγμὴ στάθηκε ἕνας ἀπὸ τοὺς πιὸ πιστοὺς ἱεροφάντες στὴ διακονία τῆς τέχνης.

Οἱ θρίαμβοι τοῦ Μητρόπουλου στὰ μεγαλύτερα μουσικὰ κεντρα ὕστερα ἀπὸ τὴν ὁριστικὴ του ἀναχώρηση ἀπὸ τὴν Ἀθήνα πρὶν ἀπὸ τὸν πόλεμο, φτάνανε σὲ μᾶς ἐδῶ σὰν ἀντίλαλος. Οἱ ξένοι τεχνοκρίτες ξεπερνώντας ὁ ἕνας τὸν ἄλλον σὲ διθυραμβικοὺς ὕμνους, ἀναγνώριζαν στὸ πρόσωπο τοῦ Ἕλληνα μαέστρου τὸν ἐμπνευσμένο ἀναδημιουργὸ καὶ τὸν τοποθετοῦσαν ἀδίστακτα στὴν πρώτη γραμμὴ πλάϊ στὸν Τοσκανίνι, στὸ Φουρτβαΐγκλερ, στὸν Μπρούνο Βάλτερ, στὸ Στοκόφσκυ καὶ ἄλλους μεγάλους μύστες τῆς μπαγκέτας. «Εἶναι ἀδύνατο νὰ μιλήσει κανεὶς γι' αὐτὸν δίχως τὰ λόγια του νὰ πάρουν εὐθὺς ἐξ ἀρχῆς τὸν τόνο τῆς ὑπερβολῆς», γιὰ νὰ ἐπαναλάβουμε τὰ ἐπιγραμματικὰ λόγια ποὺ εἶπε κάποτε ὁ Λίστ γιὰ τὸ Βάγνερ. Ὁ Μητρόπουλος ἦταν ἕνα ἀπὸ τὰ θαυμαστὰ μουσικὰ φαινόμενα τοῦ αἰῶνα μας. Βαδίζοντας διαρκῶς δίχως ἀνάπαυλα, τὸν ἀνηφορικὸ δρόμο τῆς τέχνης, προχωροῦσε ἀπὸ θρίαμβο σὲ θρίαμβο, δίχως νὰ θαμπώνεται ἀπὸ τὴ δόξα.

Ἀπὸ τὰ πρῶτα του βήματα ὁ Μητρόπουλος ἐμφανίζεται σὰν ἕνα πνεῦμα ἀνήσυχο καὶ ἄπληστο, σὰν μιὰ μουσικὴ ἰδιοφυΐα γεμάτη ἀπὸ ἀντινομίες καὶ συγκρούσεις. Προσπαθοῦσε ν' ἀγκαλιάσει ὅλες τὶς ἐκδηλώσεις τῆς τέχνης του. Ὕστερα ἀπὸ τὴ λαμπρὴ του ἀποφοίτηση ἀπὸ τὸ Ὠδεῖο Ἀθηνῶν, ὅπου εἶχε σπουδάσει πιάνο καὶ ἀνώτερα θεωρητικά, πηγαίνει μὲ ὑποτροφία στὶς Βρυξέλλες γιὰ σπουδὲς ἐκκλησιαστικοῦ ὀργάνου καὶ σύνθεσης. Ὕστερα φεύγει γιὰ τὸ Βερολίνο παραμένοντας ἐκεῖ ἕξη χρόνια. Ἡ μελέτη τοῦ πιάνου ἐναλλάσσεται μὲ τὴ σπουδὴ καὶ τὴ δημιουργικὴ ἐνασχόληση στὴ σύνθεση. Παράλληλα ἡ ἐπίδοση τοῦ Μητρόπουλου στρέφεται ἐντατικὰ καὶ πρὸς τὴ διεύθυνση τῆς ὀρχήστρας.

Ἰδιοσυγκρασία περισσότερο ρομαντικὴ ὁ Μητρόπουλος —κι' αὐτὸ τὸ παρατηροῦσε κανεὶς στὸ γείμαρρο τρῳ ρομαντικοῦ μουσικοῦ πάθους ποὺ τὸν συνέπαιρνε στὶς ἑρμηνεῖες του— σὰν συνθέτης ἐμφανίζεται ἕνας τολμηρότατος νεωτεριστής, ὅπου ἐγγίζει τὶς πιὸ παρακινδυνευμένες ἐκρότητες. Τὸ πρόβλημα τῆς τεχνικῆς καὶ ἡ αἰσθητικὴ τῆς φόρμας τὸν ἀπασχολοῦν περισσότερο.

Ἀπὸ τὸν πρῶτο ἀκόμη καιρὸ τῆς σταδιοδρομίας του ἀρχίζει νὰ διαγράφεται καθαρὰ ὁ δρόμος ποὺ θ' ἀκολουθοῦσε ὁ Μητρόπουλος. Ἀπὸ τὴν ἐποχὴ ποὺ βρισκόταν στὸ Βερολίνο καὶ εἶχε καταλάβει τὴ θέση τοῦ τρίτου «κάπελ μάϊστερ» στὴν Κρατικὴ Ὄπερα, ὁ διεύθυνση τῆς ὀρχήστρας φάνηκε πὼς τὸν τραβοῦσε περισσότερο καὶ ἄρχισε νὰ βαραίνει στὴν πλάστιγγα τῆς καλλιτεχνικῆς του σταδιοδρομίας. Ἡ ἴδια ἡ μουσικὴ του ἰδιοσυγκρασία, ἡ μουσικὴ του φύση τοῦ ἐπέβαλαν ν' ἀκολουθήσει αὐτὸ τὸ δρόμο. Φάνηκε καθαρὰ ἀπ' τὴν ἀρχή, πὼς ὁ ἀρχιμουσικὸς Μητρόπουλος ὑπερακοντίζει τὸν συνθέτη. Ἔτσι, ἀπὸ τὸ 1936 ποὺ ἐπέστρεψε στὴν Ἀθήνα γιὰ ν' ἀναλάβει τὴ διεύθυνση τῆς συμφωνικῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν καὶ σ' ὅλη τὴ μετέπειτα δράση του, σ' ὅλη τὴ διαδρομὴ τῆς ἐκπληκτικῆς του καρριέρας, λογαριαζόταν σὰν ἕνας μεγάλος ἀναδημιουργὸς μαέστρος, ἐνῶ σὰν συνθέτης δὲν εἶχε ἀνάλογη ἐξέλιξη.

Ἀμείλικτος ἐχθρὸς τῆς ρουτίνας ὁ Μητρόπουλος, προσπάθησε πάντοτε ν' ἀποφύγει τὴν «πεπατημένην» γι' αὐτὸ παλαιότερα μερικὲς ἑρμηνεῖες του, ἰδιαίτερα στὰ κλασσικὰ ἔργα, εἶχαν χαρακτηριστεῖ κάπως τολμηρὲς καὶ παρακινδυνευμένες. Μὲ τὸ πέρασμα τοῦ χρόνου ὁ μαέστρος ἐμφανίζεται πιὸ ὥριμος πιὰ καὶ κατασταλαγμένος, δίχως ὅμως νὰ τοῦ λείπει ἡ νεανικὴ ζωντάνια καὶ τὸ σφρίγος ποὺ πάντα χαρακτήριζαν τὶς ἑρμηνεῖες του. Ξέφευγε λίγο - λίγο ἀπὸ τὶς σπασμωδικὲς κινήσεις καὶ τὶς παράφορες ὁρμητικὲς ἐκδηλώσεις καὶ μόνο ὅταν τὸ πνεῦμα τοῦ ἔργου τὸ ἀπαιτοῦσε, ἀφηνόταν νὰ παρασυρθεῖ ἀπὸ τὴν δίνη τοῦ μουσικοῦ του αὐθορμητισμοῦ.

✪

Τὸ 1955, τὴ χρονιὰ ποὺ ἐγκαινιαζόταν τὸ Φεστιβὰλ Ἀθηνῶν, ὁ ἀξέχαστος μαέστρος ὕστερα ἀπὸ τόσα χρόνια ἀπουσίας, ξαναπάταγε τὸ πόδι του μὲ μεγάλη συγκίνηση στὴν ἀγαπημένη του Ἀθήνα. Οἱ μουσικοὶ τῆς Κρατικῆς Ὀρχήστρας, τὸ ὠδεῖο Ἀθηνῶν, ποὺ τὸν ἐξέθρεψε μουσικά, ὁ Πανελλήνιος Μουσικὸς Σύλλογος ποὺ ὁ Μητρόπουλος ἦταν ἕνα ἀπὸ τὰ παλαιότερα μέλη του, οἱ μαθητές του καὶ μαζὶ ὅλος ὁ φιλόμουσος κόσμος τὸν ὑποδέχτηκαν μ' ἕνα, θὰ λέγαμε, ἐξαλλο ἐνθουσιασμό. Στὶς συναυλίες ποὺ ἀκολούθησαν μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης οἱ ἑρμηνεῖες τοῦ Μητρόπουλου ἄγγιζαν τὸ κατακόρυφο τῆς μαεστρικῆς ἀναδημιουργίας. Ἰδιαίτερα ἀξέχαστη θὰ μᾶς μείνει ἡ ἐκτέλεση τῆς «10ης Συμφωνίας» τοῦ Σοστάκοβιτς, ποὺ γιὰ πρώτη φορὰ παιζόταν στὸν τόπο μας. Στὴν ἑρμηνεία τῆς Συμφωνίας τοῦ μεγάλου Σοβιετικοῦ συνθέτη, ἕνας μουσικὸς κραδασμὸς ποὺ ἐκπορευόταν ἀπὸ τὸν μαέστρο εἶχε συνεπάρει τοὺς μουσικοὺς καὶ ἡ ὀρχήστρα στὰ χέρια του εἶχε μεταβληθεῖ σ' ἕν

Ἀπόκομμα ΑΝΕΞ. ΤΥΠΟΥ

Χρονολογία 3 - ΝΟΕ. 1960

Τὰ μαγικὰ χέρια τοῦ Δημήτρη Μητρόπουλου ποὺ κλείνουν τὸ ἀσύλληπτο νόημα τῆς μουσικῆς



Πέντε χαρακτηριστικὲς καὶ ἐκφραστικὲς πόζες τοῦ Δημήτρη Μητροπουλου κατὰ τὴν τελευταίαν ἐμφάνισίν του στὰς Ἀθήνας τὸ 1958 ὅταν ἦλθε νὰ διευθύνη τὴν φιλαρμονικὴν ὀρχήστραν τῆς Βιέννης.

ΠΑΓΚΟΣΜΙΟΝ ΠΕΝΘΟΣ ΔΙΑ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ ΑΡΧΙΜΟΥΣΙΚΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Ἀπέθανεν ὄρθιος εἰς σφικτὸν ἐναγκαλισμον τῆς Μούσης τὴν ὁποίαν ἐλάτρευε

Βαθυτάτη θλῖψις καὶ ὀδύνη συνέχει τὴν παγκοσμίαν ὡς καὶ τὴν ἑλληνικὴν μουσικὴν διὰ τὸν θάνατον τοῦ διαπρεποῦς ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Τὰ ξένα εἰδησεογραφικὰ πρακτορεῖα μετέδωσαν ἀστραπιαίως τὸν θάνατόν του ἐπὶ τῶν ἐπάλξεων τῆς τέχνης, ἐνῶ παραλλήλως τὰ μουσικὰ ἱδρύματα ὅλου τοῦ κόσμου ἐκφράζουν τὴν μεγάλην συγκίνησιν τῶν παραγόντων τῆς παγκοσμίου μουσικῆς κινήσεως εἰς ἀλλεπαλλήλους ἐκδηλώσεις καὶ ἀνακοινώσεις.



ΜΙΑ ΙΣΤΟΡΙΚΗ ΦΩΤΟΓΡΑΦΙΑ:
Οἱ Καλομοίρης (μέσον), Βάρβογλης (ἀριστερά), Μητρόπουλος (κέντρον) καὶ Ριάδης (δεξιά), κατὰ τὰ πρῶτα βήματα τῆς μουσικῆς κινήσεως στὸν τόπον μας, ὅταν ἱδρυσαν τὸν «Σύλλογον Συναυλιῶν».

Οἱ τελευταῖες του στιγμὲς εἰς τὴν Σκάλα

ΜΙΛΑΝΟΝ, 3. ('Ιδ. ὑπ.).—Αἱ συνθῆκαι ὑπὸ τὰς ὁποίας ἐτελεύτησε τὴν ζωήν του σήμερον ἐνταῦθα ὁ Δημήτρης Μητρόπουλος, ὑπῆρξαν ἄξιαι καλλιτέχνου τῆς ὁλκῆς τοῦ θανόντος. 'Ο Μητρόπουλος ἀπέθανεν ὄρθιος εἰς σφικτὸν ἐναγκαλισμὸν τῆς Μούσης, τὴν ὁποίαν ἐλάτρευσε καὶ ἐλάμπρυνεν ἐπὶ μακρὰ ἔτη.

Πράγματι, εἰς τὴν Σκάλαν τοῦ Μιλάνου ἐπρόκειτο νὰ δοθῇ τὴν προσεχῆ Δευτέραν ἡ Τρίτη Συμφωνία τοῦ Μάλερ καὶ τὴν συναυλίαν θὰ διηύθυνεν ὁ Μητρόπουλος. Διὰ σήμερον τὴν πρωΐαν εἶχεν ὁρισθῇ ἡ δοκιμή. Τὴν 10.15 πρωϊνὴν προσῆλθεν ὁ Μητρόπουλος συνοδευόμενος ἀπὸ τὴν γραμματέα του κ. Τροῦν τὸ Γκόθ. *Ἦτο εὐχαρις, ὑγιὴς καὶ τίποτε δὲν ἐπρόδιδε τὸ μετ' ὀλίγον τέλος του. 'Επροχώρει μὲ τὸ σύνηθες ζωηρόν του βῆμα, χαιρετῶν γνωστοὺς καὶ φίλους. 'Εθάδιζε βραδέως καὶ ἐβλεπε νὰ διαθέσῃ νὰ συνομιλῇ μὲ ὅσους συνήντα.

Εἰς τὸν χῶρον τῆς Σκάλας εὑρίσκεται τὸ καφενεῖον «Μπίφι Σκάλα», εἰς τὸ ὁποῖον λαμβάνουν τὰ ἀναψυκτικὰ των οἱ καλλιτέχναι. Καθ' ἣν στιγμὴν διήρχετο ὁ Μητρόπουλος τὰν ἀντελήφθη ὁ καθήμενος ἐκεῖ "Ελλην τενόρος Ντίνος 'Εγκολφόπουλος, ὅστις ἠγέρθη καὶ ἔσπευσε πρὸς συνάντησιν τοῦ μεγάλου μαέστρου. "Ορθιοι οἱ δύο καλλιτέχναι ἐσταμάτησαν ἐπὶ ἀρκετὰ λεπτὰ συνομιλοῦντες. 'Ο Μητρόπουλος ἐζήτησε πληροφορίας ἀπὸ τὸν συνομιλητήν του σχετικὰς μὲ τὴν καλλιτεχνικήν του δραστηριότητα καὶ ἐν συνεχείᾳ ἀντήλλαξαν τὰς τυπικὰς φράσεις περὶ ὑγείας. 'Ο 'Εγκολφόπουλος, γνωρίζων τὴν πάθησιν τοῦ Μητροπούλου, τοῦ ἐξέφρασε τὴν ἱκανοποίησίν του διότι τὸν εὗρισκε καλά. Καὶ ὁ Μητρόπουλος τοῦ ἀπήντησε:

—Δόξα τῷ Θεῷ, αἰσθάνομαι πολὺ καλά.

'Ακολούθως ὁ Μητρόπουλος ἐπροχώρησεν εἰς τὸ ἐσωτερικὸν τῆς Σκάλας καὶ ἦρχισε τὴν δοκιμήν, ἡ ὁποία ἐπροχώρει κανονικῶς καὶ χωρὶς τίποτε νὰ προδίδῃ τὰς θλιβερὰς ἐξελίξεις.

Εἶχον παρέλθει περίπου εἴκοσι λεπτὰ ἀπὸ τῆς ἐνάρξεως τῆς «πρόβας», ὅτε οἱ μουσικοὶ καὶ ἄλλοι παριστάμενοι εἶδον τὴν «μπαγκέττα» νὰ ἐκφεύγῃ ἀπὸ τὰς χεῖρας τοῦ καλλιτέχνου καὶ νὰ πέσῃ ἐπὶ τοῦ δαπέδου. 'Ο Μητρόπουλος εἶχε ὠχριάσει, ἀλλὰ τὸ χέρι του ἔκρατήθη ἀκόμη ἐπί τινα δευτερόλεπτα εἰς τὴν θέσιν ποὺ εὑρίσκετο μὲ τὴν «μπαγκέττα» προτοῦ καταπέσῃ. Οἱ παριστάμενοι ἔσπευσαν νὰ τοῦ προσφέρουν κάθισμα, εἰς τὸ ὁποῖον ἐκάθησε καὶ κατώρθωσε νὰ φέρῃ καὶ πάλιν τὰς δύο χεῖρας εἰς τὴν κεφαλήν του — αἰσθανόμενος προφανῶς ζάλην καὶ πιθανῶς πόνον ἀπὸ τὴν ἐγκεφαλικὴν αἱμορραγίαν, ἡ ὁποία τὸν εἶχε προσβάλει ἤδη. "Εσπευσαν νὰ τοῦ φέρουν νερό, ἐνῶ ἄλλοι τὸν ἠρώτων τί αἰσθάνεται. Δὲν ἠδυνήθη ὅμως νὰ προφέρῃ οὔτε λέξιν καὶ ἀντὶ ἄλλης ἀπαντήσεως — προτοῦ κἂν φθάσῃ τὸ νερὸ — ὁ Μητρόπουλος ἐξέφυγε τοῦ καθήματός του καὶ ἔπεσε κατὰ γῆς.

'Εν τῷ μεταξὺ εἶχεν εἰδοποιηθῇ ὁ ἰατρός της Σκάλας, ὁ ὁποῖος ἔφθασε καὶ ἦρχισε νὰ κάμνῃ ἐντόνους μαλάξεις εἰς τὴν καρδίαν τοῦ ἀσθενοῦς, ἐνῶ μετεκαλεῖτο ἐπειγόντως φορεῖον διὰ νὰ τὸν μεταφέρῃ εἰς νοσηλευτικὸν ἵδρυμα.

'Ο Δημήτρης Μητρόπουλος ἐξέπνευσε καθ' ὁδόν, ἐνῶ μετεφέρετο ἐν πάσῃ σπουδῇ εἰς τὸ νοσοκομεῖον, ὅπου οἱ ἰατροὶ μόνον τὸν θάνατόν του ἠδυνήθησαν νὰ διαπιστώσουν..

Εἰς τὴν Σκάλαν ἐπεκράτησε θλῖψις καὶ ἀνέκφραστος συγκίνησις. 'Η Διεύθυνσις κατ' ἀρχὰς ἀνεκοίνωσεν ὅτι θὰ ἀργήσῃ ἀπόψε εἰς ἔνδειξιν πένθους διὰ τὸν θάνατον τοῦ μεγάλου καλλιτέχνου. 'Ολίγον βραδύτερον ὅμως, ἐπεκράτησαν ἄλλαι σκέψεις καὶ ἀνεκοινώθη ὅτι θὰ δοθῇ ἀπόψε συναυλία εἰς μνήμην τοῦ Μητροπούλου μὲ τὴν «'Ηρωικὴν» συμφωνίαν τοῦ Μπετόβεν, ὑπὸ τοῦ Οὐγγρου μαέστρου Φέρεκ Φρίσκαϋ.

'Η συναυλία αὕτη ἦτο συγχρόνως ἀποχαιρετισμὸς πρὸς αὐτὸν καὶ λατρεία πρὸς τὰς ἀνωτέρας βαθμίδας τελειότητος τοῦ ἀνθρωπίνου πνεύματος. 'Ο Οὐγγρος μαέστρος διηύθυνεν εὐθυτενὴς τὴν ὀρχήστραν του ἐνῶ τὸ πυκνὸν ἀκροατήριον παρηκολούθει σύννουν.

Οἱ κορυφαῖοι μουσικοί μας διὰ τὸν θάνατον τοῦ Δ. Μητροπούλου

Ο ΥΠΟΥΡΓΟΣ ΤΗΣ ΠΑΙΔΕΙΑΣ ΚΑΙ ΟΙ κ.κ. ΚΑΛΟΜΟΙΡΗΣ, ΒΑΡΒΟΓΛΗΣ ΚΑΙ ΒΑΒΑΓΙΑΝΝΗΣ ΕΚΦΡΑΖΟΥΝ ΤΗΝ ΟΔΥΝΗΝ ΤΩΝ ΔΙΑ ΤΗΝ ΑΠΩΛΕΙΑΝ.

Ἀνακοίνωσις τῆς Κρατικῆς Ὀρχήστρας

'Η εἴδησις τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου γνωσθεῖσα εἰς τὰς Ἀθήνας διὰ τοῦ Ραδιοφωνικοῦ Σταθμοῦ 'Αθηνῶν καὶ ἐκτάκτων ἐκδόσεων ἐφημερίδων, προεκάλεσε βαθεῖαν συγκίνησιν εἰς τὸν λαόν.

'Ο ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος ἔδωσεν ἐντολὴν εἰς τὸ Γενικὸν 'Επιτελεῖον 'Αεροπορίας νὰ στείλῃ ἀεροσκάφος τῆς ΕΒΑ εἰς Μιλάνον διὰ τὴν μεταφορὰν τῆς σοροῦ τοῦ μεγάλου ἀρχιμουσικοῦ εἰς 'Αθήνας.

Ταυτοχρόνως ὁ ὑπουργὸς Προεδρίας κ. Τσάτσος ἐπεκοινώνησε τηλεφωνικῶς μὲ τὸν "Ελληνα πρόξενον εἰς τὸ Μιλάνον, πρὸς τὸν ὁποῖον ἔδωσεν ἐντολὴν ὅπως ὁ νεκρὸς τοῦ Μητροπούλου ταριχευθῇ προκειμένου μετὰ τὴν μεταφορὰν του εἰς 'Αθήνας νὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν ναὸν τῆς Μητροπόλεως. 'Η κηδεία θὰ γίνῃ δημοσία δαπάνῃ εἰς ἡμέραν καὶ ὥραν ὁρισθησομένην.

Ο ΥΠΟΥΡΓΟΣ ΤΗΣ ΠΑΙΔΕΙΑΣ

'Ο ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς προέβη χθὲς εἰς τὰς ἀκολούθους δηλώσεις: «'Ο ἀδόκητος θάνατος τοῦ μεγάλου "Ελληνος μουσουργοῦ Δημήτρη Μητροπούλου, ἀποτελεῖ πλῆγμα διὰ τὸν καλλιτεχνικὸν κόσμον καὶ ἐθνικὴν ἀπώλειαν μεγίστην. 'Η ἑλληνικὴ Κυβέρνησις, τιμῶσα τὸ ἔργον τοῦ ἀνδρός, ἀπεφάσισε νὰ μεταφερθῇ ἡ σορὸς του εἰς 'Αθήνας καὶ νὰ τῆς ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτὸς ἐὰν ἄλλως ὑπὸ τοῦ ἀποθανόντος ἔχει ὁρισθῇ διὰ διαθήκης».

Ο ΑΚΑΔΗΜΑΪΚΟΣ ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

«'Ο ἀπροσδόκητος θάνατος τοῦ Δημήτρη Μητροπούλου ἐλύπησε βαθύτατα ὄχι μόνον τὸν ἑλληνικόν, ἀλλὰ καὶ τὸν διεθνῆ μουσικὸν κόσμον. Προσωπικῶς αἰσθάνομαι βαθύτατα συντετριμμένος, διότι μὲ τὸν ἐκλιπόντα διακεκριμένον καλλιτέχνην μὲ συνέδεαν συγκινητικαὶ ἀναμνήσεις καὶ θερμαὶ σχέσεις. Καὶ δὲν ἐχωρίσθημεν οὔτε εἰς τὴν 'Ακαδημίαν 'Αθηνῶν, τῆς ὁποίας ὁ Μητρόπουλος ὑπῆρξε ἐπίλεκτον μέλος».

Ο ΜΟΥΣΟΥΡΓΟΣ κ. Μ. ΒΑΡΒΟΓΛΗΣ

«Κόπηκε ἡ ἀνάσα μου σὰν ἄκουσα τὴν εἴδησι τοῦ χαμοῦ τοῦ μεγάλου τεχνίτη, τοῦ ἀδελφικοῦ φίλου. Δὲν μπορῶ νὰ φαντασθῶ νεκρὸ τὸν Μητρόπουλο. 'Από τὸ 1921 μᾶς συνέδεε μιὰ ἀδελφικὴ φιλία. Τὸ πρῶτο μου ἔργο τὸν «'Αγωνιάτη», μοῦ τὸ τύπωσε μὲ δικά του ἔξοδα.

»Τῶρα θὰ φρεθοῦν πολλοὶ — ὅλοι σχεδὸν — ποὺ θά... συγκινηθοῦν καὶ θὰ εἶναι αὐτοὶ ποὺ τὸν ἔκαναν νὰ φύγῃ πικραμένος ἀπὸ τὸν τόπο μας.

»Θυμᾶμαι ὅταν τὸν ἄκουσε ὁ μεγάλος Κόρτον — ἦταν πολὺ νέος ἀκόμα — νὰ συνοδεύῃ κάτι μοντέρνα τραγούδια ποὺ μοῦ εἶπε ὅτι οὐδέποτε στὴ ζωή του εἶχε ἀκούσει μὲ τέτοια μουσικότητα καὶ ἔκφρασι καλλιτέχνη νὰ συνοδεύῃ στὸ πιάνο. 'Αλλὰ καὶ μετά, σ' ὅλη του τὴ ζωή, ἔκανε ἐκεῖνο ποὺ γύρευε ὁ μεγάλος διευθυντὴς ὀρχήστρας Μπίλωφ: «'Ο μαέστρος δὲν πρέπει νὰ ἔχῃ τὸ κεφάλι του σκυμμένο ἐπάνω στὴν παρτιτούρα, ἀλλὰ νὰ ἔχῃ μέσα στὸ κεφάλι του τὴν παρτιτούρα». Γι' αὐτὸ ὁ Μητρόπουλος ἦταν μεγάλος».

Ο ΑΡΧΙΜΟΥΣΙΚΟΣ ΚΟΑ Θ. ΒΑΒΑΓΙΑΝΝΗΣ

«Αἰσθάνομαι ἰδιαιτέρως συγκεκινημένος λόγω τοῦ αἰφνιδίου θανάτου τοῦ τόσον ἀγαπητοῦ μου Δημήτρη Μητροπούλου, διότι δεκαπέντε ὁλόκληρα χρόνια συνειργάσθην μαζί του καὶ ἀλληλοεθωηθήθημεν πολλάκις. "Ητο ὄχι μόνον ἕνας μεγάλος καλλιτέχνης, ἀλλὰ καὶ ἕνας ἐξαίρετος ἄνθρωπος, ὁ ὁποῖος ἀγαποῦσε εἰλικρινῶς τοὺς συναδέλφους του».

ΑΝΑΚΟΙΝΩΣΙΣ ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ

«'Η Κρατικὴ 'Ορχήστρα 'Αθηνῶν αἰσθάνεται τὴν ἀνάγκην νὰ ἐκφράσῃ δημοσίᾳ τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ αὐτῆς διὰ τὸν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τὸ παρελθὸν μεγάλου συνεργάτου της Δημήτρη Μητροπούλου, τοῦ ὁποίου ἡ λαμπρὰ σταδιοδρομία εἰς τὸ διεθνὲς μουσικὸν προσκήνιον περιποιεῖ τιμὴν καὶ δόξαν εἰς ὁλόκληρον τὴν χώραν.

»Τὸ κενὸν ἐκ τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ "Ελληνος ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καὶ ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καὶ φίλων του ἂς προστεθῇ εἰς τὰς ἑκατοντάδας παρομοίων ἐκδηλώσεων τοῦ διεθνοῦς μουσικοῦ κόσμου».

Ἀπόκομμα ΑΝΕΞ. ΤΥΠΟΥ

Χρονολογία 3 - ΝΟΕ. 1960

ΑΝΕΞ. ΤΥΠΟΥ

3 - ΝΟΕ. 1960

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ

Δ. Μητρόπουλος

Πνεῦμα καὶ φλόγα

ΕΦΥΓΕ ΣΕ ΜΙΑ ΩΡΑΙΑ ΣΤΙΓΜΗ ΤΗΣ ΖΩΗΣ ΤΟΥ

Δύσκολα μπορεῖ κανεὶς νὰ πιστέψῃ ὅτι ὁ Δημήτρης Μητρόπουλος δὲν ὑπάρχει πιά. "Αν καὶ πρὸ δύο ἐτῶν ὁ Χάρος εἶχε ἁπλώσει τὶς φτεροῦγες του ἐπάνω του, ἐφαινικά, σὰν νὰ μετάνοωσε καὶ τὸν ἄφησε νὰ ζήσῃ.

Νὰ ζήσῃ γιὰ νὰ δοξασθῇ ἀκόμα; Αὐτὸ ἦταν ἀδύνατον. Τόνομά του ἔπρεπε νὰ γίνει θρῦλος. Δὲν ὑπῆρχε τιμή, δὲν ὑπῆρχε ἀναγνώρισις ποὺ νὰ μὴν εἶχε δοθεῖ στὸν "Ελληνα μουσικό. Στὴ Βιέννη καὶ στὸ Σάλτσμπουργκ δύο ὀνόματα ἦταν πάντα στεφανωμένα μὲ τὸ φωτοστέφανο τῆς δόξας. Τοῦ Καραγιὰν καὶ τοῦ Μητροπούλου. Τὸ ἴδιο στὸ Βερολῖνο, στὴ Βόρειο καὶ Νότιο 'Αμερική, στὴν 'Ιταλία.

'Ο Δημητράκης, ὅπως τὸν ἔλεγαν χαϊδευτικὰ οἱ φίλοι του, ἦταν ἀπὸ μικρὸς τὸ χαϊδεμένο παιδὶ τῆς μοίρας, χαϊδεμένος ἀπὸ τὸ δάσκαλο τοῦ πιάνου, τὸν περίφημο καθηγητὴ Βασενκόβεν, χαϊδεμένος ἀπὸ τὸν δάσκαλο τῆς συνθέσεως καὶ μαέστρο Μαρόϊκ.

"Οταν ἔφυγε ἀπὸ τὴν 'Ελλάδα νέος ἀκόμα, ὅλοι ξέραμε ὅτι δύσκολα θὰ ξαναγύριζε. 'Ο μεγάλος κόσμος τὸν τράβηξε, ὄχι τόσο γιατὶ ἤθελε ν' ἀρνηθῇ τὴν πατρίδα του ὅσο γιατὶ ἐκεῖ βρῆκε τὴν ἀναγνώρισι καὶ τὸ θαυμασμό. 'Εκεῖνοι πίστεψαν ἀμέσως ὅτι εἶχαν ἀνάμεσά τους τὸ πιὸ φωτεινὸ ἀστέρι στὸ μουσικὸ στερέωμα.

Καὶ τῶρα ἀκόμα, τοὺς τελευταίους μῆνες, ποὺ ἡ ἀρρώστεια καὶ τὰ χρόνια εἶχαν χαράξει βαθειὰ τὰ ἴχνη τους στὸν ἄλλοτε ξανθὸ ἔφηβο, ὁ Μητρόπουλος πνεῦμα καὶ φλόγα, διηύθυνε τὴν Φιλαρμονικὴ τῆς Βιέννης μὲ τὴν ἴδια δρμὴ ποὺ εἶχε ὅταν ἦταν εἰκοσάχρονος νεανίας.

"Ηταν ἕνα πολύπλευρο ταλέντο. Πιανίστας, συνθέτης, ἀλλὰ περισσότερο ἀπ' ὅλα ἦταν μαέστρος. 'Η μνήμη του, ξεπερνοῦσε τὰ ὅρια τοῦ θρύλου. "Οχι μόνον διηύθυνε ὅλα τὰ ἔργα, καὶ τὰ πιὸ μοντέρνα, ἀπ' ἔξω στὶς συναυλίες, ἀλλὰ τὰ ἐδίδασκε κι' ὅλας χωρὶς παρτιτούρα!

"Οποιος ἐτύγχησε νὰ παρευρεθῇ σὲ μιὰ τέτοια δοκιμή, ἔμενε ἐκστατικὸς μπροστὰ στὸ θαῦμα αὐτό. 'Ο πρὸ ὀλίγης ὥρας κουρασμένος γεροντάκος, μόλις ἔπιανε τὴν μπαγκέττα στὸ χέρι ὀρθωνόταν στὸ πόντιουμ, τὰ μάτια του σπίθιζαν καὶ κάθε του παρατήρησις εἶχε τὴν σφραγῖδα τοῦ μεγάλου. Οἱ μουσικοὶ τῆς Φιλαρμονικῆς τῆς Βιέννης, ὅλοι περίφημοι ἐκτελεσταί, τὸν ἄκουγαν μὲ σεβασμὸ καὶ θαυμασμὸ συγχρόνως.

Καὶ ὁ θάνατος ἀκόμα σεβάστηκε τὸ χαϊδεμένο αὐτὸ παιδὶ τῆς μοίρας καὶ τὸν πῆρε, σύμφωνα μὲ τὴν ἐπιθυμία του, σὲ μιὰ ὡραία στιγμὴ τῆς ζωῆς του: τὴν ὥρα ποὺ διηύθυνε θριαμβευτικὰ τὴν ὄπερα στὴ Σκάλα τοῦ Μιλάνου.

ΙΟΛΗ Γ. ΜΠΟΥΚΟΥΒΑΛΑ

Ο ΧΘΕΣΙΝΟΣ ΜΕΓΑΛΟΣ ΝΕΚΡΟΣ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ὁ κορυφαῖος μαέστρος, ποὺ ἐδόξασε διεθνῶς τὸ ἑλληνικὸν ὄνομα

ΕΘΝΟΣ

3 - ΝΟΕ. 1960

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΦΟΙΒΟΥ ΑΝΩΓΕΙΑΝΑΚΗ

Σὲ πολὺ λίγες περιπτώσεις, σὲ παγκόσμια κλίμακα, ἡ τόσο κοινὴ φράση «ἔπεσε στὰς ἐπάλξεις», ξαναβρίσκει τὴν πρωταρχικὴ δραματική της ἔνταση, ὅπως στὸ θάνατο τοῦ Δημήτρη Μητρόπουλου. Τὸ τηλεγράφημα ἦταν ἁπλό, ψυχρό, ὅπως κάθε δημοσιογραφικὸ τηλεγράφημα στὴ σημερινὴ ἀγχώδη ἐποχή μας: Πέθανε ἀπὸ καρδιακὴ προσβολή, διευθύνοντας, σὲ δοκιμή, τὴν 3η συμφωνία τοῦ Μάλερ, στὴ Σκάλα τοῦ Μιλάνου.

Μὲ τὸ θάνατό του, ἡ Νεώτερη 'Ελλάδα χάνει τὴ μεγαλύτερη, παγκόσμια καθιερωμένη, μουσικὴ φυσιογνωμία της καὶ ὁ Κόσμος ἕναν ἀπὸ τοὺς δυὸ-τρεῖς κορυφαίους συγχρόνους μαέστρους.

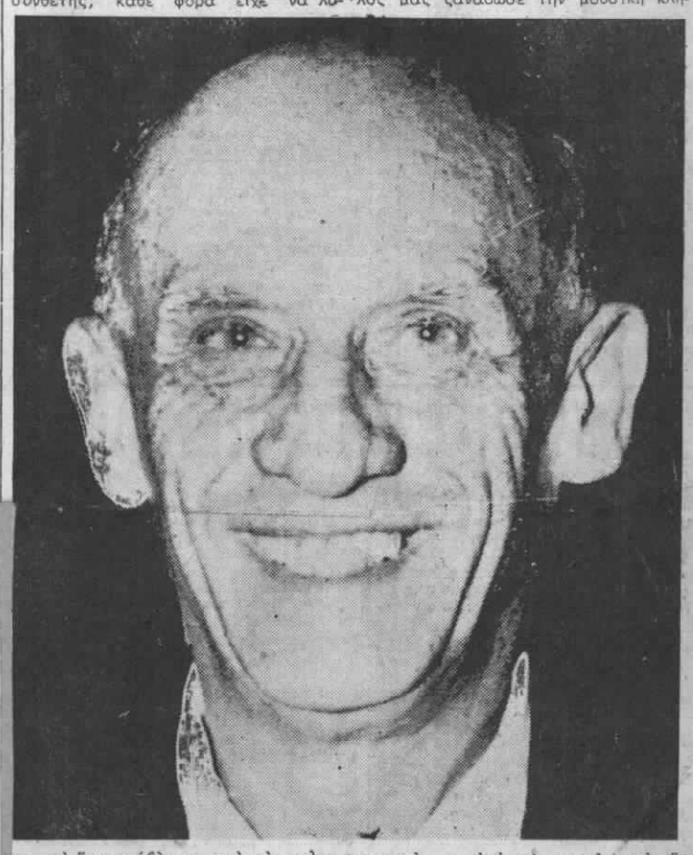
Πολύμορφη προσωπικότητα ὁ Δημήτρης Μητρόπουλος, ἐνσάρκωνε τὸν σύγχρονο ἀνήσυχο πνευματικὸ τύπο τοῦ ἀνθρώπου, ποὺ οἱ ρίζες του χάνονται βαθιά, στὰ χρόνια τοῦ Μεσαίωνα καὶ τῆς 'Αναγέννησης.

Δεξιοτέχνης τοῦ πιάνου, πρωτοποριακὸς συνθέτης, διευθυντὴς ὀρχήστρας. 'Ο στοχασμός μαζὶ μὲ τὴ δράση, ἡ μουσικὴ δημιουργία μαζὶ μὲ τὴν ἐκτέλεση, ἔδωσαν στὸν Μητρόπουλο τὴ δυνατότητα μιᾶς τέλειας ἐποπτείας τῶν συγχρόνων καλλιτεχνικῶν ρευμάτων. Τοῦ ἐπέτρεψαν νὰ συλλάβῃ στὸ σύνολο καὶ στὶς λεπτομέρειές τους τὰ μουσικὰ προβλήματα τῆς ἐποχῆς του.

Μόνον ὅταν ἀντιμετωπίσουμε, θὰ λέγαμε, συνθετικὰ τὴν πολύμορφη δράση του, θὰ μπορέσουμε νὰ ἐκτιμήσουμε σωστὰ τὸν πιανίστα καὶ τὸν συνθέτη. Γιατὶ ὁ Μητρόπουλος δὲν εἶναι ὁ πιανίστας ἢ ὁ συνθέτης. Ἡ συνθετική του δραστηριότητα, ὅπως καὶ οἱ ἐμφανίσεις του ὡς δεξιοτέχνη πιανίστα, ὁλοκληρώνουν τὸν Μαέστρο - Μητρόπουλο. Πιανίστας ἢ συνθέτης, κάθε φορὰ εἶχε νὰ λύσῃ καὶ ἕνα πρόβλημα, ποὺ σὲ τελευταία ἀνάλυση ἐκμεταλλεύόταν ὁ Μαέστρος - Μητρόπουλος. Ἡ καλλιτεχνική του δραστηριότητα, μὲ ὁποιοδήποτε πρόσωπο καὶ ἂν παρουσιαζόταν, ἕνα εἶχε σκοπό: τὸν Μαέστρο, ποὺ ἐκκολαπτόταν, ἀπὸ τὰ πρῶτα χρόνια τῆς μουσικῆς του συνείδησης, στὸ βάθος τῆς προσωπικότητάς του. Σ' αὐτὴν του τὴν ἰδιότητα, ποὺ τελικὰ ὑπερίσχυσε καὶ τὸν καθιέρωσε, θὰ πρέπει ν' ἀναζητήσουμε τὴν καλλιτεχνική του προσφορά. Κι' ἂν θὰ θέλαμε νὰ συνοψίσουμε σὲ μιὰ φράση ποιὸ εἶναι τὸ χαρακτηριστικὸ στοιχεῖο ποὺ ἔφερε ὁ Μητρόπουλος στὴ διεύθυνση τῆς 'Ορχήστρας, θὰ λέγαμε ὅτι εἶναι: ὁ ρυθμικὸς τονισμὸς καὶ ἡ δυναμικὴ ἔκφραση.

'Ακολουθῶντας τὸ πνεῦμα τῆς σύγχρονης ἐποχῆς, ποὺ στὴ μουσικὴ δημιουργία ἐκφράζεται μὲ τὴν προβολὴ τοῦ ρυθμικοῦ στοιχείου, ὁ Μητρόπουλος μᾶς ξανάδωσε τὴν μουσικὴ κληρονομιὰ — ἀπ' τὰ προκλασικὰ ὡς τὰ σύγχρονα μουσικὰ ἔργα — ἀναβαπτισμένη μέσα σ' ἕνα καινούργιο φῶς καὶ μιὰ ἀναζωογονητικὴ δύναμη ποὺ τῆς δίδουν ὁ «τονισμός» καὶ ἡ προβολὴ τοῦ ρυθμικοῦ στοιχείου. 'Ο ρυθμός, τὸ πρωταρχικὸ αὐτὸ στοιχεῖο τῆς Μουσικῆς, ξαναπῆρε, μὲ τὸν Μητρόπουλο, τὴ θέση του. Οἱ ἐκτελέσεις του, ποὺ διακρίνονταν γιὰ τὴν ἐφηβική τους σφριγηλότητα, ἀποτελοῦσαν, πάντα, ἕνα κράμα δυναμισμοῦ καὶ τρυφερότητας, δραματικῆς ἔντα-

Η ΣΥΝΕΧΕΙΑ ΕΙΣ ΤΗΝ 2αν ΣΕΛΙΔΑ



ΑΝΕΞ. ΤΥΠΟΥ

3 - ΝΟΕ. 1960

Ὁ ἄνθρωπος καὶ ὁ καλλιτέχνης

Μὲ τὸν θάνατον τοῦ Δημήτρη Μητροπούλου, ἡ παγκόσμιος μουσικὴ ἔχασε ἕνα ἀπὸ τὰ μεγαλύτερα στελέχη της.

'Ο Δημήτρης Μητρόπουλος ἐγεννήθη εἰς Ἀθήνας τὸ 1896. 'Απεφοίτησεν ἀπὸ τὸ 'Ωδεῖον 'Αθηνῶν τὸ 1918 καὶ ἐν συνεχείᾳ μετέβη δι' εὐρυτέρας σπουδὰς εἰς Βρυξέλλας καὶ εἰς Βερολῖνον, ὅπου καὶ ἀνέλαβε, μετὰ τὴν ἀποπεράτωσιν τῶν σπουδῶν του, τὴν θέσιν βοηθοῦ διευθυντοῦ τῆς Κρατικῆς 'Ορχήστρας. Τὸ 1926 ἐπέστρεψεν εἰς τὴν 'Ελλάδα καὶ ἀνέλαβε τὴν διεύθυνσιν τῆς Συμφωνικῆς 'Ορχήστρας τοῦ 'Ωδείου 'Αθηνῶν.

'Η μεγάλη, διεθνοῦς κλίμακος καρριέρα τοῦ Μητροπούλου ἐγκαινιάζεται ἀπὸ τοῦ 1932, ὁπότε μετέβη εἰς Φλωρεντίαν, Λονδῖνον καὶ Παρισίους καὶ διηύθυνε συναυλίας παγκοσμίου μουσικῆς ἀκτινοβολίας, ἀποσπάσας τὰς εὐνοϊκωτέρας κρίσεις τῶν μουσικῶν κύκλων τῆς Εὐρώπης. "Εκτοτε τὸ ἄστρον τοῦ Μητροπούλου ἤρχισε ν' ἀκτινοβολῇ λαμπρὸν εἰς τὸ παγκόσμιον μουσικὸν στερέωμα. Τὸ 1937 ἐκλήθη εἰς 'Ηνωμένας Πολιτείας, ὅπου τοῦ ἀνετέθη ἡ διεύθυνσις τοῦ φημισμένου μουσικοῦ συγκροτήματος τῆς Συμφωνικῆς 'Ορχήστρας Μιννεαπόλεως.

Τὸ 1949 ὁ Δημήτρης Μητρόπουλος, ἀρχιμουσικὸς πλέον μὲ παγκόσμιον ἀκτινοβολίαν, ἐκλήθη εἰς Νέαν 'Υόρκην καὶ τοῦ ἀνετέθη ἡ διεύθυνσις τῆς φημισμένης Συμφωνικῆς 'Ορχήστρας τῆς μεγαλουπόλεως, ἀπὸ τὴν διεύθυνσιν τῆς ὁποίας εἶχον περάσει προηγουμένως οἱ μεγάλοι μαέστροι Τοσκανίνι καὶ Μπρούνο Βάλτερ. Τὴν θέσιν ταύτην ὁ Μητρόπουλος ἐκράτησε μέχρι τοῦ θανάτου του, περιῆλθε δὲ ἐπικεφαλῆς τῆς ὀρχήστρας του τὰ μεγαλύτερα μουσικὰ κέντρα τοῦ κόσμου.

Τὸ 1959 ὁ Μητρόπουλος ὑπέστη τὸ πρῶτον προσβολὴν καρδιακοῦ ἐμφράγματος καὶ ἐκινδύνευσε σοβαρῶς. 'Αναρρώσας μετὰ ἑξάμηνον ἐπανῆλθεν ἐκ νέου εἰς τὴν διεύθυνσιν τῆς 'Ορχήστρας. 'Εσχάτως εἶχε μεταβῇ εἰς τὰς ἑορτὰς τοῦ Σάλτσμπουργκ, ὅπου διηύθυνε συμφωνικὰς συναυλίας εἰς τὸ μέγα τοῦτο παγκόσμιον φεστιβάλ καὶ ἐν συνεχείᾳ μετέβη εἰς Μιλάνον ὅπου καὶ τὸν εὗρεν ὁ θάνατος.

'Ο Δημήτρης Μητρόπουλος ἐκτὸς τοῦ ἔργου του ὡς ἀρχιμουσικοῦ, ἀφῆνει καὶ πλούσιον συνθετικὸν ἔργον. 'Εκ τῶν συνθέσεών του ἀναφέρομεν τὰ ἔργα «'Αδελφὴ Βεατρίκη», «Κρατικὴ Γιορτή», «Πασσακάλια 'Οτσινάτα», «Τρεῖς χοροὶ τῶν Κυθήρων», ἑξῆντα φούγκες, τριάντα χορικά, κύκλος μελῳδιῶν μὲ βάσιν τὰ «ἡδονικὰ» τοῦ Καβάφη, καθὼς καὶ σκηνικὴ μουσικὴ διὰ παραστάσεις ἀρχαίων τραγῳδιῶν. 'Ο ἀδόκητος θάνατος τοῦ Μητροπούλου εἰς ἡλικίαν 64 ἐτῶν πλήττει τὸν διεθνῆ μουσικὸν πολιτισμὸν καὶ στερεῖ τὴν 'Ελλάδα ἑνὸς ἐνδόξου τέκνου της.

ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛΙΔΟΣ

σης καὶ λυρικῆς πνοῆς· πιστὴ εἰκόνα τῆς ἀνήσυχης ἐποχῆς μας.

'Ὡς συνθέτης, ὁ Μητρόπουλος ἀκολούθησε τὶς νεωτεριστικὲς τάσεις τῆς μουσικῆς δημιουργίας τῆς πρὶν καὶ μετὰ τὸν πρῶτο παγκόσμιο πόλεμο. Τὰ ἔργα του, κήρυκας τῶν νέων αὐτῶν μουσικῶν ἰδεῶν, ἦταν φυσικὸ νὰ παραμείνουν ἔξω ἀπὸ τὸ κλίμα τῆς ἑλληνικῆς μουσικῆς, ποὺ τὰ χρόνια ἐκεῖνα — 1920 μὲ 1935 — περνοῦσε ἀκόμα τὰ πρῶτα στάδια τῆς διαμόρφωσής της ὡς ἐθνικῆς μουσικῆς Σ

ΜΕΓΑΛΑ ΕΘΝΙΚΑ ΠΕΝΘΗ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

'Ο ἀγαπημένος τῶν θεῶν πού δέν ὑπάρχει πλέον

'Ολόκληρος ὁ πολιτισμένος καί φιλόμουσος κόσμος καί μαζί ὁλόκληρος ἡ 'Ελλάς, πού τόν ἐξύθρεψε, θρηνεῖ τόν θάνατον τοῦ «ἀγαπημένου τῶν Θεῶν», τοῦ σοφοῦ τῆς μπαγγέττας, τοῦ καταπληκτικοῦ σιλευτῆ τῶν ἤχων, τοῦ Δημήτρη Μητρόπουλου, πού, καθώς ἀνέφερον τά ἑκτακτα παραρτήματα τῶν χθεσινῶν ἀπογευματινῶν ἐφημερίδων, συνέβη χθές τό πρωί, εἰς τήν Σκάλαν τοῦ Μιλάνου, ἐνῶ διηύθυνε δοκιμήν τῆς συμφωνίας τοῦ Γκούστεβ Μάλερ.



'Από τήν δοθεῖσαν πρός τιμήν τοῦ αἰφνιδίως ἐκλιπόντος κορυφαίου 'Αρχιμουσικοῦ τοῦ Κόσμου Δημητρίου Μητροπούλου, δεξίωσιν εἰς Κηφισσιάν, κατά τήν τελευταίαν εἰς 'Ελλάδα ἐπίσκεψίν του. Εἰς τό μέσον ὁ ἐκλιπών καί ἐκ δεξιῶν πρός τ' ἀριστερά δεύτερος ὁ κ. Μινωτῆς, ὁ ὑπουργός Βιομηχανίας κ. Ν. Μάρτης, ὁ δημοσιογράφος κ. 'Ιω. Μεταξᾶς, καί ὁ διευθυντής μας κ. Κύπρος Φραγκούλης.

'Ο ἔνδοξος ἀρχιμουσικός ἐγεννήθη εἰς τάς 'Αθήνας τόν Φεβρουάριον τοῦ 1886. 'Εσπούδασε πιάνο, εἰς τό Ὠδεῖον τῶν 'Αθηνῶν, μέ τόν Λουδοβίκον Βασσενχόβεν καί σύνθεσιν μέ τόν ἀλησμόνητον Μαρσίκ. Εἰς τά μ920 κερδίζει ὑποτροφίαν καί μετεκπαιδεύεται εἰς τό Βέλγιον, μέ τόν καθηγητήν τῆς συνθέσεως Γκίλσον. Μετά ἕν ἔτος εὑρίσκετο εἰς τό Βελγίνον, ὅπου παρακολουθεῖ μαθήματα καί μέ τόν Μπουζόνι, ἐνῶ, ταυτοχρόνως, ἐπιτηρεῖ, ὡς βοηθός ἀρχιμουσικός εἰς τήν ὅπερα.

Εἰς τά 1924 τόν καλεῖ τό 'Ωδεῖον 'Αθηνῶν καί τοῦ ἀναθέτει τήν διεύθυνσιν τῆς Συμφωνικῆς του ὀρχήστρας, ἐνῶ, καθ' ὅλον αὐτό τό 12ετές διάστημα, μετεκαλεῖτο ἀπό διάφορες εὐρωπαϊκές ὀρχήστρες καί ἔδιδε συναυλίας.

Τό ἔτος 1936, τόν καλεῖ ὁ γενικός διευθυντής τῆς Συμφωνικῆς ὀρχήστρας Βοστώνης, ὁ διάσημος Σέργιος Κουσσεβίτσκυ καί δίδει μίαν σειράν συναυλιῶν. Τό 1937 καλεῖται νά διευθύνη τήν ὀρχήστραν Μιννεαπόλεως καί τόν ἑπόμενο χρόνο διορίζεται μόνιμος διευθυντής τῆς ὀρχήστρας τῆς Φιλαδελφείας. Εἰς τήν Μιννεάπολιν, ὁ Μητρόπουλος παραμένει ἕως τό 1950 ὁπότε διορίζεται καλλιτεχνικός διευθυντής τῆς Φιλαρμονικῆς 'Ορχήστρας Νέας 'Υόρκης, μέ τήν ὁποίαν μᾶς ἐπεσκέφθη, πρό ἐτῶν καί ἔδωσε τρεῖς συναυλίας, εἰς τά πλαίσια τοῦ Φεστιβάλ 'Αθηνῶν. 'Από τότε τόν συνεπαίρνει τό μεγάλο συμφωνικό ποτάμι, καί ὁ προφητικός στίχος τοῦ Γκαῖτε: «Πάντα ψηλότερα!..», πραγματοποιεῖται διά τόν ἔνδοξον 'Αθηναῖον ἀρχιμουσικόν, πού ἔφθασε εἰς τήν ὑψηλότερη κορυφή τῆς Τέχνης.

Εἰς τά 1955 καλεῖται ἀπό τήν «Μετροπόλιταν» διά μίαν σειράν μελοδραματικῶν παραστάσεων. 'Αργότερα καλεῖται καί διευθύνει παραστάσεις εἰς τήν «Σκάλαν», εἰς τήν Ρώμην, εἰς τήν Βιέννην, εἰς τόν «Φλωρεντινόν Μάϊον» καθώς καί ὅλες τίς ὀνομαστές ὀρχήστρες Εὐρώπης καί 'Αμερικῆς. Ἔπτά Πανεπιστήμια τῶν 'Ην. Πολιτειῶν τόν ἀνεκήρυξαν ἐπίτιμον διδάκτορα. 'Ο ἐκλιπών μέγας καλλιτέχνης συνέθεσε ἓν ὅπερα Βεατρίκης, ἀλλά ἔργα συμφωνικῆς μουσικῆς γιά μεγάλη ὀρχήστρα, μουσική δωματίου, τραγούδια, ἔργα, γιά πιάνο καί τήν ὑπόκρουσι γιά τίς τραγῳδίες «Ἠλέκτρα» τοῦ Σοφοκλέους καί «Ἱππόλυτο» τοῦ Εὐριπίδη.

'Από τήν Σκάλαν τοῦ Μιλάνου, ἐνῶ διηύθυνε δοκιμήν τῆς συμφωνίας τοῦ Γκούστεβ Μάλερ.

'Ο ἔνδοξος ἀρχιμουσικός ἐγεννήθη εἰς τάς 'Αθήνας τόν Φεβρουάριον τοῦ 1886. 'Εσπούδασε πιάνο, εἰς τό Ὠδεῖον τῶν 'Αθηνῶν, μέ τόν Λουδοβίκον Βασσενχόβεν καί σύνθεσιν μέ τόν ἀλησμόνητον Μαρσίκ. Εἰς τά μ920 κερδίζει ὑποτροφίαν καί μετεκπαιδεύεται εἰς τό Βέλγιον, μέ τόν καθηγητήν τῆς συνθέσεως Γκίλσον. Μετά ἕν ἔτος εὑρίσκετο εἰς τό Βελγίνον, ὅπου παρακολουθεῖ μαθήματα καί μέ τόν Μπουζόνι, ἐνῶ, ταυτοχρόνως, ἐπιτηρεῖ, ὡς βοηθός ἀρχιμουσικός εἰς τήν ὅπερα.

Εἰς τά 1924 τόν καλεῖ τό 'Ωδεῖον 'Αθηνῶν καί τοῦ ἀναθέτει τήν διεύθυνσιν τῆς Συμφωνικῆς του ὀρχήστρας, ἐνῶ, καθ' ὅλον αὐτό τό 12ετές διάστημα, μετεκαλεῖτο ἀπό διάφορες εὐρωπαϊκές ὀρχήστρες καί ἔδιδε συναυλίας.

Τό ἔτος 1936, τόν καλεῖ ὁ γενικός διευθυντής τῆς Συμφωνικῆς ὀρχήστρας Βοστώνης, ὁ διάσημος Σέργιος Κουσσεβίτσκυ καί δίδει μίαν σειράν συναυλιῶν. Τό 1937 καλεῖται νά διευθύνη τήν ὀρχήστραν Μιννεαπόλεως καί τόν ἑπόμενο χρόνο διορίζεται μόνιμος διευθυντής τῆς ὀρχήστρας τῆς Φιλαδελφείας. Εἰς τήν Μιννεάπολιν, ὁ Μητρόπουλος παραμένει ἕως τό 1950 ὁπότε διορίζεται καλλιτεχνικός διευθυντής τῆς Φιλαρμονικῆς 'Ορχήστρας Νέας 'Υόρκης, μέ τήν ὁποίαν μᾶς ἐπεσκέφθη, πρό ἐτῶν καί ἔδωσε τρεῖς συναυλίας, εἰς τά πλαίσια τοῦ Φεστιβάλ 'Αθηνῶν. 'Από τότε τόν συνεπαίρνει τό μεγάλο συμφωνικό ποτάμι, καί ὁ προφητικός στίχος τοῦ Γκαῖτε: «Πάντα Ψηλότερα!..», πραγματοποιεῖται διά τόν ἔνδοξον 'Αθηναῖον ἀρχιμουσικόν, πού ἔφθασε εἰς τήν ὑψηλότερη κορυφή τῆς Τέχνης.

Εἰς τά 1955 καλεῖται ἀπό τήν «Μετροπόλιταν» διά μίαν σειράν μελοδραματικῶν παραστάσεων. 'Αργότερα καλεῖται καί διευθύνει παραστάσεις εἰς τήν «Σκάλαν», εἰς τήν Ρώμην, εἰς τήν Βιέννην, εἰς τόν «Φλωρεντινόν Μάϊον» καθώς καί ὅλες τίς ὀνομαστές ὀρχήστρες Εὐρώπης καί 'Αμερικῆς. Ἔπτά Πανεπιστήμια τῶν 'Ην. Πολιτειῶν τόν ἀνεκήρυξαν ἐπίτιμον διδάκτορα. 'Ο ἐκλιπών μέγας καλλιτέχνης συνέθεσε ἓν ὅπερα Βεατρίκης, ἀλλά ἔργα συμφωνικῆς μουσικῆς γιά μεγάλη ὀρχήστρα, μουσική δωματίου, τραγούδια, ἔργα, γιά πιάνο καί τήν ὑπόκρουσι γιά τίς τραγῳδίες «Ἠλέκτρα» τοῦ Σοφοκλέους καί «Ἱππόλυτο» τοῦ Εὐριπίδη.

ΤΑΧΥΔΡΟΜΟΥ Βόλου

3 ΝΟΕ. 1960

ΑΠΕΘΑΝΕΝ ΑΙΦΝΙΔΙΩΣ ΧΘΕΣ ΕΙΣ ΤΟ ΜΙΛΑΝΟΝ Ο ΔΙΑΣΗΜΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΠΑΓΚΟΣΜΙΟΣ ΣΥΓΚΙΝΗΣΙΣ ΔΙΑ ΤΗΝ ΑΠΩΛΕΙΑΝ

ΜΙΛΑΝΟΝ, 2. — 'Ο διάσημος Ἕλλην διευθυντής ὀρχήστρας καί μουσικοσυνθέτης Δημ. Μητροπουλος ἀπεβίωσε σήμερον ἐνταῦθα ἐκ συγκοπῆς τῆς καρδίας εἰς ἡλικίαν 64 ἐτῶν. 'Ο ἐκλιπών, ὁ ὁποῖος ἐγεννήθη εἰς 'Αθήνας τόν 1896 διηύθυνεν ἀπό τοῦ 1959 τήν Φιλαρμονικήν τῆς Νέας 'Υόρκης. Πρός τούτοις ὁ Μητρόπουλος ἦτο συνθέτης συμφωνικῆς μουσικῆς καί μουσικῆς θεάτρου. 'Ο ἀποθανών μουσικός διηύθυνε τήν Φιλαρμονικήν τοῦ Βερολίνου ὅταν τόν ἐπρόσεξεν ὁ Σέργιος Μπουσεβίνσκυ καί τόν ἐκάλεσεν εἰς Βοστώνην. 'Από τῆς στιγμῆς ἐκείνης ὁ Μητρόπουλος ἐγένετο παγκοσμίως γνωστός καί ἐθεωρεῖτο ὡς εἷς ἐκ τῶν μεγαλυτέρων μαέστρων τοῦ κόσμου.

'Ο διευθυντής τῆς Σκάλας τοῦ Μιλάνου Κιριγκέλι εἶπεν ὅτι ὁ Μητρόπουλος ἀπέθανεν αἰφνιδίως ὀλίγον πρό μεσημβρίας. 'Ο 'Ιταλός διευθυντής προσέθεσεν ὅτι αἰσθάνεται βαθυτάτην ὀδύνη διά τήν ἀπώλειαν τοῦ μεγάλου μουσικοῦ.

'Ο Μητρόπουλος εὑρίσκετο εἰς Μιλάνον διά νά διευθύνη σειράν συναυλιῶν. Εἶχε σπουδάσει εἰς 'Αθήνας καί Βερολίνον καί κατόπιν ἐπιτυχῶν συναυλιῶν εἰς ὁλόκληρον τήν Εὐρώπην μετέβη εἰς 'Ηνωμένας Πολιτείας. Τό 1936 ἀνέλαβε τήν διεύθυνσιν τῆς Συμφωνικῆς 'Ορχήστρας τῆς Βοστώνης καί ἀπό τοῦ 1937—1949 ἦτο μουσικός διευθυντής τῆς Συμφωνικῆς 'Ορχήστρας Μιννεαπόλεως. 'Από τοῦ 1951—1957 διετέλεσε μουσικός διευθυντής τῆς Φιλαρμονικῆς Νέας 'Υόρκης, βραδύτερον δέ κατέστη ἀρχιμουσικός αὐτῆς.

'Εκπρόσωπος τῆς Σκάλας τοῦ Μιλάνου ἐδήλωσεν ὅτι ὁ Μητρόπουλος ἀπώλεσε τάς αἰσθήσεις του κατά τήν δοκιμήν τῆς 3ης Συμφωνίας τοῦ Μάλερ καί ὅτι ἐξέπνευσεν ἐνῶ μετεφέρετο εἰς νοσοκομεῖον.

Κατά συμπληρωματικάς πληροφορίας, ὁ Μητρόπουλος κατά τήν διάρκειαν τῆς σημερινῆς δοκιμῆς εἶχεν αἰσθανθῆ αἰφνιδίαν ἀδιαθεσίαν καί κατέστη ἀχρότατος μή δυνηθείς νά ψιθυρίσῃ εἰμή ὀλίγας μόνον λέξεις. 'Ιατρός κληθείς ἐπειγόντως ἐπεχείρησε μαλάξεις τῆς καρδιακῆς χώρας χωρίς ἀποτέλεσμα. 'Ο ἀποθανών μουσουργός εἶχε φθάσει εἰς τήν Σκάλα τήν 10.15 π.μ. συνοδευόμενος ἀπό τήν γραμματέα του. Πρό τοῦ καφενείου τῆς Σκάλας συνήντησε τόν Ντίνον 'Εγκολφόπουλον μέ τόν ὁποῖον συνεζήτησεν ἐπ' ὀλίγον, ἐνῶ διηύθυνε δοκιμήν τῆς συμφωνίας τοῦ Γκούστεβ Μάλερ.

'Ο ἔνδοξος ἀρχιμουσικός ἐγεννήθη εἰς τάς 'Αθήνας τόν Φεβρουάριον τοῦ 1886. 'Εσπούδασε πιάνο, εἰς τό Ὠδεῖον τῶν 'Αθηνῶν, μέ τόν Λουδοβίκον Βασσενχόβεν καί σύνθεσιν μέ τόν ἀλησμόνητον Μαρσίκ. Εἰς τά μ920 κερδίζει ὑποτροφίαν καί μετεκπαιδεύεται εἰς τό Βέλγιον, μέ τόν καθηγητήν τῆς συνθέσεως Γκίλσον. Μετά ἕν ἔτος εὑρίσκετο εἰς τό Βελγίνον, ὅπου παρακολουθεῖ μαθήματα καί μέ τόν Μπουζόνι, ἐνῶ, ταυτοχρόνως, ἐπιτηρεῖ, ὡς βοηθός ἀρχιμουσικός εἰς τήν ὅπερα.

Εἰς τά 1924 τόν καλεῖ τό 'Ωδεῖον 'Αθηνῶν καί τοῦ ἀναθέτει τήν διεύθυνσιν τῆς Συμφωνικῆς του ὀρχήστρας, ἐνῶ, καθ' ὅλον αὐτό τό 12ετές διάστημα, μετεκαλεῖτο ἀπό διάφορες εὐρωπαϊκές ὀρχήστρες καί ἔδιδε συναυλίας.

Τό ἔτος 1936, τόν καλεῖ ὁ γενικός διευθυντής τῆς Συμφωνικῆς ὀρχήστρας Βοστώνης, ὁ διάσημος Σέργιος Κουσσεβίτσκυ καί δίδει μίαν σειράν συναυλιῶν. Τό 1937 καλεῖται νά διευθύνη τήν ὀρχήστραν Μιννεαπόλεως καί τόν ἑπόμενο χρόνο διορίζεται μόνιμος διευθυντής τῆς ὀρχήστρας τῆς Φιλαδελφείας. Εἰς τήν Μιννεάπολιν, ὁ Μητρόπουλος παραμένει ἕως τό 1950 ὁπότε διορίζεται καλλιτεχνικός διευθυντής τῆς Φιλαρμονικῆς 'Ορχήστρας Νέας 'Υόρκης, μέ τήν ὁποίαν μᾶς ἐπεσκέφθη, πρό ἐτῶν καί ἔδωσε τρεῖς συναυλίας, εἰς τά πλαίσια τοῦ Φεστιβάλ 'Αθηνῶν. 'Από τότε τόν συνεπαίρνει τό μεγάλο συμφωνικό ποτάμι, καί ὁ προφητικός στίχος τοῦ Γκαῖτε: «Πάντα Ψηλότερα!..», πραγματοποιεῖται διά τόν ἔνδοξον 'Αθηναῖον ἀρχιμουσικόν, πού ἔφθασε εἰς τήν ὑψηλότερη κορυφή τῆς Τέχνης.

Εἰς τά 1955 καλεῖται ἀπό τήν «Μετροπόλιταν» διά μίαν σειράν μελοδραματικῶν παραστάσεων. 'Αργότερα καλεῖται καί διευθύνει παραστάσεις εἰς τήν «Σκάλαν», εἰς τήν Ρώμην, εἰς τήν Βιέννην, εἰς τόν «Φλωρεντινόν Μάϊον» καθώς καί ὅλες τίς ὀνομαστές ὀρχήστρες Εὐρώπης καί 'Αμερικῆς. Ἔπτά Πανεπιστήμια τῶν 'Ην. Πολιτειῶν τόν ἀνεκήρυξαν ἐπίτιμον διδάκτορα. 'Ο ἐκλιπών μέγας καλλιτέχνης συνέθεσε ἓν ὅπερα Βεατρίκης, ἀλλά ἔργα συμφωνικῆς μουσικῆς γιά μεγάλη ὀρχήστρα, μουσική δωματίου, τραγούδια, ἔργα, γιά πιάνο καί τήν ὑπόκρουσι γιά τίς τραγῳδίες «Ἠλέκτρα» τοῦ Σοφοκλέους καί «Ἱππόλυτο» τοῦ Εὐριπίδη.

ΘΑ ΚΗΔΕΥΘΗ ΕΙΣ ΑΘΗΝΑΣ

ΑΘΗΝΑΙ, 2.— 'Εντολῇ τοῦ κ. Πρωθυπουργοῦ ἐδόθησαν ὑπό τοῦ ὑπουργοῦ Προεδρίας τῆς Κυβερνήσεως κ. Τσάτσου ὁδηγίαι εἰς 'Ιταλίαν ὅπως ὁ νεκρός τοῦ Μητροπούλου ταριχευθῇ ἐν ὄψει τῆς μεταφορᾶς του εἰς 'Αθήνας.

'Η μεταφορά τῆς σοροῦ θά πραγματοποιηθῇ δι' ἀεροσκάφους τῆς 'Ελληνικῆς Βασιλικῆς 'Αεροπορίας, ἡ δέ σορός θά ἐκτεθῇ εἰς λαϊκόν προσκύνημα εἰς τόν ναόν τῆς Μητροπόλεως.

'Η κηδεία θά γίνῃ δημοσία δαπάνῃ εἰς ἡμέραν καί ὥραν ποῦ θά καθορισθοῦν προσεχῶς.

ΕΖΗ ΜΟΝΟΝ ΔΙΑ ΤΗΝ ΜΟΥΣΙΚΗΝ

ΒΙΕΝΝΗ, 2.— 'Εκπρόσωπος τῆς Κρατικῆς Ὅπερας τῆς Βιέννης εὐθύς ὡς ἀνηγγέλθη ὁ θάνατος τοῦ διασήμου ἀρχιμουσικοῦ Μητροπούλου, προέβη εἰς τήν κατωτέρω δήλωσιν: «Τά μέλη τοῦ θιάσου τῆς Κρατικῆς Ὅπερας καί ἰδιαιτέρως τά μέλη τῆς ὀρχήστρας θά τόν ἐνθυμοῦνται πάντοτε ὡς μίαν ἐκ τῶν μεγαλυτέρων προσωπικοτήτων τοῦ μουσικοῦ κόσμου, τοῦ ὁποίου ἡ συναισθηματική καί ἀνιδιοτελής προσωπικότης οὐδέποτε ἐμερίμνησε διά τό ἄτομόν του εἰς τήν προσπάθειαν ἐπιτεύξεως τῶν καλλιτεχνικῶν σκοπῶν του. Οὐδέποτε θά ξεχάσωμεν ὅτι ὁ Μητρόπουλος ἦτο ὁ ἐξόχως ἀγαθός ἀνήρ διά τόν ὁποῖον οὐδέν ὑπῆρχεν εἰς τόν κόσμον πέραν τῶν ὑπηρεσιῶν του πρός τήν μουσικήν καί τήν ἀνθρωπότητα».

ΕΛΛΗΝ. ΩΡΑΣ ΠΕΙΡΑΙΩΣ

3 ΝΟΕ. 1960

'Απόκομμα .....

Χρονολογία 3 ΝΟΕ. 1960

ΜΙΑ ΕΘΝΙΚΗ ΑΠΩΛΕΙΑ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΑΠΕΘΑΝΕ ΧΘΕΣ ΕΙΣ ΤΟ ΜΙΛΑΝΟΝ

ΚΑΤΕΛΗΦΘΗ ΕΚ ΣΚΟΤΟΔΙΝΗΣ ΕΝΩ ΔΙΗΥΘΥΝΕ ΔΟΚΙΜΗΝ ΤΗΣ ΟΡΧΗΣΤΡΑΣ ΤΗΣ ΣΚΑΛΑΣ ΤΟΥ ΜΙΛΑΝΟΥ ΚΑΙ ΑΠΕΘΑΝΕΝ ΜΕΤ' ΟΛΙΓΑ ΛΕΠΤΑ ΕΞ ΕΜΒΟΛΗΣ

Ο ΜΕΓΑΛΥΤΕΡΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΤΟΥ ΚΟΣΜΟΥ

ΑΘΗΝΑΙ.—Μέ πραγματικήν ὀδύνην ἐγένετο δεκτόν τό ἐκ Μιλάνου τῆς 'Ιταλίας τό ἄγγελμα τοῦ θανάτου τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. "Οχι μόνον μεταξύ τῶν μουσικῶν καί ἐν γένει τῶν καλλιτεχνικῶν κύκλων τῆς 'Ελληνικῆς πρωτευούσης ἀλλά καί εἰς ὅλους τούς 'Αθηναίους προεκάλεσεν πραγματικήν ὀδύνην ὁ θάνατος τοῦ μεγάλου μαέστρου ὁ ὁποῖος ἐχαρακτηρίζετο ὡς πραγματική ἐθνική ἀπώλεια.

Τά πρῶτα ἐκ Μιλάνου ληφθέντα τηλεγραφήματα ἀναγγέλλοντα ἄνευ λεπτομερειῶν τόν θάνατον τοῦ μεγάλου "Ελληνος ἐβύθισαν εἰς τό πένθος τούς καλλιτεχνικούς κύκλους. Τήν γενικήν θλῖψιν ἐνέτειναν αἱ γνωσθεῖσαι ἐν τῷ μεταξύ λεπτομέρειαι.

'Ο Δημήτρης Μητρόπουλος εἶχε μεταβῆ εἰς τό Μιλάνον προκειμένου νά διευθύνη τήν ὀρχήστραν τῆς Σκάλας τοῦ Μιλάνου. Τήν πρωΐαν τῆς χθές συνοδευόμενος ὑπό μόνον τοῦ γραμματέως του ἔφθασεν εἰς τό πρό τοῦ θεάτρου καφενεῖον ὅπου συνηντήθη μέ τόν "Ελληνα βαθύφωνον 'Εγκολφόπουλον ὁ ὁποῖος τόν ἠρώτησεν πῶς αἰσθάνεται. 'Ο μέγας μαέστρος ἀπήντησεν:

—Αἰσθάνομαι πολύ καλά.

'Αφοῦ παρέμεινεν ὀλίγον εἰς τό καφενεῖον εἰσῆλθεν εἰς τό θέατρον καί ἤρχισεν τήν δοκιμήν. Μετ' ὀλίγα λεπτά ὅμως διέκοψε τήν ἐκτέλεσιν καί ἐκάθησεν εἰς παρακείμενον κάθισμα, κρατῶν τήν κεφαλήν εἰς τάς παλάμας του. 'Αμέσως ἐκομίσθη φορεῖον εἰς τό ὁποῖον ἐτοποθετήθη προκειμένου νά διακομισθῇ εἰς πολυκλινικήν ὅπου ὅμως ἔφθασεν νεκρός.

ΑΘΗΝΑΙ.—Τηλεγραφήματα ἐξ ὅλων τῶν πρωτευουσῶν τῆς Εὐρώπης καί ἐκ τῆς Βάσιγκτων ἀναφέρουν ὅτι βαθεῖαν ἐντύπωσιν καί θλῖψιν προεκάλεσεν ὁ αἰφνίδιος θάνατος τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. "Ολοι οἱ Ραδιοφωνικοί Σταθμοί ἀναγγείλαντες τό θλιβερόν συμβάν ἀφιέρωσαν μακρά σχόλια εἰς τήν ζωήν καί τό ἔργον τοῦ διασήμου "Ελληνος. Εἰς τήν Ρώμην, τό Λονδῖνον, τήν Βάσιγκτων καί τούς Παρισίους τό θλιβερόν συμβάν ἀνηγγέλθη δι' ἐκτάκτων ἐκδόσεων τῶν ἐφημερίδων.

ΑΘΗΝΑΙ.—Κατόπιν ἐντολῆς τοῦ πρωθυπουργοῦ κ. Καραμανλῆ ὁ νεκρός τοῦ Δημήτρη Μητροπούλου θά ταριχευθῇ καί θά διακομισθῇ εἰς 'Αθήνας. 'Η μεταφορά τῆς σοροῦ του θά γίνῃ δι' ἀεροπλάνου τῆς Βασ. 'Αεροπορίας καί θά ἐκτεθῇ εἰς λαϊκόν προσκύνημα εἰς τόν Μητροπολιτικόν Ναόν. 'Η κηδεία του θά γίνῃ δημοσία δαπάνῃ εἰς ἡμέραν καί ὥραν ἐν τῷ μεταξύ καθορισθησομένην.

'Ο Δημήτρης Μητρόπουλος ἐγεννήθη εἰς τάς 'Αθήνας τό 1897 ἀπό σχετικῶς πτωχούς γονεῖς. 'Από νεαρωτάτης ἡλικίας ἔδειξε μεγάλην ἐπίδοσιν εἰς τήν μουσικήν καί νεώτατος ἀπεφοίτησεν ἀπό τήν Σχολήν πιάνου τοῦ 'Ωδείου 'Αθηνῶν, τοῦ ὁποίου βραδύτερον διετέλεσεν ἐπί σειράν ἐτῶν Διευθυντής. 'Επί πολλά ἔτη ἐπίσης διετέλεσε διευθυντής τῆς συμφωνικῆς ὀρχήστρα 'Αθηνῶν. 'Η πρώτη του ἐμφάνισις εἰς τό ἐξωτερικόν ὑπῆρξεν ὅταν διεύθυνε τήν συμφωνικήν ὀρχήστραν τοῦ Βερολίνου ὅτε τό ὑπέροχον τάλαντόν του ἐπρόσεξεν ὁ παριστάμενος διευθυντής τῆς ὀρχήστρας τῆς Βοστώνης, ὅστις τόν ἐκάλεσεν εἰς τάς 'Ηνωμένας Πολιτείας.

'Από τοῦ σημείου αὐτοῦ ἀρχίζει ἡ θριαμβευτική πορεία τοῦ Δημήτρη Μητροπούλου ὁποῖος κατά σειράν ἐτῶν διετέλεσεν διευθυντής τῆς συμφωνικῆς ὀρχήστρας τῆς Βοστώνης, τῆς Μινεαπόλεως καί τῆς Μετροπόλιταν τῆς Νέας 'Υόρκης. Κατά τό διάστημα τοῦτο ὁ Μητρόπουλος διεύθυνε πολλάς ἄλλας συμφωνικάς ὀρχήστρας εἰς χώρας τοῦ ἐξωτερικοῦ ἀπό ἐτῶν δέ ἐθεωρεῖτο ὡς ὁ κορυφαῖος τῶν ἀρχιμουσικῶν τοῦ κόσμου.

Η ΚΗΔΕΙΑ ΘΑ ΓΙΝΗ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

ΑΘΗΝΑΙ, 2.— 'Εντολῇ τοῦ κ. πρωθυπουργοῦ, ἐδόθησαν ὑπό τοῦ ὑπουργοῦ προεδρίας τῆς κυβερνήσεως τοῦ Τσάτσου ὁδηγίαι εἰς τήν 'Ιταλίαν, ὅπως ὁ νεκρός τοῦ Δημήτρη Μητροπούλου ταριχευθῇ, ἐν ὄψει τῆς μεταφορᾶς του εἰς 'Αθήνας. 'Η μεταφορά τῆς σοροῦ θά πραγματοποιηθῇ διά ἀεροσκάφους τῆς 'Ελληνικῆς Βασιλικῆς 'Αεροπορίας, ἡ δέ σορός τοῦ μεγάλου 'Ελληνος ἀρχιμουσικοῦ θά ἐκτεθῇ εἰς λαϊκόν προσκύνημα εἰς τόν ἱερόν ναόν τῆς Μητροπόλεως.

'Η κηδεία θά γίνῃ δημοσία δαπάνῃ εἰς ἡμέραν καί ὥραν ὁρισθησομένην.

ΘΕΣΣΑΛΙΑΣ Βόλου

3 ΝΟΕ. 1960

ΕΝΩ ΜΕΣΟΥΡΑΝΟΥΣΕ ΣΤΟ ΜΟΥΣΙΚΟ ΣΤΕΡΕΩΜΑ

ΑΠΕΘΑΝΕ ΧΘΕΣ ΑΙΦΝΙΔΙΩΣ ΕΙΣ ΜΙΛΑΝΟΝ Ο ΔΙΑΣΗΜΟΣ ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ ΜΗΤΡΟΠΟΥΛΟΣ

'Υπέστη ἐγκεφαλικήν αἱμορραγίαν ἐνῶ διηύθυνε τήν ὀρχήστραν τῆς «Σκαλας» τοῦ Μιλάνου

ΑΘΗΝΑΙ, 2.— Τηλεγραφήματα ἐκ τῶν πρωτευουσῶν ὅλων τῶν εὐρωπαϊκῶν χωρῶν ὡς καί τῆς Οὐάσιγκτων, ἀναφέρουν τήν βαθυτάτην ἐντύπωσιν καί θλῖψιν τήν ὁποίαν προεκάλεσεν παντοῦ ὁ αἰφνίδιος θάνατος τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ καί διευθυντοῦ ὀρχήστρας Δημήτρη Μητροπούλου εἰς τό Μιλάνον.

'Εκ Μιλάνου μεταδίδονται αἱ ἑξῆς λεπτομέρειαι τοῦ θανάτου τοῦ Ἕλληνος ἀρχιμουσικοῦ:

'Ο Δημήτριος Μητρόπουλος ἔφθασεν εἰς τήν Σκάλαν τοῦ Μιλάνου τήν 10.15 πρωϊνήν σήμερον, συνοδευόμενος ὑπό τοῦ γραμματέως του. Πρό τοῦ καφενείου πλησίον τῆς Σκάλας, συνήντησε τόν μαέστρον τῆς Σκάλας τοῦ Μιλάνου.

Εἰς ἐρώτησίν του περί τῆς ὑγείας του ὁ μέγας ἀρχιμουσικός ἀπήντησεν ὅτι αἰσθάνεται πολύ καλά. 'Ακολούθως εἰσῆλθεν εἰς τήν Σκάλαν καί ἤρχισε τήν δοκιμήν. Μετ' ὀλίγα, ὅμως, λεπτά ἐσταμάτησεν, ἐκράτησε μέ τό χέρι τό κεφάλι του προσπαθῶν νά εἴπη κάτι, ἀλλά δέν ἠδυνήθη νά προφέρη λέξιν διότι ἔπεσε καταγῆς. Τόν παρέλαβεν ἐπειγόντως φορεῖον διά νά τόν μεταφέρη εἰς τήν πολυκλινικήν, ὅπου, ὅμως, ἔφθασε νεκρός.

'Ο Δημήτριος Μητρόπουλος ἐγεννήθη εἰς 'Αθήνας τό 1897. 'Αποφοίτησεν ἀπό τό 'Ωδεῖον 'Αθηνῶν τό 1918 καί μετέβη διά σπουδάς εἰς Βρυξέλλας καί εἰς Βερολῖνον, ὅπου διωρίσθη βοηθός τοῦ διευθυντοῦ τῆς κρατικῆς ὅπερας.

Τό 1926 ἀνέλαβε τήν διεύθυνσιν τῆς συμφωνικῆς ὀρχήστρας τοῦ 'Ωδείου 'Αθηνῶν. Τό 1932 διηύθυνε συναυλίας εἰς Ρώμην, Νεάπολιν, Φλωρεντίαν, Λονδῖνον καί Παρισίους. Διευθύνων τήν φιλαρμονικήν ὀρχήστραν τοῦ Βερολίνου τόν ἐπρόσεξεν ὁ Σέργιος Μποβσεβίσκυ καί τόν ἐκάλεσεν εἰς Βοστώνην. 'Από τῆς στιγμῆς αὐτῆς ἔγινε διάσημος.

Τό 1937 διωρίσθη διευθυντής τῆς συμφωνικῆς ὀρχήστρας τῆς Μιννεαπόλεως καί τό 1949 ἀνέλαβε τήν διεύθυνσιν τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης, διαδεχθείς τόν Τοσκανίνι καί τόν Μπροῦνο Βάλτερ.

"Εγραψε τά συνθετικά ἔργα: «'Αδελφή Βεατρίκη», «Κρητική Γιορτή», «Πασσακάλια ἐ 'Οτσινάτα», «Τρεῖς χοροί τῶν Κυθήρων», ἑξῆντα φοῦγκες, τριάντα χορικά καί ἕνα κύκλο μελωδιῶν μέ βάσιν τά «'Ηδονικά» τοῦ Καβάφη καί ἄλλα.

Διά τήν ἀριστοτεχνικήν ἑρμηνείαν τῶν μεγάλων συμφωνικῶν ἔργων ἐτιμήθη μέ τό μετάλλιον Σαϊνμπεργκ.

'Ο Δημήτριος Μητρόπουλος ἦτο ὁ καλύτερος πρεσβευτής τῆς 'Ελλάδος εἰς τό ἐξωτερικόν. 'Ο διάσημος μαέστρος ἐτίμησε τό ὄνομα τῆς Πατρίδος μας εἰς τήν ξένην ὅσον οὐδείς ἄλλος κατά τά τελευταῖα ἔτη.

'Η «φωνή τῆς 'Αμερικῆς» εἰς τήν ἐκπομπήν της τῆς 7.15, μετέδωσε τά ἑξῆς διά τόν θάνατον τοῦ Δημήτρη Μητροπούλου:

«'Ο μεγάλος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος πέθανε σήμερα στό Μιλᾶνο ἀπό ἐγκεφαλικήν αἱμορραγία, ἐνῶ διηύθυνε τήν ὀρχήστρα τῆς Σκάλας τοῦ Μιλάνου.

»Τό Μπί - Μπί - Σί ἀναγγέλλοντας τήν εἴδησι ἀπεκάλεσε τόν Δημήτρη Μητρόπουλο διάσημο μαέστρο, ὑπέροχο ἑρμηνευτή τῆς κλασσικῆς μουσικῆς καί θερμό μέντορα τῆς μοντέρνας μουσικῆς ἐκφράσεως.

»'Η εἴδησις ἔγινε δεκτή μέ θλῖψι ἀπό τό μουσικόφιλο κοινό τῆς 'Αμερικῆς, ἀλλά καί ἀπό ὅλους ἐκείνους ποῦ εἶχαν διαβάσει γιά τό μεγάλο μαέστρο ἢ εἶχαν ἀκούσει δίσκους μέ τήν ὀρχήστρα τῆς Μινεαπόλεως ἢ τήν Φιλαρμονική τῆς Νέας 'Υόρκης, ὑπό τήν διεύθυνσιν τοῦ Δημήτρη Μητροπούλου. Τό ὄνομά του ἦταν ἀπό τά λίγα ἑλληνικά ὀνόματα ποῦ εἶχαν μάθει νά προφέρουν σωστά οἱ ἀμερικανοί.

»

Ἀπόκομμα ΚΑΘΗΜΕΡΙΝΗΣ

Χρονολογία -4 ΝΟΕ 1960

ΤΟ ΜΕΓΑ ΜΟΥΣΙΚΟΝ ΠΕΝΘΟΣ

ΠΑΓΚΟΣΜΙΟΣ Η ΣΥΓΚΙΝΗΣΙΣ ΔΙΑ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ ΕΛΛΗΝΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Η ΣΟΡΟΣ ΤΟΥ ΕΚΛΙΠΟΝΤΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ ΔΙΑΚΟΜΙΖΕΤΑΙ ΠΙΘΑΝΩΣ ΣΗΜΕΡΟΝ ΚΑΙ Η ΚΗΔΕΙΑ ΤΟΥ ΘΑ ΓΙΝΗ ΤΗΝ ΚΥΡΙΑΚΗΝ. — Η ΣΥΜΦΩΝΙΚΗ ΘΑ ΕΚΤΕΛΕΣΗ ΤΗΝ ΤΡΙΤΗΝ ΣΥΜΦΩΝΙΑΝ ΤΟΥ ΜΠΕΤΟΒΕΝ ΜΕΤΑ ΤΗΝ ΝΕ. ΚΡΩΣΙΜΟΝ ΑΚΟΛΟΥΘΙΑΝ.

Ἡ εἰς ὁλόκληρον τὸν κόσμον ἀπήχησις ἐκ τοῦ θλιβεροῦ ἀγγέλματος τοῦ θανάτου τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, ὡς αὐτὴ ἐκδηλοῦται διὰ τοῦ Τύπου, ὑπῆρξε τεραστία. Εἰς τὸ Μιλᾶνον, οἱ μουσικοὶ τῆς ὀρχήστρας τὴν ὁποίαν διηύθυνεν ὁ Μητρόπουλος κατὰ τὴν στιγμὴν τοῦ θανάτου του, ἠγρύπνησαν ὁλόκληρον τὴν παρελθοῦσαν νύκτα, πλησίον τῆς σοροῦ του, εἰς ὁμάδας ἀνὰ πέντε. Ὡς μεταδίδεται ἀπὸ τὸ Μιλᾶνον, ἡ σορὸς ἐπρόκειτο ἐντὸς τῆς ἡμέρας νὰ μεταφερθῇ εἰς τὸ Ἰατροδικαστικὸν Ἰνστιτοῦτον, ὅπου θὰ ἐγίνετο νεκροψία.

Ἡ σορὸς διακομίζεται σήμερον εἰς Ἀθήνας

Ἀνεχώρησαν χθὲς τὴν 10.30' π.μ. ἀεροπορικῶς εἰς Μιλᾶνον ὁ Γεν. Διευθυντὴς Γραμμάτων καὶ Τεχνῶν κ. Κουρνούτος μετὰ τοῦ κ. Ἀλεξ. Δημητροπούλου, τμηματάρχου Πολ. Διευθύνσεως τοῦ ὑπουργείου τῶν Ἐξωτερικῶν, τῆς Κας Καίτης Κατσογιάννη καὶ ἑνὸς ὁπερατέρ, διὰ νὰ παραλάβουν καὶ συνοδεύσουν ἐνταῦθα τὴν σορὸν τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ, ἡ ὁποία ἔχει ἐν τῷ μεταξὺ ταριευθῇ, κατόπιν τηλεγραφικῆς ἐντολῆς τοῦ ὑπουργοῦ τῆς Προεδρίας τῆς Κυβερνήσεως κ. Κ. Τσάτσου πρὸς τὸν Ἕλληνα πρόξενον τοῦ Μιλάνου. Δὲν εἶναι γνωστὴ ἡ ἀκριβὴς ὥρα, κατὰ τὴν ὁποίαν θὰ μεταφερθῇ ἡ σορὸς ἐνταῦθα. Τὸ πιθανώτερον εἶναι ὅτι ἡ μεταφορά της θὰ γίνῃ τὰς ἀπογευματινὰς ὥρας σήμερον.

Ὁ ὑπουργὸς τῆς Παιδείας κ. Γ. Βογιατζῆς, ὁμιλῶν ἐπὶ τοῦ αἰφνιδίου θανάτου τοῦ Ἕλληνος ἀρχιμουσικοῦ, ἐδήλωσε τὰ ἑξῆς: «Ὁ ἀδόκητος θάνατος τοῦ μεγάλου Ἕλληνος μουσουργοῦ Δημήτρη Μητροπούλου ἀποτελεῖ πλῆγμα διὰ τὸν καλλιτεχνικὸν κόσμον καὶ ἐθνικὴν ἀπώλειαν μεγίστην. Ἡ ἑλληνικὴ Κυβέρνησις, τιμῶσα τὸ ἔργον τοῦ ἀνδρός, ἀπεφάσισε νὰ μεταφερθῇ ἡ σορός του εἰς Ἀθήνας καὶ νὰ ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτὸς ἐὰν ἄλλως παρὰ τοῦ ἀποθανόντος ἔχει ὁρισθῇ διὰ διαθήκης».

Ἡ κηδεία τὴν Κυριακὴν

Ἡ σορὸς μεταφερομένη ἐνταῦθα θὰ ἐκτεθῇ δι' ὅλης τῆς ἡμέρας τοῦ Σαββάτου εἰς λαϊκὸν προσκύνημα, εἰς τὴν Μητρόπολιν, ἡ δὲ κηδεία τοῦ ἐκλιπόντος θὰ γίνῃ δημοσίᾳ δαπάνῃ, τὴν Κυριακήν. Κατὰ τὴν ὥραν τῆς ἐξόδου ἐκ τοῦ ναοῦ τῆς σοροῦ, ἡ Κρατικὴ Ὀρχήστρα θὰ ἐκτελέσῃ τὴν Τρίτην Συμφωνίαν τοῦ Μπετόβεν, εἰς τὴν ὁποίαν, ὡς γνωστόν, περιλαμβάνεται καὶ τὸ περίφημον πένθιμον ἐμβατήριον.

Εἰς τὴν Νέαν Ὑόρκην

ΗΝΩΜΕΝΑ ΕΘΝΗ, 3. ('Ιδ. ὑπηρ.). — Αἱ σημεριναὶ πρωιναὶ ἐφημερίδες τῆς Νέας Ὑόρκης δημοσιεύουν ἐν ἐκτάσει εἰς τὰς πρώτας σελίδας των, τὴν εἴδησιν τοῦ θανάτου καὶ βιογραφικὰ σημειώματα, καθὼς καὶ φωτογραφίας τοῦ Ἕλληνος μουσουργοῦ Δημήτρη Μητροπούλου.

Ἐξ ἄλλου, ἀπόψε εἰς μνήμην τοῦ Μητροπούλου ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης θὰ παίξῃ «Οὔρλιχτ» ἀπὸ τὴν δευτέραν Συμφωνίαν τοῦ Μάλερ. Θὰ διευθύνῃ ὁ Λεονάρντ Μπερνστάϊν καὶ σολίστ θὰ εἶναι ἡ Τζέννη Τουρέλ. Καθ' ὅλην τὴν διάρκειαν τῆς χθεσινῆς παραστάσεως τοῦ «Μπόρις Γκουντούνωφ» εἰς τὴν Μετροπόλιταν Ὄπερα, ὁ γενικὸς διευθυντὴς αὐτῆς κ. Ρούντολφ Μπίγκ ὡμίλησε πρὸς τοὺς ἀκροατὰς καὶ ἡ ὀρχήστρα ἔπαιξεν εἰς μνήμην τοῦ Μητροπούλου τὸν «Ὀρφέα» τοῦ Γκλούκ, χωρὶς νὰ χρησιμοποιήσῃ μαέστρον ὀρχήστρας.

Ἡ ἐφημερὶς «Κήρυξ - Βῆμα τῆς Ν. Ὑόρκης», εἰς ἄρθρον της, πλέκει τὸ ἐγκώμιόν του, γράφουσα σχετικῶς: «Ὁ Μητρόπουλος δὲν ἀνήκει εἰς τὸ εἶδος ἐκεῖνο τῶν ἀρχιμουσικῶν ποὺ περιορίζονται εἰς τὰ στενὰ ὅρια τοῦ καθιερωμένου ρεπερτορίου. Ὁ Μητρόπουλος ἠρέσκετο νὰ ἐρευνᾷ τὴν μουσικὴν καὶ νὰ φθάνῃ εἰς τὰ ἀκρότατα ὅρια αὐτῆς». Περαιτέρω, ὁ συντάκτης τοῦ ἄρθρου ὑπογραμμίζει ὅτι οἱ σύγχρονοι μουσουργοί, περιλαμβανομένων καὶ τῶν Ἀμερικανῶν, ἐγνώριζον τὴν μεγίστην ἀξίαν τοῦ ἐκλιπόντος μαέστρου καὶ ἐγνώριζον ὅτι ἠμποροῦσαν νὰ βασίζωνται πλήρως ἐπ' αὐτοῦ εἰς ὅ,τι ἀφεώρα τὴν ἑρμηνείαν τῶν συνθέσεών των.

Ἡ παρισινὴ ἔκδοσις τοῦ «Κήρυκος - Βήματος τῆς Νέας Ὑόρκης», εἰς τὸ ἐκτενέστατον βιογραφικὸν σημείωμα ποὺ τοῦ ἀφιερώνει, ἀναφέρει πολλὰ χαρακτηριστικὰ τῆς προσωπικότητός του καὶ ἐπεισόδια ἀπὸ τὴν σταδιοδρομίαν του: Λόγου χάριν, οὐδεὶς ἐγνώριζεν ὅτι ἡ ἐπιτυχία ποὺ ἀπεκόμισεν ἐπανειλημμένως ὁ Μητρόπουλος εἰς τὸ Τρίτο Κοντσέρτο διὰ πιάνο τοῦ Προκόφιεφ, ὡς σολίστ καὶ ἀρχιμουσικὸς ταυτοχρόνως, ἔκαμε τὸν ἴδιον τὸν Προκόφιεφ ἔξω φρενῶν ἐπειδὴ ἐπροτιμοῦσε νὰ ἐμφανίζεται ὁ ἴδιος εἰς τὸ ἔργον αὐτὸ ὑπὸ τὴν διπλῆν ἰδιότητα. Ἐφ' ᾧ καὶ ἔγραψε ἕνα ἄλλο Κοντσέρτο, πρὸς ἰδίαν χρῆσιν, παραδεχόμενος ἐμμέσως ὅτι ὁ Μητρόπουλος, ὡς ἑρμηνευτής, τὰ ἐκατάφερνε καλύτερα ἀπὸ τὸν ἴδιον!

Ὁ βιογράφος του ἀναφέρει ἀκόμη τὰ ἔργα τὰ ὁποῖα παρουσίασεν εἰς πρώτην ἐκτέλεσιν εἰς Ἀμερικήν: Τὰ ἔργα αὐτὰ περιλαμβάνουν τὴν Δεκάτην Συμφωνίαν τοῦ Σοστακόβιτς, τὸ Κοντσέρτο γιὰ βιολὶ τοῦ ἰδίου συνθέτου καὶ τὸ τόσο πολὺ συζητηθὲν «Κοντσέρτο γιὰ τζάζζ καὶ ὀρχήστρα» τοῦ Ἐλβετοῦ Ρὸλφ Λήμπερμανν. Ἐπίσης ὑπενθυμίζει ὅτι ὁ Μητρόπουλος διὰ ἐνεφανίσθη ἀπὸ τῆς σκηνῆς τοῦ κινηματογράφου «Ρόξυ» μὲ τὴν Φιλαρμονικὴν τῆς Νέας Ὑόρκης καὶ ἔπαιζεν εἰς τὰ μεταξὺ τῶν προβολῶν τῆς ταινίας διαλείμματα, ἐν τῇ προσπαθείᾳ του νὰ κάμῃ τὸ κοινὸν νὰ ἀγαπήσῃ τὴν μουσικήν. Τὸ 1940, ὁ Μητρόπουλος εἶχε τιμηθῇ μὲ τὸ Μετάλλιον Μάλερ, διὰ τὴν προσπάθειάν του νὰ διαδώσῃ τὴν μουσικὴν τοῦ μεγάλου Βιεννέζου μουσουργοῦ: Ὡς γνωστόν, ἀπέβιωσεν ἐνῷ διηύθυνε τὴν Τρίτην Συμφωνίαν του, πιστὸς μέχρι τέλους εἰς τὸν εὐλαβικὸν θαυμασμόν του πρὸς τὸν συνθέτην τοῦ «Τραγουδιοῦ τῆς Γῆς».

Τί γράφουν οἱ «Τάϊμς»

Ὑπὸ τὸν τίτλον «Δημήτρης Μητρόπουλος: Ὁ μεγαλύτερος διευθυντὴς ὀρχήστρας τῆς Ἑλλάδος», οἱ «Τάϊμς» τοῦ Λονδίνου ἀφιερώνουν εἰς τὸν ἐκλιπόντα ἀρχιμουσικὸν μακρὰν νεκρολογίαν: Εἰς τὴν νεκρολογίαν αὐτὴν διαλαμβάνονται, πλὴν τῶν βιογραφικῶν στοιχείων, καὶ τὰ ἑξῆς: «Ἦτο ἕνας εὐγλωττος ὀπαδὸς τῆς νέας μουσικῆς, ἀπολύτως πεπεισμένος περὶ τῆς ἀξίας της». Περὶ τῶν ἑρμηνειῶν του, ὁ συντάκτης τοῦ σημειώματος γράφει τὰ ἑξῆς: «Αἱ ἑρμηνεῖαι τοῦ Μητροπούλου ἐχαρακτηρίζοντο ἀπὸ τὴν ἐμπύρετον ἔντασίν των. Εἰς τοὺς κλασσικούς, ἡ ὁρμὴ καὶ ἡ ζέσις του εἶχον κάποτε ὡς ἀποτέλεσμα ἑρμηνείας ἐκτὸς τεχνοτροπίας, ἀλλ' αὐτὴ ἡ ζέσις δὲν ἦτο προϊὸν ἐνδομύχου ἀδεβαιότητος, ἀλλὰ βαθείας γνώσεως τῆς μουσικῆς καὶ πεποιθήσεων ἀπὸ τὰς ὁποίας δὲν ἠμποροῦσε νὰ παρεκκλίνῃ. Λαμπρὸς ἑρμηνευτὴς ἦτο εἰς τὴν ρομαντικὴν μουσικήν, ἰδίᾳ δὲ τῆς Ρωσικῆς Σχολῆς. Κυρίως ὅμως ὑπερεῖχεν εἰς τὰ σύγχρονα ἔργα, ἀπὸ τὸν Ρίχαρντ Στράους μέχρι τῶν τελευταίων δωδεκαφθογγιστῶν».

Ἐν συνεχείᾳ, ὁ συντάκτης μνημονεύει τὰς πολυαρίθμους ἐμφανίσεις του εἰς τὴν Ἀγγλίαν, καὶ δὴ ἐκείνην τοῦ 1951 εἰς Ἐδιμβοῦργον, ὅταν διηύθυνε τὴν Τετάρτην Συμφωνίαν τοῦ Βὼν - Οὐίλλιαμς, περαίνων: «Εἴμεθα ἀπρόθυμοι εἰς τὸ νὰ παραδεχθῶμεν τὴν ἀξίαν ξένων ἑρμηνευτῶν βρεταννικῆς μουσικῆς, ἀλλὰ πολλοὶ μουσικοί μας οἱ ὁποῖοι ἐνόμιζον ὅτι ἐγνώριζον τὴν συμφωνίαν αὐτὴν καλά, ἠναγκάσθησαν νὰ συνθηκολογήσουν ὅταν ἤκουσαν τὴν ἑρμηνείαν του».

Ἐπίσης καὶ αἱ ἄλλαι βρεταννικαὶ ἐφημερίδες, «Γκάρντιαν», «Νταίηλυ Τέλεγκραφ» καὶ ἄλλαι, ἀφιερώνουν μακρὰς νεκρολογίας εἰς τὸν Δημήτρην Μητρόπουλον, ἐξαιρούσας τὴν μουσικὴν ἰδιοφυΐαν του καὶ συνοδευομένας ὑπὸ φωτογραφιῶν του. Ὁμοίως, ὁ ραδιοφωνικὸς σταθμὸς τοῦ Μπὶ Μπὶ Σὶ μετέδωσεν εἰς ἅπαντα τὰ δελτία εἰδήσεών του τὴν ἀγγελίαν τοῦ θανάτου τοῦ μεγάλου Ἕλληνος μουσικοῦ.

Εἰς τὸ Σάλτσμπουργκ

ΣΑΛΤΣΜΠΟΥΡΓΚ, 3. ('Ιδ. ὑπηρ.). — Κατόπιν τοῦ θανάτου τοῦ διεθνοῦς φήμης διευθυντοῦ ὀρχήστρας Δημήτρη Μητροπούλου, ἡ ὀργανωτικὴ ἐπιτροπὴ τοῦ φεστιβὰλ τοῦ Σάλτσμπουργκ, καλλιτεχνικῆς ἐκδηλώσεως, αἰφνιδίως εἰς τὸ θέατρον τῆς Σκάλας κορυφαίου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου, ἐδήλωσε σήμερον ὅτι οὗτος ἔχει διατυπώσει κατὰ πᾶσαν πιθανότητα εἰς τήν διαθήκην του τὴν ἐπιθυμίαν ὅπως ἡ σορός του ἀποτεφρωθῇ. Ἡ κ. Γκόθ ἀπεκάλυψεν ἐπίσης ὅτι «ἐξ ὅσων δύναται νὰ γνωρίζῃ», ὁ Μητρόπουλος ἐπεθύμει νὰ ταφῇ εἰς Ἡνωμένας Πολιτείας. Ἐν τῷ μεταξύ ὅμως, κατὰ τηλεγραφήματα τοῦ Ἀσσοσιέϊτεντ Πρές πάντοτε, ἀεροπλάνον τῆς Ἑλληνικῆς Βασιλικῆς Ἀεροπορίας ἀφίκετο σήμερον τὴν πρωΐαν ἐνταῦθα προκειμένου νὰ παραλάβῃ τὴν σορὸν τοῦ ἐκλιπόντος διασήμου ἀρχιμουσικοῦ, διὰ νὰ τὴν μεταφέρῃ εἰς Ἀθήνας. Συμφώνως δέ πρός ὁδηγίας αἱ ὁποῖαι ἐδόθησαν ὑπό τοῦ Ἕλληνος ὑπουργοῦ παρά τῇ Προεδρίᾳ τῆς Κυβερνήσεως κ. Κ. Τσάτσου πρός τόν πρόξενον τῆς Ἑλλάδος εἰς τό Μιλᾶνον, τό ἀεροπλάνον μετά τῆς σοροῦ τοῦ ἐκλιπόντος δέον νά ἐπιστρέψῃ εἰς Ἀθήνας αὔριον (σήμερον) Παρασκευήν, κατά τάς πρώτας ἀπογευματινάς ὥρας. Παρά ταῦτα, ἡ κ. Γκόθ ἀναφερομένη εἰς τό θέμα τῆς κηδείας, εἶπεν ὅτι «αὐτὴ θά γίνῃ ἐνταῦθα». Πάντως, τά ἀμερικανικόν προξενεῖον τοῦ Μιλάνου ἀπέγειν ὅτι θά ἐπιμείνῃ νά ἐκτελεσθῇ ἡ τελευταία θέλησις τοῦ μεγάλου μουσικοῦ.



Μία ζωντανὴ φωτογραφία ποὺ ἐκδηλώνει ὅλην τὴν ἐσωτερικὴν ἔντασιν τοῦ Δημητρίου Μητροπούλου εἰς τὰς μεγάλας δι' αὐτὸν ὥρας τῶν δοκιμῶν ὀρχήστρας, ποὺ διηύθυνε πάντοτε μὲ ὅλον τὸ πάθος τῆς μουσικῆς του ἰδιοσυστασίας.



Ὁ Δημήτρης Μητρόπουλος μελετῶν τὴν παρτιτοῦρα μιᾶς συμφωνίας τοῦ Μπετόβεν

Ο ΒΗΜ

ΔΙ' ΑΕΡΟΠΛΑΝΟΥ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΑΕΡΟΠΟΡΙΑΣ

ΣΗΜΕΡΟΝ ΘΑ ΔΙΑΚΟΜΙΣΘΗ ΑΕΡΟΠΟΡΙΚΩΣ ΕΚ ΜΙΛΑΝΟΥ Η ΣΟΡΟΣ ΤΟΥ ΕΚΛΙΠΟΝΤΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΘΑ ΕΚΤΕΘΗ ΕΙΣ ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ

Ἡ γραμματεύς του ὑποστηρίζει ὅτι ἐπιθυμία τοῦ ἐκλιπόντος ἦτο νά ταφῇ εἰς Ἡν. Πολιτείας

Η «ΜΕΤΡΟΠΟΛΙΤΑΝ» ΤΙΜΑ ΤΟΝ ΜΑΕΣΤΡΟΝ ΤΗΣ

ΜΙΛΑΝΟΝ, 3 Νοεμβρίου. Ἰδιαιτέρα Ὑπηρεσία.— Ὡς μεταδίδει ὁ ἐνταῦθα ἀνταποκριτὴς τοῦ Ἀσσοσιέϊτεντ Πρές, ἡ κ. Τρούντυ Γκόθ, γραμματεύς τοῦ ἀποθανόντος χθές αἰφνιδίως εἰς τό θέατρον τῆς Σκάλας κορυφαίου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου, ἐδήλωσε σήμερον ὅτι οὗτος ἔχει διατυπώσει κατά πᾶσαν πιθανότητα εἰς τήν διαθήκην του τήν ἐπιθυμίαν ὅπως ἡ σορός του ἀποτεφρωθῇ. Ἡ κ. Γκόθ ἀπεκάλυψεν ἐπίσης ὅτι «ἐξ ὅσων δύναται νά γνωρίζῃ», ὁ Μητρόπουλος ἐπεθύμει νά ταφῇ εἰς Ἡνωμένας Πολιτείας. Ἐν τῷ μεταξύ ὅμως, κατά τηλεγραφήματα τοῦ Ἀσσοσιέϊτεντ Πρές πάντοτε, ἀεροπλάνον τῆς Ἑλληνικῆς Βασιλικῆς Ἀεροπορίας ἀφίκετο σήμερον τήν πρωΐαν ἐνταῦθα προκειμένου νά παραλάβῃ τήν σορόν τοῦ ἐκλιπόντος διασήμου ἀρχιμουσικοῦ, διά νά τήν μεταφέρῃ εἰς Ἀθήνας. Συμφώνως δέ πρός ὁδηγίας αἱ ὁποῖαι ἐδόθησαν ὑπό τοῦ Ἕλληνος ὑπουργοῦ παρά τῇ Προεδρίᾳ τῆς Κυβερνήσεως κ. Κ. Τσάτσου πρός τόν πρόξενον τῆς Ἑλλάδος εἰς τό Μιλᾶνον, τό ἀεροπλάνον μετά τῆς σοροῦ τοῦ ἐκλιπόντος δέον νά ἐπιστρέψῃ εἰς Ἀθήνας αὔριον (σήμερον) Παρασκευήν, κατά τάς πρώτας ἀπογευματινάς ὥρας. Παρά ταῦτα, ἡ κ. Γκόθ ἀναφερομένη εἰς τό θέμα τῆς κηδείας, εἶπεν ὅτι «αὐτὴ θά γίνῃ ἐνταῦθα». Πάντως, τό ἀμερικανικόν προξενεῖον τοῦ Μιλάνου ἀπέγειν ὅτι θά ἐπιμείνῃ νά ἐκτελεσθῇ ἡ τελευταία θέλησις τοῦ μεγάλου μουσικοῦ.

Ὁ Δημήτρης Μητρόπουλος μελετῶν τὴν παρτιτοῦρα μιᾶς συμφωνίας τοῦ Μπετόβεν

αἰφνιδίως εἰς τό θέατρον τῆς Σκάλας κορυφαίου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου, ἐδήλωσε σήμερον ὅτι οὗτος ἔχει διατυπώσει κατά πᾶσαν πιθανότητα εἰς τήν διαθήκην του τήν ἐπιθυμίαν ὅπως ἡ σορός του ἀποτεφρωθῇ. Ἡ κ. Γκόθ ἀπεκάλυψεν ἐπίσης ὅτι «ἐξ ὅσων δύναται νά γνωρίζῃ», ὁ Μητρόπουλος ἐπεθύμει νά ταφῇ εἰς Ἡνωμένας Πολιτείας. Ἐν τῷ μεταξύ ὅμως, κατά τηλεγραφήματα τοῦ Ἀσσοσιέϊτεντ Πρές πάντοτε, ἀεροπλάνον τῆς Ἑλληνικῆς Βασιλικῆς Ἀεροπορίας ἀφίκετο σήμερον τήν πρωΐαν ἐνταῦθα προκειμένου νά παραλάβῃ τήν σορόν τοῦ ἐκλιπόντος διασήμου ἀρχιμουσικοῦ, διά νά τήν μεταφέρῃ εἰς Ἀθήνας. Συμφώνως δέ πρός ὁδηγίας αἱ ὁποῖαι ἐδόθησαν ὑπό τοῦ Ἕλληνος ὑπουργοῦ παρά τῇ Προεδρίᾳ τῆς Κυβερνήσεως κ. Κ. Τσάτσου πρός τόν πρόξενον τῆς Ἑλλάδος εἰς τό Μιλᾶνον, τό ἀεροπλάνον μετά τῆς σοροῦ τοῦ ἐκλιπόντος δέον νά ἐπιστρέψῃ εἰς Ἀθήνας αὔριον (σήμερον) Παρασκευήν, κατά τάς πρώ-

Συνέχεια εἰς τήν 7ην σελίδα

(Συνέχεια ἐκ τῆς 1ης Σελίδος)

εἰς τὴν ὁποίαν ὁ διάσημος μουσικὸς συμμετεῖχε τακτικῶς ἀπὸ τοῦ 1954, ἐξέφρασε «τὴν βαθεῖαν λύπην της διὰ τὴν ἀπώλειαν ἑνὸς ἐκ τῶν μεγαλυτέρων συγχρόνων μουσικῶν». Εἰς Σάλτσμπουργκ θεωρεῖται ὡς «ἀλησμόνητος» ὁ τρόπος μὲ τὸν ὁποῖον ὁ Μητρόπουλος διηύθυνε τὸ «Ρέκβιεμ» τοῦ Μπερλιὸζ τὸ 1956, τὰ ἔργα τοῦ Φράντς Σμὶτ τὸ 1950, καὶ ἐφέτος τὴν 8ην Συμφωνίαν τοῦ Μάλερ.

Ἐπιθυμία νὰ καῇ ἡ σορός;

Συμφώνως πρὸς πληροφορίας αἱ ὁποῖαι δὲν ἐπεβεβαιώθησαν διὰ τὴν σορὸν τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημητρίου Μητροπούλου ἐνδιαφέρεται καὶ ἡ Κυβέρνησις τῶν Ἡν. Πολιτειῶν, λόγω τοῦ ὅτι οὗτος ἦτο Ἀμερικανὸς ὑπήκοος. Κατὰ τὰς αὐτὰς πληροφορίας, ὁ Μητρόπουλος ἐπροστάτευεν ἕνα νέον Ἀμερικανὸν μουσικὸν ποὺ ὀνομάζεται Ντίξον καὶ ὁ ὁποῖος τὸν εἶχε συνοδεύσει εἰς τὸ Μιλᾶνον. Λέγεται δὲ ὅτι εἰς αὐτὸν ὁ Μητρόπουλος ἐξέφρασε τὰς τελευταίας του ἐπιθυμίας, αἱ ὁποῖαι μέχρι τῆς στιγμῆς δὲν ἀνεκοινώθησαν. Καὶ κατὰ μίαν ἄλλην πληροφορίαν, ὁ Μητρόπουλος εἶχεν ἐκφράσει τὴν ἐπιθυμίαν νὰ καῇ ἡ σορός του.

Ἡ συμμετοχὴ τοῦ ραδιοφώνου

Τὸ Ἐθνικὸν Ἵδρυμα Ραδιοφωνίας, ἅμα τῷ ἀγγέλματι τοῦ θανάτου τοῦ κορυφαίου ἀρχιμουσικοῦ, μετέδωσε χθὲς Πέμπτην καὶ ὥραν 9 μ. μ. ἔκτακτον συναυλίαν ἀπὸ τοῦ Ἐθνικοῦ Προγράμματος. Ἡ ἠχογραφημένη συναυλία ἐτέλει ὑπὸ τὴν διεύθυνσιν τοῦ ἐκλιπόντος ἀρχιμουσικοῦ. Χθὲς ἐπίσης κατὰ τὴν ἔναρξιν τοῦ Γ' Προγράμματος, εἰς τὰς 7 μ.μ., ἐτηρήθη ἑνὸς λεπτοῦ σιγή.

Τὴν Κυριακὴν πρὸ τῆς ἐνάρξεως τῆς συναυλίας τοῦ Ε.Ι.Ρ. εἰς τὸ θέατρον «Κεντρικὸν» θὰ τηρηθῇ ἑνὸς λεπτοῦ σιγή. Τὸ Ε.Ι.Ρ. θὰ ἀφιερώσῃ ὁλόκληρον τὸ Γ' Πρόγραμμα κατὰ τὴν ἡμέραν τῆς κηδείας, εἰς τὴν μετάδοσιν ἔργων τὰ ὁποῖα διηύθυνεν ὁ Δημήτρης Μητρόπουλος.

Ἀπόψε εἰς τὰς 9.15' ἀπὸ τὸ Ἐθνικὸν Πρόγραμμα θὰ μεταδοθῇ ἠχογράφησις ἀπὸ τὴν παράστασιν τῆς «Μετροπόλιταν Ὄπερα» τῆς Νέας Ὑόρκης, τῆς πρώτης πράξεως τῆς ὄπερας τοῦ Βέρντι «Σιμὸν Μποκκανέγκρα», ὑπὸ τὴν διεύθυνσιν τοῦ Μητροπούλου.

Οἱ Ἕλληνες μουσικοὶ

Ἐξ ἄλλου ἡ Ἕνωσις Ἑλλήνων μουσουργῶν ἐξέδωσε τὸ κάτωθι ψήφισμα συμμετοχῆς εἰς τὸ πένθος διὰ τὸν Δ. Μητρόπουλον:

«Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν ἐξέδωσε τὸ κάτωθι ψήφισμα συμμετοχῆς εἰς τὸ πένθος διὰ τὸν Δ. Μητρόπουλον:

«Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν μὲ βαθύτατη ὀδύνη δέχτηκε τὸ θλιβερὸ ἄγγελμα τοῦ πρόωρου καὶ ἡρωικοῦ θανάτου τοῦ Δημήτρη Μητρόπουλου. Ἡ ἀπώλεια τοῦ μεγάλου Ἕλληνος Ἀρχιμουσικοῦ δημιουργεῖ ἕνα ἀνυπολόγιστο κενὸ τόσο στὸν ἑλληνικὸ πνευματικὸ χῶρο, ὅσο καὶ στὸ διεθνὲς μουσικὸ στερέωμα. Οἱ μεγαλοφυεῖς ἑρμηνεῖες του, κλασσικῶν καὶ νεωτέρων ἔργων, ὑπῆρξαν ἐπιτεύγματα ὑψίστης καὶ μοναδικῆς τέχνης, μεστὲς ἀπὸ πάθος, σαφήνεια, λαμπρότητα καὶ τεχνικὴν ἀρτιότητα. Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν, ποὺ εἶχε τὸ προνόμιο νὰ συγκαταλέγῃ τὸν Δημήτρη Μητρόπουλο μεταξὺ τῶν ἱδρυτικῶν της μελῶν, θὰ κρατήσῃ πάντα στὴ μνήμη της μὲ εἰλικρινῆ εὐγνωμοσύνη καὶ θαυμασμὸ ὄχι μόνο τὸν μεγαλοφυῆ ἀναδημιουργὸ τῶν ἔργων τῶν Ἑλλήνων συνθετῶν, ἀλλὰ καὶ τὸν ἐμπνευσμένο καὶ βαθυστόχαστο δημιουργό. Ὁ Μητρόπουλος μὲ τὸν θάνατό του περνάει δικαιωματικὰ στὸ Πάνθεον τῶν μεγάλων μουσικῶν μορφῶν ὅλων τῶν ἐποχῶν».

Μία πρότασις

Ὁ ἀντιπρόεδρος τοῦ Δημοτικοῦ Συμβουλίου Ἀθηναίων κ. Λ. Πετρομανιάτης, ἀπηύθυνε πρὸς τὸν πρόεδρον τοῦ σώματος κ. Δ. Βρανόπουλον ἐπιστολήν, διὰ τῆς ὁποίας προτείνει ὅπως τὸ Δημοτικὸν Συμβούλιον μετάσχῃ εἰς τὸ παγκόσμιον πένθος διὰ τὴν ἀπώλειαν τοῦ ἀνυπερβλήτου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου, δοξάσαντος τὴν Ἑλλάδα ἀνὰ τὴν Ὑφήλιον, διὰ ψηφίσματος διὰ τοῦ ὁποίου θὰ ἀποφασίζεται ὅπως δοθῇ τὸ ὄνομα αὐτοῦ εἰς κεντρικὴν ὁδὸν τῆς πρωτευούσης.

Τὸ Ἑλληνικὸν Ὠδεῖον

Τὸ Ἑλληνικὸν Ὠδεῖον ἐξέδωκε χθὲς τὴν ἀκόλουθον ἀνακοίνωσιν:

Τὸ Ἑλληνικὸν Ὠδεῖον, μὲ βαθεῖαν θλῖψιν ἐπληροφορήθη τὸν ἀδόκητον θάνατον τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, διατελέσαντος ἐπὶ σειρὰν ἐτῶν καθηγητοῦ καὶ διευθυντοῦ τῆς Συμφωνικῆς Ὀρχήστρας ὡς καὶ τῶν μελοδραματικῶν παραστάσεων αὐτοῦ. Τὸ ἡμέτερον Ἵδρυμα μὲ αἰσθήματα εἰλικρινοῦς εὐγνωμοσύνης θὰ ἀναπολῇ τὴν σημαντικωτάτην ταύτην προσφορὰν τοῦ νέου τότε ἀλλὰ ἤδη κορυφαίου μουσικοῦ, ὁ ὁποῖος βραδύτερον καὶ μέχρι τῆς τελευταίας του πνοῆς ἐλάμπρυνε καὶ ἐδόξασε τὸ ἑλληνικὸν ὄνομα εἰς τὸν παγκόσμιον πνευματικὸν στίβον. Ἡ διοίκησις τοῦ Ἑλληνικοῦ Ὠδείου ἐπιφυλάσσεται, ἅμα τῇ ἀναγγελίᾳ τῆς ἡμέρας καὶ τοῦ τόπου τῆς ταφῆς τοῦ Δημήτρη Μητροπούλου νὰ καθορίσῃ τὰς ἐκδηλώσεις διὰ τῶν ὁποίων θὰ τιμήσῃ τὴν μνήμην τοῦ μεγάλου Ἕλληνος.

Ἡ Πρόεδρος τοῦ Δ. Συμβουλίου: Τασία Κοτσιρίδου. Οἱ Καλλιτ. Διευθυνταί: Ἀντίοχος Εὐαγγελᾶτος, Μάριος Βάρβογλης.

ΣΗΜΕΡΟΝ ΘΑ ΔΙΑΚΟΜΙΣΘΗ ΑΕΡΟΠΟΡΙΚΩΣ Η ΣΟΡΟΣ ΤΟΥ ΔΗΜΗΤΡΙΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Συνέχεια ἐκ τῆς 1ης σελίδος

Ὑόρκης» σχετικὸν μέ τὸν ἐκλιπόντα Ἕλληνα μαέστρον, ἀναφέρεται ὅτι διά τὸν Μητρόπουλον «ζωή ἐσήμαινε μουσική καί τίποτε ἄλλο». Ἡ ἐφημερίς προσθέτει: «Τοῦ ἤρεσε νά μή παραμένῃ εἰς τά στενά καθιερωμένα ρεπερτόρια, ἀλλά νά ἐρευνᾷ τήν μουσικήν καί νά διευρύνῃ τά ὅριά της. Ὅλοι οἱ σύγχρονοι συνθέται τόν ἐθεώρουν φίλον των, καί ἐζασίζοντο ἐπ' αὐτοῦ εἰς ὅ,τι ἀφεώρα τήν ἑρμηνείαν τῶν ἔργων των. Ἡ ἀδύνατη, λιτή ὡσάν ἀσκητο

ΕΛΕΥΘΕΡΙΑΣ

-4 ΝΟΕ 1960

Ο ΚΟΣΜΟΣ ΠΕΝΘΕΙ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

ΥΣΤΑΤΟΙ ΣΤΙΓΜΑΙ ΤΟΥ ΜΑΕΣΤΡΟΥ...

Ἐξέπνευσεν ἀνάμεσα εἰς τό πρῶτο βιολί καί σέ μία βιόλα

«ΠΟΙΟΣ ΘΑ ΣΗΚΩΣΗ ΤΩΡΑ ΤΗΝ ΜΠΑΓΚΕΤΤΑ ΤΟΥ»;

ΜΙΛΑΝΟΝ, 3. ('Ιδ. ὑπηρ.).— Ἡ ἐφημερὶς «Μεσατζέρο» περιγράφει ὡς ἑξῆς τὰς τελευταίας στιγμὰς τοῦ Μητροπούλου:

Ὁ Μητρόπουλος ἔφθασεν ἐκ Γερμανίας εἰς τὸ Μιλᾶνον τὴν ἑσπέραν τῆς Τρίτης. Τὴν 10.30 π.μ. τῆς Τετάρτης μετέβη εἰς τὴν Σκάλα. Μετὰ δέκα λεπτά, εἰσελθὼν εἰς τὴν αἴθουσαν ὅπου εὑρίσκετο ἤδη ἡ ὀρχήστρα, ἤρχισε τὴν δοκιμὴν τῆς «Τρίτης Συμφωνίας» τοῦ Μάλερ. Προτοῦ ἀρχίση ὁ Μητρόπουλος ἐχαιρέτισε τὰ μέλη τῆς ὀρχήστρας, ποὺ ἐξέφρασαν τὴν λύπην των διότι ἡ κατάστασις τῆς ὑγείας του τὸν εἶχεν ἐμποδίσει νὰ παρευρεθῆ εἰς ἄλλα κοντσέρτα. Ὁ Μητρόπουλος περαίνων τὸν χαιρετισμόν του εἶπε: «Ὁ ἄνθρωπος ὅταν γηράσῃ ὁμοιάζει μὲ παληὸ αὐτοκίνητο ποὺ κουράζεται νὰ περιπατῆ». Ἔβωσε κατόπιν τὸ σύνθημα ἐνάρξεως τῆς δοκιμῆς. Ἐφόρεσε σπὸρ κοστούμι. Ὡς συνήθως, διηύθυνε χωρὶς παρτιτούρα. Εἰς τὰς πρώτας νότας τῆς συμφωνίας τὰ μέλη τῆς ὀρχήστρας εἶδαν τὸ πρόσωπον τοῦ διασήμου μαέστρου, ποὺ ἐφωτίζετο διαφανῶς ἀπὸ τὸ φῶς τοῦ ἀναλογίου του, νὰ σκληρύνεται καὶ κατόπιν νὰ ἀσπρίζῃ. Ἔπειτα, μετὰ μίαν στιγμὴν ἀκινησίας, ὁ μαέστρος ἔπεσεν εἰς τὸ δάπεδον, μεταξὺ τοῦ πρώτου βιολιοῦ καὶ τῆς βιόλας. Κατὰ τὴν πτῶσιν ὑπέστη τραῦμα εἰς τὸ φρύδι.

Οἱ μουσικοὶ συνεκεντρώθησαν ἀμέσως γύρω ἀπὸ τὸν Μητρόπουλον. Κατέφθασε καὶ ὁ ἰατρὸς τῆς ὑπηρεσίας ποὺ διέταξεν ἄμεσον μεταφορὰν εἰς νοσοκομεῖον. Τὴν μεταφορὰν παρηκολούθησε καὶ ὁ Γεν. Γραμματεὺς τῆς Σκάλας Ὀλντάνι. Ὁ Μητρόπουλος, ὅμως, εἶχεν ἤδη εἰσέλθει εἰς τὸ κῶμα. Κατὰ τὴν διάρκειαν τῆς μεταφορᾶς του ἐγένοντο ἐνέσεις, ἀλλ' ὅταν τὸ αὐτοκίνητον ἔφθασεν εἰς τὸ νοσοκομεῖον ὁ μαέστρος εἶχεν ἐκπνεύσει χωρὶς νὰ ἀνακτήσῃ τὰς αἰσθήσεις του.

Αἱ ἄλλαι ἰταλικαὶ ἐφημερίδες ἀποκαλύπτουν —ἐξ αὐτοπτῶν μαρτύρων— ὅτι ὁ «μέγας αὐτὸς τῆς μπαγκέττας» ὅταν χθὲς προσῆλθεν εἰς τὴν Σκάλαν διὰ νὰ ἄρχίσῃ τὴν τελευταίαν «πρόβαν» τῆς ζωῆς του, ὡσὰν νὰ προησθάνθη τὸν θάνατον, εἶπε πρὸς τοὺς μουσικοὺς τῆς ὀρχήστρας:

«Ὅπως βλέπετε εἶμαι ἀκόμη ζωντανός. Εἶμαι σὰν ἕνα παληὸ αὐτοκίνητο ποὺ ἐξακολουθεῖ νὰ λειτουργῇ, ἀλλὰ ποὺ χρειάζεται συχνὲς ἐπισκευές».

Μετὰ παρέλευσιν 20 λεπτῶν ὁ ἄνθρωπος τὸν ὁποῖον ὁ Τοσκανίνι ἐχαρακτήρισε κάποτε ὡς «τὸν μεγαλύτερον μαέστρον τοῦ κόσμου» ἦτο νεκρός.



Ὁ Μητρόπουλος διευθύνει...

Ὁ θάνατος τὸν εὗρῆκε ἐμπρὸς εἰς τὸ ἀναλόγιον, ἐν μέσῳ τῆς ὀρχήστρας του.

Ὁ παγκόσμιος τύπος ἀφιερώνει σήμερον μακρὰς νεκρολογίας διὰ τὸν Μητρόπουλον, ἐξυμνῶν τὸ καταπληκτικῶς δημιουργικὸν τάλαντόν του. Ὁ βρεταννικὸς τύπος ἀφιερώνει ὁλοκλήρους στήλας σήμερον εἰς τὸ ἔργον τοῦ Δημήτρη Μητροπούλου. Ὅλαι αἱ βρεταννικαὶ ἐφημερίδες ὑπενθυμίζουν τὴν τεραστίαν ἐντύπωσιν ποὺ ἔκαμεν εἰς τὸ βρεταννικὸν κοινὸν ὁ Ἕλλην μαέστρος, ὅταν τὸ 1951, εἰς τὸ φεστιβὰλ τοῦ Ἐδιμβούργου καὶ τὸ 1955 διηύθυνε τὴν 4ην Συμφωνίαν τοῦ Βὰν Οὐίλλιαμς. Ἡ Συμφωνία αὐτὴ ἐπῆρε ζωὴν εἰς τὰ χέρια τοῦ Μητροπούλου. Οἱ Ἄγγλοι διὰ πρώτην φορὰν ἤκουσαν ἕνα Βὰν Οὐίλλιαμς μὲ δύναμιν τὴν ὁποίαν οὔτε θὰ ἠμποροῦσαν νὰ φαντασθοῦν. Ἰδοὺ μερικαὶ χαρακτηριστικαὶ φράσεις τῶν βρεταννικῶν ἐφημερίδων:

«Ὁ Μητροπούλος, μαζὶ μὲ τὸν Νίκο Σκαλκώτα καὶ τὴν Μαρίαν Κάλλας ἦτο εἷς ἐκ τῶν πλέον ἐπιφανῶν καλλιτεχνῶν ποὺ ἐχάρισεν ἡ Ἑλλὰς εἰς τὴν Δυτικὴν Εὐρώπην κατὰ τὸν 20ὸν αἰῶνα». («Νταίηλυ Τέλεγκραφ»).

«Ὁ Μητρόπουλος προσπαθοῦσε πάντοτε νὰ βοηθήσῃ τὸ ἀκροατήριόν του νὰ κατανοήσῃ τὸ ἔργον τὸ ὁποῖον διηύθυνε. Μερικὲς φορὲς «ἔπαιζε» σὰν ἠθοποιός, ὅσα περιέγραφεν ἡ μουσική. Διηύθυνε τὴν «Ἱστορίαν ἑνὸς Στρατιώτου» τοῦ Στραβίνσκυ φορῶντας μίαν λερωμένην στολὴν Ἀμερικανοῦ στρατιώτου». («Νταίηλυ Μαίηλ»).

«Ὁ Μητρόπουλος παρέμεινεν εἰς ὅλην τὴν ζωήν του ἕνας βαθὺς θρησκευτικὸς ἄνθρωπος. Ἦτο ἕνας Σπαρτιάτης τῆς Μουσικῆς. Εἷς τοὺς ρομαντικοὺς συνθέτας καὶ ἰδιαιτέρως εἰς ἐκείνους τῆς ρωσικῆς σχολῆς ἡ ἑρμηνεία του ἦτο πραγματικὴ μαγεία. Ἀλλὰ οἱ μοντέρνοι συνθέται ἦσαν οἱ ἀγαπημένοι του. Εἰς τὴν ἑρμηνείαν τῶν συγχρόνων συμφωνικῶν ἔργων δὲν εἶχε τὸν ὅμοιόν του». («Τάϊμς»).

Αἱ ἀμερικανικαὶ ἐφημερίδες δὲν εὑρίσκουν ἐπίσης λόγους διὰ νὰ ἐξυμνήσουν τὸν Μητρόπουλον.

Χαρακτηριστικῶς ὁ «Κήρυξ — Βῆμα τῆς Νέας Ὑόρκης» γράφει: «Ὁ Μητρόπουλος δὲν ἀνῆκεν εἰς τὸ εἶδος ἐκεῖνο τῶν διευθυντῶν ὀρχήστρας ποὺ περιορίζονται εἰς τὰ στενὰ ὅρια τοῦ καθιερωμένου ρεπερτορίου. Ὁ Μητρόπουλος ἠρέσκετο νὰ ἐρευνᾷ τὴν μουσικὴν καὶ νὰ φθάνῃ εἰς τὰ ἀκρότατα ὅρια αὐτῆς. Οἱ σύγχρονοι μουσικοσυνθέται, περιλαμβανομένων τῶν Ἀμερικανῶν, ἐγνώριζον ὅτι ὁ Μητρόπουλος ἦτο μεγάλη ἀξία καὶ ὅτι, ἠδύναντο νὰ βασίζωνται ἐπ' αὐτοῦ εἰς ὅ,τι ἀφορᾷ **τὴν ἀπόδοσιν τῶν συνθέσεών των».**

ΕΛΕΥΘΕΡΙΑΣ

-4 ΝΟΕ 1960

ΣΟΒΑΡΟΝ ΖΗΤΗΜΑ ΑΝΕΦΥΗ ΔΙΑ ΤΗΝ ΜΕΤΑΦΟΡΑΝ ΤΗΣ ΣΟΡΟΥ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΑΘΗΝΑΣ

Η ΕΠΙΘΥΜΙΑ ΤΟΥ ΟΠΩΣ ΚΑΙ ΕΙΣ ΚΡΕΜΑΤΟΡΙΟΝ

Σοβαρὸν ζήτημα ἀνέκυψε χθὲς ὅσον ἀφορᾷ τὴν μετακομιδὴν τῆς σοροῦ τοῦ Δημ. Μητροπούλου εἰς Ἀθήνας ἀπὸ τὸ Μιλᾶνον. Συγκεκριμένως ὁ μεγάλος μαέστρος ἔχει ἐκφράσει τὴν ἐπιθυμίαν εἰς τὴν διαθήκην του ὅπως ἡ σορός του καῇ. Τοῦτο ὅμως δὲν εἶναι ἐφικτὸν εἰς τὴν Ἑλλάδα, ἐλλείψει κρεματορίου καὶ διότι δὲν προβλέπεται ὑπὸ τῆς νομοθεσίας. Ἐὰν πάλιν ἡ τελευταία ἐπιθυμία τοῦ Μητροπούλου πραγματοποιηθῇ εἰς τὴν Ἰταλίαν, τότε δὲν θὰ εἶναι δυνατὴ ἡ πραγματοποίησις τῆς ἐξαγγελθείσης πανδήμου κηδείας του εἰς Ἀθήνας ἐφ' ὅσον ὁ νεκρὸς θὰ ἔχῃ μεταφερθῇ ἐδῶ ὡς τέφρα. Τὸ ζήτημα τοῦτο ἐλαβεν ἐντολὴν νὰ διερευνήσῃ ὁ μεταβὰς εἰς τὸ Μιλᾶνον διὰ τὴν μεταφορὰν τῆς σοροῦ διευθυντὴς Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος.

ΕΛΕΥΘΕΡΙΑΣ

-4 ΝΟΕ 1960

ΣΟΒΑΡΟΝ ΖΗΤΗΜΑ ΑΝΕΚΥΨΕ ΔΙΑ ΤΗΝ ΚΗΔΕΙΑΝ ΤΟΥ ΕΚΛΙΠΟΝΤΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΩΡΙΣΕ ΔΙΑ ΤΗΣ ΔΙΑΘΗΚΗΣ ΤΟΥ ΝΑ ΚΑΗ Η ΣΟΡΟΣ ΤΟΥ;

Ἑλληνικὴ ἀποστολὴ εὑρίσκεται εἰς Μιλᾶνον πρὸς διακομιδὴν τοῦ νεκροῦ εἰς Ἀθήνας ἐντὸς τοῦ ἀπογεύματος

Ἀπρόοπτον περιπλοκὴν ἐσημείωσε τὸ ζήτημα τῆς διακομιδῆς τῆς σοροῦ τοῦ αἰφνιδίως ἀποθανόντος εἰς Μιλᾶνον ἀρχιμουσικοῦ Δημήτρη Μητροπούλου καὶ τῆς κηδείας του εἰς Ἀθήνας. Καὶ τοῦτο διότι — συμφώνως πρὸς δήλωσιν τῆς κ. Γκόθ, γραμματέως τοῦ ἐκλιπόντος μαέστρου — ὁ Μητρόπουλος ἔχει διατυπώσει, κατὰ πᾶσαν πιθανότητα, εἰς τὴν διαθήκην του τὴν ἐπιθυμίαν ὅπως ἡ σορός του ἀποτεφρωθῇ. Ἐπίσης ἡ κ. Γκὸθ ἐδήλωσε χθὲς εἰς Μιλᾶνον ὅτι ὁ μαέστρος εἶχεν ἐκφράσει τὴν ἐπιθυμίαν νὰ ταφῇ εἰς 'Ην. Πολιτείας.

Ἤδη δημιουργεῖται σοβαρὸν ζήτημα, δεδομένου ὅτι εὑρίσκεται εἰς Μιλᾶνον ὁ γενικὸς διευθυντὴς Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος διὰ νὰ παραλάβῃ καὶ συνοδεύσῃ ἐντὸς τοῦ ἀπογεύματος τῆς σήμερον δι' εἰδικοῦ ἀεροπλάνου εἰς Ἀθήνας τὴν σορὸν τοῦ ἐκλιπόντος.

Ἀλλ' ἐὰν ὁ ἐπιφανὴς Ἕλλην ἀρχιμουσικὸς εἶχεν ἐκφράσει τὴν ἐπιθυμίαν νὰ καῇ ἡ σορός του, τοῦτο δὲν εἶναι ἐφικτὸν νὰ πραγματοποιηθῇ εἰς τὴν Ἑλλάδα καὶ λόγῳ ἐλλείψεως κρεματορίου καὶ διότι δὲν προβλέπεται τοῦτο ὑπὸ τῆς ἑλληνικῆς νομοθεσίας. Ἐὰν πάλιν, ἡ ἀποτέφρωσις τῆς σοροῦ γίνῃ εἰς Ἰταλίαν, εἶναι ἀδύνατος ἡ πραγματοποίησις τῆς ἐπισήμου κηδείας εἰς Ἀθήνας, διότι ὁ νεκρὸς θὰ διακομισθῇ εἰς Ἑλλάδα ὡς τέφρα.

Τὸ ὅλον ζήτημα θὰ ἐλύετο ἂν ἦτο γνωστὸν τὸ περιεχόμενον τῆς διαθήκης τοῦ θανόντος ἀρχιμουσικοῦ. Ἀλλ' ἡ διαθήκη εὑρίσκεται ἤδη εἰς χεῖρας Ἀμερικανοῦ συμβολαιογράφου.

Πάντως, σήμερον θὰ διευκρινισθῇ εἰς Μιλᾶνον τὸ ζήτημα καὶ θὰ ληφθοῦν σχετικαὶ ἀποφάσεις διὰ τὴν διακομιδὴν τῆς σοροῦ εἰς Ἀθήνας ἢ εἰς Ἡνωμένας Πολιτείας ἢ διὰ τὴν ἀποτέφρωσιν τοῦ νεκροῦ εἰς κρεματόριον τῆς Ἰταλίας.

Εἰς περίπτωσιν κατὰ τὴν ὁποίαν θὰ διακομισθῇ εἰς Ἀθήνας, ἡ σορὸς θὰ ἐκτεθῇ δι' ὅλης τῆς ἡμέρας τοῦ Σαββάτου εἰς λαϊκὸν προσκύνημα εἰς τὴν Μητρόπολιν, ἡ δὲ κηδεία θὰ γίνῃ δημοσίᾳ δαπάνῃ τὴν Κυριακήν. Κατὰ τὴν ὥραν τῆς ἐξόδου τῆς σοροῦ ἐκ τοῦ ναοῦ, ἡ κρατικὴ ὀρχήστρα θὰ ἐκτελέσῃ τὴν τρίτην Συμφωνίαν τοῦ Μπετόβεν, εἰς τὴν ὁποίαν περιλαμβάνεται καὶ τὸ περίφημον πένθιμον ἐμβατήριον.

ΕΝΑ ΠΑΛΙΟ ΑΥΤΟΚΙΝΗΤΟ

ΜΙΛΑΝΟΝ, 4. ('Ιδ. ὑπ.). — Αἱ ἰταλικαὶ ἐφημερίδες ἀποκαλύπτουν — ἐξ αὐτοπτῶν μαρτύρων — ὅτι ὁ «μάγος αὐτὸς τῆς μπαγκέττας», ὅπως ἀπεκάλυον τὸν Μητρόπουλον, ὅταν χθὲς προσῆλθεν εἰς τὴν Σκάλαν διὰ νὰ ἀρχίσῃ τὴν τελευταίαν «πρόβαν» τῆς ζωῆς του, ὡσὰν νὰ προησθάνθη τὸν θάνατον, εἶπε πρὸς τοὺς μουσικοὺς τῆς ὀρχήστρας:

«Ὅπως βλέπετε, εἶμαι ἀκόμη ζωντανός. Εἶμαι σὰν ἕνα παλιὸ αὐτοκίνητο ποὺ ἐξακολουθεῖ νὰ λειτουργῇ, ἀλλὰ ποὺ χρειάζεται συχνὲς ἐπισκευές».

Μετὰ παρέλευσιν 20 λεπτῶν, ὁ ἄνθρωπος, τὸν ὁποῖον ὁ Τοσκανίνι ἐχαρακτήρισε κάποτε ὡς «τὸν μεγαλύτερον μαέστρον τοῦ κόσμου», ἦτο νεκρός.

Η ΜΠΑΓΚΕΤΤΑ ΕΠΕΣΕ

«Ἡ μπαγκέττα ἔπεσε χθὲς ἀπὸ τὴν χεῖρα τοῦ Δημήτρη Μητροπούλου εἰς τὴν Σκάλαν τοῦ Μιλάνου. Ποῖος θὰ ἠμπορέσῃ νὰ τὴν σηκώσῃ;».

Ἡ φράσις αὐτὴ ἑνὸς ἐκπροσώπου τῆς Σκάλας δεικνύει παραστατικώτατα τὸ πραγματικῶς δυσαναπλήρωτον κενόν, ποὺ ἐδημιούργησεν ὁ θάνατος τοῦ μεγάλου Ἕλληνος μαέστρου εἰς τὸν κόσμον τῆς Μουσικῆς.

Συνεχίζονται, ἐξ ἄλλου, τὰ σχόλια τοῦ διεθνοῦς Τύπου, ἐκ τῶν ὁποίων παραθέτομεν τὰ πλέον ἐπιγραμματικά:

«Κήρυξ - Βῆμα τῆς Νέας Ὑόρκης»: Διὰ τὸν Μητρόπουλον ζωὴ ἐσήμαινε μουσικὴ καὶ τίποτε ἄλλο. Τοῦ ἤρεσε νὰ μὴ παραμένῃ εἰς τὰ στενὰ καθιερωμένα ρεπερτόρια, ἀλλὰ νὰ ἐρευνᾷ τὴν μουσικὴν καὶ νὰ διευρύνῃ τὰ ὅριά της. Ἡ ἀδύνατη, λιτή, ὡσὰν ἀσκητοῦ μορφή του, καταλήγει ἡ ἐφημερίς, θὰ παραμείνῃ ὁπωσδήποτε ἐπὶ μακρὸν χρονικὸν διάστημα εἰς τὴν μνήμην τῶν φίλων καὶ θαυμαστῶν του».

«Νταίηλυ Μαίηλ»: «Μία ἀπὸ τὰς ἀρετὰς τοῦ Δημήτρη Μητρόπουλου ἦτο ἡ ἀναμφισβήτητη προσπάθεια ποὺ κατέβαλλε πάντοτε, ὅπως τὸ ἀκροατήριόν του ἐννοῇ πλήρως τὴν μουσικὴν ποὺ ἠρμήνευε».

«Τάϊμς»: «Ἦτο ἕνας εὐγλωττος ὀπαδὸς τῆς νέας μουσικῆς, ἀπολύτως πεπεισμένος περὶ τῆς ἀξίας της».

Ἀπόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ

Χρονολογία 4 ΝΟΕ 1960

ΕΝΩ ΣΥΝΕΧΙΖΕΤΑΙ ΤΟ ΠΕΝΘΟΣ ΔΙΑ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΥΠΗΡΞΕ Ο ΜΑΓΟΣ ΤΗΣ ΜΟΥΣΙΚΗΣ ΠΟΥ ΜΕΤΕΔΙΔΕ ΘΕΪΚΗ ΠΝΟΗ ΣΤΗΝ ΟΡΧΗΣΤΡΑ ΤΟΥ

Ἐδημιουργήθη ζήτημα διά τὴν μεταφορὰν τῆς σοροῦ εἰς τὴν Ἑλλάδα. - Ἡ διαθήκη τοῦ ἐκλιπόντος ἀρχιμουσικοῦ

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΓΕΩΡΓΙΟΥ ΒΩΚΟΥ

...Εἶναι δυνατὸν τὰ ἀέτεια αὐτὰ χέρια νὰ μὴν κρατήσουν ποτὲ πιὰ τὴν μαγικὴ μπαγκέττα, ποὺ διαγράφοντας τὰ ἐκπάγλου ὁμορφιᾶς ρυθμικὰ της σχήματα μετέδιδε τὴν θεϊκὴ πνευματικότητα μιᾶς ὠνειρεμένης, μιᾶς ἀσύλληπτης μουσικῆς μυσταγωγίας στὴν ὀρχήστρα;

Εἶναι δυνατὸν αὐτὴ ἡ παραδεισένια μουσικὴ καρδιὰ νὰ μὴν ξανακτυπήσῃ, νὰ μὴ νοιώσῃ πιὰ τὸ μουσικὸ θαῦμα, ποὺ σὲ κάθε στιγμὴ ὁ μάγος τῆς μπαγκέττας, ὁ Δημήτρης Μητρόπουλος, πραγματοποιοῦσε;

Ὅμως δὲν εἶναι ἕνα κακὸ ὄνειρο... Εἶναι μιὰ πραγματικότητα, μιὰ ἐφιαλτικὴ πραγματικότητα...

Αὐτὸς ὁ κολοσσὸς τῆς μουσικῆς τέχνης, αὐτὴ ἡ φωτεινὴ καλλιτεχνικὴ φυσιογνωμία, ποὺ γύρω της συγκεντρώθηκαν οἱ φωτοστέφανοι τῶν ὑψηλοτέρων μουσικῶν ἑρμηνευτικῶν ἐπιτεύξεων, δὲν ὑπάρχει πιά...

Ὁ κόσμος ὁλόκληρος θρηνεῖ τὸν χαμό του... Καὶ περισσότερο ἀκόμα ἡ πατρίδα του: Ἡ Ἑλλάδα.

Ὄχι μόνον οἱ καθαυτὸ μουσικοὶ κύκλοι τῆς χώρας μας, ἀλλὰ καὶ τὸ σύνολον τοῦ ἑλληνικοῦ λαοῦ εἶναι βαθειὰ λυπημένο γιὰ τὸν θάνατο τοῦ δοξασμένου μουσικοῦ της παιδιοῦ, ποὺ μὲ τὴν θριαμβευτικὴ σταδιοδρομία του τίμησε τὸ ὄνομα τῆς Ἑλλάδας...

Σύμβολο ἔγινε ὁ Μητρόπουλος. Ἔφθασε ἐκεῖ ὅπου μόνον οἱ ἐκλεκτοὶ εἶναι προωρισμένοι νὰ βρέψουν τοὺς γλυκόχυμους καρποὺς τῆς μεγάλης τους τέχνης. Καὶ ὁ Μητρόπουλος στάθηκε ὁ φάρος μιᾶς ἰλιγγιώδους πορείας πρὸς ὅ,τι ὑψηλότερο, εὐγενικώτερο καὶ ἀγνότερο μπορεῖ νὰ ἐπιτελέσῃ ἡ ἀνθρώπινη διάνοια, ἡ βαθειὰ ποτισμένη μὲ τὴν πεμπτουσία τῆς ἰδιοφυΐας καὶ τῆς ὑπερδημιουργίας.

Οἱ Ἕλληνες συνόδελφοί του καὶ οἱ παιδαιτέροι ποὺ τὸν γνώρισαν καὶ τὸν παρακολούθησαν στὰ πρῶτα του ξεπετάγματα, ποὺ τὸν ἔφεραν στὸν δρόμο τοῦ θριάμβου, ἀλλὰ καὶ ἡ νεώτερη ἑλληνικὴ μουσικὴ γενεά, αὐτὴ ποὺ ἀτένιζε μὲ δέος καὶ θαυμασμὸ τὸν γίγαντα Μητρόπουλο, αὐτὴ ποὺ τὰ καλλιτεχνικά της ὄνειρα ἦταν γεμάτα ἀπὸ τὸ δράμα τοῦ ἡμιθέου τῆς μπαγκέττας νοιώθουν ὅτι κάποιο δυσαναπλήρωτο, κάποιο τεράστιο κενὸ μένει ὕστερα ἀπὸ τὸν χαμὸ τοῦ μουσικοῦ Ἱεροφάντη.

Γιατὶ ὁ Μητρόπουλος δὲν ἦταν μόνον ὁ ἀρχιμουσικὸς ποὺ συγκέντρωνε τὸν θαυμασμό, ἀλλὰ κι' ὁ ἄνθρωπος, ὁ πλημμυρισμένος ἀπὸ τὰ αἰσθήματα τῆς ἀγάπης γιὰ ὅλους, κι' ἔτσι γεννοῦσε πάλι τὴν ἀγάπη τῶν ἑκατομμυρίων συνανθρώπων του πρὸς αὐτόν...

Ὁ Μητρόπουλος ἔγινε ὁ μεγάλος καλλιτέχνης γιατὶ ὑπῆρχε παράλληλα ὁ ἀνιδιοτελής, ὁ ἀπηλλαγμένος ἀπὸ μικρότητες ἄνθρωπος, ὁ ἀποτοξινωμένος ἀπὸ κάθε στοιχεῖο ψυχικῆς φθορᾶς. Κι' ἂς μὴ νομισθῇ ὅτι ἀνθόσπαρτος κάμπος ἦταν μέχρις ἐνὸς σημείου ἡ ζωὴ τοῦ διασήμου μαέστρου ὥστου νὰ κατακτήσῃ τὴν δόξα καὶ νὰ ἐπιβληθῇ σὰν μιὰ μουσικὴ φύσις - φαινόμενον.

Πέρασε ἀπὸ ἀγκαθωτὰ μονοπάτια ὁ Μητρόπουλος, ματώθηκε, πόνεσε, ἀγωνίσθηκε καὶ μὲ ὁδηγὸ τὴν καλλιτεχνική του πίστη καὶ τὴν εὐφυΐα του νίκησε καὶ βρέθηκε τέλος τόσο ψηλά, σὰν κάτι σχεδὸν πρωτοφανέρωτο στὴν τέχνη τοῦ χειρισμοῦ τῆς μπαγκέττας.



Ὁ Δημήτρης Μητρόπουλος σὲ μιὰ χαρακτηριστικὴ στάσι διευθύνσεως ὀρχήστρας.

Οἱ παληοὶ συνάδελφοί του ἀναλογίζονται ἐκεῖνα τὰ χρόνια τῶν σπουδῶν, τότε ποὺ ὁ Δημητράκης, μαθητὴς ἀκόμη, κυριαρχοῦσε μὲ τὸ φλογερό του ταλέντο...

Γνωστὴ καθηγήτρια τοῦ πιάνου, συμμαθήτρια τοῦ Μητροπούλου στὸ ὠδεῖο, στὴν τάξι τοῦ θαυμασίου καθηγητοῦ τοῦ πιάνου Βασσενχόβεν, μοῦ ἔλεγε χθές:

«Ὁ Μαρσὶκ καὶ ὁ Βασσενχόβεν προσπαθοῦσαν ὁ καθένας γιὰ λογαριασμό του νὰ τραβήξουν τὸν Μητρόπουλο πρὸς τὰ δικά τους καλλιτεχνικὰ μονοπάτια.

—Πιανίστας πρέπει νὰ γίνῃς, τοῦλεγε ὁ Βασσενχόβεν.

—Εἶσαι γεννημένος γιὰ μαέστρος, ἐπέμενε ὁ Μαρσίκ, ὁ σοφὸς ἐκεῖνος μαίτρ τῆς ἁρμονίας καὶ τοῦ κοντραπούντου.

Καὶ στὸ τέλος ὁ Μητρόπουλος, τὸ καταπληκτικὸ αὐτὸ μουσικὸ ταλέντο, ἔγινε καὶ τὰ δύο: καὶ πιανίστας καὶ μαέστρος. Ἀλλὰ στὸ τέλος ἡ ἀγάπη του περισσότερο πρὸς τὴν μπαγκέττα, ὑπερίσχυσε.

Καὶ ἔγινε ὁ κολοσσὸς τῆς μαεστρικῆς τέχνης. Σὰν τὸν Τοσκανίνι, σὰν τὸν Μπρούνο Βάλτερ. Ἴσως καὶ παραπάνω... Γιατί; Μὰ ἐκεῖνο ποὺ εἶχε ὁ Μητρόπουλος σὰν διηύθυνε δὲν μπορεῖ νὰ βρεθῇ σὲ κανέναν ἄλλον ἀρχιμουσικό».

Μάγευε ὁ Μητρόπουλος. Γιατὶ εἶχε στὴν ψυχή του τὸ θεῖο δῶρο, τὸ τόσο σπάνιο.

Καὶ τὰ χέρια του μαγνήτιζαν... Τόμαθε ποιθενὰ αὐτό; Ὄχι... Εἶναι κάτι ποὺ δὲν διδάσκεται. Ἀπὸ τὴν στιγμὴ ποὺ γεννήθηκε, ὁ μουσικὸς μαγνήτης καὶ ἡ ἀκαταμάχητη σαγήνη ὑπῆρχαν σ' αὐτόν... Καὶ μέρα μὲ τὴ μέρα γινότανε ἰσχυρότερος, ὥσπου ἔφτασε νὰ μεταβληθῇ σὲ μιὰ μουσικὴ δύναμι τέτοια, ὥστε στὴν προσταγή της νὰ ὑποτάσσῃ τὴν κάθε ὀρχήστρα.

Ὁ δαιμόνιος αὐτὸς ἀρχιμουσικὸς κατώρθωνε νὰ διαβάζῃ τὴν παρτιτούρα «πρίμα βίστα», μεταφέροντάς την στὸ πιάνο!...

Καὶ γνωρίζουν οἱ ἀσχολούμενοι περὶ τὰ τοιαῦτα ἂν αὐτὸ ἀποτελῇ εὔκολο κατόρθωμα...

Ὕστερα δύο - τρία περάσματα μὲ τὸ ἐμάτι» καὶ ἡ παρτιτούρα γινόταν παιγνιδάκι στὰ χέρια τοῦ Μητροπούλου.

Ἡ τρομακτικὴ του μουσικὴ μνήμη ἀποτύπωνε τὰ πάντα, ἀπὸ τὴν παρτισιὸν μέχρι τὴν τελευταία λεπτομέρεια...

Νότες, παύσεις, χρωματισμούς, ρυθμό, ὀργανικὲς εἰσόδους καὶ πάνω ἀπ' ὅλα στύλ, ζωντάνια, μουσικὴ ἀλήθεια, ἑρμηνευτικὴ πιστότητα.

Ὅλα μέσα στὸ ἐκπληκτικὸ ἐκεῖνο μυαλό του. Τίποτε δὲν τοῦ διέφευγε στὴν πρόβα. Ὅταν ἔπιανε τὴν μπαγκέττα, μεταβαλλόταν σὲ ἡμίθεο. Συμπαρέσυρε ὁλόκληρη τὴν ὀρχήστρα καὶ οἱ μουσικοὶ τὸν ἀτένιζαν σὰν κάτι ὑπερκόσμιο.

Νοιώθανε τὸ βάρος τῆς ἐπιβολῆς του, ἀληθινὰ τρομερῆς, ἀλλὰ καὶ δημιουργικῆς. Μ'πως τὸ ἴδιο δὲν γινόταν καὶ ὅταν στὰ προπολεμικὰ χρόνια διηύθυνε τὴν συμφωνικὴ ὀρχήστρα τοῦ Ὠδείου Ἀθηνῶν; Ὅταν κρατοῦσε τὴν μπαγκέττα ὁ Μητρόπουλος, ἡ ὀρχήστρα, ὡς ἐκ θαύματος, μεταβαλλόταν καὶ οἱ ἑρμηνεῖες τῶν ἔργων ἔπαιρναν ἕνα πρωτοφανέρωτο φῶς.

Συναγερμὸς τότε... Ὄχι μόνο τὴν ἡμέρα τῆς συναυλίας, ἀλλὰ καὶ στὴν γενικὴ δοκιμὴ ποὺ δινόταν Κυριακὴ πρωί.

Ὅλοι ἔτρεχαν νὰ ἐξασφαλίσουν εἰσιτήριο γιὰ ν' ἀκούσουν τὴν ὀρχήστρα μὲ τὸν Μητρόπουλο... Γιατὶ ἤξεραν πὼς μουσικὴ μυσταγωγία θὰ ἦταν ἡ καλλιτεχνική του προσφορά.

Πῶς λοιπὸν τὰ μάτια μας γεμάτα ἀπὸ δάκρυα στὴ θύμησι ἐκείνου νὰ μὴν εἶναι;

Πῶς τῆς ψυχῆς ὁ σπαραγμὸς νὰ σταματήσῃ, σὰν ἡ εἰκόνα τοῦ μεγάλου νεκροῦ τὴν λύπη τὴν ἀβάσταχτη μᾶς φέρνει;...

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ

*

Οἱ ἐκδηλώσεις πένθους γιὰ τὸν ἀδόκητο θάνατο τοῦ κορυφαίου ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου συνεχίζονται. Τόσον τὸ Ἐθνικὸν Ἵδρυμα Ραδιοφωνίας, ὅσον καὶ ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν ἀπέστειλαν πρὸς τὸν τύπον τὰς κάτωθι ἀνακοινώσεις:

«Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν μὲ βαθύτατη ὀδύνη δέχτηκε τὸ θλιβερὸ ἄγγελμα τοῦ πρόωρου καὶ ἡρωικοῦ θανάτου τοῦ Δημήτρη Μητρόπουλου.

Ἡ ἀπώλεια τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ δημιουργεῖ ἕνα ἀνυπολόγιστο κενὸ τόσο εἰς τὸν ἑλληνικὸ πνευματικὸ χῶρο, ὅσο καὶ στὸ διεθνὲς μουσικὸ στερέωμα. Οἱ μεγαλοφυεῖς ἑρμηνεῖες του, κλασικῶν καὶ νεωτέρων ἔργων, ὑπῆρξαν ἐπιτεύγματα ὑψίστης καὶ μοναδικῆς τέχνης, μαεστὲς ἀπὸ πάθος, σαφήνεια, λαμπρότητα καὶ τεχνικὴ ἀρτιότητα.

Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν, ποὺ εἶχε τὸ προνόμιο νὰ συγκαταλέγῃ τὸν Δημήτρη Μητρόπουλο μεταξὺ τῶν Ἱδρυτικῶν της μελῶν, θὰ κρατήσῃ πάντα στὴ μνήμη της μὲ εἰλικρινῆ εὐγνωμοσύνη καὶ θαυμασμὸ ὄχι μόνον τὸν μεγαλοφυῆ ἀναδημιουργὸ τῶν ἔργων τῶν Ἑλλήνων συνθετῶν, ἀλλὰ καὶ τὸν ἐ

ΑΝΕΞ. ΤΥΠΟΥ

-4 NOE. 1960

ΕΝΩ ΟΛΗ Η ΑΝΘΡΩΠΟΤΗΣ ΠΕΝΘΕΙ

Ἀναμνήσεις ἀπὸ τὸν Μητρόπουλον τοῦ μουσουργοῦ Μάριου Βάρβογλη

ΤΟ ΠΡΩΤΟ ΤΟΥ ΞΕΚΙΝΗΜΑ.— Ο "ΣΥΛΛΟΓΟΣ ΣΥΝΑΥΛΙΩΝ,, —ΣΠΟΥΔΕΣ ΣΤΟ ΒΕΡΟΛΙΝΟ ΚΑΙ ΤΙΣ ΒΡΥΞΕΛΛΕΣ.— "ΒΑΛ ΤΟΥ ΡΙΛΑΝΗΚ ΜΑΡΙΕ!,,— ΧΑΡΑΚΤΗΡΙΣΤΙΚΟ ΕΠΕΙΣΟΔΙΟ

Ὁλόκληρος ὁ κόσμος πενθεῖ τὸν θάνατο τοῦ μεγάλου Μητρόπουλου. Ἰδιαίτερη εἶναι ἡ συγκίνησι τοῦ μουσικοῦ κόσμου τῆς χώρας μας καὶ πιὸ πολὺ ἐκείνων ποὺ ἔτυχε νὰ συνεργασθοῦν ἢ συνδέθηκαν μαζί του μὲ μιὰ δυνατὴ φιλία. Ὁ πόνος ποὺ ἔνοιωσαν μὲ τὴν ἀναπάντεχη εἴδησι, τὰ δάκρυα ποὺ κύλησαν στὰ πρόσωπά τους, παραχωροῦν, ὅσο περνοῦν οἱ μέρες τὴν θέσι τους στὶς ἀναμνήσεις τῆς ζωῆς ποὺ κορφολόγησαν κοντὰ στὸν μεγάλο καλλιτέχνη.

Ἕνας ἄνθρωπος στὸν τόπο μας ποὺ συνδέθηκε μὲ ἀδελφικὴ φιλία μὲ τὸν Δημήτρη Μητρόπουλο εἶναι ὁ μουσουργὸς κ. Μάριος Βάρβογλης. Ὅταν προχθὲς τοῦ ἀνγγείλαμε τὴν θλιβερὴ εἴδησι, τὸν εἴδαμε νὰ μὴν ἀντέχῃ τὸ βάρος τοῦ γεγονότος καὶ νὰ σωριάζεται σ' ἕνα ντιβάνι συντετριμμένος κυριολεκτικά. Κι' ὅταν ἀργότερα συνῆλθε προσπαθοῦσε νὰ θυμηθῇ μιὰ ζωὴ ὁλόκληρη δίπλα στὸν ἐκλιπόντα Ἀρχιμουσικό. «Δὲν μπορῶ νὰ φαντασθῶ τὸν Δημήτρη νεκρό, κλεισμένο σ' ἕνα φέρετρο, πνιγμένο ἀπὸ νεκρολούλουδα. Τὸν ἔβλεπα πάντα ἢ σᾶν ἕνα ἀνέφελο παιδί, ἢ σᾶν Διευθυντὴ μὲ τὴν μπαγκέττα στὸ χέρι νὰ καταπλήσσῃ.



Ὁ Μητρόπουλος ὅταν ἄρχιζε τὴν ἔκδοξη σταδιοδρομία του

Μερικὰ ἀξέχαστα

Ζητήσαμε ἀπὸ τὸν κ. Βάρβογλη νὰ μᾶς μιλήσῃ λίγο γιὰ τὴν ζωὴ τοῦ Μητρόπουλου, πρᾶγμα ποὺ ἔκανε μὲ προθυμία.

—Τὸν Γενάρη τοῦ 1921 ἔφθασα στὴν Ἀθήνα, ποὺ μὲ τηλεγράφημα τοῦ διευθυντοῦ τοῦ Ὠδείου Ἀθηνῶν ἐκαλούμην νὰ συμπληρώσω τὸ κενὸ ποὺ δημιούργησε ἡ μετάθεσι τοῦ Καλομοίρη στὸ Ἐθνικὸ Ὠδεῖο. Τότε γνώρισα τὸν Μητρόπουλο, ποὺ μόλις εἶχε τελειώσει τὶς σπουδές στὸ πιάνο πλάϊ στὸν Βασενχόβεν καὶ τὰ θεωρητικά του μαθήματα ἀπὸ τὸν Μαροίκ, ἄνθρωπο ποὺ μαζὶ μὲ τὴν οἰκογένεια Νεγρεπόντη συμπαρασταθήκαν μὲ μοναδικὴ στοργὴ στὸ Δημήτρη. Δὲν πέρασε πολὺς καιρὸς καὶ μιὰ μέρα ὁ διευθυντὴς τοῦ Ὠδείου μοῦ ζήτησε τὴν γνώμη μου γιὰ τὴν σκέψι του νὰ προωθήσῃ τὸν Μητρόπουλο στὴ θέσι τοῦ διευθυντοῦ. «Δὲν ξέρω, τοῦ εἶπα, γιὰ τὸ διοικητικὸ μέρος ἂν θὰ τὰ καταφέρῃ, ἀλλὰ σὰν μουσικὸς ἂν καὶ νέος ἀκόμα εἶμαι βέβαιος πὼς θὰ τιμήσῃ αὐτὴ τὴν θέσι». Δὲν εἶπε τίποτα στὸν Δημήτρη καὶ καλύτερα γιατὶ αὐτοὶ ποὺ «βλίβονται» σήμερα ἀντέδρασαν καὶ δὲν ἔγινε πραγματικότης αὐτὴ ἡ σκέψι τοῦ διευθυντοῦ. Ἐκείνη τὴν ἐποχὴ ἔφυγε κι' αὐτὸς κι' ἐγὼ καὶ μαζὶ μ' ἄλλους φτιάξαμε τὸν «Σύλλογο Συναυλιῶν» ἂν δὲν μὲ γελᾶ ἡ μνήμη μου στὰ 1921. Τότε παίχθηκε ἡ ὄπερα του «Ἀδελφὴ Βεατρίκη» μὲ πρωταγωνίστρια τὴν Παζινοῦ καὶ στὴν παράστασι παρευρέθη ὁ μεγάλος Γάλλος Σαὶν-Σάνς.

Μᾶς μίλησε ὕστερα γιὰ τὶς σπουδὲς τοῦ Μητρόπουλου στὸ Βερολῖνο καὶ στὶς Βρυξέλλες πλάϊ στοὺς μεγάλους Μπουζόνι καὶ Ζίλσον καὶ γιὰ τὰ διάφορα ἔργα του ποὺ δείχνουν μιὰ μοναδικὴ τόλμη γιὰ τὴν ἐποχὴ ἐκείνη.

«Ἀλλὰ τί νὰ θυμηθῶ πρῶτα καὶ τί ὕστερα ἀπὸ τὴν ζωὴ τοῦ διαλεχτοῦ φίλου; Τὸ πῶς ὅλα τὰ ἔργα μου σὲ πρώτη ἐκτέλεσι παρουσιάστηκαν ἀπὸ ἐκεῖνον; "Ἡ μήπως τὴν πίκρα του γιὰ τὸ «Ἀπόγευμα τῆς ἀγάπης», ποὺ ὅταν «θυμᾶμαι τὸν ἄκουσα νὰ μοῦ λέῃ: «Βάλτου ρίγανη, μωρὲ Μάριε! "Ἀδικα τὸ γράφεις... Δὲν θὰ στὸ παίξουν ἐδῶ...». Καθόμουν τότε στὴν ὁδὸ Πειραιῶς. Κι' ἀφοῦ μοῦπε τὰ παραπάνω λόγια ἔφυγε κι' ἐμεῖς εἴχαμε ἑτοιμάσει γιὰ φαγητό... Μᾶς εἶχε συνηθίσει σὲ τέτοιες παραξενιές. Μὰ ξαναγύρισε κρατώντας αὐγά, ζαμπὸν κι' ἕνα σωρὸ ἄλλα πράγματα. Πῆγε στὴν κουζίνα, φόρεσε μιὰ ποδιὰ καὶ βοήθησε τὴν γυναῖκα μου στὴν ἑτοιμασία τοῦ φαγητοῦ...

ΜΙΑ ΖΩΗ ΟΛΟΚΛΗΡΗ ΣΤΟ ΠΕΝΤΑΓΡΑΜΜΟ..

Στὸ Ὠδεῖο δίδασκε μάθημα μορφολογίας κάποτε. Τὸ περιστατικὸ ποὺ θὰ σᾶς ἀφηγηθῶ ἀφορᾶ τὴν συμπαράστασι τῆς οἰκογένειας Νεγρεπόντη στὴ σταδιοδρομία τοῦ Μητρόπουλου. "Εμεναν στὸ Σύνταγμα, στὴν ὁδὸ "Οθωνος. Σ' αὐτὸ τ' ἀρχοντικὸ σπίτι εἶχαν παραχωρήσει ὁλόκληρο διαμέρισμα στὸν Δημήτρη γιὰ νὰ μένῃ καὶ σὰν νὰ μὴν ἔφθανε αὐτό, εἶδα μιὰ μέρα τὴν Νεγρεπόντη (μητέρα τῆς "Αλκη Θρύλου) πεσμένη στὸ πάτωμα καὶ νὰ χαρακώνῃ σὲ χαρτιὰ πεντάγραμμα γιὰ νὰ τὸν βοηθήσῃ ἔτσι νὰ ἑτοιμασθῇ γιὰ τὸ μάθημα ποὺ σὲ λίγο θὰ παρέδιδε στοὺς μαθητάς του. Πόσες φορὲς δὲν πῆγα νὰ τὸν δῶ καὶ δὲν μ' ἄφησε ἡ σεβαστὴ δέσποινα: «Κοιμᾶται καὶ δὲν τὸν ξυπνῶ γιατὶ κουράστηκε πολύ!».

»Ἐκεῖνο ὅμως ποὺ δὲν θὰ ξεχάσω ποτέ, συνέχισε ὁ κ. Βάρβογλης, εἶναι ἕνα περιστατικὸ ποὺ συνέβη λίγο πρὶν φύγει γιὰ τὴν ξενητιά. "Ημουν ἄρρωστος κι' ἀπὸ τὸ παράθυρό μου τὸν εἶδα νὰ περνᾶ καὶ νὰ πηγαίνῃ στὴν κυρία Ἀργυροπούλου, ἀπέναντι. «Γειά σου, Μάριε... φώναξε ἀπὸ τὸν δρόμο. Θἄρθω νὰ σὲ δῶ σὲ λίγο». Πράγματι, δὲν πέρασε πολὺ ὥρα κι' ὁ Μητρόπουλος ἔφυγε ἀπὸ τὴν κυρία Ἀργυροπούλου καὶ περπατώντας ἀφηρημένος στὸ ἀπέναντι πεζοδρόμιο κατηυθύνθη γιὰ τὸ σπίτι του. Πικοάθηκα πολὺ καὶ σ' ἕνα πρόχειρο χαρτὶ τσιγκρύφα τοῦτα τὰ λόγια: «Σ' ἕνα ἄρρωστο ποὺ τοῦ ὑπόσχονται διαλεχτοὶ φίλοι ὅτι θὰ πᾶνε νὰ τὸν δοῦν, ὅταν δὲν κρατήσουν τὴν ὑπόσχεσί τους, ἁρπαχτσαίνει διπλά». Καὶ τὸ στειλα μὲ τὴν κόρη μου ποὺ τοῦ τὸ ἔτρεξε κάτω ἀπὸ τὴν πόρτα του. Δὲν πέρασαν οὔτε δέκα λεπτὰ κι' ἤρθε σπίτι. Μοῦπε πὼς κτύπησε τὸ κουδοῦνι μὰ δὲν τἄκουσα. Κι' ὅταν ἔβγαλε τὰ ποτὰ καθησε στὰ σκαλοπάτια κι' ἔγραψε ἕνα γράμμα πέντε χειρόγραφα που μοῦ τὸ πέταξε κάτω ἀπὸ τὴν πόρτα. Ἐκεῖ μοῦ δικαιολογεῖται πὼς ἔξχασε ὁλότελα τὴν ὑπόσχεσί του καὶ τὴν αὐνομιλία μας κι' ὅτι τὰ θυμήθηκε ὅλα μόλις πῆρε τὸ σημείωμά μου. Θὰ ψάξω κι' ἂν τὸ βρῶ ἐκεῖνο τὸ γράμμα θὰ στὸ δώσω. Λέξιζει τὸν κόπο νὰ τὸ διαβάσῃ κανείς, γιατὶ δείχνει τὸν ἄνθρωπο Μητρόπουλο σ' ὅλη του τὴν μεγαλωσύνη».

Δ. Ι. ΠΑΠΑΔΟΜΑΡΚΑΚΗΣ

ΕΘΝ. ΚΗΡΥΚΟΣ

-4 NOE 1960

Ὁ ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΤΑΦΗ ΕΙΣ ΗΝ.ΠΟΛΙΤΕΙΑΣ;

Ἐκφράζει τὴν ἐπιθυμίαν εἰς τὴν διαθήκην του

Η ΣΟΡΟΣ ΤΟΥ Θ' ΑΠΕΤΕΦΡΩΘΗ

ΜΙΛΑΝΟΝ, 3. ('Ασσοσ. Πρέσς)

Ο ΑΠΟΘΑΝΩΝ χθὲς διάσημος μουσικὸς διευθυντὴς Δημήτρης Μητρόπουλος ἐκφράζει εἰς τὴν διαθήκην του τὴν ἐπιθυμίαν του, ὅπως ἡ σορός του ἀποτεφρωθῇ. Τὰ ἀνωτέρω ἐδήλωσε σήμερον ἡ ἰδιαιτέρα γραμματεὺς τοῦ ἐκλιπόντος Μὶς Τρούντη Γκότ, ἡ ὁποία προσέθεσεν ἐπίσης ὅτι καθόσον γνωρίζει, ὁ ἐκλιπὼν ἐπεθύμει, ὅπως μετὰ τὸν θάνατόν του, ταφῇ εἰς τὰς Ἡνωμένας Πολιτείας.

Ἡ ἑλληνικὴ κυβέρνησις, ἐν ταὐτῷ στρατιωτικὸν ἀεροπλάνον τῷ μεταξύ ἀπέστειλε σήμερον ἐνδιὰ νὰ παραλάβῃ τὴν σορὸν τοῦ Μητροπούλου καὶ τὴν μεταφέρῃ εἰς "Αθήνας, ὅπου θὰ γίνῃ ἡ κηδεία του δημοσίᾳ δαπάνῃ.

Ἡ Μὶς Γκότ, ἐν τούτοις, ἐδήλωσεν ὅτι ἡ κηδεία τοῦ ἐκλιπόντος θὰ γίνῃ ἐν Μιλάνῳ καὶ ὅτι ἡ νεκρικὴ πομπὴ θὰ ἐκκινήσῃ ἐκ τῆς "Οπερας τῆς Σκάλας τοῦ Μιλάνου.

Τὸ ἐνταῦθα 'Αμερικανικὸν Προξενεῖον ἀπέφυγεν ἐπιμελῶς νὰ προβῇ εἰς σχόλια ἐπὶ τῆς Διαθήκης τοῦ ἐκλιπόντος, ἡ ὁποία εὑρίσκεται εἰς χεῖρας 'Αμερικανοῦ συμβολαιογράφου.

Ἡ σορὸς τοῦ μεγάλου καλλιτέχνου μετεφέρθη σήμερον εἰς τὸ ἐνταῦθα 'Ιατροδικαστικὸν 'Ινστιτοῦτον πρὸς διενέργειαν αὐτοψίας.

Τὰ σχόλια

ΝΕΑ ΥΟΡΚΗ, 3. ('Ασσοσ. Πρέσς). — Αἱ σημεριναὶ πρωϊναὶ ἐφημερίδες τῆς Νέας 'Υόρκης δημοσιεύουν ἐν ἐκτάσει εἰς τὰς πρώτας των σελίδας, τὴν εἴδησιν τοῦ θανάτου καὶ βιογραφικὰ σημειώματα, καθὼς καὶ φωτογραφίας τοῦ "Ελληνος μουσουργοῦ Δημήτρη Μητροπούλου.

Ἡ ἐφημερὶς «Κήρυξ - Βῆμα» εἰς ἄρθρον της ἀφιερωμένον εἰς τὸν ἀποθανόντα Μέγαν Καλλιτέχνην, γράφει:

«Ὁ Μητρόπουλος δὲν ἀνῆκεν εἰς τὸ εἶδος ἐκεῖνο τῶν διευθυντῶν ὀρχήστρας ποὺ περιορίζονται εἰς τὰ στενὰ ὅρια τοῦ καθιερωμένου ρεπερτορίου. Ὁ Μητρόπουλος ἠρέσκετο νὰ ἐρευνᾷ τὴν μουσικὴν καὶ νὰ φθάνῃ εἰς τὰ ἀκροτατα ὅρια αὐτῆς».

Περαιτέρω, ὁ ἀρθρογράφος γράφει ὅτι οἱ σύγχρονοι μουσικοσυνθέται, περιλαμβανομένων τῶν 'Αμερικανῶν, ἐγνώριζον ὅτι ὁ Μητρόπουλος ἦτο μεγάλη ἀξία καὶ ὅτι ἠδύναντο νὰ βασίζωνται ἐπ' αὐτοῦ εἰς ὅ,τι ἀφορᾷ τὴν ἀπόδοσιν τῶν συνθέσεών των.

Ἐξ ἄλλου, ἀπόμε εἰς μνήμην τοῦ Μητροπούλου ἡ φιλαρμονικὴ τῆς Νέας 'Υόρκης θὰ παίξῃ «Οὔρλιχτ» ἀπὸ τὴν δευτέραν συμφωνίαν τοῦ Μάλερ. Θὰ διευθύνῃ ὁ Λέοναρντ Μπερνστάϊν καὶ σολίστ θὰ εἶναι ἡ Τζέννη Τουρέλ.

Κατὰ τὴν διάρκειαν τῆς χθεσινῆς παραστάσεως τοῦ «Μπόρις Γκουντούνωφ» εἰς τὴν Μητροπόλιταν "Οπερα, ὁ γενικὸς διευθυντὴς αὐτῆς κ. Ρούντολφ Μπὶγκ ὡμίλησε πρὸς τοὺς ἀκροατὰς καὶ ἡ ὀρχήστρα ἔπαιξεν εἰς μνήμην τοῦ Μητροπούλου τὸν «Ὀρφέα» τοῦ Γκλούκ, χωρὶς νὰ χρησιμοποίηση μαέστρον ὀρχήστρας.

ΝΕΩΝ

-4 NOE 1960

ΜΕ ΕΛΛΗΝΙΚΟΝ ΑΕΡΟΠΛΑΝΟΝ

Ἡ σορὸς τοῦ Μητροπούλου διακομίζεται τὸ ἀπόγευμα

ΠΛΗΡΟΦΟΡΙΑΙ ΑΠΟ ΤΟ ΜΙΛΑΝΟΝ ΑΝΑΦΕΡΟΥΝ ΟΤΙ ΘΑ ΚΑΗ ΕΚΕΙ

Η ΚΗΔΕΙΑ ΘΑ ΓΙΝΗ ΤΗΝ ΚΥΡΙΑΚΗΝ

Ἐκδηλώσεις πένθους εἰς ὅλον τὸν κόσμον

Ἡ σορὸς τοῦ Δημήτρη Μητροπούλου διακομίζεται εἰς τὰς Ἀθήνας σήμερον τὸ ἀπόγευμα μὲ στρατιωτικὸν ἀεροπλάνον τύπου «Ντακότα», τὸ ὁποῖον μετέβη, πρὸς τὸν σκοπὸν αὐτόν, στὴν Ἰταλία.

Χθές, ἐξ ἄλλου, τὴν 10.30 π.μ. ἀνεχώρησε ἀεροπορικῶς εἰς Μιλάνον ὁ Διευθυντὴς Γραμμάτων καὶ Τεχνῶν κ. Κουρνοῦτος μετὰ τοῦ κ. Ἀλεξ. Δημητροπούλου, τμηματάρχου Πολιτικῆς Διευθύνσεως τοῦ ὑπουργείου τῶν Ἐξωτερικῶν, τῆς Κας Καίτης Κατσογιάννη καὶ ἑνὸς ὑπερατέρ, διὰ νὰ παραλάβουν καὶ συνοδεύσουν εἰς Ἀθήνας τὴν σορὸν τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ, ἡ ὁποία ἐπρόκειτο νὰ ταριχευθῇ, κατόπιν τηλεφωνικῆς ἐντολῆς τοῦ ὑπουργοῦ τῆς Προεδρίας τῆς Κυβερνήσεως κ. Κ. Τσάτσου πρὸς τὸν "Ελληνα πρόξενον τοῦ Μιλάνου. Δέν εἶναι γνωστὴ ἡ ἀκριβὴς ὥρα, κατὰ τὴν ὁποίαν θὰ μεταφερθῇ ἡ σορὸς εἰς Ἀθήνας. Τὸ πιθανώτερον εἶναι ὅτι ἡ μεταφορά της θὰ γίνῃ μεταξὺ 5ης καὶ 7ης ἀπογευματινῆς.

Η ΚΗΔΕΙΑ ΤΗΝ ΚΥΡΙΑΚΗΝ

Ἡ σορὸς μεταφερομένη ἐνταῦθα θὰ ἐκτεθῇ δι' ὅλης τῆς ἡμέρας τοῦ Σαββάτου εἰς λαϊκὸν προσκύνημα, εἰς τὴν Μητρόπολιν, ἡ δὲ κηδεία τοῦ ἐκλιπόντος θὰ γίνῃ δημοσίᾳ δαπάνῃ, τὴν Κυριακήν. Κατὰ τὴν ὥραν τῆς ἐξόδου ἐκ τοῦ ναοῦ τῆς σοροῦ, ἡ Κρατικὴ Ὀρχήστρα θὰ ἐκτελέσῃ τὴν Τρίτην Συμφωνίαν τοῦ Μπετόβεν, εἰς τὴν ὁποίαν, ὡς γνωστόν, περιλαμβάνεται καὶ τὸ περίφημον πένθιμον ἐμβατήριον.

ΘΑ ΚΑΗ ΕΙΣ ΤΟ ΜΙΛΑΝΟΝ;

ΜΙΛΑΝΟΝ, 4 Νοεμβρίου. Τοῦ ἀπεσταλμένου μας.— Ἡ σορὸς τοῦ ἐκλιπόντος διασήμου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου θὰ μεταφερθῇ αὔριο τὸ πρωῒ ἀπὸ τὸ νεκροτομεῖο στὴ «Σκάλα τοῦ Μιλάνου» ἀπὸ ὅπου θὰ γίνῃ πιθανῶς ἡ νεκρώσιμος πομπὴ μέχρι τοῦ Δημοτικοῦ νεκροταφείου τῆς πόλεως. Ἐν συνεχείᾳ ἡ σορὸς θὰ μεταφερθῇ εἰς τὸ Λουγκάνο ὅπου θὰ γίνῃ ἡ καῦσις τοῦ νεκροῦ. Ἡ τύχη τῆς τέφρας του ἀγνοεῖται. Τὴν διαθήκην τοῦ ἐκλιπόντος ἔχει εἰς χεῖρας του ὁ δικηγόρος του εἰς Νέαν 'Υόρκην. Ἡ γραμματεύς τοῦ Μητρόπουλου κ. Τρούντυ Γκόθ, μοῦ ἐδήλωσεν ὅτι οὐδεὶς ἐνδιεφέρθη μέχρι στιγμῆς ἀπὸ ἑλληνικῆς πλευρᾶς διὰ τὸν Μητρόπουλον, οὔτε ὁ πρόξενος, οὔτε ἡ Λυρικὴ Σκηνή. «Εἴσθε ὁ πρῶτος "Ελλην ποὺ μέ ἐρωτᾶ διὰ τὸν νεκρόν» μοῦ εἶπε. Ἐν τῷ μεταξύ, κατὰ τὸ χθεσινὸ κονσέρτο ὑπὸ τὴν διεύθυνσιν τοῦ Φὸν Καραγιάν, κατὰ τὸ ὁποῖον ἐπαίχθη μὲ τὴν συμφωνικὴν τοῦ Βερολίνου ἡ «Μανὸν Λεσκὼ» τοῦ Πουτσίνι τὴν ὁποίαν ἰδιαιτέρως ἀγαποῦσε ὁ Μητρόπουλος, ἐτηρήθη ἑνὸς λεπτοῦ σιγὴ εἰς μνήμην τοῦ μεγάλου νεκροῦ.

Εἰς τὸ Μιλᾶνον, οἱ μουσικοὶ τῆς ὀρχήστρας τὴν ὁποίαν διηύθυνεν ὁ Μητρόπουλος, κατὰ τὴν στιγμὴν τοῦ θανάτου του, ἠγρύπνησαν ὁλόκληρον τὴν παρελθοῦσαν νύκτα, πλησίον τῆς σοροῦ του, εἰς ὁμάδας ἀνὰ πέντε.

Ι. ΒΑΝΔΩΡΟΣ

ΠΟΙΑ Η ΕΠΙΘΥΜΙΑ ΤΟΥ;

Τηλεγράφημα τοῦ 'Ασσοσιέιτεντ Πρὲς ἐκ Μιλάνου ἀναφέρει ὅτι ἡ κ. Τρούντυ Γκόθ, ἐδήλωσε χθὲς ὅτι ὁ ἀποθανὼν ἀρχιμουσικὸς ἔχει διατυπώσει κατὰ πᾶσαν πιθανότητα εἰς τὴν διαθήκην του τὴν ἐπιθυμίαν ὅπως ἡ σορός του ἀποτεφρωθῇ. Ἡ κ. Γκόθ ἀπεκάλυψεν ἐπίσης ὅτι «ἐξ ὅσων δύναται νὰ γνωρίζῃ», ὁ Μητρόπουλος ἐπεθύμει νὰ ταφῇ εἰς 'Ηνωμένας Πολιτείας. Ἡ κ. Γκόθ ἀναφερομένη εἰς τὸ θέμα τῆς κηδείας, εἶπεν ὅτι «αὔτη θὰ γίνῃ ἐνταῦθα». Πάντως, τὸ ἀμερικανικὸν προξενεῖον τοῦ Μιλάνου ἀπέφυγε νὰ προβῇ εἰς οἱονδήποτε σχόλιον σχετικῶς μὲ τὴν διαθήκην τοῦ Μητροπούλου, ἡ ὁποία, ὡς ἀνεφέρθη, εὑρίσκεται εἰς χεῖρας 'Αμερικανοῦ συμβολαιογράφου.

ΔΕΝ ΗΤΟ ΓΡΑΜΜΑΤΕΥΣ ΤΟΥ;

Ἐν τῷ μεταξύ, παρείχετο ἐκ μέρους φίλων τοῦ ἐκλιπόντος μαέστρου ἡ διευκρίνισις ὅτι ἡ αὐτοκαλουμένη γραμματεύς τοῦ Δημ. Μητρόπουλου, Ἑβραία ἐκ Φλωρεντίας, Τρούντυ Γκόθ, οὐδέποτε ὑπῆρξε γραμματεύς του, ἀλλὰ ἁπλῶς ἔνθερμη θαυμάστριά του, ἡ ὁποία τὸν ἠκολούθει εἰς τὰς ἀνὰ τὸν κόσμον περιοδείας του, δι' ἰδίων ἐξόδων.

ΕΚΔΗΛΩΣΕΙΣ ΠΕΝΘΟΥΣ

Ἐν τῷ μεταξὺ συνεχίζονται εἰς ὁλόκληρον τὸν κόσμον αἱ ἐκδηλώσεις πένθους διὰ τὸν θάνατον τοῦ μεγάλου "Ελληνος καλλιτέχνου. Συγκεκριμένως ἡ 'Οργανωτικὴ Ἐπιτροπὴ τοῦ Φεστιβὰλ τοῦ Σάλτσμπουργκ, εἰς τὸ ὁποῖον οὗτος συμμετεῖχε τακτικῶς ἀπὸ τοῦ 1954, «ἐξέφρασε τὴν βαθεῖαν λύπην της διὰ τὴν ἀπώλειαν ἑνὸς ἐκ τῶν μεγαλυτέρων συγχρόνων μουσικῶν». Ὑπενθυμίζεται ὅτι εἰς τὴν αὐστριακὴν αὐτὴν πόλιν θεωρεῖται ὡς ἀλησμόνητος ὁ τρόπος μὲ τὸν ὁποῖον ὁ Δημήτρης Μητρόπουλος διηύθυνε τὸ περίφημον «Ρέκβιεμ» τοῦ "Εκτορος Μπερλιόζ τὸ ἔτος 1956, τὰ ἔργα τοῦ Φράντς Σμὶτ τὸ 1959 καὶ ἐφέτος τὴν 8ην Συμφωνίαν τοῦ Γκούσταβ Μάλερ.

Εἰς ἄρθρον, ἐξ ἄλλου, τῆς ἐφημερίδος «Κήρυξ - Βῆμα» τῆς Νέας 'Υόρκης σχετικὸν μὲ τὸν ἐκλιπόντα "Ελληνα μαέστρον, ἀναφέρεται ὅτι διὰ τὸν Μητρόπουλον «ζωὴ ἐσήμαινε μουσικὴ καὶ τίποτε ἄλλο». Ἡ ἐφημερὶς προσθέτει: «Τοῦ ἤρεσε νὰ μὴ παραμένῃ εἰς τὰ στενὰ καθιερωμένα ρεπερτόρια, ἀλλὰ νὰ ἐρευνᾷ τὴν μουσικὴν καὶ νὰ διευρύνῃ τὰ ὅριά της. "Ολοι οἱ σύγχρονοι συνθέται τὸν ἐθεώρουν φίλον των καὶ ἐβασίζοντο ἐπ' αὐτοῦ εἰς ὅ,τι ἀφεώρα τὴν ἑρμηνείαν τῶν ἔργων των. Ἡ ἀδύνατη, λίγο ὡσὰν ἀσκητοῦ, μορφὴ του, καταλήγει ἡ ἐφημερίς, θὰ παραμείνῃ ὁπωσδήποτε ἐπὶ μακρὸν χρονικὸν διάστημα εἰς τὴν μνήμην τῶν φίλων καὶ θαυμαστῶν του».

Ἡ ἐφημερὶς «Νταίηλυ Μαίηλ» τοῦ Λονδίνου ἀναφέρει ὅτι μία ἀπὸ τὰς ἀρετὰς τοῦ Δημήτρη Μητρόπουλου ἦτο ἡ ἀναμφισβήτητη προσπάθεια ποὺ κατέβαλε πάντοτε ὅπως τὸ ἀκροατήριόν του ἐννοῇ πλήρως τὴν μουσικὴν ποὺ ἠρμήνευε. Ἡ προσπάθειά του αὐτή, τονίζει, ἔφθανεν εἰς τόσον μεγάλον βαθμόν, ὥστε κάποτε, διὰ νὰ ἀκολουθήσῃ περισσότερον τὸ «κλῖμα» τῆς συνθέσεως «ἡ Ἱστορία ἑνὸς Σπρατιώτου» τοῦ 'Ιγκόρ Στραβίνσκυ, τὴν ὁποίαν θὰ ἐξετέλει, ἐνεφανίσθη εἰς τὸ πόντιουμ φέρων πολεμικὴν ἀμερικανικὴν στρατιωτικὴν στολήν!

Μία ἄλλη βρεταννικὴ ἐφημερίς, ἡ «Νταίηλυ Τέλεγκραφ» ὑπενθυμίζει εἰς σχετικὸν ἄρθρον της τὰς ἐμφανίσεις τοῦ "Ελληνος ἀρχιμουσικοῦ εἰς τὸ πλαίσιον τοῦ Φεστιβὰλ τοῦ Ἐδιμβούργου κατὰ τὸ 1950 καὶ 1956, ὅταν ἠρμήνευσε μὲ δυναμισμὸν καὶ ἔντασιν τὴν 4ην Συμφωνίαν τοῦ Βρετανικοῦ συνθέτου Βὼν Οὐίλλιαμς.

Ἐξ ἄλλου, αἱ ἐφημερίδες τοῦ Λονδίνου «Τάϊμς» καὶ «Γκάρντιαν» ἀφιερώνουν μακρὰς νεκρολογίας εἰς τὸν Δημήτρην Μητρόπουλον, ἐξαίρουσαι τὴν μουσικὴν ἰδιοφυΐαν του, παραθέτουσαι καὶ φωτογραφίας του. Ἐπίσης, ὁ ραδιοφωνικὸς σταθμὸς τοῦ Μπὶ - Μπὶ - Σί μετέδωσεν εἰς ἅπαντα τὰ δελτία εἰδήσεών του τὴν ἀγγελίαν τοῦ θανάτου τοῦ μεγάλου "Ελληνος μουσικοῦ.

Κατὰ τηλεγραφήματα ἐκ Νέας 'Υόρκης, αἱ χθεσιναὶ πρωϊναὶ ἐφημερίδες τῆς πόλεως δημοσιεύουν ἐν ἐκτάσει εἰς τὰς πρώτας των σελίδας τὴν εἴδησιν τοῦ θανάτου καὶ βιογραφικὰ σημειώματα, καθὼς καὶ φωτογραφίας τοῦ Δημήτρη Μητροπούλου.

Ἐξ ἄλλου, χθὲς εἰς μνήμην του ἡ Φιλαρμονικὴ τῆς Νέας 'Υόρκης ἔπαιξεν «Οὔρλιχτ» ἀπὸ τὴν Δευτέραν Συμφωνίαν τοῦ Μάλερ. Διηύθυνεν ἡ Λέοναρντ Μπερνστάϊν καὶ σολίστ ἦτο ἡ Τζέννη Τοὺρελ. Κατὰ τὴν διάρκειαν τῆς χθεσινῆς παραστάσεως τοῦ «Μπόρις Γκοντούνωφ» εἰς τὴν Μετροπόλιταν "Οπερα, ὁ γενικὸς διευθυντὴς αὐτῆς κ. Ροὺντολφ Μπὶγκ ὡμίλησε πρὸς τοὺς ἀκροατὰς καὶ ἡ ὀρχήστρα ἔπαιξεν εἰς μνήμην τοῦ Μητροπούλου ἀπόσπασμα ἀπὸ τὸν «Ὀρφέα» τοῦ Γκλούκ, χωρὶς μαέστρον.

ΣΑΛΤΣΜΠΟΥΡΓΚ, 3. (Γαλλ. Πρακτ. - 'Αθην. Πρακτ.).— Κατόπιν ἐντολῆς τοῦ ὑπουργοῦ τῆς Παιδείας κ. Γ. Βογιατζῆ, ἀνεχώρησαν περὶ τὴν μεσημβρίαν χθὲς ἀεροπορικῶς διὰ Μιλᾶνον, ὁ διευθυντὴς Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου κ. Γ. Κουρνοῦτος καὶ ἀνώτερος ὑπάλληλος τοῦ ὑπουργείου 'Εξωτερικῶν, διὰ νὰ συνοδεύσουν τὴν σορὸν τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου εἰς 'Ελλάδα. Ἡ σορὸς θὰ διακομισθῇ ἐνταῦθα ἀεροπορικῶς σήμερον περὶ τὴν 2αν μ.μ.

Σ.Σ.: Ἡ ἀνωτέρω πληροφορία παρεσχέθη ὑπὸ τῶν ἁρμοδίων ὑπηρεσιῶν πρὶν ἢ ἀκόμη γνωσθῇ ἡ δημοσιευομένη ἐν ἀρχῇ εἴδησις περὶ τῆς διαθήκης τοῦ Μητροπούλου, τηλεγραφηθεῖσα ἀνὰ τὴν γῆν ὑκτα.

ΑΚΡΟΠΟΛΕΩΣ

-4 NOE. 1960

Η ΣΟΡΟΣ ΤΟΥ ΕΚΛΙΠΟΝΤΟΣ ΜΕΓΑΛΟΥ ΕΛΛΗΝΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ ΜΕΤΑΦΕΡΕΤΑΙ ΣΗΜΕΡΟΝ ΤΟ ΑΠΟΓΕΥΜΑ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

Η ΚΗΔΕΙΑ ΘΑ ΓΙΝΗ ΤΗΝ ΠΡΩΪΑΝ ΤΗΣ ΚΥΡΙΑΚΗΣ

ΕΚΔΗΛΩΣΕΙΣ ΠΕΝΘΟΥΣ ΕΙΣ ΟΛΟΚΛΗΡΟΝ ΤΟΝ ΚΟΣΜΟΝ

Η ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΘΑ ΕΚΤΕΛΕΣΗ ΤΗΝ 3ΗΝ ΣΥΜΦΩΝΙΑΝ ΤΟΥ ΜΠΕΤΟΒΕΝ ΕΙΣ ΤΟΝ ΠΡΟ ΤΗΣ ΜΗΤΡΟΠΟΛΕΩΣ ΧΩΡΟΝ

Τὴν 2αν μ.μ. ἀναμένεται νὰ ἀφιχθῇ εἰς τὸν ἀεροδρόμιον τοῦ Ἑλληνικοῦ τὸ ἀεροσκάφος τύπου «Ντακότα» τῆς ΕΒΑ τὸ ὁποῖον θὰ φέρῃ τὴν σορὸν τοῦ ἐκλιπόντος μεγάλου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Ἡ μεταφορὰ τῆς σοροῦ τοῦ ἀποθανόντος "Ελληνος καλλιτέχνου εἰς τὴν γενέτειράν του ὑπῆρξεν παλαιοτέρα ἐπιθυμία τὴν ὁποίαν εἶχεν ἐκφράσει ὁ ἴδιος πρὸς τοὺς φίλους του.

«Μὴ μὲ ἀφήσετε στὰ

Απόκομμα ΜΑΚΕΔΟΝΙΑΣ ΘΕΣ)ΝΙΚΗΣ
Χρονολογία 4 ΝΟΕ. 1960

ΕΞΕΛΙΠΕ ΜΙΑ ΜΕΓΑΛΗ ΜΟΥΣΙΚΗ ΦΥΣΙΟΓΝΩΜΙΑ

Εἰς λαϊκὸν προσκύνημα θὰ ἐκτεθῇ μόλις διακομισθῇ εἰς Ἀθήνας ὁ νεκρὸς τοῦ Δημ. Μητροπούλου

Η ΚΗΔΕΙΑ ΘΑ ΓΙΝΗ ΔΗΜΟΣΙΑ ΔΑΠΑΝΗ

ΟΥΔΕΝΑ ΣΥΓΓΕΝΗ ΕΧΕΙ Ο ΣΥΝΘΕΤΗΣ

Διεκόπησαν τὰ μαθήματα τῶν ὠδείων

ΨΗΦΙΣΜΑ ΤΩΝ ΚΑΛΛΙΤΕΧΝΙΚΩΝ ΟΡΓΑΝΩΣΕΩΝ

ΑΘΗΝΑΙ, 3.— Βαθυτάτην συγκίνησιν προεκάλεσεν εἰς τοὺς καλλιτεχνικοὺς κύκλους τῶν Ἀθηνῶν, ὁ θάνατος τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Ἐν τῷ μεταξύ, ὑπὸ τοῦ ὑπουργοῦ προεδρίας τῆς κυβερνήσεως, ἐδόθησαν ὁδηγίαι εἰς Ἰταλίαν, ὅπου ἀπεβίωσεν ὁ Μητρόπουλος, ὅπως ἡ σορὸς αὐτοῦ ταριχευθῇ ἐν ὄψει τῆς διακομιδῆς της εἰς Ἀθήνας. Ἡ διακομιδὴ θὰ πραγματοποιηθῇ αὔριον (σήμερον) μὲ ἀεροσκάφος τῆς βασιλικῆς ἀεροπορίας.

Ὁ ὑπουργὸς παιδείας κ. Βογιατζῆς πληροφορηθεὶς τὸν θάνατον τοῦ διασήμου μαέστρου, ἐδήλωσε τὰ ἑξῆς:

—Ὁ ἐξόκτητος θάνατος τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημ. Μητροπούλου, ἀποτελεῖ πλῆγμα διὰ τὸν καλλιτεχνικὸν κόσμον καὶ ἐθνικὴν ἀπώλειαν μεγίστην. Ἡ ἑλληνικὴ κυβέρνησις, τιμῶσα τὸ ἔργον τοῦ ἀνδρός, ἀπεφάσισε νὰ μεταφερθῇ ἡ σορός του εἰς Ἀθήνας καὶ νὰ ἀποδοθοῦν αἱ δέουσαι τιμαί, ἐκτὸς ἐὰν ἄλλως ὑπὸ τοῦ ἀποθανόντος ἔχει ὁρισθῇ διὰ διαθήκης.

Ἐγνώσθη ὅτι ἡ σορὸς τοῦ μεγάλου Ἕλληνος καλλιτέχνου θὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα εἰς τὸν ναὸν τῆς μητροπόλεως, ἡ κηδεία δὲ θὰ γίνῃ δημοσίᾳ δαπάνῃ. Ὁ Δημήτρης Μητρόπουλος οὐδένα συγγενῆ κατέλιπε.



Ὁ διάσημος Ἕλλην ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ὁ ὁποῖος ἀπεβίωσεν εἰς Μιλάνον.

ΤΑ ΕΚΔΟΘΕΝΤΑ ΨΗΦΙΣΜΑΤΑ

Ὀλίγον μετὰ τὴν ἀναγγελίαν τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου συνεκλήθη ἐκτάκτως τὸ συμβούλιον τοῦ ὠδείου Ἀθηνῶν καὶ ἔλαβεν ὡς πρώτην ἀπόφασιν τὴν διακοπὴν τῶν μαθημάτων τοῦ ὠδείου μέχρι τῆς ταφῆς τοῦ νεκροῦ τοῦ διασήμου μαέστρου. Ἐξ ἄλλου ἡ διεύθυνσις καὶ τὸ προσωπικὸν τοῦ ὠδείου Ἀθηνῶν ἐξέδωσαν τὸ κατωτέρω ψήφισμα:

«Ὁ Δημήτρης Μητρόπουλος ἔπαυσε νὰ ζῇ. Μία κολοσσιαία μουσικὴ φυσιογνωμία τοῦ αἰῶνος μας, μία ἀπὸ τὶς μοναδικὲς περιπτώσεις τοῦ ἀνθρωπίνου πνεύματος στὸν τομέα τῆς τέχνης, ἔφυγε τὴ στιγμὴ ποὺ προετοίμαζε μιὰ νέα του μεγάλη καλλιτεχνικὴ προσφορά. Ἡ διεύθυνσις καὶ τὸ προσωπικὸν τοῦ ὠδείου Ἀθηνῶν, ὅπου ἐπὶ πολλὰ χρόνια ἐδίδαξε σὰν καθηγητὴς καὶ διηύθυνε τὴν συμφωνικὴ ὀρχήστρα του, μὲ βαθυτάτη ὀδύνη συνήλθαν γιὰ νὰ ἀποφασίσουν τὸν τρόπον τῆς συμμετοχῆς τους στὸ βαρύτατο αὐτὸ πένθος».

Ἡ Λυρικὴ Σκηνὴ ἐπίσης ἐξέδωσε τὸ κατωτέρω ψήφισμα:

«Τὸ διοικητικὸν συμβούλιον τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς συνελθὸν ἐκτάκτως σήμερον τὴν 2 Νοεμβρίου ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγίστου τῶν μουσικῶν τοῦ αἰῶνος Δημήτρη Μητροπούλου, ἐπισυμβάντος ἐν Μιλάνῳ, ἀπεφάσισεν ὅπως ἡ Ἐθνικὴ Λυρικὴ Σκηνὴ μετάσχῃ τοῦ πανελληνίου καὶ παγκοσμίου πένθους· ἐπεφυλάχθη δὲ νὰ καθορίσῃ τὸν τρόπον τῆς συμμετοχῆς εἰς τὸ πένθος ἀφ' ἧς καθορισθῇ ἂν ἡ σορὸς τοῦ ἐκλιπόντος μεγάλου τέκνου τῆς Ἑλλάδος θὰ διακομισθῇ ἐνταῦθα πρὸς ἐνταφιασμόν».

Τέλος, ἡ κρατικὴ ὀρχήστρα Ἀθηνῶν ἐξέδωκε τὸ ἀκόλουθον ψήφισμα:

«Ἡ κρατικὴ ὀρχήστρα Ἀθηνῶν αἰσθάνεται τὴν ἀνάγκην νὰ ἐκφράσῃ δημοσίᾳ τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ αὐτῆς διὰ τὸν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τὸ παρελθὸν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρὰ σταδιοδρομία εἰς τὸ διεθνὲς μουσικὸν προσκήνιον περιποιεῖ τιμὴν καὶ δόξαν εἰς ὁλόκληρον τὴν χώραν. Τὸ κενὸν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ Ἕλληνος ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καὶ ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καὶ φίλων του ἂς προστεθῇ εἰς τὰς ἑκατοντάδας παρομοίων ἐκδηλώσεων τοῦ διεθνοῦς μουσικοῦ κόσμου».

ΗΡΕΥΝΑ ΤΗΝ ΜΟΥΣΙΚΗΝ

Ν. ΥΟΡΚΗ, 3. (Ἀσσ. Πρές). — Ἡ ἐφημερὶς «Κήρυξ Βῆμα» τῆς Νέας Ὑόρκης εἰς σημερινὸν ἄρθρον της ἀφιερωμένον εἰς τὸν ἀποθανόντα διάσημον διευθυντὴν ὀρχήστρας Δημήτριον Μητρόπουλον, πλέκει τὸ ἐγκώμιον αὐτοῦ. Ἡ ἐφημερὶς γράφει σχετικῶς: «Ὁ Μητρόπουλος δὲν ἀνῆκεν εἰς τὸ εἶδος ἐκείνο τῶν διευθυντῶν ὀρχήστρας, ποὺ περιορίζονται εἰς τὰ στενὰ ὅρια τοῦ καθιερωμένου ρεπερτορίου. Ὁ Μητρόπουλος ἠρέσκετο νὰ ἐρευνᾷ τὴν μουσικὴν καὶ νὰ φθάνῃ εἰς τὰ ἄκρότατα ὅρια αὐτῆς».

Περαιτέρω ὁ ἀρθρογράφος γράφει ὅτι οἱ σύγχρονοι μουσικοσυνθέται, περιλαμβανομένων τῶν Ἀμερικανῶν, ἐγνώριζον ὅτι ὁ Μητρόπουλος ἦτο μεγάλη ἀξία καὶ ὅτι ἠδύναντο νὰ βασίζωνται ἐπ' αὐτοῦ εἰς ὅ,τι ἀφορᾷ τὴν ἀπόδοσιν τῶν συνθέσεών των.

ΚΑΘΟΔΗΓΗΤΗΣ ΤΩΝ ΣΥΝΘΕΤΩΝ

ΝΕΑ ΥΟΡΚΗ, 3. (Ἀσσ. Πρές). — Ἡ ἐφημερὶς «Νιοὺ Γιόρκ Χέραλντ Τριμπιούν» σχολιάζουσα τὸν εἰς Ἰταλίαν ἐπισυμβάντα θάνατον τοῦ Ἕλληνος ἀρχιμουσικοῦ Δημητρίου Μητροπούλου τονίζει ὅτι «ζωὴ ἐσήμαινε δι' αὐτὸν μουσικὴ καὶ οὐδὲν ἕτερον». Εἰς ἄρθρον της ἡ ἐφημερὶς τονίζει: «Οὗτος ἠρέσκετο νὰ ἐρευνᾷ τὴν μουσικὴν νὰ ἐπεκτείνῃ τὰ ὅριά της καὶ νὰ συγχρονίζῃ τοὺς συνθέτας, οἱ ὁποῖοι ἀνεγνώριζον εἰς τὸ πρόσωπόν του τὸν καθοδηγητήν. Εἶνε χαρακτηριστικὸν ὅτι οὗτος ἐπρόκειτο νὰ κάμῃ δοκιμὴν μιᾶς ἐκ τῶν ὀλιγώτερον γνωστῶν συμφωνιῶν τοῦ Μάλερ ὅτε ἐδέχθη τὸ μοιραῖον πλῆγμα εἰς Ἰταλίαν. Ἡ εἰκὼν τῆς λεπτῆς ἀσκητικῆς φυσιογνωμίας του ἐπὶ τοῦ βάθρου εἶνε μία ἐξ ἐκείνων, ἡ ὁποία θὰ μένῃ ἐπὶ πολὺ εἰς τὴν μνήμην πολλῶν».

ΕΚΔΗΛΩΣΕΙΣ ΕΙΣ Ν. ΥΟΡΚΗΝ

ΗΝΩΜΕΝΑ ΕΘΝΗ, 3. (Ἀθην. Πρακτ.) —Αἱ σημεριναὶ ἐφημερίδες τῆς Νέας Ὑόρκης δημοσιεύουν ἐν ἐκτάσει, εἰς τὰς πρώτας των σελίδας, τὴν εἴδησιν τοῦ θανάτου, βιογραφικὰ σημειώματα καὶ φωτογραφίας τοῦ Ἕλληνος μουσουργοῦ Δημήτρη Μητροπούλου. Ἐξ ἄλλου, ἀπόψε, εἰς μνήμην τοῦ Μητροπούλου ἡ φιλαρμονικὴ τῆς Νέας Ὑόρκης θὰ παίξῃ Οὐρλιχτ ἀπὸ τὴν 2αν συμφωνίαν τοῦ Μάλερ. Θὰ διευθύνῃ ὁ Λέοναρντ Μπερνστάϊν καὶ σολίστ θὰ εἶναι ἡ Τζένυ Τουρέλ. Κατὰ τὴν διάρκειαν τῆς χθεσινῆς παραστάσεως τοῦ «Μπόρις Γκουντούνωφ» εἰς τὴν «Μετροπόλιταν Ὄπερα», ὁ γενικὸς διευθυντὴς αὐτῆς ὡμίλησε πρὸς τοὺς ἀκροατὰς καὶ ἡ ὀρχήστρα ἔπαιξεν εἰς μνήμην τοῦ Μητροπούλου τὸν «Ὀρφέα» τοῦ Γκλούκ, χωρὶς νὰ χρησιμοποιήσῃ μαέστρον ὀρχήστρας.

ΝΕΚΡΟΨΙΑ

ΜΙΛΑΝΟΝ, 3. (Ἀσσ. Πρές). —Ἡ σορὸς τοῦ Ἕλληνος διευθυντοῦ ὀρχήστρας Δημήτρη Μητροπούλου, ὁ ὁποῖος ἀπεβίωσεν αἰφνιδίως ἐνταῦθα καθ' ὃν χρόνον διηύθυνε τὰς δοκιμὰς τῆς τρίτης συμφωνίας τοῦ Μάλερ στὴν σκάλα, θὰ μεταφερθῇ ἐντὸς τῆς ἡμέρας εἰς τὸ Ἰατροδικαστικὸν Ἰνστιτοῦτον, προκειμένου νὰ διενεργηθῇ νεκροψία.

ΤΟ ΩΔΕΙΟΝ ΘΕΣΣΑΛΟΝΙΚΗΣ

Συγκίνησιν προεκάλεσεν ἐπίσης ὁ θάνατος τοῦ Μητροπούλου καὶ εἰς Θεσσαλονίκην. Οὕτω ὑπὸ τοῦ ὠδείου Θεσσαλονίκης ἐξεδόθη τὸ ἀκόλουθον ψήφισμα:

«Τὸ συμβούλιον τοῦ ὠδείου Θεσσαλονίκης ἅμα τῇ ἀναγγελίᾳ τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου Ἕλληνος μουσικοῦ Δημήτρη Μητροπούλου, συνελθὸν εἰς ἔκτακτον συνεδρίασιν ἀπεφάσισε,

ψηφίζει

α) Νὰ ἀναρτηθῇ μεσίστιος ἡ σημαία κατὰ τὴν ἡμέραν τῆς κηδείας.

β) Νὰ διακοποῦν τὰ μαθήματα ἐπὶ διήμερον.

γ) Νὰ κατατεθῇ στέφανος ἐπὶ τῆς σοροῦ τοῦ μεταστάντος ὑπὸ τοῦ διευθυντοῦ τοῦ ὠδείου Θεσσαλονίκης».

Ὁ πρόεδρος τοῦ συμβουλίου τοῦ Ὠδείου Θεσσαλονίκης
ΣΟΛΩΝ ΜΙΧΑΗΛΙΔΗΣ

Ἀνάλογον ψήφισμα ἐξεδόθη καὶ ὑπὸ τῶν μελῶν τῆς συμφωνικῆς ὀρχήστρας βορείου Ἑλλάδος.

Απόκομμα ΑΘΗΝΑ·Ι·ΚΗΣ
Χρονολογία 4 ΝΟΕ. 1960

Ο ΜΕΓΑΛΟΣ ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ ΠΟΥ ΜΑΣ ΕΦΥΓΕ

ΒΑΘΥΤΑΤΗ ΕΞΑΚΟΛΟΥΘΕΙ ΕΙΣ ΟΛΟΝ ΤΟΝ ΚΟΣΜΟΝ Η ΣΥΓΚΙΝΗΣΙΣ ΔΙΑ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ἡ σορὸς μεταφέρεται σήμερον ἐνταῦθα

Σ' ὅλον τὸν κόσμον ἐξακολουθεῖ ἡ συγκίνησις ἀπὸ τὸν αἰφνίδιο θάνατο τοῦ Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου κατὰ τὴν ὥρα ποὺ διηύθυνε τὴν ὀρχήστρα τῆς Σκάλας τοῦ Μιλάνου, γιὰ τὴν συναυλία τῆς Δευτέρας.

Ὅλες οἱ ἐφημερίδες ἐξακολουθοῦν νἀφιερώνουν σχόλια ὑπογεγραμμένα ἀπὸ τοὺς διαπρεπεστέρους κριτικούς καὶ παντοῦ ἐγκωμιάζεται ἡ προσωπικότης του καὶ τὸ βαρὺ πλῆγμα ποὺ ὑφίσταται μὲ τὸν θάνατόν ἡ μουσικὴ τέχνη.

Τηλεγράφημα ἀπὸ τὸ Σάλτσμπουργκ, ἀναφέρει χαρακτηριστικὼς τὰ ἀκόλουθα:

«Κατόπιν τοῦ θανάτου τοῦ διεθνοῦς φήμης Ἕλληνος διευθυντοῦ ὀρχήστρας Δημήτρη Μητρόπουλου, ἡ ὀργανωτικὴ ἐπιτροπὴ τοῦ φεστιβὰλ τοῦ Σάλτσμπουργκ, καλλιτεχνικῆς ἐκδηλώσεως εἰς τὴν ὁποίαν ὁ διάσημος μουσικὸς συμμετεῖχε τακτικῶς ἀπὸ τοῦ 1954, ἐξέφρασε «τὴν βαθεῖαν λύπην της διὰ τὴν ἀπώλειαν ἑνὸς ἐκ τῶν μεγαλυτέρων συγχρόνων μουσικῶν». Εἰς Σάλτσμπουργκ θεωρεῖται ὡς «ἁλησμόνητος» ὁ τρόπος μὲ τὸν ὁποῖον ὁ Μητρόπουλος διηύθυνε τὸ «Ρέκβιεμ» τοῦ Μπερλιὸζ τὸ 1956, τὰ ἔργα τοῦ Φράντς Σμὶτ τὸ 1959, καὶ ἐφέτος τὴν 8ην συμφωνίαν τοῦ Μάλερ».

ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ

Βαθυτάτη ἐπίσης εἶναι ἡ ἐπικράτησα συγκίνησις εἰς τὰς Ἀθήνας καὶ εἰς ὅλην τὴν Ἑλλάδα ἀπὸ τῆς στιγμῆς ποὺ ἀνηγγέλθη ὁ αἰφνίδιος θάνατος τοῦ Μητροπούλου. Τὰ πνευματικὰ σωματεῖα τὸ ἕνα μετὰ τὸ ἄλλο ἐκδίδουν ψηφίσματα καὶ ἀνακοινώσεις καὶ ἐκφράζουν τὴν κοινὴν θλῖψιν. Μεταξὺ τῶν πρώτων καὶ ἡ «Ἕνωσις τῶν Ἑλλήνων Μουσουργῶν».

Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν, λέγει ἡ σχετικὴ ἀνακοίνωσίς της, μὲ βαθύτατη ὀδύνη δέχτηκε τὸ θλιβερὸ ἄγγελμα τοῦ πρώρου καὶ ἡρωϊκοῦ θανάτου τοῦ Δημήτρη Μητροπούλου. Ἡ ἀπώλεια τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ δημιουργεῖ ἕνα ἀνυπολόγιστο κενὸ τόσο στὸν ἑλληνικὸ πνευματικὸ χῶρο ὅσο καὶ στὸ διεθνὲς μουσικὸ στερέωμα. Οἱ μεγαλοφυεῖς ἑρμηνεῖες του, κλασικῶν καὶ νεωτέρων ἔργων, ὑπῆρξαν ἐπιτεύγματα ὑψίστης καὶ μοναδικῆς τέχνης, μεστὲς ἀπὸ πάθος, σαφήνεια, λαμπρότητα καὶ τεχνικὴν ἀρτιότητα. «Ἡ Ἕνωσις Ἑλλήνων Μουσουργῶν, ποὺ εἶχε τὸ προνόμιο νὰ συγκαταλέγῃ τὸν Δημήτρη Μητρόπουλο μεταξὺ τῶν ἱδρυτικῶν της μελῶν, θὰ κρατήσῃ πάντα στὴ μνήμη της μὲ εἰλικρινῆ εὐγνωμοσύνη καὶ θαυμασμὸ ὄχι μόνο τὸν μεγαλοφυῆ ἀναδημιουργὸ τῶν ἔργων τῶν Ἑλλήνων συνθετῶν, ἀλλὰ καὶ τὸν ἐμπνευσμένο καὶ βαθυστόχαστο δημιουργό.

Ὁ Μητρόπουλος μὲ τὸν θάνατό του περνάει δικαιωματικὰ στὸ πάνθεον τῶν μεγάλων μουσικῶν μορφῶν ὅλων τῶν ἐποχῶν».

Παραλλήλως τὸ Ἐθνικὸν Ἵδρυμα Ραδιοφωνίας συμμετέχει ἀπὸ τῆς προχθὲς ποικιλοτρόπως, στὸ γενικὸν πένθος.

Ἀπόψε εἰς τὰς 9.15 θὰ μεταδοθῇ ἀπὸ τοῦ ἐθνικοῦ προγράμματος ἠχογράφησις ἀπὸ τὴν παράστασιν τῆς Μετροπόλιταν Ὄπερα τῆς Νέας Ὑόρκης τῆς πρώτη πράξεως τῆς Ὄπερας τοῦ Βέρντι «Σιμὼν Μπόκκανέγκρα» ὑπὸ τὴν διεύθυνσιν Δημήτρη Μητρόπουλου καὶ τὴν ἡμέραν τῆς κηδείας του τὸ τρίτον πρόγραμμα θὰ μεταδίδῃ ἀποκλειστικῶς ἔργα τὰ ὁποῖα διηύθυνεν ὁ Μητρόπουλος.

Η ΜΕΤΑΦΟΡΑ ΤΗΣ ΣΟΡΟΥ

Ἡ σορὸς τοῦ Μητροπούλου θὰ μεταφερθῇ ἐντὸς τῆς ἡμέρας διὰ τοῦ ἀεροσκάφους τὸ ὁποῖον ἐστάλη χθὲς ἐντεῦθεν στὸ Μιλάνον. Τὴν σορὸν θὰ παραλάβῃ ὁ ἀναχωρήσας εἰς Μιλάνον διὰ τοῦ ἀεροσκάφους διευθυντὴς Γραμμάτων καὶ Τεχνῶν κ. Κορνούτος.



Μητρόπουλος.

ΜΙΛΑΝΟΝ, 4. (Ἰδ. ὑπ.). — Ἡ σορὸς τοῦ Ἕλληνος διευθυντοῦ ὀρχήστρας Δημήτρη Μητροπούλου, ὁ ὁποῖος ἀπεβίωσεν αἰφνιδίως χθὲς ἐνταῦθα, καθ' ἓν χρόνον διηύθυνε τὰς δοκιμὰς τῆς τρίτης συμφωνίας τοῦ Μάλερ εἰς τὴν «Σκάλα» θὰ μεταφερθῇ ἐντὸς τῆς ἡμέρας εἰς τὸ Ἰατροδικαστικὸν Ἰνστιτοῦτον προκειμένου νὰ διενεργηθῇ νεκροψία.

Απόκομμα Νέων Σκοπών Πειραιώς
Χρονολογία 4 ΝΟΕ. 1960

ΠΝΕΥΜΑΤΙΚΑ ΠΕΝΘΗ

ΕΠΙΤΑΦΙΟΝ (ΕΙΣ ΔΗΜΗΤΡΗΝ ΜΗΤΡΟΠΟΥΛΟΝ)

ΤΟΥ κ. ΜΑΝΟΛΗ ΘΡ. ΡΟΥΝΗ

Θὰ τὸν κρατήσωμεν ἱερὰν καὶ προσφιλῆ μνήμην—ἀπληκτικὸν μάγον τῶν ἤχων, ἀνυπέρβλητον ἀναδημιουργὸν μουσικῶν κειμένων καὶ ποιητὴν ὑψηλῆς δυνάμεως καὶ θρησκευτικῆς ἀσκήσεως.

Οἱ Ἕλληνες τῆς νεωτέρας γενεᾶς εἴχομεν τὴν εὐλογημένην προνομίαν νὰ τὸν ἀντικρύσωμεν τὸ φθινόπωρον τοῦ 1955 καὶ τὸ θέρος τοῦ 1958 καὶ νὰ βαπτισθῶμεν εἰς τὴν μαγικὴν καὶ φλογερὰν ἀκτινοβολίαν τῆς ἀνεπαναλήπτου ἑρμηνείας του.

Ἦτο ἕνας ὡραῖος, βαθύ, καὶ ἀρητόρευτος ἀσκητής, ποὺ εἰς τὸ γλυκύ, ὑπερήφανον μέτωπόν του ἔλαμπε τὸ πλούσιον πνεῦμα του καὶ ἐδηλοῦτο, κατ' ἔκτυπον προβολήν, ἡ ἐναρμόνιος ὡραιότης τοῦ ψυχικοῦ βώλου.

Ὁ Δημήτρης Μητρόπουλος ὑπῆρξεν ἰδιοσυγκρασία καὶ πάθος ἀσκητοῦ. Καὶ δὲν εἶναι συμπτωματικὸν γεγονὸς ὅτι καὶ κατὰ τὴν προσωπικήν του ζωὴν καὶ κατὰ τὴν οἰκογενειακήν του προέλευσιν ὁ Δημήτρης Μητρόπουλος συνεδέετο στενώτατα πρὸς τὴν μορφήν, τὴν παράδοσιν καὶ τὸ μυστικὸν σῶμα τῆς Χριστιανικῆς Ὀρθοδοξίας. Καὶ ἐὰν εἰς τὴν ὁριστικὴν ἠθικὴν ἐκλογήν του ἐπέλεξε τὸ ἀναλόγιον τοῦ ἀρχιμουσικοῦ εἶναι ἐπίσης ἀκριβές ὅτι ἐπὶ μακρὸν ἐτυλαντεύθη ἐνώπιον τοῦ Ἱεροῦ βήματος καὶ ἐξεδήλωσε ζωηρὰν τὴν διάθεσιν νὰ προσέλθῃ μοναχὸς εἰς τὸν ἁγιορειτικὸν ἀσκητισμὸν τῆς ὀρθοδοξίας. Εἰς τὰ βάθη τῆς καρδίας του ὁ Ἄθως, ὑψηλὸν καὶ πολύαθλον σύμβολον πνευματικῆς ἀσκήσεως καὶ ἠθικῆς περισυλλογῆς, διεμήνυσε τὴν ἱερὰν καὶ πολυδύναμον πρόσκλησιν.

Εἰς τὰς οἰκογενειακὰς ρίζας του ἡ Χριστιανικὴ Ὀρθοδοξία καὶ εἰς τὴν ἱερατικὴν τάξιν της, ὑψοῦτο ἐπὶ μακρὰν σειρὰν ἐτῶν ὡς στίβος πνευματικῆς καὶ ἐγκοσμίου ἀθλήσεως. Ἀπὸ τὰς σελίδας τῆς προσφάτου ἐκκλησιαστικῆς ἱστορίας ἀναλάμπει σεμνὸν ἀνάστημα ὀρθοδόξου φρονήματος καὶ φλογερὸς κήρυξ χριστιανικοῦ λόγου ὁ Ἱεράρχης Μητροπολίτης Ἰατρῶν.

Αὐτὸν τὸν ἱερὸν στίβον ἐπεπόθησεν ἐκ βαθέων ὁ Δημήτρης Μητρόπουλος. Εἰς τὴν πολυάνθρωπον Νέαν Ὑόρκην ἕνας μέγας Ἐσταυρωμένος βυζαντινῆς τέχνης ἀπετέλει τὸν μόνον διάκοσμον τοῦ λιτοῦ σπουδαστηρίου καὶ τὸ ὕστατον καταφύγιον τοῦ Δημήτρη Μητροπούλου εἰς τὰς μυστικὰς ὥρας τῶν πνευματικῶν ἀνασυνιάξεων.

Διότι ὁ Δημήτρης Μητρόπουλος ὑπῆρξε κατ' ἐξοχὴν πνευματικὸς ἄνθρωπος καὶ θρησκευτικὴ ὕπαρξις. Εἰς τὴν ἔκτασιν τοῦ ἐγκοσμίου καὶ τοῦ πνευματικοῦ βίου του ὁ Δημήτρης Μητρόπουλος, ἤγγισεν, μετὰ βαθείας βιώσεως, ὅρια καὶ μέτρα πνευματικοῦ ἀθλήματος καὶ θρησκευτικοῦ δραματισμοῦ.

Εἰς τὴν πολυάνθρωπον Νέαν Ὑόρκην ὁ Δημήτρης Μητρόπουλος ἐβίωσεν ὡς ἀσκητὴς τῆς ἐρήμου πισιεύων, ὅπως καὶ οἱ μυστικοὶ τῆς ἐρήμου, ὅτι ἡ μουσικὴ εἶναι «ἡ ἔκφρασις τοῦ δράματος τοῦ ἀνθρώπου τῆς πιώσεως ἡ ἔκφρασις τῆς ἀγωνίας του, τῆς ἀβεβαιότητός του, τῆς τιτανικῆς πάλης του μεταξὺ γνώσεως καὶ ἀγνωσίας, τῶν ἀνατάσεων καὶ τῶν πτώσεών του, ἐν ἑνὶ λόγῳ ὁλοκλήρου τῆς δραματικῆς κλίμακος, ποὺ ἐπάνω της κινεῖται εἰς ἐντελῶς παραδόξους ρυθμοὺς ἡ

Συνέχεια ἐκ τῆς 1ης σελίδος

ἀγέλη τῶν λογικῶν προβάτων»

* * *

Ὁ Δημήτρης Μητρόπουλος ὁ ἐκπληκτικὸς μάγος τῶν ἤχων καὶ ὁ ἀνυπέρβλητος ποιητὴς τῆ ἁρμονίας κατέκτησε ἤδη τὴν ὁριστικὴν ὑπέρβασιν τῆς ἐγκοσμίου τάξεως. Ἔπεσεν, δεχθεὶς τὴν διάκρισιν τῆς θείας εὐνοίας, ἐπὶ τοῦ ἀναλογίου καὶ ὁ θάνατός του ἐνθυμίζει τοὺς μυστικοὺς τῆς ἐρήμου τοὺς θησκεύτας, κατὰ τὴν ἐν προσευχῇ συνομιλίαν των μετὰ τοῦ Κυρίου.

Πέραν τοῦ πικροῦ ὀρσήμου τοῦ θανάτου θὰ κρατήσωμεν ἄσβυστον τὴν μνήμην τοῦ Δημήτρη Μητροπούλου.

Τὸ χέρι του—ἡ κίνησις, τὸ πλούσιον χρῶμα, ὁ βαθὺς παλμός, τὸ θρησκευτικὸν ρίγος, τὸ ἱερὸν πάθος, ἡ σοφὴ ἐγρήγορσις. Διακεκριμένη εὔνοια τοῦ Θεοῦ καὶ τῆς μοίρας ἠθέλησε νὰ τὸν ἀντικρύσωμεν τὸ φθινόπωρον τοῦ 1955 καὶ τὸ θέρος τοῦ 1958 εἰς τὸν Ὀρφέα καὶ εἰς τὸ Θέατρον Ἡρῴδου τοῦ Ἀττικοῦ καὶ θὰ κρατήσωμεν ζωηρὸν τὴν συγκίνησιν καὶ τὴν δόνησιν τῆς καλλιτεχνικῆς ἀκτινοβολίας του. Ὑπὸ τὴν σοφὴν ὁδηγίαν του ἡ μουσικὴ ἐγίνετο ψυχὴ καὶ ἄμεσον βίωμα—ἔξοδος καὶ ὑπέρβασις εἰς ὅρια ἐπέκεινα τοῦ κόσμου τούτου.

Εἰς τὸν Ἡρῴδην τὸν Ἀττικὸν ὑπὸ τὴν σκιὰν τῆς Ἀκροπόλεως ὁ Δημήτρης Μητρόπουλος ἔλαμπε τὴν ὑκτα ἐκείνην τοῦ Αὐγούστου 1958 ἄλλην ποιητὴς τῶν ἤχων καὶ τῆς ἁρμονίας.

Ἡ 3η Συμφωνία τοῦ Γκούστοβ Μάλερ ἐστάθη ἡ τελευταία μουσικὴ ἀναδημιουργία τοῦ μεγάλου Ἕλληνος.

Ὅσοι ἠγάπησαν τὴν μαγικὴν τέχνην τοῦ Δημήτρη Μητροπούλου, ὅσοι ἐξαξίδευσαν εἰς τὸ λυρικὸν πέλαγος τῆς ἁρμονίας καὶ τῆς μαγείας του θὰ τὸν θρηνήσουν μὲ τὸ δάκρυ καὶ μὲ τὴν βαθεῖαν οἰμωγὴν τῆς καρδίας των.

Καὶ ἡ Ἑλλάς, γενναῖον λίκνον καὶ μητρικὴ κοιτὶς τοῦ οἰκουμενικοῦ Δημήτρη Μητροπούλου, θὰ τὸν προπέμψῃ μὲ τὸ ἡρωϊκὸν καὶ πένθιμον ἐμβατήριον τοῦ στίχου της:

Μακρὺς ὁ λάκκος π' ἄνοιξε καὶ
κλεῖ τὸ γίγαντά μας.

ΜΑΝΟΛΗΣ ΘΡ. ΡΟΤΝΗΣ

Ἡ σορὸς τοῦ Δ. Μητροπούλου ἐξ Ἰταλίας διακομίζεται σήμερον εἰς Ἀθήνας, ἀφοῦ δὲ ἐκτεθῇ αὔριον εἰς λαϊκὸν προσκύνημα ἐν τῷ Ναῷ τῆς Μητροπόλεως θὰ γίνῃ ἡ κηδεία τὴν 10 π. μ. τὴν Κυριακήν. Κατὰ τὴν ἔξοδον τῆς νεκρικῆς πομπῆς ἐκ τοῦ Ναοῦ ἡ Κρατικὴ Ὀρχήστρα θὰ ἐκτελέσῃ τὴν «Ἡρωϊκὴν Συμφωνίαν» τοῦ Μπεθόβεν.

«ΑΚΡΟΠΟΛΕΩΣ»
4 ΝΟΕ. 1960

ΕΝΩ 10 ΠΑΓΚΟΣΜΙΟΝ ΠΕΝΘΟΣ ΣΥΝΕΧΙΖΕΤΑΙ

ΣΗΜΕΡΟΝ ΔΙΑΚΟΜΙΖΕΤΑΙ Η ΣΟΡΟΣ ΤΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΑΘΗΝΑΣ ΚΑΙ ΤΗΝ ΚΥΡΙΑΚΗΝ ΘΑ ΓΙΝΗ Η ΚΗΔΕΙΑ ΤΟΥ

ΝΕΑΙ ΛΕΠΤΟΜΕΡΕΙΑΙ ΑΠΟ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ

Χθὲς τὴν 10.30 π. μ. ἀνεχώρησαν ἀεροπορικῶς εἰς Μιλάνον ὁ γενικὸς διευθυντὴς Γραμμάτων καὶ Τεχνῶν κ. Κουρνούτος μετὰ τοῦ κ. Ἀλ. Δημητροπούλου, τμηματάρχου πολιτικῆς διευθύνσεως τοῦ ὑπουργείου Ἐξωτερικῶν, τῆς Κας Καίτης Κατσογιάννη καὶ ἑνὸς ἀπεραττὲρ πρὸς παραλαβὴν καὶ συνοδείαν ἐνταῦθα τῆς σοροῦ τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Ἡ σορὸς τοῦ ἐκλιπόντος ἔχει ἐν τῷ μεταξὺ ταριχευθῇ κατόπιν προχθεσινῆς ἐντολῆς τοῦ ὑπουργοῦ Προεδρίας τῆς Κυβερνήσεως κ. Κ. Τσάτσου πρὸς τὸν Ἕλληνα πρόξενον τοῦ Μιλάνου.

Ἡ ὥρα κατὰ τὴν ὁποίαν θὰ μεταφερθῇ ἡ σορὸς ἐνταῦθα δὲν κατέστη δυνατὸν νὰ γνωσθῇ εἰσέτι, πάντως τὸ πιθανώτερον εἶνε ὅτι θὰ φθάσῃ τὰς ἀπογευματινὰς ὥρας τῆς σήμερον.

Η ΚΗΔΕΙΑ

Ἡ σορὸς τ

ΑΘΗΝΑΪΚΑ ΕΙΚΟΣΙΤΕΤΡΑΩΡΑ

ΕΝΑ ΑΠΡΟΒΛΕΠΤΟΝ ΖΗΤΗΜΑ

ΠΟΥ ΘΑ ΤΑΦΗ Ο ΜΗΤΡΟΠΟΥΛΟΣ;

Ἡ σορὸς τοῦ μεγάλου μαέστρου ἐπιδιώκεται νὰ καῇ καὶ ἡ ταφὴ νὰ γίνῃ εἰς τὴν Ἀμερικήν.—Ἐὰν δὲν ἀποφευχθῇ αὐτό, πάντως, θὰ μεταφερθῇ ἐδῶ καὶ θὰ γίνῃ ἡ κηδεία καὶ ἐπιμνημόσυνος τελετὴ εἰς τὴν Ἀκαδημίαν. — Αἱ ἐκδηλώσεις παγκοσμίου πένθους.

ΤΟΥ κ. ΑΧ. ΜΑΜΑΚΗ

Συνεχίζονται αἱ παγκόσμιοι ἐκδηλώσεις πένθους διὰ τὸν θάνατον τοῦ Δημήτρη Μητρόπουλου καὶ οἱ ἐφημερίδες ὅλου τοῦ Κόσμου ἀφιερώνουν ὕμνους εἰς μνήμην τοῦ διασήμου "Ελληνος ἀρχιμουσικοῦ. Ἡ σορὸς τοῦ μεγάλου καλλιτέχνου ἀναμένεται, ὅτι θὰ διακομισθῇ ἐντὸς τῆς ἡμέρας εἰς Ἀθήνας διὰ τοῦ στρατιωτικοῦ ἀεροπλάνου, τὸ ὁποῖον ἀπεστάλη εἰς τὸ Μιλάνον πρὸς παραλαβήν της. Ἐπὶ τόπου ἔχουν, ἐξ ἄλλου, μεταβῇ ὁ διευθυντὴς Γραμμάτων καὶ Καλῶν Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος, ὁ κ. Ἀλέξανδρος Δημητρόπουλος τοῦ ὑπουργείου Ἐξωτερικῶν, καθὼς καὶ ἡ παιδικὴ φίλη τοῦ Μητροπούλου κ. Καίτη Κατσογιάννη.

— "Εως τὴν ὥρα, ποὺ γράφονται αὐτὲς οἱ γραμμές, δὲν εἶχεν ἀποσαφηνισθῇ ἡ τελικὴ ἐξέλιξις τοῦ γεγονότος, ποὺ μετέδωσαν ξένα Πρακτορεῖα, σύμφωνα μὲ τὸ ὁποῖον ὁ Μητρόπουλος εἶχεν ἐκφρασει τὴν ἐπιθυμίαν νὰ καῇ ἡ σορός του καὶ ὅτι ὑπάρχει διαθήκη, ποὺ ἀναφέρει, ὅτι θὰ πρέπει νὰ ἐνταφιασθῇ εἰς τὴν Ἀμερικὴν ἡ ὅτι, ἐπειδὴ ὁ μεταστὰς εἶχε τὴν ἀμερικανικὴν ὑπηκοότητα, προεβλήθη ἀπὸ ἐπισήμου ἀμερικανικῆς πλευρᾶς ἡ ἀξίωσις ὁ ἐνταφιασμὸς τοῦ μεγάλου καλλιτέχνου νὰ γίνῃ εἰς τὰς Ἡνωμ. Πολιτείας. Σημειωτέον, τὰ Πρακτορεῖα ποὺ ἔθεσαν εἰς κυκλοφορίαν αὐτὲς τὶς εἰδήσεις ἀνέφεραν, ὅτι τὰ ἀνωτέρω ὑποστηρίχθησαν καὶ ἀπὸ τὴν γραμματέα τοῦ Μητροπούλου Ἰρούντυ Γκότ.

— Πάντως, εἶναι γεγονός, ὅτι ἀνέκυψεν αὐτὸ τὸ θέμα, ποὺ ἀπὸ ἑλληνικῆς πλευρᾶς καταβάλλεται προσπάθεια νὰ παραμερισθῇ. Διατυποῦται ἡ ἐλπίς, ὅτι τὸ ζήτημα θὰ διακανονισθῇ καὶ δι' αὐτὸ καὶ ὑπάρχει ἡ ἐντύπωσις, ὅτι ἡ σορὸς τοῦ διασήμου ἀρχιμουσικοῦ θὰ διακομισθῇ εἰς Ἀθήνας ἐντὸς τῆς ἡμέρας. Δέον, ὅμως, νὰ σημειωθῇ, ὅτι καὶ ἐὰν τὸ πρᾶγμα δὲν ρυθμισθῇ, ἡ προοπτική, ἀπὸ ἐπισήμου ἑλληνικῆς πλευρᾶς, εἶναι, ἐν πάσῃ περιπτώσει, νὰ μεταφερθῇ ἐδῶ ὁ νεκρός, νὰ γίνῃ ἐπίσημος κηδεία, καθὼς καὶ εἰσικὴ τιμητικὴ ἐκοήλωσις εἰς τὴν Ἀκαδημίαν καὶ κατοπιν ἡ μεταφορὰ καὶ ὁ ἐνταφιασμὸς εἰς τας Ἡνωμένας Πολιτείας. Ἐν πάσῃ περιπτωσει, τὸ ζήτημα θὰ διευκρινισθῇ ἐντὸς τῆς ἡμερας, ἀπασχολεῖ δέ, ὡς ἐγνώσθη, καὶ τὸν ἀμερικανικὸν Τύπον.

— Ἄλλα τηλεγραφήματα ἐκ Νέας Ὑόρκης ἀναφέρουν ὅτι αἱ χθεσιναὶ πρωϊναὶ ἐφημερίδες τῆς πόλεως δημοσιεύουν ἐν ἐκτάσει εἰς τὰς πρώτας των σελίδας τὴν εἴδησιν τοῦ θανάτου καὶ βιογραφικὰ σημειώματα, καθὼς καὶ φωτογραφίας τοῦ Δημήτρη Μητροπούλου. Ἐξ ἄλλου, χθὲς εἰς μνήμην του ἡ Φιλαρμονικὴ της Νέας Ὑόρκης ἔπαιξεν «Οὔρλιχτ» ἀπὸ τὴν Δευτέραν Συμφωνίαν τοῦ Μάλερ. Διηύθυνεν ὁ Λέοναρντ Μπερνστάϊν καὶ σολίστ ἦτο ἡ Τζέννη Τούρελ. Κατὰ τὴν διάρκειαν τῆς χθεσινῆς παραστάσεως τοῦ «Μπόρις Γκοντούνωφ» εἰς τὴν Μετροπόλιταν Ὄπερα ὁ γενικὸς διευθυντὴς αὐτῆς κ. Ρούντολφ Μπῖγκ ὡμίλησε πρὸς τοὺς ἀκροατὰς καὶ ἡ ὀρχήστρα ἔπαιξεν εἰς μνήμην τοῦ Μητροπούλου ἀπόσπασμα ἀπὸ τὸν «Ὀρφέα» τοῦ Γκλούκ, χωρὶς μαέστρον.

— Ἐπίσης, αἱ ἐφημερίδες τοῦ Λονδίνου «Τάϊμς» καὶ «Γκάρντιαν» ἀφιερώνουν μακρὰς νεκρολογίας εἰς τὸν Δημήτρην Μητρόπουλον, ἐξαίρουσαι τὴν μουσικὴν ἰδιοφυΐαν του, παραθέτουσαι καὶ φωτογραφίας του. Ἐξ ἄλλου, ὁ ραδιοφωνικὸς σταθμὸς τοῦ Μπῆ - Μπῆ - Σὶ μετέδωσεν εἰς ἅπαντα τὰ δελτία εἰδήσεών του τὴν ἀγγελίαν τοῦ θανάτου τοῦ μεγάλου "Ελληνος μουσικοῦ.

— Ἐν τῷ μεταξύ, συνεχίζεται ἐδῶ ἡ ἔκδοσις ψηφισμάτων συμμετοχῆς εἰς τὸ μεγάλο καλλιτεχνικὸν πένθος. Οὕτως, ἡ "Ενωσις Ἑλλήνων Μουσουργῶν ἐξέδωκε τὴν ἀκόλουθον ἀνακοίνωσιν :

Ἡ "Ενωσις Ἑλλήνων Μουσουργῶν μὲ βαθυτάτη ὀδύνη δέχτηκε τὸ θλιβερὸ ἄγγελμα τοῦ πρώρου καὶ ἡρωϊκοῦ θανάτου τοῦ Δημήτρη Μητρόπουλου.

Ἡ ἀπώλεια τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ δημιουργεῖ ἕνα ἀνυπολόγιστο κενό, τόσο στὸν ἑλληνικὸ πνευματικὸ χῶρο ὅσο καὶ στὸ διεθνὲς μουσικὸ στερέωμα. Οἱ μεγαλοφυεῖς ἑρμηνεῖες του, κλασικῶν καὶ νεωτέρων ἔργων ὑπῆρξαν ἐπιτεύγματα ὑψίστης καὶ μοναδικῆς τέχνης, μεστὲς ἀπὸ πάθος, σαφήνεια, λαμπρότητα καὶ τεχνικὴν ἀρτιότητα.

Ἡ "Ενωσις Ἑλλήνων Μουσουργῶν, ποὺ εἶχε τὸ προνόμιον νὰ συγκαταλέγῃ τὸν Δημήτρη Μητροπούλο μεταξὺ τῶν ἱδρυτικῶν της μελῶν, θὰ κρατήσῃ πάντα στὴ μνήμη της μὲ εἰλικρινῆ εὐγνωμοσύνη καὶ θαυμασμό, ὄχι μόνο τὸν μεγαλοφυῆ ἀναδημιουργὸ τῶν ἔργων τῶν Ἑλλήνων συνθετῶν, ἀλλὰ καὶ τὸν ἐμπνευσμένο καὶ βαθυστόχαστο δημιουργό.

Ὁ Μητρόπουλος, μὲ τὸν θάνατό του, περνάει δικαιωματικὰ στὸ Πάνθεον τῶν μεγάλων μουσικῶν μορφῶν ὅλων τῶν ἐποχῶν.

Γιὰ τὴν "Ενωσι Ἑλλήνων Μουσουργῶν
Ὁ Πρόεδρος
ΑΝΤΙΟΧΟΣ ΕΥΑΓΓΕΛΑΤΟΣ
Ὁ Γενικὸς Γραμματεὺς
ΘΕΟΔ. ΚΑΡΥΩΤΑΚΗΣ

— Σχετικὸν ψήφισμα ἐξέδωσε καὶ ἡ Σύγκλητος τῆς Ἀκαδημίας ποὺ ὁ Μητρόπουλος ἦταν ἀντεπιστέλλον μέλος της. Ἐξ ἄλλου, ἡ διοίκησις τοῦ Πανελληνίου Μουσικοῦ Συλλόγου διηρμήνευσεν ὡς ἑξῆς τὴν θλῖψιν τῶν μελῶν του:

Τὸ Διοικητικὸν Συμβούλιον τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, συνελθὸν ἐκτάκτως σήμερον 3.11.60 ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγαλυτέρου μαέστρου τοῦ αἰῶνός μας καὶ ἐπιτίμου Προέδρου τοῦ Π. Μ. Συλλόγου
ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ
ἐπισυμβάντος εἰς τὸ Μιλάνον ἀπεφάσισε νὰ μετάσχῃ εἰς τὸ Παγκόσμιον καὶ Πανελλήνιον πένθος, ἐπιφυλασσόμενον νὰ καθορίσῃ τὸν τρόπον τῆς συμμετοχῆς αὐτοῦ κατὰ τὴν ἡμέραν τῆς κηδείας, ἐφ' ὅσον ἡ σορὸς τοῦ ἐκλιπόντος διακομισθῇ ἐνταῦθα πρὸς ταφήν.

Ψ Η Φ Ι Ζ Ε Ι

1) Νὰ ἀναρτηθῇ ἡ σημαία τοῦ Συλλόγου μεσίστιος ἐπὶ τριήμερον.
2) Νὰ ἀργήσουν τὰ γραφεῖα τοῦ Συλλόγου ἐπὶ τριήμερον.
3) Νὰ κατατεθῇ τὸ ποσὸν τῶν δρχ. 2.000 εἰς τὸ Ταμεῖον Περιθάλψεως καὶ Ἀλληλοβοηθείας εἰς μνήμην του.
4) Νὰ δημοσιευθῇ τὸ παρὸν διὰ τοῦ Τύπου.

Διὰ τὸ Διοικητικὸν Συμβούλιον
Ὁ Πρόεδρος
ΕΜΜ. ΧΥΤΗΡΗΣ
Ὁ Γενικὸς Γραμματεὺς
ΑΡ. ΒΑΡΔΑΚΗΣ

— Ὁμοίως ἡ "Ενωσις Ἑλλήνων Μουσικῶν καὶ θεατρικῶν Κριτικῶν ἐξέδωσε τὸ ἀκόλουθον ψήφισμα:

Τὸ Διοικητικὸν Συμβούλιον τῆς Ἑνώσεως Ἑλλήνων Θεατρικῶν καὶ Μουσικῶν Κριτικῶν, συνελθὸν ἐκτάκτως ἐπὶ τῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγάλου τῆς Ἑλλάδος τέκνου
ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ
ἐπισυμβάντος ἐν Μιλάνῳ τὴν 2αν Νοεμβρίου 1960, ἀπεφάσισεν ὅπως εἰς ἐκδήλωσιν συμμετοχῆς τῆς Ἑνώσεως εἰς τὴν βαρεῖαν θλῖψιν, διὰ τὴν ἀπώλειαν τοῦ ἀνεκτιμήτου πνευματικοῦ κεφαλαίου, ὅπερ ἀπετέλει διά τε τὴν Πατρίδα αὐτοῦ ὡς καὶ διὰ τὸν Κόσμον ὁλόκληρον, ὁ ἐκλεκτὸς οὗτος τῆς θείας Δυνάμεως

Παρακολουθήσῃ τὴν κηδείαν αὐτοῦ.

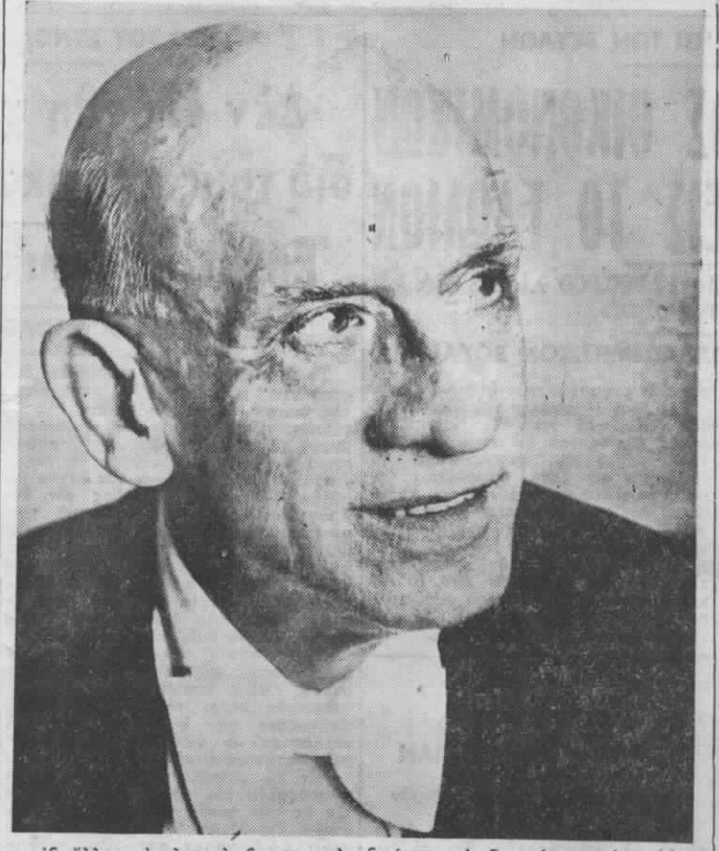
Γνωρίζον δὲ τὴν σεμνότητα τοῦ χαρακτῆρός του καὶ τὸν πρὸς τοὺς συναν θρώπους αὐτοῦ πλοῦτον τῶν αἰσθημάτων του

Καταθέσῃ ἀντὶ στεφάνου ποσὸν ὑπὲρ τῶν ἀπόρων μουσικῶν εἰς μνήμην αὐτοῦ.

Ἐν Ἀθήναις τῇ 3ῃ Νοεμβρίου 1960

Ὁ Ἀντιπρόεδρος: Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ. Τὰ μέλη: Μ. ΚΑΛΟΜΟΙΡΗΣ, ΕΦΗ ΟΥΡΑΝΗ, ΑΛΕΞ. ΕΥΣΤΡΑΤΙΑΔΗΣ, ΓΙΑΝΝΗΣ ΣΙΔΕΡΗΣ, ΓΕΩΡΓ. ΦΟΥΣΣΑΡΑΣ.

— Ὁ παγκόσμιος Τύπος δημοσιεύει, ἐξ ἄλλου, ἀναλυτικὰ βιογραφικὰ σημειώματα τοῦ ἀξέχαστου ἀρχιμουσικοῦ καὶ ὑπενθυμίζει, μεταξὺ ἄλλων, ὅτι ὁ πατὴρ Μητρόπουλος προώριζε τὸν ἐκλιπόντα μεγάλον καλλιτέχνην δι' ἀξιωματικὸν τοῦ Ναυτικοῦ. Ὁ ἴδιος, ὅμως, ἐπροτίμησε νὰ ἀκολουθήσῃ τὴν ἔντονον κλίσιν του πρὸς τὴν μουσικὴν καὶ ἐνεγράφη, ἀντὶ εἰς τὴν Σχολὴν Δοκίμων, εἰς τὸ Ὠδεῖον Ἀθηνῶν. Εἰς τὸ Ὠδεῖον ὁ Δημήτρης Μητρόπουλος παρηκολούθησε μαθήματα ἀντιστίξεως, ἁρμονίας καὶ πιάνου μὲ καθηγητὰς τὸν Μαρσὶκ καὶ τὸν Βασσενχόβεν. Ὁ δὲ εθνοῦς φήμης "Ελλην μαέστρος, ὁ ὁποῖος ἐγεννήθη τὸν Φεβρουάριο τοῦ 1896 στὴν Ἀθήνα, ἀπεφοίτησεν ἀπὸ τὸ Ὠδεῖον Ἀθηνῶν τὸ 1918 τιμηθεὶς μάλιστα καὶ μὲ χρυσὸ μετάλλιο. Παράλληλα μὲ τὶς λαμπρὲς σπουδές του ὁ Μητρόπουλος, πρὶν ἀκόμη συμπληρώσῃ τὸ εἰκοστὸν δεύτερον ἔτος τῆς ἡλικίας του, εἶχε συνθέσει ἕνα μελόδραμα, τὴν «Ἀδελφὴ Βεατρίκη» διὰ τὸ ὁποῖον ὁ Σαὶν Σάνς, ὅτα· εἶχεν ἔλθει ἐδῶ ἐκεῖνον τὸν καιρὸ καὶ τοῦ ἔτέθη ὑπ' ὄψιν ἡ ἐργασία αὐτὴ τοῦ νεαροῦ "Ελληνος συνθέτου, ἐξεφράσθη εὐμενέστατα. Σὲ λίγο ὁ Μητρόπουλος



ξεκίνησε νὰ δοκιμάσῃ τὸ ταλέντο του καὶ ἔξω ἀπὸ τὰ ὅρια τῆς Ἑλλάδος. Παρηκολούθησε κατ' ἀρχὴν μαθήματα κοντὰ στὸν Ζιλσὸν στὶς Βρυξέλλες καὶ κατόπιν ἐπῆγεν εἰς τὸ Βερολῖνον, ὅπου τελικὰ ἀπηρνήθη τὰ ὀνειρά του διὰ τὴν σύνθεσιν. Ὁ ἴδιος, μάλιστα, ἔλεγε συχνά, ὅτι ὀφείλει στὸν Μπουζόνι, τοῦ ὁποίου ὑπῆρξε μαθητής, τὸ ὅτι ἔγινε μαέστρος καὶ ὄχι συνθέτης. Πάντως, εἰς τὸ Βερολῖνον διηύθυνε διὰ πρώτην φορὰν τὴν ὀρχήστρα τῆς Κρατικῆς Ὄπερας παρὰ τὸ πλευρὸν τοῦ Λέο Μπάχ, τοῦ "Εριχ Κλάϊμπερ κ. ἄ.

— "Εκτοτε ἤρχισε ν' ἀνεβαίνῃ σταθερὰ τὴν κλίμακα τῆς ἐπιτυχίας. Τὸ 1924 ἐπιστρέφει στὴν Ἀθήνα καὶ ἀναλαμβάνει τὴν διεύθυνσιν τῆς ὀρχήστρας τοῦ Ἑλληνικοῦ Ὠδείου. Τρία χρόνια ἀργότερα εἶναι ἐπὶ κεφαλῆς τῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν καὶ χάρι στὴν ἰδιαίτερη ἀξία του, τὸν ἐνθουσιασμό του καὶ τὶς ἄοκνες προσπάθειές του, σύντομα γίνεται ὁ οὐσιαστικὸς παράγων τῆς μουσικῆς, περιωρισμένης τότε, κινήσεως τῶν Ἀθηνῶν, ποὺ ἀρχίζει νὰ προσλαμβάνῃ μεγαλύτερη ἔκτασι. Καὶ ἡ ἀνοδος τοῦ Μητροπούλου συνεχίζεται. Εἰς τὰ 1930 πηγαίνει στὸ Παρίσι, ὅπου διευθύνει καὶ ἐν συνεχείᾳ τὸν καλοῦν στὸ Βερολῖνον, τὶς Βρυξέλλες, τὴν Ρώμη, τὸ Λονδῖνον, τὴν Νεάπολιν καὶ τὴν Φλωρεντία. Τέσσερα χρόνια κατόπιν ἕνα ἀπρόβλεπτο ἀτύχημα ἔγινεν ἀφορμὴ ὁ Μητρόπουλος νὰ ἐδραιώσῃ παγκοσμίως τὴν φήμην του ὡς καλλιτεχνικοῦ φαινομένου. Συγκεκριμένως, εἰς τὰ 1934 βρέθηκε εἰς τὸ Βερολῖνον ὅπου εἶχε κληθῇ νὰ διευθύνῃ τὴν Φιλαρμονικὴν μὲ σολίστ τὸν πιανίστα "Εγκον Πέτρι. Τὴν τε λευταία, ὅμως, στιγμὴ ἡ ὀρχήστρα ἔμεινε χωρὶς σολίστ. Καὶ τότε ὁ Μητρόπουλος ἀνεπλήρωσε τὸν "Εγκον Πέτρι καὶ συγχρόνως διηύθυνε τὴν ὀρχήστραν ἀπὸ τὴν θέσιν τοῦ σολίστ. Ἔπαιξε τὸ κοντσέρτο διὰ πιάνο τοῦ Προκόφιεφ. Ἡ ἐπιτυχία ὑπῆρξε τεραστία καὶ ἡ καθιέρωσις ἀπόλυτος.

— Ἀπὸ τὸ 1936 ἄρχισε ἡ καριέρα του εἰς τὴν Ἀμερικήν. Κατ' ἀρχὰς ἐκλήθη ἀπὸ τὸν Κουσσεβίτσκυ καὶ διηύθυνε συναυλίες στὴν Βοστώνη. Ἐν συνεχείᾳ ἀνέλαβε τὴν διεύθυνσιν τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μινεαπόλεως. Μέσα σὲ λίγα χρόνια ἡ ἄσημη ἐκείνη ὀρχήστρα ἔγινε χάρις στὸν Μητρόπουλο μία ἀπὸ τὶς καλύτερες τοῦ Νέου Κόσμου. Κατόπιν εἰς τὰ 1949 ὁ Μητρόπουλος διαδέχεται τὸν Τοσκανίνι εἰς τὴν διεύθυνσιν τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. "Εκτοτε ἐπὶ 11 ὁλόκληρο χρόνια ὁ μεγάλος "Ελλην ἀρχιμουσικὸς δὲν ἔπαυστ νὰ γνωρίζῃ ἀλλεπαλλήλους θριάμβους.

— "Ηδη ἐκτὸς τῶν ἄλλων τιμητικῶν ἐκδηλώσεων εἰς μνήμην του ὁ δημοτικὸς σύμβουλος κ. Πετρομανιάτης δι' ἐπιστολῆς του πρὸς τὸν πρόεδρον τοῦ δημοτικοῦ Συμβουλίου κ. Βρανόπουλον ἐζήτησεν ὅπως μία ἀπὸ τὰς κεντρικὰς ὁδοὺς τῆς πρωτευούσης ἀποκτήσῃ τὸ ὄνομα τοῦ μεγάλου ἀρχιμουσικοῦ. Ἀσφαλῶς ἡ πρότασις θὰ γίνῃ ἀποδεκτή.

— Ἐξ ἄλλου, συμμετέχοντας εἰς τὰς ἐκδηλώσεις πένθους τὸ Ἐθνικὸν "Ιδρυμα Ραδιοφωνίας μετέδωσε χθὲς Πέμπτην, ὥραν 9ην μ.μ., ἔκτακτον συναυλίαν ἀπὸ τοῦ Ἐθνικοῦ Προγράμματος. Ἡ ἠχογραφημένη συναυλία ἐτέλει ὑπὸ τὴν διεύθυνσιν τοῦ ἐκλιπόντος ἀρχιμουσικοῦ. Χθές, ἐπίσης, κατὰ τὴν ἔναρξιν τοῦ Γ' Προγράμματος, εἰς τὰς 7 μ.μ., ἐτηρήθη ἑνὸς λεπτοῦ σιγή. Ἐξ ἄλλου, μεθαύριον, πρὸ τῆς ἐνάρξεως τῆς συναυλίας εἰς τὸ θέατρον «Κεντρικὸν» θὰ τηρηθῇ ἑνὸς λεπτοῦ σιγή. Παράλληλα, τὸ Ε. Ι. Ρ. θὰ ἀφιερώσῃ ὁλόκληρον τὸ Γ' Πρόγραμμα κατὰ τὴν ἡμέραν τῆς κηδείας εἰς τὴν μετάδοσιν ἔργων, τὰ ὁποῖα διηύθυνεν ὁ Δημήτρης Μητρόπουλος. Προηγουμένως, ἀπόψε, εἰς τὰς 9.15', ἀπὸ τὸ Ἐθνικὸν Πρόγραμμα θὰ μεταδοθῇ ἠχογράφησις ἀπὸ τὴν παράστασιν τῆς Μετροπόλιταν "Οπερα τῆς Νέας Ὑόρκης τῆς πρώτης πράξεως τῆς ὄπερας τοῦ Βέρντι «Σιμὸν Μποκανόγκρα» ὑπὸ τὴν διεύθυνσιν ἐπίσης τοῦ Δημήτρη Μητρόπουλου.

— Συνεχίζω θυμίζοντας, ὅτι ὑπὸ τὴν διεύθυνσιν τοῦ Θ. Βαβαγιάννη, μὲ συμμετοχὴν ὡς σολίστ τοῦ διασήμου "Ελληνος πιανίστα Γεωργίου Θέμελη μὲ τὸ «Κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα» τοῦ Σούμαν, δίδεται ἡ ἐναρκτήριος συναυλία τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν τὴν προστχῆ Δευτέραν καὶ ὥραν 8.30 μ.μ. εἰς τὸ θέατρον «Κοτοπούλη». Εἰς τὸ πρόγραμμα τῆς συναυλίας, τὸ ὁποῖον περιλαμβάνει εἰς πρώτην ἐκτέλεσιν καὶ τὴν «4ην Συμφωνία» τοῦ Μαρτίνου, ἐπῆλθε μικρὰ μεταβολή : Ἀντὶ τῆς εἰσαγωγῆς «Ἐγκαίνια» τοῦ Μπετόβεν, θὰ παιχθῇ ἡ «Φαντασία καὶ φούγκα» Μπὰχ - Μητροπούλου, ὡς ἐλαχίστη προσφορὰ εἰς τὸν μεγάλον "Ελληνα ἀρχιμουσικόν, εἰς μνήμην τοῦ ὁποίου ἀφιεροῦται ὁλόκληρος ἡ συναυλία. Σημειωτέον, ὅτι τὴν συναυλίαν θὰ τιμήσῃ διὰ τῆς παρουσίας Του ὁ Βασιλεύς.

ΑΧ. ΜΑΜΑΚΗΣ

ΑΥΓΗΣ
4 ΝΟΕ 1960

ΠΝΕΥΜΑΤΙΚΗ ΚΑΙ ΚΑΛΛΙΤΕΧΝΙΚΗ ΚΙΝΗΣΗ

ΣΥΝΕΧΙΖΟΝΤΑΙ ΟΙ ΕΚΔΗΛΩΣΕΙΣ ΠΕΝΘΟΥΣ ΓΙΑ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

Χθὲς ὁλόκληρη, τὴν ἡμέρα συνεχίζονταν οἱ ἐκδηλώσεις πένθους γιὰ τὸ θάνατο τοῦ μεγάλου "Ελληνα ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου.

Η ΕΝΩΣΗ ΜΟΥΣΟΥΡΓΩΝ

Ἡ "Ενωση Ἑλλήνων Μουσουργῶν ἐξέδωσε τὴν παρακάτω ἀνακοίνωση:

«Ἡ "Ενωσις Ἑλλήνων Μουσουργῶν μὲ βαθύτατη ὀδύνη δέχτηκε τὸ θλιβερὸ ἄγγελμα τοῦ πρώρου καὶ ἡρωϊκοῦ θανάτου τοῦ Δημήτρη Μητρόπουλου.

Ἡ ἀπώλεια τοῦ μεγάλου "Ελληνος Ἀρχιμουσικοῦ δημιουργεῖ ἕνα ἀνυπολόγιστο κενὸ τόσο στὸν ἑλληνικὸ πνευματικὸ χῶρο ὅσο καὶ στὸ διεθνὲς μουσικὸ στερέωμα. Οἱ μεγαλοφυεῖς ἑρμηνεῖες του, κλασσικῶν καὶ νεωτέρων ἔργων, ὑπῆρξαν ἐπιτεύγματα ὑψίστης καὶ μοναδικῆς τέχνης μεστὲς ἀπὸ πάθος, σαφήνεια, λαμπρότητα καὶ τεχνικὴν ἀρτιότητα. Ἡ "Ενωσις Ἑλλήνων Μουσουργῶν, ποὺ εἶχε τὸ προνόμιο νὰ συγκαταλέγῃ τὸν Δημήτρη Μητρόπουλο μεταξὺ τῶν ἱδρυτικῶν της μελῶν, θὰ κρατήσῃ πάντα στὴ μνήμη της μὲ εἰλικρινῆ εὐγνωμοσύνη καὶ θαυμασμὸ ὄχι μόνο τὸν μεγαλοφυῆ ἀναδημιουργὸ τῶν ἔργων τῶν Ἑλλήνων συνθετῶν, ἀλλὰ καὶ τὸν ἐμπνευσμένο καὶ βαθυστόχαστο δημιουργό.

Ὁ Μητρόπουλος μὲ τὸν θάνατό του περνάει δικαιωματικὰ στὸ Πάνθεον τῶν μεγάλων μουσικῶν μορφῶν ὅλων τῶν ἐποχῶν»

ΤΟ Γ' ΠΡΟΓΡΑΜΜΑ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Τὸ Ε.Ι.Ρ. ἀνακοίνωσε ὅτι κατὰ τὴν ἡμέρα τῆς κηδείας τοῦ Δημήτρη Μητροπούλου, τὸ Γ' Πρόγραμμα θ' ἀφιερωθεῖ ὁλόκληρο σὲ μετάδοση ἔργων ποὺ εἶχε διευθύνει ὁ ἐκλιπὼν ἀρχιμουσικός.

Η ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ

Ἡ Κρατικὴ Ὀρχήστρα ἐξέδωσε χθὲς τὴν νύχτα τὸ ἀκόλουθο ψήφισμα:

«Ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν αἰσθάνεται τὴν ἀνάγκην νὰ ἐκφράσῃ δημοσία τὴν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καὶ διοικητικοῦ προσωπικοῦ αὐτῆς διὰ τὸν πρόωρον θάνατον τοῦ διατελέσαντος εἰς τὸ παρελθὸν μεγάλου συνεργάτου της, τοῦ ὁποίου ἡ λαμπρὰ σταδιοδρομία εἰς τὸ διεθνὲς μουσικὸν προσκήνιον περιποιεῖ τιμὴν καὶ δόξαν εἰς ὁλόκληρον τὴν χώραν. Τὸ κενὸν τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου αὐτοῦ "Ελληνος ἀρχιμουσικοῦ εἶναι δυσαναπλήρωτον καὶ ἡ παροῦσα ἔκφρασις ὀδύνης τῶν παλαιῶν συνεργατῶν καὶ φίλων του ἂς προστεθῇ εἰς τὰς ἑκατοντάδας παρομοίων ἐκδηλώσεων τοῦ διεθνοῦς μουσικοῦ κόσμου».

ΤΟ ΩΔΕΙΟ ΑΘΗΝΩΝ

«Τὸ Ὠδεῖον Ἀθηνῶν ἅμα τῷ ἀγγέλματι τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου διέκοψε ἀμέσως τὰ μαθήματα εἰς ὅλας τὰς κάξεις αὐτοῦ εἰς ἐκδήλωσιν τῆς βαθυτάτης ὀδύνης του καὶ εὐλαβοῦς τιμῆς πρὸς τὴν μνήμην τοῦ ἐξόχου πνευματικοῦ τέκνου αὐτοῦ. Τὸ Διοικητικὸν Συμβούλιον τοῦ Ἱδρύματος συνελήθη ἐκτάκτως δι' αὔριον, ὅπως ἀπεφασίση περὶ τῆς συμμετοχῆς αὐτοῦ εἰς τὸ Ἐθνικὸν πένθος».

Η ΛΥΡΙΚΗ ΣΚΗΝΗ

«Τὸ Διοικητικὸν Συμβούλιον τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς συνελθὸν ἐκτάκτως σήμερον τὴν 2 Νοεμβρίου ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγίστου τῶν μουσικῶν τοῦ αἰῶνος Δημήτρη Μητροπούλου, ἐπισυμβάντος ἐν Μιλάνῳ, ἀπεφάσισεν ὅπως ἡ Ἐθνικὴ Λυρικὴ Σκηνὴ μετάσχῃ τοῦ πανελληνίου καὶ παγκοσμίου πένθους, ἐπεφυλάχθη δὲ νὰ καθορίσῃ τὸν τρόπον τῆς συμμετοχῆς εἰς τὸ πένθος ὀφ' ἧς καθορισθῇ ἂν ἡ σορὸς τοῦ ἐκλιπόντος μεγάλου τέχνου τῆς Ἑλλάδος θὰ διακομισθῇ ἐνταῦθα πρὸς ἐνταφιασμόν».

ΣΤΟ ΕΞΩΤΕΡΙΚΟ

Στὸ μεταξὺ βαθεῖα ἀπήχηση εἶχε ὁ θάνατος τοῦ Μητροπούλου καὶ στὸ ἐξωτερικό:

ΕΠΙΤΡΟΠΗ ΦΕΣΤΙΒΑΛ ΣΑΛΤΣΜΠΟΥΡΓΚ

ΣΑΛΤΣΜΠΟΥΡΓΚ, 3. ('Ιδ. ὑπηρ.). — Μετὰ τὸ θάνατο τοῦ διεθνοῦς φήμης "Ελληνος διευθυντοῦ ὀρχήστρας Δημήτρη Μητρόπουλου, ἡ ὀργανωτικὴ ἐπιτροπὴ τοῦ φεστιβὰλ τοῦ Σάλτσμπουργκ, καλλιτεχνικῆς ἐκδηλώσεως, στὴν ὁποία ὁ διάσημος μουσικὸς συμμετεῖχε τακτικῶς ἀπὸ τοῦ 1954, ἐξέφρασε στὴν βαθεῖαν λύπην της διὰ τὴν ἀπώλειαν ἑνὸς ἐκ τῶν μεγαλυτέρων συγχρόνων μουσικῶν.

Στὸ Σάλτσμπουργκ θεωρεῖται ὡς «ἀλησμόνητος» ὁ τρόπος μὲ τὸν ὁποῖο ὁ Μητρόπουλος διηύθυνε τὸ «Ρέκβιεμ» τοῦ Μπερλιόζ τὸ 1956, τὰ ἔργα τοῦ Φράντς Σμίτ τὸ 1959, καὶ ἐφέτος τὴν 8η συμφωνία τοῦ Μάλερ.

«ΚΗΡΥΞ ΒΗΜΑ Ν. ΥΟΡΚΗΣ»

Ν. ΥΟΡΚΗ, 3. ('Ιδ. ὑπηρ.). — Ἡ ἐφημερὶς «Κῆρυξ Βῆμα τῆς Ν. Ὑόρκης» σὲ σημερινὸ ἄρθρο της ἀφιερωμένο στὸν διάσημο διευθυντὴ ὀρχήστρας Μητροπούλο, γράφει σχετικῶς: «Ὁ Μητρόπουλος δὲν ἀνῆκε στὸ εἶδος ἐκεῖνο τῶν διευθυντῶν ὀρχήστρας, ποὺ περιορίζονται στὰ στενὰ ὅρια τοῦ καθιερωμένου ρεπερτορίου. Ὁ Μητρόπουλος ἤρεσκετο νὰ ἐρευνᾶ τὴν μουσικὴ καὶ νὰ φθάνῃ στὰ ἀκρότατα ὅριά της».

Κατόπιν, ὁ ἄρθρογράφος γράφει ὅτι οἱ σύγχρονοι μουσικοσυνθέται περιλαμβανόμενων καὶ τῶν Ἀμερικανῶν, ἐγνώριζαν ὅτι ὁ Μητρόπουλος ἦταν μεγάλη ἀξία καὶ ὅτι μποροῦσαν νὰ βασίζονται σ' αὐτὸν σὲ ὅ,τι ἀφοροῦσε τὴν ἀπόδοσι τῶν συνθέσεών των.

Ἐπίσης, ἀπόψε, στὴν μνήμη τοῦ Μητροπούλου, ἡ Φιλαρμονικὴ τῆς

ΤΑ ΘΕΑΤΡΙΚΑ ΝΕΑ

ΝΕΩΝ

4 ΝΟΕ. 1960

Ο ΚΑΛΛΙΤΕΧΝΙΚΟΣ ΚΟΣΜΟΣ ΤΗΣ ΕΛΛΑΔΟΣ ΕΚΔΗΛΩΝΕΙ ΤΗΝ ΟΔΥΝΗ ΤΟΥ ΓΙΑ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

'Η παγκόσμια συγκίνησι άπό τόν θάνατο τοῦ Μητρόπουλου ἐξακολουθεῖ νά εἶναι ζωηρά καί νά ἐκδηλώνεται μέ συλλυπητήρια τηλεγραφήματα, μέ ψηφίσματα καί μέ ὁμιλίες καί δημοσιεύσεις. Ἰδιαίτερους στήν Ἑλλάδα, τό πένθος δέν περιορίζεται στούς καλλιτεχνικούς κύκλους, ἀλλά ἔχει συγκινήσει εὐρύτατα στρώματα λαοῦ, μεταξύ τῶν ὁποίων ὁ Μητρόπουλος ἐθεωρεῖτο, ἐκτός ἀπό καλλιτέχνης καί ὁ καλύτερος προπαγανδιστής τοῦ ἑλληνικοῦ ὀνόματος στό ἐξωτερικό.

Η ΕΝΩΣΙΣ ΕΛΛ. ΜΟΥΣΟΥΡΓΩΝ

Οὕτω, ἡ "Ενωσις Ἑλλήνων Μουσουργῶν ἐξέδωσε τήν ἀκόλουθη ἀνακοίνωσι:

«'Η "Ενωσις Ἑλλήνων Μουσουργῶν μέ βαθύτατη ὀδύνη δέχτηκε τό θλιβερό ἄγγελμα τοῦ πρώιρου καί ἡρωϊκοῦ θανάτου τῦ Δημήτρη Μητρόπουλου. 'Η ἀπώλεια τοῦ μεγάλου "Ελληνος 'Αρχιμουσικοῦ δημιουργεῖ ἀνυπολόγιστο κενό τόσο στόν Ἑλληνικό Πνευματικό Χῶρο, ὅσο καί στό διεθνές μουσικό στερέωμα. Οἱ μεγαλοφυεῖς ἑρμηνεῖες του, κλασικῶν καί νεωτέρων ἔργων ὑπῆρξαν ἐπιτεύγματα ὑψίστης καί μοναδικῆς τέχνης, μεστές ἀπό πάθος, σαφήνεια, λαμπρότητα καί τεχνικήν ἀρτιότητα. 'Η "Ενωσις Ἑλλήνων Μουσουργῶν, πού εἶχε τό προνόμιο νά συγκαταλέγη τόν Δημήτρη Μητρόπουλο μεταξύ τῶν ἱδρυτικῶν της μελῶν, θά κρατήση πάντα στή μνήμη της μέ εἰλικρινῆ εὐγνωμοσύνη καί θαυμασμό ὄχι μόνο τόν μεγαλοφυᾶ ἀναδημιουργό τῶν ἔργων τῶν Ἑλλήνων συνθετῶν, ἀλλά καί τόν ἐμπνευσμένο καί βαθυστόχαστο δημιουργό. 'Ο Μητρόπουλος μέ τόν θάνατό του περνάει δικαιωματικά στό Πάνθεον τῶν μεγάλων μουσικῶν μορφῶν ὅλων τῶν ἐποχῶν.

Γιά τήν "Ενωσι Ἑλλήνων Μουσουργῶν
'Ο Πρόεδρος: ΑΝΤΙΟΧΟΣ ΕΥΑΓΓΕΛΑΤΟΣ. 'Ο Γεν. Γραμματεύς: ΘΕΟΔΩΡΟΣ ΚΑΡΥΩΤΑΚΗΣ»

Η ΕΝΩΣΙΣ ΤΩΝ ΚΡΙΤΙΚΩΝ

Ὑπό τοῦ Δ. Σ. τῆς "Ενώσεως Θεατρικῶν καί Μουσικῶν Κριτικῶν ἐξεδόθη τό ἀκόλουθο ψήφισμα:

«Τό Διοικητικόν Συμβούλιον τῆς "Ενώσεως Ἑλλήνων Θεατρικῶν καί Μουσικῶν Κριτικῶν, συνελθόν ἐκτάκτως ἐπί τῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγάλου τῆς Ἑλλάδος τέκνου Δημήτρη Μητροπούλου ἐπισυβάντος ἐν Μιλάνῳ τήν 2 Νοεμβρίου 1960, ἀπεφάσισεν ὅπως εἰς ἐκδήλωσιν συμμετοχῆς τῆς "Ενώσεως εἰς τήν βαρεῖαν θλῖψιν διά τήν ἀπώλειαν τοῦ ἀνεκτιμήτου πνευματικοῦ κεφαλαίου ὅπερ ἀπετέλει διά τε τήν Πατρίδα αὐτοῦ, ὡς καί διά τόν κόσμον ὁλόκληρον, ὁ ἐκλεκτός οὗτος τῆς θείας Δυνάμεως, ἀποφασίζει ὅπως παρακολουθήση τήν κηδείαν αὐτοῦ, γνωρίζον δέ τήν σεμνότητα τοῦ χαρακτῆρος του καί τόν πρός τούς συνανθρώπους αὐτοῦ πλοῦτον τῶν αἰσθημάτων του, καταθέση ἀντί στεφάνου ποσόν ὑπέρ τῶν ἀπόρων μουσικῶν εἰς μνήμην αὐτοῦ.

'Εν 'Αθήναις τῇ 3η Νοεμβρίου 1960
'Ο ἀντιπρόεδρος: Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ. Τά μέλη: Μ. ΚΑΛΟΜΟΙΡΗΣ, ΕΛΕΝΗ ΟΥΡΑΝΗ, ΑΛΕΞ. ΕΥΣΤΡΑΤΙΑΔΗΣ, ΓΙΑΝΝΗΣ ΣΙΔΕΡΗΣ, Γ. ΦΟΥΣΣΑΡΑΣ».

ΟΙ ΠΡΩΤΑΓΩΝΙΣΤΑΙ ΟΠΕΡΑΣ

'Εξ ἄλλου, ὑπό τοῦ Δ. Σ. τῆς «'Εταιρίας Πρωταγωνιστῶν "Οπερας καί 'Οπερέττας» ἐξεδόθη ἡ ἀκόλουθη ἀνακοίνωσις:

«Τό Διοικ. Συμβούλιον τῆς «'Εταιρίας 'Ελλήνων Πρωταγωνιστῶν "Οπερας καί 'Οπερέττας» συνελθόν ἐκτάκτως ἐπί τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγάλου τέκνου τῆς 'Ελλάδος Δημ. Μητροπούλου, αἰσθάνεται τήν ἀνάγκην νά ἐκφράση καί δημοσίᾳ τήν βαθυτάτην ὀδύνην τῶν μελῶν του διά τήν σκληράν καί δυσαναπλήρωτον ἀπώλειαν τῆς μεγαλυτέρας συγχρόνου μουσικῆς διασημότητος. 'Εν ἀναμονῇ μεταφορᾶς τῆς σοροῦ τοῦ ἀλησμονήτου μαέστρου εἰς τήν πατρικήν γῆν, τό Δ. Συμβούλιον ἐπιφυλάσσεται νά καθορίση τόν τρόπον συμμετοχῆς του εἰς τό 'Εθνικόν πένθος.

'Ο Πρόεδρος: ΜΙΧΑΛΗΣ ΚΟΡΩΝΗΣ
'Ο Γ. Γραμματεύς: Γ. ΓΕΩΡΓΙΑΔΗΣ»

ΤΟ ΕΛΛΗΝΙΚΟΝ ΩΔΕΙΟΝ

'Υπό τοῦ 'Ελληνικοῦ 'Ωδείου ἐξεδόθη ἡ ἀκόλουθη ἀνακοίνωσις:

«Τό 'Ελληνικόν 'Ωδεῖον μέ βαθεῖαν θλῖψιν ἐπληροφορήθη τόν ἀδόκητον θάνατον τοῦ μεγάλου "Ελληνος 'Αρχιμουσικοῦ Δημήτρη Μητρόπουλου, διατελέσαντος ἐπί σειράν ἐτῶν καθηγητοῦ καί Διευθυντοῦ τῆς Συμφωνικῆς 'Ορχήστρας, ὡς καί τῶν μελοδραματικῶν παραστάσεων αὐτοῦ. Τό ἡμέτερον "Ιδρυμα μέ αἰσθήματα εἰλικρινοῦς εὐγνωμοσύνης θά ἀναπολῇ τήν σημαντικωτάτην ταύτην προσφοράν τοῦ νέου τότε, ἀλλά ἤδη κορυφαίου μουσικοῦ, ὁ ὁποῖος ἐβαδύτερον καί μέχρι τῆς τελευταίας του πνοῆς ἐλάμπρυνε καί ἐδόξασε τό 'Ελληνικόν ὄνομα εἰς τόν παγκόσμιον πνευματικόν στίβον. 'Η Διοίκησις τοῦ 'Ελληνικοῦ 'Ωδείου ἐπιφυλάσσεται, ἅμα τῇ ἀναγγελίᾳ τῆς ἡμέρας καί τοῦ τόπου τῆς ταφῆς τοῦ Δημήτρη Μητροπούλου νά καθορίση τάς ἐκδηλώσεις, διά τῶν ὁποίων θά τιμήση τήν μνήμην τοῦ Μεγάλου "Ελληνος.

'Αθῆναι τῇ 2 Νοεμβρίου 1960.
'Η Πρόεδρος τοῦ Δ. Συμβουλίου: ΤΑΣΙΑ ΚΟΤΣΙΡΙΔΟΥ. Οἱ καλλιτ. Διευθυνταί: ΑΝΤΙΟΧΟΣ ΕΥΑΓΓΕΛΑΤΟΣ - ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ»

Ο ΠΑΝ. ΜΟΥΣΙΚΟΣ ΣΥΛΛΟΓΟΣ

'Επίσης τό Διοικητικό Συμβούλιο τοῦ Πανελληνίου Μουσικοῦ Συλλόγου ἐξέδωσε τό ἀκόλουθο ψήφισμα:

«Τό Διοικ. Συμβούλιον τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, συνελθόν ἐκτάκτως σήμερον 3)11)60 ἐπί τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγαλυτέρου μαέστρου τοῦ αἰῶνος μας καί ἐπιτίμου Προέδρου τοῦ Π. Μ. Συλλόγου Δημήτρη Μητροπούλου, ἐπισυμβάντος εἰς τό Μιλάνον, ἀπεφάσισε νά μετάσχη εἰς τό Παγκόσμιον καί Πανελλήνιον πένθος, ἐπιφυλασσόμενον νά καθορίση τόν τρόπον τῆς συμμετοχῆς αὐτοῦ κατά τήν ἡμέραν τῆς κηδείας καί ψηφίζει: 1) Νά ἀναρτηθῇ ἡ σημαία τοῦ Συλλόγου μεσίστιος ἐπί τριήμερον. 2) Νά ἀργήσουν τά γραφεῖα τοῦ Συλλόγου ἐπί τριήμερον. 3) Νά καταθεθῇ τό ποσόν τῶν δραχ. 2000 εἰς μνήμην του εἰς τό Ταμεῖον Περιθάλψεως καί 'Αλληλοβοηθείας.

Διά τό Διοικ. Συμβούλιον
'Ο Πρόεδρος: ΕΜΜ. ΧΥΤΗΡΗΣ
'Ο Γεν. Γραμ.: ΑΡ. ΒΑΡΔΑΚΗΣ»

Η ΕΤΑΙΡΙΑ ΦΙΛΩΝ ΟΠΕΡΑΣ

'Υπό τῆς «'Εταιρίας τῶν Φίλων τῆς "Οπερας» μᾶς ἐδόθη πρός δημοσίευσιν ἡ ἀκόλουθη ἀνακοίνωσις:

«Τά μέλη τῆς «'Εταιρίας τῶν Φίλων τῆς "Οπερας» αἰσθάνονται βαθυτάτην ὀδύνην διά τόν θάνατον τοῦ μεγάλου "Ελληνος 'Αρχιμουσικοῦ Δημήτρη Μητροπούλου, διατελέσαντος ἐπί σειράν ἐτῶν καθηγητοῦ καί Διευθυντοῦ τῆς Συμφωνικῆς 'Ορχήστρας, ὡς καί τῶν μελοδραματικῶν παραστάσεων αὐτοῦ. Τό ἡμέτερον "Ιδρυμα μέ αἰσθήματα εἰλικρινοῦς εὐγνωμοσύνης θά ἀναπολῇ τήν σημαντικωτάτην ταύτην προσφοράν τοῦ νέου τότε, ἀλλά ἤδη κορυφαίου μουσικοῦ, ὁ ὁποῖος ἐβαδύτερον καί μέχρι τῆς τελευταίας του πνοῆς ἐλάμπρυνε καί ἐδόξασε τό 'Ελληνικόν ὄνομα εἰς τόν παγκόσμιον πνευματικόν στίβον. 'Η Διοίκησις τοῦ 'Ελληνικοῦ 'Ωδείου ἐπιφυλάσσεται, ἅμα τῇ ἀναγγελίᾳ τῆς ἡμέρας καί τοῦ τόπου τῆς ταφῆς τοῦ Δημήτρη Μητροπούλου νά καθορίση τάς ἐκδηλώσεις, διά τῶν ὁποίων θά τιμήση τήν μνήμην τοῦ Μεγάλου "Ελληνος.

'Αθῆναι τῇ 2 Νοεμβρίου 1960.
'Η Πρόεδρος τοῦ Δ. Συμβουλίου: ΤΑΣΙΑ ΚΟΤΣΙΡΙΔΟΥ. Οἱ καλλιτ. Διευθυνταί: ΑΝΤΙΟΧΟΣ ΕΥΑΓΓΕΛΑΤΟΣ - ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ»

Ο ΒΑΣΙΛΕΥΣ ΣΤΗΝ ΕΝΑΡΚΤΗΡΙΑ ΣΥΝΑΥΛΙΑ ΤΗΣ Κ. Ο.

'Εγνώσθη ὅτι στήν ἐναρκτήριο συναυλία τῆς Κρατικῆς 'Ορχήστρας πού θά δοθῇ τήν προσεχῆ Δευτέρα στό θέατρο «Κοτοπούλη» θά παραστῇ ὁ Βασιλεύς.

— Στό πρόγραμμα τῆς συναυλίας περιελήφθη ἡ «Φαντασία καί Φούγκα» τῶν Μπάχ — Μητρόπουλου εἰς ἔνδειξιν συμμετοχῆς τῆς Κρατικῆς 'Ορχήστρας στό πένθος γιά τόν θάνατο τοῦ Δημήτρη Μητροπούλου.

'Ακόμμα ΝΕΟΛΟΓΟΥ ΠΑΤΡΩΝ

4 ΝΟΕ. 1960

Ο ΜΑΓΟΣ ΤΗΣ ΜΠΑΓΚΕΤΤΑΣ ΠΟΥ ΑΝΗΚΕΙ ΕΙΣ ΤΗΝ ΙΣΤΟΡΙΑΝ

ΠΑΓΚΟΣΜΙΑΙ ΕΚΔΗΛΩΣΕΙΣ ΠΕΝΘΟΥΣ ΕΠΙ ΤΩ ΘΑΝΑΤΩ ΤΟΥ ΜΕΓΑΛΟΥ ΜΑΕΣΤΡΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ΠΡΟΣ ΤΙΜΗΝ ΤΟΥ ΕΠΑΙΧΘΗ Η «ΗΡΩΪΚΗ» ΕΙΣ ΤΗΝ "ΣΚΑΛΑΝ" ΤΟΥ ΜΙΛΑΝΟΥ

ΑΘΗΝΑΙ.— Κατόπιν ἐντολῆς τοῦ κ. ὑπουργοῦ τῆς Παιδείας, ἀνεχώρησαν τήν πρωΐαν χθές ἀεροπορικῶς διά Μιλάνον ὁ διευθυντής Γραμμάτων τοῦ ὑπουργείου κ. Κουρνοῦτος καί ἀνώτερος ὑπάλληλος τοῦ ὑπουργείου 'Εξωτερικῶν, διά νά συνοδεύσουν τήν σορόν τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου εἰς 'Ελλάδα. 'Η σορός θά διακομισθῇ σήμερον ἐνταῦθα ἀεροπορικῶς.

'Η σορός θά ἐκτεθῇ εἰς προσκύνημα, πρό τῆς κηδείας πού θά γίνῃ, ὡς γνωστόν, δημοσίᾳ δαπάνῃ.

"Αμα τῷ ἀγγέλματι τοῦ θανάτου τοῦ διασήμου καλλιτέχνου, τό 'Ωδεῖον 'Αθηνῶν, τοῦ ὁποίου ὑπῆρξεν οὗτος μαθητής, ὑπότροφος, καθηγητής καί διευθυντής τῆς ὀρχήστρας, διέκοψεν ἀμέσως τά μαθήματα εἰς ὅλας τάς τάξεις, εἰς ἐκδήλωσιν πένθους καί τιμῆς πρός τήν μνήμην τοῦ ἐξόχου πνευματικοῦ τέκνου αὐτοῦ.

'Εξ ἄλλου, ἡ Κρατική 'Ορχήστρα 'Αθηνῶν ἐκφράζει δημοσίᾳ τήν μεγάλην θλῖψιν τῶν μελῶν τοῦ καλλιτεχνικοῦ καί διοικητικοῦ προσωπικοῦ της καί ὑπογραμμίζει ὅτι ὁ θάνατος τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ ἀφήνει δυσαναπλήρωτον κενόν.

ΜΙΛΑΝΟΝ 3.— "Οταν οἱ μουσικοί τῆς Σκάλας τοῦ Μιλάνου ἐπληροφορήθησαν τόν θάνατον τοῦ Μητροπούλου ἐδάκρυσαν καί ὁ διευθυντής κ. Γκριγκέλλι ἐδήλωσεν ὅτι αἰσθάνεται βαθυτάτην ὀδύνην διά τήν ἀπώλειαν τοῦ μεγάλου μουσικοῦ. Ποός τιμήν του χθές βράδυ ἡ «Σκάλα» ἔπαιξε ἐκτάκτως τήν «'Ηρωϊκήν συμφωνίαν τοῦ Μπετόβεν» ὑπό τήν διεύθυνσιν τοῦ Οὐγγρου μαέστρου Φέρεκ Τρίσαϊ.

'Επίσης ἐκπρόσωπος τῆς Κρατικῆς "Οπερας τῆς Βιέννης ἐδήλωσε: «Τά μέλη τοῦ θιάσου τῆς Κρατικῆς "Οπερας καί ἰδιαιτέρως τά μέλη τῆς ὀρχήστρας θά ἐνθυμοῦνται πάντοτε τόν Μητρόπουλον ὡς μίαν ἐκ τῶν μεγαλυτέρων προσωπικοτήτων τοῦ μουσικοῦ κόσμου, τοῦ ὁποίου ἡ συναισθηματική καί ἀνιδιοτελής προσωπικότης οὐδέποτε ἐμερίμνησε διά τό ἄτομόν του, εἰς τήν προσπάθειαν ἐπιτεύξεως τῶν καλλιτεχνικῶν σκοπῶν του».

ΝΕΑ ΥΟΡΚΗ 3.— Εἰς τήν 'Αμερικήν ἡ ἀγγελία τοῦ θανάτου τοῦ Μητροπούλου ἐσκόρπισε βαθυτάτην θλῖψιν στούς φίλους του, ἀλλά καί στά ἑκατομμύρια τῶν 'Αμερικανῶν πού τόν εἶχον ἀκούσει νά διευθύνῃ. Εἰς τό μικρό μπάρ ὅπου ἐσύχναζε ὁ Μητρόπουλος, συζητῶντας μέ τούς μαθητάς καί τούς θαυμαστάς του, ἐπικρατοῦσε χθές βράδυ ἰδιαίτερη κατήφεια. 'Αμίλητοι οἱ φίλοι του περιεφέροντο καί ἡ αἴσθησις τῆς ἀπωλείας ἦταν ἀποτυπωμένη εἰς τά πρόσωπά των. 'Ακόμη κι' ὁ μπάρμαν, πού δέν ἐγνώριζε πολλά ἀπό μουσική, ἀνικάτευε σιωπηλός τά ποτά του καί συχνά σκούπιζε τά δάκρυά του.

'Ιδιαιτέρως ὅμως ἐθλίβη ἡ πόλις τῆς Μινεαπόλεως τήν ὀρχήστρα τῆς ὁποίας ὁ Μητρόπουλος διηύθυνε ἐπί 12 συνεχῆ ἔτη. Διά τό κοινόν τῆς πόλεως αὐτῆς ὁ "Ελλην ἀρχιμουσικός ἦτο μεταξύ παραδόσεως καί θρύλου.

ΠΑΤΡΙΔΟΣ Πύργου

4 ΝΟΕ. 1960

Ἐνῶ ἡ σωρός του μεταφέρεται σήμερον εἰς 'Αθήνας

ΟΛΟΚΛΗΡΟΣ Ο ΚΟΣΜΟΣ ΘΡΗΝΕΙ ΤΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

Αἱ 'Αμερικανικαί ἐφημερίδες δημοσιεύουν φωτογραφίας του ἐντός πενθίμων πλαισίων

'Ερευνοῦσε τήν ψυχήν καί ἔφθασε εἰς τά ὑψηλότατα ὅριά της λέγει ὁ «Κῆρυξ—Βῆμα»

'Αθῆναι 3 Κατόπιν ἐντολῆς τοῦ ὑπουργοῦ Παιδείας κ. Βογιατζῆ ἀνεχώρησαν τήν πρωΐαν ἀεροπορικῶς εἰς Μιλάνον ὁ Δ)ρής Γραμμάτων καί Τεχνῶν τοῦ ὑπουργείου κ. Κορνούτος καί ἀνώτερος ὑπάλληλος τοῦ ὑπουργείου 'Εξωτερικῶν διά νά συνοδεύσουν τήν σορόν τοῦ Δημήτρη Μητρόπουλου εἰς τήν 'Ελλάδα. 'Η σορός θά διακομισθῇ αὔριον εἰς 'Αθήνας ἀεροπορικῶς.

'Εν τῷ μεταξύ τηλεγραφήματα ληφθέντα ἀπό ὅλας τάς μεγαλυτέρας πόλεις τοῦ κόσμου ἀναφέρουν τήν βαθεῖαν θλῖψιν καί τήν ὀδύνην μέ τήν ὁποίαν ἐγένετο δεκτή ἡ εἴδησις τοῦ θανάτου τοῦ Δημήτρη Μητροπούλου. Αἱ σημερινάι ἐφημερίδες τῆς Ν. 'Υόρκης, τήν συμφωνικήν ὀρχήστραν τῆς ὁποίας εἶχε διευθύνει ἐπί μακρόν χρονικόν διάστημα ὁ μεταστάς, ἐδημοσίευσαν τήν εἴδησιν εἰς πένδιμον πλαίσιον ὡς καί φωτογραφίας τοῦ μετα στάντος.

'Η ἐφημερίς «Κῆρυξ—Βῆμα» ἐκ τῶν μεγαλυτέρων τῆς 'Αμερικῆς καί τοῦ κόσμου γράφει σήμερον ὅτι ὁ Μητρόπουλος δέν ἀνῆκε εἰς τό εἶδος τῶν ἀρχιμουσικῶν ἐκείνων οἱ ὁποῖοι περιωρίζονται εἰς τά στενά ὅρια τοῦ καθιερωμένου ρεπερτορίου. 'Ο Μητρόπουλος προσθέτει ἡ ἐφημερίς ἠρέσκετο νά ἐρευνᾶ τήν ψυχήν καί νά φθάνῃ εἰς τά ὑψηλότατα ὅρια αὐτῆς.

'Η ἐφημερίς «Τάϊμς» τῆς Ν. 'Υόρκης πλέκει ἐπίσης εἰς τό σημερινόν της φύλλον τό ἐγκώμιον τοῦ "Ελληνος ἀρχιμουσικοῦ καί γράφει ὅτι ὁ Μητρόπουλος ἦτο καλλιτέχνης μεγίστης ἀξίας, ἓν ἐκ τῶν σπανίων ἐκείνων φαινομένων τά ὁποῖα ἔχει νά παρουσιάσῃ ἡ ἐποχή μας.

ΠΟΙΟΣ Ο ΜΗΤΡΟΠΟΥΛΟΣ

'Ο ἀποθανών Δημ. Μητρόπουλος ἐγεννήθη εἰς 'Αθήνας τό 1896. "Ητο υἱός δερματεμπόρου καί ἐπιθυμοῦσε πάντοτε νά γίνῃ μοναχός. 'Αγαποῦσε ὅμως ὑπερβολικά τήν μουσικήν καί ἡ ἀγάπη του αὐτή τόν ὤθησε τελικά νά ἐγγραφῇ εἰς τό 'Ωδεῖον 'Αθηνῶν.

Τό 1918 τοῦ ἀπενεμήθη τό χρυσό μετάλλιο γιά τό πιάνο.

Μετά τήν ἀποφοίτησί του ἀπό τό 'Ωδεῖον 'Αθηνῶν παρηκολούθησε μαθήματα μουσικῆς συνθέσεως εἰς Βρυξέλλας.

Τό 1921 ἐνεγράφη εἰς τήν Μουσική 'Ακαδημία τοῦ Βερολίνου.

Τό 1924 ἀνέλαβε τήν διεύθυνσι τῆς Συμφωνικῆς ὀρχήστρας τοῦ 'Ελληνικοῦ 'Ωδείου.

Τό 1925 διηύθυνε τήν ὀρχήστρα τοῦ Συλλόγου Συναυλιῶν καί τό 1927 τοῦ 'Ωδείου 'Αθηνῶν.

Τό 1936 ἐμφανίζεται ὡς διευθυντής τῆς ὀρχήστρας τῆς Βοστώνης καί τό 1939 διορίζεται διευθυντής τῆς 'Ορχήστρας τῆς Μιννεαπόλεως.

'Από τό 1947 μέχρι τό 1959 διηύθυνε τήν Φιλαρμονική τῆς Νέας 'Υόρκης.

'Ο Μητρόπουλος ὁ ὁποῖος ὑπῆρξε μία ἀπό τάς μεγαλυτέρας προσωπικότητας τῆς μουσικῆς ἔχει γράψει πολλά ἔργα καί ἔχει τιμηθῇ μέ τό 'Ελληνικόν 'Αριστεῖον Γραμμάτων καί Τεχνῶν ἀπό δέ τό 1959 ἦτο ἐπίτιμο μέλος τῆς 'Ακαδημίας 'Αθηνῶν.

ΑΠΕΒΙΩΣΕΝ ΑΙΦΝΙΔΙΩΣ Ο ΔΙΑΣΗΜΟΣ ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΕΚ ΣΥΓΚΟΠΗΣ ΚΑΡΔΙΑΣ ΕΙΣ ΣΚΑΛΑΝ ΜΙΛΑΝΟΥ

Η ΚΗΔΕΙΑ ΤΟΥ ΔΗΜΟΣΙΑ ΔΑΠΑΝΗ ΕΙΣ ΑΘΗΝΑΣ

Λονδῖνον. 2.— Τηλεγραφοῦν ἐκ Μιλάνου ὅτι ἀπέθανεν ἐκεῖ σήμερον εἰς ἡλικίαν 64 ἐτῶν ὁ "Ελλην διευθυντής ὀρχήστρας καί συνθέτης Δημήτρης Μητρόπουλος.

'Η ἀποθανών διετέλεσεν ἐπί σειράν ἐτῶν μόνιμος διευθυντής τῆς φιλαρμονικῆς ὀρχήστρας τῆς Μιννεαπόλεως καί ἀργότερον μόνιμος διευθυντής τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας 'Υόρκης.

'Εγνώσθη ὅτι ὁ Μητρόπουλος ὑπέστη καρδιακήν προσβολήν ἐνῷ διηύθυνε τάς δοκιμάς εἰς τήν Σκάλαν τοῦ Μιλάνου, μεταφερόμενος δέ εἰς νοσοκομεῖον ἐξέπνευσεν.

ΕΛΛΗΝΙΚΑΙ ΕΙΔΗΣΕΙΣ

'Αθῆναι.— Βαθεῖαν θλῖψιν προεκάλεσεν ἡ εἴδησις τοῦ θανάτου τοῦ "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου εἰς ὅλας σχεδόν τάς εὐρωπαϊκάς χώρας καθώς καί εἰς Ν. 'Υόρκην καί Οὐασιγκτῶνα.

'Εξ ἄλλου τηλεγράφημα τοῦ 'Αθηναϊκοῦ πρακτορείου ἐκ Μιλάνου, ἀναφέρει τά ἀκόλουθα σχετικῶς μέ τόν θάνατον τοῦ "Ελληνος ἀρχιμουσικοῦ:

'Ο Δημήτρης Μητρόπουλος ἔφθασεν εἰς τήν Σκάλαν τοῦ Μιλάνου τήν 10.50' πρωϊνήν χθές συνοδευόμενος ὑπό τοῦ γραμματέως του. Πρό τοῦ πλησίον τοῦ κτιριούτης ὄπερας εὑρισκομένου καφενείου συνηντήθη μέ τόν κ. 'Εγκολφόπουλον, μετά τοῦ ὁποίου συνωμίλησιν ἐπ' ὀλίγον. Εἰς ἐρώτησιν περί τῆς ὑγείας του, ὁ μαέστρος ἀπήντησεν ὅτι αἰσθάνεται πολύ καλά. 'Αμέσως κατόπιν εἰσῆλθενεἰς τήν Σκάλαν καί ἤρχισεν τάς δοκιμάς. Δέν ἐπέρασαν ὅμως ὀλίγα λεπτά καί ἐθεάθη αἰσθανόμενος αἰφνιδίως ἀδιαθεσίαν καί πιάνων τήν κεφαλήν του, προσεπάθη νά συγκρατηθῇ, ἀλλά ματαίως, διότι εὐθύς ἀμέσως ἔπεσε κατά Γῆς. 'Εζητήθη ἐπειγόντως φορεῖον, τό ὁποῖον τόν μετέφερεν εἰς τήν πολυκλινικήν νεκρόν πλέον».

Η ΚΗΔΕΙΑ ΤΟΥ

'Αθῆναι.— 'Εντολῇ τοῦ πρωθυπουργοῦ κ. Καραμανλῆ, ὑπό τοῦ ὑπουργοῦ προεδρίας τῆς Κυβερνήσεως κ. Τσάτσου ἐδόθησαν ὁδηγίαι ὅπως ὁ νεκρός τοῦ Δημήτρη Μητροπούλου ταριχευθῇ ἐν ὄψει μεταφορᾶς του εἰς 'Αθήνας. 'Η μεταφορά θά γίνῃ δι' ἀεροπλάνου τῆς Ε.Β.Α, ἡ δέ σορός τοῦ ἐκλιπόντος θά ἐκτεθῇ εἰς λαϊκόν προσκύνημα εἰς τόν Μητροπολιτικόν ναόν.

'Η κηδεία τοῦ "Ελληνος ἀρχιμουσικοῦ θά γίνῃ δημοσίᾳ δαπάνῃ εἰς ἡμέραν καί ὥραν καθορισθησομένην λίαν προσεχῶς».

Ἡ στερνή δοκιμή τοῦ Μητρόπουλου σταμάτησε σέ μιάν ἀναπάντεχη παύση

Ο ΜΑΕΣΤΡΟΣ ΠΕΘΑΝΕ

Ο ΑΝΘΡΩΠΟΣ πού σωριάσθηκε νεκρός τήν περασμένη Τετάρτη μπροστά στούς μουσικούς τῆς Σκάλας τοῦ Μιλάνου, θά μποροῦσε, ἄν ἤθελε, νά ἔχη παρατείνει τή ζωή του. Θά μποροῦσε νἄχη διαλέξει τή θεμιτή λύση τοῦ ἀποτραβηγμένου γέροντα πού προσέχει τή ραγισμένη καρδιά του καί ζῆ μέ τίς ἀναμνήσεις μιᾶς ἔνδοξης καρριέρας. Ἀλλά μιά τέτοια φρονιμάδα ὁ Δημήτρης Μητρόπουλος θά τήν θεωροῦσε σάν ἀπαράδεκτη συνθηκολόγηση. Κάτι παραπάνω : σάν ἕνα ἐκούσιο θάνατο. Γιατί γι' αὐτόν ζωή δέν ἐσήμαινε : διατήρηση, ἐσήμαινε : δράση. «Ἀναδημιουργό» ὠνόμαζε τόν ἑαυτό του ἀπό τότε πού εἶχε ἀποφασίσει νά ἐγκαταλείψη τή σύνθεση καί ν' ἀφοσιωθῆ στήν ἑρμηνεία. Ὅσοι ὅμως εὐτύχησαν νά τόν ἀκούσουν, ξέρουν ὅτι ὁ χαρακτηρισμός τοῦ δημιουργοῦ τοῦ ταίριαζε πέρα γιά πέρα. Γιατί τί ἄλλο εἶναι αὐτός πού ἀποκαλύπτει τίς ἀφανέρωτες ἀρετές ἑνός ἔργου, πού καταφέρνει νά δώση ἕναν παρθενικό παλμό σέ χιλιοακουσμένες συμφωνίες καί ξαναβρίσκει τά βαθύ σκίρτημα τῆς μουσικῆς γένεσης διευθύνοντας τό ἔργο ἑνός ἄλλου;

Τό ἀδιάκοπο κυνήγημα τῆς τελειότητας ἦταν ἡ ἀκοίμητη ἔγνοια του. Αὐτή πού κάνει τό πνεῦμα ν' ἀστράφτη. Αὐτή πού καίει τό κορμί. Καί φτάνοντας στίς ἀνυπέρβλητες ἐκτελέσεις, πού τόν ἔκαναν ἴνδαλμα τοῦ κοινοῦ, μετατόπιζε ἀκόμα μακρύτερα τίς ἀπαιτήσεις πού εἶχε ἀπό τόν ἑαυτό του κι' ἀπό τούς ἄλλους. Ἔτσι ξόδεψε, ἀφιλόκερδα, γενναιόψυχα τίς τελευταῖες του δυνάμεις.

Κι' ὅταν κερασυνοβολήθηκε πάνω στό ἀναλόγιο, στήν ἀρχή τῆς τελευταίας του δοκιμῆς, τά νευρώδη, πλαστικά του χέρια πού μετουσίωναν τούς ἤχους, δέν μπόρεσαν νά προλάβουν τή στριγγή παραφωνία τοῦ θανάτου.

Ὁ συνεργάτης μας κ. Γ. Κ. ΠΗΛΙΧΟΣ, πού γνώριζε προσωπικά τό μεγάλο Ἕλληνα μαέστρο, δίνει ἐδῶ, γιά χάρη τῶν ἀναγνωστῶν τοῦ «ΤΑΧΥΔΡΟΜΟΥ», μιά σύντομη βιογραφία του, καθώς καί χαρακτηριστικά ἀποσπάσματα ἀπό συνομιλίες πού εἶχε μαζί του.

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ πέθανε! Πέθανε ὅπως ἀκριβῶς ἤθελε νά πεθάνη: Πάνω στό πόντιουμ, ὄρθιος, μέ τήν μπαγκέττα στό χέρι, ἀντίκρυ σέ ἔγχορδα, πνευστά καί κρουστά ὄργανα. Ἕλληνας, ἐπιθυμοῦσε ἕνα ἡρωϊκό θάνατο. Ἕνα θάνατο πάνω στίς ἐπάλξεις τῆς Τέχνης καί ὄχι ἕνα θάνατο πάνω σέ κρεβάτι νοσοκομείου. Ἔτσι ἀκριβῶς ἔγινε. Λίγο πρίν σημάνη 12 μεσημέρι, τήν περασμένη Τετάρτη, ὁ θάνατος πῆγε καί τόν συνάντησε μέσα στό μεγαλύτερο λυρικό θέατρο τοῦ Κόσμου, στήν Σκάλα τοῦ Μιλάνου, ὅπου ὁ μεγάλος μαέστρος προβάριζε μέ τήν ὀρχήστρα τοῦ θεάτρου ἕνα ἀπό τά πιό ἀγαπημένα του ἔργα: Τήν 3η Συμφωνία τοῦ Μάλερ. Τόν σημάδεψε ὁ θάνατος ἴσα στήν καρδιά του, τήν στιγμή πού ὁ Ἕλληνας ἀρχιμουσικός ὕψωνε τά χέρια γιά νά ἐρωτεύση τό δυνατό σημεῖο ἀπό τό «ἀλλέγκρο» τοῦ ἔργου. Τά ὑψωμένα χέρια ὕστερα ἀπό δύο δευτερόλεπτα λύγισαν χωρίς νά πρέπει, ἐνῶ τήν ἴδια στιγμή οἱ μουσικοί τῆς ὀρχήστρας σηκώθηκαν ὄρθιοι καί πρίν προλάβουν νά ἀγγίξουν τόν μαέστρο τους, τόν ἔβλεπαν νά χάνη τήν ἰσορροπία του καί νά πέφτη κάτω ἀπ' τό πόντιουμ θανάσιμα χτυπημένος. Ὅταν οἱ μουσικοί—τά παιδιά του—ἔτρεξαν νά τόν σηκώσουν, ἐκεῖνος μ' ἕνα αἱμάτωμα στό σαγόνι καί μ' ἕνα σχίσιμο στό ἀριστερό του φρύδι ἦταν ἤδη νεκρός!

Μιά ὥρα ἀργότερα τό γεγονός τοῦ θανάτου τοῦ μεγάλου Ἕλληνα μαέστρου διωχετεύόταν ἀπό τά τηλέτυπα τῶν διαφόρων δημοσιογραφικῶν πρακτορείων πρός κάθε γωνιά τῆς γῆς. Στήν ἀρχή ἡ εἴδηση ἦταν ξερή: «Σήμερα τό μεσημέρι ἀπέθανε σέ ἡλικία 64 ἐτῶν ὁ διάσημος Ἕλλην μαέστρος Δημήτρης Μητρόπουλος. Ὁ θάνατος τοῦ Ἕλληνος ἀρχιμουσικοῦ ἔπῆλθε κατόπιν ἐγκεφαλικῆς αἱμορραγίας καθ' ἥν στιγμήν διηύθυνε σέ δοκιμή τήν 3η Συμφωνία τοῦ Μάλερ μέ τήν Ὀρχήστρα τῆς Σκάλας τοῦ Μιλάνου».

Ὕστερα τά δημοσιογραφικά τηλεγραφήματα «μιλοῦσαν» γιά τήν ζωή καί τήν καλλιτεχνική δράσι τοῦ μεγάλου μαέστρου. Μεταφέρουμε ἐδῶ τά κυριώτερα σημεῖα: Ὁ Δημήτρης Μητρόπουλος γεννήθηκε στήν Ἀθήνα, στίς 18 Φεβρουαρίου τοῦ 1896. Ὁ παπποῦς του ἦταν παπᾶς, ὁ πατέρας του ἔμπορος κι' ὁ ἴδιος ἀμφιταλαντεύθηκε μεταξύ τοῦ νά γίνη ἀξιωματικός ἤ νά ἀκολουθήση τόν μοναχικό βίο στό Ἅγιον Ὄρος. Τελικά διάλεξε τήν μουσική. Ὕστερα ἀπό τίς σπουδές του στό Ὠδεῖο Ἀθηνῶν (1918), πῆγε στίς Βρυξέλλες κι' ἔκανε σύνθεση πλάι στόν Γκίλσον, ἀλλά ὅταν ἀργότερα γνώρισε στό Βερολῖνο τόν Μπουζόνι, τόν Λέο Μπλέχ καί τόν Ἔριχ Κλάϊμπερ ἀνεκάλυψε ὅτι ἦταν προορισμένος νά γίνη ἀναδημιουργός κι' ὄχι δημιουργός. Τό 1926 ξαναγυρίζει στήν Ἀθήνα γιά νά ἀναλάβη τήν διεύθυνση τῆς Συμφωνικῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, πού ἐπί τῶν ἡμερῶν του ἀποτελεῖ ἕνα ἀξιολογώτατο συγκρότημα ὄχι μόνο πρόθυμο νά ἑρμηνεύη τούς ἀναγνωρισμένους ξένους μουσουργούς, ἀλλά καί πολλούς ἄγνωστους νέους Ἕλληνες συνθέτες. Τήν πρώτη περιοδεία του στό ἐξωτερικό ἐπιχειρεῖ ὁ Δημήτρης Μητρόπουλος τό 1930 καί διευθύνει διαδοχικά στό Παρίσι, στό Λίβερπουλ, στό Βερολῖνο καί στίς Βρυξέλλες. Δυό χρόνια ἀργότερα ξαναπερνάει τά σύνορα τῆς Ἑλλάδος καί ἐμφανίζεται ὡς μαέστρος στήν Ρώμη, στήν Νεάπολη, στήν Φλωρεντία, στό Λοντῖνο καί πάλι στό Παρίσι. Τό 1934 τόν ξανακαλοῦν στό Βερολῖνο νά διευθύνη τήν Φιλαρμονική Ὀρχήστρα. Στό πρόγραμμα περιλαμβάνεται καί τό δυσκολώτατο τρίτο κοντσέρτο γιά πιάνο τοῦ Προκόφιεφ πού ἐπρόκειτο νά τό ἑρμηνεύση, ὡς σολίστ, ὁ διάσημος πιανίστας Ἔγκον Πέτρι. Ὁ Πέτρι ὅμως τήν τελευταία στιγμή ἀρρωσταίνει καί τότε ὁ Μητρόπουλος ἀντί νά ματαιώση τήν συναυλία ἤ ν' ἀλλάξη τό πρόγραμμα, ἐμφανίζεται ὁ ἴδιος ὡς σολίστ καί μαέστρος μαζί. Τό μουσικό κοινό καί ἡ κριτική τοῦ Βερολίνου ἀποθεώνουν τόν Μητρόπουλο γιά τήν διπλῆ ἄψογη ἑρμηνεία του, ἐνῶ συγχρόνως ὅλος ὁ κόσμος πληροφορεῖται ἀπό τίς ἐφημερίδες τό γεγονός τῆς ἀπρόοπτης, ἀλλά τόσο ἐπιτυχημένης διπλῆς ἐμφανίσεως τοῦ Μητροπούλου. Τό ὄνομά του ἀρχίζει ἀπό τότε νά ὑπόσχεται καί νά σημαίνη πολλά καί τρία χρόνια ἀργότερα, τό 1937 τοποθετεῖται διευθυντής τῆς Ὀρχήστρας τῆς Μινεαπόλεως, ἡ ὁποία μέσα σέ λίγα χρόνια γίνεται κάτω ἀπό τήν καθοδήγησή του μιά ἀπό τίς τρεῖς πρῶτες ὀρχήστρες τῆς Ἀμερικῆς καί μιά ἀπό τίς καλύτερες τοῦ κόσμου. Τό 1949 διαδέχεται τόν Τοσκανίνι στήν διεύθυνση τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης καί ἀναγνωρίζεται συγχρόνως σάν ἕνας ἀπό τούς 10 πρώτους μαέστρους τοῦ κόσμου, πλάϊ στόν Φουρτβαῆγκλερ, τόν Τοσκανίνι, τόν Κλέμενς Κράους, τόν Τόμας Μπήτσαμ, τόν Κνάπερτσμπους, τόν Εὐγένιο Γιόχουμ, τόν Μπροῦνο Βάλτερ, τόν Σέργιο Κουσσεβίτσκυ καί τόν Σάρλ Μύνχ. Στήν Φιλαρμονική τῆς Νέας Ὑόρκης, μέ τήν ὁποία ἀλώνισε τόν Νέο Κόσμο καί τήν γηραιά Εὐρώπη ἀποσπώντας παντοῦ διθυραμβική ἀναγνώριση κοινοῦ καί κριτικῆς, παρέμεινε σάν καλλιτεχνικός διευθυντής μέχρι πρόπερσι, ὁπότε τόν διαδέχθηκε ὁ Ἀμερικανός μαέστρος Λέοναρντ Μπερνστάϊν. Στά χρόνια πού ἀκολούθησαν ὡς τήν στιγμή τοῦ θανάτου του, ὁ Μητρόπουλος ἐξακολουθεῖ νά ἐργάζεται ἀδιάκοπα μέ μόνη παύση ἕνα διάστημα δυόμισυ μηνῶν, ὅταν χρειάσθηκε νά μπῆ σέ νοσοκομεῖο ὕστερα ἀπό μιά καρδιακή προσβολή πού ἔπαθε στήν Νέα Ὑόρκη καί πού στάθηκε σάν προάγγελος τοῦ θανάτου του πού θά ἐρχόταν νά τόν συναντήση στό Μιλᾶνο, μέσα στό μεγάλο θέατρο τῆς Σκάλας. Ἐφέτος τό καλοκαῖρι ξεκίνησε γιά τήν Εὐρώπη, ἀρχίζοντας μιά θριαμβευτική περιοδεία τόν Αὔγουστο ἀπό τό Σάλτσμπουργκ. Ἐκεῖ, στίς 28 Αὐγούστου, ὁ Δημήτρης Μητρόπουλος, διευθύνοντας τήν 8η τοῦ Μάλερ, πού ἀποκαλεῖται ἡ «Συμφωνία τῶν Χιλίων», μέ τήν Φιλαρμονική τῆς Βιέννης καί δύο μεγάλες χαρωδίες — τῆς Ὄπερας τῆς Βιέννης καί τῆς Ἑταιρείας Φίλων τῆς Μουσικῆς — ἔφθασε στό ἀπόγειο τῆς καλλιτεχνικῆς ἀποδόσεώς του καί ἀναγνωρίσθηκε ὡς ὁ «Γίγας τῆς μουσικῆς, ὁ πρῶτος μαέστρος τοῦ κόσμου». Ἀκολούθησε ἡ παραίτηση τοῦ Καραγιάν ἀπό τήν διεύθυνση τοῦ Φεστιβάλ τοῦ Σάλτσμπουργκ καί ἡ θέση προσφέρθηκε στόν Δημήτρη Μητρόπουλο πού ἀρνήθηκε νά τήν δεχθῆ. Δέν ἤθελε τίτλους ὁ μεγάλος μαέστρος. Ἤθελε μόνο μιά μπαγκέττα καί μιά ὀρχήστρα. Τά βρῆκε καί τά δυό ὕστερα ἀπό λίγες ἡμέρες στήν Βιέννη ὅπου γνώρισε νέους θριάμβους στήν Κρατική Ὄπερα καί σέ συναυλίες μέ τήν προσφιλῆ του Φιλαρμονική Ὀρχήστρα τῆς πόλεως. Τήν περασμένη Τρίτη ἄφησε τήν Βιέννη γιά νἀρθῆ στό Μιλᾶνο, νά διευθύνη στήν Σκάλα κι' ἀπό κεῖ νά συνεχίση στήν Κολωνία, μετά στήν Νέα Ὑόρκη, μετά... Ἀλλά ὁ θάνατος τόν πρόλαβε. Τόν περίμενε τήν ἑπομένη τῆς ἡμέρας πού ἔφθασε στό Μιλᾶνο καί τοῦ πῆρε τήν μπαγκέττα ἀπό τό χέρι τήν ὥρα πού βρισκόταν πάνω στό πόντιουμ, ἀπέναντι ἀπ' τήν ὀρχήστρα τῆς Σκάλας, ὅταν προβάριζε μαζί του ἕνα ἀπό τά ἔργα πού θά ἑρμήνευε στήν συναυλία τῆς ἐρχομένης Δευτέρας.

Ἴσως βρεθοῦν πολλοί νά ποῦν, ὅτι ὁ Μητρόπουλος, ξέροντας ὅτι εἶναι ἄρρωστος ἀπό τήν καρδιά του καί ἐπιμένοντας νά διευθύνη, ἐπιζητοῦσε τόν θάνατο, περιφρονώντας τήν ζωή. Ὄχι, ὁ Μητρόπουλος δέν περιφρονοῦσε τήν ζωή. Μπορεῖ νά τοῦ ἄρεσε ἡ μόνωση, ἀλλά ἀγαποῦσε ὅσο ἴσως κανείς ἄλλος τήν ζωή. Ὁ ἴδιος, ὅταν τά τελευταῖα χρόνια εἶχα τήν σπάνια τύχη νά τόν συναντήσω ἐδῶ καί στό ἐξωτερικό ἀρκετές φορές, μοῦ εἶχε ἐπανειλημμένως ἐκφράσει τήν ἀγάπη του γιά τήν ζωή. Τήν πρώτη φορά πού τόν συνάντησα στά μέσα Ἰουνίου τοῦ 1957 στήν Φλωρεντία, ὕστερα ἀπό τήν θριαμβευτική πρεμιέρα τοῦ «Ἐρνάνη» στό «Τεάτρο Κομουνάλε» καθώς ὑπέγραφε αὐτόγραφα σέ ἑκατοντάδες θαυμαστῶν του πού τόν περίμεναν στήν πλαγία ἔξοδο τοῦ θεάτρου καί τόν ρώτησα μετά ἄν αἰσθανόταν κουρασμένος, Ἐκεῖνος χαμογελαστός μοῦ ἀπάντησε :

«Ναί εἶμαι κουρασμένος. Ἀλλά ἀκριβῶς αὐτή ἡ κούραση μοῦ δίνει τήν αἴσθηση ὅτι ζῶ καί συγχρόνως τήν ἀφορμή νά ἀναπαυθῶ».

Δύο μέρες ἀργότερα ξανασυνάντησα τόν Δημήτρη Μητρόπουλο στό ἴδιο θέατρο. Τήν φορά αὐτή ὅμως μέσα σ' ἕνα θεωρεῖο κι' ἐνῶ στήν σκηνή χόρευε ἕνα μπαλλέτο μιά σουίτα ἑνός μοντέρνου συνθέτη. Πλάϊ στό μεγάλο μαέστρο καθόταν ὁ ἐνδυματολόγος Ἀντώνης Φωκᾶς. Σέ μιά στιγμή ὁ Μητρόπουλος γύρισε πρός τό μέρος μου καί σχεδόν φωναχτά εἶπε :

«Σέ πολύ λίγες περιπτώσεις τό μπαλλέτο εἶναι τέχνη καί νομίζω ὅτι τώρα δέν πέσαμε στίς «λίγες αὐτές περιπτώσεις». Θά μοῦ ἐπιτρέψετε νά φύγω. Προτιμῶ νά πάω νά δῶ μιά ἀστυνομική ταινία σέ κανένα κινηματογράφο».

Ὅταν ὕστερα ἀπό ἕνα χρόνο τόν ξανασυνάντησα ἐδῶ στήν Ἀθήνα, τόν Σεπτέμβριο τοῦ 1958, στό σπίτι τῶν ἀδελφῶν Κατσογιάννη, στήν Μαγκουφάνα, πηδώντας ἕνα βράδυ τόν μαντρότοιχο, πού προστάτευε τόν μαέστρο ἀπό τίς δημοσιογραφικές ἐπιδρομές, θυμήθηκα νά τόν ρωτήσω ἄν ἐξακολουθῆ νά πηγαίνη στόν κινηματογράφο. Ἐκεῖνος τότε μοῦ ἔδωσε αὐτή τήν ἀπάντηση:

«Βεβαίως, γιατί θεωρῶ τόν Κινηματογράφο θαυμάσιο μέσο ψυχαγωγίας γιά ἀνθρώπους σάν καί μένα πού ξοδεύουμε τήν ζωή μας στήν ὑπηρεσία τῆς Τέχνης, χωρίς νά ἔχουμε περιθώρια ἀπολαύσεως τῆς ζωῆς ἐκ τοῦ φυσικοῦ».

Ἀλλά ἐκτός ἀπό τόν κινηματογράφο, ὁ Μητρόπουλος εὐχαριστιόταν καί μέ πολλά ἄλλα ἁπλᾶ πράγματα: Κάπνιζε ἀδιάκοπα, ἀπό τά φαγητά εἶχε ἀδυναμία ἰδιαίτερη στόν μουσακᾶ, τά φασόλια καί τό γιαουρτι, ἔτρωγε πολλά φροῦτα. Ἐπίσης πάντα ἔκλεβε λίγον καιρό ἀπό τίς ἐπαγγελματικές ἀσχολίες του γιά νά διαβάση φιλοσοφικά βιβλία ἀλλά καί λογοτεχνικά. Θαύμαζε τόν Καζαντζάκη κι' ἀπ' ἀπ' τά ἔργα του προτιμοῦσε τόν «Φτωχούλη τοῦ Θεοῦ».

Στό βάθος ἦταν ἕνας ἀσκητής, ἀφιερωμένος μέ πάθος στήν τέχνη τῆς μουσικῆς. Ἦταν ἀκόμα ἕνας ἄνθρωπος γεμάτος αἰσθήματα ἀγάπης γιά τόν διπλανό του καί ἕνας ἀδιόρθωτος ἐραστής τῆς φύσεως. Ἀπό πολύ νέος σκαρφάλωνε σέ ψηλές βουνοκορφές «ἀπ' ὅπου—ὅπως ὁ ἴδιος ἔλεγε—μπορεῖ ὁ ἄνθρωπος νἀρθῆ πιό κοντά στό Θεό». Ἡ ἀδυναμία του γιά τήν ὀρειβασία τοῦ ἄφησε μιά συνήθεια πού χαρακτήριζε τήν ἐμφάνισή του: τά πολύ φαρδειά παπούτσια.

— Ἡ συνήθειά μου νά φοράω πάντα φαρδειά παπούτσια—μοῦ ἐξωμολογήθηκε κάποτε—ξεκινάει: ἀπό τήν ἐποχή τῆς νιότης μου, τότε πού φανατικός ὀρειβάτης σκαρφάλωνα στά βουνά μέ τίς φαρδειές ὀρειβατικές ἀρβύλες. Σήμερα ἐξακολουθῶ νά φοράω φαρδειά παπούτσια, γιατί τά βρίσκω ξεκούραστα καί ἀκόμη γιατί μπορῶ μ' αὐτά νά πατάω πιό στέρεα πάνω στό πόντιουμ ὅταν διευθύνω.

Ἀλλά νά, πού γιά μιά φορά, τό μεσημέρι τῆς περασμένης Τετάρτης, δέν μπόρεσαν τά φαρδειά παπούτσια νά κρατήσουν ὄρθιο τόν Δημήτρη Μητρόπουλο. Ὁ θάνατος ἦταν ἔξω ἀπό τούς ὑπολογισμούς τοῦ μεγάλου καί ἀλησμόνητου Ἕλληνα μαέστρου.

Γ. Κ. ΠΗΛΙΧΟΣ



Ὁ Μητρόπουλος μέ τόν συνεργάτη μας κ. Γ. Πηλινό, ὅταν ὁ μεγάλος μαέστρος εἶχε ἔρθει γιά τελευταία φορά στήν Ἀθήνα.

ΗΡΘΕ Η ΩΡΑ ΤΩΝ ΜΟΥΣΙΚΩΝ

Ὁ συνθέτης Γ. Σισιλιάνος πιστεύει πώς ἡ ὀρχήστρα τῆς Ραδιοφωνίας μπορεῖ νά κινητοποιήση τίς μουσικές δυνάμεις τοῦ τόπου καί νά προβάλη τήν παραγωγή του

ΕΡΩΤΗΣΗ : Νομίζετε ὅτι τό ἀθηναϊκό κοινό μπορεῖ νά συντηρήση δύο Ὀρχήστρες;

ΑΠΑΝΤΗΣΗ : Τό νομίζω ἀπόλυτα, ὅπως ἐξ ἄλλου συντηρεῖ πιό πολλά ἀπό εἴκοσι θέατρα κάθε εἴδους, καθώς καί πλῆθος ἀπό αἴθουσες ἐκθέσεων εἰκαστικῶν Τεχνῶν, πού λειτουργοῦν σ' ὅλες τίς καλλιτεχνικές περιόδους τοῦ χρόνου. Τό Ἀθηναϊκό, τό Ἑλληνικό γενικώτερα Κοινό, εἶναι ἴσως τό πιό ἐνδιαφέρον καί τό πιό εὐαίσθητο Κοινό πού γνώρισα ὅσα χρόνια γύριζα κι' ἐγώ στήν Ξενητειά, στήν ἀρχή σά σπουδαστής κι' ἀργότερα σάν ἐπισκέπτης.

Γιατί ἔχει τήν ἱκανότητα νά «δέχεται» τά ὄμορφα πράγματα μ' ἕνα ἐνθουσιασμό πού συγκινεῖ καί ἐνισχύει, ἔχοντας ταυτόχρονα τήν εὐγένεια ν' ἀφήνη νά διαφαίνεται ἡ ἀπαρέσκειά του ὅταν δίχως ποτέ ν' ἀποθαρρύνη οὔτε καί ν' ἀποδοκιμάζη.

Συγκεκριμένα, οἱ συναυλίες τῆς Συμφωνικῆς Ὀρχήστρας τοῦ Ε.Ι.Ρ. πού, ὅπως ξέρετε, ἄρχισαν κι' ὁλας ἀπ' τίς ἀρχές τοῦ Ὀκτώβρη καί θά ἐξακολουθήσουν κάθε δεκαπέντε, Κυριακή πρωΐ στίς 11 στό θέατρο «Κεντρικό», ἔρχονται νά συμπληρώσουν ἕνα κενό πού ἄφησαν οἱ συναυλίες τῆς Κρατικῆς Ὀρχήστρας ἀφ' ὅτου μεταφέρθηκαν στό «Ρέξ» κάθε Δευτέρα βράδυ.

Ἐξ ἄλλου εἶναι πιά καιρός ἡ Ἀθήνα ν' ἀποκτήση καί μιά δεύτερη σοβαρή καλλιτεχνική ἐκδήλωση, ὅταν ἄλλες πρωτεύουσες μέ πληθυσμό ἴδιο ἤ καί συχνά μικρότερο, συντηροῦν δύο καί τρεῖς αὐτοτελεῖς Συμφωνικές Ὀρχήστρες, ἔχουν δέ πλῆθος ἄλλων καλλιτεχνικῶν ἐκδηλώσεων κάθε εἴδους καί γιά κάθε γοῦστο, ὄχι πιά μέσα στήν ἴδια ἑβδομάδα ἀλλά μέσα στήν ἴδια μέρα.

ΕΡΩΤ. : Ποιά εἶναι ἡ προοπτική σας γιά τή σύνθεση τῆς Ὀρχήστρας τοῦ Ε.Ι.Ρ.; Σκοπεύετε νά προσλάβετε ἀποκλειστικούς μουσικούς; Ἐάν ναί, ἀπό ποῦ θά ἀντλήσετε τό ὑλικό σας; Θά χρησιμοποιήσετε στελέχη ὑπάρχοντα ἤ θά προσπαθήσετε νά δημιουργήσετε καινούργια;

ΑΠΑΝΤ. : Κανένας δέν μπορεῖ λογικά νά ὑποστηρίξη ὅτι ὁ ἀριθμός τῶν μουσικῶν πού ἐνεργά «κυκλοφορεῖ» τώρα στήν Ἀθήνα εἶναι σέ θέση νά καλύψη ἱκανοποιητικά τίς ἀνάγκες τριῶν δημοσίων μουσικῶν ὀργανισμῶν, ὅπως εἶναι ἡ Κρατική Ὀρχήστρα, ἡ Λυρική Σκηνή καί τό Ραδιόφωνο. Οἱ ἴδιοι μουσικοί μοιράζονται στίς ἴδιες αὐτές δουλειές, μέ ἀποτέλεσμα — γιά νά κερδίσουν τή ζωή πού δέν τούς ἐξασφαλίζει ἀποκλειστικά κανένας ἐργοδότης—νά καταπονοῦνται σέ τρόπον ὥστε οἱ καλλιτεχνικές τους δυνάμεις νά παρουσιάζωνται συχνά μειωμένες. Ἔτσι, ἄν προσθέσουμε καί τίς ἀνάγκες πού τυχόν γεννάει σέ μουσικούς κάθε καλοκαῖρι τό Φεστιβάλ Ἀθηνῶν, τούς μουσικούς πού ἀπασχολεῖ τό Ἐθνικό Θέατρο γιά τίς ὑποκρούσεις τῶν Τραγωδιῶν, καθώς κι' ὁ κινηματογράφος, ἔχουμε μπροστά μας τήν εἰκόνα ἑνός ἐπαγγέλματος ὅπου ἡ ζήτηση ἐργασίας εἶναι σημαντικά μεγαλύτερη ἀπό τήν προσφορά!

Προσωπικά πιστεύω πώς ἡ εἰκόνα εἶναι μονάχα φαινομενική. Ἀλοτε, ὅταν τό ἐπάγγελμα τοῦ μουσικοῦ ἐθεωρεῖτο «κλειστό», ἦταν ἴσως φυσικό νά ὑπάρξη ἀπ' τή μεριά τῶν μουσικῶν ἕνα εἶδος θάλεγα «ἄμυνας», στήν προσπάθειά τους νά κρατήσουν τήν προσφερόμενη ἐργασία μέσα σ' ἕνα κύκλο ἐξαιρετικά περιωρισμένο συναδέλφων τους, ἀχρηστεύοντας τούς «νεοφερμένους» σέ τέτοιο σημεῖο ὥστε νά τούς ἀναγκάζουν νά στραφοῦν πρός ἄλλα, ἀσχετα ἐπαγγέλματα. Τό ἀποτέλεσμα ἀποδείχτηκε ὀλέθριο, ἀφοῦ, μετά τήν ἀποχώρησή τους ἀπό τήν ἐνεργό μουσική ζωή, ἄφησαν πίσω τους κενά τέτοια ὥστε ν' ἀναγκάσουν ἕναν κρατικό μουσικό ὀργανισμό, ὅπως ἡ Κρατική Ὀρχήστρα Ἀθηνῶν, νά καταφύγη στήν εὔκολη ἴσως ἀλλά ἀναποφεύκτη πλέον λύση τῆς μετακλήσεως μουσικῶν ἀπ' τό ἐξωτερικό. Ὁ καιρός πού οἱ μουσικοί γιά νά ζήσουν ἀναγκάζονταν νά ξενυχτοῦν, κάθε βράδυ παίζοντας στίς κάθε λογῆς κοσμικές ταβέρνες καί κέντρα διασκεδάσεως—ἀφοῦ ἡ πραγματική μουσική δραστηριότητα τοῦ Τόπου ἐξαντλούνταν σέ πέντε - δέκα Συμφωνικές Συναυλίες τό χρόνο — πέρασε ὁριστικά. Σήμερα σχεδιάζεται ἡ ἐγκατάσταση Τηλεοράσεως. Ἡ Λυρική Σκηνή παρουσιάζει ἔργα ἰδιαιτέρων ἀξιώσεων πού φυσικά ἀπαιτοῦν ἐξαντλητικές δοκιμές. Τό Ραδιόφωνο ἦρθε ἡ ὥρα του νά ζητήση δικαιωματικά νά παίξη τόν ρόλο πού ἔχει ὑποχρέωση νά παίξη μέσα στήν ἑλληνική μουσική δραστηριότητα. Ἔτσι, ἄν ὑπολογίσουμε καί τήν νεοσύστατη Συμφωνική Ὀρχήστρα Βορείου Ἑλλάδος, ἔχουμε στόν τόπο μας 4 κρατικούς μουσικούς ὀργανισμούς κι' ὁ καθένας ἀπ' αὐτούς μέ δικές του καλλιτεχνικές κατευθύνσεις, δική του «εἰδικότητα», δικό του πρόγραμμα ἐνεργείας στόν τρόπο παρουσιάσεως τῆς ἐργασίας του. Δέν εἶναι ποτέ δυνατό ὁ μουσικός πού σήμερα τό πρωΐ λ. χ. «προβάρει» μιά ὄπερα, τό ἴδιο βράδυ νά παρουσιασθῆ φρέσκος, ξεκούραστος, καλοντυμένος γιά νά λάβη μέρος σέ μιά συναυλία τῆς Κρατικῆς Ὀρχήστρας. Ἔπειτα ὑπάρχει καί τό Ραδιόφωνο. Τό Ραδιόφωνο συντηρεῖ ὀρχήστρα, ἔχει ὡρισμένο προορισμό πού πρέπει νά ἐκπληρώση, κι' ἀνάμεσα στούς σκοπούς του εἶναι ἀσφαλῶς κι' ἡ μόρφωση τοῦ Κοινοῦ τῆς Ἐπαρχίας πού, ἤ δέν διαθέτει ραδιοφωνικό Σταθμό, ἤ δέν εἶναι δυνατό νά δημιουργήση δική της Συμφωνική Ὀρχήστρα. Τό Ραδιόφωνο λοιπόν πρέπει νά στείλη τήν Ὀρχήστρα του στήν Ἐπαρχία. Πρέπει ἴσως κάπως ἀργότερα, νά τήν στείλη νά δώση συναυλίες καί στό Ἐξωτερικό καί τοῦτο ὄχι τόσο γιά λόγους γοήτρου ὅσο γιά λόγους προπαγάνδας καί προωθήσεως τοῦ ἑλληνικοῦ συμφωνικοῦ ἔργου, τοῦ "Ελληνα Ἀρχιμουσικοῦ τοῦ "Ελληνα ἐκτελεστοῦ. Πῶς θά γίνουν ὅλα τοῦτα ἄν δέν φθάση κάποτε νά διαθέτη ἀποκλειστικούς μουσικούς;

ΗΡΘΕ Η ΩΡΑ ΤΩΝ ΜΟΥΣΙΚΩΝ

Μέ ρωτᾶτε ἀπό ποῦ τό Ε. Ι. Ρ. θ' ἀντήση τό ὑλικό σέ ἀποκλειστικούς μουσικούς πού χρειάζεται. Θ' ἀπαντήσω ἀπερίφραστα: Ἀπό τοῦτο τόν τόπο, πού τόσες κρύβει μέσα του καλλιτεχνικές δυνάμεις καί δυνατότητες καί πού πρέπει σύντομα νά προσφέρη τό ἔμψυχο καλλιτεχνικό ὑλικό πού χρειάζεται γιά νά καλυφθοῦν οἱ τεράστιες ἀνάγκες πού παρουσιάζονται κάθε μέρα ὄχι μόνο στό Ραδιόφωνο, ἀλλά καί στήν Λυρική, καί στό Ἐθνικό Θέατρο ἀκόμα, πού καθῶς πιστεύω, πρέπει κι' αὐτό σύντομα ν' ἀποκτήση δική του ἔστω καί ἰδιόμορφη, ἱκανή νά καλύψη τίς ἀνάγκες του, ὀρχήστρα. Πιστεύω πώς ἔφθασε ἡ ὥρα τῶν Μουσικῶν. Ὑπάρχει τόπος γιά ὅλους, ἀρκεῖ νά πληρωθοῦν οἱ ὅροι δημιουργίας τους, πού εἶναι πρῶτα ἡ προσωπική τους σπουδή σάν μουσικῶν—ἀτόμων κι' ὕστερα ἡ «συλλογική» τους θάλεγα σπουδή, πού εἶναι ἡ θητεία τους μέσα σέ μιά ὀρχήστρα, ὑπό τήν καθοδήγηση ἑνός ἔμπειρου Δάσκαλου — Ἀρχιμουσικοῦ.

Μένει τό θέμα (ἡ προϋπόθεση μάλιστα, θάλεγα) τῆς ἀμοιβῆς τῶν μουσικῶν. Πιστεύω ἀπόλυτα ὅτι οἱ "Ελληνες μουσικοί πρέπει, πρίν ἀπ' ὅλα, νά ἐξασφαλίσουν τή ζωή τους ἀπό μιά δουλειά. Γιατί ἡ ὀρχήστρα ἐκείνη πού ἀποτελεῖται ἀπό μουσικούς πού δέν κατατρύχονται ἀπ' τή σκέψη τῆς σκληρῆς βιοπάλης, ἐπειδή ὁ ἐργοδότης τους (εἴτε εἶναι τό Κράτος, εἴτε κάποιος ἰμικρατικός ὀργανισμός) φρόντισε νά τούς ἐξασφαλίση οἰκονομικά, δέν εἶναι σπατάλη οὔτε πολυτέλεια, ἀρκεῖ φυσικά κι' οἱ μουσικοί νά εἶναι πραγματικοί καλλιτέχνες κι' ὄχι ἔμποροι! Ὁ Μουσικός τότε θά ἀποδώση, ὅταν φθάση νά θεωρήση σπίτι του τόν μουσικό ὀργανισμό στόν ὁποῖο στεγάζεται, καί θά γίνη «σπίτι» του ἀπό τή στιγμή πού θά εἶναι σέ θέση νά τόν στεγάζη. Ἀλλά καί θά τόν στεγάζη ὅσο θά ἀποδίδη ἱκανοποιητικά.

ΕΡΩΤ. : Ποιές εἶναι οἱ ὑλικές δυνατότητες τῆς Ὀρχήστρας τοῦ Ε.Ι.Ρ.; Ὑπάρχουν κονδύλια διαθέσιμα ἤ θά δημιουργηθοῦν;

ΑΠΑΝΤ. Τό Ε.Ι.Ρ. δέν εἶναι ἐπιχορηγούμενος κρατικός ὀργανισμός. Τό μόνο του ἔσοδο εἶναι οἱ συνδρομές τῶν ἀκροατῶν του. Μέ τό ἔσοδό του αὐτό ἀγωνίζεται νά ἀνταποκριθῆ στίς ποικίλες ὑποχρεώσεις πού ἔχει καί ἀπέναντι στό Κοινό πού ἀποτείνεται καί θέλει νά διαπαιδαγωγήση, ἀλλά καί ἀπέναντι στό πνευματικό καί καλλιτεχνικό γενικά κεφάλαιο τοῦ τόπου πού πρέπει νά ἀναδείξη καί νά προβάλη. Ἔκανε, καί εἶμαι βέβαιος ὅτι θά κάνη καί στό μέλλον, ὅ,τι μπορεῖ καλύτερο — μέσα στό πλαίσιο τῶν οἰκονομικῶν του πάντα δυνατοτήτων — ὄχι μόνο γιά νά συντηρήση καί τίς δυό του Ὀρχῆστρες, τήν Ἐλαφρά καί τήν Συμφωνική, ἀλλά καί νά τίς παρουσιάση μπροστά στό ἑλληνικό κοινό μέ τήν κολύτερη δυνατή σύνθεση καί τούς καλύτερους μαέστρους. Τό μέλλον εἶναι εὐοίωνο : ἔτσι τοὐλάχιστο πιστεύω προσωπικά.

ΕΡΩΤ. Μετά τήν λήξη τῆς συμβάσεως Λιτσάουερ, πῶς θά ἀντιμετωπισθῆ τό θέμα τῆς θέσεώς του; Πρόκειται γιά θέση μόνιμη ἤ θά διατηρηθῆ μόνον ὅσο χρειάζεται γιά νά ἐπιτευχθῆ ἡ ἀναδιοργάνωση τῆς Ὀρχήστρας;

ΑΠΑΝΤ. Ὅπως δήλωσε κι' ὁ Ἴδιος ὁ Γενικός Διευθυντής τοῦ Ε. Ι.Ρ., ἡ σύμβαση Λιτσάουερ ἔγινε γιατί ἡ Συμφωνική Ὀρχήστρα τοῦ Ραδιοφώνου χρειάστηκε κάποιον Ἀρχιμουσικό — Δάσκαλο πού, πέρα ἀπ' τήν παρακολούθηση καί τήν ἐκπαίδευσή της, θά τήν παρακολουθοῦσε ἀπό πολύ κοντά καί θά τήν παρακολουθοῦσε ἀποκλειστικά. Σήμερα στήν Ἑλλάδα, μ' ὅλο πού ὑπάρχουν κάμποσοι καθ' ὅλα ἄξιοι Ἕλληνες ἀρχιμουσικοί, κανένας τους δέν θά ἦταν ἀσφαλῶς διατεθειμένος νά θυσιάση ὅλες τίς ἄλλες του ἀσχολίες στή Λυρική Σκηνή καί στήν Κρατική Ὀρχήστρα γιά νά ἀφοσιωθῆ ἀποκλειστικά στήν Ὀρχήστρα τοῦ Ραδιοφώνου.

Προσωπικά πιστεύω ὅτι τό Ραδιόφωνο πρέπει πάντα νά ἔχει ἕναν δικό του, μόνιμο ἀρχιμουσικό.

Ο ΑΡΧΙΜΟΥΣΙΚΟΣ ΠΡΕΠΕΙ ΝΑ ΕΙΝΑΙ ΝΕΟΣ

Γιά τώρα, ὁ ἀρχιμουσικός αὐτός ἦταν ἀνάγκη νά εἶναι ξένος, γιά νά μπορῆ, ἀνεπηρέαστος ἀπ' τά ἑλληνικά πρόσωπα, καταστάσεις καί πράγματα νά κάνη ἀντικειμενικά τή δουλειά του, δίζοντας τό θέμα τῆς Ὀρχήστρας τοῦ Ε.Ι.Ρ. στίς σωστές του βάσεις. Ἐπί πλέον, ὁ ἀρχιμουσικός αὐτός χρειάστηκε νά εἶναι καί ὁλότελα ἀδέσμευστος ἀπό ὁποιεσδήποτε ἄλλες ὑποχρεώσεις. Στό μέλλον ὁ ἀρχιμουσικός τοῦ Ε.Ι.Ρ. θά πρέπει νά θεωρῆ τήν δουλειά του στό Ραδιόφωνο σάν κυρία του πάντα ἀπασχόληση, ἄν καί ὄχι ἀποκλειστική, διευθύνοντας μερικές μόνο συναυλίες τό χρόνο (ἐνῶ τίς ὑπόλοιπες θά τίς διηύθυναν ἄλλοι, ἐκτός Ραδιοφώνου "Ελληνες καί ξένοι ἀρχιμουσικοί) ἀλλά παραμένοντας πάντα ὁ καλλιτεχνικός διευθυντής καί ὑπεύθυνος τῆς Ὀρχήστρας. Ἕνας τέτοιος ἀρχιμουσικός θά πρέπει νά ἀναζητηθῆ ἀνάμεσα σ' ἀνθρώπους νέους, πού δέν ἐφθάρησαν μέσα στή ρουτίνα τῆς καλλιτεχνικῆς ζωῆς, πού νάχουν ἰδέες νέες, νέα σχέδια, ἀνθρώπους μέ ἐνθουσιασμό καί πίστη στήν ἀποστολή τοῦ Ραδιοφώνου, καί σάν μέσου ἐπικοινωνίας τῆς ἑλληνικῆς Μουσικῆς Τέχνης μέ τόν ἔξω κόσμο, ἀλλά καί σάν μέσου μορφωτικοῦ τοῦ μεγάλου Κοινοῦ μέσα καί ἔξω ἀπ' τήν Ἑλλάδα.

ΕΡΩΤ. : "Οσον ἀφορᾶ τά προγράμματα: Ποιές εἶναι οἱ γενικές κατευθύνσεις σας; Θά ἀκολουθήσετε τίς προτιμήσεις τοῦ Κοινοῦ, ὅπως μποροῦμε νά ποῦμε ὅτι γίνεται στίς ἐκπομπές γενικά τοῦ Ε.Ι.Ρ. καί στίς συναυλίες τῆς Κρατικῆς Ὀρχήστρας, ἤ θά ἐπιχειρήσετε τήν ἀναμόρφωση τοῦ προγράμματος ἔστω καί ἄν ἡ νέα γραμμή του δέν θά εἶναι τῆς ἀπολύτου ἀρεσκείας τοῦ Κοινοῦ; Καί πιό συγκεκριμένα: Τι ποσοστό θά ἀντιπροσωπεύη στά προγράμματά σας ἡ πρωτοποριακή μουσική ἤ μᾶλλον, θά λέγαμε, ἡ μή καθιερωμένη ἀπ' τή συχνές ἐπαναλήψεις μουσική;

ΑΠΑΝΤ. Κυρία μας ἐπιδίωξη εἶναι φυσικά νά προσφέρουμε στούς ἀκροατές μας κάτι πού δέν θά μποροῦν νά βροῦν ἀλλοῦ ἐκτός ἀπ' τό Ραδιόφωνο. Ἀλλά καί τό Ραδιόφωνο ἔχει ἀνάγκη πρῶτα νά ἐλκύση τό ἀκροατήριό του, (γιατί ἀλλοιῶς θἄχη ἐντελῶς ἀποτύχει) καί ταὐτόχρονα νά τό ἐκπαιδεύση, προσφέροντάς του ὅ,τι ὑπάρχει ἐκλεκτό. Μαζί μ' αὐτά ἔχει κιόλας τήν ὑποχρέωση νά προβάλη καί νά ἀναδείξη τό ἑλληνικό πνευματικό κεφάλαιο στόν τομέα τῆς Μουσικῆς.

ΤΑ ΕΛΛΗΝΙΚΑ ΕΡΓΑ

Προσπαθοῦμε νά κρατήσουμε τά προγράμματα ἀπό δίσκους σ' ἕνα ἐπίπεδο ὅσο γίνεται πιό ὑψηλό, προσφέροντας μουσική ποιότητας γιά κάθε γοῦστο καί γιά κάθε κατηγορία ἀκροατῶν. Ὅσο γιά τά «ζωντανά» προγράμματα, συμφωνικῆς κυρίως μουσικῆς — αὐτά παρουσιάζουν ἀρκετά λεπτά σημεῖα καί ἔχουν ἀνάγκη μιᾶς ἰδιαίτερης φροντίδας.

Τό Ραδιόφωνο, παρουσιάζοντας ἐφέτος γιά πρώτη φορά δημοσία τήν Συμφωνική του Ὀρχήστρα, οὔτε πρέπει, ἀλλά καί οὔτε ἔχει τήν πρόθεση νά ἀντιστρατευθῆ τίς Συναυλίες τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν. Ἀντίθετα μάλιστα: εἰλικρινής μας προσπάθεια εἶναι νά τήν συμπληρώσουμε (τό ἰδεῶδες μάλιστα θἄταν νά τό κάνουμε σέ ἁρμονική καί ἐποικοδομητική συνεργασία μέ τούς ἰθύνοντες τήν ΚΟΑ), προσφέροντας προγράμματα μέ ἔργα, ἑλληνικά καί ξένα, ἀπ' αὐτά πού τό ἑλληνικό κοινό δέν εἶχε μέχρι σήμερα τήν εὐκαιρία νά ἀκούση ἤ ν' ἀκούση συχνά. Οἱ προτιμήσεις μας θά στραφοῦν ἰδιαίτερα, ἄν καί ὄχι ἀποκλειστικά, ἀφ' ἑνός στό προκλασσικό καί ἀφ' ἑτέρου στό σύγχρονο ρεπερτόριο. Ἰδιαίτερη φροντίδα θά ληφθῆ γιά τήν παρουσίαση ἔργων Ἑλλήνων συνθετῶν. Κάθε μιά ἀπό τίς Συναυλίες τοῦ Ε.Ι.Ρ. θά περιέχη κι' ἀπό ἕνα ἑλληνικό ἔργο ἀξιώσεων, κάνοντας τήν ἐκλογή ἀπό ἐκεῖνα τά ἑλληνικά ἔργα πού δέν παίχθηκαν ἀκόμα ἤ πού παίζονται σέ ἀραιά χρονικά διαστήματα.

Γιά ὅλ' αὐτά ὅμως χρειάζονται ἐπίπονες δοκιμές τῆς Ὀρχήστρας, φροντίδες καί ἐπί πλέον δαπάνες. Θά δημιουργηθοῦν ἀκόμα μεγάλα καί δύσκολα ἐμπόδια, πού τό Ε. Ι.Ρ. πρόθυμα ἀπεφάσισε νά ὑπερπηδήση, ὄχι πιά μέ τήν ἐλπίδα, ἀλλά μέ τήν βεβαιότητα ὅτι θἄχη συμπαραστάτες του ὄχι μόνο τούς μουσικούς τῆς ὀρχήστρας του, πού μέ τήν φιλοτιμία πού τούς διακρίνει θά προσφέρουν τόν καλύτερο ἑαυτό τους, ἀλλά καί τό κοινό τῆς πρωτεύουσας, πού θά περιβάλη τήν ἀνανεωτική αὐτή προσπάθεια μέ τήν ἐμπιστοσύνη καί τό ἐνδιαφέρον του.



Ὁ Γ. Σισιλιάνος μέ τόν μεγάλο μαέστρο ποῦ χάσαμε...

ΕΡΩΤ. : Πῶς ἀντιμετωπίζετε τό θέμα τῶν σολίστ;

ΑΠΑΝΤ.: Μέ τόν ἴδιο ἀκριβῶς τρόπο πού κάθε κρατικός ἤ ἡμικρατικός ὀργανισμός πρέπει νά ἀντιμετωπίζη τήν προβολή ἤ τήν ἐκμετάλλευση τοῦ ἑλληνικοῦ καλλιτεχνικοῦ καί πνευματικοῦ κεφαλαίου στό σύνολό του. Κι' ὅλας μέσα στόν τόπο ὑπάρχουν κάμποσοι θεσμισμένοι πιά καλλιτέχνες. Στό ἐξωτερικό τό ἑλληνικό ὄνομα τιμᾶται μέ καλλιτέχνες διεθνοῦς πλέον ἀκτινοβολίας, ὅπως ἡ Μαρία Κάλας, ἡ Μπαχάουερ, ὁ Καρούδης, ὁ Ζαχαρίου, ἡ "Ελενα Νικολαΐδου, ὁ Μοσχονᾶς, ὁ Δημήτρης Χωραφᾶς καί, μέχρι πρίν λίγες ἡμέρες, ὁ μεγάλος Δημήτρης Μητρόπουλος. Πλάϊ σ' ὅλους αὐτούς, νέοι "Ελληνες καλλιτέχνες φανερώνονται κάθε μέρα, μερικοί δέ ἀπ' αὐτούς μέ μιά τέτοια δράση στό ἐξωτερικό, ὥστε νά ἐπιτρέπη τίς πιό ἐλπιδοφόρες προβλέψεις γιά τό μέλλον. Πρόθεσή μας εἶναι νά ζητήσουμε συμμετοχή στά προγράμματά μας ὅλων τῶν ἄξιων Ἑλλήνων σολίστ, εἴτε ζοῦν στήν Ἑλλάδα, εἴτε κάνουν καρριέρα στό ἐξωτερικό. "Ομως σοβαρή μέριμνά μας θά εἶναι ἡ προβολή καί ἡ ἀνάδειξη τῶν νέων μας ἐκείνων πού ἔχουν τά φυσικά προσόντα νά ἀνέβουν».

Στό Ε.Ι.Ρ. ὑπάρχει ἡ ἐκπομπή «Ἡ ὥρα τῶν νέων Ἑλλήνων καλλιτεχνῶν», ὅπου τρεῖς νέοι καλλιτέχνες, διαφόρου εἰδικότητος, δίνουν ἕνα ἡμίωρο ρεσιτάλ, μέ συνοδεία πιάνου. Ἀπό τό καλοκαίρι ἐγκαινιάσθηκε καί συναυλία μέ νέους "Ελληνες σολίστ καί συνθέτες, ἀπ' ὅπου ἀκούστηκαν δυό "Ελληνες μουσικοί (καί μάλιστα ὁ ἕνας γιά πρώτη φορά) καί ἕνας νέος "Ελληνας συνθέτης. Τό καθεστώς αὐτό θά συνεχισθῆ καί στό μέλλον.

Πλάϊ στούς "Ελληνες σολίστ, τό Ε.Ι.Ρ. θά παρουσιάση ἐφέτος μέ τήν Συμφωνική του Ὀρχήστρα καί μερικούς ξένους καλλιτέχνες, ἀνάμεσα στούς ὁποίους ὁ διάσημος Ἰταλός βιολοντσελίστας Ἐνρῖκο Μαϊνάρντι κι' ὁ ἐπίσης διάσημος πιανίστας Γκέοργκ Ντέμους.

ΤΑ ΣΧΟΛΙΑ ΤΩΝ ΕΚΠΟΜΠΩΝ

ΕΡΩΤ. : Θά ἦταν δυνατόν οἱ ἐπεξηγήσεις τῶν προγραμμάτων πού γίνονται σέ ὡρισμένες ἐκπομπές νά ἐπεκταθοῦν σέ ὅλες;

ΑΠΑΝΤ.: Νομίζω ὄχι, ἀφοῦ τότε, στό σύνολό του, τό μουσικό πρόγραμμα θά γέμιζε ἀπό προφορικό λόγο, πού συχνά θά ἐνοχλοῦσε ἤ ἁπλῶς δέν θά ἐνδιέφερε ἐκείνη ἀκριβῶς τήν κατηγορία τῶν ἀκροατῶν, πρός τήν ὁποίαν ἀποτείνονται μερικές ἐκπομπές καί τοῦ Ἐθνικοῦ, ἀλλά κυρίως τοῦ Τρίτου Προγράμματος. Εἶναι πιά ἀπό τήν πεῖρα ἀποδεδειγμένο, ὅτι καί ἕνα σύντομο ἀκόμα σημείωμα, ὅταν δέν ἔχη νά προσθέση κάτι ἀπόλυτα ἀναγκαῖο σ' ἕνα συγκεκριμένο μουσικό πρόγραμμα, ἀντί νά ὠφελῆ, ἀντίθετα κουράζει, δημιουργεῖ στόν πληροφορημένο, ἀλλά καί στόν μέσο ἐπίσης ἀκροατή, τό αἴσθημα μιᾶς ὄχι εὐχάριστης ἀναμονῆς, πού καταντάει ἐπιζήμια γιά τήν μουσική πού ἐπακολουθεῖ καί πού φέρνει, βέβαια, τό κύριο βάρος τῆς ἐκπομπῆς.

Τό Ε.Ι.Ρ. προλογίζει καί σχολιάζει ἐκεῖνες ἀκριβῶς τίς ἐκπομπές, πού ἔχουν ἀπόλυτη ἀνάγκη ἐπεξηγήσεων. Καί αὐτές ἀκριβῶς εἶναι οἱ ἐκπομπές πού ἐξαιρεῖτε στήν ἐρώτησή σας. Στίς περιπτώσεις ἐκπομπῶν μέ ἐπεξηγηματικά σχόλια θά προστεθοῦν ἐφέτος οἱ ἐκπομπές "Οπερας. οἱ ἐκπομπές μέ μουσική τοῦ 20οῦ αἰῶνος καθώς καί μιά νέα σειρά 52 ἐκπομπῶν, ὅπου οἱ ἀκροατές μας θἄχουν τήν εὐκαιρία νά ἀκούσουν ὑπεύθυνα γραμμένα σχόλια πάνω σέ μουσικά ἔργα καί συνθέτες πού ἔπαιξαν ἕνα σημαντικό ρόλο στήν δημιουργία τῆς μουσικῆς γλώσσας ἀπό τόν Μεσαίωνα, πού πρωτογράφτηκε μουσική σέ πεντάγραμμο, μέχρι τῶν πρωτεργατῶν τῆς ἀφηρημένης Μουσικῆς Τέχνης τῆς ἐποχῆς μας.

ΓΙΩΡΓΟΣ ΣΙΣΙΛΙΑΝΟΣ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ: Ο ΕΛΛΗΝ ΓΙΓΑΣ ΤΗΣ ΤΕΧΝΗΣ ΠΟΥ ΕΣΒΗΣΕ

Ὁ «μάγος τῆς μπαγκέττας»

ΑΓΝΩΣΤΕΣ ΛΕΠΤΟΜΕΡΕΙΕΣ ΑΠΟ ΤΗΝ ΖΩΗ ΤΟΥ, ΤΟ ΕΡΓΟΝ ΤΟΥ ΚΑΙ ΤΟΝ ΘΑΝΑΤΟΝ ΤΟΥ

ΕΜΠΡΟΣ
- 5 ΝΟΕ. 1960

ΕΛΕΥΘΕΡΙΑΣ
- 5 ΝΟΕ. 1960

ομμα ΒΗΜΑΤΟΣ
λογία - 5 ΝΟΕ. 1960

ΜΟΥΣΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ο ΔΗΜΙΟΥΡΓΟΣ ΚΑΙ Ο ΑΝΑΔΗΜΙΟΥΡΓΟΣ

Ἂν ἡ νεώτερη Ἑλλάδα δέν ἔδωσε ὡς τώρα στή μουσική τέχνη κανένα ἔργο πού νά μπορή νά σταθῆ πλάϊ σ' ἐκεῖνα πού ἄφησαν οἱ μεγάλοι ξένοι δημιουργοί, ἔδωσε ὡστόσο κάτι πού μπορεῖ στά χρόνια μας νά εἶναι σημαντικώτερο: τό ἀναδημιουργικό ἔργο τοῦ Δημήτρη Μητρόπουλου. Σ' αὐτά τά χρόνια, πού εἶναι ἀναμφισβήτητα μιά περίοδος κάμψεως τῆς δημιουργίας καί ὅπου δέν μποροῦμε νά ξεύρωμε ποιούς ἀπό τούς κορυφαίους σήμερα μουσουργούς θά ἀναγνωρίσουν οἱ μελλούμενες γενιές ὡς μεγάλους δημιουργούς, ἀφοῦ οὔτε ἐμεῖς τούς νιώθομε ἀληθινά μεγάλους ὅταν δέν τούς ἀπορρίπτωμε ἀνεπιφύλακτα, ἤ ἂν δέν τούς θεωρήσουν ὅλους σάν ἐλάσσονες μουσουργούς παρακμῆς, γιά τοῦτο μονάχα μποροῦμε νά εἴμαστε σίγουροι: ὅτι ἡ ἐποχή μας θά μείνη στήν ἱστορία τῆς μουσικῆς ὡς ἡ ἐποχή τῆς πιό θαυμαστῆς ἀναδημιουργίας στόν τομέα τῆς συμφωνικῆς μουσικῆς, καί ὅτι τά ὀνόματα τῶν μεγάλων ἀρχιμουσικῶν της θά προβάλλωνται πάντοτε τιμητικά κι' ἀνάμεσά τους, σάν ἕνα ἀπό τά λαμπρότερα, τό ὄνομα τοῦ δικοῦ μας Δημήτρη Μητρόπουλου.

Ὡς δημιουργός ξεκίνησε ὁ Μητρόπουλος καί,

Συνέχεια εἰς τήν 4ην σελίδα

Συνέχεια ἐκ τῆς 1ης σελίδος

παρ' ὅλες τίς δόξες πού γνώρισε πάνω στό βάθρο τοῦ ἀρχιμουσικοῦ, μέσα του καταχωνιάστηκε ἡ πίκρα πού ἀφήνουν τά μεγάλα ὀνειρα ὅταν δέν γίνουν κάποτε πραγματικότης. Νά ἐγκατέλειψε ἄραγε τήν δημιουργία ὁ Μητρόπουλος γιατί ὡς μουσουργός ἔνιωσε ἐκεῖνο πού δέν θέλησε νά δῆ ὡς ἀρχιμουσικός: ὅτι δηλαδή οἱ δρόμοι, πού εἶχε κι' ὅλας χαράξει ἡ μουσική δημιουργία καί πού ἐκεῖνος ἀκολούθησε, ὁδηγοῦσαν σ' ἕνα ἀδιέξοδο; Καί νά θέλησε ἄραγε νά μείνη μέ αὐταπάρνηση πιστός στό πρῶτο του ξεκίνημα, ὡς ἀρχιμουσικός πλέον καί ὄχι ὡς δημιουργός, γιά νά κρατήση μέσα του ἀνέπαφη τήν ὁρμή τῆς νιότης του, ἐκεῖνη πού τόν εἶχε κάνει νά πιστέψη στά τόσα ἐλπιδοφόρα μηνύματα τῆς μουσικῆς πρωτοπορίας, μ' ὅλο πού ὕστερα διαψεύσθηκαν; Ὅπως καί νἄναι, ἐμᾶς τούς Ἕλληνες ὁ Μητρόπουλος πρέπει νά μᾶς ἐνδιαφέρη καί ὡς ἀρχιμουσικός ἀλλά καί ὡς μουσουργός. Καί τοῦτο, γιατί εἶναι ὁ πρῶτος Ἕλλην μουσουργός ἀπό τούς συγχρόνους του, πού μέσα στό παραλήρημα τοῦ μουσικοῦ ἐθνικισμοῦ, πού συνέπεσε μέ τά χρόνια τῆς νιότης του παίρνει κι' ὅλας μιά στάση διαφορετική καί, χωρίς νά ἀγνοῆ ὁλότελα τόν μουσικό ἐθνικισμό, βλέπει πῶς ἡ ἑλληνική μουσική τέχνη μπορεῖ νά δρῆ τόν δρόμο της, ἀφοῦ πρῶτα ἐνταχθῆ ἀνεπιφύλακτα στήν εὐρωπαϊκή μουσική τέχνη. Εἶναι ὁ πρῶτος πού δέν θέλει τήν μουσική Ἑλλάδα νά εἶναι μιά ἐπαρχία τῆς μουσικῆς Εὐρώπης καί νά προβάλλη πάντα τό ἠθογραφικό χρῶμα της καί τίς ἐξωτερικές ἰδιοτυπίες της. Κι' ἂν παράτησε τίς προσπάθειές του γιά τήν εὐθυγράμμιση τῆς ἑλληνικῆς μουσικῆς δημιουργίας μέ τίς τελευταῖες τάσεις τῆς εὐρωπαϊκῆς μουσικῆς τέχνης, ἴσως νά ἦταν ἡ ἑλληνική ψυχή του πού τόν ἐμπόδισε νά προχωρήση ὡς δημιουργός σ' ἕνα δρόμο παρακμῆς, πού δέν ἐναρμονιζόταν μέ ἐκεῖνο πού ἡ ψυχή του ἀποζητοῦσε, χωρίς ὡστόσο νά μπορῆ νά δρῆ ἕναν ἄλλο δρόμο πού νά εἶναι πάντα στό πλαίσιο τῆς εὐρωπαϊκῆς μουσικῆς τέχνης.

❁

Ἴσως ὅλα αὐτά νά εἶναι αὐθαίρετες εἰκασίες. Ἐκεῖνο πάντως πού εἶναι ἀναμφισβήτητο εἶναι τό γεγονός ὅτι μέ τόν ἀρχιμουσικό Μητρόπουλο ἡ Ἑλλάς ἐμφανίζεται πιά ἰσότιμη στόν διεθνῆ μουσικό στίβο, στόν πιό σημαντικό σήμερα τομέα τῆς μουσικῆς τέχνης. Ἀκρίτας τῆς ἑλληνικῆς τέχνης στόν τομέα αὐτόν τῆς ἀναδημιουργίας, ὁ Δημήτρης Μητρόπουλος παλεύει μόνος του στά μεγάλα διεθνῆ μουσικά κέντρα, κρατῶντας ὑκέραιο τό ἑλληνικό ὄνομά του. Δέν τοῦ εἶναι πλεονέκτημα αὐτό τό ὄνομα, ὅπως θά συνέβαινε στήν περίπτωση πού θά παρουσιαζόταν ὡς ἐθνικός μουσουργός καί θά μποροῦσε ἔτσι, προβάλλοντας τήν ἐθνική ἰδιοτυπία, νά ἀποφύγη τά μέτρα συγκρίσεως. Ἦταν ἕνα μειονέκτημα πού τόν ἔφερε ἀντιμέτωπο μέ ὀργανωμένες ξένες ἀντιζηλίες, οἱ ὁποῖες κρατοῦσαν γερά τά πόστα, ἤ ἐπεχείρησαν νά τόν τορπιλλίσουν καί κάποτε τό ἐπέτυχαν.

Τόν Μητρόπουλο τόν εἴδαμε ἐμεῖς νά μᾶς ἐπιστρέφη νικητής καί μέ τήν αἴγλη τῆς παγκόσμιας ἀναγνωρίσεως, κι' ὅμως τόν ἀκούσαμε νά ἀποδίδη μέ σεμνότητα τήν καταπληκτική ἄνοδό του στήν τύχη πού τόν βοήθησε. Δέν τόν ἀκούσαμε νά λέγη τίποτε γιά τίς ἀντιδράσεις πού ἀντιμετώπισε, γιά τίς πίκρες πού δοκίμασε καθώς πάλευε στά ξένα ὁλομόναχος, γιά τήν σκληρή καί ἀδιάκοπη ἐργασία του, γιά ὅλη αὐτή τήν ὑπεράνθρωπη προσπάθεια πού κατέβαλε, πάντα ἀνεβαίνοντας, ὥσπου νά φτάση στίς πιό ψηλές κορυφές τοῦ Ἑλικῶνα, αὐτός ὁ ἀκατατόνητος ἄλλοτε ὀρειβάτης τῶν ἑλληνικῶν δουνῶν.

Μά νά πού προχθές ἐπλήρωσε τό τίμημα. Δέν λύγισε γιά νά περάση ἔπειτα τά ὕστερνά του ἀργοπεθαίνοντας σ' ἕνα κρεβάτι μέσα στόν τόπο ὅπου πρωτοεῖδε τό φῶς καί πού νοερά ἔμεινε πάντοτε δεμένος μαζί του. Παλληκάρι, κι' ἂς εἶχε περάσει τά ἑξήντα του χρόνια, ἔπεσε σάν παλληκάρι ἐκεῖ πού τόν ἔταξε τό χρέος του στήν Τέχνη. Σέ ξένο τόπο καί μπροστά σέ ξένους μουσικούς τόν βρῆκε ὁ κεραυνός τῆς μοιραίας ἐκείνη στιγμή, πού τό ἤξευρε ἐκεῖνος, χωρίς ὡστόσο νά δειλιάση, πῶς θά ἔρθη πιό γρήγορα ὅσο ἐπέμενε νά στέκεται στήν θέση του ὀρθός καί μαχητής. Κι' ὅμως, δέν ἦταν πιά ξένος γιά τούς μουσικούς τῆς Σκάλας τοῦ Μιλάνου, πού ἀποσβολωμένοι τόν εἶδαν νά γκρεμίζεται ἀπό τό βάθρο του, ἀφοῦ λίγο πρίν τούς μιλοῦσε μιά γλῶσσα τόσο γνώριμη. Οὔτε ἦταν ξένος γιά τούς μουσικούς πού ἔπαιξαν στίς ἄλλες μεγάλες ὀρχῆστρες πού διηύθυνε, οὔτε στίς χιλιάδες τῶν ἀκροατῶν πού τόν ἐπευφήφησαν σ' ὅλα τά μεγάλα μουσικά κέντρα ἀπό τήν Ἀμερική ἕως τήν Ρωσία καί τό Ἰσραήλ. Ἦταν πιά δικός τους.

Δικός τους ἀλλά καί δικός μας καί μάλιστα ἀπό πολύ πρίν μᾶς τόν πάρουν τά ξένα. Γιατί ὁ Μητρόπουλος ἐδῶ στόν τόπο του εἶχε τίς πρῶτες ἐπιτυχίες του, ἐδῶ τόν ἀγκάλιασε ἕνας ὁλόκληρος κόσμος, πού ὡστόσο λένε πώς δέν ξεύρει νά ἀναγνωρίση τίς δικές του ἀξίες. Γιά τόν Μητρόπουλο, ἡ ἀναγνώριση ἦρθε ἀπό τούς δικούς του πρῶτα καί πολύ πρίν ἀπό τήν καθιέρωσή του ἀπό τούς ξένους. Κι' αὐτό εἶναι τίτλος τιμῆς γιά τό ἑλληνικό κοινό.

Ἀπό τόν Δημήτρη Μητρόπουλο θά μείνουν πιά, μαζί μέ τήν δόξα του, τήν δόξα πού χάρισε στήν Ἑλλάδα, καί τήν ἀνάμνηση πού ἄφησε σέ ὅσους τόν γνώρισαν ἀπό κοντά ἤ πάνω στό βάθρο τοῦ ἀρχιμουσικοῦ, τά ἔργα του πού ἴσως νά ἐνδιαφέρουν μονάχα ἐμᾶς τούς Ἕλληνες καί ἦχοι πού χάραξε ἀναδημιουργώντας τά ἔργα μεγάλων μουσουργῶν. Τί θά μπορέση ὅμως νά δώση τήν ζωντανή παρουσία ἐκείνου πού, γεμᾶτος ψυχή, τήν πρόσφερε ἁπλόχερα γιά νά τήν μεταδώση μαζί μέ αὐτούς τούς ἦχους σάν θεῖο δῶρο στούς συνανθρώπους του;

ΔΙΟΝ. ΓΙΑΤΡΑΣ

Ἀπόκομμα ΕΜΠΡΟΣ
- 5 ΝΟΕ. 1960

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Μέ τόν αἰφνίδιον θάνατον τοῦ Δημήτρη Μητροπούλου, ἡ Ἑλλάς ἔχασεν ἕνα διακεκριμένον καλλιτέχνην ὁ ὁποῖος ἐτίμησε τήν χώραν μας εἰς τό ἐξωτερικόν. Πραγματικῶς μία μεγάλη ἐθνική ἀπώλεια πρέπει νά θεωρηθῆ ὁ θάνατος τοῦ μεγάλου μαέστρου. Ὑπῆρξε καθ' ὅλα τά ἔτη τῆς παραμονῆς του εἰς τό ἐξωτερικόν, ὅπου διηυθυνε τάς πλέον φημισμένας ὀρχήστρας τοῦ κόσμου, ὁ καλύτερος πρεσβευτής τῆς Ἑλλάδος εἰς τήν ἀλλοδαπήν. Δικαίως συνεπῶς τό ἐπίσημον κράτος ἀπεφάσισε νά γίνη ἡ κηδεία του δημοσία δαπάνη καί νά τοῦ ἀποδοθοῦν αἱ προσήκουσαι τιμαί. Ἠξιζε πολλά, πάρα πολλά, ὁ ἀείμνηστος μουσουργός.



Ὁ Μητρόπουλος ὀλίγον πρὸ τοῦ θανάτου του, εἰς τὴν «Σκάλαν» τοῦ Μιλάνου.

ΑΠΟΓΕΥΜΑΤΙΝΗΣ
5 ΝΟΕ. 1960

ΚΑΤΟΠΙΝ ΡΗΤΗΣ ΕΠΙΘΥΜΙΑΣ ΤΟΥ ΜΕΤΑΣΤΑΝΤΟΣ

Η ΣΟΡΟΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΘΑ ΚΑΗ ΣΗΜΕΡΟΝ ΕΙΣ ΤΟ ΛΟΥΓΚΑΝΟΝ

Ἡ σποδὸς του θὰ μεταφερθῆ εἰς τὰς Ἀθήνας αὔριον ἤ τὴν προσεχῆ Δευτέραν

Ἡ σορὸς τοῦ Μητροπούλου θὰ καῆ σήμερον εἰς τὴν Ἰταλίαν. Ἡ ἀπόφασις αὐτὴ ἐλήφθη ὅταν ἠνοίχθη ἡ διαθήκη τοῦ μεγάλου μαέστρου ἀπὸ τὸν πληρεξούσιον Ἀμερικανὸν δικηγόρον του κ. Ντίξον. Ρητὴ ἐκφράζεται ἐντὸς αὐτῆς ἡ τελευταία θέλησις τοῦ «μάγου τῆς μπαγκέττας»: Νὰ καῆ ἡ σορός του καὶ νὰ τοποθετηθῆ ἡ σποδὸς εἰς ἑλληνικὴν λήκυθον.

Ὡς ἦτο ὅμως φυσικὸν τὸ πρόγραμμα τῆς μεταφορᾶς εἰς Ἑλλάδα τῆς σοροῦ ἀνετράπη. Οἱ εἰς Ἰταλίαν μεταβάντες διὰ νὰ συνοδεύσουν τὸ λείψανον τοῦ Δημήτρη Μητροπούλου Ἕλληνες ἐντεταλμένοι, δὲν ἠδυνήθησαν νὰ ἐπέμβουν. Ὁ πληρεξούσιος δικηγόρος κ. Ντίξον ἐπέμεινε πρὸς στιγμὴν εἰς τὸ ὅτι ἐφ' ὅσον ὁ μεγάλος ἀρχιμουσικὸς ἦτο Ἀμερικανὸς ὑπήκοος, ἔπρεπε καὶ νὰ ταφῆ εἰς Ἀμερικὴν καὶ μόνον πρὸ τῆς ἐπιμονῆς τῆς ἑλληνικῆς κυβερνήσεως ὑπεχώρησεν. Ἀλλὰ δὲν ἦτο δυνατὸν νὰ παραβλεφθῆ καὶ ἡ τελευταία θέλησις τοῦ Μητροπούλου. Ἔτσι ἠκολουθήθη ἡ μέση λύσις. Σήμερον ἐκ Ρώμης ὁ ταριχευθεὶς νεκρὸς θὰ μεταφερθῆ εἰς Λουγκάνο διὰ νὰ καῆ, δεδομένου ὅτι τὸ Λουγκάνο εἶναι ἡ μόνη πόλις τῆς Ἰταλίας ποὺ διαθέτει «κρεματόριουμ» καὶ ἀφοῦ τοποθετηθῆ ἡ τέφρα εἰς λήκυθον θὰ εὑρίσκεται τὴν ἑσπέραν αὔριον ἤ τὸ πολὺ τὴν πρωΐαν τῆς Δευτέρας εἰς Ἀθήνας. Σήμερον ἐξ ἄλλου ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Π. Κανελλόπουλος καὶ ὁ ὑπουργὸς Προεδρίας κ. Κ. Τσάτσος θὰ συνέλθουν εἰς σύσκεψιν διὰ νὰ καθορίσουν τὸ πρόγραμμα τῆς κηδείας.

ΤΟ ΠΡΟΚΥΠΤΟΝ ΠΡΟΒΛΗΜΑ

Ὅμως εἶναι δυνατὸν νὰ γίνη κηδεία ὡς τὴν ὁρίζει τὸ τυπικὸν τῆς Ἐκκλησίας; Βεβαίως ὄχι. Ἡ τούλάχιστον οὐδέποτε ἔχει συμβῆ νὰ κηδεύεται ἡ σποδὸς ἑνὸς νεκροῦ μὲ τοὺς κανόνας τῆς ἑλληνικῆς Ὀρθοδόξου Ἐκκλησίας. Τί θὰ γίνη λοιπόν; Δὲν θὰ ταφῆ ὁ Μητρόπουλος ὅπως ὁ κάθε χριστιανὸς ἔχει δικαίωμα εἰς τοῦτο; Ἡ εἴδησις διὰ τὴν ἀνωμαλίαν ποὺ προεκάλεσεν ἡ τελευταία ἐπιθυμία τοῦ μεγάλου μαέστρου ἐγνώσθη ἀργὰ χθὲς τὴν νύκτα καὶ κατὰ συνέπειαν δὲν διηυκρινίσθησαν εἰσέτι αἱ ἀπόψεις τῶν ἁρμοδίων ἐπὶ τοῦ θέματος. Διὰ ζητήματα τῆς σπουδαιότητος αὐτῆς ἀποφασίζει ἡ Ἱερὰ Σύνοδος, ἀλλὰ καὶ αὐτὴ ἀκόμη, μετὰ περισκέψεως καὶ δυσκολίας καὶ κατόπιν μακρᾶς προεργασίας δύναται νὰ ἀποφανθῆ ἐὰν εἶναι δυνατὸν νὰ ταφῆ μὲ τὴν ἀκολουθίαν τῆς κηδείας ἡ σποδός.

Ἐκτὸς τούτου ὑπάρχει καὶ τὸ πρόβλημα, τὸ γενικώτερον ποὺ θὰ ἐδημιούργει ἕνα τέτοιο προηγούμενον. Ποτὲ εἰς τὴν Ἑλλάδα δὲν ἔχει συμβῆ αὐτό, ἔτσι δὲ ἐὰν ἐγένετο ἐξαίρεσις, ἔστω καὶ διὰ μίαν προσωπικότητα, ὅπως ἦταν ὁ Μητρόπουλος, τὸ σκάνδαλον θὰ ἦτο μέγα.

Τὸ πιθανώτερον λοιπὸν εἶναι νὰ συμβῆ ὅ,τι ἔγινε καὶ κατὰ τὴν μετακομιδὴν τῶν ὀστῶν τοῦ ἐθνικοῦ ποιητοῦ Ἀνδρέα Κάλβου ἀπὸ τὸ Λονδῖνον. Νὰ ψαλῆ δηλαδὴ ἕνα τρισάγιον ἐπὶ τῆς σποδοῦ καὶ νὰ τοποθετηθῆ αὐτὴ εἰς τὴν πατρικὴν γῆν χωρὶς οὐδεμίαν ἄλλην θρησκευτικὴν τελετήν.

Ἀλλὰ καὶ πάλιν ἡ λύσις αὐτὴ δὲν καλύπτει τὸ γεννώμενον πρόβλημα. Διότι ἐὰν συνέβη αὐτὸ μὲ τὰ ὀστᾶ τοῦ Κάλβου, νὰ ψαλῆ δηλαδὴ μόνον τρισάγιον, εἶχε προηγηθῆ ἐν τούτοις ἡ τελετὴ τῆς κηδείας. Διὰ τὸν νεκρὸν ὅμως τοῦ Μητροπούλου δὲν πρόκειται ἐκ τῶν μέχρι τοῦδε δεδομένων νὰ συμβῆ αὐτό.

Εἶναι ἐξ ἄλλου ἐνδεχόμενον ἡ τελευταία αὐτὴ ἐπιθυμία τοῦ μεγάλου ἀρχιμουσικοῦ νὰ ἐκληφθῆ ὑπὸ τῆς Ἱερᾶς Συνόδου ὡς ἠθελημένη ἀπόσχισις τοῦ θανόντος ἐκ τοῦ ὀρθοδόξου δόγματος, ἐκτὸς ἐὰν ὁ Μητρόπουλος αἰτιολογῆ εἰς τὴν διαθήκην του τὴν ἀπόφασίν του νὰ καῆ ὁ νεκρός του. Πρᾶγμα ποὺ ἐπὶ τοῦ παρόντος δὲν εἶναι γνωστόν. Ἐν προκειμένῳ ὅμως ἄνθρωποι ποὺ ἐγνώρισαν τὸν μεγάλον μαέστρον βεβαιώνουν τὸ βαθύτατον θρησκευτικὸν αἴσθημα ποὺ τὸν κατεῖχε πάντοτε καὶ δι' αὐτὸν ἀκριβῶς τὸν λόγον ἐξέπληξεν ἡ τελευταία του θέλησις.

Πάντως πρέπει νὰ θεωρῆται βέβαιον ὅτι ἡ σποδὸς τοῦ Μητροπούλου δὲν θὰ κηδευθῆ. Ἡ τέφρα τοῦ «μάγου τῆς μπαγκέττας» θὰ ταφῆ κατὰ πᾶσαν πιθανότητα χωρὶς τοὺς τυπικοὺς κανόνας τῆς Ἐκκλησίας καὶ μόνον μὲ ἕνα ἁπλοῦν τρισάγιον.

Δ. Π. ΚΩΣΤΕΛΕΝΟΣ



Μία φωτογραφία τοῦ Μητροπούλου ληφθεῖσα κατὰ τὴν τελευταίαν ἄφιξίν του εἰς τὰς Ἀθήνας.

ΠΕΛΟΠΟΝΝΗΣΟΥ ΠΑΤΡΩΝ
5 ΝΟΕ. 1960

Η ΦΙΛΑΡΜΟΝΙΚΗ ΕΤΑΙΡΕΙΑ ΠΑΤΡΩΝ ΤΙΜΑ ΤΟΝ ΕΚΛΙΠΟΝΤΑ ΔΙΑΣΗΜΟΝ ΜΟΥΣΟΥΡΓΟΝ

ΚΑΘΙΕΡΟΥΤΑΙ ΒΡΑΒΕΙΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

Παρὰ τῆς Φιλαρμονικῆς Ἑταιρείας Πατρῶν ἐξεδόθη τὸ κάτωθι ψήφισμα:

Τὸ Διοικ. Συμβούλιον τῆς Φιλαρμονικῆς Ἑταιρείας Πατρῶν, συνελθὸν ἐκτάκτως σήμερον ἐπὶ τῷ ἀγγέλματι τοῦ θανάτου τοῦ διασήμου Ἕλληνος συνθέτου καὶ διευθυντοῦ ὀρχήστρας

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ἀκοῦσαν τοῦ κ. προέδρου, ἐξάραντος τὴν ἐξαίρετον δρᾶσιν τοῦ ἐκλιπόντος ὅστις ὡς συνθέτης καὶ διευθυντὴς ὀρχήστρας, ἐδόξασε τὴν χώραν μας εἰς τὸ ἐξωτερικὸν καὶ ἐτιμήθη ὅσον οὐδεὶς ἄλλος σύγχρονος καλλιτέχνης τόσον διὰ τὴν καταπληκτικὴν σταδιοδρομίαν του, ὅσον καὶ τὴν διεθνῆ προβολήν του.

Ἀποφασίζει:

1) Ὅπως κατατεθῆ εἰς μνήμην τούτου τὸ ποσὸν τῶν δρχ. 300 ὑπὲρ τῶν ἀπόρων μαθητῶν τοῦ Ὠδείου.

2) Καθιερώση ἐτήσιον χρηματικὸν βραβεῖον διὰ τοὺς ἀριστεύοντας μαθητὰς εἰς τὴν τάξιν τοῦ Σολφὲζ τοῦ Ὠδείου καὶ

3) Κατὰ τὴν ἡμέραν τῆς κηδείας τοῦ μεγάλου μαέστρου, ἀργήσουν ἅπασαι αἱ Σχολαὶ τοῦ Ὠδείου τῆς Φιλαρμονικῆς Ἑταιρείας.

Ἐν Πάτραις τῇ 4—11—1960

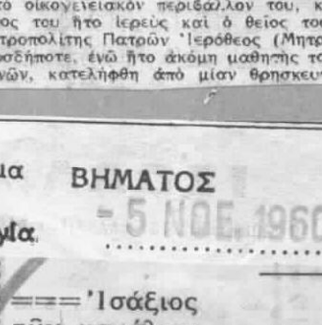
Ὁ Πρόεδρος
Γεώργ. Τ. Σαράντης

Ὁ Γεν. Γραμματεὺς
Διον. Φωτόπουλος

ομμα ΒΗΜΑΤΟΣ
λογία - 5 ΝΟΕ. 1960

Ἰσάξιος τῶν μεγάλων

Ποσο μεγάλος ἦταν ὁ Μητρόπουλος σὰν ἑρμηνευτὴς τῶν μεγάλων ἔργων τοῦ ρεπερτορίου, τὸ διαπιστώνει κανεὶς τώρα μὲ τὴν παγκόσμια ὀδύνη ποὺ προκάλεσε ὁ πρόωρος χαμός του καὶ τὴν παγκόσμια ἀναγνώρισι τῆς ἀξίας του. Ὅλες οἱ ἐφημερίδες, ὅλου τοῦ κόσμου ποϋγραψαν γιὰ τὸν θάνατό του, τὸν κατατάσσουν ἀνάμεσα στοὺς μεγάλους τῆς γενεᾶς τῶν μεγάλων μαέστρων. Ὁ διάσημος συγγραφεὺς μουσικῶν ἔργων Ντόναλντ Μπρούκ παραλληλίζει τὸν Μητρόπουλο μὲ τὸν θουρτβαΐνγκλερ. («Ὅπως κι' ὁ θουρτβαΐνγκλερ, γράφει, ὁ Μητρόπουλος ἦταν ψηλὸς καὶ φαλακρὸς καὶ οἱ χειρονομίες του στὴν διεύθυνσι τῆς ὀρχήστρας εἶχαν μιὰ διακριτικὴ ὁμοιότητα μὲ ἐκεῖνες τοῦ διάσημου Γερμανοῦ. Εἶναι κεῖνο ποὺ θὰ μπορούσαμε ν' ἀποκαλέσουμε νευρῶδες στύλ, χωρὶς βέβαια αὐτὸ νὰ σημαίνη πῶς ὁ Μητρόπουλος ἢ ὁ θουρτβαΐνγκλερ ἦταν νευρωτικοὶ τύποι. Ἦταν φανερὸ ἐν τούτοις ὅτι ἡ μουσικὴ τούς κατεῖχε κυριολεκτικά: Φαινόταν σὰ νὰ τούς ἀπορροφᾶ τόσο ἀπόλυτα, ὥστε διηύθυναν σὰ νὰ ἦσαν κυριαρχημένοι ἀπὸ ἕνα παράξενο πνεῦμα ποὺ ἔρριχνε τὴ σκιὰ του πάνω σ' ὅλη τους τὴν προσωπικότητα. Ὅμως οἱ προσωπικότητες καὶ τῶν δυό ἔβαζαν τὴ σφραγίδα τους στὶς ἑρμηνεῖες τους γιατί κι' οἱ δυό τους ἔβαζαν πολὺ ἀπὸ τὸ προσωπικό τους αἴσθημα στὰ ἔργα ποὺ ἑρμήνευαν. Ἦταν τόση ἡ γοητεία τους καὶ ἡ ἐπιβολή τους στὴν ὀρχήστρα, ὥστε ὕστερα ἀπὸ τὶς πρῶτες δοκιμές, κάθε μέλος τῆς ὀρχήστρας ἤξερε ἀκριβῶς τί ζητοῦσε ἀπ' αὐτὸ ὁ μαέστρος»...



Ἐκεῖνο ποὺ ἀξίζει νὰ ὑπογραμμισθῆ παραλλήλως εἶναι ἡ ἀνθρωπίνη μορφὴ τοῦ Μητροπούλου. Ὁ ἀλτρουϊσμός του ὑπῆρξε συγκινητικός, ἡ γενναιοδωρία του πρὸς τοὺς πτωχοὺς καὶ τοὺς πάσχοντας ἀπεριόριστος, καίτοι μόνον ἐλάχιστα, ὡς πιστεύεται, περιστατικὰ ἔγιναν γνωστὰ λόγω τῶν ἰδιαιτέρων φροντίδων ποὺ ἐλάμβανε, διὰ νὰ καλύπτη τὰς ἐκδηλώσεις συμπαραστάσεώς του πρὸς τοὺς ἀδυνάτους καὶ τοὺς ἐξηθλιωμένους μὲ τὸν πέπλον τῆς μυστικότητος. Ἐξ ἄλλου, ἡ ἁπλότης του καὶ ἡ ἀπέριττος συμπεριφορά του, ἡ κατευθεκτικότης πρὸς τοὺς ὑφισταμένους του, ἰδίως μουσικούς, ὑπῆρξαν πρωτοφανεῖς διὰ τὸν διάσημον ἀρχιμουσικὸν καὶ ἀπετέλεσαν κτυπητὴν ἀντίθεσιν μὲ τὸν «δεντεττισμὸν» ἀρκετῶν μεγάλων μορφῶν τῆς Τέχνης. Ὁ ἐπιτυχέστερος ἴσως καὶ συντομώτερος χαρακτηρισμὸς τοῦ Μητροπούλου, ἔγινε μόλις ἐγνώσθη ὁ θάνατός του ὑπὸ τοῦ διευθυντοῦ τῆς Κρατικῆς Ὄπερας τῆς Βιέννης.

— Ὁ Μητρόπουλος ὑπῆρξεν ὁ ἐξόχως ἀγαθὸς ἄνθρ, διὰ τὸν ὁποῖον οὐδὲν ὑπῆρχεν εἰς τὸν κόσμον πέραν τῶν ὑπηρεσιῶν πρὸς τὴν μουσικὴν καὶ πρὸς τὴν ἀνθρωπότητα.

ΤΑ ΘΕΑΤΡΙΚΑ ΝΕΑ

Θά καῆ σήμερα ἡ σορός τοῦ Μητρόπουλου στό Λουγκάνο τῆς Ἑλβετίας

Ἡ τέφρα θά μεταφερθῆ πιθανόν τό ἀπόγευμα στήν Ἑλλάδα ἐντός ληκύθου

Ἐντός τῆς ἡμέρας πρόκειται νά διευκρινισθῆ ὁριστικά τό ζήτημα τῆς ταφῆς τοῦ Δημήτρη Μητρόπουλου, τό ὁποῖον, ὡς γνωστόν, ἔχει περιπλακῆ λόγω ἀφ' ἑνός τῆς ἐπιθυμίας τοῦ ἐκλιπόντος μαέστρου ὅπως ἡ σορός του καῆ καί τῶν ἀντιφατικῶν ἀφ' ἑτέρου πληροφοριῶν περί τοῦ τόπου στόν ὁποῖον ἐπεδύθη νά ἐναποτεθῆ ἡ τέφρα του.

— Κατά τήν δήλωσι τῆς κ. Τρούντι Γκόθ, ἐμφανιζομένης ὡς γραμματέως τοῦ Μητρόπουλου, ἡ τέφρα πρέπει νά ταφῆ στίς Ἡνωμένες Πολιτεῖες σύμφωνα μέ ἐκφρασθεῖσαν ἐπιθυμία του. Κατ' ἄλλην ὅμως ἄποψι, ἡ ὁποία αὐτή τήν στιγμή φαίνεται καί ἐπικρατεστέρα, ἐπιθυμία τοῦ Μητρόπουλου ἦταν νά καῆ ἡ σορός του σέ κρεματόριο, ἡ δέ τέφρα νά ἐναποτεθῆ σέ ἑλληνική λήκυθο καί νά μεταφερθῆ στήν Ἑλλάδα.

— Ἡ ἐπιθυμία αὐτή τοῦ Μητρόπουλου εἶναι διατυπωμένη σαφῶς στήν διαθήκη του ἡ ὁποία βρίσκεται στά χέρια τοῦ μαέστρου Τζίμ Ντίξον, μαθητοῦ καί προστατευομένου τοῦ μεγάλου μαέστρου. Ὁ Ντίξον, πού εἶναι καί ὁ ἐκτελεστής τῆς διαθήκης, πρέπει ἤδη νά βρίσκεται στό Μιλάνο, ὁπότε θά ἔλθη σέ ἐπαφή μέ τήν ἑλληνική ἀντιπροσωπεία καί θά φροντίση γιά τήν ἐδῶ μεταφορά τῆς τέφρας τοῦ Μητρόπουλου.

ΘΑ ΜΕΤΑΦΕΡΘΗ ΣΤΗΝ ΕΛΒΕΤΙΑ ΓΙΑ ΝΑ ΚΑΗ

Τό πότε θά κομισθῆ ἡ τέφρα στήν Ἀθήνα θά διευκρινισθῆ ἐντός τῆς ἡμέρας, ὁπότε καί θά ὁρισθῆ ὁ τόπος ὅπου θά τελεσθῆ ἡ προετοιμαζομένη τελετή εἰς μνήμην τοῦ Μητρόπουλου.

— Ἐν τῷ μεταξύ, ἡ σορός τοῦ Μητρόπουλου μεταφέρεται σήμερα στό Λουγκάνο τῆς Ἑλβετίας γιά νά καῆ σέ εἰδικό κρεματόριο. Ἡ λήκυθος μέ τήν τέφρα θά ἀποσταλῆ αὐθημερόν στό Μιλάνο ἀπό ὅπου, κατά πᾶσαν πιθανότητα, θά τήν παραλάβη ἡ ὑπό τόν κ. Κουρνοῦτον ἀντιπροσωπεία.

Η ΕΚΚΛΗΣΙΑ ΘΑ ΑΡΝΗΘΗ ΤΗΝ ΤΕΛΕΣΙ ΜΝΗΜΟΣΥΝΟΥ ;

Εἶναι ἐν τούτοις πιθανόν, μετά τήν ἐδῶ μεταφορά τῆς σποδοῦ τοῦ Μητροπούλου, νά δημιουργηθῆ ἄλλη σοβαρά περιπλοκή λόγω τῆς ἀρνήσεως τῆς ἐκκλησίας νά εὐλογήση τήν σχετική τελετή.

— Ἐκκλησιαστικοί κύκλοι ἐδήλωσαν χθές σχετικῶς ὅτι ἡ καῦσις τῶν νεκρῶν εἶναι εἰδωλολατρικόν κατάλοιπον καί ὅτι ἡ Ἐκκλησία στίς περιπτώσεις αὐτές ἀρνεῖται νά τελῆ θρησκευτική τελετήν. Ἔτσι, κατά τούς αὐτούς κύκλους, ἐάν ἡ τέφρα τοῦ Μητρόπουλου μεταφερθῆ στήν Ἀθήνα, ἡ Ἐκκλησία δέν θά ἔχη κομμιά ἀμφιβολία, ἀντιθέτως μάλιστα θά ἀπαγορεύση τήν τέλεσι θρησκευτικοῦ μνημοσύνου.

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΖΗΤΗΣΕ ΝΑ ΜΕΤΑΦΕΡΘΗ Η ΤΕΦΡΑ ΤΟΥ ΣΤΗΝ ΕΛΛΑΔΑ

Κατά χθεσινό, ἐξ ἄλλου, τηλεγράφημα ἀπό τήν Νέα Ὑόρκη, ὁ κ. Μπάρτον Χόκερ, διαχειριστής τῆς περιουσίας τοῦ Μητροπούλου στήν Νέα Ὑόρκη ἐδήλωσεν ὅτι ὁ ἐκλιπών θά ταφῆ ὁπωσδήποτε εἰς Ἑλλάδα. Συγκεκριμένως ὁ κ. Χόκερ διεμήνυσεν ὅτι εἰς ἐπιστολήν, τήν ὁποίαν τοῦ ἀπέστειλεν ὁ μαέστρος στίς 10 Ἀπριλίου τοῦ 1959 ἀνεφέροντο τά ἑξῆς:

«Ἐπιθυμῶ ὅπως εἰς περίπτωσιν θανά του μου μή ἀποσταλοῦν ἄνθη. Τυχόν δωρεαί αἱ ὁποῖαι θά ἀπέβλεπον εἰς τήν ἐπ' ὀνόματί μου δημιουργίαν σταθεροῦ κεφαλαίου διά φιλανθρωπικούς σκοπούς, ἐξόν νά χρησιμοποιηθοῦν ὑπέρ τῶν Ἀμερικανῶν συνθετῶν. Τήν διαχείρισιν τοῦ κεφαλαίου αὐτοῦ νά ἀναλάβη ἡ Ἑταιρεία τῆς φιλαρμονικῆς τῆς Νέας Ὑόρκης. Ἐπίσης ἐπιθυμῶ ὅπως ἡ σορός μου ἀποτεφρωθῆ μέ τήν μεγαλυτέραν δυνατήν οἰκονομίαν, προηγουμένως δέ νά μή ἐκτεθῆ εἰς κοινήν θέαν. Μετά τήν ἀποτέφρωσιν ἡ τέφρα μου δέον ν' ἀποσταλῆ εἰς Ἑλλάδα».

— Προηγουμένως ὁ κ. Χόκερ, ὁμιλῶν γιά τήν σχετική διασκασία, ἐδήλωσεν ὅτι προβλέπεται ὅτι ἡ σορός θά μεταφερθῆ σήμερα στήν Ἑλβετία πρός ἀποτέφρωσιν, θά ἐπανέλθη δέ αὐθημερόν ἡ τέφρα ἐντός ληκύθου στό Μιλάνον, γιά νά παραληφθῆ ἐν συνεχείᾳ τίς ἀπογευματινές ὧρες σήμερα ἀπό ἑλληνικό ἀεροσκάφος καί νά μεταφερθῆ στήν Ἀθήνα.

—Ὅπως τηλεγραφεῖται, ἐξ ἄλλου ἀπό τήν Νέα Ὑόρκη ὁ δικηγόρος κ. Τζών Ρέντυ ἐδήλωσε σήμερα ὅτι πραγματοποιήθη τό μέγεθος τῆς περιουσίας τοῦ ἐκλιπόντος μαέστρου, πρόκειται νά γίνη λεπτομερής καταγραφή τῶν περιουσιακῶν του στοιχείων.

ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ ΘΑ ΤΙΜΗΣΗ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Σέ κοινή συνεδρίασι τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν καί τοῦ Καθηγητικοῦ Συλλόγου ἀντηλλάγησαν σκέψεις γιά τίς ἐκδηλώσεις πού ἐπιβάλλονται νά γίνουν γιά τόν θάνατο τοῦ Δημήτρη Μητροπούλου. Ἀπεφασίσθη ὅπως τό Διοικητικόν Συμβούλιον καί τό προσωπικόν τοῦ Ὠδείου παραστοῦν στό ἀεροδρόμιον κατά τήν ἄφιξιν τῆς σοροῦ τήν ἡμέραν δέ τῆς κηδείας παρακολουθήσουν τήν ἐκφοράν.

— Κατά τήν σημερινή ἐπανάληψι τῶν μαθημάτων πού διενόπησαν λόγω πένθους, θά γίνη σέ κάθε αἴθουσα διδασκαλίας παρά τῶν οἰκείων Καθηγητῶν ἀνάπτυξις τοῦ ἔργου τοῦ Δημήτρη Μητροπούλου. Ἀκολούθως ἀπεφασίσθη ὅπως κατά τόν χρόνον τοῦ προσκυνήματος παραστέκωνται τιμητικῶς παρά τό φέρετρον τοῦ θανόντος παλαιοί συνάδελφοι καί συμμαθηταί του στό Ὠδεῖον Ἀθηνῶν σέ συνεννόησι δέ μέ τήν Κρατική Ὀρχήστρα νά παρακληθῆ αὕτη ὅπως κατά τήν ἐκφοράν ἀνακρούση τό πένθιμον ἐμβατήριον ἀπό τήν Ἡρωϊκήν Συμφωνίαν τοῦ Μπετόβεν.

ΝΑ ΕΝΤΟΙΧΙΣΘΗ Η ΚΑΡΔΙΑ ΚΑΙ ΝΑ ΣΤΗΘΗ Η ΠΡΟΤΟΜΗ ΤΟΥ

Ὡσαύτως ἐπροτάθη ὅπως ἐντοιχισθῆ στό Ὠδεῖον Ἀθηνῶν ἡ καρδιά τοῦ Μητροπούλου, καθ' ὃν τρόπον ἀναλόγως ἔχει ἐντοιχισθῆ ἡ καρδιά τοῦ Ὑψηλάντη στό Ἀμαλιεῖον καί τοῦ Μπενάκη στό Μουσεῖο του, πέραν δέ τῶν συνήθων τιμητικῶν ἐκδηλώσεων φιλοτεχνηθῆ προτομή τοῦ Μητροπούλου ἡ ὁποία νά στηθῆ ἐν καιρῷ στό Ὠδεῖον Ἀθηνῶν.

—Πάντως τό πρόγραμμα τῶν ἐκδηλώσεων θά προσαρμοσθῆ μέ τό ὅλον πρόγραμμα τῆς πενθίμου τελετῆς.

ΤΟ ΩΔΕΙΟΝ ΘΕΣΣΑΛΟΝΙΚΗΣ

Τό Ὠδεῖον Θεσσαλονίκης ἀπέστειλε πρός τό Ὠδεῖον Ἀθηνῶν τό ἀκόλουθον τηλεγράφημα:

«Συμβούλιον Ὠδείου Θεσσαλονίκης πληροφορηθέν μετά βαθυτάτης ὀδύνης ἀδόκητον θάνατον μεγάλου Ἕλληνος μουσικοῦ Μητροπούλου, ἐκφράζει ἐγκάρδια συλλυπητήρια πρός τό Ὠδεῖον Ἀθηνῶν τοῦ ὁποίου ὑπῆρξε μαθητής καί εἷς τῶν στυλοβατῶν».

ΤΟ Σ.Ε.Η. ΓΙΑ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ὑπό τοῦ Σωματείου Ἠθοποιῶν ἐξεδόθη τό ἀκόλουθο ψήφισμα:

«Τό Διοικητικόν Συμβούλιον τοῦ Σωματείου Ἑλλήνων Ἠθοποιῶν, συνελθόν ἐκτάκτως ἐπί τῷ θλιβερῷ ἀγγέλματι τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου Ἕλληνος Ἀσυγκρίτου μουσικοῦ καί μουσουργοῦ Δημήτρη Μητροπούλου ἀποφασίζει: 1) Νά ἀποσταλῆ συλλυπητήριον τηλεγράφημα εἰς τούς οἰκείους τοῦ ἐκλιπόντος. 2) Τό Δ. Σ. νά παρακολουθήση τήν κηδείαν ἐν σώματι. 3) Νά καταθέση στέφανον εἰς τήν σορόν τοῦ ἐκλιπόντος. 4) Νά ἀποσταλῆ συλλυπητήριον τηλεγράφημα εἰς τήν Ἕνωσιν Ἑλλήνων Μουσουργῶν καί εἰς τόν Πανελλήνιον Μουσικόν Σύλλογον, τοῦ ὁποίου ὁ θανών ὑπῆρξεν ἐπίλεκτον μέλος.

Ἐν Ἀθήναις τῇ 3 Νοεμβρίου 1960.
Διά τό Διοικ. Συμβούλιον
Ὁ Πρόεδρος : ΒΑΣ. ΜΕΣΟΛΟΓΓΙΤΗΣ
Ὁ Γεν. Γραμμ. ΛΥΚ. ΚΑΛΛΕΡΓΗΣ»

ΕΚΠΟΜΠΗ ΤΟΥ ΣΤΑΘΜΟΥ ΕΝΟΠΛΩΝ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Ὁ Ραδιοφωνικός Σταθμός Ἐνόπλων Δυνάμεων ἀφιερώνει ἐξ ὁλοκλήρου τήν αὐριανή του ἐκπομπή «Θεατρικός Κόσμος» στή μνήμη τοῦ Δημήτρη Μητροπούλου. Ἡ ἐκπομπή, πού μεταδίδεται κάθε Κυριακή στίς 2.30 ἕως 3 μ.μ. σέ ἐπιμέλεια Μαρίας Δημητρέα εἰδικῶς αὔριο θά μεταδοθῆ τό πρωΐ 10.30—11, ἀμέσως μετά τήν μετάδοσιν τῆς θείας Λειτουργίας.

«ΟΔΟΣ ΜΗΤΡΟΠΟΥΛΟΥ» ΕΙΣ ΤΟΝ ΠΕΙΡΑΙΑ

Τό Δημοτικό Συμβούλιο Πειραιώς, ἀπεφάσισε κατά τήν χθεσινή συνεδρίασί του ὅπως δοθῆ σέ μία τῶν ὁδῶν τῆς πόλεως τό ὄνομα τοῦ ἐκλιπόντος μεγάλου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου.

ΧΑΤΣΑΤΟΥΡΙΑΝ ΚΑΙ Ο·Ι·ΣΤΡΑΧ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Ἡ χθεσινή ἐκπομπή τοῦ ραδιοφωνικοῦ σταθμοῦ τῆς Μόσχας ἀφιερώθη στήν μνήμη τοῦ Δημήτρη Μητρόπουλου καί μετά ἀναμετάδοσι ἠχογραφημένου κοντσέρτου ὑπό τήν διεύθυνσι τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ, μετεδόθησαν δηλώσεις τοῦ διασήμου συνθέτου Ἀράμ Χατσατουριάν καί τοῦ φημισμένου Ρώσου διολιστοῦ Δαβίδ Ὄϊστραν.

— Συγκεκριμένα ὁ Ἀράμ Χατσατουριάν ἐδήλωσε τά ἑξῆς:

«Εἶμαι γεμάτος λύπη καί πένθος. Χάσαμε ἕναν ἀπό τούς μεγαλύτερους μουσικούς τοῦ κόσμου. Χάσαμε τήν τέχνη του. Ὅταν ἐμφανίστηκε στήν Μόσχα εἶχα τήν εὐτυχία νά τόν παρακολουθήσω. Οἱ Μοσχοβίτες ἐχειροκρότησαν μέ θέρμη τόν πολύμορφο καλλιτέχνη, σάν πιανίστα, μαέστρο καί συνθέτη. Ἀξέχαστες θά μοῦ μείνουν σ' ὅλη μου τή ζωή οἱ ἐντυπώσεις ἀπό αὐτό τό κοντσέρτο. Περιμέναμε νέα ἐπίσκεψι τοῦ Μητρόπουλου στή Μόσχα. Μέ βαθειά λύπη βλέπουμε ὅτι δέν θά πραγματοποιηθῆ πιά...»

— Ἐξ ἄλλου, ὁ διάσημος διολιστής Δαβίδ Ὄϊστραχ, πού θεωρεῖται σήμερα ὁ μεγαλύτερος τοῦ κόσμου, εἶπε τά ἑξῆς:

«Στόν μουσικό κόσμο σημειώθηκε μιά μεγάλη ἀπώλεια. Ὁ Μητρόπουλος ὑπῆρξε ἕνας μεγάλος μουσικός, διάσημος μαέστρος καί ἄξιος προπαγανδιστής τῆς σύγχρονης μουσικῆς καί συγκεκριμένα τῆς σοβιετικῆς. Ἦταν ὁ πρῶτος ἑρμηνευτής τοῦ κοντσέρτου γιά διολί καί ὀρχήστρα τοῦ Δ. Σοστακόβιτς, τό ὁποῖο εἶχα τήν εὐτυχία νά παίξω μαζί του στήν Ν. Ὑόρκη. Ὁ θάνατός του ρίχνει σέ βαρύ πένθος ὅλο τόν κόσμο».

ΕΘΝ. ΚΗΡΥΚΟΣ

-5 ΝΟΕ. 1960

Ἠτέφραμου νά ἐναποτεθῆ κάπου στήν προσφιλῆ μου γενέτειραν, τήν Ἑλλάδα

ΟΗΤΟ Η ΤΕΛΕΥΤΑΙΑ ΘΕΛΗΣΙΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ἡ ἐκκλησία δέν θά δεχθῆ ἐκκλησιαστικόν μνημόσυνον

ΝΕΑ ΥΟΡΚΗ, 4. (Ἀσσοσ. Πρές)

Ὁ ΣΥΜΒΟΛΑΙΟΓΡΑΦΟΣ τοῦ ἐκλιπόντος μεγάλου Ἕλληνος μουσικοῦ διευθυντοῦ Μητροπούλου κ. Χόκερ, ἀνεκοίνωσε σήμερον τό περιεχόμενον ἐπιστολῆς ὑπό ἡμερομηνίαν 10 Ἀπριλίου 1959, περιεχούσης ὁδηγίας τοῦ Μητροπούλου πρός αὐτόν, διά τήν περίπτωσιν θανάτου του.

Αἱ ὁδηγίαι αὗται ἔχουν ὡς ἑξῆς:

«Ἐπιθυμία μου εἶναι, ὅπως εἰς περίπτωσιν θανάτου μου μή σταλοῦν ἄνθη. Θά ἐπεθύμουν ἐν τούτοις, ὅπως ἀντί ἀνθέων γίνουν συνεισφοραί εἰς Ἐν ταμεῖον τό ὁποῖον θά ἔφερε τό ὄνομά μου καί θά ἐχρησιμοποιεῖτο ὑπό τῆς «Φιλαρμονικῆς τῆς Νέας Ὑόρκης» διά τήν ἐνίσχυσιν τῶν Ἀμερικανῶν μουσουργῶν. Μετά τόν θάνατόν μου δέν ἐπιθυμῶ ὅπως ἡ σορός μου ἐκτεθῆ εἰς κοινήν θέαν. Ἐπιθυμῶ, ὅπως αὕτη ἀποτεφρωθῆ τό ταχύτερον καί ἄνευ διατυπώσεων καί ἐν συνεχείᾳ ἡ τέφρα ἀποσταλῆ καί ἐναποτεθῆ κάπου εἰς τήν προσφιλῆ μου γενέτειραν, τήν Ἑλλάδα.

Ποῦ θά καῆ

ΜΙΛΑΝΟΝ, 4. (Ἀσσ. Πρ.).— Τελική ἀπόφασις σχετικά μέ τήν κηδείαν τοῦ ἀποθανόντος παγκοσμίου φήμης Ἕλληνος διευθυντοῦ ὀρχήστρας Δημητρίου Μητροπούλου, δέν ἐλήφθη εἰσέτι, ἐκ μέρους ὅμως ἐπισήμων ἐκπροσώπων τῆς ἑλληνικῆς κυβερνήσεως ἐξεφράζετο σήμερον ἡ ἐλπίς, ὅτι ἡ κηδεία τοῦ ἐκλιπόντος θά καταστῆ δυνατόν νά τελεσθῆ εἰς Ἀθήνας μέ ὅλην τήν ἐπιβαλλομένην μεγαλοπρέπειαν διά τό μεγάλο ὄνομα τοῦ ἐκλιπόντος.

Χθές ἀφίκετο ἐνταῦθα ἀεροπλάνον τῆς Ἑλληνικῆς Βασιλικῆς Ἀεροπορίας μέ τήν ἐντολήν, ὅπως παραλάβη τήν σορόν τοῦ μεγάλου νεκροῦ καί τήν μεταφέρη εἰς τήν γενέτειράν του.

Ὁ ἐκπρόσωπος τοῦ ἐνταῦθα ἑλληνικοῦ προξενείου ἐπεβεβαίωσε σήμερον, ὅτι πράγματι ἐπιθυμία τοῦ ἐκλιπόντος Μητροπούλου ἦτο, ὅπως, μετά τόν θάνατόν του, ἡ σορός του καῆ. Ταυτοχρόνως ὁ Ἕλλην γενικός πρόξενος κ. Θεόδωρος Μελετίου ἐξέφρασε τήν ἐλπίδα, ὅτι ἡ τέφρα τοῦ μεγάλου μουσικοῦ διευθυντοῦ θά ἐναποτεθῆ πρός ἀνάπαυσιν ἐν Ἑλλάδι.

Μολονότι τοῦτο δέν εἶναι ὁριστικόν ἀκόμη, φαίνεται πάντως μᾶλλον βέβαιον, ὅτι ὁ νεκρός τούς Μητροπούλου θά μεταφερθῆ ἐν πομπῇ ἀπό τήν Σκάλαν τοῦ Μιλάνου, ὅπου ὁ μέγας καλλιτέχνης ὑπέκυψεν εἰς καρδιακήν προσβολήν, εἰς τό κοιμητήριον «Μονουμεντάλε» τοῦ Μιλάνου, ὅπου ἀναπαύεται καί ὁ μέγας μαέστρος Ἀρτοῦρο Τοσκανίνι.

Εἰς τό «Μονουμεντάλε» θά καῆ ἡ σορός τοῦ μεγάλου νεκροῦ καί ἐν συνεχείᾳ ἡ τέφρα του θά μεταφερθῆ εἰς Ἀθήνας, ὅπου θά λάβη χώραν δευτέρα μεγαλοπρεπής κηδεία δημοσίᾳ δαπάνῃ.

Ἡ Ἐκκλησία

Ἐξ ἁρμοδίων ἑλληνικῶν πηγῶν ἐδηλοῦτο ὅτι ἐάν ὁ νεκρός τοῦ Μητροπούλου καῆ, τότε, συμφώνως πρός τήν Ὀρθόδοξον θρησκείαν, δέν εἶναι δυνατόν νά γίνη εἰς τήν Ἑλλάδα οὔτε κηδεία, οὔτε καί ἐκκλησιαστικόν μνημόσυνον. Ἡ Ἐκκλησία θεωρεῖ τήν καῦσιν τοῦ νεκροῦ ὡς πρᾶξιν εἰδωλολατρικήν.

Ἐπίσης ἀνεφέρετο ὅτι τό κράτος δύναται νά τελέση μόνον φιλολογικόν μνημόσυνον τοῦ Μητροπούλου.

Πληροφορούμεθα, τέλος, ὅτι ἐάν ἡ ταφή γίνη εἰς Ἰταλίαν, θά γίνη συμφώνως πρός τό ξένον δόγμα.



Ὁ ἀείμνηστος Μητρόπουλος ἐνῶ διηύθυνε μέ τήν γνωστήν μαγείαν του μίαν ἀπό τάς ἀλησμονήτους συναυλίας. Ἀλησμονήτους συναυλίας. Ἡ φωτογραφία ἐλήφθη ὀλίγας ἡμέρας πρό τοῦ θανάτου του, ἐνῶ διηύθυνε δοκιμάς τῆς ὀρχήστρας τῆς «Σκάλας» τοῦ Μιλάνου.

Ἀπόκομμα ΒΡΑΔΥΝΗΣ

Χρονολογία .....

-5 ΝΟΕ. 1960

Η ΣΟΡΟΣ ΤΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ ΕΚΑΗ ΕΙΣ ΚΡΕΜΑΤΟΡΙΟΝ ΤΟΥ ΛΟΥΓΚΑΝΟ

ΔΕΝ ΕΛΗΦΘΗ ΟΡΙΣΤΙΚΗ ΑΠΟΦΑΣΙΣ ΜΕΤΑΦΟΡΑΣ ΤΗΣ ΤΕΦΡΑΣ ΕΙΣ ΕΛΛΑΔΑ

Η ΟΡΓΑΝΩΣΙΣ ΚΑΛΛΙΤΕΧΝΙΚΟΥ ΜΝΗΜΟΣΥΝΟΥ

Κατόπιν ἐκφρασθείσης διά διαθήκης ἐπιθυμίας τοῦ ἐκλιπόντος Ἕλληνος διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου ἡ σορός του ἐκάει εἰς τήν πόλιν Λουγκάνο, εὑρισκομένην εἰς τά σύνορα Ἰταλίας καί Ἑλβετίας, ἐντός τῶν ἡμερῶν δέ πρόκειται νά μεταφερθῆ ἡ τέφρα εἰς Ἀθήνας ὅπου καί θά ἐναποτεθῆ εἰς τό ὀστεοφυλάκιον τοῦ Α΄ Νεκροταφείου μέχρι τῆς ἀνεγέρσεως Μαυσωλείου ὅπου καί θά ἐναποτεθῆ ὁριστικῶς.

Τοῦτο ἀνεκοίνωσε χθές ὁ συμβολαιογράφος τοῦ Μητροπούλου ἐπιδείξας μίαν ἐπιστολήν του εἰς τήν ὁποίαν ἔδιδεν ὁδηγίας εἰς περίπτωσιν θανάτου του. Τό κείμενον τῆς ἐπιστολῆς ἔχει ὡς ἀκολούθως:

«Ἐπιθυμία μου εἶναι, ὅπως εἰς περίπτωσιν θανάτου μου μή σταλοῦν ἄνθη. Θά ἐπεθύμουν ἐν τούτοις, ὅπως ἀντί ἀνθέων γίνουν συνεισφοραί εἰς Ἐν ταμεῖον τό ὁποῖον θά ἔφερε τό ὄνομά μου καί θά ἐχρησιμοποιεῖτο ὑπό τῆς «Φιλαρμονικῆς τῆς Νέας Ὑόρκης» διά τήν ἐνίσχυσιν τῶν Ἀμερικανῶν μουσουργῶν. Μετά τόν θάνατόν μου δέν ἐπιθυμῶ ὅπως ἡ σορός μου ἐκτεθῆ εἰς κοινήν θέαν. Ἐπιθυμῶ ὅπως αὕτη ἀποτεφρωθῆ τό ταχύτερον καί ἄνευ διατυπώσεων καί ἐν συνεχείᾳ ἡ τέφρα ἀποσταλῆ καί ἐναποτεθῆ κάπου εἰς τήν προσφιλῆ μου γενέτειραν, τήν Ἑλλάδα».

Ἡ ἐπιθυμία ὅμως τοῦ διασήμου ἀρχιμουσικοῦ νά καῆ ἡ σορός του ἀποκρούει τήν δυνατότητα ὑπό τῆς Ὀρθοδόξου Ἐκκλησίας νά γίνη κηδεία ἤ μνημόσυνον ὑπέρ ἀναπαύσεως τῆς ψυχῆς του καθ' ὅσον ἡ καῦσις τῶν νεκρῶν θεωρεῖται ὑπό τῆς Ἐκκλησίας μας ὡς εἰδωλολατρικόν ἔθιμον.

Μέχρι στιγμῆς ὅμως δέν ἐννώσθη ἐάν καί ἡ σποδός τοῦ Μητροπούλου μεταφερθῆ τελικῶς εἰς Ἀθήνας καθ' ὅσον ἐξεφράσθη καί ὑπό τῆς ἀμερικανικῆς κυβερνήσεως ἡ ἐπιθυμία ὅπως αὕτη μεταφερθῆ εἰς Η.Π.Α. Λεδομένου ὅμως ὅτι ὁ ἴδιος ὁ ἐκλιπών καλλιτέχνης ἐκφράζει τήν ἐπιθυμίαν του νά ἐναποτεθῆ εἰς τήν γενέτειράν του, τό ὑπουργεῖον Ἐξωτερικῶν ἐνεργεῖ διά τήν εἰς Ἀθήνας μεταφοράν τῆς σποδοῦ, παραλλήλως δέ γίνεται σκέψις ὅπως ἐναποτεθῆ εἰς τό κτίριον τοῦ Ἐθνικοῦ Ὠδείου. Ἐπειδή ὅμως ἡ Ἐκκλησία μας ἀπαγορεύει τήν τέλεσιν οἱασδήποτε θρησκευτικῆς τελετῆς, τό μόνον τό ὁποῖον ἐπιτρέπετοι νά γίνη ὡς ἐκδήλωσις πρός τήν καλλιτεχνικήν ἰδιοφυΐαν τοῦ μεγάλου μύστου εἶναι νά διοργανωθοῦν καλλιτεννικά μνημόσυνα. Τό τελικόν πρόγραμμα πάντων τῶν ἐκδηλώσεων ἀπό ἑλληνικῆς πλευρᾶς, γιά τόν ἀδόκητον θάνατον τοῦ Δημήτρη Μητροπούλου, καταρτίζεται ὑπό τῆς κυβερνήσεως, τῆς Ἀκαδημίας καί τοῦ Ὠδείου Ἀθηνῶν.

Ἐν τῷ μεταξύ ἡ θάνατός του ἔγει βυθίσει εἰς πένθος τόν διεθνῆ καλλιτεχνικόν κόσμον, ὁ ὁποῖος ἐκδηλώνει τήν λύπην του ὑπό μορφήν νεκρολογιῶν, ψηφισμάτων καί μακροσκελῶν ὄρθρων τά ὁποῖα ἀναφέρονται εἰς τήν ζωήν καί τό ἔργον τό ὁποῖον θά μείνη ἄσβεστον εἰς τήν ψυχήν τῶν φιλομούσων.

Ἐν τῷ μεταξύ τό ἀεροσκάφος τῆς ΕΒΑ τό ὁποῖον εἶχε μεταβῆ εἰς Μιλάνον πρός παραλαβήν τῆς σοροῦ τοῦ Δημήτρη Μητροπούλου παραμένει ἀκόμη ἐκεῖ μέχρις ὅτου ἀποφασισθῆ ἐάν ἡ τέφρα τῆς σοροῦ μεταφερθῆ τελικῶς εἰς τήν πατρίδα τοῦ καλλιτέννου τήν ὁποίαν τόσον ὑπερηγάπα καί τήν ὁποίαν προέβαλε διεθνῶς μέ τήν ἀπαράμιλλον τέγνην του.

Σημ. «Βραδυνῆς»: Διευκρινίζεται ὅτι ὁ ἀναφερόμενος ὡς δικηγόρος κ. Ντίξον εἰς τόν ὁποῖον ὁ ἐκλιπών μεγάλος Ἕλλην καλλιτέχνης εἶχεν ἐμπιστευθῆ τήν διαθήκην του ἦταν μαθητής τοῦ Μητροπούλου νιά πολλά γρόνια, εἶναι διευθυντής ὀρνήστρας ἔγει ἔλθει δύο φοράς εἰς τήν Ἑλλάδα τήν δευτέραν δέ φοράν διηύθυνε τήν Κρατικήν Ὀρνήστραν εἰς τό Ὠδεῖον Ἡρώδου Ἀττικοῦ.

ΚΑΘΗΜΕΡΙΝΗΣ

-5 ΝΟΕ. 1960

ΑΝΕΚΥΨΑΝ ΑΠΡΟΒΛΕΠΤΑ ΕΜΠΟΔΙΑ

ΑΓΝΩΣΤΟΝ ΕΙΣΕΤΙ ΑΝ ΘΑ ΜΕΤΑΦΕΡΘΗ ΕΙΣ ΑΘΗΝΑΣ Η ΣΟΡΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΥΠΑΡΧΕΙ ΔΙΑΘΗΚΗ ΟΡΙΖΟΥΣΑ ΤΗΝ ΚΑΥΣΙΝ ΤΗΣ ΣΟΡΟΥ ΚΑΙ ΤΗΝ ΜΕΤΑΦΟΡΑΝ ΤΗΣ ΣΠΟΔΟΥ ΕΙΣ ΑΜΕΡΙΚΗΝ;

ΤΟ ΖΗΤΗΜΑ ΘΑ ΔΙΕΥΚΡΙΝΙΣΘΗ ΕΝΤΟΣ ΤΗΣ ΗΜΕΡΑΣ

Ἡ μεταφορά τῆς σοροῦ τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, δέν κατέστη δυνατόν νά πραγματοποιηθῆ χθές λόγω τῶν ἐμποδίων τά ὁποῖα παρενεβλήθησαν. Τοῦτο, μολονότι, ἡ Κυβέρνησις ἀπό τῆς πρώτης στιγμῆς εἶχεν ἀποφασίσει τήν μεταφοράν, ἀπέστειλε δέ εἰς τό Μιλάνον εἰδικόν ἀεροπλάνον τῆς Ε.Β.Α. μέ ἀντιπροσωπείαν ἐπί κεφαλῆς τῆς ὁποίας ἐτέθη ὁ διευθυντής Γραμμάτων καί Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος. Μέχρι τῆς στιγμῆς εἶναι ἄγνωστον ἂν θά καταστῆ τελικῶς δυνατόν νά μεταφερθῆ εἰς Ἀθήνας ἡ σορός.

Χθεσινά πληροφορίαι ἐκ Μιλάνου ἀνέφερον ὅτι ὁ ἐκλιπών μεγάλος Ἕλλην μαέστρος εἶχεν ἐκφράσει ἐγγράφως τήν ἐπιθυμίαν ὅπως μετά τόν θάνατόν του ἡ σορός καῆ εἰς κρεματόριον καί ἡ σποδός μεταφερθῆ εἰς τάς Ἡνωμένας Πολιτείας.

Ἄλλαι ἐκ Μιλάνου ἐπίσης πληροφορίαι, ἀνέφερον ὅτι μετά τήν καῦσιν τοῦ νεκροῦ, ἡ σποδός πρόκειται νά μεταφερθῆ καί ἐναποτεθῆ εἰς Ἀθήνας, ἐφ' ὅσον δέν θά ἔχη διατυπωθῆ εἰς τήν διαθήκην διαφορετική ἐπιθυμία τοῦ ἐκλιπόντος.

Τπ προκῦψαν θέμα ἀναμένεται ὅτι θά διευκρινισθῆ ἐντός τῆς ἡμέρας. Τό ὑπουργεῖον Προεδρίας τῆς Κυβερνήσεως δέν παρέσχε χθές νεωτέρας πληροφορίας. Πάντως, οἱ ἐκπρόσωποι τῆς Κυβερνήσεως ἐτέλουν χθές εἰς συνεχῆ ἐπικοινωνίαν μέ τάς Ἰταλικάς ἀρχάς τοῦ Μιλάνου καί τήν ἑλληνικήν εἰδικήν ἀντιπροσωπείαν, ἡ ὁποία ἀναμένει ἐκεῖ τάς ἐξελίξεις τοῦ ἀνακύψαντος θέματος.

Ἐάν δέν κατορθωθῆ τελικῶς ἡ μεταφορά τῆς σοροῦ, θά τελεσθῆ ἐν καιρῷ εἰς Ἀθήνας μνημόσυνον καί πάντως ὄχι θρησκευτικόν, ἐκ τοῦ λόγου ὅτι ἡ ἑλληνική ὀρθόδοξος ἐκκλησία δέν δέχεται τήν καῦσιν τῶν νεκρῶν, θεωροῦσα αὐτήν ὡς ἀντιτιθεμένην εἰς τό πνεῦμα τοῦ χριστιανισμοῦ καί τούς ἐκκλησιαστικούς κανόνας.

Εἰς τό Ὠδεῖον Ἀθηνῶν

Χθές ἐν καινῇ συνεδριάσει τοῦ Δ. Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν καί τοῦ καθηγητικοῦ συλλόγου αὐτοῦ ἀντηλλάγησαν σκέψεις περί τῶν ἐπ

ΝΕΞ. ΤΥΠΟΥ
5 ΝΟΕ 1960

Ο ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ ΑΦΗΓΕΙΤΑΙ:

Τί ἀπέγιναν τὰ μουσικὰ χειρόγραφα τοῦ Δημ. Μητροπούλου;

ΠΡΕΠΕΙ ΝΑ ΥΠΑΡΧΟΥΝ ΣΤΑ ΣΥΡΤΑΡΙΑ ΤΟΥ ΑΝΕΚΔΟΤΕΣ ΣΥΝΘΕΣΕΙΣ. — ΑΚΟΜ Η ΜΕΡΙΚΕΣ ΑΞΕΧΑΣΤΕΣ ΑΝΑΜΝΗΣΕΙΣ ΑΠΟ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ ΚΑΙ ΤΟΝ ΡΙΑΔΗ

Ἀπὸ τὴν ἐνδιαφέρουσαν συζήτησιν μὲ τὸν μουσουργὸ Μάριο Βάρβογλη γύρω στὶς ἀναμνήσεις του καὶ τὸν φιλικό δεσμό του μὲ τὸν Μητροπούλο, μᾶς γεννήθηκαν μερικὰ ἐρωτηματικά. Τί θὰ γίνῃ τὸ ἀνέκδοτο συνθετικὸ ἔργο του; Θὰ ἀκολουθήσῃ τὴν τύχη τῶν χειρογράφων τοῦ Ριάδη; Θὰ τὸ πάρουν οἱ ἐπιτήδειοι καὶ μὲ μικρὲς μετατροπὲς νὰ τὰ ἐμφανίσουν γιὰ δικά τους;

Ἂς ἐξετάσουν τὸ ζήτημα οἱ ἁρμόδιοι, γιατὶ ὅπως μᾶς ἐτόνισεν ὁ κ. Βάρβογλης «ὁ Μητρόπουλος δὲν ἦταν μόνο μεγαλοφυὴς μαέστρος ἀλλὰ καὶ ἔξοχος συνθέτης. Τὸ θεῖο ταλέντο του κι' ἡ σκληρὴ πάλη του γιὰ τὸ τέλειο — μᾶς εἶπε — ἀναζητοῦσαν καὶ στὴ σύνθεσι τὸ πρωτότυπο, τὸ μοναδικό. Αὐτὸ εὔκολα μπορεῖ νὰ τὸ διαπιστώσῃ κανεὶς ἂν δῇ τὶς «Φοῦγκες» τοῦ Μπὰχ ποὺ μοῦχει χαρίσει. Ἐπάνω στὴν παρτιτούρα θὰ δῇ τὶς ἀναλύσεις ποὺ ἔκανε ὁ Δημήτρης, νέος ἀκόμα, μὲ κόκκινο μελάνι. Τώρα, μελετώντας τοῦτες τὶς σημειώσεις του, καταλαβαίνω πόσο μεγάλος ἦταν καὶ στὴ σύνθεσι καὶ ἀναρωτιέμαι: Ὅταν ἦταν νέος συνέθετε τόσο καλά, τώρα φτασμένος πιὰ δὲν θὰ ἐργαζόταν στὸ χῶρο τῆς συνθέσεως; Ἀσφαλῶς ναί. Γι' αὐτὸ προβάλλει σήμερα ἕνα μεγάλο θέμα: τὰ χειρόγραφα τοῦ Μητρόπουλου ποὺ δὲν πρέπει νὰ χαθοῦν».

ΒΙΩΜΑ ΤΟΥ ΤΟ ΠΕΝΤΑΓΡΑΜΜΟ

Ζητήσαμε καὶ χθὲς ἀπὸ τὸν κ. Βάρβογλη νὰ μᾶς πῇ κι' ἄλλα χαρακτηριστικὰ περιστατικὰ ἀπὸ τὴν ζωὴ τοῦ ἀρχιμουσικοῦ.

— Σ' αὐτὲς τὶς περιπτώσεις — συνεχίζει ὁ διακεκριμένος μουσουργός μας — πρέπει νὰ ξεχάσῃ πρῶτα κανεὶς γιὰ νὰ ξαναθυμηθῇ ὕστερα καὶ θἄναι τότε σίγουρος πως ὅ,τι πῇ θἄναι σωστό, ἀφοὺ θἄχουν ξεκαθαρίσει τὰ συναισθήματά του. Μονον τότε θὰ μπορῇ νὰ πῇ μὲ βεβαιότητα πὼς δὲν ἀδίκησε μια μεγάλη μορφή, καὶ δὲν καπηλεύτηκε μιὰ ὑπέροχη μνήμη. Πῶς νὰ τὸν ξαναφέρω στὴ μνήμη μου; Νεαρὸ ξανθούλη τυμπανιστὴ στὴν ὀρχήστρα τοῦ «Συλλογου Συναυλιῶν», μὲ τὰ φουντωτὰ μαλλιὰ καὶ τὰ γαλανὰ φωτεινὰ μάτια; Μαέστρο μετὰ στὸν ἴδιο σύλλογο, φλογερό, δυναμικό, γεμάτο πάθος, ἀνησυχίες καὶ ἀναζητήσεις; Ἢ μήπως σὰν ἐπικεφαλῆς τῆς συμφωνικῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν ποὺ ἔπι τῶν ἡμερῶν του γνώρισε τὶς μεγαλύτερες ὀξέες της; Ἢ μήπως θὰ πρέπει νὰ τὸν ξεχωρίσω, γιατὶ σ' ὅλες τὶς ἀντιδράσεις καὶ τὶς ἀνθρώπινες μικρότητες στάθηκε ὁ ἄγνός, ὁ ἀρχαγγελικός, ὁ ἄδολος ἄνθρωπος ποὺ σκόρπισε ἀγάπη, καλωσύνη, βοήθεια;... Ἂς τὸν φέρω καλύτερα στὴ μνήμη μου σὰν φίλο, σάν ἕνα μέλος μιᾶς συντροφιᾶς κι' ἂς τρέξῃ αὐτὸς ὁ λογισμὸς ν' ἀνασκαλέψῃ τὰ θαλτονέρια τῆς μνήμης σ' ἀλλοτινὲς περιπλανήσεις μας, σ' ἐκδρομές, ἂν κι' εἶναι δύσκολο πολὺ νὰ τὸν ξεχωρίσῃς ἀπὸ τὸ πεντάγραμμο, ποὺ ἦταν τὸ δίωμά του.

»Πρὶν ἀνεβῇ νὰ κατοικήσῃ στὸ σπίτι ποὺ τοῦ παρεχώρησε ἡ οἰκογένεια Νεγρεπόντη, ἔμενε στὸ Φάληρο. Ὁ Δημήτρης κουραζόταν πολὺ γιατὶ δούλευε σκληρὰ γιὰ νὰ φθάσῃ. Ἦταν ἀπ' αὐτοὺς ποὺ πίστευαν πὼς κανένα ταλέντο ὅσο μεγάλο κι' ἂν εἶναι, δὲν ὁλοκληρώνεται χωρὶς τὸν συνεχῆ μόχθο. Αὐτὴ τὴν κούρασι τὴν καταλάβαινε ἡ μάνα του κι' οὐδέποτε τὸν ξυπνοῦσε ὅταν κοιμόταν, ὁποιοσδήποτε κι' ἂν τὸν ζητοῦσε. Ποτὲ δὲν κατέβηκα ὡς ἐκεῖ γιὰ νὰ τὸν δῶ καὶ νὰ τὸ κατορθώσω ἀμέσως. Ἔπρεπε νὰ κάνω ἀρκετές δόλτες στὴν ἀκρογιαλιὰ ὡς τὴν ὥρα ποὺ θὰ ξυπνοῦσε μόνος του. Καὶ σ' ὅλο αὐτὸ τὸ χρονικὸ διάστημα ἔφερνα στὸ νοῦ μου τοὺς τοίχους τοῦ σπιτιοῦ τοῦ Σιμπέλιους ποὺ ἦταν γραμμένη ἡ φράσις: «Ἐδῶ μένει ὁ Σιμπέλιους. Μὴν τὸν ἐνοχλεῖτε». Αὐτὸν τὸν ρόλο τὸν εἶχε ἀναλάβει τόσο καλὰ ἡ στοργικὴ μάνα του, ἄσχετα ἂν θύμωνε ὁ Δημήτρης γιατὶ δὲν τὸν ξυπνοῦσαν.

ΑΝΤΙ ΣΤΟ ΣΟΥΝΙΟ ΣΤΗΝ ΠΑΡΝΗΘΑ

Ἡ κυρία Βάρβογλη μὲ τὰ σπασμένα ἑλληνικά της (εἶναι ξένη τὴν καταγωγή), μᾶς ἀφηγεῖται τὸ παρακάτω περιστατικό, ποὺ καὶ σ' αὐτὴς τὴν μνήμη ὁ μεγάλος νεκρὸς κρατεῖ μιὰ ζηλευτὴ θέσι.

— Ἦρθε μιὰ μέρα μὲ τὸν σωφέρ του, τὸν Ἤδη Πανᾶ κι' ἕνα ἄλλο ζευγάρι ποὺ δὲν θυμᾶμαι, γιὰ νὰ μᾶς πάρουν καὶ νὰ πᾶμε γιὰ δόλτα καὶ φαγητὸ ὡς τὸ Σούνιο. Ξεκινήσαμε νύκτα καὶ μ' ὁδηγὸ τὸν μακαρίτη. Ἦταν καλοκαίρι κι' εἶχε ἕνα φεγγάρι ὁλόγιομο. Τὸ περίεργο εἶναι πὼς πλανηθήκαμε ἀρκετὲς ὧρες σὲ κάποιες κορδέλλες δρόμου, χωρὶς νὰ βλέπουμε πουθενὰ θάλασσα. Ἡ κατάληξί μας ἦταν στὴν Πάρνηθα ἢ καλύτερα μόνο σταθμός, γιατὶ κατάλυμά μας τελικὸ ἦταν τὰ χωράφια καὶ τὸ ξενοδοχεῖο... τῶν ἀστέρων ποὺ μᾶς φιλοξένησε νηστικούς! Καὶ σὰν νὰ μὴν ἔφθαναν ὅλα αὐτά, ἄρχισε καὶ μιά... συναυλία τῶν ὑπομονευτικῶν τετραπόδων! Ἐμεῖς τρομάξαμε ἐνῶ ὁ Δημήτρης, σὰν παιδὶ ἀνέμελο χόρευε, πηδοῦσε κι' ἔκανε ὅ,τι ἀπίθανο μπορεῖ κανεὶς νὰ φαντασθῇ. Καὶ δὲν φύγαμε ἀπὸ κεῖ, μόνον ὅταν ἡ πρωινὴ δροσιὰ μᾶς εἶχε τρυπήσει τὰ κόκκαλα!... ,

Δ. Ι. ΠΑΠΑΔΟΜΑΡΚΑΚΗΣ

ΡΟΝΟΓΡΑΦΙΟΥ ΠΕΙΡΑΙΩΣ
5 ΝΟΕ 1960

Δ. ΜΗΤΡΟΠΟΥΛΟΣ

Ὑπῆρξε, πράγματι, μία ἀπὸ τὰς ἐπιφανεστέρας μουσικὰς μορφὰς τοῦ κόσμου ὁ ἐκλιπὼν μέγας μαέστρος Δημ. Μητρόπουλος.

Ἐτίμησε τὸ Ἑλληνικὸν ὄνομα, ὅσαν ἐλάχιστοι, εἰς τὴν ξένην. Ἦτο περιζήτητος εἰς τοὺς μεγαλειτέρους μουσικοὺς ὀργανισμοὺς τοῦ κόσμου. Εἰς τὴν περίφημον Μετροπόλιταν τῆς Ν. Ὑόρκης — ὁποία συγγένεια καὶ εἰς τὸ ὄνομα ἀκόμη! — ἔδρεψε δάφνας.

Εἰς τὰς ἐπάλξεις πῶν ὡραίων δημιουργιῶν του ἔπεσεν ὁ κορυφαῖος μαέστρος. Ὁ μουσηγέτης Ἀπόλλων τὸν συναπεκόμισεν εἰς τὴν αἰωνίαν γαλήνην τοῦ μουσικοῦ του Πανθέου, ἐνῶ διηύθυνε μίαν συμφωνίαν εἰς τὴν Σκάλαν τοῦ Μιλάνου.

Αὐτὴ εἶναι ἡ προνομιακὴ μοῖρα τῶν μεγάλων μορφῶν...

Ὁ παγκόσμιος Τύπος σπανίως ἀφιέρωσε τόσα ἐγκώμια εἰς τὴν μνήμην καὶ τῶν μεγαλειτέρων ἀκόμη καλλιτεχνικῶν μορφῶν, ὅσα εἰς τὸν Ἕλληνα μουσικοσυνθέτην καὶ πιανίστα, τὸν ὁποῖον αὐτὸς ὁ Τοσκανίνι, παραμερίζων ἀκόμη καὶ τὴν προσωπικὴν του φήμην, ἐχαρακτήρισεν, ὡς τὸν μεγαλείτερον μαέστρον τοῦ κόσμου...

ΑΛΗΝ. ΒΟΡΡΑΣ Θ)ΝΙΚΗΣ
5 ΝΟΕ 1960

ΜΕ ΤΟ ΘΑΝΑΤΟ τοῦ Δημήτρη Μητρόπουλου, ἀποκτᾶ ἐπικαιρότητα ἡ σχιαγράφησις τῆς φυσιογνωμίας του, ποὺ ἐμφανίζεται ἀπὸ τὸ βιβλίο «Οἱ μεγάλοι τοῦ καιροῦ μας» τοῦ κ. Γιώργου Γιαννακοπούλου. Τὴν ἀναδημοσιεύω χάριν τῶν ἀναγνωστῶν τῆς στήλης αὐτῆς.

«Εἶναι ἀλήθεια ὅτι ὁ Τύπος πρόσφερε καὶ προσφέρει πολλὰ στὸν πολιτισμό. Κάποτε ὅμως κινεῖται κι ἀπὸ ταπεινὰ τυχοδιωκτικὰ ἐλατήρια καὶ πέφτει σ' ἐπιπολαιότητες, ποὺ κανέναν δὲν ὠφελοῦν.

Ὁ Δημήτρης Μητρόπουλος, ὁ Ἕλλην μαέστρος ποὺ εἶναι σήμερα διευθυντὴς τῆς φιλαρμονικῆς τῆς Ν. Ὑόρκης, ὑπῆρξε τελευταῖα τὸ θῦμα ἑνὸς τέτοιου ἐπεισμοῦ μιᾶς ὡρισμένης μερίδας τοῦ ἑλληνικοῦ τύπου.

Τὸν συκοφάντησαν κατὰ τὸν αἰσχρότερο τρόπο. Ἔγραψαν, πὼς τάχα ἔβρισε τὴν Ἑλλάδα καὶ τοῦ ἔψαλαν τὸν ἐξάψαλμο. Ἡ ἀλήθεια ὅμως εἶναι — γιὰ νἄμαστε εἰλικρινεῖς — πὼς ἂν ὑπάρχη κάποιος, ποὺ ἀδικήθηκε ἀνάμεσα στὸν Μητρόπουλο καὶ στοὺς συμπατριῶτες του, αὐτὸς εἶναι ὁ Μητρόπουλος. Γιατί, δυστυχῶς, τὸ «Κανένας προφήτης στὸν τόπο του» ἔχει μιὰ τραγικὴ ἐφαρμογὴ στὴ χώρα μας, ὅπου ἀναγκάστηκε νὰ πῇ τὸ κώνιο ἕνας Σωκράτης!

Ἀλλὰ ποιὲς ἦταν οἱ τρομερὲς αὐτὲς δηλώσεις τοῦ Μητρόπουλου, ποὺ ξεσήκωσαν τόση ἀγανάκτηση; Ὁ ἄνθρωπος εἶχε δηλώσει, ἀπαντώντας σὲ σχετικὴ ἐρώτηση δημοσιογράφου, πὼς ὁ καλλιτέχνης δὲν ἀνήκει μονάχα στὴ χώρα του, θὰ σ' ὁλόκληρη τὴν οἰκουμένη. Καὶ πὼς τὰ στενὰ ὅρια τῆς Ἑλλάδος δὲν θὰ μποροῦσαν νὰ ἱκανοποιήσουν τὸ καλλιτεχνικό του δαιμόνιο.

Τί φυσικώτερο καὶ τί ἀληθινώτερο ἀπὸ μιὰ τέτοια ἀντίληψη ἑνὸς Μητρόπουλου, ποὺ ἴσως νὰ εἶναι σήμερα ὁ μεγαλύτερος διευθυντὴς ὀρχήστρας τοῦ κόσμου, μετὰ τὸν Φιὸρτ Βαϊγκλερ;

Τώρα ἔχουν ὅλοι καταλάβει τὴν γκάφα τους σὲ βάρος τοῦ μεγάλου μαέστρου. Κι ἐγκατέλειψαν εὐτυχῶς τὴν ἀνόητη ἐκστρατεία ἀναγνωρίζοντας τὴν διεθνῆ του ἀξία. Κι ἦταν πιὰ καιρός. Γιὰ ν' ἀποφύγουμε τὴν γελοιοποίηση.

Πῶς ἔφτασε ὅμως ὁ Μητρόπουλος στὸ σημερινὸ κολοφῶνα τῆς δόξας του, ποὺ ἀντανακλᾶ ταυτόχρονα καὶ στὴν Ἑλλάδα;

***

ΓΕΝΝΗΘΗΚΕ στὶς 18 Φεβρουαρίου 1896. Ὁ πατέρας του ἦταν ἔμπορος καὶ φιλοδοξοῦσε νὰ τὸν κάνῃ ἀξιωματικὸ τοῦ ναυτικοῦ. Ὁ Δημήτρης ὅμως ἤθελε νὰ γίνῃ... κα λόγερος. Ἀγαποῦσε τὴ μόνωση κι ἦταν τύπος κλειστὸς στὸν ἑαυτό του. Μὰ ἀγαποῦσε καὶ κάτι ἄλλο ἀκόμη περισσότερο: τὴ μουσική. Ὁ μοναχικὸς δίος, μέσα στοὺς τέσσερις τοίχους τοῦ ἀφιλόξενου κι ἀσκητικοῦ κελλιοῦ, δὲν προσφέρονταν γιὰ νὰ ἱκανοποιήσῃ τὸ μουσικό του πάθος. Κι' ἔτσι παράτησε πολὺ νωρὶς τὰ μοναχικά του ὄνειρα καὶ ἀφωσιώθηκε ὁλότελα στὴ μουσική.

Ὅταν ὑπηρετοῦσε τὴ θητεία του, ἔπαιζε τύμπανο στὴν ὀρχήστρα τοῦ Συλλόγου Συναυλιῶν, στὸ Ἰντεάλ. Ἡ φλόγα τῆς ψυχῆς του ἐκδηλώνονταν καὶ στὸ ἄχαρο ὄργανο ἀκόμη, ποὺ ἔπαιζε τότε, ἀπ' τέτοια μάλιστα σημεῖο ποὺ νὰ τὸν προσέξουν καὶ νὰ μιλᾶνε γι' αὐτόν, λὲς κι' ἦταν ὁ σολίστ τῆς ὀρχήστρας.

Πρὶν ἀκόμη τελειώσῃ τὸ Ὠδεῖο Ἀθηνῶν, παρουσίασε τὸ πρῶτο του ἔργο, τὴν «Ἀδελφὴ Βεατρίκη», ἕνα μελόδραμα ποὺ ἔγραψε πάνω στὸ γαλλικὸ λιμπρέττο τοῦ Μωρὶς Μαίτερλινγκ. Ὁ Γάλλος συνθέτης Σαὶν—Σάν, ποὺ βρίσκονταν τότε στὴν Ἀθήνα, ἔγραψε τὰ καλύτερα λόγια σὲ γαλλικὴ ἐφημερίδα γι' αὐτὸ τὸ ἔργο.

Τὸ 1918 τέλειωσε τὸ Ὠδεῖο Ἀθηνῶν μὲ ἄριστα, Χρυσὸ Μετάλλιο κι ὑποτροφία γιὰ τὸ ἐξωτερικό. Πῆγε πρῶτα στὶς Βρυξέλλες, ὅπου τελειοποιήθηκε στὴ σύνθεση ἀπὸ τὸν Γκίλσον. Κι ὕστερα πῆγε στὸ Βερολῖνο, ὅπου διετέλεσε μαθητὴς τοῦ Μπουζόνι. Ἐκεῖ διωρίστηκε βοηθὸς διευθυντῆ ὀρχήστρας στὴν κρατικὴ ὄπερα καὶ συμπλήρωσε πρακτικὰ τὶς γνώσεις του κοντὰ στὸν Λέο Μπὲχ καὶ στὸν Ἔριχ Κλάϊμπερ.

Τὸ 1926, γεμάτος ὄνειρα κι αἰσιοδοξία γύρισε στὴν Ἑλλάδα, γιὰ ν' ἀναλάβῃ τὴν διεύθυνση τῆς Συμφωνικῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν. Ἦταν πιὰ φτασμένος μαέστρος. Τὰ ξανθά του μαλλιὰ εἶχαν ἀραιώσει γιὰ καλά, ἔτσι ποὺ νὰ διαγράφεται ἀποφασιστικὰ ἡ χαρακτηριστική του φαλάκρα. Ἦταν χλωμός, νευρώδης, μὲ μάτια ποὺ ἀστραποβολοῦσαν ἀπὸ πίστη κι ἐνθουσιασμὸ γιὰ τὴν ἀνώτερη Τέχνη.

***

Η ΣΥΜΦΩΝΙΚΗ ΟΡΧΗΣΤΡΑ στὴν Ἀθήνα γνώρισε μέρες θριάμβων κάτω ἀπὸ τὴ θεία του μπαγκέτα. Παρὰ τὶς μικρότητες τοῦ περιβάλλοντος καὶ τὶς πίκρες ποὺ τὸν πότισαν, ὁ Μητρόπουλος ἐπεβλήθη μὲ τὴν ἀφθαστη ἀξία του καὶ τὸ ἀναμφισβήτητο κι ἀσύγκριτο ταλέντο του.

Τὸ 1930 ἔκανε τὴν πρώτη του περιοδεία στὸ ἐξωτερικό. Ἐπεσκέφθηκε τὸ Παρίσι, τὸ Λίβερπουλ, τὸ Βερολῖνο, τὶς Βρυξέλλες. Τὸ 1932 διηύθυνε συναυλίες στὴ Ρώμη, στὴ Νεάπολη, στὴ Φλωρεντία, στὸ Λονδῖνο κι ἀπέσπασε τὶς ἐνθουσιωδέστερες κριτικὲς ἀπὸ ξένους διεθνοῦς κύρους μουσικοκριτικούς. Τὸ 1934 ἐπρόκειτο νὰ διευθύνῃ τὴ φιλαρμονικὴ τοῦ Βερολίνου σὲ μιὰ ἐκτέλεση τοῦ τρίτου κοντσέρτου γιὰ πιάνο τοῦ Προκόπιεφ. Ὁ σολίστ ὅμως Ἔγκον Πέτρι ἀρρώστησε. Κι ὁ Μητρόπουλος τὸν ἀντικατέστησε διευθύνοντας ταὐτόχρονα ἀπὸ τὴ θέση τοῦ σολίστ τὴν φιλαρμονικὴ καὶ κερδίζοντας τὸ γενικὸ θαυμασμό.

Τὸν ἴδιο χρόνο βρέθηκε στὸ Μόντε Κάρλο, ὅπου διηύθυνε δύο συναυλίες. Στάθηκε τυχερός. Εἶχε τόση μεγάλη ἐπιτυχία, ὥστε ἀνέβηκε στὸ καμαρίνι του ὁ μεγάλος Ρωσοαμερικανὸς μαέστρος Σέργιος Κουσεβίτσκυ καὶ τοῦ πρότεινε νἄρθη γιὰ δυὸ συναυλίες μὲ τὴν ὀρχήστρα του στὴ Βοστώνη. Τὸν ἄλλο χρόνο διέσχιζε γιὰ πρώτη φορὰ τὸν Ἀτλαντικό. Κι ἀπὸ τότε πήγαινε κάθε χρόνο κι ἔμενε ὅλο καὶ περισσότερο καιρό. «Ὥσπου μιὰ μέρα σ' ἕνα σημείωμά του ἕνας μεγάλος κριτικὸς τῆς Μινεαπόλεως χάραξε τὸ φωτεινὸ δρόμο τῆς καινούργιας του πορείας:

— Εἶναι μεγάλη πολυτέλεια γιὰ τὴν Ἑλλάδα μιὰ τέτοια μεγαλοφυΐα.

Τὸν ἴδιο χρόνο ὑπέγραφε συμβόλαιο, γιὰ νὰ διευθύνῃ τὴν ὀρχήστρα τῆς Μινεαπόλεως γιὰ δέκα χρόνια, ἀπὸ τὸ 1940—1950. Ἡ Ἑλλάδα τὸν εἶχε χάσει πιὰ γιὰ πάντα.

Ὁ Μητρόπουλος μεταμόρφωσε κυριολεκτικὰ τὴν ὀρχήστρα τῆς Μινεαπόλεως. Τῆς ἔδωσε ζωή, τῆς διαχέτευσε τὴν φλόγα τῆς ψυχῆς του καὶ τὸν παλμὸ τῆς δικῆς του καρδιᾶς. Κι' οἱ ὑπηρεσίες του ἀναγνωρίστηκαν πανηγυρικά. Εἶχε γίνει τὸ ἴνδαλμα τῆς Μινεαπόλεως. Κι ἡ φήμη του ἁπλώθηκε σ' ὁλόκληρη τὴν Ἀμερική.

Σὰν τέλειωσε τὸ συμβόλαιό του, τὸ 1950, ἡ Νέα Ὑόρκη ἔκανε τ' ἀδύνατα δυνατὰ γιὰ νὰ τὸν κερδίσῃ. Τοῦ ἔκανε δελεαστικὲς προτάσεις. Καὶ χρησιμοποίησε κάθε εἶδους πίεση γιὰ ν' ἀναλάβῃ ὁ μεγάλος μαέστρος τὴ διεύθυνση τῆς φιλαρμονικῆς τῆς Νέας Ὑόρκης. Ἔτσι ἀπὸ τὸ 1950 ὁ Ἕλληνας ἀρχιμουσικὸς διευθύνει μὲ ἐξαιρετικὴ ἐπιτυχία τὴ φιλαρμονική, ποὺ διηύθυναν κατὰ καιροὺς οἱ μεγαλύτεροι ἀρχιμουσικοὶ τοῦ κόσμου, ὅπως π. χ. ὁ Τοσκανίνι κι ὁ Μπρούνο Βάλτερ.

***

ΑΛΛΑ ΚΙ Ο ΜΗΤΡΟΠΟΥΛΟΣ δὲν πέφτει παρακάτω. Κάθε συναυλία του ἀποτελεῖ καλλιτεχνικὸ γεγονὸς κι ἔχει γίνει μιὰ ἀπὸ τὶς μεγαλύτερες φυσιογνωμίες τοῦ Νέου Κόσμου καὶ τοῦ παγκοσμίου μουσικοῦ πανθέου.

Συχνὰ τὸν προσκαλοῦν οἱ μεγαλύτερες ὀρχήστρες τῆς Εὐρώπης. Αὐτὸς ὅμως ἀρνιέται μ' εὐγένεια. Ἔχει τόση πολλὴ δουλειά, ποὺ δὲν τοῦ μένει καιρός.

Ὁ διευθυντὴς τοῦ Φεστιβὰλ τοῦ Σάλτσμπουργκ Ἔλεγε τὸ 1950 σὲ Ἕλληνα δημοσιογράφο, ποὺ τοῦ ἔκανε λόγο γιὰ τὸν Μητρόπουλο:

— Τὸν περιμένουμε πάντα. Κρατοῦμε μιὰ ἡμερομηνία ἀνοιχτὴ γιὰ κάθε ἐνδεχόμενο. Ἐπὶ τέλους ἐφέτος θὰ ἐμφανισθῇ καὶ θὰ διεγείρῃ μὲ τὴν τέχνητου τὸ πιὸ μουσικὸ καὶ τὸ πιὸ δύσκολο κοινό.

Ὁ Μητρόπουλος δὲν εἶναι μονάχα μεγάλος μαέστρος, ἀλλὰ καὶ διαλεχτὸς συνθέτης. Ἐκτὸς ἀπὸ τὴν «Ἀδελφὴ Βεατρίκη», ἔχει γράψει τὴν «Συμφωνία τοῦ Χριστοῦ», τὴν «Κρητικὴ Γιορτή», τὸ «Κοντσέρτο Γκρόσσο», τὴν «Πασακάλια Ε' Ὀστινάτα», σκηνικὴ μουσικὴ γιὰ τὴν «Ἠλέκτρα» τοῦ Σοφοκλῆ καὶ τὸν «Ἱππόλυτο» τοῦ Εὐριπίδη, τοὺς «Τρεῖς χοροὺς τῶν Κυθήρων», 60 φοῦγκες διπλές, 30 χορικά, τὴν «Ἑλληνικὴ σονάτα», μελωδίες γιὰ τὰ «Ἡδονικὰ» τοῦ Καβάφη, τὴν «Κασσιανή» σὲ στίχους τοῦ Παλαιᾶ, διασκευὲς τῆς «Φαντασίας τῆς Φούγκ σὲ σόλ Ἔλασσον» καὶ τοῦ «Πρελούντιο καὶ Φούγκας σὲ σὶ Ἔλασσον» τοῦ Μπὰχ καὶ ἄλλα.

Ὁ Μητρόπουλος εἶναι μουσικὴ μεγαλοφυΐα χωρὶς προηγούμενο γιὰ τὴν Ἑλλάδα. Διευθύνει πάντα χωρὶς νότες κι ἔχει τεράστια μνήμη κι εὐαισθησία. Πρὶν ἀπὸ λίγα χρόνια τοῦ ἔγιναν προτάσεις νἄρθη ν' ἀναλάβῃ τὴ διεύθυνση τῆς Ἑλληνικῆς Κρατικῆς Ὀρχήστρας καὶ τῆς Λυρικῆς Σκηνῆς. Ἀρνήθηκε εὐγενικά. Ἡ Ἑλλάδα δὲν τὸν χωράει. Πνίγεται στὸ στενό της χῶρο. Κι οἱ μεγάλοι καλλιτέχνες, ὅπως πολὺ σωστὰ ἔχει πῆ ὁ ἴδιος, δὲν ἀνήκουν μονάχα στὴ χώρα τους. Ἀνήκουν σ' ὁλόκληρη τὴν οἰκουμένη».

Ο ΕΡΕΥΝΗΤΗΣ

Ἀπόκομμα ΒΗΜΑΤΟΣ
Χρονολογία 6 ΝΟΕ 1960

Ἀντίλαλοι ἀπό τόν κόσμον

Ἀριστοτέχνης τῶν ἀποχρώσεων



ΘΑ ΑΝΑΦΕΡΘΩ πάλι στὸν μουσικολόγο Ντόναλντ Κούκ, συγγραφέα τοῦ βιβλίου "Gallery of conductors", γιὰ νὰ ὑπογραμμίσω μιὰν ἄλλην ἀρετὴ τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου, τὴν ἀπαράμιλλη ἀρετή του ὡς ἑρμηνευτοῦ τῶν μεγάλων ἔργων τῆς μουσικῆς. Εἴτε Γερμανούς, εἴτε Γάλλους εἴτε Ἰταλούς συνθέτες. Δι ηὐθυνε, στά χέρια του ὑφίσταντο μιά ἀληθινή ἀνανέωσι πού ἔκανε τά πασίγνωστα ἔργα τοῦ ρεπερτορίου ν' ἀκούωνται γεμᾶτα δροσιά καί φρεσκάδα. «Οἱ ἑρμηνεῖες τοῦ Μπετόβεν καί τοῦ Μπράμς, ἰδιαίτερα — γράφει ὁ Κούκ — εἶχαν κάτι τό βαθύτατα πνευματικό καί συναρπαστικό. Ὁ Μητρόπουλος εἶχε μιάν ἀσυνήθιστη ἱκανότητα νά κρατῆ ἀδιάπτωτη τή γοητεία τοῦ συνθέτου σταθερή ὡς τό τέλος τῆς κάθε ἐκτελέσεως, ὄχι μέ ἐντυπωσιακά ἐφφέ, ἀλλά δημιουργώντας μιάν ἀτμόσφαιρα ποιητικῆς εὐγλωττίας. Ἔβαζε ὅλα τά ὄργανα νά παίζουν μέ ἀπόλυτη ἀκρίβεια, πετυχαίνοντας ν' ἀκούωνται κι' οἱ πιό μικρές κι' ἀσήμαντες νότες. Ἐάν εἶχε κάτι νά πῆ μέ τά πνευστά, τά ἔκενε νά ἠχοῦν μέ τέτοιαν ἐκφραστικότητα, ὥστε μέ τρία ὄργανα ἐξέφραζε πολλές φορές ἐκεῖνο πού ἤλεγε καί μ' ὅλη τήν ὀρχήστρα. Ἦταν ἕνας ἀπό τούς σπάνιους μαέστρους πού ἤξερε πραγματικά τήν ζωτική σπουδαιότητα τῆς τέλειας ἰσορροπίας, πού ἐκτιμοῦσε ἄριστα τό γεγονός ὅτι ἕνα ἀσήμαντο πολλοστημόριο ἀποχρώσεως ἀρκοῦσε γιά ν' ἀλλοιώσῃ ὅλη τήν ἀτμόσφαιρα ἑνός λεπτοῦ σημείου τῆς ἑρμηνείας. Τό οὐσιῶδες αὐτό στοιχεῖο πού δέν τό ἀντιλαμβάνονται πολλοί, ἀκόμη καί μουσικοί, ἦταν ἐκεῖνο πού ἔκανε τόν Μητρόπουλο μαέστρο μεγάλου διαμετρήματος πού ἐνέπνεε σεβασμό πολύ μεγαλύτερον ἀπ' ὅσον πολλοί ἄλλοι ἐξ ἴσου διάσημοι συνάδελφοί του».

★

Ψυχές πολύ συγγενικές

Ο ΜΗΤΡΟΠΟΥΛΟΣ ἀγαποῦσε πολύ, ὡς γνωστόν, καί ἑρμήνευε μέ πάθος τήν μουσική τοῦ Μάλερ. Ποιός ἦταν αὐτός ὁ συνθέτης; Θά σᾶς δώσω μιά ὄψι μόνο τοῦ πορτραίτου του: Τόν Μάρτιο τοῦ 1907, οἱ πολιτικές δολοπλοκίες ἐξαναγκασαν τόν Γκούσταβ Μάλερ νά παραιτηθῆ ἀπό τή θέσι τοῦ Διευθυντοῦ τῆς Ὄπερας τῆς Βιέννης. Τόν Ἰούνιο τοῦ ἰδίου χρόνου, μιά πολυαγαπημένη του κόρη, ἡλικίας 4 χρονῶν, πέθανε. Ὕστερ' ἀπό μερικές μέρες ἐπληροφορεῖτο πώς εἶχε προσβληθῆ ἀπό ἀνίατη ἀρρώστια τῆς καρδιᾶς. Τόν ἴδιο χρόνο, ἐγκατέλειπε τή Βιέννη γιά τή Νέα Ὑόρκη, ὅπου γιά τέσσερα χρόνια ἀνελάμβανε τήν διεύθυνσι τῆς Μετροπόλιταν Ὄπερα. Κάτω ἀπ' αὐτές τίς συνθῆκες ὁ Μάλερ συνέλαβε τήν ἰδέα καί ἐδημιούργησε ἕνα ἀριστούργημά του πού ἔχει τόν χαρακτηριστικό τίτλο: «Τό τραγοῦδι τῆς Γῆς». Τήν ἐμπνευσι τοῦ τήν ἔδωσαν ὅλα τά παραπάνω γεγονότα καί τήν ἀφορμή κάτι κινέζικα ποιήματα πού ἔλαβε μεταφρασμένα. Ἡ σύνθεσι πού ἐβγῆκε μέ τόν τίτλο «Τό τραγοῦδι τῆς Γῆς», εἶναι ἕνα εἶδος μουσικῆς φιλοσοφίας γιά τά ἐγκόσμια, ἕνα μακρύ συμφωνικό ποίημα, μέ συνοδεία δυό ἀνθρωπίνων φωνῶν: ἑνός βαρυτόνου κι' ἑνός τενόρου. Τό ἔργο αὐτό, πού τό συνέθεσε τό 1908, ὁ Μάλερ δέν τ' ἄκουσε ποτέ. Μονάχα μερικούς μῆνες μετά τόν θάνατό του, τό 1911, τό ἐξετέλεσε γιά πρώτη φορά στό Μόναχο, ὁ ἀγαπημένος του μαθητής καί μέγας κατόπιν διευθυντής ὀρχήστρας Μπροῦνο Βάλτερ. Μουσική γεμάτη πάθος, αὐτή ἡ μακρά μελωδική φράσι πού μοιάζει σάν ἐξιστόρησι τῆς ζωῆς, εἶναι τό μουσικό πέρασμα ἀπό τόν ρομαντισμό στή σύγχρονη ἐποχή. Σήμερα, μέ τήν γαλήνη πού δίνει ἡ ἀπόστασι, ἡ μουσική τοῦ Μάλερ παίρνει τήν θέσι πού τῆς ἀνήκει. Κι' ἀνάμεσα στή μουσική αὐτή «Τό τραγοῦδι τῆς Γῆς», πού εἶναι ἕνα ἀπό τά ὑστατα ἔργα του, ἔχει τόν χαρακτῆρα μιᾶς διακριτικῆς ἀποχρώσεως στήν πελώρια τοιχογραφία τῶν ἤχων πού μᾶς ἐκληροδότησε ὁ μουσουργός αὐτός—φιλόσοφος.

ΕΛΕΥΘΕΡΙΑΣ
6 ΝΟΕ 1960

«ΑΚΡΟΠΟΛΕΩΣ»

Χρονολογία

ΣΚΗΝΗ ΚΑΙ ΟΘΟΝΗ — ΜΟΥΣΙΚΗ — ΛΟΓΟΤΕΧΝΙΑ — ΕΙΚΑΣΤΙΚΑΙ ΤΕΧΝΑΙ

ΕΚΔΗΛΩΣΕΙΣ ΠΕΝΘΟΥΣ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ ΘΑ ΑΝΕΓΕΙΡΗ ΠΡΟΤΟΜΗΝ ΤΟΥ

'Η «'Εβδομὰς Θεάτρου». — 'Ενδιαφέρουσα θεατρικὴ ἐκπομπή. — 'Ανεκοινώθη τὸ ρεπερτόριον τῆς Λυρικῆς Σκηνῆς. — Τὸ νέον θέατρον «Πορεία». — 'Η 500ὴ τοῦ ἔργου τοῦ Κασσόνα.

ΕΠΙΚΑΙΡΟΝ ΡΕΠΟΡΤΑΖ ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΤΗΣ «ΑΚΡΟΠΟΛΕΩΣ» Κ.Α. ΚΡΥΦΟΥ

'Εξακολουθεῖ ζωηροτάτη ἡ πανελλήνιος συγκίνησις διὰ τὸν θάνατον τοῦ Δημήτρη Μητρόπουλου. Τὸ 'Ωδεῖον Θεσσαλονίκης ἐπὶ τῷ θανάτῳ τοῦ Δημ. Μητρόπουλου, ἀπέστειλε πρὸς τὸ 'Ωδεῖον 'Αθηνῶν τὸ ἀκόλουθον τηλεγράφημα: «Συμβούλιον 'Ωδείου Θεσσαλονίκης, πληροφορηθὲν μετὰ βαθυτάτης ὀδύνης ἀδόκητον θάνατον μεγάλου "Ελληνος μουσικοῦ Μητρόπουλου, ἐκφράζει ἐγκάρδια συλλυπητήρια πρὸς τὸ 'Ωδεῖον 'Αθηνῶν, τοῦ ὁποίου ὑπῆρξε μαθητὴς καὶ εἷς τῶν στυλοβατῶν». 'Εν συνεχείᾳ, εἰς κοινὴν συνεδρίαν τοῦ διοικητικοῦ συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν καὶ τοῦ Καθηγητικοῦ Συλλόγου αὐτοῦ, ἀντηλλάγησαν σκέψεις περὶ τῶν ἐπιβαλλομένων ἐκδηλώσεων ἐπὶ τῷ θανάτῳ τοῦ Δημήτρη Μητρόπουλου. Κατὰ τὴν συνεδρίαν αὐτήν, ἀπεφασίσθη ὅπως τὸ διοικητικὸν συμβούλιον καὶ τὸ προσωρινὸν τοῦ 'Ωδείου, ἐὰν ὁ νεκρὸς μεταφερθῇ εἰς 'Αθήνας, παραστοῦν εἰς τὸ ἀεροδρόμιον κατὰ τὴν ἄφιξιν τῆς σοροῦ, τὴν ἡμέραν δὲ τῆς κηδείας παρακολουθήσουν τὴν ἐκφοράν. 'Εν συνεχείᾳ, ἀπεφασίσθη ὁμοίως ὅπως κατὰ τὴν ἐπανάληψιν τῶν μαθημάτων, ἡ ὁποία θὰ γίνῃ σήμερον, κατόπιν τῆς διακοπῆς λόγω πένθους, γίνῃ εἰς ἑκάστην αἴθουσαν διδασκαλίας παρὰ τῶν οἰκείων καθηγητῶν ἀνάπτυξις τοῦ ἔργου τοῦ Δημήτρη Μητρόπουλου. 'Ακολούθως ἀπεφασίσθη ὅπως κατὰ τὸν χρόνον τοῦ προσκυνήματος παραστέκωνται τιμητικῶς παρὰ τὸ φέρετρον τοῦ θανόντος παλαιοὶ συνάδελφοι καὶ συμμαθηταί του ἐν τῷ 'Ωδείῳ 'Αθηνῶν, ἐν συνεννοήσει δὲ μετὰ τῆς Κρατικῆς 'Ορχήστρας νὰ παρακληθῇ αὕτη ὅπως κατὰ τὴν ἐκφορὰν ἀνακρούσῃ τὸ πένθιμον ἐμβατήριον ἀπὸ τὴν 'Ηρωϊκὴν Συμφωνίαν τοῦ Μπετόβεν. 'Ομοίως, ἐπροτάθη ὅπως ἐντοιχισθῇ εἰς τὸ 'Ωδεῖον 'Αθηνῶν, ἡ καρδία τοῦ Μητροπούλου, καθ' ὃν τρόπον ἀναλόγως ἔχει ἐντοιχισθῇ ἡ καρδία τοῦ 'Υψηλάντου εἰς τὸ 'Αμαλίειον καὶ τοῦ Α. Μπενάκη ἐν τῷ Μουσείῳ του, πέραν δὲ τῶν συνήθων τιμητικῶν ἐκδηλώσεων φιλοτεχνηθῇ προτομὴ τοῦ Μητροπούλου, ἡ ὁποία νὰ στηθῇ ἐν καιρῷ εἰς τὸ 'Ωδεῖον 'Αθηνῶν. Κατόπιν τῶν πληροφοριῶν ὅτι δὲν λάθη χώραν κηδεία κατὰ τὸν συνήθη τύπον, ἀλλὰ θὰ γίνῃ ἡ καῦσις τοῦ νεκροῦ καὶ θὰ διακομισθῇ ἡ σποδὸς αὐτοῦ, ἀπεφασίσθη νὰ μὴ ἐκδοθῇ ἀκόμη σχετικὸν ψήφισμα, διὰ νὰ προσαρμοσθῇ τοῦτο μὲ τὸ ὅλον πρόγραμμα τῆς πενθίμου τελετῆς.



'Ο Μητρόπουλος.

Τὸ σωματεῖον ἠθοποιῶν

'Επίσης χθὲς ἐξέδωσε ψήφισμα καὶ τὸ Σωματεῖον 'Ηθοποιῶν, τὸ ὁποῖον ἔχει ὡς ἑξῆς:

«Τὸ Διοικητικὸν Συμβούλιον τοῦ Σωματείου 'Ελλήνων 'Ηθοποιῶν, συνελθὸν ἐκτάκτως ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ καὶ μουσουργοῦ Δημήτρη Μητροπούλου, ἀποφασίζει: 1) Νὰ ἀποσταλῇ συλλυπητήριον τηλεγράφημα εἰς τοὺς οἰκείους τοῦ ἐκλιπόντος. 2) Τὸ Δ.Σ. νὰ παρακολουθήσῃ τὴν κηδείαν ἐν σώματι. 3) Νὰ καταθέσῃ στέφανον εἰς τὴν σορὸν τοῦ ἐκλιπόντος. 4) Νὰ ἀποσταλῇ συλλυπητήριον τηλεγράφημα εἰς τὴν "Ενωσιν 'Ελλήνων Μουσουργῶν καὶ εἰς τὸν Πανελλήνιον Μουσικὸν Σύλλογον, τοῦ ὁποίου ὁ θανὼν ὑπῆρξεν ἐπίλεκτον μέλος. 'Εν 'Αθήναις τῇ 3 Νοεμβρίου 1960. Διὰ τὸ Διοικητικὸν Συμβούλιον: 'Ο πρόεδρος: Β. Μεσολογγίτης. 'Ο γενικὸς γραμματεύς: Λυκ. Καλλέργης».

ΒΗΜΑΤΟΣ

6 ΝΟΕ 1960

ΤΗΝ 4 Μ. Μ. ΣΗΜΕΡΟΝ ΚΟΜΙΖΕΤΑΙ Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΜΙΛΑΝΟΝ, 5 Νοεμβρίου. 'Ασσοσιέιτεντ Πρές. — 'Η σορὸς τοῦ Δημήτρη Μητροπούλου μετεφέρθη σήμερον εἰς Λουγκάνο τῆς 'Ελβετίας, προκειμένου νὰ ἀποτεφρωθῇ. Κατὰ τὴν στιγμὴν τῆς παραδόσεως τοῦ φερέτρου πρὸς τὸν ἐνταῦθα πρόξενον τῆς 'Ελλάδος κ. Μελετίου, παρίσταντο ὁλόκληρος ὁ θίασος τῆς Σκάλας, ὁ διευθυντὴς αὐτῆς, ἀντιπρόσωποι τῶν κρατικῶν μουσικῶν συγκροτημάτων τῆς Βιέννης καὶ τοῦ Σάλτσμπουργκ, ὡς καὶ ἡ ἐνταῦθα εὑρισκομένη ἑλληνικὴ ἐπιτροπὴ μὲ ἐπὶ κεφαλῆς τὸν κ. Κουρνοῦτον. 'Η σποδὸς θὰ μεταφερθῇ αὔριον (σήμερον) Κυριακὴν εἰς Μιλάνον καὶ ἐκεῖθεν εἰς 'Αθήνας δι' εἰδικοῦ ἀεροσκάφους τῆς Βασιλικῆς 'Αεροπορίας τὸ ὁποῖον θὰ ἀφιχθῇ τὴν 16.00 τῆς ἰδίας ἡμέρας.

ΜΑΚΕΔΟΝΙΑΣ ΘΕΣΣΑΛΟΝΙΚΗΣ

5 ΝΟΕ 1960

Συμφώνως πρὸς ἔγγραφον ἐπιθυμίαν του

Η ΣΟΡΟΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΘΑ ΚΑΗ ΕΙΣ ΤΗΝ ΕΛΒΕΤΙΑΝ ΚΑΙ Η ΤΕΦΡΑ ΘΑ ΕΝΑΠΟΤΕΘΗ ΕΙΣ ΑΘΗΝΑΣ

Εἰς τὴν διαθήκην του διατυπώνει παράκλησιν

ὅπως μὴ κατατεθοῦν ἄνθη ἐπὶ τοῦ φερέτρου

ΘΑ ΤΕΛΕΣΘΟΥΝ ΜΟΝΟΝ ΜΝΗΜΟΣΥΝΑ

ΑΘΗΝΑΙ, 4.— 'Εγνώσθη, ὅτι ὁ ἐκλιπὼν μεγάλος "Ελλην μαέστρος Δημήτρης Μητρόπουλος, εἶχεν ἐκφράσει ἐγγράφως ἐπιθυμίαν, ὅπως μετὰ τὸν θάνατόν του, ἡ σορός του καῇ εἰς κρεματόριον.

Δὲν ἐξηκριβώθη ἐν τούτοις ἐὰν εἰς τὴν διαθήκην, ὅπως ἀναφέρουν ἄλλαι πληροφορίαι, καθορίζονται ὡς τόπος ἐναποθέσεως τῆς σποδοῦ του αἱ 'Ηνωμέναι Πολιτεῖαι. Πάντως κατόπιν αὐτοῦ, θεωρεῖται βέβαιον ὅτι δὲν θὰ γίνῃ κηδεία εἰς τὰς 'Αθήνας. 'Αντὶ τούτου, ἡ κυβέρνησις ἀπεφάσισεν ὅπως τελεσθοῦν θρησκευτικὸν μνημόσυνον εἰς τὸν μητροπολιτικὸν ναὸν καὶ καλλιτεχνικὸν εἰς τὴν 'Ακαδημίαν 'Αθηνῶν. 'Ο χρόνος τελέσεως τοῦ μνημοσύνου δὲν ἔχει εἰσέτι καθορισθῇ.

'Εν τῷ μεταξὺ ὁ ἀντιπρόεδρος τοῦ δημοτικοῦ συμβουλίου 'Αθηνίων κ. Λ. Πετρομανιάτης, ἀπηύθυνεν ἐπιστολὴν πρὸς τὸν πρόεδρον τοῦ σώματος κ. Δ. Βρανόπουλον, διὰ τῆς ὁποίας προτείνει ὅπως τὸ δημοτικὸν συμβούλιον μετάσχῃ εἰς τὸ παγκόσμιον πένθος διὰ τὴν ἀπώλειαν τοῦ ἀνυπερβλήτου "Ελληνος μαέστρου Δημήτρη Μητροπούλου, δοξάσαντος τὴν 'Ελλάδα ἀνὰ τὴν ὑφήλιον, ἀποφασισθῇ δὲ ὅπως δοθῇ τὸ ὄνομα αὐτοῦ εἰς κεντρικὴν ὁδὸν τῆς πρωτευούσης.

ΘΑ ΤΑΦΗ ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ

ΝΕΑ ΥΟΡΚΗ, 4. ('Ασσ. Πρές).— Οἱ ἐκτελεσταὶ τῆς διαθήκης τοῦ ἀποδιώξαντος εἰς Μιλᾶνον "Ελληνος ἀρχιμουσικοῦ ἀνεκοίνωσαν σήμερον ὅτι ἡ θέσις τῆς ὁριστικῆς ταφῆς τοῦ Δημήτρη Μητροπούλου θὰ εἶναι ἡ γενέτειρά του 'Ελλάς. 'Η σορὸς τοῦ ἀρχιμουσικοῦ ὅστις ἀπεβίωσεν αἰφνιδίως ἐπὶ τοῦ βάθρου τῆς "Οπερας τῆς Σκάλας τοῦ Μιλάνου τὴν παρελθοῦσαν Τετάρτην, θὰ μεταφερθῇ ἀεροπορικῶς εἰς 'Ελβετίαν διὰ καῦσιν ἀκολούθως δὲ θὰ ἐπαναφερθῇ εἰς Μιλᾶνον ὁπόθεν θὰ μεταφερθῇ εἰς 'Αθήνας δι' ἑλληνικοῦ στρατιωτικοῦ ἀεροπλάνου, τὸ ὁποῖον ἀπέστειλεν ἡ ἑλληνικὴ κυβέρνησις.

'Ο κ. Μπάρτον Χόρκερ, οἰκονομικὸς ἀντιπρόσωπος τοῦ ἀποδιώξαντος μαέστρου ἀνεκοίνωσεν ὅτι ἡ τέφρα τοῦ διασήμου ἀρχιμουσικοῦ θὰ παραδοθῇ εἰς τὸ ἑλληνικὸν 'Ωδεῖον 'Αθηνῶν. 'Ο Μητρόπουλος ἦτο 'Αμερικανὸς πολίτης καὶ νόμιμος κάτοικος τῆς πολιτείας τῆς Νέας 'Υόρκης. 'Ο κ. Χόρκερ ἐδήλωσεν ὅτι δὲν γνωρίζει λεπτομερείας τῆς κηδείας, ἡ ὁποία θὰ τελεσθῇ εἰς 'Ελλάδα. Οὕτως ἐδήλωσε πάντως ὅτι ὁ Μητρόπουλος διατυπώνει εἰς τὴν διαθήκην του τὴν παράκλησιν ὅπως μὴ κατατεθοῦν ἄνθη ἐπὶ τοῦ φερέτρου του καὶ τὰ δι' αὐτὰ χρήματα διατεθοῦν δι' ἀγαθοεργοὺς σκοπούς.

ΝΕΚΡΩΣΙΜΟΣ ΤΕΛΕΤΗ

'Εκπρόσωπος τοῦ ἐνταῦθα ἑλληνικοῦ προξενείου ἐπεβεβαίωσε σήμερον ὅτι ὁ Μητρόπουλος εἶχε ζητήσει ὅπως ἡ σορός του καῇ. 'Εξ ἄλλου, ὁ γενικὸς πρόξενος τῆς 'Ελλάδος κ. Θ. Μελετίου ἐξέφρασε τὴν ἐλπίδα, ὅτι ἡ σορὸς τοῦ μουσικοσυνθέτου θὰ ἐναπετίθετο τελικῶς εἰς τὴν 'Ελλάδα. "Αν καὶ οὐδὲν εἰσέτι εἶναι ὁριστικὸν πιστεύεται, ὅτι θὰ λάβῃ χώραν νεκρώσιμος τελετὴ εἰς τὴν Σκάλαν τοῦ Μιλάνου, ὅπου ὁ Μητρόπουλος εὗρε τὸν θάνατον, συνεπείᾳ καρδιακῆς προσβολῆς.

'Ο κ. Τζὼν Ρέντυ, δικηγόρος ἐκ Νέας 'Υόρκης, ὅστις χειρίζεται τὰ τῆς ἐκτελέσεως τῆς διαθήκης τοῦ Μητροπούλου ἐδήλωσεν ὅτι ἔρευνα πρόκειται νὰ ἀναληφθῇ προτοῦ καθορισθῇ τὸ ποσὸν τῆς διαθήκης τοῦ μουσικοσυνθέτου, πλὴν οὗτος ὑπελόγισε τοῦτο ὡς «μέτριον». Μία ἔρευνα διὰ τοὺς συγγενεῖς αὐτοῦ, προσέθεσεν ὁ κ. Ρέντυ, ἀνελήφθη ἤδη καὶ ἡ ἐκτέλεσις τῆς διαθήκης θὰ ἀναμείνῃ τὸ ἀποτέλεσμά της. 'Ακολούθως οὗτος ἐδήλωσεν ὅτι προφανῶς ἡ διαθήκη δὲν θὰ ἐκτελεσθῇ πρὸ τῆς παρελεύσεως ἓξ ἢ ἑπτὰ ἑβδομάδων.

'Εξ ἄλλου, πληροφορίαι ἐκ Μιλάνου ἀναφέρουν, ὅτι ὡς ἐδήλωσεν ἐκεῖ ἡ γραμματεὺς τοῦ Μητροπούλου κ. Τρούντυ Γκόθ, οὐδεὶς μέχρι τοῦ ἀπογεύματος, ἀπὸ ἑλληνικῆς πλευρᾶς, εἶχεν ἐνδιαφερθῇ διὰ τὸν Μητρόπουλον, οὔτε ὁ πρόξενος, οὔτε ἡ Λυρικὴ Σκηνή.

Τὸ φιλόμουσον κοινὸν τῆς Νέας 'Υόρκης, τὸ ὁποῖον εἶχεν ἰδιαιτέραν ἐκτίμησιν διὰ τὸν ἀποδιώξαντα μαέστρον, συνεκινήθη μενάλως ἐκ τοῦ θανάτου του.

ΑΥΓΗΣ

5 ΝΟΕ 1960

ΠΝΕΥΜΑΤΙΚΗ ΚΑΙ ΚΑΛΛΙΤΕΧΝΙΚΗ ΚΙΝΗΣΙΣ

ΟΙ ΣΟΒΙΕΤΙΚΟΙ ΜΟΥΣΙΚΟΙ ΤΙΑ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟ

Δηλώσεις τοῦ Δαυὶδ Ὄϊστραχ καὶ τοῦ Χατσατουριάν. Τὸ Δεκαήμερο τῆς Ἑλληνοσοβιετικῆς φιλίας

'Ο ραδιοφωνικὸς σταθμὸς τῆς Μόσχας σὲ γθεσινὴ ἐκπομπή του συμμετέχοντας στὸ παγκόσμιο πένθος γιὰ τὸ θάνατο τοῦ "Ελληνα ἀρχιμουσικοῦ Δημ. Μητρόπουλου, ἀναμετάδωσε ὁλόκληρο κοντσέρτο γιὰ πιάνο μὲ πιανίστα καὶ διευθυντὴ ὀρχήστρας τὸν ἴδιο τὸν Μητρόπουλο. 'Επίσης ὁ ραδιοσταθμὸς μετέδωσε δηλώσεις τοῦ διάσημου βιολιστῆ Δαυὶδ "Οϊστραχ καὶ τοῦ γνωστοῦ συνθέτη 'Αράμ Χατσατουριάν.

«Στὸν μουσικὸ κόσμο —δήλωσε ὁ "Οϊστραχ— σημειώθηκε μιὰ μεγάλη ἀπώλεια. 'Ο Δ. Μητρόπουλος ὑπῆρξε ἕνας μεγάλος μουσικός, διάσημος μαέστρος καὶ ἄξιος προπαγανδιστὴς τῆς σύγχρονης μουσικῆς καὶ συγκεκριμένα τῆς σοβιετικῆς. "Ηταν ὁ πρῶτος ἑρμηνευτὴς τοῦ κοντσέρτου γιὰ βιολὶ καὶ ὀρχήστρα τοῦ Δ. Σοστάκοβιτς, τὸ ὁποῖο εἶχα τὴν εὐτυχία νὰ παίξω μαζί του στὴν Ν. Υόρκη. 'Ο θάνατός του βρίνει σὲ βαρὺ πένθος ὅλο τὸν κόσμο».

'Επίσης ὁ 'Αράμ Χατσατουριὰν εἶπε τὰ ἑξῆς:

Εἶμαι γεμάτος λύπη καὶ πένθος. Χάσαμε ἕναν ἀπὸ τοὺς μεγαλύτερους μουσικοὺς τοῦ κόσμου. Χάσαμε τὴν τέχνη του. "Οταν ἐμφανίστηκε στὴν Μόσχα εἶχα τὴν εὐτυχία νὰ τὸν παρακολουθήσω. Οἱ Μοσχοβίτες χειροκρότησαν μὲ θέρμη τὸν πολύμορφο καλλιτέχνη, σὰν πιανίστα, μαέστρο καὶ συνθέτη. 'Αξέχαστες θὰ μοῦ μείνουν σ' ὅλη μου τὴ ζωὴ οἱ ἐντυπώσεις ἀπὸ αὐτὸ τὸ κοντσέρτο. Περιμέναμε νέα ἐπίσκεψη τοῦ Μητρόπουλου στὴ Μόσχα. Μὲ βαθειὰ λύπη βλέπουμε ὅτι δὲν θὰ πραγματοποιηθεῖ πιά...»

ΤΟ ΣΕΗ ΚΑΙ Ο ΠΜΣ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Τὸ Σωματεῖο 'Ελλήνων 'Ηθοποιῶν καὶ ὁ Πανελλήνιος Μουσικὸς Σύλλογος ἐξέδωσαν χθὲς τὰ παρακάτω ψηφίσματα:

Τὸ διοικητικὸν συμβούλιον τοῦ Σωματείου 'Ελλήνων 'Ηθοποιῶν, συνελθὸν ἐκτάκτως ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ ἀδοκήτου θανάτου τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ καὶ μουσουργοῦ Δημήτρη Μητροπούλου

ΑΠΟΦΑΣΙΖΕΙ:

1) Νὰ ἀποσταλῇ συλλυπητήριον τηλεγράφημα εἰς τοὺς οἰκείους τοῦ ἐκλιπόντος.

2) Τὸ Δ.Σ. νὰ παρακολουθήσῃ τὴν κηδείαν ἐν σώματι.

3) Νὰ καταθέσῃ στέφανον εἰς τὴν σορὸν τοῦ ἐκλιπόντος.

4) Νὰ ἀποσταλῇ συλλυπητήριον τηλεγράφημα εἰς τὴν "Ενωσιν 'Ελλήνων Μουσουργῶν καὶ εἰς τὸν Πανελλήνιον Μουσικὸν Σύλλογον, τοῦ ὁποίου ὁ θανὼν ὑπῆρξεν ἐπίλεκτον μέλος.

Διὰ τὸ διοικητικὸν συμβούλιον

'Ο πρόεδρος

Β. ΜΕΣΟΛΟΓΓΙΤΗΣ

'Ο Γεν. Γραμματεὺς

ΛΥΚ. ΚΑΛΛΕΡΓΗΣ

«Τὸ διοικητικὸν συμβούλιον τοῦ Πανελληνίου Μουσικοῦ Συλλόγου συνελθὸν ἐκτάκτως σήμερον 3.11.60, ἐπὶ τῷ θλιβερῷ ἀγγέλματι τοῦ θανάτου τοῦ μεγαλυτέρου μαέστρου τοῦ αἰῶνος μας καὶ ἐπιτίμου προέδρου τοῦ Π. Μ. Συλλόγου

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ἐπισυμβάντος εἰς τὸ Μιλᾶνον

'Αποφασίσαν νὰ μετάσχῃ εἰς τὸ παγκόσμιον καὶ πανελλήνιον πένθος, ἐπιφυλασσόμενον νὰ καθορίσῃ τὸν τρόπον τῆς συμμετοχῆς αὐτοῦ κατὰ τὴν ἡμέραν τῆς κηδείας ἐφ' ὅσον ἡ σορός του διακομισθῇ ἐνταῦθα πρὸς ταφὴν

ΨΗΦΙΖΕΙ:

1) Νὰ ἀναρτηθῇ ἡ σημαία τοῦ Συλλόγου μεσίστιος ἐπὶ τριήμερον.

2) Ν' ἀργήσουν τὰ γραφεῖα τοῦ Συλλόγου ἐπὶ τριήμερον.

3) Νὰ κατατεθῇ τὸ ποσὸν τῶν δρχ. 2.000 εἰς τὸ Ταμεῖον Περιθάλψεως καὶ 'Αλληλοβοηθείας εἰς μνήμην του.

4) Νὰ δημοσιευθῇ τὸ παρὸν διὰ τοῦ τύπου.

Διὰ τὸ διοικ. συμβούλιον

'Ο πρόεδρος

ΕΜΜ. ΧΥΤΗΡΗΣ

'Ο Γεν. Γραμματεὺς

ΑΡ. ΒΑΡΔΑΚΗΣ»

Ο ΔΗΜΟΣ ΠΕΙΡΑΙΩΣ

Τὸ δημοτικὸ συμβούλιο Πειραιῶς στὴ χθεσινὴ συνεδρίασή του ἀπεφάσισε, ὅπως δώσει σὲ μιὰ ἀπὸ τὶς ὁδοὺς τῆς πόλεως τὸ ὄνομα τοῦ Δημήτρη Μητροπούλου. 'Επίσης στὴ μνήμη τοῦ μεγάλου "Ελληνα συνθέτη ἡ φιλαρμονικὴ τοῦ δήμου θὰ ὀργανώσει εἰδικὴ ἐκδήλωση

μμα ATHENS NEWS

ογία 6 ΝΟΕ 1960

Maestro's ashes will come to Greece today

Milan, Saturday, (AP)

Personalities of the music world paid last respects to fame of conductor Dimitri Mitropoulos at Milan's Institute of Legal Medicine Saturday.

Mitropoulos died on the podium of La Scala's Opera House during a rehearsal Wednesday.

Later Saturday afternoon the body of the Greek-born maestro will be delivered to Greek Consular authorities and taken by car to Lugano, Switzerland, for cremation. The maestro's ashes will then be moved back to Italy and taken to Milan's Malpensa airport where a Greek Royal Air Force plane is to fly them to Athens Sunday.

Visitors only — but not flowers — were admitted Saturday morning in the hall where Mitropoulos was lying in state. Bouquets sent by admirers and music lovers were sent to the Institute chapel.

In his will Mitropoulos requested that there should be no elaborate ceremonies or flowers and that money should instead be spent on charity.

The ashres will lie in state for one day at the Herod Attrikos theatre, according to Athens reports.

The Academy and the Athens Conservatory will hold a ceremony at which Deputy Premier P. Canellopoulos will speak.

ΠΕΛΟΠΟΝΝΗΣΟΥ ΠΑΤΡΩΝ

6 ΝΟΕ 1960

Η ΔΗΜΟΤΙΚΗ ΜΟΥΣΙΚΗ ΤΙΜΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

'Η δημοτικὴ μουσικὴ Ποτρῶν κατὰ τὴν σημερινὴν της συναυλίαν, εἰς τὴν πλατεῖαν Γεωργίου Α.' περὶ ὥραν 6ην μ. μ. εἰς μνήμην τοῦ θανόντος μεγάλου "Ελληνος ἀρχιμουσικοῦ Δ. Μητροπούλου, θὰ παιανίση τὸ πένθιμον ἐμβατήριον ἐκ τῆς 3ης Συμφωνίας 'Ηρωϊκῆς τοῦ Μπετόβεν, ὑπὸ τὴν διεύθυνσιν τοῦ ἀρχιμουσικοῦ κ. Βασ. Σωζοπούλου.

Πρὸ τῆς ἐκτελέσεως τοῦ προγράμματος, θὰ τηρηθῇ σιγὴ ἑνὸς λεπτοῦ, εἰδοποιημένου τοῦ κοινοῦ διὰ τῶν σαλπίγγων.

Πρόγραμμα: Εἰσαγωγὴ Νταμποῦκο, Βέρντι, 'Οπερέττα «Πριγκήπισα Δολλαρίων», Φέτρας, "Οπερα «Μπάλλο Μάσκερα». Βέρντι. «Μενουέτο», Μπετόβεν. 'Εμβατήριον.

«ΤΟ ΒΗΜΑ» Κυριακὴ 6 Νοεμβρίου 1960

ΗΜΕΡΙΝΗ Σ

ΕΦΗΜΕΡΑ

ΑΝΑΜΝΗΣΕΙΣ

Πολλοὶ διατυπώνουν μὲ ἀπορίαν τὸ ἐρώτημα:

—Μὰ εἶναι λοιπὸν τόσο δύσκολη καὶ κουραστικὴ δουλειὰ νὰ διευθύνῃ κανεὶς μιὰ συμφωνικὴ ὀρχήστρα;

Σ' αὐτοὺς λοιπὸν ἀντὶ ἄλλης ἀπαντήσεως παραθέτω τὴν περιγραφὴ μιᾶς πρόβας τῆς ὀρχήστρας τοῦ 'Ωδείου 'Αθηνῶν μὲ τὸ Μητρόπουλο, πού ἔτυχε νὰ παρακολουθήσω τὸν Αὔγουστο τοῦ 1939, λ.γο πρὶν φύγη ὁριστικὰ γιὰ τὴν 'Αμερική.

'Η ὥρα εἶναι δέκα παρὰ πέντε πρωϊνή. Τὰ θερμόμετρα δείχνουν 36 βαθμοὺς στὴ σκιά. 'Η ἀτμόσφαιρα τῆς αἰθούσης εἶναι βαρειά, ὁ ἀερισμὸς σχεδὸν ἀνύπαρκτος, ὁ φωτισμὸς φτωχότατος, τόσο που ἀναγκάζονται ν' ἀνάψουν τὰ φῶτα. Οἱ μουσικοὶ προσέρχονται διαστικοί, κουρασμένοι, ἱδρωμένοι, μερικοὶ ξαγρυπνισμένοι. 'Η σκηνὴ τῆς αἰθούσης, διότι ἡ αἴθουσα τοῦ 'Ωδείου 'Αθηνῶν ἔχει μικρὴ σκηνή, μεταβάλλεται σὲ βεστιάριο. 'Επάνω στὰ καθίσματα καὶ στὰ πιάνα ἀποθετοῦνται καπέλλα, γραβάτες, σακκάκια, γυναικεῖες τσάντες, θῆκες διολιῶν καὶ μερικοὶ προνομιοῦχοι ἀκροατές. Εἰς τὰς δέκα ἀρχίζει ἡ δοκιμὴ τῆς συμφωνικῆς ὀρχήστρας. Δέκα παρὰ ἕνα λεπτὸ χτυπᾶ τὸ τελευταῖο κουδούνι καὶ οἱ μουσικοὶ καταλαμβάνουν τὶς θέσεις τους. Θέσεις τους εἶναι σχῆμα λόγου, δεδομένου ὅτι στὴν αἴθουσα αὐτὴ τὰ καθίσματα εἶναι κινητὰ καὶ ὁλόκληρη ἡ ὀρχήστρα ἀποτελεῖ μιὰ μάζα συνωθουμένων καὶ διαγωνιζομένων ἀνθρώπων. Οἱ πάρτες εὑρίσκονται στὰ ἀναλόγια.

'Ο μαέστρος χωρὶς σακκάκι μὲ ἕνα λευκὸ μπλουζάκι μὲ κοντὰ μανίκια—παρακαλῶ προσέξατε αὐτὸ τὸ μπλουζάκι, γιατί κατὰ τὴ διαδρομὴ τῆς δοκιμῆς θὰ ἀλλάξη σχήματα καὶ χρώματα—προσέρχεται καὶ καταλαμβάνει τὴ θέσι του. Δηλαδὴ ἕνα κάθισμα ἐπάνω στὴ σκηνή. Πλάι, σ' ἕνα ἄλλο κάθισμα, εἶναι κρεμασμένο τὸ σακκάκι του καὶ τρία τέσσερα μαντήλια. Τίποτε ἄλλο. Οὔτε νότες, οὔτε ἀναλόγιο, οὔτε μπαγκέτα. 'Η ὀρχήστρα φλυαρεῖ, χουρδίζει, σκουπίζει τὸν ἱδρῶτα, ποὺ ρέει ἄφθονα εἰς τὴν ἀσφυκτικὴ αἴθουσα μὲ τὴ βροντώδη ἀκουστική. 'Ασθμαίνει πρὶν ἀκόμη βγάλη μιὰ νότα. 'Ο μαέστρος σηκώνει τὰ χέρια του καὶ φωνάζει: 'Εμπρός, πᾶμε. Τὴ συμφωνία παρακαλῶ. 'Η συμφωνία δὲν εἶναι γνωστὴ στοὺς μουσικούς. Παίζεται γιὰ πρώτη φορά. Εἶναι στριφνὴ καὶ δύσκολη. Πᾶμε. Τὰ χέρια ὑψώνονται, κινοῦνται ρυθμικά. Οἱ μουσικοὶ παίζουν κυττάζοντας μιὰ τὶς νότες, μιὰ τὸν ἀρχιμουσικό. 'Ο ρυθμὸς εἶναι ἀλέγκρο διβάτσε. Λίγα μέτρα μουσικῆς καὶ τὰ χέρια κατεβαίνουν. "Οχι ἔτσι. Πιὸ ζωηρά, ἀκοῦτε τὰ χέρια μου. Χτυπᾶ μὲ τὶς παλάμες του. Τὸ ἴδιο συνέχεια. Τὰ τσέλλα πιὸ βιμπράτο. 'Η ὀρχήστρα παίζει, ὁ μαέστρος τραγουδᾶ μαζί, παπαπάμ, παραπαπάμ. Τὰ χέρια, κινοῦνται, τὰ δάχτυλα σφίγγονται καὶ στρέφονται ἀπειλητικὰ πότε πρὸς τὰ βιολιὰ καὶ πότε πρὸς τὶς διόλες. "Ενα τσίριγμα τοῦ κλαρίνου, καὶ τὰ χέρια ἀκινητοῦν. "Οχι ἔτσι, ὄχι ἔτσι. Πιὸ ἁπαλά, πιὸ τραγουδιστά. 'Εμπρὸς ἀπὸ τὸ 9. 'Η μουσικὴ ἐδῶ εἶναι ἁπαλή, μελωδική, βασισμένη περισσότερο στὰ ἔγχορδα, μὲ συγκοπὲς τῆς ἄρπας καὶ τῶν κοντραμπάσων. Λίγα ἀκόμα μέτρα καὶ τὰ κόρνα ἔχουν σοβαρώτατο ρόλο. Τὸ σῆμα τοῦ μαέστρου δίδεται, ἀλλὰ μπαίνουν καθυστερημένα καὶ σκληρά. "Οχι ἔτσι, πρὸς Θεοῦ! Τὰ χέρια σταματοῦν καὶ ὁ ἱδρὼς κυλᾶ ἀπὸ τὴν ἀσκητικὴ φαλάκρα, ρέει στὰ μάγουλα, ποτίζει τὴν ὠμοπλάτη καὶ τὸ στῆθος. Πάλι τὰ κόρνα, στρωτὰ καὶ βελούδινα. Τὸ θέμα εἶναι ποιητικὸ Τραλαλαλάάά... Τὸ ἴδιο ἀπὸ τὸ 16. Κάποιος μουσικὸς που παίζει διόλα ἐρωτᾶ ἐὰν εἰς τὸ δωδέκατο μέτρο, μετὰ ἀπὸ τὸ λά ὑπάρχει παῦσις. 'Ο μαέστρος, μὲ εὐκινησία αἰλούρου, πηδᾶ, πλησιάζει καὶ ἀνακαλύπτει τὴν παῦσι πού δὲν ξεχωρίζει ὁ μουσικός. Παρακαλῶ νὰ τὴν σημειώσετε. 'Ανεβαίνει στὴ σκηνὴ καὶ ξαναρχίζει. 'Η ὀρχήστρα παίζει τώρα ὁμαλά. Δὲν ὑπάρχουν στὸ σημεῖο αὐτὸ δυσκολίες. 'Ο μαέστρος ξεχνιέται. Η φράσις εἶναι μελωδικὴ καὶ εὔκολη. Τὰ χέρια, τὰ ἐξαίσια αὐτὰ χέρια, ἀνοίγουν καὶ κλείνουν ρυθμικά, ἐκφραστικά. Κυματίζουν, ἀλλάζουν σχήματα, ἱκετεύουν, διατάσσουν, ἀπειλοῦν γίνονται φτερούγες, παίζουν μαζί. Τὸ κεφάλι του στρέφεται πρὸς τὰ ἐπάνω. Τὰ μάτια του κλείνουν καὶ ταξιδεύουν σ' ἄλλους κόσμους. Πόσο λίγο κρατᾶ ἡ γαλήνη καὶ ἡ ψευδαίσθησις ὅτι ὅλα τάχα πηγαίνουν καλά, ὅλα εἶναι ὡραῖα καὶ καθάρια μουσική; Τὰ κοντραμπάσσα σ' ἕνα χαρακτηριστικὸ κ

ΚΑΘΗΜΕΡΙΝΗΣ
- 6 ΝΟΕ. 1960

ΜΕΤΑ ΤΗΝ ΑΠΟΤΕΦΡΩΣΙΝ ΤΗΣ ΣΟΡΟΥ ΕΙΣ ΤΟ ΛΟΥΓΚΑΝΟ

Η ΣΠΟΔΟΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΘΑ ΜΕΤΑΦΕΡΘΗ ΣΗΜΕΡΟΝ ΤΗΝ 3.30 Μ.Μ.

ΘΑ ΕΝΑΠΟΤΕΘΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ ΜΕ ΤΙΜΗΤΙΚΗΝ ΦΡΟΥΡΑΝ ΔΙΑ ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ

Η ΛΗΚΥΘΟΣ ΘΑ ΔΟΘΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Χθεσινὸν τηλεγράφημα τοῦ ἐν Μιλάνῳ γενικοῦ προξένου τῆς Ἑλλάδος πρὸς τὴν Κυβέρνησιν ἀνέφερεν ὅτι ἡ σποδὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου θὰ μεταφερθῇ εἰς τὰς Ἀθήνας τὸ ἀπόγευμα τῆς σήμερον Κυριακῆς διὰ τοῦ εἰδικοῦ ἀεροπλάνου τῆς ΕΒΑ. Εἰς τὸ τηλεγράφημα τοῦ Ἕλληνος προξένου ἀναφέρεται ἐπίσης ὅτι ἡ σορὸς τοῦ Δημ. Μητροπούλου μετεφέρθη χθὲς εἰς Λουγκάνο τῆς Ἑλβετίας ὅπου καὶ ἀπετεφρώθη εἰς τὸ ἐκεῖ κρεματόριον, συμφώνως πρὸς τὴν τελευταίαν ἐπιθυμίαν τοῦ νεκροῦ.

Τὸ πρόγραμμα

Ἐντὸς τῆς ἡμέρας, οἱ ἁρμόδιοι κυβερνητικοὶ παράγοντες θὰ ρυθμίσουν τὰ τῆς ἐπισήμου ὑποδοχῆς τῆς ληκύθου, ἡ ὁποία περιέχει τὴν σποδὸν τοῦ νεκροῦ. Ἐγνώσθη πάντως ὅτι εἰς τὸ ἀεροδρόμιον θὰ ὑποδεχθοῦν τὴν σποδὸν τοῦ μεγάλου μαέστρου ἐπίσημοι, ἐκπρόσωποι μουσικῶν καὶ ἄλλων καλλιτεχνικῶν ὀργανώσεων, οἱ εὑρισκόμενοι εἰς Ἀθήνας συγγενεῖς, ἐκ μητρός, τοῦ Μητροπούλου, σπουδασταὶ μουσικῶν σχολῶν, θαυμασταὶ τοῦ ἐκλιπόντος ἀρχιμουσικοῦ, καὶ ἀπόσπασμα τὸ ὁποῖον θὰ ἀποδώσῃ τιμάς.

Ἀπὸ τὸ ἀεροδρόμιον, καὶ συμφώνως πρὸς τὸ καταρτιζόμενον πρόγραμμα, εἰς τὸ ὁποῖον ἐνδέχεται νὰ ἐπέλθουν ἀλλαγαί, ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου θὰ μεταφερθῇ ἐν πομπῇ καὶ θὰ ἐναποτεθῇ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ὅπου ὁ ἀείμνηστος μαέστρος εἶχεν ἐπανειλημμένως διευθύνει συναυλίας.

Εἰς τὸ Ἡρώδειον θὰ γίνῃ ἀμέσως μετὰ τὴν μεταφορὰν ἢ μετὰ παρέλευσιν 48 ὡρῶν τελετή, ἡ ὁποία θὰ περιλαμβάνῃ ὁμιλίας ἐκπροσώπου τῆς Κυβερνήσεως καὶ ἀντιπροσώπων τῶν καλλιτεχνικῶν ὀργανώσεων σχετικὰς μὲ τὴν προσωπικότητα, τὸ ἔργον καὶ τὴν σημασίαν τῆς προσφορᾶς τοῦ Μητροπούλου εἰς τὴν μουσικήν.

Ἡ σποδὸς τοῦ Μητροπούλου θὰ ἐκτεθῇ εἰς προσκύνημα μὲ τιμητικὴν φρουρὰν μουσικῶν, θὰ παραμείνῃ δὲ εἰς τὸ Ὠδεῖον τοῦ Ἡρώδου μέχρι τοῦ ἀπογεύματος τῆς Δευτέρας ἢ τῆς Τρίτης (καὶ τοῦτο παραμένει εἰσέτι ἀκαθόριστον), ὁπότε ἐν πομπῇ θὰ μεταφερθῇ εἰς τὸ Ὠδεῖον Ἀθηνῶν, ὅπου ἡ λήκυθος θὰ ἐναποτεθῇ εἰς εἰδικὴν προθήκην.

Ἐξ ἄλλου, ὑπὸ τῆς Ἀκαδημίας καὶ τοῦ Ὠδείου Ἀθηνῶν θὰ τελεσθῇ καλλιτεχνικὸν μνημόσυνον, εἰς τὸ ὁποῖον, ὡς ἐγνώσθη, θὰ ὁμιλήσῃ ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος. Ἐκτὸς τῶν ἀνωτέρω, θὰ γίνουν καὶ ἄλλαι καλλιτεχνικαὶ ἐκδηλώσεις ὑπὸ διαφόρων ὀργανώσεων καὶ σωματείων εἰς μνήμην τοῦ μεγάλου νεκροῦ, ὁ ὁποῖος ἐτίμησε τὸ ἑλληνικὸν ὄνομα εἰς ὁλόκληρον τὸν κόσμον.

Σχετικῶς μὲ τὸ ἀνακύψαν θέμα τῆς θρησκευτικῆς τελετῆς, πού, ὡς ἐγνώσθη ἤδη, δὲν πρόκειται νὰ γίνῃ, πληροφορούμεθα ἐξ ἁρμοδίων ἐκκλησιαστικῶν κύκλων ὅτι τοῦτο ὀφείλεται εἰς τὸ ὅτι οἱ κανόνες τῆς Ὀρθοδόξου Ἐκκλησίας ἀπαγορεύουν ρητῶς τὴν καῦσιν τῶν νεκρῶν. Ἀπαιτεῖται δὲ διὰ τὴν περίπτωσιν ἀπόφασις τῆς Ἱερᾶς Συνόδου, ἡ ὁποία ὅμως θὰ ἐδημιουργοῦσε προηγούμενον. Ἐπειδὴ δὲ ἀνεφέρθη ὡς προηγούμενον ἡ θρησκευτικὴ τελετὴ πού ἔγινε κατὰ τὴν μετακομιδὴν τῶν ὀστῶν τοῦ ποιητοῦ Ἀνδρέα Κάλβου ἐκ μέρους τῶν ἐκκλησιαστικῶν ἀρχῶν, ὑπενθυμίζεται ὅτι ἐπρόκειτο περὶ ὀστῶν νεκροῦ, ὁ ὁποῖος εἶχε κηδευθῇ καθολικῶς. Προστίθεται ὅτι ἡ Ἐκκλησία θὰ ἐκήδευε μετὰ πολλῶν τιμῶν ἕναν ἄνδρα, ὡς ὁ ἀείμνηστος Μητρόπουλος, ἂν ἡ σορός του δὲν ἐτίθετο εἰς τὸ κρεματόριον πρὸς καῦσιν.

Ὀργάνωσις ἐκδηλώσεων

Εἰς κοινὴν συνεδρίασιν τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν καὶ τοῦ Καθηγητικοῦ Συλλόγου ἀντηλλάγησαν σκέψεις διὰ τὴν ὀργάνωσιν ἐκδηλώσεων εἰς μνήμην τοῦ Δ. Μητροπούλου. Μεταξὺ αὐτῶν εἶναι καὶ πρότασις διὰ τὴν φιλοτέχνησιν ὑπὸ Ἕλληνος γλύπτου τῆς προτομῆς τοῦ μεγάλου μαέστρου, ἡ ὁποία, ὡς πληροφοραύμεθα, θὰ πραγματοποιηθῇ τελικῶς.

Παραλλήλως τὸ Δημοτικὸν Συμβούλιον Πειραιῶς ἀπεφάσισε, κατὰ τὴν τελευταίαν του συνεδρίασιν, ὅπως δοθῇ εἰς μίαν τῶν ὁδῶν τῆς πόλεως τὸ ὄνομα τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημ. Μητροπούλου.

Λέγω τῆς ἐλλείψεως σαφῶν εἰδήσεων ἀπὸ τὸ Μιλάνον, χθὲς καὶ προχθές, σχετικῶς μὲ τὸν ἀκριβῆ χρόνον τῆς ἐδῶ μεταφορᾶς τῆς σποδοῦ τοῦ Μητροπούλου ἐπεκράτησε ἀσάφεια καὶ δὲν κατέστη δυνατὸν νὰ κατατεθῇ ἀπὸ τῆς πρώτης στιγμῆς τὸ σχετικὸν πρόγραμμα ὑποδοχῆς καὶ ἐκδηλώσεων. Συνέπεια δὲ τῆς ἀσαφείας ταύτης ἦτο καὶ τὸ ὅτι ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Θ. Βαβαγιάννης, μέλη τῆς ὀρχήστρας καὶ τιμητικὸν ἀπόσπασμα τῆς ἀεροπορίας, εἶχον κατέλθει χθὲς εἰς τὸ ἀεροδρόμιον διὰ τὴν ὑποδοχὴν τῆς σποδοῦ τοῦ Μητροπούλου.

Προσκύνημα εἰς Μιλᾶνον

ΜΙΛΑΝΟΝ, 5. (Ἰδ. ὑπ.).— Ἡ σορὸς τοῦ διασήμου Ἕλληνος διευθυντοῦ ὀρχήστρας Δημητρίου Μητροπούλου θὰ μεταφερθῇ ἀεροπορικῶς εἰς Ἑλβετίαν σήμερον πρὸς ἀποτέφρωσιν. Σήμερον ἠνοίχθησαν ἐπὶ τρεῖς ὥρας αἱ θύραι τοῦ νεκρικοῦ θαλάμου τοῦ μεγάρου ἰατροδικαστικῶν ἐρευνῶν, ὅπου ἔχει ἐναποτεθῇ ἡ σορὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ, καὶ πυκνὸν πλῆθος παρήλασε πρὸ αὐτῆς. Τὸ λαϊκὸν προσκύνημα ἐπρόκειτο νὰ σταματήσῃ περὶ ὥραν 14ην (Γκρήνουϊτς) (4 μ.μ. Ἑλλάδος), ὁπότε ἡ σορὸς θὰ ἐτοποθετεῖτο ἐπὶ νεκροφόρου καὶ θὰ μετεφέρετο εἰς Λουγκάνο τῆς Ἑλβετίας, ὅπου πρόκειται νὰ καῇ. Εἰς τὴν Ἰταλίαν ἀπαγορεύεται ἡ καῦσις τῶν νεκρῶν. Κατόπιν ἡ σποδὸς τοῦ ἀνδρός, τὸν ὁποῖον ὁ Ἀρθοῦρος Τοσκανίνι ἀπεκάλεσε κάποτε «ἕνα ἀπὸ τοὺς μεγαλυτέρους διευθυντὰς ὀρχήστρας τῆς ἐποχῆς μας», θὰ μεταφερθῇ εἰς Ἀθήνας δι' ἀεροπλάνου τῆς E.B.A.

Οἱ μουσικοὶ τῆς Σκάλας

Οἱ πρῶτοι, οἱ ὁποῖοι παρήλασαν πρὸ τοῦ φερέτρου ἦσαν μουσικοὶ τῆς Σκάλας τοῦ Μιλάνου καὶ φιλόμουσοι. Ὁ νεκρικὸς θάλαμος εἶχεν ἐπενδυθῇ ἐσωτερικῶς διὰ μελανῶν παραπετασμάτων περὶξ δὲ τοῦ φερέτρου εἶχον τοποθετηθῇ ἐξ δενδρύλλια. Ἄνθη δὲν ὑπῆρχον, συμφώνως πρὸς σχετικὴν ἐπιθυμίαν τοῦ ἐκλιπόντος. Οἱ στέφανοι, πού ἀπεστάλησαν ἀπό τινας θαυμαστὰς τοῦ Μητροπούλου, μετεφέρθησαν εἰς τὴν πλησιεστέραν ἐκκλησίαν. Ὁ Μητρόπουλος, ὡς γνωστόν, ἀπέθανε κατὰ τὴν διάρκειαν τῆς πρώτης δοκιμῆς συναυλίας, τὴν ὁποίαν ἐπρόκειτο νὰ δώσῃ εἰς τὴν Σκάλα τὴν Δευτέραν. Ἀρχικῶς οἱ ἰατροὶ ἐνόμισαν, ὅτι οὗτος ἀπέθανεν ἐξ ἐγκεφαλικῆς αἱμορραγίας, ἡ γενομένη ὅμως ἀργότερον νεκροψία ἀπεκάλυψεν, ὅτι ὁ θάνατος προῆλθεν ἐκ συγκοπῆς τῆς καρδίας.

Νεώτεραι πληροφορίαι ἀναφέρουν, ὅτι μουσικοί, χορευταὶ καὶ γενικῶς καλλιτέχναι ἀπεχαιρέτησαν σήμερον τὸ ἀπόγευμα τὸν νεκρὸν τοῦ Μητροπούλου, ὁ ὁποῖος μεταφέρεται πρὸς καῦσιν εἰς Λουγκάνο. Οἱ καλλιτέχναι καὶ τὰ μέλη τοῦ μπαλλέτου τῆς Σκάλας ἐδάκρυσαν, καθὼς ἡ σορὸς μετεφέρετο ἐπὶ τῆς νεκροφόρου.

Τὸ φέρετρον μετεφέρθη ἐκ τοῦ νεκρικοῦ θαλάμου ἐπὶ τῶν ὤμων τοῦ μαέστρου Φραντζέσκο Σιτσιλιάνι, διευθυντοῦ τῆς «Σκάλας» καὶ ἐπτὰ μουσικῶν καὶ ἐναπετέθη ἐπὶ τῆς νεκροφόρου Εἰς τὴν σύντομον αὐτὴν τελετὴν παρευρίσκοντο ὁ κ. Ἀντόνιο Γκιριγκέλλι, ἐκ τῶν ἡγετικῶν στελεχῶν τῆς Σκάλας, ὁ γενικὸς γραμματεὺς κ. Λουΐτζι Ὀλντάνι, διευθυνταὶ ὀρχήστρας, μουσικοί, τὸ μπαλλέτο τῆς Σκάλας καὶ πλῆθος θαυμαστῶν τοῦ ἐκλιπόντος μεγάλου μουσικοῦ. Ἐπίσης, ἀπὸ ἑλληνικῆς πλευρᾶς παρόντες ἦσαν ὁ γενικὸς πρόξενος τῆς Ἑλλάδος κ. Μελετίου, ὁ γενικὸς διευθυντὴς Καλῶν Τεχνῶν κ. Γ. Κουρνούτος, ὁ σύμβουλος τῆς ἑλληνικῆς πρεσβείας κ. Ἀλεξ. Δημητρόπουλος καὶ τὰ τέσσαρα μέλη τοῦ πληρώματος τοῦ ἑλληνικοῦ ἀεροπλάνου, τὸ ὁποῖον θὰ μεταφέρῃ αὔριον τὴν σποδὸν εἰς Ἀθήνας.

Τὴν ἀμερικανικὴν Κυβέρνησιν ἀντεπροσώπευεν ὁ ὑποπρόξενος τῶν Ἡν. Πολιτειῶν κ. Τζὼν Βαντερδέεν.

Ὁ κ. Κουρνούτος, ὁμιλῶν πρὸς τοὺς δημοσιογράφους, ἐδήλωσεν: «Ἕνας μεγάλος υἱὸς τῆς Ἑλλάδος ἐπανέρχεται εἰς τὴν πατρίδα. Ἡ Ἑλλὰς πειθεῖ τὸν θάνατόν του, διότι ἦτο ὑπερήφανος διὰ τὴν Ἰδιοφυΐαν του. Ὁ Μητρόπουλος συνήθιζε νὰ λέγῃ ὅτι ἡ μουσικὴ ἦτο κάτι, πού φέρει τὸν ἄνθρωπον πλησιέστερον πρὸς τὸν Θεόν. Τώρα ἀσφαλῶς οὗτος εὑρίσκεται εἰς τὸ βασίλειον τῶν αἰωνίων μελῳδιῶν».

Ὁ κ. Τζέϊμς Ντίκσον, νεαρὸς Ἀμερικανὸς σπουδαστὴς τῆς Βοστώνης, πρόκειται νὰ συνοδεύσῃ τὴν σποδὸν εἰς Ἀθήνας. Οὗτος ἦτο προστατευόμενος τοῦ Μητροπούλου. Λέγεται ὅτι ἔχει εἰς τὴν κατοχήν του ἐπιστολὴν τοῦ ἐκλιπόντος μουσικοῦ, διὰ τῆς ὁποίας τὸν ἐξουσιοδοτεῖ ὅπως παρακολουθήσῃ τὴν κηδείαν του, ὁπουδήποτε ἤθελεν αὕτη τελεσθῇ.

Εἰς τὴν τελετὴν παρίστατο καὶ ἡ κ. Κουτσογιάννη, στενὴ φίλη τοῦ Μητροπούλου.

ΠΑΤΡΙΔΟΣ
- 6 ΝΟΕ. 1960

ΚΑΛΛΙΤΕΧΝΙΚΑ ΠΕΝΘΗ

Ο ΘΑΝΑΤΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ θάνατος τοῦ Δημήτρη Μητρόπουλου, τοῦ μεγαλύτερου σύγχρονου μαέστρου τῆς Δύσης, καὶ ἑνὸς ἐκ τῶν πρώτων ἂν ὄχι τοῦ πρώτου ὁλοκλήρου τοῦ κόσμου, δημιούργησε πολλὴ πίκρα καὶ θλίψη σ' ὅλο τὸ φιλότεχνο παγκόσμιο κοινὸ καὶ ἰδιαίτερα στοὺς φίλους τῆς μουσικῆς.

Ὁ Μητρόπουλος, ποὺ ἔδωσε τόσα πολλὰ στὸν τομέα τῆς μουσικῆς τέχνης μέχρι τὴν τελευταία του πνοή, δὲν ἦταν μόνο ὁ καλλιτέχνης μὲ τὴν τρομερὴ δύναμη, μὲ τὴν ξεχωριστὴ ἰδιοφυΐα, μὲ τὴν ἀνυπέρβλητη ἀποδοτικότητα. Ἦταν ἀκόμη ὁ Ἕλληνας, ποὺ μὲ τὴν φήμη του, ἐδραίωσε σ' ὁλόκληρο τὸν κόσμο καὶ τὴν φήμη τῆς Ἑλλάδας, σὰν χώρας ποὺ γεννᾶ ἀκριβοὺς καὶ ξεχωριστοὺς ἀνθρώπους στὸν τομέα τοῦ πνεύματος καὶ τῆς τέχνης.

Ὁ Δημήτρης Μητρόπουλος ἦταν ὁ καλλιτέχνης, ὁ πραγματικὸς καλλιτέχνης, ποὺ σ' ὅλο τὸ φωτεινό του πέρασμα ἀπὸ τὴ ζωή, διατήρησε τὴν καλλιτεχνική του ὑπόσταση καὶ συνεΐδηση στὸ ἀκέραιο, λαμβανομένου ὑπ' ὄψιν ὅτι καὶ τὴν τελευταία του πνοὴ τὴν ἄφησε μὲ τὴν μπαγκέτα στὸ χέρι! Ἴσως γι' αὐτὸ ὁ Μητρόπουλος θαυμάζεται σήμερα ἀπὸ τοὺς λίγους τυχεροὺς καλλιτέχνες ἀπ' αὐτοὺς δηλαδὴ ποὺ κάνουν τὸν ὡραιότερο θάνατο, δουλεύοντας μέχρι τὴν τελευταία στιγμὴ γιὰ τὸ ἰδανικό τους. Καὶ τὸ ἰδανικὸ τοῦ Μητρόπουλου ἦ ἂν ἦμουσική, ἡ γεμάτη αὐτὴ ἔννοια, τὴν ὁποία τόσο διεύρυνε καὶ τόσο ἀνέπτυξε μὲ τὴν ἀξιόλογη προσφορά του.

Ἡ Ἑλλάδα ἀπὸ τὴ μιὰ ὡς τὴν ἄλλη ἄκρη, πένθησε γιὰ τὸ χαμό του καὶ στὸ πένθος αὐτὸ συμμετεῖχε καὶ ἡ Κρήτη μὲ ἰδιαίτερη συγκίνηση, γιατὶ ἐκτὸς τοῦ ὅτι εἶναι τὸ μέρος ἐκεῖνο ποὺ ἐκτιμᾶ καὶ πονεῖ τὸν κάθε καλλιτέχνη καὶ τὴ δουλειά του, εἶναι καὶ ὁ τόπος τὸν ὁποῖο ὁ Μητρόπουλος ἐπισκέφτηκε λίγο πρὶν τὸν πόλεμο, γιὰ νὰ τὸν θαυμάσει, ὅπως ὁ ἴδιος εἶπε, τότε καὶ νὰ ἐμπνευστεῖ.

Ἡ Κρήτη λοιπὸν ποὺ ἴσως συνέτεινε μ' ἐκεῖνο τὸ ταξείδι του, στὴν ἀνάπτυξη τῆς μουσικῆς του ἔμπνευσης, λυπᾶται ἀφάνταστα γιὰ τὸ χαμό του καὶ σὰν Ἕλληνα καὶ σὰν φίλου της, ἀλλὰ κυρίως σὰν μεγάλου καὶ ἀσύγκριτου ἀληθινοῦ καλλιτέχνη.

μάνος χάρης

Ἀπόκομμα Ἐθνικοῦ Χαλκίδος
Χρονολογία - 6 ΝΟΕ. 1960

ΕΚΕΙΝΟΙ ΠΟΥ ΦΕΥΓΟΥΝ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ο ΜΕΓΑΛΟΣ ΝΕΚΡΟΣ

Πρὶν λίγες μέρες μιὰ φυσιογνωμία μεγάλη ἔπαψε νὰ ὑπάρχῃ.

Τὸ νῆμα μιᾶς ζωῆς ἑκόπη πάνω στὸ μεσουράνημά της.

Ὁ Δημήτρης Μητρόπουλος δὲν ζῇ πιά. Ὁ Μεγάλος μάγος τῆς Μπαγκέτας ἄφησε τὴν τελευταία του πνοή, πάνω στὴ πανέμορφη τοῦ Μιλάνου πολιτεία.

Μέσα στὴν περίφημη «σκάλα» του, τὰ νευρικά του χέρια, διηύθυναν τὴν ὀρχήστρα της, ποὺ τόσο πολὺ ἀγάπησε καὶ ἐλάτρεψε, γιὰ τελευταία φορά.

Ἡ Μεγαλύτερη Φυσιογνωμία τῆς Μουσικῆς, σφάλισε γιὰ πάντα τὰ μάτια της.

Δὲν θὰ ξανασκορπίσει πιὰ ρίγη, συγκίνησι καὶ ἐνθουσιασμοῦ, στοὺς φίλους τῆς μουσικῆς, ποὺ τόσο τὸν ἐκτίμησαν καὶ τὸν ἀνέβασαν στὰ οὐράνια ὕψη τῆς καλλιτεχνικῆς δόξας. Ὁ καλύτερός μας «πρεσβευτὴς» σταμάτησε ἀπότομα τὴ δράσι του, μέσα στὸ ἀποκορύφωμα τῆς δημιουργίας του, γιὰ νὰ πάῃ καὶ νὰ συναντήσῃ τοὺς ἄλλους γίγαντες τῆς τέχνης, στὸν ἀθάνατο «Παρνασσό», ἐκεῖ ποὺ βρίσκονται ἄφθαρτα ὅλα τὰ μεγάλα πνεύματα.

Δίκαια ὅλος ὁ κόσμος ἔκλαψε γιὰ τὸν θάνατο τοῦ μεγάλου αὐτοῦ καλλιτέχνη.

Καὶ πιὸ δίκαιος ἀκόμα ὁ χαρακτηρισμὸς πολλῶν προσωπικοτήτων ὅτι ὁ μεγάλος νεκρός μας, ἦταν ἕνα «φαινόμενο» καλλιτεχνικῆς δημιουργίας.

Τὸ πέρασμά του θὰ μείνῃ γιὰ πάντα ζωντανὸ στοὺς πνευματικοὺς κύκλους.

Καὶ θὰ μείνῃ σὰν Φάρος.

Γιατὶ ὁ Μητρόπουλος δὲν ἦταν ἕνας συνηθισμένος καλλιτέχνης.

Ἦταν στὸ στέμμα τῆς τέχνης, διαμάντι ἀνεκτίμητο, τοῦ Ἑλληνικοῦ Λαοῦ.

Αὔριον αὐτὸς ποὺ ἀσκήτεψε ἀπὸ μικρὸς στὴν ἐκκλησία τῆς τέχνης, θὰ σκεπαστῇ ἀπὸ τὴν προνομιοῦχο Ἀττικὴ γῆ.

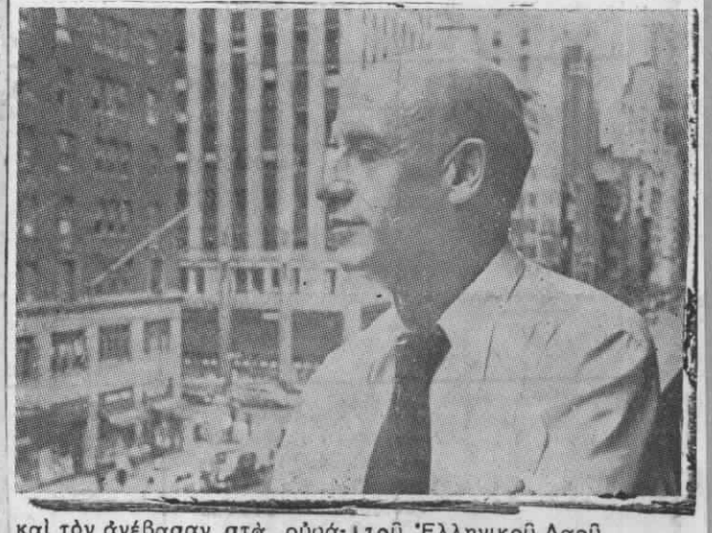
Τὸ κενοτάφιό του θἆναι σύμβολο, καὶ ἡ μνήμη του θὰ διατηρῆται ἀνέπαφη.

Ἰδιαίτερα αὐτοὶ ποὺ ἡ τύχη τοὺς βοήθησε νὰ νοιώσουν ἀπὸ κοντὰ τὶς συγκινήσεις πού προσέφερε ἡ ἀσκητικὴ μορφὴ τοῦ Μάγου τῆς Μπαγκέτας δὲν πρόκειται εὔκολα νὰ τὸν ξεχάσουν.

Τὸ στερνὸ χειροκρότημα θὰ εἶναι ὁ τελευταῖος χαιρετισμὸς ἀλλὰ καὶ ἡ τελευταία ἐκδήλωσις ἀγάπης τοῦ Λαοῦ, σ' αὐτὸν ποὺ τόσο τὸν ἀγάπησε.

Αὐτὸ τὸ χειροκρότημα καὶ ἡ ἀληθινὴ ἀγάπη ὅλων μας, πρὸς τὸν μέγαν νεκρόν, ἂς ἀποτελέσουν τὴν καλύτερη παρηγοριὰν γιὰ τὸν σκληρὰ δοκιμασθέντα κόσμο τῆς τέχνης.

Γιάννης Καββαθᾶς



ΚΑΘΗΜΕΡΙΝΗΣ
- 6 ΝΟΕ. 1960

Η ΤΕΛΕΥΤΑΙΑ ΔΟΚΙΜΗ ΠΟΥ ΔΙΗΥΘΥΝΕΝ Ο ΜΗΤΡΟΠΟΥΛΟΣ



Δυο στιγμιότυπα ἀπὸ τὴν τελευταίαν δοκιμὴν τοῦ Δημητρίου Μητροπούλου μὲ τὴν Ὀρχήστραν τῆς Σκάλας τοῦ Μιλάνου. Ὁ Μητρόπουλος διηύθυνε τὴν 3ην Συμφωνίαν τοῦ Μάλερ.

Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΦΘΑΝΕΙ ΣΗΜΕΡΟΝ ΕΙΣ ΑΘΗΝΑΣ

ΔΑΚΡΥΟΝΤΑ ΠΛΗΘΗ ΘΑΥΜΑΣΤΩΝ ΤΟΥ ΠΑΡΗΛΑΣΑΝ ΧΘΕΣ ΠΡΟ ΤΗΣ ΣΟΡΟΥ ΤΟΥ

ΜΙΛΑΝΟΝ, 5. (Γιουνάϊτεντ).— Ἡ τέφρα τοῦ Μητροπούλου ἐπανέρχεται αὔριον εἰς τὴν γῆν, τῆς γενετείρας του, εἰς τὰς Ἀθήνας. Λήκυθος περιέχουσα τὴν σποδόν, ἀπὸ τὸ Λουγκάνο τῆς Ἑλβετίας ὅπου ἐγένετο ἡ ἀποτέφρωσις τοῦ νεκροῦ, ἀναμένεται ν' ἀφιχθῇ ἐπὶ εἰδικῶς διατεθέντος ἀεροπλάνου τὰς ἀπογευματινὰς ὥρας τῆς αὔριον εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, ὅπου καὶ θὰ τύχῃ ἐπισήμου ὑποδοχῆς. Σήμερονὴ σορὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ ἐξετέθη ἐπὶ τρίωρον εἰς προσκύνημα εἰς τὸ παρεκκλήσιον τῆς Ἰατροδικαστικῆς σχολῆς ἐν Μιλάνῳ, ὅπου ὅλος ὁ μουσικὸς κόσμος τῆς Σκάλας καὶ πλήθη λαοῦ ἐθρήνησαν τὸν Μητρόπουλον μὲ συγκινητικὰς ἐκδηλώσεις. Ἐν τῷ μεταξὺ μεταδίδεται ἐκ Μιλάνου ὅτι κατόπιν Ἰατροδικαστικῆς ἐξετάσεως διεπιστώθη ὅτι ὁ θάνατος ὀφείλετο οὐχὶ εἰς ἐγκεφαλικὴν αἱμορραγίαν, ὡς ἀρχικῶς ἐπίστευσαν οἱ ἰατροὶ ποὺ τὸν ἐξήτασαν, ἀλλὰ εἰς συγκοπὴν τῆς καρδίας.

Ἡ ἀποτέφρωσις τῆς σοροῦ τοῦ Μητροπούλου ἐγένετο κατόπιν ἐπεμβάσεως τοῦ ἐκτελεστοῦ τῆς διαθήκης του νέου Ἀμερικανοῦ συνθέτου κ. Τζὶμ Ντίξον. ὁ ὁποῖος, ὡς ἐπληροφορήθη τὸν θάνατον τοῦ διδασκάλου καὶ προστάτου του, ἔσπευσε νὰ τηλεγραφήσῃ εἰς Ἀθήνας καὶ Μιλάνον γνωστοποιῶν τὸ κείμενον τῆς διαθήκης, διὰ τοῦ ὁποίου ἐπιστοποιεῖτο ἡ ἐπιθυμία τοῦ ἐκλιπόντος ὅπως ἡ σορὸς του καῇ καὶ ἡ τέφρα του τοποθετηθῇ ἐντὸς ἑλληνικοῦ ἀμφορέως καὶ μεταφερθῇ εἰς τὰς Ἀθήνας.

Πέραν τῆς διαθήκης αὐτῆς, ὁ ἀποθανὼν ἀρχιμουσικὸς ἐξέφραζε τὴν ἰδίαν ἐπιθυμίαν του εἰς ἐπιστολὴν πρὸς τὸν ἐν Ν. Ὑόρκῃ διαχειριστὴν τῆς περιουσίας του κ. Μπάρτον Χόκερ, σταλεῖσαν τὴν 10ην Ἀπριλίου 1959. Τὸ κείμενον τῆς ἐπιστολῆς αὐτῆς, ἀνακοινωθὲν παρὰ τοῦ κ. Χόκερ πρὸς τὸν τύπον ἔχει ὡς ἀκολούθως:

«Ἐπιθυμῶ ὅπως εἰς περίπτωσιν θανάτου μου μὴ μοῦ ἀποσταλοῦν ἄνθη. Τυχὸν δωρεαὶ αἱ ὁποῖαι θὰ ἀπέβλεπον εἰς τὴν ἐπ' ὀνόματί μου δημιουργίαν σταθεροῦ κεφαλαίου διὰ φιλανθρωπικοὺς σκοποὺς ἐπιθυμῶ ὅπως διατεθοῦν ὑπὲρ τῶν Ἀμερικανῶν συνθετῶν. Τὴν διαχείρισιν τοῦ κεφαλαίου αὐτοῦ νὰ ἀναλάβῃ ἡ Ἑταιρία τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης.

»Ἐπίσης ἐπιθυμῶ ὅπως ἡ σορός μου ἀποτεφρωθῇ μὲ τὴν μεγαλυτέραν δυνατὴν οἰκονομίαν, προηγουμένως δὲ νὰ μὴ ἐκτεθῇ εἰς κοινὴν θέαν. Μετὰ τὴν ἀποτέφρωσιν ἡ σποδός μου δέον νὰ ἀποσταλῇ εἰς τὴν Ἑλλάδα».

Αἱ τελευταῖαι αὐταὶ ἐπιθυμίαι τοῦ Μητροπούλου ἐξεπληρώθησαν μὲ τὴν σημερινὴν ἀποτέφρωσιν τοῦ νεκροῦ του καὶ τὴν μεταφοράν του αὔριον εἰς Ἀθήνας.

Ὁ νεκρὸς παρέμεινε εἰς τὸ νεκροφυλάκιον τοῦ Ἰνστιτούτου τῆς Ἰατροδικαστικῆς τοῦ Μιλάνου μέχρι τῆς 4ης μ.μ. καὶ ἀκολούθως μετεφέρθη εἰς Λουγκάνο τῆς Ἑλβετίας διὰ τὴν ἀποτέφρωσίν του. Πρὸ τῆς μεταφορᾶς τοῦ νεκροῦ αἱ θύραι τοῦ νεκροφυλακίου ἠνοίχθησαν διὰ τρεῖς ὥρας καὶ καθ' ὅλον τὸ διάστημα τοῦτο πλῆθη θαυμαστῶν τοῦ ἐκλιπόντος παρήλαυνον πλησίον τοῦ φερέτρου διὰ τὸν τελευταῖον ἀποχαιρετισμόν. Ἐκ τῶν πρώτων ποὺ ἔσπευσαν νὰ τὸν ἀποχαιρετήσουν ἦσαν ὅλοι οἱ μουσικοί, χορευταὶ καὶ ἀοιδοὶ τῆς Σκάλας τοῦ Μιλάνου — μεγαλυτέρας ὅπερας τοῦ κόσμου — ἀλλὰ καὶ πλῆθη μουσοφίλων.

Τὸ δωμάτιον ἦτο κεκαλυμμένον μὲ μαύρους πέπλους καὶ τὸ φέρετρον περιεβάλλετο ἀπὸ ἓξ μικρὰ δενδρύλλια. Συμφώνως πρὸς τὴν ὑστάτην ἐπιθυμίαν τοῦ νεκροῦ, οὐδεὶς στέφανος ἀνθέων εἰσήχθη εἰς τὸν χῶρον αὐτόν, ὅλα δὲ τὰ ἄνθη τὰ ὁποῖα ἀπεστάλησαν ὑπὸ θαυμαστῶν του ἐναπετέθησαν εἰς τὴν πλησιεστέραν ἐκκλησίαν.

Εἰς τὰς τέσσαρας ἀκριβῶς, τὸ φέρετρον, ἀπὸ ξύλον δρυός, βασταζόμενον ἀπὸ τὸν ἀρχιμουσικὸν καὶ διευθυντὴν τῆς Σκάλας Φραντσέσκο Σισιλιάνι καὶ ἑπτὰ μουσικούς τῆς περιφήμου ὅπερας καὶ παρακολουθούμενον ἀπὸ πλήθος δακρυόντων μουσικῶν καὶ ἰταλικοῦ λαοῦ, μετεφέρθη εἰς τὴν νεκροφόρον καὶ δι' αὐτῆς εἰς Λουγκάνο τῆς Ἑλβετίας διὰ τὴν ἀποτέφρωσιν. Παρόντες κατὰ τὴν ἐκφορὰν ἐκτὸς τῶν ἀντιπροσώπων τῶν ἑλληνικῶν καὶ ἰταλικῶν ἀρχῶν, ἦσαν ἐπίσης ὁ διευθυντὴς τοῦ Ραδιοσταθμοῦ τῆς Βιέννης δρ. Κόχ, ἀντιπρόσωποι τῶν Λυρικῶν Σκηνῶν τῆς Βιέννης καὶ τοῦ Σάλτσμπουργκ καὶ μέλη τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Βιέννης.

Η ΑΠΟΤΕΦΡΩΣΙΣ

Ὅταν ἡ σορὸς ἔφθασε εἰς τὸ κρεματόριον τοῦ Λουγκάνο, εἰς τὸ βόρειον ἄκρον τῆς πόλεως, τὸ φέρετρον ἀπὸ τῆς νεκροφόρου μετέφερον πάλιν δύο μουσικοὶ τῆς ὀρχήστρας τοῦ ραδιοσταθμοῦ τοῦ Λουγκάνο καὶ δύο ἀνώτεροι δημοτικοὶ ὑπάλληλοι. Εἰς τὴν ἁπλῆν αἴθουσαν τοῦ παρεκκλησίου δὲν ὑπῆρχον ἄνθη. Μόνον ἕνας

ΕΛΕΥΘΕΡΙΑΣ
6 ΝΟΕ. 1960

Ὁ μεγάλος Ἕλλην Μαέστρος ποὺ τὸν θρηνεῖ ἡ παγκόσμιος Μουσική



Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΠΙΣΤΡΕΦΕΙ ΣΤΗΝ ΠΑΤΡΙΔΑ



Ο ΜΑΕΣΤΡΟΣ ΣΤΗΝ ΜΕΛΕΤΗ ΜΙΑΣ ΠΑΡΤΙΤΟΥΡΑΣ



Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΥΝΟΜΙΛΕΙ ΜΕ ΤΟΥΣ ΒΑΣΙΛΕΙΣ

Ἀπόκομμα ΜΑΚΕΔΟΝΙΑΣ ΘΕΣΣΑΛΟΝΙΚΗΣ
Χρονολογία 6 ΝΟΕ. 1960

Δι' ἑλληνικοῦ ἀεροπλάνου ἐξ Ἰταλίας

Η ΣΠΟΔΟΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΔΙΑΚΟΜΙΖΕΤΑΙ ΤΗΝ 4ην Μ. Μ. ΕΙΣ ΑΘΗΝΑΣ ΔΙΑ ΝΑ ΕΝΑΠΟΤΕΘΗ ΕΝΤΟΣ ΛΗΚΥΘΟΥ

Ὕστατον φόρον τιμῆς τοῦ ἀπέδωσαν πολλαὶ προσωπικότητες τοῦ Μιλάνου

ΕΝΟΣ ΛΕΠΤΟΥ ΣΙΓΗ ΕΙΣ ΤΟ «ΚΑΡΝΕΓΚΥ ΧΩΛ»

Θὰ διαφυλαχθῇ εἰς τὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ

ΑΘΗΝΑΙ, 5.— Τηλεγράφημα τοῦ ἐν Μιλάνῳ γενικοῦ προξένου τῆς Ἑλλάδος πρὸς τὴν κυβέρνησιν, ἀνέφερεν, ὅτι ἡ σποδὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, θὰ διακομισθῇ εἰς Ἀθήνας τὸ ἀπόγευμα αὔριον (σήμερον) τὴν 3.30΄.

Εἰς τὸ τηλεγράφημα τοῦ Ἕλληνος προξένου ἀναφέρεται ἐπίσης, ὅτι ἡ σορὸς τοῦ Μητροπούλου μετεφέρθη εἰς Λουγκάνο τῆς Ἐλβετίας ὅπου καὶ ἀπετεφρώθη εἰς τὸ ἐκεῖ κρεματόριον συμφώνως πρὸς τὴν τελευταίαν ἐπιθυμίαν τοῦ νεκροῦ.

Ἐντὸς τῆς ἡμέρας, οἱ ἁρμόδιοι κυβερνητικοὶ παράγοντες θὰ ρυθμίσουν τὰ τῆς ἐπισήμου ὑποδοχῆς τῆς λήκυθου, ἡ ὁποία περιέχει τὴν σποδὸν τοῦ νεκροῦ.

Εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ θὰ παρευρίσκωνται ὁ κ. Κανελλόπουλος καὶ οἱ ὑπουργοὶ κ.κ. Τσάτσος, καὶ Βογιατζῆς ἀντιπρόσωποι τῶν μουσικῶν Ἱδρυμάτων οἱ εὑρισκόμενοι εἰς Ἀθήνας συγγενεῖς, ἐκ μητρός, τοῦ Μητροπούλου, σπουδασταὶ μουσικῶν σχολῶν, θαυμασταὶ τοῦ ἐκλιπόντος ἀρχιμουσικοῦ, καὶ ἀπόσπασμα τὸ ὁποῖον θὰ ἀποδώσῃ τιμάς.

Ἀπὸ τὸ ἀεροδρόμιον συμφώνως πρὸς τὸ καταρτιζόμενον πρόγραμμα, εἰς τὸ ὁποῖον ἐνδέχεται νὰ ἐπέλθουν ἀλλαγαί, ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου θὰ μεταφερθῇ ἐν πομπῇ καὶ θὰ ἐναποτεθῇ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ὅπου ὁ ἀείμνηστος μαέστρος εἶχεν ἐπαναλάβει συναυλίας. Εἰς τὸ Ἡρῶδειον θὰ γίνῃ ἀμέσως μετὰ τὴν μεταφορὰν ἡ μετὰ παρέλευσιν 48 ὡρῶν τελετή, ἡ ὁποία θὰ περιλαμβάνῃ ὁμιλίας ἐκπροσώπου τῆς κυβερνήσεως καὶ ἀντιπροσώπων τῶν καλλιτεχνικῶν ὀργανώσεων σχετικὰς μὲ τὴν προσωπικότητα, τὸ ἔργον καὶ τὴν σημασίαν τῆς προσφορᾶς τοῦ Μητροπούλου εἰς τὴν μουσικήν.

ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ

Ἡ σποδὸς τοῦ Μητροπούλου θὰ ἐκτεθῇ εἰς προσκύνημα μὲ τιμητικὴν φρουρὰν μουσικῶν, θὰ παραμείνῃ δὲ εἰς τὸ Ὠδεῖον τοῦ Ἡρώδου μέχρι τοῦ ἀπογεύματος τῆς Δευτέρας ἢ τῆς Τρίτης (καὶ τοῦτο παραμένει εἰσέτι ἀκαθόριστον), ὁπότε ἐν πομπῇ θὰ μεταφερθῇ εἰς τὸ Ὠδεῖον Ἀθηνῶν, ὅπου ἡ λήκυθος θὰ ἐναποτεθῇ εἰς εἰδικὴν προθήκην.

Ἐξ ἄλλου, ὑπὸ τῆς Ἀκαδημίας καὶ τοῦ Ὠδείου Ἀθηνῶν θὰ τελεσθῇ καλλιτεχνικὸν μνημόσυνον εἰς τὸ ὁποῖον, ὡς ἐγνώσθη, θὰ ὁμιλήσῃ ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Π. Κανελλόπουλος. Ἐκτὸς τῶν ἀνωτέρω θὰ γίνουν καὶ ἄλλαι καλλιτεχνικαὶ ἐκδηλώσεις ὑπὸ διαφόρων ὀργανώσεων καὶ σωματείων εἰς μνήμην τοῦ μεγάλου νεκροῦ, ὁ ὁποῖος ἐτίμησε τὸ ἑλληνικὸν ὄνομα εἰς ὁλόκληρον τὸν κόσμον.

Σχετικῶς μὲ τὸ ἀνακῦψαν θέμα τῆς θρησκευτικῆς τελετῆς, ἡ ὁποία ὡς ἐγνώσθη ἤδη, δὲν πρόκειται νὰ γίνῃ, ἐξ ἀρμοδίων ἐκκλησιαστικῶν κύκλων ἐτονίσθη ὅτι τοῦτο ἀφείλεται εἰς τὸ ὅτι οἱ κανόνες τῆς ὀρθοδόξου ἐκκλησίας ἀπαγορεύουν ρητῶς τὴν καῦσιν τῶν νεκρῶν. Ἀναπείθεται δὲ διὰ τὴν περίπτωσιν ἀπόφασις τῆς Ἱερᾶς συνόδου, ἡ ὁποία, ὅμως, θὰ ἐδημιούργει προηγούμενον. Ἐπειδὴ δὲ ἀνεφέρθη ὡς προηγούμενον ἡ θρησκευτικὴ τελετὴ ἡ ὁποία ἔγινε κατὰ τὴν μετακομιδὴν τῶν ὀστῶν τοῦ ποιητοῦ Ἀνδρέα Κάλβου ἐκ μέρους τῶν ἐκκλησιαστικῶν ἀρχῶν, ὑπενθυμίζεται ὅτι ἐπρόκειτο περὶ ὀστῶν νεκροῦ ὁ ὁποῖος εἶχε κηδευθῇ κανονικῶς. Προστίθεται ὅτι ἡ ἐκκλησία θὰ ἐκήδευε μετὰ πολλῶν τιμῶν ἕνα ἄνδρα, ὡς ὁ ἀείμνηστος Μητρόπουλος, ἂν ἡ σορός του δὲν ἐτίθετο εἰς τὸ κρεματόριον πρὸς καῦσιν.

ΟΡΓΑΝΩΣΙΣ ΕΚΔΗΛΩΣΕΩΝ

Εἰς κοινὴν συνεδρίασιν τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν καὶ τοῦ καθηγητικοῦ συλλόγου ἀντηλλάγησαν σκέψεις διὰ τὴν ὀργάνωσιν ἐκδηλώσεως εἰς μνήμην τοῦ Δ. Μητροπούλου. Μεταξὺ αὐτῶν εἶναι καὶ πρότασις διὰ τὴν φιλοτέχνησιν ὑπὸ Ἕλληνος γλύπτου τῆς προτομῆς τοῦ μεγάλου μαέστρου, ἡ ὁποία, ὡς ἐγνώσθη, θὰ πραγματοποιηθῇ τελικῶς.

Παραλλήλως, τὸ δημοτικὸν συμβούλιον Πειραιῶς ἀπεφάσισε, κατὰ τὴν τελευταίαν του συνεδρίασιν, ὅπως δοθῇ εἰς μίαν τῶν ὁδῶν τῆς πόλεως τὸ ὄνομα τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ.

ΦΟΡΟΣ ΤΙΜΗΣ

ΜΙΛΑΝΟΝ, 5. (Ἀσσ. Πρές). —Προσωπικότητες τοῦ μουσικοῦ κόσμου ἀπέδωσαν ὕστατον φόρον τιμῆς εἰς τὸν μουσικοσυνθέτην Δημήτρη Μητρόπουλον, εἰς αἴθουσαν τοῦ Ἰατροδικαστικοῦ Ἰνστιτούτου, ὅπου ἐναπετέθη ἡ σορός του. Βραδύτερον ἐντὸς τοῦ ἀπογεύματος ἡ σορὸς τοῦ ἀρχιμουσικοῦ μετεφέρθη μέσῳ τῶν ἑλληνικῶν προξενικῶν ἀρχῶν δι' αὐτοκινήτου εἰς Λουγκάνο τῆς Ἐλβετίας ὅπου ἐκάη εἰς κρεματόριον. Ἡ σποδὸς θὰ ἐπαναφερθῇ εἰς Ἰταλίαν καὶ θὰ ἀποσταλῇ εἰς τὸ ἀεροδρόμιον τοῦ Μιλάνου Μαλπένζα, ὅπου ἀεροπλάνον τῆς ἑλληνικῆς βασιλικῆς ἀεροπορίας θὰ μεταφέρῃ αὐτὴν εἰς Ἀθήνας αὔριον (σήμερον).

Μόνον ἐπισκέπται, οὐχί, ὅμως καὶ ἄνθη, ἐγένοντο δεκτοὶ σήμερον τὴν πρωΐαν εἰς τὴν αἴθουσαν ὅπου εἶχεν ἐναποτεθῇ τὸ φέρετρον τοῦ Μητροπούλου. Τὰ ἀποσταλέντα ἐκ μέρους θαυμαστῶν καὶ φίλων τῆς μουσικῆς ἄνθη ἐτοποθετήθησαν εἰς τὸ παραπλήσιον τοῦ Ἰατροδικαστικοῦ Ἰνστιτούτου οἴκημα. Εἰς τὴν διαθήκην του ὁ Μητρόπουλος διετύπωνε τὴν παράκλησιν ὅπως μὴ ὀργανωθοῦν παρατεταμένοι νεκρώσιμοι ἀκολουθίαι, ὅπως μὴ ἀποσταλοῦν ἄνθη καὶ ὅπως τὰ χρήματα δι' αὐτὰ διατεθοῦν δι' ἀγαθοεργοὺς σκοπούς.

ΠΟΙΟΙ ΤΟΝ ΑΠΕΔΩΣΑΝ

Ὁ δρ Ἀντόνιο Γκιριγκέλι, διευθυντὴς τῆς ὄπερας τῆς Σκάλας τοῦ Μιλάνου, ὅπου ὁ Μητρόπουλος ὑπέστη καρδιακὴν προσβολὴν κατὰ τὴν διάρκειαν μιᾶς δοκιμῆς καὶ ὁ Ἕλλην γενικὸς πρόξενος συγκατελέγοντο μεταξὺ ἐκείνων οἱ ὁποῖοι ἀπέδωσαν τὸν ὕστατον φόρον τιμῆς εἰς τὴν σορὸν τοῦ μεγάλου μουσικοῦ, πρὶν αὕτη ἀποσταλῇ εἰς Λουγκάνο τῆς Ἐλβετίας. Ὁ κ. Φραντσίσκο Σισιλιάνι, καλλιτεχνικὸς διευθυντὴς τῆς Σκάλας καὶ οἱ μουσικοὶ τῆς ὀρχήστρας τῆς ὄπερας μετέφερον τὸ φέρετρον ἐκ τῆς αἰθούσης τοῦ Ἰατροδικαστικοῦ Ἰνστιτούτου, ὅπου μετεφέρθη ἡ σορὸς τοῦ διασήμου ἀρχιμουσικοῦ. Κατὰ τὴν ἐκφορὰν τὸ ἐν Μιλάνῳ ἑλληνικὸν προξενεῖον ἀντεπροσωπεύθη ὑπὸ τοῦ κ. Θεοδώρου Μελετίου, γενικοῦ προξένου τῆς Ἑλλάδος εἰς Μιλάνον, τοῦ ἀκολούθου τῆς πρεσβείας κ. Ἀλεξάνδρου Δημητροπούλου. Ἐπίσης παρέστησαν ὁ διευθυντὴς τοῦ Ἰνστιτούτου καλῶν τεχνῶν τῶν Ἀθηνῶν κ. Γ. Κουρνούτος καὶ τὸ πλήρωμα τοῦ ἀεροπλάνου τῆς ἑλληνικῆς ἀεροπορίας τὸ ὁποῖον θὰ μεταφέρῃ τὴν λήκυθον τῆς σποδοῦ τοῦ Μητροπούλου εἰς τὰς Ἀθήνας. Τὸ πλήρωμα ἀποτελεῖται ἐκ τοῦ ἀντισμηνάρχου Γ. Σιαλέλη, τοῦ ἐπισμηναγοῦ Γ. Παντελίδου καὶ τῶν ἀξιωματικῶν Β. Γεωργίου, Α. Κριτσέλη καὶ Δ. Λιναρδάκη. Ὁ ἐν Μιλάνῳ ὑποπρόξενος κ. Τζὼν Βάντερβιν καὶ ἡ δ. Τρούντυ Γκόθ, Ἀμερικανὶς γραμματεὺς τοῦ Μητροπούλου, ἀντεπροσώπευσαν τὰς Ἡνωμένας Πολιτείας τῆς ὁποίας ὑπῆκοος ἦτο ὁ Μητρόπουλος. Ὡς ἀνεκοίνωσε μέλος τοῦ πληρώματος τοῦ ἑλληνικοῦ ἀεροπλάνου, τὸ ὁποῖον θὰ μεταφέρῃ τὴν σποδόν, ἡ ἀναχώρησίς του ἐκ τοῦ ἀεροδρομίου τοῦ Μιλάνου θὰ πραγματοποιηθῇ περὶ τὴν 07.00 ὥραν Γκρήνουϊτς τῆς Κυριακῆς θὰ φθάσῃ δὲ εἰς τὸ ἀεροδρόμιον τῶν Ἀθηνῶν περὶ τὴν 14.30 ὥραν Γκρήνουϊτς τῆς Ἰδίας ἡμέρας.

ΕΙΣ ΤΟ «ΚΑΡΝΕΓΚΥ ΧΩΛ»

ΝΕΑ ΥΟΡΚΗ, 5. (Ἀσσ. Πρές). — Τὸ ἀκροατήριον εἰς τὸ «Κάρνεγκυ Χώλ» ἐτήρησεν ἑνὸς λεπτοῦ σιγὴν εἰς μνήμην τοῦ Δημήτρη Μητροπούλου, διευθυντοῦ τῆς φιλαρμονικῆς ὀρχήστρας τῆς Νέας Ὑόρκης, ὁ ὁποῖος ἀπεβίωσεν εἰς Μιλάνον πρὸ τριημέρου.

Ὁ κ. Λεονάρντ Μπερνστάϊν διάδοχος τοῦ ἀποθανόντος εἰς τὴν φιλαρμονικὴν διηύθυνε τὴν ὀρχήστραν αὐτὴν εἰς τὴν ἑρμηνείαν τῆς συμφωνίας τῆς «Ἀναστάσεως» τοῦ Γκούσταβ Μάλερ, εἰς μνήμην τοῦ ἀποθανόντος ἀρχιμουσικοῦ.

Ὁ Μητρόπουλος διεύθυνε δοκιμὰς τῆς ὀρχήστρας εἰς ἔργον τοῦ Μάλερ, εἰς τὴν Σκάλαν τοῦ Μιλάνου, ὅταν ἀπεβίωσεν.

Η ΑΝΘΡΩΠΙΝΗ ΟΨΙ ΤΟΥ ΜΑΓΟΥ ΤΗΣ ΜΠΑΓΚΕΤΤΑΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Ὅπως τὸν εἶδα ἀπὸ κοντά

Ὁ ἀδύνατος στρατιώτης μὲ τὰ μπλὲ μάτια.—Ἡ «Βεατρίκη».— Ἡ μικρὴ ἄρρωστη ἀδελφή.— Ἡ ἀγάπη του στὰ παιδιά.— Ἡ δόξα καὶ ἡ νοσταλγία γιὰ τὴν Ἑλλάδα.—Ἡ μοναξιά του.

ΜΙΑ ΑΦΗΓΗΣΙ ΤΗΣ κ. ΚΑΤΙΝΑΣ ΠΑΞΙΝΟΥ

Ἡ κ. Κατίνα Παξινοῦ συνεδέετο διὰ στενῆς φιλίας μὲ τὸν Δημήτρη Μητρόπουλον, φιλίαν ἡ ὁποία ἐξεκίνησεν ὅταν καὶ οἱ δύο ἐσπούδαζαν ἀκόμη μουσικὴν καὶ παρέμεινεν ἀκμαία μέχρι τέλους. Συνειργάσθησαν, ἐξ ἄλλου, ἐπανειλημμένως δεξιούμενοι, ὅτι ἡ κ. Παξινοῦ, ποὺ ἄρχισε τὴν καριέρα της μὲ τὸ μελόδραμα, δὲν ἔχει μόνον ἀρτιωτάτην μουσικὴν μόρφωσιν, ἀλλὰ καὶ συνέθεσεν ἡ ἰδία τὴν μουσικὴν διὰ τὸν «Οἰδίποδα Τύραννον», ἡ ὁποία χρησιμοποιεῖται πάντοτε εἰς τὰς παραστάσεις τοῦ Ἐθνικοῦ Θεάτρου, ἐνῷ, ἀφ' ἑτέρου, ὁ Μητρόπουλος εἶχε πάντοτε ζωηρὸν ἐνδιαφέρον διὰ τὸ Θέατρον καὶ διετέλεσεν ἐπὶ ἓξη ἀρχιμουσικὸς τοῦ Ἐθνικοῦ.

Τὸ κατωτέρω ἄρθρον ἀποβαίνει ἀναμνήσεις τῆς κ. Παξινοῦ διὰ τὸν Μητρόπουλον, ὅπως τὰς ἀφηγήθη ἡ ἰδία εἰς τὸν συνεργάτην μας.

Ὁ Δημήτρης Μητρόπουλος καὶ ἡ Κατίνα Παξινοῦ γνωρίσθηκαν τὸ 1918 καὶ ἡ φιλία τους διατηρήθηκε ὡς προχθές. Τότε (τὸ 1918 ἡ Παξινοῦ μόλις εἶχε ἐπιστρέψη ἀπὸ τὴν Ἑλβετία, ὅπου εἶχε σπουδάση μουσικὴ καὶ ἀναζητοῦσε ἀκόμα πανιατέρ. Μιὰ μέρα ὁ Καλομοίρης, ποὺ ἦταν ἀξιωματικός, ἔργο ἀποτελούμενο ἀπὸ ὀκτὼ κομμάτια, καθένα ἀπὸ τὰ ὁποῖα ἐκάλυπτε τρεῖς καὶ τέσσερες σελίδες. Ὁ Μητρόπουλος τὸ εἶχε παίξη μόνο μιὰ φορά— ἐκεῖνη τὴ μοναδικὴ φορὰ στὴν Ἀθήνα, πρὶν 40 περίπου χρόνια! Ἀλλὰ τὸ θυμόταν σὰν νὰ τὸ εἶχε παίξη χθές. Κι' ἐπειδὴ δὲν βρῆκε στὸ Παρίσι τὸ ἔργο, κάθησε



Ὁ Ἀλέξης Μινωτῆς, ἡ Κατίνα Παξινοῦ καὶ ὁ μαέστρος στὶς δοκιμὲς τῆς «Ἠλέκτρας».

καὶ τὸ ἔγραψε ὁλόκληρο— στίχους καὶ μουσικὴ— ἀπὸ μνήμης!

⁂

Ἀκούστηκε ὅτι ἦταν μισέλλην. Ἡ φήμη αὐτὴ ἴσως νὰ καλλιεργήθηκε ἀπὸ ἐκείνους ποὺ τὸν ἐσπρωξαν στὴν ἐξορία — καὶ στὴ δόξα — ἀλλὰ ἡ πραγματικότητα εἶναι ἐντελῶς διαφορετική. Δὲν ἤθελε νὰ φύγη ἀπὸ τὴν Ἑλλάδα. "Οταν ἔφευγε γιὰ πρώτη φορὰ στὴ Γερμανία μὲ ἔξοδα τοῦ Μπενάκη καὶ τοῦ Νεγρεπόντη πῆδηξε ἀπὸ τὸ πλοῖο τὴν ὥρα ποὺ σήκωναν τὴν σκάλα καὶ γύρισε στοὺς φίλους του. «Δὲν μπορῶ νὰ φύγω» τοὺς εἶπε. «Μοῦ εἶναι ἀδύνατο ν' ἀφήσω τὸν τόπο μου». Καὶ χρειάσθηκε ἡ ἴδια ἡ Παξινοῦ, ποὺ εἶχε πάντα μεγάλη ἐπιρροὴ στὸ νεαρὸ Μητρόπουλο, ν' ἀγωνισθῇ σκληρὰ γιὰ νὰ τὸν πείση: «Πρέπει νὰ φύγης. Πρέπει νὰ φτάσης ψηλὰ — καὶ θὰ φτάσης».



Ὁ Μητρόπουλος διευθύνει.

"Εφυγε. Ἀλλὰ ἡ σκέψη του, ἡ ψυχή του, τὰ μάτια του πάντα γύριζαν — πότε γελαστὰ καὶ πότε δακρυσμένα — στὴν Ἑλλάδα. Γύρισε τὸ 1929 καὶ ξανάφυγε τὸ 1936. Ἀλλὰ δὲν ἔπαψε νὰ ρωτᾶ, νὰ πάσχη γιὰ τὴν Ἑλλάδα. "Οταν τὸ 1941 ἡ Παξινοῦ βρέθηκε πρόσφυγας στὴν Ἀμερική, ὁ Μητρόπουλος ἦταν στὴ Μινεάπολη. Τὴν πῆρε ἀμέσως στὸ τηλέφωνο. Ἡ φωνή του ἀκούστηκε βραχνή, ταραγμένη: «Κατίνα, μίλησέ μου γιὰ τὴν Ἑλλάδα. Πῶς δέχτηκε τὴν ἦττα; Πῶς εἶναι ἡ Ἀθήνα μὲ τοὺς Γερμανούς;».

⁂

Ἴσως γιὰ καμμιὰ ἄλλη διασημότητα τῆς ἐποχῆς μας δὲν γράφτηκαν οἱ φανταστικὲς πληροφορίες ποὺ γράφτηκαν γιὰ τὸν Μητρόπουλο. Τὸ κοινὸ πασχίζε νὰ μαντέψη τί κρυβόταν πίσω ἀπὸ τὸ κέρινο καὶ χλωμὸ ἐκεῖνο πρόσωπο μὲ τὰ γκριζογάλανα μάτια. «Εἶναι ἕνας ψυχρὸς ἄνθρωπος ποὺ ἐνδιαφέρεται μόνο γιὰ νότες», ἔγραψε κάποτε μία ἐξέχη ἐφημερίδα. Ἀλλὰ ὁ Μητρόπουλος δὲν ἦταν ψυχρός. "Ηταν ἕτοιμος ν' ἀγωνισθῇ καὶ νὰ πονέση γιὰ κάθε τι στὸ ὁποῖο πίστευε. "Οταν ἦταν στὴ Γερμανία, ἀρρώστησε ἡ Ἐλενίτσα — ἡ ἀδελφούλα του — ποὺ λάτρευε. Ἀπὸ κακὴ διάγνωση, οἱ γιατροὶ τῆς ἔκαναν θεραπεία γιὰ τύφο. Ἀποτέλεσμα — καλπάζουσα φυματίωση. Ὁ θάνατος ἐρχόταν μὲ σταθερὰ καὶ βέβαια βήματα. Ὁ Μητρόπουλος ἔκανε μία ἀπελπισμένη χειρονομία. Ταξίδεψε: ἀπὸ τὸ Βερολῖνο στὴν Ἐλβετία ὅπου νοσηλευόταν ἡ μικρὴ γιὰ νὰ τὴν πάρη μαζί του στὴ Γερμανία. Ἐξακολουθοῦσε νὰ εἶναι πολὺ φτωχός. Τὰ χρήματα ποὺ εἶχε δὲν ἔφθαναν γιὰ βαγκὸν - λί. Πῆρε δύο εἰσιτήρια τρίτης θέσεως. Οἱ ἐπιβάτες τοῦ βαγονιοῦ ἔβλεπαν παραξενεμένοι ἐκεῖνο τὸν ξανθὸ νέο μὲ τὸ τριμμένο κουστούμι ποὺ κρατοῦσε στὴν ἀγκαλιά του μία ἀδύνατη κοπελλίτσα δεκαπέντε ἐτῶν καὶ τὴ νανούριζε τρυφερά. Κανεὶς ἀπὸ τοὺς ἐπιβάτες τοῦ βαγονιοῦ ἐκείνου δὲν μποροῦσε νὰ σκεφθῇ ὅτι τὰ λιπόσαρκα ἐκεῖνα δάχτυλα ποὺ χάϊδευαν τὰ μαλλιὰ τῆς μικρῆς ἄρρωστης θὰ ἔσφιγγαν ὕστερα ἀπὸ μερικὰ χρόνια τὴν μαγικώτερη μπαγκέττα τοῦ κόσμου...

⁂

Ἡ ἀδελφή του πέθανε στὰ χέρια του ὕστερα ἀπὸ μερικοὺς μῆνες. Κάτι ἔσπασε τότε μέσα του. Ἀλλὰ δὲν ἔπαψε ποτὲ νὰ λατρεύη τὰ παιδιά. "Ηξερε πάντα πόσα παιδιὰ εἶχαν οἱ μουσικοί του. Τί ἡλικία εἶχαν, ἀπὸ ποιὲς ἀρρώστειες εἶχαν περάσει. Μία μέρα στὴ Ν. Ὑόρκη ἔδωσε στὴν Παξινοῦ 1000 δολλάρια. «Θέλω νὰ πᾶς καὶ νὰ μοῦ ἀγοράσης δῶρα γιὰ παιδιά», τῆς εἶπε. «Ἐδῶ ἔχω τί νούμερο ροῦχα καὶ παπούτσια φοροῦν τὰ παιδιὰ τῶν μουσικῶν μου (τῆς ἔδαλε στὸ χέρι ἕνα χαρτὶ γεμάτο ἀριθμοὺς ποὺ τοὺς εἶχε γραμμένα μὲ τὸ χέρι του). Κύτταξε νὰ κάνης καλὰ ψώνια», συνέχισε χαμογελῶντας. Τὰ δῶρα ἀγοράσθηκαν καὶ ἡ μέρα τῆς διανομῆς τους ἦταν γιὰ τὸν Μητρόπουλο μία μέρα ἀληθινὰ εὐτυχισμένη. Τὸ πρόσωπό του, ἐκεῖνο τὸ χλωμὸ πρόσωπο ἐπάνω στὸ ὁποῖο ἡ πίκρα εἶχε χαράξει τὸ ἀποτύπωμά της, ἔλαμπε χαρούμενο, ὅπως πρὶν 40 χρόνια στὴν Ἀθήνα ὅταν προετοίμαζε τὴν παράσταση τῆς «Βεατρίκης».

⁂

Καθὼς τὰ χρόνια κυλοῦσαν ἡ μοναξιὰ τὸν κύκλωνε ὅλο καὶ περισσότερο. "Ηταν μόνος, θὰ πέθαινε μόνος. Αὐτὴ ἡ σκέψη τὸν πίκραινε περισσότερο. Δὲν θέλησε νὰ παντρευτῇ (ἴσως νὰ μὴν τὸν ἄφησε ἡ μουσική, ἴσως νὰ τὸν ἐμπόδιζε ἡ ἀνάμνηση ἑνὸς ἔρωτα ποὺ δὲν βρῆκε τὴν ὁλοκλήρωσή του) καὶ ὁ θαυμασμὸς τοῦ κόσμου δὲν ἔφτανε γιὰ νὰ θερμάνη τὴν ψυχή του. Ἡ συχνὴ παρουσία τῆς Παξινοῦ στὴ Ν. Ὑόρκη ἦταν μία ὄαση στὴ μοναξιά του. Τοῦ μαγείρευε στὸ διαμέρισμά της τὰ ἀγαπημένα του φαγητὰ — μουσακὰ μελιτζάνες, κάστανα μὲ τὸ κρέας. Ἐκεῖ, στὸ φωτεινὸ διαμέρισμα τοῦ ξενοδοχείου, τὰ παλιὰ ξαναζοῦσαν. Τὰ μάτια τοῦ Μητρόπουλου, μάτια ἑνὸς ἀνθρώπου ποὺ ἔχει δῆ τὰ πλήθη νὰ παραληροῦν στὴ θέα του βούρκωναν καθὼς ξαναζοῦσε τὸ ξεκίνημά του: «Πῶς πέρασαν ἀλήθεια τὰ χρόνια Κατίνα. Πῶς πέρασαν...».

⁂

Ὄχι. Δὲν προαισθανόταν τὸν θάνατό του. Δὲν τὸν ἤθελε, δὲν τὸν σκεπτόταν, δὲν τὸν περίμενε. Εἶχε ἀκόμη πολλὰ νὰ δώση. Ὁ θάνατος μποροῦσε νὰ περιμένη. Ἡ ζωὴ τὸν εἶχε ἀνάγκη — οἱ ἄνθρωποι τὸν λάτρευαν. Κάποτε εἶπε στὴν Κατίνα Παξινοῦ: «Δὲν θέλω νὰ πεθάνω στὸ κρεβάτι. Ἂν μὲ ἀγαπᾶ ὁ Θεὸς πρέπει νὰ μοῦ στείλη τὸ θάνατο καθὼς θὰ στέκωμαι ὄρθιος».

Κι' ὁ Θεὸς τοῦ ἔστειλε τὸ θάνατο, σὰν τελευταία ἀπόδειξη τῆς ἀγάπης Του...

ΦΡ. ΓΕΡΜΑΝΟΣ

ΑΘΗΝΑΪΚΗΣ
7 ΝΟΕ. 1960

Κακὴ θέλησις;

Αἱ ὑπάρχουσαι πληροφορίαι ἀποκλείουν κακὴν θέλησιν τῆς Ἐκκλησίας εἰς τὸ ζήτημα τῆς κηδείας Μητροπούλου. Ὁ μεγάλος Ἕλλην ἀρχιμουσικὸς ἦτο θρησκευόμενος χριστιανός. Καὶ κανένα λόγον δὲν θὰ εἶχεν ὁ Κλῆρος νὰ μὴ συμμετάσχη εἰς τὰς ἀπονεμομένας ἀπὸ ὁλόκληρον τὴν Ἑλλάδα τιμὰς πρὸς τὸν νεκρόν. Τὸ περίεργον ὅμως εἶναι, ὅτι, καθὼς βεβαιώνει ὁ καθηγητὴς κ. Ἀλεβιζάτος, οὐδὲν κανονικὸν κώλυμα δημιουργεῖται — ἐκ τῆς καύσεως τῆς σοροῦ — εἰς τὴν Ἐκκλησίαν ὅπως ἐκτελέσῃ τὸ χρέος της καὶ συνοδεύσῃ τὴν σποδὸν μὲ τὰς ἐπιταφίους εὐχάς της. Ἐπιτρέπεται ὅμως νὰ φαντασθῶμεν τόσην ἀμάθειαν εἰς τὸ περιβάλλον τῆς ἀνωτάτης διοικήσεως τῆς Ἐκκλησίας, ὥστε νὰ ἀγνοοῦν οἱ ἁρμόδιοι τοὺς ἱεροὺς κανόνας; Νομίζομεν ὅτι ὀφείλεται ἐντὸς τῆς ἡμέρας κάποια ἐξήγησις — ὑπεύθυνος — πρὸς τὸ κατάπληκτον κοινόν.

Ἀπόκομμα ΗΜΕΡΑΣ ΠΑΤΡΩΝ
Χρονολογία 5 ΝΟΕ. 1960

ΑΥΤΟΙ ΠΟΥ ΦΕΥΓΟΥΝ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ο ΜΑΕΣΤΡΟΣ ΠΟΥ ΔΟΞΑΣΕ ΤΗΝ ΕΛΛΑΔΑ

"Ενας μεγάλος "Ελληνας καλλιτέχνης, ποὺ δόξασε τὴ χώρα μας στὸ ἐξωτερικό, τόσο, ὥστε τὸ ὄνομά του νὰ ἀναφέρεται μὲ σεβασμὸ στοὺς μουσικοὺς κύκλους ὅλου τοῦ κόσμου, πέθανε πρὸ ἡμερῶν στὸ Μιλάνο μὲ τὴ μπαγκέττα στὸ χέρι. Ὁ Δημήτρης Μητρόπουλος. Ὁ περίφημος διευθυντὴς ὀρχήστρας μὲ τὴν καταπληκτικὴ δεξιοτεχνία καὶ τὴν ἀφάνταστα ἀνεπτυγμένη μουσικότητα.

"Αφισε τὴν τελευταία του πνοή, πάνω στὴν πρόβα, μπροστὰ στὰ μάτια τῶν μουσικῶν τῆς ὀρχήστρας, τῶν ἀγαπημένων του αὐτῶν προσώπων ποὺ ἐπὶ τόσα χρόνια ἔζησε μαζύ τους, δημιουργοῦσε μὲ τὴ συμβολή τους καὶ μεγαλουργοῦσε μὲ τὶς ὄψογες ἐκτελέσεις των.

Σωστὸς στρατιώτης, ἔπεσε στὸ πεδίον τοῦ καθήκοντος, δίνοντας τὴν τελευταία του καλλιτεχνικὴ μάχη. Καὶ ὁ Μητρόπουλος ἦταν γενναῖος καὶ εὐγενικὸς μαχητής, ποὺ σὲ ὅλη του τὴν καλλιτεχνικὴ σταδιοδρομία ἐγνώρισε νίκες καὶ θριάμβους, ὅσο κανένας "Ελληνας, μὰ καὶ ξένος καλλιτέχνης, στὸν τομέα του.

Ὁ Μητρόπουλος, παρουσιάστηκε τὸ 1918 σὰν συνθέτης καὶ διευθυντὴς ὀρχήστρας. "Εγραψε τὸ μελόδραμα «Βεατρίκη» καθὼς καὶ πολλὲς συνθέσεις γιὰ ὀρχήστρα καὶ πιάνο.

Ἐκεῖνο ἀκριβῶς τὸν καιρό, πηγαίνει στὸ Βέλγιο καὶ μετὰ στὴ Γερμανία γιὰ ἀνώτερες σπουδὲς καὶ τὸ 1926 δέχτηκε πρόσκλησι τοῦ Ὠδείου Ἀθηνῶν νὰ κατέβη στὴν Ἑλλάδα καὶ ἀναλάβη τὴ διεύθυνσι τῆς Συμφωνικῆς Ὀρχήστρας. Μέσα σὲ τέσσαρα χρόνια ὁ διάσημος μαέστρος κατώρθωσε νὰ δημιουργήση ἕνα θαυμάσιο σύνολο, μὲ δυναμισμὸ καὶ ἐνημερότητα, ἱκανὸ νὰ ἀποδώση σοβαρὴ μουσικὴ ἐργασία καὶ ὁμολογουμένως τὴν ἐποχὴ ἐκείνη ἄρχισαν καὶ οἱ σοβαρὲς μουσικὲς ἀποδόσεις τῆς Συμφωνικῆς Ὀρχήστρας, ποὺ τόσο ὑποδειγματικὰ ὠργάνωσε ὁ Μητρόπουλος καὶ πο

πόκομμα «ΑΚΡΟΠΟΛΕΩΣ»

ονολογία 6 ΝΟΕ 1960

ΑΦΟΥ ΕΚΑΗ ΧΘΕΣ Η ΣΟΡΟΣ ΤΟΥ ΕΙΣ ΕΛΒΕΤΙΑΝ

Η ΛΗΚΥΘΟΣ ΜΕ ΤΗΝ ΤΕΦΡΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΜΕΤΑΦΕΡΕΤΑΙ ΣΗΜΕΡΟΝ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

ΔΕΝ ΘΑ ΨΑΛΗ ΝΕΚΡΩΣΙΜΟΣ ΑΚΟΛΟΥΘΙΑ, ΔΙΟΤΙ Η ΕΚΚΛΗΣΙΑ ΑΠΑΓΟΡΕΥΕΙ ΤΗΝ ΚΑΥΣΙΝ ΤΩΝ ΝΕΚΡΩΝ

ΡΕΠΟΡΤΑΖ ΤΟΥ ΜΟΥΣΙΚΟΥ ΣΥΝΕΡΓΑΤΟΥ ΤΗΣ «ΑΚΡΟΠΟΛΕΩΣ» κ. Γ. ΒΩΚΟΥ

ΜΙΛΑΝΟΝ, 6. (Διεθνὴς Ἡνωμένος Τύπος). — Ἡ σορὸς τοῦ Δημήτρη Μητρόπουλου μεταφέρθη χθὲς ἀεροπορικῶς εἰς Λουγκάνο τῆς Ἑλβετίας, ὅπου καὶ ἑκάη (ὁ ἰταλικὸς νόμος δὲν ἐπιτρέπει τὴν ἀποτέφρωσιν) εἰς τὸ ἐκεῖ κρεματόριον, συμφώνως μὲ τὴν τελευταίαν ἐπιθυμίαν τοῦ ἐκλιπόντος μεγάλου μαέστρου. Ἐν συνεχείᾳ ἡ τέφρα, τοποθετημένη ἐντὸς ἑλληνικῆς ληκύθου, θὰ μεταφερθῇ σήμερον εἰς Ἀθήνας, ὅπου καὶ θὰ ἐναποτεθῇ τελικῶς. Χθὲς τὴν πρωΐαν αἱ θύραι τοῦ Ἱνστιτούτου Ἰατρικῆς τοῦ Μιλάνου ἤνοιξαν ἐπὶ τρίωρον διὰ λαϊκὸν προσκύνημα, χιλιάδες δὲ ἀνθρώπων πάσης τάξεως διῆλθον ἀργὰ πρὸ τοῦ νεκροῦ.

Πρῶτοι προσῆλθον οἱ μουσικοὶ τῆς Σκάλας τοῦ Μιλάνου καὶ φίλοι τοῦ ἐκλιπόντος μαέστρου. Ἡ αἴθουσα ὅπου εὑρίσκετο τὸ φέρετρον ἔφερε πένθιμον διάκοσμον, συμφώνως δὲ πρὸς τὴν τελευταίαν ἐπιθυμίαν τοῦ μεταστάντος, δὲν ἐπετράπη ἡ κατάθεσις στεφάνων. Τὰ ὀλίγα δὲ ἄνθη ποὺ προσεκομίσθησαν ἀπεστάλησαν εἰς τὴν πλησιεστέραν ἐκκλησίαν.

Ἐν τῷ μεταξὺ ἐγνώσθη μετὰ τὴν πραγματοποιηθεῖσαν προχθὲς νεκροψίαν ὅτι ὁ θάνατος τοῦ Δημήτρη Μητροπούλου προῆλθεν ἐκ συγκοπῆς καρδίας καὶ ὄχι ἐξ ἐγκεφαλικῆς αἱμορραγίας, ὡς εἶχον ἀπὸ φαν-θῇ οἱ ἰατροὶ ἐκ τῆς πρώτης προχείρου διαγνώσεως.

Η ΠΑΡΑΛΑΒΗ ΤΗΣ ΣΠΟΔΟΥ

Σχετικῶς, ὁ καλλιτεχνικὸς συνεργάτης μας κ. Γεώργιος Βῶκος, γράφει τὰ ἑξῆς:

Ἡ σποδὸς τοῦ Δημήτρη Μητρόπουλου θὰ μεταφερθῇ εἰς τὰς Ἀθήνας σήμερον δι' εἰδικῶς διατεθέντος ἀεροπλάνου, τὸ ὁποῖον ὑπολογίζεται ὅτι θὰ προσγειωθῇ εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ τὰς ἀπογευματινὰς ὥρας. Ἤδη, ἐρρυθμίσθησαν τὰ τῆς παραλαβῆς τῆς ληκύθου, ἥτις περιέχει τὴν τέφραν. Κρατεῖ ἐπίσης σκέψις ὅπως γίνῃ ἐπιμνημόσυνος τελετὴ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ εἴτε ἀμέσως, εἴτε μετὰ παρέλευσιν 48 ὡρῶν, κατὰ τὴν ὁποίαν θὰ ὁμιλήσουν ἐκπρόσωπος τῆς κυβερνήσεως καὶ ἀντιπρόσωπος τῶν καλλιτεχνικῶν ὀργανώσεων. Μετὰ τὴν τελετὴν ταύτην, ἡ λήκυθος θέλει παραδοθῇ εἰς τὸ Ὠδεῖον Ἀθηνῶν.

Η ΔΙΑΘΗΚΗ

Ἐν τῷ μεταξὺ πρὶν ἢ ρυθμισθῇ τὸ ζήτημα τῆς μεταφορᾶς εἰς Ἑλλάδα τῆς σποδοῦ τοῦ διασήμου ἀρχιμουσικοῦ, προέκυψαν ποικίλα ζητήματα, τὰ ὁποῖα ἀπέρρευσαν ἐκ τῆς διαθήκης τοῦ ἐκλιπόντος μαέστρου καὶ τῆς ἐν αὐτῇ ἀναφερομένης ἐπιθυμίας του — συμφώνως πρὸς τὴν δήλωσιν τοῦ κ. Τζὶμ Ντίξον — ὅπως μετὰ τὴν καῦσιν τῆς σοροῦ του, ἡ σποδός του ἐνατοποθετηθῇ εἰς λήκυθον καὶ μεταφερθῇ εἰς Ἑλλάδα. Παραλλήλως ὑπῆρχε καὶ ἡ δήλωσις τῆς γραμματέως τοῦ Μητροπούλου κ. Γκὸθ μὲ τὸν ἰσχυρισμὸν ὅτι συμφώνως πρὸς τὴν ἐκφρασθεῖσαν πρὸς αὐτὴν ἐπιθυμίαν του, ἡ τέφρα του ἔπρεπε νὰ μεταφερθῇ εἰς Ἀμερικὴν ὅπου καὶ νὰ ταφῇ. Κατὰ συνέπειαν αἱ ἀντιφατικαὶ αὐταὶ πληροφορίαι προὶς στιγμὴν ἐδημιούργησαν μίαν μορφὴν περιπλοκῆς. Παρ' ὅλ' αὐτὰ ἡ καρδιὰ τοῦ διασήμου μαέστρου παρέμεινεν πάντα καὶ βαθειὰ ἑλληνική. Γνήσιο τέκνον τῆς Ἑλλάδος ὁ Μητρόπουλος, ἐδῶ εἰς τὰ ἄγια ἑλληνικὰ χώματα θὰ εὕρῃ τὴν τελευταίαν του κατοικίαν καὶ τὴν αἰωνίαν ἀνάπαυσιν.

Ἐν τῷ μεταξὺ ἡ ἑλληνικὴ Κυβέρνησις προέβη εἰς ὅλας τὰς ἀπαραιτήτους ἐνεργείας διὰ τὴν πραγματοποίησιν τῆς μεταφορᾶς τῆς σποδοῦ τοῦ Μητροπούλου εἰς Ἑλλάδα. Τόσον ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, ὅσον καὶ ὁ ὑπουργὸς Προεδρίας τῆς Κυβερνήσεως κ. Κ. Τσάτσος, ἐπελήφθησαν ἐν τάχει καὶ προσωπικῶς τοῦ διακανονισμοῦ τοῦ ζητήματος, τὸ ὁποῖον διὰ τὴν χώραν μας ἀποτελεῖ ἐθνικὸν θέμα, γύρω ἀπὸ τὸν μεγάλον Μητρόπουλον τιμήσαντα τόσον τὸ ἑλληνικὸν ὄνομα κατὰ τὴν ἰλιγγιώδη πορείαν, ἀνοδον καὶ ἐπιβολήν του εἰς τὸ παγκόσμιον μουσικὸν στερέωμα.

Η ΜΕΤΑΦΟΡΑ ΤΗΣ ΛΗΚΥΘΟΥ

Ἡ μεταφορὰ σήμερον τῆς ληκύθου, περιεχούσης τὴν τέφραν τοῦ Μητροπούλου κρατεῖ εἰς συγκίνησιν ὄχι μόνον τὴν ἑλληνικὴν Πρωτεύουσαν, ἀλλὰ καὶ ὁλόκληρον τὴν Ἑλλάδα. Ποικίλαι τιμητικαὶ ἐκδηλώσεις διὰ τὸν ἐκλιπόντα μεγάλον ἀρχιμουσικὸν θέλουν λάβει χώραν.

Εἰς συνεδρίασιν τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν καὶ τοῦ Καθηγητικοῦ Συλλόγου, ἀπεφασίσθη ὅπως τὸ συμβούλιον καὶ τὸ ἄλλο προσωπικὸν τοῦ Ὠδείου, παραστοῦν εἰς τὸ ἀεροδρόμιον κατὰ τὴν σημερινὴν ἄφιξιν τῆς σποδοῦ τοῦ Μητροπούλου.

Τὸ Ὠδεῖον Θεσσαλονίκης ἐξ ἄλλου ἀπέστειλε πρὸς τὸ Ὠδεῖον Ἀθηνῶν τὸ ἀκόλουθον τηλεγράφημα: «Συμβούλιον Ὠδείου Θεσσαλονίκης, πληροφορηθὲν μετὰ βαθυτάτης ὀδύνης ἀδόκητον θάνατον μεγάλου Ἕλληνος μουσικοῦ Μητρόπουλου, ἐκφράζει ἐγκάρδια συλλυπητήρια πρὸς τὸ Ὠδεῖον Ἀθηνῶν, τοῦ ὁποίου ὑπῆρξε μαθητὴς καὶ εἰς τῶν στυλοβατῶν».

Ἐπίσης ὁ Ραδιοφωνικὸς Σταθμὸς Ἑνόπλων Δυνάμεων ἀφιέρωνει ἐξ ὁλοκλήρου τὴν σημερινήν του ἐκπομπὴν «Θεατρικὸς κόσμος» εἰς τὴν μνήμην τοῦ Δημήτρη Μητροπούλου.

Πάντως ἡ περίπτωσις τῆς καύσεως τῆς σοροῦ τοῦ Μητροπούλου καὶ ἡ μεταφορὰ εἰς Ἑλλάδα τῆς τέφρας του, συντελεῖ εἰς τὴν ἐξ ὁλοκλήρου ἀναθεώρησιν τοῦ προγράμματος ἀποδόσεως μεταθανατίων τιμῶν εἰς τὸν κορυφαῖον μαέστρον, διότι αὐτομάτως δημιουργεῖ θέμα ἀρνήσεως τῆς Ἐκκλησίας νὰ εὐλογίσῃ τὴν σχετικὴ τελετή, συμφώνως μὲ τὰ κρατοῦντα εἰς τοὺς κόλπους τῆς Ὀρθοδόξου Ἐκκλησίας, ἥτις καὶ ἀπαγορεύει τὴν καῦσιν τῶν νεκρῶν.

Πολλοὶ ἱεράρχαι ἐρωτηθέντες σχετικῶς μὲ τὸ θέμα τῆς ταφῆς τῆς σποδοῦ τοῦ ἀποδιώσαντος Ἕλληνος μαέστρου Δημ. Μητρόπουλου, ἐδήλωσαν ὅτι ἡ Ὀρθόδοξος Ἐκκλησία ἀπαγορεύει τὴν καῦσιν τῶν νεκρῶν καὶ ὡς ἐκ τούτου δὲν πρόκειται νὰ τελέσῃ νεκρώσιμον ἀκολουθίαν ἢ ἐπιμνημόσυνον δέησιν ἐπὶ τῆς σποδοῦ.

Σχετικῶς πληροφορούμεθα ὅτι εἶνε ἡ πρώτη φορὰ κατὰ τὴν ὁποίαν ἡ Ὀρθόδοξος Ἐκκλησία ἀντιμετωπίζει θέμα κηδεύσεως τῆς τέφρας νεκροῦ. Ἐπὶ τοῦ θέματος τούτου, ὁ τέως πρύτανις τοῦ Πανεπιστημίου κ. Γρ. Παπαχιμαὴλ εἰς σύγγραμμά του, ὑποστηρίζει ὅτι εἶνε ἀπαράδεκτος ἡ καῦσις τῶν νεκρῶν καὶ ἀπαγορεύεται, διότι ἡ Ὀρθόδοξος Ἐκκλησία πιστεύει εἰς τὴν ἀνάστασιν τῶν νεκρῶν. Ἐξ ἄλλου καὶ λόγω τοῦ ὅτι ἐκυκλοφόρησαν φῆμαι ὅτι ἡ συνερχομένη αὔριον Δευτέραν Ἱερὰ Σύνοδος ἐπρόκειτο νὰ ἀσχοληθῇ μὲ τὸ θέμα τοῦτο, ὑπεστηρίχθη ὑπὸ τῶν προαναφερθέντων ἱεραρχῶν, ἐκ τῶν ὁποίων ὁ εἷς εἶνε συνοδικὸς, ὅτι ἡ Ἱερὰ Σύνοδος δὲν εἶνε ἁρμοδία νὰ συζητήσῃ τὸ θέμα, δοθέντος ὅτι τοῦτο ἐμπίπτει εἰς τὰ γενικώτερα θέματα τῆς Πίστεως. Τέλος ὁ καθηγητὴς τῆς Θεολογικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν κ. Γερ. Κονιδάρης, ἐρωτηθεὶς ἐπὶ τοῦ προκειμένου, ἐδήλωσεν ὅτι ἐν οὐδεμιᾷ περιπτώσει δύναται νὰ γίνῃ κηδεία. «Θὰ ἠδύνατο ἴσως νὰ γίνῃ βραδύτερον ἐπιμνημόσυνος δέησις, ἐτόνισεν ὁ κ. Κονιδάρης, ἐὰν ὁ ἴδιος δὲν εἶχεν παραγγείλει τὴν καῦσιν τῆς σοροῦ του, πρᾶγμα τὸ ὁποῖον ἀποτελεῖ παράβασιν τῆς ὀρθοδόξου πίστεώς του».

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ

ΝΕΩΤΕΡΑΙ ΠΛΗΡΟΦΟΡΙΑΙ

Νεώτερα τηλεγραφήματα ἐκ Ρώμης, ἀναφέρουν ὅτι χθὲς περὶ τὴν μεσημβρίαν, τὸ φέρετρον μεταφέρθη ἐπὶ τῶν ὤμων τοῦ μαέστρου Φραντζέσκο Σισιλιάνι καὶ ἑπτὰ μουσικῶν τῆς «Σκάλας», εἰς τὴν ἀναμένουσαν νεκροφόραν. Παρόντες ἦσαν ὁ γενικὸς πρόξενος τῆς Ἑλλάδος, ὁ κ. Γ. Κουρνούτος, διευθυντὴς Καλῶν Τεχνῶν, ὁ σύμβουλος τῆς ἑλληνικῆς πρεσβείας τῆς Ρώμης κ. Δημητρόπουλος καὶ τὸ τετραμελὲς πλήρωμα τοῦ ἑλληνικοῦ ἀεροπλάνου, τὸ ὁποῖον σήμερον θὰ μεταφέρῃ τὴν τέφραν εἰς Ἀθήνας. «Ἕνα μεγάλον τέκνον τῆς Ἑλλάδος θὰ ἐπιστρέψῃ εἰς τὴν πατρίδα», ἐδήλωσεν ὁ κ. Κουρνούτος πρὸς τοὺς δημοσιογράφους. «Ἡ Ἑλλὰς πενθεῖ τὸν θάνατόν του, τὸ ἴδιον ὅπως ἦτο ὑπερήφανος καὶ διὰ τὴν ἰδιοφυΐαν του. Ὁ Μητρόπουλος συνήθιζε νὰ λέγῃ ὅτι ἡ μουσικὴ εἶνε κάτι ποὺ πλησιάζει τὸν ἄνθρωπον πρὸς τὸν Θεόν. Τώρα θὰ εὑρίσκεται ἀσφαλῶς εἰς τὸ βασίλειον τῶν αἰωνίων μελῳδιῶν».

Ἀφ' ἑτέρου, ὁ Ἀμερικανὸς σπουδαστὴς Τζαίημς Ντίκσον, προστατευόμενος τοῦ Μητροπούλου, ἀνεμένετο νὰ ἀφιχθῇ ἐνταῦθα ἐκ Βοστώνης, προκειμένου νὰ συνοδεύσῃ τὴν τέφραν τοῦ διδασκάλου του εἰς Ἀθήνας. Οὗτος εἶνε κάτοχος ἐπιστολῆς τοῦ ἐκλιπόντος, διὰ τῆς ὁποίας ἐξουσιοδοτεῖται νὰ ἀκολουθήσῃ τὴν ταφὴν του «ὁπουδήποτε τοῦ κόσμου».

ΕΘΝ. ΚΗΡΥΚΟΣ 6 ΝΟΕ 1960

ΜΕΤΑΦΕΡΕΤΑΙ ΣΗΜΕΡΟΝ ΑΕΡΟΠΟΡΙΚΩΣ ΕΙΣ ΑΘΗΝΑΣ Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Η ΣΟΡΟΣ ΤΟΥ ΕΚΑΗ ΕΙΣ ΛΟΥΓΚΑΝΟ ΕΛΒΕΤΙΑΣ

Ἀρμοδίως ἀνεκοινώθη ὅτι, ὡς γάλου μουσικοῦ. Ἀκολούθως, ἡ ἀνέφερε πρὸς τὴν Κυβέρνησιν ὁ ἐν Μιλάνῳ γενικὸς πρόξενος τῆς Ἑλλάδος, ἡ σορὸς τοῦ ἐκλιπόντος μεγάλου Ἕλληνος διευθυντοῦ ὀρχήστρας Δ. Μητροπούλου, μετεφέρθη χθὲς εἰς Λουγκάνο τῆς Ἑλβετίας, ὅπου καὶ ἀπετεφρώθη εἰς τὸ ἐκεῖ κρεματόριον, συμφώνως πρὸς τὴν τελευταίαν ἐπιθυμίαν του.

Κατὰ παρασχεθείσας πληροφορίας, ἡ σποδὸς τοῦ ἀποθανόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου μεταφέρεται εἰς Ἀθήνας δι' ἀεροπλάνου, τὸ ὁποῖον θὰ φθάσῃ ἐνταῦθα τὴν 4ην μ.μ. σήμερον Κυριακήν. Εἰς τὸ ἀεροπλάνον, ἡ σποδὸς θὰ τοποθετηθῇ ἐντὸς ἀρχαίας ληκύθου καὶ θὰ μεταφερθῇ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ὅπου ἐν ἐπισήμῳ τελετῇ θὰ ὁμιλήσῃ ὁ Ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, διὰ τὸ ἔργον τοῦ ἐκλιπόντος μεκὸν στρατιωτικὸν ἀεροπλάνον θὰ τὴν μεταφέρῃ τὴν Κυριακὴν εἰς Ἀθήνας.

Μόνον ἐπισκέπται, ἄνευ ἀνθέων καὶ στεφάνων ἐπετράπη ὅπως εἰσέλθουν σήμερον εἰς τὴν αἴθουσαν, ὅπου εἶναι ἐκτεθειμένη ἡ σορὸς τοῦ μεγάλου καλλιτέχνου.

Αἱ ἀνθοδέσμαι καὶ οἱ στέφανοι, οἱ ὁποῖοι ἐστάλησαν ὑπὸ τῶν θαυμαστῶν τοῦ ἐκλιπόντος μαέστρου ἐστάλησαν εἰς τὸ παρεκκλήσιον τοῦ Ἱνστιτούτου.

Διὰ τῆς διαθήκης του ὁ ἐκλιπὼν ἐξέφρασε τὴν ἐπιθυμίαν ὅπως μὴ δαπανηθοῦν ποσὰ δι' ἄνθη, ἀλλὰ ἂν πρόκειται νὰ δαπανηθοῦν τοιαῦτα, νὰ διατεθοῦν εἰς φιλανθρωπικὰ ἔργα.

ΥΣΤΑΤΟΣ ΦΟΡΟΣ ΤΙΜΗΣ ΠΡΟ ΤΗΣ ΣΟΡΟΥ ΤΟΥ ΜΕΓΑΛΟΥ ΚΑΛΛΙΤΕΧΝΟΥ ΕΙΣ ΙΤΑΛΙΑΝ

ΜΙΛΑΝΟΝ, 5. (Ἀσσ. Πρέσς).— Ὅλαι αἱ μεγάλαι προσωπικότητες τοῦ μουσικοῦ κόσμου τῆς Ἰταλίας ἀπετισαν σήμερον ὕστατον φόρον τιμῆς πρὸ τῆς σοροῦ τοῦ μεγάλου Ἕλληνος μαέστρου Δημήτρη Μητροπούλου, ἡ ὁποία εὑρίσκεται ἐκτεθειμένη εἰς τὸ ἐνταῦθα Ἱνστιτοῦτον Ἰατροδικαστικῆς.

Ἀργὰ τὸ ἀπόγευμα ἡ σορὸς τοῦ μεγάλου καλλιτέχνου θὰ παραδοθῇ εἰς τὰς ἐνταῦθα ἑλληνικὰς προξενικὰς ἀρχάς, αἱ ὁποῖαι δι' αὐτοκινήτου θὰ τὴν μεταφέρουν εἰς Λουγκάνο τῆς Ἑλβετίας, ὅπου θὰ ἀποτεφρωθῇ.

Ἐκ Λουγκάνο ἡ τέφρα θὰ μεταφερθῇ καὶ πάλιν εἰς Ἰταλίαν, ὅπου θὰ τὴν παραλάβῃ εἰς τὸ ἀεροδρόμιον Μαλπένσα τοῦ Μιλάνου ἑλληνικὸν ἀεροπλάνον, τὸ ὁποῖον θὰ μεταφέρῃ τὴν σορὸν εἰς Ἀθήνας.

Τὰ περαιτέρω θὰ καθορισθοῦν ἀπὸ συμφώνου μετὰ τοῦ συνοδεύοντος τὴν σποδὸν Ἀμερικανοῦ κ. Ντίξον, ὁ ὁποῖος εἶναι ἐκτελεστὴς τῆς διαθήκης τοῦ Μητροπούλου.

Δέον νὰ σημειωθῇ ὅτι εἰς τὸ ἀεροδρόμιον θὰ παρίστανται κατὰ τὴν μεταφορὰν τῆς σποδοῦ ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος καὶ οἱ ὑπουργοὶ κ.κ. Τσάτσος καὶ Βογιατζῆς.

Πληροφορούμεθα ἐπίσης ὅτι ὑπὸ τῆς Ἐκκλησίας μας δὲν ἀπαγορεύεται ἐπισήμως ἡ τέλεσις οἱασδήποτε ἐπιμνημοσύνου δεήσεως, ἐὰν ὁ νεκρὸς καῇ. Δηλαδή, εἶναι δυνατὸν νὰ ψαλῇ ἁπλῶς τρισάγιον ἐπὶ τῆς σποδοῦ τοῦ Δημήτρη Μητροπούλου, ὄχι ὅμως νὰ γίνῃ τελετὴ μὲ ἐπίσημον χαρακτῆρα.

ΕΛΕΥΘΕΡΙΑΣ 6 ΝΟΕ 1960

ΑΝΑΜΝΗΣΕΙΣ ΜΙΑΣ ΦΙΛΙΑΣ...

Ο ΜΑΕΣΤΡΟΣ ΣΤΟ ΘΕΑΤΡΟ

Ὁ μεγάλος Μητρόπουλος εἶχε τὸ πάθος τῆς σκηνῆς καὶ τὴν ἀγαποῦσε σὰν τὴ μουσικὴ

ΤΟΥ Κ. ΑΛΕΞΗ ΜΙΝΩΤΗ

Ἦταν στὰ καλὰ χρόνια τοῦ Ἐθνικοῦ ποὺ ὁ Μητρόπουλος φίλος ἀγαπημένος ἦρθε νὰ βοηθήσῃ σὰν ἀρχιμουσικὸς στὸ ἀνέβασμα τοῦ «Πέερ Γκὴντ» μὲ τὴ γνωστὴ μουσικὴ τοῦ Γκρὴγκ. Νωρὶς τὸ φθινόπωρο τοῦ 1935 ἄρχισαν οἱ πρόβες τοῦ Ἰψενικοῦ συμβολικοῦ ἔπους μὲ τὶς ἀφάνταστες τεχνικὲς κι' ἑρμηνευτικὲς δυσκολίες, μὲ τὶς ἀπειράριθμες εἰκόνες, τὰ μύρια ὅσα πρόσωπα καὶ τὴν ὡραία πικρή του ποίηση.

Ὁ Δημητράκης, ἔτσι τὸν λέγαμε οἱ περισσότεροι παλιοὶ καὶ καινούργιοι του φίλοι, δρασκελοῦσε δυό - δυὸ τὶς σκάλες κάθε πρωΐ, διέσχιζε τὴ σκηνή, γλυστροῦσε ἔριζα στὸ πλαΐ ποὺ ἦταν τὸ πιάνο, μᾶς κοίταζε γιὰ ἕνα λεπτὸ βγάζοντας τὸ κλασσικὸ μπερέ, γιὰ νὰ δῇ σὲ ποιὰ σκηνὴ βρισκόμαστε, κι' ἀρχιζε νὰ παριστάνῃ μαζί μας, μὲ τὴν φυσιογνωμία, μὲ τὸ βαθύ του μάτι, μὲ τὰ χέρια τὰ παροιμιῶδη καὶ μὲ τὰ εὐλίγιστα πόδια νὰ κτυπᾷ τὸ ρυθμό, νὰ ὑποδεικνύῃ τὴν κίνηση, νὰ κυκλώνῃ τὰ σύνολα, νὰ χορογραφῇ ἐκεῖ ἐπὶ τόπου καὶ ἐκ τοῦ προχείρου, νὰ μᾶς κάνῃ νὰ χορεύουμε σὰν νάταν τὸ φυσικώτερο τῶν πραγμάτων γιὰ νὰ μᾶς συνδέσῃ μὲ τὸ χρόνο τῆς μουσικῆς, γιὰ νὰ μᾶς ἀλαφρώσῃ ὅσο γίνονταν ἀπ' τὸ σωματικό μας βάρος.

Κατωρθώναμε νὰ ἐκτελοῦμε, ὅπου χρειάζονταν, τὶς πιὸ ἐκφραστικὲς καὶ ρυθμικὲς κινήσεις μιμούμενοι τὶς δικές του κι' ἀκολουθῶντας τοὺς τονισμούς ποὺ μᾶς ὑπέβαλε, σὰν νάμαστε ὄργανα μουσικὰ κάτω ἀπ' τὴ μαγικὴ του μπαγκέττα. Ἡ παρουσία του στὴν πρόβα ἦταν δύναμη, ἔμπνευση καὶ μοχλὸς τόλμης ἀδοκίμαστης, ὡς τὰ τότε γιὰ ὅλους ἀπὸ τὸ σκηνοθέτη καὶ τοὺς πρωταγωνιστὲς ὡς τ ὸ ν τελευταῖο κομπάρσο. Εἶχε τὸ πάθος τοῦ θεάτρου — ἦταν γεννημένος γιὰ τὸ θέατρο γι' αὐτὸ τὸ λάτρευε. Τὸν ἔβλεπα ἀπὸ τὴ σκηνὴ μετὰ ὅταν ἄρχισαν οἱ παραστάσεις νὰ διευθύνῃ τὴν ὀρχήστρα ἀπὸ κάτω, καὶ διάκριναν νὰ καταγράφωνται στὸ εὐκίνητο κι' εὐαίσθητό του πρόσωπο ὅλες κι' οἱ λεπτότερες ἀκόμη ἀποχρώσεις κάθε ἐκφράσης, οἱ πιὸ μύχιες πλευρὲς τοῦ κάθε συναισθήματος ποὺ παρουσίαζαν οἱ ρόλοι, ποὺ ἐμεῖς παλεύαμε νὰ ἐνσαρκώσουμε.

Στὴν τελευταία πρᾶξη, θυμᾶμαι, ποὺ βουλιάζει τὸ καράβι ποὺ μεταφέρει ἀπ' τὴν μακρυνὴ ξενητειὰ τὸν πολύπλαγκτοπήρωα πίσω στὴν πατρίδα, μοῦ φαίνουνταν στὴν ἀπόσταση, σὰν ἕνας καταπληκτικὸς ταχυδακτυλουργὸς ποὺ στὰ μακρυὰ του δάκτυλα εἶχε δεμένο μὲ ἀόρατους σπάγγους τὸ σκαρί μας, ποὺ τὸ ρουφοῦσαν τὰ φανταστικὰ νερά, καὶ τ' ἀνεβοκατέβαζε, τὸ παιζε, τὸ γλυστροῦσε, τὸ μπατάριζε, τὸ κατεπόντιζε μέσ' τὴν μουσικὴ ποὺ ξεχύνονταν καὶ πλημμυροῦσε μὲ τὰ κύματα τῶν ἤχων τὴν ψεύτικη μας κουβέρτα καὶ μᾶς ἔκανε τὸν συνάδελφο, ποὺ ἔπαιζε τὸν καπετάνιο κι' ἐμένα νὰ πνιγώμαστε ἀληθινὰ ἀπὸ συγκίνηση.

Κάθε βράδυ, κάθε ἀπόγευμα καὶ βράδυ, σὰν εἴχαμε δυὸ παραστάσεως μὲ τὴν δυναμικότητα καὶ τὸ γοῦστο του.

Τὴν τελευταία φορὰ ποὺ τὸν εἶδα στὴ Μετροπόλιταν τῆς Ν. Ὑόρκης, διηύθυνε τὴν «Μπάτερφλάϋ» κι' εἶχε συνεργαστῆ μ' ἕνα σκηνογράφο ποὺ εἶχαν καλέσει ἀπ' τὸ Τόκιο ἐπίτηδες γι' αὐτὴν τὴν καινούργια παρουσίαση τοῦ ἔργου. Ἦταν πραγματικὰ κάτι ἄσχετο μὲ ὅ,τι ξέραμε πρὶν γι' αὐτὴν τὴν ὄπερα. Ἡ μουσικὴ εἶχε ἀλλάξει. Τὰ tempi ἦταν ἀλλοιώτικα. Τὸ ὅλον ὕφος διαφορετικό. Εἶχε ἕνα στὺλ κλασσικὸ ζάλεγες, στέρεο, ἀπίρριττο καὶ συνάμα ρεαλιστικό. Κι' ὄχι γκαρίσματα καὶ κλάψες καὶ Ἰαπωνίας ἀποκρηάτικες, παρὰ ἕνα γνήσιο σοβαρὸ ἔργο τέχνης. Δὲν ξέρω ἢ μάλλον ξέρω κάπως ἀπὸ τὴν ἐλάχιστή μου πεῖρα σ' αὐτὸ τὸ εἶδος, πῶς γίνεται κατορθωτὸ νὰ λάβῃ ἀληθινὴ σάρκα καὶ ὀστᾶ μιὰ παράσταση ὅπερας, ὅταν μπῇ σ' ἐνέργεια φαντασία, ἐπιμονὴ κι' ἐργασία — ὅταν μ' ἄλλα λόγια γίνῃ «μεράκι», ποὺ λέμε ἡ δουλειά. Κι' ὅταν μάλιστα ἕνας Μητρόπουλος ἐμφυσοῦσε τὴν ζωοδότρα του πνοὴ στὰ νεκρωμένα ἀπ' τὴν ρουτίνα μελοδραματικὰ τεμάχια μουσικῆς.

Τὸ πρῶτο δημιουργικὸ του ἔργο ποὺ φανερώθηκε ἐδῶ στὰ πολύ νεανικά του χρόνια ἦταν ἡ ὅπερα «Θεατρίκη» μὲ τὸ μῦθο παρμενο ἀπ' τὸ γνωστὸ ἔργο τοῦ Μαίτερλιγκ. Τὸ χειρόγραφο σπαρτίτο ἀπ' τὸν ἴδιο, βρίσκεται στὸ σπίτι μας. Ὅποιος τοῦ ρίξῃ μιὰ ματιὰ βλέπει στὶς σελίδες του μυριάδες σημειώσεις, σκηνοθετικὲς ὁδηγίες, λεπτομέρειες φωτισμοῦ, χίλιες - δυὸ ὑποδείξεις καθαρῶς θεατρικὲς ὄξω ἀπὸ τὶς μουσικές. Ἡ Κατίνα Παξινοῦ ποὺ τραγούδησε πρώτη τὴν ὁμώνυμη ἡρωΐδα στὸ παλιὸ Δημοτικὸ Θέατρο μοῦ περιγράφει τὸ πρωτοποριακὸ γιὰ τὴν ἐποχὴ ἐκεῖνη ἀνέβασμα τοῦ ἔργου ποὺ ὀφείλουνταν στὶς ἰδέες καὶ στὶς σκηνικὲς ἱκανότητες τοῦ συνθέτη ποὺ διηύθυνε καὶ τὴν παράσταση ἀπ' τὸ ὑποβολεῖο. Τὴν μουσικὴ διεύθυνση εἶχε ὁ δάσκαλός του ὁ Μαρσίκ. Ἀλλὰ καὶ στὴν μεγαλύτερη καὶ πιὸ ἀξιόλογη καλλιτεχνικὴ ἐπίδοση μὲ τὴν ὁποία ἀσχολήθηκε ὁ Μητρόπουλος, ἡ ὁποία ἔμελλε νὰ τὸν καθιερώσῃ διεθνῶς, ἦταν ἡ ὄπερα «Ἐλέκτρα» τοῦ Ρίχαρντ Στράους, ποὺ ἀνέβασε στὴν Σκάλα τοῦ Μιλάνου τὸ 1934 μὲ τὴν Μαρία Κάλλας, ποὺ ἔστειλε ἕνα συγχαρητήριο τηλεγράφημα καὶ στὴ Νέα Ὑόρκη ποὺ εἰδωθήκαμε μετά, εἶχε κι' ὅλας σχέδια γιὰ θεατρικὴ συνεργασία. Εἶχε γράψει στὴ Σκάλα τοῦ Μιλάνου πῶς τὸν Πάρσιφαλ τοῦ Βάγκνερ ποὺ τοῦ πρότειναν νὰ διευθύνῃ ἤθελε νὰ τὸν ἐπιμεληθῶ ἐγὼ ὡς σκηνοθέτης. Ὅταν τοῦ ἐξέφρασα τὸν δισταγμό μου καὶ τὶς δικαιολογημένες ἀμφιβολίες γιὰ τὴν καταλληλότητά μου, μὲ διαβεβαίωσε πὼς δὲν ὑπῆρχε λόγος ἀνησυχίας γιατὶ αὐτὸς θὰ βοηθοῦσε καὶ στὴν παραμικρὴ λεπτομέρεια. «Ξέρεις τὸ πάθος μου γιὰ τὴ Σκηνὴ» μοῦ εἶπε καὶ πάλι. Καὶ πράγματι σὲ λίγο διάστημα εἶχα μήνυμα ἀπὸ τὸν καλλιτεχνικὸ διευθυντὴ τῆς Σκάλας Σισιλιάνι ποὺ μ' ἔκανε κοινωνὸ τῆς πρότασης τοῦ Μητρόπουλου καὶ μὲ καλοῦσε νὰ συνεννοηθοῦμε.

Στὰ φιλικὰ αὐτὰ ἂς τὰ ποῦμε καλλιτεχνικὰ σχέδια ἦταν καὶ ἡ ἐκτέλεσις τῶν ἔργων τοῦ Κὰρλ Ὄρφ, «Τοῦ Οἰδίποδα» καὶ τῆς «Ἀντιγόνης» ποὺ ὅπως πίστευε θὰ μποροῦσα νὰ σκηνοθετήσω μὲ τὴν βοήθειά του καὶ ὑπὸ τὴν αἰγίδα του. Ὅλα αὐτὰ φυσικὰ ἔμειναν γιὰ τὸ μέλλον, γιατὶ ἦταν πάντα ἀπὸ πρὶν κλεισμένος γιὰ ἕνα καὶ δυὸ χρόνια μὲ συμβόλαια προτεραιότητος.

Ἀγαποῦσε τὸ θέατρο καὶ δὲν ἀποχωρίζονταν ποτὲ τὸ Μετροπόλιταν, μὰ ἡ μεγάλη του ἀγάπη ἦταν βέβαια δοσμένη περισσότερο στὴ Συμφωνικὴ τῆς Νέας Ὑόρκης ποὺ ἀπ' ὅταν ἀνέλαβε τὴν διεύθυνσή της τὴν εἶχε δοξάσει καὶ λογαριάζονταν πιὰ ἡ πρώτη καὶ καλύτερη τοῦ Νέου Κόσμου, ξεπερνώντας τὴν παγκόσμια φήμη τῶν Φιλαρμονικῶν τῆς Βοστώνης καὶ τῆς Φιλα

ΑΠΟΓΕΥΜΑΤΙΝΗ

«ΑΠΟΓΕΥΜΑΤΙΝΗ» Δευτέρα, 7 Νοεμβρίου 1960

ΑΘΗΝΑΙ, ΕΣΠΕΡΑ ΔΕΥΤΕΡΑΣ
7
ΝΟΕΜΒΡΙΟΥ 1960
Λαζάρου δικ. καὶ Ἀθηνοδώρου μάρτ. Ἀν. ἡλ. 6.59, Δ. 5.18
ΕΤΟΣ 48ον ΑΡΙΘΜΟΣ ΦΥΛΛΟΥ 14442
ΓΡΑΦΕΙΑ : Κολοκοτρώνη 8. ΤΥΠΟΓΡΑΦΕΙΑ : Καρύτση 3
Ἀριθμὸς τηλεφώνου : 30.546. ΤΙΜΗ ΦΥΛΛΟΥ δρχ. 1,50

Ἀπόκομμα ΒΗΜΑΤΟΣ
Χρονολογία 6 ΝΟΕ 1960

ΜΙΑ ΑΛΛΗ ΠΛΕΥΡΑ ΤΟΥ ΜΕΓΑΛΟΥ ΜΑΕΣΤΡΟΥ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΩΣ ΟΡΕΙΒΑΤΗΣ

Ἦταν στενὰ συνδεδεμένος καὶ μὲ τὴν Ἑλληνικὴ φύσι

— ΠΩΣ ΠΕΡΙΓΡΑΦΕΙ Ο ΙΔΙΟΣ ΜΙΑ ΑΝΑΒΑΣΙ ΣΤΟΝ ΟΛΥΜΠΟ

Ὁ μεγάλος ἀρχιμουσικός, πού ξαφνικὰ τὸν ἔ-πε ἡ ἀνθρωπότης προχθὲς στὸ Μιλᾶνο, τὴν ὥρα ποὺ ἀνεβαισμένος πάνω στὸ πόντιουμ τῆς ὀρχή-στρας ἱερουργοῦσε μὲ τὴ μπαγκέτα του, ἴσως ἐλά-χιστοι θὰ γνωρίζουν πόσο στενὰ ἦταν δεμένος ὄχι μόνο μὲ τὸν ἀχανῆ κόσμο τῶν ἤχων ἀλλὰ καὶ μὲ τὴ φύση. Δὲν ἦταν μόνον ἡ ἄϋλη θωπεία τῆς Τέ-χνης πού ἀγγιζε καίρια τὸ πνεῦμα του καὶ τὴν ψυ-χή του, ἀλλὰ καὶ ἡ ὁμορφιὰ τοῦ φυσικοῦ περιβάλ-λοντος καὶ ξεχωριστὰ τοῦ βουνοῦ, πού ἐρέθιζε τὴ φαντασία του καὶ ἔδινε φτερὰ στὰ λιγνὰ πόδια του. Ἡ καλλιτεχνικὴ του ἰδιοφυΐα ἴσως ἐγκαίρως νὰ εἶχε αἰσθανθῆ αὐτὸ πού εἶχε πῆ ὁ Γκαίτε, ὅτι ἡ φύσις μόνον εἶναι πλούσια καὶ μονάχα αὐτὴ φτιάχνει τὸν μεγάλο καλλιτέχνη. Καθὼς ὅλα τὰ μεγάλα πνεύματα, ὁ Πετράρχης, ὁ Μονταίνιος, ὁ Ραμπελαί, ὁ Σατωμπριάν, ὁ Οὐγκώ, ὁ Ζὰν Ζὰκ Ρουσσώ, ἔτσι καὶ ὁ Μητρόπουλος ἐγύρευε μὲ ἱερὸ πάθος τὰ ἀπροσπέλαστα ὕψη. Καὶ τὰ ἔφτασε δι-πλὰ αὐτὰ τὰ ἀκροούρανα. Μὲ τὸ πνεῦμα καὶ μὲ τὸ σῶμα. Νιώθοντας ἔντονη ροπὴ γιὰ τὸ βουνὸ ὁ Μητρόπουλος, εἶχε ζωηρὰ ἐκδηλώσει τὴν κλίση του αὐτὴ καὶ γιὰ νὰ μπορῆ εὔκολα νὰ ἐπικοινωνῆ μαζί του, εἶχε ἀποτελέσει ἀρχικὰ μέλος τοῦ Συνδέσμου «ἡ Ὑπαίθριος Ζωὴ» καὶ μὲ τὴ συντροφιὰ διαλε-χτῶν συναδέλφων τοῦ βουνοῦ, καθὼς τοῦ Γ. Στα-μπολῆ, τοῦ Δημ. Παπαευστρατίου, τοῦ Θεόδωρου καὶ Γιάννη Βαβαγιάννη, τοῦ Γιάννη Ράπτη, τοῦ Γιώργου Δαδιώτη καὶ ἄλλων μελῶν τότε τῆς Ὑπαι-θρίου Ζωῆς, γύριζε καὶ χαιρόταν τὴν τέλεια χαρὰ πού ἔδινε ἐκεῖνα τὰ χρόνια ἡ ἀπαραμόρφωτη καὶ ἥ-συχη ἀκόμα Ἀττικὴ καὶ τὰ γύρω βουνά της Πάρ-νηθας, τῆς Πεντέλης καὶ τοῦ Ὑμηττοῦ, γεμᾶτα γαλῆνη καὶ ρέμβη. Ἀργότερα ἔγινε μέλος τοῦ Ἑλ-ληνικοῦ Ὀρειβατικοῦ Συνδέσμου καὶ μὲ καινούρ-γιες ὀρειβατικὲς συντροφιές, ὅπως τοῦ Β. Λεον-τόπουλου, τοῦ Ἠλ. Νικόπουλου, τοῦ Ἀντ. Μαρί-νου καὶ ἄλλων, μετὰ τὴν ὁλοβδόμαδη κοπιαστικὴ ἐργασία, σὰν καθηγητὴς τοῦ Ὠδείου καὶ διευθυν-τὴς τῆς Συμφωνικῆς Ὀρχήστρας, ἔφευγε γιὰ τίς κορφὲς τῶν βουνῶν νὰ χορτάσῃ τὴν πολύμορφη μα-γεία τοῦ φυσικοῦ κάλλους, πού ξεδιπλωνόταν πο-λύχρωμο σκηνικὸ στὰ διψασμένα καὶ ἀνήσυχα μά-τια του. Θυμᾶμαι τώρα μιὰ ἀνάβαση πού εὐτύχη-σα νὰ κάνω στὶς κορυφὲς τοῦ Ὀλύμπου μὲ τὸ Δη-μήτρη Μητρόπουλο καὶ μὲ μιὰ ὀλιγομελῆ ὁμάδα ἐκλεκτῶν συναδέλφων τοῦ Ἑλληνικοῦ Ὀρειβατικοῦ Συνδέσμου, ἀνάμεσα στοὺς ὁποίους ἦταν ἡ κ. Ρα-κτιβάν, ὁ πρόεδρος τοῦ Ε.Ο.Σ. Β. Λεοντόπουλος, ὁ Ἀντώνης Μαρῖνος, ὁ Δ. Χατζηϊωάννου, ὁ Νῖκος Μαλτέζος καὶ ἄλλοι. Ἦταν στὶς 15 Σεπτεμβρίου τοῦ 1932.

Ἀνεβήκαμε ἀπὸ τὸ Λιτόχωρο στὴ Μονὴ Ἁγίου Διονυσίου κι' ἀπὸ κεῖ περνώντας ἀπὸ τὰ Πριόνια, φτάσαμε τὸ βράδυ στὸ ὀρειβατικὸ καταφύγιο (2.100 μ.). Ἀνάψαμε φωτιὰ στὸ τζάκι, ρίξαμε κού-ταυρο κι' ὕστερα καθήσαμε ὁλόγυρα ἀπολαμβά-νοντας, μετὰ τὸ φαγητό, τὴ θαλπωρὴ μέσα στὴν ἀρκετὰ τσουχτερὴ γύχτα τοῦ Ὀλύμπου. Ἐννέα ὁ-λάκαιρες ὧρες ἀνεβαίναμε. Ὁ Μητρόπουλος εὐκί-νητος, σβέλτος, μὲ κεῖνο τὸ στεγνὸ κορμί του, βά-διζε εὐδιάθετος καὶ ἀκούραστος. Τὴν ἄλλη μέρα τὸ πρωῒ ὁ Μητρόπουλος, μὲ τὸ σακκίδιο στὴν πλά-τη, μὲ λίγα τρόφιμα κι' ἕνα παραπανίσιο πουλόβερ μέσα, συντροφευμένος ἀπὸ ἕνα τμῆμα τῆς ὁ-μάδος, κι' ἀπὸ τὸν ὁδηγὸ τοῦ Ὀλύμπου, τὸν Κά-καλο, ξεκίνησε πρωῒ - πρωῒ γιὰ τὴν κατάκτηση τῶν ψηλότερων κορυφῶν Σκολειό (2.911 μ.), Μύτι-κας (2.917 μ.) καὶ Θρόνος τοῦ Διός (2.909 μ.). Ἐγὼ καὶ ἄλλα δυὸ μέλη τῆς συντροφιᾶς, ἀνεβήκα-με ἀπ' εὐθείας ἀπὸ τὰ ζωνάρια στὴν κορυφὴ Θρό-νος τοῦ Διός, ὅπου καὶ τοὺς συναντήσαμε.

❁

Ντυμένος τὸ πουλόβερ του ὁ Μητρόπουλος καὶ μὲ τὸ μπερὲ στὸ κεφάλι, εἶχε ἀναγείρει στὸν πέτρινο πυργίσκο τοῦ ὑψομέτρου καὶ βύθιζε τὴ ματιά του στὰ ὀλύμπια χάη πού ἄνοιγαν γύρω μας, τύτυχῆς γιατί εἶχε πατήσει τίς μυθικὲς κορφὲς τοῦ Διὸς-Δία τοῦ. Περιέφερε τὸ ὀξὺ κι' ἄλλοτε ρεμβώδες βλέμ-μα του γύρω στὶς ἡλιολουσμένες κορφὲς κι' ἔπειτα στὰ βαθειὰ βάραθρα τῶν ὀνομαστῶν καζανιῶν τοῦ ἐικοῦ βουνοῦ. Κάποια στιγμὴ ἀκούστηκε νὰ λέῃ: φαντάζομαι τὴ μεγαλοπρέπεια τοῦ Ὀλύμπου τὴν ὥ-ρα πού ἀρχινᾶνε οἱ καταιγίδες καὶ τὰ ἀστραποβρον-τᾶ νὰ συγκλονίζουν τὸ βουνό. Ἦταν σὰν νὰ μιλοῦσε μ' αὐτὲς τίς θεῖες ἀστραπές, πού ὁλόιδι νιώσαμε ἀργότερα ν' ἀναπηδοῦν ἀπὸ τὰ νευρώδη καὶ ὡστόσο διάφανα, σχεδὸν ἀερένια, χέρια του ὅταν διηύθυνε, σὰν σταλμένος ἀπὸ τούς θεούς, τὴν ὀρχήστρα του.

Τὸ ἀπομεσήμερο γυρίσαμε στὸ καταφύγιο, κάτω ἀπὸ τὰ γιγαντιαῖα ρόμπολα, γευτήκαμε πάλι τὸ θέ-σπος τῆς φωτιᾶς καὶ τὴν πνευματικὴ συντροφιὰ τοῦ Μητρόπουλου. Τὴν ἑπομένη κατεβήκαμε στὸ "Α-συλο τῶν Μουσῶν, ὅπως εἶχε ὀνομάσει τὴν σπηλιά του ὁ ζωγράφος Ἰθακήσιος, περνώντας ἀπὸ ἕνα πυ-κνὸ καὶ ἄφωτο δάσος ὀξυᾶς ἀπὸ τὰ πιὸ ὄμορφα τῆς Ἑλλάδος. Τὰ ξερόφυλλα εἴχανε στρώσει χλωμὸ τά-πητα κάτω ἀπὸ τὰ πόδια μας καὶ στὸ πλάϊ κελά-ρυζε τραγουδιστὴ πηγή. Πλημμυρισμένοι ἀπὸ μιὰ παγανιστικὴ διάθεση, εἴχαμε πεῖ, τότε, μὲ τὸν γί-γαντα αὐτὸν τῶν ἤχων, νὰ ἀξιωθοῦμε κάποτε νὰ ξα-νπᾶμε στὸν Ὄλυμπο, νὰ μείνωμε μὲ ἀντίσκηνα ἕνα ἑκαήμερο μέσα σ' αὐτὴ τὴν ἀποθέωση τοῦ δάσους. Ἡ μουσική του εὐαισθησία, πίστευα, βάβρισκε μονα-δικὲς στιγμὲς μέσα σ' ἕνα τέτοιο παρθένο χῶρο νὰ κουρσέψῃ τοὺς κελαηδισμοὺς τῶν πουλιῶν, τὸν ψίθυρο τοῦ δάσους καὶ τὰ παιχνίδια τῶν σκίουρων στοὺς κορμοὺς τῶν ἀρχαίων δένδρων. Δὲν εἶχε ὅμως τὴν ἴδια γνώμη ὁ μάγος ἀρχιμουσικὸς πού χάσαμε. Ὁ Μητρόπουλος εἶχε προσθέσει τότε ὅτι ἡ ἔμπνευση δὲν μπορεῖ νὰ ἐπηρεασθῆ καὶ νὰ εἶναι ἀποδοτικὴ ἀπὸ αὐτὴ τὴν ἄμεση ἐπαφὴ μὲ τὸ ἀντικείμενο. Ἡ καλλι-τεχνικὴ δημιουργία, εἶχε πεῖ, θάρθει ἀργότερα. Ὁ-ταν θὰ εἶναι κανεὶς μακρυὰ καὶ ἡ νοσταλγία θὰ τὸν κυριεύῃ καὶ θὰ ἐρεθίζῃ δημιουργικὰ τὴ φαντασία του. Δὲν ἀξιωθήκαμε νὰ ξαναπᾶμε στὸν Ὄλυμπο. Ἴσως αὐτὴ ἡ τέλεια σύζευξή του μὲ τὴν φύση νὰ ἦταν μιὰ ἐναρμόνιση μὲ τὸν ἐσωτερικό του κόσμο καὶ νὰ βεν-θοῦσε νὰ ἀναπηδᾶ ἀπὸ τὸν ἀστέρευτο κρουνὸ τῆς ἀναλοφυΐας του πιὸ ἀκεραιωμένο τὸ ὑψιπετές ἔρ-γο του.

❁

Δὲν ἦταν αὐτὴ ἀπὸ τίς μεγαλύτερες ὀρειβασίες τοῦ Μητρόπουλου. Εἶχε στὸ ἐνεργητικό του πολλὲς ἄλλες, πολυήμερες καὶ ὄχι λιγώτερο ἐπίπονες, σὰν τὴν δωδεκαήμερη μὲ τὴν Ὑπαίθριο Ζωὴ ἀπὸ τὸ Πήλιο στὰ Τέμπη κι' ἀπὸ κεῖ στὰ Μετέωρα, στὸ Μέ-τσοβο καὶ στὰ Γιάννενα μὲ τὰ πόδια. Ὅμως ὁ Ὄ-λυμπος ἔμεινε στὴν ψυχή του ὄχι μόνο μιὰ ὑλικὴ μά περισσότερο μιὰ πνευματικὴ κατάκτηση.

Παραθέτω ἐδῶ μιὰ σύντομη περικοπὴ ἀπὸ ἕνα ἄρθρο τοῦ Μητρόπουλου, δημοσιευμένο στὸ περιό-δικὸ «Ἐκδρομικὰ» τὸ 1933, μ' ἐντυπώσεις του ἀπὸ τὴν ἀνάβασή μας αὐτὴ στὸν Ὄλυμπο:

«...Μοῦ ἔλαχε ὁ κλῆρος νὰ γράψω αὐτὰ τὰ λόγια. Εἶ-χα τὴν εὐτυχία μαζὶ μὲ τοὺς ἄλλους ὀκτὼ συντρόφους ν' ἀνέβω τὸ πολυθρύλητο βουνό μας. Μὲ λαχτάρα περί-μενα τὴ μέρα πού θὰ ξεκινούσαμε. Οὔτε κοιμόμουνα κάν τὴ νύχτα, ξανάγινα πάλι παιδὶ γεμᾶτο ἀπὸ αὐτὸ τὸ με-γάλο σκοπό: Θ' ἀνέβω στὸν Ὄλυμπο... Ἄγριες καὶ ἀ-πρόσιτες οἱ κορυφὲς αὐτές, δίνουν πραγματικὰ τὴν ἐν-τύπωση πὼς μόνο Θεοὶ μποροῦν νὰ κατοικοῦν ἐκεῖ πάνω. Εἶναι τέτοια ἡ ἐπίδραση αὐτῆς τῆς ἀσύγκριτης θέας πού ξεχειλάει κανεὶς ἀπὸ ἐνθουσιασμό, αἰσθάνεται τὸν ἑαυτό του Θεό. Μόλις ἔφτασα στὸ Σκολειὸ καὶ ἀντίκρυσα τὸ μεγαλεῖο τῆς φύσης, φώναξα μὲ ὅλη τὴν δύναμη τῆς ψυχῆς μου: «Εἶναι ἡ εὐτυχέστερη μέρα τῆς ζωῆς μου. Τώ-ρα πιὰ μπορῶ νὰ πεθάνω μὲ τὴν θεϊκὴ αὐτὴ εἰκόνα στὴν ψυχή μου»... Νὰ ζῆ κανεὶς δὲν ἔχει σημασία, ν' ἀνε-βαίνῃ ψηλὲς κορυφὲς βουνῶν, ν' ἀγκαλιάζῃ τὴ φύση, αὐτὸ ἔχει σημασία. Νύχτα ταξιδεύουμε τώρα γιὰ τὴν Ἀθήνα, ἐπιστρέφοντας μ' ἕνα τραῖνο ὑπεργεμᾶτο. Οὔτε ἰδέα γιὰ ὕπνο. Μὲ ἀνοιχτὰ μάτια ὀνειρευόμαστε τὸ τί εἴχαμε, ζήσει, πὼς ἴσως εἴχαμε ζήσει τίς εὐτυχέστερες μέρες τῆς ζωῆς μας».

Τώρα πού ὁ γίγας αὐτὸς τῶν ἤχων, στὸν ὁποῖον ἔλαχε ἡ μεγάλη εὔνοια τῆς μοίρας νὰ πεθάνῃ ἕνα θάνατο δοξασμένο καὶ ἀντάξιό του, δὲν ὑπάρχει πιά, οἱ ὀρειβάτες φίλοι του ἂς σκύψουμε πάνω ἀπὸ τὸ σήνωμά του καὶ ἂς ἀποθέσουμε στὰ διάφανα χέρια του μὲ εὐγνωμοσύνη γιὰ τὴ χαρὰ πού μᾶς ἔδωσε λί-γα κλαδιὰ ἐλάτου ἀπὸ τὸν Ὄλυμπο στὸν ἀγαπημένο αὐτὸν τῶν Μουσῶν. Σ' αὐτὸν πού εἶχε κάνει σκοπὸ τῆς ζωῆς του αὐτὸ πού εἶχε πεῖ ὁ Σίλλερ: «Δὲν ὑ-πάρχει ὡραιότερο καὶ περισσότερο ἱερωμένο λειτούρ-γημα ἀπὸ τοῦ νὰ κάνη κανένας εὐτυχισμένους τοὺς ἀνθρώπους».

ΤΑΣΟΣ ΖΑΠΠΑΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΗΝ ΠΑΤΡΙΔΑ



Ἡ σποδὸς τοῦ Μητροπούλου, κ εκαλυμμένη μὲ τὴν Κυανόλευ-κον, μεταφέρεται ὑπὸ ἀνωτέρου ἀξιωματικοῦ τῆς Βασ. Ἀερο-πορίας. Λεπτομερὲς ρεπορτὰζ εἰς τὴν 6ην σελίδα.

Ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου μετεφέρθη εἰς τὰς Ἀθήνας



Χθὲς τὴν 4ην μ.μ. μὲ ἀεροπλάνον τῆς Βασιλικῆς Ἀεροπο-ρίας μετεφέρθη ἀπὸ τὸ Μιλᾶνον ἡ σποδὸς τοῦ διασήμου ἀρ-χιμουσικοῦ Δημήτρη Μητροπούλου. Ἅμα τῇ προσγειώσει τοῦ ἀεροπλάνου, ὁ διευθυντὴς Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνούτος παρέδωσε τὴν τεφροδόχον εἰς τὸν κ. Βαβαγιάννην, γενικὸν διευθυντὴν τῆς Κρατικῆς Ὀρχήστρας. Τὰς τιμὰς ἀπέδωσεν ἀπόσπασμα σμηνιτῶν, ἐνῶ ἡ μουσικὴ τῆς Ἀεροπορίας ἀνέκρουε πένθι-μον ἐμβατήριον. Ἀκολούθως καὶ παρουσίᾳ τοῦ ἀντιπροέ-δρου τῆς κυβερνήσεως κ. Κανελλοπούλου, τοῦ ὑπουργοῦ Προεδρίας τῆς Κυβερνήσεως κ. Τσάτσου καὶ τοῦ ὑπουργοῦ Παιδείας κ. Βογιατζῆ ἡ κάλπις παρεδόθη εἰς τιμητικὴν φρουρὰν σμηνιτῶν μεταφερθεῖσα εἰς τὸ Ὠδεῖον Ἡρώδου, ὅπου καὶ ἐγένετο ἐπιμνημόσυνος τελετή, κατὰ τὴν διάρ-κειαν τῆς ὁποίας ὡμίλησαν ὁ ἀντιπρόεδρος τῆς κυβερνή-σεως κ. Κανελλόπουλος καὶ ἄλλοι καὶ κατετέθησαν πολλοὶ στέφανοι. Εἰς τὸ τέλος, ἡ Κρατικὴ Ὀρχήστρα ἠσμήνευσε τὸ «Πένθιμον Ἐμβατήριον» ἀπὸ τὴν «Ἡρωικὴν Συμφωνίαν» τοῦ Μπετόβεν, ἐν συνεχείᾳ δὲ ἡ κάλπις μετεφέρθη εἰς τὴν αἴθουσαν συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν, ὅπου σήμερον ἐκτίθεται εἰς λαϊκὸν προσκύνημα. Ἀνωτέρω, ἡ σποδὸς τοῦ Μητροπούλου ἐνῶ μεταφέρεται ἀπὸ τὸν διευθυντὴν τοῦ Ὠ-δείου Ἀθηνῶν κ. Φαραντάτον εἰς τὸ Ὠδεῖον Ἀθηνῶν. (Λε-πτομερὲς ρεπορτὰζ τῆς μεταφορᾶς τῆς τέφρας τοῦ ἐκλι-πόντος διασήμου Ἕλληνος ἀρχιμουσικοῦ καὶ τῆς ἐπιμνη-μοσύνου τελετῆς δημοσιεύομεν εἰς τὴν 2αν σελίδα).

ΔΡΑΣΕΩΣ Θεσ/νίκης
-7 ΝΟΕ 1960

Μετεφέρθη εἰς τὰς Ἀθήνας ἡ τέφρα τοῦ Μητροπούλου

Ἐκτίθεται εἰς λαϊκὸν προσκύνημα



Διὰ μέσου τιμητικῶν ἀποσπασμάτων, ἡ τέφρα τοῦ διασήμου καλλι-τέχνου μεταφέρεται διὰ νὰ ἐκτεθῇ εἰς λαϊκὸν προσκύνημα

ΑΘΗΝΑΙ, 6. (Ἰδ. Ὑπ.).— Σήμερον τὸ ἀπόγευμα αἱ Ἀθῆναι ἐδέχθησαν τὴν τέφραν τοῦ ἀποθανόντος κορυφαίου Ἕλ-ληνος ἀρχιμουσικοῦ Δημητρίου Μητρο-πούλου, ἡ ὁποία μετεφέρθη ἐντὸς εἰδι-κῆς ληκύθου ἀπὸ τὴν πόλιν Λουγκάνο τῆς Ἑλβετίας δι' εἰδικοῦ ἀεροπλάνου τῆς ἑλληνικῆς βασιλικῆς ἀεροπορίας. Ὡς γνωστὸν κατόπιν εἰδικῆς ἐπιθυμίας τοῦ ἀποθανόντος ἡ σορὸς ἀπετεφρώθη εἰς τὸ κρεματόριον τοῦ Λουγκάνο. Τὴν τέφραν τοῦ Μητροπούλου συνώδευσεν ὁ διευθυντὴς τοῦ Ἰνστιτούτου καλῶν τεχνῶν Ἀθηνῶν κ. Κουρνούτος.

Εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ τὴν σποδὸν τοῦ Μητροπούλου ὑπεδέχθη-σαν ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος καὶ οἱ ὑπουργοὶ κ. κ. Τσάτσος καὶ Βογιατζῆς καθὼς καὶ πολ-λοὶ ἄλλοι ἐπίσημοι καὶ ἄνθρωποι τῶν γραμμάτων καὶ τῆς τέχνης. Τιμὰς ἀ-πέδωσεν ἀεροναυτικὸν ἄγημα.

Ἡ σποδὸς μετεφέρθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ κάτωθεν τοῦ βρά-χου τῆς Ἀκροπόλεως, ὅπου ἐκτίθεται εἰς λαϊκὸν προσκύνημα. Τὸ ἀπόγευμα τῆς Τρίτης ἡ λήκυθος μὲ τὴν τέφραν τοῦ νεκροῦ ἀρχιμουσικοῦ θὰ μεταφερθῇ ἐν τομπῇ εἰς τὸ Ὠδεῖον Ἀθηνῶν ὅπου καὶ θὰ ἐναποτεθῇ εἰς εἰδικὴν προθήκην. Ἐξ ἄλλου ἡ ἀκαδημία Ἀθηνῶν θὰ τελέσῃ καλλιτεχνικὸν μνημόσυνον εἰς μνήμην τοῦ Μητροπούλου κατὰ τὸ ὁποῖον θὰ ὁμιλήσῃ ὁ κ. Κανελλόπουλος.



Ὁ Θ. Βαβαγιάννης μεταφέρει τὴν κάλπη μὲ τὴν τέφρα.

Ν. ΑΛΗΘΕΙΑΣ ΘΕΣ)ΚΗΣ

ΜΕΤΑ ΤΗΝ ΑΠΟΤΕΦΡΩΣΙΝ

Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΜΕΤΕΦΕΡΘΗ ΧΘΕΣ ΕΙΣ ΑΘΗΝΑΣ

ΕΝΑΠΕΤΕΘΗ ΔΙΑ ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ ΕΙΣ ΤΟ ΗΡΩΔΕΙΟΝ

ΑΘΗΝΑΙ, 7.— Τὴν 4.30 μ.μ. ἡ σποδὸς τοῦ μεγάλου Ἕλληνος ἀρχιμου-σικοῦ Δημήτρη Μητροπούλου μετεφέρ-θη ἀεροπορικῶς εἰς Ἀθήνας, δι' εἰ-δικοῦ ἀεροπλάνου τῆς Ε.Β.Α.

Κατὰ τὸ πρόγραμμα ἡ σποδὸς ἀ-πὸ τοῦ ἀεροδρομίου μετεφέρθη ἐν πομπῇ καὶ ἐναπετέθη εἰς τὸ Ὠδεῖον Ἡ-ρώδου τοῦ Ἀττικοῦ, ὅπου ὁ ἀείμνη-στος μαέστρος ἐπαγειλημμένως εἶχε διευθύνει συναυλίας.

Ἐν συνεχείᾳ ἡ σποδὸς ἐξετέθη εἰς κοινὸν προσκύνημα μὲ τιμητικὴν φρου-ρὰν μουσικῶν, θὰ παραμείνῃ δὲ εἰς τὸ Ὠδεῖον μέχρι τοῦ ἀπογεύματος τῆς σήμερον ἡ τῆς Τρίτης, ὁπότε ἐν πομπῇ θὰ μεταφερθῇ εἰς τὸ Ὠδεῖον τῶν Ἀθηνῶν, ὅπου ἡ λήκυθος θὰ ἐ-ναποτεθῇ εἰς εἰδικὴν προθήκην.

Ἐξ ἄλλου ὑπὸ τῆς Ἀκαδημίας καὶ τοῦ Ὠδείου Ἀθηνῶν θὰ τελεσθῇ καλ-λιτεχνικὸν μνημόσυνον εἰς τὸ ὁποῖον, ὡς ἐγνώσθη, θὰ ὁμιλήσῃ ὁ ἀντιπρό-εδρος τῆς Κυβερνήσεως κ. Κανελλό-πουλος. Ἐκτὸς τῶν ἀνωτέρω θὰ γί-νουν καὶ ἄλλαι ἐκδηλώσεις ὑπὸ δι-φόρων ὀργανώσεων καὶ σωματείων εἰς μνήμην τοῦ μεγάλου μουσικοῦ.

Η ΘΡΗΣΚΕΥΤΙΚΗ ΤΕΛΕΤΗ

Σχετικῶς μὲ τὸ ἀνακύψαν ζήτημα τῆς θρησκευτικῆς τελετῆς, ἡ ὁποία, ὡς ἐγνώσθη, δὲν θὰ γίνῃ, ἀριθμοὶ ἐκκλησιαστικοὶ κύκλοι ἐδήλουν ὅτι τοῦτο ὀφείλεται εἰς τὸ ὅτι οἱ κα-νόνες τῆς Ὀρθοδόξου Ἐκκλησίας ἀ-παγορεύουν ρητῶς τὴν καῦσιν τῶν νε-κρῶν. Ἐν ἐναντίᾳ περιπτώσει θὰ ἀ-πητεῖτο ἀπόφασις τῆς Ἱερᾶς Συνό-δου, ἀλλὰ τοῦτο θὰ ἐδημιούργει προ-ηγούμενον. Πάντως ἂν ἦσαν ἄλλως τὰ πράγματα ἡ Ἐκκλησία, προσέθε-τον οἱ αὐτοὶ κύκλοι, ἦτο διατεθειμένη νὰ κηδεύσῃ μετὰ πολλῶν τιμῶν ἕναν ἄνδρα, ὡς ὁ Μητρόπουλος.

ΟΜΙΛΙΑ ΤΟΥ κ. ΚΑΡΝΙΟΥΤΟΥ

Ὁ κ. Καρνιούτος, ὁμιλῶν πρὸς τοὺς δημοσιογράφους, ἐσημείωσεν: «Ἕ-νας μεγάλος υἱὸς τῆς Ἑλλάδος ἐπα-νέρχεται εἰς τὴν πατρίδα. Ἡ Ἑλλὰς πενθεῖ τὸν θάνατόν του, διότι ἦτο ὑ-περήφανος διὰ τὴν ἐθνοφυΐαν του. Ὁ Μητρόπουλος συνήθιζε νὰ λέγῃ ὅτι ἡ μουσικὴ εἶναι κάτι, ποὺ φέρει τὸν ἄνθρωπον πλησιέστερον πρὸς τὸν Θε-όν. Τώρα ἀσφαλῶς οὗτος εὑρίσκεται εἰς τὸ βασίλειον τῶν αἰωνίων μελω-διῶν».

Ὁ κ. Τζέημς Ντίκσον, νεαρὸς Ἀ-μερικανὸς σπουδαστὴς τῆς Βοστώνης, ἀφῆχθη εἰς Ἀθήνας, λέγεται δὲ ὅτι ἔχει εἰς τὴν κατοχήν του ἐπιστολὴν τοῦ ἐκλιπόντος μουσικοῦ, διὰ τῆς ὁ-ποίας τὸν ἐξουσιοδοτεῖ ὅπως παρακο-λουθήσῃ τὴν κηδείαν του, ὁπουδήποτε ἤθελεν αὐτὴ τελεσθῇ.

Εἰς τὴν τελετὴν παρίστατο καὶ ἡ κ. Κουτσογιάννη, στενὴ φίλη τοῦ Μη-τροπούλου.

ΑΘΗΝΑΙ, 7.— Ἡ ἀφιχθεῖσα δι' εἰδικοῦ ἀεροπλάνου σποδὸς τοῦ με-γάλου Ἕλληνος ἀρχιμουσικοῦ Δημή-τρη Μητρόπουλου, παρελήφθη ὑπὸ τοῦ κ. Βαβαγιάννη τοποθετηθεῖσα δὲ ἐπὶ τζὶπ καὶ σχηματισθείσης τῆς σχετι-κῆς πομπῆς, μετεφέρθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ὅπου καὶ ἐ-τοποθετήθη εἰς εἰδικὸν θάθρον.

Κατὰ τὴν τελετὴν τῆς τοποθετή-σεως παρευρέθη ἐκπρόσωπος τοῦ Βα-σιλέως, ὁ ἀντιπρόεδρος τῆς Κυβερ-νήσεως κ. Κανελλόπουλος, ὁ Δήμαρ-χος Ἀθηναίων κ. Τσουκαλᾶς καὶ ἐκ-πρόσωποι τοῦ κόσμου τῆς μουσικῆς καὶ τοῦ θεάτρου.

Κατὰ τὴν τοποθέτησιν τῆς σποδοῦ ἐπὶ τοῦ θάθρου ὑπὸ τοῦ κ. Βαβα-γιάννη, τὸ κοινὸν τὸ ὁποῖον παρηκο-λούθη τὴν τελετήν, ἐξέσπασεν εἰς πα-ρατεταμένον χειροκρότημα.

Κατετέθη στέφανος δάφνης ἐκ μέ-ρους τοῦ Βασιλέως, ὁ δὲ κ. Κανελ-λόπουλος ἐξεφώνησεν συγκινητικὸν λόγον. Ἀκολούθως ἡ Κρατικὴ Ὀρχή-στρα ἐξετέλεσε τὴν «Ἡρωϊκὴ» τοῦ Μπε-τόβεν ἄνευ μαέστρου.

Ἀπόκομμα ΝΕΩΝ
-7 ΝΟΕ 1960
Χρονολογία

Ἐγνώσθη ὅτι ἡ Ἀκαδημία Ἀθηνῶν, τῆς ὁποίας ὁ Δημήτρης Μητρόπουλος ἦ-ταν μέλος, πρόκειται νὰ ὀργανώσῃ φι-λολογικὸ μνημόσυνο τοῦ ἐκλιπόντος ἀρ-χιμουσικοῦ.

— Κατὰ τὸ ἐν λόγω μνημόσυνον θὰ δοθῇ ἡ εὐκαιρία νὰ ἀναλυθῇ τὸ ὅλον ἔργον τοῦ μεγάλου καλλιτέχνου, δεδο-μένου ὅτι χθὲς, στὴν τελετὴ πού ἔγινε στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, οὔτε ἡ παράστασις ἦταν κατάλληλη, οὔτε ὁ χρόνος ἐπαρκὴς γιὰ ἀνάλυσι τοῦ ἔργου, προσωπικότητος ὅπως ὁ Μητρόπουλος.

Η ΣΥΝΑΥΛΙΑ ΤΗΣ ΚΡΑΤΙΚΗΣ ΕΙΣ ΜΝΗΜΗΝ ΜΗΤΡΟΠΟΥΛΟΥ

Ἐν τῷ μεταξύ, ἡ ἀπρφινὴ ἐναρκτή-ρια συναυλία τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν, πού θὰ δοθῇ στὶς 8.30 στὸ θέατρο «Κοτοπούλη», κατὰ ληφθεῖσαν ἀ-πόφασιν, θὰ ἀφιερωθῇ στὴ μνήμη τοῦ με-γάλου μαέστρου.

—Τὴν συναυλία θὰ διευθύνῃ ὁ Θ. Βαβαγιάννης μὲ σολίστ τὸν Γεώργιο Θέ μελη, ὁ ὁποῖος θὰ ἑρμηνεύσῃ τὸ «Κοντσέρτο γιὰ πιάνο καὶ Ὀρχήστρα» τοῦ Σούμαν. Στὸ πρόγραμμα περιελήφθη καὶ ἡ «Φαντασία καὶ φούγκα» τῶν Μπὰχ-Μητροπούλου, ὡς ἐλαχίστη προσφορὰ σπὸν ἐκλιπόντα διάσημο ἀρχιμουσικό. Τὴν συναυλία θὰ παρακολουθήσῃ καὶ ὁ Βασιλεύς.



Ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Παν. Κανελλόπουλος ἐνῶ καταθέ-τει δάφνινο στεφάνι στὴν σποδὸ τοῦ Μητροπούλου.



Ἡ Κατίνα Παξινοῦ ἑτοιμάζεται νὰ ἀσπασθῇ τὴν κάλπη μὲ τὴν σποδὸ τοῦ μεγάλου ἀρχιμουσικοῦ.

κομμα ΕΣΤΙΑΣ
-7 ΝΟΕ 1960
ολονία

ΥΠΟ ΣΥΓΚΙΝΗΤΙΚΑΣ ΕΚΔΗΛΩΣΕΙΣ ΚΑΛΛΙΤΕΧΝΩΝ ΚΑΙ ΧΙΛΙΑΔΩΝ ΘΑΥΜΑΣΤΩΝ ΤΟΥ

ΑΠΟ ΧΘΕΣ Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΝΑΙ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

Η ΑΦΙΞΙΣ ΣΤΟ ΑΕΡΟΔΡΟΜΙΟΝ ΚΑΙ Η ΕΚΔΗΛΩΣΙΣ ΣΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

ΛΟΓΟΣ ΤΟΥ Κ. ΚΑΝΕΛΛΟΠΟΥΛΟΥ.- ΑΠΟΧΑΙΡΕΤΙΣΜΟΣ ΤΟΥ ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ

ΕΦΘΑΣΕ ΧΘΕΣ ΜΑΖΙ ΚΑΙ Ο ΝΤΙΞΟΝ.- ΤΙ ΑΚΡΙΒΩΣ ΣΥΝΕΒΗ ΕΙΣ ΤΟ ΜΙΛΑΝΟΝ

Ο ΥΠΟΥΡΓΟΣ ΤΗΣ ΠΑΙΔΕΙΑΣ Κ. ΒΟΓΙΑΤΖΗΣ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

Μὲ συγκινητικὲς ἐκδηλώσεις βαθυτάτου πένθους καὶ εἰλικρινοῦς λύπης τοῦ καλλιτεχνικοῦ καὶ φιλότεχνου κόσμου διεκομίσθη χθὲς εἰς τὰς Ἀθήνας ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου καὶ ἔγινεν εἰδικὴ τιμητικὴ ἐκδήλωσις εἰς μνήμην του. Τὸ ἀεροπλάνον ποὺ μετέφερε τὴν κάλπιδα μὲ τὴν τέφραν τοῦ νεκροῦ ἀνεχώρησε χθὲς τὸ πρωῒ ἀπὸ τὸ Μιλᾶνον καὶ ἔφθασε τὴν 2.30΄ ἀπογευματινὴν εἰς Ἐλευσῖνα. Ἀπὸ ἐκεῖ ἔφυγε καὶ τὴν 4ην ἀπογευματινὴν, ὅπως εἶχε προγραμματισθῆ, τὸ «Ντακότα» τῆς στρατιωτικῆς Ἀεροπορίας προσεγειώθη εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ. Ἐκεῖ, εἰς τὸν χῶρον ὅπου ἔγινεν ἡ προσγείωσις, εἶχε παραταχθῆ τμῆμα τῆς Βασιλικῆς Ἀεροπορίας καὶ ἡ μουσικὴ της, προσῆλθον δὲ ὅπως ἀποτίσουν φόρον τιμῆς εἰς τὴν μνήμην τοῦ μεγάλου ἀρχιμουσικοῦ ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, οἱ ὑπουργοὶ κ.κ. Τσάτσος καὶ Βογιατζῆς, ὁ γενικὸς διευθυντὴς τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς κ. Μπαστιᾶς, καθὼς καὶ πλῆθος ἐπιλέκτων ἐκπροσώπων τοῦ μουσικοῦ κόσμου. Μεταξὺ ἄλλων παρέστησαν οἱ κ.κ. Βαβαγιάννης, Παρίδης, Εὐαγγελᾶτος, Σκλάβος, Φαραντάτος, Πονηρίδης, Παλλάντιος, Μπουστίντουϊ, ἡ κ. Κρινὼ Καλομοίρη, ὁ πρόεδρος καὶ ὁ γενικὸς γραμματεὺς τοῦ Πανελληνίου Μουσικοῦ Συλλόγου κ.κ. Χυτήρης καὶ Βαρδάκης,



Ἡ ἀείμνηστος Ἀγγελικὴ Μητροπούλου, μητέρα τοῦ μεγάλου μαέστρου, κατὰ φωτογραφίαν της τοῦ 1941.

πολλοὶ καλλιτέχναι τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς καὶ ἐκπρόσωποι ὅλων τῶν ὡδείων. Προσῆλθεν ἐπίσης ἡ Κατίνα Παξινοῦ. Ὁμοίως παρέστησαν οἱ ἐκ μητρὸς ἐξάδελφοι τοῦ μεταστάντος, καθὼς καὶ πλῆθος κόσμου. Πολυάριθμος ἀστυνομικὴ δύναμις, ὑπὸ τὴν προσωπικὴν ἐπίβλεψιν τῶν κ. κ. Ρακιντζῆ καὶ Καραμπέτσου, ἐτήρει τὴν τάξιν.

ΣΥΓΚΙΝΗΤΙΚΗ ΤΕΛΕΤΗ

Εὐθὺς μόλις προσεγειώθη τὸ ἀεροπλάνον ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννης ἐπραχώρησε πρὸς τὴν κλίμακά του, τὴν ἀνῆλθε καὶ παρέλαβεν ἀπὸ τὰ χέρια τοῦ ἐπιβαίνοντος διευθυντοῦ Γραμμάτων καὶ Καλῶν Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνούτου τὸ κιβώτιον μὲ τὴν σποδὸν τοῦ Δημήτρη Μητροπούλου. Ἐν συνεχείᾳ, συνοδευόμενος ἀπὸ τὸν κ. Κουρνοῦτον, τὸν ἐκπρόσωπον τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητρόπουλον, ποὺ ἐπίσης εἶχε μεταβῆ εἰς τὸ Μιλᾶνον, καὶ ἀνώτερον ἀξιωματικὸν τῆς Ἀεροπορίας, ἐπροχώρησε πρὸς τὸ μέρος ὅπου ἀνέμενον οἱ ἐπίσημοι. Τὸ παρατεταγμένον τιμᾶμα ἀπέδιδε τὰς νενομισμένας τιμάς, ἐνῶ συγχρόνως ἡ μπάντα τῆς Ἀεροπορίας ἀνέκρουε πένθιμον ἐμβατήριον. Μὲ ἀργὸν βῆμα καὶ ὑπὸ τὴν γενικὴν συγκίνησιν ἡ τετρὰς ἐπλησίασεν εἰσάνοικτὸν τζὶπ τῆς Ἀεροπορίας καὶ ὁ κ. Βαβαγιάννης παρέδωσε τὸ κιβώτιον μὲ τὴν τέφραν εἰς τὸν ἐπὶ κεφαλῆς τῆς τετράδος ποὺ ἐπέβαινε. Προηγουμένως ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος ἐκάλυψε μὲ τὴν Κυανόλευκον τὴν κάλπιδα ποὺ περιεῖχε τὴν σποδόν. Καὶ ἐνῶ τὸ συγκεντρωμένον πλῆθος ἐξεσπούδασεν εἰς ζωηρὸν χειροκρότημα εἰς μνήμην τοῦ μεγάλου νεκροῦ τὸ αὐτοκίνητον ἐξεκίνησε πλαισιωμένον ἀπὸ μοτοσυκλεττιστάς. Ἀκολουθοῦσαν τιμητικῶς ἐπιβαίνοντες τῶν αὐτοκινήτων τὰ μέλη τῆς Κυβερνήσεως καὶ ἡ κρατικὴ ἀντιπροσωπεία, ἡ ὁποία εἶχε μεταβῆ εἰς τὸ Μιλᾶνον.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

Περὶ τὴν 4.30΄ ἀπογευματινὴν ἡ πένθιμος συνοδεία ἔφθασεν εἰς Ἀθήνας καὶ κατηυθύνθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἐνωρίτερον τὸ κάτω ἀπὸ τὴν Ἀκρόπολιν ἀρχαῖον θέατρον εἶχεν ἀσφυκτικῶς γεμίσει ἀπὸ κόσμον. Ἔκαιμε μάλιστα ἰδιαιτέραν ἐντύπωσιν τὸ γεγονὸς ὅτι οἱ περισσότεροι ἀπὸ τὰς τρεῖς καὶ πλέον χιλιάδας ποὺ εἶχον συρρεύσει εἰς τὸ Ὠδεῖον Ἡρώδου ἀνῆκον εἰς τὰς λαϊκὰς τάξεις, μὲ πυκνὴν ἐκπροσώπησιν καὶ τῆς νέας γενεᾶς. Πλῆθη κόσμου εἶχον συγκεντρωθῆ καὶ εἰς τὴν ὁδὸν Διονυσίου Ἀρεοπαγίτου. Εἰς τὸ πεζοδρόμιον πρὸ τῆς κλίμακος ποὺ ὁδηγεῖ πρὸς τὸ ἀρχαῖον θέατρον εὑρίσκετο ἀντιπροσωπεία ἐπιλέκτων στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, μὲ ἐπὶ κεφαλῆς τὸν Βύρωνα Κολάσην. Μόλις ἔφθασε τὸ αὐτοκίνητον τὸ φέρον τὴν τέφραν τῆς σοροῦ τοῦ Μητροπούλου, ὑπὸ τὴν γενικὴν καὶ ζωηρὰν πάντοτε συγκίνησιν, ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας παρέλαβεν ἐκ νέου τὸ κιβώτιον καὶ ἐπροχώρησε πρὸς τὸ ἀρχαῖον ᾠδεῖον. Μαζὶ τὰ μέλη τῆς Κυβερνήσεως, ὁ κ. Μπαστιᾶς, ἐκπρόσωποι τῶν στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, καθὼς ἐπίσης καὶ ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς. Ἐνῷ ἡ πομπὴ εἰσήρχετο εἰς τὸ ὑπερπλήρες Ὠδεῖον Ἡρώδου ἀντήχησαν ζωηρὰ σαλπίσματα καὶ ταυτοχρόνως οἱ τρεῖς χιλιάδες ποὺ εἶχαν καταλάβει τὰς κερκίδας του ἔσπευσαν εἰς ἕνα παρατεταμένον χειροκρότημα.

ΣΤΕΦΑΝΟΣ ΤΟΥ ΒΑΣΙΛΕΩΣ

Ὁ κ. Βαβαγιάννης ἐπροχώρησε καὶ ἐτοποθέτησε τὴν κάλπιδα μὲ τὴν τέφρα τοῦ ἀειμνήστου ἀρχιμουσικοῦ ἐπὶ βάθρου ποὺ ἔφερε τὰ ἐθνικὰ χρώματα. Εὐθὺς κατόπιν οἱ ἐπίσημοι κατέλαβον τοὺς εἰδικοὺς θώκους εἰς τὰς κερκίδας τοῦ ἀρχαίου θεάτρου καὶ ἤρχισεν ἡ ἐκδήλωσις πρὸς τιμὴν τοῦ μεγάλου καλλιτέχνου. Μαζὶ μὲ τοὺς ἐπισήμους — σημειωτέον — κατέφθασαν καὶ ὅλοι οἱ ἐκπρόσωποι τοῦ μουσικοῦ κόσμου ποὺ εἶχον κατέλθει εἰς τὸ ἀεροδρόμιον. Ἐκτὸς ὅμως αὐτῶν εἰς τὸ Ὠδεῖον Ἡρώδου προσῆλθον οἱ ἀκαδημαϊκοὶ Στράτης Μυριβήλης καὶ Ἠλίας Βενέζης, ὁ διευθυντὴς τῆς Ἐθνικῆς Πινακοθήκης κ. Μαρίνος Καλλιγᾶς, ὁ γενικὸς διευθυντὴς τοῦ Ε. Ι. Ρ. κ. Σπυρομίλιος καὶ ὡρισμένοι ἄλλοι ἐκπρόσωποι τοῦ πνευματικοῦ καὶ καλλιτεχνικοῦ κόσμου. Τὰ μέλη τῆς Κρατικῆς Ὀρχήστρας μὲ τὰ ὄργανά των εἶχον θέσεις μέσα εἰς τὴν σφενδόνην. Ἡ ἐκδήλωσις ἤρχισε μὲ κατάθεσιν στεφάνου ἐκ μέρους τοῦ ἐκπροσώπου τοῦ Βασιλέως.

Ο κ. ΚΑΝΕΛΛΟΠΟΥΛΟΣ

Μετὰ ταῦτα ἐπροχώρησε πρὸς τὸ βάθρον, ὅπου εἶχεν ἐναποτεθῆ τὸ κιβώτιον μὲ τὴν τέφραν, ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, ὁ ὁποῖος, ἐν καταφανεῖ συγκινήσει κατέθεσε τὸν στέφανον τῆς Κυβερνήσεως καὶ εἶπε τὰ ἑξῆς:

«Ἡ ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχον τέκνον τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε στὴν ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἐφεῦρε ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μάλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της— ὅταν εἶναι γνήσια—τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: τὸ νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ — κ' ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν — μ' ἕναν τρόπο ποὺ ἔφερε τὸν ἴδιον καὶ κάθε γνήσιο ἀκροατή του ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ Θεοῦ. Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν Ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς Πατρίδος. Ἐσήμαινε, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν, ταυτόχρονα, καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δυὸ αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν, τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴν λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς Ἀρχαιότητος, κοσμοπολίτης. Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος. Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητρόπουλος. Μιὰ τέτοια δύσις εἶναι στὴν ὁμορφιὰ της αἰώνια».

Ο ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

Μετὰ ταῦτα κατέθεσε στέφανον ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν ὁ μουσουργὸς Πετρίδης. Ὁ κ. Πετρίδης ἀνέγνωσεν ἐν συνεχείᾳ συγκινητικὸν κείμενον τοῦ κορυφαίου μας συνθέτου ἀκαδημαϊκοῦ Μανώλη Καλομοίρη, ὁ ὁποῖος, ἀσθενών, δὲν ἠδυνήθη νὰ παραστῆ. Ὁ ἀποχαιρετισμὸς τοῦ Καλομοίρη ἔχει ἐπὶ λέξει ὡς ἀκολούθως:

«Καθηλωμένο μῆνες τώρα στὸ κρεββάτι μὲ βρῆκε τὸ φοβερὸ μήνυμα τοῦ χαμοῦ τοῦ Δημήτρη Μητρόπουλου. Καὶ παρ' ὅλη τὴν συντριβή μου καὶ τὴν ἀδυναμία μου νὰ συγκεντρωθῶ, πιστὸς στὸ κέλευσμα τῆς Ἀκαδημίας Ἀθηνῶν, ἀλλὰ καὶ στὴν παρόρμησι τῆς ψυχῆς καὶ τῆς καρδιᾶς μου, ἔρχομαι χάρις καὶ στὴν προθυμία τοῦ συναδέλφου κ. Πέτρου Πετρίδη νὰ χαιρετίσω τὸν ἐνδοξότερο μουσικὸ ποὺ ἐτούτη ἡ Γῆ τῶν ἡρώων τοῦ πνεύματος καὶ τῆς ἀνδρείας ἀνάτησε μαζὶ μὲ τὸν μυρωμένο ἀέρα καὶ τὸν φλοῖσβο τοῦ Παλαιοῦ Φαλήρου. Σὰ φωτεινὸ μετέωρο τὸν ἀνέβασε νὰ φωτίσῃ ὅλο τὸν πολιτισμένο κόσμο καὶ νὰ χαρίσῃ στὶς πονεμένες καρδιὲς τῶν ἀνθρώπων τὸ ὑπέρθεο τραγούδι ἑνὸς ἥρωα καὶ ἑνὸς ἁγίου. Ἥρωας καὶ ἅγιος τῆς Τέχνης ὁ Δημήτρης Μητρόπουλος. Ἕνας ἀπὸ τοὺς μεγαλυτέρους ἀναδημιουργοὺς τοῦ αἰῶνά μας, ἐχάρισε ὅπως ὁ Τοσκανίνι καὶ ὁ Φουρτβέγκλερ τὴν θέρμη καὶ τὸν παλμὸ ποὺ τὸν ἐβοήθησε ὁλόκληρο, ἀλλὰ ἐσάλπισε καὶ ἐμπρὸς στὴν ἐκθαμβη Ἀνθρωπότητα τὸ σάλπισμα τῆς αἰώνιας καὶ ἀκατάλυτης ψυχῆς τῶν Σαλαμίνων ποὺ δὲν χάνεται στὰ τάρταρα ἀλλὰ μονάχα ξαποσταίνει στὴν ζωὴ ξαναφαίνεται καὶ λαοὺς ἀνασταίνει. Πῶς στὸ νέο ξανθὸ παιδί, ποὺ κάποια εὐλογημένη μέρα ἐκεῖ στὰ 1912 ἔκθαμβος πρωτογνώρισα τὸ δαιμόνιο ποὺ συνεκλόνιζε ὅλο τὸ εἶναι του θὰ ἔφθανε στὶς ἀπάτητες κορυφὲς ὅπου πουλὶ δὲν φτέρωσε, μήτε τὶς εἶδε ἀνθρώπου μάτι, κάθε μέρα ποὺ τὸν παρακολουθοῦσα μαθητὴ κ' ὕστερα ὥριμο καλλιτέχνη, ὅταν γύρισε ἀπὸ τὴν Γερμανία, μ' ἔκανε ν' ἀνακράξω στὸν «Ἐλεύθερο Τύπο»: «Οὐκ ἐγὼ εἰμὶ τὸ φῶς ἀλλὰ ὁ πίσω μου ἐρχόμενος». Καὶ ἀλήθεια μὲ τὸ τράμορφο τάλαντο τοῦ δημιουργοῦ, τοῦ συνθέτη ποὺ ἀπὸ παιδὶ χάρισε στὴν ἑλληνικὴ μουσικὴ ἔργα ὅπως ἡ «Ταφὴ», ἡ «Κριτικὴ γιορτὴ», ἡ «Βεστρίκη» καὶ τὰ τραγούδια σὲ στίχους τοῦ Παλαιμᾶ, τοῦ Σικελιανοῦ, δείχνουνε πῶς καὶ στὸν δημιουργικὸ τομέα θὰ μποροῦσε νὰ δώσῃ ἀθάνατα ἀριστουργήματα. Τὸ ἴδιο καὶ στὴν ἀπόδοσί του σὰν πιανίστας. Ἕνας καταπληκτικὸς πιανίστας θάμπωνε τοὺς ἀκροατάς του μὲ τὴν ἴδια ὑποβλητικὴ δύναμι ποὺ τοῦ βρίσκαμε ἀργότερα στὶς μοναδικὲς ἀναδημιουργίες του ὡς μαέστρου. Ὅμως ὁ δαίμονας τῆς ἀναδημιουργίας τὸν συνεπῆρε στὸ τέλος ὁλόκληρο καὶ σφράγισε μὲ τὴν φλόγα του ὅλη του τὴν ζωή, ὅλη του τὴν ὕπαρξι. Ἀπὸ τὸν καιρὸ ποὺ στὰ 1924 κατέβηκε στὴν Ἑλλάδα ὡς τὴν στιγμὴ ποὺ ἐπάνω στὶς ἐπάλξεις βρῆκε στὸ πόντιουμ τῆς Σκάλας τοῦ Μιλάνου τὸν ὡραιότερο θάνατο ποὺ μποροῦσε νὰ ὀνειρευθῇ ἕνας καλλιτέχνης, ὁ Μητρόπουλος ἀπαρνήθηκε ὅλα τὰ ἐγκόσμια γιὰ νὰ δοθῇ ἀποκλειστικὰ καὶ μόνο στὴν διακονία τῆς Τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν. Ἅγιος, γιατὶ δὲν γνώρισε ἄλλη χαρά, ἄλλη ἀπόλαυσι ἀπὸ τὸ ζωντάνεμα τοῦ παλμοῦ καὶ τῆς ψυχῆς τῶν μεγάλων μουσουργῶν καὶ τῶν συγχρόνων του σκαπανέων τῆς Τέχνης. Ἀδιαφορῶντας ἂν τὰ προγράμματά του μερικὲς φορὲς ἐξένιζαν, γιὰ τὴν τολμηρότητά τους, τοὺς ὑπερσυντηρητικούς, ἀγωνίσθηκε γιὰ ὅ,τι πίστευε ὡραῖο καὶ διώσιμο στὴν Τέχνη. Αὐτὸν τὸν ἥρωα καὶ αὐτὸν τὸν ἅγιο θρηνεῖ σήμερα ὅλη ἡ Ἀνθρωπότης ποὺ γυρεύει τὴν παρηγοριὰ καὶ τὴν λησμονιὰ στῆς Τέχνης τὰ ἀθάνατα νερά. Τὸν θρηνῶ κ' ἐγὼ ἕνας ταπεινὸς ἐργάτης καὶ δουλευτὴς τῆς ἑλληνικῆς μουσικῆς ἰδέας, ἀλλὰ τὸν θρηνεῖ κ' ἡ Ἀκαδημία Ἀθηνῶν, ποὺ ἀπὸ τὰ 1933 πρῶτο Ἕλληνα μουσικὸ τὸν εἶχε τιμήσει ὀνομάζοντάς τον πρόεδρο μέλος της καὶ ἀπὸ τὰ 1959 τοῦ ἀπένειμε τὸν πιὸ τιμητικὸ τίτλο ποὺ ἀπὸ τὸ καταστατικό της μποροῦσε νὰ τοῦ ἀπονείμῃ, τὸν ἐξέλεξε ἐπίτιμο μέλος τῆς Ἀκαδημίας. Τιμὴ ποὺ ἀπενεμήθη μόνο στὸν καρκινολόγο ἰατρὸ κ. Παπανικολάου καὶ στὸν Πρόεδρο τῶν Ἡνωμένων Πολιτειῶν Ντουάϊτ Ἄϊζενχάουερ. Αἰωνία σου ἡ μνήμη Δημήτρη Μητρόπουλε καὶ ἂς εἶναι ἀνάλαφρος ὁ ἀέρας τῆς Ἀττικῆς ποὺ βροσίζει τὴ σποδό σου ἀνάλαφρος σὰν τὴν μυρωμένη αὔρα τοῦ Παλιοῦ Φαλήρου καὶ σὰν τὸ σκέρτσο τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν ποὺ τόσες φορὲς μὲ τὴν θεία σου Τέχνη ἐμάγεψες τὶς ψυχές μας. Αἰωνία σου ἡ μνήμη».

Μετὰ τὸν κ. Πετρίδην καὶ τὴν ἀνάγνωσιν τοῦ ὡς ἄνω κειμένου τοῦ Μανώλη Καλομοίρη κατέθεσε στέφανον μὲ θερμὴν προσφώνησιν ὁ δήμαρχος κ. Τσουκαλᾶς, ποὺ ἀπεχαιρέτησε τὸν ἀπελθόντα διαπρεπῆ Ἀθηναῖον καλλιτέχνην.

ΟΙ ΑΛΛΟΙ ΣΤΕΦΑΝΟΙ

Ἐπηκολούθησε κατάθεσις πολλῶν ἄλλων στεφάνων. Σημειωτέον ὅτι δοθέντος ὅτι ὁ Μητρόπουλος εἶχεν ἀποκλείσει καὶ εἰς τὴν διαθήκην τὴν κατάθεσιν λουλουδιῶν ὅλα τὰ στεφάνια ποὺ κατετέθησαν χθὲς ἦσαν δάφνινα. Διαδοχικῶς πρὸ τοῦ βάθρου ἐπάνω εἰς τὸ ὁποῖον εἶχεν ἐναποτεθῆ τὸ κιβωτίδιον μὲ τὴν τέφραν ἀπὸ τὴν καῦσιν τοῦ νεκροῦ παρήλασαν καὶ κατέθεσαν στεφάνους οἱ ἑξῆς: Ὁ κ. Κυριακίδης ἐκ μέρους τοῦ Ὠδείου Ἀθηνῶν, ὁ κ. Βαβαγιάννης ἐκ μέρους τῆς Κρατικῆς Ὀρχήστρας, ὁ κ. Κωστὴς Μπαστιᾶς ἐκ μέρους τῆς Λυρικῆς Σκηνῆς, ὁ κ. Εὐαγγελᾶτος ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν καὶ τοῦ Ἑλληνικοῦ Ὠδείου, ὁ ἀκαδημαϊκὸς Στράτης Μυριβήλης ἐκ μέρους τῆς Ἑταιρίας Ἑλλήνων Λογοτεχνῶν, ὁ κ. Πύρρος Δήλιος τὸ Ὠδεῖον Θεσσαλονίκης, καθὼς ἐπίσης οἱ σπουδασταὶ τοῦ Ὠδείου Ἀθηνῶν, καὶ, τέλος, ἡ ὀργάνωσις «Φίλοι τῆς Μουσικῆς», διὰ τῆς κ. Ἀλεξάνδρας Τριάντη.

ΟΙ ΜΟΥΣΙΚΟΙ ΤΗΣ ΟΡΧΗΣΤΡΑΣ

Μετὰ τὴν κατάθεσιν τῶν στεφάνων ἡ Κρατικὴ Ὀρχήστρα, χωρὶς μαέστρον, ἀπέδωσεν ὑπὸ τὴν γενικὴν συγκίνησιν καὶ μὲ ὀρθίους ὅλους τοὺς παρισταμένους τὸ δεύτερον μέρος τῆς Τρίτης Συμφωνίας τοῦ Μπετόβεν, εἰς τὸ ὁποῖον περιέχεται καὶ τὸ πένθιμον ἐμβατήριόν του. Μετὰ τὴν ἀπόδοσιν τοῦ ὕστατου αὐτοῦ φόρου τιμῆς πλείαρχος τοῦ Ἐμπορικοῦ Ναυτικοῦ, εὑρισκόμενος μεταξὺ τῶν παρισταμένων, ἐζήτησε μεγαλοφώνως ἀπὸ τὸν κ. Κανελλόπουλον τὴν ἄδειαν νὰ ὁμιλήσῃ καὶ ἐξέφρασε τὴν ἰδιαιτέραν συγκίνησιν τοῦ ἀνωνύμου πλήθους διὰ τὴν μεγάλην ἀπώλειαν. Ὁ ἐν λόγῳ ναυτικὸς ἀνέφερε χαρακτηριστικὸν ἐπεισόδιον ποὺ τοῦ συνέβη εἰς τὴν Νέαν Ὑόρκην καὶ πιστοποιεῖ τὴν τεραστίαν ἀπήχησιν ποὺ εἶχεν ὁ ἐκλιπὼν μεταξὺ τοῦ ἀμερικανικοῦ Κοινοῦ. Μετὰ ταῦτα ὁ κ. Κυριακίδης, ὡς ἐκπρόσωπος τοῦ Ὠδείου Ἀθηνῶν, παρέλαβεν ἀπὸ χειρῶν τοῦ κ. Βαβαγιάννη τὴν σποδὸν τοῦ Μητροπούλου καὶ ἐξεκίνησε διὰ τὸ Μιλᾶνον.

ΟΙ ΕΞΑΔΕΛΦΟΙ ΤΟΥ

Εἰς τὴν ἐκδήλωσιν παρέστησαν καὶ οἱ κάτωθι συγγενεῖς τοῦ Μητροπούλου, ἐκ μητρός: Γουλιέλμος Ἀναγνωστόπουλος, Ἑλένη Χλωροῦ, Σωσὼ Χρύσα, Λουΐζα Ζαράνη, Αἰκατερίνη Βενετσανοπούλου, Βασιλικὴ Ἀναγνωστοπούλου, Ἑλένη Καραπιπέρη καὶ Δημήτριος Λαλαούνης, ὅλοι, ὅπως ἀναφέρουν, ἐξάδελφοι του πρῶτοι.



Ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννης παραλαμβάνων ἀπὸ τὸ ἀεροπλάνον τὸ κιβωτίδιον μὲ τὴν τέφραν τοῦ Μητροπούλου. Παραπλεύρως ὁ διευθυντὴς Γραμμάτων κ. Κουρνοῦτος, ποὺ εἶχε μεταβῆ εἰς τὸ Μιλᾶνον διὰ τὴν μεταφορὰν τῆς σποδοῦ.



Μία χαρακτηριστικὴ φωτογραφία τῆς χθεσινῆς μεγάλης λαϊκῆς συγκεντρώσεως εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ κατὰ τὴν ἐκδήλωσιν διὰ τὸν Δημήτρη Μητρόπουλον. Διακρίνονται καὶ τὰ μέλη τῆς Κρατικῆς Ὀρχήστρας.

Ἡ Κατίνα Παξινοῦ κλαίει τὸν χαμένο μεγάλο φίλο της. Μαζὶ μιὰ ἀπὸ τὶ ξαδέλφες τοῦ Μητροπούλου καὶ ὁ ἐκπρόσωπος τῆς Ἑνώσεως Μουσικῶν καὶ Θεατρικῶν Κριτικῶν κ. Χαμουδόπουλος.

Σπυρομίλιος ἐκ μέρους τοῦ Ε.Ι.Ρ., ὁ κ. Βάρβογλης ἐκ μέρους τοῦ Συνδέσμου Ἑλλήνων Συνθετῶν, ἡ κ. Κρινὼ Καλομοίρη ἐκ μέρους τοῦ Ἐθνικοῦ Ὠδείου, ὁ κ. Χαμουδόπουλος ἐκ μέρους τῆς Ἑνώσεως Μουσικῶν καὶ Θεατρικῶν Κριτικῶν, ὁ κ. Παλλάντιος ἐκ μέρους τῆς Χορῳδίας Ἀθηνῶν, ὁ κ. Χυτήρης ἐκ μέρους τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, ὁ κ. Θάνος ἐκ μέρους τοῦ Σωματείου Καλλιτεχνῶν Μελοδράματος καὶ Ὀπερέττας, ὁ κ. Μεσολογγίτης ἐκ μέρους τοῦ Σωματείου Ἠθοποιῶν, ὁ κ. Παπαχρήστου ἐκ μέρους τοῦ Ἀλληλοβοηθητικοῦ Ταμείου τοῦ Προσωπικοῦ τῆς Λυρικῆς Σκηνῆς κ.ἄ. Στέφανον ἐπίσης κατέθεσε τὸ Ἐθνικὸν Θέατρον. Ὁ Ἐπίσης παρευρέθησαν οἱ ἀνεψιοί του Νῖκος Ἀναγνωστόπουλος, Ἀγησίλαος Ἀναγνωστόπουλος, Μάρω Μανουσάκη, Ἕλλη Μακρῆ καὶ Ἄγγελος Μιχαλόπουλος.

ΟΜΙΛΙΑ ΤΟΥ κ. ΒΟΓΙΑΤΖΗ

Διὰ τὸν Δημήτρη Μητρόπουλον ὡμίλησε χθὲς ὁ ὑπουργὸς τῆς Παιδείας ἀπὸ Ραδιοφώνου. Ὁ κ. Βογιατζῆς εἶπε τὰ ἑξῆς:

**«Ὁ θάνατος τοῦ Δημήτρη Μητρόπουλου δημιουργεῖ παγκόσμιον δυσαναπλήρωτον κενόν. Ἀνῆκεν εἰς τὴν προνομιοῦχον κατηγορίαν τῶν ὀλίγων ἀνθρώπων, οἱ ὁποῖοι ὑπηρέτησαν τὴν Τέχνην εἰς τὴν ὑψηλήν της στάθμην. Ἂν ἔφθασεν ἐκεῖ ὅπου ἀνῆλθε τὸ ὀφείλει κατὰ πρῶτον λόγον εἰς τὸ ἄφθαστον τάλαντον μὲ τὸ ὁποῖον τὸν ἐπροίκισεν ἡ Θεία Πρόνοια, κατὰ δεύτερον ὅμως λόγον εἰς τὴν ἀδάμαστον θέλησίν του νὰ μοχθήσῃ. Διότι ἐλάχιστοι ἐμόχθησαν ὅσον ὁ Δημήτρης Μητρόπουλος. Ἐλάχιστοι διεξήγαγον τὴν σκληρὰν πάλην ἐναντίον τῶν φυσικῶν ἀδυναμιῶν ποὺ συνοδεύουν τὸν ἄνθρωπον, ὅσον ἐμόχθησεν ἐκεῖνος. Ἐλάχιστοι ἔδωσαν τὴν μάχην κατὰ τῶν πνευματικῶν καὶ καλλιτεχνικῶν συμβιβασμῶν κατὰ τὸν ἀμείλικτον τρόπον ποὺ τὴν ἔδωσεν ὁ Δημήτρης Μητρόπουλος καὶ κατὰ τῆς πνευματικῆς ὀκνηρίας ποὺ ἐξωθεῖ τοὺς ἀνθρ

ΔΙΑ ΝΑ ΤΑΦΗ ΕΙΣ ΤΗΝ ΑΓΑΠΗΜΕΝΗ ΤΟΥ ΠΑΤΡΙΔΑ

ΑΠΟΓΕΥΜΑΤΙΝΗΣ
-7 ΝΟΕ. 1960

ΜΕΤΕΦΕΡΘΗ ΧΘΕΣ ΕΙΣΤΑΣ ΑΘΗΝΑΣ Η ΛΗΚΥΘΟΣ ΜΕ ΤΗΝ ΤΕΦΡΑΝ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ΜΕ ΔΑΚΡΥΑ ΣΤΑ ΜΑΤΙΑ Ο ΚΑΛΛΙΤΕΧΝΙΚΟΣ ΚΟΣΜΟΣ ΑΝΕΜΕΝΕ ΕΙΣ ΤΟ ΑΕΡΟΔΡΟΜΙΟΝ ΤΗΝ ΣΠΟΔΟΝ ΤΟΥ ΜΕΓΑΛΟΥ ΜΑΕΣΤΡΟΥ.-Ο ΑΝΤΙΠΡΟΕΔΡΟΣ ΤΗΣ ΚΥΒΕΡΝΗΣΕΩΣ κ. ΚΑΝΕΛΛΟΠΟΥΛΟΣ ΕΣΚΕΠΑΣΕ ΜΕ ΕΛΛΗΝΙΚΗΝ ΣΗΜΑΙΑΝ ΤΗΝ ΤΕΦΡΟΔΟΧΟΝ.-Η ΕΠΙΜΝΗΜΟΣΥΝΟΣ ΤΕΛΕΤΗ

Ἡ σποδὸς του ἐξετέθη ἀπὸ σήμερον εἰς τὸ Ὠδεῖον Ἀθηνῶν εἰς λαϊκὸν προσκύνημα

Μελωδία ἀγγέλων, ἀπόκοσμο τραγούδι, αἰώνιος μνήμη ἀντήχησε χθὲς στὸν οὐράνιο θόλο τῆς ἑλληνικῆς πρωτεύουσας...

Τὸ δοξασμένο παιδὶ τῆς μητέρας Ἑλλάδας, τὸ σύμβολο τῆς μουσικῆς ἰδιοφυΐας, ὁ ἀσύλληπτος σὲ φλόγα ὑπερδημιουργίας, ἀκατάδλητη ἐργατικότητα καὶ καλλιτεχνικὴ πίστι, ὁ ἐκλεκτὸς τῶν ἐκλεκτῶν, ὁ Δημήτρης Μητρόπουλος, βρίσκεται στὰ φιλόξενα καὶ ἅγια χώματα τῆς πατρίδος...

Μὰ τὸ σῶμα δὲν ὑπάρχει πιά. Τὰ μαγικὰ ἐκεῖνα χέρια ποὺ κρατοῦσαν τὴν χρυσὴ μπαγκέττα, δὲν θὰ τὰ ἰδοῦμε ποτὲ νὰ συναρπάζουν τὴν ὀρχήστρα καὶ νὰ προσφέρουν τὸ μουσικὸ νέκταρ ἀπὸ μιὰ πέμπτη ἢ μιὰ ποιμενικὴ μπετοβενικὴ συμφωνία. Ὅλα αὐτὰ ἀποτελοῦν ἕνα ὄνειρο... Μιὰ ἀνάμνησι, κάτι σὰν θεία μουσικὴ μυσταγωγία ποὺ πέρασε, ἀφοῦ ἡ ψυχὴ τοῦ ἱεροφάντη πέταξε στοὺς μουσικοὺς παραδείσους, ἐκεῖ ποὺ ἦταν προωρισμένη νὰ βρῇ τὴν ἄφθαρτη ὁμορφιὰ τῆς μεγάλης τέχνης...

Ἀπὸ μιὰ ἀνθόσπαρτη διαδρομὴ θριάμβου τί ἔμεινε; Ἡ τέφρα... Ἀπ' τὸν κολοσσὸ τῆς μπαγκέττας, ἀπ' τὸν φωτεινὸ ἐκεῖνο ἐγκέφαλο, ἀπ' τὴν τρομερὴ δύναμι ποὺ μὲ τὴν μουσική της μαγεία αἰχμαλώτιζε τοὺς πάντας, σκορπώντας κύματα καλλιτεχνικῆς γοητείας, τί ἀπόμεινε γιὰ νὰ μᾶς τὸν θυμίζῃ; Ἡ τέφρα... Ἀπ' τὴν θαυμαστὴ μουσικὴ προσωπικότητα τοῦ Μητρόπουλου, ἀπὸ τὸ μουσικό του φῶς τὸ ἐκτυφλωτικό, τίποτε παρὰ λίγη στάχτη, σὲ μιὰ λήκυθο...

Κι' ὅμως, ἂν τὸ σῶμα τοῦ μαέστρου, τῆς ἀδυσώπητης φωτιᾶς ἔγινε θυρά, ἡ ψυχή του, τὸ πνεῦμα του, ἡ θεσπέσια τέχνη του, μένουν στὴν καρδιά μας, βαθειὰ χαραγμένες, κτῆμα τῶν συνανθρώπων του ποὺ τὸν γνώρισαν, παρακολουθήσανε τὴν ἀλματώδη, τὴν ἐκπληκτικὴ ἄνοδο κι' ἐπιβολὴ καὶ τοῦ ἀφιέρωσαν ὄχι μόνο τὸν θαυμασμὸ ἀλλὰ καὶ τὴν ἀγάπη τους...

"Ετσι ἀτενίσαμε χθὲς τὴν τεφροδόχο. Μὲ τὰ μάτια τῆς ψυχῆς βλέπαμε ὄχι σὰν ἕνα κουτὶ ποὺ περιεῖχε τὴν στάχτη τοῦ μάγου μαέστρου, ἀλλὰ τὸν ἴδιο τὸν Μητρόπουλο, σὰν μιὰ φανταστικὴ, σὰν μιὰ φυσιογνωμία ἐξαϋλωμένη, ποὺ μὲ τὴν μπαγκέττα στὸ χέρι, θὰ ἔδινε τὸ σύνθημα γιὰ ν' ἀρχίσῃ νὰ σκορπᾷ τοὺς θεϊκούς της ἤχους μιὰ ἀόρατη ὀρχήστρα...

Στὶς 2 τὸ μεσημέρι τὸ «Ντακότα» ποὺ μετέφερε τὴν σποδὸ προσγειώνεται στὸ ἀεροδρόμιο τῆς Ἐλευσῖνος, ὅπου παρέμεινε μέχρι τὶς 3.45, ὅτε ἀπεγειώθη γιὰ τὸν ἀερολιμένα τοῦ Ἑλληνικοῦ. Εἰς τὴν Ἐλευσῖνα συναντᾶμε τὸν διευθυντὴν Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κορνοῦτον, ὁ ὁποῖος μετὰ τῆς προσωπικῆς φίλης τοῦ Μητροπούλου κ. Κατσογιάννη καὶ τοῦ κ. Δημητροπούλου, εἶχαν ἀποσταλῆ εἰς Μιλᾶνον γιὰ νὰ παραλάβουν τὴν σορὸν τοῦ μεγάλου μαέστρου, διδομένου ὅτι ἀκόμη δὲν εἶχε γνωσθῆ ἡ ἐπιθυμία του ὅπως καῆ.

— Παντοῦ συγκίνησις καὶ θλῖψις γιὰ τὴν ἀπώλεια τοῦ μαέστρου μας, μοῦ λέγει ὁ κ. Κορνοῦτος. Ὁλόκληρος ὁ κόσμος πενθεῖ τὸν θάνατό του. Στὸ Μιλᾶνο ὁμιλοῦν περὶ ἑνὸς σπανίου μουσικοῦ φαινομένου, ποὺ ἔσβησε σὲ πρώρα...

— Πότε φύγατε ἀπ' τὸ Μιλᾶνο;

— Σήμερα (χθὲς) στὶς 9 τὸ πρωΐ. Τὸ Σάββατο στὶς 2½ τ' ἀπόγευμα ἡ σορὸς τοῦ Μητρόπουλον μετεφέρθη εἰς Λουγκάνο τῆς Ἑλβετίας. Ἡ καῦσις ἐτελείωσε στὶς 8.20 τὸ βράδυ. Κι' ἀπ' ἐκεῖ ἡ σποδός του πλέον μετεφέρθη στὶς 9.30 εἰς τὸ ἀεροδρόμιον Μαλπένσα τοῦ Μιλάνου, ὅπου καὶ μᾶς παρεδόθη. Κατὰ τὴν ἄφιξιν τοῦ ἀεροσκάφους τοῦ φέροντος τὴν τέφραν τοῦ διασήμου ἀρχιμουσικοῦ, εἶχε παραταχθῆ φρουρὰ καραμπινιέρων. Εἰς τὸ ἀεροδρόμιον ἐπίσης παρευρίσκοντο τρεῖς φίλοι τοῦ Μητρόπουλου ἀπ' τὴν Βιέννη, ὁ κ. Τζὶμ Ντίκσον, ἀγαπητὸς μαθητὴς τοῦ ἐκλιπόντος μαέστρου, καὶ ἡ γραμματεύς του κ. Γκόθ.

Ἀπὸ τὸ ἀεροδρόμιο τῆς Ἐλευσῖνος ἀνοιχωροῦμε καὶ φθάνουμε στὸν ἀερολιμένα τοῦ Ἑλληνικοῦ, ὅπου ἐκεῖ εἶναι συγκεντρωμένοι πολλοὶ ἐκ τοῦ καλλιτεχνικοῦ κόσμου, παλαιοὶ συνάδελφοί του, καθηγηταὶ ὠδείων, συνθέται, σολίστ καὶ ἄλλοι θαυμασταὶ τῆς ὑπέρλαμπρης τέχνης τοῦ Μητροπούλου.

Βρίσκονται ἐπίσης στὸ ἀεροδρόμιο ὁ διευθυντὴς τοῦ Ὠδείου Ἀθηνῶν κ. Φαραντάτος, ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννης, ὁ διευθυντὴς τῆς Λυρικῆς Σκηνῆς κ. Μπαστιᾶς, οἱ κ. κ. Μπουστίντος, Σκλάβος, Παλλάντιος, Μαρῆς, Παρίδης, Κυδωνιάτης, Μαργαζιώτης, ἡ γενικὴ διευθύντρια τοῦ Ἐθνικοῦ Ὠδείου κ. Κρινὼ Καλομοίρη, οἱ κ. κ. Βολωνίνης, Τριαντάκης, Πονηρίδης, αἱ κ. κ. Οἰκονομίδου, Τριάντη, Φίλτσου, Παξινοῦ, ἀντιπροσωπεῖαι τῶν μουσικῶν τῆς Κρατικῆς Ὀρχήστρας, τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, τοῦ Συνδέσμου Καθηγητῶν τῶν Ὠδείων καὶ Σολίστ, αἱ κ. κ. Καρατζᾶ καὶ Δημακοπούλου καὶ ἄλλοι ἐκ τοῦ μουσικοῦ κόσμου καὶ πλῆθος θαυμαστῶν τοῦ διασήμου ἀρχιμουσικοῦ.

Στὶς 4 παρὰ 20 φθάνουν εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Π. Κανελλόπουλος, ὁ ὑπουργὸς Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσος καὶ ὁ ὑπουργὸς Παιδείας κ. Βογιατζῆς. Οἱ ἐπίσημοι καταλαμβάνουν τὰς θέσεις των, καθὼς καὶ οἱ συνθέται καὶ καθηγηταὶ τῶν ὠδείων, μερικοὶ ἐκ τῶν ὁποίων ὑπῆρξαν συμμαθηταὶ τοῦ Μητροπούλου.

*

Τμῆμα ἐκ σμηνιτῶν, καθὼς καὶ ἡ μουσικὴ τῆς ἀεροπορίας ἔχουν παραταχθῆ διὰ νὰ ἀποδώσουν τιμὰς εἰς τὴν σποδὸν τοῦ Μητροπούλου. Στὶς 4 τὸ ἀπόγευμα ἀκριβῶς τὸ ἀεροπλάνον τῆς Βασιλικῆς Ἀεροπορίας προσγειώνεται.

Ὁ κ. Κορνοῦτος ἱστάμενος εἰς τὴν κορυφὴν τῆς σκάλας τοῦ ἀεροπλάνου κρατεῖ τὴν τεφροδόχον. Καὶ ἐνῶ ἡ μουσικὴ τῆς ἀεροπορίας, ὑπὸ τὴν διεύθυνσιν τοῦ ἀρχιμουσικοῦ κ. Σπ. Πουλημένου ἐκτελεῖ τὴν «Προσευχὴ» τοῦ Μπορτενιάνσκι «Ὀρκίζομαι στὴν δύναμι τῆς χριστιανικῆς ἀγάπης», ὁ κ. Βαβαγιάννης, ὁ ὁποῖος ὑπῆρξεν μαθητὴς τοῦ Μητράπουλου, προχωρεῖ, ἀνέρχεται τὴν σκάλα τοῦ ἀεροσκάφους καὶ παραλαμβάνει ἀπ' τὸν κ. Κορνοῦτον τὴν τεφροδόχον.

Τὰ δάκρυα πλημμυρίζουν τὰ μάτια...

Ἡ τεφροδόχος κρατεῖται ἀπ' τὸν κ. Βαβαγιάννην, τὸν ὁποῖον συνοδεύουν ὁ κ. Κουρνοῦντος, ὁ κ. Δημητρόπουλος καὶ ἀνώτερος ἀξιωματικὸς τῆς Ἀεροπορίας. Πλησιάζουν τὸν ἀντιπρόεδρον τῆς κυβερνήσεως κ. Κανελλόπουλον, ὁ ὁποῖος καταφανῶς συγκεκινημένος, σκεπάζει τὴν τεφροδόχον μὲ τὴν ἑλληνικὴν σημαία. Ἐν συνεχείᾳ παραδίδεται εἰς βαθμοφόρον τῆς ἀεροπορίας, πλαισιωμένον ἀπὸ δύο σμηνίτας, οἵτινες ἐπιβιβασθέντες τζὶπ ἀνεχώρησαν κατευθυνόμενοι εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

Τῆς τιμητικῆς πομπῆς προηγεῖται αὐτοκίνητον τῆς Ἀστυνομίας Πόλεων, ἀκολουθεῖ τὸ τζὶπ τὸ φέρον τὴν τέφραν τοῦ Μητροπούλου, τὸ ὁποῖον πλαισιώνεται ἀπὸ τρεῖς μοτοσυκλετιστὰς τῆς ἀεροπορίας καὶ ἀκολουθοῦν κατὰ σειρὰν τὰ αὐτοκίνητα τοῦ ἀντιπροέδρου τῆς κυβερνήσεως κ. Κανελλοπούλου, τοῦ ὑπουργοῦ τῆς Προεδρίας τῆς Κυβερνήσεως κ. Τσάτσου καὶ τοῦ ὑπουργοῦ Παιδείας κ. Βογιατζῆ καὶ τῶν παλαιῶν συναδέλφων του, καλλιτεχνικῶν ὀργανώσεων, καθηγητῶν τῶν ὠδείων κ. ἄ.



ΑΡΙΣΤΕΡΑ: Τὸ ἀεροπλάνον ποὺ μετέφερε τὴν τέφραν τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ ἔρχει προσγειωθῆ εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ. Ὁ κ. Βαβαγιάννης, παλαιὸς μαθητὴς τοῦ Μητροπούλου καὶ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας, συνοδευόμενος ἀπὸ τὸν γενικὸν διευθυντὴν Γραμμάτων καὶ Τεχνῶν κ. Κουρνοῦτον καὶ τὸν διευθυντὴν τοῦ ὑπουργείου Παιδείας κ. Δημητρόπουλον κρατεῖ τὴν τεφροδόχον, ἐνῶ τιμῆμα σμηνιτῶν ἀπονέμει τιμάς.



ΔΕΞΙΑ: Ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος ὁμιλεῖ διὰ τὸν ἐκλιπόντα "Ελληνα ἀρχιμουσικὸν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ἐξαίρων τὴν προσωπικότητά του καὶ τὴν συμβολήν του εἰς τὴν μουσικὴν τέχνην.



Ὁ ἀκαδημαϊκὸς κ. Μυριβήλης ὁμιλεῖ διὰ τὸν Μητρόπουλον εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. "Εμπροσθεν τοῦ ὁμιλητοῦ ἡ Κρατικὴ Ὀρχήστρα, ἡ ὁποία μετὰ τὸ πέρας τῶν ὁμιλιῶν ἔπαιξε τὸ πένθιμον ἐμβατήριον ἀπὸ τὴν «Ἡρωϊκὴν Συμφωνίαν» τοῦ Μπετόβεν.

Δευτέρα, 7 Νοεμβρίου 1960 ΕΣΤΙΑ

Η ΟΡΧΗΣΤΡΑ ΧΩΡΙΣ ΑΡΧΙΜΟΥΣΙΚΟΝ



Ἀπὸ τὴν χθεσινὴν ἐπιμνημόσυνον τελετὴν διὰ τὸν ἐκλιπόντα διάσημον ἀρχιμουσικὸν Δημήτριον Μητρόπουλον, εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἐνώπιον τῆς τεφροδόχου κάλπης (καλυμμένης μὲ τὴν κυανόλευκον) ἡ Ὀρχήστρα, τὴν ὁποίαν ἄλλοτε διηύθυνεν ὁ ἴδιος, ἐκτελεῖ τὸ Πένθιμον Ἐμβατήριον τῆς Ἡρωϊκῆς Συμφωνίας μὲ κενὸν τὸ ἀνάβαθρον τοῦ ἀρχιμουσικοῦ. Ὁ κ. Βαβαγιάννης, ἱστάμενος κάτω (ἀριστερᾷ), ἔδωκεν ἁπλῶς τὸ σῆμα τῆς ἐνάρξεως.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

Στὶς 4.35 ἡ πομπὴ φθάνει στὸ Ὠδεῖον Ἡρώδου. Ὁ ἀναμένων εἰς τὰ Προπύλαια κ. Βαβαγιάννης παραλαμβάνει τὴν τεφροδόχον, ἐνῶ ὁ κόσμος, ὁ ὁποῖος ἔχει κατακλύσει τὸν ἔξωθι τοῦ Ὠδείου χῶρον χειροκροτεῖ, ὅπως τὸ ἴδιο θὰ χειροκροτοῦσε τὸν μεγάλο μαέστρο, ἂν ἐκείνη τὴν στιγμὴ σὰν ἡμίθεος τῆς τέχνης, χαιρετοῦσε τὸ κοινὸν ὕστερα ἀπὸ μιὰ μεγαλειώδη μουσικὴ ἑρμηνεία.

Ὁ κ. Βαβαγιάννης περισταιχούμενος ἀπὸ τὸν διευθυντὴν τοῦ Ὠδείου Ἀθηνῶν κ. Φαραντάτον, τὸν πρόεδρον τοῦ διοικητικοῦ συμβουλίου κ. Κυριακίδην καὶ καθηγητὰς τοῦ Ὠδείου, κατευθύνεται πρὸς τὸ παλκοσένικο, ὅπου καὶ ἐναποθέτει τὴν τεφροδόχο.

Οἱ κερκίδες τοῦ ἀρχαίου καλλιτεχνικοῦ χώρου εἶναι γεμάτες ἀπὸ κόσμο, ὁ ὁποῖος βαθύτατα συγκεκινημένος, ἦλθε νὰ δώσῃ τὸν τελευταῖον χαιρετισμὸν εἰς τὸν κορυφαῖον ἀρχιμουσικόν.

"Ολοι σηκώνονται ὄρθιοι. Οἱ μουσικοὶ τῆς ὀρχήστρας, ποὺ ἔχουν καταλάβει θέσεις κάτωθεν τοῦ παλκοσένικου, θὰ νοιώσουν ὅπως καὶ πρῶτα τὴν φωτεινὴ παρουσία ἐκείνου, ποὺ στὰ παλήτερα χρόνια τοὺς ἔπαιρνε σὲ ὠνειρεμένους μουσικοὺς κόσμους.

Τὴν στιγμὴν ποὺ ὁ κ. Βαβαγιάννης κρατώντας τὴν τεφροδόχον εἰσήρχετο εἰς τὸ Ὠδεῖον, ἡ σάλπιγγα σημαίνει «προσοχή». Ἀντιπρόσωπος τοῦ Βασιλέως καταθέτει δάφνινο στεφάνι καὶ ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος μὲ τὴν συγκίνησι ἀποτυπωμένη στὸ πρόσωπό του ὡμίλησεν ὡς ἑξῆς, καταθέσας δάφνινον στέφανον ἐκ μέρους τῆς κυβερνήσεως ἐπὶ τῆς σποδοῦ τοῦ ἀειμνήστου ἀρχιμουσικοῦ:

«Ἡ ἑλληνικὴ κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχο τέκνο τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης.

Ἡ μάχη ποὺ ἔδωσε στὴ ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἔφεῦρε ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μᾶλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης αὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της—ὅταν εἶναι γνήσια—τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. "Εχει μέσα της κάτι πολὺ περισσότερο: Τὸ νόημα τοῦ σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ — ἢ ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν—μ' ἕναν τρόπο ποὺ ἔφερε τὸν ἴδιον καὶ κάθε γνήσιο ἀκροατή του, ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ θεοῦ.

"Οπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι "Ελληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς πατρίδος. Ἐσήμαινε, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος.

Ὁ Δημήτρης Μητρόπουλος ἦταν "Ελλην κατ' ἐξοχήν. "Ηταν, ταυτόχρονα, καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δύο αὐτὲς ἰδιότητες—ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς—ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν, τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴ λέξι αὐτὴ μερικοὶ μεγάλοι "Ελληνες τῆς ἀρχαιότητος, κοσμοπολίτης.

Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος.

"Οπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητρόπουλος. Μιὰ τέτοια δύσι εἶναι στὴν ὁμορφιὰ της αἰώνιος».

Μετὰ τὸ τέλος τῆς ὁμιλίας τοῦ κ. Κανελλοπούλου, ἤρχισεν ἡ κατάθεσις στεφάνων ἐκ δάφνης. Ἡ Ἀκαδημία Ἀθηνῶν—ὁ Μητρόπουλος ἀπὸ πέρυσι ἦτο ἐπίτιμος ἀκαδημαϊκὸς—διὰ τοῦ ἀκαδημαϊκοῦ κ. Πετρίδη, καταθέτει στέφανον καὶ ἀναγινώσκει τὸν ὕστατο χαιρετισμὸ τοῦ μὴ δυνηθέντος νὰ προσέλθῃ λόγῳ ἀσθενείας ἀκαδημαϊκοῦ κ. Μαν. Καλομοίρη, πρὸς τὸν Μητρόπουλον. Στεφάνους ἐπίσης κατέθεσαν ὁ Δῆμος Ἀθηναίων διὰ τοῦ κ. Τσουκαλᾶ, ὁ κ. Κυριακίδης ἐκ μέρους τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν, ὁ κ. Βαβαγιάννης ὡς παλαιὸς μαθητὴς τοῦ Μητροπούλου καὶ ἐκ μέρους τῆς Κρατικῆς, ὁ κ. Μπαστιᾶς ἐκ μέρους τῆς Λυρικῆς Σκηνῆς, ὁ κ. Σπυρομήλιος ἐκ μέρους τοῦ ΕΙΡ, ὁ κ. Εὐαγγελάτος ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν καὶ τοῦ Ἑλληνικοῦ Ὠδείου, ὁ κ. Βάρβογλης ἐκ μέρους τοῦ Συνδέσμου Ἑλλήνων Συνθετῶν, ὁ κ. Ὀρφεὺς ἐκ μέρους τῆς Συμφωνικῆς Ὀρχήστρας Βορείου Ἑλλάδος, ὁ κ. Μυριβήλης ἐκ μέρους τῆς Ἐθνικῆς Ἑταιρίας Ἑλλήνων Λογοτεχνῶν, ἡ κ. Νίτσα Σγουροῦ ἐκ μέρους τοῦ Κρατικοῦ Ὠδείου Θεσσαλονίκης, ἡ κ. Κρινὼ Καλομοίρη ἐκ μέρους τοῦ Ἐθνικοῦ Ὠδείου, ὁ κ. Παλλάντιος ἐκ μέρους τῆς Χορῳδίας Ἀθηνῶν, ὁ κ. Χυτήρης ἐκ τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, ὁ κ. Θᾶνος ἐκ τοῦ Σωματείου Ἠθοποιῶν Μελοδράματος καὶ Ὀπερέττας, ὁ κ. Μεσολογγίτης ἐκ μέρους τοῦ Σωματείου Ἠθοποιῶν, ὁ κ. Παπαχρήστος ἐκ μέρους τοῦ ΑΣΠΕΛΣ, ἡ κ. Τριάντη ἐκ μέρους τῶν «Φίλων τῆς μουσικῆς», ὁ κ. Χαμουδόπουλος ἐκ μέρους τῆς Ἑνώσεως Θεατρικῶν καὶ Μουσικῶν Κριτικῶν, οἱ μαθηταὶ τοῦ Ὠδείου Ἀθηνῶν καὶ ὁ Σύλλογος ἀποφοίτων τοῦ Ὠδείου Θεσσαλονίκης.

Κατόπιν ἡ Κρατικὴ Ὀρχήστρα ἑρμήνευσε τὸ «Πένθιμο ἐμβατήριο» τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν, ποὺ ὅλοι τὸ ἤκουσαν ὄρθιοι.

Εἰς μίαν στιγμὴν ἕνας ἐκ τῶν θεατῶν ἐζήτησε τὴν ἄδειαν ἀπὸ τὸν κ. Κανελλόπουλον νὰ ὁμιλήσῃ καὶ ὁ κ. ἀντιπρόεδρος προθύμως ἀπεδέχθη.

«Ἐξ ὀνόματος τοῦ ἐμπορικοῦ ναυτικοῦ τῆς Ἑλλάδος—εἶπε ὁ ἄγνωστος ὁμιλητὴς—στέλλω τὸν τελευταῖον χαιρετισμὸν πρὸς τὸν μεγάλον νεκρόν. "Οταν βρισκόμουν στὴ Νέα Ὑόρκη, εἶχα πάει σὲ κάποιο ἑστιατόριο. Στὸ διπλανό μου τραπέζι κάποιος ρουφοῦσε θορυβωδῶς τὴν σούπα του. Μὲ πλησίασε τὸ γκαρσόνι:

— Ξέρεις ποιός εἶναι αὐτός;

— Ποῦ νὰ ξέρω... τοῦ ἀπάντησα.

— Εἶσαι τυχερὸς ποὺ κάθεσαι κοντά του. Εἶναι ὁ "Ελληνας μαέστρος, ὁ συμπατριώτης σου Μητρόπουλος, ἡ περιφημότερη μπαγκέττα τοῦ κόσμου».

*

Ἐν συνεχείᾳ ὁ κ. Βογιατζῆς παραδίδει εἰς τὸν πρόεδρον τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν τὴν τεφροδόχο καὶ αὐτὸς εἰς τὸν διευθυντὴν τοῦ Ὠδείου Ἀθηνῶν κ. Φαραντάτον, ὁ ὁποῖος μὲ τιμητικὴν συνοδείαν ἀπὸ καθηγητὰς τὴν παραδίδει εἰς τοὺς σμηνίτας, οἱ ὁποῖοι καὶ τὴν μεταφέρουν εἰς τὸ Ὠδεῖον Ἀθηνῶν. Ἐκεῖ πάλιν παραλαμβάνει τὴν σποδὸν ὁ κ. Φαραντάτος καὶ τὴν ἐναποθέτει ἐπὶ βάθρου εὑρισκομένου εἰς τὸ παλκοσένικο τῆς αἰθούσης συναυλιῶν τοῦ Ὠδείου, ὅπου καὶ θὰ παραμείνῃ σήμερον ἐκτεθειμένη εἰς λαϊκὸν προσκύνημα κατὰ τὰς ὥρας 9—12 π. μ. καὶ 5—7 μ.μ.

Ἀκολούθως ἀνελθὼν ὁ κ. Κυριακίδης εἰς τὴν σκηνήν, ἐκάλεσεν ὅλους τοὺς παρισταμένους ν' ἀναφωνήσουν: «Αἰωνία σου ἡ μνήμη Δημήτρη Μητρόπουλε».

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ

Η ΠΙΟ ΚΑΛΗ ΦΙΛΗ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ἡ Καίτη Κατσογιάννη, ἡ πιὸ καλὴ κι' ἡ πιὸ ἀφωσιωμένη φίλη τοῦ Δημήτρη Μητροπούλου, εἶναι ἡ μόνη ποὺ συνώδευσε ἀπὸ τὸ Μιλάνο τὴν σορό του μέχρι τὸ κρεματόριο τοῦ Λουγκάνο, στὴν Ἑλβετία. Ἐπῆρε τὴν σορὸ τοῦ ἀγαπημένου της μαέστρου ποὺ τόσο ἀγνώριζε καὶ τόσο εἶχε θαυμάσει καὶ τὴν μετέμερε στὸ Λουγκάνο γιὰ νὰ πραγματοποιήσῃ κι' αὐτὴ τὴν τελευταία ἐπιθυμία του.

Τὴν συναντῶ εἰς τὸ ἀεροδρόμιο τῆς Ἐλευσῖνος καὶ μοῦ ἀφηγεῖται συντετριμμένη ὅλη αὐτὴ τὴν τραγικὴ ἱστορία.

— Δὲν ὑπῆρχε πιὸ ὅμορφος θάνατος, ἀπὸ τὸν θάνατο τοῦ Δημήτρη Μητροπούλου. Πέθανε ὅπως τὸ ἐπιθυμοῦσε. Ἐπάνω στὸ «πόντιουμ» τὴν ὥρα ποὺ διηύθυνε τὴν δοκιμὴ τῆς Σκάλας. Ἐκεῖ ἀνάμεσα στοὺς ἤχους τῶν βιολιῶν καὶ τῆς ὀρχήστρας, μέσα στοὺς φθόγγους τῆς μουσικῆς τὸν ἐπῆρε ὁ θάνατος. Καὶ τὸν ἐπῆρε σὲ μιὰ στιγμή. Χωρὶς καθόλου νὰ ὑποφέρῃ. Μιὰ στιγμὴ ἔγειρε στὸ «πόντιουμ» κι' ἡ μπαγκέττα ξέφυγε ἀπὸ τὰ χέρια του. Αὐτὸς ἦταν ὁ θάνατός του. Κι' ἔτσι μοῦ τὸν περιέγραψαν οἱ καλλιτέχνες τῆς Σκάλας, ποὺ ἔτρεξαν κοντά του. Σ' ἕνα λεπτὸ ὁ Δημήτρης Μητρόπουλος δὲν ζοῦσε πλέον!...

— Τὸν γνωρίζατε ἀπὸ τὰ παιδικά χρόνια σας;

— Τὸν γνώριζα ἀπὸ πολλὰ χρόνια. Ἀπὸ τότε ποὺ γύρισε ἀπὸ τὸ Βερολῖνο κι' ἦταν ἀκόμη στὰ πρῶτα βήματα τῆς δόξης του. "Ηταν γιὰ μένα ἕνας καλὸς φίλος. Στὸ σπίτι μας περνοῦσε ὅλον τὸν καιρὸ ποὺ βρισκόταν στὴν Ἑλλάδα. Ἐγὼ τὸν φρόντιζα σὰν μάννα καὶ σὰν ἀδελφή. Ἐκεῖ στὸ σπίτι μας στὸ ἐπάνω Ἡράκλειο, μέσα στὴν εἰδυλλιακὴ ὁμορφιὰ τῆς ἐξοχῆς. Σὲ ἐμένα ἐρχόταν γιὰ νὰ ξεκουρασθῇ καὶ νὰ συζητήσῃ πολὺ ὥρα. "Ηταν κάτι περισσότερο ἀπὸ ἕνας καλὸς ἄνθρωπος. "Ηταν ἕνας πονεμένος ἀσκητὴς ποὺ ζητοῦσε τὴν λύτρωσι κι' ἔκανε τὸν πόνο του μουσικὴ κι' ἄγκιξε τὴν καρδιὰ τῶν ἀνθρώπων καὶ τὴν ἐπῆρε γιὰ νὰ τὴν ξεκουράσῃ στὰ θεῖα φτερά του.

— "Ηταν ἀλήθεια ὅτι ἡ μοῖρα στὰ πρῶτα βήματά του τὸν πλήγωσε πολύ; Εἶναι ἀλήθεια ὅτι τοῦ ἐστοίχισε ἀφάνταστα ὁ θάνατος τῆς ἀγαπημένης του ἀδελφῆς Ἑλένης;



Ἡ κ. Καίτη Κοιτσογιάννη.

— Ναὶ ἦταν ἕνας ἀπὸ τοὺς καημούς του. Μιὰ ἀπ' τὶς πίκρες του γιατὶ αὐτὸ τ' ἄρρωστο κορίτσι πέθανε μέσα στὴν ἀγκαλιὰ του χωρὶς νὰ μπορῇ νὰ τὸ βοηθήσῃ γιατὶ ἐκεῖνο τὸν καιρὸ ἦταν φτωχός.

Η ΒΡΑΔΥΝΗ ΔΕΥΤΕΡΑ. 7 Νοεμβρίου 1960

ΕΙΣ ΤΗΝ ΠΑΤΡΩΑΝ ΓΗΝ



Η σποδὸς τοῦ μεγάλου τέκνου τῆς Ἑλλάδος Δημήτρη Μητροπούλου μετεφέρθη χθὲς ἐκ Λονγκάνι εἰς Ἀθήνας, μὲ ὅλας τὰς ἐπιβαλλομένας τιμὰς καὶ μὲ τὴν κατανυκτικὴν συμμετοχὴν πλήθους κόσμου. Εἰς τὴν φωτογραφίαν, ὁ Ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, οἱ ὑπουργοὶ Παιδείας καὶ Προεδρίας Κυβερνήσεως κ. κ. Γ. Βογιατζῆς καὶ Κ. Τσάτσος, ὁ Δήμαρχος Ἀθηναίων κ. Α. Τσουκαλᾶς, ὁ Διευθυντὴς τῆς Λυρικῆς Σκηνῆς κ. Μπαστιᾶς, ἐκπρόσωποι τῶν μουσικῶν ἱδρυμάτων καὶ ὀργανώσεων κ. ἄ., ἀκολουθοῦντες τὴν σποδὸν τοῦ Μητροπούλου, τὴν ὁποίαν φέρει ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Α. Βαβαγιάννης εἰς τὸ Ὠδεῖον Ἡρώδου, ὅπου ἔγινε συγκινητικὴ τελετή, μετὰ τὴν ὁποίαν ἡ κάλπις μὲ τὴν σποδὸν ἐναπετέθη εἰς τὸ Ὠδεῖον Ἀθηνῶν.

Ἡ σποδὸς τοῦ Μητροπούλου μετεφέρθη χθὲς εἰς τὰς Ἀθήνας καὶ ἐναπετέθη εἰς τὸ Ὠδεῖον

Ο ΛΟΓΟΣ ΤΟΥ ΑΝΤΙΠΡΟΕΔΡΟΥ κ. Π. ΚΑΝΕΛΛΟΠΟΥΛΟΥ: «ΕΔΩΚΕ ΚΑΙ ΕΚΕΡΔΙΣΕ ΤΗΝ ΜΑΧΗΝ ΤΟΥ ΜΟΥΣΙΚΟΥ ΠΝΕΥΜΑΤΟΣ!»

Δάφνινοι στέφανοι πρὸ τῆς κάλπιδος ὅπως ἀξίζει εἰς τοὺς γενναίους

ΕΝΑΣ ΠΛΟΙΑΡΧΟΣ ΕΓΕΙΡΕΤΑΙ ΑΠΟ ΤΟ ΠΛΗΘΟΣ ΚΑΙ ΜΙΛΕΙ ΓΙΑ ΤΟΝ ΜΕΓΑΛΟ ΜΟΥΣΙΚΟ

Ἡ ἑλληνικὴ πρωτεύουσα ὑπεδέχθη χθὲς τὸ ἀπόγευμα μὲ βαθυτάτην συγκίνησιν τὴν σποδὸν τοῦ μεγάλου τέκνου της : τοῦ Δημήτρη Μητροπούλου, ποὺ ἀφοῦ κατηύγασε τὸν διεθνῆ ὁρίζοντα μὲ τὴν ἐκτυφλωτικὴν λάμψιν τῆς μεγαλοφυΐας του, ἔφυγε ξαφνικὰ ἀπὸ τὸν κόσμο τῶν θνητῶν διὰ νὰ παραμείνῃ σὰν μιὰ αἰωνία δόξα καὶ ἕνα φωτεινὸ μετέωρο ποὺ ἐτίμησε τὸ ἑλληνικὸ ὄνομα.

Αἱ ἀποφάσεις διὰ τὴν μεταφορὰν τῆς σποδοῦ τοῦ Δημήτρη Μητροπούλου—τοῦ ὁποίου ἡ σορὸς εἶχε προηγουμένως ἀποτεφρωθῆ εἰς τὸ Λουγκάνο τῆς Ἑλβετίας—ἐλήφθησαν προχθὲς τὸ ἑσπέρας καὶ ἔτσι παρέστη ἀνάγκη αἱ τελευταῖαι πληροφορίαι καὶ τὸ πρόγραμμα τῆς τελετῆς νὰ μεταδοθοῦν ἐπανειλημμένως ἀπὸ ραδιοφώνου. Ἡ ἀναγγελία ἐπροκάλεσε ζωηρὰν συγκίνησιν καὶ πλῆθη κόσμου συνέρρευσαν εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, ἐνῶ ἄλλοι θαυμασταὶ τοῦ ἔργου τοῦ ἐκλιπόντος ἀρχιμουσικοῦ ἔσπευδαν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

Εἰς τὸ ἀεροδρόμιον προσῆλθον ἐν τῷ μεταξὺ ὁ Ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, ὁ ὑπουργὸς τῆς Προεδρίας κ. Τσάτσος, ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς, ὁ Γεν. Διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβάγιάννης, οἱ Διευθυνταὶ τοῦ Ὠδείου, τῶν Μουσικῶν Ἱδρυμάτων καὶ ὀργανώσεων καὶ ἄλλοι ἐπίσημοι. Τμῆμα σμηνιτῶν ἀπέδιδε τὰς τιμὰς καθὼς καὶ ἡ μουσικὴ τῆς Ε.Β.Α.

Η ΑΦΙΞΙΣ ΤΟΥ ΑΕΡΟΠΛΑΝΟΥ

Τὸ φέρον τὴν σποδὸν ἀεροσκάφος προσεγειώθη εἰς τὸν ἀερο-

ΣΥΝΕΧΕΙΑ ΕΙΣ ΤΗΝ 11ην ΣΕΛ.



Ὁ ἐκτελεστὴς τῆς διαθήκης κ. Ντίξον, ἐνῶ εἰσέρχεται εἰς τὸ Ὠδεῖον Ἡρώδου



Ἐκπρόσωπος τοῦ Βασιλέως καταθέτων στέφανον πρὸ τῆς σποδοῦ τοῦ Μητροπούλου

ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛ.

λιμένα τὴν ὀην μ.μ. Τούτου ἐπέβαινον, συνοδεύοντες τὴν τέφραν τοῦ Μητροπούλου, ὁ Διευθυντὴς Γραμμάτων καὶ Θεάτρου τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος, ὁ ἐκπρόσωπος τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητρόπουλος, ὁ ἐκτελεστὴς τῆς διαθήκης τοῦ Μητροπούλου Ἀμερικανὸς συνθέτης καὶ προστατευόμενός του κ. Τζὶμ Ντίξον, καθὼς καὶ ἡ προσωπικὴ του συνεργάτις κ. Καίτη Κατσογιάννη.

Ἐνῶ τὸ στρατιωτικὸν τμῆμα ἀπέδιδε τὰς τιμὰς ὁ Γεν. Διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννης παρέλαβε τὴν κάλπιδα ἡ ὁποία περιεῖχε τὴν τέφραν τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ καὶ συνοδευόμενος ὑπὸ τῶν παρισταμένων ἐπισήμων κατηυθύνθη εἰς τὸ ἀναμένον τζὶπ τὸ ὁποῖον περιεβάλλετο ἀπὸ τιμητικὸν ἀπόσπασμα μοτοσυκλεττιστῶν.

Πρὶν γίνῃ ἡ ἐπιβίβασις ὁ Ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος προχωρήσας ἐκάλυψε τὴν κάλπιδα μὲ τὴν κυανόλευκον, μέσα εἰς γενικὴν συγκίνησιν ὅλων τῶν παρισταμένων.

Ἀκολούθως ὁ κ. Βαβαγιάννης μὲ τὴν σποδὸν ἐπεβιβάσθη τοῦ τζὶπ τὸ ὁποῖον ἐξεκίνησε βραδέως περιβαλλόμενον ἀπὸ τοὺς μοτοσυκλεττιστάς. Ἠκολούθουν τὰ αὐτοκίνητα τῶν ἐπισήμων καὶ ἰδιωτικὰ ὀχήματα.

Πλῆθη κόσμου συγκεντρωμένα κατὰ μῆκος τῆς παραλιακῆς λεωφόρου ἀπεκαλύπτοντο μὲ συγκίνησιν καθὼς διήρχετο ἡ πομπὴ ἡ ὁποία κατόπιν ἔκαμψε τὴν λεωφόρον Συγγροῦ καὶ ἤρχισεν ἀνερχομένη εἰς Ἀθήνας. Ἄλλα πλήθη κατὰ μῆκος τῆς λεωφόρου Συγγροῦ καὶ τῆς ὁδοῦ Ἀποστόλου Παύλου ὑπεκλίνοντο εὐλαβῶς πρὸ τῆς σποδοῦ τοῦ μεγάλου τέκνου τῆς Ἑλληνικῆς πατρίδος.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΑΤΤΙΚΟΥ

Ἡ ἄφιξις τῆς πομπῆς εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ—ποὺ ἦτο κατάμεστον κόσμου — ἀνηγγέλθη διὰ παρατεταμένου σαλπίσματος. Εὐθὺς ἀμέσως οἱ παριστάμενοι ἐπίσημοι, μεταξὺ τῶν ὁποίων ἀντιπρόσωπος τῆς Α. Μ. τοῦ Βασιλέως, ὁ Δήμαρχος κ. Τσουκαλᾶς, ὁ Γεν. Διευθυντὴς τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς κ. Μπαστιᾶς, οἱ Ἀκαδημαϊκοὶ κ.κ. Βενέζης, Μυριβήλης καὶ Πετρίδης, οἱ ἀρχιμουσικοὶ κ.κ. Εὐαγγελάτος καὶ Παρίδης, ὁ Γεν. Διευθυντὴς τοῦ Ἐθνικοῦ Ἱδρύματος Ραδιοφωνίας κ. Σπυρομίλιος, ὁ Διευθυντὴς τῆς Χορῳδίας Ἀθηνῶν κ. Παλάντιος, ὁ Γ. Διευθυντὴς τοῦ Ὠδείου Ἀθηνῶν κ. Φαραντάτος, ἡ κ. Κατίνα Παξινοῦ, οἱ Πρόεδροι τοῦ ΣΕΗ κ. Μεσολογγίτης, τοῦ ΣΗΜΟ κ. Θάνος, τοῦ Πανελληνίου Συλλόγου Μουσικῶν κ. Χυτήρης, τῆς Ἑνώσεως Μουσικῶν Κριτικῶν κ. Χαμαδόπουλος, ὁ κ. Γ. Γεωργόπουλος τοῦ Ἐθνικοῦ Θεάτρου, ἡ Πρόεδρος τοῦ Συλλόγου τῶν Φίλων τῆς Μουσικῆς κ. Τριάντη κλπ., καθὼς καὶ οἱ παριστάμενοι φίλοι καὶ θαυμασταὶ τοῦ Μητροπούλου, ἠγέρθησαν ὄρθιοι.

Τότε ἐν μέσῳ ἐπιβλητικῆς σιγῆς εἰσῆλθεν ὁ κ. Βαβαγιάννης μεταφέρων τὴν σποδὸν τὴν ὁποίαν ἠκολούθουν ὁ Ἀντιπρόεδρος καὶ τὰ μέλη τῆς Κυβερνήσεως. Εὐθὺς ὡς ἡ σποδὸς ἐτοποθετήθη ἐπὶ εἰδικοῦ βάθρου κεκαλυμμένου μὲ τὰ ἑλληνικὰ χρώματα, τὸ παριστάμενον πλῆθος ἐξέσπασεν εἰς παρατεταμένα χειροκροτήματα, εἰς ἔνδειξιν θαυμασμοῦ διὰ τὸ ἔργον τοῦ Μητροπούλου.

Ο ΒΑΣΙΛΕΥΣ ΚΑΙ Η ΚΥΒΕΡΝΗΣΙΣ

Ὅταν ἀποκατεστάθη ἡσυχία ἀντιπρόσωπος τῆς Α. Μ. τοῦ Βασιλέως προσῆλθε πρὸ τῆς σποδοῦ καὶ κατέθεσε στέφανον δάφνης ἐκ μέρους τοῦ Ἄνακτος.

Ο ΛΟΓΟΣ ΤΟΥ κ. ΚΑΝΕΛΛΟΠΟΥΛΟΥ

Ἐν συνεχείᾳ κατέθεσε στέφανον ἐκ μέρους τῆς Κυβερνήσεως ὁ Ἀντιπρόεδρος αὐτῆς κ. Κανελλόπουλος, ὁ ὁποῖος κατεχόμενος ὑπὸ βαθείας συγκινήσεως, εἶπε τὰ ἑξῆς:

«Ἡ Ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχο τέκνο τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο.

Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης.

Ἡ μάχη ποὺ ἔδωσε στὴ ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο, ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἐφεύρε ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μᾶλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της — ὅταν εἶναι γνήσια — τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: Τὸ νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ — κι' ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν — μ' ἕναν τρόπο ποὺ ἔφερε τὸν ἴδιον καὶ κάθε γνήσιο ἀκροατή του, ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ Θεοῦ.

Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς Πατρίδος. Ἐσήμαινεν, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ παναθρώπινου χαρακτῆρος τῆς Ἑλλάδος.

Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν, ταὐτόχρονα, καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δύο αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς— ταιριάζουν ἄριστα μεταξύ των. Καὶ ἦταν, τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴ λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς ἀρχαιότητος, κοσμοπολίτης.

Ὁ Ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος.

Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητροπουλος. Μιὰ τέτοια δύσι εἶναι στὴν ὁμορφιά της αἰώνια.

ΟΙ ΑΛΛΟΙ ΟΜΙΛΗΤΑΙ

Μετὰ τὸν κ. Κανελλόπουλον ὡμίλησεν ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν ὁ μουσουργὸς καὶ ἀκαδημαϊκὸς κ. Π. Πετρίδης, ὁ ὁποῖος ἀφοῦ κατέθεσε στέφανον, ἀνέγνωσε μήνυμα τοῦ ἀσθενοῦντος ἀκαδημαϊκοῦ κ. Μανώλη Καλομοίρη. Εἰς τὸ μήνυμα αὐτὸ ὁ κ. Καλομοίρης ὑπενθυμίζει τὴν πρώτην δειλὴν ἐμφάνισιν τοῦ ξανθοῦ ἐφήβου — τοῦ Δημήτρη Μητροπούλου — περὶ τὸ 1912 καὶ ὑπογραμμίζει τὴν ἔνδοξον σταδιοδρομίαν του, ἡ ὁποία ἔφερεν εἰς τὴν σκέψιν ὅλων τῶν ἀνθρώπων τὴν Ἑλλάδα τῶν Σαλαμίνων.

Ἐν συνεχείᾳ κατέθεσαν στεφάνους ὁ Δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς, ὁ Πρόεδρος τοῦ Ὠδείου Ἀθηνῶν κ. Κυριακίδης, ὁ Γενικὸς Διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν κ. Βαβαγιάννης, ὁ Γεν. Διευθυντὴς τῆς Λυρικῆς Σκηνῆς κ. Κ. Μπαστιᾶς, ὁ Γενικὸς Διευθυντὴς τοῦ Ἐθνικοῦ Ἱδρύματος Ραδιοφωνίας κ. Σπυρομίλιος, ὁ Πρόεδρος τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν κ. Εὐαγγελάτος, ὁ Πρόεδρος τοῦ Συλλόγου Ἑλλήνων Συνθετῶν κ. Βάρβογλης, ἐκπρόσωπος τῆς Συμφωνικῆς Ὀρχήστρας Βορείου Ἑλλάδος, ὁ Πρόεδρος τῆς Ἐθνικῆς Ἑταιρίας Ἑλλήνων Λογοτεχνῶν κ. Μυριβήλης, ἐκπρόσωπος τοῦ Ὠδείου Θεσσαλονίκης, ἐκπρόσωπος τοῦ κ. Μανώλη Καλομοίρη, ὁ κ. Ἀντ. Εὐαγγελάτος ὡς ἐκπρόσωπος τοῦ Ἑλληνικοῦ Ὠδείου, ὁ κ. Παλλάντιος ἐκ μέρους τῆς Χορῳδίας Ἀθηνῶν, ὁ Πρόεδρος τοῦ Πανελληνίου Μουσικοῦ Συλλόγου κ. Χυτήρης, ὁ Πρόεδρος τοῦ Σωματείου Ἠθοποιῶν Μελοδράματος κ. Θάνος, ὁ κ. Παπαχρήστου ἐκ μέρους τοῦ Ἀλληλοβοηθητικοῦ Ταμείου τοῦ προσωπικοῦ τῆς Ε. Λ. Σ., ἡ κυρία Τριάντη ἐκ μέρους τῶν «Φίλων τῆς Μουσικῆς», ἀντιπροσωπεία μαθητῶν τοῦ Ὠδείου Ἀθηνῶν καὶ ὁ κ. Χαμουδόπουλος, ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσικῶν Κριτικῶν.

Η ΤΡΙΤΗ ΣΥΜΦΩΝΙΑ ΧΩΡΙΣ ΑΡΧΙΜΟΥΣΙΚΟΝ

Ὅταν ἡ κατάθεσις τῶν στεφάνων ἐτελείωσε, ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν, χωρὶς τὴν διεύθυνσιν ἀρχιμουσικοῦ ἐξετέλεσε μέσα εἰς ἀτμόσφαιραν γενικῆς συγκινήσεως τὸ δεύτερον μέρος τῆς Γ' Συμφωνίας τοῦ Μπετόβεν, τὸ γνωστὸν πένθιμον ἐμβατήριον. Ἡ συμβολικὴ αὐτὴ ἐκτέλεσις εἰς μνήμην τοῦ Δημήτρη Μητρόπουλου ἐπροκάλεσε θύελλαν χειροκροτημάτων.

Καὶ τότε, ὅταν ἡ ἐκτέλεσις ἐτελείωσε, ἐσημειώθη καὶ μία ἐκτὸς προγράμματος ἐκδήλωσις. Ἀπὸ τὰς κερκίδας ἐσηκώθη ἕνας κατασυγκινημένος ἄνθρωπος ὁ ὁποῖος εἶπε:

—Εἶμαι πλοίαρχος τοῦ ἐμπορικοῦ ναυτικοῦ καὶ ὅπου ἐπῆγα ἀντελήφθην ὅτι ὁ Δημήτρης Μητρόπουλος ἦτο πασίγνωστος. Μία ἡμέρα στὴν Νέα Ὑόρκη μέσα σ' ἕνα ἐστιατόριον ἄκουσα ἀπὸ ἀπιθάνους ἀνθρώπους νὰ ἐξαίρεται ἡ προσωπικότης του. Δὲν ἔχω καμμιὰ ἐξουσιοδότησι νὰ μιλήσω ἐκ μέρους τῶν συναδέλφων μου, πιστεύω ὅμως ὅτι ὅλοι οἱ Ἕλληνες ναυτικοὶ θὰ αἰσθάνωνται τὸν ἴδιο θαυμασμὸ καὶ θὰ εἶναι σύμφωνοι μαζί μου.

Ἡ παρεμβολὴ αὐτὴ κατεχειροκροτήθη καὶ κατόπιν ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς παρέδωσε τὴν κάλπιδα μὲ τὴν σποδὸν εἰς τὸν πρόεδρον τοῦ Δ. Σ. τοῦ Ὠδείου Ἀθηνῶν κ. Κυριακίδην, ὁ ὁποῖος καὶ τὴν μετέφερεν εἰς τὸ ἀναμένον τζίπ. Ἐκεῖ ἡ πομπὴ ἀνεσχηματίσθη καὶ μέσα εἰς ἐκδηλώσεις εἰλικρινοῦς πένθους, κατηυθύνθη εἰς τὸ Ὠδεῖον Ἀθηνῶν ὅπου ἐναπετέθη ἡ τέφρα τοῦ ἐκλιπόντος ἐνδόξου Ἕλληνος.

ΘΑ ΓΙΝΗ ΠΡΟΤΟΜΗ

Ἐγνώσθη ὅτι τὸ Ὠδεῖον Ἀθηνῶν σκέπτεται νὰ ἀναθέσῃ εἰς γλύπτην τὴν φιλοτέγνησιν τῆς προτομῆς τοῦ Δ. Μητροπούλου.

Ἐξ ἄλλου ὁ Δῆμος Πειραιῶς ἀπεφάσισεν ὅπως δοθῆ τὸ ὄνομα τοῦ ἐκλιπόντος εἰς μίαν τῶν ὁδῶν τοῦ Πειραιῶς. Δὲν ἐγνώσθη κατὰ ποῖον τρόπον θὰ τιμήσῃ ὁ Δῆμος Ἀθηναίων τὸν ἀποθανόντα ἀοιδιμοῦσικόν.

Ἐν τῷ μεταξὺ διάφορα, ἄλλα ἰδρύματα καὶ ὀργανώσεις ἐκτὸς τῶν ψηφισμάτων τὰ ὁποῖα ἐξεδώκαν, κινοῦνται πρὸς διοργάνωσιν καλλιτεχνικῶν ἐκδηλώσεων. Μεταξὺ ἄλλων ἡ Ἕνωσις Φιλομούσων Ἑλλάδος ἀπεφάσισε ὅπως εἰς τὴν συναυλίαν τῆς 19ης τοέχοντος τηρηθῆ ἑνὸς λεπτοῦ σιγή, ἀντὶ στεφάνου, βραβευθῆ ὁ καλύτερος ἐκτελεστὴς συναυλιῶν τῆς ΕΦΕ καὶ ἀπὸ τοῦ ἔτους δίδεται συναυλία ἀποκλειστικῶς μὲ ἔργα τοῦ Δ. Μητροπούλου.

ΣΗΜΕΡΟΝ Η ΣΥΝΑΥΛΙΑ ΧΩΡΙΣ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

ΜΙΛΑΝΟΝ 7. (Τοῦ ἀπεσταλμένου μας).—Σήμερα, στὶς 9 τὸ βράδυ, ὁ ἀείμνηστος Μητρόπουλος ἐπρόκειτο νὰ δώσῃ στὴν «Σκάλα» τὴν ἀναγγελθεῖσαν ἀπὸ ἡμερῶν συναυλίαν μὲ ἔργα τοῦ Μάλλερ, Μπετόβεν καὶ ἄλλων διασήμων μουσουργῶν. Οἱ Μιλανέζοι εἶχαν ἤδη προμηθευθῆ τὰ εἰσιτήρια, τὰ ὁποῖα εἶχαν ἐξαντληθῆ ἀπὸ τὴν παρελθοῦσαν ἑβδομάδα. Ἡ τιμή τους ἦταν 3.500 λιρέττες, ἤτοι 175 ἑλληνικὲς δραχμές. Δυστυχῶς ὅμως ἡ μοῖρα δὲν τὸν ἄφησε νὰ τὴν πραγματοποιήσῃ. Καὶ τὴν περασμένη Τετάρτη, κατὰ τὴν ὥραν τῆς δοκιμῆς τῆς τρίτης Συμφωνίας τοῦ Μάλλερ, ἔπεσε στὴ σκηνή, σ' αὐτὴν ποὺ ἄλλοτε κατεχειροκροτεῖτο, γιὰ νὰ μὴ σκιωθῆ ποτέ. Ἐκεῖ ἐπάνω, στὸ βάθρο ποὺ διηύθυνε κατὰ τὴν ἡμέραν ἐκείνη τὴν ὀρχήστρα τῆς «Σκάλας» τοῦ Μιλάνου, ἔμεινε «τιμῆς ἕνεκεν» μέχρι τὴν ἄλλη μέρα τὸ πρωῒ ὁπότε καὶ μετεφέρθη στὸν νεκρικὸν θάλαμον τοῦ μεγάρου τῶν Ἰατροδικαστικῶν Ἐρευνῶν τοῦ Μιλάνου.

Ἀπὸ τῆς 11ης πρωϊνῆς τῆς Τετάρτης, τὰ πλήθη συνωθοῦντο ἔξω θι τῆς «Σκάλας» γιὰ νὰ δοῦν καὶ νὰ μάθουν συγετικὰ μὲ τὸν θάνατο τοῦ μαέστρου. Πάνω στὰ προγράμματα τῆς συναυλίας τοῦ Γερμανοῦ μαέστρου Καραγιάν, εἶχαν τοιχοκολληθῆ πένθιμα ἀγγελτήρια, τὰ ὁποῖα ἀνέφεραν τὸν θάνατον τοῦ Δημήτρη Μητρόπουλου. Οἱ Μιλανέζοι μὲ δάκρυα στὰ μάτια ἐδιάβαζαν τὸ θλιβερὸ γεγονὸς καὶ μονολογοῦσαν: «Κὲ πεκάτο»:—Τί κρῖμα...

Τὴν Παρασκευὴ τὸ βράδυ, συνήντησα στὴν «Σκάλα» τὸν Διευθυντή της κ. Φραντζέσκο Σιτσιλιάνι, ἀπὸ τὸν ὁποῖον ἐζήτησα νὰ μοῦ δώσῃ τὸ πρόγραμμα τῆς συναυλίας ποὺ θὰ ἔδινε σήμερα τὸ βράδυ ὁ «Γκράντε Μαέστρο».

Δυστυχῶς, μὲ ἐπληροφόρησε, τὸ πρόγραμμα δὲν ἔχει τυπωθῆ. Βρίσκεται ὅμως στοιχειοθετημένο στὸ τυπογραφεῖο. Ἡ ἐκτύπωσίς του ἐπρόκειτο νὰ γίνῃ τὴν Τετάρτη τὸ ἀπόγευμα, ἡ ὁποία ἐξ ἀφορμῆς τοῦ θλιβεροῦ γεγονότος ἐματαιώθη. Καὶ ὁ κ. Σιτσιλιάνι προσέθεσεν:

—Ὁ θάνατος τοῦ Μητρόπουλου ἦταν μιὰ ἀπὸ τὶς μεγαλύτερες ἀπώλειες τοῦ μουσικοῦ κόσμου.

«ΑΘΗΝΑΪΚΗ» ΔΕΥΤΕΡΑ 7 Νοεμβρίου 196

ΕΚΗΔΕΥΘΗ Ο ΜΑΓΟΣ ΤΩΝ

ΜΕ ΤΟ ΥΣΤΑΤΟΝ ΧΕΙΡΟ Η ΑΘΗΝΑ ΑΠΕΧΑΙΡΕΤ ΤΟΝ ΝΕΚΡΟΝ ΤΟΥ ΜΕΓΑΛΟ

Ἐκδηλώσεις συγκινήσεως κατὰ τὴν μεταφορὰν τῆς σποδοῦ ὑπὸ τοὺς ἤχους τῆς Κρατικῆς Ὀρχήστρας, ἡ ὁποία ἐξετέλει πένθιμον ἐμβατήριον.

ΘΑ ΓΙΝΗ ΠΡΟΤΟΜΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ

Ὁ μουσικὸς κόσμος οἱ φίλοι τῆς μουσικῆς, ἡ καλλιτεχνικὴ οἰκογένεια, τὸ ἀνώνυμον πλῆθος, τὸ ἐπίσημον κράτος, αἱ Ἀθῆναι καὶ ὁλόκληρος ἡ Ἑλλάς, παρισταμένη νοερῶς εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ἀπεχαιρέτησε γθὲς τὸν μεγάλον ποὺ ἔφυγε. Τοῦ ἀπηύθυνε τὸ ὕστατον χειροκρότημα μὲ δάκρυα στὰ μάτια σὰν νὰ ἔχανε τὸ πιὸ ἀγαπημένο πρόσωπο...

Στοὺς καλλιτέχνας, ἔγινε παράδοσις πιά, τὸ τελευταῖο χειροκρότημα εἶναι μιὰ ἐκδήλωσις κι' ἕνα μέσον τοῦ πλήθους γιὰ νὰ ἐκφράσῃ τὰ βαθειά κι' εὐγενικὰ αἰσθήματά του. Εἶναι μιὰ τελευταία ἀπόδοσι τιμῆς κι' ἕνα ἔσχατο «εὐχαριστῶ» γιὰ ὅ,τι προσέφερε αὐτὸς ποὺ φεύγει... Εἶναι μιὰ ἀναγνώρισις τοῦ ἔργου του, μιὰ δικαίωσις τοῦ ἀκαμάτου μόχθου του...

Ὁ Δημήτρης Μητρόπουλος δὲν εἶχε, βέβαια, ἀνάγκη τῶν τελευταίων χειροκροτημάτων. Ἦταν ὁ καθιερωμένος. Ὅμως ἐκεῖνοι ποὺ ἔμειναν αἰσθάνθηκαν ἔτσι ἀθέλητα, ἴσως, ταπεινότητα κι' εἰλικρινά, νὰ τοῦ ἐξωτερικεύσουν τὴν ἀπέραντη εὐγνωμοσύνη τους γιὰ τὴν θυσία του στὴν τέχνη τῆς μουσικῆς καὶ γιὰ τὴν φήμη ποὺ ἔδωσε στὴν Ἑλλάδα. Αὐτὸ τὸ νόημα εἶχαν τὰ χθεσινὰ χειροκροτήματα..

⁂

Τὸ ἀεροσκάφος τῆς Βασιλικῆς Ἀεροπορίας ποὺ μετέφερε τὴν σποδὸν ἔφθασε γθὲς τὸ ἀπόγευμα εἰς τὰς 4, εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ.

Ὀλίγον προηγουμένως εἶχον κατέλθει εἰς τὸ ἀεροδρόμιον ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, ὁ ὑπουργὸς Παιδείας κ. Γ. Βογιατζῆς, ὁ ὑπουργὸς Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσος, ἀνώτεροι ὑπάλληλοι, ἐκπρόσωποι ὅλων τῶν καλλιτεχνικῶν ὀργανώσεων, καθηγηταὶ καὶ μαθηταὶ τοῦ Ὠδείου, τὸ τιμητικὸν ἀπόσπασμα τῆς Ἀεροπορίας κ. ἄ.

Ἅμα τῇ προσγειώσει τοῦ στρατιωτικοῦ ἀεροπλάνου ἀξιωματικὸς τῆς Βασιλικῆς Ἀεροπορίας ἐν καταφανῆ συγκινήσει καὶ μέσα εἰς ἀπόλυτον σιγήν, κατεβίβασε τὴν λήκυθον μὲ τὴν σποδὸν τοῦ κορυφαίου μαέστρου καὶ τὴν ἐτοποθέτησε εἰς τὸ εἰδικῶς ἀναμένον τζίπ.

Ἐν συνεχείᾳ καὶ ἐνῶ τὸ πλῆθος τῶν ἐπιβατῶν καὶ τὸ προσωπικὸν τοῦ ἀεροδρομίου παρακολουθοῦσε μὲ ἔκδηλα τὰ ἴχνη τοῦ σεβασμοῦ πρὸς ἕνα νεκρόν, ἡ πομπὴ μὲ τὸ στρατιωτικὸν τζὶπ ἐπὶ κεφαλῆς, κατηυθύνθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἐκεῖ ἠκούσθησαν καὶ τὰ πρῶτα ζωηρὰ χειροκροτήματα, τὰ ὁποῖα ἀργότερον κατὰ τὴν διάκοπειαν τῆς μικρᾶς καὶ ἀπερίττου τελετῆς, ἐπανελήφθησαν πλειστάκις, τόσον ἀπὸ τὸν ἐντὸς ὅσον καὶ ἀπὸ τὸν ἐκτὸς τοῦ θεάτρου κόσμον.

Ὁ μεγάλος μουσικός, ποὺ μὲ τὴν μαγικὴ μπαγκέττα του εἶχε διευθύνει πολλὲς συναυλίες εὑρίσκετο καὶ πάλιν στὸν γνώριμον χῶρον του. Ἀλλὰ πόσον διαφορετικαὶ ἦσαν τώρα αἱ συνθῆκαι! Δὲν εἶχε ἀπέναντί του ἕνα ἀγωνιῶδες, ἕνα ἀνυπόμονον πλῆθος ἕτοιμο νὰ τὸν γειροκροτήσῃ γιὰ νὰ κινήσῃ τὴν ῥάβδον του, ἕτοιμο νὰ δεχθῆ τὶς θεῖες μελῳδίες ποὺ ἔβγαιναν ἀπὸ τὴν ὀργήστρα τῆς ἐξουσίας του, ἕτοιμο νὰ νοιώθῃ βαθειὰ καὶ νὰ χαρῇ τὴν μουσικήν του. Τὸ ὑφεσινὸ πλῆθος ἔστεκε βωβόν. Κι' ἐκεῖνος; Κι' ἐκεῖνος δὲν ἦταν τίποτε ἄλλο ἀπὸ λίγη τέφρα, ὅ,τι εἶχε ἀπομείνει ἀπὸ τὴν προχθεσινὴν καῦσιν τοῦ σώματός του σύμφωνα μὲ τὴν τελευταία

NEW YORK
Herald Tribune
FOUNDED APRIL 10, 1841, by HORACE GREELEY

Owned and published daily by the New York Herald Tribune Inc. Robert M. White II, *President and Editor*
Richard C. Steele, *Vice-President and General Manager*; Barney G. Cameron, *Vice-President and Business Manager*
Fendall W. Yerxa, *Vice-President and Managing Editor*; Dwight E. Sargent, *Editorial Page Editor*
Charles M. Hupp, *Secretary-Treasurer*

24 Thursday, November 3, 1960

Dimitri Mitropoulos, Whose Life Was Music

New York knew Dimitri Mitropoulos well, for the climax of his career as a conductor came here, first at the Philharmonic and later at the Metropolitan Opera. Not every conductor is equally at home in symphony and in opera, but Mr. Mitropoulos was no ordinary musician. To his dramatic understanding and technical mastery he joined a sense of dedication and devotion to his art.

Mr. Mitropoulos wasn't the kind of conductor who stayed within the safe confines of the standard repertory. He liked to explore music and extend its frontiers, and modern composers, Americans not excepted, knew him as their friend. It was typical that he should have been rehearsing one of the lesser-known Mahler symphonies when he was fatally stricken in Italy yesterday.

Although he had undergone a serious attack a few years ago, Mr. Mitropoulos took up the burdens of his calling once again simply because life to him meant music, and nothing else. We had been counting upon seeing and listening to him this season at the Metropolitan and in Carnegie Hall. Now we shall never have that privilege. But the picture of his lean, spare, ascetic figure upon a podium is one that will long dwell in many memories.

Περιοδ. ΠΑΙΔΕΙΑ ΚΑΙ ΖΩΗ, τεύχη Δεκεμβρίου 196

ΣΧΟΛΙΑ—ΒΙΒΛΙΟΚΡΙΣΙΑ—ΕΙΔΗΣΕΙΣ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ
(1896-1960)

Τὸ καλοκαίρι τοῦ 1939, στὸ 'Ωδεῖο τοῦ 'Ηρώδη τοῦ 'Αττικοῦ, ὕστερ' ἀπὸ μιὰν ἔξοχη ἐκτέλεση, τὸν κατευοδώσαμε γιὰ τὸ μεγάλο ταξίδι, τὴν κατάκτηση τοῦ κόσμου μὲ τὴν μαγικὴ δύναμη τῆς μπαγκέτας, καὶ τὸ φθινόπωρο τοῦ 1960 μᾶς γύρισε μιὰ φούχτα στάχτη, ποὺ τὴν ὑποδεχθήκαμε, πάλι στὸ 'Ωδεῖο τοῦ 'Ηρώδη τοῦ 'Αττικοῦ, μὲ δάκρυα καὶ χειροκροτήματα... Ἔτσι θριαμβευτικὰ καὶ θεαματικὰ τερμάτισε τὴν πορεία του, μιὰν ἐπίπονη, βασανιστικὴ πορεία, ὁ Δημήτρης Μητρόπουλος. Εὐτυχής, γιατί «κάηκε», ἀναλώθηκε ὁλόκληρος γιὰ μιὰν ἰδέα κ' ἕνα πάθος. Τὴν ἰδέα ὅτι ἡ Μουσικὴ εἶναι ἡ «ὁδὸς» πρὸς τὴν αἰωνιότητα καὶ τὴν τελειότητα, δηλαδὴ πρὸς τὸ Θεό, ὄχι ὅπως τὸν αἰσθάνονται στὰ μέτρα τους οἱ μικρὲς ψυχές, ἀλλὰ ὅπως τὸν μαντεύουν μέσα στὸν ἴλιγγό τους οἱ μεγάλες. Καὶ τὸ πάθος νὰ μεταδώσει τὴ δική του φλόγα στοὺς ἄλλους, ν' ἀνάψει καὶ στῶν ἄλλων τὶς καρδιὲς τὴν πυρκαγιὰ τῆς «φλεγομένης καὶ μὴ καιομένης βάτου», τὴ φωτιὰ τῆς μουσικῆς, ποὺ ἀναστάτωνε τὴ δική του. Ἡ πίστη του βρῆκε — πράγμα σπάνιο—στὸν κόσμο τοῦτο τὴν ἀνταμοιβή της. Τοῦ ἀναγνωρίστηκε τὸ δικαίωμα καὶ τοῦ δόθηκε ἡ χάρη νὰ ζήσει τὴν ἰδέα καὶ τὸ πάθος του ἕως τὴν «ἄκρη» τους. Ἔμεινε σ' ὁλόκληρη τὴ ζωή του μιὰ διαρκῶς ἐμπύρετη, ἀνεξάντλητη σὲ ἀποχρώσεις εὐαισθησία, μιὰ διαρκῶς τεντωμένη χορδὴ ποὺ ἤξερε ὄχι ἁπλῶς νὰ μεταδίνη τὸν παλμό της, ἀλλὰ νὰ κεραυνοβολῆ τοὺς ἄλλους μὲ τὶς μουσικὲς δονήσεις της — καὶ στὸ τέλος, ὅταν πιὰ ἡ μικρή, φτωχὴ καρδιά του ἔσπασε ἀπὸ τὸν ἀγώνα καὶ τὴν ἀγωνία, γκρεμίστηκε ἀπὸ τὸ πόδιο, σὰ νὰ τὸν βρῆκε κατάστηθα τὸ βέλος τῆς Ἀρᾶς ποὺ δὲν ἐπιτρέπει στὸν ἄνθρωπο νὰ ὑπερβῆ τὸ «ὅριο»...

Ὁ Δημήτρης Μητρόπουλος δοξάστηκε ὄχι σὰ μουσουργός, ἀλλὰ σὰν ἑρμηνευτής. Νέος ἔγραψε μουσικὴ καὶ ὁ ἴδιος ἀναφέρεται λ.χ. μιὰ ὄπερά του, καθὼς καὶ μιὰ σειρὰ ἀπὸ μικρὲς συνθέσεις του. Προσωπικὰ θυμᾶμαι τὴν ἐντύπωση ποὺ ἔκαμαν τὰ ὅσα — ἂν δὲν γελιέμαι — καβαρικά του «ποιήματα» (μουσικὴ γιὰ πιάνο σὲ στίχους τοῦ Καβάφη) σ' ἕνα μικρὸ κύκλο ποὺ μαζὶ μὲ τὸν ποιητὴ τ' ἀκούσαμε κάποτε νὰ ἐκτελοῦνται στὴν 'Αλεξάντρεια ἀπὸ τὸν πιανίστα Σόλωνα Κρητικὸ (ἐδῶ καὶ τριάντα τόσα χρόνια). Μουσικὴ ἀπόκρημνη, ποὺ δὲν σὲ παρακολουθοῦσε φιλικὰ ὕστερ' ἀπὸ τὴν ἀκρόαση, περισσότερη δεξιοτεχνία παρὰ ὑποβολή. Ἄλλα ἔργα του προσωπικὰ δὲν ἔτυχε ν' ἀκούσω· νομίζω μάλιστα ὅτι καὶ ὁ ἴδιος στὸ τέλος δὲν ἦταν βέβαιος γιὰ τὴν ἀξία τους· γι' αὐτὸ ἐγκατέλειψε τὴ σύνθεση καὶ δόθηκε στὴν ἑρμηνεία, ὅπου πραγματικὰ θριάμβευσε. Εἶναι ἄραγε γι' αὐτὸ λιγότερο σημαντικός, «μικρότερος» ἀπὸ τοὺς δημιουργικοὺς μουσουργούς;

Τὸ πρόβλημα τῆς «ἑρμηνείας» τῶν ἔργων Τέχνης εἶναι δύσκολο, καὶ παρουσιάζει τόσες ἀπόψεις, ποὺ περιπλέκει καὶ φέρνει σὲ ἀμηχανία τοὺς ἀμύητους. Ὁ «ἁπλὸς» ἄνθρωπος δὲν μπορεῖ νὰ καταλάβει γιατὶ ἐγκωμιάζεται, ἀποθεώνεται κάποτε ὁ καλὸς ἐκτελεστὴς (ἴδίως ὁ διευθυντὴς τῆς ὀρχήστρας, ποὺ οὔτε κὰν ὁ ἴδιος «παίζει»), ἀφοῦ ἐπὶ τέλους δὲν εἶναι ὁ δημιουργός, ὁ συνθέτης τοῦ ἐκτελούμενου ἔργου. Ἕνας «ἄλλος» ἔχει συλλάβει καὶ πλάσει, ἔχει δημιουργήσει καὶ «γράψει» τὴ μουσικὴ σύνθεση· αὐτὸς ἁπλῶς τὴ «διαβάζει» καὶ τὴν ἀποδίνει πιστά, σύμφωνα μὲ τὴ βούληση καὶ τὶς ρητὲς ὁδηγίες τοῦ μουσουργοῦ... Καὶ ὅμως δὲν εἶναι καθόλου παθητικὸς ἢ ἀσήμαντος ὁ ρόλος ἐκείνου ποὺ «ἐκτελεῖ» ἕνα ἔργο μουσικῆς, ὅπως κ' ἕνα δράμα ἢ μιὰ χορευτικὴ σύνθεση. Γιατὶ — ἁπλούστατα — ὑπάρχουν καλλιτεχνήματα ποὺ βγαίνουν ἕτοιμα, τελειωμένα ἀπὸ τὸ χέρι τοῦ δημιουργοῦ, καὶ ἄλλα ποὺ ἀπὸ τὴν ἴδια τὴ φύση τους γεννιοῦνται ἀτελείωτα, καὶ πρέπει νὰ βρεθεῖ ὁ τ ρ ί τ ο ς ποὺ θὰ τ' ἀποτελειώσει. Ποὺ θὰ κατορθώσει δηλαδὴ ν' ἀνακαλύψει μὲ τὴν εὐαισθησία του ὅσες ἀξίες κρύβονται μέσα τους, καὶ νὰ τὶς ἀναδείξει, νὰ τὶς φέρει στὸ φῶς μὲ τὴ δεξιοτεχνία του. Αὐτὸς εἶναι ὁ ἐμπνευσμένος ἑρμηνευτής. Δημιουργὸς καὶ κεῖνος, ἀφοῦ μὲ τὴ δική του φαντασία καὶ δύναμη τὸ καλλιτεχνικὸ ἔργο γίνεται ἐκεῖνο ποὺ εἶναι. Ὀρθότερα: ἐκεῖνο ποὺ προορίζεται νὰ εἶναι. Χωρὶς τὴν παρέμβαση τούτου τοῦ τρίτου (ἀνάμεσα στὸ μουσουργὸ καὶ στὸν ἀκροατή) τὸ καλλιτέχνημα εἶναι μιὰ δυνατότητα μονάχα, μιὰ προσδοκία καὶ ἀναμονή. Γιὰ νὰ πραγματωθῆ, ν' ἀποκτήσει οὐσιαστικὴν ὑπόσταση καὶ ν' ἀκτινοβολήσει, νὰ ἐλευθερώσει τὴν ἐνέργεια ποὺ ὑπάρχει μέσα του, χρειάζεται τὸν ἄξιο ἑρμηνευτὴ ποὺ θὰ τὸ δεχτεῖ στοὺς κόλπους του, θὰ τὸ θρέψει μὲ τὸ αἷμα τῆς καρδιᾶς του καὶ μὲ τὴ δική του δύναμη (ἑπομένως καὶ μὲ τὴ

δική του εὐθύνη) θὰ τὸ δώσει ὁριστικά, ἕτοιμο, μεστό, ἀποτελειωμένο, στὸν κόσμο ποὺ τὸ περιμένει.

Ὁρισμένες λοιπὸν τέχνες (αὐτὲς ποὺ οἱ ἀρχαῖοι 'Αριστοτελικοὶ τὶς ὀνόμαζαν «πρακτικές», γιατὶ ἀπαιτοῦν τὸν ἐκτελεστὴ γιὰ νὰ ὁλοκληρωθοῦν) φτάνουν στὸ ἀποτέλεσμά τους ὄχι μὲ μιὰ καὶ μόνη, ἀλλὰ μὲ πολλὲς γεννήσεις. Αὐτὸ λ.χ. συμβαίνει στὸ Θέατρο, στὴν Ὄρχηση καὶ προπάντων στὴ Μουσική. Ἡ «παρτιτοῦρα» τῆς ἀρτιότερα γραμμένης συμφωνίας εἶναι ἀκόμη ἕνα σχεδίασμα, ἕνα σκίτσο, μιὰ σειρὰ συμβόλων, ποὺ γιὰ ν' ἀποκρυπτογραφήσει κανεὶς καὶ ν' ἀποδώσει τὸ νόημά της, δὲν ἀρκεῖ νὰ ξέρει τὰ μυστικὰ τοῦ πενταγράμμου, τὶς νότες, τὶς κλίμακες καὶ τὰ κλειδιά τους. Κάτι ἄλλο χρειάζεται πολὺ μεγάλο καὶ πολὺ σπάνιο: ψυχὴ εὐαίσθητη καὶ πνεῦμα φωτεινό, ἱκανὸ νὰ συλλάβει καὶ νὰ ξαναγεννήσει ὅ,τι ἐκείνη ἡ ἄλλη ψυχή, ἐκεῖνο τὸ ἄλλο πνεῦμα, ὁ πρῶτος δημιουργός, ἔπλασε ἀπὸ τὴ δική του ἐμπειρία καὶ ἀπὸ τὸ δικό του πόνο. Ὥστε δὲν ἔχει μόνο ἕ ν α γεννήτορα τὸ μουσικὸ ἔργο, ἀλλὰ δ ύ ο : τὸ συνθέτη καὶ τὸν ἑρμηνευτή του. Ποὺ πρέπει νὰ βρίσκονται, ὡς μεγέθη ἀνθρώπινα καὶ μεγέθη καλλιτεχνικά, σὲ κάποια συστοιχία μεταξύ τους, γιὰ νὰ συμπράξουν ἁρμονικὰ καὶ νὰ βγεῖ κάτι πρωτότυπο καὶ σημαντικὸ ἀπὸ τὴ σύμπραξή τους. Ἀλλιώτικα τὰ προϊόντα τῆς συνεργασίας τους θὰ εἶναι νόθα, καὶ μὲ τέτοιες νοθεῖες ἡ Τέχνη μόνο νὰ διαπομπευθεῖ μπορεῖ, ὄχι νὰ προκόψει. Εὐτυχία γιὰ τὸν ἄξιο συνθέτη εἶναι νὰ πέσει τὸ ἔργο του στὰ χέρια ἑνὸς ἄξιου ἑρμηνευτῆ· καὶ εὐλογία γιὰ τὸν ἄξιο ἑρμηνευτὴ εἶναι νὰ γίνει ὁ ἐξάγγελος ἑνὸς ἄξιου συνθέτη. Στὶς περιπτώσεις αὐτὲς ἡ εἰσφορὰ τοῦ ἑνὸς στὸ τελικὸ ἀποτέλεσμα δὲν διαχωρίζεται μὲ σαφήνεια ἀπὸ τὴν καταβολὴ τοῦ ἄλλου. Ποιός θὰ μποροῦσε νὰ προσδιορίσει σὲ μιὰ λαμπρὴν ἐκτέλεση τῆς Ἐννάτης τί «ἀνήκει» στὸν Μπετόβεν καὶ τί στὸν Φουρτβαῒγκλερ; Τί εἶχε «βρεῖ» μέσα στὸν Σοπὲν καὶ τί τοῦ εἶχε «δώσει» ἕνας Ρουμπινστάϊν; Πῶς θὰ ἦταν ὁ Μάλερ χωρὶς τὴ μπαγκέτα τοῦ Μητρόπουλου καὶ ὁ Μητρόπουλος χωρὶς τὸ κείμενο τοῦ Μάλερ;

Λέγεται συνήθως: Μαζὶ μὲ τὸν ἑρμηνευτὴ γάνεται καὶ ἡ ἑρμηνεία του, τοῦ πρώτου ὅμως δημιουργοῦ τὸ ἔργο μένει. Ἀλλὰ καὶ τοῦτο, ἂν καλοεξετάσομε, δὲν ἀληθεύει πάντα. Τοῦ κλασικοῦ ἔργου ἡ ἱστορία γράφεται μὲ τὶς ἑρμηνεῖες ποὺ δέχεται καὶ ποὺ τὸ ἔχουν ἀναδείξει. Καὶ ἀπὸ τὴν ἱστορία αὐτὴ (ὅπως ἀπὸ κάθε ἱστορία) τίποτα δὲν γάνεται. Ὕστερ' ἀπὸ μιὰ πρωτότυπη καὶ βαθιὰ προσωπικὴν ἑρμηνεία του τὸ ἔργο ἔχει κερδίσει (στὸ περιεχόμενο καὶ στὴ μορφή του) κάτι τόσο σημαντικό, ποὺ δὲν τὸ ἀποβάλλει πιὰ ποτέ. Ἰδίως σήμερα ποὺ μὲ τὴν ἀποτύπωση σὲ δίσκους, οἱ ἑρμηνεῖες τῶν μεγάλων μουσικῶν συνθέσεων δὲν ἀποθησαυρίζονται πιὰ μόνο στὴ μνήμη ὅσων ἀξιώθηκαν νὰ τὶς ἀκούσουν. Καὶ τοῦ Μητρόπουλου λοιπὸν οἱ ἀναδημιουργίες δὲν πρόκειται ν' ἀφανιστοῦν μαζί του. Ἐκείνη ἡ ἄκρα σοβαρότητα καὶ ἀκρίβεια, ἡ τρομακτική, σεισμικὴ ἔνταση, ὁ ὑψηλὸς τόνος ποὺ ἔδινε σὲ ὅσα ἔργα ἀνάσταινε μὲ τὴν ἀγάπη καὶ τὴν πίστη του, ἔχουν ἤδη γίνει ἕνα μὲ τὴ βαθύτερη οὐσία τους καὶ θὰ διαιωνιστοῦν μαζί της. Ἐδῶ μᾶς ἦρθε μόνο ἡ τέφρα, ἡ φλόγα του ἔχει περάσει ἀλλοῦ καὶ ἐκεῖ θὰ μείνει. Ὅπως θὰ μείνει στὴ μνήμη τῶν φίλων βαθιὰ χαραγμένη, ἡ ἀσκητικὴ μορφὴ καὶ ἡ εὐγενική, παιδιάστικη καρδιά του.

Ἀνάμεσα σὲ δυὸ μακρές, ἀτελείωτες σιωπὲς ἕνας «λόγος», τραγούδι καὶ θρῆνος μαζί, εἶναι ὁ ἄνθρωπος. Μιὰ μικρὴ παρένθεση ποὺ ἀνοίγει ἔτσι ξαφνικά, καὶ ἔπειτα κλείνει. Δὲν σημαίνει ποὺ εἶναι τόσο σύντομη. Σημασία ἔχει τὸ τί μπορεῖ νὰ χωρέσει μέσα της. Γιατὶ πραγματικὰ μπορεῖ κάποτε νὰ περιλάβει ἕνα ἀπέραντο πνευματικὸ καὶ ἠθικὸ μεγαλεῖο.

Ε. Π. ΠΑΠΑΝΟΥΤΣΟΣ

✻

ΝΕΩΝ
-7 ΝΟΕ. 1960

ΕΠΑΝΗΛΘΕ ΧΘΕΣ ΕΙΣ ΤΗΝ ΠΑΤΡΙΟΝ ΓΗΝ

Ἡ σποδός τοῦ Δ. Μητροπούλου ἐναπετέθη στό Ὠδεῖον Ἀθηνῶν

ΣΕΜΝΗ ΤΕΛΕΤΗ ΣΤΟ ΘΕΑΤΡΟΝ ΗΡΩΔΟΥ

Ἀπεδόθη ὕστατος φόρος τιμῆς

Ἡ σποδός τοῦ Δημήτρη Μητρόπουλου μετεφέρθη χθές εἰς τάς Ἀθήνας καί ἐναπετέθη εἰς τό Ὠδεῖον Ἀθηνῶν — εἰς τό μουσικόν ἵδρυμα πού τόν ἐγαλούχησε. Προηγουμένως, ὁ πολιτικός, πνευματικός καί καλλιτεχνικός κόσμος τῆς Ἑλλάδος, ἀπέτισε, εἰς εἰδικήν τελετήν εἰς τό Ὠδεῖον Ἡρῴδου τοῦ Ἀττικοῦ, τόν ὕστατον φόρον τιμῆς εἰς τόν μεγάλον ἀρχιμουσικόν, ὁ ὁποῖος, διά τῆς ἀκτινοβολίας τῆς προσωπικότητός του, ἐλάμπρυνε τήν Ἑλλάδα καί ἐδόξασε τήν ἑλληνικήν τέχνην.

Τό εἰδικῶς διατεθέν διά τήν μεταφοράν τῆς σποδοῦ ἀεροσκάφος τῆς Βασιλικῆς Ἀεροπορίας εἶχε φθάσει ἀπό τό Μιλάνον εἰς τάς 2 καί 20 μ.μ. εἰς τόν οὐρανόν τῆς Ἀττικῆς, ἀλλά ἐπειδή εἶχεν ἀνακοινωθῆ ὡς ὥρα ὑποδοχῆς τῆς σποδοῦ ἡ 4η μ.μ., διετάχθη ταῦτο νά προσγειωθῆ εἰς τό ἀεροδρόμιον Ἐλευσῖνος, ἀπό ὅπου νά ἔλθη τήν ὁρισθεῖσαν ὥραν εἰς τό Ἑλληνικόν.

Ἐν τῷ μεταξύ, ἀπό τῆς 3 μ.μ. εἰς τό ἀεροδρόμιον τοῦ Ἑλληνικοῦ εἶχε παραταχθῆ διά τήν ἀπόδοσιν τιμῶν ἄγημα τῆς Βασιλικῆς Ἀεροπορίας, μέ ἐπί κεφαλῆς τήν μουσικήν τοῦ σώματος. Τήν 3.45 ἤρχισαν νά καταφθάνουν οἱ συγγενεῖς τοῦ νεκροῦ, οἱ ἐκπρόσωποι τῶν καλλιτεχνικῶν ὀργανώσεων καί ἄλλες προσωπικότητες τοῦ καλλιτεχνικοῦ κόσμου.

Εἰς τό ἀεροδρόμιον προσῆλθε καί ἡ ὑπέργηρος χήρα Μιλτιάδου Νεγρεπόντη, ἡ ὁποία ἐβοήθησε τόν Μητρόπουλον εἰς τά πρῶτα του βήματα εἰς τήν τέχνην.

Ὀλίγον πρό τῆς προσγειώσεως τοῦ ἀεροπλάνου προσῆλθαν ἐκπρόσωποι τοῦ ἐπισήμου κράτους, ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Παν. Κανελλόπουλος, οἱ ὑπουργοί κ.κ. Κ. Τσάτσος καί Βογιατζῆς καί ὁ δήμαρχος κ. Ἄγγ. Τσουκαλᾶς.

Η ΠΑΡΑΔΟΣΙΣ ΤΗΣ ΣΠΟΔΟΥ

Μόλις τό ἀεροπλάνο προσγειώθη εἰς τό ἀεροδρόμιον, ἐξῆλθε κρατῶν τήν κάλπην μέ τήν λήκυθον πού περιέχει τήν σποδόν τοῦ μεγάλου μουσικοῦ ὁ διευθυντής Γραμμάτων καί Θεάτρου τοῦ ὑπουργείου Παιδείας Γ. Κουρνοῦτος, ὁ ὁποῖος μαζί μέ τόν ἐκπρόσωπο τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητρόπουλο εἶχαν μεταβῆ εἰς τό Μιλάνο γιά τήν μεταφορά τοῦ λειψάνου τοῦ ἐκλιπόντος μαέστρου. Εὐθύς ἀμέσως τό τιμητικόν ἄγημα ἀπέδωσε τιμάς, ἐνῶ ἡ μουσική τῆς Βασιλικῆς Ἀεροπορίας ἀνέκρουσε τό Πένθιμο Ἐμβατήριο τοῦ Μπετόβεν. Ἀκολούθως ὁ κ. Κουρνοῦτος ἐπέδωσε τήν κάλπην εἰς τόν προσωρινό διευθυντή τῆς Κρατικῆς Ὀρχήστρας κ. Θ. Βαβαγιάννην, ὁ ὁποῖος ἀκολουθούμενος ἀπό τόν κ. Κουρνοῦτο καί τόν κ. Δημητρόπουλο τήν παρέδωσε εἰς τόν ἀντιπρόεδρον τῆς κυβερνήσεως κ. Παν. Κανελλόπουλον.

ΠΕΡΙΕΒΛΗΘΗ ΜΕ ΕΛΛΗΝΙΚΗΝ ΣΗΜΑΙΑΝ

Ὁ κ. Π. Κανελλόπουλος, φανερά συγκινημένος, περιέβαλε ἀμέσως τήν κάλπην μέ τήν ἑλληνικήν σημαίαν ἐνῶ ταυτοχρόνως ἡ Κατίνα Παξινοῦ κλαίουσα ἠσπάσθη τήν λήκυθον. Ὁ ἀντιπρόεδρος τῆς κυβερνήσεως παρέδωσε ἐν συνεχείᾳ τήν κάλπην εἰς ἀνώτατον ἀξιωματικόν τῆς ἀεροπορίας διά νά τήν μεταφέρη εἰς τό Ὠδεῖον τοῦ Ἡρῴδου τοῦ Ἀττικοῦ.

Ἐσχηματίσθη κατόπιν μία μεγάλη φάλαγξ αὐτοκινήτων, τῆς ὁποίας προηγεῖτο αὐτοκίνητον τῆς ἀστυνομίας μέ τόν διευθυντήν κ. Ρακιντζῆ καί τόν διευθυντήν Ἀσφαλείας κ. Καραμπέτσον. Ἠκολούθει τό τζίπ μέ τήν κάλπην, τήν ὁποίαν ἐκράτει ὁ ὑποσμηναγός κ. Ν. Γεωργαντζᾶς καί εἵποντο τά αὐτοκίνητα τῶν ἐπισήμων.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

Ἡ πομπή ἔφθασεν εἰς τό Ὠδεῖον Ἡρῴδου τοῦ Ἀττικοῦ τήν 4.35. Μέ τήν ἄφιξιν τοῦ τζίπ μέ τήν σποδόν, τό ἀναμένον πλῆθος ἄρχισε νά χειροκροτῆ παρατεταμένα. Εἰς τήν εἴσοδον τοῦ Ὠδείου τήν κάλπην παρέλαβε πάλιν ὁ Θ. Βαβαγιάννης. Τήν στιγμήν πού τήν ἔφερε μέσα εἰς τό ἀρχαῖον θέατρον, μία σάλπιγξ ἐσήμαινε τό «προσοχή», ἐνῶ ὁ κόσμος ἐξέσπασε καί πάλιν εἰς χειροκροτήματα. Ἡ κάλπη ἐνεπετέθη εἰς εἰδικόν βάθρον, ἐνῶ ἀριστερά της καί δεξιά ἔκαιγαν φλόγες. Ἀμέσως ὁ ἐκπρόσωπος τοῦ Βασιλέως ἀντισυνταγματάρχης κ. Ἀλέξανδρος Καραμανώλης κατέθεσε δάφνινον στέφανον.

Ο ΛΟΓΟΣ ΤΟΥ κ. ΚΑΝΕΛΛΟΠΟΥΛΟΥ

Ἀκολούθως, τόν λόγο ἔλαβεν ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος ὁ ὁποῖος πλημμυρισμένος ἀπό συγκίνησιν εἶπε τά ἑξῆς :

«Ἡ Ἑλληνική Κυβέρνησις πενθεῖ καί τιμᾶ τό ἔξοχο τέκνο της Ἑλλάδος, τόν Δημήτρη Μητρόπουλο. Καί τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στούς γενναίους, σέ ὅσους ἔπεσαν στό πεδίο τῆς μάχης. Ἡ μάχη πού ἔδωσε στή ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τήν ἔδωσε καί τήν ἐκέρδισε σ' ἕνα πεδίο πού ἦταν ὁ κόσμος ὁλόκληρος, καί μέ ὅπλα τά πιό μυστηριώδη ὅπλα πού ἐφεῦρε ὁ ἄνθρωπος ἤ πού ὁ ἴδιος μόλλον ὁ Θεός, σέ μιάν ὥρα μεγάλης εὐνοίας, παρέδωσε στά χέρια καί στό πνεῦμα τῶν ἀνθρώπων. Ἡ μουσική ἔχει μέσα της—ὅταν εἶναι γνήσια—τό ὑπέρτατο νόημα τῆς ζωῆς καί τοῦ θανάτου. Ἔχει μέσα της κάτι πολύ περισσότερο: Τό νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τό νόημα αὐτό—κ' ἔκαμε μυριάδες ἀνθρώπους νά τό ζήσουν—μ' ἕναν τρόπο πού ἐφερε τόν ἴδιον καί κάθε γνήσιο ἀκροατή του, ὡς τά κράσπεδα τῆς ἕδρας τοῦ Θεοῦ. Ὅπως πολλοί ἀληθινοί καί μεγάλοι Ἕλληνες ἀπό τούς ἀρχαίους ἤδη χρόνους, ἔτσι καί ὁ Δημήτρης Μητρόπουλος ἄνηκε στόν κόσμο ὁλόκληρο, εἶχε δοθῆ στήν ἀνθρωπότητα. Αὐτό δέν ἐσήμανε διόλου τήν ἀπάρνησι τῆς Πατρίδος. Ἐσήμανε, ἀντίθετα, τήν πιό ὡραία καί πιό οὐσιαστική ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν, ταυτόχρονα, καλός πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δυό αὐτές ἰδιότητες — ὅπως τό ἀποδεικνύει ἡ καρδιά ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους. Καί ἦταν, τέλος, στήν ἔννοια πού ἔδωσαν στή λέξι αὐτή μερικοί μεγάλοι Ἕλληνες τῆς ἀρχαιότητος, κοσμοπολίτης. Ὁ Ἀττικός οὐρανός ὑποδέχεται σήμερα τόν Δημήτρη Μητρόπουλο καθαρός καί ἀνέφελος τήν ὥρα πού δύει ὁ ἥλιος. Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καί ὁ Δημήτρης Μητρόπουλος. Μιά τέτοια δύσι εἶναι στήν ὁμορφιά της αἰώνια».

ΥΠΗΡΞΕΝ ΗΡΩΣ

Ἐν συνεχείᾳ κατέθεσε στέφανον ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν ὁ μουσουργός κ. Πετρίδης ὁ ὁποῖος ἀνέγνωσε καί τόν ἑξῆς ἀποχαιρετισμό τοῦ Μανώλη Καλομοίρη :

«Καθηλωμένο μήνες τώρα στό κρεβάτι μέ δῶκε τό φοβερό μήνυμα τοῦ γιοῦ τοῦ Δημήτρη Μητρόπουλου. Καί παρ' ὅλη τή συντριβή μου καί τήν ἀδυναμία μου νά συγκεντρωθῶ, πιστός στό κάλεσμα τῆς Ἀκαδημίας Ἀθηνῶν, ἀλλά καί στήν παρόρμησι τῆς ψυχῆς καί τῆς καρδιᾶς μου, ἔρχομαι νά χαιρετήσω τόν ἐνδοξότερο μουσικό πού ἐτούτη ἡ Γῆ τῶν ἡρώων τοῦ πνεύματος καί τῆς ἀνθρείας ἀνάστησε μαζί μέ τό μυρωμένο ἄερα καί τό φλοίσβο τοῦ Παληοῦ Φαλήρου. Σά φωτεινό μετέωρο τόν ἀνέβασε νά φωτίση ὅλο τόν πολιτισμένο κόσμο καί νά χαρίση στίς πονεμένες καρδιές τῶν ἀνθρώπων τό ὑπέρθεο τραγούδι ἑνός ἥρωα καί ἑνός ἁγίου. "Ηρωας καί ἅγιος τῆς τέχνης ὁ Δημήτρης Μητρόπουλος. Ἕνας ἀπό τούς μεγαλύτερους ἀναδημιουργούς τοῦ αἰώνα μας, ἐχάραξε ὅπως ὁ Τοσκανίνι καί ὁ Φούρτβένγκλερ τή θέσι καί τόν παλμό πού τόν ἐβόνοῦσε ὁλόκληρο, ἀλλά ἐσάλπισε καί ἐμπρός στήν ἐκθαμβη ἀνθρωπότητα τό σάλπισμα τῆς αἰωνιας καί ἀκατάλυτης ψυχῆς τῶν Σαλαμίνων πού δέν χάνεται στά τάφτορα ἀλλά μονάχα ξαπωσταίνει στή ζωή, ξαναφαίνεται καί λαούς ἀναστaίνει.

»Πῶς τό νέο ξανθό παιδί—πού κάποια εὐλογημένη μέρα ἐκεῖ στά 1912 ἔκθαμβος πρωτογνώρισα—τό δαιμόνιο πού συνεκλόνιζε ὅλο τό εἶναι του θά ἔφθανε στίς ἀπάτητες κορυφές ὅπου πουλί δέ φτέρωσε μήτε τίς εἶδε ἀνθρώπου μάτι ; Κάθε μέρα πού τόν παρακολουθοῦσα μαθητή καί ὕστερα ὥριμο καλλιτέχνη, ὅταν γύριζε ἀπό τή Γερμανία μ' ἔκανε ν' ἀνακράξω στόν «Ἐλεύθερο Τύπο» : Οὐκ ἐγώ εἰμί τό φῶς ἀλλά ὁ ὀπίσω μου ἐρχόμενος ! Καί ἀλήθεια μέ τό τρίμορφο τάλεντο τοῦ δημιουργοῦ, τοῦ συνθέτη πού ἀπό παιδί χάρισε στήν Ἑλληνική Μουσική ἔργα ὅπως ἡ «Ταφή», ἡ «Κρητική Γιορτή», ἡ «Θεατρίκη» καί τά τραγούδια σέ στίχους τοῦ Παλαμᾶ, τοῦ Σικελιανοῦ, δείχνουνε πώς καί στό δημιουργικό τομέα θά μποροῦσε νά δώση ἀθάνατα ἀριστουργήματα. Τό ἴδιο καί στήν ἀπόδοσί του σάν πιανίστας. Ἕνας καταπληκτικός πιανίστας θάμπωνε τούς ἀκροατάς του μέ τήν ἴδια ὑποβλητική δύναμι πού τοῦ βρίσκαε ἀργότερα στίς μοναδικές ἀναδημιουργίες του ὡς μαέστρου.

»Ὅμως ὁ δαίμονας τῆς ἀναδημιουργίας τόν συνεπῆρε στό τέλος ὁλόκληρο καί σφράγισε μέ τή φλόγα του ὅλη του τή ζωή, ὅλη του τήν ὕπαρξι. Ἀπό τόν καιρό πού στά 1924 κατέβηκε στήν Ἑλλάδα ὡς τή στιγμή πού ἐπάνω στίς ἐπάλξεις βρῆκε στό πόντιουμ τῆς Σκάλας τοῦ Μιλάνου τόν ὡραιότερο θάνατο πού μποροῦσε νά ὀνειρευτῆ ἕνας καλλιτέχνης, ὁ Μητρόπουλος ἀπαρνήθηκε ὅλα τά ἐγκόσμια γιά νά δοθῆ ἀποκλειστικά καί μόνο στή διακονία τῆς Τέχνης τῶν ἤχων καί τῶν ρυθμῶν. Ἅγιος, γιατί δέ γνώρισε ἄλλη χαρά, ἄλλη ἀπόλαυσι ἀπό τό ζωντάνεμα τοῦ παλμοῦ καί τῆς ψυχῆς τῶν μεγάλων μουσουργῶν καί τῶν συγχρόνων του σκαπανέων τῆς Τέχνης. Ἀδιαφορώντας ἂν τά προγράμματά του μερικές φορές ξένιζαν, γιά τήν τολμηρότητα τούς ὑπερσυντηρητικούς, ἀγωνίστηκε γιά ὅ,τι πίστευε ὡραῖο καί διώσιμο στήν τέχνη.

»Αὐτόν τόν ἥρωα καί αὐτόν τόν ἅγιο θρηνεῖ σήμερα ὅλη ἡ ἀνθρωπότης πού γυρεύει τήν παρηγοριά καί τή λησμονιά στῆς τέχνης τά ἀθάνατα νερά. Τόν θρηνῶ κι' ἐγώ ἕνας ταπεινός ἐργάτης καί δουλευτής τῆς Ἑλληνικῆς Μουσικῆς Ἰδέας, ἀλλά τόν θρηνεῖ καί ἡ Ἀκαδημία Ἀθηνῶν, πού ἀπό τά 1933 πρῶτον Ἕλληνα μουσικό τόν εἶχε τιμήσει ὀνομάζοντάς τον πρόσεδρο μέλος της καί ἀπό τά 1959 τοῦ ἀπένειμε τόν πιό τιμητικό τίτλο πού ἀπό τό καταστατικό της μποροῦσε νά τοῦ ἀπονείμη, τόν ἐξέλεξε ἐπίτιμο μέλος της Ἀκαδημίας. Τιμή πού ἀπενεμήθη μόνο στόν καρκινολόγο Ἰατρό κ. Παπανικολάου καί στόν Πρόεδρο τῶν Ἡνωμένων Πολιτειῶν Ντουάϊτ Ἀΐζενχάουερ. Αἰωνία σου ἡ μνήμη Δημήτρη Μητρόπουλε καί ἂς εἶναι ἀνάλαφρος ὁ ἀέρας τῆς Ἀττικῆς πού δροσίζει τή σποδό σου, ἀνάλαφρος σάν τήν μυρωμένη αὔρα τοῦ Παληοῦ Φαλήρου καί σάν τό σκέρτσο τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν πού τόσες φορές μέ τή θεία σου τέχνη ἐμάγεψες τίς ψυχές μας. Αἰωνία σου ἡ μνήμη».

ΤΟ ΜΕΤΑΛΛΙΟΝ ΤΩΝ ΑΘΗΝΩΝ

Ἀκολούθως ὁ Δήμαρχος Ἀθηναίων κ. Ἄγγελος Τσουκαλᾶς εἶπε τά ἑξῆς : «Ὁ Δῆμος Ἀθηναίων ἀπονέμει τό Μετάλλιον τῆς πόλεως τῶν Ἀθηνῶν καί καταθέτει τό δάφνινο τοῦτο στέφανον ὡς φόρον ὑπερτάτης τιμῆς πρός τόν μεγάλο Μητρόπουλο».

Η ΑΡΕΤΗ ΥΠΗΡΞΕ ΤΟ ΣΥΜΒΟΛΟΝ ΤΗΣ ΖΩΗΣ ΤΟΥ

Ἐν συνεχείᾳ ὡμίλησεν ὁ πρόεδρος τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Ἀρ. Κυριακίδης ὁ ὁποῖος εἶπε, μεταξύ ἄλλων, τά ἑξῆς :

«Τά δάκρυα τῶν μαθητῶν καί συνεργατῶν τοῦ Δημήτρη Μητρόπουλου εἶναι ἀστείρευτα. Ὁ μεγάλος μαέστρος πού ἔφερε τήν δόξα στήν πατρίδα του ἐπέστρεψε πλέον διά παντός εἰς αὐτήν. Σήμερα πού αἱ ἀκτῖνες τοῦ δύοντος Ἀττικοῦ ἡλίου παίρνουν μιά λάμψι γιά νά καταυγάσουν τόν Ἱερό Βράχο, κλείνομε εὐλαβῶς τό γόνυ στόν μεγάλο δάσκαλο».

Ἀκολούθως κατέθεσαν στεφάνους ἐκ μέρους τῆς Κρατικῆς Ὀρχήστρας ὁ Θ. Βαβαγιάννης, ὁ ὁποῖος εἶπε τά ἑξῆς :

«Πολυαγαπημένε μαέστρο. Στόν ἱερό αὐτό χῶρο ποῦ πρίν ἀπό λίγα χρόνια ἀντήχησε ἡ ἀθάνατη τέχνη σου, ἤλθαμε σήμερα προσκυνηταί τῆς ἄγιας μνήμης σου. Ἡ ζωή του γεμάτη αὐταπάρνησι καί μεγαλεῖο κάνει τήν προσφορά τῆς μικρῆς μας χώρας στόν τομέα τῆς τέχνης δυσανάλογα μεγάλη. Ἡ ἀθέατη παρουσία σου θά γεμίση τό εἶναι μας καί θά μᾶς ὁδηγῆ στήν ἀρετή, πού ὑπῆρξε πάντοτε τό σύμβολο τῆς ζωῆς σου. Μέσα ἀπό τόν τάφο σου θ' ἀναβλύζη αἰώνιο φῶς καί ζωή γιά τίς μέλλουσες γενεές, μικρή παρηγοριά γιά μᾶς πού τόσο πιστά σ' ἀγαπήσαμε καί σοῦ παρασταθήκαμε. Ἡ εὐγνωμοσύνη μας ἂς σέ συντροφεύη στό μακρυνό σου ταξίδι κι' ἂς εἶναι αἰώνια ἡ μνήμη σου».

ΜΠΑΣΤΙΑΣ: ΔΗΜΙΟΥΡΓΕΙΤΑΙ ΠΑΓΚΟΣΜΙΟΝ ΚΕΝΟΝ

Μετά τόν λόγο ἔλαβε ὁ Κωστῆς Μπαστιᾶς ὁ ὁποῖος εἶπε μεταξύ τῶν ἄλλων τά ἑξῆς ἐκ μέρους τῆς Λυρικῆς Σκηνῆς:

«Δέν εἶναι ἡ θλῖψι γιά τόν χαμό ἑνός ἀτόμου, οὔτε γιά τόν χαμό μιᾶς ἀξίας. Εἶναι ἡ θλῖψι γιά τόν χαμό ἑνός παγκοσμίου κενοῦ πού δημιουργεῖ ὁ χαμός τοῦ Μητροπούλου».

ΕΝΑ ΤΕΤΡΑΣΤΙΧΟΝ

Ἐν συνεχείᾳ κατέθεσαν στεφάνους οἱ κ.κ. Πύρρος Σπυρομήλιος ἐκ μέρους τοῦ Ε.Ι.Ρ., Ἀντίοχος Εὐαγγελάτος ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν καί τοῦ Ἑλληνικοῦ Ὠδείου, Μάριος Βάρβογλης ἐκ μέρους τοῦ Συνδέσμου Ἑλλήνων Συνθετῶν, ὁ ὁποῖος εἶπε καί τά ἑξῆς : «Σάν φίλος τοῦ Μητρόπουλου θέλω νά τοῦ πῶ τό ἑξῆς τραγούδι :

Ἐγώ 'μαι κεῖνο τό πουλί
πού τήν φωτιά σιμώνω
καίγομαι, στάχτη γίνομαι
καί πάλι ξανανιώνω».

Τά λόγια αὐτά τοῦ Βάρβογλη προεκάλεσαν θύελλα χειροκροτημάτων.

ΟΙ ΑΛΛΟΙ ΣΤΕΦΑΝΟΙ

Ἀκολούθως κατέθεσαν στεφάνους οἱ μουσικοί τῆς Κρατικῆς Ὀρχήστρας, ἡ Ἐθνική Ἑταιρία Ἑλλήνων Λογοτεχνῶν διά τοῦ κ. Στράτη Μυριβήλη, τό Κρατικό Ὠδεῖο Θεσσαλονίκης, ἡ κ. Κρινιώ Καλομοίρη ἐκ μέρους τοῦ Ἐθνικοῦ Ὠδείου, ὁ κ. Μεν. Παλλάντιος ἐκ μέρους τῆς χορωδίας Ἀθηνῶν, ὁ κ. Χυτήρης ἐκ μέρους τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, ὁ πρόεδρος τοῦ Σωματείου Ἠθοποιῶν κ. Βασίλης Μεσολογγίτης, ὁ πρόεδρος τοῦ Σ.Η.Μ.Ο κ. Διον. Θάνος, ὁ κ. Μάνος Παπαχρήστος ἐκ μέρους τοῦ Ἀλληλοβοηθητικοῦ Σωματείου τῆς Ε.Λ.Σ., ἡ κ. Ἀλεξάνδρα Τριάντη ἐκ μέρους τῶν Φίλων τῆς Μουσικῆς, οἱ μαθηταί τοῦ Ὠδείου Ἀθηνῶν, ὁ κ. Χαμουδόπουλος ἐκ μέρους τῆς Ἑνώσεως Μουσικῶν καί Θεατρικῶν Κριτικῶν καί ὁ Σύλλογος Ἀποφοίτων τοῦ Ὠδείου Θεσσαλονίκης. Ὅλοι οἱ κατατεθέντες στέφανοι ἦσαν δάφνινοι διότι ὁ ἐκλιπών ἀρχιμουσικός εἶχεν ἐκφράσει τήν ἐπιθυμίαν νά μή κατατεθοῦν ἄνθη.

Ἀκολούθως ἡ Κρατική Ὀρχήστρα ἔπαιξε χωρίς μαέστρον τό πένθιμον ἐμβατήριον τοῦ Μπετόβεν.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Ἐν συνεχείᾳ ὁ ὑπουργός τῆς Παιδείας κ. Βογιατζῆς παρέδωσε τήν κάλπην εἰς τόν κ. Ἀρ. Κυριακίδη ὁ ὁποῖος τήν παρέδωσε στόν Σπ. Φαραντάτο. Ἡ σποδός μετεφέρθη εἰς τό Ὠδεῖον Ἀθηνῶν ὅπου καί ἐναπετέθη.

Ἀπόκομμα ΑΝΕΞ. ΤΥΠΟΥ
Χρονολογία -7 ΝΟΕ. 1960

Η ΣΥΓΓΛΟΝΙΣΤΙΚΩΤΕΡΑ ΣΥΝΑΥΛΙΑ

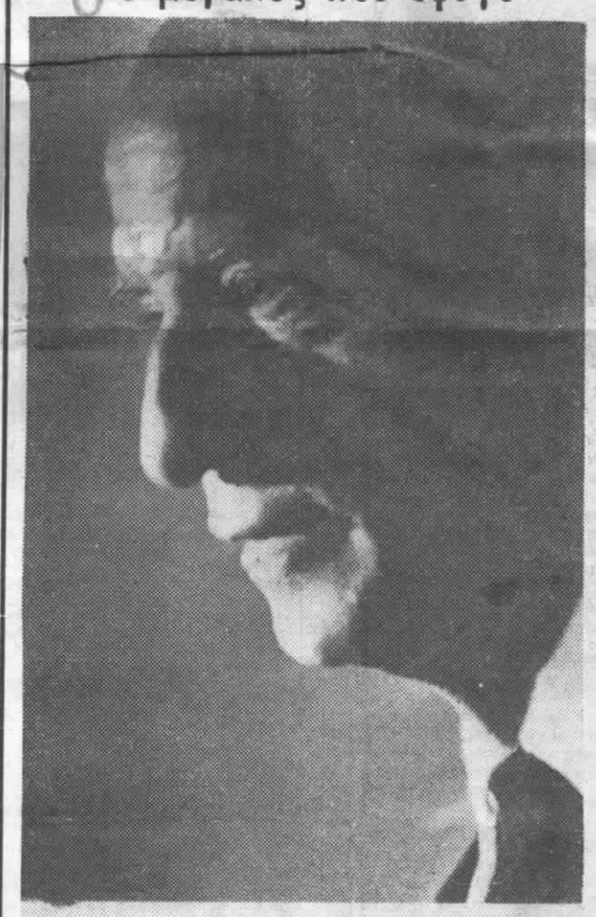


Μέσα εἰς κατανυκτικήν σιγήν ἀντήχη σαν χθές εἰς τό θέατρον τοῦ Ἡρῴδου αἱ συγχορδίαι τῆς Τρίτης Συμφωνίας τοῦ Μπετόβεν. Ἦτο ἡ συγκλονιστικωτέρα συναυλία πού ἐδόθη εἰς τόν ἀρχαῖον χῶρον ὑπό τόν βράχον τῆς Ἀκροπόλεως. Χιλιάδες Ἀθηναῖοι ἤκουσαν μέ εὐλάβειαν καί σπαραγμόν τήν «Ἡρωϊκήν», τήν ὁποίαν τόσες φορές εἶχε ζωντανέψει ἡ μαγική μπακέττα τοῦ Δημήτρη Μητροπούλου. Παρά τήν κλίμακα τοῦ προσκηνίου ἐπί ἑνός βάθρου διακρίνεται τό κυβωτίδιον μέ τήν σποδόν τοῦ μεγάλου ἀρχιμουσικοῦ. ΚΑΤΩ: Ἡ σποδός μέ τήν τέφραν τοῦ Μητροπούλου τοποθετεῖται εἰς τό βάθρον ἀπό τόν κ. Βαβαγιάννην.



ΒΡΑΔΥΝΗΣ
8 ΝΟΕ. 1960

Ὁ μεγάλος ποὺ ἔφυγε



Πλήθη κόσμου προσέρχονται κα θημερινῶς εἰς τήν μεγάλην αἴθουσαν τοῦ Ὠδείου Ἀθηνῶν διά νά προσκυνήσουν τήν ἐναποτεθειμένην εἰς αὐτήν σκοδόν τοῦ Δημήτρη Μητροπούλου. Ἀνωτέρω, ὁ ἐκλιπών κατά φωτογραφίαν φέρουσαν τήν ὑπογραφήν του.

ΥΠΟ ΤΑΣ ΣΥΓΧΟΡΔΙΑΣ ΤΗΣ «ΗΡΩΙΚΗΣ» ΤΑ ΤΕΛΕΥΤΑΙΑ ΧΕΙΡΟΚΡΟΤΗΜΑΤΑ

Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΤΟ ΘΕΑΤΡΟΝ ΤΟΥ ΗΡΩΔΟΥ

Λαϊκόν προσκήνυμα ἀπό σήμερον εἰς αἴθουσαν τοῦ Ὠδείου Ἀθηνῶν

Χθές τό ἀπόγευμα διεκομίσθη ἀπό τήν Ἑλβετίαν ἡ τέφρα τοῦ ἐκλιπόντος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου.

Τήν 4 μ.μ. ἀκριβῶς τό ἀεροπλάνο τῆς ΕΒΑ προσεγειώθη εἰς τό ἀεροδρόμιον τοῦ Ἑλληνικοῦ. Ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, ὁ ὑπουργός Προεδρίας τῆς Κυβερνήσεως κ. Τσάτσος, ὁ ὑπουργός Παιδείας κ. Βογιατζῆς, ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς, ἐκπρόσωποι τοῦ μουσικοῦ, καλλιτεχνικοῦ καί πνευματικοῦ κόσμου περιμένουν νά ὑποδεχθοῦν τόν μεγάλο νεκρό. Παρευρίσκοντο ἐπίσης καί συγγενεῖς τοῦ ἐκλιπόντος. Ἡ θεία του κ. Ἀναγνωστοπούλου, οἱ ἐξαδέλφες του κυρίες Μακρῆ, Μανουσάκη, Χλωροῦ, Βενετσανοπούλου, Ζαράνη, οἱ ἀνεψιοί του Μάρω Μανουσάκη, Ἔλλη Μακρῆ, Ἄγγελος Μιχαλόπουλος.

Ἡ πόρτα τοῦ ἀεροπλάνου ἀνοίγει. Ὁ διευθυντής Γραμμάτων καί Τεχνῶν κ. Κουρνοῦτος παρουσιάζεται στό ἄνοιγμά της κρατῶν τό κιβωτίδιον μέ τήν σποδόν.

Τό τιμητικό ἀπόσπασμα παρουσιάζει ὅπλα ἐνῶ ἡ Φιλαρμονική τῆς Ἀεροπορίας παίζει ἕνα πένθιμο ἐμβατήριο. Ψηλά ἕνα σύννεφο κρύβει τόν ἥλιο.

Ἡ σποδός μεταφέρεται ἀπό τόν παλιό συμμαθητή τοῦ μεγάλου καλλιτέχνη πού ἔφυγε, τόν ἐκλεκτό ἀρχιμουσικό κ. Βαβαγιάννη τοποθετεῖται σέ ἕνα τζίπ καί μέ τήν τιμητική συνοδεία τεσσάρων μοτοσυκλεττιστῶν παίρνει τόν δρόμο γιά τήν Ἀθήνα.

Ὥρα 4.30. Ὁ ἥλιος ἀρχίζει νά γέρνη πίσω ἀπό τήν Ἀκρόπολι, ὁ Τσκιος τοῦ Παρθενῶνα πέφτει ἐπάνω στό θέατρο Ἡρῴδου τοῦ Ἀττικοῦ, ἐνῶ ἡ θλῖψι πέφτει στήν καρδιά ὅλων τῶν ἀνθρώπων πού ἔχουν συγκεντρωθῆ στό θέατρο. Καί ὅσοι δέν χώρεσαν νά μποῦνε μέσα, ὀρθιοι, ἀπέναντι, στό δρόμο — χιλιάδες εἶναι ἐδῶ — κλαῖνε δουβά, μέ αἴσθημα καί εἰλικρίνεια καί χειροκροτοῦν αὐτό πού ἀπέμεινε ἀπό τόν μάγο τῆς μπακέττας.

Τό κιβωτίδιο, σκεπασμένο μέ τήν ἑλληνική σημαία, τοποθετεῖται σ' ἕνα βάθρο στή σκηνή τοῦ θεάτρου, ἀνάμεσα σέ δυό μεγάλους φλογοβόλους. Ἀπό κάτω ἡ Κρατική Ὀρχήστρα ἑτοιμάζεται νά ἀποχαιρετίση καί αὐτή τόν μεγάλο δάσκαλό της. Ἕνας ἀντισυνταγματάρχης πλησιάζει.

— Ἐν ὀνόματι τοῦ Βασιλέως τῶν Ἑλλήνων καταθέτω δάφνινο στεφάνι.

Καί ἀκολουθοῦν καί ἄλλα καί ἄλλα πολλά. Ὁ κ. Κανελλόπουλος ἐκ μέρους τῆς ἑλληνικῆς Κυβερνήσεως, ὁ ἀκαδημαϊκός μουσικοσυνθέτης κ. Πετρίδης, οἱ ὁποῖος ἀπευθύνει χαιρετισμό καί ἀπό τόν ἀσθενῆ Μανώλη Καλομοίρη, ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς, ὁ πρόεδρος τοῦ Ὠδείου Ἀθηνῶν — στό ὁποῖον δίδασκε ὁ Μητρόπουλος — κ. Κυριακίδης, ὁ κ. Βαβαγιάννης γιά τήν Κρατική Ὀρχήστρα, ὁ κ. Μπαστιᾶς ἐκ μέρους τῆς Λυρικῆς, ὁ γεν. διευθυντής τοῦ ΕΙΡ κ. Σπυρομήλιος, ὁ κ. Ἀντ. Εὐαγγελάτος ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν, τά μέλη τῆς Συμφωνικῆς Ὀρχήστρας Βορείου Ἑλλάδος, ὁ ἀκαδημαϊκός Στράτης Μυριβήλης γιά τήν Ἐθνική Ἑταιρία Ἑλλήνων Λογοτεχνῶν, τό Κρατικόν Ὠδεῖον Θεσσαλονίκης, ἡ κυρία Κρινιώ Καλομοίρη ἐκ μέρους τοῦ Ἐθνικοῦ Ὠδείου, τό ἑλληνικόν Ὠδεῖον, ὁ κ. Χυτήρης ἐκ μέρους τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, ὁ τενόρος Θάνος γιά τό Σ.Η.ΜΟ, ὁ Β. Μεσολογγίτης ἐκ μέρους τοῦ Σωματείου Ἠθοποιῶν, ὁ τενόρος Παπαχρήστου ἐκ μέρους τοῦ Ἀλληλοβοηθητικοῦ Ταμείου τῆς Ε.Λ.Σ., ἡ κ. Τριάντη ἐκ μέρους τοῦ συλλόγου «Οἱ φίλοι τῆς Μουσικῆς», οἱ μαθηταί τοῦ Ὠδείου Ἀθηνῶν, ἡ Ἕνωσις Θεατρικῶν καί Μουσικῶν Κριτικῶν, ὁ Σύλλογος Ἀποφοίτων Ὠδείων Θεσσαλονίκης. Ἀκόμη καταθέτουν ἀντί στεφάνου, κλωνάρι δάφνης ὁ Μάριος Βαρβόγλης ἐκ μέρους τοῦ Συνδέσμου Ἑλλήνων Συνθετῶν καί ὁ Μενέλαος Παλλάντης γιά τήν Χορωδία Ἀθηνῶν.

Ἦρθε καί ἡ σειρά τῆς Κρατικῆς Ὀρχήστρας νά ἀποτίση φόρο τιμῆς στόν με

Απόκομμα ΚΑΘΗΜΕΡΙΝΗΣ
Χρονολογία - 8 ΝΟΕ 1960

ΥΠΟ ΤΗΝ ΠΑΝΕΛΛΗΝΙΟΝ ΣΥΓΚΙΝΗΣΙΝ

Η ΠΡΟΧΘΕΣΙΝΗ ΣΕΜΝΗ ΤΕΛΕΤΗ ΤΗΣ ΥΠΟΔΟΧΗΣ ΤΗΣ ΣΠΟΔΟΥ ΤΟΥ ΔΗΜΗΤΡΙΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΔΙΕΚΟΜΙΣΘΗ ΚΑΙ ΕΝΑΠΕΤΕΘΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Μὲ ἐκδηλώσεις βαθυτάτης συγκινησεως ἀλλὰ καὶ ἐπισημότητος ἡ πρωτεύουσα ὑπεδέχθη προχθὲς τὴν σποδὸν τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, ἡ δημιουργικὴ ζωὴ καὶ ἡ καλλιτεχνικὴ δρᾶσις τοῦ ὁποίου ἐτίμησαν τὸ ἑλληνικὸν ὄνομα εἰς ὁλόκληρον τὸν κόσμον.

Τὸ ἀεροσκάφος τῆς Βασιλικῆς Ἀεροπορίας ποὺ μετέφερε τὴν τέφραν τοῦ νεκροῦ ἀνεχώρησε τὴν πρωΐαν τῆς Κυριακῆς ἀπὸ τὸ Μιλάνον καὶ ἔφθασε τὴν 2.30 μ.μ. εἰς τὴν Ἐλευσῖνα, ἀπ' ὅπου κατόπιν ἀπεγειώθη διὰ νὰ φθάσῃ τὴν 4ὴν μ.μ. εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, ὡς εἶχε προγραμματισθῆ. Εἰς τὸν χῶρον τῆς προσγειώσεως τοῦ ἀεροσκάφους εἶχε παραταχθῆ τμῆμα τῆς Βασιλικῆς Ἀεροπορίας καὶ ἡ μουσικὴ της, ἀνέμενον δὲ διὰ νὰ ἀποτίσουν φόρον τιμῆς εἰς μνήμην τοῦ Δημήτρη Μητροπούλου ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, οἱ ὑπουργοὶ Προεδρίας κ. Κ. Τσάτσος καὶ Παιδείας κ. Γ. Βογιατζῆς, ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Θ. Βαβαγιάννης, ὁ διευθυντὴς τῆς Λυρικῆς Σκηνῆς κ. Κ. Μπαστιᾶς καὶ πολλοὶ ἄλλοι ἐκπρόσωποι τοῦ μουσικοῦ μας κόσμου, μεταξὺ τῶν ὁποίων ὁ κ. Α. Εὐαγγελάτος, ὁ κ. Γ. Σκλάβος, ὁ κ. Σπ. Φαραντάτος, ὁ κ. Μ. Παλλάντιος, ὁ κ. Ἰωσ. Μπουστιντοῦτ, ὁ κ. Πονηρίδης, ἡ κ. Κρινιὼ Καλομοίρη, ὁ πρόεδρος καὶ ὁ γενικὸς γραμματεὺς τοῦ Πανελληνίου Μουσικοῦ Συλλόγου κ.κ. Χυτήρης καὶ Βαρδάκης, πολλοὶ ἐκ τῶν καλλιτεχνῶν τῆς Λυρικῆς Σκηνῆς καὶ ἐκπρόσωποι ὅλων τῶν Ὠδείων, ἡ κ. Κατίνα Παξινοῦ, οἱ ἐκ μητρὸς συγγενεῖς τοῦ ἐκλιπόντος καὶ πλῆθος κόσμου. Τὴν τάξιν ἐτήρησε πολυάριθμος ἀστυνομικὴ δύναμις ὑπὸ τὴν ἐπίβλεψιν τῶν κ.κ. Θ. Ρακιντζῆ καὶ Καραμπέτσου.

Μετὰ τὴν προσγείωσιν τοῦ ἀεροπλάνου ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Θ. Βαβαγιάννης ἐπροχώρησε καὶ ἀνελαβὼν τὴν κλίμακα του παρέλαβεν ἀπὸ τὰς χεῖρας τοῦ διευθυντοῦ Γραμμάτων καὶ Καλῶν Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Γ. Κουρνούτου τὸ κιβωτίδιον μὲ τὴν σποδὸν τοῦ Δημήτρη Μητροπούλου. Ἐν συνεχείᾳ καὶ ἐνῶ τὸ παρατεταγμένον στρατιωτικὸν τμῆμα ἀπέδιδε τὰς νενομισμένας τιμάς, ἐπροχώρησε, συνοδευόμενος ὑπὸ τοῦ κ. Κουρνούτου, τοῦ ἐκπροσώπου τοῦ ὑπουργείου Ἐξωτερικῶν κ. Ἀλ. Δημητροπούλου καὶ ἀνωτέρου ἀξιωματικοῦ τῆς ἀεροπορίας, πρὸς τὸ μέρος ὅπου ἀνέμενον οἱ ἐπίσημοι. Συγχρόνως ἡ μπάντα τῆς ἀεροπορίας ἀνέκρουε πένθιμον ἐμβατήριον. Ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος ἐκάλυψε τὸ κιβωτίδιον ποὺ περιεῖχε τὴν τέφραν τοῦ Μητροπούλου, μὲ τὴν κυανόλευκον καὶ κατόπιν ὁ κ. Βαβαγιάννης μὲ τὴν σποδὸν ἐπεβιβάσθη τοῦ τζὶπ, τὸ ὁποῖον ἐξεκίνησε θραδέως, περιβαλλόμενον ἀπὸ τιμητικὸν ἀπόσπασμα μοτοσυκλεττιστῶν. Ἠκολούθουν τὰ αὐτοκίνητα τῶν ἐπισήμων καὶ ἰδιωτικὰ αὐτοκίνητα.

Κατὰ μῆκος τῆς παραλιακῆς λεωφόρου πλῆθη κόσμου ποὺ εἶχον συγκεντρωθῆ ἀπεκαλύπτοντο μὲ συγκίνησιν καθὼς διήρχετο ἡ πομπή, ἡ ὁποία ἔφθασε περὶ τὴν 4.30 μ.μ. εἰς τὸ Ὠδεῖον τοῦ Ἡρώδου, ποὺ ἦτο ἀσφυκτικῶς πλῆρες κόσμου, ὑπολογιζομένου εἰς 3.000. Εἰς τὸ πεζοδρόμιον ποὺ εὑρίσκεται πρὸ τῆς κλίμακος, ἡ ὁποία ὁδηγεῖ εἰς τὸ Ὠδεῖον, εὑρίσκετο ἀντιπροσωπεία ἐπιλέκτων στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, μὲ ἐπὶ κεφαλῆς τὸν κ. Βύρ. Κολάσην, ἐνῶ ἄλλα πλῆθη κόσμου εἶχον συγκεντρωθῆ εἰς τὴν ὁδὸν Διονυσίου Ἀρεοπαγίτου.

Μόλις ἔφθασε τὸ αὐτοκίνητον τὸ φέρον τὴν τέφραν, ὁ κ. Βαβαγιάννης παρέλαβεν ἐκ νέου τὸ κιβωτίδιον καὶ ἐπροχώρησε πρὸς τὸ Ὠδεῖον, ἀκολουθούμενος ὑπὸ τῶν ἐπισήμων καὶ τῶν ἐκπροσώπων τοῦ μουσικοῦ κόσμου. Ἐνῶ ἡ πομπὴ εἰσήρχετο εἰς τὸ Ὠδεῖον ἀντήχησαν ζωηρὰ σαλπίσματα καὶ ταυτοχρόνως αἱ τρεῖς χιλιάδες ποὺ εἶχον καταλάβει τὰς κερκίδας ἐξέσπασαν εἰς ἕνα παρατεταμένον χειροκρότημα. Ὁ κ. Βαβαγιάννης ἐπροχώρησε καὶ ἐναπέθεσε τὸ κιβωτίδιον μὲ τὴν τέφραν τοῦ μεγάλου μαέστρου ἐπὶ βάθρου ποὺ ἔφερε τὰ ἐθνικὰ χρώματα καὶ οἱ ἐπίσημοι κατέλαβον τὰς θέσεις των εἰς τὸ Ὠδεῖον, ὅπου ἐν τῷ μεταξὺ εἶχον προσέλθει οἱ ἀκαδημαϊκοὶ κ.κ. Στ. Μυριβήλης καὶ Ἠλ. Βενέζης, ὁ διευθυντὴς τῆς Ἐθνικῆς Πινακοθήκης κ. Μαρ. Καλλιγᾶς, ὁ γενικὸς διευθυντὴς τοῦ Ε.Ι.Ρ. κ. Π. Σπυρομίλιος καὶ πολλοὶ ἄλλοι ἐκπρόσωποι τοῦ καλλιτεχνικοῦ κόσμου. Τὰ μέλη τῆς Κρατικῆς Ὀρχήστρας μὲ τὰ ὀργανά των εἶχον καταλάβει θέσεις μέσα εἰς τὴν σφενδόνην.

Ἀμέσως ἤρχισεν ἡ τιμητικὴ ἐκδήλωσις εἰς μνήμην τοῦ Μητροπούλου μὲ κατάθεσιν στεφάνου ἐκ μέρους ἐκπροσώπου τοῦ Βασιλέως.

Ὁ λόγος τοῦ κ. Π. Κανελλοπούλου

Κατόπιν ἐπροχώρησε πρὸς τὸ βάθρον ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος καὶ κατέθεσεν ἐκ μέρους αὐτῆς στέφανον, εἰπών, ἐν καταφανεῖ συγκινήσει, τὰ ἑξῆς:

«Ἡ ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχον τέκνον τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε στὴν ζωὴ του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδησε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἐφεῦρε ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μᾶλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της —ὅταν εἶναι γνήσια— τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: τὸ νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ —κ' ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν— μ' ἕναν τρόπο ποὺ ἔφερε τὸν ἴδιον καὶ κάθε γνήσιο ἔκφραστὴ του ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ Θεοῦ. Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν Ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς πατρίδος. Ἐσήμαινε, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν "Ελλην κατ' ἐξοχήν. Ἦταν ταυτόχρονα καλὸς πολίτης τῶν Ἡνωμ. Πολιτειῶν. Οἱ δυὸ αὐτὲς ἰδιότητες —ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς— ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν, τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴν λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς ἀρχαιότητος, κοσμοπολίτης. Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος. Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητρόπουλος. Μιὰ τέτοια δύσις εἶναι στὴν ὁμορφιά της αἰώνια».



Ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. ΒΑΒΑΓΙΑΝΝΗΣ παραδίδων εἰς τὸν ἀντιπρόεδρον τῆς Κυβερνήσεως κ. Π. Κανελλόπουλον τὸ κιβώτιον μὲ τὴν τέφραν τοῦ Δημ. Μητροπούλου.



Μία ἄποψις τοῦ Ἡρωδείου ὅπου εἶχον συγκεντρωθῆ πλῆθη κόσμου διὰ νὰ τιμήσουν τὴν σποδὸν τοῦ Δημ. Μητροπούλου. Ἡ στιγμὴ κατὰ τὴν ὁποίαν ἡ κρατικὴ ὀρχήστρα, ἡ ὁποία περιελάμβανε πολλοὺς παλαιοὺς μουσικούς, ἐκτελεῖ τὸ πένθιμον ἐμβατήριον τῆς Τρίτης Συμφωνίας τοῦ Μπετόβεν.

ΑΠΟ ΤΗΝ ΔΙΑΚΟΜΙΔΗΝ ΤΗΣ ΣΠΟΔΟΥ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΚΑΙ ΤΗΝ ΕΠΙΜΝΗΜΟΣΥΝΟΝ ΤΕΛΕΤΗΝ





Ἀπὸ τὴν διακομιδὴν τῆς σποδοῦ τοῦ ἐκλιπόντος διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου καὶ τὴν ἐπιμνημόσυνον τελετὴν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἀριστερὰ ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, παραλαμβάνει τὴν τεφροδόχον μὲ τὴν σποδὸν τοῦ Μητροπούλου ἀπὸ τὸν διευθυντὴν Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννην. Εἰς τὸ κέντρον, μία ἄποψις τοῦ χώρου τοῦ Ὠδείου κατὰ τὴν ἐπιμνημόσυνον τελετήν. Ἡ Κρατικὴ Ὀρχήστρα, χωρὶς μαέστρον, ἐκτελεῖ τὸ πένθιμον ἐμβατήριον ἀπὸ τὴν 3ην Συμφωνίαν (Ἡρωϊκήν) τοῦ Μπετόβεν, ἐνῶ ἡ τεφροδόχος καλυμμένη μὲ τὴν γαλανόλευκον ἔχει ἐναποτεθῆ ἐπὶ τῆς σκηνῆς

ΕΘΝΟΥΣ
- 8 ΝΟΕ 1960

Ἡ καῦσις τῶν νεκρῶν

ΕΙΧΕ ΔΙΚΑΙΩΜΑ Η ΕΚΚΛΗΣΙΑ ΝΑ ΑΡΝΗΘΗ ΔΕΗΣΙΝ ΠΡΟ ΤΗΣ ΣΠΟΔΟΥ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ;

Γνῶμαι θεολόγων

Ἡ μὴ συμμετοχὴ τῆς Ἐκκλησίας εἰς τὴν διακομιδὴν τῆς τέφρας τοῦ Μητροπούλου ἔδωσεν ἀφορμήν, ὡς ἦτο φυσικόν, ποικίλων σχολίων.

Ὑπεύθυνοι ἐκκλησιαστικοὶ παράγοντες ἐκφέρουν διαφόρους γνώμας ἐπὶ τῆς ἀρνήσεως τῆς Ἐκκλησίας νὰ τελέσῃ νεκρώσιμον δέησιν, ἐπειδὴ ὁ Μητρόπουλος ἐζήτησε διὰ τῆς διαθήκης του νὰ καῇ μετὰ θάνατον.

Ὡς γνωστόν, ἡ καῦσις τῶν νεκρῶν εἰς τὴν Ὀρθόδοξον Ἐκκλησίαν δὲν συνηθίζεται, χωρὶς ὅμως, καὶ νὰ ἀπαγορεύεται. Ἐπειδὴ ἡ καῦσις ἦτο εἰδωλολατρικὸν ἔθιμον, οἱ Χριστιανοὶ ἀντετάχθησαν ἀπὸ τοὺς πρώτους αἰῶνας εἰς τὴν πρᾶξιν αὐτήν, ἀκόμη καὶ διὰ τὸν ἑξῆς λόγον:

Κατὰ τὰ πρῶτα χρόνια, εἰς τοὺς Χριστιανοὺς εἶχον ἐπικρατήσει αἱ λεγόμεναι «ἐνθουσιαστικαὶ τάσεις», ἐπιστεύετο δὲ ὅτι ἡ ἀνάστασις τῶν νεκρῶν, τὴν ὁποίαν ἀνήγγειλεν ὁ Χριστός, θὰ ἐπραγματοποιεῖτο πολὺ σύντομα καὶ κυρίως, ὅτι θὰ ἐγίνετο ἡ ἀνάστασις τῶν σωμάτων.

Ἐν τούτοις, ὡς δηλώνουν ἀρμόδιοι καθηγηταί, οὐδεὶς Κανὼν Οἰκουμενικὸν ἢ ἄλλων Συνόδων ἀπηγόρευσε τὴν καῦσιν τῶν νεκρῶν, ἐνῶ οἱ Πατέρες τῆς Ἐκκλησίας διὰ τῶν ἀποφάσεών των προέβλεψαν καὶ τὰς μικροτέρας λεπτομερείας τοῦ χριστιανικοῦ βίου.

Ὁ καθηγητὴς κ. Ἀμίλκας Ἀλιβιζάτος εἰς ἐπιστολήν του πρὸς πρωϊνὴν ἐφημερίδα λέγει τὰ ἑξῆς:

«Μὲ δεδικαιολογημένην ἔκπληξιν ἀνέγνωσα εἰς τὰς σημερινὰς ἐφημερίδας, ὅτι ἡ «Ἐκκλησία» (ποία) δὲν θὰ ἀποδώσῃ τὰ ἐκκλησιαστικὰ νόμιμα εἰς τὰ (οἱαδήποτε) λείψανα τοῦ σκηνώματος τοῦ ἀειμνήστου μεγάλου μουσουργοῦ Δ. Μητροπούλου. Περισσότερον δὲ ἐξεπλάγην διότι ἀνεγράφη, ὅτι ἡ «Ἐκκλησία» θὰ πράξῃ τοῦτο διότι «κατὰ τὸ δόγμα» τῆς Ὀρθοδόξου Ἐκκλησίας ἀπαγορεύεται μέχρι στερήσεως τῶν ἐπιταφίων ἐκκλησιαστικῶν εὐχῶν ἡ καῦσις τῶν νεκρῶν, ἐνῷ τοιοῦτον δόγμα εἶναι ὅλως ἀνύπαρκτον. Προφανῶς, λοιπόν, τὴν ἔκφρασιν τούτων ὡς ἐκ μέρους τῆς «Ἐκκλησίας» προερχομένων ἔδωκεν ὁ πειρός τις καὶ ἄνευ οἱασδήποτε ὡς πρὸς τοῦτο μορφώσεως κληρικός, χωρὶς νὰ ἀντιληφθῇ, ὅτι διὰ τούτου ἠδίκησεν εἰς τὰ ὄμματα τῆς Κοινωνίας τὴν Ἐκκλησίαν. Ἡ Ἐκκλησία μας εἶναι βέβαιος, ὅτι μὴ περιφρονοῦσα τοὺς λόγους τοῦ Κυρίου «ἄφετε τοὺς νεκροὺς θάψαι τοὺς ἑαυτῶν νεκροὺς» (Ματθ. 8, 22) δὲν εἶναι δυατόν, εὑρισκομένη πρὸ τόσων ἄλλων ἀλύτων ὑπερόγκων ζητημάτων τὰ ὁποῖα ἔχει πρὸ αὐτῆς νὰ ἀσχολῆται σπουδαιοφανῶς μὲ τὴν κατάστασιν τῶν σκηνωμάτων τῶν ποτὲ ἀνθρώπων, εἴτε ταῦτα εἶναι «γῆ εἴτε σποδός».

Βεβαίως ὑπάρχει ἀρχαιοτάτη χριστιανικὴ συνήθεια καταστᾶσα ἐκκλησιαστική (ὄχι ἱερά) παράδοσις, οἱ νεκροὶ νὰ θάπτωνται κατὰ τὸν συνήθη γνωστὸν τρόπον. Οὐχὶ σπανίως, ὅμως, ἡ παράδοσις αὕτη διακόπτεται ὅταν δι' ὡρισμένους λόγους τὸ κοινὸν σκήνωμα μετατρέπεται εἰς κόνιν ἢ ἄμορφον ὕλην, ὅτε τὰ ὑπὸ τοιαύτην μορφὴν λείψανα παραδίδονται καὶ αὐτὰ εἰς τὴν μητέρα γῆν μὲ τὴν αὐτὴν εὐχετικὴν τάσιν καὶ πρᾶξιν τῆς Ἐκκλησίας. Συνεπῶς, μὴ ὑπάρχοντος δόγματος ἀπαγορεύοντος τὴν ἐκκλησιαστικὴν ταφὴν τῆς «σποδοῦ» τῶν καέντων σωμάτων δὲν βλέπω πῶς εἶναι δυνατὸν νὰ στερηθῇ τὸ ὑπὸ οἱανδήποτε μορφὴν σκήνωμα ἑνὸς Ὀρθοδόξου Χριστιανοῦ καὶ δὴ, ὡς γνωστόν, διακρινομένου διὰ τὴν εἰς Χριστὸν πίστιν καὶ εὐσέβειάν του τῆς ἐκκλησιαστικῆς του ταφῆς. Ἀληθῶς δὲ καὶ ὁ τύπος, κακὴν προσφέρει ὑπηρεσίαν ἀποδίδων εἰς τὴν Ἐκκλησίαν πράγματα, τὰ ὁποῖα οὔτε προφανῶς θὰ εἶπε, ἀλλ' οὔτε καὶ δύναται νὰ ὑποστηριξῇ θεολογικῶς καὶ κανονικῶς. Συνεπῶς εἶμαι βέβαιος, ὅτι ἡ Ἐκκλησία θὰ τελέσῃ τὰ ἐκκλησιαστικῶς νόμιμα καὶ ἐπὶ τῆς «σποδοῦ» τοῦ Μητροπούλου, παρέχουσα τὰς εὐχάς της ὡς πρέπει εἰς τὸν δικαιούμενον τούτων νεκρόν».

Ὁ πρόεδρος τῆς Ἀκαδημίας καὶ καθηγητὴς τῆς Θεολογικῆς Σχολῆς κ. Παναγιώτης Μπρατσιώτης εἰς συντάκτην μας εἶπεν, ὅτι «εἶναι παλαιοτάτη παράδοσις ἡ ταφὴ τῶν νεκρῶν, ὡς γίνεται μέχρι σήμερον καὶ ἡ Ἐκκλησία ἔχει λάβει τὸ παράδειγμα ἐκ τοῦ τρόπου ταφῆς τοῦ Χριστοῦ.

»Δὲν ὑπάρχει, βεβαίως, οὔτε ἱερὸς Κανών, οὔτε δόγμα ποὺ νὰ ἀπαγορεύῃ τὴν καῦσιν τῶν νεκρῶν.

»Ἡ Ἐκκλησία — προσέθεσεν ὁ κ. καθηγητής, ὡς εἶναι εἰς θέσιν νὰ γνωρίζῃ ἐκ σχετικῆς συνομιλίας του μετὰ τοῦ Μακ. Ἀρχιεπισκόπου Θεοκλήτου—δὲν θὰ εἶχεν ἀντίρρησιν, ἐφ' ὅσον ὑπῆρχε κλίβανος ἐν Ἑλλάδι, νὰ τελέσῃ τὴν νεκρώσιμον ἀκολουθίαν κανονικῶς καὶ ἐν συνεχείᾳ νὰ καῇ ὁ νεκρός, ὡς ἐγένετο ἐν Λονδίνῳ παλαιότερον ὑπὸ τῶν ἐκπροσώπων τῆς Ὀρθοδόξου Ἐκκλησίας διὰ τὸν ἐκεῖ ἀποθανόντα γραμματέα τοῦ Βασιλέως Κωνσταντίνου Μελᾶν.

»Τὸ νὰ φαλῇ, ὅμως, ἀκολουθία νεκρώσιμος, τῆς ὁποίας τὰ κείμενα ὁμιλοῦν περὶ ἐπαναφορᾶς τοῦ ἀνθρωπίνου σώματος εἰς τὴν χωματώδη προέλευσίν του, εἶναι κόπως «πρωτότυπον».

Καὶ κατέληξεν ὁ κ. Μπρατσιώτης, ὅτι εἶναι βέβαιος, καὶ μᾶς τὸ εἶπεν ὑπεβύνως, ὅτι ἡ Ἐκκλησία δὲν ἔχει καμμίαν ἀντίρρησιν νὰ ἀπευθύνῃ ἐπιμνημόσυνον δέησιν διὰ τὸν μεγάλον Ἕλληνα μαέστρον Δημήτρη Μητρόπουλον.

Ὁ καθηγητὴς τῆς Θεολογικῆς Σχολῆς ἐπίσης κ. Ἰωάν. Καρμίρης, ὁ ὁποῖος εἶναι καὶ κυβερνητικὸς ἐπίτροπος τῆς Συνόδου, ὑπῆρξεν, ὡς πληροφορούμεθα, ἀπόλυτος καὶ προέτεινον ὅπως ἡ Ἐκκλησία μὴ συμμετάσχῃ εἰς τὰς μεταθανατίους τελετὰς τῆς Πολιτείας διὰ τὸν Μητρόπουλον.

Χθές, ἄλλωστε, μετὰ τὴν συνεδρίαν τῆς Συνόδου, εἰς τὴν ὁποίαν, ὡς γνωρίζομεν, δὲν συνεζητήθη τὸ θέμα, ἔλεγεν εἷς ἀρχιερεύς, ὅτι «ἡ Ἐκκλησία δὲν πρέπει οὔτε τρισάγιον νὰ διαβάσῃ, διότι καταπατεῖται ἡ παράδοσις».

Ὁ πρόεδρος τῆς Ἑταιρίας Λαϊκῶν Θεολόγων κ. Α. Κεραμίδας, μᾶς εἶπε τὰ ἑξῆς:

«Ἐπὶ 135 χρόνια, ἡ Ἐκκλησία μας, ἀφ' ὅτου κατέστη ἐλευθέρα, δὲν ἔχει λάβει ἀπόφασιν ἐπὶ τοῦ θέματος τῆς καύσεως τῶν νεκρῶν. Οἱ ἱεροὶ Κανόνες οὐδαμοῦ τὴν ἀπαγορεύουν. Δογματικὴν σημασίαν δὲν ἔχει ἡ πρᾶξις καὶ δι' αὐτὸ δὲν ἀπασχολεῖ τὴν δογματικήν.

»Ἡ γνώμη μου, ὡς Θεολόγου, Ὀρθοδόξου Χριστιανοῦ, εἶναι, ὅτι ἔπρεπε νὰ γίνῃ τοὐλάχιστον ἐπιμνημόσυνος δέησις διότι δὲν ἐμεσολάβησεν αὐτοκτονία διὰ νὰ ἀπαγορευθῇ αὕτη, ἀλλὰ φυσικὸς θάνατος.

»Ἐφ' ὅσον δὲν ἔχει ἀποφανθῇ ἐπισήμως ἡ Ἐκκλησία μας, ὤφειλεν ἡ διοικοῦσα Ἐκκλησία ὄχι βέβαια νὰ κηδεύσῃ τὸν νεκρόν, ὡς σταχτῆ, διότι τοῦτο θὰ προεκάλει τὸν Λαόν, ἀλλὰ νὰ διαβάσῃ ἐπιμνημόσυνον δέησιν.

»Ἡ δέησις ἐπὶ σποδοῦ δὲν ἀπαγορεύεται καὶ ἔχει γίνει πολλάκις ὅταν Χριστιανοὶ κατεκάησαν εἰς πυρκαϊὰς ἢ εἰς δυστυχήματα. Διὰ τοῦτο φρονῶ, ὅτι ἦτο παράλειψις ἡ ἄρνησις, ἐὰν ἐγένετο ἐπισήμως τοιαύτη, νὰ φαλῇ δέησις ὑπὲρ ἀναπαύσεως τῆς ψυχῆς τοῦ ἀρχιμουσικοῦ Μητροπούλου».

ΕΛΕΥΘΕΡΙΑΣ
- 8 ΝΟΕ 1960

Η ΕΚΚΛΗΣΙΑ ἠρνήθη ν' ἀποδώσῃ τὰ ἐκκλησιαστικῶς νόμιμα εἰς τὰ λείψανα τοῦ σκηνώματος τοῦ ἀειμνήστου μεγάλου μουσουργοῦ Δ. Μητροπούλου μὲ τὸ αἰτιολογικὸν ὅτι ἐδημιουργεῖτο κώλυμα λόγῳ τῆς καύσεώς του. Ἔτσι ἡ σποδός του, ἡ ὁποία μετεφέρθη προχθὲς εἰς τὰς Ἀθήνας ἔτυχε μόνον πολιτικῶν καὶ πνευματικῶν τιμῶν. Πρὸς τὴν ἀποψιν, ἐν τούτοις, αὐτὴν τῆς Ἐκκλησίας διεφώνησε δημοσίᾳ ὁ διαπρεπὴς καθηγητὴς τῆς Θεολογικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν κ. Ἀμίλκας Ἀλιβιζάτος, ὁ ὁποῖος ὑπεστήριξεν ὅτι ὑπάρχει μὲν παρ' ἡμῖν ἀρχαιοτάτη ἐκκλησιαστικὴ συνήθεια νὰ θάπτωνται οἱ νεκροί, οὐδὲν ὅμως ὑπάρχει δόγμα ἀπαγορεῦον τὴν ἐκκλησιαστικὴν ταφὴν τῆς σποδοῦ τῶν καέντων σωμάτων καὶ ὅτι συνεπῶς οὐδεὶς εἶχε δικαίωμα νὰ στερήσῃ τὸ σκήνωμα ἑνὸς ὀρθοδόξου χριστιανοῦ καὶ μάλιστα ἐντόνως θρησκευομένου, ὅπως ἦτο ὁ Μητροπουλος, τῆς ἐκκλησιαστικῆς του ταφῆς. Πῶς, λοιπόν, ἡ διοίκησις τῆς Ἐκκλησίας ἔλαβε τὴν ἀπόφασιν αὐτήν:

ΕΝ ΜΕΣΩ ΕΚΔΗΛΩΣΕΩΝ ΠΕΝΘΟΥΣ ΤΟΥ ΑΘΗΝΑΪΚΟΥ ΛΑΟΥ

Η ΔΙΑΚΟΜΙΔΗ ΤΗΣ ΣΠΟΔΟΥ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΚΑΙ Η ΕΠΙΜΝΗΜΟΣΥΝΟΣ ΤΕΛΕΤΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

Η ΛΗΚΥΘΟΣ ΜΕ ΤΗΝ ΤΕΦΡΑΝ ΕΙΣ ΠΡΟΣΚΥΝΗΜΑ ΕΙΣ ΤΗΝ ΑΙΘΟΥΣΑΝ ΤΟΥ ΩΔΕΙΟΥ

ΑΙ ΕΠΙΜΝΗΜΟΣΥΝΟΙ ΟΜΙΛΙΑΙ ΚΑΙ ΑΙ ΑΛΛΑΙ ΤΙΜΑΙ ΠΡΟΣ ΤΟΝ ΕΚΛΙΠΟΝΤΑ

Ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου εὑρίσκεται ἀπὸ προχθὲς τὸ βράδυ εἰς τὰς Ἀθήνας. Συμφώνως πρὸς τὴν ἐπιθυμίαν τοῦ μάγου τῆς μπαγκέττας, ὅπως τὴν ἐξέφρασε ρητῶς εἰς τὴν διαθήκην του, ἡ περιέχουσα τὴν τέφραν του λήκυθος ἐναπετέθη εἰς τὴν καταλλήλως διακοσμηθεῖσαν αἴθουσα συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν καὶ ἐξετέθη εἰς λαϊκὸν προσκύνημα ἐπὶ τριήμερον ἀπὸ 10 π.μ. ἕως 12 μ. καὶ ἀπὸ 5 μ.μ. ἕως 6 μ.μ. Παρὰ τὴν λήκυθον ἐτοποθετήθη ἐναλλασσομένη τιμητικὴ φρουρὰ ἐκ μαθητῶν καὶ μαθητριῶν τοῦ Ὠδείου.

Τὸ εἰδικῶς διατεθὲν διά τὴν ἐκ Μιλάνου μεταφορὰν τῆς σποδοῦ ἀεροσκάφος τῆς Ἑλληνικῆς Ἀεροπορίας ἔφθασε προχθὲς τὴν 2.20 μ.μ. ὑπεράνω τοῦ ἀεροδρομίου Ἑλληνικοῦ. Ἐπειδή, ὅμως, ὡς ὥρα ὑποδοχῆς τῆς σποδοῦ εἶχε καθορισθῆ ἡ 4 μ.μ., τὸ ἀεροσκάφος προσεγειώθη καὶ παρέμεινεν ἐπί μίαν καὶ ἡμίσειαν ὥραν εἰς τὸ ἀεροδρόμιον Ἐλευσῖνος, διά νὰ ἐπανέλθῃ ἀργότερον εἰς τὸ Ἑλληνικόν.

Ἀπὸ τῆς 3 μ.μ. εἶχε παραταχθῆ εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ ἄγημα τῆς Βασιλικῆς Ἀεροπορίας διά τὴν ἀπόδοσιν τιμῶν, μὲ ἐπικεφαλῆς τὴν μουσικήν του σώματος. Τήν 3.45 μ.μ., ἔφθασαν οἱ συγγενεῖς τοῦ νεκροῦ, ἐκποόσωποι τῶν καλλιτεχνικῶν ὀργανώσεων καί συνεργάται καί φίλοι τοῦ ἐκλιπόντος διασήμου ἀρχιμουσικοῦ. Ὀλίγον πρό τῆς προσγειώσεως τοῦ ἀεροσκάφους προσῆλθον ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, οἱ ὑπουργοί Προεδρίας τῆς Κυβερνήσεως καί Παιδείας κ.κ. Κ. Τσάτσος καί Γ. Βογιατζῆς καί ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς.

Μόλις τό ἀεροσκάφος προσεγειώθη, ἐξῆλθε κρατῶν τήν κάλπην μέ τήν λήκυθον, ἡ ὁ

ΕΛΕΥΘΕΡΙΑΣ
- 8 ΝΟΕ. 1960

Ἡ σποδὸς τοῦ Μητροπούλου ἐπανέρχεται εἰς τὴν Ἑλλάδα







Ἀπὸ τὴν μεταφορὰν τῆς τέφρας τοῦ Δημήτρη Μητροπούλου εἰς Ἀθήνας. Ἀριστερά: Ἡ τεφροδόχος τὴν ὁποίαν φέρει ἀνώτερος ἀξιωματικὸς τῆς ἀεροπορίας μεταφέρεται ἀπὸ τὸ ἀεροπλάνον. Παρ' αὐτὸν εὑρίσκεται ὁ μαέστρος Θεόδ. Βαβαγιάννης καὶ ἀκολουθοῦν ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος (ἀριστερὰ) καὶ ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς. Εἰς τὸ μέσον: Μία γενικὴ ἄποψις τοῦ θεάτρου Ἡρώδου τοῦ Ἀττικοῦ, ὅπου τὰ πλήθη ποὺ τὸ κατέκλυσαν ἀπὸ ἑνωρὶς ἀκούουν τὴν Κρατικὴν Ὀρχήστραν νὰ παίζῃ χωρὶς μαέστρον τὸ πένθιμον ἐμβατήριον ἀπὸ τὴν Ἡρωϊκὴν Συμφωνίαν τοῦ Μπετόβεν. Δεξιά: Ὁ διευθυντὴς τοῦ Ὠδείου Ἀθηνῶν κ. Σ. Φαραντάτος μετὰ τοῦ κ. Γ. Σκλάβου καὶ τῶν λοιπῶν καθηγητῶν, μεταφέρει τὴν τεφροδόχον μὲ τὴν σποδὸν τοῦ Μητροπούλου, ἡ ὁποία θὰ διαφυλαχθῇ εἰς τὸ Ὠδεῖον Ἀθηνῶν.

ΕΛΕΥΘΕΡΙΑΣ
- 8 ΝΟΕ. 1960

'Απόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ
Χρονολογία - 8 ΝΟΕ. 1960

ΔΙΑ ΝΑ ΑΠΟΤΙΣΘΟΥΝ ΦΟΡΟΝ ΤΙΜΗΣ

ΠΛΗΘΗ ΚΟΣΜΟΥ ΠΑΡΕΛΑΥΝΟΥΝ ΠΡΟ ΤΗΣ ΣΠΟΔΟΥ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Συγκινητικαὶ ἐκδηλώσεις τοῦ Κοινοῦ

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΓΕΩΡΓ. ΒΩΚΟΥ

Ἀπὸ χθὲς προσκύνημα στὴν σποδὸ τοῦ Μητροπούλου, στὴν αἴθουσα συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν.

Σκεπασμένη μὲ τὴν ἑλληνικὴ σημαία, ἡ τεφροδόχος κάλπη, σύμβολον μιᾶς μουσικῆς μεγαλοφυΐας ποὺ ἔζησε, θριάμβευσε καὶ στὸ τέλος ἔδωσε τὴν ἴδια του τὴν ὕπαρξι γιὰ τὴν τέχνη...

Στεφάνια δάφνινα, σ' ἐκεῖνον ποὺ τῆς πατρίδας τ' ὄνομα σ' ὅλη τὴν οἰκουμένη τίμησε...

Καὶ τώρα πάλι ξανὰ στὴν μητέρα Ἑλλάδα...

Κάθε στιγμή, ἀπὸ χθές, περνοῦν μπροστὰ ἀπὸ τὴν τεφροδόχο ὄχι μόνον ἄνθρωποι ποὺ ἡ μαγεία τῆς μουσικῆς του προσφορᾶς εἶχε γεμίσει εὐγνωμοσύνη γιὰ τὸν καλλιτεχνικὸ ἱεροφάντη, ἀλλὰ καὶ ξένοι πρὸς κάθε μουσικὸ δογματισμό... Ἄνθρωποι ποὺ δὲν θὰ ἔτυχε νὰ τὸν ἰδοῦν ποτὲ νὰ διευθύνῃ τὴν ὀρχήστρα μὲ τὸν ἀπαράμιλλο τρόπο ποὺ μόνον αὐτὸς ἤξερε...

Μὰ ὁ μαγνήτης τοῦ μάγου τῆς μπαγκέττας δὲν συνέπαιρνε μόνον ὅσους τὸν ἔζησαν στὶς ὀνειρώδεις ἐκεῖνες στιγμὲς τῆς μουσικῆς ἐξαϋλώσεως. Ὁ Μητρόπουλος ἦταν θρῦλος... Ἦταν κάτι τὸ ἀσύλληπτο, τὸ φανταστικό... Κι' αὐτὸς ἀκριβῶς ὁ θρῦλος μαγνήτιζε κι' ἐκείνους ἀκόμη ποὺ δὲν εἶχαν τὴν εὐτυχία νὰ ζήσουν μαζί του τὴν ὑπέροχη τελετουργία τῶν ἤχων, τὴν θεία μουσικὴ μυσταγωγία.

Γι' αὐτὸ ἀπὸ χθὲς ὁ τόπος ποὺ ἔχει τοποθετηθῇ ἡ τεφροδόχος τοῦ ἀσύγκριτου μαέστρου ἀτενίζεται σὰν κάτι ἱερό, σὰν κάτι ὑπερκόσμιο... Λογῆς - λογῆς ἄνθρωποι...

Σιωπηλοί, μὲ ὑγρὰ μάτια... Πόσοι στοχασμοὶ καὶ πόσος πόνος. Πόσες ἀναμνήσεις... Ὁ Μητρόπουλος ἔφθασε στοὺς μουσικοὺς παραδείσους...

Μαθηταὶ ὠδείων διαβαίνουν μπροστὰ ἀπὸ τὴν τεφροδόχο. Ἐκεῖ μέσα βρίσκεται ὁ καταπληκτικὸς μουσικός...

Μένει ἀθάνατος στὴν ψυχὴ ὅλων ὁ Μητρόπουλος...

Μιὰ σπουδάστρια τοῦ πιάνου κλαίει... Αὐτὰ τὰ δάκρυα μιλοῦν εὔγλωττα γιὰ τὸν σπαραγμὸ τῆς ψυχῆς τῆς παιδούλας... Θρηνεῖ τὸ θαῦμα, τὸ ἑλληνικὸ μουσικὸ θαῦμα... Κι' ὕστερα, ἀκίνητη γιὰ πολλὴ ὥρα ἀτενίζει πρὸς τὰ ἐκεῖνον, πρὸς τὴν τεφροδόχο...

Κάτι ψιθυρίζουν τὰ χείλη της. Προσευχὴ ἄραγε... Λόγια ἀμέτρητης καλλιτεχνικῆς ἀγάπης; Ποιὸς ξέρει... Εἶναι ὁλόκληρη δοσμένη στὴν φανταστικὴ εἰκόνα ἐκείνου...

Ἔρχονται κι' ἄλλοι, κι' ἄλλοι... Καὶ πάντα δάκρυα ἐκδηλώνουν τῆς καρδιᾶς τὸν σπαραγμὸ γιὰ τὸν χαμὸ τοῦ τιμημένου μουσικοῦ παιδιοῦ τῆς Ἑλλάδος.

Εἶναι τόσο κοντά μας... Ἀκόμη πέρυσι μᾶς χάρισε τὶς οὐράνιες ἐκεῖνες στιγμὲς μὲ τὴν Φιλαρμονικὴ τῆς Βιέννης. Πῶς νὰ σβήσουν αὐτά;

Καὶ τὸ προσκύνημα στὴν τέφρα τοῦ κολοσσοῦ τῆς μπαγκέττας συνεχίζεται...

Τίποτε δὲν εἶναι Ἱκανὸ νὰ μᾶς κάμῃ νὰ ξεχάσουμε τὸν ἐμπνευσμένο μουσικὸ ἑρμηνευτή...

Μιὰ ἰλιγγιώδης πορεία πρὸς τὴν δόξα... Ἔφθασε στὴν κορυφή... Καὶ ἐκεῖ ἔπεσε, δαφνοστεφανωμένος... Τί περισσότερο νὰ ἐπιθυμοῦσε ὁ μαέστρος;

—Ἀλήθεια, ψιθυρίζει κάποιος ποὺ στέκεται δίπλα μου, τί παραπάνω νὰ ποθήσῃ; Ὁ διαλεχτὸς τῶν διαλεχτῶν... Μουσικὸς κατακτητής...

Ἡ τέχνη τὸν ἔσφιξε στὴν ἀγκαλιά της. Τοῦ τὰ ἔδωσε ὅλα...

Τὸν ἀνέβασε τόσο ψηλά, ὥστε νὰ τὸν καταστήσῃ ἀθάνατο στὶς ψυχὲς τῶν ἀνθρώπων... Ἐλαμψε στὸ παγκόσμιο μουσικὸ στερέωμα... Κυριάρχησε, ἀλλὰ ἔμεινε πάντα σεμνός, δίχως ἴχνος κακίας ἢ ἐγωκεντρισμοῦ, αὐτὸς ὁ μεγάλος Μητρόπουλος...

Ἦταν δυνατὸν μεθυσμένος ἀπὸ τιμὲς καὶ δόξα αὐτὸς ὁ φωτισμένος καλλιτέχνης νὰ εἶχε ἀποκτήσει κάποιο ἀπὸ ἐκεῖνα ποὺ τὸ μεθύσι τῆς δόξας δίνει στὸν ἄνθρωπο...

Ὁ Μητρόπουλος ξεπέρασε τ' ἀνθρώπινα... Ἔμεινε ἄτρωτος ἀγνός, πάνω ἀπὸ μικρότητες... Γι' αὐτὸ ἔγινε γίγας τῆς τέχνης...

Ρίχνω μιὰ ματιὰ γύρω μου... Δάκρυα, θλῖψις σὲ κάθε πρόσωπο, στὸ προσκύνημα ποὺ θὰ συνεχισθῇ καὶ σήμερα καὶ αὔριο...

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ



Ἡ σποδὸς τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ ἔχει τοποθετηθῇ εἰς τὴν αἴθουσαν τῶν συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν. Τὰ πλήθη προσέρχονται καὶ ἀποδίδουν τὸν τελευταῖο χαιρετισμὸ στὸν μάγο τῆς μπαγκέττας.

ΜΕΤΕΦΕΡΘΗ ΕΙΣ ΑΘΗΝΑΣ Η ΤΕΦΡΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΚΑΙ ΕΞΕΤΕΘΗ ΕΙΣ ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ

Η ΣΥΓΚΙΝΗΤΙΚΗ ΤΕΛΕΤΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

Ἡ τέφρα τοῦ Μητροπούλου εὑρίσκεται ἀπὸ προχθὲς εἰς τὴν πατρίδα καὶ ἐν τῷ μέσῳ τοῦ λαοῦ ἀπὸ τὸν ὁποῖον ἐξεπήγασε. Ὁ ἑλληνικὸς λαὸς τὴν ὑπεδέχθη μὲ ἐκδηλώσεις τόσον γνησίας ἀγάπης καὶ ὑπερηφανείας ποὺ ἀσφαλῶς ὀρθώνουν τὴν ἐπιβλητικώτεραν ἀπὸ τὰς κορυφὰς τῆς δόξης ποὺ ὑπέταξεν ἡ δύναμις τῆς τέχνης του. Πέραν τῶν νεκρολογιῶν καὶ τῆς ἐπισήμου τελετῆς ἡ ἐπιβλητικὴ παρουσία τοῦ λαοῦ καὶ αἱ γνήσιαι ἐκδηλώσεις τῆς ἀγάπης του ἦσαν τὸ ἐξέχον χαρακτηριστικὸν τῆς προχθεσινῆς ὑποδοχῆς τῆς σποδοῦ τοῦ Μητροπούλου. Αἱ λαϊκαὶ ἐκδηλώσεις ἤρχισαν μὲ τὴν ἀφιξιν τῆς σποδοῦ εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, συνεχίσθησαν ἀργότερα εἰς τὴν τελετὴν τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ καὶ ἐξακολουθοῦν ἀκόμη εἰς τὸ Ὠδεῖον Ἀθηνῶν ὅπου ἔχει ἐναποτεθῇ ἡ σποδός του.

Τὸ εἰδικὸν ἀεροπλάνον τὸ ὁποῖον μετέφερεν τὴν τέφραν τοῦ Μητροπούλου ἀπὸ τὸ Μιλάνον προσεγειώθη εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ εἰς τὰς 4.05' μ. μ. τῆς παρελθούσης Κυριακῆς. Εἰς τὸν ἀερολιμένα εἶχον ἀπὸ τὰς 3 μ. μ. συγκεντρωθῇ συγγενεῖς τοῦ Μητροπούλου, κορυφαῖοι ἐκπρόσωποι τῶν καλλιτεχνικῶν ἱδρυμάτων καὶ πλῆθος κόσμου. Πρὸ τοῦ χώρου τῆς προσγειώσεως τοῦ ἀεροπλάνου εἶχε παραταχθῇ τιμητικὸν ἀπόσπασμα καὶ μουσικὴ τῆς Βασιλικῆς Ἀεροπορίας διὰ τὴν ἀπόδοσιν τιμῶν εἰς τὸν νεκρόν. Εἰς τὴν αἴθουσαν τῶν ἐπισήμων εὑρίσκοντο ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος, ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς καὶ ὁ ὑπουργὸς τῆς Προεδρίας κ. Τσάτσος. Μεταξὺ τῶν συγκεντρωμένων ἐκπροσώπων διαφόρων καλλιτεχνικῶν ἱδρυμάτων ἦσαν οἱ διευθυνταὶ τῆς Λυρικῆς Σκηνῆς, ὁ Πρόεδρος καὶ ὁ Διευθυντὴς τοῦ Ὠδείου Ἀθηνῶν, ὁ διευθυντὴς τῆς κρατικῆς ὀρχήστρας. Παρευρίσκοντο ἐπίσης ἡ κ. Κρινιὼ Καλομοίρη, ἡ κ. Κατίνα Παξινοῦ καὶ ἡ κυρία Νεγρεπόντη, ἡ ὁποία ἀναφέρεται ὡς ὑποστηρίξασα τὸν Μητροπούλου εἰς τὰς ἀρχὰς τῆς καλλιτεχνικῆς του σταδιοδρομίας καὶ πολλοὶ ἄλλοι καλλιτέχναι.

Κατὰ τὴν προσγείωσιν τοῦ ἀεροπλάνου ποὺ ἔφερε τὴν τέφραν τοῦ Μητροπούλου οἱ ἐπίσημοι εἶχον παραταχθῇ εἰς δύο στίχους ὑποδοχῆς. Ἐνῶ ἡ μουσικὴ τῆς Ἀεροπορίας ἤρχισε ἀνακρούουσα πένθιμον ἐμβατήριον, μὲ ἀργὸν βῆμα ὁ διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννης συνοδευόμενος ὑπὸ ἀνωτέρου ἀξιωματικοῦ τῆς Ἀεροπορίας κατηυθύνετο πρὸς τὸ ἀεροσκάφος εἰς τὴν θύραν τοῦ ὁποίου εὑρίσκετο ὁ διευθυντὴς Γραμμάτων καὶ Θεάτρου τοῦ ὑπουργείου Παιδείας κ. Κουρνούτος κρατῶν τὴν τεφροδόχον κάλπην μὲ τὴν σποδὸν τοῦ Μητροπούλου. Ὁ κ. Κουρνούτος μετὰ τοῦ ἐκπροσώπου τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητροπούλου καθὼς καὶ ὁ Ἀμερικανὸς συνθέτης καὶ προστατευόμενος τοῦ Μητροπούλου κ. Ντίξον, εἶχαν συνοδεύσει τὴν σποδὸν ἀπὸ τοῦ Μιλάνου. Πρὸ τῆς θύρας τοῦ ἀεροπλάνου ὁ κ. Βαβαγιάννης παρέλαβε τὴν τεφροδόχον καὶ ἐνῶ συνεχίζετο ἡ ἀνάκρουσις τοῦ πενθίμου ἐμβατηρίου κατηυθύνθη ἀργὰ πρὸς τὴν θέσιν τῶν ἐπισήμων, ὅπου καὶ παρέδωσε τὴν τεφροδόχον εἰς τὸν κ. Κανελλόπουλον. Ὁ ἀντιπρόεδρος τῆς κυβερνήσεως προφανῶς συγκεκινημένος ἐκάλυψε τὴν κάλπην μὲ τὴν κυανόλευκον μεταξὺ δύο ἀνημμένων πυρσῶν. Ἐν τῷ μεταξὺ οἱ ἐπίσημοι κατέλαβον τὰς θέσεις των εἰς τὰς κερκίδας τοῦ ἀρχαίου θεάτρου, ὅπου εὑρίσκοντο ἤδη ὁ ὑπασπιστὴς τοῦ Βασιλέως, ὁ δήμαρχος κ. Τσουκαλᾶς, ἀκαδημαϊκοί, καὶ πλεῖστοι ἐκπρόσωποι καλλιτεχνικῶν ἱδρυμάτων καὶ ὀργανώσεων.

ΕΠΙΜΝΗΜΟΣΥΝΟΣ ΤΕΛΕΤΗ

Τὴν ἔναρξιν τῆς ἐπιμνημοσύνου τελετῆς ἐσήμανεν ἡ κατάθεσις στεφάνου δάφνης ἐκ μέρους τοῦ ἐκπροσώπου τοῦ Βασιλέως ἀντισυνταγματάρχου κ. Α. Καραμανώλη. Ἀκολούθως τὸν λόγον ἔλαβεν ὁ κ. Κανελλόπουλος, ὁ ὁποῖος εἶπεν ὅτι ἡ ἑλληνικὴ κυβέρνησις ἀφιερώνει εἰς τὸν Μητροπουλον στέφανον δάφνης, ὅπως ἀξίζει εἰς ὅσους ἔπεσαν εἰς τὸ πεδίον τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε εἰς τὴν ζωήν του ὁ Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἐφεύρεν ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μάλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων.

Μετὰ τὸν κ. Κανελλόπουλον κατέθεσε στέφανον δάφνης ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν ὁ μουσουργὸς κ. Πετρίδης, ὁ ὁποῖος ἀνέγνωσε ἀποχαιρετισμὸ πρὸς τὸν Μητρόπουλο, γραμμένον ἀπὸ τὸν συνθέτη Μανώλην Καλομοίρη. Ὁ κ. Καλομοίρης, γράφων ἀπὸ τὴν κλίνην τῆς ἀσθενείας, ἐχαιρέτα τὸν Μητρόπουλον ὡς τὸν πιὸ ἔνδοξο μουσικὸ ποὺ ἀνέδειξε ἡ ἑλληνικὴ γῆ καὶ ἕναν ἀπὸ τοὺς μεγαλυτέρους μουσικοὺς ἀναδημιουργοὺς τοῦ αἰῶνος μας, μαζὶ μὲ τὸν Τοσκανίνι καὶ τὸν Φουρτβέγκλερ καὶ ἐπίσης ὡς ἅγιον ποὺ δὲν ἐγνώρισεν ἄλλην ἀπόλαυσιν καὶ χαρὰν ἐκτὸς ἀπὸ αὐτὴν τῆς τέχνης του.

Ἀκολούθως ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς κατέθεσε στέφανον δάφνης πρὸ τῆς τεφροδόχου καὶ ὑπέμνησεν ὅτι αἱ Ἀθῆναι, ἰδιαιτέρα πατρὶς τοῦ Μητροπούλου, τὸν εἶχον ἤδη τιμήσῃ μὲ τὸ χρυσοῦν Μετάλλιον τῆς Πόλεως. Ἐν συνεχείᾳ κατέθεσε στέφανον δάφνης καὶ ὡμίλησεν ὁ πρόεδρος τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Κυριακίδης, ὁ διευθυντὴς τῆς ὀρχήστρας κ. Βαβαγιάγης, ἐκ μέρους τῆς Κρατικῆς Ὀρχήστρας, ὁ διευθυντὴς τῆς Λυρικῆς Σκηνῆς κ. Κ. Μπαστιάς, ὁ διευθυντὴς τοῦ Ε.Ι.Ρ. κ. Σπυρομήλιος, ὁ κ. Εὐαγγελᾶτος ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν, ὁ κ. Βάρβογλης ἐκ μέρους τοῦ Συνδέσμου τῶν Ἑλλήνων Συνθετῶν, ὁ κ. Μυριβήλης ἐκ μέρους τῆς Ἑταιρίας Ἑλλήνων Λογοτεχνῶν, ἐκπρόσωπος τοῦ Κρατικοῦ Ὠδείου Θεσσαλονίκης, ἡ κ. Κρινιὼ Καλομοίρη ἐκ μέρους τοῦ Ἐθνικοῦ Ὠδείου καὶ σειρὰ ἄλλων ἐκπροσώπων καλλιτεχνικῶν ἱδρυμάτων καὶ ὀργανώσεων. Οἱ στέφανοι, τοποθετούμενοι ἑκατέρωθεν τῆς τεφροδόχου μὲ τὴν σποδὸν τοῦ Μητροπούλου, ἐκάλυψαν ὅλον τὸ μῆκος τῆς σκηνῆς τοῦ ἀρχαίου θεάτρου. Κάθε μίαν ἀπὸ τὰς ἀποχαιρετιστηρίους προσφωνήσεις συνώδευαν ζωηρὰ τὰ χειροκροτήματα τῶν χιλιάδων λαοῦ ποὺ εἶχε κατακλύσῃ τὸ θέατρον. Ἐνῶ ἐτελείωναν οἱ ἐκπρόσωποι τῶν πνευματικῶν ὀργανώσεων, ναυτικὸς ἐκ τοῦ ἀκροατηρίου ἐζήτησε τὴν ἄδειαν ν' ἀποχαιρετήσῃ τὸν Μητρόπουλον ἐκ μέρους τῶν Ἑλλήνων ναυτιλλομένων καὶ ἀπηύθυνεν ἐκ τῆς θέσεώς του ὀλίγας λέξεις.

Πὴν κατάθεσιν τῶν στεφάνων ἠκολούθησεν ἡ ἐπιβλητικωτέρα στιγμὴ τῆς τελετῆς τοῦ ἀποχαιρετισμοῦ στὸν Μητρόπουλο. Ρίγη συγκινήσεως διαπερνοῦν τὸ ἀκροατήριο, ὅταν ἡ Κρατικὴ Ὀρχήστρα ἀρχίζῃ νὰ ἀνακρούῃ τὸ πένθιμον ἐμβατήριον ἀπὸ τὴν Ἡρωϊκὴν Συμφωνίαν τοῦ Μπετόβεν. Τὸ κοινὸν ἐγείρεται αὐθορμήτως, τὸ μιμοῦνται οἱ ἐπίσημοι καὶ ὅλοι ἵστανται σὲ μαρμαρίνην ἀκινησίαν. Οἱ τελευταῖοι χαιρετισμοὶ τῆς ἡμέρας ροδίζουν εἰς τὰ λευκὰ μάρμαρα τῆς Ἀκροπόλεως. Ὁ χρόνος ἔχει ἀκινητήσει εἰς μίαν στιγμὴν ὑπερηνίνης ἀνατάσεως. Εἶναι ἕνα αἴσθημα ποὺ γίνεται πολὺ ἔντονον ἀπὸ κάτι ποὺ παρατηρεῖται κάτω ἐκεῖ εἰς τὴν Ὀρχήστραν τοῦ θεάτρου: τὸ πόντιουμ, πρὸ τῶν ὀργάνων τῆς Κρατικῆς, ἡ θέσις τοῦ Μαέστρου εἶναι κενή. Τὴν ὀρχήστραν διευθύνει διὰ τελευταίαν φορὰν ἡ σκιὰ τοῦ Μητροπούλου.

ΤΡΙΗΜΕΡΟΝ ΠΡΟΣΚΥΝΗΜΑ

Κατὰ τὸν ἐπιβλητικὸν αὐτὸν τρόπον ἔληξεν ἡ ἐπιμνημόσυνος τελετή. Ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς παρέλαβεν ἀπὸ τοῦ βάθρου της τὴν τεφροδόχον, τὴν παρέδωσεν εἰς τὸν πρόεδρον τοῦ Ὠδείου κ. Κυριακίδην καὶ αὐτὸς εἰς τὸν διευθυντὴν τοῦ Ἱδρύματος κ. Φαραντάτον, ὁ ὁποῖος τὴν συνώδευσεν, ἐπὶ τοῦ αὐτοκινήτου πάντοτε καὶ μὲ τὴν συνοδείαν ἀνδρῶν τῆς Β. Ἀεροπορίας, εἰς τὸ Ὠδεῖον Ἀθηνῶν, ὅπου καὶ ἐκτίθεται εἰς τριήμερον λαϊκὸν προσκύνημα.

Ὁ λαὸς τῶν Ἀθηνῶν συρρέει τώρα εἰς τὸ κτίριον τοῦ Ὠδείου διὰ νὰ ἀποχαιρετήσῃ τὸν Μητρόπουλον διὰ τελευταίαν φορὰν. Αἱ θύραι τοῦ Ὠδείου εἶναι ἀνοικταὶ μεταξὺ 10—12 π. μ. καὶ 5—6 μ. μ., πλῆθη δὲ Ἀθηναίων ἐξακολουθοῦν συρρέοντα διὰ νὰ ἀποχαιρετήσουν τὸν μεγάλον Ἕλληνα μουσικόν.

Ἐξ ἄλλου, ἡ Ἀκαδημία Ἀθηνῶν, τῆς ὁποίας ὁ Μητρόπουλος ἦτο ἐπίτιμον μέλος, διοργανώνει καλλιτεχνικὸν μνημόσυνον, εἰς τὸ ὁποῖον θὰ ἀναλυθῇ καὶ ἐξαρθῇ τὸ ὅλο ἔργον τοῦ μεγάλου καλλιτέχνου.

Ἐν τῷ μεταξὺ ἡ χθεσινὴ ἐναρκτήριος συναυλία τῆς Κρατικῆς Ὀρχήστρας, ὑπὸ τὴν διεύθυνσιν τοῦ κ. Βαβαγιάννη, ἀφιέρωσε τὸ πρόγραμμά της εἰς τὴν μνήμην τοῦ Μητροπούλου καὶ περιέλαβεν εἰς αὐτὸ τὴν διασκευὴν Μητροπούλου τοῦ ἔργου τοῦ Μπὰχ «Φαντασία καὶ Φούγκα». Τὸ πρόγραμμα παρηκολούθησεν ὁ Βασιλεύς.

Ἐν τῷ μεταξὺ αἱ διεθνεῖς ἐκδηλώσεις πένθους συνεχίζονται. Ἀπασαι αἱ ἐφημερίδες τοῦ δυτικοῦ Βερολίνου δημοσιεύουν τὴν εἴδησιν τοῦ θανάτου τοῦ Μητροπούλου, συνοδεύουσαι αὐτὴν διὰ μακρῶν ἐγκωμιαστικῶν περιγραφῶν τοῦ βίου, τῆς προσωπικότητος καὶ τοῦ ἔργου τοῦ ἐκλιπόντος μουσουργοῦ.

Γενικῶς ἡ ἀπώλεια τοῦ Δημήτρη Μητροπούλου διὰ τὴν μουσικὴν χαρακτηρίζεται ἡ μεγαλυτέρα ἀπὸ τῆς ἐποχῆς τοῦ θανάτου τοῦ ἀρχιμουσικοῦ Φουρτβέγκλερ.

ΟΙ ΚΡΗΤΕΣ ΣΠΟΥΔΑΣΤΑΙ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

Τὸ διοικητικὸν συμβούλιον τοῦ Συλλόγου Κρητῶν Σπουδαστῶν, συμμετέχον εἰς τὸ πένθος διὰ τὸν θάνατον τοῦ Δημ. Μητροπούλου, ὀργανώνει μουσικὸν ἀπόγευμα μὲ ἔργα Ἑλλήνων συνθετῶν καὶ σύντομον σκιαγράφησιν τῆς καλλιτεχνικῆς προσωπικότητος τοῦ Μητροπούλου. Ἡ συγκέντρωσις θὰ πραγματοποιηθῇ τὴν προσεχῆ Πέμπτην εἰς τὴν αἴθουσαν τῆς Παγκρητίου Ἑνώσεως, 7 Γενναδίου καὶ ὥραν 7.30 μ. μ.

ΠΟΡΤΡΑΙΤΟ ΤΟΥ ΜΕΓΑΛΟΥ ΜΑΕΣΤΡΟΥ

Ὁ Μητρόπουλος

ΕΝΑΣ ΠΛΗΡΗΣ ΑΝΘΡΩΠΟΣ...

ΦΩΤΕΙΝΗ ΣΕΛΙΔΑ ΣΤΟ ΠΑΝΑΡΧΑΙΟ ΒΙΒΛΙΟ ΤΗΣ ΠΝΕΥΜΑΤΙΚΗΣ ΕΛΛΑΔΟΣ

ΤΟΥ κ. Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΥ

Γυρίζω τριανταπέντε, ἀκριβῶς χρόνια πίσω.

Ἕνας εὐκίνητος νέος ξεκινᾶ ἀπ' τὸ Παληὸ Φάληρο γιὰ τὴν Ἀθήνα, χωρὶς νὰ χρησιμοποιήσῃ μεταφορικὸ μέσο.

Κατὰ τὸν ἴδιο τρόπο ἐπιχειρεῖ καὶ ἀντίστροφα τὴν πορεία, ὕστερ' ἀπ' τὴ δουλειά του.

Καὶ ὁ περίπατος αὐτὸς ἐπαναλαμβάνεται συχνά, παρ' ὅλο ποὺ ἡ Λεωφόρος Συγγροῦ βρίσκεται σὲ κατάσταση ὄχι εὐχάριστη γιὰ τὸν πεζοπόρο.

Ἀλλὰ ὁ ἐσωτερικὸς πληθωρισμός, ὁ ἐσωτερικὸς ἐνθουσιασμὸς καὶ ἡ δύναμη τῆς ζωῆς καὶ τῆς δημιουργίας, ποὺ ὑπάρχουν μέσα στὸν ζωηρὸν αὐτὸν ἄνθρωπο δὲν τὸν ἀφήνουν νὰ μείνῃ ἥσυχος οὔτε γιὰ μιὰ στιγμή.

Καὶ ἐκδηλώνονται σὲ ὅλους τοὺς τομεῖς τοῦ βίου του, ἀπὸ τὸ ὑλικὸ φαινόμενο τῆς πεζοπορίας καὶ τῶν μακρυνῶν περιπάτων ἕως τὴν ἄϋλη δημιουργία, τὸ ξαναζωντάνεμα, δηλαδή, τῶν ἄψυχων σημείων τοῦ μουσικοῦ πενταγράμμου.

Ρυθμὸς καὶ ἦχος ἀποτελοῦν τὸ χῶρο, μέσα στὸν ὁποῖον ἀναπνέει.

Καὶ ὁ ρυθμὸς καὶ ὁ ἦχος τοῦ δίνουν τὰ φτερὰ καὶ τὴν ἀνάλαφρη κίνηση, αὐτὴν, ποὺ ὑπερνικᾶ τὴν ὕλη καὶ τὰ ἐμπόδια.

Τὸ ἀνεκτίμητο δῶρο, ποὺ τοῦ χάρισε ὁ Θεός, νὰ κάνῃ τοὺς συναν θρώπους του εὐτυχισμένους μὲ τὸ ξαναζωντάνεμα αὐτὸ τῶν μουσικῶν σημείων καὶ ἡ ἐνθουσιώδης, ἡ φλογερή του Ἰδιοσυγκρασία, ποὺ σὰν καταρράκτης χύνεται καὶ τρέφει τὴ μουσικὴ ὁρμή του, ἔχουν, καθὼς συντελεῖται μέσα του ἡ ἕνωση ταλάντου καὶ Ἰδιοσυγκρασίας καὶ καθὼς τὸ μέγα πάθος του ἐνσαρκώνεται σ' ὅ,τι μᾶς προσφέρει ὡς μουσικὸς ἐκτελεστὴς καὶ ἑρμηνευτής, ἕνα ἄφθαρτο μεγαλεῖο, ἀδιάφορο ἂν ἡ προσφορὰ αὐτὴ ἐκδηλώνεται μὲ κίνηση ἢ ἀκινησία.

Γιατὶ τὸν Δημήτρη Μητρόπουλο καὶ κατὰ τὴ στιγμὴ τῆς ἀκινησίας ἀκόμα τὸν ἔβλεπες καὶ τὸν ἔνοιωθες μέσα στὴν κίνηση.

Ἔζησα ἀπὸ πολὺ κοντὰ μιὰ τέτοια ὑπέροχη στιγμὴ του «κινήσεως ἐν τῇ ἀκινησίᾳ».

Ἤμουν τότε μέλος τῆς Συμφωνικῆς Ὀρχήστρας, ποὺ διηύθυνε ὁ Μητρόπουλος. Ἦταν ἡμέρα συναυλίας καὶ παίζαμε τὴν ὥρα ἐκείνη τὴν Πρώτη Συμφωνία τοῦ Μπετόβεν.

Τὸ τελευταῖο μέρος τῆς Συμφωνίας αὐτῆς ἀρχίζει μὲ μιὰ μουσικὴ κλίμακα, ποὺ διαδέχεται γενικὴ παύση τῆς ὀρχήστρας καὶ ὕστερα ἄλλη κλίμακα, πάλι παύση κ.ο.κ.

Ἡ πρώτη κλίμακα εἶναι μικρή: ἔχει τρία, μόνο, σκαλοπάτια· ἡ δεύτερη, ποὺ ἀκολουθεῖ ὕστερ' ἀπ' τὴ γενικὴ παύση τῆς ὀρχήστρας, πλουτίζεται μὲ νέο σκαλοπάτι, ἡ τρίτη ἐπίσης, ὡς τὴ συμπλήρωση τῆς μουσικῆς κλίμακος, ποὺ, ὁλοκληρωμένη πιά, ἀποτελεῖ τὴν ἀρχὴ τοῦ θέματος τοῦ τελευταίου τούτου μέρους τῆς Συμφωνίας.

Ὁ Μητρόπουλος διηύθυνε τὴν ὀρχήστρα ὡς τὴν ὁριστικὴ διαμόρφωση τῆς κλίμακος, ποὺ ἀποτελεῖ, ὅπως ἀνέφερα, τὴν εἴσοδο τοῦ θέματος· καὶ μετά, κατέβασε ἀξαφνα τὰ γέρια (τότε δὲ χρησιμοποιοῦσε «μπαγκέττα») καὶ ἄφησε τὴν ὀρχήστρα νὰ παίξῃ μόνη της. Πῶς κυλοῦσε τὸ κομμάτι, μὲ τί ρυθμὸ πήγαιναν ὅλα, τί ἐνωμένα ποὺ ἦταν τὰ ὄργανα, σὰν ἕνα σῶμα;

Ἕνοιωθες ὅτι κάποιος σὲ κρατοῦσε, προσέχοντάς σε μὴ ξεφύγῃς ἀπ' τὸ δρόμο σου. Ἀκίνητα τὰ χέρια, ἀκίνητο τὸ σῶμα τοῦ Μητροπούλου, ἀλλὰ ἔνοιωθες τὴ δύναμη, τὴν κίνηση, τὸ μαγνητικὸ ρευστὸ κάτω ἀπ' τὴ φαινομενικὴ αὐτὴ ἠρεμία καὶ ἀκινησία.

Καὶ τὰ μάτια του σπιθοβολοῦσαν καὶ κύτταζαν πρὸς ὅλες τὶς διευθύνσεις καὶ παρακολουθοῦσαν τ

Απόκομμα ΕΘΝ. ΚΗΡΥΚΟΣ

Χρονολογία - 8 ΝΟΕ. 1960

ΔΙ' ΑΕΡΟΣΚΑΦΟΥΣ ΤΗΣ ΒΑΣΙΛΙΚΗΣ ΑΕΡΟΠΟΡΙΑΣ

Διεκομίσθη εἰς τὰς Ἀθήνας ἡ σποδὸς τοῦ Δημ. Μητροπούλου καὶ ἐναπετέθη ἐντὸς λυκήθου εἰς τὸ Ὠδεῖον Ἀθηνῶν

ΕΙΣ ΕΠΙΜΝΗΜΟΣΥΝΟΝ ΤΕΛΕΤΗΝ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΑΤΤΙΚΟΥ Ο ΑΝΤΙΠΡΟΕΔΡΟΣ ΤΗΣ ΚΥΒΕΡΝΗΣΕΩΣ ΚΑΤΕΘΕΣΕ ΣΤΕΦΑΝΟΝ ΕΙΣ ΜΝΗΜΗΝ ΤΟΥ

Αἱ συγκινητικαὶ ἐκδηλώσεις κατὰ τὴν μεταφοράν του

Τὴν 4ην ἀπογευματινὴν τῆς Κυριακῆς, δι' ἀεροπλάνου τῆς Βασιλικῆς Ἀεροπορίας, μετεφέρθη ἐξ Ἰταλίας εἰς Ἀθήνας, ἡ σποδὸς τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου.

Ἡ τέφρα τοῦ ἀειμνήστου καλλιτέχνου, τοῦ ὁποίου ὁ θάνατος, ὑπὸ τὰς συνθήκας ποὺ ἐπῆλθε, προεκάλεσε ζωηροτάτην συγκίνησιν, παρελήφθη τὴν πρωΐαν τῆς Κυριακῆς εἰς τὸ Μιλᾶνον, ὑπὸ τοῦ διευθυντοῦ Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνούτου καὶ τοῦ ἐκπροσώπου τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητροπούλου, οἱ ὁποῖοι καὶ τὴν παρέδωσαν, ἅμα τῇ προσγειώσει τοῦ ἀεροσκάφους εἰς τὸ Ἑλληνικόν, εἰς τὸν διευθυντὴν τῆς Κρατικῆς Ὀρχήστρας κ. Θ. Βαβαγιάννην.

Ὁ κ. Βαβαγιάννης, συνοδευόμενος ὑπὸ τῶν κ.κ. Κουρνούτου καὶ Δημητροπούλου καὶ ἑνὸς ἀξιωματικοῦ τῆς Ἀεροπορίας, μὲ ἀργὸν βηματισμόν, ρυθμιζόμενον ὑπὸ τῆς μουσικῆς τῆς Ε.Β.Α., ἡ ὁποία ἀνέκρουε πένθιμον ἐμβατήριον, καὶ ἐνῶ τμῆμα σμηνιτῶν ἀπέδιδε τιμάς, κατηυθύνθη εἰς ἀνοικτὸν αὐτοκίνητον «τζὶπ» καὶ παρέδωσε τὸ κιβωτίδιον εἰς τὸν ἐπὶ κεφαλῆς τῆς ἐπιβαινούσης τετράδος ἀεροπόρων.

Προηγουμένως, ὁ Ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, εἶχε καλύψει τὸ κιβωτίδιον τῆς σποδοῦ μὲ τὴν κυανόλευκον, ὑπὸ τὸ θερμὸν χειροκρότημα τῶν παρισταμένων, ἐπισήμων καὶ μή.

Σημειωτέον, ὅτι ἐκτὸς τοῦ κ. Κανελλοπούλου, εἶχον κατέλθει εἰς τὸ ἀεροδρόμιον οἱ ὑπουργοὶ κ.κ. Τσάτσος καὶ Βογιατζῆς, ὁ γενικὸς διευθυντὴς τῆς Λυρικῆς Σκηνῆς κ. Μπαστιᾶς, καθὼς καὶ πλῆθος ἐπιλέκτων ἐκπροσώπων τοῦ μουσικοῦ κόσμου. Μεταξὺ ἄλλων παρέστησαν οἱ κ.κ. Βαβαγιάννης, Παρίδης, Εὐαγγελάτος, Σκλάβος, Φαραντάτος, Ποψιρίδης, Παλλάντιος, Μπουστίνης, ὁ κ. Κρινὶς Καλομοίρη, ὁ πρόεδρος καὶ ὁ γενικὸς γραμματεὺς τοῦ Πανελληνίου Μουσικοῦ Συλλόγου κ.κ. Χυτήρης καὶ Βαρδάκης, πολλοὶ καλλιτέχναι τῆς Λυρικῆς Σκηνῆς καὶ ἐκπρόσωποι ὅλων τῶν Ὠδείων, ἡ Κατίνα Παξινοῦ, οἱ ἐκ μητρὸς συγγενεῖς τοῦ Μητροπούλου καὶ πλῆθος κόσμου. Τὰ τηροῦντα τὴν τάξιν ἀστυνομικὰ ὄργανα, ἐπέβλεπον προσωπικῶς οἱ κ.κ. Ρακιντζῆς καὶ Καραμπέτσος.



Ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. ΠΑΝ. ΚΑΝΕΛΛΟΠΟΥΛΟΣ ἐνῶ καταθέτει στέφανον ἐκ μέρους τῆς κυβερνήσεως εἰς μνήμην τοῦ Δ. Μητροπούλου κατὰ τὴν ἐπιμνημόσυνον τελετὴν τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ.

ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΤΟΥ ΗΡΩΔΟΥ

Μετὰ τὴν παράδοσιν τῆς σποδοῦ εἰς τὸ αὐτοκίνητον, τοῦτο ἐπλαισιώθη ὑπὸ μοτοσυκλεττιστῶν ἐνῶ οἱ ἐπίσημοι ἐπεβιβάσθησαν τῶν ἰδικῶν των αὐτοκινήτων καὶ τὴν 4.30 ἀπογευματινήν, ἡ πένθιμος συνοδεία ἔφθασεν εἰς Ἀθήνας καὶ διὰ τῆς ὁδοῦ Διονυσίου Ἀρεοπαγίτου, κατηυθύνθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἐκεῖ, εἶχον ἀπὸ ἐνωρὶς συγκεντρωθῆ περὶ τὰς 3 χιλιάδας λαοῦ, ὅλων τῶν τάξεων καὶ ἡλικιῶν. Εἰς τὸ πεζοδρόμιον, πρὸ τῆς κλίμακος ποὺ ὁδηγεῖ πρὸς τὸ ἀρχαῖον θέατρον εὑρίσκετο ἀντιπροσωπεία ἐπιλέκτων στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, μὲ ἐπικεφαλῆς τὸν Βύρωνα Κολάσην. Μόλις ἔφθασε τὸ αὐτοκίνητον τὸ φέρον τὴν τέφραν τῆς σποδοῦ τοῦ Μητροπούλου, ὑπὸ τὴν γενικὴν καὶ ζωηρὰν πάντοτε συγκίνησιν, ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας παρέλαβεν ἐκ νέου τὸ κιβώτιον καὶ ἐπροχώρησε πρὸς τὸ ἀρχαῖον ὠδεῖον. Μαζὶ τὰ μέλη τῆς Κυβερνήσεως, ὁ κ. Μπαστιᾶς, ἐκπρόσωποι τῶν στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, καθὼς ἐπίσης

Συνέχεια ΕΚ ΤΗΣ ... ΣΕΛΙΔΟΣ

καὶ ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς. Ἐνῶ ἡ πομπὴ εἰσήρχετο εἰς τὸ ὑπερπλήρες Ὠδεῖον Ἡρώδου, ἀντήχησαν ζωηρὰ σαλπίσματα καὶ ταυτοχρόνως αἱ τρεῖς χιλιάδες ποὺ εἶχον καταλάβει τὰς κερκίδας, ξεσποῦσαν εἰς ἕνα παρατεταμένον χειροκρότημα.

Ὁ κ. Βαβαγιάννης, παρέλαβε ἐκ νέου ἀπὸ τὸ αὐτοκίνητον τὴν κάλπιδα μὲ τὴν σποδόν, ἐπροχώρησε καὶ τὴν ἐτοποθέτησεν ἐπὶ βάθρου, φέροντος τὰ ἐθνικὰ χρώματα.

Εὐθὺς κατόπιν, οἱ ἐπίσημοι κατέλαβον τὰς εἰδικὰς θέσεις των εἰς τὰς κερκίδας τοῦ ἀρχαίου θεάτρου καὶ ἤρχισεν ἡ ἐκδήλωσις πρὸς τιμὴν τοῦ μεγάλου καλλιτέχνου. Εἰς τὸ Ὠδεῖον, ἐκτὸς τῶν εἰς τὸ ἀεροδρόμιον κατελθόντων, οἱ ὁποῖοι καὶ προσῆλθον ἐπίσης, εἶχον συγκεντρωθῆ οἱ Ἀκαδημαϊκοὶ κ.κ. Σ, Μυριβήλης καὶ Ἡλ. Βενέζης, ὁ διευθυντὴς τῆς Ἐθνικῆς Πινακοθήκης κ. Μ. Καλιγᾶς καὶ ὁ διευθυντὴς τοῦ Ε.Ι.Ρ. κ. Σπυρομήλιος.

Τὰ μέλη τῆς Κρατικῆς Ὀρχήστρας, εἶχον μὲ τὰ ὄργανά των καταλάβει θέσεις ἐντὸς τῆς σφενδόνης.

Η ΕΚΔΗΛΩΣΙΣ

Πρῶτος κατετέθη ὁ στέφανος τοῦ Βασιλέως, ὑπὸ τοῦ ἁρμοδίου ἐκπροσώπου τῶν ἀνακτόρων καὶ κατόπιν ὁ τῆς Κυβερνήσεως, ὑπὸ τοῦ ἀντιπροέδρου της κ. Κανελλοπούλου, ὁ ὁποῖος, ἐν καταφανεῖ συγκινήσει δι' ἐμπνευσμένου λόγου ἀπέτισε φόρον τιμῆς πρὸς τὸν καλλιτέχνην ποὺ ἐτίμησε τὸ ὄνομα τῆς πατρίδος εἰς τὰ πέρατα τῆς Γῆς, τονίσας ὅτι «ὁ Μητρόπουλος, ἔζησε τὸ νόημα τοῦ σύμπαντος ποὺ ἔχει μέσα της ἡ μουσικὴ καὶ ἔκαμε ἀκόμη χιλιάδας ἀνθρώπους νὰ τὸ ζήσουν, μ' ἕνα τρόπον, ποὺ ἔφερε τὸν ἴδιον καὶ τὸν γνήσιον ἀκροατήν του εἰς τὰ κράσπεδα τῆς ζώρας τοῦ Θεοῦ. Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἄνηκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν Ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς Πατρίδος. Ἐσήμαινε, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν ταυτόχρονα καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δύο αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους».

Ἀκολούθως, κατετέθη ὁ στέφανος τῆς Ἀκαδημίας Ἀθηνῶν ἀπὸ τὸν μουσουργὸν Πετρίδην, ὁ ὁποῖος ἀκολούθως ἀνέγνωσε συγκινητικὸν κείμενον, τοῦ ὁρισθέντος ὑπὸ τῆς Ἀκαδημίας ὁμιλητοῦ, ἀλλὰ μὴ προσελθόντος λόγω ἀσθενείας κ. Μαν. Καλομοίρη. Τὸ κείμενον αὐτό, κατέληγεν ὡς ἑξῆς:

«Αἰωνία σου ἡ μνήμη Δημήτρη Μητρόπουλε καὶ ἂς εἶναι ἀνάλαφρος ὁ ἀέρας τῆς Ἀττικῆς ποὺ δροσίζει τὴ σποδό σου ἀνάλαφρος σὰν τὴν μυρωμένη αὔρα τοῦ Παληοῦ Φαλήρου καὶ σὰν τὸ πνεῦμα τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν ποὺ τόσες φορὲς μὲ τὴν θεία σου Τέχνη ἐμάγευες τὶς ψυχές μας. Αἰωνία σου ἡ μνήμη».

Ἐπηκολούθησε κατάθεσις πλεί στων στεφάνων, ὅλων ἐκ δάφνης, δεδομένου ὅτι ὁ μεγάλος ἀρχιμουσικός, ἀπέκλεισε διὰ τῆς διαθήκης του κατάθεσιν στεφάνων ἐξ ἀνθέων.

Μετὰ τὴν κατάθεσιν τῶν στεφάνων, ἡ Κρατικὴ Ὀρχήστρα, χωρὶς μαέστρον, ἀπέδωσε ὑπὸ τὴν γενικὴν συγκίνησιν καὶ μὲ ὀρθίους ὅλους τοὺς παρισταμένους, τὸ δεύτερον μέρος τῆς Τρίτης Συμφωνίας τοῦ Μπετόβεν, εἰς τὸ ὁποῖον περιέχεται καὶ τὸ πένθιμον ἐμβατήριον του. Μετὰ τὴν ἀπόδοσιν τοῦ ὑστάτου αὐτοῦ φόρου τιμῆς, πλοίαρχος τοῦ Ἐμπορικοῦ Ναυτικοῦ, εὐρισκόμενος μεταξὺ τῶν παρισταμένων, ἐζήτησε μεγαλοφώνως ἀπὸ τὸν κ. Κανελλόπουλον τὴν ἄδειαν νὰ ὁμιλήσῃ καὶ ἐξέφρασε τὴν ἰδιαιτέραν συγκίνησιν τοῦ ἀνωνύμου πλήθους διὰ τὴν μεγάλην ἀπώλειαν.

Ο κ. ΒΟΓΙΑΤΖΗΣ

Δέον νὰ σημειωθῇ, ὅτι τὴν ἐσπέραν τῆς Κυριακῆς ὡμίλησεν ἀπὸ ραδιοφώνου διὰ τὸν Δημήτρη Μητρόπουλον καὶ ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς, ὁ ὁποῖος, μεταξὺ ἄλλων ἐτόνισεν ὅτι: «Ὁ δρόμος τοῦ Δημήτρη Μητρόπουλου ὑπῆρξεν ἀνηφορικός, συνεχῶς ἀνηφορικός, χωρὶς διακοπὰς ἀποσυνθετικάς, αἱ ὁποῖαι ἀναγκάζουν τὸν ἄνθρωπον εἰς κατολισθήσεις. Ἀνήρχετο, ἀδιασκόπως ἀνήρχετο πρὸς τὰ ὑψηλὰ πεδία τῆς Τέχνης κοὶ τῆς πνευματικῆς ὡριμάνσεως. Τὸν ὠνόμασαν μέγαν δεξιοτέχνην, ἀλλ' ἡ δεξιοτεχνία αὐτὴ ὑπῆρξε κοσμὸς τοῦ σκληροτέρου μόχθου ὁ ὁποῖος κάποτε ὑπερέβαινε τὰς φυσικάς του δυνάμεις. Φυσικὸν ἦτο τὸ πνεῦμα ν' ἀποβῇ νικητής, τὸ τάλαντον ἐμπλουτισμένον νὰ θριαμβεύσῃ, ἀλλὰ τὸ φθαρτὸν σῶμα νὰ καμφθῇ. Καὶ ἔπεσεν ὡς δρῦς πανύψηλος ἐπάνω εἰς τὴν ἔπαλξιν τῆς Τέχνης. Ἔπεσεν ὡς μέγας μαέστρος, ὡς μέγας μύστης, ὡς μέγας ἱεροφάντης, ἐπάνω εἰς τὸν βωμὸν τὸν ὁποῖον διηκόνισεν ἐπὶ ἡμισυ σχεδὸν αἰῶνα. Ἂν ὅμως τὸ σῶμα ἐκάμφθη, τὸ πνεῦμα τοῦ Μητρόπουλου δὲν ἀπέθανεν, ἀλλ' ἀκτινοβολεῖ ὡς τηλαυγὴς φάρος, ὡς μέγα παιδευτικὸν παράδειγμα πρὸς μίμησιν, ὡς ὑποθήκη πρὸς τοὺς μεταγενεστέρους. Ἡ Ἑλλὰς κλαίει πρώτη διὰ τὴν πρόωρον ἀπώλειάν του, διότι ὁ Μητρόπουλος ἦτο τέκνον της. Ὑπῆρξεν ἕνα ἀπὸ τὰ ὀλίγα καλύτερα τέκνα της».

Μετὰ τὰς συγκινητικὰς ἐκδηλώσεις εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ἡ σποδὸς τοῦ Μητροπούλου μετεφέρθη εἰς τὸ Ὠδεῖον Ἀθηνῶν, ὅπου καὶ ἐναπετέθη πρὸς φύλαξιν.

ΕΘΝ. ΚΗΡΥΚΟΣ

- 8 ΝΟΕ. 1960

Ο ΓΙΓΑΣ ΤΗΣ ΜΟΥΣΙΚΗΣ ΠΟΥ ΕΦΥΓΕ

Ο ΑΓΝΩΣΤΟΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΟΙ κ.κ. ΒΟΛΩΝΙΝΗΣ ΚΑΙ ΕΥΑΓΓΕΛΑΤΟΣ ΑΦΗΓΟΥΝΤΑΙ ΑΓΝΩΣΤΑ ΕΠΕΙΣΟΔΙΑ ΤΗΣ ΖΩΗΣ ΤΟΥ

ΤΟΥ ΣΥΝΕΡΓΑΤΟΥ ΜΑΣ κ. ΚΩΝ. Δ. ΔΗΜΗΤΡΕΛΙΑ

Ὁ ΑΞΕΧΑΣΤΟΣ Μητρόπουλος, ποὺ αἱ Ἀθῆναι ἐδέχθησαν προχθὲς τὴν σποδόν του, μέσα εἰς ἐκδηλώσεις βαθυτάτου πένθους, δὲν ὑπῆρξεν ἕνας ἐκ τῶν τριῶν ἢ τεσσάρων μεγίστων διευθυντῶν ὀρχήστρας τοῦ κόσμου, ὅπως ἐγράφη κατὰ τὰς ἡμέρας αὐτάς. Ὑπῆρξεν ὁ μεγαλύτερος ὅλων τῶν ἀρχιμουσικῶν τῆς νεωτέρας ἐποχῆς! Ἔτσι τουλάχιστον τὸν ἐχαρακτήρισε μία ἄλλη δόξα τῆς μουσικῆς, ὁ θρυλικὸς Ἀρτοῦρο Τοσκανίνι, εἰς συνομιλίαν του, γενομένην πρὸ ἐτῶν μὲ Ἕλληνα καλλιτέχνην. Ἡ ἀναγνώρισις αὐτὴ τῶν πρωτείων εἰς τὸν Ἕλληνα μάγον τῆς μπαγκέττας, διδομένη εἰς τὴν δημοσιότητα ἔστω καὶ μετὰ τὸν θάνατόν του, ἔχει μίαν ἰδιαιτέραν σημασίαν. Ἀλλὰ περὶ τῆς ἐξομολογήσεως αὐτῆς τοῦ Τοσκανίνι θὰ ὁμιλήσω κατωτέρω, διὰ ν' ἀνοίξω, ἐν τῷ μεταξύ, μίαν παρένθεσιν.

Σκοπὸς τῆς ἐρεύνης αὐτῆς εἶναι νὰ φέρῃ εἰς φῶς ὡρισμένα ἄγνωστα καὶ χαρακτηριστικὰ στιγμιότυπα ἀπὸ τὴν ζωὴν τοῦ ἐκλιπόντος μεγαλοφυοῦς μαέστρου, ποὺ ἀσφαλῶς θὰ βοηθήσουν εἰς τὸ νὰ συνθέσῃ κανεὶς τὴν πολύπλευρον, τὴν ἀσύλληπτον θὰ ἦτο δυνατὸν νὰ λεχθῇ, προσωπικότητα τοῦ καλλιτέχνου καὶ τοῦ ἀνθρώπου. Καὶ ὅπως εἶναι φυσικόν, αἱ αὐθεντικώτεραι πηγαὶ εἶναι ὡρισμένα ἀπὸ τὰ ἄτομα ἐκεῖνα, ποὺ ἐγνώρισαν καλὰ τὸν μεγάλον μαέστρο.

Ο ΙΔΕΤΗΣ «ΜΑΕΣΤΡΟΣ» ΕΠΑΙΖΕ «ΑΜΑΔΕΣ»

Εἶναι ζήτημα ἂν ὑπάρχῃ κανεὶς μεταξὺ τῶν ἀνθρώπων τοῦ μουσικοῦ μας κόσμου, ποὺ νὰ ἐγνώρισε τὸν Μητρόπουλον εἰς τόσον μακρυνὴν ἐποχὴν καὶ νὰ διετήρησε ἔκτοτε τόσην ἐπαφὴν μαζί του, ὅσον ὁ καθηγητὴς τοῦ Ὠδείου Ἀθηνῶν καὶ πρῶτος σολίστ βιολιοῦ τῆς Κρατικῆς Ὀρχήστρας, κ. Φρ. Βολωνίνης.

Ὁ ἐξαιρετικὸς καλλιτέχνης, εἶχε τὴν εὐγενῆ καλωσύνην νὰ μοῦ προσφέρῃ πολυτιμότατον ὑλικόν. Μετεφέρθη νοερῶς μισὸν περίπου αἰῶνα πρὸς τὰ πίσω, εἰς τὰ 1912, ὅταν μόλις 10ετὴς ἐπήγαινε εἰς τὸ σπίτι τοῦ Μητροπούλου, εἰς τὸ Παλαιὸν Φάληρον. Ὁ Δημήτρης ἦτο τότε 16 ἐτῶν καὶ ἐσπούδαζεν εἰς τὸ Ὠδεῖον Ἀθηνῶν. Ὁ συνομιλητής μας, ποὺ περιεπτύχθη τὸ βιολί ἀπὸ ἡλικίας 6 ἐτῶν, ἦτο ὁ μικρότερος μιᾶς καλλιτεχνικῆς συντροφιᾶς, ποὺ ἐλάμβανε μέρος εἰς μουσικὰς ἀσκήσεις καὶ οἰκογενειακὰ κοντσέρτα, τὰ ὁποῖα ἔδιδοντο εἰς τὸ σπίτι τοῦ Μητροπούλου. Ἡ παιδικὴ ὀρχήστρα τὸν ἀπεκάλει μαέστρο καὶ ἔβλεπε εἰς αὐτὸν κάτι μεταξὺ μυσταγωγοῦ καὶ προφήτου, ὅπως θὰ ἠμποροῦσε νὰ πῇ κανεὶς μὲ τὸ λεξιλόγιον τῶν ὡρίμων ἀνθρώπων.

— Ὁ ἔφηβος ἐκεῖνος, ποὺ εἶχε κυριολεκτικῶς ἀπορροφηθῆ ἀπὸ τὴν μουσικὴ — παρατηρεῖ ὁ κ. Βολωνίνης — ἐνῶ ἔδιδε ἐντύπωσιν ἑνὸς ἀσκητοῦ, εἶχε στιγμὰς ἀπιστεύτου παιδικότητος. Ἔτσι, μεταξὺ ἄλλων, ἔπαιζε «ὁμάδες» μὲ τὰ παιδικὰ μέλη τῆς ὀρχήστρας του, ποὺ δὲν ἔπαυσαν καὶ αὐτά, νὰ εἶναι παιδιά. Ὁ ἴδιος, ποὺ κατόπιν ἐπέταξε εἰς δυσθεώρητα ὕψη τῆς Τέχνης, ἔμεινε, εἰς τὸ βάθος, ἕνα μεγάλο παιδί, μέχρι τέλους τῆς ζωῆς του.

ΤΟ 1924 ΕΙΣ ΤΟ ΘΕΑΤΡΟΝ «ΚΕΝΤΡΙΚΟΝ» ΤΩΝ ΑΘΗΝΩΝ

Τὰ χρόνια ἐπέρασαν, ὁ Μητρόπουλος, ἀποφοιτήσας ἀπὸ τὸ Ὠδεῖον Ἀθηνῶν, ἐτελειοποίει τὰς σπουδάς του εἰς τὰς Βρυξέλλας, ὁ Βολωνίνης μετεξεπαιδεύετο εἰς τὸ Κονσερβατουὰρ τῶν Παρισίων. Καὶ οἱ δύο ἔκαμαν ἀνωτέρας σπουδὰς ὡς ὑπότροφοι, καθ' ὅτι εἶχαν τιμηθῆ μὲ τὸ χρυσοῦν μετάλλιον. Ἡ ὡριμότης τοῦ Μητροπούλου παρουσίαζε μίαν ἰλιγγιώδη ἄνοδον, μὲ κύριον διακριτικὸν τὴν ἔντονη τάσιν πρὸς τὴν νέαν μουσικήν. Τὸ 1924, τὸ ἄλλοτε παιδὶ καὶ ὁ ἄλλοτε ἔφηβος μαέστρος, εὑρέθησαν εἰς τὴν ἰδίαν αἴθουσαν τῶν Ἀθηνῶν, εἰς τὸ θέατρον «Κεντρικόν», διὰ νὰ ἑρμηνεύσουν μίαν τολμηροτάτην σύνθεσιν, πρὸ πάντων διὰ τὴν ἐποχὴν ἐκείνην, τὴν «Ἱστορία τοῦ Στρατιώτη», τοῦ Στραβίνσκυ.

— Πῶς ἐδέχθη τὸ κοινὸν τὴν ἐκτέλεσίν της;

— Μὲ παταγώδη σφυρίγματα — μοῦ ἀπαντᾶ μειδιῶν ὁ συνομιλητής μου. Παρ' ὅλον ποὺ ἡ αἴθουσα ἦτο γεμάτη ἀπὸ ἐκλεκτὸν κοινόν, οἱ πρὸ 36 ἐτῶν θιασῶται τῆς συμφωνικῆς μουσικῆς ὄχι μόνον τῶν Ἀθηνῶν ἀλλὰ καὶ εὐρωπαϊκῶν μεγαλουπόλεων μὲ μεγάλην μουσικὴν παράδοσιν ἦσαν εἰς σημαντικὸν ποσοστόν, ἀνεξοικείωτοι μὲ τὰς μουσικὰς σχολὰς αὐτοῦ τοῦ εἴδους.

Ὁ κ. Βολωνίνης μετέσχε, ὡς πρῶτο βιολί, ἀπὸ τὸ 1926, τῆς Συμφωνικῆς Ὀρχήστρας Ἀθηνῶν, μὲ μαέστρο τὸν Μητρόπουλο, ἔζησε κοντὰ του ὅλο τὸ γιγαντιαῖον ἔργον τῆς ἀναπτύξεως τῆς κλασσικῆς μουσικῆς εἰς τὴν Ἑλλάδα καὶ παρηκολούθησε τοὺς θριάμβους του, ποὺ τὸν ἔκαμαν διεθνῆ προσωπικότητα.

Ὁ Δημήτρης παρέμεινε ἀμετάβλητος. Ἕνα μεγάλο παιδί, γεμᾶτο ἁπλότητα, στοργικὸ πρὸς ὅλο τὸν κόσμο καὶ πρὸ πάντων πρὸς τοὺς ὑφισταμένους του μουσικούς.

Ο ΑΛΤΡΟΥΙΣΜΟΣ ΤΟΥ ΠΡΟΣ ΤΟΥΣ ΠΑΣΧΟΝΤΑΣ

Ἦλθε ὁ πόλεμος καὶ ἡ κατοχὴ τῆς Ἑλλάδος, ἡ ἀπελευθέρωσις. Τὸ 1946 ὁ κ. Βολωνίτης ἔκαμε καλλιτεχνικὴν περιοδείαν εἰς τὴν Ἀμερικὴν καὶ ἔδωσε συναυλίαν εἰς τὴν ὀνομαστὴν αἴθουσαν «Κάρνεζυ Χώλ». Ὁ Μητρόπουλος, ὁ ὁποῖος ἦτο διευθυντὴς τῆς ὀνομαστῆς ὀρχήστρας τῆς Μιννεαπόλεως, μόλις ἐπληροφορήθη τὸ γεγονὸς ἀπὸ τὰς ἐφημερίδας, ἔσπευσε νὰ συναντήσῃ τὸν παλαιὸν φίλον καὶ νὰ τοῦ προσφέρῃ τὴν θέσιν τοῦ β' βιολιοῦ, τὴν μόνην ποὺ ἦτο κενή, εἰς τὴν ὀρχήστραν. Ὁ κ. Βολωνίτης ἔμεινεν εἰς αὐτὴν ἐπὶ τρία ἔτη.

— Ποῖα πράγματα σᾶς ἔκαμαν ἰδιαιτέραν ἐντύπωσιν, κατὰ τὸ διάστημα αὐτό; ἐρωτοῦμε τὸν καθηγητὴν τοῦ Ὠδείου Ἀθηνῶν.

— Πολλὰ πράγματα. Πρῶτα-πρῶτα, ὁ ἀπέραντος ἀνθρωπισμὸς τοῦ μαέστρου μὲ τὴν διεθνῆ προβολήν, ὁ ὁποῖος ἐμοίραζε τὰ χρήματά του εἰς τοὺς πάσχοντας. Τὰ περιστατικὰ τοῦ εἴδους αὐτοῦ εἶναι πάμπολλα. Ἐδοκίμαζε ἰδιαιτέραν συγκίνησιν, ὅταν ἐπρόκειτο περὶ ἀρρώστων. Δύο περιπτώσεις εἶναι ἀρκετὰ χαρακτηριστικαί. Ἡ σύζυγος ἑνὸς μέλους τῆς ὀρχήστρας (δεύτερο κόρνο) μὲ τὰς ἐπανειλημμένας ἀσθενείας της, εἶχε φέρει τὸν μουσικὸν εἰς οἰκονομικὸν ἀδιέξοδον καὶ εὑρίσκετο ἀκόμη εἰς τὴν κλινικήν. Ὁ Μητρόπουλος, μόλις τὸ ἐπληροφορήθη, μοῦ ἔδωσε ἕνα σημαντικὸν ποσὸν καὶ μὲ ἐπεφόρτισε νὰ πληρώσω τὰ νοσήλεια, ἀφοῦ μὲ ἐξώκρισεν, ὅτι ἐπ' οὐδενὶ λόγῳ θ' ἀποκαλύψω τὴν ἐντολήν του. Ὁ ταλαιπωρημένος οἰκογενειάρχης κατεπλάγη, ὅταν διεπίστωσεν ὅτι τὸ χρέος του εἶχεν ἐξοφληθῆ, ἀδυνατῶν νὰ φαντασθῇ ποῖος ἦτο ὁ μέγας φιλάνθρωπος. Καί, ἔως τὴν στιγμὴν αὐτήν, δὲν τὸ ἔμαθε. Ἐξ ἄλλου, ὁ μεγάλος αὐτὸς ἀνθρωπιστής, δὲν ἐδίστασε νὰ πληρώσῃ ἐξ ἰδίων τὴν ἀμοιβὴν ἑνὸς ἄλλου μέλους τῆς ὀρχήστρας, τὸ ὁποῖον, διὰ σοβαρώτατον κώλυμα, δὲν μετέσχεν εἰς τὴν τρίμηνον τουρνὲ τοῦ συγκροτήματος τῆς Μιννεαπόλεως καί, διὰ τὸν λόγον αὐτόν, ἐστερήθη τῶν ἀποδοχῶν του, ἀπὸ τὸν οἰκονομικὸν διευθυντήν.

Η ΣΤΟΡΓΗ ΤΟΥ ΠΡΟΣ ΤΟΥΣ ΕΛΛΗΝΑΣ ΜΟΥΣΙΚΟΥΣ

Ἀλλὰ τὸ κεφάλαιον τῆς ζωῆς τοῦ Μητροπούλου - Ἀνθρώπου, δὲν ἤρχισεν εἰς τὴν Ἀμερικήν, ἀλλὰ εἰς τὴν ἀγαπημένην του πατρίδα, τὴν Ἑλλάδα. Πρὶν ἀπεδείξῃ ἐμπράκτως τὰ γενναῖα του αἰσθήματα πρὸς τοὺς ξένους, τὰ εἶχεν ἐκδηλώσει πρὸς τοὺς Ἕλληνας ὑφισταμένους του μουσικούς. Ὁ κ. Γ. Τσιριγώτης, ποὺ μετέχει σήμερον, ὡς πρῶτο κόρνο, εἰς τὴν Συμφωνικὴν Ὀρχήστραν καὶ εἰς τὴν ὀρχήστραν τῆς Λυρικῆς Σκηνῆς, ἔχει ἕνα ἐξαιρετικοῦ τύπου ὄργανον, ποὺ τοῦ ἔστειλε πρὸ πολλῶν ἐτῶν ὁ Μητρόπουλος, ἐκτελῶν παλαιοτέραν του ὑπόσχεσιν. Ἀνάλογα δῶρα ἔστειλεν εἰς ὁρκετοὺς Ἕλληνας μουσικούς, ὅπως καὶ συνέδραμε ἄλλους εἰς δυσκόλους στιγμὰς τῆς ζωῆς των. Ἔτσι, τὸ 1938, μόλις εἶχεν ἀρχίσει ν' ἀξιοποιῇ οἰκονομικῶς τοὺς καλλιτεχνικούς θριάμβους του, ἐνίσχυσε μὲ 25.000 τῆς ἐποχῆς ἐκείνης, ἕνα βιολοντσελλίστα, ποὺ ἀντιμετώπιζε ἕνα οἰκογενειακὸν δρᾶμα, λόγω ἀσθενείας καὶ ποὺ ἐξακολουθεῖ σήμερον νὰ μετέχῃ σημαντικοῦ μουσικοῦ συγκροτήματος τῶν Ἀθηνῶν. Ἐννοεῖται, ὅτι τὰ περιστατικὰ αὐτὰ εἶναι ὀλίγα ἀπὸ τὰ πολλά, ποὺ συνθέτουν τὴν ψυχὴν τοῦ μεγάλου ἀνθρώπου καὶ καλλιτέχνου.

ΑΓΝΩΣΤΗ ΕΞΟΜΟΛΟΓΗΣΙΣ ΤΟΥ ΤΟΣΚΑΝΙΝΙ

Μετὰ τὴν παρεμβολὴν αὐτήν, ἂς συνεχίσωμε τὴν ἐνδιαφέρουσαν ἀφήγησιν τοῦ κ. Βολωνίνη:

— Εἰς τὴν Μιννεάπολιν —μᾶς λέγει ὁ ἔγκριτος μουσικὸς— ἐλάτρευαν κυριολεκτικῶς τὸν Μητρόπουλο. Ἐθαύμαζαν, μεταξὺ ἄλλων, τὴν μουσικὴν μνήμην του. Δὲν θὰ λησμονήσω ποτέ, ὅτι ὁ ἀξέχαστος μαέστρος ἐμελέτησε ἐπ' ὀλίγον, ἐνῶ ἐταξίδευε μαζί μου μὲ τραῖνο, μίαν νέαν σύνθεσιν, ποὺ ἔβλεπε διὰ πρώτην φορά. Τὴν ἑπομένην, διηύθυνε τὴν ἐκτέλεσίν της, χωρὶς νὰ ρίξῃ ἄλλη ματιὰ στὴν «παρτιτούρα».

Ἐκεῖνο, ὅμως, ποὺ μὲ συνεκλόνισε, ἦτο μιὰ ἐξομολογησις τοῦ μεγάλου Τοσκανίνι, τὸν ὁποῖον εἶχα τὴν τιμὴν νὰ γνωρίσω εἰς τὴν Ἀμερικήν. «Ἔχεις τὸ εὐτύχημα —μοῦ εἶπε— ὅτι παίζεις ὑπὸ τὴν διεύθυνσιν τοῦ ΜΕΓΑΛΥΤΕΡΟΥ ΜΑΕΣΤΡΟΥ ΤΟΥ ΚΟΣΜΟΥ». Καὶ μὲ τὴν εὐκαιρίαν αὐτὴν —συνέχισε ὁ κ. Βολωνίνης— πρέπει νὰ σᾶς πῶ καὶ κάτι ἄλ

«ΑΚΡΟΠΟΛΕΩΣ»
-9 ΝΟΕ. 1960

ΜΙΑ ΙΔΕΑ ΠΟΥ ΠΡΕΠΕΙ ΝΑ ΜΕΛΕΤΗΘΗ

ΝΑ ΓΙΝΗ ΜΟΥΣΕΙΟΝ ΤΟ ΣΠΙΤΙ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΠΡΟΣΚΥΝΗΜΑ ΤΩΝ ΦΙΛΟΜΟΥΣΩΝ ΟΛΟΥ ΤΟΥ ΚΟΣΜΟΥ.-Η ΤΕΦΡΑ ΤΟΥ ΔΕΝ ΠΡΕΠΕΙ ΝΑ ΠΑΡΑΜΕΙΝΗ ΣΤΟ ΕΤΟΙΜΟΡΡΟΠΟ ΩΔΕΙΟ

ΑΝΑΜΝΗΣΕΙΣ ΤΗΣ ΠΑΛΑΙΑΣ ΕΝΟΙΚΟΥ κ. Μ. ΣΤΑΜΑΤΙΑΔΟΥ

Στὸν ἀριθμὸ 19 τῆς ὁδοῦ Τρίτωνος, στὸ Παλιὸ Φάληρο, εὑρίσκεται τό σπίτι στὸ ὁποῖο γεννήθηκε ὁ Δημήτρης Μητρόπουλος καὶ στὸ ὁποῖο πέρασε τὰ παιδικὰ χρόνια του. Σήμερα τὸ σπίτι αὐτὸ ἀγοράσθηκε ἀπὸ τὸν ἀνώτερον ὑπάλληλον τῆς Ἀγροτικῆς Τραπέζης κ. Κωνσταντόπουλον, ὁ ὁποῖος καὶ ἀγωνίζεται νὰ τὸ κάμη κατοικήσιμον. Μέσα σ' αὐτὸ σὰν σκιὰ ζῆ ἐπίσης ἡ κ. Μαρίκα Σταματιάδου, ποὺ ὁλόκληρες δεκατίες ἔζησε μαζὶ μὲ τὴν μητέρα τοῦ Δημήτρη Μητρόπουλου καὶ τὸν γνώρισε ἀπὸ μικρόν. Ἡ κυρία Σταματιάδου στάθηκε κοντὰ στὴν μητέρα τοῦ Δημήτρη Μητρόπουλου τὴν κυρία Ἀγγελική. Αὐτὴ ἦταν πάντα ἡ συντροφιὰ τῶν τελευταίων χρόνων της. Αὐτὴ ἦταν ἡ νοσοκόμος της κι' αὐτὴ τῆς ἔκλεισε τὰ μάτια λίγο πρὶν ἀπὸ τὸ Πάσχα τοῦ 1946, ὅταν ἀνεπαύθη. Μέσα σ' αὐτὸ τὸ σπίτι ὡστόσο ὑπεβλήθη σὲ πολλὲς δοκιμασίες. Κι' ἡ μοῖρα τὸ θέλησε, ὕστερα ἀπὸ ἕναν ὁλόκληρο ἀγῶνα δικαστικὸ νὰ μείνη τέλος σ' ἕνα δωματιάκι πληρώνοντας ἐνοίκιον!... Τὸ λάθος δὲν ἦταν τῆς οἰκογενείας Μητροπούλου οὔτε τῶν συγγενῶν της. Ὅλα τὰ φταίει ἡ Κατοχή. Τότε ἐπωλήθη τὸ σπίτι. Κι' ὕστερα δγῆκε σ' ἕνα πλῆθος πλειστηριασμῶν μέχρις ὅτου περιῆλθε στὸ σημερινὸ ἰδιοκτήτη του.

Ὡστόσο, τὸ σπίτι στὸ ὁποῖο γεννήθηκε κι' ἔζησε ὁ Δημήτρης Μητρόπουλος δὲν θὰ ἔπρεπε νὰ χαθῆ ἔτσι καὶ νὰ σβήση ἀπὸ τὸ πρόσωπον τῆς γῆς!... Θὰ μποροῦσε ἴσως νὰ τ' ἀγοράση τὸ Κράτος, νὰ τοῦ δώση τὸν παλιὸ ρυθμόν του καὶ τὴν εἰδυλλιακήν του ὁμορφιάν. Θὰ μποροῦσε νὰ τὸ διατηρήση, νὰ τοποθετήση ἐκεῖ τὴν τεφροδόχον τοῦ διασήμου καὶ ἀθάνατου μαέστρου, νὰ τὸ κάνη ἕνα μουσεῖον Μητροπούλου. Ἕναν ἀληθινὸν ναόν του, στὸν ὁποῖο νὰ διατηρηθῆ ἡ ἀνάμνησίς του. Στὸ Ὠδεῖον Ἀθηνῶν δὲν θὰ μπορέση νὰ μείνη γιὰ πολὺ ἡ τέφρα. Ὅλο τὸ κτίριο εἶνε ἐρειπωμένο. Εἶνε σπίτι ποὺ κτίσθηκε τὸ 1835! Ἐκεῖ ἔμεινε ὁ Ἀρμανσπεργκ. Ἡ μεγάλη κόρη του, ὅπως εἶνε γνωστόν, εἶχε ἐρωτευθῆ τὸν Ὄθωνα κι' ὁ πατέρας της εἶχε τὴν χιμαιρικὴν ἰδέαν νὰ τὴν πατρέψη μὲ τὸν νεαρὸν τότε βασιλέα Ὄθωνα κι' ἐκείνη νὰ γίνη βασίλισσα τῆς Ἑλλάδος! Μὰ ἀλλοιῶς γράφηκε κι' ἡ μοῖρα τοῦ Ὄθωνος κι' ἡ μοῖρα τῆς μεγάλης ἀπὸ τὶς τρεῖς κόρες τοῦ Ἀρμανσπεργκ. Ἐκεῖ λειτούργησε καὶ λειτουργεῖ τὸ Ὠδεῖον Ἀθηνῶν. Σ' αὐτὸ τὸ ἐρείπιον. Ὅταν προχθὲς ἀνοίχθηκε ἡ πόρτα τῆς αἰθούσης τῶν συναυλιῶν, ἡ μούχλα καὶ ἡ ὑγρασία ἦταν ἀπερίγραπτη!... Ὁ ἀριστερὸς τοίχος τῆς πρὸς τὸ μέρος τῆς σκηνῆς, εἶχε ἕνα λευκὸ μπάλωμα ἀπὸ ἀσβέστη! Τὸ πάτωμα εἶχε σάπια σανίδια. Ὁ διάκοσμός του ἦταν ἀπογοητευτικός!... Σαὐτὸ τὸ ἐτοιμόρροπο κτίριο θὰ φυλαχθῆ ἡ σποδὸς τοῦ διασήμου μαέστρου; Ποῦ θὰ τοποθετηθῆ; Σ' ἕνα ὑγρὸ καὶ ἐρειπωμένο δωμάτιο; Τί λέγουν πάνω σ' αὐτὸ οἱ παλιοὶ συμμαθηταί του καὶ εἰλικρινεῖς φίλοι του; Γιατὶ δὲν ὑπάρχει ἀμφιβολία, ὅτι ζοῦνε ἀκόμη οἱ ἄνθρωποι ποὺ τὸν πίκραναν καὶ τὸν πλήγωσαν. Ποὺ ἔχουν σήμερα ὑψηλὲς θέσεις καὶ ποὺ ἀκόμη, γιατὶ νὰ κοροϊδευώμαστε, θὰ ἤθελαν νὰ λησμονηθῆ ὁ διεθνοῦς φήμης μαέστρος μὲ τὴν ἀφελῆ σκέψιν ὅτι εἶνε ποτὲ δυνατὸν νὰ φωτισθοῦν αὐτοί, ἐνῶ ἔχει ἀπὸ καιρὸ ἀποκαλυφθῆ ἡ γυμνότητά τους καὶ ἡ μετριότης τοῦ ταλέντου τους! Ἂς μὴ κρύψουμε τὴν ἱεράν αὐτὴν κάλπην στοὺς ὑγροὺς κι' ἐρειπωμένους τοίχους ἑνὸς οἰκήματος ποὺ πρόκειται συντόμως νὰ γκρεμισθῆ. Ἂς τῆς δώσουμε τὴν ἀνάλογη τιμή. Ἂς τὴν γυρίσουμε στὸ πατρικό σπίτι τοῦ Παλιοῦ Φαλήρου κι' ἂς γίνη τέλος αὐτὸ ἕνα μουσεῖον τοῦ Δημήτρη Μητρόπουλου. Μιὰ ἔνδοξη ἱστορία σαράντα πέντε χρόνων ζωῆς καὶ θριάμβων!... Ὅλες οἱ χῶρες, ὅλοι οἱ φίλοι τοῦ Δημήτρη Μητρόπουλου θὰ συμβάλουν ἀσφαλῶς σ' αὐτὸ τὸ ἔργον. Δὲν πρέπει ἡ Ἑλλὰς νὰ χάση αὐτὴ τὴν εὐκαιρία γιὰ τὸν τουρισμόν της. Κοντὰ στοὺς ἀρχαιολογικοὺς θησαυρούς της θὰ ἔχη νὰ ἐπιδείξη κι' ἕνα «κοσμοπολίτη» ἕναν «Δια γόρα», ἕναν ἀληθινὰ ἀθάνατον: Τὸν Δημήτρη Μητρόπουλο. Τὸ μουσεῖο τῆς ζωῆς του καὶ τῆς τέχνης του. Ὅλες τὶς καλλιτεχνικές του ἀναμνήσεις, μέσα σ' αὐτὸ τὸ σπίτι ποὺ γεννήθηκε...

Μὰ ἂς ἰδοῦμε τί λέγει ἡ «σκιὰ» αὐτοῦ τοῦ σπιτιοῦ, ἡ κυρία Μαρία Σταματιάδου:

— Εἶνε ἀλήθεια, μᾶς εἶπε, ὅτι τὸ σπίτι τοῦ Δημήτρη Μητρόπουλου τὸ ἔκαναν ἀγνώριστο οἱ ἰδιοκτῆτες ποὺ τὸ ἐπῆραν. Ἄλλοτε ἦταν σωστὸς παράδεισος. Εἶχε τριάντα πεῦκα ἄμορφα ὀλόδροσα παρτέρια μὲ θαυμκάσια λουλούδια. Πάγκους ὅπου ἠρέσκετο ὁ Δημήτρης νὰ ξεκουράζεται. Τὸ σπίτι εἶχε 24 δωμάτια καὶ θεόρατες φοινικιές. Δυὸ - τρεῖς σώζονται ἀκόμη καὶ σήμερα. Μὰ τὸ σπίτι κατὰ τὸ κέφι τοῦ κάθε ἰδιοκτήτη διαρρυθμίζεται καὶ χάνει τὴν παλιὰ ἀρχοντιά του. Γίνεται χῶρος ἐκμεταλλεύσιμος.... Καὶ νὰ σκεφθῆτε ὅτι αὐτὸ τὸ σπίτι θὰ ἦτανε δικό μου. Μὰ τὸ ἔφαγαν οἱ δικαστικοὶ ἀγῶνες, τὰ χρέη καὶ τὰ ἔξοδα.

— Κυρὰ Μαρία θὰ ἤθελα νὰ μᾶς πῆς ὅ,τι γνωρίζεις γιὰ τὸν Δημήτρη Μητρόπουλο καὶ τὴν μητέρα του...

Ἡ κυρὰ Μαρία μᾶς κυττάζει κατάματα.

— Τί νὰ σᾶς πῶ μέσα σ' αὐτὰ τὰ χαλάσματα; Δὲν βλέπετε; Ἔπεσε τσεκούρι καὶ ἀξίνα. Ὅλα γκρεμίζονται κι' ἀλλάζουν μορφή... Τὸ πονῶ αὐτὸ τὸ ἀρχοντικὸ γιατὶ σ' αὐτὸ ἔζησα ἀπὸ μικρὸ κοριτσάκι. Ἐγὼ ἔζησα τὴν μάννα τοῦ Δημήτρη Μητρόπουλου. Μαζὶ συζητούσαμε τὶς ἐπιτυχίες του καὶ τοὺς θριάμβους του. Μαζὶ μὲ τὸν Δημήτρη μιλούσαμε συχνά. Ἐγὼ τὸν ἔπαιρνα ἀπὸ τὸ χέρι καὶ τὸν ὡδηγοῦσα ὡς τὴν πολυθρόνα, στὴν ὁποία ἦταν κατάκοιτη ἡ μητέρα του. Ἐγὼ τὴν στόλιζα, τὴν ἔντυνα, τὴν κτένιζα καὶ τὴν ὡδηγοῦσα στὸν κῆπο, ἀφοῦ ἑτοίμαζα τὰ διάφορα τραπεζάκια γιὰ τὸ μπρίτζ. Ἡ Ἀγγελικὴ Μητροπούλου κάθε ἡμέρα περίμενε τὶς φίλες της καὶ τοὺς καλούς της φίλους. Ὅλη ἡ κοσμικὴ ζωὴ τῆς παλιᾶς Ἀθήνας περνοῦσε ἀπὸ τὸ σπίτι της...

— Κι' ὁ Δημήτρης Μητρόπουλος;

— Αὐτὸς εἶχε τὴν ζωή του. Τὴν ἰδιορρυθμία του. Μοναδική του ἀγάπη ἡ μουσική. Ἀποτραβιόταν στὴν ἄκρη τοῦ σπιτιοῦ σ' ἕνα δωματιάκι κι' ἐκεῖ ζοῦσε τὴ ζωή του μὲ τὸ βιολί του καὶ τὸ πιάνο του. Ἀγαποῦσε παθολογικὰ τὴν μάννα του καὶ μ' αὐτὴν κλεινόταν ὧρες καὶ ὧρες καὶ συζητοῦσαν. Ξέρω πὼς τὸ ὄνειρο τοῦ πατέρα του ἦταν νὰ τὸν κάνη ἀξιωματικὸ τοῦ Ναυτικοῦ, μὰ ἐκεῖνος ἀγαποῦσε μοναδικὰ τὴν μουσική.

— Ἤξερες τὴν ἐπιθυμία του νὰ γίνη καλόγερος στὸ Ἅγιον Ὄρος;

— Ναί, ἦταν ἀλήθεια. Εἶχε ἀπὸ μικρός, ὅπως ἄκουγα ἀπὸ τὴν μητέρα του μιὰ φοβερὴ προσήλωσι στὰ θεῖα. Ὧρες ὁλόκληρες τὶς περνοῦσε μέσα στὶς ἐκκλησίες τοῦ Παλαιοῦ Φαλήρου μὲ τοὺς παπάδες.... Καὶ τέλος βρῆκε τὸν δρόμο του καὶ δόθηκε στὴν μουσική. Πῆγε στὸ Βερολῖνο. Ἄρχισε πιὰ τὴν ζωή του.

— Πόσο χρονῶν ἦταν ἡ ἀδελφή του ἡ Ἑλένη σὰν ἀρρώστησε;

— Δὲν εἶχε ἀκόμη τελειώσει τὸ γυμνάσιον. Ἡ μητέρα της τὴν ἔπηγε στὴν Ἐλβετία γιὰ νὰ τὴν σώση. Ἔτρεξε ἐκεῖ κι' ὁ Δημήτρης καὶ τὴν ἐπῆρε στὸ Βερολῖνο μὰ δὲν πρόλαβε νὰ τὴν δισώση. Πέθανε σὲ λγο. Κι' ὁ Δημητράκης πικράθηκε... Ὁ Καῖρης, ἀπὸ τὴν Αἴγυπτο βοήθησε τὸν Δημήτρη στὶς σπουδές του. Ἔπειτα τὸν εἴχαμε πιὰ ἐπισκέπτη στὸ πατρικὸ σπίτι. Ἡ μητέρα του ἀλληλογραφοῦσε μαζί του. Τῆς ἔστελνε χρήματα. Μὰ δημιουργήθηκαν πολλὰ μπερδέματα μὲ τοὺς συγγενεῖς. Δὲν ἤθελε κανέναν πιὰ ἀπὸ αὐτοὺς νὰ ἀντικρύση. Μόνο μὲ τὸν Ἀντώνη Σκὼκο διατηροῦσε τὴν παλαιὰ καὶ ἀδιατάρακτη φιλία του.

— Πότε πέθανε ἡ μητέρα τοῦ Δημήτρη Μητρόπουλου;

— Τὸ 1946. Ἔνα πρωί. Ἐδῶ στὸν κῆπο ποὺ τὴν εἶχα βγάλει μὲ τὴν πολυθρόνα της. Τὴν εἶχα κτενίσει καὶ περιποιηθῆ. Περίμενε τὶς φίλες της νὰ παίξουν μπρίτζ. Ἔγειρε καὶ πέθανε, σὲ μιὰ στιγμή. Ἀπὸ συγκοπὴ τῆς καρδιᾶς... Σὲ μιὰ στιγμή.. Ἔπειτα τὸ σπίτι...διελύθη. Πάει τὸ ἀρχοντικό. Ἤρθαν οἱ ξένοι. Κι' ἐγὼ μένω σ' ἕνα μικρὸ δωματιάκι καὶ πληρώνω ἐνοίκιο!... Γυρίζω στὸ σπίτι τοῦ Δημήτρη Μητροπούλου μὲ κάποιο δέος. Μέσα στὰ χαλάσματα ποὺ ἀποκαλύπτουν ὡστόσο ὅτι κάποτε αὐτὸ τὸ σπίτι ἦταν ἕνα ἀπὸ τὰ πιὸ πλούσια ἀρχοντικὰ τοῦ Παλαιοῦ Φαλήρου ἐδῶ κι ἑξῆντα χρόνια!...

Ἡ κ. Κατίνα Σκώκου, ἡ σύζυγος τοῦ πλέον ἀγαπημένου νεανικοῦ φίλου καὶ καθηγητοῦ τοῦ Ἀντώνη Σκώκου, ποὺ μᾶς ἀφησε τὸ 1951, μοῦ ἀνέφερε ἐπίσης σὲ μιὰ συνομιλία:

— Μὲ τὸν ἄνδρα μου ἦταν ἀχώριστοι. Μαζὶ σπουδάσαμε στὸ Βερολῖνο. Ὁ Δημήτρης Μητρόπουλος μὲ τὴν Νεγρεπόντη μᾶς βάφτισε καὶ τὸ παιδί μας. Στὰ παλιὰ χρόνια ἦταν ἕνας ἀπὸ τοὺς πιὸ μανιώδεις ὀρειβάτες. Ὁ Δημήτρης Μητρόπουλος ἦταν ἀπὸ τοὺς πρώτους ποὺ ἀνέβηκε στὴν κορυφὴ τοῦ Ὀλύμπου. Τ' ἄρεσαν καὶ τὸν γοήτευαν τὰ ψηλὰ βουνά! Ἦταν δοσμένος σὲ κάθε τι ὡραῖο. Σιγὰ - σιγὰ ἀπομακρύνθηκε ὅμως τελείως ἀπὸ τὸν ὑλικὸ κόσμο. Ἦταν ἀσκητικὸς καὶ ζοῦσε μόνον στὸν κόσμο τῆς μουσικῆς καὶ τοῦ πνεύματος. Τὰ πρῶτα χρόνια ἦταν κεφᾶτος, ζωηρός. Ἔπειτα ἡ πίκρα ἄρχισε νὰ σταλάζη στὴν καρδιά του. Ἀγωνίσθηκε νὰ ἀνυψωθῆ ἀπὸ τὰ πάθη τνῶ ἀνθρώπων. Ἦταν ἀφάνταστα εὐαίσθητος. Κι' ἡ ἀσκητική μορφή του εἶχε μιὰ ἀπεριγραπτη μελαγχολία. Τὴν ψυχή του, τὴν πληγωμένη ψυχή του μόνο στὸ βλέμμα του μποροῦσες νὰ τὴν ἀντικρύσης. Κι' ἂν εἶχε κανεὶς τὸ χάρισμα νὰ καταλαβαίνη τὴν μουσική, μποροῦσε νὰ νοιώση αὐτὰ τὰ ξεσπάσματα τοῦ μεγάλου καημοῦ του μέσα στὴν θεϊκὴ ἁρμονία τῶν ἤχων της...

Στὸν ἀριθμὸ 19 τῆς ὁδοῦ Τρίτωνος, στὸ Παλιὸ Φάληρο ἡ σκαπάνη δουλεύει στὸ σπίτι ποὺ γεννήθηκε ὁ Δημήτρης Μητρόπουλος. Εἶνε καιρὸς ἂν θέλουν νὰ τὸ διασώσουν καὶ νὰ τὸ κάνουν Μουσεῖο τῆς ζωῆς του καὶ τῶν θριάμβων του νὰ ἔρθουν σὲ σχετικὲς συνεννοήσεις μὲ τὸν σημερινὸν ἰδιοκτήτη. Εἶνε ἁμαρτία νὰ χαθῆ τὸ σπίτι τοῦ Δημήτρη Μητροπούλου, ἐνῶ μπορεῖ νὰ γίνη ἕνα θαυμάσιο μουσεῖον. Σ' αὐτὸ μπορεῖ νὰ ἐναποθετηθῆ κι' ἡ τέφρα τῆς σορροῦ τοῦ ἀθάνατου μαέστρου. Τοῦ μοναδικοῦ Ἕλληνα ποὺ δόξασε στὸν τομέα τῆς μουσικῆς τόσο λαμπρὰ τὴν Ἑλλάδα σ' ὅλη τὴν ὑδρόγειον. Εἶνε ἀκόμη καιρὸς νὰ τὸν γλυτώσουν ἀπὸ τούς... ἄσπονδους «φίλους» του καὶ νὰ διασώσουν στοὺς αἰῶνες τὴν μνήμη του. Εἶνε καιρὸς νὰ τὸν διασώσουν ἀπὸ τούς... γρύλους ποὺ θέλουν νὰ κάνουν τ' ἀηδόνια, στὸν Παραδείσιο κῆπο τῆς μουσικῆς!...

Θ. ΔΡΑΚΟΣ



Τὸ σπίτι τοῦ Δημήτρη Μητρόπουλου, ἐπὶ τῆς ὁδοῦ Τρίτωνος 19, στὸ Παλαιὸ Φάληρο, ὅπως σώζεται σήμερον...

Ἀπόκομμα ΜΑΚΕΔΟΝΙΑΣ ΘΕΣ)ΝΙΚΗΣ
- 8 ΝΟΕ. 1960
Χρονολογία .....

Διεκομίσθη ἀεροπορικῶς ἐξ Ἰταλίας

ΜΕ ΕΚΔΗΛΩΣΕΙΣ ΒΑΘΥΤΑΤΟΥ ΠΕΝΘΟΥΣ Η ΣΠΟΔΟΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΕΝΑΠΕΤΕΘΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

Χωρὶς μαέστρον ἡ κρατικὴ ὀρχήστρα ἀπέδωσε τὸ πένθιμον ἐμβατήριον

ΕΤΙΜΗΘΗ ΩΣ ΗΡΩΣ Ο ΜΕΓΑΣ ΚΑΛΛΙΤΕΧΝΗΣ

ΑΘΗΝΑΙ, 7.— Μὲ συγκινητικὰς ἐκδηλώσεις βαθυτάτου πένθους καὶ εἰλικρινοῦς λύπης τοῦ καλλιτεχνικοῦ καὶ φιλοτέχνου κόσμου διεκομίσθη τὴν Κυριακὴν εἰς τὰς Ἀθήνας, ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου καὶ ἔγινεν εἰδικὴ τιμητικὴ ἐκδήλωσις εἰς μνήμην του. Τὸ ἀεροπλάνον, τὸ ὁποῖον μετέφερε τὴν κάλπιδα μὲ τὴν τέφραν τοῦ νεκροῦ, ἀνεχώρησε τὴν πρωΐαν τῆς Κυριακῆς ἀπὸ τὸ Μιλᾶνον καὶ ἔφθασε τὴν 2.30΄ ἀπογευματινὴν εἰς Ἐλευσῖνα.

Ἀπὸ ἐκεῖ ἔφυγε καὶ τὴν 4ην μ.μ., ὅπως εἶχε προγραμματισθῆ, τὸ «Ντακότα» τῆς στρατιωτικῆς ἀεροπορίας προσγειώθη εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ. Ἐκεῖ, εἰς τὸν χῶρον ὅπου ἔγινεν ἡ προσγείωσις, εἶχε παραταχθῆ τμῆμα τῆς βασιλικῆς ἀεροπορίας καὶ ἡ μουσική της, προσῆλθον δὲ ὅπως ἀποτίσουν φόρον τιμῆς εἰς τὴν μνήμην τοῦ μεγάλου ἀρχιμουσικοῦ ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος, οἱ ὑπουργοὶ κ.κ. Τσάτσος καὶ Βογιατζῆς, ὁ γενικὸς διευθυντὴς τῆς λυρικῆς σκηνῆς κ. Μπαστιᾶς, καθὼς καὶ πλῆθος ἐπιλέκτων ἐκπροσώπων τοῦ μουσικοῦ κόσμου. Μεταξὺ ἄλλων παρέστησαν οἱ κ.κ. Βαβαγιάννης, Παρίδης, Εὐαγγελᾶτος, Σκλάβος, Φαραντάτος, Πουηρίδης, Πολλάντιος, Μπουστίντουί, ἡ κ. Κρινιὼ Καλομοίρη, ὁ πρόεδρος καὶ ὁ γενικὸς γραμματεὺς τοῦ πανελληνίου μουσικοῦ συλλόγου κ.κ. Χυτήρης καὶ Βαρδάκης, πολλοὶ καλλιτέχναι τῆς λυρικῆς σκηνῆς καὶ ἐκπρόσωποι ὅλων τῶν ὠδείων. Προσῆλθεν ἐπίσης ἡ Κατίνα Παξινοῦ.

Εἰς τὴν ἐκδήλωσιν παρέστησαν καὶ οἱ κάτωθι συγγενεῖς τοῦ Μητροπούλου ἐκ μητρός: Γουλιέλμος Ἀναγνωστόπουλος, Ἑλένη Χλωροῦ, Σωσὼ Χρύσα, Λουΐζα Ζαράνη, Αἰκατερίνη Βενετσανοπούλου, Βασιλικὴ Ἀναγνωστοπούλου, Ἑλένη Καραπιπέρη καὶ Δημήτριος Λαλαούνης, ὅλοι, ὅπως ἀναφέρουν, ἐξάδελφοί του πρῶτοι. Ἐπίσης παρευρέθησαν οἱ ἀνεψιοί του Νίκος Ἀναγνωστόπουλος, Ἀγησίλαος Ἀναγνωστόπουλος, Μάρω Μανουσάκη, Ἕλλη Μακρῆ καὶ Ἄγγελος Μιχαλόπουλος.

ΣΥΓΚΙΝΗΤΙΚΑΙ ΕΚΔΗΛΩΣΕΙΣ

Εὐθὺς μόλις προσεγειώθη τὸ ἀεροπλάνον ὁ γενικὸς διευθυντὴς τῆς κρατικῆς ὀρχήστρας κ. Βαβαγιάννης ἐπροχώρησε πρὸς τὴν κλίμακά του, τὴν ἀνῆλθε καὶ παρέλαβεν ἀπὸ τὰ χέρια τοῦ ἐπιβαίνοντος διευθυντοῦ γραμμάτων καὶ καλῶν τεχνῶν τοῦ ὑπουργείου παιδείας κ. Κουρνούτου τὸ κιβώτιον μὲ τὴν σποδὸν τοῦ Δημήτρη Μητροπούλου. Ἐν συνεχείᾳ, συνοδευόμενος ἀπὸ τὸν κ. Κουρναῦτον, τὸν ἐκπρόσωπον τοῦ ὑπουργείου ἐξωτερικῶν κ. Δημητρόπουλον, ποὺ ἐπίσης εἶχε μεταβῆ εἰς τὸ Μιλᾶνον καὶ ἀνώτερον ἀξιωματικὸν τῆς ἀεροπορίας, ἐπροχώρησε πρὸς τὸ μέρος ὅπου ἀνέμενον οἱ ἐπίσημοι. Τὸ παρατεταγμένον τμῆμα ἀπέδιδε τὰς νενομισμένας τιμάς, ἐνῷ συγχρόνως ἡ μπάντα τῆς ἀεροπορίας ἀνέκρουε πένθιμον ἐμβατήριον. Μὲ ἀργὸν βῆμα καὶ ὑπὸ τὴν γενικὴν συγκίνησιν ἡ τετρὰς ἐπλησίασεν εἰς ἀνοικτὸν τζὶπ τῆς ἀεροπορίας καὶ ὁ κ. Βαβαγιάννης παρέδωσε τὸ κιβώτιον μὲ τὴν τέφραν εἰς τὸν ἐπὶ κεφαλῆς τῆς τετράδος ποὺ ἐπέβαινε. Προηγουμένως ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος ἐκάλυψε μὲ τὴν κυανόλευκον τὴν κάλπιδα ποὺ περιεῖχε τὴν σποδόν.

Τὴν 4.30 μ.μ. ἡ πένθιμος συνοδεία ἔφθασεν εἰς Ἀθήνας καὶ κατηυθύνθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἐνωρίτερον τὸ κάτω ἀπὸ τὴν Ἀκρόπολιν ἀρχαῖον θέατρον εἶχεν ἀσφυκτικῶς πληρωθῆ ἀπὸ κόσμον. Ἔκειμε μάλιστα ἰδιαιτέραν ἐντύπωσιν τὸ γεγονὸς ὅτι οἱ περισσότεροι ἀπὸ τὰς τρεῖς καὶ πλέον χιλιάδας ποὺ εἶχον συρρεύσει εἰς τὸ Ὠδεῖον Ἡρώδου ἀνῆκον εἰς τὰς λαϊκὰς τάξεις, μὲ πυκνὴν ἐκπροσώπησιν καὶ τῆς νέας γενεᾶς. Πλήθη κόσμου εἶχον συγκεντρωθῆ καὶ εἰς τὴν ὁδὸν Διονυσίου Ἀρεοπαγίτου. Εἰς τὸ πεζοδρόμιον πρὸ τῆς κλίμακος ποὺ ὁδηγεῖ πρὸς τὸ ἀρχαῖον θέατρον εὑρίσκετο ἀντιπροσωπεία ἐπιλέκτων στελεχῶν τῆς κρατικῆς ὀρχήστρας. Μόλις ἔφθασε τὸ αὐτοκίνητον τὸ φέρον τὴν τέφραν τῆς σοροῦ τοῦ Μητροπούλου, ὑπὸ τὴν γενικὴν καὶ ζωηρὰν πάντοτε συγκίνησιν, ὁ γενικὸς διευθυντὴς τῆς κρατικῆς ὀρχήστρας παρέλαβεν ἐκ νέου τὸ κιβώτιον καὶ ἐπροχώρησε πρὸς τὸ ἀρχαῖον Ὠδεῖον. Μαζὶ τὰ μέλη τῆς κυβερνήσεως, ὁ κ. Μπαστιᾶς, ἐκπρόσωποι τῶν στελεχῶν τῆς κρατικῆς ὀρχήστρας, καθὼς ἐπίσης καὶ ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς. Ἐνῶ ἡ πομπὴ εἰσήρχετο εἰς τὸ ὑπερπλῆρες Ὠδεῖον Ἡρώδου ἀντήχησαν ζωηρὰ σαλπίσματα καὶ ταυτοχρόνως οἱ τρεῖς χιλιάδες κόσμου, αἱ ὁποῖαι εἶχον καταλάβει τὰς κερκίδας του ἐξέσπασαν εἰς ἕνα παρατεταμένον χειροκρότημα.

Ὁ κ. Βαβαγιάννης ἐπροχώρησε καὶ ἐτοποθέτησε τὴν κάλπιδα μὲ τὴν τέφραν τοῦ ἀειμνήστου ἀρχιμουσικοῦ ἐπὶ βάθρου τὸ ὁποῖον ἔφερε τὰ ἐθνικὰ χρώματα. Εὐθὺς κατόπιν οἱ ἐπίσημοι κατέλαβον τοὺς εἰδικοὺς θώκους εἰς τὰς κερκίδας τοῦ ἀρχαίου θεάτρου καὶ ἤρχισεν ἡ ἐκδήλωσις πρὸς τιμὴν τοῦ μεγάλου καλλιτέχνου. Εἰς τὸ Ὠδεῖον Ἡρώδου προσῆλθον οἱ ἀκαδημαϊκοὶ Στράτης Μυριβήλης καὶ Ἡλίας Βενέζης, ὁ διευθυντὴς τῆς ἐθνικῆς πινακοθήκης κ. Μαρῖνος Καλλιγᾶς, ὁ γενικὸς διευθυντὴς τοῦ Ε.Ι.Ρ., κ. Σπυρομίλιος καὶ ὡρισμένοι ἄλλοι ἐκπρόσωποι τοῦ πνευματικοῦ καὶ καλλιτεχνικοῦ κόσμου. Τὰ μέλη τῆς κρατικῆς ὀρχήστρας μὲ τὰ ὄργανά των εἶχαν θέσεις μέσα εἰς τὴν σφενδόνην. Ἡ ἐκδήλωσις ἤρχισε μὲ κατάθεσιν στεφάνου ἐκ μέρους τοῦ ἐκπροσώπου τοῦ βασιλέως.

Ο ΕΝΔΟΞΟΤΕΡΟΣ ΤΩΝ ΜΟΥΣΙΚΩΝ

Ἀκολούθως ἐπροχώρησε πρὸς τὸ βάθρον ὅπου εἶχε ἐναποτεθῆ τὸ κιβώτιον μὲ τὴν τέφραν, ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος, ὁ ὁποῖος ἐν καταφανεῖ συγκινήσει κατέθεσε στέφανον, εἰπὼν μεταξὺ ἄλλων, ὅτι ἡ Ἑλληνικὴ κυβέρνησις πενθεῖ καὶ τιμᾶ τὸ ἔξοχον τέκνον τῆς Ἑλλάδος καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει εἰς τοὺς γενναίους, οἱ ὁποῖοι ἔπεσαν εἰς τὰ πεδία τῆς μάχης. Μετὰ ταῦτα κατέθεσε στέφανον ἐκ μέρους τῆς ἀκαδημίας Ἀθηνῶν ὁ μουσουργὸς κ. Πετρίδης, ὅστις ἀνέγνωσεν ἐν συνεχείᾳ συγκινητικὸν κείμενον τοῦ κορυφαίου μας συνθέτου ἀκαδημαϊκοῦ Μανώλη Καλομοίρη, ὁ ὁποῖος, ἀσθενῶν, δὲν ἠδυνήθη νὰ παραστῆ. Εἰς τὸ κείμενον τοῦ κ. Καλομοίρη ἀναφέρεται, ὅτι «ὁ μυρωμένος ἀέρας τοῦ Παλαιοῦ Φαλήρου, σὰ φωτεινὸ μετέωρο ἀνέβασε τὸν Μητρόπουλο, γιὰ νὰ φωτίσῃ ὅλον τὸν κόσμον καὶ νὰ χαρίσῃ στὶς πονεμένες καρδιὲς τῶν ἀνθρώπων τὸ ὑπέρθεο τραγούδι ἑνὸς ἥρωα. Ἐν συνεχείᾳ ἀναφέρεται, ὅτι ὁ Μητρόπουλος ὑπῆρξεν ἕνας ἀπὸ τοὺς μεγαλυτέρους ἀναδημιουργοὺς τοῦ αἰῶνος μας καὶ ἐχάρισεν ὅπως ὁ Τοσκανίνι καὶ ὁ Φουρτβέγκλερ τὴν θέρμη καὶ τὸν παλμόν, ἀπὸ τὸν ὁποῖον ἐδονεῖτο ὁλόκληρος.

Μετὰ τὸν κ. Πετρίδην καὶ τὴν ἀνάγνωσιν τοῦ ὡς ἄνω κειμένου τοῦ Μανώλη Καλομοίρη κατέθεσε στέφανον μὲ θερμὴν προσφώνησιν ὁ δήμαρχος κ. Τσουκαλᾶς, ὁ ὁποῖος ἀπεχαιρέτησε τὸν ἀπελθόντα διαπρεπῆ Ἀθηναῖον καλλιτέχνην. Ἐπηκολούθησε κατάθεσις πολλῶν ἄλλων στεφάνων. Σημειωτέον ὅτι δοθέντος ὅτι ὁ Μητρόπουλος εἶχεν ἀποκλείσει καὶ εἰς τὴν διαθήκην τὴν κατάθεσιν ἀνθέων, οἱ στέφανοι οἱ ὁποῖοι κατετέθησαν ἦσαν δάφνινοι.



Ὁ μαέστρος κ. Βαβαγιάννης, διακομίζει τὴν σποδὸν τοῦ μεγάλου καλλιτέχνου Δημήτρη Μητροπούλου.

Μετὰ τὴν κατάθεσιν τῶν στεφάνων ἡ κρατικὴ ὀρχήστρα, χωρὶς μαέστρον, ἀπέδωσεν ὑπὸ τὴν γενικὴν συγκίνησιν καὶ μὲ ὀρθίους ὅλους τοὺς παρισταμένους τὸ δεύτερον μέρος τῆς ἡρωϊκῆς συμφωνίας τοῦ Μπετόβεν, εἰς τὸ ὁποῖον περιέχεται καὶ τὸ πένθιμον ἐμβατήριόν του. Ἐν συνεχείᾳ ὁ κ. Κυ

«ΑΚΡΟΠΟΛΕΩΣ»
9 ΝΟΕ 1960

Ο ΗΜΙΘΕΟΣ ΤΗΣ ΜΠΑΓΚΕΤΤΑΣ ΠΟΥ ΕΣΒΗΣΕ

Η ΤΕΦΡΑ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΕΞΕΤΕΘΗ ΑΠΟ ΠΡΟΧΘΕΣ ΕΙΣ ΛΑΪΚΟΝ ΠΡΟΣΚΥΝΗΜΑ

Η ΣΥΓΚΙΝΗΤΙΚΗ ΤΕΛΕΤΗ ΤΗΣ ΜΕΤΑΦΟΡΑΣ ΤΗΣ ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ.-ΛΟΓΟΙ ΚΑΙ ΣΤΕΦΑΝΟΙ. - ΚΑΤΑ ΤΗΝ ΠΡΟΣΓΕΙΩΣΙΝ ΤΟΥ ΑΕΡΟΠΛΑΝΟΥ, ΠΟΥ ΜΕΤΕΦΕΡΕ ΤΗΝ ΣΠΟΔΟΝ ΤΟΥ Η ΜΟΥΣΙΚΗ ΑΝΕΚΡΟΥΕ ΤΗΝ «ΠΡΟΣΕΥΧΗ» ΤΟΥ ΜΠΟΡΤΕΝΙΑΝΣΚΙ

ΧΙΛΙΑΔΕΣ ΛΑΟΥ ΑΠΕΝΕΙΜΑΝ ΤΟΝ ΥΣΤΑΤΟΝ ΧΑΙΡΕΤΙΣΜΟΝ ΣΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ

Ἡ καλλιτεχνικὴ οἰκογένεια, ἡ Ἀθήνα καὶ ὁλόκληρη ἡ Ἑλλὰς μὲ βαθειὰ συγκίνησι ἀπηύθυναν προχθὲς τὸν ὕστατο χαιρετισμό πρὸς τὸ τιμημένο παιδί τους, πρὸς τὸ σύμβολο τῆς μεγαλειώδους μουσικῆς δυνάμεως, ποὺ ἡ δόξα τὸν περιέβαλλε μὲ τὸ χρυσό της στεφάνι: τὸ Δημήτρη Μητρόπουλο.

Τόσα χρόνια τίμησε τὸ ἑλληνικὸ ὄνομα. Ἡ φήμη του ἔγινε ἡ ἠχὼ τῆς ἀνυπολόγιστης μουσικῆς του ἀξίας.. Καὶ στὴν τέφρα του ἀτενίσαμε τὸν γίγαντα τῆς Τέχνης, καὶ τὴν προσμονὴ μιᾶς νέας μουσικῆς πανδαισίας, σὰν ἡ μπαγκέττα του ἐκεῖ στὸν κόσμο τῶν ὀνείρων καὶ τῆς αἰωνιότητος δώση τὸ σύνθημα γιὰ μιὰ ὑπερτάτη καὶ θεϊκὴ καλλιτεχνικὴ ἐκδήλωσι...

Λιβανωτὸς καὶ ἀφιέρωμα ἡ προχθεσινὴ ἡμέρα: Στὴν μνήμη ἐκείνου ποὺ πιστὸς στὰ καλλιτεχνικά του ἰδανικά, ἔδωσε τὰ πάντα γιὰ τὴν μουσική, καὶ στὸ τέλος πρόσφερε τὴν ἴδια του τὴν ζωή, λατρεύοντας τὴν πάναγνη μορφὴ τῆς θείας τῶν Ἤχων Τέχνης.

Ἡ τέφρα του βρίσκεται ἀπὸ προχθὲς στὴν ἀγκαλιὰ τῆς μητέρας Ἑλλάδας.

Στὸ ἀερολιμένα τοῦ Ἑλληνικοῦ ἀπὸ τὶς 3 τ' ἀπόγευμα περίμεναν πολλοὶ ἐκ τοῦ καλλιτεχνικοῦ κόσμου, παλαιοὶ συνάδελφοί του, καθηγηταὶ Ὠδείων, σολίστ, συνθέται, καθὼς καὶ ἄλλοι λάτρεις τῆς μεγάλης τέχνης τῆς περιφημότερης μπαγκέττας τοῦ κόσμου. Τὸ ἀεροσκάφος τῆς Βασιλικῆς Ἀεροπορίας προσγειώθηκε στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ στὶς 4 τ' ἀπόγευμα ἀκριβῶς.

Τοῦ ἀεροπλάνου ἐπέβαιναν ὁ διευθυντὴς Γραμμάτων τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος, ὁ κ. Δημητρόπουλος καὶ ἡ κυρία Κατσογιάννη, ἡ ὁποία ὑπῆρξεν προσωπικὴ φίλη τοῦ διασήμου μαέστρου.

Προηγουμένως βρεθήκαμε, στὸ ἀεροδρόμιο τῆς Ἐλευσῖνος ὅπου τὸ φέρον ἀπ' τὸ Μιλᾶνον τὴν σποδὸν τοῦ Μητροπούλου ἀεροσκάφος εἶχε προσγειωθῆ ἀπὸ τὶς 2 μ. μ. παραμεῖναν μέχρι τῆς 3.45΄, ὁπότε ἀπεγειώθη γιὰ τὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ.

Κατὰ τὴν συνάντησίν μας εἰς τὴν Ἐλευσῖνα μὲ τὸν κ. Κουρνοῦτον πληροφορηθήκαμε τὰ ὅσα μεσολάβησαν μέχρις ὅτου παραληφθῆ ἡ τέφρα τοῦ Μητρόπουλου.

«Εἰς ὅλον τὸν κόσμον — μᾶς λέγει ὁ κ. Κουρνοῦτος — μεγάλη ἡ συγκίνησις καὶ ἡ θλῖψις γιὰ τὸν θάνατο τοῦ διασημοτέρου μαέστρου. Στὸ Μιλᾶνο οἱ πάντες ἀνεπιφυλάκτως ἐκφράζονται περὶ τῆς ἀπωλείας ἑνὸς σπανίου μουσικοῦ φαινομένου....

Τὸ Σάββατο ἡ σορὸς τοῦ Μητροπούλου στὶς 2 τ' ἀπόγευμα μετεφέρθη εἰς Λουγκάνο τῆς Ἑλβετίας ὅπου καὶ ἐκάη εἰς τὸ ἐκεῖ κρεματόριο. Ἡ θλιβερὴ αὐτὴ διαδικασία ἐτελείωσε στὶς 8.20΄ τὸ βράδυ, καὶ ἐν συνεχείᾳ ἡ σποδὸς του πλέον στὶς 9.30΄ μετεφέρθη εἰς τὸ ἀεροδρόμιο Μολπένσα ὅπου καὶ μᾶς παρεδόθη.

Κατὰ τὴν ἄφιξιν τοῦ ἀεροσκάφους — συμπληρώνει ὁ κ. Κουρνοῦτος — εἶχε παραταχθῆ φρουρὰ καραμπινιέρων εἰς τὸ ἀεροδρόμιον. Παρευρίσκοντο ἐπίσης καὶ τρεῖς φίλοι ἀπ' τὴν Βιέννη τοῦ ἀειμνήστου ἀρχιμουσικοῦ, ὁ ἀγαπητὸς μαθητὴς τοῦ Μητροπούλου κ. Τζὴμ Ντίξον καὶ ἡ γραμματεύς του κυρία Γκόθ».

⁂

Στὶς 4 παρὰ 20΄ εἰς τὸν ἀερολιμένα τοῦ Ἑλληνικοῦ ἔφθασαν ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, ὁ ὑπουργὸς Προεδρίας τῆς Κυβερνήσεως κ. Κ. Τσάτσος καὶ ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς.

Τμῆμα ἐκ σμηνιτῶν, καὶ ἡ μουσικὴ τῆς ἀεροπορίας εἶχον παραταχθῆ γιὰ ν' ἀποδώσουν τιμὲς εἰς τὴν σποδὸν τοῦ Μητροπούλου.

Ὅταν τὸ ἀεροσκάφος προσγειώθηκε, ἐξῆλθε ὁ ἐπὶ κεφαλῆς τῆς ἀποστολῆς διὰ τὴν παραλαβὴν τῆς σπονδοῦ τοῦ Μητροπούλου κ. Γ. Κουρνοῦτος κρατῶν τὴν τεφροδόχον κάλπην καὶ ἐνῶ ἡ μουσικὴ τῆς ἀεροπορίας ὑπὸ τὴν διεύθυνσιν τοῦ ἀρχιμουσικοῦ κ. Πουλημένου ἀνέκρουε τὴν «Προσευχὴ» τοῦ Μπορτενιάνσκι «Ὁρκίζομαι στὴν δύναμι τῆς χριστιανικῆς ἀγάπης», προχωρεῖ ὁ κ. Βαβαγιάννης, ὁ ὁποῖος ὑπῆρξε παλαιὸς μαθητὴς τοῦ Μητροπούλου, καὶ παραλαμβάνει ἀπὸ τὸν κ. Κουρνοῦτον τὴν τεφροδόχον.

Ὁ κ. Βαβαγιάννης συνοδευόμενος ἀπὸ τὸν κ. Κουρνοῦτον, τὸν κ. Δημητρόπουλον καὶ ἀνώτερον ἀξιωματικὸν τῆς Ἀεροπορίας πλησιάζει τὸν ἀντιπρόεδρον τῆς Κυβερνήσεως κ. Κανελλόπουλον, ὁ ὁποῖος μὲ καταφανῆ συγκίνησι καλύπτει τὴν τεφροδόχον μὲ τὴν ἑλληνικὴν σημαίαν.

Κατόπιν ἡ τεφροδόχος παραδίδεται εἰς βαθμοφόρον τῆς ἀεροπορίας πλησιωμένον ἀπὸ δύο σμηνίτας, οἵτινες ἐπιβαζόμενοι τζίπ, ἀνεχώρησαν κατευθυνόμενοι εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ὅπου καὶ θὰ ἐγίνετο ἐπιμνημόσυνος τελετή.

Αὐτοκίνητον τῆς Ἀστυνομίας Πόλεων προηγεῖται τῆς τιμητικῆς πομπῆς, ἀκολουθεῖ τὸ τζὶπ τὸ φέρον τὴν τέφραν τοῦ Μητροπούλου, τὸ ὁποῖον πλαισιώνουν τρεῖς μοτοσυκλεττίσται τῆς ἀεροπορίας καὶ ἕπονται κατὰ σειρὰν τὰ αὐτοκίνητα τοῦ ἀντιπροέδρου τῆς Κυβερνήσεως κ. Κανελλοπούλου, τοῦ ὑπουργοῦ Προεδρίας Κυβερνήσεως κ. Τσάτσου καὶ τοῦ ὑπουργοῦ Παιδείας κ. Βογιατζῆ, καθὼς καὶ τοῦ καλλιτεχνικοῦ κόσμου, ἐκ παλαιῶν του συναδέλφων, καθηγητῶν τῶν ὠδείων καὶ ὀργανώσεων τῶν Τεχνῶν καὶ τῶν Γραμμάτων.

⁂

Εἰς τὶς 4.35 ἡ τιμητικὴ πομπὴ φθάνει στὸ Ὠδεῖον Ἡρώδου. Εἰς τὰ προπύλαια ἀναμένει ὁ κ. Βαβαγιάννης, ὁ ὁποῖος παραλαμβάνει τὴν τεφροδόχον ἐνῶ τὸ κοινὸν ποὺ ἔχει κατακλύσει τὸν γῦρο χῶρον χειροκροτεῖ, ὅπως θὰ χειροκροτοῦσε τὸν ἡμίθεο τῆς μπαγκέττας, ὕστερα ἀπὸ μνημειώδη ἑρμηνεία μιᾶς Μπετοβενικῆς συμφωνίας.

Περιστοιχούμενος ὁ κ. Βαβαγιάννης ἀπὸ τὸν διευθυντὴν τοῦ Ὠδείου Ἀθηνῶν κ. Φαραντάτον, τὸν πρόεδρον τοῦ διοικητικοῦ συμβουλίου κ. Κυριακίδην καὶ καθηγητὰς τοῦ Ὠδείου, κατευθύνεται πρὸς τὸ παλκοσένικο ὅπου καὶ ἐναποθέτει τὴν τεφροδόχο.

Κατάμεστο τὸ Ἀρχαῖο Ὠδεῖο... Οἱ στιγμὲς γεμᾶτες συγκίνησι καὶ ἀναπόληση ἀπὸ κάποιο εὐτυχισμένο παρελθὸν ὅταν ὁ μάγος τῆς μπαγκέττας προκαλοῦσε μὲ τὶς ὀνειρώδεις ἑρμηνεῖες του ἀφάνταστο ἐνθουσιασμό...

Ὅταν ὁ κ. Βαβαγιάννης εἰσήρχετο εἰς τὸ ἀρχαῖον Ὠδεῖον, κρατῶν τὴν τεφροδόχο κάλπη, ἡ σάλπιγγα σήμανε «προσοχή». Ὄρθιοι οἱ χιλιάδες κόσμου παρακολουθοῦν τὴν τελετουργίαν... Ἀντιπρόσωπος τοῦ Βασιλέως καταθέτει δάφνινο στεφάνι καὶ ἐν συνεχείᾳ ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος ὡμίλησεν ὡς ἑξῆς, καταθέσας ἐπίσης δάφνινον στεφάνι ἐκ μέρους τῆς Κυβερνήσεως.

«Ἡ ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχο τέκνο τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης.

Ἡ μάχη ποὺ ἔδωσε στὴ ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἔφερε ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μᾶλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της— ὅταν εἶνε γνήσια — τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: Τὸ νόημα τοῦ σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτό — ἢ ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν — μ' ἕναν τρόπο ποὺ ἔφερε τὸν ἴδιον καὶ κάθε γνήσιο ἀκροατή του, ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ θεοῦ.

Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς πατρίδος. Ἐσήμαινε, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος.

Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν, ταυτόχρονα, καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δύο αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν, τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴ λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς ἀρχαιότητος, κοσμοπολίτης.

Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος.

Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητρόπουλος. Μιὰ τέτοια δύσι εἶνε στὴν ὁμορφιά της αἰώνια».

Ἐπηκολούθησε ἡ κατάθεσις στεφάνων τῆς Ἀκαδημίας Ἀθηνῶν διὰ τοῦ ἀκαδημαϊκοῦ κ. Πετρίδη, τοῦ Δήμου Ἀθηναίων διὰ τοῦ κ. Τσουκαλᾶ, τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν διὰ τοῦ κ. Κυριακίδη, τῆς Ὀρχήστρας διὰ τοῦ κ. Βαβαγιάννη καὶ ὡς παλαιοῦ μαθητοῦ τοῦ Μητροπούλου, τῆς Λυρικῆς Σκηνῆς διὰ τοῦ κ. Μπαστιᾶ, τοῦ Ε.Ι.Ρ. διὰ τοῦ κ. Σπυρομίλιου, τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν καὶ τοῦ Ἑλληνικοῦ Ὠδείου διὰ τοῦ κ. Εὐαγγελάτου, τοῦ Συνδέσμου Ἑλλήνων Συνθετῶν διὰ τοῦ κ. Βάρβογλη, τῆς Συμφωνικῆς Ὀρχήστρας Βορείου Ἑλλάδος διὰ τοῦ κ. Ὀρπῆ, τῆς Ἐθνικῆς Ἑταιρίας Ἑλλήνων λογοτεχνῶν διὰ τοῦ Μυριβήλη, τοῦ Κρατικοῦ Ὠδείου Θεσσαλονίκης διὰ τῆς κ. Σγουροῦ, τοῦ Ἐθνικοῦ Ὠδείου διὰ τῆς κ. Κρινιῶς Καλομοίρη, τῆς χορωδίας Ἀθηνῶν διὰ τοῦ κ. Παλλαντίου, τοῦ Παγελληνίου Μουσικοῦ Συλλόγου διὰ τοῦ κ. Χυτήρη τοῦ Σωματείου Ἠθοποιῶν Μελοδράματος καὶ Ὀπερέττας διὰ τοῦ κ. Θάνου, τοῦ Σωματείου Ἠθοποιῶν διὰ τοῦ κ. Μεσολογγίτη, τοῦ ΑΣΠΕΛΣ διὰ τοῦ κ. Παπαχρήστου, τῆς Ἑταιρίας τῶν Φίλων τῆς Μουσικῆς διὰ τῆς κ. Τριάντη, τῆς Ἑνώσεως Θεατρικῶν καὶ Μουσικῶν Κριτικῶν διὰ τοῦ κ. Χαμουδοπούλου, μαθητῶν τοῦ Ὠδείου Ἀθηνῶν καὶ ἀποφοίτων τοῦ Ὠδείου Θεσσαλονίκης.

Ἡ Κρατικὴ Ὀρχήστρα ἐν συνεχείᾳ ἑρμήνευσε τὸ «Πένθιμο ἐμβατήριο» ἀπὸ τὴν Ἡρωϊκὴ συμφωνία τοῦ Μπετόβεν καὶ ἡ τεφροδόχος διὰ τοῦ ὑπουργοῦ τῆς Παιδείας κ. Βογιατζῆ παρεδόθη εἰς τὸν κ. Κυριακίδην καὶ ἀπὸ αὐτὸν εἰς τὸν κ. Φαραντάτον, ὁ ὁποῖος τὴν μετέφερεν εἰς τὴν Αἴθουσαν Συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν, ὅπου ἐξετέθη εἰς λαϊκὸν προσκύνημα, τὸ ὁποῖον θὰ συνεχισθῆ σήμερον καὶ αὔριον καὶ κατὰ τὶς ὧρες 9—12 π.μ. καὶ 5—7 μ.μ.

ΓΕΩΡΓΙΟΣ ΒΩΚΟΣ



Ἡ παιδικὴ φίλη τοῦ Δημήτρη Μητρόπουλου κ. Κατίνα Κατσογιάννη, συνομιλεῖ μὲ τὸν συνεργάτην μας κ. Θ. Δράκον, ὀλίγον μετὰ τὴν ἄφιξίν της εἰς τὸ ἀεροδρόμιον. Ἡ κ. Κατσογιάννη εἶνε ἡ μόνη ποὺ παρέστη κατὰ τὴν καῦσιν τῆς σοροῦ τοῦ Μητρόπουλου στὸ κρεματόριον τοῦ Λουγκάνο...

Η ΠΕΡΙΓΡΑΦΗ ΤΟΥ κ. ΘΕΟΔ. ΔΡΑΚΟΥ

Ἐξ ἄλλου ὁ συνεργάτης μας κ. Θ. ΔΡΑΚΟΣ γράφει τὰ ἑξῆς διὰ τὴν μεταφορὰν καὶ τὸ λαϊκὸ προσκύνημα τῆς τέφρας τοῦ Δημήτρη Μητροπούλου:

Ἀπὸ τὸ πρωὶ τῆς χθὲς συνεχίζεται τὸ προσκύνημα τῆς κάλπης ποὺ φέρει τὴν τέφρα τοῦ Δημήτρη Μητροπούλου στὸ Ὠδεῖον Ἀθηνῶν. Στὴν αἴθουσα συναυλιῶν, πάνω στὸ παλκοσένικο, σ' αὐτὸ τὸ κτίριο ποὺ ἦταν ἡ παλιὰ κατοικία τοῦ Ἄρμανσπεργκ. Ἀπὸ ἐκεῖ ποὺ ἀκούστηκε γιὰ πρώτη φορὰ ἡ μουσικὴ κι' ἐδόθηκαν οἱ πρῶτες ἐπίσημες δεξιώσεις τὴν ἐποχὴ τῆς ἀφίξεως τοῦ Βασιλέως Ὄθωνος στὴν Ἀθήνα, σωστὰ ἑκατὸν εἴκοσι χρόνια!.. Ἐκεῖ ἐτοποθετήθη ὁ Δημήτρης Μητρόπουλος. Μέσα στὸ Ὠδεῖο ποὺ σπούδασε. Ποὺ δοκίμασε τὶς πρῶτες συγκινήσεις τῆς μουσικῆς ἐπιτυχίας καὶ τῆς διακρίσεως τοῦ ταλέντου του. Σ' αὐτὸ τὸ παλκοσένικο ποὺ ὡς ἔφηβος μὲ τὰ ξανθὰ μαλλιὰ καὶ τὰ φωτεινὰ γαλάζια μάτια δοκίμασε τὴν χαρὰ νὰ πλησιάσῃ καὶ νὰ ἀγγίξῃ τὶς καρδιὲς τῶν ἀκροατῶν του.

Ἐζήσαμε ὅλες τὶς συγκινητικὲς στιγμὲς τῆς ἀφίξεως τῆς κάλπης ποὺ ἔφερε τὴν σποδὸν τοῦ Δημήτρη Μητρόπουλου. Εἴδαμε ὅλους τοὺς παλιοὺς φίλους του καὶ τοὺς συμμαθητάς του κι' ἀκούσαμε τὶς συγκινητικὲς ἀφηγήσεις τους. Ζήσαμε τὴν τελευταία συνάντησι τοῦ Δημήτρη Μητροπούλου μὲ τὸ κοινὸ τῶν συναυλιῶν, ἐκεῖ στὸ θέατρο Ἡρώδου τοῦ Ἀττικοῦ καὶ τὸν χαιρετισμὸ ὅλων τῶν ἐπισήμων. Ὅταν στὶς 2.20 τὸ μεσημέρι τῆς Κυριακῆς ἡ «Ντακότα» τῆς Ε. Β.Α. προσγειώθη στὸ ἀεροδρόμιο τῆς Ἐλευσῖνος κατέβηκαν ἀπὸ αὐτὴν ἡ κ. Καΐτη Κατσογιάννη, ἡ παλιὰ κι' ἀγαπημένη φίλη τοῦ Δημήτρη Μητροπούλου, ὁ γενικὸς διευθυντὴς Γραμμάτων καὶ Θεάτρου κ. Κουρνοῦτος καὶ ὁ ἐκπρόσωπος τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητρόπουλος. Κι' ὁ μεγάλος μαέστρος ἔμεινε μόνος σ' αὐτὸ τὸ ἀεροσκάφος. Αὐτὸ τὸ γιγάντιο πουλὶ μὲ τὰ ἁπλωμένα φτερά, ποὺ ἦταν ἕτοιμο γιὰ νὰ πετάξῃ πάλι μέσα στὸ χρυσὸ ἑλληνικὸ φῶς καὶ τὸ γαλάζιο τοῦ οὐρανοῦ τῆς Ἀττικῆς.

Ἡ ἐπίσημος ὑποδοχὴ εἶχε καθορισθῆ γιὰ τὴν 4 μ. μ. στὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ καὶ ἔπρεπε νὰ δοθῆ καιρὸς νὰ παραταχθῆ τὸ ἄγημα, νὰ ἔρθουν οἱ ἐπίσημοι καὶ οἱ συγγενεῖς καὶ φίλοι. Ἦταν μιὰ τυπικὴ ἀνωμαλία ὡς πρὸς τὴν ὥραν ἀφίξεως τοῦ ἀεροσκάφους. Ἀπεγειώθη ἐνωρίτερον καὶ ὅταν ἐδόθη τὸ σῆμα δὲν ἦτο δυνατὸν πλέον νὰ εἰδοποιηθοῦν καὶ νὰ ἀφιχθοῦν μέσα σέ τρεῖς ὧρες στὸ ἀεροδρόμιον.

Κι' ἔτσι τοὺς εἴδαμε στὸ ἀεροδρόμιον τῆς Ἐλευσῖνος. Ὁ κ. Δημητρόπουλος συνεννοεῖται μὲ τὶς ἁρμόδιες Ἀρχές. Ὁ κ. Κουρνοῦτος συγκινημένος μιλεῖ γιὰ τὸ ταξίδι στὸ Μιλάνο καὶ γιὰ τὸν ἐπίλογο τῆς ζωῆς τοῦ ἀθάνατου Δημήτρη Μητροπούλου. Καὶ ἡ κ. Καΐτη Κατσογιάννη πνιγμένη ἀπὸ τὴν συγκίνησι μᾶς ἀφηγεῖται:

— Πέθανε ὅπως ἐπιθυμοῦσε. Εἶχεν ἕνα ὡραῖο θάνατο. Δὲν πόνεσε, δὲν ὑπέφερε, δὲν τὸν κατάλαβε καθόλου. Σ' ἕνα λεπτό. Σὲ μιὰ στιγμή. Ἐκεῖ, στὸ πόντιουμ, ποὺ ὅλο τὸ μυαλό του ἦταν δοσμένο στὶς νότες τοῦ ἀγαπημένου συνθέτου του Μάλερ. Ἐκεῖ ἀνάμεσα στοὺς φίλους του τῆς ὀρχήστρας τῆς Σκάλας τοῦ Μιλάνου. Σήκωσε τὴν μπαγκέττα, μὲ ἐκείνην τὴν τόσο χαρακτηριστικὴ κίνησι τῶν χεριῶν του ποὺ μιλοῦσαν, ἔγειρε πάνω στὸ πόντιουμ καὶ ἀνεπαίσθητα αἰώνια. Κι' ἡ ψυχή του φτερούγισε πάνω στὶς θεῖες νότες τῆς μουσικῆς, ἔγινε ἕνα μ' αὐτὲς κι' ἀνέβηκε πάνω πρὸς τὸν Δημιουργό του. Ὁ Δημήτρης Μητρόπουλος εὐνοήθηκε ἀπὸ τὸν Θεὸν ποὺ λάτρεψε καὶ τοῦ ἔδωσε τὴν χαρὰν τῶν καλῶν ἀνθρώπων.

Ἦταν χριστιανὰ τὰ τέλη τῆς ζωῆς του. Ἀνώδυνα, εἰρηνικά.... Πέθανε μέσα στὸν κόσμο τῶν ἀνθρώπων ποὺ ἀγάπησε, μέσα στὸν ἱερὸ ναὸ τῆς μουσικῆς: Στὴν Σκάλα τοῦ Μιλάνου!... Ὡραῖος θάνατος γι' αὐτόν. Τραγικὴ ἀπώλεια γιὰ τὸ διεθνὲς κοινὸν τῶν φίλων τῆς θείας ἁρμονίας....

Καὶ ἡ κ. Καΐτη Κατσογιάννη μᾶς ἀφηγεῖται κατόπιν πῶς τὸν ἐφρόντισαν οἱ φίλοι του. Πῶς τὸν μετέφεραν στὸ Ἰνστιτοῦτον Ἰατροδικαστικῆς τοῦ Μιλάνου. Τὸ προσκύνημα ὅλων τῶν Ἰταλῶν καλλιτεχνῶν πρὸ τῆς σοροῦ του.

— Ὁ Δημήτρης Μητρόπουλος δὲν ἤθελε τὰ ἄνθη.. Δὲν ἤθελε νὰ τὸν ἀντικρύσουν νεκροστολισμένον. Ἤθελε νὰ τὸν θυμοῦνται ὁλοζώντανον. Νὰ στέκεται λυγερόκορμος σὰν κυπαρίσσι μὲ τ' αὐτὶ καὶ τὸ μάτι στὴν ὀρχήστρα. Ἕτοιμος πάντα μὲ τὶς κινήσεις τῶν χεριῶν του νὰ δώσῃ τὴν καρδιὰ καὶ τὴν συγκίνησι τῶν διασήμων συνθετῶν. Νὰ τὴν μεταφέρῃ στὴν καρδιὰ τῶν ἀκροατῶν του. Νὰ κάνῃ τὶς νότες τὶς ἄψυχες νὰ πάρουν τὴν θεϊκὴ ἁρμονία τους.

Ἑξῆ δενδράκια παράστεκαν στὸ φέρετρό του. Κι' οἱ φίλοι μὲ βουρκωμένα μάτια περνοῦσαν ἀπὸ μπροστά του καὶ τὸν χαιρετοῦσαν....

ΠΩΣ ΕΓΙΝΕ Η ΚΑΥΣΙΣ

— Πῶς ἔγινε ἡ καῦσις τῆς σοροῦ τοῦ Δημήτρη Μητροπούλου;

— Μά, ὅπως εἶνε γνωστόν, στὸ Λουγκάνο. Στὴν Ἰταλία δὲν ὑπάρχει κρεματόριο. Οἱ Καθολικοὶ ἀπαγορεύουν τὴν καῦσιν τῶν νεκρῶν. Ἦταν ὅμως αὐτό, ἡ τελευταία ἐπιθυμία τοῦ Μητροπούλου. Ἔπρεπε νὰ γίνῃ σεβαστῆ. Ἔτσι ἐγὼ τὸν συνώδευσα εἰς τὸ Λουγκάνο τῆς Ἑλβετίας. Ὁ Φραντζέσκο Σισιλιάνι ὁ ἀρχιμουσικὸς καὶ διευθυντὴς τῆς Σκάλας κι' ἑπτὰ μουσικοὶ ὑπεβάσταζαν τὸ δρύϊνο φέρετρον. Γιὰ τὸ Λουγκάνο φύγαμε τὸ μεσημέρι. Τὸ βράδυ γυρίσαμε πάλι στὸ Μιλάνο μὲ τὴν κάλπην ποὺ ἔφερε τὴν τέφραν τοῦ Δημήτρη Μητροπούλου. Ἤμουν ἡ μόνη ποὺ τὸν ἠκολούθησα ὡς ἐκεῖ καὶ παρευρέθην στὴν ἀποτέφρωσίν του. Μέχρι τῆς τελευταίας στιγμῆς ποὺ τὸ σῶμα του εἰσήχθη στὸν κλίβανον δὲν ἤθελα νὰ τὸν χάσω ἀπὸ τὰ μάτια μου... Μέχρι τὴν τελευταία στιγμή...

Ἐνῶ τὸ σῶμα τοῦ Δημήτρη Μητροπούλου καιγόταν μέσα στὸν κλίβανο τοῦ κρεματορίου, στὸ παρεκκλήσιό του, ὁ μοναδικὸς Ἕλλην μουσικὸς ποὺ διαμένει στὸ Λουγκάνο, ὁ κ. Ἄγγελος Μπάρβας, καθισμένος στὸ ἁρμόνιον μὲ δάκρυα στὰ μάτια, ἔπαιζε μιὰ φούγκα τοῦ Μπάχ. Καὶ κοντά του παράστεκαν οἱ ἀντιπρόσωποι τῶν Λυρικῶν Σκηνῶν τῆς Βιέννης καὶ τοῦ Σάλτσμπουργκ, τῆς Φιλαρμονικῆς Ὀρχήστρας καὶ τοῦ ραδιοσταθμοῦ. Ἔπειτα, συνέχισεν ἡ κ. Κατσογιάννη, γυρίσαμε πάλι στὸ Μιλᾶνο. Καὶ τὴν Κυριακὴ μὲ τὸ ἀεροπλάνο τὸν φέραμε ἐδῶ...

— Ἤσαστε παιδικὴ φίλη του;

— Τὸν γνώρισα ἀπὸ τὰ πρῶτα χρόνια ποὺ νέος γύρισε ἀπὸ τὸ Βερολῖνο, μετὰ τὶς σπουδές του. Ἀπὸ τότε κάθε φορὰ ποὺ ἐρχόταν στὴν Ἑλλάδα τοῦ ἄρεσε νὰ ξεκουράζεται στὸ σπίτι μου. Ἦταν ἁπλός, ἀσκητικός, ἥρεμος. Γεμάτος καλωσύνη. Κι' ἀγαποῦσε τὰ παιδιά... Ὅλα τὰ παιδιὰ τοῦ ξυπνοῦσαν τὴν ψυχή του καὶ τοῦ γιάτρευαν ἕνα παλιὸ πλήγωμα...

Η ΠΡΩΤΗ ΠΙΚΡΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Κι' ἀλήθεια, ὁ Δημήτρης Μητρόπουλος ὅταν φτωχὸς σπούδαζε στὸ Βερολῖνο, τὸ 1918, ἡ ἀδελφούλα του ἀρρώστησε βαρειὰ καὶ τὴν μετέφεραν στὴν Ἑλβετία. Μὰ ἦταν πολὺ βασανισμένη. Ἔτρεξε ὁ φτωχὸς σπουδαστής, ὁ Δημήτρης Μητρόπουλος νὰ τὴν πάρῃ καὶ νὰ τὴν μεταφέρῃ στὸ Βερολῖνο. Σ' ἕνα βαγόνι τῆς τρίτης θέσεως, οἱ ἐπιβάτες τοῦ τραίνου ἔβλεπαν συγκινημένοι αὐτὸν τὸν ξανθὸ νέον μὲ τὰ γαλανὰ μάτια καὶ τὸ τριμμένο παλιὸ κοστούμι νὰ κρατᾶ στὴν ἀγκαλιά του ἕνα μικρὸ ἄρρωστο κοριτσάκι καὶ νὰ προσπαθῇ νὰ τὸ ξεκουράσῃ ἀπὸ τὸ ἐπίπονο ταξίδι. Ὁ Δημήτρης Μητρόπουλος κρατοῦσε στὴν ἀγκαλιά του τὴν ἀδελφούλα του Ἑλένη ποὺ ἀγωνίσθηκε σκληρὰ νὰ διασώσῃ. Μὰ ἐκείνην τὴν ἐγλύτωσε ἀπὸ τὰ βάσανα καὶ τὴν ἐπῆρε ἔπειτα ἀπὸ λίγο ὁ Θεός. Ὅμως ἡ πίκρα ἔμεινε μέσα στὴν ψυχὴ τοῦ Μητρόπουλου. Ἡ πρώτη πίκρα. Κι' ὕστερα ἀκολούθησαν πολλὲς ἄλλες ἀπὸ συναδέλφους καὶ φίλους μὰ ποὺ τὶς ξεχνοῦσε μέσα στὴν μουσική.

Μᾶς εἶπαν ὅτι ἦταν ὑπερβολικὰ αὐαίσθητος ὁ Δημήτρης Μητρόπουλος. Σὲ ἡλικία 17 χρόνων ἤθελε νὰ πάῃ στὸ Ἅγιον Ὄρος γιὰ νὰ καλογερέψῃ. Τὸν ἔπεισαν ν' ἀλλάξῃ ἀπόφασι μὲ τὴν παρατήρ

Απόκομμα ΑΥΓΗΣ
Χρονολογία -8 ΝΟΕ 1960

Ο ΜΕΓΑΛΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΓΥΡΙΣΕ ΓΙΑ ΠΑΝΤΑ ΣΤΗΝ ΠΑΤΡΙΚΗ ΤΟΥ ΓΗ

Η ΣΠΟΔΟΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΣΤΗ ΜΕΓΑΛΗ ΑΙΘΟΥΣΑ ΤΩΝ ΣΥΝΑΥΛΙΩΝ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ

Πλῆθος κόσμου παρακολούθησε προχθὲς τὴν εἰδικὴ τιμητικὴ ἐκδήλωση στὸ Ὠδεῖο Ἡρώδου τοῦ Ἀττικοῦ

Ὁ Δημήτρης Μητρόπουλος γύρισε γιὰ πάντα στὴν πατρική του γῆ. Ἀπὸ τὴν Κυριακὴ ἀργὰ τὸ ἀπόγευμα ἡ σποδὸς τοῦ μεγάλου Ἕλληνα μαέστρου βρίσκεται τοποθετημένη σὲ εἰδικὸ βάθρο στὴ μεγάλη αἴθουσα συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν, τοῦ μουσικοῦ ἱδρύματος ποὺ γαλούχησε τὴ μεγαλύτερη μουσικὴ δόξα τῆς Ἑλλάδος. Αὐτὴ ἡ ταπεινὴ σάλλα ἑνὸς ἀθηναϊκοῦ ὠδείου εἶναι ἡ τελευταία κατοικία τοῦ διάσημου νεκροῦ καὶ ἀπὸ χθὲς τὸ πρωὶ πλήθη κόσμου σπεύδουν νὰ προσκυνήσουν τὴ σποδό του καὶ νὰ τὴ ράνουν μὲ λίγα λουλούδια τῆς Ἀττικῆς.

Τὸ πένθος καὶ ἡ συγκίνηση ποὺ προκάλεσε ὁ θάνατος τοῦ Μητρόπουλου δὲν περιορίσθηκε μόνο ἀνάμεσα στὸ φιλότεχνο κοινό, ἀλλὰ συμμετέχουν σ' αὐτὸ πλατύτατα στρώματα τοῦ ἑλληνικοῦ λαοῦ. Αὐτὸ ἀποδεικνύεται ἀπὸ τὸ πλῆθος τοῦ ἀνώνυμου κοινοῦ καὶ ἰδιαίτερα τῶν νέων, ποὺ ἔσπευσαν νὰ γεμίσουν ἀσφυκτικὰ τὶς κερκίδες τοῦ ἀρχαίου θεάτρου τοῦ Ἡρώδου τοῦ Ἀττικοῦ καὶ νὰ ἀποχαιρετίσουν τὴν Κυριακὴ τὸ ἀπόγευμα τὸν Δημήτρη Μητρόπουλο καὶ ἀπὸ τὸ προσκύνημα ποὺ ἄρχισε ἀπὸ χθὲς στὴ σποδό του.

Ἡ σποδὸς τοῦ μεγάλου ξενητεμένου Ἕλληνα ἀρχιμουσικοῦ ἔφθασε στὶς 4 τὸ ἀπόγευμα τῆς Κυριακῆς στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ μὲ εἰδικὸ ἀεροπλάνο. Ἀπὸ τὶς 3 ἡ ὥρα στὸν ἀερολιμένα εἶχε παραταχθεῖ ἄγημα τῆς ἀεροπορίας καὶ ἡ μπάντα τοῦ σώματος γιὰ νὰ ἀποδώσουν τιμὲς ἐνῶ λίγο ἀργότερα ἄρχισαν νὰ φθάνουν οἱ συγγενεῖς τοῦ νεκροῦ, οἱ ἐκπρόσωποι τῶν καλλιτεχνικῶν καὶ πνευματικῶν ὀργανώσεων, καθὼς καὶ ἄλλες προσωπικότητες τοῦ μουσικοῦ κόσμου. Ἐκ μέρους τῆς κυβερνήσεως παρέστησαν ὁ ἀντιπρόεδρος κ. Π. Κανελλόπουλος, οἱ ὑπουργοὶ κ.κ. Βογιατζῆς καὶ Τσάτσος, καθὼς καὶ ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς.

Ὅταν τὸ ἀεροπλάνο προσγειώθηκε στὸ Ἑλληνικὸ ὁ διευθυντὴς Γραμμάτων τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος, ὁ ὁποῖος μαζὶ μὲ ἐκπρόσωπο τοῦ ὑπουργείου Ἐξωτερικῶν εἶχαν μεταβεῖ στὸ Μιλάνο γιὰ τὴ μεταφορὰ τοῦ νεκροῦ, παρέδωσε τὴν κάλπη μὲ τὴ σποδὸ τοῦ Μητρόπουλου στὸν προσωπινὸ διευθυντὴ τῆς Κρατικῆς ὀρχήστρας κ. Θ. Βαβαγιάννη, ἐνῶ τὸ τιμητικὸ ἄγημα ἀπέδιδε τιμὲς καὶ ἡ μπάντα τῆς ἀεροπορίας ἀνέκρουε τὸ Πένθιμο ἐμβατήριο τοῦ Μπετόβεν. Ἀφοῦ ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος ἐκάλυψε τὴν κάλπη μὲ τὴν ἑλληνικὴ σημαία ἡ λήκυθος παρεδόθη σὲ ἀνώτατο ἀξιωματικὸ τῆς ἀεροπορίας καὶ ἡ πομπὴ ξεκίνησε γιὰ τὴν Ἀθήνα.

Στὶς 4.35 μ.μ. ἡ πομπὴ ἔφθασε στοῦ Ἡρώδου τοῦ Ἀττικοῦ, ὅπου τὸ πλῆθος ποὺ περίμενε ἀπὸ ὥρα ξέσπασε σὲ παρατεταμένα χειροκροτήματα. Τὴ στιγμὴ ποὺ ὁ Θ. Βαβαγιάννης ἔμπαινε στὸ ἀρχαῖο θέατρο κρατώντας τὴν κάλπη μία σάλπιγ-



Πλῆθος κόσμου προσέρχεται ἀπὸ χθὲς στὸ Ὠδεῖο Ἀθηνῶν γιὰ νὰ προσκυνήσει τὴ σποδὸ τοῦ μεγάλου Ἕλληνα ἀρχιμουσικοῦ ἡ ὁποία ὅπως δείχνει ἡ φωτογραφία καλυμμένη ἀπὸ τὴν ἑλληνικὴ σημαία καὶ δάφνι να στεφάνια, φρουρεῖται τιμητικῶς ἀπὸ δυὸ σπουδαστὲς τοῦ Ὠδείου

γὰ σήμανε «προσοχὴ» ἐνῶ ὁ κόσμος χειροκροτοῦσε μὲ συγκίνηση. Ἡ κάλπη τοποθετήθηκε σὲ εἰδικὸ βάθρο ποὺ δεξιὰ καὶ ἀριστερά της ἔκαιγαν φλόγες. Ὁ πρῶτος στέφανος ποὺ κατατέθηκε — ἂς σημειωθεῖ ὅτι ὅλοι οἱ στέφανοι ἦταν δάφνινοι γιατὶ ὁ Μητρόπουλος εἶχε ἐκφράσει τὴν ἐπιθυμία νὰ μὴ κατατεθοῦν ἄνθη — ἦταν ἀπὸ ἐκπρόσωπο τοῦ βασιλέως.

Κατόπιν μίλησε ὁ ἀντιπρόεδρος τῆς κυβερνήσεως κ. Κανελλόπουλος, ὁ ὁποῖος μεταξὺ ἄλλων, εἶπε τὰ ἑξῆς:

«Ἡ ἑλληνικὴ κυβέρνησις πενθεῖ καὶ τιμᾶ τὸ ἔξοχο τέκνο τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει ἀτοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε στὴ ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος».

Σὲ συνέχεια ὁ μουσουργὸς κ. Π. Πετρίδης κατέθεσε στέφανο ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν καὶ διάβασε ἀποχαιρετισμὸ τοῦ ἄρρωστου ἀκαδημαϊκοῦ Μανώλη Καλομοίρη. «Ἔρχομαι — ἔγραφε μεταξὺ ἄλλων ὁ ἄρρωστος μουσουργὸς — νὰ χαιρετίσω τὸν ἐνδοξότερο μουσικὸ ποὺ ἐτούτη ἡ γῆ τῶν ἡρώων τοῦ πνεύματος καὶ τῆς ἀνδρείας ἀνάστησε μαζὶ μὲ τὸ μυρωμένο ἀέρα καὶ τὸ φλοῖσβο τοῦ Παληοῦ Φαλήρου. Σὰ φωτεινὸ μετέωρο τὸν ἀνέβασε νὰ φωτίσῃ ὅλο τὸν πολιτισμένο κόσμο καὶ νὰ χαρίσῃ στὶς πονεμένες καρδιὲς τῶν ἀνθρώπων τὸ ὑπέρθεο τραγούδι ἑνὸς ἥρωα καὶ ἑνὸς ἁγίου. Ἥρωας καὶ ἅγιος τῆς Τέχνης ὁ Δημήτρης Μητρόπουλος. Ἕνας ἀπὸ τοὺς μεγαλύτερους ἀναδημιουργοὺς τοῦ αἰώνα μας, ἐχάρισε ὅπως ὁ Τοσκανίνι καὶ ὁ Φούρτβέγκλερ τὴ θέρμη καὶ τὸν παλμὸ ποὺ τὸν ἐδονοῦσε ἁλόκληρο».

Ἀκολούθως ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς εἶπε τὰ ἑξῆς: «Ὁ δῆμος Ἀθηναίων ἀπονέμει τὸ μετάλλιον τῆς πόλεως τῶν Ἀθηνῶν καὶ καταθέτει τὸ δάφνινο τοῦτο στεφάνι ὡς φόρον ὑπερτάτης τιμῆς πρὸς τὸν μεγάλο Μητρόπουλο».

Ἐκ μέρους τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν μίλησε ὁ πρόεδρός του κ. Ἀρ. Κυριακίδης, ὁ ὁποῖος εἶπε:

«Τὰ δάκρυα τῶν μαθητῶν καὶ συνεργατῶν τοῦ Δημήτρη Μητρόπουλου εἶναι ἀστείρευτα. Ὁ μεγάλος μαέστρος ποὺ ἔφερε τὴν δόξα στὴν πατρίδα του ἐπέστρεψε πλέον διὰ παντὸς εἰς αὐτήν. Σήμερα ποὺ αἱ ἀκτῖνες τοῦ δύοντος ἀττικοῦ ἡλίου παίρνουν μιὰ λάμψι γιὰ νὰ καταυγάσουν τὸν Ἱερὸ Βράχο, κλίνομε εὐλαβῶς τὸ γόνυ στὸν μεγάλο δάσκαλο».

Τὸν στέφανο τῆς Κρατικῆς Ὀρχήστρας συνόδευσαν τὰ παρακάτω λόγια, ποὺ εἶπε ὁ μαέστρος Θ. Βαβαγιάννης: «Πολυαγαπημένε μαέστρο. Στὸν ἱερὸ αὐτὸ χῶρο ποὺ πρὶν ἀπὸ λίγα χρόνια ἀντήχησε ἡ ἀθάνατη τέχνη σου, ἤλθαμε σήμερα προσκυνηταὶ τῆς ἁγίας μνήμης σου. Ἡ ζωή σου γεμάτη αὐταπάρνησι καὶ μεγαλεῖο κάνει τὴν προσφορὰ τῆς μικρῆς μας χώρας στὸν τομέα τῆς τέχνης δυσανάλογα μεγάλη. Ἡ ἀθέατη παρουσία σου θὰ γεμίζῃ τὸ εἶναι μας καὶ θὰ μᾶς ὁδηγῇ στὴν ἀρετή, ποὺ ὑπῆρξε πάντοτε τὸ σύμβολο τῆς ζωῆς σου. Μέσα ἀπὸ τὸν τάφο σου θ' ἀναβλύζῃ αἰώνιο φῶς καὶ ζωὴ γιὰ τὶς μέλλουσες γενεές, μικρὴ παρηγοριὰ γιὰ μᾶς ποὺ τόσο πιστὰ σ' ἀγαπήσαμε καὶ σοῦ παρασταθήκαμε. Ἡ εὐγνωμοσύνη μας ἂς σὲ συντροφεύῃ στὸ μακρυνό σου ταξίδι κι' ἂς εἶναι αἰώνια ἡ μνήμη σου».

Στεφάνους κατέθεσαν ἐπίσης οἱ κ.κ. Σπυρομήλιος, ἐκ μέρους τοῦ Ε.Ι.Ρ., Ἀντίοχος Εὐαγγελάτος, ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Μουσουργῶν, Μάριος Βάρβογλης, ἐκ μέρους τοῦ Συνδέσμου Ἑλλήνων Συνθετῶν καὶ Θεὼς καὶ οἱ μουσικοὶ τῆς Κρατικῆς Ὀρχήστρας, ἡ Ἐθνικὴ Ἑταιρία Ἑλλήνων Λογοτεχνῶν, τὸ Κρατικὸ Ὠδεῖο Θεσσαλονίκης, κ. Κρινιὼ Καλομοίρη, ἐκ μέρους τοῦ Ἐθνικοῦ Ὠδείου, ὁ κ. Μενελάος Παλλάντιος, ἐκ μέρους τῆς Χορῳδίας Ἀθηνῶν, ὁ κ. Χυτήρης, ἐκ μέρους τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, ὁ πρόεδρος τοῦ Σωματείου Ἠθοποιῶν κ. Βασίλης Μεσολογγίτης, ὁ πρόεδρος τοῦ Σ.Η.Μ.Ο. κ. Διον. Θᾶνος, ὁ κ. Νῖκος Παπαχρῆστος, ἐκ μέρους τοῦ Ἀλληλοβοηθητικοῦ Σωματείου τῆς Ε.Λ.Σ., ἡ κ. Ἀλεξάνδρα Τριάντη, ἐκ μέρους τῶν Φίλων τῆς Μουσικῆς, οἱ μαθητὲς τοῦ Ὠδείου Ἀθηνῶν, ὁ κ. Χαμουδόπουλος, ἐκ μέρους τῆς Ἑνώσεως Μουσικῶν καὶ Θεατρικῶν Κριτικῶν καὶ ὁ Σύλλογος Ἀποφοίτων τοῦ Ὠδείου Θεσσαλονίκης.

Τέλος, πρὶν ἡ σποδὸς παραδοθεῖ στὸν κ. Φαραντάτο γιὰ νὰ μεταφερθεῖ στὸ Ὠδεῖο Ἀθηνῶν ἡ Κρατικὴ Ὀρχήστρα ἔπαιξε χωρὶς μαέστρο τὸ Πένθιμο ἐμβατήριο τοῦ Μπετόβεν.

Απόκομμα ΕΘΝΟΥΣ
Χρονολογία -8 ΝΟΕ 1960

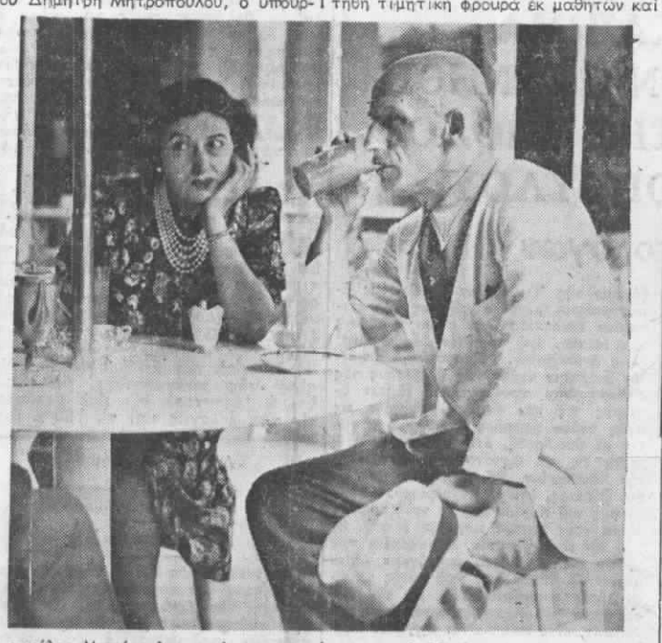
ΣΤΗΝ ΑΙΘΟΥΣΑ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ

Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΤΡΙΗΜΕΡΟΝ ΠΡΟΣΚΥΝΗΜΑ

ΠΩΣ ΤΟΝ ΕΥΡΗΚΕΝ Ο ΘΑΝΑΤΟΣ

ΜΙΑ ΔΙΚΑΙΑ ΔΙΑΜΑΡΤΥΡΙΑ

ΜΕΤΑ τὴν γενομένην τὸ ἀπόγευμα τῆς Κυριακῆς τελετὴν ἐν τῷ Ὠδείῳ τοῦ Ἡρώδου Ἀττικοῦ πρὸς τιμὴν τοῦ Δημήτρη Μητρόπουλου, ὁ ὑπουργὸς τῆς Παιδείας κ. Γ. Βογιατζῆς παρέδωσε τὴν λήκυθον μὲ τὴν τέφραν τοῦ διασήμου Ἕλληνος μαέστρου εἰς τὸν διευθυντὴν τοῦ Ὠδείου Ἀθηνῶν κ. Σ. Φαραντάτον, ὁ ὁποῖος, συνοδείᾳ τῶν καθηγητῶν τοῦ Ἱδρύματος μετέφερεν εἰς τὸ Ὠδεῖον Ἀθηνῶν καὶ κατέθεσε αὐτὴν εἰς τὴν αἴθουσα συναυλιῶν, ἡ ὁποία εἶχε διακοσμηθῇ καταλλήλως, παρουσίᾳ ὅλου τοῦ προσωπικοῦ καὶ πλήθους κόσμου. Παρὰ τὴν λήκυθον ἐτοποθετήθη τιμητικὴ φρουρὰ ἐκ μαθητῶν καὶ μαθητριῶν τοῦ Ὠδείου. Ἡ αἴθουσα θὰ παραμείνῃ ἀνοικτὴ διὰ τὸ Κοινὸν ἐπὶ τριήμερον καὶ κατὰ τὰς ὥρας 10 - 12 π. μ. καὶ 5 - 6 μ.μ. Ἐν τῷ μεταξύ, ἡ κ. Ἑλένη Μαλαφέκα — Περπέσα, τμηματάρχης τοῦ ὑπουργείου Παιδείας, ἔθεσεν εἰς τὴν διάθεσιν τοῦ ὑπουργοῦ Παιδείας κ. Βογιατζῆ τὸ ποσὸν τῶν δρχ. 1.000 εἰς μνήμην Δημήτρη Μητρόπουλου, ὡς ἐλαχίστου δεῖγμα φόρου τιμῆς πρὸς τὸν μεταστάντα διὰ τὴν πολύτιμον αὐτοῦ συμπαράστασιν εἰς τὸ συνθετικὸν ἔργον τοῦ συζύγου της Χαρίλαου Περπέσα, τοῦ ὁποίου ἔργα διηύθυνε κατ' ἐπανάληψιν ἐν Ἑλλάδι καὶ εἰς Ἡνωμένας Πολιτείας τῆς Ἀμερικῆς. Συμφώνως πρὸς ἐκφρασθεῖσαν ὑπὸ τῆς κ. Περπέσα ἐπιθυμίαν, τὸ ἀνωτέρω ποσὸν δύναται νὰ διατεθῇ κατὰ τὴν κρίσιν τοῦ κ. Βογιατζῆ, ἐφ' ὅσον ἐντὸς ἔτους ἀπὸ τῆς κηδείας τοῦ ἐκλιπόντος δὲν ἤθελε συσταθῇ ἐν Ἑλλάδι ἴδιον Ἵδρυμα «Δημήτρη Μητρόπουλου», ἐκπληροῦν τοὺς σκοποὺς διὰ τοὺς ὁποίους ἐμόχθησεν ὁ ἀείμνηστος ἀρχιμουσικός.



Ὁ μεγάλος Μητρόπουλος κατὰ φωτογραφίαν του πρὸ 20ετίας εἰς τὴν Ἀμερικὴν μαζὶ μὲ τὴν Κατίνα Παξινοῦ. Ὡς γνωστόν, ὁ κορυφαῖος ἀρχιμουσικὸς συνεδέετο δι' ἰδιαιτέρας φιλίας μὲ τὴν διαπρεπῆ τραγῳδόν.

ΠΩΣ ΑΠΕΘΑΝΕ

ΑΠΟ χθεσινὴ ἐπιστολὴ τοῦ Ἕλληνος τενόρου Ἀντόνιο Κωνσταντίνο, Παπαϊωαννταντίνου, ποὺ βρισκόταν στὸ Μιλάνο τὴν ἡμέρα τοῦ θανάτου τοῦ Δημήτρη Μητρόπουλου, ἐγνώσθησαν ὡρισμένες λεπτομέρειες τῶν τελευταίων στιγμῶν τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ.

Ὁ καθηγητὴς Καροῦζο, πρώτη «τρόμπα» τῆς Σκάλας, διηγήθηκε στὸν Ἕλληνα τενόρο πῶς «ἔσβυσε» ὁ Μητρόπουλος: «Μπαίνοντας στὴν αἴθουσα τῶν δοκιμῶν, ὕστερα ἀπὸ τέσσαρα χρόνια, ποὺ εἶχε νὰ ἔλθῃ στὴ Σκάλα, μὲ χαιρέτησε πρῶτον ἀπ' ὅλους μὲ θερμὴ χειραψία. Ἄρχισε ἀμέσως τὴν πρόβα, ὕστερα, ὅμως, ἀπὸ μερικὲς παύσεις εἶπε στοὺς μουσικούς: «Γιὰ νὰ μὴ σταματοῦμε κάθε τόσο, σᾶς ἐξηγῶ πῶς πρέπει νὰ κάνουμε ὅλο τὸ ἔργο». Μετὰ ἀπὸ αὐτὴ τὴν «συνεννόησι», ἡ πρόβα ἄρχισε ἀπὸ τὴν ἀρχή. Ἡ ὀρχήστρα εἶχε παίξει 40 περίπου μέτρα, ὅταν ἀκολούθησε ἕνα «σόλο» τῆς «τρόμπας», ποὺ ἄρχιζε «φόρτε» καὶ τελείωνε «πιανίσσιμο». Ἀκριβῶς σ' αὐτὸ τὸ «σόλο» ὁ Μητρόπουλος κάθησε καὶ πλησιάζοντας στὸ «ντιμινουέντο» ἔκλινε τὸ κεφάλι, σὰ νὰ ἤθελε νὰ ἐκφράσῃ τὸν χρωματισμὸ τοῦ «πιανίσσιμο». Ἔτσι, τοὐλάχιστον, νόμισαν οἱ μουσικοὶ τῆς ὀρχήστρας. Ὅταν, ὅμως, τὸ κεφάλι του ἔφθασε χαμηλότερα καὶ τὸ σῶμα παρεσύρθη πρὸς τὸ κενόν, ἀντελήφθησαν ὅλοι, ὅτι δὲν ἐπρόκειτο γιὰ μιὰ συνήθη κίνησι χρωματισμοῦ, ἀλλὰ γιὰ τὸ τέλος μιᾶς μεγαλοφυΐας. Πέφτοντας, χτύπησε τὸ πηγούνι του, ἐνῶ ἕνας ρόγχος ἠκούσθη καὶ ἀμέσως δεύτερος, βαθύτερος, καὶ ὁ Μητρόπουλος παρέδωσε τὸ πνεῦμα στὰ χέρια τῶν μουσικῶν, μέσα στὸ θέατρο, ποὺ ἀγάπησε περισσότερο ἀπὸ κάθε τι ἄλλο στὴ ζωή του».

ΔΙΚΑΙΑ ΔΙΑΜΑΡΤΥΡΙΑ

Ἐλάβαμε τὴν ἀκόλουθον ἀπολύτως δικαιολογημένην διαμαρτυρίαν τοῦ συνδέσμου καθηγητῶν τοῦ Ὠδείου:

Ἀξιότιμε κ. Διευθυντά,

Τὸ Διοικητικὸν Συμβούλιον τοῦ Συνδέσμου Καθηγητῶν τῶν Ὠδείων καὶ Σολίστ παρακαλεῖ ὑμᾶς, ὅπως εὐαρεστηθῆτε καὶ δημοσιεύσητε εἰς τὸ ἔγκριτον φύλλον σας τὴν κάτωθι διαμαρτυρίαν μας:

Ὁ ἡμέτερος Σύνδεσμος, κατόπιν εἰσηγήσεως τοῦ ὑπουργείου Παιδείας, συμπεριελήφθη εἰς τὸν ὑπὸ τοῦ ὑπουργείου Προεδρίας τῆς Κυβερνήσεως καταρτισθέντα κατάλογον καὶ ἐκλήθη ἐπισήμως νὰ συμμετάσχῃ εἰς τὴν ἐν τῷ Ὠδείῳ Ἡρώδου τοῦ Ἀττικοῦ γενομένην χθὲς τελετήν, εἰς μνήμην τοῦ ἐκλιπόντος μεγαλοφυοῦς ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου. Ἀνταποκρινόμενοι εἰς τὴν πρόσκλησιν, παρέστημεν, τόσον τὸ Διοικητικὸν Συμβούλιον ὅσον καὶ τὰ μέλη τοῦ Συνδέσμου εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ, κατὰ τὴν ἄφιξιν τῆς τέφρας τοῦ μεγάλου νεκροῦ καὶ ἐν συνεχείᾳ, ἀκολουθοῦντες δι' αὐτοκινήτων τὴν πομπήν, ὁμοῦ μετὰ τῶν ἄλλων καλλιτεχνικῶν Ὀργανισμῶν, ἐφθάσαμεν εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἀλλὰ παραδόξως, εἰς τὸν πρὸ τοῦ Ὠδείου χῶρον δὲν μᾶς ἐπετράπη ἡ εἴσοδος εἰς τὸ θέατρον, παρὰ τὸ γεγονὸς ὅτι ἐγνωστοποιήσαμεν εἰς τοὺς ἐπὶ κεφαλῆς ἀστυνομικοὺς τὴν ἰδιότητά μας.

Τὰ ἀνωτέρω ἀνακοινοῦμεν διὰ τοῦ Τύπου, ἵνα μὴ παρεξηγηθῇ ἀφ' ἑνὸς ἡ σημειωθεῖσα ἀπουσία τοῦ Συνδέσμου μας κατὰ τὴν ἐντὸς τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ τελετὴν καὶ ἡ γενομένη κατάθεσις τοῦ στεφάνου μας παρ' ἀγνώστου εἰς ἡμᾶς προσώπου καὶ ἄνευ τῆς ἐκφωνήσεως τοῦ προετοιμασθέντος παρ' ἡμῶν λόγου καὶ ἀφ' ἑτέρου διὰ νὰ ἐκφράσωμεν τὴν πικρίαν μας διὰ τὴν ἀκουσίαν αὐτὴν ἀπουσίαν τοῦ Συνδέσμου μας, πλεῖστα τῶν μελῶν τοῦ ὁποίου ὑπῆρξαν συμμαθηταί, συνεργάται καὶ φίλοι τοῦ ἐκλιπόντος μεγάλου ἀρχιμουσικοῦ.

7)11)60.

Μετὰ τιμῆς

Ἡ Ἀντιπρόεδρος: Μ. Ὀριγώνη - Μουτσούση. Ἡ Γεν. Γραμματεύς: Ἤβη Παπᾶ. Τὰ μέλη: Σ. Γενάδη, Μάγγη Καρατζᾶ, Ι. Ἱππολύτου, Νέλλη Εὐελπίδη, Τ. Τριαντάκης καὶ Γ. Βῶκος.

LE MESSAGER D'ATHENES
- 8 NOE. 1960

L'ELITE INTELLECTUELLE DE LA GRECE S'EST RECUEILLIE A L'ODEON HERODE DEVANT LES CENDRES DE MITROPOULOS

Discours du vice-président M. Canellopoulos

Les cendres de Dimitri Mitropoulos ont été apportées dimanche dernier à Athènes et placées au musée de l'Odéon.

Le monde intellectuel et artistique de la Grèce a auparavant, au cours d'une cérémonie spéciale au Théatre Hérode Atticus, rendu le dernier hommage au grand chef d'orchestre dont la personnalité mondiale a rehaussé le prestige de la Grèce à l'étranger.

Depuis les 3 heures de l'après midi un détachement de l'aviation royale ayant en tête la fanfare avait pris place à l'aéoroport d'Hellinikon. A 3 h. 45 arrivaient les parents du defunt, les représentants des organisations artistiques ainsi que plusieurs personnalités du monde intellectuel. Parme celles-ci se trouvait la veuve de Miltiade Negreponti qui aida Mitropoulos dans ses premiers pas.

Peu avant l'atterrissage de l'avion arrivaient le vice-président du Conseil, M. Cannellopoulos ainsi que les ministres MM. C. Tsatsos, Voyatzis et le maire d'Athènes, M. A. Tsoucalas.

Dès que l'avion atterrit, le directeur de la section des Lettres et du Théatre au ministère de l'Education Nationale, M. G. Cournoutos est descendu de l'appareil tenant à la main l'urne contenant les restes du grand musicien. M. Cournoutos était accompagné de M. Dimitropoulos du ministère des affaires étrangères.

Aussitot après, le détachement militaire rendit les honneurs pendant que la fanfare de l'Aviation Royale jouait le marche funèbre de Beethoven.

M. Cournoutos remit l'urne au directeur de l'Orchestre d'Etat, M. Th. Vavayannis qui, suivi de MM. Cournoutos et Dimitropoulos la remit au vice-président du Conseil, M. Canellopoulos.

M. Canellopoulos profondément ému entoura aussitot l'urne du drapeau hellénique pendant que Mme Paxinou, en pleurs, baisait l'urne.

Le vice-président du Conseil remit ensuite le précieux objet à un officier supérieur de l'aviation pour être transporté à l'Odéon d'Hérode Atticus.

Une grande file de voitures à la tête de laquelle se trouvait une jeep contenant l'urne se rendit ensuite aux pieds de l'Acropole.

A L'ODEON HERODE ATTICUS

Le cortège arriva à l'Odéon Hérode Atticus à 4 h. 35 p.m. A l'arrivée de la jeep contenant l'urne, la foule commença à applaudir frénétiquement.

L'urne fut déposée par M. Vavayannis sur un socle spécial. Aussitot après, le représentant du Roi, lieutenant-colonel Alexandre Canellopoulos y déposa une couronne de lauriers.

LE DISCOURS DE M. CANELLOPOULOS

Le vice-président du Conseil, M. Canellopoulos, tout ému, prit ensuite la parole en ces termes:

«Le gouvernement hellénique, en deuil, honore le digne fils de la Grèce, Dimitri Mitropoulos. Il lui remet une couronne de lauriers, tout comme aux vaillants combattants qui tombent sur le champ d'honneur. La bataille lancée par Dimitri Mitropoulos pendant sa vie a été glorieuse. Il l'a donnée et l'a gagnée sur un terrain mondial avec les armes les plus mystérieuses que l'homme ait jamais créées ou plutot avec celles que Dieu dans un moment de grande bonté a remises entre des mains humaines.

La musique renferme en elle-même — lorsqu'elle est véritable — le sens réel de la vie et de la mort. Elle renferme, de plus, quelque chose de bien plus important: Le sens de l'Infini. Dimitri Mitropoulos a connu ce sens et a permis à des milliers d'êtres humaines de le connaître, de façon telle qu'il parvenait, aussi bien lui-même que ses auditeurs, d'atteindre les assises du trone de Dieu.

Tout comme un grand nombre de Grecs — depuis les temps les plus anciens — Dimitri Mitropoulos appartenait au monde entier. Ceci ne signifiait nullement qu'il avait renié sa patrie. Bien au contraire. ceci était la plus belle confirmation du caractère humanitaire de la Grèce.

Dimitri Mitropoulos était Grec par excellence. Il était également un bon citoyen des Etats-Unis.

Ces deux qualités — ainsi que le prouvent les centaines de milliers de Grecs d'Amérique — vont parfaitement de pair. Mitropoulos était enfin cosmopolite, en donnant à ce mot le sens que lui attribuaient les Grecs de l'antiquité.

Le ciel de l'Attique, pur et sans nuages, accueille aujourd'hui Dimitri Mitropoulos à l'heure où le soleil se couche. Tout comme le soleil de l'Attique, Dimitri Mitropoulos s'est éteint. Une pareille mort demeure éternellement belle».

Après le discours de M. Canellopoulos, le compositeur Pétridis déposa une couronne au nom de l'Académie d'Athènes. Il lut ensuite une lettre d'adieu de M. Manolis Calomiris qui, alité, ne pouvait assister à la cérémonie.

LA MEDAILLE D'ATHENES

Prenant la parole, le maire d'Athènes, M. Tsoukalas, a dit:

«La municipalité d'Athènes décerne la Médaille de la Ville et dépose une couronne le lauriers comme preuve de suprême hommage au grand Mitropoulos».

Le président du Conseil d'administration de l'Odéon d'Athènes, M. A. Kyriakidis, a prononcé ensuite des paroles émues. Puis M. Th. Vavayannis a déposé une couronne au nom de l'Orchestre d'Etat.

Enfin au nom de la Scène Lyrique, M. Costi Bastias, a prononcé un discours dont voici un passage:

«Ce n'est pas la douleur que l'on éprouve pour la perte d'une personne, ou pour la perte d'une valeur. C'est la douleur que l'on éprouve pour le vide mondial que crée la disparition de Dimitri Mitropoulos».

LES COURONNES

Des couronnes de laurier ont été ensuite déposées par les musiciens de l'Orchestre d'Etat, par la Société Nationale des Intellectuels Grecs, par l'Odéon de Thessalonique, par Mme Crinio Calomiris au nom de l'Odéon National, par la Chorale d'Athènes, par la Ligue Musicienne Panhellénique, par le président de la corporation des artistes, par Mme Alexandra Triandi au nom des amis de la musique, par les élèves de l'Odéon d'Athènes, par l'Union des Critiques de musique et de théatre, par la Ligue des diplomés de l'Odéon de Thessalonique.

L'Orchestre d'Etat a joué, aussitot après, sans chef la marche funèbre de Beethoven.

Le ministre de l'éducation nationale, M. Voyatzis, a remis ensuite l'urne à M. S. Pharadatos qui l'a portée à l'Odéon d'Athènes où elle a été déposée.

ΜΑΚΕΔΟΝΙΑΣ ΘΕΣ)ΝΙΚΗΣ
- 9 ΝΟΕ 1960

ΕΙΣ ΛΑ·Ι·ΚΟΝ ΠΡΟΣΚΥΝΗΜΑ ΕΞΕΤΕΘΗ Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΑΘΗΝΑΙ, 8.— Ἡ κάλπη μὲ τὴν λήκυθον, ἡ ὁποία περιέχει τὴν τέφραν τοῦ Δημήτρη Μητροπούλου, ἐναπετέθη εἰς τὴν αἴθουσαν συναυλιῶν τοῦ ὠδείου Ἀθηνῶν, ἡ ὁποία ἔχει διακοσμηθῇ καταλλήλως. Παρὰ τὴν κάλπην ἐτοποθετήθη τιμητικὴ φρουρὰ ἀπὸ μαθητὰς καὶ μαθητρίας. Ἡ αἴθουσα τοῦ ὠδείου θὰ παραμείνῃ ἀνοικτὴ διὰ τὸ κοινὸν ἐπὶ τριήμερον. Πλῆθη κόσμου διῆλθον σήμερον πρὸ τῆς σποδοῦ τοῦ μεγάλου ἀρχιμουσικοῦ, ὁ ὁποῖος ἐδόξασε τὴν Ἑλλάδα. Ἂς σημειωθῇ, ὅτι ἐπὶ τῆς σποδοῦ τοῦ μεγάλου καλλιτέχνου κατέθεσαν στεφάνους καὶ τὸ ὠδεῖον Θεσσαλονίκης, τὰ μέλη τῆς συμφωνικῆς ὀρχήστρας βορείου Ἑλλάδος καὶ ὁ σύλλογος ἀποφοίτων ὠδείων Θεσσαλονίκης.

μα ΚΑΘΗΜΕΡΙΝΗΣ
για - 9 ΝΟΕ 1960

«Ὁ Φιγκαρὸ» διὰ τὸν Μητρόπουλον.

Ὁ ὑπογράφων μὲ τὸ ψευδώνυμον Κλαρεντόν, διάσημος Γάλλος μουσικολόγος Ψπερνὰρ Γκαοττύ, τακτικὸς μουσικοκριτικὸς τῆς ἐφημερίδος «Φιγαρό», εἰς νεκρολογίαν, τὴν ὁποίαν ἀφιερώνει εἰς τὸν Δημήτρην Μητρόπουλον, γράφει μεταξὺ ἄλλων: «Ὁ κόσμος χάνει ἕνα καλλιτέχνη ποὺ, μετὰ τὸν Τοσκανίνι, τὸν Φουρτβάνγκλερ καὶ τὸν Μπρούνο Βάλτερ, κατεῖχε μιὰν ἀπὸ τὶς ὑψηλότερες θέσεις».

ΕΛΛΗΝ. ΒΟΡΡΑΣ ΘΕΣΝΙΚΗ
- 8 ΝΟΕ 1960

ΕΝ ΜΕΣΩ ΣΥΓΚΙΝΗΤΙΚΩΝ ΛΑΪΚΩΝ ΕΚΔΗΛΩΣΕΩΝ

ΕΚΟΜΙΣΘΗ ΤΙΜΗΤΙΚΩΣ Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΕΝ ΠΟΜΠΗ ΜΕΤΑΦΕΡΘΕΙΣΑ ΕΙΣ ΑΘΗΝΑΣ, ΠΑΡΕΔΟΘΗ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΤΗΣ ΠΡΩΤΕΥΟΥΣΗΣ. — ΟΙ ΑΠΟΧΑΙΡΕΤΙΣΤΗΡΙΟΙ ΛΟΓΟΙ ΤΟΥ ΑΝΤΙΠΡΟΕΔΡΟΥ ΤΗΣ ΚΥΒΕΡΝΗΣΕΩΣ κ. ΚΑΝΕΛΛΟΠΟΥΛΟΥ ΚΑΙ ΑΛΛΩΝ ΕΠΙΣΗΜΩΝ ΚΑΙ ΟΙ ΚΑΤΑΤΕΘΕΝΤΕΣ ΣΤΕΦΑΝΟΙ. — ΜΙΑ ΣΥΓΚΛΟΝΙΣΤΙΚΗ ΣΥΝΑΥΛΙΑ ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΑΘΗΝΩΝ

ΑΘΗΝΑΙ, 7 (Τοῦ ἀνταποκριτοῦ μας).— Μὲ συγκινητικὲς ἐκδηλώσεις βαθυτάτου πένθους καὶ εἰλικρινοῦς λύπης τοῦ καλλιτεχνικοῦ καὶ φιλότεχνου κόσμου διεκομίσθη χθὲς εἰς τὰς Ἀθήνας ἡ σποδὸς τοῦ Δημήτρη Μητροπούλου καὶ ἔγινεν εἰδικὴ τιμητικὴ ἐκδήλωσις εἰς μνήμην του. Τὸ ἀεροπλάνον ποὺ μετέφερε τὴν κάλπιδα μὲ τὴν τέφραν τοῦ νεκροῦ ἀνεχώρησε χθὲς τὸ πρωὶ ἀπὸ τὸ Μιλάνον καὶ ἔφθασε τὴν 2.30' ἀπογευματινὴν εἰς Ἐλευσῖνα. Ἀπὸ ἐκεῖ τὴν 4ην ἀπογευματινήν, ὅπως εἶχε προγραμματισθῆ, τὸ «Ντακότα» τῆς στρατιωτικῆς Ἀεροπορίας προσγειώθη εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ. Ἐκεῖ, εἰς τὸν χῶρον ὅπου ἔγινεν ἡ προσγείωσις, εἶχε παραταχθῆ τμῆμα τῆς Βασιλικῆς Ἀεροπορίας καὶ ἡ μουσικὴ της, προσῆλθον δὲ ὅπως ἀποτίσουν φόρον τιμῆς εἰς τὴν μνήμην τοῦ μεγάλου ἀρχιμουσικοῦ ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως καὶ Ἀρχηγὸς Ἐθνικῆς Ἀμύνης κ. Κανελλόπουλος, οἱ ὑπουργοὶ κ. κ. Τσάτσος καὶ Βογιατζής, ὁ γενικὸς διευθυντὴς τῆς Ἐθνικῆς Λυρικῆς Σκηνῆς κ. Μπαστιᾶς, καθὼς καὶ πλῆθος ἐπιλέκτων ἐκπροσώπων τοῦ μουσικοῦ κόσμου. Ὁμοίως παρέστησαν οἱ ἐκ μητρὸς ἐξάδελφοι τοῦ μετασταθέντος, καθὼς καὶ πλῆθος κόσμου. Πολυάριθμος ἀστυνομικὴ δύναμις ἐτήρει τὴν τάξιν.



Κατάμεστον τὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ ἀπὸ κόσμον, ὁ ὁποῖος παρακολουθεῖ τὴν εἰς μνήμην Δημ. Μητροπούλου συναυλίαν χωρὶς μαέστρον, τῆς Συμφωνικῆς Ὀρχήστρας Ἀθηνῶν

Εὐθὺς μόλις προσεγειώθη τὸ ἀεροπλάνον ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας κ. Βαβαγιάννης ἐπροχώρησε πρὸς τὴν κλίμακά του, τὴν ἀνῆλθε καὶ παρέλαβεν ἀπὸ τὰ χέρια τοῦ ἐπιβαίνοντος διευθυντοῦ Γραμμάτων καὶ Καλῶν Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνούτου τὸ κιβώτιον μὲ τὴν σποδὸν τοῦ Δημήτρη Μητροπούλου. Ἐν συνεχείᾳ, συνοδευόμενος ἀπὸ τὸν κ. Κουρνούτον, τὸν ἐκπρόσωπον τοῦ ὑπουργείου Ἐξωτερικῶν κ. Δημητρόπουλον, ποὺ ἐπίσης εἶχε μεταβῆ εἰς τὸ Μιλάνον, καὶ ἀνώτερον ἀξιωματικὸν τῆς Ἀεροπορίας, ἐπροχώρησε πρὸς τὸ μέρος ὅπου ἀνέμενον οἱ ἐπίσημοι. Τὸ παρατεταγμένον τμῆμα ἀπέδιδε τὰς νενομισμένας τιμάς, ἐνῶ συγχρόνως ἡ μπάντα τῆς Ἀεροπορίας ἀνέκρουε πένθιμον ἐμβατήριον. Μὲ ἀργὸν βῆμα καὶ ὑπὸ τὴν γενικὴν συγκίνησιν ἡ τετρὰς ἐπλησίασεν εἰς ἀνοικτὸν τζὶπ τῆς Ἀεροπορίας καὶ ὁ κ. Βαβαγιάννης παρέδωσε τὸ κιβώτιον μὲ τὴν τέφραν εἰς τὸν ἐπὶ κεφαλῆς τῆς τετράδος ποὺ ἐπέβαινε. Προηγουμένως ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος ἐκάλυψε μὲ τὴν Κυανόλευκον τὴν κάλπιδα ποὺ περιεῖχε τὴν σποδόν. Καὶ ἐνῶ τὸ συγκεντρωμένον πλῆθος ἐξεσπούσειν εἰς ζωηρὸν χειροκρότημα εἰς μνήμην τοῦ μεγάλου νεκροῦ τὸ αὐτοκίνητον ἐξεκίνησε πλαισιωμένον ἀπὸ μοτοσυκλεττιστάς. Ἀκολουθοῦσαν τιμητικῶς ἐπιβαίνοντες τῶν αὐτοκινήτων τὰ μέλη τῆς Κυβερνήσεως καὶ ἡ κρατικὴ ἀντιπροσωπεία, ἡ ὁποία εἶχε μεταβῆ εἰς τὸ Μιλάνον.

Περὶ τὴν 4.30' ἀπογευματινὴν ἡ

●● ΣΥΝΕΧΕΙΑ
ΕΙΣ ΤΗΝ 8ην ΣΕΛΙΔΑ

πένθιμος συνοδεία ἐφθασεν εἰς Ἀθήνας καὶ κατηυθύνθη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ. Ἐνωρίτερον τὸ κάτω ἀπὸ τὴν Ἀκρόπολιν ἀρχαῖον θέατρον εἶχεν ἀσφυκτικῶς γεμίσει ἀπὸ κόσμον. Ἔκαμε μάλιστα ἰδιαιτέραν ἐντύπωσιν τὸ γεγονὸς ὅτι οἱ περισσότεροι ἀπὸ τὰς τρεῖς καὶ πλέον χιλιάδας ποὺ εἶχον συρρεύσει εἰς τὸ Ὠδεῖον Ἡρώδου ἀνῆκον εἰς τὰς λαϊκὰς τάξεις, μὲ πυκνὴν ἐκπροσώπησιν καὶ τῆς νέας γενεᾶς. Πλήθη κόσμου εἶχον συγκεντρωθῆ καὶ εἰς τὴν ὁδὸν Διονυσίου Ἀρεοπαγίτου. Εἰς τὸ πεζοδρόμιον πρὸ τῆς κλίμακος ποὺ ὁδηγεῖ πρὸς τὸ ἀρχαῖον θέατρον εὑρίσκετο ἀντιπροσωπεία ἐπιλέκτων στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, μὲ ἐπὶ κεφαλῆς τὸν Βύρωνα Κολάσην. Μόλις ἔφθασε τὸ αὐτοκίνητον τὸ φέρον τὴν τέφραν τῆς σοροῦ τοῦ Μητροπούλου, ὑπὸ τὴν γενικὴν καὶ ζωηρὰν πάντοτε συγκίνησιν, ὁ γενικὸς διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας παρέλαβεν ἐκ νέου τὸ κιβώτιον καὶ ἐπροχώρησε πρὸς τὸ ἀρχαῖον ὠδεῖον. Μαζὶ τὰ μέλη τῆς Κυβερνήσεως, ὁ κ. Μπαστιᾶς, ἐπρόσωποι τῶν στελεχῶν τῆς Κρατικῆς Ὀρχήστρας, καθὼς ἐπίσης καὶ ὁ δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς. Ἐνῶ ἡ πομπὴ εἰσήρχετο εἰς τὸ ὑπερπλήρες Ὠδεῖον Ἡρώδου ἀντήχησαν ζωηρὰ σαλπίσματα καὶ ταυτοχρόνως οἱ τρεῖς χιλιάδες ποὺ εἶχαν καταλάβει τὰς κερκίδας του ξεσπούσαν εἰς ἕνα παρατεταμένον χειροκρότημα.

ΣΤΕΦΑΝΟΣ ΤΟΥ ΒΑΣΙΛΕΩΣ

Ὁ κ. Βαβαγιάννης ἐπροχώρησε καὶ ἐτοποθέτησε τὴν καλπίδα μὲ τὴν τέφρα τοῦ ἀειμνήστου ἀρχιμουσικοῦ ἐπὶ βάθρου ποὺ ἔφερε τὰ ἐθνικὰ χρώματα. Εὐθὺς κατόπιν οἱ ἐπίσημοι κατέλαβον τοὺς εἰδικοὺς θώκους εἰς τὰς κερκίδας τοῦ ἀρχαίου θεάτρου καὶ ἤρχισεν ἡ ἐκδήλωσις πρὸς τιμὴν τοῦ μεγάλου καλλιτέχνου. Μαζὶ μὲ τοὺς ἐπισήμους — σημειωτέον — κατέφθασαν καὶ ὅλοι οἱ ἐκπρόσωποι τοῦ μουσικοῦ κόσμου ποὺ εἶχον κατέλθει εἰς τὸ ἀεροδρόμιον. Ἐκτὸς δὲ μως αὐτῶν εἰς τὸ Ὠδεῖον Ἡρώδου προσῆλθον καὶ πολλοὶ ἄλλοι ἐκπρόσωποι τοῦ πνευματικοῦ καὶ καλλιτεχνικοῦ κόσμου. Τὰ μέλη τῆς Κρατικῆς Ὀρχήστρας μὲ τὰ ὄργανά των εἶχον θέσεις μέσα εἰς τὴν σφενδόνην. Ἡ ἐκδήλωσις ἤρχισε μὲ κατάθεσιν στεφάνου ἐκ μέρους τοῦ ἐκπροσώπου τοῦ Βασιλέως.

Ο κ. ΚΑΝΕΛΛΟΠΟΥΛΟΣ

Μετὰ ταῦτα ἐπροχώρησε πρὸς τὸ βάθρον, ὅπου εἶχεν ἐναποτεθῆ τὸ κιβώτιον μὲ τὴν τέφραν, ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος, ὁ ὁποῖος, ἐν καταφανεῖ συγκινήσει κατέθεσε τὸν στέφανον τῆς Κυβερνήσεως καὶ εἶπε τὰ ἑξῆς:

«Ἡ ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾶ τὸ ἔξοχον τέκνον τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως δέξῃ στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε στὴν ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη. Τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ὅπλα τὰ πιὸ μυστηριώδη ὅπλα ποὺ ἐφεῦρε ὁ ἄνθρωπος ἢ ποὺ ὁ ἴδιος μᾶλλον ὁ Θεός, σὲ μιὰν ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της — ὅταν εἶναι γνήσια — τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: τὸ νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ — κ' ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν — μ' ἕναν τρόπο ποὺ ἔφερε τὸν ἴδιον καὶ κάθε γνήσιο ἀκουστή του ὡς τὰ κοάσπεδα τῆς Ἕδρας τοῦ Θεοῦ. Ὅπως πολλοὶ ἐλληνικοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν Ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς Πατρίδος. Ἐσήμαινε, ἀντίθετα, τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωσι τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν "Ἕλλην κατ' ἐξοχήν. Ἦταν, ταυτόχρονα, καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δυὸ αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν, τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴν λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες στὴν λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς Ἀρχαιότητος, κοσμοπολίτης. Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος.

"Οπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητρόπουλος. Μιὰ τέτοια δύσις εἶναι στὴν ὁμορφιὰ της αἰώνια».

ΟΙ ΑΛΛΟΙ ΣΤΕΦΑΝΟΙ

Μετὰ ταῦτα κατέθεσε στέφανον ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν ὁ μουσουργὸς Πετρίδης.

Μετὰ τὴν κατάθεσιν τῶν στεφάνων ἡ Κρατικὴ Ὀρχήστρα, χωρὶς μαέστρον, ἀπέδωσεν ὑπὸ τὴν γενικὴν συγκίνησιν καὶ μὲ ὀρθίους ὅλους τοὺς παρισταμένους τὸ δεύτερον μέρος τῆς Τρίτης Συμφωνίας τοῦ Μπετόβεν, εἰς τὸ ὁποῖον περιέχεται καὶ τὸ πένθιμον ἐμβατήριόν του.

ΕΛΕΥΘΕΡΙΑΣ
10 ΝΟΕ 1960

Μὰ πρέπει νὰ ἐπανεξετασθῆ κατὰ πόσον τὸ σημερινὸν κτίριον τοῦ Ὠδείου Ἀθηνῶν εἶναι ὁ καταλληλότερος χῶρος διὰ νὰ ἐναποτεθῆ τελικῶς ἡ λήκυθος μὲ τὴν σποδὸν τοῦ Δημήτρη Μητροπούλου. Οὐδεὶς ἀρνεῖται τὸν δεσμὸν τοῦ ἐκλιπόντος μεγάλου μουσικοῦ μὲ τὸ Ὠδεῖον, ἀλλ' ὁ Μητρόπουλος ἀνήκει γενικώτερον εἰς τὸ Ἔθνος. Καὶ ἔπειτα ἡ παροῦσα κατάστασις τοῦ κτιρίου καὶ τὸ γεγονὸς ὅτι πάντοτε ὑπάρχει τὸ σχέδιον κάπου ἀλλοῦ νὰ μεταφερθῆ τὸ Ὠδεῖον Ἀθηνῶν, θὰ ἔπρεπε νὰ ληφθοῦν σοβαρῶς ὑπ' ὄψιν. Ἴσως ὁ καταλληλότερος χῶρος ἀναπαύσεως διὰ τὸν Μητρόπουλον θὰ ἦτο κάπου κοντὰ εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ὅπου ἐπαίχθη καὶ παίζεται ἡ πρωτότυπος μουσικὴ του εἰς διάφορα ἀρχαῖα δράματα καὶ ὅπου ἐγνώρισεν ὁ ἴδιος μερικοὺς ἀπὸ τοὺς μεγαλυτέρους θριάμβους του ὡς ἀρχιμουσικός.

ATHENS NEWS
- 8 NOE 1960

MITROPOULOS' ASHES BROUGHT TO ATHENS

Thousands pay homage to great maestro

The ashes of Greek-born conductor Dimitri Mitropoulos were flown to Athens Sunday from Milan, where he died last week at the age of 64. Cremation had taken place Saturday in Switzerland.

The urn containing the ashes was taken to the Herod Atticus Theatre, where a public ceremony took place. Yesterday it was placed in the Athens Conservatory, for viewing by the public.

The ashes were accompanied from Italy by Director of the Education Ministry Mr Kornoutos and two friends of the late Mitropoulos, Mrs Kaitsoyanni and Mr Demetropoulos.

At Elefsina airport Greek representatives of the music world and the theatre waited to pay homage. they included Director of the Athens Conservatory Mr Farantatos, Conductor of the Athens State Orchestra Mr Vavayannis, Director of the Greek Opera Mr Bastias, Director of the National Conservatory Mrs Krino Kalomoiri, Greek composers, musicians, and old friends.

From Elefsina airport, where the plane landed at 3.45 p.m., the ashes were transferred to a Greek Royal Air Force plane, which landed at Ellinikon Airport at 4.20 p.m. There Deputy Premier Canellopoulos, Minister to the Prime Minister Tsatsos, Minister of Education Voyatzis, and other officials, with large crowds, were waiting. The ashes were carried by Mitropoulos' student, Mr Vavayannis, in an urn covered with the Greek flag, onto a jeep, to be transferred to the Herod Atticus theater, where the late maestro had given many a memorable concert.

WREATHS

The theater of Herod Atticus was full to capacity when the King's representative and the Deputy Premier gave short orations and laid wreaths.

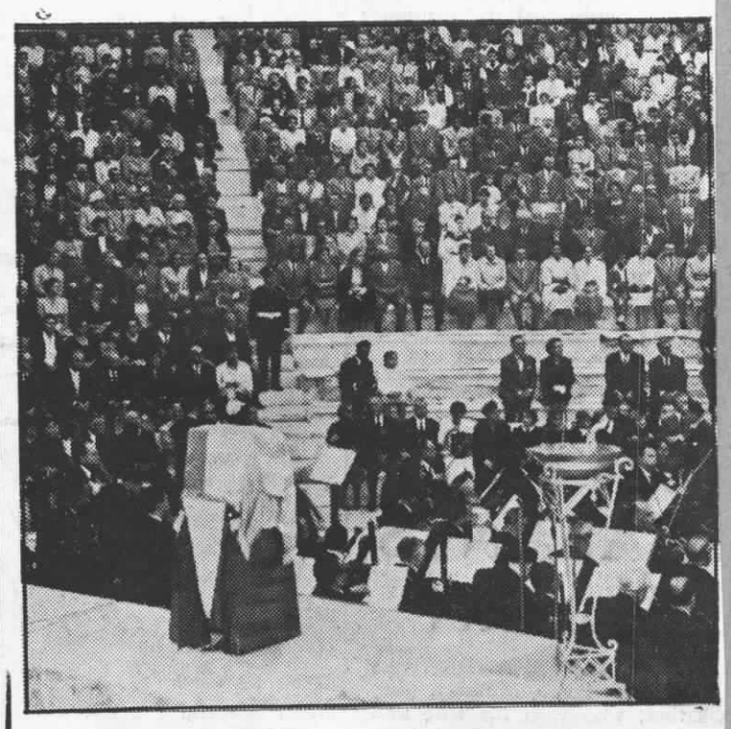
Wreaths weer also laid by representatives of the Academy, the Mayor of Athehns, the Athens State Orchestra, the Greek Opera, theh National Broadcasting System, the Union of Greek Musicians and Composers, the Athens Choir, the Union of Greek Opera Actors, the Union of Greek Theater actors, and Athens and Salonika Consenvatories, while the State Orchestra played the Funeral March by Beethoven.

After the ceremony, Minister of Education Voyatzis, handed the urn to Mr Farantatos, Director of the Athens Conservatory, to be taken to the conservatory.

NEW YORK TRIBUTE

The New York Philharmonic Orchestra, which was conducted by Dimitri Mitropoulos until a few years ago, dedicated Sunday's concert to the memory of the great maestro, with Mahler's "Resurrection" symphony which Mitropoulos was conducting last Wednesday at La Scala, Milan when he died.

The Metropolitan Opera of New York announced yesterday that six distinguished Russian composers, Dimitri Shostakovich, Krehinikof, Dandjevic, Amirof and Zaroustowsky, cabled their great sorrow at the maestro's death. Another Russian composer, Aram Katchachurian, in a broadcast on Radio Moscow, said yesterday that "Mitropoulos was one of the greatest musicians in the world."



Last tribute to Mitropoulos: the great conductor's ashes are placed in the Herod Atticus theatre, and before them the Athens State Orchestra plays memorial music — without a conductor.

Ἀπόκομμα Νέων τοῦ Ἰσραήλ
Χρονολογία 11 ΝΟΕ. 1960

Ο ΘΑΝΑΤΟΣ ΤΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ ἐκλιπών, ἕνας μεγάλος φίλος τοῦ Ἰσραήλ

Ὁ αἰφνίδιος θάνατος τοῦ Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, συνεκίνησεν ἰδιαιτέρως τοὺς πολυπληθεῖς φίλους του εἰς τὸ Ἰσραήλ.

Ὡς γνωστὸν ὁ Δημήτρης Μητρόπουλος εἶχε μεταβῆ πρὸ διετίας εἰς Ἰσραήλ, ὅπου διηύθυνε σειρὰν συναυλιῶν τῆς φιλαρμονικῆς ὀρχήστρας τῆς χώρας. Ἐκτὸς αὐτοῦ ὑπεστήριξε καὶ ἀνέδειξε πολλοὺς νέους ἰσραηλινοὺς μουσικοσυνθέτας, μετὰ τῶν ὁποίων εὑρίσκετο εἰς συνεχῆ ἀλληλογραφίαν. Ὁ Μητρόπουλος ἐπρόκειτο νὰ μεταβῇ εἰς Ἰσραὴλ



Δημήτρης Μητρόπουλος

κατὰ τὸ 1961 διὰ σειρὰν ἐμφανίσεων.

Λόγῳ μιᾶς καρδιακῆς προσβολῆς, ὁ Μητρόπουλος δὲν ἠδυνήθη νὰ διευθύνῃ τὴν Φιλαρμονικὴν Ὀρχήστραν τοῦ Ἰσραὴλ εἰς τὰς συναυλίας ποὺ ἔδωσεν αὕτη εἰς τὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ κατὰ τὴν διάρκειαν τοῦ Φεστιβὰλ Ἀθηνῶν τὸ 1959.

Σύσσωμος ὁ ἰσραηλινὸς τύπος, ἀφιέρωσε μακροσκελέστατα ἄρθρα ἐπὶ τῇ ἀγγελίᾳ τοῦ θανάτου τοῦ μεγάλου ἀρχιμουσικοῦ.

Ἀπόκομμα Νέων τοῦ Ἰσραήλ
Χρονολογία 11 ΝΟΕ. 1960

Ο ΜΕΓΑΛΟΣ ΜΑΣ ΝΕΚΡΟΣ



Ὁ ἀείμνηστος ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, Διευθυντὴς τῆς Μητροπόλιταν Ὄπερας τῆς Νέας Ὑόρκης, τοῦ ὁποίου ὁ θάνατος δημιουργεῖ παγκόσμιον δυσαναπλήρωτον κενὸν εἰς τὴν Τέχνην καὶ τοῦ ὁποίου ἡ ἀνέσπερος δόξα θὰ διαιωνίζῃ τὴν ἀκατάλυτον αἴγλην καὶ δύναμιν τῆς Μητροπολιτικῆς—Ἀποδημικῆς Ἑλλάδος.

ΜΑΚΕΔΟΝΙΑΣ ΘΕΣΣΑΛΟΝΙΚΗΣ
10 ΝΟΕ 1960

ΞΑΚΟΛΟΥΘΕΙ ἡ συζήτησις διὰ τὴν ἐκκλησιαστικὴν ταφὴν τῆς σποδοῦ τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ, Δημήτρη Μητροπούλου καὶ ἐκφέρονται κρίσεις μὲ πολλὴν, νομίζω, προχειρότητα. Τὸ θέμα εἶναι ἐκτάκτως σημαντικὸν καὶ δὲν εἶναι εὔκολον καὶ εἰς τὴν ἐκκλησίαν νὰ λάβῃ τὰς ἀποφάσεις της καὶ εἰς τὸν θρησκευόμενον ἑλληνικὸν λαὸν νὰ δεχθῇ χωρὶς «κοσκίνισμα» αὐτὰς τὰς ἀποφάσεις.

Εἶναι ἡ πρώτη φορά, ἂν δὲν ἀπατῶμαι ποὺ ἐτέθη εἰς τὴν Ἑλλάδα παρόμοιον θέμα καὶ φυσικὴ ἐκ τούτου ἡ ἀπορία, ἂν ἠμποροῦσε νὰ γίνῃ κηδεία καὶ εἰς τὴν σποδὸν ὅπως γίνεται καὶ εἰς τὸν νεκρόν. Ὁ καθηγητὴς κ. Ἀλυδιζάτος, κρίνων κανόνας καὶ κείμενα ἐγνωμάτευσεν ὅτι εἶναι δυνατή. Ἀλλὰ ἡ γνώμη του εἶναι μία γνώμη καὶ ἡ ἑρμηνεία ποὺ δίδει μία ἑρμηνεία. Δὲν ὑπάρχει ρητὸς κανὼν ὁρίζων ὅτι ἠμπορεῖ νὰ γίνεται κηδεία, ἀκόμη δὲ ἡ συνήθεια ποὺ πολλάκις ἀντικαθιστᾶ τὸν κανόνα. Ἡ περίπτωσις τῆς σποδοῦ τοῦ Μητροπούλου, εἶναι ἡ πρώτη, ἐπαναλαμβάνω, ποὺ παρουσιάζεται εἰς τὴν Ἑλλάδα.

Πιθανὸν αὔριον, νὰ εἶναι ἡ πολλοστή. Σήμερον, ὅμως, εἶναι ἡ μοναδικὴ καὶ δὲν εἶναι εὔκολον νὰ ἐφαρμοσθοῦν καινοτομίαι χωρὶς βαθεῖαν μελέτην τοῦ θέματος καὶ τὴν λῆψιν ἀποφάσεων. Ἡ ἐκκλησία δὲν εἶναι μία ἐπιχείρησις διὰ νὰ προβαίνῃ εἰς τολμηρὰ καὶ ρηξικέλευθα βήματα.

Ὄμμα ΝΕΩΝ
Λογία 11 ΝΟΕ 1960

ΠΡΟΣ ΑΡΣΙΝ ΤΩΝ ΠΑΡΕΞΗΓΗΣΕΩΝ

Ο ΓΙΑΝΝΗΣ ΣΙΔΕΡΗΣ ΓΙΑ ΤΗΝ «ΒΕΑΤΡΙΚΗ» ΤΟΥ Δ. ΜΗΤΡΟΠΟΥΛΟΥ ΚΑΙ ΤΗΝ ΠΑΞΙΝΟΥ

ΑΠΟ ΚΟΡΩΝΗΣ, ΚΟΡΩΝΑΚΗΣ ΚΙ' ΑΠΟ ΤΕΝΟΡΟΣ ΒΑΡΥΤΟΝΟΣ!

Ἡ Κατίνα Παξινοῦ, σέ συνέντευξί της γιὰ τὸν Δημήτρη Μητρόπουλο, ποὺ δημοσιεύθηκε σὲ πρωϊνὴ ἐφημερίδα τῆς περασμένης Κυριακῆς, ἀνέφερε ἀναλυτικῶς, ὅτι στὴν παράστασι τῆς «Βεατρίκης» του, ἔλαβε μέρος καὶ ὁ Κορώνης, πού... ἔχανε συνεχῶς τὰ λόγια του! Τὴν ἴδια ἀνακρίβεια, ἡ κ. Παξινοῦ ἐπανέλαβε καὶ σὲ ραδιοφωνικὴ συνέντευξί της, τὴν ἴδια ἡμέρα. Ὁ τενόρος Μιχάλης Κορώνης — πού τὸ 1918 ἦταν ἀκόμη νήπιο—διεμαρτυρήθη μὲ ἐπιστολή του, πού δημοσιεύθηκε στὰ χθεσινὰ Θεατρικὰ «Νέα».

"Ηδη, ὁ ἐξαίρετος Ἱστορικὸς τοῦ Νεοελληνικοῦ Θεάτρου κ. Γιάννης Σιδέρης βάζει μιὰ καλὴ τάξι στὰ πράγματα στὴν θέσιν τους, δίνοντας κάθε σχετικὴ πληροφορία μὲ τὴν παράστασι τῆς «Θεατρίκης» τοῦ Δημήτρη Μητροπούλου.

«Ἀγαπητά «Νέα»,

Θὰ πάρω τὸ θάρρος ν' ἀπασχολήσω τὶς στῆλες σου, κυριως γιὰ νὰ μὴ στενοχωριέται ἄδικα ὁ φίλος Μιχάλης Κορώνης ὡς πρὸς τὴν κ. Παξινοῦ, πού, βεβαίως, δὲν ἔκανε λάθος ἐντελῶς· τί ἀνάγκη νὰ τὸν παρουσιάση πρεσβύτερο; Βεβαίως, δὲν ἔχω ἁρμοδιότητα νὰ μιλήσω γιὰ ἕνα μελόδραμα οὔτε μοῦ πέφτει λόγος νὰ διαφεντέψω τὴν πρωταγωνίστρια τῆς «Βεατρίκης».

Μ' ἐνδιαφέρει ὅμως τὸ γεγονὸς ἀπὸ δύο ἀπόψεις: α) Τὸ λιμπρέτο τῆς «Βεατρίκης» εἶναι ἀπὸ τοῦ Μαίτερλιγκ τ' ὁμώνυμο «Θαῦμα», δημοσιευμένο στὰ «Παναθήναια» (τόμος ΚΓ'), μετάφραση «ΑΒΓ») καὶ ὁ Μαίτερλιγκ ἔχει ἐπίδραση σέ συγγραφεῖς μας καὶ β) Στή «Βεατρίκη»—ὅπερα τοῦ Μητροπούλου—τό κύριο πρόσωπο τό τραγούδησε στή νεαρή της ἡλικία μία τωρινὴ πρώτη γυναίκα τοῦ θεάτρου μας—καὶ μία ἁπλῆ ἠθοποιός νά τό εἶχε τραγουδήσει πάλι θά μ' ἐνδιέφερε ὡς ἐρευνητή.

"Ας μέ παρακολουθήση λοιπόν ὁ κ. Μ. Κορώνης νά δῆ πῶς ἔγινε τό «λάθος»: Τό ἔργο παίχθηκε στίς 13 Μαΐου 1920 (ἐπανάληψη στίς 16). Ἀπό τή μελέτη μου ξέρω τά ἑξῆς: "Οτι μαζί μέ τήν κ. Παξινοῦ παίξανε ὁ Κίμων Τριανταφύλλου («Πατρίς», 15 Μαΐου 1920)· ἡ πληροφορία εἶναι μέσα σέ μιά κριτική ἐπαινετική γιά ἐκείνην. Ἡ «Ἑστία», 14 Μαΐου, ἀναγράφει καί τ' ὄνομα τῆς κ. Μάγγης Τριανταφύλλου (Καρατζᾶ). "Εχει ἡ «Ἑστία» κι' ἕνα ἄρθρο τοῦ Μαρσίκ γιά τή μουσική, ὅτι ἦταν «πλήρης ζωῆς καί εἰλικρινείας, ἡ partition του ἀποδεικνύει μουσικόν χαρακτῆρα ὑφηλόν καί πρωτότυπον. Δέν ὑπάρχει καμμία κοινοτοπία εἰς τήν μουσικήν του ἀντίληψιν, καμμία ὑποχώρησις πρός τήν... ἀπομίμησιν τοῦ τύπου τοῦ παλαιοῦ μελοδράματος...» (15 Μαΐου). Τό Ὠδεῖον Ἀθηνῶν ἐχορήγησε κάθε εὐκολία γιά τή διδασκαλία.

Γιά τ' ἄλλα πρόσωπα δέν ἤξερα ἐπί καιρό τίποτα· ἕνα ὅμως ἐξόχως φιλικό μου καί ἀγαπητό πρόσωπο, πού δέν ἀγνοοῦσε τήν ἐπιθυμία μου νά μάθω τούς τραγουδιστές πού τραγούδησαν μέ τήν κ. Παξινοῦ, μοῦ διεβίβασε, τελευταία, ἕνα ἀντίγραφο τοῦ προγράμματος—κι' ἐλπίζω νά φροντίση ὥστε ν' ἀποκτήση τό Θεατρικό Μουσεῖο καί τό πρωτότυπο· ἀπό τό ἀντίγραφο αὐτό σημειώνω τή διανομή: «Ἀδελφή Βεατρίκη» Κα Κ. Ι. Παξινοῦ, 'Η ἡγουμένη δνίς Κ. Ἀνδρεάδου (πρός Θεού, ὄχι ἡ Κατερίνα, πού δέ θά εἶχε δάλει ἀκόμη στό νοῦ της κάν τό θέατρο—ἄς μήν ἔχουμε καμμιά καινούργια παρεξήγηση!), Ἀδελφή Ἐγλαντίνη, δνίς Ε. Ρουμπέν, Κλεμένς Κα Λ. Χοϊδᾶ, Εὐτυχία δνίς Π. Δρίδα, Βαλδίν δνίς Λ. Πετραλιᾶ, Ρεζίνα δνίς Κ. Παπαναγιώτου (Οὐρανοί! Ὄχι ἡ Κάκια, ἄν καί ἡ ἀγαπητή καί ὡραία Κασσάνδρα τῆς «Ὀρέστειας» γράφεται «Παναγιώτου» καί δέν εἶχε κάν γενηθῆ στό 1920—ἀλλοίμονο!), 'Η μικρή Ἀλέττα Κα Μ. Τριανταφύλλου (Καρατζά), ὁ πρίγκιψ Μπελιντόρ κ. Κ. Τριανταφύλλου, ὁ Ἱερεύς κ. Λ. Κορωνάκης. Ἰδού ἡ πέτρα τοῦ σκανδάλου, τό τελευταῖο πρόσωπο, ἕνας ψηλός νέος βαρύτονος· ἡ κ. Παξινοῦ αὐτόν ἐννοοῦσε καί τόν εἶπε «Κορώνη», πού ἴσως καί νά τόν ἔλεγαν ἔτσι στόν κύκλο τους. "Ας ἡσυχάση λοιπόν ὁ τενόρος τῆς Λυρικῆς Σκηνῆς. Στό γράμμα του γράφει γιά τήν κ. Παξινοῦ: «Μαθαίνω ὅτι σπούδασε τραγούδι»· συγγνώμη ἀγαπητέ Μιχάλη! Δέ «σπούδασε» ἁπλῶς τραγούδι· ἡ κ. Παξινοῦ· ὑπῆρξε σπουδαία μουσικός καί φωνή ἀξιόλογη· λίγοι "Ελληνες ξέρουν τόσο τή μουσική ὅπως ἐκείνη! Στή «Βεατρίκη» δέν τήν ἄκουσα, ὄχι γιατί ἤμουνα τότε μικρός—νά κι' ἄλλη παρεξήγηση—ἀλλά γιατί ὁ κοσμικός χαρακτήρας τῆς παράστασης ἦτανε φυσικὸ ν' ἀπομακρύνη ἕνα ἁπλό δευ

ΕΠΙ ΤΩΝ ΓΕΓΟΝΟΤΩΝ

'Απαράδεκτος ἀνάμιξις

«Ἡ Καθολική», καθ' ὑπέρβασιν τῆς καλῶς νοουμένης ἀβρότητος ἐπεξέτεινε τὴν μέριμνάν της ἐπὶ τῶν ὑποθέσεων τῆς 'Ορθοδόξου 'Εκκλησίας, καί, ἐξ ἐπόψεως βέβαια καθολικῆς, ὑπεραμύνεται τοῦ ὀρθοῦ τῆς στερήσεως τῶν ἐπιταφίων εὐχῶν τῆς 'Εκκλησίας εἰς τοὺς πρὸ τοῦ θανάτου των διατάξαντας τὴν καῦσιν τοῦ νεκροῦ των, ἀπορεῖ δ' ἡ «Καθολική» διὰ τὴν διατυπωθεῖσαν ἀντίθετον γνώμην «διακεκριμένου ὀρθοδόξου καθηγητοῦ τοῦ 'Εκκλησιαστικοῦ Δικαίου».

'Αποροῦμεν λοιπὸν καὶ ἡμεῖς διὰ τὰ ὑπὸ τῆς «Καθολικῆς» γραφέντα, εἰς τὰ ὁποῖα δίδεται ἡ ἑξῆς ἀπάντησις ἀπὸ ὀρθοδόξου ἐπόψεως:

1) Βεβαίως ἡ 'Εκκλησία ἔχει τὸ δικαίωμα ὡς αὐτοτελὴς ὀργανισμὸς νὰ νομοθετῇ πέραν τῶν δογμάτων τοῦ θείου νόμου, ἐφ' ὅσον βεβαίως τὰ νομοθετήματά της πέραν αὐτῶν δὲν ἀντιστρατεύονται εἰς ἐκεῖνα. Καὶ βεβαίως ἡ ὑπακοὴ εἰς τὰ νομοθετήματά της αὐτὰ εἶναι αὐτονόητος ἀπὸ μέρους τῶν τιμίων μελῶν της, ἀλλ' οὐδέποτε καὶ οὐδενὸς κληρικοῦ καὶ ἑπομένως καὶ τοῦ κατέχοντος τὴν ἀνωτάτην θέσιν ἐν τῇ ἐκκλησιαστικῇ ἱεραρχίᾳ ὁ λόγος καὶ ἡ διαταγὴ εἶναι νόμος! 'Ο πρῶτος δέ, ὁ ὁποῖος ὀφείλει νὰ ὑπακούῃ εἰς τοὺς ἐκκλησιαστικοὺς νόμους εἶναι ὁ κληρικός, οὐδὲν ἔχων δικαίωμα μόνος καὶ αὐθαιρέτως νὰ νομοθετῇ καὶ νὰ ἀπαιτῇ μάλιστα σεβασμὸν εἰς τὰ ἴδια αὐτοῦ νομοθετήματα, τοῦ σεβασμοῦ ὀφειλομένου μόνον εἰς τὰ ὑπὸ τοῦ ἁρμοδίου νομοθετικοῦ σώματος τῆς 'Εκκλησίας νομοθετούμενα. 'Εφ' ὅσον λοιπόν, ο ὐ δ ε ὶ ς ν ό μ ο ς ἢ κ α ν ὼ ν ὑπάρχει ἀπαγορεύων τὴν καῦσιν τῶν νεκρῶν, οὐδεὶς δύναται καὶ νὰ διατάξῃ πράγματα οὐ μόνον μὴ διατασσόμενα ὑπὸ νόμων ἢ κανόνων, ἀλλὰ καὶ ἀντιτιθέμενα εἰς τὰ ὑπὸ τοῦ Κυρίου διατασσόμενα, ὅστις ἐν προκειμένῳ εἶπε καὶ τὸ «ἄφετε τοὺς νεκροὺς θάψαι τοὺς ἑαυτῶν νεκρούς» (Ματθ, 8.22), οὐδεμίαν συγχωρῶν ὑπὲρ μέτρον φροντίδα διὰ τὰ αὐτὰ καθ' ἑαυτὰ ἐλεεινὰ ἄλλωστε ἐντάφια. Καὶ τοῦ Παύλου ρητῶς λέγοντος περὶ τοῦ «χοϊκοῦ» ἀνθρώπου, ὅτι «σὰρξ καὶ αἷμα βασιλείαν Θεοῦ κληρονομῆσαι οὐ δύνανται, οὐδὲ ἡ φθορὰ τὴν ἀφθαρσίαν κληρονομεῖ... καὶ οἱ νεκροὶ ἐγερθήσονται ἄφθαρτοι» (Α' Κορ. ΙΕ' 50 στ.). 'Η μακρὰ συνήθεια, ὡς ἐκκλησιαστικὴ παράδοσις εἶναι σεβαστή, ἀλλὰ καὶ δυναμένη ἀσκανδαλίστως νὰ διακοπῇ, ὅταν παρίσταται ἀνάγκη.

2) Λυπούμεθα διότι ἡ «Καθολική», ἀκουσίως της ἴσως καὶ ἐν τῇ ῥύμῃ τοῦ λόγου της, περιπίπτει εἰς θεολογικὸν σφάλμα, ἰσοφαρίζον πρὸς αἵρεσιν, διότι, παρὰ τὰ ὡς ἀνωτέρω λεγόμενα ὑπὸ τοῦ Παύλου, ἀνακηρύσσει τὸ ν ε κ ρ ὸ ν (περὶ τούτου καὶ μόνον πρόκειται) σῶμα τοῦ ἀνθρώπου, τὸ ὁποῖον εἶναι μόνον γῆ καὶ σποδός, εἰς «ναὸν τοῦ Θεοῦ»!!! Ναὸς τοῦ Θεοῦ εἶναι ὁ ζῶν καὶ οὐχὶ ὁ νεκρὸς ἄνθρωπος εἰς τὴν ὅλην του ὑπόστασιν καὶ βεβαίως καὶ τὴν σωματικὴν ἀκόμη. Διὰ τοῦτο καὶ οἱ κανόνες ἀπαγορεύουν ῥητῶς εἰς ἀνοήτους ἱερεῖς, ἀγραμμάτους θεολογικῶς, νὰ μεταδίδουν τὰ ἄχραντα μυστήρια εἰς νεκρὰ σώματα καὶ ἐπαπειλεῖ μὲ βαρυτάτας τούτους ἐκκλησιαστικὰς ποινὰς διὰ τοῦτο. Ὡς γνωστὸν δὲ τὰ «νεκρὰ σώματα» ἢ «ἀνθρώπου λείψανον ο ἱ ο ν δ η π ο τ ο ῦ ν», θεωρούμενα γῆ καὶ σποδὸς δὲν ἐπιτρέπεται κἂν νὰ θάπτωνται καὶ ἐντὸς τῶν ἱερῶν ναῶν, ἐν οἷς «μαρτυρικὰ λείψανα τεθησαύρισται καὶ ἁγίου μύρου ἐμεσολάβησε χρίσμα» (πρᾶγμα τὸ ὁποῖον γνωρίζομεν ὅτι ὁ κ. καθηγητὴς θεωρεῖ ὑπερβολικόν, προτιμῶν τὴν ἀντικανονικὴν πρᾶξιν τῆς Ρωμαιοκαθολικῆς 'Εκκλησίας).

3) Δὲν γνωρίζομεν ἂν εἰς τὸ corpus juris canonici *τῆς ῥωμαιοκαθολικῆς 'Εκκλησίας ὑπάρχῃ ρητὴ ἀπαγορευτικὴ διάταξις τῆς καύσεως τῶν νεκρῶν, ἐφ' ᾗς τυχὸν στηρίζεται ἡ ἀνάλογος πρᾶξις αὐτῆς. Ἐν τῇ 'Ορθοδόξῳ ὅμως 'Εκκλησίᾳ τοιαύτη διάταξις δὲν ὑφίσταται, τὰ δὲ ὑπὸ τοῦ Μίλας λεγόμενα, οὐδαμοῦ στηριζόμενα, καὶ ἁπλῶς ἐπαναλαμβάνοντα τὰ ἐν τῇ ρωμαιοκαθολικῇ Αὐστρίᾳ κρατοῦντα, οὐδεμίαν ἀξίαν ἔχουν ἢ κῦρος διὰ νὰ δημιουργήσουν ἐκ τοῦ μὴ ὄντος νομολογίαν ἐν τῇ 'Ορθοδόξῳ 'Εκκλησίᾳ. 'Ο ὀρθόδοξος λοιπὸν θεολόγος καὶ κανονολόγος ὀρθῶς καλίζει τὴν κατ' ἀντιγραφὴν τῆς ρωμαιοκαθολικῆς πράξεως ἐκ τοῦ μὴ ὄντος προβληθεῖσαν αὐθαίρετον ἄρνησιν ταφῆς τῶν ο ἱ ω ν δ ή π ο τ ε λειψάνων ἑνὸς ὀρθοδόξου χριστιανοῦ καὶ τὴν περὶ τούτων πολυπραγμοσύνην τῆς 'Εκκλησίας περὶ ταῦτα, ἀντίθετα πρὸς τὴν προτροπὴν τοῦ Χριστοῦ, ἐνῷ σπουδαιότατα πρόκεινται καὶ ἐπείγοντα ζητήματα ἄλλα, ἄλυτα καὶ παρορώμενα, διὰ τὰ ὁποῖα εἰς τὰ καίρια βλάπτεται τὸ ζῶν χριστεπώνυμον πλήρωμα τῆς 'Εκκλησίας. Μὴ ὑπάρχοντος λοιπὸν ἀπαγορευτικοῦ νόμου καὶ διατάξεως, κακῶς δὲν ἐξετελέσθη ἐν προκειμένῳ τὸ εὐχετικὸν ἔργον τῆς 'Εκκλησίας καὶ οὐδέποτε ἔπρεπε διὰ τῆς ἀρνήσεως τούτου νὰ δοθῇ αἰτία ἀποδόσεως ἐθνικιζουσῶν τιμῶν εἰς τὸν νεκρὸν τοῦ Μητροπούλου, δι' ἃς ἡ εὐθύνη τῶν ἁρμοδίων καὶ διὰ τὸν ἐπισυμβάντα σκανδαλισμὸν πολλῶν πιστῶν ἐκ τούτου, παραμένει ἀκεραία.*

Δυστυχῶς αἱ 'Εκκλησίαι ἢ μᾶλλον οἱ διοικοῦντες αὐτὰς ὑπερφρονοῦντες ὡς πρὸς τὴν θέσιν των ποιοῦνται κατάχρησιν τοῦ συνδέσμου «ἀλλά», δηλ., ναὶ μὲν δὲν ἀπαγορεύεται τοῦτο ἢ ἐκεῖνο, ἀλλ' ἡμεῖς ἀνατρέπομεν τὸ ἐν πᾶσι ἄτεγκτον «ναὶ ναὶ καὶ οὒ οὔ», τοῦ Κυρίου! ὁ ὁποιος μισεῖ τὸ «ἀλλὰ», τὸ ὁποῖον δυστυχῶς ἔχει γίνει νόμος! 'Εν προκειμένῳ μάλιστα ἐν τῷ δικαιώματι τοῦ ἐντὸς τῆς εὐρυτέρας χριστιανικῆς νοοτροπίας διευθετεῖν, — διότι «νομοθετεῖν» ἐν προκειμένῳ δὲν νοεῖται—τὰ νεκρικὰ πράγματα, καλὸν θὰ ἦτο ἥ τε 'Ορθόδοξος 'Εκκλησία καὶ ἡ Ρωμαιοκαθολικὴ καὶ αὐταὶ αἱ Προτεσταντικαὶ κατ' αὐτὸ τὸ πνεῦμα τοῦ Χριστοῦ καὶ κατὰ τὴν καθαρὰν πατερικὴν ἀντίληψιν, ἡ ὁποία εἶναι ἡ μόνη ὀρθή, νὰ παύσουν «ἐθνικίζουσαι» ὡς πρὸς τὴν ἐξαιρετικὴν θεατρικὴν περιποίησιν τῶν νεκρῶν — παρὰ τὴν αἰσθητικὴν ἴσως τοῦ πράγματος δικαιολογίαν — τὴν φθάνουσαν οὐ μόνον εἰς τὴν περιποίησιν καὶ διατήρησιν καὶ ἐπένδυσιν τῶν νεκρῶν σωμάτων μὲ πολυτελεῖς τῆς καθημερινῆς ζωῆς αἰσθήτας, ἀλλ' ὃ χειριστον, προκειμένου περὶ νεκρῶν σωμάτων κληρικῶν, διὰ πλήρους ἱερατικῆς στολῆς, ἐνῶ ὁ οὕτω τελετουργικῶς ἐμφανιζόμενος κληρικὸς μόνον fuit! *Ἴσως αὐτὴ ἡ ἐμφάνισις νὰ ἱκανοποιῇ καὶ ἐκ συνηθείας αἰσθητικῶς καὶ τὸν γράφοντα ἀκόμη, ἀλλὰ πάντως ἀποτελεῖ παρὰ καὶ τὴν παράδοσιν κατακριτέον ἔκτροπον. Οὔτε πρόκειται περὶ ἀπαραβάτου παραδόσεως διότι αὕτη, ἐν προκειμένῳ, ἐκκλησιαστικὴ καὶ οὐχὶ ἱερὰ οὖσα, εἶναι ἡ ἐπὶ ἐθίμου στηριζομένη, μεταβλητή, ἐφ' ὅσον ὡρισμένα ἔθιμα ὑπόκεινται εἰς κατάκρισιν καὶ κατάργησιν ἀκόμη (κόμη τῶν κληρικῶν). Συνεπῶς οὔτε ζήτημα σκανδαλισμοῦ ὑφίσταται, διότι ἂν ὑπάρχῃ τοιοῦτος σκανδαλισμός, οὗτος δὲν προῆλθε ἀπὸ τὴν ἐπιθυμίαν τοῦ θανόντος, ἀλλ' ἐκ τῆς πολυπραγμοσύνης τῶν ἁρμοδίων περὶ τὸ σῶμα του!*

Κακῶς, κάκιστα λοιπὸν δὲν ἐγένετο ἡ ταφὴ τῆς σποδοῦ τοῦ Μητροπούλου ἐκκλησιαστικῶς καὶ τὸ παράπτωμα, ὅτι ἐκηδεύθη οὗτος «ἐθνικῶς», βαρύνει κανονικῶς τοὺς ὑπευθύνους κληρικούς, δι' αὐθαίρετον καὶ ἀπάδουσαν παράλειψιν καθήκοντος, τῆς στερήσεως τοῦ δικαιώματος της ἐκκλησιαστικῆς ταφῆς τοῦ θανόντος, ἐφ' ὅσον οὗτος ἦτο πιστὸν τέκνον τῆς 'Εκκλησίας. Εἶναι δὲ γνωστόν, ὅτι κατὰ τὸ ὀρθόδοξον Κανονικὸν Δίκαιον οἱ μὲν κληρικοὶ διοικοῦν τὴν 'Εκκλησίαν κατὰ καθῆκον μᾶλλον ἢ δικαίωμα, οἱ δὲ καλοὶ Χριστιανοὶ κυβερνῶνται πνευματικῶς κατὰ δικαίωμα μᾶλλον ἢ καθῆκον.

ΑΜΙΛΚΑΣ Σ. ΑΛΙΒΙΖΑΤΟΣ

Die Gegenwart gilt

Dimitri Mitropoulos starb den Furtwängler-Tod / Von Josef Müller-Marein

In den zwanziger Jahren kam *Bela Bartók* nach Berlin, um Freunden sein inhaltlich wie musikalisch anstößiges Ballett vom „Wunderbaren Mandarin" vorzuspielen. Er hatte einen Klavierauszug für vier Hände gemacht, weil zwei Hände nicht ausreichten, die Partitur wiederzugeben. Lange fand er keinen Partner, der den technischen und musikalischen Schwierigkeiten gewachsen war, bis *Busoni* ihm schließlich einen seiner Schüler schickte. „Setzen Sie sich ans Klavier", sagte Bartók, sonst kein Wort. Und wortlos nahm der junge Mann Platz, und sie spielten das vertrackte Stück, ohne daß sie pausieren, Irrtümer korrigieren oder sich verständigen mußten.

Bartók war nicht bloß ein großartiger Pianist, sondern es war ja seine Musik, die er zu vertreten hatte. Für den anderen war alles dies neu. Er machte, als sie geendet hatten, eine Verbeugung und ging. Bartók behielt diese Szene immer im Gedächtnis: das Schweigen, die Verbeugung, das makellose Spiel, das schmale Gesicht mit der kühnen Nase und den großen Augen, die magere, nicht eben elegant gekleidete Gestalt. „Wer war das?" fragte Bartók. — „Ein Grieche namens *Mitropoulos*."

Soeben hat die musikalische Welt Abschied von ihm genommen. Er hatte gerade mit dem glänzenden Orchester des Kölner Senders die Dritte Symphonie von *Gustav Mahler* gespielt. — Er war nach Mailand gefahren, um auch dort dieses Werk einzustudieren, diese grandiose Musik aus einer Epoche, da Mahler noch mehr als sonst Ideen natur-religiöser Art hingegeben war und da die Nietzsche-Zeile „O Mensch, gib acht" ihn tief beschäftigte. Mitropoulos war mitten in der Probe des ersten Satzes, als er plötzlich zusammenbrach. Herzschlag. Auch Furtwängler — mit dem Mitropoulos gewisse äußerliche Ähnlichkeit hatte — war so getroffen worden: bei der Arbeit am Dirigentenpult. Genau wie Furtwängler nahm Mitropoulos den Tod nicht wahr, der ihn auf dem Transport zum Krankenhaus ereilte; das Letzte, was er wahrgenommen hatte, war Mahlers Symphonie.

Mit diesem stillen, höflichen Manne, der eine freundliche Legerität zur Schau trug, müsse sich angenehm musizieren lassen — auf diese Bemerkung in Musikerkreisen erwiderte einer: „*Er gehört nicht vor's Orchester; er gehört auf den Berg Athos.*" Vielleicht wußte dieser Mitwirkende an den Salzburger Festspielen, daß Mitropoulos Sohn eines gelehrten Priesters und Enkel eines Bischofs war. Vielleicht wußte er es nicht. Dann hat sein (übrigens berlinisches) Wort auf die Strenge der Kunstanschauung gezielt, die Dimitri Mitropoulos zu eigen war, auf sein Streben, nicht nur die Noten darzustellen, sondern das, was hinter den Noten steht. Also ein kluger, grübelnder Diener am Werk? Zugegeben, aber mit dem Hinweis, daß ihm die Musikwissenschaft, die er, der Intellektuelle, beherrschte und stets heranzog, nicht wichtiger war als die Musik.



Sein Lehrer Busoni spielte Bachs „Wohltemperiertes Klavier" aus Überzeugung auf dem modernen Flügel und mit — wenn auch gemäßigtem, „stilisiertem" — Espressivo, und die Puristen, die Bachs Klaviermusik nur auf dem Cembalo oder nur mit Register-Dynamik gelten lassen wollten, konnten ihn nie überzeugen. So auch Mitropoulos als Dirigent: Er musizierte die klassische und romantische Orchestermusik, in der er ebenso brillierte wie die anderen prominenten und internationalen Taktstock-Virtuosen, auf möglichst glutvolle, aufwühlende Weise.

Allerdings kam es ihm bei alledem darauf an, den spirituellen Gehalt herauszukristallisieren — dies eben nicht mit Verzicht, sondern äußerster Pflege der Farben. Dies war Busonis Lehre der Interpretation, und ihr blieb er treu. Aber Treue hielt er auch Busonis Wegweisung und Philosophie der Neuen Musik. Wie sehr er da *Philipp Jarnach*, dem anderen Busoni-Schüler, nahestand! Dieselbe Klarheit und Reinheit der Kunstanschauung, dieselbe weltläufige und zugleich tiefe Bildung, dieselbe Höflichkeit, die Strenge verbirgt (was leicht zu Mißverständnissen führt), derselbe Eindruck auf die Mitwelt, daß sie Kunst nicht allein für die ästhetische, sondern auch — moralische Sache halten. Schließlich die Überzeugung, daß das Schaffen der Lebenden einer der Maßstäbe für den Reichtum des Kunstbesitzes von Jahrhunderten sein muß.

Dies ergibt dann eine harte Forderung an sich selber: sich nicht auszuruhen, sich nicht auf die Pflege des Erprobten zu beschränken, nicht alt, nicht müde zu werden. Mitropoulos jedenfalls hat nie darauf verzichtet, Werke der Gegenwart aufzuführen — so problematisch sie erscheinen mochten. Und da er nicht gesonnen war, sich unter den Palmen seiner Berühmtheit auszuruhen, hat er sich verschlissen. Er ist nur 64 Jahre alt geworden.

Seine Heimatstadt Athen verdankt ihm viel: Dreißigjährig erzog er das dortige Symphonie-Orchester (nachdem er Korrepetitor an der Berliner Staatsoper gewesen war). Amerika verdankt ihm viel: Er baute in Minneapolis ein großes Orchester auf und leitete danach das weltberühmte Philharmonische Orchester in New York. Er selber sagte, daß er einer bestimmten Atmosphäre alles verdanke: der Kunstatmosphäre in Berlin.

INDIANAPOLIS, IND., STAR
Friday, November 11, 1960

Baton Laid Down

Gary Post-Tribune: Another talented baton is laid down. Dimitri Mitropoulos is dead at the age of 64. We in Gary can better understand the sorrow of the world of music because it was only last summer that we lost our own beloved and renowned Desire Defauw.

Mitropoulos, who died while practicing at La Scala opera house in Milan, Italy, was well known to Americans—possibly had reached his greatest fame and doubtless his greatest financial success in this country—but his was not the story of the poor immigrant who comes to the United States to make his way.

Born in Athens and educated at the Athens Conservatory of Music, he had conducted to acclaim in France, Germany, Belgium, Italy, Russia, Monte Carlo and Great Britain, as well as in his native Greece, before coming to the United States in 1936.

. . . The passing of one who, through art, has contributed so much to the joy of others, calls, perhaps, for a dirge. Still, there is a touch of beautiful harmony in the deaths of both Defauw and Mitropoulos. Defauw died among the Lake Michigan dunes he had come to love. Mitropolous died in the cradle of opera while doing the thing he loved and for which the world loved him — making music.

ΕΛΕΥΘΕΡΙΑΣ ΠΑΡΙΣΙΗΣ
11 NOE. 1960

Σὰν μιὰ οἰκογένεια σφιχτοδεμένη καὶ ἀγαπημένη βρέθηκε ὁλόκληρος ἡ ἀνθρωπότης μόλις πληροφορήθηκε τὸν πρόωρον θάνατον τοῦ Μεγάλου μας Μαέστρου Δ. Μητροπούλου.

"Ολοι οἱ ἄνθρωποι θρήνησαν γιατὶ ὁ Μητρόπουλος ἦταν πολίτης τοῦ κόσμου. Ἐμεῖς οἱ νεώτεροι δὲν εἴχαμε τὴν τύχη νὰ τὸν ἀκούσωμε πολλὲς φορές. Οἱ λίγες ὅμως ποὺ τὸν εἴδαμε καὶ τὸν ἀκούσαμε εἶναι ἱκανὲς γιὰ νὰ μᾶς ἐπιβάλλουν τὴν στιγμὴν αὐτὴν βαθυτάτην θλῖψιν καὶ νὰ νοιώθωμε σὰν νὰ μᾶς ἔφυγε κάτι ἀπὸ πάνω μας. Καὶ πράγματι μᾶς ἔφυγε ὁ Μεγαλύτερος, ὁ καλλίτερος.

Ἐμεῖς ποτὲ δὲν θὰ θέλαμε νὰ φεύγουν οἱ μεγάλοι γιατὶ αὐτοὶ εἶναι τὸ στήριγμα καὶ τὸ πιστεύω τῶν μικρῶν.

Ἔφυγε ὁ Μητρόπουλος, ποιὸς θὰ τὸν ἀναπληρώσῃ;

Κάθε μέρα δὲν γεννῶνται Μητρόπουλοι καὶ στὴ σκέψη αὐτὴ ὁ Μουσικὸς κόσμος θρηνεῖ τὸν μεγάλομας Μαέστρο.

Ἰδιαίτερα ἐμεῖς οἱ Ἕλληνες θρηνοῦμε τὸν ἄνθρωπο ποὺ πονεμένος ἔφυγε γιὰ νὰ γίνῃ ὁ θρῦλος εἰς τὴν τέχνην του. «Πρέπει νὰ παρακαλοῦμε τὸν Θεὸν καθημερινῶς νὰ ἐμπνέῃ τὸν μεγάλον αὐτὸν ἀναδημιουργὸ» γράφουν «οἱ Καιροὶ» τοῦ Λονδίνου ὕστερα ἀπὸ μία του συναυλία.

Οἱ γενιὲς ποὺ θὰ ἀκολουθήσουν μποροῦν νὰ ὀνομάσουν τὸν 20ὸν αἰῶνα, «αἰῶνα τοῦ Μητροπούλου» γιατὶ δὲν ὑπάρχει καμμιὰ ἄλλη σύγχρονη του φυσιογνωμία ποὺ νὰ μπορῇ τόσο ἐπιβλητικὰ νὰ τὸν ἀντιπροσωπεύσῃ στὴν διεύθυνση τῆς ὀρχήστρας καὶ τῆς ὄπερας.

Κάτω ἀπὸ τὰ χέρια του τραγούδησαν οἱ μεγαλείτεροι τῆς ἐποχῆς μας καὶ ὅταν τοὺς ρωτούσαν πῶς τοὺς φαινόταν ὁ διευθυντὴς τους ἡ ἀπάντησις ἦταν σχεδὸν στερεότυπος. Μᾶς μαγεύει, μᾶς ὑπνωτίζει. Αὐτὴ τὴν δύναμιν εἶχε ὁ πολύτιμος αὐτὸς θησαυρὸς τῆς τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν.

Πρωτοπόρος καὶ βοηθὸς τῶν νέων συνθετῶν διηύθυνε μὲ τὸ πνεῦμα τῆς ἐποχῆς του, ὅλα του τὰ κονσέρτα.

Ὁ Θεὸς ἄκουσε τὴν προσευχὴ του καὶ τὸν πῆρε τὴν ὥρα ἀκριβῶς ποὺ ἤθελε, μὲ τὴν Μπαικέττα, στὸ χέρι καὶ ἀνάμεσα στοὺς μουσικοὺς τῆς ὀρχήστρας ποὺ τόσο ἀγάπησε.

Καὶ δὲν εἶναι μόνο αὐτό, τὸν πῆρε τὴν ὥρα ποὺ διηύθυνε τὴν τρίτη συμφωνία τοῦ Μάλερ.

Καὶ τὶ σημαίνει αὐτό; ἁπλούστατα ὁ Μάλερ εἶναι μέγας συμφωνιστὴς καὶ ἔχει δικό του ὕφος καὶ ἦχο χρωματικὲς δυσκολίες ποὺ μόνο οἱ μεγάλοι ἀναλαμβάνουν νὰ φέρουν εἰς πέρας.

Ἔτσι λοιπὸν ἡ ραγισμένη καρδιὰ τοῦ μεγάλου μας Μητροπούλου σταμάτησε. Τὸ πέρασμά του μέσα ἀπὸ τὸν κόσμο τῆς τέχνης μοιάζει σὰν τὸ πέρασμα ἑνὸς ἀνεμοστροβίλου ποὺ γκρεμίζει καὶ ξεριζώνει καὶ ἀνακατεύει ὅλα τὰ στοιχεῖα, σὲ τρόπο ποὺ νὰ μὴν ξεχωρίζῃ κανεὶς τίποτε καθαρὸ μπροστά του.

Ὕστερα ὅταν ἡ τρικυμία πέσῃ φανερώνονται ξαφνικὰ καινούργιες ὁμορφιὲς ἀόρατες ἕως τότε καὶ κρυμμένες.

Καὶ ὁ χαλαστὴς φαίνεται τώρα δημιουργὸς ἑνὸς κόσμου ὡραίου καὶ μεγάλου.

Ἔτσι καὶ ὁ Μητρόπουλος, Περνᾶ κι' ὅπου διαβῇ χαλάσματα κι' ὅπου σταθῇ παλάτια.

Γκρεμίζει καὶ κτίζει κι' ὁ κόσμος κυττάζει.

Ὁλόγυρα στ' ὄνομά του πλέκονται βρύλλοι ποὺ σχηματίζουν μιὰ ἀτμόσφαιρα πυκνὴ ἀπὸ φαρμακερὲς πνοὲς καὶ ἀπὸ θυμίαμα ποὺ συγχρόνως σκοτίζουν τὸ μυαλὸ καὶ τὸ ἀφήνουν ἀνίκανο νὰ κυττάξῃ καθαρὰ καὶ νὰ κρίνῃ κατὰ τὴν ἀξία του τὸ μεγάλο ἔργο ποὺ δημιούργησε.

Τώρα ἡ τρικυμία σώπασε, ἡ ραγισμένη καρδιὰ ἔπαψε νὰ κτυπᾷ, τὸ ἔργο ὅμως στέκει ἀκέραιο καὶ καθαρὸ μέσα στὸ φῶς ποὺ ὁλόγυρα τὸ περιλάμπει.

Τὰ μίση ἔπαυσαν οἱ ἀντιδραστικοὶ ποὺ τοῦ ράγησαν τὴν καρδιὰ θαυμάζουν τώρα μαζὶ μὲ ὅλους τοὺς ἄλλους.

Ὁ κόσμος βλέπει καὶ κρίνει.

Καὶ τὸ κοινὸ μὲ τὸ πραγματικὸ ἔνστικτό του δίνειτὸ στεφάνι τῆς νίκης στὸν τεχνίτη μὲ τὰ μεγάλα ἰδανικά.

Καὶ ὅσο περνᾶ ὁ χρόνος θὰ καταλάβωμε τὴν ἀξία ποὺ χάσαμε.

Ἂς εὐχηθοῦμε γρήγορα νὰ βρεθῇ αὐτὸς ποὺ θὰ παραλάβῃ τὴν σκυτάλη ποὺ ἄφησε ὁ Μητρόπουλος φεύγοντας, καὶ νὰ τὴν παραδώσῃ τὸ ἱδρωμένο δοξασμένη σὲ νέους Ἕλληνας καλλιτέχνας. Τὸ εὐχόμεθα.

ΘΕΟΔΩΡΟΣ ΑΝΤΩΝΑΚΑΚΗΣ

ΑΥΤΟΙ ΠΟΥ ΔΟΞΑΣΤΗΚΑΝ

Ο ΜΕΓΑΛΟΣ ΠΟΥ ΧΑΘΗΚΕ

(ΑΦΙΕΡΩΜΑ ΣΤΗ ΜΝΗΜΗ ΜΗΤΡΟΠΟΥΛΟΥ)

ΤΟΥ κ. Θ. ΑΝΤΩΝΑΚΑΚΗ

Ἀπόκομμα Προόδου Σερρῶν
Χρονολογία 12 NOE. 1960

ΕΙΣ ΜΝΗΜΗΝ ΤΟΥ ΕΚΛΙΠΟΝΤΟΣ ΓΙΓΑΝΤΟΣ ΤΗΣ ΜΟΥΣΙΚΗΣ

Ο ΡΟΤΑΡΙΑΝΟΣ ΟΜΙΛΟΣ ΣΕΡΡΩΝ ΕΤΙΜΗΣΕ ΤΟΝ ΜΕΓΑΛΟΝ ΕΛΛΗΝΑ ΜΑΕΣΤΡΟΝ ΔΗΜΗΤΡ. ΜΗΤΡΟΠΟΥΛΟΝ

Η ΠΡΟΧΘΕΣΙΝΟΒΡΑΔΥΝΗ ΠΑΝΗΓΥΡΙΚΗ ΣΥΓΚΕΝΤΡΩΣΙΣ ΚΑΙ Η ΟΜΙΛΙΑ ΤΟΥ ΠΡΟΕΔΡΟΥ κ. ΜΙΜΗ ΣΤΕΦΑΝΙΔΗ

Ἡ βαθειὰ συγκίνησι ποὺ προκάλεσε σ' ὁλόκληρο τὸν κόσμο, βέβαια, ἰδιαίτερα, ὅμως, στοὺς Ἕλληνες, ὁ θάνατος τοῦ μεγάλου συμπατριώτου μας, τοῦ γίγαντα τῆς Θείας Μουσικῆς, τοῦ «Μάγου τῆς Μπαγκέττας» ὅπως προσφυέστατα ὀνομάσθηκε, τοῦ Δημήτρη Μητρόπουλο, δὲν μποροῦσε νὰ μὴ συγκινήσῃ μέχρι τὰ κατάβαθα τῆς ψυχῆς καὶ τοὺς Σερραίους φιλόμουσους.

Σὰν ἐκδήλωση δὲ τῶν αἰσθημάτων αὐτῶν πρὸς τὸν Μητρόπουλο, ποὺ ἐδόξασε καὶ ἐτίμησε τὴν πατρίδα του στὸν τομέα τῆς μουσικῆς, ὑπῆρξεν ἡ προχθεσινοβραδυνὴ πανηγυρικὴ συγκέντρωση τῶν μελῶν τοῦ Ροταριανοῦ Ὁμίλου τῆς πόλεώς μας στὴν Λέσχη τῶν Δημοσίων Ὑπαλλήλων, στὴν ὁποία παρέστησαν καὶ ἄλλοι προσκεκλημένοι φίλοι τῆς μουσικῆς καὶ τῆς Ροταριανῆς Ἰδέας.

Μετὰ τὴν προσέλευση τῶν μελῶν τοῦ Ὁμίλου καὶ τῶν προσκεκλημένων ὁ Πρόεδρος αὐτοῦ καὶ λάτρης τῆς μουσικῆς κ. Μίμης Στεφανίδης, ἀφοῦ ηὐχαρίστησε τοὺς συγκεντρωθέντας διὰ τὴν προσέλευσή των, ἔκαμε μιὰ σύντομη ἀλλὰ ἐμπνευσμένη σκιαγραφία τοῦ μεγάλου Ἕλληνα Ἀρχιμουσικοῦ.

Ὁ κ. Στεφανίδης προτοῦ ἀρχίσῃ τὴν ὁμιλία του ἐπρότεινε νὰ τηρηθῇ ἑνὸς λεπτοῦ σιγὴ «στὴν μνήμη τῆς μεγαλυτέρας Ἑλληνικῆς καὶ παγκοσμίου φυσιογνωμίας καὶ προσωπικότητος, τοῦ μάγου αὐτοῦ τῆς μπαγκέττας Δημήτρη Μητροπούλου». Ἐν συνεχεία ἀνεφέρθη μὲ λίγα λόγια εἰς τὴν μεταφορὰ τῆς σποδοῦ τοῦ ἐκλιπόντος καὶ τὶς τιμὲς ποὺ ἀπεδόθησαν ἐκ μέρους τοῦ Βασιλέως, τῆς Κυβερνήσεως, τῶν καλλιτεχνικῶν ὀργανώσεων τῆς πρωτευούσης καὶ τοῦ Δήμου Ἀθηναίων, ὑπογραμμίσας τὴν συγκινητικὴν ὑποδοχὴν ποὺ ἐπεφύλαξεν στὸν μεγάλο νεκρὸ ὁ λαὸς τῆς πρωτευούσης καὶ εἶπεν ὅτι: «ἀπὸ τὸν κολοσσὸ τῆς μπαγκέττας, ἀπὸ τὸ φωτεινὸ ἐκεῖνο ἐγκέφαλο, ἀπὸ τὴν τρομερὴ δύναμη ποὺ μὲ τὴ μουσική του μαγεύει καὶ αἰχμαλωτίζει τοὺς πάντας σκορπώντας κύματα καλλιτεχνικῆς γοητείας, ἀπὸ τὴ θαυμαστὴ μουσικὴ προσωπικότητα τοῦ Μητρόπουλου ἀπὸ τὸ ἐκτυφλωτικὸ μουσικὸ φῶς, τίποτε δὲν ἀπομένει παρὰ λίγη στάχτη... Καὶ ὅμως ἄν τὸ σῶμα τοῦ μαέστρου, τῆς ἀδυσώπητης φωτιᾶς ἔγινε βορᾶ, ἡ ψυχή του, τὸ πνεῦμα του, ἡ θεόπνευστη τέχνη του μένουν στὶς καρδιὲς μας βαθειὰ χαραγμένες, κτῆμα τῶν συνανθρώπων του ποὺ τὸν γνώρισαν καὶ παρηκολούθησαν τὴν ἐκπληκτικὴ ἄνοδο κι' ἐπιβουλὴ καὶ τοῦ ἀφιέρωσαν ὄχι μόνον τὸν θαυμασμὸ ἀλλὰ καὶ τὴν ἀγάπη τους». Συνεχίζοντας ὁ κ. Στεφανίδης ἀφοῦ ἀνεφέρθη σὲ προσωπικές του ἀναμνήσεις γιὰ τὸν Μητρόπουλο καὶ τὸ συνθετικὸ ἔργο τοῦ μεγάλου μαέστρου, εἶπε καὶ τὰ ἑξῆς:

»Ἐκεῖνο ποὺ ἀξίζει νὰ ὑπογραμμισθῇ παραλληλα εἶναι ἡ ἀνθρωπίνη μορφὴ τοῦ Μητρόπουλου. Ὁ ἀλτρουϊσμός του ὑπῆρξε συγκινητικός, ἡ γενναιοδωρία του πρὸς τοὺς πτωχοὺς καὶ τοὺς πάσχοντας ἀπεριόριστος. Ἐφρόντιζε δὲ νὰ καλύπτῃ τὰς ἐκδηλώσεις συμπαραστάσεώς πρὸς τοὺς ἀδυνάτους καὶ τοὺς ἐξαθλιωμένους μὲ τὸν πέπλον τῆς μυστικότητος. Ἐξ ἄλλου, ἡ ἁπλότης καὶ ἡ ἀπέριττος συμπεριφορά του, ἡ καταδεκτικότης πρὸς τοὺς ὑφισταμένους του, ὑπῆρξαν πρωτοφανεῖς διὰ δὸν διάσημον ἀρχιμουσικόν.

»Γι' αὐτὸ καὶ ἡμεῖς οἱ Ροταριανοὶ ποὺ τιμοῦμε ἀπόψε τὴ μνήμη του, βρίσκουμε ὅτι εἴμεθα πολὺ κοντά του. Ὁ Δημήτρης Μητρόπουλος ἐνεθάρρυνε καὶ ἐκαλλιέργησε «τὸ ἰδεῶδες τοῦ ὑπηρετεῖν». Μέσα δὲ στοὺς σκοποὺς τοῦ Ρόταρυ εἶναι καὶ ἡ προαγωγὴ τῆς διεθνοῦς κατανοήσεως, τῆς καλῆς θελήσεως καὶ τῆς εἰρήνης, σ' ἕνα κόσμο ποὺ οἱ ἄνθρωποι τῶν ἐπιστημῶν καὶ ὅλων τῶν ἐπαγγελιμάτων θὰ εἶναι ἡνωμένοι διὰ διεθνοῦς φιλίας ἐξυπηρετούσας τὸ ἰδεῶδες τοῦ ὑπηρετεῖν. Αὐτὸ τὸ ἐπέτυχεν ἀπόλυτα ὁ μεγάλος μας μαέστρος.»

Σὲ συνέχεια, ἀφοῦ ὁ ὁμιλητὴς ἀνέφερεν διαφόρους γνώμας διασήμων μουσικῶν διὰ τὴν προσωπικότητα τοῦ Μητροπούλου, ἐπέρανε τὴν ὁμιλία του εἰπὼν τὰ ἑξῆς:

«Τὸ δοξασμένο παιδὶ τῆς μητέρας Ἑλλάδος, τὸ σύμβολο τῆς μουσικῆς ἰδιοφυΐας, ὁ ἀσύλληπτος σὲ φλόγα ὑπερδημιουργίας, ὁ ἀκατάβλητος σὲ ἐργατικότητα καὶ καλλιτεχνικὴ πίστι, ὁ ἐκλεκτὸς τῶν ἐκλεκτῶν, ὁ πρύτανις τῶν πρυτάνεων, ὁ Δημήτρης Μητρόπουλος ἀναπαύεται στὰ φιλόξενα ἅγια χώματα τῆς πατρίδος μας.

»Ἔτσι τελείωσε ἡ ζωὴ ἑνὸς τιμίου, ἀνιδιοτελοῦς γενναίου καὶ ἐνθουσιώδους καλλιτέχνου.

»Ὁ Ροταριανὸς Ὅμιλος Σερρῶν καταθέτει στὴν σποδό του αὐτὸν τὸ δάφνινον στέφανον ποὺ ἔγινε ἀπὸ φύλλα δάφνης τῆς Σερραϊκῆς γῆς».

Τὴν ἐμπνευσμένην ὁμιλίαν τοῦ κ. Στεφανίδη ἐκάλυψαν ζωηρὰ χειροκροτήματα τῶν παριστα-μένων.

Ὁ κ. Στεφανίδης ἀνεκοίνωσεν ἐν συνεχείᾳ στοὺς Ροταριανοὺς ὅτι τὸ δάφνινο στεφάνι θὰ τὸ μεταφέρῃ διὰ νὰ τὸ καταθέσῃ στὴ σποδὸ τοῦ μεγάλου μαέστρου, καὶ ὅτι ὁ Ὅμιλος προσφέρει 500 δραχμὲς γιὰ τὴν προτομὴ τοῦ Μητροπούλου ποὺ θὰ φιλοτεχνηθῇ ἐν καιρῷ.

Στὴν πανηγυρικὴ αὐτὴ συγκέντρωση πρὸς τιμὴν τοῦ μεγάλου Ἕλληνος μαέστρου παρέστησαν ἐκτὸς τῶν μελῶν τοῦ Ροταριανοῦ Ὁμίλου καὶ αἱ Κυρίαι Μητακίδου, βουλευτοῦ, Παπαβασιλείου, Ἰατροῦ, Κύρου, Διευθυντοῦ τοῦ Ὑποκαταστήματος τῆς Ἐθνικῆς Τραπέζης τῆς Ἑλλάδος, Δημάδη, Οἰκονομικοῦ Ἐφόρου Σερρῶν καὶ Μαρία Σφονδύλη Καθηγήτρια, ὡς καὶ οἱ κ.κ. Ὀρ. Καζαμίας Πρόεδρος τοῦ Ὁμίλου «Ὀρφεύς», Α. Τζεμαΐλας Πρόεδρος τοῦ Συνδέσμου Ἐφέδρων Ἀξιωματικῶν Σερρῶν, Κ. Δημάδης, Οἰκονομικὸς Ἔφορος, Ἀν. Παντέκης γεωπόνος, Κ. Κωνσταντᾶς, Δ. Γαλανός, Χαρ. Βουβονῖκος, Δημ. Γαϊταντζῆς, Κυρ. Μερτζιμέκης, Ἰω. Καλαϊτζῆς, Δικηγόρος, Θ. Γούτας καὶ Γ. Τσούντας.

Τοὺς προσκεκλημένους ὑπεδέχετο ὁ Κοσμήτωρ τοῦ Ὁμίλου κ. Ἀγγ. Βασιλειάδης, πρὸ τῆς συνεστιάσεως δὲ ὁ Γεν. Γραμματεὺς τοῦ Ρόταρυ κ. Δ. Γούσιος ἀπήγγειλε τὴν καθιερωμένην προσευχήν.

Ε. Τ.

Ἀπόκομμα ATHENS NEWS
Χρονολογία 12 NOE. 1960

TRIBUTE TO MITROPOULOS

The distinguished Greek-born patron of the arts, Domini Lady Crosfield, who lives in London, broadcast a tribute to Dimitri Mitropoulos, the famous Greek conductor, shortly after his death



in Italy. Her tribute was first heard by listeners to the BBC Greek Service's transmission at 20.30 (Greek time) on Friday, November 4. This transmission is now broadcast on the 25 and 19 metre bands. Lady Crosfield's talk was partly repeated on the following evening in a special program devoted to the memory of the dead maestro.

Ἀπόκομμα ΒΗΜΑΤΟΣ
Χρονολογία 13 NOE. 1960

ΤΟ ΚΑΨΙΜΟ ΤΩΝ ΝΕΚΡΩΝ

Η ΚΗΔΕΙΑ ΤΟΥ ΠΑΤΡΟΚΛΟΥ

ΤΟΥ κ. ΓΕΩΡΓ. ΦΤΕΡΗ

Καθὼς εἶναι γνωστὸ ἀπὸ τὶς πληροφορίες τῶν ἐφημερίδων, στὶς τιμὲς ποὺ ἀποδοθήκανε στὸ Μητρόπουλο, στὸ μεγάλο μουσικὸ ποὺ ἐδόξασε μὲ τὸ παγκόσμια ἀναγνωρισμένο του ταλέντο τὸν τόπο μας—καὶ μάλιστα σ' ἕναν τομέα ποὺ δὲν ἔχομε τὴν παράδοση ποὺ ἔχουν ἄλλοι λαοί—ἔλαβε μέρος ὅλη ἡ ἑλληνικὴ κοινωνία, ὅλες οἱ πολιτικές, οἱ καλλιτεχνικὲς κι' οἱ πνευματικὲς ἐκπροσωπήσεις μας, θὰ λέγαμε ἀκόμη καὶ ὁ λαός, ποὺ χάρη στὸ γρήγορο καὶ σίγουρο ἔνστικτό του κατόρθωσε νὰ πάρει ἀμέσως ἐπαφὴ μὲ τὸ διάχυτο αἴσθημα. Ἀπ' αὐτὴ τὴν ὁμόφωνη, τὴν τόσο συντονισμένη ἐκδήλωση, δὲν ἔμεινεν ἔξω παρὰ μιὰ πνευματικὴ ἀρχή: ἡ ἑλληνικὴ Ἐκκλησία. Τὸ σημειώνομε μὲ λύπη, μιὰ λύπη ποὺ δὲν εἶναι ἁπλῶς προσωπική—ἂν ἦταν μόνο προσωπικὴ δὲν θὰ τὸ ἐσημειώναμε—ἀλλὰ τοῦ περισσότερου κόσμου, ποὺ γιὰ τοῦτο παίρνει σημασία, ἑπομένως δὲν θἄπρεπε νὰ περάσει ἀπαρατήρητη. Κι' ἐδῶ ἐρωτᾶται: γιατὶ ἔμεινε ἡ Ἐκκλησία ἔξω ἀπὸ μιὰ συγκίνηση πανελλήνια, γιατὶ ἀπουσίασε ὁλωσδιόλου ἀπὸ ἕνα προσκλητήριο ὅπου ὅλοι οἱ Ἕλληνες ἔδωσαν τὸ παρών τους; Γιατί—ἔτσι γράφτηκε—ἡ Ἐκκλησία ἀπαγορεύει τὴν καύση τῶν νεκρῶν. Ἡ ἀπαγόρευση—ἄσχετα μὲ τὸ πῶς θὰ τὴν ἔκρινε μέσα του κανείς—θὰ εἶχεν ἀσφαλῶς μιὰ βαρύτητα ἂν στηριζότανε στὸ δόγμα. Ἀλλὰ αὐτὸ κοθόλου δὲν ἀποδεικνύεται. Καὶ τὸ γιατὶ δὲν ἀποδεικνύεται τὸ ἐξηγεῖ μὲ θαρραλέα σαφήνεια σ' ἕνα του γράμμα πού θημοσιεύτηκε τελευταία, ὁ κ. Ἀμίλκας Ἀλιβιζάτος, πού καὶ ἡ ἁρμοδιότης του στὰ θρησκευτικὰ ζητήματα μπορεῖ νὰ χαρακτηρισθεῖ κορυφαία καὶ ὁ ὑφηλός, ὁ καθαρὸς εὐρύτερα στοχασμός του εἶναι ἀπὸ ὅλους βαθύτατα σεβαστός. «Μὲ δεδικαιολογημένην ἔκπληξιν—γράφει—ἀνέγνωσα εἰς τὰς σημερινὰς ἐφημερίδας ὅτι ἡ «Ἐκκλησία» (ποία) δὲν θὰ ἀποδώσῃ τὰ ἐκκλησιαστικῶς νόμιμα εἰς τὰ (οἱαδήποτε) λείψανα τοῦ σκηνώματος τοῦ ἀειμνήστου μεγάλου μουσουργοῦ Δ. Μητροπούλου. Περισσότερον δέ ἐξεπλάγην διότι ἀνεγράφη ὅτι ἡ «Ἐκκλησία» θὰ πράξῃ τοῦτο διότι «κατὰ δόγμα» τῆς Ὀρθοδόξου Ἐκκλησίας ἀπαγορεύεται μέχρι στερήσεως τῶν ἐπιταφίων ἐκκλησιαστικῶν εὐχῶν ἡ καῦσις τῶν νεκρῶν, ἐνῶ τοιοῦτο δόγμα εἶναι ὅλως ἀνύπαρκτον... Βεβαίως ὑπάρχει ἀρχαιοτάτη χριστιανικὴ συνήθεια καταστάσα ἐκκλησιαστικὴ (ὄχι ἱερά) παράδοσις, οἱ νεκροὶ νὰ θάπτωνται κατὰ τὸν συνήθη γνωστὸν τρόπον. Οὐχὶ σπανίως ὅμως ἡ παράδοσις αὕτη διακόπτεται ὅταν δι' ὡρισμένους λόγους τὸ κοινὸν σκήνωμα μετατρέπεται εἰς κόνιν ἢ ἄμορφον ὕλην, ὅτε τὰ ὑπὸ τοιαύτην μορφὴν λείψανα παραδίδονται καὶ αὐτὰ εἰς τὴν μητέρα γῆν μὲ τὴν αὐτὴν εὐχετικὴν τάσιν καὶ πρᾶξιν τῆς Ἐκκλησίας. Συνεπῶς, μὴ ὑπάρχοντος δόγματος ἀπαγορεύοντος τὴν ἐκκλησιαστικὴν ταφὴν τῆς «σποδοῦ» τῶν κοσμικῶν σωμάτων, δὲν βλέπω πῶς εἶναι δυνατὸν νὰ στερηθῇ τὸ ὑπὸ οἱανδήποτε μορφὴν σκήνωμα ἑνὸς ὀρθοδόξου χριστιανοῦ καὶ δή, ὡς γνωστόν, διακρινομένου διὰ τὴν εἰς Χριστὸν πίστιν καὶ εὐσέβειάν του, τῆς ἐκκλησιαστικῆς ταφῆς». Καὶ ὅμως ἡ σποδὸς τοῦ Μητροπούλου ἐστερήθη αὐτῆς τῆς ταφῆς, χωρὶς νὰ ὑπάρχει δογματικὸ κώλυμα, καθὼς διαπιστώνεται ἀπὸ τὴν ἐπιστολὴ τοῦ κ. Ἀλιβιζάτου, πού τὴν μεταφέραμε στὰ κυριότερα μέρη της γιατὶ ἀποτελεῖ ἀδιάσειστη μαρτυρία.

Προσθέτομε, μιὰ πού δίνεται ἡ ἀφορμή, ὅτι ἡ ἀποτέφρωση τῶν νεκρῶν ἔπαψε πιὰ νὰ ξαφνιάζει τὸ χριστιανικὸ κόσμο. Καὶ χρησιμοποιοῦμε τὴν ἔκφραση «νὰ ξαφνιάζει», γιατὶ δὲν ἔχομε ὑπόψη μας ἐκδηλώσεις ζωηροτέρων ἀντιδράσεων, τουλάχιστον στὰ νεώτερα χρόνια. Ὁ Σέλλεϋ πού ἐκάη στὴν Ἰταλία — κατὰ τὸ λεγόμενο ἑλληνικὸ ἔθιμο — ἔχει τὸν τάφο του στὸ νεκροταφεῖο τῶν Διαμαρτυρομένων τῆς Ρώμης, λίγο φηλότερα ἀπὸ τὸν τάφο τοῦ Κήτς. Τὸ ἴδιο κι' ὁ Ζὰν Μορεάς, πού ἐκάη τὸ 1910 στὸ Παρίσι, σύμφωνα μὲ τὴν ἐπιθυμία του, ἔχει τὸν τάφο του σ' ἕνα ἀπὸ τὰ μεγαλύτερα νεκροταφεῖα, στὸ Πὲρ Λασαίζ, ὅπου ἁλλωστε λειτουργεῖ, ἀπὸ καιρὸ ἐγκατεστημένος ἀποτεφρωτικὸς κλίβανος, ὅπως λειτουργοῦν ἀποτεφρωτικοὶ κλίβανοι σὲ διάφορες πολιτεῖες τῆς Εὐρώπης καὶ τῆς Ἀμερικῆς. Στὴ Γαλλία ὑπάρχει νόμος πού ἐπιτρέπει τὴν καῦση, σὲ κάθε χριστιανὸ πού θέλει νὰ καεῖ τὸ σῶμα του. Ἀφοῦ ἀναφέρονται περιπτώσεις ἀποτεφρώσεων ἀκόμη καὶ στὴν Ἰταλία, μιὰ χώρα ὡστόσο μὲ πολὺ συντηρητικὴ ἐκκλησιαστικὴ παράδοση. Προβλέπεται μάλιστα ἀπὸ αὐτοὺς πού ἔχουν μελετήσει εἰδικότερα τὸ θέμα, ὅτι ἡ καῦση τῶν νεκρῶν θὰ πάρει στὸ μέλλον μεγαλύτερη ἀνάπτυξη. Γιατὶ μέ τὶς πολυάνθρωπες καὶ ἀσφυκτικὲς πολιτεῖες πού βλέπομε ὁλοένα νὰ σχηματίζονται, ἡ ἀνάγκη θὰ ἐπιβάλει νὰ ἀντιμετωπισθεῖ μιὰ μέρα παντοῦ τὸ πρόβλημα τῶν μεγάλων ἐκτάσεων πού καταλαμβάνουν τὰ νεκροταφεῖα.

Ἀφήνοντας τώρα τὸ παραπάνω δημόσιο καὶ ἐπίκαιρο θέμα πού χρειάστηκε νὰ θίξομε, θὰ πᾶμε σ' ἕνα ἄλλο, πού ἀναφέρεται ἐπίσης σὲ κάψιμο νεκροῦ. Θὰ πᾶμε στὸν Ὅμηρο. Καὶ φανταζόμαστε πῶς κανένας δὲν θὰ φέρῃ ἀντίρρηση στὴ γνώμη, ὅτι κάθε εὐκαιρία γυρισμοῦ στὸν Ὅμηρο θὰ σημαίνει πάντα γιὰ τοὺς ἀνθρώπους μιὰ ἀπὸ τὶς μεγαλύτερες πνευματικὲς χαρές. Ὅσο κι' ἂν γυρίζουν στὰ ἴδια, σὲ χώρους γνώριμους.

Εἶναι τὸ στοιχεῖο τῆς Ἰλιάδος ὅπου οἱ Τρῶες, ἐμψυχωμένοι ἀπὸ τὸν Ἀπόλλωνα, παίρνουν φαλάγγι τοὺς Ἀχαιοὺς καὶ χυμᾶνε ἀκράτητοι κατὰ τὰ πλοῖα. Ὁ Πάτροκλος βλέποντας τὸν κίνδυνο, βρίσκει τὸν Ἀχιλλέα καὶ μὲ δάκρυα τὸν παρακαλεῖ νὰ τοῦ δώσει τὰ ξακουστά του ἅρματα γιὰ νὰ τρέξει στὴ μάχη μὲ τοὺς Μυρμιδόνες καὶ νὰ πολεμήσει τὸν ὀχτρὸ πού εἶναι ἕτοιμος νὰ βάλει φωτιὰ στὰ καράβια. Ὁ Ἀχιλλέας τοῦ τὰ δίνει μαζί μὲ τὸ δικό του τὸ στρατὸ καὶ τὸν παρακινεῖ νὰ φύγῃ τὸ γρηγορότερο γιὰ ν' ἀναχαιτίσει τοὺς Τρῶες. Ἐκεῖνος ρίχνεται μὲ τοὺς Μυρμιδόνες στὴ μάχη καὶ σταματᾶ τὸ κάψιμο τοῦ πρώτου καραβιοῦ. Οἱ Ἀχαιοὶ ἀνασαίνουν, οἱ Τρῶες ὅπου φύγει - φύγει, τσακίζουν, παίρνουν ἀλαφιασμένοι τὸ δρόμο τοῦ κάστρου, μέ τὸν Ἕκτορα μαζί. Ὁ Πάτροκλος σκορπᾶ τὸ θάνατο ὁλόγυρά του, ὥσπου σκοτώνεται κι' ἐκεῖνος, χτυπημένος ἀπὸ τὸν Ἀπόλλωνα κι' ἀποτελειωμένος ἀπὸ τὸ γυιὸ τοῦ Πριάμου. Αὐτὸ τὸ σημεῖο θεωρεῖται μέσα στὴν Ἰλιάδα τὸ κατακόρυφο, γιατὶ ὁ θάνατος τοῦ Πάτροκλου δίνει στὸν Ἀχιλλέα τὴν ἀφορμὴ νὰ ξαναγυρίσει στὴ δράση. Γίνεται ἀγώνας μεγάλος γιὰ τὸ ποιὸς θὰ μπορέσει ν' ἁρπάξει τὸν νεκρό, πού πότε τὸν τραβοῦν οἱ Τρῶες καὶ πότε οἱ Ἀργίτες, οἱ πρῶτοι μὲ τὴ βοήθεια τοῦ Ἀπόλλωνα πού πάει πάντα μὲ τὸ μέρος τὸ δικό τους, κι' οἱ δεύτεροι μὲ τὴ βοήθεια πάντα τῆς Ἀθηνᾶς, τῆς πρώτης, τῆς κατάπρωτης Ἑλληνίδος. Ὁ Μενέλαος κοιτᾶ νὰ κρατήσει τὸ κουράγιο τῶν Δαναῶν καὶ στέλνει τὸν Ἀντίλοχο, τὸ γυιὸ τοῦ γερο - Νέστορα, νὰ φέρει τὸ κακὸ μαντᾶτο στὸν Ἀχιλλέα, γιὰ νὰ προφτάσει νὰ γλυτώσει τὸ πτῶμα τοῦ φίλου του πού τὸ ξαρμάτωσε ὁ γυιὸς τοῦ Πριάμου. Στὸ τέλος μέ τὸ Μηριώνη τὸν Κρητικὸ σηκώνουν ἀγκαλιαστὰ τὸν Πάτροκλο καὶ καταφέρνουν νὰ τὸν πᾶνε στὸ στρατόπεδο τῶν Ἀχαιῶν, ἐνῶ οἱ δύο Αἴαντες, ὁ Τελαμώνιος κι' ὁ Ὀϊλέας, κρατᾶνε τὸν Αἰνεία καὶ τὸν Ἕκτορα πού κάνουν γιουρούσια γιὰ νὰ τοὺς τὸν πάρουν.

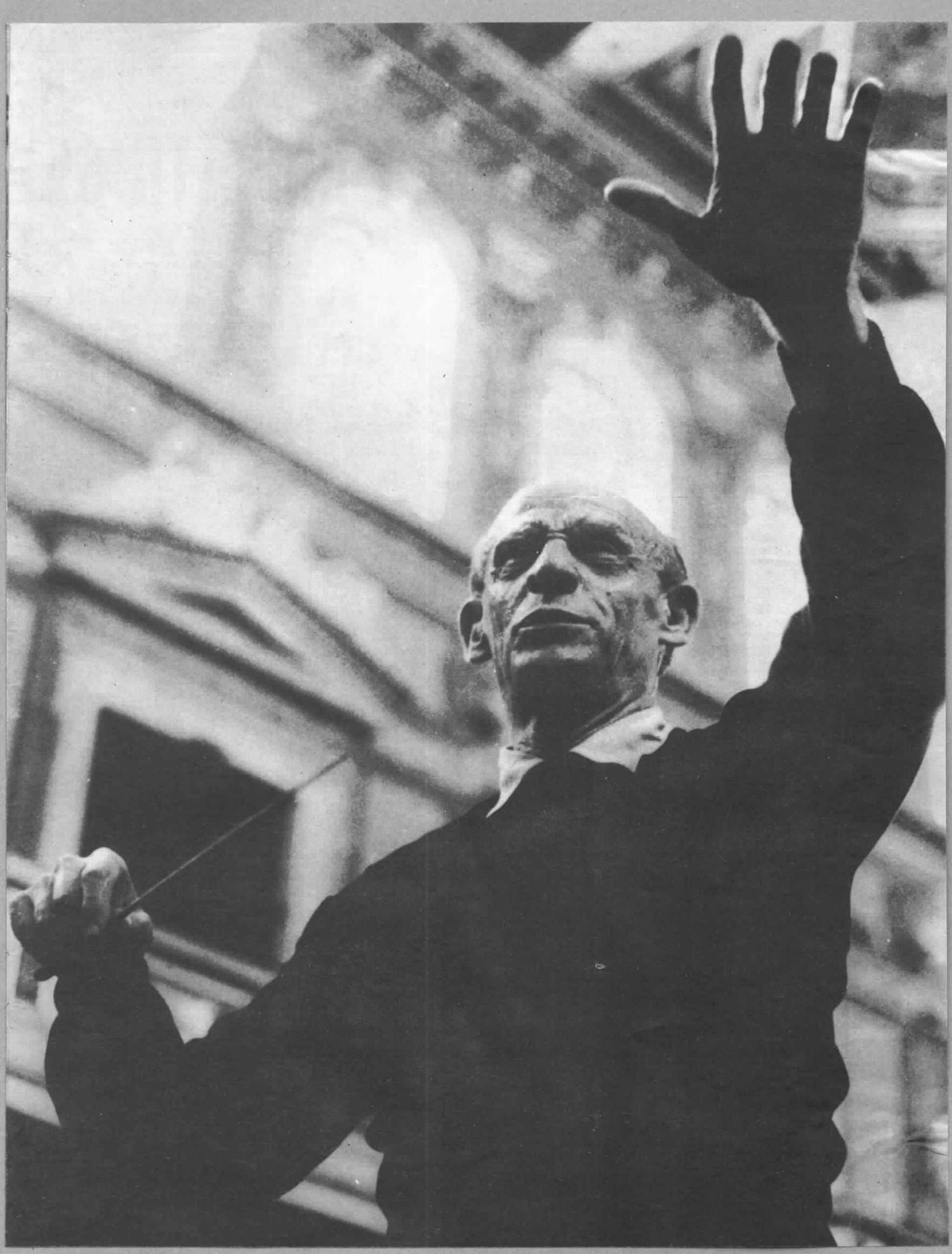
Στὴ συνέχεια, στὸ στοιχεῖο Σ τῆς Ἰλιάδος, φωτίζεται ἡ ἀπαράμιλλη σκηνὴ τῆς Θέτιδος, πού ὅταν ἄκουσε στὰ βάθη τῆς θάλασσας τοὺς βόγγους τοῦ Ἀχιλλέα, παρατᾶ τὴν πελαγίσια σπηλιά της καὶ μὲ τὶς ἄλλες νεράϊδες ἀνοίγει δρόμο ἀνάμεσα στὰ κύματα πού ἀραδιάζουν τὸν ἀφρό τους ἀπὸ τὴ μιὰ κι' ἀπὸ τὴν ἄλλη μεριά, ἀνεβαίνει στὸ ἀκρογιάλι τῆς Τροίας καὶ βρίσκει τὸ γυιό της τὴν ὥρα πού ἔκλαιγε μὲ ἀναφυλλητὰ μαθαίνοντας πῶς ἔχασε τὸ φίλο του. Καὶ μαζὶ μὲ τὸ φίλο του τ' ἅρματά του. Πῶς νὰ πολεμήσει πῶς νὰ πάρει πίσω τὸ αἷμα τοῦ Πάτροκλου; Ἡ Θέτις τὸν ὁρμηνεύει νὰ περιμένει κι' ἐνῶ οἱ ἄλλες νεράϊδες πού τὴν συνοδεύουν ξαναβουτᾶνε στὰ νερά, ἐκείνη φεύγει γιὰ τὸν Ὄλυμπο. Ὁ Ἀχιλλέας μοιρολογώντας τὸν Πάτροκλο τοῦ τάζει πῶς δὲ θὰ κάμει τὴν κηδεία του προτοῦ τιμωρήσει τὸ φονιά του. Ἡ Θέτις βάζει τότε "Ηφαιστο νὰ τῆς φτιάξει τ

ΕΙΚΟΝΕΣ
ΑΡ. 264 11.11.1960



Ο ΜΕΓΑΛΟΣ ΠΟΥ ΧΑΘΗΚΕ

Μεγάλος ὁ Μητρόπουλος. Καὶ σὰν καλλιτέχνης. Καὶ σὰν μαέστρος. Καὶ σὰν Ἕλληνας. Κι' ὅμως, ἔπρεπε νὰ πεθάνη γιὰ νὰ τοῦ τὸ ἀναγνωρίσουν μερικοὶ αὐτὸ τὸ τελευταῖο, δηλαδή, ὅτι ἔτρεφε πάντοτε ἀληθινὴ καὶ ἀκατάλυτη ἀγάπη γιὰ τόν τόπο του. Βέβαια, ἴσως νὰ ὑπῆρξαν ὡρισμένες ἐποχὲς, ποὺ ὁ Δημήτρης Μητρόπουλος ἀφωσιώθηκε μ' ἀπεριόριστο φανατισμὸ στὴν δουλειά του κι' ἀποκλειστικὰ μέσα στὰ πλαίσια τοῦ διεθνοῦς ἐπιπέδου, εἰς τὸ ὁποῖον, ἐδῶ καὶ χρόνια, τὸν εἶχε τοποθετήσει τὸ καταπληκτικὰ δυναμικὸ ταλέντο του καὶ ἡ ἀπέραντη μουσικὴ ἰδιοφυΐα του. Ἐν τούτοις, οὐδέποτε ἐξέχασε τὸν τόπο του καὶ ποτὲ δὲν ἐλησμόνησε, ὄχι μόνο τὴν καταγωγή του, ἀλλὰ καὶ κάθε τι ἀπὸ τὴν ἐδῶ ζωή του, τὰ πρῶτα καλλιτεχνικὰ βήματά του καὶ τοὺς συνεχεῖς ἀγῶνες του στὴν σφαῖρα τῆς Τέχνης. Θυμᾶμαι, σὰν καὶ τώρα, τὸ βράδυ τοῦ Σεπτεμβρίου 1958, ποὺ διηύθυνε τὴν Φιλαρμονικὴ τῆς Βιέννης στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, μέσα στὰ πλαίσια τοῦ Φεστιβὰλ Ἀθηνῶν. Ἡ ἀνθρωποθάλασσα ποὺ πλημμύριζε τὶς κερκίδες τοῦ ἀρχαίου θεάτρου τὸν εἶχε κυριολεκτικὰ ἀποθεώσει. Παραλήρημα ἐνθουσιασμοῦ καὶ θαυμασμοῦ ἀτελείωτο. Χειροκροτήματα καὶ «μπράβο» ἐπὶ 10 λεπτὰ τῆς ὥρας. Καὶ κατόπιν, στὰ «παρασκήνια», ἐπιδρομὴ ἐπισήμων καὶ ἀνθρώπων τῆς Τέχνης. Ἐκεῖνος, μ' ἕνα γλυκὸ χαμόγελο, ποὺ φώτιζε τὴν ἀξέχαστη φυσιογνωμία του, δεχότανε ἁπλᾶ καὶ γεμᾶτος μετριοφροσύνη τὰ συγχαρητήρια τῶν ὑπουργῶν καὶ τῶν καλλιτεχνῶν, ποὺ διατελοῦσαν γοη-



'Απόκομμα Χερραιικού Βήματος
Χρονολογία 12 ΝΟΕ. 1960

ΟΙ ΡΟΤΑΡΙΑΝΟΙ ΣΕΡΡΩΝ ΕΤΙΜΗΣΑΝ ΤΟΝ ΜΕΓΑΛΟΝ ΕΛΛΗΝΑ ΑΡΧΙΜΟΥΣΙΚΟΝ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΝ

Η ΠΡΟΧΘΕΣΙΝΟΒΡΑΔΥΝΗ ΠΑΝΗΓΥΡΙΚΗ ΣΥΓΚΕΝΤΡΩΣΙΣ

'Ο Δημήτρης Μητρόπουλος, ὁ γίγαντας αὐτὸς τῆς μουσικῆς ποὺ ἐτίμησε τὸ 'Ελληνικὸ ὄνομα στὸν κόσμο ὁλόκληρο, ὅσο κανένας ἄλλος ἴσως, γύρισε πιὰ γιὰ πάντα νὰ ἀναπαυθῆ στὴν πατρικὴ γῆ ποὺ τόσο νοσταλγοῦσε ὅταν ζοῦσε. "Αν δὲ ἀναγκάσθηκε νὰ ξενητευθῆ εἶναι ὁλοφάνερο ὅτι αὐτὸ ἔγινε γιατί ἦταν τόσο μεγάλος ποὺ δὲν τὸν χωροῦσαν τὰ στενὰ πλαίσια τῆς πατρώας γῆς.

"Ωστόσο ὁ Μητρόπουλος ἀγάπησε τὴν πατρίδα καὶ τὸ λαό της ἀπεριόριστα, ἦτανδὲ θλιμμένος γιατί δὲν μπόρεσε, δὲν μποροῦσε νὰ διαθέση τὴ μεγαλοφυΐα του στὴν ὑπηρεσία τῶν πλατειῶν λαϊκῶν μαζῶν ὅπως τὸ ἐπιθυμοῦσε διακαῶς. Αὐτὸ φαίνεται ἀπὸ ἕνα χαρακτηριστικὸ μήνυμα ποὺ ἔστειλε τὸ 1955 ἀπὸ τὴν 'Αμερικὴ ὕστερα ἀπὸ μιὰ ἐπίσκεψή του στὴν Πατρίδα του τὴν 'Ελλάδα. Στὸ μήνυμά του αὐτὸ ὁ μεγάλος μαέστρος ἔγραφεν ἀνάμεσα στὰ ἄλλα καὶ τὰ ἑξῆς:

«Εἶναι ἀληθινὸ δυστύχημα ποὺ ἡ Τέχνη, ἰδίως ἡ μουσικὴ καὶ ἰδίως ἡ δουλειά ἡ δική μου δὲν γνώρισε φτώχεια. "Ετσι, παρ' ὅλη τὴν πρόοδο τῆς ἀνθρωπότητος, οἱ Τέχνες ἔμειναν πάντα προνόμιο τῶν ὀλίγων... 'Εν τούτοις, οἱ Καλὲς Τέχνες εἶναι σὰν μιὰ θρησκεία, ἴσως ἡ πιὸ ἀγαπητὴ στὸ Θεὸ καὶ δὲν θὰ πρέπει νὰ εἶναι προνόμιο τῶν ὀλίγων, τῶν ἐκλεκτῶν... Στὸ χέρι μας εἶναι νὰ δημιουργήσουμε σ' αὐτὸν τὸν κόσμο τὸν παράδεισό μας κι' ὅμως κάνουμε ὅ,τι μποροῦμε γιὰ νὰ τὸν μετατρέψουμε σὲ κόλαση. Πῶς θἄθελα νὰ ἔδινα συναυλίες δωρεὰν στὸν κόσμο, στὸν τόπο μου, μ' ἕνα σύνολο σὰν αὐτὸ ποὺ διαθέτω (ἐννοοῦσε βέβαια τὴν Φιλαρμονικὴ 'Ορχήστρα τῆς Ν. Υόρκης ποὺ διηύθυνε τότε). Μὰ πίσω ἀπ' αὐτὴ τὴν ὄμορφη τελειότητα ἀγρυπνᾶ ὁ μεγάλος δράκος τῶν μυριάδων δολλαρίων ποὺ ἀμφιβάλλω πολὺ ἂν παρὰ αὐτὴ τὴν τόση ἄμεμπτη θρησκευτικὴ ἔκφραση ὁ "Αιος Πέτρος θὰ μᾶς ἄνοιγε τὴν πόρτα τοῦ Παραδείσου».

***

'Η βαθειὰ συγκίνησι ποὺ προεκάλεσε σ' ὁλόκληρο τὸν κόσμο, βέβαια, ἰδιαίτερα ὅμως στοὺς "Ελληνες ὁ θάνατος τοῦ μεγάλου συμπατριώτου μας, τοῦ γίγαντα τῆς Θείας Μουσικῆς, τοῦ «Μάγου τῆς Μπακγέτας» ὅπως προσφυέστατα ὀνομάσθηκε, τοῦ Δημήτρη Μητρόπουλου, δὲν μποροῦσε νὰ μὴ συγκινήση μέχρι τὰ κατάβαθα τῆς ψυχῆς καὶ τοὺς Σερραίους φιλόμουσους.

Σὰν ἐκδήλωση τῶν αἰσθημάτων αὐτῶν πρὸς τὸν Μητρόπουλο, τὸ μεγάλο αὐτὸ τέκνο τῆς αἰωνίας 'Ελλάδας, ποὺ ἐδόξασε καὶ ἐτίμησε τὴν πατρίδα του στὸν τομέα τῆς μουσικῆς, ὑπῆρξεν ἡ προχθεσινοβραδυνὴ πανηγυρικὴ συγκέντρωση τῶν μελῶν τοῦ Ροταριανοῦ 'Ομίλου τῆς πόλεώς μας στὴν Λέσχη τῶν Δημοσίων 'Υπαλλήλων, στὴν ὁποία παρέστησαν καὶ ἄλλοι προσκεκλημένοι φίλοι τῆς μουσικῆς καὶ τῆς Ροταριανῆς ἰδέας.

Μετὰ τὴν προσέλευση τῶν μελῶν τοῦ 'Ομίλου καὶ τῶν προσκεκλημένων ὁ Πρόεδρος αὐτοῦ καὶ λάτρης τῆς μουσικῆς κ. Μίμης Στεφανίδης, ἀφοῦ πρὸ χαριτωσε τοὺς συγκεντρωθέντος διὰ τὴν προσέλευσή των, ἔκαμε μιὰ σύντομη ἀλλὰ ἐμπνευσμένη σκιαγραφία τοῦ μεγάλου "Ελληνα 'Αρχιμουσικοῦ.

'Ο κ. Στεφανίδης προτοῦ ἀρχίση τὴν ὁμιλία του ἐπρότεινε νὰ τηρηθῆ ἑνὸς λεπτοῦ σιγὴ «στὴν μνήμη τῆς μεγαλυτέρας 'Ελληνικῆς καὶ παγκοσμίου φυσιογνωμίας καὶ προσωπικότητος, τοῦ μάγου αὐτοῦ τῆς μπαγκέττας Δημήτρη Μητρόπουλου».

Περαιτέρω ὁ κ. Πρόεδρος τῶν Ροταριανῶν ἀνέφερθη μὲ λίγα λόγια γιὰ τὴν μεταφορὰ τῆς σποδοῦ τοῦ Μητροπούλου καὶ τὶς τιμὲς ποὺ ἀπεδόθησαν ἐκ μέρους τοῦ Βασιλέως, τῆς Πολιτείας τῶν καλλιτεχνικῶν ὀργανώσεων τῆς πρωτευούσης καὶ τοῦ Δήμου 'Αθηναίων, καὶ τὴν συγκινητικὴν ὑποδοχὴν ποὺ ἐπεφύλαξεν στὸν μεγάλο νεκρό ὁ λαὸς τῆς πρωτευούσης ὑπεγράμμισεν δὲ ὅτι ἀπὸ τὸν κολοσσὸ τῆς μπαγκέττας, ἀπὸ τὸ φωτεινὸ ἐκεῖνο ἐγκέφαλο, ἀπὸ τὴν τρομερὴ δύναμη ποὺ μὲ τὴ μουσική του μαγεύει καὶ αἰχμαλωτίζει τοὺς πάντας σκορπώντας κύματα καλλιτεχνικῆς γοητείας, ἀπὸ τὴ θαυμαστὴ μουσικὴ προσωπικότητα τοῦ Μητρόπουλου ἀπὸ τὸ ἐκτυφλωτικὸ μουσικὸ φῶς τίποτε δὲν ἀπομένε παρὰ λίγη στάχτη..

Καὶ ὅμως ἂν τὸ σῶμα τοῦ μαέστρου, τῆς ἀδυσώπητης φωτιᾶς ἔγινε βορᾶ ἡ ψυχή του, τὸ πνεῦμα του ἡ θεόπνευστη τέχνη του μένουν στὶς καρδιές μας βαθειὰ χαραγμένες, κτῆμα τῶν συνανθρώπων του ποὺ τὸν γνώρισαν καὶ παρηκολούθησαν τὴν ἀλματώδη, τὴν ἐκπληκτικὴ ἄνοδο κι' ἐπιβολὴ καὶ τοῦ ἀφιέρωσαν ὄχι μόνον τὸν θαυμασμό ἀλλὰ καὶ τὴν ἀγάπη τους».

Συνεχίζοντας ὁ κ. Στεφανίδης ἀφοῦ ἀνεφέρθη σὲ προσωπικές του ἀναμνήσεις γιὰ τὸν Μητρόπουλο καὶ τὸ συνθετικό ἔργο τοῦ μεγάλου μαέστρου, εἶπε καὶ τὰ ἑξῆς:

«'Εκεῖνο ποὺ ἀξίζει νὰ ὑπογραμμισθῆ παράλληλα εἶναι ἡ ἀνθρωπίνη μορφὴ τοῦ Μητρόπουλου. 'Ο ἀλτρουϊσμός του ὑπῆρξε συγκινητικός, ἡ γενναιοδωσία του πρὸς τοὺς πτωχοὺς καὶ τοὺς πάσχοντας ἀπεριόριστος 'Εφρόντιζε δὲ νὰ καλύπτη τὰς ἐκδηλώσεις συμπαραστάσεώς του πρὸς τοὺς ἀδυνάτους καὶ τοὺς ἐξαθλιωμένους μὲ τὸν πέπλον τῆς μυστικότητος. 'Εξ ἄλλου ἡ ἁπλότης καὶ ἡ ἀπέριττος συμπεριφορά του, ἡ καταδεκτικότης πρὸς τοὺς ὑφισταμένους του, ὑπῆρξαν πρωτοφανεῖς διὰ τὸν διάσημον ἀρχιμουσικόν.

»Γι' αὐτὸ — ἐτόνισεν ὁ κ. Πρόεδρος τῶν Ροταριανῶν — καὶ ἡμεῖς οἱ Ροταριανοὶ ποὺ τιμοῦμε ἀπόψε τὴ μνήμη του βρίσκουμε ὅτι εἴμεθα πολὺ κοντά του.

»'Ο Δημήτρης Μητρόπουλος ἐνεθάρρυνε καὶ ἐκαλλιέργησε «τὶς ἰδεῶδες τοῦ ὑπηρετεῖν». Μέσα δὲ στοὺς σκοποὺς τοῦ Ρόταρυ εἶναι καὶ ἡ προαγωγὴ τῆς διεθνοῦς κατανοήσεως, τῆς καλῆς θελήσεως καὶ τῆς εἰρήνης, σ' ἕνα κόσμο ποὺ οἱ ἄνθρωποι τῶν Τεχνῶν, τῶν ἐπιστημόνων καὶ ὅλων τῶν ἐπαγγελμάτων θὰ εἶναι ἡνωμένοι διὰ διεθνοῦς φιλίας ἐξυπηρετοῦσας τὸ ἰδεῶδες τοῦ ὑπηρετεῖν. Αὐτὸ ἐπέτυχεν ἀπόλυτα ὁ μεγάλος μας μαέστρος».

Σὲ συνέχεια ἀφοῦ ὁ ὁμιλητὴς ἀνέφερεν διαφόρους γνώμας διασήμων μουσικῶν διὰ τὴν προσωπικότητα τοῦ Μητροπούλου, ἐπέρανε τὴν ὁμιλίαν του εἰπὼν τὰ ἑξῆς:

Τὸ δοξασμένο παιδὶ τῆς μητέρας 'Ελλάδας, τὸ σύμβολο τῆς μουσικῆς ἰδιοφυΐας ὁ ἀσύλληπτος σὲ φλόγα ὑπερδημιουργίας ὁ ἀκατάβλητος σὲ ἐργατικότητα καὶ καλλιτεχνικὴ πίστι, ὁ ἐκλεκτὸς τῶν ἐκλεκτῶν, ὁ Πρύτανις τῶν πρυτάνεων ὁ Δημήτριος Μητρόπουλος ἀναπαύεται στὰ φιλόξενα ἅγια χώματα, τῆς Πατρίδος μας.

»"Ετσι τελείωσε ἡ ζωὴ ἑνὸς τιμίου, ἀνιδιοτελοῦς γενναίου καὶ ἐνθουσιώδους καλλιτέχνου.

»'Ο Ροταριανὸς "Ομιλος Σερρῶν καταθέτει στὴν σποδό σου αὐτὸν τὸν δάφνινον στεφανον ποὺ ἔγινε ἀπὸ φύλλα δάφνης τῆς Σερραϊκῆς γῆς».

Τὴν ἐμπνευσμένην ὁμιλίαν τοῦ κ. Στεφανίδη ἐκάλυψαν ζωηρὰ χειροκροτήματα τῶν παρισταμένων.

'Απόκομμα ΒΡΑΔΥΝΗΣ
11 ΝΟΕ. 1960

Ἡ Διεθνὴς Μουσικὴ Κίνησις

«Δοσμένος ὁλοκληρωτικὰ στὴν ἀποστολή του»

Ο ΞΕΝΟΣ ΤΥΠΟΣ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ. — ΟΙ ΤΕΛΕΥΤΑΙΕΣ ΤΟΥ ΣΥΝΑΥΛΙΕΣ ΣΤΗΝ ΚΟΛΩΝΙΑ. —

Κάτω ἀπ' αὐτὸν τὸν τίτλο, «δοσμένος ὁλοκληρωτικὰ στὴν ἀποστολή του» ὁ Χάϊντς Γιοάχιμ ἀπ' τοὺς διαπρεπέστερους μουσικοκριτικοὺς τῆς Γερμανίας, γράφει στὴν μεγάλη ἐφημερίδα «Ντὶ Βέλτ» ('Ο Κόσμος) γιὰ τὸν Δημήτρη Μητρόπουλο, θρηνώντας τὸν χαμό του. 'Η ἐφημερὶς δημοσιεύει, ἐπίσης, στὴν 1η σελίδα της, καὶ τὴ φωτογραφία τοῦ Μητρόπουλου.

— 'Ο κ. Γιοάχιμ ἀναφέρει ὅλη τὴ σταδιοδρομία τοῦ ἀρχιμουσικοῦ μας, τὶς μεγαλοφυεῖς ἐρμηνεῖες του, τὶς συνθέσεις του, τὴν πιανιστική του τέχνη, τονίζοντας πὼς μετὰ τὸν θάνατο τοῦ Φουρτβέγκλερ καὶ Τοσκανίνι, ἡ ἀπώλεια τοῦ Μητρόπουλου συγκλονίζει ὅλον τὸν κόσμο.

— Καὶ εἶναι ἀληθινὰ τραγικὸ ὅτι στὸ ἴδιο φύλλο τῆς «Βέλτ» (3 Νοεμβρίου) δίπλα στὸ ἄρθρο τοῦ κ. Γιοάχιμ, ποὺ πέρνει μισὴ στήλη, ὑπάρχει ἀκόμα μιὰ κριτικὴ γιὰ δυὸ συναυλίες ποὺ ὁ Μητρόπουλος διηύθυνε στὴν Κολωνία, ὑπογραμμένη ἀπὸ τὸν ἐπίσης διαπρεπῆ κριτικὸ Χάϊνριχ φὸν Λύτβιτς.

— 'Ο ἀξέχαστος ἀρχιμουσικὸς μας εἶχε διευθύνει τὶς «Παραλλαγὲς 'Ορχήστρας» τοῦ Σένμπεργκ καὶ τὴν «Θάλασσα» τοῦ Ντεμπυσσύ, ὀκτὼ μέρες πρὸ τοῦ θανάτου του, καὶ μόλις δυὸ μέρες πρὶν φύγη γιὰ τὸ Μιλάνο, τὴν «Τρίτη Συμφωνία» τοῦ Μάλερ ποὺ ἔμελλε γὰ δώση στὴ συναυλία τῆς Σκάλας καὶ ποὺ πάνω στὴ δοκιμὴ σταμάτησε ἡ μεγάλη του καρδιά.

* 'Αλλὰ δὲν εἶναι μόνο ἡ Γερμανία καὶ ἡ Αὐστρία, ποὺ συγκλονίστηκαν ἀπ' τὸν ἀδόκητο θάνατο τοῦ "Ελληνος ἀρχιμουσικοῦ καὶ ποὺ οἱ ἐφημερίδες τους ἀφιερώνουν μακροσκελῆ ἄρθρα γιὰ τὴν προσωπικότητα καὶ τὴν δρᾶσι του.

— Οἱ 'Ελβετικὲς ἐφημερίδες, ἰδιαίτερα τῆς Ζυρίχης, ὅπου ὁ Μητρόπουλος ἐπρόκειτο νὰ διευθύνη κατὰ τὶς προσεχεῖς 'Εορτὲς τοῦ 1961 τὴν «'Ηλέκτρα» τοῦ Στράους, γράφουν, ἐπίσης, συγκινητικὰ ἄρθρα. 'Ο Βίλλι Ράϊχ τῆς «Νέας 'Εφημερίδος τῆς Ζυρίχης ἀναφέρει τὶς ὑπηρεσίες ποὺ ὁ Μητροπουλος προσέφερε στοὺς σύγχρονους νέους συνθέτες, θαυμάζει τὴν καταπληκτικὴ μνήμη του, γράφει γιὰ τὴν καλωσύνη, τὴν θρησκευτικότητα, τὴν σεμνότητα καὶ μετριοφροσύνη τοῦ καλλιτέχνη ποὺ ἔχασε ὁ κόσμος.

— 'Αλλὰ καὶ ἡ Γαλλία δὲν συγκινήθηκε λιγώτερο. "Ολες οἱ ἐφημερίδες τοῦ Παρισιοῦ γράφουν γιὰ τὸν Μητρόπουλο. 'Ιδιαίτερα στὸ «Φιγκαρὸ» ὁ διάσημος κριτικὸς Μπερνὰρ Γκαβοτὺ, ποὺ γράφει ὑπὸ τὸ ψευδώνυμο «Κλαραντόν», τονίζει πὼς μετὰ τὸν Τοσκανίνι καὶ τὸν Φουρτβέγκλερ, ὁ Μητρόπουλος συγκαταλέγονταν ἀνάμεσα στοὺς πιὸ μεγάλους τοῦ κόσμου.

'Απόκομμα ΕΘΝΟΥΣ
Ἡμερομηνία 14 Νοεμβρ...

Τὰ σχέδιά του

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΘΑ ΔΙΗΥΘΥΝΕ ΣΥΝΑΥΛΙΑΝ ΕΙΣ ΤΗΝ ΕΡΗΜΟΝ

Τὴν προσεχῆ ἄνοιξιν

ΑΛΕΞΑΝΔΡΕΙΑ, Νοέμβριος. (Τοῦ ἀνταποκριτοῦ μας). — Τὸ καλλιτεχνικὸν περιοδικὸν «Σαμπὰχ ἐλ Χὲρ» γράφει, ἐξ ἀφορμῆς τοῦ θανάτου τοῦ Μητροπούλου, ὅτι ὁ ἀείμνηστος μαέστρος εἶχε ζητήσει πρὸ διμήνου νὰ τοῦ σταλοῦν τὰ πλέον ἀντιπροσωπευτικὰ ἔργα νεοαραβικῆς μουσικῆς, διότι ἐπρόκειτο νὰ περιλάβῃ εἰς τὸν κύκλον μιᾶς καλλιτεχνικῆς του περιοδείας, κατὰ τὴν ἄνοιξιν, καὶ τὸ Κάϊρον, ὁπότε θὰ παρουσίαζεν εἰς τὸ πρόγραμμά του καὶ ἀραβικὴν μουσικήν. Εἰς τὴν σχετικὴν ἐπιστολήν του, ὁ Μητρόπουλος ἔλεγεν: «'Επιθυμία μου εἶναι νὰ διευθύνω μίαν συναυλίαν εἰς τὴν "Ερημον, τὴν ὁποίαν φαντάζομαι σὰν μίαν μυθικὴν δύναμιν, ἡ ὁποία μπορεῖ νὰ ὁμιλήσῃ πρὸς τὴν ψυχὴν τοῦ ἀνθρώπου».

ΝΤ. ΚΟΥΤΣΟΥΜΗΣ

Προτάσεως Αθηνών
14 ΝΟΕ. 1960

Ὁ θάνατος τοῦ Μητροπούλου

'Η Πατρὶς μὲ τὸν θάνατον τοῦ μεγάλου ἀναδημιουργοῦ Μητροπούλου χάνει τὸν ἄνθρωπον τοῦ πνεύματος, χάνει τὸν παγκοσμίως ἐπιβληθέντα ὑπηρέτην τῆς μουσικῆς. Τὰς ἐπιτυχίας του ὠνόμαζεν «ἠθικοὺς θριάμβους καὶ πνευματικὰς νίκας». Διὰ τὸν Μητρόπουλον καμμία προσπάθεια δὲν ἦτο πολὺ μεγάλη, κανένας ἄνθρωπος πολὺ μικρός.

"Ητο ἀσκητὴς φιλόσοφος. 'Απέφευγε τὰς κοινωνικὰς συγκεντρώσεις καὶ τὴν δημοσιότητα περὶ τὴν ἀναγνώρισιν τῆς φήμης του. 'Ο θάνατος τὸν εὑρῆκεν ἐπάνω εἰς τὸ πόνιουμ (της Σκάλας τοῦ Μιλάνου) μὲ τὴν ψυχὴν δεσμένην εἰς τὴν θείαν μουσικήν.

'Απόκομμα ΔΡΑΣΕΩΣ Θεσ/νίκη
14 ΝΟΕ. 1960

ΜΟΥΣΙΚΗ

Σεμνὸ μνημόσυνο τοῦ Δημ. Μητρόπουλου

Μὲ δικαιολογημένον ἐνδιαφέρον ἀναμένεται ἡ συναυλία τῆς 'Ορχήστρας Δωματίου τοῦ Λουγκάνο, ποὺ θὰ δοθῆ ὡς ἔκτακτος ἐκδήλωσις τῆς ΤΕΧΝΗΣ, τὸ Σάββατο 19 Νοεμβρίου στὴν αἴθουσα τῆς 'Εταιρίας Μακεδονικῶν Σπουδῶν. Θὰ πρέπει νὰ σημειωθῆ ὅτι ἡ ἐλβετικὴ αὐτὴ ὀρχήστρα εἶναι ἕνα ἀπὸ τὰ πλέον ἀξιόλογα μουσικὰ συγκροτήματα τοῦ εἴδους. Διευθυντὴς τῆς ὀρχήστρας εἶναι ὁ Ρίχαρντ Σούμαχερ, συμμετέχει δὲ αὐτῆς ὡς σολίστ ὁ παγκοσμίου φήμης Οὔγγρος πιανίστας Τζούλιαν Κατόλυϊ ὁ ὁποῖος ἐγγράφει δίσκους μὲ τὶς μεγάλες ἑταιρίες «Ντόϋτσε Γκραμοφὸν Γκεζελσάφτ» καὶ «Χὶς Μάστερς Βοϊς». Τὸ πρόγραμμα τῆς συναυλίας περιλαμβάνει τὰ ἑξῆς ΜΠΑΧ: Κοντσέρτο γιὰ δυὸ βιολιὰ σὲ ρὲ ἔλασσον ΜΠΑΧ: Κονσέρτο γιὰ πιάνο σὲ ρὲ ἔλασσον, ΜΟ-

---

'Απόκομμα ΕΛΕΥΘΕΡΟΥ
13 ΝΟΕ. 1960

Ο ΜΗΤΡΟΠΟΥΛΟΣ

"Ενας ἀκόμη ἐπιφανὴς "Ελλην, ὁ ὁποῖος ὑπέστη ὅταν ζοῦσε, τὰς ὕβρεις καὶ τοὺς προπηλακισμοὺς τῆς ὄχθεν ἐθνικόφρονος, πράγματι ὅμως ἀντεθνικῆς "Ακρας Δεξιᾶς καὶ τώρα ποὺ ἀπέθανε διακομίζεται ὁ νεκρός του μὲ ἐπίσημον μεταφορικὸν μέσον διὰ νὰ κηδευθῆ μὲ τιμάς, μόνον ὅμως μεταθανατίους, ὅταν εἶναι ἀργὰ πλέον, «κατόπιν ἑορτῆς» θὰ ἔλεγε κανείς!... 'Ο Δημήτρης Μητρόπουλος διέπρεψε παγκοσμίως ὡς ἕνας ἀπὸ τοὺς μεγαλυτέρους συγχρόνους διευθυντὰς ὀρχήστρας καὶ ἐτίμησε τὸ ὄνομά του καὶ τὴν πατρίδα του ὅσον ὀλίγοι "Ελληνες εἰς τὸ ἐξωτερικόν. Αὐτὸ ὅμως δὲν ἐμπόδισε τοὺς δῆθεν ἐθνικόφρονας, ποὺ διεπόμπευσαν διεθνῶς τὴν 'Ελλάδα κατὰ τὸν Β' παγκόσμιον πόλεμον καὶ ἰδίως ἐπὶ πολλὰ ἔτη μετ' αὐτόν, ἀκόμη καὶ σήμερον, νὰ τὸν μυκτηρίζουν καὶ οὐσιαστικῶς νὰ μὴ θέλουν τὴν ἐπιστροφὴν τοῦ Δημήτρη Μητροπούλου εἰς τὴν 'Ελλάδα. Οὔτε νὰ γίνη τακτικὸν μέλος τῆς 'Ακαδημίας 'Αθηνῶν οὔτε νὰ καταλάβη ὁ διαπρεπὴς μαέστρος μας τὴν θέσιν ποὺ τοῦ ἄξιζε εἰς τὴν γενέθλιον γῆν... "Ητο ἀποδιοπομπαῖος ὁ Μητρόπουλος, ἐπειδὴ ἦτο προοδευτικὸς καὶ ριζοσπάστης, φίλος τοῦ 'Ελληνικοῦ λαοῦ, ἐχθρὸς τῶν τυράννων του καὶ τῶν ψευδοεθνικοφρόνων τῆς μετὰ τὸ 1945 θλιβερᾶς περιόδου. Τώρα διὰ λόγους δημοκοπίας εἰς παραμονὲς ἐκλογῶν περιφέρουν τὸν νεκρόν του, ἀφοῦ ζῶντα τὸν ὕβρισαν καὶ τὸν ἐσυκοφάντησαν χυδαίως!...

Ο ΑΝΕΞΑΡΤΗΤΟΣ

COMMERCIAL GREECE...
14 NOE. 1960

DIMITRI MITROPOULOS... GREATEST OF GREEK CONDUCTORS... DIES IN MILAN

Music has suffered a great loss by the sudden death at Milan on November 2 of the eminent Greek composer and conductor Dimitri Mitropoulos. He died of an attack of cerebral haemorrhage while conducting a rehearsal of the Third Symphony of Gustav Mahler at the Scala Opera House.

Dimitri Mitropoulos was born in Athens in 1896. His father was a leather merchant and his grandfather Metropolitan of Patras. In his youth he wanted to become a monk, but was deterred by the fact that musical instruments are forbidden in monasteries.

He studied at the Athens Academy of Music, receiving the Gold Medal for piano in 1918.

After completing his studies in Athens, he went abroad, studying first composition at the Brussels Conservatoire. From Brussels he went to Berlin, where he studied at the Academy of Music from 1921 to 1924 under Busoni, becoming an assistant conductor at the Berlin State Opera.

In 1924 he returned to Greece, where he became successively conductor of the Symphony Orchestra of the Greek Odeum and, in 1927, of the Athens Odeum Orchestra.

In 1936 he made his first appearance in the United States as conductor of the Boston Symphony Orchestra. In 1939 he settled finally in America, and became director of the Minneapolis Symphony Orchestra, a position he occupied for twelve years.

From 1949 to 1957 he directed the New York Philharmonic Orchestra. During the same period he conducted concerts and operas in all principal musical centres of the word.

In Greece he received the Medal for Letters and the Arts, and in 1959 was elected an honorary member of the Athens Academy. That year he had his first heart attack, which compelled him temporarily to withdraw from musical activities.

Besides being a great conductor, Mitropoulos was also a composer. He wrote the score for an opera, "Beatrice", which was performed in Athens in 1919, the incidental music for Sophocles' "Electra" and Euripides' "Hippolytus", and several concertos, sonatas and other works, including songs to the words of Palamas Sikelianos and Cavafis.

By a strange coincidence, only a few days before his death while conducting a rehearsal of Gustav Mahler's Third Symphony, the International Gustav Mahler Institute had decided to award him its Gold Medal as one of the leading interpreters of the Viennese composer's works.

Περιοδ. Θεσ/νίκη Ημερ...
14 ΝΟΕ. 1960

Η ΨΥΧΗ τοῦ κόσμου, ποὺ εἶναι ἦχος καὶ φῶς, μὲ τὸν θάνατο τοῦ Μητρόπουλου, ἑνὸς ἀπὸ τὰ πιὸ γνήσια παιδιὰ τοῦ 'Απόλλωνα, ράγισε ξαφνικὰ ἀπὸ σπαρακτικὸ λυγμό: Στὴ Σκάλα τοῦ Μιλάνου, μέσα στὸ "Αδυτο τῆς Μουσικῆς, ἐνῶ ἀνάστηνε τοὺς ἤχους, ξαναπλάθοντας τοὺς ἀνάερους ἐκείνους κόσμους ποὺ συναδελφώνουν τὴν ἀνθρωπότητα, μιλώντας ὁ Μητρόπουλος τὴν αὐθεντικὴ γλῶσσα κάθε ἀνθρώτου σὲ κάθε γωνιὰ τῆς Γῆς — ψυχὴ καὶ νοῦς, ἐκστασιασμὸς καὶ ἔμπνευση — ὑψώνοντας πάνω ἀπὸ τὰ πρόσκαιρα μίση τὴν εὐλογία τῆς ἁρμονίας — τρόπαιο καὶ σημαία ἑνὸς καλύτερου κόσμου — ἔπεσε ξέπνοος ἀνάμεσα στὰ μουσικὰ ὄργανα, γιὰ ν' ἀκούσει σὰν ἀποχαιρετισμὸ τὸν βαθύτατο λυγμὸ τῆς τελευταίας τους νότας.

★

ΕΙΧΕ, ἀληθινά, δεχθεῖ ὁ Μητρόπουλος τὸ φίλημα τῶν Θεῶν: Τὸ γνήσιο, τὸ πηγαῖο τάλαντο ποὺ κοχλακίζει σὰ βρυσομάνα, χωρὶς νὰ στερεύει ποτέ. Κι' ἔζησε, εὐλογημένος ἀπὸ τὶς Μοῖρες, ἀνεβάζοντας μαζί του τὴν 'Ελλάδα, νὰ στέκεται ἡ πατρίδα του περήφανη καὶ νὰ τὸν θωρεῖ πάνω ἀπὸ τὶς μυριάδες τῶν θρησκευομένων ἀκροατῶν. Κι' ἐκεῖ ψηλά, ὅταν σήμανε τὸ πλήρωμα τοῦ χρόνου, δέχτηκε τὸ ὕστερο χάδι τῆς εὐθανασίας. "Ετσι ὄρθιος, μὲ τὴ μπαγκέττα στὸ χέρι, αἰώνιος ἀρχιμουσικός, συνεχίζει τὴν ὑπέροχη διακονία του, μέσα στὴ μνήμη καὶ τὴ λατρεία τῶν ἀνθρώπων. 'Η Μουσικὴ κι' ἡ 'Ελλάδα τὸν συντροφεύουν καὶ σκύβουνε μπρὸς στὴν τέφρα του μὲ συντριβὴ καὶ περηφάνεια.

★

ΕΛΕΥΘΕΡΙΑΣ
13 ΝΟΕ. 1960

ΤΟΥΡΚΙΚΑ ΣΧΟΛΙΑ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΙΣ, 12. ('Ιδ. ὑπ.).— Ἡ ἐφημερὶς «Μιλλιγιὲτ» δημοσιεύει εἰδικὸν σημείωμα διὰ τὸν Μητρόπουλον, εἰς τὸ ὁποῖον τονίζεται ἡ προσωπικότης τοῦ ἐκλιπόντος μεγάλου "Ελληνος μουσικοῦ καὶ ἀκολουθεῖ βιογραφικὸν σημείωμα. 'Η ἐφημερὶς κατατάσσει τὸν Μητρόπουλον μεταξὺ τῶν Φουρτβέγκλερ, Τοσκανίνι καὶ Κλέμπερ.

'Απόκομμα ΗΜΕΡΑΣ ΠΑΤΡΩΝ
Χρονολογία 12 ΝΟΕ. 1960

'Ο Δημήτρης Μητρόπουλος ἄφησε μόνον κληρονόμον του 'Αμερικανὸν μουσικόν

ΕΞΕΤΙΜΑ ΠΟΛΥ ΤΟ ΤΑΛΕΝΤΟΝ ΤΟΥ

ΝΤΕΜΟΪΝ. "Ενας μουσικὸς ἀπὸ τὴν 'Αὐόβαν, ἀναφέρεται ὡς μόνος κληρονόμος εἰς τὴν διαθήκην τοῦ διασήμου ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Τὸ ὄνομά του εἶναι Τζέημς Ντίξον, ἡλικίας 32 ἐτῶν καὶ ὑπῆρξε κατὰ τὸ παρελθὸν διευθυντὴς τῆς συμφωνικῆς ὀρχήστρας τοῦ Πανεπιστημίου τῆς Πολιτείας. 'Ο Ντίξον τώρα διαμένει εἰς Βοστώνην, ὅπου διευθύνει τὴν συμφωνικὴν ὀρχήστραν τῆς Νέας 'Αγγλίας. 'Η διαθήκη τοῦ Μητροπούλου ἠνοίχθη εἰς Νέαν Υόρκην. Δὲν ἐγνώσθη πόσην περιουσίαν κατέλιπεν ὁ μεταστάς.

'Ο Ντίξον καὶ ὁ Μητρόπουλος συνηντήθησαν διὰ πρώτην φορὰν τὸ 1946, ὅταν ὁ πρῶτος, ὡς γυμνασιόπαις, ἔπαιζε τρομπέττα εἰς τὴν ὀρχήστραν τοῦ σχολείου του. Τότε ὁ Ντίξον εἶχε μεταβῆ διὰ νὰ ἀκούσῃ τὴν Συμφωνικὴν 'Ορχήστραν τῆς Μιννεαπόλεως, ποὺ διηύθυνεν ὁ διάσημος μαέστρος. Δύο ἔτη βραδύτερον συνήντησε πάλιν τὸν Μητρόπουλον εἰς τὴν Μιννεάπολιν, ὁ δὲ μαέστρος τὸν παρώτρυνε νὰ παρακολουθήσῃ εἰδικὰ μαθήματα. Προφανῶς, ὁ ἀρχιμουσικὸς ἐξετίμησε τὸ ταλέντον του, ἐντυπωσιασθεὶς ἀπὸ τὴν ἱκανότητα τοῦ νεαροῦ Ντίξον εἰς τὴν τρομπέτταν.

'Ο Ντίξον ἐπεράτωσε τὰς πανεπιστημιακάς του σπουδὰς εἰς τὴν 'Αὐόβαν τὸ 1951. Τότε ὁ Μητρόπουλος, ἐπὶ κεφαλῆς τῆς Φιλαρμονικῆς τῆς Νέας Υόρκης, μετέβη εἰς 'Αὐόβαν διὰ νὰ παίξῃ σόλο πιάνο εἰς τὴν ὀρχήστραν τοῦ Πανεπιστημίου, τὴν ὁποίαν διηύθυνεν ὁ Ντίξον. Αὐτὸ ἦτο τὸ δῶρον του πρὸς τὸν ἑορτάζοντα τὴν ἡμέραν ἐκείνην 23ην ἐπέτειον τῶν γενεθλίων του Τζέημς.

Απόκομμα ΒΗΜΑΤΟΣ
Χρονολογία 13 ΝΟΕ. 1960

ΚΑΤΩ ΑΠΟ ΤΗΝ ΑΠΛΟΤΗΤΑ ΤΟΥ

ΗΤΑΝ ΜΕΓΑΛΗ Η ΠΙΣΤΙΣ ΤΟΥ ΚΑΙ ΒΑΘΥΣ Ο ΑΝΘΡΩΠΙΣΜΟΣ ΤΟΥ

Πορτραῖτο τοῦ Δημ. Μητρόπουλου ἀπό ἕναν Ἀμερικανόν φίλον του

Η ΣΤΕΝΗ ΣΥΓΓΕΝΕΙΑ ΤΟΥ ΘΕΟΥ ΚΑΙ ΤΗΣ ΜΟΥΣΙΚΗΣ

ΝΕΑ ΥΟΡΚΗ, Νοέμβριος.— Ἡ πρώτη μου συνάντησις μέ τόν Δημήτρη Μητρόπουλο ἔγινε τό 1947 εἰς μίαν παράστασιν τῆς «Μήδειας» τοῦ Ρόμπινσον Τζέφφερς μέ πρωταγωνίστριαν τήν Ἰουδήθ Ἄντερσον. Εἴμαστε καί οἱ δύο ὄρθιοι καί εἰς τό διάλειμμα ἕνας κοινός γνωστός μάς συνέστησε. Ξαφνικά, ἀμέσως, ἐγίναμε στενοί φίλοι, κυρίως διότι ὁ Μητρόπουλος αἰσθανόταν ἔντονη ἐγκαρδιότητα γιά ὁποιονδήποτε ἀγαποῦσε τό θέατρο.

Ἡ σκηνή, ἰδίως ἐκείνη πού ἐνδιεφέρετο γιά τό δυνατό δράμα, ἦταν ζωτικό κομμάτι τῆς ζωῆς τοῦ Μητρόπουλου. Πράγματι, ἦταν ἕνας ἄνθρωπος τοῦ ὁποίου κάθε ἐνέργεια ἐνεῖχε κάποιο εἶδος δράματος. Ἡ ἐμφάνισίς του, ἡ ὁμιλία του, ὁ τρόπος μέ τόν ὁποῖον διηύθυνε, ἡ προσωπική του φιλοσοφία—ὅλα αὐτά περιεβάλλοντο ἀπό μίαν ἄλω θεάτρου. Λέγω θεάτρου, ὄχι θεατρικότητος, γιατί τίποτε τό ψεύτικο δέν ὑπῆρχε στόν μαέστρο. Ὅ,τι κι' ἄν ἔκανε, παρά τά ἀντίθετα ἐξωτερικά φαινόμενα, ἦταν φυσικό καί ἀληθινό.

Ἐπίστευεν ἁπολύτως εἰς ὁ,τιδήποτε ἔκανεν. Ὡς μαέστρος, εἶχε συχνά ἐπικριθῆ ὅτι ἔφερεν εἰς τήν μουσικήν ἕνα εἶδος φλογερᾶς καί διαίας διεγέρσεως τήν ὁποίαν μερικοί τήν ἐθεώρουν ὑπερβολικήν καί ὑστεροῦσαν εἰς ἐπιβλητικότητα.

Εἰς ἀπάντησιν ἔλεγεν ἁπλῶς—καί σᾶς τό μεταδίδω κατά λέξιν, καθώς συχνά κρατοῦσα σημειώσεις ὅταν εἴμαστε μαζί: «Συμβαίνει νά εἶμαι ἕνας ἄνθρωπος τόν ὁποῖον ἡ μουσική ἐπηρεάζει κατά ἕνα πολύ παράξενο τρόπο. Ἡ μουσική μέ κάνει νά παθαίνωμαι, μέ κάνει νευρικόν καί ἀνήσυχον καί καμμιά φορά μέ δένει μέ συναισθηματικά δεσμά. Ἄν μοῦ τό κάμη αὐτό μία παρτιτούρα, αἰσθάνομαι τήν ἀνάγκη νά τό μεταδώσω στό ἀκροατήριόν μου. Τί ἀξίζει ἕνας μαέστρος πού δέν ἐπιθυμεῖ νά κάμη τό ἀκροατήριόν του νά αἰσθάνεται ὅπως αὐτός; Δέν εἶμαι ρυθμόμετρον, εἶμαι ἑρμηνευτής. Ἄν αὐτό πού ἔχω νά εἰπῶ διά μέσου τῆς μουσικῆς μου ἐνοχλῆ μερικούς, τότε αὐτοί ἔχουν κάθε δικαίωμα νά μή ἀκούουν. Ἀλλά ἐάν δέν κάνω αὐτό πού ξέρω ὅτι εἶναι σωστό, τότε ψεύδομαι πρός τόν ἑαυτόν μου καί τόν Θεόν μου».

Ἦταν ἕνας ἐντόνως σοβαρός ἄνθρωπος, ἀκόμη καί ὅταν ἠσχολεῖτο μέ τά πιό τυχαῖα πράγματα. Π.χ. ἕνα βράδυ, ὄχι πρίν ἀπό πολύν καιρό, μέ προσεκάλεσε νά ἴδοῦμε ἕνα κινηματογραφικό ἔργον—ἐλάτρευε ὅλων τῶν εἰδῶν τίς ταινίες—τό ὁποῖον ἔτυχε νά εἶναι ἀξιοδάκρυτον ἀπό κάθε ἄποψη πού θά μποροῦσε κανείς νά φανταθῆ. Ἀλλ' αὐτό δέν ἐνοχλοῦσε διόλου τόν Μητρόπουλο. Ἀπεφάσισεν ἐπί τόπου νά κάμη νέαν κατανομήν τῶν ρόλων μέ τόν ἴδικόν του τρόπον. Κάθε ὁλίγα δευτερόλεπτα μέ ἐσκουντοῦσε γιά νά μέ ξυπνήση καί νά μοῦ πῆ: «Τώρα σοῦ λέγω ὅτι δέν θά ἐκοιμόσουν ἐάν τόν ρόλον αὐτόν—καί ἔδειχνε πρός τήν ὀθόνη—τόν ἔπαιζεν ὁ Τζών Οὐαίην. Καί ὁ ρόλος αὐτοῦ τοῦ νέου θά ἐπήγαινε τέλεια στόν Πώλ Νιούμαν. Ὅσο γιά τήν ἡρωΐδα, χρειάζεται μιά Μανιάνι, ὄχι ἕνα τσόφλι».

❁

Ὅλα αὐτά ἐλέγοντο μέ ἀπόλυτην σοβαρότητα, ὁ Μητρόπουλος δέν ἀστειευόταν. Ὁ Μητρόπουλος δέν ἐκωμικοποιοῦσε ποτέ τίποτε. Παρηκολούθει μίαν ταινίαν ἡ ὁποία κατά τήν κρίσιν του ἠδύνατο νά εἶναι καλύτερη καί ἄρχιζε νά τήν ἀναλύη σκηνήν πρός σκηνήν ὡσάν νά ἦτο δυνατόν τό ἔργον νά ξαναπλασθῆ σύμφωνα μέ τάς ὁδηγίας του. Ἤθελε νά βελτιώνη κάθε τι μέ τό ὁποῖον ἤρχετο εἰς ἐπαφήν. Αὐτή ἦταν ἡ κατάστασις πού τόν ἔσπρωχνε νά ἀναζητᾶ τήν τελειότητα.

Ἀλλ' ἐγνώριζε ὅτι ἡ τελειότης ἦταν ἀδύνατη εἰς τά πάντα, ἐκτός τῆς θρησκείας. Ἐσκέφθη, ὅταν ἦτο νέος, νά γίνη κληρικός, ἀλλ' ἡ ἕλξις τῆς μουσικῆς τόν ὡδήγησε πρός ἄλλας κατευθύνσεις. Ὡστόσον ἐσυζητοῦσε διά μακρῶν γιά τήν συγγένεια μεταξύ Θεοῦ καί μουσικῆς καί εἶχε τήν ἰδέαν ὅτι ἡ θέσις του ὡς ἀρχιμουσικοῦ δέν ἦτο διάφορος ἐκείνης τοῦ Ἱερέως. «Καί οἱ δύο ὑπηρετοῦμεν κάτι τό ἱδανικόν—ἔλεγε—καί εἴμεθα ἐδῶ διά νά ὑπηρετήσωμεν τήν ἀνθρωπότητα».

Ἐπίσης καί ἡ φιλοσοφία του περί μουσικῆς εἶχε μιά θρησκευτική βάσι. «Ὁ Σαϊμπεργκ—ἔλεγεν—ἐβγῆκεν ἔξω ἀπό τό σύνηθες τονικόν σύστημα διότι τό τονικόν αὐτό σύστημα δέν τοῦ παρεῖχε πιά τό μέσον νά ἐκφράση τήν πίστιν του. Εὗρε τήν πίστιν του εἰς τήν ἀτονικότητα καί αὐτή τόν ἔκαμεν ἰσχυρόν. Καί αὐτή ἀκριβῶς ἡ ἰσχύς προσείλκυσε τούς περισσοτέρους ἀπό τούς νέους μας συνθέτας πρός αὐτόν. Ἦταν ἕνας Ἀπόστολος. Καί ἐπειδή ἐπίστευε, προσείλκυεν ὀπαδούς».

Ἀλλά, παρ' ὅλας τάς πολυπλοκότητας τῶν λογισμῶν του καί τόν δυναμισμόν τῆς παρουσίας του, ὁ Δημήτρης Μητρόπουλος ἦτο κατ' οὐσίαν ἕνας ἁπλός ἄνθρωπος. Ἐζοῦσε σχεδόν ὡσάν ἐρημίτης. Ὅταν ἦτο μόνιμος ἀρχιμουσικός τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μιννεαπόλεως ἔμενεν εἰς ἕνα τόσο μικρόν δωμάτιον ὥστε μόλις ἐχωροῦσε ἕνα πιάνο καί τό διαμέρισμα τοῦ ξενοδοχείου του εἰς τήν Νέαν Ὑόρκην ἦτο τόσον λιτά διακοσμημένον ὥστε ἔμοιαζε κάπως μέ σκηνήν μετά τήν ἀφαίρεσιν τῶν σκηνικῶν. Καί μολονότι ἀπέκτησε περιουσίαν, σπανίως ἐδαπανοῦσε περισσότερα ἀπό 3.000 δολλάρια κατ' ἔτος διά τόν ἑαυτόν του. Ἔδιδε τό ὑπόλοιπον τῆς ὡμοιδῆς του εἰς νεαρούς σπουδαστάς πρός ἐξασφάλισιν τῆς συνεχίσεως τῶν σπουδῶν των, εἴτε εἰς τήν θεολογίαν, εἴτε εἰς τήν σύνθεσιν.

Αὐτός ἦταν μόνον ἕνας ἀπό τούς λόγους διά τούς ὁποίους ἠγαπᾶτο ἀπό τόσον πολλούς. Εἰς ὁλόκληρον τόν μουσικόν κόσμον, ὁ ὁποῖος ἐκ παραδόσεως εἶναι θερμοκήπιον ζηλοτυπιῶν καί φθόνου, δέν ὑπῆρχε οὔτε ἕνας ὁ ὁποῖος νά εἰπῆ μίαν λέξιν ἐναντίον του. Ποτέ δέν ἔβαλε τίς φωνές, ποτέ δέν ἔχασε τήν ψυχραιμίαν του, ποτέ δέν ἠρνήθη μιά χάρη. Ἀκόμη καί ὅταν δέν ἐπέτυχε νά καταλάβη τήν διεύθυνσιν τῆς Συμφωνικῆς Ὀρχήστρας τῆς Βοστώνης, μίαν θέσιν τήν ὁποίαν ἐπεθύμει βαθύτατα, δέν ἐξεδήλωσεν οὔτε ἴχνος θυμοῦ.

Ἀλλά ἐνῶ ἡ μουσική καί ἡ θρησκεία ἀποτελοῦσαν τόν πυρῆνα τῆς ζωῆς του, δέν τοῦ ἔλειπαν τά προσφιλῆ πάρεργα. Τό κυριώτερον ἀπό αὐτά ἦταν ἡ ὀρειβασία. «Ἀνεβαίνω στά βουνά—ἔλεγε—γιατί μοῦ ἀρέσει νά νικῶ τά πράγματα, νά κατοικῶ. Γιά μένα ἡ κατάκτησις ἑνός βουνοῦ εἶναι ὡσάν τήν κατάκτησιν μιᾶς νέας καί δύσκολης παρτιτούρας. Ἐπίσης ὅταν βρίσκωμαι στήν κορυφήν ἑνός βουνοῦ νοιώθω ἕνα αἴσθημα ζωῆς, ἀλλ' ἐπίσης καί ἕνα αἴσθημα θανάτου. Καί σᾶς λέω ὅτι θά πεθάνω πέφτοντας ἀπό ἕνα βουνό».

Ἡ προφητεία του βγῆκε ἀληθινή. Ὅταν τόν ἐκάλεσεν ὁ θάνατος, ὁ Μητρόπουλος ἦταν στήν κορυφήν ἑνός πολύ ξεχωριστοῦ βουνοῦ. Ἦταν τό ἀνάβαθρόν του.

JAY S. HARRISON

Απόκομμα ΚΑΘΗΜΕΡΙΝΗΣ
Χρονολογία 13 ΝΟΕ. 1960

ΑΙ ΕΠΙΦΥΛΑΙΔΕΣ ΤΗΣ «ΚΑΘΗΜΕΡΙΝΗΣ»

ΕΚ ΠΡΟΣΦΑΤΟΥ ΑΦΟΡΜΗΣ...

ΠΕΡΙ ΤΗΝ ΚΑΥΣΙΝ ΤΩΝ ΝΕΚΡΩΝ

(ΒΡΑΧΥΤΑΤΗ ΙΣΤΟΡΙΚΗ ΕΠΙΣΚΟΠΗΣΙΣ.—Η ΚΑΥΣΙΣ ΤΩΝ ΝΕΚΡΩΝ ΕΞ ΕΠΟΨΕΩΣ ΧΡΙΣΤΙΑΝΙΚΗΣ ΚΑΙ ΔΗ ΟΡΘΟΔΟΞΟΥ)

ΥΠΟ ΤΟΥ κ. Π. Ι. ΜΠΡΑΤΣΙΩΤΗ
(Προέδρου τῆς Ἀκαδημίας Ἀθηνῶν)

Τό ζήτημα τῆς καύσεως τῶν νεκρῶν εἶχεν ἤδη πρό τεσσαράκοντα περίπου ἐτῶν ἐμφανισθῆ εἰς τόν κοινωνικόν μας ὁρίζοντα, ἀλλά τό πνευματικόν τῆς πατρίδος μας κλίμα δέν ἠυνόησε τότε οὔτε τήν καιροσκοπίαν αὐτήν οὔτε κἄν τήν σχετικήν συζήτησιν. Ἡ συζήτησις μόνον ἐπανελήφθη κατ' ἀραιά διαστήματα καί ἀκόμη πρό ἐλαχίστων ἐτῶν, πλήν ἄνευ ἀποτελέσματος.

*

Ἡ καῦσις τῶν νεκρῶν εἶναι εἰδωλολατρικόν ἔθιμον, χρονολογούμενον ἀπό τῆς νεολιθικῆς ἐποχῆς καί χρησιμοποιούμενον παρά τοῖς Ἰνδογερμανικοῖς λαοῖς, μάλιστα δέ παρά τισιν Ἰνδοῖς, κατά μέγα δέ μέρος καί παρά τοῖς παλαιοῖς ἡμῶν προγόνοις. Τά αἴτια τοῦ ἔθίμου τούτου ἦσαν ἀφ' ἑνός μέν πρακτικῆς, ἀφ' ἑτέρου δέ θρησκευτικῆς φύσεως. Οἱ πρακτικοί λόγοι ἦσαν ἡ ἀνάγκη τῶν νομαδικῶν κατ' ἀρχάς λαῶν, οἱ ὁποῖοι πρῶτοι ἐχρησιμοποίησαν, ὡς φαίνεται, τό ἔθιμον τοῦτο, ὅπως, μετακινούμενοι ἀπό τόπου εἰς τόπον, ἔχουν μεθ' ἑαυτῶν τουλάχιστον τήν τέφραν τῶν προσφιλῶν των νεκρῶν. Ὡς θρησκευτικοί δέ λόγοι δύνανται νά θεωρηθοῦν ὁ φόβος πρό τῶν νεκρῶν καί ἡ ἰδέα, ὅτι τό πῦρ καθαίρει τήν ψυχήν καί προπαρασκευάζει αὐτήν δι' ὑψηλοτέραν ἐπιβίωσιν. (Πρβ. τόν θάνατον τοῦ Ἡρακλέους καί τόν μῦθον τοῦ πτηνοῦ Φοίνικος).

Παρά τοῖς Ἑβραίοις, ὡς καί παρά τοῖς ἄλλοις Σημίταις, ἴσχυεν ὡς κανών (μέ ἐλαχίστας ἐξαιρέσεις) ἡ ταφή τῶν νεκρῶν, τήν ὁποίαν ὑπέστη καί ὁ Κύριος. Ἀκριβῶς δέ τό παράδειγμα τοῦτο τοῦ Σωτῆρος ἀφ' ἑνός καί ἡ χριστιανική πίστις ἀφ' ἑτέρου εἰς τήν ἀνάστασιν τῶν νεκρῶν καί εἰς τό σῶμα ὡς κατοικητήριον τοῦ Ἁγίου Πνεύματος καί ὄχι ὡς δεσμωτήριον τῆς ψυχῆς, συνετέλεσαν εἰς τήν ἐξοστράκισιν τοῦ ἔθίμου τῆς καύσεως, ὡς εἰδωλολατρικοῦ καί εἰς τήν καθιέρωσιν καί ἐμπέδωσιν τοῦ φιλανθρώπου ἔθίμου τῆς ταφῆς καθ' ἅπασαν τήν χριστιανικήν Ἐκκλησίαν τῆς Ἀνατολῆς καί τῆς Δύσεως μέχρι τῶν νεωτέρων χρόνων καί εἰς τήν συνύφανσιν αὐτοῦ μετά τῆς θρησκευτικῆς καί κοινωνικῆς ζωῆς τῶν διαφόρων χριστιανικῶν λαῶν.

Ὑπό τήν ἐπίδρασιν ὅμως τῆς Ἀναγεννήσεως καί μάλιστα τοῦ λεγομένου Διαφωτισμοῦ ἤρχισεν ἡ ἀναβίωσις τοῦ ἔθίμου τῆς καύσεως ἐν τῇ Δυτικῇ Εὐρώπῃ. Κατά τήν Γαλλικήν Ἐπανάστασιν ἐγένετο ἀπόπειρα ἐπιβολῆς τοῦ ἔθίμου καί καταργήσεως τῶν νεκροταφείων. Ἀπό δέ τῆς Γαλλίας, ὅπου τοῦτο ὑπεστηρίχθη ὑπό τοῦ Balzac καί τοῦ Gautier καί ἄλλων, μετεφυτεύθη ἡ κίνησις ὑπέρ τῆς καύσεως καί εἰς ἄλλας χώρας τῆς Δύσεως, καί δή εἰς τήν Ἰταλίαν, τήν Ἀγγλίαν καί τήν Γερμανίαν, ὅπου ὑπεστηρίχθη μάλιστα ὑπό τῶν γνωστῶν ὑλιστῶν Vogt καί Moleschott. Σύν τῷ χρόνῳ ἡ κίνησις αὕτη, τήν ὁποίαν προυκάλεσαν καί ὑπεστήριξαν ἀντιεκκλησιαστικοί καί ἀντιχριστιανικοί κύκλοι, ἐνισχύθη ἔτι μᾶλλον διά τῆς ἱδρύσεως σχετικῶν συλλόγων καί Κρεματορίων (ἀποτεφρωτικῶν κλιβάνων) εἰς διαφόρους μεγάλας πόλεις τῆς Εὐρώπης καί τῆς Ἀμερικῆς, μάλιστα δέ ἐν Ἰταλίᾳ καί Γερμανίᾳ. Κατά τῆς κινήσεως δέ ταύτης ἀντέδρασαν ἐπιμόνως ὄχι μόνον ἡ Ρωμαιοκαθολική Ἐκκλησία, ἀπαγορεύουσα καί μέχρι σήμερον τήν θρησκευτικήν κηδείαν τῶν διά καῦσιν προοριζομένων νεκρῶν, ἀλλά καί αἱ Προτεσταντικαί Ἐκκλησίαι, ἀκόμη δέ καί πολλά εὐρωπαϊκά κράτη, τουλάχιστον ἐπί τινα χρόνον. Ἀπό δέ τό πρόσφατον περιστατικόν τοῦ μακαρίτου Δ. Μητροπούλου, τοῦ ὁποίου ὁ νεκρός ἀπετεφρώθη εἰς τό Λουγκάνο τῆς Ἑλβετίας, ἐπληροφορήθημεν ἀπό τάς ἐφημερίδας ὅτι εἰς τήν Ἰταλίαν δέν ὑπάρχουν πλέον Κρεματόρια. Περί τῶν Προτεσταντικῶν Ἐκκλησιῶν θά ἠδύνατό τις νά εἴπῃ ὅτι ἀνέχονται σήμερον τήν καῦσιν.

Ὅσον δ' ἀφορᾷ εἰς τήν ἡμετέραν Ἐκκλησίαν οὔτε τό δόγμα οὔτε ἱερός τις κανών οὔτε κἄν ἐγκύκλιος τῆς Ἱερᾶς Συνόδου ἀπαγορεύει εἴτε τήν καῦσιν εἴτε τήν ἐκκλησιαστικήν κηδείαν καί εἶναι ἀπορίας ἀξία ἡ προσφάτως δημιουργηθεῖσα, ὡς μή ὤφελε (ἐν ἀγνοίᾳ τῆς Ἐκκλησίας), παρεξήγησις καί σύγχυσις κατά τήν ἐνταῦθα μεταφοράν τῆς λικύθου μέ τήν τέφραν τοῦ μεγάλου τέκνου τῆς Ἑλλάδος καί ἐπομένως δέν θά ἀπαγορευθῇ ἐπιμνημόσυνος δέησις ὑπέρ ἀναπαύσεως τῆς ψυχῆς αὐτοῦ.

*

Ἡ καῦσις τῶν νεκρῶν δέν ἀντίκειται οὔτε εἰς ρητήν ἀπαγόρευσιν τῆς Ἁγίας Γραφῆς οὔτε εἰς δόγμα τι· προσκρούει ὅμως εἰς τήν παναρχαίαν χριστιανικήν παράδοσιν ἀφ' ἑνός καί εἰς τό χριστιανικόν καί τό ἀνθρώπινον ἐν γένει αἴσθημα καί εἰς τήν ἀνθρωπίνην ψυχολογίαν ἀφ' ἑτέρου. Ἡ ἀνάστασις τῶν νεκρῶν, ἡ εἰς τήν ὁποίαν πίστις ἀποτελεῖ δόγμα χριστιανικόν συμπεριλαμβανόμενον εἰς αὐτό τό Σύμβολον τῆς πίστεως, βεβαίως δέν ἐξαρτᾶται ἀπό τήν ταφήν ἀποκλειστικῶς, οὕτως ὥστε νά ἀποτελῇ αὕτη ὅρον ἀπαραίτητον τῆς ἀναστάσεως. Ἀναμφιβόλως ὅμως ἡ πίστις εἰς τήν ἀνάστασιν τῶν νεκρῶν, ἐν συνδυασμῷ πρός τήν βιβλικήν ἐκδοχήν τοῦ σώματος ὡς κατοικητηρίου τοῦ Ἁγίου Πνεύματος (Α. Κορινθ. γ' 17) καί πρός τήν βιβλικήν παράδοσιν καί μάλιστα πρός τό παράδειγμα αὐτοῦ τοῦ Σωτῆρος, συνετέλεσεν εἰς τήν δημιουργίαν μιᾶς σταθερᾶς καί σεβασμίας χριστιανικῆς παραδόσεως διά τῆς ἀνέκαθεν ταφῆς τῶν χριστιανῶν καί διά τῆς τιμῆς πρός τούς τάφους τῶν μαρτύρων καί τῶν ἁγίων καί πρός τά ἱερά τῶν λείψανα, καί ἐν γένει πρός τά λείψανα τῶν νεκρῶν. Ἐπί πλέον ἡ ταφή τῶν νεκρῶν ἐσήμαινε καί σημαίνει ἀπόδοσιν αὐτῶν εἰς τήν γῆν (ἡ ὁποία σημειωτέον ὅτι ὑπό πάντων τῶν λαῶν θεωρεῖται ὡς «μήτηρ») πρός ἀνάπαυσιν εἰς τούς κόλπους αὐτῆς, συμφώνως καί πρός τό θεῖον λόγιον «Γῆ εἶ καί εἰς γῆν ἀπελεύσῃ» (Γενέσεως, γ' 19). Πρβ. καί τό ἑλληνικόν «γαῖαν ἔχοις ἐλαφράν».

Ὁ ἐνταφιασμός τῶν νεκρῶν ἀνταποκρίνεται πληρέστερον πρός τήν χριστιανικήν καί δή καί τήν βιβλικήν ἔκδοχήν τοῦ θανάτου ὡς ὕπνου. «Λάζαρος ὁ φίλος ἡμῶν κεκοίμηται» (Ἰωάννου ΙΑ 11), «Οὐκ ἀπέθανε τό κοράσιον, ἀλλά καθεύδει» (Ματθ. Θ 24). Ἐντεῦθεν τά νεκροταφεῖα ἐχαρακτηρίζοντο καί χαρακτηρίζονται ὑπό τῶν χριστιανῶν ὡς «κοιμητήρια». Πρβ. τό λατινικόν cimeterium, ἐξ οὗ προῆλθε τό ἀγγλικόν cemetery καί τό γαλλικόν cimetière. Ἐντεῦθεν ἐπίσης ἐξηγοῦνται αἱ ὡραιότατα ἐπιτάφιοι ἐπιγραφαί ἀπό τῆς ἐποχῆς τῶν κατακομβῶν μέχρι σήμερον «Κοιμᾶται ἐν Κυρίῳ», «ἀναπαύεται ἐν εἰρήνῃ» κλπ. Πρβ. καί τό ἀριστούργημα τοῦ Χαλεπᾶ, τήν «Κοιμωμένην» τοῦ Πρώτου Νεκροταφείου τῶν Ἀθηνῶν. Χαρακτηριστικοί δέ εἶναι οἱ ἑξῆς ἄριστα διερμηνεύοντες τήν παλαιοτάτην χριστιανικήν περί τοῦ ἐνταφιασμοῦ ἀντίληψιν λόγοι τοῦ ἀρχαίου Λατίνου Χριστιανοῦ ποιητοῦ Προυδεντίου, «Γῆ δέξαι καί φύλαξον ἐν τῷ μητρικῷ σου κόλπῳ τό σκήνωμα τοῦτο, τό ὁποῖον ἐμπιστεύομεθα εἰς σέ. Ὑπῆρξεν ἡ κατοικία ψυχῆς δημιουργηθεῖσης ὑπό τοῦ ποιητοῦ τοῦ Σύμπαντος. Ἐν αὐτῷ κατώκει πνεῦμα ἐμψυχωθέν ὑπό τοῦ Χριστοῦ. Κάλυψον τό σῶμα τοῦτο, ὅπερ ἀποθέτομεν εἰς τόν κόλπον σου. Ἡμέραν τινά ὁ δημιουργός καί πλάστης αὐτοῦ θά ζητήσῃ παρ' αὐτοῦ τά ἔργα του».

Ἰδιαιτέρως δέ ἔχει συνυφανθῆ μέ τήν κοινωνικήν ἡμῶν τῶν Ὀρθοδόξων Ἑλλήνων ζωήν ἡ κηδεία καί ὁ ἐνταφιασμός τῶν νεκρῶν, διά μέσου τῆς ἀφθάστου ὄψους νεκρωσίμου ἀκολουθίας καί ὑμνογραφίας καί τῶν Ἱερῶν μνημοσύνων τῆς ἡμετέρας ἐκκλησίας, ὡς καί τῶν σχετικῶν ἔθίμων τοῦ ἑλληνικοῦ λαοῦ.

Ἐπίσης προσκρούει τό κάπως σκληρόν καί εἰδωλολατρικήν ἐμπιεύσεως ἔθιμον τῆς ἀμέσου καταστροφῆς τοῦ ἀνθρωπίνου σώματος εἰς τό ἀνθρώπινον αἴσθημα καί ἰδιαιτέρως εἰς τό χριστιανικόν αἴσθημα. Ἔτυχε νά παραστῶμεν ἐν Λειψίᾳ εἰς κηδείαν προτεσταντικήν γενομένην ἐν Κρεματορίῳ καί δέν θά ἀνισμόνησωμεν τό αἴσθημα τῆς φρίκης, τό ὁποῖον ἐδοκιμάσαμεν κατά τήν καταβίβασιν τοῦ νεκροῦ εἰς τόν ὑπόγειον κλίβανον, διά νά ἐπανέλθῃ ἐντός λικύθου ἡ τέφρα του.

Ὁ θάνατος εἶναι καθ' ἑαυτόν φρικτός, ἀλλά καθίσταται ἀνσμφιβόλως φρικτότερος μέ τήν καῦσιν τοῦ νεκροῦ. Ὁ ἐνταφιασμός, ὁ ὁποῖος, μάλιστα εἰς τόν πιστόν, ὑπενθυμίζει τόν ἐνταφιασμόν καί τήν ἀνάστασιν τοῦ Χριστοῦ, εἶναι πολύ φιλανθρωπότερος ὡς γνωρίζει κάθε ἄνθρωπος ποῦ ἔχασε προσφιλῆ του πρόσωπα καί ἐπισκέπτεται τούς τάφους των πάντοτε μέν, ἰδιαιτέρως δέ κατά τήν Μ. Παρασκευήν, συμφώνως πρός τό πανάρχαιον χριστιανικόν ἔθιμον. Διά πάντας τούς λόγους τούτους τό ἔθιμον τῆς ταφῆς τῶν νεκρῶν εἶναι τόσον ἐρριζωμένον εἰς τάς καρδίας τοῦ χριστιανικοῦ κόσμου καί ἰδιαιτέρως τοῦ ἑλληνικοῦ, ὥστε οὐδεμία προπαγάνδα κατώρθωσεν οὔτε ἴσως θά κατορθώσῃ νά τό ἐκριζώσῃ. Ἡ ἱστορία ἐνός καί ἡμίσεος αἰῶνος τοιούτων προσπαθειῶν ἀποδεικνύει τοῦτο τρανῶς.

Δέν ἀγνοοῦμεν βεβαίως τά κατά τῆς ταφῆς καί τά ὑπέρ τῆς καύσεως τῶν νεκρῶν προβαλλόμενα ἐπιχειρήματα, ἐξ ὧν τά σπουδαιότερα εἶναι ὑγιεινῆς καί οἰκονομικῆς φύσεως. Ἀλλ' ἀπό ὑγιεινῆς μέν ἀπόψεως ἔχει ἀποδειχθῆ καί ὑπό τῆς ἐπιστήμης καί ὑπό τῆς πείρας καί ἔχει διακηρυχθῆ ὑπό εἰδικῶν συνεδρίων, ὅτι πᾶν ἄλλο παρά κίνδυνος ὑπάρχει καί διά τήν ὑγείαν καί αὐτῶν τῶν περιοίκων τῶν νεκροταφείων, τά ὁποῖα τοὐναντίον εἰς τάς μεγάλας πόλεις, ἀποτελοῦν λαμπρά πάρκα, ἄρα δέ πνεύμονας αὐτῶν. Ἀπό δέ οἰκονομικῆς ἀπόψεως καταντᾶ ὀλίγον τι παράδοξος ἡ φειδώ τοῦ ἀξιοποιησίμου χώρου τῶν νεκροταφείων, τά ὁποῖα, ὡς εἴπομεν, χρησιμεύουν καί ὡς πάρκα, καθ' ὃν χρόνον τοσαύτη σπατάλη χώρου γίνεται διά τήν ἵδρυσιν ἱπποδρομίων καί ἄλλων ἀνωφελῶν ἤ μᾶλλον φθοροποιῶν ἀπό ὑλικῆς τε καί ἠθικῆς ἀπόψεως παρασιτικῶν κέντρων.

Τούτων οὕτως ἐχόντων ἐλπίζομεν ὅτι ὁ ἑλληνικός λαός θά συνεχίσῃ τά νεκρώσιμα ἔθιμά του καί τά διά μακροαίωνος χριστιανικῆς ἀγωγῆς καλλιεργημένα αἰσθήματά του πρός τά λείψανα τῶν προσφιλῶν του νεκρῶν καί ὅτι θά ἐξακολουθήσουν νά μένουν ἡσυχοι παραδιδόμενοι εἰς τούς κόλπους τῆς μητρός γῆς οἱ ἀποθνήσκοντες Ἕλληνες, τῶν ὁποίων ἡ ταφή εἶναι ἔθιμον πανάρχαιον, φιλάνθρωπον καί χριστιανικώτατον ἔθιμον εἴπερτι καί ἄλλο προσφυές, ἵνα ὑπενθυμίζῃ εἰς τούς πιστούς τούς ὡραίους καί βαθυστοχάστους λόγους τοῦ Ἀπ. Παύλου: «Ἀλλ' ἐρεῖ τις· πῶς ζωοποιοῦνται οἱ νεκροί; ποίῳ δέ σώματι ἔρχονται; Ἄφρον σύ ὃ σπείρεις, οὐ ζωοποιεῖται ἐάν μή ἀποθάνῃ· καί ὃ σπείρεις, οὐ τό σῶμα τό γενησόμενον σπείρεις, ἀλλά γυμνόν κόκκον. Ὁ δέ Θεός δίδωσιν αὐτῷ σῶμα, καθώς ἠθέλησε... Οὕτω καί ἡ ἀνάστασις τῶν νεκρῶν σπείρεται ἐν φθορᾷ, ἐγείρεται ἐν ἀφθαρσίᾳ· σπείρεται ἐν ἀσθενείᾳ, ἐγείρεται ἐν δυνάμει· σπείρεται σῶμα ψυχικόν, ἐγείρεται σῶμα πνευματικόν». (Α' Κορινθ. ΙΕ' 35 καί ἑξῆς).

Π. Ι. ΜΠΡΑΤΣΙΩΤΗΣ

Απόκομμα ΚΑΘΗΜΕΡΙΝΗ
Χρονολογία 15 ΝΟΕ. 1960

ΔΙΑΤΙ ΕΚΑΗ Η ΣΟΡΟΣ

Η ΔΙΑΘΗΚΗ ΤΟΥ ΕΚΛΙΠΟΝΤΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΟΜΙΛΕΙ ΣΑΦΩΣ ΔΙΑ ΤΗΝ ΣΠΟΔΟΝ

"Ωριζεν ἀμετακλήτως ὅτι ἔπρεπε προηγουμένως νά γίνῃ ἀποτέφρωσις

ΝΕΑ ΥΟΡΚΗ, 14 Νοεμβρίου. Ἰδιαιτέρα Ὑπηρεσία.— Ὁ πρό ἡμερῶν ἐκλιπών διάσημος Ἕλλην ἀρχιμουσικός Δημήτρης Μητρόπουλος, διατυπώνει σαφῶς εἰς τήν διαθήκην του τήν ἐπιθυμίαν διά τήν μεταφοράν τῆς τέφρας του εἰς τήν Ἑλλάδα. Τό κείμενον τῆς διαθήκης, ἀναφέρει συγκεκριμένα τά ἑξῆς: «Ἀποτελεῖ ἀμετάκλητον ἐπιθυμίαν μου, ὅπως εἰς περίπτωσιν θανάτου μου δημοσιευθῆ εἰδοποίησις πρός ἀποφυγήν ἀποστολῆς ἀνθέων. Πᾶν ἄτομον τό ὁποῖον θά ἐπεθύμει νά ἀποτίσῃ φόρον τιμῆς, δύναται νά συμβάλῃ εἰς κεφάλαιον συγκεντρωθησόμενον εἰς τό ὁμά μου. Τό κεφάλαιον τοῦτο θά χρησιμοποιῆται ἐπ' ὠφελείᾳ τῶν Ἀμερικανῶν συνθετῶν, τήν διαχείρισίν του δέ δέον νά ἀναλάβῃ ἡ Ἑταιρεία τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. Ἡ σορός μου νά μή ἐκτεθῆ εἰς κοινήν θέαν καί νά ἀποτεφρωθῆ, ἄνευ τελετῆς καί κατά τόν πλέον σύμφορον τρόπον. Ἡ τέφρα μου νά ἀποδοθῆ εἰς τόν Τζαίημς Ντίξον, διαμένοντα εἰς τήν πόλιν τῆς Ἀϊόβα, εἰς τήν ὁδόν Σένταρ 1333, νά τοποθετηθῆ δέ ἐντός κοινῆς λικύθου ἤ ἑτέρου δοχείου ἀγορασθησομένου εἰς τήν ὀνομαστικήν του ἀξίαν. Ὁ προαναφερθείς Τζαίημς Ντίξον, δύναται, ἐάν τό ἐπιθυμῇ, νά παραδώσῃ τήν ὡς ἄνω λήκυθον εἰς τήν Ἑλλάδα»...

Παρὰ τοῖς Ἑβραίοις, ὡς καὶ παρὰ τοῖς ἄλλοις Σημίταις, ἴσχυεν ὡς κανὼν (μὲ ἐλαχίστας ἐξαιρέσεις) ἡ ταφὴ τῶν νεκρῶν, τὴν ὁποίαν ὑπέστη καὶ ὁ Κύριος. Ἀκριβῶς δὲ τὸ παράδειγμα τοῦτο τοῦ Σωτῆρος ἀφ' ἑνὸς καὶ ἡ χριστιανικὴ πίστις ἀφ' ἑτέρου εἰς τὴν ἀνάστασιν τῶν νεκρῶν καὶ εἰς τὸ σῶμα ὡς κατοικητήριον τοῦ Ἁγίου Πνεύματος καὶ ὄχι ὡς δεσμωτήριον τῆς ψυχῆς, συνετέλεσαν εἰς τὴν ἐξοστράκισιν τοῦ ἔθίμου τῆς καύσεως, ὡς εἰδωλολατρικοῦ καὶ εἰς τὴν καθιέρωσιν καὶ

Περιοδ. Νέα Εστία
Απόκομμα
Χρονολογία 15 ΝΟΕ. 1960

ΝΕΑ ΕΣΤΙΑ

ΠΡΟΒΛΗΜΑΤΑ Κ' ΕΡΩΤΗΜΑΤΑ

Η ΦΥΓΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ

Εἶναι μερικοὶ μεγάλοι, ποὺ ἀφοῦ πρῶτα-πρῶτα προικίστηκαν μὲ τὴ θεία δωρεὰ τῆς μεγαλοφυΐας καὶ κατόπιν εὐνοήθηκαν ἀπὸ τὶς μοῖρες, ὥστε νὰ ζήσουν δυνατά, δημιουργικά, τιμημένα καὶ πλούσια, ἔχουν καὶ τὴν ὕστατη εὔνοια ν' ἀφίνουν τὸν φθαρτὸν κόσμο μας στὴν πρέπουσα στιγμὴ καὶ μέσα στὸ μεγαλεῖο ἑνὸς θανάτου, ποὺ πλαισιώνει μὲ σωστὲς ἀναλογίες καὶ μὲ συνέπεια ὅλη τὴν ἐπίγεια ζωή τους. Γιατὶ φαίνεται πὼς καὶ τὸν τρόπο καὶ τὴν ὥρα, ποὺ θὰ τελειώσει κανεὶς τὶς μέρες του τὰ ρυθμίζει, κατὰ τὴ μεγαλωσύνη ἢ τὴ μετριότητα τοῦ ἀνθρώπου, κάποια ἀνώτερη δύναμη, ποὺ τὶς ἀποφάσεις της δὲν τεχνουργεῖ μόνον ἡ μοῖρα, ἀλλὰ καὶ ἡ ἴδια ἡ ζωὴ τοῦ ἀπερχόμενου καὶ ἡ θέλησή του καὶ ἡ προετοιμασία του.

Πάντα τὸ στοχάζομαι αὐτό, ὅταν μελετῶ τοὺς θανάτους κάποιων ἐκλεκτῶν, ὅπως π.χ. τοῦ μεγάλου Ρώσου, ποὺ μὲ τὸ σημερινό της τεῦχος ἡ «Νέα Ἑστία» συμμετέχει στὴν παγκόσμια μνημόνευση τοῦ ὀνόματός του μὲ τὴν εὐκαιρία τῆς συμπληρώσεως πενῆντα χρόνων ἀπὸ τοῦ θανάτου του. Θυμοῦμαι πὼς ἀπὸ τὸν καιρὸ τῆς νιότης — καὶ τὸ γεγονὸς δὲν ἦταν τότε πολὺ μακρυνὸ — κοντὰ στὴ βαθύτατη ἐντύπωση ποὺ ἄφινε στὴν νεανικὴ ψυχὴ τὸ ἔργο τοῦ Τολστόη, κοντὰ στὴν ὄχι πολὺ συνειδητή, ὅμως μὲ πολὺ ὑγιὲς ἔνστικτο δυνατὴ ἐντύπωση, ποὺ ἄφινε καὶ στὸ μυαλὸ τὸ μνημειῶδες π.χ. μυθιστόρημά του «Πόλεμος καὶ Εἰρήνη», τὴν ἴδια σχεδὸν βαθειὰ ἐντύπωση προκαλοῦσε καὶ ἡ δραματικὴ ἐκείνη φυγή του καὶ ὁ εὐθὺς μετὰ ἀπὸ αὐτὴ θάνατός του στὸν ἀσήμαντον ἐκεῖνο σιδηροδρομικὸ σταθμὸ τοῦ Ἀστάποβου. Καὶ ἡ ἐντύπωση δὲν ἦταν βέβαια μόνο δική μου. Τὶς ἡμέρες αὐτὲς ἀκριβῶς, καλὸς καὶ εὐγενικὸς φίλος, ποὺ ἔτυχε νὰ ζεῖ νέος στὴ Ρωσία κατὰ τὴν ἐποχὴ τοῦ θανάτου τοῦ Τολστόη, μοῦ περιέγραφε τὴν ἐντύπωση ποὺ ἄφηκε σ' αὐτὸν καὶ σὲ πλῆθος ἄλλων νέων ὁ θάνατος τοῦ Τολστόη, ὄχι ἁπλῶς σὰν μιὰ ἀπώλεια ἑνὸς μεγάλου μυθιστοριογράφου, ἀλλὰ καὶ σὰν στεφάνωμα μιᾶς ὁλόκληρης ζωῆς.

Βέβαια, ἂν ὁ Τολστόη πέθαινε στὸ σπίτι του ἢ στὸ δωμάτιο ἑνὸς νοσοκομείου μὲ ὅλη τὴν ἐθιμοτυπία, μὲ τὴ θαλπωρὴ καὶ τὴ στοργὴ ὅλων τῶν οἰκείων του καὶ ὕστερα ἀπὸ ὅλες τὶς δυνατὲς φροντίδες τῆς ἰατρικῆς, δὲν θὰ ἔπαυε νὰ εἶναι ἕνας ἀπὸ τοὺς μεγαλύτερους συγγραφεῖς τῆς Εὐρώπης. Ὅμως ἡ σχεδὸν ἀλλόφρενη ἐκείνη φυγή του, ὁ λαχανιασμένος ἐκεῖνος πυρετὸς τῆς δραπετεύσεως, ποὺ μάλιστα τόσο ξαφνιάζει ὅταν σημειωθεῖ πὼς φλογίζει τὰ κατὰ τεκμήριον τουλάχιστον νηφάλια γηρατειά, καὶ ἡ γοργὴ κοπὴ τοῦ νήματος τῆς ζωῆς ἐπάνω σ' αὐτὴν τὴν κρίσιμη ὥρα, πρὶν ἐπέλθει τυχὸν ἡ πικρὴ δοκιμασία κάποιου προσωπικοῦ μετανοιωμοῦ ἢ κάποιου πειθαναγκασμοῦ ἀπὸ ἄλλους, δίνει καὶ στὸ συγγραφέα καὶ στὸν ἄνθρωπο μιὰ ἀκόμη δυνατὴ φτερούγα γιὰ τὴν κατάκτηση τοῦ μεγίστου ὕψους. Ἡ φυγὴ καὶ ὁ θάνατος τοῦ Τολστόη ἦταν ὅ,τι ταίριαζε στὴν ἀνήσυχη, στὴν κυμαινόμενη, στὴν ἀπαιτητικὴ καὶ μεγάλη ζωή του. Καὶ ἂν αὐτὸ εἶναι μιὰ προσφορὰ τῆς μοίρας, πρέπει νὰ μὴ ξεχνοῦμε πὼς εἶναι καὶ ἕνα εἶδος συνεποῦς τελευταίας πράξεως τῆς ὅλης του ζωῆς.

Κάτι ἀνάλογο σκεπτόμουν τὶς ἡμέρες αὐτὲς γιὰ ἕναν ἄλλο πρόσφατο θάνατο, γιὰ τὸ θάνατο τοῦ δικοῦ μας Δημήτρη Μητρόπουλου. Ἕνας μέτριος καὶ φοβισμένος ἀνθρωπάκος, μόλις ἡ καρδιὰ τὸν εἰδοποιοῦσε καὶ οἱ γιατροὶ τὸ πιστοποιοῦσαν, πὼς ὁ κίνδυνος τοῦ θανάτου εἶναι πιθανός, θὰ πανικοβάλλονταν. Καὶ ὁ Ἀδυσώπητος θὰ τὸν εὕρισκε στὸ κρεβατάκι του. Ὅμως ὁ Μητρόπουλος δὲν κατέβηκε ἀπὸ τὴ γέφυρά του. Καὶ φυσικὰ ὁ θάνατος τὸν βρῆκε μὲ τὴ μπαγκέτα στὸ χέρι τὴν ὥρα, ποὺ πραγματοποιοῦσε γιὰ πολλοστὴ φορὰ τὸν προορισμὸ τῆς ζωῆς του: νὰ αἰσθητοποιεῖ καὶ νὰ χαρίζει στοὺς ἀνθρώπους τὴν ἁρμονία τῆς μεγάλης μουσικῆς.

Πάντα λοιπὸν θὰ τὸν θυμοῦνται οἱ εὐαίσθητοι ἄνθρωποι καὶ τὸν τόπο καὶ τὸν τρόπο τοῦ θανάτου κάποιων ἐκλεκτῶν. Καὶ θὰ τὸν λογαριάζουν ὡς μιὰ ἀκόμη βεβαίωση τῆς μεγαλωσύνης των.

ΠΕΤΡΟΣ ΓΛΕΖΟΣ

Περιοδ. Ἑπτήμερα Δεξιά
Απόκομμα
Χρονολογία - ΝΟΕ. 1960

Μουσικὴ

Δημήτρης Μητρόπουλος

Ὁ θάνατος, διέγραψε τὴν τελευταίαν γραμμὴν τῆς τροχιᾶς τοῦ Δημήτρη Μητρόπουλου. Διότι καὶ ὁ θάνατός του ὑπῆρξεν, ὅπως τὸν εὑρῆκε, ἕνα περιστατικὸν τῆς καλλιτεχνικῆς του ζωῆς, σχεδὸν ὄχι τυχαῖον. Εὑρέθησαν καὶ ἐγράφησαν, ἤ, ἐλέχθησαν πολλαὶ λυρικαὶ ἐκφράσεις διὰ τὸ τέλος αὐτὸ ἐπὶ τοῦ «podium τοῦ Ἀρχιμουσικοῦ. Ἐκεῖνο, ὅμως, τὸ ὁποιον ἔχει σημασίαν ἐδῶ, δὲν εἶναι ὅτι ὁ θάνατος εὑρῆκε τὸν Μητρόπουλον ὡς ἕναν «ἀγαπημένον τῶν θεῶν», ὅπως εἰς τοὺς ἀρχαίους μύθους, ἐπάνω εἰς προσφιλῆ του ἐνασχολίαν, χωρὶς προειδοποίησιν, εἰς μίαν εὐτυχῆ στιγμήν. Ἡ ἐνασχολία ἦτο, πράγματι ἡ κατ' ἀποκλειστικότητα προσφιλής, διότι ὁ Μητρόπουλος ἦτο καθ' ὁλοκληρίαν ἀφοσιωμένος εἰς τὴν τέχνην, ἄρα καὶ ἡ στιγμὴ ἦτο εὐτυχής, ἀλλὰ ὁ θάνατος δὲν ἤλθει χωρὶς προειδοποίησιν. Ὁ Μητρόπουλος, δὲν ἦτο δυνατὸν νὰ μὴ τὸν ἀναμένῃ, ἐν ἐπιγνώσει, δεδομένου ὅτι ὁ κίνδυνος, μετὰ τὴν ἀπὸ ἐτῶν πρώτην κρίσιν καὶ τὴν περυσινὴν ἐπανάληψίν της, ἦτο ἐμφανής. Ὁ Μητρόπουλος, παρ' ὅτι τοῦ εἶχεν ὑποδειχθῆ ν' ἀποσυρθῆ, ἠθέλησε ν' ἀγνοήσῃ τὸν κίνδυνον. Εἶναι τοῦτο ἕνας ἐνσυνείδητος ἡρωϊσμός, ἀπὸ τὸν ὁποῖον προβάλλει τὸ μεγαλεῖον τοῦ τέλους. Εἶναι, ὅμως, μία αὐτοθυσία τὴν ὁποίαν ἀσφαλῶς, δὲν θὰ τοῦ ἐπέτρεπεν ἡ ὕπαρξις ἑνὸς ἰδιαιτέρως ἰδικοῦ του ἀνθρωπίνου περιβάλλοντος. Καὶ ὁ Μητρόπουλος ἀνεξαρτήτως διὰ ποῖον λόγον, ἦτο μόνος. Καὶ ὁ μόνος διάλογος τῆς ψυχῆς του, ἦτο ὁ διάλογος μὲ τὴν τέχνην. Κατὰ τοῦτο, λοιπόν, εὑρῆκε τὸν εὐτυχέστερον δι' αὐτὸν θάνατον, διότι εἰς τὸ τέλος του, περιεστοιχίζετο ἀπὸ μουσικὰς ἰδέας πραγματοποιουμένας εἰς ἤχους, ὅπως ἕνας ἄλλος ἀπὸ τὰ ἀγαπημένα του πρόσωπα. Ἀλλ' αὐτὸ τὸ ὑποκατάστατον, ἀκόμη καὶ δι' ἕναν ἀσκητὴν τῆς τέχνης, εἶναι, πράγματι, εἰς θέσιν ν' ἀντικαταστήσῃ ὁλόκληρον τὴν προσφορὰν τῆς πραγματικῆς ζωῆς, τῆς ὁποίας ἡ τέχνη εἶναι ἕνα μέρος; Ἂς ἐνθυμηθοῦμε γνωστὴν ἐπιστολὴν ἑνὸς ἀφοσιωμένου τῆς Τέχνης, ἐκ τῶν μεγαλυτέρων, τὴν ἐπιστολὴν ἐκείνην τοῦ Wagner πρὸς τὸν Lisgt, ὅπου ἐξομολογεῖται ὅτι, ἡ τέχνη εἶνει δι' αὐτὸν ἡ φανταστικὴ πραγματοποίησις τῶν ὅσων τοῦ εἶχεν ἀρνηθῆ ἡ ζωὴ καὶ ὅτι εὐχαρίστως θὰ ἀντήλλασσει τὴν τέχνην του ὁλόκληρον, διὰ μίαν εὐτυχισμένην πραγματικὴν ζωήν. Κατὰ τὸ πόσον εἶχε συνειδητοποιήσει τοῦτο ὁ Wagner φαίνεται ἀκριβῶς, ἀπὸ τὸ πάθος μὲ τὸ ὁποῖον, αὐτόχρημα ἀρπακτικά, ἐπροχώρησε εἰς τὴν κατάκτησιν τῆς πραγματικῆς ζωῆς. Ἴσως νὰ εἶναι χρήσιμον τοῦτο τὸ παράδειγμα, διὰ νὰ σταθμισθῆ ἡ τραγικότης τῆς περιπτώσεως τοῦ Μητροπούλου, ἀλλὰ καὶ διὰ νὰ κριθοῦν οἱ λόγοι ὅσων, ἐκ τοῦ ἀσφαλοῦς πρὸς τό... παρόν, εὑρῆκαν τὴν αἰσθητικὴν διάθεσιν νὰ χαρακτηρίσουν «ὡραῖον» τὸν θάνατον τοῦ Μητροπούλου.

Εἰς τὴν ἱστορίαν τῆς μουσικῆς ζωῆς τῆς μέσης εἰκοσαετίας τοῦ παρόντος αἰῶνος, ὁ Μητρόπουλος θὰ μείνῃ ὡς μία ἰδιαιτέρως ἔντονος προσωπικότης, ὄχι μόνον χάρις εἰς τὴν δύναμιν τοῦ ταλάντου του καθ' ἑαυτοῦ, ἀλλὰ καὶ ἐξ αἰτίας τῶν ἀντιλήψεών του ἐπὶ τῆς ἑρμηνείας, αἱ ὁποῖαι ἀποκαλύπτουν ὅτι, ἐντὸς του, ὑπῆρχεν ἕνα κρᾶμα ρομαντικῆς αὐθαιρεσίας, μακρυνὴ ἀπήχησις τῶν τάσεων τοῦ μέσου τοῦ παρελθόντος αἰῶνος καὶ «ἐγκεφαλισμοῦ», ἄλλη ἔκφανσις καὶ αὐτὴ αὐθαιρεσίας, γνώρισμα τοῦ κριτικοῦ πνεύματος τῆς ἐποχῆς μας. Ὑπῆρξε συνεπῶς, μία ἰδιοσυστασία ἀντιφατικὴ κατὰ τὸ ψυχικὸν καὶ τὸ διανοητικὸν περιεχόμενόν της, ἡ ὁποία εὑρῆκε τὴν δικαίωσίν της εἰς τὸν μεγαλοφυᾶ τρόπον διὰ τοῦ ὁποίου ἐξεφράζετο.

Ἔκφρασις τοῦ Μητροπούλου ὑπῆρξεν ἡ ἀναδημιουργία, δηλαδὴ ἡ ἑρμηνεία. Καὶ ὁ τομεὺς αὐτός, καθ' ἑαυτόν, ἔχει σημεῖα ἀντιλεγόμενα. Διότι, ἡ ἑρμηνεία, ἡ ὁποία προϋποθέτει πάντοτε τὴν κρᾶσιν τοῦ ἀντικειμενικοῦ (ἔργου) καὶ τοῦ ὑποκειμενικοῦ (Ἑρμηνευτὴς), εἶναι, ὁπωσδήποτε, κάτι τὸ ἀστάθμητον. Καὶ παραλλάσσει ἐξ αἰτίας τοῦ αὐτοῦ πάντοτε παράγοντος, ἀναλόγως, δηλαδή, τοῦ ὑπεισερχομένου παράγοντος τοῦ Ἑρμηνευτοῦ. Ἐξ αὐτοῦ τοῦ λόγου, προκύπτουν ποικίλαι περιπτώσεις ἑρμηνείας, ἀπὸ τοῦ περιορισμοῦ εἰς τὸ ἐλάχιστον τοῦ ὑποκειμενικοῦ στοιχείου τοῦ Ἑρμηνευτοῦ, ἕως τῆς κυριαρχικῆς προβολῆς του. Ἐκ τῶν δύο τούτων ἀκραίων τάσεων, ὁρίζονται αἱ ἀντίστοιχοι κύριαι σχολαὶ ἑρμηνείας. Ἐκείνη κατὰ τὴν ὁποίαν ὁ Ἑρμηνευτὴς προσφέρεται εἰς τὸ ἔργον, ἐπιδιώκει τὴν πιστὴν ἀπόδοσιν τῶν εἰς αὐτὸ ἐμφαινομένων προθέσεων τοῦ Συνθέτου. Καὶ ἐκείνη κατὰ τὴν ὁποίαν τὸ ἔργον προσφέρεται εἰς τὸν Ἑρμηνευτήν, παρέχον ἐκφραστικὰς καὶ ἐν γένει αἰσθητικὰς δυνατότητας καὶ πέραν τῶν ἐμφαινομένων προθέσεων τοῦ Συνθέτου. Τὸ τελευταῖον τοῦτο εἶναι, πάντως, δυνατὸν εἰς τὴν μουσικήν, ἡ ὁποία, λόγῳ, ἀκριβῶς τοῦ ἀφηρημένου χαρακτῆρος της, δὲν ἔχει τὴν ἀπολύτως προσδιωρισμένην ἐκφραστικὴν διατύπωσιν ἄλλων Τεχνῶν, τοῦ λόγου, ἤ, τῶν εἰκαστικῶν. Ὁ Μητρόπουλος, εἶχεν ἐκλέξει τὴν σχολὴν ἡ ὁποία προσεφέρετο περισσότερον πρὸς τὴν ἰδιοσυγκρασίαν του καὶ ὑπῆρξεν ὁ πλέον τολμηρὸς διδάσκαλος τῆς ἀναδημιουργικῆς ἐλευθερίας τοῦ Ἑρμηνευτοῦ. Ἐδῶ εὑρίσκεται ὅ,τι ἄλλοι ἐθαύμασαν καὶ ἄλλοι ἐκατηγόρησαν σ' αὐτόν. Καὶ ἡ δικογνωμία θὰ τὸν ἀκολουθεῖ καὶ πέραν τῆς ὑλικῆς ζωῆς του, ἐφ' ὅσον τὰ σύγχρονα μέσα παρέχουν τὸ προνόμιον τῆς διαρκείας καὶ εἰς τὸ πνεῦμα τῶν ἀναδημιουργῶν, καταδικασμένον ἄλλοτε ν' ἀκολουθῆ τοὺς φορεῖς του ἀπὸ τῆς σιγῆς εἰς λήθην.

Α. Κ. ΛΑΒΔΑΣ

Περιοδ. Νέα Εστία
Απόκομμα
Χρονολογία 15 ΝΟΕ. 1960

Τό δεκαοχτώ τήρεμο

ΤΑ ΓΕΓΟΝΟΤΑ ΚΑΙ ΤΑ ΖΗΤΗΜΑΤΑ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ
(1896 - 1960)

Ο ΚΑΛΛΙΤΕΧΝΗΣ — Ο ΑΝΘΡΩΠΟΣ

Ἕνα πρωῒ στὴ Σκάλα τοῦ Μιλάνου ἡ ὀρχήστρα περίμενε τὸ μαέστρο γιὰ ν' ἀρχίσει ἡ πρόβα στὴν 3η συμφωνία τοῦ Μάλερ. Τὴν ὁρισμένη ὥρα, 10.15 π.μ., ἕνας ψηλός, λιγνὸς ἄντρας μπῆκε στὴν αἴθουσα, προχωρώντας μὲ βῆμα σταθερό, χαρούμενος, γελαστός, κι ἀνέβηκε στὸ πόντιουμ. Ἄρχισε ἡ πρόβα κι ἐξακολούθησε κανονικὰ γιὰ καμιὰ εἰκοσαριὰ λεπτά. Ξαφνικὰ γλίστρησε ἡ μπαγκέτα ἀπὸ τὸ χέρι του κι ἔπεσε κατὰ γῆς. Τὰ βάχτυλα τοῦ μαέστρου, ἐκεῖνα τὰ μαγικὰ βάχτυλα τοῦ Δημήτρη Μητρόπουλου, ἔμειναν ἀκόμα λίγα δευτερόλεπτα στὴ θέση ποὺ κρατοῦσαν τὴ μπαγκέτα. Σὲ λίγο σωριάστηκε ὁ Μαέστρος καταγῆς. Ἀπὸ τὴ στιγμὴ ἐκείνη δὲν μπόρεσε νὰ προφέρει λέξη. Καθὼς τὸν μετέφεραν στὸ νοσοκομεῖο, ἡ ψυχὴ τοῦ Δημήτρη Μητρόπουλου παράτησε τὸ γήϊνο κορμί του. Ἦταν ἡ μοιραία μέρα, 2 τοῦ Νοέμβρη τῆς φετεινῆς χρονιᾶς, τὸ τέλος μιᾶς ζωῆς δοξασμένης.

Ὅταν ἔμαθα τὴ θλιβερὴ εἴδηση, μοῦ φάνηκε νὰ ξετυλίγεται μπροστὰ στὰ μάτια τῆς ψυχῆς μου ὁλόκληρη ἡ ζωὴ τοῦ μεγάλου αὐτοῦ τέκνου τῆς Ἑλλάδας μας, ζωὴ ποὺ τὴν παρακολούθησα μὲ καμάρι ἀπὸ τὰ παιδικά του χρόνια. Καὶ ἡ ζωὴ αὐτὴ μοῦ φάνηκε σὰν μιὰ συμφωνία Ἡρωϊκή, γραμμένη θελγματικὰ ἀπὸ τὸν ἴδιον ἢ ἀπὸ τὸ χέρι τοῦ Θεοῦ, ἀπὸ τὴν ἀρχὴ ἴσαμε τὴν τελικὴ συγχορδία τοῦ φινάλε της μὲ τὸ βουβὸ χτύπο τῆς πεσμένης μπαγκέτας.

Γιατί εἴτε συνειδητά, εἴτε ἀπὸ ἔνστιχτο, ὁ ἴδιος ἔπλασε τὴ ζωή του μὲ τὴ θ έ λ η σ ή του, θέλησε μὲ τὴν ἀβάσταστη θέλησή του νὰ ὑπερνικήσει κάθε ἐμπόδιο ὁλικό. Ἀσκοῦσε τὸ κορμί του μὲ τὴν ὀρειβασία στὶς ἀψηλότερες κορυφὲς τῶν βουνῶν ἐδῶ κι ἀλλοῦ. Ἔλεγε πὼς ἡ πιὸ εὐτυχισμένη μέρα τῆς ζωῆς του ἦταν ὅταν ἀνέβηκε στὴν κορυφὴ τοῦ Ὀλύμπου καὶ κάθησε στὸ θρόνο τοῦ Διός. Δὲν ἦταν ὅμως ἕνας ξερός, ἄχαρος ἀσκητής. Χαιρόταν τὶς ὁμορφιὲς τῆς ζωῆς, ἀλλὰ τὶς ἀ λ η θ ι ν ὲ ς ὁμορφιές. Ἔμενε μακριὰ ἀπὸ ὅλα τὰ ἀνούσια κοσμικὰ γλέντια, ἀλλὰ χαιρόταν τὴ συντροφιὰ φίλων ποὺ τὸν ἀγαποῦσαν καὶ τὸν ἔνιωθαν. Καὶ ἡ μεγάλη χαρά του ἦταν ἡ μελέτη τῆς Τέχνης. Μὲ τὸ πάθος του γιὰ τὴ μουσικὴ καταπιανόταν μὲ ὅ,τι μποροῦσε νὰ τοῦ χρησιμέψει. Τὸν θυμοῦμαι νὰ στέκεται στὸ βάθος τῆς ὀρχήστρας παίζοντας τύμπανο γιὰ νὰ βρίσκεται σὲ στενώτερη ἐπαφὴ μὲ τὰ ὄργανα. Δὲ σταματοῦσε ποτὲ νὰ μελετᾶ τὶς παρτιτοῦρες τῶν μεγάλων ἔργων ποὺ εἶχε κιόλας διευθύνει ἑκατὸ ἴσως φορές. Ἀκόμα καὶ ταξιδεύοντας τὶς ἀκουβαλοῦσε μαζί του καὶ τὶς μελετοῦσε μέσα στὸ τραῖνο, καὶ πάντα ἔβρισκε κάτι καινούριο νὰ προσθέσει στὴν ἑρμηνεία του. Ἔτσι μὲ τὴν ἀβάσταστη θέλησή του καὶ τὴν καταπληχτική του ἐργατικότητα ἔφτασε νὰ δοξαστεῖ παγκόσμια γιὰ τὴν ὑπέροχη μουσική του ἀναδημιουργία.

Καὶ τώρα θέλω νὰ μιλήσω γιὰ τὸν ὑπέροχο ἄνθρωπο.

Εἶχε πάντα βαθειὰ θρησκευτικότητα, ποὺ παρὰ λίγο νὰ τὸν τραβήξει στὸ μοναχικὸ βίο. Ὡς τόσο, θρησκεία καὶ μουσικὴ ἦταν γι' αὐτὸν ἕνα. Ὄχι θρησκεία ἐξωτερική, θρησκεία τύπων, ἀλλὰ ψυχικὴ ἔξαρση, καὶ χριστιανικὴ ἀγάπη καὶ καλωσύνη. Ἡ καρδιά του ξεχείλιζε ἀπὸ συμπόνια γιὰ τοὺς συνανθρώπους του. Ἡ χαρά του ἦταν νὰ δίνει, ὅλο νὰ δίνει. Νὰ ντύνει τὰ παιδιὰ τῶν φτωχῶν μουσικῶν τῆς ὀρχήστρας του. Νὰ βοηθεῖ νέους μουσικοὺς στὰ πρῶτα τους βήματα. Πόσοι δικοί μας νέοι βρῆκαν γιὰ κόμπασον καιρὸ θερμὸ ἀποκούμπι στὴν Ἀμερικὴ χάρη στὸ Μητρόπουλο. Καὶ μόλις ξεχώριζε κάποιον μὲ ταλέντο, τοῦ ἔδινε συμβουλὲς γιὰ νὰ τελειοποιήσει τὴν παρτιτούρα του καὶ νὰ μπορέσει νὰ τοῦ τὴν παρουσιάσει ἄρτια στὸ ἀμερικανικὸ κοινό.

Λάτρευε τὴ φύση. Οἱ ὁμορφιές της τὸν ἐνέπνεαν, ὄχι νὰ τὶς ἀντιγράψει, ἀλλὰ ἀντικρύζοντάς τες νὰ γεμίζει ἡ ψυχή του κατάνυξη. Σὲ μιὰν ἐκβρομή μας στὴν Αἴγινα, στάθηκε ὥρα πολλὴ ἀντικρύζοντας τὴ θάλασσα ἀπὸ τὸ ναὸ τῆς Ἀφαίας, βυθισμένος σὰν σὲ προσευχή.

Εἶχε τὸ σπάνιο χάρισμα τῆς ἁπλότητας καὶ τῆς καλωσύνης. Μεγάλος καὶ τρανὸς καὶ δοξασμένος, εἶχε μείνει πάντα ἕνα μεγάλο παιδί. Ἔλαμπε ἀπὸ χαρὰ ὅταν ἀντίκρυζε πρόσωπα ἀγαπητά, περιφρονοῦσε ὅμως κοσμικὲς ἐπιδείξεις καὶ ἀπέφευγε νὰ χάνει τὸν καιρό του σὲ δεξιώσεις, πρὸ πάντων στὴν Ἀμερική, ὅπου ἦταν πάντα περιζήτητος, ὅταν μάλιστα εἶχε φτάσει νὰ εἶναι ὁ μεγάλος καὶ δοξασμένος μαέστρος τῆς Φιλαρμονικῆς τῆς Νέας Γιόρκης. Προτιμοῦσε νὰ ξεκουράζεται πηγαίνοντας στὸν κινηματογράφο, γιὰ νὰ ξαναρχίζει πάλι μὲ καινούρια ἔνταση τὶς μουσικές του μελέτες. Προσπαθοῦσε νὰ μὴ σπαταλᾶ οὔτε ἕνα λεπτὸ τῆς ζωῆς του, ποὺ μποροῦσε νὰ τοῦ χρησιμέψει γιὰ τὴ μουσική.

Ἡ μυστικόπαθη θρησκευτικότητά του φανερωνόταν πολλὲς φορὲς στὶς πρωτοχρονιάτικες κάρτες ποὺ ἔστελνε ἀπὸ τὴ Ν. Γιόρκη στοὺς φίλους του, μὲ εὐχὲς γραμμένες ἀπὸ τὸν ἴδιον, ἢ φράσεις ἀπὸ ποιητές. Ἦταν κι αὐτὲς ἕνας τρόπος νὰ σκορπίζει χαρά, μὲ λόγια ἁπλά, γεμάτα ἀγάπη, σὰν παραινέσεις ἢ ἐξομολογήσεις. Ἀξίζει ν' ἀναφέρω μερικές:

«Ἡ ἀνθρωπότητα ἀνταμείβει κάποτε μὲ περίεργο τρόπο τοὺς μεγάλους δημιουργούς της. Ἡ Ἀμερικὴ π.χ. θὲν πῆρε τὸ ὄνομα τοῦ Κολόμβου. Κι ὅμως τόνομα τοῦ Κολόμβου βρίσκεται σ' ὅλες τὶς καρδιὲς τοῦ λαοῦ της. Εὔχομαι σ' ὅλους τοὺς φίλους μου μιὰ παρόμοια ἀνταμοιβή».

«Σ' ὅλη μου τὴ ζωὴ προσπάθησα νὰ ἐξυπηρετῶ, νὰ κατανοῶ, νὰ ἀγαπῶ, καὶ τώρα ποὺ μὲ κατανόησαν, μὲ ἐκτίμησαν, μὲ ἀγάπησαν, νιώθω τὴν ἀνάγκη νὰ ἐκφράσω μὲ ταπεινοσύνη τὴ βαθύτατη εὐγνωμοσύνη μου γιὰ τὸ πολύτιμο αὐτὸ δῶρο».

(20 - 2 - 1956)

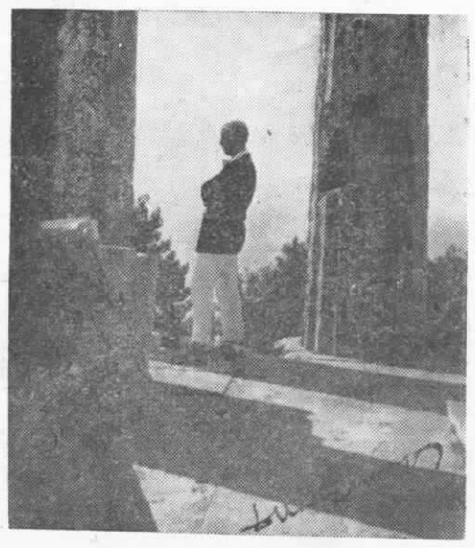
«Σᾶς εὐχαριστῶ καὶ πάλι ποὺ θώσατε τόση σημασία στὸ φετεινὸ χρονιάτικο μήνυμά μου. ... κι ἐγὼ πάντα προσπαθῶ, μὲ τὸν ἕνα ἢ τὸν ἄλλον τρόπο, νὰ δικαιολογήσω τὴν ὕπαρξή μου, προσφέροντας κάτι ἀπὸ τὶς δυνατότητες γιὰ τὶς ὁποῖες μορφώθηκα».

(27 - 1 - 1953)

* * *

Τέτοιος ἦταν ὁ Δημήτρης Μητρόπουλος, σὰν καλλιτέχνης, σὰν δημιουργός, σὰν ἐμπνευσμένος ἀναδημιουργός, σὰν ΑΝΘΡΩΠΟΣ. Καὶ τὸν ἀγάπησε ὁ Θεός. Καὶ τοῦ ἔδωσε τὸ τέλος ποὺ ἀποζητοῦσε: ν ὰ π ε θ ά ν ε ι ὄ ρ θ ι ο ς. Ἡ Ἡρωϊκὴ συμφωνία τῆς ζωῆς του τέλειωσε μὲ τὸ πέσιμο τῆς μπαγκέτας του.

ΑΥΡΑ ΘΕΟΔΩΡΟΠΟΥΛΟΥ



Ὁ Δημήτρης Μητρόπουλος στὸ Ναὸ τῆς Ἀφαίας — Αἴγινα.

Ποέμβριος 1960

ΣΥΓΚΟΙΝΩΝΙΑ

ΣΤΟ ΘΡΟΝΟ ΤΟΥ ΔΙΟΣ ΜΕ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Τοῦ ΤΑΣΟΥ ΖΑΠΠΑ

Προέδρου τῆς Ἑνώσεως Ἑλλήνων Συγγραφέων καὶ Δημοσιογράφων τοῦ Τουρισμοῦ.

Οἱ μεγάλοι καλλιτέχνες καὶ οἱ μεγάλοι συγγραφεῖς ποὺ βγαίνουν ἔξω ἀπὸ τὰ σύνορα τῆς χώρας των καὶ προβάλλουν τὸ πνεῦμα των καὶ τὴν τέχνη των στὸ διεθνὲς προσκήνιο, εἶναι χωρὶς ἄλλο οἱ ἄμισθοι πρέσβεις τῆς πατρίδος των, οἱ ὁποῖοι ἀνέδοξα γιὰ τὸν τόπο τους ἐργάζονται καὶ δοξάζουν τὴν πατρίδα τους.

Ἕνας τέτοιος πρέσβυς τῆς Ἑλλάδος ὑπῆρξε ὁ μέγας Μητρόπουλος ποὺ χάσαμε. Ἀπὸ τὸ 1936 περίπου, ποὺ ἔφυγε ἀπὸ τὴν πατρίδα, περιέφερε σὲ ὅλη τὴν ὑδρόγειο, ὅπου μεγάλο καλλιτεχνικὸ κέντρο, τὴ σημαῖα τοῦ Ἔθνους του καὶ κατηύγαζε μὲ τὸ σελαγίζον πνεῦμα του καὶ τὴν ἄφθαστη μεγαλοφυΐα του τὸ διεθνὲς μουσικὸ στερέωμα.

Ἡ παρουσία τοῦ Μητρόπουλου, εἴτε στὴν Μετροπόλιταν Ὄπερα τῆς Ν. Ὑόρκης, εἴτε στὴν συμφωνικὴ ὀρχήστρα τῆς Μινεαπόλεως, εἴτε στὴ Σκάλα τοῦ Μιλάνου, εἴτε στὴν Ὄπερα τῆς Βιέννης, εἴτε στὸ Κόβεν Γκάρτεν τοῦ Λονδίνου, εἴτε στὰ φεστιβὰλ τοῦ Σάλτσμπουργκ ἢ τῶν Ἀθηνῶν, ἦταν πάντοτε μιὰ ἐγγύησις γιὰ τὴν ἀνώτερη καλλιτεχνικὴ ποιότητα τῆς ἐργασίας του καὶ πάντα ἕνας ἀναμφισβήτητος θρίαμβος τῆς μουσικῆς. Γιατὶ τὸν Μητρόπουλο ἦταν ἐνσαρκωμένη ἡ μεγαλοφυΐα. Τίποτα τὸ κατώτερο ἢ τὸ μέτριο.

Θυμᾶμαι τὸν ἀξέχαστο μαέστρο νὰ διευθύνῃ τὴν συμφωνικὴ ὀρχήστρα τοῦ Συλλόγου Συναυλιῶν κατὰ τὰ ἔτη 1924—1927 στὶς συναυλίες ποὺ ἐδίδοντο στὸ θέατρο «Ἰντεάλ», στὰ «Ὀλύμπια» καὶ ἀλλοῦ καὶ ἀργότερα τὴν συμφωνικὴ ὀρχήστρα τοῦ Ὠδείου Ἀθηνῶν, τὴν μετέπειτα Κρατικὴ Ὀρχήστρα. Ἦταν ἀπὸ τὶς σπάνιες μουσικὲς ἀπολαύσεις ποὺ δοκίμασαν οἱ Ἀθηναῖοι. Ἀπόσταγμα καλλιτεχνικῆς πανδαισίας. Ἦταν ἡ ἐποχὴ πού, νομίζω, μὲ πρωτοβουλία δική του ἡ Ἀθήνα γνώρισε σὲ ρεσιτὰλ ἢ μὲ τὴν ὀρχήστρα, τοὺς μεγάλους δασκάλους τοῦ πιάνου Κορτώ, Ζάουερ, Ἰτούρμπι καὶ τόσους ἄλλους. Στάθηκε αὐτὴ μιὰ εὐτυχισμένη περίοδος τῆς μουσικῆς ζωῆς τῆς ἑλληνικῆς πρωτευούσης.

Δὲν λησμονῶ ἀκόμα τὸν Μητρόπουλο, στὴν ἴδια περίοδο, πόση μουσικὴ ζωτικότητα καὶ δραστηριότητα ἔδειχνε σὰν καθηγητὴς τότε τοῦ Ἑλλ. Ὠδείου, σὲ ὅλες τὶς καλλιτεχνικὲς ἐκδηλώσεις τοῦ ἱδρύματος. Ἀπὸ αὐτὴν ἀκριβῶς τὴν περίοδο τοῦ 1924—27 διατηρῶ μιὰ συγκινητικὴν καλλιτεχνικὴν ἀνάμνησι. Συνέβαινε τότε νὰ σπουδάζω μουσικὴ καὶ τραγοῦδι στὸ Ἑλληνικὸ Ὠδεῖον (τάξις δ. Κινοπούλου). Ἐπρόκειτο ἕνα πρωὶ κριτικὴ ἐπιτροπὴ ἀπὸ τοὺς καθηγητὰς τοῦ Ὠδείου Δ. Μητρόπουλο, Νίνα Φωκᾶ καὶ Πίνδιο, νὰ μὲ ἀκούσῃ καὶ νὰ μὲ κρίνῃ ἂν ἤμουν ὥριμος νὰ μετάσχω μιᾶς συναυλίας. Ἡ ἀκομπανιατρὶς Καμίνσκυ ἄργησε νἄρθῃ. Τότε ὁ Μητρόπουλος, χωρὶς καμμιὰ οἴηση ἀλλὰ μὲ τὴν πάντα καλοπροαίρετη διάθεση καὶ ἁπλότητα ποὺ τὸν διέκρινε, κάθησε ἀμέσως στὸ πιάνο καὶ μὲ συνώδευσε ὁ ἴδιος σὲ τρία τραγούδια Μέντελσον, Τόστι καὶ Σακελλαρίδη. Τὸ περιστατικὸ μοῦ μένει πάντα μιὰ τιμητικὴ καὶ συγκινητικὴ ἀνάμνηση.

Ἀκόμα θυμᾶμαι τὸ περίφημο κοντσέρτο γκρόσο τοῦ Μητρόπουλου, ποὺ ἔπαιξε ὁ ἴδιος ἕνα βράδυ στὴν αἴθουσα τοῦ Ὠδείου Ἀθηνῶν σὲ πρώτη ἐκτέλεση, μπροστὰ σ' ἕνα πυκνὸ μουσικὸ ἀκροατήριο. Τὸ κοντσέρτο ἐκεῖνο μὲ τὴν πολὺ μοντέρνα τεχνοτροπία του εἶχε ἀφήσει σὲ ἀμηχανία τὸν μουσικὸ κόσμο. Στὸ τέλος ἕνας ἀπὸ τοὺς ἐκλεκτοὺς μουσικοσυνθέτες, εἶχα ἀκούσει νὰ λέῃ ὅτι «ὕστερα ἀπὸ πενήντα χρόνια ἴσως θὰ εἴμαστε σὲ θέση νὰ τὸ καταλάβουμε. Σήμερα εἶναι νωρὶς νὰ τὸ νοιώσουμε».

Τὸ ἴδιο καταπληκτικὸς ἦταν ὁ Μητρόπουλος καὶ ὅταν ἔπαιζε τὸ γνωστὸ κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα τοῦ Προκόπιεφ, διευθύνοντας ταυτόχρονα καὶ τὴν ὀρχήστρα.

Ἀλλὰ ὁ Μητρόπουλος δὲν ἦταν μόνον ὁ ἀνυπέρβλητος πιανίστας καὶ μαέστρος, ὁ ἁπλὸς γεμᾶτος καλωσύνη καὶ καταδεκτικότητα, ἄνθρωπος. Ὁ μεγάλος ἀρχιμουσικός, ποὺ ξαφνικὰ τὸν ἔχασε ἡ ἀνθρωπότης στὸ Μιλάνο, τὴν ὥρα ποὺ ἀνεβασμένος πάνω στὸ πόντιουμ τῆς ὀρχήστρας ἱερουργοῦσε μὲ τὴ μπαγκέτα του, ἴσως ἐλάχιστοι θὰ γνωρίζουν πόσο στενὰ ἦταν δεμένος ὄχι μόνο μὲ τὸν ἀχανῆ κόσμο τῶν ἤχων παρὰ καὶ μὲ τὴ φύση. Δὲν ἦταν μόνον ἡ ἄϋλη θωπεία τῆς Τέχνης ποὺ ἄγγιζε καίρια τὸ πνεῦμα του καὶ τὴν ψυχή του, ἀλλὰ καὶ ἡ ὁμορφιὰ τοῦ φυσικοῦ περιβάλλοντος καὶ ξεχωριστὰ τοῦ βουνοῦ, ποὺ ἐρέθιζε τὴ φαντασία του καὶ ἔδινε φτερὰ στὰ λιγνὰ πόδια του. Ἡ καλλιτεχνική του ἰδιοφυΐα ἴσως ἐγκαίρως νὰ εἶχε αἰσθανθεῖ αὐτὸ ποὺ εἶχε πῆ ὁ Γκαῖτε, ὅτι ἡ φύσις μόνον εἶναι πλούσια καὶ μονάχα αὐτὴ φτιάχνει τὸν μεγάλο καλλιτέχνη.

Καθὼς ὅλα τὰ μεγάλα πνεύματα, ὁ Πετράρχης, ὁ Μονταίνιος, ὁ Ραμπελαί, ὁ Σατωμπριάν, ὁ Οὐγκώ, ὁ Ζὰν Ζὰκ Ρουσώ, ἔτσι καὶ ὁ Μητρόπουλος ἐγύρευε μὲ ἱερὸ πάθος τὰ ἀπροσπέλαστα ὕψη. Καὶ τὰ ἔφτασε διπλὰ αὐτὰ τὰ ἀκροούρανα. Μὲ τὸ πνεῦμα καὶ μὲ τὸ σῶμα.

Νιώθοντας ἔντονη ροπὴ γιὰ τὸ βουνὸ ὁ Μητρόπουλος, εἶχε ζωηρὰ ἐκδηλώσει τὴν κλίση του αὐτή, καὶ γιὰ νὰ μπορῇ εὔκολα νὰ ἐπικοινωνῇ μαζί του, εἶχε ἀποτελέσει ἀρχικὰ μέλος τοῦ Συνδέσμου «ἡ Ὑπαίθριος Ζωὴ» καὶ μὲ τὴ συντροφιὰ διαλεχτῶν συναδέλφων τοῦ βουνοῦ, καθὼς τοῦ Γ. Κ. Σταμπολῆ, τοῦ Δ. Παπαευστρατίου, τοῦ Θεόδωρου καὶ Γιάννη Βαβαγιάννη, τοῦ Γιάννη Ράπτη, τοῦ Γιώργου Δαδιώτη τοῦ Ι. Σαραντίδη καὶ ἄλλων μελῶν τότε τῆς Ὑπαιθρίου Ζωῆς, γύριζε καὶ χαιρόταν τὴν τέλεια χαρὰ ποὺ ἔδιναν τὰ βουνά, γεμᾶτα γαλήνη καὶ ρέμβη. Ἀργότερα ἔγινε μέλος τοῦ Ἑλληνικοῦ Ὀρειβατικοῦ Συνδέσμου καὶ μὲ καινούργιες ὀρειβατικὲς συντροφιές, ὅπως τοῦ Β. Λεοντοπούλου, τοῦ Ἡλ. Νικόπουλου, τοῦ Ἀντ. Μαρίνου καὶ ἄλλων, μετὰ τὴν ὁλοβδόμαδη κοπιαστικὴ ἐργασία σὰν καθηγητὴς τοῦ Ὠδείου καὶ διευθυντὴς τῆς συμφωνικῆς ὀρχήστρας, ἔφευγε γιὰ τὶς κορφὲς τῶν βουνῶν νὰ χορτάσῃ τὴν πολύμορφη μαγεία τοῦ φυσικοῦ κάλλους, ποὺ ξεδιπλωνόταν πολύχρωμο σκηνικὸ στὰ διψασμένα καὶ ἀνήσυχα μάτια του.

Θυμᾶμαι τώρα μιὰ ἀνάβαση ποὺ εὐτύχησα νὰ κάνω στὶς κορυφὲς τοῦ Ὀλύμπου μὲ τὸ Δημήτρη Μητρόπουλο καὶ μὲ μιὰ ὀλιγομελῆ ὁμάδα ἐκλεκτῶν συναδέλφων τοῦ Ἑλληνικοῦ Ὀρειβατικοῦ Συνδέσμου, ἀνάμεσα στοὺς ὁποίους ἦταν ἡ κ. Ρακτιβάν, ὁ πρόεδρος σήμερα τοῦ Ε.Ο.Σ. Β. Λεοντόπουλος, ὁ Ἀντώνης Μαρῖνος, ὁ Δ. Χατζηϊωάννου, ὁ Νῖκος Μαλτέζος καὶ ἄλλοι. Ἦταν στὶς 15 Σεπτεμβρίου τοῦ 1932.

Ἀνεβήκαμε ἀπὸ τὸ Λιτόχωρο στὴ Μονὴ Ἁγίου Διονυσίου κι' ἀπὸ κεῖ περνώντας ἀπὸ τὰ Πριόνια, φτάσαμε τὸ βράδυ στὸ ὀρειβατικὸ καταφύγιο (2.100 μ.). Ἀνάψαμε φωτιὰ στὸ τζάκι, ρίξαμε κούτσουρα κι' ὕστερα καθήσαμε ὁλόγυρα ἀπολαμβάνοντας, μετὰ τὸ φαγητό, τὴ θαλπωρὴ μέσα στὴν ἀρκετὰ τσουχτερὴ νύχτα τοῦ Ὀλύμπου. Ἐννέα ὁλάκαιρες ὧρες ἀνεβαίναμε. Ὁ Μητρόπουλος εὐκίνητος, σβέλτος, μὲ κεῖνο τὸ στεγνὸ κορμί του, βάδιζε εὐδιάθετος καὶ ἀκούραστος. Τὴν ἄλλη μέρα τὸ πρωῒ ὁ Μητρόπουλος, μὲ τὸ σακκίδιο στὴν πλάτη, μὲ λίγα τρόφιμα κι' ἕνα παρανάισιο πουλόβερ μέσα, συντροφευμένος ἀπὸ ἕνα τμῆμα τῆς ὁμάδος, κι' ἀπὸ τὸν ὁδηγὸ τοῦ Ὀλύμπου, τὸν Κάκαλο, ξεκίνησε πρωῒ-πρωῒ γιὰ τὴν κατάκτηση τῶν ψηλότερων κορυφῶν Σκολειὸ (2.911 μ.) Μύτικας (2.917 μ.) καὶ Θρόνος τοῦ Διὸς (2.909 μ.). Ἐγὼ καὶ ἄλλα δυὸ μέλη τῆς συντροφιᾶς, ἀνεβήκαμε ἀπ' εὐθείας ἀπὸ τὰ ζωνάρια στὴν κορυφὴ Θρόνος τοῦ Διός, ὅπου καὶ τοὺς συναντήσαμε.

Ντυμένος τὸ πουλόβερ του ὁ Μητρόπουλος καὶ μὲ τὸ μπερὲ στὸ κεφάλι, εἶχε ἀναγείρει στὸν πέτρινο πυργίσκο τοῦ ὑψομέτρου καὶ βύθιζε τὴ ματιά του στὰ ὁλύμπια χάη ποὺ ἄνοιγαν γύρω μας, εὐτυχὴς γιατὶ εἶχε πατήσει τὶς μυθικὲς κορφὲς τοῦ Δωδεκάθεου. Περιέφερε τὸ ὀξὺ κι' ἄλλοτε ρεμβῶδες βλέμμα του γύρω στὶς ἡλιολουσμένες κορφὲς κι' ἔπειτα στὰ βαθειὰ βάραθρα τῶν ὀνομαστῶν καζανιῶν τοῦ θεϊκοῦ βουνοῦ. Κάποια στιγμὴ ἀκούστηκε νὰ λέῃ: «Φαντάζομαι τὴ μεγαλοπρέπεια τοῦ Ὀλύμπου τὴν ὥρα ποὺ ἀρχινᾶνε οἱ καταιγίδες καὶ τὰ ἀστραπόβροντα νὰ συγκλονίζουν τὸ βουνό». Ἦταν σὰν νὰ μιλοῦσε γι' αὐτὲς τὶς θεῖες ἀστραπές, ποὺ ὄλβιοι νιώσαμε ἀργότερα, ν' ἀναπηδοῦν ἀπὸ τὰ νευρώδη καὶ ὡστόσο διάφανα, σχεδὸν ἀερένια, χέρια του ὅταν διηύθυνε, σὰν σταλμένος ἀπὸ τοὺς Θεούς, τὴν ὀρχήστρα του.

Τὸ ἀπομεσήμερο γυρίσαμε στὸ καταφύγιο, κάτω ἀπὸ τὰ γιγαντιαῖα ρόμπολα, γευτήκαμε πάλι τὸ θάλπος τῆς φωτιᾶς καὶ τὴν πνευματικὴ συντροφιὰ τοῦ Μητρόπουλου. Τὴν ἑπομένη κατεβήκαμε στὸ Ἄσυλο τῶν Μουσῶν, ὅπως εἶχε ὀνομάσει τὴν σπηλιά του ὁ ζωγράφος Ἰθακήσιος, περνώντας ἀπὸ ἕνα πυκνὸ καὶ ἄφωτο δάσος ὀξυᾶς ἀπὸ τὰ πιὸ ὄμορφα τῆς Ἑλλάδος. Τὰ ξερόφυλλα εἶχανε στρώσει χλωμὸ τάπητα κάτω ἀπὸ τὰ πόδια μας καὶ στὸ πλάϊ κελάρυζε τραγουδιστὴ πηγή. Πλημμυρισμένοι ἀπὸ μιὰ παγανιστικὴ διάθεση, εἴχαμε πεῖ, τότε, μὲ τὸν γίγαντα αὐτὸν τῶν ἤχων, νὰ ἀξιωθοῦμε κάποτε νὰ ξαναπᾶμε στὸν Ὄλυμπο, νὰ μείνωμε μὲ ἀντίσκηνα ἕνα δεκαήμερο μέσα σ' αὐτὴ τὴν ἀποθέωση τοῦ δάσους. Ἡ μουσική του εὐαισθησία, πίστευα, θἄβρισκε μοναδικὲς στιγμὲς μέσα σ' ἕνα τέτοιο παρθένο χῶρο νὰ κουρσέψῃ τοὺς κελαηδισμοὺς τῶν πουλιῶν, τὸν ψίθυρο τοῦ δάσους καὶ τὰ παιγνίδια τῶν σκίουρων στοὺς κορμοὺς τῶν ἀρχαίων δέντρων. Δὲν εἶχε ὅμως τὴν ἴδια γνώμη ὁ μάγος ἀρχιμουσικὸς ποὺ χάσαμε. Ὁ Μητρόπουλος εἶχε προσθέσει τότε ὅτι ἡ ἔμπνευση δὲν μπορεῖ νὰ ἐπηρεασθῇ καὶ νὰ εἶναι ἀποδοτικὴ ἀπὸ αὐτὴ τὴν ἄμεση ἐπαφὴ μὲ τὸ ἀντικείμενο. Ἡ καλλιτεχνικὴ δημιουργία, εἶχε πεῖ, θἄρθει ἀργότερα. Ὅταν θὰ εἶναι κανεὶς μακρυὰ καὶ ἡ νοσταλγία θὰ τὸν κυριεύῃ καὶ θὰ ἐρεθίζῃ δημιουργικὰ τὴ φαντασία του. Δὲν ἀξιωθήκαμε νὰ ξαναπᾶμε στὸν Ὄλυμπο. Ἴσως αὐτὴ ἡ τέλεια σύζευξή του μὲ τὴν φύση νὰ ἦταν μιὰ ἐναρμόνιση μὲ τὸν ἐσωτερικὸ του κόσμο καὶ νὰ βοηθοῦσε νὰ ἀναπηδᾶ ἀπὸ τὸν ἀστέρευτο κρουνὸ τῆς μεγαλοφυΐας του πιὸ ἀκεραιωμένο τὸ ὑψιπετὲς ἔργο του.

Δὲν ἦταν αὐτὴ ἀπὸ τὶς μεγαλείτερες ὀρειβασίες τοῦ Μητρόπουλου. Εἶχε στὸ ἐνεργητικό του πολλὲς ἄλλες, πολυήμερες καὶ ὄχι λιγώτερο ἐπίπονες, σὰν τὴν δωδεκαήμερη μὲ τὴν Ὑπαίθριο Ζωὴ ἀπὸ τὸ Πήλιο στὰ Τέμπη κι' ἀπὸ κεῖ στὰ Μετέωρα, στὸ Μέτσοβο καὶ στὰ Γιάννενα μὲ τὰ πόδια. Ὅμως ὁ Ὄλυμπος ἔμεινε στὴν ψυχή του ὄχι μόνο μιὰ ὑλικὴ μὰ περισσότερο μιὰ πνευματικὴ κατάκτηση.

Παραθέτω κάποιες σύντομες περικοπὲς ἀπὸ ἕνα ἄρθρο τοῦ Μητρόπουλου δημοσιευμένο στὸ περιοδικὸ «Ἐκδρομικὰ» τὸ 1933, μὲ ἐντυπώσεις του ἀπὸ τὴν ἀνάβασή μας αὐτὴ στὸν Ὄλυμπο.

«...Μοῦ ἔλαχε ὁ κλῆρος νὰ γράψω αὐτὰ τὰ λόγια. Εἶχα τὴν εὐτυχία μαζὶ μὲ τοὺς ἄλλους ὀκτὼ συντρόφους ν' ἀνέβω τὸ πολυθρύλητο βουνό μας. Μὲ λαχτάρα περίμενα τὴ μέρα ποὺ θὰ ξεκινούσαμε. Οὔτε κοιμόμουνα κἄν τὴν νύχτα, ξανόγινα πάλι παιδὶ γεμάτος ἀπὸ αὐτὸ τὸ μεγάλο σκοπὸ: θ' ἀνέβω στὸν Ὄλυμπο... Ἄγριες καὶ ἀπρόσιτες οἱ κορυφὲς αὐτὲς δίνουν πραγματικὰ τὴν ἐντύπωση πὼς μόνο θεοὶ μποροῦν νὰ κατοικοῦν ἐκεῖ πάνω. Εἶναι τέτοια ἡ ἐπίδραση αὐτῆς τῆς ἀσύγκριτης θέας ποὺ ξεχυλάει κανεὶς ἀπὸ ἐνθουσιασμό, αἰσθάνεται τὸν ἑαυτό του Θεό. Μόλις ἔφτασα στὸ Σκολειὸ καὶ ἀντίκρυσα τὸ μεγαλεῖο τῆς φύσης φώναξα μὲ ὅλη τὴ δύναμη τῆς ψυχῆς μου: «Εἶναι ἡ εὐτυχέστερη μέρα τῆς ζωῆς μου. Τώρα πιὰ μπορῶ νὰ πεθάνω μὲ τὴν θεϊκὴ αὐτὴ εἰκόνα στὴν ψυχή μου. Νὰ ζῇ κανεὶς δὲν ἔχει σημασία, ν' ἀνεβαίνῃ ψηλὲς κορυφὲς βουνῶν, ν' ἀγκαλιάζῃ τὴ φύση, αὐτὸ ἔχει σημασία. Νύχτα τα-

---

Ἀπόκομμα Ἐφημερίς

Χρονολογία 15. NOE. 1960



Σ' αὐτὸ τὸ μικρὸ κουτὶ κλείστηκε μιὰ δόξα...

ΜΙΑ ΔΟΞΑ ΠΟΥ ΕΣΒΥΣΕ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ὁ Δημήτρης Μητρόπουλος, ὁ μεγάλος μουσικός, ὁ ἀσύγκριτος καλλιτέχνης, ὁ εὐγενικὸς ἄνθρωπος, ὁ ἀφιερώσας τὴν ζωή του στὸ πεντάγραμμο, δὲν ὑπάρχει πιά. Ἡ Μουσικὴ ἐστερήθη τῶν ὑπηρεσιῶν του. Οὔτε, βέβαια, ἡ δόξα του, οὔτε τὸ ὄνομά του θὰ σβύσῃ, ἀφοῦ πῆρε τὴ θέσι του στὴν παγκόσμια ἱστορία τῆς Μουσικῆς.

Μέχρι καὶ τοῦ ἑξηκοστοῦ πέμπτου ἔτους, ὁ Μητρόπουλος μὲ τὴ μπαγκέττα στὸ χέρι. Στὴ Μουσικὴ ἡ ἀγάπη του, σ' αὐτὴν ἡ προσήλωσίς του. Οὔτε στιγμὴ μακρυά της, ἀφοῦ κι' ὁ θάνατος ἀκόμα, μὲ τὴν ἀδυσώπητη ἀπόφασί του, δὲν κατώρθωσε νὰ τὸν ἀνταμώσῃ μακρυὰ ἀπὸ τὸ ἀναλόγιο. Κι' ὁ μεγάλος Μητρόπουλος, ἡ μουσικὴ αὐτὴ δόξα τῆς Ἑλλάδος, ἡ διεθνὴς αὐτὴ καλλιτεχνικὴ φυσιογνωμία, ἔπεσεν ἐπὶ τῶν ἐπάλξεων. Ἡ τύχη τὸν ηὐνόησε. Δὲν ἦταν δυνατὸν ὁ Δημήτρης Μητρόπουλος νὰ ὀνειρευθῇ εὐτυχέστερον τέλος. Κυλωμένος ἀπὸ τοὺς συνεργάτας μουσικούς, ἄφησε τὴν τελευταίαν του πνοὴ στὸ ἀναλόγιο, τὴν στιγμὴ ποὺ διηύθυνε μιὰ δοκιμὴ μὲ τὴν ὀρχήστρα τῆς «Σκάλας» τοῦ Μιλάνου. Καὶ ὁ μουσικὸς κολοσσός, αὐτὸς ὁ ἀνυπέρβλητος γίγας, ὁ μαγος τῆς μπαγκέττας, ποὺ ἠλέκτριζε τὰ μέλη τῆς ὀρχήστρας κι' ἐσαγήνευε τὸ ἀκροατήριον, ἐτερμάτισε τὴν σταδιοδρομίαν του, ἀλλὰ ἐνδόξως. Ἔπεσεν ἐν τῇ ἐκτελέσει τοῦ καθήκοντος. Ὁ θρίαμβός, ποὺ τὸν ἀκολευθοῦσε ζῶντα, συνοδεύει καὶ τὴν μνήμη του.

Η ΣΤΑΔΙΟΔΡΟΜΙΑ ΤΟΥ

Γέννημα καὶ θρέμμα τῆς Ἀθήνας ὁ Μητρόπουλος, εἶδε τὸ φῶς τῆς ζωῆς τὸν Φεβρουάριο τοῦ 1896. Ἔμπορος ὁ πατέρας του, εἶχε τὴν φιλοδοξία νὰ τὸν κάνῃ ἀξιωματικὸ τοῦ Ναυτικοῦ. Ἀλλὰ ὁ Μητρόπουλος δὲν συνεκινεῖτο ἀπὸ τὰ γαλόνια. Μιὰ βαθειὰ θρησκευτικὴ πίστι τὸν μαγνήτιζε πρὸς τὸν μοναχικὸν βίον κι' ἤθελε ν' ἀκολουθήσῃ τ' ἀχνάρια τοῦ παππού του καὶ τοῦ θείου του. Ὁ πρῶτος παππᾶς, ὁ δεύτερος ἀρχιεπίσκοπος. Λάτρευε ὅμως καὶ τὴν μουσική. Κι' ἂν δὲν πῆγε τελικὰ στὸ Ἅγιο Ὄρος, ὅπως ἐσκόπευε, τοῦτο ὀφείλετο σ' ἕνα ἐκκλησιαστικὸ κανόνα, ποὺ ἀπαγορεύει τὰ μουσικὰ ὄργανα στὰ μοναστήρια. Μποροῦσε νὰ ζήσῃ ὁ Μητρόπουλος χωρὶς μουσική; Κι' ἐπροτίμησε ν' ἀκολουθήσῃ τὴν τέχνη τοῦ θεοῦ Ἀπόλλωνος κι' ἐνεγράφη στὸ Ὠδεῖον Ἀθηνῶν, ὅπου ἐσπούδασε πιάνο, ἁρμόνιο καὶ ἀντίστιξι, ἀπὸ τοὺς κορυφαίους τότε δασκάλους Μαρσὶκ καὶ Βανσενχόβεν. Ἦταν τέτοια ἡ ἐπίδοσίς του στὴ μουσική, ποὺ σπουδαστὴς ἀκόμη τοῦ Ὠδείου ὁ Μητρόπουλος, συνέθεσε ἕνα μελόδραμα, τὴν «Ἀδελφὴ Βεατρίκη». Γι' αὐτή του τὴ σύνθεσι ἐξεφράσθη κολακευτικώτατα ὁ μουσουργὸς Σαὶν - Σάνς, ὅταν πέρασε ἀπὸ τὴν Ἀθήνα στὰ 1915 — 16 καὶ μάλιστα τὴν ἐσχολίασε ἐνθουσιαστικὰ στὶς στῆλες μιᾶς γαλλικῆς ἐφημερίδος.

Στὰ 1918, τιμημένος μὲ τὸ χρυσὸ μετάλλιο, τελειώνει τὰ ἐγκύκλια μαθήματα στὸ Ὠδεῖο Ἀθηνῶν καὶ φεύγει γιὰ τὶς Βρυξέλλες, νὰ συνεχίσῃ τὶς σπουδές του. Ἀπὸ κεῖ, ἐγκαθίσταται στὸ Βερολῖνο γιὰ ἀνώτερα μαθήματα, κοντὰ στὸν καθηγητὴ Μπουζόνι, ὅπου εἶχε τὴν εὐκαιρία νὰ ἐξασκηθῇ καὶ πρακτικῶς ὡς μαέστρος στὴν ἐκεῖ Κρατικὴ Ὄπερα, πλάϊ στοὺς Μπλὲχ καὶ Κλέϊμπερ.

Στὰ 1924 ἐπιστρέφει στὴν γενέτειρα μὲ πρόσκλησι τοῦ Ἑλληνικοῦ Ὠδείου, γιὰ ν' ἀναλάβῃ τὴν διεύθυνσιν τῆς ὀρχήστρας του. Ὕστερα ἀπὸ ἀποδοτικὴ δουλειά, τοῦ ἀναθέτουν τὴν διεύθυνσι τῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν καὶ μὲ τὴν ὀντότητά του, χαρίζει μιὰ ἀφάνταστη ἄνθησι στὴν μουσικὴ κίνησι τοῦ τόπου. Ἡ φήμη του δὲν ἄργησε νὰ ξεπεράσῃ τὰ στενὰ ὅρια τῆς Πατρίδος μας καὶ στὰ 1930 καλεῖται νὰ διευθύνῃ συμφωνικὲς ὀρχήστρες στὰ πιὸ μεγάλα μουσικὰ κέντρα, ὅπως στὸ Παρίσι, τὸ Λίβερπουλ, τὸ Βερολῖνα, τὶς Βρυξέλλες, τὴν Ρώμη, τὴν Νεάπολι, τὴν Φλωρεντία, τὸ Λονδῖνο. Ἀκαταπόνητος, ἀλλὰ καὶ γεμᾶτος αὐτοπεποίθησι, ὁ Μητρόπουλος βαδίζει μὲ βῆμα σταθερὸ πρὸς τοὺς ἀνοικτοὺς ὁρίζοντας τῆς διεθνοῦς προβολῆς. Ἡ ἱκανότης του ὡς ἰδεώδους μαέστρου, εἶναι ἀναμφισβήτητη. Σ' αὐτὸ συνετέλεσε καὶ ἡ περίπτωσις τῆς ἐμφανίσεώς του, κατὰ τὸ 1934 ὡς μαέστρου καὶ σολίστ, ὅταν ἐκλήθη νὰ διευθύνῃ τὴν Φιλαρμονικὴ τοῦ Βερολίνου. Ἐπρόκειτο νὰ παιχθῇ τὸ κοντσέρτο γιὰ πιάνο τοῦ Προκόπιεφ, μὲ σολίστ τὸν Ἔγκον Πέτρι. Κατὰ τὴν ἐκτέλεσιν, ὅμως, ὁ Πέτρι δὲν προσῆλθε καὶ γιὰ νὰ μὴ ματαιωθῇ ἡ συναυλία, ὁ Μητρόπουλος ἀνέλαβε νὰ τὸν ἀναπληρώσῃ, παίζοντας ἀντὶ τοῦ Πέτρι καὶ διευθύνοντας τὴν ὀρχήστρα ἀπὸ τὴν θέσι τοῦ σολίστ, μὲ τόση ἐπιτυχία, ὥστε τὸ γεγονὸς ἔμεινε ἱστορικὰ στὰ μουσικὰ χρονικὰ τοῦ Κόσμου. Ἀπὸ τότε, ἡ φήμη του ἐδραιώθη διεθνῶς. Μετὰ πάροδον μιᾶς διετίας, ἡ δόξα του ἀνοίγει καινούργια πόρτα: Καλεῖται στὴ Βοστώνη κι' ὕστερα ἀπὸ ἐπιτυχεῖς ἐμφανίσεις, ἀναλαμβάνει τὴν διεύθυνσι τῆς Συμφωνικῆς Ὀρχήστρας τῆς Μιννεαπόλεως καὶ ποὺ χάρις στὴν μπαγκέττα τοῦ Μητρόπουλου ἡ ὀρχήστρα αὐτὴ ἀποκτᾷ διεθνῆ φήμη. Στὰ 1945 τὸν καλοῦν στὴν Νέα Ὑόρκη καὶ ἀναλαμβάνει τὴν διεύθυνσι τῆς Φιλαρμονικῆς, ποὺ μέχρι τότε διηύθυνε ὁ μεγάλος Τοσκανίνι. Στὴ θέσι αὐτὴ παρέμεινε δέκα ὁλόκληρα χρόνια — γεγονὸς ἀξιοσημείωτο — καὶ στὸ διάστημα αὐτὸ ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης ἐγνώρισε τοὺς μεγαλύτερους θριάμβους. Μετὰ τὴν δεκαετῆ προσφορὰν πρὸς τὴν Φιλαρμονικήν, ἐστράφη πρὸς τὴν Μετροπόλιταν Ὄπερα, ὅπου ὁ μεγάλος αὐτὸς δημιουργὸς ἐγνώρισε ἀφάνταστες δόξες. Ὁ «δαιμόνιος ἀρχιμουσικὸς», ὅπως ἀπεκαλεῖτο ἀπὸ τοὺς μουσικοὺς κύκλους, ἐπεσκέπτετο καὶ κάθε χρόνο τὰ διάφορα εὐρωπαϊκὰ κέντρα καὶ διηύθυνε τὶς Συμφωνικὲς Ὀρχήστρες. Πρόπερσι, ὕστερα ἀπὸ μιὰ καρδιακὴ προσβολή, οἱ γιατροὶ τοῦ ἀπηγόρευσαν γιὰ λίγους μῆνες τὴν τόσο κοπιαστικὴ ἐργασία. Μὰ ὁ Μητρόπουλος δὲν ἦταν δυνατὸν ν' ἀποχωρισθῇ τὴν μπαγκέττα του. Ἦταν ἡ ἴδια του ἡ ζωή. Καὶ τῆς τὴν χάρισε. Παγκόσμιο ἦταν καὶ εἶναι τὸ πένθος γιὰ τὸν θάνατο τοῦ Μητρόπουλου. Δὲν ἔσβυσε ἁπλῶς ἕνας ἄνθρωπος. Ἔχασε τὸ διεθνὲς Κοινὸ τὸν μεγάλο, τὸν ἐξαίρετο, καλλιτέχνη.

Β.—

Απόκομμα ΚΑΘΗΜΕΡΙΝΗΣ
Χρονολογία 17 ΝΟΕ. 1960

ΑΙ ΕΠΙΦΥΛΛΙΔΕΣ ΤΗΣ «ΚΑΘΗΜΕΡΙΝΗΣ»

Ο ΜΑΕΣΤΡΟΣ ΠΟΥ ΕΦΥΓΕ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

(ΣΚΙΑΓΡΑΦΙΑ ΕΝΟΣ ΚΑΛΛΙΤΕΧΝΟΥ)

ΥΠΟ ΤΟΥ κ. Μ. ΔΟΥΝΙΑ

Ὁ θάνατος τοῦ Δημήτρη Μητρόπουλου συνεκλόνισε τὸ Πανελλήνιον. Ἀμφιβάλλω ἂν τὰ τελευταῖα χρόνια ἡ ἀπώλεια ἑνὸς μεγάλου τέκνου τῆς μικρῆς μας χώρας συνεκίνησε βαθύτερα πέρα ἀπὸ τοὺς πνευματικοὺς μας κύκλους καὶ τὸ ἀνώνυμο πλῆθος τῶν ἁπλῶν ἀνθρώπων. Καθὼς οἱ ἀντιπρόσωποι τῆς πολιτείας, τοῦ καλλιτεχνικοῦ κόσμου καὶ χιλιάδες λαοῦ ἀποχαιρετοῦσαν στὴ σεμνὴ τελετὴ τοῦ Ἡρωδείου τὸν νεκρό, ἔνοιωθε κανεὶς πὼς ἐκείνη τὴ στιγμὴ ἐτιμοῦσε τὴ μνήμη του ὁλόκληρη ἡ Ἑλλάδα.

Ἡ ὑποταγή μας στὸ μοιραῖον ἔχει ἀπαλύνει ἐν τῷ μεταξὺ τὴν ὀδύνη τῶν πρώτων ἡμερῶν καὶ τὰ ἐπιτάφια ἐγκώμια ποὺ ἁρμόζουν σὲ μεγάλους ἄνδρες, εἶναι ἑπόμενο νὰ διαδεχθοῦν ἡ ἤρεμη προσήλωσις στὸν ἄνθρωπο καὶ ἡ ἀξιολόγησις τοῦ ἔργου του ποὺ ἀνήκουν πιὰ στὴν ἱστορία.

Βέβαια, ἡ ἐπιστημονικὴ ἀνάλυσις τῆς μορφῆς τοῦ Ἕλληνος ἀρχιμουσικοῦ εἶναι ἔργον μελλοντικὸ τῆς μουσικολογίας, ποὺ θὰ βασίση τὰ πορίσματά της στὴ μελέτη τῶν στοιχείων καὶ συνθηκῶν ποὺ διεμόρφωσαν τὸν καλλιτέχνη. Μιὰ τέτοια θεμελιώδης ἐργασία θὰ προέλθη πιθανῶς ἀπὸ μελετητὰς τοῦ ἔργου του, ποὺ εἶχαν τὴν εὐκαιρία νὰ τὸν παρακολουθήσουν τὰ τελευταῖα εἴκοσι χρόνια ἀπὸ κοντὰ στὴν Ἰλιγγιώδη διεθνῆ σταδιοδρομία του. Τὸ σύντομο καὶ, ἀλλοίμονο, πρόχειρο αὐτὸ σημείωμα δὲν φιλοδοξεῖ νὰ προσφέρη τίποτε περισσότερο ἀπὸ μιὰ σκιαγραφία τοῦ Μητρόπουλου καὶ νὰ ἑρμηνεύση, βάσει προσωπικῆς ἐμπειρίας, τὸ φαινόμενο ἑνὸς μουσικοῦ ποὺ ὑπῆρξε καὶ ὡς ἄνθρωπος πρωτότυπος καὶ ὡς καλλιτέχνης πρωτοπόρος.

★

Ὅσο ζοῦσε ἀκόμη εἶχε δημιουργηθῆ γύρω ἀπὸ τὴ μορφὴ του ἕνας θρῦλος ποὺ ἔφερνε τὸ ὄνομά του στὴν πρώτη γραμμὴ τοῦ ἐνδιαφέροντος τῶν διεθνῶν καλλιτεχνικῶν κύκλων τῶν ἀπανταχοῦ θαυμαστῶν του, ἀκόμη καὶ στὰ χείλη ἀνθρώπων, ποὺ εἴτε δὲν ἦσαν σὲ θέσι νὰ κατανοήσουν τὸ ἀνεπανάληπτο τῆς τέχνης του, εἴτε δὲν τὸν εἶχαν κἂν ἰδῆ, ἢ ἀκούσει ποτέ! Ἡ φήμη ὅμως ξεκινᾶ ἀπὸ τὰ πράσπεδα τῆς δόξας καὶ μεταδίδεται γρήγορα πανταοῦ σὰν φωτιά, σὰν φῶς.

Ἡ πρώτη προπολεμικὴ ἐμφάνισις τοῦ Μητρόπουλου στὶς Ἡνωμένες Πολιτεῖες ἐξέπασε σὰν θύελλα. Τὸ ἀμερικανικὸ κοινὸ ἔμεινε κατάπληκτο, σὰν ὑπνωτισμένο, ἀπὸ τὴν σαγηνευτικὴ ἰδιοσυγκρασία τοῦ Ἕλληνος μαέστρου. Ἡ ἀρχὴ εἶχε γίνει. Ἀπὸ κεῖ καὶ πέρα ἡ ἀλματικὴ σταδιοδρομία του τὸν ἔφερε σὲ λίγα χρόνια ἐπὶ κεφαλῆς τῆς μεγαλύτερης ὀρχήστρας τοῦ Νέου Κόσμου, τῆς Φιλαρμονικῆς Νέας Ὑόρκης. Ἐν τῷ μεταξύ, περίεργα δημοσιεύματα στὸν ἡμερήσιο καὶ περιοδικὸ Τύπο τῆς Ἀμερικῆς ἀρχίζουν νὰ πλάθουν γύρω ἀπὸ τὸν Ἕλληνα μαέστρο ἀπίθανες Ἱστορίες μὲ ἀφηγηματικὲς λεπτομέρειες τῆς ζωῆς του ποὺ, ἀκόμη καὶ ὅσοι ἀπὸ μᾶς ἐδῶ στὴν Ἑλλάδα τὸν εἴχαμε γνωρίσει ἀπὸ κοντά, ἀκούαμε γιὰ πρώτη φορά. Ἀπὸ τὰ διάφορα αὐτὰ ἔντυπα μαθαίνομε αἴφνης πὼς σὲ ἐφηβικὴ ἡλικία ἐχεδίαζε νὰ γίνη μοναχὸς καὶ κατέπληκτοι βλέπαμε σὲ περιοδικὰ ἐντυπωσιακὲς φωτογραφίες τοῦ Μητρόπουλου, μεταξὺ ἄλλων μία νὰ μελετᾶ τὴν παρτιτούρα του πρὸ τοῦ Ἐσταυρωμένου...

Λεπτομέρειες τῆς καθημερινῆς ζωῆς του γίνονται μυθιστόρημα, ὅπως ὁ βίος τῶν κινηματογραφικῶν ἀστέρων. Ἦταν ἀδύνατο νὰ συλλάβουν στὴ χώρα τῆς τυποποιημένης ζωῆς τὸ φαινόμενο ἑνὸς μεγάλου μαέστρου ποὺ σὰν ἄνθρωπος ἔμεινε ἁπλὸς καὶ ζοῦσε σὰν ἀσκητὴς σὲ πενιχρὰ διαμερίσματα, ποὺ ταξίδευε τρίτη θέσι χρησιμοποιώντας τὸ σακκίδιο μὲ τὶς νότες του γιὰ προσκέφαλο, ποὺ ἀγαποῦσε τὴν ὀρειβασία καὶ τὴ μοναξιά, ποὺ περιφρονοῦσε τὸ χρῆμα καὶ μοίραζε τὸ μισθό του σὲ ἀγαθοεργίες, ποὺ προτιμοῦσε τὴν συντροφιὰ τῶν μουσικῶν τῆς ὀρχήστρας του ἢ τὴν κουβέντα μὲ ἁπλοῦς βιοπαλαιστὰς ἀπὸ τὶς ἐπίσημες δεξιώσεις ἢ τὶς προσκλήσεις τῶν ἡλικιωμένων κυριῶν διαφόρων ἐκκλησιαστικῶν σωματείων. Αὐτὰ καὶ ἄλλα παρόμοια διεδάζαμε τὸν πρῶτο καιρὸ σὲ μακροσκελεῖς ἀφηγήσεις γιὰ τὸν «μυθικὸ Ἕλληνα ποὺ δημιουργοῦσε μουσικὴ Ἱστορία» στὸ Νέο Κόσμο.

Ὅμως τὸν ἀληθινὸ Μητρόπουλο ἴσως νὰ μὴν τὸν γνώρισε ποτὲ κανείς. Κατὰ βάθος ἡ ζωή του ἔμεινε ἕνα ἄλυτο αἴνιγμα, δίνοντας ἀφορμὴ στὴ δημιουργία τοῦ μύθου ποὺ καλλιεργοῦσε πιθανῶς ἀσυνειδήτως ὁ ἴδιος γύρω ἀπὸ τὸ ἄτομό του. Ἀλλὰ ὅλα αὐτὰ τὰ πολὺ ἀνθρώπινα, ἡ αὐταρέσκεια, ἡ ἔντεχνη διαφήμισις, ἡ θρησκόληπτη μουσικοπάθεια, ἡ τόσο ἐντυπωσιακὴ σ' ἕνα τεχνοκρατούμενο κόσμο, οἱ μικροαδυναμίες, τέλος, οἱ τόσο κοινὲς στοὺς περισσοτέρους Ναρκίσσους τῆς μπαγκέττας, εἶναι ὅπλα ἑνὸς ἀπεγνωσμένου ἀγῶνος ἐπαγγελματικῆς ἐπιβιώσεως, ἐξωτερικὲς φιοριτοῦρες, διακοσμητικὰ ποικίλματα ποὺ ἐλάχιστα ἀφοροῦν τὸν ἐσωτερικὸν ἄνθρωπο. Τὸν γνήσιο, πραγματικὸ Μητρόπουλο τὸν εὕρισκε κανεὶς στὴ μουσική του. Γι' αὐτὴν ἔζησε καὶ ἐμόχθησε, μὲ αὐτὴν ἐμεγαλούργησε, καὶ πάνω σ' αὐτὴν ἀπέθανε. Μὲ τὸν φαντασμαγορικὸ θάνατο τὴν ὥρα τῆς δοκιμῆς στὴ Σκάλα τοῦ Μιλάνου ἐπεκύρωσε τὸν ἀληθινὸ μῦθο τῆς ζωῆς του: τὴν πραγματικότητα ἑνὸς αὐτοδημιούργητου καλλιτέχνου, μοναδικοῦ καὶ ἀνεπανάληπτου, ποὺ χάραξε νέους δρόμους στὴν τέχνη τῆς συμφωνικῆς ἑρμηνείας.

Πολλοὶ ἔδωσαν σημασία στὴν ἀληθῆ ἀκαταμάχητη μνήμη του. Πράγματι, ἡ ἱκανότης του ἀπομνημονεύσεως ὁλοκλήρου σχεδὸν τοῦ γνωστοῦ ρεπερτορίου ἀπὸ τὸν Μπὰχ ὡς τὸν Μπέργκ καὶ ἀναρίθμητων πρωτοποριακῶν ἔργων τῶν ἡμερῶν μας ποὺ παρουσίαζε μὲ πάθος εἰς πρώτην ἐκτέλεσιν, ἔμεινε παροιμιώδης. Μαζὶ μὲ τὸν Φουρτβαῒγκλερ καὶ τὸν Τοσκανίνι ἀνήκει στοὺς πρωτοπόρους τῆς συμφωνικῆς ἀποστηθίσεως. Ὀλίγον πρὶν ἀπὸ τὴν φλογερὴ αὐτὴ τριάδα, ἕνας μάγος τῆς μπαγκέττας, ὁ Artur Nikisch († 1922), σκυμμένος στὸ ἀναλόγιό του, φυλλομετροῦσε εὐσυνείδητα τὴν παρτιτούρα σὲ κάθε συναυλία του. Ποιός, ἔστω νεαρός, μαέστρος ποὺ ἐρωτοτροπεῖ μὲ τὴν διασημότητα θὰ τολμοῦσε σήμερα πιὰ νὰ χρησιμοποιήση ἀναλόγιο; Ὅμως αὐτὴ καθαυτὴ ἡ θαυμαστὴ ἱκανότης τῆς ἀπομνημονεύσεως δὲν σχετίζεται κατ' ἀνάγκην ἄμεσα μὲ τὴν μουσικὴν ἰδιοφυΐα. Ἡ μαεστρικὴ μνημοτεχνικὴ δυνατὸν νὰ στηρίζεται σὲ ποικίλους συνδυασμούς, σὲ ἀριθμητικοὺς ὑπολογισμοὺς τῶν μέτρων ἢ καὶ σὲ ὀπτικὲς παραστάσεις τοῦ κειμένου. Τὰ μουσικὰ ἐπακόλουθα δμως εἶναι βαρυσήμαντα. Ἀποδεσμεύει τὸν μαέστρο ἀπὸ τὴν σκλαβιὰ τῆς παρτιτούρας καὶ τὸν ὑποβοηθεῖ νὰ κατευθύνη τὸ βλέμμα καὶ τὴν προσοχή του στὴν ἐμψύχωσι τῆς ὀρχήστρας. Ἐν τούτοις, ἡ ἀπαλλαγὴ ἀπὸ τὴν τυραννία τοῦ κειμένου ὁδηγεῖ συχνὰ στὴν κατάχρησι καὶ τὴν ἀποχαλίνωσι. Πολλοὶ μαέστροι ἐπιδίδονται σὲ περίεργες ἀκροβασίες ἀσυμβίβαστες μὲ τὸ νόημα τῶν κειμένων,

(Συνέχεια εἰς δην Σελ. 1η Στήλη)

«ΤΟ ΒΗΜΑ» Πέμπτη 17 Νοεμβρίου 1960

ΠΝΕΥΜΑΤΙΚΑ ΖΗΤΗΜΑΤΑ

ΤΕΡΜΑ ΜΙΑΣ ΠΟΡΕΙΑΣ

ΤΟΥ κ. Ε. Π. ΠΑΠΑΝΟΥΤΣΟΥ

Τό καλοκαίρι τοῦ 1939, στό Ὠδεῖο τοῦ Ἡρώδη τοῦ Ἀττικοῦ, ὕστερ' ἀπό μιάν ἔξοχη ἐκτέλεση, τόν κατευοδώσαμε γιά τό μεγάλο ταξίδι, τήν κατάκτηση τοῦ κάσμου μέ τή μαγική δύναμη τῆς μπαγκέτας, καί τό φθινόπωρο τοῦ 1960 μᾶς γύρισε μιά φούχτα στάχτη, πού τήν ὑποδεχθήκαμε, πάλι στό Ὠδεῖο τοῦ Ἡρώδη τοῦ Ἀττικοῦ μέ δάκρυα καί χειροκροτήματα... Ἔτσι θριαμβευτικά καί θεαματικά τερμάτισε τήν πορεία του, μιάν ἐπίπονη, βασανιστική πορεία, ὁ Δημήτρης Μητρόπουλος. Εὐτυχής, γιατί «κάηκε», ἀναλώθηκε ὁλόκληρος γιά μιάν ἰδέα κ' ἕνα πάθος. Τήν ἰδέα ὅτι ἡ Μουσική εἶναι ἡ «ὁδός» πρός τήν αἰωνιότητα καί τήν τελειότητα, δηλαδή πρός τό Θεό, ὄχι ὅπως τόν αἰσθάνονται στά μέτρα τους οἱ μικρές ψυχές, ἀλλά ὅπως τόν μαντεύουν μέσα στόν θλιγγό τους οἱ μεγάλες. Καί τό πάθος νά μεταδώση τή δική του φλόγα στούς ἄλλους, ν' ἀνάψη καί στῶν ἄλλων τίς καρδιές τήν πυρκαγιά τῆς «φλεγομένης καί μή καιομένης βάτου», τή φωτιά τῆς μουσικῆς, πού ἀναστώτωνε τή δική του. Ἡ πίστη του βρῆκε—πρᾶγμα σπάνιο—στόν κόσμο τοῦτο τήν ἀνταμοιβή της. Τοῦ ἀναγνωρίστηκε τό δικαίωμα καί τοῦ δόθηκε ἡ χάρη νά ζήση τήν ἰδέα καί τό πάθος του ἕως τήν «ἄκρη» τους. Ἔμεινε σ' ὁλόκληρη τή ζωή του μιά διαρκῶς ἐμπύρετη, ἀνεξάντλητη σέ ἀποχρώσεις εὐαισθησία, μιά διαρκῶς τεντωμένη χορδή πού ἤξερε ὄχι ἁπλῶς νά μεταδίνη τόν παλμό της, ἀλλά νά κεραυνοβολῆ τούς ἄλλους μέ τίς μουσικές δονήσεις της—καί στό τέλος, ὅταν πιά ἡ μικρή, φτωχή καρδιά του ἔσπασε ἀπό τόν ἀγώνα καί τήν ἀγωνία, γκρεμίστηκε ἀπό τό πόδιο, σά νά τόν βρῆκε κατάστηθα τό βέλος τῆς Ἀρᾶς πού δέν ἐπιτρέπει στόν ἄνθρωπο νά ὑπερβῆ τό «ἄριο»...

Ὁ Δημήτρης Μητρόπουλος δοξάστηκε ὄχι σά μουσουργός, ἀλλά σάν ἑρμηνευτής. Νέος ἔγραψε μουσική καί ὁ ἴδιος· ἀναφέρεται λ.χ. μιά ὄπερά του, καθώς καί μιά σειρά ἀπό μικρές συνθέσεις του. Προσωπικά θυμᾶμαι τήν ἐντύπωση πού ἔκα-

Συνέχεια εἰς τήν 7ην σελίδα

ΠΝΕΥΜΑΤΙΚΑ ΖΗΤΗΜΑΤΑ

ΤΕΡΜΑ ΜΙΑΣ ΠΟΡΕΙΑΣ

Τοῦ κ. Ε. Π. ΠΑΠΑΝΟΥΤΣΟΥ

Συνέχεια ἐκ τῆς 1ης σελίδος

μαν τά δέκα—ἄν δέν γελιέμαι—καβαφικά του «ποιήματα» (μουσική γιά πιάνο σέ στίχους τοῦ Καβάφη) σ' ἕνα μικρό κύκλο πού μαζί μέ τόν ποιητή τ' ἀκούσαμε κάποτε νά ἐκτελοῦνται στήν Ἀλεξάνδρεια ἀπό τόν πιανίστα Σόλωνα Κρητικό (ἐδῶ καί τριάντα τόσα χρόνια). Μουσική ἀπόκρημνη, πού δέν σέ παρακολουθοῦσε φιλικά ὕστερ' ἀπό τήν ἀκρόαση, περισσότερη δεξιοτεχνία παρά ὑποβολή. Ἄλλα ἔργα του προσωπικά δέν ἔτυχε ν' ἀκούσω· νομίζω μάλιστα ὅτι καί ὁ ἴδιος στό τέλος δέν ἦταν βέβαιος γιά τήν ἀξία τους· γι' αὐτό ἐγκατέλειψε τή σύνθεση καί δόθηκε στήν ἑρμηνεία, ὅπου πραγματικά θριάμβευσε. Εἶναι ἄραγε γι' αὐτό λιγώτερο σημαντικός, «μικρότερος» ἀπό τούς δημιουργικούς μουσουργούς;

Τό πρόβλημα τῆς «ἑρμηνείας» τῶν ἔργων Τέχνης εἶναι δύσκολο, καί παρουσιάζει τόσες ἀπόψεις, πού περιπλέκει καί φέρνει σέ ἀμηχανία τούς ἀμύητους. Ὁ «ἁπλός» ἄνθρωπος δέν μπορεῖ νά καταλάβη γιατί ἐγκωμιάζεται, ἀποθεώνεται κάποτε ὁ καλός ἐκτελεστής (ἰδίως ὁ διευθυντής τῆς ὀρχήστρας, πού οὔτε κάν ὁ ἴδιος «παίζει»), ἀφοῦ ἐπί τέλους δέν εἶναι ὁ δημιουργός, ὁ συνθέτης τοῦ ἐκτελούμενου ἔργου. Ἕνας «ἄλλος» ἔχει συλλάβει καί πλάσει, ἔχει δημιουργήσει καί «γράψει» τή μουσική σύνθεση· αὐτός ἁπλῶς τή «διαβάζει» καί τήν ἀποδίνει πιστά, σύμφωνα μέ τή βούληση καί τίς ρητές ὁδηγίες τοῦ μουσουργοῦ... Καί ὅμως δέν εἶναι καθόλου παθητικός ἤ ἀσήμαντος ὁ ρόλος ἐκείνου πού «ἐκτελεῖ» ἕνα ἔργο μουσικῆς, ὅπως κ' ἕνα δράμα ἤ μιά χορευτική σύνθεση. Γιατί—ἁπλούστατα—ὑπάρχουν καλλιτεχνήματα πού βγαίνουν ἕτοιμα, τελειωμένα ἀπό τό χέρι τοῦ δημιουργοῦ, καί ἄλλα πού ἀπό τήν ἴδια τή φύση τους γεννιοῦνται ἀτελείωτα, καί πρέπει νά βρεθῆ ὁ τρίτος πού θά τ' ἀποτελειώση. Πού θά καταρθώση δηλαδή ν' ἀνακαλύψη μέ τήν εὐαισθησία του ὅσες ἀξίες κρύβονται μέσα τους, καί νά τίς ἀναδείξη, νά τίς φέρη στό φῶς μέ τή δεξιοτεχνία του. Αὐτός εἶναι ὁ ἐμπνευσμένος ἑρμηνευτής. Δημιουργός καί κεῖνος, ἀφοῦ μέ τή δική του φαντασία καί δύναμη τό καλλιτεχνικό ἔργο γίνεται ἐκεῖνο πού εἶναι. Ὀρθότερα: ἐκεῖνο πού προορίζεται νά εἶναι. Χωρίς τήν παρέμβαση τούτου τοῦ τρίτου (ἀνάμεσα στόν μουσουργό καί στόν ἀκροατή) τό καλλιτέχνημα εἶναι μιά δυνατότητα μονάχα, μιά προσδοκία καί ἀναμονή. Γιά νά πραγματευθῆ, ν' ἀποκτήση οὐσιαστικήν ὑπόσταση καί ν' ἀκτινοβολήση, νά ἐλευθερώση τήν ἐνέργεια πού ὑπάρχει μέσα του, χρειάζεται τόν ἄξιο ἑρμηνευτή πού θά τό δεχτῆ στούς κόλπους του, θά τό θρέψη μέ τό αἷμα τῆς καρδιᾶς του καί μέ τή δική του δύναμη (ἐπομένως καί μέ τή δική του εὐθύνη) θά τό δώση ὁριστικά, ἕτοιμο, μεστό, ἀποτελειωμένο, στόν κόσμο πού τό περιμένει.

Ὡρισμένες λοιπόν τέχνες (αὐτές πού οἱ ἀρχαῖοι Ἀριστοτελικοί τίς ὠνόμαζαν «πρακτικές», γιατί ἀπαιτοῦν τόν ἐκτελεστή γιά νά ὁλοκληρωθοῦν), φτάνουν στό ἀποτέλεσμά της ὄχι μέ μιά καί μόνη, ἀλλά μέ πολλές γεννήσεις. Αὐτό λ.χ. συμβαίνει στό Θέατρο, στήν Ὄρχηση καί προπάντων στή Μουσική. Ἡ «παρτιτούρα» τῆς ἀρτιώτερα γραμμένης συμφωνίας εἶναι ἀκόμη ἕνα σχεδίασμα, ἕνα σκίτσο, μιά σειρά συμβόλων, πού γιά ν' ἀποκρυπτογραφήση κανείς καί ν' ἀποδώση τό νόημά της, δέν ἀρκεῖ νά ξέρη τά μυστικά τοῦ πενταγράμμου, τίς νότες, τίς κλίμακες καί τά κλειδιά τους. Κάτι ἄλλο χρειάζεται πολύ μεγάλο καί πολύ σπάνιο: ψυχή εὐαίσθητη καί πνεῦμα φωτεινό, ἱκανό νά συλλάβη καί νά ξαναγεννήση ὅτι ἐκείνη ἤ ἄλλη ψυχή, ἐκεῖνο τό ἄλλο πνεῦμα, ὁ πρῶτος δημιουργός, ἔπλασε ἀπό τή δική του ἐμπειρία καί ἀπό τό δικό του πόνο. Ὥστε δέν ἔχει μόνο ἕνα γεννήτορα τό μουσικό ἔργο, ἀλλά δύο: τό συνθέτη καί τόν ἑρμηνευτή του. Πού πρέπει νά βρίσκωνται, ὡς μεγέθη ἀνθρώπινα καί μεγέθη καλλιτεχνικά, σέ κάποιαν συστοιχία μεταξύ τους, γιά νά συμπράξουν ἁρμονικά καί νά βγῆ κάτι πρωτότυπο καί σημαντικό ἀπό τή σύμπραξή τους. Ἀλλιώτικα τά προϊόντα τῆς συνεργασίας τους θά εἶναι νόθα, καί μέ τέτοιες νοθεῖες ἡ Τέχνη μόνο νά διαπομπευθῆ μπορεῖ, ὄχι νά προκόψη. Εὐτυχία γιά τόν ἄξιο συνθέτη εἶναι νά πέση τό ἔργο του στά χέρια ἑνός ἄξιου ἑρμηνευτῆ· καί εὐλογία γιά τόν ἄξιο ἑρμηνευτή εἶναι νά γίνη ὁ ἐξάγγελος ἑνός ἄξιου συνθέτη. Στίς περιπτώσεις αὐτές ἡ εἰσφορά τοῦ ἑνός στό τελικό ἀποτέλεσμα δέν διαχωρίζεται μέ σαφήνεια ἀπό τήν καταβολή του ἄλλου. Ποιός θά μποροῦσε νά προσδιορίση σέ μιά λαμπρήν ἐκτέλεση τῆς Ἐννάτης τί «ἀνήκει» στόν Μπετόβεν καί τί στόν Φουρτβαῒγκλερ; Τί εἶχε «βρεῖ» μέσα στόν Σοπέν καί τί τοῦ εἶχε «δώσει» ἕνας Ρουμπινστάϊν; Πῶς θά ἦταν ὁ Μάλερ χωρίς τή μπαγκέτα τοῦ Μητρόπουλου καί ὁ Μητρόπουλος χωρίς τό κείμενο τοῦ Μάλερ;

Λέγεται συνήθως : Μαζί μέ τόν ἑρμηνευτή χάνεται καί ἡ ἑρμηνεία του, τοῦ πρώτου ὅμως δημιουργοῦ τό ἔργο μένει. Ἀλλά καί τοῦτο, ἂν καλοεξετάσωμε, δέν ἀληθεύει πάντα. Τοῦ κλασικοῦ ἔργου ἡ ἱστορία γράφεται μέ τίς ἑρμηνεῖες πού δέχεται καί πού τό ἔχουν ἀναδείξει. Καί ἀπό τήν ἱστορία αὐτή (ὅπως ἀπό κάθε ἱστορία) τίποτα δέν χάνεται. Ὕστερ' ἀπό μιά πρωτότυπη καί βαθιά προσωπικήν ἑρμηνεία του τό ἔργο ἔχει κερδίσει (στό περιεχόμενο καί στή μορφή του) κάτι τόσο σημαντικό, πού δέν τό ἀποβάλλει πιά ποτέ. Ἰδίως σήμερα πού μέ τήν ἀποτύπωση σέ δίσκους, οἱ ἑρμηνεῖες τῶν μεγάλων μουσικῶν συνθέσεων δέν ἀποθησαυρίζονται πιά μόνο στή μνήμη ὅσων ἀξιώθηκαν νά τίς ἀκούσουν. Καί τοῦ Μητρόπουλου λοιπόν οἱ ἀναδημιουργίες δέν πρόκειται ν' ἀφανιστοῦν μαζί του. Ἐκείνη ἡ ἄκρα σοβαρότητα καί ἀκρίβεια, ἡ τρομακτική, σεισμική ἔνταση, ὁ ὑψηλός τόνος πού ἔδινε σέ ὅσα ἔργα ἀνάσταινε μέ τήν ἀγάπη καί τήν πίστη του, ἔχουν ἤδη γίνει ἕνα μέ τή βαθύτερη οὐσία τους καί θά διαιωνιστοῦν μαζί της. Ἐδῶ μᾶς ἤρθε μόνο ἡ τέφρα, ἡ φλόγα του ἔχει περάσει ἀλλοῦ καί ἐκεῖ θά μείνη. Ὅπως θά μείνη στή μνήμη τῶν φίλων βαθιά χαραγμένη ἡ ἀσκητική μορφή καί ἡ εὐγενική, παιδιάστικη καρδιά του.—Ἀνάμεσα σέ δύο μακρές, ἀτελείωτες σιωπές ἕνας «λόγος», τρογούδι καί θρῆνος μαζί, εἶναι ὁ ἄνθρωπος. Μιά μικρή παρένθεση πού ἀνοίγει ἔτσι ξαφνικά, καί ἔπειτα κλείνει. Δέν σημαίνει πού εἶναι τόσο σύντομη. Σημασία ἔχει τό τί μπορεῖ νά χωρέση μέσα της. Γιατί πραγματικά μπορεῖ κάποτε νά περιλάβη ἕνα ἀπέραντο πνευματικό καί ἠθικό μεγαλεῖο.

Ε. Π. ΠΑΠΑΝΟΥΤΣΟΣ

ΒΗΜΑΤΟΣ
16 ΝΟΕ. 1960

Ο ΔΗΜΟΣ ΘΑ ΠΑΡΑΧΩΡΗΣΗ ΤΑΦΟΝ ΔΙΑ ΤΗΝ ΣΠΟΔΟΝ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Κατά τήν χθεσινήν τακτικήν συνεδρίασίν του τό Δημοτικόν Συμβούλιον Ἀθηναίων ἀπεφάσισε τήν παραχώρησιν τάφου εἰς τό Α' Νεκροταφεῖον διά τόν ἐνταφιασμόν τῆς σποδοῦ τοῦ Δημ. Μητροπούλου. Ἐξ ἄλλου ὁ σύμβουλος κ. Ν. Ἀναγνωστόπουλος ὑπέβαλε πρότασιν ὅπως μετονομασθῆ ἡ πλατεῖα Ὠδείου Ἀθηνῶν εἰς πλατεῖαν Δ. Μητροπούλου.

Περιοδ. Ἐφημερ...
16 ΝΟΕ. 1960

ΤΟ ΘΕΜΑ ΜΗΤΡΟΠΟΥΛΟΥ

Ἐξακολουθεῖ ἀκόμη ἡ συζήτησις ἂν ἡ Ἐκκλησία ὀρθῶς ἢ ὄχι ἀρνήθηκε τὴν θρησκευτικὴν ταφὴν στὴν σποδὸ τοῦ ἀρχιμουσικοῦ Μητροπούλου. Ἀπὸ πολλοὺς ὑποστηρίχθηκε ἡ γνώμη ὅτι δὲν ὑπάρχει ἐκκλησιαστικὴ ἀπαγόρευσις. Ἀπὸ ἄλλους ὑποστηρίχθηκε ὅτι, εἴτε ὑπάρχει, εἴτε δὲν ὑπάρχει, γεγονὸς εἶναι ὅτι ἡ ὀρθόδοξος ἐκκλησία δὲν ἐχρειάσθη ν' ἀντιμετωπίση παρόμοιον θέμα, γιατὶ δὲν ὑφίσταται στὴν Ἑλλάδα ἡ συνήθεια τῆς καύσεως τῶν νεκρῶν. Ὅτι, ὁπωσδήποτε, δὲν ἠμπορεῖ νὰ γίνῃ ἀρχὴ ταφῆς τῆς σποδοῦ τῶν καιομένων νεκρῶν, ἐφ' ὅσον ἡ Ἐκκλησία δὲν ἐξετάση ἐπισταμένως, τὸ θέμα καὶ ἀποφασίσῃ.

Τὸ ζήτημα, εἶναι πράγματι ἀπὸ ἐκκλησιαστικῆς πλευρᾶς, ὑψίστης σημασίας καὶ εἴτε πρόκειται γιὰ νεκρὸ ὅπως ὁ Μητρόπουλος, εἴτε καὶ γιὰ οἱανδήποτε ἄλλον, πρέπει ὄχι τὰ ἄτομα, ἀλλὰ ἡ Ἐκκλησία νὰ ἑρμηνεύσῃ τοὺς κανόνας καὶ ν' ἀποφασίσῃ. Κατὰ τὴν γνώμην μας δὲν εἶναι τόσο εὔκολη ἡ κατάργησις τῆς παραδόσεως. Ἀκόμη καὶ ἂν ἡ Ἐκκλησία ἀποφασίση νὰ καινοτομήσῃ χρειάζεται ψυχικὴ προπαρασκευὴ τοῦ ὀρθοδόξου πληρώματος.

(Ὁ Μητρόπουλος θὰ διηύθυνε ὀρχήστραν εἰς τὴν ἔρημο)

Τὸ καλλιτεχνικὸν περιοδικὸν τῆς Ἀλεξανδρείας, «Σαμπὰχ ἐλ Χέρ», γράφει, ἐξ ἀφορμῆς τοῦ θανάτου τοῦ Μητροπούλου, ὅτι ὁ Ἕλλην ἀρχιμουσικός, εἶχε ζητήσει πρὸ διμήνου νὰ τοῦ σταλοῦν τὰ πλέον ἀντιπροσωπευτικὰ ἔργα νεοαραβικῆς μουσικῆς, διότι ἐπρόκειτο νὰ περιλάβῃ εἰς τὸν κύκλον καλλιτεχνικῆς του περιοδείας, κατὰ τὴν ἄνοιξιν, καὶ τὸ Κάϊρον, ὁπότε θὰ ἐξετέλει εἰς τὸ πρόγραμμά του καὶ ἀραβικὴν μουσικήν. Εἰς τὴν σχετικὴν ἐπιστολήν του, ὁ Μητρόπουλος ἔλεγεν: «Ἐπιθυμία μου εἶναι νὰ διευθύνω συναυλίαν εἰς τὴν Ἔρημον, τὴν ὁποίαν φαντάζομαι σὰν μίαν μυθικὴν δύναμιν, ἡ ὁποία μπορεῖ νὰ ὁμιλήσῃ πρὸς τὴν ψυχὴν τοῦ ἀνθρώπου».

(Συνέχεια ἐκ τῆς 1ης Σελίδος)

ἀντίθετες ἀκόμη καὶ στὴν φυσιολογικὴ ροὴ τῆς μουσικῆς, ἐκτὸς ποὺ γελοιοποιοῦνται στὰ βλέμματα σοβαρῶν ἀκροατῶν: «Θὰ ἔλεγε κανεὶς πὼς βάζουν τὴν ὀρχήστρα νὰ παίξῃ γιὰ νὰ χορεύουν οἱ ἴδιοι», ὅπως διετύπωσε κάποτε τὶς παρατηρήσεις του νεαρὸς ἀκροατής. Ἐλάχιστες κινήσεις, ἐν τούτοις, ὅταν ἀναβλύζουν ἀπὸ διάθεσιν ἐνδόμυχη, ἀρκοῦν νὰ ἐμπνεύσουν ὑποδειγματικὲς ἑρμηνεῖες καί, γιὰ νὰ ἐπανέλθω στὸν Nikisch, θὰ μοῦ μείνῃ ἀλησμόνητη ἡ φλογισμένη του ἐγκράτεια, καὶ πιὸ πρόσφατα ἡ λιτότης τοῦ πνευματικώτατου Κλέμενς Κράους.

Ὁ Μητρόπουλος δὲν ἐγνώρισε ποτὲ ψυχικὴ γαλήνη. Κάθε ἑρμηνεία του ἦταν μιὰ πυρακτωμένη ἔκφρασις ἀσίγαστου, ἀνεξάντλητου πάθους. Ὅταν ἀντίκρυζε τὴν ὀρχήστρα του, ὁ πρᾶος αὐτὸς ἀσκητής, ὁ φαινομενικὰ ἤρεμος, γινόταν ἕνας δαίμονας, μεταμορφωνόταν σὲ μιὰ ἀκαταμάχητη καταιγιστικὴ δύναμι. Κλονιζόταν σύγκορμος, ἔτρεμε, ἔπασχε καὶ ξοδευόταν σπάταλα, ἄσπλαγχνα κι' ἀπεριόριστα. Τίποτε ὅμως σ' αὐτὴν τὴν ἐνσάρκωσι δημιουργικοῦ κραδασμοῦ δὲν ἦταν ἐξωτερικὸ ἢ ἀνάμαστο. Ἡ λεπτόλιγνη, ἄψογη κορμοστασιά του, τὰ μακρόστενα δάκτυλα, ὁ παλμὸς τῆς χειρονομίας καὶ πάνω ἀπ' ὅλα ἡ χαρακωμένη μορφή του δένονταν μὲ τὴν μουσική, ἔδιδαν τὴν πλαστικὴν εἰκόνα τῆς ἑρμηνείας του. Ἡ μαγνητικὴ ἀκτινοβολία του φλόγιζε τὴν ὀρχήστρα καὶ συνεκλόνιζε μέχρι παραληρήματος τὸ ἀκροατήριό του. Πράγματι, τὸ νὰ βλέπῃ κανεὶς τὸν Μητρόπουλο στὸ ἀναλόγιο τοῦ μαέστρου ἦταν μιὰ ἀποκαλυπτικὴ, συναρπαστικὴ ἐμπειρία.

Πολλοί, ἀπορροφημένοι κυρίως ἀπὸ τὴν θεαματικώτατα ἐντυπωσιακὴ συμμετοχὴ τοῦ Μητρόπουλου στὴν προβολὴ τῆς μουσικῆς, δὲν ἦσαν πιθανῶς σὲ θέσι νὰ ἀντιλη

Θησαυρός
17 ΝΟΕ 1960

Ο Δημήτρης Μητρόπουλος

Ἡ ἀνάπη του γιὰ τὰ φτωχὰ παιδάκια τῶν μουσικῶν

ΚΥΡΙΑΚΗ, 6 Νοεμβρίου 1960, ὥρα 4η μ.μ. Ἡ Ντακότα τῆς ΕΒΑ, μέσα στὸ λαμπρὸ φῶς τοῦ ἡλίου, ἀπὸ τὸ γαλάζιο τ' οὐρανοῦ ἤρθε νὰ σταθῆ ἀπέναντι ἀπὸ τὸ περίπτερο τῶν ἐπισήμων. Ὕστερα ἀργὰ γύρισε μὲ τὴν ἀριστερὴ πλευρὰ κι' ὁ πιλότος ἔφερε τὴν πόρτα τῆς ἀτράκτου στὴ μέση τῶν δυὸ παράλληλων γραμμῶν, στὶς ὁποῖες στεκόντουσαν οἱ ἐπίσημοι, οἱ συγγενεῖς κι' οἱ φίλοι τοῦ Δημήτρη Μητρόπουλου. Μέσα στὴ βαθειὰ σιωπή, ἐνῶ οἱ καρδιὲς χτυποῦσαν δυνατὰ ἀπὸ τὴ συγκίνησι, ἡ πόρτα τῆς ἀτράκτου ἀνοιξε. Τὴν ἴδια στιγμὴ φάνηκε ἕνας μαυροντυμένος μικρόσωμος καὶ λεπτὸς ἄνθρωπος νὰ στέκεται σὲ στάσι προσοχῆς καὶ νὰ κοιτᾶ στὰ δυό του χέρια ἕνα μικρὸ κιβώτιο σὲ γρῶμα καρδιᾶς, μιὰ κάλπη, ποὺ εἶχε στὰ τετράγωνα γείλη τῆς εἰσόδου της γραμμένο ἕνα ὄνομα καὶ μιὰ ἡμερομηνία:

«Δημήτρης Μητρόπουλος, Λουγκάνο, 5 Νοεμβρίου 1960».

Τὸ ἄγημα τῆς ΕΒΑ παρουσιάζει ὅπλα. Ἡ μουσικὴ τῆς ΕΒΑ κάτω ἀπὸ τὴ μπαγκέττα τοῦ ἀρχιμουσικοῦ Σπ. Πουλημένου σκορπίζει τοὺς ἦχους τῆς «Προσευχῆς» τοῦ Μπορτνιάνσκι: «Ὀρκίζομαι στὴν δύναμι τῆς χριστιανικῆς ἀγάπης...»

Ὁ μαυροντυμένος ἄνθρωπος στέκεται ἀκίνητος, εὐθυτενὴς σὰν κυπαρίσσι, μὲ πλήρη συναίσθησι τῆς ἱερῆς στιγμῆς. Κρατεῖ καὶ στηρίζει πάνω στὶς παλάμες του τὴν τεφροδόχο, ἐνῶ δάκρυα κυλοῦν ἀπὸ τὰ μάτια του. Εἶναι ὁ διευθυντὴς Γραμμάτων καὶ Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Κουρνοῦτος.

Κάτω, στὴ βάσι τῆς σκάλας ποὺ ἔχει τοποθετηθῆ, στέκεται ἀκίνητος ἐπίσης ὁ διευθυντὴς τῆς κρατικῆς ὀρχήστρας κ. Βαβαγιάννης, ὁ ἀγαπημένος μαθητὴς τοῦ Δημήτρη Μητρόπουλου. Πίσω του ὁ ἀξιωματικὸς τῆς ΕΒΑ κ. Ν. Γεωργαντζᾶς.

Δάκρυα κυλοῦν ἀπὸ τὰ μάτια τοῦ ἀντιπροέδρου τῆς κυβερνήσεως Π. Κανελλοπούλου καὶ φαίνονται βαθειὰ συγκινημένοι οἱ ὑπουργοὶ κ.κ. Τσάτσος καὶ Βογιατζῆς. Οἱ ἀγάλιαριστοι συμμαθητὲς καὶ φίλοι τοῦ Δημήτρη Μητρόπουλου, Φαραντάτος καὶ Σκλάβος, ὁ Βάρβογλης, ὅλοι οἱ ἐκπρόσωποι τῶν μουσικῶν ἱδρυμάτων, οἱ συνθέτες, οἱ καθηγητές, οἱ καλλιτέχνες μὲ τὸ θλέμμα θολὸ ἀπὸ τὴ συγκίνησι κάνουν τὸ σημεῖο τοῦ σταυροῦ. Ὁ κ. Κουρνοῦτος παραδίδει στὸν κ. Βαβαγιάννη τὴν κάλπη. Κι' ὕστερα σ' εὐθεῖα γραμμή, μαζὶ μὲ τὴν ἀντιπροσωπεία, ποὺ εἶχε σταλῆ στὸ Μιλάνο, γιὰ νὰ διακουίση τὴ σορὸ τοῦ Δημήτρη Μητρόπουλου, προχωροῦν μ' ἀργὸ βῆμα καὶ στέκονται μπροστὰ στὸν κ. Κανελλόπουλο. Ὁ ἀντιπρόεδρος τῆς κυβερνήσεως καλύπτει μὲ τὴν ἑλληνικὴ σημαία τὴν τεφροδόχο, ἐνῶ τὴν παραδίδει στὸν ἀξιωματικὸ τῆς ΕΒΑ κ. Γεωργαντζᾶ, ποὺ τὴ μεταφέρει στὸ τζὶπ τῆς Ἀεροπορίας μὲ τὴν τιμητικὴ φρουρά. Κι' ἡ πομπὴ ξεκινᾶ γιὰ τὸ Ὠδεῖον τοῦ Ἡρώδου Ἀττικοῦ, ὅπου περιμένουν τὸν Δημήτρη Μητρόπουλο ἡ Κρατικὴ Ὀρχήστρα καὶ ὁ κόσμος.

Μιὰ σάλπιγγα ἠχεῖ τὴν ὥρα, ποὺ φτάνει στὴν εἴσοδο τοῦ θεάτρου ὁ Δημήτρης Μητρόπουλος. Χιλιάδες κόσμου στέκονται ὄρθιοι σὲ στάσι προσοχῆς. Κλαῖνε καὶ γειροκροτοῦν. Ἡ κάλπη τοποθετεῖται πάνω στὴ σκηνὴ ποὺ ἀργαίου θεάτρου σ' ἕνα θάθρο. Δεξιὰ κι' ἀριστερὰ καίει ἡ ἱερὴ φλόγα πάνω σὲ δυὸ τρίποδες. Ἀοχίζει ἡ κατάθεσι στεφάνων ἐκ μέρους τοῦ βασιλέως τῆς κυβερνήσεως, τῶν μουσικῶν ἱδρυμάτων, τῶν μουσικῶν συλλόγων, τῶν καλλιτεγνῶν. Ἐκφωνοῦνται συγκινητικοὶ λόγοι καὶ τέλος ἡ κρατικὴ ὀρχήστρα ἐκτελεῖ τὸ πένθιμο ἐμβατήριο τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόθεν. Μόνη της. Μὲ κενὴ τὴ θέσι τοῦ μαέστρου. Μὲ τὴ σκέψι τους ἀκολουθοῦν τὶς ὑποδείξεις τοῦ Δημήτρη Μητρόπουλου. Τὸν θλέπουν μπροστὰ στὸ «πόντιουμ» νὰ τοὺς διευθύνη ἀόρατος, ἐνῶ ἡ τέφρα του ἀναπαύεται στὴν κάλπη σκεπασμένη μὲ τὴν ἑλληνικὴ σημαία καὶ στολισμένη ἀπὸ ἕνα πλῆθος στεφάνια δάφνης...

Ἔτσι ἦρθε ἐδῶ, αὐτὴ τὴ φορὰ γιὰ πάντα, ὁ Δημήτρης Μητρόπουλος. Ὅπως ἄκουσα τὸ εἶχε ἐπιθυμήσει κι' ὅπως τὸ εἶχε ἀναφέρει στὶς τελευταῖες θελήσεις του:

«... ἐπιθυμῶ ὅπως ἡ σορός μου ἀποτεφρωθῆ μὲ τὴν μεγαλειτέραν δυνατὴν οἰκονομίαν. Προηγουμένως δὲ νὰ μὴ ἐκτεθῆ εἰς κοινὴν θέαν. Μετὰ τὴν ἀποτέφρωσιν ἡ σποδός μου δέον νὰ ἀποσταλῆ εἰς τὴν Ἑλλάδα...»

Ἔτσι ἦρθε ὁ Δημήτρης Μητρόπουλος καὶ θὰ παραμείνη στὸ Ὠδεῖο Ἀθηνῶν.

Μὰ ἂς γυρίσουμε πίσω, σωστὰ 64 χρόνια, στὸ Παληὸ Φάληρο, στὴν ὁδὸ Ἀφροδίτης, σ' ἕνα σπίτι. Ἐκεῖ, στὶς 18 Φεβρουαρίου 1896, ἦρθε στὸν κόσμο ἕνα ἀγόρι. Ὁ πατέρας του ἦταν ἔμπορος, μὰ γιὰ τὸ γυιό του ἀνειρευόταν τὰ χρυσᾶ γαλόνια καὶ τὴ δόξα τοῦ ναυτικοῦ.

— Θὰ τὸν κάνω ἀξιωματικό, δήλωνε στὴ γυναῖκα του. Κάποιος θὰ πρέπει νὰ δοξάση τὴν οἰκογένεια...

Μὰ ὁ Δημήτρης Μητρόπουλος ἀπὸ τὰ πρῶτα χρόνια ἔδειξε πὼς εἶχε εὐαίσθητη ψυχὴ καὶ ἀπεριγραπτη καλωσύνη. Τὸν γοήτευαν οἱ ἐκκλησιαστικοὶ ὕμνοι καὶ ἡ μουσική. Ζοῦσε μέσα σ' ἕναν δικό του κόσμο μονώσεως κι' ἀνειρευόταν μιὰν ἄλλη ζωή, ἕναν ἄλλο κόσμο προσευχῆς καὶ ψυχικῆς συγκεντρώσεως. Ὅταν ἔμαθε γιατί τὸν προόριζε ὁ πατέρας του, κούνησε μελαγγολικὰ τὸ κεφάλι καὶ εἶπε:

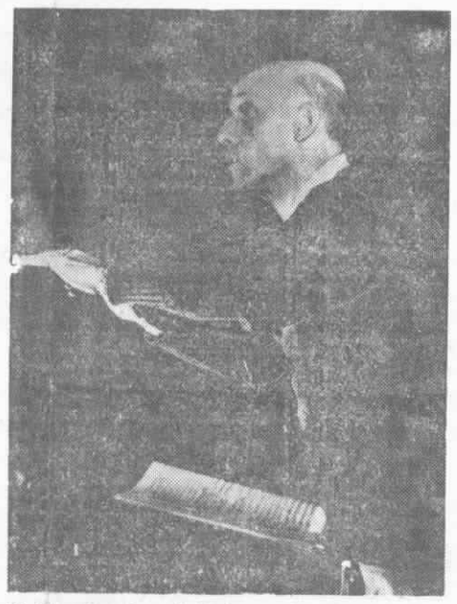
— Ὄχι ἀξιωματικός. Οὔτε ἔμπορος. Θὰ γίνω καλόγερος. Θὰ πάω στὸ Ἅγιον Ὄρος καὶ θ' ἀφοσιωθῶ στὴν μουσική...

— Μὰ δὲν ἐπιτρέπεται ν' ἀσχολοῦνται οἱ καλόγεροι μὲ τὴ μουσική, τοῦ εἶπαν.

Κλονίστηκε τὸ δεκαεπτάχρονο παιδί. Ἐκεῖ στὴν ἐκκλησία τοῦ Ἁγίου Ἀλεξάνδρου, ποὺ φοροῦσε τὰ λευκὰ ἱερατικὰ ἐνδύματα κι' ἄναβε τὰ καντήλια καὶ κρατοῦσε τὰ ἐξαπτέρυγα καὶ τὰ φανάρια στὶς μεγάλες γιορτὲς καὶ στὸν Ἐπιτάφιο, ἐκεῖνος εἶχε κάνει ἄλλα ὄνειρα... Τώρα αὐτὴ ἡ πληροφορία τοῦ γαλοῦσε τὰ σχέδια.

Καὶ εὐτυχῶς δὲν ἔγινε καλογεράκι. Μὰ σ' ὅλη του τὴ ζωὴ διετήρησε τὴν νεοτροπία καὶ τὴ λιτότητα τοῦ ἀσκητῆ. Κι' ἀργότερα, ὅταν διάβασε καὶ μοφώθηκε καὶ ταξίδεψε καὶ εἶδε καὶ φωτίστηκε, ἀκολούθησε τὸ παράδειγμα τοῦ Ἁγίου Φραγκίσκου τῆς Ἀσίζης...

Αὐτὸς ἦταν τὸ φωτεινὸ παράδειγμά του κι' ὁ ὁδηγός του στὴ ζωή...



Ὁ Μητρόπουλος ἐνῶ ἑρμηνεύει μιὰ σύνθεσι

Κι' αὐτὴ ἡ ψυχοσύνθεσί του κι' ἡ νοοτροπία του, ἡ γνῶσι τῆς καλωσύνης καὶ τῆς ἀγάπης, τὸν βρῆθησαν νὰ συλλάθη τὸ νόημα τῆς μουσικῆς καὶ νὰ ζωντανέψη καὶ νὰ μεταθάλη σὲ θεϊκὴ ἁρμονία τὶς ἀψυχες νότες τοῦ πεντάγραμμου...

Κι' ἔτσι σπούδασε πιάνο καὶ σύνθεσι. Κι' ἔτσι, μαθητὴς ἀκόμη τοῦ Ὠδείου Ἀθηνῶν, ἔγραψε τὴ μουσικὴ τῆς «Ἀδελφῆς Βεατρίκης» στὸ γαλλικὸ κείμενο τοῦ Μωρὶς Μαίτερλινγκ. Κι' ἔτσι γοήτευσε τὸν Σαιν-Σάνς, ποὺ ἤσκιόταν τότε στὴν Ἀθήνα, καὶ κατέκτησε τὴν Κατίνα Παξινοῦ, ποὺ τὸν εἶχε «ἀκουμπατιέρ» κι' ἑρμήνευσε τὸ ἔργο του αὐτὸ στὸ Δημοτικὸ Θέατρο.

Τὸ 1918, σὰν τέλειωσε τὶς σπουδές του στὸ Ὠδεῖο, πῆγε στὶς Βρυξέλλες κι' ὕστερα στὸ Βερολῖνο κι' ἔγινε βοηθὸς διευθυντοῦ ὀρχήστρας. Τὸ 1926 ἀνέλαβε τὴ διεύθυνσι τῆς συμφωνικῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν. Τὸ 1930 ἔκανε τὴν πρώτη καλλιτεχνικὴ περιοδεία του στὸ ἐξωτερικό: Παρίσι, Λίεϱπουλ, Βερολῖνο, Βρυξέλλες. Τὸ 1932 διηύθυνε συναυλίες στὴ Ρώμη, στὴ Νεάπολι, στὴ Φλωρεντία, στὸ Λονδῖνο καὶ τὸ Παρίσι. Ὡς δεξιοτέχνης σολίστ ἐπεβλήθη τὸ 1934.

Τὸ 1937 διορίστηκε διευθυντὴς τῆς συμφωνικῆς ὀρχήστρας τῆς Μιννεαπόλεως κι' ἔμεινε σ' αὐτὴ τὴ θέσι μέχρι τὸ 1949. Κι' ὕστερα ἀπὸ τὸ 1949 διαδέχτηκε τὸν Τοσκανίνι καὶ τὸ Μπροῦνο Βάλτερ στὴ διεύθυνσι τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης καὶ τιμήθηκε μὲ τὸ μετάλλιο Σαὶμπεργκ.

Ἡ φήμη του ἀπὸ χρόνια εἶχε ἁπλωθῆ σ' ὅλο τὸν κόσμο. Παντοῦ μάγευε τοὺς ἀκροατές του μὲ τὸ ἐκπληκτικό, τὸ θεῖο χάρισμά του νὰ ἑρμηνεύη τὴν καρδιὰ καὶ τὴ συγκίνησι τῶν διασήμων συνθετῶν. Σὰν συνθέτης, ἔδωσε τὴν «Συμφωνία τοῦ Χριστοῦ», τὴν «Κρητικὴ Γιορτή», τὸ «Κοντσέρτο Γκρόσσο», τὴν «Ἑλληνικὴ σονάτα», ἕνα κύκλο μελωδιῶν γιὰ τὰ «Ἡδονικὰ» τοῦ Καβάφη, τὴν «Κασσιανή», 60 φούγκες διπλές, 30 χορικά, τὴ μουσικὴ γιὰ τὴν «Ἠλέκτρα» τοῦ Σοφοκλέους, γιὰ τὸν «Ἱππόλυτον Στεφανηφόρον» τοῦ Εὐριπίδη, τρεῖς χοροὺς τῶν Κυθήρων κι' ἕνα πλῆθος ἄλλων ἔργων...

Στὴν ἰδιωτικὴ ζωὴ του ὁ Δημήτρης Μητρόπουλος, ὅπως ἀποκαλύπτουν οἱ στενοὶ φίλοι του ἦταν ἁπλός, λιτός, ἀσκητικὸς μὲ μιὰ διάθεσι μονώσεως. Ἡ ζωή του ἦταν μουσική. Ἡ σκέψι του μουσική. Ἡ καρδιὰ του χτυποῦσε μόνο γιὰ τὴ μουσική, ὡς τὸν τελευταῖο παλμό της. Κι' ἀπὸ τὸν καιρὸ ποὺ ἡ ἀδελφή του Ἑλένη πέθανε ἄρρωστη στὴν ἀγκαλιά του, τὸν καιρὸ τῆς μεγάλης καὶ ἀνελέητης φτώχειας τῶν νεανικῶν σπουδῶν του στὸ Βερολῖνο, ὁ Δημήτρης Μητρόπουλος εἶχε μιὰ ἰδιαίτερη ἀγάπη γιὰ τὰ φτωχὰ μικρὰ παιδιά.

Ἡ κ. Κατίνα Παξινοῦ τὸ ἀναφέρει μὲ ἰδιαίτερη συγκίνησι:

«... Δὲν ἔπαψε νὰ λατρεύη τὰ παιδιά. Ἤξερε πάντα πόσα παιδιὰ εἶχαν οἱ μουσικοί του. Τί ἡλικία εἶναν. Ἀπὸ ποιὲς ἀρρώστιες εἶχαν περάσει. Μιὰ μέρα στὴν Ν. Ὑόρκη μοῦ ἔδωσε γιλια δολλάρια: «Θέλω νὰ πᾶς, μοῦ εἶπε, καὶ νὰ μοῦ ἀγοράσης δῶρα γιὰ τὰ παιδιά. Ἐδῶ ἔχω τί νούμερο ροῦχα καὶ παπούτσια φοροῦνε». Καὶ μοῦ ἔδωσε ἕνα χαρτὶ γεμᾶτο ἀριθμούς, ποὺ τὸ εἶχε γράψει μὲ τὸ γέρι του. «Κύτταξε μοῦ εἶπε, νὰ κάνης καλὰ ψώνια». Ἀγόρασα πράγματι τὰ δῶρα, κι' ἡ μέρα τῆς διανομῆς τους ἦταν γιὰ τὸ Μητρόπουλο μιὰ μέρα ἀληθινὰ εὐτυχισμένη. Τὸ πρόσωπό του, ἐκεῖνο τὸ χλωμὸ πρόσωπο, ἐπάνω στὸ ὁποῖο ἡ πίκρα εἶχε γαράξει τὸ ἀποτύπωμά της, ἔλαμπε γαρούμενο ὅπως ποτὲ ἀπὸ σαράντα χρόνια στὴν Ἀθήνα, ὅταν προετοίμαζε τὴν παρουσίασι τῆς «Βεατρίκης» του».

Ὁ Δημήτριος Μητρόπουλος ἐξομολογεῖτο συχνὰ μὲ κάποια δόση ἀνησυχίας, στοὺ φίλη του, πὼς ἀναρωτιόταν ἂν θὰ εἰσακούση μιὰ παράκλησί του ὁ Θεός:

— Δὲ θέλω νὰ πεθάνω στὸ κρεββάτι, ἔλεγε. Ἂν μ' ἀγαπᾶ ὁ Θεός, πρέπει νὰ μοῦ στείλη τὸ θάνατο, καθὼς θὰ στέκωμαι δοθιος...

Κι' ὁ Θεὸς ἔδειξε ὅτι τὸν ἀγαποῦσε...

Ὁ Δημήτρης Μητρόπουλος πέθανε ἀπὸ συγκοπὴ στὶς 10.45' τὸ πρωῒ τῆς 2 Νοεμβρίου, ἐνῶ διηύθυνε τὴν πρόβα τῆς Τρίτης Συμφωνίας τοῦ Μάλερ στὴ Σκάλα τοῦ Μιλάνου. Τὴν ἑτοίμαζε γιὰ τὸ κοντσέρτο, ποὺ ἐπρόκειτο νὰ δώση τὴ Δευτέρα, στὶς 7 Νοεμβρίου.

Ὡστόσο ἀπὸ πολλὰ χρόνια... δὲ θὰ ὑπῆρχε στὴ ζωὴ καὶ δὲ θὰ ἦταν διάσημος. Ἐδῶ καὶ ἀοκετὲς δεκαετίες εἶχε θελήσει μιὰ μέρα νὰ κολυμπήση στὴ θάλασσα τοῦ λιμένος τῶν Πατρῶν. Μὰ ξεχάστηκε, κουράστηκε, ἔπαθε κράμπα κι' ἄοχισε νὰ πνίγεται. Ἕνας ναυτικός, ἀπὸ ἕνα σκάφος, ἀντελήφθη αὐτὸν τὸν «ἄγνωστον», ποὺ πάλευε μὲ τὰ μανιασμένα κύματα καὶ ποὺ πνιγόταν. Βούτηξε, πάλεψε σκληρὰ καὶ τὸν μετέφερε ἀναίσθητο στὴν παραλία. Ἕνα λεπτὸ ἂν ἀργοῦσε, ὁ «ἄγνωστος» θὰ εἶχε πνιγῆ!

— Πῶς λέγεστε; τὸν ρώτησαν, ὅταν συνῆλθε. Τί τρέλλα ἦταν αὐτὴ ποὺ κάνατε; Πήγατε νὰ πνιγῆτε!... Μὲ τέτοια θάλασσα ἦταν ἀληθινὴ αὐτοκτονία τὸ κολύμπι...

Ὁ «ἄγνωστος» γαμογέλασε:

— Ἡ θάλασσα πάντα ἦταν ἡ ἀνάπη μου, εἶπε. Αὐτὴ μὲ πορέσουρε. Πῶς λέγομαι; Δημήτρης Μητρόπουλος...

Κι' ὕστερα εὐχαρίστησε τὸν ἄγνωστο ναυτικό, ποὺ δὲ φανταζόταν ὅτι σώζοντας αὐτὸν τὸ νεαρὸ «ἄγνωστο», εἶχε σώσει ἕνα πέλλοντα διάσημο ἀοχιμουσικό, μιὰ μελλοντικὴ δόξα τῆς Ἑλλάδος.

Θ. ΔΡΑΚΟΣ

Ἀπόκομμα ΠΑΤΡΙΔΟΣ Ηρακλείου
Χρονολογία 19 ΝΟΕ 1960

Ο ΜΕΓΑΛΟΣ ΜΑΕΣΤΡΟΣ ΠΟΥ ΠΕΘΑΝΕ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΤΟ ΗΡΑΚΛΕΙΟ

2ον

Ἡ συναυλία εἶχε ἐξαιρετικὴ ἐπιτυχία. Ἡ «Νέα Ἐφημερις» στὸ φύλλο τῆς 19) 2)1925 γράφει σχετικά: Μὲ τὴν αἴθουσαν πλήρη περιλαμβάνουσα ὅ,τι ἐκλεκτὸν ἔχει νὰ ἐπιδείξῃ ἡ κοινωνία μας ἐδόθη τὴν Δευτέραν ἑσπέραν ἡ συναυλία ὑπὸ τοῦ διευθυντοῦ—καθηγητοῦ τοῦ Ἑλληνικοῦ Ὠδείου κ. Μητροπούλου. Ἦτο προφανὴς ἡ συγκίνησις τοῦ ἀκροατηρίου κληθέντος νὰ παραστῇ εἰς ἐκτέλεσιν Μουσικῆς κλασσικῆς ἀλλὰ καὶ ἐκλεκτῆς, ἣν σπανίως τοῦ ἐδόθη μέχρι σήμερον ἡ εὐκαιρία νὰ ἀκούσῃ. Ὑπὸ σιγὴν ἀπόλυτον, δι' ἣν ἀξίζει πᾶς ἔπαινος πρὸς τὸ κοινόν, ἤρχισε ἡ ἐκτέλεσις ὑπὸ δύο βιολοντσέλλων τῆς περιφήμου Σονάτας ὑπ' ἀριθμ. 43 τοῦ Ρομπέρ τῶν κ. κ. Ἀντωνοπούλου—Γεωργαντᾶ. . . .

. . . . . .

Καὶ ἦλθε ἡ στιγμὴ καὶ ἡ εὐκαιρία ν' ἀκούσωμε τὸ πιάνο τοῦ ἀφθάστου Μητροπούλου. Προκειμένου περὶ μαεστρίας γνωστῆς πέραν τῶν ὁρίων τῆς Ἑλλάδος ἡ ταπεινή μας γνώμη παρέλκει. Ἂς σημειώσωμεν μόνον τὴν ἀλησμόνητον «Ἱστορίαν τῆς ἀγάπης» του καὶ τὴν μεγαλειώδη «Κρητικὴν Γιορτήν του».

Τὶς ὑπόλοιπες πληροφορίες γιὰ τὴν ἄφιξη καὶ τὴν παραμονὴ στὴν πόλη μας τοῦ Μητροπούλου εἶχε τὴ καλωσύνη νὰ μᾶς δώση ὁ ἀγαπητὸς καθηγητὴς Λευτέρης Ἀλεξίου, ποὺ πρωτοστάτησε στὴν ὀργάνωση τῆς συναυλίας καὶ ποὺ φιλοξένησε ἰδιαίτερα στὸ σπίτι του καὶ γενικά, ἔκανε παρέα μαζί του ὅλες τὶς μέρες τῆς ἐδῶ παραμονῆς του:

«Ὁ διάσημος ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, μᾶς λέει ἦρθε μιὰ φορὰ μόνο στὸ Ἡράκλειο, τὶς Ἀπόκρηες τοῦ 1925. Τὸν συνώδευαν ὁ διολοντσελλίστας Ἀντωνόπουλος, ὁ καθηγητὴς τῆς ἀπαγγελίας καὶ ἠθοποιὸς Μποῦρλος (τῶν Δελφικῶν Ἑορτῶν) ὁ γιὸς τοῦ ποιητῆ Ἄγγέλου Σικελιανοῦ Γλαῦκος καὶ μερικοὶ ἄλλοι λίγο—πολὺ καλλιτέχνες καὶ λόγιοι. Μὲ τὴν παρέμβαση τοῦ ἀλησμόνητου Μανόλη Γεωργιάδη φιλοξενήθηκαν ὅλοι αὐτοὶ στὸ σπίτι τοῦ ἐπίσης ἀλησμόνητου Μη-

(Συνέχεια ἐκ τῆς 1ης σελίδος)

τσικάλι....»

Ἡ συντροφιὰ ἦτανε κάθε βράδυ καλεσμένη στοὺς δημόσιους χορούς, ποὺ ἐδίδοντο λόγῳ τῆς ἀποκρηᾶς. Ὁ Μητρόπουλος, ἁπλὸς καὶ ἀπέριττος ὅπως πάντα, ἐκάθιζε στὸ πιάνο καὶ ἔπαιζε τὰ ταγκὸ καὶ τὰ φόξ—τρὸτ τῆς ἐποχῆς καὶ οἱ Ἡρακλειῶτες ἐχόρευαν. Συγκεκριμένα ἕνα βράδυ ἀκούστηκε ἡ βροντερὴ φωνὴ τοῦ Μονόλη Γεωργιάδη, πάνω ἀπὸ τὴν ἐξέδρα τῆς ὀρχήστρας, ποὺ ἀποτειγόμενος στοὺς χορευτὲς εἶπε: «Τὸ ἔβαζε ποτὲ ὁ νοῦ σας πὼς θὰ σᾶς παίζῃ ὁ Μητρόπουλος νὰ χορεύετε»; Τὸ γεγονὸς αὐτὸ θὰ τὸ θυμοῦνται ἀσφαλῶς ὅλοι ποὺ παρευρέθησαν στὸ χορὸ ἐκεῖνο.

Οἱ ἐντυπώσεις τοῦ Μητροπούλου ἀπὸ κεῖνες τὶς μέρες τῆς Ἡρακλειώτικης διαμονῆς του, ἐγράφτηκαν βαθύτατα στὴ μνήμη του καὶ σὲ πολλὲς περιστάσεις ἔκαμε λόγο, σὲ συμπατριῶτες φίλους του, γιὰ τὴν ἐγκαρδιότητα τῶν Ἡρακλειωτῶν ποὺ συνερίζονταν κάθε μεσημέρι καὶ κάθε βράδυ ποιός θὰ τοὺς ἑστιάσῃ».

ΜΗΝ. ΝΙΚΗΦΟΡΑΚΗΣ

Ἀπόκομμα ΒΗΜΑΤΟΣ
Χρονολογία 20 ΝΟΕ 1960

Η ΚΑΥΣΙΣ ΤΩΝ ΝΕΚΡΩΝ

Κύριε Διευθυντά,

Μὲ τὴν ἄρνησιν τῆς Ἐκκλησίας νὰ συνοδεύσῃ τὴν σποδὸν τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Μητροπούλου μὲ τὰς ἐπιταφίους εὐχάς της, ἀνακύπτει ἕνα σημαντικώτατον, πολύπλευρον δέ, ζήτημα τὸ ὁποῖον πρέπει νὰ ἐρευνηθῇ ὑπὸ πᾶσαν ἀποψιν καὶ δὴ θρησκευτικήν, ὅταν μάλιστα ἁρμόδιοι καθηγηταὶ τῆς Θεολογίας ὡς ὁ κ. Ἀλεβιζάτος βεβαιώνουν ὅτι οὐδὲν κανονικὸν κώλυμα δημιουργεῖται — ἐκ τῆς καύσεως τῆς σοροῦ — εἰς τὴν Ἐκκλησίαν ὅπως ἐπιτρέψῃ τὴν τέλεσιν θρησκευτικοῦ μνημοσύνου. Ἐπειδὴ δέ ἀνεγράφη εἰς τὰς ἐφημερίδας ὅτι διὰ τὴν θρησκευτικὴν τελετὴν θὰ ἀπῃτεῖτο ἀπόφασις τῆς Ἱερᾶς Συνόδου, ἡ ὁποία ὅμως δὲν ἦτο δυνατὸν νὰ ληφθῇ διότι θὰ ἐδημιουργεῖτο προηγούμενον, ἔχω νὰ τονίσω τὰ ἀκόλουθα: Ὁ καθηγητὴς τῆς Θεολογίας Δημήτριος Σ. Μπαλᾶνος εἰς μίαν παλαιάν, ἤδη ὅμως λίαν ἐπίκαιρον μελέτην του, «Η ΚΑΥΣΙΣ ΤΩΝ ΝΕΚΡΩΝ ΥΠΟ ΘΡΗΣΚΕΥΤΙΚΗΝ ΕΠΟΨΙΝ», τὴν ὁποίαν ἀνέγνωσα εἰς τὸ περιοδικὸν τοῦ Συλλόγου πρὸς διάδοσιν ὠφελίμων βιβλίων «Η ΜΕΛΕΤΗ» (1912, σελ. 257) ἀναφέρει ἐπὶ λέξει: «Ἔχομεν τὸ προηγούμενον ὅτι ἡ Ἐκκλησία ἡμῶν δὲν ἠρνήθη τὰς θρησκευτικὰς τιμὰς εἰς τὸν ἐν Γερμανίᾳ θανόντα ἀοίδιμον Κασσαβέτην, ὁ νεκρός τοῦ ὁποίου, κατὰ τὴν τελευταίαν του θέλησιν, ἐκάη ἐν τῷ κρεματορίῳ τῆς Ἰένης, ἔνθα καὶ παρίστην. Ἂν δὲν ἀπατῶμαι τὸ αὐτὸ συνέβη καὶ κατὰ τὸν θάνατον τοῦ ἐν Παρισίοις διαμένοντος μεγάλου ποιητοῦ Διαμαντοπούλου (JEAN MOREAS)». Ἂς λεχθῇ δέ ὅτι ὁ Μπαλᾶνος ὑπογραμμίζει ὅτι «οὔτε γραφικὴ οὔτε συνοδικὴ ἀπαγόρευσις τῆς καύσεως ὑπάρχει».

Μεθ' ὑπολήψεως,
ΣΤΕΦΑΝΟΣ Α. ΚΟΤΣΙΑΝΟΣ
Δικηγόρος, τ. βουλευτὴς Χαλκιδικῆς

Θεσσαλονίκη, 9 Νοεμβρίου 1960

★

Κύριε Διευθυντά,

Ἕνα ζήτημα ποὺ ἀνέφυη ἐξ αἰτίας τῆς καύσεως τοῦ νεκροῦ τοῦ διασήμου μαέστρου Μητροπούλου, ὑπὸ τῆς Ἐκκλησίας μας, πρέπει νὰ ἐξετασθῇ ἀπὸ αἰσθητικῆς, ὅσον καὶ οἰκονομικῆς πλευρᾶς. Ὁ Μητρόπουλος, καλλιτέχνης ὡς τὰ μυχαίτατα τῆς ψυχῆς του, δὲν ἦταν δυνατὸν νὰ μὴ προβλέψῃ τί δυσάρεστον θέαμα εἶναι ἡ κηδεία ἑνὸς νεκροῦ. Ἡ περιφορὰ δέ τῶν νεκρῶν μας εἶναι τόσον ἀντιαισθητικὸν πρᾶγμα ὥστε πολλοὶ ἄνθρωποι νὰ μὴ μποροῦν τὸ θράδυ νὰ κλείσουν μάτι ἀπὸ τὸ θλιβερὸν αὐτὸ θέαμα. Ἡ δέ μεταφορὰ τῶν νεκρῶν μας, εἰς τὴν Ἐκκλησίαν καὶ ἡ τοποθέτησίς των εἰς τὸ μέρος ἐκεῖνο εἰς τὸ ὁποῖον μετ' ὀλίγον θὰ τελεσθῇ γάμος δημιουργεῖ μίαν κατάστασιν ἀπέχουσαν πολὺ ἀπὸ τὴν χαράν. Οἱ Ἑβραῖοι ἂν δὲν ἀπατῶμαι, ἀφίνουν τοὺς νεκροὺς των ἔξω ἀπὸ τὴν συναγωγήν των. Ὁ γράφων ὁσάκις ἤθελε νὰ ἐκκλησιασθῇ, ἀπέφευγε τὴν ἐκκλησίαν, ὅπου ἔγινε κηδεία, φίλου ἢ συγγενοῦς. Κατὰ τὴν γνώμην μου, ἀμέσως μετὰ τὴν διαπίστωσιν τοῦ θανάτου ἑνὸς πολίτου, εὐθὺς πρέπει νὰ παραλαμβάνεται ἀπὸ ὁπαλλήλους τῆς δημαρχίας ὁ νεκρὸς καὶ νὰ μεταφέρεται εἰς τὸ ναύδριον τοῦ νεκροταφείου, χωρὶς νὰ παραμένῃ οὔτε στιγμὴν εἰς τὸ οἴκημα ὅπου ἐξέπνευσε. Ἂν ἐκάη ὁ νεκρὸς τοῦ Μητροπούλου καὶ δὲν τὸ ἠνέχθη ἡ Ἐκκλησία μας, ὡς εἰδωλολατρικόν, τότε τὸ προτιμότερον θὰ ἦτο νὰ ἐρρίπτοντο οἱ νεκροὶ εἰς τὴν θάλασσαν, πρᾶγμα ποὺ θὰ μᾶς ἔφερε πλησιέστερα πρὸς τοὺς προγόνους μας, ποὺ ὡμιλοῦσαν περὶ Ἀχερουσίας λίμνης. Καὶ τώρα ἂς ἐλθωμεν εἰς τὴν οἰκονομικὴν πλευράν. Ἡ καῦσις τοῦ νεκροῦ τοῦ Μητροπούλου δημιουργεῖ διὰ τὴν Ἐκκλησίαν μας κακὸν προηγούμενον, ἐπειδὴ παύουν πολλαὶ εἰσφοραὶ τῶν συγγενῶν πρὸς τὸ Ἐκκλησιαστικὸν Ταμεῖον, ποὺ διαρκοῦν μέχρι τῆς ἀνακομιδῆς τῶν λειψάνων.

Μετὰ τιμῆς
Χ. ΜΙΣΑΗΛΙΔΗΣ

Ἀπόκομμα ΠΑΤΡΙΔΟΣ Ηρακλείου
Χρονολογία 19 ΝΟΕ 1960

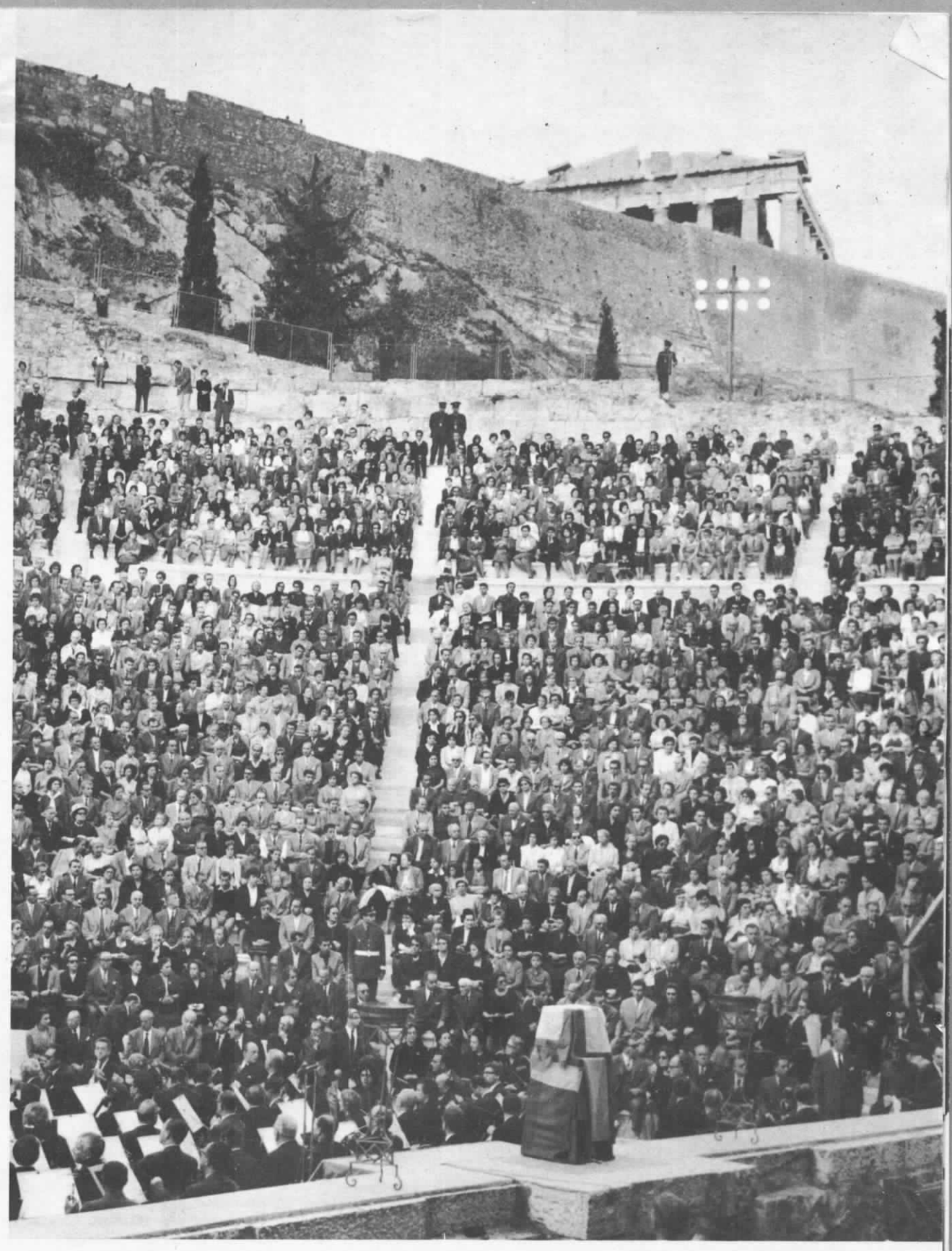
Ο ΜΕΓΑΛΟΣ ΜΑΕΣΤΡΟΣ ΠΟΥ ΠΕΘΑΝΕ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΣΤΟ ΗΡΑΚΛΕΙΟ

Μὲ τὴν εὐκαιρία τῆς ἐκδηλώσεως εἰς μνήμην τοῦ Δημήτρη Μητροπούλου ποὺ θὰ γίνῃ μεθαύριο στὴν ἔναρξη τῶν Συναυλιῶν τοῦ Μουσικοῦ Συλλόγου «Ο ΑΠΟΛΛΩΝ» καὶ τῆς Περιηγητικῆς Λέσχης Ἡρακλείου, δημοσιεύομε τὸ κατωτέρω χρονικὸν τοῦ κ. Μηνᾶ Νικηφοράκη.

Ὁ θάνατος τοῦ μεγάλου μαέστρου Δημήτρη Μητρόπουλου, μιᾶς ἀπὸ τὶς πιὸ μεγάλες καλλιτεχνικὲς μορφὲς ποὺ γέννησε ἡ Ἑλλάδα στὰ νεώτερα χρόνια, ἔφερε στὴ μνήμη τῶν φίλων τῆς μουσικῆς τὴν ἀξέχαστη παρουσία του στὸ Ἡράκλειο ἐδῶ καὶ 35 χρόνια. Καὶ ἀξίζει νὰ ξαναθυμηθοῦμε πῶς καὶ μὲ ποιοὺς ἦλθε, πῶς τὸν ὑποδέχτηκαν οἱ Ἡρακλειῶτες καὶ ποιες

Ο ΥΣΤΑΤΟΣ ΧΑΙΡΕΤΙΣΜΟΣ ΤΗΣ ΑΘΗΝΑΣ



ΜΕ ΒΑΘΕΙΑ συγκίνηση οἱ Ἀθηναῖοι, σὲ μιὰ ἐπιβλητικὴ συγκέντρωσή τους στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, ἀποχαιρέτισαν τὴν σ π ο δ ὸ τοῦ μεγάλου τέκνου τῆς Ἀττικῆς γῆς. Κατανυκτικὴ ἦταν ἡ στιγμὴ ὅταν, μετὰ τὴν κατάθεση τῶν στεφάνων τοῦ Βασιλέως, τῆς κυβερνήσεως καὶ τῆς Ἀκαδημίας, ἡ Κρατικὴ Ὀρχήστρα, χωρὶς μαέστρο, ἀπέδωσε τὸ δεύτερο μέρος τῆς Τρίτης Συμφωνίας τοῦ Μπετόβεν, ὅπου περιέχεται καὶ τὸ πένθιμο ἐμβατήριο.

Ο κ. ΚΑΝΕΛΛΟΠΟΥΛΟΣ ΚΑΤΑΘΕΤΕΙ ΣΤΕΦΑΝΟ ΤΗΣ ΚΥΒΕΡΝΗΣΕΩΣ



ΧΩΡΙΣ ΜΑΕΣΤΡΟ Η ΗΡΩΙΚΗ ΓΙΑ ΤΟΝ ΜΑΕΣΤΡΟ ΜΗΤΡΟΠΟΥΛΟ

'Απόκομμα ΕΛΕΥΘΕΡΙΑΣ

Χρονολογία .....

ΑΦΟΡΜΕΣ

Ἡ δύναμη τῶν καθιερωμένων

Ο ΘΑΝΑΤΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ Η ΘΡΗΣΚΕΙΑ ΚΑΙ Η ΕΚΚΛΗΣΙΑ

ΤΟΥ ΑΛΚΗ ΘΡΥΛΟΥ

Ἔτσι ἀποχαιρέτησα σὲ μιὰ σύντομη ὁμιλία, ποὺ μοῦ τὴν εἶχαν ζητήσει, τὸν Δ. Μητρόπουλο, τὸν Καλλιτέχνη, τὸν Φίλο:

«Γιὰ νὰ μιλήση γιὰ τὴν οὐσιαστικὴ προσφορὰ τοῦ Δημήτρη Μητρόπουλου, γιὰ τὴ μουσική του δημιουργία, κανένας δὲν εἶναι, φαντάζομαι, πιὸ ἀναρμόδιος ἀπὸ μένα. Ἔτσι θὰ περιορισθῶ νὰ θυμηθῶ τὸν Ἄνθρωπο μὲ τὸν ὁποῖο μὲ εἶχε συνδέσει πρὶν ἀπὸ χρόνια, πρὶν φύγη γιὰ τὴν Ἀμερική, μιὰ πολὺ θερμὴ φιλία. Οἱ γονεῖς μου ποὺ ἀντίθετα ἀπὸ μένα καὶ κατανοοῦσαν τὴ μουσικὴ καὶ ἐνδιαφέρονταν γι' αὐτήν, εἶχαν ἀμέσως διακρίνει τὴν ἐξαιρετική, τὴ μοναδικὴ του μεγαλοφυΐα, καὶ εἶχαν καταβάλλει κάθε προσπάθεια γιὰ νὰ ἐξομαλυνθοῦν, ὅσο γίνεται, οἱ δυσχέρειες καὶ οἱ ἀντιθέσεις ποὺ ἕνα ταλέντο, ὅσο μεγάλο κι' ἂν εἶναι, συναντᾶ πάντα πρὶν ἐπιβληθῆ κι' ἀναγνωρισθῆ, γιὰ νὰ τὸν ἐνισχύσουν στὴν πορεία του ποὺ ἔμελλε νὰ εἶναι θριαμβευτική. Ἔτσι ὁ Μητρόπουλος σύναζε ταχτικὰ στὸ σπίτι μας. Ἐχτὸς ἀπὸ τὴ συμπάθεια ποὺ αἰσθανόμουνα γι' αὐτὸν πάρα πολὺ εἶχα πάντα ἐκτιμήσει καὶ θαυμάσει τὴ θρησκευτική, μπορῶ νὰ πῶ, προσήλωσή του σ' ὅ,τι ἦταν ὁ προορισμός του: ἡ ὑπηρεσία τῆς μουσικῆς. Γιὰ τὸ Μητρόπουλο δὲν ὑπῆρχε παρὰ μόνο ἡ μουσική, ἀλλ' ἡ μουσικὴ ὅπως τὴν ἀντιλαμβανόταν αὐτός. Ἡ μουσικὴ γι' αὐτὸν δὲν ἦταν καθόλου μιὰ ἔννοια στενή, μιὰ εἰδικὴ ἀπομονωμένη μορφὴ τῆς Τέχνης, δὲν τὴν ἀποτελοῦσαν μόνον ἤχοι ἦταν σφιχτὰ συνενωμένη μὲ τὸ σύνολο τοῦ πνευματικοῦ κόσμου τοῦ ὁποίου ἦταν μιὰ ἐκδήλωση συνδεδεμένη μὲ ὅλες τὶς ἄλλες ἐκδηλώσεις του. Ὁ Μητρόπουλος ἦταν καὶ μονομερὴς γιὰ νὰ **φέρη στὴν τελειότητα τὸ ὄργανό** του καὶ καθολικός. Κι' ὅσο προχωροῦσαν τὰ χρόνια τόσο καὶ ἀφωσιωνόταν πιὸ ὁλοκληρωτικὰ στὴν Τέχνη· εἶχε φθάσει χάριν αὐτῆς στὸν ἀσκητισμό. Δὲν ἐπέτρεπε στὸν ἑαυτό του, δὲν καταδεχότανε, τὶς μικρὲς ἀσχολίες στὶς ὁποῖες ἄλλοι κοινότεροι ἀπ' αὐτὸν καταφεύγουν γιὰ ρηχὲς κι' ἐπιπόλαιες διασκεδάσεις. Πλάϊ στὸ ἔργο του πρέπει λοιπόν, πιστεύω, νὰ διατηρήσωμε στὴ μνήμη μας τὴ μορφή του σὰν τὴν ἀντιπροσωπευτικὴ καὶ ὑποδειγματικὴ τοῦ γνήσιου καὶ καθαροῦ καλλιτέχνη.

Κι' ἀνταμείφθηκε γι' αὐτὴν τὴν καθαρότητά του. Ὁ ἀδόκητος θάνατός του ὅταν βρισκότανε ἀκόμα στὴν ἀκμή του, ὅταν ἡ δημιουργική του διάθεση ἔσφυζε ἀκόμα μέσα του, κι' ἀποκρυσταλλωνότανε σὲ ἀπαράμιλλες δημιουργίες, μπορεῖ νὰ φαίνεται τραγικὸς καὶ ἄδικος, μπορεῖ μερικοὶ νὰ θεωροῦν ὅτι ἔπρεπε νὰ εἶχε ἐξοικονομήσει τὸν ἑαυτό του καὶ νὰ μὴν τὸν εἶχε παραδώσει χωρὶς περίσκεψη στὴν φλόγα ποὺ τὸν ἔκαιε· ὅμως ἄμα σκεφθοῦμε, ὅσο μποροῦμε, ψύχραιμα, δὲν γίνεται νὰ μὴ κατανοήσουμε καὶ νὰ μὴν παραδεχθοῦμε ὅτι ὁ Μητρόπουλος εἶχε τὸν ὡραιότερο καὶ τὸ πιὸ ζηλευτὸ θάνατο ποὺ μπορεῖ νὰ φαντασθῆ κανένας. Δὲν γνώρισε τὶς παραχωρήσεις καὶ τοὺς συμβιβασμοὺς ποὺ σμικραίνουν καὶ ταπεινώνουν τὸν ἄνθρωπο. Ἔμεινε ἴσαμε τὸ τέλος ὄρθιος, καὶ **ἀμπρόσθετα πέθανε μέσα στὸ περιβάλλον ποὺ ἀγαποῦσε, στὸ κλίμα μέσα στὸ ὁποῖο** αἰσθανότανε εὐτυχισμένος, ἀνάμεσα στὰ σύνεργα ποὺ εἶχε δοξάσει.

«Ω! ἀσφαλῶς οἱ Μοῖρες ἀπὸ τὴ γέννησή του τότε ποὺ τοῦ χάρισαν τὴν μεγαλοφυΐα του, μαζὶ μὲ τὴν προσωπικότητά του, τὸν χαρακτῆρα του, ὡς τώρα στὸ θάνατό του ποὺ τοῦ ἔδωσαν τὴν ἀκραία ἀθανασία, πολὺ ἀγάπησαν τὸν Δημήτρη Μητρόπουλο!»

«Ὅταν πληροφορήθηκα ὅτι ὁ Δημήτρης Μητρόπουλος εἶχε ἐκφράσει τὴν εὐχὴ τὸ σῶμα του νὰ καῆ, νὰ ἐξαϋλωθῆ καὶ νὰ ἐξαερωθῆ μέσα σὲ λίγη ὥρα ἀπὸ τὴν ἀγνὴ φλόγα καὶ νὰ μὴ γνωρίση τὴ σιγανὴ καὶ φριχτὴ φθορὰ μέσα στὴ γῆ, καὶ ὅτι ἡ εὐχή του εἶχε πιστὰ εἰσακουσθῆ, νόμισα ἀρχικὰ ὅτι ἡ εὐθανασία καὶ ἡ ἀγάπη τῶν Μοιρῶν εἶχαν συμπληρωθῆ. Πραγματικὰ τί μποροῦσε νὰ εἶναι πιὸ κοντὰ στὴν ἀποθέωση ἀπὸ τὴ μεταφορὰ τῆς σποδοῦ, ποὺ καθὼς ἔχει μεταβάλει τὴν ὕλη μοιάζει πὼς δὲν διαφυλάγει παρὰ τὴν Ἰδέα, στὸ χῶρο ἀκριβῶς ὅπου ὁ Καλλιτέχνης εἶχε μεταρσιωθῆ, ἐργασθῆ, καὶ δώσει ἔκφραση στὴ σπάνια, στὴν ἐξαιρετική του μουσικὴ ἰδιοσυγκρασία; Ἕνας χῶρος ἐντελῶς ἰδιάμορφος, ἐντελῶς ἄλλος ἀπὸ κεῖνον ὅπου χωρίζονται τελειωτικὰ οἱ ζωντανοὶ ἀπὸ τὸ πλῆθος τῶν νεκρῶν ἦταν ἐκεῖνος ποὺ ἄρμοζε σὲ μιὰ μοναδικότητα. Ὄχι ἡ καταθλιπτικὴ ἀτμόσφαιρα καὶ τὰ μελαγχολικὰ μισοσκόταδα **τῶν ἐκκλησιῶν, ὄχι οἱ ἀσφιξιὲς ἀναθυμιάσεις τῶν** κεριῶν καὶ τοῦ λιβανιοῦ, ἀλλ' ὁ ὁρίζοντας κι' ὁ οὐρανός, ἕνα μειλίχιο καὶ πρᾶο δειλινὸ φωτισμένο ἀπὸ τὶς στερνὲς θωπευτικὲς ἀχτῖνες ἑνὸς λαμπροῦ ἥλιου ποὺ ἔσβηνε ἁπαλά, ἦταν τὸ περιβάλλον μέσα στὸ ὁποῖο ἀποχαιρέτησαν τὸν Μητρόπουλο ὅσοι πολὺ τὸν θαύμασαν καὶ τὸν ἀγάπησαν. Καμμιὰ ὑποχρεωτικὴ παρουσία τοῦ κλήρου δὲν ἀνέμιζε τὴν ἀπαγγελία μὲ ἔρρινη φωνὴ ψαλμῶν καὶ ρητῶν τυπικῶν, καθορισμένων, στερεότυπων, καὶ λοιπῶν παράφωνων στὸ λόγο ποὺ διαμορφωνότανε εἰδικὰ ἐκείνη τὴν ὥρα καὶ ἔβγαινε ἀπὸ τὴν καρδιὰ καὶ τὴ συγκίνηση.

«Οσο κι' ἂν βάραινε ἡ θλίψη καὶ τὸ πάθος παρακολούθησα ὅλη τὴν τελετὴ συνεπαρμένη ἀπὸ τὴν ὑπέρτατη ὁμορφιά της καὶ τὴν ἐναρμόνισή της μὲ τὸν ὕστατο χαιρετισμὸ σὲ μιὰ προσωπικότητα ποὺ ξεπερνοῦσε πολὺ τὸ κοινὸ μέτρο. Ἰδανικώτερη κηδεία γιὰ ἕναν καλλιτέχνη δὲν ἦταν δυνατὸ νὰ φαντασθῆ κανένας.

Ἐν τούτοις ὕστερα ἀπὸ ἕνα κάποιο διάστημα ἐκεῖνες οἱ ἀμφιβολίες ποὺ πάντα μὲ καταδιώκουν, ποὺ συστηματικὰ καὶ πνευματικὰ πάντα μοῦ δείχνουν καὶ τὴν ἄλλη ὄψη τῶν ὅσων πιστεύω, ἤρθαν καὶ πάλι νὰ μὲ δηλητηριάσουν. Δὲν μπόρεσα νὰ μὴν σκεφθῶ : Εἶναι βέβαιο ὅτι αὐτὴ ἡ παγανιστικὴ κηδεία θὰ εὐχαριστοῦσε τὸν Μητρόπουλο ; Ὅ,τι εἶναι γιὰ

ΣΥΝΕΧΕΙΑ ΕΚ ΤΗΣ 1ης ΣΕΛΙΔΟΣ

μένα ἔξοχο, εἶναι βέβαιο πὼς θὰ ἦταν τὸ ἴδιο καὶ γι' αὐτόν; Δὲν ξέρω μιὰ ποὺ ἡ ἀπουσία τοῦ Μητρόπουλου ἀπὸ τὰς Ἀθήνας μὲ εἶχε ἐμποδίσει ὅλα τὰ τελευταῖα χρόνια νὰ ἔρθω σ' ἐπικοινωνία μαζί του, καὶ νὰ συζητήσω μαζί του, ἂν εἶχε σαφέστατα διαχωρίσει τὴν Ἐκκλησία ἀπὸ τὴ Θρησκεία, ἀλλ' ἐκεῖνο ποὺ ξέρω εἶναι ὅτι ἦταν ἀνέκαθεν καὶ ἐξακολουθοῦσε νὰ εἶναι ἕνας τύπος βαθύτατα θρησκευμένος. Ὁ μεταφυσικὸς κόσμος δὲν ἦταν καθόλου γι' αὐτὸν ἕνας κόσμος κλειστὸς καὶ ξένος, ἀνύπαρχτος. Ἡ ψυχή του τὸν ἀναζητοῦσε κι' ἀναπαύτανε μέσα σ' αὐτὸν σχεδὸν τόσο ὅσο μέσα στὸν κόσμο τῆς μουσικῆς. Ἔτσι, κι' ἂς μὴν εἶναι βέβαιο, εἶναι τουλάχιστον πιθανὸ ὅτι ἂν εἶχε ὑποπτευθῆ τὴν ἐχθρικὴ στάση τῆς Ἐκκλησίας ἀπέναντι στὴν τέφρα θὰ εἶχε διστάσει νὰ ἐκφράση τὴν ἐπιθυμία τὸ σῶμα του νὰ παραδοθῆ στὴ φωτιά. Ἴσως νὰ ὑποπτευθῆ αὐτὴ τὴ στάση μιὰ ποὺ ὅπως τὸ ὑποστήριξαν σοφοὶ καὶ ἔγκριτοι θεολόγοι κανένας κανόνας δὲν τὴν ὁρίζει; Ἡ Ἐκκλησία μόνον γιὰ νὰ μείνη πιστὴ σὲ μιὰ παράδοση, σὲ μιὰ συνήθεια, ποὺ δὲν ἔχει δύναμη νόμου, προσκολλήθηκε σ' αὐτὴν πεισματικά, μὲ μωπία, μὲ στενοκεφαλιά, μὲ τέλεια παρεξήγηση καὶ τοῦ δικοῦ της συμφέροντος. Γιατὶ δὲν καταλαβαίνω πὼς φαντάζεται ὅτι ἐξυπηρετεῖ τὸ γόητρό της ὅταν φανερώνη μιὰ ἀκραία ἀπουσία κατανόησης καὶ προσαρμογῆς, ὅταν δείχνη ὅτι κυριαρχεῖται ἀπὸ τὸν σχολαστικὸ φαρισαϊσμὸ ποὺ ὁ Χριστὸς εἶχε ἐκδιώξει ἀπὸ τὸ Ναό. «Ὅταν ἀποπέμπη μακρυά της τοὺς πνευματικοὺς ἀνθρώπους καὶ τοὺς καλλιτέχνες; Ὕστερα ἀπὸ τὸν Καζαντζάκη τὸν ὁποῖον εἶχε θελήσει κ' ἐπιδιώξει νὰ ἀναθεματίση ἐπειδὴ εἶχε ἀποκαλύψει κάποιο μυστικὸ ποὺ δὲν ἦταν σύμφωνο μὲ τὸ δόγμα της, ἀλλὰ γιὰ τὸ ὁποῖο ἦταν χρέος του σὰν πνευματικοῦ ἀνθρώπου νὰ μιλήση μιὰ ποὺ πίστευε ὅτι ἦταν ἡ ἀλήθεια, μιὰ ποὺ ἦταν ἡ δική του ἡ ἀλήθεια, ὕστερα ἀπὸ τὸν Καζαντζάκη τὸν ὁποῖο μόνο ζορισμένη ἀποφάσισε στερνὰ νὰ συνοδεύση στὸν τάφο του, ἀπώθησε καὶ τὸ Μητρόπουλο. Αὐτὴ τὴ φορὰ ἀκόμα πιὸ ἀδικαιολόγητα γιατὶ ὁ Μητρόπουλος ποτὲ δὲν τῆς εἶχε ἐναντιωθῆ. Τὸ ἐναντίο. Πὼς νὰ μὴ σκεφθοῦμε ὅτι ἡ Ἐκκλησία, ἀκριβῶς ἐπειδὴ πιστεύει στὴν ἐπιβίωση τῶν ψυχῶν διέπραξε ἕνα θανάσιμο σφάλμα; Ἐνῶ συχνά, ἐνῶ κατὰ κανόνα, ἐπιβάλλει—ἀτοπώτατα— τὴν παρουσία της καὶ σὲ κείνους ποὺ δὲν τὴν θέλουν, ἀρνήθηκε, τὸ ἴδιο ἄτοπα, τὴν συμπαράσταση της —τὴν συμπαράσταση ποὺ κανένας γιατρὸς τῶν σωμάτων δὲν τὴν ἀρνεῖται, δὲν ἔχει δικαίωμα νὰ τὴν ἀρνηθῆ σ' ὁποιον τὴ ζητήσει —σὲ κάποιον ποὺ σύμφωνα μὲ τὴν πίστη της στὴν ἀθανασία τῶν ψυχῶν πρέπει νὰ συναισθανθῆκε τὴν ἀρνησή της. Ἀπαρνήθηκε κάποιον ποὺ τὸ μόνο του κρῖμα εἶναι ὅτι, ἀντίθετα ἀπ' αὐτήν, προτίμησε τὴν καθαρὴ φωτιὰ ἀπὸ τὰ βρώμικα κι' ἀηδῆ σκουλήκια. Τὸ κρῖμα αὐτὸ —ἂν εἶναι κρῖμα —ἡ Ἐκκλησία ποὺ ζητεῖ ἀπὸ τὸ Θεὸ τὸν ὁποῖο ἰσχυρίζεται ὅτι ἀντιπροσωπεύει, νὰ συγχωρέση ὅλες τὶς ἁμαρτίες τὶς ἐκούσιες κι' ἀκούσιες, δὲν παραδέχθηκε οὔτε νὰ τὸ ἀνεχθῆ!

Κι' ἄλλες σκέψεις διαπερνοῦν τὸ νοῦ μου. Ὁ Μητρόπουλος μὲ τὴν ἄλλη του εὐχὴ νὰ μὴν κατατεθοῦν στὴ σορό του λουλούδια, δήλωσε πὼς ἐπιθυμεῖ ὁ θάνατός του νὰ μὴν προκαλέση ἀναστατώσεις. Ἦταν πάντα τόσο λιτὸς καὶ μετριόφρονας! Ἀπέφευγε συστηματικὰ τοὺς θορύβους γύρω ἀπὸ τὸ ἀνθρώπινό του ἄτομο· ἤθελε ν' ἀχτινοβολῆ μόνο σὰν καλλιτέχνης. Κι' ὅμως ὁ ἐνταφιασμὸς τῆς τέφρας του, ἡ ἡ κατάθεσή της σ' ἕναν κατάλληλο χῶρο, εἶναι πρόβλημα καὶ δημιουργεῖ διλήμματα, συζητήσεις. Εἴμαστε λοιπὸν καταδικασμένοι οἱ ἀγνότερες προθέσεις μας ὅταν ξεφεύγουν ἀπὸ τοὺς χαραγμένους δρόμους νὰ ἔχουν γιὰ ἀποτέλεσμα τὰ ἀντίθετα ἀπ' ὅσα προσδοκούσαμε; «Ω! φυσικὰ στὴν Τέχνη μποροῦμε καὶ ὀφείλομε νὰ εἴμαστε ὅσο εἶναι στὶς δυνατότητές μας πρωτότυποι, προσωπικοί, πρωτοπόροι. Στὴν ἰδιωτική μας ὅμως ζωὴ μήπως εἶναι προτιμότερη, ἂν θέλωμε νὰ μὴν φανοῦμε ἐκκεντρικοὶ καὶ νὰ μὴν ἐντυπωσιάσουμε, ἡ συμμόρφωση μὲ τὰ πανίσχυρα καθιερωμένα, ἡ ὑποταγὴ στὴ ρουτίνα, ἡ ἀποφυγὴ τῆς ἀνταρσίας ποὺ δὲν ὁδηγεῖ παρὰ σὲ χρεωκοπία; Μήπως σὲ τελευταία ἀνάλυση εἶναι προτιμότερη ἡ ταπείνωση τῆς ὑποταγῆς ἀπὸ τὴ χρεωκοπία;

Ξαναστοχάζομαι τὶς τελευταῖες μου σκέψεις κι' ἀπορῶ. Πῶς ἔφθασα σὲ τοῦτα τὰ συμπεράσματα ποὺ ἀντιβαίνουν σὲ ὅσα μοῦ ἀρέσουν καὶ μὲ ἐλκύουν ἀλλὰ πού, ἀφοῦ ἔστω καὶ παροδικὰ τὰ ἔνοιωσα ἀληθινά, ἔπρεπε νὰ τὰ ἐκφράσω; Μήπως βρίσκομαι σὲ περίοδο μέγιστης ἔφεσης, ἀπαισιοδοξίας, ἠττοπάθειας ; Μπορεῖ...

ΑΛΚΗΣ ΘΡΥΛΟΣ

ΒΡΑΔΥΝΗΣ

18 ΝΟΕ. 1960

Ἡ Διεθνὴς Μουσικὴ Κίνησις

Οἱ Ἀμερικανοὶ θρηνοῦν τὸν Μητρόπουλο

Η ΣΥΓΚΙΝΗΤΙΚΗ ΙΣΤΟΡΙΑ ΤΟΥ ΤΖΕΪΜΣ ΝΤΙΞΟΝ

ΑΝΤΑΞΙΟΣ ΤΟΥ ΜΕΓΑΛΟΥ ΔΑΣΚΑΛΟΥ ΤΟΥ

ΝΕΑ ΥΟΡΚΗ, Νοέμβριος.('Ιδιαιτ. ὑπηρ.). — Σὰν κεραυνὸς ἔπεσε στὴ Νέα Ὑόρκη καὶ σ' ὅλας τὰς Ἡνωμένας Πολιτείας ἡ εἴδησις τοῦ θανάτου τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Εἶναι ἀπερίγραπτος ὁ πόνος τῶν μουσικῶν ποὺ εἶχαν τὴν τύχη νὰ παίξουν ὑπὸ τὴν διεύθυνσί του, ἀλλὰ καὶ ὅλων ἐκείνων ποὺ εἶχαν γνωρίσει τὸν θαυμάσιο μουσικὸ καὶ τὸν ἐξαιρετικὸ «ἄνθρωπο» Μητρόπουλο. Ἰδιαίτερα οἱ μουσικοὶ καὶ τὸ κοινὸ τῆς Μιννεαπόλεως, ὅπου ὁ ἐνθουσιασμὸς καὶ ἡ ἀοκνη ἐργασία τοῦ Δημήτρη Μητροπούλου ἐπὶ σειρὰν ἐτῶν, ἀνέδειξε τὴν Συμφωνικὴν Ὀρχήστρα τῆς πόλεως σὰν μιὰ ἀπὸ τὶς καλλίτερες ἀμερικανικὲς ὀρχήστρες, θρηνοῦν τὸν ἀδόκητο θάνατό του ποὺ εἶναι μιὰ σκληρὴ ἀπώλεια ὄχι μόνο γιὰ τὴν Ἀμερική, ὄχι μόνο γιὰ τὴν Ἑλλάδα, ἀλλὰ γιὰ ὅλον τὸν πολιτισμένο κόσμο. Οἱ μουσικοὶ τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης, ὅλοι οἱ καλλιτέχναι τῆς Μετροπόλιταιν Ὄπερα, ὅλοι οἱ θαυμασταί του, θρηνοῦν τὸ χαμό του καὶ δὲν μποροῦν ἀκόμα νὰ συλλάβουν τὸ φριχτὸ γεγονὸς πὼς δὲν θὰ τὸν ξαναϊδοῦν, δὲν θὰ τὸν ξανακούσουν ποτὲ πιά!...

Ὅσοι γνώρισαν ἀπὸ πιὸ κοντὰ τὸν Μητρόπουλο, ἔχουν καὶ κάτι νὰ διηγηθοῦν ἀπ' τὴν ἰδιωτική του ζωή, ἀπ' τὶς καλωσύνες, ἀπ' τὶς ἀγαθοεργίες του. Μιὰ συγκινητικὴ Ἱστορία εἶναι κι' ἡ Ἱστορία τοῦ νεαροῦ ἀρχιμουσικοῦ Τζέϊμς Ντίξον, ποὺ ὑπῆρξε μαθητὴς τοῦ Μητροπούλου καὶ παρὰ λίγο θετὸς υἱός του.

Ἡ Ἱστορία ἀρχίζει ἀπὸ τὰ πρῶτα χρόνια τῆς ἐργασίας τοῦ Μητροπούλου στὴν Μιννεάπολι. Ὁ Ἕλληνας ἀρχιμουσικὸς ἔβλεπε νὰ παρακολουθῆ τακτικὰ τὶς δοκιμές του μὲ τὴν ὀρχήστρα ἕνα νεαρὸ ἀγόρι ποὺ μόλις θᾶταν τότε δέκα τεσσάρων ἢ δέκα πέντε ἐτῶν. Αὐτὸ ἔκανε ἐντύπωσι στὸν Μητρόπουλο — ἦταν μιὰ ἐποχὴ ποὺ μόλις ἄρχιζε νὰ ξυπνάη τὸ ἐνδιαφέρον τοῦ κοινοῦ τῆς Μιννεαπόλεως γιὰ τὴ μουσικὴ —καὶ ἀπὸ περιέργεια, φώναξε τὸ μικρὸ ἀγόρι καὶ τὸ ρώτησε ποιὸς ἦταν, ἂν σπούδαζε μουσικὴ κλπ. Καὶ τότε ἔμαθε τὴν συγκινητικὴ Ἱστορία του. Ἦταν ὁ Τζέϊμς Ντίξον, ποὺ, πεντάρφανο παιδί, εἶχε υἱοθετηθῆ ἀπὸ ἕνα ζεῦγος Ντίξον. Ναί, ἐσπούδαζε μουσικὴ στὸ Πανεπιστήμιο τῆς Ἰόββα, ἀλλά, φιλότιμο παιδί, γιὰ νὰ μὴν ἐπιβαρύνη τοὺς θετούς του γονεῖς, ἐργαζόταν σκληρὰ τὴ νύχτα σ' ἕνα φοῦρνο!...

Ὁ Μητρόπουλος συγκινήθηκε, καί, ὅταν διεῖδε τὸ ταλέντο τοῦ νεαροῦ Τζέϊμς, τὸν πῆρε ὑπὸ τὴν προστασία του καὶ τὸν προώθησε στὶς σπουδές του. Γιὰ τὸν Ντίξον, ὁ Μητρόπουλος ἔγινε πιὰ ὁ Θεός του. Ἐξ ἄλλου ὁ μεγάλος μας ἀρχιμουσικὸς ἐκτιμοῦσε ὅλο καὶ περισσότερο, παράλληλα μὲ τὸ ταλέντο τοῦ νεαροῦ μαθητοῦ του, καὶ τὸν λαμπρό του χαρακτῆρα, τὰ πλούσια ψυχικά του χαρίσματα. Κάποτε μάλιστα θέλησε νὰ τὸν υἱοθετήση... Ἀλλὰ ὁ Ντίξον δὲν δέχθηκε «γιὰ νὰ μὴν θίξη τοὺς θετούς του γονεῖς ποὺ τὸν εἶχαν ἀναθρέψει», πρᾶγμα ποὺ ἔκανε τὸν Μητρόπουλο νὰ τὸν ἐκτιμήση ἀκόμα περισσότερο...

Σήμερα ὁ Ντίξον εἶναι ὁ γενικὸς κληρονόμος τοῦ Μητροπούλου, ἀλλά, ἀντίθετα μὲ ὅσα διαβάσαμε σὲ μερικὲς Ἀθηναϊκὲς ἐφημερίδες, πολὺ λίγα πράγματα ἔχει νὰ κληρονομήση. Ὁ Μητρόπουλος δὲν εἶχε σπίτι — οἱ δημοσιογράφοι τῶν Ἀθηνῶν ἐρμήνευσαν λανθασμένως τὴν ἀγγλικὴ λέξι «Household» πού, δὲν σημαίνει «σπίτι», ἀλλὰ τὰ «περιεχόμενα», τὰ «ὑπάρχοντα» τοῦ σπιτιοῦ. Ὁ Ντίξον κληρονομεῖ τὰ ὑπάρχοντα τοῦ μικροῦ διαμερίσματος τοῦ ξενοδοχείου ὅπου ἔμενε ὁ Μητρόπουλος ἐδῶ, στὴ Ν. Ὑόρκη— προσωπικὰ ἀντικείμενα, βιβλία, δίσκους κλπ. —ἐκτὸς ὡρισμένων χειρογράφων ποὺ θὰ σταλοῦν προσεχῶς στὰς Ἀθήνας, ὅπου, μαζὶ μὲ μερικὰ ἄλλα χειρόγραφα ποὺ βρίσκονται σὲ φιλικό του ἀθηναϊκὸ σπίτι, θὰ σχηματίσουν ἕνα μικρὸ Μουσεῖον Μητροπούλου....

Αὐτὴ εἶναι ἡ συγκινητικὴ Ἱστορία τοῦ Τζέϊμς Ντίξον πού, ἐν τῷ μεταξύ, μὲ τὸ ἐξαιρετικό του ταλέντο ἐξελίχθηκε σ' ἕνα ἄξιο ἀρχιμουσικὸ ποὺ τιμάει τὸ ὄνομα τοῦ μεγάλου Δασκάλου του. Διηύθυνε ἐπ' ἀρκετὸ καιρὸ τὴν ὀρχήστρα τοῦ Πανεπιστημίου τῆς Ἰόββα, ὅπου εἶχε σπουδάσει καὶ σήμερα διευθύνει τὴν ἐξ 90 ὀργάνων Συμφωνικὴ Ὀρχήστρα τοῦ μεγάλου Πανεπιστημίου τῆς Βοστώνης. Ἐν τῷ μεταξὺ διηύθυνε δυὸ φορὲς στὴ Γερμανία μὲ μεγάλη ἐπιτυχία, ἐπισκέφθηκε δυὸ φορὲς τὴν Ἑλλάδα, τὴν πρώτη σὰν περιηγητής, τὴ δεύτερη, τὸ 1956, γιὰ νὰ διευθύνη μιὰ συναυλία τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

Α. Π.

Σημείωσις τῆς «Βραδυνῆς»: Πράγματι, ὁ Τζ. Ντίξον διηύθυνε στὶς 23 Ἰουλίου 1956, στὸ Ὠδεῖον Ἡρώδου, τὴν Κρατικὴ μας Ὀρχήστρα μὲ τεράστια ἐπιτυχία. Στὸ πρόγραμμά του ἦταν τὸ «Πρελούδιο κι' ὁ θάνατος τῆς Ἰσόλδης» ἀπὸ τὸ «Διδὼ καὶ Αἰνείας» τοῦ Πέρσελ κατὰ μεταγραφὴ Μητροπούλου, ἡ «Τραγικὴ Εἰσαγωγὴ» καὶ ἡ 1η Συμφωνία τοῦ Μπράμς, καὶ ἡ σύνθεσι τοῦ Ἀμερικανοῦ Γουώλιγκφορντ Ρήγκερ «Μουσικὴ γιὰ Ὀρχήστρα».ό

'Απόκομμα Ἀθηναϊκῆς Ἀναγεννήσεως

Χρονολογία 19 ΝΟΕ. 1960

ΣΤΟΝ ΜΕΓΑΛΟ ΠΟΥ ΕΦΥΓΕ

ΧΩΡΙΣ ΜΑΕΣΤΡΟ

Τοῦ κ. ΔΙΟΝΥΣΗ ΜΑΥΡ. ΜΥΛΩΝΑ

Δὲν τὸν ἔκλαψαν μόνο οἱ Ἕλληνες μαθητές του καὶ παλιοὶ φίλοι του. Δὲν τὸν ἔκλαψαν μόνο οἱ συνεργάτες του τῆς Μετροπόλιταν στὴ Νέα Ὑόρκη ποὺ τόσα χρόνια πέρασε μαζί τους δουλεύοντας τὰ ἀθάνατα ἔργα τῆς θείας τέχνης τῶν ἤχων. Δὲν τὸν ἔκλαψαν μόνο οἱ μουσικοὶ τῆς Σκάλας ποὺ μπροστὰ στὰ μάτια τους ἔσβυσε. Τὸν ἔκλαψε ἡ καρδιὰ τοῦ κόσμου ὅλου. Ἡ Μπαγκέττα του ἔπεσε μέσα στὴν ὄπερα τοῦ Μιλάνου, ἀλλὰ ὁ κρότος της ἀκούστηκε στὰ πέρατα τοῦ κόσμου. Καὶ ὅταν ἔγειρε ὁ μαέστρος στὸ πλάϊ, σὰν ἀηδόνι ἄπνοο, χτυπημένος κατακέφαλα ἀπ' τὴ μοῖρα, γέμισε τὸ μπόϊ του τὴ γῆ. Ἡ Δύναμη τοῦ Πεπρωμένου, τὸ τελευταῖο ἔργο ποὺ διεύθυνε, ποὺ δὲν τὸν ἄφησε ὁ χάρος, αὐτὸς ὁ ὑπερμαέστρος νὰ τελειώσει, ἀντιλάμπιζε, θαρρεῖς, σὰν τίτλος τὴ δύναμη τοῦ δικοῦ του πεπρωμένου. Τὸ πεπρωμένο αὐτὸ τὸ ἄγνωστο ποὺ βάζει τὴ σφραγίδα του ὅποτε θέλει, ὅπως θέλει, στὸ ἔργο τῆς ζωῆς· θάνατος. Ἀλλὰ τί θάνατος καλύτερος γιὰ τὸ μεγάλο μαέστρο. Τί θάνατος ζηλευτὸς γιὰ κάθε μαέστρο! Νὰ πέφτει ἐκεῖ στό πόστο του· πάνω στὴν ἐξεδρούλα, μπροστὰ στὰ ὄργανα, μὲ τὰ χέρια ἁπλωμένα καὶ τὴν ἀγωνιώδικη ἐκείνη ἔκφραση στὸ πρόσωπο ποὺ δείχνει ὅλο τὸν ἐσωτερικὸν ἀγώνα τῆς στιγμῆς. Σὰ στρατιώτης ποὺ τὸν βρίσκει τὸ βόλι στὸ σταυρό, μέσα στὸ φούντωμα τῆς μάχης, στὴ θέση του, πλάϊ στοὺς συντρόφους του.

Ἔπεσε ὁ Δημήτρης Μητρόπουλος στὸ φούντωμα τῆς μάχης τοῦ πνεύματος γιὰ τὸ κέρδισμα τῆς νίκης τοῦ Ἀνθρώπου· τῆς ἀξίας Ἄνθρωπος. Γιατὶ τὶ ἦταν ἡ ζωή του ὁλάκερη ; Ἡ ζωὴ τοῦ κάθε μεγάλου καλλιτέχνη ;

Ἀγώνας ἐναντίον τοῦ ἐχθροῦ τοῦ ἄγνωρου —καὶ γι' αὐτὸ ἀγώνας δύσκολος, ὕπουλος πολλὲς φορὲς ἀπ' τὴ μεριὰ τοῦ ἐχθροῦ—, ποὺ πιάνει τὸ πνεῦμα καὶ τὸ τραβάει πρὸς τὰ κάτω. Πρὸς τὸ σκοτάδι. Ἐκεῖνο ψηλώνει πρὸς τόν ἥλιο· θέλει νὰ τὸν φθάσει· νὰ γιομίσει φῶς· νὰ γίνει τὸ ἴδιο φῶς· δὲν φοβᾶται μὴν καεῖ. Δὲν καίγεται. Ὅσο πυρώνεται τόσο δυνατώτερο γίνεται. Τόσο πιὸ ἄξιο. Καὶ μάχεται, λοιπόν, ἀγώνα τιτάνειο ἀπὸ χιλιάδες πολλὲς χρόνια τώρα μὲ τὴ λάσπη. Ξεφεύγει ἀπ' τὴν ἀγκαλιὰ τῆς μάννας του καὶ κοιτάει ψηλά. Αὐτὴ εἶναι ἡ ἀποστολὴ τοῦ γιοῦ, τῆς κόρης : νὰ κεφαλώσει τὸν πατέρα· τὴ μάνα· τὸν πρόγονο· νὰ ἀνέβει ἕνα σκαλοπάτι πιὸ πάνω. Ἕνα σκαλοπάτι κάθε χίλια χρόνια, κάθε αἰώνα, κάθε χρόνο. Ποιοὶ βοηθᾶνε σ' αὐτὸ τὸ ἀνέβασμα ; Οἱ ἄνθρωποι ὅλοι ὅσοι αἰσθάνονται τὸν προορισμὸ τοῦ Ἀνθρώπου Διερμηνευτὲς αὐτοῦ τοῦ ἀγώνα, ἐξηγητὲς αὐτῆς τῆς τάσης, οἱ καλλιτέχνες.

Κορυφαῖος μέσα στοὺς σύγχρονους ἐξηγητές, καὶ γι' αὐτὸ ὁδηγός, ὁ Δημήτρης Μητρόπουλος. Δύναμη πνευματικὴ μεγάλη. Ὁδηγητὴς ἀληθινός· γι' αὐτὸ καὶ προσωπικότητα μὲ λάμψη παγκόσμια. Ὅλοι τὸν καλοῦν νὰ τοὺς δείξει, νὰ τοὺς ξηγήσει τὸν ἀγώνα τὸν ἀόρατο. Καὶ πάει, ἀπ' τὴ Νέα Ὑόρκη στὸ Βερολῖνο, στὸ Μιλάνο, στὴ Χάγη, στὴ Μόσχα, ξαναγυρίζει στὴν

Ο ΝΟΣΤΑΛΓΟΣ ΤΟΥ ΦΑΛΗΡΟΥ

Αναδιφώνιας τὸ παλιρικὸ σπίτι τοῦ Μητρόπουλου



ΜΕ ΤΗΝ ΑΓΑΠΗΜΕΝΗ ΤΟΥ ΜΗΤΕΡΑ ΣΤΑ 1902

Στὴν ὁδὸν Τρίτωνος 19, στὸ Παλιὸ Φάληρο, ὑπάρχει ἀκόμη τὸ μεγάλο διώροφο σπίτι ὅπου γεννήθηκε καὶ ἔζησε τὰ πρῶτα εἴκοσι χρόνια τῆς ζωῆς του ὁ Δημήτρης Μητρόπουλος. Σήμερα τὸ σπίτι αὐτό, ποὺ στὴν εἴσοδό του ὑψώνονται δυὸ γερασμένοι φοίνικες, ἔχει ἀποχωρισθῆ ἀπὸ τὴν ἁπλόχωρη αὐλή του κ' ἐπισκευάζεται ριζικὰ ἀπὸ τὸν νέο ἰδιοκτήτη του. Ἡ μητέρα τοῦ ἀρχιμουσικοῦ τὸ πούλησε στὴν κατοχή, ὅταν, γιὰ νὰ συντηρηθῆ, ἔδωσε ἀκόμη τὸ πρῶτο βιολὶ καὶ τὸ ἀγαπημένο πιάνο τοῦ διάσημου γιοῦ της. Τὸ σημερινὸ κτίριο, ποὺ ἦταν κάποτε ἀρχοντικὸ μὲ 24 δωμάτια, δὲν θυμίζει τίποτα ἀπὸ τὴν πρὸ 50ετίας αἴγλη του, ὅταν ὁ δερματέμπορος Ἰωάννης Μητρόπουλος ζοῦσε εὐτυχισμένος μὲ τὴν σύζυγό του Ἀγγελικὴ, τὸν γιό του Δημήτρη καὶ τὴν κορούλα του τὴν Ἑλενίτσα. Σήμερα κανένα μέλος τῆς οἰκογενείας αὐτῆς δὲν ζῆ. Ὁ πατέρας πέθανε ὅταν ὁ γιός του σπούδαζε ἀκόμα. Ἀκολούθησε ὁ θάνατος τῆς μικρῆς στὴν Ἐλβετία, ὅπου φοιτοῦσε σὲ κολλέγιο. Ἡ μητέρα ἔζησε πολλὰ χρόνια μετὰ καὶ χάρηκε τὴν δοξασμένη ἄνοδο τοῦ παιδιοῦ της, ἀλλὰ πέθανε τὸ 1946 σὲ ἡλικία 75 ἐτῶν, ἔχοντας νὰ τὸ δῆ ἀπὸ τὸ 1939. Τέλος, ὁ κύκλος τοῦ θανάτου ἔκλεισε πρὶν λίγες ἡμέρες στὸ πόντιουμ τῆς Σκάλας τοῦ Μιλάνου, ὅπου ἔπεσε ἀπὸ τὰ χέρια τοῦ μαέστρου, γιὰ πάντα, ἡ ἐκφραστικὴ μπαγκέττα του. Ἂς σημειωθῆ ὅτι καὶ οἱ τέσσαρες νεκροὶ ὑπέφεραν ἀπὸ τὴν καρδιά τους.

Ο ΠΑΤΕΡΑΣ γκρίνιαζε, δὲν τὸν ἤθελε μουσικό. Ὁ μικρὸς Δημήτρης κλεινόταν κρυφὰ σ' αὐτὸ τὸ δωμάτιο νὰ παίξη βιολί.

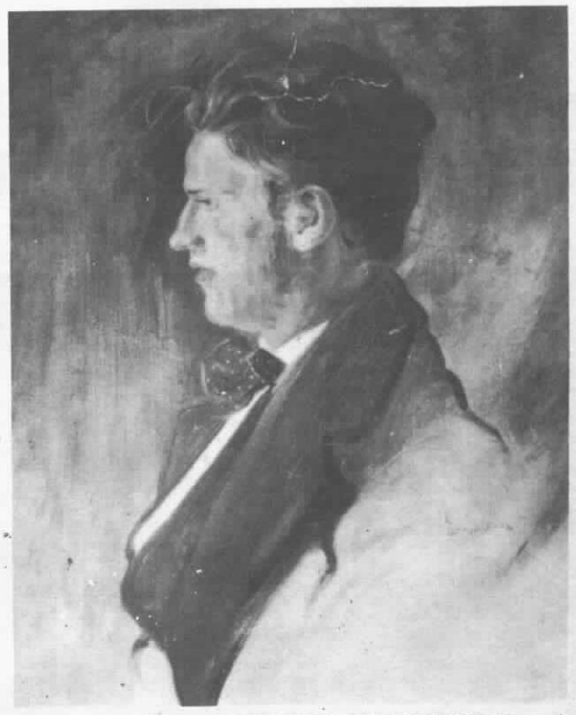


Στὴν τελετὴ τῆς μεταφορᾶς τῆς σποδοῦ τοῦ Μητρόπουλου παρευρέθησαν οἱ θεῖοι του καὶ τὰ ἐξαδέλφια του, τόσο ἀπὸ τὴν οἰκογένεια τοῦ πατέρα του, ὅσο καὶ ἀπὸ τὸ σόϊ τῆς μητέρας του, ποὺ τὴν ὑπεραγαποῦσε, γιατὶ ἦταν ἡ μόνη μέσα στὸ Μητροπουλαίϊκο, ποὺ δὲν τοῦ εἶχε φέρει καμμία ἀντίρρηση νὰ γίνη μουσικός. Κι' ὅμως μὲ ὅλους αὐτοὺς τοὺς συγγενεῖς, ποὺ πενθοῦσαν τὸν θάνατό του, ὁ μαέστρος δὲν εἶχε καμμιὰ ἀπολύτως ἐπαφή. Ὁ μόνος ἄνθρωπος, ἔξω ἀπὸ τοὺς συνεργάτες καὶ τοὺς ἐλάχιστους φίλους του, ποὺ ἐξασκοῦσε μιὰ συναισθηματικὴ ἐπιρροὴ ἐπάνω του ἦταν μιὰ ἄσημη γρηούλα, παλιὰ γνώριμη τοῦ σπιτιοῦ τους, ἡ ὁποία εἶχε παρασταθῆ, τόσο σὰν νοσοκόμος, ὅσο καὶ σὰν ἔμπιστη, στὴ μητέρα του κατὰ τὰ δέκα τελευταῖα χρόνια τῆς ζωῆς της. Καὶ ὅταν τὸ 1958 εἶχε ἔλθει στὴν Ἀθήνα ὁ μεγάλος μουσικός, ἐκτὸς ἀπὸ λίγους φίλους του ποὺ εἶδε, πῆγε ἀργὰ τὸ βράδυ, ἴσως ξημερώματα, στὸ Παλιὸ Φάληρο γιὰ νὰ δῆ τὴν γυναῖκα αὐτή. Τὸ ταξὶ θὰ τὸν ἄφησε ἐκεῖ κάπου στὸ Τροκαντερὸ κι' αὐτός, ρουφώντας ἰώδιο καὶ ἁρμύρα ἀπὸ τὴν φαληριώτικη παραλία, θὰ πῆγε περπατώντας ἕως τοὺς δύο φοίνικες τῆς ὁδοῦ Τρίτωνος. Θὰ κοντοστάθηκε λίγο, θ' ἀγκάλιασε μὲ τὸ βλέμμα του τὸ πατρικό του σπίτι καὶ μετά, περπατώντας τὴν πλακόστρωτη αὐλή, χτύπησε καταισυγκινημένος μιὰ πορτούλα.

Ἡ τελευταία του ἐπίσκεψη

—Ὅταν ἄνοιξα, ρωτώντας φοβισμένη «ποιὸς εἶναι τέτια ὥρα», διηγεῖται ἡ κυρία Μαρία Σταματιάδου, ἀντίκρυσα τὴν σιλουέττα τοῦ μαέστρου. Εἶχε στρέψει τὸ πρόσωπο πρὸς τὸ κυρίως κτίριο τοῦ πατρικοῦ του σπιτιοῦ, ἐνῶ τὸ χέρι του ἔμενε μετέωρο πρὸς τὴν πορτούλα ποῦ δωματίου ποὺ εἶχε χτυπήσει. Ἔκανα τὰ τοῦ φιλήσω τὸ χέρι, ἀλλὰ μὲ ἐμπόδισε καὶ τὸ μόνο ποὺ μὲ ἄφησε ἦταν νὰ τὸν ἀγκαλιάσω κλαίγοντας. Μοῦ εἶπε νὰ ἡσυχάσω καὶ κάθησε σὲ μιὰ μεγάλη βαθειὰ πολυθρόνα, ἀπομεινάρι τοῦ σπιτιοῦ του. Ἔφερε τὴ ματιά του τριγύρω στοὺς τοίχους, κατάφορτους ἀπὸ πορτραῖτα καὶ φωτογραφίες τῆς μητέρας του, τῆς ἀδελφούλας του, τῶν παιδικῶν του χρόνων, ἀλλὰ καὶ πιὸ πρόσφατες, δικές του, ἀπὸ τοὺς θριάμβους του. Μὲ ρώτησε πῶς περνάω, τί γίνεται τὸ Φαληράκι. «Γιὰ τὸ σπίτι μὴ στενοχωριέσαι. Θὰ χτίσουμε ἄλλο καὶ θὰ βάλουμε ὅλα αὐτὰ τὰ ἐνθύμια, ἀκόμα καὶ τὸν κοῦκλο», μοῦ εἶπε καὶ ἐχάϊδεψε μὲ τὰ ἐκφραστικά του δάχτυλα τὸ παιχνίδι, ποὺ κρατοῦσε στὴν ἀγκαλιά της ἡ ἀδελφή του, πρὶν μισὸ περίπου αἰῶνα. Ξαφνικὰ πετάχτηκε πάνω, ἄνοιξε τὴν πόρτα καθὼς ἑτοιμαζόμουν νὰ τὸν τρατάρω καὶ ἔφυγε μουρμουρίζοντας «ὅ,τι θέλεις, νὰ





↑ Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ στὰ πρῶτα βήματα τῆς μουσικῆς σταδιοδρομίας του, ὅταν πιὰ ἡ ἐπιτυχία εἶχε ἀρχίσει νὰ τὸν παίρνῃ στὰ φτερά της. Τὸ πορτραῖτο ἔγινε ἀπὸ τὸ ζωγράφο Σ. Βανδῶρο

←
ΣΚΕΠΤΙΚΟΣ, μὲ ἔντονα ἀποτυπωμένη στὴν ἐκφραστικὴ φυσιογνωμία του μιὰ ὄχι συνηθισμένη πνευματικότητα καὶ εὐαισθησία, ὁ νεαρὸς μαθητὴς τοῦ Βαρβακείου ἀπὸ τὸ Π. Φάληρο.

Ἐνθύμια σοὺ ἀναδιαλώνουν ἄγνωστες σελυχὲς τῆς ζωῆς του

μοῦ γράφῃς». Χάθηκε μέσα στὴ νύχτα, ὅπως εἶχε ἔρθει. Ἦταν ἡ τελευταία φορὰ ποὺ εἶδα τὸ παιδί μας...

Ἡ κυρία Μαρία Σταματιάδου θεωροῦσε τὸν μαέστρο σὰν παιδί της, ἀλλὰ καὶ ἐκεῖνος, μετὰ τὸν θάνατο τῆς μητέρας του, τὴν ἀγαποῦσε, μὲ τὸν δικό του περίεργο τρόπο, σὰν συγγενικό του ἄνθρωπο, κάτι σὰν τελευταῖο συνδετικὸ κρίκο μὲ τὴν μητέρα του. Ὅταν πέθανε ἡ οἰκοδέσποινα τῆς ὁδοῦ Τρίτωνος 19, ὁ Μητρόπουλος μετεβίβασε τὰ δικαιώματα τῆς διεκδικήσεως τοῦ πουλημένου ἐπὶ κατοχῆς πατρικοῦ του σπιτιοῦ στὴν νοσοκόμο τῆς μητέρας του. Ἐπίσης τῆς ἔστειλε, ἀρκετές φορές, χρήματα. Ἀκόμη τῆς εἶχε ἐμπιστευθῆ πολλὰ ἐνθύμια τῆς οἰκογενείας του καὶ τῆς εἶχε χαρίσει ὅ,τι εἶχε ἀπομείνει ἀπὸ τὴν ἐπίπλωση καὶ τὰ στολίδια τοῦ παλιοῦ ἀρχοντικοῦ.

—Ὁ μαέστρος ἦταν ἕνα ἀγαπημένο, ἀλλὰ παράξενο παιδί, διηγεῖται ἡ κ. Σταματιάδου. Νὰ φαντασθῆτε ὅτι ἂν καὶ ἔγραφε καὶ μιλοῦσε ἀπταίστως ἑλληνικά, ἐν τούτοις μετὰ τὴν ἀπελευθέρωση ἔστελνε στὴ μητέρα του γράμματα στὴν ἀγγλική. Ἡ κυρία Μητροπούλου στενοχωριόταν ποὺ ἦταν ὑποχρεωμένη νὰ τὰ διαβάζῃ μεταφρασμένα. Ἡ καημένη, θυμᾶμαι ποὺ τοῦ εἶχε γράψει σ' ἕνα της γράμμα: «Δημητράκη, πολυαγαπημένο μου παιδί. Προτιμῶ νὰ μὴ μοῦ στέλνῃς χρήματα, παρὰ νὰ μὴ μοῦ γράφῃς στὴ γλῶσσα μας». Ἐκεῖνος τῆς ἔγραψε τότε ἑλληνικά, ἀλλὰ μὲ τὴν ἐπεξήγηση ὅτι τὰ ἀγγλικὰ τὸν διευκόλυναν περισσότερο κι' ὅτι δὲν ἔπρεπε νὰ δίνῃ σημασία σὲ τέτοιες μικρολεπτομέρειες, ἀφοῦ καὶ τώρα τὴν ἀγαποῦσε ὅσο καὶ πρῶτα. Ἐπίσης ἐτόνιζε ὅτι εἶναι τόσο πολὺ ἀπασχολημένος, ὥστε πολλὲς φορὲς ὑπαγόρευε τὴν ἀλληλογραφία του σὲ ἄλλους.

»Ἔχω σωροὺς ἀπὸ γράμματα, ἀλλὰ ὄχι δικά του, γιατὶ συνήθιζε νὰ βάζῃ στενοὺς τοὺς συνεργάτες - μουσικοὺς νὰ γράφουν, ἐνῶ αὐτὸς τοὺς ὑπαγόρευε ἢ τοὺς ἔδινε ἁπλῶς τὴν διεύθυνση καὶ τοὺς ἔλεγε τὸ θέμα τῆς ἐπιστολῆς καὶ ἐκεῖνοι ἀνελάμβαναν νὰ γράψουν καὶ νὰ ταχυδρομήσουν τὸ γράμμα. Πάντως θυμᾶμαι ὅτι μιὰ φορὰ εἶχε γράψει, στὴ μητέρα του, ὅτι «ἡ Ἑλλάδα εἶναι ὁ τόπος ποὺ θὰ λατρεύω πέρα κι' ἀπὸ τὸ θάνατο, ἀλλὰ

ΘΥΜΙΑΤΙΖΕΙ τὴ φωτογραφία τοῦ ἀγαπημένου νεκροῦ ἡ Κα Σταματιάδου, ἡ πιστὴ οἰκογενειακὴ φίλη, ποὺ στὰ χέρια της πέθανε ἡ μητέρα του.

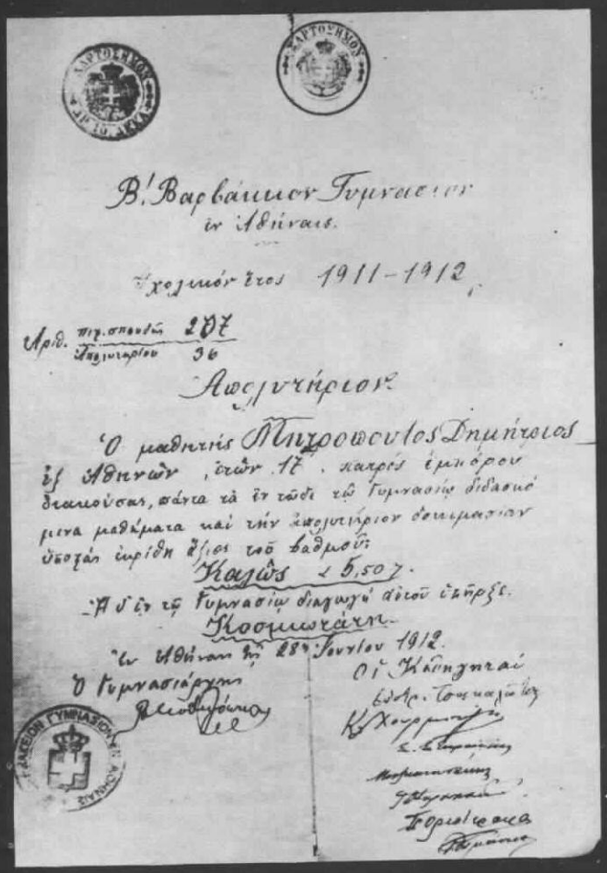




ΕΔΩ γεννήθηκε ὁ μαέστρος πρὶν 64 χρόνια.

Ἐνθύμια, σὲ σαΐλι τοῦ Φαλήρου

«ΑΓΑΠΗΤΕ μου Δημητράκη...». Τὸ γράμμα αὐτὸ δὲν ταχυδρομήθηκε. Τὸ ἔγραψε, σὰν διαθήκη, ἡ μητέρα του στὴν κατοχή, ἀποκλεισμένη ἀπὸ τὸν γιό της.



Β' Βαρβάκειον Γυμνάσιον
ἐν Ἀθήναις.

Σχολικὸν ἔτος 1911-1912.

Ἀριθ. πρωτοκ. 287
Ἰανουαρίου 36

Ἀπολυτήριον

Ὁ μαθητὴς Πλησιόωσυλος Δημήτριος ἐξ Ἀθηνῶν, ἐτῶν 17, κατὰ τὰ ἐν τῷδε τῷ Γυμνασίῳ διδαχθέντα μαθήματα καὶ τὴν ἀπολυτήριον δοκιμασίαν ὑποβὰς ἐφέρθη κατὰ τὸν βαθμόν: Καλῶς 5,507.

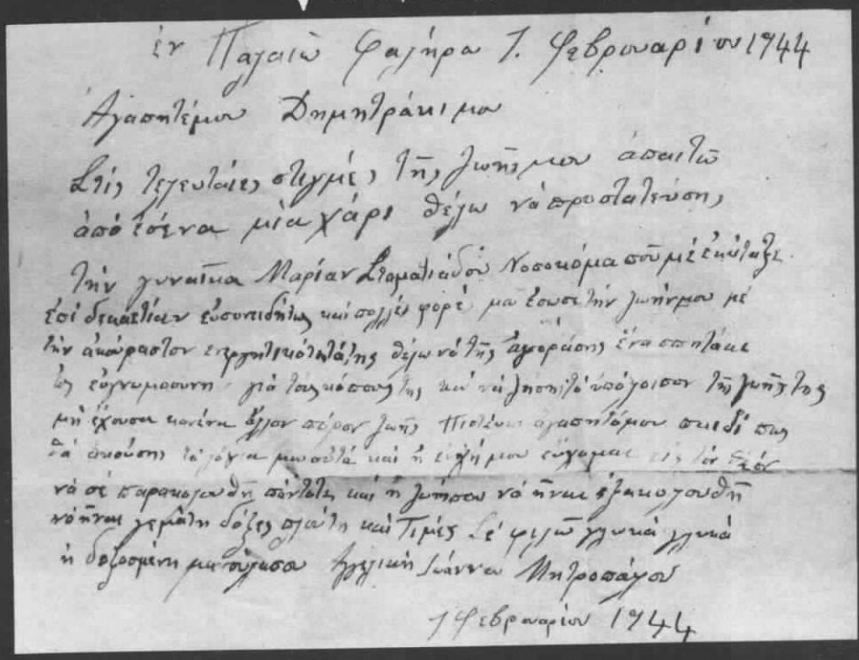
Ἀπὸ τοῦ ἐν τῷ Γυμνασίῳ διαγωγὴ ἄριστος ἐτηρεῖτο.

Θεσσαλονίκη.

Ἐν Ἀθήναις τῇ 28ῃ Ἰανουαρίου 1912.

Ὁ Γυμνασιάρχης

Οἱ Καθηγηταί



Ἐν Παλαιῷ Φαλήρῳ 7. Φεβρουαρίου 1944

Ἀγαπητέμου Δημητράκη μου

Δὲν ἠξεύρω ἂν θὰ μὲ ἐπιτρέψουν ἀπὸ ἐδῶ νὰ σοῦ στείλω μιὰ χάρη θέλω νὰ σοῦ πῶ, ἀπὸ τώρα μιὰ χάρη θέλω νὰ σοῦ πῶ,

τὴν γυναῖκα Μαρίαν Σταματιάδου Νοσοκόμα σοῦ μεταβιβάζει τοὺ δευτέρου ἐξουσιοδότησιν καὶ σοῦ φέρει μαζί της τὴν μητέρα μου τὴν ἀνάρρωσιν ἐπιμελητοῦ Παλαιοῦ Φαλήρου ἀγορᾶσαι ἕνα σακκάκι ἢ ζυγκρουσιὰ γιὰ ἀγοράσεις μὲ τὴν ἀποστολὴ ἀπὸ τὸν ἀποστολέα μὴ ἔχουν κανένα ἄλλον ἀπὸ τὸν ἀποστολέα σου δὲ σου καὶ ἀκούσῃ τὸ μάγουλα μου καὶ ἡ ἐμή μου εὐχαριστία εἰς τὸν ἐξόν νὰ σὲ ἐπαναφέρῃ σὲ ὅλα καὶ ἡ μητέρα μου νὰ ἔχῃ ἐμένα μου νὰ ἔχῃ χρῶμα δόξης σοβαρὴ καὶ τιμὴς τὸ χέρι μου χιλιὰ χιλιὰ καὶ ἡ δοξασμένη μετάνοια ἡγεμὼν Σάντα Μητροφάνη

7 Φεβρουαρίου 1944

ΚΑΚΟΣ ΜΑΘΗΤΗΣ! Τὸ ἀπολυτήριό του, στὰ 1912, ἀπὸ τὸ Βαρβάκειο, ἔχει βαθμὸ 5,5

μερικοὶ ἄνθρωποί της μὲ κάνουν νὰ ἀηδιάζω, γιατὶ φράζουν μὲ κάθε μέσον τὸ δρόμο τῶν νέων ποὺ ἔχουν ταλέντο καὶ θέλουν ν' ἀναδειχθοῦν».

—Κανένα ἄλλο χαρακτηριστικὸ στιγμιότυπο ἀπὸ τὴ ζωὴ τοῦ μαέστρου;

—Ἦταν καλωσυνάτος ἔστω καὶ μ' ἕναν ἄγνωστο, ἂν ἐνοιωθε πὼς εἶχε καλὴ καρδιά, καὶ ψυχρός κι' ἀδιάφορος καὶ σπὸ πλέον σπουδαῖο πρόσωπο ἢ στὸν πιὸ στενὸ συγγενῆ, ποὺ καταλάβαινε ὅτι τὸν πλησίαζε ἀπὸ συμφέρον. Δὲν θὰ ξεχάσω ποτὲ ὅταν, σὰν νὰ μὴν ἦταν ὁ διάσημος διευθυντὴς ὀρχήστρας, ἔκανε σὰν ἁπλὸς ἄνθρωπος παραίτηση στὸ Πρωτοδικεῖο γιὰ νὰ πάρω ἐγώ, μιὰ ἄσημη γυναικούλα, τὸ σπίτι του. Ἐκείνη τὴ νύκτα εἶδα τὸ βλέμμα του, πονεμένο καὶ νοσταλγικό, νὰ τὸ κοιτάζῃ μ' ἀγάπη. Μοῦ φάνηκε ὅτι εἶχα μπροστά μου τὸ πανέμορφο ἀγόρι τοῦ κάδρου, μὲ τὰ ξανθὰ μαλλιά, τὰ ἐκφραστικὰ μάτια καὶ τὰ καλογραμμένα χείλη, ποὺ ξαναγύριζε ν' ἀκούσῃ τὴν πατρίκη γκρίνια, γιὰ τὴν καλλιτεχνία ποὺ ὁδηγεῖ στὴν ψάθα, νὰ ἀνακαιτέψῃ τὶς μποῦκλες τῆς ἀδελφούλας του καὶ νὰ νοιώσῃ τὸ μητρικὸ χάδι. Ἐκεῖνο τὸ βράδυ στενοχωρήθηκα πολύ, γιατί, ὅταν χάθηκε μέσα στὴ νύχτα, κατάλαβα πὼς τὸ παιδί μας ἦταν πραγματικὰ ὁλομόναχο στὸν κόσμο, ἔστω κι' ἂν ζοῦσε στὴν πιὸ μεγάλη πόλη τοῦ κόσμου ἢ κι' ἂν εἶχε ἑκατομμύρια ἀνθρώπους νὰ τὸν θαυμάζουν.

Θὰ κλεινόταν σὲ μοναστήρι

Η συμπαθέστατη συνομιλήτριά μας ὑποστηρίζει ὅτι τὸ παιδὶ ποὺ ξεκίνησε ἀπὸ τὸ Παλιὸ Φάληρο γιὰ νὰ κατακτήσῃ μὲ τὴν μπαγκέττα του τὴν παγκόσμιο ἀναγνώριση ἦταν πολὺ πονεμένο. Στὴν ἐφηβεία του, τρυφερὸς κ' εὐαίσθητος, ἀντιμετώπισε πάρα πολλὲς δυσκολίες ἀπὸ τὸν πατέρα του, ποὺ δὲν ἤθελε μὲ κανένα τρόπο νὰ τὸν δῇ μουσικό. Τὴν ἴδια ἐποχὴ λένε ὅτι εἶχε τὴν μεγάλη καὶ μοναδικὴ ἐρωτική του ἀπογοήτευση. Ἀπὸ τότε κλείστηκε στὸν ἑαυτό του. Ὅλη τὴν λατρεία του τὴν ἀφιέρωσε στὴν ἀδελφούλα του, ποὺ τὴν ἀντίκρυσε, ὅμως, νὰ πεθαίνῃ στὴν ἀγκαλιά του, μακρυὰ ἀπὸ τοὺς γονεῖς τους, στὴν Ἑλβετία, ξέροντας, μάλιστα, ὅτι θὰ εἶχε σωθῇ ἂν δὲν εἶχαν κάνει ἐσφαλμένη διάγνωση οἱ γιατροί. Μίσησε τὰ πάντα, ἀλλὰ θέλησε νὰ βγάλῃ τὴν κακία ἀπὸ τὴν καρδιά του, ἀφιερώνοντας τὸν ἑαυτό του στὴ θρησκεία.

—Εἶχε ἑτοιμάσει τὰ μπογαλάκια του γιὰ τὸ μοναστῆρι, προσθέτει ἡ κ. Σταματιάδου, εἶχε ἀγοράσει, μάλιστα, καὶ τὰ καλογερίστικα. Τὴν τελευταία, ὅμως, στιγμὴ ἄλλαξε γνώμη καὶ εἶπε στὴ μητέρα του, ποὺ δὲν τῆς ἔκρυβε τίποτα: «Μαμά, μὴν κλαῖς καὶ δὲν θὰ γίνω καλόγηρος». Ἔτσι τὸ παιδί μας ἀκολούθησε ὁριστικὰ τὴν κλίση του καὶ ἔγινε καλόγηρος, ἀλλὰ τῆς μουσικῆς. Ὅπως οἱ ἀσκητὲς στὸ Ἅγιον Ὄρος ἔχουν ἀποστηθίσει χιλιάδες ἐκκλησιαστικοὺς ὕμνους, προσευχὲς καὶ ψαλμῳδίες, ἔτσι καὶ ὁ Δημήτρης ἤξερε ἀπ' ἔξω κι' ἀνακατωτὰ τὰ μουσικὰ κομμάτια καὶ μποροῦσε νὰ διευθύνῃ χωρὶς νὰ ἔχῃ νότες μπροστά του. Ἡ μητέρα του καημάρωνε πολὺ γι' αὐτό του τὸ προτέρημα καὶ στὴν ἀρχὴ τῆς καρριέρας του ἔλεγε: «Μόνον ὁ Τοσκανίνι τὸν περνάει». Καὶ ἀργότερα: «Τώρα, πάει, τὸν φάγαμε καὶ τὸν Τοσκανίνι».

»Ἦταν σπουδαία γυναίκα ἡ μητέρα τοῦ μαέστρου, συνεχίζει ἡ σεβαστὴ μορφὴ τοῦ σπιτιοῦ τῶν ἀναμνήσεων. Δὲν θὰ ξεχάσω πού, ὅταν ἔγραφε γράμμα στὸν γιό της, τοῦ ὑπενθύμιζε νὰ προσέχῃ τὴν ὑγεία του, νὰ μὴ στενοχωριέται — φοβόταν πάντοτε γιὰ τὴν καρδιά του —, νὰ μὴν

"Ενας μελαγχολικὸς ἔφηβος,
μαθητὴς κάθε ἄλλο
παρὰ λαμπρός,
μὲ τάσεις μυστικιστικές,
ἔκρυβε στὴν τσάντα του
τὶς παρτιτοῦρες τῆς τέχνης
ποὺ δὰ τὴν ὑπηρετοῦσε
μέχρι—ἀκριβῶς—τὸν θάνατό του



ΜΑΖΥ μὲ τὴ φωτογραφία καὶ τὸ πορτραῖτο του, τὰ εἰκονίσματα ποὺ εἶχε συγκεντρώσει ὁ μαέστρος, ὅταν ἀποφάσισε νὰ καλογερέψῃ στὸ "Αγιον "Ορος. Προστάτη του θεωροῦσε τὸν "Αγιο Φανούριο, ποὺ τὸ ἀσημένιο εἰκόνισμά του εἶναι πρῶτο ἀριστερά

κάθεται στὰ ρεύματα ἱδρωμένος μετὰ τὶς πρόβες καὶ νὰ μὴ ξεχνάη ὅτι τὸ Φαληράκι του ἐξακολουθεῖ νὰ εἶναι ἡλιόλουστο καὶ γραφικό. «Μαμά, τῆς ἀπαντοῦσε κ' ἐκεῖνος, πάρε τὴν Μαρία καὶ πήγαινε μιὰ βόλτα στὴν παραλία. 'Αγόρασε ἕνα φάκελο ἀπὸ τὸ περίπτερο καὶ κράτα το ἀνοιχτὸ νὰ φυσήξῃ μέσα του ἡ δροσιὰ τοῦ Φαλήρου. Μετὰ φίλησέ το καὶ στεῖλτο μου μὲ τὴν εὐχή σου». Τὴν ἀγαποῦσε πολὺ τὴν μητέρα του ὁ Δημήτρης καὶ συχνὰ διηγεῖτο ὅτι συνεννοημένος μαζύ της, ὅταν ἦταν νεαρός, ἔλεγε στὸν πατέρα του πὼς θὰ πήγαινε μιὰ βόλτα, ἐνῶ μὲ τὴν βοήθειά της εἶχε φράξει τὶς χαραμάδες ἑνὸς ἀπομακρυσμένου δωματίου τοῦ σπιτιοῦ τους καί, κλεισμένος ἐκεῖ μέσα, ἔπαιζε τὸ βιολί του.

"Ενας μαθητὴς μὲ κακοὺς βαθμούς

Ο Μητρόπουλος οὐδέποτε ὑπῆρξε καλὸς μαθητὴς στὸ σχολεῖο. Τὸ ἀπολυτήριό του, τοῦ Β΄ Βαρβακείου Γυμνασίου, ἔχει τὸν βαθμὸ 5½. 'Η μητέρα του ἔλεγε ὅτι σὲ ὅλα τὰ μαθήματα οἱ καθηγηταὶ τοῦ ἔβαλαν τὴ βάση 5 μόνο καὶ μόνο γιὰ νὰ περάσῃ, ἀλλὰ στὴν 'Ωδικὴ τὸν ἐβαθμολόγησαν μὲ 10, δηλαδὴ ἄριστα, καὶ ἔτσι ὁ τελικός μέσος ὅρος βγῆκε πέντε καὶ μισό. Γι' αὐτὸν τὸν μισὸ βαθμὸ πολλὲς φορὲς χαριτολογοῦσε καὶ ἔλεγε στὴν μητέρα του: «Εἶδες, μαμά, πόσο ἀξίζει ἡ μουσική; Γιὰ χάρη της ἀνέβηκε ὁ μέσος ὅρος τῆς βαθμολογίας ὅλων τῶν μαθημάτων μου». "Ας σημειωθῆ ὅτι ὁ μαθητὴς Μητρόπουλος ποτὲ δὲν εἶχε βάλει στὴ σχολική του τσάντα ἄλλο βιβλίο ἢ τετράδιο ἐκτὸς ἀπὸ παρτιτοῦρες μουσικῆς.

ΔΗΜ. ΛΙΜΠΕΡΟΠΟΥΛΟΣ

ΤΡΙΤΩΝΟΣ 19, ΠΑΛΑΙΟ ΦΑΛΗΡΟ. ΤΟ ΠΑΤΡΙΚΟ ΤΟΥ ΣΠΙΤΙ



Ἀπόκομμα περιοδ. Ἐνοχή

Χρονολογία 20 ΝΟΕ 1960

ΚΡΙΤΙΚΗ

ΜΟΥΣΙΚΗ

Κύριε, δῶσε στὸν καθένα τὸν θάνατό του», προσευχόταν ὁ Ράϊνερ Μαρία Ρίλκε, μέσα στὶς σελίδες τῶν «Σημειώσεων τοῦ Μάλτε Λάουριντς Μπρίγκε». Στὸν Δημήτρη Μητρόπουλο δόθηκε ἕνας θάνατος πικρότατος καὶ ἀπότομος, δίχως τὴν παραμικρὴ προθεσμία γιὰ γαλήνη: Ἦρθε καὶ τὸν βρῆκε τὴ στιγμὴ ἴσα - ἴσα ποὺ ἦταν δοσμένος στὴν ἀκατάπαυστη προσπάθειά του νὰ κατασκευάση περισσότερη Τέχνη, νὰ ἐξοφλήση μὲ περισσότερη Δημιουργία τὴν τρομερὴ ὀφειλὴ τῆς παρουσίας του στὸν κόσμο... Αὐτὸ δίνει στὸ θάνατό του μιὰ τραγικότητα καὶ ἕνα μεγαλεῖο ποὺ μονάχα πολὺ ἁπλοϊκοὶ ἢ πολὺ ἀτρόμητοι καὶ γενναῖοι μποροῦν νὰ ζηλέψουν.

Παρακολουθῶντας τὴ ζωή του καὶ τὴ δημιουργία του σὰν ἑρμηνευτή, βρεθήκαμε μπροστὰ σὲ μιὰ ψυχὴ ποὺ ἔνοιωσε ἴσο φόβο γιὰ τὴ Ζωὴ καὶ γιὰ τὸ Θεὸ καὶ βρῆκε καταφύγιο στὸν προσωρινώτατα λυτρωτικὸ ἀσκητισμὸ τῆς Τέχνης. (Ποιός ξέρει ἂν αὐτὸς ὁ ὑποψήφιος μοναχὸς ποὺ στάθηκε στὰ πολὺ νεανικά του χρόνια ὁ Μητρόπουλος, δὲν θέλησε τὴν τελευταία στιγμὴ νὰ τηρήση μιὰ ἀπόσταση εὐλάβειας ἀπὸ τὸν Θεό, νὰ μὴν τὸν ἀναγάγη σὲ καθημερινότητα;). Μήπως στὴν Τέχνη δὲν καταφεύγουν πολλοὶ ἀπὸ ἐκείνους ποὺ νοιώθουν πὼς ἡ ζωὴ ποὺ τοὺς δόθηκε εἶναι βάρος, χρέος καὶ δάνειο βαρὺ — ἔντιμοι, βαθύτατα ἀδύνατοι καὶ σχεδὸν ὅγιοι ποὺ νοιώθουν πὼς πρέπει νὰ ἐξαγοράσουν μὲ τὸν ἱδρῶτα καὶ τὸ ἄγχος τῆς δημιουργίας αὐτὴ τὴν ἀγάπη καὶ τὴν ἐπιδοκιμασία τῶν τρίτων ποὺ εἶναι δικαίωμα καὶ τοῦ ταπεινότερου πλάσματος πάνω σ' αὐτὸν τὸν κόσμο;

Φαίνεται πὼς τὸ ἄγχος αὐτὸ στάθηκε σύντροφος ὅλων τῶν ἡμερῶν τοῦ Μητρόπουλου σ' αὐτὸν τὸν κόσμο. Ἄρρωστος πέρυσι, διαζόταν νὰ σταθῆ στὰ πόδια του, γιὰ νὰ ξαναπιάση στὰ χέρια του τὸ μαγικό του ραβδί, τὴ μπαγκέττα του. Γι' αὐτὸν δὲν μπορεῖ νὰ ὑπῆρχε ἄλλη ζωὴ παρὰ τὸ ὑποκατάστατό της — ἡ Τέχνη. Ἡ Τέχνη ποὺ δὲν εἶναι στὸ βάθος παρὰ ἡ ἀπολογία τοῦ καλλιτέχνη — αὐτοῦ τοῦ κολοσσιαίου πλέγματος ἐνοχῆς...

Πόση τραγικότητα ἀντικαθρέφτιζαν στὸ βάθος αὐτὲς οἱ ἰδανικὰ στιλπνές του ἑρμηνεῖες (ποιός ἀπὸ ὅσους τὸν ἄκουσαν θὰ λησμονήση ποτὲ τὴν Δεκάτη Συμφωνία τοῦ Σοστακόβιτς;») καὶ πόσο κατάπληκτους μᾶς εἶχε ἀφήσει ὅταν τὴν ἴδια αὐτὴ στιλπνότητα καὶ διαύγεια ἐπέβαλε κάποτε σ' ἕνα ἔργο τυπικὰ «ρομαντικό», τὴ Δεύτερη Συμφωνία τοῦ Σοῦμαν. Οἱ νέοι δὲν εἶχαν μπορέσει τότε νὰ νοιώσουν αὐτὸν τὸν μέχρι τραχύτητος σεμνὸ ἀσκητή, ποὺ δὲν ἐπέτρεπε στὸν ἑαυτό του ἄλλο πάθος ἀπὸ κεῖνο τῆς προσευχῆς. Ὅσο γιὰ τοὺς μεγαλύτερους, τὸν θαύμαζαν τυφλά, σὰν εἴδωλο καί, πρὶν πεθάνη, τὸν εἶχαν δίκαια ἀναγάγει σὲ θρῦλο, σὲ μῦθο, σὲ θαῦμα — ὅπως ὅλους τοὺς μεγάλους ἀσκητὲς καὶ ἁγίους.

Πολλοὶ θρήνησαν τὸ μεγάλο μουσικό, ἄλλοι τὸ δάσκαλο, τὸ σύντροφο, τὸ φίλο ἢ καὶ αὐτὴν ἀκόμη τὴν ἐκθαμβωτικὴ ἀνάμνηση τῶν νεανικῶν τους χρόνων. Μὲ τὶς γραμμὲς αὐτὲς ὅμως θρηνοῦμε περισσότερο τὸν ἄνθρωπο ποὺ ἐμόχθησε, θρηνοῦμε ἀνώνυμα τὰ Πάθη ἑνὸς Στοχαστῆ. Καὶ θλιβόμαστε ἀκόμη βαθύτερα, γιατὶ ἀνάμεσα σ' ἐκείνους ποὺ κατέθεσαν δεκάδες δάφνινα στεφάνια στὴ σποδό του, δὲν βρέθηκε μήτε ἕνας νὰ θυμηθῆ τὸ Χριστιανὸ ποὺ ἡ ἐπίσημη Ἐκκλησία ἀπέφυγε νὰ ἐνταφιάση, τὸν ὑμνωδὸ τῆς «Συμφωνίας τοῦ Χριστοῦ», καὶ νὰ ἀπιθώση ἐπάνω της, ἔστω κ' ἕνα μικρὸ ξύλινο Ἐσταυρωμένο — Ad Requiem Aeternam.

ΚΑΘΗΜΕΡΙΝΗΣ

20 ΝΟΕ 1960

ΟΙ ΞΕΝΟΙ ΓΙΑ ΤΟΝ ΜΕΓΑΛΟ ΝΕΚΡΟ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΥΠΟ ΤΟΥ κ. ΜΩΡΙΣ ΛΕ ΡΟΥ

(Συνθέτου καὶ Δ)ντοῦ τῆς Ἐθνικῆς Ὀρχήστρας τῆς Γαλλίας)

Πρὶν ἀπὸ μερικὲς ἡμέρες, στὸ Μιλᾶνο, ἔκανε δοκιμὴ μὲ τὴν ὀρχήστρα τῆς Σκάλας, στὴν Τρίτη Συμφωνία τοῦ Μάλερ. Δίχως ἀναλόγιο, ὅπως τὸ συνήθιζε, μ' ὁλόκληρη τὴν παρτιτούρα (νότες, ὄργανα, ἀποχρώσεις, ἀριθμοὺς) μέσα στὸ κεφάλι καὶ μέσα στὴν καρδιά του. Καὶ ξαφνικά, ἡ καρδιὰ τὸν πρόδωσε: Πέθανε ὄρθιος, πάνω στὴ δουλειά του, ἀνάμεσα στοὺς φίλους του μουσικούς, τὴ μοναδικὴν οἰκογένεια ποὺ διάλεξε γιὰ νὰ περιβάλλη τὴ ζωή του.

Ὁ Μητρόπουλος δὲν ἦταν ἕνας διευθυντὴς ὀρχήστρας σὰν τοὺς ἄλλους. Οἱ μουσικοὶ τῆς ὀρχήστρας ἦταν γι' αὐτὸν ἀδέρφια του. Ἔβλεπε μονάχα τὸν ἑαυτό του σὰν ἕνα μέλος τῆς ὀρχήστρας, ποὺ ἔπαιζε ὀρχήστρα, καθὼς ἄλλοι παίζουν βιολὶ ἢ ὄμποε. Ἤθελε τὸ κοινὸ νὰ χειροκροτῆ τοὺς μουσικούς του πρὶν κάν πάρη ὁ ἴδιος μέρος στὴν ἐπιτυχία καὶ τοὺς χαιρετοῦσε πρὶν κὰν χαιρετήση τὸ κοινό. Μάθαινε ἀπ' ἔξω τὰ ὀνόματα τῶν μουσικῶν τῶν ὀρχηστρῶν ὅπου τὸν καλοῦσαν νὰ διευθύνη, χάριζε τὸ κάθε τι ποὺ θὰ μποροῦσε νὰ φανῆ χρήσιμο ἢ νὰ δώση εὐχαρίστηση. Χάριζε τοὺς δίσκους του, τὰ ροῦχα του, τὸ αὐτοκίνητό του.

Ἄνθρωποι λιγώτερο γενναιόδωροι ἀπ' αὐτόν, εἶδαν κάποτε τὶς χειρονομίες αὐτὲς σὰν ἐκδηλώσεις παραξενιᾶς ἢ δημαγωγίας. Ὅποιος ὅμως γνώρισε ἔστω καὶ γιὰ λίγο τὸν Μητρόπουλο, ἐκεῖνος ξέρει πὼς αὐτὸς ὁ μεγάλος καλλιτέχνης ἦταν, ἀπεναντίας, ἐμψυχωμένος ἀπὸ τὶς ὑψηλότερες σκέψεις καὶ πὼς ὅσο κι' ἂν ἦταν θαυμάσιος homme de théâtre, εἶχε ἕναν ἀπόλυτο σεβασμὸ γιὰ τὰ πρόσωπα καὶ τὰ πράγματα.

Ἀντιμετώπιζε τὴν τέχνη του σὰν ἀποστολή, σὰν κάτι τὸ ἱερό, στὸ ὁποῖο θ' ἄξιζε νὰ θυσιάση τὸ κάθε τι. Ὅταν τὸν γνώρισα, τὸ 1954, στὸ Σάλτσμπουργκ, οἱ πρῶτες του λέξεις ἦταν: «Ἐκεῖνος ποὺ θέλει νὰ εἶναι διευθυντὴς ὀρχήστρας, δηλαδὴ ἄνθρωπος ποὺ ἐπιβάλλει τὴν δική του ἀντίληψη γιὰ ἕνα ἔργο σ' ἑκατὸ ἄλλους, ποὺ ὁ καθένας τους ἔχει πιθανώτατα μιὰν ἰδιαίτερην ἀντίληψη γιὰ τὸ ἔργο αὐτό, πρέπει πραγματικὰ ν' ἀξίζη αὐτὸ τὸ προνόμιο. Δὲν θὰ ἐργασθῆ ποτέ του ἀρκετὰ γιὰ νὰ ἔχη τὸ δικαίωμα σ' αὐτὴ τὴ θέση. Καὶ πρέπει νὰ σέβεται τὸν ἄνθρωπο ἀκόμη περισσότερο, τὴν στιγμὴ ποὺ ξέρει ὅτι πρέπει νὰ παραβιάση τὴν εὐαισθησία ὅλων, γιὰ νὰ ἐπιβάλη τὴ δική του. Πρέπει λοιπὸν νὰ εἶναι πιὸ προικισμένος, πιὸ μουσικὸς ἀπὸ τοὺς ἄλλους, πιὸ ἐργατικός, πιὸ μετριόφρων, καὶ ὑπεράνω συμφερόντων, πιὸ ἀγνός».

Οἱ λέξεις αὐτές, ποὺ ἔμειναν χαραγμένες στὴν μνήμη μου, συνοψίζουν ἀρκετὰ καλά, θαρρῶ, τὴν βιοθεώρια τοῦ Μητροπούλου. Ἔχουν νὰ εἰποῦν ὅτι ἄλλοτε εἶχε περάσει πολλοὺς μῆνες στὰ μοναστήρια τοῦ Ἁγίου Ὄρους κι' ὅτι ἐκεῖ ἄντλησε τὸ μυστικὸ τῆς ἐσωτερικῆς του ζωῆς. Ὁ Μητρόπουλος δὲν παραδέχθηκε ποτὲ αὐτὴν τὴν ἱστορία, ποὺ συναντᾶ κανεὶς σ' ὅλες του τὶς βιογραφίες. Ὡστόσο, εἶχε μιὰ μεγάλη δίψα γιὰ σιωπὴ καὶ γιὰ μοναξιά, συμπληρώματα ἀσφαλῶς ἀπαραίτητα μιᾶς πεῖραλμπρης δημοσίας ζωῆς καὶ τῆς φρενιτιώδους δραστηριότητος ἑνὸς μεγάλου, διεθνοῦς διευθυντοῦ ὀρχήστρας.

Ἔτσι, ὅταν ὁ Μητρόπουλος ἐρχόταν νὰ περάση καμμιὰ δεκαπενταριὰ ἡμέρες στὴν Βενετία, δὲν ἔμενε οὔτε στὰ ξενοδοχεῖα τοῦ Λίντο οὔτε στὰ μεγάλα ξενοδοχεῖα τοῦ Γκράν Κανάλε. Προτιμοῦσε τὸ νησάκι Τορτσέλλο ποὺ ἡ ἡρεμία του τοῦ ἐπέτρεπε ν' ἀφιερώση ἐπὶ πολὺ τὸ στοχασμό του στὰ ἔργα ποὺ προετοίμαζε καὶ νὰ μάθη ἀπ' ἔξω ὅλες τους τὶς λεπτομέρειες.

Αὐτὴ ἀκριβῶς ἡ διανοητικὴ ἐργασία καὶ ἰδιαίτερα αὐτὴ ἡ σπάνια μουσικὴ μνήμη, στάθηκαν οἱ ἀρετὲς του ἐκεῖνες ποὺ ἄφιναν ἔκπληκτους μουσικοὺς καὶ κοινό. Μάθαινε τὸ κάθε τι ἀπ' ἔξω, μποροῦσε νὰ παίξη τὸ κάθε τι στὸ πιάνο, θὰ μποροῦσε νὰ ξαναγράψη ὅλες τὶς παρτιτοῦρες. Ὄχι μόνον διηύθυνε ὅλες τὶς συναυλίες ἀπ' ἔξω, πρᾶγμα ποὺ κάνουν οἱ περισσότεροι ἀπὸ τοὺς ἀρχιμουσικούς, ἀλλὰ ἔκανε καὶ ὅλες τὶς δοκιμὲς χωρὶς παρτιτούρα, ἀκόμη καὶ αὐτὲς τὶς δοκιμὲς τῶν πιὸ πολύπλοκων συγχρόνων ἔργων ἢ τῶν μελοδραμάτων —μὲ τοὺς σολίστ, τὰ χορικά, τὰ μπαλλέτα κ.λ.π.

Ὅταν πρόκειται γιὰ ἔργα, ὅπως ὁ «Βότσεκ» τοῦ Ἄλμπαν Μπέργκ, μένει κανεὶς ἐμβρόντητος μπροστὰ σὲ μιὰ τέτοιαν ἑρμηνεία. Ὁ Μητρόπουλος δὲν ἐννοιωθε τὴν παραμικρότερη φιλαυτία καὶ διηυκρινιζε ἁπλῶς ὅτι μελετοῦσε καθημερινῶς μεθοδικώτατα ἐπὶ τριάντα ὁλόκληρα χρόνια. Καὶ προσέθετε: «Τὸ θεωρῶ σὰν μιὰν ἔλλειψη σεβασμοῦ, σὰν δειλία καὶ σὰν ἀπαράδεκτη ὀκνηρία τὸ νὰ ἐμφανίζεται κανεὶς μπροστὰ σὲ μιὰν ὀρχήστρα, δίχως νὰ γνωρίζη καλὰ τὶς παρτιτοῦρες».

Θὰ μποροῦσε νὰ φοβηθῆ κανεὶς πὼς μιὰ τέτοια ἐγκεφαλικὴ συγκρότηση, μιὰ τέτοια διαύγεια, μιὰ τέτοια διανοητικὴ ἐργασία, θὰ ἐμπόδιζαν τὸν Μητρόπουλο νὰ ἐκφράση τὴν μουσικὴ μὲ τὶς κινήσεις του. Ἀπεναντίας, ὅμως, θὰ ἦταν δύσκολο νὰ βρῆ κανεὶς ἀρχιμουσικὸ ποὺ νὰ ἀσκῆ ἐκτυφλωτικώτερη γοητεία. Μιὰ διαβολικὴ ζωτικότης, μιὰ συνεχὴς ἐπαγρύπνησις σ' ὅλα τὰ σημεῖα τῆς ὀρχήστρας, τὸν ὑποχρέωναν σὲ μιὰ πλαστικώτατη ζωντάνια. Συγκέντρωνε τὰ φυσικὰ χαρίσματα τῶν μεγαλυτέρων διευθυντῶν ὀρχήστρας: Τὸν συγκεντρωμένο δυναμισμὸ τοῦ Μοντέ, τὴν τρυφερότητα τοῦ Μπρούνο Βάλτερ, τὴν ἐλαστικὴν εὐλυισία τοῦ Καραγιάν, τὴν ἐπιτηδευμένη κομψότητα τοῦ Μύνχ, τὴν αὐστηρὴν εὐπρέπεια τοῦ Φουρτβαίνγκλερ.

Ὅλ' αὐτὰ «συνέβαιναν» μέσα στὴν ὀρχήστρα, ὁ ἦχος τῶν ὀργάνων ἄλλαζε, ἡ βεντάλια τῶν ἀποχρώσεων ἄνοιγε πιὸ πλατειά, χαρίζοντας στὶς κλασσικὲς παρτιτοῦρες φωτισμοὺς καὶ διαστάσεις ἄγνωστες.

Ἐκεῖνοι ποὺ μποροῦν νὰ διαβάζουν παρτιτοῦρες ἔμεναν ἔκπληκτοι, διαπιστώνοντας ὅτι μιὰ τέτοια ἠχητικὴ ἀνανέωση δὲν ἦταν παρὰ ἡ ἀκέραια καὶ πιστὴ προβολὴ τῶν ἔργων, «πάνω σὲ μεγάλην ὀθόνη» θὰ ἐλέγαμε.

Ὅπως καὶ ὁ Τοσκανίνι, ἔδῶ καὶ πενῆντα χρόνια, ἔτσι καὶ ὁ Μητρόπουλος ἦταν ἕνας μεγαλοφυὴς μουσικὸς ποὺ σεβάστηκε στὸ ἀκέραιο τὰ ἔργα ποὺ διηύθυνε, λαμβάνοντας ὑπ' ὄψιν του ὅλες τὶς λεπτομέρειες καὶ ἀναθεωρώντας μόνον τὰ «κλισέ τῆς εὐαισθησίας», ποὺ παραμορφώνουν τὰ πολυπαιγμένα καὶ πολυακουσμένα ἔργα.

Στὶς Ἡνωμένες Πολιτεῖες, κατώρθωσε νὰ ἐπιβάλλη τὸ σεβασμὸ γιὰ τὴν εὐρωπαϊκὴ παράδοση, γιὰ τὰ «τέμπι», τὶς ἀποχρώσεις, τὶς ἠχητικὲς ἰσορροπίες, ὅλ' αὐτὰ ποὺ ἀποτελοῦν τὸ ὄφος. Ἀποφασιστικὰ ἐστραμμένος πρὸς τὸ μέλλον ὁ Μητρόπουλος, ἀπὸ τὸν τρόπο ζωῆς του, τὰ γούστα του, τὸ πάθος του γιὰ τὴν σύγχρονη μουσικὴ θὰ μείνη σὰν πρόμαχος ἑνὸς πολιτισμοῦ.

Ὁ μουσικὸς κόσμος ἔζησε λοιπὸν μὲ πολὺ μεγάλη ἀπώλεια. Καὶ ἰδιαίτερα ἡ Γαλλία ποὺ δὲν τὴν εἶχεν ἰδῆ ἐδῶ καὶ εἴκοσι χρόνια, μὲ ἐξαίρεση κάποιο σύντομο πέρασμά του, μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης, ἐδῶ καὶ τρία χρόνια. Περίμενα μὲ ἀνυπομονησία τὴν ἐπομένη χρονιὰ γιατὶ μοῦ εἶχε ὑποσχεθῆ πὼς θὰ ἐρχόταν νὰ διευθύνη δυὸ συναυλίες μὲ τὴν Ἐθνικὴ Ὀρχήστρα. Ὅλοι οἱ μουσικοὶ τῆς ὀρχήστρας εἶχαν καταχαρῆ γιὰ τὴν εἴδηση. Κατὰ τὸ πέρασμά μας ἀπὸ τὴν Ἑλλάδα, τὸν περασμένον Αὔγουστον, εἴχαν γίνει οἱ ἀπαραίτητες ἐπαφὲς καὶ ἡ Ἐθνικὴ Ὀρχήστρα, ἐπρόκειτο νὰ κληθῆ γιὰ νὰ δώση ὑπὸ τὴν διεύθυνσή του δύο συναυλίες στὸ θέατρο τῆς Ἐπιδαύρου.

Μᾶς μένουν οἱ δίσκοι του, ὅπου θὰ ξαναβροῦμε τὴν μουσική του διδασκαλία. Ἀλλὰ μᾶς μένουν ἀκόμη καὶ οἱ φωτογραφίες του, ποὺ θὰ διατηρήσουν τὴν εἰκόνα του. Γιατὶ πέρ' ἀπὸ τὴν τεχνικὴ κληρονομιά, ὁ Μητρόπουλος μᾶς ἀφήνει κυρίως μιὰ κληρονομιὰ ἀνθρώπινη. Κυττάζοντας αὐτὸ τὸ ποσώπο, ποὺ ἔμοιαζε σ' ἐκεῖνο τοῦ Ζίντ, τοῦ Γκρὸκ καὶ τοῦ Πικάσσο, ταὐτόχρονα μπορεῖ κανεὶς νὰ στοχαστῆ ὥρα πολλὴ πάνω στὴν ἀσυνήθιστη ποιότητα αὐτοῦ τοῦ μεγάλου καλλιτέχνου καὶ τοῦ ὑποδειγματικοῦ ἀνθρώπου.

Maurice Le Roux

ΕΛΕΥΘΕΡΙΑΣ

22 ΝΟΕ 1960

Η ΚΑΥΣΙΣ ΤΩΝ ΝΕΚΡΩΝ ΚΑΙ Η ΕΚΚΛΗΣΙΑ

Κύριε Διευθυντά,

Μὲ τὴν ἄρνησιν τῆς Ἐκκλησίας νὰ συνοδεύση τὴν σποδὸν τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Μητροπούλου μὲ τὰς ἐπιταφίους εὐχάς της, ἀνακύπτει ἕνα σημαντικώτατον, πολύπλευρον δέ, ζήτημα τὸ ὁποῖον πρέπει νὰ ἐρευνηθῆ ὑπὸ πᾶσαν ἔποψιν καὶ δὴ θρησκευτικήν, ὅταν μάλιστα ἀρμόδιοι καθηγηταὶ τῆς Θεολογίας, ὡς κ. Ἀλεβιζάτος, βεβαιώνουν ὅτι οὐδὲν κανονικὸν κώλυμα δημιουργεῖται —ἐκ τῆς καύσεως τῆς σοροῦ —εἰς τὴν Ἐκκλησίαν ὅπως ἐπιτρέπῃ τὴν τέλεσιν θρησκευτικοῦ μνημοσύνου.

Ἐπειδὴ δὲ ἀνεγράφη εἰς τὰς ἐφημερίδας ὅτι διὰ τὴν θρησκευτικὴν τελετὴν θὰ ἀπητεῖτο ἀπόφασις τῆς Ἱερᾶς Συνόδου, ἡ ὁποία ὅμως δὲν ἦτο δυνατὸν νὰ ληφθῆ διότι θὰ ἐδημιουργεῖτο προηγούμενον, ἔχω νὰ τονίσω τὰ ἀκόλουθα:

Ὁ καθηγητὴς τῆς Θεολογίας Δημήτριος Σ. Μπαλάνος εἰς μίαν παλαιάν, ἤδη ὅμως λίαν ἐπίκαιρον μελέτην του, «Ἡ καῦσις τῶν νεκρῶν ὑπὸ θρησκευτικὴν ἔποψιν», τὴν ὁποίαν ἀνέγνωσα εἰς τὸ περιοδικὸν τοῦ Συλλόγου πρὸς διάδοσιν ὠφελίμων βιβλίων «Ἡ Μελέτη» (1912, σελ. 257) ἀναφέρει ἐπὶ λέξει:

«Ἔχομεν τὸ προηγούμενον ὅτι ἡ Ἐκκλησία ἡμῶν δὲν ἠρνήθη τὰς θρησκευτικὰς τιμὰς εἰς τὸν ἐν Γερμανίᾳ θανόντα ἀοίδιμον Καισσαβέτην, ὁ νεκρὸς τοῦ ὁποίου, κατὰ τὴν τελευταίαν του θέλησιν, ἐκάη ἐν τῷ κρεματορίῳ τῆς Ἰένης, ἔνθα καὶ παρέστην. Ἂν δὲ δὲν ἀπατῶμαι τὸ αὐτὸ συνέβη καὶ κατὰ τὸν θάνατον τοῦ ἐν Παρισίοις διαμένοντος μεγάλου ποιητοῦ Ζὰν Μωρεάς».

Ἂς λεχθῆ δὲ ὅτι ὁ Μπαλάνος ὑπογραμμίζει ὅτι «οὔτε γραφικὴ οὔτε συνοδικὴ ἀπαγόρευσις τῆς καύσεως ὑπάρχει».

Μεθ' ὑπολήψεως

ΣΤΕΦΑΝΟΣ Α. ΚΟΤΣΙΑΝΟΣ

Δικηγόρος, τ. Βουλευτὴς Χαλκιδικῆς

Ν. ΑΛΗΘΕΙΑΣ ΘΕΣ)ΚΗΣ

22 ΝΟΕ 1960

Η ΑΥΡΙΑΝΗ ΣΥΝΑΥΛΙΑ ΑΠΟ ΔΙΣΚΟΥΣ

Αὔριον στὶς 7.30 μ.μ. δίδεται εἰς τὴν αἴθουσαν τῆς ἀμερικανικῆς ὑπηρεσίας πληροφοριῶν ἡ πρώτη ἐκ τῆς ἐφετεινῆς σειρᾶς συναυλιῶν ἀπὸ δίσκους. Ἡ πρώτη αὐτὴ συναυλία ἀφιεροῦται εἰς μνήμην τοῦ μεγάλου μου σουργοῦ Δημήτρη Μητρόπουλου καὶ ἀποτελεῖται ἐξ ἔργων ἑρμηνευθέντων ὑπ' αὐτοῦ, διευθύνοντος τὴν φιλαρμονικὴν ὀρχήστραν τῆς Νέας Ὑόρκης. Τὸ πρόγραμμα περιλαμβάνει τὰ ἔργα: Εἰσαγωγὴ «Φιντέλιο» τοῦ Μπετόβεν Συμφωνία ἀριθ. 2 τοῦ Μπράμς καὶ κοντσέρτο διὰ βιολὶ καὶ ὀρχήστρα τοῦ Ἄλλαν Σοῦλμαν.

Ἀπόκομμα

Χρονολογία 20 ΝΟΕ 1960

Μὲ τὸ θερμόμετρο

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Οἱ ἀναγνῶστες τοῦ «Κόσμου» εἶναι σὲ θέση νὰ ἐκτιμήσουν τὴν ἀπώλεια τῶν τελευταίων ἡμερῶν. Ὁ ἀρχιμουσικὸς Δημήτρης Μητρόπουλος, ἔκλινε τὸ κεφάλι του μπροστὰ στὴ δύναμη τοῦ πεπρωμένου, ἔκλεισε τὰ μάτια του, ὁ μουσικὸς παλμὸς τῆς καρδιᾶς του σταμάτησε. Ὑπῆρξε μιὰ ἀπὸ τὶς πεπρωμένες καλλιτεχνικὲς φυσιογνωμίες, τὶς ἀφραγισμένες, ποὺ δὲν ἐπαναλαμβάνονται συχνά, ποὺ δὲν μοιάζουν μεταξύ τους, ποὺ ἡ φύση δὲν διαθέτει ἀντίγραφο ἀπ' αὐτές. Περιορίζεται στὸ ἕνα, στὸ πρωτότυπο, ποὺ ποιὸς ξέρει ποιοῦ εἴδους βιολογικοὶ συνδυασμοὶ συνεργοῦν γιὰ τὴ γέννησή του.

Δὲν εἶναι κανεὶς ποὺ νὰ μὴν ξέρει μὲς ἀπὸ ποιὲς ἀντιξοότητες εἶναι ὑποχρεωμένη νὰ βαδίσει μιὰ τέτοια φύση, γεννημένη στὴν Ἑλλάδα, στὴν πατρίδα τῶν θεῶν, ποὺ κάτω ἀπὸ τὶς πολιτικοκοινωνικὲς συνθῆκες τῶν τελευταίων ἐτῶν, ἀναπνέουν δύσκολα κι' ἀναγκάζονται νὰ προσφεύγουν σὲ ξένα ἔθνη. Ἡ Κετίνα Παξινοῦ μᾶς δίνει τὸ πορτραῖτο τοῦ φλογεροῦ νέου — γύρω στὰ εἴκοσι χρόνια του — μὲ τὴν περίεργη φυσιογνωμία. Τί σημαίνει περίεργη φυσιογνωμία;

Εἶναι ἡ φυσιογνωμία ποὺ τὴν ὁλοκληρώνει μιὰ ἐκ τῶν ἔσω ἀ«τινοβολία, ποὺ μαγνητίζει μὲ μιὰν ὁμορφιά, περίεργη, ἀνερμήνευτη:

«Ἦταν ψηλός, ξανθός, ἀδύνατος μὲ μπλὲ μάτια... Ὡραῖος δὲν ἦταν ποτέ, ἀλλὰ τὰ μπλὲ μάτια του ἀκτινοβολοῦσαν δύναμη καὶ θέληση...».

Ὁ νέος αὐτὸς δὲν ταλαντεύτηκε ἀνάμεσα σὲ πολλὰ ὄνειρα. Εἶδε ἀπ' ὅταν ἔλαβε συνείδηση τοῦ ἐαυτοῦ του τὸ δρόμο τοῦ πεπρωμένου του. Τὸν εἶδε καὶ τὸν ἀκολούθησε χωρὶς ἀμφιβολίες, παρὰ τὶς δύσκολες ἀτομικές του συνθῆκες. Φτωχός, μὲ δυσκολία συντηροῦσε τὴ μητέρα του καὶ τὴν ἀδελφή του. Κι' ἕνας φτωχὸς μὲ ἀμεμπτη ἀξιοπρέπεια, παλεύει σὰν νάναι ὄχι μιὰ φορά, ἀλλὰ ἑκατὸ φορὲς φτωχός. Εἶναι πολὺ νέος ὅταν γράφει τὴν ὄπερά του «Βεατρίκη» ποὺ παίχθηκε στὸ Δημοτικὸ Θέατρο Ἀθηνῶν μὲ μεγάλη ἐπιτυχία. Ἀλλὰ πέρα ἀπὸ τὴν προσωπικὴ δημιουργική του ἐργασία, ποὺ σ' ὅλες τὶς περιπτώσεις κινεῖται μέσα στὸ κλίμα τῆς καλλιτεχνικῆς πληρότητος, ἡ καρδιὰ τοῦ Μητροπούλου, ἔγινε τὸ κέντρο ἀπ' ὅπου διῆλθε τὸ ρίγος τῶν μεγάλων μουσικῶν δημιουργιῶν. Ἄνθρωπος μὲ καταπληκτικὴ μνήμη, μετέβαλε τὸν βαθύτερο ἑαυτό του σὲ τόπο τῆς μουσικῆς. Ἀπὸ τὸ κέντρο του ἐκινοῦσαν τὰ ρεύματα ὅλων τῶν μεγάλων συμφωνιῶν. Τὰ θεῖα νευρώδη του χέρια κρατοῦσαν τὰ νήματα στὶς μουσικὲς λειτουργίες.

Ἀσκητικός, ταπεινός, ἔβρισκε ἀκατανόητες τὶς μικρότητες ποὺ πολλὲς φορὲς τὸν πίκραναν, ὅπως ἐδῶ καὶ πολλὰ χρόνια, ὅταν πλάϊ σ' αὐτὸν ἔβαλαν κι' ἕναν ἄλλο συνδιευθυντὴ στὴν Κρατικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης. Εὐαίσθητος, ἐξαντλημένος ἀπὸ τὴν προσήλωση καὶ τὸ μόχθο στὸ ἀνώτερης ποιότητος ἔργο του, δέχθηκε τὴν πρώτη καρδιακὴ προσβολή, τὴν πρώτη ἐπίθεση τοῦ θανάτου. Ἀλλὰ ἡ ἐπίθεση ἐκείνη ἀπέτυχε. Ὁ θάνατος ὅμως δὲν ξεχνᾶ καὶ ἐπανῆλθε τὴν Τετάρτη 2 Νοεμβρίου, τὴν ὥρα ποὺ διηύθυνε τὶς δοκιμὲς τοῦ ἔργου ἡ «Δύναμη τοῦ Πεπρωμένου» στὴ Σκάλα τοῦ Μιλάνου. Ἡ ἐπίθεση ὑπῆρξε κεραυνοβόλος. Ἔπεσε μὲ τὴν μπαγκέττα στὸ χέρι καὶ τὸ πρόσωπο πάνω στὸ ἀναλόγιο, σὰ νὰ μὴν ἦταν ὁ θάνατος παρὰ μιὰ μουσικὴ κίνηση, ποὺ τὴ διηύθυνε ὁ ἴδιος μὲ τὴν ἴδια ἀταραξία καὶ τὴν ἴδια τελειότητα ποὺ διηύθυνε καὶ τὴ «Δύναμη τοῦ Πεπρωμένου».

Ὁ ἄνθρωπος ποὺ ἀγάπησε τὴν πατρίδα του σὰν ἀνθρωπότητα καὶ τὴν ἀνθρωπότητα σὰν πατρίδα του, βρίσκεται τώρα στὴν Ἑλλάδα — λίγη στάχτη — μέσα σὲ μιὰ μικρὴ λύκηθο. Ἀξίζει νὰ σημειωθεῖ «ἀτι ἀκόμη ἀπὸ τὶς εἰδήσεις τῶν ἐφημερίδων. Ἕνας ἀνταποκριτὴς τηλεγράφησε μεταξὺ ἄλλων καὶ τὰ ἑξῆς: «Ἡ γραμματεὺς τοῦ Μητροπούλου κ. Τροὺντ Γκόθ, μοῦ ἐδήλωσεν ὅτι οὐδεὶς ἐνδιεφέρθη μέχρι στιγμῆς ἀπὸ ἑλληνικῆς πλευρᾶς, οὔτε ὁ πρόξενος, οὔτε ἡ Λυρικὴ Σκηνή. Εἴσθε ὁ πρῶτος Ἕλλην ποὺ μὲ ἐρωτᾶ διὰ τὸν νεκρόν...».

Θὰ εἶχε κανεὶς τὴν ἐντύπωση ὅτι ὁ Μητρόπουλος ἔμεινε μόνος. Ὄχι. Οἱ μουσικοὶ τῆς Ὀρχήστρας τοῦ Μιλάνου ποὺ διηύθυνε ὁ Μητρόπουλος «ἠγρύπνησαν ὁλόκληραν τὴν παρελθοῦσαν νύκτα, πλησίον τῆς σοροῦ του, εἰς ὁμάδας ἀνὰ πέντε...». Καὶ μαζὶ μὲ αὐτούς, ἑκατοντάδες χιλιάδες θαυμαστῶν του, ἀγρύπνησαν νοερῶς πλάϊ στὸ νεκρό, πλάϊ στὴν Ἑλλάδα. Γιατὶ οἱ ἄνθρωποι αὐτοί — σὰν τὸν Μητρόπουλο, ἀποτελοῦν τὴν ἐπίσημη Ἑλλάδα. Αὐτοὶ οἱ μεγάλοι μόνοι κρατοῦν ἀναμένο τὸ ἄστρο της καὶ τ' ὄνομά της.

ΝΙΚΗΦΟΡΟΣ

ΝΕΩΝ

24 ΝΟΕ 1960

Ο ΑΜΕΡΙΚΑΝΙΚΟΣ ΤΥΠΟΣ ΓΙΑ ΤΟΝ ΘΑΝΑΤΟ ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ διαμένων στὸ Χόλλυγουντ συνεργάτης τῶν Μουσικῶν «Νέων» Ν. Μ. Τσάγκας μᾶς πληροφορεῖ ὅτι ὁ Τύπος τῆς μεγάλης κινηματογραφουπόλεως ὅπως καὶ ὁλόκληρος ὁ ἀμερικανικὸς Τύπος ἀσχολεῖται συνεχῶς τὶς τελευταῖες ἡμέρες μὲ τὴν προσωπικότητα τοῦ αἰφνιδίως ἐκλιπόντος κορυφαίου ἀοχιμουσικοῦ Δημήτρη Μητρόπουλου. Οἱ Ἀμερικανοὶ κριτικοὶ παραλληλίζουν τὸν Μητρόπουλο μὲ

Ημερ. Θεατής

22 ΝΟΕ. 1960

Θεατρικές Ιστορίες

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Τοῦ **ΜΙΧΑΛΗ ΚΟΡΩΝΗ**

Το μεγάλο παιδί τῆς Ἑλλάδος, ὁ μαέστρος Δημήτρης Μητρόπουλος, ἔπαψε νά ζῆ. Ἡ μαγεία τῆς μπακέττας του δέν θά πλημμυρίση ξανά τίς αἴθουσες τῶν θεάτρων, δέν θά γοητέψη, οὔτε θά συγκινήση πιά τά ἑκατομμύρια τῶν θαυμαστῶν του σέ ὅλο τόν κόσμο.

Ξεφύγησε, ὅπως ὅλοι οἱ μεγάλοι ἀγωνιστές, ἐπάνω στίς ἐπάλξεις τῶν ἀγώνων καί τῶν προσπαθειῶν τους. Ἦταν ὁλόκληρος ἀφοσιωμένος στή γενική δοκιμή τῆς ὀρχήστρας μέσα στό Ἱστορικό θέατρο τῆς Σκάλας τοῦ Μιλάνου, στόν παγκόσμιο αὐτό ναό τῆς Τέχνης, ἐκεῖ ὅπου χιλιάδες φορές ἱερούργησε, σάν μεγάλος Ἀρχιερέας, ἐκεῖ ὅπου τό μουσικό σκῆπτρο του κινήθηκε ἄπειρες φορές ρυθμικά, σκορπώντας στό ἐκκλησίασμα θεῖο βάλσαμο καί γαλήνη, ἀνακούφισι καί ξεκούρασι.

Ἄφησε τή στερνή του πνοή ἐπάνω στόν ἄμβωνα ἀπό ὅπου δίδαξε καί ἐπέβαλε τή μεγάλη, τήν ἀκατανίκητη θρησκεα τῆς μουσικῆς. Ἐκεῖ, ἀνάμεσα στούς μουσικούς, κάτω ἀπό τό θεατρικό θόλο ὅπου δημιουργήθηκε ἡ παράδοσι καί ἡ ἱστορία τῆς ὅπερας, ἔγυρε τό κεφάλι του καί ἔπεσε, πρῶτα ἐπάνω στό ἀναλόγιο τοῦ ἀρχιμουσικοῦ. Τά φωτεινά του μάτια σκοτείνιασαν, ἡ μπακέττα ξέφυγε ἀπό τό γνωστό γιά τή στιβαρότητα χέρι του καί κύλισε μαζί του στό δάπεδο.

Προικισμένος ἀπό τή φύσι μέ σπάνιο μουσικό ταλέντο φυσικό ἦταν, ὅπως καί ἔγινε, νά προκαλέση τίς ἀντιδράσεις πολλῶν ἐπίδοξων διευθυντῶν ὀρχήστρας πού βρίσκονταν, ἐκείνη τήν ἐποχή, στά σκαριά τῆς ἀναδείξεως. Ἀντί, νά κυττάξουν νά γίνουν αὐτοί καλύτεροι καί νά τόν συναγωνισθοῦν τίμια, προσπαθοῦσαν μέ διάφορα τεχνάσματα νά τοῦ ἀποσπάσουν τή μπακέττα ἀπό τό χέρι, νά μήν τόν ἀφήσουν νά διευθύνη γιατί τό Μητροπούλειο ἠφαίστειο τούς κατεπλάκωνε μέ τή λάβα του καί τούς ἔκανε στάχτη κάθε φορά πού κατώρθωνε, ὕστερα ἀπό πολλές «λαχτάρες» πού τοῦκαναν οἱ μικρόψυχοι μουσικοκάπηλοι, νά ἀνεβαίνη στό «Πόντιουμ».

Ἀντί νά χαροῦν οἱ «Ἕλληνες αὐτοί ἀδελφοί», ἀντί νά φωτισθοῦν ἀπό τόν λαμπερό πυρσό του, νά διδαχθοῦν ἀπό τήν ἀκένωτη πηγή πού εἶχαν ὁλόκληρη στή διάθεσί τους, κάθε στιγμή, ἀντί νά τόν ἀξιολογήσουν καί νά τόν προβάλλουν στήν καλύτερη δι τρίνα, συνωμοτοῦσαν διαρκῶς καί κατέβαλαν κάθε προσπάθεια γιά νά τόν γκρεμίσουν ἀπό τό ψηλό βάθρο πού εἶχε ἀνεβῆ ἡ μουσική αὐτή ἰδιοφυΐα. Ἀλλά ρίχνεται εὔκολα ὁ Μητρόπουλος; Αὐτή ἀκριβῶς ἡ πολεμική ἐναντίον του ἀπό τούς «συναδέλφους» του, αὐτός ὁ ἀνιστόρητος κατατρεγμός, τόν ἔκαναν νά πάρη τά μάτια του καί νά φύγη γιά πάντα ἀπό τήν Ἑλλάδα. Καί, χάρι σ' αὐτούς τούς συνα δέλφους του, ἔγινε ὁ μεγάλος ἐθναπόστολος τῆς μουσικῆς, ἀναδείχθηκε καί ἐπεβλήθηκε ὡς τά πέρατα τῆς οἰκουμένης καί ἀνυψώθηκε σά σύμβολο λατρείας λευκῶν καί ἐγχρώμων. Πρέπει, λοιπόν, ὅλος ὁ κόσμος πού μαγεύθηκε, φυχαγωγήθηκε καί διδάχθηκε ἀπό τόν Μητρόπουλο, νά ὀφείλη εὐγνωμοσύνη στούς τύπους πού, μέ τή ζηλόφθονη κακία τους, τόν ἔδιωξαν ἀπό τήν πατρίδα του καί ἔτσι μπόρεσε νά τόν γνωρίση ἡ Οἰκουμένη, νά τόν χαρῆ καί νά τόν κάνη κτῆμα της, γιατί ἀλλοιῶς, εἶναι ἀναμφισβήτητο, θά παράδερνε ἐδῶ στήν ψωροκόσταινα, ἀνάμεσα σέ ἐχθρούς καί θά φυτοζωοῦσε χωρίς νά μπορέση ποτέ νά προχωρήση στήν πραγματοποίησι τοῦ ὀνείρου του.

Εἶναι ὁ πρῶτος μαέστρος πού ἀποδέχθηκε τό κήρυγμα τῆς ἰσότητος λευκῶν καί μαύρων καί ὁ πρῶτος πού διηύθυνε Συμφωνική ὀρχήστρα μέ σολίστα μαύρη τραγουδίστρια καί ὅταν στό τέλος τῆς συναυλίας ἡ μαύρη μετζοσοπράνο χειροκροτήθηκε, ὁ Μητρόπουλος ἀδίστακτα τήν ἀγκάλιασε μπροστά σέ 15.000 ἀνθρώπους καί τή φίλησε. Καί τό ἔκανε αὐτό, τό ἄξιο ἑλληνόπουλο, ὅταν ἡ κατακραυγή τῶν λευκῶν ἐναντίον τῶν μαύρων ἦταν στό φόρτε της καί ὅλοι οἱ λευκοί ξενοδόχοι τῆς Νέας Ὑόρκης εἶχαν ἀρνηθῆ νά παραχωρήσουν ἕνα δωμάτιο γιά νά κοιμηθῆ ἡ μαύρη καλλιτέχνις.

Νά ἡ παλληκαριά καί τό μεγαλεῖο τοῦ Μητρόπουλου! Ἀφηφώντας κάθε ἀπαγορευτικό νόμο καί γελοῖο ἀνθρώπινο φραγμό, ἀνέδειξε τή μαύρη καί ἔγινε τό ἴνδαλμα τῆς φυλῆς της. «Μητρόπουλος» γιά τούς μαύρους θά πῆ ἕνας ἡμίθεος ἀπάνω στή Γῆ, ἕνας δυνατός φίλος, ἕνας τίμιος ἀδελφός τους.

Θυμᾶμαι, πρίν ἀπό δέκα, περίπου, χρόνια, πώς ἐξ αἰτίας μιᾶς «πρές κόνφερανς» πού ἔδωσε ὁ Μητρόπουλος στή Ν. Ὑόρκη, ξεσηκώθηκαν ἀπό ἐδῶ μερικοί «ἀγανακτισμένοι» γιά τίς δηλώσεις πού ἔκανε καί συναγωνίστηκαν, σέ ἀγῶνα ταχύτητος καί ἐμπαθείας, ποιός νά τόν κατηγορήση πρῶτος.

Καί τί δέν τοῦ ἔψαλλαν τότε!

Βρῆκαν τήν εὐκαιρία —ἔτσι νόμισαν— γιά νά τοῦ πετάξουν στό πρόσωπο ὅλες τίς ἀκαθαρσίες τῆς ψυχῆς καί τοῦ νοῦ τους.

Ἀλλά, ρυπαίνεται ὁ Μητρόπουλος; Ὅλα αὐτά τά δύσοσμα πού βγῆκαν ἀπό τίς γλῶσσες καί τίς πέννες τῶν ὀψίμων ἀνθρώπων, ἔκαναν ταχύτατα στροφή 180 μοιρῶν καί ξαναγύρισαν στίς νοσογόνες ἑστίες ἀπό ὅπου, βλακωδῶς καί ἠλιθίως, ξεκίνησαν. Δέν ἀποκλείεται ὅμως, τήν ἡμέρα τῆς κηδείας του —ἄν γινόταν ἐδῶ— νά βλέπαμε κάποιον ἀπό αὐτούς νά «ἐξυμνεῖ», σέ ἐπικήδειο λόγο, ἐτίς ἀρετές τοῦ σπανίου ἀνδρός».

Εἶχα τήν εὐτυχία νά συνεργασθῶ μαζί του τό 1949 σέ μιά συναυλία μέ τήν ὀρχήστρα του στή Φιλαδέλφεια καί θυμᾶμαι τή συμπεριφορά του ὅταν δυσκολευάμουν, λόγω ὑπηκοότητος, νά τραγουδήσω σέ διάφορες σκηνές τῆς Ἀμερικῆς. Μοῦδωσε θάρρος καί συμβουλή:

—Θά δυσκολευτῆς πολύ, μοῦ εἶπε, μέ τό Ἑλληνικό σου διαβατήριο. Γίνονται κάτι λευκοί γάμοι ἐδῶ, ἐπί πληρωμῆ. Κάνε ἕνα ἀπ' αὐτούς, ἄν μπορῆς νά πληρώσης. Τότε θά μοῦ εἶναι εὔκολο νά σέ χρησιμοποιῶ ὁπουδήποτε καί νά σέ προτείνω καί σέ ἄλλους ὀργανισμούς.

Καί μοῦ διηγήθηκε μέ παράπονο τί τράβαγε αὐτός μέχρι πρό ὀλίγου. Μιά φορά πού βρέθηκε σέ προξενεῖο τῆς Λατινικῆς Ἀμερικῆς γιά νά ταξιδέψη στήν Εὐρώπη, οἱ ὑπάλληλοι τόν παραμέρισαν γιά νά ἐξυπηρετήσουν πρῶτα αὐτούς πού εἶχαν διαβατήρια Ἀμερικανικά, Ἀγγλικά, Ἰταλικά κλπ. ἀφίνοντάς τον τελευταῖο. Καί εἶχε ἤδη ἐπιβληθῆ τότε ὁ Μητρόπουλος παγκοσμίως.

—Ἀπό κείνη τή στιγμή, μοῦ ἐκμυστηρεύθηκε, πού ταπεινώθηκα καί ταλαιπωρήθηκα ἔτσι, χωρίς νά εἶναι καί ἡ μόνη φορά, ἀναγκάσθηκα νά γίνω Ἀμερικανός.

Πρίν ἀπό 4 χρόνια πού ἦρθε ἐδῶ γιά νά διευθύνη, τήν ὥρα πού κατέβαινε ἀπό τό ἀεροπλάνο, τρέχει ἐπάνω του ἐπιδεικτικά ἕνας τύπος (ὁ κύριος διώκτης του στήν Ἑλλάδα) μέ μιά τεράστια ἀνθοδέσμη καί χαμόγελο ὑποσχέσεως τοῦ κινηματογράφου καί τοῦ φωνάζει μέ ἐγκαρδιότητα:

—Καλῶς ἦρθες Δημητράκη μου. Τί κάνεις γλυκέ μου Μιμάκη; Καί ἐπεχείρησε νά τόν ἀγκαλιάση. Ὁ Μητρόπουλος τόν κύτταξε, ὕστερα γύρισε πρός ἕναν ἐπίσημο καί δίδοντάς του τό χέρι τόν ρωτᾶ:

—Ποιός εἶναι ὁ κύριος;

Ὁ «κύριος» κοκκινίζει, μαζεύεται, τά χάνει, πρός στιγμήν ὅμως, γιατί ἀμέσως ἐπαναστᾶ τό θράσος του καί σπεύδει νά δώση ὁ ἴδιος ἀπάντησι:

— Κλωτσομπακετίδης, δέ μέ θυμᾶσαι κύριε Μητρόπουλε;

—Ναί, κάτι θυμᾶμαι ἀπό σᾶς κύριε, τοῦ λέει ὁ μεγάλος Ἕλλην μαέστρος.

Καί τόν ἔλουσε μέ τήν περιφρόνησί του.

Ὅλοι εἶπαν ὅτι ἄξιζε τό μάθημα αὐτό ὁ Κλωτσομπακετίδης, γιατί σέ ὅλη του τή ζωή πολέμησε μέ ἀγριότητα τίς μουσικές ἀξίες τῆς Ἑλλάδος.

ΜΙΧΑΛΗΣ ΚΟΡΩΝΗΣ

ΘΕΣΣΑΛΙΑΣ Βόλου

.....

ΣΗΜΕΙΩΣΕΙΣ ΣΥΝΕΡΓΑΤΩΝ

Ο ΜΑΕΣΤΡΟΣ ΠΟΥ ΧΑΣΑΜΕ

Τό σβύσιμο τῆς μεγάλης ἑλληνικῆς δόξας τοῦ Δημήτρη Μητροπούλου, κατασυγκίνησε τούς φιλόμουσους σ' ὁλόκληρο τόν πολιτισμένο κόσμο. Ἀλλά ἡ ἀπώλεια ἦταν ἰδιαιτέρα μεγάλη γιά μᾶς τούς συμπατριῶτες του, πού τόσο λιγοστά πνευματικά ταλέντα διαθέτουμε κι' αὐτά σχεδόν ὅλα στόν τομέα τῆς τέχνης.

Ὁ μεγάλος μαέστρος, ὁ μάγος τῆς μπαγκέττας, πού ἤξερε ὅσο κανείς ἄλλος νά ὁδηγῆ τούς μουσικούς ἀνάμεσα ἀπ' τούς δύσκολους, ἀλλά σωστούς δρόμους στήν ἀνάδειξι καί κατάκτησι τῆς μουσικῆς τελειότητας καί ν' ἀποδίδη ἐκτελέσεις τῶν μουσικῶν κομματιῶν μ' ἕνα τρόπο τόσο ὑπέροχο, πού οὔτε οἱ ἴδιοι οἱ συνθέτες τουὸ ἴδεν θά εἶχαν ὀνειρευτῆ, πέθανε ἐπί τῶν ἐπάλξεων τοῦ ἰδιώδους του, ὅπως ἀκριβῶς πέθανε πρίν ἕνα χρόνο ὁ μεγάλος μας πρωταθλητής τῆς κολυμβήσεως Ἡλιάσων Ζηργάνος. Ὁ Μητρόπουλος, πού ἐπί χρόνια τόν παρακολουθοῦσε μέ συγκρατημένη τήν ἀναπνοή τό διεθνές κοινό καθώς ἱερουργοῦσε στό θωμό τῆς Τέχνης πέθανε ὄρθιος μέ τήν μπαγκέττα στό χέρι. Δέν εἶχε θελήσει νά παρατείνη τή ζωή του ζῶντας ἀποτραβηγμένος καί προσέχοντας τή ραγισμένη του καρδιά. Κι' ὁ θάνατός του ἦταν πραγματικά ὡραῖος — θάνατος ἐν τῇ ἐκτελέσει τοῦ καθήκοντος, θά λέγαμε — κι' ἕνα τέτοιο θάνατο θά εὐχόταν ὁ καθένας γιά τόν ἑαυτό του. Κι' ὁ μεγαλόπρεπος αὐτός τρόπος πού πέθανε μοῦ θυμίζει τούς στίχους ἀπ' «τό θάνατο τοῦ ἀητοῦ».

Ἄρρωστος πιά ἀπ' τά πολλά τά χρό-
(νια
πού τοῦ μαδοῦν τά μαῦρα του φτερά
ὁ ἀητός μέ μάτια φλογερά
τό θάνατο προσμένει.
Τ' ἄσπρα χιόνια τῶχουν ἁπλώσει
νεκρικά σεντόνια
στά κουρφοβούνια πού πετοῦσε μιά
(φορά
μέ δύναμι κι' ἀπέραντη χαρά
καί πού τόν βλέπουν τώρα μέ συμπό-
(νια.

Μά ὄχι, δέν θέλει νά πεθάνη ταπει-
(νός
τοῦ ἀγέρα ὁ δυνατός ὁ βασιλιᾶς
καί βλέποντας νά χάσκη ἕνας γκρε-
(μνός
πέρνει μιά σπίθα δύναμις παληᾶς
πέφτει, στά βράχια σκίζει τά φτερά
(του
μεγάλος καί τήν ὥρα τοῦ θανάτου.

Ἡ προσφορά τοῦ Μητροπούλου στήν παγκόσμια μουσική ἀνάπτυξι ἔχει ἀφήσει ἐποχή κι' εἶναι κρῖμα πού ἡ Ἑλλάς δέν σκέφτηκε ἤ δέν πρόφτασε νά τόν μετακαλέση μόνιμα στήν Ἀθήνα, πρᾶγμα πού θά συνέβαλλε τά μέγιστα καί στήν ἀνάπτυξι τοῦ τουρισμοῦ μας.

Τόν παρακολουθούσαμε νοερά στά διάφορα μεγάλα μουσικά κέντρα πού πήγαινε νά διευθύνη ὀρχήστρες καί χαιρόμασταν καί καμαρώναμε γιά τίς ἐπιτυχίες του. Παλιά μᾶς εἶχε συγκινήσει τό γεγονός, ὅτι δέν θέλησε νά ἐξαμερικανίση τό ὄνομά του, ὅσο δυσκολοπρόφερτο κι' ἄν ἦταν ἀπ' τούς Ἀμερικανούς. Σάν νά ἤθελε νά βροντοφωνάξη μέ τό ἑλληνικό του ὄνομα πῶς τό θεωροῦσε τιμή του, πού ἦταν Ἕλληνας καί πῶς ἡ συκοφαντημένη σήμερα Ἑλλάδα δέν παύει νά ἔχη ἀξίες. Τό ἴδιο συγκινητική ἦταν ἡ ἀγάπη του στήν ὁμορφιά τῆς πατρίδας του ὅπως κι' ἡ ἐπιθυμία πού προσισθανόμενος τό σύντομο τέλος του, εἶχε διατυπώσει σέ ἑλληνίδες φίλες του μετά τίς τελευταῖες του ἐμφανίσεις στή Βιέννη καί ἰστό Σάλτσμπουργκ: «Μή μ' ἀφήσετε στά ξένα χώματα...». Ἡ ἐπιθυμία του ὅμως νά ἀποτεφρωθῆ ἡ σορός του, εἶναι ἔξω-ἀπ' τά ἑλληνικά παραδεδεγμένα. Λένε πῶς μισοῦσε τήν ἀσχήμια καί τά γερατειά καί δέν ἤθελε νά παρουσιάση στά μάτια τοῦ κόσμου πού τόν εἶχε κάνει ἴνδαλμά του, ἕνα ἀξιοθρήνητο λείφανο. Ἴσως καί νά νόμιζε πῶς ἄν ἡ τέφρα του ἔμενε ἄταφη — δέν δρίζει στή διαθήκη του ἄν ἐπιθυμῆ νά ταφῆ ἤ ὄχι — θά ἐξακολουθοῦσε νά ζῆ ἀνάμεσά μας.

Πάντως, πολλοί βρῆκαν ποιητικό τρόπο τῆς ἀποτεφρώσεως. Πιθανόν ὅμως — κι' ἄς μή πέρασε ἀπό τό μυαλό κανενός — ὁ Μητρόπουλος, ὅπως φοβόταν τήν ἀσχήμια, νά φοβόταν πολύ περισσότερο μάλιστα τήν ἀποσύνθεσι καί τά σκουλίκια πού θά τόν ἀποτελείωναν κι' ἄς μή τόν ἔβλεπε κανένας. Αὐτός ὁ μεγάλος φοβήθηκε νά ὑποταχθῆ στήν κοινή μοῖρα τῶν ἀνθρώπων: «Χοῦς εἶ καί εἰς χοῦν ἀπελεύσῃ», πρᾶγμα πού ὁ εἰδωλολάτρης Ὁράτιος τόσους αἰῶνες πρίν εἶχε παραδεχθῆ μέ ξενοιασιά καί ἀνακούφισι παραγγέλλοντας στούς φίλους του:

Μή θάφετε μέ νεκρικά
τραγούδια τό κορμί μου
δέν θέλω πένθη ἀνώφελα
κι' ἄπρεπα δάκρυα ἀκόμα
ἤσυχα βάλτε με βαθειά
στή γῆ τήν ὑστερνή μου
κι' ἀφήστε τό σῶμα μου
νά ξαναγίνη χῶμα

Κι' ἐφ' ὅσον δέν ἐπρόκειτο νά ἐνταφιασθῆ οὔτε ἡ τέφρα, πῶς ἡ ἐκκλησία θά προέβαινε σέ ἱεροπραξία κηδείας ὅταν δέν θά μποροῦσε νά τοῦ ἀπευθύνη τό ἐγαῖαν ἔχοις ἐλαφράν; Τώρα ὅμως πού ἡ τέφρα αὐτή πρόκειται ν' ἀποθαθῆ στή μητέρα γῆ καταλαμβάνοντας τόν τάφο πού προσφέρει ὁ Δῆμος Ἀθηναίων, φαντάζομαι πῶς ἡ Ἐκκλησία δέν θά ἔχη πιά ἀντιρρήσεις στό νά τόν κηδεύση μέ ὅλες τίς συνήθειες χριστιανικές εὐχές.

Ἄλλη μιά ἀπορία μᾶς γεννήθηκε. Συνήθως ἡ μακάβρια προσφορά, ὅπως ἡ λήκυθος μέ τήν τέφρα τοῦ Μητροπούλου, συνοδεύεται καί μέ οἰκονομικές παροχές. Μαζί μέ τήν καρδιά πού κληροδότησε ἡ Ἕλενα Βενιζέλου στό Μαιευτήριο «Μαρίκα Ἠλιάδη» γιά νά δείξη πόσο τήν ἐνδιέφερε ἡ προκοπή του κι' ὅσο ἦταν ζωντανή καί μετά τό θάνατό της, προικοδότησε τό ἵδρυμα καί μέ ἀρκετά χρήματα. Εἶχε κι' ὁ Μητρόπουλος περιουσία πού τήν ἄφησε ὁλόκληρη διά διαθήκης σέ ἕνα Ἀμερικανό καλλιτέχνη, ττοῦ ὁποίου ἐκτιμοῦσε τό τάλαντο καί πού σίγουρα θά τοῦ εἶχε παρασταθῆ πολύ κατά τήν ἀρρώστεια του. Καί μέ πόση λεπτότητα παραγγέλει στόν κληρονόμο του «...δύναται, ἐάν τό ἐπιθυμῆ, νά παραδώση τήν ὡς ἄνω λήκυθον (μέ τήν τέφρα του δηλαδή) στήν Ἑλλάδα».

Μᾶς ἄφησε ἔκπληκτους ἡ παράληψι ν' ἀφήση καί κάποιο ποσόν, συμβολική ἔστω προσφορά, στόν ὠδεῖον Ἀθηνῶν, ὅπου κι' ὁ ἴδιος εἶχε σπουδάσει, γιά μία ὑποτροφία σέ ἑλληνικό μουσικό ταλέντο. Ἴσως νά πρόκειται περί ἰδιοτροπίας τοῦ ἐκλιπόντος καλλιτέχνου. Ποιός ξέρει. Πάντως τό γεγονός ἔκανε ἐντύπωσι πού γρήγορα, ὅμως θά ξεχαστῆ.

Τό θέβαιο εἶναι πῶς τό ὄνομα τοῦ Δημήτρη Μητροπούλου, τοῦ ἀπαράμιλλου αὐτοῦ ἑρμηνευτοῦ καί ἀναδημιουργοῦ τῶν μεγάλων μουσικῶν ἔργων θά πάρη καί δίκαια τήν ἐξέχουσα θέσι πού τοῦ ἀξίζει στήν ἱστορία τῆς μουσικῆς.

ΗΡΩ

ΗΜΕΡΑΣ ΠΑΤΡΩΝ

26 ΝΟΕ. 1960

ΕΚΕΙΝΟΙ ΠΟΥ ΦΕΥΓΟΥΝ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΑΡΘΡΟΝ ΤΗΣ ΚΡΙΤΙΚΟΥ ΛΙΝΤΑΣ ΚΕΝΤ

ΝΕΑ ΥΟΡΚΗ. «Ὁ ἐπόμενος Μπάχ ἤ Μπετόβεν θά γεννηθῆ στήν Ἀμερική». Αὐτή ἡ πρόβλεψις πού ἔκαμε ὁ ἀποθανών Δημήτρης Μητρόπουλος πρίν πολλά χρόνια ἄρχισε τώρα μέ τόν θάνατο τοῦ διεθνοῦς φήμης μαέστρου νά κερδίζη ἔδαφος καί πιθανόν νά γίνη πραγματικότης. Λέμε μέ τόν θάνατό του διότι ὁ Μητρόπουλος παρεκάλεσε ὅπως ἐκεῖνοι πού ἐπιθυμοῦν νά τόν τιμήσουν νά μή τό κάμνουν μέ ἀποστολές ἀνθέων στόν τάφο του ἀλλά νά συμβάλλουν στήν ἵδρυση ἑνός Ταμείου, πού ἡ μέριμνά του θά εἶναι ἡ συγκέντρωσις καί προβολή τῶν Συνθέσεων Ἀμερικανῶν μουσουργῶν.

Ἡ σκέψις του αὐτή χαρακτηρίζει τόν μετριόφρονα καί γλυκομίλητο Ἕλληνα πού ἦλθε πρό 24ετίας στήν χώρα αὐτήν καί ἐκέρδισε τήν συμπάθεια ὅλων πού τοῦ μίλησαν ἤ πού τόν ἄκουσαν.

Ἡ εὐγενική του στάσις καί ὁ σεβασμός του πρός τόν ἄλλο πάντοτε κατέπλησσε τούς συναδέλφους του μουσικούς. Τό 1936 ὁ Μητρόπουλος παρ' ὅλο πού ἦταν διάσημος ὡς μαέστρος καί πιανίστας σέ ὅλην τήν Ἀμερική, ἡ Συμφωνική Ὀρχήστρα τῆς Βοστώνης πού τόν προσεκάλεσε νά τήν διευθύνη ἔδειξε σημεῖα δυσπιστίας ὡς πρός τήν ἀπόδοσή του. Αὐτό ὅμως καθόλου δέν τόν ἐπηρέασε καί οὐδεμία ἔκφρασι δυσαρεσκείας του ἐσημειώθη.

Ἐναπόκειτο ὅμως στήν Μιννεάπολη νά τόν γνωρίση καλά καί ὡς ἄνθρωπο καί ὡς μουσικό. Προσκληθείς σ' αὐτήν τήν βομβοῦσα μητρόπολη τοῦ Μεσοδυτικοῦ τμήματος τῆς Ἀμερικῆς, ἐπειτα ἀπό τίς ἐπιτυχίες του στήν Βοστώνη, ἔγινε Διευθυντής τῆς Συμφωνικῆς Ὀρχήστρας της τό 1937 καί διετήρησε αὐτήν την θέση ἕως τό 1949. Στό διάστημα αὐτό κατώρθωσε νά δημιουργήση ἕνα ἀπό τά καλλίτερα «σύνολα» τῆς χώρας καί τόσο ἀγάπησε τήν πόλη καί τούς κατοίκους της πού ἀπέρριψε πολύ εὐνοϊκώτερες προσφορές ἀλλαχοῦ.

Ἡ ἁπλότης του ἦτανένδεικτική τοῦ χαρακτῆρος τοῦ ἀνδρός. Φοροῦσε κουστούμια σπόρ, σέ τίποτα δέν διέφερε ἀπό τούς συναδέλφους του, συμμετεῖχε σέ ἐμφανίσεις μουσικῆς τζάζ τῶν φοιτητῶν τοῦ Πανεπιστημίου καί δι' ἀναψυχή παρακολουθοῦσε Ἀμερικανικές ταινίες. Τό 1946 ἔγινε Ἀμερικανός πολίτης.

Ἰδού καί μία ἄλλη πλευρά τοῦ ἑαυτοῦ του πού ἐπρόδιδε ἕνα ἰσχυρότατο θρησκευτικό μυστικισμό. Ἀπό μικρός ἤθελε νά γίνη μοναχός ἀλλά ἄλλαξε σκέψη ὅταν ἡ ἐκκλησία δέν τοῦ ἐπέτρεψε νά παίζη μουσικά ὄργανα. Πάντοτε ζοῦσε μία ἁπλῆ, σχεδόν μοναστική ζωή καί ἐπί ἕνα διαστημα στήν Μιννεάπολη εἶχε ἕνα μικρό δωμάτιο στόν χῶρο τοῦ Πανεπιστημίου. Ὁ κοινωνικός στρόβιλος δέν ἦταν στόν τύπο του. Τό ἐδήλωσε στήν κοινωνία τῆς πόλεως πού ἐσεβάσθη τήν ἐπιθυμίαν του.

Πάντοτε ὅμως εὕρισκε καιρό νά συζητᾶ μέ τήν νεολαία. Ἔδινε ἐνθάρρυνση καί συμβουλές, βοηθοῦσε τούς σπουδαστάς στήν μελέτη τους καί συνθέτας μέ ταλέντο χρηματικά οὕτως ὥστε ἀπερίσπαστοι νά γράφουν μουσική. Στίς περιοδεῖες του ἔβαζε σέ ἕνα σάκκο ὅλα ὅσα τοῦ ἐχρειάζοντο καί τόν χρησιμοποιοῦσε διά προσκέφαλο ὅταν ἐξεκουράζετο. Κάποτε ὅταν ἡ ὀρχήστρα ἔφθασε μέ καθυστέρηση στόν προορισμό της ὁ Μητρόπουλος ἐπήδηξε στήν σκηνή καί ἀδιάφορος ὡς πρός τό ἀκροατήριο ἐβοήθησε στήν τακτοποίησή της.

Ἕνα καλοκαίρι τοῦ Πολέμου ὅταν ἐθελοντικά ἔγινε μέλος μιᾶς ὁμάδος τοῦ Ἐρυθροῦ Σταυροῦ πού μέ αὐτοκίνητα περιώδευε συλλέγοντας αἷμα, ἠρωτήθη διατί τό ἔκαμνε αὐτό. Ἀπάντησε: «Πάντοτε αἰσθανόμουνα ἀμφιβολία, ἐάν καί κατά πόσον ἡ καλλιτεχνική μου ἐργασία εἶχε ἀρκετή ἀξία στήν ἐξυπηρέτηση τοῦ ἀνθρώπου. Ἐμεῖς πού ἀνήκουμε στήν σφαῖρα τῆς διανοήσεως καί τῆς τέχνης διατρέχουμε πάντοτε τόν κίνδυνο νά χάσουμε τήν ἐπαφή μέ τόν κοινό ἄνθρωπο».

Πάντως ὁ Μητρόπουλος δέν ἔχασε αὐτήν την ἐπαφή ὅταν ἐτοποθετήθη στήν πλέον περίβλεπτο θέση τοῦ μουσικοῦ κόσμου. Ὅταν δηλαδή ἔγινε διευθυντής τῆς Φιλαρμονικῆς Συμφωνικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης.

Ἡ συμπεριφορά του πρός τά μέλη τῆς ὀρχήστρας ἦταν συμπεριφορά συναδέλφου.

Οἱ λάτρεις τῆς μουσικῆς δέν θά ξαναδοῦν αὐτήν την ὑψηλή ἔντονη μορφή νά διευθύνη καί συνήθως χωρίς μπαγκέτα. Ἀλλά αὐτοί καί ὅλοι οἱ ἄλλοι πού τούς ἐβοήθησε πολύ δύσκολα θά τόν ξεχάσουν τόν Δημήτρη Μητρόπουλο.

ΛΙΝΤΑ ΚΕΝΤ

Ν. ΑΛΗΘΕΙΑΣ ΘΕΣ)ΚΗΣ

25 ΝΟΕ. 1960

Ο ΑΜΕΡΙΚΑΝΙΚΟΣ ΤΥΠΟΣ ΓΙΑ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Ὁλόκληρος ὁ ἀμερικανικός Τύπος ἀσχολεῖται συνεχῶς τίς τελευταῖες ἡμέρες μέ τήν προσωπικότητα τοῦ αἰφνιδίως ἐκλιπόντος κορυφαίου ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου. Οἱ Ἀμερικανοί κριτικοί παραλληλίζουν τόν Μητρόπουλο μέ τόν Τοσκανίνι καί ἐξαίρουν τήν πνευματικότητά του ὡς καί τήν πλήρη περιφρόνησι πρός τό χρῆμα ἡ ὁποία τόν διέκρινε.

Ἐξ ἄλλου, ἔρχονται στήν δημοσιότητα μερικά λόγια χαρακτηριστικά πού εἶχε εἰπῆ ὁ Μητρόπουλος, ὅταν εἶχε ἐπισκεφθῆ, γιά τελευταία φορά τό Χόλλγουντ. Σέ ἐρώτησι συγκεκριμένως ἄν θά μποροῦσε νά παρουσιάση ἔργα Ἑλλήνων συνθετῶν, ὁ μεγάλος μαέστρος εἶχε ἀπαντήσει: Καταλαβαίνετε πόσο θά ἤθελα. Ἄν οἱ ὀρχῆστρες ἦσαν κρατικές, ὅπως ἄλλοῦ, τοῦτο θά ἦταν γιά μένα εὔκολο καί εὐχάριστο καθῆκον. Δυστυχῶς ὅμως ἐδῶ οἱ ὀρχῆστρες εἶναι αὐτοσυντήρητες καί κάθε φορά πού παρουσιάζουν ἔργα ἀγνώστων συνθετῶν, ὅσον καί ἄν εἶναι καλοί, χάνουν χρήματα. Ὡς ἐκ τούτου καί ἐκεῖνα πού ἔχω ἑκλέξει ἤδη θά περάσουν δέκα χρόνια γιά νά μοῦ δοθῆ ἡ εὐκαιρία νά τά παρουσιάσω. Γιά τοῦτο ὑποστηρίζω ὅτι, γιά νά προαχθῆ ἡ τέχνη, ἐπιβάλλεται ἡ συντήρησις τῶν ὀρχηστρῶν νά γίνεται ἀπό τό Κράτος.

Τό πόθος μου συνέχισε ὁ Μητρόπουλος, νά γυρίσω στήν Ἑλλάδα εἶναι μεγάλος, ἀλλά δέν μοῦ εἶναι τώρα δυνατόν. Ἡ διεύθυνσις τῆς φιλαρμονικῆς Νέας Ὑόρκης συνεπάγεται μεγάλες εὐθύνες καί ἀπαιτεῖ πολλή δουλειά. Τό καλοκαίρι μόνο μοῦ μένει λίγος καιρός, ἀλλά ὄχι ἀρκετός νά τόν διαθέσω γιά ἕνα σοβαρό σκοπό. Διότι, ἄν ἐπιχειρήσω τό ταξίδι, δέν θά τό ἐπιχειρήσω χάριν ἀναψυχῆς, ἀλλά διά νά κάμω κάτι πού περιμένουν καί πρέπει νά κάμω γιά τόν τόπο μου. Καί ἔπειτα πρέπει νά ἔχω ἀνάλογα οἰκονομικά μέσα γιά νά ἀντιμετωπίσω στίς ἀνάγκες τῶν τόσων καλῶν καί ἀξίων φίλων μου Πάντως στή θέσι αὐτή (τοῦ διευθυντοῦ τῆς Φιλαρμονικῆς Νέας Ὑόρκης) δέν συνηθίζουν νά τούς κρατοῦν περισσότερο ἀπό πέντε χρόνια καί τότε θά μπορέσω νά ἐπιστρέψω. Ἐν τῷ μεταξύ φροντίζω γιά τήν πλήρη κατάρτισι τῆς ὀρχήστρας Ἀθηνῶν ἀποστέλλων νέα ὄργανα ἐξ Ἀμερικῆς ὅπου εἶναι τά τελειότερα, ἰδίως τά ἔγχορδα.

ΜΑΚΕΔΟΝΙΑΣ ΘΕΣ)ΝΙΚΗΣ

25 ΝΟΕ. 1960

ΕΞΑΚΟΛΟΥΘΕΙ ἡ συζήτησις ἐπί τοῦ θέματος τῆς καύσεως τῶν νεκρῶν. Ἐπί τούτου, δημοσιεύεται εἰς ἀθηναϊκήν ἐφημερίδα ἡ κατωτέρω ἀξιοπρόσεκτος ἐπιστολή, ὑπογραφομένη παρά τοῦ δικηγόρου, κ. Χ. Κότσιανου:

«Μέ τήν ἄρνησιν τῆς ἐκκλησίας νά συνοδεύση τήν σποδόν τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Μητροπούλου μέ τάς ἐπιταφίους εὐχάς της, ἀνακύπτει ἕνα σημαντικώτατον, πολύπλευρον δέ, ζήτημα τό ὁποῖον πρέπει νά ἐρευνηθῆ ὑπό πᾶσαν ἄποψιν καί δή θρησκευτικήν, ὅταν μάλιστα ἁρμόδιοι καθηγηταί τῆς θεολογίας ὡς ὁ κ. Ἀλεβιζάτος, βεβαιώνουν ὅτι οὐδέν κανονικ

Μουσική καὶ Φῶς

Τρίτη 22 Νοεμβρίου 1960 | Γραφεῖα: Ξενοφῶντος 15α — Τηλ. 24.509 | Ἀριθ. φύλλου 7 — Τιμὴ Δρχ. 1.50

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

⁂ Πολλὰ ἐγράφησαν καὶ πολλὰ θὰ γραφοῦν ἀκόμη γιὰ τὸν μεγάλο ἀρχιμουσικὸ ποὺ δὲν ὑπάρχει πιά, γι' αὐτὴν τὴν κολοσσιαία φυσιογνωμία τῆς μουσικῆς ποὺ ἔφυγε ἀφήνοντας ἕνα κενὸ τόσο δυσαναπλήρωτο.

⁂ Ἡ τέχνη του ἦτο ἀπέραντη καὶ ἡ προσφορά του στὴν μουσικὴ στὴν μακροχρόνιο καρριέρα του



Δημήτρης Μητρόπουλος

τεράστια. Ἡ συναυλίες του προκαλοῦσαν παντοῦ ἐνθουσιασμὸν καὶ εὐλάβειαν. Δὲν ὑπάρχει φιλόμουσος σ' ὁλόκληρο τὸν κόσμον ποὺ νὰ μὴν αἰσθάνθηκε μιὰ παράξενη συγκίνησι βλέποντας τὸν Μητρόπουλο νὰ διευθύνη, μὲ τὴν τεράστια δύναμι ποὺ διέθετε, τὴν Ὀρχήστρα του. Οἱ ἑρμηνεῖες τῶν ἔργων ποὺ διηύθυνε εἴτε γιὰ ἔργα τοῦ κλασσικοῦ ρεπερτορίου ἐπρόκειτο, εἴτε γιὰ ἔργα τῆς μοντέρνας Σχολῆς ἦσαν πάντοτε ἀπὸ τὶς τελειότερες ποὺ ἀκούσθηκαν ποτέ.

⁂ Ὁ Μητρόπουλος γεννήθηκε στὴν Ἀθήνα τὸν Φεβρουάριο τοῦ 1896 καὶ τὰ πρῶτα μαθήματα μουσικῆς καὶ συνθέσεως τὰ ἐπῆρε στὸ Ὠδεῖον Ἀθηνῶν ἀπὸ ὅπου ἀποφοίτησε τιμηθεὶς μὲ τὸ Χρυσοῦν βραβεῖον. Τὸ 1918 φεύγει γιὰ τὶς Βρυξέλλες ὅπου παρηκολούθησε ἀνώτερα μαθήματα. Ἀργότερα τὸν βρίσκομεν στὸ Βερολίνο μαθητὴ τοῦ μεγάλου Μπουζόνι στὸν ὁποῖον ὅπως ἔλεγε ὁ ἴδιος ὄφειλε τὸ ὅτι ἔγινε μαέστρος. Τὸ 1922 προσλαμβάνεται σὰν βοηθὸς μαέστρου στὴν Κρατικὴ Ὄπερα τοῦ Βερολίνου.

⁂ Τὸ 1924 ἐπιστρέφει στὴν Ἀθήνα καὶ ἀναλαμβάνει τὴν διεύθυνσιν τῆς ὀρχήστρας τοῦ Ἑλληνικοῦ Ὠδείου καὶ τὸ 1926 τῆς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν. Τὰ χρόνια ἐκεῖνα ἦσαν γιὰ τὸν Μητρόπουλο μία περίοδος γονίμου δημιουργίας καὶ ἕνας σταθμὸς μεγάλος γιὰ τὴν μουσικὴ ζωὴ τῆς Ἀθήνας. Εἶναι τὰ πρῶτα δείγματα τῆς μεγαλοφυΐας του ποὺ μᾶς ἔδιδε. Τὸ 1930 προσεκλήθη γιὰ πρώτη φορὰ νὰ διευθύνη στὸ Παρίσι. Ἡ μεγάλη τέχνη του ἀρχίζει νὰ γίνεται γνωστὴ καὶ νὰ ἐκτιμᾶται. Ταξιδεύει καὶ διευθύνει σ' ὅλα τὰ μεγάλα μουσικὰ κέντρα τῆς Εὐρώπης: Βερολίνο, Βρυξέλλες, Λονδίνο, Ρώμη, Νεάπολι, Παρίσι κλπ.

⁂ Τὸ 1936 διάσημος πιὰ προσκαλεῖται νὰ διευθύνη μιὰ σειρὰ συναυλιῶν μὲ τὴν Φιλαρμονικὴν τῆς Βοστώνης. Οἱ Συναυλίες αὐτὲς εἶναι ἕνας πραγματικὸς θρίαμβος καὶ ἡ τεραστία προσωπικότης τοῦ Μητρόπουλου μέσα σὲ λίγες ἡμέρες, σχολιάζεται κολακευτικότατα στοὺς μουσικοὺς κύκλους τῆς Ἀμερικῆς.

⁂ Τὸ 1949 προσκαλεῖται νὰ διαδεχθῆ τὸν ΤΟΣΚΑΝΙΝΙ στὴν διεύθυνσιν τῆς Φιλαρμονικῆς Συμφωνικῆς τῆς Νέας Ὑόρκης. Καὶ ἐδῶ ἡ προσφορά του εἶναι ἀνυπολόγιστη καὶ ἡ μεγαλοφυΐα τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ θριαμβεύει.

⁂ Ὁ Μητρόπουλος ἂν καὶ ἔφτασε στὰ πιὸ ὑψηλὰ σκαλοπάτια τῆς δόξης, ὁ χαρακτήρας του ἔμεινε ἀνέπαφος, ἀγνός. Ἦταν ἁπλὸς μὲ μιὰ ἀπέραντη καρδιὰ γεμάτη καλωσύνη καὶ ἀγάπη γιὰ τοὺς συνανθρώπους του. Πολλὲς χιλιάδες δολλάρια διέθετε κάθε χρόνο σὲ φιλανθρωπικὰ καὶ πνευματικὰ ἔργα. Ὁ Μητρόπουλος ἦταν βαθύτατα προσηλωμένος στὴν Χριστιανικὴ θρησκεία ὅταν ἦταν νέος ἐπιθυμοῦσε νὰ ἀφοσιωθῆ στὴν προσευχὴ καὶ τὸν μοναχικὸ βίο καὶ εἶναι ἀλήθεια ὅτι ἐπεσκέφθηκε καὶ ἔζησε στὸ Ἅγιον Ὄρος ἐπὶ μικρὸν χρονικὸν διάστημα. Ἡ προσωπικότης του συνεκέντρωνε ὅλα τὰ προτερήματα τοῦ ἀνωτέρου ἀνθρώπου. Χαρακτηριστικὰ ἦταν τὰ εὐγενικὰ αἰσθήματά του καὶ ἡ μετριοφροσύνη του. Ὁ Μητρόπουλος δὲν πανδρεύθηκε, ὁλόκληρη τὴν ζωή του τὴν ἀφιέρωσε στὴν ὑπηρεσία τῆς μουσικῆς καὶ τῆς ἀνθρωπότητος. Ἡ μνήμη του ἦταν ἀπέραντη, ὅλα τὰ ἔργα ποὺ διηύθυνε τὰ ἐμάθαινε ἀπέξω. Εἶχε τὴν μαγικὴ ἐκείνη δύναμι νὰ διευθύνη τοὺς μουσικούς του καὶ νὰ μεταδίδη σ' αὐτοὺς τὸ πνεῦμα τοῦ συνθέτη. Τὶς περισσότερες φορὲς διηύθυνε χωρὶς μπαγκέττα μόνον μὲ τὰ χέρια του. Μὲ τὰ νευρώδη καὶ ἐκφραστικὰ ἐκεῖνα χέρια μὲ τὰ μακρυὰ λεπτὰ δάκτυλα ποὺ θάλεγε κανεὶς ὅτι μαγνήτιζαν τὴν Ὀρχήστρα.

⁂ Ἀλλὰ ὁ Μητρόπουλος δὲν διηύθυνε συναυλίες μόνο μὲ τὶς ὀρχήστρες στὶς ὁποῖες ἦταν ἐπικεφαλῆς. Συχνὰ διηύθυνε συναυλίες σὰν προσκεκλημένος μαέστρος σὲ ἄλλες πόλεις τῆς Ἀμερικῆς καὶ τῆς Εὐρώπης. Στὸ Σάλτζμπούργ, στὴ Βιέννη, στὴ Σκάλα. Ἰδιαιτέρας σημασίας εἶναι οἱ μελοδραματικὲς παραστάσεις ποὺ διηύθυνε ὁ Μητρόπουλος στὴν Μετροπόλιταν ὄπερα τῆς Νέας Ὑόρκης. Ἀκόμα ἡ τελευταία του ἐμφάνισις στὸ ἐφετεινὸ Φεστιβὰλ τοῦ Σάλτζμπουρκ ὅπου διηύθυνε τὴν Συμφωνία τῶν χιλίων τοῦ ΜΑΛΕΡ εἶναι κάτι ποὺ δύσκολα θὰ ξεχασθῆ.

⁂ Στὸ ρεπερτόριο τῶν συναυλιῶν του συχνὰ συμπεριελάμβανε ἔργα συγχρόνων συνθετῶν τῆς Μοντέρνας Σχολῆς. Ἀγαποῦσε τὶς δημιουργίες νέων συνθετῶν καὶ τὶς ὑποστήριζε. Πίστευε στὴν ἐξέλιξιν τῆς μουσικῆς καὶ ἀσφαλῶς ἡ μοντέρνα μουσικὴ τοῦ ὀφείλει πολλά. Ἤξερε νὰ διακρίνη καὶ νὰ τονίζη στὰ νέα ἔργα ποὺ διηύθυνε ἀκριβῶς τὰ σημεῖα ἐκεῖνα ποὺ θὰ ἀποκαλύψουν στὸν ἀκροατὴ τὸν χαρακτῆρα καὶ τὸ πνεῦμα τοῦ συνθέτου. Εἶχε τὴν ἱκανότητα ὄχι μόνον νὰ ἑρμηνεύη ἕνα ἔργο ἀλλὰ πολὺ περισσότερο ἀπ' αὐτό, νὰ τὸ ἀναδημιουργῆ.

⁂ Ἡ τέχνη τοῦ Μητρόπουλου ἦταν τόσο μεγάλη ὥστε τὸν ὠνόμασαν «Μάγος τῶν ἤχων» καὶ ἀκόμα «Ἡμίθεο τῆς Μουσικῆς». Ὁ ἴδιος δὲ τὶς θαυμάσιες ἑρμηνεῖες τῆς ὀρχήστρας του μὲ τὴν μετριοφροσύνη ποὺ τὸν χαρακτήριζε τὶς ὀνόμαζε «ἠθικὲς καὶ πνευματικὲς νίκες». Ὁ Μητρόπουλος παρ' ὅλο ποὺ ἔζησε τὰ περισσότερα χρόνια του στὴν ξένη κατὰ βάθος ἔμεινε Ἕλληνας μὲ ὅλα τὰ χαρακτηριστικὰ τοῦ Ἕλληνος καὶ αἰσθανόταν μεγάλη ὑπερηφάνεια ὅταν τοῦ ἐδίδετο ἡ εὐκαιρία νὰ παρουσιάζη ἔργα Ἑλλήνων συνθετῶν στὶς συναυλίες του.

ΕΝΑΣ ΜΕΓΑΛΟΣ ΕΞΟΜΟΛΟΓΕΙΤΑΙ

Η ΤΖΑΖ ΕΙΣ ΤΗΝ ΜΟΥΣΙΚΗΝ ΕΞΕΛΙΞΙΝ

ΑΡΘΡΟΝ ΤΟΥ † ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ



Ἡ ἐρώτησις εἶναι: Ἀποτελεῖ ἡ τζὰζ ζωτικὴν μουσικὴν τῆς σήμερον;

Ἀσφαλῶς ἡ τζὰζ εἶναι ἡ ζωτικὴ μουσικὴ τῆς παρούσης ὥρας, ἡ τουλάχιστον μία ἐκ τῶν ζωτικῶν ἐκδηλώσεων τῆς μουσικῆς. Ἐξ ἴσου ζωτικὴ ὅσον καὶ ἡ ἀτομικὴ ἐνέργεια, οἱ κατευθυνόμενοι πύραυλοι καὶ οἱ φοβερὲς ὑπερηχητικὲς ταχύτητες. Ὅλα αὐτὰ τὰ στοιχεῖα εἶναι τρόπον τινὰ οἱ δεινόσαυροι τῆς ἐποχῆς μας. Οὐδεὶς δύναται νὰ ἀντισταθῆ εἰς τὴν δύναμίν των. Εἶναι ἕτοιμοι νὰ ὑποδουλώσουν, νὰ γεμίσουν τὸν κόσμον μὲ περιπέτειες, νὰ καταστρέψουν—καὶ βεβαίως νὰ καταστραφοῦν. Ὅλα αὐτὰ τὰ στοιχεῖα εἶναι σημαντικὰ διὰ τὴν σημερινήν μας ζωήν. Εἶναι κατὰ βάσιν ἀναπόφευκτα καὶ συνεπῶς πολὺ ζωτικά. Ἀντιπροσωπεύουν τὶς ἐκφράσεις καὶ τὶς ἀνάγκες τῆς ἐποχῆς μας.

Ἀλλ' ὅμως, κατὰ τὴν ἀνάπτυξιν τῶν εἰδῶν κατὰ τὴν διάρκειαν δισεκατομμυρίων ἐτῶν, ἡ Φύσις ποὺ ἐδημιούργησε τὰ πλέον φοβερὰ ὄντα ἐδημιούργησε ταυτοχρόνως καὶ μερικὰ ὄντα ἀσθενῆ σχετικῶς, ὅπως τὰ θηλαστικὰ ἐπὶ παραδείγματι. Αὐτά, παρὰ τὴν φαινομενικήν των ἀδυναμίαν, κατώρθωσαν νὰ ἐπιζήσουν μέχρι τῶν ἡμερῶν μας, ἐνῶ οἱ δεινόσαυροι δὲν ἀποτελοῦν πλέον παρὰ ἕνα μῦθο τοῦ παρελθόντος καὶ ἕνα εἶδος διὰ τὸ μουσεῖον. Ἡ παλαιά των ἰσχὺς ὑπενθυμίζεται μόνον διὰ νὰ μᾶς χρησιμεύση σὰν ἀναλογία ὅσον ἀφορᾷ τὰ προαναφερθέντα ἐνεργὰ στοιχεῖα τοῦ παρόντος. Ἡ ἐπιβίωσις εἶναι θέμα ἀπρόβλεπτον.

Εὑρέθηκα πάντοτε σὲ δύσκολον θέσιν ὅταν μὲ ρωτοῦσαν διάφοροι ἄνθρωποι τί σκέπτομαι διὰ τὴν τζάζ. Πιθανῶς νὰ ἀνέμεναν ἀπὸ μένα νὰ ἀναγνωρίσω ἁπλῶς τὴν περιπετειώδη καὶ δυναμικὴ ὕπαρξή της, πιθανῶς νὰ ἀνέμεναν νὰ πῶ ὅτι αὐτὴ εἶναι ἡ μουσικὴ τοῦ μέλλοντος. Ἀλλ' ὅμως, τὸ γεγονὸς ὅτι εἶμαι μουσικὸς δὲν δικαιολογεῖ τὴν ἐρώτησιν. Ἀσφαλῶς παραδέχομαι τὸ γεγονὸς ὅτι ἡ τζὰζ εἶναι μουσική. Ὅπως εἶναι μουσικὴ καὶ τὸ τραγοῦδι ἑνὸς βοσκοῦ τῶν βουνῶν, τὸ κλάμμα ἑνὸς μωροῦ, τὸ τραγοῦδι τῶν πουλιῶν. Ὅλα αὐτὰ εἶναι μουσική. Καὶ ὅμως δὲν ἔχουν οὐδεμίαν σχέσιν μὲ τὴν τζὰζ ὅπως καὶ ἡ τζὰζ δὲν ἔχει οὐδεμίαν σχέσιν μὲ ἐμένα. Τὰ θεωρῶ στοιχεῖα καὶ τὰ ἀποδέχομαι ὡς τοιαῦτα διὰ νὰ χρησιμοποιηθοῦν ὡς στολίδια εἰς τὴν κατασκευὴν ἑνὸς τεραστίου μουσικοῦ ἀρχιτεκτονικοῦ οἰκοδομήματος. Αὐτὸς εἶναι ὁ σκοπὸς καὶ ἡ τέχνη τῆς μουσικῆς ποὺ ἀντιπροσωπεύω. Ἀντιπροσωπεύω ἕνα διαφορετικὸ κόσμο, τὸν ἀποκαλούμενο κόσμο τῶν ἐγκεφαλικῶν μουσικῶν, καὶ ὡς ἑρμηνευτής, ἀφιέρωσα τὴν ζωήν μου εἰς τὴν ἑρμηνείαν τῶν δημιουργιῶν αὐτῶν τῶν ἐγκεφαλικῶν συνθετῶν.

Ἡ μουσικὴ τὴν ὁποίαν ἀντιπροσωπεύω πηγάζει ἀπὸ τὴν λατρείαν εἰς τὴν ἐκκλησίαν καὶ ἐγράφη ἀπὸ ἀνθρώπους ποὺ ὑπηρετοῦσαν τὴν ἐκκλησίαν. Ἡ μουσικὴ των συνετέθη διὰ χορωδίας μὲ σκοπὸν νὰ ψάλλουν τὴν δόξαν τοῦ Θεοῦ. Ἀργότερα ἡ μουσικὴ αὐτὴ ἤρχισε νὰ διευρύνη τοὺς ὁρίζοντές της, βγῆκε ἀπὸ τὴν ἐκκλησία καὶ ἔγινε κοσμικὴ μουσική, ποὺ προσπαθοῦσε νὰ ἐκφράση ὄχι μόνον τὴν λατρείαν τοῦ Θεοῦ, ἀλλ' ἀκόμη ἀνθρώπινα αἰσθήματα καὶ ἀνθρώπινες σκέψεις. Μία νέα ἀρχιτεκτονικὴ ἐδημιουργήθη, ἡ ἀρχιτεκτονικὴ τοῦ ἤχου. Τὰ ἀρχιτεκτονικὰ σχέδια τῆς ἐποχῆς μετεβλήθησαν σὲ μουσικὰ σχήματα. Δι' αὐτοῦ τοῦ τρόπου ἐδημιουργήθη ἡ μορφὴ τῆς συμφωνίας. Τοῦτο ὀφείλεται κυρίως εἰς τὴν Γερμανικὴν σκέψιν. Ἡ μουσικὴ τὴν ὁποία ἑρμηνεύω εἶναι ἀκόμη καθαρὰ ἀρχιτεκτονική, οἰκοδομημένη ἀπὸ ἤχους, σὲ μουσικὰ σχήματα.

Παρὰ τὸ γεγονὸς ὅτι ἡ μουσικὴ δὲν περιορίζεται πλέον εἰς τὴν ἁπλῆν λειτουργίαν τῆς λατρείας τοῦ Θεοῦ, περιέχει τόσον πολὺ τὸ στοιχεῖο αὐτὸ ὥστε νὰ μπορῶ ἄφοβα νὰ πῶ ὅτι τὸ νὰ πηγαίνη κανεὶς σήμερα σὲ μιὰ συμφωνικὴ συναυλία δὲν διαφέρει πολὺ ἀπὸ τὸ νὰ πηγαίνη στὴν ἐκκλησία. Ὑποτίθεται ὅτι πρέπει νὰ ἀπολαμβάνουμε αὐτὴν τὴν μουσικοπνευματικὴν ἔκφρασιν τοῦ νοῦ καὶ τοιουτοτρόπως, μπορεῖ νὰ χαρακτηρισθῆ σὰν διασκέδασις, ἀλλὰ εἶναι μία διασκέδασις ὑψηλῆς πνευματικῆς ποιότητος.

Ἔτσι μ' ἀρέσει νὰ θεωρῶ τὸν ἑαυτό μου σὰν ἱερέα ποὺ ἐξυπηρετεῖ ἕνα (Συνέχεια εἰς τὴν 4ην σελ.)

PHILIPS

ΒΡΟΧΗ ΑΠΟ ΔΙΣΚΟΥΣ

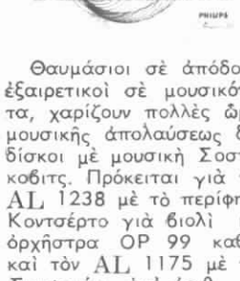
Τέσσαρες χοροί τοῦ Σκαλκώτα

N. SKALKOTTAS
4 Greek Dances
NEW YORK PHILHARMONIC DIMITRI MITROPOULOS



Πιστὸς στὴν πατρίδα του, ὁ Δημήτρης Μητρόπουλος δὲν παρέλιπε ποτὲ νὰ προβάλη τὴν ἑλληνικὴ μουσικὴ ὅπου μποροῦσε. Θαυμάσιος σὲ ἀπόδοσι εἶναι ὁ δίσκος ΦΙΛΙΠΣ 409152 ΑΕ ποὺ περιλαμβάνει τέσσαρες ἀπὸ τοὺς 36 ἑλληνικοὺς χοροὺς ποὺ ἔγραψε ὁ Νίκος Σκαλκώτας. Παίζει ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μητρόπουλου.

ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ ΣΟΣΤΑΚΟΒΙΤΣ

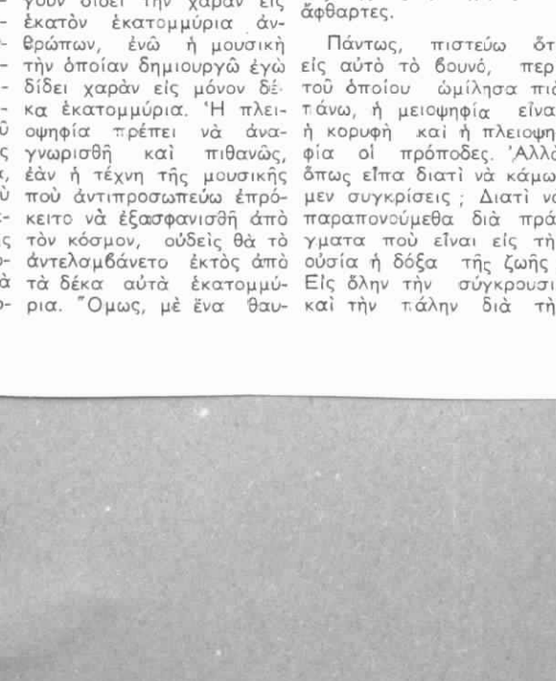


Θαυμάσιοι σὲ ἀπόδοσι, ἐξαιρετικοὶ σὲ μουσικότητα, χαρίζουν πολλὲς ὧρες μουσικῆς ἀπολαύσεως δύο δίσκοι μὲ μουσικὴ Σοστάκοβιτς. Πρόκειται γιὰ τὸν AL 1238 μὲ τὸ περίφημο Κοντσέρτο γιὰ βιολὶ καὶ ὀρχήστρα OP 99 καθὼς καὶ τὸν AL 1175 μὲ τὴν Συμφωνία ὑπ' ἀριθ. 10 OP 93. Παίζει καὶ πάλιν ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μητρόπουλου.

Αὐτοκρατορικὴ ἑρμηνεία

«Αὐτὸς εἶναι ὁ αὐτοκράτωρ τῶν κοντσέρτων πιάνου» ἀνεφώνησε ἕνας Γάλλος ἀξιωματικὸς τὸ 1809 ὅταν πρωτάκουσε τὸ 5ο Κοντσέρτο τοῦ Μπετόβεν.

Εἰς τὸν δίσκον A 01215 L προστίθεται γιὰ μιὰ ἀκόμη φορὰ τὸ ἐπίθετον τοῦ αὐτοκράτορος. Διότι πραγματικὰ ἡ ἑρμηνεία τοῦ Μητρόπουλου εἶναι «αὐτοκρατορική».



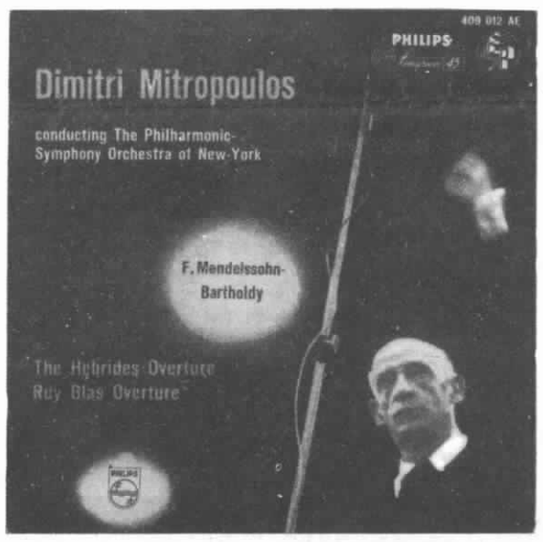
ΛΑΤΡΗΣ ΤΗΣ ΜΟΝΤΕΡΝΑΣ ΜΟΥΣΙΚΗΣ

Ὁ Μητρόπουλος δὲν ἀγνόησε τὴν μοντέρνα μουσική. Οἱ ἑρμηνεῖες τῶν ἔργων ποὺ διηύθυνε ἦσαν πάντοτε ἀπὸ τὶς τελειότερες ποὺ ἀκούστηκαν ποτέ. Παράδειγμα τὸ μπαλέττο ΠΕΤΡΟΥΣΚΑ τοῦ Ἰγκὸρ Στραβίνσκυ, ἕνα ἀπὸ τὰ πλέον χαρακτηριστικὰ ἔργα τῆς συγχρόνου μουσικῆς.



Ἔχει γυρισθῆ σὲ δίσκο ἀπὸ τὴν Φίλιπς (05620) καὶ παίζει ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μητρόπουλου.

Ἄλλο ἔργο τῆς μοντέρνας σχολῆς ποὺ ἔχει γυρίσῃ ὁ Μητρόπουλος μὲ τὴν Φίλιπς (Δίσκος AL 1380) εἶναι τὸ μπαλέττο τοῦ Προκόφιεφ «Ρωμαῖος καὶ Ἰουλιέττα». Ἂς σημειωθῆ ὅτι ἡ ἑρμηνεία αὐτὴ τοῦ Μητρόπουλου ἐθεωρήθη ἀπὸ τοὺς μουσικοκριτικοὺς ὅλου τοῦ κόσμου ὡς ἡ πλέον ἐξαιρετικὴ καὶ μοναδικὴ τοῦ χοροδράματος αὐτοῦ.

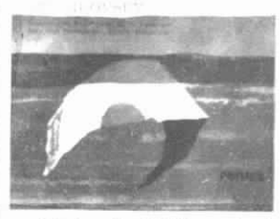


Σολίστ... ὁ Ζῖνο Φραντζεσκάτι



Μὲ σολίστ τὸν περίφημο βιολονίστα Ζῖνο Φραντζεσκάτι καὶ τὸν Μητρόπουλο εἰς τὴν διεύθυνσιν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ὑπάρχει εἰς τὴν διάθεσίν σας ἕνας θαυμάσιος δίσκος (ΦΙΛΙΠΣ A 01214 L) μὲ δύο μοναδικὰ κομμάτια. Τὸ Κοντσέρτο γιὰ βιολὶ καὶ ὀρχήστρα τοῦ Μέντελσον καὶ τὸ Κοντσέρτο γιὰ βιολὶ καὶ ὀρχήστρα τοῦ Τσαϊκόφσκυ.

ΑΝΥΠΟΛΟΓΙΣΤΗ Η ΠΡΟΣΦΟΡΑ ΤΟΥ



Ἀπὸ τὸ 1949 ποὺ ὁ Μητρόπουλος ἐκλήθη νὰ διαδεχθῆ τὸν Τοσκανίνι εἰς τὴν διεύθυνσιν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ἡ μεγαλοφυΐα τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ θριαμβεύει. Ἡ προσφορά του πρὸς τὴν τέχνη εἶναι ἀνυπολόγιστη. Μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης ἐγύρισε δεκάδες δίσκων ὅπως ἡ 5η Συμφωνία τοῦ Τσαϊκόφσκι (SL 4605), ἡ 6η Συμφωνία τοῦ Τσαϊκόφσκυ ἢ Παθητικὴ (AY 835500), ὁ «Μακάβριος Χορὸς» τοῦ Σαὶντ - Σάνς (AE 409013) καὶ πολλὰ ἄλλα ἔργα ποὺ τοῦ χάρισαν φήμη καὶ ἀξία.

ΖΕΙ... ΟΙ ΔΙΣΚΟΙ ΔΙΑΙΩΝΙΖΟΥΝ ΤΟ ΕΡΓΟΝ ΤΟΥ

Μεταξὺ τῶν πολλῶν δίσκων ποὺ ἔχει γυρίσει ὁ Μητρόπουλος μὲ τὴν Φίλιπς, σημειοῦμεν τοὺς κάτωθι :

A — E 409015 — Πολοβτσιανοὶ Χοροὶ τοῦ Μποροντίν.



S — L 4620 — Κοντσέρτο γιὰ βιολὶ Ἀρ. 1 τοῦ Παγκανίνι.

A — E 409012 — Μέντελσον — Μπαρτόλντυ. Οὐβερτοῦρα Ἑβρίδων καὶ Οὐβερτοῦρα ἀπὸ τὸν Ρουῒ Μπλάς.

A — Y 835513 — Ἱσπανικὴ Συμφωνία τοῦ Λαλώ.

N — E 409528 — Ἰντερμέτζα ἀπὸ γνωστὲς Ὄπερες.

S — F 313416 — Ἰντερμέτζο No 1 καὶ 2 τοῦ Βόλφ Φεράρι.

ΜΟΥΣΙΚΗ ΚΑΙ ΦΩΣ

Μηνιαία ἔκδοσις τοῦ Ὀργανισμοῦ Δημοσίων Σχέσεων «ΟΡΙΖΩΝ» Ξενοφῶντος 15α Τηλ. 24.509
Ὑπεύθυνος κατὰ Νόμον : Διευθ. Συντάξεως : Γ. Ἀποστολάτος

Η ΤΖΑΖ ΕΙΣ ΤΗΝ ΜΟΥΣΙΚΗΝ ΕΞΕΛΙΞΙΝ

(Συνέχεια ἐκ τῆς 1ης σελ.) εἶδος ἐκκλησιαστικῆς συγκεντρώσεως. Εἰς τὴν ἐκπλήρωσιν τοῦ καθήκοντος αὐτοῦ θὰ εὑρισκόμουν εἰς ἐξαιρετικὰ δύσκολον θέσιν ἐὰν ἤρχετο κάποιος νὰ μὲ ρωτήσῃ τί σκέπτομαι διὰ μίαν ἐπιθεωρησιακὴν παράστασιν. Σὰν νὰ ἦτο ποτὲ δυνατὸν ἡ ἐπιθεωρησιακὴ παράστασις ἐκ τοῦ γεγονότος καὶ μόνον ὅτι ἀποτελεῖ διασκέδασιν, νὰ ἠδύνατο νὰ τοποθετηθῆ εἰς τὸ ἴδιον ἐπίπεδον μὲ τὸ εἶδος τῆς διασκεδάσεως ποὺ λαμβάνει χώραν κατὰ τὴν διάρκειαν ἐκκλησιαστικῆς συγκεντρώσεως, ἀσχολουμένης μὲ τὴν λατρείαν τοῦ Θεοῦ ἢ τὴν τέχνην τῆς μουσικῆς. Παρ' ὅλα αὐτά, θὰ ἤμουν ὁ πρῶτος ποὺ θὰ ἔλεγα ὅτι ὅλαι αἱ ἐκφράσεις τῆς ἀνθρωπίνης ζωῆς ἔχουν μιὰν δικαιολογίαν ὑπάρξεως ἀλλὰ καὶ μίαν τεραστίαν διαφοροποίησιν ὅπως ἀπὸ τοὺς πρόποδας ἑνὸς βουνοῦ εἰς τὴν κορυφὴν αὐτοῦ. Ποὺ δύναται τρόπον τινὰ νὰ ἀντιπροσωπεύῃ καὶ τὴν ἄνοδον πρὸς τὸν Θεόν.

Ἐκεῖνο εἰς τὸ ὁποῖον ἐναντιοῦμαι εἶναι νὰ ἀναμένῃ ὁ κόσμος νὰ κάνω συγκρίσεις. Εἶναι εὔκολον νὰ πῇ κανεὶς ὅτι ἡ τζὰζ καὶ ὁ Φράνκ Σινάτρα καὶ ὁ Τζώννη Ραὶη καὶ ὁ Ἔλβις Πρίσλεϋ καὶ ἡ μουσικὴ ποὺ δημιουργοῦν δίδει τὴν χαρὰν εἰς ἑκατὸν ἑκατομμύρια ἀνθρώπων, ἐνῶ ἡ μουσικὴ τὴν ὁποίαν δημιουργῶ ἐγὼ δίδει χαρὰν εἰς μόνον δέκα ἑκατομμύρια. Ἡ πλειοψηφία πρέπει νὰ ἀναγνωρισθῆ καὶ πιθανῶς, ἐὰν ἡ τέχνη τῆς μουσικῆς ποὺ ἀντιπροσωπεύω ἐπρόκειτο νὰ ἐξασφανισθῆ ἀπὸ τὸν κόσμον, οὐδεὶς θὰ τὸ ἀντελαμβάνετο ἐκτὸς ἀπὸ τὰ δέκα αὐτὰ ἑκατομμύρια. Ὅμως, μὲ ἕνα θαυμαστὸν τρόπο, ἡ ἴδια ἡ φύσις μᾶς ἔχει ἀποδείξει μὲ μιὰν μακρὰν σειρὰν πειραμάτων καὶ ἐξαφανίσεων, τὴν δυνατότητα τῆς ἐπιζήσεως μόνον τῆς τέχνης αὐτῆς τὴν ὁποίαν ἀπολαμβάνει μιὰ ἀσθενὴς μειοψηφία, ἐφ' ὅσον βέβαια ἀποδειχθοῦν οἱ πνευματικές της ἀξίες ἰσχυρὲς καὶ ἄφθαρτες.

Πάντως, πιστεύω ὅτι εἰς αὐτὸ τὸ βουνό, περὶ τοῦ ὁποίου ὡμίλησα πιὸ πάνω, ἡ μειοψηφία εἶναι ἡ κορυφὴ καὶ ἡ πλειοψηφία οἱ πρόποδες. Ἀλλὰ ὅπως εἶπα διατὶ νὰ κάμωμεν συγκρίσεις ; Διατὶ νὰ παραπονούμεθα διὰ πράγματα ποὺ εἶναι εἰς τὴν οὐσία ἡ δόξα τῆς ζωῆς ; Εἰς ὅλην τὴν σύγκρουσιν καὶ τὴν πάλην διὰ τὴν ἐπιβίωσιν θὰ ἔπρεπε νὰ ἀναμείνωμεν νὰ εὕρωμεν τὴν τεραστίαν αὐτὴν ἔκτασιν τῆς ἐκφράσεως ἀπὸ κάτω ἕως τὴν κορυφήν. Αὐτὸ ποὺ πραγματικὰ ἔχει σημασίαν εἶναι αὐτὴ αὖτη ἡ ὕπαρξις τοῦ βουνοῦ καὶ διὰ νὰ ὑπάρξῃ τὸ βουνὸν αὐτό, πρέπει νὰ ἔχει κορυφὴν καὶ πρόποδας. Καὶ τὰ δύο εἶναι ἐξ ἴσου σημαντικά. Δὲν ὑπάρχει κἂν ἀνάγκη νὰ ἐξετασθῆ ποία ἡ κορυφὴ καὶ ποῖοι οἱ πρόποδες. Ἂς δεχθοῦμε τὸ πρᾶγμα ὡς ἔχει καὶ ἂς τὸ χαροῦμε ἀναλόγως.

Ἐκτὸς αὐτοῦ, ἔχω ἀνάγκη ὅλων αὐτῶν τῶν ἑκατὸν ἑκατομμυρίων ἀνθρώπων ποὺ διαφέρουν ἀπὸ μένα διὰ νὰ ἀποδείξω τὴν ἀξίαν τῆς ὑπάρξεώς μου. Ἐσχάτως εἶχα τὴν εὐκαιρία νὰ συνεργασθῶ, δηλαδὴ νὰ ἐμφανισθῶ εἰς τὴν αὐτὴν συναυλίαν, μὲ τὸν Ντιοὺκ Ἔλλιγκτον καὶ τὸ ἐξαιρετικὰ γυμνασμένο συγκρότημά του. Ἐγὼ ἔπαιζα ἐκεῖνο τὸ εἶδος τῆς ἐνοχλητικῆς «παλαιοῦ τύπου» μουσικῆς περὶ τῆς ὁποίας ὡμίλησα καὶ ἐκεῖνος ἔπαιξε τὴν μουσικὴν ποὺ ἀντιπροσωπεύει καὶ ποὺ ἀποτελεῖ πιθανῶς τὴν πλέον προκεχωρημένην ἔκφρασιν τζάζ, τὸ ζωτικὸν καὶ μαγευτικὸν στοιχεῖον τῆς ἐποχῆς μας.

Πιστέψετέ το ἢ ὄχι, ὅταν τελείωσα τὸ μέρος τοῦ προγράμματος ποὺ ἔπαιζα, κάθησα κάτω καὶ ἀπήλαυσα κάθε λεπτὸ ποὺ ἔπαιζε ὁ Ντιοὺκ Ἔλλιγκτον. Πολὺ ἔξυπνο, πολὺ διασκεδαστικό. Οὔτε γιὰ ἕνα λεπτὸ δὲν σκέφτηκα ὅτι παρακολουθοῦσα, ἂς ποῦμε, ἀπὸ ἕνα ὑψηλότερο ἐπίπεδο. Ἁπλούστατα ἤμουν σὲ ἕνα διαφορετικὸ κόσμο καὶ ἤμουν εὐτυχὴς ποὺ μποροῦσα νὰ αἰσθάνωμαι μὲ καθαρὸ μυαλό, ὥστε νὰ μὴ μὲ ἐμποδίζει τὸ γεγονὸς ὅτι ἡ μουσική του ἔκφρασις ἀνῆκε σὲ κάτι διαφορετικὸ ἀπὸ ἐκεῖνο ποὺ ἐγὼ διακονοῦσα.

Μοῦ ἀρέσει νὰ ὑπηρετῶ μόνον τὴν μουσικὴ ποὺ ἀντιπροσωπεύω. Ἀλλ' ὅμως ἀποδέχομαι τὸ δικαίωμα ποὺ ἔχει ὁ ἄλλος κόσμος νὰ ἐκφράζεται διαφορετικὰ καὶ συνεπῶς δὲν αἰσθάνομαι καμμίαν ἀνάγκη εἴτε νὰ τοὺς μισήσω εἴτε νὰ τοὺς μειώσω διὰ νὰ ὑπεραμυνθῶ τῆς τέχνης μου. Ἀντιθέτως προσπαθῶ νὰ τοὺς καταλάβω καὶ νὰ ἱκανοποιηθῶ, εὐχαριστῶν τὸν Θεὸ ποὺ εἶμαι εἰς θέσιν νὰ ἀπολαμβάνω ἐκφράσεις μουσικῆς τέχνης διαφορετικῆς ἀπὸ αὐτὴν διὰ τὴν ὁποίαν ἐγεννήθην μὲ ἱκανότητας καὶ ταλέντο νὰ τὴν ἐξυπηρετήσω.

Μὲ ἄλλα λόγια θὰ ἤθελα νὰ πῶ ὅτι ἀγαπῶ μὲ τὴν ἴδια θέρμη ὅλα τὰ δημιουργήματα τοῦ Θεοῦ καὶ ὅλην τὴν παραγωγὴ τῆς ἀνθρωπίνης σκέψεως καὶ ἱκανότητος, δικαιώνοντας ἔτσι καὶ δοξάζοντας τὴν ὕπαρξη ἑνὸς παντοδυνάμου καὶ παναγάθου δημιουργοῦ τοῦ σύμπαντος.

Dimitri Mitropoulos

PHILIPS

Ἀπόκομμα φωνῆς τῆς ΕΛΛΑΔΟΣ
Χρονολογία 27 ΝΟΕ 1960

Μετὰ τὸ ἄνοιγμα τῆς συγκλονιστικῆς διαθήκης του:

Ο. ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ ΟΙ ΝΕΟΙ

Ποῖος εἶναι ὁ 32ετὴς κληρονόμος τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ. Οἱ Ἀμερικανοὶ ἔπλασαν ἀπίθανες ἱστορίες μὲ ἀφηγηματικὲς λεπτομέρειες τῆς ζωῆς του. Ἡ γνώμη του γιὰ τὴν τζὰζ



Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΧΕ ΠΑΝΤΟΤΕ ΜΕΣ ΣΤΗ ΧΟΥΦΤΑ ΤΟΥ ΤΗΝ ΟΡΧΗΣΤΡΑ. — ΑΛΛ' Η ΠΙΟ ΧΑΡΑΚΤΗΡΙΣΤΙΚΗ ΚΙΝΗΣΙ ΤΟΥ ΜΑΓΟΥ ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΕΡΜΗΝΕΙΑΣ ΗΤΑΝ ΟΤΑΝ ΣΗΚΩΝΕ ΤΑ ΧΕΡΙΑ ΤΟΥ ΨΗΛΑ. — Η ΔΥΝΑΜΙΣ ΤΗΣ ΕΚΦΡΑΣΕΩΣ ΤΟΥ ΠΡΟΣΩΠΟΥ ΤΟΥ ΚΑΙ ΤΩΝ ΚΙΝΗΣΕΩΝ ΤΟΥ ΕΝΕΠΝΕΕ ΤΟΥΣ ΜΟΥΣΙΚΟΥΣ ΣΕ ΜΙΑ ΘΕΙΑ ΑΠΟΔΟΣΙ

Καμμιὰ ἔκπληξι δὲν δοκίμασαν ὅσοι γνώριζαν καλὰ τὸν Δημήτρη Μητρόπουλο ὅταν ἐγνώσθη ὅτι στὴ διαθήκη του διώριζε κληρονόμο τὸν 32ετῆ ἐξ Ἀϊόβας Ἀμερικανὸ προστατευόμενό του καὶ μουσικὸ Τζέημς Α. Ντίξον.

Τὸ ἐνδιαφέρον καὶ ἡ ἀγάπη τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ γιὰ τοὺς νέους εἶχεν ἐκδηλωθῆ ἀπὸ τὸν καιρὸ ποὺ ἦταν ἀκόμη καθηγητὴς στὸ Ὠδεῖο Ἀθηνῶν. Ἀλλὰ καὶ τὸ παῦτο καὶ ἡ δεύτερη δὲν μοιάζουν μὲ τὸ ἐνδιαφέρον καὶ τὴν ἀγάπη τῶν προσωπικοτήτων τῆς σειρᾶς. Ὁ Μητρόπουλος ὑπῆρξε πρωτότυπος ὡς ἄνθρωπος καὶ πρωτοπόρος ὡς καλλιτέχνης.

Οἱ Ἀμερικανοί, ποὺ ἀρέσκονται στὰ περίεργα δημοσιεύματα, ἔπλασαν γύρω ἀπὸ τὸν διάσημο ἄνδρα ἀπίθανες ἱστορίες, μὲ ἀφηγηματικὲς λεπτομέρειες τῆς ζωῆς του, ποὺ ἀκόμη καὶ ὅσοι ἀπὸ ἐδῶ στὴν Ἑλλάδα τὸν εἶχαν γνωρίσει ἀπὸ κοντά, τ' ἄκουσαν γιὰ πρώτη φορά.

Η ΕΦΗΒΙΚΗ ΗΛΙΚΙΑ

Ἀπὸ τὰ διάφορα αὐτὰ ἔντυπα ἐπληροφορήθημεν αἴφνης ὅτι δήθεν σὲ ἐφηβικὴ ἡλικία ἐσχεδίαζε νὰ γίνῃ μοναχός. Κατάπληκτοι εἴδαμε, στὰ ἀμερικανικὰ αὐτὰ περιοδικά, νὰ δημοσιεύεται, μεταξὺ ἄλλων, φωτογραφία τοῦ Μητροπούλου μελετῶντας παρτιτούρα πρὸ τοῦ Ἐσταυρωμένου..

«Ἦταν ἀδύνατον νὰ συλλάβουν στὴ χώρα τῆς τυποποιημένης ζωῆς, γράφει ἕνας φίλος του, τὸ φαινόμενο ἑνὸς μεγάλου μαέστρου ποὺ σὰν ἄνθρωπος ἔμεινε ἁπλὸς καὶ ζοῦσε σὰν ἀσκητὴς σὲ πενιχρὰ διαμερίσματα, ποὺ τοξέυευε τρίτη θέσι χρησιμοποιώντας τὸ σακκίδιο μὲ τὶς νότες του γιὰ προσκέφαλο, ποὺ ἀνατρύπησε τὴν ἀρειβασία καὶ τὴ μανεία, ποὺ περιφρονοῦσε τὸ χρῆμα καὶ μοίραζε τὸ μισθό του σὲ ἀναθεωρίες, ποὺ πάστιμοῦσε τὴν συντροφιὰ τῶν μουσικῶν τῆς ὀρχήστρας του ἢ τὴν κουβέντα μὲ ἁπλοὺς βιοπαλαιστὰς ἀπὸ τὶς ἐπίσημες δεξιώσεις ἢ τὶς προστηλάτειες τῶν ἡλικιωμένων κυριῶν σωματείων ἐκλεπτυσμένων σωματείων».

ΑΙΝΙΓΜΑ

Καὶ ὅμως ἡ ζωή του, ἡ ζωὴ τοῦ ἀληθινοῦ Μητρόπουλου ἔμεινε ἕνα ἄλυτο αἴνιγμα, δίδοντας ἀφορμὴ στὴ δημιουργία τοῦ μύθου ποὺ καλλιεργοῦσε πιθανῶς ἀσυνειδήτως ὁ ἴδιος γύρω ἀπὸ τὸ ἄτομό του. «Ἀλλ' ὅλα αὐτά, σημειώνει ὁ ἴδιος φίλος του, τὰ πιὸ ἀνθρώπινα, ἡ αὐταρέσκεια, ἡ ἐντεχνη διαφήμισις, ἡ θρησκόληπτη μουσικοπάθεια, ἡ τόσο ἐντυπωσιακὴ σ' ἕνα τεχνοκρατούμενο κόσμο, οἱ μικροσαδυναμίες, τέλος, οἱ τόσο κοινὲς στοὺς περισσοτέρους Ναρκίσσους τῆς μπαγκέττας, εἶναι ἁπλα ἐνὸς ἀπεγνωσμένου ἀγώνος ἐπαγγελματικῆς ἐπιβιώσεως, ἐξωτερικὲς φιοριτοῦρες... Τὸν γνήσιο, τὸν πραγματικὸ Μητρόπουλο τὸν εὗρισκε κανεὶς στὴ μουσική του.

ΠΕΡΙ ΤΖΑΖ

Ὅταν κάποτε νεαροὶ Ἀμερικανοὶ τὸν ἐρώτησαν: «Ἀποτελεῖ ἡ τζὰζ ζωτικὴν μουσικὴν τῆς σήμερον;», ἐκεῖνος εἶπε: «Ἀσφαλῶς ἡ τζὰζ εἶναι ἡ ζωτικὴ μουσικὴ τῆς παρούσης ὥρας, ἡ ταὐλάγιστον μία ἐκ τῶν ζωτικῶν ἐκδηλώσεων τῆς μουσικῆς...» Καὶ διηγήθηκε στοὺς φίλους τῆς τζὰζ, τὸ ἑξῆς περιστατικό:

«Μιὰ μέρα εἶχα τὴν εὐκαιρία νὰ συνεργασθῶ, δηλαδὴ νὰ ἐμφανισθῶ εἰς τὴν αὐτὴν συναυλίαν, μὲ τὸν Ντιοὺκ Ἔλλιγκτον καὶ τὸ ἐξαιρετικὰ γυμνασμένο συγκρότημά του. Ἐγὼ ἔπαιζα ἐκεῖνο τὸ εἶδος τῆς ἐνοχλητικῆς «παλαιοῦ τύπου» μουσικῆς περὶ τῆς ὁποίας ὡμίλησα καὶ ἐκεῖνος ἔπαιζε τὴν μουσικὴν ποὺ ἀντιπροσωπεύει καὶ ποὺ ἀποτελεῖ πιθανῶς τὴν πλέον ποσεχωσημένην ἔκφρασιν τζὰζ, τὸ ζωτικὸν καὶ μαγευτικὸν στοιχεῖον τῆς ἐποχῆς μας.

Πιστέψετέ το ἢ ὄχι, ὅταν τελείωσα τὸ μέρος τοῦ προγράμματος ποὺ ἔπαιζα, κάθησα κάτω καὶ ἀπλαυσα κάθε λεπτὸ ποὺ ἔπαιζε ὁ Ντιοὺκ Ἔλλιγκτον. Πολὺ ἔξυπνο, πολὺ διασκεδαστικό. Οὔτε γιὰ ἕνα λεπτὸ δὲν σκέφτηκα ὅτι παρακολουθοῦσα, ἂς ποῦμε, ἀπὸ ἕνα ὑψηλότερο ἐπίπεδο. Ἁπλούστατα ἤμουν σὲ ἕνα διαφορετικὸ κόσμο καὶ ἤμουν εὐτυχὴς ποὺ μποροῦσα νὰ αἰσθάνωμαι μὲ καθαρὸ μυαλό, ὥστε νὰ μὴ μὲ ἐμποδίζει τὸ γεγονὸς ὅτι ἡ μουσική του ἔκφρασις ἄνηκε σὲ κάτι διαφορετικὸ ἀπὸ ἐκεῖνο ποὺ ἐγὼ διακονοῦσα.

Μοῦ ἀρέσει νὰ ὑπηρετῶ μόνον τὴν μουσικὴ ποὺ ἀντιπροσωπεύω. Ἀλλ' ὅμως ἀποδέχομαι τὸ δικαίωμα ποὺ ἔχει ὁ ἄλλος κόσμος νὰ ἐκφράζεται διαφορετικὰ καὶ συνεπῶς δὲν αἰσθάνομαι καμμίαν ἀνάγκη εἴτε νὰ τοὺς μισήσω εἴτε νὰ τοὺς μειώσω διὰ νὰ ὑπεραιωνθῶ τῆς τέχνης μου. Ἀντιθέτως προσπαθῶ νὰ τοὺς καταλάβω καὶ νὰ ἱκανοποιηθῶ, εὐχαριστῶν τὸν Θεὸ ποὺ εἶμαι εἰς θέσιν νὰ ἀπολαμβάνω ἐκφράσεις μουσικῆς τέχνης διαφορετικῆς ἀπὸ αὐτὴν διὰ τὴν ὁποίαν ἐγεννήθην μὲ ἱκανότητας καὶ ταλέντο νὰ τὴν ἐξυπηρετήσω.

Μὲ ἄλλα λόγια θὰ ἤθελα νὰ πῶ ὅτι ἀγαπῶ μὲ τὴν ἴδια θέρμη ὅλα τὰ δημιουργήματα τοῦ Θεοῦ καὶ ὅλην τὴν παραγωγὴ τῆς ἀνθρωπίνης σκέψεως καὶ ἱκανότητος, δικαιώνοντας ἔτσι καὶ δοξάζοντας τὴν ὕπαρξή ἑνὸς παντοδυνάμου καὶ παναγάθου δημιουργοῦ τοῦ σύμπαντος».

Ἔτσι ὁ Μητρόπουλος ἀνεγνώριζε τὸ κάθε ταλέντο. Κι' ἔτσι ἐξεχώρισε καὶ τὸν ἐξ Ἀϊόβης νεαρὸ προστατευόμενόν του, ποὺ εἶναι ἕνας δεξιοτέχνης τῆς τρομπέττας.

Μὲ τὸ ν' ἀφήσῃ τὸ σπίτι του, ἀντικείμενα προσωπικῆς του χρήσεως, τὴν βιβλιοθήκη του ἀπὸ παρτιτούρες, μουσικὰ χειρόγραφα καὶ δίσκους καὶ ἄλλα πράγματα στὸν 32ετῆ Τζέημς Ντίξον, ὁ Μητρόπουλος δείχνει τὴν πρατίμησί του στοὺς νέους μουσικούς. Ἐπὶ πλέον ὁ ἐξ Ἀϊόβης Ἀμερικανὸς τρομπεττίστας ὅπως ἐδήλωσε ὁ ἐκτελεστὴς τῆς διαθήκης κ. Χόφερ ἀπ' τὴν Νέα Ὑόρκη, ἦταν ἐδῶ καὶ πολλὰ χρόνια φίλος τοῦ ἐκλιπόντος στὸ Μιλάνο ἀρχιμουσικοῦ.

ΑΥΓΗΣ
27 ΝΟΕ. 1960

Η ΜΕΓΑΛΗ ΜΟΡΦΗ ΤΗΣ ΜΟΥΣΙΚΗΣ ΠΟΥ ΧΑΘΗΚΕ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ ΟΙ ΠΡΟΟΔΕΥΤΙΚΕΣ ΤΟΥ ΙΔΕΕΣ

Τοῦ ἀνταποκριτοῦ μας στὴν Νέα Ὑόρκη κ. ΧΡ. ΝΙΚΟΛΟΠΟΥΛΟΥ

ΠΟΛΛΑ γράφηκαν καί εἰπώθηκαν γιά τό Δημήτρη Μητρόπουλο, μέ τήν εὐκαιρία τοῦ θανάτου του. Εἴτε ἀπό ἄγνοια, ὅμως, εἴτε ἀπὸ σκοπιμότητα, ἀποσιωπήθηκε μιά πλευρά του, πού ἀσφαλῶς πολύ ἀφαιρεῖ ἀπό τήν προσωπικότητά του: ἡ στάση του ἀπέναντι στὴν ζωή καί τά προβλήματά της.

Παλιτικά, ὁ Μητρόπουλος, εἶχε συνταχθεῖ μέ τίς δυνάμεις πού ἀγωνίζονται γιά τήν εἰρήνη καί τή λαϊκή προκοπή, καί ἐπανειλημμένα εἶχε ἐκφράσει δημόσια τήν προτίμησή του αὐτή. "Αν καί κάπως ἑρμητικός καί ἀποτραβηγμένος τύπος, πίστευε στὴν κοινωνική ἀποστολή τῆς τέχνης καί ὁρθοῦσε πάντα, μὲ τόν τρόπο του θέβαια, σάν ἕνας ἄνθρωπος πού «σκέφτεται καί αἰσθάνεται τό ψόημα τῶν καιρῶν μας». Τό ἑλληνικό μεταπολεμικό δράμα τόν ἔθλιβε κατάκαρδα. «Ἐγώ εἶμαι καλλιτέχνης — εἶχε πεῖ τό Σεπτέμβριο τοῦ 1948 σὲ μιά συνέντευξή του στό «Ἑλληνοαμερικανικό Βῆμα» τῆς Νέας Ὑόρκης — σὲ μιά ἐποχή δηλαδή, πού εἶχαν ἐνταθεῖ αἰσθητά οἱ σκοταδιστικοί διωγμοί στὶς ΗΠΑ. Καί ὅ,τι κι' ἄν μοῦ κάνουνε ἤ μὲ ρωτήσουνε, δὲν μποροῦν νά μοῦ βγάλουν ἀπό μέσα μου αὐτά πού πιστεύω». Ἀναφερόμενος στὴν Ἑλλάδα, στίς ἐκτελέσεις καί τήν τρομοκρατία, πού τότε εἶχαν πάρει μεγάλες διαστάσεις, εἶχε πεῖ: «Ὅλο τό κακό ξεκινάει ἀπό δῶ (ἀπό τίς ΗΠΑ). Ἀπό δῶ ἀρχίζουνε ὅλα». Καί πιό κάτω: «Ὅταν πᾶς νά μιλήσεις γιά εἰρήνη ἤ συμφιλίωση, γιά νά σταματήσει ὁ ἐμφύλιος πόλεμος στὴν Ἑλλάδα, σὲ λένε κομμουνιστή». Τό Μάρτιο τοῦ 1950, ἐξ ἄλλου, σὲ μιά καλλιτεχνική περιοδεία του στό Χιοῦστον τοῦ Τέξας, σὲ μιά ἐποχή πού ὁ ἀγώνας γιά τήν ἐδραίωση τῆς εἰρήνης καί τήν παρανομοποίηση τῶν ὅπλων μαζικῆς ἐξόντωσης εἶχε κορυφωθεῖ καί ἡ συμπαράσταση κάθε προσωπικότητας ἦταν πραγματικά πολύτιμη, εἶχε δηλώσει σὲ συνέντευξή του στὸν ἀμερικανικό Τύπο: «Ἡ εἰρήνη πρέπει νά διασφαλισθεῖ διά μέσου φιλικῶν σχέσεων μεταξύ γειτόνων. Ὁ ἄνθρωπος — συνέχισε — πρέπει ν' ἀγαπᾶ τό γείτονά του, γιά νά τό κατορθώσει δὲ αὐτό ὀφείλει νά στραφεῖ ὁλοένα καί περισσότερο στὴ μουσική καί τίς τέχνες. Βέβαια ἡ μουσική ἀντικαθρεφτίζει τήν ἐποχή στὴν ὁποία γράφηκε, ὅμως, δὲ νομίζω ὅτι θ' ἀκοῦστε ποτὲ τήν ἀτομική βόμβα σὲ μιά συμφωνία. Τά νέα ὅπλα προξενοῦν ρίγη στούς ἀνθρώπους, ἀλλά ἀσκοῦν μικρή ἐπίδραση πάνω στή μουσική, γιατί ἡ μουσική ἀποτελεῖ τήν πνευματική ἀνταν άκλαση τῶν καιρῶν. "Οσο θά ὑπάρχουν ἄνθρωποι — κατέληξε — δὲν μπορεῖ νά καταστραφεῖ τό πνεῦμα».

Πανηγυρική ἐπιβεβαίωση τῶν ἀπόψεών του αὐτῶν, ἀποτέλεσε τό γεγονός ὅτι τό 1948, ὄντας διευθυντής τῆς συμφωνικῆς τῆς Μιννεάπολης, ἦταν ἐνεργό μέλος τῆς πολιτειακῆς ἐπιτροπῆς τοῦ Προοδευτικοῦ κόμματος τοῦ Οὐάλλας στὴν Μιννεσότα, πρᾶγμα πού ποτὲ δὲν τοῦ συγχώρησαν οἱ μακαρθικοί διῶκτες, καί πού, παρά τήν κατοπινή σιγή του καί μιά κάποια ἀνακολουθία του, ἐπιβλημένη μὲ πιέσεις, ἀποτελεῖ τίτλο τιμῆς γι' αὐτόν.

Μὲ τήν εὐκαιρία αὐτή δὲν θεωροῦμε ἄσκοπο νά θίξουμε καί μία ἄλλη πτυχή τῆς καρριέρας του. Ὁ Μητρόπουλος δὲν παραιτήθηκε τό 1959 ἀπό διευθυντής τῆς συμφωνικῆς τῆς Νέας Ὑόρκης, ὅπως ἀναγγέλθηκε τότε. Παρά τό κῦρος καί τήν ἀξία του, ἐκδιώχθηκε μὲ ὑποβολιμαῖο τρόπο, γιά νά κάνει τόπο στὸν Λεονάρδο Μπερνστάϊν, πού ὑποστηρίζονταν ἀπό τή φατρία πού κρατᾶ στά χέρια της τὴ διαχείριση τῆς φιλαρμονικῆς. Τό πρῶτο πλῆγμα, σχετικά, στάθηκε ἕνα ἀλοσέλιδο ἐπιθετικό ἄρθρο τοῦ μουσικοκριτικοῦ τῶν «Τάϊμς» τῆς Νέας Ὑόρκης, Χάουαρντ Τάουμπμαν, στὸ ὁποῖο ὁ σεμνός καί ὑποδειγματικά εὐσυνείδητος μαέστρος κατηγοροῦνταν, οὔτε λίγο οὔτε πολύ, ὡς ὑπεύθυνος γιά τήν πτώση τῆς ποιοτικῆς στάθμης τῆς φιλαρμονικῆς, γιά ἔλλειψη αὐστηρότητας καί ἐπιβολῆς πειθαρχίας στὰ μέλη τῆς ὀρχήστρας καί γιά ἀσυγχώρητη μονομέρεια. Γιά ἐκτέλεση δηλαδή κυρίως μοντέρνας μουσικῆς, πού τάχα ἄμβλυνε τό ἐνδιαφέρον τοῦ κοινοῦ καί ἔρριξε ἐπικίνδυνα τίς εἰσπράξεις. Τήν «ἔτυμηγορία» αὐτή τήν ἐπισημοποίησε σὲ λίγο καί ἀπόφαση τοῦ διοικητικοῦ συμβουλίου τῆς συμφωνικῆς, μὲ τήν ὁποία ὁ Μπερνστάϊν διορίζονταν, γιά τήν τήρηση προσχημάτων, συνδιευθυντής. Στήν οὐσία, ὅμως, ὁ νέος σχετικά αὐτός Ἀμερικανός μαέστρος, πού κυριολεκτικά διψᾶ γιά ρεκλάμα καί φιγούρα — ὅπως ἔχει δείξει ἐπανειλημμένα μὲ σωρεία ἀποκρουστικῶν ἐκδηλώσεών του — κατελάμβανε μόνος του τή διεύθυνση, ἐνῶ ὁ Μητρόπουλος ὁλοένα καί παραγκωνίζονταν καί τελικά κατέληξε στὸ πόστο τοῦ «ἔκτακτου διευθυντοῦ». Εἶναι χαρακτηριστικό ὅτι ὅταν τό προπερασμένο καλοκαίρι οἱ δύο ἀρχιμουσικοί περιόδευσαν μὲ τή συμφωνική τῆς Νέας Ὑόρκης στὴ Λατινική Ἀμερική, οἱ Ἀμερικανοί ἀνταποκριτὲς ἀνέπεμπαν ὕμνους ἐπί ὕμνων κάθε φορά πού διηύθυνε ὁ Μπερνστάϊν καί τούς ἔπιανε ξαφνική δουβαμάρα ὅταν ἀνέβαινε στὸ βῆμα ὁ Μητρόπουλος. μολονότι, κατά γενική ὁμολογία, ὁ Ἕλληνας μαέστρος στεκόταν τουλάχιστο ἕνα κεφάλι πιό πάνω. Χωρίς ἄλλο, ἡ βάναυση καί ἄδικη αὐτή συμπεριφορά πίκρανε βαθειά τό Μητρόπουλο, πού ἤδη ἔπασχε ἀπό τήν καρδιά του — κι' ἄς μήν τό ἔδειξε δημόσια — καί δὲν εἶναι ὑπερβολή νά ποῦμε ὅτι τόν ἔστειλε μιά ὥρα γωρίτερα στὸν τάφο. Αὐτή ἦταν ἡ γνώμη τότε, ὅλων ὅσοι παρακολουθοῦσαν ἀπό καιρό τίς ὑπονομευτικές, παρασκηνιακές μηχανορραφίες. Φυσικά, ἡ μικρόπρεπη αὐτή ἐνέργεια, κάθε ἄλλο παρά στάθηκε ἱκανή νά κοντύνει τό καλλιτεχνικό ἀνάστημα τοῦ Μητρόπουλου, πού ἀπό χρόνια εἶχε καθιερωθεῖ καί καταλάβει μιά ἀπό τίς πιό ἐπίζηλες θέσεις στὸ διεθνῆ καλλιτεχνικό στίβο. Τήν ἀναφέρουμε, ὡστόσο, γιατί ἀποτελεῖ μιά ἀπό τίς πιό ὀδυνηρές μαρτυρίες γιά τά μέσα πού μετέχονται, στὴ χώρα τοῦ παραγοντισμοῦ καί τοῦ ἀγοραίου θορύβου, οἱ ἀδίστακτοι περιφρονητὲς καί στραγγαλιστὲς τῶν ταλέντων καί τῶν πραγματικῶν ἀξιῶν, προκειμένου νά ἐξυπηρετήσουν τά ποικίλα συμφέροντά τους....

ΕΘΝΟΣ
30 ΝΟΕ. 1960

ΚΑΤΑ ΛΗΦΘΕΙΣΑΝ ΧΘΕΣ ΑΠΟΦΑΣΙΝ

ΟΥΤΕ ΜΝΗΜΟΣΥΝΟΝ ΣΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ!

Ἡ διοικοῦσα Σύνοδος συνεδρίασε χθές, ὑπὸ τὴν προεδρίαν τοῦ μητροπολίτου Ὕδρας, λόγῳ τῆς μεταβάσεως τοῦ Ἀρχιεπισκόπου Ἀθηνῶν εἰς τὰς Πάτρας διὰ τὴν ἑορτὴν τοῦ πολιούχου ἀποστόλου Ἀνδρέου.

Ἡ Σύνοδος ἠσχολήθη μὲ διάφορα ὑπηρεσιακὰ θέματα καὶ μὲ τὸ ζήτημα ἐὰν πρέπει νὰ γίνῃ ἐκκλησιαστικὸν μνημόσυνον διὰ τὸν Δημήτρη Μητρόπουλον. Κατόπιν μακρᾶς συζητήσεως ἐλήφθη ἀπόφασις ὅπως ἀπαγορευθῇ πᾶσα ἐπιμνημόσυνος εὐχὴ ὑπὸ τῶν ὀργάνων τῆς Ἐκκλησίας, διότι ὁ ἀποθανὼν ἐζήτησε νὰ μὴ ταφῇ, ἀλλὰ νὰ καῇ ὁ νεκρός του.

Ἡ ἀπόφοσις αὕτη σχολιάζεται δυσμενέστατα ὑπὸ τῶν ἐκκλησιαστικῶν κύκλων διότι, ἐξ ἀφορμῆς τῆς ἀπουσίας τῆς Ἐκκλησίας ἀπὸ τὰς ἐπικηδείους τελετὰς τῆς σποδοῦ τοῦ Μητροπούλου, ἐγράφησαν ὑπὸ εἰδικῶν ἀρκετὰ ἄρθρα ἀποδεικνύοντα τὴν λανθασμένην θέσιν, πού ἔλαβεν ἡ ἐπίσημος Ἐκκλησία.

Εἰδικώτερον, τὸ «Ἔθνος», τὴν 8ην Νοεμβρίου, ἐδημοσίευσεν ἀπόψεις τῶν καθηγητῶν Π. Μπρατσιώτη, προέδρου τῆς Ἀκαδημίας, τοῦ κ. Α. Ἀλιβιζάτου καὶ τοῦ προέδρου τῶν Θεολόγων κ. Α. Κεραμίδα, οἱ ὁποῖοι ἐτάσσοντο μὲ τὴν ἄποψιν, ὅτι ἡ Ἐκκλησία ἔχει ὑποχρέωσιν νὰ ἀπευθύνῃ ἐπιμνημοσύνους δεήσεις καὶ ὅτι οὐδεμία ἀπαγόρευσις, κανονικὴ ἢ συνοδική, ὑφίσταται ἐν προκειμένῳ.

Ὁ κ. Μπρατσιώτης, μάλιστα, ἀπεκάλυπτε συνομιλίαν του μὲ τὸν Ἀρχιεπίσκοπον, ὁ ὁποῖος τοῦ εἶχεν εἴπει, ὅτι ἂν ὑπῆρχε κλίβανος ἐν Ἑλλάδι θὰ ἠδύνατο ἡ Ἐκκλησία νὰ φάλῃ πρὸ τῆς καύσεως τὸν νεκρὸν καὶ ὅτι δὲν ἔχει ἀντίρρησιν δι' ἐπιμνημοσύνους δεήσεις.

Ἀντιθέτως, ὁ καθηγητὴς τῆς Δογματικῆς κ. Ι. Καρμίρης, ὁ ὁποῖος εἶναι καὶ κυβερνητικὸς ἐπίτροπος εἰς τὴν Σύνοδον, εἶχε τὴν γνώμην, ὅτι «ἐφ' ὅσον ὁ Μητρόπουλος ἐζήτησε νὰ καῇ, δὲν πρέπει οὔτε τρισάγιον νὰ φάλῃ ἡ Ἐκκλησία».

Ὡς φαίνεται, οἱ συνοδικοὶ κατὰ τὴν χθεσινὴν συνεδρίασιν ἐπηρεάσθησαν ἀπὸ τὸν κ. Καρμίρην, ἐτάχθησαν μὲ τὴν ἄποψίν του καὶ ἔλαβαν τὴν ἀρνητικὴν ἀπόφασιν, ἡ ὁποία μποροῦσε νὰ ἦτο διαφορετική, ἐὰν προήδρευε τῆς Συνόδου ὁ Ἀρχιεπίσκοπος, ὅστις, κατὰ τὸν κ. Μπρατσιώτην, ἦτο σύμφωνος διὰ τὸ μνημόσυνον τοῦ Μητροπούλου.

ΝΕΟΛΟΓΟΥ ΠΑΤΡΩΝ
27 ΝΟΕ. 1960

ΕΥΧΑΡΙΣΤΗΡΙΟΝ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ ΠΡΟΣ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗΝ

Τὸ Ὠδεῖον Ἀθηνῶν ἀπέστειλε πρὸς τὴν Φιλαρμονικὴν Ἑταιρίαν τὸ κάτωθι ἔγγραφον διὰ τὸ ἐκδοθὲν ψήφισμα τοῦ Δ. Σ. ἐπὶ τῷ θανάτῳ τοῦ Δημ. Μητροπούλου:

«Κύριε Πρόεδρε,

Μὲ συγκίνησιν ἐλάβομεν τὸ ψήφισμα τοῦ ὑμετέρου Δ. Συμβουλίου ἐπὶ τῷ θανάτῳ τοῦ Δημήτρη Μητροπούλου, τὸ ὁποῖον κατ' ἐντολήν σας μᾶς ἐπέδωσεν ὁ Διευθυντὴς τοῦ Ὠδείου σας καὶ σεβαστὸς καὶ ἀγαπητὸς καθηγητὴς τοῦ ἡμετέρου Ὠδείου κ. Ι. Μπουστίντουϊ.

Ὅπως ἦτο φυσικὸν εἰς τὴν ἐκδήλωσιν τιμῆς εὐλαβείας πρὸς τὴν μνήμην τοῦ Δημήτρη Μητροπούλου ἐνώθηκε ὅλος ὁ διεθνής, ἀλλὰ καὶ μὲ βαθύτερον ἀκόμη συναίσθημα, ὁ Ἑλληνικὸς μουσικὸς κόσμος.

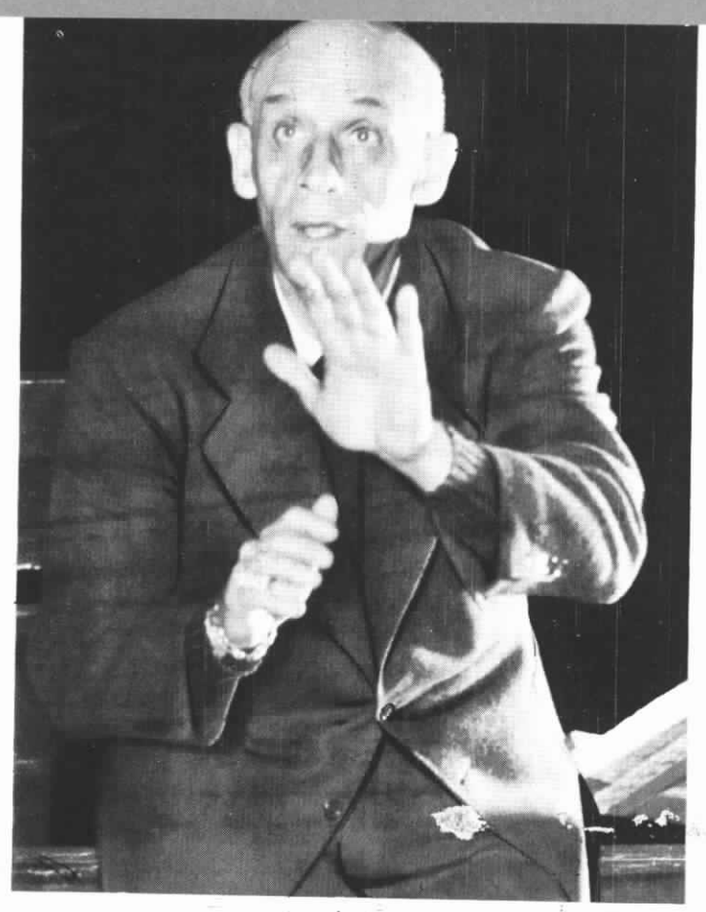
Τὸ Ὠδεῖον Ἀθηνῶν τὸ ὁποῖον ηὐτύχησε νὰ ἔχῃ εἰς τοὺς κόλπους του τὸν Δημήτρην Μητρόπουλον ἀπὸ τὰ κοτώτερα μαθητικὰ χρόνια ἕως τὴν διεύθυνσιν τῆς Συμφωνικῆς μας Ὀρχήστρας, μαζὶ μὲ τὴν ὑπερηφάνειαν τὴν ὁποίαν ἠμπορεῖ νὰ ἔχῃ διὰ τὴν εὐτυχίαν αὐτήν, αἰσθάνεται ἀκόμη βαθυτέραν τὴν θλῖψιν διὰ τὴν ἀπώλειαν τοῦ ἐξόχου πνευματικοῦ τέκνου του.

Τὸ ψήφισμά σας περιῆλθεν εἰς ἡμᾶς μετὰ τὴν πένθιμον τελετὴν μὲ τὴν ὁποίαν ἡ Κυβέρνησις ἐδέχθη καὶ ἐτίμησε ἐπιστρέφουσαν εἰς τὴν Ἑλλάδα τὴν τιμημένην σποδὸν τοῦ Δημήτρη Μητροπούλου. Ἡ συμμετοχὴ ὅμως τοῦ Ὠδείου Ἀθηνῶν καὶ ὅλου τοῦ καλλιτεχνικοῦ του προσωπικοῦ, τοῦ ὁποίου μετέχει ὡς ἐκλεκτὸν μέλος ὁ ὑμέτερος Διευθυντής, ὑπῆρξε τόσον θερμὴ καὶ ἐγγυτάτη, ὥστε νὰ ἔχετε πλήρες τὸ συναίσθημα, ὅτι ἐξεπληρώθη ἡ πρὸς τὸν κ. Ι. Μπουστίντουϊ ἐξουσιοδότησις περὶ ἐκπροσωπήσεώς σας.

Μετὰ πλείστης τιμῆς καὶ συναδελφικῶν χαιρετισμῶν

Ὁ Πρόεδρος τοῦ Δ. Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν

Α. ΚΥΡΙΑΚΙΔΗΣ»



Ἡ ὀρχήστρα διέκοψε τὴν πρόβα της καὶ οἱ μουσικοὶ σηκώθηκαν ἀπ' τις θέσεις τους νὰ ξεμουδιάσουν. Ὁ μαέστρος, ἀντίθετα, κάθησε σὲ μιὰ καρέκλα νὰ ξεκουραστῆ.

— «Αἰσθάνομαι σὰν παληὸ αὐτοκίνητο», εἶπε. «Ἀπ' αὐτὰ δηλ. ποὺ ἀντέχουν» διάστηκε νὰ προσθέση.

Ὕστερα ἀπὸ λίγα λεπτὰ σηκώθηκε, ἀνέβηκε στὸ podium, διηύθυνε τὶς πρῶτες «μπατοῦτες» καὶ ξαφνικὰ σωριάστηκε κάτω.

Ἔτσι πέθανε ὁ Δημήτρης Μητρόπουλος.

Πιστεύουμε ὅτι σὲ τέτοιους ἀνθρώπους «δὲν τοὺς πρέπει θρῆνος». Αὐτὸ ποὺ χρειάζεται εἶναι νὰ προσπαθήση κανεὶς νὰ τοὺς κ α τ α λ ά β η.

Οἱ «Δρόμοι τῆς Εἰρήνης» εἶχαν τὴ μοναδικὴ εὐκαιρία νὰ συναντήσουν τὸ μόνο πρόσωπο στὴν Ἑλλάδα ποὺ παρακολούθησε βῆμα - βῆμα τὴν πορεία τοῦ μαέστρου ἐδῶ καὶ 35 χρόνια καὶ ποὺ ἔχει συγκεντρωμένα τόσα στοιχεῖα, γράμματα, ἀπακόμματα ἐφημερίδων καὶ κυρίως τόσες ἄμεσες προσωπικὲς ἐμπειρίες ἀπὸ τὸ Δημήτρη Μητρόπουλο ὥστε θὰ μποροῦσε νὰ συγκροτήση ὁλόκληρο Μουσεῖο γιὰ τὸ μεγάλο καλλιτέχνη. Γιὰ τὴν πολύωρη συζήτηση καὶ τὰ πολύτιμα στοιχεῖα ποὺ μᾶς παρεχώρησε, εὐχαριστοῦμε θερμά.

Μέσα στὴν ταραχὴ τῶν πρώτων ἡμερῶν παρεισέφρυσαν μερικὲς ἀνακρίβειες ποὺ πρέπει ν' ἀνασκευασθοῦν.

Δὲν εἶναι ἀλήθεια ὅτι ὁ Μητρόπουλος δὲν ἤθελε θρησκευτικὴ λειτουργία στὴν κηδεία του. Ἡ ἀλήθεια εἶναι ὅτι ἐπιθυμοῦσε νὰ καῆ καὶ ἤθελε, ὅπως



Λένινγκραντ 1935. Οἱ δύο Δημήτρηδες. Ὁ Μητρόπουλος καὶ ὁ Σοστακόβιτς.

ἔγραψε νὰ ταφῆ «Without ceremonies» (χωρὶς τελετὲς). Κακῶς ἡ λέξη «ceremonies» (στὸν πληθυντικὸ) ἑρμηνεύτηκε σὰν θρησκευτικὴ λειτουργία.

Γράφτηκε ἀκόμα ὅτι ἀφήνει «ὁλόκληρη τὴν περιουσία του» (πρόκειται κυρίως γιὰ τὴν πλουσιωτάτη μουσικὴ βιβλιοθήκη του γιατὶ ὁ Μητρόπουλος ποτὲ δὲν σχημάτισε περιουσία) στὸν «υἱοθετημένο» γυιό του Τζίμμυ Ντίξον.

Ὁ Τζίμμυ ἦταν νόθο παιδὶ στὸ ὀρφανοτροφεῖο. Ἐκεῖ τὸν βρῆκε ἕνας ἐργάτης, ὁ Ντίξον, τὸν υἱοθέτησε τοῦ ἔδωσε τὸ ὄνομά του καὶ τὸν ἀνέθρεψε. Ὅταν τὸν γνώρισε ὁ Μητρόπουλος διέγνωσε τὸ ταλέντο του, τούδωσε τὰ μέσα νὰ σπουδάση, τὸν ἔβαλε ἐσωτερικὸ στὸ Πανεπιστήμιο τῆς Ἀϊόβα (Τμῆμα Μουσικῆς) ὅπου ὁ νεαρὸς Τζίμμυ δὲν ἄργησε νὰ διαπρέψη. Σήμερα ὁ Τζίμμυ εἶναι καθηγητὴς στὸ ἴδιο Πανεπιστήμιο, ἔχει διευθύνει δυὸ φορὲς

τὴ δική μας ὀρχήστρα καὶ πολλὲς ὀρχῆστρες στὴν Εὐρώπη. Ὁ Μητρόπουλος τὸν βοήθησε ἁπλόχερα ἀλλὰ ποτὲ μὲ τὶς γνωριμίες καὶ τὸ κῦρος του.

«— Δὲν θέλω ὁ Τζίμμυ νάχη μπάρμπα στὴν Κορώνη», ἔλεγε.

Πολλὲς φορὲς ὁ μαέστρος πρότεινε στὸν Τζίμμυ νὰ τὸν υἱοθετήση, ἀλλὰ ἐκεῖνος πάντα ἀρνιόταν. Δὲν ἤθελε νὰ προσβάλη τὸν γέρο - Ντίξον, τὸν ἐργάτη, ποὺ τοῦ εἶχε δώσει τὸ ὄνομά του.

Ἡ ἀνθρωπιά του

Βοηθοῦσε τοὺς πάντες, εἴτε εἶχαν ταλέντο εἴτε ὄχι, εἴτε ἐνδιαφέρονταν γιὰ τὴ μουσικὴ εἴτε ὄχι. Βοηθοῦσε στὶς σπουδές τους τὰ παιδιὰ τῶν μουσικῶν τῆς ὀρχήστρας ποὺ ἤθελαν νὰ γίνουν φιλόλογοι, δικηγόροι ἀκόμη καὶ παπποῦδες.

Ἦταν ἀφάνταστα ἐπιεικὴς γιὰ τοὺς ἀνθρώπους, αὐστηρὸς γιὰ τους φίλους του καὶ ἀπάνθρωπος γιὰ τὸν ἑαυτό του. Εἶχε γιὰ πρότυπο τὸν Ἅγιο Φραγκίσκο τῆς Ἀσσίζης γιατὶ ἦταν ἀσκητὴς καὶ ἔξω ἀπὸ τὸ δόγμα.

—«Δὲν εἶμαι καλός, ἔλεγε σὲ ὅσους τὸν παίνευαν, σᾶς λέω δὲν εἶμαι καλός, εἶμαι τεμπέλης, δὲν δουλεύω ἀρκετά».

Σὲ μὰ συνέντευξή του στὸ Ἰταλικὸ περιοδικὸ «Τζέντε» (ἐφημερίδες 23-4-60) ἔλεγε: «Δὲν μπορῶ ποτὲ νὰ ξανακούσω ἕνα δίσκο δικό μου γιατὶ φοβᾶμαι ὅτι θ' ἀνακαλύψω πολλὰ λάθη».

Τὸ πάθος του γιὰ τὴ δουλειὰ

Ὅταν ἔπαθε τὸ πρῶτο του ἔμφραγμα ἐδῶ καὶ 7 χρόνια οἱ γιατροὶ τοῦ εἶπαν πὼς ἂν δὲν σταματοῦσε, διέτρεχε κίνδυνο. Ἐκεῖνος συνέχισε. Δὲν φοβόταν τὸ θάνατο, φοβόταν τὰ γηρατειά, τὴν ἀρρώστεια, τὸ νοσοκομεῖο, τὴν κατάπτωση.

Τοῦ ἄρεσε νὰ ἐξαντλῆ τὸ ὅριο τῆς ἀνθρώπινης ἀντοχῆς. Σὰν ὀρειβάτης εἶχε χυρίσει ὅλες τὶς βουνοκορφὲς στὴν Ἑλλάδα. Τσάκιζε τὸ σῶμα του, καταπονοῦσε τοὺς μῦς του γιὰ νὰ φτάση λίγο πιὸ ψηλὰ ἀπ' ὅσο εἶχε ὑπολογίσει ὅτι μπορροῦσε νὰ φτάση. Ἤθελε νὰ ἐλέγχη νὰ ἐξουσιάζη ἀπόλυτα αὐτὸ ποὺ λέγεται ἀνθρώπινη μηχανή.

Ποτὲ δὲν εἶχε μπροστά του νότες. Ἀκόμα καὶ στὶς πρόβες, ἀκόμη καὶ σὲ ἔργα σὰν τὶς συμφωνίες τοῦ Μάλερ, ποὺ διαρκοῦσαν 70 καὶ 80 λε-



πτὰ διηύθυνε ἀπὸ μνήμης.

—«Τὴν ἡμέρα ποὺ θὰ κάνω ἔστω καὶ ἕνα λάθος, θὰ πάψω νὰ διευθύνω ἀπ' ἔξω» ἔλεγε.

Ἡ μέρα αὐτὴ δὲν ἔφτασε ποτέ.

Ὅσο ὡρίμαζε τόσο ἁπλούστευε τὴν τεχνική του, τόσο κέρδιζε σὲ βάθος καὶ σὲ λιτότητα. Ποτὲ δὲν πασπάλιζε τὶς νότες μὲ ἐκφράσεις, ποτὲ δὲν γλυστροῦσε σὲ εὔκολα «ἐφφέ». Πάντα προσπαθοῦσε νὰ βρῆ τὸ νόημα ποὺ ἔκρυβε τὸ ἔργο, νὰ δώση τὴ σύνθεση στὴν πληρότητά της. Ὁ Μητρόπουλος εἶχε μιὰ θαυμαστή, γνήσια Ἑλληνικὴ ἀρετή: Συνεδύαζε μιὰν ἐκρηκτική, φλογερὴ φύση μὲ ἕναν ἀπόλυτο ἔλεγχο πάνω στὰ ἐκφραστικὰ του μέσα. Ἂν ἡ τελειότητα ἔχει συνταγή, τότε τὴ συνταγὴ αὐτὴ τὴν εἶχε ὁ Δημήτρης Μητρόπουλος.

Ἡ ἀγάπη του γιὰ τὴν Ἑλλάδα

«Τί γίνεται βρὲ παιδιά, σᾶς ἀποθύμησα» ἦταν ἡ πρώτη του κουβέντα ὅταν ἔφτασε τὸ 1955 στὴν Ἀθήνα.

Ἡ ἁπλὴ αὐτὴ κουβέντα ἔκρυβε πάρα πολλά.

Πρὶν ἀπὸ τὸν πόλεμο ἐρχόταν κάθε καλοκαῖρι στὴν Ἑλλάδα. Τὸ 1939 ἔβλεπε τὸ μεγάλο κακὸ νάρχεται κι' ἔλεγε:

—«Πρέπει νὰ κάνω ὅτι μπορῶ γιὰ νὰ γυρίσω ἐκεῖ ποὺ μὲ καλεῖ τὸ συμβόλαιό μου. Ὅμως μακάρι νὰ μὴ μ' ἀφήσουν. Θέλω νὰ μείνω ἐδῶ κι' ἂν χρειαστῆ νὰ γίνω καὶ τραυματιοφορέας...»

Τὰ γράμματά του ἀπ' τὴν Ἀμερικὴ τὴν ἐποχὴ τῆς Ἰταλικῆς ἐπίθεσης ἦταν ἕνας σπαραγμός. «Ἂς ἐπιζήσω, ἂς ξαναδῶ μονάχα τὴν Ἑλλάδα καὶ δὲν θὰ ξαναφύγω ποτέ».

Μετὰ τὸν πόλεμο φοβόταν νὰ γυρίση νὰ μὴν τὸν «κρατήση ὁ τόπος». Θυμόταν τὰ πάντα ἀπ' τὴν Ἑλλάδα, τοὺς φίλους του μὲ τὰ μικρά τους ὀνόματα, τὰ Ἑλληνικά του ποὺ ἔμειναν τέλεια ὡς τὸ τέλος, τὶς Ἑλληνικὲς συνήθειες ποὺ ποτὲ δὲν τὶς ἔχασε.

Ἡ ἐπαφή του μὲ τὸ κοινὸ

Σὲ μιὰ συνέντευξή του στὰ «Ἀθηναϊκὰ Νέα» τὸ 1937 ὁ Μητρόπουλος ἐξομολογιόταν:

—«Ἂν εἶναι κάτι ποὺ μοῦ φέρνει ἀπελπισία ὅταν τὸ σκέπτομαι, εἶναι ἡ ἀπόσταση ποὺ μὲ χωρίζει ἀπ' τὸ κοινό. Ἀγαπῶ τὸν ἁπλὸ λαό. Τὸν καταλαβαίνω, ἀλλὰ δὲν μὲ καταλαβαίνει. Ἡ μεγάλη δυστυχία τῆς ζωῆς μου εἶναι αὐτή. Καὶ ρωτάω τὸν ἑαυτό μου: τί προσφέρεις στὴν ἀνθρωπότητα;

"Ερχονται στιγμὲς ποὺ σκέπτομαι ὅτι θὰ ἦταν προτιμώτερο γιὰ μένα νὰ κάνω κάτι ἄλλο, ποὺ νὰ τὸ καταλαβαίνη ὅλος ὁ κόσμος. Αἴφνης νὰ σκάβω τὴ γῆ...»

'Η ἀπόσταση αὐτὴ ἀπ' τὸ κοινὸ φάνηκε ἰδιαίτερα ἐδῶ καὶ μερικὰ χρονια, τότε ποὺ διηύθυνε τὴ μοντέρνα «δωδεκαφθογγικὴ» ὄπερα Βότσεκ στὸ Μιλάνο. Στὴ «γαλαρία» τῆς Σκάλας (τὸ «πούμπλικο σκαλίτζερο» ὅπως τὸ λένε) οἱ γνῶμες ἦταν διχασμένες. "Αλλοι χειροκροτοῦσαν ἄλλοι σφύριζαν. 'Ανταλάσσονταν μάλιστα βαρειὲς φράσεις: «Ντροπή σου νὰ χειροκροτᾶς» «Πάψε ἐσὺ σαλαμιτζῆ!» «Πλύστρα! 'Αμόρφωτε!» κ.ἄ.

'Ο Μητρόπουλος διακόπτει τότε τὴν παράσταση καὶ γυρίζει στὸ ἀκροατήριο:

—«'Αγαπητοὶ φίλοι, τοὺς λέει. Θὰ σᾶς παρακαλέσω νὰ ἀποφεύγετε τὶς ἐκδηλώσεις. "Οχι γιατὶ εἶμαι ἀντίθετος πρὸς τὶς ἐκδηλώσεις. 'Απ' ἐναντίας. Μετὰ τὸ τέλος τῆς παραστάσεως προβῆτε σὲ οἱαδήποτε ἐκδήλωση. Θὰ μὲ βρῆτε σύμφωνο μαζί σας στὴν ἐλευθερία τῆς σκέψης, ἀλλὰ μετὰ τὸ τέλος, ὄχι κατὰ τὴ διάρκεια τῆς παραστάσεως» ('Εφημ. 10 'Ιουνίου 1952).

'Αμέσως τὰ πνεύματα ἡσύχασαν καὶ ὁ «Βότσεκ» συνεχίσθηκε.

Μεγάλη ἐντύπωση τοῦ εἶχε κάνει ἡ μουσικὴ κατάνυξη καὶ ὁ αὐθορμητισμὸς τοῦ σοβιετικοῦ κοινοῦ τὸ 1935 ὅταν πῆγε στὴν ΕΣΣΔ. Φαίνεται ὅμως ὅτι καὶ ὁ ἴδιος κατέκτησε τοὺς Σοβιετικούς. "Οταν τὸ 1956 πῆγε ἡ πρώτη ἀποστολὴ 'Ελλήνων στὴ Μόσχα πολλοὶ ποὺ τὸν εἶχαν ἀκούσει τότε, ρωτοῦσαν τοὺς "Ελληνες ἐπισκέπτες: «Τί γίνεται ὁ Μητρόπουλος;»

"Ηταν ὁ πρῶτος ποὺ ἔπαιξε Σοστακόβιτς στὴν 'Αμερική. «Στὰ προγράμματά μου», εἶπε στὴν συνέντευξή του μὲ τοὺς δημοσιογράφους, ὅταν ἦρθε τὸ 1955 στὴν 'Ελλάδα, ἔχω πολλὴ σοβιετικὴ μουσικὴ γιατὶ ἀρέσει σ' ὅλο τὸν κόσμο... Παρ' ὅλο τὸν Μάκ Κάρθυ ἡ Φιλαρμονικὴ στὶς περιοδεῖες της προπαγανδίζει τὴ ρωσικὴ μουσική. 'Ιδίως ὁ Σοστάκοβιτς ἔχει τὴ δύναμη νὰ προσελκύει τὸ πλῆθος» («Βῆμα» 1-10-55).

Καὶ κάτι ἐνδιαφέρον: 'Ο Μητρόπουλος δὲν περιφρονοῦσε τὴν ἐλαφρὰ μουσική. Τὸ 1957 στὴν «ἑβδομάδα τῶν νέγρων» διηύθυνε ἕνα κομμάτι συμφωνικῆς τζάζ γραμμένο ἀπὸ τὸν Νέγρο συνθέτη Λάϊονελ Χάμπτον. "Οταν τελείωσε ὁ Νέγρος συνθέτης κατασυγκινημένος τὸν πλησίασε καὶ τοῦ εἶπε τὸ ἑξῆς ἀμίμητο:

—«Τί κρῖμα νὰ διευθύνης σοβαρὰ μουσική. Τί θαυμάσιος μαέστρος τζάζ θὰ γινόσουν!»



'Ο Μητρόπουλος μὲ τὸν Πάμπλο Καζάλς.

'Ο Μαέστρος πέθανε ὄρθιος



'Εξαντλῶντας τὰ ὅρια τῆς ἀνθρώπινης ἀντοχῆς

Οἱ γνῶμες του γιὰ τὴ μοντέρνα μουσικὴ

Στὴν τελευταία του ἐπίσκεψη στὴν 'Ελλάδα ὁ μαέστρος ἦταν πολὺ ὁμιλητικὸς καὶ πολὺ ἐπιγραμματικὸς στὴ συνομιλία του μὲ τοὺς δημοσιογράφους. Νομίζουμε ὅτι ἔχει ἐνδιαφέρον νὰ παραθέσουμε ὁλόκληρη τὴν ἀπάντησή του σὲ ἐρώτηση σχετικὴ μὲ τὴ μοντέρνα μουσική.

«Τὸ κοινόν, εἶπε, πληρώνει τὸ εἰσιτήριο τῆς συναυλίας ὄχι γιὰ νὰ κουράση τὸ μυαλό του νὰ κατανοήση ἕνα ἔργο, ἀλλὰ γιὰ νὰ εὐχαριστήση τὴν ἀκοή του καὶ κατ' ἐπέκτασιν τὴν ψυχή του. Γι' αὐτὸ καὶ στὴν πλειοψηφία του τὸ κοινὸ παραμένει πιστὸ στὸν Μπετόβεν, τὸν Μπράμς, τὸν Τσαϊκόφσκυ. Γι' αὐτὸ οἱ προσπάθειες τῶν συγχρόνων μοντέρνων δωδεκαφθογγιστῶν, καὶ ἄλλων πέφτουν κατὰ κανόνα στὸ κενὸ μὲ ἐξαίρεση δύο ἢ τρία ὀνόματα.

»'Η γνώμη μου εἶναι ὅτι τὴν ἀξίζουν αὐτὴ τὴν τύχη οἱ μοντέρνοι συνθέται οἱ ὁποῖοι ἀξιοῦν νὰ κατανοήση καὶ νὰ ἀγαπήση τὸ κοινό τοὺς θορύβους τους, τοὺς ὁποίους μόνον ἐμεῖς οἱ μουσικοὶ μποροῦμε μὲ δυσκολία νὰ ξεχωρίσουμε καὶ νὰ κατατάξουμε. Οἱ συνθέται αὐτοὶ δὲν γράφουν μουσική, ἀλλὰ πειραματίζονται μὲ τὶς μουσικὲς νότες, ὅπως οἱ μικροβιολόγοι στὸ ἐργαστήριό τους μὲ τὰ διάφορα μικρόβια. 'Η διαφορὰ εἶναι ὅτι οἱ πρῶτοι θέλουν τὴν παρουσία τοῦ κοινοῦ στὰ πειράματά τους, ἐνῶ οἱ δεύτεροι δὲν ἐνοχλοῦν παρὰ μόνο τὸν ἑαυτό τους μὲ τὰ... μικρόβια. 'Εξαίρεση στὴν τάση αὐτὴ ἀποτελοῦν οἱ Ρῶσοι μουσουργοί, ὅπως ὁ Σοστάκοβιτς, ὁ Προκόφιεφ, ὁ Καμπαλιέφσκυ καὶ ἄλλοι, ποὺ μὲ τὴν προτροπὴ καὶ τοῦ Κράτους γράφουν μουσικὴ γιὰ τὸ λαό.

»"Ετσι παρατηρεῖται τὸ φαινόμενο ὅταν παίζονται οἱ συνθέσεις τῶν Ρώσων στὶς χῶρες τῆς Δύσεως καὶ ἰδιαίτερα στὴν 'Αμερική, τὸ κοινὸ ὄχι μόνο νὰ προσέρχεται ἀθρόως στὶς συναυλίες, ἀλλὰ νὰ ἐπιφυλάσση ἐνθουσιώδη ὑποδοχὴ στὰ ἔργα αὐτά. 'Εντελῶς τὸ ἀντίθετο συμβαίνει στὶς συναυλίες μὲ τὰ ἔργα τῶν Δυτικῶν μοντέρνων συνθετῶν ὅπως π.χ. τοῦ Μπουλαὶζ ἢ τοῦ Γερμανοῦ Στοκχάουζ ὅπου τὸ κοινὸ γίνεται ὅλο καὶ ἀραιότερο. Αὐτὸ σημαίνει ὅτι ὁ κόσμος μᾶς ξεχνάει ὅταν τὸν ξεχνᾶμε. Καὶ αὐτὸ ἀποτελεῖ ἀσφαλῶς τὴ βασικώτερη αἰτία στὴν κρίση τῆς μοντέρνας μουσικῆς». «Τὰ Νέα» 3-9-58).

'Ο μαέστρος - ἀσκητής, ὁ μαέστρος - ἀγωνιστὴς ποὺ πάλαιψε καὶ νίκησε τὴν ἀρρώστεια, τὴ χαλάρωση, τὸν κίνδυνο τῆς εὐκολίας, τὴν ἔπαρση καὶ ὅλες τὶς μικρότητες, ὁ μαέστρος ποὺ ἀγαποῦσε τὸ κοινό, ποὺ ἀγαποῦσε τοὺς ἀνθρώπους, καὶ δὲν τοὺς θεωροῦσε πειραματόζωα ἢ εὐκαιρία προσωπικῶν θριάμβων, πέθανε ὄρθιος. Γιατὶ ὁ Δημήτρης Μητρόπουλος ἀγαποῦσε τὴ μουσικὴ καὶ τοὺς ἀνθρώπους, τὴ μουσικὴ - γιὰ - τοὺς - ἀνθρώπους περισσότερο ἀπὸ τὴ ζωή του.

LA SCALA
RIVISTA DELL'OPERA

Direttore: FRANCO ABBIATI

•

DICEMBRE 1960



DIMITRI MITROPOULOS

Forse non si saprebbe immaginare e desiderare un trapasso dalla vita alla morte più felice del suo: trascendere in un attimo, finire in un fiat, dall'ineffabile gioia di accordare la multipla voce dell'orchestra, mentre si è per trasfonderle la propria anima e farle superare un arduo passo, al misterioso e religioso silenzio della morte. E forse se non lo ha provocato, certo non l'ha evitato, come doveva e poteva.

Non credo, del pari, che ci sia stato un musicista di fama mondiale osannato, portato in trionfo, ogni giorno si può dire, da grandi masse di pubblico teatrale o di concerto, come Mitropoulos e che dopo il suo decesso abbia avuto più squallide, anzi deserte onoranze funebri, sia pure per sua espressa tassativa volontà.

Spirito religioso, questo grande moderno greco, che pensava di essere polvere ed in polvere doversi dissolvere? Greco antico, intinto di cristianesimo, chè i divinizzati eroi omerici della sua terra venivano, sì, dopo morte, consunti dal rogo purificatore, ma con cerimonie d'alta onoranza?

Difficile dire esattamente della vita e del pensiero umano e religioso di Mitropoulos. Di quella non si hanno che notizie contradditorie, forse falsificate da dicerie o amplificazioni leggendarie quali, la fama mondiale di certi singolari artisti fa nascere irrimediabilmente. Di questo, nemmeno si ha alcunchè di preciso.

Aveva del santo, per certa sua bontà innata e filantropica, come può essere provato da certe sue azioni? (Fra l'altro, è veramente certo che provvedeva del suo, quasi nascosto nell'anonimo, alla vita materiale di due ospizi di carità della propria terra). Aveva, al contrario, del diabolico per certe sue asserite esuberanze vitali, che lo avrebbero fatto correre, mai sazio, di piacere in piacere?

Il certo degli ultimi suoi giorni è questo. Come sempre, era venuto a Milano solo, senza parenti (non si sa se ne avera ancora in vita) assistito da una non più giovane sua segretaria. Scherzò, con rassegnata amarezza, salendo sul podio direttoriale scaligero: « Sono oramai una vecchia carretta, ma ancora abbastanza funzionante », e dall'orchestra, i cui componenti conosceva e trattava con semplice affettuosità nominalmente, uno per uno, venne accolto con l'amorosa sconfinata reverenza, che, per nessun altro che per lui, spontaneamente trovava. Da poco s'era accinto a provare. A un tratto, si sbiancò, vacillò, si abbattè cadendo sotto al podio, fulminato da un infarto cardiaco, il terzo subito in pochi anni. Raccolto, e, inu-

tilmente sottoposto alle cure del caso dal medico teatrale, venne portato affrettatamente, d'urgenza al Policlinico, ma vi giunse già morto, e qui non potè che essere deposto nella camera mortuaria, ove rimase, come vi era giunto, più di ventiquattro ore, paurosamente solo. Trasportato poi, per imperiose ingiunzioni di legge all'Obitorio, qui, finalmente ebbe la guardia d'amore e di onore degli orchestrali scaligeri, testimoni costernati della sua fulminea fine, ossequiante commossa la soprintendenza della Scala.

Si trovarono tra le sue carte delle schematiche disposizioni testamentarie, confermate dal suo testamento generale, in possesso a un notaio di New York, e, per questo, chiuso tra le quattro assi di una comune cassa da morto, avviato in camion in Svizzera per esservi cremato senza alcuna cerimonia pubblica. Di qui, la Grecia, in cui nacque, rivendicandone per patria potestà le ceneri, contro il desiderio dell'America, nella quale visse a lungo e acquistò la cittadinanza, le trasportò in aereo ad Atene, ove furono tumulate nel Panteon dei più illustri e benemeriti cittadini.

Tristezza nel dover ricordare la fine così sconsolante di un così grande artista. Come spiegarci questa sua se non selvatica, certo chiusa o almeno ombrosa, schiva natura umana? Questo suo congedo dal mondo da misantropo, disilluso, disgustato del vivere sociale, proprio lui, che, artista sommo, interprete, cioè, delle più vive e consolanti espansioni dell'anima umana, le comunicò, appassionandovisi, ogni giorno, si può dire, a folle di tutti i paesi? Che dire di tale e tanta contraddizione?

Forse tutto fu anormale, trascendentale, in Mitropoulos: l'uomo e l'artista. Per me, è certo che non conobbi direttore d'orchestra più portentoso di lui, e, per un verso, direi anche paradossale. Musicista, che della musica era nato nel dominio spirituale assoluto, s'appropriò presto, in rami diversi, il magistero tecnico massimo di essa, insaziabile esploratore ed esplicatore delle sue manifestazioni artistiche. Pianista da essere ammesso alla scuola del Busoni, ultima thule degli ammaestramenti artistici per chi, allora, perseguiva l'estremo acquisto della virtuosità pianistica, non s'appagò dei successi conseguiti di effettivo, rilevante significato. C'era in lui una volontà di esperienze e di padronanza musicale più vasta, che lo distrassero e lo distolsero dalle glorie della tastiera. La direzione d'orchestra cominciò ad essere il punto calamitato del suo interesse musicale. Il pianoforte non gli bastò più. L'istrumento dalle cento voci e dalle mille possibilità sonore, coloristiche ed espressive, lo richiamava soggiogante. Senza dubbio era nato per signoreggiare l'orchestra, amore suo ormai esclusivo, irresistibile. Possedeva tutto per sottometterla e animarla ai suoi voleri. La disposizione naturale al comando, il gesto, il gesto tutto suo, com'è inconfondibilmente proprio, personale di tutti i grandi direttori: una traduzione immediata in segni altrimenti intraducibili materiali e spirituali dell'esser suo, una predisposizione e un'abitudine insieme nella ricerca della perfetta esattezza esecutiva, anche nei minimi particolari, acquisita nelle esperienze del virtuosismo concertistico da lui largamente e duramente fatte, una volontà ferrea nell'applicarsi a raggiungere il limite del perfettibile artistico, una memoria fenomenale da poter concertare le più complesse e le più chilometriche partiture a memoria, senza averle davanti, suggerendo e coreggendo, all'occorrenza, ogni nota di qualsiasi istrumento in qualsiasi battuta.

Poi? Una musicalità sconfinata lo possedeva e per la quale ogni e qualsiasi musica gli riusciva non familiare soltanto, ma propria, come cosa a lui connaturata e spontaneamente connaturantesi. Così sul podio, Mitropoulos si trasfigurava: appariva non mai incomposto, invasato, in preda a furore epilettico, assumeva invece un che di sacerdotale, eccitato religiosamente nell'ardore dell'ispirazione e della preghiera. Della sua persona scomparivano i tratti, le angolosità, le disarmonie fisionomiche. Quel suo viso scarno, incavato e insieme di forti prominenze; il naso, le orecchie a sventola, l'ossuto corpo dinoccolato, le lunghe braccia ciondolanti, le mani nodose, i piedi che si allungavano smisuratamente calzati da enormi scarpe ciabattanti, nè li vedevi più, nè li ricordavi. L'orchestra suonava con lui e per lui infuocata, soggiogata d'amore sacro, e si operava così anche la sua trasfigurazione fisica. Quali brividi di emozione non passavano nel pubblico e quale comunione d'anime non avveniva? Dove non ci portava con le sue interpretazioni dei classici, dei romantici e dei moderni?

Ed ha voluto uscire dal mondo ignorandolo, quasi con dispetto, e farsi ignorare.

Ma no. Si sa di una recente lettera di lui a un giovane amico americano, nella quale manifestava un sommesso, amoroso desiderio della sua presenza al proprio trasporto funebre. Sentimentalità romantica, o altro? Ragione di sensibilità umana, come quella degli ospizi di carità a cui largamente provvide? Amore simile a quello d'Achille per Patroclo?

Forse. Ma non so dire se è più bello o pietoso ricordarlo pel suo amore inesauribile per la musica. Sapeva che affrontando le fatiche e le emozioni della direzione d'orchestra rischiava la vita. Che doveva importargli? La musica, soprattutto e soprattutti era per lui la vita. Più della vita, chè lo trasportava nelle supreme regioni dello spirito, ineffabili e indicibili, e con lei e per lei sarebbe trasceso, come un eroe favolosamente rapito, nel di là misterioso e sacro della morte. Vale.

Alceo Toni

«ΤΟ ΒΗΜΑ» Τετάρτη 4 Ἰανουαρίου 1961

ΦΟΡΟΣ ΤΙΜΗΣ =
ΑΠΟ ΤΗΝ «ΣΚΑΛΑ»

ΜΗΤΡΟΠΟΥΛΟΣ, Ο ΜΕΓΑΣ ΜΑΕΣΤΡΟΣ ΠΟΥ ΕΞΕΛΙΠΕ

Ζῶν καί μετά θάνατον
ἐτιμήθη ὅσον οὐδείς

Ἄρθρον τοῦ κ. ΑΛΤΣΕΟ ΤΟΝΙ

Εἰς τό τεῦχος Δεκεμβρίου τῆς ἐπιθεωρήσεως «Σκάλα» πού ἐκδίδεται ἀπό τό θέατρον τῆς Σκάλας τοῦ Μιλάνου δημοσιεύεται μία ἐξόχως ἐνδιαφέρουσα σκιαγραφία τοῦ Δημήτρη Μητροπούλου, γραμμένη ἀπό τόν διακεκριμένον Ἰταλόν μουσικολόγον καί κριτικόν κ. Ἀλτσέο Τόνι. Τήν ἐνδιαφέρουσαν αὐτήν σκιαγραφίαν τοῦ ἐκλιπόντος μεγάλου Ἕλληνος ἀρχιμουσικοῦ δημοσιεύομεν κατωτέρω ἐν μεταφράσει:

«Δέν θά ἠμποροῦσε ἴσως νά φαντασθῆ ἤ νά ἐπιθυμήση κανείς ἕνα πέρασμα ἀπό τήν ζωήν εἰς τόν θάνατον περισσότερον εὐτυχές ἀπό τό ἰδικόν του: πέρασμα πού ἐστάθη ἀκαριαῖον. Ἐξέπνευσε μέσα εἰς τήν ἄρρητον χαράν πού τοῦ προξενοῦσε ὁ συντονισμός τῆς πολλαπλῆς φωνῆς τῆς ὀρχήστρας. Ἐνῶ ἔβαζε τήν ψυχή του εἰς τό ἔργον αὐτό καί, ὑπό τήν διεύθυνσίν του, ἡ ὀρχήστρα ξεπερνοῦσε ἕνα δύσκολο σημεῖον, ὁ Μητρόπουλος εἰσῆλθεν εἰς τήν μυστηριώδη καί θρησκευτικήν σιωπήν τοῦ θανάτου. Καί ἄν ἴσως δέν τόν προεκάλεσε τόν θάνατόν του, ἀσφαλῶς δέν τόν ἀπέφυγε, ὅπως ὤφειλε καί ἠμποροῦσε νά τόν ἀποφύγη.

Πιστεύω ὅτι δέν ὑπῆρξε ποτέ ἄλλος μουσικός παγκοσμίου φήμης πού νά ἐπευφημήθη, νά ἐσηκώθη θριαμβευτικῶς εἰς τούς ὤμους καθημερινῶς σχεδόν ἀπό μεγάλας μάζας φιλοτέχνου κοινοῦ ὅσον ὁ Μητρόπουλος καί πού μετά τόν θάνατόν του νά εἶχε τόσον ἁπλῆν καί λιτήν κηδείαν, ἔστω καί κατά τήν ἰδικήν του ρητήν ἐπιθυμίαν.

Ἀπό θρησκευτικότητα ἄραγε ὁ μέγας αὐτός Νεοέλλην ἐπίστευεν ὅτι χοῦς ἦν καί εἰς χοῦν ἐμελλεν ἀπελεύσει; Ἦτο ἄραγε ἕνας ἀρχαῖος Ἕλλην, ἐμποτισμένος μέ χριστιανισμόν, πού ἤθελε νά καῆ εἰς τό ἐξαγνιστικόν πῦρ μετά τόν θάνατόν του, ὅπως οἱ θεοπνευσμένοι ὁμηρικοί ἥρωες τῆς πατρίδος του, μέ τήν διαφοράν ὅτι ἐκεῖνοι ἐκαίοντο μέ τελετάς καί μεγάλας τιμάς;

Εἶναι δύσκολον νά ἀναλύση κανείς μέ ἀκρίβειαν τήν ζωήν καί τήν ἀνθρωπίνην καί θρησκευτικήν σκέψιν τοῦ Μητροπούλου. Περί τῆς ζωῆς του εἶναι γνωστά μερικά ἀντιφατικά στοιχεῖα, παραποιημένα ἴσως ἀπό φημολογίας ἤ ὑπερβολάς τάς ὁποίας ἀφεύκτως δημιουργεῖ ἡ παγκόσμιος φήμη ὡρισμένων ἐξαιρετικῶν καλλιτεχνῶν. Ἀλλά οὔτε καί περί τῆς σκέψεώς του εἶναι γνωστόν κάτι συγκεκριμένον.

Εἶχε ἄραγε κάτι ἀπό τήν ὑφήν ἁγίου, ὅπως προκύπτει ἀπό κάποιαν ἔμφυτον καί φιλανθρωπικήν καλωσύνην του, ἀποδεικνυομένην ἀπό ὡρισμένας πράξεις του; (Εἶναι ἐξηκριβωμένον, μεταξύ ἄλλων, ὅτι συνετήρει ἐξ ἰδίων καί σχεδόν κρυφίως, δύο φιλανθρωπικά ἱδρύματα τῆς πατρίδος του). Ἤ, ἀντιθέως, εἶχε κάτι διαβολικόν, ὅπως θά ἠμποροῦσε νά ὑποθέση κανείς κρίνων ἀπό ὡρισμένας ἐκρηκτικάς ζωϊκάς ἐκδηλώσεις του, πού τόν ἔκαναν νά τρέχη, ἀκόρεστον πάντοτε, ἀπό ἀπολύσεως εἰς ἀπόλαυσιν;

Τό βέβαιον, ὡς πρός τάς τελευταίας ἡμέρας τῆς ζωῆς του, εἶναι τοῦτο: Εἶχεν ἔλθει εἰς τό Μιλᾶνον μόνος, ὅπως πάντοτε, χωρίς συγγενεῖς (δέν εἶναι γνωστόν ἄν εἶχεν ἀκόμη συγγενεῖς ἐν ζωῇ) συνοδευόμενος ἀπό τήν μᾶλλον ὡρίμου ἡλικίας γραμματέα του. Μέ πικράν ἐγκαρτέρησιν καί ἐνῶ ἀνήρχετο εἰς τό «πόντιουμ» τῆς ὀρχήστρας τῆς «Σκάλας», εἶπεν ἀστειζόμενος: «Εἶμαι πλέον ἕνα παλαιό ἀμάξι, πού ὅμως λειτουργεῖ ἀκόμη ἀρκετά καλά». Καί οἱ ἀποτελοῦντες τήν ὀρχήστραν, τούς ὁποίους ἐγνώριζε μέ τά ὀνόματά των καί τούς ἐφέρετο μέ ἁπλότητα καί στοργήν, κατελήφθησαν ἀπό τόν ἀπεριόριστον καί πλήρη ἀγάπης σεβασμόν πού ἔτρεφον αὐθορμήτως μόνον δι' αὐτόν καί διά κανένα ἄλλον. Εἶχεν ἀρχίσει ἀπό ὀλίγης ὥρας ἡ δοκιμή. Εἰς μίαν στιγμήν ἔγινε κατάχλωμος, ἐκλονίσθη καί ἐσωριάσθη κάτω ἀπό τό πόντιουμ, κεραυνοβοληθείς ἀπό καισαριακόν ἔμφραγμα, τό τοῦτον πού τοῦ συνέβαινε εἰς διάστημα ὀλίγων ἐτῶν. Περισυλλεγείς καί ματαίως ὑποβληθείς εἰς τήν ἀρμόζουσαν θεραπείαν ὑπό τοῦ ἰατροῦ τοῦ θεάτρου, διεκομίσθη ἐσπευσμένως εἰς τήν πολυκλινικήν ἀλλά ἔφθασεν ἐκεῖ νεκρός. Ἐκεῖ ἐναπετέθη εἰς τόν νεκρικόν θάλαμον ὅπου παρέμεινε ὁλομόναχος—ὅπως εἶχε φθάσει—ἐπί 24 ὥρας καί πλέον. Ἐκεῖθεν, δυνάμει τοῦ νόμου, μετεφέρθη εἰς τό νεκροτομεῖον ὅπου ἐπί τέλους τόν περιεστοίχισαν ὡς τιμητική φρουρά τά μέλη τῆς ὀρχήστρας τῆς «Σκάλας», τεθλιμμένοι μάρτυρες τοῦ κεραυνοβόλου τέλους του, καί τά συγκεκινημένα μέλη τῆς Διευθύνσεως τοῦ θεάτρου.

Ἀνάμεσα εἰς τά χαρτιά του ἀνευρέθησαν μερικαί σχηματικαί τελευταῖαι θελήσεις, ἐπιβεβαιωθεῖσαι ἀπό τήν γενικήν διαθήκην του εὑρισκομένην εἰς χεῖρας ἑνός συμβολαιογράφου τῆς Νέας Υόρκης. Δυνάμει τῶν θελήσεων αὐτῶν, σορός του ἐτοποθετήθη ἐντός ἑνός κοινοῦ φερέτρου καί ἐστάλη μέ φορτηγό αὐτοκίνητον εἰς τήν Ἑλβετίαν ὅπου ἐκάη χωρίς καμμίαν δημοσίαν τελετήν. Ἐκεῖθεν, ἐφ' ὅσον ἡ γενέτειρά του Ἑλλάς διεξεδίκησε τήν σποδόν του, ἐναντίον τῆς ἐπιθυμίας τῆς Ἀμερικῆς ὅπου ἔζησεν ἐπί μακρόν καί κατέστη πολίτης της, τά λείψανά του μετεφέρθησαν ἀεροπορικῶς εἰς τάς Ἀθήνας ὅπου ἐτάφησαν εἰς τό Πάνθεον τῶν πλέον διακεκριμένων καί ἀξίων πολιτῶν.

Θλῖψις μᾶς κυριεύει ὅταν ἀναλογιζόμεθα τό τόσον ἄτυχον καί ἀθέουδον τέλος ἑνός τόσον μεγάλου καλλιτέχνου. Πῶς νά ἐξηγήσωμεν τήν κλειστήν ἄν ὄχι μονήρη φύσιν του; Πῶς νά ἐξηγήσωμεν τήν ἀποχώρησίν του ἀπό τόν Κόσμον ὡς νά ἦτο μισάνθρωπος, ἀπογοητευμένος, ἀηδιασμένος ἀπό τήν κοινωνικήν ζωήν, αὐτός πού, κορυφαῖος καλλιτέχνης, ἑρμηνευτής δηλαδή τῶν ζωηροτέρων καί περισσότερον ἐποικοδομητικῶν ἐξάρσεων τῆς ἀνθρωπίνης ψυχῆς, ἤρχετο εἰς καθημερινήν σχεδόν ἐπικοινωνίαν μέ πλήθη ὅλων τῶν χωρῶν; Τί νά σκεφθῆ κανείς διά τοιαύτην καί τόσην ἀντίφασιν;

Ἴσως τά πάντα νά ἦσαν ἀνώμαλα καί ὑπερβολικά εἰς τόν Μητρόπουλον, ὡς ἄνθρωπον καί ὡς καλλιτέχνην. Ἐγώ δέν ἐγνώρισα διευθυντήν ὀρχήστρας περισσότερον παράδοξον ἀπό αὐτόν. Μουσικός πού διά τῆς μουσικῆς εἶχεν εἰσέλθει εἰς τόν χῶρον τοῦ ἀπολύτου πνεύματος, κατέκτησε ταχέως τήν κορυφαίαν δεξιοτεχνίαν εἰς τήν μουσικήν, ἀναδειχθείς ἀκόρεστος ἐξερευνητής καί ἑρμηνευτής τῶν καλλιτεχνικῶν ἐκδηλώσεων τῆς μουσικῆς. Πιανίστας ὁλκῆς, μέχρι σημείου νά γίνη δεκτός εἰς τήν σχολήν τοῦ Μπουζόνι, πού ἀπετέλει τό ἀνώτατον ἐκπαιδευτικόν ἵδρυμα δι' ὅσους, τότε, ἐπεδίωκαν νά γίνουν κορυφαῖοι βιρτουόζοι τοῦ πιάνου, ὁ Μητρόπουλος δέν ἠρκέσθη εἰς τάς λαμπράς ἐπιτυχίας του ὡς πιανίστα. Ἐπεζήτει περισσοτέρας ἐμπειρίας καί εὐρυτέραν κτῆσιν τῆς μουσικῆς, πρᾶγμα πού τόν ἀπέσπασεν ἀπό τήν δόξαν τοῦ πιάνου. Ἡ διεύθυνσις ὀρχήστρας ἤρχισε νά γίνεται ὁ στόχος τοῦ μουσικοῦ ἐνδιαφέροντός των. Τό πιάνο δέν τοῦ ἤρκει πλέον. Ἡ ὀρχήστρα, τό ὄργανον αὐτό μέ τάς ἑκατό φωνάς καί τάς χιλίας ἠχητικάς, χρωματικάς καί ἐκφραστικάς δυνατότητας, τόν εἵλκυε ἀκαταμάχητα. Ἦτο ἀναφισβητήτως γεννημένος διά νά κυριαρχῆ τῆς ὀρχήστρας, πού εἶχε καταστῆ πλέον ὁ μεγάλος καί μοναδικός ἔρως του. Ὁ Μητρόπουλος εἶχε ὅλα τά προσόντα πού ἐχρειάζοντο διά νά τήν ὑποτάξη καί νά τήν ζωοποιῆ κατά τάς θελήσεις του. Εἶχε μίαν φυσικήν κλίσιν πρός τό ἄρχειν καί ἰδιότυπην χειρονομίαν, πρᾶγμα πού χαρακτηρίζει ὅλους τούς μεγάλους μαέστρους. Ὅλα αὐτά ἐξέφραζαν τό εἶναι του κατά τρόπον ἄμεσον, ὡς νά συνέθεταν μίαν ὑλικήν καί πνευματικήν ἑρμηνείαν τοῦ ἐσωτερικοῦ του κόσμου. Εἶχε προδιάθεσιν καί συνήθειαν ταυτοχρόνως νά ἀναζητῆ τήν τελείαν ἐκτέλεσιν, ἀκόμη καί εἰς τάς τελευταίας λεπτομερείας, πρᾶγμα πού ἦτο καρπός μακρᾶς καί κοπιώδους πείρας του ὡς μέλους συμφωνικῆς ὀρχήστρας.

Ἡ προσπάθειά του πρός ἐπίτευξιν τοῦ ἀνωτάτου δυνατοῦ ὁρίου καλλιτεχνικῆς τελειότητος ἐχαρακτηρίζετο ἀπό σιδηρᾶν θέλησιν. Εἶχε μίαν καταπληκτικήν μνήμην, χάρις εἰς τήν ὁποίαν ἐγνώριζεν ἀπό στήθους τάς πλέον περιπλόκους καί μακράς παρτιτούρας, χωρίς νά ἔχη ἐνώπιόν του τά κείμενα, διορθώνων, ἐνδεχομένως, κάθε νόταν οἱουδήποτε ὀργάνου εἰς οἱανδήποτε στιγμήν.

Τόν κατεῖχε μία ἀπεριόριστη μουσικότης, χάρις εἰς τήν ὁποίαν οἱοδήποτε μουσικόν ἦτο δι' αὐτόν ὄχι ἁπλῶς οἰκεῖα ἀλλά ἰδικόν του, κάτι συμφυές καί συγγενές μέ αὐτόν. Οὕτω, ὅταν εὑρίσκετο ἐπάνω εἰς τό πόντιουμ, ὁ Μητρόπουλος μετεμορφώνετο. Δέν ἐνεφανίζετο μαινόμενος καί κατεχόμενος ἀπό ἕνα εἶδος ἐπιληπτικῆς μανίας. Ἀντιθέτως, ἀπέκτα κάτι ἱερατικόν, ὡς νά κατεῖχετο ἀπό τήν θρησκευτικήν ζέσιν καί τήν ἔμπνευσιν τῆς προσευχῆς. Ἐξηφανίζοντο αἱ γωνίαι καί αἱ δυσαρμονίαι τῆς φυσιογνωμίας του. Τό ὀστεῶδες καί γωνιῶδες πρόσωπόν του, ἡ μύτη του, τά μεγάλα καί ἐξέχοντα αὐτιά του, τό ὀστεῶδες σῶμα του, οἱ μακροί βραχίονές του, τά ὀστεῶδη χέρια του, αἱ ὑπερβολικῶς μακραί κνῆμαι του πού κατέληγαν εἰς τεράστια ὑποδήματα, ἐχάνοντο. Ἡ ὀρχήστρα ἔπαιζε μαζί του, ζωοποιουμένη ἀπό αὐτόν, μαγεμένη ἀπό ἕνα εἶδος ἱερᾶς ἀγάπης. Καί ἔτσι ἐπραγματοποιεῖτο καί ἡ σωματική του μετεμόρφωσις. Πόσα ρίγη συγκινήσεως διέτρεχαν τό κοινόν καί ποία κοινωνία ψυχῶν ἀποκαθίστατο! Καί ποῦ δέν μᾶς μετέφερε μέ τάς ἑρμηνείας του τῶν κλασικῶν, τῶν ρωμαντικῶν καί τῶν συγχρόνων συνθετῶν;

Καί ἠθέλησε νά φύγη ἀπό τόν κόσμον ἀγνοῶντας τον καί ἀγνούμενος!

Ἀλλά ὄχι. Ἐγνώσθη ἡ ὕπαρξις μιᾶς ἐπιστολῆς του πρός ἕνα νεαρόν Ἀμερικανόν φίλον του, εἰς τήν ὁποίαν ἐξέφραζε ταπεινά καί τρυφερά τήν ἐπιθυμίαν του νά παραστῆ ὁ φίλος του αὐτός εἰς τήν κηδείαν του. Ρωμαντική αἰσθηματικότης ἤ τίποτε ἄλλο; Ἀνθρωπίνη εὐαισθησία, ὅπως ἐκείνη πού τόν ἔκανε νά συντηρῆ φιλανθρωπικά ἱδρύματα; Ἡ ἀγάπη ὁμοία πρός ἐκείνην πού συνέδεε τόν Ἀχιλλέα μέ τόν Πάτροκλον;

Ἴσως. Ἀλλά εἶναι ὡραιότερον νά τόν ἐνθυμούμεθα διά τήν ἀνεξάντλητον ἀγάπην του πρός τήν μουσικήν. Ἐγνώριζεν ὅτι, ἀντιμετωπίζων τούς κόπους καί τάς συγκινήσεις πού συνεπάγεται ἡ διεύθυνσις μιᾶς ὀρχήστρας, διεκινδύνευε τήν ζωήν του. Τί τόν ἐνδιέφερεν ὅμως ἡ ζωή του; Ἡ μουσική ἦτο δι' αὐτόν ἡ ζωή, πρό παντός καί ὑπεράνω ὅλων. Ἡ μουσική ἦτο δι' αὐτόν κάτι περισσότερον ἀπό τήν ζωήν του διότι τόν μετέφερε εἰς τάς ὑψίστας καί ἀρρήκτους σφαίρας τοῦ πνεύματος. Μέ τήν μουσικήν καί διά τήν μουσικήν θά ἀπέθνησκε, σάν ἕνας ἥρως πού ἀπάγεται μυθικῶς εἰς τό μυστηριῶδες καί ἱερόν ὑπερπέραν τοῦ θανάτου.

ALCEO TONI

ΜΙΛΑΝΟΝ, 3 Ἰανουαρίου. Ἰδιαιτέρα Ὑπηρεσία.— Εἰς τό Μουσεῖον τῆς Σκάλας ἐγένοντο σήμερον τά ἀποκαλυπτήρια τῆς προτομῆς τοῦ διευθυντοῦ ὀρχήστρας Δημήτρη Μητρόπουλου, ὁ ὁποῖος, ὡς γνωστόν, ἀπέθανεν αἰφνιδίως τήν 2αν παρελθόντος Νοεμβρίου ἐνῶ διηύθυνε δοκιμαστικῶς τήν ὀρχήστραν τοῦ διεθνοῦς φήμης θεάτρου τῆς Σκάλας.

Ἀπόκομμα ΗΜΕΡΑΣ ΠΑΤΡΩΝ

Χρονολογία ...1 ΔΕΚ. 1960...

Ἐν ἀπουσίᾳ τοῦ Ἀρχιεπισκόπου, ἡ Σύνοδος ἀπηγόρευσε δέησιν διὰ τὸν Δ. Μητρόπουλον



ΑΘΗΝΑΙ. Ἡ διοικοῦσα Σύνοδος, ἀπουσιάζοντος τοῦ Ἀρχιεπισκόπου εἰς Πάτρας, ἀπεφάσισε ν' ἀπαγορευθῇ πᾶσα ἐπιμνημόσυνος δέησις διὰ τὸν Δημήτριον Μητρόπουλον, ἐπὶ τῷ λόγῳ ὅτι οὗτος ἐζήτησε νὰ ἀποτεφρωθῇ.

Τὴν ἄποψιν ταύτην ὑπεστήριξεν ὁ κυβερνητικὸς ἐπίτροπος κα θηγητὴς δογματικῆς κ. Καρμίρης καὶ ἐπηρεάσθη ἡ Σύνοδος.

Ἄλλοι, ὅμως, καθηγηταί, ὡς οἱ κ. κ. Μπρατσιώτης καὶ Ἀλιβιζάτος ἔχουν ὑποστηρίξει ὅτι ἡ καῦσις τῶν νεκρῶν δὲν ἀποκλείεται ἀπὸ ἱερὸν κανόνα ἢ συνοδικὴν ἀπόφασιν, συνεπῶς ἐπεδάλλετο νὰ γίνῃ δέησις.

ΚΑΘΗΜΕΡΙΝΗΣ

...1 ΔΕΚ. 1960...

ΓΡΑΜΜΑΤΑ

ΠΡΟΣ ΤΟΝ «ΑΘΗΝΑΙΟΝ»

('Η καῦσις τῶν νεκρῶν)

'Αγαπητὲ 'Αθηναῖε,

Σχετικῶς μὲ τὸ τελευταῖως —ἐκ τοῦ θανάτου τοῦ ἀειμνήστου Μητροπούλου— ἐγερθὲν ζήτημα τῆς θέσεως ἣν λαμβάνει ἡ 'Ορθοδοξος 'Εκκλησία ἐναντι τῆς καύσεως τῶν νεκρῶν, ἔτυχε πρὸ ἡμερῶν νὰ ἀναγνώσω εἰς τὸ περιοδικὸν «Μέλετη» ἔτους 1912 διεξοδικὴν πραγματείαν τοῦ θεολόγου Δημ. Σ. Μπαλάνου, εἰς ἣν γράφει: «'Αν ἐξ ἰουδαϊκῶν προκαταλήψεων ὑπῆρχε καὶ μεταξὺ τῶν Χριστιανῶν ἀντιπάθειά τις πρὸς τὴν καῦσιν, αὕτη οὐδόλως στηρίζεται ἐπὶ δογματικῶν προϋποθέσεων, διότι οὔτε γραφικὴ οὔτε συνοδικὴ ἀπαγόρευσις τῆς καύσεως ὑπάρχει». Καὶ περαιτέρω: «Μὴ ζητῶμεν νὰ ἐφευρίσκωμεν πανταχοῦ στοιχεῖα θρησκευτικά. Μὴ φανταζώμεθα ὅτι τὸ πᾶν εἶναι ἡ θρησκευτικὴ ἐπιδαλλόμενον ἢ θρησκευτικῶς ἀδιάφορον· πρέπει νὰ ἐννοήσωμεν ὅτι ὑπάρχουσι καὶ τὰ «θρησκευτικῶς ἀδιάφορα» καὶ τοιοῦτον εἶναι, μεταξὺ ἄλλων, τὸ ζήτημα τῆς ταφῆς ἢ τῆς καύσεως τῶν νεκρῶν».

'Αναφέρει δὲ ἐν τέλει: «'Εχομεν ἄλλως τὸ προηγούμενον ὅτι ἡ 'Εκκλησία ἡμῶν δὲν ἠρνήθη τὰς θρησκευτικὰς τιμὰς εἰς τὸν ἐν Γερμανίᾳ θανόντα ἀοίδιμον Καισσαδέπην, ὁ νεκρὸς τοῦ ὁποίου, κατὰ τελευταίαν του θέλησιν, ἐκάη ἐν τῷ κρεματορίῳ τῆς 'Ιένης, ἔνθα καὶ παρέστην. Τὸ αὐτὸ συνέδη καὶ κατὰ τὸν θάνατον τοῦ ἐν Παρισίοις μεγάλου "Ελληνος ποιητοῦ Διομαντσούλου (Ζάν Μωρεάς)».

Τὸ ζήτημα ἐπομένως φαίνεται ὅτι ἔχει ἐξανθληθῇ πρὸ πεντηκονταετίας καὶ ἀποδαίνει ἄξιον ἀπορίας πῶς ἡ 'Εκκλησία ἐπαναφέρει μίαν ἀνεδαφικὴν αὐστηρότητα».

Μετὰ τιμῆς
ΛΕΩΝ Α. ΡΗΓΙΔΗΣ

'Αθῆναι, 23.11.60

ΜΑΚΕΔΟΝΙΑΣ ΘΕΣ)ΝΙΚΗΣ

...1 ΔΕΚ. 1960...

ΜΟΥ γράφει ὁ ἐν ἀ. ὑποστράτηγος, κ. Γ. Σ. Μαγιάκος (Κωνσταντινουπόλεως 22): «'Επὶ τοῦ ζητήματος τῆς καύσεως τῶν νεκρῶν ὅπερ ἀνεκίνησεν ὁ ἐκ Πολυνύρου διακήνυκος κ. Στέφανος Κότσιανος καὶ τῆς ἀρνήσεως τῆς ἐκκλησίας μας ν' ἀνταπέμψη εὐχὰς ἐπὶ τῇ σποδοῦ τοῦ θανόντος ἀρχιμουσικοῦ Μητροπούλου, ἔχω ν' ἀπαντήσω τὰ ἑξῆς: Κατὰ τὴν γνώμην μου, ὀρθῶς ἔπραξεν ἡ ἐκκλησία μας ἀρνηθεῖσα, διότι εὐλαι ἀναπέμπονται εἰς τὸν θανόντα μόνον ἐν τῇ οἰκίᾳ του καὶ νεκρώσιμος ἀκολουθία ψάλλεται ἐν τῷ ἱερῷ ναῷ ὅπου μεταφέρεται τὸ σῶμα καὶ ἐν συνεχείᾳ ἐπὶ τοῦ τάφου κατὰ τὸν ἐνταφιασμόν. Τυχὸν συγκατάθεσις τῆς ἐκκλησίας ν' ἀναπέμψη εὐχὰς ἐπὶ τῆς σποδοῦ ἢ καὶ νὰ ψάλη νεκρώσιμον ἀκολουθίαν, θὰ ἐσήμαινε τὴν ἐκ μέρους της ἀπάρνησιν τῆς χριστιανικῆς θρησκείας, ἥτις προσδοκᾷ ἀνάστασιν νεκρῶν, τὴν ὁποίαν προσδοκῶμεν, ὡς ἀναφέρομεν εἰς τὸ σύμβολον τῆς πίστεως: «Προσδοκῶ ἀνάστασιν νεκρῶν καὶ ζωὴν τοῦ μέλλοντος». Αἱ εὐλαι τῆς ἐκκλησίας ὡς καὶ ἡ νεκρώσιμος ἀκολουθία ἀναφέρονται: 1) Εἰς τὸ κατὰ 'Ιωάννην Ε. 25 εὐαγγέλιον «ὅτι ἔρχεται ὥρα καὶ νῦν ἐστίν, ὅτε οἱ νεκροὶ ἀκούσονται τῆς φωνῆς τοῦ υἱοῦ τοῦ Θεοῦ καὶ οἱ ἀκούσαντες ζήσονται». 2) Εἰς τὴν πρὸς Θεσσαλονικεῖς Α' 144 καὶ 146 ἐπιστολὴν τοῦ ἀποστόλου Παύλου, πρὸς τοὺς ὁποίους ἔγραφεν «εἰ γὰρ πιστεύομεν ὅτι 'Ιησοῦς ἀνέστη, οὕτω καὶ ὁ Θεὸς τοὺς κοιμηθέντας διὰ τοῦ 'Ιησοῦ ἄξει σὺν αὐτῷ, ὅτι αὐτὸς ὁ Κύριος ἐν κελεύσματι, ἐν φωνῇ 'Αρχαγγέλου καὶ ἐν σάλπιγγι Θεοῦ καταβήσεται ἀπ' οὐρανοῦ καὶ οἱ νεκροὶ ἐν Χριστῷ ἀναστήσονται πρῶτον». 3) Εἰς τὴν ψαλμῳδίαν «ὡς ἄνθος μαραίνεται καὶ ὡς ὄναρ παρέρχεται καὶ διαλύεται πᾶς ἄνθρωπος· πάλιν δὲ ἠχούσης τῆς σάλπιγγος νεκροὶ ὡς ἐν συστασιῷ πάντες ἀναστήσονται». 'Η λέξις διαλύεται ἀναφέρεται εἰς τὴν διάλυσιν τοῦ σώματος ἐν τῇ γῇ καὶ οὐχὶ ἐν κρεματορίῳ διὰ καύσεως. 4) Εἰς τὴν ἑτέραν ψαλμῳδίαν τοῦ 'Ιωάννου Δαμασκηνοῦ ἐξηνήσθην τοῦ προφήτου δοῶντος ἐγὼ εἶμι γῆ καὶ σποδὸς καὶ πάλιν κατενόησα ἐν τοῖς μνήμασι καὶ εἶδον τὰ ὀστᾶ τὰ γεγυμνωμένα καὶ εἶπον· ἆρα τίς ἐστὶν κ.λ.π.».

ΨΑΛΜΩΔΙΑ αὕτη ἀναφέρεται εἰς τὸν προφήτην 'Ιεζεκιήλ, κεφ. Λ.Ζ. Ἡ δραματισθεῖσα τὸν Θεόν, ὅστις παραλαδὼν αὐτὸν ἐκ τῆς χειρὸς τὸν ὡδήγησεν εἰς ἐκτεταμένην πεδιάδα πλήρη ἀνθρωπίνων ὀστέων καὶ ἀφοῦ τὸν περιέφερεν ἐπανειλημμένως περὶ αὐτῆς «κύκλῳ κύκλωθεν», εἶπε πρὸς αὐτὸν νὰ προφητεύσῃ ὅτι ἐν κελεύσματί Του ἕκαστον ὀστοῦν θὰ μετακινηθῇ καὶ θὰ ἀνεύρῃ τὰ ἴδικά του ὀστᾶ πρὸς τὰ ὁποῖα θὰ προσαρμοσθῇ καὶ ὅτι θὰ δώσῃ εἰς αὐτὰ σάρκα καὶ δέρμα καὶ θὰ ἐμφυσήσῃ πάλιν τὴν πνοὴν (τὴν ψυχήν του) διὰ νὰ ἀναστηθῇ. Ὡς ἀναφέρεται μετενηνεγμένως εἰς τὸ κατὰ 'Ιωάννην Εὐαγγέλιον, περὶ οὗ ἀνωτέρω γίνεται μνεία. Ὁ πρωτοπρεσβύτερος Καλλίνικος Κωνσταντίνος εἰς τὸ βιδλίον του «Ὁ χριστιανικὸς γάμος καὶ τὰ τελούμενα ἐν αὐτῷ» (σελὶς 694) γράφει: «ἡ πίστις ὅτι τὸ σῶμα τοῦ ἀνθρώπου ναὸς τοῦ Θεοῦ ἐστὶ καὶ τὸ πνεῦμα τοῦ Θεοῦ οἰκεῖ ἐν αὐτῷ, μετὰ δὲ τὸν θάνατον προϋπάρχει ἡ ἐγερθῇ καὶ αὖθις ἐνδύσῃ καὶ ἀφθαρτισμένον πρὸς λαμπροτέραν ἀνανέωσιν μετὰ τῆς ψυχικῆς συζυγίας, ὥθησεν ἀπὸ τῆς πρώτης ἡμέρας τοὺς χριστιανοὺς οὐ μόνον νὰ μὴ παραδιδῶσιν εἰς τὴν τέφραν τοὺς νεκροὺς των κατὰ τὸ παράδειγμα τῶν εἰδωλολατρῶν, ἀλλὰ καὶ μετὰ πάσης τιμῆς νὰ καταθέτωσι τὸ σῶμα εἰς τὴν γῆν πλῆρες καὶ ἐν τῇ ὁλοκληρίᾳ του (μάτια κλπ.)».

ΘΕΝ, ἐφ' ὅσον οἱ σήμερον νεωτερίζοντες καὶ ἀκολουθοῦντες τὴν λεγομένην ἐξέλιξιν ἀπαρνοῦνται τὴν θρησκείαν τοῦ ἑαυτοῦ των καὶ τῶν γονέων των διὰ τοιούτων εἰδωλολατρικῶν δοξασιῶν, ὡς ἔπραξε καὶ ὁ ἀποθανὼν ἀοίμουσικὸς Μητρόπουλος, ὅστις ἔτι ζῶν ἐξέφρασε διὰ διαθήκης του τὴν τελευταίαν ἐπιθυμίαν του ἵνα καῇ τὸ σῶμά του εἰς τὸ κρεματόριον, ἀπαρνηθεὶς οὕτω τὴν θρησκείαν τοῦ ἑαυτοῦ του καὶ τῶν γονέων του, ὀρθῶς ἔπραξεν, ἐπαναλαμδάνω, ἡ ἐκκλησία μας ἀρνηθεῖσα νὰ ψάλη εὐχὰς ἐπὶ τῆς τέφρας του ἢ καὶ νεκρώσιμον ἀκολουθίαν, καθόσον μόνον ἐπὶ νεκροῦ σώματος ψάλλονται αὗται».

From DEC 11 1960
HERALD TRIBUNE
New York, N. Y.

Mitropoulos Photographs

Informal photographs of the late Dimitri Mitropoulos, taken by Maurice Nobleman, will be on show this Wednesday, through Jan. 17 in the New York Public Library's Music Library, 121 E. 58th St. Some of the pictures show Mr. Mitropoulos rehearsing with prominent soloists, such as Eleanor Steber, Joseph Szigeti and Issac Stern, and two show him as a pianist.

Mr. Nobleman, who is a conductor as well as a photographer took the pictures during rehearsals in New York and Philadelphia.

ΘΕΣΣΑΛΙΑΣ Βόλου

- 4 ΔΕΚ. 1960

ΘΑ ΕΠΙΤΡΑΠΗ Η ΚΑΥΣΙΣ ΤΩΝ ΝΕΚΡΩΝ ΕΙΣ ΤΗΝ ΧΩΡΑΝ ΜΑΣ;

Ἐξ ἀφορμῆς τοῦ θανάτου τοῦ μαέστρου Δημ. Μητροπούλου, τοῦ ὁποίου ἡ σορὸς ἀπετεφρώθη εἰς Ἑλβετίαν καὶ ἡ σποδός του ἐνεπετέθη εἰς Ἀθήνας, ἤρχισε ἀπὸ τῶν στηλῶν τοῦ Ἀθηναϊκοῦ Τύπου συζήτησις ἐὰν ἐπιτρέπεται ἢ ὄχι ὑπὸ τῆς ὀρθοδόξου Ἐκκλησίας ἡ καῦσις τῶν νεκρῶν.

Σχετικὴ εἶναι ἡ ἀκολουθοῦσα ἐπιστολή.

«Συνεχιζομένης τῆς συζητήσεως περὶ καύσεως τῶν νεκρῶν, ἐπιθυμῶ νὰ προσφέρω εἰς αὐτὴν τ' ἀκόλουθα ἐνδιαφέροντα ὡς νομίζω, στοιχεῖα: Ἡ Ἑλληνικὴ Ὀρθόδοξος Ἐκκλησία τῶν Παρισίων ἔλυσε τὸ πρόδλημα τοῦτο κατὰ τρόπον ἱκανοποιοῦντα καὶ τοὺς μὲν καὶ τοὺς δὲ. Ψάλλει δηλαδὴ τὴν νεκρώσιμον ἀκολουθίαν ἐπὶ τῆς σοροῦ καὶ ἔπειτα οἱ συγγενεῖς καὶ φίλοι, παραλαμδάνοντες τὸν νεκρόν, τὸν μεταφέρουν καὶ τὸν παραδίδουν πρὸς καῦσιν εἰς τὸ νεκροταφεῖον Πὲρ Λαχαϊζ, ὅπου ὑπάρχει ἀποτεφρωτήριὸς κλίδανος.

Μετὰ ταῦτα, δηλαδὴ μετὰ μίαν περίπου ὥραν δύο πρόσωπα τῆς ἀκολουθίας, καλούμενα ἔξω τοῦ στομίου τοῦ κλιδάνου, παρίστανται εἰς τὸ ἄνοιγμά του καὶ διαπιστώνουν τὴν ἀποτέφρωσιν. Μετ' ὃ ἡ λήκυθος, ἡ περιέχουσα τὴν τέφραν (ὑπάρχουν δὲ δύο κατηγορίαι καύσεως. Ἡ πρώτη ἀποδίδει τέφραν ἐξ ὁλοκλήρου, ἡ δὲ δευτέρα ἀφίνει καὶ ὀλίγα πυρίκαυστα κόκκαλα) τοποθετεῖται εἴτε εἰς τετραγωνικὸν ἀνοιγμα μεγάλου τοίχου, ὁ ὁποῖος περιλαμδάνει καὶ ἄλλας ληκύθους μ' ἐπιγραφὴν ἐπὶ τῆς θύρας κεῖθε ἀνοίγματος, εἴτε παραδίδεται, διὰ νὰ ταφῇ εἰς τάφον κατὰ τὰ εἰωθότα. Ἡ πρώτη περίπτωσις, κατὰ τὰς πληροφορίας μου, ἔγινε διὰ τὸν Ἀ. Ἰλαντὴν ἀνταποκριτὴν τότε τῆς Ἑστίας (1924) (ἡ ἐπιθυμία του διὰ τὴν καῦσιν εἶχε εὑρεθῇ εἰς τὸ πορτοφόλι του), ἡ δὲ δευτέρα διὰ τὸν Ζὰν Μωρεάς, τοῦ ὁποίου ὁ ὁ τάφος εὑρίσκεται σήμερον εἰς τὸ νεκροταφεῖον ὅπου καὶ ἀπετεφρώθη.

Ἔχω τὴν γνώμην ὅτι ἡ λύσις τὴν ὁποίαν ἔδωκεν ἡ Ἑλληνικὴ Ὀρθόδοξος Ἐκκλησία Παρισίων εἶναι πραγματοποιήσιμος καὶ ἐξῶ».

Μετὰ τιμῆς
ΑΛ. ΤΖΑΖΟΠΟΥΛΟΣ

ΕΛΛΗΝΟΣ

μα Συνάξεις

γία 3 ΔΕΚ. 1960

ΕΠΑΘΛΟΝ ΜΗΤΡΟΠΟΥΛΟΥ

Πληροφορίαι ἐκ Νέας Ὑόρκης, ἀναφερόμεναι ὅτι, κατόπιν ἐπιθυμίας τοῦ ἐκλιπόντος διασήμου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, καθιερωθῇ χρηματικὴ ἐπιχορήγησις διὰ μουσικὰς συνθέσεις Ἀμερικανῶν μουσουργῶν. Ἡ ἐκτέλεσις τῆς ὡς ἄνω ἐπιθυμίας ἀνετέθη εἰς τὴν Φιλαρμονικὴν τῆς Νέας Ὑόρκης, τῆς ὁποίας ὁ ἐκλιπὼν καλλιτέχνης ὑπῆρξε, ὡς γνωστόν, διευθυντής. Ἡ ἐν λόγῳ ὀρχήστρα, ὑπὸ τὴν διεύθυνσιν τοῦ Λέοναρντ Μπερστάϊν καὶ εἰς ἔνδειξιν εὐγνωμοσύνης πρὸς τὸν ἐκλιπόντα ἀρχιμουσικόν, τὴν παρελθοῦσαν Παρασκευήν, ἐκτὸς προγράμματος, ἐξετέλεσε καὶ τὸ «Πρωτογενὲς φῶς» μέρος τῆς Ζας Συμφωνίας τοῦ Μάλλερ, τῶν συνθέσεων τοῦ ὁποίου ὁ Δημήτρης Μητρόπουλος ἐθεωρεῖτο εἷς τῶν καλυτέρων ἑρμηνευτῶν.

Ἀπόκομμα Ἐνδεώρημερ Τέχνη

Χρονολογία - - ΔΕΚ. 1960

Δημήτρης Μητρόπουλος

Μὲ τὸ θάνατο τοῦ Δημήτρη Μητρόπουλου ὁ Κόσμος ἔχασε ἕναν ἀπὸ τοὺς δυὸ — τρεῖς κορυφαίους μαέστρους τῆς ἐποχῆς μας καὶ ἡ Ἑλλάδα τὴ μεγαλύτερη, παγκόσμια καθιερωμένη, μουσικὴ φυσιογνωμία της.

Μαζὶ ὅμως μὲ τὸν μεγάλο μαέστρο οἱ μουσικοὶ τῆς μικρῆς μας χώρας ἔχασαν κι ἕνα ὑψηλὸ ἰδανικό, πρὸς τὸ ὁποῖο ὅλοι ἔτειναν, ἀνεξάρτητα ἀπ' τὸν ὁποιο κλάδο τῆς μουσικῆς τους δραστηριότητας· τὴν ἀναμφισβήτητη ἀξία, ποὺ σιωπηρὰ ἐμψύχωνε τοὺς ὁραματισμοὺς καὶ τὶς καλλιτεχνικές τους ἐπιδιώξεις.

Σήμερα, ὅσο καὶ ἂν ἡ ὀδύνη τῶν πρώτων στιγμῶν ἔχει παραχωρήσει πλέον τὴ θέση της σὲ νηφαλιότερες σκέψεις γιὰ τὸ κενὸ ποὺ δημιούργισε ὁ θάνατος τοῦ Δημήτρη Μητρόπουλου, μιὰ ὑπεύθυνη ἀξιολόγηση τῆς καλλιτεχνικῆς του προσφορᾶς εἶναι δύσκολη, ἀδύνατη. Τὸ ἔργο αὐτὸ θὰ τὸ ἀναλάβει ἡ μουσικολογία ἀργότερα, ἀφοῦ πρῶτα συναχθεῖ τὸ ἀπαραίτητο τεράστιο «ὑλικὸ» ποὺ δημιούργησε ἡ πολύμορφη προσωπικότητά του.

Ἀνήσυχο πνεῦμα, μὲ μιὰ πολύπλευρη δραστηριότητα, ὁ Δημήτρης Μητρόπουλος ἐνσάρκωνε τὸ σύγχρονο πνευματικὸ τύπο, ποὺ οἱ ρίζες του χάνονται βαθιά, στὰ χρόνια τοῦ Μεσαίωνα καὶ τῆς Ἀναγέννησης. Δεξιοτέχνης τοῦ πιάνου, πρωτοποριακὸς συνθέτης, διευθυντὴς ὀρχήστρας. Οἱ τρεῖς αὐτὲς ἰδιότητες τοῦ ἔδωσαν τὴ δυνατότητα μιᾶς τέλειας ἐποπτείας τῶν συγχρόνων καλλιτεχνικῶν ρευμάτων. Αὐτὴ ὅμως ποὺ ὑπερίσχυσε καὶ τὸν καθιέρωσε εἶναι ἡ τελευταία. Οἱ δυὸ ἄλλες, τοῦ πιανίστα καὶ τοῦ συνθέτη, ὅσο κι ἂν πάλαιψαν—καὶ πάλαιψαν σκληρὰ γιὰ τὴν προβολή τους—στὸ τέλος ὑποχώρησαν· χωρὶς ὡστόσο αὐτὸ νὰ σημαίνει τὴν τέλειαν ἐξαφάνισή τους. Ἡ πλούσια καλλιτεχνική τους «ἐμπειρία», γιὰ πολλὰ χρόνια συνεπληρώνει καὶ τελειώνει τὴν ἰδιότητα τοῦ μαέστρου, ποὺ τελικὰ ἀπορρόφησε τὸν Δημήτρη Μητρόπουλο.

Ἀκολουθώντας τὸ πνεῦμα τῆς σύγχρονης ἐποχῆς, ποὺ στὴ μουσικὴ δημιουργία ἐκφράζεται μὲ τὴν προβολὴ τοῦ ρυθμικοῦ στοιχείου, ὁ Δημήτρης Μητρόπουλος μᾶς ξανάδωσε τὴ μουσικὴ κληρονομιά—ἀπ' τὰ προκλασικὰ ὡς τὰ σύγχρονα μουσικὰ ἔργα—ἀναβαπτισμένη μέσα σ' ἕνα καινούριο φῶς καὶ μιὰ ἀναζωογονητικὴ δύναμη ποὺ τῆς δίδουν ἡ ὑπογράμμιση καὶ ἡ προβολὴ τοῦ ρυθμικοῦ στοιχείου. Μὲ τὸν Δημήτρη Μητρόπουλο, ὁ ρυθμός, τὸ πρωταρχικὸ αὐτὸ στοιχεῖο τῆς μουσικῆς, ξαναπῆρε τὴ θέση του.

Στὸ ἴδιο αὐτὸ στοιχεῖο, στὸν ἀδυσώπητο ρυθμὸ τῆς ἀκατάπαυστης μελέτης καὶ τῶν ἐξοντωτικῶν δημοσίων ἐμφανίσεων, ὀφείλεται καὶ ὁ πρόωρος θάνατός του. Στὶς 2 τοῦ Νοέμβρη, στὴ δοκιμὴ τῆς 3ης Συμφωνίας τοῦ Μάγερ στὴ Σκάλα τοῦ Μιλάνου, ἡ καρδιὰ του ἔπαψε νὰ κτυπᾶ ὑπακούοντας κι' αὐτὴ στὸ ρυθμὸ μιᾶς ἄλλης, ὑπέρτερης ὅμως δύναμης, τῆς φύσης, ποὺ πίστεψε πρὸς στιγμὴν ὅτι θὰ μποροῦσε νὰ τὴν ἀψηφίσει.

ΦΟΙΒΟΣ ΑΝΩΓΕΙΑΝΑΚΗΣ

Περιοδ: Τὸ Σβῆσε τοῦ Φτανίου

κομμα

ολογία

- 1 ΔΕΚ. 1960

ΕΝΑ ΛΑΜΠΡΟ ἀστέρι ἔσβησε—ὁ Δημήτρης Μητρόπουλος. Μιλοῦσε στὴν ἀφθαστη γλῶσσα τῆς μουσικῆς, διόλιζε καὶ μετρυσίωνε τοὺς πιὸ ἀπεφθους φθόγγους της, ἀνέβαζε τὴν ἔννοια τῆς 'Αρμονίας σὲ ἀπλησίαστα ὕψη. Ἦταν ἕνα γνήσιο τέκνο τοῦ 'Απόλλωνα, ποὺ ἱερουργοῦσε σὰν μύστης καὶ σὰν ἱεροφάντης στὸ βωμό του. Στάθηκε μιὰ δόξα τῆς Ἑλλάδας. Μέσα σὲ λίγα χρόνια κέρδισε τὴ γενικὴ ἐκτίμηση καὶ ἐπέτυχε τὴν παγκόσμια καθιέρωσή του. Γιατὶ ὁ Δημήτρης Μητρόπουλος, ὁ διεθνοῦς φήμης μαέστρος, ποὺ χάσαμε πρὶν λίγες μέρες, ἦταν ἕνας ἐκλογημένος ἀπὸ τῆς μοῖρες ἄνθρωπος, νὰ μεταδίδει ρίγη συγκινήσεως ἀκόμα καὶ στοὺς ἀμύητους—ἦταν ὁ ἴδιος ἡ ἔκφραση καὶ ἡ προσωποποίηση τῆς ἁρμονίας τοῦ μουσικοῦ φθόγγου.

*

ΠΕΘΑΝΕ ΣΑΝ στρατιώτης ἐπὶ τῶν ἐπάλξεων. Πάνω στὸ Πάντιουμ, μὲ τὴ μπαγκέτα στὸ χέρι, τὴν ὥρα ποὺ διηύθυνε τὶς δοκιμὲς στὴ Σκάλα τοῦ Μιλάνου. Ἡ τελευταία νότα ἔσβησε σὰν λυγμός, τὴν ὥρα ποὺ σωριαζόταν νεκρὸς—ἀπὸ ἐγκεφαλικὴ συμφόρηση—στὸ δάπεδο. Τίμησε ζώντας ὅσο λίγοι τὴν πατρίδα του—κι αὐτὴ πάλι, δέχτηκε τὴ σποδό του μὲ ἰδιαίτερη συγκίνηση, ἀποδίδοντάς του τῆς τιμὲς ποὺ ταίριαζαν σ' ἕνα μεγάλο παιδί της. Ἐπίσημοι καὶ ἀνώνυμο πλῆθος λαοῦ συγκεντρώθηκαν στὸ Θέατρο 'Ηρώδου τοῦ 'Αττικοῦ γιὰ νὰ τοῦ ἀποδώσουν τὶς πρέπουσες τιμές. Ἦταν ὁ μεγάλος μαέστρος, ποὺ τὸ χαμὸ του θρηνεῖ ὄχι μόνο ἡ Ἑλλάδα, ἀλλὰ ὁ κόσμος ὁλόκληρος. Γιατὶ ἡ Μουσικὴ δὲν ἔχει πατρίδα—ὅπως δὲν ἔχουν πατρίδα οἱ Μεγάλοι μύστες της. Ἀνήκουν στὸν κόσμο ὁλόκληρο—στὴν Οἰκουμένη. "Οπως ὁ Δημήτρης Μητρόπουλος.

*

Ἀττικοῦ Βήματος

- 3 ΔΕΚ. 1960

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ὁ κόσμος τῆς μουσικῆς ἀνεξάρτητα ἀπὸ ἐθνικότητα καὶ πολιτικὲς διαφορὲς θρήνησε μιὰ μεγάλη ἀπώλεια. Τὸν "Ελληνα ἀρχιμουσικὸ Δημ. Μητρόπουλο. Ὁ Μητρόπουλος ἦταν μιὰ δόξα τῆς μουσικῆς, μὲ ἀπαράμιλλη εὐγένεια καὶ μουσικὸ αἴσθημα. Μὴ μπορῶντας νὰ ἀνεδειχθῇ στὴν Ἑλλάδα ὅπου συναντοῦσε κάθε εἴδους δυσκολία καὶ ἀντιξοότητα ἔφυγε στὴν Ἀμερικὴ ὅπου ἡ ἄνοδός του ἦταν γρήγορη καὶ ἀσφαλής. Ἐπὶ πολλὰ χρόνια ὑπῆρξε ἡ μεγάλη μουσικὴ φυσιογνωμία τῆς Ἀμερικῆς, διηύθυνε στὴ φιλαρμονικὴ τῆς νέας Ὑόρκης καὶ γνώρισε καταπληκτικὲς ἐπιτυχίες στὰ Εὐρωπαϊκὰ μουσικὰ κέντρα, πρᾶγμα ποὺ τὸν ἔκανε νὰθεωρῆται ὁ ὑπ' ἀριθμὸν ἕνα ἀρχιμουσικὸς τοῦ κόσμου. Ὁ θάνατός τὸν ηὗρε σὲ δοκιμὴ μὲ τὴν ὀρχήστρας τῆς Σκάλας τοῦ Μιλάνου στὸ Μιλάνο.

Γιὰ τὴν Ἑλλάδα εἰδικώτερα ὁ θάνατός του ἦταν μιὰ μεγάλη ἐθνικὴ ἀπώλεια καὶ γι' αὐτὸ προξένησε δαθιὰ θλίψη σὲ ὅλους τοὺ πνευματικοὺς ἀνθρώπους. Ἡ διαθήκη τοῦ Μητρόπουου ἡ ὁποία ὥριζε ἡ σορός του νὰ καῇ δὲν ἐπέτρεψε νὰ κηδευθῇ στὴν Ἑλλάδα καὶ νὰ ἀκολουθηθῇ τὸ πρόγραμμα τῆς κυδερνήσεως σχετικά. Ἡ τέφρα του ὅμως ἐναπετέθη στὸ 'Εθνικὸ Ὠδεῖο ὅπου καὶ οἱ φίλοι τῆς μουσικῆς τὸν ἐτίμησαν μὲ τὸ τελευταῖο ἀλλὰ θερμότερό τους χειροκρότημα

πρῶτα στὴν Παξινοῦ ποὺ τοῦ σύστησε ἀνεπιφύλακτα: «Νὰ τὴν ἀνεδάσῃς». Νὰ τὴν ἀνεδάσῃ, ἀλλὰ πῶς; Ὁ Μητρόπουλος ἦταν πολὺ φτωχός, συντηροῦσε τὴ μητέρα του καὶ τὴν ἀδελφή του καὶ δὲν εἶχε οὔτε μία δραχμὴ στὴν ἄκρη. Τότε ἡ Παξινοῦ, ποὺ ἦταν τὸ πλουσιώτερο μέλος τῆς συντροφιᾶς, ἀποφάσισε νὰ ἐπιχορηγήσῃ τὴν παράσταση κατὰ τὸ μεγαλύτερο μέρος της. Ἔτσι ἡ «Βεατρίκη» ἀνέδηκε στὸ «Δημοτικὸ Θέατρο» μὲ πρωταγωνίστὲς τὴν Παξινοῦ στὸ ρόλο τῆς Βεατρίκης, τὴν Τριάντη, τὸν Τριανταφύλλου καὶ τὸν Κορωνάκη. Ὁ Μητρόπουλος φυσικὰ ἦταν ἡ ψυχὴ ὅλης τῆς παραστάσεως. Τὴ μία στιγμὴ βρισκόταν στὴ σκηνὴ ὅπου καθωδηγοῦσε τοὺς ἠθοποιοὺς πῶς νὰ παίξουν, ὕστερα πηδοῦσε σὰν λάστιχο στὶς θέσεις τῆς ὀρχήστρας καὶ καθόταν στὸ πιάνο, ἔπαιζε μερικὲς νότες, ἀλλὰ ξαφνικὰ διαπίστωνε ὅτι ὁ Κορωνάκης ἔχανε τὰ λόγια του. «Ὁ ὑποδολέας. Ποῦ εἶναι ὁ ὑποδολέας;» Ἀλλὰ ὁ ὑποδολέας εἶχε φάει δαρειὰ τὸ περασμένο δράδυ καὶ εἶχε ἀρρωστήσει. Χωρὶς ὑποδολέα ἡ «Βεατρίκη» ἐμοιαζε μὲ πλοῖο ποὺ πήγαινε κατ' εὐθεῖαν στὴν ξέρα. Τελικὰ ὁ Μητρόπουλος ἔκανε καὶ τὸν ὑποδολέα καὶ τὰ πράγματα τακτοποιήθηκαν.

Ἡ παράσταση δόθηκε καὶ εἶχε μεγάλη ἐπιτυχία. Ἡ «Βεατρίκη» παιζόταν μία ἑδδομάδα μὲ τὸ θέατρο γεμᾶτο. Ἀλλὰ νά καὶ μία λεπτομέρεια ποὺ δείχνει πόσο λίγο νοιαζόταν ὁ Μητρόπουλος γιὰ τὴν ἐμπορικὴ ἐπιτυχία τοῦ ἔργου. Ὅταν τελείωσε κάποτε ἡ περιπέτεια τῆς «Βεατρίκης», ξέχασε νὰ ζητήσῃ λογαριασμὸ ἀπὸ τὸν ταμία. Τὸ ἔργο εἶχε ἀνεδῇ, εἶχε συγκινήσει, εἶχε χειροκροτηθῇ. Τί ἄλλο μποροῦσε νὰ ἔχῃ σημασία; Καὶ οἱ εἰσπράξεις της ἔκαναν φτερά, μιὰ καὶ κανεὶς δὲν ἔδειχνε νὰ ἐνδιαφέρεται γι' αὐτές.

Οἱ μουσικοί του τὸν λάτρευαν. Ποτὲ δὲν ὕψωνε τὸν τόνο τῆς φωνῆς του, ποτὲ δὲν ἔχανε τὴν ψυχραιμία του, ποτὲ δὲν ἀρνιόταν χάρη ποὺ τοῦ ζητοῦσαν. Κάποτε, ὅταν ἔμαθε ὅτι ἕνας ἀπὸ τοὺς ἀγαπημένους του μουσικοὺς θὰ παντρευόταν, τοῦ ἔκανε δῶρο τὰ ἔξοδα τοῦ γαμήλιου ταξιδιοῦ. Ἡ θερμή του παρουσία ἦταν διάχυτη παντοῦ. Ἤξερε τὴ βιογραφία ὅλων τῶν μουσικῶν τῆς ὀρχήστρας του, ἂν ἦταν παντρεμένοι καὶ πόσα παιδιὰ εἶχε ὁ καθένας.

Μιὰ μέρα, στὴ Νέα Ὑόρκη, ἔδωσε στὴν Κατίνα Παξινοῦ ἕνα χαρτονόμισμα τῶν 1.000 δολλαρίων. «Θέλω νὰ πᾶς στὰ μαγαζιὰ καὶ νὰ μοῦ ἀγοράσῃς δῶρα γιὰ τὰ παιδιά», τῆς εἶπε. «Ἐσὺ σὰ γυναίκα θὰ τὰ καταφέρῃς καλύτερα ἀπὸ μένα. Ἔχω ἐδῶ τί νούμερο ροῦχα καὶ παπούτσια φοροῦν τὰ παιδιὰ τῶν μουσικῶν μου (τῆς ἔδαλε στὸ χέρι μιὰ κόλλα διαγωνισμοῦ γεμάτη μὲ ἀριθμοὺς ποὺ τοὺς εἶχε γράψει ὁ ἴδιος). Κοίταξε νὰ κάνῃς καλὰ ψώνια.»

Τὰ δῶρα ἀγοράστηκαν καὶ ἡ μέρα τῆς διανομῆς τους ἦταν γιὰ τὸν μαέστρο μέρα εὐτυχίας. Τὸ πρόσωπό του, ἐκεῖνο τὸ ρουφηγμένο ἀπὸ τὴν πίκρα καὶ τοὺς στοχασμοὺς πρόσωπο, ἔλαμπε ὅπως θὰ ἔλαμπε πρὶν ἀ

Περιοδ. ΕΚΛΟΓΗ
-4 ΔΕΚ. 1960

a

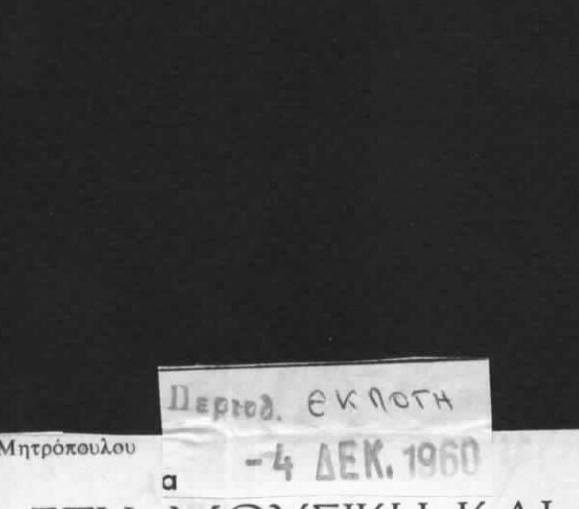
ΑΝΑΜΕΣΑ ΣΤΗ ΜΟΥΣΙΚΗ ΚΑΙ ΤΟΝ ΘΕΟ

Τώρα ποὺ ἡ ἀπώλεια τοῦ Δημήτρη Μητρόπουλου πῆρε τὶς διαστάσεις της στὸ χρόνο, μπορεῖ κανεὶς νὰ κάμη μιὰ προσπάθεια γιὰ νὰ διώξη τὴν ὁμίχλη ποὺ σκέπαζε πάντα τὴ μορφὴ ἑνὸς ἀνθρώπου ποὺ χάρισε μὲ τὴν μπαγκέττα του στιγμὲς εὐτυχίας σὲ ὅλο τὸν κόσμο, χωρὶς νὰ μπορέση νὰ βρῆ τὴν εὐτυχία γιὰ τὸν ἑαυτό του.

Αὐτὸ δὲν εἶναι εὔκολο. Εἶναι σὰ νὰ μπαίνης στὸ δωμάτιο κάποιου ποὺ ὅλοι τὸν νομίζουν νεκρό, ἀλλὰ ἐσὺ ξέρεις ὅτι εἶναι ὁλοζώντανος καὶ σὲ παρακολουθεῖ μὲ τὰ πονεμένα του μάτια. Ὁ Μητρόπουλος ἔδεχνε σπάνια τὸν ἑαυτό του καὶ τὰ περισσότερα κείμενα ποὺ γράφτηκαν μὲ τὴ φιλοδοξία νὰ σκιαγραφήσουν τὸν μεγάλο μαέστρο πέρασαν μακρυὰ ἀπὸ τὸν στόχο τους. Ἡ θέση του ἀπέναντι στὴν Τέχνη ἦταν στέρεη καὶ ξεκαθαρισμένη. Ἤξερε πάντα τί ἤθελε νὰ δώση καὶ ἡ ὀρχήστρα ποὺ διηύθυνε, κάτω ἀπὸ τὶς μαγικὲς κινήσεις τῆς μπαγκέττας του, ἔμοιαζε μὲ χωράφι ποὺ ἀλλάζει ξαφνικὰ χρῶμα, καθὼς ὁ ἄνεμος περνᾶ πάνω ἀπὸ τὰ στάχυα. «Ἔφτανε νὰ σὲ κοιτάξη στὰ μάτια, γιὰ νὰ καταλάβης πῶς ἔπρεπε νὰ παίξης», εἶπε ἕνας μουσικὸς μετὰ τὸ θάνατό του. Ἀλλὰ ἡ θέση του στὴ ζωὴ ἔμεινε τυλιγμένη σὲ μιὰ αἰνιγματικὴ ὁμίχλη μέχρι τέλους. Πολὺ λίγοι μποροῦν νὰ ὑποστηρίξουν ὅτι ἤξεραν καλὰ τὸν μεγάλο μαέστρο καὶ ἴσως αὐτοὶ ποὺ τὸ ὑποστηρίζουν νὰ μὴν εἶναι πολὺ βέβαιοι γι' αὐτό. Ὁ Μητρόπουλος πέθανε 65 χρόνων, ἀλλὰ τὸ πέρασμά του ἀπὸ τὴ ζωὴ ἦταν διαστικὸ καὶ ἀνήσυχο, καὶ οἱ φίλοι του ἔμειναν μὲ μιὰ αἴσθηση πικρῆς προσδοκίας.

Ὅταν ἔσβηναν τὰ χειροκροτήματα καὶ ἡ αἴθουσα ἄδειαζε σιγὰ - σιγά, ὁ Μητρόπουλος ἔβγαινε μόνος του ἀπὸ τὸ θέατρο καὶ ἀνακατευόταν μὲ τὸ πλῆθος. Πάντα, ὕστερα ἀπὸ κάθε κοντσέρτο, ἔνοιωθε πολὺ κουρασμένος. «Νοιώθω κάθε φορὰ σὰ μάνα ποὺ γέννησε τὸ στερνοπαίδι της», εἶπε κάποτε σὲ ἕνα φίλο του. Ἡ ἐπαφὴ μὲ τὸ ἀνώνυμο πλῆθος τοῦ ἔκανε καλό. Ἂν ποτὲ γυριστῆ ταινία μὲ θέμα τὴ ζωὴ τοῦ μεγάλου μαέστρου, ἡ εἰκόνα αὐτὴ θὰ φέρη τὸν θεατὴ πολὺ κοντὰ στὸν Μητρόπουλο, ἴσως κοντύτερα ἀπὸ κάθε ἄλλη λεπτομέρεια: ὁ μαέστρος χωμένος στὸ βαρύ του παλτό, μὲ τὸν γιακᾶ ἀνασηκωμένο καὶ τὰ χέρια στὶς τσέπες, νὰ περπατᾶ ὁλομόναχος σὲ ἕνα πολυθόρυβο δρόμο. «Μοναξιά». Αὐτὸ εἶναι τὸ μόνιμο θέμα τῆς ζωῆς του, τρεῖς νότες ποὺ τὸν συντρόφεψαν ἀπὸ τὴν ἐφηβεία του ὡς τὴ στιγμὴ τοῦ θανάτου του.

Ὁ πατέρας του δὲν ἤθελε νὰ τὸν ἀφήση νὰ γίνη μουσικός. Ἀλλὰ ἡ μητέρα του, ὠδηγημένη ἀπὸ τὸ ἔνστικτό της, φρόντιζε νὰ μαλακώση τὸν πατέρα καὶ νὰ τονώση τὸν ἀνήσυχο καὶ εὐαίσθητο γιό της στὰ πρῶτα του βήματα. Ἔμεναν σὲ ἕνα σπίτι στὸ Παλιὸ Φάληρο, στὴν ὁδὸ Τρίτωνος 19, ποὺ σώζεται ἀκόμη. Ἐκεῖ, σὲ ἕνα στενὸ καὶ ἀπομονωμένο δωμάτιο, ὁ Δημήτρης ἐρωτεύτηκε τὴ Μουσική. Τὸ πρῶτο ὄργανο ποὺ ἔμαθε νὰ παίζη ἦταν βιολί. Ἡ μητέρα του ἔφραζε μὲ πανὶ τὶς χαραμάδες τῆς πόρτας, γιὰ νὰ μὴν ἀκούη ὁ πατέρας καὶ συγχίζεται. Ἡ ἐπίδοσή του στὸ σχολεῖο ἦταν πολὺ μέτρια. Εἶχε μιὰ παθολογικὴ ἀδιαφορία γιὰ ὅλα τὰ μαθήματα, ἀλλά, πρὶν ἀκόμη βγάλη τὸ γυμνάσιο, κατάφερε νὰ σχηματίση μιὰ μικρὴ ὀρχήστρα μὲ νεαροὺς μουσικούς, ἀπὸ 12 ὡς 16 χρόνων. Ὁ Δημήτρης ἦταν ὁ μεγαλύτερος, εἶχε τὸ γενικὸ πρόσταγμα καί, φυσικά, ἦταν ὁ μαέστρος. «Τὸ περίεργο εἶναι πώς, ἐνῶ ἦταν δοσμένος ὁλόψυχα στὴ μουσική», ἀφηγεῖται τώρα ὁ γνωστὸς βιολονίστας κ. Φρ. Βολωνίνης, ποὺ ὑπῆρξε μέλος τῆς ὀρχήστρας ἐκείνης, «γινόταν ξαφνικὰ ἕνα παιδὶ ποὺ λαχταροῦσε νὰ παίξη». Ἄφηνε τὴν μπαγκέττα του γιὰ νὰ τρέξη στὸ δρόμο καὶ νὰ παίξη ἀμάδες, ἀλλὰ ὕστερα ἀπὸ λίγη ὥρα κουραζόταν καὶ γύριζε μὲ τὸ πρόσωπο μελαγχολικὸ καὶ συλλογισμένο στὶς παρτιτοῦρες του.



Λαχταροῦσε νὰ παίξη, μὰ δὲν μποροῦσε. Τὸν κυβερνοῦσε ἀπὸ τότε τὸ προαίσθημα μιᾶς ἀπροσδιόριστης, ἀλλὰ βαρειᾶς εὐθύνης. Αὐτὸ τὸ παιδί, ποὺ δὲν γεύτηκε ὅσο ἤθελε τὴν ξεγνοιασιά, τὸ παιδὶ ποὺ δὲν μεγάλωσε ποτέ, εἶναι μιὰ ἀπὸ τὶς πλευρὲς τοῦ Δημήτρη Μητρόπουλου ποὺ θὰ πρέπει νὰ ἐρευνηθοῦν κάποτε. Ἦταν μιὰ σπίθα ποὺ σιγόκαιγε μέσα του γιὰ νὰ γίνη φλόγα τὰ Χριστούγεννα, ὅταν ἀνακατευόταν, γελαστὸς καὶ ξένοιαστος, ἀνάμεσα στὰ παιδιὰ τῶν μουσικῶν του καὶ τοὺς μοίραζε δῶρα ἤ, κάποια ἄλλα βράδυα, ὕστερα ἀπὸ τὰ κοντσέρτα, ὅταν ἔλεγε στοὺς φίλους του: «Τί λέτε, πᾶμε στὸν κινηματογράφο νὰ δοῦμε κανένα περιπετειῶδες;» Ὁ κινηματογράφος ἦταν πάντα ἡ μεγάλη του ἀδυναμία (μὲ ἰδιαίτερη προτίμηση στὰ περιπετειώδη, ὅπου σκοτώνονται οἱ πάντες ἐκτὸς ἀπὸ τοὺς θεατὲς) καὶ στὰ νειᾶτα του ἦταν ἀπὸ τοὺς τακτικώτερους πελάτες τοῦ «Ροζικλαίρ».

Ἴσως οἱ βιογράφοι του νὰ μπορέσουν νὰ βροῦν μιὰ ἐξήγηση τῆς μοναξιᾶς του σὲ ἕνα ἄτυχο ἔρωτα ποὺ δόνησε τὴν ψυχή του ὅταν ἦταν 23 χρόνων. Εἶχε τελειώσει τὸ Ὠδεῖο καὶ ὑπηρετοῦσε στὸ στρατό.

«Ἦταν ψηλὸς καὶ ξανθός, μὲ μπλὲ μάτια ποὺ ἀκτινοβολοῦσαν δύναμη καὶ θέληση». Τότε γνώρισε τὸν ἔρωτα στὸ πρόσωπο μιᾶς νέας καὶ ὄμορφης κοπέλλας, ποὺ γοητεύτηκε ἀπὸ τὴ δυνατή του προσωπικότητα. Ἴσως αὐτὴ ἡ κοπέλλα, ποὺ εἶναι σήμερα ὥριμη γυναίκα μὲ σημαντικὴ προσφορὰ στὴν Τέχνη, νὰ εἶναι ἡ μόνη ποὺ εἶδε τὸν ἀληθινὸ Μητρόπουλο. Τότε ἀκόμη ἡ πίκρα δὲν εἶχε χαράξει τὴν κέρινη μάσκα τοῦ προσώπου του. Πίστευε, ἀγωνιζόταν, ἔλπιζε. Ἀλλὰ ἡ γυναίκα ποὺ ἀγάπησε ἦταν ἀρκετὰ γενναία – ἢ ἀρκετὰ δειλὴ – γιὰ νὰ μὴ μείνη κοντά του. «Θὰ πετάξης ψηλὰ καὶ πρέπει νὰ εἶσαι μόνος σου γιὰ νὰ πετάξης καλά», τοῦ εἶπε. Ὁ Μητρόπουλος δὲν συγχώρησε ποτὲ αὐτὰ τὰ λόγια. Ἔφυγε γιὰ νὰ συνεχίση τὶς σπουδές του στὴ Γερμανία, ἀλλὰ ἡ σκέψη του γύριζε πάντα στὴν Ἑλλάδα.

πόκομμα κίσμοτης Ελλήνιδος

-- ΔΕΚ. 1960

ΟΣΟΙ ΓΙΝΟΝΤΑΙ ΜΕΓΑΛΟΙ

Θὰ εἰποῦμε μιὰ σκέψι ποὺ μᾶς δημιούργησε ὁ θάνατος τοῦ Δημήτρη Μητρόπουλου, ἀφοῦ πρῶτα ἐκδηλώσωμε τὴ συμμετοχὴ καὶ τοῦ περιοδικοῦ μας στὴ βαθιὰ λύπη ποὺ προκάλεσε ὁ χαμός του σ' ὅλο τὸν κόσμο.

Πρόκειται γι' αὐτοὺς ποὺ γίνονται μεγάλοι, σ' ὁποιοδήποτε τομέα, τῆς τέχνης, τῆς ἐπιστήμης, ἢ ἄλλης ἀνθρωπίνης ἐκδηλώσεως, μακρυὰ ἀπὸ τὴν πατρίδα τους. Βέβαια αὐτοὶ οἱ ἄνθρωποι παύουν ν' ἀνήκουν πιὰ ἀποκλειστικὰ στὸν τόπο ποὺ τοὺς γέννησε καὶ γίνονται παιδιὰ ὁλοκλήρου τῆς ἀνθρωπότητος. Ὡστόσο δὲν πρέπει νὰ παύη ὁ τόπος τους νὰ τοὺς καμαρώνη καὶ νὰ τοὺς τιμᾶ—κι αὐτὸ ὄχι μόνον ὅταν πεθαίνουν.

Δὲν θέλομε νὰ εἰποῦμε ὅτι κάτι τέτοιο ἔγινε μὲ τὸ μεγάλο μουσικό, ὑπάρχουν ὅμως πολλοὶ ἄλλοι ἕλληνες, ἀνεγνωρισμένης ἀξίας καὶ μὲ πλούσια προσφορὰ στὴν ἀνθρωπότητα ποὺ ζοῦν στὸ ἐξωτερικὸ καὶ ποὺ γι' αὐτοὺς ἴσως μόνον μετὰ τὸ θάνατό τους θ' ἀκούσωμε ἐγκωμιαστικὰ λόγια. (Ἂς ἀφήσωμε ὅτι κάτι τέτοιο γίνεται καὶ γι' ἀνθρώπους ποὺ ζοῦν ἀνάμεσά μας).

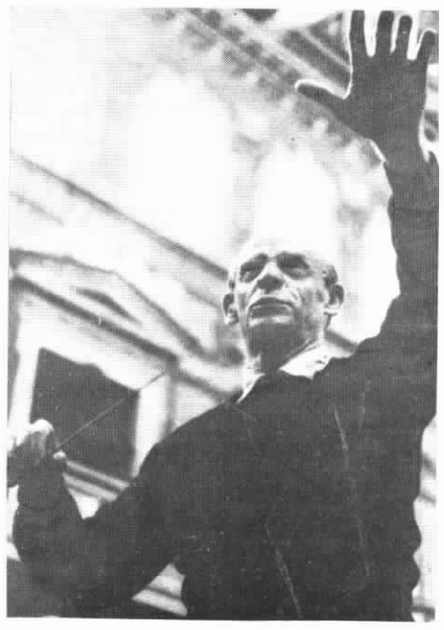
Ἀπὸ τὸ ἄλλο μέρος, ὀφείλουν, ὅλοι οἱ ἕλληνες ποὺ γίνονται μεγάλοι στὸ ἐξωτερικό, νὰ μὴ ξεχνοῦν τὸν τόπο ποὺ τοὺς γέννησε, παραμερίζοντας κάποτε καὶ μία δικαιολογημένη ἴσως πικρία ὅτι ἐδῶ δὲν ἀναγνωρίσθηκαν ἢ δὲν τοὺς παρεσχέθησαν τὰ μέσα ν' ἀναδειχθοῦν. Κι ἂς μὴν ξεχνοῦν ὅτι, ἂν κάποιοι μποροῦν τέλος πάντων νὰ συμβάλλουν στὴν ἀνόρθωσι αὐτῆς τῆς χώρας, εἶναι ἐκεῖνοι ποὺ ἔγιναν μεγάλοι, ἔστω καὶ μακρυά της.

Μ.Β.Κ.

ΦΩΤΕΙΝΕΣ ΗΜΕΡΕΣ

ΕΛΛΗΝΙΚΟ

ΔΕΚΕΜΒΡΙΟΣ 1960



Dimitri

THE CONCERT

When I first listened to a Beethoven's symphony directed by Mitropoulos I got the feeling of a human being trying to break the bounds of earth by rising above human and natural laws.

I saw a battle taking place between the composer and the conductor. The conductor was trying to surpass the composer's genius, giving all his soul to that goal. I saw his powerful sensitive fingers trying to find their way. A man's whole life was contained between those anxious, tortured hands. The conductor won me over because he was trying to lose himself, while the composer had found his way through his deed. He took me with him in his difficult searching. I was living in another world. It was as though I was the one who was giving the battle.

I knew it would be very difficult to recreate an act like that symphony. I knew that was the reason why he chose that act as his battlefield. I knew without knowing him that he was Honor, a real human being. The body was nothing else but a means which would bring him to the top, to his top.

Allegro : the battle in full sway.

Andante can moto : A prayer. A cruel, poweful prayer.

The fingers are burning with the fever of life. Nothing can stop them. Not even a sweet *andante can moto*. The top is high. I cannot see it. Only he can because he chose it, he placed it there.

It is very high. So high that no human eye can see it. I did not see it but I thank him deeply for letting me imagine how far it is.

Very far. Somewhere near Eternity.

ANNA HEROPOULOU, V

Mitropoulos

THE ARTIST

When someone really great dies everybody talks about him. Newspapers and magazines are full of details about his life and career. Such was the case with Dimitri Mitropoulos. In our magazine, the *Sunny Days*, we didn't want to repeat what we had read in other papers. We wanted information from someone who had really known the great maestro.

Mrs. Katsoyannis, one of his closest friends, kindly accepted our request for an interview. She received us at her home in Kifissia and we offer her our deepest and sincerest thanks. Mrs. Katsoyannis spoke in a moved but calm way :

«Dimitri Mitropoulos seemed to be steadily drawing away from the world and wordly things. This tendency was particularly vivid in the last year of his life. He seemed very remote from everything, except his art; all his energy, all his life were centered around music; he wanted music to be the personification of perfection. He was never satisfied with himself; even when a standing audience clapped mad with enthusiasm, he remained calm and impassive. He didn't feel he had reached the heights he wanted. He expected more and more from himself. Only once did I see him pleased with himself and the performance he had given. It was in Vienna last summer where he conducted Verdi's «La Forza del Destino.» When we, his friends, told him what an exceptional performance it had been, he remarked, «A performance like that is a gift from Heaven.» When asked, even the singers couldn't say what it was that had urged them to sing so exultantly that particular night. Perhaps it was his quality of inspiring the performers. One of the musicians, when asked why the orchestra had been so perfect under Mitropoulos and not so good under another conductor, observed, «If we played like that under all conductors, we would be dead before the end of each concert!»

In America, the efficiency and the seriousness with which concerts and performances were faced and organized, satisfied Mitropoulos, but he missed his friends and Greece to an extreme degree. More than anything, he missed the mountains of his homeland, which he had explored in detail and adored. In a letter to me, he said, «Sometimes I wish I were a shepherd, so that I could see them, walk on them, and touch their soil.» He often remarked that by leaving Greece «he had sacrificed his soul to his art.»

At the end of our conversation Mrs. Katsoyannis said, «What is the most important and most wonderful thing about Dimitri Mitropoulos is that he was as great a man as he was an artist.»

HELEN MATHEOPOULO, VI

Ιωαννινα
Πρωϊνὴ Λόγος
-9 ΔΕΚ. 1960

Ο ΕΚΛΙΠΩΝ ΜΕΓΑΣ ΚΑΛΛΙΤΕΧΝΗΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Ὅπως τὸν εἶδαν οἱ Ἀμερικανοί

Ἐνδιαφέρον ἄρθρον τῆς κριτικοῦ ΛΙΝΤΑΣ ΚΕΝΤ

ΝΕΑ ΥΟΡΚΗ.— «Ὁ ἐπόμενος Μπάχ ἢ Μπετόβεν θὰ γεννηθῆ στὴν Ἀμερική». Αὐτὴ ἡ τάφο του ἀλλὰ νὰ συμβάλλουν πρόβλεψις ποὺ ἔκαμνε ὁ ἀποθα- στὴν ἵδρυση ἑνὸς Ταμείου ποὺ ἡ



Ὁ Δημήτριος Μητρόπουλος

νὼν Δημήτρης Μητρόπουλος πρὶν πολλὰ χρόνια ἄρχισε τώρα μὲ τὸ θάνατο τοῦ διεθνοῦς φήμης μαέστρου νὰ κερδίζη ἔδαφος καὶ πιθανὸν νὰ γίνη πραγματικότης. Λέμε μὲ τὸν θάνατό του διότι ὁ Μητράπουλος παρεκάλεσε ὅπως ἐκεῖνοι ποὺ ἐπιθυμοῦν μέριμνά του θὰ εἶναι ἡ συγκέντρωσις καὶ προβολὴ τῶν Συνθέσεων Ἀμερικανῶν μουσουργῶν.

Ἡ σκέψις του αὐτὴ χαρακτηρίζει τὸν μετριόφρονα καὶ γλυκομίλητο Ἕλληνα ποὺ ἦλθε πρὸ 24ετίας στὴν χώρα αὐτὴν καὶ ἐκέρδισε τὴν συμπάθειαν ὅλων ποὺ τοῦ μίλησαν ἢ ποὺ τὸν ἄκουσαν.

***

Ἡ εὐγενική του στάσις καὶ ὁ σεβασμός του πρὸς τὸν ἄλλο πάντοτε κατέπλησσε τοὺς συναδέλφους του μουσικούς. Τὸ 1936 ὁ Μητρόπουλος παρ' ὅλο ποὺ ἦταν διάσημος ὡς μαέστρος καὶ πιανίστας σέ ὅλην τὴν Ἀμερική, ἡ Συμφωνικὴ Ὀρχήστρα τῆς Βοστώνης ποὺ τὸν προσεκάλεσε νὰ τὴν διευθύνη ἔδειξε σημεῖα δυσπιστίας ὡς πρὸς τὴν ἀπόδοσή του. Αὐτὸ ὅμως καθόλου δὲν τὸν ἐπηρέασε καὶ οὐδεμία ἔκφρασις δυσαρεσκείας του ἐσημειώθη.

Ἐναπόκειτο ὅμως στὴν Μγνεάπολη νὰ τὸν γνωρίση καλὰ καὶ ὡς ἄνθρωπο καὶ ὡς μουσικό. Προσκληθεὶς σ' αὐτὴν τὴν βομβοῦσα μητρόπολη τοῦ Μεσοδυτικοῦ τμήματος τῆς Ἀμερικῆς, ἔπειτα ἀπὸ τὶς ἐπιτυχίες του στὴν Βοστώνη, ἔγινε Διευθυντὴς τῆς Συμφωνικῆς Ὀρχήστρας της τὸ 1937 καὶ δετήρησε αὐτὴν τὴν θέση ἕως τὸ 1949. Στὸ διάστημα αὐτὸ κατώρθωσε νὰ δημιουργήση ἕνα ἀπὸ τὰ καλύτερα «σύνολα» τῆς χώρας καὶ τόσο ἀγάπησε τὴν πόλη καὶ τοὺς κατοίκους της ποὺ ἀπέρριψε πολὺ εὐνοϊκώτερες προσφορὲς ἀλλαχοῦ.

Ἡ ἁπλότης του ἦταν ἐνδεικτικὴ τοῦ χαρακτῆρος τοῦ ἀνδρός. Φοροῦσε κοστούμια σπόρ, σὲ τίποτα δὲν διέφερε ἀπὸ τοὺς συναδέλφους του, συμμετεῖχε σὲ ἐμφανίσεις μουσικῆς τζάζ τῶν φοιτητῶν τοῦ Πανεπιστημίου καὶ δι' ἀναψυχὴ παρεκολούθουσε ἀμερικανικὲς ταινίες. Τὸ 1946 ἔγινε Ἀμερικανὸς πολίτης.

***

Ἰδοὺ καὶ μία ἄλλη πλευρὰ τοῦ ἑαυτοῦ του ποὺ ἐπρόδιδε ἕνα ἰσχυρότατο θρησκευτικὸ μυστικισμό. Ἀπὸ μικρὸς ἤθελε νὰ γίνη μοναχὸς ἀλλὰ ἄλλαξε σκέψη ὅταν ἡ ἐκκλησία δὲν τοῦ ἐπέτρεψε νὰ παίζη μουσικὰ ὄργανα. Πάντοτε ζοῦσε μία ἀπλῆ σχεδὸν μοναστικὴ ζωὴ καὶ ἐπὶ ἕνα διάστημα στὴν Μγνεάπολη εἶχε ἕνα μικρὸ δωμάτιο στὸν χῶρο τοῦ Πανεπιστημίου. Ὁ κοινωνικὸς στρόβιλος δὲν ἦταν στὸν τύπο του. Τὸ ἐδήλωσε στὴν κοινωνία τῆς πόλεως ποὺ ἐσεβάσθη τὴν ἐπιθυμία του.

Πάντοτε ὅμως εὕρισκε καιρὸ νὰ συζητᾶ μὲ τὴν νεολαία. Ἔδινε ἐνθάρρυνση καὶ συμβουλές, βοηθοῦσε τοὺς σπουδαστὰς στὴν μελέτη τους καὶ συνθέτας μὲ ταλέντο χρηματικὰ οὕτως ὥστε ἀπερίσπαστοι νὰ γράφουν μουσική. Στὶς περιοδεῖες του ἔβαζε σὲ ἕνα σάκκο ὅλα ὅσα τοῦ ἐχρειάζοντο καὶ τὸν χρησιμοποιοῦσε διὰ προσκέφαλο ὅταν ἐκουράζετο. Κάποτε ὅταν ἡ ὀρχήστρα ἔφθασε μὲ καθυστέρηση στὸν προορισμό της ὁ Μητράπουλος ἐπήδηξε στὴν σκηνὴ καὶ ἀδιάφορος ὡς πρὸς τὸ ἀκροατήριο ἔβαλε στὴν τακτοποίησή της.

Ἕνα καλοκαίρι τοῦ Πολέμου ὅταν ἐθελοντικὰ ἔγινε μέλος μιᾶς ὁμάδος τοῦ Ἐρυθροῦ Σταυροῦ ποὺ μὲ αὐτοκίνητα περιώδευε συλλέγοντας αἷμα, ἠρωτήθη διατὶ τὸ ἔκαμνε αὐτό. Ἀπήντησε: «Πάντοτε αἰσθανόμουνα κάποια ἀμηχανία ἐὰν καὶ κατὰ πόσον ἡ καλλιτεχνική μου ἐργασία εἶχε ἀρκετὴ ἀξία στὴν ἐξυπηρέτηση τοῦ ἀνθρώπου. Ἐμεῖς ποὺ ἀνήκουμε στὴν σφαῖρα τῆς διανοήσεως καὶ τῆς τέχνης διατρέχουμε πάντοτε τὸν κίνδυνο νὰ χάσουμε τὴν ἐπαφὴ μὲ τὸν κοινὸ ἄνθρωπο».

Πάντως ὁ Μητράπουλος δὲν ἔχασε αὐτὴν τὴν ἐπαφὴ ὅταν ἐτοποθετήθη στὴν πλέον περίβλεπτο θέση τοῦ μουσικοῦ κόσμου. Ὅταν δηλαδὴ ἔγινε Διευθυντὴς τῆς Φιλαρμονικῆς Συμφωνικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης.

Τὸ εὐγενὲς πρᾶον τοῦ χαρακτῆρος του δὲν ἐσήμαινε καὶ ἀδυναμία. Δὲν ἔκαμνε πάντοτε ὅ,τι ἤθελε. Ὑπῆρξε ἕνας δυναμικὸς ἡγέτης μὲ ἔντονη τὴν συναίσθηση εὐθύνης του στὴν μουσικὴ τοῦ καιροῦ του καὶ πίστευε ὅτι οἱ σύγχρονοι συνθέτες πρέπει νὰ ἔχουν ὅλην τὴν εὐκαιρία νὰ ἀκουσθοῦν. Κατὰ τὴν 8ετίαν μὲ τὴν Φιλαρμονικὴ ἐπαρουσίασε πολλὲς νέες ἐργασίες καὶ παραλλήλως ξαναζωντάνεψε πολλὰ δύσκολα ἀριστουργήματα ὅπως τοῦ Μπέργκ καὶ τοῦ Σένμπεργκ.

Ἐκεῖ ἀκριβῶς ἐδείχθη ποῖος ἦτο. Παρ' ὅλο ποὺ ἡ κλίσις ἦταν στοὺς σύγχρονους, ὑπῆρξε συνάμα περιστικὸς ἑρμηνευτὴς τῶν παλαιῶν ρωμαντικῶν συνθετῶν. Μὲ τὴν σπουδή του νὰ πλησιάση περισσότερο τὸ ἀκροατήριο μὲ καλὴ μουσική, ἐδέχθη καὶ ἐπὶ δύο ἑβδομάδες ἔκαμνε τέσσερες ἐμφανίσεις τὴν ἡμέρα ἐκτελῶν σὲ ἕνα κινηματοθέατρο τῆς Νέας Ὑόρκης καὶ κανεὶς δὲν ἦταν πιὸ ἐνθουσιασμένος ἀπὸ αὐτὸν ποὺ διεπίστωσε ὅτι τὸ κοινὸν ἄκουγε μὲ τόση προσοχὴ καὶ ἀντίληψη σὰν τὸ καλύτερο κοινὸ τῶν συμφωνικῶν συναυλιῶν.

Ἡ συμπεριφορά του πρὸς τὰ μέλη τῆς ὀρχήστρας ἦταν συμπεριφορὰ συναδέλφου. Στὰ τελευταῖα χρόνια, λόγω τῆς κακῆς του ὑγείας, ἀφιέρωσε περισσότερο χρόνο στὴν Μετροπόλιταν Ὄπερα παρὰ τὶς ἐμφανίσεις του στὴν Φιλαρμονική, παρ' ὅλο ποὺ ἡ σαιζὸν 1959—60 ἦταν κουραστικὴ δι' αὐτόν. Στὰ μέσα Δεκεμβρίου 1959 ξαναγύρισε στὴν Φιλαρμονικὴ καὶ διηύθυνε 4 ὄπερες.

Οἱ λάτρεις τῆς μουσικῆς δὲν θὰ ξαναδοῦν αὐτὴν τὴν ὑψηλὴ ἔντονη μορφὴ νὰ διευθύνη καὶ συνήθως χωρὶς μπαγκέττα. Ἀλλὰ καὶ αὐτοὶ καὶ ὅλοι οἱ ἄλλοι ποὺ τοὺς ἐβοήθησε πολὺ δύσκολα θὰ τὸν ξεχάσουν τὸν Δημήτρη Μητρόπουλο.

From
NEWS & COURIER
Charleston, S. C.
DEC 1 1961

Sole heir to the estate of the late conductor Dimitri Mitropoulos is James Dixon, conductor of the Symphony Orchestra and Symphonic Wind Ensemble at the New England Conservatory of Music in Boston.

For 10 years Mr. Dixon was the close friend as well as student of the Mr. Mitropoulos, who took an active interest in the younger man's career as conductor of the Seventh Army Symphony in Germany, the State University of Iowa orchestra, and more recently at the New England Conservatory.

Mitropoulos had first become interested in Mr. Dixon's musical talent as a result of hearing a tape recording of his trumpet playing as a high school student. They were later introduced through mutual friends.

ΓΥΝΑΙΚΕΣ ΠΟΥ ΠΑΡΑΣΤΕΚΟΥΝ ΣΕ ΜΕΓΑΛΟΥΣ ΚΑΛΛΙΤΕΧΝΕΣ

Γυναῖκα
7 ΔΕΚ. 1960

Η ΜΗΤΕΡΑ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ



Ὁ Δημήτρης Μητρόπουλος σὲ μιὰ «δοκιμή».

Οἱ τελευταῖες νότες τῆς μουσικῆς σβήνουν, ὁ ἐνθουσιασμὸς τοῦ κόσμου ξεσπάει σ' ἀτέλειωτα χειροκροτήματα, «μπράβο», «μπίς», δονοῦν τὴν αἴθουσα. Ἕνας ἄνδρας ἢ μιὰ γυναίκα στέκεται ἐκεῖ πάνω, στὴ σκηνή, εἴτε ἀνάμεσα στοὺς μουσικοὺς τῆς ὀρχήστρας ποὺ διηύθυνε, εἴτε μπροστὰ στὸ πιάνο του, εἴτε κρατώντας στὰ χέρια τὸ βιολὶ ἢ τὸ βιολοντσέλο, ποὺ μάγεψε τὸν κόσμο. Εἶναι σὰ νὰ κατεβαίνη ἀπὸ ἕναν ἄλλον κόσμο, ἀπὸ κάποια ἄγνωστα ὕψη, σὰ νὰ ξυπνάη ἀπὸ κάποιο ὄνειρο. Χαμογελάει, ὑποκλίνεται, εὐχαριστεῖ τὸ κοινό.

Τοὺς χειροκροτοῦμε, τοὺς θαυμάζουμε ἀφάνταστα, τοὺς ἀποθεώνουμε. Τ' ὄνομά τους πετάει σ' ὅλων τὰ στόματα, σ' ὅλες τὶς ἐφημερίδες δημοσιεύεται ἡ φωτογραφία τους, ἡ φήμη τους ἁπλώνεται παντοῦ... Ἀλλὰ τάχα σκεφθήκαμε ποτὲ ὅλες ἐκεῖνες τὶς ἄγνωστες ἡρωΐδες ποὺ φέρανε στὸν κόσμο αὐτοὺς τοὺς ἡμίθεους, ποὺ ἐμόχθησαν—καὶ ἴσως στερήθηκαν τὰ πάντα—γιὰ νὰ τοὺς μορφώσουν καὶ νὰ τοὺς ἀναδείξουν, ὅλες αὐτὲς ποὺ τοὺς παραστέκονται σιωπηλές, ὑπομονετικές, ὑποτακτικές, πολύτιμες φίλες, ἀκοίμητοι φύλακες, ἕτοιμες σὲ κάθε στιγμὴ νὰ θυσιασθοῦν γιὰ τὴν ἡσυχία τους, τὴν ἄνεσί τους, τὴ δόξα τους;

Μητέρες καὶ γυναῖκες καλλιτεχνῶν. Πόσα σᾶς χρωστᾶμε! Καὶ ὅμως, ἀκόμα καὶ τ' ὄνομά σας μένει ἄγνωστο τὶς περισσότερες φορές, κι' οὔτε κἂν μαντεύουμε, οὔτε ἀναλογιζόμαστε τὶς ἀγωνίες, τὰ ξενύχτια, τὶς θυσίες σας, οὔτε κἂν σκεπτόμαστε πώς, αὐτὴ τὴν ἴδια στιγμὴ ποὺ ἀποθεώνουμε τὸν καλλιτέχνη, πίσω ἀπ' τὰ παρασκήνια ἢ κρυμμένη σὲ μιὰ γωνιὰ τῆς αἴθουσας, χλωμή, τρέμοντας, μὲ τὴ λαχτάρα στὴν καρδιά, στέκεται μιὰ γυναίκα ποὺ κι' ἡ ἴδια δὲν ξέρει τί εἶναι τὸ πιὸ μεγάλο ἀπ' τὰ συναισθήματα ποὺ τὴν σινταράζουν ὅλες αὐτὲς τὶς ὧρες: ἡ ἀγωνία της γιὰ τὴν ἐπιτυχία ἢ ἡ περηφάνειά της;

Σὲ λίγο, τὰ παρασκήνια γεμίζουν κόσμο. Ὅλοι θέλουν νὰ δοῦν ἀπὸ κοντὰ τὸν καλλιτέχνη ἢ τὴν καλλιτέχνιδα, ὅλοι θέλουν νὰ τοῦ σφίξουν τὸ χέρι, νὰ τοῦ ἐκφράσουν τὸ θαυμασμό τους.

Ἐκεῖνος χαμογελάει εὐτυχισμένος, προσπαθεῖ ν' ἀπαντήση σ' ὅλους. Κι' ἐδῶ πάλι, σὲ μιὰ γωνιά, χωρὶς τὶς περισσότερες φορὲς νὰ τὴν προσέξη κανένας, στέκεται μιὰ γυναίκα ποὺ λαχταράει νὰ φύγουν πιὰ ὅλοι, γιὰ νὰ μπορέση νὰ σφίξη στὴν ἀγκαλιά της τὸ λατρευτὸ αὐτὸ πλάσμα, νὰ πάρη ἔτσι τὴ μοναδική της ἀνταμοιβὴ γιὰ μιᾶς ὁλόκληρης ζωῆς ἀφοσίωσι, αὐταπάρνησι, ἀγωνία... Ποὺ θὰ ξαναρχίσουν πάλι αὔριο... γιὰ νὰ κρατήσουν ὅσο θὰ κρατήση στὴ ζωὴ τὸ ἀντικείμενο τῆς λατρείας τους, ὁ γυιός, ὁ σύζυγος ἢ ὁ ἀχώριστος φίλος, ὁ καλλιτέχνης.

Κάποτε, ἡ ζωή, ποὺ εἶναι τόσο περίπλοκη, κρατάει μακρυὰ τὴ μάνα ἢ τὴ γυναίκα: Ὁ καλλιτέχνης ἔχει ἀνοίξει τὶς φτεροῦγες του, πετάει σὲ ξένες χῶρες. Κι' ἐκείνη μακρυά του, ἀκολουθώντας τον μὲ τὰ μάτια τῆς ψυχῆς της, κάθεται δλομόναχη σ' ἕνα ἔρημο σπίτι, σφίγγει τὴν καρδιά της, τὸν παρακολουθεῖ νοερά, κυττάζοντας ἕνα ρολόϊ: «τώρα ἀρχίζει... τώρα χειροκροτοῦν... Ἄχ, πότε θἄχω εἴδησι;... Θἄχω τηλεγράφημα;...»

Ποιὸς ἀναλογίστηκε ποτὲ τὶς ἀγωνίες καὶ τὶς λαχτάρες ποὺ περνοῦν ὅλες αὐτὲς οἱ μητέρες, ὅλες αὐτὲς οἱ γυναῖκες;

Αὐτὲς οἱ σκέψεις μοῦρχονται στὸ νοῦ, τώρα μὲ τὸ θάνατο τοῦ μεγάλου Ἕλληνα ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου κι' ὁ νοῦς μου, ἀνατρέχοντας στὰ παληά, θέλει ν' ἀφιερώση εὐλαβικὰ λίγα λόγια στὴ μεγάλη ἐκείνη γυναίκα, ποὺ τὸν ἔφερε στὸν κόσμο, στὴν Ἀγγελικὴ Μητροπούλου, ποὺ ὑπῆρξε ἡ πρώτη ποὺ ἔνοιωσε τὴ μεγαλοφυΐα τοῦ γυιοῦ της καὶ τὴ βοήθησε καὶ τὴν προώθησε ὅσο μποροῦσε.

Ἦταν μιὰ μεγάλη, ἀληθινὴ κυρία, ἀλλὰ μὲ τὴν περιωρυσμένη μόρφωσι τῆς ἐποχῆς της. Ὁ πατέρας τοῦ Μητρόπουλου ἦταν δερματέμπορος κι' ἐπιθυμοῦσε—σὰν ὅλους τοὺς πατέρες—νὰ τὸν διαδεχθῆ ὁ γυιός του στὴ δουλειά του. Ἀλλὰ ἡ μητέρα εἶχε ἄλλες, διαφορετικὲς ἀπὸ τοῦ συζύγου της φιλοδοξίες γιὰ τὸ γυιό της. Κάποτε εἶχε σκεφθῆ νὰ τὸν κάνη ἀξιωματικὸ τοῦ Ναυτικοῦ, κάποτε διπλωμάτη, ἀλλὰ ἀπὸ τὴ στιγμὴ ποὺ φάνηκε τὸ μουσικό του ταλέντο, κάθε ἄλλη σκέψι ὑποχώρησε κι' ἡ μάνα δὲν σκέφθηκε παρὰ πῶς νὰ ὑποβοηθήση καὶ ν' ἀναπτύξη τὸ ταλέντο του, ἐνάντια στὴ γνώμη τοῦ πατέρα, ποὺ δὲν μποροῦσε νὰ ἀνεχθῆ τὸ γυιό του «μουζικάντη»...

Πολλὰ γράφηκαν αὐτὸ τὸν καιρὸ γύρω στὴ μορφὴ τοῦ μεγάλου μαέστρου, ποὺ τόσο πρόωρα ἔχασε ἡ Ἑλλάδα κι' ὅλος ὁ κόσμος. Μὰ ὅλοι οἱ ἀρθρογράφοι ξεχνοῦν ἢ δὲν ξέρουν ποιὲς ἦταν οἱ πρῶτες σπουδὲς τοῦ Μητρόπουλου. Ναί, βέβαια, τὰ ταχτικά του μαθήματα στὸ πιάνο καὶ τὴ σύνθεσι, τὰ πῆρε στὸ Ὠδεῖο Ἀθηνῶν, ἀλλὰ στὸ Ὠδεῖο μπῆκε μὲ τὴν πιανιστικὴ τεχνική του ἤδη ἀνεπτυγμένη, χάρις στὶς φροντίδες τῆς μητέρας του: Κείνη τὴν ἐποχή, ὑπῆρχε στὴν Ἀθήνα ἕνας Ἰταλὸς πιανίστας, ὀνόματι Ντελμπούνο πού, ἂν δὲν ἦταν σπουδαῖος μουσικός, εἶχε κάνει, ὡς τόσο, μεγάλο ὄνομα. Αὐτὸν διάλεξε γιὰ δάσκαλο τοῦ γυιοῦ της ἡ Ἀγγελικὴ Μητροπούλου κι' αὐτὸς ὑπῆρξε ὁ πρῶτος «ὁδηγὸς» τοῦ νεαροῦ ταλέντου.

Συνάμα, αὐτὴ ἡ θαυμαστὴ μάνα, νοιώθοντας πὼς ἕνας καλλιτέχνης γιὰ νὰ «φτάση», γιὰ νὰ ὁλοκληρωθῆ, πρέπει νἄναι καὶ πλατειὰ μορφωμένος, φρόντιζε καὶ γιὰ τὴν πνευματική του καλλιέργεια: οἱ καθηγητὲς μπαινοβγαίνανε στὸ σπίτι—γαλλικά, γερμανικά, ἰταλικά, ἰδιαίτερα μάλιστα ἡ μητέρα ἐπέμενε στὰ γερμανικὰ μὲ τὸ προαίσθημα πὼς στὴ Γερμανία θἄκανε τὰ πρῶτα του βήματα ὁ γυιός της.

Τώρα, πῶς αὐτὴ ἡ ἁπλῆ ἀστή, ἔνοιωσε τὸ ταλέντο τοῦ παιδιοῦ της καὶ τὶς ὑποχρεώσεις της ἀπέναντι σ' αὐτό, σὲ σημεῖο ποὺ νὰ τοῦ ἀφοσιωθῆ ὁλόψυχα, καὶ νὰ τὸ προωθήση, παρὰ τὴν ἀντίθεσι τοῦ συζύγου της, καὶ μάλιστα... κρυφὰ ἀπ' αὐτόν, πρέπει νὰ τὸ ἀναζητήσουμε στὸ θαῦμα τῆς ἀπόλυτης μητρικῆς στοργῆς ὡδηγημένης ἀπ' τὸ Θεό. Στὴ μεγάλη διαίσθησι ποὺ ἔχουν οἱ μητέρες γιὰ τὰ παιδιά τους ποὺ τὰ γνωρίζουν καὶ τὰ παρακολουθοῦν μέρα μὲ τὴν ἡμέρα, ὥρα μὲ τὴν ὥρα, καλύτερα, προσεκτικώτερα ἀπ' ὅ,τι οἱ πατεράδες.

Ἡ Ἀγγελικὴ Μητροπούλου δοκίμασε δυὸ μεγάλες πίκρες: νὰ χάση μιὰ κόρη σὲ ἡλικία 19 ἐτῶν καὶ τὸν σύντροφο τῆς ζωῆς της, τὸν ἄνδρα της. Ἀπὸ τότε ἀφοσιώθηκε ὁλοκληρωτικὰ στὸ γυιό της. Στὸ Μητρόπουλο. Ἔτσι τὸν ἔλεγε. «Ὁ Μητρόπουλος». Γι' αὐτὴν δὲν ἦταν παρὰ ὁ Μητρόπουλος. «Ὁ Μητρόπουλος, ξέρεις, διευθύνει στὸ Παρίσι...» ἢ «Ὅταν ἔρθη ὁ Μητρόπουλος...» ἢ «ἔλα νὰ δῆς τί γράφουν οἱ ἐφημερίδες γιὰ τὸ Μητρόπουλο...».

Καὶ ἦρθαν οἱ μέρες τῆς δόξας κι' οἱ μέρες τῶν γηρατειῶν γιὰ τὴ μάνα. Ὁ Μητρόπουλος μακρυά, ἡ μητέρα μονάχη στὸ σπίτι της, στὸ Παληὸ Φάληρο, μὲ τὴν καρδιὰ καὶ τὴ σκέψι στὸ γυιό της, νὰ τὸν παρακολουθῆ νοερὰ σὲ κάθε του καινούργια ἐπιτυχία, σὲ κάθε του θρίαμβο. Προτήτερα, ὁ Θεὸς τῆς εἶχε ἐπιτρέψει νὰ τὸν καμαρώση ἐδῶ, στὴν Ἀθήνα, ὅταν διηύθυνε τὴ Συμφωνικὴ Ὀρχήστρα τοῦ Ὠδείου Ἀθηνῶν. Παρακολουθοῦσε τὶς ἑρμηνεῖες του, γεμάτη ἀγωνία, γεμάτη συγκίνησι, μένοντας ὅμως πάντα παράμερα, χωρὶς νὰ ἐμφανίζεται ποτὲ ἀνάμεσα στὸν κόσμο ποὺ μαζευόταν πάντοτε γύρω του μετὰ τὶς συναυλίες.

Εἶναι ἀλήθεια, πὼς ὁ Μητρόπουλος, παιδὶ ἀκόμα, εἶχε ἐκφράσει τὴν ἐπιθυμία νὰ ἀφιερωθῆ στὴ θρησκεία. Εἶχε μιὰ ἰσχυρὴ κλίσι στὸν ἀσκητισμό. Ἡ μητέρα του δὲν ἀντιστάθηκε. Τὸν ἄφησε ἐλεύθερο. Ἐπεκράτησε ὅμως στὸ τέλος μέσα του ὁ μουσικός, ὅπως σωστὰ εἶχε προβλέψει ἡ μητέρα του.

Ἀπ' τὴ μητέρα του ὁ Δημήτρης Μητρόπουλος εἶχε κληρονομήσει τὴν παροιμιώδη καλωσύνη του, ὅπως εἶχε κληρονομήσει κι' ὅλα της τὰ ἐξωτερικὰ χαρακτηριστικά: Σπάνια ἕνα παιδὶ ἔμοιασε τόσο τῆς μητέρας του ὅσο ὁ Δημήτρης Μητρόπουλος. Ἀπ' τὴ μητέρα του εἶχε πάρει τὰ ξανθὰ μαλλιὰ—ποὺ τόσο γρήγορα ἔχασε—τὰ φωτεινὰ γαλανὰ μάτια, τὸ λυγερὸ ψηλὸ ἀνάστημα.

Ἡ Ἀγγελικὴ Μητροπούλου πέθανε χωρὶς νὰ ξαναϊδῆ τὸ γυιό της. Ἦταν τὰ μαῦρα χρόνια τῆς Κατοχῆς κι' ὁ Μητρόπουλος βρισκόταν στὴν Ἀμερική. Ἀλλὰ ἔκλεισε τὰ μάτια της ἱκανοποιημένη, εὐτυχισμένη, μὲ τὴν εἰκόνα τοῦ γυιοῦ της, ποὺ γιὰ τὴ δόξα του εἶχε τόσο μοχθήσει...

Α. Λ.

ΒΗΜΑΤΟΣ
10 ΔΕΚ. 1960

Η ΑΚΑΔΗΜΙΑ ΑΘΗΝΩΝ ΚΑΙ Η ΟΠΕΡΑ ΤΗΣ ΒΙΕΝΝΗΣ ΤΙΜΟΥΝ ΤΗΝ ΜΝΗΜΗΝ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Σήμερον, 6 μ.μ., κατὰ τὴν διάρκειαν ἐκτάκτου συνεδρίας τῆς Ἀκαδημίας Ἀθηνῶν, ἀφιερωμένης εἰς τὴν μνήμην τοῦ Δημήτρη Μητρόπουλου, ὁ ὁποῖος ὑπῆρξεν ἐπίτιμον μέλος τῆς Ἀκαδημίας, θὰ ὁμιλήση ὁ ἀκαδημαϊκὸς καὶ συνθέτης κ. Πέτρος Πετρίδης, μὲ θέμα: «Ἡ καλλιτεχνικὴ προσωπικότης τοῦ Μητρόπουλου».

Ἐξ ἄλλου, πληροφορούμεθα ἐκ Βιέννης ὅτι, μεταξὺ τῶν πολλῶν ἐκδηλώσεων πένθους διὰ τὸν θάνατον τοῦ κορυφαίου Ἕλληνος ἀρχιμουσικοῦ, τὸ πρόγραμμα τῆς Κρατικῆς Ὄπερας περιελάμβανε καθ' ὅλην τὴν διάρκειαν τοῦ παρελθόντος μηνὸς φωτογραφίαν τοῦ Μητρόπουλου καὶ τὸ κατωτέρω κείμενον τοῦ διακεκριμένου μουσικοκριτικοῦ Κρίστλ Σαϊνφελντ:

«Στὶς 2 Νοεμβρίου 1960 πέθανε στὸ Μιλάνο ὁ Δημήτρης Μητρόπουλος. Κατὰ τὴν πρόβα μιᾶς συναυλίας. Καταμεσίς τῆς μουσικῆς, ποὺ ἦταν ἡ ζωή του, κλήθηκε νὰ ἐγκαταλείψη τοῦτον τὸν κόσμο. Ὅπως τοῦ δόθηκε ἡ χάρη νὰ βρῆ στὴν μουσικὴ τὴν ὁλοκλήρωση τῆς ζωῆς του, ἔτσι τοῦ δόθηκε καὶ ἡ χάρη νὰ πεθάνη μέσα σὲ μουσική. Χωρὶς νὰ πονέση καὶ χωρὶς νὰ ὑποφέρη. Ὅπως ὁ Θάνατος, στὸ ἔργο τοῦ Χόφμανσταλ, βρίσκει τὸν Γιέντερμαν καταμεσίς στὸ συμπόσιό του καὶ τοῦ ἀκουμπάει τὸ χέρι πάνω στὴν καρδιὰ καὶ τὸν ἀφήνει μαρμαρωμένο, ἔτσι συνέβη καὶ μὲ τὸν Μητρόπουλο: Ὁ Θάνατος ἔβαλε τὸ χέρι πάνω στὴν καρδιά του. Ὀρθόστητος, μαρμαρωμένος σὰν κολῶνα, στάθηκε μιὰ στιγμὴ ἀσάλευτος. Τὸ αὐτί του ἄκουγε ἀκόμα τὸν ἀπόηχο τῆς μουσικῆς τοῦ Μάλερ πού ἐπροβάριζε, μὰ τὸ ὅλέμμα του πήγαινε κιόλα στὸ κενό. Ὕστερα τσάκισε. Ὁ κόσμος εἶχε γίνει φτωχότερος κατὰ ἕνα μεγάλον ἄνδρα.

»Ὁ Δημήτρης Μητρόπουλος δὲν ἦταν μονάχα ἕνας ἀπὸ τοὺς πιὸ ξεχωριστοὺς ἀρχιμουσικούς, ἕνα φαινόμενο δικαίως παροιμιώδους μνήμης, τοῦ ὁποίου οἱ ἑρμηνεῖες μουσικῶν ἔργων, τόσο τῆς Ὄπερας ὅσο καὶ τῆς Συναυλίας, θὰ μείνουν ἀλησμόνητες καὶ μάλιστα θὰ περάσουν στὴν Ἱστορία τῆς Μουσικῆς. Ὁ Δημήτρης Μητρόπουλος ἦταν ἐπίσης ἕνας καλὸς ἄνθρωπος, πάντα ἕτοιμος νὰ βοηθήση τὸν πλησίον του, καὶ πρὸ πάντων γεμάτος ταπεινοφροσύνη μπροστὰ στὸν Θεό καὶ στὰ πλάσματά του, καθὼς καὶ μπροστὰ στὴν Τέχνη. Καὶ τοῦτο ἀσφαλῶς τὸ ἔνιωσε ὁ καθένας ποὺ εἶδε ποτὲ τὸν Δημήτρη Μητρόπουλο πάνω στὰ βάθρο τοῦ ἀρχιμουσικοῦ καὶ ποὺ δέχθηκε καὶ μέ τὸ αὐτί καὶ μὲ τὴν καρδιὰ τὴν μουσικὴ ποὺ ἑρμήνευε Ἐκεῖνος».

«ΤΑ ΝΕΑ» ΔΕΥΤΕΡΑ, 12 Δεκεμβρίου 1960

ΑΝΤΙ ΜΝΗΜΟΣΥΝΟΥ... ΕΞΑΨΑΛΜΟΣ

Ὁ ὁμιλητὴς τῆς Ἀκαδημίας ἐπέκρινε τὸν Μητρόπουλο!

ΕΝ ΜΕΣΩ ΓΕΝΙΚΗΣ ΔΥΣΦΟΡΙΑΣ

Ὁ μουσουργὸς Πέτρος Πετρίδης πού ἀνέλαβε ἐξ ὀνόματος τῆς Ἀκαδημίας Ἀθηνῶν, ὡς μέλος της, νὰ ὁμιλήσῃ στὸ ὀργανωθὲν προχθὲς στίς 6 τὸ ἀπόγευμα, στὴν αἴθουσα τελετῶν τοῦ Ἱδρύματος, φιλολογικὸ μνημόσυνο τοῦ Δημήτρη Μητρόπουλου, ἐβδομιούργησε τελικῶς μέ τὸν λόγο του «Ἡ καλλιτεχνικὴ προσωπικότης τοῦ Μητρόπουλου» ἕνα πρώτου μεγέθους σκάνδαλον, πού ἐκθέτει ὄχι μόνον τὸν ἴδιο ἀλλὰ καὶ τὴν Ἀκαδημία, δεδομένου ὅτι μὲ τὸν λόγο του αὐτὸν κάθε



Ὁ Ἀκαδημαϊκὸς Π. Πετρίδης ἐνῶ ὁμιλεῖ διά τὸν Μητρόπουλο

ἄλλο παρά ἀπέτισε τὸν ὀφειλόμενο φόρο τιμῆς εἰς μνήμην τοῦ ἀλησμόνητου μεγάλου Ἕλληνος μαέστρου.

Ἐμπρὸς εἰς ἕνα ἔκπληκτο ἀκροατήριο 200 περίπου ἀτόμων, μεταξὺ τῶν ὁποίων ἦσαν ὁ ὑπουργὸς τῆς Δικαιοσύνης κ. Κων. Καλλίας, ὁ ἐκπροσωπῶν τὸν ὑπουργὸν τῆς Παιδείας διευθυντὴς Γραμμάτων καὶ Θεάτρου κ. Γ. Κουρνοῦτος, ὁ πρώην πρωθυπουργὸς κ. Κωνστ. Τσαλδάρης, ὁ πρόεδρος τῆς Ἀκαδημίας κ. Π. Μπρατσιώτης καὶ Ἀκαδημαϊκοί, ὅπως οἱ κ. κ. Πουλίτσας, Μαριδάκης, Φωκᾶς, Βενέζης, Ἀθανασιάδης — Νόβας, Ζέρβας, Κουγέας, Χωρέμης, Καρούσος καθὼς ἐπίσης ὁ εἰσαγγελεὺς τοῦ Ἀρείου Πάγου κ. Κιουσόπουλος, οἱ μουσουργοὶ καὶ μαέστροι κ. κ. Φαραντάτος, Εὐαγγελάτος, Σκλάβος, Βαβαγιάννης, Παρίδης, Παλλάντιος καὶ ἄλλοι, ὁ κύριος ἐκτελεστὴς τοῦ φιλολογικοῦ μνημοσύνου μουσουργὸς Πέτρος Πετρίδης, ἄρχισε νὰ ὁμιλῇ, κάθε ἄλλο παρά μὲ σεβασμό, μπροστὰ στὴν τέφρα του, γιὰ τὴν ζωή καὶ τὸ ἔργο τοῦ Μητρόπουλου, τονίζοντας τὰ κατ' αὐτὸν ἐλαττώματα καὶ ἀποσιωπῶντας κατὰ τὸ δυνατὸν τὴν ἀναγνωρισθεῖσα παγκοσμίως παλύπλευρη δράσι του ὡς μαέστρου.

Ὁ ὁμιλητὴς τοῦ «φιλολογικοῦ μνημοσύνου» τοῦ Δημήτρη Μητρόπουλου σέ ἐντελῶς ἀδικαιολόγητη καί ἀπαράδεκτη γιά τήν περίπτωσι ἀνάλυσι τῆς ψυχοσυνθέσεως τοῦ μεγάλου Ἕλληνος καλλιτέχνου, ἀνέφερε μεταξὺ ἄλλων ὅτι ὁ Μητρόπουλος εἶχε ἕνα ψυχικὸ τραῦμα ἀπὸ τὴν παιδική του ἡλικία, ἀγνώστου προελεύσεως. Σ' αὐτὸ ἀργότερα προσέθεσε ἕνα ἄλλο μεγαλύτερο ψυχικὸ τραῦμα: Πίστευε ὅτι εἶχε ταλέντο συνθέτη, ἔχασε πολύτιμα χρόνια ἀσχολούμενος μέ τήν σύνθεσι ὥσπου μιά μέρα, κάπως ἀργά βέβαια, ἔμαθε, καταλάβε ὅτι ἦταν χαμένος καιρὸς ἡ προσήλωσίς του στήν σύνθεσι. "Υστερα πῆρε κι' ἄλλη ἀπογοήτευσι ὡς ἐκτελεστής. Βέβαια, εἶχε παίξει δυό-τρεῖς φορές μέ ἐπιτυχία ὡς μαέστρος καί πιανίστας τό 3ο κοντσέρτο τοῦ Προκόφιεφ, ἀλλά ὅταν θέλησε νά συνεγείρη μέ τό 2ο κοντσέρτο τοῦ Μπράμς ἀπέτυχε οἰκτρά. "Ημουν παρών σ' αὐτή τήν ἀποτυχία του, στό Παρίσι καί ἀπό τίς πρῶτες σειρές πού καθόμουν, στήν σάλα ὅπου δινόταν τό κοντσέρτο, ἔζησα τήν ἀγωνία τοῦ Μητρόπουλου νά τά βγάλη πέρα. Θυμᾶμαι πόσο πολύ ἦταν ἱδρωμένο τό πρόσωπό του καί μετά πόση μεγάλη ἡ ἀποτυχία του. "Αν δέν εἶχε συμβῆ αὐτό, ὁ Μητρόπουλος, ἀσχολούμενος μόνον μέ τήν διεύθυνσι, θά εἶχε γίνει 10 χρόνια νωρίτερα διάσημος. Εὐτυχῶς ὅμως κατάλαβε ἐν συνεχείᾳ ποιό δρόμο ἔπρεπε νά διαλέξη καί πῆγε στήν Μιννεάπολι.

Ἐν συνεχείᾳ ὁ Πέτρος Πετρίδης ἐπρεψε τά πυρά του σέ ὡρισμένες ἡλικιωμένες κυρίες, οἱ ὁποῖες μαινόμενες καί ἐξαλλες ἐξύφωναν μέ τό παραμικρό τόν Μητρόπουλο, κολακεύοντάς τον ὅτι εἶναι ἡμίθεος καί ἄλλα παρόμοια. «Κατηγοριάζω αὐτές τίς κυρίες, εἶπε, γιατί δέν ἄφηναν τόν Μητρόπουλο νά προχωρήσῃ σωστά, γιατί τόν παρέσυραν πρώιμως σέ ψευδαισθήσεις».

Φυσικά, ὁ Πέτρος Πετρίδης δέν ἀπέφυγε νά παραδεχθῆ ὅτι ὁ Δημήτρης Μητρόπουλος ὑπῆρξε μεγάλος μαέστρος, τόσο στήν ὄπερα, ὅπου εἶχε δώσει τήν καλύτερη «Ἠλέκτρα» τοῦ Στράους, ὅσο καί στήν συμφωνική μουσική, ὅπου τά μοντέρνα ἔργα τόν ἀπησχόλησαν καί τόν ἀνέδειξαν Ἰδιαίτερα. «Σίγουρα — προσέθεσε—οἱ περισσότεροι ἀπό τούς σύγχρονους συνθέτες ὀφείλουν πολλά στόν μαέστρο Μητρόπουλο».

Τό τέλος τοῦ λόγου τοῦ Πέτρου Πετρίδη ἔγινε δεκτό μέ ἐλάχιστα χλιαρά χειροκροτήματα, ἐνῶ οὐδείς ἀπό τό κατάφωρα δυσφορήσαν ἀκροατήριο συνεχάρη τόν ὁμιλητήν. Ἀντιθέτως, κατά τήν ἔξοδό του ἀπό τήν αἴθουσα τελετῶν τῆς Ἀκαδημίας, ὁ Πέτρος Πετρίδης ἐδέχθη τήν ἐπίθεσι μιᾶς κυρίας (ὡς ἀνεφέρθη ὀνομάζεται Ἕλλη Λάμπρου), ἡ ὁποία τοῦ ἀπηύθυνε τήν φράσιν: «Σᾶς συλλυποῦμαι κ. Πετρίδη». Εἰς ἀπάντησιν ὁ Π. Πετρίδης, ἐκνευρισμένος προφανῶς, ἐδιαβολόστειλε τήν ἐν λόγω κυρίαν...

Τέλος, ἐγνώσθη ὅτι ὁ πρόεδρος τοῦ Δ. Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Κυριακίδης πού παρευρέθη στό «μνημόσυνο» τοῦ Δημήτρη Μητρόπουλου, στήν Ἀκαδημία, ἐζήτησε στό τέλος ἀπό τόν Πέτρο Πετρίδη τά χειρόγραφα τοῦ λόγου του, τά ὁποῖα ὅμως δέν τοῦ ἐδόθησαν μέ τήν δικαιολογίαν ὅτι δέν ἔχει κρατηθῆ ἀντίγραφον.

'Απόκομμα ΑΠΟΓΕΥΜΑΤΙΝΗΣ

ΤΟ ΧΡΟΝΟΓΡΑΦΗΜΑ

ΜΙΚΡΟΨΥΧΟΙ

ΤΟΥ ΑΛ. ΣΑΚΕΛΛΑΡΙΟΥ

Κάτι ἤξερε, φαίνεται, ὁ μακαρίτης ὁ Μητρόπουλος καὶ δὲν ἤθελε οὔτε ἡ στάχτη του νὰ ἔρθη στὴν Ἑλλάδα. Μήπως ἄραγε δὲν ἀγαποῦσε τὴν πατρίδα του; Κάθε ἄλλο. Τὴν λάτρευε. Αὐτό, τουλάχιστον, μᾶς τὸ βεβαιώνουν ὅλοι ὅσοι τὸν ἐγνώρισαν ἀπὸ κοντά. Τότε; Ἁπλούστατα: Ἤξερε καλὰ ὅτι ἐδῶ στὴν Ἑλλάδα ὅλα μποροῦνε νὰ τὰ συγχωρέσουνε οἱ Ἕλληνες σ' ἕναν συνέλληνα, ἐκτὸς ἀπὸ τὴν ἐπιτυχία. Καὶ ὁ Μητρόπουλος ἦταν ὁ ἐπιτυχημένος. Τὴν ἐπιτυχία τὴν μεγάλη, τὴν πλατειά, τὴν παγκόσμια δὲν μποροῦσε πιὰ νὰ τοῦ τὴν ἀμφισβητήσῃ κανεὶς χωρὶς νὰ διατρέξῃ τὸν κίνδυνο νὰ γίνῃ γελοῖος. Κι' ἔτσι οἱ μικρόψυχοι κατευθύνανε ἀλλοῦ τὰ πικρόχολα βέλη τοῦ φθόνου τους. Κι' ἦτανε πραγματικὰ ἀλγεινὴ ἡ ἐντύπωσις τῆς κοινῆς γνώμης ἀπὸ τὸν λόγο τοῦ ἀκαδημαϊκοῦ κ. Π. Πετρίδη στὴν ἐπίσημη τελετὴ ποὺ ὠργανώθηκε ἀπὸ τὴν Ἀκαδημία ἀκριβῶς γιὰ νὰ τιμηθῇ ἡ μνήμη τοῦ ἐκλιπόντος Ἕλληνος ἀρχιμουσικοῦ.

Δὲν θέλω νὰ σχολιάσω τὸν λόγο τοῦ κ. ἀκαδημαϊκοῦ. Δικαίωμά του ἀναφαίρετο νὰ ἔχῃ ὅποια γνώμη θέλει γιὰ τὸν Μητρόπουλο. Ἐγὼ μάλιστα προχωρῶ ἀκόμα περισσότερο: Παραδέχομαι ὅτι ὁ κ. ἀκαδημαϊκὸς εἶχε δίκηο. Τὸ λάθος του δὲν ἦταν ὅτι εἶχε αὐτὴ ἢ τὴν ἄλλη γνώμη γιὰ τὸν Μητρόπουλο. Τὸ λάθος του ἦταν ὅτι τὴν εἶπε. Κι' ὅτι τὴν εἶπε σὲ ἐπίσημη τελετὴ τῆς Ἀκαδημίας, ποὺ ὑποτίθεται ὅτι ἐκπροσωποῦσε. Μά, θὰ μοῦ πῆτε, τί νὰ κάνῃ ὁ χριστιανὸς ἀφοῦ αὐτὴ ἦταν ἡ γνώμη του; Νὰ μὴ μιλήσῃ. Θὰ μποροῦσε, δηλαδή, νὰ πῇ στοὺς συναδέλφους του:

—Κύριοι, μὲ συγχωρῆτε, ἀλλὰ ἐπειδὴ ἐγὼ ἔχω αὐτὲς καὶ αὐτὲς τὶς γνῶμες γιὰ τὸν μεταστάντα νομίζω ὅτι δὲν εἶμαι ὁ κατάλληλος γιὰ νὰ ἐκφωνήσω τὸν λόγο ποὺ θέλετε. Ἂς ἀναλάβῃ κανένας ἄλλος καλύτερα...

Γιατὶ δὲν τὸ ἔκανε αὐτὸ ὁ κ. Πετρίδης; Ἔτσι θὰ ἦταν ἐν τάξει καὶ μὲ τὸν ἑαυτό του καὶ μὲ τὴν Ἀκαδημία καὶ μὲ τὴν μνήμη τοῦ Μητροπούλου καὶ μὲ τὴν κοινὴ γνώμη.

«Ἡ μνήμη τοῦ Δημ. Μητρόπουλου, λένε στὴν σχετικὴ διαμαρτυρία τους τὰ συνεργαζόμενα λογοτεχνικὰ σωματεῖα, δὲν κινδυνεύει, βέβαια, ἀπὸ τὴν προφανῶς φθονερὴ σύνθεσι τοῦ ἄτυχου λόγου τοῦ κ. ἀκαδημαϊκοῦ. Μὰ τὸ ἐπίπεδο τοῦ πολιτισμοῦ μας πρέπει νὰ προστατευθῇ ἀπὸ τέτοιες ἀνάρμοστες ἐκδηλώσεις, σὰν κι' αὐτὴν ἀκριβῶς ποὺ ἐπετράπη νὰ γίνῃ κάτω ἀπὸ τὴν ἐπισημότερη στέγη τοῦ Ἀπόλλωνα καὶ τῶν Μουσῶν μέσα στὸ ἀνώτατο καὶ σεβάσμιο τέμενος τῶν Γραμμάτων, τῶν Ἐπιστημῶν καὶ τῶν Τεχνῶν μας».

Καὶ τὴν διαμαρτυρία αὐτὴ τὴν ὑπογράφει —εὐτυχῶς! — ἐκτὸς τῶν ἄλλων καὶ ἕνας ἀκαδημαϊκός: ὁ Στρατῆς Μυριβήλης. Εὐτυχῶς, γιατὶ ἔτσι τουλάχιστον πληροφορούμεθα ὅτι ὑπάρχουν καὶ ἀκαδημαϊκοὶ ἄξιοι νὰ βρίσκωνται στὴν Ἀκαδημία.

ΑΛ. ΣΑΚΕΛΛΑΡΙΟΣ

ΤΑ ΝΕΑ

Τρίτη 13 Δεκεμβρίου 1960

ΤΟ ΣΚΑΝΔΑΛΟ ΤΗΣ ΑΚΑΔΗΜΙΑΣ

Ο ΑΚΑΔΗΜΑΪΚΟΣ ΠΕΤΡΙΔΗΣ ΔΙΕΣΤΡΕΨΕ ΤΗΝ ΑΛΗΘΕΙΑ ΓΙΑ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟ

ΑΘΗΣ ΕΠΙΜΟΝΗ ΣΤΙΣ ΑΔΥΝΑΜΙΕΣ ΤΟΥ

Ζωηρὴ ἐκπληξι καὶ ἀγανάκτησι ἐπροξένησε στὸν καλλιτεχνικὸ κόσμο καὶ τὴν εὐρυτέραν Κοινὴν Γνώμην τὸ σκάνδαλο ποὺ ἀπεκάλυψαν χθὲς τὰ «Νέα» καὶ τὸ ὁποῖον ἐβδομιουργήθη τὸ περασμένο Σάββατο στὸ Φιλολογικὸ Μνημόσυνο τοῦ Δημήτρη Μητρόπουλου ποὺ ἐτέλεσε ἡ Ἀκαδημία Ἀθηνῶν. Ὅπως εἶναι ἤδη γνωστό, ὁ μουσουργὸς καὶ ἀκαδημαϊκὸς κ. Πέτρος Πετρίδης, στὸν «ἐπιμνημόσυνο» λόγο, ποὺ ἐξεφώνησε ἐξ ὀνόματος τῆς Ἀκαδημίας, γιὰ τὴν καλλιτεχνικὴ προσωπικότητα τοῦ Μητρόπουλου», οὔτε λίγο, οὔτε πολύ, προσπάθησε νὰ μειώσῃ τὴν ἀξίαν τοῦ... τιμωμένου, ὡς ἀνθρώπου καὶ καλλιτέχνου, μιλώντας περὶ «ψυχικῶν τραυμάτων» καὶ ἀποτυχιῶν του ὡς συνθέτου καὶ ἐκτελεστοῦ, καὶ νὰ ἀποσιωπήσῃ σχεδὸν τὴν παγκοσμίως ἀναγνωρισμένη ἀξία καὶ δράσι του ὡς μαέστρου! Ἀναλογη ἔκπληξι καὶ δυσφορία αἰσθάνθηκαν καὶ πολλὰ μέλη τῆς Ἀκαδημίας Ἀθηνῶν, ἡ ὁποία εἶναι ἐκτεθειμένη ἀπὸ τὴν ἐκφώνησιν στὴν αἴθουσα τῶν τελετῶν τοῦ Ἱδρύματος, ἐνὸς λόγου τόσον ἀσυμβιβάστου καὶ ἀπαραδέκτου γιὰ φιλολογικὸ μνημόσυνο, ποὺ ἀναφερόταν μάλιστα σὲ μιὰ τόσο μεγάλη καλλιτεχνικὴ ἀξία σὰν τὸν Δημήτρη Μητρόπουλο, ποὺ ἦταν ἐπίτιμον μέλος της.

Μετὰ τὴν ἀποκάλυψιν τοῦ σκανδάλου Πετρίδη, συντάκτης τῶν «Νέων» συνηντήθη μὲ τὸν μουσουργὸ Πέτρο Πετρίδη, ὁ ὁποῖος ἐδήλωσε τὰ ἑξῆς:

«Τοῦτο μόνον ἔχω νὰ ἀπαντήσω στοὺς χαρακτηρισμοὺς τῆς ἐφημερίδος σας περὶ «σκανδάλου πρώτου μεγέθους» ἐξ ἀφορμῆς τοῦ λόγου μου γιὰ τὸν Μητρόπουλο: Παρουσίασα τὸν Μητρόπουλο στὶς πραγματικές του διαστάσεις. Πέραν αὐτοῦ δὲν ἔχω τίποτε ἄλλο νὰ προσθέσω καὶ σὲ κανένα ἄλλο σχόλιο πρόκειται νὰ προβῶ».

'Αλλ' ὁ μουσουργὸς Πέτρος Πετρίδης, ἰσχυριζόμενος ὅτι ὁ Μητρόπουλος ἀπέτυχε ὡς πιανίστας, δὲν τὸν παρουσιάζει καθόλου στὶς πραγματικές του διαστάσεις, γιατί, ἁπλούστατα, οὐδέποτε ὁ Μητρόπουλος ἀπέτυχε ὡς πιανίστας. Ὁ κ. Π. Πετρίδης ἰσχυρίσθη ὅτι παρέστη μάρτυς τῆς ἀποτυχίας τοῦ Μητρόπουλου κατὰ τὴν ἐκτέλεσιν τοῦ 2ου κοντσέρτου γιὰ πιάνο καὶ ὀρχήστρα τοῦ Μπράμς στὴν Ἀθήνα, στὰ «Ὀλύμπια», καὶ ὅτι ἀπ' τὴν πρώτη σειρὰ ποὺ καθόταν ἔβλεπε καθαρὰ τὴν ἀγωνιώδη προσπάθεια τοῦ Μητρόπουλου, ποὺ ἱδρωμένος καὶ ξαναΐδρωνε γιὰ νὰ τὰ βγάλη πέρα. Καὶ πρόσθεσε ὅτι ἡ ἴδια ἀποτυχία τὸν περίμενε στὸ Παρίσι τὸ 1933. Ὅμως, τελείως ἀντίθετη εἰκόνα παρουσιάζουν οἱ δημοσιευθεῖσες στὶς ἐφημερίδες τῆς ἐποχῆς κριτικές!

«Ματέν» (Παρίσι, 6 Μαρτίου 1933): «Τέλος, ὁ ἐκτελεστής, ἑρμήνευσε μὲ ἀνώτερο τρόπο ἕνα κοντσέρτο τοῦ Μπράμς κρατώντας συγχρόνως τὸ μέτρο μὲ μιὰ ἐνεργητικὴ κίνησι καθισμένος στὸ ταμπουρὲ τοῦ πιανίστα. ALFRED BRUNEAU».

Κορεσπονντὰνς Χαβὰς (Παρίσι, 6 Μαρτίου 1933): «Καμμιὰ λεπτομέρεια, κομμιὰ ἀπόχρωσι δὲν τοῦ ξεφεύγει. Τὸ ἴδιο ἰσχύει ὅταν ὁ Μητρόπουλος βρίσκεται στὸ πιάνο ὅπου κατορθώνει νὰ συμφιλιώσῃ τὴν λεπτὴ ἀποστολὴ τοῦ σολίστ μὲ τὶς χίλιες φροντίδες τοῦ μαέστρου. Ὡς πιανίστας ὁ Μητροπουλος διαθέτει ἕνα πληρέστατο καὶ ἀσφαλέστατο παίξιμο, πού συνδυάζει τὸ μπρίο μὲ τὴν μεγαλύτερη δυνατὴ λεπτότητα, χάρι σ' ἕνα ἐξαιρετικὰ εὐλύγιστο ετουσέ». Ἡ ἐκτέλεσις ἀποκτᾶ ἔτσι μιὰ δύναμι καὶ ἕνα ἀνάγλυφο χαρακτῆρα, πού ἀποτελοῦν καὶ τὴν ἀξία της. Μ.Μ.».

«Νιού Γιόρκ Χέραλντ» (Παρίσι 7 Μαρτίου 1933): «Στό κοντσέρτο τοῦ Μπράμς ὁ Μητρόπουλος ἀπέδειξε ὅτι εἶναι ἕνας ἔξοχος πιανίστας, πλήρως διαποτισμένος μὲ τὸ ἔργο πού διηύθυνε».

«Λὰ Λιμπερτὲ» (Παρίσι, 7 Μαρτίου 1933): «Ὁ Μητρόπουλος διηύθυνε θαυμάσια! Μετὰ ἔπαιξε ἕνα κοντσέρτο γιὰ πιάνο τοῦ Μπράμς, διευθύνοντας συγχρόνως τὴν ὀρχήστρα μὲ τὸ χέρι, ἔποτε μποροῦσε, μὲ τὸ κεφάλι, μὲ τοὺς ὦμους καὶ κυρίως μὲ τὸ «κλαβιέ». Ξέρετε ὅτι ὁ Μητρόπουλος εἶναι ἕνας πολὺ μεγάλος ἐκτελεστής! Μέ ἄλλα λόγια, ἕνας ἀπὸ τοὺς ἐκπληκτικώτερους μουσικοὺς τῆς παρούσης στιγμῆς. ROBERT DEZARNAUX».

«Χρόνος» (Παρίσι, 11 Μαρτίου 1933): «Καθόλου λιγώτερο ἀξιόλογος πιανίστας ἀπό μαέστρος, ὁ κ. Μητρόπουλος ἔπαιξε διευθύνοντάς το μὲ τὸ ἐλεύθερο χέρι του ἢ ἀκόμη μ' ἕνα δάχτυλο, μὲ τὸ κεφάλι ἢ μὲ τὰ μάτια στὰ γρήγορα μέρη ἢ στὰ ἀσκόρτα τῶν δέκα, ἢ περισσότερων ἤχων, τό κοντσέρτο τοῦ Μπράμς. Ζωντανὴ ἐκτέλεσις, ὁμολογουμένως. FLORENT SCHMITT».

Ποῦ εἶναι λοιπὸν ἡ ἀποτυχία τοῦ πιανίστα Μητρόπουλου» πού θυμήθηκε νά ἀναφέρη στό φιλολογικό μνημόσυνό του ὁ ὁμιλητής τῆς Ἀκαδημίας κ. Πέτρος Πετρίδης; Ἀλλά κι' ἄν ἀκόμα εἶχε ἀποτύχει σέ μιά ἐμφάνισί του ὡς πιανίστας ὁ Μητρόπουλος, αὐτό θά μποροῦσε νά θεωρηθῆ ὡς στοιχεῖο καί ἀπόδειξις ὅτι ὁ Μητρόπουλος ἦταν ἕνας ἀποτυχημένος πιανίστας; Δέν εἶναι πιό σωστό νά κρίνεται ἕνας καλλιτέχνης ἀπό τήν ὅλη του δράσι καί ὄχι ἀπό μιά καί μόνη ἐμφάνισί του, εἴτε αὐτή εἶναι ἐπιτυχής εἴτε ὄχι;

"Υστερα, γιατί ὁ κ. Πετρίδης πού ἀπέρριψε τόν συνθέτη καί τόν πιανίστα Μητρόπουλο γιά νά ἀναγνωρίση μόνον τόν μαέστρο Μητρόπουλο, περιωρίστηκε νά ἀναφερθῆ σέ γεγονότα πού κάθε ἄλλο παρά παρουσίαζαν τόν μαέστρο Μητρόπουλο στίς «πραγματικές του διαστάσεις»; Γιατί εἶναι γεγονός ὅτι ὁ κ. Πετρίδης ἀνεφέρθη μόνον στόν μαέστρο Μητρόπουλο τῆς Μιννεαπόλεως, τῆς «Ἠλέκτρας» τοῦ Στράους καί τῆς «Φόρτσα ντέλ ντεστίνο» λησμονώντας ἢ ἀποφεύγοντας νά ἀναφέρη τόν μαέστρο Μητρόπουλο τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, δηλαδή τήν κυριώτερη καί ἀποδοτικώτερη περίοδο τῆς ὅλης καλλιτεχνικῆς σταδιοδρομίας τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ.

Γεγονός εἶναι ὅτι ὁ Πέτρος Πετρίδης προέβη σέ μία ἀήθη πρᾶξι: Ἐπεχείρησε νά σμικρύνη τήν ἀναλλοίωτη μεγάλη προσωπικότητα τοῦ Δημήτρη Μητρόπουλου, σφάντα μέρες ὕστερα ἀπό τόν ἀδόκητο θάνατό του μέσα στό μεγαλύτερο Λυρικό Θέατρο τοῦ κόσμου, στήν Σκάλα τοῦ Μιλάνου. Καί χωρίς νά σεβασθῆ οὔτε τήν τέφρα τοῦ νεκροῦ Μητρόπουλου πού βρισκόταν ἐμπρός στά μάτια του, οὔτε τόν χῶρο τῆς Ἀκαδημίας, οὔτε τήν περίστασι, οὔτε τό ἀκροατήριο τό ὁποῖο ἀποτελοῦσαν ὑπουργοί, ἀκαδημαϊκοί, ἄνθρωποι τῶν Τεχνῶν καί τῶν Γραμμάτων, περιωρίσθηκε νά πῆ τί δέν ἦταν ὁ Δημήτρης Μητρόπουλος καί ὄχι τί ἦταν ὁ Δημήτρης Μητρόπουλος. Δέν ἀποκλείεται νά μήν ἤξερε ὁ Πέτρος Πετρίδης κάτι πού ἤξεραν παντοῦ ὅλοι ὅσοι σχετίζονταν μέ τήν μουσική: "Οτι ὁ Δημήτρης Μητρόπουλος ἦταν μιά ΜΕΓΑΛΗ ΜΟΡΦΗ. Ἀπόδειξις ὅτι ὁ μουσικός κόσμος τῶν πέντε ἠπείρων θρηνεῖ ἀκόμη τόν θάνατό του μέ λόγια σάν κι' αὐτά πού βρίσκονται σήμερα τυπωμένα μαζί μέ τήν φωτογραφία του, σέ πένθιμο πλαίσιο, στό πρόγραμμα τῶν παραστάσεων τῆς "Οπερας τῆς Βιέννης:

«Στίς 2 Νοεμβρίου 1960 πέθανε στό Μιλάνο ὁ Δημήτρης Μητρόπουλος. Ὁ κόσμος εἶχε γίνει φτωχότερος κατά ἕναν μεγάλο ἄνδρα. Ὁ Δημήτρης Μητρόπουλος δέν ἦταν μονάχα ἕνας ἀπό τούς πιό ξεχωριστούς ἀρχιμουσικούς, ἕνα φαινόμενο δικαίως παροιμιώδους μνήμης, τοῦ ὁποίου οἱ ἑρμηνεῖς μουσικῶν ἔργων, τόσο τῆς "Οπερας ὅσο καί τῆς Συναυλίας, θά μείνουν ἀλησμόνητες καί μάλιστα θά περάσουν στήν Ἱστορία τῆς Μουσικῆς. Ὁ Δημήτρης Μητρόπουλος ἦταν ἐπίσης ἕνας καλός ἄνθρωπος, πάντα ἕτοιμος νά βοηθήση τόν πλησίον του καί, πρό πάντων, γεμάτος ταπεινοφροσύνη μπροστά στόν Θεό καί στά πλάσματά του καθώς καί μπροστά στήν Τέχνη. Καί τοῦτο ἀσφαλῶς τό ἐννοιωσε ὁ καθένας πού εἶδε ποτέ τόν Δημήτρη Μητρόπουλο πάνω στό βάθρο τοῦ ἀρχιμουσικοῦ καί πού δέχθηκε καί μέ τό αὐτί καί μέ τήν καρδιά τήν μουσική πού ἑρμήνευε Ἐκεῖνος».

«ΑΚΡΟΠΟΛΕΩΣ»

13 ΔΕΚ. 1960

'Η ὁμιλία τοῦ Πετρίδη διὰ τὸν Δημ. Μητρόπουλον

Τὰ δυσμενῆ σχόλια

'Η ὁμιλία τοῦ ἀκαδημαϊκοῦ Πέτρου Πετρίδη πού ἐδόθη τὸ Σάββατον τὸ ἀπόγευμα εἰς τὴν 'Ακαδημίαν 'Αθηνῶν διὰ τὸν Δημήτρη Μητρόπουλον ἔδωσεν ἀφορμὴν εἰς ὡρισμένα σχόλια διότι εἰς αὐτὴν ὑπῆρχαν μερικὲς κρίσεις ποὺ ἐθεωρήθη ὅτι δὲν εἶχαν θέσιν εἰς τὸ πνευματικὸν μνημόσυνον ποὺ ὠργάνωσε ἡ 'Ακαδημία 'Αθηνῶν διὰ τὸν μεγάλον "Ελληνα ἀρχιμουσικόν. Συγκεκριμένως ὁ κ. Πετρίδης διετύπωσε δυσμενεῖς ἀπόψεις διὰ τὸν Μητρόπουλον, ὡς συνθέτην καὶ ὡς πιανίσταν, ἀλλ' ἐξῆρε τὴν δράσιν του ὡς μαέστρου μεγάλης κλάσεως. Εἶνε πρόδηλον, ὅτι τὰ σημεῖα ἐκεῖνα τῆς ὁμιλίας του ποὺ περιεῖχαν καὶ μὴ ἐπαινετικὰ σχόλια ἀπῆχησαν δυσμενῶς εἰς τὸ ἀκροατήριον καὶ μία μάλιστα κυρία μετὰ τὸ τέλος τῆς ἐκδηλώσεως ἐπετίμησε ζωηρῶς τὸν ὁμιλητήν. Σχετικῶς διεδόθη, ὅτι χθὲς ποὺ συνῆλθεν ἡ ὁλομέλεια τῆς 'Ακαδημίας θὰ ἐγίνετο εἰδικὴ συζήτησις. Παρεσχέθη ὅμως, ἐν προκειμένῳ ἡ πληροφορία ὅτι κρίνεται ὅτι δὲν ὑφίσταται κανένα ζήτημα διὰ τὴν 'Ακαδημίαν, διότι φυσικὰ ὁ κ. Πετρίδης ἔχει τὴν εὐθύνην τῶν λεγομένων του καὶ αἱ κρίσεις του ἐν πάσῃ περιπτώσει δὲν ἀφεώρων τὴν παγκοσμίως ἀνεγνωρισμένην ἀξίαν τοῦ Μητροπούλου ὡς μαέστρου.

«ΕΛΕΥΘΕΡΙΑ»

Τρίτη 13 Δεκεμβρίου 1960

Ὅταν ἔχη κανεὶς ἐπιφυλάξεις, οἱασδήποτε φύσεως, διὰ τὸ πρόσωπον καὶ τὸ ἔργον ἑνὸς νεκροῦ, τοῦ ὁποίου τιμᾶται ἐπισήμως ἡ μνήμη, δὲν δέχεται νὰ ὁμιλήσῃ κατὰ τὴν διάρκειαν τοῦ φιλολογικοῦ μνημοσύνου του. Δηλώνει, ἁπλούστατα, ὅτι κωλύεται καὶ ἐπιφυλάσσει εἰς ἑαυτὸν τὸ δικαίωμα νὰ ἐκθέσῃ εἰς ἄλλην εὐκαιρίαν τὰς ἀπόψεις του— προφορικῶς ἢ γραπτῶς — καὶ πάντως εἰς τόνον καὶ ὕφος ἀπηλλαγμένον κάθε πάθους. Αὐτὸ ἐπιβάλλει ἡ στοιχειώδης εὐπρέπεια. Ὁ ἀκαδημαϊκὸς κ. Πετρίδης, ἐν τούτοις, ὁ ὁποῖος ὡμίλησε τὸ παρελθὸν Σάββατον κατὰ τὴν διάρκειαν τοῦ φιλολογικοῦ μνημοσύνου τοῦ Δημητρίου Μητροπούλου εἰς τὴν 'Ακαδημίαν, ἠγνόησε τὸν κανόνα τοῦτον καὶ ὅπως ἦτο φυσικόν, ἐπροκάλεσε τὴν ἔντονον δυσφορίαν τῶν παρισταμένων καὶ τὴν ὀδυνηρὰν ἔκπληξιν τῆς κοινῆς γνώμης. Οἱ διεκδικοῦντες τὴν πνευματικὴν ἡγεσίαν τῆς χώρας ὀφείλουν νὰ παρέχουν ὑποδείγματα ὑψηλόφρονος ἤθους πρὸς τοὺς πολλούς— ὄχι νὰ ὑπολείπωνται αὐτῶν, διότι τότε μόνον ὀργῆς ἢ μᾶλλον οἴκτου εἶναι ἄξιοι.

ΑΠΟ ΤΟ ΒΗΜΑΤΟΣ

13 ΔΕΚ. 1960

ΕΙΣ ΤΗΝ ΑΚΑΔΗΜΙΑΝ ΑΘΗΝΩΝ

ΤΟ ΜΝΗΜΟΣΥΝΟΝ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Πῶς ὁ ἀκαδημαϊκὸς κ. Π. Πετρίδης παρουσίασε τὰς ἐπιτυχίας καὶ τὰς ἀποτυχίας τοῦ μεγάλου καλλιτέχνου

Η ΟΜΙΛΙΑ ΠΟΥ ΕΠΡΟΚΑΛΕΣΕ ΘΟΡΥΒΟΝ

Ἡ Ἀκαδημία Ἀθηνῶν ἀπεφάσισε νὰ ἐκπληρώσῃ τὸ περασμένο Σάββατο, μὲ μιὰ ἐκτακτη συνεδρία τῆς ὁλομελείας της, τὸ χρέος της πρὸς τὴν μνήμη τοῦ Δημήτρη Μητροπούλου, ὁ ὁποῖος δὲν ὑπῆρξε μονάχα, ἀπὸ πολλὰ χρόνια, ἀντεπιστέλλον καὶ κατόπιν ἐπίτιμον μέλος της, ἀλλὰ καὶ ἡ κορυφαία μουσικὴ φυσιογνωμία ποὺ ἐγέννησε ἡ νεωτέρα Ἑλλάς. Ὁμιλητὴς αὐτῆς τῆς συνεδρίας, στὴν ὁποία εἶχε δοθῆ ὁ χαρακτήρας φιλολογικοῦ μνημοσύνου, ἦταν ὁ μουσουργὸς καὶ ἀκαδημαϊκὸς κ. Πέτρος Πετρίδης.

Εἴθισται, σὲ τέτοιες περιπτώσεις, νὰ πλέκεται τὸ ἐγκώμιο τοῦ ἐκλιπόντος, νὰ ἐξαίρωνται δηλαδὴ οἱ ἀρετές του καὶ νὰ παραλείπωνται οἱ τυχὸν ἀδυναμίες, ποὺ δὲν ἔλειψαν, ἄλλωστε, ἀπὸ κανένα ἀπὸ τοὺς ἐπιφανεῖς ἄνδρες ποὺ ἀναφέρει ἡ ἱστορία. Καὶ προκειμένου γιὰ μιὰ μουσικὴ φυσιογνωμία πρώτου μεγέθους, ἡ ὁποία, ἐπὶ πλέον, εἶναι παγκόσμιας καθιερώσεως,

Ἀπόκομμα ΝΕΩΝ
Χρονολογία 14 ΔΕΚ. 1960

Μέ τήν ὑπογραφήν καί τοῦ ἀκαδημαϊκοῦ Στράτη Μυριβήλη

ΤΑ ΛΟΓΟΤΕΧΝΙΚΑ ΣΩΜΑΤΕΙΑ ΑΠΟΔΟΚΙΜΑΖΟΥΝ ΤΟΝ ΥΒΡΙΣΤΗΝ ΤΗΣ ΜΝΗΜΗΣ ΜΗΤΡΟΠΟΥΛΟΥ, ΑΚΑΔΗΜΑΪΚΟΝ Π. ΠΕΤΡΙΔΗΝ

«Εὗρε τήν εὐκαιρίαν νά ἐπιτεθῆ καί νά σπιλώση»

Ἡ πρωτοφανής στά πνευματικά ἤθη τοῦ τόπου ἀπρέπεια, τήν ὁποίαν διέπραξε τό περασμένο Σάββατο ὁ ἀκαδημαϊκός κ. Π. Πετρίδης, ἀποπειραθείς νά σπιλώση τήν μνήμη τοῦ Δημήτρη Μητρόπουλου, σέ ἐπίσημη τελετή πού ὀργανώθησε ἀπό τήν Ἀκαδημία γιά νά τιμήση ἀκριβῶς τήν μνήμη τοῦ Μεγάλου μουσικοῦ, κρατεῖ σέ ἀναβρασμό τόν καλλιτεχνικό κόσμο καί γενικώτερα τήν Κοινή Γνώμη.

— Γενική ὑπῆρξεν ἡ ἐπίκρισις ἐναντίον τοῦ κ. ἀκαδημαϊκοῦ, εὐθύς ὡς ἐγνώσθη εὐρύτερα ἀπό τό δημοσίευμα τῶν «Νέων» τῆς Δευτέρας, ἡ φθονερή καί μικρόψυχη ἐπίθεσις πού ἐπεχείρησε ἐναντίον τῆς μνήμης τοῦ Μεγάλου ἀρχιμουσικοῦ.

Ο ΛΟΓΟΤΕΧΝΙΚΟΣ ΚΟΣΜΟΣ ΑΠΟΔΟΚΙΜΑΖΕΙ ΤΟΝ ΥΒΡΙΣΤΗΝ

Μπροστά στήν γενική κατάπληξιν συνῆλθαν χθές ἐκτάκτως οἱ Διοικήσεις τῶν συνεργαζομένων τριῶν Λογοτεχνικῶν Σωματείων καί ἀπεδοκίμασαν μετά ἐδελιγμίας τόν ὑβριστήν τῆς μνήμης τοῦ Μητρόπουλου ἀκαδημαϊκόν κ. Π. Πετρίδην.

— Τήν δημοσιευομένην κατωτέρω ἀποδοκιμασίαν τους, ἡ ὁποία ὁμιλεῖ περί «ἀπρεποῦς θεάματος», «εὐκαιρίας σπιλώσεως», «ἀναξίας» καί «φθονερῆς» πράξεως, ὑπογράφει — πρός τιμήν του — καί ὁ συνάδελφος τοῦ κ. Πετρίδη ἀκαδημαϊκός κ. Στράτης Μυριβήλης.

— Ἡ διαμαρτυρία καί τῶν τριῶν Λογοτεχνικῶν Σωματείων ἔχει ὡς ἑξῆς:

«Τά συνεργαζόμενα λογοτεχνικά σωματεῖα: 1) Ἐθνική Ἑταιρεία Λογοτεχνῶν τῆς Ἑλλάδος, 2) Ἑταιρεία Ἑλλήνων Λογοτεχνῶν καί 3) Σύνδεσμος Ἑλλήνων Λογοτεχνῶν, αἰσθάνονται τήν ὑποχρέωσιν νά διαμαρτυρηθοῦν ἐντονώτατα, γιά τήν ἐντελῶς ἀνάρμοστη κι' ἀδικαιολόγητη στάση τοῦ ἐπίσημου ὁμιλητῆ τῆς Ἀκαδημίας Ἀθηνῶν στό προχθεσινό πνευματικό μνημόσυνο, πού διοργανώθηκε στήν αἴθουσά της σάν ἀπόδοση τιμῆς στόν ἐκλιπόντα μεγάλο Ἕλληνα ἀρχιμουσικό Δημήτρη Μητρόπουλο.

Τό ἀπρεπές θέαμα ἐντεταλμένου ὁμιλητῆ, πού ἄν διεφώνει δέν θἄπρεπε νά ἀναλάβη κάν νά ἐκπροσωπήση τό "Ἱδρυμα, ἀλλά πού βρῆκε μᾶλλον τήν εὐκαιρία νά ἐπιτεθῆ καί νά σπιλώση, ἀντί νά ὑμνήση, τή μνήμη τοῦ τιμώμενου συναδέλφου του, εἶναι καθ' ἑαυτό ἀνάξιο καί τοῦ σκοποῦ τῆς ἐπίσημης γιορτῆς καί ἐξέθεσε βέβαια καί τό ἀνώτατο πνευματικό μας "Ἱδρυμα, πού δέν ἔπρεπε νά παραδώση στά χέρια τοῦ κ. Πέτρου Πετρίδη τήν ἀπόδοση τιμῆς στό Μητρόπουλο.

Γι' αὐτό, τό λόγο, τά συνεργαζόμενα λογοτεχνικά σωματεῖα, σάν φορεῖς κι' αὐτά τοῦ πνευματικοῦ καί καλλιτεχνικοῦ μας πολιτισμοῦ, ἀποδοκιμάζουν μέ ἔκπληξη καί πίκρα τό ἀδικαιολόγητο αὐτό συμβάν κατά τῆς μνήμης ἑνός μεγάλου καλλιτέχνη, ἀδιαμφισβήτητης διεθνοῦς φήμης, πού τίμησε τό ἑλληνικό ὄνομα καί πρόσφερε μέγιστες ὑπηρεσίες στήν ἀνάπτυξη τοῦ μουσικοῦ πνεύματος στή χώρα μας καί στό ἐξωτερικό.

Ἡ μνήμη τοῦ Δημ. Μητρόπουλου δέν κινδυνεύει βέβαια ἀπό τήν προφανῶς φθονερή σύνθεση τοῦ ἄτυχου αὐτοῦ λόγου τοῦ κ. Ἀκαδημαϊκοῦ. Μά τό ἐπίπεδο τοῦ πολιτισμοῦ μας πρέπει νά προστατευθῆ ἀπό τέτοιες ἀνάρμοστες ἐκδηλώσεις, σάν κι' αὐτή ἀκριβῶς πού ἐπετράπη νά γίνη κάτω ἀπό τήν ἐπισημότερη στέγη τοῦ Ἀπόλλωνα καί τῶν Μουσῶν, μέσα στό ἀνώτατο καί σεβάσμιο τέμενος τῶν Γραμμάτων, τῶν Ἐπιστημῶν καί τῶν Τεχνῶν μας.

Ὁ Πρόεδρος Ἐθνικῆς Ἑταιρείας Ἑλλήνων Λογοτεχνῶν ΣΤΡΑΤΗΣ ΜΥΡΙΒΗΛΗΣ. Ὁ Πρόεδρος Ἑταιρείας Ἑλλ. Λογοτεχνῶν ΛΕΩΝ ΚΟΥΚΟΥΛΑΣ. Ὁ Πρόεδρος Συνδέσμου Ἑλλήνων Λογοτεχνῶν Γ. ΣΤΑΜΠΟΛΗΣ».

ΓΕΝΙΚΗ ΚΑΤΑΚΡΑΥΓΗ ΓΙΑ ΤΟΝ ΛΟΓΟ ΤΟΥ ΠΕΤΡΙΔΗ

Γενική εἶναι ἡ κατακραυγή τοῦ Τύπου γιά τόν ἄθλιο λόγον πού ἐξεφώνησε ὁ κ. Π. Πετρίδης, γιά τόν Δημήτρη Μητρόπουλο, στό μνημόσυνο τοῦ μεγάλου Ἕλληνος μαέστρου, πού ὠργάνωσε ἡ Ἀκαδημία.

— "Ολος ὁ τύπος, ἀναφερόμενος στό σκάνδαλον, τό ὁποῖον ἐπροσημάνθησαν πρῶτα τά «Νέα», ἐπικρίνει τόν Π. Πετρίδην, ὁ ὁποῖος προσεπάθησεν ἐμπαθῶς νά ὑποτιμήση τόν διαπρεπῆ ἀρχιμουσικόν πού τόσον ἐτίμησε τό ἑλληνικόν ὄνομα.

«ΤΟ ΒΗΜΑ»: Ο ΠΕΤΡΙΔΗΣ ΞΕΚΙΝΗΣΕ ΑΠΟ ΑΥΘΑΙΡΕΤΗ ΑΦΕΤΗΡΙΑ

Οὕτω, στό «Βῆμα», δημοσιεύεται ἄρθρον τοῦ μουσικοῦ συνεργάτου του κ. Δίον. Γιατρᾶ, στό ὁποῖο, μεταξύ ἄλλων ἀναφέρονται καί τά ἑξῆς:

«Εἴθισται, σέ πολλές περιπτώσεις, νά πλέκεται τό ἐγκώμιο τοῦ ἐκλιπόντος, νά ἐξαίρωνται δηλαδή οἱ ἀρετές του καί νά παραλείπωνται οἱ τυχόν ἀδυναμίες, πού δέν ἔλειψαν, ἄλλωστε, ἀπό κανένα ἀπό τούς ἐπιφανεῖς ἄνδρες πού ἀναφέρει ἡ ἱστορία. Καί προκειμένου γιά μιά μουσική φυσιογνωμία πρώτου μεγέθους, ἡ ὁποία, ἐπί πλέον, εἶναι παγκόσμιας καθιερώσεως, ὅπως ἦταν ὁ Μητρόπουλος, ἕνα τέτοιο ἐγκώμιο δέν παρουσίαζε καμμιά δυσχέρεια γιά τόν ὁμιλητή. Ἀλλοιῶς ὅμως ἔκρινε ὁ κ. Πετρίδης. Προτίμησε νά ἀπομακρυνθῆ ὁλότελα ἀπό τήν παράδοση καί ἐπιχείρησε μιά ἀνάλυση τῆς προσωπικότητας τοῦ Δημήτρη Μητρόπουλου, στήν ὁποία συχνά ἐχρησιμοποίησε τό πρίσμα τῶν σύγχρονων ψυχαναλυτῶν, καί ὅπου προέβαλε, κατά κύριον λόγον, τίς ἀδυναμίες πού ὁ ἴδιος καταλογίζει στόν ἐκλιπόντα ἐπιφανῆ ἀρχιμουσικό».

— Ἐν συνεχείᾳ, ὁ μουσικός συνεργάτης τοῦ «Βήματος» ἀναφερόμενος στά λεχθέντα ἀπό τόν Π. Πετρίδη γιά ψυχικό τραῦμα, εἶπε τά ἑξῆς:

«Προκειμένου γιά τόν Μητρόπουλο, σ' αὐτές τίς σκοτεινές σπηλιές καί στά χοιμηλότερα ἀνταρείσματα τοῦ πανύψηλου βουνοῦ, προτίμησε νά σταθῆ κατά τό μέγιστο μέρος τῆς ὁμιλίας του ὁ κ. Πετρίδης, σέ σημεῖο πού νά δώση τήν ἐντύπωση ὅτι τόν ἐνδιέφεραν λιγώτερο οἱ ὑφηλές κορυφές, ἐκεῖνες πού ἔκαναν τόν Μητρόπουλο νά εἶναι ὁ Μητρόπουλος καί νά τιμηθῆ σ' ὅλα τά μεγάλα μουσικά κέντρα τοῦ Κόσμου. Καί γιά νά εἶναι συνεπής μέ τήν ψυχαναλυτική σκοπιά ἀπό τήν ὁποία ἐξήτασε τήν ὅλη μουσική του σταδιοδρομία, ἔλαβε μιά αὐθαίρετη ἀφετηρία: «Δέν εἶναι ἀπαραίτητο, εἶπε, νά εἶναι κανείς ψυχαναλυτής γιά νά συμπεράνη ἀπό τά ὡς ἄνω στοιχεῖα ὅτι κάποιος βαρύς ψυχικός τραυματισμός εἶχε θέσει τήν σκληρή του σφραγῖδα στήν παιδική, τρυφερή ψυχή τοῦ Μητρόπουλου. Θά παραμείνη, πιθανώτατα, ἐσαεί μυστήριο ποιός ἦταν ὁ ψυχικός τραυματισμός, ποιά τά αἴτιά του». Ἔτσι, μολονότι, οὔτε γνωρίζει, οὔτε εἶναι σέ θέση νά εἰκάση ποιός ἦταν ὁ ψυχικός αὐτός τραυματισμός, τόν ἔλαβε ὡς δεδομένο καί σ' αὐτόν ἐστήριξε τήν ὅλη διερεύνηση τῆς καλλιτεχνικῆς προσωπικότητος τοῦ Δημήτρη Μητρόπουλου, Στόν τραυματισμό αὐτόν ἀπέδωσε τήν ἀποτυχία του ὡς μουσουργοῦ, παραβλέποντας ὅτι δέν τόν ἐμπόδισε, ὡστόσο, νά ἐπιτύχη θριαμβευτικά ὡς ἀρχιμουσικός».

«ΕΛΕΥΘΕΡΙΑ»: ΕΙΝΑΙ ΑΞΙΟΣ ΟΡΓΗΣ — "Η ΜΑΛΛΟΝ ΟΙΚΤΟΥ

Ἐξ ἄλλου, ἡ «Ἐλευθερία», σέ χθεσινό σχόλιο πού ἐδημοσιεύθη στήν πρώτη σελίδα γράφει τά ἑξῆς:

«"Οταν ἔχει κανείς ἐπιφυλάξεις, οἱασδήποτε φύσεως, διά τό πρόσωπον καί τό ἔργον ἑνός νεκροῦ, τοῦ ὁποίου τιμᾶται ἐπισήμως ἡ μνήμη, δέν δέχεται νά ὁμιλήση κατά τήν διαρκειαν τοῦ φιλολογικοῦ μνημοσύνου του. Δηλώνει, ἁπλούστατα, ὅτι κωλύεται καί ἐπιφυλάσσει εἰς ἑαυτόν τό δικαίωμα νά ἐκθέση εἰς ἄλλην εὐκαιρίαν τάς ἀπόψεις του — προφορικῶς ἤ γραπτῶς — καί πάντως εἰς τόνον καί ὕφος ἀπηλλαγμένον κάθε πάθους. Αὐτό ἐπιβάλλει ἡ στοιχειώδης εὐπρέπεια. Ὁ ἀκαδημαϊκός κ. Πετρίδης, ἐν τούτοις, ὁ ὁποῖος ὡμίλησε τό παρελθόν Σάββατον κατά τήν διάρκειαν τοῦ φιλολογικοῦ μνημοσύνου τοῦ Δημητρίου Μητροπούλου εἰς τήν Ἀκαδημίαν, ἠγνόησε τόν κανόνα τοῦτον καί ὅπως ἦτο φυσικόν, ἐπροκάλεσε τήν ἔντονον δυσφορίαν τῶν παρισταμένων καί τήν ὀδυνηράν ἔκπληξίν τῆς κοινῆς γνώμης. Οἱ διεκδικοῦντες τήν πνευματικήν ἡγεσίαν τῆς χώρας ὀφείλουν νά παρέχουν ὑποδείγματα ὑφηλόφρονος ἤθους πρός τούς πολλούς — ὄχι νά ὑπολείπωνται αὐτῶν, διότι τότε μόναν ὀργῆς ἤ μᾶλλον οἴκτου εἶναι ἄξιοι».

«ΑΝΕΥΛΑΒΗΣ» Η ΟΜΙΛΙΑ ΚΑΙ «ΑΛΓΕΙΝΗ» Η ΕΝΤΥΠΩΣΙΣ

Ἐπίσης ἡ «Καθημερινή», ἀναφερομένη στόν λόγο τοῦ Π. Πετρίδη τονίζει ὅτι οὗτος «ἐθεωρήθη ἀνευλαβής διά τόν ἐκλιπόντα ἀρχιμουσικόν».

— Ἡ «Ἀποφόλιος» ἔγραψε ὅτι ἡ ὁμιλία τοῦ Π. Πετρίδη «ἔδωσε ἀφορμήν εἰς ὡρισμένα σχόλια, διότι εἰς αὐτήν ὑπῆρχαν μερικές κρίσεις πού ἐθεωρήθη ὅτι δέν εἶχαν θέσιν εἰς τό πνευματικόν μνημόσυνον πού ὠργάνωσε ἡ Ἀκαδημία Ἀθηνῶν διά τόν μεγάλον Ἕλληνα ἀρχιμουσικόν», καί ὅτι οἱ κρίσεις του «ἀπήχησαν δυσμενῶς εἰς τό ἀκροατήριον».

— Ὑπό τό αὐτό πνεῦμα ἔγραψε καί ὁ «Ἑθνικός Κῆρυξ».

— Τέλος, ἡ «Αὐγή» ἔγραψε ὅτι «ἡ ὁμιλία τοῦ Π. Πετρίδη προκάλεσε ἀλγεινή ἐντύπωση στούς μουσικούς κύκλους γιά τούς ἀπαράδεκτους χαρακτηρισμούς του γιά τόν μεγάλο "Ελληνα ἀρχιμουσικό».

ΕΠΙΜΝΗΜΟΣΥΝΗ ΤΕΛΕΤΗ ΠΡΟ ΤΗΣ ΤΕΦΡΑΣ ΜΗΤΡΟΠΟΥΛΟΥ

Ἐπί τῇ συμπληρώσει 40θημέρου ἀπό τοῦ θανάτου τοῦ Δημήτρη Μητρόπουλου, θά γίνη αὔριο Πέμπτη, στίς 11.30 π.μ., πένθιμη τελετή στή μεγάλη αἴθουσα τοῦ Ὠδείου Ἀθηνῶν, ὅπου φυλάσσεται ἡ σποδός τοῦ ἐκλιπόντος ἀρχιμουσικοῦ. Στήν τελετή θά παρευρεθοῦν τό Διοικητικό Συμβούλιο, οἱ καθηγηταί, τό λοιπό προσωπικό καί οἱ μαθηταί τοῦ Ὠδείου καθώς καί οἱ παλαιότεροι καί στενοί φίλοι τοῦ Μητρόπουλου.

— Μετά τήν δέησι πού θά ἀναπεμφθῆ ἐκεῖνοι πού θά παρευρεθοῦν, θά παρελάσουν ἐμπρός ἀπό τήν τεφροδόχο κάλπη, ἡ ὁποία θά εἶναι σκεπασμένη μέ τήν ἑλληνική σημαία. Ἐν συνεχείᾳ θά ἐπιτραπῆ στό κοινόν νά προσέλθη σέ προσκύνημα ἀπό τίς 12 τά μεσημέρι ἕως τίς 4 μ.μ.

Ἀπόκομμα ΝΕΩΝ
Χρονολογία 15 ΔΕΚ. 1960

ΕΝΩ ΑΝΑΜΕΝΕΤΑΙ ΝΑ ΛΑΒΗ ΘΕΣΙΝ ΚΑΙ Η ΑΚΑΔΗΜΙΑ

Ἡ Κρατική Ὀρχήστρα καί τό Ὠδεῖον Ἀθηνῶν ἀποδοκιμάζουν τόν ὑβριστήν τοῦ Μητρόπουλου

ΑΠΟΔΙΔΟΥΝ ΤΗΝ ΕΠΙΘΕΣΙΝ ΕΙΣ ΤΑ «ΨΥΧΙΚΑ ΤΡΑΥΜΑΤΑ» ΤΟΥ ΟΜΙΛΗΤΟΥ

Ἡ ταπεινή ἀπόπειρα τοῦ ἀκαδημαϊκοῦ κ. Π. Πετρίδη νά σπιλώση τήν μνήμη τοῦ Δημήτρη Μητρόπουλου, σέ τελετή πού ὀργανώθηκε εἰδικά γιά νά τήν τιμήση, ἐξακολουθεῖ νά προκαλῆ τίς ζωηρότατες ἀποδοκιμασίες ὅλου τοῦ κόσμου.

— Στήν ἐντονη διαμαρτυρία τῶν Λογοτεχνικῶν Σωματείων τῆς χώρας προστίθενται σήμερα δύο νέες διαμαρτυρίες: Τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν καί τοῦ Συλλόγου τῶν καθηγητῶν καί διδασκόλων τοῦ Ὠδείου Ἀθηνῶν.

Ο ΥΒΡΙΣΤΗΣ ΠΕΤΡΙΔΗΣ ΠΡΟΣΕΒΑΛΕ ΚΑΙ ΤΗΝ ΑΚΑΔΗΜΙΑ

Ὁ Σύλλογος τῶν καθηγητῶν τοῦ Ὠδείου Ἀθηνῶν, ἀπό τό ὁποῖον πρόερχετο ὁ Δημήτρης Μητρόπουλος, ἀποδίδει τήν ἀθλη ἐπίθεσιν τοῦ ἀκοδημαϊκοῦ εἰς προσωπικά του «ψυχικά τραύματα» καί ἀναφέρει ὅτι τόν ψυχικόν τους ἀναβρασμόν κατά τήν ὥραν τῆς ὑβριστικῆς ὁμιλίας τοῦ κ. Πετρίδη συνεκράτησε μόνον ὁ σεβασμός πρός τόν σεπτόν χῶρον.

— Τό κείμενον τῆς διαμαρτυρίας τῶν καθηγητῶν τοῦ Ὠδείου Ἀθηνῶν ἔχει ὡς ἑξῆς:

«Ἐκφράζομεν τήν ζωηράν ἀγανάκτησιν καί τόν ἀποτροπιασμόν μας διά τάς ὑπό τό πρόσχημα φιλολογικοῦ μνημοσύνου ἐκτοξευθείσας ὕβρεις τοῦ Ἀκαδημαϊκοῦ κ. Πετρίδη, μέσα εἰς τόν σεπτόν χῶρον τῶν συνεδριάσεων τῆς Ἀκαδημίας Ἀθηνῶν, πρός τήν ἱεράν μνήμην τοῦ μεγάλου τέκνου τῆς Ἑλλάδος, τῆς ἀνεπαναλήπτου αὐτῆς περιπτώσεως καλλιτέχνου, πού λέγεται Δημήτρης Μητρόπουλος.

Τόν ψυχικόν μας ἀναβρασμόν κατά τήν ὥραν τῆς ὁμιλίας διά τάς ἀλλεπαλλήλους προσπαθείας τοῦ ὁμιλητοῦ νά ἀμαυρώση τήν μεγάλην μορφήν του, συνεκράτησε ἀποκλειστικά καί μόνον ὁ σεβασμός μας πρός τόν χῶρον καί τούς, ἀσφαλῶς, καταληφθέντας ἐξ ἀπροόπτου κ. κ. Ἀκαδημαϊκούς.

Φρονοῦμεν ὅτι ἡ προσπάθεια τῆς κατασπιλώσεως τῆς εἰσέτι ἀτάφου σποδοῦ καί τῆς μνήμης τοῦ μεγάλου καλλιτέχνου καί ὑποδειγματικοῦ ἀνθρώπου ἀπό τόν ἐν λόγω κ. Ἀκαδημαϊκόν προσέβαλε βαρύτατα καί αὐτήν ταύτην τήν Ἀκαδημίαν, ἡ ὁποία διά μιᾶς τιμητικῆς δι' αὐτήν ἀποφάσεώς της, τόν εἶχε ἀνακηρύξει ὡς Ἐπίτιμον Μέλος της.

Εἶναι τό ὀλιγώτερον θλιβερόν νά γίνεται ἐκμετάλλευσις τοῦ βήματος τοῦ Ἀνωτάτου Πνευματικοῦ Ἱδρύματος τῆς Χώρας διά λόγους καθαρῶς προσωπικῶν «ψυχικῶν τραυμάτων», τά ὁποῖα βεβαίως κάθε ἄλλο παρά εἰς τήν περίπτωσιν Μητροπούλου θά πρέπει νά ἀναζητηθοῦν.

Τέλος, τί πταίει ἡ Ἀκαδημία Ἀθηνῶν, ὁ ἐπίσημος δηλ. ἐκπρόσωπος τῆς πνευματικῆς, ἐπιστημονικῆς καί καλλιτεχνικῆς Ἑλλάδος νά διασύρεται εἰς τά ὄμματα τῶν ξένων πολιτισμένων λαῶν καί νά παρουσιάζεται ὡς μή δυνηθεῖσα νά ἀντιληφθῆ τί εἶχε καί τί τόσον πρόωρα ἔχασεν ἡ Ἑλλάς, ἀρνουμένη νά μετάσχη εἰς τόν διεθνῆ καλλιτεχνικόν ὀδυρμόν διά τήν ἀπώλειαν τοῦ ἐκ τῶν σπλάχνων της τοῦ μεγάλου τέκνου τῆς Πατρίδος;

ΟΙ ΚΑΘΗΓΗΤΑΙ ΚΑΙ ΔΙΔΑΣΚΑΛΟΙ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ»

ΕΝΤΟΝΗ ΔΙΑΜΑΡΤΥΡΙΑ ΚΑΙ ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ

Ἐξ ἄλλου, ἡ Κρατική Ὀρχήστρα Ἀθηνῶν ἐξέδωσε τήν κατωτέρω ἔντονη διαμαρτυρία γιά τήν ἀπαράδεκτη ἀπόπειρα τοῦ Πετρίδη νά μειώση τήν ἀξία τοῦ μεγάλου νεκροῦ. Τό κείμενο τῆς διαμαρτυρίας ἔχει ὡς ἑξῆς:

«Ἡ Κρατική Ὀρχήστρα Ἀθηνῶν αἰσθάνεται βαθεῖαν θλῖψιν καί διαμαρτύρεται διά τά λεχθέντα ὑπό τοῦ ἀκαδημαϊκοῦ κ. Π. Πετρίδη κατά τό φιλολογικόν μνημόσυνον, τό τελεσθέν ὑπό τῆς Ἀκαδημίας Ἀθηνῶν τήν 10ην τρέχοντος.

Ὡς γνωστόν ἡ Ἀκαδημία Ἀθηνῶν ὠργάνωσε τό ἀνωτέρω φιλολογικόν μνημόσυνον, εἰς τό ὁποῖον ἐκλήθημεν ὅπως παραστῶμεν καί τιμήσωμεν τήν μνήμην ἑνός μεγάλου καί ἐνδόξου νεκροῦ, τοῦ Δημητρίου Μητροπούλου.

Δυστυχῶς ὅμως εὑρέθημεν πρό ἐκπλήξεως, διότι ὁ ὁμιλητής κ. Π. Πετρίδης ἐξετράπη τῆς ἐννοίας τῶν ὁρίων ἑνός μνημοσύνου καί διετύπωσε προσωπικάς κρίσεις, αἱ ὁποῖαι ἀπέβαλεπον εἰς τήν μείωσιν τῆς ἀξίας τοῦ τιμωμένου μεγάλου νεκροῦ.

Τοιαύτη ἐνέργεια εἶναι ἀπαράδεκτος πολλῷ μᾶλλον ὅταν προέρχεται ἀπό καλλιτέχνην καί ἀκαδημαϊκόν ὡς ὁ κ. Πετρίδης.

ΕΚ ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΑΘΗΝΩΝ

ΔΟΥΝΙΑΣ: «ΑΠΟΤΥΧΗΜΕΝΟΣ» ΠΡΕΠΕΙ ΝΑ ΘΕΩΡΗΘΗ ΑΛΛΟΣ!

Ἐν τῷ μεταξύ, ὁ μουσικός κριτικός τῆς «Καθημερινῆς» κ. Μ. Δούνιας ἔγραψε χθές τά κατωτέρω χαρακτηριστικά:

«Ἡ Ἀκαδημία Ἀθηνῶν ὠργάνωσε πρό ἡμερῶν, φιλολογικόν μνημόσυνον τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ Δημητρίου Μητροπούλου. Ὁ μουσουργός καί ἀκαδημαϊκός κ. Π. Πετρίδης ὡς ὁμιλητής τῆς ἡμέρας ἠθέλησε νά δώση μία «ἀντικειμενική, ὅπως πιθανῶς ἐπίστευε, εἰκόνα, τοῦ ἐκλιπόντος. Στήν πραγματικότητα ἐπέμεινε κυρίως στήν ψυχολογική ἀνάλυσι τῶν «ἀποτυχιῶν» τοῦ ἀνδρός. Παρ' ὅ,τι ἐπ' αὐτῶν ἔχω διαφορετικήν γνώμην, δέν εἶναι δυνατόν νά ἐπεκταθῶ σχετικῶς στό σύντομο αὐτό σημείωμα, ἄς μοῦ ἐπιτραπῆ ὅμως νά σχολιάσω ἕνα μόνον σημεῖον.

Ὁ ὁμιλητής βλέπει «βαρύ ψυχικό τραυματισμό» στήν μορφή τοῦ Μητροπούλου μεταξύ ἄλλων συνεπεία τῆς «τραγικῆς ἀποτυχίας του ὡς συνθέτου». Χωρίς νά ἐξετάζω τήν ἐγκυρότητα τῆς προβαλλομένης συνάφειας αἰτίου καί αἰτιατοῦ, νομίζω πῶς ἀποτυχημένος συνθέτης δέον νά θεωρηθῆ μᾶλλον ἐκεῖνος πού ματαίως προσπαθεῖ νά ἐπιβάλη στήν κοινή συνείδησι τά ἔργα του. Ὁ Μητρόπουλος ὅμως δέν ἔγινε ποτέ φορτικός, οὔτε ἐκλιπάρησε ἀναγνώρισιν ἀπό οἱονδήποτε. Οἰκειοθελῶς ἐγκατέλειψε τήν σύνθεσι εἴτε πιεζόμενος ἀπό μίαν ὑψηλήν ἀντίληψι τελειότητος, εἴτε ἐπειδή ἡ ἐξαντλητική ἀσχολία του ὡς μαέστρου ἀπορροφοῦσε ὅλες τίς δυνάμεις του. Ἐν τούτοις ὡς πρός τίς συνθέσεις τοῦ Μητροπούλου δέν ἔχει ἀκόμη λεχθῆ ἡ τελευταία λέξις. Χρέος μας εἶναι νά τίς γνωρίσουμε. "Ισως τότε ἀνακαλύψουμε ὅτι ἀξίζουν περισσότερο ἀπ' ὅ,τι νομίζουμε».

Ἀπόκομμα ΕΘΝΟΥΣ
Χρονολογία 16 ΔΕΚ. 1960

ΤΑ ΤΕΛΕΥΤΑΙΑ ΜΟΥΣΙΚΑ ΝΕΑ

Η ΚΙΝΗΣΙΣ ΤΩΝ ΣΥΝΑΥΛΙΩΝ

ΤΟΥ κ. ΑΧ. ΜΑΜΑΚΗ

Θ' ἀρχίσω ἀναφέροντας, ὅτι γύρω στίς 11.30 π.μ. ἔγινεν ἡ προαγγελθεῖσα ἐπιμνημόσυνος τελετή στό Ὠδεῖον Ἀθηνῶν, ὅπου φυλάσσεται ἡ σποδός τοῦ Μητροπούλου. Εἰς τήν αἴθουσαν τῶν συναυλιῶν καί ἐπάνω εἰς τήν μικρᾶν σκηνήν, ἐπί καταλλήλου ἱκριώματος τος ἦτο τοποθετημένη ἡ τεφροδόχος κάλπις, καλυμμένη μέ τήν ἑλληνικήν Σημαίαν κ' ἐπάνω σ' αὐτήν ὑπῆρχεν ὁ δάφνινος στέφανος τοῦ Βασιλέως. Ἐπί τοῦ ἱκριώματος ἦτο ἐπίσης τοποθετημένος μεγάλος δάφνινος στέφανος τοῦ Ὠδείου Ἀθηνῶν καί γύρω ὅλες οἱ ταινίες τῶν στεφάνων πού κατετέθησαν στό Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ, κατά τήν μεταφοράν τῆς σποδοῦ εἰς τάς Ἀθήνας. Ἑκατέρωθεν τοῦ ἱκριώματος μέσα εἰς ὀρειχάλκινα ἀνθοδοχεῖα ἦσαν τοποθετημένοι κλάδοι δάφνης εἰς δέ τά ἄκρα τοῦ ἱκριώματος ἦσαν ἀκίνητοι τέσσαρες μαθηταί τῶν ἀνωτέρων τάξεων τοῦ Ὠδείου Ἀθηνῶν.

— Ἡ αἴθουσα εἶχε γεμίσει ἀπό τούς καθηγητάς, διδασκάλους καί μαθητάς τοῦ Ὠδείου, ἐκπροσώπους τοῦ μουσικοῦ κόσμου καί τῶν Γραμμάτων καί Τεχνῶν. Παρίσταντο ὁ γραμματεύς τῆς Ἀκαδημίας κ. Ὀρλάνδος καί ἄλλοι ἀκαδημαϊκοί, ἡ σύζυγος τοῦ ὑπουργοῦ τῆς Προεδρίας τῆς Κυβερνήσεως κ. Τσάτσου, ὁ βουλευτής Ἀθηνῶν κ. Γ. Μαῦρος, ἡ κ. Μ. Νεγροπόντη, ὁ κ. Γ. Μελᾶς, ὁ διευθυντής Γραμμάτων καί Θεάτρου τοῦ ὑπουργείου Παιδείας κ. Γ. Κουρνούτος, ὁ γενικός διευθυντής τῆς ΕΛΣ κ. Κ. Μπαστιᾶς καί ἄλλοι.

— Ὑστερα ἀπό συγκινητικήν ὁμιλίαν τοῦ προέδρου τοῦ Δ. Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Α. Κυριακίδη, ὅλοι οἱ παριστάμενοι ἠγέρθησαν καί παρέμειναν ἐν σιγῇ ὄρθιοι ἐπί δύο λεπτά προσευχόμενοι ὑπέρ ἀναπαύσεως τῆς ψυχῆς τοῦ Δ. Μητροπούλου. Μετά ταῦτα οἱ προσελθόντες εἰς τήν πένθιμον αὐτήν τελετήν παρήλασαν ἐν κατανύξει πρό τῆς τεφροδόχου κάλπιδος πού περικλείει τήν σποδόν τοῦ Μητροπούλου. Καί ἔληξεν ἡ ὅλη ὑποβλητική τελετή μέσα σέ γενικήν συγκίνησιν.

— Ἐν τῷ μεταξύ, πολύ δικαιολογημένα συνεχίζεται ἡ ζωηρά ἐξέγερσις τοῦ καλλιτεχνικοῦ καί πνευματικοῦ κόσμου δι' ὅσα εἶπεν ὁ ἀκαδημαϊκός Πετρίδης, τό περασμένο Σάββατο, ἐναντίον τοῦ Μητροπούλου εἰς τήν Ἀκαδημίαν Ἀθηνῶν. Χθές ἐξέδωκαν ἐγγράφους σχετικάς διαμαρτυρίας ἡ Κρατική Ὀρχήστρα Ἀθηνῶν καί οἱ καθηγηταί τοῦ Ὠδείου Ἀθηνῶν.



Ἡ σποδός τοῦ Μητρόπουλου εἰς τήν αἴθουσαν τοῦ Ὠδείου Ἀθηνῶν καί οἱ συγκεντρωθέντες χθές διά ν' ἀποτίσουν ὕστατον φόρον τιμῆς εἰς τήν μνήμην τοῦ μεγάλου ἀρχιμουσικοῦ, μέ τήν εὐκαιρίαν τῆς συμπληρώσεως 40 ἡμερῶν ἀπό τοῦ θανάτου του.

Ἀπόκομμα ΕΛΕΥΘΕΡΙΑΣ
Χρονολογία 16 ΔΕΚ. 1960

ΕΠΙΜΝΗΜΟΣΥΝΟΣ ΤΕΛΕΤΗ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

ΚΑΙ ΑΛΛΑΙ ΔΙΑΜΑΡΤΥΡΙΑΙ ΔΙΑ ΤΟΝ ΛΟΓΟΝ ΤΟΥ κ. ΠΕΤΡΙΔΗ

Χθές τήν 11.30 π.μ. ἔγινε ἡ προαγγελθεῖσα ἐπιμνημόσυνος τελετή εἰς τό Ὠδεῖον Ἀθηνῶν, ὅπου φυλάσσεται ἡ σποδός τοῦ Δ. Μητροπούλου. Ἡ αἴθουσα τῶν συναυλιῶν ἦτο κατάμεστος ἀπό τούς καθηγητάς, διδασκάλους καί μαθητάς τοῦ Ὠδείου, ἐκπροσώπους τοῦ μουσικοῦ κόσμου καί τῶν Γραμμάτων καί Τεχνῶν.

Μετά συγκινητικήν ὁμιλίαν τοῦ προέδρου τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Α. Κυριακίδη, ὅλοι οἱ παριστάμενοι ἠγέρθησαν καί παρέμειναν ἐν σιγῇ ὄρθιοι ἐπί δύο λεπτά προσευχόμενοι ὑπέρ ἀναπαύσεως τῆς ψυχῆς τοῦ Δ. Μητροπούλου. Μετά ταῦτα οἱ προσελθόντες εἰς τήν πένθιμον αὐτήν τελετήν παρήλασαν ἐν κατανύξει πρό τῆς τεφροδόχου κάλπιδος πού περικλείει τήν σποδόν τοῦ Μητροπούλου. Κα

Ἀπόκομμα Ἡ Εἰρήνη

Χρονολογία 17 ΔΕΚ. 1960

ΑΙ ΕΠΙΦΥΛΛΙΔΕΣ ΤΗΣ "ΠΕΙΡΑΪΚΗΣ,,

ΜΗΤΡΟΠΟΥΛΟΥ ΠΑΡΑΛΕΙΠΟΜΕΝΑ

ΤΟΥ Κ. ΙΩΣ. ΓΚΡΕΚΑ

Μετὰ τὸν σάλο ποὺ δημιουργήθηκε πάλι μὲ τὴν εὐκαιρία τοῦ φιλολογικοῦ μνημοσύνου τῆς Ἀκαδημίας Ἀθηνῶν γιὰ τὸν ἀξέχαστο ἀρχιμουσικὸ Δημήτρη Μητρόπουλο, θέλω νὰ ἐλπίζω πὼς κάποιος θὰ θελήσῃ νὰ γράψῃ κάποτε τὴν πραγματικὴ ἱστορία τοῦ ἔργου του καὶ νὰ ἀσχοληθῇ μὲ τὴν πολύπλευρη δράση του. Ἀπὸ τὰ ὅσα ἐδιάβασα μὲ τὴν εὐκαιρία τοῦ θανάτου του, γιὰ τὴ ζωή του, τὶς σπουδές καὶ τὸ ἔργο του τὰ περισσότερα ἀποτελοῦσαν πρόχειρες ἀναμνήσεις καὶ ἀνεύθυνες πληροφορίες αὐτοχειροπόνητων ἱστοριοβιογράφων. Κανένας δὲν μᾶς ἔδωσε συμπληρωμένο κατάλογο ἔργων του. Κανένας δὲν ἀνέγραψε τὶς διάφορες μεταγραφὲς ἔργων ποὺ ἔκανε.

Τὸ πρῶτο ἔργο του : «Γιατρὸς χωρὶς νὰ θέλῃ», ὁπερέττα σὲ τρεῖς πράξεις, ποὺ ἔγραψε σὲ ἡλικία δώδεκα χρόνων καὶ τὸ ἔπαιζε στὸ πιάνο πρακτικά, κανεὶς δὲν τὸ ἀνέφερε. Ἐπίσης δὲν εἶναι ἀπόλυτα ἐξακριβωμένη καὶ ἡ πραγματικὴ του ἡλικία. Τὰ μουσικοφιλολογικά του πάρεργα, τὰ μαθήματα μουσικῆς μορφολογίας ποὺ παρέδιδε στὸ Ὠδεῖο Ἀθηνῶν, τὰ ἀνέκδοτά του καὶ τόσα ἄλλα, θ' ἀποτελοῦσαν ξεχωριστὰ κεφάλαια τὸ καθ' ἕνα.

Σχετικὰ μὲ τὶς σπουδές του, ὅλοι τὸν παρουσίασαν μόνο ὡς ἀρχιμουσικὸ συναυλιῶν - κοντσέρτ ντιρεγκέντ καὶ ἄλλοι τὸν ἔκριναν ὡς πιανίστα καὶ ἕνας μουσουργὸς — ψυχαναλυτὴς τὸν παρουσίασε μὲ καλλιτεχνικά... συμπλέγματα!

Ἡ ἀλήθεια εἶναι πὼς ὁ Μητρόπουλος ξεκίνησε χωρὶς νὰ ἔχῃ τὰ ἀπαραίτητα προσόντα ἑνὸς παιδαγωγοῦ τῆς ὀρχήστρας, εἶχε ὅμως τὶς ἄφθαστες ἱκανότητες ἑνὸς πιανίστα ποὺ ἔφθανε στὴν περιοχὴ τοῦ θρύλου καὶ τὴν γραμμὴ ἑνὸς μεγάλου ἀρτίστα. Μὲ τὴν ὀρχήστρα του στὴν Μιννεάπολη, δουλεύοντας σκληρά, ἀπέκτησε τὴν ἐμπειρία του καὶ ἐνῶ ἀμφισβητοῦσε καὶ ἀμφέβαλλε, ὡς πρὸς τὸν ἑαυτό του, ἀντιμετωπίζοντας τὶς σφαῖρες τῆς δημιουργίας, ἀντίθετα ἐπίστευε πὼς ἦταν ἕνα συμπτωματικὸ δημιούργημα τῆς τύχης καὶ εὐχαριστοῦσε γι' αὐτὸ τὸν καλὸ θεό του.

Τὰ πρῶτα του βήματα ἔκανε κοντὰ στὸν διευθυντὴ τῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, τὸν Ἀρμάνδο Μαρσὶκ καὶ ἐπῆρε δίπλωμα πιάνου μὲ τὸ χρυσὸ μετάλλιο ἀπὸ τὸν ἄριστο παιδαγωγὸ τοῦ πιάνου Βασενχόβεν. Ὅταν ἔφυγε ἀπ' τὴν Ἀθήνα ἐπῆγε στὶς Βρυξέλλες καὶ ὅγινε μαθητὴς τοῦ Ζίλσον στὴν σύνθεση καὶ μετὰ ἐπῆγε στὸ Βερολῖνο καὶ ἔγινε μαθητὴς τοῦ Μπουζόνι καὶ βοηθὸς «κορεπετίτορ» τοῦ Μπρέχερ, τοῦ σπουδαίου γερμανοῦ ἀρχιμουσικοῦ στὴν ὄπερα τοῦ Βερολίνου.

Αὐτός, πιστεύω, πὼς ἔγινε ἀφορμὴ τοῦ καλλιτεχνικοῦ του προσανατολισμοῦ στὸ Μελόδραμα,

Εἶχα τότε τὴν εὐκαιρία νὰ παρακολουθήσω, ἀπὸ κοντά, μαθητὴ καὶ δάσκαλο. Ἀπὸ τότε ὁ Μητρόπουλος μᾶς ἔδωσε τὰ πρῶτα δείγματα τῆς ἱκανότητός του, ὡς προγυμναστὴς καὶ μετὰ ὡς ἀρχιμουσικὸς ὄπερας (ὄπερν - καπελλμάϊστερ) καὶ μᾶς μένει ἀξέχαστη, μεταγενεστέρα, μιὰ ἀριστουργηματικὴ ἐκτέλεση τοῦ μελοδράματος : «Δακτυλίδι τῆς μάννας» τοῦ Μανώλη Καλομοίρη μὲ διευθυντὴ τὸν Μητρόπουλο.

Ἔχει, λοιπόν, πολλὰ νὰ ἐξετάσῃ ἀπὸ τὸ παλύεδρο ταλέντο του ὁ κριτικὸς ἱστοριοβιογράφος του.

Σήμερα σᾶς παραθέτω μιὰ ἐνδιαφέρουσα νεκρολογία τοῦ διακεκριμένου μουσικολόγου Ἀρθούρου Χόλντε γιὰ τὸν Μητρόπουλο, ποὺ δημοσιεύθηκε στὴν μεγάλη ἑβδομαδιαία γερμανόφωνη ἐφημερίδα «Ἀνοικοδόμηση» Νο 46 τῆς Νέας Ὑόρκης, ποὺ διατηρεῖ τὴν στήλη τῆς μουσικῆς κριτικῆς καὶ εἶναι γνωστὸς στὸν διεθνῆ κόσμο τῆς μουσικῆς μὲ ἔργα του μουσικολογικοῦ ἐνδιαφέροντος. Τελευταῖα, μάλιστα, ἀπὸ τὸν γνωστὸ ἐκδοτικὸ οἶκο τοῦ Βερολίνου : «Ρέμπραντ - Φερλὰγκ» πρόκειται νὰ κυκλοφορήσῃ μιὰ ἱστορία του γιὰ τὴν Μητροπολιτικὴν Ὄπερα τῆς Νέας Ὑόρκης.

Ο ΜΕΓΑΛΟΣ ΜΑΕΣΤΡΟΣ ΤΗΣ ΜΠΑΓΚΕΤΤΑΣ

Σὲ μιὰ στιγμὴ ἔσβυσαν ὅλα, ἐκεῖ ποὺ, ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης, ἡ Μητροπολιτικὴ Ὄπερα καὶ ποιὸς ξέρει πόσα ἄλλα Ἱνστιτοῦτα, εἶχαν βασισθεῖ στὸν Δημήτρη Μητρόπουλο. Ἐγνώριζε πὼς ὕστερα ἀπὸ μιὰ σοβαρὴ καρδιακὴ προσβολὴ (ποὺ ἔγινε τὴν 28 Φεβρουαρίου 1960, ὅταν ἔκανε πρόβα τοῦ «Βοικκαικίου» στὴν Μητροπολιτικὴν Ὄπερα), ἡ ζωή του βρισκόταν σὲ ἄμεσο κίνδυνο, Ἱκανοποιοῦσε ὅμως τὸν φιλοσοφικό του προσανατολισμὸ καὶ τὴν ἐπιθυμία του νὰ μὴ χαθῇ καὶ μὲ τὴν ἀφθονία τῆς καλλιτεχνικῆς του ὑπάρξεως νὰ ἐπιστρέψῃ στὸ ἀτελεύτητο ἀχανές.

Μετὰ ἀπὸ τὴν πάροδο 64 χρόνων, μιὰ καρδιακὴ προσβολή, ἔδωσε στὴ ζωή του ἕνα γρήγορο τέλος, πρᾶγμα ποὺ τοῦ παρουσιαζόταν ὡς τὸ περισσότερο ἐπιθυμητό.

Αὐτὸ συνέβη στὴ «Σκάλα» τοῦ Μιλάνου, κατὰ τὴν ὥρα τῆς δοκιμῆς τῆς τρίτης συμφωνίας τοῦ Γουσταύου Μάλερ, Μόλις ἄρχισε ἡ δοκιμή, ὁ Μητρόπουλος ποὺ πρὶν ἀπὸ λίγο εἶχε παραπονεθεῖ πὼς ὑπέφερε ἀπὸ ἐξάντληση, ἔπεσε ἀπὸ τὴν ἕδρα καὶ ἰσωριάσθηκε κατὰ γῆς. Ὡς ποὺ νὰ τὸν μεταφέρουν στὸ νοσοκομεῖο ἀπέθανε.

Μὲ τὸν Δημήτρη Μητρόπουλο ἐξέλειπε ἕνας ἀπὸ τοὺς ἱκανότερους, ἐνδιαφερόντας καὶ σύγχρονα τοὺς περισσότερο εὐχάριστους ἀνθρώπους - μαέστρους.

Μποροῦσε κανεὶς νὰ μὴ συμφωνοῦσε μὲ τὶς ἀπόψεις του, πρὸ πάντων, ὡς πρὸς τὴν ἀπόδοση τῶν κλασικῶν ἔργων τῆς Βιεννέζικης σχολῆς, μποροῦσε ἐπίσης νὰ διαπιστώσῃ κανεὶς τὴν ἔλλειψη πειθαρχίας τῆς ὀρχήστρας, ποὺ εἶναι ὁ κανόνας στὰ καθοδηγούμενα «ἀνσάμπλ» πρὸ πάντων στὴν Ἀμερικὴ, ἐν τούτοις ἤσουνα πάντοτε, παρ' ὅλες τὶς ἀντιρρήσεις, γοητευμένος ἀπὸ τὴν μεγάλη προσωπικότητά του.

Προικισμένος μὲ μιὰ καταπληκτικὴ μνήμη ἦταν ἱκανὸς νὰ διευθύνῃ ἀπὸ στήθους καὶ τὰ πιὸ περίπλοκα ἔργα τῆς μοντέρνας μουσικῆς φιλολογίας. Σὲ μιὰ συζήτησή μου πάνω σ' αὐτὸ τὸ θέμα, ὑψώνοντας τοὺς ὤμους ἀπαντοῦσε : «Μά, εἶναι ὑπόθεση νὰ διαθέσῃς λίγες ὧρες παραπάνω, γι' αὐτὴ τὴν προετοιμασία». Ἔτσι ἦταν ἀπὸ βαθύτατη πεποίθηση καὶ ὄχι ὅπως πολλοὶ ἄλλοι μαέστροι, ἀπὸ λόγους ὠφελείας, ὁ καλύτερος προπαγανδιστής ποὺ θὰ εὐχόντουσαν νὰ εἶχαν οἱ σύγχρονοι συνθέτες.

—"Αν τὰ ἔργα τοῦ Μάλερ ἐπῆραν τὴν θέση ποὺ τοὺς ἄξιζε στὸ ἀμερικανικὸ ρεπερτόριο, ἂν τὸ Βότσεκ τοῦ Μπέργκ ἐκέρδισε τὴν ἀμερικάνικη σκηνή, ἂν παρουσιάσθηκαν στὸ μεγάλο κοινὸ ὁ Κιρένεκ καὶ ἄλλοι ποὺ ζοῦνε συνθέτες, αὐτὸ τὸ ὀφείλουν, κατὰ μέγα μέρος στὴν ξεχωριστὴ ἰδεαλιστικὴ ἐξύψωσή τους ἀπὸ τὸν μαέστρο. Ἔφθασε σὲ τέτοιο βαθμό, αὐτὸς ποὺ ζοῦσε μιὰ ζωὴ χωρὶς ἀπαιτήσεις, σχεδὸν ζωὴ μοναχική, νὰ ὑποστηρίζει οἰκονομικὰ μιὰ σειρὰ ἀμιλλομένων ἄγνωστων νέων, παραχωρώντας σ' αὐτοὺς βραδεῖα, γιὰ νὰ τοὺς διευκολύνῃ νὰ κάνουν ἐλεύθερα τὴν ἐργασία τους.

"Αν καὶ ὁ Μητρόπουλος χιάρις στὴν ἀρτίστικη διάπλασή του εἶχε διαλέξει τὴν σταδιοδρομία τοῦ διευθυντοῦ ὀρχήστρας συναυλιῶν, ἀργότερα πῆρε αὐτὴ μιὰν ἄλλη στροφή, ποὺ δὲν περίμενε κανείς, πρὸς τὸ μελόδραμα. Αὐτὸ ἦταν ἕνα ἀπὸ τὰ περισσότερο ἐκπληκτικὰ συμβάντα τῆς καριέρας του, ἂν καὶ δὲν ἦταν ἀρκετὰ προπαρασκευασμένος γιὰ τὸ Θέατρο, μὲ τὴν πρακτικὴ του ὅμως κατώρθωσε νὰ ἰδῇ τόσες ἐπιτυχίες, ποὺ τὸν ἔκαναν ἕνα ἀπὸ τοὺς πιὸ περιζήτητους μαέστρους τῆς "Οπερας. Σ' αὐτὸ ἀνήκουν, κατὰ πρώτη σειρά, ἡ Μητροπολιτικὴ "Οπερα καὶ τὰ ἐκτελεσθέντα μεταξὺ τῶν ἄλλων, ὑπὸ τὴν διεύθυνσή του, μελοδράματα: «Σαλώμη», «Τόσκα» «Βαλκυρία», «Βανέσσα» τοῦ Μπάρμπερ, «Εὐγένιος Ὀνέγκιν» ἔγιναν γι' αὐτὸν σειρὰ θριάμβων.

—Κατὰ τὴν διάρκεια τῆς δωδεκάχρονης ἐργασίας του στὴν Μιννεάπολη, ἄρχισε νὰ ἐμφανίζεται συχνὰ ὁ Μητρόπουλος στὴν Νέα Ὑόρκη ἀπὸ τὸ 1940 ὡς φιλοξενούμενος τῆς Φιλαρμονικῆς Ν. Υ. Στὴ σαιζὸν 1949)50 ἦταν μὲ τὸν Λεοπόλδον Στοκόφσκυ ἀρχιμουσικὸς τῆς ὀρχήστρας. Ἡ ἀναγνώριση τῶν μεγάλων του ἐπιτευγμάτων τὸν ὁδήγησαν στὴν ὑποχρέωση νὰ ἀναλάβῃ τὴν συνεχῆ διεύθυνσή της, ποὺ τοῦ ἔδωσε τὴν δυνατότητα νὰ ἐνσωματώσῃ τὸ σύναλόν της στὸ Φέστιβαλ τοῦ Ἐδιμβούργου καὶ μ' αὐτὸν τὸ 1955 νὰ κάνῃ μιὰ περιοδεία ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης στὴν Εὐρώπη.

Δυὸ χρόνια ἀργότερα ὅταν κατὰ τοὺς κριτικοὺς διεπιστώθη ὅτι ἡ κατάπτωση τῆς ὀρχήστρας σὲ ποιότητα δυνάμωνε, τότε προσέθεσαν κοντά του τὸν Λεονάρδον Μπερνστάϊν σὰν ἰσοδύναμο διευθυντή. Αὐτὸ συνέτεινε ὥστε ὁ Μητρόπουλος νὰ στρέψῃ τὴν προσοχή του πρὸς τὸ μελόδραμα.

—Τὰ βιογραφικὰ στοιχεῖα του μποροῦμε νὰ τὰ συνοψίσουμε σὲ ὀλίγες γραμμές : Γεννήθηκε τὸ 1895 στὴν Ἀθήνα, κι' ἐφοίτησε στὸ Ὠδεῖο τῆς γενέτειράς του. Σ' αὐτὸ τὸ διάστημα ἐκτὸς ἀπὸ τὶς σπουδὲς τοῦ πιάνου, ἐπεδίδετο ξεχωριστὰ καὶ στὴν δημιουργία. Ἀποτέλεσμα ἦταν μιὰ ὄπερα ἐπάνω σ' ἕνα ἔργο τοῦ Μαίτερλινγκ. Μετὰ ἀπὸ σπουδὲς στὸ Βερολῖνο μὲ τὸν Μπουζόνι ὡς συνθέτης καὶ τὸν Κλάϊμπερ ὡς διευθυντὴς ὀρχήστρας, ἐπέστρεψε ὁ Μητρόπουλος στὴν Ἀθήνα γιὰ νὰ διευθύνῃ ἐπὶ δώδεκα χρόνια τὴν Συμφωνικὴ Ὀρχήστρα, Μία πρόσκληση ἀπὸ τὸν Κουσσεβίτσκυ τὸν ἔφερε τὸ 1936 στὴν Ἀμερική, ὅπου μετὰ ἀπὸ ἐπιτυχεῖς διευθύνσεις ἔγινε ὁ διευθυντὴς τῆς ὀρχήστρας τῆς Μιννεαπόλεως. Ἡ ἐμφάνισή του στὴ Νέα Ὑόρκη καὶ στὰ εὐρωπαϊκὰ μουσικὰ κέντρα εἶχε ὡς ἀποτέλεσμα νὰ τοποθετηθῇ στὸν διεθνῆ στίβο μὲ πλήρη καλλιτεχνικὰ δικαιώματα.

—Ὁ Δημήτρης Μητρόπουλος τεφροποιήθηκε στὸ Λουγκάνο καὶ ἀπὸ τὸ Μιλάνο μετεφέρθη, μὲ ἀεροπλάνο ποὺ διέθεσε ἡ Ἑλληνικὴ Κυβέρνηση, στὴν Ἀθήνα ὅπου στὸ ἐκεῖ ὠδεῖο ποὺ ἐσπούδασε θὰ βρῇ μιὰ θέση.

Στὴ διαθήκη του ἀφίνει ἐντολὴ ὅπως τὰ ποσὰ ποὺ θὰ προσφερθοῦν στὴν μνήμη του σχηματίσουν τὴ βάση ἑνὸς κεφαλαίου στὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης ποὺ θὰ διατεθεῖται γιὰ τοὺς ἀμερικανοὺς συνθέτες.

Ἀρθοῦρος Χόλντε

Ἡ ὡς ἄνω νεκρολογία νομίζω ὅτι προσφέρει ἐνδιαφέροντα στοιχεῖα γιὰ τὸν μεγάλο ἕλληνα ἀρχιμουσικὸ ποὺ χάσαμε, τὸν παρεξηγημένο αὐτὸν ἄνθρωπο, ποὺ τὰ περισσότερα φαρμάκια τῆς ζωῆς του τὰ ἤπιε στὴν πατρίδα του καὶ ἐπιφυλάσσομαι ἀργότερα ν' ἀσχοληθῶ ἐκτενέστερα μὲ τὴν μεγάλη καλλιτεχνικὴ προσωπικότητά του.

ΙΩΣ. ΓΚΡΕΚΑΣ

ΕΘΝ. ΚΗΡΥΚΟΣ

18 ΔΕΚ. 1960

Ἀσέβεια

ΕΚΦΩΝΗΘΕΙΣ παρὰ γνωστοῦ ἀκαδημαϊκοῦ λόγος, κατὰ τὴν διάρκειαν τελετῆς εἰς μνήμην τοῦ μεγάλου Ἑλληνος Δημήτρη Μητροπούλου, δὲν εὑρήκε κανένα συμποσίτην σύμφωνον.

"Οσην κακίαν καὶ ἂν εἶχεν ὁ ἐκφωνήσας τὸν λόγον ἀκαδημαϊκός, ἔπρεπε νὰ τὴν παραμερίσῃ διὰ ν' ἀναγνωρίσῃ μετὰ τὸν θάνατον τοῦ μεγάλου, τοῦ ὑπερδιεθνοῦς φήμης μαέστρου, ἐκεῖνο τὸ ὁποῖον οἱ ξένοι ἀναγνώριζαν πρὸ τοῦ θανάτου του.

Ἀήθης ἐντελῶς αὐτὸς ὁ τρόπος τοῦ ἀποχαιρετισμοῦ καλλιτέχνου θανόντος ἐν πλήρει ἀκμῇ καὶ ἀναμφισβητήτῳ δόξῃ, ἐχαρακτηρίσθη παρ' ἀλόκληρου τοῦ Ἑλληνικοῦ καλλιτεχνικοῦ κόσμου, τουλάχιστον ὡς ἄνευ προηγουμένου ἀσέβεια.

ΝΕΩΝ

20 ΔΕΚ. 1960

Ο ΒΕΝΕΖΗΣ ΑΠΟΔΟΚΙΜΑΖΕΙ ΕΜΜΕΣΩΣ ΤΟΝ ΠΕΤΡΙΔΗ

Κατ' ἀντίθεσιν μὲ τὸν συνάδελφό του ἀκαδημαϊκὸ Π. Πετρίδην, ἐπίσημον ὁμιλητὴ στὸ μνημόσυνο τοῦ Μητρόπουλου, ὁ ὁποῖος βρῆκε τὴν εὐκαιρία νὰ σπιλώσῃ τὴν μνήμην τοῦ μεγάλου μαέστρου, ὁ Ἠλίας Βενέζης, σὲ σημερινή ἐπιφυλίδα του στὸ «Βῆμα» πλέκει τὸ ἐγκώμιον τοῦ Μητροπούλου, τονίζοντας ὅτι ἦταν ὁ «πρῶτος "Ελληνας ποὺ ἔφερε τὴν Ἑλλάδα, τὸ ἑλληνικὸ ὄνομα, στὸ προσκήνιο τοῦ παγκοσμίου καλλιτεχνικοῦ ἐνδιαφέροντος»

— «Ὅ,τι ἔφερε ὁ Ἐλευθέριος Βενιζέλος στὴν πολιτικὴ ζωὴ τῆς Ἑλλάδας τῆς Μιλούνας, γράφει ὁ ἀκαδημαϊκὸς Ἠλίας Βενέζης, αὐτὸ τὸ τίναγμα τῶν φτερῶν, τὸ πήδημα μέσ' στὸ ὕψος καὶ μέσ' στὰ ὄνειρα, αὐτὴν τὴν πίστη στὸν ἑαυτό του καὶ στὸν τόπο του, αὐτὴν τὴν ἀποστροφὴ στὸ μισοκακόμοιρο ὕφος—αὐτὸ περίπου ἦταν καὶ ὅ,τι ἔφερε ὁ Μητρόπουλος στὴν καλλιτεχνική μας ζωή».

— "Υπαινισσόμενος σαφῶς τὸν ὑβριστὴν τῆς μνήμης τοῦ Μητροπούλου συνάδελφό του στὴν Ἀκαδημία Π. Πετρίδη, ὁ Ἠλίας Βενέζης ἐπαναλαμβάνει τὴν φράσιν τοῦ πρώτου λέγοντας : «Αὐτὲς εἶναι οἱ πραγματικὲς διαστάσεις τοῦ Μητροπούλου».

—Παρακάτω ὁ Ἠλίας Βενέζης προτείνει ὅπως, τὸ Ὠδεῖο Ἀθηνῶν ἀναλάβῃ πρωτοβουλία γιὰ τὴν ὑπεύθυνη συγγραφὴ ἑνὸς χρονικοῦ τῆς ζωῆς καὶ στα-

---

μα ΕΘΝΟΥΣ

γία 23 ΔΕΚ. 1960



Ὁ Δημήτρης Μητρόπουλος, τοῦ ὁποίου τὸ ἔργον «Βεστρίκη» ἀναγγέλλεται ὅτι θ' ἀνεβάσῃ ἡ Ἐθνικὴ Λυρικὴ Σκηνὴ κατὰ σκηνοθεσίαν τῆς Κατίνας Παξινοῦ.

Θ' ἀρχίσουμε μὲ τὴν ἰδιαιτέρως ἐνδιαφέρουσα πληροφορία, ὅτι ἡ Ἐθνικὴ Λυρικὴ Σκηνὴ — ποὺ χθὲς τὸ βράδυ «παρουσίασε μ' ἐπιτυχία τὸ τρίτον ἔργον τοῦ ἐφετεινοῦ ρεπερτορίου της, τὴν κωμικὴ ὄπερα τοῦ Μότσαρτ «Ἔτσι κάνουν ὅλες» — θὰ ὀργανώσῃ προσεχῶς εἰδικὴν ἐκδήλωσιν διὰ νὰ τιμήσῃ τὸν Δημήτρη Μητρόπουλον. Συγκεκριμένος ὁ γενικὸς διευθυντὴς τῆς Ε.Λ.Σ. κ. Κωστῆς Μπαστιὰς ἀπεφάσισεν ὅπως τὸ κρατικὸν μουσικὸν θέατρον ἀνεβάσῃ τὸ μελοδραματικὸν ἔργον τοῦ ἀλησμόνητου "Ελληνος ἀρχιμουσικοῦ καὶ συνθέτου «Βεατρίκη». Τὸ ἔργον αὐτὸ θὰ τὸ σκηνοθετήσῃ ἡ Κατίνα Παξινού, ἡ ὁποία εἶχε συνεργασθῇ κατὰ τὴν πρώτην ἀπὸ σκηνῆς παρουσίασίν του ὑπὸ τὴν διεύθυνσιν τοῦ ἰδίου τοῦ Μητροπούλου. Τὸ ἐκτάκτως ἐνδιαφέρον αὐτὸ μουσικὸν γεγονὸς θὰ ὀργανωθῇ τοὺς πρώτους μῆνας τοῦ νέου ἔτους.

— Ἐν τῷ μεταξύ, συνεχίζονται οἱ δικαιολογημένες διαμαρτυρίες διὰ τὴν ἀσχημίαν Πετρίδη εἰς τὴν Ἀκαδημίαν Ἀθηνῶν. Σχετικῶς, ἡ Καλλιτεχνικὴ Ἑταιρία Ἐπιστημόνων μᾶς ἀπέστειλε τὴν ἀκόλουθον διαμαρτυρίαν :

Κύριε Μαμάκη,

Οἱ ἀποτελοῦντες τὰ μέλη τῆς «Καλλιτεχνικῆς Ἑταιρίας Ἐπιστημόνων» ἐπιστήμονες αἰσθάνονται τὴν ὑποχρέωσιν νὰ διαμαρτυρηθοῦν ἐντόνως διὰ τὴν ἀσέβειαν, ἡ ὁποία ἐξεδηλώθη πρὸς τὴν μνήμην τοῦ Δημήτρη Μητροπούλου ἀπὸ τοῦ βήματος τῆς Ἀκαδημίας, διὰ στόματος μέλους αὐτῆς καὶ — τὸ καταπληκτικώτερον — κατὰ τὴν διάρκειαν τελετῆς, σκοπὸς εἰδικὸς τῆς ὁποίας ἦτο νὰ τιμηθῇ ἡ μνήμη τοῦ ἐκλιπόντος! Καὶ τὸ μὲν ἀνάστημα τοῦ ἀσεβήσαντος, συγκρινόμενον πρὸς ἐκεῖνον, τὸν ὁποῖον ἀπεπειράθη νὰ ταπεινώσῃ, θὰ ἠδύνατο, ἴσως, ἂν ὄχι νὰ δικαιολογήσῃ τὴν ἀνίερον ἀπόπειραν, τοὐλάχιστον νὰ ρίψῃ κάποιο φῶς εἰς τὴν αἰτίαν, ἡ ὁποία τὴν προεκάλεσεν· ἡ Ἰδιότης του ὅμως ὡς ἀκαδημαϊκοῦ καὶ ἡ εὐθύνη τὴν ὁποίαν αὐτὴ συνεπάγεται, θὰ ἔπρεπε, νομίζομεν, νὰ τὸν εἶχεν ἀποτρέψει τοὐλάχιστον ἀπὸ τοῦ νὰ ἐκδηλώσῃ ὅσα ἐσκέπτετο. Κρίμα, ὅτι ὑπάρχουν μέλη τῆς Ἀκαδημίας, τὰ ὁποῖα ἀδυνατοῦν νὰ συγκρατήσουν τὸν ἑαυτόν των καὶ — τὸ χειρότερον — εὑρίσκουν τὰς πλέον ἀκαταλλήλους εὐκαιρίας διὰ νὰ ἐκδηλωθοῦν.

Μετὰ τιμῆς
Κ. ΑΘΑΝΑΣΙΑΔΗΣ
Ἰατρός

ΕΘΝΟΥΣ

24 ΔΕΚ. 1960



Χθὲς βράδυ ἐδόθη μὲ μεγάλην ἐπιτυχίαν εἰς τὸν «Ὀρφέα» ἡ μοναδικὴ συναυλία τῆς Συμφωνικῆς Ὀρχήστρας τοῦ Λονδίνου. Ἀνωτέρω, ὁ Βασιλεύς, ὁ Ὁποῖος προσῆλθεν εἰς τὴν συναυλίαν μετὰ τοῦ Διαδόχου καὶ τῶν πριγκηπισσῶν Σοφίας καὶ Εἰρήνης συνομιλῶν εἰς τὸ διάλειμμα μετὰ τοῦ διεθνοῦς φήμης μαέστρου "Ανταλ Ντοράτι, ὁ ὁποῖος διηύθυνε χθὲς τὴν Ὀρχήστραν τῆς ἀγγλικῆς πρωτευούσης. Τὴν συναυλίαν παρηκολούθησαν ἐπίσης ὁ Μέγας Αὐλάρχης κ. Λεβίδης ὁ ὑπουργὸς Παιδείας κ. Βογιατζῆς, ὁ διευθυντὴς Γραμμάτων καὶ Θεάτρου κ. Γ. Κουρνούτος οἱ πρεσβευταὶ Ἀγγλίας κ. "Αλλεν —ὑπὸ τὴν αἰγίδα τοῦ ὁποίου ἐτέλει ἡ χθεσινὴ συναυλία— καὶ Ρωσίας κ. Σεργκέγεφ ὁ πρόεδρος τοῦ βρετανικοῦ Συμβουλίου κ. Κολόουζ ὁ ἀρνηγὸς τῆς Ἀστυνομίας κ. Θ. Ρακιντζῆς πολλοὶ ἄνθρωποι τῶν Γραμμάτων καὶ τῆς Τέχνης κ.ἄ. Πρὸ τῆς ἐνάρξεως τῆς συναυλίας ὡμίλησαν δι' ὀλίγων ὁ ἀφιχθεὶς χθὲς τὸ ἀπόγευμα ἀπὸ τὸ ἐξωτερικὸν πιανίστας Γιῶργος Χατζηνίκος καὶ ἐτηρήθη ἑνὸς λεπτοῦ σιγὴ ὑπὲρ τὸν Δημήτρην Μητρόπουλον, εἰς τὴν μνήμην τοῦ ὁποίου ἦτο ἀφιερωμένη ἡ χθεσινὴ συναυλία. Μετὰ τὸ τέλος τοῦ προγράμματος τὸ ὁποῖον περιελάμβανεν ἕνα ἔργο τοῦ Μπρίττεν τὴν 8η Συμφωνία τοῦ Μπετόβεν καὶ τὴν 5η Συμφωνία τοῦ Σοστάκοβιτς τόσον ὁ Ντοράτι ὅσον καὶ τὰ μέλη τῆς βρετανικῆς Ὀρχήστρας ἐπευφημήθησαν ἐνθουσιωδῶς καὶ πρὸ τῆς ἐπιτονῆς τοῦ Κοινοῦ ἔπαιξαν ἐκτὸς προγράμματος τρία κομμάτια μεταξὺ τῶν ὁποίων καὶ ἕνα χορὸ τοῦ Σκαλκώτα. Τὰς πρώτας πρωϊνὰς ὥρας τὰ 97 μέλη τῆς Συμφωνικῆς τοῦ Λονδίνου ἀνεχώρησαν ἀεροπορικῶς ἐπιστρέφοντα εἰς τὸ Λονδίνον ἐνῶ ὁ "Ανταλ Ντοράτι ἀναχωρεῖ περὶ τὴν μεσημβρίαν διὰ Ρώμην. Προηγουμένως, ὁ διαπρεπὴς μαέστρος ἐπεσκέφθη τὴν 9ην πρωϊνὴν τὸ Ὠδεῖον Ἀθηνῶν καὶ ἐναπέθεσεν ἄνθη πρὸ τῆς ἐκεῖ σποδοῦ τοῦ Δημήτρη Μητροπούλου εἰς ἔνδειξιν πένθους ἀπὸ μέρους τοῦ ἰδίου ὁ ὁποῖος τὸν διεδέχθη εἰς τὴν διεύθυνσιν τῆς Ὀρχήστρας τῆς Μιννεαπόλεως. καὶ ὡς ἐντολοδόνος τόσον τῆς Ὀρχήστρας αὐτῆς, ὅσον καὶ τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης τῆς ὁποίας ὡς γνωστὸν ὁ Μητρόπουλος διετέλει διευθυντὴς ἐπὶ ὀλίγον πρὸ τοῦ θανάτου του.

ΒΡΑΔΥΝΗ

22 ΔΕΚ. 1960

ΔΙΑΜΑΡΤΥΡΙΑ ΣΠΟΥΔΑΣΤΩΝ ΤΗΣ «ΠΡΩΤΟΠΟΡΕΙΑΣ» ΔΙΑ ΤΗΝ ΔΙΑΛΕΞΙΝ ΤΟΥ ΑΚΑΔΗΜΑΪΚΟΥ κ. ΠΕΤΡΙΔΗ

Τὸ μουσικὸ τμῆμα τοῦ Πνευματικοῦ Δεσμοῦ Σπουδαστῶν καὶ Νεολαίας ἡ «ΠΡΩΤΟΠΟΡΕΙΑ», μᾶς ἔστειλε τὴν κάτωθι διαμαρτυρίαν σχετικῶς μὲ τὸ θέμα, τὸ ὁποῖον ἐδημιουργήθη μετὰ τὴν ὁμιλία τοῦ ἀκαδημαϊκοῦ κ. Πετρίδη διὰ τὸν Δημήτρη Μητρόπουλο.

«Τὸ Μουσικὸ Τμῆμα τοῦ «Πνευματικοῦ Δεσμοῦ Σπουδαστῶν καὶ Νεολαίας» ἡ «ΠΡΩΤΟΠΟΡΕΙΑ» διαμαρτύρεται διὰ τὴν ἀήθη μεταχείρισιν τῆς μνήμης τοῦ Δημήτρη Μητροπούλου ἐκ μέρους τοῦ Ἀκαδημαϊκοῦ κ. Πετρίδη. Θεωρεῖ πρωτοφανῆ καὶ ἀποκαρδιωτικὴν τὴν ἄρνησι τοῦ ἀκαδημαϊκοῦ νὰ ἀποστῇ ἀπὸ προσωπικὰς ἀδυναμίας καὶ νὰ τιμήσῃ μὲ πρέποντα τρόπον καὶ δὴ ἐν τῇ Ἀκαδημίᾳ τὴν ἐκλιποῦσαν φυσιογνωμίαν τοῦ Δημήτρη Μητροπούλου.

*

ΚΑΙ ΑΛΛΗ ΔΙΑΜΑΡΤΥΡΙΑ

Ὁ συγγραφεὺς «σεναριογράφος» καὶ υἱὸς τοῦ μουσικοσυνθέτου Ἰωάννου Ντάσου, στενοτάτου φίλου καὶ συνεργάτου τοῦ ἀειμνήστου Δημήτρη Μητροπούλου συμμετέχω εἰς τὰς δικαίας διαμαρτυρίας τῶν Ἑλλήνων λογοτεχνῶν, δι' ὅσα ἐλέχθησαν ὑπὸ τοῦ Ἀκαδημαϊκοῦ κ. Π. Πετρίδη, ἐπιτιθεμένου ἐναντίον τῆς ἀξίας μνήμης τοῦ δοξάσαντος ἀνὰ τὴν οἰκουμένην τὸ Ἑλληνικὸν ὄνομα.

Μετὰ τιμῆς
ΕΔΜΟΝΔΟΣ Ι. ΝΤΑΒΟΣ
συγγραφεὺς

ΝΕΩΝ

19 ΔΕΚ. 1960

ΑΠΟΔΟΚΙΜΑΖΕΤΑΙ Ο ΥΒΡΙΣΤΗΣ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Παράλληλα μὲ τὶς ἐπίσημες ἀνακοινώσεις ἀποδοκιμασίας τοῦ ὑβριστοῦ τῆς μνήμης τοῦ Δημήτρη Μητρόπουλου, ποὺ ἐξέδωσαν τὰ λογοτεχνικὰ Σωματεῖα τῆς χώρας, ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν, ὁ Πανελλήνιος Μουσικὸς Σύλλογος καὶ ὁ Σύλλογος τῶν καθηγητῶν τοῦ Ὠδείου Ἀθηνῶν, λαμβάνομε καθημερινῶς π

'Απόκομμα ΒΡΑΔΥΝΗΣ

Χρονολογία 20 ΔΕΚ. 1960

ΤΗΝ ΕΠΙΜΝΗΜΟΣΥΝΗ ΤΕΛΕΤΗ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ο ΑΝΘΡΩΠΟΣ ΚΑΙ ΤΟ ΕΡΓΟ ΤΟΥ

ΟΜΙΛΙΑ ΤΟΥ κ. ΑΡ. ΚΥΡΙΑΚΙΔΗ

Κατὰ τὴν ἐπιμνημόσυνον τελετὴν ποὺ διεξήχθη εἰς τὸ 'Ωδεῖον 'Αθηνῶν, ὁ πρόεδρος κ. 'Αρ. Κυριακίδης, ἐξεφώνησε τὸν ἀκόλουθον λόγον εἰς μνήμην τοῦ μεγάλου ἀρχιμουσικοῦ μας ποὺ τὸν θάνατόν του θρηνεῖ ὅλος ὁ κόσμος:

«Συμπληρώθηκαν 40 ἡμέρες ἀφ' ὅτου ἡ ψυχὴ τοῦ Δημήτρη Μητροπούλου ἐλευθερώθηκε ἀπὸ τὸ ἀνθρώπινο ὑλικὸ περίβλημά της.

Καὶ μὲ τὴν 'Ελληνική, τὴν 'Ορθόδοξη Χριστιανικὴ παράδοσι, δὲν μποροῦσε τὸ 'Ωδεῖον 'Αθηνῶν ν' ἀφήσῃ νὰ περάσουν «τὰ σαράντα» χωρὶς νὰ συγκεντρωθοῦμε ὅλοι μαζὶ καὶ σὲ μιὰν ἀνάτασι τῆς ψυχῆς νὰ φέρωμε εὐλαβικὰ τὴ σκέψι μας πρὸς τὸ ἔξοχο πνευματικὸ τέκνον τοῦ 'Ωδείου μας καὶ μὲ πίστι νὰ προσευχηθοῦμε γιὰ τὴν ἀνάπαυσι τῆς ψυχῆς του.



Τὰ «σαράντα» εἶναι τὸ πιὸ συναισθηματικὸ μνημόσυνο ἀπὸ ὅλα — ἔχουν ὅλη τὴν πίκρα γιὰ τὸν ἄνθρωπο ποὺ χάθηκε. 'Αλλὰ ἡ εἰκόνα του εἶναι ἀκόμη ζωντανὴ καὶ μὲ τὴν ἀναπόλησί της ἐνσταλάζει γλύκα μέσα στὸν πόνο.

Τὰ «σαράντα» εἶναι ὅλο ἀγάπη, ὅλο αἴσθημα.

Δὲν ἔχει γίνει ἀκόμη παρελθὸν ὁ νεκρός. Δὲν εἶναι ἀκόμη Ἱστορία.

Καὶ αὐτὴν τὴν στιγμὴν αἰσθανόμαστε ὅλοι σὰν νὰ κρατοῦμε ὅλοι μαζὶ στοργικὰ τὴν τεφροδόχον κάλπη στὰ χέρια μας, ἀτενίζοντας ψηλὰ στὸν οὐρανό.

Μέσα σ' αὐτὴν τὴν ἀτμόσφαιρα τῆς ἀγάπης, θὰ ἔπρεπε ὡς ἐκπρόσωπος τοῦ 'Ωδείου, νὰ πῶ λίγα λόγια γιὰ τὸ ἔργο τοῦ Μητροπούλου, γιὰ τὴν δόξα του, γιὰ τὴν προσωπικότητά του. 'Αλλὰ ὕστερα ἀπὸ ὅσα ὁμόθυμα καὶ μὲ τόση ἔξαρσι ἐγράφηκαν ἐπάνω στὸν θάνατό του, ἀπὸ τὸν 'Ελληνικὸν καὶ τὸν παγκόσμιον τύπον, ὕστερα ἀπὸ τὴν ποιητικὴ ἐπισφράγισι μὲ τὴν ὁμιλία τοῦ 'Αντιπροέδρου τῆς Κυβερνήσεως κ. Κανελλοπούλου εἰς τὸ 'Ωδεῖον 'Ηρῴδου τοῦ 'Αττικοῦ, νομίζω ὅτι δὲν ἀπέμενε πλέον τίποτε ποὺ νὰ ἠμποροῦσε ἢ νὰ πρέπῃ νὰ ἀκουσθῇ μετέπειτα σὲ ἐπιμνημόσυνη τελετή.

Μία συλλογή, ἕνας τόμος ἀπὸ ὅλα αὐτὰ τὰ δημοσιεύματα, κατατεθειμένος μέσα στὰ ἀρχεῖα τοῦ 'Ανωτάτου Πνευματικοῦ 'Ιδρύματος τῆς χώρας, θὰ δώσῃ καὶ μὲ τὴν σεμνότητα τῆς σιγῆς, χωρὶς ψυχαναλυτικὲς ἀκροβασίες ἐκτὸς τόπου καὶ χρόνου, θὰ ἔδινε πιστὰ ὅλην τὴν ἀνταύγειαν τῆς «καλλιτεχνικῆς προσωπικότητας τοῦ Μητροπούλου». Καὶ αὐτὸ θὰ ἦταν τὸ ἀγνό, αὐθάρμητο, ἀληθινό, τὸ προσήκον πολιτικὸν μνημόσυνον.

Γιατὶ ὁ θάνατος δὲν ἁπλώνει γαλήνη μόνον ἐπάνω στὸ χλωμὸ πρόσωπο τοῦ νεκροῦ. Χαρίζει καὶ πρέπει νὰ χαρίζῃ γαλήνη καὶ σὲ κείνους ποὺ ἐπιζοῦν. Γιατὶ μαζὶ του παίρνει καὶ ἐκπλύνει ὅλες τὶς ἀνθρώπινες ἀδυναμίες ποὺ θολώνουν τὴν σκέψι καὶ σκοτίζουν τὴν ψυχή.

⁂

Αὐτὴν τὴν στιγμὴ ποὺ μ' εὐλάβεια ὑποκλίνομαι ἐμπρὸς στὴν τιμημένη σποδό, δὲν μπορῶ νὰ μὴν ἀναπολήσω, μαζὶ μὲ τοὺς πεοισσοτέρους ἀπὸ σᾶς ποὺ θὰ ἦσαν παρόντες, τὴν ὑποδοχὴ τοῦ Μητροπούλου μέσα σ' αὐτὴν τὴν ἴδια αἴθουσα, ὅταν μετὰ 16 χρόνια ἀπουσίας, ἐγύρισε κατάφορτος ἀπὸ φήμη καὶ δόξα, τὸ 1955.

Μέσα σὲ βαθειὰ συγκίνησι καὶ ἔξαλλο ἐνθουσιασμό, μόλις ἐτελείωσε ἡ προσφώνησις ποὺ τοῦ ἔγινε, ἐσηκώθηκε μὲ ἀπλότητα, μὲ ἀφέλεια, χωρὶς νὰ ἀφήνῃ νὰ διαφαίνεται καὶ τὸ ἐλάχιστον βάρος ἀπὸ τὶς δάφνες ποὺ ἔφερε ἐπάνω του καὶ αὐθόρμητα ἐκ τοῦ προχείρου, ἀπήντησεν.

Δὲν ἠμποροῦν νὰ ἀντηχήσουν καλλίτερα ἄλλα λόγια αὐτὴ τὴ στιγμή, παρὰ ἐκεῖνα τὰ ὁποῖα εἰς τὴν ἀπάντησίν του μόλις συγκρατούμενος ἀπὸ τὴν συγκίνησι, ἐπρόφερε τότε ὁ Δημήτρης Μητρόπουλος.

'Ακοῦστε μερικὰ ἀπὸ τὰ λόγια ἐκεῖνα:

«...'Ολοι εἴμεθα κατὰ ἕνα τρόπο θύματα τῶν περιστάσεων...Εὐτυχῶς εἶχα τὸ θάρρος νὰ ἀντιμετωπίσω τὴν πραγματικότητα καὶ νὰπεισθῶ ὅτι τίποτα δὲν ἀγοράζεται μὲ τὸ ψέμμα. Χρειάστηκα σκληρὴ δουλειά, καστερία καὶ δύναμι... Εὐχαριστῶ ὅλους ποὺ στάθηκαν στήριγμα γιὰ νὰ γίνω ἐγὼ φημισμένος».

Καὶ στρεφόμενος πρὸς τοὺς παλαιοὺς συναδέλφους του ποὺ εἶχαν μείνει ἐδῶ κατὰ τὴν Κατοχήν, προσέθεσε μὲ πολλὴ γλυκύτητα:

«....Καὶ αὐτοὺς ποὺ ἔμειναν ἐδῶ καὶ ὑπέφεραν τόσο... Νὰ ξέρατε πόσο ταπεινὸς αἰσθάνομαι γιατὶ δὲν νομίζω πὼς εἶμαι καλλίτερος. Εἶχα μιὰ καταπληκτικὴ τύχη... 'Εδῶ στὴν 'Ελλάδα ἀπὸ προχθὲς αἰσθάνομαι τὴν μεγαλύτερη συγκίνησι ποὺ μπορεῖ νὰ νοιώσῃ ἄνθρωπος στὴ ζωή του, καὶ αὐτὸ γιατὶ ἤρθα ἀπὸ σᾶς».

Συχνά, συχνότατα, οἱ μεγάλοι ἄνδρες, ὅσο ἀνεβαίνουν ψηλότερα γίνονται πιὸ δυσδιάκριτοι.

Καὶ ψυχικὰ καὶ πνευματικά.

Θὰ ἔλεγα ὅτι ἀποξενώνονται κάπως ἀπὸ τοὺς κοινοὺς ἀνθρώπους καὶ διασπᾶται ἡ ἀμοιβαία κατανόησις.

'Αλλὰ τί προνόμιον γιὰ κείνους τοὺς μεγάλους ποὺ κατορθώνουν νὰ μείνουν ἄνθρωποι ἁπλοῖ, ποὺ νὰ μποροῦν νὰ νοιώθουν ὅλους τοὺς γύρω τους. Καὶ τί εὐτύχημα καὶ γιὰ τοὺς ἄλλους τοὺς κοινοὺς θνητούς, νὰ αἰσθάνωνται τοὺς μεγάλους ἔτσι κοντά τους. Νὰ σβύνῃ ἡ ἀπόστασις ποὺ τοὺς ξεχωρίζει μὲ τὰ θεῖα δῶρα ποὺ ἔχουν ἐκεῖνοι καὶ νὰ μποροῦν νὰ τοὺς ἀγαποῦν ὅσο καὶ τοὺς θαυμάζουν.

Αὐτὴν τὴν ἀτμόσφαιρα ἐδημιουργοῦσε καὶ εἶχε γύρω του ὁ Μητρόπουλος. "Οπως ἔγραψε ὁ Μωρὶς Λεροῦ, διευθυντὴς τῆς Κρατικῆς 'Ορχήστρας τῆς Γαλλίας, ὁ Μητρόπουλος δὲν ἦταν ὅπως ἄλλοι διευθυνταὶ ὀρχήστρας. Οἱ καλλιτέχναι τῆς ὀρχήστρας ἦταν τ' ἀδέλφια του. 'Εννοοῦσε πάντα τὰ χειροκροτήματα νὰ ἀπευθύνωνται πρῶτα πρὸς ἐκείνους. 'Εχαιρετοῦσε πρῶτα τὴν ὀρχήστρα πρὶν ἀπ' τὸ κοινόν. "Ηξευρε τὰ ὀνόματα ὅλων τῶν μελῶν τῆς ὀρχήστρας ποὺ διηύθυνε σὲ διάφορα μέρη. Τοὺς ἔδινε ὡς δῶρον ὅ,τι μποροῦσε νὰ τοὺς κάμῃ εὐχαρίστησι ἢ νὰ τοὺς ἐξυπηρετήσῃ.

Αὐτὴν τὴν ψυχική του διάθεσι καὶ τὰ αἰσθήματα, ἐξέφρασε ὁ Μητρόπουλος ἐπιγραμματικά, ὅταν τὸν Φεβρουάριον τοῦ 1956 τοῦ ἔκαμαν στὴν Νέα 'Υόρκη ἐξαιρετικὲς τιμές, μὲ τὰ ἀκόλουθα λόγια: «Σ' ὅλη μου τὴ ζωὴ εἶχα πάντα στὸ νοῦ μου νὰ εἶμαι ἐξυπηρετικός, νὰ ἔχω κατανόησι, νὰ ἀγαπῶ. 'Αλλὰ τὸ νὰ μὲ ἔχουν κατανοήσει, νὰ μὲ ἔχουν ἀγαπήσει καὶ νὰ μὲ ἔχουν ἐκτιμήσει, εἶναι ἕνα ἀνώτερο δῶρο, ποὺ πλημμυρίζει τὴν καρδιά μου καὶ γιὰ τὸ ὁποῖον ταπεινότατα εἶμαι βαθύτατα εὐγνώμων».

Αὐτὰ τὰ λόγια του, ποὺ ἔχουν τώρα πλέον κάὶ τὴν ἱερότητα τοῦ τάφου, δείχνουν ὅλη τὴν ταπεινοφροσύνη, τὴν κατανόησι, τὸν ἀνθρωπισμό, τὴν βαθειὰ ἀγάπη του γιὰ τοὺς ἄλλους.

Στὴ ζωή του μετέδωσε γύρω του τὴν γοητεία τῆς μουσικῆς. 'Εβοήθησε μ' αὐτὴν τοὺς συνανθρώπους του νὰ ἐξαθοῦν σὲ ἀνώτερα στρώματα. Καὶ τώρα μὲ τὰ λόγια του αὐτὰ ποὺ ἀκούσατε καὶ ποὺ εἶχε πῆ μέσα σ' αὐτὴν τὴν ἴδια αἴθουσα, δίνει ἠθικὰ παραδείγματα εἰς τὰ ὁποῖα, ὅπως μοῦ ἔγραφε αὐτολεξεὶ σὲ γράμμα του, ἀπέδιδε «ἂν ὄχι καλλίτεση, τοὐλάχιστον τὴν ἴδια σημασία μὲ τὶς καλλιτεχνικὲς ἐπιτυγίες....».

Θὰ παρακαλέσω νὰ ἐγερθῆτε καὶ ὅλοι μαζὶ μὲ πίστι νὰ προσευχηθοῦμε εἰς τὸν "Υψιστον καὶ νὰ δεηθῶμεν ὑπὲρ ἀναπαύσεως τῆς ψυχῆς τοῦ Δημήτρη Μητροπούλου...

*

ΕΙΣ ΜΝΗΜΗΝ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Μετὰ τὸ πέρας τῆς ἐπιμνημοσύνου τελετῆς ποὺ ἔγινε τὴν παρελθοῦσαν Πέμπτην στὴν μεγάλη αἴθουσα τοῦ 'Ωδείου 'Αθηνῶν, ὅπου εὑρίσκεται ἡ κάλπη μὲ τὴν στοδὸν τοῦ διασήμου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, ἡ κυρία Μ. Νεγρεπόντη κατέθεσε εἰς τὸ ταμεῖον τοῦ 'Ωδείου δρχ. 5000 διὰ νὰ διατεθοῦν ὑπὲρ ἑνὸς καλοῦ μαθητοῦ τοῦ 'Ωδείου 'Αθηνῶν, εἰς μνήμην τοῦ πολυκλαυστου ἀρχιμουσικοῦ μας.

'Απόκομμα ΑΥΓΗΣ

Χρονολογία 20 ΔΕΚ. 1960

ΑΝΙΚΑΝΟΙ ΝΑ ΚΑΤΑΝΟΗΣΟΥΝ ΤΗΝ ΑΝΑΔΗΜΙΟΥΡΓΙΚΗ ΤΟΥ ΔΥΝΑΜΗ

Ἡ μουσικὴ προσωπικότητα τοῦ Μητρόπουλου καὶ τὸ στεῖρο πνεῦμα τῶν ἐπικριτῶν του

ΤΟΥ κ. ΒΑΣΙΛΗ ΑΡΚΑΔΙΝΟΥ

Νωπὸς εἶναι ἀκόμη ὁ τάφος τοῦ μεγάλου μας δασκάλου Δημήτρη Μητροπούλου, κι' ὡστόσο ἡ μνήμη του δέχτηκε ἀπὸ ἕνα μουσουργὸ ἀκαδημαϊκό, ὄχι ἔστω, τὴν αὐστηρὴ ἐπιστημονικὴ θεώρηση τῆς καλλιτεχνικῆς του προσωπικότητας, ἀλλὰ μιὰ κριτικὴ ποὺ πηγάζει ἀπὸ ταπεινὰ ἐλατήρια.

Σὲ πρόσφατα πένθη εἴθισται νὰ προβάλλωνται οἱ καλλιτεχνικὲς ἀρετὲς καὶ κάθε τὶ ποὺ ἀνάγεται στὶς θετικὲς πλευρὲς τῆς προσωπικότητας τοῦ ἐκλιπόντος χωρὶς ν' ἀδικεῖται οὔτε ἡ Ἱστορία, οὔτε ἡ τέχνη. 'Υπάρχει πάντα ὁ καιρὸς γιὰ ὅλα.

'Αντὶ γι' αὐτὸ ὁ κ. ἀκαδημαϊκός, ὀλίσθησε στὴν πιὸ ἀνάξια, στὴν πιὸ ὑβριστικὴ γιὰ τὸ ἀνάστημα τοῦ Μητρόπουλου «κριτική». 'Εμβρόντητοι ἔμειναν ὅσοι παρακολούθησαν τὸ καλλιτεχνικὸ μνημόσυνο, σ' ἕνα ἀνώτατο πνευματικὸ ἵδρυμα γιὰ ἕνα ἐπίτιμο μέλος του καὶ ἕνα ἄξιο τέκνο τῆς 'Ελληνικῆς γῆς. Καὶ εἶναι περίεργο πῶς δὲ δημιουργήθηκαν ἐπεισόδια κατὰ τὴ διάρκεια τῆς ὁμιλίας, ἀπὸ τὸν ψυχικὸ ἀναβρασμὸ τοῦ ἀκροατηρίου.

Βέβαια ὅλη αὐτὴ ἡ θλιβερὴ ἱστορία δὲ μποροῦσε νὰ περάσει ἀπαρατήρητη καὶ ν' ἀποσιωπηθεῖ. 'Ανάστατος ὁ πνευματικὸς καὶ καλλιτεχνικὸς κόσμος τῆς χώρας καὶ μαζὶ ὁλόκληρος ὁ 'Ελληνικὸς λαός, ποὺ ἀπ' τὰ σπλάχνα του βγῆκε ἡ μεγάλη μορφὴ τοῦ Δημήτρη Μητρόπουλου. 'Ο Σύλλογος καθηγητῶν τοῦ 'Ωδείου 'Αθηνῶν, ὁ Πανελλήνιος Μουσικὸς Σύλλογος, ἡ Κρατικὴ 'Ορχήστρα, τὰ λογοτεχνικὰ σωματεῖα, ὑπεύθυνοι μουσικοὶ κριτικοὶ τοῦ 'Αθηναϊκοῦ Τύπου κ. ἄ., προέβησαν σὲ ἔντονες διαμαρτυρίες γιὰ τὴν ἀχαρακτήριστη διαγωγὴ τοῦ κ. ἀκαδημαϊκοῦ ποὺ θέλησε νὰ σπιλώσει τὴ μνήμη τοῦ μεγάλου "Ελληνα καλλιτέχνη, ἀπὸ τὸ βῆμα τῆς 'Ακαδημίας.

'Η ἀνακοίνωση τῶν καθηγητῶν τοῦ 'Ωδείου 'Αθηνῶν ἀρχικὰ ἐκφράζει τὴ ζωηρὴ ἀγανάκτηση «διὰ τὰς ὑπὸ τὸ πρόσχημα φιλολογικοῦ μνημοσύνου ἐκτοξευθείσας ὕβρεις τοῦ ἀκαδημαϊκοῦ κ. Πετρίδη, πρὸς τὴν ἱερὰν μνήμην ταῦ μεγάλου τέκνου τῆς 'Ελλάδος, τῆς ἀνεπαναλήπτου αὐτῆς περιπτώσεως καλλιτέχνου, ποὺ λέγεται Δημήτρης Μητρόπουλος».

Συνεχίζοντας ὑπογραμμίζει ἀνάμεσα στ' ἄλλα ὅτι εἶναι θλιβερὸ νὰ γίνεται ἐκμετάλλευση τοῦ βήματος τῆς 'Ακαδημίας «διὰ λόγους καθαρῶς προσωπικῶν «ψυχικῶν τραυμάτων», τὰ ὁποῖα βεβαίως κάθε ἄλλο παρὰ εἰς τὴν περίπτωσιν Μητροπούλου θὰ πρέπει νὰ ἀναζητηθοῦν».

Η σχετικὴ διαμαρτυρία τῆς Κρατικῆς 'Ορχήστρας, συνταγμένη σὲ πολὺ ἔντονο ὕφος ἐκφράζει βαθειὰ θλίψη γιὰ τὰ λεχθέντα καὶ προσθέτει ὅτι ὁ ὁμιλητὴς «ἐξετράπη τῆς ἐννοίας τῶν ὁρίων ἑνὸς μνημοσύνου καὶ διετύπωσε προσωπικὰς κρίσεις, αἱ ὁποῖαι ἀπέβλεπον εἰς τὴν μείωσιν τῆς ἀξίας τοῦ τιμωμένου μεγάλου νεκροῦ».

'Ανάλογη εἶναι καὶ ἡ ἀνακοίνωση τοῦ Πανελληνίου Μουσικοῦ Συλλόγου, τοῦ μεγαλύτερου μουσικοῦ σωματείου τῆς χώρας, ποὺ στοὺς κόλπους του ἔβρασε παλαιότερα ὁ Δημήτρης Μητρόπουλος. 'Ακόμη καὶ τὸ μουσικὸ τμῆμα τοῦ Πνευματικοῦ Δεσμοῦ Σπουδαστῶν καὶ Νεολαίας ἡ «Πρωτοπορεία», διαμαρτύρεται γιὰ τὴν «πρωτοφανῆ καὶ ἀποκαρδιωτικὴν ἄρνησιν 'Ακαδημαϊκοῦ νὰ ἀποστῇ ἀπὸ προσωπικὰς ἀδυναμίας καὶ νὰ τιμήσῃ μὲ πρέποντα τρόπον τὴν ἐκλιποῦσαν φυσιογνωμίαν τοῦ Δ. Μητροπούλου».

Χαρακτηριστικὸ εἶναι ἐπίσης τὸ σημείωμα τοῦ μουσικολόγου - μουσικοκριτικοῦ Μ. Δούνια, σὲ πρωϊνὴ ἐφημερίδα, στὸ ὁποῖο, μεταξὺ τῶν ἄλλων, ἀναφέρεται ὅτι: «Νομίζω πὼς ἀποτυχημένος συνθέτης δέον νὰ θεωρηθῇ μᾶλλον ἐκεῖνος ποὺ ματαίως προσπαθεῖ νὰ ἐπιβάλη στὴν κοινὴ συνείδηση τὰ ἔργα του. 'Ο Μητρόπουλος ὅμως δὲν ἔγινε ποτὲ φορτικός, οὔτε ἐκλιπάρησε ἀναγνώρισι ἀπὸ οἱονδήποτε». Κι' αὐτὴ ἀκριβῶς ἡ εὔστοχη παρατήρηση, ἐξηγεῖ τὰ βαθύτερα αἴτια ποὺ ὥθησαν τὸν κ. ἀκαδημαϊκὸ στὶς «ψυχαναλυτικὲς» διερευνήσεις καὶ στὴν ἀναζήτηση «ψυχικῶν τραυμάτων».

«Ὠψιμαθὴς» μουσικός ὁ κ. ἀκαδημαϊκός, ποὺ στὰ εἴκοσι τόσα χρόνια του, σκέφτηκε νὰ ἐπιδοθεῖ στὴ μελέτη τῆς μουσικῆς, δὲ μπόρεσε νὰ καταλάβει ἐκείνους πού ὅπως ὁ Μητρόπουλος δονοῦνται ἀπὸ τὴ φλόγα τῆς τέχνης. Δέ μπόρεσε νὰ καταλάβει ὅτι «δημιουργός - ποιητής, σημαίνει πρίν ἀπ' ὅλα ταλέντο» καὶ ὅτι μὲ τὶς ἐγκεφαλικὲς κοντραπουντίστικες ἐπεξεργασίες δὲ γίνεται ζωντανὸ ἔργο τέχνης. Μά ὁ Μητρόπουλος, ἕνα ἀπὸ τὰ θαυμαστὰ μουσικὰ φαινόμενα τοῦ αἰώνα μας, ξεκίνησε μ' ἕνα ἀνήσυχο καὶ ἄπληστο πνεῦμα πού θέλει ν' ἀγκαλιάσει ὅλες τὶς ἐκδηλώσεις τῆς τέχνης τῶν ἤχων. "Οργανο, σύνθεση, διεύθυνση ὀρχήστρας, τὸν ἀπασχολοῦν ἐντατικὰ στὶς μελέτες του. Κάποτε ὅταν κατάλαβε ὅτι ἄρχισε νὰ βαραίνει στὴν πλάστιγγα τῆς καλλιτεχνικῆς του σταδιοδρομίας τὸ πνεῦμα τοῦ μαέστρου - ἀναδημιουργοῦ, ρίχνει τὸ περισσότερο βάρος πρὸς τὴν κατεύθυνση αὐτή. 'Η σύνθεση καὶ τὸ πιάνο θὰ γίνουν πιὰ γι' αὐτὸν δυὸ βοηθητικοὶ παράγοντες, πού θὰ ἐξυπηρετοῦν τὸν ἀρχιμουσικό. Οὔτε, λοιπόν, «ψυχικὸ τραῦμα» εἶχε γιὰ ἀποτυχία στὴ σύνθεση, οὔτε μειονεκτικὸ αἴσθημα γιατὶ δὲ σταδιοδρόμησε σὰν πιανίστας. "Αν καὶ στοὺς δύο τομεῖς, πιάνο - σύνθεση, ἔδειξε ὅτι εἶχε τὴ δύναμη νὰ σταθεῖ, ὡστόσο ἦταν ἀνθρώπινα ἀδύνατο ὕστερα ἀπὸ τὶς πολύωρες καὶ πολύμοχθες μελέτες τῆς παρτιτούρας καὶ τὶς πολλαπλὲς του ὑποχρεώσεις σὰν ἀρχιμουσικός, ν' ἀντέξει σὲ ἄλλα βάρη. "Οσο γιὰ τὶς συνθέσεις τοῦ Μητρόπουλου εἶναι πρόωρο νὰ τὶς ἀξιολογήσουμε, ἀφοῦ καλὰ - καλὰ δὲν τὶς ἔχουμε γνωρίσει ἀκόμα.

Ὁ κ. ἀκαδημαϊκὸς θέλοντας νὰ μειώσει τὴν πιανιστικὴ ἀξία τοῦ Μητρόπουλου, ἀνεφέρθη σ' ἕνα περιστατικὸ «ἀποτυχίας» του στὸ Παρίσι ὅταν ἔπαιξε τὸ Κοντσέρτο τοῦ Μπράμς. "Αν καὶ ἀμφισβητοῦμε τὴν «ἀξιοπιστία τοῦ μάρτυρος», πού φρόντισε νὰ περιγράψει τὸ περιστατικὸ μὲ τὰ μελανώτερα χρώματα, ὡστόσο αὐτὸ καὶ μόνο δὲν εἶναι ἀποδεικτικὸ καλλιτεχνικῆς ἀποτυχίας μιᾶς καριέρρας. Τόσοι καὶ τόσοι μεγάλοι καλλιτέχνες ἔχουν στὸ παθητικό τους ἀνάλογα ἀτυχῆ περιστατικά.

Ξέχωρα ἀπὸ τὴν καθαυτὸ καλλιτεχνική του ἀξία, ὁ Μητρόπουλος πρόσφερε πολλὰ στὴν ἀνάπτυξη τῆς μουσικῆς ζωῆς τοῦ τόπου. 'Από τὴν ἐποχὴ πού ἐπέστρεψε στὴν 'Αθήνα γιὰ ν' ἀναλάβει τὴ διεύθυνση τῆς Συμφωνικῆς 'Ορχήστρας τοῦ 'Ελληνικοῦ 'Ωδείου καὶ συνέχεια τὶς ὀρχήστρες τοῦ συλλόγου συναυλιῶν καὶ τοῦ 'Ωδείου 'Αθηνῶν, πάλαιψε καὶ μόχθησε χρόνια μαζὶ μὲ τοὺς "Ελληνες μουσικοὺς κάτω ἀπὸ τὶς πιὸ ἀντίξοες συνθῆκες, γιὰ νὰ στεριώσει ἕνα μόνιμο καὶ ἀξιόλογο συμφωνικὸ συγκρότημα. Φεύγοντας ὁριστικὰ τὸ 1939 ἀπὸ τὴν 'Ελλάδα ἄφηνε πίσω του ἕνα ἔργο θεμελιωμένο σὲ γερὲς βάσεις. Κοντὰ σ' αὐτὸ πρόσφερε τὶς ὑπηρεσίες του στὸ 'Ωδεῖο 'Αθηνῶν σὰν καθηγητὴς τῆς μουσικῆς μορφολογίας καὶ τῆς σύνθεσης.

Θὰ ρωτήσουμε τώρα τὸν κ. ἀκαδημαϊκὸ ποιὰ εἶναι ἡ προσφορὰ αὐτοῦ τοῦ ἴδιου στὴ γενικώτερη μουσικὴ κουλτούρα τῆς χώρας μας; 'Εκτὸς ἀπὸ τό κάποιο καὶ ὁποιο ἔργο του — «σημεῖο πάντοτε ἀντιλεγόμενον» — τί ἄλλο ἔχει νὰ ἐπιδείξει; Κι' αὐτὴ ἀκόμη ἡ θέση του σὰν μουσικοκριτικοῦ στὶς στῆλες τῶν ἐφημερίδων, εἶχε τὶς περισσότερες φορὲς ἀρνητικὸ χαρακτῆρα. Οὐδέποτε ζυμώθηκε μὲ τὰ ζωντανὰ μουσικὰ μας προβλήματα. Πάντα στάθηκε ἀπ' ἔξω ἀπαθὴς θεατής.

'Αλλὰ τί μπορούσαμε νὰ περιμένουμε ἀπὸ ἕναν ἀκαδημαϊκό, πού στὴν ἐναρκτήρια ὁμιλία του στὴν 'Ακαδημία, δὲν διάλεξε τὸ θέμα του ἀπὸ τὴν ἑλληνικὴ μουσική, ἀλλὰ ἀσχολήθηκε μὲ τή «Συμφωνία τοῦ Χάϋντεν»! Κι' ὅταν χρειάστηκε ν' ἀσχοληθεῖ μὲ τή δραστηριότητα τοῦ "Ελληνα μουσουργοῦ, πού ἡ 'Ελλάδα τίμησε τή μνήμη του, ἀπό τό ἴδιο βῆμα καὶ πάλι προσπάθησε νὰ μειώσει τὴν ἀξία του. Φταίει τό βῆμα ἢ ὁ κ. Πετρίδης; Νομίζουμε καὶ τά δυό.

ΑΚΑΔΗΜΙΑ ΑΘΗΝΩΝ

ΕΚΘΕΣΙΣ

ΤΟΥ ΓΕΝΙΚΟΥ ΓΡΑΜΜΑΤΕΩΣ ΤΗΣ ΑΚΑΔΗΜΙΑΣ

ΑΝΑΣΤ. Κ. ΟΡΛΑΝΔΟΥ

ΠΕΡΙ ΤΟΥ ΕΡΓΟΥ ΤΗΣ ΑΚΑΔΗΜΙΑΣ ΚΑΤΑ ΤΟ ΕΤΟΣ 1960
ΤΩΝ ΑΠΟΝΕΜΟΜΕΝΩΝ ΤΙΜΗΤΙΚΩΝ ΔΙΑΚΡΙΣΕΩΝ ΚΑΙ ΤΩΝ
ΠΡΟΚΗΡΥΣΣΟΜΕΝΩΝ ΝΕΩΝ ΒΡΑΒΕΙΩΝ

ΣΥΝΤΑΧΘΕΙΣΑ ΚΑΙ ΑΝΑΓΝΩΣΘΕΙΣΑ
ΚΑΤΑ ΤΗΝ ΠΑΝΗΓΥΡΙΚΗΝ ΣΥΝΕΔΡΙΑΝ ΤΗΣ 29ΗΣ ΔΕΚΕΜΒΡΙΟΥ 1960



ΑΝΑΤΥΠΟΝ ΕΚ ΤΩΝ ΠΡΑΚΤΙΚΩΝ ΤΗΣ ΑΚΑΔΗΜΙΑΣ ΑΘΗΝΩΝ, ΤΟΜ. 35 (1960)

Παρὰ τὴν μεγάλην του ἐν τούτοις ταύτην ἐπιστημονικὴν δόξαν διετήρησεν ὁ σεμνὸς αὐτὸς ἐπιστήμων μέχρις ἐσχάτων τὴν ἁπλότητα τῶν τρόπων, τὴν εὐπροσηγορίαν καὶ τὴν μειλιχιότητα, αἵτινες ἀνέκαθεν τὸν διέκρινον καὶ τῶν ὁποίων θὰ διατηροῦμεν πάντοτε τὴν γλυκεῖαν ἀνάμνησιν.

Τελευταῖον ἀλλ' ὀδυνηρότατον πλῆγμα ὑπέστη πρὸ διμήνου μόλις ἡ Ἀκαδημία διὰ τοῦ θανάτου τοῦ ἐπιτίμου μέλους αὐτῆς **Δημητρίου Μητροπούλου.**

Πελοποννήσιος τὴν καταγωγὴν ἀλλὰ γέννημα καὶ θρέμμα τῶν Ἀθηνῶν ἐξεπαιδεύθη ὁ Μητρόπουλος κατ' ἀρχὰς εἰς τὸ Ὠδεῖον μας ὑπὸ διδασκάλους τὸν Wassenhoven διὰ τὸ πιάνο καὶ τὸν Marsick διὰ τὴν σύνθεσιν.

Τιμηθεὶς διὰ τοῦ χρυσοῦ μεταλλίου τοῦ Ὠδείου ἔτυχεν ὑποτροφίας πρὸς εὐρυτέραν του ἐν Ἑσπερίᾳ μουσικὴν προπόνησιν, μετέβη δὲ κατ' ἀρχὰς εἰς Βρυξέλλας καὶ ἔπειτα εἰς Βερολῖνον, ὅπου ἐφοίτησε παρὰ τῷ διασήμῳ Busoni. Ἀμέσως ἔπειτα προσελήφθη, κατόπιν διαγωνισμοῦ, εἰς τὴν Κρατικὴν Ὄπεραν τοῦ Βερολίνου ὡς βοηθὸς ἀρχιμουσικός. Ἐπιστρέψας ἀργότερον εἰς Ἀθήνας ἀνέλαβε τὴν διεύθυνσιν τῶν συμφωνικῶν συναυλιῶν ἐμφυσήσας εἰς αὐτὰς ἀνωτέραν καλλιτεχνικὴν πνοὴν δι' ὑπερόχου ἑρμηνείας τῶν ἐκτελουμένων συνθέσεων. Ἔκτοτε ἤδη ἤρχισε νὰ δημιουργῆται ἡ παγκόσμιος φήμη του, διότι ἔκτοτε ἤρχισαν αἱ μετακλήσεις του εἰς ὅλην τὴν Εὐρώπην. Οὕτω κληθεὶς εἰς Βερολῖνον τὸ 1930 διηύθυνε τὴν φιλαρμονικὴν του ὀρχήστραν, τὸ δὲ 1931 τὴν συμφωνικὴν ὀρχήστραν τῶν Παρισίων καὶ τὴν ὀρχήστραν τῆς φιλαρμονικῆς ἑταιρείας τοῦ Liverpool, δι' ὧν κατέκτησεν ἀμέσως τὸν θαυμασμὸν τοῦ διεθνοῦς μουσικοῦ κοινοῦ, τυχὼν ἐνθουσιωδῶν κρίσεων ἐκ μέρους κριτικῶν διεθνοῦς κύρους, οἵτινες τὸν κατέταξαν μεταξὺ τῶν 3 ἢ 4 μεγαλυτέρων διευθυντῶν ὀρχήστρας τοῦ κόσμου.

Μὲ τὸν αὐτὸν ἐνθουσιώδη τόνον ἐξήρθη καὶ ἡ δεξιοτεχνία τοῦ Μητροπούλου ὡς πιανίστα· διότι τὸ παίξιμόν του συνήρπαζεν, ὅσον καὶ ἡ διεύθυνσις τῆς ὀρχήστρας.

Ἀλλὰ καὶ ὡς συνθέτης δὲν ὑστέρησεν ὁ Μητρόπουλος, γράψας ἔργα δι' ὀρχήστραν, ᾄσμα, μουσικὴν δωματίου, σονάτες διὰ πιάνο, ἀκόμη δὲ καὶ μελόδραμα, τὴν Βεατρίκην, τὸ ὁποῖον ἐνεπνεύσθη ἀπὸ τὸ σχετικὸν ἔργον τοῦ Maeterling. Μέγα του ἐπίσης ἐπίτευγμα ἀπετέλεσε καὶ ἡ μεταφορὰ εἰς ὀρχήστραν ἔργων κλασσικῶν γραμμένων δι' ἐκκλησιαστικὸν ὄρ-

γανον, ὡς π.χ. ἡ τολμηρὰ μεταφορὰ εἰς ὀρχήστραν τῆς φαντασίας τῆς τοῦ Bach, ἥτις ἐθεωρήθη ὡς ἐξαιρετικὰ ἐπιτυχής. Ἀλλὰ καὶ τὸ Concerto Grosso του, ἡ νεωτερίζουσα μεγαλόηχος σύνθεσίς του, θερμότατα προεκάλεσεν ἐγκώμια.

Ἀπὸ τῆς Εὐρώπης ταχύπτερος τὸν ἔφερεν ἡ φήμη του ἀργότερον καὶ εἰς Ἀμερικήν, ἔνθα προσελήφθη ὡς τακτικὸς διευθυντὴς τῆς ὀρχήστρας τῆς Μιννεαπόλεως, ἀπὸ δὲ τοῦ 1949 καὶ τῆς φιλαρμονικῆς τοῦ Metropolitan τῆς Ν. Ὑόρκης, ἔνθα διεδέχθη τὸν Bruno Walter καὶ τὸν Stokofsky.

Ὅλην του τὴν νευρώδη ζωὴν ἀφιέρωσεν ὁ Μητρόπουλος εἰς τὴν ἀνάπτυξιν τοῦ μουσικοῦ αἰσθήματος καὶ τὸ ἐπέτυχε πληρέστατα· διότι διὰ τῆς μαγικῆς baguettas του δὲν ἤσκει μόνον ἐπὶ τῶν μουσικῶν του μαγνητικὴν ἐπίδρασιν ἀλλὰ καὶ ἐπὶ τῶν ἀκροατῶν του, ἀκόμη καὶ ἐπὶ ἐκείνων, οἵτινες ὀλιγώτερον συνεκινοῦντο ἀπὸ τοὺς παλμοὺς τῆς μουσικῆς.

Ὡς ἄνθρωπος ὁ Μητρόπουλος διετήρησε, παρ' ὅλην τὴν παγκόσμιον ἐπιτυχίαν του, τὴν παλαιὰν παιδικὴν ἀφέλειαν καὶ τὴν εὔθυμον διάθεσίν του. Καίτοι δὲ εἶχε πλέον καταληφθῆ ἀπὸ τὸ γῆρας, ὅμως ἐπέμενε νὰ διευθύνῃ ὀρχήστρας μέχρι τέλους. Καὶ ὁ θανατός του ἐπάνω εἰς τὸ ἀναλόγιον τῆς Σκάλας τοῦ Μιλάνου ἦτο ἴσως ὁ θάνατος τὸν ὁποῖον καὶ ὁ ἴδιος θὰ ἠὔχετο, θάνατος ἐν πλήρει δράσει, θάνατος ἐπάνω εἰς τὰς μουσικὰς ἐπάλξεις.

*

Εἰς μερικὴν ἀναπλήρωσιν τῶν ἐκ τοῦ θανάτου κενῶν, ἐξέλεξεν ἡ Ἀκαδημία κατὰ τὸ 1960 τὰ ἑξῆς πέντε νέα τακτικὰ μέλη:

Ἐν τῇ Τάξει τῶν Θετικῶν ἐπιστημῶν τὸν ἔγκριτον γεωπόνον, καθηγητὴν τῆς ἀνωτάτης Γεωπονικῆς Σχολῆς *κ. Βασίλειον Κριμπᾶν*, τὸν ἐξαίρετον ἱστορικὸν τοῦ ναυτικοῦ ἐ. ἀ. ναύαρχον *κ. Ἀημ. Φωκᾶν* καὶ τὸν διακεκριμένον μηχανολόγον καθηγητὴν τοῦ Πολυτεχνείου καὶ τοῦ Πανεπιστημίου Ἀθηνῶν *κ. Κ. Παπαϊωάννου*.

Ἐν δὲ τῇ Τάξει τῶν Ἠθικῶν καὶ Πολιτικῶν ἐπιστημῶν τοὺς διαπρεπεῖς καθηγητὰς τῆς Θεολογίας καὶ τῆς Φιλοσοφίας ἐν τῷ Πανεπιστημίῳ Ἀθηνῶν κυρίους *Νικ. Λούβαριν* καὶ *Ἰωάννην Θεοδωρακόπουλον*.

Τέλος ἐκ τῶν ἐν τῇ ἀλλοδαπῇ Ἑλλήνων ἐπιστημόνων ἐξέλεξεν ἡ Ἀκαδημία ἀντεπιστέλλον αὐτῆς μέλος τὸν ἐν τῷ Πανεπιστημίῳ τοῦ Cleveland τῶν Ἡνωμένων Πολιτειῶν καθηγητὴν τῆς Ἀστρονομίας καὶ διευ-

πόκομμα ΒΗΜΑΤΟΣ

ρονολογία .....

ΘΕΣΣΑΛΙΑΣ Βόλου

22 ΔΕΚ. 1960

ΣΗΜΕΙΩΣΕΙΣ ΤΗΣ ΤΡΙΤΗΣ

ΜΝΗΜΟΣΥΝΟΝ ΜΗΤΡΟΠΟΥΛΟΥ

ΤΟΥ ΑΚΑΔΗΜΑΪΚΟΥ κ. ΗΛΙΑ ΒΕΝΕΖΗ

Ὁ ἄνθρωπος βεβαιώνει τή ζωή του —τό τί στάθηκε αὐτή ἡ ζωή—μέ τό θάνατό του. Ἴσως μάλιστα ὁ θάνατος νά καθορίζῃ, ἀκόμα καί νά ἐπιβάλλῃ μιά ζωή περισσότερο ἀπό κάθε ἐγκόσμια δόξα. Ὅταν σηκωθῆ τό Μέγα Τεῖχος τῆς Σιωπῆς, ὅλος ὁ κόσμος ξέρει πιά, μ' ἕναν τρόπο γιά πρώτη φορά τόσο ἀποκαλυπτικό, τό τί ἦταν ἡ Ψυχή πού πέρασε, τό τί βάραινε ἀκριβῶς, τό ποιό εἶναι τό κενό πού ἀφήνει. Καί κάτι πιο οὐσιαστικό, πιό παιδευτικό: ποιό εἶναι τό παράδειγμα πού ἀφήνει. Ἄν ἀφήνει.

Αὐτό φαίνεται περισσότερο ὅταν ἔρθῃ ὁ θάνατος ξαφνικά σέ ἀνθρώπους πού εἶχαν στά χέρια τους, ὡς τήν τελευταία στιγμή, δύναμη μεγάλη. Πολιτικοί, στρατηγοί, συγγραφεῖς, παίρνουν ἀμέσως τίς σωστές τους διαστάσεις μέ τό θάνατό τους. Συμβαίνει τότε νά ἐξαφανίζωνται στή στιγμή, προπάντων ἀπό μέσα μας, ὄντα πού ἐξωτερικά γεγονότα τά εἶχαν ἐπιβάλει ὡς ἀνάγκη, καί πού τά εἴχαμε συνηθίσει κι' ἐμεῖς νά τά θεωροῦμε ὡς δύναμη καί ὡς ἀνάγκη. Ἀνακαλύπτουμε, ὄχι χωρίς ξάφνιασμα, ὅτι γινήκαμε σοφώτεροι μέ τό νά θγάζουμε ἕνα νεκρό ἀπό μέσα μας — ἕνα νεκρό πού δέν ξέρουμε ἀπό πόσο καιρό τόν ἑτοιμάζαμε.

Ἀντιθέτως: ἔρχεται ἕνας ἄλλος θάνατος καί γίνεται μέσα μας σεισμός. Ξέρουμε πιά ὅτι ἡ ψυχή πού ἔφυγε θά μᾶς παρακολουθεῖ γιά πάντα, ὅτι θά παρηγορῆ χιλιάδες ἀνθρώπους, ὅτι θά ἐμπνέη στίς μυστικές, στίς δύσκολες ὧρες της, τή νειόπη τοῦ κόσμου, ὅτι θά χρησιμεύη ὡς παράδειγμα. Ὅτι, τέλος, θά εἶναι βοήθεια παντοτεινή καί μόνο ἡ ἀνάμνηση μιᾶς στιγμῆς, μιᾶς πράξης, τοῦ ἀνθρώπου πού πέρασε.

Ἔτσι ἀρχίζουν τή μαγεία τους οἱ θρύλοι. Πού εἶναι δύναμη βαρύτερη ἀπ' τήν Ἱστορία.

Ἔτσι ἔγινε στίς μέρες μας μέ τόν ὡραιότερο θρύλο τοῦ πνεύματος καί τῆς τέχνης πού ἔζησε ἡ γενεά μας: Τό θρύλο ἑνός παιδιοῦ πού ἀρχίζει τή ζωή του ὡς ἄσημος μουσικός ἀπό τήν αἴθουσα ἑνός Ὠδείου μικρῆς εὐρωπαϊκῆς πρωτεύουσας, κατακτᾶ τόν κόσμο καί ἀποθεώνεται, κι' ὕστερα ἐπιστρέφει σ' ἕνα μικρό κουτί τήν τέφρα του ν' ἀποτεθῆ ἐτεῖ ἀπ' ὅπου ξεκίνησε.

Ὁ Δημήτρης Μητρόπουλος εἶναι ὁ πρῶτος Ἕλληνας πού ἔφερε τήν Ἑλλάδα, τό ἑλληνικό ὄνομα, στό προσκήνιο τοῦ παγκοσμίου καλλιτεχνικοῦ ἐνδιαφέροντος. Ὁ πρῶτος, ἀπό τότε πού ἀπελευθερώθηκε ἡ Ἑλλάδα. Ἄς μήν τό ξεχνοῦμε αὐτό. Πρίν ἀπό τόν Μητρόπουλο ἡ Ἑλλάδα καλλιτεχνικά ἦταν μιά μικρή βαλκανική χώρα μέ γραφικότητα πολλή, πού ζοῦσε τήν ἐπαρχιακή ζωή της, ἀγνοούμενη ἀπό τούς πάντας. Οἱ συγγραφεῖς της καί οἱ καλλιτέχνες της μάθαιναν ἀπ' τό εὐρωπαϊκό ταχυδρομεῖο τά συμβαίνοντα στόν ἔξω κόσμο, ἐλάχιστοι τολμοῦσαν καί νά ξεμυτίσουν ἔξω ἀπ' τά σύνορα τῆς Ἑλλάδας νά δοῦν τί γίνεται. Καί ἐν πάση περιπτώσει κανείς δέ φαντάστηκε ποτέ, οὔτε τόλμησε νά ἐπιχειρήση τό μέγα ἅλμα: νά θγῆ στό μεγάλο στίβο τοῦ ἔξω κόσμου, νά διεκδικήση μιά θέση, νά παλέψη γι' αὐτό. Ἦτανε ὅλοι ἐμποτισμένοι ἀπ' τήν ἀτμόσφαιρα τοῦ ἐπαρχιώτη, τοῦ ὑποαναπτύκτου, τοῦ χωριοῦ.

Ὅ,τι ἔφερε ὁ Ἐλευθέριος Βενιζέλος στήν πολιτική ζωή τῆς Ἑλλάδας τῆς Μελούνας, αὐτό τό τίναγμα τῶν φτερῶν, τό πήδημα μέσ' στό ὕψος καί μέσ' στά ὄνειρα, αὐτήν τήν πίστη στόν ἑαυτό του καί στόν τόπο του, αὐτήν τήν ἀποστροφή στό μισοκακάμοιρο ὕφος — αὐτό περίπου ἦταν καί ὅ,τι ἔφερε ὁ Μητρόπουλος στήν καλλιτεχνική μας ζωή. Ἄκουσε τή μυστική φωνή πού μιλοῦσε μέσα του, πίστεψε σ' αὐτή τή φωνή καί τήν ἔκαμε πάθος ζωῆς. Οἱ πρῶτοι θρίαμβοί του στήν Εὐρώπη, στό διάστημα τό μεταξύ τῶν δυό πολέμων, ἔφταναν στ' αὐτιά μας σάν ἐγερτήριο σάλπισμα. Εἴμαστε νέοι τότε, γεμᾶτοι μέ ἐλπίδες παράφορες ὕστερα ἀπ' τά δεινά τοῦ πρώτου παγκοσμίου πολέμου, τῆς Μικρασιατικῆς καταστροφῆς καί τοῦ ξερριζωμοῦ τοῦ μικρασιατικοῦ ἑλληνισμοῦ. Εἴχαμε ἀνάγκη νά πιστέψουμε στίς ἀξίες τοῦ κατατρεγμένου ἔθνους μας, στόν ἑαυτό μας, χρειαζόμαστε δυνάμεις ἠθικές σέ μιά περίοδο δυστυχίας καί πανικοῦ. Καί αὐτή τή βοήθεια, μέ τόν τρόπο του, στήν περιοχή του, μᾶς τήν ἔδινε τότε ὁ Μητρόπουλος. Ἦταν ὁ πρῶτος τῆς Ἐξόδου τῆς πνευματικῆς Ἑλλάδας ἔξω ἀπ' τά τείχη της. Τίτλος πού, τοῦτος ἐδῶ ὁ τόπος θά τόν θυμᾶται καί θά τόν σέβεται ἐσαεί.

Τό ἄλλο παράδειγμα πού μᾶς ἀφήνει ὁ Μητρόπουλος εἶναι τό παράδειγμα τῆς ζωῆς του. Τόση ἐγκόσμια δόξα, τόσος θρίαμβος, ἔπρεπε νά τόν εἶχε ὡς ἕνα σημεῖο ξεστρατίσει ἀπό τό σκοπό τῆς ζωῆς του: ἀπό τήν τελειότητα πού κυνηγοῦσε. Δέν τόν ξεστράτισε. Τό ἐναντίον: τόν ἀποτράβηξε ὅσο ἦταν δυνατόν, ὡς τήν τελευταία στιγμή, ἀπό τίς ὑλικές χαρές, τόν ἔκλεισε μέσα στούς τοίχους τοῦ σπουδαστηρίου του, τόν ἔκαμε ἕναν ἀσκητή—εἶδος σπάνιο τοῦ καιροῦ μας. Μοῦ μένει ἀλησμόνητη ἡ εἰκόνα μιᾶς νύχτας στή Νέα Ὑόρκη. Ὁ Μητρόπουλος εἶχε ὁρίσει νά συναντηθοῦμε, μετά τή Συμφωνική τῆς Νέας Ὑόρκης πού διηύθυνε, στό δωμάτιό του, στό ξενοδοχεῖο του. Στήν καρδιά τῆς πάμφωτης μεγαλούπολης, φανταζόμουν αὐτό τό διαμέρισμα τοῦ διασήμου ἀρχιμουσικοῦ μέσα στό ὕφος τῆς λάμψης τῆς δόξας του. Βρῆκα ἕνα κελλί — ἤ σχεδόν κελλί. Ἕνα ἁπλό σιδερένιο κρεβάτι, ἕνα μεγάλο πιάνο, ἕνας σταυρός στόν τοῖχο, λίγο φῶς. Καί ὁ ἄνθρωπος πού ἀγαποῦσε τά βουνά καί τόν Ἅγιο Φραγκῖσκο τῆς Ἀσσίζης, καί πού μόναζε ἐκεῖ μέσα μελετῶντας νυχτοήμερα, ζητῶντας ἀπ' τό σῶμα του, ἀπ' τά ὀργανά του, ἀπ' τή μνήμη του δυνάμεις πού σπάνια ζητήθηκαν ἀπό ἄλλον ἄνθρωπο.

Καί ἡ τρίτη, ὕστατη νίκη τοῦ Μητρόπουλου: τό ὅτι μέσα σ' ἕναν κόσμο φθόνου καί πάθους ὅπως εἶναι ὁ κόσμος τῶν ὁμοτέχνων, αὐτός ἔμεινε ἕνας ἄνθρωπος ἀγνός. Βοηθοῦσε ὅσο μποροῦσε, δέν φθονοῦσε, δέν ἤθελε νά θλάψη ποτέ. Καί κάτι περισσότερο: προσπαθοῦσε νά ἐξηγήση τίς ἀδυναμίες τῶν ἄλλων, ἀκόμα καί ὅταν ἐστρέφονταν ἐναντίον του, καί προσπαθοῦσε νά τίς δικαιολογήση. Ἕνας διάσημος σήμερα νέος ἀρχιμουσικός, στό ἀνάστημα τοῦ Μητροπούλου, πῆγε μιά μέρα καί τόν βρῆκε. Τοῦ λέει:

«Ξέρετε, ἔχω τήν ἀνάγκη τοῦ Κουσσεβίτσκυ γιά τή σταδιοδρομία μου (ὁ Κουσσεβίτσκυ, διηύθυνε τότε τή Συμφωνική Ὀρχήστρα τῆς Βοστώνης, δικτάτωρ μουσικός τῆς Νέας Ἀγγλίας). Καθώς ξέρετε, ὁ Κουσσεβίτσκυ δέ σᾶς συγχωρεῖ τό θρίαμβό σας στήν ἕδρα του, χαίρεται ν' ἀκούη ἀνθρώπους νά τοῦ λένε ἐναντίον σας. Λοιπόν, ἐγώ ἔχω ἀνάγκη ἀπό τόν Κουσσεβίτσκυ. Καί γιά νά τόν εὐχαριστήσω θά τοῦ λέω ἐναντίον σας κ. Μητρόπουλε. Νά μή σᾶς πειράξη ἄν τό μάθετε».

«Δέ θά μέ πειράξη», εἶπε ὁ Μητρόπουλος καί χαμογέλασε μέ ἐπιείκεια.

Αὐτές εἶναι οἱ πραγματικές διαστάσεις τοῦ Μητροπούλου.

Διαβάζω αὐτές τίς μέρες στίς περίφημες σελίδες τοῦ Alain «Propos sur l' Esthétique» τίς ἀναλύσεις του γιά τή μουσική. «Πρέπει νά θυμόσαστε πάντα ὅτι ἡ μουσική εἶναι μονάχα ἡ μουσική, ὅτι τελειώνει μέσ' στόν ἑαυτό της, καί ὅτι ἀρκεῖται σ' αὐτό».

Ἔτσι εἶναι, αἰσθητικά, ἡ αὐτονομία κάθε τέχνης. Ἀλλά γιά μᾶς ὁ θρύλος τοῦ Μητρόπουλου δέ θά εἶναι πιά ἕνας θρύλος μόνο μουσικῆς. Θά εἶναι πολύ περισσότερα. Καί αὐτό τό ζοῦσε ὁ λαός τῶν Ἀθηνῶν ἐκεῖνο τό φθινοπωρινό ἡλιοβασίλεμα πού φῶτιζε τίς κολῶνες τοῦ Παρθενῶνα καί τό κοντάκι μέ τήν τέφρα μπροστά στίς κόγχες τοῦ ἀρχαίου ἀττικοῦ θεάτρου.

Καί τώρα μιά εἰσήγηση στόν διαπρεπῆ Πρόεδρον τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν: Μετά τό μνημόσυνο πού ἔγινε γύρω στήν τέφρα τοῦ Μητρόπουλου, τό Ὠδεῖον Ἀθηνῶν, θεματοφύλακας τοῦ θρύλου πού ἀφήνει ὁ νεκρός, πρέπει νά ἐνδιαφερθῆ γιά δυό πράγματα:

α) Γιά τήν ὑπεύθυνη συγγραφή ἑνός χρονικοῦ αὐτοῦ τοῦ ἐνδόξου βίου, μέ τήν παρεμβολή τῶν πολλῶν κειμένων - ἐπιστολῶν τοῦ Μητροπούλου, πού σώζονται σέ ἄξια χέρια καί πού θά φωτίσουν τήν πορεία τοῦ ἀνθρώπου.

β) Γιά τή θεμελίωση ἑνός Ταμείου Ὑποτροφιῶν εἰς μνήμην Μητροπούλου. Ὁ κ. Κυριακίδης μέ τό κῦρος του δέ θά δυσκολευθῆ νά βρῆ τά κεφάλαια αὐτοῦ τοῦ Ταμείου. Καί οἱ φίλοι τῆς μνήμης τοῦ Μητροπούλου θά βοηθήσουν. Ἕνα παιδί νά σπουδάζη κάθε δυό - τρία χρόνια στά μεγάλα μουσικά κέντρα τοῦ κόσμου μέ ἔξοδα αὐτοῦ τοῦ Ταμείου. Καί νά θυμᾶται τόν πρόγονο.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

ΕΘΝΟΥΣ

29 ΔΕΚ. 1960

Οἱ καθηγηταὶ μουσικῆς ἐναντίον τοῦ Πέτρου Πετρίδη

Ὁ ΣΥΛΛΟΓΟΣ Καθηγητῶν Μουσικῆς Δημοσίας Ἐκπαιδεύσεως ἐξέδωκε χθὲς τὴν ἀκόλουθον ἀνακοίνωσιν: «Τὸ διοικητικὸν Συμβούλιον τοῦ «Συλλόγου Καθηγητῶν Μουσικῆς Δημοσίας Ἐκπαιδεύσεως», λαβὸν γνῶσιν τῶν λεχθέντων ὑπὸ τοῦ ἀκαδημαϊκοῦ κ. Πέτρου Πετρίδη, κατὰ τὸ ὑπὸ τῆς Ἀκαδημίας Ἀθηνῶν τελεσθὲν καλλιτεχνικὸν μνημόσυνον τοῦ Δημήτρη Μητροπούλου, θεωρεῖ ἐπιβεβλημένον ὅπως ἐκφράσῃ τὴν ζωηρὰν ἀποδοκιμασίαν του διὰτὸ ἀνεπιλαβὲς καὶ ἀνοίκειον περιεχόμενον τῆς ὁμιλίας ταύτης. Εἶναι γνωστὸν τοῖς πᾶσιν ὅτι ὁ Δημήτρης Μητρόπουλος συγκαταλέγετο μεταξὺ τῶν μεγίστων ἐκ τῶν ξένων ἀρχιμουσικῶν. Διατὶ ὁ ὁμιλητὴς δὲν περιωρίσθη εἰς τὴν ἀναμφισβήτητον καὶ ἁπλῆν αὐτὴν διαπίστωσιν; Κατὰ ποίαν λογικὴν δύναται νὰ μειωθῇ ἡ ἀξία τοῦ Μητροπούλου ὡς ἀρχιμουσικοῦ ἐκ τοῦ γεγονότος, τοῦ καθ' αὐτὸ τιμητικοῦ, ὅτι ἐδοκίμασε τὰς δυνάμεις του εἰς τὴν σύνθεσιν καὶ εἰς τὸ πιάνο, ἔστω καὶ ὄχι μετὰ τῆς αὐτῆς — κατὰ τὸν κ. ἀκαδημαϊκὸν — ἐπιτυχίας; Ἐκτὸς τούτου ἡ ὀρθὴ ἀξιολόγησις τῆς συνθετικῆς ἐργασίας, τόσον τοῦ Μητροπούλου, ὅσον καὶ οἱουδήποτε ἄλλου μουσουργοῦ — καὶ τοῦ κ. Πετρίδη βεβαίως — ἀνάγεται εἰς τὸ μέλλον. Ἡ ἀξιολόγησις ὅμως τῆς προσφορᾶς τοῦ Μητροπούλου ὡς ἐρμηνευτοῦ-ἀρχιμουσικοῦ εἶναι ὑπόθεσις τοῦ παρόντος καὶ ἡ ἐπ' αὐτῆς κρίσις ὁριστικὴ καὶ τελεσίδικος. Εἰς ἡμᾶς δέ, οἱ ὁποῖοι κρίνομεν τὰ πράγματα καὶ ὡς παιδαγωγοί, ἐμποιεῖ ἰδιαιτέρως ἀλγεινὴν ἐντύπωσιν τὸ γεγονὸς ὅτι ὁ κ. ἀκαδημαϊκὸς διὰ τῆς ὁμιλίας του αὐτῆς ἐπιγειρεῖ εἰς ἐποχὴν καθ' ἣν αἱ πνευματικαὶ ἀξίαι ὑφίστανται τοιαύτην φθορὰν νὰ μειώσῃ μίαν καλλιτεχνικὴν φυσιογνωμίαν ὡς ἡ τοῦ Μητροπούλου».

ΣΗΜΕΙΩΣΕΙΣ ΣΥΝΕΡΓΑΤΩΝ

Ἀκαδημαϊκοῦ ὀλίσθημα

Ἡ Ἀκαδημία Ἀθηνῶν θέλοντας ν' ἀποτίσῃ φόρον τιμῆς στὴ μνήμη τοῦ Δημήτρη Μητρόπουλου τοῦ κορυφαίου μουσικοῦ ὁ ὁποῖος ὑπῆρξε ἐπίτιμον μέλος, ὠργάνωσε στὶ 10 τ.μ. στὴν αἴθουσα τελετῶν τοῦ Ἱδρύματος φιλολογικὸ μνημόσυνο.

Ὁμιλητὴς ἦταν ὁ ἀκαδημαϊκὸς καὶ μουσουργὸς κ. Πέτρος Πετρίδης. Μεταξὺ τοῦ ἀκροατηρίου δὲ πολιτικοί, ἀκαδημαϊκοί, μουσικοὶ καὶ γενικὰ ἄνθρωποι ποὺ τιμοῦσαν τὴ μνήμη τοῦ μεγάλου μας Μητρόπουλου καὶ ποὺ περίμεναν ἀπ' τὸν κ. Πετρίδη νὰ τοὺς ἀποκαλύψῃ ἄγνωστες κι' ἐνδιαφέρουσες πτυχὲς ἀπ' τὴν καλλιτεχνικὴ ζωὴ τοῦ ἐκλιπόντος συναδέλφου του. Ὁ κ. Πετρίδης, ὅμως, ἐκαινοτόμησε. Δὲν ἀρκέστηκε νὰ ἐξάρῃ τὶς καλλιτεχνικὲς καὶ τὶς ἄλλες ἀρετὲς τοῦ τιμωμένου, ὅπως εἶναι ἡ συνήθεια, ἀλλὰ βάλθηκε νὰ μᾶς παρουσιάσῃ ἕναν ἄλλο Μητρόπουλο, ἐντελῶς διαφορετικὸ ἀπὸ κεῖνον ποὺ ξέραμε, ἕναν ἄνθρωπο ἀξιολύπητο, ἄρρωστο, ποὺ ὑπέφερε ἀπὸ κομπλὲξ ἀπ' τὰ παιδικά του ἀκόμη χρόνια, γεμάτον ἀδυναμίες καὶ τοῦ ὁποίου οἱ ἐπιτυχίες ἦταν πολὺ λίγες μπροστὰ στὶς ἀποτυχίες του. Δὲν τοῦ συγχωρεῖ τὸ ὅτι θέλησε ν' ἀσχοληθῆ μὲ τὴν σύνθεσι, παρ' ὅλο ποὺ ἀργότερα παραιτήθηκε ἀπ' αὐτή. Κι' οὔτε πέρασε ἀπ' τὸ μυαλό του πὼς ἂν ὁ Μητρόπουλος παραιτήθηκε ἀπ' τὴ σύνθεσι εἶναι γιατὶ ἀπέβλεπε στὶς ψηλὲς κορφὲς μονάχα. Κι' ἐφόσον κατάλαβε πὼς δὲν μποροῦσε νὰ γίνῃ ἕνας Μπετόβεν, προτίμησε νὰ στρέψῃ ἀλλοῦ τὶς προσπάθειές του, ὥστε ν' ἀναδειχθῆ Μπετόβεν σὲ ἄλλον τομέα τῆς μουσικῆς. Καλὰ ποὺ τὸ κατάλαβε ἀργότερα, προσέθεσε ὁ ὁμιλητής, κι' ἀποφάσισε ν' ἀκολουθήσῃ ἄλλο δρόμο κι' ἔτσι πῆγε στὴ Μιννεάπολι.

Στὸ σημεῖο αὐτὸ θὰ συμφωνήσουμε μὲ τὸν κ. Πετρίδη. Ἂν δὲν εἶχε τὴν ἔμπνευσι ὁ Μητρόπουλος νὰ φύγῃ γιὰ τὴν Ἀμερική, θἄμενε γιὰ πάντα ἴσως, παραγνωρισμένος στὸν τόπο μας. Τὸ ἴδιο εἶχε συμβῆ καὶ μὲ τὴ Μαρία Κάλας. Τὰ μεγάλα ταλέντα δὲν τὰ εὐνοεῖ τὸ κλῖμα μας.

Δὲν παρέλειψε ὁ κ. Πετρίδης νὰ κακίσῃ ὡρισμένες κυρίες ποὺ ἐξεθείαζαν τὸ Μητρόπουλο καὶ στὴν παραμικρή του ἐπιτυχία καὶ τὸν παρέσυραν σὲ ψευδαισθήσεις. Προσέθεσε δὲ καὶ πὼς δὲν εἶχε πραγματικοὺς καὶ εἰλικρινεῖς φίλους, μιὰ ἀλήθεια πού, ὅσον ἀφορᾶ τουλάχιστον τὴ φιλία τοῦ ἰδιότυπου ψυχαναλυτή του, εἶναι πέρα γιὰ πέρα σωστή.

Μόνον ὁ φθόνος θὰ δικαιολογοῦσε ὅλα τὰ παραπάνω λόγια γιὰ ἕνα τέτοιο νεκρό. Φαίνεται, ὅμως, πὼς πολὺ θὰ εἶχε ὑποφέρη, πολὺ θὰ τοῦ εἶχε στοιχίσει ἡ ἐξέλιξι κι' ἡ φήμη τοῦ Μητρόπουλου κι' εὐχαριστήθηκε τώρα ποὺ τοῦ δόθηκε ἡ εὐκαιρία νὰ ἐκδικηθῆ. Τὸ ἀκροατήριο ἀπεγοητεύθη κι' οὔτε τὸν πλησίασε γιὰ νὰ τὸν συγχαρῆ. Μία κυρία ποὺ τὸν πλησίασε, ἦταν γιὰ νὰ τὸν συλλυπηθῆ μὰ κι' αὐτὸς τῆς ἀνταπέδωσε τὴ φιλοφρόνησι μὲ τὸ νὰ τὴ διαβολοστείλη.

Ἀλλὰ γιατὶ νὰ χάσῃ ἔτσι τὴν ψυχραιμία καὶ τὴν αὐτοκυριαρχία του ὁ κ. ἀκαδημαϊκὸς καὶ νὰ κατέλθη στὸ σημεῖο νὰ δημιουργήσῃ σκάνδαλο μὲ τὰ λόγια του καὶ νὰ ἐκθέσῃ καὶ τὸν ἑαυτό του καὶ τὴν Ἀκαδημία; Ἡ Ἑλλὰς ποὺ εἶχε τσιγκουνευτῆ μιὰ ἕδρα στὴν Ἀκαδημία γιὰ τὸ Μητρόπουλο, στὸν κ. Πετρίδη τὴν παρεχώρησε γιὰ τὶς μέτριες συνθέσεις του.

Ὁ κ. Πετρίδης θέλησε ν' ἀμαυρώσῃ τὴ δόξα τοῦ Μητρόπουλου, ρίχνοντας λάσπες στὴ μνήμη του, ἀλλὰ δὲν κατάφερε παρὰ νὰ πιτσιλίσῃ τὸ δικό του πρόσωπο. Κι' ἔτσι ἐξηγεῖται τώρα πῶς ἂν ὁ Μητρόπουλος δὲν κατέκτησε τὴ δόξα στὴν πατρίδα του, εἶναι γιατὶ σκόνταψε σὲ κάτι κριτὰς σὰν τὸν κ. Πετρίδη. Κι' ἂν διατυπώση κανεὶς σήμερα τὴν ἀπορία, ὅπως εἶχε γίνει μετὰ τὸ ἄνοιγμα τῆς διαθήκης του, γιατὶ δὲν ἄφησε καὶ κάποιο ποσὸν γιὰ ὑποτροφία σὲ ἑλληνικὰ μουσικὰ ταλέντα, νομίζω πὼς δὲν θὰ πέσω ἔξω ἂν τοῦ πῶ: «Φοβόταν πὼς τὰ χρήματά μου μποροῦσε νὰ μὴ δοθοῦν σὲ πραγματικὸ ταλέντο, ἀλλὰ σὲ κάποιον εὐνοούμενο τῆς κριτικῆς ἐπιτροπῆς, ἢ σὲ ἕναν ποὺ θὰ ὑπεδείκνυετο μὲ σημείωμα ἀπὸ κάποιον ἰσχυρό. Καὶ προτίμησε ν' ἀφήση τὴν περιουσία του ὁλόκληρη σ' ἕνα ταλέντο, τὴν ἀξία τοῦ ὁποίου εἶχε ὁ ἴδιος ἀναγνωρίσει».

Ὁ κ. Πετρίδης, ποὺ δὲν ἐπίεσε τὸν ἑαυτό του νὰ κυριαρχήσῃ στὶς ἀδυναμίες του, ἀρνήθηκε νὰ δώσῃ τὰ χειρόγραφα τοῦ λόγου του στὸν πρόεδρο τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν ἀπὸ φόβο προφανῶς μήπως ἡ φήμη του διαιωνισθῆ περισσότερο ἀπ' αὐτὰ ποὺ μπορεῖ νὰ πάρουν τὴ θέσι τους στὴ βιογραφία τοῦ Μητρόπουλου, παρὰ ἀπ' τὶς μέτριες συνθέσεις του.

Ἂν, ὅμως, εἶχε κτῆμα του τὴ συναδελφικὴ ἀλληλεγγύη κι' ἂν ἔνοιωθε σεβασμὸ στὴ μνήμη ἑνὸς πρόσφατα νεκροῦ συναδέλφου του, θὰ εἶχε ἀποφύγει τὶς ἐπικίνδυνες αὐτὲς κακοτοπιὲς καὶ θὰ προλάβαινε τὸ φοβερὸ ὀλίσθημα.

Ἀλλά, ἂς εἶναι βέβαιος ὁ κ. ἀκαδημαϊκὸς καὶ οἱ ὁμοιοί του πὼς τὸ Δημήτρη Μητρόπουλο δὲν θὰ μπορέσῃ νὰ τὸν μετακινήση κανεὶς ἀπ' τὸ βάθρο ποὺ τὸν τοποθέτησαν ἡ ἀξία του κι' ἡ παγκόσμια ἀναγνώρισι τοῦ ταλέντου του.

ΗΡΩ

ΥΠΟ ΤΗΝ ΕΠΙΤΙΜΟΝ ΠΡΟΕΔΡΙΑΝ ΤΗΣ Α.Μ. ΤΟΥ ΒΑΣΙΛΕΩΣ

Ο ΕΝ ΑΘΗΝΑΙΣ

ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΣΥΛΛΟΓΟΣ

- 1871 -

ΕΚΘΕΣΙΣ

ΤΩΝ ΠΕΠΡΑΓΜΕΝΩΝ

ΥΠΟ ΤΟΥ ΔΙΟΙΚΗΤΙΚΟΥ ΣΥΜΒΟΥΛΙΟΥ

ΑΠΟ 1 ΣΕΠΤΕΜΒΡΙΟΥ 1959 ΜΕΧΡΙ 31 ΑΥΓΟΥΣΤΟΥ 1960

ΕΝ ΑΘΗΝΑΙΣ
1961

ΙΔΡΥΤΙΚΟΝ ΔΙΑΤΑΓΜΑ ΣΥΣΤΑΣΕΩΣ
ΤΟΥ ΜΟΥΣΙΚΟΥ ΚΑΙ ΔΡΑΜΑΤΙΚΟΥ ΣΥΛΛΟΓΟΥ

ΓΕΩΡΓΙΟΣ Α'.

ΒΑΣΙΛΕΥΣ ΤΩΝ ΕΛΛΗΝΩΝ

Προτάσει τοῦ Ἡμετέρου ἐπὶ τῶν Ἐσωτερικῶν Ὑπουργοῦ ἀπεφασίσαμεν καὶ διατάττομεν :

1. Ἐγκρίνομεν τὴν ἐν Ἀθήναις σύστασιν Συλλόγου Μουσικοῦ καὶ Δραματικοῦ καὶ ἐπικυροῦμεν τὸν ἀπὸ 15 Ἰουλίου τ.ἔ. διοργανισμὸν αὐτοῦ.

2. Ἐπιτρέπομεν εἰς τὸ Διοικητικὸν Συμβούλιον τοῦ εἰρημένου Συλλόγου νὰ προκαλέσῃ πρὸς ἐπίτευξιν τοῦ σκοποῦ αὐτοῦ τὴν συλλογὴν συνδρομῶν ἐντὸς καὶ ἐκτὸς τοῦ Κράτους.

3. Διὰ τὴν ὑπηρεσίαν τοῦ Συλλόγου καὶ τὴν διδασκαλίαν τῆς μουσικῆς καὶ τῶν δραμάτων, τίθεμεν εἰς τὴν διάθεσιν αὐτοῦ τὴν ὡς κατάστημα τῆς Σχολῆς τῶν Τεχνῶν χρησιμεύουσαν ἤδη δημοσίαν οἰκοδομὴν μετὰ τῶν παραρτημάτων αὐτῆς, ἅμα τῇ μεταφορᾷ τῆς Σχολῆς ἐν τῷ νέῳ Πολυτεχνείῳ.

Ὁ Ἡμέτερος ἐπὶ τῶν Ἐσωτερικῶν Ὑπουργὸς δημοσιεύσει καὶ ἐκτελέσει τὸ παρὸν Διάταγμα.

Ἐν Ἀθήναις τῇ 2 Ὀκτωβρίου 1871

ΓΕΩΡΓΙΟΣ

Α. Κουμουνδοῦρος

Ο ΕΝ ΑΘΗΝΑΙΣ

ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΣΥΛΛΟΓΟΣ

- 1871 -

ΙΔΡΥΤΑΙ

ΑΝΤΩΝΙΑΔΗΣ Π.
ΑΣΩΠΙΟΣ Εἰρ.
ΑΥΓΕΡΙΝΟΣ Δ. Ἀνδρ.
ΒΛΑΧΟΣ Ἄγγ.
ΒΟΥΣΑΚΗΣ Κ.
ΓΕΡΑΚΗΣ Ἀ. Γεώργ.
ΔΑΜΑΣΚΗΝΟΣ Νικόλ.
ΔΙΓΕΝΗΣ Δ.
ΔΙΟΜΗΔΗΣ Παῦλος
ΔΟΣΙΟΣ Ἀριστ.
ΔΟΣΙΟΣ Λέανδρ.
ΔΟΥΡΟΥΤΗΣ Γ. Ἀθ.
ΔΡΑΓΟΥΜΗ Ν. Ζωὴ
ΕΝΝΙΓΓ Ἰούλ.
ΖΙΝΗΣ Κ. Ἀ.
ΚΑΛΥΒΑΣ Ἀ.
ΚΑΣΣΑΒΕΤΗΣ Κ.
ΚΑΣΤΟΡΧΗΣ Εὐθ.
ΚΑΤΑΚΟΥΖΗΝΟΣ Ἀλέξ.
ΚΕΧΑΓΙΑΣ Εὐθ.
ΚΟΡΟΜΗΛΑΣ Ἀ. Δημ.
ΚΟΥΜΟΥΝΔΟΥΡΟΣ Ἀλέξ.
ΚΡΙΕΖΗΣ Ἀ. Κ.
ΚΥΡΓΟΥΣΙΟΣ Μιχ.
ΚΩΣΤΗΣ Ν. Κωνστ.
ΛΑΜΠΡΟΣ Π. Μιχ.
ΛΑΜΠΡΟΣ Παῦλος
ΛΑΜΠΡΟΣ Σπ.
ΛΑΤΑΣ Δ.
ΛΟΥΡΙΩΤΗΣ Ἐπ.
ΜΑΝΟΥΣΟΣ ΚΩΝΣΤ.
ΜΑΝΣΟΛΑΣ Ἀ.
ΜΑΥΡΟΚΟΡΔΑΤΟΣ Ἀ. Νικόλ.
ΜΕΛΑΣ Λέων
ΜΙΛΟΥΔΗ Ἀ. Κονδ.
ΜΙΝΔΛΕΡ Ἰωάν.
ΜΠΑΛΑΝΟΣ Ἀριστ.
ΜΠΑΛΑΝΟΣ Κ. Σπ.
ΝΕΓΡΗΣ Ἀλέξ.
ΠΑΠΑΔΟΠΟΥΛΟΣ Γ. Γρηγ.
ΠΑΠΑΡΡΗΓΟΠΟΥΛΟΣ Κωνστ.
ΠΑΠΑΡΡΗΓΟΠΟΥΛΟΣ Π. Μ.
ΠΑΠΑΡΡΗΓΟΠΟΥΛΟΣ Πέτρος
ΠΑΠΑΡΡΗΓΟΠΟΥΛΟΥ Ἰ. Ἑλ.
ΠΑΡΑΣΧΟΣ Ἀχιλ.
ΠΑΡΑΣΧΟΣ Γεώρ.
ΠΕΤΡΑΚΗΣ Περ.
ΡΑΛΛΗΣ Γ. Δημ.
ΡΕΝΙΕΡΗΣ Μᾶρκος
ΡΟΜΠΟΤΗΣ Π.
ΣΑΡΠΟΛΟΣ Νικόλ.
ΣΙΜΟΠΟΥΛΟΣ Ἀνδρ.
ΣΕΜΙΤΕΛΟΣ Χ. Δ.
ΦΙΛΗΜΩΝ Τιμ.
ΦΙΛΩΝ Ἐπ.
ΦΟΥΓΚ Φαιναρ.
ΧΑΡΑΛΑΜΠΗΣ Ἀ.
ΧΑΤΣΟΠΟΥΛΟΣ Ἀ. Νικόλ.

ΤΟ ΚΑΤΑ ΤΗΝ ΙΔΡΥΣΙΝ

ΤΟΥ ΜΟΥΣΙΚΟΥ ΚΑΙ ΔΡΑΜΑΤΙΚΟΥ ΣΥΛΛΟΓΟΥ

= ΙΟΥΛΙΟΣ 1871 =

ΕΚΛΕΓΕΝ ΠΡΩΤΟΝ

ΔΙΟΙΚΗΤΙΚΟΝ ΣΥΜΒΟΥΛΙΟΝ

ΜΑΡΚΟΣ ΡΕΝΙΕΡΗΣ	Πρόεδρος
ΝΙΚ. Α. ΜΑΥΡΟΚΟΡΔΑΤΟΣ ΑΡΙΣΤ. ΜΠΑΛΑΝΟΣ	Ἀντιπρόεδροι
ΝΙΚ. Α. ΧΑΤΣΟΠΟΥΛΟΣ	Ταμίας
ΓΡ. Γ. ΠΑΠΑΔΟΠΟΥΛΟΣ	Γραμματεὺς
ΧΑΡ. ΤΡΙΚΟΥΠΗΣ ΤΙΜ. ΦΙΛΗΜΩΝ	Σύμβουλοι

ΜΕΓΑΛΟΙ ΕΥΕΡΓΕΤΑΙ

Η ΕΛΛΗΝΙΚΗ ΚΥΒΕΡΝΗΣΙΣ
ΑΝΔΡΕΑΣ ΣΥΓΓΡΟΣ — ΓΕΩΡΓΙΟΣ ΑΒΕΡΩΦ
ΑΡΧΩΝ ΙΩΑΝΝΗΣ ΚΑΙ ΑΝΝΑ ΑΡΙΣΤΑΡΧΗ
ΜΑΡΙΝΟΣ ΚΟΡΓΙΑΛΕΝΙΟΣ — ΜΙΛΤΙΑΔΗΣ ΨΥΧΑΣ
Η ΜΠΑΓΚΕΙΟΣ ΕΠΙΤΡΟΠΗ — ΕΥΑΓΓΕΛΟΣ ΤΣΑΜΟΥΡΤΖΗΣ
ΓΕΩΡΓΙΟΣ Ν. ΝΑΖΟΣ
Η ΕΘΝΙΚΗ ΤΡΑΠΕΖΑ ΤΗΣ ΕΛΛΑΔΟΣ
ΟΘΩΝ ΚΑΙ ΑΘΗΝΑ ΣΤΑΘΑΤΟΥ
ΣΠΥΡΙΔΩΝ ΣΑΛΤΑΦΕΡΑΣ

ΕΥΕΡΓΕΤΑΙ

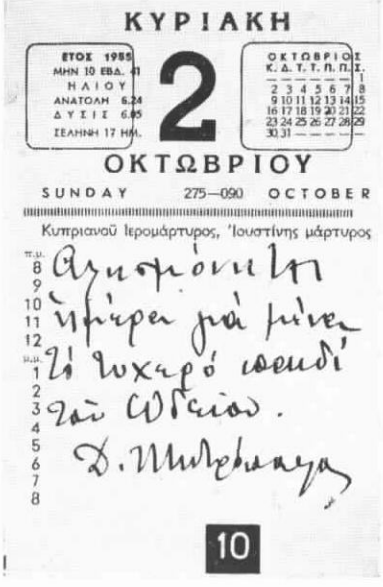
ΔΗΜΟΣ ΑΘΗΝΑΙΩΝ
ΑΒΕΡΩΦ Μ. Γεώργιος
ΑΝΤΩΝΙΑΔΗΣ Ἰωάννης
ΑΡΕΤΑΙΟΣ Θεόδωρος
ΑΡΣΑΚΗΣ Ἀπόστολος
ΒΑΛΙΕΡΗΣ Ὀκτάβιος
ΒΑΡΑΤΑΣΗ Ἐρριέττα
ΒΑΡΔΑΚΗΣ Ἀντώνιος
ΒΕΛΟΥΔΙΟΣ Μιχαὴλ
ΒΙΚΕΛΑΣ Δημήτριος
ΒΙΤΤΩΡΗΣ Ἰδομενεύς
ΒΛΑΣΤΟΥ Πηνελόπη
BLÜTHNER Julius
ΓΡΙΒΑΣ Ἀλέξιος
ΕΥΓΕΝΙΔΗΣ Στέφανος
ΖΑΡΙΦΗΣ Π. Γεώργιος
ΖΑΦΕΙΡΟΠΟΥΛΟΣ Στέφανος
ΖΕΡΒΟΥΔΑΚΗ Αἰκατερίνη
ΙΩΑΝΝΙΔΗΣ Κωνσταντῖνος
ΚΗΑΝ Η. Otto
ΚΑΛΑΪΓΑΣ Π. Πέτρος
ΚΑΡΥΔΙΑ Ἀμβροσία
ΚΑΣΣΑΒΕΤΗ Εὐφροσύνη

ΤΡΑΠΕΖΑ ΤΗΣ ΕΛΛΑΔΟΣ
ΚΟΚΚΟΣ Δημήτριος
ΚΟΝΤΟΓΙΑΝΝΑΚΗΣ Ἰωάννης
ΚΟΡΩΝΙΟΣ Γεώργιος
KREISLER Fritz
ΚΡΥΚΟΤΣΟΣ Ἰωάννης
ΜΑΥΡΟΓΟΡΔΑΤΟΣ Θ. Ἀ.
ΜΕΛΑΣ Βασίλειος
ΜΕΛΑΣ Λέων
ΜΠΑΛΗΣ Ἰωάννης
ΝΕΓΡΟΠΟΝΤΗΣ Μενέλαος
ΝΕΓΡΟΠΟΝΤΗ Αἰκατερίνη
ΟΙΚΟΝΟΜΟΣ Ἰ. Ἀ.
ΠΑΠΟΥΔΩΦ Ἀλεξάνδρα
ΠΑΤΤΕΡΣΟΝ Ἀνδρέας
ΡΕΝΙΕΡΗΣ Ἀνδρέας
ΡΕΝΙΕΡΗΣ Μᾶρκος
SORIA Diaz
ΣΓΟΥΤΑΣ Δημήτριος
ΣΤΕΦΑΝΟΒΙΚ ΣΚΥΛΙΤΣΗΣ Π.
ΤΣΑΛΗΣ Ἀ.
ΤΣΙΛΛΕΡ Σοφία

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

1896 — 1960





Τὴν 2/10/55 ὁ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ, μετὰ τὴν γενομένην ἐν τῷ Ὠδείῳ Ἀθηνῶν δεξίωσιν πρὸς τιμήν του, ἐπὶ τῇ ἐπανόδῳ του μετὰ 16ετῆ ἀπουσίαν, παρεκλήθη νὰ γράψῃ ὀλίγας λέξεις ἐπάνω εἰς τὸν ἡμεροδείκτην.

Τὸ ἀνωτέρω φωτοτυπικὸν αὐτόγραφον δίδει ὅλο τὸ μέτρον τοῦ μεγαλείου καὶ τῆς ταπεινοφροσύνης τοῦ Καλλιτέχνου καὶ τῆς ἀγάπης του πρὸς τὸ Ὠδεῖον Ἀθηνῶν.

Κατὰ τὴν ἐτησίαν Γεν. Συνέλευσιν τοῦ «Μουσικοῦ καὶ Δραματικοῦ Συλλόγου - 'Ωδείου 'Αθηνῶν» τῆς 21-12-60, καθ' ἣν ἐνεκρίθη ἡ ἀνὰ χεῖρας λογοδοσία τοῦ Διοικ. Συμβουλίου ἡ ἀφορῶσα εἰς τὸ σχολικὸν ἔτος τὸ λῆγον τὴν 30ὴν Σεπτεμβρίου 1960, ὁ Πρόεδρος τῆς Συνελεύσεως πρὸ τῆς ἡμερησίας διατάξεως, λαβὼν τὸν λόγον εἶπε τὰ ἑξῆς:

Τὰ χρονικὰ ὅρια, εἰς τὰ ὁποῖα κατὰ Νόμον ἐντάσσεται ἡ ἔκθεσις Πεπραγμένων εἰς τὰς Συνελεύσεις τῶν Σωματείων, κατ' ἀνάγκην δίδουν τὴν ἐντύπωσιν σχετικῆς ἀποξενώσεώς της ἀπὸ τὸ χρονικὸν περιβάλλον κατὰ τὸ ὁποῖον ὑποβάλλεται πρὸς ἔγκρισιν εἰς τὴν Συνέλευσιν.

'Η ἔκθεσίς μας ἀφορᾶ τὴν δρᾶσιν τοῦ 'Ωδείου 'Αθηνῶν μέχρι 31 Αὐγούστου τρέχοντος ἔτους. 'Αλλὰ ἀπὸ τῆς ἡμέρας ἐκείνης μέχρι σήμερον τὸ 'Ωδεῖον 'Αθηνῶν συνεκλονίσθη, ἀλήθεια, ψυχικῶς μὲ τὸν θάνατον τοῦ Δ. Μητροπούλου, ποὺ ὑπῆρξεν τὸ ἐξαιρετικὸν πνευματικὸν του τέκνον ἀπὸ τῶν πρώτων ἐτῶν τῆς μαθητείας του μέχρις ὅτου ἐγένετο κορυφαῖος διεθνοῦς φήμης μουσικός. 'Υπῆρξεν διεθνὴς ἡ συμμετοχὴ εἰς τὸ πένθος καὶ τὰς πρὸς τὴν μνήμην του τιμάς. Καὶ τὸ 'Ωδεῖον 'Αθηνῶν, μὲ ὀδύνην διὰ τὴν ἀπώλειαν, μὲ εὐλάβειαν καὶ θαυμασμὸν πρὸς τὴν μνήμην του, μὲ συγκίνησιν καὶ κατάνυξιν, δὲν μετέσχε μόνον τοῦ γενικοῦ πένθους, ὅπως ἦτο εὔλογον καὶ ἐπιβεβλημένον, εἰς τὴν πρώτην γραμμὴν κατὰ τὴν διακομιδὴν τοῦ σκηνώματος τοῦ Δ. Μητροπούλου εἰς 'Αθήνας καὶ τὴν ἐν τῷ 'Ωδείῳ 'Ηρώδου πένθιμον τελετήν, ἀλλὰ παρέλαβεν ἀπὸ τὴν 'Ελληνικὴν Κυβέρνησιν καὶ παραφυλάσσει αὐτὴν τὴν στιγμὴν ἐν τῷ 'Ωδείῳ, ὑπὸ τὴν αὐτὴν στέγην ὑπὸ τὴν ὁποίαν συνεδριάζομεν, τὴν τιμημένην σποδὸν αὐτοῦ.

Πρὸ μιᾶς ἀκριβῶς ἑβδομάδος ἐτελέσθη ἡ ἐπιμνημόσυνος τελετὴ ἐν τῇ μεγάλῃ αἰθούσῃ τοῦ 'Ωδείου μας καὶ ὅλοι μαζὶ αἰσθανθήκαμε μίαν ἀνάτασιν ἀληθινὴ τῆς ψυχῆς τὴν ἡμέραν ἐκείνην ποὺ δεηθήκαμε γιὰ τὴν ἀνάπαυση τῆς ψυχῆς τοῦ Δ. Μητροπούλου.

Σήμερον ἐν τῇ ἀσκήσει τῶν καθηκόντων μας, ὡς μελῶν τοῦ «Μουσικοῦ καὶ Δραματικοῦ Συλλόγου» συνερχόμεθα διὰ πρώτην φορὰν ἀπὸ τοῦ θανάτου του εἰς τακτικὴν συνέλευσιν ἐν τῇ Αἰθούσῃ τοῦ 'Ωδείου 'Αθηνῶν.

Εἰς ἐκδήλωσιν τῆς ὀφειλομένης τιμῆς παρακαλῶ, πρὶν εἰσέλθωμεν εἰς τὴν ἡμερησίαν διάταξιν, νὰ ἐγερθῶμεν καὶ παραμείνωμεν ἐν σιγῇ φέροντες εὐλαβῶς καὶ πάλιν τὴν σκέψιν μας πρὸς τὴν μνήμην τοῦ Μεγάλου Νεκροῦ».

'Εν συνεχείᾳ συνεζητήθησαν τὰ θέματα τῆς ἡμερησίας διατάξεως. Μετὰ τὴν ἐξάντλησιν δὲ αὐτῆς, τῇ προτάσει τοῦ ἐκ τῶν 'Ελεγκτῶν κ. Κ. Δ. Παπακωνσταντίνου, ἡ Συνέλευσις ἀπεφάσισεν, ὅπως ἐν παραρτήματι μετὰ τῆς λογοδοσίας συνεκτυπωθῇ περιληπτικὴ περιγραφὴ τῶν γενικῶν ἐκδηλώσεων πένθους ἐπὶ τῷ θανάτῳ τοῦ Δ. Μητροπούλου καὶ τῆς εἰδικωτέρας συμμετοχῆς τοῦ 'Ωδείου 'Αθηνῶν εἰς αὐτάς, καταχωρηθῇ δὲ ταὐτοχρόνως ὁ κατὰ τὸ 40θήμερον μνημόσυνον ἐν τῷ 'Ωδείῳ 'Αθηνῶν ἐκφωνηθεὶς λόγος τοῦ Προέδρου τοῦ Διοικ. Συμβουλίου.

Εἰς ἐκπλήρωσιν τῆς τοιαύτης ὁμοψήφως ληφθείσης ἀποφάσεως τῆς Συνελεύσεως, ἐπακολουθοῦν αἱ ἑπόμεναι σελίδες, ὡς ἐλάχιστον ἀφιέρωμα τοῦ 'Ωδείου 'Αθηνῶν πρὸς τὸ ἔξοχον πνευματικόν του Τέκνον.

Η ΑΓΓΕΛΙΑ ΤΟΥ ΘΑΝΑΤΟΥ

Κατὰ τὰς μεταμεσημβρινὰς ὥρας τῆς Τετάρτης 2 Νοεμβρίου 1960 δημοσιογραφικὴ πληροφορία, προερχομένη ἐκ Μιλάνου διεδόθη ἀστραπιαίως εἰς Ἀθήνας, προκαλέσασα κατάπληξιν καὶ ὀδύνην. Ἡ τηλεγραφικὴ εἴδησις εἶχεν ὡς ἑξῆς :

«Ο ΔΗΜΗΤΡΙΟΣ ΜΗΤΡΟΠΟΥΛΟΣ, ὁ κορυφαῖος Ἕλλην διευθυντὴς ὀρχήστρας, ἀπέθανεν αἰφνιδίως, σήμερον τὴν πρωΐαν συνεπείᾳ ἐγκεφαλικῆς αἱμορραγίας, τὴν ὁποίαν ὑπέστη ἐνῶ διηύθυνε εἰς τὸ Θέατρον τῆς «Σκάλας» δοκιμὴν τῆς 3ης Συμφωνίας τοῦ Γκούσταβ Μάλερ. Ὁ θάνατος τοῦ διασήμου ἀρχιμουσικοῦ ἐπῆλθε καθ' ὁδὸν καὶ ἐνῶ μετεφέρετο εἰς τὴν ἐνταῦθα Πολυκλινικήν».

Ἡ εἴδησις, γνωσθεῖσα εὐθὺς ἀμέσως εἰς ὁλόκληρον τὸν πολιτισμένον κόσμον, ἔδωκεν ἀφορμὴν εἰς θερμοτάτας ἐκδηλώσεις θλίψεως διὰ τὴν ἀπώλειαν τοῦ μεγάλου Μουσικοῦ καὶ τιμῶν πρὸς τὴν μνήμην αὐτοῦ.

Εἰς τὰς Ἀθήνας, ἅμα τῇ ἀνακοινώσει τοῦ θλιβεροῦ ἀγγέλματος, ἐν τῷ Ὠδείῳ Ἀθηνῶν, διεκόπησαν αὐθωρεὶ τὰ μαθήματα, κατὰ τὴν ὥραν τῆς διδασκαλίας, εἰς ἔνδειξιν πένθους.

Τὴν ἑπομένην, ἐν ἀναμονῇ τῆς ἐκδόσεως τοῦ ἐπισήμου προγράμματος τῆς πενθίμου τελετῆς, συνῆλθον ἐπειγόντως εἰς κοινὴν σύσκεψιν τὸ Διοικ. Συμβούλιον καὶ ὁ Σύλλογος τῶν Καθηγητῶν τοῦ Ὠδείου Ἀθηνῶν καὶ συνεσκέφθησαν περὶ τῶν ἐπιβαλλομένων ἐκδηλώσεων τοῦ Ἱδρύματος ἐπὶ τῷ θανάτῳ τοῦ Δ. Μητροπούλου, ὅστις, ὡς γνωστόν, ὑπῆρξεν ἀριστεύσας μαθητής, τιμηθεὶς μὲ χρυσοῦν μετάλλιον, Καθηγητής, Διευθυντὴς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν καὶ μέχρι τοῦ θανάτου του Ἐπίτιμος Ἔφορος τῶν Θεωρητικῶν Μαθημάτων. Ὅταν δέ, κατόπιν συσκέψεως τῶν ἁρμοδίων ἐν τῷ Ὑπουργείῳ Προεδρίας τῆς Κυβερνήσεως, εἰς ἣν συμμετέσχεν καὶ ἐκπρόσωπος τοῦ Ὠδείου Ἀθηνῶν, καθωρίσθη τὸ πρόγραμμα καὶ ἡ ἀκριβὴς ὥρα τῆς διακομιδῆς τῆς τεφροδόχου κάλπης εἰς Ἀθήνας καὶ τῆς ἐν τῷ Θεάτρῳ Ἡρώδου τοῦ Ἀττικοῦ πενθίμου τελετῆς, τὸ Ὠδεῖον Ἀθηνῶν ἐξέδωκεν τὴν 6.11.60 τὸ ἀκόλουθον ψήφισμα :

«Κατόπιν τοῦ καθορισμοῦ παρὰ τῆς Κυβερνήσεως τοῦ προγράμματος τῆς σημερινῆς πενθίμου τελετῆς ἐπὶ τῇ διακομιδῇ τῆς τεφροδόχου τοῦ ἐξόχου πνευματικοῦ τέκνου τοῦ Ὠδείου Ἀθηνῶν

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

τὸ Διοικητικὸν Συμβούλιον ἐν κοινῇ συνεδρίᾳ μετὰ τοῦ Συλλόγου Καθηγητῶν συνῆλθεν ἐν τῷ Καταστήματι τοῦ Ὠδείου καὶ μετὰ βραχεῖαν εἰσήγησιν τοῦ Προέδρου καὶ τήρησιν ἑνὸς λεπτοῦ σιγῆς, ἀπεφάσισε τὰ ἑξῆς :



'Ο Διευθυντὴς Καλῶν Τεχνῶν τοῦ 'Υπουργείου 'Εθν. Παιδείας κ. Γ. ΚΟΥΡΝΟΥΤΟΣ καὶ ὁ ἐκπρόσωπος τοῦ 'Υπουργείου 'Εξωτερικῶν κ. ΔΗΜΗΤΡΟΠΟΥΛΟΣ, συνοδεύοντες τιμητικῶς τὴν σποδὸν τοῦ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ, φερομένην ὑπὸ τοῦ Διευθυντοῦ τῆς Κρατικῆς 'Ορχήστρας 'Αθηνῶν κ. Θ. ΒΑΒΑΓΙΑΝΝΗ, καθ' ἣν στιγμὴν ἀπόσπασμα ἀνδρῶν τῆς 'Αεροπορίας ἀποδίδει τὰς τιμὰς εἰς τὸ ἀεροδρόμιον τοῦ 'Ελληνικοῦ.

1. Τὸ διοικητικὸν Συμβούλιον καὶ ἅπαν τὸ καλλιτεχνικὸν καὶ διοικητικὸν προσωπικὸν νὰ παραστοῦν εἰς τὸ 'Αεροδρόμιον κατὰ τὴν ἄφιξιν τοῦ ἀεροπλάνου τοῦ φέροντος τὴν τεφροδόχον.

2. 'Εν συνεχείᾳ νὰ παρακολουθήσουν τὴν ἐκφορὰν μέχρι τοῦ Θεάτρου 'Ηρώδου τοῦ 'Αττικοῦ.

3. Κατὰ τὴν πένθιμον τελετὴν νὰ καταθέση στέφανον ἐκ δάφνης ἐκ μέρους τοῦ 'Ωδείου 'Αθηνῶν ὁ Πρόεδρος αὐτοῦ, προσφωνῶν καταλλήλως.

4. Μετὰ τὴν παράδοσιν τῆς τεφροδόχου εἰς τὸν Πρόεδρον τοῦ Συμβουλίου ὑπὸ τοῦ κ. 'Υπουργοῦ τῆς Παιδείας, νὰ συνοδεύσουν ὅλα τὰ μέλη τοῦ Συμβουλίου καὶ τοῦ Συλλόγου τῶν Καθηγητῶν τὴν ἐκφορὰν καὶ παραστοῦν κατὰ τὴν ἐναπόθεσιν τῆς τεφροδόχου εἰς τὴν μεγάλην αἴθουσαν τοῦ 'Ωδείου 'Αθηνῶν.

5. Νὰ παραμείνη ἡ αἴθουσα προσιτὴ εἰς τὸ κοινὸν ἐπὶ τριήμερον μὲ ἐναλλασσομένην τιμητικὴν φρουρὰν μαθητῶν τοῦ 'Ωδείου, διατηρουμένης μεσιστίου τῆς σημαίας.

6. Κατὰ τὴν ἐπανάληψιν τῶν μαθημάτων τὰ ὁποῖα διεκόπησαν λόγῳ πένθους, εἰς ἑκάστην αἴθουσαν διδασκαλίας νὰ γίνη, παρὰ τῶν οἰκείων Καθηγητῶν, ἀνάλυσις τοῦ ἔργου τοῦ Δημήτρη Μητροπούλου.

7. Νὰ ἀναρτηθῇ ἡ εἰκὼν τοῦ μεταστάντος εἰς τὴν αἴθουσαν Καθηγητῶν καὶ φιλοτεχνηθῇ προτομὴ αὐτοῦ καὶ στηθῇ ἐν καιρῷ εἰς τὸ 'Ωδεῖον 'Αθηνῶν.

8. Νὰ καταχωρηθῇ τὸ παρὸν ψήφισμα εἰς τὰ πρακτικὰ τοῦ Διοικητικοῦ Συμβουλίου ὑπογραφόμενον παρ' ἁπάντων τῶν μετασχόντων τῆς συνεδρίας εἰς ἐκδήλωσιν τῆς βαθυτάτης ὀδύνης καὶ εὐλαβοῦς τιμῆς τοῦ 'Ωδείου 'Αθηνῶν.

Διὰ τὴν φροντίδα τῆς διακομιδῆς τοῦ νεκροῦ τοῦ Μητροπούλου ἐκ Μιλάνου καὶ τιμητικὴν συνοδείαν μετέβησαν ὡς ἐκπρόσωποι τῆς Κυβερνήσεως ὁ Διευθυντὴς Καλῶν Τεχνῶν τοῦ 'Υπουργείου 'Εθν. Παιδείας κ. Γ.Κουρνοῦτος καὶ ὁ Τμηματάρχης τοῦ 'Υπουργείου 'Εξωτερικῶν κ. Δημητρόπουλος.

Η ΜΕΤΑΦΟΡΑ ΤΗΣ ΣΠΟΔΟΥ

'Η σορὸς τοῦ Δ. Μητροπούλου, μεταφερθεῖσα ἐκ Μιλάνου εἰς Λουγκάνον τῆς 'Ελβετίας, τὴν 5ην Νοεμβρίου 1960, ἐκάη εἰς εἰδικὸν κρεματόριον, συμφώνως πρὸς ἐκδηλωθεῖσαν ἐπιθυμίαν τοῦ νεκροῦ.

Τὴν ἑπομένην - Κυριακὴν 6ην Νοεμβρίου 1960, ὥραν 4 μ.μ. - διεκομίσθη εἰς τὸ 'Αεροδρόμιον τοῦ 'Ελληνικοῦ, ἐν συνοδείᾳ τῶν δύο ἀνωτέρω ὑπαλλήλων τοῦ Κράτους, τοῦ κ. Ντίξον καὶ τῆς Κας Κ. Κατσογιάννη, ἡ τεφροδόχος κάλπη μὲ τὴν σποδὸν τοῦ Δ. Μητροπούλου. 'Εν τῷ 'Αεροδρομίῳ ἀνέμενον ὁ 'Αντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, οἱ 'Υπουργοὶ Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσος καὶ 'Εθν. Παιδείας κ. Γ. Βογιατζῆς, τὸ Διοικ. Συμβούλιον καὶ τὸ Διδακτικὸν καὶ Διοικητικὸν Προσωπικὸν τοῦ 'Ωδείου 'Αθηνῶν, ἐκπρόσωποι τοῦ μουσικοῦ καὶ καλλιτεχνικοῦ κόσμου καὶ οἱ συγγενεῖς τοῦ Δ. Μητροπούλου.

Μετὰ τὴν ἀπόδοσιν τῶν τιμῶν, ὑπὸ τοῦ παρατεταγμένου τμήματος σμηνιτῶν, μετὰ μουσικῆς, καὶ τὴν κάλυψιν τῆς τεφροδόχου

κάλπης μὲ τὴν Ἑλληνικὴν σημαίαν ὑπὸ τοῦ Ἀντιπροέδρου τῆς Κυβερνήσεως κ. Π. Κανελλοπούλου, ἐσχηματίσθη πομπὴ ἐξ αὐτοκινήτων, μὲ ἐπικεφαλῆς στρατιωτικὸν τζίπ, φέρον τὴν τεφροδόχον κάλπην, ἡ ὁποία διὰ τῆς Λεωφ. Συγγροῦ ἔφθασεν εἰς τὸ θέατρον Ἡρῳδου τοῦ Ἀττικοῦ, ἀσφυκτικῶς ἀπὸ τῆς μεσημβρίας πεπληρωμένον ἀπὸ κόσμον. Ἅμα τῇ ἐμφανίσει τῆς τεφροδόχου κάλπης, φερομένης ὑπὸ τοῦ Διευθυντοῦ τῆς Κρατικῆς Ὀρχήστρας καὶ παλαιοῦ συναδέλφου τοῦ Δ. Μητροπούλου κ. Θ. Βαβαγιάννη καὶ περιστοιχιζομένης ὑπὸ τοῦ Ἀντιπροέδρου τῆς Κυβερνήσεως καὶ τῶν λοιπῶν Ὑπουργῶν, ὅλοι οἱ ἐν τῷ Θεάτρῳ ἠγέρθησαν καὶ αὐθορμήτως τὰ αἰσθήματα των ἐξέσπασαν αἰφνιδίως εἰς παρατεταμένον ἀποχαιρετιστήριον χειροκρότημα.

Ἐν μέσῳ βαθυτάτης κατανύξεως, ἡ τεφροδόχος κάλπη ἐναπετέθη ἐπὶ εἰδικοῦ ἱκριώματος καταλλήλως διακοσμημένου καὶ εὐθὺς ἀμέσως ἤρχισεν ἡ κατάθεσις τῶν στεφάνων, κατατεθέντος πρώτου στεφάνου ἐκ δάφνης ἐκ μέρους τῶν Α. Μ. τῶν Βασιλέων. Ἐπηκολούθησεν ἡ κατάθεσις τοῦ στεφάνου τῆς Κυβερνήσεως, προσφωνοῦντος τοῦ Ἀντιπροέδρου αὐτῆς κ. Π. Κανελλοπούλου ὅστις εἶπε τὰ ἑξῆς:

«Ἡ Ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχον τέκνον τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε στὴ ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη, τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ἕνα μυστηριῶδες ὅπλο ποὺ ὁ ἴδιος ὁ Θεός, σὲ μιὰ ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της — ὅταν εἶναι γνήσια—τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: τὸ νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ — κ' ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν — μ' ἕνα τρόπο ποὺ ἔφερε τὸν ἴδιο καὶ κάθε γνήσιο ἀκροατή του ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ Θεοῦ. Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν Ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς Πατρίδος. Ἐσήμαινε ἀντίθετα τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωση τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν ταυτόχρονα καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δυὸ αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴ λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς ἀρχαιότητος, κοσμοπολίτης. Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος. Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήτρης Μητρόπουλος. Μιὰ τέτοια δύσις εἶναι στὴν ὁμορφιά της αἰώνια».

Ἐν συνεχείᾳ κατετέθη στέφανος ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν, ἀναγνωσθείσης προσφωνήσεως τοῦ ἀσθενοῦντος Ἀκαδημαϊκοῦ κ. Μανώλη Καλομοίρη. Μετὰ τὴν κατάθεσιν τοῦ στεφάνου τοῦ Δήμου Ἀθηναίων ὑπὸ τοῦ Δημάρχου κ. Α. Τσουκαλᾶ, κατετέθη ὁ στέφανος ἐκ δάφνης τοῦ Ὠδείου Ἀθηνῶν ὑπὸ τοῦ Προέδρου τοῦ



'Ο Διευθυντὴς τοῦ 'Ωδείου 'Αθηνῶν κ. Σ. ΦΑΡΑΝΤΑΤΟΣ φέρων τὴν κάλπην μὲ τὴν σποδὸν τοῦ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ καὶ περιστοιχιζόμενος ὑπὸ τῶν Καθηγητῶν τοῦ 'Ωδείου ἐξέρχεται τοῦ 'Ωδείου 'Ηρώδου τοῦ 'Αττικοῦ.

Δ. Συμβουλίου κ. Α. Κυριακίδη μὲ τὴν κάτωθι βραχεῖαν προσφώνησιν:

«Μὲ βαθυτάτην συγκίνησιν καταθέτω ἐξ ὀνόματος τοῦ Ὠδείου Ἀθηνῶν τὸν στέφανον αὐτόν, ὑγρὸν ἀκόμη ἀπὸ τὰ δάκρυα τῶν μαθητῶν, τῶν συναδέλφων, τῶν συνεργατῶν τοῦ Δημήτρη Μητροπούλου.

Μὲ δάφνες ἔχει στεφανωθῆ στὴ ζωή του ἀπὸ ὅλον τὸν μουσικὸν κόσμον τῆς οἰκουμένης. Καὶ τὸ ἔξοχο πνευματικό μας τέκνον φέρει τὴν δόξαν, ποὺ συμβολίζουν οἱ δάφνες αὐτές, εἰς τὴν πατρίδα του, εἰς τὴν ὁποίαν ἐπιστρέφει διὰ παντός.

Ἐθαυμάσαμε πρὸ πέντε ἐτῶν μέσα στὸν ἴδιο χῶρο, καὶ εἴδαμε τὸν Δημήτρη Μητρόπουλο ζωντανὸ καὶ σφριγῶντα, νὰ διευθύνη τὴν ὀρχήστρα μὲ μιὰ πλαστικὴ ἔκφραση τῶν ἔργων ποὺ ἑρμήνευε.

Σήμερα εὐλαβῶς ὑποδεχόμεθα — ὅπως λέει ὁ ἀρχαῖος τραγικὸς — «ἀντὶ φιλτάτης μορφῆς — σποδόν τε καὶ σκιὰν ἀνωφελῆ».

Ἀλλ' οἱ ἀκτῖνες τοῦ δύοντος Ἀττικοῦ ἡλίου, ποὺ χρυσώνουν τέτοια ὥρα τοὺς κίονες τοῦ Παρθενῶνος, μέσα ἀπὸ τὴν τεφροδόχο κάλπη παίρνουν αὐτὴν τὴν στιγμὴ μιὰ νέα λάμψη, γιὰ νὰ καταυγάσουν τὸν ἱερό μας βράχο».

Μετὰ τὴν ἐν συνεχείᾳ κατάθεσιν 20 ἄλλων στεφάνων καλλιτεχνικῶν Ὀργανώσεων, ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν, ἐν μέσῳ θρησκευτικῆς σιγῆς ἐξετέλεσεν ἄνευ Διευθυντοῦ, τὸ πένθιμον ἐμβατήριον ἐκ τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν. Ἀκολούθως καθ' ὃν χρόνον, ὅλοι οἱ ἐν τῷ Θεάτρῳ Ἡρώδου τοῦ Ἀττικοῦ παριστάμενοι, ἔμεναν ὄρθιοι ἐν σιγῇ, ὁ Ὑπουργὸς τῆς Ἐθνικῆς Παιδείας κ. Γ. Βογιατζῆς ἀνέλαβεν ἐκ τοῦ ἱκριώματος, ὅπου ἦτο τοποθετημένη, τὴν τεφροδόχον κάλπην καὶ παρέδωκεν αὐτὴν ἐκ μέρους τῆς Κυβερνήσεως εἰς τὸν Πρόεδρον τοῦ Δ. Συμβουλίου κ. Ἀρ. Κυριακίδην, ὁ ὁποῖος ἐν τῇ ἰδιότητί του τὴν παρέδωκεν εἰς τὸν Διευθυντὴν τοῦ Ὠδείου Ἀθηνῶν κ. Σ. Φαραντᾶτον. Ὁ Διευθυντὴς τοῦ Ὠδείου, περιστοιχιζόμενος ὑπὸ ὅλων τῶν Καθηγητῶν, ἔφερε τὴν τεφροδόχον κάλπην μέχρι τοῦ ἀναμένοντος ἔξω τοῦ Θεάτρου τοῦ Ἡρώδου στρατιωτικοῦ τζὶπ καὶ ἐπεβιβάσθη αὐτοῦ μετὰ τοῦ Προέδρου τοῦ Δ. Συμβουλίου.

Ἡ σχηματισθεῖσα πομπή, διὰ τῶν κεντρικῶν ὁδῶν τῆς πόλεως ἔφθασεν μετὰ τὴν δύσιν τοῦ ἡλίου εἰς τὸ Ὠδεῖον Ἀθηνῶν, ὅπου ἐν τῇ αἰθούσῃ συναυλιῶν καὶ ἐπὶ ἱκριώματος καταλλήλως διακοσμημένου ἐτοποθετήθη ἡ τεφροδόχος κάλπη, ἡ φέρουσα τὴν σποδὸν τοῦ μεγάλου νεκροῦ, κεκαλυμμένη μὲ τὴν Ἑλληνικὴν Σημαίαν.

Ἑκατέρωθεν τοῦ ἱκριώματος, περιβαλλομένου ἀπὸ τοὺς κατατεθέντας ἐν τῷ Ὠδείῳ Ἡρώδου Ἀττικοῦ στεφάνους, ἔμενεν ἐναλλασσομένη τιμητικῶς φρουρὰ ἐκ 4 μαθητῶν καὶ μαθητριῶν τοῦ Ὠδείου Ἀθηνῶν καὶ ἡ αἴθουσα παρέμεινεν ἀνοικτὴ διὰ λαϊκὸν προσκύνημα ἐπὶ 3ήμερον.

*
* *

Τὴν 10ην Δεκεμβρίου 1960 ἡ Ἀκαδημία Ἀθηνῶν ἀφιέρωσε εἰδικὴν συνεδρίαν εἰς μνήμην καὶ πρὸς τιμὴν τοῦ ἐπιτίμου μέλους αὐτῆς Δημ. Μητροπούλου.

*
* *

Η ΕΠΙΜΝΗΜΟΣΥΝΟΣ ΤΕΛΕΤΗ

Ἐπὶ τῇ συμπληρώσει 40θημέρου ἀπὸ τοῦ θανάτου τοῦ Δημ. Μητροπούλου τὸ Ὠδεῖον Ἀθηνῶν ἐτέλεσε τὴν 15ην Δεκεμβρίου 1960, ὥραν 11.30 π. μ. εἰς τὴν Αἴθουσαν αὐτοῦ ἐπιμνημόσυνον τελετήν.

Ἐπάνω εἰς τὴν μικρὰν σκηνὴν ἐπὶ καταλλήλου ἰκριώματος ἡ τεφροδόχος κάλπη ἦτο κεκαλυμμένη μὲ τὴν Ἑλληνικὴν Σημαίαν καὶ ἐπ' αὐτῆς ὁ δάφνινος στέφανος τῶν Α. Μ. τῶν Βασιλέων. Κάτωθεν αὐτῆς ὁ μεγάλος δάφνινος στέφανος τοῦ Ὠδείου Ἀθηνῶν καὶ γύρωθεν ὅλαι αἱ ταινίαι τῶν στεφάνων, οἱ ὁποῖοι εἶχον κατατεθῆ ἐν τῷ Ὠδείῳ Ἡρώδου τοῦ Ἀττικοῦ κατὰ τὴν μεταφορὰν τῆς σποδοῦ τοῦ Δ. Μητροπούλου εἰς Ἀθήνας. Ἑκατέρωθεν τοῦ ἰκριώματος, ἐντὸς δύο μεγάλων ὀρειχαλκίνων ἀνθοδοχείων, ἦσαν τοποθετημένοι κλάδοι δάφνης, εἰς δὲ τὰ ἄκρα αὐτοῦ ἵσταντο τέσσαρες μαθηταὶ τῶν ἀνωτέρων τάξεων τοῦ Ὠδείου Ἀθηνῶν.

Ἡ αἴθουσα ἦτο κατάμεστος ἀπὸ τοὺς καθηγητάς, διδασκάλους καὶ μαθητὰς τοῦ Ὠδείου, ἐκπροσώπους τοῦ Μουσικοῦ κόσμου καὶ τῶν Γραμμάτων καὶ Τεχνῶν. Παρίσταντο ὁ Διευθυντὴς Καλῶν Τεχνῶν κ. Γ. Κουρνοῦτος, ἐκπροσωπῶν τὸν κ. Ὑπουργὸν Ἐθνικῆς Παιδείας, ἡ σύζυγος τοῦ Ὑπουργοῦ τῆς Προεδρίας τῆς Κυβερνήσεως Κα Τσάτσου, ὁ Γραμματεὺς τῆς Ἀκαδημίας κ. Α. Ὀρλάνδος καὶ ἄλλοι Ἀκαδημαϊκοί, ὁ Διευθυντὴς τῆς Ε. Λ. Σ. κ. Κ. Μπαστιᾶς καὶ πλεῖστοι ἄλλοι ἐκπρόσωποι τοῦ πολιτικοῦ καὶ πνευματικοῦ κόσμου.

Ἐγερθεὶς ἐκ τῆς θέσεώς του κάτωθεν τῆς σκηνῆς, ἐν μέσῳ θρησκευτικῆς σιγῆς, ὁ Πρόεδρος τοῦ Δ. Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Ἀριστ Κυριακίδης εἶπε τὰ ἑξῆς:

«Συμπληρώθηκαν 40 ἡμέρες ἀφ' ὅτου ἡ ψυχὴ τοῦ Δημήτρη Μητροπούλου ἐλευθερώθηκε ἀπὸ τὸ ἀνθρώπινο ὑλικὸ περίβλημά της.

Καὶ μὲ τὴν ἑλληνική, τὴν ὀρθόδοξη χριστιανικὴ παράδοση, δὲν μποροῦσε τὸ Ὠδεῖο Ἀθηνῶν νὰ ἀφήση νὰ περάσουν τὰ «σαράντα» χωρὶς νὰ συγκεντρωθοῦμε ὅλοι μαζὶ καὶ μὲ μιὰ ἀνάταση τῆς ψυχῆς νὰ φέρουμε εὐλαβικὰ τὴ σκέψη μας πρὸς τὸ ἔξοχο πνευματικὸ τέκνον τοῦ Ὠδείου μας καὶ μὲ πίστιν νὰ προσευχηθοῦμε γιὰ τὴν ἀνάπαυση τῆς ψυχῆς του.

Τὰ «σαράντα» εἶναι τὸ πιὸ συναισθηματικὸ μνημόσυνο ἀπὸ ὅλα — ἔχουν ὅλη τὴν



Ἄποψις τῆς αἰθούσης τοῦ Ὠδείου Ἀθηνῶν κατὰ τὴν πένθιμον τελετὴν τῆς 15/12/60,
καθ' ὃν χρόνον ἐκφωνεῖ τὸν λόγον του ὁ Πρόεδρος τοῦ Ὠδείου Ἀθηνῶν κ. ΑΡΙΣΤ. ΚΥΡΙΑΚΙΔΗΣ.

πίκρα γιὰ τὸν ἄνθρωπο ποὺ χάθηκε — ἀλλὰ ἡ εἰκόνα του εἶναι ἀκόμη ζωντανή καὶ αὐτή, μὲ τὴ ἀναπόληση της, ἐνσταλάζει γλύκα μέσ' τὸν πόνο.

Τὰ σαράντα εἶναι ὅλο ἀγάπη, ὅλο αἴσθημα.
Δὲν ἔχει γίνει ἀκόμη παρελθὸν ὁ νεκρός.
Δὲν εἶναι ἀκόμη ἱστορία.

Κι' αὐτὴ τὴ στιγμή, αἰσθανόμαστε σὰν νὰ κρατοῦμε ὅλοι μαζὺ στοργικὰ τὴν τεφροδόχο κάλπη στὰ χέρια μας, ἀτενίζοντας ψηλὰ στὸν οὐρανό.

Μέσα σ' αὐτὴ τὴν ἀτμόσφαιρα τῆς ἀγάπης θὰ ἔπρεπε, ὡς ἐκπρόσωπος τοῦ 'Ωδείου, νὰ πῶ λίγα λόγια γιὰ τὸ ἔργο τοῦ Μητροπούλου, γιὰ τὴν δόξα του, γιὰ τὴν προσωπικότητά του.

'Αλλὰ ὕστερα ἀπὸ ὅσα ὁμόθυμα καὶ μὲ τόση ἔξαρση ἐγράφησαν ἐπάνω στὸ θάνατό του ἀπὸ τὸν ἑλληνικὸν καὶ τὸν παγκόσμιον τύπον, ὕστερα ἀπὸ τὴν ποιητικὴ ἐπισφράγηση μὲ τὴν ὁμιλία τοῦ 'Αντιπροέδρου τῆς Κυβερνήσεως κ. Κανελλοπούλου εἰς τὸ 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ, νομίζω ὅτι δὲν ἀπέμεινε πλέον τίποτε ποὺ νὰ ἠμποροῦσε ἢ νὰ πρέπει νὰ ἀκουσθῆ μετέπειτα σὲ ἐπιμνημόσυνο τελετή.

Μιὰ συλλογή, ἕνας τόμος ἀπ' ὅλα τὰ δημοσιεύματα κατατεθειμένα μέσα στὰ 'Αρχεῖα τοῦ 'Ανωτάτου Πνευματικοῦ 'Ιδρύματος τῆς Χώρας, βωβὰ καὶ μὲ τὴν ἐπισημότητα τῆς σιγῆς, χωρὶς ψυχαναλυτικὲς ἀκροβασίες ἐκτὸς τόπου καὶ χρόνου, θὰ ἔδινε πιστὰ ὅλη τὴν ἀνταύγεια τῆς καλλιτεχνικῆς προσωπικότητος τοῦ Μητροπούλου.

Καὶ αὐτὸ θὰ ἦτανε τὸ ἁγνό, αὐθόρμητο, ἀληθινό, τὸ προσῆκον πολιτικὸν μνημόσυνον.

Γιατὶ ὁ θάνατος δὲν ἁπλώνει γαλήνη μόνον ἐπάνω στὸ χλωμὸ πρόσωπο τοῦ νεκροῦ. Χαρίζει καὶ πρέπει νὰ χαρίζῃ γαλήνη καὶ σὲ κείνους ποὺ ἐπιζοῦν, γιατὶ μαζύ του παίρνει καὶ ἀπαλύνει ὅλες τὶς ἀνθρώπινες ἀδυναμίες ποὺ θολώνουν τὴ σκέψη καὶ σκοτίζουν τὴν ψυχή.

Αὐτὴ τὴ στιγμή, ποὺ μὲ εὐλάβεια ὑποκλίνομαι ἐμπρὸς στὴν τιμημένη σποδό, δὲν μπορῶ νὰ μὴν ἀναπολήσω μαζὺ μὲ τοὺς περισσότερους ἀπὸ σᾶς, ποὺ ἦταν παρόντες, τὴν ὑποδοχὴ τοῦ Μητροπούλου μέσα σ' αὐτὴ τὴν ἴδια αἴθουσα, ὅταν μετὰ 16 χρόνια ἀπουσίας ἐγύρισε κατάφορτος ἀπὸ φήμη καὶ δόξα, τὸ 1955.

Μέσα σὲ βαθειὰ συγκίνηση καὶ ἔξαλλο ἐνθουσιασμό, μόλις ἐτελείωσε ἡ προσφώνησις ποὺ τοῦ ἔγινε, ἐσηκώθηκε μὲ ἁπλότητα, μὲ ἀφέλεια, χωρὶς ν' ἀφίσῃ νὰ διαφαίνεται καὶ τὸ ἐλάχιστο βάρος ἀπὸ τὶς δάφνες ποὺ ἔφερε πάνω του καὶ αὐθόρμητα ἐκ τοῦ προχείρου, ἀπήντησε.

Δὲν ἠμποροῦν ν' ἀντηχήσουν καλύτερα ἄλλα λόγια αὐτὴ τὴ στιγμή, παρὰ ἐκεῖνα τὰ ὁποῖα εἰς τὴν ἀπάντησίν του, μόλις συγκρατούμενος ἀπὸ τὴν συγκίνηση, ἐπρόφερε τότε ὁ Δημήτρης Μητρόπουλος.

'Ακοῦστε μερικὰ ἀπὸ τὰ λόγια ἐκεῖνα:

« 'Αναλογίζομαι, τώρα ποὺ βρίσκομαι ἀνάμεσά σας, τὶς » μαθητικές μου μέρες, μὲ τὰ σφάλματα καὶ τὶς ἐσφαλμένες νότες » ποὺ ἔπαιζα. Σκέπτομαι ἀκόμη πόσο τυχερὸς στάθηκα ποὺ » παρασύρθηκα πρῶτος ἀπὸ τὸν χείμαρρο τῆς μοίρας καὶ αἰσθά- » νομαι ὑπερήφανος, ὅτι τελικὰ δὲν ἀπέτυχα. 'Εὰν ἔχανα τὸ » πλοῖο τὸ 1939, ποὺ μὲ μετέφερε ἀπὸ τὴν Εὐρώπη στὴν 'Αμε- » ρική, θὰ εἶχα μείνει κοντὰ μὲ τοὺς ἄλλους συναδέλφους μου νὰ » περιμένω τὴ γενναιοδωρία τῆς τύχης μου, ποὺ μποροῦσε καὶ » νὰ μὴν ἔλθῃ ποτέ. "Ολοι εἴμεθα κατὰ ἕνα τρόπο θύματα τῶν » περιστάσεων. Σὲ μερικοὺς ὑπάρχει μιὰ συσσώρευσις εὐνοϊκῶν » περιστάσεων. Πολλοὶ ἔγιναν φημισμένοι χωρὶς νὰ τὸ ἀξίζουν. » Εὐτυχῶς εἶχα τὸ θάρρος νὰ ἀντιμετωπίσω τὴν πραγματικότητα » καὶ νὰ πεισθῶ, ὅτι τίποτα δὲν ἀγοράζεται μὲ τὸ ψέμα. Χρειά- » στηκα σκληρὴ δουλειά, καρτερία καὶ δύναμι. Κι' ὅλοι ἐδῶ » εἴμεθα θαυμάσιοι καὶ ἐκλεκτοὶ σπόροι. "Αλλοι πέσανε σὲ καρπο- » φόρο ἔδαφος καὶ γόνιμο, ἄλλοι σὲ ξερό, ἄγονο καὶ πετρῶδες. » Κανένα πνεῦμα δὲν κατέβηκε ἀπ' εὐθείας ἀπὸ τὸν οὐρανό. » Εὐχαριστῶ ὅλους ποὺ στάθηκαν στήριγμα γιὰ νὰ γίνω ἐγὼ

» φημισμένος, κι' αὐτοὺς ποὺ ἔμειναν ἐδῶ καὶ ὑπέφεραν τόσο. Νὰ » ξέρετε πόσο ταπεινὸς αἰσθάνομαι γιατὶ δὲν νομίζω ὅτι εἶμαι » καλύτερος. Εἶχα μιὰ καταπληκτικὴ τύχη..... Ἐδῶ στὴν Ἑλλάδα » ἀπὸ προχθὲς αἰσθάνομαι τὴν μεγαλύτερη συγκίνησι, ποὺ μπο- » ρεῖ νὰ νοιώσῃ ἄνθρωπος στὴ ζωή του. Κι' αὐτὸ γιατὶ βγῆκα » ἀπὸ σᾶς ».

Συχνά, συχνότατα, οἱ μεγάλοι ἄνδρες ὅσο ἀνεβαίνουν ψηλότερα, γίνονται πιὸ δυσδιάκριτοι, καὶ ψυχικὰ καὶ πνευματικά.

Θὰ ἔλεγα ὅτι ἀποξενώνονται κάπως ἀπ' τοὺς κοινοὺς ἀνθρώπους καὶ διασπᾶται ἡ ἀμοιβαία κατανόησις.

Ἀλλὰ τί προνόμιον γιὰ κείνους τοὺς μεγάλους ποὺ κατορθώνουν νὰ μείνουν ἄνθρωποι ἁπλοί, ποὺ μποροῦν νὰ νοιώθουν ὅλους τοὺς γύρω τους. Καὶ τί εὐτύχημα καὶ γιὰ τοὺς ἄλλους τοὺς κοινοὺς θνητοὺς νὰ αἰσθάνωνται τοὺς μεγάλους ἔτσι κοντά τους. Νὰ σβύνῃ ἡ ἀπόσταση ποὺ τοὺς ξεχωρίζει μὲ τὰ θεῖα δῶρα, ποὺ ἔχουν ἐκεῖνοι καὶ νὰ μποροῦν νὰ τοὺς ἀγαποῦν ὅσο καὶ τοὺς θαυμάζουν.

Αὐτὴ τὴν ἀτμόσφαιρα ἐδημιούργησε καὶ εἶχε γύρω του ὁ Μητρόπουλος. Ὅπως ἔγραφε ὁ Maurice Leroux Διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας τῆς Γαλλίας, ὁ Μητρόπουλος δὲν ἦταν ὅπως ὅλοι οἱ Διευθυνταὶ Ὀρχήστρας. Οἱ Καλλιτέχναι τῆς Ὀρχήστρας ἦταν ἀδέρφια του. Ἔνοιωθε πάντα τὰ χειροκροτήματα ν' ἀπευθύνωνται πρῶτα σ' ἐκείνους, ἐχαιρετοῦσε πρῶτα τὴν Ὀρχήστρα πρὶν ἀπ' τὸ κοινό. Ἤξερε τὰ ὀνόματα ὅλων τῶν μελῶν τῆς Ὀρχήστρας ποὺ διηύθυνε σὲ διάφορα μέρη. Τοὺς ἔδινε ὡς δῶρον ὅ,τι μποροῦσε νὰ τοὺς κάμῃ εὐχαρίστησι ἢ νὰ τοὺς ἐξυπηρετήσῃ.

Αὐτὴ τὴν ψυχική του διάθεση καὶ τὰ αἰσθήματα ἐξέφρασε ὁ Μητρόπουλος ἐπιγραμματικά, ὅταν τὸν Φεβρουάριον τοῦ 1956 τοῦ ἔκαμαν στὴ Ν. Ὑόρκη ἐξαιρετικὲς τιμές, μὲ τὰ ἀκόλουθα λόγια του :

« Σ'ὅλη μου τὴ ζωὴ εἶχα πάντα στὸ νοῦ μου νὰ εἶμαι ἐξυπηρε- » τικός, νὰ ἔχω κατανόηση, ν' ἀγαπῶ. Ἀλλὰ νὰ μὲ ἔχουν κατανο- » ήσει, νὰ μὲ ἔχουν ἀγαπήσει καὶ νὰ μὲ ἔχουν ἐκτιμήσει, εἶναι ἕνα » ἀνώτερο δῶρον, ποὺ πλημμυρίζει τὴν καρδιά μου καὶ γιὰ τὸ » ὁποῖον ταπεινότατα εἶμαι βαθύτατα εὐγνώμων ».

Αὐτὰ τὰ λόγια του, ποὺ ἔχουν τώρα πλέον καὶ τὴν ἱερότητα τοῦ τάφου, δείχνουν ὅλη τὴν ταπεινοφροσύνη, τὴν κατανόησι καὶ τὸν ἀνθρωπισμό, τὴ βαθειὰ ἀγάπη του γιὰ τοὺς ἄλλους.

Στὴ ζωή του μετέδωσε γύρω του τὴν γοητεία τῆς μουσικῆς. Ἐβοήθησε μ' αὐτὴν τοὺς συνανθρώπους του νὰ ἐξαρθοῦν σὲ ἀνώτερα στρώματα. Καὶ τώρα μὲ τὰ λόγια του αὐτὰ ποὺ ἀκούσαμε καὶ ποὺ εἶχε πῆ μέσα σ' αὐτὴ τὴν ἴδια αἴθουσα, δίνει ἠθικὰ παραδείγματα εἰς τὰ ὁποῖα, ὅπως μοῦ ἔγραφε αὐτολεξεὶ μέσα σὲ γράμμα του, ἀπέδιδε «ἂν ὄχι περισσότερη, τοὐλάχιστον τὴν ἴδια σημασία μὲ τὶς καλλιτεχνικὲς ἐπιτυχίες...».

Μετὰ τὸ πέρας τοῦ λόγου του, ὁ Πρόεδρος τοῦ Διοικ. Συμβουλίου ἐπροχώρησε καὶ ἐστράφη πρὸς τὴν τεφροδόχον κάλπην καὶ ἀργὰ ἀνέγνωσε τὴν ἐκκλησιαστικὴν νεκρώσιμον εὐχὴν «Μετὰ τῶν Ἁγίων ἀνάπαυσον, Χριστέ....», Ὅλοι οἱ παριστάμενοι ἠγέρθησαν καὶ παρέμειναν ἐν θρησκευτικῇ σιγῇ ὄρθιοι, προσευχόμενοι ὑπὲρ ἀναπαύσεως τῆς ψυχῆς τοῦ Δ. Μητροπούλου. Μετὰ ταῦτα δὲ ἐν τάξει ἀνὰ δύο, παρήλασαν ἐν κατανύξει πρὸ τῆς τεφροδόχου κάλπης, ἥτις ἐγκλείει τὴν σποδὸν τοῦ Μητροπούλου.

*
* *

Ὁ Δῆμος Ἀθηναίων παρεχώρησε τιμητικῶς τὸν ἀναγκαῖον χῶρον ἐπὶ τῆς πρὸ τοῦ Ἱ. Ναοῦ τοῦ Ἁγ. Λαζάρου πλατείας τοῦ Α΄ Νεκροταφείου, εἰς τὸν ὁποῖον, μετὰ τὴν συμπλήρωσιν τῶν ἀναγκαίων διατυπώσεων, θὰ ἀνεγερθῇ ἀπέριττον μνημεῖον ἐντὸς τοῦ ὁποίου θὰ ἐναποτεθῇ προσωρινῶς ἡ σποδὸς τοῦ Δημ. Μητροπούλου μέχρι τῆς ἀνεγέρσεως τοῦ νέου κτιρίου τοῦ Ὠδείου Ἀθηνῶν.

Τὸ Διοικ. Συμβούλιον τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, κατὰ τὴν συνεδρίασίν του τῆς 16ης Δεκεμβρίου 1960, ἐξέδωκε Ψήφισμα εἰς μνήμην καὶ τιμὴν τοῦ Δημήτρη Μητροπούλου.

Τὸ Ψήφισμα ἐξετυπώθη ἐπὶ περγαμηνῆς μὲ καλλιτεχνικὰ ἀρχαῖα Λατινικὰ γράμματα, εἰς δύο πρωτότυπα.

Τὸ ἓν ἐξ αὐτῶν κατετέθη εἰς τὰ Ἀρχεῖα τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, τὸ δὲ ἕτερον, βιβλιοδετημένον μὲ δερματίνην χρυσοποίκιλτον θήκην, ὑπὸ τύπον Λευκώματος, ἀπεστάλη ὑπὸ τοῦ Προέδρου τῆς Φιλαρμονικῆς εἰς τὸ Ὠδεῖον Ἀθηνῶν, μὲ τὴν εὐχήν νὰ κατατεθῇ παρὰ τὴν ἐν τῷ Ἱδρύματι παραφυλασσομένην σποδὸν τοῦ Δημήτρη Μητροπούλου.

⁂

Τὸ κείμενον τοῦ Ψηφίσματος ἔχει ὡς ἑξῆς :

Τὸ Διοικητικὸν Συμβούλιον τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης μὲ βαθυτάτην λύπην, εἰς ἐκδήλωσιν εὐλαβείας καὶ τιμῆς, ἐπισήμως καταχωρεῖ τὸν ἐπισυμβάντα τῇ 2 Νοεμβρίου 1960 θάνατον τοῦ Δημήτρη Μητροπούλου, διατελέσαντος καλλιτεχνικοῦ διευθυντοῦ αὐτῆς ἀπὸ τοῦ 1951 – 57, ὑπερόχου μουσικῆς φυσιογνωμίας τῆς ἐποχῆς μας. Ἡ δρᾶσις του εἰς τὴν Φιλαρμονικὴν ἐκτείνεται ἐπὶ μίαν 20ετίαν – ἐπὶ ἓξη ἔτη ὡς γενικοῦ διευθυντοῦ αὐτῆς, ἐπὶ δύο περιόδους ὡς πρώτου διευθυντοῦ ὀρχήστρας (1950 – 51, 1957 – 58) καὶ κατὰ ἐπανειλημμένας ἐμφανίσεις ὡς ἐκτάκτου διευθυντοῦ συναυλιῶν, ἀφ' ὅτου ἤρχισε νὰ συνεργάζεται μετὰ τῆς Ὀρχήστρας κατὰ τὸ 1940.

Μὲ τὴν βαθειὰ μουσικότητά του καὶ τὴν ἀφοσίωσιν εἰς τὸ ἔργον του, ἀπετέλει περίλαμπρον παράδειγμα διὰ τὴν Ὀρχήστραν καὶ ὡδήγει αὐτὴν πρὸς ἀκτινοβολούσας ἐπιτυχίας, ὄχι μόνον μέσα εἰς τὸ Κάρνετζι Χώλλ, ἀλλὰ καὶ εἰς περιοδείας ἀνὰ τὰς Ἡνωμένας Πολιτείας, τὸν Καναδᾶν καὶ τὴν ἀλλοδαπήν. Ἡ διεύθυνσις τῶν συναυλιῶν τῆς Φιλαρμονικῆς τὸ 1951 κατὰ τὴν πρώτην ἐμφάνισιν αὐτῆς εἰς τὸ Φεστιβὰλ τοῦ Ἐδιμβούργου, ἀπετέλεσε θρίαμβον. Τὸ 1955 αἱ ἐπιτυχίαι του, κατὰ τὴν περιοδείαν του εἰς τὴν Εὐρώπην, ἐκορυφώθησαν εἰς τὰς Ἀθήνας, μὲ τὰς ἀλησμονήτους θυελλώδεις καὶ στοργικὰς ἐπευφημίας πρὸς τὸ γηγενὲς τέκνον καὶ πρὸς τὴν ὀρχήστραν τὴν ὁποίαν εἶχεν ἐμπνεύσει. Κατὰ τὸ 1958 ἡ περιοδεία του εἰς τὴν Νότιον Ἀμερικὴν ὑπῆρξεν ἐξ ἴσου συναρπαστική.

Ἡ ἀνάμνησις τῶν ἐξόχων συναυλιῶν, τὰς ὁποίας διηύθυνεν, ἡ ὁλοκληρωτικὴ ἀφοσίωσίς του εἰς τὴν μουσικήν, ἡ πειστικὴ καὶ ἐνθουσιώδης ἀπόδοσις τῶν συγχρόνων ἔργων, ἡ ἐμψύχωσις τὴν ὁποίαν ἔδιδεν πρὸς τοὺς νέους μουσικούς, ἡ παροιμιώδης γενναιοδωρία του, ἡ ἀνυπέρβλητος μουσικὴ ἀντίληψις, ἡ ἀνυστερόβουλος εὐγένεια τῆς ψυχῆς του, οὐδέποτε θὰ λησμονηθοῦν. Μεσο εἰς τὴν διεθνῆ θλῖψιν καὶ τὸ πένθος, μὲ τὸ ὁποῖον ὁ θάνατος του ἐκάλυψε τὸν πνευματικὸν κόσμον, προσκομίζομεν ἐκ καρδίας τὴν εὐγνωμοσύνην τῆς Φιλαρμονικῆς Ἑταιρείας, τὴν ὁποίαν τόσον ἀνιδιοτελῶς πάντοτε ὑπηρέτησε.

Ο ΜΕΓΑΛΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΠΟΥ ΕΣΒΥΣΕ

Μὲ τὸν Μητρόπουλο στὸν "Ολυμπο

ΤΟΥ κ. ΤΑΣΟΥ ΖΑΠΠΑ

Ὁ μεγάλος ἀρχιμουσικὸς, ποὺ ξαφνικά τὸν ἔχασε ἡ ἀνθρωπότης ἕνα τελευταῖο πρωϊνὸ στὸ Μιλάνο, τὴν ὥρα ποὺ ἀνεβασμένος πάνω στὸ πόντιουμ τῆς ὀρχήστρας ἱερουργοῦσε μὲ τὴ μπαγκέτα του, ἴσως ἐλάχιστοι θὰ γνωρίζουν πόσο στενὰ ἦταν δεμένος ὄχι μόνο μὲ τὸν ἀχανῆ κόσμο τῶν ἤχων, ἀλλὰ καὶ μὲ τὴ φύση. Δὲν ἦταν μόνον ἡ ἄϋλη θωπεία τῆς Τέχνης ποὺ ἄγγιζε καίρια τὸ πνεῦμα του καὶ τὴν ψυχή του, ἀλλὰ καὶ ἡ ὁμορφιὰ τοῦ φυσικοῦ περιβάλλοντος καὶ ξεχωριστὰ τοῦ βουνοῦ, ποὺ ἐρέθιζε τὴ φαντασία του καὶ ἔδινε φτερὰ στὰ λιγνὰ πόδια του. Ἡ καλλιτεχνική του ἰδιοφυΐα ἴσως ἐγκαίρως νὰ εἶχε αἰσθανθεῖ αὐτὸ ποὺ εἶχε πῆ ὁ Γκαῖτε, ὅτι ἡ φύση μόνον εἶναι πλούσια καὶ μονάχα αὐτὴ φτιάχνει τὸν μεγάλο καλλιτέχνη.

Καθὼς ὅλα τὰ μεγάλα πνεύματα, ὁ Πετράρχης, ὁ Μονταίνιος, ὁ Ραμπελαί, ὁ Σατωμπριάν, ὁ Οὐγκώ, ὁ Ζάν Ζάκ Ρουσσώ, ἔτσι καὶ ὁ Μητρόπουλος ἐγύρευε μὲ ἱερὸ πάθος τὰ ἀπροσπέλαστα ὕψη. Καὶ τὰ ἔφτασε διπλὰ αὐτὰ τὰ ἀκροούρανα. Μὲ τὸ πνεῦμα καὶ μὲ τὸ σῶμα.

Νιώθοντας ἔντονη ροπὴ γιὰ τὸ βουνὸ ὁ Μητρόπουλος, εἶχε ζωηρὰ ἐκδηλώσει τὴν κλίση του αὐτὴ καὶ γιὰ νὰ μπορῇ εὔκολα νὰ ἐπικοινωνῇ μαζί του, εἶχε ἀποτελέσει ἀρχικὰ μέλος τοῦ Συνδέσμου «Ἡ Ὑπαίθριος Ζωὴ» καὶ μὲ τὴ συντροφιὰ διαλεχτῶν συναδέλφων τοῦ βουνοῦ, καθὼς τοῦ Γ. Κ. Σταμπολῆ, τοῦ Δημ. Παπαϊωαννίτου, τοῦ Θεόδωρου καὶ Γιάννη Βαβαγιάννη, τοῦ Γιάννη Ράπτη, τοῦ Γιώργου Δαδιώτη τοῦ Κ. Σαραγίδη καὶ ἄλλων μελῶν τότε τῆς Ὑπαιθρίου Ζωῆς, γύριζε καὶ χαιρόταν τὴν τέλεια χαρὰ ποὺ ἔδιναν τὰ Ἑλληνικὰ βουνά. Ἀργότερα ἔγινε μέλος τοῦ Ἑλληνικοῦ Ὀρειβατικοῦ Συνδέσμου καὶ μὲ καινούργιες ὀρειβατικὲς συντροφιές, ὅπως τοῦ Β. Λεοντοπούλου, τοῦ Ἠλ. Νικόπουλου, τοῦ Ἀντ. Μαρίνου καὶ ἄλλων, μετὰ τὴν ὁλοβδόμαδη κοπιαστικὴ ἐργασία, σὰν καθηγητὴς τοῦ Ὠδείου καὶ διευθυντὴς τῆς συμφωνικῆς ὀρχήστρας, ἔφευγε γιὰ τὶς κορφὲς τῶν βουνῶν νὰ χορτάσῃ τὴν πολύμορφη μαγεία τοῦ φυσικοῦ κάλλους, ποὺ ξεδιπλωνόταν πολύχρωμο σκηνικὸ στὰ διψασμένα καὶ ἀνήσυχα μάτια του.

Θυμᾶμαι τώρα μιὰ ἀνάβαση ποὺ εὐτύχησα νὰ κάνω στὶς κορυφὲς τοῦ Ὀλύμπου μὲ τὸ Δημήτρη Μητρόπουλο καὶ μὲ μιὰ ὀλιγομελῆ ὁμάδα ἐκλεκτῶν συναδέλφων τοῦ Ἑλληνικοῦ Ὀρειβατικοῦ Συνδέσμου, ἀνάμεσα στοὺς ὁποίους ἦταν ἡ κ. Ρακτιβάν, ὁ πρόεδρος τοῦ Ε.Ο.Σ. Β. Λεοντόπουλος, ὁ Ἀντώνης Μαρῖνος, ὁ Δ. Χατζηϊωάννου, ὁ Νῖκος Μαλτέζος καὶ ἄλλοι. Ἦταν στὶς 15 Σεπτεμβρίου τοῦ 1932.

Ἀνεβήκαμε ἀπὸ τὸ Λιτόχωρο στὴ Μονὴ Ἁγίου Διονυσίου κι' ἀπὸ κεῖ περνώντας ἀπὸ τὰ Πριόνια, φτάσαμε τὸ βράδυ στὸ ὀρειβατικὸ καταφύγιο (2.100 μ.). Ἀνάψαμε φωτιὰ στὸ τζάκι, ρίξαμε κούτσουρα κι' ὕστερα καθήσαμε ὁλόγυρα ἀπολαμβάνοντας, μετὰ τὸ φαγητό, τὴ θαλπωρὴ μέσα στὴν ἀρκετὰ τσουχτερὴ νύχτα τοῦ Ὀλύμπου. Ἐννέα ὁλάκαιρες ὧρες ἀνεβαίναμε. Ὁ Μητρόπουλος εὐκίνητος, σβέλτος, μὲ κεῖνο τὸ στεγνὸ κορμί του, βάδιζε εὐδιάθετος καὶ ἀκούραστος. Τὴν ἄλλη μέρα τὸ πρωῒ ὁ Μητρόπουλος, μὲ τὸ σακκίδιο στὴν πλάτη, μὲ λίγα τρόφιμα κι' ἕνα παραπανίσιο πουλόβερ μέσα, συντροφευμένος ἀπὸ ἕνα τμῆμα τῆς ὁμάδος, κι' ἀπὸ τὸν ὁδηγὸ τοῦ Ὀλύμπου, τὸν Κάκαλο, ξεκίνησε πρωῒ—πρωῒ γιὰ τὴν κατάκτηση τῶν ψηλότερων κορυφῶν Σκολειὸ (2.911 μ.) Μύτικα (2. 917 μ.) καὶ Θρόνος τοῦ Διὸς (2.909 μ.). Ἐγὼ καὶ ἄλλα δυὸ μέ-

Ὁ Δημήτρης Μητρόπουλος

ΟΠΩΣ ΤΟΝ ΕΙΔΑΝ ΟΙ ΦΙΛΟΙ ΤΟΥ



Τοῦ Δ. Περαστικοῦ

ΜΙΑ παγκόσμια γλυκειὰ καὶ δυνατὴ μουσικὴ ψυχή, μὲ ὅλα τὰ χαρίσματα ποὺ διακρίνουν τὰ πιὸ ἐκλεκτὰ ἀνθρώπινα πλάσματα ποὺ τίμησαν τὸν γκρίζο πλανήτη μας, ἔπεσε νεκρὴ στὸ Μιλᾶνο πρὶν ἀπ' ἕνα μῆνα, ἀπάνω στὴ μουσικὴ παρτιτούρα. Πιστὸς ἱεροφάντης τῆς Τέχνης τῶν τεχνῶν ὡς τὴ στερνὴ του πνοή, ὁ Δημήτρης Μητρόπουλος. Τό 'χει, φαίνεται, ἡ μοῖρα τῶν μεγάλων παιδιῶν τούτης τῆς χώρας ν' ἀφήνουν τὴν τελευταία τους πνοὴ μακρυὰ ἀπὸ τὴν ἀγαπημένη πατρίδα. Δὲν μᾶς τὸν κράτησε ἡ ξενιτιά. Μιὰ φούχτα σκόνη μᾶς τὸν ἔφερε ἕνα ἀεροπλάνο, ποὺ τὴν συνόδευαν ὁ διευθυντὴς Γραμμάτων τοῦ Ὑπουργείου Παιδείας κ. Κουρνοῦτος, ὁ κ. Δημητρόπουλος, ὁ προστατευόμενος καὶ μοναδικὸς κληρονόμος τοῦ μεγάλου μαέστρου νεαρὸς μουσικὸς Τζέϊμς Ντίξον καὶ ἡ κυρία Κατσογιάννη, ποὺ ὑπῆρξε προσωπικὴ φίλη του. «Εἰς ὅλον τὸν κόσμον—εἶπε στοὺς δημοσιογράφους ὁ κ. Κουρνοῦτος στὸ ἀεροδρόμιο—εἶναι μεγάλη ἡ συγκίνησις καὶ ἡ θλῖψις γιὰ τὸν θάνατο τοῦ διασημοτέρου μαέστρου. Στὸ Μιλᾶνο οἱ πάντες,ἀνεπιφυλάκτως, ἐκφράζονται περὶ τῆς ἀπωλείας ἑνὸς σπανίου μουσικοῦ φαινομένου. Τὸ Σάββατο—τὴν Τετάρτη τοῦ 'χε πέσει ἡ μπαγκέττα γιὰ πάντα ἀπὸ τὰ χέρια του στὴ Σκάλα τοῦ Μιλάνου—ἡ σορὸς τοῦ Μητρόπουλου στὶς 2 τὸ ἀπόγευμα μετεφέρθη στὸ Λουγκάνο τῆς Ἑλβετίας, ὅπου καὶ ἐκάη εἰς τὸ ἐκεῖ κρεματόριο. Ἡ θλιβερὴ αὐτὴ διαδικασία ἐτελείωσε στὶς 8.20' τὸ βράδυ καὶ ἐν συνεχείᾳ ἡ σποδός του πλέον μετεφέρθη στὸ ἀεροδρόμιο Μολπένσι, ὅπου καὶ μᾶς παρεδόθη στὶς 9.30'. Κατὰ τὴν ἄφιξιν τοῦ ἀεροσκάφους, εἶχε παραταχθῆ φρουρὰ καραμπινιέρων εἰς τὸ ἀεροδρόμιον. Παρευρίσκοντο ἐπίσης καὶ τρεῖς φίλοι του ἀπὸ τὴν Βιέννην, ὁ ἀγαπητὸς μαθητὴς τοῦ Μητρόπουλου κ. Τζέϊμς Ντίξον καὶ ἡ γραμματεύς του κυρία Γκόθ».

Στὴν ξένη γῆ

Μοῖρα τῆς χώρας μας κι αὐτή: νεκρὰ νά 'ρχονται τὰ μεγάλα παιδιά της ἀπὸ τὴν ξένη γῆ!... Ζωντανά, μόνο πού τὴν τιμοῦν ἀνάμεσα στὰ ἔθνη καὶ τοὺς λαούς. Αὐτὸ τὸ διάστημα μᾶς φέραν κι ἄλλους νεκρούς μας. Τὸ Νίκο Καζαντζάκη, πού ὅσο κι ἂν τὸν ἐπότισε φαρμάκι ἡ μικρότητα καὶ τὸ πάθος τῶν ἀνάξιων, ὅσο κι ἂν ἡ ξένη γῆς τὸν ἀνέβασε ἐπάτιν ἐκεῖ πού τὸν προόρισε τὸ μεγάλο ταλέντο του καὶ ἡ καταπληκτική του ἐργατικότητα, ἐκεῖνος λαχτάρησε Ψ'ηλορείτη..

Ἑκατὸ χρόνια χρειάστηκε νὰ περάσουν γιὰ νά 'βρουν ἀνάπαυση στ' ἀγαπημένα χώματα τῆς πατρίδας, τὰ κόκκαλα τοῦ Ἀνδρέα Κάλβου. Καὶ στέναζε ὁ ποιητής:

Ὦ φιλτάτη πατρὶς
Ὦ θαυμασία νῆσος
Ζάκυνθε...
. . . . . .
Ἂς μὴ μοῦ δώσῃ ἡ μοῖρα μου
εἰς ξένην γῆν τὸν τάφον
εἶναι γλυκὺς ὁ θάνατος
μόνον ὅταν κοιμώμεθα
εἰς τὴν πατρίδα.

Μὰ δὲν χωρεῖ, λοιπόν, τὰ ἔξοχα πνεύματα τοῦτος ὁ τόπος; Δὲν σηκώνει φτερουγίσματα ἀετῶν;... Ποιό ψαλίδι φθόνου εἶναι ἐκεῖνο πού περιμένει ἀνοικτὸ γιὰ νὰ κόψει τὰ φτερὰ ἀπὸ τὴ ρίζα τους; Γιατί τὰ μεγάλα παιδιά μας πᾶνε στὴν ξενιτιὰ κι ἀναστενάζουν;

Ὁ μεγάλος κρυφὸς του πόθος

Μακρυὰ ἀπὸ τὴν Ἑλληνική στοργὴ βρῆκε ἡ πρώτη σκοτοδίνη τὸ μεγάλο μας Μητρόπουλο. Ἔγειρε στ' ἀναλόγιό του. Τρέξανε οἱ μουσικοὶ τῆς Σκάλας... Κι αὐτὸς τοὺς μουρμούρισε «...Εἶμαι σὰν ἕνα παλιὸ αὐτοκίνητο πού δουλεύει ἀκόμα». Ἕνα παλιὸ αὐτοκίνητο πού σὲ λίγο σωριάστηκε καὶ πάει, μακρυὰ ἀπὸ τὴν πατρίδα, μακρυὰ ἀπ' ἕνα χέρι στοργικό, πού θὰ χάιδευε τὸ ὑπέροχο μέτωπό του, τὸ φωτεινό. Ὁ Δημήτρης Μητρόπουλος εἶχε, λέει, ἕνα μεγάλο κρυφὸ πόθο. Νὰ ζῇ μόνιμα σ' αὐτὴ τὴ μικρή, φτωχὴ πατρίδα. Νά 'ναι τὸ καλλιτεχνικό του ὁρμητήριο, ἀπ' ὅπου θὰ ξεκινοῦσε στὰ πλάτη καὶ τὰ μήκη τοῦ κόσμου. Νὰ ριζοβολήσῃ ἡ μεγάλη του ὕπαρξη ἐδῶ. Νὰ μὴ σέρνη στοὺς πέντε δρόμους, ξένος στοὺς ξένους, τὴ θαυμαστὴ ὕπαρξή του, παρ' ὅλα τ' ἀγαθά, τὸ θαυμασμό, τὴν ἀγάπη καὶ τὶς τιμὲς πού τοῦ χάριζε ἡ ξένη γῆ. Νὰ γίνῃ ἡ Ἑλλάδα μιὰ ἀνάβρα μουσικῆς μελωδίας. Ὄνειρο μεγάλο κι ὄμορφο πολύ. Ἡ ψάθα κ' ἡ πίκρα ὑπῆρξε ἡ μοῖρα μιᾶς πλειάδας ἀστεριῶν τῆς κάθε τέχνης ἐδῶ, πού σβήσανε καὶ χάθηκαν ἀραδιαστά: Παπαδιαμάντης, Βουτυρᾶς, Παλαμᾶς, Μελαχρινός, Σικελιανός, Σκαλκώτας, Βεάκης, Κοτζιούλας, Γρυπάρης, Κρυστάλλης, Καριωτάκης, Ριάδης, Μπουζιάνης... Ἕνα δάσος σταυροί. Ἕνας μεγάλος νεκρὸς τοὺς συντροφεύει, ἐδῶ κ' ἕνα μῆνα. Ὁ Δημήτρης Μητρόπουλος. Πλημμύρισαν οἱ αἴθερες ἀπὸ μελωδίες.

Στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ

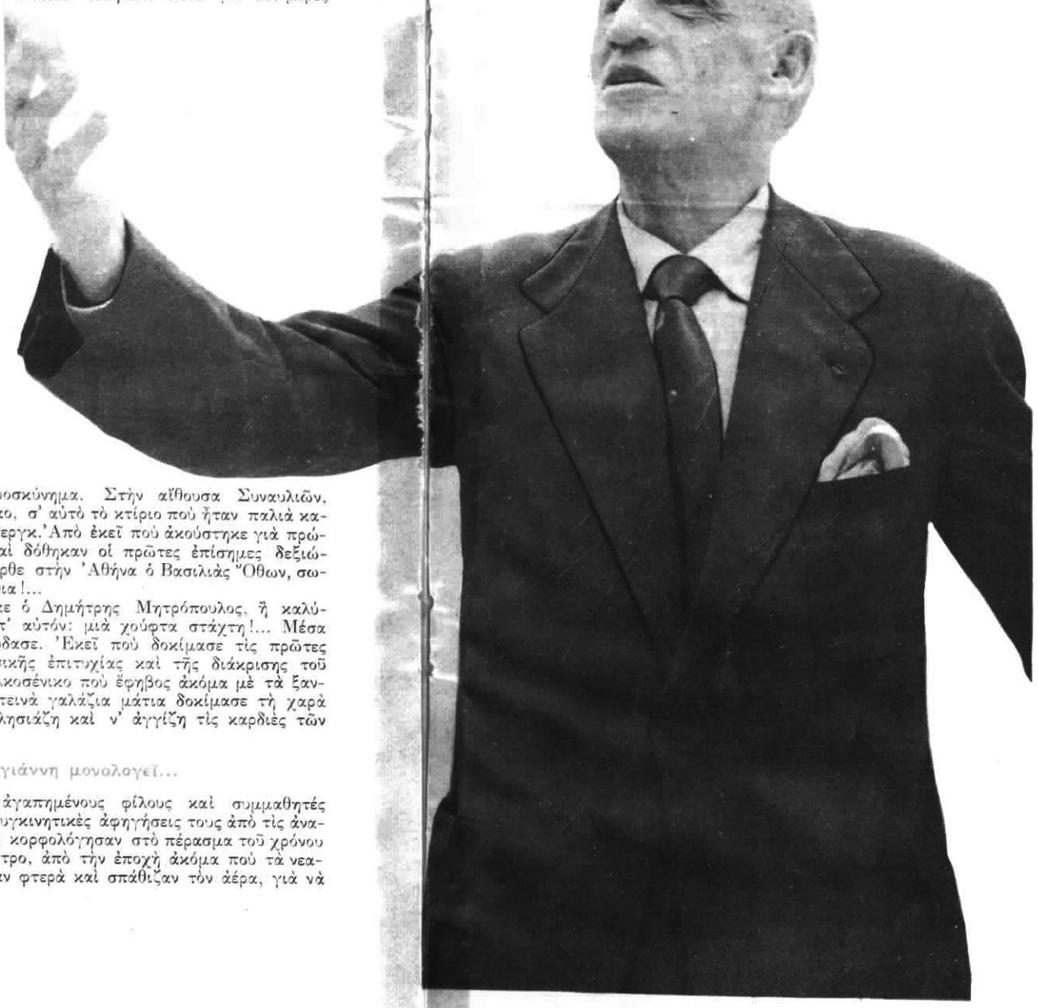
Πρὶν δώσουμε τὸ λόγο σ' αὐτοὺς πού συνεργάστηκαν μαζί του ἢ συνδέθηκαν μὲ μιὰ δυνατὴ φιλία, γιὰ νὰ μᾶς ποῦν μερικὲς ἀπὸ τὶς ἀναμνήσεις τῆς ζωῆς πού κορφολόγησαν κοντὰ στὸ μεγάλο καλλιτέχνη, ἂς μᾶς ἐπιτραπῇ νὰ μιλήσουμε λίγο γιὰ τὴ μεταφορὰ τῆς στάχτης του καὶ τὸ «μνημόσυνο» πού τοῦ ἔγινε στὸ Ὠδεῖο Ἡρώδου Ἀττικοῦ. Ἡ καλλιτεχνικὴ οἰκογένεια, ἡ Ἀθήνα καὶ ὁλόκληρη ἡ Ἑλλάδα, μὲ βαθειὰ συγκίνηση ἀπηύθυναν σ' αὐτὸ τὸ χῶρο τὸν ὕστατο χαιρετισμὸ πρὸς τὸ τιμημένο παιδί τους, πρὸς τὸ σύμβολο τῆς μεγαλειώδους μουσικῆς δύναμης, πού ἡ δόξα τὸν περιέβαλε μὲ τὸ χρυσό της στεφάνι. Τόσα χρόνια τίμησε τὸ Ἑλληνικὸ ὄνομα. Ἡ φήμη του ἔγινε ἡ ἠχὼ τῆς ἀνυπολόγιστης μουσικῆς του ἀξίας. Καὶ στὴν τέφρα του ἀτενίσαμε τὸ γίγαντα τῆς τέχνης καὶ τὴν προσμονὴ μιᾶς νέας μουσικῆς πανδαισίας, σὰν ἡ μπαγκέττα του ἐκεῖ στὸν κόσμο τῶν ὀνείρων καὶ τῆς αἰωνιότητας νὰ ἔδωσε τὸ σύνθημα γιὰ μιὰν ὑπέρτατη καὶ θεϊκὴ καλλιτεχνικὴ ἐκδήλωση... Μὰ ἂς πᾶμε λίγες ὧρες πιὸ πίσω. Στὸ ἀεροδρόμιο τοῦ Ἑλληνικοῦ, ἀπὸ τὶς 3 τὸ ἀπόγεμα, ἕνας ὁλόκληρος λαὸς περιμένει. Τὸν ἀποτελοῦν λογῆς-λογῆς ἐπίσημοι, ἀπὸ τὸν πολιτικό, πνευματικό, καλλιτεχνικὸ καὶ ἁπλὸ κόσμο. Ἡ πολιτεία, τὰ πνευματικὰ σωματεῖα, πολλοὶ συνάδελφοί του, καθηγητὲς Ὠδείων, σολίστ, συνθέτες, φίλοι του καὶ ἄλλοι λάτρεις τῆς μεγάλης τέχνης τῆς περιφημότερης μπαγκέττας ὅλου τοῦ κόσμου. Ἐπειδὴ ἡ τελετὴ τῆς ὑποδοχῆς εἶχε ὁριστῆ γιὰ τὶς 4 τὸ ἀπόγεμα, τὸ ἀεροπλάνο πού ἤρθε στὶς 2 μ.μ. ἀπὸ τὸ Μιλάνο, προσγειώθηκε στὸ ἀεροδρόμιο τῆς Ἐλευσίνας κι ἀπογειώθηκε γιὰ τὸ Ἑλληνικὸ στὶς 3.45'. Πρὶν ἀπὸ τὸν ἐρχομὸ τοῦ ἀεροπλάνου μὲ τὴν τέφρα τοῦ μεγάλου μαέστρου, ἔφτασαν ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, ὁ ὑπουργὸς τῆς Προεδρίας κ. Τσάτσος καὶ ὁ ὑπουργὸς τῆς Παιδείας κ. Βογιατζῆς. Ἕνα τμῆμα ἀπὸ σμηνίτες εἶχε παραταχθῆ μαζὶ μὲ τὴ μουσικὴ τῆς ἀεροπορίας, γιὰ ν'ἀποδώσουν τιμὲς στὴν τέφρα τοῦ Μητρόπουλου. Ἀπὸ τὸ ἀεροπλάνο πού προσγειώθηκε στὶς 4 μ.μ. ἀκριβῶς βγῆκε ὁ κ. Κουρνοῦτος, κρατώντας τὴν τεφροδόχο κάλπη, πού τὴν παρέδωσε στὸν παλιὸ μαθητή τοῦ Μητρόπουλου κ. Βαβαγιάννη, ἀφοῦ ἡ μουσικὴ τῆς ἀεροπορίας ἀνέκρουσε τὴν προσευχὴ τοῦ Μπορντενιάνσκι. Ὁ ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Κανελλόπουλος ἐκάλυψε τὴν τεφροδόχο μὲ τὴν Ἑλληνικὴ σημαία κ' ὕστερα τὴν παρέδωσαν σ' ἕνα βαθμοφόρο τῆς ἀεροπορίας, πού ἦταν πλαισιωμένος ἀπὸ δυὸ σμηνίτες κ' ἐπιβιβασθέντες σὲ τζὶπ κατευθύνθησαν στὸ Ὠδεῖο Ἡρώδου τοῦ Ἀττικοῦ, ὅπου θὰ γινόταν ἡ ἐπιμνημόσυνη τελετή.

Ἀπὸ τοῦ Ἡρώδου τοῦ Ἀττικοῦ στὸ Ὠδεῖο Ἀθηνῶν

Στὰ προπύλαια τοῦ Ἀρχαίου θεάτρου ὁ ἀρχιμουσικὸς κ. Βαβαγιάννης παίρνει τὴν τεφροδόχο γιὰ νὰ τὴ μεταφέρῃ στὴ σκηνή, ἐνῶ τὸ κοινὸ πού ἔχει κατακλύσει τὸ θέατρο καὶ τὸν γύρω χῶρο χειροκροτεῖ. ὅπως θὰ χειροκροτοῦσε τὸν ἡμίθεο τῆς μπαγκέττας, ὕστερα ἀπὸ μνημειώδη ἑρμηνεία μιᾶς Μπετόβενικῆς συμφωνίας.

Σὲ τοῦτο τὸ κατάμεστο ἀπὸ κόσμο Ἀρχαῖο Ὠδεῖο, οἱ στιγμὲς εἶναι γεμᾶτες συγκίνηση καὶ ἀναπόληση ἀπὸ κάποιο χαρούμενο παρελθόν, ὅταν ὁ μάγος τῆς μπαγκέττας προκαλοῦσε μὲ τὶς ὀνειρώδεις ἑρμηνεῖες του ἀφάνταστο ἐνθουσιασμό.

Μετὰ ἀπὸ τὴν κατάθεση τῶν στεφάνων κι ἀφοῦ ἡ κρατικὴ ὀρχήστρα ἔπαιξε τὸ «Πένθιμο ἐμβατήριο» ἀπὸ τὴν Ἡρωικὴ συμφωνία τοῦ Μπετόβεν, ἡ τεφροδόχος μεταφέρθηκε στὴν αἴθουσα Συναυλιῶν τοῦ Ὠδείου Ἀθηνῶν, ὅπου γιὰ δυὸ μέρες



ἐξετέθη σὲ λαϊκὸ προσκύνημα. Στὴν αἴθουσα Συναυλιῶν, πάνω στὸ παλκοσένικο, σ' αὐτὸ τὸ κτίριο πού ἦταν παλιὰ κατοικία τοῦ Ἄρμανσμπεργκ.Ἀπὸ ἐκεῖ πού ἀκούστηκε γιὰ πρώτη φορὰ ἡ μουσικὴ καὶ δόθηκαν οἱ πρῶτες ἐπίσημες δεξιώσεις τὴν ἐποχὴ πού 'ρθε στὴν Ἀθήνα ὁ Βασιλιὰς Ὄθων, σωστὰ ἑκατὸ εἴκοσι χρόνια!...

Ἐκεῖ τοποθετήθηκε ὁ Δημήτρης Μητρόπουλος, ἢ καλύτερα ὅ,τι ἀπόμεινε ἀπ' αὐτόν: μιὰ χούφτα στάχτη!... Μέσα στὸ Ὠδεῖο πού σπούδασε. Ἐκεῖ πού δοκίμασε τὶς πρῶτες συγκινήσεις τῆς μουσικῆς ἐπιτυχίας καὶ τῆς διάκρισης τοῦ ταλέντου του. Στὸ παλκοσένικο πού ἔφηβος ἀκόμα μὲ τὰ ξανθὰ μαλλιὰ καὶ τὰ φωτεινὰ γαλάζια μάτια δοκίμασε τὴ χαρὰ σὰν τὴν ἔνοιωσε νὰ πλησιάζῃ καὶ ν' ἀγγίζῃ τὶς καρδιὲς τῶν ἀκροατῶν του.

Ἡ κ. Καίτη Κατσογιάννη μονολογεῖ...

Εἴδαμε παλιοὺς ἀγαπημένους φίλους καὶ συμμαθητές του κι ἀκούσαμε τὶς συγκινητικὲς ἀφηγήσεις τους ἀπὸ τὶς ἀναμνήσεις τῆς ζωῆς πού κορφολόγησαν στὸ πέρασμα τοῦ χρόνου πλάι στὸ μεγάλο μαέστρο, ἀπὸ τὴν ἐποχὴ ἀκόμα πού τὰ νεανικά τους ὄνειρα ἔκαναν φτερὰ καὶ σπάθιζαν τὸν ἀέρα, γιὰ νὰ ξεπεράσουν τὴν πάνινη ὀροφὴ τῆς πεζότητας καὶ νὰ φτάσουν νὰ κυλιστοῦν στὸ χῶρο τῶν ἄστρων. Πνιγμένη ἀπὸ συγκίνηση ἡ κ. Καίτη Κατσογιάννη, στὸ ἀεροδρόμιο ἀκόμα, μονολογοῦσε:

—Πέθανε ὅπως ἤθελε, μ' ἕνα θάνατο ὡραῖο, πού δὲν τὸν κατάλαβε. Δὲν **πόνεσε**, δὲν ὑπέφερε. Σ' ἕνα λεπτό. Σὲ μιὰ στιγμή. Ἐκεῖ, στὸ πόντιουμ, σὲ μιὰ στιγμὴ πού ὅλο τὸ μυαλό του ἦταν **δοσμένο** στὶς νότες τοῦ ἀγαπημένου του συνθέτη τοῦ Μάλερ. **Σήκωσε** τὴν μπαγκέττα, ἔγειρε πάνω στὸ πόντιουμ κι **ἀναπαύθηκε**. Ἦταν χριστιανικὰ τὰ τέλη τῆς ζωῆς του. Ἀνώδυνα, εἰρηνικά... Πέθανε μέσα στὸν κόσμο τῶν ἀνθρώπων πού **ἀγάπησε**, μέσα στὸν ἱερὸ ναὸ τῆς μουσικῆς: Στὴ Σκάλα τοῦ Μιλάνου!... Ὡραῖος θάνατος γι' αὐτόν... τραγικὴ ἀπώλεια γιὰ τὸ διεθνὲς κοινὸ τῆς ἁρμονίας. Ὁ Μητρόπουλος δὲν ἤθελε τ' ἀνθη... Δὲν ἤθελε νὰ τὸν ἀντικρύσουν νεκροστολισμένο. Ἤθελε νὰ τὸν θυμοῦνται ὁλοζώντανο. Νὰ στέκεται, λυγερόκορμος σὰν κυπαρίσσι, μὲ τ' αὐτὶ καὶ τὸ μάτι στὴν ὀρχήστρα. Ἔξη δενδράκια παράστεκαν στὸ φέρετρό του. Κ' οἱ φίλοι μὲ βουρκωμένα μάτια περνοῦσαν ἀπὸ μπροστά του καὶ τὸν χαιρετοῦσαν.

Κ' ὕστερα μὲ τὶς ἐρωτήσεις τῶν δημοσιογράφων, ἡ κ. Κατσογιάννη ἄρχισε νὰ ἀφηγῆται γιὰ τὴ μεταφορὰ τοῦ φερέτρου ἀπὸ τὸν ἀρχιμουσικὸ καὶ διευθυντὴ τῆς Σκάλας μαζὶ μ' ἄλλους μουσικούς. Γιὰ τὸ πῶς ἔρθασαν ὡς τὸ κρεματόριο καὶ πῶς τὴν ὥρα πού καιγόταν ὁ μεγάλος νεκρὸς ὁ μουσικὸς μας Ἄγγελος Μπάρβας, πού μένει στὸ Λουγκάνο, καθισμένος στὸ

ἁρμόνιο καὶ δακρυσμένος, ἔπαιζε μιὰ φούγκα τοῦ Μπάχ. Κ' ἡ παιδική του φίλη συνέχισε:

—Τὸν γνώρισα σὰν γύρισε ἀπὸ τὸ Βερολῖνο. Ἀπὸ τότε, κάθε φορὰ πού ἐρχόταν στὴν Ἑλλάδα, τοῦ ἄρεσε νὰ ξεκουράζεται στὸ σπίτι του. Ἦταν ἁπλός, ἀσκητικός, ἥρεμος. Γειμᾶτος καλωσύνη. Κι ἀγαποῦσε τὰ παιδιά... Ὅλα τὰ παιδιὰ τοῦ ξυπνοῦσαν τὴν ψυχή του καὶ τοῦ γιάτρευαν ἕνα παλιὸ πλήγωμα... Ἤξερε πάντα πόσα παιδιὰ εἶχαν οἱ μουσικοὶ τῆς ὀρχήστρας του. Τί ἡλικία εἶχαν, ποιές ἀρρώστιες πέρασαν. Μιὰ μέρα στὴ Ν. Ὑόρκη ἔδωσε στὴν Παξινοῦ 1000 δολλάρια καὶ τῆς εἶπε: «Θέλω νὰ πᾶς καὶ νὰ μοῦ ἀγοράσῃς δῶρα γιὰ παιδιά. Ἐδῶ ἔχω τί νούμερο ροῦχα καὶ παπούτσια φοροῦν τὰ παιδιὰ τῶν μουσικῶν μου (τῆς ἔβαλε στὸ χέρι ἕνα χαρτὶ γεμᾶτο ἀριθμοὺς πού τοὺς εἶχε γράψει μὲ τὸ χέρι του) καὶ κοίταξε νὰ κάνῃς καλὰ ψώνια». Τὰ δῶρα ἀγοράστηκαν καὶ ἡ μέρα τῆς διανομῆς ἦταν γιὰ τὸν Μητρόπουλο μιὰ μέρα ἀληθινὰ εὐτυχισμένη.

Ὁ θάνατος τῆς ἀδελφῆς του, ἡ πρώτη πίκρα του

Ἦταν ὁ φτωχὸς σπουδαστὴς τοῦ Βερολίνου, ὅταν στὰ 1918 ἀρρώστησε ἡ ἀδελφή του βαρειὰ καὶ τὴ μετέφεραν στὴν Ἐλβετία. Ἔτρεξε ἀμέσως νὰ τὴν πάρῃ κοντά του. Σ' ἕνα βαγόνι στὴν τρίτη θέση, οἱ ἐπιβάτες τοῦ τραίνου ἔβλεπαν συγκινημένοι αὐτὸ τὸν ξανθὸ νέο μὲ τὰ γαλανὰ μάτια καὶ τὸ τριμμένο παλιὸ κοστούμι, νὰ κρατᾶ στὴν ἀγκαλιά του ἕνα μικρὸ ἄρρωστο κοριτσάκι καὶ νὰ προσπαθῇ νὰ τὸ ξεκουράσῃ ἀπὸ τὸ ταξίδι νανουρίζοντάς το τρυφερά. Λάτρευε τὴν Ἑλένη, τὴν ἀδελφή του. Καὶ ἐπειδή, ἀπὸ κακὴ διάγνωση τῶν γιατρῶν, τῆς ἐγινόταν θεραπεία τύφου, ἐνῶ εἶχε καλπάζουσα φυματίωση, ὁ θάνατος γι' αὐτὴν ἐρχόταν μὲ σταθερὰ καὶ βέβαια βήματα. Γι' αὐτὸ μὲ τὰ λίγα λεφτά του ἐπιχείρησε αὐτὸ τὸ ταξίδι. Κανεὶς ἀπὸ τοὺς ἐπιβάτες τοῦ βαγονιοῦ ἐκείνου δὲν μπόρεσε νὰ σκεφθῇ ὅτι, τὰ λιπόσαρκα ἐκεῖνα δάχτυλα πού χάιδευαν τὰ μαλλιὰ τῆς μικρῆς ἄρρωστης θὰ ἔσφιγγαν ὕστερα ἀπὸ μερικὰ χρόνια τὴν μαγικώτερη μπαγκέττα τοῦ κόσμου. Παρ'ὅλα αὐτὰ ὅμως δὲν μπόρεσε νὰ τὴ σώσῃ. Ὕστερα ἀπὸ λίγο τέλειωσαν γιὰ κείνη τὰ βάσανα. Ὅμως ἡ πίκρα ἔμεινε μέσα στὴν ψυχὴ τοῦ Μητρόπουλου. Κ' ἦταν γι' αὐτὸν ἡ πρώτη πίκρα, πού τὴν ἀκολούθησαν πολλὲς ἄλλες, ἀπὸ συναδέλφους καὶ φίλους, μὰ πού τὶς ξεχνοῦσε μέσα στὴ μουσική.

Μᾶς εἶπε ἀκόμα ἡ κ. Κατσογιάννη πὼς ἦταν ὑπερβολικὰ εὐαίσθητος ὁ Δημήτρης Μητρόπουλος καὶ ὅτι σὲ ἡλικία 17 χρόνων ἤθελε νὰ πάῃ στὸ Ἅγιο Ὄρος νὰ καλογερέψῃ. Τὸν ἔπεισαν ν' ἀλλάξῃ ἀπόφαση, μὲ τὴν ἀπειλὴ πὼς ἐκεῖ δὲν θὰ τοῦ ἐπέτρεπαν ν' ἀσχολῆται μὲ τὴ μουσική. Μὰ ὁ μεγάλος μαέστρος διατήρησε ὡς τὸ θάνατό του τὴ λιτότητα καὶ τὴ μορφὴ ἑνὸς ἀσκητοῦ. Λάτρευε τὸν Ἅγιο Φραγκίσκο τῆς Ἀσίζης καὶ προσπαθοῦσε ν' ἀκολουθῇ τὸ παράδειγμά του.

Ὁ μουσουργὸς κ. Μάριος Βάρβογλης θυμᾶται...

Ἕνας ἄνθρωπος στὸν τόπο μας πού συνδέθηκε μὲ ἀδελφικὴ φιλία μὲ τὸν Δημήτρη Μητρόπουλο εἶναι ὁ διακεκριμένος μουσουργὸς μας κ. Μάριος Βάρβογλης, γι' αὐτὸ τοῦ ζητήσαμε νὰ θυμηθῇ καὶ νὰ μᾶς πῇ μερικὰ χαρακτηριστικὰ περιστατικὰ ἀπὸ τὴ ζωὴ τοῦ ἀρχιμουσικοῦ.

—Σ' αὐτὲς τὶς περιπτώσεις, μᾶς τόνισε, πρέπει νὰ ξεχάσῃ πρῶτα κανεὶς γιὰ νὰ ξαναθυμηθῇ ὕστερα καὶ θά 'ναι τότε σίγουρος πὼς ὅ,τι πεῖ εἶναι σωστό, ἀφοῦ θά'χουν ξεκαθαρίσει τὰ συναισθήματά του. Μόνο τότε θὰ μπορῇ νὰ πῇ μὲ βεβαιότητα πὼς δὲν ἀδίκησε μιὰ μεγάλη μορφή, πὼς δὲν καπηλεύτηκε μιὰν ὑπέροχη μνήμη... Θυμᾶμαι... Θυμᾶμαι... Κι ἀναρωτιέμαι πῶς θά 'πρεπε νὰ τὸν ξαναφέρω στὴ μνήμη μου. Νεαρὸ ξανθούλη τυμπανιστὴ στὴν ὀρχήστρα τοῦ «Συλλόγου Συναυλιῶν», μὲ τὰ φουντωτὰ μαλλιὰ καὶ τὰ γαλανὰ φωτεινὰ μάτια;... Μαέστρο μετὰ στὸν ἴδιο σύλλογο, φλογερό, δυναμικό, γεμᾶτο πάθος, ἀνησυχίες καὶ ἀναζητήσεις; Ἢ μήπως σὰν ἐπικεφαλῆς τῆς συμφωνικῆς ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν, πού ἐπὶ τῶν ἡμερῶν του γνώρισε τὶς μεγαλύτερες δόξες της; Ἢ μήπως θὰ πρέπει νὰ τὸν ξεχωρίσω γιατὶ σ' ὅλες τὶς ἀνθρώπινες μικρότητες καὶ τὶς τόσες ἀντιδράσεις στάθηκε ὁ ἀγνός, ὁ ἀρχαγγελικός, ὁ ἄδολος ἄνθρωπος, πού σκόρπισε ἀγάπη, καλωσύνη, βοήθεια;... Ἂς τὸν φέρω καλύτερα στὴ μνήμη μου σὰν φίλο, σὰν ἕνα μέλος μιᾶς συντροφιᾶς κι ἂς τρέξῃ αὐτὸς ὁ λογισμὸς ν' ἀνασκαλέψῃ τὰ βαλτονέρια τῆς μνήμης σ' ἀλλοτινὲς περιπλανήσεις μας, σ' ἐκδρομὲς μακρυνὲς ἢ κοντινές, ἂν κ' εἶναι δύσκολο πολὺ νὰ τὸν ξεχωρίσῃς ἀπὸ τὸ πεντάγραμμο, πού ἦταν τὸ βίωμά του...

Τὸ περιστατικὸ πού θὰ σᾶς ἀφηγηθῶ ἀφορᾶ τὴ συμπαράσταση τῆς οἰκογένειας Νεγρεπόντη στὴ σταδιοδρομία τοῦ Μητρόπουλου. Συνέβη τὴν ἐποχὴ πού δίδασκε στὸ Ὠδεῖο



τὸ μάθημα τῆς μορφολογίας. Ἡ στοργικὴ γιὰ τὸν μαέστρο οἰκογένεια ἔμενε στὸ Σύνταγμα, στὴν ὁδὸ Ὄθωνος. Σ' αὐτὸ τ' ἀρχοντικὸ σπίτι εἶχαν παραχωρήσει ὁλόκληρο διαμέρισμα στὸν Δημήτρη γιὰ νὰ μένη καί, σὰν νὰ μὴν ἔρθανε αὐτό, εἶδα μιὰ μέρα τὴ Νεγρεπόντη (μητέρα τῆς Ἄλκης Θρύλος) πεσμένη στὸ πάτωμα νὰ χαρακώνη σὲ χαρτιὰ πεντάγραμμα γιὰ νὰ τὸν βοηθήση ἔτσι νὰ ἑτοιμαστῆ γιὰ τὸ μάθημα πού σὲ λίγο θὰ παρέδιδε στοὺς μαθητές του. Πόσες φορὲς δὲν πῆγα νὰ τὸν δῶ καὶ δὲν μ'ἄφησε ἡ σεβαστὴ δέσποινα..«Κοιμᾶται καὶ δὲν τὸν ξυπνῶ γιατὶ κουράστηκε πολύ..»

Πρὶν ἀνεβῆ νὰ κατοικήση στὸ σπίτι πού τοῦ παρεχώρησε ἡ οἰκογένεια Νεγρεπόντη, ἔμενε στὸ Φάληρο. Ὁ Δημήτρης κουραζόταν πολύ, γιατὶ δούλευε σκληρὰ γιὰ νὰ φτάση. Ἦταν ἀπ' αὐτοὺς πού πίστευαν πὼς κανένα ταλέντο, ὅσο μεγάλο κι ἂν εἶναι, δὲν ὁλοκληρώνεται χωρὶς τὸ συνεχῆ μόχθο. Αὐτὴ τὴν κούραση τὴν καταλάβαινε ἡ μάνα του κι οὐδέποτε τὸν ξυπνοῦσε ὅταν κοιμόταν, ὁποιοσδήποτε κι ἂν τὸν ζητοῦσε. Ποτὲ δὲν κατέβηκα ὡς ἐκεῖ γιὰ νὰ τὸν δῶ καὶ νὰ τὸ κατορθώσω ἀμέσως. Ἔπρεπε νὰ κάνω ἀρκετὲς βόλτες στὴν ἀκρογιαλιὰ ὡς τὴν ὥρα πού θὰ ξυπνοῦσε μόνος του. Καὶ σ' ὅλο αὐτὸ τὸ χρονικὸ διάστημα ἔφερνα στὸ νοῦ μου τοὺς τοίχους τοῦ σπιτιοῦ τοῦ Σιμπέλιους πού ἦταν γραμμένη ἡ φράση :

«Ἐδῶ μένει ὁ Σιμπέλιους. Μὴν τὸν ἐνοχλεῖτε». Αὐτὸ τὸ ρόλο τὸν εἶχαν ἀναλάβει τόσο καλὰ ἡ στοργικὴ μάννα του κ' ἡ Νεγρεπόντη, ἄσχετα ἂν θύμωνε ὁ Δημήτρης γιατὶ δὲν τὸν ξυπνοῦσαν.

Ὁ Μητρόπουλος Φυσιολάτρης

Ἡ κυρία Βάρβογλη μὲ τὰ σπασμένα της ἑλληνικὰ (εἶναι ξένη τὴν καταγωγή) πού καὶ σ' αὐτῆς τὴ μνήμη ὁ μεγάλος νεκρὸς κρατεῖ μιὰ ζηλευτὴ θέση, μᾶς ἀφηγεῖται τὸ παρακάτω περιστατικό, ἐνδεικτικὸ τῆς ἀγάπης τοῦ Μητρόπουλου γιὰ τὴ φύση.

—Ἦρθε μιὰ μέρα μὲ τὸ σωφέρ του, τὴν Ἴβη Πανᾶ κ' ἕνα ἄλλο ζευγάρι πού δὲν θυμᾶμαι, γιὰ νὰ μᾶς πάρουν καὶ νὰ πᾶμε γιὰ βόλτα καὶ φαγητὸ ὡς τὸ Σούνιο. Ξεκινήσαμε νύχτα καὶ μ' ὁδηγὸ τὸν μακαρίτη. Ἦταν καλοκαίρι κ' εἶχε ἕνα φεγγάρι ὁλόγιομο. Τὸ περίεργο εἶναι πὼς πλανηθήκαμε ἀρκετὲς ὧρες σὲ κάποιες κορδέλλες δρόμου, χωρὶς νὰ βλέπουμε πουθενὰ θάλασσα, πού γι' αὐτὴν ξεκινήσαμε ! Ἡ κατάληξή μας ἦταν στὴν Πάρνηθα ἢ καλύτερα μόνο σταθμός, γιατὶ τελικό μας κατάλυμα ἦταν τὰ χωράφια καὶ τὸ... ξενοδοχεῖο τῶν ἀστέρων πού μᾶς φιλοξένησε νηστικούς !... Καὶ σὰν νὰ μὴν ἔφθαναν ὅλα αὐτά, ἄρχισε καὶ μιὰ...συναυλία τῶν ὑπομονετικῶν τετραπόδων ! Ὅλοι τρομάξαμε ἐκτὸς ἀπὸ τὸν Δημήτρη, πού σὰν ἀνέμελο παιδὶ χόρευε, πηδοῦσε κ' ἔκανε ὅ,τι ἀπίθανο μπορεῖ κανεὶς νὰ φανταστῆ. Καὶ δὲν φύγαμε ἀπὸ κεῖ, παρὰ μόνο ὅταν ἡ πρωινὴ δροσιὰ μᾶς εἶχε τρυπήσει τὰ κόκκαλα !.. Ἄλλη μιὰ φορὰ πάλι, ἡ ἴδια σχεδὸν συντροφιὰ ξεκινήσαμε γιὰ τὴ Συκιά, γιὰ νὰ περάσουμε Σαββατοκύριακο στὸ σπίτι τοῦ Σικελιανοῦ. Στὸ δρόμο κάναμε κάποιο σταθμὸ γιὰ μπάνιο. Πρῶτος βγῆκε ἐκεῖνος ἀπὸ τὴ θάλασσα κι ὥσπου νὰ τελειώσουμε κ' ἐμεῖς εἶχε μαζέψει μιὰν ἀγκαλιὰ ἀγριολούδουδα πού τὰ πρόσφερε στὶς γυναῖκες. Καὶ στὸ σπίτι τοῦ ποιητῆ ἀσχολήθηκε μὲ τὸν κῆπο του, φορώντας τὰ παπαδίστικα πού συνήθιζε πολύ. Δὲν θὰ ξεχάσω ποτὲ πού στὴν ἐπιστροφὴ χάλασε τ'αὐτοκίνητο καὶ κατεβήκαμε ὅλοι καὶ σπρώχναμε γιὰ νὰ φθάσουμε κάπου πού θὰ μπορούσαμε νὰ κοιμηθοῦμε. Κουραστήκαμε ὅμως καὶ παραιτηθήκαμε ἀπὸ τὴν προσπάθεια, διανυκτερεύοντας γι' ἄλλη μιὰ φορὰ στὸ ὕπαιθρο, ὡς τὸ πρωί, πού κάποιος Χριστιανὸς μᾶς ρυμούλκησε...

Ὁ κ. Βάρβογλης ξαναπαίρνει τὸ λόγο καὶ μᾶς λέει :

—Τί νὰ θυμηθῶ πρῶτα καὶ τί ὕστερα ἀπὸ τὴ ζωὴ τοῦ διαλεχτοῦ φίλου ; Τὸ πὼς ὅλα τὰ ἔργα μου σὲ πρώτη ἐκτέλεση παρουσιάστηκαν ἀπὸ κεῖνον : Ἢ μήπως τὴν πίκρα του γιὰ τὸ «Ἀπόγευμα τῆς ἀγάπης» πού ὅταν τό'γραψα τὸν ἄκουσα νὰ μοῦ λέη : «Βάλτου ρίγανη, μωρὲ Μάριε!... Ἄδικα τὸ γράφεις... Δὲν θὰ στὸ παίξουν ἐδῶ...». Καθόμουν τότε στὴν ὁδὸ Πειραιῶς. Κι ἀφοῦ μοῦ'πε τὰ παραπάνω λόγια ἔφυγε κ' ἐμεῖς εἴχαμε ἑτοιμάσει γιὰ φαγητό. Μᾶς εἶχε συνηθίσει μὲ τέτοιες παραξενιές. Μὰ ξαναγύρισε κρατώντας αὐγά, ζαμπὸν κ' ἕνα σωρὸ ἄλλα πράγματα. Πῆγε στὴν κουζίνα, φόρεσε μιὰ ποδιὰ καὶ βοήθησε τὴ γυναῖκα μου στὴν ἑτοιμασία τοῦ φαγητοῦ.

Μερικὰ ἄλλα περιστατικὰ

Ὁ Μάριος Βάρβογλης συνέχισε νὰ μᾶς λέη κ' ἄλλα ἐνδιαφέροντα. Γιὰ τὶς συντροφιὲς μὲ συναδέλφους καὶ φίλους, γιὰ γλέντια καὶ ἐκδρομές, γιὰ τὸ χαρακτῆρα καὶ τὴν προσφορὰ στὴν τέχνη, τοῦ μεγάλου μαέστρου. Ἦταν ἀφάνταστη ἡ διασκέδαση ὅταν στὴν ἴδια συντροφιὰ βρισκόταν ὁ Μητρόπουλος κι ὁ Ριάδης. Ὁ τελευταῖος ἦταν ἕνας ἀπίθανος παραδοξολόγος κ' ἔλεγε ἕνα σωρὸ παραμύθια, κάθε τόσο, ὡς τὴ στιγμὴ πού μὲ μιὰ ματιά του ὁ Μητρόπουλος τὸν ἐπιτιμοῦσε καὶ τότε ἐκεῖνος συμπλήρωνε . «Τὸ εἶπα γιὰ νὰ σᾶς διασκεδάσω. Δὲν πιστεύω νὰ τὸ πιστέψατε;»...

—Ἐκεῖνο ὅμως πού δὲν θὰ ξεχάσω ποτέ, συνέχισε, εἶναι ἕνα περιστατικὸ πού συνέβη λίγο πρὶν φύγη γιὰ τὴν ξενητιά. Ἤμουν ἄρρωστος κι ἀπὸ τὸ παράθυρό μου τὸν εἶδα νὰ περνᾶ καὶ νὰ πηγαίνη στὴν κυρία Ἀργυροπούλου ἀπέναντι. «Γειά σου, Μάριε... φώναξε ἀπὸ τὸ δρόμο. Θάρθω νὰ σὲ δῶ σὲ λίγο». Πραγματικά, δὲν πέρασε πολλὴ ὥρα κι ὁ Μητρόπουλος ἔφυγε ἀπὸ τὴν κυρία Ἀργυροπούλου καὶ περπατώντας ἀφηρημένος στὸ ἀπέναντι πεζοδρόμιο κατευθύνθηκε γιὰ τὸ σπίτι του. Πικράθηκα πολὺ καὶ σ' ἕνα πρόχειρο χαρτὶ τοῦ'γραψα τοῦτα τὰ λόγια : «Ἕνας ἄρρωστος πού τοῦ ὑπόσχονται διαλεχτοὶ φίλοι ὅτι θὰ πᾶνε νὰ τὸν δοῦν, ὅταν δὲν κρατήσουν τὴν ὑπόσχεσή τους, ἀρρωσταίνει διπλά.» Καὶ τό 'στειλα μὲ τὴν κόρη μου, πού τοῦ τό 'ριξε κάτω ἀπὸ τὴν πόρτα του. Δὲν πέρασαν οὔτε δέκα λεπτὰ κ' ἦρθε σπίτι. Μοῦ' πε πὼς κτύπησε τὸ κουδούνι, μὰ δὲν τ' ἄκουσα. Κ' ὅταν δὲν τοῦ ἄνοιξα κάθησε στὰ σκαλοπάτια κ' ἔγραψε πέντε χειρόγραφα πού τὰ πέταξε κάτω ἀπὸ τὴν πόρτα. Ἐκεῖ μοῦ δικαιολογοῦνταν πὼς ξέχασε ὁλότελα τὴν ὑπόσχεσή του καὶ τὴ συνομιλία μας κι ὅτι τὰ θυμήθηκε ὅλα μόλις πῆρε τὸ σημείωμά μου. Αὐτὸ τὸ γράμμα δείχνει τὸν ἄνθρωπο Μητρόπουλο σ' ὅλη του τὴ μεγαλοσύνη.

Ἡ Κατίνα Παξινοῦ ἀφηγεῖται

Ὁ Μητρόπουλος κ' ἡ Παξινοῦ γνωρίστηκαν τὸ 1918 καὶ ἡ φιλία τους διατηρήθηκε ὡς τὸ θάνατο τοῦ μαέστρου. Τότε πού ἡ Παξινοῦ γυρνώντας ἀπὸ τὴν Ἑλβετία πού σπούδαζε μουσικὴ ζητοῦσε ἀκομπανιατέρ. Μιὰ μέρα ὁ Καλομοίρης, πού ἦταν ἀξιωματικός, τῆς εἶπε : «Θὰ σοῦ στείλω ἕνα στρατιώτη. Εἶναι πολὺ καλός. Θὰ πάη μπροστά.» Ὁ στρατιώτης ἦταν ὁ Μητρόπουλος. Συνεργάστηκαν στενά. Κι ὅταν ὁ Μητρόπουλος ἔγραψε τὴ «Βεατρίκη», πρώτη καὶ μοναδική του ὄπερα, τὴν ἔδωσε στὴν Παξινοῦ καὶ μελέτησε στὸ κρεββάτι—ἦταν ἄρρωστη—τὸ ρόλο της. Ἐκείνη χρηματοδότησε καὶ τ' ἀνέβασμά της. Ἔτσι ἀνέβηκε ἡ «Βεατρίκη» μὲ πρωταγωνίστριες τὴν Παξινοῦ, τὴν Τριάντη καὶ τὸν Κορώνη. Ὁ Μητρόπουλος ἦταν σκηνοθέτης, ἔπαιζε πιάνο καὶ ἔκανε—ὅταν μποροῦσε—τὸν ὑποβολέα, γιατὶ ὁ Κορώνης ἔχανε συνεχῶς τὰ λόγια του. Οἱ παραστάσεις εἶχαν μοναδικὴ ἐπιτυχία κι αὐτὸ ζάλισε τοὺς «θιασάρχες»καὶ παρὰ τὰ ἔξοδα πού ἔκαναν, ξέχασαν νὰ ρωτήσουν τὸν ταμία τί εἰσπράξεις εἶχαν !... Κανείς τους δὲν σκέφτηκε ποτὲ νὰ ζητήση λογαριασμό.

—Ἕνα ἀπὸ τὰ ἐντυπωσιακὰ χαρακτηριστικὰ τῆς προσωπικότητας τοῦ Μητρόπουλου ἦταν ἡ δυνατή του μνήμη, λέει ἡ Κατίνα Παξινοῦ. Ὑπάρχουν πολλὲς ἱστορίες σὰν τὴν παρακάτω : Μετὰ τὴν παράσταση τῆς «Βεατρίκης», οἱ Μάρκ Ντελμὰ καὶ Ρενὲ Ρομπὶν μοῦ ἔστειλαν τὸ ἔργο τους «Ἀπὸ τὸ ὄνειρο

στὴν ἀνάμνηση». Ὁ Μητρόπουλος ἔρριξε μιὰ βιαστικὴ ματιὰ στὶς παρτιτοῦρες καὶ μοῦ 'πε :

«Νὰ τὸ τραγουδήσῃς». Νὰ τὸ τραγουδήσω, ἀλλὰ πῶς, ἀφοῦ ἡ οἰκογένειά μου δὲν μ' ἄφηνε νὰ ἐμφανίζωμαι σὰν ἐπαγγελματίας καλλιτέχνης ; Ἔπρεπε νὰ βρεθῇ κάποιο σωματεῖο, ὅπως ἔγινε καὶ στὴ «Βεατρίκη». Ἡ παράσταση δόθηκε «χάριν τῶν τυφλῶν». Τὰ χρόνια πέρασαν. Τὸ 1959 μιὰ Ἀμερικανίδα τραγουδίστρια ζήτησε ἀπὸ τὸ Μητρόπουλο νὰ τὴ συνοδεύσῃ στὸ πιάνο. Ἐκεῖνος δέχτηκε ὑπὸ τὸν ὅρο νὰ πῇ τραγούδια ποὺ θὰ ἀκούγονταν γιὰ πρώτη φορά. Ἔψαξαν, μὰ ἡ συγκομιδὴ ἦταν πολὺ φτωχή. Τότε ὁ Μητρόπουλος θυμήθηκε τὸ «Ἀπὸ τὸ ὄνειρο στὴν ἀνάμνηση», ἕνα ἔργο μὲ ὀκτὼ κομμάτια, τρεῖς μὲ τέσσερις σελίδες τὸ καθένα. Τὸ εἶχε παίξει ἐκείνη τὴ μοναδικὴ φορὰ γιὰ μένα πρὶν 40 χρόνια, ἀλλὰ τὸ θυμόταν σὰν νὰ τὸ 'χε παίξει τὴν προηγουμένη. Καὶ ἐπειδὴ στὸ Παρίσι ποὺ τὸ ζήτησαν δὲν βρέθηκε, κάθισε καὶ τὸ 'γραψε ἀπὸ μνήμης, στίχους καὶ μουσική!...

Ὁ Ἀλέξης Μινωτὴς γράφει

Σὲ ἄρθρο του στὴν «Ἐλευθερία» ὁ Ἀλέξης Μινωτὴς μὲ τίτλο : «Ὁ Μαέστρος στὸ θέατρο» ἀναφέρει περιστατικὰ ἀπὸ τὴ ζωὴ τοῦ μεγάλου Μητροπούλου καὶ ἀναλύει τὴν προσφορά του στὸ θέατρο. "Ας μᾶς ἐπιτραπῇ νὰ μεταφέρουμε ἐδῶ μερικὰ χαρακτηριστικὰ ἀποσπάσματα :

«...Στὴ Νέα Ὑόρκη πέρυσι μὲ ρώτησε στὸ καμαρίνι του στὸ Κάρνεγκυ Χώλ, μετὰ ἀπὸ ἕνα κοντσέρτο, πῶς μοῦ φάνηκε. Μὲ ρώτησε ἔτσι γιὰ νὰ πῇ κάτι κουρασμένος καθὼς ἦταν, κ' ἐγὼ τοῦ εἶπα ὅ,τι σκεφτόμουν ὅλη τὴν ὥρα ποὺ τὸν ἔβλεπα νὰ διευθύνῃ πρίν. Τοῦ εἶπα τὴν ἐντύπωσή μου : πὼς σὰν νὰ 'πλαθε μοῦ φανώταν, ἔτσι μόνος του τὸν ἀνδριάντα του στὸ ἐκεῖ δὰ στὸ ἔδρανο τοῦ μαέστρου, γεμίζοντας τὰ ἁδρά του χαρακτηριστικὰ μὲ τὴν οὐσία τῆς τέχνης του. Κερδίζοντας μὲ τὴν τέλεια πειθαρχημένη του ἔνταση μιὰν ἀκινησία ὅλο παλμὸ—μιὰν ἀποκρυσταλλωμένη ζωντάνια, ἂν μπορῇ νὰ πῇ κανείς, μιὰν ἀφάνταστα περιεκτικὴ λιτότητα. Μειδίασε καὶ «ὡριμότητα», μοῦ λέει «καὶ καλὴ ἠθοποιία», ἐννοώντας φυσικὰ πὼς ὁ σωστὸς καλλιτέχνης μετουσιώνει ἀπόλυτα τὴν καλλιτεχνικὴ ὕλη ποὺ θὰ διοχετεύσῃ μὲ τὰ ἐκφραστικά του μέσα στὸ κοινὸ καὶ ταυτίζει τὴν προσωπικότητά του μὲ τὸ καλλιτέχνημα ποὺ ὑπηρετεῖ.

"Οταν ἦταν νὰ διευθύνῃ στὸ ἴδιο θέατρο τὸν Wozzek τοῦ Alban Berg σὲ τύπο Κοντσέρτου κι ὄχι σὰν ὄπερα ποὺ εἶναι γραμμένο, ἔντυσε τοὺς σολίστ μὲ τὰ θεατρικὰ ροῦχα ποὺ ταίριαζαν, γιὰ νὰ ξεχωρίζουν ἀπὸ τὴ φρακοφορεμένη ὀρχήστρα, μὰ πιὸ πολὺ γιὰ νὰ κρατήσῃ τὸ θεατρικὸ τόνο ποὺ ἁρμόζει στὸ μουσικὸ θέμα τοῦ ἔργου. "Ηθελε πάντα τοὺς τραγουδιστὲς νὰ παίζουν αὐτὸ ποὺ τραγουδοῦσαν καὶ τοὺς δίδασκε ὁ ἴδιος τοὺς τονισμοὺς καὶ τὶς πρέπουσες κινήσεις...

Τὸν «Στρατιώτη» τοῦ Στραβίνσκυ ποὺ διηύθυνε στὸ Jouliard College στὴ Νέα Ὑόρκη, πάλι, τὸν ἐσκηνοθέτησε ὁ ἴδιος κ' ἔπαιξε σὰν ἠθοποιὸς τὸ ρόλο τοῦ μαέστρου.

"Εμπασε δηλαδὴ στὴ δράση καὶ τὴ μικρὴ ὀρχήστρα. Τὴν ἀνέβασε στὴ σκηνή. Κ' ἦσαν ὅλοι ντυμένοι κι αὐτὸς κ' οἱ ἐκτελεσταί του μὲ ροῦχα σὰν τοῦ Κύριου Προσώπου τοῦ ἔργου, μακιγιαρισμένοι καὶ φωτισμένοι κανονικά. Ἦταν πολὺ φυσικὸς καὶ ἐξαίσια ἄνετος στὴν ὑπόκρισή του καὶ βέβαια κατενθουσιασμένος γιὰ τὸ μικρὸ κατόρθωμα.

Τὸ πρῶτο δημιουργικό του ἔργο ποὺ φανερώθηκε ἐδῶ στὰ πολὺ νεανικά του χρόνια ἦταν ἡ ὄπερα «Βεατρίκη», μὲ τὸ μῦθο παρμένο ἀπ' τὸ γνωστὸ ἔργο τοῦ Μαίτερλιγκ. Τὸ χειρόγραφο ἀπαρτίτο ἀπ' τὸν ἴδιο, βρίσκεται στὸ σπίτι μας. "Οποιος τοῦ ρίξῃ μιὰ ματιὰ βλέπει στὶς σελίδες του μυριάδες σημειώσεις, σκηνοθετικὲς ὁδηγίες, λεπτομέρειες φωτισμοῦ, χίλιες—δυὸ ὑποδείξεις καθαρὰ θεατρικές, ὄξω ἀπὸ τὶς μουσικές. Ἡ Κατίνα Παξινοῦ ποὺ τραγούδησε πρώτη τὴν ὁμώνυμη ἡρωΐδα στὸ παλιὸ Δημοτικὸ Θέατρο, μοῦ περιγράφει τὸ πρωτοπορειακὸ γιὰ τὴν ἐποχὴ ἐκείνη ἀνέβασμα τοῦ ἔργου, ποὺ ὀφείλονταν στὶς ἰδέες καὶ στὶς σκηνικὲς ἱκανότητες τοῦ συνθέτη ποὺ διηύθυνε καὶ τὴν παράσταση ἀπ' τὸ ὑποβολεῖο. Τὴ μουσικὴ διεύθυνση εἶχε ὁ δάσκαλός του ὁ Μαρσίκ. Ἀλλὰ καὶ στὴ μεγαλύτερη καὶ πιὸ ἀξιόλογη, καλλιτεχνικὴ ἐπίδοση τοῦ σύγχρονου Ἑλληνικοῦ Θεάτρου στὴν προσπάθεια τῆς ἀναβιώσεως τῆς Ἀρχαίας Ἑλληνικῆς Τραγωδίας, στὰ ὑπαίθριά μας ἀρχαῖα ἀμφιθέατρα, ὁ Μητρόπουλος ὑπῆρξε βασικὰ ὁ πρῶτος ἐμπνευστὴς καὶ θαρραλέος καλλιτέχνης ποὺ ξεκίνησε τὴ μουσικὴ ρυθμικὴ ἑρμηνεία τῶν ἀρχαίων κειμένων.

Μεγάλη χαρά του : Ἡ Ἑλλάδα καὶ τὰ περασμένα

"Οσο ζούσαμε στὴν Ἀμερική, βλεπόμαστε κάθε μέρα σχεδὸν ἢ μέρα παραμέρα. Οἱ κατοικίες μας ἦταν ἀπέναντι, στὸν ἴδιο δρόμο. Κ' ἦταν μεγάλη χαρὰ νὰ μιλᾶμε γιὰ τὴν Ἑλλάδα, γιὰ τὰ περασμένα, γιὰ χίλια—δυὸ καλλιτεχνικὰ καὶ πνευματικὰ ζητήματα. Ἦταν, χώρια ἀπὸ τὴν μουσική του μεγαλοφυΐα, κ' ἕνας τέλειος πνευματικὸς ἄνθρωπος. "Οχι ἁπλῶς διαβασμένος ἢ φιλομαθής, μὰ εἶχε μιὰν ἔμφυτη κατάβαθη ἔγνοια γιὰ τὰ θεμελιώδη κ' αἰώνια θέματα τῆς ὑπάρξεως καὶ τῆς μοίρας τοῦ ἀνθρώπου κ' ἀκόμα μιὰ θά 'λεγα, μεταφυσικὴ πίστη στὸν πνευματικό, σχεδὸν θρησκευτικὸ προορισμὸ τῆς καλλιτεχνίας. Ἡ θρησκευτικότητά του καὶ ἡ ἀσκητικὴ ζωὴ ἦταν ἀπόρροια αὐτῆς τῆς βαθειᾶς πίστης γιὰ τὴν οὐσία τοῦ χρόνου ποὺ, ὅπως ἔλεγε, ἔπρεπε ν' ἀναλωθῇ ὁλόκληρος σ' ἔργο ψυχικῆς ἐλευθερίας καὶ πνευματικῆς ἔκφρασης. Ὁ "Αγιός του, ὁ Φραγκίσκος τῆς Ἀσσίζης ἦταν τὸ δόγμα του. Ὁ ἀφιερωμένος βίος στὸ πνεῦμα τῆς θεότητος, στὸ πνεῦμα ποὺ ἑνώνει τὴ φύση μὲ τὸν ἄνθρωπο σὲ μιὰν ἀπόλυτη κι ἀδιάσπαστη ἐπικοινωνία. Ἡ τέχνη, ἡ μουσικὴ κυρίως, ἦταν γι' αὐτὸν ὁ ἁπλόχωρος δρόμος αὐτῆς τῆς μυστικῆς ἐπικοινωνίας. Ἡ καθημερινή του ζωὴ ἦταν ἁπλούστατη, ἐρημικὴ καὶ δοσμένη στὶς ἀτέλειωτες πρόβες καὶ σὲ προπαρασκευαστικὲς μελέτες.

...Σπάνια, ποῦ καὶ ποῦ, βγαίναμε νὰ φᾶμε κάπου μαζὶ ἢ πιὸ συχνὰ στὸ δικό μας διαμέρισμα καὶ πηγαίναμε ὕστερα σὲ κανένα ἔργο ἐπιτυχίας στὸ Μροντγουαίη, κ' εἶχε ἕνα σωρὸ νὰ πῇ κατόπιν ἢ στὰ διαλείμματα, γιὰ νὰ ἐκφράσῃ τὸν ἐνθουσιασμό του ἢ τὶς ἐπικρίσεις του, ἀνάλογα μὲ τὴν ἐντύπωση ποὺ εἶχε ἀποκομίσει. Μὰ πάντα μὲ θέρμη καὶ βαθὺ ἐνδιαφέρον. "Οταν πραγματοποιήθηκε στὸ Ντάλλας ἡ πρώτη «Μήδεια» μὲ τὴ Μαρία Κάλλας, μοῦ ἔστειλε ἕνα συγχαρητήριο τηλεγράφημα καὶ στὴ Νέα Ὑόρκη ποὺ εἰδωθήκαμε μετά, εἶχε κιόλας σχέδια γιὰ θεατρικὴ συνεργασία...

Εἶχε γράψει στὴ Σκάλα τοῦ Μιλάνου πὼς τὸν Πάρσιφαλ τοῦ Βάγκνερ ποὺ τοῦ πρότειναν νὰ διευθύνῃ ἤθελε νὰ τὸν ἐπιμεληθῶ ἐγὼ ὡς σκηνοθέτης. "Οταν τοῦ ἐξέφρασα τὸ δισταγμό μου καὶ τὶς δικαιολογημένες ἀμφιβολίες γιὰ τὴν καταλληλότητά μου, μὲ διαβεβαίωσε πὼς δὲν ὑπῆρχε λόγος ἀνησυχίας, γιατὶ αὐτὸς θὰ βοηθοῦσε καὶ στὴν παραμικρὴ λεπτομέρεια. «Ξέρεις τὸ πάθος μου γιὰ τὴ Σκηνή» μοῦ εἶπε καὶ πάλι. Καὶ πράγματι σὲ λίγο διάστημα εἶχα μήνυμα ἀπὸ τὸν Καλλιτεχνικὸ διευθυντὴ τῆς Σκάλας Σισιλιάνι, ποὺ μ' ἔκανε κοινωνὸ τῆς πρότασης τοῦ Μητροπούλου καὶ μὲ καλοῦσε νὰ συνεννοηθοῦμε...»

Ὁ Δ. Μητρόπουλος σὲ πρὲς-κόμφερανς.



Ἡ σποδὸς τοῦ Δ. Μητροπούλου.



OPERA NEWS

DECEMBER 10, 1960 • PRICE 35 CENTS

Dimitri Mitropoulos

March 1, 1896 - November 2, 1960

In his younger days, Dimitri Mitropoulos had been an enthusiastic mountain climber, and when he came to the New York Philharmonic he described it as a challenge to scale the loftiest of the peaks. Very soon there remained no doubt that the goal had been reached, and that he stood among the few elect at the summit of the musical world. This remark came vividly to my mind when, with the orchestra last year in his own native Greece, we could see Mount Olympus stretching high into the clouds.

Mitropoulos brought a new dimension to our concerts, giving us performances never before equaled of new works of today and grand-scale compositions of the Strauss-Mahler period. His last performance with the Philharmonic was Mahler's Ninth Symphony last winter; it was one of the great moments in Philharmonic history and one of the Maestro's most noble achievements. Little did any of us think it would be his last.

My duties with the Philharmonic include numerous day-to-day tasks that are often troublesome and time-consuming, but any hours thus spent are compensated for over and over again by the privilege of associating with such men. No privilege has been cherished more than the hours spent with Maestro Mitropoulos, whether in his simple quarters, with our family at home or in hotels, restaurants and concert halls on tour. Consideration of others was always first, thought of himself last. No one will ever know how many struggling composers, students and members of the orchestra he helped with his sound advice and open purse. He regarded it as his duty and pleasure to keep nothing for himself.

Of his phenomenal musical memory much has been spoken, and of the millions of notes he carried in his head. While we were in Brazil several years ago he wanted to address a large crowd expected at an outdoor concert in São Paulo. Eleazar de Carvalho, the Brazilian conductor, translated his proposed remarks into Portuguese for him. Mitropoulos immediately committed words, pronunciation and all to memory and spoke to the crowd in Portuguese like a veteran.

He had a good sense of the ridiculous, shown by his persuading Danny Kaye to come to a Pension Fund Concert and give a delightful take-off on various conductors—including Mitropoulos, to the latter's great amusement. He had enduring faith, based upon his love and admiration of St. Francis, and this always showed forth in his nobility and simplicity.

When Guido Cantelli met his untimely death, all the Philharmonic group was assembled commiserating with one another. Mitropoulos walked in from a rehearsal. He noted the tearful expressions and said, "We all grieve at this great tragedy, no one more than I, but we must remember that these events are determined by a greater power than we. Our duty is to go forward in the knowledge that what has happened is foreordained and must be for the best." I am sure Maestro would want us to remember those words today.

—DAVID M. KEISER

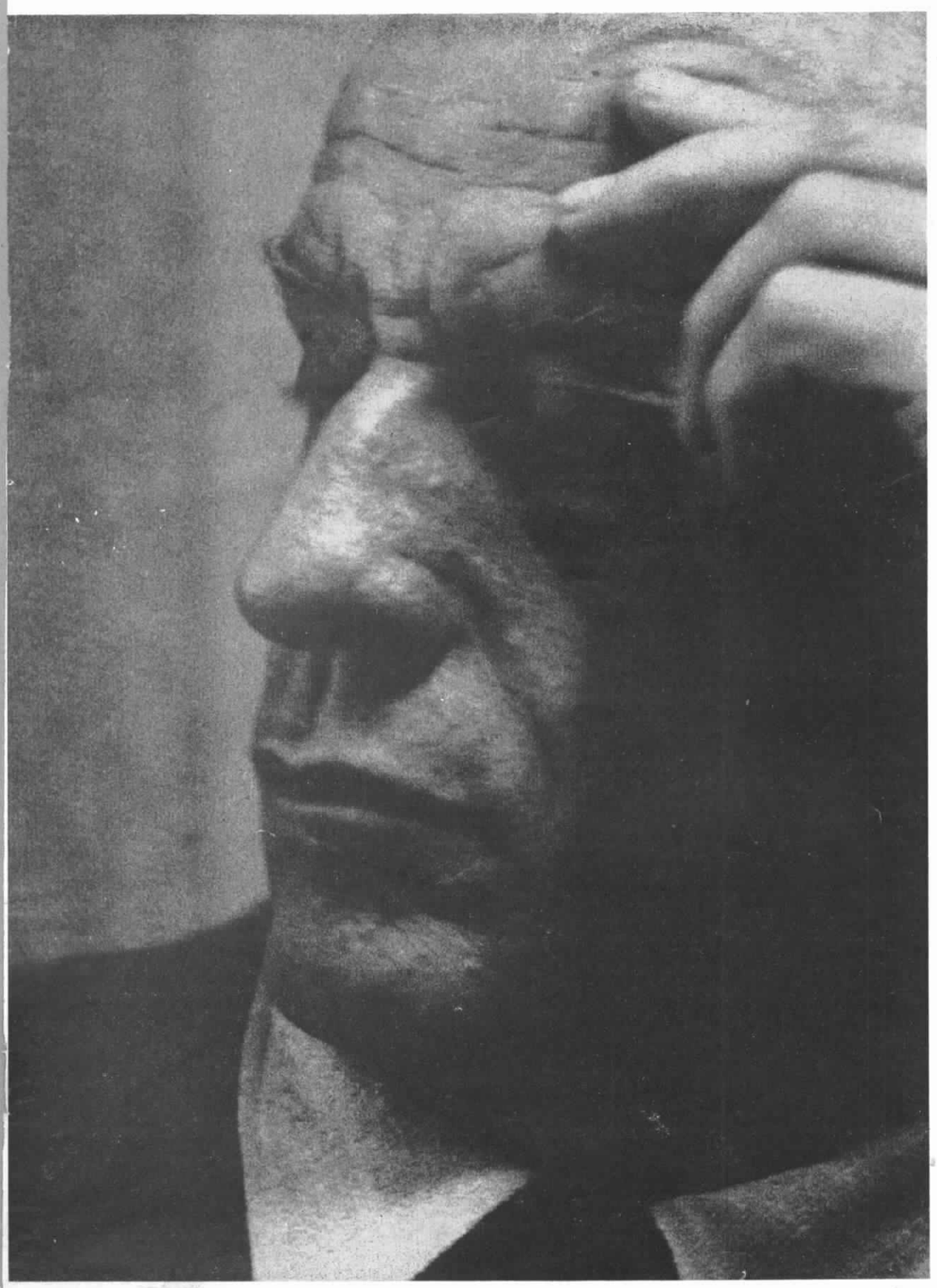
[Editor's Note: Mr. Keiser, President of the New York Philharmonic, made these remarks during a Mitropoulos memorial program on November 4 over radio station WQXR, which has kindly allowed OPERA NEWS to publish them.]

During the early years of his career, in Greece, Dimitri Mitropoulos conducted a number of French operas, but the greater part of his operatic experience took place in the United States. A little over a decade ago, he led concert performances of *Tosca* and *Butterfly* at Lewisohn Stadium; on the New York Philharmonic's winter programs, he scheduled *Elektra, Wozzeck,* Busoni's *Arlecchino* and acts from *Walküre* and *Götterdämmerung.*

The conductor's association with the Metropolitan began in 1954, when he took charge of revivals of *Salome* and *Un Ballo in Maschera;* like most of his assignments at the Opera House, both works were new to his repertory. In the seasons that followed, he undertook new productions of *Cavalleria, Pagliacci, Ernani, Onegin, Butterfly* and the world premiere of Barber's *Vanessa.* A heart attack in January of 1959 prevented him from leading the first Metropolitan *Macbeth.* Revivals that were sparked by his direction included *Boris, Carmen, Gianni Schicchi, Manon Lescaut, Tosca* and *Walküre.*

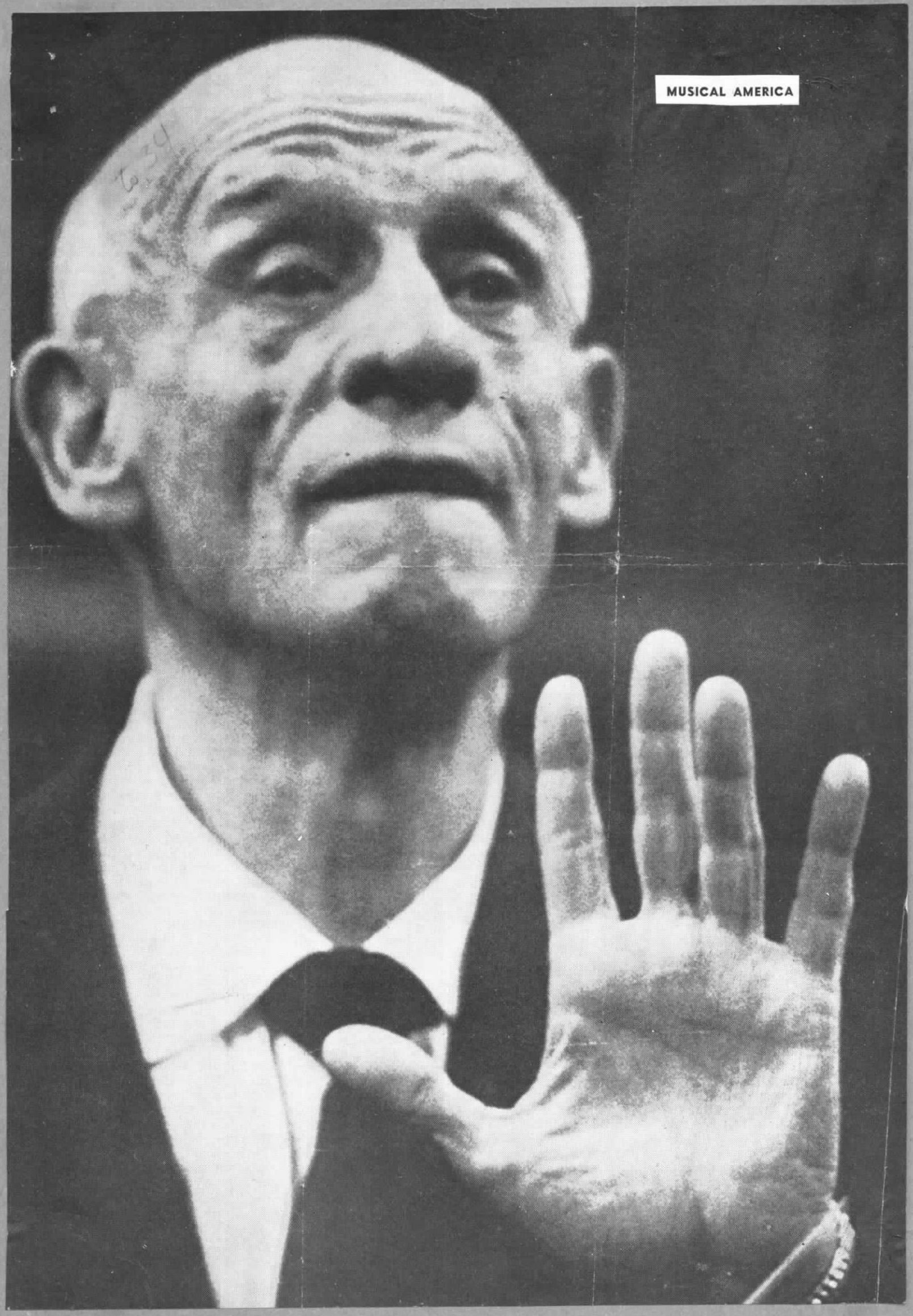
On November 2, just before a rehearsal of Mahler's Third Symphony at La Scala, Mitropoulos likened himself to an old automobile that still works. After about ten minutes, he stopped conducting and, before anyone could reach him, toppled from the podium; he died on the way to the hospital.

—G.F.



Herman Leonard

MAESTRO MITROPOULOS combined the warmth of his native Athens with the discipline of Berlin, where he studied piano with Busoni and first worked in opera


MUSICAL AMERICA

DIMITRI MITROPOULOS
1896-1960

By Henry Levinger

A story told to me a few years ago sheds an interesting light upon Dimitri Mitropoulos' personality. He had conducted in Milan, when a friend told him that another musician had spun an awful intrigue against him. Mitropoulos shook his head. "This is impossible," he said. "All musicians are one big family, and in a family, this could not happen."

That remark was characteristic of the man. He, who had no family anymore whatsoever, felt only really at home and *en famille* with his musicians, wherever they were, and his child-like faith in the members of his self-adopted family was unshakable. Countless are the good deeds he bestowed upon these members of his family. Whether he bought a cello for a young musician who seemed to him in need of a finer instrument to pursue his profession to better advantage, or almost entirely supported the Philharmonic Chamber Music Ensemble here in New York, or helped young composers in whose work he believed, not only by performing their compositions, but by paying out of his own pocket for the copying of orchestral parts, and even giving them regular financial support, he always gave unstintingly to members of "his family". Young composers, the struggling ones, were the center of his interest. But young interpreters also enjoyed his interest. He, the over-occupied master, always had time to assist with counsel and, whenever possible, actual help. One of the reasons for this attitude, as one gathered from talking to him, was that he wanted to repay to others less fortunate than himself the gifts life had bestowed upon him in such great measure.

Dimitri Mitropoulos was a mystic. He who was so well informed in most aspects of literature, philosophy, and especially the philosophy of religion, was a real son of Greece, where the Orient and Occident met and wedded in what we call our Western culture. I am sure that along side the sweet and lovable traits of his character were many barbaric remnants of his native heritage. His extraordinary self-discipline suppressed these. But that they were there is proven by an otherwise inexplicable fact: that he who worked in monastic seclusion most of the day, spent almost every free evening at the movies, where he enjoyed watching Western cowboy films, with lots of shooting and many corpses left in the end. As he told me, this was the only way he could relax his brain, overburdened by his musical travail.

Mitropoulos was a religious man. Not in the sense of any denomination, but deeply in the sense of humanitarianism. He was a disciple of St. Francis of Assisi, and a small, wooden statue of this Saint was always close to him on his desk or next to his bed. In this respect he resembled another great musician, Franz Liszt, whose works he admired and often performed. And, like him, Mitropoulos loved the world with all its joys and satisfactions, inequities and disappointments. It was a strange coincidence that his last appearance on a New York stage—and New York was his home for the past many years—took place under the sign of Franz Liszt, when he gave to the young American pianist Ivan Davis the Franz Liszt prize.

About his work, Dimitri Mitropoulos had strong convictions. He wrote almost a decade ago "I don't want to be an entertainer who gives his listeners only pleasurable hours, though I know this also is part of my duties. But the position which has been entrusted to me also entails an educational task. I feel strongly responsible for the public's taste. By introducing contemporary works I want to familiarize all with the expression of our time in music. Since we all are children of our time we should see to it that we take part in building the world we dream about. We in the arts are the active dreamers, but I feel that the audience also can be put into the position of a creative partner in this daring enterprise.

"To someone like myself, who wanders through the forest of music year in and year out, and is privileged to serve as guardian of the giant trees, it is a duty not only to care for those trees, but also to devote time, effort and affection on those that are still fighting to find their place in the sun. It is an obligation to be undertaken gladly, sometimes even against public judgment."

Here again, we notice the trend of his entire life: Saint and Sinner, Entertainer and Educator, Guardian of the Past, Present and Future. In his enormous self-set task, Mitropoulos was guided by his musical genius, especially his unique retentive memory which allowed him to memorize entire complex scores in the shortest time.

The last year of his life, Dimitri Mitropoulos was often ill. In 1959, he suffered a severe heart attack and in 1960 he had to undergo a complicated operation. He forced his weakened physical frame to unspeakable efforts. Among the highlights of these last twelve months were an unequaled performance of Gustav Mahler's Ninth Symphony during the Mahler Festival of the New York Philharmonic last Janurary, and at the Metropolitan Opera the deeply moving new production of Verdi's "Simon Boccanegra". I remember after the Mahler Ninth which was received by a deeply stirred audience with an endless ovation, the reasons were discussed why a work which never had been so fully appreciated by an audience seemed suddenly to have conquered it. Mitropoulos with his deep and genuine modesty answered, "Well, maybe Gustav Mahler has led my baton from the beyond." And like music from another planet it had sounded. I also recall his remark on the last day he was in New York, when I asked him to care for himself: "I cannot and will not live as an invalid. I'd rather die with my boots on."

His prayers were heard. He came to the rehearsal of Mahler's Third Symphony at La Scala in Milan on Nov. 2, which two days before he had conducted in Cologne, a weary and spent man. "I feel very fatigued," he said. "I am an old automobile that still works, however." A few minutes later, he fell from the conductor's stand—and died, surrounded by those whom he felt closest to, his colleagues in the orchestra. He passed on as he had wished it, on the podium but in the privacy of a rehearsal. A great heart had stopped beating. He will be sorely missed and as a personality of exceptional gifts and giving, he will never be replaced.

Mitropoulos was born in Athens, Greece, on Feb. 18, 1896. There he received his first musical instruction at the Athens Conservatory, studying with Armand Marsick, a Belgian musician who spent many years in Athens. He not only studied the piano intensively, but also worked in composition, and in 1919, saw an opera of his—"Soeur Beatrice", after Maeterlinck—performed at the Conservatory.

After his graduation in 1920, his wander-years began. He went to Brussels, where he studied with Paul Gilson. In 1921 he moved on to Berlin, where his master was the great Busoni, with whom he studied piano. Busoni recognized the gifts of his pupil, who developed into an extraordinary pianist, and he remained a strong influence on Mitropoulos through all his life.

In 1921, Mitropoulos joined the staff of the then State Opera as a coach, assisting Erich Kleiber and Fritz Stiedry, who were both conducting there at the time. He remained until 1925, when he returned to Greece and was appointed conductor of the Municipal (Philharmonic) Orchestra in Athens. In 1930, he was invited to conduct a concert of the Berlin Philharmonic. When the soloist, Egon Petri, became suddenly indisposed, Mitropoulos substituted for him in Prokofieff's Piano concerto No. 3, conducting from the keyboard. He played the same concerto in Paris in 1932 as pianist-conductor, and later in the United States. His American debut he made in 1936 with the Boston Symphony Orchestra. He had been invited by Serge Koussevitzky, who attended one of his concerts in Paris and was deeply impressed. In 1937, he was engaged as permanent conductor of the Minneapolis Symphony Orchestra. There he stayed until 1949, when he accepted the post of conductor of the New York Philharmonic, first for one season, acting together with Leopold Stokowski as its musical head, and from 1958 on as its sole Musical Director. In 1956, at his recommendation Leonard Bernstein was appointed as Mitropoulos's Associate Conductor. In 1958, he succeeded him as Musical Director.

But Mitropoulos appeared for four weeks every season as guest conductor, devoting the rest of his time to guest performances in Europe and to opera conducting, both at the Metropolitan Opera in New York and in Europe.

According to his last wishes, his body was cremated on November 4 in Locarno, cremations being prohibited by law in Italy. A navy plane which the Greek Government had sent to Milan to carry his remains to Greece, brought them there on the following day. A memorial service held at the Theatre of Herodot was attended by the representative of the King of Greece, and political and cultural dignitaries. Eulogies followed, and the Athens Philharmonic Orchestra, whose head he had been for twelve years, played the second movement of Beethoven's "Eroica" without a conductor. Afterwards, the ashes of Dimitri Mitropoulos were interred at the Academy, of which he was an honorary member, for eternal rest.

MUSICAL AMERICA

From MUSICAL LEADER
CHICAGO ILL.
DEC -- 1960

An unscheduled performance of the "Urlicht" ("Primal Light") movement from Mahler's Second ("Resurrection") Symphony opened the Philharmonic concert, Nov. 6, as well as the other three concerts this week-end, in tribute to **Dimitri Mitropoulos**, who died suddenly, Nov. 2. Maestro Mitropoulos collapsed during a rehearsal of Mahler's Third Symphony at La Scala—the 64-year-old conductor was dead less than an hour later. With deep feeling, Leonard Bernstein conducted the musical tribute, which was enhanced by the noble contribution of mezzo-soprano **Jennie Tourel** as soloist.

From MUSICAL COURIER
DEC -- 1960

Mitropoulos Request Asks Fund To Commission Music

Dimitri Mitropoulos, who died in Milan on Nov. 2, left a written request that a fund be established in his memory for the commissioning of works from American composers, and suggested that the fund be administered by the New York Philharmonic Society. This was contained in a letter which the conductor left with Barton G. Hocker, his business adviser, who also was entrusted with the conductor's will.

Mitropoulos' body was cremated, according to his request, in Switzerland and the ashes were flown to Athens to be deposited in the Conservatory of Music there. A memorial service by the conductors and staff of La Scala Opera was held in Milan on Nov. 5. A group of Russian composers also sent a testimonial.

From MUSICAL AMERICA
DEC -- 1960

Bernstein Conducts Liszt's Faust Symphony

Carnegie Hall, Nov. 6.—New York Philharmonic, Leonard Bernstein, conductor. Christian Ferras, violinist. **Bach**: Violin Concerto in E major. **Liszt**: "A Faust Symphony in Three Character Pictures" (Charles Bressler, tenor; Choral Art Society).

This concert began with a performance of the Fourth Movement ("Urlicht") of Gustav Mahler's "Resurrection" Symphony by Jennie Tourel, mezzo-soprano, and the orchestra under Mr. Bernstein in loving memory of Dimitri Mitropoulos, who had died in Milan four days previously. All of us who heard Mr. Mitropoulos's miraculous interpretation of the Mahler Ninth with the Philharmonic last season realized that he would have chosen Mahler to be remembered by.

From MUSICAL COURIER
DEC -- 1960

Mitropoulos among Notables Mourned by World of Music

■ **Dimitri Mitropoulos,** the eminent conductor, died of a heart ailment in Rome on Nov. 2 after collapsing while conducting a rehearsal of Mahler's Third Symphony with the orchestra at La Scala Opera House. He was 64 years old. Mr. Mitropoulos, known also as an able pianist, and particularly as a baton exponent of modern music, had appeared with some of the world's greatest orchestras, in leading international opera houses, and at numerous festivals in European cities.

Born in Athens in 1896, he studied at the Conservatory in that city and early composed an opera to a Maeterlinck play. He later studied in Belgium and in Berlin with Busoni, also conducting with Kleiber. From 1921 to 1924 he was assistant conductor at the Berlin State Opera. He then became permanent conductor of the Athens Symphony Orchestra for 12 years, also making guest appearances elsewhere in Europe. He was invited to come to America by Koussevitzky and made his debut here in 1926 as a guest with the Boston Symphony. After other appearances with American orchestras, he succeeded Eugene Ormandy as a conductor of the Minneapolis Symphony for 12 years.

In 1940 he appeared as guest with the New York Philharmonic. In 1949-50 he shared the New York Philharmonic podium with Stokowski and the next season was named musical dire tor. In 1951 he took that orchestra to the Edinburgh Festival and in 1955 made a European tour with it. In 1958 he led it jointly with Leonard Bernstein on a tour of Latin America. Beginning with the 1954-55 season he conducted with the Metropolitan Opera, including "Salome," "Eugene Onegin," "Walküre" and the world premiere of Barber's "Vanessa." In 1957-58 he shared the Philharmonic podium with Bernstein, and the latter was named musical director the next year. After recovering from a heart attack on Jan. 23, 1959, Mitropoulos led performances here and in Europe.

His last appearance at the Metropolitan was as conductor of "Madama Butterfly" last April 16. He was to have returned to conduct the New York Philharmonic as guest in December and to have rejoined the opera company.

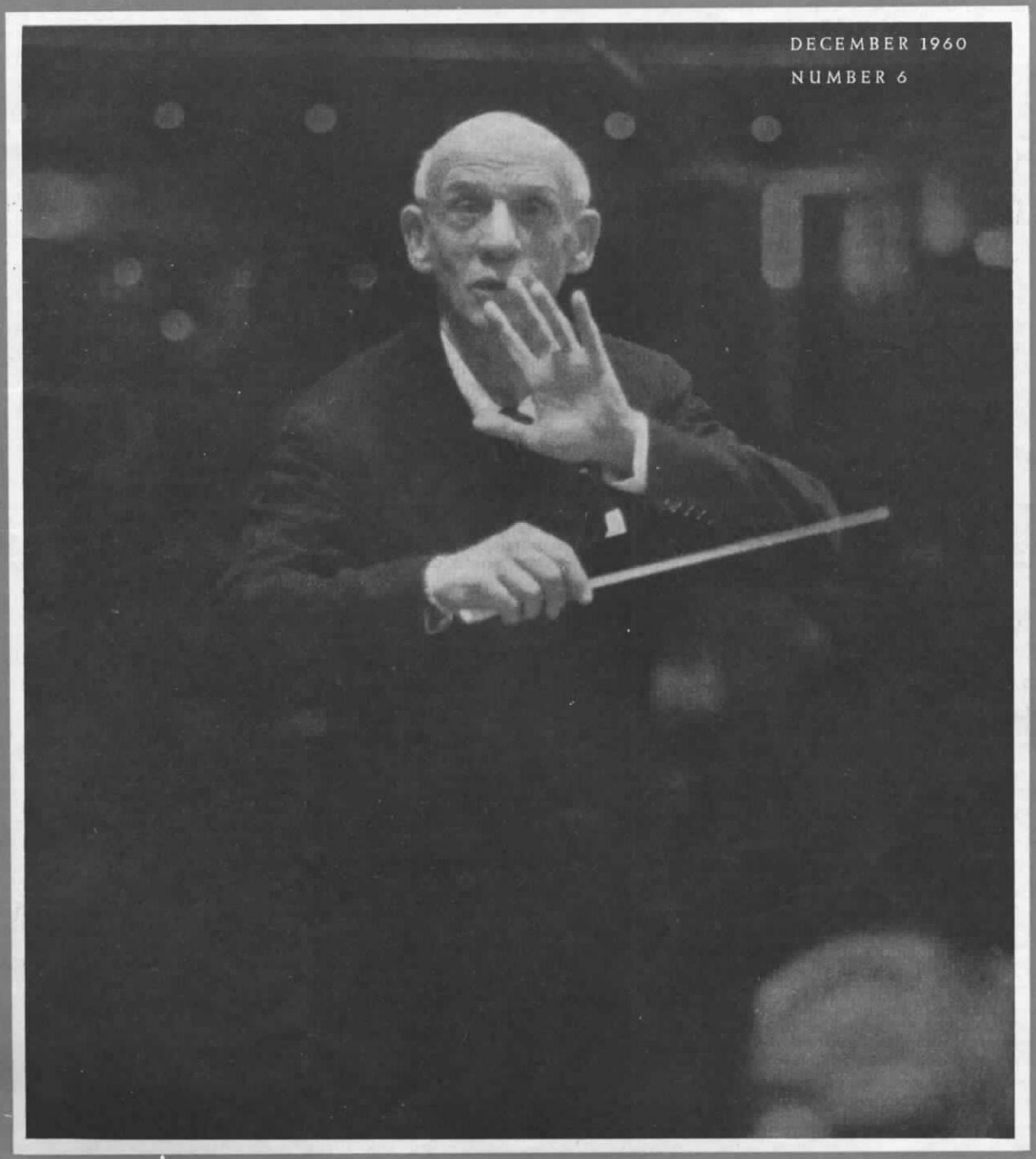
Mr. Mitropoulos became an American citizen in 1946. He had received numerous honors, including the decoration of the French Legion of Honor. He had founded, conducted and lavishly supported the Philharmonic Chamber Ensemble. His memory for scores was prodigious, and he was noted for his generosity. He had never married.

Beleg-Exemplar

POSTVERLAGSORT KASSEL 1

THE WORLD OF MUSIC

BULLETIN OF THE INTERNATIONAL MUSIC COUNCIL · BULLETIN DU CONSEIL INTERNATIONAL DE LA MUSIQUE · ORGAN DES INTERNATIONALEN MUSIKRATES



DECEMBER 1960
NUMBER 6

LES SEMAINES MUSICALES DE PARIS 1960

Par Raymond Lyon

Secrétaire général du Comité national français de la Musique

C'est le Conseil international de la Musique qui a eu l'idée des Semaines Musicales de Paris. C'était après l'Assemblée générale du CIM de 1956. Quoi? disait-il, on dérange des musiciens du monde entier pour des problèmes administratifs, et on ne fait pas de musique? Créons un « Festival de Paris »!

De telles paroles, dans une ville où chaque dimanche cinq associations jouent en même temps, où les meilleurs orchestres du monde exécutent chaque semaine gratuitement des œuvres modernes, de telles paroles prêtaient à rire!

Mais quatre ans après, si l'on rit encore, c'est de fierté: les Semaines Musicales de Paris 1958, encore imparfaites, ont frayé un chemin. Par le truchement du Comité national Français, le gouvernement et la Ville de Paris, ainsi que le Département de la Seine, ont donné aux Semaines Musicales de Paris 1960 des moyens matériels suffisants. Les Semaines Musicales de Paris ne sont pas un Festival comme les autres.

En quatre semaines, dix-neuf concerts. L'éventail le plus ouvert, de l'oratorio à l'improvisation vietnamienne, du choral classique au dodécaphonisme, de la fanfare de la Garde Républicaine à la musique japonaise.

C'est cela qui est nouveau: si l'on trouve à Paris tout ce qui compose l'univers musical, chacun de ses aspects n'est connu que d'initiés. Les Semaines Musicales de Paris, convenablement ordonnées, apportent au grand public international un florilège de cet univers musical: tout ce qu'on peut inscrire entre le 5ème Concert de Rameau et une improvisation du jazz ou de l'Orient, voilà le programme des Semaines Musicales de Paris 1960.

Elles ont présenté des œuvres de 36 compositeurs vivants, dont 22 français. On peut dire aussi: des œuvres de 33 compositeurs français, dont 22 vivants. Douze nations étaient représentées dans ce programme considérable.

D'outre-frontière, sont venus l'Orchestre symphonique de Léningrad, l'Orchestre philharmonique d'Israël, l'Orchestre national de Monte-Carlo, l'Orchestre symphonique de la Radio japonaise, l'Orchestre national de Madrid, le baryton Dietrich Fischer-Dieskau (Allemagne), la cantatrice Ana-Raquel Satre (Uruguay), le violoncelliste Mstislav Rostropovitch (U.R.S.S.), les pianistes Uninsky (Etats-Unis d'Amérique) et Hiroko Nakamura (Japon), les chefs d'orchestre Ettore Gracis (Italie), Carlos Chavez (Mexique), Cristobal Halffter (Espagne), Gennadi Rodjdvestvenski (U.R.S.S.), Eugene Mravinski (U.R.S.S.), Hirozuki Iwaki (Japon) et Rafael Fruhbeck de Burgos (Espagne).

"Les Semaines Musicales de Paris — 1960"

By Raymond Lyon

The International Music Council first had the idea of the "Semaines Musicales de Paris". It was just after the General Assembly of the IMC in 1956. "What?" they said to themselves, "we inconvenience musicians from all over the world to come to talk about administrative problems and we offer them no music? Let's have a Paris Festival!"

Words like these — in a city where every Sunday five symphonic societies play at the same hour, where the best orchestras of the world play practically every week programmes with contemporary works! Words like these would make you laugh! But four years later, if people still laugh at all, it is from pride: the "Semaines Musicales de Paris — 1958", while not perfect, at least paved the way. With the French National Music Committee acting as intermediary, the Government, and the City of Paris and the Department of the Seine together gave sufficient funds to repeat the "Semaines Musicales de Paris" in 1960. And they are not "just another Festival".

In four weeks there were nineteen concerts. And there was the broadest variety which extended from an oratorio to Vietnamese improvisation, from a classical chorale to dodecaphony, from the fanfare of the Garde Républicaine to Japanese music.

From outside of France came the Leningrad Symphony Orchestra, the Israel Philharmonic Orchestra, the National Orchestra of Monte-Carlo, the Symphony Orchestra of the Japanese Radio (N.H.K.) and the National Orchestra of Madrid; there were as well the baritone, Dietrich Fischer-Dieskau (Germany), the soprano, Ana Raquel Satre (Uruguay), the 'cellist, Mstislav Rostropovitch (U.S.S.R.), the pianists, Hiroko Nakamura (Japan) and Alexandre Uninsky (U.S.A.), the conductors Ettore Gracis (Italy), Carlos Chavez (Mexico), Christobal Halffter (Spain), Gennadi Rodjdvestvenski (U.S.S.R), Eugene Mravinski (U.S.S.R), Hirozuki Iwaki

Executive Committee of the International Music Council: Mario Labroca (Italy), President; Vladimir Fédorov (France), Vice-President; Egon Kraus (Germany) Secretary General; Samuel Baud-Bovy (Switzerland); Johan Bentzon (Denmark); Nicolas Nabokov (U. S. A.); Luis Sandi (Mexico); Tran Van Khé (Viet-Nam); Slavko Zlatic (Yugoslavia). Executive Secretary: Jack Bornoff (U.K.); Associate Executive Secretary: John Evarts (U.S.A.).

Edited by Egon Kraus, Jack Bornoff and John Evarts and published six times a year by the International Music Council with the assistance of UNESCO, Unesco, 6, rue Franklin, Paris 16-e (France). — Printed and distributed by Bärenreiter-Verlag, Kassel-Wilhelmshöhe (Germany) : Bärenreiter-Verlag Basel (Switzerland) : Bärenreiter-Edition London : Bärenreiter Music New York. Annual subscription: $ 1.50, sh 8/2 (postage included), 5 NF, SFr 4.85, DM 4.20 (postage extra).

LIST OF CONTENTS

Raymond Lyon: Les Semaines Musicales de Paris 1960 . . . 122
Everett Helm: "The Performer" . . . 123
Tran Van Khé: L'Etat d'Ame de l'Exécutant de la Musique Orientale . . . 127

ENGLISH VERSION:
Events of the Season . . . 130
First Performances and News of Composers . . . 131
Youth Activities, Competitions, Music Education . . . 131
Publications, Radio and Recordings . . . 131

VERSION FRANÇAISE:
Manifestations de la Saison . . . 132
Premières et Nouvelles des Compositeurs . . . 137
Activités pour la Jeunesse, Concours, Education Musicale . 138
Publications, Radio et Enregistrements . . . 138

DEUTSCHE FASSUNG:
Ereignisse dieser Saison . . . 139
Uraufführungen, Komponisten und ihre Werke . . . 140
Jugendveranstaltungen, Wettbewerbe, Musikerziehung . . . 140
Neuerscheinungen, Rundfunksendungen, Aufnahmen . . . 142

Competitions in different Corners of the World . . . 142
"The World of Music" recommends . . . 144

LIST OF MEMBERS OF THE INTERNATIONAL MUSIC COUNCIL

International Member Organizations

International Society for Contemporary Music / International Federation of Musical Youth / International Musicological Society / International Folk Music Council / International Confederation of Popular Societies of Music / International Committee for the Standardization of Instrumental Music / International Association of Music Libraries / International Federation of Musicians / International Society for Music Education

National Committees in the Following Countries

Australia, Austria, Belgium, Bulgaria, Canada, Cuba, Czechoslovakia, Chili, China, Denmark, Finland, France, Germany, Holland, Hungary, Iceland, Iran, Israel, Italy, Japan, Korea, Luxemburg, Mexico, Norway, Pakistan, Peru, Philippines, Poland, Rumania, Spain, Sweden, Switzerland, Turkey, Urugay, U.S.S.R., United Kingdom, U.S.A., Venezuela, Yugoslavia.

Individual Members

Messrs M. Barkechli (Iran); H. Barraud (France); J. Bentzon (Denmark); O. Espla (Spain); D. Kabalevsky (U.S.S.R.); N. Menon (India); D. Santa Cruz (Chili); H. Sittner (Austria); R. Tapales (Philippines).

Photo on the cover: Dimitri Mitropoulus, a champion of contemporary music, who died in October, 1960.

From
MUSICAL AMERICA
JAN -- 1961



Eleanor Steber, her husband Maj. Gordon Andrews, and her famous baton table

Steber Treasures Famous Batons

In the big living room of Eleanor Steber's charming country home in Port Jefferson on Long Island, the most prominent piece of furniture is a large, low, round table, which sits between a curved divan and the fireplace. Though it does duty as a coffee table, the glass top covers a hollow space lined with soft coral velvet, on which repose a number of conductors' batons —nineteen of them at present count.

This is the memento collection of which Miss Steber is most proud. The Metropolitan Opera soprano prizes these tokens of affection above all her cherished mementos. Each baton signifies a first performance in her career, beginning with the baton wielded by Erich Leinsdorf in the pit of the Metropolitan when Miss Steber made her debut as Sophie in "Der Rosenkavalier" on Dec. 7, 1940. There are two from Bruno Walter, who wrote on the one he used for the Mozart Requiem which marked the composer's anniversary, "To Eleanor Steber, the excellent Mozart singer." On the stick with which he conducted Beethoven's Ninth Symphony on his own 50th birthday, Mr. Walter wrote "To my masterful soprano in the Ninth, Eleanor Steber."

There is a Toscanini baton, splintered at the end (in anger?), which he used to conduct Beethoven's "Fidelio" for NBC in 1944 with Miss Steber as his Marcellina.

Early in the collection came the baton of André Kostelanetz, who presented it to Miss Steber after her first appearance on the Coca-Cola radio show in 1941, which happened to be Pearl Harbor Day, Dec. 7, when their show was interrupted to give the news. Although she possesses one of Wilfred Pelletier's, it belongs to her first Marguerite in "Faust," rather than to the fateful Auditions of the Air, which he conducted when she won in 1940. Howard Barlow's baton is in honor of the seven years Miss Steber has appeared on The Voice of Firestone hour.

With the biggest signature (on the frontispiece of the score of Beethoven's Ninth Symphony, which she sang for the Red Cross War Fund in 1945), goes the smallest baton—that of Serge Koussevitzky. On it is written: "To Eleanor Steber, in remembrance of the first performance of 'Knoxville, 1915,' in 1945." This was the work which she commissioned from the American composer Samuel Barber, and which had its premiere in Boston.

There are two batons from George Szell. The first is inscribed: "Cordially," as a souvenir of Eleanor's first Donna Elvira in "Don Giovanni," in 1944. The second indicates the conductor's devotion to the works of Damon Runyon. Mr. Szell wrote, "To the tasty-looking doll, Eleanor, whose first Eva in 'Die Meistersinger' was liked more than somewhat by one and all, with a very large HELLOOO!" This dates to 1945.

There are one or two gaps in the list of famous leaders, because Miss Steber neglected to ask Sir Thomas Beecham for the stick with which he conducted "Falstaff," when she sang her first Alice, and because some conductors just do not use batons. Notable among these latter is Eugene Ormandy, with whom the soprano sang her first operatic performance of "Madame Butterfly" at Hollywood Bowl. It was Mr. Ormandy's very first opera performance.

However, in a similar case, the soprano managed to secure a baton from a man who usually did not employ one —Dimitri Mitropoulos. It is a ragged old baton, inscribed very carefully by the man who led concert performances of "Madame Butterfly" and "Tosca" in which Miss Steber sang. He wrote: "This was used only in preparation for 'Butterfly.'"

At the hub of the circle of batons is a certificate of appreciation signed by General Omar N. Bradley, for the Veteran Series, which Miss Steber sang during and after the War, and is occasionally broken by a page from a score—the Beethoven Ninth already mentioned, the Mozart Requiem Mass, and the Fauré Requiem. In the last-named, Miss Steber was soloist in Chicago and Montreal, with Désiré Defauw, who doesn't use a baton. The table contains one baton from outside the United States—Walter Susskind's, which he used to conduct Mozart's "The Marriage of Figaro" at the Edinburgh Festival. This was Miss Steber's first European engagement.

Last in the circle is Fritz Reiner's baton, acquired back in 1949, when Eleanor sang her first Marschallin in Strauss's "Der Rosenkavalier." It was only recently installed in its proper place because of one difficulty after another with fountain pens and ink. Finally, Miss Steber made a special trip with some India ink and a pen, and got Mr. Reiner's name on the side of the stick. Because of her youth, Miss Steber created a certain amount of controversy by singing this role of a mature woman who renounces a young lover and faces middle age. Mr. Reiner had insisted on her singing it, and brought forward plenty of evidence to show that the Marschallin was but 32 when the events in the opera took place. So he signed the baton: "For my baby Marschallin."

ΝΕΩΝ
-4 IAN. 1961
ία

ΠΡΟΤΟΜΗ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΣΤΟ ΜΟΥΣΕΙΟ ΤΗΣ ΣΚΑΛΑΣ

Κατά τηλεγράφημα τοῦ Γαλλικοῦ Πρακτορείου Εἰδήσεων ἀπό τό Μιλάο, ἔγιναν χθές στό Μουσεῖο τῆς Σκάλας τά ἀποκαλυπτήρια προτομῆς τοῦ διασήμου Ἕλληνος μαέστρου Δημήτρη Μητρόπουλου.

ΜΙΑ ΣΚΙΑΓΡΑΦΙΑ ΤΟΥ

Ἐξ ἄλλου στό τεῦχος Δεκεμβρίου τῆς ἐπιθεωρήσεως «Σκάλα» πού ἐκδίδεται ἀπό τή Σκάλα τοῦ Μιλάνου, δημοσιεύεται ἐνδιαφέρουσα σκιαγραφία τοῦ Μητρόπουλου ἀπό τόν διακεκριμένο Ἰταλό μουσικολόγο καί κριτικό Ἀλτσέο Τόνι. Στήν ἐν λόγω σκιαγραφία ὁ Τόνι γράφει γιά τόν διάσημο Ἕλληνα μαέστρο, μεταξύ ἄλλων, καί τά ἑξῆς :

«Μουσικός πού διά τῆς μουσικῆς εἶχεν εἰσέλθει εἰς τόν χῶρον τοῦ ἀπολύτου πνεύματος, κατέκτησε ταχέως τήν κορυφαίαν δεξιοτεχνίαν εἰς τήν μουσικήν, ἀναδειχθείς ἀκόρεστος ἐξερευνητής καί ἑρμηνευτής τῶν καλλιτεχνικῶν ἐκδηλώσεων τῆς μουσικῆς... Ἦτο ἀναμφισβητήτως, γεννημένος διά νά κυριαρχῆ τῆς ὀρχήστρας, πού εἶχε καταστῆ ὁ μεγάλος καί μοναδικός ἔρως του... Ἡ προσπάθειά του πρός ἐπίτευξιν τοῦ ἀνωτάτου δυνατοῦ ὁρίου καλλιτεχνικῆς τελειότητος ἐχαρακτηρίζετο ἀπό σιδηρᾶν θέλησιν. Εἶχε πράγματι, μίαν καταπληκτικήν μνήμην, χάρις εἰς τήν ὁποίαν ἐγνώριζεν ἀπό στήθους τάς πλέον περιπλόκους καί μακράς παρτιτούρας, χωρίς νά ἔχῃ ἐνώπιόν του τά κείμενα, διορθώνων, ἐνδεχομένως, κάθε νόταν οἱουδήποτε ὀργάνου εἰς οἱανδήποτε στιγμήν.

Τόν κατεῖχε μία ἀπεριόριστη μουσικότης, χάρις εἰς τήν ὁποίαν οἱαδήποτε μουσική ἠτο δι' αὐτόν ὄχι ἁπλῶς οἰκεία ἀλλά ἰδική του, κάτι συμφυές καί συγγενές μέ αὐτόν. Οὕτω, ὅταν εὑρίσκετο ἐπάνω εἰς τό πόντιουμ, ὁ Μητρόπουλος μετεμορφώνετο. Δέν ἐνεφανίζετο μαινόμενος καί κατεχόμενος ἀπό ἕνα εἶδος ἐπιληπτικῆς μανίας. Ἀντιθέτως, ἀπέκτα κάτι ἱερατικόν, ὡς νά κατεῖχετο ἀπό τήν θρησκευτικήν ζέσιν καί τήν ἔμπνευσιν τῆς προσευχῆς. Ἐξηφανίζοντο αἱ γωνίαι καί αἱ δυσαρμονίαι τῆς φυσιογνωμίας του. Τό ὀστεῶδες καί γωνιῶδες πρόσωπόν του, ἡ μύτη του, τά μεγάλα καί ἐξέχοντα αὐτιά του, τό ὀστεῶδες σῶμα του, οἱ μακροί βραχίονές του, τά ὀστεῶδη χέρια του, οἱ ὑπερβολικῶς μακραί κνῆμαι του πού κατέληγαν εἰς τεράστια ὑποδήματα, ἐγάνοντο. Ἡ ὀρχήστρα ἔπαιζε μαζί του, ζωοποιουμένη ἀπό αὐτόν, μαγεμένη ἀπό ἕνα εἶδος ἱερᾶς ἀγάπης. Καί ἔτσι ἐπραγματοποιεῖτο καί ἡ σωματική του μετεμόρφωσις. Πόσα ρίγη συγκινήσεως διέτρεχαν τό κοινόν καί ποία κοινωνία ψυχῶν ἀποκαθίστατο! Καί ποῦ δέν μᾶς μετέφερε μέ τάς ἑρμηνείας του τῶν κλασικῶν, τῶν ρωμαντικῶν καί τῶν συγχρόνων συνθετῶν;»

ΕΘΝ. ΚΗΡΥΚΟΣ
-5 IAN. 1961

Ἡ προτομὴ τοῦ Μητροπούλου εἰς τὴν Σκάλαν

Προχθές, κατά τήν διάρκειαν σεμνῆς τελετῆς, εἰς τήν ὁποίαν παρέστησαν προσωπικότητες τῆς Τέχνης καί τῶν Γραμμάτων τῆς Ἰταλίας, ἐτοποθετήθη εἰς τό Μουσεῖον τῆς «Σκάλας» τοῦ Μιλάνου μία προτομή τοῦ κατά τόν παρελθόντα Νοέμβριον ἀποβιώσαντος διεθνοῦς φήμης Ἕλληνος διευθυντοῦ ὀρχήστρας Δημήτρη Μητροπούλου. Ἡ προτομή, τῆς ὁποίας φωτογραφίαν δημοσιεύομεν ἀνωτέρω, εἶναι καθ' ἃ ἀναγράφει ἡ Ἰταλική ἐφημερίς «Κορριέρα ντέλλα Σέρα» ἕνα θαυμάσιον ἔργον, ἀπό «τερρακόττα» μέ ἐξαιρετικήν ἐκφραστικότητα. Τοῦτο ἐφιλοτεχνήθη ὑπό τοῦ Ἰταλοῦ γλύπτου Ἀντόνιο Μπέρτι, διευθυντοῦ τῆς Ἀκαδημίας Καλῶν Τεχνῶν τῆς Φλωρεντίας.

Ἀπόκομμα ΠΕΡΙΟΔ. ΕΙΚΟΝΕΣ
-6 IAN. 1961
Χρονολογία

Ἡ Ἔκθεσις ἀπό... ἀνέκδοτες φωτογραφίες τοῦ Δημήτρη Μητρόπουλου ἄρχισε στὴν Δημοσία Βιβλιοθήκη τῆς Νέας Ὑόρκης, ποὺ θὰ διαρκέση μέχρι τὶς 17 Ἰανουαρίου. Οἱ φωτογραφίες τὸν δείχνουν μαζὺ μὲ τὶς μεγαλύτερες προσωπικότητες τῆς μουσικῆς. Τὶς περισσότερες τὶς ἔχει τραβήξει ὁ Μωρὶς Νομπλεμάν, φωτογράφος καὶ διευθυντὴς ὀρχήστρας, ποὺ φωτογράφιζε τὸν Μητρόπουλο τὴν ὥρα τῶν δοκιμῶν στὴν Νέα Ὑόρκη καὶ στὴν Φιλαδέλφεια...



Η ΚΙΝΗΣΗ ΤΩΝ ΙΔΕΩΝ

Ο ΜΝΗΜΟΣΥΝΟΝ ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ ἄνθρωπος βεβαιώνει τὴ ζωή του —τὸ τί στάθηκε αὐτὴ ἡ ζωή— μὲ τὸ θάνατό του. Ἴσως μάλιστα ὁ θάνατος νὰ καθορίζη, ἀκόμα καὶ νὰ ἐπιβάλλη μιὰ ζωὴ περισσότερο ἀπὸ κάθε ἐγκόσμια δόξα. Ὅταν σηκωθῆ τὸ Μέγα Τεῖχος τῆς Σιωπῆς, ὅλος ὁ κόσμος ξέρει πιά, μ' ἕναν τρόπο γιὰ πρώτη φορὰ τόσο ἀποκαλυπτικό, τὸ τί ἦταν ἡ Ψυχὴ ποὺ πέρασε, τὸ τί βάραινε ἀκριβῶς, τὸ ποιό εἶναι τὸ κενὸ ποὺ ἀφήνει. Καὶ κάτι πιὸ οὐσιαστικό, πιὸ παιδευτικό: ποιό εἶναι τὸ παράδειγμα ποὺ ἀφήνει. Ἂν ἀφήνει.

Αὐτὸ φαίνεται περισσότερο ὅταν ἔρθει ὁ θάνατος ξαφνικὰ σὲ ἀνθρώπους ποὺ εἶχαν στὰ χέρια τους, ὡς τὴν τελευταία στιγμή, δύναμη μεγάλη. Πολιτικοί, στρατηγοί, συγγραφεῖς, παίρνουν ἀμέσως τὶς σωστές τους διαστάσεις μὲ τὸ θάνατό τους. Συμβαίνει τότε νὰ ἐξαφανίζωνται στὴ στιγμή, πρὸ πάντων ἀπὸ μέσα μας, ὄντα ποὺ ἐξωτερικὰ γεγονότα τὰ εἶχαν ἐπιβάλει ὡς ἀνάγκη, καὶ ποὺ τὰ εἴχαμε συνηθίσει κι' ἐμεῖς νὰ τὰ θεωροῦμε ὡς δύναμη καὶ ὡς ἀνάγκη. Ἀνακαλύπτουμε, ὄχι χωρὶς ξάφνιασμα, ὅτι γινήκαμε σοφώτεροι μὲ τὸ νὰ βγάζουμε ἕνα νεκρὸ ἀπὸ μέσα μας — ἕνα νεκρὸ ποὺ δὲν ξέρουμε ἀπὸ πόσο καιρὸ τὸν ἑτοιμάζαμε.

Ἀντιθέτως: ἔρχεται ἕνας ἄλλος θάνατος καὶ γίνεται μέσα μας σεισμός. Ξέρουμε πιὰ ὅτι ἡ ψυχὴ ποὺ ἔφυγε θὰ μᾶς παρακολουθῆ γιὰ πάντα, ὅτι θὰ παρηγορῆ χιλιάδες ἀνθρώπους, ὅτι θὰ ἐμπνέη στὶς μυστικές, στὶς δύσκολες ὧρες της, τὴ νειότη τοῦ κόσμου, ὅτι θὰ χρησιμεύη ὡς παράδειγμα. Ὅτι, τέλος, θὰ εἶναι βοήθεια παντοτεινὴ καὶ μόνο ἡ ἀνάμνηση μιᾶς στιγμῆς, μιᾶς πράξης, τοῦ ἀνθρώπου ποὺ πέρασε.

Ἔτσι ἀρχίζουν τὴ μαγεία τους οἱ θρύλοι. Ποὺ εἶναι δύναμη βαρύτερη ἀπ' τὴν Ἱστορία.

Ἔτσι ἔγινε στὶς μέρες μας μὲ τὸν ὡραιότερο θρύλο τοῦ πνεύματος καὶ τῆς τέχνης ποὺ ἔζησε ἡ γενεά μας: Τὸ θρύλο ἑνὸς παιδιοῦ ποὺ ἀρχίζει τὴ ζωή του ὡς ἄσημος μουσικὸς ἀπὸ τὴν αἴθουσα ἑνὸς Ὠδείου μικρῆς εὐρωπαϊκῆς πρωτεύουσας, κατακτᾶ τὸν κόσμο καὶ ἀποθεώνεται, κι' ὕστερα ἐπιστρέφει σ' ἕνα μικρὸ κουτὶ τὴν τέφρα του ν' ἀποτεθῆ ἐκεῖ ἀπ' ὅπου ξεκίνησε.

Ὁ Δημήτρης Μητρόπουλος εἶναι ὁ πρῶτος Ἕλληνας ποὺ ἔφερε τὴν Ἑλλάδα, τὸ ἑλληνικὸ ὄνομα, στὸ προσκήνιο τοῦ παγκοσμίου καλλιτεχνικοῦ ἐνδιαφέροντος. Ὁ πρῶτος, ἀπὸ τότε ποὺ ἀπελευθερώθηκε ἡ Ἑλλάδα. Ἂς μὴν τὸ ξεχνοῦμε αὐτό. Πρὶν ἀπὸ τὸν Μητρόπουλο ἡ Ἑλλάδα καλλιτεχνικὰ ἦταν μιὰ μικρὴ βαλκανικὴ χώρα μὲ γραφικότητα πολλή, ποὺ ζοῦσε τὴν ἐπαρχιακὴ ζωή της, ἀγνοούμενη ἀπὸ τοὺς πάντας. Οἱ συγγραφεῖς της καὶ οἱ καλλιτέχνες της μάθαιναν ἀπ' τὸ εὐρωπαϊκὸ ταχυδρομεῖο τὰ συμβαίνοντα στὸν ἔξω κόσμο, ἐλάχιστοι τολμοῦσαν καὶ νὰ ξεμυτίσουν ἔξω ἀπ' τὰ σύνορα τῆς Ἑλλάδας νὰ δοῦν τί γίνεται. Καὶ ἐν πάση περιπτώσει κανεὶς δὲ φαντάσθηκε ποτέ, οὔτε τόλμησε νὰ ἐπιχειρήση τὸ μέγα ἅλμα: νὰ βγῆ στὸ μεγάλο στίβο τοῦ ἔξω κόσμου, νὰ διεκδικήση μιὰ θέση, νὰ παλέψη γι' αὐτό. Ἦτανε ὅλοι ἐμποτισμένοι ἀπ' τὴν ἀτμόσφαιρα τοῦ ἐπαρχιώτη, τοῦ ὑποαναπτύκτου, τοῦ χωρικοῦ.

Ὅ,τι ἔφερε ὁ Ἐλευθέριος Βενιζέλος στὴν πολιτικὴ ζωὴ τῆς Ἑλλάδας τῆς Μελούνας, αὐτὸ τὸ τίναγμα τῶν φτερῶν, τὸ πήδημα μέσ' στὸ ὕψος καὶ μέσ' στὰ ὄνειρα, αὐτὴν τὴν πίστη στὸν ἑαυτό του καὶ στὸν τόπο του, αὐτὴν τὴν ἀποστροφὴ στὸ μισοκακόμοιρο ὕφος — αὐτὸ περίπου ἦταν καὶ ὅ,τι ἔφερε ὁ Μητρόπουλος στὴν καλλιτεχνική μας ζωή. Ἄκουσε τὴ μυστικὴ φωνὴ ποὺ μιλοῦσε μέσα του, πίστεψε σ' αὐτὴ τὴ φωνὴ καὶ τὴν ἔκαμε πάθος ζωῆς. Οἱ πρῶτοι θρίαμβοί του στὴν Εὐρώπη, στὸ διάστημα τὸ μεταξὺ τῶν δυὸ πολέμων, ἔφταναν στ' αὐτιά μας σὰν ἐγερτήριο σάλπισμα. Εἴμαστε νέοι τότε, γεμᾶτοι μὲ ἐλπίδες παράφορες ὕστερα ἀπ' τὰ δεινὰ τοῦ πρώτου παγκοσμίου πολέμου, τῆς Μικρασιατικῆς καταστροφῆς καὶ τοῦ ξερριζωμοῦ τοῦ μικρασιατικοῦ ἑλληνισμοῦ. Εἴχαμε ἀνάγκη νὰ πιστέψουμε στὶς ἀξίες τοῦ κατατρεγμένου ἔθνους μας, στὸν ἑαυτό μας, χρειαζόμαστε δυνάμεις ἠθικὲς σὲ μιὰ περίοδο δυστυχίας καὶ πανικοῦ. Καὶ αὐτὴ τὴ βοήθεια, μὲ τὸν τρόπο του, στὴν περιοχή του, μᾶς τὴν ἔδινε τότε ὁ Μητρόπουλος. Ἦταν ὁ πρῶτος τῆς Ἐξόδου τῆς πνευματικῆς Ἑλλάδας ἔξω ἀπ' τὰ τείχη της. Τίτλος πού, τοῦτος ἐ-

δῶ ὁ τόπος θὰ τὸν θυμᾶται καὶ θὰ τὸν σέβεται ἐσαεί.

Τὸ ἄλλο παράδειγμα ποὺ μᾶς ἀφήνει ὁ Μητρόπουλος εἶναι τὸ παράδειγμα τῆς ζωῆς του. Τόση ἐγκόσμια δόξα, τόσος θρίαμβος, ἔπρεπε νὰ τὸν εἶχε ὡς ἕνα σημεῖο ξεστρατίσει ἀπὸ τὸ σκοπὸ τῆς ζωῆς του: ἀπὸ τὴν τελειότητα ποὺ κυνηγοῦσε. Δὲν τὸν ξεστράτισε. Τὸ ἐναντίον: τὸν ἀποτράβηξε ὅσο ἦταν δυνατόν, ὡς τὴν τελευταία στιγμή, ἀπὸ τὶς ὑλικὲς χαρές, τὸν ἔκλεισε μέσα στοὺς τοίχους τοῦ σπουδαστηρίου του, τὸν ἔκαμε ἕναν ἀσκητὴ — εἶδος σπάνιο τοῦ καιροῦ μας. Μοῦ μένει ἀλησμόνητη ἡ εἰκόνα μιᾶς νύχτας στὴ Νέα Ὑόρκη. Ὁ Μητρόπουλος εἶχε ὁρίσει νὰ συναντηθοῦμε, μετὰ τὴ Συμφωνικὴ τῆς Νέας Ὑόρκης ποὺ διηύθυνε, στὸ δωμάτιό του, στὸ ξενοδοχεῖο του. Στὴν καρδιὰ τῆς πάμφωτης μεγαλούπολης, φανταζόμουν αὐτὸ τὸ διαμέρισμα τοῦ διασήμου ἀρχιμουσικοῦ μέσα στὸ ὕφος τῆς λάμψης τῆς δόξας του. Βρῆκα ἕνα κελλὶ — ἢ σχεδὸν κελλί. Ἕνα ἁπλὸ σιδερένιο κρεβάτι, ἕνα μεγάλο πιάνο, ἕνας σταυρὸς στὸν τοῖχο, λίγο φῶς. Καὶ ὁ ἄνθρωπος ποὺ ἀγαποῦσε τὰ βουνὰ καὶ τὸν Ἅγιο Φραγκίσκο τῆς Ἀσσίζης, καὶ ποὺ μόναζε ἐκεῖ μέσα μελετῶντας νυχτοήμερα, ζητῶντας ἀπ' τὸ σῶμα του, ἀπ' τὰ ὄργανά του, ἀπ' τὴ μνήμη του δυνάμεις ποὺ σπάνια ζητήθηκαν ἀπὸ ἄλλον ἄνθρωπο.

Καὶ ἡ τρίτη, ὕστατη νίκη τοῦ Μητροπούλου: τὸ ὅτι μέσα σ' ἕναν κόσμο φθόνου καὶ πάθους ὅπως εἶναι ὁ κόσμος τῶν ὁμοτέχνων, αὐτὸς ἔμεινε ἕνας ἄνθρωπος ἀγνός. Βοηθοῦσε ὅσο μποροῦσε, δὲν φθονοῦσε, δὲν ἤθελε νὰ βλάψη ποτέ. Καὶ κάτι περισσότερο: προσπαθοῦσε νὰ ἐξηγήση τὶς ἀδυναμίες τῶν ἄλλων, ἀκόμα καὶ ὅταν ἐστρέφονταν ἐναντίον του, καὶ προσπαθοῦσε νὰ τὶς δικαιολογήση. Ἕνας διάσημος σήμερα νέος ἀρχιμουσικός, ἀνάστημα τοῦ Μητρόπουλου, πῆγε μιὰ μέρα καὶ τὸν βρῆκε. Τοῦ λέει:

«Ξέρετε, ἔχω τὴν ἀνάγκη τοῦ Κουσσεβίτσκυ γιὰ τὴ σταδιοδρομία μου (ὁ Κουσσεβίτσκυ, διηύθυνε τότε τὴ Συμφωνικὴ Ὀρχήστρα τῆς Βοστώνης, δικτάτωρ μουσικὸς τῆς Νέας Ἀγγλίας). Καθὼς ξέρετε, ὁ Κουσσεβίτσκυ δὲ σᾶς συγχωρεῖ τὸ θρίαμβό σας στὴν ἕδρα του, χαίρεται ν' ἀκούη ἀνθρώπους νὰ τοῦ λένε ἐναντίον σας. Λοιπὸν ἐγὼ ἔχω ἀνάγκη ἀπὸ τὸν Κουσσεβίτσκυ. Καὶ γιὰ νὰ τὸν εὐχαριστήσω θὰ τοῦ λέω ἐναντίον σας, κ. Μητρόπουλε. Νὰ μὴ σᾶς πειράξη ἂν τὸ μάθετε».

«Δὲ θὰ μὲ πειράξη», εἶπε ὁ Μητρόπουλος καὶ χαμογέλασε μὲ ἐπιείκεια.

Αὐτὲς εἶναι οἱ πραγματικὲς διαστάσεις τοῦ Μητρόπουλου.

Διαβάζω αὐτὲς τὶς μέρες στὶς περίφημες σελίδες τοῦ Alain «Propos sur l' Esthétique» τὶς ἀναλύσεις του γιὰ τὴ μουσική. «Πρέπει νὰ θυμόσαστε πάντα ὅτι ἡ μουσικὴ εἶναι μονάχα ἡ μουσική, ὅτι τελειώνει μέσ' στὸν ἑαυτό της, καὶ ὅτι ἀρκεῖται σ' αὐτό».

Ἔτσι εἶναι, αἰσθητικά, ἡ αὐτονομία κάθε τέχνης. Ἀλλὰ γιὰ μᾶς ὁ θρύλος τοῦ Μητρόπουλου δὲ θὰ εἶναι πιὰ ἕνας θρύλος μόνο μουσικῆς. Θὰ εἶναι πολὺ περισσότερα. Καὶ αὐτὸ τὸ ζοῦσε ὁ λαὸς τῶν Ἀθηνῶν ἐκεῖνο τὸ φθινοπωρινὸ ἡλιοβασίλεμα ποὺ φώτιζε τὶς κολῶνες τοῦ Παρθενῶνα καὶ τὸ κουτάκι μὲ τὴν τέφρα μπροστὰ στὶς κόγχες τοῦ ἀρχαίου ἀττικοῦ θεάτρου.

Καὶ τώρα μιὰ εἰσήγηση στὸν διαπρεπῆ Πρόεδρον τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν: Μετὰ τὸ μνημόσυνο ποὺ ἔγινε γύρω στὴν τέφρα τοῦ Μητροπούλου, τὸ Ὠδεῖον Ἀθηνῶν, θεματοφύλακας τοῦ θρύλου ποὺ ἀφήνει ὁ νεκρός, πρέπει νὰ ἐνδιαφερθῆ γιὰ δυὸ πράγματα:

α) Γιὰ τὴν ὑπεύθυνη συγγραφὴ ἑνὸς χρονικοῦ αὐτοῦ τοῦ ἐνδόξου βίου, μὲ τὴν παρεμβολὴ τῶν πολλῶν κειμένων - ἐπιστολῶν τοῦ Μητροπούλου, ποὺ σώζονται σὲ ἄξια χέρια καὶ ποὺ θὰ φωτίσουν τὴν πορεία τοῦ ἀνθρώπου.

β) Γιὰ τὴ θεμελίωση ἑνὸς Ταμείου Ὑποτροφιῶν εἰς μνήμην Μητροπούλου. Ὁ κ. Κυριακίδης μὲ τὸ κῦρος του δὲ θὰ δυσκολευθῆ νὰ βρῆ τὰ κεφάλαια αὐτοῦ τοῦ Ταμείου. Καὶ οἱ φίλοι τῆς μνήμης τοῦ Μητροπούλου θὰ βοηθήσουν. Ἕνα παιδὶ νὰ σπουδάζη κάθε δυὸ - τρία χρόνια στὰ μεγάλα μουσικὰ κέντρα τοῦ κόσμου μὲ ἔξοδα αὐτοῦ τοῦ Ταμείου. Καὶ νὰ θυμᾶται τὸν πρόγονο.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ
τῆς Ἀκαδημίας Ἀθηνῶν

«Τὸ Βῆμα», 20 Δεκεμβρίου 1960.



Νέα Εστία
-1 IAN. 1961

From JAN 11 1961
TELEGRAPH
New York, N. Y.

* Sight and Sound *

Stick to Music, Mr. Bernstein

Getting to Look Like Danny Kaye

by **Leo Mishkin**

This may be only an optical illusion, but more and more, of late, watching Leonard Bernstein conduct the New York Philharmonic Orchestra on TV, I have the distinct impression that I'm seeing Danny Kaye. With all due respect to Mr. Bernstein's musicianship, with all appropriate regard for his own deep feelings for the great masters, and the sense of conviction he brings to communicating these feelings to his own audience —whether at the Young People's Concerts, or in the regular recitals, or in his lectures on the development of the fugue, the construction of a symphony, or the history of musical comedy—Mr. Bernstein's exuberance on the podium is beginning to take on the outlines of caricature, rather than character, a pattern of physical energy and enthusiasm that focuses more attention on what he's doing, and how he is behaving, than it does on the music he is bringing forth from the 80-odd men seated in front of him. Conducting a great symphony orchestra is not precisely a field that requires more bounce to the ounce.



▼

Next time Mr. Bernstein shows up on the air, take a good look and you'll see what I mean. Watch him jiggling up and down in rhythm to the beat of the music; note how he throws his head back and closes his eyes, shaking that wild mop of hair as he does so; observe the grandiloquent wave of an arm, the eloquent shrug of his well-tailored shoulder, the sudden fierce stabbing of a finger at oboe or clarinet to signal the introduction of a new theme. If that isn't Danny Kaye up there, with those expressive hands and that swaying body, my name is Dimitri Mitropoulos.

▼

The gyrations and calisthenics performed by Mr. Bernstein up on that podium would not be so important in themselves ..if they did not bear on a matter of much greater significance —a matter, indeed, very close to the heart of Mr. Bernstein himself. Nothing less than a true appreciation of great music, performed by a great orchestra, and made available to an audience of millions who have had all too seldom an opportunity to hear such music before. Nobody will deny that the appearances of Mr. Bernstein with the Philharmonic, and his lectures on "Omnibus," have made him the foremost exponent now extant of serious classical music, of contemporary modern music, and even of jazz. He has, in a word, made music itself intelligible and understandable to whole sections of the population who seldom, if ever, expressed any real interest in the subject up to his time.

▼

That, however, was the old Leonard Bernstein, first coming on the air with his crystal clear voice and illuminating talks on Beethoven and Brahms, Aaron Copland and Stravinsky, the development of American musical comedy, and what is jazz? More recently, however, these talks have been subordinated to the Bernstein performance as a conductor; instead of being enlightened as to the nature of the music being played at the moment, we find ourselves watching the conductor hopping up and down, wheeling and turning and waving his arms—with the not too faint hope, sadly enough, that maybe we'll even see him fall completely off the podium and wreck the whole performance. I submit the cause of music itself suffers more than somewhat thereby, while the cause of Leonard Bernstein as an acrobat is advanced.

▼

This whole business, in fact, brings me back to a theme touched upon several times before in this space. Is concert music something suited for television in the first place? Is it not a fact that watching a musician—any musician—during a performance of a symphony, an overtrue, any kind of orchestration, tends to detract a good deal from hearing the music itself? Music is something designed for an auditory sense, and when this auditory sense is supplemented by something visual, one or the other has to suffer. Listening to a sweet, high note of a flute soar out in a passage of eloquence and beauty is one thing. Watching the flutist puff out his cheeks and twiddle his fingers to make those notes come clear and true is a distraction from the very beauty he is creating. Dedicated concert-goers will frequently be found at Carnegie Hall sitting with their eyes closed as the sound pours out from the stage and envelops them. They are not, it must be noted, always sleeping.

▼

I bow to no one in my own admiration and esteem for Mr. Bernstein as a musician, as the leader of the New York Philharmonic as one of the foremost teachers and lecturers on music we have in the field today. But it does seem that a little more attention to the music itself, and rather fewer pirouettes, whirls, entrechats and arabesques in front of the TV cameras, might be in order. When we have Leonard Bernstein and the New York Philharmonic on the air, we want music. Not Danny Kaye.

ΤΟ ΠΡΩΤΟ

ΑΡ. ΦΥΛΛΟΥ 30 — ΠΑΡΑΣΚΕΥΗ 13 ΙΑΝΟΥΑΡΙΟΥ 1961 — ΔΡΧ. 2

ΛΟΓΟΘΕΤΙΔΗΣ - ΜΗΤΡΟΠΟΥΛΟΣ - ΑΒΔΗΣ

ΤΑ ΚΑΛΛΙΤΕΧΝΙΚΑ ΠΕΝΘΗ ΤΟΥ 1960

Η ελληνική τέχνη έθρήνησε έφέτος πολλούς άξιους έργάτες της. Κι' άνάμεσά τους τρείς ξεχωριστούς: Τόν διάσημο μαέστρο Δημήτρη Μητρόπουλο, τόν μεγάλο ήθοποιό Βασίλη Λογοθετίδη καί τόν άπολαυστικό κωμικό 'Απόστολο 'Αβδή.

'Αθηναίος ό πρώτος, Κωνσταντινουπολίτης ό δεύτερος, Πατρινός ό τρίτος. Καί οί τρείς πέθαναν πρόωρα, σέ ήλικίες πού μποροΰσαν νά προσφέρουν άκόμη πάρα πολλά στήν τέχνη καί στούς άνθρώπους.

'Ο Μητρόπουλος κι' ό Λογοθετίδης, παρ' όλο πού άκολούθησαν ξεχωριστούς δρόμους, είχαν κι' οί δυό τά ίδια παιδικά όνειρα. Καί οί δυό ώνειρεύονταν νά γίνουν κληρικοί. "Ισως γιατί, τήν έποχή τών παιδικών τους χρόνων, τό θρησκευτικό αίσθημα ήταν βαθύτατο, ίσως γιατί οί ίερωμένοι, μέ τίς λαμπρές στολές πού φοροΰν στίς άκολουθίες καί τίς τελετές, τούς θάμπωναν, ίσως καί γιατί είχαν καί οί δυό θείους δεσποτάδες.

'Αλλά πολύ νωρίς, ή θεία φωτιά τοΰ ταλέντου, πού έκαιγε μέσα τους, τούς έδειξε τόν σωστό δρόμο, πού έπρεπε ν' άκολουθήσουν.

'Ο Μητρόπουλος, γράφτηκε στό 'Ωδείο κι' είχε τήν τύχη, στά πρόσωπα εύγενικών κυριών, πού διείδαν τό ταλέντο του, νά βρή τήν άπαραίτητη βοήθεια καί προστασία. 'Ο Λογοθετίδης ρίχτηκε μόνος στόν άγώνα γιά τήν καλλιτε-



'Ο Βασίλης Λογοθετίδης

χνική έπικράτηση. Καί οί δυό δέν άργησαν νά άναδειχθοΰν θριαμβευταί.

Καί οί δυό, προσεβλήθησαν άπό παθήσεις, πού προεδίκαζαν τό πρώϊμο τέλος τους. Καί οί δυό, όμως, δέν τά έβαζαν κάτω. 'Ενοοΰσαν νά συνεχίσουν τόν άγώνα καί νά πεθάνουν στίς έπάλξεις τής τέχνης. Καί τούς δυό ήρθε ό θάνατος νά τούς χτυπήση ένώ έτοιμάζονταν γιά καινούργιες καλλιτεχνικές έμφανίσεις. Τόν Μητρόπουλο, ένώ διηύθυνε δοκιμή όρχήστρας καί τόν Λογοθετίδη τήν ώρα πού έτοιμαζόταν νά πάη στό θέατρο.

'Ο 'Αβδής άργησε νά δρή τόν δρόμο του. Μικρός όταν ήταν γοητευόταν άπό τή γαλάζια στολή καί τό σπαθάκι μέ τήν φιλντισένια λαβή τοΰ ναυτικοΰ δόκιμου. "Αλλωστε στόν Πειραιά μεγάλωσε καί, έπηρεασμένος άπό τό κλίμα τής πόλεως πού τότε είχε άρχίσει ν' άναπτύσσεται, ώνειρεύοταν μεγάλα ταξίδια, πάλη μέ τά κύματα, πολεμικούς θριάμβους στή θάλασσα. "Ολα αύτά τά συνεδύαζε τό έπάγγελμα τοΰ άξιωματικοΰ ναυτικοΰ. Κι' όταν έβγαλε τό γυμνάσιο έδωσε έξετάσεις καί μπήκε στή Σχολή Ναυτικών Δοκίμων. 'Αλλά ή κλεισούρα στή σχολή ήταν πολύ βαρειά γιά τό άνυπότακτο πνεΰμα του —όσο βαρειά θά φάνηκε καί... ή καλογερική γιά τόν Λογοθετίδη καί τόν Μητρόπουλο— καί τά παράτησε. "Ηταν, καθώς διηγόταν ό ίδιος, στήν ίδια τάξη μέ τόν Βασιλέα Παΰλο. 'Αλλά άν δέν έγινε άξιωματικός τοΰ ναυτικοΰ, πάντως... φόρεσε πλάκα τά γαλόνια: έγινε λοχίας τοΰ πεζικοΰ καί ύπηρέτησε στό Φρουραρχείο Σμύρνης. 'Ο ίδιος διηγόταν μέ καμάρι ότι ήταν ό τελευταίος άπό τόν έλληνικό στρατό πού έφυγε άπό τή Σμύρνη κατά τή Μικρασιατική Καταστροφή.



'Ο Δημήτρης Μητρόπουλος

From JAN 27 1961
TELEGRAPH
New York, N. Y.

Concert to Benefit Mitropoulos Plan

The world of music will pay tribute to the artistry and memory of the late Dimitri Mitropoulos in a concert to be held at Carnegie Hall on the evening of March 5, 1961.

Musicians and vocalists will join in donating their performances to the memory of Mitropoulos, who was co-founder of the Musicians Aid Society, Inc., which will benefit from the concert.

Van Cliburn, Mishel Piastro, Renata Tebaldi, Eleanor Steber, Mignon Dunn and Barry Morell will perform.

The Musicians Aid Society was founded only a few short months before Mitropoulos' untimely death on November 2, 1960. The society's long term plan is to provide for aged or retired musicians. One of the goals is the building of a retirement home for musicians to be named after Mitropoulos.

From JAN 27 1961
HERALD TRIBUNE
New York, N. Y.

Concert to Honor Mitropoulos

A concert in memory of Dimitri Mitropoulos, the noted conductor who died last November, will be held in Carnegie Hall on Sunday night, March 5, for the benefit of the Musicians Aid Society, Inc., of which he was a co-founder.

The artists announced to appear with the Symphony of the Air under the direction of Fausto Cleva and another conductor include Van Cliburn, pianist; Mishel Piastro, violinist; Renata Tebaldi and Eleanor Steber, sopranos; Mignon Dunn, mezzo-soprano, and Barry Morell, tenor. Brief speeches will be made by Archbishop Iakovos, Primate of the Greek Orthodox Church of North and South America, Senator Jacob K. Javits, David M. Keiser, Leonard Bernstein, Rudolf Bing and Stanley Adams.

The aim of the Musicians' Aid Society, which was founded last year, is to provide care and comfort for aged or retired musicians. One of its goals is a building for retired musicians to be named after Mr. Mitropoulos.

«ΤΟ ΒΗΜΑ» Κυριακή 29 'Ιανουαρίου 19

Ο ΜΕΓΑΛΟΣ ΠΟΥ ΕΦΥΓΕ

ΕΙΔΙΚΗ ΣΥΝΑΥΛΙΑ ΕΙΣ ΜΝΗΜΗΝ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΘΑ ΔΟΘΗ ΠΡΟΣΕΧΩΣ ΕΙΣ ΚΑΡΝΕΓΚΙ ΧΩΛΛ

Θά συμμετάσχουν ό Βάν Κλάϊμπερν = ή Τεμπάλντι καί ή Στήμπερ =

ΝΕΑ ΥΟΡΚΗ, 28 'Ιανουαρίου. 'Ιδιαιτέρα ύπηρεσία. — Ή άμερικανική έταιρεία «βοηθείας μουσικών» διοργανώνει τήν 5ην Μαρτίου είδικήν συναυλίαν διά νά τιμήση τήν μνήμην τοΰ Δημητρίου Μητροπούλου. Ή συναυλία θά δοθή είς τήν φημισμένην «αίθουσαν «Κάρνεγκι Χώλλ» μέ συμμετοχήν διασήμων μουσικών καί καλλιτέχνών, ώς είναι ό πιανίστας Βάν Κλάϊμπερν καί τά μέλη τής Μετροπόλιταν "Οπερα τής Νέας 'Υόρκης Ρενάτα Τεμπάλντι, "Ελινορ Στήμπερ, Μινιόν Ντάν, Μπάρι Μόρρελ κλπ. Κατά τήν διάρκειαν τής ώς άνω, τιμητικής έπιμνημοσύνου έορτής, θά όμιλήσουν ό 'Αρχιεπίσκοπος Βορείου καί Νοτίου 'Αμερικής κ. 'Ιάκωβος, ό Διεύθυντής τής Φιλαρμονικής 'Ορχήστρας τής Νέας 'Υόρκης κ. Λέοναρντ Μπερνστάϊν, ό Διευθυντής τής Μετροπόλιταν "Οπερα κ. Ρούντολφ Μπίνγκ, ό γερουσιαστής κ. Τζέϊκομπ Τζέβιτς καί άλλοι καλλιτέχναι, διανοούμενοι, καί πολιτικοί.

Ή έταιρεία βοηθείας μουσικών άπεφάσισεν έπίσης νά άνεγείρη γηροκομείον διά παρήλικας μουσικούς, είς τό όποίον νά δοθή τό όνομα «"Ιδρυμα Δημητρίου Μητροπούλου».

'Ο έκλιπών "Ελλην άρχιμουσικός ήτο είς έκ τών ίδρυτών καί ένθουσιώδης ύποστηρικτής τής έν λόγω Έταιρείας.

«ΤΟ ΒΗΜΑ» Τρίτη 31 'Ιανουαρίου 1961

ΣΗΜΕΙΩΣΕΙΣ ΤΗΣ ΤΡΙΤΗΣ

ΠΡΟΤΑΣΕΙΣ ΓΙΑ ΤΗ ΜΝΗΜΗ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΤΟΥ ΑΚΑΔΗΜΑΪΚΟΥ κ. ΗΛΙΑ ΒΕΝΕΖΗ

Από τή Νέα 'Υόρκη έρχεται ή πληροφορία. Τήν παίρνουμε άπ' τίς είδήσεις τών έφημερίδων. Σύμφωνα μέ τίς είδήσεις αύτές, ή 'Αμερικανική 'Εταιρεία «Βοηθείας Μουσικών»—πού ό Δημήτρης Μητρόπουλος ήταν ένα άπό τά ίδρυτικά της μέλη καί ένθουσιώδης ύποστηρικτής της—άπεφάσισε νά άνεγείρη ένα Γηροκομείο γιά τούς άπομάχους μουσικούς. Τό Γηροκομείο αύτό θά όνομασθή «"Ιδρυμα Δημητρίου Μητροπούλου».

Σύμφωνα πάντα μέ τίς ίδιες είδήσεις ή 'Εταιρεία «Βοηθείας Μουσικών» τής 'Αμερικής διοργανώνει στίς 5 Μαρτίου είδική συναυλία γιά νά τιμήση τή μνήμη τοΰ Δημήτρη Μητρόπουλου. 'Η συναυλία θά δοθή στήν αίθουσα τοΰ Κάρνεγκι Χώλλ καί θά συμμετάσχουν σ' αύτή διάσημοι μουσικοί καί καλλιτέχνες: ό πιανίστας Βάν Κλίμπερν, τά μέλη τής Μετροπόλιταν "Οπερα τής Νέας 'Υόρκης Ρενάτα Τεμπάλντι, "Ελινορ Στήμπερ, Μίνιον Ντάν, Μπάρι Μόρρελ. Κατά τή διάρκεια τής τιμητικής έπιμνημόσυνης τελετής θά μιλήσουν ό 'Αρχιεπίσκοπος Βορείου καί Νοτίου 'Αμερικής, ό διευθυντής τής Φιλαρμονικής 'Ορχήστρας τής Νέας 'Υόρκης Λέοναρντ Μπερνστάϊν, ό διευθυντής τής «Μετροπόλιταν "Οπερας», Ροΰντολφ Μπίνγκ, ό γερουσιαστής Τζέβις καί άλλοι.

Αύτή είναι ή είδηση άπό τή Νέα 'Υόρκη. Μάς θυμίζει ότι ύπάρχει καί έδώ άκόμα ένα χρέος στή μνήμη τοΰ Μητροπούλου πού πρέπει νά έκπληρωθή. "Αν δέν γίνη τώρα ό,τι πρέπει νά γίνη, καί περάσουν μερικοί άκόμα μήνες, θά είναι δύσκολο. Ή ταραγμένη έποχή μας, μέσα στίς άλλαγές πού φέρε, έκαμε καί τοΰτο: "Εβγαλε τόν άνθρωπο άπό τά συνήθη μέτρα τοΰ χρόνου, άλλαξε τίς διαστάσεις. "Ο,τι είναι σύγχρονο καί έπίκαιρο γίνεται πολύ πιό γρήγορα παρελθόν άπ' ό,τι γινόταν προηγουμένως. Συνηθίζουμε νά θυμόμαστε λιγώτερο. Καί, φυσικά, νά ξεχνοΰμε πιό γρήγορα.

Οί 'Αμερικανοί, πρακτικοί άνθρωποι, ξέρουν ότι ή μνήμη κάποιου προσώπου μπορεί νά συντηρηθή μονάχα όταν συνδεθή μ' ένα έργο πρακτικό, διαρκείας, πού νά είναι στό στόμα τών ζώντων. Θέλοντας, λοιπόν, νά τιμήσουν τόν Μητρόπουλο καί νά τόν θυμοΰνται έκαμαν ένα ίδρυμα μέ τ' όνομά του, ένα Γηροκομείο άπομάχων μουσικών, τό «"Ιδρυμα Δημητρίου Μητροπούλου». 'Εμείς, άντιθέτως, έπήραμε τό κουτί μέ τήν τέφρα τοΰ άνθρώπου, τό βάλαμε σέ μιά αίθουσα τοΰ παμπάλαιου κτιρίου τοΰ 'Ωδείου 'Αθηνών, καί τό δείχνουμε στούς περαστικούς ξένους μουσικούς πού θέλουν νά έκδηλώσουν τό σεβασμό τους στή μνήμη τοΰ Μητρόπουλου.

Είναι φανερό ότι αύτό δέν είναι ό,τι χρειάζεται. Μάλιστα ύπάρχει κίνδυνος νά μπή μέσα στίς καθημερινές συνήθειες τής ζωής τοΰ κτιρίου αύτό τό κουτί μέ τήν τέφρα. Καί τότε άναπόφευκτη θά είναι καί μιά κάποια άσέβεια Γ.' αύτό θά πρέπει νά σκεφθοΰν έγκαίρως οί άρμόδιοι τί πρέπει νά γίνη μέ τήν τεφροδόχο.

❁

'Επίσης οί άρμόδιοι, καί πρωτίστως τό 'Ωδείον 'Αθηνών θά πρέπει, νομίζω, τώρα πού είναι καιρός, νά κάμουν κάτι στερεώτερο γιά τή μνήμη τοΰ Μητροπούλου. Αύτές έδώ οί στήλες είχαν ύποδείξει πρίν άπό μερικές έβδομάδες ότι τό 'Ωδείον 'Αθηνών θά μποροΰσε νά άναλάβη τήν πρωτοβουλία γιά δύο πράγματα: α) γιά τήν ύπεύθυνη συγγραφή ένός χρονικοΰ αύτοΰ τοΰ ένδόξου βίου, μέ τήν παρεμβολή τών πολλών κειμένων-έπιστολών τοΰ Μητρόπουλου, πού σώζονται στήν Ελλάδα σέ άξια χέρια καί πού θά φωτίσουν τήν πορεία τοΰ άνθρώπου· β) γιά τή θεμελίωση ένός Ταμείου 'Υποτροφιών είς μνήμην Μητροπούλου: "Ενα παιδί νά σπουδάζη κάθε δυό - τρία χρόνια στά μεγάλα μουσικά κέντρα τοΰ Κόσμου μέ έπιχορήγηση αύτοΰ τοΰ Ταμείου. Καί νά θυμάται τόν πρόγονο.

'Ο φίλος κ. 'Αριστείδης Κυριακίδης, Πρόεδρος τοΰ Διοικητικοΰ Συμβουλίου τοΰ 'Ωδείου 'Αθηνών, είχε τήν καλωσύνη νά μοΰ στείλη ένα μεγάλο γράμμα όπου έξέθετε τίς άπόψεις του, πρακτικές καί νομικές, γιά τίς προτάσεις πού είχα κάμει. Ώς πρός τή συγγραφή τοΰ χρονικοΰ πού έλεγα, ό κ. Κυριακίδης είναι σύμφωνος ότι μπορεί νά γίνη αύτό έδώ, άλλά νομίζει ότι θά χρειασθή καί ή συγκατάθεση καί συμπαράσταση τοΰ 'Αμερικανοΰ κληρονόμου τοΰ Μητρόπουλου, τοΰ κ. Τζαίημς Ντίξον. Φαντάζομαι ώς έξής τή συγγραφή τοΰ Χρονικοΰ αύτοΰ πού ή Έκδοσή του μπορεί νά γίνη χωρίς τή συγκατάθεση τοΰ 'Αμερικανοΰ κληρονόμου:

'Υπάρχουν έδώ πολλές έπιστολές πολύτιμες τοΰ Μητρόπουλου, έκατοντάδες, πού καλύπτουν μεγάλη περίοδο τής ζωής του καί πού έχουν σέ πολλές περιπτώσεις χαρακτήρα έξομολογητικό καί άποκαλυπτικό. 'Ο μεγάλος μαέστρος έκθέτει μέσα έκεί τίς σκέψεις του γιά θέματα μουσικής, τά προβλήματα πού έχει, τίς ίδέες πού έχει, τίς άγωνίες του καί τούς πολεμίους του, τά όνειρά του, τή χαρά του καί τή λύπη του. 'Η συστηματική παρουσίαση αύτών τών έπιστολών, κατάλληλα ύπομνηματισμένων, μέ τίς έξηγήσεις πού χρειάζεται ό άναγνώστης γιά νά καταλάβη σωστά καί νά έκτιμήση όσα λέγονται στίς έπιστολές, θά συνθέση ένα είδος βιογραφίας. Αύτές οί βιογραφίες πού προβάλλουν τόν άνθρωπο μέσα άπό τά ίδια του τά κείμενα, είναι πολυτιμότερες άπό τούς «μυθοποιημένους βίους» τοΰ παλιοΰ καιροΰ πού ξέραμε.

Γιά μιά τέτοια Έκδοση δέν νομίζω —όπως έσημείωσα καί πιό πάνω— ότι χρειάζεται ή συναίνεση τοΰ 'Αμερικανοΰ πληρονόμου. 'Αλλά καί άν χρειαζόταν, δέ θά ύπήρχε, πιστεύω, άντίρρηση, άπό μέρους του. Τώρα ή δεύτερη πρόταση: Τής ίδρύσεως στό 'Ωδείον 'Αθηνών ένός Ταμείου 'Υποτροφιών είς μνήμην Μητροπούλου. 'Ο κ. Πρόεδρος τοΰ Διοικητικοΰ Συμβουλίου τοΰ 'Ωδείου άμφιβάλλει «άν ή πραγματοποίηση τής συστάσεως αύτοΰ τοΰ Ταμείου περιλαμβάνεται μέσα στίς δυνατότητές μας έδώ στήν Ελλάδα». 'Ο κ. Κυριακίδης φοβάται ότι μόνο μέ έλληνικές είσφορές δέ θά συγκεντρωθή τό ποσόν πού χρειάζεται γιά τή σύσταση καί τή λειτουργία τοΰ Ταμείου. Νομίζει ότι καί έδώ χρειάζεται συμπαράσταση φίλων καί 'Οργανισμών 'Αμερικανικών.

"Ας μοΰ έπιτρέψη ό φίλος έπιστολογράφος νά έχω καί έδώ αύτιρρήσεις. Δέ σκέφθηκα τή σύσταση «'Ιδρύματος» 'Υποτροφιών είς μνήμην Μητροπούλου. 'Αλλά, άπλά, τήν ίδρυση ένός «Ταμείου 'Υποτροφιών» στό 'Ωδείον 'Αθηνών, τό άνοιγμα ένός λογαριασμοΰ. "Εσοδα αύτοΰ τοΰ λογαριασμοΰ θά είναι έφάπαξ έπιχορηγήσεις πού θά έπιδιώξη νά λάβη τό 'Ωδείον άπ' τό Κράτος καί άπό τά μεγάλα τραπεζιτικά ίδρύματα τοΰ τόπου. Οί προσφορές ίδιωτών είς μνήμην Μητροπούλου. Τά έσοδα μουσικών έμφανίσεων, συναυλιών ή άλλων, πού θά μποροΰσε νά όργανώνη μιά φορά τό χρόνο τό 'Ωδείο. Οί δωρεές πού μπορεί νά γίνουν.

'Επειδή ό κ. 'Αρ. Κυριακίδης έπικαλεΐται στό γράμμα του τήν παλαιά ίδιότητα τοΰ γράφοντος ώς τραπεζιτικοΰ ύπαλλήλου, τόν πληροφορώ ότι καί μέ τήν ίδιότητα αύτή μελέτησα τό ζήτημα. Καί βρίσκω πραγματοποιήσιμη τήν πρόταση. Οί τόκοι τών κεφαλαίων αύτοΰ τοΰ Ταμείου νομίζω ότι θά έπαρκοΰν συντόμως γιά νά σπουδάζη ένα παιδί ένα - δυό χρόνια στά μεγάλα μουσικά κέντρα τοΰ Κόσμου.

Αύτονόητο ότι καί τό Ταμεΐο τοΰτο δέ θά έχη τίποτα νά κάνη μέ τούς 'Αμερικανούς. Θά είναι μιά καθαρά έλληνική πράξη στή μνήμη τοΰ άνθρώπου πού τίμησε τό έλληνικό όνομα σέ κλίματα παγκόσμια.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

«ΤΟ ΒΗΜΑ» Πέμπτη 26 'Ιαν

'Ο Β. Μαλκουτσίνσκυ στό 'Ωδείον 'Αθηνών

'Ο διάσημος Πολωνός πιανίστας Β. Μαλκουτσίνσκυ, πρό τής άναχωρήσεώς του, έπεσκέφθη τό 'Ωδείον 'Αθηνών καί ύπεκλίθη πρό τής σποδοΰ τοΰ Δ. Μητροπούλου καταθέσας μικράν άνθοδέσμην άπό μενεξέδες. 'Επί τής τεφροδόχου κάλπης τοΰ Δ. Μητροπούλου, άφ' ότου έναπετέθη είς τό 'Ωδείον 'Αθηνών, έχουν κατατεθή στέφανοι καί έκ μέρους τών Φιλαρμονικών 'Ορχηστρών Νέας 'Υόρκης καί Μινναπόλεως, τοΰ διευθυντοΰ τής 'Ορχήστρας τοΰ Λονδίνου κ. Α. Ντο-

The Saturday Review



MUSIC TO MY EARS

Vale, Mitropoulos—Simionato's Orfeo—NHK

THE circumstances in which the late Dimitri Mitropoulos fulfilled his own "Appointment in Samarra" decreed that it should be during a rehearsal at La Scala, Milan; but it could as well have been the Vienna State Opera, or the Metropolitan in New York, or Carnegie Hall. Inactivity was abhorrent to him, and it seems as much a certainty as anything can be (when the person involved can no longer bear testimony) that he preferred to go on working as long as he could rather than prolong his life by not working as much as he did.

Most conductors are remembered longest by the audiences for whom they performed and the orchestras with which they worked, but it is fair to say that Mitropoulos will be mourned most by the living composers whose works he played when others couldn't, or wouldn't. I am not thinking so much of persons like Darius Milhaud, whose frightfully difficult "Cristophe Colomb" had its only American hearing to date from the Philharmonic under Mitropoulos in 1952, shortly before he had his first heart attack. I am thinking, rather, of a host of young, obscure musicians to whose interests he gave as much care and consideration as he did to those of the big names of our time.

In an occupation where the phenomenal is the norm and the impossible is taken for granted, Mitropoulos's musical mentality was a thing of awe to the most seasoned collaborator. His ability to conduct the most complicated score from memory stirred much curiosity as to his "secret." (A concert production of Strauss's "Elektra" in which the musicless soloists relied on a scoreless conductor was but an instance.) He usually passed it off with a smile and some mumbled words about it being "not so difficult," but the root fact that it was mathematical was confirmed on an occasion when I looked over the score of a new Shostakovitch symphony on which he was working. Each movement was subdivided into its component elements in such a manner as 7 + 4 + 7 + 3. In other words, as a building, even the most imaginative and esthetically satisfying, is built up of foundation, floors, and superstructure of finite numbers of inches and feet, so Mitropoulos perceived the arrangement of the most complicated piece of music in mathematical integers, so many bars occurring in so many sequences.

How it affected his co-workers was clarified for me once when a well-known pianist was relating his experience in performing the Khachaturian piano concerto with him when it was new. During a pause, he was discussing some detail of the intrumentation with the concert master, who said: "Too bad—the only score is being used in the broadcasting booth." Replied the soloist: "Let's ask Dimitri. He has another one" (tapping his forehead) "up here."

Withal, his relationship with an orchestra was more that of co-worker than dictator, autocrat, or even limited monarch. On one occasion when one of his performances of a large choral work had been adversely reviewed, a chance meeting resulted in a discussion of one section, involving an instrumental soloist. "Why did you let him do it that way?" I asked. "After all, it's your performance, and you have to bear the responsibility." Mitropoulos answered: "I didn't want to hurt his feelings."

Perhaps, in the aggregate, Mitropoulos was not meant to be conductor of the leading orchestra in the most prominent city in this country, for such consideration may go against the interests of the end product itself. But it made for a working relationship which, very likely, returned dividends in other situations and under other conditions, when good will, cooperation, an effort above and beyond even the extraordinary were required.

So far as his effect on the listener was concerned, I can answer only for myself. In the concert hall his great talent was for making complicated music simple, for he often tended to make simple music overinvolved. As an opera conductor, he brought to the Metropolitan the most valuable thing a repertory theatre can have—energy, excitement, a sense of personal involvement which rejected routine as pure faith rejects disbelief. Much more could be written about Mitropoulos, but it is sufficient for now to say that he was a musical man in whom the qualities of musician and man were completely intertwined.

• • •



Dimitri Mitropoulos—"The qualities of musician and man were completely intertwined."

3-2-61

«ΕΛΕΥΘΕΡΙΑ»

ΑΝΔΡΙΑΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Κύριε Διευθυντά,

Στὰς δύο τοῦ περασμένου Νοεμβρίου ἡ Ἑλλάς, καὶ μαζί της ὅλος ὁ κόσμος, ἐθρήνησε τὴν ἀπώλεια τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου. Τὸ χρέος ὅλων μας ἀπέναντί του δὲν νομίζω ὅτι ἔπρεπε νὰ ἐξοφληθῇ μόνο μὲ τὴν πανελλήνια συμμετοχὴ στὸ παγκόσμιο πένθος, στὰ ἄρθρα καὶ τὶς νεκρολογίες τῶν ἐφημερίδων καὶ τὶς ἐκδηλώσεις τῶν πνευματικῶν καὶ μουσικῶν ἱδρυμάτων καὶ λοιπῶν ὀργανώσεων τῆς χώρας. Πέρα ἀπὸ ὅλα αὐτά, ἐπιβάλλεται τὸ ταχύτερο νὰ ἀνεγερθῇ σὲ κατάλληλο σημεῖο τῶν Ἀθηνῶν ὁ ἀνδριὰς (καὶ ὄχι ἁπλῶς μιὰ προτομὴ) τοῦ ἐξόχου ἀρχιμουσικοῦ, σὰν μία ἐλαχίστη ὀφειλομένη τιμὴ τῆς Ἑλλάδος πρὸς τὸ μεγάλο τέκνο της, ποὺ ἀποτελοῦσε μιὰ ἀπὸ τὶς μεγαλύτερες σύγχρονες δόξες της μὲ παγκόσμια προβολή. Καὶ ὁ ἀνδριὰς αὐτὸς νὰ στηθῇ σὲ καίριο σημεῖο τῆς πρωτευούσης, ἔτσι ποὺ νὰ μᾶς δίνῃ τὴν ψευδαίσθηση ὅτι ὁ Μητρόπουλος ζῇ καὶ βρίσκεται πάντα ἀνάμεσά μας καὶ ἀκόμα νὰ θυμίζῃ ἀέναα σὲ ὅλους μας τὴν ἐκπληκτική του μουσικὴ ἰδιοφυΐα καὶ τὸ θριαμβευτικὸ πέρασμά του ἀπὸ τὴν ἑλληνικὴ καὶ παγκόσμια μουσικὴ ζωή.

Ὅταν τριγυρίζουμε τὶς ξένες πολιτεῖες, κάθε τόσο συναντοῦμε τὰ μνημεῖα, τοὺς ἀνδριάντες καὶ τὶς προτομὲς τῶν φυσιογνωμιῶν ποὺ ἐτίμησαν μὲ τὸ πνεῦμα τους καὶ τὴν τέχνη τὴν χώρα τους. Στὴ Βιέννη, στὴν Ὄπερα, στοὺς δρόμους, στὰ τάσκα, παντοῦ, θὰ συναντήσετε τοὺς ἀνδριάντες τοῦ Μότσαρτ, τοῦ Χάϋδν, τοῦ Σοῦμπερτ, τῶν Στράους κλπ. Τὸ ἴδιο καὶ στὸ Σάλτσμπουργκ καὶ στὶς ἄλλες μεγάλες πόλεις τῆς Αὐστρίας. Καί, φυσικά, δὲν εἶναι μόνον ἡ Αὐστρία ἀλλὰ ὅλες οἱ εὐρωπαϊκὲς χῶρες ποὺ ἔτυχε νὰ γνωρίσουμε, οἱ ὁποῖες ξέρουν νὰ τιμοῦν τὰ ἄξια τέκνα τους. Στὸν τόπο μας ἐλάχιστα συνηθίσαμε νὰ τιμοῦμε τὶς προσωπικότητες ποὺ συνέβαλαν στὸν πολιτισμό μας.

Ἐπιβάλλεται καὶ ἐδῶ, τὸ γρηγορώτερο, τὸ κράτος, τὰ μουσικὰ καὶ καλλιτεχνικὰ ἱδρύματα, οἱ ὀργανισμοί, οἱ πνευματικὲς ὀργανώσεις καὶ τὸ κοινὸ νὰ εἰσφέρουν γιὰ νὰ φιλοτεχνηθῇ ὁ ἀνδριάντας τοῦ Μητρόπουλου. Ἂς ἀναλάβῃ μιὰ ἁρμοδία Ὑπηρεσία, ἕνα μουσικὸ ἵδρυμα ἢ μιὰ ὑπεύθυνη ἐπιτροπὴ τὴν πρωτοβουλία γιὰ τὴν συγκέντρωση τοῦ ἀπαιτουμένου ποσοῦ καὶ τὴν περαιτέρω ἀροντίδα γιὰ νὰ γίνῃ τὸ ἔργο. Δὲν πρέπει νὰ λησμονηθῇ ὁ Μητρόπουλος. Δημοσιογραφικὲς εἰδήσεις ἀπὸ τὸ Μιλάνο ἀνέφεραν ὅτι στὸ Μουσεῖο τῆς Σκάλας ἔγιναν στὶς 3 Ἰανουαρίου τὰ ἀποκαλυπτήρια τῆς προτομῆς τοῦ Μητρόπουλου ποὺ ἔφτιαξαν κιόλας οἱ Ἰταλοί. Ἂς μὴ ὑστερήσουμε ἐμεῖς σὲ ἀνάλογη ἐκδήλωση χρέους. Πέρα ὅμως κι' ἀπὸ τὸν ἀνδριάντα, ἀξίζει νὰ μελετηθῇ καὶ ἕνας κύκλος μουσικῶν ἐκδηλώσεων κάθε χρόνο γιὰ νὰ τιμᾶται, ὅπως γίνεται ἀλλοῦ, ἡ μνήμη τοῦ ἀλησμόνητου ἀρχιμουσικοῦ.

Μὲ τιμὴ
ΤΑΣΟΣ ΖΑΠΠΑΣ
(Ἀριστοτέλους 135)

3/2/61

From FEB 16 1961
SUN-TIMES
Chicago, Ill.

ROBERT C. MARSH

Critic At-Large



BIRD IN THE HAND

Last week Leonard Bernstein received a vote of confidence such as few conductors ever are given in their professional lives. His contract as music director of the New York Philharmonic was extended for seven years, insuring him a decade with the orchestra.

Speaking for the Philharmonic's directors, David M. Keiser said he and his colleagues were "deeply grateful for the artistic leadership and the many other benefits brought by Bernstein since he has become music director. We are all confident that during the longer time to come the orchestra, under his leadership, will continue to expand and revitalize its activities in New York."

Bernstein Builds Audiences

WHEN BERNSTEIN accepted direction of the Philharmonic in 1958 he took his place in a line of conductors which contained such giants as Mahler, Mengelberg, Toscanini, Walter, Rodzinski, Stokowski and Mitropoulos. In musicianship he has yet to surpass any of these great figures, as New York critics delight in reminding us.

Yet the fact is that Bernstein is probably better known than any of these illustrious gentlemen with the possible exceptions of Toscanini and Stokowski. He is certainly a better showman than any of them, except Stokowski, and he plainly has them all beat as a salesman for music in the mass market.



LEONARD BERNSTEIN
Supersalesman

Under Bernstein a Philharmonic cencert is no longer a stuffy ritual, but rather — particularly the Thursday night series in which the music is discussed before presentation an exciting and communciative experience.

Other men excel Bernstein as orchestra-builders. His performances often lack both depth and subtlety. But no one around beats Bernstein as an audience-builder. Right now, I think this ability is a more valuable one for American music than skill in polishing nuances. I applaud the Philharmonic trustees for giving Bernstein a longer term.

We are never going to have American conductors of the top rank if we ge carried away by unrealistic standards and expect them to be in the Toscanini-Walter class by 45.

From FEB 13 1961
DAILY MIRROR
NEW YORK, N.Y.

Concert to Pay Tribute to Mitropoulos

The world of music pays an unprecedented tribute to the artistry and memory of the late Dimitri Mitropoulos in an extraordinary concert at Carnegie Hall March 5.

Great musicians and vocalists join in donating their performances to the memory of Mitropoulos, co-founder of the Musicians Aid Society, Inc., which benefits from the concert. On the program will be Van Cliburn, Mishel Piastro, Renata Tebaldi, Eleanor Steber, Mignon Dunn, Barry Morell, Ezio Flagello, and the Symphony of the Air, under the direction of Fausto Clava. In addition, brief commentaries on Metropoulos will be provided by His Eminence, Archbishop Iakovos, Sen. Jacob K, Javits, David M. Keiser, Leonard Bernstein, Rudolf Bing and Stanley Adams.

From FEB 13 1961
BILLBOARD
Cincinatti, Ohio

★★★ MODERATE SALES POTENTIAL

★★★ HINDEMITH: SONATA FOR OBOE AND PIANO (Gomberg, Oboe; Mitropoulos, Piano)
LOEFFLER: TWO RHAPSODIES FOR OBOE, VIOLA AND PIANO (Gomberg Oboe; Katims, Viola; Mitropoulos, Piano). Columbia ML 5603—As far as can be determined, neither of these interesting, offbeat chamber works have been previously recorded. Though a contemporary composer, the Hindemith style, here hews close to the classical chamber tradition. The combination of the two instrumentals is unique as scored here. The two short works by Loeffler have equal appeal with an added richness provided by the presence of the viola. The performers have substantial name value which can create attention for this package, if dealers chose to expose it.

From FEB 18 1961
TIMES
New York, N. Y.

Musicians' Home To Gain March 5 At Carnegie Hall

Mitropoulos Memorial Concert Will Further Plans for Project

Plans for the establishment of a home for aged musicians will be advanced through the Dimitri Mitropoulos Memorial Concert arranged for the evening of March 5 at Carnegie Hall.

The home is a project of the Musicians Aid Society, which Mr. Mitropoulos helped to found before his death last year. It will be named for him as a tribute by the musicians with whom he was associated as conductor.

Members of the women's committee for the benefit also have been active in making plans for dinner parties to be held in the Rendez-Vous of the Plaza before the concert. Among them are Mrs. Herbert T. Mundin, Mrs. Spyros Skouras and Mrs. Giovanni Buitoni, committee co-chairmen, and Mrs. Leonard Bernstein and Mrs. Isaac Stern, vice chairmen.

Committee members include Mrs. Lytle Hull, Mrs. Charles A. Wyman, Mrs. William C. Breed, Mrs. Franklin D. Roosevelt, Mrs. Rembert Wurlitzer, Mrs. Sophocles Zoullas, Mrs. Hugh J. Chisholm Jr., Mrs. Carl J. Schmid, Mrs. Nicholas Goulandris, Mrs. Helen Neocleus, Miss Jean Dalrymple and Mrs. George Vergottis.

Archbishop Iakovas of the Greek Archdiocese of South and North America is honorary chairman of the benefit. The program will include performances by Van Cliburn, Mishel Piastro, Renata Tebaldi, Eleanor Steber, Mignon Dunn, Barry Morrell, Ezio Flagello and the Symphony of the Air under the direction of Fausta Cleva.

Further information on the concert is available from Dr. Gregory S. Brooks, executive secretary and director of the Musicians Aid Society at 1697 Broadway.



BENEFIT AIDES: Plans are made for the Dimitri Mitropoulos Memorial Concert March 5 at Carnegie Hall. From the left: Mrs. Herbert T. Mundin, Mrs. Spyros Skouras and Mrs. Giovanni Buitoni. Meeting was at the Plaza, where arrangements also were completed for dinner parties in Rendez-Vous to precede benefit. The proceeds will go to the Musicians Aid Society for the society's home for aged musicians.

From FEB 9 1961
POST, Houston, Tex.

SHOW BUSINESS

Tough Year For Top Conductors

Conductors of two of New York's chief musical enterprises—the Philharmonic Orchestra and the Metropolitan Opera—have not had an easy time this season.

It started, of course, when **Dimitri Mitropoulos** died while rehearsing a concert for La Scala in Milan. He was to have conducted four weeks with the Philharmonic, a new production of "Turandot" at the Met as well as several reportory performances of "Simone Boccanega," 'Electra,'' and "Madama Butterfly."

Then **Karl Boehm,** who was also slated to direct the Philharmonic and the Met, developed a detached retina and had to return to Vienna, dropping all his U. S. engagements.

In turn, **Fritz Reiner** had to cancel his Philharmonic engagements because of heart trouble; **Leopold Stokowski,** the former Houston Symphony chief, gave up his Met chores after he broke his hip while romping with his children, and finally, Igor Markevitch was forced to cancel all his appearances with the Philharmonic during February . . .

From FEB 1 1961
VARIETY
New York, N. Y.

Mishaps Plague Longhair Chiefs

The 1960-'61 season has been tough on symphony-opera conductors, with both the N.Y. Philharmonic and the Met Opera confronted with a drastic substitution problem. It started, of course, when Dimitri Mitropoulos died while rehearsing a concert for La Scala in Milan. He was to have conducted four weeks with the Philharmonic, a new production of "Turandot" at the Met as well as several repertory performances of "Simone Boccanegra," "Electra," "Butterfly," etc.

Then Karl Boehm, another guester by Philharmonic and Met developed a detached retina and had to return to Vienna, dropping all his U.S. engagements. In turn, Fritz Reiner had to cancel his Philharmonic engagements because of heart trouble and Eugene Ormandy, missed eight concerts with his Philadelphia Orchestra because of an automobile accident.

Latest casualty is Igor Markevitch who was to have started a Philharmonic engagement in February and had to cancel it

Finally Leopold Stokowsky broke his hip while romping with his children.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 9 Φεβρουαρίου 1961

ΤΑ ΜΟΥΣΙΚΑ ΝΕΑ ΤΗΣ ΠΕΜΠΤΗΣ

ΔΕΝ ΘΑ ΠΕΡΙΛΗΦΘΗ ΕΡΓΟ ΤΟΥ ΠΕΤΡΙΔΗ ΣΤΟ ΠΡΟΓΡΑΜΜΑ ΤΟΥ ΦΕΣΤΙΒΑΛ ΑΘΗΝΩΝ

— Πληροφορούμεθα, ὅτι ἡ διεύθυνσις τοῦ Φεστιβὰλ Ἀθηνῶν μὲ σύμφωνη γνώμη καὶ τοῦ ὑπουργοῦ Προεδρίας τῆς Κυβερνήσεως κ. Κων. Τσάτσου, ἀπεφάσισε ὁριστικὰ ὅπως μὴ περιληφθῇ στὶς ἐκδηλώσεις τοῦ προσεχοῦς Φεστιβὰλ ἡ παρουσίασις τοῦ ὀρατορίου «Ἀπόστολος Παῦλος» τοῦ Πέτσου Πετρίδη, παρὰ τὸ γεγονὸς ὅτι εἶχε προγραμματισθῇ ἡ παρουσίασις τοῦ ἔργου γιὰ τὸ προσεχὲς καλοκαίρι στὸ Ὠδεῖον Ἡρώδου τοῦ Ἀττικοῦ.

— Ἡ ἀπόφασις αὐτὴ ὑπηγορεύθη ἀφ' ἑνὸς ἀπὸ τὸ γεγονὸς ὅτι τὸ φιλόμουσο κοινὸν τῶν Ἀθηνῶν δὲν θὰ ἦτον διατεθειμένο νὰ παρακολουθήσῃ τὴν παρουσίασι ἔργου τοῦ ὑβριστοῦ τοῦ Δημήτρη Μητρόπουλου καὶ ἀφ' ἑτέρου ἀπὸ τὴν ἀσύμφορη δαπάνη ποὺ ἀπαιτεῖ ἡ παρουσίασις τοῦ ἔργου δεδομένου ὅτι ἡ ἐκτέλεσίς του ἀπαιτεῖ μεγάλη χορωδία καὶ ὀρχήστρα, πολλὲς δοκιμὲς καὶ καταβολὴ πολλαπλῶν ποσοστῶν στὸν συνθέτη ὁ ὁποῖος ἀξιοῖ ποσοστὰ γιὰ σύνθεσι, ἐνορχήστρωσι, διδασκαλία καὶ μουσικὴ διεύθυνσι.

From FEB 1 1961
TIMES
New York, N. Y.

— Τὴν 7.30 μ.μ. εἰς τὴν Ἕνωσιν Φίλων Νέας Κίνας, Δημοκρίτου 5, ὁ κ. Β. Ἀρκαδινὸς μὲ θέμα: «Ἡ ζωὴ καὶ τὸ ἔργο τοῦ Δημήτρη Μητρόπουλου».

«ΤΟ ΒΗΜΑ» Τρίτη 28 Μαρτίου 1961

CARNEGIE HALL, NEXT SUN. EVE., MAR. 5, at 8:00
BENEFIT: MUSICIANS AID SOCIETY

MITROPOULOS MEMORIAL CONCERT

WITH THE
SYMPHONY OF THE AIR
KARL BOEHM and FAUSTO CLEVA Conductors
*VAN CLIBURN • RENATA TEBALDI
ELEANOR STEBER
MIGNON DUNN • BARRY MORELL
EZIO FLAGELLO • MISHEL PIASTRO

*Debut as Pianist-Conductor

Tickets: Orchestra $25; $15, $10; 1st Tier Box $25 per seat; 2nd Tier Box $12.50 per seat; Dress Circle $10, $7.50, $5. Balcony $5 & $4. Tax Exempt. Tickets at CARNEGIE HALL BOX OFFICE, 154 West 57th St., New York

From MAR 2 1961
JOURNAL-AMERICAN
New York, N. Y.

THEATRE SPOTLIGHT

Tribute to Be Paid To Mitropoulos

By JIM O'CONNOR

THE WORLD OF MUSIC will pay tribute to the artistry and memory of the late Dimitri Mitropoulos tomorrow evening at Carnegie Hall.

Eminent musicians and vocalists will join in donating their performance to the remembrance of Mitropoulos, who was co-founder of the Musicians Aid Society, Inc., which will benefit from the concert. Concert-goers will hear:

Van Cliburn, Renata Tebaldi, Mishel Piastro, Eleanor Steber, Mignon Dunn, Barry Morell, Ezio Flagello. Also the Symphony of the Air, under direction of Fausto Cleva, of the Metropolitan Opera," and Dr. Karl Boehm.

Brief commentaries on Mr. Mitropoulos will be provided by Rudolf Bing, Leonard Bernstein, David M, Keiser, Stanley Adams and others.

The Musicians Aid Society was founded only a few months before Mr. Mitropoulos' death last November. The Society's long-term plan is to care for and comfort aged or retired musicians.

One of the goals is the building of a retirement home for musicians to be named after Mr. Mitropoulos.

Spyros Skouras and Giovanni Buitoni are co-chairmen of the benefit concert tomorrow evening at Carnegie Hall.

* * *

«ΤΟ ΒΗΜΑ»
3 Μαρτίου 1961

ΕΙΣ ΝΕΑΝ ΥΟΡΚΗΝ

ΤΗΝ ΠΡΟΣΕΧΗ ΚΥΡΙΑΚΗΝ ΜΕΓΑΛΗ ΣΥΝΑΥΛΙΑ ΕΙΣ ΜΝΗΜΗΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

=Θά διευθύνη τήν ὀρχήστραν= ὁ νεαρός πιανίστας Κλίμπουρν

ΝΕΑ ΥΟΡΚΗ, 2 Μαρτίου. 'Ιδιαιτέρα 'Υπηρεσία.—'Υπό τήν αἰγίδα τοῦ 'Αρχιεπισκόπου κ. 'Ιακώβου καί μέ τήν συνεργασίαν πολλῶν διασημοτήτων τοῦ μουσικοῦ κόσμου, θά πραγματοποιηθῆ ἐνταῦθα τήν προσεχῆ Κυριακήν 5 Μαρτίου εἰδική συναυλία εἰς μνήμην τοῦ μεγάλου "Ελληνος μαέστρου Δημήτρη Μητροπούλου τά ἔσοδα τῆς ὁποίας θά διατεθοῦν ὑπέρ τοῦ Ταμείου 'Αλληλοβοηθείας Μουσικῶν. Πρό τῆς ἐνάρξεως τῆς συναυλίας, ὁ νῦν διευθυντής τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης κ. Λέοναρντ Μπερνστάϊν καί ὁ διευθυντής τῆς Μετροπόλιταν "Οπερα Ρούντολφ Μπίνγκ, θά ὁμιλήσουν δι' ὀλίγων περί τοῦ ἔργου τοῦ ἐκλιπόντος ἀρχιμουσικοῦ. Αὐτήν ταύτην τήν ὀρχήστραν (**Symphony of the Air**) θά διευθύνη ὁ παγκοσμίως γνωστός νεαρός 'Αμερικανός πιανίστας Βάν Κλίμπουρν, ὁ ὁποῖος θά παίξη συγχρόνως καί τό μέρος τοῦ πιάνου εἰς τό τρίτον κοντσέρτο γιά πιάνο καί ὀρχήστρα τοῦ Προκόφιεφ. 'Ο κ. Κλίμπουρν, ὁ ὁποῖος ὡς γνωστόν ἐτιμήθη κατά τό παρελθόν μέ σοβιετικόν μουσικόν βραβεῖον, θά ἐμφανισθῆ οὕτω διά πρώτην φοράν καί ὡς διευθυντής ὀρχήστρας. 'Εξ ἄλλου, ὁ κ. Κλίμπουρν θά ὁμιλήση καί περί τοῦ ἀειμνήστου Μητροπούλου, ὁ ὁποῖος εἶχε διευθύνει τήν Φιλαρμονικήν τῆς Νέας 'Υόρκης κατά τήν πρώτην ἐμφάνισιν τοῦ νεαροῦ πιανίστα ἐν Νέα 'Υόρκη πρό ἑπταετίας, ὅταν εἶχε τιμηθῆ μέ τό βραβεῖον τοῦ 'Ιδρύματος Λέβεντριτ. Εἰς τήν συναυλίαν θά συμμετάσχουν ἐπίσης ἡ Ρενάτα Τεμπάλντι, ἡ 'Ελεάνορ Στῆμπερ καί ἄλλοι καλλιτέχναι τῆς Μετροπόλιταν. 'Ο Μητρόπουλος ὑπῆρξεν, ὡς γνωστόν, συνιδρυτής τοῦ Ταμείου 'Αλληλοβοηθείας Μουσικῶν, τό ὁποῖον ἔχει θέσει ὑπό τήν προστασίαν του τούς ἡλικιωμένους μουσικούς πού δέν δύνανται νέον νά παίξουν.

«ΤΟ ΒΗΜΑ» Τρίτη 7 Μαρτ

ΕΙΣ ΝΕΑΝ ΥΟΡΚΗΝ

ΜΕΓΑΛΗΝ ΕΠΙΤΥΧΙΑΝ ΕΣΗΜΕΙΩΣΕΝ Η ΣΥΝΑΥΛΙΑ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

Διάσημοι ἀρχιμουσικοί καί = σολίστ ἔλαβον μέρος =

Η ΟΜΙΛΙΑ ΤΟΥ ΙΑΚΩΒΟΥ

ΝΕΑ ΥΟΡΚΗ, 6 Μαρτίου. 'Ιδιαιτέρα 'Υπηρεσία. — Τήν ἐσπέραν τῆς Κυριακῆς ἐδόθη εἰς τό ἀσφυκτικῶς πλήρες Κάρνεγκυ Χώλ πανηγυρική συναυλία εἰς μνήμην τοῦ ἀποθανόντος διασήμου ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου, τήν ὁποίαν ὁ Τύπος τῆς Νέας 'Υόρκης ἐχαρακτήρισεν ὁμοφώνως ὡς μίαν ἐκ τῶν καλυτέρων καλλιτεχνικῶν ἐκδηλώσεων τῆς ἐφετεινῆς μουσικῆς περιόδου. Εἰς τήν ὀργάνωσιν τῆς συναυλίας συνέβαλον, ἀπό ἑλληνοαμερικανικῆς πλευρᾶς, τόσον ἡ 'Αρχιεπισκοπή τῆς Βορείου καί Νοτίου 'Αμερικῆς, ὅσον καί ὁ κινηματογραφικός ἐπιχειρηματίας κ. Σπῦρος Σκούρας. Αἱ εἰσπράξεις τῆς συναυλίας διετέθησαν ὑπέρ τοῦ ταμείου τῆς 'Εταιρείας Βοηθείας Μουσικῶν, τό ὁποῖον εἶχεν ἱδρύσει καί ὑποστηρίξει θερμῶς ὁ Μητρόπουλος. Τήν συναυλίαν παρηκολούθησαν, ἐκτός ἐκλεκτῆς μερίδος τῆς ὁμογενείας, καί ἐκπρόσωποι τῆς 'Ελλάδος εἰς Νέαν 'Υόρκην καί τόν ΟΗΕ. Κατά τήν ἐκδήλωσιν αὐτήν ὡμίλησεν ὁ 'Αρχιεπίσκοπος 'Ιάκωβος, εἰπών, μεταξύ ἄλλων, τά ἑξῆς: «'Αποτίομεν ἀπόψε φόρον τιμῆς εἰς μνήμην τοῦ Δημητρίου Μητροπούλου, ἑνός σπανίου καλλιτέχνου καί ἐξαιρετικοῦ ἀνθρώπου. Τιμῶμεν αὐτόν προσωπικῶς ὡς καί ἐν ὀνόματι τῆς 'Εταιρείας Βοηθείας ἀπόρων Μουσικῶν, τῆς ὁποίας ὁ Μητρόπουλος ἦτο ἱδρυτής. Τήν σταδιοδρομίαν του ἐχαρακτήριζε πάντοτε ἔμπνευσις, τήν ὁποίαν οὗτος ἐπεδίωκε μετά θρησκευτικῆς εἰς ἔντασιν ἀφοσιώσεως, ἐνεργητικότητος καί πληρότητος, ὑπό τήν ἄποψιν δέ ταύτην τό ἔργον του ἦτο ἔργον ἐμπνεύσεως. 'Ελθών εἰς τήν χώραν αὐτήν ὡς "Ελλην προικισμένος μέ τάλαντον ἀλλά ἄγνωστος, ὁ Μητρόπουλος ἀποτελεῖ παράδειγμα τοῦ τί δύναται νά πράξῃ ἡ μεγάλη αὐτή χώρα δι' ἄνθρωπον ἀφωσιωμένον εἰς τό τάλαντόν του καί τοῦ τί δύναται νά προσφέρη οὗτος εἰς τήν 'Αμερικήν». 'Ο 'Ιάκωβος, ἐξαίρων ἀκολούθως καί τήν φιλανθρωπικήν δρᾶσιν τοῦ Μητρόπουλου, ἐκάλεσε τό ἀκροατήριον νά προσευχηθῆ ὑπέρ ἀναπαύσεως τῆς ψυχῆς τοῦ μεγάλου καλλιτέχνου. "Αλλοι ὁμιληταί, οἱ ὁποῖοι ἐξῆραν ἐπίσης τό ἔργον καί τόν χαρακτῆρα τοῦ Μητρόπουλου, ἦσαν ὁ ἀρχιμουσικός τῆς Φιλαρμονικῆς 'Ορχήστρας Νέας 'Υόρκης κ. Λέοναρντ Μπερνστάϊν, ὁ διευθυντής τῆς Μητροπολιτικῆς "Οπερας Νέας 'Υόρκης κ. Ρούδόλφος Μπίγκ καί ἄλλοι ἐκπρόσωποι τοῦ μουσικοῦ κόσμου.

Τῆς συναυλίας μετέσχεν ἡ ὀρχήστρα, τήν ὁποίαν διηύθυνεν ἄλλοτε ὁ Τοσκανίνι, ὑπό τήν διεύθυνσιν τοῦ Βιεννέζου μαέστρου Κάρλ Μπέμ καί τοῦ 'Ιταλοῦ μαέστρου Φάουστο Κλέβα, πού ἀνήκει εἰς τό ἐπιτελεῖον τῆς Μητροπολιτικῆς "Οπερας τῆς Νέας 'Υόρκης. Σολίστ ἦσαν αἱ δύο σοπράνο τῆς Μητροπολιτικῆς "Οπερας Ρενάτα Τεμπάλντι καί 'Ελεονώρα Στῆμπερ, ἡ μέτζο-σοπράνο Μινιόν Ντάν, ἡ ὑψίφωνος Μπάρν Μορέλ, ὁ βαρύτονος "Ετζιο Φραγκέλο καί ὁ βιολιστής Μισέλ Πιάστρο.

'Αποκορύφωσις τῆς συναυλίας ὑπῆρξεν ἡ ἐκτέλεσις τοῦ Κοντσέρτου διά πιάνο τοῦ Προκόφιεφ ἀπό τόν πιανίστα Βάν Κλίμπουρν, ὁ ὁποῖος κυριολεκτικῶς ἀπεθεώθη. "Ητο ἡ πρώτη φορά κατά τήν ὁποίαν πιανίστας ἐπεχείρησε μέ ἐπιτυχίαν νά ἐπαναλάβῃ τόν θρίαμβον τοῦ Μητρόπουλου διευθύνων τήν ὀρχήστραν καί συγχρόνως ἐκτελῶν τό ἴδιο κοντσέρτο ὡς σολίστ εἰς τό πιάνο. Αἱ εἰσπράξεις εἰς συναυλίας ἀνῆλθον εἰς 20.000 δολλάρια καί θά διατεθοῦν διά τήν ἵδρυσιν «Μουσικοῦ Οἴκου Δημήτρη Μητρόπουλου».

From MAR 5 - 1961
CHRONICLE Houston, Tex.

Such critics propose, instead, a vigorous young conductor who wants to rise with the orchestra.

They have support for their thesis. The young Stokowski rose with the Philadelphia; Reiner stayed long with the Pittsburgh and brought it to greatness; Mitropoulos "made" Minneapolis, and Cleveland has grown to towering eminence under Szell.

AT CARNEGIE HALL

Tribute is Paid Mitropoulos

By MILES KASTENDIECK

WHILE OTHERS paid tribute in words and music to the late Dimitri Mitropoulos at a special memorial concert in Carnegie Hall last night, Leonard Bernstein pronounced the benediction on the life of this great musician who lived only for music. His brief remarks created the most moving moment in the evening.

Much of the occasion was solemn, but it had its sensational aspect when Van Cliburn played and conducted Prokofieff's Piano Concerto No. 3.

This feat tested the mettle of both Cliburn and the Symphony of the Air. The roar of applause at the end acknowledged their successful collaboration.

Prokofieff made his contribution, too. Had he not written so rhythmically, such a performance could not have taken place without more rehearsal.

Even with the concerto so much in his fingers, Cliburn needed his keen sense of rhythm to spark the performance.

Recall Debut

Between his incisive playing and his bobbing head, he supplied the requisite beat, supported on occasion by the concert-master.

In doing their part so admirably, the musicians recalled the first concert of the Symphony of the Air which was conductorless in tribute to their famous leader, Toscanini.

Because the concerto had a strategic role in Mitropoulos' life, including it on the program recognized an important highlight in his career. Each time he played it with an orchestra, the occasion was memorable.

The piano used last night had the plastic lid made by Steinway in 1953, especially for the Mitropoulos performances.

With Cliburn, this was no stunt but a feat of honor. He played with that technical assurance so characteristic of him and with a musicianship indicative of the resourcefulness that enabled him to conduct as well.

If the third movement became somewhat metronomic, this was more or less inevitable under the circumstances. It came off brilliantly just the same.

Tebaldi Hailed

To honor Mitropoulos' memory conductors Karl Boehm and Fausto Cleva, sopranos Renata Tebaldi and Eleanor Steber, mezzo-soprano Mignon Dunn, tenor Barry Morrell, baritone Ezio Flagello, and violinist Mishel Piastro also participated.

Miss Tebaldi won an extra burst of applause on her entrance. Each in his and her way gave the occasion its special character.

The concert brought the Musicians Aid Society, Inc., a box office of $20,000 to help it embark on a program to establish the "Dimitri Mitropoulos Memorial Residence for Aged Musicians." He was a co-founder of the society.

His Eminence, Archbishop Iakovos of the Greek Archdiocese of North and South America, United States Senator Jacob Javits, Rudolf Bing of Metropolitan opera and David M. Kieser of the Philharmonic were the other speakers.

From MAR 5 1961
PRESS
PITTSBURGH, PA

* * *

Orchestra conductors traditionally live long, enjoy bull-like health and seldom miss engagements—at least, until this season.

Dmitri Mitropoulos died of a heart attack at the beginning of the season. Soon after that, Chicago's Fritz Reiner was taken ill. The Philadelphia Orchestra's Eugene Ormandy was injured in an auto accident and Leopold Stokowski suffered a hip injury in a fall.

The European conductors, Karl Boehm and Igor Markevitch were booked to relieve the strain in the U. S., but both fell ill. Markevitch never even arrived here.

Coupled with the death of Leonard Warren and the illness of Giulietta Simionato, this played havoc with the Metropolitan Opera's schedule, made Erich Leinsdorf one of the busiest relief conductors of the year and led to a direct swap between Stokowski and our own William Steinberg, who took over each other's guest appearances with the Philadelphia Orchestra.

Not surprisingly, Dr. Steinberg spent most of this week resting in the mountains. One never knows when one might suddenly be needed.

From MAR 6 1961
HERALD TRIBUNE
New York, N. Y.

At Mitropoulos Memorial

Van Cliborn Wields Baton 1st Time; Plays, Talks Too

By Francis D. Perkins

As one of the artists who honored the memory of Dimitri Mitropoulos last night at Carnegie Hall, Van Cliburn conducted for the first time in public when he played both the solos and directed the Symphony of the Air in Serge Prokofiev's Piano Concerto. He also spoke in what for him was the closing event of an active day, after giving a recital in Washington's Constitution Hall in the afternoon and then flying to New York.

Mr. Mitropoulos had died last November while conducting a rehearsal in his native city of Athens. Last night's tributary concert raised $20,000 for the Musicians' Aid Society, Inc., of which he was a co-founder, and will go towards the establishment of a home in his name for aged or retired musicans, and the society's other activities in their behalf. Both organizations which he had conducted here, the New York Philharmonic and the Metropolitan Opera were represented in the list of speakers which included Archbishop Iakovos, primate of the Greek Orthodox Church for North and South America, Sen. Jacob K. Javits; Rudolf Bing, the Metropolitan's general manager; David M. Keiser, president of the Philharmonic, and Leonard Bernstein, Mr. Mitropoulos' successor as its musical director.

Karl Boehm and Fausto Cleva shared the direction of the orchestra in the rest of the program. Except for Mishel Piastro, president of the Musicians' Aid Society, who played a movement from Carl Gildmark's violin concerto; the other soloists were from the Metropolitan, including Renata Tebaldi, Eleanor Steber, Barry Morell, Mignon Dunn and Ezio Flagello, who sang arias and songs by Mozart, Verdi, Cilea and Richard Strauss.

Mr. Cliburn, who had done some previous practising with the Los Angeles Philharmonic, seemed fully at home in this new phase of his musical activity. In the orchestral introduction of the first two movements of the Prokofiev concerto, he stood to conduct with assured and vigorous gestures before taking his seat at the piano; he then gave his directorial indications by hand when this was possible, and at other times by motions of his head. He chose this concerto, he told his hearers, because it was the one in which Mr. Mitropoulos first played this dual role in Athens early in his career. The piano was equipped with a transparent plastic lid which was first used when the late conductor had last doubled as pianist with the Philharmonic.

Judging by the unity and spirit of the accompaniment and its interpretative sympathy with the pianist's share of the music, Mr. Cliburn's conducting obtained notably communicative results. This dual task did not affect the high technical standard of his playing, its speed and energetic drive in fast and outspoken passages, and his realization of the varying moods of the work as a whole, with well wrought dynamic shading and evident expressive understanding.

The other soloists also observed a notable standard of performance and interpretation in their share of this exceptional tribute, and the speakers emphasized the high regard in which Mr. Mitropoulos had been held here, both as a man and as a musician.

From MAR 15 1961
VARIETY
New York, N. Y.

Van Cliburn as Conductor, Touching Tributes Mark Mitropoulos Memorial

By TRUDY GOTH

Though Dimitri Mitropoulos was a man who knew little vanity, and a whole concert (March 5) to honor his memory might perhaps not been wholly to his taste, there were certain aspects of it which probably would have pleased him greatly. One was the opportunity given to pianist Van Cliburn to make his debut as a conductor with Prokofieff's Third Piano Concerto just as 37 years ago (and incidentally at the same age) Mitropoulos made his debut as a pianist with the same concerto. (The story of how he substituted for the ill soloist instead of changing the program, in Berlin, 1924, is by now well known.) Cliburn may now become identified with this work and asked to play and conduct it at the same time in his future career just as often as Mitropoulos was.

Piano Cliburn used, had a plastic lid built for such a performance by Steinway in 1953 when Mitropoulos was playing and conducting Prokofieff's 3rd Piano Concerto at the N. Y. Philharmonic. Cliburn took a chance if not with the audience at least—with the N. Y. critics. But his performance, showmanship and obvious communication to the orchestra and public leaves no doubt that here is a conductor in the making (though he will need a great deal of practice and experience to realize fully his inherent capacities).

No Stunt

This was no stunt for the young musician—it was meant as a tribute to a man and musician whom he admired and to whom he wanted to give a tribute in his own right. And nothing would have pleased Maestro Mitropoulos more—perhaps not even the almost $20,000 the Musician's Aide Society, of which he was a co-founder, took in with the sale of tickets and donations towards establishing a "Dimitri Mitropoulos Residence for Aged Musicians."

To honor the Greek's memory conductors Karl Boehm and Fausto Cleva together with singers like Renata Tebaldi, Mignon Dunn, Eleanor Steber, Ezio Flagello and Barry Morrel participated magnificently in the program through the courtesy of the Metropolitan Opera whose General Manager Rudolph Bing was one of the speakers paying tribute to the Maestro. Mishel Piastro appeared as violin soloist and the Symphony of the Air gave most valiant support to everyone.

Among the speakers, His Eminence, Archbishop Iakovos of the Greek Diocese of North and South America gave the initial invocation, followed by U. S. Senator Jacob Javits and David Keiser, president of the N. Y. Philharmonic. The most moving tribute was paid by Mitropoulos' successor at the Philharmonic, a friend and colleague, Leonard Bernstein, who pronounced the benediction on the life of this great man and musician who lived only for his art. He likened the Maestro's death (when he suddenly fell from the podium while rehearsing Mahler's Third Symphony at La Scala, Milan, in November) to a poem by Rilke or like that of Socrates "invited and sacrificial." In fact all those close to Mitropoulos knew that he died the death not only he had wished, but he had many times prayed for.

From MAR 6 1961
TIMES
New York, N. Y.

World of Music Pays a Tribute To Mitropoulos at Carnegie Hall

By ROSS PARMENTER

Many leaders of the music world joined last night at Carnegie Hall to remember Dimitri Mitropoulos with speeches, operatic arias, overtures, funeral music and showmanship.

Van Cliburn provided most of the showmanship, for he repeated one of Mr. Mitropoulos' most famous stunts. He both played the Prokofieff Third Piano Concerto and conducted the orchestra at the same time. And so that the raised lid of the piano would not prevent many of the instrumentalists from seeing his bobbing head, he used the transparent plastic lid that was created in 1953 for Mr. Mitropoulos the last time he played and conducted the concerto.

The young pianist wants to have a career as a conductor and he has been studying with Bruno Walter. This was his conducting debut. He certainly brought down the house. But, although his personal excitement was exhilarating, it could not be said the performance was a very finished one. The orchestra managed to keep up with him, but he was too busy playing to really magnetize it. And he himself was too busy conducting to play with more than surface brilliance. Obviously he needs more experience with orchestra alone before he can succeed fully in the combined task.

Mr. Cliburn was also one of the speakers of the evening. The others were Leonard Bernstein, Rudolf Bing, Senator Jacob K. Javits, David M. Keiser, president of the New York Philharmonic, and Archbishop Iakovos of the Greek Archdiocese of North and South America. In addition to extolling Mr. Mitropoulos' musicianship, they praised his "self-affacing nobility of sprit."

The occasion was presented by an organization of which Mr. Mitropoulos was a co-founder, the Musicians Aid Society. The society is devoted to the cause of aged and indigent musicians and the event raised $20,000 toward the home for musicians that the society hopes to build.

Mishel Piastro, violinist and president of the society, was one of the soloists. The singers who participated were Renata Tebaldi, Eleanor Steber, Mignon Dunn, Barry Morell and Ezio Flagello. The conductors who alternated leading the Symphony of the Air were Karl Boehm and Fausto Cleva.

The funeral music of the program included selections from Verdi's Requiem and the "Trauermarsch" from Wagner's "Goetterdaemmerung."

From MAR 5 - 1961
GLOBE DEMOCRAT
St. Louis, Mo.

Musical Film Show At Compton Library

Three musical films — "New York Philaharmonic Orchestra", "Paderewski Concert" and "Beethoven and His Music" — will be shown at 2:15 p.m. Thursday at Compton Library, 1624 Locust st. A fourth film, "Donald in Mathmagic Land", will complete the free program.

The first film is a rehearsal and performance by the New York orchestra of Lizst's "Faust Symphony", with Dmitri Mitropoulos conducting. In the second film, Paderewski plays Beethoven's "Moonlight" sonata and his own "Minuet in G".

The relation of Beethoven's life and music is dramatically presented in the third film. The last is a Disney cartoon, in which Donald Duck learns the relation of mathematics to music, art, architecture, mechanics, sports and other phases of daily life.

From MAR 5 - 1961
POST-DISPATCH
St. Louis, Mo.

MATHEMATICS AND MUSIC SUBJECTS OF LIBRARY FILMS

An educational motion picture and three musical films will be presented at the St. Louis Public Library's Compton branch, 1624 Locust street, Thursday at 2:15 p.m.

In the cartoon, "Donald in Mathmagic Land," produced by Walt Disney, the importance of mathematics is demonstrated. It shows how mathematical principles apply to music, art, architecture, mechanics, sports and other phases of daily life.

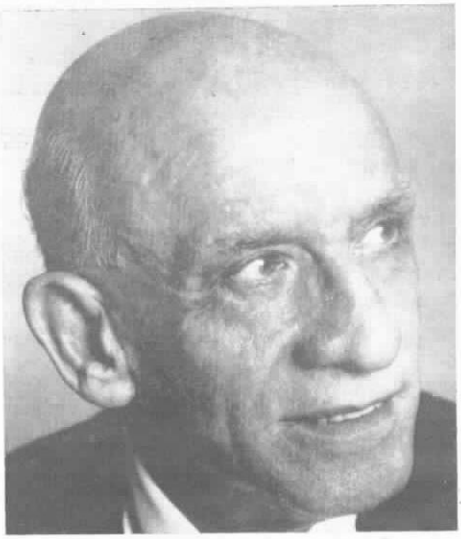
The three musical films are "New York Philharmonic Orchestra," in which Dimitri Mitropoulos conducts the orchestra in Liszt's "Faust Symphony;" "Paderewski Concert," in which Paderewski plays his "Minuet in G" and Beethoven's "Moonlight Sonata," and "Beethoven and His Music," which includes excerpts from his Fifth and "Eroica" symphonies and "Archduke Trio."

Memorial Concert

in tribute to

DIMITRI MITROPOULOS

CARNEGIE HALL SUNDAY EVE.



DIMITRI MITROPOULOS

MARCH 5 1961 AT 8 P.M.

with the

Symphony of the Air



RENATA TEBALDI



VAN CLIBURN



FAUSTO CLEVA



ELEANOR STEBER



MIGNON DUNN



EZIO FLAGELLO



BARRY MORELL



MISHEL PIASTRO

From MAR 21 1961
TRENTONIAN
Trenton, N. J.

Opportunities Unlimited:

Perseverance of Clara Herdt Proves Nothing Is Impossible

By Roberta Fleming Roesch

"I know the work I want to do," writes a Minnesota reader, "but every time I mention it, people say it's impossible."

This letter is one of many written in the same tone. So today I'd like to tell you about a successful woman musician-conductor who created the work she wanted to do despite the fact that people told her the whole idea was impossible and she'd have to give it up.

"And that," says musician Clara Herdt, "was what made me even more determined to find my place in the conducting field and really succeed at it. Finally I broke all precedent and decided to ask the late maestro Dimitri Mitropoulos to take me as a student.

"But he never takes students," she was told by everyone who knew him, and when she met the maestro himself he discouraged her on all sides.

"It's no field for a woman," he told her.

But Clara Herdt, who had dreamed of being a woman conductor from early childhood, would not give up and go home. Instead, she spent lonely hours sitting in Mitroupolos' hotel lobby, hugging tight the hope that she might be able to see him once more.

Ultimately her hopes came true. Mitropoulos, on his way to the coffee shop, agreed to talk to her again—and take her as a student.

That was the first big step forward, of course. But there were many more steps ahead. Finally, a Town Hall concert made it look as though she were in.

"But in spite of good reviews, the fact still remained that there were more conductors around then there were big symphony orchestras," she says. "And there were still many barriers against a woman conductor.

"Gradually, I began to realize that success for me was going to entail some compromise and starting from the bottom with an orchestra of my making. As time went on, I began to think of a professional orchestra group that would work through the music departments of public schools to bring families together for concerts."

Today, the Long Island Little Symphony, with Clara Herdt as its founder and conductor, is the result. But before its dedicated conductor coul lift her baton for the first concert, she spent many months, even years, single-handed and between babies, knocking on doors of potential financial backers.

Little by little, something about her enthusiasm and belief in a good symphony orchestra opened doors to her. The present list of patrons for the non-profit organization includes such names as Mrs. Cornelius Vanderbilt Whitney and other Long Island socialites as well as smaller contributors.

"The orchestra is completely professional," Mrs. Herdt says, "and we're unique because we're the first symphonic group to work through the music departments of public schools to present family concerts. In the summer, we're known for our 'twilight terrace concerts,' presented on Sunday afternoons in the elegant formal gardens of Long Island estates.

"To me, this has been a dream come true, plus concrete evidence that no job is really impossible, regardless of what people say."

From MAR 20 1961
ROCKY MOUNTAIN NEWS

Denver's Caston to Receive Top National Music Award

Saul Caston, conductor of the Denver Symphony Orchestra, will join a distinguished company April 4 when he receives the 1961 National Music Council Award.

Dr. Howard Hanson, director of the famed Eastman School of Music in Rochester, N.Y., will fly to Denver to make the presentation and take part in special ceremonies at the Denver Country Club.

The award, one of the top in the music field, went to Leonard Bernstein in 1960. Other noted conductors who have received the award are Leopold Stokowsky, Eugene Ormandy, George Szell, Serge Koussevitzky and the late Dimitri Mitropolous.

Conducts Band Concert

Ferde Grofe, internationally known composer, arranger and conductor will be guest conductor at the sixth annual Colorado High School Band Concert at Western State College auditorium, Gunnison, at 8 p.m. Saturday.

From MAR 19 1961
TRIBUNE
SALT LAKE CITY, UTAH

By Lowell Durham

The recent death of Sir Thomas Beecham at the age of 81 creates another void in the world of music, following as it does the passing of Dimitri Mitropoulos a few months ago. To lose two such giants in the conducting realm within so short a time period brings the loss all the more forcibly to mind.

From MAR 25 1961
TIMES
New York, N. Y.

Music: Weber Premiere



Whitestone
William Masselos, at piano, with Ben Weber, composer

His Piano Concerto Is Given by Philharmonic

By HAROLD C. SCHONBERG

BEN WEBER is an American composer who belongs to no school as such. He writes modern music that sounds conservative (as modern music goes these days), and he writes twelve-tone music that sounds tonal. But whatever he writes has workmanship and strength, and a good measure of individuality, too.

All of these characteristics were encountered in the world première of his Piano Concerto, played yeesterday by William Masselos at the New York Philharmonic concert directed by Leonard Bernstein. This work was commissioned by Mr. Masselos in connection with the Ford Foundation Program in Humanities and the Arts. The pianist has always been a forceful spokesman for Mr. Weber, and on this occasion he was the protagonist in a major work.

•

In the program notes, which were written by the composer himself, Mr. Weber points out that the work is organized from a twelve-note unit, various elements of which crop up during the course of the concerto. But, whereas Mr. Weber may be flirting with serial technique, the initial theme is anything but a tone row as dodecaphonists understand the term. In the course of those twelve notes, for instance, a C is repeated four times. Thus there is a feeling of tonality.

And, despite some pungent dissonance, the work is a tonal one throughout, completely traditional in sound and philosophy. The piano treatment, though, is not as traditional. In some sections a driving, percussive-sounding, Prokofieff-like technique is used. In others, there are disjunct leaps of a twelve-tone nature. In still others, the writing is actually romantic, with runs and other virtuoso paraphernalia.

It must be said that none of this—neither the score itself nor the piano writing—sounds derivative. Mr. Weber has evolved an entirely personal style. At a first hearing, the concerto impressed as strong, confident and beautifully worked out. Only in the slow movement, composed in memory of Dimitri Mitropoulos, was there a feeling that Mr. Weber was working too hard at his materials; that spontaneity tended to vanish.

On the whole, paradoxical as it may appear, the concerto is easier to hear than it sounds. That is, it really is emotionally direct underneath its apparent complexities; and a few hearings should completely open the concerto to those not too familiar with this type of writing.

Mr. Masselos is, as everybody knows, one of the best of the middle generation of pianists. He has a fine musical mind, a brilliant technical equipment and flawless rhythm. The concerto could not have been in better hands. Mr. Weber was in the audience to take a few bows.

Mozart and Sibelius otherwise figured on the program. The Mozart was the well-known E flat Symphony (K. 543), heard on this occasion in a rather thick-sounding and arbitrary performance. One point of interest: Mr. Bernstein is the only conductor to take all of the repeats, even those in the last movement. Thus, where every other conductor takes about twenty-five minutes to play the work, Mr. Bernstein runs it over a half hour. Among the other curiosa was Mr. Bernstein's treatment of the last movement appogiaturas, which he conducted accented and on the beat. Up to then, he had taken them as grace notes.

•

In the Sibelius Fifth Symphony, Mr. Bernstein was where he belonged— in a world of pure sound. The orchestra sounded magnificent (a bobble or two notwithstanding), and Mr. Bernstein went through the score with an ear for tonal value. Few have his kind of ear—an equivalent ability to produce a rich sonority in which all components can be heard. It was beautiful. How about the Sibelius Fourth next season?

The Program

NEW YORK PHILHARMONIC, Leonard Bernstein, conductor, with William Masselos, pianist. At Carnegie Hall.

Symphony No. 39 in E flat (K. 543) ..... Mozart
Piano Concerto (Op. 52) (first performance) ..... Ben Weber
Symphony No. 5 ..... Sibelius

One Hundred Nineteenth Season

New York Philharmonic

Leonard Bernstein, MUSIC DIRECTOR

1960 - 1961

Carnegie Hall

6297th, 6298th, 6299th, 6300th Concerts

Thursday Evening, March 30, 1961, at 8:30 ("Preview")
Friday Afternoon, March 31, 1961, at 2:15
Saturday Evening, April 1, 1961, at 8:30
Sunday Afternoon, April 2, 1961, at 3:00

In Memory of Dimitri Mitropoulos

LEONARD BERNSTEIN, *Conductor*

MARTHA LIPTON, *Mezzo-soprano*

Women's Chorus from the Schola Cantorum of New York
Hugh Ross, *Director*

Boys' Choir from The Little Church Around the Corner
Stuart Gardner, *Director*

MAHLER Symphony No. 3, D minor

Kräftig. Entschieden.
(Vigorous. Decisive.)

Tempo di Menuetto. Sehr mässig.
(Very moderately.)

Comodo. Scherzando. Ohne Hast.
(Without haste.)

INTERMISSION

Sehr langsam. Misterioso.
(Very slowly. Mysteriously.)

Lustig im Tempo und keck im Ausdruck.
(Lively in tempo and jaunty in expression.)

Langsam. Ruhevoll. Empfunden.
(Slowly. With Serenity. Expressively.)

(Last three movements played without pause)

Steinway Piano **Columbia Records**

NOTES ON THE PROGRAMS

By EDWARD DOWNES

Notes on the programs may not be printed in their entirety without the written consent of the Philharmonic; excerpts from the notes may be quoted if due acknowledgment is given to the author and to the Philharmonic.

DIMITRI MITROPOULOS (1896-1960)

This program is presented as a tribute to Dimitri Mitropoulos, whose association with the New York Philharmonic extended from his debut with the Orchestra on December 19, 1940 to his death last year. For nine years, starting with the 1949-50 season, Mr. Mitropoulos led the Philharmonic as its music director or as regular conductor. Illness prevented his appearing with the orchestra in the 1958-59 season, but last season he was back with us again, conducting four weeks of the Philharmonic Mahler Festival. Mr. Mitropoulos had planned to conduct the Philharmonic in Mahler's Third Symphony last January. He was rehearsing this Symphony in the Teatro alla Scala in Milan last November 2 when he was stricken. The Symphony is performed today in his memory.

Symphony No. 3, D minor — GUSTAV MAHLER

(Born, Kalischt, Czechoslovakia, 1860; died, Vienna, 1911)

When we hear his music today we think of Mahler as a forward looking composer, an innovator, who gave ideas and inspiration to some of the most influential revolutionists of the twentieth century: Arnold Schoenberg, Alban Berg, Anton von Webern. But Mahler himself was also acutely aware of his ties to the past, almost painfully aware of the overwhelming musical heritage of Western music, particularly symphonic music.

When the impatient friends of Brahms urged him to complete his first symphony, Brahms, who put off this great test until he was 43, once replied: "I shall never write a symphony. You have no conception of how the likes of us feel when we heard the tread of a giant like *him* behind us." By *him* Brahms meant Beethoven.

Mahler heard behind him the tramp of many giants: Beethoven, Berlioz, Schumann, Brahms, Liszt, Wagner, Bruckner. He knew that he stood at the end of a great line of Romantic composers. And his music speaks the tortured, introspective, oversensitive, over-subtle language of a man who is perhaps too conscious of the greatness of that past. The vein of pessimistic melancholy, which runs through even so youthful and heroic a work as his Third Symphony, is very striking.

Imaginative listeners have heard in Mahler's brooding, forboding passages, in its feeling of the end of an epoch, a premonition of the catastrophes which threatened this old culture with extinction: World War I, which followed so closely after Mahler's death, and World War II, which for a time promised to complete the destruction begun by the earlier conflict.

Yet whatever his premonitions, Mahler had a redeeming sense of humor, which also appears in his music. He knew that the end of Romanticism wasn't the end of music, but only a particular epoch and style.

One day he was climbing the banks of a mountain stream with another musician. His friend, in a lugubrious mood, lamented that no more

great music was being written. Its possibilities seemed exhausted. After Beethoven, Wagner, Bruckner and Mahler nothing of new importance could be expected. Suddenly Mahler stood rooted to the ground in an attitude of mock alarm. He gestured in mock consternation toward the stream and cried: "Great God, look there!"

"What is it?" asked his anxious friend.

"The last wave," was Mahler's reply.

Mahler was one of the most extraordinary conductors of his time, in opera as well as symphony. With amazing speed he worked his way up from provincial cities to become head of the Vienna Philharmonic Orchestra and the foremost opera company of Europe, the Vienna Hofoper. He made Vienna the greatest opera center of the world. Then he was called, with Arturo Toscanini, to conduct the Metropolitan Opera in New York. Those were golden years for opera in this country. But in his frantic desire to put by enough money to retire and give himself up solely to composing, Mahler undertook simultaneously the reorganization and direction of the New York Philharmonic concerts. The strain was too great. He collapsed during a concert of the second season and was taken back to his beloved Vienna to die.

Mahler completed his third symphony in 1896, although it was not published until 1902. As was his custom, Mahler issued the Symphony with no indication of its program, although descriptive titles were given in its first performance in 1902 under Mahler's own direction. They were: "Introduction: Awakening of Pan. (1) Summer enters. Procession of Bacchus. (2) Minuet—What the flowers of the meadow tell me. (3) Scherzo—What the animals in the forest tell me. (4) Contralto solo—What man tells me. (5) Women's Chorus, Boy Choir Contralto—What the angels tell me. (6) Adagio—What loves tells me."

I. *Kräftig. Entschieden.* This is one of the most gigantic opening movements of a symphony ever written. Its vast dimensions terrified even Mahler himself as he was writing it and sensed that the movement had taken on a life and a will of its own. He described the experience to his friend, Natalie Bauer Lechner:

> It is terrible, the way this movement keeps growing and expanding so far beyond anything I have ever composed before—so far that my Second [Symphony] seems to me a baby by comparison. It is so much, much bigger than life-size that by comparison everything human seems to shrink to pigmy size. I am seized with horror when I realize where all this is leading, when I see the path marked out for the art of music and when I realize that the fearful responsibility of accomplishing this gigantic mission falls to me—Today I feel as one sometimes does when a bit of subconscious knowledge suddenly flashes, like a thunderbolt, into the foreground of one's awareness, like Christ in Gethsemane when he was obliged—nay, wanted—to drain the cup to the dregs. The man for whom this cup is destined cannot refuse, does not wish to refuse. Yet there must be moments when he foresees what lies ahead, and is filled with a deathly fear. This is the kind of feeling I have in contemplating this movement and what I shall have to suffer for it, without any prospect of ever seeing it recognized and appreciated.

The movement opens with a powerful theme somewhat reminiscent of Brahms' First Symphony and proclaimed fortissimo by eight horns in unison:



The theme is punctuated by outbursts of the full orchestra, which however quickly dies away to silence. There follows a melancholy figure for the woodwinds like the rise and fall of a sigh. This in turn is cut through by a stabbing little fanfare in a muted trumpet.



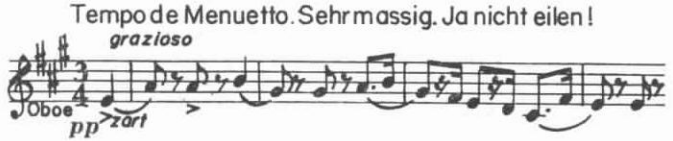
Both the sustained melancholy of this sigh figure and the dissonant trumpet fanfare are characteristically Mahlerian. All this material is developed richly and with imagination, until we reach a point at which one of the developments takes on the status of an independent theme, a bold and assertive trumpet figure:



Again the orchestra dies away to a romantic silence which is broken by a bell-like, tolling theme in the cold tones of flute and piccolo, followed by a lilting dance-like figure in the oboe.

For the third time the orchestra (somewhat imitating a trait of Bruckner) dies away to silence and there is a long pause. Now there begins a section which we may think of as the development or free fantasia section of a grand scale sonata form movement. The recapitulation of the opening material with which the movement concludes is very free, but its architectural sense is perfectly obvious.

II. *Tempo di Menuetto. Sehr mässig.* This movement, half minuet, half scherzo in character, is predominantly a pastoral interlude. It opens with a simple, charmingly dance-like figure related to the opening theme of the first movement.



We hear it first in an oboe solo accompanied by pizzicato strings. It is taken up by violins, a clarinet solo, and touches of other woodwind color are

added, but with the utmost delicacy. The effect is of chamber music. There are two contrasting episodes, more strident and scherzo-like in character and the movement concludes with a shimmering chord of high string harmonics, including the harp.

III. *Comodo. Scherzando. Ohne Hast.* Again Mahler indulges his love of folk-like theme and delicate coloristic effects. This movement is notable for several extended solos for an instrument designated as a "post horn," an ancestor of our present day French horn. This instrument has an especially bright and gleaming tone. Toward the end of the movement one of the most poetic passages for this solo post horn is accompanied very softly by four of the normal symphonic French horns, with unforgettable effect.

IV. *Sehr langsam. Misterioso.* This movement includes an alto solo, using text from Nietzsche's *Thus Spake Zarathustra.* Against a background of murmuring strings two French horns, playing in thirds, suggest the mood of a sensuous nocturne rather than the austere Nietzschean rhapsody:

O man! Give heed!	*O Mensch! Gib Acht!*
What does the deep midnight say?	*Was spricht die tiefe Mitternacht?*
I slept!	*Ich schlief!*
From deepest dream I have awakened!	*Aus tiefem Traum bin ich erwacht!*
The world is deep!	*Die Welt ist tief!*
And deeper than the day had thought!	*Und tiefer, als der Tag gedacht!*
	Tief
Deep is its woe!	*Tief is ihr Weh!*
Ecstasy, deeper still than grief!	*Lust tiefer noch als Herze Leid!*
Woe speaks: pass on!	*Weh spricht, Vergeh!*
But all ecstasy seeks eternity!	*Doch alle Lust will Ewigkeit!*
Seeks deep, deep eternity	*Will tiefe, tiefe Ewigkeit!*

The next movement follows without pause.

V. *Lustig im Tempo und keck im Ausdruck.* The choral text for this movement is taken from the famous German collection of traditional poetry called *Des Knaben Wunderhorn,* which was an inexhaustible source of inspiration for several generations of Romantic composers. The movement opens with a boys' choir imitating the ding-dong of joyful bells. The charmingly naive text is sung by a women's chorus:

Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm.*
Three angels sang a sweet song;	*Es sungen drei Engel einen süssen Gesang;*
Joyfully it sounded through Heaven,	*Mit Freuden es selig in dem Himmel klang,*
They shouted joyfully	*Sie jauchzten, fröhlich auch dabei,*
That St. Peter was free of sin,	*Dass Petrus set von Sünden frei,*
And when the Lord Jesus sat at the board,	*Und als der Herr Jesus zu Tische sass,*
For the last supper with his twelve disciples,	*Mit seinen zwölf Jungern das Abendmahl ass:*
The Lord Jesus spoke: what doest thou here?	*Da sprach der Herr Jesus, Was stehst du denn hier?*
As I behold thee, thou weepest!	*Wenn ich dich anseh, so weinest du mir!*
And should I not weep, thou merciful God?	*Und sollt' ich nicht weinen, du gütiger Gott?*
I have broke the Ten Commandments.	*Ich hab' übertreten die zehn Gebot.*
I go my way with bitter tears.	*Ich gehe und weine ja bitterlich.*
Thou shalt not weep!	*Du sollst ja nicht weinen!*
Ah, come, and have mercy on me!	*Ach komm' und erbarme dich über mich!*

If thou hast broken the Ten Commandments
Fall on thy knees and pray to God!
Love only God in eternity!
So shalt thou know heavenly joys,
The heavenly city was made ready for Peter
Through Jesus and all for salvation.
Ding, dong, ding, dong.

Hast du denn übertreten die zehen Gebot,
So fall' auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud',
Die selige Stadt war Petro bereit't
Durch Jesum und Allen zur Seligkeit.
Bimm bamm bimm bamm bimm.

This movement in turn is connected to the finale without pause.

VI. *Langsam. Ruhevoll. Empfunden.* One of the most lyric of all symphonic movements, this presents Mahler in his most serene, almost mystical mood. The long, melodic line rises slowly from an opening pianissimo to a succession of climaxes, each more glowing than its predecessor. As in almost every one of Mahler's symphonic movements, this one is rich in delicate and subtle color effects, though color is never used merely for its own sake. The close is strong, indeed, powerful, but devoid of blatancy or the slightest hint of external pomp. In the final measures the composer asks for "a noble tone."

We know that Mahler frequently had philosophical or pictorial associations with his own symphonic music. With advancing years he became increasingly reluctant to put these associations into words for fear of being misunderstood. However, he often discussed the meaning of his music with friends, and the Third Symphony was the subject of many conversations with the great Dutch conductor, Willem Mengelberg. Mengelberg in turn passed on the essence of these conversations to Lawrence Gilman, the distinguished former program annotator for the New York Philharmonic, who described Mahler's ideas as follows:

> This music, in brief, is an expression of Mahler's ideal of universal brotherhood. While he conceived it, he sat humbly at the feet of the Beethoven of the Ninth Symphony; and he desired to fill his music with something akin to the poetic and emotional content of the Ninth, as seen in relation to the spiritual problems of our own time. Mahler had a profound conviction of human solidarity. He had come to realize that our only hope of abiding happiness lies in our privilege of seeing it through other men's eyes, and in the sense of comradeship. He knew that Destiny is little to be trusted as a dispenser of enduring personal delight. He knew that the wind on the heath can bring an unutterable sadness upon the spirit, and that on any evening, coming home across the fields, one might find that the Dark Hour had fallen on one's household. He remembered, with Pindar, that "man is a dream about a shadow"; but that "when some God-given splendor falls, a glory of light comes over him, and his life is sweet." In this radiant peace he perceived a reflection of that "jubilation of joy" which Wagner recognized in Beethoven's Ninth as signifying the triumphant end of man's pursuit of happiness—when "we clasp the whole world to our breast in an outpouring of universal love."
>
> Mahler aimed, then, at a kind of musical parable of the uneasy and joy-seeking heart of man in relation to its environment—human, natural, and spiritual; an emotional history of the efforts of the soul to orient itself in the plan of the visible and invisible worlds. Which

is merely another way of saying that Mahler in this Third Symphony has had the instinctive wisdom to expound a theme as old as human art and as poignantly engrossing as human destiny—a subject that, in the words of Santayana, "covers the whole field from which poetry may be fetched, and to which poetry may be applied, from the innermost recesses of the heart to the outward bounds of nature and of destiny." It is a theme of the profoundest fascination, and the artist who seeks to turn it into symbols of beauty and eloquence and power—even if his attempt remains but an attempt—cannot meet us with wholly empty hands. God, said St. Bernard, is never sought in vain, even when we do not find him.

MARTHA LIPTON

Martha Lipton, mezzo-soprano of the Metropolitan Opera Company, was born in New York City. Her first teacher was her mother, who also was a professional concert artist. Thereafter Miss Lipton studied with Mme. Guttman-Rice, a former associate of Arnold Schoenberg and Artur Badanzky in Vienna. The young mezzo-soprano made her New York debut at Town Hall in 1939. Her Metropolitan Opera debut was in the role of Siebel in Gounod's "Faust" on the opening night of the 1944-45 season. Her Vienna Opera debut followed in 1953 and her first appearance at the Paris Opera was in 1958.

NEW YORK PHILHARMONIC

BOARD OF DIRECTORS

Arthur A. Houghton, Jr.
Chairman

David M. Keiser
President

Mrs. John T. Pratt
Vice-President

Maitland A. Edey
Vice-President

Amyas Ames
Vice-President

Mrs. Robert L. Hoguet, Jr.
Vice-President

Gerald F. Beal
Treasurer

William Rosenwald
Assistant Treasurer

Chester G. Burden
Assistant Treasurer

Francis T. P. Plimpton
Secretary

Floyd G. Blair
Mrs. William C. Breed
Edgar M. Bronfman
Alvin G. Brush
Mrs. C. Sterling Bunnell
H. S. Mackenzie Burns
Benjamin J. Buttenwieser
Mrs. Elbridge Gerry Chadwick
Sampson R. Field

Nevil Ford
Francis Goelet
G. Lauder Greenway
Mrs. Charles S. Guggenheimer
William R. Herod
John Holbrook
Mrs. Lytle Hull
Mrs. Arthur Lehman
David Ogilvy
Paul G. Pennoyer
Mrs. David Rockefeller
Richard Rodgers
Mrs. George H. Shaw
Carleton Sprague Smith
Gregory B. Smith
Mrs. Edward R. Wardwell
John A. Warner

TRUSTEES

Floyd G. Blair
Chairman

Gerald F. Beal
Benjamin J. Buttenwieser
David M. Keiser
Paul G. Pennoyer

Advisor to the Board:
Bruno Zirato

Sunday, April 9, 1961, 3 to 4 P.M., E.S.T.
CBS Television Network (Channel 2 in New York)

Last Telecast of Current Series —
"New York Philharmonic Young People's Concerts"
Under the Direction of LEONARD BERNSTEIN
TITLE: *"FOLK MUSIC IN THE CONCERT HALL"*
Produced and Directed by Roger Englander — Sponsored by Shell Oil Co.

PATRONS OF THE NEW YORK PHILHARMONIC, 1960-1961

Patrons of the New York Philharmonic are men and women who, proud of the cultural expression of their city, give their financial support to its symphony orchestra with tax deductible contributions of $1000 or more.

The Altman Foundation
Mr. and Mrs. Amyas Ames
Mrs. Oakes Ames
Mr. John Andresen
Mr. and Mrs. Bernard Aronson
The Avalon Foundation
Baldwin Piano
Mr. and Mrs. Gerald F. Beal
Mr.* and Mrs. Richard J. Bernhard
Mr. and Mrs. Leonard Bernstein
Mrs. William C. Breed
Mr. and Mrs. Edgar M. Bronfman
Mrs. Samuel Bronfman
Mr. and Mrs. Alvin G. Brush
Mr. and Mrs. Benjamin J. Buttenwieser
Mrs. Elbridge Gerry Chadwick
The Chase Manhattan Bank Foundation
Columbia Broadcasting System
Ambassador and Mrs. Edward S. Crocker
Deutsch & Shea, Inc.
Mr. and Mrs. Leonard Dickson
Mr. and Mrs. Ferdinand Eberstadt
Mr. and Mrs. Sampson R. Field
Mrs. Walter S. Fischer
The Ford Foundation
Mr. and Mrs. Andrew A. Fraser
Mr. and Mrs. Mathew L. Gladstein
Mr. Francis Goelet
Mrs. John P. Goulandris
Mrs. Nicholas Goulandris
Mrs. Elizabeth N. Graham
Mrs. Louis A. Green
Mr. G. Lauder Greenway
Mr. and Mrs. Chauncey J. Hamlin
Mrs. Alexander Hammond*
Mr. Marion Harper, Jr.
Mr. and Mrs. William R. Herod
Mrs. Lester Hofheimer
Mrs. Robert L. Hoguet, Jr.
Mr. and Mrs. John Holbrook
Mr. and Mrs. Arthur A. Houghton, Jr.
Mrs. Lytle Hull
Mr. and Mrs. Jacob M. Kaplan
Mr. and Mrs. David M. Keiser
Mrs. George Camp Keiser
Mrs. Rush Kress
Mr. Chester J. LaRoche
Mrs. Arthur Lehman
Mr. and Mrs. Gustave L. Levy
Mr. and Mrs. Robert J. Lewis
Mr. and Mrs. Albert A. List
Mr. and Mrs. Henry A. Loeb
Mr. and Mrs. Joe Lowe
Mr. and Mrs. David H. McAlpin
Mr. Frazier McCann
Mrs. William G. Maguire
Mrs. Edgar Mayer
Mr. and Mrs. Andre Meyer
Mrs. Joseph A. Neff
Mrs. Donald M. Oenslager
Mr. and Mrs. David Ogilvy
Mr. and Mrs. Paul G. Pennoyer
Mrs. Ogden Phipps
Mr. and Mrs. Harvey D. Picker
Mr. and Mrs. Francis T. P. Plimpton
Mrs. George D. Pratt
Mrs. H. Irving Pratt
Mrs. John T. Pratt
Reader's Digest Foundation
Mrs. James Reeves
Mr. and Mrs. George Roberts
Mrs. Ralph K. Robertson
Rockefeller Brothers Fund, Inc.
Rockefeller Center, Inc.
Mr. and Mrs. David Rockefeller
Mrs. John D. Rockefeller, Jr.
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. William Rosenwald
Mr. Samuel Rubin
Mr. and Mrs. Harry J. Rudick
Mr. and Mrs. Howard J. Sachs
Joseph E. Seagram & Sons, Inc.
Mrs. J. Myer Schine
Mrs. M. Lincoln Schuster
Mrs. George H. Shaw
The Shell Oil Company
Mrs. Frances G. Simmons
Mr. and Mrs. Gregory B. Smith
Mr. and Mrs. Rudolf G. Sonneborn
Steinway and Sons
Miss Jean Tennyson
Mrs. Carll Tucker
Miss Alice Tully
Mrs. Murray Vanderbilt
Mrs. George Vergottis
Mrs. Edwin C. Vogel*
WQXR
Mrs. Edward R. Wardwell
Miss Mathilde E. Weber*
Mr. and Mrs. John Hay Whitney
Mrs. Samuel Yaffe
9 Anonymous Patrons

---

* Deceased

NEW YORK PHILHARMONIC

Music Director: LEONARD BERNSTEIN

Assistant Conductors: Gregory Millar, Elyakum Shapira, Russell Stanger

Orchestra Personnel

Violins

John Corigliano
Concertmaster

Michael Rosenker
Asst. Concertmaster

Frank Gullino
David Rosensweig
Joseph Bernstein
William Dembinsky
Alfred Breuning
George Rabin
William Nowinski
Louis Fishzohn
Joachim Fishberg
Leon Temerson
Leon Rudin
Max Weiner
Morris Borodkin
Bjoern Andreasson
Mordecai Dayan
Alfio Micci

Leopold Rybb
Arthur Schuller
Armand Neveux
Michael de Stefano
Bernard Robbins
Carlo Renzulli
Louis Carlini
Carlos Piantini
Robert de Pasquale
Martin Eshelman
Isidor Strassner
Jesse Ceci
Morris Kreiselman
Leopold Busch
Louis Sherman
Alfred Lora

Violas

William Lincer
Leonard Davis
David Kates
Sol Greitzer
Ralph Mendelson
Selig Posner
Eugene Becker
Raymond Sabinsky
Robert Weinrebe
Henry Nigrine
William Carboni
Larry Newland

Cellos

Laszlo Varga
Carl Stern
Nathan Stutch
Rudolph Sims
Naoum Dinger
Martin Ormandy
Dimitry Markevitch
George Feher
Bernard Altmann
Asher Richman
Lorin Bernsohn
Avron Coleman

Basses

Robert Brennand
Frederick Zimmermann
Carlo Raviola
John Schaeffer
William Chartoff
Mario Polisi
Benjamin Schlossberg
Walter Botti
Robert Gladstone

Flutes

John Wummer
Robert Morris
Paige Brook

Piccolo

F. William Heim

Oboes

Harold Gomberg
Englebert Brenner
Albert Goltzer

English Horn

Englebert Brenner

Clarinets

Stanley Drucker
Michael Burgio

E-flat Clarinet

Peter Simenauer

Bass Clarinet

Leonard Schaller

Bassoons

Manuel Zegler
Frank Ruggieri
Harold Goltzer

Contrabassoon

Bert Bial

Horns

James Chambers
Joseph Singer
Louis Ricci
John Carabella
Ranier De Intinis
Marcus Fischer
William Namen

Trumpets

William Vacchiano
Nathan Prager
John Ware
James Smith

Trombones

Edward Herman, Jr.
Lewis Van Haney
Allen Ostrander
Edward Erwin

Tuba

William Bell

Timpani

Saul Goodman

Percussion

Walter Rosenberger
Elden Bailey
Morris Lang

Harp

Myor Rosen

Orchestra Personnel Manager
Joseph De Angelis

Assistant Personnel Manager
Armand Neveux

Librarian
Howard Keresey

Assistant Librarian
Joseph Zizza

Stage Personnel
Francis Nelson
Peter Regan

NEW YORK PHILHARMONIC
111 West 57th Street, New York 19, N. Y.

George Judd, Jr., *Managing Director* — Carlos Moseley, *Associate*
Silas Edman, *Controller*

DIMITRI MITROPOULOS

With deep sorrow the Board of Directors records the death on November 2, 1960, of Dimitri Mitropoulos, the Society's Music Director from 1951 to 1957, and one of the supreme musical figures of our time.

His activities with the Society spanned two decades—six years as Music Director, two seasons as principal conductor (1950-1951, 1957-1958), and frequent appearances as guest conductor since his debut with the Orchestra in 1940.

His dedicated musicianship was a shining example to the Orchestra, and he led it with stimulating success not only in Carnegie Hall but on tours throughout the United States and Canada and abroad. His conducting in 1951 at the Philharmonic's first appearance at the Edinburgh Festival was a triumph; his 1955 European tour climaxed with Athens' unforgettably tumultuous and affectionate acclaim to its native son and the Orchestra he had inspired; and the 1958 South American tour brought him equally rapturous acceptances.

The memory of the outstanding performances he conducted, his unsparing devotion to music, his persuasive championing of contemporary works, his encouragement of young musicians, his legendary generosity, his surpassing musicianship and the self-denying nobility of his spirit will never be forgotten. To the international grief that mourned his passing we add the heartfelt gratitude of the Society that he served so selflessly.

—RESOLUTION ADOPTED BY THE BOARD OF DIRECTORS
OF THE NEW YORK PHILHARMONIC
AT THE DECEMBER 15, 1960 MEETING

IN MEMORIAM

The death of Dimitri Mitropoulos was one of the great and beautiful deaths of all history; it was like a poem of Rilke, like the death of Socrates, of Virgil, or even, in a sense, of Jesus—utterly prepared for, invited and sacrificial. If it is true at all that the meaning of our life on earth is to be found in how we die, then Mitropoulos is a legend for us all, forever. His life was music; music meant love to him—love for the composer's agonized need to express, and love for his colleagues. He told me, the last time I saw him, that if he could not make music any longer at his full capacity, he would wish to die. And when the moment came, he did die radiantly, with the mixed pain and angelic celebration of Mahler's Third Symphony filling the air around his podium. Such a death is life-giving; his legacy goes on forever. We cannot—must not—mourn, however irreplaceable he is. He is always with us, and will always be. It is said of Job at the end, that he died "old and full of years." Mitropoulos, alas, did not die old; but he died full of years. One can wish nothing greater, or more beautiful, for any man.

—Remarks made by Leonard Bernstein at a concert in memory of Dimitri Mitropoulos, March 5, 1961 at Carnegie Hall

DIMITRI MITROPOULOS MEMORIAL FUND

The Board of Directors of the New York Philharmonic has established a Dimitri Mitropoulos Memorial Fund. Friends and admirers of the Philharmonic's former Music Director who wish to honor his memory are invited to send contributions for this fund to New York Philharmonic—Mitropoulos Fund, 111 West 57th Street, New York 19, New York. The fund will be used to commission works by the younger generation of composers in the United States.

COMMITTEE FOR THE DIMITRI MITROPOULOS MEMORIAL FUND

Mrs. William C. Breed
Chester G. Burden
David M. Keiser
Colonel John A. Warner

COMMISSIONING COMMITTEE

Leonard Bernstein
James Dixon
Morton Gould
Leon Kirchner
Gunther Schuller

MINNEAPOLIS SYMPHONY ORCHESTRA

58TH SEASON

STANISLAW SKROWACZEWSKI

MUSIC DIRECTOR

UNIVERSITY OF MINNESOTA SYMPHONY SERIES

NORTHROP AUDITORIUM

EIGHTEENTH CONCERT • MARCH 31, 1961



LEONARD PENNARIO—PIANIST



LEONARD Pennario is one of America's younger generation master pianists. His solo recitals and his appearances with major orchestras, both in the United States and Europe, have long been characterized by an excitement, a technical prowess and a virtuosity unusual in the world of music.

Mr. Pennario's rise to keyboard fame began in a Buffalo, New York, kindergarten where his one-finger dexterity on a rickety upright attracted the attention of his teacher. The teacher immediately prompted his parents to give him formal musical instruction. At the age of eight he gave his first public performance in the auditorium of a Buffalo store. Four years later he made his concert debut with the Dallas Symphony.

Upon graduating from a Los Angeles high school—his family had moved to that city when he was 10—he entered the University of Southern California. While a student there, a visiting impresario heard him play a Chopin Nocturne and took the unprecedented step of signing him for an extended tour.

Great acclaim greeted the young artist on this first tour—acclaim which grew in volume on his second tour. In 1943 his career was cut short when he was called into the Army. While a private, he appeared with the New York Philharmonic at Carnegie Hall where his performance promised the emergence of a major musical talent.

This promise was fulfilled in October 1946 when, after his discharge from the Army, he made an auspicious Town Hall debut. Since then his piano wizardry has become familiar to millions through his concert, radio and television appearances.

LIFE INSURANCE FOR LIVING
N/W
National Life

NORTHWESTERN NATIONAL LIFE
INSURANCE COMPANY
MINNEAPOLIS, MINNESOTA

eighteenth subscription concert

friday, march 31, 1961 at 8:30 p. m.

STANISLAW SKROWACZEWSKI *Conducting*

Soloists:

ELLEN FAULL, *Soprano*
CECELIA WARD, *Mezzo-soprano*
CHARLES K. L. DAVIS, *Tenor*
DONALD GRAMM, *Bass*

Assisting Organization: THE UNIVERSITY OF MINNESOTA CHORUS, DAVID ZINMAN, *Acting Director*

SCHÖNBERG . . . . . *Transfigured Night ("Verklaerte Nacht") for String Orchestra, Opus 4*

Intermission

*MOZART . . . . . *Requiem in D minor, K. 626*

(Dedicated to the memory of Dimitri Mitropoulos)

I. Requiem
II. Dies irae
III. Tuba mirum
IV. Rex Tremendae
V. Recordare
VI. Confutatis
VII. Lacrymosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

* First performance at these concerts.

The Baldwin is the official piano of the Minneapolis Symphony Orchestra.

Minneapolis Symphony Orchestra records exclusively for Mercury Records.

Smoking and Use of Cameras.—It is requested, by action of the Board of Regents, that in Northrop Memorial Auditorium smoking be confined to the outer lobby on the main floor, to the gallery lobbies, and to the lounge rooms. The use of cameras in the auditorium by members of the audience is prohibited.

Books

TO FIT YOUR SUMMER PLANS

TRAVEL—EUROPE

Newman's European Travel
1961-62 edition $5.95
Europe on $5.00 A Day
Frommer 1961 edition .. $2.50

TRAVEL—U.S.A.

America's National Parks .. $5.00
New York Shopping Guide
(coming in May) $3.50

CAMPING AND FISHING

Minnesota Fish & Fishing .. $3.95
The Camper's Bible $1.95

GARDENING

Taylor's Encyclopedia of
Gardening revised $15.00
Carefree Gardening $4.95

Books for every taste
Children's Books
All the Paperbacks

at

Perine's

In University Dinkytown
315 14th Avenue S.E.

FE 8-5618
Book Mailing Service
Customer Parking at Koehler's

In Memory of

DIMITRI MITROPOULOS

Tonight's presentation — the Orchestra's first performance of the Mozart "Requiem" — is dedicated to the memory of Dimitri Mitropoulos, the fourth permanent conductor of the Minneapolis Symphony from 1937 to 1949.

Mr. Mitropoulos came to the Twin Cities at a time when he was relatively unknown in America. By the time of his departure twelve years later to become director of the New York Philharmonic his name was a legend in concert halls throughout the world.

Today the name of Mitropoulos remains a legend everywhere that great music is played. To many of us, however, his name will never cease to have a special significance as we recall the genius of this man which brought forth so many memorable musical moments.

Rex Tremendae *(Chorus)*

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of majesty tremendous,
Who dost free salvation send us,
Fount of mercy, then befriend us!

Recordare *(Quartet)*

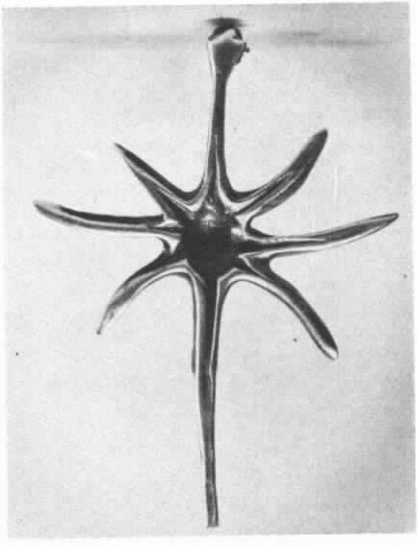
Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor non sit cassus
Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.
Ingemisco, tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce Deus.
Qui Miriam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed Tu bonus fac benigne,
Ne perenne cremer igne.
Inter oves locum praesta,

Lord, remember my salvation
Caused Thy wondrous incarnation;
Save me, that day, from damnation.
Faint and weary, Thou hast sought me,
On the cross of suffering bought me.
Vainly shall such grace be brought me?
Righteous Judge! for sin's pollution
Grant Thy gift of absolution,
Ere the day of retribution.
Guilty, now I pour my moaning,
All my shame in anguish owning,
Spare, O God, thy suppliant groaning!
Thou who sinful Mary savedst,
And the dying thief forgavest,
Even to me a hope thou gavest.
Worthless are my prayers and sighing;
Yet, good Lord, in grace complying,
Spare me torment, fire undying!
With Thy favored sheep, O place me,

HAND-CRAFTED
STERLING SILVER
JEWELRY
BY
CHRISTIAN
SCHMIDT

•

Forged silver pin shown, $8.75

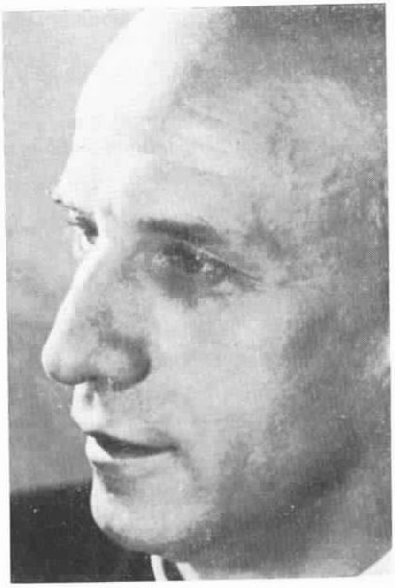


BARRETT POHL

400 FOURTEENTH
AVENUE S. E.
FEderal 1-2101

Dimitri Mitropoulos Memorial Fund

The Board of Directors of the Minnesota Orchestral Association has established a Dimitri Mitropoulos Memorial Fund. Friends and admirers of the great former conductor of the Minneapolis Symphony Orchestra who wish to do something in his memory are welcome to contribute to this fund. The Mitropoulos Memorial Fund will become a restricted part of the Minnesota Orchestral Association Endowment Fund. It will be used "for projects of the sort to which Mr. Mitropoulos gave so much of his own energies and finances during his lifetime."



DIMITRI MITROPOULOS
1896–1960

ENDOWMENT FUND of the MINNESOTA ORCHESTRAL ASSOCIATION

the Foundation of the Orchestra's Future

From APR 1 1961
TIMES
New York, N. Y.

Music: A Memorial to Mitropoulos

He Was to Have Led 3d Symphony of Mahler

By HAROLD C. SCHONBERG

DIMITRI MITROPOULOS had been scheduled to conduct Mahler's Third Symphony with the New York Philharmonic this season. He died before the engagement. Last November he was working on this very D minor Symphony with the orchestra of La Scala in Milan. He suffered a heart attack during a rehearsal and died on the way to the hospital.

Yesterday afternoon Leonard Bernstein directed the work in his memory. The Philharmonic also announced the formation of a Dimitri Mitropoulos Memorial Fund. It will be used to commission works by the younger generation of composers in the United States. Money is being donated by admirers of the late conductor.

•

Mr. Mitropoulos had a great admiration for Mahler, and was one of the world's leading protagonists of his muic. Mr. Bernstein himself obviously has great sympathy for that composer, as witness the Mahler festival given by the Philharmonic last season. It was a labor of love for him to prepare the Third Symphony, one of the least-played —not that many of the nine symphonies turn up very often—of the series.

Like so much of Mahler's music, it teams with ideas. It is also one of the most loosely organized. It is monstrous in length. The first movement alone runs more than thirty-three minutes — longer than Beethoven's Eighth Symphony or the Brahms Third. There are five additional movements, ending with a slow one; and the work as a whole lasts more than an hour and a half.

Everything is in it—a neurotic intensity almost frightening; dance-like tunes; military tattoos; sections that stem from Beethoven's Ninth (the Ninth is never far away from Mahler or Bruckner); naïveté and innocence; sophistication and arrogance; genius and sheer banality; mysticism; humor; a soprano soloist; a chorus, and an orchestral technique dazzling in its virtuosity.

•

It exhibits all the virtues and failings of the composer. The failings are a lack of discipline and the type of mind that took pleasure in its sorrows. Mahler wore his neuroses as a paratrooper wears his jump boots—all shined up, a symbol of something special.

But the virtues can be epochal. Mahler's mind was an interesting one—far more interesting than that of Bruckner, with whom he is so often bracketed — and a certain sardonic element, a certain intellectualism mixed with a puckish imagination, is constantly coming through.

That is what makes his music so fascinating. A banal idea is as often as not followed by one of sheer imagination and profundity. A cloying attempt at communication with the Divine is succeeded by a less ambitious attempt that really is much more successful.

It has always appeared to this listener that Mahler is at his greatest not in his interminable slow movements, which in essence are rewrites of the adagio of Beethoven's Ninth, but in those sections where he is down to earth and lets his imagination run free.

One such section in this Third Symphony is the third movement, in which the simple melodies scored for posthorn (played for this occasion on a trumpet) are ravishing in their effect. Could echoes of these melodies have been running in the head of Richard Strauss when he came to compose "Der Rosenkavalier?" Some of the cadences are too close for coincidence.

•

The performance yesterday was one to admire and to cheer. Never did the orchestra let down; and never did Mr. Bernstein fail to lose tension. He conducted the work like the big, colorful, often frenzied canvas that it is. In less skillful hands the symphony can simply fall apart. Mr. Bernstein's intensity, plus the wonderful solo playing of the first-desk men, kept this from ever happening.

Martha Lipton sang with fullness of tone; and Mr. Bernstein even had the boys of the Little Church Around the Corner singing in tune and coming in on the beat. It was a remarkable achievement from all concerned.



Martha Lipton

The Program

NEW YORK PHILHARMONIC. Leonard Bernstein, conductor; with Martha Lipton, mezzo-soprano; Women's Chorus of the Schola Cantorum; Boys' Choir of the Little Church Around the Corner. At Carnegie Hall.

Symphony No. 3 .....Mahler

From APR 25 1961
TIMES
New York, N. Y.

U. N. AIDES SPEAK AT MUSIC CONTEST

Mitropoulos Competition Is Started at Town Hall

The Dimitri Mitropoulos International Music Competition, sponsored by the Women's Division of the Federation of Jewish Philanthropies of New York, began publicly with a concert in Town Hall yesterday afternoon. The contest honors the late conductor of the New York Philharmonic and of the Metropolitan Opera.

Adele Addison, soprano; Rosina Lhevinne, pianist; Leonard Rose, 'cellist, and the Westminster Choir took part in the concert.

The competition was described as an effort to strengthen the ties that exist among United Nations members, and it has been endorsed by the United States State Department.

Jonathan Bingham, a member of the United States delegation to the United Nations, a speaker at the concert, expressed the hope that "this enterprise will further the objectives of the United Nations."

Dr. Basil Vitaxis, Consul General of Greece in New York and a member of the Greek delegation to the United Nations, said:

"The forthcoming Dimitri Mitropoulos International Music Competition is well within the framework of the valuable cultural exchanges which are meant to further understanding between the peoples of the world."

A telegram endorsing the project from Philip H. Coombs, Assistant Secretary for Educational and Cultural Affairs of the State Department, was read.

The competition, finals of which will take place in this country in December, is being organized by a committee of more than sixty distinguished artists. Leonard Bernstein, who succeeded Mr. Mitropoulos as musical director of the New York Philharmonic, is chairman of the competition. Mrs. Herbert H. Lehman is honorary chairman of the Women's Organization Committee sponsoring it.

Pianists between the ages of 18 and 30 will be eligible for this year's contest. Other instrumentalists will be invited to compete in succeeding years. The first prize, including a "substantial" cash award, will be announced shortly.

From APR 14 1961
TIMES-HERALD
DALLAS, TEXAS

Mitropoulos Fund

NEW YORK — The Board of Directors of the New York Philharmonic has established a Dimitri Mitropoulos Memorial Fund to be used in commissioning works by the younger generation of composers in the United States.

New York 38, N. Y.
From APR 7 1961
TIMES
New York, N. Y.

PIANISTS TO COMPETE

Dimitri Mitropoulos Music Contest Opens in December

Pianists from member nations of the United Nations are being invited to take part in the Dimitri Mitropoulos International Music Competition, which will be held next December.

The competition, which is under the sponsorship of the Women's Division of the Federation of Jewish Philanthropies of New York, is planned as an annual event, open to other artists in subsequent years.

A "significant" cash prize, the amount as yet undertermined, will be awarded the winner of the initial contest. Pianists between the ages of 18 and 30 are eligible.

Leonard Bernstein, conductor of the New York Philharmonic, is chairman of the music committee in charge of the competition.

Inquiries may be directed to the Dimitri Mitropoulos International Music Competition, 130 East Fifty-ninth Street, New York 22, N. Y.

From APR 1 1961
HERALD TRIBUNE
New York, N. Y.

Philharmonic Forms Mitropoulos Fund

In honor of the New York Philharmonic Orchestra's former music director, who died Nov. 2, the Philharmonic's board of directors has established a Dimitri Mitropoulos Memorial Fund to be used for commissioning works by the younger generation of composers in the United States. Contributions can be sent to the New York Philharmonic-Mitropoulos Fund, 111 W. 57th St., New York 19.

Mrs. William G. Breed, Chester G. Burden, David M. Keiser and Col. John A. Warner, members of the board of directors, will serve on the Memorial Fund Committee. The commissions will be awarded by a committee including Leonard Bernstein, James Dixon, Morton Gould, Leon Kirchner and Gunther Schuller.

From MUSICAL AMERICA
MAY - - 1961

Memorial Concert For Mitropoulos

Carnegie Hall, March 5.—Symphony of the Air. BEETHOVEN: *Egmont* Overture (Karl Boehm conducting). MOZART: *Bella mia fiamma* (Eleanor Steber, soprano; Mr. Boehm conducting). CILEA: *Poveri Fiori* (from *Adriana Lecouvreur*) (Renata Tebaldi, soprano; Fausto Cleva conducting). VERDI: *Ingemisco* (from the *Requiem*) (Barry Morell, tenor; Mr. Cleva conducting); *Ave Maria* (Mignon Dunn, mezzo-soprano; Mr. Cleva conducting); *Il lacerato spirito* (from *Simon Boccanegra*) (Ezio Flagello, bass; Mr. Cleva conducting); Offertorio (from the *Requiem*) (Miss Tebaldi, Miss Dunn, Mr. Morell, Mr. Flagello; Mr. Cleva conducting). GOLDMARK: Air from Violin Concerto (Mishel Piastro, violinist; Mr. Cleva conducting). PROKOFIEFF: Piano Concerto No. 3 (Van Cliburn, pianist-conductor). WAGNER: Prelude to Act I of *Lohengrin* (Mr. Cleva conducting); *Trauermarsch* (from *Die Götterdämmerung*) (Mr. Boehm conducting). STRAUSS: *Im Abendrot* (Four Last Songs) (Miss Steber; Mr. Boehm conducting).

One of Dimitri Mitropoulos' interests was the Musicians' Aid Society and the help it provides indigent musicians. This Memorial Concert, sponsored by the Society, was designed to raise funds to endow a home for aging musicians in the name of the late conductor.

Tributes were paid to Mr. Mitropoulos by His Eminence, Archbishop Iakovos of the Greek Archdiocese of North and South America; Senator Jacob K. Javits; Rudolf Bing of the Metropolitan Opera; Van Cliburn; David M. Keiser of the New York Philharmonic, and Leonard Bernstein.

The concert also marked the first appearance of Mr. Cliburn as pianist-conductor in the Prokofieff Third Piano Concerto, a favorite piano-conducting vehicle of Mr. Mitropoulos. The young pianist even used the special transparent piano top created for Mr. Mitropoulos for his last appearance as pianist-conductor in the Prokofieff Concerto, in 1953, at the Steinway Centennial Concert.

Mr. Cliburn has been studying conducting with no less a master than Bruno Walter, and brought off his performance in a highly professional manner. The savage drive and bravura of his playing brought the evening's most enthusiastic and prolonged ovation. Renata Tebaldi was in her best vocal form—and that is formidable. It was very interesting to hear her in the excerpt from Verdi's *Requiem* with Miss Dunn and Messrs. Morell and Flagello, a part in which she won acclaim under Toscanini at the outset of her career. Praise should go also to Mr. Morell for his splendid singing of the *Ingemisco* from the *Requiem*.

Tel. WOrth 2-3797
AMERICAN
Press Clipping Service
Inc.
119 Nassau Street
New York 38, N. Y.
From MUSICAL AMERICA
MAY - - 1961

Bernstein Illumines Memory of Mitropoulos

Carnegie Hall, April 2, 3.00.—New York Philharmonic, Leonard Bernstein, conductor. Martha Lipton, mezzo-soprano. Women's Chorus from the New York Schola Cantorum, Hugh Ross, director. Boys' Choir from The Little Church Around the Corner, Stuart Gardner, director. MAHLER: Third Symphony.

Before he died, Dimitri Mitropoulos conducted the Philharmonic in an interpretion of Mahler's Ninth Symphony that will keep his memory green for all of us who were fortunate enough to hear it. Only a great master with a great heart and a great brain could have made this towering work so glowing in every fiber.

And I can pay no higher tribute to Leonard Bernstein than to say that his interpretation of Mahler's Third Symphony, played in memory of Mitropoulos (who was to have conducted it), reached comparable heights of vision and comprehension. Mahler was a



From MUSICAL AMERICA
MAY - - 1961

Masselos Introduces Weber Piano Concerto

Carnegie Hall, March 26.—New York Philharmonic, Leonard Bernstein, conductor. William Masselos, pianist. MOZART: Symphony in E flat major, K. 543. BEN WEBER: Piano Concerto, Op. 52. (Premiere, March 23). SIBELIUS: Symphony No. 5.

Ben Weber's Piano Concerto is one of the works commissioned under the Ford Foundation's Program in the Humanities and the Arts. Under the grant, William Masselos was allowed to choose the composer whose work he would introduce. The result is a concerto that is interesting, original and well worth having, whatever its ultimate fate. Mr. Masselos played it superbly. His intellectual power as an interpreter of contemporary piano music is matched by his sensitivity and versatility as a musician.

Mr. Weber is a serial composer, but his music always has shape and direction, and frequently it sounds tonal. He has a wonderfully inventive sense of color, which comes to the fore in the last pages of the work, in which the piano is accompanied by mysterious scales clouded in dissonance. And he can use formal devices with emotional power, as in the Andantino con rubato (*In memoriam* Dimitri Mitropoulos—1960) of this concerto. This highly lyric movement has a middle section consisting of a passacaglia of five variations.

At first hearing, I must confess that this obviously firmly-wrought composition did not win me over. There were long stretches that seemed forced and manufactured. But with closer acquaintance, this impression might change; I might well discover a consistent drive and compelling plan in it.

Mr. Bernstein is commendably trying to achieve greater refinement and transparence in his Mozart, but he went too far in his interpretation of the E flat Major Symphony. Both the introduction of the first movement and the slow movement were robbed of their rhythmic definition and noble strength. And he was inconsistent in his treatment of the appoggiature (he was right the first time). Nonetheless, there were many lovely passages, and the Philharmonic strings sang seraphically.

I have never been an extravagant admirer of Sibelius, who has had the effect of loco weed on certain of my colleagues. But the faded bombast and long-winded purple passages of the Fifth Symphony sounded not only gorgeous but convincing, as Mr. Bernstein conducted them. It was a superb interpretation and the orchestra outdid itself.

—Robert Sabin

From MAY 12 1961
HERALD TRIBUNE
New York, N. Y.

Trees Grow on 57th St.

Trees are sufficiently rare on New York's streets to make the planting of a new cluster of them worthy of note. In this instance the site of the trees is 57th St. between Sixth and Seventh Aves. There, among the musical institutions, art galleries and fashionable shops, nineteen Ginkgo trees are to flourish—let us hope.

Nineteen trees constitute a veritable forest in New York, and the trees along 57th St. will have the added distinction of being dedicated to musical personalities or sponsored by musical organizations. The late Arturo Toscanini and Dimitri Mitropoulos will be among those so honored.

Symphony may be a more indigenous growth along 57th St. than shrubbery, but a leafy touch is always welcome on a concrete thoroughfare. So long life to the city's new music trees. May their shadow never grow less.

From MAY 16 1961
TIMES
New York, N. Y.

A Tea on Thursday To Help Musicians

A tea will be given at Gracie Mansion on Thursday to form a ladies committee for the Dimitri Mitropoulos Memorial Project of the Musicians Aid Society.

Mrs. Robert F. Wagner, a co-chairman of the sponsoring committee, will be the hostess. Co-chairmen with her are Mr. and Mrs. Spyros P. Skouras, Mr. and Mrs. Giovanni Buitoni and Mrs. Herbert T. Mundin. Archbishop Iakovos of the Greek Orthodox Archdiocese of North and South America is honorary chairman.

The society's purpose is to aid aged and needy musicians. The memorial project will be a residence for the aged and a counseling and guidance service to help them with their social and economic needs.

Among those who have accepted invitations to the tea are Mrs. George L. Armour, Mimi Benzell, Mrs. Leonard Bernstein, Mrs. Owen R. Cheatham, Mrs. Frederic R. Coudert Jr., Jean Dalrymple, Viscomtesse Paul de Rosiere, Mrs. Olin Downes, Mrs. Jacob K. Javits, Mrs. Orson Munn and Mrs. Clark Williams.

New York 38, N. Y.
From MAY 12 1961
TRIBUNE
Chicago, Ill.

Music Note

James Dixon, conductor of the New England Conservatory orchestra and a protege of the late Dimitri Mitropoulos, has been named the new assistant conductor of the Minneapolis Symphony orchestra. Mr. Dixon replaces Frank Miller, who took the Minneapolis post a year ago before it was known that Antal Dorati was resigning as chief conductor. Altho no local announcement has been made, it has been widely assumed that Mr. Miller is returning as solo cellist of the Chicago Symphony Orchestra, a position he held in the season of 1959-1960. Mr. Dixon, 33, studied conducting with Mr. Mitropoulos and is sole heir to his estate.

From MUSICAL AMERICA
JUN - - 1961

Dimitri Mitropoulos International Music Competition. Open to pianists (aged 18 to 25) from members of the United Nations. Sponsored by the Women's Division of the National Federation of Jewish Philanthropies. A cash prize will be awarded. Address inquires to: The Dimitri Mitropoulos International Music Competition, 130 E. 59 St., N. Y. 22, N. Y.

20 Ιουλιου 61

Η ΚΑΘΗΜΕΡΙΝΗ

ΝΗΣΙΣ ΤΗΣ ΠΟ

Η ΚΑΛΛΙΤΕΧΝΙΚΗ ΖΩΗ

(ΒΙΒΛΙΟΝ – ΘΕΑΤΡΟΝ – ΚΙΝΗΜΑΤΟΓΡΑΦΟΣ – ΜΟΥΣΙΚΗ)

Ο ΧΘΕΣΙΝΟΣ ΕΝΤΑΦΙΑΣΜΟΣ ΤΗΣ ΣΠΟΔΟΥ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΤΟ ΑΡΓΥΡΟΥΝ ΜΕΤΑΛΛΙΟΝ ΤΗΣ ΠΟΛΕΩΣ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΑΘΗΝΩΝ

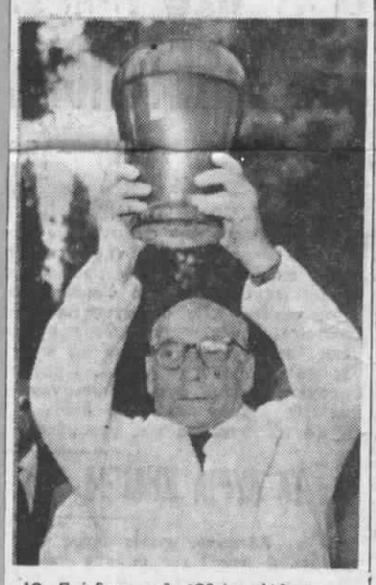
Κατά την διάρκειαν λιτῆς καί συγκινητικῆς τελετῆς ἔγινε χθές τό ἀπόγευμα εἰς τό Α' Νεκροταφεῖον ὁ ἐνταφιασμός τῆς σποδοῦ τοῦ "Ἑλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, τήν ὁποίαν παρηκολούθησαν ἐκπρόσωποι τῆς Πολιτείας, τοῦ Δήμου Ἀθηναίων, τοῦ πνευματικοῦ καί καλλιτεχνικοῦ κόσμου καί φίλοι τοῦ ἀειμνήστου μαέστρου.

Πρό τῆς ἐνάρξεως τῆς τελετῆς τῆς ταφῆς ἡ λήκυθος εἶχε τοποθετηθῆ εἰς ὑπόβαθρον, σκεπασμένον μέ τήν ἑλληνικήν σημαίαν πρό τοῦ νεοϊδρυθέντος μνημείου, ποῦ εὑρίσκεται ἔμπροσθεν τοῦ κεντρικοῦ ναοῦ τοῦ Νεκροταφείου, ἵσταντο δέ ὡς τιμητική φρουρά δύο σπουδασταί καί δύο σπουδάστριαι τοῦ Ὠδείου Ἀθηνῶν. Περί τήν 6.15 μ.μ. εἰς τόν χῶρον τοῦ ἀπερίττου μνημείου τοῦ Μητροπούλου εἶχον προσέλθει ὁ Διευθυντής Γραμμάτων καί Τεχνῶν τοῦ Ὑπουργείου Παιδείας κ. Γ. Κουρνούτος, ὁ πρόεδρος καί τά μέλη τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν, ὁ γενικός διευθυντής τοῦ Ἐθνικοῦ Θεάτρου, οἱ ἀρχιμουσικοί κ.κ. Ἄλεκ Σέρμαν, Θ. Βαβαγιάννης, Ἀνδρέας Παρίδης, οἱ μουσουργοί κ.κ. Μενέλαος Παλλάντιος, Μάριος Βάρδογλης, ὁ κ. Δ. Βρανόπουλος, ὁ κ. Λ. Εὐταξίας, αἱ καλλιτέχνιδες τοῦ πιάνου κυρίαι Τζίνα Μπαχάουερ, Μαρίκα Παπαϊωάννου, ἡ κ. Ἀλεξάνδρα Τριαντη καί πολλοί ἄλλοι καλλιτέχναι καί θαυμασταί τοῦ Μητροπούλου.

Μετά τήν προσέλευσιν τοῦ Δημάρχου Ἀθηναίων κ. Ἀγγ. Τσουκαλᾶ, ὁ ὁποῖος συνωδεύετο ὑπό μελῶν τοῦ Δημοτικοῦ Συμβουλίου, ὁ πρόεδρος τοῦ Δ.Σ. τοῦ Ὠδείου Ἀθηνῶν κ. Κυριακίδης ἐξεφώνησε σύντομον λόγον, εἰπών μεταξύ ἄλλων ὅτι ὁ Μητρόπουλος εἰς τήν διαθήκην του, συνταχθεῖσαν τό 1959, ἔγραφεν ὅτι μετά τόν θάνατόν του δέν ἐπεθύμει νά τοῦ γίνη πολυτελής κηδεία, χωρίς τελετουργίας, ὅτι τό σῶμα του ἔπρεπε νά καῆ, καί ἡ λήκυθος ποῦ θά περιέκλειε τήν τέφραν του θά ἔπρεπε νά εἶναι εὐτελοῦς ἀξίας, τοῦτο δέ διότι τό σῶμα του τό ἔβλεπε ὡς γῆν καί σποδόν. Αὐτός ποῦ ὅταν ἔζουσε ἔβιδε τήν πνοήν καί τήν ψυχήν του διά νά ἀναβιβάσῃ, μέ τά ὑπ' αὐτοῦ ἐκτελούμενα ἀριστουργήματα, τούς ἀνθρώπους εἰς ἀνωτέρας πνευματικάς σφαίρας, ἐποθοῦσε διά τόν ἑαυτόν του τήν ἀνυπαρξίαν καί ἔβλεπε τόν θάνατον ὡς λύτρωσιν ψυχῆς. Δι' αὐτό καί ἡ τελετή τῆς ταφῆς τῆς σποδοῦ του ἦτο ἐνημερωμένη μέ τήν ἐπιθυμίαν του ταύτην. Ὁ θάνατός του, προσέθεσεν ὁ κ. Κυριακίδης, ἦτο σάν μοναδική φλογισμένη δύσις ἡλίου μέσα εἰς τόν χῶρον τῆς τέχνης του, ὅλα δέ τά ἄλλα ὁμοιάζουν ὡς περιττά.

Κατόπιν ὡμίλησεν ὁ Δήμαρχος Ἀθηναίων κ. Τσουκαλᾶς ὁ ὁποῖος εἶπε, μεταξύ ἄλλων, ὅτι ὁ Μητρόπουλος εἶχεν ὑψωθῆ ἐν ζωῇ εἰς σύμβολον παγκόσμιον καί διά τῆς τέχνης του καί τῆς ὑψηλῆς προσφορᾶς του ἐνέπνεε τόν θαυμασμόν καί τό δέος, τέλος δέ κατέκτησε τήν ἀθανασίαν. Δι' αὐτό καί ὁ Δῆμος προσέφερεν τόν χῶρον τοῦτον ὅπου ἀνηγέρθη τό μνημεῖον τοῦ ἀειμνήστου μαέστρου, ἀνακοινώσας κατόπιν, τήν ληφθεῖσαν χθές ὑπό τοῦ Δημοτικοῦ Συμβουλίου ἀπόφασιν διά τῆς ὁποίας ἀπενεμήθη εἰς τό Ὠδεῖον Ἀθηνῶν τό ἀργυροῦν μετάλλιον τῆς πόλεως τῶν Ἀθηνῶν, εἰς μνήμην Μητροπούλου. Τό μετάλλιον συνοδευόμενον ὑπό περγαμηνῆς ὁ κ. Δήμαρχος ἐπέδωσεν εἰς τόν κ. Κυριακίδην, παρακαλέσας νά τό τοποθετήσῃ εἰς ἐμφανές σημεῖον τοῦ Ὠδείου, ὥστε νά ἐμπνέωνται ἐξ αὐτοῦ οἱ σπουδασταί τοῦ ἱδρύματος. Ἡ τελετή ἔκλεισε μέ τρισάγιον, μετά τό τέλος τοῦ ὁποίου ὁ κ. Κυριακίδης παρέδωσεν εἰς τόν Διευθυντήν τῆς Κρατικῆς Ὀρχήστρας κ. Θ. Βαβαγιάννην τήν λήκυθον μέ τήν σποδόν τήν ὁποίαν οὗτος ἐναπέθεσεν εἰς τό μνημεῖον.

Τό μνημεῖον Μητροπούλου ἔγινε μέ χρήματα τοῦ Ὠδείου Ἀθηνῶν καί συνεισφορᾶς θαυμαστῶν τοῦ ἀειμνήστου ἀρχιμουσικοῦ καί μέ τήν συνεργασίαν τοῦ Διευθυντοῦ τῆς Ἀνωτάτης Σχολῆς Καλῶν Τεχνῶν κ. Ι. Παππᾶ.



Ὁ Πρόεδρος τοῦ Ὠδείου Ἀθηνῶν κ. ΑΡΙΣΤ. ΚΥΡΙΑΚΙΔΗΣ κρατῶν ὑψωμένην τήν λήκυθον τήν περιέχουσαν τήν σποδόν τοῦ Δημ. Μητροπούλου, καθ' ἣν στιγμήν ἑτοιμάζεται νά τήν παραδώσῃ εἰς τόν κ. Βαβαγιάννην ὅπως τήν ἐναποθέσῃ εἰς τήν εἰδικήν κρύπτην τοῦ τάφου τοῦ ἀειμνήστου ἀρχιμουσικοῦ.

From JUL 14 1961
POST & TIMES HERALD
Washington, D. C.

Postlude

Piano Contest to Honor Mitropoulos

By Paul Hume

The Dimitri Mitropoulos International Music Competition is a new testing ground for pianists. Honoring the late and great Greek conductor-pianist, the competition has been established by the Federation of Jewish Philanthropies. The first contest is to be held in New York City from Dec. 1 through Dec. 17.


Hume

It is open to all pianists who have not attained their 31st birthday by Dec. 17, 1961. Eligible candidates can secure details about entering the competition from Mrs. Doris Roberts, secretary, Dimitri Mitropoulos International Music Competition, 130 East 59th st., New York 22. Completed applications are required by Sept. 21, 1961. Prizes are $5000, $3000, $1500, $750 and concert appearances.

The National Council on the Arts and Government, meeting recently in Philadelphia, urged an early White House-sponsored conference on the role of government in the arts. According to Harold Weston, chairman of the Council, "such a conference would consider the divergency of opinion about the relationship of government to the arts in American in an attempt to specify this relationship and also to explore methods of cooperation between private initiative and government in forwarding the development and appreciation of the arts."

Weston added that "the chances that such a White House Conference will be authorized in the near future depend upon evidence of widespread support. Therefore all individuals and organizations welcoming this proposal are urged to express their interest in such a project directly to the President." May we here and now enter our highest interest.

National Symphony Youth Concerts will be heard again ten times during the coming season, thanks to the underwriting of nine business firms and one individual. Such concerts last season enabled 32,522 young listeners to hear the orchestra in Constitution Hall and in high school auditoriums.

The underwriters are: American Security and Trust Co., Chesapeake and Potomac Telephone Co., The Hecht Co., Frank R. Jelleff, Inc., Perpetual Building Association, Potomac Electric Power Co., Sears Roebuck & Co., Washington Gas Light Co., and Radio Station WGMS. The individual is Mrs. Jouett Shouse, who also contributes two free children's concerts outside the regular youth series, one for Fairfax County children, and one, at Christmas time, for handicapped children.

Margaret Hillis will return to the University of Maryland campus to lead a choral workshop from July 16 to 21. This will coincide with the final days of the University's workshop for band which is in session from July 9 to 21. On the 21st, a band-choral concert will be given in Reckord Armory at 7:30 p. m. The band workshop is under the direction of James Neilson, director of bands of Oklahoma City University.

On Monday, the 1961 international champion barbershop harmony chorus will sing at the Watergate, in a special 8:30 p. m. concert. The winning singers, known as the Chorus of the Chesapeake, are directed by Robert Johnson. They come from the region around Dundalk, Md. The concert will also present quartet harmony, and, under the direction of Dr. Robert Harmon, community singing. Everyone is invited.

«ΤΟ ΒΗΜΑ» Κυριακή 16 'Ιουλίου 1961

Τήν Τετάρτην θά ἐναποτεθῆ εἰς τό Α΄ Νεκροταφεῖον ἡ σποδός τοῦ Δ. Μητρόπουλου. -

Τήν Τετάρτην, 6.15 μ.μ., θά μεταφερθῆ εἰς τό Α΄ Νεκροταφεῖον ἡ σποδός τοῦ Δημήτρη Μητρόπουλου, ἡ ὁποία θά ἐναποτεθῆ εἰς τό ἀνεγερθέν πρωτοβουλία τοῦ 'Ωδείου 'Αθηνῶν καί ἐξ ἰδιωτικῶν εἰσφορῶν μνημεῖον τοῦ μεγάλου ἀρχιμουσικοῦ. Τό κιβωτίδιον, τό ὁποῖον περιέχει τήν λήκυθον μέ τήν τέφραν θά ἀποσφραγίση, μετά σχετικήν προσφώνησιν, ὁ δήμαρχος 'Αθηναίων κ. Ἄγγελος Τσουκαλᾶς, μετά δέ τήν ἐναπόθεσιν θά ψαλῆ τρισάγιον.

«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 20 'Ιουλίου 1961

Ἐνεταφιάσθη χθές ἡ σποδός τοῦ Δημήτρη Μητρόπουλου

Χθές, στίς 6.15, στό Α' Νεκροταφεῖο, μέ σεμνή καί ἀπέριττη τελετή, ἔγινε ὁ ἐνταφιασμός τῆς σποδοῦ τοῦ ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου. Στήν τελετή παρέστησαν ὁ δήμαρχος 'Αθηνῶν κ. Τσουκαλᾶς, ὁ διευθυντής Γραμμάτων καί Τεχνῶν τοῦ ὑπουργείου Παιδείας κ. Γ. Κουρνούτος, ὁ πρόεδρος καί τά μέλη τοῦ διοικητικοῦ συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν, οἱ ἀρχιμουσικοί Ἄλεκ Σίρμαν, Θ. Βαβαγιάννης καί 'Ανδρέας Παρίδης, οἱ μουσουργοί Μάριος Βάρδογλης κα ΙΜεν. Παλλάντιος, ὁ διευθυντής τοῦ 'Εθνικοῦ Θεάτρου Αἰμ. Χουρμούζιος, ὁ σκηνοθέτης καί πρωταγωνιστής τῆς Κρατικῆς Σκηνῆς 'Αλέξης Μινωτῆς, οἱ καλλιτέχνιδες Τζίνα Μπαχάουερ, 'Αλεξάνδρα Τριάντη καί Μαρίκα Παπαϊωάννου, ὁ μαθητής καί γενικός κληρονόμος τοῦ Μητρόπουλου 'Αμερικανός μαέστρος Τζαίημς Ντίξον, ἡ χήρα Νεγρεπόντη, ἡ ὁποία ἐβοήθησε τόν Μητρόπουλο στά πρῶτα


'Ο 'Αμερικανός ἀρχιμουσικός Τζαίημς Ντίξον, ἀγαπημένος μαθητής καί γενικός κληρονόμος τοῦ Δημ. Μητρόπουλου, καί δεξιά ἡ θαλερή κ. Νεγρεπόντη, ἡ ὁποία ἐβοήθησε τόν Μητρόπουλο στά πρῶτα του βήματα, κατά τόν χθεσινό ἐνταφιασμοῦ τῆς σποδοῦ τοῦ μεγάλου μαέστρου.

του βήματα, ὁ πρόεδρος τῆς 'Εταιρίας Φίλων 'Οπερας κ. Γ. 'Εμμανουήλ κ.ἄ.

— Πρό τῆς ἐνάρξεως τῆς ταφῆς ἡ λήκυθος μέ τήν τέφρα εἶχε τοποθετηθῆ σέ ὑπόβαθρο σκεπασμένο μέ τήν ἑλληνική σημαία, γύρω δέ ἀπό αὐτήν ἑστέκοντο, ὡς τιμητική φρουρά, δύο σπουδαστάι καί δύο σπουδάστριαι τοῦ 'Ωδείου 'Αθηνῶν.

— 'Η σποδός τοῦ Μητροπούλου ἐνεπετέθη σέ τάφο πού παρεχώρησε δωρεάν, τιμῆς ἕνεκεν, ὁ Δῆμος 'Αθηναίων, στήν εἴσοδο τοῦ Νεκροταφείου, κοντά στόν τάφο τοῦ Κωλέττη. Τό μνημεῖο ἀποτελεῖται ἀπό μιά μαρμάρινη στήλη μέ τό ὄνομα τοῦ μεγάλου μαέστρου.

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΤΕΚΤΗΣΕ ΤΗΝ ΑΘΑΝΑΣΙΑ ΠΡΙΝ ΤΟΝ ΚΑΤΑΚΤΗΣΗ Ο ΘΑΝΑΤΟΣ

Πρῶτος ὡμίλησε ὁ πρόεδρος τοῦ διοικητικοῦ συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν κ. Α. Κυριακίδης, ὁ ὁποῖος εἶπε, μεταξύ ἄλλων, ὅτι ἡ λιτότης τοῦ μνημείου συμβολίζει τήν προσωπικότητα τοῦ Μητρόπουλου, τήν λιτότητα τῆς ἁγνῆς του μορφῆς πού ἔσβησε μέ τό μέγιστο ἀγαθό του καλῶς ἀποθνήσκειν.

— 'Εν συνεχείᾳ ὡμίλησε ὁ δήμαρχος 'Αθηνῶν κ. Τσουκαλᾶς, ὁ ὁποῖος εἶπε ὅτι «ὁ Μητρόπουλος ἀποτελεῖ ἐκπληκτικό φαινόμενο ἰδιοτροπίας τῆς φύσεως. Θά ἦταν ἀνευλάβεια νά συνοδεύση κανείς στόν τάφο τόν Μητρόπουλο ὅπως συνοδεύει τούς ἄλλους θνητούς». Καί ὁ κ. Τσουκαλᾶς κατέληξε τονίζοντας ὅτι ὁ μεγάλος μαέστρος κατέκτησε τήν ἀθανασία πρίν τόν κατακτήση ὁ θάνατος.

— 'Ακολούθως ὁ κ. Τσουκαλᾶς παρέδωσε τήν λήκυθο πού περιεῖχε τήν σποδό τοῦ Μητρόπουλου στόν πρόεδρο τοῦ 'Ωδείου 'Αθηνῶν κ. Κυριακίδη καί αὐτός στόν κ. Βαβαγιάννη, πού τήν ἐναπέθεσε στόν τάφο. 'Εν συνεχείᾳ ἐψάλη τρισάγιο, μετά τό ὁποῖο ὁ κ. Τσουκαλᾶς ἐπέδωσε στόν κ. 'Αρ. Κυριακίδη τό ἀργυροῦν μετάλλιο τῆς πόλεως τῶν 'Αθηνῶν, τό ὁποῖο ἀπονέμεται στό 'Ωδεῖον 'Αθηνῶν εἰς μνήμην Μητροπούλου.

— Ἄς σημειωθῆ ὅτι καί ἡ συναυλία τῆς Κρατικῆς 'Ορχήστρας 'Αθηνῶν, πού θά δοθῆ τήν ἐρχομένη Δευτέρα, θά εἶναι ἀφιερωμένη στόν Δημ. Μητρόπουλο. Θά τήν διευθύνη ὁ μαθητής του 'Αμερικανός μαέστρος Τζαίημς Ντίξον καί σολίστ θά εἶναι ἡ Τζίνα Μπαχάουερ.

From JUL 16 1961
NEWS Dallas, Tex.

PROGRAM NOTES:

Gina Bachauer Pays Respects

By JOHN ROSENFIELD

Dimitri Mitropoulos, who died last November, was Greece's most distinguished conductor. Athens desires to memorialize him with a concert, proceeds of which are to go to Greek orphanages. Gina Bachauer, the pianist, has been summoned from vacation in Greece to give the program. She is Greece's most distinguished instrumental virtuoso.

When Madame Bachauer made her debut in Athens at the age of 15, she played with an orchestra conducted by Mitropoulos. When she made her New York debut 10 years ago, Mitropoulos, then a major figure of New York musical life, was responsible for her audience, all 54 of them.

From JUL 22 1961
Christian Science Monitor
Boston, Mass.

Mitropoulos Competition

The Women's Division of the Federation of Jewish Philanthropies of New York has established the Dimitri Mitropoulos International Music Competition, which this year will be for pianists up to and through the age of thirty, who should be approved by some appropriate authority in their own country.

The competition will be held in New York City from Dec. 1 through 17; applications must be filed by Sept. 21. The Federation hopes that it will continue implementing Mr. Mitropoulos' own desire "to devote time, effort, and affection on those that are still fighting to find their place in the sun."

Further information may be obtained from the competition's Secretariat at 130 East 59th St., New York 22, N.Y.

«ΤΟ ΒΗΜΑ»

Τετάρτη 19 'Ιουλίου 1961

Η ΣΠΟΔΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Σήμερον, 6.15 μ.μ., θά μεταφερθῆ εἰς τό Α' Νεκροταφεῖον ἡ σποδός τοῦ Δημήτρη Μητροπούλου, ἡ ὁποία θά ἐναποτεθῆ εἰς τό ἀνεγερθέν πρωτοβουλία τοῦ 'Ωδείου 'Αθηνῶν καί ἐξ ἰδιωτικῶν εἰσφορῶν, μνημεῖον τοῦ μεγάλου ἀρχιμουσικοῦ, εἰς τήν πλατεῖαν τοῦ ναοῦ τοῦ Λοζάρου εἰς τήν εἴσοδον τοῦ Νεκροταφείου παραπλεύρως τοῦ τάφου τοῦ Ι. Κωλέττη. Τό κιβωτίδιον, τό ὁποῖον περιέχει τήν λήκυθον μέ τήν τέφραν θά ἀποσφραγίση μετά σχετικήν προσφώνησιν ὁ δήμαρχος 'Αθηναίων κ. Ἄγγελος Τσουκαλᾶς μετά δέ τήν ἐναπόθεσιν θά ψαλῆ τρισάγιον.

'Εν τῷ μεταξύ τό Δημοτικόν Συμβούλιον κατά τήν χθεσινήν συνεδρίασίν του ἀπεφάσισεν ὁμοφώνως, κατόπιν προτάσεως τοῦ δημάρχου κ. Τσουκαλᾶ, ὅπως ἀπονείμη εἰς τό 'Ωδεῖον 'Αθηνῶν τό 'Αργυροῦν Μετάλλιον τῆς πόλεως εἰς μνήμην τοῦ Δημήτρη Μητρόπουλου. Τό μετάλλιον αὐτό θά ἀπονεμηθῆ κατά τήν ἀποφοίτησιν τελετήν εἰς τόν πρόεδρον τοῦ Διοικητικοῦ Συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν κ. Α. Κυριακίδην.

Σημειωτέον ὅτι τό B.B.C. ἐζήτησεν ὅπως κινηματογραφήση τήν ἐν λόγω τελετήν διά τήν βρεττανικήν τηλεόρασιν.

'Εκ τοῦ 'Ωδείου 'Αθηνῶν ἀνεκοινώθη χθές ὅτι ἡ σημερινή τελετή ἔχει πάνδημον χαρακτῆρα καί διά τοῦτο δέν ἀπεστάλησαν ἰδιαίτεραι προσκλήσεις. 'Επίσης, παρακαλοῦνται ὅσοι προσέλθουν νά μή φέρουν ἄνθη συμφώνως πρός τήν θέλησιν τοῦ Μητροπούλου.

Η ΚΡΑΤΙΚΗ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

'Αφιερωμένη εἰς τόν Δημήτρην Μητρόπουλον θά εἶναι καί ἡ συναυλία τῆς Κρατικῆς 'Ορχήστρας 'Αθηνῶν τήν προσεχῆ Δευτέραν. Τό πρόγραμμα παουσιάζει ὅλως ἰδιαίτερον ἐνδιαφέρον καθόσον θά διευθύνη ὁ γνωστός 'Αμερικανός μαέστρος Τζαίημς Ντίξον, μαθητής τοῦ Μητροπούλου, θά λάβη δέ μέρος ὡς σολίστ ἡ ἐκλεκτή 'Ελληνίς πιανίστα κ. Τζίνα Μπαχάουερ. Οὕτω θά ἐκτελεσθοῦν τά ἔργα «Διδώ καί Αἰνείας» τῶν Πάρσελ—Μητρόπουλου «'Ηρωϊκή συμφωνία» τοῦ Μπετόβεν καί «Κοντσέρτο γιά πιάνο καί ὀρχήστρα ἀρ. 3» τοῦ Προκόφιεφ. Εἰσιτήρια θά πωλοῦνται ἀπό αὔριον εἰς τό ταμεῖον τοῦ «Ρέξ» (τηλ. 614.592).

From JUL 16 1961
HERALD TRIBUNE
New York, N. Y.

$10,000 Competition Honors Mitropoulos

By Francis D. Perkins

With prizes amounting to more than $10,000, the first Dimitri Mitropoulos International Music Competition will be held in New York from Dec. 1 to 17 under the auspices of the Women's Division of the Federation of Jewish Philanthropies of New York, and will be open to pianists who have not reached their thirty-first birthdays by the closing date. All sessions will be open to the public.

Requests for information and application forms should be addressed to the secretariat of the competition, Federation of Jewish Philanthropies, 130 E. 59th St., New York 22. The cable address is "Musivent." Applications, accompanied by birth certificate, must be filed by Sept. 21. Candidates will be chosen by a traveling committee of judges who will hold hearings in New York on Oct. 20. Other hearings will be held between Oct. 9 and 18 in San Francisco, Dallas, Chicago, Baltimore and Boston. Applicants for these preliminary auditions should prepare the equivalent of one recital program.

There will also be semi-final auditions. Accepted candidates must prepare two hour-long recital programs and three concertos, including Serge Prokofiev's Concerto No. 3, in which Mr. Mitropoulos often appeared as soloist. In honoring the memory of the late noted conductor through this contest, the Federation emphasizes the kindness, advice and support which he gave to countless young musicians. It hopes that many nations will be represented in the competition, so that it will serve the interest of young artists on a world-wide scale.

The cash prizes are $5,000, $3,000, $1,500 and $750. The first three winners will also receive gold, silver and bronze medals. Candidates must pay their own expenses to and from New York, but the Federation will provide housing, meals and facilities for practicing from the time of their arrival until the end of the contest.

From JUL 23 1961
PRESS
Jamaica, N. Y.

Mitropoulos Memorial Competition Prepared

By IRVING KOLODIN

It is a truism of artistic life in general and the musical phase of it in particular that talent and character are by no means equal elements of a successful career.

The most talented are not necessarily the most likeable, nor are the most likeable always equal in talent to others of a more difficult disposition. But to judge from the efforts expended in his memory by the friends of the late Dimitri Mitropoulos, this greatly talented man also had a quality of spirit that commanded affection as well as respect.

In the months since his death last fall at a rehearsal in Milan for a concert at La Scala, two orchestras with which Mitropoulos had a long, profitable associaton — the Minneapolis and the New York Philharmonic — have established memorial projects in his honor. Now, another has been added — the Dimitri Mitropoulos Internation Music Competition under the auspices of the Women's Division of the Federation of Jewish Philanthropies of New York.

Consonant with the stature of the person in whose memory it has been established, the rewards to its winning keyboard contestants are suitably substantial — a first prize of $5,000, a second prize of $3,000, and third and fourth place awards totaling $2,250 more. Arrangements are in process for suitable public appearances by the winners. This should not be too difficult, for contestants are being solicited from all over the world, and the blessing of the United Nations has been invoked also.

For contestants resident in the United States, the requirements are the following: applicants may not have attained the age of 31 by Dec. 17, when the final judgment will be made in New York; applications, accompanied by letters of recommendation from reputable musicians in the aspirant's local area, should be submitted by Sept. 21, 1961; applicants should be prepared to play a recital program (contents to be specified by the committee) before a traveling jury which will visit central communities on the following dates: San Francisco, Calif., Oct. 9; Dallas, Tex., Oct. 11; Chicago, Ill., Oct. 13; Boston, Mass., Oct. 18, and New York, Oct. 20.

Mitropoulos helped many, many more musicians than anyone will ever know. Whatever pianist wins the contest will not only earn a great honor, but will also bear a sizeable burden — the trust of being worthy to be known as winner of the Dimitri Mitropoulos International Music Competition.

From JUL 13
HERALD NEWS
Passaic, N. J.

International Competition For Pianists

Mitropoulos Medals, Cash Awards Await Young Artists

The Dimitri Mitropoulos International Music Competition for young artists will be inaugurated this year under the auspices of the Women's Division of the Federation of Jewish Philanthropies of New York.

The competition will be held Dec. 1-17 in New York City and is open to men and women pianists up to and through the age of 30. Candidates are required to file completed application forms by Sept. 21. Auditions will be held in three stages: preliminaries, semifinals and finals.

Concert appearances for finalists are being arranged.

Through this competition, the sponsors hope to bring to the attention of the world the richness and vigor of new talents and stimulate community appreciation and support for them; to salute the achievements of the UN and to interpret anew the ideals and purposes of the federation of nations.

From JUL 16 1961
STAR
Kansas City, Mo.

Mitropoulos Competition For Pianists

IN honor of a great name among the orchestra conductors of all time, the Dimitri Mitropoulos International Music Competition has been announced, sponsored by the women's division of the Federation of Jewish Philanthropies, of New York.

The late maestro of the New York Philharmonic orchestra was a reliable friend of young talents seeking the way upward to concert careers.


Dimitri Mitropoulos.

The 1961 competition is for men and women pianists up to and through the age of 30, with preliminaries, semifinals and finals.

Candidates must file completed application by September 21, with photographs, copy of birth certificate, a deposit of $5 and must have a repertoire to fit all the requirements for a recital of about one hour in length.

«ΤΑ ΝΕΑ»

ΠΕΜΠΤΗ, 20 'Ιουλίου 1961

ΕΝΑΣ ΙΤΑΛΟΣ ΒΙΟΛΙΣΤΑΣ ΓΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Μέ τήν εὐκαιρία τῆς χθεσινῆς σεμνῆς τελετῆς τοῦ ἐνταφιασμοῦ τῆς σποδοῦ τοῦ Δημ. Μητροπούλου, ὁ πρόεδρος τῆς 'Εταιρείας Φίλων τῆς "Οπερας κ. Τάσος 'Εμμανουήλ, πού παρευρέθη σ' αὐτήν, παρεκάλεσε νά γράψωμε τά ἀκόλουθα:

— Κατά τό ἔτος 1948—1949 ὁ Μητρόπουλος διηύθυνε τήν Συμφωνική 'Ορχήστρα τῆς Σάντα Καικιλία. Τό πρῶτο διολί τῆς ὀρχήστρας παρεκάλεσε τόν κ. Τ. 'Εμμανουήλ νά μεσιτεύση στόν Μητρόπουλο νά τοῦ χορηγήση μιά βεβαίωσι, ὅτι ἔπαιξε ὑπό τήν διεύθυνσί του. Σ' ἐρώτησι γιατί τοῦ χρειάζεται αὐτή ἡ βεβαίωσις, ὁ ὀβοΐστης καθηγητής διολονίστας ἀπήντησε: «Θά εἶναι ἕνα μεγάλο ντοκουμέντο γιά ἕναν καλλιτέχνη, νά ἔχη τέτοιο χαρτί. Εἶναι ἡ πρώτη φορά, πού ἡ 'Ορχήστρα μας ἔπαιξε μέ τόσο ἐνθουσιασμό κάτω ἀπό τή μπαγκέττα τοῦ Μητροπούλου, πού εἶναι ὁ μόνος μαέστρος, πού κατώρθωσε νά γνωρίση στήν ψυχή μας ὅλη τήν ἔννοια καί τό σκοπό, γιά τόνοποιον ὁ κάθε συνθέτης καθενός ἔργου τῆς συναυλίας ἔγραφε τή μουσική του. Εἶναι μεγάλος μαέστρος ὁ Μητρόπουλος καί σέ λίγο θά ξεπεράση σέ τέχνη καί φήμη ὅλους τούς ἄλλους, γι' αὐτό θέλω νά ἔχω τήν πρώτη θέσι στή διεθνῆ κρίσι γι' αὐτόν».

ΚΑΙ Ο Δ)ΝΤΗΣ ΤΗΣ ΣΚΑΛΑΣ

'Εξ ἄλλου, κατά τήν τελετή πού ἔγινε στό Μουσεῖο τῆς Σκάλας τοῦ Μιλάνου τόν περασμένο 'Απρίλη, ὅταν ἡ 'Εταιρεία Φίλων "Οπερας κατέθεσε στέφανον δάφνης στήν προτομή τοῦ Μητροπούλου, ἔκαμε ἰδιαιτέρα ἐντύπωσι στούς παρευρεθέντες τό γεγονός ὅτι ἡ προτομή τοῦ Μητροπούλου ἐστήθη στό μέσον μεταξύ Μπετόβεν καί Τοσκανίνι. Κατά τήν ὡς ἄνω τελετή, ὁ καλλιτεχνικός διευθυντής τῆς Σκάλας εἶπε ὅτι «ἦταν ἡ ἐλαχίστη τιμή πού μποροῦσε νά κάμη ἡ Σκάλα, γιά νά δείξη τήν εὐγνωμοσύνη της στόν μεγάλο μαέστρο Μητρόπουλο, πού ἐχάρισε στούς καλλιτέχνας καί τό κοινόν της παραστάσεις σπανίας καλλιτεχνικῆς ποιότητος καί ἐρμηνείας».

From JUL 2 1961
BERGEN EVENING RECORD
HACKENSACK, N. J.

New Mitropoulos Memorial To Give Chance To Pianists



By Irving Kolodin

Music Editor, The Saturday Review



DIMITRI MITROPOULOS

IT IS A TRUISM of artistic life in general and the musical phase of it in particular that talent and character are by no means equal elements of a successful career. The most talented are not necessarily the most likable, nor are the most likable always equal in talent to others of a more difficult disposition. But to judge from the efforts expended in his memory by the friends of the late Dimitri Mitropoulos, this greatly talented man also had a quality of spirit that commanded affection as well as respect.

In the months since his death last fall at a rehearsal in Milan for a concert at La Scala, two orchestras with which Mitropoulos had a long, profitable association—the Minneapolis and and the New York Philharmonic—have established memorial projects in his honor. Now, another has been added for pianists — the Dimitri Mitropoulos International Music Competition under the auspices of the Women's Division of the Federation of Jewish Philanthropies of New York. Consonant with the stature of the person in whose memory it has been established, the rewards to its winning keyboard contestants are suitably substantial—a first prize of $5,000, a second prize of $3,000, and third and fourth place awards totaling $2,250 more.

Arrangements are in process for suitable public appearances by the winners. This should not be too difficult, for contestants are being solicited from all over the world, and the blessing of the United Nations has been invoked also.

For contestants resident in the United States, the requirements are the following: applicants may not have attained the age of 31 by December 17, when the final judgment will be made in New York; applications, accompanied by letters of recommendation from reputable musicians in the aspirant's local area, should be submitted by September 21; applicants should be prepared to play a recital program (contents to be specified by the Committee) before a traveling jury which will visit central communities on the following dates: San Francisco, October 9; Dallas, October 11; Chicago, October 13; Boston, October 18, and New York, October 20.

As the motto for its endeavor, the Federation of Jewish Philanthropies quotes a Mitropoulos statement: "To some one like myself, who wanders through the forest of music year in and year out, and is privileged to serve as guardian of the giant trees, it is a duty not only to care for these trees, but also to devote time, effect, and affection on those that are still fighting to find their place in the sun."

Those who knew him also knew that Metropoulos did not merely articulate this belief, but lived by it: he helped many, many more musicians than any one will ever know. Whichever pianist wins the contest to be held in New York in December will not only earn a great honor, but will also bear a sizable burden—the trust of being worthy to be known as winner of the Dimitri Mitropoulos International Music Competition.

Further information may be obtained from the Women's Division, Federation of Jewish Philanthropies of New York, 130 East Fifty-ninth Street, New York 22, N. Y.

From JUL 30 1961
JOURNAL
Atlanta, Ga.

Mitropoulos Auditions In October

A traveling panel of judges will hold preliminary auditions this October for a pianist to represent America in the Dimitri Mitropoulos International Music competition in New York City.

In December, finalists will compete for medals and cash awards ranging from $750 to the $5,000 first prize.

Initial auditions will be held in Chicago, Dallas, San Francisco, Baltimore, Boston and New York.

The 1961 competition is open to pianists through the age of 30. Prospectus on the competition and application forms can be obtained from the secretariat, Dimitri Mitropoulos International Competition, Federation of Jewish Philanthropies, 130 E. 59th St., New York 22.

THE STATE
COLUMBIA, S. C.
JUL 28 1961

Dmitri Mitropoulos Music Contest Opens in December

The Dmitri Mitropoulos International Music Competition, a program for men and women pianists up to and through the age of 30, will be held December 1-17, 1961, in New York.

Sponsored by the women's division of the Federation of Jewish Philathropies of New York "to bring to the attention of the world the richness and vigor of new talents and stimulate community appreciation and support for them," the Competition is chaired by Leonard Bernstein.

Honorary chairmen include Pablo Casals, Pierre Monteux, Charles Munch, and Bruno Walter.

Applications for entry in the Competition must be filed by September 21 and must include detailed information about the candidate's musical background and a short autobiographical sketch.

Awards to winners of the Competition will be: first prizes, the Mitropoulos Gold Medal Award and a cash prize of $5,000; second prize, the Mitropoulos Silver Medal Award and $3,000; third prize, the Mitropoulos Bronze Medal Award and $1,500; and fourth prize, a certificate and $750.

Each applicant from the United States will be heard by a travelling committee of judges who will select candidates for the Competition proper.

The committee will be in Baltimore to judge applicants from the Southeast on October 16.

Final judges for the Competition have not yet been announced.

Requests for application forms and additional information should be addressed to The Secretariat of the Dmitri Mitropoulos International Music Competition, Federation of Jewish Philanthropies, 130 East 59th Street, New York 22, New York.

From JUL 25 1961
POST
New York, N. Y.

Mitropoulos Music Competition Open to Pianists Dec. 1-17

The Dimitri Mitropoulos International Music Competition, under the auspices of the Women's Division of the Federation of Jewish Philanthropies, will take place here Dec. 1-17. Pianists will vie for cash prizes of $5,000, $3,000, $1,500 and $750 plus medals and certificates.

Further information and application forms may be obtained from Mrs. Doris Roberts, Secretary, Dimitri Mitropoulos International Music Competition, 130 E. 59th St., New York 22.

From JUL 23 1961
TRIBUNE
Chicago, Ill.

Music

An international competition in honor of the late Dimitri Mitropolous, with cash prizes of $5,000, $3,000, $1,500, and $750 as well as concert appearances, is being sponsored by the Federation of Jewish Philanthropies in New York City. This year's event is for pianists 30 years old or younger and is to take place Oct. 9 thru Dec. 17. Deadline for application is Sept. 21. Special program requirements include two obligatory performances—Liszt's "Feux Follets" and Prokofieff's Third Concerto, a favorite of Mr. Mitropolous. Information and application blanks are available from the Dimitri Mitropoulos International Music Competition, 130 E. 59th st., New York City 22, N. Y.



Dimitri Mitropolous

• • •

From JUN 25 1961
HERALD TRIBUNE

Scrapings From a 2d Violin

By RONALD EYER

"What a master of ensemble! He taught us to play 'on the tick.'"

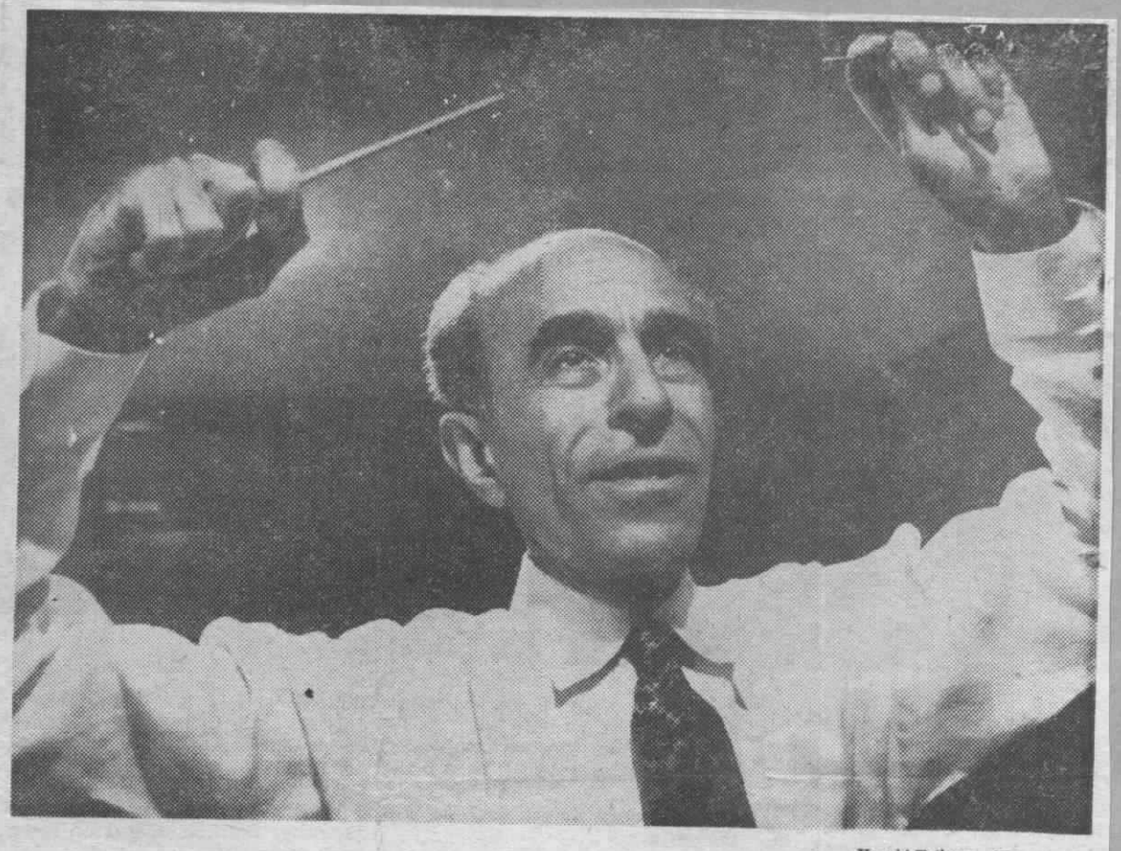
Louis Sherman, retiring after forty years as a member of the second violin section of the Philharmonic, was recalling Willem Mengelberg, who was the orchestra's conductor when Sherman first joined it at the age of twenty-four in 1921.

Mengelberg had the art of orchestral playing at his fingertips. In his inimitable English, he had graphic little phrases to guide his musicians—a picturesque word or two at the right moment to untie the knottiest problem. "You moose can do," he would say. "Not too much; not too less." He had a precise beat and the attack had to come not an instant before the baton nor an instant after it. "On the tick," he called it. The result, Sherman says, was that the Philharmonic exhibited the finest ensemble playing of any orchestra at that time.

Musical Family

Louis Sherman came to the United States in 1911 from his native Kiev, where he first studied violin with his father. Three of his brothers also were musicians. In this country his teachers were George Lehmann and Maximilian Pilzer, and he played a lot of chamber music in his early years with a dear friend and mentor, the noted violinist Jacques Gordon.

Sherman has taken direction from thirty or more conductors in his years with the Philharmonic, and his recollections are vivid. His favorites were Mengelberg, Toscanini, Monteux and Mitropoulos. Monteux and Fritz Reiner, like Mengelberg, were, and still are, great ensemble men with their own inflexible insistence on "the tick." However, Mengelberg's tempos were inordinately slow and probably would put everybody to sleep today. But the important thing with him was to take time enough for the orchestra to create a beautiful sound ("How the cellos would sing for him!"). Some later-day conductors with their fast tempos tend to let the element of beautiful tone take care of itself as best it can.



Herald Tribune—Warman

Toscanini's broken baton breaks again as Louis Sherman displays it.

Toscanini, for whom Sherman had boundless admiration (he treasures half of the baton that Toscanini broke in two and tossed into the air at the end of his last rehearsal with the Philharmonic), was a fast-tempo man. Not fast so much, perhaps, as rigid and driving. Everything, including tempo, was so firmly fixed and transparent that "one could almost see the score" during a Toscanini performance.

'Angels or Devils'

The Italian maestro had no patience at all. "He would appear on the podium for a rehearsal knowing the score inside out from memory and expect us to perform it immediately to perfection." That, of course, was impossible, and there were many unpleasant hours. But "he could make us play like angels or devils, and when he got what he wanted the results were sublime."

What some critics have called Toscanini's unyielding bandmaster concept of rhythm often created difficulties with soloists and even led to his refusal to conduct for some of them, even world-renowned ones like the pianist Ossip Gabrilowitch, who, Toscanini said, had no rhythm. Except in opera, he treated the "tempo rubato" with great circumspection.

Dimitri Mitropoulos, despite his insistence upon the "big line" in the single pursuit of which details and refinements and delicacy of playing were apt to get lost, was, says Sherman, perhaps the greatest musical mind he ever encountered. His grasp of everything in a score, down to the smallest nuance, was completely and unfalteringly memorized. "Effects" were sometimes exaggerated but Sherman considered Mitropoulos "great" in Beethoven and "fantastic" with operatic and contemporary music.

His natural affinity for contemporary music is shared by Leonard Bernstein, who, Sherman says, rehearses new works as though they were classics and lavishes the utmost care upon their preparation. Despite what have been described as his podium antics, Bernstein has achieved extraordinary poise and control as well as maturity in music-making and Sherman esteems him as the most cultured conductor in his experience, not only musically but in his knowledge of literature, languages, philosophy and other arts besides his own.

With a virtuoso orchestra such as the Philharmonic, does the quality of the conductor really make so much difference? Emphatically "yes!" says Louis Sherman. "We can play Brahms and Beethoven and the rest of the classics perfectly well under any competent conductor." But the conductor makes all the difference between a great performance and a merely satisfactory one.

"Even Beethoven's Fifth Symphony, which many people think we should be able to play with our eyes closed, is a very difficult work to play properly." Because of the off-beats, there are points of security and unanimity of ensemble in this familiar work which only a conductor of exceptional authority can bring off successfully.

Salzburger Festspiele
Offizieller Almanach

Salzburg Festival
Official Almanac

Festival de Salzbourg
Almanach Officiel

1961

Dimitri Mitropoulos
(† 2. November 1960)

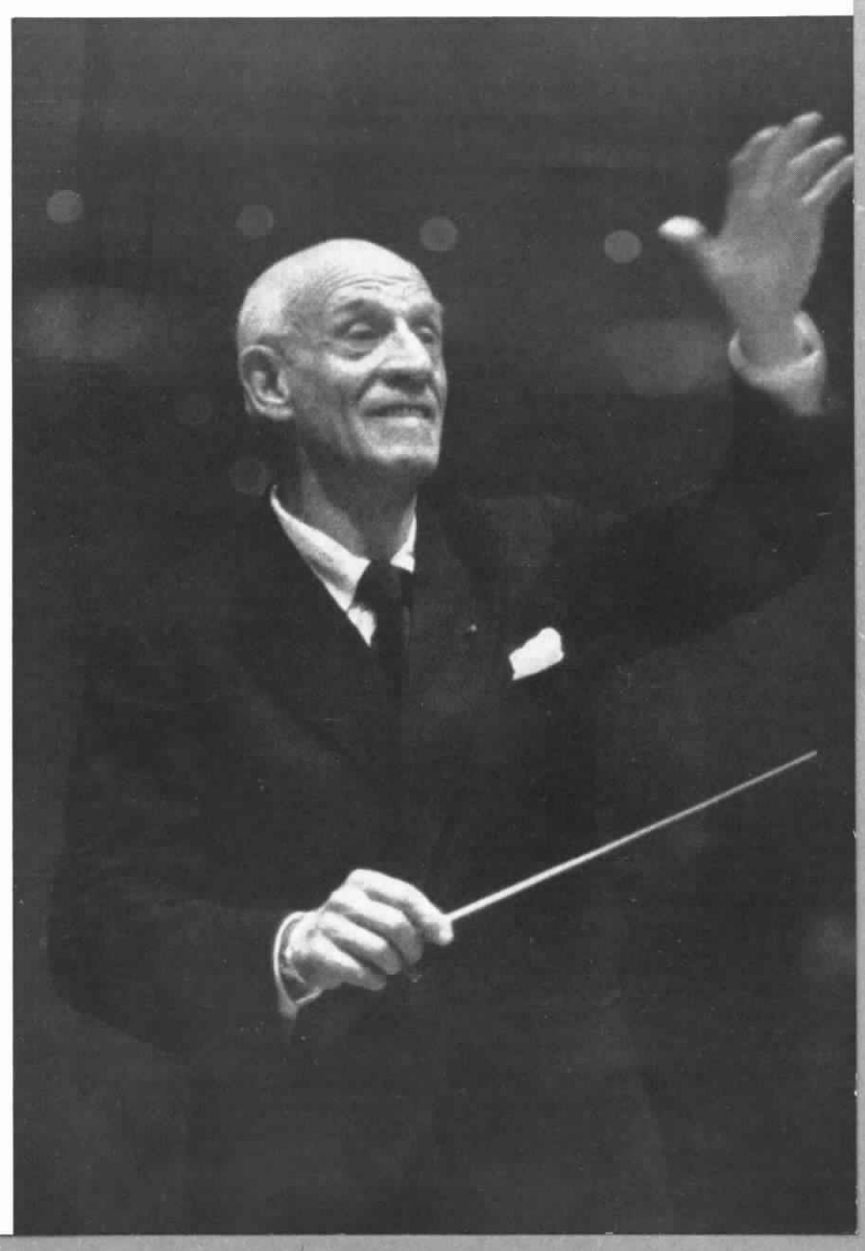
Das letzte Werk, das Dimitri Mitropoulos auf Salzburger Boden dirigiert hat, war Mahlers Achte Sinfonie. Niemand unter denen, die am Vormittag des 28. August 1960 in der Felsenreitschule mit dabei waren, wird es je vergessen. Wenige Monate später war der hagere Mann, der blaß und erschöpft, aber gelöst und glücklich die Ovationen nicht nur des Publikums, sondern auch des Orchesters, der Sänger und des Chores entgegengenommen hatte, tot.

„Veni, creator, spiritus!" und „Alles Vergängliche ist nur ein Gleichnis": Dem trauernd Rückblickenden scheint es, als ob sich das Wesen von Dimitri Mitropoulos noch einmal symbolhaft in den beiden Teilen der „Sinfonie der Tausend" hätte verkünden sollen. Die mittelalterliche Pfingsthymne des Hrabanus Maurus konnte für seine glühende Inbrunst, für seine Ekstatik und den apostolischen Sturm seines Geistes ebenso das Zeichen sein wie die Schlußszene aus Goethes „Faust" dasjenige für die Kraft seiner mystischen Versenkung, seiner Spiritualität, seiner inneren Schau. Unabhängig vom Partiturbild – er besaß ein „photographisch" genaues Gedächtnis, das mit mathematischer Präzison funktionierte – konnte er sich der Führung seiner Intuition überlassen, die ihn die innersten Geheimnisse eines Werks ergründen ließ, ebenso aber auch Aufbau und Organik seiner äußeren Gestalt. Das war vielleicht das hellenische Erbe in ihm, das er aus seiner griechischen Heimat mit nach Amerika brachte; das Mystische aber war an ihm ein individueller Zug, der merkwürdig dunkel und entrückend die anderen Züge seiner reichen Natur unterströmte und zuweilen auch überströmte: Seinen stillen Enthusiasmus für humanitäre Menschenbildung, seine vom heiligen Franziskus und von Kierkegaard genährte Religiosität, seine Liebe zur Natur (er war ein großer Bergsteiger) und zur Literatur (er las und sprach fließend fünf Sprachen), seine mäzenatische Generosität. Erklärt sich aus dieser Mischung seiner Wesenselemente nicht auch, daß er seinen Beruf, von seiner ersten Tätigkeit in seiner Vaterstadt Athen bis zu seinem Wirken in Minneapolis, an der Spitze der New-Yorker Philharmoniker und in der Metropolitan Opera, nicht nur als einen künstlerischen, sondern auch als einen moralischen Auftrag sah und erfüllte? Nichts war ihm verhaßter als selbstgefälliges Pultvirtuosentum; all sein Bemühen galt der vollkommenen Werkdarstellung, einerlei, ob es sich um „Elektra" oder „Bohème", um Schoenbergs Orchestervariationen oder um die Sinfonie eines jungen unbekannten Komponisten handelte, die er für aufführenswert hielt.

Der klassischen Musik war er ein von Begeisterung für ihre Schönheit inspirierter Bewahrer, der modernen ein großer, von der Notwendigkeit ihrer Entwicklung überzeugter Wegbereiter. Sein phänomenales technisches Artistentum bildete das, fast möchte man sagen: entspannende Pendant zu dem kunst-ethischen Rigorismus des Mittlertums zwischen Schöpfer und Publikum, das auszuüben er für seine höchste Aufgabe ansah. Jenseits alles Sensationellen war Dimitri Mitropoulos im Menschlichen und Geistigen eine der überragendsten Erscheinungen in der langen Reihe großer Dirigenten, die dieses Jahrhundert hervorgebracht hat.

K. H. Ruppel

Dimitri Mitropoulos
Sein letztes Konzert in Salzburg, Felsenreitschule 1960



Dimitri Mitropoulos
(† 2 novembre 1960)

La dernière oeuvre à avoir été exécutée à Salzbourg sous la direction de Dimitri Mitropoulos est la huitième Symphonie de Mahler. Aucun de ceux qui étaient présents au Manège des Rochers en cette matinée du 28 août 1960 ne pourra l'oublier. Quelques mois plus tard, cet homme décharné qui, pâle et épuisé, mais aussi transfiguré et heureux, avait entendu monter vers lui non seulement les ovations du public, mais encore celles de l'orchestre, des chanteurs et du choeur, cet homme était mort.

«Veni, creator, spiritus!» et «Toute chose éphémère n'est qu'une parabole»: à celui qui, tristement, regarde en arrière, il semble que l'être de Dimitri Mitropoulos ait dû se manifester une fois encore, de façon symbolique, dans les deux parties de la «Symphonie des Mille». L'hymne médiévale de la Pentecôte de Hrabanus Maurus peut être le signe de son ardeur brûlante, de sa faculté extatique et de l'impétuosité apostolique de son esprit, de même que la scène finale du «Faust» de Goethe représente la force de sa concentration mystique, de sa spiritualité, de sa vision intérieure. Indépendamment de l'image de la partition – il possédait une mémoire d'une exactitude «photographique», qui fonctionnait avec une précision mathématique – il pouvait se laisser guider par son intuition qui lui permettait d'approfondir le secret le plus intime d'une oeuvre, comme aussi la structure et la constitution de sa forme extérieure. Cela, c'était peut-être en lui l'héritage hellénique qu'il avait emporté de sa Grèce natale en Amérique, mais la mysticité était chez lui un trait individuel qui formait un sous-courant étonnamment sombre et s'éloignait des autres traits de sa riche nature, mais qui, parfois aussi, les débordait: son enthousiasme tranquille pour l'éducation humanitaire de l'homme, sa religiosité nourrie de St. François et de Kierkegaard, son amour de la nature (c'était un grand alpiniste) et de la littérature (il lisait et parlait cinq langues couramment), sa générosité de mécène. Ce mélange des éléments constitutifs de son être n'explique-t-il pas aussi le fait qu'il considérait sa profession, depuis ses débuts à Athènes, sa ville natale, jusqu'à son activité à Minneapolis, à la tête de l'Orchestre Philharmonique de New York et au Metropolitan Opera, non seulement comme une tâche artistique, mais encore comme une tâche morale, et qu'il l'exerça comme telle? Il ne détestait rien tant qu'une démonstration de virtuosité au pupitre pour satisfaire une vanité individuelle; tous ses efforts tendaient à la représentation parfaite de l'oeuvre, qu'il s'agisse d'«Elektra» ou de la «Bohème», des variations pour orchestre de Schoenberg ou de la symphonie d'un jeune compositeur inconnu, dont il pensait qu'elle était digne d'être exécutée.

Il était un gardien de la musique classique, inspiré par son enthousiasme pour la beauté de cette musique; d'autre part, il était un grand pionnier de la musique moderne, convaincu de la nécessité de son développement. Au-delà de tout caractère sensationnel, Dimitri Mitropoulos était, du point de vue humain et spirituel, une des personnalités les plus dominantes de la longue file des grands chefs d'orchestre que ce siècle a produits.

K. H. Ruppel

ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΑΘΗΝΩΝ

ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

Αὔριον Δευτέρα, 2α 'Ιουλίου 1961. Ὥρα 8.30 μ.μ. 6η Συναυλία τῆς Θερινῆς Περιόδου

'Αφιερωμένη εἰς μνήμην

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

Διευθυντὴς 'Ορχήστρας

JAMES DIXON

Σολίστ

ΤΖΙΝΑ ΜΠΑΧΑΟΥΕΡ

(Πιάνο)

Πρόγραμμα

PERCELL—ΜΗΤΡΟΠΟΥΛΟΥ: «Διδὼ καὶ Αἰνείας».

L. VAN BEETHOVEN: «Συμφωνία ἀρ. 3» (ἡρωϊκή).

S. PROKOFIEFF: «Κοντσέρτο νιὰ πιάνο καὶ ὀρχήστρα ἀρ. 3».

Εἰσιτήρια πρὸς δραχμὰς 50, 35, 25 καὶ 20 πωλοῦνται εἰς τὸ Ταμεῖον τοῦ Θεάτρου Κοτοπούλη (REX), τηλ. 614-592 καὶ αὔριον τὸ ἀπόγευμα εἰς τὸ πρό τοῦ 'Ωδείου 'Ηρώδου τοῦ 'Αττικοῦ Ταμεῖον ἀπὸ τὰς 6.30 μ.μ. Τηλ. 26-799.

Παρακαλεῖται θερμῶς τὸ κοινὸν ὅπως προσέλθη ἐγκαίρως εἰς τὰς θέσεις του.

Η ΚΡΑΤΙΚΗ ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

'Αφιερωμένη εἰς τὸν Δημήτρην Μητρόπουλον θὰ εἶναι ἡ συναυλία τῆς Κρατικῆς 'Ορχήστρας 'Αθηνῶν αὔριον, 8.30 μ.μ., εἰς τὸ 'Ωδεῖον 'Ηρώδου. Τὸ πρόγραμμα παρουσιάζει ἐνδιαφέρον, καθόσον θὰ διευθύνη ὁ γνωστὸς 'Αμερικανὸς μαέστρος Τζαίημς Ντίξον, μαθητὴς τοῦ Μητροπούλου, θὰ λάβη δέ μέρος ὡς σολίστ ἡ ἐκλεκτὴ 'Ελληνὶς πιανίστα κ. Τζίνα Μπαχάουερ. Οὕτω θὰ ἐκτελεσθοῦν τὰ ἔργα «Διδὼ καὶ Αἰνείας» τῶν Πάρσελ—Μητροπούλου, «'Ηρωϊκὴ συμφωνία» τοῦ Μπετόβεν καὶ «Κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα ἀρ. 3» τοῦ Προκόφιεφ. Εἰσιτήρια πωλοῦνται εἰς τὸ ταμεῖον τοῦ «Ρέξ» (τηλ. 614.592).

ΒΗΜΑ» Τετάρτη 26 'Ιο

Η ΣΥΝΑΥΛΙΑ ΤΗΣ ΚΡΑΤΙΚΗΣ

ΕΙΣ ΜΝΗΜΗΝ ΜΗΤΡΟΠΟΥΛΟΥ

Μὲ τὴν Τζίνα Μπαχάουερ καὶ τὸν κ. Τζαίημς Ντίξον

'Η Κρατικὴ 'Ορχήστρα 'Αθηνῶν ἀφιέρωσε τὴν ὄη καὶ τελευταία τῆς σειρᾶς τῶν θερινῶν συναυλιῶν της, πρὶν ἀπὸ τὴν ἔναρξη τοῦ Φεστιβὰλ 'Αθηνῶν, στὴν μνήμη ἐκείνου ποὺ ὑπῆρξε ὁ οὐσιαστικὸς δημιουργός της καὶ ἐπὶ ἔτη ὁ φλογερός ἐμψυχωτής της καὶ μιὰ ἀπὸ τὶς μεγαλύτερες μουσικὲς φυσιογνωμίες τοῦ καιροῦ μας, στὸν Δημήτρη Μητρόπουλο. Καὶ τό μέν ἑλληνικὸ καὶ διεθνὲς κοινὸ τῆς πρωτευούσης ἐτίμησε κατὰ τὸν ἐναργέστερο τρόπο τὴν μνήμη τοῦ μεγάλου ἀρχιμουσικοῦ κατακλύζοντας τὸν χῶρο τοῦ ἀρχαίου 'Ωδείου ἕως τὰ ἀκραῖα σημεῖα του. Ἔχομε ὅμως ὡρισμένες ἐπιφυλάξεις σχετικὰ μὲ τὸν τρόπο ποὺ ἀπέδωσε ἡ Κρατικὴ 'Ορχήστρα 'Αθηνῶν τὸν ὀφειλόμενο φόρο τιμῆς στὸν παλιὸ ἀρχιμουσικό της, ποὺ συνδέοντας τὸ ὄνομά του μ' αὐτήν, τῆς χάρισε ἕναν ἀνεκτίμητο καὶ ἄφθαρτο τίτλο τιμῆς. Βέβαια, ὀρθῶς ἔπραξε ἀναθέτοντας τὴν διεύθυνση τῆς 'Ορχήστρας στὸν νεαρὸ 'Αμερικανὸ ἀρχιμουσικὸ κ. Τζαίημς Ντίξον, ποὺ εἶναι πνευματικὸ τέκνο τοῦ Μητρόπουλου, μὲ σολίστ τὴν παγκοσμίου φήμης 'Ελληνίδα πιανίστα κ. Τζίνα Μπαχάουερ, ποὺ πολλὲς φορὲς ἔπαιξε σὲ διεθνῆ μουσικὰ κέντρα μὲ διευθυντὴ τὸν "Ελληνα ἀρχιμουσικό. 'Επιτυχὴς ἦταν καὶ ἡ σύνθεση τοῦ προγράμματος μὲ τὴν «'Ηρωϊκὴ» τοῦ Μπετόβεν γιὰ τὸ παλληκάρι ποὺ ἔπεσε πέρσι ἐπὶ τῶν ἐπάλξεων, τὸ 3ο Κοντσέρτο τοῦ Προκόφιεφ, ποὺ ἔχει συνδεθῆ μὲ τὸ ὄνομά τοῦ πιανίστα - ἀρχιμουσικοῦ μας, ὁ ὁποῖος ἑρμήνευε τὸ μέρος τοῦ πιάνου διευθύνοντας ταυτόχρονα τὴν ὀρχήστρα, καὶ τὸ «Πρελούδιο καὶ θρῆνο» ἀπὸ τὴν ὄπερα «Διδὼ καὶ Αἰνείας» τοῦ Πέρσελ, σὲ διασκευὴ Μητρόπουλου, ἄν καὶ, ὅπως πιστεύουμε, θὰ μποροῦσε νὰ ἔχη τὴν θέση του στὸ πρόγραμμα τῆς συναυλίας, ὄχι ἁπλῶς ὁ διασκευαστής, ἀλλὰ ὁ δημιουργὸς Μητρόπουλος. 'Εκτὸς ὅμως ἀπὸ αὐτὰ καὶ τὴν πρωτοφανῆ συρροὴ κόσμου, δὲν ὑπῆρχε τίποτε ἄλλο ποὺ νὰ ὑπομνήση ὅτι ἡ συναυλία ἐδίδετο γιὰ νὰ τιμηθῆ ἡ μνήμη μιᾶς μεγάλης καλλιτεχνικῆς φυσιογνωμίας τῆς ἐποχῆς μας κι' ἕνα μεγάλο τέκνο τῆς 'Ελλάδος. 'Η Κρατικὴ 'Ορχήστρα δὲν ἐφρόντισε νὰ ἐκπονήση ἕνα πρόγραμμα - λεύκωμα, ὅπως γίνεται σὲ τέτοιες περιπτώσεις, ἀλλὰ ἕνα κοινότατο πρόγραμμα, ὅπου ἁπλῶς ἀναγράφετο τὸ ὄνομα τοῦ τιμωμένου, χωρὶς ἔστω νὰ κριθῆ ἀπαραίτητο νὰ περιληφθῆ σ' αὐτό, νὰ προσαχθῆ, ὀρθότερα, ἡ φωτογραφία του. Καὶ ἂν ἡ ἐκφώνηση λόγων ἐκρίθη περιττή, δὲν μποροῦσε τουλάχιστον νὰ τηρηθῆ αὐτὴ ἡ καθιερωμένη πλέον σὲ τέτοιες περιπτώσεις ἑνὸς λεπτοῦ σιγή, ὥστε νὰ ὑπομνησθῆ ὁ σκοπὸς τῆς συναυλίας καὶ νὰ δημιουργηθῆ ἡ ἀτμόσφαιρα καλλιτεχνικοῦ μνημοσύνου.

"Αν ἐξαιρέσουμε αὐτὲς τὶς παραλείψεις, ἡ συναυλία ἐσημείωσε ἐξαιρετικὴ ἐπιτυχία, ποὺ ὀφείλεται κατὰ κύριον λόγον στὴν κ. Τζίνα Μπαχάουερ, ἡ ὁποία ἔδωσε μιὰ ἀληθινὰ συναρπαστικὴ ἑρμηνεία τοῦ 3ου Κοντσέρτου τοῦ Προκόφιεφ.

★

'Η συναυλία ἄρχισε μὲ τὸ «Πρελούδιο καὶ θρῆνο τῆς Διδοῦς» ἀπὸ τὴν ὄπερα «Διδὼ καὶ Αἰνείας» τοῦ Πέρσελ, σὲ διασκευὴ γιὰ ὀρχήστρα ἐγχόρδων ἀπὸ τὸν Μητρόπουλο, ὅπου τὰ πρῶτα βιολιὰ τραγούδησαν μὲ συγκρατημένο πάθος, τὸ δὲ ὅλο ἀκρόαμα εἶχε διαύγεια καὶ ποιότητα. Στὴν «'Ηρωϊκὴ» τοῦ Μπετόβεν, ποὺ ἀκολούθησε, ὁ κ. Τζαίημς Ντίξον ἐπέτυχε βέβαια νὰ πειθαρχήση τὴν ὀρχήστρα, ὄχι ὅμως καὶ νὰ δώση στὸ πρῶτο μέρος ὅλο τὸν παλμὸ τῶν κυρίων θεμάτων, οὔτε ἀπέφυγε κάποια χαλαρότητα στὶς θεματικὲς ἀναπτύξεις. Θὰ ἀπαιτοῦσε ἐπίσης κανεὶς περισσότερο ἐκφραστικὸ βάθος καὶ περισσότερη δραματικότητα στὸ πένθιμο ἐμβατήριο, ὅπου δὲν ἀπεφεύχθη κάποια μονοτονία. 'Αντιθέτως, στὸ τρίτο καὶ τέταρτο μέρος, ὁ κ. Ντίξον ἀνεδείχθη ἕνας ἀρχιμουσικός, ποὺ ἂν δὲν ἔφθασε ἀκόμη στὴν πλήρη ὡριμότητα, ἔχει ὡστόσο νεῦρο καὶ εἶναι γεμάτος ζωντάνια.

'Αλλά, ἡ μεγάλη ἐπιτυχία τῆς συναυλίας ὀφείλεται κατὰ κύριον λόγον στὴν κ. Τζίνα Μπαχάουερ, ποὺ ἔδωσε μιὰ ἀληθινὰ συναρπαστικὴ ἑρμηνεία τοῦ 3ου Κοντσέρτου τοῦ Προκόφιεφ, μὲ τὴν ζωντανὴ συμπαράσταση τῆς ὀρχήστρας ὑπὸ τὸν κ. Τζαίημς Ντίξον. 'Η ἐξαιρετικὴ 'Ελληνὶς καλλιτέχνις, ποὺ ἔχει φθάσει πλέον στὴν τέλεια ὡριμότητά της, ἔδωσε τὸν καλύτερο ἑαυτό της σ' ἕνα ἔργο ποὺ φαίνεται νὰ εἶναι φτιαγμένο γιὰ τὴν ἰδιοσυγκρασία της. Καταπληκτικὴ σὲ τεχνική, μὲ πεντακάθαρο ἦχο καὶ πλούσια τὴν παλέτα τῶν σονοριτέ, ἐκθαμβωτικὸ σὲ σιγουριά, ἀκόμη καὶ στὰ δυσκολώτερα μέρη, καὶ μ' ἕνα ἀδιάπτωτο δυναμισμό, ποὺ ἔφθανε σὲ ξεσπάσματα ξέφρενης χαρᾶς, ἔδωσε ὅλο τὸ πηγαῖο περιεχόμενο αὐτοῦ τοῦ ἔργου τοῦ μουσουργοῦ - πιανίστα μὲ τὰ ἀτσαλένια δάχτυλα. Τὸ κοινὸ ἀπεθέωσε κυριολεκτικὰ τὴν ἐξαιρετικὴ πιανίστα μας, ὑποχρεώνοντάς της νὰ ἐπαναλάβη τὸ τρίτο μέρος τοῦ κοντσέρτου. Ἄξια ἐπαίνου ἦταν καὶ ἡ συνοδεία τῆς ὀρχήστρας, ποὺ ὅν ὑστέρησε σὲ ποιότητα ἦχου, χωρὶς σημειωτέον νὰ λείψουν καὶ οἱ ὡραῖες στιγμές, δὲν ὑστέρησε ὡστόσο σὲ συγχρονισμὸ μὲ τὴν σολίστ καὶ σὲ ζωντάνια καὶ δυναμισμό.

ΔΙΟΝ. ΓΙΑΤΡΑΣ

«ΤΑ ΝΕΑ» ΠΑΡΑΣΚΕΥΗ, 28 'Ιουλίου 1961

Η ΜΟΥΣΙΚΗ ΠΟΥ ΑΚΟΥΩ

'Η Κρατικὴ μὲ τὴν Μπαχάουερ

Τοῦ συνεργάτου μας κ. ΜΑΡΙΟΥ ΒΑΡΒΟΓΛΗ

Πρὶν ἀρχίσω τὰ σημειώματά μου γιὰ τὴν ἔκτη συναυλία τῆς Κρατικῆς 'Ορχήστρας, ποὺ ἦταν ἀφιερωμένη στὴ μνήμη τοῦ μεγάλου ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου, θυμήθηκα κάτι λόγια τοῦ θείου Αὐγουστίνου: 'Η αὐστηρότητα πολλὲς φορὲς συγχωρεῖ, ἐνῶ ἄλλοτε ἡ ἐπιείκεια τιμωρεῖ». Θὰ προσπαθήσω, λοιπόν, στὴν κριτική μου νὰ εἶμαι ἐπιεικὴς ἰδιαίτερα γιὰ τὸ πρῶτο μέρος τοῦ προγράμματος.

Σ' ἕνα τέτοιο πνευματικὸ μνημόσυνο περίμενα τὸ ἀκροατήριο νὰ προετοιμάση τὴν ἀτμόσφαιρα μὲ μιὰ ὀλιγόλεπτη σιγὴ καὶ ν' ἀκούσουν λίγα λόγια γιὰ τὸν Μητρόπουλο ἀπὸ κάποιο ἐπίσημο πρόσωπο. Νομίζω ὅτι καὶ στὸ ἀναλυτικὸ πρόγραμμα μποροῦσε νὰ δημοσιευτῆ μιὰ φωτογραφία τοῦ ἀείμνηστου μαέστρου ἀντὶ τοῦ μαθητοῦ καὶ κληρονόμου του. Δὲν εἶναι ἡ πρώτη φορὰ ποὺ ὁ νεαρὸς μαθητὴς τοῦ Μητρόπουλου κ. Τζέϊμς Ντίξον μᾶς παρουσιάζει «Τὸ πρελούντιο καὶ τὸ θρῆνο τῆς Διδοῦς» ἀπὸ τὴν πραγματικὴ ὄπερα «Διδὼ καὶ Αἰνείας» τοῦ μεγαλοφυοῦς "Αγγλου συνθέτη Πέρσελ. Τὸ πρελούντιο αὐτὸ διασκευασμένο γιὰ ἔγχορδα ἀπὸ τὸν Μητρόπουλο μᾶς δείχνει τὸν ἄξιο τεχνίτη στὴ προσαρμογὴ τῶν ἐγχόρδων σύμφωνα μὲ τὸ ὕφος τῆς ἐποχῆς τοῦ συνθέτου. Εὐγένεια καὶ ἀγάπη κυριάρχησε στὴν ἀπόδοση, ἀπὸ τὴν ὀρχήστρα καὶ τὸν μαέστρο, τοῦ μικροῦ μὰ ἐκφραστικοῦ ἔργου. Νομίζω πὼς εἶναι δεύτερη φορὰ ποὺ ἀκούω ἀπὸ τὸν νεαρὸ μαέστρο τὸ ἴδιο ἔργο. Μὰ ὁ δάσκαλός του δὲν ἦταν μόνο διασκευαστὴς ξένων ἔργων, ἀλλὰ ἕνας πολὺ μεγάλος μαέστρος καὶ ἄξιος συνθέτης. Δεύτερο ἔργο ἡ πασίγνωστη «Ηρωϊκὴ» συμφωνία τοῦ Μπετόβεν, ποὺ γιὰ τὸ πένθιμο ἐμβατήριό της κρίνεται ἄξια νὰ ἐμφανίζεται σ' ὅλες τὶς πένθιμες καὶ ἐπιμνημόσυνες ἐκδηλώσεις κοσμικὲς καὶ ἐκκλησιαστικές. 'Ομολογῶ πὼς ἡ Κρατική μας ὀρχήστρα δὲν ἦταν στὶς καλές της ἡμέρες. Τὴν περίφημη αὐτὴ συμφωνία τὴν ἔχω ἀκούσει ἀπὸ τὴν ἴδια ὀρχήστρα μὲ δικούς μας μαέστρους σὲ ἑρμηνείες ἄψογες. Τὴ φορὰ αὐτὴ ἡ ὀρχήστρα παρακολούθησε μὲ ἀπάθεια τὶς κινήσεις τοῦ μαέστρου της στὸ πρῶτο μέρος. Τὸ πένθιμο ἐμβατήριο, ποὺ γιὰ χάρη του παίχτηκε ὁλόκληρη ἡ συμφωνία, ἐμφανίστηκε χωρὶς ἀρρενωπὸ ὕφος ποὺ ζητᾶ ὁ Μπετόβεν. Τὸ σκέρτσο ἔπρεπε νὰ εἶναι ἀνάλαφρο καὶ ρυθμικὸ στὰ βιολιά, νὰ ἔχη διαύγεια καὶ χάρη στὰ εὔλινα πνευστά, παρουσιάστηκε ἀρκετὰ βαρύ. Μὰ καὶ τὸ ἐπικίνδυνα δύσκολο μέρος τῶν τριῶν κόρνων στὸ «τρίο» τοῦ σκέρτσου, δὲν ἀκούστηκε τόσο καθαρό, ὅπως τόσες φορὲς τὸ ἔχω ἀκούσει ἀπὸ τοὺς ἄξιους μουσικοὺς τῆς ὀρχήστρας μας.

Τὸ «φινάλε» μὲ τὶς παραλλαγὲς στὸ θέμα ποὺ ὁ Μπετόβεν δὲν ξεχνᾶ τὸ ὕφος τοῦ δασκάλου του Χάϋδν τὸ ἐγκαταλείπει ὅμως γιὰ νὰ περάση στὴ ρυθμικὴ δυναμικὴ ζωντάνια τοῦ ἡρωισμοῦ, ποὺ δυστυχῶς ἔλειψε ἀπὸ τὴν ἐκτέλεση.

Στὸν κ. Ντίξον ὑπάρχουν βέβαια ἀρκετὰ ἐλπιδοφόρα προσόντα μουσικότητας καὶ ρυθμοῦ, ποὺ μόνο στὸ δεύτερο μέρος τῆς συναυλίας, στὸ περίφημο τρίτο κοντσέρτο γιὰ πιάνο τοῦ Προκόφιεφ, ἔγιναν καταφανῆ. Τὸ δύσκολο μὰ ἀριστουργηματικὸ αὐτὸ κοντσέρτο ποὺ ὑπέροχα ἑρμήνευσε ἡ μεγάλη μας καλλιτέχνις Τζίνα Μπαχάουερ ἦταν στὴ θέση του. Μᾶς θύμισε πὼς ὁ Μητρόπουλος τὸ ἀγαποῦσε καὶ σὰν διευθυντὴς ὀρχήστρας, μὰ καὶ σὰν ἄριστος δεξιοτέχνης τοῦ πιάνου, τὸ ἑρμήνευσε μὲ ἐπιτυχία, παρὰ τὶς ἄστοχες τελευταῖα ἐπικρίσεις συναδέλφου μου ποὺ ἄκουσαμε μέσα στὴν 'Ακαδημία 'Αθηνῶν!

Τὸ κοντσέρτο αὐτὸ εἶχε μεγάλες περιπέτειες. "Οταν πρωτοπαίχτηκε στὸ Σικάγο μὲ διευθυντὴ τὸν Στόκ, ἡ κριτικὴ ἔγραψε, πὼς εἶναι «τὸ καλύτερο μεντέρνο κοντσέρτο ποὺ γράφτηκε γιὰ τὸ πιάνο». "Οταν ὅμως ὁ Προκόφιεφ πῆγε στὴν Νέα 'Υόρκη, συνάντησε μιὰ τρομερὴ ἀδικη ἐχθρότητα γιὰ τὶς συνθέσεις του, καὶ ἰδιαίτερα γιὰ τὸ τρίτο κοντσέρτο του, ποὺ τὸ ἐσφύριξαν! Καὶ ἔγραψε στὴν αὐτοβιογραφία του: «Ὅταν περιπλανιόμουνα μέσα στὰ μεγάλα πάρκα τοῦ κέντρου τῆς Νέας 'Υόρκης καὶ κύτταζα τοὺς οὐρανοξύστες, σκεπτόμουνα μὲ πίκρα τὶς μεγάλες θαυμασίες ἀμερικανικὲς ὀρχήστρες ποὺ δὲν ἔπαιξαν τὴ μουσική μου, τοὺς μουσικοκριτικούς ποὺ γιὰ χιλιοστὴ φορὰ ἐπαναλάμβαναν πὼς τὸ Μπετόβεν εἶναι ἕνας μεγαλοφυὴς συνθέτης» καὶ ἀπέρριπταν ὅλα ὅλες τὶς νεώτερες συνθέσεις. 'Ακόμα καὶ τοὺς Ιμπρεσσάριους ποὺ ὀργάνωναν μεγάλες περιοδεῖες γιὰ καλλιτέχνες ποὺ πενῆντα φορὲς ἐπαναλαμβάνουν στὸ ἴδιο πρόγραμμα ἔργα ποὺ εἶναι παγκόσμια γνωστά. 'Εφτασα, λοιπόν, ἐδῶ πολὺ νωρίς. Τὸ παιδὶ (ἡ 'Αμερική) δὲν ἔχει ἀκόμη ἀναπτυχθῆ ἀρκετά, γιὰ νὰ μπορέση νὰ νοιώση τὴ νέα μουσική». Καὶ ἡ νέα μουσικὴ μὲ τὶς τολμηρές καινούργιες πρωτοποριακὲς ἁρμονίες ὑπῆρχε στὸ περίφημο αὐτὸ κοντσέρτο, ποὺ στὸ πρῶτο μέρος εἶναι γεμάτο ἀπὸ ρωσικὸ λυρισμό, μὲ τὸ πρῶτο θέμα ποὺ ἐκτελεῖ τὸ κλαρίνο, ἐνῶ τὸ δεύτερο θέμα τὸ τραγούδησε τὸ ὄμποε μὲ χαρὰ καὶ χαρακτῆρα χιουμοριστικό.

Τὸ θέμα τοῦ ἀντάντε μὲ τὶς παραλλαγὲς εἶναι μιὰ μεγάλη μελῳδία γεμάτη χρῶμα. Τὸ «φινάλε» δυναμικὸ καὶ μὲ ἔμμονο ρυθμὸ ἀφήνει στὸ πιάνο μιὰ παρεμβολὴ γεμάτη ὀνειροπόληση, ἔπειτα μιὰ λυρικὴ πνοὴ γέμισε τὴν πολύχρωμη ὀρχήστρα, γιὰ νὰ φτάση στὸ τέλος στὸ κατακόρυφο τῆς ρυθμικῆς ζωντάνιας. 'Εδῶ ἡ μεγάλη μας καλλιτέχνις Τζίνα Μπαχάουερ μὲ καταπληκτικὴ ἀβίαστη δεξιοτεχνία καὶ σίγουρη ρυθμικὴ ἀκρίβεια, γεμάτη ζωή, μᾶς ἀπέδειξε ὄχι γιὰ πρώτη φορά, πὼς ἀξίζει νὰ στέκεται στὴ πρώτη γραμμὴ τῶν πραγματικὰ μεγάλων καλλιτεχνῶν τοῦ πιάνου. Τὸ ἀκροατήριο ποὺ ἔπλημμύρισε τὸ χῶρο τῆς συναυλίας, ξέσπασε στὸ τέλος τοῦ κοντσέρτου σὲ ἀπερίγραπτες ἐκδηλώσεις θαυμασμοῦ καὶ ζήτησε, ὅπως πάντα, ἕνα «μπίς». 'Η ἀκάμοτη ἱέρεια τῆς Τέχνης ἐπανέλαβε τὸ «φινάλε» τοῦ μεγαλοφυοῦς Ρώσου συνθέτη Προκόφιεφ, μὲ κρυστάλλινη διαύγεια καὶ ἀνδρικὸ δυναμισμό. Μὲ τὴν ἀξιοθαύμαστη ρυθμικὴ της ζωντάνια, ἡ μεγάλη μας καλλιτέχνις ὑπέδειξε τὸ γοργὸ σὰν ἀνεμοστρόβιλο τέμπο, ἐνεφύχωσε τὴν ὀρχήστρα καὶ τὸν μαέστρο κ. Ντίξον, ποὺ τὴν συνώδευσαν μὲ πραγματικὸ ἐνθουσιασμὸ καὶ συνέβαλαν στὴ μεγάλη ἐπιτυχία αὐτοῦ τοῦ ἀριστουργήματος.

ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ

Η ΕΛΛΑΔΑ ΧΘΕΣ ΚΑΙ ΣΗΜΕΡΑ

ΑΠΟ ΤΗΝ 8ην ΣΕΛΙΔΑ

Εἶχε ζητήσει νὰ τὸν κάψουν. Ἔτσι ἔγινε καπνὸς καὶ ἀέρας. Κι' ὅ,τι ἔμεινε ἀπ' τὸ σῶμα του, ἕνα τίποτα, μπῆκε σὲ μιὰ λήκυθο κι' ἀποτέθηκε στὴν ὀρχήστρα τοῦ Ὠδείου τοῦ Ἡρώδου τοῦ Ἀττικοῦ. Ἀπ' τὴ μιὰ κι' ἀπ' τὴν ἄλλη ἀναβαν δύο φλόγες. Οἱ ἄρχοντες τῆς Πολιτείας, ὁ λαός, εἶχαν γεμίσει τὸ ἀρχαῖο θέατρο. Πολλὴ συγκίνησι, κατάνυξι ἀληθινή, ἐλάχιστοι λόγοι, λίγα κλαδιὰ δάφνης. Ἡ Ὀρχήστρα τῶν Ἀθηνῶν ἔπαιξε χωρὶς μαέστρο, σὰν νὰ τὴν διηύθυνε, ἀόρατα, ἐκεῖνος. Καὶ πίσω ἀπ' τὶς κουφάλες τοῦ ἀρχαίου θεάτρου, ἐκεῖ κατὰ τὴ Σαλαμῖνα, τὰ χρώματα τοῦ ἀττικοῦ ἡλιοβασιλέματος ἔδιναν μιὰν αἴσθησι αἰωνιότητος — ἐκείνη τὴ δόνησι ποὺ κάνει τὰ ἀρχαῖα ἐρείπια, τὶς σπασμένες κολῶνες νὰ ζοῦν καὶ νὰ ὑπάρχουν σὰν πλάσματα μὲ ψυχὴ καὶ μὲ πάθος.

Ἀνάληψις. Τί ἄλλο, πράγματι, νὰ πῆ κανεὶς γιὰ τὴν τελειότητα αὐτοῦ τοῦ θανάτου καὶ τῆς λειτουργίας τῆς πομπῆς του;

ΑΝΕΒΗΚΑ στὸ σπίτι τῆς Μαγκουφάνας τῆς κ. Κατσογιάννη, ἐκεῖ ποὺ ὁ Δημήτρης Μητρόπουλος εἶχε μελετήσει τόσες φορές, ἐκεῖ ποὺ ἦταν τὸ καταφύγιό του ὅταν ἐρχόταν στὴν Ἑλλάδα. Ἀγαποῦσε τὰ πανύψηλα πεῦκα του, τὴ σιωπὴ καὶ τὴν ἔντασι αὐτοῦ τοῦ τοπίου, τὸ περιβόλι μὲ τὰ λουλούδια, στὸ βάθος τὴ γαλάζια μετόπη τῆς Πάρνηθας.

Στὸ τελευταῖο ταξίδι του ὅταν ἀνέβηκε στὴ Μαγκουφάνα, ὁ Μητρόπουλος πῆγε μὲ τὴν οἰκοδέσποινα στὸ σύσκιο μέρος, τὸ ἥσυχο, τοῦ κήπου, ἐκεῖ ὅπου ἀναπαύονται οἱ γονεῖς της,—τὰ λείψανά τους. Ἡ γαλήνη ἦταν πολλή. Ὁ Μητρόπουλος ἐστάθηκε ὥρα ἐκεῖ, σιωπηλός, βυθισμένος στὴν ἔλξι αὐτῆς τῆς γῆς, κυττάζοντας τὴ γῆ:

—«Τί ὡραῖα, ψιθύρισε. Ἐδῶ...».

Κι' ἐννοοῦσε τὴν ὡραιότητα αὐτῆς τῆς τελικῆς ἀνάπαυσης. Σὰν νὰ ἦταν αὐτὸ ποὺ θὰ ἤθελε κι' ὁ ἴδιος.

Ἡ κυρία Κατσογιάννη μαζὶ μὲ τὴν κυρία Λίνα Παπαγεωργίου καὶ τὴ δ. Ἑλένη Μοσχοβάκη ἔχουν τὸ προνόμιο νὰ εἶνε οἱ τρεῖς Ἑλληνίδες ποὺ τὸν παρακολούθησαν στὴν λάμψι τοῦ ὕστατου θριάμβου του. πέρυσι στὴ Βιέννη καὶ στὸ Σάλτσμπουργκ. Σὰν τελείωναν οἱ παραστάσεις ὁ Μητρόπουλος ζητοῦσε ἐπίμονα τὴ συντροφιά τους, τοὺς ἔλεγε τὶς σκέψεις του, τοὺς φόβους του, τὶς ἐπιθυμίες του. Βέβαια ἦταν πιὰ ἕνας ἄνθρωπος ποὺ προετοιμαζόταν γιὰ τὸ θάνατο. Οἱ γιατροὶ τοῦ τὸ εἶχαν πῆ:

«Ἂν θέλης νὰ ζήσης ἀκόμα, πρέπει νὰ πάψης νὰ διευθύνης. Ἀλλοιῶς θὰ πεθάνης».

Ἀλλὰ ἦταν γενναῖος. Δὲν φοβόταν τὸ θάνατο. Ἀπεφάσισε νὰ μὴ σταματήση, οὔτε τόσο δά, νὰ ἀναλίσκεται γιὰ τὴν τέχνη του. Δὲν ἦταν ἡ αὐτοκτονία ἐνὸς ἀπελπισμένου, ὅπως ἔγραψαν. Ἦταν ἡ θυσία τῆς ζωῆς στὴν τέχνη του, στὴ μουσική. Βέβαια αἰσθανόταν ἀπο τροπιασμὸ γιὰ τὴν ἀσχήμια τῶν γερατειῶν, γιὰ ἕναν ἄσχημο θάνατο. Ἐπανειλημμένως εἶχε πῆ στὴν κυρία Κατσογιάννη καθὼς καὶ στὸν μαθητή του, τὸν Ντίξον: νὰ μὴν ταφῆ τὸ σῶμα του, νὰ μὴν ταριχευθῆ, καὶ πρὸς Θεοῦ νὰ μὴν τοῦ κάμουν ἐκμαγεῖο — νὰ μὴν τοῦ πάρουν σὲ γύψο τὸ νεκρικὸ πρόσωπο καὶ τὰ χέρια του. Εἶχε μιὰν εὐαισθησία σ' αὐτὰ τὰ ἐξαίσια χέρια, τίποτα δὲν ἀνεχόταν νὰ τὰ ἐγγίση. Μὲς στὸ καταχείμωνο δὲν φοροῦσε ποτὲ γάντια. Ἀκόμη καὶ νεκρὰ ἤθελε νὰ τὰ προφυλάξη — νὰ μὴν τὰ σκεπάση ὁ γύψος. Ἤθελε νὰ καῆ τὸ σῶμα του χωρὶς λουλούδια «καὶ μὲ τὸν οἰκονομικώτερο τρόπο».

—ΣΤΗ Βιέννη καὶ στὸ Σάλτσμπουργκ, ποὺ πήγαμε πέρυσι νὰ παρακολουθήσουμε τὶς τελευταῖες συναυλίες του— μᾶς ἔλεγε ἡ κυρία Κατσογιάννη, ἦταν πιὰ ἕνας ἄνθρωπος στὰ προπύλαια τοῦ θανάτου. Ὡστόσο ἦταν ἀφάνταστο πόσο ἀγωνιζόταν, ἀκόμα καὶ αὐτὴ τὴν ὕστατη ὥρα, πόσο ξώδευε τὶς τελευταῖες δυνάμεις του γιὰ τὴν τελειότητα. Ἐπήγαινα σ' ὅλες τὶς πρόβες ποὺ ἔκανε μὲ τὴν ὀρχήστρα. Δὲν ἦταν ποτὲ εὐχαριστημένος, συνεχῶς ζητοῦσε ἀπὸ τοὺς μουσικούς του περισσότερα. Ἡ πρώτη τῆς παράστασης τῆς ὄπερας τοῦ Βέρντι «Ἡ δύναμις τοῦ πεπρωμένου» ποὺ διηύθυνε στὴν Ὄπερα τῆς Βιέννης, ἦταν μιὰ παράστασι γεμάτη λάμψι. Στὴ δεύτερη παράστασι, στὴν ἐπανάληψι τῆς ἴδιας ὄπερας, τὸ καλλιτεχνικὸ ἀποτέλεσμα ἦταν τέτοιο ποὺ ὅλοι λέγαμε ὅτι πέρα ἀπὸ αὐτὸ δὲν ὑπάρχει ἄλλο. Καὶ ὅμως ἦρθε ὕστερα, μιὰ τρίτη παράστασι τῆς «Δύναμης τοῦ πεπρωμένου», ποὺ διηύθυνε ὁ Μητρόπουλος, ποὺ μείναμε ὅλοι ἄφωνοι. Τόση ἦταν ἡ τελειότητά της. Ὡς καὶ οἱ μουσικοὶ τῆς ὀρχήστρας, ποὺ τὸν λάτρευαν, ἦταν ἔκθαμβοι. Ὁ κόσμος, ἡ κριτική, τὸν ἀπεθέωσαν. Ἦταν μιὰ ἐκτέλεσις, μιὰ πρᾶξις ἔξω τοῦ κόσμου τούτου.

Τὴν ἴδια φράσι μοῦ εἶχε πῆ καὶ ἡ κυρία Λίνα Παπαγεωργίου, ποὺ εἶχε παρακολουθήσει τὰ τελευταῖα κοντσέρτα τοῦ Μητρόπουλου στὸ Σάλτσμπουργκ:

«Ἦταν μιὰ τελειότης ἔξω τοῦ κόσμου τούτου».

Καὶ ὁ ἴδιος ὁ Μητρόπουλος, ὁ τόσο ταπεινόφρων, ψιθύρισε μετὰ τὴν παράστασι αὐτή, τὴν ἀποχαιρετιστήρια πρὸς τὴ ζωή, τῆς «Δύναμης τοῦ πεπρωμένου» στὴν ὄπερα τῆς Βιέννης:

— Τέτοιες παραστάσεις εἶνε δῶρον θεοῦ.

ΟΤΑΝ ΜΕΤΑ ΤΟ ΤΕΛΟΣ τῶν ἐμφανίσεών του στὴ Βιέννη καὶ στὸ Σάλτσμπουργκ, πέρυσι, ὁ Μητρόπουλος ἀποχαιρετοῦσε τὶς Ἑλληνίδες φίλες ποὺ θὰ γύριζαν στὴν πατρίδα, ἐκεῖνες εἶχαν τὸ αἴσθημα ὅτι τὶς ἀποχαιρετοῦσε διὰ παντός. Ἡ ματιά του ἦταν θλιμμένη βαθειά.

— Ὁ Θεὸς νὰ μ' ἀξιώση νὰ σᾶς ξαναδῶ, ψιθύρισε.

— Αὐτὸ ἐξαρτᾶται ἀπὸ ἐσένα, Δημήτρη, τοῦ εἶπε ἡ κυρία Κατσογιάννη.

— Ὄχι ἀπὸ μένα. Ἀπὸ τὴ μοῖρα, εἶπε ὁ Μητρόπουλος.

Σὲ μιὰ ἄλλη στιγμὴ εἶπε στὴν κυρία Κατσογιάννη:

— Μὴ μ' ἀφήσετε σὲ ξένα χώματα.

Ἡ κυρία Κατσογιάννη ἦταν ἡ μόνη Ἑλληνίδα ποὺ πῆγε μὲ τὴν κυβερνητικὴ ἀντιπροσωπία, μὲ τὸν κ. Κουρνοῦτο, στὴν Ἰταλία γιὰ νὰ μεταφέρουν τὰ λείψανά του, «νὰ μὴ μείνουν σὲ ξένα χώματα». Καθὼς εἶνε γνωστό, ἐπειδὴ ἡ καῦσις δὲν μποσοῦσε νὰ γίνη στὴν Ἰταλία, μετέφεραν τὸν νεκρὸ στὸ Λουγκάνο.

— Ἔβρεχε στὸ Μιλάνο, ὅταν ἦταν νὰ ξεκινήσουμε, μοῦ ἔλεγε ἡ κυρία Κατσογιάννη. Ὡστόσο, ὅταν τὸ φέρετρο μπῆκε στὴ νεκροφόρο, ὁ καιρὸς ξάνοιξε. Ξεκινήσαμε. Μπροστὰ τὸ αὐτοκίνητο μὲ τὸ νεκρό, πίσω ἐμεῖς. Ὅταν, προχωρώντας, φάνηκαν οἱ Ἄλπεις, ὁ οὐρανὸς ἔγινε ἀττικός. Τὰ μεγάλα βουνά, ποὺ τόσο τὰ ἀγαποῦσε ὁ Μητρόπουλος, ἦταν σὰν νὰ τὸν ὑποδέχονταν. Οἱ Ἰταλοὶ μᾶς λέγαν, δείχνοντας τὴν ὀροσειρὰ τῶν Ἄλπεων ποὺ τὴ λένε «Τὸ πριόνι τοῦ οὐρανοῦ»:

«Αὐτὸ γίνεται πολὺ σπάνια. Σχεδὸν πάντα τὸ σύννεφο σκεπάζει τὸ «Πριόνι τ' οὐρανοῦ». Αὐτὸ ποὺ γίνεται σήμερα εἶνε πολὺ σπάνιο».

ΕΠΕΙΤΑ ΠΗΡΕ τὸν Μητρόπουλο ἡ πυρά, ἐνῶ ἔπαιζε τὸ ἁρμόνιο. Μὲς στὸ στρατιωτικὸ ἀεροπλάνο οἱ πέντε Ἕλληνες ἀεροπόροι ποὺ ἐπέστρεφαν στὴν Ἑλλάδα τὴν τέφρα τοῦ Μητρόπουλου ἦταν συγκλονισμένοι ἀπὸ τὴν πρᾶξι.

— Σεμνοί, σιωπηλοί, συγκινημένοι, ἦταν σὰν πέντε ἄγγελοι ποὺ γύριζαν τὴν τέφρα του, εἶπε ἡ Ἑλληνίδα.

Ὅλα ἦταν στὸν τόνο τῆς τελειότητος καὶ τῆς ὁμορφιᾶς, ὅπως τὴν θέλησε στὴ ζωή του.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ



Ὁ Μητρόπουλος κόβει, τὸ 1954, στὴν Νέα Ὑόρκη, τὴν τούρτα ποὺ τοῦ προσέφεραν οἱ συνεργάται του τῆς «Μετροπόλιταν Ὄπερας», διὰ τὴν 58ην ἐπέτειον τῶν γενεθλίων του.

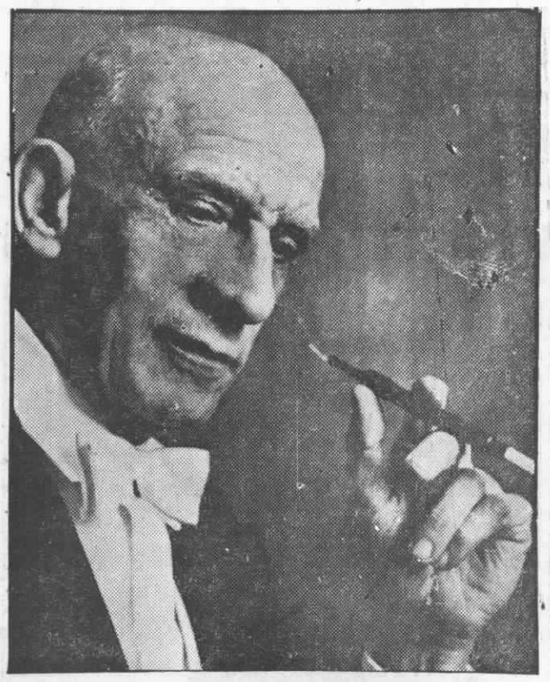
ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ



Ἀφιερωμένος στὴ διακονία τῆς Τέχνης ὡς τὴν στερνή του πνοή.

(Η ΙΣΤΟΡΙΑ-Ο ΘΡΥΛΟΣ-Η ΖΩΗ)

★ Η ΕΛΛΑΔΑ ΧΘΕΣ ΚΑΙ ΣΗΜΕΡΑ ★



Ὁ Δημήτρης Μητρόπουλος.

Ἐπιστροφὴ μιᾶς δόξης

(Ο ΜΗΤΡΟΠΟΥΛΟΣ ΑΝΑΠΑΥΤΗΚΕ ΣΤΗΝ ΑΤΤΙΚΗ ΓΗ ΖΩΗ ΘΡΙΑΜΒΟΥ.-ΜΙΑ ΝΥΚΤΕΡΙΝΗ ΣΥΝΟΜΙΛΙΑ ΣΤΗ ΝΕΑ ΥΟΡΚΗ.-Ο ΦΡΑΓΚΙΣΚΟΣ ΤΗΣ ΑΣΣΙΖΗΣ ΚΑΙ Η ΤΕΛΕΙΩΣΙΣ ΤΟΥ ΑΝΘΡΩΠΟΥ.-ΕΝΑΣ ΤΕΛΕΙΟΣ ΘΑΝΑΤΟΣ)

★

Τοῦ Ἀκαδημαϊκοῦ

ΗΛΙΑ ΒΕΝΕΖΗ

★

Ὁ ΜΕΓΑΛΟΣ ἀρχιμουσικός, ὁ Δημήτρης Μητρόπουλος, ἐπέστρεψε στὴν ἀττικὴ γῆ. Ἡ λήκυθος μὲ τὴν τέφρα του βρῆκε πρὶν ἀπὸ λίγες μέρες τὴν τελικὴ μοῖρα της στὸ χῶμα. Ἔτσι τελείωσε αὐτὴ ἡ ζωὴ τοῦ θριάμβου —ἑνὸς ἑλληνικοῦ θριάμβου, τοῦ πρώτου σὲ παγκόσμια κλίμακα θριάμβου Ἕλληνος καλλιτέχνη τῶν νεωτέρων χρόνων.

Ἀναπολοῦμε αὐτὴ τὴ ζωή, τώρα ποὺ τελείωσε. Τὸν θυμοῦμαι στὴν κορυφὴ τῆς δόξας του, ἕνα βράδυ στὸ Στάδιο τῆς Νέας Ὑόρκης. Ὅ,τι εἶχε τελειώσει τὸ κοντσέρτο τοῦ Προκόπιεφ. Ἔπαιζε στὸ πιάνο ὁ ἴδιος, ἐνῶ διηύθυνε ταυτοχρόνως τὴν ὀρχήστρα. Εἶχε τοποθετήσει τὸ πιάνο λοξὰ καὶ διηύθυνε τὸ μεγαλύτερο μέρος μὲ κινήσεις τοῦ κεφαλιοῦ.

Τὸν ἀπεθέωσαν. Ἔπλεε στὸν ἱδρῶ, τὸ πρόσωπό του ἦταν κατακόκκινο, τὰ μάτια του ἀπλανῆ. Κόσμος πολὺς περμένε ἔξω ἀπ' τὸ καμαρίνι του νὰ τὸν συγχαρῆ. Φάνηκε, τέλος, στὸ ὕψος τῆς σκάλας, ἡ γραμματεύς του πρώτα, ὕστερα μιὰ φιγούρα λυπητερή, ἕνας Ἕλλην καλλιτέχνης μὲ κομμένο χέρι, ὕστερα ὁ Μητρόπουλος. Σὰ νὰ γύρευε νὰ ξεφύγη τὸ πλῆθος —σιγουρα δὲν ἄκουγε ὅ,τι τοῦ λέγαν— ὀνόματα, λέξεις, ὅμως σὰν ἄκουσε πῶς ἐρχόμουν ἀπ' τὴν πατρίδα, γύρισε ἀπότομα, στάθηκε, χαμογέλασε, μοῦ ἔσφιξε τὸ χέρι, ἦταν σὰν παιδί.

— Ἂς πᾶμε ἀπάνω νά 'μαστε μόνοι, εἶπε πρόσχαρα.

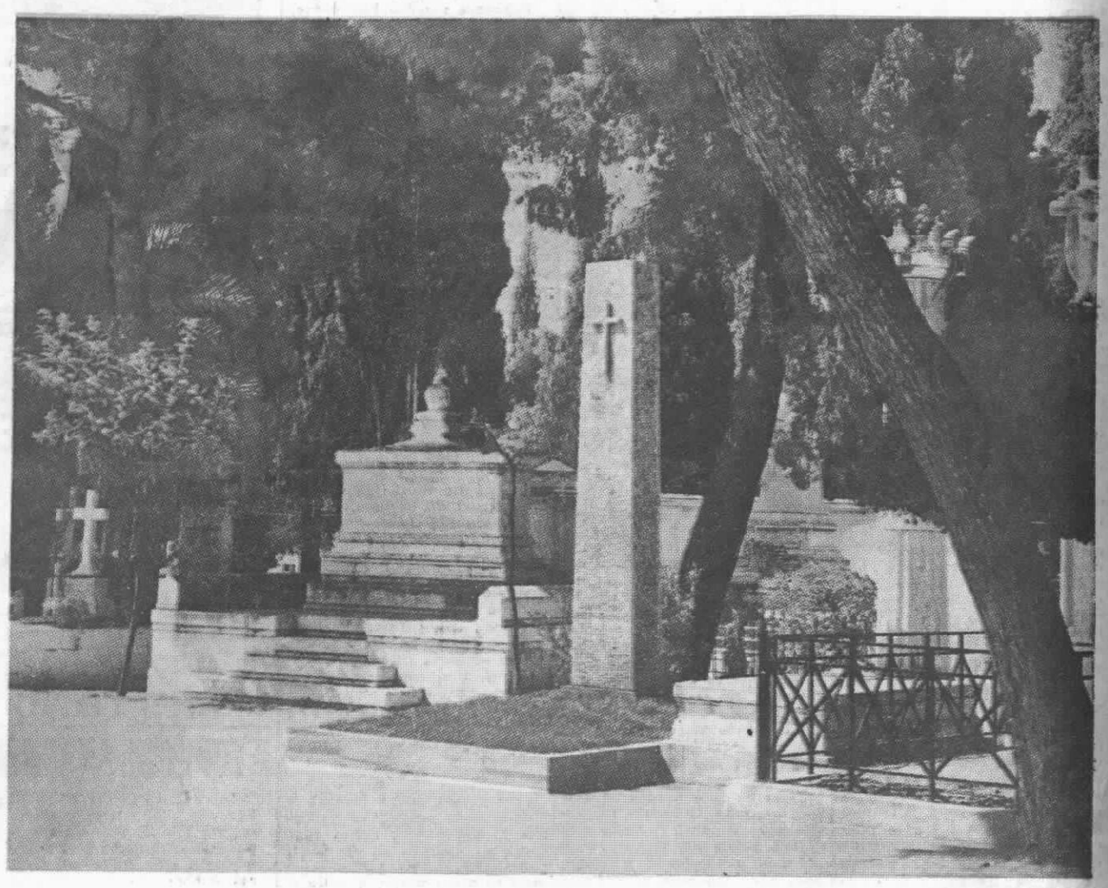
ΕΚΕΙ, ΣΤΟ ΔΙΑΜΕΡΙΣΜΑ τοῦ Μητροπούλου, ἡ πρώτη ἐντύπωσις ἦταν μιὰ ἀσκητικὴ λιτότητα. Ἕνα πιάνο, ἕνα ντιβάνι, ἐλάχιστα πράγματα. Κι' ἔπειτα ὁ ἴδιος: Τὸ ἰσχνὸ σῶμα, τὸ πρόσωπο. Χαμήλωσε τὰ μάτια του. Καὶ τότε πάλι αὐτὸς ὁ διάσημος, ἔγινε σὰν παιδὶ ποὺ ἤθελε νὰ μιλήση καὶ δυσκολευόταν γιατὶ ἦταν γιὰ τὸν ἑαυτό του. Ἦταν ἕνας μονόλογος ποὺ βάσταξε περίπου δυὸ ὧρες. Μιὰ ἐξομολόγησι σ' ἕνα νέο φίλο ποὺ ἐρχόταν ἀπ' τὴν πατρίδα. Ὁ Μητρόπουλος ἔλεγε γιὰ τὴ μουσική, γιὰ τὸ ἔργο του, γιὰ τὰ ὄνειρα τοῦ καλλιτέχνη, γιὰ τὴν ἐμπιστοσύνη του στὸν ἄνθρωπο, γιὰ τὴν ἀπογοήτευσί του ἀπ' τὸν ἄνθρωπο. Ὀλοένα μές σ' αὐτὸν τὸν γαλήνιο χῶρο, στὴν καρδιὰ τῆς Νέας Ὑόρκης, ὁ λόγος ἀπομόνωνε τὸν χῶρο ἀπ' τὴ γιγάντια πόλι γύρω, ἡ ψευδαίσθησι ὁλοένα γινόταν πιὸ ἔντονη: δὲν ἦταν πιὰ ἡ Νέα Ὑόρκη, τὸ **«Northern»**. Ἐκεῖ ἦταν τὸ καλύβι ἑνὸς ἀσκητῆ, ἑνὸς ἀναχωρητῆ τῶν παλιῶν θρησκευτικῶν καιρῶν. Καὶ ὁ λόγος ἦταν ὡς πόσο, ὡς ποιό βαθμὸ ἔφτανε ἡ ἔφεσι, ὡς ποιό βαθμὸ ὁ σκοπὸς ἐτελειώθη: νὰ νικηθῆ ἡ ὕλη, νὰ γίνη πνεῦμα.

Ὁ λόγος ἦρθε μιὰ στιγμὴ γιὰ ὅλα. Ἦταν πιὰ ἀργὰ πολὺ μετὰ τὰ μεσάνυχτα. Ἀποχαιρετιστήκαμε. Ὅταν βγῆκα στὸν δρόμο, στὴν παγερὴ νύχτα, τῆς Νέας Ὑόρκης, οἱ πάμφωτοι ὄγκοι τῶν οὐρανοξυστῶν ποὺ μὲ τριγύριζαν, μοῦ φάνηκαν σὰν ἀπίθανα πλάσματα ποὺ τὰ εἶχε φέρει ἐκεῖ κάποιο δαιμόνιο γιὰ νὰ ταράξουν τὴν ἡρεμία ἑνὸς ἀναχωρητῆ τῶν παλιῶν καιρῶν.

ΛΙΓΑ ΧΡΟΝΙΑ ἀργότερα. Ἤμουν στὸ Παρίσι ὅταν, μόλις ἔφτασα στὸ σπίτι ποὺ μᾶς φιλοξενοῦσε ἐκεῖνο τὸ μεσημέρι, μοῦ ἀνήγγειλαν τὸ θάνατο τοῦ Δημήτρη Μητρόπουλου. Εἶχαν διαβάσει τὴν εἴδησι στὴν ἀπογευματινὴ ἔκδοσι τοῦ «Μόντ». Καὶ ἀπ' τὰ σχόλια ποὺ ἔγιναν, μὲ τὴν ἀναγγελία αὐτοῦ τοῦ θανάτου, σ' ἐκείνη τὴ συντροφιὰ τῶν ξένων ποὺ κανένας δὲν ἦταν μουσικός, εἶδα γιὰ ἄλλη μιὰ φορὰ πόσο ἡ φήμη καὶ ἡ δόξα τοῦ Μητροπούλου ἦταν ἀληθινὰ μεγάλη, ἡ μεγίστη ποὺ ἀξιώθηκε Ἕλλην καλλιτέχνης ἐκτὸς τῆς Ἑλλάδος.

Γυρίζοντας στὴν Ἀθήνα, τὴν μεθεπομένη, πρόλαβα νὰ φτάσω στὸ Ὠδεῖο τοῦ Ἡρώδου τοῦ Ἀττικοῦ, ἀκριβῶς τὴν ὥρα ποὺ γινόταν ἡ τελετὴ τῆς ἀναλήψεώς του. Ὁ ποιητὴς Σεφέρης — καθὼς ἔμαθα — εἶπε τὴ μοναδικὴ λέξι, θέλοντας νὰ δώση ἕναν χαρακτηρισμὸ στὸ θάνατο τοῦ Μητροπούλου — στὸν τρόπο τοῦ θανάτου του: Ἀνάληψις. Ἦταν, πράγματι, μιὰ ἀποθέωσι τοῦ θανάτου ὅπως θὰ τὴν ὀνειρευόταν ἕνας ζωγράφος τῆς Ἀναγέννησης νὰ τὴν κάμη πίνακα μνημειώδη μὲ ἀγγέλους καὶ μὲ σύννεφα. Ὁ Μητρόπουλος, τρέμοντας τὴν ἀσχήμια τῶν γερατειῶν καὶ τοῦ ἄρρωστου κορμιοῦ, πεθαίνει ὄρθιος, ἀπάνω στὸ πόδιουμ, ἐνῶ ἔδινε στὴν ὀρχήστρα τὶς τελευταῖες ὁδηγίες γιὰ μιὰ σελίδα τοῦ Μάλλερ. Ἔδωσε τὶς ὁδηγίες, ἡ ὀρχήστρα ἑτοιμαζόταν νὰ ξαναρχίση, ἐκεῖνος ἄφησε τὴν μπαγκέττα του κι' ἔγειρε. Αὐτὸ ἦταν.

ΒΛΕΠΕ 11η ΣΕΛΙΔΑ



Ὁ τάφος τοῦ Δημήτρη Μητρόπουλου εἰς τὸ Α' Νεκροταφεῖον.



Ὁ Μητρόπουλος σὲ ὥρα μελέτης.



Ἡ τελετὴ εἰς τὸν θέατρον Ἡρώδου κατὰ τὴν μετακομιδὴν τῆς σποδοῦ τοῦ Μητρόπουλου ἀπὸ τὴν Ἰταλίαν.

From
POST & TIMES HERALD
Washington, D. C.

THE WASHINGTON POST Tuesday, August 8, 1961 A 19

Leonard Bernstein—III

Mitropoulos Leads His Protege to the Podium

By John Briggs

SINCE THERE appeared to be no demand for his talents in Boston upon his graduation from Harvard in 1939, Leonard Bernstein decided he would try his luck in Manhattan.

By September, Bernstein had been in New York three months, and New York could not have cared less. Finally, when he was down to his last four dollars, he bought a clarinet in a pawnshop and dejectedly made plans to return to Boston.

There, fate once more stepped in, via a chance meeting with a Harvard classmate who happened to mention that Mitropoulos was just back from Europe and was staying at the Hotel Biltmore.

Bernstein at once drove back to New York to call on Mitropoulos, who was delighted to see the "genius boy" again.

"I had a long talk with Dimitri," Bernstein recalls. "I told him I was hung up. I was finished with school and didn't know what to do next.

"He said, 'I just sense it—you have everything a conductor should have.'

"I said, 'How do you become a conductor?'

"He said, 'You have to go to a school, like Juilliard.'"

BERNSTEIN APPLIED to Juilliard next day and got a discouraging answer. It was September and no more applications were being accepted. On Mitropoulos' advice, he next approached the Curtis Institute.

Here he found arrangements to be more flexible. Fritz Reiner would test candidates for his conducting class whenever a promising aspirant turned up. That Bernstein came with a recommendation from Mitropoulos also helped.

Both by his own testimony and that of his classmates, Bernstein did not greatly enjoy his years at the Curtis Institute. As a college graduate, Bernstein found himself in a decided minority group. "I was treated as a freak," he says. Far more typical were the child prodigies who had entered the school at the age of 10 or 12.

But Bernstein's working schedule, in a school to which one was admitted only through competitive examinations, and in which one was assumed to be a genius until proved otherwise, left little time for self-pity.

First and foremost were the lessons with Reiner, a stern taskmaster. Reiner's perpetual scowl and his biting sarcasm were famous. By a single withering comment he had been known to reduce an entire orchestra to helpless, quivering fury.

Reiner's conception of conducting differed markedly from that of, say, Toscanini, who had never had a lesson and made it clear that he did not propose to train apprentices. Other conductors, too, a rather surprising number of whom have had no formal training in this branch of music, have held conducting to be an intuitive thing which one can either do fairly easily or not at all, and have doubted that it could be learned through formal study.

Reiner's position was that it could be learned, and would be learned, if he had to knock it into his students with a sledge hammer.

HARDLY LESS formidable than Reiner was Mme. Vengerova, of whom Bernstein was in terror during his first few students months. Vengerova students shared a common virtue, technique. They achieved this in a very simple way. They worked. Hard.

Despite her severity, Bernstein ended by being as enchanted with Vengerova as everyone else. He feels that the greatest single contribution she made to his musical development was in forcing him to listen to his own playing. Simple and obvious as this seems, it is easier said than done.

Wednesday: Enter Koussevitzky.

From
EVENING STAR
Washington, D. C.



MUSIC IN THE AIR

The upcoming Dimitri Mitropoulos International Music Competition is the subject of discussion by (left to right) Third Secretary Dimitri Sorokin of the Soviet Embassy; Mrs. Leonard H. Bernheim and Dr. Guillermo Espinosa, Chief of the Music Division, Pan American Bureau. It will be held in New York in December. It is sponsored by the Federation of Jewish Philanthropies under the chairmanship of Conductor Leonard Bernstein.—City News Bureau Photo.

From
TIMES PICAYUNE
New Orleans, La.
AUG 19 1961

ON THE SQUARE

Gleanings

BY FRANK GAGNARD

The Helis Foundation of New Orleans has awarded a grant of $10,000 to Stephens college, Columbia, Mo., for the establishment of the Dimitri Mitropoulos Awards for music students. William G. Helis Jr., president of the foundation, was a personal friend of the late conductor for whom the awards are named.

The awards will go to exceptionally gifted music students at Stephens, a woman's college. Announcement of the Helis grant was made by Dr. Seymour A. Smith, president of the school.

Helis said, "I can think of no more fitting memorial to Maestro Mitropoulos, whose great talents were so generously given in training and assisting worthy young people to develop their musical careers."

MUSICAL LEADER
CHICAGO ILL.
AUG - - 1961

Items in Brief

Benno Moiseiwitsch "last of the keyboard titans in the grand tradition," played in Philadelphia's Robin Hood Dell for the first time, July 10. His vehicle was Beethoven's "Emperor" Concerto; the conductor Josef Krips. Moiseiwitsch and Krips also appeared together, in the same work, at Lewisohn Stadium, July 19. On Aug. 3, the pianist will be soloist at the Hollywood Bowl in a concert conducted by **Zubin Mehta.** . . . On Aug. 1, **Van Cliburn** will make his first appearance on the regular Stadium series. His previous appearance at the Stadium was in August 1958 at a special post-season benefit concert. Mr. Cliburn's only other New York appearances during the past year were two concerts at Carnegie Hall, one a memorial to Dimitri Mitropoulos and the other a rededication of Carnegie Hall for an invited audience. . . . On Aug. 3, pianist **Jose Iturbi** will make his first Stadium appearance since 1949.

The Women's Division of the Federation of Jewish Philanthropies of New York has announced the establishment of the **Dimitri Mitropoulos International Music Competition For 1961**—Piano Competition. It is open to men and women pianists, up to and through the age of 30 (those who have not attained their 31st birthday by Dec. 17, 1961). Candidates must file by Sept. 21, 1961, so it is advisable that those interested immediately write for information to: The Secretariat of the Dimitri Mitropoulos International Music Competition, Federation of Jewish Philanthropies, 130 East 59th Street, New York 22, N.Y. First prize will be a Gold Medal Award and a Cash Prize of $5,000.

From
POST & TIMES HERALD
Washington, D. C.
AUG 7 - 1961

THERE HAVE been points in Bernstein's career at which it has been difficult for him to resist the conclusion that the hand of destiny is on his shoulder. One such occasion was in January, 1937, when Mitropoulos was making an appearance as guest conductor of the Boston Symphony Orchestra.

The Harvard Hellenic Society was holding a reception for Mitropoulos at Phillips Brooks House . . . and Bernstein found himself experiencing at first hand what he later called "the incredible hypnotic quality of this man."

Mitropoulos for his part was impressed by Bernstein, especially when fellow-undergraduates passed the word that Bernstein was a better than passable pianist. After the receiving-line amenities were finished, Bernstein was prevailed upon to play—a Chopin nocturne and the final movement of his own Sonatina.

A long and absorbing conversation with Mitropoulos followed, during which the conductor was somewhat staggered to learn the scope and diversity of Bernstein's musical activities. The sequel was that he invited Bernstein to attend that week's rehearsals of the Boston Symphony Orchestra (which) was a revelation. For the first time, he began to have a sense of the intricate, delicately poised relationship between a conductor and a major symphony orchestra.

"Not that I had the faintest idea of conducting myself," he says. "It all seemed too glamorous and remote."

NEVERTHELESS, it was less remote, now that he was behind the scenes, watching a performance being put together. And in Mitropoulos he had a fascinating object lesson in conductorial psychology. He cajoled; he exhorted; he took the musicians into his confidence.

Upon his graduation from Harvard in June. 1939, Bernstein faced the same dilemma as did most of his classmates. He had a diploma but no job. It was to be through Mitropoulos that he found a solution.

From
TIMES
New York, N. Y.
AUG 6 - 1961

Cheerful Sonata

The cheerful Sonata for Oboe and Piano is one of Hindemith's many chamber sonatas for the various instruments and, like many of them, is more fun to play than to hear. But its bouncy measure gets an added significance from the recording—the pianist is the late Dimitri Mitropoulos and this makes one of the few records of his really considerable keyboard gifts. Harold Gomberg is the excellent oboist on this Columbia disk (ML 5603).

The two gentlemen are joined on the reverse side by the viola of Milton Katims in **Two Rhapsodies for Oboe, Viola and Piano,** vintage 1905, old wine bottled by Charles Martin Loeffler, an Alsatian-born composer, who lived in America from 1881, when he was 20, until his death in 1935. His romantical poems, with their bits of Brahms, Fauré and even Debussy, are amiable and well-mannered, and the playing is jewel-like.

From
STAR
Kansas City, Mo.
AUG 18 1961

COLLEGE GETS $10,000.

Stephens Will Establish Mitropoulos Music Awards.

(By The Star's Own Service.)

Columbia, Mo., Aug. 18.—Stephens college has received a $10,000 gift and will use it to establish Dimitri Mitropoulos awards for music students in honor of the memory of the Greek symphony conductor, pianist and composer.

The gift came through William G. Helis, jr., oil operator and president of the Helis Foundation of New Orleans who was a life-long friend of Mitropoulos, who died in 1960.

President Seymour Smith of the college said the awards will be given to gifted music students for college training at the college.

Mitropoulos conducted the Minneapolis Symphony from 1937 to 1949 and subsequently conducted the New York Philharmonic and was guest conductor of numerous famed symphonies.

From
WORLD-TELEGRAM & SUN
New York, N. Y.
AUG 29 1961

Bing 'Conducted' For Photo Only

In connection with last week's series of stories about management-union difficulties at the Metropolitan Opera, the World-Telegram used a photograph of Rudolf Bing, general manager, as he "wielded the baton" at a rehearsal of the orchestra.

The photograph and caption material were supplied some time ago by the Met's press department. Mr. Bing is not a conductor and has no knowledge of conducting, as he is the first to admit. The photo was a gag shot made by a Met photographer on the occasion of the late Dimitri Mitropoulos' 60th birthday. Mr. Bing was asked to wave the baton as the musicians played "Happy Birthday."

BERGEN EVENING RECORD
HACKENSACK, N. J.
AUG 26 1961

$5,000 Prize

One of the most impressive documents to come to hand in years is the prospectus for the Dimitri Mitropoulos International Music Competition. It is a 20-page brochure on stiffish white paper, slightly larger than "Reader's Digest" size, which bears the above title on its cover not only in English, but also in French, Italian, German, and Russian. The full text of the conditions governing the competition in December for which a first prize of $5,000 and a second prize of $2,500 has been established by the Women's Division of the Federation of Jewish Philanthropies, is also in each of the languages, suggesting the scope of entrants anticipated. Prospective candidates should address the Federation, at 130 East Fifty-ninth Street, New York 22, N. Y.

From
POST-DISPATCH
St. Louis, Mo.
AUG 20 1961

STEPHENS COLLEGE GIVEN MUSIC SCHOLARSHIP FUND

Stephens College, Columbia, Mo., has received a $10,000 grant from the Helis Foundation of New Orleans for the establishment of a scholarship fund for music students, it was announced yesterday.

The fund was given in memory of Dimitri Mitropoulos, Greek conductor, pianist and composer, who led the New York Philharmonic Symphony orchestra from 1949 to 1958. He died in 1960.

First recipients of the Mitropoulos Awards will be announced later this year.

From
DAILY NEWS
New York, N. Y.
AUG 27 1961

Says Manchester, "We are not complaining that we get starvation wages. But it is very disappointing to us to find that, having reached one of the most famous peaks of our profession, we cannot maintain a decent standard of living and dignity for ourselves and our families."

He snorts at the "great conductor myth" and recalls the many times the orchestra has saved conductors when they have made mistakes. The late Dimitr Mitropoulos was one of the few who would apologize for his mistakes and thank the orchestra for continuing on correctly.

From
«ΤΟ ΒΗΜΑ»
Παρασκευή 18 Αὐγούστου 1961

Στή μνήμη τοῦ Μητρόπουλου

Ο ΔΙΕΘΝΗΣ μουσικός διαγωνισμός τοῦ ὁποίου ἡ καθιέρωσις εἰς μνήμην τοῦ μεγάλου Δημήτρη Μητρόπουλου εἶχεν ἀναγγελθῆ ἀπό τή Νέα Ὑόρκη λίγο καιρό μετά τόν θάνατό του, προσέλαβε τή συγκεκριμένη μορφή του καί θά διεξαχθῆ γιά πρώτη φορά ἐφέτος, τόν Δεκέμβριο, στή Νέα Ὑόρκη. Τόν διαγωνισμό ὠργάνωσεν, ὡς γνωστόν, τό γυναικεῖο τμῆμα τῆς («Ὁμοσπονδίας Ἰουδαϊκῶν Φιλανθρωπικῶν Ὀργανώσεων») τῆς Νέας Ὑόρκης. Πιστοί στή μνήμη τοῦ ἐξαιρετικοῦ ἀρχιμουσικοῦ καί τοῦ σπανίου ἀνθρώπου ὁ ὁποῖος πάντα ἀγωνιζόταν νά βοηθήσῃ τούς νέους μουσικούς, οἱ ὀργανωταί τοῦ διαγωνισμοῦ ὥρισαν ὅτι δικαιοῦνται νά συμμετάσχουν καλλιτέχνες τοῦ πιάνου κάτω τῶν τριάντα ἐτῶν, οἱασδήποτε ἐθνικότητος, ἀρκεῖ νά ἔχουν τύχει τῆς ἐγκρίσεως ἑνός ἐπισήμου πνευματικοῦ καί καλλιτεχνικοῦ ὀργανισμοῦ ἤ ἑνός ἐγκύρου καί ἀνεγνωρισμένου στόν μουσικό κόσμο συνδέσμου ἤ ἱδρύματος δημοσίου ἤ ἰδιωτικοῦ. Τέσσαρες διεθνεῖς προσωπικότητες τῆς μουσικῆς προσεφέρθησαν νά θέσουν τόν διαγωνισμό ὑπό τήν αἰγίδα των: ὁ πολύς μάγος τοῦ βιολοντσέλλου Πάμπλο Καζάλς καί οἱ ἀρχιμουσικοί Πιέρ Μοντέ, Σάρλ Μύνς καί Μπροῦνο Βάλτερ, σεβάσμιος διδάσκαλος τοῦ Μητρόπουλου. Πρόεδρος τῆς Μουσικῆς Ἐπιτροπῆς τοῦ διαγωνισμοῦ εἶναι ὁ Λέοναρντ Μπερνστάϊν, διευθυντής τῆς φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης. Ἡ διεθνής ἐλανόδικος ἐπιτροπή θά ἀπονείμῃ ἔπαθλα πού ὑπερβαίνουν συνολικῶς τά 10.000 δολλάρια καθώς καί μετάλλια, χρυσοῦν, ἀργυροῦν καί χαλκοῦν. Γιά τούς νικητάς προβλέπονται ἰδιαίτερα ρεσιτάλ πού θά τούς βοηθήσουν νά ἐπιδείξουν τήν τέχνη τους στό μουσικόν κοινόν τῆς ἀμερικανικῆς μητροπόλεως. Ὁ διαγωνισμός θά διεξαχθῆ ἀπό 1ης μέχρι 17ης Δεκεμβρίου. Αἰτήσεις συμμετοχῆς πρέπει νά ὑποβληθοῦν πρό τῆς 21ης Σεπτεμβρίου. Δέν ἀμφιβάλλω ὅτι θά ὑπάρχουν καί στήν πατρίδα τοῦ Μητροπούλου νέοι πού ἐνδιαφέρονται. Αὐτοί γιά κάθε πληροφορία μποροῦν νά ἀποταθοῦν στή Γραμματεία τοῦ Dimitri Mitropoulos Music Competition, Federation of Jewish Philanthropies, 130 East 59th Street, New York 22, N.Y.



Ο ΤΑΧΥΔΡΟΜΟΣ

23 - 9 - 61



Τήν περασμένη ἑβδομάδα σημειώθηκε μιά συγκινητική προσφορά στόν τάφο τοῦ Μητρόπουλου στό Α΄ Νεκροταφεῖο. Βρέθηκε ἕνα στεφάνι, ἀφημένο ἀπό κάποιον ἄγνωστο, μέ τά ἑξῆς λόγια: «Χαιρετισμούς ἀπό τό Σάλτσμπουργκ».

From
POST-DISPATCH
St. Louis, Mo.
SEP 3 1961

STEPHENS COLLEGE, at Columbia, has received a grant of $10,000 commemorating the late Dimitri Mitropoulos, the college announced recently. The grant will furnish scholarships, to be called Dimitri Mitropoulos Awards, for "exceptionally-gifted music students from all parts of the country" for training at the college. The first recipients will be announced later this year.

The grant was made by the Helis Foundation of New Orleans. Mitropoulos, who served as conductor of the New York Philharmonic, Minneapolis Symphony and other leading orchestras, died last year.

From OCT 5 1961
NEWS
Detroit, Mich.

First Concert Tonight by Detroit Symphony

The Detroit Symphony Orchestra will open its season at 8:30 tonight in Ford Auditorium. Paul Paray will conduct, and the program will be repeated Saturday night.

The opening program is: "Symphonie Fantastique," Berlioz; "Don Juan," Richard Strauss, and "The Pines of Rome," Respighi.

Already the symphony is making plans for another major event, the benefit concert to be given under the direction of famed comedian-actor Danny Kaye Oct. 13 in Ford Auditorium.

Kaye's career as a symphony conductor began in 1954 when he agreed to conduct the Philadelphia Orchestra in a pension fund concert. Since then he has clowned through guest conductorships of the symphonies of Boston, New York, Dallas, Los Angeles, London, Israel and Stockholm.

Kaye's symphony conducting apparently is not all clowning, for of his appearance with the New York Philharmonic, the late Dimitri Mitropoulos said, "It was incredible. I sit down to watch a man who can't read a note or play a musical instrument, who has no musical training actually, and suddenly I see a born conductor who can get whatever he wants from my orchestra."

The major portion of the seats in Ford Auditorium have been sold, and Alan E. Schwartz and Mrs. V. Everett Kinsey, cochairmen, said that only 200 seats at $25 are still available.

«ΤΟ ΒΗΜΑ»

Παρασκευή 6 Ὀκτωβρίου 1961

ΠΡΟΤΟΜΗ ΜΗΤΡΟΠΟΥΛΟΥ ΑΠΟ ΤΗΝ ΠΕΡΙΗΓΗΤΙΚΗΝ

Ἡ Ἑλληνική Περιηγητική Λέσχη τιμῶσα τήν μνήμην τοῦ "Ἕλληνος ἀρχιμουσικοῦ Δ. Μητροπούλου, ὁ ὁποῖος ὑπῆρξεν ἐκ τῶν ἱδρυτικῶν μελῶν αὐτῆς, ἀνέθεσεν εἰς τόν γλύπτην κ. Ἀθ. Ἀπάρτην τήν φιλοτέχνησιν προτομῆς τοῦ μεγάλου μαέστρου, ἡ ὁποία θά στηθῆ εἰς τάς παρυφάς τοῦ ὄρους Μαίναλον, καί παρά τό 48ον χιλιόμετρον τῆς δημοσίας ὁδοῦ Τριπόλεως—Ὀλυμπίας. Ἡ τοποθεσία προεκρίθη λόγω τῆς καταγωγῆς ἐκεῖθεν τοῦ ἐκλιπόντος. Τά ἀποκαλυπτήρια θά γίνουν τήν 15 Ὀκτωβρίου, 11 π.μ., καί θά φαλῆ τρισάγιον δεδομένου ὅτι συμπληροῦται ἔτος ἀπό τοῦ θανάτου αὐτοῦ. Ἐπίσης, ἐκτός τῆς σχετικῆς ὁμιλίας, παλαιοί συνεργάται τοῦ Μητροπούλου θά ἐκτελέσουν ὀρχαύ πρόγραμμα δι' ὀρχήστραν ἐγχόρδων. Ὑπό τῆς Ε.Π.Λ. ὀργανοῦται ἐκδρομή διά τούς ἐπιθυμοῦντας νά παρευρεθοῦν εἰς τά ἀποκαλυπτήρια.

From
OCT - - 1961
MUSICAL AMERICA

Columbia, Mo. — Establishment of Dimitri Mitropoulos Awards for Music Students at **Stephens College** has been made possible by a $10,000 grant from the Helis Foundation in New Orleans. The Awards will be given to exceptionally gifted music students from all parts of the country for education and training at the College.

From OCT 14 1961
TIMES
New York, N. Y.

Music: 'Choephores' With New Sounds

Bernstein Reintroduces Work by Milhaud

By HAROLD C. SCHONBERG

ABOUT ten years ago Dimitri Mitropoulous conducted Darius Milhaud's "Les Choëphores" with the New York Philharmonic. At that time the work made a big impression by the strength and startling innovations of the fourth and fifth sections. Leonard Bernstein reintroduced the score yesterday afternoon, and this time those sections sounded not only startling—they sounded prophetic.

For within the last few years electronic music has appeared on the scene, and it appears that Milhaud anticipated the new electronic form while he was writing "Les Choëphores," in 1915-16. And this without the benefit of electronic instruments (though at yesterday's performance there was a little cheating, inasmuch as Vera Zorina spoke her lines into a microphone).

What Milhaud has done is to set the speaking voice (the score is a setting of Paul Claudel's translation of Aeschylus' "Oresteia") against a fragmented percussion orchestra. The orchestra goes into a series of clicks and clucks, with the chorus hissing, muttering and making strange non-musical noises of its own.

To say that the effect is startling, in the light of present-day electronic developments, is understating the case. And with Miss Zorina's voice aided by amplification, and hence sounding much bigger than life, the audience was indeed in the presence of the new music.

The other sections of "Les Choëphores" do not hold up as well, and a good deal of it is frankly boring. All of the "polys" of the period are there — polytonality, polyrhythms and the like. But the shock value of "Omens" and "Exhortations" will lift you right out of your seat, whereas the rest of the score sounds terribly dated.

Milhaud has not posed his soloists an easy task. McHenry Boatwright came through triumphantly, using his big voice with dignity. He is a baritone whose voice has the authentic low roll. Irene Jordan clashed head-on with the ungrateful vocal writing of her role and managed to make sense of it. Two soloists, Virginia Babikian and Jane Wymond of the Schola Canorum, sang their bits from the chorus itself.

The Program

NEW YORK PHILHARMONIC, Leonard Bernstein, conductor, with Vera Zorina, narrator; Irene Jordan, soprano; McHenry Boatwright, baritone; Virginia Babikian, soprano; Stanley Drucker, clarinetist, and the Schola Cantorum of New York, Hugh Ross, director. At Carnegie Hall.

The Seine at Night ..... Thomson
Les Choephores ..... Milhaud
Premiere Rapsodie for Clarinet; La Mer, Debussy

«ΕΛΕΥΘΕΡΙΑ» Κυριακή 15 Ὀκτωβρίου 1961 Σελὶς 3

ΕΝΑ ΧΡΟΝΟ ΜΕΤΑ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ

Δημήτρης Μητρόπουλος

ΜΝΗΜΗ ΤΟΥ ΜΕΓΑΛΟΥ ΜΑΕΣΤΡΟΥ

Μερικὰ στιγμιότυπα ἀπὸ τὴν ζωή του, ἀφηγημένα ἀπὸ τὴν PEZAN

Ἡ Περιηγητική ἔχει στὸ ἐνεργητικό της πολλὲς ἑλληνικὲς πνευματικὲς ἐκδηλώσεις τῶν τελευταίων ἐτῶν. Δὲν παραξενεύει λοιπὸν κανέναν, ἂν σὲ πρωτοβουλία τῆς Λέσχης, ὀφείλεται ἡ σημερινὴ τελετὴ τῆς Βυτίνας ὅπου θὰ γίνουν, τὰ ἀποκαλυπτήρια, μιᾶς μπρούντζινης κεφαλῆς τοῦ Δημήτρη Μητρόπουλου— ἔργου τοῦ γλύπτη Ἀπάρτη. Ἡ σημερινὴ ἐκδήλωση ἔχει ὅμως, μιὰ ἀκόμα ἐξήγηση: ὁ μεγάλος "Ἕλλην μουσικὸς ὑπῆρξε ἕνας ἀπὸ τοὺς ἱδρυτὲς τῆς Περιηγητικῆς ποὺ τιμᾶ σήμερα τὴν μνήμη τοῦ μουσουργοῦ ποὺ χάθηκε πέρυσι τὸν Νοέμβρη. Ἀπὸ συνομιλία μὲ παλαιοὺς φίλους τοῦ καλλιτέχνη ἔγῆκε τὸ πορτραῖτο ποὺ παραθέτομε παρακάτω: Πρόκειται γιὰ τὴν εἰκόνα ἑνὸς ἀνθρώπου ποὺ ἀναζητοῦσε καὶ βρῆκε στὴν φύση τὴν ψυχικὴ ἀνάταση καὶ τὴν ἐμπνευση τῆς καλλιτεχνικῆς του δημιουργίας.

Ἐπάτησε ὅλες τὶς κορυφὲς τῶν ἑλληνικῶν βουνῶν πρὶν φθάση στὴν τελευταία, σ' αὐτὴ ποὺ τὸν ὡδήγησε ἡ δόξα. Ἡ ἀνάμνηση τοῦ ἁπλοῦ ὀρειβάτη, μὲ τὸ τριμμένο μπερέ, πλανᾶται ἀκόμα, τὸ σούρουπο, τὴν ὥρα ποὺ τὰ πουλιὰ δοξολογοῦν τὴν δημιουργία τοῦ σύμπαντος, στὶς πλαγιὲς τοῦ Ταϋγέτου καὶ τῆς Δίρφης, τῆς Γκιώνας καὶ τοῦ Παρνασσοῦ. Γιατὶ ὁ Δημήτρης Μητρόπουλος ὑπῆρξε ἕνας μεγάλος φυσιολάτρης — παλαίμαχος πρωτεργάτης πολλῶν ἐκδρομικῶν σωματείων — ὁ σκαπανεὺς ἴσως τῆς σημερινῆς τουριστικῆς προσπάθειας τῆς χώρας. «Κυρίως ὅμως» θὰ σᾶς ποῦν ὅλοι οἱ παλιοὶ τον φίλοι τοῦ βουνοῦ — καὶ ἡ φλία ποὺ δένεται στὰ βουνὰ εἶναι ἀτσαλένια καὶ καθάρια — «ὁ μεγάλος μας καλλιτέχνης ἦταν ἕνας ἄριστος φίλος καὶ ἕνας ἐξαίρετος συνοδοιπόρος».



«Ἦταν πρὶν ἀπὸ ὅλα ἕνας καλὸς φίλος...»

Ἡ ἀνάμνηση αὐτὴ τοῦ Μητρόπουλου παραμένει ζωντανὴ σ' ὅσους ἀποτελοῦσαν τὴν συντροφιὰ ἐκείνη πού, γύρω στὰ 1932, τριγύριζε στὴν Ἑλλάδα, μὲ μόνον ὁδηγὸ τὴν ἀγάπη γιὰ τὰ ψηλὰ ἔλατα, γιὰ τὸ σύννεφο, ποὺ ἀγκαλιάζει τὶς κορυφές, γιὰ τὴν φλογέρα ποὺ ἀντιλαλεῖ στὸν κάμπο, γιὰ τ' ἀποσταμένα πλάσματα τῆς γῆς.

— Ἐκεῖνα τὰ χρόνια, ποὺ τὰ βουνά μας δὲν τᾶχε πατήσει ἀκόμα ποτὲ κανένας τουρίστας, οὔτε ξένος μὰ οὔτε καὶ Ἕλληνας — λέει ὁ Δημήτρης Παπαευστρατίου, παλιὸς φίλος τοῦ μουσουργοῦ — οἱ ἐκδρομές μας ἦταν σωστὲς ἐπιχειρήσεις. Σὲ τέτοιες στιγμὲς ἐξαρτᾶσαι ἀπόλυτα ἀπὸ τὴν εὔνοια τοῦ καιροῦ καὶ τὴν ποιότητα τοῦ συντρόφου σου — τὴν ἀντοχή του στὴν ταλαιπωρία, τὴν καρτερικότητά του στὶς κακουχίες. Δὲν θυμᾶμαι οὔτε μιὰ περίπτωση — συνεχίζει ὁ φίλος τοῦ μαέστρου — νὰ μὴν φάνηκε, σὲ τέτοιες ὧρες, ὁ Μητρόπουλος, ἄνδρας σωστός, φίλος πιστὸς ποὺ ἔβαζε τὴν ἄνεση τοῦ διπλανοῦ του πάνω ἀπὸ τὴν δική του ταλαιπωρία.

⊙

Τὴν ἀναζητοῦσε αὐτὴ τὴν ταλαιπωρία ὅταν δὲν τὴν εὕρισκε στὸ δρόμο του. Γιὰ νὰ τιμωρῆ λὲς τὴν σάρκα του γιὰ νὰ παιδεύη τὴν ὕλη καὶ νὰ ἐξαγνίζη τὸ πνεῦμα του. Στὸν Ἰσθμὸ κάποτε, ἡ συντροφιά, ξεκίναγε γιὰ τὸν Ἀκροκόρινθο. Ὁ δρόμος ποὺ ὁδηγεῖ στὴν κορυφή, ἦταν στρωτὸς ἀκόμα καὶ τότε. Ἡ ὁμαλότητά του δὲν ἄρεσε στὸν μουσικό. Ἐτράβηξε γιὰ τὰ κατσάβραχα, ἐβρῆκε τὸ πιὸ ἀπόκρημνο, καὶ ἡ ἀναρρίχηση ἄρχισε. Οἱ φίλοι ἀκολουθοῦσαν χωρὶς νὰ μεμψιμοιροῦν.

— Ποῦ πᾶτε ρέ...! ἐφώναξε ἕνας τσοπάνος.

— Θέλουμε κακοτοπιά, ἀπήντησε ὁ Μητρόπουλος. Οἱ δυὸ παλάμες του πλαισίωσαν τὸ στόμα του — χειρονομία κλασσική, γιὰ κάθε ὀρειβάτη ποὺ θέλει ἡ φωνή του νὰ μὴν σκορπίση μέσα στὴν ἀπεραντωσύνη τῆς πλάσης. Τὰ βράχια καὶ οἱ τσουκνίδες, τὶς εἶχαν ξεσκίσει.

— Γιὰ κακοτοπιὰ καλὰ πᾶτε, εἶπε ὁ χωριάτης. Καὶ τὸ σκυλί του σκέφτηκε, ἀκόμα μιὰ φορά, πόσο παράλογες εἶναι, συχνά, οἱ πράξεις τῶν ἀνθρώπων.

⊙

Χειμώνας βαρὺς εἶχε κουκουλώσει τὴν Δίρφη τὸ παγωμένο ἐκεῖνο πρωϊνὸ τοῦ Φλεβάρη τοῦ 1934. Ὁ ἄνεμος ποὺ κατρακυλοῦσε ἀπὸ τὸ βουνό, μήνυμα ἔφερνε κακό. «Μανιασμένοι ἦταν ἐπάνω οἱ θεοί», ἔλεγε, «λυσσομανοῦσε τὸ ἀστροπελέκι καὶ ξέσκιζε τὸν μολυβένιο οὐρανό». «Νὰ μὴν προοχωρήσουμε», εἶπαν οἱ φίλοι, ὄχι ἀπὸ φόβο, μὰ ἔχοντας πάντα, ὑποσυνείδητη τὴν ἔννοια, νὰ διαφυλάξουν μιὰ ἀξία ποὺ ἐκαμάρωνε κι' ὅλας ὁ τόπος καὶ θὰ τιμοῦσε κάποτε ἡ ἀνθρωπότητα.

— Ἔστω καὶ πεθαμένος, θὰ φθάσω στὴν κορυφή», εἶπε ὁ Μητρόπουλος, καὶ τράβηξαν ὅλοι μπροστά.

⊙

Ἀνήσυχο πνεῦμα στὴν τέχνη, ἀνήσυχος καὶ στὴν καθημερινὴ ζωὴ ὁ Δημήτρης Μητρόπουλος λὲς καὶ δὲν μποροῦσε ποτὲ νὰ μείνη πολὺ ὥρα συνέχεια στὸ ἴδιο μέρος. «Πᾶμε στὴν Κόρινθο», εἶπε ἕνα βράδυ στὸν Ντῖνο Κυδωνιάτη καὶ στὸν Γιάννη Βαβαγιάννη — τὸν ἀδελφὸ τοῦ ἀρχιμουσικοῦ — νὰ δοῦμε τὰ παιδιὰ καὶ νὰ γυρίσουμε... Τὰ παιδιὰ ἦταν τἀδέλφια Κυδωνιάτη ποὺ δούλευαν, μηχανικοί, στὴν ἀνοικοδόμηση τῆς πόλεως ποὺ μόλις εἶχε καταστροαφῆ ἀπὸ τὸν μεγάλο σεισμὸ τοῦ 28. Ξεκίνησαν μὲ τ' αὐτοκίνητο. Ξέρανε ὅλοι πὼς ὅταν ὁ Μητρόπουλος ἔστεκε σκεπτικὸς καὶ ἀμίλητος, αὐτὸ ἐσήμαινε προμήνυμα μετακινήσεως. Στὴν Κόρινθο, ἡ παρέα ἔμεινε λίγη ὥρα. «Νὰ πᾶμε ὡς τὸν Πευκιὰ γιὰ μπάνιο», εἶπε ὁ μουσουργός. Βρεθήκαμε ἀργότερα στὸ Διακοφτό. «Μιὰ ποὺ φθάσαμε ὡς ἐδῶ, γιατὶ νὰ μὴν πᾶμε, — πεζῆ δέβαια — ὡς τὰ Καλάβρυτα;». Ὁ Μητρόπουλος ἐξακολουθοῦσε νὰ μὴν μιλάη. Στὸν νοῦ του εἶχε τὸν ἑπόμενο σταθμό. Ἡ συντροφιὰ κατέληξε στὴν Ἁγία Λαύρα. Εἶχανε φύγει ὅλοι ἀπὸ τὴν Ἀθήνα γιὰ μιὰ μικρὴ δόλτα. Γυρίσανε τὴν ἑπομένη τὴν νύχτα, βρώμικοι, ταλαιπωρημένοι καὶ κατάκοποι. Ἀλλὰ ὁ μαέστρος ἦτανε εὐτυχής.

⊙

Σὲ ἕνα θέμα δὲν δεχότανε συζήτηση. Νὰ στραπατσάρη μιὰ μουσικὴ ἐκδήλωση. Κάλλιο νὰ μὴν γινότανε μιὰ συναυλία ἂν ἔλειπαν τὰ μέσα γιὰ νὰ γίνη ἡ ὥρα τῆς μουσικῆς ἀληθινὴ μυσταγωγία. Ἀλλὰ τὸ 1956 χρειάσθηκαν χρήματα γιὰ νὰ κτιστῆ τὸ κατα-



Σὲ ἕνα πράγμα δὲν δεχότανε ὁ Μητρόπουλος συζήτηση: νὰ νοθεύση μιὰ μουσικὴ ἑρμηνεία.

ναυλία, τοῦ Μητρόπουλου εἶχε δοθῆ μπροστὰ σὲ ἑκατὸν ἑβδομήντα μόνον Ἀθηναίους καὶ τοὺς κατοίκους τοῦ Λιγουριοῦ).

Στοὺς Δελφούς, τελευταῖο σταθμὸ τῆς καλλιτεχνικῆς ἐκδρομῆς, ὁ μουσουργὸς ἑρμήνευσε Μπετόβεν. Γιὰ νὰ συγκρατήση τὴν συνοχὴ τῆς ὀρχήστρας του ὁ ἀρχιμουσικὸς ἐσάλευε δαιμονισμένα. Ἀπὸ τὴν ἄκρη τῆς μυτερῆς, χαρακτηριστικῆς φαλάκρας του, ὡς τὴν τελευταία κλείδωση τοῦ κορμιοῦ του, ἀγκάλιαζε ὁλόκληρος τὴν μουσικὴ τοῦ κλασσικοῦ συνθέτη.

— Γιὰ τήρα πόσοι τοῦ παίζουν γιὰ νὰ χορεύη, μουρμούρισε ἕνας χωριάτης. Ἀλλὰ ὁ ἀέρας δὲν βοηθοῦσε τὸν μαέστρο. Στοὺς ἤχους τῆς ὀρχήστρας μπλεκότανε ἡ ἠχὼ τῆς μουσικῆς ποὺ ἐστελναν πίσω στὸ Δελφικὸ θέατρο, σκληρές, οἱ Φαιδριάδες. Ὅταν τὰ χειροκροτήματα κάλυψαν τὶς τελευταῖες νότες, ὁ ἀρχιμουσικὸς ἔδειξε, ὅπως πάντα, τὴν ὀρχήστρα καὶ γελώντας ἐζήτησε στὸ πλῆθος νὰ χειροκροτήση καὶ τὸ βουνό, ποὺ τόσο ἐνεργὰ εἶχε συμπράξει στὴν ἐκτέλεση τῶν ἔργων τοῦ Μπετόβεν.



Στὸν τάφο του στὴν Ἀθήνα, οἱ ξένοι ἔχουν κι' αὐτοὶ τοποθετήσει τὸ ἀφιέρωμά τους. Τὸ Σάλσμπουργκ ὅπου ὁ μύστης - μουσικὸς ἔδωσε ἀλησμόνητες ἑρμηνεῖες τῆς μουσικῆς τέχνης, ἐναπόθεσε στὸ μνῆμα του ἕνα ἀπέριττο, βάφνινο στεφάνι.

⊙

Φυγὴ πρὸς τὸ βουνὸ ὑπῆρξε ἡ ζωὴ του ἐκείνη τὴν ἐποχή: τὰ χρόνια πρὸ τοῦ πολέμου. Τὴν θάλασσα τὴν ποθοῦσε ἀλλὰ σὰν γνήσιος βουνήσιος, «ζαλιζόταν σὰν γάτα», λένε οἱ δικοί του καὶ γελοῦν ἀκόμα μὲ καλὴ καρδιά, σὰν θυμοῦνται τὸν μαέστρο, ξαπλωμένο, στὶς γέφυρες τῶν καραβιῶν, νὰ προσπαθῆ νὰ κατανίκηση αὐτὴ του τὴν ἀδυναμία. Οἱ ρίζες του ἄλλωστε βρίσκονται στὴν Γορτυνία. Τρεστενὰ λεγότανε τὸ χωριὸ ὅπου γεννήθηκε ὁ πατέρας του, Μελισσόπετρα τὸ λένε στὶς μέρες μας οἱ σύγχρονοι κάτοικοί του. Ξένοι μένουν τώρα, στὸ ἐρειπωμένο σπίτι ἀπ' ὅπου ξεκίνησαν κάποτε ἕνας Ἱερωμένος — ὁ Πάτερ Μητρόπουλος, ποὺ οἱ λόγοι του ἀπὸ τὸν ἄμβωνα, ἦταν ξακουστοὶ στὴν Πελοπόννησο, στὸ τέλος τοῦ περασμένου αἰῶνα, καὶ ἕνας μύστης. Αὐτὸς γιὰ τὸν ὁποῖο ἕνα ἀπέριττο μνημεῖο — στημένο μέσα στὴν φύση ποὺ τόσο ἀγαποῦσε ὁ μουσικός, μακρυὰ ἀπὸ τοὺς ἀνθρώπους ποὺ τὰ λόγια τους, τόσο συχνά, ἐπίκραναν τὸν καλλιτέχνη — θὰ ἀποκαλυφθῆ σήμερα. Ἡ «κεφαλὴ» τοῦ Μητρόπουλου, σὲ ἕναν δρόμο ἑλληνικὸ ποὺ ὁδηγεῖ στὴν Ὀλυμπία, θὰ θυμίζη στὸν "Ἕλληνα καὶ στὸν ξένο διαβάτη, ὅτι τὸν τόπο αὐτὸ ἔβαθειὰ ἐπόνεσε ἕνας ἀπὸ τοὺς μεγαλύτερους "Ἕλληνες ἐργάτες τῆς Τέχνης. Ὁ Δημήτρης Μητρόπουλος ποὺ ἐξόριστος σὲ μιὰ σοφίτα, στὴν Νέα Ὑόρκη, δὲν εἶχε ἄλλη συντροφιά, στὸ ἀσκητικό του δωμάτιο, ἀπὸ τὸν Ἐσταυρωμένο καὶ κρεμασμένη στὸν ἄδειο τοῖχο, μιὰ παλιά, κιτρινισμένη φωτογραφία τῆς Ἐπιδαύρου.

PEZAN

ΕΛΛΗΝΙΚΗ ΠΕΡΙΗΓΗΤΙΚΗ ΛΕΣΧΗ

ΟΔΟΙΠΟΡΙΚΟΣ ΣΥΝΔΕΣΜΟΣ

1921

ΛΕΩΦΟΡΟΣ ΑΜΑΛΙΑΣ 28. ΤΗΛ. 22-494 - 20-147

●

ΣΑΒΒΑΤΟΚΥΡΙΑΚΟ 14 - 15 ΟΚΤΩΒΡΙΟΥ 1961

ΤΡΙΠΟΛΙΣ – ΒΥΤΙΝΑ

●

Ειδικὴ ἐκδρομὴ ὀργανουμένη γιὰ τὰ ἀποκαλυπτήρια τῆς προτομῆς τοῦ ἀειμνήστου ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ, ἐκ τῶν ἱδρυτικῶν μελῶν καὶ Συμβούλου τῆς Ε. Π. Λέσχης.

Θὰ λάβη μέρος καὶ ὀρχήστρα ἐγχόρδων ἐκ παλαιῶν συνεργατῶν τοῦ Μαέστρου.

Σάββατο 14/10. Ἀναχ. 3 μ.μ. ἀπὸ τὴν ὁδὸν Τοσίτσα γιὰ Τρίπολιν - Βυτίνα, διανυκτέρευση στὰ ξενοδοχεῖα **Σεμίραμις**, **Ἀρκαδία**, **Μαίναλον**, **Βίλλα - Βάλος** κ.τ.λ.

●

Κυριακὴ 15/10. Ἀναχ. 10 π.μ. γιὰ τὸ 48ο χιλιόμ. τῆς δημοσίας ὁδοῦ Τριπόλεως - Ὀλυμπίας, ὅπου στὰς 11 π.μ. θὰ ψαλῆ τρισάγιον ἐπὶ τῇ συμπληρώσει ἔτους ἀπὸ τοῦ θανάτου καὶ θὰ ἀκολουθήση ὁμιλία. Μετὰ τὸ πέρας αὐτῆς, θὰ γίνουν τὰ ἀποκαλυπτήρια τῆς προτομῆς, τὴν ὁποίαν ἐφιλοτέχνησε ὁ Καθηγητὴς τῆς Σχολῆς Καλῶν Τεχνῶν διάσημος γλύπτης κ. Ἀθ. Ἀπάρτης, κατ' ἐντολὴν τοῦ Δ.Σ. τῆς Ε. Π. Λέσχης καὶ θὰ ἐπακολουθήση Συναυλία.

Ἀναχώρ. γιὰ Βυτίναν καὶ Τρίπολιν γιὰ φαγητὸ καὶ στὰς 4 μ.μ. γιὰ Ἄργος - Κόρινθον - Ἀθήνας, μὲ ἐνδιάμεσες στάσεις. (Σύνολον χλμ. 494). Ἔξοδα ~~200-220~~ 150-165.

ΔΗΛΩΣΕΙΣ ΜΕΧΡΙ ΤΗΣ 12ης ΟΚΤΩΒΡΙΟΥ

«ΕΛΕΥΘΕΡΙΑ» Σελὶς 2 ΤΡΙΤΗ, 17 ΟΚΤΩΒΡΙΟΥ Ὁσιὴ προφ., Κλαυδίου μάρτυρ. Ἀνατολὴ ἡλίου 6.38. Δύσις 5.43. Σελήνης α' τέταρτον.



Αὐτὴ τὴν φορὰ ὁ μαέστρος δὲν διευθύνει τὴν ὀρχήστρα, ἀλλὰ βρίσκεται πίσω ἀπὸ τοὺς μουσικούς. Στὴν Βυτίνα, τὴν Κυριακή, μιὰ συναυλία συμπλήρωσε τὴν τελευτὴ τῶν ἀποκαλυπτηρίων τοῦ Ἕλληνος ἀρχιμουσικοῦ. Στὴν φωτογραφία μας μιὰ ἄποψη τοῦ πρώτου θρησκευτικοῦ καὶ πνευματικοῦ μνημοσύνου τοῦ Δημήτρη Μητρόπουλου.

Η ΠΡΟΤΟΜΗ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΤΗΝ ΒΥΤΙΝΑ

Η ΤΕΛΕΤΗ ΤΩΝ ΑΠΟΚΑΛΥΠΤΗΡΙΩΝ

...Πόσο τὰ ἔχω ζήσει αὐτὰ τὰ βουνὰ πόσο τὰ ξέρω, πόσο θἄθελα νὰ καταντήσω τσοπάνος γιὰ νὰ μποροῦσα νὰ ἀφοσιωθῶ ὁλότελα σ' αὐτά. Μὰ ἡ τύχη μὲ ἔριξε στὴν δύσκολη εὐθύνη τοῦ νὰ δημιουργῶ φύση καὶ ὄχι νὰ ἀπολαμβάνω. Πληρώνομε ἀκριβὰ τὸ ὅτι θελήσαμε νὰ ἀκολουθήσωμε τὸν δρόμο τὸν πνευματικὸ ποὺ μᾶς ἀπομακρύνει ἀπὸ ὅ,τι περισσότερο ἀγαπήσαμε στὸν κόσμο...

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

('Απόσπασμα ἐπιστολῆς τοῦ μεγάλου μουσικοῦ, σὲ στενὴ του φίλη στὴν Ἀθήνα, ποὺ ἐστάλη ἀπὸ τὴν Νέα Ὑόρκη στὶς 6 Ὀκτωβρίου 1940).

Τὸ 48ο χιλιόμετρο τοῦ δρόμου Βυτίνας — Ὀλυμπίας λέγεται ἀπὸ προχθὲς «τοποθεσία Δημήτρη Μητροπούλου». Στὸ σημεῖο αὐτὸ τῆς δημοσίας ὁδοῦ, ἡ φύση, τόσο πυκνοφυτεμένη σὲ ὅλη τὴν περιοχή, σχηματίζει ἕνα ξεφωτο στεφανωμένο ἀπὸ κορυφὲς πνιγμένες στὰ ἔλατα. Ἐκεῖ, τοποθετήθηκε τὸ πρῶτο μνημεῖο ποὺ στήθηκε στὴν Ἑλλάδα γιὰ τὸν μεγάλο μουσικό. Πρόκειται γιὰ μιὰ χάλκινη «κεφαλὴ» τοῦ Μητρόπουλου, ἔργο τοῦ Θανάση Ἀπάρτη.

Τὰ ἀποκαλυπτήρια τῆς προτομῆς, ποὺ ἔγιναν τὴν Κυριακὴ τὸ πρωῒ στὶς 11 ἔκαμε ὁ Πρόεδρος τῆς Περιηγητικῆς κ. Χοϊδᾶς. Ἡ Λέσχη, ὡς γνωστόν, εἶχε τὴν πρωτοβουλία αὐτοῦ τοῦ καλλιτεχνικοῦ μνημοσύνου ποὺ πῆρε τὴν μορφὴ μιᾶς ἀπέριττης καὶ σεμνῆς καλλιτεχνικῆς ἐκδήλωσης. Ἡ τελετὴ τῶν ἀποκαλυπτηρίων τοῦ μνημείου Μητροπούλου ἄρχισε μὲ μιὰ ἐπιμνημόσυνη δέηση. — Οἱ καλεσμένοι πληροφορήθηκαν μὲ λύπη ὅτι οἱ Ἱερωμένοι τῆς περιοχῆς ἐβίστασαν, πρὸς στιγμήν, νὰ ἔλθουν νὰ λειτουργήσουν τὴν μνήμη τοῦ μουσικοῦ «ποὺ θἀφτηκε ἀδιάβαστος». — Ἐκπρόσωποι τῆς Περιηγητικῆς, τῆς Ὑπαιθρίου ζωῆς, καὶ τοῦ Ὠδείου Ἀθηνῶν ὡμίλησαν μετά. «Αὐτὸ τὸ εἰδυλλιακὸ περιβάλλον», λέει ὁ κ. Χοϊδᾶς, «ἦταν ἡ θέση ποὺ ἔπρεπε γιὰ τὸν Δημήτρη Μητρόπουλο» ἐνῶ ὁ Ἔφορος τῆς Λέσχης κ. Παπαευστρατίου, συνεχίζει : «Ὁ μαέστρος θὰ ἦταν σήμερα εὐχαριστημένος ποὺ βρίσκεται τὸ μνημεῖο μέσα στὴν φύση ποὺ τόσο ἀγαποῦσε... Σήμερα, αἰσθανόμαστε ὅλοι σὰν νὰ μὴν ἔφυγε γιὰ παντα, ἀλλὰ σὰν νὰ εἶναι μακρυά». Τὸν κύκλο τῶν ὁμιλητῶν ἔκλεισε ἐκπρόσωπος τῆς κοινότητας Μαγουλιάνων, ὁ ὁποῖος κατέθεσε στεφάνι ἀπὸ λουλούδια τῆς περιοχῆς «Στὸ τέκνον τῆς Γορτυνίας γιὰ τὸ ὁποῖο ἡ πατρίδα του εἶναι ὑπερήφανη».

Δὲν μποροῦσε νὰ ὑπάρξη μνημόσυνο τοῦ Μητρόπουλου χωρὶς μουσική. Μιὰ μικρὴ ὀρχήστρα ἐγχόρδων εἶναι τοποθετημένη γύρω στὸ Μνημεῖο. Τὴν ἀπετελοῦν παλαιοὶ συνεργάτες τοῦ ἀρχιμουσικοῦ καὶ νέα παιδιὰ ποὺ ζήτησαν νὰ τοὺς γίνη ἡ τιμὴ νὰ παίξουν γιὰ χάρη τοῦ Μητρόπουλου, μιὰ καὶ δὲν «Ἰχαν τὴν τύχη νὰ διευθύνη ποτὲ ὁ μαστρος τὴν μουσική τους. Μὲ διευθυντὴ ὀρχήστρας τὸν Βύρωνα Κολάση, παλαιοὶ καὶ νέοι φίλοι τοῦ ἀρχιμουσικοῦ ἔπαιξαν, μιὰ ἄρια τοῦ Μπάχ, ἕνα κουαρτέτο τοῦ Τσαϊκόφσκυ, καὶ δυὸ ἐλενειακὲς μελωδίες τοῦ Γκρὴκ : τὸ «Πλὴγὴ Καρδιᾶς» καὶ τὸ «Ἄνοιξη».

Στὸ τέλος τῆς σύντομης συναυλίας, οἱ ἀκροατὲς — προσκεκλημένοι τῆς Περιηγητικῆς, ἐκπρόσωποι τοῦ μουσικοῦ καὶ πνευματικοῦ κόσμου τῆς χώρας, τοπικὲς ἀρχὲς καὶ φίλοι τοῦ Βουνοῦ — σκόρπισαν γύρω στὴν προτομὴ ποὺ φιλοτέχνησε ὁ Ἀπάρτης. Εἶναι ἀναμφισβήτητα ὡραῖο τὸ τελευταῖο γλυπτὸ τοῦ καλλιτέχνη. Παρὰ τὸ γεγονὸς ὅτι ὁ Ἀπάρτης ἐδούλεψε ἀπὸ μνήμης ἔχοντας γιὰ πρότυπο μόνον φωτογραφίες τοῦ Μητρόπουλου, κατάφερε νὰ ἀποδώση ὅλη τὴν γλυκύτητα ποὺ ἀναμφισβήτητα ἀπέπνεε ἡ μορφὴ τοῦ ἀρχιμουσικοῦ. Ἡ «κεφαλὴ» του ἰδιαίτερα ὅταν τὴν κυττάει κανεὶς προφὶλ εἶναι πολὺ πιστὴ ὅπως καὶ ἡ χαρακτηριστικὴ σουβλερὴ κορυφὴ τοῦ κρανίου τοῦ ἀρχιμουσικοῦ ποὺ ἀπεθανάτισε, στὸν χαλκό, ὁ Ἀπάρτης.

Ἡ Περιηγητικὴ ἀναγγέλλει τώρα, ὅτι στὴν τοποθεσία «Δημήτρη Μητροπούλου» τὴν ὁποία ἀγόρασε κι' ὅλας, θὰ διοργανώση σύντομα ἕνα κάμπινγκ γιὰ αὐτοκινητιστὲς καὶ ἐκδρομεῖς. Ἄλλο τμῆμα τῆς ἴδιας περιοχῆς θὰ διαμορφωθῆ σὲ χῶρο, ὅπου θὰ γίνωνται, ἑλληνικὲς καὶ διεθνεῖς μουσικὲς ἐκδηλώσεις, ποὺ θὰ φέρουν τὸ ὄνομα τοῦ Ἕλληνος μουσουργοῦ. Ὡραῖες πρωτοβουλίες, γιὰ τὶς ὁποῖες, ἡ ἀπέριττη καὶ θερμὴ τελετὴ τῆς Κυριακῆς ἀπετέλεσε ἕναν θαυμάσιο πρόλογο.

PEZAN

«ΤΟ ΒΗΜΑ»

Τρίτη 17 Ὀκτωβρίου 1961

ΕΣΤΗΘΗ ΠΡΟΧΘΕΣ

ΧΑΛΚΙΝΗ ΠΡΟΤΟΜΗ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΤΟ ΜΑΙΝΑΛΟΝ

Μερίμνη τῆς Ἑλληνικῆς Περιηγητικῆς Λέσχης

Εἰς συγκινητικὴν ἀτμόσφαιραν ἔγιναν τὴν μεσημβρίαν τῆς Κυριακῆς τὰ ἀποκαλυπτήρια τῆς προτομῆς τοῦ Δημήτρη Μητρόπουλου εἰς τὸ ὄρος Μαίναλον, παρὰ τὴν Βυτίναν, καὶ εἰς ὑψόμετρον 1.200 μέτρων, ἀνάμεσα στὰ ἔλατα. Ἡ προτομὴ ἐστήθη ἀπὸ τὴν Ἑλληνικὴν Περιηγητικὴν Λέσχην, τῆς ὁποίας ὁ Μητρόπουλος, ἐνθερμος ὀρειβάτης, ὑπῆρξεν ἱδρυτικὸν μέλος, πραγματοποιήσας κατὰ τὸ χρονικὸν διάστημα 1932—37 πολυαρίθμους ἀναβάσεις στὴν Γκιώνα, Παρνασσόν, Κουτσούκι καὶ ἄλλες περιοχές, ἐφιλοτεχνήθη δὲ ἀπὸ τὸν ἐκλεκτὸν γλύ-



Ἡ ἀποκαλυφθεῖσα εἰς Μαίναλον προτομὴ τοῦ Δημήτρη Μητρόπουλου

πτην καθηγητὴν κ. Θανάσην Ἀπόρτην, ὁ ὁποῖος συνεδέετο μὲ τὸν Μητρόπουλον μὲ θερμὴν φιλίαν κατὰ τὰ χρόνια τῆς παραμονῆς ἀμφοτέρων στὸ Παρίσι. Ἡ προτομὴ εἶναι χάλκινη, σὲ μεγαλύτερο ἀπὸ τὸ φυσικὸ μέγεθος καὶ στηρίζεται σὲ μαρμάρινη βάσι.

Ἂς σημειωθῆ ὅτι εἰς τὴν τοποθεσίαν εἰς τὴν ὁποίαν ἔχει στηθῆ ἡ προτομὴ ἡ Περιηγητικὴ Λέσχη ἀγόρασε εὐρυτάτην ἔκτασιν 20 στρεμμάτων, εἰς τὴν ὁποίαν μὲ τὴν συνεργασίαν τῆς Ε.Λ.Π.Α. θὰ ἱδρύση ὁδικὸν σταθμόν, ἐνῶ ἐλάχιστα μακρύτερα ἀπὸ τὴν προτομήν, ἡ ὁποία εὑρίσκεται εἰς τὸ 48ον χιλιόμετρον τῆς ὁδοῦ Τριπόλεως—Ὀλυμπίας ὁ Ε.Ο.Τ. θὰ ἀνεγείρη ξενῶνα - μοτέλ.

Εἰς τὴν προχθεσινὴν τελετὴν τῶν ἀποκαλυπτηρίων παρέστησαν οἱ: Ἀνδρ. Νεζερίτης καὶ Μεν. Παλλάντιος ἐκ μέρους τῆς Ἑνώσεως Ἑλλήνων Συνθετῶν, ὁ Θεοδ. Καρυωτάκης ἐκ μέρους τῆς Ἑνώσεως Μουσουργῶν, ὁ Ἀρ. Κυριακίδης πρόεδρος τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν, ὁ πρόεδρος τοῦ Συνδέσμου Λογοτεχνῶν καὶ παλαιὸς συνοικειάτης τοῦ Μητρόπουλου Γ.Κ. Σταμπολῆς, ὁ πρόεδρος τοῦ Ε.Ο.Τ. κ. Κουτσογιάννης, ὁ πρόεδρος τῆς Περιηγητικῆς Λέσχης κ. Θ. Χοϊδᾶς καὶ οἱ σύμβουλοι αὐτῆς κ.κ. Παπαευστρατίου καὶ Γ. Νέμπαρης, ὁ δήμαρχος Τριπόλεως κ. Σεχιώτης, ὁ γλύπτης κ. Θαν. Ἀπάρτης, πολλοὶ ἄλλοι ἐκπρόσωποι τοῦ μουσικοῦ καὶ καλλιτεχνικοῦ κόσμου τῆς χώρας, ἐκπρόσωποι τοῦ ἀθηναϊκοῦ Τύπου καὶ ἐκδρομεῖς ἐκ Τριπόλεως.

Τὸ συγκινητικώτερον σημεῖον τῆς τελετῆς ἦταν ὅταν μετὰ τὰ ἀποκαλυπτήρια καὶ τοὺς λόγους μία εἰκοσαμελὴς ὀρχήστρα ἐγχόρδων ἐξετέλεσε ἕνα εἰκοσιπεντάλεπτον μουσικὸν πρόγραμμα, ἀφιερωμένον στὴν μνήμη τοῦ Δημ. Μητροπούλου. Στὴν ὀρχήστρα αὐτή, ποὺ τὴν διηύθυνε ὁ Βύρων Κολάσης, μετεῖχαν εἰ παλαιοὶ συνεργάτες καὶ μαθηταὶ τοῦ Μητρόπουλου Σίλβα Κούλα, Εἰρήνη Δρακοπούλου, Γουλιέλμος Κοφίνο, Μιχ. Γαβριηλίδης, Θεμ. Μῶρος, Κοσμᾶς Μπενετᾶτος, Ἀναστ. Κυπραῖος καὶ Ι. Βαβαγιάννης. Στὴν ἀρχὴ ἔπαιξαν μιὰ ἄρια τοῦ Γιόχαν Σεμπάστιαν Μπάχ, συνέχισαν μὲ ἕνα ἀπόσπασμα ἀπὸ τὸν Κουαρτέττο τοῦ Τσαϊκόφσκυ καὶ ἐτελείωσαν μὲ δύο ἑλληνιακὲς μελωδίες τοῦ Γκρὴκ, τὴν «Πλὴγὴ καρδιᾶς» καὶ τὴν «Τελευταία ἄνοιξι». Πρέπει ἀκόμη νὰ προστεθῆ ὅτι ἡ τοποθεσία αὐτὴ διαλέχθηκε γιατὶ βρίσκεται σ' ἕνα ξέφωτο μέσα στὸ βάσος ἀπὸ τὰ ἔλατα καὶ συμβολίζει τὸ φυσιολατρικὸ πνεῦμα τοῦ Μητρόπουλου, εἰ' ἀκόμα γιατὶ λίγο πιὸ κάτω βρίσκεται τὸ χωριὸ Μελισσόκαμπος τῆς Ἀλωνίσταινας ἀπὸ τὸ ὁποῖον καταγόταν ὁ πατέρας τοῦ μαέστρου γιατὶ ἡ μητέρα του ἦταν Ἀνδριώτισσα καὶ εἶχε γεννηθῆ στὸ Ἄνω Γαύριον, ὅπου ἀκόμα ὑπάρχουν δύο ἐξάδελφοί του.

ΚΑΘΗΜΕΡΙΝΗ

ΤΡΙΤΗ, 17 Ὀκτωβρίου 1961

ΕΙΣ ΤΟ ΜΑΙΝΑΛΟΝ

Η ΠΕΡΙΗΓΗΤΙΚΗ ΛΕΣΧΗ ΕΣΤΗΣΕ ΠΡΟΤΟΜΗΝ ΕΚ ΧΑΛΚΟΥ ΕΙΣ ΤΟΝ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΝ

('Η τελετὴ τῶν ἀποκαλυπτηρίων)

Ἡ τελετὴ τῶν ἀποκαλυπτηρίων τῆς στηθείσης εἰς Μαίναλον, πρωτοβουλίᾳ καὶ δαπάναις τῆς «Περιηγητικῆς Λέσχης» προτομῆς τοῦ ἀλησμονήτου μεγάλου Ἕλληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου, συνοδευομένη ἀπὸ ἐπὶ τόπου συναυλίαν ὀρχήστρας ἐγχόρδων, ὑπῆρξεν ἀληθὴς μυσταγωγία.

Ἡ ἐκδήλωσις ὠργανώθη ὑπὸ τῆς «Περιηγητικῆς Λέσχης» Ἀθηνῶν καὶ Τριπόλεως, εἰς αὐτὴν δὲ μετέσχον πνευματικοὶ ἄνθρωποι καὶ τιμῶντες τὴν μνήμην τοῦ ἀρχιμουσικοῦ, φιλόμουσοι φυσιολάτραι, ἀντιπρόσωποι τοῦ Τύπου καὶ ἐκδρομεῖς, οἱ ὁποῖοι μετέβησαν εἰς Βυτίναν καὶ ἐκεῖθεν εἰς τὴν τοποθεσίαν τῆς προτομῆς μὲ 4 πούλμαν καὶ ἄλλα αὐτοκίνητα.

Ἡ σεμνὴ τελετὴ τῶν ἀποκαλυπτηρίων τῆς χαλκίνης προτομῆς τοῦ Δ. Μητροπούλου (ἔργον τοῦ καθηγητοῦ τῆς Α.Σ.Κ.Τ. γλύπτου κ. Θανάση Ἀπάρτη) ἔγινε τὴν 11.30' πρωϊνὴν τῆς παρελθούσης Κυριακῆς, μὲ θαυμάσιον καιρόν, εἰς τὴν θέσιν «Καμίνια», παρὰ τὸ 50ὸν χιλιόμετρον τῆς δημοσίας ὁδοῦ Βυτίνας



Ἡ ἀποκαλυφθεῖσα προτομὴ τοῦ Δημήτρη Μητροπούλου. ('Έργον εἰς χαλκὸν τοῦ Θ. Ἀπάρτη).

—Ὀλυμπίας. Ἡ τοποθεσία, ὅπου ἐστήθη ἡ προτομή, εἶναι εἰδυλλιακή. Μία φυσικὴ πλατεῖα, περιβαλλομένη ἀπὸ αἰωνόβια ἔλατα.

Εἰς τὴν τελετὴν παρέστησαν μέλη τῆς Διοικήσεως τῆς Λέσχης Ἀθηνῶν — Τριπόλεως, ὁ πρόεδρος τοῦ Ε.Ο.Τ. κ. Ι. Κουτσογιάννης, ὁ πρόεδρος τῆς «Περιηγητικῆς» κ. Θ. Χοϊδᾶς, ὁ γενικὸς ἔφορος κ. Γ. Νέμπαρης, ὁ δήμαρχος Τριπόλεως κ. Σεχιώτης, ἀναπληρωτὴς τοῦ κ. Νομάρχου, ὁ πρόεδρος τῆς Κοινότητος Βυτίνας κ. Β. Θεοφιλόπουλος, ὁ τέως βουλευτὴς κ. Θ. Μίχας, ὁ καθηγητὴς γλύπτης κ. Ἀπάρτης, ὁ πρόεδρος τοῦ διοικητικοῦ συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Α. Κυριακίδης, οἱ κ.κ. Α. Νεζερίτης, Μ. Παλλάντιος καὶ Θ. Καρυωτάκης, ὁ πρόεδρος τοῦ Συνδέσμου Ἑλλήνων Λογοτεχνῶν καὶ συνοικειάτης τοῦ Μητροπούλου κ. Γ. Σταμπολῆς καὶ ἄλλοι.

Μετὰ τὴν ἐπιμνημόσυνον δέησιν, ὡμίλησεν ὁ πρόεδρος τῆς Λέσχης κ. Χοϊδᾶς, ὁ ὁποῖος εἶπεν, ὅτι εἶναι μεγάλη ἡμέρα διὰ τὴν Περιηγητικὴν ἡ 15η Ὀκτωβρίου 1961, διότι κατ' αὐτὴν ἀποκαλύπτεται ἡ προτομὴ τοῦ Μητροπούλου, ποὺ ὑπῆρξεν, ἐκτὸς ἀπὸ μεγάλος μουσικός, καὶ ἕνας ἀγνὸς φυσιολάτρης. Ἡ προτομὴ αὐτή, ἐτόνισε, θὰ βοηθήση τὴν μνήμην μας διὰ νὰ μὴ τὸν λησμονήσωμεν, ἀλλὰ καὶ τοὺς μεταγενεστέρους νὰ ἐνθυμοῦνται τὴν μεγαλόπνοον καλλιτεχνικὴν προσωπικότητά του. Κατόπιν ὁ κ. Χοϊδᾶς ἀπεκάλυψε τὴν ὡραίαν προτομήν, ποὺ χαρακτηρίζει θαυμάσια τὸν μεγάλον μουσικόν, ὑπὸ τὰ θερμὰ χειροκροτήματα τῶν παριστα-μένων.

Ἐν συνεχείᾳ ὡμίλησεν ὁ κ. Κωνσταντόπουλος ἐκ μέρους τῆς «Ὑπαιθρίου Ζωῆς», ὁ ὁποῖος συνεχάρη τὴν Π. Λ. διὰ τὴν πρωτοβουλίαν της καὶ ἀνέφερεν ἀνέκδοτα ἀπὸ τὴν ὀρειβατικὴν ζωὴν τοῦ Μητροπούλου, ὁ ὁποῖος μάλιστα ἐπεσκέφθη τὴν σπηλιὰν τοῦ ζωγράφου Ἰθακησίου τὸ 1934 εἰς τὸν Ὄλυμπον.

Τελευταῖος ὡμίλησεν ὁ γεν. Ἔφορος τῆς Π. Λ. κ. Δ. Παπαευστρατίου, ἀναφερθεὶς εἰς τὸν Μητρόπουλον, μουσικὸν φυσιολάτρην καὶ ἄνθρωπον.

Ἀκολούθως κατετέθη στέφανος ἐξ ἀν. θέων εἰς τὴν βάσιν τῆς προτομῆς ἐκ μέρους τῆς Κοινότητος Μαγουλιάνων εἰς «ἔνδειξιν τιμῆς διὰ τὸ μεγάλο τέκνον τῆς Γορτυνίας». Ἡ ἐκ μαρμάρου βάσις τῆς προτομῆς φέρει τὴν ἐπιγραφήν: «Δ. Μητρόπουλος. Ἐκδήλωσις ἀγάπης τῆς Π. Λ. 1961».

Μετὰ τὰς ὁμιλίας, ἐδόθη συναυλία ὀρχήστρας 20 ἐγχόρδων ὑπὸ τὴν διεύθυνσιν τοῦ μαέστρου κ. Β. Κολάση μὲ ἔργα Μπάχ ("Αρια), ἀπόσπασμα ἀπὸ κουαρτέττο τοῦ Τσαϊκόφσκυ καὶ τὶς ἑλεγειακὲς μελωδίες τοῦ Γκρὴγκ «Πλὴγὴ καρδιᾶς» καὶ «Τελευταία Ἄνοιξις». Εἰς τὴν συναυλίαν μετέσχον οἱ παλαιοὶ συνεργάται καὶ μαθηταὶ τοῦ Μητροπούλου: Β. Κολάσης, Σίλβα Κούλα, Εἰρ. Δρακοπούλου, Γουλ. Κοφίνο, Μιχ. Γαβριηλίδης, Θ. Μῶρος, Κοσμᾶς Μπενετᾶτος, Α. Κυπραῖος, Ι. Βαβαγιάννης καὶ ἄλλοι νεώτεροι μουσικοί.

Ἡ συναυλία εἰς τὸ εἰδυλλιακὸν αὐτὸ περιβάλλον τῆς στηθείσης προτομῆς συνεκίνησε μέχρι δακρύων τοὺς ἀκροατάς.

Μ. Κ.

From DEC 7 - 1961
WORLD-TELEGRAM & SUN
New York, N. Y.

Schmidt Shows Musician Photos

Highlighting a decade of effort to photograph musicians has resulted in an all-musical subjects photo exhibition by Dr. I. W. Schmidt, 159-00 Riverside Dr., at the Music Library, 127 E. 58th St., a branch of the New York City Public Library system. The current exhibition includes more than 60 prints, and will remain on view to the public through December and January.

Dr. Schmidt credits Bruno Zirato, general manager of the Philharmonic Society, and Alice Williamson, public relations director for Lewisohn Stadium, for being particularly helpful in the obtainment of his series of photos.

"Signor Zirato," said Dr. Schmidt, "music is my love and photography is my passion. Will you help me to combine both?"

The plea resulted in special permission to the amateur photographer to take pictures during rehearsals of the Philharmonic at Carnegie Hall—the photos became the cornerstone of the current exhibition. Following are some of the more important musicians included, listed by category:

Conductors: Pierre Monteux, Leonard Bernstein, the late Dimitri Mitroupoulos, Joseph Krips, Julius Rudel, Thomas Schippers. **Violinists:** Jeanne Mitchell, Zino Francescatti, Yehudi Menuhin, Michael Rabin, Erica Morini. **Pianists:** Van Cliburn, Benno Moiseiwitsch, John Browning, Jose Iturbi.

Singers: Renata Tebaldi, Rise Stevens, Leontyne Price, Jarmila Novotna, Lucia Albanese, Richard Tucker, Lily Pons, Jan Peerce, Eartha Kitt. **Music critics:** Louis Biancolli, Ross Parmentier.

BERGEN EVENING RECORD
HACKENSACK, N. J.
DEC 4 1961



MEMORIAL CONCERT: Violinists Thomas Tsaggris and Mishel Piastro exchange comments before yesterday's concert at Central Unitarian Church, Paramus. The concert was performed in tribute to the late conductor, Dimitri Mitropoulos. (The Record photograph.)

TRIBUTE PAID TO CONDUCTOR

Memorial Played For Mitropoulos

Paramus — More than 500 persons paid tribute to the late Dimitri Mitropoulos at a memorial concert yesterday in Central Unitarian Church.

The Adelphi Chamber Orchestra, directed by Thomas Tsaggris, of Park Ridge, joined with violinist Mishel Piastro in honoring the late conductor. Piastro is former concert master of the New York Philharmonic and the past head of the Longine Symphonette.

Piastro played "Allegro" by Fritz Kreisler and joined with Tsaggris for Johann Bach's "Double Concerto in D Minor for Two Violins". Proceeds from the concert will go to the Musicians Aid Society.

From DEC 13 1961
VARIETY
New York, N. Y.

First anniversary of Dimitri Mitropoulos' death has been commemorated in some European cities, which at the last enjoyed most of his music making. In Vienna, members of the Philharmonic orchestra, published an additional booklet in their program for November with an extensive article on the Maestro written by the first violin-second desk man, Erich Graf. This article has been asked for by the Greek Embassy for reprints in Athens papers. In Florence Dr. Luciano Alberti, music critic of "Mattino" gave an interesting lecture commemorating the Man and Musician, in the USIS headquarters with excerpts of recordings, among which also a Symphony by Roger Sessions.

New York 38, N. Y.
From OCT 26 1961
WEST SIDE NEWS
New York, N. Y.

Federation Women Hosts To Musicians

Diplomatic representatives from 32 member nations of the United Nations and distinguished musicians serving on the Music Committee of the Dimitri Mitropoulos International Music Competition were the honored guests at the Advance Gifts Reception and Luncheon of the Women's Division of Federation of Jewish Philanthropies of New York. The event, inaugurating the Competition, took place in the Grand Ballroom, Hotel Pierre, and was attended by Patronesses of the Competition.

The Dimitri Mitropoulos International Music Competition for gifted, young pianists through the age of thirty, will take place December 1 to 17.

«ΤΟ ΒΗΜΑ»

Σάββατον 2 Δεκεμβρίου 1961

ΔΙΕΘΝΗΣ ΔΙΑΓΩΝΙΣΜΟΣ ΕΙΣ ΜΝΗΜΗΝ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

ΝΕΑ ΥΟΡΚΗ, 1 Δεκεμβρίου. 'Ιδιαιτέρα 'Υπηρεσία.— 'Ο διεθνής διαγωνισμός δεξιοτεχνίας πιάνου εἰς μνήμην τοῦ Δημήτρη Μητρόπουλου, ὁ ὁποῖος τελεῖ ὑπό τήν αἰγίδα τῆς 'Ομοσπονδίας τῶν 'Ισραηλινῶν Φιλανθρωπικῶν 'Οργανώσεων τῆς Νέας 'Υόρκης», ἀρχίζει τήν Δευτέραν 4 Δεκεμβρίου, μέ τήν συμμετοχήν 51 νέων βιρτουόζων πιάνου ἐκ 17 συνολικῶς χωρῶν. 'Από ἀμερικανικῆς πλευρᾶς εἰς τόν διαγωνισμόν θά συμμετάσχουν 21 καλλιτέχναι τοῦ πιάνου, οἱ ὁποῖοι θά ἐκτελέσουν σειράν συνθέσεων ἐνώπιον κοινοῦ προσκληθέντος διά νά παρακολουθήση τάς ἐκτελέσεις εἰς τήν γνωστήν αἴθουσαν συναυλιῶν «Κάρνεγκυ Χώλλ». Οἱ 21 αὐτοί 'Αμερικανοί καλλιτέχναι ἐπελέγησαν μεταξύ 100 πού ἔδωσαν προσφάτως δείγματα τῆς δεξιοτεχνίας των εἰς διαφόρους πόλεις τῶν 'Ηνωμένων Πολιτειῶν. Οἱ ἄλλοι 30 ξένοι καλλιτέχναι οἱ ὁποῖοι πρόκειται νά διαγωνισθοῦν, ἐπελέγησαν καί ἐστάλησαν εἰς τάς 'Ηνωμένας Πολιτείας ὑπό κρατικῶν ἤ μορφωτικῶν ὀργανώσεων τῶν χωρῶν των. 'Ο προκριματικός διαγωνισμός πρόκειται νά ἀρχίση τήν 11 Δεκεμβρίου καί θά διαρκέση ἐπί τριήμερον. Εἰς τόν τελικόν διαγωνισμόν θά λάβουν μέρος τέσσαρες καλλιτέχναι οἱ ὁποῖοι θά δώσουν δύο ρεσιτάλ, τό πρῶτον τήν 14 Δεκεμβρίου εἰς τό κολλέγιον Χάντερ καί τό δεύτερον τήν 17 τοῦ Ιδίου μηνός, εἰς τήν Μετροπόλιταν 'Οπερα. 'Επίσης, εἷς ἕκαστος ἐκ τῶν βιρτουόζων τοῦ πιάνου θά ἐκτελέση ἕνα κονσέρτο μέ τήν συνοδείαν τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης. Τά βραβεῖα τά ὁποῖα πρόκειται νά ἀπονεμηθοῦν εἰς τούς νικητάς ἀντιπροσωπεύουν χρηματικά ποσά 5.000, 3.000, 1.500 καί 1.000 δολλαρίων, ἐπί πλέον δέ καί τήν ἀπονομήν μεταλλίων καί πιστοποιητικῶν. 'Υπό τῶν ἁρμοδίων τῆς ὀργανωτρίας 'Ομοσπονδίας, ἐκφράζεται ἡ πεποίθησις ὅτι ὁ εἰς μνήμην τοῦ Δημήτρη Μητρόπουλου διεθνής μουσικός αὐτός διαγωνισμός θά καθιερωθῆ ὡς ἐτήσιος θεσμός καί θά συμπεριλάβη ἐν καιρῷ καί ἄλλους τομεῖς τῆς μουσικῆς.

From DEC 2 1961
TIMES
New York, N. Y.

CONTESTANTS ARRIVE

Mitropoulos Event Attracting Musicians of 19 Lands

Registration began today for contestants in the Dimitri Mitropoulos International Music Competition. Forty young pianists from nineteen countries will enroll for the preliminary auditions, semifinals and finals, which will be held in New York during December.

This is the first major American music competition in which foreign contestants will compete.

Last night the forty contestants dined at a midtown restaurant, at a table that was formerly reserved for Mr. Mitroupoulos. They then attended the piano recital by Beveridge Webster at Town Hall and were presented to the soloist and to Rosina Lhevinne, the pianist and teacher, during the intermission.

From DEC 3 - 1961
HERALD TRIBUNE
New York, N. Y.

Young Pianists From 19 Nations In Competition



Pianist Paik Kun Woo

Forty young pianists from nineteen foreign countries and the United States have registered as entrants in the Dimitri Mitropoulos International Competition, the first major music competition in America to have the participation of so large a number from other lands.

The competition begins Tuesday and continues through to the finals in the Metropolitan Opera House on Dec. 17.

One registrant is fifteen-year-old Paik Kun Woo, of Korea, who came to this country accompanied by his father, who is also his piano teacher. Paik Kun Woo and the other contestants will live in the homes of members of the hospitality committee of the Women's Division of the Federation of Jewish Philanthropies of New York, which is sponsoring the competition.

From DEC 4 1961
HERALD TRIBUNE
New York, N. Y.



Herald Tribune photo by Morris Warman

PIANO CONTEST ENTRANTS — From left, at tthe piano yesterday: Tania Aschott, of Iran; Chung Nung Lee, of Hong Kong; Philip Levy, of South Africa, and Susan Starr, of Philadelphia. Standing are Robert Hamilton (left), of Washington, D. C., and Claude Coppes, of Belgium.

19 Nations Send Pianists After Mitropoulos Prize

By Lewis Lapham

All the young pianists eating canapes and making polite conversation in the Starlight Roof of the Waldorf-Astoria yesterday afternoon dreamed, despite the small talk, of riches and sudden fame.

They hoped to win the first Dimitri Mitropoulos International Music Competition, in which the first prize is $5,000 and the promise of concert engagements under the auspices of Sol Hurok, the impresario.

The pianists, forty-seven of them from nineteen nations, therefore spoke of scales and fugues and music teachers.

Serve Tea and Cakes

The competition is sponsored by the Federation of Jewish Philanthropies of New York. Ladies who belong to the women's division of the Federation poured tea, suggested cakes and smiled hopefully at all the musicians.

The pianists are staying in private homes. The ladies, who have arranged for practice rooms and small dinners, spoke of "my pianist. . . my boy. . . my girl."

The Mitropoulos competition, named in honor of the late conductor, is the first international piano competition to be held in the United States.

Concerts Tomorrow

Beginning tomorrow the contestants will give preliminary concerts, no longer than thirty-five minutes, in Carnegie Recital Hall. Each must play "Feux Follets," a short but difficult piece by Franz Lizt. The rest of the program is left to the discretion of the pianist.

At the end of the week the sixteen judges, voting by secret ballot, will have narrowed the field to sixteen semi-finalists. These will each play three piano concertos. Again the judges will vote, and the four finalists will play a concerto with the New York Philharmonic on Dec. 17 in the Metropolitan Opera House, at which time the judges will name the winner.

Other Prizes

The second, third and fourth prizes are worth, respectively, $3,000, $1,500 and $1,000. Samuel Chotzinoff, in charge of the music division for NBC-TV, is the principal judge. Artur Rubenstein and Claudio Arrau are among the other judges.

Mrs. Tania Aschott, twenty-four, a contestant from Teheran, Iran, said she was "excited, but not nervous" about playing in the competition. All the pianists must be under thirty-one years of age.

Paik Kun Woo, fifteen, from Korea, is the youngest contestant. Not speaking English, he smiled and bowed to the admiring women with the canapes.

Contestants Draw Lots

Mrs. Leonard H. Bernheim, chairman of the women's committee, said it would be "especially important" to "keep up the spirits" of the those pianists who were soon eliminated. The contestants yesterday drew lots to determine in what order they would play.

Sol Hurok, at a press conference preceding tthe reception, advocated Federal subsidies for the performing arts. The United States, he said, is the "only country in the world" that does not appropriate money for the arts.

The fault, he said, rested with the "Congressmen who are chairmen of appropriation committees and to whom culture is a dirty word."

Mr. Hurok observed that music in this country was big business and that this year the American people will have spent "$50 million for classical music in all its forms." More people, he said, were playing musical instruments than ever before. The idea of the Mitropoulos competition, he said, "makes me very happy."

From DEC 9 1961
TIMES
New York, N.. Y.

16 IN PIANO CONTEST ENTER SEMI-FINALS

Of forty original conttestants for the Dimitri Mitropoulos International Music Competition, sixteen young pianists haive been chosen to appear in the semi-finals.

Ten of them are Amecricans: Augstin Anievis, Kennetth Amada, Samuel Lipman, Susan Starr, Lois Pachuski, Ralph Votapek, Zita Carno, Mayne Miller, Bela Szilagi andl Daniel Pollack.

The others are Claudee-Albert Coppens from Belgiuml, Ilana Vered, Israel; Marta Pariente, Argentina; Catherine Silile, France; Tania Aschot, Irran, and Christian Steiner, Germnany.

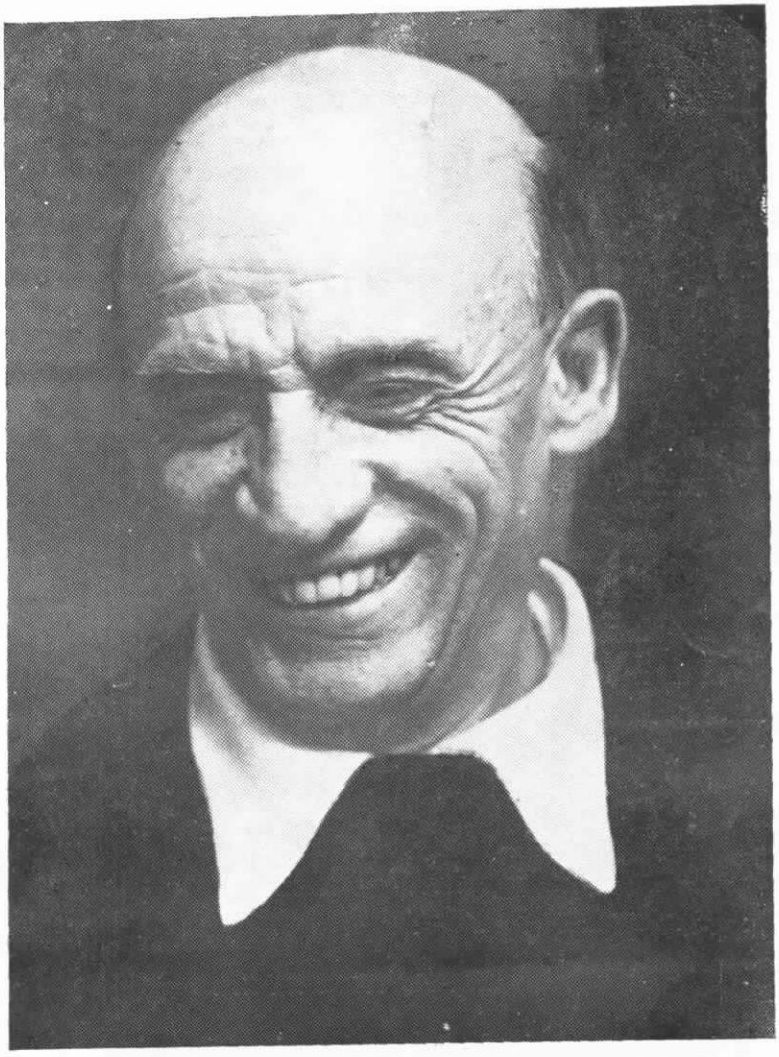
The semifinals will lbe held Monday, Tuesday and VWednesday at the Kaufmann Auditorium of the Ninetyy-second Street Young Men's andd Young Women's Hebrew Assooiation. Four final contestants will be chosen, who will perforrm in a recital program at Hunhter College on Thursday night.

From DEC 5 - 1961
WORLD-TELEGRAM & SUN
New York, N. Y.

* * *

At the Waldorf reception the other day for the 47 caandidates in the first Dimitri Mitropoulos Music Competiticon, ponsored by the Federation of Jewish Philanthropies, iimresario Sol Hurok reminisced about the time he visited tthe ite, great maestro. The ailing conductor was then ensconssed t the Great Northern Hotel instead of a hospital. Whaen Hurok asked him why, Mitropoulos shrugged: "This is vhere my friends, the musicians, can see me!" That genaerus Greek-born giant of music used to keep a big pitchaer full of money on his dresser where his impoverished arrtist friends helped themselves like kids at a cookie jar.

* * *



Δ Η Μ Η Τ Ρ Η Σ Μ Η Τ Ρ Ο Π Ο Υ Λ Ο Σ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ἡ ἀπώλεια τοῦ Δημήτρη Μητρόπουλου ἀποτελεῖ ἕνα βαρύτατον πλῆγμα γιὰ τὸν παγκόσμιο μουσικὸ κόσμο. Ἰδιαιτέρως ὅμως γιὰ τὴν Ἑλληνικὴ μουσικὴ ζωή.

Τὸ Ἐθνικὸν Ὠδεῖον συμμετέχον εἰς τὸ βαρύτατον πένθος ἀφιερώνει τὶς σελίδες αὐτὲς εἰς ἐκδήλωσιν τιμῆς, θαυμασμοῦ καὶ ἀγάπης στὴν ἐξέχουσα φυσιογνωμίαν τοῦ Μεγάλου Νεκροῦ καὶ γιὰ τὴν Ἱστορία τῆς Ἑλληνικῆς Μουσικῆς παραθέτει τὰ κείμενα τῆς τελευταίας ἀλληλογραφίας τοῦ Μανώλη Καλομοίρη μετὰ τοῦ Μεγάλου Νεκροῦ καὶ τὴν προσφώνησιν ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν ποὺ ἔγραψε ἀσθενῶν ὁ Μανώλης Καλομοίρης καὶ ἀνεγνώσθη στὸ Θέατρον Ἡρώδου τοῦ Ἀττικοῦ κατὰ τὴν μεταφορὰν τῆς σποδοῦ του τὴν 5 Νοεμβρίου 1960.

'Αθῆναι τῇ 23ῃ Σεπτεμβρίου 1959

'Αγαπητέ μου Δημητράκη,

'Επίτρεψέ μου νὰ σὲ ἀποκαλῶ πάντα Δημητράκη γιατὶ δίπλα στὴ θαυμασία καὶ τιμημένη ἀχτιδοβολιὰ τοῦ δοξασμένου μεγάλου δασκάλου, θέλω νὰ ἀναπολῶ καὶ τὶς παληὲς καλὲς καὶ ἀξέχαστες μέρες ποὺ ὕστερα ἀπὸ τοὺς πρώτους σου θριάμβους στὴν 'Αθήνα κατεβαίναμε στὸ ταπεινὸ σπιτάκι μου τοῦ Παληοῦ Φαλήρου καὶ συζητούσαμε γιὰ τὴν Τέχνη καὶ τὰ ὡραῖα μας ἰδανικά.

Θεωρῶ σὰν μιὰ ἀπὸ τὶς πιὸ εὐτυχισμένες στιγμὲς τῆς ζωῆς μου ποὺ ἀξιώθηκα κατὰ τὴ διάρκεια τῆς 'Ακαδημαϊκῆς μου θητείας νὰ σοῦ ἀπονεμηθῇ ἡ ὑπέρτατη τιμητικὴ ἀναγνώρισις τῆς 'Ακαδημίας μας, νὰ ἐκλεγῇς καὶ ἀνακηρυχθῇς ἐπίτιμον μέλος τῆς 'Ακαδημίας 'Αθηνῶν. 'Εκτὸς ἀπὸ σένα μόνο ὁ Καθηγητὴς κ. Παπανικολάου στὴ Νέα 'Υόρκη ἔχει τύχει αὐτῆς τῆς τιμῆς.

Χαίρομαι διπλᾶ ποὺ ἡ 'Ακαδημία μας μοῦ ἔκανε τὴν τιμὴ νὰ μὲ ἐπιφορτίσῃ ὥστε νὰ φθάσουν ἀσφαλῶς στὰ χέρια σου τὸ δίπλωμα τῆς 'Ακαδημίας, τὸ Παράσημο καὶ ἡ ἐπιστολὴ τοῦ Προέδρου.

Λυποῦμαι ποὺ ἡ ὑγεία καὶ ἡ ἡλικία μου δὲν μοῦ ἐπιτρέπουν εὔκολες μετακινήσεις, ἀλλοιῶς θὰ εἶχα τὴν εὐτυχία νὰ σοῦ τὰ ἐπιδώσω ὁ ἴδιος στὴ Βιέννη.

Τώρα περιορίζομαι δυστυχῶς νὰ τὰ ἐμπιστευθῶ στὸ νέο μουσικὸ κ. Δ. Χαλκιόπουλο ποὺ θὰ στὰ παραδώσῃ.

Θέλω ὅμως νὰ σὲ βεβαιώσω ἀκόμη μιὰ φορὰ γιὰ τὸν ἀπέραντο θαυμασμὸ καὶ τὴν ἀγάπη μου ποὺ ἀρκεῖτπι νὰ παρακολουθῇ ἀπὸ μακρυὰ τὴ χιλιοστεφανωμένη καλλιτεχνική σου πορεία στὸ στερέωμα τῆς μεγάλης ἀληθινῆς καὶ ἀκατάλυτης Τέχνης καὶ θέλω νὰ σοῦ εὐχηθῶ μέσα ἀπὸ τὴ γέρικη καρδιά μου εὐτυχία καὶ πρὶν ἀπ' ὅλα ὑγείαν καὶ μακροημέρευσιν.

Σοῦ σφίγγω φιλικὰ τὸ χέρι

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

AMBASSADE ROYALE DE GRECE
A VIENNE

Βιέννη τῇ 5ῃ Ὀκτωβρίου 1959

Ἀγαπητέ φίλε καί συνάδελφε,

Πολύ συγκινήθηκα μέ τό γράμμα σου, πού μοῦ θύμισε παλαιά χρόνια εὐτυχισμένα, ὅταν καί οἱ δυό μας εἴμεθα νεώτεροι καί συνεργαζόμασταν.

Φυσικά ἡ τιμή πού μοῦ ἔκαμε ἡ Ἀκαδημία εἶναι πολύ μεγάλο πρᾶγμα διά μένα, ἀλλά ἐκεῖνο πού μέ συγκινεῖ τό περισσότερον εἶναι ὅτι ξέρω ὅτι ἐσύ ἦσουν ὑπεύθυνος δι'αὐτήν τήν τιμητική διάκρισι.

Δέν ἔχω λόγια γι'αὐτό νά σέ εὐχαριστήσω καί σέ παρακαλῶ ἐπίσης νά μεταβιβάσῃς τάς εὐχαριστίας μου εἰς τά ἄλλα μέλη τῆς Ἀκαδημίας.

Μέ πολλά φιλικά καί εὐγνώμονα αἰσθήματα

Δημήτριος Μητρόπουλος

κ. Μανώλην Καλομοίρην
Ἀκαδημίαν Ἀθηνῶν.

ΠΡΟΣΦΩΝΗΣΗ ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ ΣΤΗ ΣΠΟΔΟ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Καθηλωμένο μῆνες τώρα στὸ κρεβάτι μὲ βρῆκε τὸ φοβερὸ μήνυμα τοῦ χαμοῦ τοῦ Δημήτρη Μητρόπουλου.

Καὶ παρ' ὅλη τὴ συντριβή μου καὶ τὴν ἀδυναμία μου νὰ συγκεντρωθῶ, πιστὸς στὸ κέλευσμα τῆς Ἀκαδημίας Ἀθηνῶν, ἀλλὰ καὶ στὴν παρόρμηση τῆς ψυχῆς καὶ τῆς καρδιᾶς μου, ἔρχομαι χάρις καὶ στὴν προθυμία τοῦ συναδέλφου κ. Πέτρου Πετρίδη, νὰ χαιρετίσω τὸν ἐνδοξότερο μουσικὸ ποὺ ἐτούτη ἡ Γῆ τῶν ἡρώων τοῦ πνεύματος καὶ τῆς ἀνδρείας ἀνάστησε μαζὶ μὲ τὸ μυρωμένο ἀέρα καὶ τὸ φλοῖσβο τοῦ Παληοῦ Φαλήρου.

Σὰ φωτεινὸ μετέωρο τὸν ἀνέβασε νὰ φωτίση ὅλο τὸν πολιτισμένο Κόσμο καὶ νὰ χαρίση στὶς πονεμένες καρδιὲς τῶν ἀνθρώπων τὸ ὑπέρθεο τραγούδι ἑνὸς ἥρωα καὶ ἑνὸς ἁγίου.

Ἥρωας καὶ ἅγιος τῆς τέχνης ὁ Δημήτρης Μητρόπουλος. Ἕνας ἀπὸ τοὺς μεγαλύτερους ἀναδημιουργοὺς τοῦ αἰῶνα μας, ἐχάρισε ὅπως ὁ Τοσκανίνι καὶ ὁ Φούρτβέγκλερ τὴ θέρμη καὶ τὸν παλμὸ ποὺ τὸν ἐδονοῦσε ὁλόκληρο, ἀλλὰ ἐσάλπισε καὶ ἐμπρὸς στὴν ἔκθαμβη ἀνθρωπότητα τὸ σάλπισμα τῆς αἰώνιας καὶ ἀκατάλυτης ψυχῆς τῶν Σαλαμίνων ποὺ «δὲν χάνεται στὰ τάρταρα, μονάχα ξαποσταίνει, στὴ ζωὴ ξαναφαίνεται καὶ λαοὺς ἀνασταίνει».

Τὸ νέο ξανθὸ παιδί, ποὺ κάποια εὐλογημένη μέρα ἐκεῖ στὰ 1912 ἔκθαμβος πρωτογνώρισα τὸ δαιμόνιο ποὺ συνεκλόνιζε ὅλο τὸ εἶναι του ὅλο καὶ ἔφθανε στὶς ἀπάτητες κορυφὲς ὅπου «πουλὶ δὲ φτέρωσε μήτε τὶς εἶδε ἀνθρώπου μάτι». Κάθε μέρα ποὺ τὸν παρακολουθοῦσα μαθητὴ καὶ ὕστερα ὥριμο καλλιτέχνη, χαιρόμουνα ὅλο καὶ περισσότερο τὴ θαυμαστή του ἄνοδο». Ἀποτελοῦσε μιὰ μουσικὴ προσωπικότητα σπανιώτατη καὶ στὸ διεθνὴ μουσικὸ κόσμο. Γιὰ νὰ ἀνακράξω στὸν «Ἐλεύθερο Τύπο» καθὼς γύρισε ἀπὸ τὴ Γερμανία: Οὐκ ἐγὼ εἰμὶ τὸ φῶς ἀλλὰ ὁ ὀπίσω μου ἐρχόμενος.

Καὶ ἀλήθεια χρισμένος μὲ τὸ τρίμορφο τάλαντο τοῦ ἀναδημιουργοῦ, τοῦ πιανίστα, τοῦ συνθέτη, ἄνθισε σὰ μιὰ μοναδικὴ μορφὴ στὸ μουσικό μας κόσμο, ἀπό παιδὶ χάρισε στὴν Ἑλληνικὴ Μουσικὴ ἔργα ὅπως ἡ «Ταφή», ἡ «Κρητικὴ Γιορτή», ἡ «Βεατρίκη» καὶ τὰ τραγού-

δια σὲ στίχους τοῦ Παλαμᾶ, τοῦ Σικελιανοῦ. Δείχνουνε πὼς καὶ στὸ δημιουργικὸ τομέα θὰ μποροῦσε νὰ δώση ἀθάνατα ἀριστουργήματα. Τὸ ἴδιο καὶ στὴν ἀπόδοσή του σὰν πιανίστας. Ἕνας καταπληκτικὸς πιανίστας, θάμπωνε τοὺς ἀκροατάς του μὲ τὴν ἴδια ὑποβλητικὴ δύναμη ποὺ τοῦ βρίσκαμε ἀργότερα στὶς ἀναδημιουργίες του ὡς μαέστρου.

Ὅμως ὁ δαίμονας τῆς ἀναδημιουργίας τὸν συνεπῆρε στὸ τέλος ὁλόκληρο καὶ σφράγισε μὲ τὴ φλόγα του ὅλη του τὴ ζωή, ὅλη του τὴν ὕπαρξη.

Ἀπὸ τὸν καιρὸ ποὺ στὰ 1924 κατέβηκε στὴν Ἑλλάδα ὡς τὴν στιγμὴ ποὺ ἐπάνω στὶς ἐπάλξεις βρῆκε στὸ πόντιουμ τῆς Σκάλας τοῦ Μιλάνου τὸν ὡραιότερο θάνατο ποὺ μποροῦσε νὰ ὀνειρευθῆ ἕνας καλλιτέχνης, ὁ Μητρόπουλος ἀπαρνήθηκε ὅλα τὰ ἐγκόσμια γιὰ νὰ δοθῆ ἀποκλειστικὰ καὶ μόνο στὴ διακονία τῆς Τέχνης τῶν ἤχων καὶ τῶν ρυθμῶν.

Ἅγιος γιατὶ δὲν γνώρισε ἄλλη χαρά, ἄλλη ἀπόλαυση ἀπὸ τὸ ζωντάνεμα τοῦ παλμοῦ καὶ τῆς ψυχῆς τῶν μεγάλων μουσουργῶν καὶ τῶν συγχρόνων του σκαπανέων τῆς Τέχνης. Ἀδιαφορώντας ἂν τὰ προγράμματά του μερικὲς φορὲς ἐξένιζαν, γιὰ τὴν τολμηρότητά τους τοὺς ὑπερσυντηρητικούς, ἀγωνίστηκε γιὰ ὅ,τι πίστευε ὡραῖο καὶ βιώσιμο στὴν Τέχνη.

Αὐτὸν τὸν ἥρωα καὶ αὐτὸν τὸν ἅγιο θρηνεῖ σήμερα ὅλη ἡ ἀνθρωπότης ποὺ γυρεύει τὴν παρηγοριὰ καὶ τὴ λησμονιὰ στῆς Τέχνης τὰ ἀθάνατα νερά.

Τὸν θρηνῶ κ' ἐγὼ ἕνας ταπεινὸς ἐργάτης καὶ δουλευτὴς τῆς Ἑλληνικῆς Μουσικῆς Ἰδέας, ἀλλὰ τὸν θρηνεῖ καὶ ἡ Ἀκαδημία Ἀθηνῶν, ποὺ ἀπὸ τὰ 1933 πρῶτον Ἕλληνα μουσικὸ τὸν εἶχε τιμήσει ὀνομάζοντάς τον Πρόεδρο μέλος της καὶ ἀπὸ τὰ 1959 τοῦ ἀπένειμε τὸν πιὸ τιμητικὸ τίτλο ποὺ ἀπὸ τὸ καταστατικό της μποροῦσε νὰ τοῦ ἀπονείμῃ, τὸν ἐξέλεξε ἐπίτιμο μέλος τῆς Ἀκαδημίας. Τιμὴ ποὺ ἀπενεμήθη μόνο στὸν καρκινολόγο ἰατρὸ κ. Παπανικολάου καὶ στὸν Πρόεδρο τῶν Ἡνωμένων Πολιτειῶν Ντουάϊτ Ἀϊζενχάουερ.

Αἰωνία σου ἡ μνήμη Δημήτρη Μητρόπουλε καὶ ἂς εἶναι ἀνάλαφρη ἡ Γῆ τῆς Ἀττικῆς ποὺ θὰ σὲ σκεπάση, ἀνάλαφρη σὰν τὸ μυρωμένο ἀέρα τοῦ Παληοῦ Φαλήρου καὶ σὰν τὸ σκέρτσο τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν ποὺ τόσες φορὲς μὲ τὴ θεία σου Τέχνη ἐμάγεψε τὶς ψυχές μας.

Αἰωνία σου ἡ μνήμη.

ΥΠΟΥΡΓΕΙΟΝ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ

'Αριθ. Πρωτ. 18836

'Αθῆναι τῇ 26 Μαρτίου 1934

Πρὸς τὸ «ΕΘΝΙΚΟΝ ΩΔΕΙΟΝ»

'Ε ν τ α ῦ θ α

Εὐχαρίστως γνωρίζομεν ὑμῖν ὅτι αἱ προσπάθειαι ὑμῶν πρὸς δημιουργίαν Λαϊκῶν 'Ελληνικῶν ἀσμάτων ἐν Πράγᾳ καὶ Βαρσοβίᾳ συνέβαλαν μεγάλως πρὸς τὸν ἑορτασμὸν τῆς 'Εθνικῆς ἡμῶν 'Εορτῆς καὶ ἐπομένως ἐ κ φ ρ ά ζ ο μ ε ν τ ὴ ν ε ὐ α ρ έ σ κ ε ι α ν ἡ μ ῶ ν, διὰ τὴν προσπάθειαν ταύτην τοῦ 'Εθνικοῦ 'Ωδείου.

'Ο 'Υπουργὸς
Ι. ΜΑΚΡΟΠΟΥΛΟΣ

ΤΟ ΕΘΝΙΚΟΝ ΩΔΕΙΟΝ

ΚΑΤΑ ΤΟ ΣΧΟΛΙΚΟΝ ΕΤΟΣ 1960 - 1961

Κατὰ τὴν ἀνακοίνωσιν τῶν ἀποτελεσμάτων τοῦ σχολικοῦ ἔτους 1960 - 61 (Κυριακὴ 9 Ἰουλίου) εἰς τὴν αὔθουσαν Παρνασσοῦ ὁ Πρόεδρος τοῦ Δ. Σ. κ. Μ. Καλομοίρης εἶπε τὰ ἑξῆς:

Ἀγαπητοὶ Φίλοι,

Ἀγαπημένα μου Παιδιά,

Ἔδωσε ὁ Θεὸς καὶ ὕστερα ἀπὸ ἑνάμισυ τόσο χρόνο ξαναβρίσκομαι πάλι μαζύ σας.

Καὶ εἶμαι βαθειὰ συγκινημένος ποὺ σᾶς ξαναβλέπω ὅλους, καθηγητές, μαθητὲς καὶ φίλους, γιατὶ ξέρω πὼς ὅλον αὐτὸ τὸν καιρὸ ποὺ δὲν μπορούσα νὰ παρακολουθήσω τὸ ἔργο τοῦ Ὠδείου κάνατε τὸ καθῆκον σας καὶ οἱ φετεινὲς ἐξετάσεις ποὺ εὐτύχησα πάλι νὰ παρευρεθῶ μοῦ ἔδωσαν ἕνα μέτρο τῆς ἀρίστης καλλιτεχνικῆς ἐργασίας ποὺ ἐπιτελέσατε.

Καὶ θέλω ἐδῶ νὰ εὐχαριστήσω τοὺς φίλους συνεργάτες τοῦ Ἐθνικοῦ Ὠδείου ποὺ μὲ τόση αὐτοθυσία καὶ ἀγάπη ἐργάσθηκαν ὥστε τὸ ἵδρυμα νὰ μὴ νοιώση τὴν στέρησή μου.

***

Πρὶν προχωρήσω ὅμως θέλω νὰ πῶ δυὸ λόγια γιὰ τὸ μεγάλο πανελλήνιο ἀλλὰ καὶ παγκόσμιο μουσικὸ πένθος στὸ ὁποῖο μὲ συντριβὴ συμμετέχει ὁλόψυχα τὸ Ἐθνικὸν Ὠδεῖον.

Τὸν ἀδόκητο ὅσο καὶ Ἡρωϊκὸ θάνατο τοῦ ***Δημήτρη Μητρόπουλου.***

Ὁ χαμὸς τοῦ Μητρόπουλου ποὺ εἶναι σκληρὸ χτύπημα γιὰ τὴν παγκόσμια Μουσικὴ Ζωή, εἶναι ἰδιαίτερα πικρὸς γιὰ τὸν ἑλληνικὸ μουσικὸ κόσμο. Τὸ Ἐθνικὸν Ὠδεῖο καὶ ἐγὼ θρηνοῦμε τὴν ἀπώλεια τοῦ θαυμαστοῦ Μουσικοῦ καὶ ἀνθρώπου.

Τὸν ἴδιο χρόνο τὸ Ἐθνικὸ Ὠδεῖο ἔχασε μιὰν ἀπὸ τὶς καλλίτερες καθηγητικὲς προσωπικότητες τὴ Μαργαρίτα Ὀριγώνη—Μουτούση ποὺ κατὰ μοιραία σύμπτωση στάθηκε καὶ πιστὴ θαυμάστρια καὶ φίλη τοῦ Δημήτρη Μητρόπουλου.

Θὰ σᾶς παρακαλέσω καὶ γιὰ τοὺς δυὸ αὐτοὺς ἀξέχαστους νεκροὺς νὰ κρατήσουμε ἑνὸς λεπτοῦ σιγή.

***

From DEC 8 1961
TIMES
New York, N. Y.

PIANO CONTEST IS ON

40 Entrants From 19 Lands in Mitropoulos Trials

Preliminary auditions for forty young pianists in the Dimitri Mitropoulos Memorial Competition will conclude this morning in Carnegie Recital Hall.

The young musicians have come from nineteen countries for the first major international performance contest ever held here.

The preliminaries will be judged tonight, and semifinals will take place next week at Kaufmann Auditorium of the Ninety-second Street Young Men's-Young Women's Hebrew Association.

From DEC 17 1961
JOURNAL-AMERICAN
New York, N. Y.

BY MILES KASTENDIECK

TONIGHT becomes a very important moment in the lives of four young pianists, finalists in the Dimitri Mitropoulos International Music Competition. They will compete in the gala finals at the Metropolitan Opera House, playing concertos with the Philharmonic, conducted by Josef Krips, on the last lap of a competition which began over a week ago.

Since Monday, 16 of the original 40 candidates have taken part in the three-day series of semi-finals. The four finalists have already participated in a recital program given at Hunter College last Thursday. Of the 16, 10 are Americans; the others come from Argentina, Belgium, France, Germany, Iran and Israel.

International competitions are comparatively new to this country. Most of the time our young American musicians go abroad for similar events. Those most highly publicized have taken place in Russia and Belgium though there are several others. The whole idea became dramatized for us when Van Cliburn won in Moscow, though other Americans had done well elsewhere before this event.

●

NOW THROUGH the efforts of the Federation of Jewish Philanthropies in New York, the Women's Division has worked up the current Mitropoulos Competition. It represents a sincere tribute to a great conductor whose life revolved around music and whose interest in contemporary works and new performers was continuous. No more fitting memorial could have been conceived than this kind of undertaking which he would have endorsed heartily.

How international the finals, at least the preliminaries drew participants from a widespread area. In its first year the event has sparked sufficient interest to establish international awareness of what is going on. Nothing quite like this has been staged in New York before.

●

Thus the Mitropoulos competition promotes internationalism in the East, while the Cliburn competition highlights an important contribution from the Southwest. Between them, the United States is gaining much prestige throughout the music world.

PRESS
Jamaica, N. Y.
DEC 8 - 1961

Women's Whirl

John Randolph, star of "The Sound of Music" will appear on the program featuring an original playlet. A recital by a contestant in the Dmitri Mitropolous International Music Competition, sponsored by the New York Women's Division, will be another highlight of the South Shore Division event in Cedarhurst's Temple Beth-El.

From DEC 12 1961
WORLD-TELEGRAM & SUN
New York, N. Y.

Piano Finalists Near End of Test

The four finalists in the Dimitri Mitropoulos International Music Competition for pianists will play in a competitive recital Thursday night in the Hunter College Assembly Hall.

On Sunday night the same four, this time in the order in which they finish in the contest, will play with the New York Philharmonic at the Metropolitan Opera House.

The competition, under the auspices of the Women's Division of the Federation of Jewish Philanthropist, attracted 40 young pianists from 18 different countries. The panel of judges includes Artur Rubinstein, Leopold Stokowski, Claudio Arrau and Eugene List. Prizes total $10,500.

ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΣΥΛΛΟΓΟΣ

ΩΔΕΙΟΝ ΑΘΗΝΩΝ

- 1871 -

ΠΕΙΡΑΙΩΣ 35 — ΤΗΛ. 522.811

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

1896 — 1960

ΑΝΑΤΥΠΟΝ ΕΚ ΤΗΣ ΕΚΘΕΣΕΩΣ ΠΕΠΡΑΓΜΕΝΩΝ
ΤΟΥ ΕΤΟΥΣ 1960 / 61

ΑΘΗΝΑΙ
1961

ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΣΥΛΛΟΓΟΣ

ΩΔΕΙΟΝ ΑΘΗΝΩΝ

- 1871 -

ΠΕΙΡΑΙΩΣ 35 — ΤΗΛ. 522.811

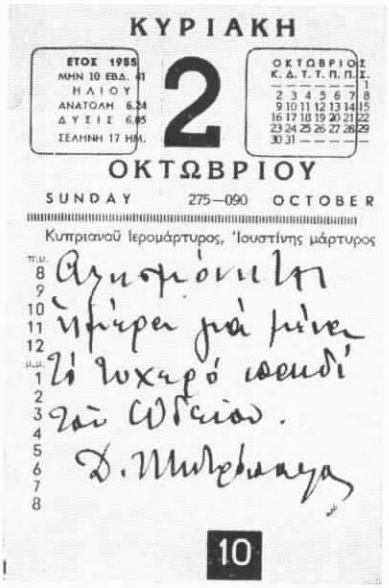
ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

1896 — 1960

ΑΘΗΝΑΙ

1961





Τὴν 2/10/55 ὁ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ, μετὰ τὴν γενομένην ἐν τῷ Ὠδείῳ Ἀθηνῶν δεξίωσιν πρὸς τιμήν του, ἐπὶ τῇ ἐπανόδῳ του μετὰ 16ετῆ ἀπουσίαν, παρεκλήθη νὰ γράψῃ ὀλίγας λέξεις ἐπάνω εἰς τὸν ἡμεροδείκτην.

Τὸ ἀνωτέρω φωτοτυπικὸν αὐτόγραφον δίδει ὅλο τὸ μέτρον τοῦ μεγαλείου καὶ τῆς ταπεινοφροσύνης τοῦ Καλλιτέχνου καὶ τῆς ἀγάπης του πρὸς τὸ Ὠδεῖον Ἀθηνῶν.

Κατὰ τὴν ἐτησίον Γεν. Συνέλευσιν τοῦ «Μουσικοῦ καὶ Δραματικοῦ Συλλόγου - 'Ωδείου 'Αθηνῶν» τῆς 21-12-60, καθ' ἣν ἐνεκρίθη ἡ ἀνὰ χεῖρας λογοδοσία τοῦ Διοικ. Συμβουλίου ἡ ἀφορῶσα εἰς τὸ σχολικὸν ἔτος τὸ λῆγον τὴν 30ὴν Σεπτεμβρίου 1960, ὁ Πρόεδρος τῆς Συνελεύσεως πρὸ τῆς ἡμερησίας διατάξεως, λαβὼν τὸν λόγον εἶπε τὰ ἑξῆς :

Τὰ χρονικὰ ὅρια, εἰς τὰ ὁποῖα κατὰ Νόμον ἐντάσσεται ἡ ἔκθεσις Πεπραγμένων εἰς τὰς Συνελεύσεις τῶν Σωματείων, κατ' ἀνάγκην δίδουν τὴν ἐντύπωσιν σχετικῆς ἀποξενώσεώς της ἀπὸ τὸ χρονικὸν περιβάλλον κατὰ τὸ ὁποῖον ὑποβάλλεται πρὸς ἔγκρισιν εἰς τὴν Συνέλευσιν.

'Η ἔκθεσίς μας ἀφορᾶ τὴν δρᾶσιν τοῦ 'Ωδείου 'Αθηνῶν μέχρι 31 Αὐγούστου τρέχοντος ἔτους. 'Αλλὰ ἀπὸ τῆς ἡμέρας ἐκείνης μέχρι σήμερον τὸ 'Ωδεῖον 'Αθηνῶν συνεκλονίσθη, ἀλήθεια, ψυχικῶς μὲ τὸν θάνατον τοῦ Δ. Μητροπούλου, ποὺ ὑπῆρξε τὸ ἐξαιρετικὸν πνευματικὸν του τέκνον ἀπὸ τῶν πρώτων ἐτῶν τῆς μαθητείας του μέχρις ὅτου ἐγένετο κορυφαῖος διεθνοῦς φήμης μουσικός.'Υπῆρξεν διεθνὴς ἡ συμμετοχὴ εἰς τὸ πένθος καὶ τὰς πρὸς τὴν μνήμην του τιμάς. Καὶ τὸ 'Ωδεῖον 'Αθηνῶν, μὲ ὀδύνην διὰ τὴν ἀπώλειαν, μὲ εὐλάβειαν καὶ θαυμασμὸν πρὸς τὴν μνήμην του, μὲ συγκίνησιν καὶ κατάνυξιν, δὲν μετέσχε μόνον τοῦ γενικοῦ πένθους, ὅπως ἦτο εὔλογον καὶ ἐπιβεβλημένον, εἰς τὴν πρώτην γραμμὴν κατὰ τὴν διακομιδὴν τοῦ σκηνώματος τοῦ Δ. Μητροπούλου εἰς 'Αθήνας καὶ τὴν ἐν τῷ 'Ωδείῳ 'Ηρώδου πένθιμον τελετήν, ἀλλὰ παρέλαβεν ἀπὸ τὴν 'Ελληνικὴν Κυβέρνησιν καὶ παραφυλάσσει αὐτὴν τὴν στιγμὴν ἐν τῷ 'Ωδείῳ, ὑπὸ τὴν αὐτὴν στέγην ὑπὸ τὴν ὁποίαν συνεδριάζομεν, τὴν τιμημένην σποδὸν αὐτοῦ.

Πρὸ μιᾶς ἀκριβῶς ἑβδομάδος ἐτελέσθη ἡ ἐπιμνημόσυνος τελετὴ ἐν τῇ μεγάλῃ αἰθούσῃ τοῦ 'Ωδείου μας καὶ ὅλοι μαζὶ αἰσθανθήκαμε μίαν ἀνάτασιν ἀληθινὴ τῆς ψυχῆς τὴν ἡμέραν ἐκείνην ποὺ δεηθήκαμε γιὰ τὴν ἀνάπαυση τῆς ψυχῆς τοῦ Δ. Μητροπούλου.

Σήμερον ἐν τῇ ἀσκήσει τῶν καθηκόντων μας, ὡς μελῶν τοῦ«Μουσικοῦ καὶ Δραματικοῦ Συλλόγου» συνερχόμεθα διὰ πρώτην φορὰν ἀπὸ τοῦ θανάτου του εἰς τακτικὴν συνέλευσιν ἐν τῇ Αἰθούσῃ τοῦ 'Ωδείου 'Αθηνῶν.

Εἰς ἐκδήλωσιν τῆς ὀφειλομένης τιμῆς παρακαλῶ, πρὶν εἰσέλθωμεν εἰς τὴν ἡμερησίαν διάταξιν, νὰ ἐγερθῶμεν καὶ παραμείνωμεν ἐν σιγῇ φέροντες εὐλαβῶς καὶ πάλιν τὴν σκέψιν μας πρὸς τὴν μνήμην τοῦ Μεγάλου Νεκροῦ».

'Εν συνεχείᾳ συνεζητήθησαν τὰ θέματα τῆς ἡμερησίας διατάξεως. Μετὰ τὴν ἐξάντλησιν δὲ αὐτῆς, τῇ προτάσει τοῦ ἐκ τῶν 'Ελεγκτῶν κ. Κ. Δ. Παπακωνσταντίνου, ἡ Συνέλευσις ἀπεφάσισεν, ὅπως ἐν παραρτήματι μετὰ τῆς λογοδοσίας συνεκτυπωθῇ περιληπτικὴ περιγραφὴ τῶν γενικῶν ἐκδηλώσεων πένθους ἐπὶ τῷ θανάτῳ τοῦ Δ. Μητροπούλου καὶ τῆς εἰδικωτέρας συμμετοχῆς τοῦ 'Ωδείου 'Αθηνῶν εἰς αὐτάς, καταχωρηθῇ δὲ ταὐτοχρόνως ὁ κατὰ τὸ 40θήμερον μνημόσυνον ἐν τῷ 'Ωδείῳ 'Αθηνῶν ἐκφωνηθεὶς λόγος τοῦ Προέδρου τοῦ Διοικ. Συμβουλίου.

Εἰς ἐκπλήρωσιν τῆς τοιαύτης ὁμοψήφως ληφθείσης ἀποφάσεως τῆς Συνελεύσεως, ἐπακολουθοῦν αἱ ἑπόμεναι σελίδες, ὡς ἐλάχιστον ἀφιέρωμα τοῦ 'Ωδείου 'Αθηνῶν πρὸς τὸ ἔξοχον πνευματικόν του Τέκνον.

Η ΑΓΓΕΛΙΑ ΤΟΥ ΘΑΝΑΤΟΥ

Κατὰ τὰς μεταμεσημβρινὰς ὥρας τῆς Τετάρτης 2 Νοεμβρίου 1960 δημοσιογραφικὴ πληροφορία, προερχομένη ἐκ Μιλάνου διεδόθη ἀστραπιαίως εἰς Ἀθήνας, προκαλέσασα κατάπληξιν καὶ ὀδύνην. Ἡ τηλεγραφικὴ εἴδησις εἶχεν ὡς ἑξῆς :

«Ο ΔΗΜΗΤΡΙΟΣ ΜΗΤΡΟΠΟΥΛΟΣ, ὁ κορυφαῖος Ἕλλην διευθυντὴς ὀρχήστρας, ἀπέθανεν αἰφνιδίως, σήμερον τὴν πρωΐαν συνεπείᾳ ἐγκεφαλικῆς αἱμορραγίας, τὴν ὁποίαν ὑπέστη ἐνῶ διηύθυνε εἰς τὸ Θέατρον τῆς «Σκάλας» δοκιμὴν τῆς 3ης Συμφωνίας τοῦ Γκούσταβ Μάλερ. Ὁ θάνατος τοῦ διασήμου ἀρχιμουσικοῦ ἐπῆλθε καθ' ὁδὸν καὶ ἐνῶ μετεφέρετο εἰς τὴν ἐνταῦθα Πολυκλινικήν».

Ἡ εἴδησις, γνωσθεῖσα εὐθὺς ἀμέσως εἰς ὁλόκληρον τὸν πολιτισμένον κόσμον, ἔδωκεν ἀφορμὴν εἰς θερμοτάτας ἐκδηλώσεις θλίψεως διὰ τὴν ἀπώλειαν τοῦ μεγάλου Μουσικοῦ καὶ τιμῶν πρὸς τὴν μνήμην αὐτοῦ.

Εἰς τὰς Ἀθήνας, ἅμα τῇ ἀνακοινώσει τοῦ θλιβεροῦ ἀγγέλματος ἐν τῷ Ὠδείῳ Ἀθηνῶν, διεκόπησαν αὐθωρεὶ τὰ μαθήματα κατὰ τὴν ὥραν τῆς διδασκαλίας, εἰς ἔνδειξιν πένθους.

Τὴν ἑπομένην, ἐν ἀναμονῇ τῆς ἐκδόσεως τοῦ ἐπισήμου προγράμματος τῆς πενθίμου τελετῆς, συνῆλθον ἐπειγόντως εἰς κοινὴν σύσκεψιν τὸ Διοικ. Συμβούλιον καὶ ὁ Σύλλογος τῶν Καθηγητῶν τοῦ Ὠδείου Ἀθηνῶν καὶ συνεσκέφθησαν περὶ τῶν ἐπιβαλλομένων ἐκδηλώσεων τοῦ Ἱδρύματος ἐπὶ τῷ θανάτῳ τοῦ Δ. Μητροπούλου, ὅστις, ὡς γνωστόν, ὑπῆρξεν ἀριστεύσας μαθητής, τιμηθεὶς μὲ χρυσοῦν μετάλλιον, Καθηγητής, Διευθυντὴς Ὀρχήστρας τοῦ Ὠδείου Ἀθηνῶν καὶ μέχρι τοῦ θανάτου του Ἐπίτιμος Ἔφορος τῶν Θεωρητικῶν Μαθημάτων. Ὅταν δέ, κατόπιν συσκέψεως τῶν ἁρμοδίων ἐν τῷ Ὑπουργείῳ Προεδρίας τῆς Κυβερνήσεως, εἰς ἣν συμμετέσχε καὶ ἐκπρόσωπος τοῦ Ὠδείου Ἀθηνῶν, καθωρίσθη τὸ πρόγραμμα καὶ ἡ ἀκριβὴς ὥρα τῆς διακομιδῆς τῆς τεφροδόχου κάλπης εἰς Ἀθήνας καὶ τῆς ἐν τῷ Θεάτρῳ Ἡρώδου τοῦ Ἀττικοῦ πενθίμου τελετῆς, τὸ Ὠδεῖον Ἀθηνῶν ἐξέδωκεν τὴν 6.11.60 τὸ ἀκόλουθον ψήφισμα :

«Κατόπιν τοῦ καθορισμοῦ παρὰ τῆς Κυβερνήσεως τοῦ προγράμματος τῆς σημερινῆς πενθίμου τελετῆς ἐπὶ τῇ διακομιδῇ τῆς τεφροδόχου τοῦ ἐξόχου πνευματικοῦ τέκνου τοῦ Ὠδείου Ἀθηνῶν

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

τὸ Διοικητικὸν Συμβούλιον ἐν κοινῇ συνεδρίᾳ μετὰ τοῦ Συλλόγου Καθηγητῶν συνῆλθεν ἐν τῷ Καταστήματι τοῦ Ὠδείου καὶ μετὰ βραχεῖαν εἰσήγησιν τοῦ Προέδρου καὶ τήρησιν ἑνὸς λεπτοῦ σιγῆς, ἀπεφάσισε τὰ ἑξῆς :



Ὁ Διευθυντὴς Καλῶν Τεχνῶν τοῦ Ὑπουργείου Ἐθν. Παιδείας κ. Γ. ΚΟΥΡΝΟΥΤΟΣ καὶ ὁ ἐκπρόσωπος τοῦ Ὑπουργείου Ἐξωτερικῶν κ. ΔΗΜΗΤΡΟΠΟΥΛΟΣ, συνοδεύοντες τιμητικῶς τὴν σποδὸν τοῦ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ, φερομένην ὑπὸ τοῦ Διευθυντοῦ τῆς Κρατικῆς Ὀρχήστρας Ἀθηνῶν κ. Θ. ΒΑΒΑΓΙΑΝΝΗ, καθ' ἣν στιγμὴν ἀπόσπασμα ἀνδρῶν τῆς Ἀεροπορίας ἀποδίδει τὰς τιμὰς εἰς τὸ ἀεροδρόμιον τοῦ Ἑλληνικοῦ.

1. Τὸ διοικητικὸν Συμβούλιον καὶ ἅπαν τὸ καλλιτεχνικὸν καὶ διοικητικὸν προσωπικὸν νὰ παραστοῦν εἰς τὸ Ἀεροδρόμιον κατὰ τὴν ἄφιξιν τοῦ ἀεροπλάνου τοῦ φέροντος τὴν τεφροδόχον.

2. Ἐν συνεχείᾳ νὰ παρακολουθήσουν τὴν ἐκφορὰν μέχρι τοῦ Θεάτρου Ἡρώδου τοῦ Ἀττικοῦ.

3. Κατὰ τὴν πένθιμον τελετὴν νὰ καταθέσῃ στέφανον ἐκ δάφνης ἐκ μέρους τοῦ Ὠδείου Ἀθηνῶν ὁ Πρόεδρος αὐτοῦ, προσφωνῶν καταλλήλως.

4. Μετὰ τὴν παράδοσιν τῆς τεφροδόχου εἰς τὸν Πρόεδρον τοῦ Συμβουλίου ὑπὸ τοῦ κ. Ὑπουργοῦ τῆς Παιδείας, νὰ συνοδεύσουν ὅλα τὰ μέλη τοῦ Συμβουλίου καὶ τοῦ Συλλόγου τῶν Καθηγητῶν τὴν ἐκφορὰν καὶ παραστοῦν κατὰ τὴν ἐναπόθεσιν τῆς τεφροδόχου εἰς τὴν μεγάλην αἴθουσαν τοῦ Ὠδείου Ἀθηνῶν.

5. Νὰ παραμείνῃ ἡ αἴθουσα προσιτὴ εἰς τὸ κοινὸν ἐπὶ τριήμερον μὲ ἐναλλασσομένην τιμητικὴν φρουρὰν μαθητῶν τοῦ Ὠδείου, διατηρουμένης μεσιστίου τῆς σημαίας.

6. Κατὰ τὴν ἐπανάληψιν τῶν μαθημάτων τὰ ὁποῖα διεκόπησαν λόγῳ πένθους, εἰς ἑκάστην αἴθουσαν διδασκαλίας νὰ γίνῃ, παρὰ τῶν οἰκείων Καθηγητῶν, ἀνάλυσις τοῦ ἔργου τοῦ Δημήτρη Μητροπούλου.

7. Νὰ ἀναρτηθῇ ἡ εἰκὼν τοῦ μεταστάντος εἰς τὴν αἴθουσαν Καθηγητῶν καὶ φιλοτεχνηθῇ προτομὴ αὐτοῦ καὶ στηθῇ ἐν καιρῷ εἰς τὸ Ὠδεῖον Ἀθηνῶν.

8. Νὰ καταχωρηθῇ τὸ παρὸν ψήφισμα εἰς τὰ πρακτικὰ τοῦ Διοικητικοῦ Συμβουλίου ὑπογραφόμενον παρ' ἁπάντων τῶν μετασχόντων τῆς συνεδρίας εἰς ἐκδήλωσιν τῆς βαθυτάτης ὀδύνης καὶ εὐλαβοῦς τιμῆς τοῦ Ὠδείου Ἀθηνῶν.

Διὰ τὴν φροντίδα τῆς διακομιδῆς τοῦ νεκροῦ τοῦ Μητροπούλου ἐκ Μιλάνου καὶ τιμητικὴν συνοδείαν μετέβησαν ὡς ἐκπρόσωποι τῆς Κυβερνήσεως ὁ Διευθυντὴς Καλῶν Τεχνῶν τοῦ Ὑπουργείου Ἐθν. Παιδείας κ. Γ.Κουρνοῦτος καὶ ὁ Τμηματάρχης τοῦ Ὑπουργείου Ἐξωτερικῶν κ. Α. Δημητρόπουλος.

Η ΜΕΤΑΦΟΡΑ ΤΗΣ ΣΠΟΔΟΥ

Ἡ σορὸς τοῦ Δ. Μητροπούλου, μεταφερθεῖσα ἐκ Μιλάνου εἰς Λουγκάνον τῆς Ἑλβετίας, τὴν 5ην Νοεμβρίου 1960, ἐκάη εἰς εἰδικὸν κρεματόριον, συμφώνως πρὸς ἐκδηλωθεῖσαν ἐπιθυμίαν τοῦ νεκροῦ.

Τὴν ἑπομένην - Κυριακὴν 6ην Νοεμβρίου 1960, ὥραν 4 μ.μ. - διεκομίσθη εἰς τὸ Ἀεροδρόμιον τοῦ Ἑλληνικοῦ, ἐν συνοδείᾳ τῶν δύο ἀνωτέρω ὑπαλλήλων τοῦ Κράτους, τοῦ κ. Ντίξον καὶ τῆς Κας Κ. Κατσογιάννη, ἡ τεφροδόχος κάλπη μὲ τὴν σποδὸν τοῦ Δ. Μητροπούλου. Ἐν τῷ Ἀεροδρομίῳ ἀνέμενον ὁ Ἀντιπρόεδρος τῆς Κυβερνήσεως κ. Π. Κανελλόπουλος, οἱ Ὑπουργοὶ Προεδρίας Κυβερνήσεως κ. Κ. Τσάτσος καὶ Ἐθν. Παιδείας κ. Γ. Βογιατζῆς, τὸ Διοικ. Συμβούλιον καὶ τὸ Διδακτικὸν καὶ Διοικητικὸν Προσωπικὸν τοῦ Ὠδείου Ἀθηνῶν, ἐκπρόσωποι τοῦ μουσικοῦ καὶ καλλιτεχνικοῦ κόσμου καὶ οἱ συγγενεῖς τοῦ Δ. Μητροπούλου.

Μετὰ τὴν ἀπόδοσιν τῶν τιμῶν, ὑπὸ τοῦ παρατεταγμένου τμήματος σμηνιτῶν, μετὰ μουσικῆς, καὶ τὴν κάλυψιν τῆς τεφροδόχου

κάλπης μὲ τὴν Ἑλληνικὴν σημαίαν ὑπὸ τοῦ Ἀντιπροέδρου τῆς Κυβερνήσεως κ. Π. Κανελλοπούλου, ἐσχηματίσθη πομπὴ ἐξ αὐτοκινήτων, μὲ ἐπικεφαλῆς στρατιωτικὸν τζίπ, φέρον τὴν τεφροδόχον κάλπην, ἡ ὁποία διὰ τῆς Λεωφ. Συγγροῦ ἔφθασεν εἰς τὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ, ἀσφυκτικῶς ἀπὸ τῆς μεσημβρίας πεπληρωμένον ἀπὸ κόσμον. Ἅμα τῇ ἐμφανίσει τῆς τεφροδόχου κάλπης, φερομένης ὑπὸ τοῦ Διευθυντοῦ τῆς Κρατικῆς Ὀρχήστρας καὶ παλαιοῦ συναδέλφου τοῦ Δ. Μητροπούλου κ. Θ. Βαβαγιάννη καὶ περιστοιχιζομένης ὑπὸ τοῦ Ἀντιπροέδρου τῆς Κυβερνήσεως καὶ τῶν λοιπῶν Ὑπουργῶν, ὅλοι οἱ ἐν τῷ Θεάτρῳ ἠγέρθησαν καὶ αὐθορμήτως τὰ αἰσθήματα των ἐξέσπασαν αἰφνιδίως εἰς παρατεταμένον ἀποχαιρετιστήριον χειροκρότημα.

Ἐν μέσῳ βαθυτάτης κατανύξεως, ἡ τεφροδόχος κάλπη ἐναπετέθη ἐπὶ εἰδικοῦ ἱκριώματος καταλλήλως διακοσμημένου καὶ εὐθὺς ἀμέσως ἤρχισεν ἡ κατάθεσις τῶν στεφάνων, κατατεθέντος πρώτου στεφάνου ἐκ δάφνης ἐκ μέρους τῶν Α. Μ. τῶν Βασιλέων. Ἐπηκολούθησεν ἡ κατάθεσις τοῦ στεφάνου τῆς Κυβερνήσεως, προσφωνοῦντος τοῦ Ἀντιπροέδρου αὐτῆς κ. Π. Κανελλοπούλου ὅστις εἶπε τὰ ἑξῆς:

«Ἡ Ἑλληνικὴ Κυβέρνησις πενθεῖ καὶ τιμᾷ τὸ ἔξοχον τέκνον τῆς Ἑλλάδος, τὸν Δημήτρη Μητρόπουλο. Καὶ τοῦ ἀφιερώνει στέφανον ἐκ δάφνης, ὅπως ἀξίζει στοὺς γενναίους, σὲ ὅσους ἔπεσαν στὸ πεδίο τῆς μάχης. Ἡ μάχη ποὺ ἔδωσε στή ζωή του ὁ Δημήτρης Μητρόπουλος ἦταν ἔνδοξη, τὴν ἔδωσε καὶ τὴν ἐκέρδισε σ' ἕνα πεδίο ποὺ ἦταν ὁ κόσμος ὁλόκληρος καὶ μὲ ἕνα μυστηριῶδες ὅπλο ποὺ ὁ ἴδιος ὁ Θεός, σὲ μιὰ ὥρα μεγάλης εὐνοίας, παρέδωσε στὰ χέρια καὶ στὸ πνεῦμα τῶν ἀνθρώπων. Ἡ μουσικὴ ἔχει μέσα της — ὅταν εἶναι γνήσια—τὸ ὑπέρτατο νόημα τῆς ζωῆς καὶ τοῦ θανάτου. Ἔχει μέσα της κάτι πολὺ περισσότερο: τὸ νόημα τοῦ Σύμπαντος. Ὁ Δημήτρης Μητρόπουλος ἔζησε τὸ νόημα αὐτὸ — κ' ἔκαμε μυριάδες ἀνθρώπους νὰ τὸ ζήσουν — μ' ἕνα τρόπο ποὺ ἔφερε τὸν ἴδιο καὶ κάθε γνήσιο ἀκροατή του ὡς τὰ κράσπεδα τῆς ἕδρας τοῦ Θεοῦ. Ὅπως πολλοὶ ἀληθινοὶ καὶ μεγάλοι Ἕλληνες ἀπὸ τοὺς ἀρχαίους ἤδη χρόνους, ἔτσι καὶ ὁ Δημήτρης Μητρόπουλος ἀνῆκε στὸν κόσμο ὁλόκληρο, εἶχε δοθῆ στὴν Ἀνθρωπότητα. Αὐτὸ δὲν ἐσήμαινε διόλου τὴν ἀπάρνησι τῆς Πατρίδος. Ἐσήμαινε ἀντίθετα τὴν πιὸ ὡραία καὶ πιὸ οὐσιαστικὴ ἐπικύρωση τοῦ πανανθρώπινου χαρακτῆρος τῆς Ἑλλάδος. Ὁ Δημήτρης Μητρόπουλος ἦταν Ἕλλην κατ' ἐξοχήν. Ἦταν ταυτόχρονα καλὸς πολίτης τῶν Ἡνωμένων Πολιτειῶν. Οἱ δυὸ αὐτὲς ἰδιότητες — ὅπως τὸ ἀποδεικνύει ἡ καρδιὰ ἑκατοντάδων χιλιάδων Ἑλλήνων τῆς Ἀμερικῆς — ταιριάζουν ἄριστα μεταξύ τους. Καὶ ἦταν τέλος, στὴν ἔννοια ποὺ ἔδωσαν στὴ λέξι αὐτὴ μερικοὶ μεγάλοι Ἕλληνες τῆς ἀρχαιότητος, κοσμοπολίτης. Ὁ ἀττικὸς οὐρανὸς ὑποδέχεται σήμερα τὸν Δημήτρη Μητρόπουλο καθαρὸς καὶ ἀνέφελος τὴν ὥρα ποὺ δύει ὁ ἥλιος. Ὅπως δύει ὁ ἥλιος τῆς Ἀττικῆς, ἔτσι ἔδυσε καὶ ὁ Δημήρης Μητρόπουλος. Μιὰ τέτοια δύσις εἶναι στὴν ὁμορφιά της αἰώνια».

Ἐν συνεχείᾳ κατετέθη στέφανος ἐκ μέρους τῆς Ἀκαδημίας Ἀθηνῶν, ἀναγνωσθείσης προσφωνήσεως τοῦ ἀσθενοῦντος Ἀκαδημαϊκοῦ κ. Μανώλη Καλομοίρη. Μετὰ τὴν κατάθεσιν τοῦ στεφάνου τοῦ Δήμου Ἀθηναίων ὑπὸ τοῦ Δημάρχου κ. Α. Τσουκαλᾶ, κατετέθη ὁ στέφανος ἐκ δάφνης τοῦ Ὠδείου Ἀθηνῶν ὑπὸ τοῦ Προέδρου τοῦ



Ὁ Διευθυντὴς τοῦ Ὠδείου Ἀθηνῶν κ. Σ. ΦΑΡΑΝΤΑΤΟΣ φέρων τὴν κάλπην μὲ τὴν σποδὸν τοῦ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ καὶ περιστοιχιζόμενος ὑπὸ τῶν Καθηγητῶν τοῦ Ὠδείου ἐξέρχεται τοῦ Ὠδείου Ἡρώδου τοῦ Ἀττικοῦ.

Δ. Συμβουλίου κ. Α. Κυριακίδη μὲ τὴν κάτωθι βραχεῖαν προσφώνησιν:

«Μὲ βαθυτάτην συγκίνησιν καταθέτω ἐξ ὀνόματος τοῦ Ὠδείου Ἀθηνῶν τὸν στέφανον αὐτόν, ὑγρὸν ἀκόμη ἀπὸ τὰ δάκρυα τῶν μαθητῶν, τῶν συναδέλφων, τῶν συνεργατῶν τοῦ Δημήτρη Μητροπούλου.

Μὲ δάφνες ἔχει στεφανωθῆ στὴ ζωή του ἀπὸ ὅλον τὸν μουσικὸν κόσμον τῆς οἰκουμένης. Καὶ τὸ ἔξοχο πνευματικό μας τέκνον φέρει τὴν δόξαν, ποὺ συμβολίζουν οἱ δάφνες αὐτές, εἰς τὴν πατρίδα του, εἰς τὴν ὁποίαν ἐπιστρέφει διὰ παντός.

Ἐθαυμάσαμε πρὸ πέντε ἐτῶν μέσα στὸν ἴδιο χῶρο, καὶ εἴδαμε τὸν Δημήτρη Μητρόπουλο ζωντανὸ καὶ σφριγῶντα, νὰ διευθύνη τὴν ὀρχήστρα μὲ μιὰ πλαστικὴ ἔκφραση τῶν ἔργων ποὺ ἑρμήνευε.

Σήμερα εὐλαβῶς ὑποδεχόμεθα — ὅπως λέει ὁ ἀρχαῖος τραγικὸς — «ἀντὶ φιλτάτης μορφῆς — σποδόν τε καὶ σκιὰν ἀνωφελῆ».

Ἀλλ' οἱ ἀκτῖνες τοῦ δύοντος Ἀττικοῦ ἡλίου, ποὺ χρυσώνουν τέτοια ὥρα τοὺς κίονες τοῦ Παρθενῶνος, μέσα ἀπὸ τὴν τεφροδόχο κάλπη παίρνουν αὐτὴν τὴν στιγμὴ μιὰ νέα λάμψη, γιὰ νὰ καταυγάσουν τὸν ἱερό μας βράχο».

Μετὰ τὴν ἐν συνεχείᾳ κατάθεσιν 20 ἄλλων στεφάνων καλλιτεχνικῶν Ὀργανώσεων, ἡ Κρατικὴ Ὀρχήστρα Ἀθηνῶν, ἐν μέσῳ θρησκευτικῆς σιγῆς ἐξετέλεσεν ἄνευ Διευθυντοῦ, τὸ πένθιμον ἐμβατήριον ἐκ τῆς Ἡρωϊκῆς Συμφωνίας τοῦ Μπετόβεν. Ἀκολούθως καθ' ὃν χρόνον, ὅλοι οἱ ἐν τῷ Θεάτρῳ Ἡρώδου τοῦ Ἀττικοῦ παριστάμενοι, ἔμεναν ὄρθιοι ἐν σιγῇ, ὁ Ὑπουργὸς τῆς Ἐθνικῆς Παιδείας κ. Γ. Βογιατζῆς ἀνέλαβεν ἐκ τοῦ ἱκριώματος, ὅπου ἦτο τοποθετημένη, τὴν τεφροδόχον κάλπην καὶ παρέδωκεν αὐτὴν ἐκ μέρους τῆς Κυβερνήσεως εἰς τὸν Πρόεδρον τοῦ Δ. Συμβουλίου κ. Ἀρ. Κυριακίδην, ὁ ὁποῖος ἐν τῇ ἰδιότητί του τὴν παρέδωκεν εἰς τὸν Διευθυντὴν τοῦ Ὠδείου Ἀθηνῶν κ. Σ. Φαραντάτον. Ὁ Διευθυντὴς τοῦ Ὠδείου, περιστοιχιζόμενος ὑπὸ ὅλων τῶν Καθηγητῶν, ἔφερε τὴν τεφροδόχον κάλπην μέχρι τοῦ ἀναμένοντος ἔξω τοῦ Θεάτρου τοῦ Ἡρώδου στρατιωτικοῦ τζὶπ καὶ ἐπεβιβάσθη αὐτοῦ μετὰ τοῦ Προέδρου τοῦ Δ. Συμβουλίου.

Ἡ σχηματισθεῖσα πομπή, διὰ τῶν κεντρικῶν ὁδῶν τῆς πόλεως ἔφθασεν μετὰ τὴν δύσιν τοῦ ἡλίου εἰς τὸ Ὠδεῖον Ἀθηνῶν, ὅπου ἐν τῇ αἰθούσῃ συναυλιῶν καὶ ἐπὶ ἱκριώματος καταλλήλως διακοσμημένου ἐτοποθετήθη ἡ τεφροδόχος κάλπη, ἡ φέρουσα τὴν σποδὸν τοῦ μεγάλου νεκροῦ, κεκαλυμμένη μὲ τὴν Ἑλληνικὴν Σημαίαν.

Ἑκατέρωθεν τοῦ ἱκριώματος, περιβαλλομένου ἀπὸ τοὺς κατατεθέντας ἐν τῷ Ὠδείῳ Ἡρώδου Ἀττικοῦ στεφάνους, ἔμενεν ἐναλλασσομένη τιμητικῶς φρουρὰ ἐκ 4 μαθητῶν καὶ μαθητριῶν τοῦ Ὠδείου Ἀθηνῶν καὶ ἡ αἴθουσα παρέμεινεν ἀνοικτὴ διὰ λαϊκὸν προσκύνημα ἐπὶ 3ήμερον.

***

Τὴν 10ην Δεκεμβρίου 1960 ἡ Ἀκαδημία Ἀθηνῶν ἀφιέρωσε εἰδικὴν συνεδρίαν εἰς μνήμην καὶ πρὸς τιμὴν τοῦ ἐπιτίμου μέλους αὐτῆς Δημ. Μητροπούλου.

*
* *

Η ΕΠΙΜΝΗΜΟΣΥΝΟΣ ΤΕΛΕΤΗ

Ἐπὶ τῇ συμπληρώσει 40θημέρου ἀπὸ τοῦ θανάτου τοῦ Δημ. Μητροπούλου τὸ Ὠδεῖον Ἀθηνῶν ἐτέλεσε τὴν 15ην Δεκεμβρίου 1960, ὥραν 11.30 π. μ. εἰς τὴν Αἴθουσαν αὐτοῦ ἐπιμνημόσυνον τελετήν.

Ἐπάνω εἰς τὴν μικρὰν σκηνὴν ἐπὶ καταλλήλου ἰκριώματος ἡ τεφροδόχος κάλπη ἦτο κεκαλυμμένη μὲ τὴν Ἑλληνικὴν Σημαίαν καὶ ἐπ' αὐτῆς ὁ δάφνινος στέφανος τῶν Α. Μ. τῶν Βασιλέων. Κάτωθεν αὐτῆς ὁ μεγάλος δάφνινος στέφανος τοῦ Ὠδείου Ἀθηνῶν καὶ γύρωθεν ὅλαι αἱ ταινίαι τῶν στεφάνων, οἱ ὁποῖοι εἶχον κατατεθῆ ἐν τῷ Ὠδείῳ Ἡρώδου τοῦ Ἀττικοῦ κατὰ τὴν μεταφορὰν τῆς σποδοῦ τοῦ Δ. Μητροπούλου εἰς Ἀθήνας. Ἑκατέρωθεν τοῦ ἰκριώματος, ἐντὸς δύο μεγάλων ὀρειχαλκίνων ἀνθοδοχείων, ἦσαν τοποθετημένοι κλάδοι δάφνης, εἰς δὲ τὰ ἄκρα αὐτοῦ ἵσταντο τέσσαρες μαθηταὶ τῶν ἀνωτέρων τάξεων τοῦ Ὠδείου Ἀθηνῶν.

Ἡ αἴθουσα ἦτο κατάμεστος ἀπὸ τοὺς καθηγητάς, διδασκάλους καὶ μαθητὰς τοῦ Ὠδείου, ἐκπροσώπους τοῦ Μουσικοῦ κόσμου καὶ τῶν Γραμμάτων καὶ Τεχνῶν. Παρίσταντο ὁ Διευθυντὴς Καλῶν Τεχνῶν κ. Γ. Κουρνοῦτος, ἐκπροσωπῶν τὸν κ. Ὑπουργὸν Ἐθνικῆς Παιδείας, ἡ σύζυγος τοῦ Ὑπουργοῦ τῆς Προεδρίας τῆς Κυβερνήσεως Κα Τσάτσου, ὁ Γραμματεὺς τῆς Ἀκαδημίας κ. Α. Ὀρλάνδος καὶ ἄλλοι Ἀκαδημαϊκοί, ὁ Διευθυντὴς τῆς Ε. Λ. Σ. κ. Κ. Μπαστιᾶς καὶ πλεῖστοι ἄλλοι ἐκπρόσωποι τοῦ πολιτικοῦ καὶ πνευματικοῦ κόσμου.

Ἐγερθεὶς ἐκ τῆς θέσεώς του κάτωθεν τῆς σκηνῆς, ἐν μέσῳ θρησκευτικῆς σιγῆς, ὁ Πρόεδρος τοῦ Δ. Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Ἀριστ. Κυριακίδης εἶπε τὰ ἑξῆς:

«Συμπληρώθηκαν 40 ἡμέρες ἀφ' ὅτου ἡ ψυχὴ τοῦ Δημήτρη Μητροπούλου ἐλευθερώθηκε ἀπὸ τὸ ἀνθρώπινο ὑλικὸ περίβλημά της.

Καὶ μὲ τὴν ἑλληνική, τὴν ὀρθόδοξη χριστιανικὴ παράδοση, δὲν μποροῦσε τὸ Ὠδεῖο Ἀθηνῶν νὰ ἀφήση νὰ περάσουν τὰ «σαράντα» χωρὶς νὰ συγκεντρωθοῦμε ὅλοι μαζὶ καὶ μὲ μιὰ ἀνάταση τῆς ψυχῆς νὰ φέρουμε εὐλαβικὰ τὴ σκέψη μας πρὸς τὸ ἔξοχο πνευματικὸ τέκνον τοῦ Ὠδείου μας καὶ μὲ πίστιν νὰ προσευχηθοῦμε γιὰ τὴν ἀνάπαυση τῆς ψυχῆς του.

Τὰ «σαράντα» εἶναι τὸ πιὸ συναισθηματικὸ μνημόσυνο ἀπὸ ὅλα — ἔχουν ὅλη τὴν



Ἄποψις τῆς αἰθούσης τοῦ Ὠδείου Ἀθηνῶν κατὰ τὴν πένθιμον τελετὴν τῆς 15/12/60, καθ' ὃν χρόνον ἐκφωνεῖ τὸν λόγον του ὁ Πρόεδρος τοῦ Ὠδείου Ἀθηνῶν κ. ΑΡΙΣΤ. ΚΥΡΙΑΚΙΔΗΣ.

πίκρα γιὰ τὸν ἄνθρωπο ποὺ χάθηκε — ἀλλὰ ἡ εἰκόνα του εἶναι ἀκόμη ζωντανή καὶ αὐτή, μὲ τὴ ἀναπόληση της, ἐνσταλάζει γλύκα μέσ' τὸν πόνο.

Τὰ σαράντα εἶναι ὅλο ἀγάπη, ὅλο αἴσθημα.
Δὲν ἔχει γίνει ἀκόμη παρελθὸν ὁ νεκρός.
Δὲν εἶναι ἀκόμη ἱστορία.

Κι' αὐτὴ τὴ στιγμή, αἰσθανόμαστε σὰν νὰ κρατοῦμε ὅλοι μαζὺ στοργικὰ τὴν τεφροδόχο κάλπη στὰ χέρια μας, ἀτενίζοντας ψηλὰ στὸν οὐρανό.

Μέσα σ' αὐτὴ τὴν ἀτμόσφαιρα τῆς ἀγάπης θὰ ἔπρεπε, ὡς ἐκπρόσωπος τοῦ 'Ωδείου, νὰ πῶ λίγα λόγια γιὰ τὸ ἔργο τοῦ Μητροπούλου, γιὰ τὴν δόξα του, γιὰ τὴν προσωπικότητά του.

'Αλλὰ ὕστερα ἀπὸ ὅσα ὁμόθυμα καὶ μὲ τόση ἔξαρση ἐγράφησαν ἐπάνω στὸ θάνατό του ἀπὸ τὸν ἑλληνικὸν καὶ τὸν παγκόσμιον τύπον, ὕστερα ἀπὸ τὴν ποιητικὴ ἐπισφράγηση μὲ τὴν ὁμιλία τοῦ 'Αντιπροέδρου τῆς Κυβερνήσεως κ. Κανελλοπούλου εἰς τὸ 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ, νομίζω ὅτι δὲν ἀπέμεινε πλέον τίποτε ποὺ νὰ ἠμποροῦ ἢ νὰ πρέπει νὰ ἀκουσθῆ μετέπειτα σὲ ἐπιμνημόσυνο τελετή.

Μιὰ συλλογή, ἕνας τόμος ἀπ' ὅλα τὰ δημοσιεύματα κατατεθειμένα μέσα στὰ 'Αρχεῖα τοῦ 'Ανωτάτου Πνευματικοῦ 'Ιδρύματος τῆς Χώρας, βωβὰ καὶ μὲ τὴν ἐπισημότητα τῆς σιγῆς, χωρὶς ψυχαναλυτικὲς ἀκροβασίες ἐκτὸς τόπου καὶ χρόνου, θὰ ἔδινε πιστὰ ὅλη τὴν ἀνταύγεια τῆς καλλιτεχνικῆς προσωπικότητος τοῦ Μητροπούλου.

Καὶ αὐτὸ θὰ ἦτανε τὸ ἁγνό, αὐθόρμητο, ἀληθινό, τὸ προσῆκον πολιτικὸν μνημόσυνον.

Γιατὶ ὁ θάνατος δὲν ἁπλώνει γαλήνη μόνον ἐπάνω στὸ χλωμὸ πρόσωπο τοῦ νεκροῦ. Χαρίζει καὶ πρέπει νὰ χαρίζῃ γαλήνη καὶ σὲ κείνους ποὺ ἐπιζοῦν, γιατὶ μαζύ του παίρνει καὶ ἀπαλύνει ὅλες τὶς ἀνθρώπινες ἀδυναμίες ποὺ θολώνουν τὴ σκέψη καὶ σκοτίζουν τὴν ψυχή.

Αὐτὴ τὴ στιγμή, ποὺ μὲ εὐλάβεια ὑποκλίνομαι ἐμπρὸς στὴν τιμημένη σποδό, δὲν μπορῶ νὰ μὴν ἀναπολήσω μαζὺ μὲ τοὺς περισσότερους ἀπὸ σᾶς, ποὺ ἦταν παρόντες, τὴν ὑποδοχὴ τοῦ Μητροπούλου μέσα σ' αὐτὴ τὴν ἴδια αἴθουσα, ὅταν μετὰ 16 χρόνια ἀπουσίας ἐγύρισε κατάφορτος ἀπὸ φήμη καὶ δόξα, τὸ 1955.

Μέσα σὲ βαθειὰ συγκίνηση καὶ ἔξαλλο ἐνθουσιασμό, μόλις ἐτελείωσε ἡ προσφώνησις ποὺ τοῦ ἔγινε, ἐσηκώθηκε μὲ ἁπλότητα, μὲ ἀφέλεια, χωρὶς ν' ἀφίσῃ νὰ διαφαίνεται καὶ τὸ ἐλάχιστο βάρος ἀπὸ τὶς δάφνες ποὺ ἔφερε πάνω του καὶ αὐθόρμητα ἐκ τοῦ προχείρου, ἀπήντησε.

Δὲν ἠμποροῦν ν' ἀντηχήσουν καλύτερα ἄλλα λόγια αὐτὴ τὴ στιγμή, παρὰ ἐκεῖνα τὰ ὁποῖα εἰς τὴν ἀπάντησίν του, μόλις συγκρατούμενος ἀπὸ τὴν συγκίνηση, ἐπρόφερε τότε ὁ Δημήτρης Μητρόπουλος.

'Ακοῦστε μερικὰ ἀπὸ τὰ λόγια ἐκεῖνα:

« 'Αναλογίζομαι, τώρα ποὺ βρίσκομαι ἀνάμεσά σας, τὶς » μαθητικές μου μέρες, μὲ τὰ σφάλματα καὶ τὶς ἐσφαλμένες νότες » ποὺ ἔπαιζα. Σκέπτομαι ἀκόμη πόσο τυχερὸς στάθηκα ποὺ » παρασύρθηκα πρῶτος ἀπὸ τὸν χείμαρρο τῆς μοίρας καὶ αἰσθά- » νομαι ὑπερήφανος, ὅτι τελικὰ δὲν ἀπέτυχα. 'Εὰν ἔχανα τὸ » πλοῖο τὸ 1939, ποὺ μὲ μετέφερε ἀπὸ τὴν Εὐρώπη στὴν 'Αμε- » ρική, θὰ εἶχα μείνει κοντὰ μὲ τοὺς ἄλλους συναδέλφους μου νὰ » περιμένω τὴ γενναιοδωρία τῆς τύχης μου, ποὺ μποροῦσε καὶ » νὰ μὴν ἔλθῃ ποτέ. Ὅλοι εἴμεθα κατὰ ἕνα τρόπο θύματα τῶν » περιστάσεων. Σὲ μερικοὺς ὑπάρχει μιὰ συσσώρευσις εὐνοϊκῶν » περιστάσεων. Πολλοὶ ἔγιναν φημισμένοι χωρὶς νὰ τὸ ἀξίζουν. » Εὐτυχῶς εἶχα τὸ θάρρος νὰ ἀντιμετωπίσω τὴν πραγματικότητα » καὶ νὰ πεισθῶ, ὅτι τίποτα δὲν ἀγοράζεται μὲ τὸ ψέμα. Χρειά- » στηκα σκληρὴ δουλειά, καρτερία καὶ δύναμι. Κι' ὅλοι ἐδῶ » εἴμεθα θαυμάσιοι καὶ ἐκλεκτοὶ σπόροι. Ἄλλοι πέσανε σὲ καρπο- » φόρο ἔδαφος καὶ γόνιμο, ἄλλοι σὲ ξερό, ἄγονο καὶ πετρῶδες. » Κανένα πνεῦμα δὲν κατέβηκε ἀπ' εὐθείας ἀπὸ τὸν οὐρανό. » Εὐχαριστῶ ὅλους ποὺ στάθηκαν στήριγμα γιὰ νὰ γίνω ἐγὼ

» φημισμένος, κι' αὐτοὺς ποὺ ἔμειναν ἐδῶ καὶ ὑπέφεραν τόσο. Νὰ » ξέρετε πόσο ταπεινὸς αἰσθάνομαι γιατὶ δὲν νομίζω ὅτι εἶμαι » καλύτερος. Εἶχα μιὰ καταπληκτικὴ τύχη..... Ἐδῶ στὴν Ἑλλάδα » ἀπὸ προχθὲς αἰσθάνομαι τὴν μεγαλύτερη συγκίνησι, ποὺ μπο- » ρεῖ νὰ νοιώσῃ ἄνθρωπος στὴ ζωή του. Κι' αὐτὸ γιατὶ βγῆκα » ἀπὸ σᾶς ».

Συχνά, συχνότατα, οἱ μεγάλοι ἄνδρες ὅσο ἀνεβαίνουν ψηλότερα, γίνονται πιὸ δυσδιάκριτοι, καὶ ψυχικὰ καὶ πνευματικά.

Θὰ ἔλεγα ὅτι ἀποξενώνονται κάπως ἀπ' τοὺς κοινοὺς ἀνθρώπους καὶ διασπᾶται ἡ ἁμοιβαία κατανόησις.

Ἀλλὰ τί προνόμιον γιὰ κείνους τοὺς μεγάλους ποὺ κατορθώνουν νὰ μείνουν ἄνθρωποι ἁπλοί, ποὺ μποροῦν νὰ νοιώθουν ὅλους τοὺς γύρω τους. Καὶ τί εὐτύχημα καὶ γιὰ τοὺς ἄλλους τοὺς κοινοὺς θνητοὺς νὰ αἰσθάνωνται τοὺς μεγάλους ἔτσι κοντά τους. Νὰ σβύνῃ ἡ ἀπόσταση ποὺ τοὺς ξεχωρίζει μὲ τὰ θεῖα δῶρα, ποὺ ἔχουν ἐκεῖνοι καὶ νὰ μποροῦν νὰ τοὺς ἀγαποῦν ὅσο καὶ τοὺς θαυμάζουν.

Αὐτὴ τὴν ἀτμόσφαιρα ἐδημιούργησε καὶ εἶχε γύρω του ὁ Μητρόπουλος. Ὅπως ἔγραφε ὁ Maurice Leroux Διευθυντὴς τῆς Κρατικῆς Ὀρχήστρας τῆς Γαλλίας, ὁ Μητρόπουλος δὲν ἦταν ὅπως ὅλοι οἱ Διευθυνταὶ Ὀρχήστρας. Οἱ Καλλιτέχναι τῆς Ὀρχήστρας ἦταν ἀδέρφια του. Ἔνοιωθε πάντα τὰ χειροκροτήματα ν' ἀπευθύνωνται πρῶτα σ' ἐκείνους, ἐχαιρετοῦσε πρῶτα τὴν Ὀρχήστρα πρὶν ἀπ' τὸ κοινό. Ἤξερε τὰ ὀνόματα ὅλων τῶν μελῶν τῆς Ὀρχήστρας ποὺ διηύθυνε σὲ διάφορα μέρη. Τοὺς ἔδινε ὡς δῶρον ὅ,τι μποροῦσε νὰ τοὺς κάμῃ εὐχαρίστησι ἢ νὰ τοὺς ἐξυπηρετήσῃ.

Αὐτὴ τὴν ψυχική του διάθεση καὶ τὰ αἰσθήματα ἐξέφρασε ὁ Μητρόπουλος ἐπιγραμματικά, ὅταν τὸν Φεβρουάριον τοῦ 1956 τοῦ ἔκαμαν στὴ Ν.Ὑόρκη ἐξαιρετικὲς τιμές, μὲ τὰ ἀκόλουθα λόγια του :

« Σ'ὅλη μου τὴ ζωὴ εἶχα πάντα στὸ νοῦ μου νὰ εἶμαι ἐξυπηρε- » τικός, νὰ ἔχω κατανόηση, ν' ἀγαπῶ. Ἀλλὰ νὰ μὲ ἔχουν κατανο- » ήσει, νὰ μὲ ἔχουν ἀγαπήσει καὶ νὰ μὲ ἔχουν ἐκτιμήσει, εἶναι ἕνα » ἀνώτερο δῶρον, ποὺ πλημμυρίζει τὴν καρδιά μου καὶ γιὰ τὸ » ὁποῖον ταπεινότατα εἶμαι βαθύτατα εὐγνώμων ».

Αὐτὰ τὰ λόγια του, ποὺ ἔχουν τώρα πλέον καὶ τὴν ἱερότητα τοῦ τάφου, δείχνουν ὅλη τὴν ταπεινοφροσύνη, τὴν κατανόησι καὶ τὸν ἀνθρωπισμό, τὴ βαθειὰ ἀγάπη του γιὰ τοὺς ἄλλους.

Στὴ ζωή του μετέδωσε γύρω του τὴν γοητεία τῆς μουσικῆς. Ἐβοήθησε μ' αὐτὴν τοὺς συνανθρώπους του νὰ ἐξαρθοῦν σὲ ἀνώτερα στρώματα. Καὶ τώρα μὲ τὰ λόγια του αὐτὰ ποὺ ἀκούσαμε καὶ ποὺ εἶχε πῆ μέσα σ' αὐτὴ τὴν ἴδια αἴθουσα, δίνει ἠθικὰ παραδείγματα εἰς τὰ ὁποῖα, ὅπως μοῦ ἔγραφε αὐτολεξεὶ μέσα σὲ γράμμα του, ἀπέδιδε «ἂν ὄχι περισσότερη, τοὐλάχιστον τὴν ἴδια σημασία μὲ τὶς καλλιτεχνικὲς ἐπιτυχίες...».

Μετὰ τὸ πέρας τοῦ λόγου του, ὁ Πρόεδρος τοῦ Διοικ. Συμβουλίου ἐπροχώρησε καὶ ἐστράφη πρὸς τὴν τεφροδόχον κάλπην καὶ ἀργὰ ἀνέγνωσε τὴν ἐκκλησιαστικὴν νεκρώσιμον εὐχὴν «Μετὰ τῶν Ἁγίων ἀνάπαυσον, Χριστέ....», Ὅλοι οἱ παριστάμενοι ἠγέρθησαν καὶ παρέμειναν ἐν θρησκευτικῇ σιγῇ ὄρθιοι, προσευχόμενοι ὑπὲρ ἀναπαύσεως τῆς ψυχῆς τοῦ Δ. Μητροπούλου. Μετὰ ταῦτα δὲ ἐν τάξει ἀνὰ δύο, παρήλασαν ἐν κατανύξει πρὸ τῆς τεφροδόχου κάλπης, ἥτις ἐγκλείει τὴν σποδὸν τοῦ Μητροπούλου.

*
* *

Τὸ Διοικ. Συμβούλιον τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, κατὰ τὴν συνεδρίασίν του τῆς 16ης Δεκεμβρίου 1960, ἐξέδωκε Ψήφισμα εἰς μνήμην καὶ τιμὴν τοῦ Δημήτρη Μητροπούλου.

Τὸ Ψήφισμα ἐξετυπώθη ἐπὶ περγαμηνῆς μὲ καλλιτεχνικὰ ἀρχαῖα Λατινικὰ γράμματα, εἰς δύο πρωτότυπα.

Τὸ ἓν ἐξ αὐτῶν κατετέθη εἰς τὰ Ἀρχεῖα τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, τὸ δὲ ἕτερον, βιβλιοδετημένον μὲ δερματίνην χρυσοποίκιλτον θήκην, ὑπὸ τύπον Λευκώματος, ἀπεστάλη ὑπὸ τοῦ Προέδρου τῆς Φιλαρμονικῆς εἰς τὸ Ὠδεῖον Ἀθηνῶν, μὲ τὴν εὐχήν νὰ κατατεθῇ παρὰ τὴν ἐν τῷ Ἱδρύματι παραφυλασσομένην σποδὸν τοῦ Δημήτρη Μητροπούλου.

Τὸ κείμενον τοῦ Ψηφίσματος ἔχει ὡς ἑξῆς :

Τὸ Διοικητικὸν Συμβούλιον τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης μὲ βαθυτάτην λύπην, εἰς ἐκδήλωσιν εὐλαβείας καὶ τιμῆς, ἐπισήμως καταχωρεῖ τὸν ἐπισυμβάντα τῇ 2 Νοεμβρίου 1960 θάνατον τοῦ Δημήτρη Μητροπούλου, διατελέσαντος καλλιτεχνικοῦ διευθυντοῦ αὐτῆς ἀπὸ τοῦ 1951 — 57, ὑπερόχου μουσικῆς φυσιογνωμίας τῆς ἐποχῆς μας. Ἡ δρᾶσις του εἰς τὴν Φιλαρμονικὴν ἐκτείνεται ἐπὶ μίαν 20ετίαν — ἐπί ἕξη ἔτη ὡς γενικοῦ διευθυντοῦ αὐτῆς, ἐπὶ δύο περιόδους ὡς πρώτου διευθυντοῦ ὀρχήστρας (1950 — 51, 1957 — 58) καὶ κατὰ ἐπανειλημμένας ἐμφανίσεις ὡς ἐκτάκτου διευθυντοῦ συναυλιῶν, ἀφ' ὅτου ἦρχισε νὰ συνεργάζεται μετὰ τῆς Ὀρχήστρας κατὰ τὸ 1940.

Μὲ τὴν βαθειὰ μουσικότητά του καὶ τὴν ἀφοσίωσιν εἰς τὸ ἔργον του, ἀπετέλει περίλαμπρον παράδειγμα διὰ τὴν Ὀρχήστραν καὶ ὡδήγει αὐτὴν πρὸς ἀκτινοβολούσας ἐπιτυχίας, ὄχι μόνον μέσα εἰς τὸ Κάρνετζι Χώλλ, ἀλλὰ καὶ εἰς περιοδείας ἀνὰ τὰς Ἡνωμένας Πολιτείας, τὸν Καναδᾶν καὶ τὴν ἀλλοδαπήν. Ἡ διεύθυνσις τῶν συναυλιῶν τῆς Φιλαρμονικῆς τὸ 1951 κατὰ τὴν πρώτην ἐμφάνισιν αὐτῆς εἰς τὸ Φεστιβὰλ τοῦ Ἐδιμβούργου, ἀπετέλεσε θρίαμβον. Τὸ 1955 αἱ ἐπιτυχίαι του, κατὰ τὴν περιοδείαν του εἰς τὴν Εὐρώπην, ἐκορυφώθησαν εἰς τὰς Ἀθήνας, μὲ τὰς ἀλησμονήτους θυελλώδεις καὶ στοργικὰς ἐπευφημίας πρὸς τὸ γηγενὲς τέκνον καὶ πρὸς τὴν ὀρχήστραν τὴν ὁποίαν εἶχεν ἐμπνεύσει. Κατὰ τὸ 1958 ἡ περιοδεία του εἰς τὴν Νότιον Ἀμερικὴν ὑπῆρξεν ἐξ ἴσου συναρπαστική.

Ἡ ἀνάμνησις τῶν ἐξόχων συναυλιῶν, τὰς ὁποίας διηύθυνεν, ἡ ὁλοκληρωτικὴ ἀφοσίωσίς του εἰς τὴν μουσικήν, ἡ πειστικὴ καὶ ἐνθουσιώδης ἀπόδοσις τῶν συγχρόνων ἔργων, ἡ ἐμψύχωσις τὴν ὁποίαν ἔδιδεν πρὸς τοὺς νέους μουσικούς, ἡ παροιμιώδης γενναιοδωρία του, ἡ ἀνυπέρβλητος μουσικὴ ἀντίληψις, ἡ ἀνυστερόβουλος εὐγένεια τῆς ψυχῆς του, οὐδέποτε θὰ λησμονηθοῦν. Μέσα εἰς τὴν διεθνῆ θλῖψιν καὶ τὸ πένθος, μὲ τὸ ὁποῖον ὁ θάνατος του ἐκάλυψε τὸν πνευματικὸν κόσμον, προσκομίζομεν ἐκ καρδίας τὴν εὐγνωμοσύνην τῆς Φιλαρμονικῆς Ἑταιρείας, τὴν ὁποίαν τόσον ἀνιδιοτελῶς πάντοτε ὑπηρέτησε.

Ο ΕΝΤΑΦΙΑΣΜΟΣ

Ο κύκλος τῶν πενθίμων τελετῶν ἐπὶ τῷ θανάτῳ τοῦ Δημ. Μητροπούλου ἔκλεισε μὲ τὸν ἐνταφιασμὸν αὐτοῦ εἰς τὸ Α΄ Νεκροταφεῖον Ἀθηνῶν, ἐν χώρῳ τὸν ὁποῖον τιμητικῶς παρεχώρησεν ὁ Δῆμος Ἀθηναίων.

Τὴν 19ην Ἰουλίου 1961 ὥραν 6 μ.μ. ἐν σεμνῇ τελετῇ, ἐπὶ παρουσίᾳ τοῦ κ. Δημάρχου, τοῦ Προέδρου τοῦ Δημοτικοῦ Συμβουλίου,

τοῦ Διοικ. Συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν, τῶν Καθηγητῶν αὐτοῦ, τοῦ Διευθυντοῦ τῶν Γραμμάτων καὶ Τεχνῶν τοῦ 'Υπουργείου Παιδείας, ἐκπροσώπων τοῦ πνευματικοῦ καὶ καλλιτεχνικοῦ κόσμου, τοῦ κληρονόμου τοῦ Δ. Μητροπούλου κ. Ντίξον, ἀφιχθέντος πρὸς τοῦτο ἐξ 'Αμερικῆς, ἐγένετο ἡ ἐναπόθεσις τῆς σποδοῦ τοῦ Μητροπούλου ἐν τῷ Μνημείῳ, τὸ ὁποῖον ἀνηγέρθη πρωτοβουλίᾳ τοῦ 'Ωδείου 'Αθηνῶν μὲ τὴν αὐθόρμητον συνεισφορὰν στενῶν φίλων τοῦ Μητροπούλου.

Πρὸ τῆς τελετῆς ἡ λήκυθος μὲ τὴν σποδὸν τοῦ ἀειμνήστου ἀρχιμουσικοῦ εἶχε τοποθετηθῆ ἐπὶ βάθρου πρὸ τοῦ Μνημείου, κεκαλυμμένη μὲ τὴν 'Ελληνικὴν σημαίαν. 'Εκατέρωθεν ἵσταντο δύο σπουδασταὶ καὶ δύο σπουδάστριαι τελειόφοιτοι τοῦ 'Ωδείου 'Αθηνῶν τοῦ τρέχοντος ἔτους.

'Εν ἀρχῇ ἔλαβε τὸν λόγον ὁ Πρόεδρος τοῦ Διοικ. Συμβουλίου τοῦ 'Ωδείου 'Αθηνῶν κ. 'Α. Κυριακίδης, ὁ ὁποῖος, ὕστερα ἀπὸ τὰ ἐγκώμια μὲ τὰ ὁποῖα παγκοσμίως ἐξήρθη ἡ προσωπικότης τοῦ Μητροπούλου κατὰ τὸν θάνατόν του, ἐπιθυμῶν κατὰ τὴν ταφὴν νὰ προβάλῃ ἰδιαίτατα τὸν ἄνθρωπον καὶ τὴν χριστιανικότητα τῆς ψυχῆς αὐτοῦ, ἤρχισε τὴν ὁμιλίαν του ὡς ἑξῆς :

Κύριε Δήμαρχε,

Ὅταν πρὸ δύο περίπου ἐτῶν, τὸν 'Απρίλιον τοῦ 1959, ὁ Δημήτρης Μητρόπουλος, στὴν κορυφὴ τῆς διεθνοῦς φήμης του μέσα σ' ὅλο τὸν κόσμο, ἀπεφάσισε νὰ διατυπώσῃ τὶς μεταθανάτιες ἐπιθυμίες του, ἔγραψε τὰ ἀκόλουθα λόγια :

« Θέλω τὸ σκήνωμά μου, μετὰ τὸν θάνατό μου, νὰ μὴν ἐκτεθῇ εἰς κοινὴν θέαν » καὶ νὰ γίνῃ ἡ καῦσις ὅσον τὸ δυνατὸν ταχύτερον, δίχως ἐπίσημες τελε- » τουργίες. 'Η λήκυθος ἢ τὸ περίβλημα ποὺ θὰ περιέχῃ τὴν σποδόν μου νὰ » εἶναι εὐτελοῦς ἀξίας καὶ ὁ κληρονόμος μου νὰ ἐπιμεληθῇ διὰ τὴν παράδοσιν » τῆς ληκύθου εἰς τὴν 'Ελλάδα.»

Ἔτσι ἤθελε νὰ φύγῃ ἀπὸ τὸν ἐπίγειον κόσμον ὁ Μητρόπουλος.
Ἔτσι χριστιανικὰ ἀντιμετώπιζε τὸν Θάνατο ὁ μεγάλος μουσικός.

Τὸ σῶμα του χωρὶς ψυχὴ πλέον τὸ ἔβλεπε σὰν γῆ καὶ σποδόν.

Μὲ βαθειὰ χριστιανικὴ πίστη, ὅπως ἀφήνει νὰ ἐννοήσῃ μὲ τὰ λόγια του ὁ Μητρόπουλος, ἐταύτιζε τὴν ἄψυχη ὕλη μὲ τὴν ἀνυπαρξία.

Σ' ὅλη του ἄλλωστε τὴ ζωὴ ὁ Μητρόπουλος εἶχε μιὰ ἀσκητικὴ διάθεση.

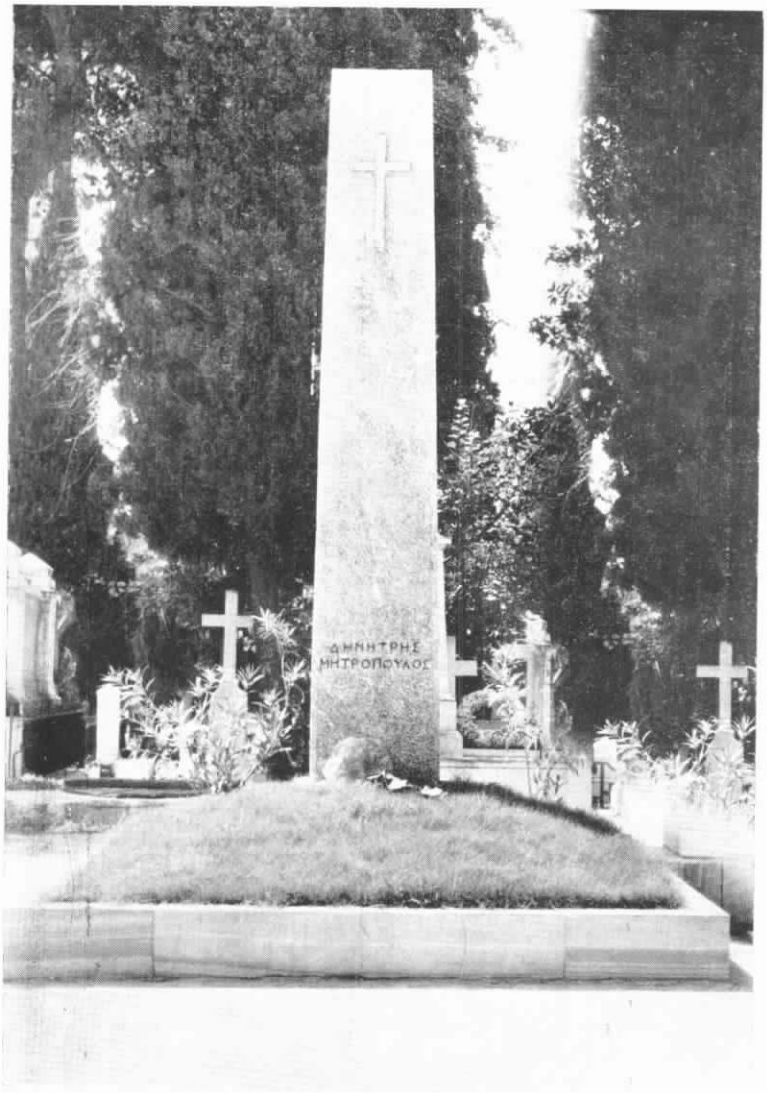
Τὸ τέλος τῆς ζωῆς του τὸ ἔβλεπε σὰν ψυχικὸ λυτρωμό.

Καὶ ὅταν ἄφησε τὴν τελευταία του πνοὴ ἐπάνω εἰς τὸ Podium, καμμία πάλη, καμμία ὑλικὴ ἀντίστασις.

'Επάνω στὴν μεταρσίωση τῆς ὑλικῆς ζωῆς, ἐλευθερώθηκε ἡ ψυχή του καὶ ἐπτερύγισε ἀδέσμευτη, ἐπτερύγισε λυτρωμένη.

'Εν συνεχείᾳ ὁ κ. Κυριακίδης ἀνεπόλησεν τὰς ὁμοθύμους ἐκδηλώσεις τιμῆς καὶ εὐλαβείας κατὰ τὴν διακομιδὴν τῆς σποδοῦ εἰς 'Αθήνας.

Ὅλος ὁ μουσικὸς κόσμος — εἶπεν — καὶ ἔξω ἀπὸ τὰ ὅρια τῆς 'Ελλάδος καὶ ἐδῶ μέσα στὴ Χώρα μας, ἡ Πολιτεία, ἡ Κυβέρνησις καὶ ὁ λαός, θαμβωμένοι ἀπὸ τὴν αἴγλη



ΤΟ ΜΝΗΜΕΙΟΝ ΕΝ ΤΩι Α' ΝΕΚΡΟΤΑΦΕΙΩι ΑΘΗΝΩΝ
ΟΠΟΥ ΠΑΡΑΦΥΛΑΣΣΕΤΑΙ Η ΣΠΟΔΟΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

καὶ τὴν λάμψη τοῦ θανάτου του, ποὺ ἦταν σὰν μιὰ μοναδικὴ φλογισμένη δύσις ἡλίου, ἐδώσαμε ἀσυγκράτητα ἐλεύθερη πνοὴ στὰ αἰσθήματά μας, στὸν πόνο μας, καὶ τὸν ἐτιμήσαμε ὅπως τοῦ ἄξιζε κάτω στὴ γῆ, καὶ ὅπως τὸ θέλαμε καὶ μεῖς, μὲ τὴν ἐγωϊστικὴ κάπως ἀγάπη ποὺ ἔχουν γιὰ τοὺς νεκρούς των τοὺς ἀγαπητούς, αὐτοὶ ποὺ ἐπιζοῦν.

Καὶ ἀφοῦ ἐτόνισε μὲ ποίαν εὐλάβειαν ἀνέλαβε τὴν παραφυλακὴν τῆς τιμημένης τεφροδόχου κάλπης ποὺ τοῦ ἐνεπιστεύθη ἡ Κυβέρνησις, το Ὠδεῖον Ἀθηνῶν, ὁ Πρόεδρος αὐτοῦ κατέληξεν ὡς ἑξῆς :

Ἴσως μὲ τὰς πενθίμους τελετάς, ποὺ τοῦ ὠφείλοντο ἄλλωστε, ἐταράξαμε τὴν γαλήνην τοῦ θανάτου, ὅπως ὁ Μητρόπουλος τὴν ἐποθοῦσε.

Ἀλλὰ ἦρθε ἡ ὥρα νὰ γίνῃ τὸ θέλημα τοῦ μεγάλου μας νεκροῦ, ὅπως τὸ ἐδιάβασα στὴν ἀρχή, ἀπὸ τὶς τελευταῖες γραπτές του ἐπιθυμίες : Νὰ ταφῇ λιτὰ στὴν Ἑλλάδα.

Τὸ Ὠδεῖον Ἀθηνῶν δὲν μποροῦσε καὶ διὰ λόγους τεχνικοὺς μὲ τὴν ἐπικειμένην μεταφορά του εἰς τὸ Πνευματικὸν Κέντρον, νὰ σκέπῃ πλέον τὴν τεφροδόχο κάλπη στὸ παληὸ κτίριο.

Ὁ Δῆμος Ἀθηναίων προφρόνως παρεχώρησε τιμητικὰ στὸ Ὠδεῖον τὸν χῶρον αὐτὸν γιὰ τὴν ταφὴν καὶ ἐκφράζομεν τὴν βαθυτάτην μας εὐγνωμοσύνην γι' αὐτό. Οἱ φίλοι ποὺ τιμοῦν τὸν Μητρόπουλο, τὸ ἔργον του καὶ τὸν ἄνθρωπον, μὲ τὴν καρδιὰ στὸ χέρι, ἔκαμαν μιὰ συνεισφορὰ καὶ ἔγινε τὸ Μνημεῖον, μέσα εἰς τὸ ὁποῖον εὐλαβικὰ θὰ ἐναποθέσωμεν σὲ λίγο ὅ,τι ἔχει ἀπομείνει στὴ γῆ ἀπ' τὸν μεγάλο Ἀρχιμουσικὸ « ἐν σμικρῷ κύτει ».

Τὸ Μνημεῖον αὐτό, μὲ τὴν εὐγενικὴ συμβολὴ τοῦ Διευθυντοῦ τῆς Σχολῆς Καλῶν Τεχνῶν Γιάννη Παππᾶ, καμωμένο μὲ τὴν εὐλάβεια, τὴν ἀγάπη καὶ τὴν κατανόηση τοῦ καλλιτέχνου γιὰ τὸ ἔργο του, συμβολίζει, καὶ θὰ ἔλεγα, εἰκονίζει τὴν προσωπικότητα τοῦ Μητροπούλου.

Ἡ μονολιθικὴ αὐτὴ στήλη ἔχει τὴν λιτότητα τῆς γραμμῆς, τὴν ἀγνότητα τῆς ὕλης, ποὺ δὲν εἶναι κἂν κατειργασμένη, τὴν ἄνετη μεταρσίωση ἀπ' τὴν γῆ, χωρὶς καμμιὰ προσπάθεια.

Καὶ κάτω ἀπὸ τὸν σταυρό, μόλις ξεχωρίζουν ἀπάνω στὰ μάρμαρα τὰ γράμματα, τὰ ὁποῖα θὰ κρατήσῃ γιὰ πάντα χαραγμένα ἡ Ἱστορία.

Ἔτσι θὰ ἤθελε τὸ Μνῆμα του ὁ Μητρόπουλος. Ἀθόρυβο, ἀτάραχο στὴν ἔκφραση, μὲ τὴν σιγὴ καὶ τὴν γαλήνη τοῦ Θανάτου.

Σ' αὐτὸ τὸ Μνῆμα θὰ ἐναποθέσωμε, μὲ τὴν ἐγκάρδια καὶ προστατευτικὴ ἄδειά σας, κ. Δήμαρχε, καὶ τὴν ἔγκριση τοῦ Δήμου Ἀθηναίων, μὲ εὐλάβεια καὶ ἀγάπη, τὴν τιμημένη σποδό.

Αὐτὸ ἦταν τὸ θέλημά του.

Ἡ λήκυθος ἡ λιτή, νὰ σκεπασθῇ μὲ τὸ χῶμα τὸ Ἑλληνικό, τὸ χῶμα τὸ Ἀττικό. Καὶ νὰ βρῇ ὁ μεγάλος μας Νεκρὸς στὴν ταφή του γιὰ πάντα, τὴν γαλήνη ποὺ ἐγύρευε.

Τὴν ταφὴν αὐτὴ δὲν πρέπει νὰ συνοδεύσουν θρῆνοι.

Ὁ Μητρόπουλος, μαζὺ μὲ ὅλα τὰ θεῖα δῶρα του, ἔφυγε ἀπὸ τὸν κόσμον, μὲ τὸ « μέγιστον ἀγαθὸν ἀνθρώπου ».

« τὸ καλῶς ἀποθανεῖν »

Ὁ Δήμαρχος κ. Ἀ. Τσουκαλᾶς ἀπαντῶν πρὸς τὸν Πρόεδρον τοῦ Ὠδείου, ἀφοῦ εἶπεν ἐν ἀρχῇ, ὅτι ἐδίστασε πολὺ νὰ ἐκφωνήσῃ ἐπιτάφιον τοῦ Μητροπούλου, διότι ἡ παλαιὰ συνήθεια, νὰ συνοδεύουν τοὺς νεκροὺς οἱ ἀπομένοντες μὲ λόγους, ἔχει πλέον ἀποχρωματίση τὴν εὐλαβῆ « προπομπήν », ἐσυνέχισε μὲ τὴν ἀκόλουθον ὡραίαν ἀποστροφήν :

Μὰ ποιὰ σχέσι, ἢ ποιὰ σύγκρισι μποροῦν νὰ ἔχουν αὐτὰ μὲ τὸν νεκρὸ ποὺ κηδεύουμε σήμερα, ἕνα σχεδὸν ὁλόκληρο χρόνο, ὕστερα ἀπὸ τὸν πρόωρο θάνατό του ; Ποιὸς ἀπὸ μᾶς τοὺς φθαρτοὺς θὰ εἰσχωρήση ποτὲ στὸ μυστήριο τῆς Δημιουργίας ; Καὶ ποια ἐξήγησι φυσιολογικὴ — θὰ ἔλεγα βιολογικὴ — θα μπορέσουμε νὰ δώσουμε, μπροστὰ στὸ ἐκπληκτικὸ φαινόμενο, ποὺ παρουσιάζεται κάποτε-κάποτε, καὶ σὲ χρονικὰ διαστήματα ἀραιότατα, ὅταν ἡ φύσις ἀποφασίζει νὰ ἐπαναστατήση; Πολλοὶ — ὁ καθένας στὸν τομέα του — καταβάλλοντας συχνὰ προσπάθεια ὑπεράνθρωπη, ἀνεβαίνουν σιγὰ-σιγὰ τὰ σκαλοπάτια τῆς πνευματικῆς δημιουργίας, γιὰ νὰ σταματήσουν, ὅμως, ἀναπότρεπτα, στὸ πεπερασμένο ἀνθρώπινο ὅριο, ποὺ ἐπέβαλε χωρὶς οἶκτο ἡ φύσις. Ὅταν ὅμως, ἡ ἴδια αὐτὴ ἡ φύσις, παραβιάζοντας χωρὶς δισταγμό, νόμους ἀδυσώπητους, ποὺ μόνη της χάραξε, φθάση στὴν ἐπανάστασι, τότε ἐκμηδενίζονται αὐτόματα καὶ οἱ φραγμοὶ καὶ τὰ ὅρια. Τότε ὁ μεγάλος προνομιοῦχος, πρασυρόμενος ἀπὸ τὴν δίνη τῆς μεγαλοφυΐας του, θὰ φθάση, ἴσως, καὶ ἀσυναίσθητα στὴν ψηλότερη κορυφὴ τῆς πνευματικῆς δημιουργίας, πού, ἐνῶ γιὰ τοὺς ἄλλους δὲν εἶναι κἂν ὁρατή, σ' ἐκεῖνον προσφέρεται, ὄχι πιὰ σὰν ἀπόκτημα, ἀλλὰ σὰν δικαίωμα ἀναφαίρετο. Ἕνα τέτοιο ἐκπληκτικὸ φαινόμενο ἰδιοτροπίας τῆς φύσεως ἀντικρύζουμε σήμερα. Οἱ ἀνθρώπινες ἀρετές του, ὅσες κι' ἂν εἶχε, βρίσκονται πολὺ χαμηλότερα ἀπ' τὸ θέμα. Καὶ θἄταν ἀνευλάβεια, νὰ συνοδεύση κανεὶς στὸν τάφο τὸν Δημήτρη Μητρόπουλο, ὅπως συνοδεύουν τοὺς ἄλλους θνητούς. Νὰ γιατὶ δίστασα, κ. Πρόεδρε, νὰ ἐκπληρώσω τὴν ἀποστολὴ ποὺ τόσο τιμητικὰ μοὺ ἀνεθέσατε. Δὲν εἶχα, ὅμως καὶ τὸ δικαίωμα νὰ ξεχάσω καὶ νὰ παραγνωρίσω, πὼς ἡ Ἀθήνα ἦταν ἐκείνη, ποὺ πρόσφερε γιὰ μιὰ ἀκόμη φορὰ μέσα στὸ πέρασμα τῶν αἰώνων τὴν πολύτιμη συμβολή της, γιὰ τὴν πνευματικὴ ἀνάτασι καὶ γιὰ τὸν ἐκπολιτισμὸ τῆς ἀνθρωπότητος. Ἐδῶ γεννήθηκε κι' ἀπὸ δῶ ξεκίνησε ὁ Δημήτρης Μητρόπουλος. Καὶ μετουσιώθηκε μέσα σὲ λίγα χρόνια σὲ σύμβολο παγκόσμιο. Καὶ ἐνέπνευσε σὲ ὅλους ἀνεξαιρέτως — καὶ σὲ μύστας καὶ σὲ βεβήλους — τὸν θαυμασμὸ καὶ τὸ δέος. Καὶ κατέκτησε τὴν ἀθανασία πρὶν κἂν τὸν κατακτήση ὁ θάνατος. Τώρα ἡ Ἀθηναϊκὴ γῆ τὸν ξαναπαίρνει κοντά της. Διερμηνεύοντας, εἶμαι βέβαιος, ὄχι συμβατικά, ἀλλὰ οὐσιαστικά, τὰ αἰσθήματα ὅλων ἀνεξαιρέτως τῶν Ἀθηναίων, ἐκπληρώνω ὡς Δήμαρχος τῆς Πόλεως, τὸ ἱερὸ καὶ ὑπέρτατο χρέος.

Μετὰ τὸ τέλος τῆς ὁμιλίας του ὁ κ. Δήμαρχος ἐπέδωκε εἰς τὸν Πρόεδρον τοῦ Ὠδείου τὸ Ἀργυροῦν Μετάλλιον τῆς Πόλεως τῶν Ἀθηνῶν μετὰ τοῦ σχετικοῦ ψηφίσματος τοῦ Δήμου Ἀθηναίων, τὸ ὁποῖον ἔχει ὡς ἑξῆς :

Ο

ΔΗΜΟΣ ΑΘΗΝΑΙΩΝ

ΠΡΟΤΑΣΕΙ ΤΟΥ ΔΗΜΑΡΧΟΥ ΑΓΓΕΛΟΥ Κ. ΤΣΟΥΚΑΛΑ

ΚΑΙ

ΟΜΟΦΩΝΩ ΑΠΟΦΑΣΕΙ ΤΟΥ ΔΗΜΟΤΙΚΟΥ ΣΥΜΒΟΥΛΙΟΥ ΑΘΗΝΑΙΩΝ

ΛΗΦΘΕΙΣΗ ΚΑΤΑ ΤΗΝ ΣΥΝΕΔΡΙΑΣΙΝ ΑΥΤΟΥ

ΤΗΣ 18ης ΙΟΥΛΙΟΥ 1961

ΑΠΟΝΕΜΕΙ

ΤΩ ΩΔΕΙΩ ΑΘΗΝΩΝ

ΕΙΣ ΜΝΗΜΗΝ

ΔΗΜΗΤΡΙΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΤΟ ΑΡΓΥΡΟΥΝ ΜΕΤΑΛΛΙΟΝ ΤΗΣ ΠΟΛΕΩΣ ΤΩΝ ΑΘΗΝΩΝ ΕΙΣ ΕΝΔΕΙΞΙΝ ΟΦΕΙΛΟΜΕΝΗΣ ΤΙΜΗΣ ΠΡΟΣ ΤΟ ΠΡΩΤΟΝ ΜΟΥΣΙΚΟΝ ΙΔΡΥΜΑ ΤΗΣ ΠΡΩΤΕΥΟΥΣΗΣ ΤΟΥ ΟΠΟΙΟΥ ΔΙΑΚΕΚΡΙΜΕΝΟΙ ΑΠΟΦΟΙΤΟΙ ΜΕ ΚΟΡΥΦΑΙΟΝ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟΝ ΕΞΕΠΕΜΨΑΝ ΔΙΕΘΝΩΣ ΤΗΝ ΑΚΤΙΝΟΒΟΛΙΑΝ ΑΥΤΟΥ.

Ἐν συνεχείᾳ ἐναπετέθη ἐν τῷ Μνημείῳ ἡ λήκυθος ἡ περιέχουσα τὴν σποδὸν τοῦ Δ. Μητροπούλου καὶ ἐψάλη ὑπὸ τοῦ Πρωθιερέως τοῦ Νεκροταφείου τρισάγιον ὑπὲρ ἀναπαύοεως τῆς ψυχῆς τοῦ νεκροῦ. Οὕτω ἡ ταφὴ τοῦ Μητροπούλου συνωδεύθη μὲ τὰς ἐκκλησιαστικὰς εὐχάς, τὰς ὁποίας, μὲ ἀγωνίαν καὶ βαθεῖαν θρησκευτικότητα, ἀνέμενον ἀπὸ τῆς διακομιδῆς τοῦ Μεγάλου Νεκροῦ εἰς Ἀθήνας οἱ φίλοι του καὶ ὁλόκληρος ὁ λαὸς τῆς Πρωτευούσης.

Καὶ ὁ Μητρόπουλος ἀναπαύεται πλέον στὸ χῶμα τῆς Ἀττικῆς μὲ τὴν χριστιανικὴν γαλήνην πρὸς τὴν ὁποίαν ἠτένιζε εἰς ὅλην του τὴν ζωήν.

From DEC 13 1961
TIMES
New York, N. Y.

38 YOUNG PIANISTS VYING IN CONTEST

16 Reach Semi-Finals in First Mitropoulos Competition

By ERIC SALZMAN

A kind of musical United Nations is in session these days at the Lexington Avenue Young Men's and Young Women's Hebrow Association.

Thirty-eight pianists from thirteen countries have been taking part in the first Dimitri Mitropoulos International Music Competition. Sixteen of the pianists, six from abroad, have reached the semi-final stage now in progress.

Yesterday was the second of the three semi-final days. Between 10 A. M. and 6 P. M. seven young pianists stepped out for their hour on the stage of the auditorium to play a couple of concerto movements, a sonata, a prelude or an etude of Beethoven, Schubert, Chopin or Hindemith. Far away, up in the balcony, the judges looked and listened.

The atmosphere was tense and serious. But the contest is definitely a peaceful one.

Although the pianists are playing for prizes of up to $5,000, there was always a feeling of goodwill and of intense but healthy and friendly music-making.

With remarkable unanimity, the competitors would tell you straight off about the wonderful and considerate way the event is being handled by the Women's Division of the Federation of Jewish Philanthropies of New York. The federation seems to have thought of everything but how to give a first prize to all the competitors.

A Young Veteran

The young pianists range from veteran international-competition hands such as Daniel Pollack—he has some two-dozen such events under his belt—to first-timers like Susan Starr from Philadelphia. Mr. Pollack said yesterday that he enjoyed competitions and he had high praise for this one.

Miss Starr, about to make her appearance in the semi-finals, confessed to a good deal of nervousness.

"But," she added quickly, "you have to be a little nervous to play your best . . . as long as you don't lose control, of course."

Some of the foreign competitors stated frankly that they do not like contests. But Christian Steiner of Germany also insisted that competitions are good for pianists.

"They make you work harder than usual," he asserted. "Of course, the tension is higher than even under concert conditions. But anything after that seems much easier."

Tania Ashot from Iran, warming up on a practice piano in a downstairs room, admitted to no great love of competitions either. "But,' 'she added, digging into a bit of Prokofieff, she would shortly have to play, "this one couldn't be handled better."

The federation has made particular efforts to achieve optimum conditions for the young performers. A hospitality committee has taken in the foreign musicians, quartered them with American families, and seen to it that their visit is a warm and human experience.

Rules Less Formal

Somewhat of a lessening of the tension has been achieved by making the contest rules a little less formal and strict than unusual. In many competitions the performers do not know what they will have to play until they walk out on the stage. Here, they not only had advance notice but they also had some choice of their own. And some of the procedural details were actually decided by votes of the contestants.

The performers had to prepare three concertos, one, the Prokofieff C major, No. 3, being obligatory. They also had to be ready with two one-hour recital programs.

Each young musician got a half-hour in the preliminaries and an hour to play in the semi-final stage, which ends today. Tomorrow evenings the four finalists will play in recital at the Hunter College Assembly Hall and Sunday evening they will play at the Metropolitan Opera House with the New York Philharmonic under Josef Krips in a concert that will be introduced by Adlai E. Stevenson, chief United States delegate to the United Nations.

In addition to the $5,000 first prize, there will be other awards of $3,000, $1,500 and $1,000. The federation expects to be able to arrange large-scale recital tours for the winners.

38 Began Competition

The competition began with nineteen Americans and nineteen foreign contestants representing Argentina, Belgium, the Republic of China, France, Germany, India, Iran, Israel, Korea, Mexico, the Philippines and South Africa.

UTICA OBSERVER DISPATCH
Monday, December 18, 1961

Pianist Is Newest Ambassador

By WILLIAM BENDER

New York (AP)—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos International Music Competition last night, an event the United States hoped would endure and promote cultural exchange among nations.

"I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House, "but I didn't begin serious study until 1957."

Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Anievas hasn't decided whether he'll immediately undertake further visits to other lands. But even if he doesn't, his music will.

The U. S. Information Agency made recordings of the performances by all four finalists and the Voice of America was to broadcast them.

Adlai E. Stevenson, U.S. ambassador to the United Nations, was on hand to represent his country, and he spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited Russia on tour.

The judges, among whom were pianist Arthur Rubinstein and conductor Leopold Stokowski, took more than a half hour deliberating the fate of the four survivors of an original field of 38 from 13 nations.

First place was worth $5,000 to Anievas. Second was Marta Pariente, 25, of Buenos Aires, $3,000; third, Susan Starr, 19, of Philadelphia, and fourth, Ralph Votapek, 22, of Milwaukee, Wis.

Anievas is tall, dark-haired and handsome. He showed his concert experience with a poised stage manner and strong command at the keyboard in music of the composer Van Cliburn played in winning the Tchaikovsky competition in Moscow in April, 1958.

Anievas' performance of Rachmaninoff's "Rhapsody on a Theme by Paganini" concluded last night's concert with the New York Philharmonic under Theodore Bloomfield, regular conductor of the Rochester Philharmonic. The other pianists played concerto movements.

The competition, named for the late conductor of the New

Oklahoma City Times
Oklahoma City, Okla.
122,579 12 18-1
DATE:

New Yorker Wins Music Competition

NEW YORK (AP) — Agustin Anievas, a 27-year-old New Yorker who first played the piano at 3½ but says he didn't take it up seriously until 20 years later, won the Dimitri Mitropoulos international music competition Sunday night.

Press (e)
BRISTOL, Conn.
Circ. 14,446
DEC 18 1961

Agustin Anievas Wins Music Competition

NEW YORK (AP)—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos International Music Competition Sunday night, an event the United States hopes will endure and promote cultural exchange among nations.

"I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House. "But I didn't begin serious study until 1957."

Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Anievas hasn't decided whether he will undertake further visits to other lands. If he doesn't, his music will.

The U.S. Information Agency made recordings of the performances by all four finalist and the Voice of America will broadcast them.

Adlai E. Stevenson, U.S. ambassador to the United Nations, was on hand to represent the United States. He spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited the Soviet Union on tour.

From DEC 18 1961
HERALD TRIBUNE
New York, N. Y.

Finals Held at Met

Juilliard Pianist Gets Mitropoulos Award

By Ronald Eyer
Herald Tribune Music Editor

Agustin Anievas, twenty-seven, of New York City, was the winning pianist in the first Dimitri Mitropoulos International Music Competition, the finals of which were held last night at the Metropolitan Opera House. Mr. Anievas played Rachmaninoff's Rhapsody on a theme by Paganini with the New York Philharmonic, conducted by Theodore Bloomfield, music director of the Rochester Philharmonic, to win the first prize of $5,000.

Runners-up were Marta Pariente, twenty-five, of Buenos Aires, second prize, $3,000; Susan Starr, nineteen, of Philadelphia, third prize, $1,500, and Ralph Votapek, twenty-two, of Milwaukee, fourth prize, $1,000.

Mr. Anievas is a graduate of the Julliard School of Music and his teachers have been Adele Marcus and Edward Steuermann. He made his New York debut at Town Hall in 1959. He has appeared as soloist with several of the major symphony orchestras in the United States, including the New York Philharmonic, and he recently toured Latin America under the auspices of the Department of State.

Other prizes he has won include Michaels Memorial Competition (1958), the Morris Loeb Memorial Prize (1959), the Queen Elizabeth of Belgium Competition (1960), and the Harriett Cohen Beethoven Memorial Award (1961).

All four finalists were heard as soloists with the Philharmonic last night before a distinguished audience which included many representatives of participating countries and officials of the United Nations. A welcoming address was made before the performance by Adlai E. Stevenson, American Ambassador to the United Nations.

Miss Pariente was heard in the second and third movements of Chopin's Concerto in E minor; Miss Starr in the first movement of Tchaikovsky's Concerto in B Flat minor, and Mr. Votapek in Beethoven's Concerto in C minor.

Honorable mention awards went to Tania Ashot, twenty-four, of Iran, and Samuel Lipman, twenty-seven, of San Jose, Calif.

Forty-seven contestants representing eighteen countries participated in the competition which had the endorsement of President Kennedy and the President's People - to - People Program.

The competition was sponsored by the Women's Division of the Federation of Jewish Philanthropies under the chairmanship of Mrs. Leonard Bernheim, Mrs. Walter A. Hirsch and Mrs. Edgar Mayer.



WINS MUSIC CONTEST —Augustin Anievas.

SCHENECTADY UNION STAR
Monday, December 18, 1961

New Star in Firmament

International Music Prize Won by Anievas

NEW YORK, Dec. 18—(UPI)—Agustin "Gus" Anievas, tall, handsome 27-year-old American pianist, carried off the first $5,000 Dimitri Mitropoulos International Music Award last night by outplaying 37 other young pianists from 13 countries.

Anievas, of New York, played against three other finalists in concert with the New York Philharmonic at the Metropolitan Opera House before a panel of famed musicians and an audience of 4,500. U.N. Ambassador Adlai E. Stevenson opened the concert by describing the new competition as "An adventure in the art of peace."

The jury awarded the $3,000 second prize to Marta Pariente, 25, of Buenos Aires, Argentina; the third prize of $1,500 to Susan Starr, 19, of Philadelphia, and the fourth prize of $1,000 to Ralph Votapek 22, of Milwaukee, Wis. Two $300 awards of merit were given to Tania Ashot, 24, of Tehran, Iran, and Samuel Lipman, 26, of New York.

Anievas, a native New Yorker of Mexican and Spanish descent, said he had no special plans for the prize money.

"I'm just going to put it in the bank," he said.

The competition, established by the Federation of Jewish Philanthropies of New York, apparently will catapult Anievas to fame as the Tchaikovsky competition in Moscow did for Van Cliburn. Pianist Arthur Rubinstein, who presented the awards, announced that impresario Sol Hurok will arrange a concert for Anievas in New York and the State Department will sponsor another in Washington.

Anievas obviously was the favorite of the audience, who cheered and whistled following his technically brilliant rendition of Rachmaninoff's "Rhapsody on a Theme by Paganini." But it took the judges 35 minutes to settle on the prize winners, who had in the past two weeks played for them a half hour preliminary program, an hour semi-final program, and a recital at Hunter College.

Prize winning is no novelty to Anievas, a product of the Juilliard School of Music in New York. He has won four outstanding piano awards in the past four years and made a tour of Latin America for the State Department. He made his Town Hall debut in 1959.

WINSTON–SALEM SENTINEL
Winston–Salem, N. C.
DATE DEC 18 1961

American Wins Music Competition

NEW YORK (AP)—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos International Music Competition Sunday night, an event the United States hopes will endure and promote cultural exchange among nations.

"I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House. "But I didn't begin serious study until 1957."

Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Anievas hasn't decided whether he will undertake further visits to other lands. If he doesn't, his music will.

Recordings Made

The U.S. Information Agency made recordings of the performances by all four finalists and the Voice of America will broadcast them.

Adlai E. Stevenson, U.S. ambassador to the United Nations, was on hand to represent the United States. He spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited the Soviet Union on tour.

The judges, among whom were pianist Artur Rubinstein and conductor Leopold Stokowski, took more than a half hour deliberating the fate of the four survivors of an original field of 38 from 13 nations.

First place was worth $5,000 to Anievas. Second was Marta Pariente, 25, of Buenos Aires, $3,000; third Susan Starr, 19, of Philadelphia and fourth Ralph Votapek, 22, of Milwaukee, Wis.

Press (e)
MIDDLETOWN, Conn.
Circ. 17,729
DEC 18 1961

Anievas Wins International Music Award

NEW YORK, Dec. 18 (UPI) — Augustin "Gus" Anievas, tall, handsome 27-year-old American pianist, carried off the first $5,000 Dimitri Mitropoulos International Music Award last night by outplaying 37 other young pianists from 13 countries.

Anievas, of New York, played against three other finalists in concert with the New York Philharmonic at the Metropolitan Opera House before a panel of famed musicians and an audience of 4,500. U. N. Ambassador Adlai E. Stevenson opened the concert by describing the new competition as "an adventure in the art of peace."

The jury awarded the $3,000 second prize to Marta Pariente, 25, of Buenos Aires, Argentina; the third prize of $1,500 to Susan Starr, 19, of Philadelphia; and the fourth prize of $1,000 to Ralph Votapek, 22, of Milwaukee, Wis. Two $300 awards of merit were given to Tania Ashot, 24, of Tehran, Iran, and Samuel Lipman, 26, of New York.

Anievas, a native New Yorker of Mexican and Spanish descent, said he had no special plans for the prize money.

"I'm just going to put it in the bank," he said.

The competition, established by the Federation of Jewish Philanthropies of New York, apparently will catapult Anievas to fame as the Tchaikovsky competition in Moscow did for Van Cliburn. Pianist Artur Rubinstein, who presented the awards, announced that the impresario Sol Hurok will arrange a concert for Anievas in New York and the State Department will sponsor another in Washington.

BINGHAMTON PRESS
Monday, December 18, 1961

Young Bronx Pianist Wins Mitropoulos Music Award

New York—(UPI)—Agustin "Gus" Anievas, a 27-year-old American pianist, carried off the first $5,000 Dimitri Mitropoulos International Music Award last night by outplaying 37 other young pianists from 13 countries.



ANIEVAS

Anievas, of the Bronx, played against three other finalists in concert with the New York Philharmonic at the Metropolitan Opera House before a panel of famed musicians and an audience of 4,500. UN Ambassador Adlai E. Stevenson opened the concert by describing the new competition as "an adventure in the art of peace."

The jury awarded the $3,000 second prize to Marta Pariente, 25, of Buenos Aires, Argentina; third prize, $1,500, to Susan Starr, 19, of Philadelphia; and fourth prize, $1,000, to Ralph Votapek, 22, of Milwaukee, Wis. Two $300 awards of merit were given to Tania Ashot, 24, of Tehran, Iran, and Samuel Lipman, 26, of New York.

Anievas, a native New Yorker of Mexican and Spanish descent, said he had no special plans for the prize money.

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,409
DEC 18 1961

AMERICAN WINS

NEW YORK (UPI) — Agustin Anievas, 27-year-old American pianist, won the $5,000 Dimitri Mitropoulos international music competition Sunday night over 37 other outstanding young pianists from 13 countries.

Anievas, New York-born of Mexican and Spanish parents, played with three other finalists at the Metropolitan Opera House in concert with the New York Philharmonic before a distinguished panel of judges. His selection was Rachmaninoff's "Rhapsody on a Theme by Paganini."

From DEC 18 1961
JOURNAL-AMERICAN
New York, N. Y.

Winning Pianists

AUSTIN ANIEVAS, a New York pianist, won the first Dimitri Mitropoulos International Music Competition which closed with a special concert at the Metropolitan last night. His playing of Rachmaninoff's Paganini Rhapsody won considerable acclaim and definitely put him in the first-prize category.

He had a very close contender in Marta Pariente from Argentina, the second-prize winner, who captivated the audience with a beautiful account of two movements of Chopin's F Minor Concerto.

Susan Starr of Philadelphia and Ralph Votapek of Milwaukee won third and fourth prizes respectively. They had all competed as recitalists last Thursday so that the judgment reflected their merits on both accounts.

In a brief address Adlai E. Stevenson, U.S. Ambassador to the United Nations, placed the competition in its proper international relationship. He paid tribute to the role of music as a world force for peace and noted that the U.S. was finally catching up in mobilizing its artistic forces. The New York Philharmonic, under some skillful direction from Theodore Bloomfield, accompanied the performers.

Some kind of prize should be awarded to the Women's Division of the Federation of Jewish Philanthropies of New York under whose auspices the competition developed. Aside from making a significant international contribution, they have given Dimitri Mitropoulos a most fitting memorial.

M'pls. (Minn.) Morning Tribune
MONDAY, DECEMBER 18, 1961

New Yorker Wins Mitropoulos Prize

NEW YORK — (AP)—Agustin Anievas, a 27-year-old New Yorker who first played the piano at 3½ but says he didn't take it up seriously until 20 years later, won the Dimitri Mitropoulos International Music competition Sunday night.

Displaying a commanding stage presence and fingers of steel, the tall, handsome, dark-haired product of the Bronx played a popular virtuoso showpiece, Rachmaninoff's "Rhapsody on a Theme by Paganini."

Anievas won over three other finalists before a distinguished audience at the Metropolitan Opera house. The victory brought him $5,000 and the promise of a recital tour.

He has just finished a concert tour of Latin America for the state department.

■

DURHAM SUN
Durham, N. C.
DEC 18 1961
DATE

CONTEST WINNER—Agustin Anievas, 27, above, of New York last night won the first Dimitri Mitropoulous International Music competition at the Metropolitan Opera House in New York. The competition, designed to promote cultural exchange among nations, is named for the late conductor of the New York Philharmonic and the Minneapolis Orchestra.
—AP Wirephoto.

From DEC 18 1961
TIMES
New York, N. Y.

NEW YORK PIANIST WINS MUSIC PRIZE

Augustin Anievas Is First in Mitropoulos Competition

By HAROLD C. SCHONBERG

Agustin Anievas, a 27-year-old pianist of this city, won the first prize in the new Dimitri Mitropoulos Music Competition. The finals were held last night at the Metropolitan Opera, and the four contestants were heard with the New York Philharmonic conducted by Theodore Bloomfield.

Runners-up were Marta Pariente, from Argentina; Susan Starr, from Philadelphia; and Ralph Votapek, from Milwaukee.

It was a gala occasion. The Metropolitan Opera House had its boxes festooned with flags of various nations, and a distinguished audience — one in which many pianists were seen—attended. The keynote speech was made by Adlai E. Stevenson, United States representative at the United Nations. He was introduced by Lawrence A. Wien, president of the Federation of Jewish Philanthropies. The Women's Division of the Federation had planned and executed the competition.

Mr. Stevenson said he was there "to sing the praises of an adventure in the art of peace." He said that it was heartening to witness a competition that could only benefit the world.

Pointing out that all nations were "mobilizing their artistic troops," Mr. Stevenson said that the United States had flagged when it came to government subsidy. But, he added, private enterprise nevertheless had been responsible, in this country, for our unrivalled symphonies.

International Side Stressed

He stressed the international aspects of the Mitropoulos Competition, in which young representatives from fifteen nations had participated. "Would that all human contests be as uplifting as this one will be," he concluded.

Mr. Anievas played the Rachmaninoff Rhapsody on a Theme by Paganini. Miss Pariente was heard in the last two movements of the Chopin E minor Concerto, and Mr. Votapek in the last two of the Beethoven C minor. Miss Starr played the first movement of the Tchaikovsky B flat minor.

The contestants were well matched. Miss Starr led off, and literally tackled the Tchaikovsky, playing it with a good deal of temperament. At 19 years of age, she was the youngest of the four finalists. Miss Pariente is 25. Her style is supple, musical and sensitive, and she has a most fluent technique. Mr. Votapek, 22 years old, showed himself to be a serious musician with a finished style at the keyboard.

As for the winner, Mr. Anievas, he was heard in a piece tht exactly suits his bravura style. He is a handsome, well-built young man who plays with the aplomb of a veteran. Like the other three finalists, he has had a good deal of concert work, and has also won or placed in previous competitions. He studied at the Juilliard School in New York, where his teachers were Adele Marcus and Edward Steuermann. In 1959 he made his Town Hall debut.

The judges took quite a bit of time before making their decision. It was not until 10:55 that they emerged. Samuel Chotzinoff, chairman of the jury, introduced Artur Rubinstein to the audience, and Mr. Rubinstein made the awards. The other judges were Harriet Cohen, Guillermo Espinosa, Rudolph Ganz, Sascha Gorodnitzki, Grant Johannesen, Jacob Lateiner, Eugene List, Adele Marcus, Frank Sheridan, Leopold Stokowski, Rosalyn Tureck and Beveridge Webster.

Two special citations were given. They went to Tania Ashot, 24, from Iran, and Samuel Lipman, 27, of San Jose, Calif.

First prize consisted of a gold medal and a cash award of $5,000, donated by the Philip Morris Company. Second prize was a silver medal and a cash award of $3,000, donated by the Samuel Bronfman Foundation. A bronze medal and $1,500, donated by the Philadelphia Friends of Dimitri Mitropoulos, went to the third-prize-winner, and the fourth prize was a certificate and $1,000 donated by Spyros P. Skouras, film executive.

Mr. Bloomfield, who conducted the concert, should get a special vote of thanks. He came on the scene as late as Friday night, as a substitute for Josef Krips. On Saturday morning he had one rehearsal with pianists and orchestra, and last night he conducted the concert. He handled his young soloists flawlessly, working closely with them and seeing to it that their tempos and phrasings were accurately followed. It was a noble job.

n Troops Invad guese Holdings

n Front Page

e in Goa. Men nd Damao garported to have to strengthen Goa, a territory miles and a pop-0. count, the threento Goa — with batter the way —was going according to schedule. Several towns were reported seized. Authoritative reports from Belgium, near the Goa frontier, said the invaders were within a few miles of Nova Goa, the capital.

Portuguesee were reported to have carried out considerable destruction in Bicholin, three miles from the border in the northern sector.

International Piano Contest

d the Voice of America will oadcast them.

Adlai E. Stevenson, U. S. mbassador to the United Nans, was on hand to represent country, and he spoke of event in a brief address an "adventure in the art of ice."

Notwithstanding its many ects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited Russia on tour.

The judges, among whom were pianist Artur Rubinstein and conductor Leopold Stokowski, took more than a half hour deliberating the fate of the four survivors of an original field of 38 from 13 nations.

First place was worth $5,000 to Anievas. Second was Marta Pariente, 25, of Buenos Aires, $3,000; third Susan Starr, 19, of Philadelphia and fourth Ralph Votarek, 22, of Milwaukee, Wis.

Anievas is tall, dark-haired and handsome. He showed his concert experience with a poised stage manner and strong command at the keyboard in music of the composer Van Cliburn played in winning the Tchaikovsky competition in Moscow in April 1958.

Anievas' performance of Rachmaninoff's "Rhapsody on a Theme by Paganini" concluded last night's concert with the New York Philharmonic under Theodore Bloomfield, regular conductor of the Rochester, (N.Y.) Philharmonic. The other pianists played concerto movements.

The competition, named for the late conductor of the New York Philharmonic and the Minneapolis Orchestra, was sponsored by the women's division of the Federation of Jewish Philanthropies.

Register (e)
TORRINGTON, Conn.
Circ. 11,021
DEC 18 1961

Bronx Pianist Is Ambassador Of The Arts

By WILLIAM BENDER

NEW YORK (AP)—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos International Music Competition Sunday night, an event the United States hopes will endure and promote cultural exchange among nations.

"I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House. "But I didn't begin serious study until 1957."

Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Anievas hasn't decided whether he will undertake further visits to other lands. If he doesn't, his music will.

The U.S. Information Agency made recordings of the performances by all four finalists and the Voice of America will broadcast them.

Adlai E. Stevenson, U.S. ambassador to the United Nations, was on hand to represent the United States. He spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited the Soviet Union on tour.

The judges, among whom were pianist Artur Rubinstein and conductor Leopold Stokowski, took more than a half hour deliberating the fate of the four survivors of an original field of 38 from 13 nations.

First place was worth $5,000 to Anievas. Second was Marta Pariente, 25, of Buenos Aires, $3,000; third Susan Starr, 19, of Philadelphia and fourth Ralph Votapek, 22, of Milwaukee, Wis.

Register (e)
NEW HAVEN, Conn.
Circ. 100,394
DEC 18 1961

NEW YORKER WINS WORLD MUSIC EVENT

Triumphs Only Four Years After Serious Study of Piano

By WILLIAM BENDER

NEW YORK (AP)—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos International Music Competition Sunday night, an event the United States hopes will endure and promote cultural exchange among nations.

'I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House. "But I didn't begin serious study until 1957."

Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Anievas hasn't decided whether he will undertake further visits to other lands. If he doesn't, his music will.

The U.S. Information Agency made recordings of the performances by all four finalists and the Voice of America will broadcast them.

Adlai E. Stevenson, U.S. ambassador to the United Nations, was on hand to represent the United States. He spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited the Soviet Union on tour.

The judges, among whom were pianist Artur Rubinstein and conductor Leopold Stokowski, took more than a half hour deliberating the fate of the four survivors of an original field of 38 from 13 nations.

First place was worth $5,000 to Anievas. Second was Marta Pariente, 25, of Buenos Aires, $3,000; third Susan Starr, 19, of Philadelphia and fourth Ralph Votapek, 22, of Milwaukee, Wis.

From DEC 18 1961
WORLD-TELEGRAM & SUN
New York, N. Y.

New Yorker Wins $5000 Piano Prize

Augustin (Gus) Anievas, 27, tall, handsome New York pianist, carried off the first $5000 Dimitri Mitropoulos International Music Award last night by outplaying 37 other young pianists from 13 countries.

He played against three other finalists in concert with the New York Philharmonic at the Metropolitan Opera House before a panel of famed musicians and an audience of 4500. Adlai E. Stevenson, ambassador to the United Nations, opened the concert by describing the new competition as "an adventure in the art of peace."

The jury awarded the $3000 second prize to Marta Pariente, 25, Buenos Aires; third prize of $1500 to Susan Starr, 19, Philadelphia, and the fourth prize of $1000 to Ralph Votapek, 22, Milwaukee.

Mr. Anievas, 960 Sheridan Ave., Bx., a native New Yorker of Mexican and Spanish decent, said he had no special plans for the prize money, adding: "I'm just going to put it in the bank."

The competition was established by the Federation of Jewish Philanthropies of New York.

From DEC 19 1961
HERALD TRIBUNE
New York, N. Y.

Keyboard Contest A Rousing Success

From the standpoint of world-wide furore, the Dimitri Mitropoulos International Music Competition, which was concluded Sunday night at the Metropolitan Opera House, has some way to go before it can match the shindig that made Van Cliburn famous in Moscow.

But the first run of the Mitropoulos Competition, won by a New York pianist named Augustin Anievas, was a rousing success nonetheless. Forty-seven entries from eighteen countries competed over a two-week span, and the contest, which was sponsored by the Women's Division of the Federation of Jewish Philanthropies, had the indorsement of President Kennedy and the President's People-to-People Program. Adlai Stevenson made the opening address at the finals, and a good many diplomats—not to mention a good many pianists—were in the audience.

International music competitions certainly are no cure-all for the world's ills. But we like to think that these and similar events exercise some subtle influence over the minds of men which manages to bring them a little closer together. In any case, there's no harm trying, and we're glad to welcome the Mitropoulos International Competition to the scene.

From
TIMES
New York, N. Y.

FIRST, LAST AND FIRST

By RAYMOND ERICSON

THE first shall be last and the last shall be first, the old screed runs. So it was in Agustin Anievas' recent expertences in the first Dimitri Mitropoulos International Music Competition. He was the first of the thirty-two pianists in the contest to play in the preliminaries. He was the last to play in the finals, which were held in the Metropolitan Opera House last Sunday night. And, as is well known by now, he won first prize: $5,000, a gold medal, and all the recognition that accrues to the winner of a major contest.

"Playing in the preliminaries and semi-finals was nerve-racking," Mr. Anievas said the other day in discussing the ordeal. "The finals were much easier. In fact, for the first time that I can remember in any contest I walked out on the stage ready to make music, to express myself. Maybe that's why I won. Too often, in the past, I have played while part of my mind wondered what I would do with the first prize if I won."

The 27-year-old pianist is tall, slim and good-looking and reflects somewhat his Latin heritage—a Spanish father and a Mexican mother. Happy about his good fortune but tired from all the extra activity it had involved, he talked eagerly of contests in general.

"They are a necessary evil. But how can a pianist get ahead in this country except by winning one? When I was touring in South America last summer, people kept saying that I must be having quite a career in the United States. They don't realize that good pianists are a dime a dozen here and that any artist has to struggle for recognition."

An Old Hand

Mr. Anievas is an old hand at contests and knows whereof he speaks. He won the Michaels Memorial Award in Chicago in 1956, entitling him to appearances with the Chicago Symphony and other orchestras. Three years later he made his New York debut, in Town Hall, as a result of winning the Concert Artists Guild competition. Last year, he was one of a dozen finalists in the Queen Elisabeth contest, and he shared the second prize (no first prize was awarded) in the Busoni contest in Bolzano, Italy.

"Contests breed both friendship and dislike among contestants," he went on. "You meet some of the same pianists in different events and you get to know them quite well. Under certain circumstances we all cooperate with one another, too. In the Queen Elisabeth of Belgium contest, when we were all segregated in a château, we checked with each other for mistakes in learning the concerto that had been specially composed for us."

As further evidence of amicable relationships between contestants, Mr. Anievas said that he and two of the other finalists in the Mitropoulos contest sat up till 3 A. M. one night in a long, thorough post-mortem on the event.

But then the pianist grinned and stretched out one hand in a scratching gesture. "Of course, there are always those who would like to get their claws into you. But I think this is a sign of insecurity, mostly. It used to be with me. When I competed against others at the Juilliard School of Music, I would get terribly upset if I lost. I remember when Daniel Pollack beat me by a small margin in two such events, and there was some"—here Mr. Anievas groped for a tactful word—"friction between us. Since then we've become good friends, partly because we spent time in the Army together, and there are no problems when we are up against each other in the same contest now."

Early Start

The New York-born pianist has been playing ever since he can remember, being first taught at the age of 3½ by his mother, who was also a pianist. Even when he was in Juilliard, however, he was not sure he wanted to make a career in the concert field.

"At that time," he recalls, "I earned more money as a dispatcher for a moving company than I ever thought I could make playing the piano. I earned enough to buy a car, and this meant more to me than anything else."

It was another member of the female sex who brought him around to a more serious view of his talents. She was a fellow piano student at Juilliard, Carol Kreisburg, who has been Mrs. Anievas for the last five years.

Mrs. Anievas goes to hear her husband play in the contests, but neither of them listens to any of the other contestants. "You might hear some one who plays too well for comfort," Mr. Anievas admits. "It doesn't help your peace of mind."

Established as he now seems to be, it is a safe bet that Mr. Anievas will not have to go through the ordeal of future contests. If he goes to any, it will probably be as a judge, not as a competitor.

«ΤΟ ΒΗΜΑ»

Τρίτη 19 Δεκεμβρίου 1961

ΑΠΕΝΕΜΗΘΗ ΧΘΕΣ

ΤΟ ΒΡΑΒΕΙΟΝ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΑΜΕΡΙΚΑΝΟΝ

• Ἐπιτροπή ὁ Στοκόφσκυ καί ὁ Ρουμπινστάϊν

ΝΕΑ ΥΟΡΚΗ, 18 Δεκεμβρίου 'Ιδιαιτέρα 'Υπηρεσία.— 'Ο διάσημος μαέστρος Λεοπόλδος Στοκόφσκυ, ὁ μέγας πιανίστας 'Αρθοῦρος Ρουμπινστάϊν καί ἄλλοι ἐξέχοντες μουσικοί ἐβράβευσαν χθές μέ τό βραβεῖον «Δημ. Μητρόπουλου» τόν 27ετῆ 'Αμερικανόν πιανίστα Αὐγουστῖνο 'Ανιέβας. Τό δεύτερον βραβεῖον ἀπενεμήθη εἰς τήν 25έτιδα καλλιτέχνιδα τοῦ πιάνου Μάρτα Παριέντε ἀπό τήν 'Αργεντινήν, ἐνῶ τό τρίτον εἰς τήν 'Αμερικανίδα Σούζαν Στάρ. 'Ο Ανιέβας ἐξετέλεσεν ἐνώπιον τῆς ἐπιτροπῆς τήν «Ραψωδίαν σ' Ἕνα θέμα τοῦ Παγκανίνι» τοῦ Ραχμάνινωφ.

From DEC 26 1961
EVENING STAR
Washington, D. C.

relax." . . . The Russians were invited to compete in the **Dimitri Mitropoulos** International Music Competition here, but they wanted a full year, instead of seven months, to prepare. . . .

From DEC 21 1961
POST & TIMES HERALD
Washington, D. C.

Press (e)
BRISTOL, Conn.
Circ. 14,446
DEC 18 1961

Agustin Anievas Wins Music Competition

NEW YORK (AP)—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos International Music Competition Sunday night, an event the United States hopes will endure and promote cultural exchange among nations.

"I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House. "But I didn't begin serious study until 1957."

Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Anievas hasn't decided whether he will undertake further visits to other lands. If he doesn't, his music will.

The U.S. Information Agency made recordings of the performances by all four finalist and the Voice of America will broadcast them.

Adlai E. Stevenson, U.S. ambassador to the United Nations, was on hand to represent the United States. He spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." Cliburn, Janis and Bernstein all have visited the Soviet Union on tour.

Postlude

Mitropoulos Contest Won by Anievas

By Paul Hume

Agustin Anievas last Sunday night won the $5000 Dimitri Mitropoulos International Piano Competition, taking first place out of a field of 37 entrants from 13 countries.

Two weeks were required to play off the preliminaries and semifinals before the last round of the competition, which took place in the Metropolitan Opera House, complete with orchestra.

Anievas won the final session with his performance of Rachmaninoff's Rhapsody on a Theme of Paganini. This was the same work he played last season with the National Symphony Orchestra on its Montgomery County Series in Rockville, a performance Constitution Hall audiences did not hear.

Second place, and $3000, went to Marta Pariente, of Argentina, while Susan Starr of Philadelphia took the third prize of $1500. Miss Starr is remembered for her brilliant playing four years ago when, at the age of 14, she won the National Symphony's Merriweather Post Contest, and its top prize of $2000.



Murphy Anievas

Anievas, at 27, is the American-born son of Mexican and Spanish parents. Artur Rubinstein, who announced the judges' decision, said that the winner will appear in a New York recital shortly under the auspices of Sol Hurok, and in Washington under the sponsorship of the State Department.

OPERA TENORS: Loren Driscoll, the Tamino of the Opera Society's recent "Magic Flute," as well as its Don Jose, Gonzalve, and Fisherman, has been signed to sing 15 performances as Ferrando in Mozart's "Cosi fan tutte," in the 1962 Glyndebourne Festival.

Earnest Murphy, one of the best young tenors to sing in Washington for several years, sang Fenton in Verdi's "Falstaff," in the production of that opera given in New York on Dec. 10 under the aegis of AGMA, the American Guild of Musical Artists.

Toby Saks, who won the Friday Morning Music Club's 1959 Foundation Award, will play for the club on Jan. 12. Last October Miss Saks won top prize in the Third Pablo Casals International Cello Competition, held in Israel. Interestingly enough, the pianist for Miss Saks on Jan. 12 will be the Veromnter, Stephen Manes, who was one of the finest pianists ever to enter the National Symphony's Merriweather Post competitions, though he did not hit the top.

A group of 29 members of the Navy Band left Washington yesterday for West Berlin to take part in a special Christmas Day program for Allied forces. The group includes the Sea Chanters, tenor Ben Mitchell Morris, harmonica specialist Richard Bain, banjo man Harry Kehr, and a six-man combo. Lt. Anthony Mitchell, the band's assistant leader, is in charge.

From DEC 23 1961
WORLD-TELEGRAM & SUN
New York, N. Y.

Music

Piano Contest A Credit to All

By LOUIS BIANCOLLI

In this holiday season of good will and giving, few things can equal the generous gift to American and world music represented by the Mitropoulos Piano Competition.

Brilliantly launched with Sunday night's finals at the Metropolitan Opera House—when the 27-year-old New Yorker Agustin Anievas carried off first honors—the competition is a symbol and a milestone.

As a symbol, it combines the idealism of high-minded philanthropy and a gesture of international solidarity in a noble area of endeavor. As a milestone it establishes America in the world picture as an arena for contending talent.

Credit to Federation.

It is to the lasting credit of the Federation of Jewish Philanthropies that they undertook sponsorship of this worthy contest. Charity and art, working towards a common goal of spiritual uplift, have been handsomely served under these auspices.

From the first announcement of this project, the names associated with it have read like a veritable Who's Who. Great musicians, civic-minded patrons, and high officialdom, from President Kennedy down, have worked for and endorsed its aims.

Indeed, few enterprises in American music have enjoyed such passionate support. With very little to go on, in the way of American precedent, individual and committees gave freely of time and experience. They watched a dream slowly evolve into reality.

A Solid Foundation.

Such being the ideals and fervor that have gone into this project, a solid foundation has been laid for the future. There is no reason why, with ultimate federal help, it should not take its place among the three major competitions of world music.

In adopting the name of Dimitri Mitropoulos for the contest the founding fathers —and mothers—were guided by an inspiring memory. Here was a reminder of the irreparable loss all music suffered in the death of this great man.

Men of the caliber of Mitropoulos, when they leave us, are irreplaceable. This man served music and the community of which he was a part with whole-souled dedication. For him music was a ministry of the spirit in which all were brothers and equals.

Memorial Predicted.

The day will come when some city, preferably New York, probably Athens, will boast a "Mitropoulos Hall," where the fine performance of fine music will be mantled at all times in a memory of idealism in action.

But Mitropoulos was a practical man too—ever studying the needs of new composers and unrecognized talent of the piano and podium.

From DEC 16 1961
EVENING STAR
Washington, D. C.

Bronx Pianist Wins International Award

NEW YORK, Dec. 18 (AP).—Four years after applying himself seriously to the piano, Agustin Anievas, 27, of the Bronx is the United States' newest goodwill ambassador of the arts.

He achieved that position by winning the first Dimitri Mitropoulos international music competition last night, an event the United States hopes will endure and promote cultural exchange among nations.

"I first played the piano when I was 3½," he told a reporter backstage at the Metropolitan Opera House. "But I didn't begin serious study until 1957."

USIA Records Session

Mr. Anievas has not wasted any time. He studied at the Juilliard School of Music and made his Town Hall debut two years ago. He has just finished a tour of Latin America for the State Department.

Mr. Anievas has not decided whether he will immediately undertake further visits to other lands. But even if he does not, his music will.

The United States Information Agency made recordings of the performances by all four finalists and the Voice of America will broadcast them.

Adlai E. Stevenson, United States Ambassador to the United Nations, was on hand to represent his country, and he spoke of the event in a brief address as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein." All three have visited Russia on tour.

Last night's judges, among whom were Pianist Artur Rubinstein and Conductor Leopold Stokowski, took more than a half hour deliberating the fate of the four survivors of an original field of 38 from 13 nations.

First place was worth $5,000 to Mr. Anievas. Second was Marta Pariente, 25, of Buenos Aires, $3,000; third, Susan Starr, 19, of Philadelphia, and fourth, Ralph Votapek, 22, of Milwaukee, Wis.

Mr. Anievas is tall, dark haired and handsome. He showed his concert experience with a poised stage manner and strong command at the keyboard in music of the composer that Mr. Cliburn played in winning the Tchaikovsky competition in Moscow in April, 1958.

Mr. Anievas' performance of Rachmaninoff's "Rhapsody on a Theme by Paganini" concluded last night's concert with the New York Philarmonic under Theodore Bloomfield, regular conductor of the Rochester (N. Y.) Philarmonic. The other pianists played concerto movements.

The competition, named for the late conductor of the New York Philharmonic and the Minneapolis Orchestra, was sponsored by the women's division of the Federation of Jewish Philanthropies.

NEW YORK WORLD-TELEGRAM AND SUN, WEDNESDAY, DECEMBER 6, 1961

Hostesses Seek Key to Pianists' Comfort

Mrs. Leonard H. Bernheim was called upon last week to give a cram course on the care and feeding of concert pianists.

"The only advice I can give is to play it by ear," said the imperturbable Mrs. Bernheim. And the members of the women's division of the Federation of Jewish Philantropies have taken her at her word.

They are currently playing hostess to approximately 45 young pianists from 18 nations who are competing in the Dimitri Mitropoulos International Music Competition which ends Dec. 17. The contest, sponsored by the federation, is the first international contest to be held in this country.

For years Americans have trooped overseas to test their talents, but it has been almost impossible to lure foreigners here.

"We've been working on plans and arrangements for a year," said Mrs. Bernheim, a chairman of the competition committee, "and we've tried to think of everything to make our young guests comfortable — transportation, sightseeing and a practice piano in every home."

This last has been impossible in a few cases; so a piano has been made available across the street from the contestants' temporary home and even in the same apartment building.

The Oregonian
Portland, Oregon
(Cir. D. 242,211 - S. 306,168)
DEC 19 1961

Young New Yorker Wins Mitropoulos Competition

NEW YORK (AP) — Agustin Anievas, a 27-year-old New Yorker who first played the piano at 3½ but says he didn't take it up seriously until 20 years later, won the Dimitri Mitropoulos international music competition Sunday night.

Displaying a commanding stage presence and fingers of steel, the tall, handsome, dark-haired product of the Bronx played a popular virtuoso showpiece, Rachmaninoff's "Rhapsody on a Theme by Paganini."

Anievas won over three other finalists before a distinguished audience at the Metropolitan Opera House. The victory brought him $5,000 and the promise of a recital tour.

He has just finished a concert tour of Latin America for a U.S. State Department.

The final phase of the two-week competition concluded with performances of concerto movements with the New York Philharmonic under guest conductor Theodore Bloomfield, regular conductor of the Rochester Philharmonic.

The four finalists performed in recital last Thursday in the first phase of the finals.

Marta Pariente of Buenos Aires, Argentina, 25, won second place and $3,000 after her performance of the second and third movements of Chopin's "Concerto in E Minor." Susan Starr of Philadelphia took third and $1,500 with the first movement of Tchaikovsky's "Concerto in B Flat Minor." Ralph Votapek finished fourth for $1,000 with the last two movements of Beethoven's "Concerto in C Minor."

The competition was sponsored for the first time by the women's division of the Federation of Jewish Philanthropies to promote cultural exchange among nations.

The sponsors hope to promote recital tours for each of the winners.

The United States sent a cabinet rank official, U.N. Ambassador Adlai E. Stevenson, as its representative at the contest in a gesture indicating the international cultural importance it attached to the event.

In a brief address before the start of the finals, Stevenson described the international contest as an "adventure in the art of peace."

"Notwithstanding its many dialects, music is a universal tongue," he said.

"The Russians may argue with us in the United Nations, and they do, but they don't argue over Van Cliburn, Byron Janis or Leonard Bernstein."

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,409
DEC 19 1961

Contest Winner



Agustin Anievas, 27, above, of New York Sunday night won the first Dimitri Mitropoulous International Music competition at the Metropolitan Opera House in New York. The competition, designed to promote cultural exchange among nations, is named for the late conductor of the New York Philharmonic and the Minneapolis Orchestra. AP Wirephoto

From DEC 16 1961
WORLD-TELEGRAM & SUN
New York, N. Y.

Pianists Nearing End Of Mitropoulos Tests

The final round in the Dimitri Mitropoulos International Music Competition will be held Sunday night at the Metropolitan Opera House.

Forty pianists from 20 countries have been taking part in the competition which began Monday. The winner will get a prize of $5000. Another $5500 will be divided among the next three finalists.

Adlai E. Stevenson, United States ambassador to the United Nations, is scheduled to represent this country at the finals. The competition is held under the auspices of the women's division of the Federation of Jewish Philanthropies.

Αὐγή
ΠΑΡΑΣΚΕΥΗ 3 ΝΟΕΜΒΡΙΟΥ 1961.
Σελήνη 25 ἡμερῶν. Ἀκέφι μᾶ

ΣΤΗΝ ΕΠΕΤΕΙΟ ΤΟΥ ΘΑΝΑΤΟΥ ΤΟΥ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Μιά παγκόσμια μουσική δόξα, μὲ φανατική προσήλωση στὸ ἰδεῶδες τῆς τέχνης. Θαρραλέος ὑπερασπιστὴς τῆς Εἰρήνης

Κλείνει, σήμερα ἕνας χρόνος ἀπὸ τὸ θάνατο τοῦ Δημήτρη Μητρόπουλου (1896—1960). Παρὰ τὴν ὀδύνη, ποὺ ὅλοι αἰσθανθήκαμε τὸν πρῶτο καιρὸ μὲ τὸ θλιβερὸ κι' ἀπαράντεχο ἄγγελμα, ἀκόμη, ἴσως δὲν ἔχουμε σταθμίσει τὸ βάρος τῆς μεγάλης ἐθνικῆς ἀπώλειας ποὺ στοίχισε ὁ θάνατός του. (Κάτι παρόμοιο συνέβη καὶ μὲ τὸ θάνατο τοῦ Νί-



ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

κου Σκαλκώτα τὸ 1949. Θἄπρεπε νὰ μᾶς ἔρθει ἀργότερα ἀπ' ἔξω ἡ φήμη τῆς ἀξίας τοῦ ἔργου του, ποὺ χρόνο μὲ τὸ χρόνο ἐκτείνεται σὲ παγκόσμια ἀναγνώριση, γιὰ ν' ἀναλογιστοῦμε καὶ μεῖς τί χάσαμε). Ὅσο κι' ἂν ἡ προσωπικότητα τοῦ Μητρόπουλου εἶχε ἤδη καταξιωθεῖ σὲ παγκόσμια κλίμακα, καὶ πάλι ἐμεῖς ἐδῶ, φοβᾶμαι, πὼς δὲν ἔχουμε βαθειὰ συνειδητοποιήσει τὸ μέγεθος τῆς ἀξίας του. Καὶ καθὼς ὑπάρχουν μικρόψυχοι ἄνθρωποι, ποὺ μὲ τὸ στεῖρο ἐπικριτικό τους πνεῦμα προσπαθοῦν νὰ μειώσουν τὶς πραγματικὲς μουσικὲς ἀξίες τοῦ τόπου — ὅπως ὁ ἀνεκδιήγητος ἐκεῖνος γέροντας τῆς Ἀκαδημίας Ἀθηνῶν — εἶναι ἐνδεχόμενο ν' ἀμβλυνθεῖ μέσα μας ἡ αἴσθηση τοῦ χρέους ἀπέναντι στὶς μεγάλες μορφὲς τῆς ἑλληνικῆς μουσικῆς ποὺ ἔλειψαν. Γιὰ τὸ λόγο αὐτὸ ὄχι μόνο ὅταν μᾶς δίνεται ἡ εὐκαιρία μιᾶς «ἐπετείου», ὅπως τώρα τοῦ Μητρόπουλου, ἀλλὰ πάντα θὰ πρέπει μὲ κάθε μέσο καὶ τρόπο νὰ προβάλλουμε ἐκείνους, ποὺ μὲ τὸ ἔργο τους, τὴν πολύμοχθη δουλειά τους, τὴν καλλιτεχνική τους ἀξία καὶ τὸ σεμνό τους ἦθος, στάθηκαν οἱ στυλοβάτες τοῦ νεώτερου μουσικοῦ μας πολιτισμοῦ.

Μὲ τὰ λίγα λόγια, ποὺ εἶπε ὁ διάσημος Σοβιετικὸς βιολιστὴς Δαβὶδ Ὄϊστραχ, ὅταν πληροφορήθηκε τὸ θάνατο τοῦ Μητρόπουλου, δίνεται μὲ ἐπιγραμματικὸ τρόπο ἡ βαθειὰ ἐκτίμηση, ποὺ εἶχαν οἱ ξένοι γιὰ τὴν προσωπικότητα τοῦ Ἕλληνα καλλιτέχνη. «Στὸ μουσικὸ κόσμο, εἶπε ὁ Ὄϊστραχ, σημειώθηκε μιὰ μεγάλη ἀπώλεια. Ὁ Μητρόπουλος ὑπῆρξε ἕνας μεγάλος μουσικὸς τοῦ αἰώνα μας, ἕνας ἐμπνευσμένος μαέστρος καὶ ἄξιος προπαγανδιστὴς τῆς σύγχρονης μουσικῆς καὶ ἰδιαίτερα τῆς σοβιετικῆς».

Πραγματικὰ ὁ Μητρόπουλος, ὅπως καὶ ὁ Σκαλκώτας, ἦταν μιὰ μεγάλη μουσικὴ φυσιογνωμία τοῦ καιροῦ μας, ἕνας καλλιτέχνης προικισμένος μὲ θαυμαστὸ ταλέντο ποὺ τὸ καλλιέργησε ἐντατικά, ἐπίμονα μὲ κόπους, μόχθους καὶ συναίσθηση τῆς ἀποστολῆς του μέχρι τὴν τελευταία στιγμὴ τῆς ζωῆς του. Θύμιζε τοὺς παλιοὺς τεχνίτες, ποὺ ἀπετέλουσαν τὶς θαυμαστὲς μουσικὲς συντεχνίες τοῦ 17ου καὶ 18ου αἰώνα. Παλύμορφοι στὴ μουσικὴ τους συγκρότηση, θαυμάσιοι ἐκτελεστὲς ὀργάνων — ὁ Μπὰχ ἦταν μεγάλος τεχνίτης τοῦ ἐκκλησιαστικοῦ ὀργάνου, τοῦ κλαβεσέν, τοῦ βιολιοῦ, τῆς βιόλας κ.λ.π. — ἀρχιμουσικοὶ ἀξίας καὶ συνθέτες ὁλκῆς, ἔδιναν τὸ μέτρο τῆς σημασίας ποὺ γι' αὐτοὺς εἶχε ἡ λέξη μουσικός. Ὁ Μητρόπουλος σπούδασε στὴν Ἀθήνα καὶ στὴν Εὐρώπη. Γρήγορα ἔγινε γνωστὸς σ' ὅλον τὸν κόσμο.

Στὴν Ἀμερικὴ ὁ Μητρόπουλος πρωτοεμφανίζεται τὸ 1936 μὲ τὴν ὀρχήστρα τῆς Βοστώνης. Ἡ πρώτη θριαμβευτική του ἐπιτυχία στὸ Νέο Κόσμο, ποὺ ἄνοιξε τὸ δρόμο γιὰ νὰ μπεῖ πιὰ ὁριστικὰ στὸ διεθνῆ στίβο τῆς μουσικῆς ἔμιλλας καὶ νὰ πάρει θέση ἀνάμεσα στοὺς μεγάλους μαίτρ τῆς μπαγκέττας. Ἀναλαμβάνει τὴ διεύθυνση τῆς συμφωνικῆς ὀρχήστρας τῆς Μιννεάπολης ποὺ τὴν κράτησε ὡς τὸ 1949, γιὰ ν' ἀναλάβει σὲ συνέχεια τὴ θέση τοῦ μόνιμου διευθυντῆ στὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης, ὡς τὸ 1957. Στὸ μεταξύ, καὶ μέχρι τὴν ἡμέρα τοῦ θανάτου του ὁ Μητρόπουλος κυριολεκτικὰ ἀλωνίζει τὰ μεγαλύτερα καὶ τὰ πιὸ φημισμένα μουσικὰ κέντρα τοῦ κόσμου, διευθύνοντας συμφωνικὲς συναυλίες καὶ μελοδραματικὲς παραστάσεις. Μιὰ ζωή, ποὺ δὲ γνώρισε ποτὲ ἀνάπαυλα καὶ ποὺ δὲ χάρηκε ἐκτὸς ἀπὸ τὴν τέχνη, τίποτε ἀπ' ὅσα κι' ὁ πιὸ ἄσημος ἄνθρωπος ἀπολαμβάνει σ' αὐτὸ τὸν κόσμο. Ζοῦσε ζωὴ ἐρημίτη πάνω σὲ μιὰ σοφίτα τῆς Νέας Ὑόρκης.

Σὰ νὰ μὴ ἔφταναν οἱ τόσες του πίκρες, τὰ τελευταῖα ἰδιαίτερα χρόνια, ἀντιμετώπισε στὴν Ἀμερικὴ τὴν ὀργανωμένη φατρία, τὶς σκοτεινὲς ἐντριγκες καὶ τὶς λυσσαλέες ἐπιθέσεις σκοτεινῶν ἀνθρώπων — θαυμαστή, ἀλήθεια, αὐτὴ ἡ ἀχώρα τῆς ἐλευθερίας»! Μὲ εὔσχημο τρόπο ἐκδιώκεται ἀπὸ τὴ θέση τῆς Φιλαρμονικῆς, γιὰ ν' ἀντικατασταθεῖ ἀπὸ ἕνα εὐνοούμενο τῆς κλίκας τυχοδιώκτη Ἑβραῖο μουσικό. Ἡ πονεμένη του καρδιὰ δὲ μπόρεσε ν' ἀντέξει σ' αὐτὰ τὰ πλήγματα. Παθαίνει τότε τὴν πρώτη προσβολή. Ὕστερα ἀπὸ λίγο καιρό, στὶς 2 Νοεμβρίου τοῦ 1960, ἔπαιψε πιὰ νὰ χτυπάει. Ὁ μεγάλος μύστης τῆς τέχνης, ὁ ἀγνὸς καὶ πονεμένος ἄνθρωπος, ἔπεφτε κεραυνοβολημένος ἀπὸ τὴν ἀδυσώπητη μοῖρα, μπροστὰ στοὺς ἔκπληκτους μουσικοὺς τῆς ὀρχήστρας. Ἦταν ὁ θάνατος ποὺ εἶχε ὀνειρευτεῖ! «Δὲ θέλω νὰ πεθάνω στὸ κρεβάτι, εἶχε πεῖ κάποτε στὴν Κατίνα Παξινοῦ. Ἂν μὲ ἀγαπάει ὁ Θεός, ἂς μοῦ στείλη τὸ θάνατο καθὼς θὰ στέκομαι ὄρθιος». Ἡ εὐχή του πραγματοποιήθηκε.

Ὁ Μητρόπουλος ἦταν ἀπὸ τοὺς πιὸ φανατικοὺς θιασώτες τῆς διάδοσης τῆς τέχνης στὰ εὐρύτερα κοινωνικὰ στρώματα. Τὸ εἶχε πεῖ καὶ τὸ εἶχε διακηρύξει ἐπανειλημμένα καὶ ὅσο μπόρεσε τὸ πραγματοποίησε. Τὸ 1934 ἐπιστρέφει ἀπὸ τὴ Μόσχα μὲ τὶς πιὸ ἐνθουσιώδεις ἐντυπώσεις γιὰ τὴ μουσικὴ πρόοδο στὴν ΕΣΣΔ. «Καὶ μόνο ὅτι εἶδα στὴν ἄδουσα τοῦ κοντσέρτου μου ἀκροατὲς μὲ ἐργατικὴ μπλοῦζα, εἶχε πεῖ στοὺς μουσικούς μας, μὲ πείθει γιὰ τὴν πρόοδο αὐτή». Τὸ μήνυμα ποὺ εἶχε στείλει ἀπὸ τὴν Ἀμερικὴ τὸ 1955, ὕστερα ἀπὸ τὴν πρώτη του ἐπίσκεψη στὴν Ἑλλάδα, δείχνει ξεκάθαρα τὶς προοδευτικές του σκέψεις. Γράφει ἀνάμεσα στ' ἄλλα: «Εἶναι ἀληθινὸ δυστύχημα ποὺ ἡ τέχνη, ἰδίως ἡ μουσικὴ καὶ ἰδίως ἡ δουλειὰ ἡ δική μου δὲ γνωρίζει φτώχεια! Ἔτσι, παρ' ὅλη τὴν πρόοδο τῆς ἀνθρωπότητος οἱ τέχνες ἔμειναν προνόμιο τῶν πλουσίων... Ἐν τούτοις δὲν θὰ πρέπει νὰ εἶναι προνόμιο τῶν ὀλίγων, τῶν ἐκλεκτῶν... Στὸ χέρι μας εἶναι νὰ δημιουργήσωμε σ' αὐτὸ τὸν κόσμο τὸν παράδεισό μας κι' ὅμως κάνουμε ὅ,τι μποροῦμε γιὰ νὰ τὸν μετατρέψουμε σὲ κάλαση... Πίσω ἀπ' αὐτὴν τὴν ὁμορφη τελειότητα ποὺ ὀνειρευόμαστε, ἀγρυπνᾶ ὁ μεγάλος δράκος τῶν μυριάδων δολλαρίων...».

Ἐνῶ τόσα γράφτηκαν γύρω ἀπὸ τὴν καλλιτεχνικὴ προσωπικότητα τοῦ Μητρόπουλου, ἀγνοήθηκε — γιὰ νὰ μὴν ποῦμε ὅτι σκόπιμα παρασιωπήθηκε — ἡ στάση του ἀπέναντι στὴ ζωὴ καὶ τὰ σύγχρονα ζωτικὰ προβλήματα τῆς ἀνθρωπότητας. Ἀλλὰ θὰ ἦταν ἀκατανόητο τὸ πῶς ἕνας καλλιτέχνης τῆς ἀξίας τοῦ Μητρόπουλου, ποὺ θαρραλέα ἀγωνίζεται γιὰ τὸ πανανθρώπινο ἰδεῶδες τῆς τέχνης καὶ πασχίζει γιὰ τὸ ἄπλωμα τῆς μουσικῆς ἰδέας στὰ εὐρύτερα κοινωνικὰ στρώματα, ν' ἀγνοεῖ αὐτὴ τούτη τὴ ζωὴ καὶ τὰ πολλαπλὰ προβλήματα, ποὺ τὴν περιβάλλουν. Ὁ Μητρόπουλος δὲν ἦταν κλεισμένος ἑρμητικὰ στὸ «γυάλινο πύργο» τῆς τέχνης του, ἄσχετα ἂν οἱ ὑποχρεώσεις του ἀπέναντι στὸ μέγα λειτούργημα ποὺ εἶχε ἐπωμιστεῖ, τὸν ἀνάγκαζαν νὰ βρίσκεται κάπως ἀποτραβηγμένος ἀπὸ τὸν κόσμο. Κατάκαρδα τὸν ἔθλιβε τὸ μεταπολεμικὸ δράμα τῆς Ἑλλάδας καὶ οἱ δηλώσεις του τὸ 1948 σ' ἐφημερίδα τῆς Νέας Ὑόρκης γύρω ἀπ' αὐτό, φανερώνουν ἕνα πολὺ θαρραλέο Ἕλληνα καλλιτέχνη, ποὺ πασχίζει γιὰ τὴν εἰρήνευση τοῦ τόπου του καὶ τὸ σταμάτημα τοῦ ὀλέθριου ἐμφυλίου σπαραγμοῦ. Τὴν ἴδια θαρραλέα στάση τήρησε ὁ Μητρόπουλος καὶ στὸ ζήτημα τῆς ἐδραίωσης τῆς παγκόσμιας εἰρήνης. Ἐπίσης, ἡ ἔνταξή του τὸ 1948 στὸ προοδευτικὸ κόμμα τοῦ Οὐάλλας — διετέλεσε ἐνεργὸ μέλος τῆς ἐπιτροπῆς τοῦ κόμματος στὴ Μινεσότα — εἶναι ἐνδεικτικὸ γιὰ τὶς δημοκρατικές του ἀρχές. Ἀργότερα, ἀναγκάστηκε νὰ σιωπήσει, κάτω ἀπὸ τὸ καταθλιπτικὸ κλίμα τοῦ μακκαρθισμοῦ.

Β. ΑΡΚΑΔΙΝΟΣ

«ΤΟ ΒΗΜΑ» Τετάρτη 8 Νοεμβρίου

Η ΣΥΝΑΥΛΙΑ ΤΗΣ ΔΕΥΤΕΡΑΣ

Η ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΜΕ ΤΟΝ Θ. ΒΑΒΑΓΙΑΝΝΗ

Σολίστ ὁ Τζάκομπ Γκίμπελ

ΤΟΥ κ. ΔΙΟΝ. ΓΙΑΤΡΑ

Μόλις πρό μηνῶν, ἡ Κρατική Ὀρχήστρα εἶχε ἀφιερώσει τὴν τελευταία συναυλία της τῆς θερινῆς περιόδου πρίν ἀπό τὴν ἔναρξη τοῦ Φεστιβάλ Ἀθηνῶν στὴν μνήμη τοῦ Δημήτρη Μητρόπουλου. Αὐτές τίς μέρες, πού ἔκλεισε χρόνος ἀπό τόν θάνατο τοῦ μεγάλου μας ἀρχιμουσικοῦ, ἐθεώρησε πάλι χρέος της νά ἀφιερώση στήν μνήμη του τήν πρώτη συναυλία της τῆς χειμερινῆς περιόδου. Ὀρθῶς βέβαια πράττει ἡ Κρατική Ὀρχήστρα νά μήν ξεχνᾶ ἐκείνον πού στάθηκε ὁ οὐσιαστικός δημιουργός της καί ἴσως ἕνας ἐμψυχωτής της. Πιστεύομε, ὅμως ὅτι μιά ἀπότιση φόρου τιμῆς πρέπει νά εἶναι ἕνα γεγονός ἐξαιρετικό καί ἀντάξιο τοῦ τιμωμένου νεκροῦ. Καί ὅτι, κατά συνέπειαν, δέν ἀρκεῖ νά ἀφιερώνη κάθε τόσο στόν Μητρόπουλο ἡ Κρατική Ὀρχήστρα μιά ἀπό τίς τακτικές συναυλίες της, ὑποβαλλομένη στόν κόπο νά τό ἀναφέρη στό τακτικό της πρόγραμμα ἤ ἔστω καί νά προτάσση τήν φωτογραφία του, ὅπως ἔπραξε αὐτή τή φορά. Ὑπάρχει λοιπόν τόση ἔλλειψη φαντασίας; Δέν θά μποροῦσε, ἄραγε, ἀντί τοῦ συνηθισμένου προγράμματος νά ἐκδοθῆ ἕνα πολυτελές λεύκωμα, νά παιχθοῦν συνθέσεις του, ἐπί τέλους νά γίνη κάτι πού νά ξεφεύγη ἀπό τήν ρουτίνα τῶν τακτικῶν συναυλιῶν της; Πρέπει ὡστόσο νά ἀναφέρουμε ὅτι στήν προχθεσινή συναυλία τῆς Κρατικῆς ἐδόθη σέ πρώτη ἐκτέλεση μιά νεοελληνική σύνθεση ἀφιερωμένη στόν Μητρόπουλο. Ἀλλά ἡ προσωπική αὐτή ἀπότιση φόρου τιμῆς ἐκ μέρους ἑνός νεοέλληνος συνθέτου δέν ἀλλάζει τά πράγματα. Γιά τόν Μητρόπουλο, θά ἔπρεπε νά γίνη ἀπό τήν Κρατική Ὀρχήστρα κάτι πού νά ἀφορᾶ ἐκεῖνον, τό ἔργο του, τό ἱστορικό τῆς σταδιοδρομίας του ὡς ἀρχιμουσικοῦ. Ἂν αὐτό εἶναι δύσκολο νά γίνη, τότε εἶναι προτιμότερο νά ξεχάση ἡ Κρατική τόν παλιό ἀρχιμουσικό της, γιατί θά καταντήση νά γίνουν κοινοτοπία αὐτές οἱ ἀφιερώσεις εἰς μνήμην Δημητρίου Μητροπούλου».

Τήν πρώτη χειμερινή συναυλία τῆς Κρατικῆς διηύθυνε ὁ κ. Θεόδωρος Βαβαγιάννης μέ σολίστ τόν Πολωνοαμερικανό πιανίστα κ. Τζάκομπ Γκίμπελ. Στό πρόγραμμα: ἡ Τραγική Εἰσαγωγή τοῦ Μπράμς, ἡ Συμφωνία ἀρ. 3 τοῦ κ. Κ. Κυδωνιάτη καί τό 2ο Κοντσέρτο γιά πιάνο καί ὀρχήστρα τοῦ Ραχμάνινωφ. Θά μᾶς ἀπασχολήση ἰδιαίτερα σ' αὐτό τό σημείωμα ἡ Συμφωνία τοῦ κ. Κυδωνιάτη, πού φέρει ἐπίσης τόν τίτλο «Λειτουργική» καί εἶναι ἀφιερωμένη στόν Μητρόπουλο, γιατί πρόκειται γιά ἕνα συμφωνικό ἔργο μεγάλων διαστάσεων καί ὑψηλῶν ἀξιώσεων, πού δίνεται σέ πρώτη ἐκτέλεση. Τό **Grave**, μέ τό ὁποῖον ἄρχισε τό ἔργο, μᾶς ἔκανε νά προσμένωμε ὅτι ἕνα σημαντικό νεοελληνικό ἔργο θά προσετίθετο στήν τόσο φτηνή συμφωνική συγκομιδή μας. Δυστυχῶς, στό **Allegro moderato** πού ἐπακολουθεῖ, τό κλῖμα ἀλλάζει ὁλότελα μέ τήν στεγνή ἐπεξεργασία τῶν θεμάτων. Ἀντιθέτως, τό δεύτερο μέρος, **hento**, εἶναι μία ὡραία μελωδία καί εἶναι γραμμένο μέ συγκίνηση ἔχει δέ ἀληθινή πληρότητα καί ἐνότητα ὕφους. Στό πρῖτο μέρος, πάλι, ἡ ἑνότης διασπᾶται, δέν ὑπάρχει δέ τίποτε πού νά δικαιολογῆ τόν τίτλο «Λειτουργική συμφωνία», ὅπως ἄλλωστε καί στό φινάλε του ἔχει χορευτικό χαρακτῆρα. Γενικά στό ἔργο τοῦ κ. Κυδωνιάτη ὑπάρχουν πολλά ὡραῖα σημεῖα. Τό ἀδικοῦν ὅμως ἡ μεγάλη ἔκτασή του, οἱ μακρηγορίες τῶν θεματικῶν ἐπεξεργασιῶν, ἡ ἐπιδίωξη ἠχητικῶν ἀντιθέσεων γιά λόγους ὀρχηστρικῶν ἐφφέ, οἱ πολλές παύσεις πού ἀνακόπτουν τήν ἀνέλιξή του. Πιστεύομε ὅτι θά ἐκέρδιζε ἂν ἦταν πιό συμπυκνωμένο καί ἂν ἀπεφεύγοντο ὡρισμένα στοιχεῖα πού ἀλλοιώνουν τήν ὁμοιογένειά του. Εἶναι πάντως ἕνα ἀξιόλογο ἔργο πού ἐπιτρέπει νά περιμένη κανείς ὅτι θά τό ἀκολουθήσουν ἄλλα ὡριμώτερα.

Στό 2ο Κοντσέρτο τοῦ Ραχμάνινωφ πού παίχτηκε μετά τό διάλειμμα, ἡ συνοδεία τῆς ὀρχήστρας ἦταν τόσο ἠχηρή ἀπό τίς πρῶτες κι' ὅλας μπατοῦσες ὥστε δέν ἀκουόταν ὁ πιανίστας κ. Τζάκομπ Γκίμπελ, ὁ ὁποῖος ἐν συνεχεία παρεσύρθη σέ σκληρότητες γιά νά ἀντεπεξέλθη στούς ὀρχηστρικούς ὄγκους. Ἔτσι θαυμάσαμε στόν κ. Γκίμπελ περισσότερο τόν δυναμισμό του καί τήν δεξιοτεχνία του στό πρῶτο μέρος παρά τήν ἐκφραστική του δύναμη. Πιό ἰσορροπημένο ἀκούστηκε τό δεύτερο μέρος, ὅπου ἀπεδόθη μέ περισσότερη ἄνεση τό ἐκφραστικό μέρος τοῦ πιάνου, ὅπως καί τό τρίτο μέρος, πού εἶχε ἀδιάπτωτη κίνηση καί ὡραῖες σονοριτέ.

OCT 2 1 1961

TIMES PICAYUNE
New Orleans, La.

* * *

Ann Vicknair of New Orleans is the first recipient of the new Dimitri Mitropoulos Award for music students at Stephens college, Columbia, Mo.

A pianist, Miss Vicknair is the daughter of Mr. and Mrs. Wilfred E. Vicknair, 864 Pontalba st.

The Mitropoulos Awards were established this year by a grant of $10,000 from the Helis Foundation of New Orleans. The purpose of the awards is "to provide scholarships for exceptionally gifted music" from all parts of the country for study at Stephens.

* * *

38 MIT

NEWS Chicago, Ill.

NOV 9 1961

On the Record

Karl Bohm Takes 'Elektra' Out of B-Movie Category

BY DON HENAHAN

A first encounter with Richard Strauss's "Elektra" can be like a punch in the stomach. Hardly a pretty opera, it conquers by tramping over the listener's sensibilities with music that is sometimes a physical shock as well as, at its best, a psychic one.

Even today, when traditional dissonances are tame stuff, a conductor with sensationalism in mind can make "Elektra" sound like sustained sadism in music.

But there is another approach, one that de-emphasizes the horror-movie aspects of this score. For recording purposes it turns out to be more satisfactory.

Karl Bohm, directing a powerful cast in a new Deutsche Grammophon release of the complete work, softens the rasp of Strauss's score and permits tension to relax now and then.

* * *

IN A LIVE performance his method of conducting "Elektra" might miss the very psychopathic intensity that makes the work so compelling.

But on records, with no stage action to arrest the attention, the harsher Dimitri Mitroupolos approach is hard to bear. Bohm's is the recording to own, on technical and artistic counts.

Added to sure direction is Inge Borkh's renowned interpretation of the title part, and strong support by Jean Madeira, Dietrich Fischer-Dieskau, and Fritz Uhl. Though there is a smartly designed tri-lingual booklet about the opera and performers, no libretto is included.

ΚΡΑΤΙΚΗ ΟΡΧΗΣΤΡΑ ΑΘΗΝΩΝ

•

ΘΕΑΤΡΟΝ ΚΟΤΟΠΟΥΛΗ (REX)

Δευτέρα 6 Νοεμβρίου 1961, ὥρα 8.30′ μ.μ.

1η ΣΥΝΑΥΛΙΑ
ΤΗΣ
ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΑΘΗΝΩΝ

●

Διευθυντὴς Ὀρχήστρας
Θ. ΒΑΒΑΓΙΑΝΝΗΣ

Σολίστ
JACOB GIMPEL
(πιάνο)

20η ΠΕΡΙΟΔΟΣ ΣΥΝΑΥΛΙΩΝ 1961—1962

Deutsche
Grammophon
Gesellschaft

J. BRAHMS

Τραγικὴ Εἰσαγωγὴ op. 81
+ Συμφωνία ἀριθ. 3

Φιλαρμονικὴ τοῦ Βερολίνου
ὑπὸ τὴν διεύθυνσιν τοῦ
Lorin Maazel.

1. LPM 18541
SLPM 138022. Stereo

S. RACHMANINOFF

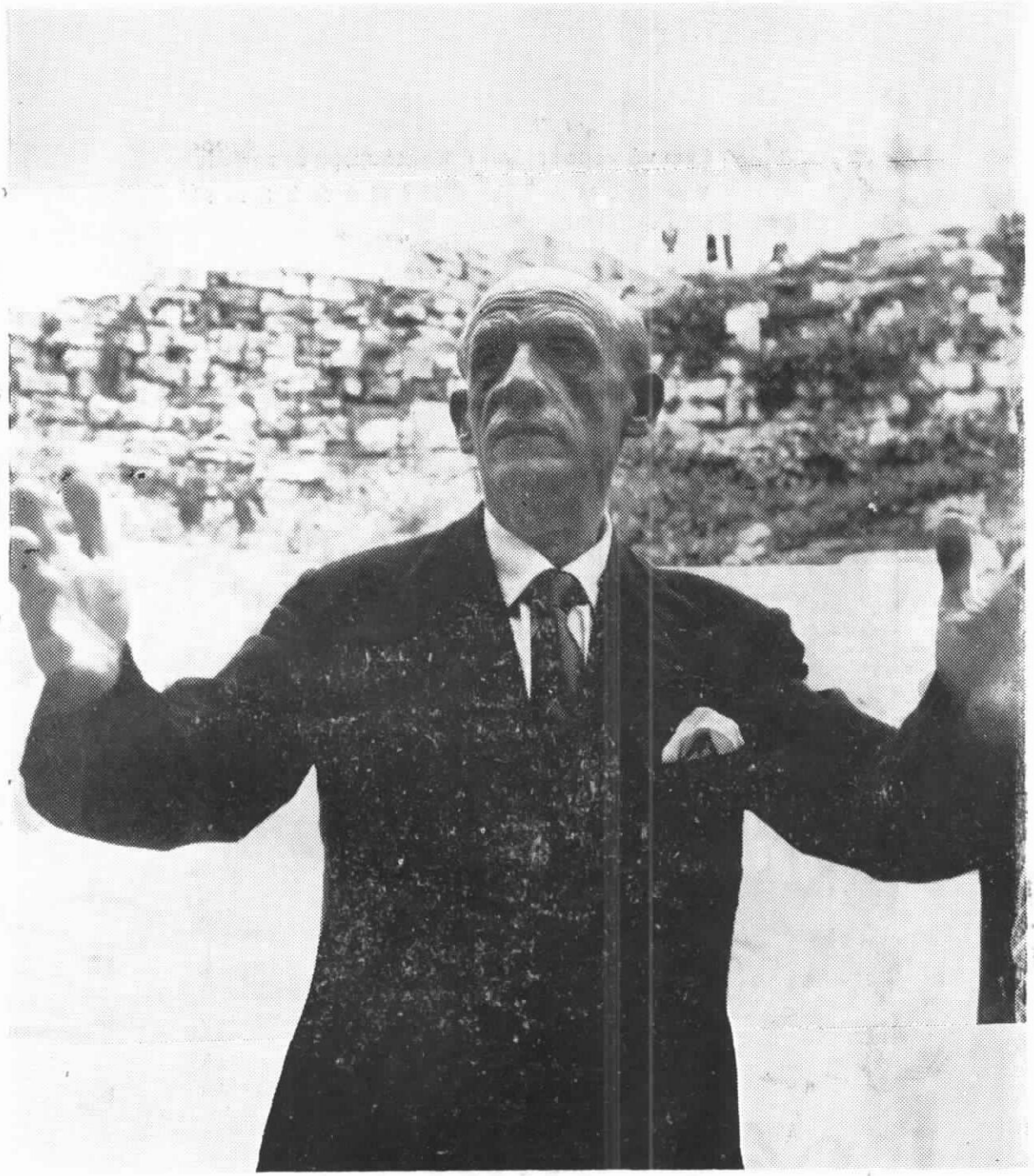
Κοντσέρτο γιὰ πιάνο καὶ
ὀρχήστρα ἀρ. 2 σὲ ντὸ
ἔλ. op. 18+6 Πρελούδια

Svjiatoslav Richter

2. LPM 18596
SLPM 138076

Ἐθνικὴ Φιλαρμονικὴ τῆς
Βαρσοβίας
Δ/νσις: Stanislaw Wislocki

Πωλοῦνται εἰς ὅλα τὰ Καταστήματα δίσκων καὶ
εἰς τὴν ΣΗΜΕΝΣ ΕΛΛΑΣ Ἐλ. Βενιζέλου 14



Ἀτενίζοντας μέσα ἀπὸ τὸ πέρασμα τοῦ χρόνου τὴν μεγάλη μορφὴ ποὺ χάθηκε, νοιώθουμε τὸ κενὸ νὰ συμπληρώνεται. Διότι Μεγάλος κανένας δὲν χάνεται, ὁ θάνατος εἶναι γιὰ τοὺς μικρούς τοὺς οὐσιαστικὰ ἀνύπαρκτους... Ἤδη ἀνάμεσά μας μὲ νέα μορφὴ πῆρε τὴν θέση του. Ὁδηγὸς ἡ τέχνη του ἔγινε πίστη μας, καὶ ἡ πίστη αὐτὴ εἶναι δύναμη ἀνεξάντλητη γιὰ ὅσους θεωροῦν σκοπὸ τῆς ζωῆς τὴν τελειότητα.

Θεόδωρος Βαβαγιάννης

Ὅ,τι νέον ἔχει νὰ παρουσιάση ἡ παγκόσμιος ἀγορὰ εἰς
ΥΦΑΣΜΑΤΑ ΕΠΙΠΛΩΣΕΩΝ



Μόνον
μὲ ΛΙΝΟΛΕΟΥΜ καὶ ΠΛΑΣΤΙΚΑ ΔΑΠΕΔΑ
δημιουργεῖτε εὐχάριστον περιβάλλον
ΑΝΤΟΧΗ - ΚΑΘΑΡΙΟΤΗΣ - ΟΙΚΟΝΟΜΙΑ
Ἄνετον καὶ εὐχάριστον βάδισμα

Φ. Διαμαντῆ

ΦΩΚΙΩΝΟΣ ΚΑΙ ΜΗΤΡΟΠΟΛΕΩΣ · ΤΗΛ. 33.036

ΠΡΟΓΡΑΜΜΑ

■

ΑΦΙΕΡΟΥΤΑΙ ΕΙΣ ΜΝΗΝΗΝ

ΔΗΜΗΤΡΙΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ἐπὶ τῇ συμπληρώσει ἐτους ἀπὸ τοῦ θανάτου του

●

ΜΕΡΟΣ ΠΡΩΤΟΝ

1. Τραγική Εἰσαγωγή, op. 81 — I. BRAHMS

2. «Συμφωνία ἀρ. 3» — Κ. ΚΥΔΩΝΙΑΤΗΣ
   Λειτουργική
   (Πρώτη ἐκτέλεσις)
   Ἀφιερωμένη στὸν Δημήτρη Μητρόπουλον

I. Grave — Allegro moderato
II. Lento
III. Scherzo — Allegretto — Spiritoso
IV. Finale — Allegro con fuoco

ΜΕΡΟΣ ΔΕΥΤΕΡΟΝ

3. Κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα ἀρ. 2 σὲ Ντὸ ἔλ., op. 18 — S. RACHMANINOFF

I. Moderato — Un poco più mosso
Più vivo — Allegro — Moderato
II. Adagio sostenuto
III. Allegro scherzando

Σολίστ : Jakob Gimpel

Ἡ μόδα τοῦ 1962 εἶναι VISONLANA



Visonlana

- Ειδικη επεξεργασια τριχας "VISON,, και μαλλινου νηματος
- Ὀνειρώδης συναντησις πολυτελειας και πρακτικής παραδοσεως
- Δημιουργημα φαντασιας τῶν μεγαλουργῶν τῆς Ιταλικῆς μοδας

Visonlana, τα πλεκτα που θ' αγαπησετε.

ΑΠΟΚΛΕΙΣΤΙΚΗ ΠΩΛΗΣΙΣ **amazone** ΕΡΜΟΥ 48

ΠΕΡΙΗΓΗΤΙΚΗ

ΜΗΝΙΑΙΟ ΠΕΡΙΟΔΙΚΟ ΤΟΥΡΙΣΜΟΥ, ΤΕΧΝΗΣ & ΔΙΑΦΩΤΙΣΕΩΣ
ΟΡΓΑΝΟ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΠΕΡΙΗΓΗΤΙΚΗΣ ΛΕΣΧΗΣ

ΑΡΙΘ. 35. ΝΟΕΜΒΡΙΟΣ 1961



Ἡ ἀδρὴ μορφὴ τοῦ ἀξέχαστου μαέστρου Δημήτρη Μητρόπουλου προβάλλει ἀνάμεσα στὰ ἔλατα τοῦ Μαίναλου μετὰ τὰ ἀποκαλυπτήρια στὶς 15 τοῦ Ὀκτώβρη.

(Βλέπε σελ. 36)

Η ΤΕΛΕΤΗ ΤΩΝ ΑΠΟΚΑΛΥΠΤΗΡΙΩΝ ΤΗΣ ΠΡΟΤΟΜΗΣ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΑΠΟ ΤΗΝ Ε.Π.Λ.

Ἀληθινὴ μυσταγωγία ὑπῆρξε ἡ τελετὴ τῶν ἀποκαλυπτηρίων τῆς προτομῆς τοῦ ἀξέχαστου μεγάλου Ἕλληνα ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου, ποὺ στήθηκε στὸ Μαίναλο τὴν Κυριακὴ 15 Ὀκτωβρίου μὲ τὴ φροντίδα καὶ τὴ δαπάνη τῆς Ἑλληνικῆς Περιηγητικῆς Λέσχης. Ἡ Λέσχη, γιὰ νὰ τιμήση καλύτερα τὴ μνήμη τοῦ Μητρόπουλου, ὁ ὁποῖος ὑπῆρξε ἀπὸ τὰ ἱδρυτικὰ στελέχη της καὶ μέλος τοῦ Διοικητικοῦ Συβουλίου, εἶχε μεταφέρει ἐπὶ τόπου ὀρχήστρα ἐγχόρδων —ἀπὸ παλιοὺς συνεργάτες τοῦ Μητρόπουλου εὐγενῶς προσφερθέντες— ἡ ὁποία ἔδωσε συναυλία.

Ἡ ὡραία αὐτὴ ἐκδήλωση ὀργανώθηκε ἀπὸ τὴν Περιηγητικὴ Λέσχη Ἀθηνῶν καὶ τὸ Τμῆμα Τριπόλεως, πῆραν δὲ μέρος πνευματικοὶ ἄνθρωποι, φιλόμουσοι, φυσιολάτρες, φίλοι τοῦ Μητρόπουλου, ἐκδρομεῖς καὶ δημοσιογράφοι, οἱ ὁποῖοι πῆγαν στὴ Βυτίνα κι ἀπὸ κεῖ στὴν τοποθεσία ποὺ θὰ στηνόταν ἡ προτομή.

Ἡ πολὺ σεμνὴ τελετὴ τῶν ἀποκαλυπτηρίων τῆς χάλκινης προτομῆς τοῦ ἀρχιμουσικοῦ, ἡ ὁποία εἶναι ἔργο τοῦ καθηγητοῦ τῆς Σχολῆς Καλῶν Τεχνῶν γλύπτου κ. Θανάση Ἀπάρτη, ἔγινε στὶς 11.30' τὸ πρωὶ τῆς 15ης Ὀκτωβρίου, μὲ ἐξαιρετικὸ καιρό, στὴ θέση «Καμίνια», κοντὰ στὸ 57ο χιλιόμετρο τοῦ δημοσίου δρόμου Βυτίνας—Ὀλυμπίας. Ἡ τοποθεσία ποὺ στήθηκε ἡ πρότομή εἶναι μαγευτική· μιὰ φυσικὴ πλατεῖα περιτριγυρισμένη ἀπὸ πανύψηλα μυρωδάτα ἔλατα.

Στὴν τελετὴ παραβρεθήκανε τὰ μέλη τοῦ Κεντρικοῦ Διοικητικοῦ Συμβουλίου τῆς Λέσχης Ἀθηνῶν κ.κ. Ὀλύμπιος, Λομβάρδος, Διγενῆς, Μπαλάσης, ὁ πρόεδρος καὶ τὰ μέλη τοῦ Δ.Σ. τοῦ Τμήματος Τριπόλεως, ὁ Πρόεδρος τῆς Ε.Π.Λ. κ. Θ. Χοϊδᾶς, ὁ Γενικὸς Γραμματεὺς τῆς Ε.Π.Λ. καὶ Πρόεδρος τοῦ Ε.Ο.Τ. κ. Ἰωάννης Κουτσογιάννης, οἱ ἔφοροι κ.κ. Γ. Νέμπαρης, Ἑλ. Γεωργιάδου, Εὐθ. Ἡλιάδης, ὁ ἀναπληρωτὴς τοῦ κ. Νομάρχου, ὁ Δήμαρχος Τριπόλεως κ. Σεχιώτης, ὁ πρόεδρος τῆς Κοινότητος Βυτίνας κ. Β. Θεοφιλόπουλος, ὁ τέως βουλευτὴς κ. Θ. Μίχας, ὁ καθηγητὴς γλύπτης κ. Ἀθ. Ἀπάρτης, ὁ πρόεδρος τοῦ Διοικητικοῦ Συμβουλίου τοῦ Ὠδείου Ἀθηνῶν κ. Α. Κυριακίδης, οἱ κ.κ. Μ. Παλλάντιος, Α. Νεζερίτης καὶ Θ. Καρυωτάκης, μουσικοσυνθέτες, ὁ πρόεδρος τοῦ Συνδέσμου Ἑλλήνων Λογοτεχνῶν καὶ συνορειβάτης τοῦ Μητρόπουλου κ. Γ. Σταμπολῆς καὶ πολλοὶ ἄλλοι.

Μετὰ τὴν ἐπιμνημόσυνη δέηση, μίλησε ὁ Πρόεδρος τῆς Ε.Π.Λ. κ. Χοϊδᾶς, ὁ ὁποῖος εἶπε τὰ ἑξῆς:

Στὶς μεγάλες μέρες τῆς Ἑλληνικῆς Περιηγητικῆς Λέσχης θὰ περιληφθῆ καὶ ἡ 15 Ὀκτωβρίου 1961.

Ἀπὸ τὸν ἀγαπητὸ φίλο Γενικὸ Ἔφορο τῆς Ε.Π.Λ. κ. Παπαευστρατίου θ' ἀκούσετε μιὰν ἀδρὴ σκιαγραφία τοῦ ἀξέχαστου φίλου μας Δημήτρη Μητρόπουλου.

Ἡ Λέσχη μας αἰσθάνεται μεγάλη τιμὴ καὶ ὑπερηφάνεια διότι συνέλαβε τὴν ἰδέα νὰ στήση σ' αὐτὸ τὸ εἰδυλλιακὸ περιβάλλον προτομὴ τοῦ Μητρόπουλου. Αἰσθάνεται ὅμως καὶ χαρὰ μεγάλη διότι εἴχαμε τὴν τύχη νὰ πραγματοποιήσουμε τὴν ἰδέα αὐτὴ κατὰ τὸν πλέον λαμπρὸ τρόπο, χάρη στὸν ἐξαιρετικὸ καλλιτέχνη κ. Ἀπάρτη.

Στὴ φύση καὶ εἰδικώτερα στὸ δάσος, βασίσθηκε ὁ σύνδεσμός μας μὲ τὸν Μητρόπουλο, τὸν μεγάλο αὐτὸν ἄνθρωπο, ποὺ τόσο πρόωρα ἔχασε ἡ ἀνθρωπότης.

Καὶ ὁ σύνδεσμός μας αὐτὸς ἦτανε σταθερὸς καὶ ἀναλλοίωτος, γιατὶ ἔκλεινε μέσα του μιὰν ἀνιδιοτελῆ λατρεία γιὰ ὅ,τι ὡραιότερο ὑπάρχει στὸν κόσμο.

Σ' αὐτὴ τὴν πανηγυρικὴ στιγμή, μέσα στὴν Ἑλληνικὴ φύση μὲ τὰ μάγια τῆς, ἀς συγκεντρώσουμε τὶς σκέψεις μας στὸ μεγάλο μας φίλο καὶ ἂς ξαναφέρουμε στὴ μνήμη μας ὅλα ὅσα εἰπώθηκαν καὶ γράφτηκαν γιὰ τὸ μεγαλοφυὲς του ἔργο, πρὸ παντὸς ὅμως ἂς ξαναζήσουμε τὰ συναισθήματα ποὺ μᾶς γεννοῦσε τὸ ἄκουσμα κάθε μουσικῆς, ποὺ μὲ τόσο συναρπαστικὸ τρόπο ἤξερε νὰ ζωντανεύη.

Κι ἂν χάθηκε γιὰ πάντα ὁ ἀγαπητός μας φίλος, ἡ προτομὴ αὐτὴ ποὺ σὲ λίγο θ' ἀποκαλύψουμε, θὰ βοηθήση νὰ διατηρηθῆ ζωηρὴ ἡ μνήμη γιὰ τὸ πρόσωπο καὶ τὸ ἔργο του, ὄχι μόνο σὲ μᾶς, ἀλλὰ καὶ στὶς μεταγενέστερες γενεές, ποὺ θὰ φρονιματίζωνται ἀπὸ τὴ μεγαλόπνοη καλλιτεχνικὴ προσωπικότητά του.



Ὁ Πρόεδρος τῆς Λέσχης κ. Θ. Χοϊδᾶς τὴν ὥρα ποὺ ἐκφωνεῖ τὸ λόγο του, πρὶν ἀκόμα ἀποκαλύψη τὴν προτομὴ τοῦ τιμωμένου μαέστρου Δημήτρη Μητρόπουλου. ←

Ὁ Γενικὸς Ἔφορος τῆς Λέσχης κ. Δημ. Παπαευστρατίου τὴν ἡμέρα τῶν ἀποκαλυπτηρίων, μιλάει μὲ συγκίνηση γιὰ τὸν ἀξέχαστο μαέστρο καὶ φυσιολάτρη Δημήτρη Μητρόπουλο. →

Μετὰ ὁ κ. Χοϊδᾶς ἀποκάλυψε τὴν ὡραία προτομή, ποὺ χαρακτηρίζει θαυμάσια τὸν μεγάλο μουσικό, κάτω ἀπὸ τὰ χειροκροτήματα ἐκείνων ποὺ παρευρίσκονταν.

Ἐν συνεχείᾳ μίλησε ὁ κ. Κωνσταντόπουλος ἀπὸ μέρους τῆς «Ὑπαιθρίου Ζωῆς», ὁ ὁποῖος συνεχώρη τὴν Περιηγητικὴ Λέσχη γιὰ τὴν πρωτοβουλία της καὶ ἀνέφερε ἀνέκδοτα ἀπὸ τὴν ὀρειβατική

ζωὴ τοῦ μαέστρου, ὁ ὁποῖος μάλιστα ἐπισκέφτηκε τὴ σπηλιὰ τοῦ ζωγράφου Ἰθακησίου τὸ 1934 στὸν Ὄλυμπο.

Τελευταῖος μίλησε ὁ Γενικὸς Ἔφορος τῆς Ε.Π.Λ. κ. Δ. Παπαευστρατίου, ποὺ εἶπε τὰ παρακάτω:

Θὰ ἦταν εὐχαριστημένος ὁ Μαέστρος ἂν ἦταν σήμερα μαζί μας—Στ' ὄμορφο αὐτὸ τοπίο ἀντικρὺ στὰ γνώριμα ἔλατα τοῦ Μαινάλου, καλοὶ φίλοι μαζεύτηκαν γιὰ νὰ ξεκινήσουν ἕνα ἀκόμη χρήσιμο ἔργο στὴν Ἀρκαδία.

Θὰ τὸν ἐνοχλοῦσε ἀσφαλῶς ἡ προβολὴ καὶ ἡ τιμὴ ποὺ γίνεται στὸν ἴδιο, ἀλλ' αὐτὸ δὲ θὰ στεκόταν ἐμπόδιο στὴ χαρά του.

Ὅμως δὲν εἶναι σήμερα μαζί μας. Ὅσο κι ἂν ἡ σμίλη τοῦ καλλιτέχνη ἔχη δώσει τὰ γνώριμά μας χαρακτηριστικά, δὲν μπορεῖ ἄλλο νὰ κάνη, παρὰ νὰ μᾶς θυμίζη μόνο τὸ φίλο, τὸν ἄνθρωπο, τὸν καλλιτέχνη.

Μ' ὅλα αὐτά, δὲν εἶναι καθόλου ἀπόλυτη ἡ μοιραία νίκη τοῦ θανάτου στὴν περίπτωση τοῦ Δημήτρη Μητρόπουλου. Καὶ δὲν πρόκειται γιὰ τὴν ὑστεροφημία ποὺ ἐξασφάλισε στὸ μεγάλο καλλιτέχνη ἡ ἐπιβολὴ στοὺς διεθνεῖς στίβους τῆς τέχνης καὶ οἱ πυκνὲς τάξεις τῶν ἀνθρώπων ποὺ τὸν ἀκολουθοῦσαν.

Ὁ Δημήτρης στάθηκε ἱκανός, μὲ τὸ νεανικὸ πνεῦμα του καὶ μὲ τὴ ζεστὴ καρδιά του, νὰ κυριαρχήση σὲ νοήματα καὶ σὲ κόσμους ποὺ ξεπερνοῦν τὰ πρόσκαιρα ὅρια τῆς ἀνθρώπινης ζωῆς.

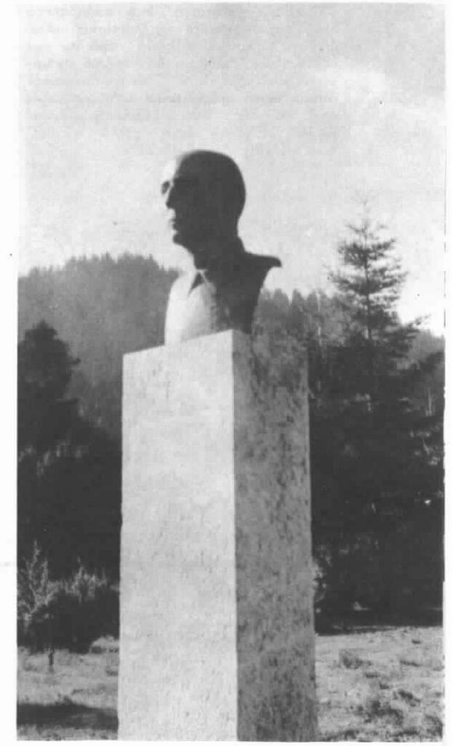
Μὲ τὸν τρόπον αὐτὸ ξεπέρασε καὶ τὸ φθαρτὸ τῆς ὕλης καὶ ταυτίσθηκε μὲ ἔννοιες ἀθάνατες. Καὶ γι' αὐτὸ σήμερα μοιάζει ὄχι σὰν νὰ ἔφυγε, ἀλλὰ μόνο σὰν νὰ λείπη σὲ μακρινὸ ταξίδι, ἐκεῖνος ποὺ ξέφυγε πολὺ ἀπὸ τὸ μέτριο, ὄχι μόνο στὸ μυαλό, ἀλλὰ καὶ στὴν καρδιὰ καὶ στὴν ψυχὴ καὶ στὴ δράση.

Γιὰ τὴ νίκη του αὐτὴ τὸν εὐγνωμονοῦμε.









Ἡ προτομὴ τοῦ μαέστρου Δημήτρη Μητρόπουλου, ἀνάμεσα στὰ ἔλατα τοῦ Μαίναλου

Ἐν συνεχείᾳ κατατέθηκε στεφάνι ἀπὸ λουλούδια στὴ βάση τῆς προτομῆς ἀπὸ μέρους τῆς Κοινότητος Μαγουλιάνων. σ' ἔνδειξη τιμῆς γιὰ τὸ μεγάλο τέκνο τῆς Γορτυνίας. Ἡ βάση τῆς προτομῆς, ἡ ὁποία εἶναι ἀπὸ μάρμαρο, ἔχει τὴν ἑξῆς ἐπιγραφή: «Δημήτρης Μητρόπουλος. Ἐκδήλωση ἀγάπης. Ἑλληνικὴ Περιηγητικὴ Λέσχη 1961».

Μετὰ τὶς ὁμιλίες, δόθηκε συναυλία ἀπὸ ὀρχήστρα μὲ 20 ἔγχορδα, ποὺ τὴν ἀποτελοῦσαν παλιοὶ φίλοι τοῦ Μητρόπουλου, ὑπὸ τὴ διεύθυνση τοῦ μαέστρου κ. Βύρωνος Κολάση, μὲ ἔργα Μπάχ

Ἄκρον ἀριστερά. Ὁ κ. Κωνσταντόπουλος, τῆς «Ὑπαιθρίου Ζωῆς», ἐκφωνεῖ λόγον πρὸς τιμὴν τοῦ Δημ. Μητρόπουλου.

Ἀριστερά. Ὁ πρόεδρος τῆς Λέσχης κ. Θ. Χοϊδᾶς κατὰ τὴ στιγμὴ τῆς ἀποκαλύψεως τῆς προτομῆς τοῦ Δημ. Μητρόπουλου.

("Αρια), ἀπόσπασμα ἀπὸ κουαρτέττο τοῦ Τσαϊκόφσκυ καὶ τὶς ἐλεγειακὲς μελωδίες τοῦ Γκρήγκ «Πληγὴ καρδιᾶς» καὶ «Τελευταία Ἄνοιξη». Οἱ παλιοὶ συνεργάτες καὶ μαθητὲς τοῦ Μητρόπουλου οἱ ὁποῖοι εἶχαν πάρει μέρος στὴ συναυλία ἦταν οἱ ἑξῆς: Βύρων Κολάσης, Σύλβα Κούλα, Εἰρήνη Δρακοπούλου, Γουλ. Κοφίνο, Μιχάλης Γαβριηλίδης, Θ. Μῶρος, Κοσμᾶς Μπενετᾶτος, Α. Κυπραῖος, Ι. Βαβαγιάννης καὶ ἄλλοι μουσικοί.

Χαρακτηριστικὸ τῆς σεμνῆς αὐτῆς ἐκδήλωσης τῆς Ε.Π.Λ. καὶ τῆς συγκίνησης ποὺ προκάλεσε στοὺς παρευρισκομένους ἦταν τὰ δάκρυα ποὺ κύλησαν ἀπὸ τὰ μάτια πολλῶν φίλων τοῦ ἀξέχαστου μαέστρου καὶ φυσιολάτρη.

Ὁ Ρέπορτερ τῆς Ε.Π.Λ











Ἀκρον ἀριστερά.
Ὁ Πρόεδρος τῆς Κοινότητος Μαγουλιάνων, τὴν ὥρα ποὺ καταθέτει στέφανο στὸ βάθρο τῆς προτομῆς τοῦ Δημ. Μητρόπουλου.

Ἀριστερὰ ἄνω.
Ὁ γλύπτης Ἀπάρτης, ὁ μαέστρος Β. Κολάσης καὶ τ' ἄλλα μέλη τῆς ὀρχήστρας, ποὺ ἔλαβαν μέρος, τιμῆς ἕνεκεν, στ' ἀποκαλυπτήρια τῆς προτομῆς τοῦ μαέστρου Μητρόπουλου.

Ἄνω καὶ ἀριστερά.
Ὁ μαέστρος Β. Κολάσης τὴν ὥρα ποὺ διευθύνει τὴν ὀρχήστρα ἐγχόρδων στὰ ἀποκαλυπτήρια τῆς προτομῆς τοῦ Μητρόπουλον.

'Ο δημιουργὸς
κ. Θαν. 'Απάρτης
μπροστὰ στὴν προτο-
μὴ τοῦ Μητρόπουλου.
Δίπλα του ὁ Γεν. Γραμ-
ματεὺς τῆς Λέσχης καὶ
Πρόεδρος τοῦ Ε.Ο.Τ.
κ. 'Ιωάννης Κουτσογιάννης.



Γενικὴ ἄποψη,
μὲ δεσπόζουσα μορφὴ
τὴν προτομὴ
τοῦ Μητρόπουλου.

PERIGITIKI

A MONTHLY REVIEW OF THE HELLENIC TOURING CLUB
COVERING TRAVEL, ART AND INFORMATION



ΕΚΤΥΠ. Κ. ΖΑΦΕΙΡΟΠΟΥΛΟΣ

From NOV 26 1961
TIMES
New York, N. Y.

GETTING THEM HERE

Contest Brings Pianists From 19 Countries

By RAYMOND ERICSON

NEW YORK will be noisier by some forty-nine pianists next Friday. They will be gatherin here for the first Dimitri Mitropoulos International Musi Competition. A few of the con testants reside in this city, bu most of them will arrive b plane, automobile, ship and train from other parts of th country and from such distan places as Korea, Argentina Greece, India and South Africa

This is the first America competition for musical pe formers that has drawn a si able group of overseas cand dates. Americans have trotte off to Europe, the Middle Ea and Latin America in consider able numbers to pit their skil and talents against other pia ists, violinists, 'cellists, singer or what have you. But it ha been almost impossible unt now to lure foreigners to th country for a similar purpos

The situation has finally bee reversed by the Women's D vision of the Federation of Jew ish Philanthropies of New Yor which organized the Mitropoul competition to honor the lat great conductor. It took thr months of planning and nin more to carry out the plans t achieve their results.

No Official Support

Most foreign contests are go vernment-run or sponsore American contests, private organized, can hope at best on for the approval and good wisl es of the President and th State Department, with son actual help from the Unite States Information Agency i distributing announcement bro chures abroad.

The good women working o the contest cornered foreign cu tural attaches in their emba sies and legations in this cou try. They got in touch wi Governments all over the worl They promised to take care o the contestants' expenses an well-being once they had ar rived in New York. Throug such efforts they corraled twen ty-seven contestants from sev -enteen nations other than the United States. (The twenty-two American contestants were chosen by a group of judges who auditioned applicants in six major cities.)

In the final tally of foreign entrants, Argentina is being represented by four contestants. There will be two each from Nationalist China, West Germany, Israel, Korea, the Philippines and South Africa. One contestant will come from each of the following: Belgium, Canada, France, Greece, India, Iran, Jamaica in the West Indies, Mexico, Italy and the Netherlands.

Yugoslavia, alone among Communist countries, is sending a pianist. The Soviet Union said it would have liked a full year to prepare for the event and has expressed interest in the next Mitropoulos competition, set for 1962, in a category to be decided upon shortly. Some countries felt they had no acceptable candidate to enter. They promised to send an observer instead, to report back and make recommendations for future contests.

Having got thus far, the contest committee encountered a slight problem of logistics. All incoming contestants will be met personally and taken to the private homes where they are to stay. Practice facilities, not always available in the homes of the hosts, must be provided. Escorting around town has to be arranged.

All contestants will be kept here until the end of the contest, three weeks from today, and those eliminated in the first round will be entertained in various ways as a gesture of international goodwill. In this respect, many organizations are cooperating by contributing tickets, services, auditorium facilities, and so on.

«ΤΟ ΒΗΜΑ»
Κυριακή 18 Φεβρουαρίου 1962

Η ΖΩΗ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΜΕ ΤΟΝ ΛΩΡΕΝΣ ΟΛΙΒΙΕΡ ΘΑ ΜΕΤΑΦΕΡΘΗ ΕΙΣ ΤΗΝ ΟΘΟΝΗΝ

Ἐγνώσθη ὅτι ἡ ἀγγλική ἑταιρεία «Γιουνάϊτεντ Ἄρτιστς» συζητεῖ τίς πιθανότητες συμπαραγωγῆς μέ ἑλληνικήν κινηματογραφικήν ἑταιρείαν ἐγχρώμου σινεμασκοπικῆς ταινίας μέ θέμα τήν ζωήν καί τό ἔργον τοῦ Δημήτρη Μητρόπουλου. Πιθανός πρωταγωνιστής τῆς ταινίας θά εἶναι ὁ Λώρενς Ὀλίβιερ, ἀπό ἑλληνικῆς πλευρᾶς δέ θά συνεργασθοῦν γνωστός συγγραφεύς καί πολλοί τεχνικοί σύμβουλοι, τόσον διά τήν συγγραφήν τοῦ σεναρίου, ὅσαν καί διά τήν κινηματογράφησίν του. Ἡ ταινία θά περιλαμβάνη ἐπίσης κινηματογράφησιν ἐκτελέσεων συμφωνικῶν ἔργων, ἀπό ἐκεῖνα πού διηύθυνε ὁ μεγάλος Ἕλλην μαέστρος.

NEWSWEEK
JAN 1 1962

Gus Played to Win

Irwin Van Cliburn who made classical piano an ex-officio factor in international relations. Since his triumph in a Russian competition in April of 1958, such musical play-offs have become news to note, even for the tone-deaf. In past weeks in New York, the U.S. has officially played host to the worldwide keyboard set for the first time. Thirty-two pianists from fourteen countries were out to win the Dimitri Mitropoulos International Music Competition (named for the New York Philharmonic's late conductor), but the home team carried the day. Three of the four finalists in the fading old Metropolitan Opera House last week were Americans, and the $5,000 first prize went to a deserving New York boy.

For 27-year-old Agustin Anievas, already a finger-hardened veteran of three international and three domestic competitions, the victory (after a brilliant romp through Rachmaninoff's showy "Rhapsody on a Theme by Paganini") came as the result of an allied effort. A piano student since he was 3, Anievas was far from dedicated to his art until 1957, when pretty, brown-haired Carol Kreisberg became his wife and Adele Marcus of the Juilliard School became his teacher. "Between them," said boyish Gus Anievas last week, "they made me toe the line. Before, I'd always had the feeling that if I ever really wanted to be a concert pianist, all I had to do was just snap my fingers. I found out it wasn't that easy."

Earlier this year, Anievas played 51 South American concerts in less than four months, under State Department sponsorship. "After my tour," he said, "I couldn't wait to start practicing for this competition. I practiced six to eight hours a day. Before, I always had the impression that four hours was enough." The prize won, Anievas will invest the money, embark next year on a European concert tour, and give up competitions for good. "You quit when you're ahead," he explained. "After you've won a major international competition, you're strictly on your own."

From
WORLD-TELEGRAM & SUN
New York, N. Y.

Gina Bachauer Performs Prokofieff's 3rd Concerto

A change of Philharmonic program Saturday night in Carnegie Hall brought Gina Bachauer into the picture with a vigorous and resounding preformance of Prokofieff's Third Piano Concerto.

Ample technic and similar quotas of tone and temperament went into the reading of a keyboard classic by a master composer who, like Rachmaninoff, was also a master pianist.

Something else may have gone into the reading—a personal tribute to a fellow-Athenian, Dimitri Mitropoulos. It was the combined playing and conducting of this "lucky Prokofieff third" in Berlin in 1930 that launched her lamented compatriot on his spectacular career.

Other music, by Verdi-Straus and Samuel Barber, completed the program conducted by Thomas Schippers.

L. B.

«ΕΛΕΥΘΕΡΙΑ» Κυριακή 18 Φεβρουαρίου 1962

Ο ΔΙΑΓΩΝΙΣΜΟΣ ΕΙΣ ΜΝΗΜΗΝ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΑΠΟ ΤΗΝ «ΦΩΝΗΝ ΤΗΣ ΑΜΕΡΙΚΗΣ»

Ἡ «Φωνή τῆς Ἀμερικῆς» θά μεταδώση τόν τελικόν διεθνῆ διαγωνισμόν εἰς μνήμην Δημήτρη Μητρόπουλου, τήν Κυριακήν, 18ην Μαρτίου, εἰς τό ταικτικόν πρόγραμμά της «Μουσική Ζωή εἰς τάς Ἡνωμένας Πολιτείας».

Ὁ ἐν λόγω διαγωνισμός προεκηρύχθη τό παρελθόν ἔτος, ὑπό τοῦ Γυναικείου Τμήματος τῆς Ὁμοσπονδίας Ἑβραϊκῶν Φιλανθρωπικῶν Σωματείων τῆς Νέας Ὑόρκης, εἰς μνήμην τοῦ Δημήτρη Μητρόπουλου. Εἰς αὐτόν ἔλαβον μέρος πιανίσται ἡλικίας 18 ἕως 30 ἐτῶν, ἀπό 17 χώρας, οἱ ὁποῖοι ἐπελέγησαν ὑπό τῶν κυβερνήσεων τῶν χωρῶν των καί τῶν Μορφωτικῶν Ἀκολούθων τῶν Πρεσβειῶν των εἰς Οὐάσιγκτον.

Τό ἐν λόγω πρόγραμμα θά μεταδοθῆ εἰς τάς 9.15 μ.μ., εἰς τά 25, 31, 41 καί 49 μέτρα.

ASHEVILLE CITIZEN
Asheville, N. C.
JAN 31962
DATE

Pennario Will Present Concert Here Saturday

Leonard Pennario, outstanding concert pianist, will be presented by the Asheville Community Concert Association at 8 p. m. Saturday in City Auditorium.

Pennario, labeled "The People's Choice" by the Cincinnati Post sometime ago, is making his twelfth transcontinental tour.

He is a black-haired, brown-eyed six-footer whose modest manner belies his fame and reputation. When not engaged in expanding his already phenomenal repertory or trying to improve his brilliant technique, he likes to write music as an antidote to playing it. He has published many pieces for piano.

He is a bachelor, makes his home in Los Angeles. His most treasured possessions are three autographed pictures on his piano at home. They are Arturo Toscanini, President Eisenhower, for whom Pennario played a command performance in the White House, and Artur Rubinstein, inscribed "To Leonard Pennario, with great admiration for his playing. America can well be proud of him."

Another musician's quotation is this by Dimitri Mitropoulos: "Collaboration with this young musician has been one of the happiest experiences of my life. I say musician because, although he possesses the technique necessary to virtuosity, he possesses what is more important—a soul."

From NOV 21 1961
HERALD TRIBUNE
New York, N. Y.

51 Pianists In Competition

Fifty-one pianists of ages ranging up to thirty and representing eighteen countries will take part in the first Dimitri Mitropoulos international music competition which will open here Dec. 1 under the auspices of the Women's Division of the Federation of Jewish Philanthrophies of New York. Those chosen in preliminary and semi-final auditions will compete for prizes amounting to $10,500 in finals set for Sunday night, Dec. 17, at the Metropolitan Opera House, with the New York Philharmonic as the accompanying orchestra.

In addition to invited guests of musical, social and political distinction, admission to the finals and other audition sessions will be open to contributors to the Women's Division's campaign for the Federation's 1961-'62 maintenance fund, which includes eight simultaneous fund-raising luncheons to be held today at the Astor and Plaza Hotels. The competition is held as a tribute to the memory of Dimitri Mitropoulos, the noted Greek conductor who died on Nov. 2, 1960.

Public Sessions

All parts of the contest will be open to the public on application to the sponsors. Preliminary hearings will be held Tuesday through Friday, Dec. 5 to 8, in Carnegie Recital Hall. Each contestant will have thirty minutes of playing time. Sixteen semi-finalists will be chosen to play again in the same hall (or Kaufmann Auditorium of the Ninety-second Street Young Men's and Young Women's Hebrew Association if the demand for seats is great enough). Appearing Monday through Wednesday, Dec. 11 to 13, they will perform for an hour each.

The four finalists will compete on two occasions. On Thursday night, Dec. 14, they will appear in Hunter College Assembly Hall, each playing for half an hour. On Sunday night, Dec. 17, the four will appear as soloists with the New York Philharmonic in the Metropolitan Opera House.

At the end of that concert the international jury will announce the winners. First prize will be $5,000; second, $3,000; third, $1,500; fourth, $1,000. Additional awards, in the way of orchestral appearances and concert tours, are being studied.

From JAN 18 1962
WEST SIDE NEWS
New York, N. Y.

Thomas Schippers Will Conduct Philharmonic Concert Next Week

Thomas Schippers will conduct music by Verdi, Shostakovich, Richard Strauss, and Samuel Barber at the Thursday, Friday and Sunday (Jan. 25-26-28) concerts of the New York Philharmonic next week. At the Saturday concert (Jan. 27) Gina Bachauer, pianist, will be the soloist.

These performances will take place during the second of Mr. Schipper's four week engagement as guest conductor of the Orchestra.

The Thursday - Friday - Sunday programs will include Verdi's Overture to "La forza del destino," Shostakovich's Symphony No. 1, Strauss's Death and Transfiguration, and Barber's Medea's Meditation and Dance of Vengeance.

At the Saturday concerts the Shostakovich work will be replaced by Prokofiev's Piano Concerto No. 3, with Miss Bachauer as soloist.

Barber's music inspired by the legend of Medea has been among his most popular. It was written first as a ballet for Martha Graham and performed in New York in May 1946 under the title "Cave of the Heart." The following year a seven - movement suite was made from the ballet music. In 1955 Medea's Meditation and Dance of Vengeance was rescored for large orchestra and is based on material from the ballet which is directly related to the principal character.

Born in Athens, Gina Bachauer has performed often with the Philharmonic in the past, her first appearance being on November 6, 1951 when she was soloist in the Rachmaninoff Piano Concerto No. 3, under the direction of Mitropoulos. Her most recent was two years ago when she played the Bliss Piano Concerto, also under the direction of Mitropoulos.

From JAN 6 1962
TIMES
New York, N. Y.

ORCHESTRA IS FORMED

Elderly Musicians to Present First Concert on Feb. 18

A new symphony orchestra has been formed in New York and will make its debut in Carnegie Hall next month. Known as the Senior Musicians Symphony, the orchestra is made up of seventy-five retired or about-to-retire members of other orchestras in the area, participating without pay.

The orchestra was formed by the Musicians Aid Society, and its musical director is Mishel Piastro, conductor and former concertmaster of the N. B. C. Symphony Orchestra.

It will first appear on Feb. 18 in Verdi's Requiem at the Dimitri Mitropoulos Memorial Concert in Carnegie Hall, with the chorus of the Schola Cantorum. The conductor for this concert will be announced at a later date. The orchestra will generally use guest conductors.

JAN - - 1962
MUSICAL COURIER

Anievas Wins Mitropoulos Contest

NEW YORK—The first Dimitri Mitropoulous Competition, one of the largest international contests ever held in the United States, closed with a final concert in which four finalists played concertos with the New York Philharmonic under Theodore Bloomfield at the Metropolitan Opera House on December 17.

Agustin Anievas, 27, of New York was judged the winner for his performance of Rachmaninoff's *Rhapsody on a Theme of Paganini*. His prize included a gold medal and a cash award of $5,000. Second prize, won by Marta Parienta, 25, of Argentina, was a silver medal and $3,000. Susan Starr, 19, of Philadelphia won the third prize, consisting of a bronze medal and $1,500. Ralph Votapek, 22, of Milwaukee was third runner-up.

Adlai Stevenson, as representative of the United Nations, made the keynote speech in the opera house, which was crowded and decorated in gala manner.

NEWS-FREE PRESS
Chattanooga, Tenn.
JAN 24 1962

Guest Conductor . . .

Symphony Program Draws Big, Appreciative Audience

By R. E. COOPER

A large audience enjoyed a fine program by the Chattanooga Symphony orchestra last night at City High School auditorium. Joseph Wincenc, until recently associated with the Buffalo Philharmonic, was guest conductor and Julius Hegyi, regular conductor of the local orchestra, was violin soloist in Lalo's Symphonie Espagnole, the sparkling highlight of the concert.

Mr. Hegyi is a violinist of impressive abilities and his performance of this showy piece of music was interesting and artistic.

The first half of the program included Weber's Overture to Oberon, the Lalo work, and A Delphic Serenade, an interesting symphonic poem by Warren Benson, a young American who composed the work after a two-year period spent in Greece on a Fulbright teaching grant. In it, he attempted "to capture the natural beauty and historic flavor of ancient Delphi," according to the program notes. He at any rate succeeded in creating a very effective orchestral mood and shows an encouraging respect for melodic structure and sound orchestration.

The second part of the concert consisted of Dvorak's Symphony No. 4 in G Major, a beautiful work and perhaps the composer's best. Mr. Wincenc's reading was intimate and moving, although his tempo of the magnificent third movement was a shade faster and more lilting than the traditional approach. This interpretation is fresh and adds an element of charm that is ordinarily missing. On the other hand, the more familiar approach, slightly slower and more deliberate, has a more profound effect and moves with a majestic pace, suggestive of Brahms' elegant romantic style.

Whatever your preference, Mr. Wincenc is a fine, authoritative conductor. His style is interesting and shows traces of what may be an influence of the late Dimitri Mitropoulos, although with less flamboyance. Obviously, he was in total command of the orchestra, which played in top form throughout the concert.

Mr. Wincenc was here on an exchange plan instituted by the American Symphony Orchestra League.

MUSIK

PROF. ERICH GRAF / MITGLIED DER WIENER PHILHARMONIKER

DIMITRI MITROPOULOS

Mehr und mehr scheint es, daß der junge Mensch von heute für seinen Standard lebt. Die tausend Dinge, die erfunden sind, das Leben leicht und angenehm und frei für Besseres zu machen, werden vom Diener zum Herrn, indem sie allmählich und unmerklich das ganze Denken und Planen auf sich ziehen und Körper und Geist, dadurch daß sie ihm die Arbeit abnehmen, schwächen und von sich abhängig machen. Man fragt nicht mehr, ob das Leben eines Menschen auch andere, sogenannte innere Werte hat, und meint, Leben und Arbeit habe keinen anderen Sinn als Geld zu machen, um seine Existenz zu sichern, leicht und angenehm zu leben und — nicht zuletzt — um jenes äußere Ansehen zu gewinnen, das man braucht, um Geltung und persönlichen Erfolg zu haben.

*

Als Béla Bartók in Berlin weilte und seinen „Wunderbaren Mandarin", den er eben vollendet hatte, hören wollte, suchte er einen Pianisten, der imstande wäre, den vierhändigen Klaviersatz mit ihm zu spielen. Es wurde ihm ein Schüler Busonis empfohlen, der bereits an der Oper als Korrepetitor tätig war. Ein magerer, armseliger junger Grieche betrat zur abgemachten Stunde schüchtern lächelnd den Raum, begrüßte freundlich die Anwesenden und setzte sich alsbald mit Bartók ans Klavier. Ohne alle Mühe spielte er die ihm völlig neuartige Musik trotz ihrer eminenten Schwierigkeit vom Blatt und erregte dadurch das Staunen der Zuhörer, zu denen sich Bartók halb umwandte mit den Worten: „Der wird richtig!" — Aus dem bescheidenen Musikstudentlein ist Dimitri Mitropoulos geworden.

Da sein Name von New York zu uns herüberklang, war er bereits von jenem besonderen Glanz umgeben, der die Namen der allergrößten Dirigenten umstrahlt. Die erste künstlerische Begegnung mit Mitropoulos bestätigte diesen außerordentlichen Ruf. Man fühlte sich tief beeindruckt von der ungeheuren Dynamik seiner Bewegungen und seiner Interpretation. Von seiner Persönlichkeit ging die überlegene Ruhe und Sicherheit des Weltmannes aus, wie die Ausstrahlung innerer Freiheit und Unabhängigkeit. Seine Äußerungen waren getragen von einem Ton natürlicher Freundlichkeit und Aufrichtigkeit, und im Gespräch spürte man immer wieder nicht etwa den Abstand des Großen, sondern liebenswürdiges Entgegenkommen eines Freundes.

*

In welchem Gegensatz aber stand der Lebensstil dieses Mannes zu der Vorstellung, die man vom Leben und Standard eines in aller Welt gefeierten Dirigenten hat, der Spitzengagen bezieht und bei dem man, seiner gesellschaftlichen Stellung gemäß, ein Leben in Luxus voraussetzt! Als Chef der New Yorker Philharmoniker, auf dem Höhepunkt seiner Karriere angelangt, lebte Mitropoulos in einem drittklassigen Hotel nächst der Philharmonie, gleich einigen Mitgliedern seines Orchesters. Sein Appartement im zwölften Stockwerk bestand aus drei Räumen. In der Mitte des Arbeitsraumes befand sich ein bequemer Fauteuil, und in Abstand davor ein Notenpult mit der eben studierten Partitur und einem Taktstock. Eine Stehlampe mit einer starken Birne sorgte, zusammen mit der Lampe in einem photographischen Beleuchtungsgestell auf dem nahestehenden Tisch, für ausgiebige Beleuchtung. Unter den vielen Dingen, die verstreut diesen Tisch bedeckten, stand griffbereit eine große Schachtel Zigaretten. Ein Flügel war dem Maestro von der Firma Steinway auf Lebzeiten zur Verfügung gestellt worden. An den Wänden hingen Photographien von griechischen Landschaften, die Mitropoulos von seinen Landsleuten zugeschickt worden waren, ferner Reproduktionen von alten Bildern des heiligen Franz von Assisi und ein Kruzifix. Es gab keinen Fernsehapparat, kein Radio, kein Magnetophon, keinen Plattenspieler. Der zweite Raum war ein einfaches Schlafzimmer, und der dritte diente der Aufbewahrung unzähliger Noten und Partituren, die durch Zusendungen der Neuerscheinungen von Verlagen aller Welt an Zahl stets noch mehr und mehr wuchsen. Als man einmal Mitropoulos fragte, warum er sich denn nicht ein eigenes komfortables Heim einrichte, antwortete er: „Ich habe von Jugend auf keinen Sinn für Besitz gehabt. Nicht aus irgendeiner Philosophie, aber ich mag keinen Besitz. So kann ich, wenn ich woanders hin will, ohne Umstände fort." — Die Hinterlassenschaft wies außer den Noten und ein paar Büchern nur einen Teil des Mobiliars als Eigentum des Maestro auf. Das unbedeutende Barvermögen reichte gerade bequem zur Begleichung der durch Krankheit und Tod aufgelaufenen Rechnungen für ärztliche Behandlung, Steuern und ähnliches.

Wie wenig Mitropoulos den Wert des Besitzes und Geldes schätzte, geht etwa auch daraus hervor, daß seine Sekretärin das Kuvert mit dem Honorar, das ihm in der Oper während der Pause der Vorstellung überbracht wurde, vorsorglich selbst in Empfang nahm, weil es geschehen konnte, daß der Maestro ohne zu zögern in die Tasche griff und das Kuvert unbesehen herschenkte, wenn ihm beim Verlassen der Oper gerade jemand begegnete, der ihm seine Not klagte. Für seine eigene Person hat Mitropoulos sehr wenig Geld gebraucht — gerade nur soviel, als er zur Bestreitung der notwendigsten Lebensbedürfnisse benötigte. Man kannte ihn nicht anders als in einem stets adretten blauen Anzug mit schwarzer Krawatte und festen Schuhen. „Wenn man alt ist, soll man nicht auffallen." Und auch die Probenkleidung bestand, solange man sich erinnern mag, aus einer bestimmten Art Pullover mit weißem übergelegtem Hemdkragen. Bei der Anschaffung des Notwendigen allerdings war er großzügig. Er wählte das Gediegenste und kaufte gegebenenfalls von derselben Sache große Mengen. So ließ er sich den blauen Anzug bei einem der bekanntesten Schneider sechsfach anfertigen, um sich für den nächsten Bedarf das Probieren zu ersparen.

Gewiß war Mitropoulos kein Asket. Er hat zum Beispiel gerne gut gegessen, und wenn er trotz seiner Vorliebe für die Küche von Sacher nicht dort speiste, so war es deshalb, weil er das Aufsehen mied, das sein Erscheinen in der Halle verursachte. Und das Rauchen war eine Leidenschaft, die er selbst dann nicht aufgab, als er dadurch seine sehr angegriffene Gesundheit aufs äußerste gefährdete. „Ich habe mir so vieles in meinem Leben versagt ..."

*

So wie Mitropoulos sich durch Besitz nicht binden lassen wollte, war er auch bestrebt, sich von menschlichen Bindungen freizuhalten. Er brauchte den ganzen Tag — oft bis spät in die Nacht — für seine Arbeit, und es lag ihm daher besonders viel daran, allein und ungestört zu bleiben. Der bloße Gedanke, auf jemanden Rücksicht nehmen zu müssen, machte ihn unruhig. So kam es, daß Mitropoulos trotz seiner liebenswürdigen und gewinnenden Art zeitlebens niemanden ihm wirklich Nahestehenden hatte.

Einladungen, besonders zu offiziellen Empfängen, folgte er nur, um den Gastgeber nicht zu kränken. Nach Möglichkeit wich er ihnen aus. Einem Souper, in dem er gesellschaftlicher Mittelpunkt sein sollte, zog er ein bescheidenes kleines Gasthaus vor, sofern die Küche gut war. „Ich bin ein einfacher Mann — zwar ein Weltmann, aber eben ein einfacher Mann." Eine Ausnahme bildeten nur die Musiker, besonders die seines Orchesters in New York, dessen Chef er zehn Jahre lang war. Sie betrachtete er als seine Familie, und in der Arbeit mit dem Orchester vollzog sich gleichsam sein Familienleben. Und wenn es sich um einen Orchestermusiker handelte, hatte er auch Zeit, zu einer Hochzeit oder zu einem Begräbnis zu erscheinen.

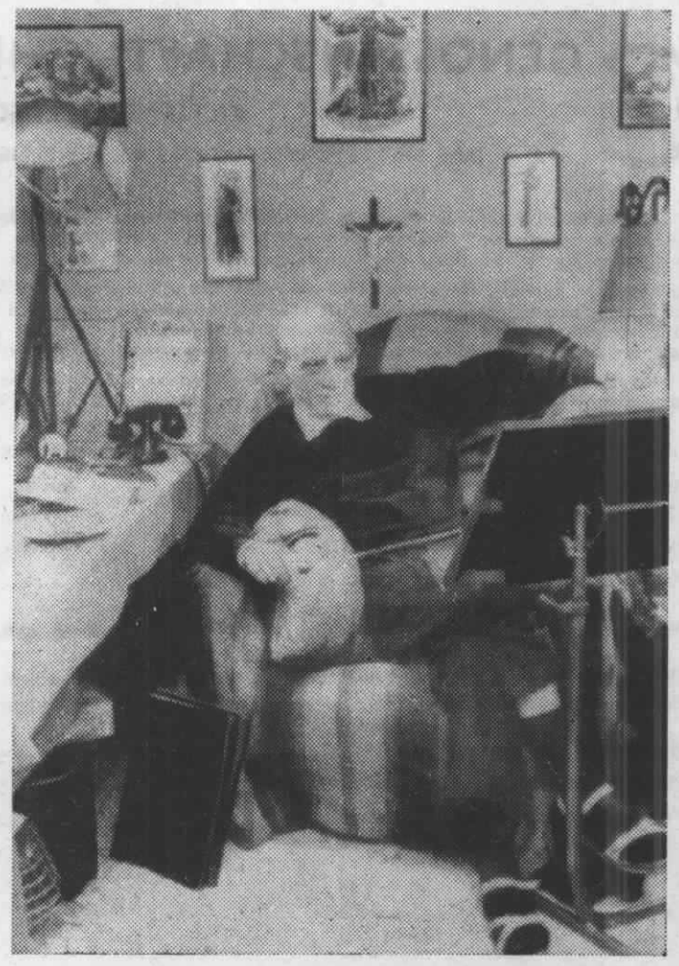
*

Ein besonderer Wesenszug Mitropoulos' war seine grenzenlose Hilfsbereitschaft. Griechische Studenten ließ er auf seine Kosten studieren. Orchestermitgliedern schenkte er gute Instrumente. Als ihm einmal ein Taxiunternehmer seiner Heimat schrieb, er habe im Krieg trotz größten Benzinmangels des Maestro Mutter geführt — nun sei sein Wagen alt und er bräuchte einen neuen, da schickte ihm Mitropoulos 2000 Dollar. Auf Bedenken, die geraume Zeit nachher die Sekretärin des Maestro äußerte, es sei doch merkwürdig, daß der Mann nie mehr von sich habe hören lassen, erwiderte Mitropoulos bloß: „Man hilft nicht, um Dank zu bekommen." So ist es keine Legende, daß der Maestro sein beträchtliches Einkommen zur Gänze verschenkt hat. Das war der Luxus, den Mitropoulos sich leistete.

*

Aus welcher Wurzel diese Hilfsbereitschaft entsprang, darüber gaben die Bilder des Franz von Assisi an den Wänden seines Arbeitszimmers Aufschluß sowie in seiner Bibliothek die Bücher über das Leben Christi und eben auch über Franziskus, von dessen Wirken Mitropoulos besonders beeindruckt war. Es ist bekannt, daß Mitropoulos aus einer Familie griechisch-orthodoxer Geistlicher stammte. Sein Vater war zwar ein kleiner Kaufmann, aber sein Großvater und drei seiner Onkel gehörten dem geistlichen Stand an. Diese Onkel waren es auch, die dem jungen Studenten, der in den bescheidensten Verhältnissen aufwuchs, in eines der Klöster auf dem Berg Athos brachten, um ihn für ihren Stand zu gewinnen. Aber zwei Umstände veranlaßten Mitropoulos, sich gegen den Wunsch seiner Onkel zu entscheiden: seine Begeisterung für die Musik und — die Unsauberkeit des dortigen Klosterlebens.

Mitropoulos hat sich aber zeit seines Lebens eine tiefe und echte Religiosität bewahrt. Seinen großen Vorbildern war er treu geblieben, auch als er einer der berühmtesten Dirigenten geworden war. Als ein Mann, dem jeder Luxus offenstand und dessen Anwesenheit sich die große Gesellschaft zur Ehre machte, lebte er ein geradezu mönchisch anspruchsloses Leben, das einem Ziel folgte: den Mitmenschen zu helfen und Großes und Gutes zu tun, als Künstler und als Mensch. Manches wurde mißdeutet, was Mitropoulos tat oder sagte, ohne sich dabei bewußt zu werden, daß er von Leuten, die ihn und seine besondere Eigenart nicht kannten, mißverstanden werden könnte. Es mochte vielleicht wie billige Reklame für seine Person aussehen, wo er in Wirklichkeit durch den Einsatz seiner Popularität und durch sein Beispiel der Idee des Guten dienen wollte. So etwa, als er sich im Krieg dem Roten Kreuz bei der Einrichtung von Blutbänken zur Verfügung stellte, um durch seine Mithilfe das Interesse für die gute Sache zu erwecken.



Dimitri Mitropoulos in seinem Hotel-Appartement in New York

*

Zu seinem Glauben, den auch die Auseinandersetzung mit Nietzsche und Sartre nicht erschüttern konnte, bekannte sich Mitropoulos in unbefangener Offenheit. Als einmal geäußert wurde, man könne doch so vieles, was die Religion behauptet, nicht glauben, da es einfach der Vernunft widerspreche, erwiderte er: „Man kann natürlich vieles bezweifeln, aber ich glaube daran, weil ich daran glauben will."

Musik und Religion lagen bei Mitropoulos nahe beieinander. Dies offenbarte sich einmal besonders schön in einer stimmungsvollen Probe an einem Sonntagvormittag in Salzburg. Es wurde ein Klavierkonzert von Mozart probiert. Bei einer Stelle hielt Mitropoulos plötzlich inne, sah einen Moment ins Orchester und sagte: „Es gibt Menschen, die behaupten, es gibt keinen Gott. Das hier — das Genie Mozart — ist der Beweis, daß es Gott gibt."

Manchmal, wenn der Maestro bei einer Aufführung das Podium betrat, konnte man ihn, bevor er begann, einen Moment stillstehen sehen mit geschlossenen Augen und ineinandergelegten Händen, wie bei einem kurzen Gebet. In seinem letzten Salzburger Sommer hatte er Mahlers „Symphonie der Tausend" zu dirigieren. Kaum oder, besser gesagt, gar nicht genesen von



Im Gespräch mit den Lok-Führern vor Antritt einer seiner Konzertreisen durch die USA

seiner letzten schweren Erkrankung, war er in einer der Proben, die unter einem schlechten Stern stand, zusammengebrochen. Man befürchtete das Schlimmste. Bei der Generalprobe jedoch betrat er ruhig und mit zuversichtlichem Lächeln das Podium und sagte angesichts der vor ihm versammelten Masse der Mitwirkenden: „Jetzt machen wir ein Gebet, daß es morgen gut geht."

*

Daß Mitropoulos die Arbeit nicht als Mittel betrachtete, Reichtümer zu erwerben oder Erfolg für seine Person zu gewinnen, erklärt sich aus all dem bisher Erzählten. Es bestätigt sich aber auch darin, daß Mitropoulos einen großen Teil seiner Zeit der undankbarsten Aufgabe eines Dirigenten widmete, nämlich der Aufführung unbekannter und noch nicht arrivierter zeitgenössischer Komponisten. „Ich bin nicht auf Erfolg bedacht. Es macht mir Freude, einen jungen Komponisten aufzuführen und dann sein strahlendes Gesicht zu sehen." Und für das Studium eben eines solchen Werkes konnte er — vielleicht für eine einzige Aufführung — die volle Arbeitszeit von zwei Monaten verwenden, um es genauso gründlich — mit allen Studierzahlen — auswendig zu lernen, wie die bekanntesten Werke, die von allen Dirigenten dirigiert werden und den strengsten Maßstab verlangen. „Ich habe die Aufgabe übernommen und muß sie ausführen wie jede andere."

Jeder Künstler nimmt Angebote der Schallplattenfirmen, Aufnahmen zu machen, gerne an. Sie sind gut bezahlt und tragen den Namen in alle Welt. Von Mitropoulos gibt es nur ganz wenige Platten. Er sagte, er habe dazu keine Zeit.

Natürlich erwartete sich der Maestro von seinen „Mitarbeitern" im Orchester und auf der Bühne den gleichen Einsatz. Und wenn er einmal Mangel an Aufmerksamkeit oder gar vielleicht inneren Widerstand gegen seine Auffassung zu spüren meinte, da wurde er nicht böse, aber mit verzweifeltem Ausdruck rechtfertigte er sich: „Das ist meine Auffassung. Ich sage nicht, daß sie richtig ist oder besser als eine andere, aber es ist meine Auffassung, und ich bin davon überzeugt, weil ich darüber nachgedacht habe. Vielleicht habe ich nicht recht. Aber das ist mein Gewand. Und ich muß für meine Auffassung einstehen."

„Freizeit" kannte Mitropoulos keine — vielleicht fügte es sich einmal, daß er ins Kino ging, um sich einen „Westerner" oder einen Kriminalfilm anzusehen. Wenn er aber einmal aus irgendeinem Grund keine Möglichkeit hatte, zu arbeiten, dann wußte er nicht, was er mit seiner Zeit beginnen sollte. Als ihn seine schwere Krankheit zu längerem Spitalsaufenthalt zwang und er fürchten mußte, die Ärzte würden ihm vielleicht in Anbetracht seines Zustandes nicht mehr gestatten, zu dirigieren, war er zutiefst deprimiert. Aus dem Spital entlassen, wich er ihnen aus und auch den Menschen, die ihn bereden könnten, sich zu schonen und auf seine Arbeit zu verzichten. Wie einst der musikbegeisterte Jüngling auf dem Berg Athos sah sich nun der vom Tod gezeichnete Maestro abermals vor eine Alternative gestellt, diesmal die ernsteste, nämlich sein Leben zu erhalten oder — zu dirigieren. Er entschied sich wiederum für die Musik — und starb denn auch, wie er es sich gewünscht hatte: auf dem Podium — mitten in seiner Arbeit.

So rundet sich das Bild eines Menschen, der von dem Wunsch erfüllt war, Gutes und Großes zu tun, und diese Aufgabe vor sein Leben gestellt hat. War es dies, was man aus der ungeheuren Dynamik seiner Interpretation fühlte und was ihn zur eigenartigsten Persönlichkeit stempelte? War es, was er einmal mit den Worten ausdrückte: „Bevor ich eine Note gelernt habe, habe ich gelernt, meinen Nächsten zu lieben"?

«ΤΟ ΒΗΜΑ»

Τρίτη 26 Ἰουνίου 1962

Ὁ Στραβίνσκυ γιά τόν Μητρόπουλο

ΜΕ ΤΗΝ ΕΥΚΑΙΡΙΑ τῶν ὀγδόντα του χρόνων ὁ διασημότερος ἀπό τούς ζῶντες συνθέτες Ἰγκόρ Στραβίνσκυ ἔδωσε σέ μεγάλη Ἀγγλική ἐφημερίδα μερικές σκέψεις ἀπό τήν ὀγδοντάχρονη πεῖρα του γιά τή μουσική καί γιά τούς μεγάλους μαέστρους πού ἐγνώρισε. Γιά τή μουσική εἶναι παράξενο αὐτό πού γράφει: Στά ὀγδόντα του χρόνια, λέει, ἀνακάλυψε ὅλο τό μεγαλεῖο τοῦ ὁλοζώντανου Μπετόβεν μέσα στή σύνθεσί του τή γνωστή ὡς «Μεγάλη Φοῦγκα». Ἡ σύνθεσι αὐτή εἶναι πραγματικά ἕνα μεγάλο ἔργο τοῦ Μπετόβεν, πού μοιάζει κάπως μέ μοντέρνα μουσική καί γι' αὐτό δύσκολα ἀρέσει καί στούς θαυμαστές ἀκόμη τοῦ συνθέτου τῆς 9ης. Ὅσο γιά τίς σκέψεις τοῦ Στραβίνσκυ πάνω στούς συνθέτες πού γνώρισε, παίρνω τά ὅσα λέει γιά τόν δικό μας Μητρόπουλο.



«Ὁ Μητρόπουλος, γράφει, εἶχε διευθύνει τόν «Πετροῦσκα» καί τήν «Ἱστορία τοῦ στρατιώτη», ἀλλά γενικά δέν εἶχε δείξει ἰδιαίτερο ἐνδιαφέρον γιά τή μουσική μου. Γι' αὐτό καί ἐξεπλάγην ὅταν ἦρθε νά μέ ἐπισκεφθῆ στό Χόλλυγουντ ἕνα καλοκαιρινό ἀπόγευμα τό 1944 ἤ τό 1945. Ὁ τρόπος τῆς ὁμιλίας του — μοῦ μιλοῦσε Γαλλικά ἀνάμικτα μέ μερικές Σλαβικές λέξεις — ὅπως καί οἱ νευρώδεις καί ἀπότομες ἀθλητικές κινήσεις του, μοῦ τόν ἔκαναν ἀμέσως συμπαθῆ. Μιλήσαμε γύρω ἀπό τήν Ὀρθόδοξη Ἐκκλησία καί ἔδειξε μεγάλο ἐνδιαφέρον γιά τήν συλλογή εἰκόνων πού ἔχω. Τήν ἄλλη μέρα, σ' αὐτό τό μεγάλο σταυροδρόμι, τό Χόλλυγουντ Μπόουλ, τόν ἄκουσα νά διευθύνη τήν ὀρχήστρα καί νά παίζη ταυτοχρόνως στό πιάνο, μέ θαυμαστή δεξιοτεχνία, τό τρίτο Κοντσέρτο τοῦ Προκόφιεφ. Ὁ Μητρόπουλος ἦταν εὐγενικός, μετριόφρων, ἀξιαγάπητος. Λυπήθηκα βαθύτατα γιά τόν θάνατό του». Σημειώνω τό γεγονός ὅτι ὁ Στραβίνσκυ πού λέει αὐτά γιά τόν Μητρόπουλο, δέν χαρίζει κάστανα σέ μαέστρους, ὅπως ὁ Φουρτβαῒγκλερ, ὁ Μέγκελμπεργκ καί ἄλλοι...

★

STRAVINSKY



ERICH AUERBACH

On his eightieth birthday, Stravinsky was asked by Robert Craft to say a few words—benign, or at least printable—about some of the eminent conductors he has known: Monteux, Ansermet, Koussevitsky, Klemperer, whose names are associated with early performances of Stravinsky's music; Mengelberg, Furtwängler, Bruno Walter, with whom he has appeared as piano soloist; Stokowski and Bernstein, who have performed his works in America; Beecham and Mitropoulos, who were his personal friends. Stravinsky replies below.

BENIGN? I cannot go about composing testimonials, if that is what you mean, and conductors as a whole do exasperate me. To most of them the really important part of conducting is the gesture; how many scores have I seen with red-circled cymbal cues and no other marks.

Worst of all, conductors' "careers" are only secondarily determined by an ability to project music. Every member of an orchestra knows that a conductor may be less well equipped for his work than the least of his players, but whereas orchestras quickly discover this, the society women who indirectly hire conductors may never know. The successful conductor

CONDUCTORS: GOOD, BAD AND UNSPEAKABLE

may or may not be an incomplete musician but he must be a compleat angler.

And since the conductor's work is mostly *repetition*, he often develops a deep occupational indifference to music. He is a social parasite, too, in that he lives on the creations of others; and the typical conductor is a delinquent, since he is rarely able to follow the creative musical ideas of his own age—or perhaps *arriviste* is a better word, for he cannot progress, since that would mean to abandon something that has already sold very well

The conductor is also pandered to and publicised out of all relation to his usefulness in the musical community, with the result that he is encouraged to impose a purely egotistical and therefore arbitrary and false authority. "Great" conductors, like "great" actors, are too often unable to play anything but themselves.

Some of these splenetic remarks are to be blamed on a recording of the Brahms First Symphony I have just tried to play but could not because the second beats of the 6/8 movement are so delayed that the time signature should be corrected to 6½/8. The conductor would call the distortion emphasis, no doubt, though it is only hideous exaggeration; and expressive freedom, though the natural rhythmic vitality of the music is vitiated. What one hears is not Johannes Brahms but the uninteresting emotional adventures of Mr. X in Johannes Brahms.

****

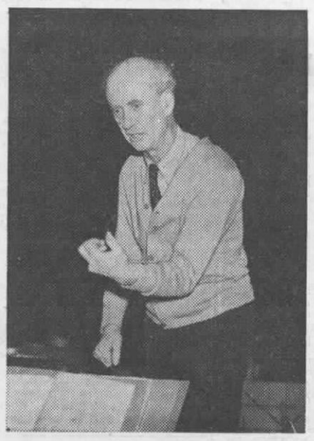
I performed my piano concerto under Furtwängler's direction in Leipzig and in Berlin. He conducted it very badly, worse even than Koussevitsky at the premiere. I was surprised by this because other musicians of his generation, and of an older generation still, had conducted it without difficulty: Frederick Stock, for instance, who supplied an impeccable accompaniment for me in Chicago in 1925. Unfortunate, too, was the fact that Arnold Schoenberg attended the Furtwängler Berlin performance.

A few years after it, while on vacation in the Villa d'Este at Como, I received a telegram from Furtwängler requesting first performance rights to my *Capriccio*. I replied that the piece had already been played 20 times — this was in 1931—but that he was welcome to play it for the twenty-first. I blame his telegram—and my less than perfect sobriety—for a misdemeanour that has troubled my conscience ever since. That night, walking between a pair of "Greek" statues on one of the garden paths of the Villa I saw that the marble figures were covered with tourists' signatures. I therefore took a pen myself and scrawled WILHELM VON DER FURTWANGLER on the *gluteus maximus* of a most obviously *ersatz* Apollo.

****

My memories of Mengelberg are also not among the most deeply cherished. The conductor of the Concertgebouw was fractious and morbidly dependent on flattery. At the first rehearsal of my *Capriccio* he began to conduct in an impossible tempo. I protested that I was unable to play it at that speed, but I should have specified for he could not tell whether I had meant he was too fast or too slow.

He flustered and embarked on a



Furtwängler

self-justifying oration: "Gentlemen, in my 50 years of conducting I think I have learned to recognise the proper tempo of a piece of music, but Monsieur Stravinsky would like us to play like this—tick, tick, tick, tick—" and he cocked his forefinger to mock Herr Malzel's very useful invention.

But Mengelberg was always a speech-maker, an after-dinner Demosthenes of impressive volubility and sustaining power. I remember a dinner in Amsterdam honouring Respighi. Mengelberg delivered the toast, but glancing at me somewhere toward the tenth coda of it and finding me staring at my watch he pronounced my name at the climactic moment instead of Respighi's. Mengelberg was not wicked, of course, or ungenerous or totally devoid of musicianship. He was simply not top-drawer.

****

I met Otto Klemperer in the early 1920s in, I think, Dresden or Leipzig. He was regarded as the most skilful of the younger German conductors, and as the most sympathetically devoted to contemporary composers, a reputation he upheld throughout the 1920s as well as in his first American years. Klemperer was sometimes guilty of erratic *tempi*, but his musical impulses were usually amazingly right.

Klemperer, the man, was a profoundly droll character, though one could never be certain that drollery, in fact, was what he intended. For example, when I last saw him, a year ago, he greeted me with: "And how is Madame Soudeikine?"

****

The performance of my piano concerto with Bruno Walter, in Paris in the late 1920s, was an unanticipated pleasure. I had not expected this "Romantiker" from a *vergangenen* generation to be able to count my scrambled metres, but they gave him no trouble, and he followed me as nimbly as anyone with whom I ever played the piece. (I, on the other hand, could never have conducted any of "his" music.)

We saw each other next in New York in 1935, and after that in Hollywood, where we were neighbours for 20 years. Our temperaments and musical devoirs could not have been more unlike, of course, but we were finally in some way drawn together, if only because octogenarians come to regard each other as counterpieces in an elimination game.

Walter came to see me a few weeks before his death with an invitation, in the name of the Vienna Philharmonic, to conduct in Salzburg. I called him before his visit, aware that he had been ill, and offered to come to him instead, but he would not have it that way. He was animated and warm at that last meeting, and, as always, almost laboriously gentle.

We talked about Mahler, we talked about Tchaikovsky's operas, and he told me of his impressions of Russia during a trip there in the 1920s to conduct *Pique Dame*. We also talked about Rudolph Steiner. Bruno Walter was not a product of a dialectic culture and he was therefore not as critical as I am about that sort of thing.

As we parted I expressed my regret that I would have to wait a long time for his *Fidelio* recording. He said he hoped I would hear it one day, but this day will not come. Shortly afterwards he lay in his home, the "he" still incarnate, as Steiner would have it. On the wall above his coffin was a framed invitation to Beethoven's funeral.

****

I cannot add anything about Pierre Monteux except to say that of all conductors his signals were the clearest to the orchestra and the least for the benefit of the audience. I saw Monteux rarely, if at all, between *The Nightingale* premiere and our mutual years in California. When we met again in San Francisco in 1939 I was amazed to find him looking not an hour older than when I last saw him.

Diaghilev had been equally amazed, I remember, by Monteux's extraordinary physique: "*Probablement il fait l'amour très bien parce que les dames l'aiment beaucoup, mais comment avec ce ventre?*"

****

I met Serge Koussevitzky in company with Scriabin at Rimsky-Korsakov's, in 1905 or 1906, and



Beecham

when I first saw him conduct I think the music was Scriabin's *Poème de L'Extase*—at any rate, I have a clear memory of Scriabin at rehearsals of that piece bobbing up and down to whisper to the conductor, who I think was Koussevitsky. I knew Koussevitsky well only after Scriabin's death; from 1919, in fact, when he became my publisher for the second time with the orchestra score of *Pulcinella*. (I had already sold the vocal score to an English firm.)

My first audition of Koussevitsky in my own music was his calamitous London performance of the *Symphonies of Wind Instruments*. He came to see me in Biarritz after that, to mend relations and to invite me to conduct my *Octuor* in one of his Paris concerts. Twenty years later he commissioned my *Ode* in memory of his wife, Natalie. Madame Koussevitsky was a gentlewoman who, unfortunately and belyingly, looked like an irate hen. She was extremely pious—a character for Mauriac, in fact—and she adored Koussevitsky.

The *Ode* performance was a catastrophe. Two systems of score from the final page had been erroneously copied as one. They were played that way, too, and my simple triadic piece concluded in a cacophony that would now win me new esteem at Darmstadt. This sudden change in harmonic style did not excite Koussevitzky's suspicion, however, and some years later he actually confided to me that he preferred "the original version." Another disaster was that the trumpet player misread the key of his instrument in the third piece and failed to transpose so that chords of, let us say, *do-mi-sol* came out as chords of *do-re-sol*. But Koussevitzky was personally generous, and he did more than any conductor to help composers financially.

****

Ernest Ansermet introduced himself to me in a street in Clarens one day in 1911 and invited me to his home for dinner. Though I had heard of him as a schoolmaster and amateur musician, his appearance—the beard—gave me a start; I thought he might be someone masquerading as the Charlatan in *Petroushka*.

I accepted the dinner invitation, and when I came to his house I found my scores with Debussy's and Ravel's on prominent display. (But Ansermet was always like that. On a visit to his house in Geneva in 1951 I discovered that my photograph had been put on the wall and that Bartók's had been temporarily removed: when I commended Bartók's music, to Ansermet's apparent surprise, he withdrew to fetch a photograph of the Hungarian master and found it, framed, in a drawer on top of a pile of underwear.)

Shortly after that first dinner he became the conductor of the Montreux Kursaal orchestra. He looked very Kursaal: *un drôle de figure*. We encountered each other next in the home of the *chanson* composer Henri Duparc, a morose gentleman who lived in retirement near Clarens. (I should also mention that about this same time I met the Geneva composer Ernest Bloch. I saw Bloch often in my first years in Switzerland, and again many years later in Portland, Oregon. Bloch was an enthusiastic type of man—a monologue in fact.)

In 1914, when Pierné and Monteux left the Russian Ballet, I recommended Ansermet to Diaghilev, which is how his career began. I was on very close terms with Ansermet in the 1920s and 1930s—and, in fact, until 1946 when he began to criticise my revised versions of earlier pieces (though he had been the first to perform the revised *Firebird* and *Nightingale* music in 1919) and when he became much addicted to *a priori* arguments against the more interesting types of new music, finally even writing a book to prove that he cannot hear it.

But in spite of that I am very fond of him and I cannot forget the many merry hours we have shared together. I remember that one evening after we had drunk a bottle of framboise together he pretended to be a dog and began barking like one, under my studio piano in the Salle Pleyel. It was a most convincing performance.

****

Leopold Stokowski came to see me in Biarritz in 1922 with a prodigious monetary offer for first American performance rights to my future works. He actually paid an instalment on this sum, in fact, though he must have had afterthoughts about the agreement as I did not hear from him again until *Persephone*, which he also wished to introduce in America.

I attended a Stokowski concert in Carnegie Hall in 1935 or 1937. It was *une singerie remarquable*, but I went backstage at intermission to greet him. I saw him again in 1942 in Hollywood, when he came to study my *Symphony in C* with me, before conducting it with the N.B.C. Symphony. Few people have done as much to gain a hearing for contemporary composers as Stokowski, and perhaps no one ever built a better orchestra.

****

I hardly knew Sir Thomas Beecham as a conductor, but I did know his incomparable personal generosity. At the beginning of the 1914 war he sent me 2,500 Swiss francs to help me in the event of my isolation from Russia. The money came like manna and it paid my mother's passage back to Russia by the only route still open, the boat



Bernstein

from Brindisi to Odessa. Beecham was my first friend among English musicians and he was, first and last, the most spirited.

We continued to see each other in later years, and we were always friends—in spite of, or more likely because of, the fact that we never shared a concert together and I never heard him perform any of my music. We often met in America during the 1940s and I recall with pleasure two particularly lively evenings in his company, one in New York with Percy Grainger, the other in Mexico.

****

But two others of my now mourned English conductor friends were Edward Clark and Sir Eugene Goossens. Clark was perhaps the only English musician who understood the true importance of the Schoenberg school from its beginnings and when, some day, his efforts on its behalf at the B.B.C. are made known English musical history will receive a surprise. Clark was one of my closest friends and I wept a few weeks ago when he died.

****

Goossens, too, was a natural musician from a family of born musicians. He had a very good understanding of my music and a mastery of orchestral practice. I remember especially his brilliant performance of *Le Sacre* in London in 1921, and Diaghilev's jealous rage at the triumph which was not his.

****

Mitropoulos had conducted *Petroushka* and *Histoire du Soldat* but he was not generally interested in my music. I was surprised, therefore, when he came to call on me in Hollywood one summer evening in 1944 or 1945. His manner of speech—he addressed me in French mixed with a few words of Slavonic—as well as his nervous and wobbly athletic movements, immediately endeared him to me. We talked about the Orthodox Church, and he seemed much interested in my collection of icons.

The next day, in that cross-section of the super-womb, Hollywood Bowl, I heard him conduct and play, with amazing virtuosity, Prokofiev's Third Concerto. Mitropoulos was gentle, humble, lovable. I was profoundly moved by his death.

****

Leonard Bernstein came to see me in the Sherry Netherlands Hotel one day in 1945. His visit was to have lasted only a few minutes but it filled the entire day: the young Bernstein was one of the most attractive, most intelligent, most articulate, and most readily likeable people I have ever met. (He is still all of these things, and he is so gifted personally as well as musically beyond the routine "conductor" that probably he should not be considered in this category at all. He remains, as conductor, one of the few who obviously still adores music.)

Since then Mr. Bernstein has become rather well known. In fact, I would not be surprised to hear of him conducting several concerts at the same time, giving an opening downbeat in Carnegie Hall, then flying off to lead the first measures of another concert in Lincoln Center, and so on, while subordinates rush in and bring the various pieces through to the end.

A few days after our meeting in the Sherry Netherlands Mr. Bernstein invited me to his performance of the *Symphony of Psalms*. I went. WOW.

Concluded

ΤΟ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟΝ «ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ» ΑΠΕΝΕΜΗΘΗ ΕΙΣ ΕΝΑ ΙΤΑΛΟΝ, ΕΝΑ ΑΡΓΕΝΤΙΝΟΝ ΚΑΙ ΕΝΑ ΤΣΕΧΟΣΛΟΒΑΚΟΝ



Τό διεθνές βραβεῖον «Δημήτρης Μητρόπουλος», πού προορίζεται γιά νεαρούς διευθυντάς ὀρχήστρας, ἀπενεμήθη ἐφέτος ἀπό κοινοῦ εἰς τόν 30ετῆ 'Ιταλόν μουσικόν Κλάουντιο 'Αμπάντο, τόν 'Αργεντινόν 'Ιγνάτιον Καλντερόν καί τόν Τσεχοσλοβάκον Ζντνέκ Κόσλερ. Οἱ τρεῖς νικηταί, οἱ ὁποῖοι ὑπερίσχυσαν εἰς Νέαν 'Υόρκην πεντηκοντάδος συναγωνισθέντων ἀπό 28 χώρες, ἐκέρδισαν τόν τίτλον τοῦ ὑποδιευθυντοῦ τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης διά τήν περίοδον 1963—64, ποσόν 5.000 δολλαρίων ἕκαστος καί χρυσοῦν μετάλλιον. 'Η ἀνακήρυξις τῶν νικητῶν ἐγένετο ἀπό τόν διευθυντήν τῆς Φιλαρμονικῆς τῆς Ν. 'Υόρκης Λεονάρντ Μπερνστάϊν, πρόεδρον τῆς κριτικῆς ἐπιτροπῆς, ὁ ὁποῖος εἰκονίζεται ἀνωτέρω συγχαίρων τούς τρεῖς νικητάς.

ΓΗΠΕΔΑ ΚΑΜΠΙΓΚ

Δ. ΜΗΤΡΟΠΟΥΛΟΣ

Στήν καρδιά τῆς «'Ελβετίας τῆς 'Ελλάδος», ὅπως ἀποκαλεῖται ἡ περιοχή τῆς Βυτίνας (Γορτυνίας), βρίσκεται τό γήπεδο κάμπιγκ «Δημήτρης Μητρόπουλος». 'Επῆρε τό ὄνομα αὐτό ἐπειδή ἀπέχει λίγα μόνο χιλιόμετρα ἀπό τήν γενέτειρα τοῦ μεγάλου μουσουργοῦ.

Τό γήπεδο ἐκτάσεως 20000 τ.μ. καί μέσα σ' ἕνα δάσος ἀπό πανύψηλα ἔλατα, εἶναι σέ ἀπόστασι 45 χλμ. ἀπό τήν Τρίπολι καί 88 χλμ. ἀπό τήν 'Ολυμπία.

Χωρητικότητος 50 σκηνῶν καί τροχόσπιτων, εἶναι ἐφωδιασμένο μέ ἠλεκτρικό φῶς καί τρεχούμενο νερό. Ἔχει κυλικεῖο, σταθμό ἀνεφοδιασμοῦ σέ τρόφιμα, πλυντήριο, 6 νιπτῆρες καί 4 ντούς. Πληροφορίες εἰς τήν εἰδική ἐπιτροπή κάμπιγκ ('Αμερικῆς 6, τηλ. 616-449).

ΒΗΜΑ
ΤΡΙΤΗ 9 'Απριλίου 1963 2

ΕΠΙΛΕΓΕΝΤΕΣ ΜΕΤΑΞΥ ΔΕΚΑΔΩΝ ΥΠΟΨΗΦΙΩΝ

ΟΙ ΝΙΚΗΤΑΙ ΤΟΥ ΔΙΑΓΩΝΙΣΜΟΥ ΕΙΣ ΜΝΗΜΗΝ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

ΝΕΑ ΥΟΡΚΗ, 8 'Απριλίου. 'Αθηναϊκόν Πρακτορεῖον.— Χθές τήν ἑσπέραν ἐγένετο ἡ ἀπονομή τῶν τριῶν βραβείων τοῦ διεθνοῦς διαγωνισμοῦ μεταξύ νέων διευθυντῶν ὀρχήστρας, εἰς μνήμην τοῦ Δημήτρη Μητρόπουλου.

Οἱ τρεῖς βραβευθέντες εἶναι οἱ κ.κ. Κλάουντιο 'Αμπόντο ('Ιταλία), Πέντρο Καλντερόν ('Αργεντινή) καί Ζντένεκ Κόσλερ (Τσεχοσλοβακία). Οἱ βραβευθέντες, μετά τήν τελετήν τῆς ἀπονομῆς τῶν βραβείων διηύθυναν τήν φιλαρμονικήν ὀρχήστραν τῆς Νέας 'Υόρκης, εἰς τό ἐνταῦθα «Λίνκολν Σέντερ».

Καί οἱ τρεῖς βραβευθέντες ἀρχιμουσικοί διωρίσθησαν, συμφώνως πρός τούς ὅρους τοῦ διαγωνισμοῦ, βοηθοί διευθυνταί τῆς φιλαρμονικῆς τῆς Νέας 'Υόρκης, διά τήν προσεχῆ περίοδον συναυλιῶν 1963—64. 'Η τεράστια αἴθουσα τοῦ «Λίνκολν Σέντερ» ἦτο κατάμεστος ἀπό διπλωμάτας καί φίλους τῆς μουσικῆς.

'Ο πρόεδρος τῆς Φιλαρμονικῆς 'Εταιρείας τῆς Νέας 'Υόρκης κ. Νταίηβιντ Κέιζερ ἐπέδωσεν εἰς τούς τρεῖς νεαρούς ἀρχιμουσικούς διπλώματα, εἰς τά ὁποῖα ἀνεφέρετο ὅτι διωρίσθησαν βοηθοί ἀρχιμουσικοί τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης διά τήν προσεχῆ περίοδον συναυλιῶν αὐτῆς.

Οἱ τρεῖς βραβευθέντες ἐπελέγησαν μεταξύ δεκάδων ὑποψηφίων, προερχομένων ἐξ 29 χωρῶν. 'Η ἐπιλογή διήρκεσεν ἐπί 16 ἡμέρας.

★

«'Ηλέκτρα»

ΣΗΜΕΡΑ καί αὔριο, τό φεστιβάλ 'Αθηνῶν μᾶς χαρίζει δύο ἐξαιρετικές μουσικές θραδυές: 'Η "Οπερα τῆς Φραγκφούρτης, θά μᾶς παρουσιάση δύο λυρικά ἔργα τοῦ Ρίχαρντ Στράους: Τήν «Σαλώμη» καί τήν «'Ηλέκτρα». Τό ἑλληνικά κοινό πρέπει νά ἔχη ἰδιαίτερη εὐαισθησία πρός τόν μεγάλον αὐτό συνθέτη. Γιατί καί ὁ Ρίχ. Στράους εἶχε στραφῆ ἰδιαίτερα πρός τά ἀρχαῖα 'Ελληνικά θέματα. Δέν εἶναι μόνο ἡ «'Ηλέκτρα», μιά ἀπό τίς καλύτερες ὀπερές του. Εἶναι καί ἡ «'Αριάδνη στή Νάξο». Οἱ ἀρχαῖοι 'Ελληνικοί μῦθοι καί τά ἀρχαῖα 'Ελληνικά δράματα δονοῦσαν τήν ψυχή τοῦ Στράους, ὅπως εἶχαν δονήσει πρίν τήν ψυχή τοῦ Γκλούκ, τήν ψυχή τοῦ Μότσαρτ, τήν ψυχή τοῦ Κερουμπίνι καί τόσων ἄλλων. 'Η κλασική μουσική, ἡ παλιότερη καί ἡ νεώτερη, πρόσθεσαν νέα δόξα στήν ἀκατάλυτη ἀθανασία τῶν 'Ελληνικῶν θεμάτων. 'Η «'Ηλέκτρα» τοῦ Στράους ἔχει κι' ἕναν ἄλλον ἰδιαίτερο δεσμό μέ τήν 'Ελλάδα. Εἶναι τό ἔργο πού ἀγαποῦσε ἰδιαίτερα ὁ μεγάλος μαέστρος Δημήτρης Μητρόπουλος καί τό ἐκτελοῦσε συχνά. Τό ἐκτελοῦσε μάλιστα τόσο τέλεια ὥστε συχνά τόν καλοῦσαν νά τό διευθύνη σέ εὐρωπαϊκά φεστιβάλ καί ἰδίως στό Σάλτσμπουργκ.

ΒΒΑΤΟΝ, 27 'Ιουλίου 1963 2
ΤΟ ΒΗΜΑ

—«Ἦταν ἕνας ὑπέροχος ἄνθρωπος. Μεγαλοφυής μαέστρος καί ἐξαιρετικός σύντροφος τῶν μουσικῶν, πού μοῦ ἔκανε τήν τιμή νά εἶμαι φίλος του. Μπορῶ νά σᾶς βεβαιώσω ὅτι ἔμαθα πολλά πράγματα κοντά του. Συνεργάσθηκα μαζί του ἐπί χρόνια. Καί διεπίστωσα ὅτι ὄχι μόνο συνοδεύει ἔξοχα τούς σολίστ, ἀλλά καί τούς τονώνει, τούς ἐμπνέει».

Ἔτσι μίλησε γιά τόν Δημήτρη Μητρόπουλο, χθές τό βράδυ, λίγο μετά τήν ἄφιξή του στήν 'Αθήνα ὁ διάσημος πολωνικῆς καταγωγῆς πιανίστας Βιτόλντ Μαλκουτσίνσκι. Σύντροφος τοῦ μεγάλου ἀρχιμουσικοῦ μας, δεξιοτέχνις τοῦ πιάνου καί ἀπαράμιλλος ἑρμηνεύτης ἔργων Σοπέν, Λίστ καί Μπράμς, ὁ Μαλκουτσίνσκι ἦρθε νά συμπράξη, τή Δευτέρα, ὡς σολίστ στήν συναυλία τῆς Κρατικῆς 'Ορχήστρας, τήν πρώτη στό πλαίσιο τοῦ Φεστιβάλ 'Αθηνῶν.



BUSONI SCHICKTE EINEN MAGEREN JUNGEN GRIECHEN

Dimitri Mitropoulos, der in Berlin studierte, war einer der hervorragendsten Dirigenten des internationalen Musiklebens der Nachkriegszeit. Legendär war seine Freigebigkeit. Das obige Porträt entstand ein Jahr vor seinem Tod in New York.

„Da lege ich die Partitur verkehrt auf das Pult“

AM ALLERSEELENTAG 1960 STARB DIMITRI MITROPOULOS / AUS DEN ERINNERUNGEN VON GISELLA SELDEN-GOTH

Dimitri Mitropoulos lernte ich auf recht unkonventionelle Weise kennen. In diesen Blättern habe ich früher erwähnt, daß Béla Bartòk vor Jahrzehnten einmal höchst überraschend in meinem Berliner Heim auftauchte, um einen vorher entstandenen Zwist auf spontane Art aus der Welt zu schaffen. Es dürfte in der Zeit um 1920 gewesen sein; meine Busoni-Verehrung stand in voller, durch häufige persönliche Berührung genährter Blüte, ich glaube mich zu erinnern, daß ich es war, die den Meister auf den Gedanken brachte, in einem seiner damals regelmäßig geleiteten, allem „Neuen“ zugewendeten Orchesterkonzerte, in denen er den Dirigentenstab selbst zur Hand nahm, um jungen Talenten den Weg zur Öffentlichkeit zu ebnen, ihn auf die außerordentlichen Fähigkeiten des schwer zugänglichen, kaum bekannten Ungarn zu weisen; er setzte eines seiner Werke zur ersten Aufführung in Deutschland auf das Programm. Und Bartòk, so wenig beifallshungrig er auch gewesen sein mochte, konnte der Lockung, seine Musik ganz unverhofft unter den Händen des von ihm sehr bewunderten Busoni eingeführt zu wissen, nicht widerstehen, und kam kurz entschlossen nach Berlin, um sie zu hören. Er hatte gerade zu jener Zeit seinen Einakter „Der wunderbare Mandarin“ vollendet, doch noch niemandem Gelegenheit geboten, die zu jener Zeit so fremdartige, durch unerhörte musikalische Kühnheiten, wie auch durch die anstößige Sexualität des Textes aufreizende Arbeit kennenzulernen. Der von ihm selbst angefertigte Klavierauszug erwies sich als viel zu schwierig und kompliziert, um ihn irgendeinem, auch dem geschicktesten und routiniertesten Mitglied jener Musikergeneration zur Ansicht anzubieten.

So bat mich Bartòk, doch in Berlin Umschau zu halten, ob sich nicht irgendwo ein fortschrittlich gesinnter Pianist finden ließe, dem solche Schwierigkeiten nicht gleich panischen Schrecken einjagen würden. Es müßte natürlich ein in „neuen“ Ausdrucksformen durchaus bewanderter Musiker sein. „Nun, ich werde mein möglichstes tun!“ beruhigte ich ihn. — Und sprach natürlich zu Busoni von der Angelegenheit, deren Schwierigkeiten er voll begriff. Siehe, eines Tages erschien an meiner Türe ein sehr magerer, schüchterner, etwas verhungert aussehender junger Mann, der in perfektem Deutsch murmelte, er käme von Busoni. Nachdem er auch herausgestottert hatte, daß er Grieche sei und Komposition studiere, wies ihn Bartòk ohne viel Federlesens an die Baßregion der Klaviatur und legte die ominöse Partitur auf das Pult. Die beiden setzten sich auf meine Klavierbank; doch nach kaum mehr als zehn Minuten machte Bartòk Schluß, stand auf, wies auf seinen Partner und sprach: „Der ist richtig!“ Die Audienz war bis auf weiteres zu Ende.

Es war auf lange Zeit zum letztenmal, daß ich Bartòk begegnete, und auch der junge Grieche verschwand auf etliche Jahre aus meinem Gesichtskreis. Er war, ein blutarmer Junge, durch die Hilfe einiger wohlhabender, musikliebender Griechen, die seine Begabung erkannt hatten, aus Athen nach Berlin zum Studium geschickt worden, in Griechenland war um jene Zeit in jenem Fach noch nicht viel zu holen. Und so ging Mitropoulos nach Deutschland, anstatt seinen — bis an sein Lebensende ihn im Banne haltenden — tief religiösen Neigungen nachzugeben und, wie es vor ihm bereits zwei seiner Onkel getan, sich auf dem Heiligen Berg Athos in eine Mönchsklause zurückzuziehen! — Die Musik hatte sich eben doch als die Stärkere erwiesen. — Die ursprüngliche Idee hieß: bei Busoni Komposition studieren; doch der vielerfahrene Meister glaubte doch bald zu erkennen, wo die eigentliche große Begabung seines jungen Schülers zu finden sei, und verwies ihn auf das Gebiet des Dirigierens. Ob mit vollem Recht, bezweifelte ich fast, viele Jahre nachher, als ich einmal im riesenhaften Amphitheater von Epidaurus die höchst eindrucksvolle Musik zu Euripides' Tragödie „Hypolitus“, überwältigend in der Chorbehandlung, mit intimster Kenntnis von Textausdeutung und Tonwirkungen, voll Invention und Inspiration, vom Komponisten dirigiert, zu hören Gelegenheit hatte. Doch war letzten Endes Busonis Rat doch wohl richtig, denn mit der Zeit entwickelte sich Mitropoulos zu einem der bedeutendsten und geschätztesten Orchesterleiter seiner Epoche.

Es begann die Zeit, in der er überall von einem hervorragenden Orchester zum anderen sozusagen herumgereicht wurde; er geriet natürlich auch nach Amerika. Als er im Jahre 1951 auch nach Italien, sogar nach Florenz kam, beschloß ich zu versuchen, mit Berufung auf sein einstiges „Mandarin-Abenteuer“ mit ihm wieder in Verbindung zu treten. Der Versuch gelang so vollkommen, daß ich mich getraute, ihn infolge des Ausblickes auf eine künftige dauernde Bindung an das ihn vergötternde Florentiner Orchester, zu fragen, ob er — der eigentlich niemals ein ständiges Heim gehabt hatte! — sich nicht für die Dauer seiner jeweiligen Florentiner Engagements in meinem Gästehäuschen niederlassen wollte. Es war ein recht bescheidenes Häuschen, zwei Zimmer und Bad mit völlig selbständigem Ausgang, alles eher denn luxuriös eingerichtet; das war alles, was ich ihm, dem illustren Gast, zu bieten hatte; doch konnte ich ihm sagen: „Vielleicht, oder vielmehr sicherlich, sind Sie an größeren Komfort, an mehr Bequemlichkeit gewöhnt, als Ihnen dieses Quartier zu bieten hat; doch eines kann ich Ihnen versichern: es wird Ihnen niemals ein unwillkommener Besucher vor die Augen kommen. Ich bin besonders geschickt, Leute, die ich nicht haben will, abzuwimmeln — Sie werden hier vor Pianisten und Sängern, die bei Ihnen engagiert werden wollen, vor Komponisten, die Sie flehentlich bitten werden, ihre Orchesterwerke anzusehen, vor Autogrammjägerinnen und anderen begeisterten Damen vollkommen geschützt sein!“

Diese Versicherung, deren Wahrheitstreue er sofort begriff, leuchtete ihm so sehr ein, daß er innerhalb von wenigen Tagen seinen Einzug in das vertrauenerweckende Quartier bewerkstelligte. Denn Mitropoulos brauchte mehr als alles andere: Ruhe. Ruhe um zu studieren, um sich zu konzentrieren, um niemals und in nichts gestört zu werden. Diese absolute Ruhe — jene, die ich ihm versprach, und wie er oft nachher anerkannte, mein Versprechen durchaus hielt — zu genießen, war ihm im Laufe seines ruhelosen, immer wieder zerbröckelnden Lebens recht selten beschert worden. Nun hatte er Ruhe unter dem kleinen Dach, welches seine Häuslichkeit beschützte, die nie mehr anders als die „Casina Mitropoulos“ genannt wurde; mit dem blühenden Garten vor der Türe, in dem er die ganzen Vormittage, so er keine Probe hatte, mit seinen Partituren saß, studierte, sie auswendig lernte, memorierte, von meinen kleinen Hunden umgeben, die um seinen Stuhl saßen und interessiert dem Gestikulieren des Dirigentenstabes zuschauten. Mitropoulos liebte Blumen und Tiere, sein Schutzpatron war der heilige Franziskus von Assisi, dessen Leben er nie müde wurde zu studieren, zu zitieren und zu bewundern. Bilder des Heiligen hingen immer an seinen Wänden, ein Rosenkranz rollte in den Stunden, da sie nicht den Taktstock führten, zwischen seinen langen, schlanken Fingern auf und ab. Eines Morgens um sechs Uhr machte er sich ohne vorherige Meldung in dem zu seiner Verfügung stehenden Auto auf den Weg nach Assisi, um dort mutterseelenallein in der Kathedrale seines Schutzheiligen seine Andacht zu verrichten.

Da Mitropoulos viel als Orchesterleiter engagiert wurde — er erfreute sich in Italien besonderer Beliebtheit! —, fuhr er auch häufig nach Mailand, um wichtige Opernnovitäten an der Scala einzustudieren und zu leiten. Es war die Zeit, da Bergs „Wozzeck“ dort seinen triumphalen Einzug hielt; einen Einzug, wie man einen solchen gerade in jenem Verdi- und Puccini-seligen Theater nie für möglich gehalten hätte. Es gab viel Arbeit an der großen, so komplizierten Partitur, selbst für einen Musiker seines Kalibers, der sich niemals dazu verstand, seine Musik anders als bis zur vollkommenen Beherrschung ohne Noten wirklich sein geistiges Eigen zu nennen. Ich erinnere mich, wie er im Garten Wochen und Wochen über jenen so dicht bedruckten Bänden saß, und selbst seinem phänomenalen Gedächtnis fiel es offenbar nicht ganz leicht, ihren Inhalt restlos zu fixieren. Eines Tages rief er mich herbei, um — wie er sagte, jenes erstaunliche Gedächtnis bis zum letzten zu kontrollieren. Ich sollte ihm irgendwo einzelne Takte suchen und ihn nach deren Inhalt und Instrumentierung fragen. So kam es zum Beispiel zu „Dritter Akt, drei Takte vor 267?“ — „Zweite Klarinette spielt B.“

Welch erstaunliches Phänomen ist doch ein solches Gedächtnis! Ich hatte, bei einer anderen, ganz verschiedenen Gelegenheit Anlaß, dieses Gedächtnis zu bewundern. Wie es häufig geschah, präsentierte sich bei mir ein junger, unbekannter amerikanischer Pianist mit der sehr leidenschaftlich ausgedrückten Bitte, ihm doch die Gelegenheit zu vermitteln, dem berühmten Dirigenten vorzuspielen — man könne nie wissen, vielleicht käme es so zu einem Engagement, irgendwann und irgendwo, oder zumindest zu einer gewichtigen Empfehlung. Mitropoulos, der stets gewillt war, jungen und namentlich mittellosen Musikern zu Gefallen zu sein, willigte nach einigem Zögern in diese Unterbrechung seiner eigenen geliebten und streng eingehaltenen Studienroutine ein. Der Pianist spielte vor: irgendeinen Schumann oder Chopin, ich erinnere mich nicht mehr deutlich, welchen, keinesfalls schien der illustre Zuhörer sehr angetan von der Leistung. Der Pianist flehte: Nur noch eine Beethoven-Sonate möchte ich Sie hören und begutachten lassen! Es war das Op. 110 in As-Dur. Hier zeigte der illustre Zuhörer etwas mehr Interesse; um zu beweisen, wie er es „meinte“, setzte er sich selbst an das Klavier und spielte das lange, schwierige, anspruchsvolle Werk, welches er laut eigener Aussage seit seinen frühen Studienjahren, als Klavierschüler in Athen, nie wieder angesehen hatte, auswendig in so vollendeter Weise, wie sie der unglückselige Aspirant auf Beifall vermutlich nie zu hören bekommen hatte.

Natürlich dirigierte Mitropoulos nie anders als ohne Noten — seitdem hat sich die jüngere Generation durchaus zu seiner Ansicht bekannt, daß man ohne eine restlose Kenntnis nie eine Musik sich wirklich zu eigen machen kann. Zu jener Zeit war diese Art noch nicht so allgemein verbreitet oder gar angefordert, wie es heutzutage der Fall ist. „Ich weiß, es macht manchmal das Orchester nervös — es hat Angst, mir könnte ein Gedächtnisfehler passieren — und besondere Angst haben die Solisten, wenn ich ihre Konzerte ohne Noten begleite. Da lege ich manchmal die Partitur verkehrt auf das Pult — oder ich lege gar ein ganz anderes Heft hin als jenes, aus dem ich begleiten sollte ...“ sagte er schmunzelnd.

Von seiner Bescheidenheit, seiner Freigebigkeit, seiner Güte kann man sich heute nur noch schwer einen Begriff machen; es scheint, als ob Menschen dieser Art nur in grauen Vorzeiten gelebt hätten und heutzutage nicht mehr existent seien. Sprach man von seinen außerordentlichen Erfolgen, von seiner allgemeinen Beliebtheit, so meinte er nur: „Ach, ich habe eben Glück gehabt — das ist alles!“ Da seiner Ansicht nach viele andere, die nicht weniger leisteten als er selbst, eben kein Glück gehabt hatten oder zumindest kein solches wie er selbst, bemühte er sich mit allen Kräften, jenen weniger vom Schicksal Begünstigten in allen Lagen behilflich zu sein: sei es durch belehrenden Zuspruch, durch Vermittlung von Möglichkeiten, sich wunschgemäß zu betätigen, vor allem natürlich durch materielle Hilfe. Er verdiente viel, konnte sich viele Erleichterungen des Lebens leisten, doch gönnte er sich Komfort, Bequemlichkeit, materielle Sorgenlosigkeit kaum, ohne an jene zu denken, die eben „weniger Glück gehabt hatten“ und denen immerzu einiges von seinem eigenen Überfluß zugewendet werden sollte. Daß er junge, bedürftige Musiker auf eigene Kosten ausbilden ließ, sie oft Jahre hindurch betreute und ihnen ihr Studium ermöglichte, hielt er für seine selbstverständliche Pflicht. Doch so oft ihm die Gelegenheit einfiel, irgendwem „helfen“ zu können, kam es zu Gesten rührender Freigebigkeit. So, wenn er nach einem Besuch im heimatlichen Griechenland, wo ihm ein alter notleidender Chauffeur begegnet war, der ihm erzählte, er hätte in früheren Zeiten seine Mutter gefahren, einfach einen Scheck für den Ankauf eines eigenen Taxis zukommen ließ; oder wenn es ihm auffiel, daß bei manchen Orchestern, die er als Gast dirigierte, gewisse Instrumente mangelhaft erschienen, gingen sofort neue, vorzügliche Trompeten oder Baßgeigen als „Geschenk“ an die betreffenden Mitglieder.

Leider kam eine Zeit, da uns der Gesundheitszustand des Maestros ernstliche Sorgen zu machen begann. Er begann in New York, wo wir auch in den Nachkriegsjahren häufig die Wintermonate verbrachten, an Herzanfällen zu leiden; ob es seine überangestrengte Tätigkeit war — er lief immer auf Hochtouren — oder das übermäßige Rauchen, blieb dahingestellt; er mußte wiederholt Wochen und Wochen in dem einen oder anderen, nicht durchaus sympathischen New-Yorker Krankenhaus verbringen. Uns Europäern sagte die Art und Weise, wie in diesen höchst luxuriös ausgestatteten Privatkliniken die Kranken behandelt wurden, nicht zu; die Ärzte waren natürlich höchst „kompetent“ und wußten gut Bescheid, aber ihr formales Auftreten, die Geheimnistuerei, mit welcher sie den Kranken über seinen Zustand im dunklen hielten oder ihn vielmehr nicht unterrichteten, das Zeremoniell der Krankenpflegerinnen, die zu gewissen, streng eingehaltenen Stunden erschienen oder verschwanden — jeder Tag mußte seine auf drei Schwestern bis auf die Minute verteilte Achtstundentour haben, ich glaube, daran hätte auch der Fall eines gerade zu jener Ablösungsstunde sterbenden Patienten nichts geändert! —, ließen keine auch nur einigermaßen vertrauliche Beziehung zu den dauernd wechselnden Gesichtern aufkommen.

Es war natürlich, daß Mitropoulos auch diese Umgebung im Banne seines unbeschreiblich liebenswürdig und rücksichtsvoll getönten Benehmens hielt; soweit es ihre so sorgfältig eingeteilte Zeit erlaubte, schwärmten auch diese Schwestern für den so geduldigen Kranken. Dabei wurde dieser von einer höchst quälenden inneren Unruhe und Ungeduld verzehrt, sowenig er sie sich anmerken ließ; die Sehnsucht nach Podium und Dirigentenstab ließ nicht locker. Einmal ging aber auch diese so böse Zeit zu Ende, man konnte an Genesung denken, auf eine solche hoffen, und es währte nicht lange, bis das übliche, gefeierte, unruhige Leben mit den ewigen Reisen, mit Ein- und Aussteigen, Quartierwechselen, Mangel an Möglichkeit, sich zu konzentrieren, mit Menschen und Musik, alles in ewiger Wechselwirkung wieder begann. Es währte nicht lange: kaum ein Jahr. Dann kam der letzte Herzanfall, der zum endgültigen Zusammenbruch dieses überforderten Organismus führte.

Am Allerseelentag 1960 wurde ich aus Florenz nach Mailand gerufen. Bei einer Probe des Scala-Orchesters war dessen Dirigent ohne vorherige Zeichen eines akuten Unwohlseins lautlos zusammengefallen. Dimitri Mitropoulos war tot, auf seinem geliebten Podium hatte ein Herzschlag seinem Leben ein Ende gemacht

Mitropoulos hatte in seinem Testament gewünscht, daß seine Leiche verbrannt werde; Italien gewährt fremden Staatsbürgern die Einäscherung nicht, es sei denn, daß das eigenhändige, sofort zur Hand liegende Testament es bestimme. Doch war jenes Schriftstück weit in Übersee einem Anwalt anvertraut, es war unmöglich, es zur Stelle zu schaffen. So gab es nur einen Ausweg: die Leiche in die benachbarte Schweiz zu schaffen. In Lugano fand die kurze, völlig schmucklose Einsegnung statt.

Mitropoulos' Asche wurde auf dem Athener Friedhof in einem schönen, einfachen Marmordenkmal beigesetzt.

Er ist der einzige meiner Freunde in Musik, dem eine solche Heimkehr zuteil wurde. Bartòk kam nie wieder nach Ungarn, Busoni nicht nach Italien, Hubermann nicht nach Israel, Bruno Walter nicht nach Wien. Aber Dimitri Mitropoulos ruht nun in seiner Heimat.

ΤΟ ΒΗΜΑ ΣΑΒΒΑΤΟΝ 1 Φεβρουαρίου

Εἶχε ζητηθῆ ἀπό τήν 'Ασφάλεια 'Αθηνῶν

ΔΗΛΩΣΗ ΑΠΟΚΗΡΥΞΕΩΣ ΤΟΥ ΚΟΜΜΟΥΝΙΣΜΟΥ ΑΠΟ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟ!

ΕΠΕΙΔΗ ΑΡΝΗΘΗΚΕ ΔΕΝ ΕΛΑΒΕ ΑΔΕΙΑ ΕΙΣΟΔΟΥ ΣΤΗΝ ΕΛΛΑΔΑ

ΝΕΑ, ΕΝΤΥΠΩΣΙΑΚΑ στοιχεῖα γιά τήν ζωή καί τήν δραστηριότητα τοῦ Δημήτρη Μητρόπουλου ἔρχονται σέ φῶς μέ τίς δημοσιευόμενες κατωτέρω δύο ἐπιστολές. 'Η πρώτη, τῆς κ. Καίτης Κατσογιάννη, ἀναφέρεται σέ διάφορες λεπτομέρειες τῆς ἐπαγγελματικῆς καί ἰδιωτικῆς ζωῆς τοῦ μεγάλου μας ἀρχιμουσικοῦ καί ἡ δεύτερη, τοῦ κ. Σ.Ι.Λ., σέ ἕνα ἄγνωστο περιστατικό πού συνέβη στήν 'Ασφάλεια 'Αθηνῶν, ὅπου ἀνώτερος ἀξιωματικός ἀπεκάλυψε, κατά τόν ἐπιστολογράφο μας, ὅτι δέν εἶχε δοθῆ ἄδεια εἰσόδου στόν Δημήτρη Μητρόπουλο, γιατί εἶχε ἀρνηθῆ νά ὑπογράψη δήλωση ἀποκηρύξεως τοῦ κομμουνισμοῦ!

'Ιδού οἱ ἐπιστολές:

Φίλε κ. Διευθυντά,

Στό φύλλο σας τῆς 29ης 'Ιανουαρίου, στήλη «'Απ' ὅσα μᾶς γράφουν», ὁ κ. Τ.Ι.Ζ. ἐκφράζει τήν ἀπορία γιατί τάχα ὁ διάσημος ἀρχιμουσικός Δημήτρης Μητρόπουλος ἔμεινε ἐπί «20 καί περισσότερα χρόνια στήν ξενητιά». Τήν ἀπορία αὐτή εἶμαι σέ θέση νά λύσω.

1) Γιά τόν Δ. Μητρόπουλο μοναδικός σκοπός τῆς ζωῆς του ἦταν ἡ Τέχνη, ἑπομένως ἰδανικός τόπος διαμονῆς ἐκεῖνος πού τό περισσότερο τοῦ παρεῖχε τά μέσα νά τήν ἐξασκήση κατά τόν τελειότερο δυνατό τρόπο. 'Η 'Αμερική διαθέτει ὅλα τά μέσα καί τίς καλύτερες ὀρχῆστρες. "Αν ἡ 'Ελλάς διέθετε μιά ἀνάλογης ποιότητας ὀρχήστρα, ἤ ἄν ἀκόμα ὑπῆρχε ἡ προοπτική νά τήν ἀποκτήση κάποτε, ὁ Μητρόπουλος δέν θά ἔφευγε ποτέ ἀπό τόν τόπο του.

2) 'Ο Μητρόπουλος δέν ἔμεινε ἐπί 20 καί πλέον χρόνια συνεχῶς στήν ξενητιά. 'Από τό 1937 ὁπόταν διορίσθηκε μόνιμος διευθυντής τῆς ὀρχήστρας Μινεαπόλεως ὡς τό 1939, παραμονές τοῦ πολέμου, περνοῦσε τά καλοκαίρια του στήν 'Ελλάδα. Τόση μάλιστα ἦταν ἡ νοσταλγία του, ὥστε παρ' ὀλίγο νά ἔλθη καί τό καλοκαίρι τοῦ 1940. Μεσολάβησε ὁ πόλεμος, ἡ κατοχή κλπ. Στό μεταξύ κατόρθωσε νά ὑπερνικήση τήν νοσταλγία του, ὄχι ὅμως καί τήν ἀγάπη του γιά τήν πατρίδα. Ξαναῆλθε στήν 'Ελλάδα τό 1955 ἐπικεφαλῆς τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης καί τό 1958 ἐπικεφαλῆς τῆς Φιλαρμονικῆς τῆς Βιέννης. 'Η διαμονή του, ἄν καί σύντομη, ὑπῆρξε εὐτυχής.

3) Τό 1950 ἦλθε γιά πρώτη φορά στήν Εὐρώπη. Κατά τά τελευταῖα αὐτά 10 χρόνια τῆς ζωῆς του ὁ Μητρόπουλος εἶχε ἀποδώσει τήν ἱκανότητα νά ξεκουράζεται ἄεργος. 'Ανάπαυση γι' αὐτόν ἐσήμαινε ἀραιές ἐμφανίσεις, γι' αὐτό προτιμοῦσε νά περνᾶ τίς διακοπές του σέ τόπους πού τοῦ παρεῖχαν καλές ὀρχῆστρες, ὅπως ἡ Αὐστρία ἤ ἡ 'Ιταλία.

Πολλοί «μῦθοι» καθόλου καλοπροαίρετοι, ἁπλῶς ἀνακριβεῖς, κυκλοφοροῦν γιά τόν Μητρόπουλο, ὄχι μόνο σέ ξένες ἀλλά ἀκόμα καί σέ ἑλληνικές ἐφημερίδες. Μ' αὐτή τήν εὐκαιρία θά ἤθελα νά διορθώσω μερικές ἀνακρίβειες στό ἄρθρο τῆς κ. Γκιζέλλας Σέλντεν-Γκότ, πού δημοσιεύθηκε στίς 2 Νοεμβρίου 1963 στήν ἐφημερίδα «'Ο Τύπος» τῆς Βιέννης, καί πού ἀναδημοσιεύθηκε στό «Βῆμα» κατά μετάφραση τοῦ ἀνταποκριτοῦ του κ. Ποντίου:

1) Οὐδέποτε ὁ Μητρόπουλος ἐπρόκειτο νά μπῆ σέ μοναστήρι—αὐτό εἶναι ἕνας ἀπό τούς «μύθους» πού ἐπλάσθηκαν στίς 'Ηνωμένες Πολιτεῖες.

2) 'Ο Μητρόπουλος δέν ἐσπούδασε στήν Γερμανία, ἀλλά στό 'Ωδεῖον 'Αθηνῶν—πιάνο μέ τόν Λ. Βάσσενχοβεν, σύνθεση μέ τόν 'Αρμάνδο Μαρσίκ. "Οταν τό 1920 πῆγε στό Βέλγιον γιά νά συμπληρώση τίς σπουδές του μέ τόν καθηγητή Ζιλσόν, εἶχε ἤδη συνθέσει μία ὄπερα καί πολλά ἄλλα ἔργα. Στό Βερολῖνο, ἐνάμισυ χρόνο ἀργότερα, δέν ἐπῆγε πιά σάν σπουδαστής, ἀλλά διορισμένος στήν "Οπερα ὑπό τάς φιλλύρας ὡς «Κορρεπετίτορ». Κατά τό διάστημα τῆς ἐκεῖ διαμονῆς του (ἕως τίς ἀρχές τοῦ 1924, ὁπόταν ἐκλήθη στήν 'Ελλάδα), ἐπῆρε μαθήματα συνθέσεως ἀπό τόν Φερρούτσιο Μπουζόνι.

3) 'Ο Μητρόπουλος οὐδέποτε ὑπῆρξε «πάμπτωχος», οὔτε ποτέ στή ζωή του ἀτημέλητος. 'Η οἰκογένειά του ἦταν εὐκατάστατη, ἀπόδειξη ὅτι τό «χαρτζιλίκι» πού τοῦ παρεῖχε ὁ πατέρας του τοῦ ἐπέτρεπε ἀπό τά παιδικά του ἤδη χρόνια νά σχηματίση μιά ἀξιόλογη μουσική καί λογοτεχνική βιβλιοθήκη. 'Η ὑποτροφία πού τοῦ προσεφέρθη, ὄχι ἀπό «ἕρανο φιλομούσων» ἀλλά ἀπό τόν 'Εμμανουήλ Μπενάκη, ἦταν μᾶλλον μιά τιμητική διάκριση.

4) 'Η κ. Γκιζέλλα Σέλντεν-Γκότ δέν ὑπῆρξε ποτέ ἰδιαιτέρα τοῦ Μητροπούλου. Προφανῶς ὁ κ. Πόντιος τήν συγχέει μέ τήν κόρη της δίδα Τρούντυ Γκότ, ἡ ὁποία ἐθελοντικά ἐκτελοῦσε χρέη γραμματέως κατά τήν διαμονή τοῦ μαέστρου στήν 'Ιταλία καί Αὐστρία. 'Ιδιαιτέρα τοῦ Μητροπούλου ὑπῆρξε ἐπί 12 χρόνια ἡ κ. Ρίηντ καί μετά ἀπ' αὐτήν ἡ κ. Μίλλερ.

Μετά τιμῆς
ΚΑΙΤΗ ΚΑΤΣΟΓΙΑΝΝΗ

Καί ἡ δεύτερη:

Κύριε Διευθυντά,

Εἰς τό προχθεσινό «Βῆμα» δημοσιεύσατε ἐπιστολή ἀναγνώστου σας, ζητῶντας νά διευκρινισθῆ γιατί ὁ Δημήτρης Μητρόπουλος «...ἔμεινε εἴκοσι καί περισσότερα χρόνια στήν ξενητιά, ἐκπατρισμένος, χωρίς ποτέ νά γυρίση στήν πατρίδα...».

Δέν γνωρίζω ἐάν ὑπάρχουν καί ἄλλοι λόγοι, ἀλλά μετά τήν ἀπελευθέρωση, ἴσως τό 1947, βρέθηκα τυχαίως στά γραφεῖα τῆς Γενικῆς 'Ασφαλείας 'Αθηνῶν γιά προσωπική ὑπόθεση, ἔχοντας φίλο ἕνα τῶν διευθυντῶν.

Στό γραφεῖο του ἦρθαν τυχαίως ἄλλοι δύο ἐκ τῶν προϊσταμένων ὑπηρεσιῶν καί σέ μία συζήτηση ἀνεφέρθη ὅτι δέν δόθηκε ἄδεια εἰσόδου στόν Δημήτρη Μητρόπουλο πού, ἄν θυμᾶμαι καλά, εἶχε ζητήσει νά ἔρθη νά ἴδη τήν μητέρα του.

Στήν ἀπορία πού ἐξέφρασα διά τό παραπάνω μέτρο, δόθηκε ἀπάντηση ἀπό τόν ἕνα ἐκ τῶν δύο εἰσελθόντων, πού ἀκόμα τόν βλέπω κάποτε στό δρόμο μέ τήν χαρακτηριστική του μαγκούρα, ὅτι ὁ Μητρόπουλος ἀρνήθηκε νά ὑπογράψη δήλωση ἀποκηρύξεως τοῦ κομμουνισμοῦ.

Μέ τιμή
Σ.Ι.Λ.

«ΤΟ ΒΗΜΑ» Τετάρτη 29 'Ιανουαρίου 1964

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

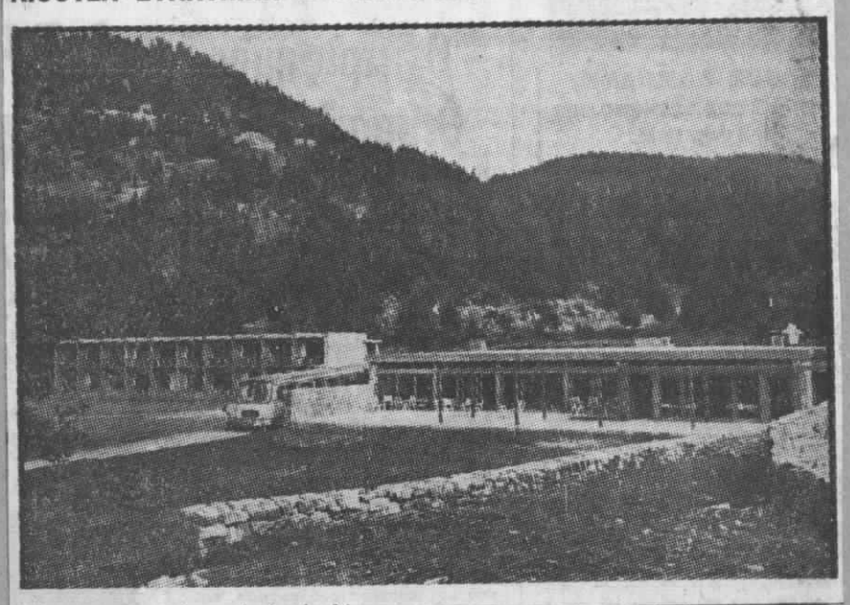
Κύριε Διευθυντά,

Στό «Βῆμα» τῆς 1ης καί 5.1.64 δημοσιεύθηκαν δύο ἀνταποκρίσεις ἀπό τήν Βιέννη τοῦ τακτικοῦ συνεργάτου σας Π. Πόντιου γιά τόν ἀλησμόνητο μεγάλο μας μαέστρο Δημήτρη Μητρόπουλο. Στίς ἀνταποκρίσεις αὐτές δίνονται μερικά ἀποσπάσματα ἀπό τά ἀπομνημονεύματα τῆς ἰδιαιτέρας γραμματέως του κ. Γκιζέλας Σέλντεν-Γκότ πού ἀναφέρονται στή ζωή καί τή δρᾶσι τοῦ Μητρόπουλου στό ἐξωτερικό. Μάταια ἀναζήτησα στά ἀπομνημονεύματα αὐτά ν' ἀνακαλύψω τούς λόγους, γιά τούς ὁποίους τό δοξασμένο αὐτό τέκνο τῆς 'Ελλάδος, ἔμεινε εἴκοσι καί περισσότερα χρόνια στήν ξενητιά, ἐκπατρισμένος, χωρίς ποτέ νά γυρίση στήν πατρίδα, αὐτός ὁ παθιασμένος ἑλληνολάτρης, πού ζοῦσε πάντα μέ τό ὅραμα τῆς 'Ελλάδος μπροστά του. "Εχω ἀκούσει ὅτι σέ φίλους του ἐδῶ ἔγραφε πολλές φορές καί ἐξέφρασε τόν πόνο του πού δέν μποροῦσε νά γυρίση στήν πατρίδα. Γιά ποιό λόγο ἄραγε; Ὑπάρχει ἐδῶ ἕνα μεγάλο κενό καί μιά ἀπορία. Σέ ποιά αἴτια νά ὀφείλεται ἄραγε αὐτή ἡ ἀπουσία τοῦ Μητρόπουλου ἀπ' τήν πατρίδα πού μοιάζει κάπως σάν ἀναγκαστική; Αὐτή ἡ πολύχρονη, ἀνεξήγητη καί ἀντίνομη παραμονή τοῦ ἀθάνατου "Ελληνος ἀρχιμουσικοῦ; Γιατί ἀφήνει κάποια ἐρωτηματικά. Γιατί γύρισε μόνο σάν σποδός στήν πατρίδα ὁ Μητρόπουλος; Μήπως ὑπάρχει κανένα μυστικό πού μόνο φιθυριστά τό ἀκούει κανείς; 'Επειδή ὅσοι τιμοῦνε τή μνήμη τοῦ ἀξέχαστου μαέστρου θά ἔχουν τή δικαιολογημένη περιέργεια νά μάθουν ἄν ἔχη συμβῆ κάτι μέ τόν Μητρόπουλο, θά σᾶς ἤμουν πολύ ὑποχρεωμένος ἄν μποροῦσε «Τό Βῆμα» νά ἐρευνήση τό ζήτημα, εἴτε μέσω τοῦ συνεργάτου σας στή Βιέννη, εἴτε μέσω τοῦ Νομίζω ὅτι εἶναι χρέος πρός τή μνήμη τοῦ Μητροπούλου καί πρός τήν Ιστορία τοῦ τόπου αὐτή ἡ μικρή διευκρίνισι. 'Η ἰδιαιτέρα του γραμματεύς ἴσως θά μποροῦσε νά μᾶς λύση τήν ἀπορία.

Μετά τιμῆς
Τ. Ι. Ζ.

«ΤΟ ΒΗΜΑ» Τρίτη 12 Μαΐου 1964

ΑΙΘΟΥΣΑ ΣΥΝΑΥΛΙΩΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΣΕ ΕΝΑ ΜΟΤΕΛ



Αἴθουσα συναυλιῶν, στήν ὁποία θά μεταδίδωνται ἀπό στερεοφωνικές ἐγκαταστάσεις ἔργα κλασικῆς μουσικῆς μέ διεύθυνσι Δ. Μητροπούλου, ἀπό δίσκους καί ἠχογραφημένες ταινίες, πρόκειται νά δημιουργηθῆ στό Μοτέλ «Ξενία» τῆς Βυτίνας. 'Η αἴθουσα αὐτή δημιουργεῖται πρός τιμήν τοῦ μεγάλου μαέστρου, ὁ ὁποῖος κατήγετο ἀπό τήν περιοχή ἐκείνη. Τό μοτέλ ἄρχισε νά λειτουργῆ πρό ὀλίγων ἡμερῶν, ἀπέχει δέ 12 χιλιόμετρα ἀπό τήν Βυτίνα. Διαθέτει 21 δίκλινα δωμάτια, πλήρως ἐξωπλισμένα, ἡ διανυκτέρευσις δέ μετά πρωϊνοῦ ἔχει διατιμηθῆ σέ 100 δραχμές, χωρίς ἀπολύτως καμμία ἄλλη ἐπιβάρυνσι. Ἄς σημειωθῆ ὅτι τό μοτέλ εὑρίσκεται στό μέσον τοῦ περιφερειακοῦ αστικοῦ δικτύου τῆς Πελοποννήσου καί ἐπί τῆς ὁδοῦ πού συνδέει τούς ἀρχαιολογικούς τόπους Μυκῆναι — 'Επίδαυρος — 'Ολυμπία

ΩΔΕΙΟΝ ΑΘΗΝΩΝ
— 1871 —
ΠΕΙΡΑΙΩΣ 35 - ΤΗΛ. 522.811

ΑΙΘΟΥΣΑ ΩΔΕΙΟΥ ΑΘΗΝΩΝ

Σάββατον 25 'Ιανουαρίου 1964, ὥρα 7 μ. μ.

ΣΥΜΦΩΝΙΚΗ ΣΥΝΑΥΛΙΑ

εἰς μνήμην

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

ΕΚΤΕΛΕΙ

'Η Φιλαρμονική 'Ορχήστρα τῆς Ν. 'Υόρκης
ὑπὸ τὴν διεύθυνσιν τοῦ ἰδίου.

•

'Η ἐκτέλεσις τοῦ προγράμματος γίνεται διά δίσκων, μέσω εἰδικῶν μηχανικῶν ἐγκαταστάσεων ὑψηλῆς πιστότητος.

ΠΡΟΓΡΑΜΜΑ

1. Couperin-Milhaud	:	Σουλτάνα, Εἰσαγωγή καί 'Αλλέγκρο
2. Peter Mennin	:	Συμφωνία ἀριθ. 3
3. F. Mendelssohn	:	Συμφωνία ἀριθ. 3 (Σκωτική)

Τό πρόγραμμα θά παρουσιάση ὁ Διευθυντής
τοῦ 'Ωδείου 'Αθηνῶν
κ. ΜΕΝ. ΠΑΛΛΑΝΤΙΟΣ

•

Πέμπτη
• 14 Μαΐου 1964

Η ΗΜΕΡΑ

ΜΕ ΕΡΓΑ ΧΑΙΝΤΕΛ, ΜΠΑΧ, ΓΕΛΕΜΜΑΝ ΚΑΙ ΜΟΥΣΑΡΓ

'Η σημερινή συναυλία τῆς «Καπέλλα Κολονιένσις»

«Κάθε μουσικός στήν ὀρχήστρα αὐτή εἶναι ἕνας εἰδικός τῆς παλιᾶς μουσικῆς».— 'Η χθεσινή πρὲς κόνφερανς μὲ τὸν ἀρχιμουσικὸ Φ. Λάϊτνερ καὶ τὰ μέλη τῆς ὀρχήστρας του.

Πρίν ἀκριβῶς ἀπό 10 χρόνια στίς 8 Μαΐου τοῦ 1964, ἱδρύθηκε στήν Κολωνία, ἡ Συμφωνική 'Ορχήστρα Μπαρόκ τῆς Δυτικογερμανικῆς Ραδιοφωνίας, ἡ «Καπέλλα Κολονιένσις».

Σήμερα ἡ Ορχήστρα αὐτή ἀποτελεῖται ἀπό 6 πρώτα καί 6 δεύτερα βιολιά, 4 βιόλες, 4 βιολοντσέλα, 2 κόντραμπάσα, 2 φλάουτα, 6 ὄμποε, 2 φαγότα, 2 κόρνα, 3 κλαρίνα, μερικά τύμπανα καί 1 τσέλο.

Εἶναι δέ ἡ μοναδική 'Ορχήστρα στόν κόσμο πού χρησιμοποιεῖ ὄργανα μπαρόκ τοῦ 17ου αἰώνος καί ἀνταποκρίνεται στίς ἀρχήστρες τῆς ἐποχῆς ἐκείνης.

'Η «Καπέλλα Κολονιένσις», ὑπό τήν διεύθυνσι τοῦ Τ. Λάϊτνερ, ἀρχιμουσικοῦ τῆς Κρατικῆς "Οπερας τῆς Στουτγάρδης, πραγματοποίησε αὐτές τίς ἡμέρες μία τουρνέ σέ διάφορες πόλεις τῆς 'Ανατολῆς, ἀρχίζοντας ἀπό τό Φεστιβάλ τῆς 'Οζάκα τῆς 'Ιαπωνίας, ὅπου σημείωσε μεγάλη ἐπιτυχία. Κατόπιν ἡ 'Ορχήστρα ἐμφανίσθηκε στήν Ναγκόγια, στό Χόγκ Κόγκ καί στό Ν. Δελχί.

'Απόψε στίς 10 μ.μ. ἡ «Καπέλλα Κολονιένσις» θά ἐμφανισθῆ στήν 'Αθήνα σέ μιά μοναδική συναυλία πού θά δώση στό κινηματοθέατρο «Κοτοπούλη - Ρέξ».

— Εἶναι μιά ἀπόλαυσις γιά μᾶς νά παίζουμε ἔργα Μπαρόκ» εἶπαν χθές τό μεσημέρι στό ξενοδοχεῖο «'Αμπασαντέρ» στήν συνομιλία τους μέ τούς ἀντιπροσώπους τοῦ Τύπου, τά μέλη τῆς 'Ορχήστρας.

'Εν συνεχεία, ὁ ἀρχιμουσικός Φ. Λάϊτνερ εἶπε τά ἑξῆς, ἀπαντώντας στίς διάφορες ἐρωτήσεις πού τοῦ ὑποβάλαμε.

«Τό ἀκροατήριο βοηθάει πολύ τήν Ορχήστρα. Αὐτό τό παρατηρήσαμε στήν 'Ιαπωνία ὅπου συναντήσαμε ἕνα πολύ θερμό κοινό. 'Επίσης στό θέατρο «Κόλον» τοῦ Μπουένος "Αϊρες σημειώθηκε τό ἴδιο.

Στήν Εὐρώπη ἔχει παρατηρηθῆ κάτι τό παράξενο. 'Εκεῖνοι πού θά ἔπρεπε νά εἶναι ψυχροί εἶναι θερμοί καί τό ἀντίθετο. Π.χ. τό κοινό τῆς Ρώμης εἶναι πολύ πιό ψυχρό ἀπό τό κοινό τοῦ Λονδίνου καί τό κοινό τοῦ Παλέρμο πολύ πιό ψυχρό ἀπό τό κοινό διαφόρων πόλεων τῆς Β. Εὐρώπης.

»Οἱ σχέσεις μαέστρου καί μουσικῶν τῆς Ορχήστρας εἶναι τελείως διαφορετικές σήμερα. Νομίζω πώς πρέπει νά εἶναι πολύ ἀνθρώπινες.

Παράδειγμα ἔχουμε τόν Μπρούνο Βάλτερ. Βέβαια αὐτό εἶναι πάντοτε καί θέμα χαρακτῆρος. "Αλλο εἶναι νά διευθύνης μιά ὄπερα μία συμφωνική ὀρχήστρα, μία ἁπλή χορωδία καί ἄλλο τήν «Καπέλλα Κολονιένσις» Κάθε μουσικός στήν ὀρχήστρα αὐτή, εἶναι ἕνας εἰδικός τῆς παλιᾶς μουσικῆς καί ἔχει δικές του ἰδέες πάνω σ' αὐτή "Ετσι εἶμαι περισσότερο πρόεδρος Δημοκρατικοῦ κράτους- παρά Δικτάτων.

Πιστεύω ἀκόμα ὅτι ἡ μέθοδος τοῦ 'Αρθοῦρο Τοσκανίνι, εἶναι ξεπερασμένη. Δέν μποροῦμε νά διευθύνουμε δικτατορικά! 'Ο μεγάλος συμπατριώτης σας Δημήτρης Μητροπούλος, εἶχε τό ἰδεῶδες νά διευθύνη τήν 'Ορχήστρα, ἴσως μεταξύ ἴσων, σάν συνάδελφος τῶν μουσικῶν. Εἶχε ὅμως τήν δυνατότητα νά ἐπιβάλλεται μέ τήν προσωπικότητά του...

»Οἱ δίσκοι σήμερα ἔχουν κερδίσει ἀνθρώπους γιά τίς αἴθουσες συναυλιῶν... "Οπως βλέπουμε καί ἀπό τήν τηλεόρασι, αὐτοί πού χάνουν εἶναι οἱ κινηματογράφοι καί οἱ ἐπιθεωρήσεις καί ὄχι τό καλό θέατρο καί οἱ συναυλίες... Τό μόνο κακό πού κάνουν οἱ δίσκοι εἶναι ὅτι χάλασαν τό αὐτί τοῦ κοινοῦ. 'Ο ἴδιος προσωπικά ἔχω νοιάξει 300 περίπου δίσκους καί ξέρω τά ὑπέρ καί τά κατά τους».

'Η «Καπέλλα Κολονιένσις» διευθύνεται καί ἀπό ἄλλους μαέστρους. Αλλά ὅλες οἱ σημαντικές ἐκδηλώσεις της ἔχουν γίνει ὑπό τήν διεύθυνσι τοῦ Φ. Λάϊτνερ, ὅπως στίς ἐμφανίσεις της πού ἔγιναν τήν περασμένη ἄνοιξι στήν Ιταλία, πρίν ἀπό τρία χρόνια στήν Ρωσία, κ.ἄ. Τώρα ἡ «Καπέλλα Κολονιένσις» ἑτοιμάζει σάν συναυλία τήν ὄπερα τοῦ Γκλούκ, «'Ορφεύς» μέ συμμετοχή τοῦ βαρυτόνου Φίσερ Ντισκάου.

Τό πρόγραμμα πού θά παρουσιάση ἐδῶ ἡ «Καπέλλα Κολονιένσις» εἶναι τό «Κοντσέρτο γκρόσσο σέ σόλ ἔλασσον, ἔργον 6» τοῦ Χαΐντελ, τήν «Εἰσαγωγή σέ σί ἔλασσον» τοῦ Μπάχ, τό «Κοντσέρτο σέ ρέ μεῖζον» τοῦ Τέλλεμαν, τήν «Σερενάτα σέ ρέ μεῖζον 203» καί τό «Μάρς 237» τοῦ Μότσαρτ.

ΕΜΤ ΠΑΝΑΓΟΤ



'Από τήν χθεσινή πρὲς κόμφερανς τῶν μελῶν τῆς ὀρχήστρας Μπαρὸκ τῆς Κολωνίας («Καπέλλα Κολονιένσις»). 'Εξ ἀριστερῶν πρὸς τὰ δεξιὰ οἱ κ.κ. Μούτμαν Κρόνιγκερ, Λάϊτνερ, Φίνεμαν καὶ Κόχ.

„Elektra" versammelte den Glanz der Premieren

august 1964

Die Aufführung im Großen Festspielhaus wurde zu einer Dokumentation des Verhältnisses Karajan—Strauss

Mit allen äußeren Anzeichen eines glanzvollen Opernabends fand Dienstag im Großen Festspielhaus die achte und letzte Opernpremiere dieses Sommers, Herbert von Karajans Neuinszenierung der „Elektra" von Richard Strauss, statt. Man spürte es an der vibrierenden Spannung im Publikum, an den zahlreichen illustren Persönlichkeiten und der betonten Eleganz, daß allgemein eine sensationelle, spektakuläre Aufführung erwartet wurde, eine Aufführung, mit der sich die Reihe „Rosenkavalier"—„Troubadour" würdig fortsetzen ließe.

Die „Elektra" nimmt unter den Strauss-Opern in mehrfacher Hinsicht eine Sonderstellung ein. Zum Ersten markiert sie den Beginn der Zusammenarbeit mit Hofmannsthal, die sich eigentlich an „Elektra" entzündete, Richard Strauss hatte die Tragödie im Berliner Deutschen Theater mit Gertrud Eysoldt in der Titelrolle gesehen, in einer ähnlichen Aufführung also, die ihn zwei Jahre zuvor zur Komposition der Wildeschen „Salome" angeregt hatte. Strauss selbst schreibt, daß er den glänzenden Operntext, den ihm die „Elektra" bot, sofort erkannt habe, daß ihn allerdings die Ähnlichkeit des Stoffes mit dem der „Salome" im dramatischen und psychischen Gehalt erschreckt habe; der Komponist fürchtete, daß er nicht die Kraft haben würde, ein so ähnliches Werk gleich überzeugend zu gestalten. Doch Hofmannsthal wußte des Komponisten Bedenken zu entkräften. Im Juni 1906 begann mit der Komposition der „Elektra" die langjährige und äußerst fruchtbare Zusammenarbeit zwischen den beiden Künstlern.

Zum Zweiten bedeutet „Elektra" die Konfrontation zweier völlig verschiedener Welten: der des Expressionismus und der der antiken Tragödie. Dieser Zwiespalt beherrscht schon den Text Hofmannsthals, der die zum Urbild des tragischen Theaters der Antike gewordene „Elektra" des Sophokles mit den Erkenntnissen der modernen Psychoanalyse und den sprachlichen Mitteln seiner Zeit neu zu gestalten unternommen hatte. Dieser Zwiespalt aber traf noch in weit stärkerem Maß den Komponisten, der einerseits dem Flakkernden, Morbiden der Hofmannsthalschen Dichtung, andrerseits dem monumentalen Anspruch der griechischen Tragödie zu entsprechen hatte. Sein musikdramatischer Instinkt und seine außerordentliche Begabung in der Wahl der kompositorischen Mittel ließen Strauss hier einen Weg finden, der vorher und nachher ohne Beispiel ist, auf dem die „Elektra" als wahrscheinlich geschlossenstes Musikdrama unseres Jahrhunderts weit über ihre Geschwister hinausragt. Strauss selbst hat von „Elektra" gesagt, daß er hier „bis an die äußersten Grenzen der Harmonik, psychischen Polyphonie und Aufnahmefähigkeit heutiger Ohren gegangen" sei.

Nun — der „Aufnahmefähigkeit heutiger Ohren" sind in den 56 Jahren seit der Entstehung der „Elektra" sicherlich ganz andere Dinge zugemutet worden. Die Grenzen der Harmonik und der psychischen Polyphonie allerdings sind dem Publikum unserer Tage noch ebenso bewußt, die „Elektra"-Musik hat nichts von ihrer aufrüttelnden Ekstase, ihrer emotionellen Maßlosigkeit verloren. Schon die ersten Schläge des Agamemnon-Motivs, die den Hörer gleichsam ohne jede Vorbereitung in die unerbittliche Atmosphäre des schicksalhaft verstrickten Atriden-Hauses werfen, setzen das Maß. Das Flackernde, von irrsinnigem Haß Erfüllte, das Elektra umgibt, erhält schroffe, harte, bizarre Klänge, die sich nur dort lösen, wo in Elektra während der Zwiesprache mit dem toten Vater der Schmerz ihren Haß für Augenblicke übertönt. Krasser noch, unheimlich in der gespenstischen Häßlichkeit der Musik wird Klytämnestra gezeichnet; Haß ist auch hier, Verderbtheit und Angst. Demgegenüber steht Chrysothemis, die sich nach der lichten Welt des normalen Menschenlebens sehnt, die nichts wissen will von ungestilltem Haß, und die mit dem Wohlklang ihrer Stimme und der sie begleitenden Musik den starken Kontrast zur Welt Elektras setzt. Und da ist Orest, der in der Vollkraft seiner Jugend stehende Mann, der gekommen ist, zu rächen, nicht im Affekt, sondern im Bewußtsein der Aufgabe, die ihm gestellt ist.

Für ihn hat Strauss auch wieder eigene Farben, die allerdings von dem aufbrechenden Strom der Erkennungsszene, von dem unvergleichlich erlebnisstarken „Orest"-Ruf der Elektra gleichsam überflutet werden. Das Außerordentliche an dieser Partitur ist, daß sie all das unter einen großen Bogen zu einer hohen Einheit spannt, daß ihre „psychische Polyphonie" stets unter dem Zwang der Tragödie steht.

Daraus aber erwächst der Interpretation eine wesentliche Verpflichtung: Sie muß den tragischen Zwang, das Unentrinnbare, Schicksalhafte, unter dem die Personen der Tragödie handeln, deutlich, ja zwingend verständlich machen. Sie muß die Vielschichtigkeit der seelischen Zustände kenntlich machen, und darf sich doch nicht an das Detail verlieren. Sie muß den monumentalen Grundcharakter der Musik bewahren, sich der äußersten Grenzen der musikalischen Erlebnisfähigkeit bewußt sein, und darf doch nie im Klang, in der äußeren Pracht des Strauss-Orchesters ihr Auslangen finden.

Musikalisch erreicht die jetzige Aufführung gerade darin nicht jenes Maß, das hier in Salzburg vor allen Dimitri Mitropoulos mit jener unvergeßlichen Aufführung in der Felsenreitschule des Jahre 1957 gesetzt hat. Herbert von Karajans Deutung der „Elektra"-Partitur ist von Anfang an mehr auf ästhetischen Glanz gestellt denn auf den dramatischen Emotionsgehalt. Dazu gehört, daß Karajan bewußt auf allzu grelle Farben verzichtet, daß er das in Hochform musizierende Orchester der Wiener Philharmoniker, wo immer dies möglich ist, in jenen typisch straussischen Klangrausch steigert, der aber gerade bei „Elektra" nicht primär sein darf. Wo es auf differenzierte musikalische Charakteristik oder auf das große tragische Pathos ankommt, da wirkt Karajans Deutung sonderbar distanziert; etwa in dem ersten Monolog der Elektra, dessen menschlich tragischer Ausdruck im Orchester nicht die rechte Entsprechung fand. Dementsprechend entbehrte dann die Begegnung der beiden Schwestern jenes scharfen Gegensatzes von Hell und Dunkel, der die dramatische Funktion dieser Szene ist. Auch die Szene der Klytämnestra mit ihren flackernd grellen Farben im Orchester, mit ihrer morbiden Stimmung bekam vom Dirigenten her nicht die volle packende Intensität, die sich gegen den Höhepunkt der Auseinandersetzung mit Elektra beinahe zur Unerträglichkeit steigern muß. In der nachfolgenden Szene, in dem Augenblick, da Elektra wild entschlossen ist, die Tat nun selbst und allein zu vollbringen, schienen sogar die extremen Reibungen im Orchester, die sonst die Seelenqual der von allen Verlassenen verdeutlichen, nur glatte, strahlende Bläserfanfaren zu sein. Ob hier ein Irrtum oder eine absichtliche Korrektur vorlag, konnte man beim Hören nicht entscheiden. Erst gegen Ende, in der Erkennungsszene und dem Finale schien Karajan sich dann zu voller Kraft zu steigern, hier erreichte der Dirigent dann jenen dramatischen Atem, der eigentlich vom ersten Schlag an vorhanden und wirksam sein müßte.

Das Fehlen dieser Spannung und des dramatischen Atems im Musikalischen wurde umso spürbarer, als die riesenhafte Bühne des Großen Festspielhauses der „Elektra" eine geradezu ideale Heimstatt bietet. Teo Otto hatte, die Dimensionen in der Breite voll ausnützend, eine Burg von Mykene erbaut, die sowohl dem Anspruch der antiken Tragödie als auch der spezifischen Atmosphäre Hofmannthal-Strauss entspricht. Sogar der nicht ganz leicht zu definierende Baum im Vordergrund bot optisch einen guten Effekt und ließ sich im Ablauf des Spiels auch vielfältig nützen. Als Regisseur folgte Karajan zu Beginn den klaren Gesetzen von Handlung und Musik und ließ sich, wie etwa beim Auftritt der Klytämnestra, der sich in gespenstischen Fackelzügen im Inneren der Burg ankündigte, keinen Effekt entgehen. Die Wiederholung dieses Effektes zum Ende wirkte allerdings weniger überzeugend, um so mehr als sie von dem Zentralgeschehen um Elektra ablenkte. Überhaupt hält die Regie ihre klare, unkomplizierte Linie nur bis zur Orest-Szene durch; hier beginnen die Eigenwilligkeiten, die sich zum Teil gegen den Sinn der Handlung, zum Teil sogar gegen den der Musik richten: Orests Auftritt etwa, der, ohne Elektra zu bemerken, in seinem stilistisch und ästhetisch äußerst unglücklichen Kostüm — was mag Prof. Otto wohl auf die Idee gebracht haben, einem griechischen Königssohn blaue Hosen anzuziehen? — über die Bühne schreitet und von Elektra angesprochen wird, anstatt sie in ihrer Tätigkeit zu stören; oder das Erscheinen und unmotivierte Wiederverschwinden des alten Dieners, der Orest erkennt; oder zum Schluß das Hereinstürzen eines in schwarze Kutten gehüllten Haufens, der im Begriff scheint, sich auf Elektra zu stürzen, ohne daß der Zuschauer versteht, in welcher Absicht und aus welchem Grund.

Am härtesten verstößt Elektras für den Schlußakkord aufgespartes Zusammenstürzen gegen die Musik. Die Partitur verzeichnet ganz exakt den Augenblick des Zusammenbrechens, dem im Orchester lähmende Stille (gehaltene Akkorde der Tuben und Fagotte) und immer wieder, aufschreiartig, das Agamemnon-Motiv folgen. Elektra über diese Stelle hinwegtanzen zu lassen, verstößt gegen den Sinn der Musik — ein Fehler, der gerade dem Dirigenten-Regisseur Karajan nicht hätte unterlaufen dürfen. Ganz abgesehen davon, daß schwer zu motivieren sein dürfte, warum Chrysothemis die Bühne nicht mehr betreten darf und ihren verzweifelten Schrei nach Orest hinter den Kulissen singen muß. — All das für einen szenischen Effekt, der kaum zur Wirkung kam!

Unter den Sängern, die für die Salzburger Festspielinszenierung zur Verfügung stehen, dominiert Astrid Varnay als Elektra, obwohl sie den mörderischen Schwierigkeiten der Rolle an diesem Abend stimmlich nicht ganz gewachsen schien. Die exponierten Höhenlagen, an denen hier wahrlich kein Mangel ist, wurden nur unter Aufbietung letzter Kräfte gemeistert. Darstellerisch hat die Sängerin allerdings für die Elektra eine beinahe quälende Intensität zur Verfügung. Sie ist in jedem Moment gegenwärtig, mehr Tier als Königskind, fast abstoßend in ihrem geifernden Haß. Ihre Ausbrüche ins Menschliche, insbesondere in der Szene mit Orest, haben dadurch aber doppelte Kraft. Nur der Schluß mit dem ästhetisch schwer zu lösenden Triumphtanz schien einfach über ihre physischen Kräfte zu gehen.

Als ihre Schwester Chrysothemis hat Hildegard Hillebrecht alle Vorzüge einer strahlenden, echt jugendlich-dramatischen Strauss-Stimme und ihr überzeugendes Äußeres einzusetzen; darstellerisch blieb sie im Konventionellen. Martha Mödl hat mit der Klytämnestra in ihr eigentliches Fach zurückgefunden, sie war stimmlich sehr überzeugend und als Darstellerin von packender Realistik. Eine große Enttäuschung bereitete Eberhard Wächter: weder die Stimme, die mit ihrem hellen Timbre keine rechte Orest-Stimme ist, noch die Gestaltung, der jede persönliche Ausstrahlung fehlte, vermochte zu überzeugen. Da hinterließ James King in der kurzen Szene des verderbten Ägisth einen wesentlich stärkeren Eindruck. Von den Nebenrollen seien noch die Mägde Helen Watts, Margarethe Sjöstedt, Cvetka Ahlin, Lisa Otto, vor allem aber Lucia Popp erwähnt, die der jungen Magd ihren schönen Sopran lieh.

Als der letzte Ton verklungen war und es im Haus, auch im Orchester, stockfinster wurde, erhob sich erst zögernd der Applaus. Man spürte und sah bald an den intensiven Diskussionen, die allenthalben einsetzten und im Foyer noch lange nach Ende der Vorstellung fortgeführt wurden, daß die Meinungen über diese Aufführung, von der man sich viel erwartet hatte, sehr auseinander gingen. Und obwohl sich der Jubel für Karajan und die Sänger dann doch auf gewohntes Maß erhitzte, hörte man doch dort und da merkwürdig oft die Namen Böhm und Mitropoulos.

Gottfried Kraus

ΤΟ ΒΗΜΑ

ΔΕΥΤΕΡΑ 27 ΙΟΥΛΙΟΥ 1964 — ΕΘΝΟΣ

Διάσημος πιανίστας καί συνθέτης

30-7-64

ΒΑΝ ΚΛΑΪΜΠΕΡΝ: ΟΦΕΙΛΩ ΠΟΛΛΑ ΣΤΟΝ ΜΕΓΑΛΟ ΜΗΤΡΟΠΟΥΛΟ

Ὁ κ. Χρουστσώφ, ὁ Σοπέν τό ἁρμόνιο καί τό πιάνο



ΠΑΝΥΨΗΛΟΣ, λεπτός, μέ σγουρά, καστανόξανθα μαλλιά καί γαλανά μάτια, μέ παιδική χάρη καί ἁπλούς, εὐγενικούς τρόπους ὁ διάσημος ἤδη, 30ετής Ἀμερικανός πιανίστας Βάν Κλάϊμπερν, ἔφθασε, χθές τό μεσημέρι, γιά νά ἐμφανισθῆ ἀπόψε, 8.30 μ.μ., στό πλαίσιο τοῦ Φεστιβάλ Ἀθηνῶν. Δημοφιλέστατος πιανίστας, ἀλλά παράλληλα ἀρχιμουσικός καί συνθέτης — τοῦ χρωστᾶμε μιά ἐνδιαφέρουσα σύνθεση γιά ἐκκλησιαστικό ὄργανο — ὁ Βάν Κλάϊμπερν θά πάρη μέρος σάν σολίστ, στή δεύτερη συναυλία τῆς Ὀρχήστρας Λαμουρέ ὑπό τήν διεύθυνση τοῦ Σάρλ Μύνχ, στό κοντσέρτο γιά πιάνο καί ὀρχήστρα ἀρ. 2 τοῦ Μπράμς, πού εἶναι ἕνας ἀπό τούς πιό ἀγαπημένους του συνθέτες:

— Εἶναι παγκόσμιος συνθέτης, λέει. Τά ἔργα του ἔχουν μιά θαυμάσια, κλασική ἀρχιτεκτονική καί εἶναι γεμάτα ρομαντισμό.

● Ὁ Βάν Κλάϊμπερν γεννήθηκε στίς 12 Ἰουλίου 1934 σέ μιά μικρή πόλη τῆς Λουϊζιάνας ἀπό πατέρα ἐμπορικό ἀντιπρόσωπο καί μητέρα πιανίστα, πού τοῦ ἔμαθε τά πρῶτα στοιχεῖα μουσικῆς. Ἡ κλίση του γιά τή μουσική φανερώθηκε ἐνῶ ἦταν ἀκόμα 4 χρόνων. Ἔχει τιμηθῆ ἐπανειλημμένα μέ σημαντικά μουσικά βραβεῖα, ἀλλά, ἔγινε γνωστός στό πλατύτερο κοινό στά 1958, ὅταν ἀπέσπασε τό Βραβεῖο Τσαϊκόφσκυ γιά τό πιάνο, συναγωνιζόμενος μερικούς ἀπό τούς πιό προικισμένους πιανίστες τοῦ κόσμου.

Μέ τήν ἐπιτυχία του αὐτή κατέκτησε παγκόσμια φήμη καί ἔγινε δεκτός σάν ἐθνικός ἥρωας ἀπό τόν πρόεδρο Ἄϊζενχάουερ. Ἔκτοτε ἔχει περιοδεύσει σ' ὁλόκληρο τόν κόσμο, παντοῦ δέ ἀπέσπασε τόν θαυμασμό τῶν κριτικῶν καί τοῦ κοινοῦ, πού ἐξετίμησαν τήν δεξιοτεχνία, τήν ζωντάνια καί τόν ἐνθουσιασμό του. Μόνο στά 1959 μία μικρή μόλυνση στά δάκτυλα φάνηκε νά τόν ἀπειλῆ. Ὕστερα, ὅμως, ἀπό λεπτή χειρουργική ἐπέμβαση διέφυγε τόν κίνδυνο, διακόπτοντας, ὡστόσο, γιά ἕξη μῆνας τίς ἐμφανίσεις του.

— Ἔρχομαι στήν Ἑλλάδα μέ ἰδιαίτερη συγκίνηση, μᾶς ἐξομολογεῖται. Τά πρῶτα μου ἐπίσημα βήματα εἶναι συνδεδεμένα μέ ἕναν μεγάλο συμπατριώτη σας τόν Δημήτρη Μητρόπουλο. Πρίν δέκα χρόνια ἔκανα τό ντεμποῦτο μου, ὑπό τήν δική του διεύθυνση. Ἐκεῖνος, πάλι, μοῦ συνέστησε τό πρόγραμμα μέ τό ὁποῖο βραβεύθηκα στή Μόσχα. Στά 1960 στή συναυλία στή μνήμη τοῦ Μητρόπουλου, πού δόθηκε στή Νέα Ὑόρκη, διηύθυνα, ὄντας παράλληλα καί σολίστ, τό Τρίτο Κοντσέρτο γιά πιάνο καί ὀρχήστρα τοῦ Προκόφιεφ. Ὁ Δημήτρης Μητρόπουλος ἦταν ἕνας μοναδικός μαέστρος. Τοῦ χρωστάω πάρα πολλά.

— Ποιά κρίνετε σάν βασική ἀρετή τοῦ ἑρμηνευτῆ;

— Ὁ πιανίστας, γιά νά περιοριστοῦμε σ' αὐτόν, πρέπει νά εἶναι κάτι περισσότερο ἀπό πιανίστας: νά εἶναι μουσικός. Ἡ Τζίνα Μπαχάουερ εἶναι μεγάλη πιανίστα, ὄχι μόνο γιά τήν ἄριστη τεχνική της, ἀλλά, γιατί ἔχει μεγάλη ψυχή.

— Ποιά εἶναι ἡ μεγαλύτερη δυσκολία πού συναντᾶτε σάν ἑρμηνευτής;

— Δέν θά τό πιστέψετε. Εἶναι τά ταξίδια, πού δέν μοῦ ἀφήνουν καιρό νά δοθῶ στή μουσική. Γιατί ἔτσι ἀντιλαμβάνομαι ἐγώ τόν προορισμό μου: νά παίζω καί νά μελετῶ, νά μαθαίνω καινούργια πράγματα.

— Νομίζετε ὅτι ἡ ἠλεκτρονική μουσική θά παραμερίση τά ὄργανα, θά ἀχρηστεύση τούς ἐκτελεστές;

— Βρίσκω τήν ἠλεκτρονική μουσική φοβερή. Κι' ὕστερα δέν νομίζω ὅτι θά παρομερίση ποτέ τήν ἄλλη, τήν μεγάλη, τήν ἀληθινή μουσική, πού σημαίνει καρδιά, ἀνθρωπιά, μέσο ἐπικοινωνίας τῶν ἀνθρώπων. Ἄλλωστε, ἡ ἠλεκτρονική μουσική δέν ἔχει ἀνάγκη τοῦ κοινοῦ...

— Τί σκεπτόσαστε γιά τίς σχέσεις τῶν σημερινῶν νέων μέ τή μουσική;

— Ἀναπτύσσονται ἱκανοποιητικά. Νομίζω, ὅμως, ὅτι ἡ μουσική δέν ἐξαρτᾶται ἀπό τή βιολογική ἡλικία: εἶναι θέμα ἡλικίας τῆς ψυχῆς.

—Τί ἐντύπωση ἔχετε ἀπό τή Μόσχα;

—Τό ρωσικό κοινό εἶναι καταπληκτικό. Μέ περιέβαλε δέ μέ πολλή ἀγάπη.

—Ἦρθε νά σᾶς ἀκούση καί ὁ κ. Χρουστσώφ;...

—Ναί, δύο φορές. Μοῦ μίλησε μέ πολλή συμπάθεια καί μοῦ ἐξομολογήθηκε ὅτι παίζει ἁρμόνιο καί πιάνο. Μοῦ εἶπε ἀκόμη ὅτι ἀγαπᾶ ἰδιαίτερα τήν Φαντασία σέ φά ἔλασ. ἀρ. 49 Γι' αὐτό καί ἔπαιξα γιά χάρη του τό κομμάτι αὐτό.

—Εἴσαστε εὐαίσθητος στίς ἀντιδράσεις τοῦ κοινοῦ;

—Εἶμαι εὐτυχισμένος ὅταν γίνομαι καλά δεκτός. Καί πάντα ἔχω τράκ. Τό κοινό ὡστόσο εἶναι τελείως διαφορετικό ἀπό χώρα σέ χώρα, ὅπως διαφορετικές εἶναι μεταξύ τους καί οἱ ἐμφανίσεις ἑνός καί τοῦ αὐτοῦ μουσικοῦ.

Ε. ΨΥΡΡΑΚΗΣ



Ὁ διάσημος ἀρχιμουσικὸς Σάρλ Μύνχ. στήν Ἀκρόπολι.

Ο ΣΑΡΛ ΜΥΝΧ ΜΙΛΑΕΙ ΓΙΑ ΤΗΝ ΜΟΥΣΙΚΗ

ΘΑ ΔΙΕΥΘΥΝΗ ΔΥΟ ΣΥΝΑΥΛΙΕΣ ΣΤΟ ΗΡΩΔΕΙΟΝ

Ὁ Σὰρλ Μύνχ : Ἀπὸ τὴν πρώτη στιγμή, ποὺ γνωρίσαμε τὸν γηραιὸ «μάγο» τῆς μπαγκέττας, νοιώσαμε ἐκεῖνο τὸ ἀκαθόριστο συναίσθημα τῆς ἐπιβολῆς, ποὺ ἔχουν στοὺς ἀνθρώπους οἱ μεγαλοφυΐας, κάτι ποὺ δὲν μπορεῖ νὰ ἀναλυθῆ, μὰ πού, ὡστόσο, εἶναι ἀπολύτως ἐμφανές. Μὲ θαυμασμὸ ἀντιμετωπίζουμε τὴν φωτεινὴ καλλιτεχνικὴ προσωπικότητα τοῦ Μύνχ, τοῦ μαέστρου, ποὺ σ' ὅλη του τὴν ζωὴ ἀντεμετώπιζε τὴν δουλειά του μὲ τὴν σκληρότερη πειθαρχία καὶ τὶς ἐπιτεύξεις του μὲ τὴν μεγαλύτερη αὐτηρότητα.

Ὁ Σὰρλ Μύνχ, ὁ ὁποῖος θὰ διευθύνη τὶς δύο συναυλίες, ποὺ θὰ δώστρο;

Σκέφτεται λίγο ὁ Ἀλσατὸς «μαὶτρ» κ' ἔπειτα...

— Εἶναι δυὸ ποταμοί, ποὺ κάποτε ἐνώνονται σὲ ἕναν. Ὑπάρχει, μπορῶ νὰ πῶ, ἡ ἴδια σχέσις μ' αὐτήν, ποὺ ἔχουν ἡ δράσις καὶ ἡ ἀκοή. Καὶ τὸ ζήτημα αὐτό, δὲν σᾶς τὸ κρύβω ἔχει παίξει σοβαρώτατο ρόλο στὴν σταδιοδρομία μου σὰν μουσικοῦ. Κάθε φορά, ποὺ διευθύνω, θέλω νὰ συνδυάζω αὐτὰ ποὺ ἀκούω μὲ τὰ ποιητικὰ στοιχεῖα τῆς Φύσεως. Μ' ἀρέσει, ἂς πούμε, τὴν ὥρα ποὺ διευθύνω, νὰ στρέφω τὰ μάτια μου στὸν Οὐρανό, ἀναζητῶντας κάτι. Μπορεῖ τὴν ἔμπνευσι.

— Ἐνδιαφέρεσθε γιὰ τὴν κοιτική ;

— Ὤ, ναί παραπολύ.

Εἶναι γνωστόν, ὅτι ὁ διάσημος συνομιλητής μας μιλάει διαφορετικὴ γλῶσσα ἀπὸ ἐκείνην τοῦ Στραβίνσκυ ἢ τοῦ κάθε μοντέρνου συνθέτου. Καὶ τὸ μεγαλύτερο ἑρμηνευτικὸ ἐνδιαφέρον του συγκεντρώνεται...

— Αἰσθάνομαι περισσότερο ἄνετα σὰν μαέστρος κλασικῆς μουσικῆς.

— Δὲν σᾶς ἐνδιαφέρει ἡ μοντέρνα ;

— Ἕνα τεράστιο τεῖχος ὀρθώνεται μπροστά της. Ἕνα τεῖχος, ποὺ δὲν μᾶς ἀφίνει νὰ δοῦμε τὴν ἐξέλιξί της. Ὑπάρχει, ὅμως, μοντέρνα μουσική. Καὶ ἀφοῦ ὑπάρχει, ἔχουμε, ὄχι ἁπλῶς τὴν εὐθύνη, ἀλλὰ τὴν ὑποχρέωσι, νὰ ἐνδιαφεθοῦμε.

— Ἔχετε προτιμήσεις σὲ συνθέτες ;

— Ἐπικαλοῦμαι τὰ ὅσα εἶχε πεῖ σχετικὰ ὁ Γκούσταθ Μάλλερ : «Πρέπει νὰ ἀγαπῶ — πίστευεν ὁ κορυφαῖος συνθέτης — πάντοτε περισσότερο αὐτό, ποὺ παίζω αὐτὴν τὴν στιγμή».

Ἡ συνομιλία μας μὲ τὸν διάσημο ἀρχιμουσικὸ συνεχίσθηκε. Καὶ ἡ διαπαιδαγώγησις σήμερα τῶν μουσικῶν ἦταν τὸ θέμα, ποὺ μᾶς ἀπησχόλησε. Παραδέχθηκε ὁ Σὰρλ Μύνχ, ὅτι πολλῶν δασκάλων οἱ συμβουλὲς θὰ μείνουν σὰν φωτεινὰ ὁρόσημα στὴν Ἱστορία τῆς Μουσικῆς. Ἀνέφερε, μάλιστα τὰ ὀνόματα τῶν Πιὲρ Μοντέ, ὁ ὁποῖος, σημειωτέον, πέθανε τελευταῖα, Τοσκανίνι καὶ Μητρόπουλου.

Καὶ τελειώσαμε ἀφοῦ ζητήσαμε ἀπὸ τὸν Σὰρλ Μύνχ νὰ μᾶς πῆ τὴν γνώμη του γύρω ἀπὸ τὴν ἑλληνικὴ Μουσική. ἂν φυσικὰ ἔχη ἀκούσει.

— Μ' ἐνδιαφέρει ν' ἀκούω τὰ ἔργα τοῦ Νίκου Σκαλκώτα...

ΑΝΔΡ. ΔΕΛΗΓΙΑΝΝΗΣ

στὴ μεθαύριον καὶ τὴν Πέμπτη, στὸ Ἡρώδειον ἡ γαλλικὴ ὀρχήστρα Λαμουρέ, στὰ πλαίσια τῶν ἐκδηλώσεων τοῦ ἐφετεινοῦ Φεστιβὰλ Ἀθηνῶν, ἔχει φυσιογνωμία εὐγενική. ποὺ προδίδεται, πότε - πότε, ἀπὸ τὸ ἐγκάρδιο χαμόγελό του ἢ ἀπὸ ἕνα ἐαφνικὸ σπίθισμα τῶν ματιῶν του, ζωηρὸς στὶς ἐκφράσεις του καὶ θερμὸς στὴν συζήτησι.

— Νοιώθω συγκινημένος στὴν χώρα σας. Εἶναι ἡ τετάρτη φορά, που θὰ διευθύνω στὴν Ἀθήνα καὶ αἰσθάνομαι ὅτι εἶναι ἡ πρώτη... Ἔχει κερδίσει τὴν καρδιά μου ἡ Ἀθήνα... Ἴσως ἐπειδὴ ἕνας ἀπὸ τοὺς πιὸ ἀγαπημένους μου φίλους γεννήθηκε σὲ τούτη τὴν χώρα : Ὁ Δημήτρης Μητρόπουλος. Ἦταν ἕνας μεγάλος φίλος μου...

— Τί ἐνδιαφέρεσθε, μαέστρο, νὰ προβάλλετε στὶς ἑρμηνεῖες τῶν ἔργων, ποὺ διευθύνετε ;

— Πρῶτα - πρῶτα μ' ἐνδιαφέρει νὰ προβάλλω, ὅσο πιστότερα μπορῶ, τὸ πνεῦμα τοῦ δημιουργοῦ τοῦ ἔργου. Δὲν μ' ἐνδιαφέρει αὐτό, ποὺ εἶναι γραμμένο ν' ἀκολουθῶ δηλαδὴ τὶς νότες, ἀλλὰ αὐτό, ποὺ δὲν εἶναι. Ζητῶ ἀπ' τοὺς μουσικούς μου νὰ ἀγγίξουν πρῶτα τὴν ψυχὴ τοῦ ἀκροατή, ἀφοῦ προηγουμένως ἡ ἴδια μουσικὴ ἀνγίξη τὴν δική τους.

— Ὑπάρχει περίπτωσις ἕνας μαέστρος νὰ κατακτήση τὴν τελειότητα ;

— Μὰ δὲν ὑπάρχει τελειότης, ἀγαπητέ μου. Ὑπάρχει ἡ ἐπιθυμία τοῦ μαέστρου, τοῦ καλλιτέχνου, νὰ δημιουργήση τὴν τελειότητα.

— Πρέπει νὰ συναρπάζη ὁ μαέστρος τὸ ἀκροατήριό του ;

— Καθήκόν του εἶναι ν' ἀκούη τὴν μουσικὴ καὶ ὄχι νὰ τὴν παρακολουθῆ.

63 ἐτῶν εἶναι ὁ Σὰρλ Μύνχ κι' ἀκόμα ἡ Φύσις τοῦ προκαλεῖ πάντοτε τὸ δέος. Νοιώθει σὰν παιδί ὅταν ἀντικρύζη τὰ φαινόμενα τῆς ζωῆς καὶ τίποτε δὲν ἔχει ἀμβλύνει τὴν εὐαισθησία του. Ὁ Σὰρλ Μὺνχ εἶναι ρομαντικός. Εἶναι ;

— Ὑπάρχει κανένα κοινὸν σημεῖον μεταξὺ Μουσικῆς καὶ Ποιήσεως, μαέ-

«ΤΟ ΒΗΜΑ» Κυριακή 6 Σεπτεμβρίου 1964

ΟΙ «ΜΕΓΑΛΟΙ» ΑΠΟΤΕΛΟΥΝ ΚΙΝΔΥΝΟ

ΑΧ, ΑΥΤΟΙ ΟΙ ΜΑΕΣΤΡΟΙ!

"Ενας διάσημος συνθέτης όμιλεῖ γιά τούς ἀρχιμουσικούς πού ἐγνώρισε, γιά τήν ἀγάπη του γιά τόν Δημήτρη Μηρόπουλο, τήν ἀντιπάθειά του γιά τόν Λέοναρντ Μπερνστάϊν καί τήν διένεξί του μέ τόν Ἐρνέστ Ἀνσερμέ

Τοῦ διασήμου μουσουργοῦ ΙΓΚΟΡ ΣΤΡΑΒΙΝΣΚΥ

Η ΜΟΥΣΙΚΗ διεύθυνσις, ὅπως καί ἡ πολιτική, δέν προσελκύει ἀνθρώπους μέ πρωτότυπη διάνοια. Εἶναι περισσότερο μιά περιοχή γιά σταδιοδρομία καί γιά ἐκμετάλλευσι τῆς προσωπικότητος — καί αὐτό εἶναι μία ἀκόμη ὁμοιότης μέ τήν πολιτική — καί ὀλιγώτερο ἐπάγγελμα γιά τήν ἄσκησι ἀκριβοῦς καί πειθαρχημένης σκέψεως.

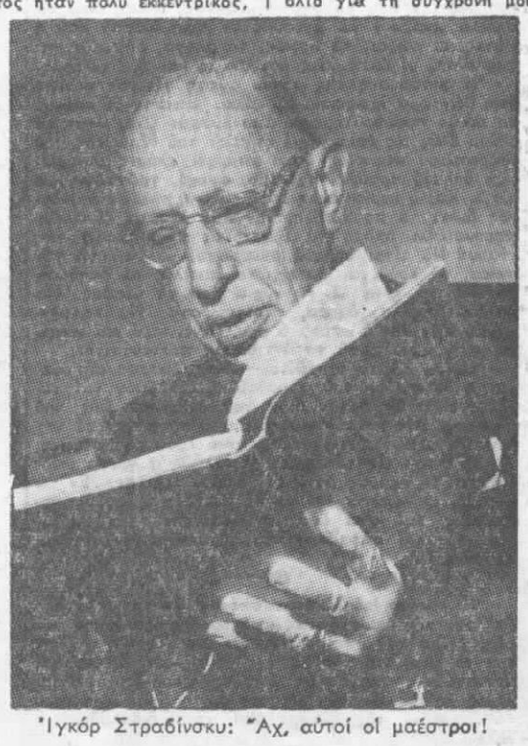
"Ενας μαέστρος μπορεῖ στήν πραγματικότητα νά εἶναι λιγώτερο προικισμένος γιά τήν ἐργασία του ἀπό ὅσο εἶναι τά καλύτερα μέλη τῆς ὀρχήστρας του, ἀλλά αὐτό δέν τό γνωρίζει κανείς ἄλλος ἀπό τούς μουσικούς. Καί ἡ σταδιοδρομία τοῦ ἀρχιμουσικοῦ δέν ἐξαρτᾶται ἀπό τούς μουσικούς του ἀλλά ἀπό τίς κοσμικές κυρίες τίς ὁποῖες εἶναι ὑποχρεωμένος νά κολακεύῃ καί γιά τίς ὁποῖες τά μουσικά του χαρίσματα ἔχουν δευτερεύουσαν σπουδαιότητα. Ὁ ἐπιτυχής μαέστρος ἠμπορεῖ νά εἶναι ἕνας ἀτελής μουσικός, ἀλλά ὀφείλει νά εἶναι ἕνας τέλειος γόης.

Στούς ἀνθρώπους αὐτούς εἶναι πολύ διαδεδομένη ἡ ἐγωπάθεια, δέν χρειάζεται δέ νά προσθέσω ὅτι ἡ πάθησις αὐτή ἀναπτύσσεται ὡσάν τροπικός θάμνος κάτω ἀπό τόν ἥλιον τῆς διαφημιστικῆς κοινωνίας. Τό ἀποτέλεσμα εἶναι ὅτι ὁ ἀρχιμουσικός ἐνθαρρύνεται νά ἐπιβάλλῃ μιά ἐγωϊστική, πλαστή καί αὐθαίρετη ἐξουσία καί ὅτι τοῦ ἀναγνωρίζεται μιά τοποθέτησις δυσανάλογη πρός τήν πραγματική ἀξία του. Γίνεται γρήγορα «μεγάλος» μαέστρος καί οἱ «μεγάλοι» μαέστροι εἶναι, ὄχι μόνον τά χειρότερα ἐμπόδια στήν ἐξέλιξι τῆς γνήσιας μουσικῆς, ἀλλά εἶναι ἐπίσης — ὅπως καί οἱ μεγάλοι ἠθοποιοί — ἀνίκανοι νά παίξουν τίποτε ἄλλο ἀπό τόν ἑαυτό τους. Ἡ λατρεία πρός τόν «μεγάλο» μαέστρο συχνά ἀντικαθιστᾶ τήν ἀκοή μέ τήν ὅρασι καί ἔτσι καταντᾶ νά θεωροῦνται οἱ χειρονομίες ὡσάν τό πραγματικό σπουδαῖο μέρος τῆς διευθύνσεως. Ἀκόμη καί οἱ κριτικοί πέφτουν συχνά στήν παγίδα νά περιγράφουν μᾶλλον τήν ἐμφάνισι τοῦ μαέστρου παρά τόν τρόπο μέ τόν ὁποῖον ὁ μαέστρος κάνει νά ἀντηχῇ ἡ μουσική. "Αν εἶσθε ἀνίκανος νά ἀκούσετε, ὁ ἀρχιμουσικός σᾶς δείχνει τί πρέπει νά αἰσθάνεσθε. "Ετσι οἱ μαέστροι τοῦ τύπου τῶν κινηματογραφικῶν ἀστέρων, ὅπως λόγου χάριν ὁ Λέοναρντ Μπερνστάϊν, παριστάνουν ὡσάν ἠθοποιοί τήν ζωή τοῦ Ναπολέοντος στήν Ἡρωϊκή «τους» Συμφωνία, παίρνουν μιά ἔκφρασι εὐγενοῦς μαρτυρίου κατά τήν ὑποχώρησι ἀπό τήν Μόσχα καί ἔπειτα παίρνουν ἔκφρασι θριάμβου στό τελευταῖο μέρος, ὅπου μάλιστα ὁ μαέστρος χορεύει καί τόν χορό τῆς νίκης. "Αν εἶσθε ἀνίκανος νά ἀκούσετε τήν μουσική, παρακολουθεῖτε τό θέαμα ἐπί σκηνῆς, ἀλλά ἄν ἠμπορῆτε νά ἀκούσετε, προτιμότερον εἶναι νά μήν πᾶτε στήν συναυλία.

Φυσικά ἔχω καί ἄλλες ἐπικρίσεις κατά τῶν ἀρχιμουσικῶν. Ἡ πρώτη ἐπίκρισις εἶναι ὅτι, ἐπειδή ἡ ἐργασία τοῦ μαέστρου εἶναι κατά τό πλεῖστον ἐπανάληψις, μερικές φορές ὁ μαέστρος ἀναπτύσσει μιά ἐπαγγελματική ἀδιαφορία πρός τήν μουσική. Ἡ δεύτερη παρατήρησίς μου εἶναι ὅτι, ὅπως ὅλοι οἱ μεσάζοντες, ὁ μαέστρος εἶναι ἕνα κοινωνικόν παράσιτον πού ἀποζῇ ἀπό τίς δημιουργίες ἄλλων ἀνθρώπων, ἐνῶ ἡ δική του δημιουργία συνήθως δέν εἶναι τίποτε ἄλλο ἀπό μία κληρονομία κακῶν συνηθειῶν. Ἡ τρίτη ἐπίκρισις εἶναι ὅτι συνήθως οἱ μαέστροι σκουριάζουν γρήγορα καί χάνουν τήν ἐπαφή μέ τίς νέες μουσικές ἰδέες τῆς ἐποχῆς τους.

Ἐθαύμασα τήν ἐργασία πολλῶν ἀρχιμουσικῶν παλαιότερα, ἀλλά δέν εἶμαι βέβαιος ὅτι τήν θαυμάζω καί τώρα. "Οταν ἐκτελοῦσα τό Κοντσέρτο μου γιά πιάνο μέ διευθυντή τόν Φουρτβαϊγκλερ στήν Λειψία καί στό Βερολῖνο, ὁ Φουρτβαῖγκλερ διηύθυνε τόσο ἄσχημα, ἀκόμη χειρότερα καί ἀπό τόν Κουσσεβίτσκι.

Ἐγνώρισα τόν "Οττο Κλέμπερερ λίγο μετά τό 1920. Ἐθεωρεῖτο τότε ὁ πιό δεξιοτέχνης ἀπό τούς νεωτέρους Γερμανούς διευθυντάς καί ὁ πιό εὐνοϊκά διατεθειμένος πρός τούς συγχρόνους συνθέτας. Ὁ Κλέμπερερ μερικές φορές παρασύρετο σέ ἄνισους χρόνους, ἀλλά οἱ μουσικές του παρορμήσεις ἦσαν καταπληκτικά σωστές. Σάν ἄνθρωπος ἦταν παλύ ἐκκεντρικός, ἀλλά δέν εἶμαι βέβαιος ἄν αὐτή ἦταν ἡ πρόθεσίς του.



Ἰγκόρ Στραβίνσκυ: "Αχ, αὐτοί οἱ μαέστροι!

Ἡ ἐκτέλεσις τοῦ Κοντσέρτου μου γιά πιάνο ἀπό τόν Μπροῦνο Βάλτερ στό Παρίσι ἦταν μιά ἀπροσδόκητη εὐχαρίστησις. Δέν ἐπερίμενα ἀπό τόν ρομαντικό αὐτόν μαέστρο τῆς παλαιότερης γενεᾶς νά μετρήσῃ σωστά τά δικά μου πυκνότατα μέτρα καί νά κρατήσῃ τούς μετρονομικούς χρόνους μου, ἀλλά ὁ Βάλτερ μέ ἀκολούθησε τόσο πειστικά καί νά χρησιμοποιήσῃ μέ τέχνη τή φράση «λογαριθμική συνείδησις», πρᾶγμα πού ἀποδεικνύει ὅτι ὁ Ἀνσερμέ δέν ἠμπορεῖ νά ἀκούσῃ ἤ νά ἀκολουθήσῃ τήν νέα μουσική. Παρ' ὅλα αὐτά, τόν ἀγαπῶ καί δέν λησμονῶ μιά βραδυά πού ἀδειάσαμε μαζί μιά φιάλη λικέρ καί ἐκεῖνος ἐμέθυσε καί παρίστανε τόν σκύλο.

Δέν ἄκουσα ποτέ τόν σέρ Τόμας Μπήτσαμ νά διευθύνῃ τά δικά μου κομμάτια, ἀλλά ἐγνώρισα τήν γενναιοδωρία του. "Οταν ἄρχισε ὁ πόλεμος τοῦ 1914, μοῦ ἔστειλε 2.500 ἐλβετικά φράγκα διότι ἔπαψαν τότε νά μοῦ ἔρχωνται ἐμβάσματα ἀπό τή Ρωσία. Ὁ Μπήτσαμ ἦταν ὁ καλύτερος φίλος μου ἀπό τούς "Αγγλους μουσικούς, ἴσως διότι δέν ἐπαίξαμε ποτέ μαζί σέ κοντσέρτο.

Ὁ Μητρόπουλος εἶχε παίξει τήν «Πετρούσκα» μου καί τήν «Ἱστορία τοῦ Στρατιώτη». Ἐνόμιζα ὅτι ὁ Μητρόπουλος, σάν ὀπαδός τοῦ Μάλερ καί τοῦ Σαίνμπεργκ, δέν θά εἶχε ἐνδιαφέρον γιά τή δική μου μουσική. Γι' αὐτό, ἐδοκίμασα ἔκπληξη ὅταν μέ ἐπεσκέφθη στό Χόλλυγουντ ἕνα καλοκαιρινό βράδυ τοῦ 1945. Ὁ τρόπος τῆς ὁμιλίας του — γαλλικά ἀνάμικτα μέ σλαβονικές λέξεις — καί οἱ νευρικές του κινήσεις μέ ἔκαναν ἀμέσως νά τόν ἀγαπήσω. Ἐμιλήσαμε γιά τήν Ὀρθόδοξη Ἐκκλησία καί ἐξήτασε τήν συλλογή ἁγιογραφιῶν πού εἶχα στό σπίτι μου. Τήν ἄλλη μέρα τόν ἄκουσα νά διευθύνῃ καί νά παίζῃ μαζί τό τρίτο κοντσέρτο γιά πιάνο τοῦ Προκόφιεφ μέ καταπληκτική δεξιοτεχνία. Ὁ Μητρόπουλος ἦταν εὐγενής, σεμνότατος καί ἀγαθώτατος ἄνθρωπος.

Ὁ Λέοναρντ Μπερνστάϊν ἤρθε κάποτε νά μέ ἐπισκεφθῇ γιά λίγα λεπτά, ἀλλά ἡ ἐπίσκεψις κράτησε ὅλη τήν ἡμέρα. Ἦταν τότε καί εἶναι ἀκόμη ἑλκυστικός καί ἀξιαγάπητος. Τώρα πιά ἔγινε πασίγνωστος καί ὑποπτεύομαι ὅτι οἱ κατασκευασταί τῶν πυραύλων ἠθέλησαν νά μέ ἐπισκεφθοῦν γιά νά μέ ἐμπνεύσουν νά γράψω ἕνα ἔργο γιά τήν ἐποχή τοῦ διαστήματος. Ἀλλά ἐγώ ἐπέμενα νά μιλήσω γιά τήν ἐποχή τοῦ Μπαχ καί τοῦ Μότσαρτ καί ἔτσι ἔμειναν τά πράγματα.



Ὁ Ἐρνέστ Ἀνσερμέ διευθύνων τήν ὀρχήστραν τῆς Ρωμανικῆς Ἑλβετίας εἰς τό Φεστιβάλ Ἀθηνῶν

Ἡ τελευταία φορά πού συνάντησα τόν Μπρούνο Βάλτερ ἦταν στό Λονδῖνο, ὅπου εἴμαστε γείτονες ἐπί εἴκοσι χρόνια. Παρά τήν ριζική διαφορά χαρακτήρων μεταξύ μας — ἐκεῖνος ἀβρότατος Βιεννέζος, ἐγώ ἐκρηκτικός Ρῶσσος — ἐγίναμε καλοί φίλοι, σάν γέροντες πού περιμένουν ποιός θά πεθάνῃ πρῶτος.



Ὁ διάσημος βιολοντσελλίστας Πάμπλο Καζάλς, ὡς μαέστρος

Ὁ Ἐρνέστ Ἀνσερμέ μοῦ συστήθηκε τό 1911 καί μέ ἐκάλεσε γιά δεῖπνο. Τόν ἤξευρα σάν διευθυντή δημοτικοῦ σχολείου καί ἐρασιτέχνη μουσικό, ἀλλά ἡ γενειάδα του μοῦ ἔκανε τήν ἐντύπωση ἀνθρώπου πού ἔπαιζε τόν ρόλο τοῦ Τσαρλατάνου στήν «Πετρούσκα». Λίγο ἀργότερα, ὁ Ἀνσερμέ ἔγινε ἀρχιμουσικός τῆς ὀρχήστρας τοῦ Μοντραί. Τό 1914, ὅταν ὁ Πιερνέ καί ὁ Μοντέ ἐγκατέλειψαν τό Ρωσικό Μπαλλέτο, ἐγώ συνέστησα τόν Ἀνσερμέ γιά νά μελετοῦν τήν σταδιοδρομία τοῦ Μπερνστάϊν γιά νά πάρουν μαθήματα τεχνικῆς. Δέν θά ἐκπλαγῶ ἄν ἀκούσω προσεχῶς ὅτι διευθύνει πολλές συναυλίες συγχρόνως, ὅτι δίνει τό ἐναρκτήριο κίνημα χεριῶν σέ μιά συναυλία τοῦ Κάρνεγκι Χώλ καί ἀμέσως τρέχει νά διευθύνῃ τά πρῶτα μέτρα ἄλλης συναυλίας στό Λίνκολν καί οὕτω καθεξῆς, ἐνῶ οἱ ὑφιστάμενοί του — διότι ὁ ἴδιος ἔγινε πλέον κάτι σάν κατάστημα ποικιλιῶν — ἀποτελειώνουν τίς ἐκτελέσεις. Τόν ἄκουσα γιά πρώτη φορά στή «Συμφωνία τῶν Ψαλμῶν». Θεέ μου!

IGOR STRAVINSKY

N.Y. TIMES NOV 21

By HOWARD KLEIN

Deutsche Grammophon has done modern music a great service with its new recording of "Wozzeck." It is the first in stereo and represents a major achievement musically and technically (two disks, 18991-2; stereo 13-8991-2). No performance of this opera will ever eclipse the recording made for Columbia by the late Dimitri Mitropoulos, but this one stands very high.

Mitropoulos was one of the great conductors of his age. He lacked the drill-sergeant personality needed to ensure proper orchestral discipline when he was the leader of the New York Philharmonic, but his level of musicianship would have towered in any age. A specialist in romantic and modern music, he breathed an intensity into music through an uncanny ability to stretch out musical phrases, to give the music "line."

What Mitropoulos did with "Wozzeck" was special. An epic recording in its day, many of the orchestral details are lost, but for these ears it is still strong stuff. A little too hysterical for some, this performance nevertheless gives a heightened sense of the drama and that is what is needed.

The new recording is conducted by the Richard Strauss expert, Karl Böhm, who makes the strands of the orchestra independently clear, while getting a delicately textured whole. But Böhm reminds one too much that Berg was a Viennese. The waltzes could have come from "Der Rosenkavalier," they are so buoyant. And there is a calmness to the pacing that drains some of the blood from the action. Mitropoulos's version is full of the harsh colors of Kandinsky. Böhm takes us back to the French impressionists. This serves to emphasize the debt Berg owed to Debussy, as did most musicians of his day, but the edge of cutting power is slightly dulled by this.

*

Βεβαίως ὁ Δημήτρης Μητρόπουλος ἀνήκει στήν ἀνθρωπότητα καί ὄχι μόνον στήν Ἑλλάδα. Ἀλλά καί νά ξεχνιέται καί νά μή μνημονεύεται ὅτι "Ελλην γεννήθηκε εἶναι πικρό καί ἀπογοητευτικό. "Εχω μπροστά μου ἀντίτυπο διαφημιστικοῦ τεύχους τοῦ διαγωνισμοῦ «Δημήτρη Μητρόπουλου» πού ὀργανώνουν, κάθε χρόνο, τά γυναικεῖα ἑβραϊκά σωματεῖα τῆς Νέας Ὑόρκης. (Γιατί τά γυναικεῖα ἑβραϊκά σωματεῖα καί ὄχι τά γυναικεῖα ἑλληνικά σωματεῖα δέν τό χωράει ὁ νοῦς μου. Λίγους "Ελληνες ἔχει ἡ Ἀμερική;). Τό τεῦχος περιέχει ἕναν ἐμπνευσμένο πρόλογο στόν ὁποῖο ἀναφέρεται, μεταξύ ἄλλων, ὅτι «σέ ὅλες τίς ἐποχές ὑπῆρξαν ἄνθρωποι πού μέ τήν τέχνη τους ἐξέφρασαν τούς πόθους τῶν συνανθρώπων τους καί ἔμειναν ἀθάνατοι καί ὅτι «ὁ Μητρόπουλος, ἀναμφισβήτητα, ὑπῆρξε ἕνας ἀπό αὐτούς». Ὡραῖο αὐτό. Ἀλλά, οὔτε στό ἐξώφυλλο τοῦ τεύχους πού ἀναφέρει τόν τίτλο τοῦ διαγωνισμοῦ σέ πέντε γλῶσσες, οὔτε πουθενά μέσ' τίς 50 τόσες σελίδες του δέν ἀναφέρεται — οὔτε μιά φορά — ἡ λέξις «γκρήκ» ἤ «γκρῆς». Σ' ὅσους ἀντιτάσσω — καλόπιστα ἤ κακόπιστα — ὅτι ὁ Μητρόπουλος ἀφ' ὅτου ἔφυγε ἀπό τήν Ἑλλάδα εἶχε ἀποχρωματιστῆ ἀπό τήν ρωμηοσύνη του θά εἶχα νά ἀπαντήσω ὅτι, σάν πέθανε, οἱ φίλοι του πού πῆγαν καί ἄνοιξαν τήν μικρή σοφίτα ὅπου ἔμενε στήν Νέα Ὑόρκη βρέθηκαν μπρός σέ δύο κειμήλια πού τόν συντρόφευαν, μέρα - νύχτα, στήν ξενητιά του: Καί ἦταν αὐτά τά κειμήλια τοῦ μύστη μιά φωτογραφία τοῦ ἀρχαίου θεάτρου τῆς Ἐπιδαύρου καί ἕνας Ἐσταυρωμένος.

*

N.Y. Times Dec 11 - 11 - 64

2 U.S. Conductors Take Prizes In the Mitropoulos Competition

Two 28-year-old Americans, Lawrence L. Smith and James DePreist, were among the six winners of the Dimitri Mitropoulos International Music Competition for Conductors that ended on Thursday night at Hunter College Assembly Hall.

The other winners were Niklaus Wyss, 28, of Switzerland, Jacques Houtman, 29, of France, Edo DeWaart, 23, of the Netherlands and Ricardo del Carmen, 27, of Guatemala.

Mr. DePreist is a nephew of Marian Anderson, the contralto. Because he once had polio, he conducted from a seat, wearing leg braces.

All six will lead the New York Philharmonic in a special concert tomorrow night at Philharmonic Hall.

Leonard Bernstein, the Philharmonic's conductor, will pick three of them to be assistant conductors with the orchestra next season.

The other three will get assistants' posts with other orchestras. All six will receive a Dimitri Mitropoulos Gold Medal designed by William Zorach, the sculptor, and $3,500.

The winners were selected from a field of 36 contestants from 18 countries. They each conducted the contest's Orchestra of America before a panel of judges headed by Mr. Bernstein. The competition started on Nov. 30.

Other panel members were Frank Brieff, Richard Burgin, Fausto Cleva, Antal Dorati, Franco Ferrara, Richard Korn, Alfred Wallenstein and Stanislaw Wislocki.

Twenty-eight contestants made the quarterfinals that began Dec. 3. Eighteen reached the semifinals on Monday and 10 the finals, which were held Wednesday and Thursday nights. Among the 10 were two women, Daliah Atlas, 30, from Israel and Keiko Kuyama, also 30, from Japan.

The competition was organized in 1961 by the women's division of the Federation of Jewish Philanthropies of New York. It was dedicated to Mr. Mitropoulos, conductor of the Philharmonic, who died in 1960.

This year's competition was for conductors between 20 and 30 years old.

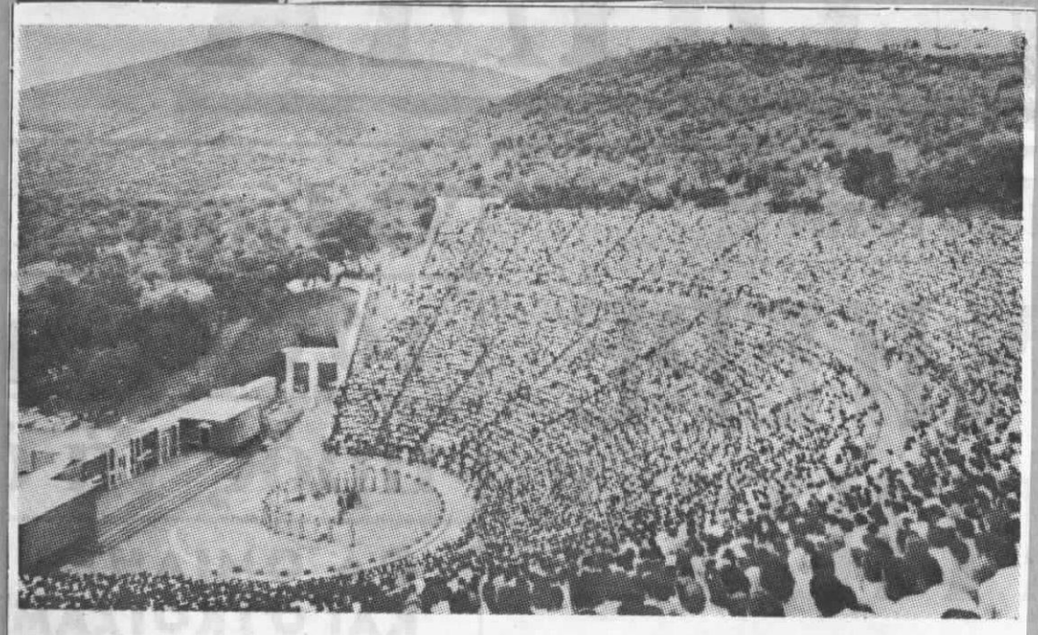
Mr. Smith, a native of Portland, Ore., studied at the Portland School of Music and at the Mannes College of Music here. Mr. DePreist is from Philadelphia, where he attended the Conservatory of Music.

Previous winners have included Agustin Anievas, Maria Pariente, Susan Starr and Ralph Votapek, pianists, and Zdenek Kosler, Claudio Abbado and Petro Calderón, conductors.

Mrs. Alan H. Kempner is chairman of the competition's board.

N.Y. Times December 13 1964

«ΤΟ ΒΗΜΑ» ΠΕΜΠΤΗ 24 Ἰουνίου 1965



ΤΑ «ΕΠΙΔΑΥΡΙΑ» ΤΟΥ 1965

ΤΟ ΒΗΜΑ

ΡΕΣΙΤΑΛ ΑΡΧΑΙΑΣ ΤΡΑΓΩΔΙΑΣ

Ἀφιέρωμα τοῦ Δ. Ροντήρη στή μνήμη τοῦ Δ. Μητρόπουλου

Η ΕΜΦΑΝΙΣΗ ΤΟΥ «ΠΕΙΡΑΪΚΟΥ ΘΕΑΤΡΟΥ» ΣΤΗΝ ΕΠΙΔΑΥΡΟ

ΡΕΣΙΤΑΛ Ἀρχαίας Τραγωδίας ἀπό τόν Δημήτρη Ροντήρη. Ἡ εὐκαιρία ν' ἀκούσουμε τόν πολύπειρο σκηνοθέτη μᾶς δόθηκε σέ συνάντηση μαζί του χθές τό μεσημέρι. Θά μᾶς ἀνακοίνωνε τή συμμετοχή τοῦ «Πειραϊκοῦ Θεάτρου» στό Φεστιβάλ Ἀθηνῶν καί τήν ἐμφάνισή του ἀπό τό ἀρχαῖο θέατρο τῆς Ἐπιδαύρου.

Ἡ συζήτηση τό ἔφερε. Κι' ὁ Ροντήρης μᾶς ἀπήγγειλε χορικά ἀπό τή «Μήδεια» καί ἀποσπάσματα ἀπό τήν «Ἠλέκτρα» σάν ἀπόδειξη τῆς μουσικότητος τοῦ Ἀρχαίου Δράματος, πού πρίν λίγο μᾶς ἔχει ἀναφέρει: Εἶναι ρυθμός. Εἶναι χορός. Καί πράγματι ἡ φωνή του μέ τίς ἄρσεις καί θέσεις πού παίρνει καί οἱ κινήσεις του αὐτό λένε.

Ὅλα ξεκίνησαν ἀπό τήν πρόθεση τοῦ διακεκριμένου σκηνοθέτη: Νά τιμήσει φέτος—καί μάλιστα στήν Ἐπίδαυρο—τή μνήμη ἀγαπημένου φίλου καί μεγάλου καλλιτέχνη: τοῦ Δημήτρη Μητρόπουλου.

Μέ πόνο μιλάει γιά τή μνήμη τοῦ Μητρόπουλου. Τιμήθηκε τόσο λίγο στή χώρα του, ἀκόμη καί νεκρός. «Ἐμεῖς δέν κάναμε τίποτε—μᾶς παρατηρεῖ μέ πικρία. Ἐμεῖς κατορθώσαμε ν' ἀνατρέψουμε κι' αὐτό πού ὑπῆρχε» Καί μᾶς διαβάζει τό ποίημα τοῦ Σολωμοῦ γιά τόν Μάρκο Μπότσαρη: «Ἡ δόξα δεξιά συντροφεύει τόν ἄνδρα...»—γιά νά καταλήξη καί πάλι στό πόσο ἀντεστράφησαν τά πάντα καί μεταθανάτια ἀκόμη στόν Μητρόπουλο. Στήν ταφόπλακά του θρονιάστηκε ὄχι ἡ δόξα, ἀλλά ὁ φθόνος!

Κι' ἔρχονται οἱ ἀναμνήσεις: «Ὁ σύνδεσμός μου μέ τόν Μητρόπουλο—ἀφηγεῖται ὁ Ροντήρης—εἶναι ἀπό τό 1938. Πήγαμε τότε μέ μέλη τῆς Περιηγητικῆς Λέσχης στήν Ἐπίδαυρο, νά ἐξετάσουμε ἄν προσφέρεται τό ἀρχαῖο θέατρο γιά παραστάσεις. Κι' ἐκεῖ, μέ μουσική του πρωτοανέβηκε ἡ «Ἠλέκτρα». Τώρα ἡ τραγωδία τοῦ Σοφοκλῆ παρουσιάζεται μέ μουσική Κώστα Κυδωνιάτη, πού ἔχει πιά ἐνσωματωθῆ στό ἔργο. Ἀλλά τόν «Ἱππόλυτο» τόν ἀνεβάζω μέ μουσική τοῦ Μητρόπουλου, ὅπως τότε, πρό ἐνδεκαετίας, ὅταν ἡ τραγωδία τοῦ Εὐριπίδη ἐγκαινίαζε τά «Ἐπιδαύρια». Καί οἱ δύο παραστάσεις στήν Ἐπίδαυρο, στίς 28 καί 29 Αὐγούστου, θά εἶναι ἀφιερωμένες στόν Μητρόπουλο. Θά κάνω ὅ,τι περνάει ἀπό τό χέρι μου γιά νά τιμηθῆ ἡ μνήμη του».

Ἀλλά οἱ ἀναμνήσεις δέν τελειώνουν, ὅταν μάλιστα σέ συνδέουν κοινοί ἀγῶνες καί προσπάθειες γιά κάτι ὡραῖο πού τό ἔχεις τάξει σκοπό σου. Ἔτσι συνεχίζει ὁ Ροντήρης: «Μέ τόν Μητρόπουλο ξεκινήσαμε νά δώσουμε αὐτή τή λύση: Νά φέρουμε ὅσο τό δυνατόν πλησιέστερα στό σύγχρονο θεατή, ἐκτός ἀπό τήν οὐσία—αὐτό εἶναι αὐτονόητο—καί τά συστατικά στοιχεῖα τῆς μορφῆς τοῦ Ἀρχαίου Δράματος, πού ἀκόμη κι' ἄν γνωρίζαμε πῶς παρουσιαζόταν στήν ἀρχαιότητα, ἡ ἐμφάνισή του αὐτή δέν θά εἶχε πιά παρά μουσειακή ἀξία. Θά ἔπρεπε νά βροῦμε ἄλλα, σύγχρονα ἐκφραστικά μέσα, ἀντλώντας μέσα ἀπό τήν παράδοση, πηγαίνοντας στίς ρίζες καί πού ἄλλωστε μᾶς προσφέρει ἡ ἑλληνική πραγματικότητα. Τό ἀνθρώπινο στοιχεῖο πού εἶναι ἀναπόσπαστο καί τό θρησκευτικά, ἀπόρροια τοῦ Διθυράμβου. Κι' ἡ θρησκεία μας στόν τρόπο τῆς λατρείας προσφέρεται».

«Κι' ἀκόμη—συνεχίζει ὁ Ροντήρης—νά δώσουμε ἔκφραση σ' αὐτό τό λυρικό στοιχεῖο, τόν χορό, τό μοναδικό αὐτό ἐκφραστικό μέσο, πού οἱ ἀρχαῖοι Ἕλληνες ἐξύψωσαν στό ἔπακρο τήν ἐνάργειά του. Κι' ἀλλοίμονο ἄν τόν δραματοποιήσουμε. Αὐτό εἶναι στοιχεῖο τῶν ἡρώων, τῶν δρώντων προσώπων. Παρ' ὅλο πού κι' ὁ χορός παρεμβαίνει καί δραματικά μέ τούς κορυφαίους».

Γι' αὐτό τό λυρικό στοιχεῖο ὁ Ροντήρης, στήν πολύχρονη σκηνοθετική σταδιοδρομία του, θά πάρη στοιχεῖα ἀπό τό Δημοτικό Τραγούδι, ἀπό τό Βυζάντιο, ἀπό τούς ψαλμούς τῆς Ἐκκλησίας, καί θά τά μετουσιώση ἔτσι, ὥστε νά ἐκφράζουν τίς ἐναλλαγές τῶν καταστάσεων πού νιώθει ὁ χορός σέ μιά κλίμακα ἀπό τήν μονόφωνη ἀπαγγελία μέχρι τό μονόφωνο τραγούδι, μεταβολή φυσιολογική καί συνεπής καθώς ὑφώνεται ὁ λυρικός τόνος.

Μ. Θ. ΔΡΑΚΟΣ



ΔΗΜΗΤΡΗΣ ΡΟΝΤΗΡΗΣ

Ο κ. Δ. ΠΑΠΑΕΥΣΤΡΑΤΙΟΥ

«Τά Ἐπιδαύρια μπαίνουν στή δεύτερη δεκαετία τῆς ὑπάρξεώς τους, ἑδραιωμένα καί μέ διεθνῆ ἀναγνώριση καί προβολή. Τό εὐρύ ἐφετεινό πρόγραμμα καλλιτεχνικῶν ἐκδηλώσεων τοῦ ΕΟΤ εἶναι τό ἐπιστέγασμα μιᾶς προσπαθείας πού ἄρχισε στό ἀρχαῖο θέατρο τῆς Ἐπιδαύρου, κάποτε, μέ τόν Δημήτρη Μητρόπουλο καί ἀκροατές μερικούς περιέργους κατοίκους τοῦ Λυγουριοῦ καί ὀλιγάριθμους Ἀθηναίους. Δέν μπορῶ νά μήν θυμηθῶ, σήμερα, πού ἡ προσοχή τοῦ πνευματικοῦ κόσμου τῆς Ἑλλάδος εἶναι στραμμένη πρός 50 τόσους ἑλληνικούς τόπους, ὅπου ἡ ἑλληνική τέχνη δίνει τό «παρών», τόν πρωτοπόρο αὐτό μύστη».

NEW YORK TIMES, WEDNESDAY, JULY 7, 1965.

Mitropoulos Contest Will Pick 4 Young Conductors in January

The fourth annual Dimitri Mitropoulos International Music Competition will be held next Jan. 3 to 19 at Carnegie Hall. As in the past two years, it will be for conductors. There will be fewer first prize winners, but the cash awards will be higher.

Four first prizes will be given, each consisting of a $5,000 cash award, a gold medal and an assistantship with a symphony orchestra. Last year's six winners each got $3,500, the medal and an assistantship.

Three of next year's winners will become assistants to Leonard Bernstein at the New York Philharmonic. The fourth will be assistant conductor to Howard Mitchell at the National Symphony in Washington.

Winners' Posts Are Listed

Assignments for the winners of this year's competition were announced by the Women's Division of the Federation of Jewish Philanthropies of New York, sponsoring organization of the Mitropoulos competition.

The three assistants of the New York Philharmonic for the 1965-66 season will be James De Priest, 28 years old of Philadelphia; Edo de Waart of the Netherlands, 23; and Jacques Houtmann of France, 29.

Ricardo del Carmen of Guatemala, 27, will go to the National Symphony. Lawrence Smith of Portland, Ore., 28, will be an assistant conductor at the Metropolitan Opera, and Niklaus Wyss of Switzerland, 28, will be assistant conductor with the Toronto Symphony.

Applications Being Taken

Applicants for next year's competition must be at least 20 years old and not more than 30 the day the contest ends. Applications can be had from the Secretariat of the Dimitri Mitroupoulos International Music Competition, Federation of Jewish Philanthropies of New York, 130 East 59th Street.

Mr. Bernstein is the chairman of the music committee and of the competition jury. Honorary chairmen of the competition are Mrs. Lyndon B. Johnson and Mrs. Herbert H. Lehman.

On the organizing committee are Mrs. Joseph F. Cullman 3d, Mrs. Louis B. Froelich, Mrs. Louis S. Gimbel Jr. and Mrs. Herbert W. Haldenstein.

Claire R. Reis is chairman of the advisory committee, of which William Schuman, the president of Lincoln Center, is honorary chairman. The other members are James Aliferis, John Brownlee, Helen Coates, Peter Mennin, Carlos Moseley, Mark Schubart, Davidson Taylor and William L. Weissel.

ΡΑΔΙΟ ΠΡΟΓΡΑΜΜΑ 6 — 12 ΦΕΒΡΟΥΑΡΙΟΥ 1966

ΜΙΑ ΓΥΝΑΙΚΑ ΠΡΩΤΗ ΣΤΟ ΔΙΑΓΩΝΙΣΜΟ «ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ»

Τά ἀποτελέσματα τοῦ Διεθνοῦς διαγωνισμοῦ «Δημήτρης Μητρόπουλος», γιά νέους διευθυντές ὀρχήστρας, πού ἔγινε, ὅπως εἴχαμε ἀναγγείλει, στή Νέα Ὑόρκη ἀπό τίς 3 ἕως τίς 19 Ἰανουαρίου, ἐπεφύλαξαν μιάν ἔκπληξι: Στήν πρώτη σειρά, ἀνάμεσα δηλαδή στούς τέσσερις πρώτους νικητές, εἶναι μιά γυναίκα: ἡ 28έτις Σύλβια Κάρντοφ, ἀπό τήν Ἑλβετία. «Χαίρομαι», δήλωσε μετά τή βράβευσή της, «γιατί ἡ περίπτωσή μου θ' ἀνοίξη ἴσως τό δρόμο καί σ' ἄλλες γυναῖκες πού ἔχουν τή φιλοδοξία νά διευθύνουν ὀρχήστρες, ἀλλά φοβοῦνται τό συναγωνισμό τῶν ἀνδρῶν». Ἡ Σύλβια Κάρντοφ εἶναι ἀπόφοιτος τοῦ Ὠδείου τῆς Λουκέρνης καί μαθήτρια τοῦ Χέρμπερτ φὸν Κάραγιαν. Πρῶτος, ἀνάμεσα στούς τέσσερις πρώτους νικητές εἶναι ὁ Γάλλος Ἀλαίν Λομπάρ, πού ἀληθινά κατέπληξε τήν Ἑλλανόδικο Ἐπιτροπή καί ὁ Τζιανκάρλο Μενότττι τόν ἀγκαζάρισε κιόλας νά διευθύνη τό καλοκαίρι στό «Φεστιβάλ τῶν δύο κόσμων» στό Σπολέτο τῆς Ἰταλίας. Οἱ ἄλλοι δύο πρῶτοι νικητές εἶναι ὁ Γερμανός Βάλτερ Γκιλέσσεν καί ὁ Χιλιανός Χουάν Πάμπλο Ἰσκιέρντο. Καθ' ἕνας ἀπό τούς τέσσερις πρώτους νικητές ἔλαβε ἐκτός ἀπό τό «Χρυσοῦν μετάλλιο Μητροπούλου» καί χρηματικό ἔπαθλο 5.000 δολλαρίων. Ἐπί πλέον οἱ τρεῖς πρῶτοι θά προσληφθοῦν ὡς βοηθοί μαέστροι στήν Φιλαρμονική Ὀρχήστρα τῆς Νέας Ὑόρκης, γιά ἕνα χρόνο καί ὁ τέταρτος στήν ὀρχήστρα τῆς Οὐάσιγκτων.

Ἐκτός ἀπό τό πρῶτο, ἀπενεμήθησαν δεύτερο, τρίτο καί τέταρτο βραβεῖα. Τό δεύτερο βραβεῖο, «Ἀργυροῦν Μετάλλιο Μητροπούλου» καί χρηματικό ἔπαθλο 2.500 δολλαρίων, τό κέρδισε ὁ Ἱσπανός Τέο Ἀλκανταμίλλα. Ὁ Τσεχοσλοβάκος Γιένεκ Μάκατ, πῆρε τό τρίτο βραβεῖο, «Χάλκινο Μητρόπουλου» καί χρηματικό ἔπαθλο 1.000 δολλάρια. Τέλος ὁ Ἰάπων Ταζίρο Ἰμόρι, πῆρε τό τέταρτο βραβεῖο, χάλκινο μετάλλιο Μητρόπουλου» καί χρηματικό ἔπαθλο 750 δολλάρια.

Πρόεδρος τῆς Ἑλλανοδίκου Ἐπιτροπῆς ἦταν ὁ Λέοναρντ Μπέρνστάϊν, διευθυντής τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης καί μέλη ἀνάμεσα στούς ἄλλους, ὁ συνθέτης Τζιανκάρλο Μενότττι καί οἱ γνωστοί μαέστροι Τόμας Σίππερς καί Φάουστο Κλέβα. Ὅπως εἶναι γνωστό, ὁ «διεθνής διαγωνισμός Δημήτρης Μητρόπουλος», εἶναι ὕβρυμα πού συστήθηκε μέ διεθνῆ συμμετοχή καί μέ πρωτοβουλία τῶν κορυφαίων παραγόντων τῆς μουσικῆς ὅλου τοῦ κόσμου γιά νά τιμηθῆ ἡ μνήμη τοῦ μεγάλου Ἕλληνα μαέστρου. Σκοπός τοῦ διαγωνισμοῦ εἶναι νά ἀναδείχνη κάθε χρόνο τούς νέους διευθυντές ὀρχήστρας καί νά τούς παρέχη τήν ὑλική καί ἠθική του συμπαράστασι γιά νά μποροῦν νά σταδιοδρομοῦν καί ν' ἀναπτύσσουν τό ταλέντο τους. Μέ τήν εὐκαιρία τοῦ φετεινοῦ διαγωνισμοῦ, παρατηρήθηκε μεγάλη ζήτησι μέ ἠχογραφήσεις τοῦ Δημήτρη Μητρόπουλου καί πληροφορούμεθα ὅτι μεγάλη Ἀμερικανική Ἑταιρία πρόκειται νά κυκλοφορήση σύντομα ὁλόκληρη τή σειρά τῶν δίσκων πού εἶχε ἠχογραφήσει ὁ Μητρόπουλος διευθύνοντας διάφορες μεγάλες ὀρχήστρες.

Ο ΑΓΙΟΣ ΤΗΣ ΠΑΓΚΕΤΤΑΣ

Συμπληρώθηκαν στίς 2 τοῦ Νοέμβρη πέντε χρόνια ἀπό τόν θάνατο τοῦ Δημήτρη Μητρόπουλου. Καί συμπληρώθηκαν δέκα χρόνια ἀπό τότε, πού γύρισε στήν Ἑλλάδα. Κι εἶναι ἡ θύμηση ἐτούτη νωπή, κι εἶναι πάντα τωρινή, γιά κεῖνον τόν ἐρχομό του πού θάξιζε νά γίνη μέρα Γιορτῆς καί νά καθιερωθῆ σάν ἐπέτειος εὐτυχίας. Ὁ Ἀσκητής ὁ Ἐξαϋλωμένος, ὁ Ἄνθρωπος, ὁ ἁπλός, ὁ ἀληθινός Μεγάλος, μέ τό ἥμερο γέλιο, εἶχε ἔρθει στήν Ἑλλάδα. Κι εἶχα τήν τύχη νά ζήσω αὐτές τίς μέρες, νᾶμαι στό πρωΐ τῆς ζωῆς μου καί νάναι ἀμάλαγες ἀκόμη αἱ αἰσθήσεις μου καί θυμᾶμαι, πού χιλιάδες ἄνθρωποι ξενυχτήσανε προσμένοντας τό χάραμα, ἐκείνης τῆς ἄλλης Κυριακῆς τῶν Βαΐων. Θυμᾶμαι τό παραλήρημα, πού ξεσήκωνε τό ἄκουσμα τοῦ ὀνόματός του καί τή Μεγάλη Ὥρα, πού φανερώθηκε στή σκοτεινή αἴθουσα τοῦ Ὀρφέα, ἐκείνη ἡ μακρουλή μαύρη, βαθειά σιωπηλή ὀπτασία του. Θυμᾶμαι μέσα στήν παραζάλη τοῦ θριάμβου του, τό ἥρεμο χαμόγελό του, τά σηκωμένα χέρια του, τά δυνατά μακριά χέρια του, πού φοβερή στάλαζε ἀπό μέσα τους ἡ Δημιουργία. Θυμᾶμαι τούς χορούς τοῦ Σκαλκώτα, τό πάθος, καί τό Μητρόπουλος: Κι ἦταν ὅλα Ἑλληνικά. Κάθε του δάχτυλο κάθε του πόρος ἀκόμη γινόταν ἔκφραση καί ἀποκάλυψη. Ἦταν ἐκεῖ ψηλά στό podium μέ τή ράχη γυρισμένη στόν κόσμο μία ὁλόρθη Ἀποκάλυψη. Ναί, μέ τήν πλάτη γυρισμένη στά ἐγκόσμια, μέ στραμμένο τό πρόσωπο στή Δημιουργία στό Μεγάλο πάθος, στή Θρησκεία τῆς τέχνης. Σάν ἀφιερωμένος, παράφορος τρομερός ἀνέβαινε κι ἀνέβαινε καί ψήλωνε μπροστά μας καί μπροστά στή ζωή καί τήν ἱστορία του κόσμου, σά λευτερωμένη, μορφή τοῦ Γκρέκο καί ὀρθωνόνταν στέρεος μαζί καί ἀχνός δίχως ὅρια, δίχως μέτρα, πέρα ἀπό χῶρο κι ἀπ' τίς αἰσθήσεις μας καί πέρα ἀπό τό χρόνο πάντα ν' ἀκούμε ὅσοι εὐλογηθήκαμε, τωρινή ἐκείνη τή θύελλα καί τό παναίσθημα, πού ξεσήκωνε μέσα στό Σύμπαν τῆς Μουσικῆς.

Κι αὐτή ἡ ἐπέτειος, εἶναι ἐπέτειος ζωῆς. Ἡ ἄλλη τοῦ θάνατου, πέντε χρόνια, ἀργότερα ἦταν ἡ ἀναπάντεχη συνέχεια, ἡ δεύτερή μου συνάντηση μέ τό Μητρόπουλο. Ἐκεῖ βαθιά καταμεσίς στό Ἡρῶδειο, ἐκεῖ σιωπηλά στήν αἴθουσα τοῦ Ὠδείου, ἐκεῖ ἀμετάκλητα στή ρίζα τῆς ταχτιᾶς μαρμάρινης στήλης, στόν πιό σιωπηλό τάφο, στόν πιό σεμνό τάφο ὁ Μεγάλος Σεμνός... Στάχτη καί σκόρπια φύλλα δάφνης κι ἀπόηχος μουσικῆς..

ΜΑΓΙΑ ΜΑΡΙΑ ΡΟΓΣΣΟΥ

ΤΟ ΒΗΜΑ
ΤΗΣ ΚΥΡΙΑΚΗΣ

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ



ΕΝΑΣ σημαντικός όσον καί όγκώδης τόμος πεντακοσίων σελίδων πρόκειται σέ λίγες ήμέρες νά τεθῆ στήν κυκλοφορία: Τιτλοφορεῖται «Δημήτρης Μητρόπουλος, ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη» (ἐκδόσεις «Ἴκαρος»), προλογίζεται ἀπό τόν Γιῶργο Σεφέρη καί συνοδεύεται καί ἀπό μιά ἐκτενῆ εἰσαγωγή γραμμένη ἀπό τήν ἴδια τήν παραλήπτρια μιᾶς ἀλληλογραφίας πού καλύπτει ἕνα διάστημα 35 ὁλοκλήρων ἐτῶν—ἀπό τό 1925 ὡς τό 1960, τήν χρονιά τοῦ θανάτου τοῦ διασήμου Ἕλληνος ἀρχιμουσικοῦ.

Ὁλόκληρη ἡ ἀλληλογραφία τοῦ Δημήτρη Μητρόπουλου μέ τήν Καίτη Κατσογιάννη, μαρτυρία μιᾶς βαθύτατης φιλίας, εἶναι, ὅπως λέει ἡ ἴδια ἡ κ. Κατσογιάννη, πολύ ὀγκωδέστερη παρ' ὅ,τι τό βιβλίο—«ὑπερδιπλασία» περίπου. Στόν τόμο αὐτό, πού τήν ἔκδοσή του ἐπιμελεῖται ὁ «Ἴκαρος», δημοσιεύονται ἐν ὅλω 333 ἐπιστολές τοῦ Δημήτρη Μητρόπουλου πρός τήν κ. Κατσογιάννη ἀλλά καί 182 τῆς κ. Κατσογιάννη πρός τόν Δημήτρη Μητρόπουλο. Καί οἱ ἐπιστολές αὐτές ἀρχίζουν ἀπό τό 1925 καί φθάνουν ὡς τό 1960, μέ μιά διακοπή μόνο πού ἀντιστοιχεῖ πρός τά ἔτη τοῦ πολέμου: Ὁ Μητρόπουλος, ὅπως εἶναι γνωστό, βρισκόταν τότε στίς Ἡνωμένες Πολιτεῖες καί ἡ Καίτη Κατσογιάννη στήν Ἀθήνα. Ἐπικοινωνοῦσαν ὅμως καί τότε μέ μηνύματα πού μεταβίβαζε ὁ Ἐρυθρός Σταυρός.

Στά γράμματα πού δημοσιεύονται στό βιβλίο, δέν ἔγιναν διορθώσεις. Καί ὅπου, γιά διαφόρους λόγους, χρειάσθηκε νά παραλειφθοῦν ὡρισμένες περικοπές, αὐτό ἀναφέρεται σαφῶς. Πρέπει νά τονισθῆ, ἐξ ἄλλου, ὅτι ἡ σημασία τῶν ἐπιστολογραφικῶν αὐτῶν ντοκουμέντων δέν ἔγκειται μόνον (ὅπως εὔλογα θά μποροῦσε νά φαντασθῆ κανείς) στό ὅτι περιέχουν ἕνα πλῆθος ἀπό ἐνδιαφέρουσες κρίσεις τοῦ Δημήτρη Μητρόπουλου γιά πρόσωπα καί πράγματα τῆς μουσικῆς τῆς ἐποχῆς του — ἑρμηνευτές, ἔργα, συνθέτες. Ἔγκειται κυρίως στό ὅτι μέσα ἀπό τίς σελίδες τῆς ἀλληλογραφίας αὐτῆς περνᾶ ὁλόκληρη ἡ ζωή του, τόσο στήν καθημερινότητά της ὅσο καί στίς διάφορες ἀγωνίες πού τόν κατεῖχαν πάντοτε σάν καλλιτέχνη καί σάν σκεπτόμενον ἄνθρωπο: Ἀγωνίες πού κάποτε, ὅπως φαίνεται, τόν ὡδηγοῦσαν στό σημεῖο νά ὑποτιμᾶ καί σχεδόν νά ἐξευτελίζη τόν ἑαυτό του, τή στιγμή ἀκριβῶς πού ἡ τέχνη του τύχαινε τῶν μεγαλυτέρων ἀναγνωρίσεων ἀπό τή διεθνῆ κριτική καί τό κοινό.

Οἱ κρίσεις γιά τήν μουσική, ἐξ ἄλλου, δέν εἶναι οἱ μόνες. Ὁ Δημήτρης Μητρόπουλος ἐκθέτει τίς ἐντυπώσεις του ἀπό θεατρικές παραστάσεις πού εἶδε, σχολιάζει βιβλία πού διάβασε, ἀναπτύσσει ἰδέες του προσωπικές γιά τήν φιλοσοφία, τή θρησκεία (εἶναι γνωστό τό πόσο μεγάλο ρόλο διεδραμάτισε ἡ θρησκεία στή διαμόρφωση τῆς προσωπικότητός του), τήν αἰσθητική. Κι' αὐτές οἱ ἐπιστολογραφικές ἐξομολογήσεις, γραμμένες σέ στιγμές ὅπου ὁ διάσημος ἀρχιμουσικός ἄφηνε τόν ἑαυτό του ἐλεύθερο ἀπό τίς ὑπερεντάσεις τίς ἐπιβεβλημένες ἀπό μιά σταδιοδρομία σάν τήν δική του νά ἐκδηλώνεται, δέν μπορεῖ παρά νά διαγράφουν τήν πολύπλευρη προσωπικότητά του καλύτερα ἴσως ἀπό κάθε ἄλλην μαρτυρία.

Μιννεάπολις 25 Ἰουνίου 1940

Καλή μου, ἀγαπημένη μου Καίτη,

Ἔχω μπροστά μου τό γράμμα σου ἀρ. 58. Νά ἤξερες σέ τί κατάσταση ἀπελπισίας βρίσκομαι! Τόσο γιά τά γεγονότα τῆς Εὐρώπης, ὅσο καί γιά τά ἀτομικά μου. Σέ ἱκετεύω, συγκέντρωσε ὅλο τό κριτικό μυαλό σου καί ἀπάντησέ μου σέ ὅ,τι θά σοῦ ἐκθέσω!

Ἔχω τώρα τόσα χρόνια στό ἐξωτερικό καί ἔκανα ὅ,τι μπόρεσα γιά νά προοδεύσω στήν τέχνη μου καί νομίζω πώς ἔφθασα σ' ἕνα ἀρκετά καλό σημεῖο ὡριμότητας, ἀκόμα καί φήμης. Πρέπει λοιπόν γι' αὐτό νά καταδικασθῶ νά πεθάνω καί νά μαραζώσω μακρυά ἀπό τόν τόπο μου; Ἐάν τό μέλλον μου εἶναι νά φθάσω νά εἶμαι ἐπί κεφαλῆς τῆς Boston ἤ τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης, ὅταν φθάσω ἐκεῖ, ἄν φθάσω, δέ θά χει πιά μείνει σταλαγματιά αἷμα στίς φλέβες μου!

Καταλαβαίνω πώς ἔχω τό καθῆκον νά θυσιάσω ὅλη μου τή ζωή γιά τήν τέχνη, μά καί ἡ θυσία, εἶναι τέλεια καταστροφή τῶν σπλάχνων μου, μαρασμός. Πρέπει νά βρεθῆ μιά λύση, ἔτσι δέν μπορῶ πιά νά ἐξακολουθήσω. Ὅλοι οἱ συνάδελφοί μου πού ζοῦν ἐδῶ, ἔχουν ἐδῶ τό σπιτικό τους, τούς ἀνθρώπους τους, τούς φίλους τους. Ἐγώ εἶμαι μόνος, μόνος, περιτριγυρισμένος ἀπό ἀνθρώπους πού δέν ἔχουν ἀπολύτως καμμιά σχέση μέ τόν ἐσωτερικό μου ἄνθρωπο. Φαντάζεσαι ἐσύ ὅτι αὐτό μπορεῖ νά ἐξακολουθήσει, ἔστω καί ἄν διαθέτω τά καλύτερα μέσα γιά νά ἐκφράζομαι στήν τέχνη μου; Ἔχω τήν ἰδέα ὅτι δέν ἔκανα ὅ,τι ἔπρεπε νά κάνω, καί ὅτι μποροῦσα νά ἐξακολουθήσω, ἔστω καί μέ αὐτά τά μέσα πού διαθέτει ὁ τόπος μου, νά ἐργάζομαι σ' ἕνα περιβάλλον πού θά μέ τρέφει καί ψυχικά. Ἀλλοιῶς αἰσθάνομαι πώς ὕστερα ἀπό λίγο δέ θάχει μείνει πιά τίποτε μέσα μου. Δέν ξέρω ἄν αὐτές οἱ σκέψεις μου εἶναι ἀποτέλεσμα τῆς ἀπελπισίας μου αὐτόν τόν τελευταῖο καιρό ἤ ἔχουν κάποια μαύρη ἀλήθεια μέσα τους. Δέν φοβᾶμαι τήν μοναξιά μου. Τήν χρειάζομαι ὅταν πρόκειται νά ἐργασθῶ, μά ὑπάρχουν ὅρια σέ μιά μοναξιά καί ὅταν τά ὑπερβεῖ κανείς τότε κινδυνεύει νά καταστρέψει ὅ,τι ἀνθρώπινο ὑπάρχει μέσα μας. Βρίσκομαι σέ τέτοια ψυχική κατάσταση πού δέν ξέρω πῶς νά ἐξηγήσω καλύτερα αὐτό πού μοῦ συμβαίνει. Ἐλπίζω στήν ἐξυπνάδα σου καί στήν ἀγάπη σου ὅτι, παρ' ὅλη τήν κακή ἀφήγηση, θά μπορέσεις νά μέ ἀνακουφίσεις ἀπαντώντας μου ὅσο πιό λογικά μπορεῖς.

ἀρ. 123 Μιννεάπολις 6 Ὀκτωβρίου 1940

Ἀγαπημένη μου Καίτη,

Ἀληθινά τώρα τελευταῖα αἰσθάνομαι πώς καί σύ κουράστηκες ἀπό τοῦ νά ὑποθάλπεις τήν ἰδέα πώς σοῦ λείπω καί πώς καί σύ προσπάθησες νά ἀντιδράσεις καί νά γυρέψεις ξεχασιά στήν ὡραία φύση τῆς Ἑλλάδας μας. Χαίρομαι πολύ πώς μοῦ μοιάζεις σ' αὐτό τό ζήτημα! Καί ὅτι μέ τό νά ὑποθάλπεις τήν στενοχώρια σου δέ σέ ὠφελεῖ σέ τίποτε, μᾶλλον σοῦ ἀφαιρεῖ ἐνέργεια καί νειάτα. Τό μόνο πού ἔχει σημασία εἶναι πῶς θά ἀντικρύσουμε ὁ ἕνας τόν ἄλλον, ὅταν εὐδοκήσει ὁ Θεός νά μᾶς ἐπιτρέψει νά ξανασυναντηθοῦμε καί νά μή δεῖ ὁ ἕνας στόν ἄλλον ἕνα ἐρείπιο! Πρέπει ὅταν ξαναδοθοῦμε νάμαστε γεροί καί πιό δυνατοί, πιό προοδευμένοι ψυχικά καί πνευματικά, ὕστερα ἀπό τήν τόσο βασανισμένη ἐξάσκηση τῆς θέλησής μας προσπαθώντας νά ἐκμηδενίσουμε κάθε ἀνθρώπινη ἀδυναμία πού ἔχουμε μέσα μας. Ἔτσι ἡ συνάντηση τῶν δύο «ἡρώων» δέ θά ἔχει ἀνάγκη ἀπό «ὁπλισμένο βαγόνι», (ὑπονοεῖ τή συνάντηση τοῦ Χίτλερ καί τοῦ Μουσολίνι στά σύνορα Γερμανίας καί Ἰταλίας) στά σύνορα πού θά συναντηθοῦμε καί ὁ νέος κόσμος θά μᾶς περιμένει ἕτοιμος, χωρίς νά ἔχουμε ἀνάγκη νά τόν ξαναφτιάξουμε ἐμεῖς. No matter τί εἴδους ἀλλαγή σκέπτονται καί ἐλπίζουν νά κατορθώσουν αὐτοί οἱ δύο σκύλοι, ἐμεῖς πάντα θά ἔχουμε μέσα μας τό δικό μας κόσμο πού δημιουργήσαμε ἐμεῖς μέ τό δικό μας πόνο, τή δική μας θλίψη καί καρτερία!

Ἀλλοίμονο, πόση νοσταλγία μοῦ δωσε τό γράμμα σου μέ τήν περιγραφή τῶν βουνῶν μας καί τοῦ Κορινθιακοῦ! Πόσο τά ἔχω ζήσει αὐτά τά μέρη! Πόσο τά ξέρω! Πόσο θά θελα νά καταντήσω τσοπάνος γιά νά μποροῦσα νά ἀφοσιωθῶ ὁλότελα σ' αὐτά. Μά ἡ τύχη μέ ἔριξε στή δύσκολη εὐθύνη τοῦ νά δημιουργῶ φύση καί ὄχι νά ἀπολαμβάνω! Πληρώνουμε ἀκριβά τό ὅτι θελήσαμε νά ἀκολουθήσουμε τό δρόμο τόν πνευματικό πού μᾶς ἀπομάκρυνε ἀπό ὅ,τι περισσότερο ἀγαπήσαμε στόν κόσμο.

Αὔριο φεύγω γιά τόν Καναδᾶ γιά νά μπορέσω νά ξαναγυρίσω ἐδῶ ὡς permenent resident καί ἴσως κάτι περισσότερο. Ἐκτός ἐάν ἀποφασίσω νά τά σταματήσω ὅλα καί νά ρθῶ νά ζήσω μέ σένα σέ μιά καλύβα τοῦ Χελμοῦ, τῆς Ζήρειας ἤ τοῦ Παρνασσοῦ!

ἀρ. 143 Μιννεάπολις 6 Σεπτεμβρίου 1945

... Τώρα σέ τοῦτο σου τό γράμμα ἔθιξες ἕνα σωρό σπουδαῖα θέματα, γιά τή ζωή μου ἐδῶ γιά τήν πνευματική μου ἐξέλιξη. Τό γεγονός ὅτι εἴμουν χωρισμένος ἀπό ἐσᾶς ἐπί τόσα πολλά χρόνια ἦταν βέβαια πολύ σκληρό γιά μένα, ἐν τούτοις πολλά ἐνδιαφέροντα μοῦ συνέβησαν ἀπό ἄποψη καλλιτεχνική. Ἔτσι μπορῶ νά εἰπῶ ὅτι κατά τά χρόνια αὐτά, κατά τά ὁποῖα τόσοι ἄλλοι ἄνθρωποι κατεστράφησαν, ἐγώ αἰσθάνομαι νά κέρδισα τόσο σέ φήμη, ὅσο καί σέ καλλιτεχνική ὡριμότητα. Μπορῶ νά σοῦ εἰπῶ χωρίς νά ὑπερτιμήσω τόν ἑαυτό μου, ὅτι ἀλήθεια ἀνέπτυξα περισσότερη δεξιοτεχνία, περισσότερη αὐτοσυγκέντρωση, καί ἴσως περισσότερο ἄνετη τεχνική. Πολλοί ἄνθρωποι πού μέ γνώρισαν στήν ἀρχή καί τώρα παρατήρησαν αὐτή τή διαφορά. Ἀλλά ἀνεξάρτητα ἀπό αὐτό πού ὁ κόσμος φρονεῖ, ἄμα ἀνατρέχω σ' αὐτά πού ἔχω κάνει κατά τήν διάρκεια τῶν ἕξη αὐτῶν ἐτῶν ἀπουσίας ἀπό τήν Ἑλλάδα, αἰσθάνομαι ὅτι κάπως προόδευσα, πιθανόν ὅσο μοῦ ἦταν δυνατόν νά προοδεύσω. Δέν νομίζω ὅτι ἔχασα στιγμή χωρίς νά μελετῶ ἤ νά διδάσκομαι. Καί ἄν παρ' ὅλα αὐτά στήν πραγματικότητα —καί δέ ξέρω ποιός θά μποροῦσε θετικά νά τό διαπιστώση— ἔχω ξεπέσει, πίστεψέ με, αὐτό δέν μπορῶ νά τό ἐλέγξω. Αὐτή ἡ ἀπομόνωση καί ἡ συγκέντρωση στόν ἑαυτό μου, μέ ἀνάγκασαν νά βρῶ μόνο στήριγμα καί παρηγοριά στή δουλειά μου, καί εἶμαι βέβαιος ὅτι κάτι θά πρέπει νά ἔχει συντελεσθῆ σ' αὐτό τό χρονικό διάστημα. Πάντως, ὅσο γιά τίς συνθῆκες πού χρειάσθηκαν γιά τή «δημιουργία φήμης» ὅπως λέει ὁ φίλος μας Rilke, μπορῶ νά σέ βεβαιώσω ὅτι καί ἐγώ ἀπέκτησα κάποια φήμη καί μάλιστα ἀρκετά σημαντική μπορῶ νά εἰπῶ. Ὄχι μόνο μεταξύ τῶν συναδέλφων μου πού φαίνεται νά μέ ἀγαποῦν καί νά μέ ἐκτιμοῦν ὅπου καί ἄν πάω, ἀλλά καί ἀπό ἀπόψεως box office. Σέ περίπτωση πού δέν γνωρίζεις αὐτή τήν ἔκφραση, σημαίνει τά ἔσοδα πού ἀποκομίζει ὁ κάθε καλλιτέχνης πού προσελκύει τό κοινό καί γεμίζει τίς αἴθουσες. Ἕνας καλλιτέχνης πού ἔχει box office πρέπει νά εἶναι καλλιτέχνης ἀξίας. Βεβαίως αὐτό δέν συμβαίνει πάντα, ἀλλά σ' ἕνα τόπο ὅπου τό οἰκονομικό μέρος εἶναι τόσο σημαντικό, αὐτό τό γεγονός παίζει μεγάλο ρόλο. Θά μποροῦσες π.χ. νά κάνεις ἕνα πλῆθος ἀπό κακά καί ἄγουστα ριτενοῦτα καί ὅμως νά ἔχεις Β.Ο., ἀλλά φυσικά αὐτό δέν θά ἐμπόδιζε τούς συναδέλφους σου νά μειδιάσουν.

ἀρ. 15 29 Ἰανουαρίου 1948

Ἀγαπημένε μου Δημήτρη,

Τά ἐπιχειρήματά σου εἶναι ἀκαταμάχητα. Μοῦ μένει ὡστόσο ἡ ἀπορία: Γιατί τάχα ἡ «Τόσκα» νά εἶναι πιό «διασκεδαστική» ἀπό τήν «Ἀπαγωγή» ἤ τόν «Φίγκαρο»;

Πρέπει νά ὁμολογήσω ὅτι γιά τήν Τόσκα αἰσθάνομαι ἕνα εἶδος ἀλλεργίας καί τό μόνο ἀξιομνημόνευτο ἀπομένει μιά μακρυά οὐρά ἀπό ἄσπρο μετάξι πού ἡ Μαρία Γέριτσα φοροῦσε κάποτε στή Β΄ πράξη. Βρίσκω ὅτι ἐδῶ ὁ Puccini τσαλαβουτᾶ στά ρηχά νερά τοῦ μελοδράματος καί τοῦ λείπει ἡ δραματική ἔξαρση ἑνός Verdi γιά νά τόν ξεκολλήσει. Καταλαβαίνω ὡστόσο ὅτι ὁρέγεσαι νά διευθύνεις αὐτό τό πρᾶμα — ὄχι μόνο ἐπειδή ἡ κάθε παρτιτούρα ἑνόσω τήν μελετας παύει νά εἶναι συζητήσιμη καί γίνεται ἀπόλυτη ἀξία— ἀλλά ἐπειδή ἕνας καλλιτέχνης τόσο ἀποκλειστικά καλλιτέχνης σάν καί σένα τά πάντα τά ζεῖ μέσα στήν περιοχή τῆς τέχνης του, ἐκεῖ μέσα θ' ἀναζητήσει ἀναγκαστικά καί τήν ἀναψυχή του καί τίς παρεκτροπές του. Καί ἀφοῦ μέ τόσο ἀξιοσέβαστες κυρίες σάν τήν Λεονόρα ἤ τήν Ἰφιγένεια δέν μπορεῖ κανείς νά πάρει πολλές ἐλευθερίες —ὑπάρχουν εὐτυχῶς καί οἱ συγκαταβατικότερες! Εἶμαι βέβαιη ὅτι βάζοντας μέσα σ' αὐτό τό κατασκεύασμα ὅλη σου τήν ψυχή, ὅλο σου τό γοῦστο καί ἀναδημιουργικό δαιμόνιο θά τό κάνεις ἀγνώριστο"—καί ἀπό ἄποψη τέχνης αὐτό εἶναι σπουδαῖο ἐπίτευγμα, ἀπό παιδαγωγικῆς ὅμως; Συμβιβάζεται ἀλήθεια με τόν διαπαιδαγωγικό ρόλο τοῦ μαέστρου ὅπως ἐσύ τόν ἀντιλαμβάνεσαι, τό νά ντύνει ἕνα φτηνό ἔργο μέ τήν ἀπατηλή αἴγλη μιᾶς ἔξοχης ἑρμηνείας, προσδίδοντάς του ἔτσι στή συνείδηση τοῦ ἀκροατῆ μιά ἀξία πού δέν ἔχει; Ἀντίθετα πιστεύω ὅτι ἕνας καλλιτέχνης τόσο ὑποβλητικά συναρπαστικός σάν καί σένα ἔχει τό δικαίωμα νά ἐμπιστεύεται σ' αὐτά του τά χαρίσματα γιά νά κάνει προσιτά ἔργα πού ἀλλοιῶς τό κοινό δέν θά ἦταν ἱκανό νά καταλάβει καί ν' ἀπολαύσει.

Ἀλλά ἀφοῦ πιά γιά ἐφέτος ἐρίφθει ὁ κύβος, ἴσως νά σέ πείσω γιά τοῦ χρόνου, ὅταν μετά τήν θριαμβευτική ἐπιτυχία τῆς Τόσκα ὁ μάνατζερ δέν θά παραλήψει ἀσφαλῶς νά σοῦ προτείνει... τήν Boheme!

Οἱ μάνατζερ συχνά ὑποτιμοῦν τό γοῦστο τοῦ κοινοῦ. Εἶναι τόσο βέβαιο ὅτι τό ἀμερικανικο κοινό ἔχει ἰδιαίτερη προτίμηση γιά τόν Puccini, ἤ ἐνθουσιάστηκε μέ τή δική σου ἑρμηνεία τῆς Butterfly; Τουλάχιστον ὅλοι οἱ κριτικοί μιλοῦσαν γιά «ἀποκάλυψη», «ἀναδημιουργία» κ.λ. Θά θελα ὡστόσο νά προσθέσω ὅτι ξεχνοῦμε πώς διαφορετικά εἶναι τά κριτήρια τοῦ ἀκροατῆ ἀπό τοῦ ἑρμηνευτῆ, δέν εἶναι ἐπομένως περίεργο ὅτι ἕνας μαέστρος διαλέγει κάποτε ἔργα πού παρέχουν εὐρύτερο στάδιο στίς ἀναδημιουργικές του ἱκανότητες, ὅπως ὁ ἀληθινός γιατρός προτιμᾶ τίς καταδικασμένες περιπτώσεις ἀπό τούς ἀρρώστους πού γίνονται καλά χάρις στή γερή τους κράση. Αὐτό πού μ' εὐχαριστεῖ ἰδιαίτερα εἶναι ὅτι παρ' ὅλες τίς ἀντιδράσεις δέν παύεις νά παρουσιάζεις ἔργα πρωτοποριακά —δηλαδή μέ ἄλλα λόγια, ἀντίς «ὅπως ἔκανε ὁ Σαβοναρόλα» ν' ἀπειλεῖς τούς ἁπλοϊκούς μέ τό «πῦρ τό ἐξώτερον», τούς προσφέρεις τήν Κόλαση ἐπί τῆς γῆς! Ἡ «ἀφαίρεση»— πνευματική Κόλαση γιά τούς καημένους τούς Γιάνκηδες! Νά ἕνα μαρτύριο πού ξέφυγε τήν φαντασία τοῦ Δάντη! Μά ξεχνῶ πώς ἦταν Λατῖνος, ἐπομένως τήν τοποθέτησε στόν Παράδεισο.

ἀρ. 165 Μιννεάπολις 22 Μαΐου 1948

Ἀγαπημένη μου Καίτη,

Σ' εὐχαριστῶ γιά τό τελευταῖο σου γράμμα, ἕνα ἀκόμα τεκμήριο γιά τήν εὐθυκρισία σου, τήν γερή φιλοσοφία σου καί τίς ἴδιες πάντα ὀρθόδοξες ἀρχές δίχως συμβιβασμούς —μοῦ θυμίζεις ὅτι δέν ὑπάρχουν συμβιβασμοί στήν τέχνη, ἀκόμα καί μέ σκοπό μορφωτικό. Σέ στιγμές ἐγωϊσμοῦ ἔτσι σκέπτομαι κ' ἐγώ, ἀλλά εἶναι ἄλλες στιγμές ὅπου λυπᾶμαι βλέποντας πόσο μεγάλη ἀπόσταση χωρίζει τίς μουσικές μου ἀρχές ἀπό τίς ἀρχές πού ἔχουν ἕνα σωρό θαυμάσιοι ἄνθρωποι σ' ὅλον τόν κόσμο, πού εἶναι ἀνίκανοι νά συμμερισθοῦν τήν ἀπόλαυση πού αἰσθάνθηκα κατά τίς δύο τελευταῖες ἑβδομάδες μέ τήν Ἑταιρία Σύγχρονης Μουσικῆς. Νά ἔτσι μοῦ ρχεται ἡ συμβιβαστική, ἡ οὐτοπιστική αὐτή σκέψη —καί τό παραδέχομαι ἀπόλυτα ὅτι εἶναι τέτοια— τό νά δοκιμάσει κανείς νά συγκρατήσει κάπως τήν ἀκατάσχετη πορεία τοῦ πνεύματος πρός τήν ἀφαίρεση γιά χάρη τῆς ἀγωγῆς τῶν μαζῶν. (...) Κύτταξε τί συνέβει στόν μεγάλο καί ἔνδοξο ἑλληνικό μας πολιτισμό: Ἡ ἐπιδίωξη τῆς τελειότητας πνευματικά ξεπέρασε τά ὅριά της καί ἔφερε ὀπισθοδρόμηση καί τήν σκοτεινή περίοδο τοῦ Μεσαίωνα. Καί ὅλη αὐτή ἡ πνευματική πρόοδο τῆς Γερμανίας πού ἦταν ἕνας αὐτοσκοπός δέν τήν προστάτευσε ἀπό τήν τρομερή ἀντίδραση τοῦ νά παρουσιάσει στόν κόσμο τό θέαμα τῆς βαρβαρότητας. (...) Αὐτός εἶναι ὁ λόγος πού εἶμαι τόσο ἀνήσυχος γιά τήν τάση αὐτή πρός ἀπόσχιση καί ἀποφυγή κάθε συμβιβασμοῦ. Δέν πιστεύω ὅτι ἡ τέχνη κινδυνεύει ποτέ νά καταστραφεῖ, ἀδιάφορο σέ τί συμβιβασμούς προβαίνομε. Ὁ καλλιτέχνης εἶναι πάντοτε ἱκανός νά δημιουργήσει ἀριστουργήματα ὑπό ὁποιουσδήποτε περιορισμούς. Ὅλοι οἱ καλλιτέχνες στό παρελθόν ὅπως καί στό παρόν μᾶς ἔχουν δείξει ὅτι εἶναι ἱκανοί νά δημιουργήσουν

(*) Πρῶτο θῦμα αὐτῆς τῆς μαγείας εἴμουν ἐγώ ἡ ἴδια — ὅταν ὕστερ' ἀπό χρόνια παρακολουθοῦσα μέ ἀκατάβλητη εὐχαρίστηση ἄπειρες παραστάσεις του τῆς Τόσκα καί τῆς Butterfly.

Ἡ ἀνέκδοτη ἀλληλογραφία του μέ τήν Κα Καίτη Κατσογιάννη

ὑπό ὁποιουσδήποτε περιορισμούς, κάποτε μάλιστα ὅσο μεγαλύτερη ἡ πρόκληση καί ὁ περιορισμός, τόσο πιό δυνατό καί τό ἀποτέλεσμα τῆς ἐργασίας τους.

Πάντως μήν τρομάξεις — δέν πιστεύω ποτέ ὁ καλός σου φίλος, πού βεβαίως ἔχει μιά διπλῆ προσωπικότητα, μιά πολύ ἀνθρώπινη καί τήν ἄλλη πολύ ἀριστοκρατική, πού ἀρνήθηκε στόν ἑαυτό του κάθε ἰδιωτική ἀνθρώπινη ζωή γιά χατήρι τῆς πρωτοποριακῆς καί ἀφηρημένης καλλιτεχνικῆς δράσης, νά ἔχει ποτέ τό κουράγιο, ὅταν ἡ δοκιμασία τεθεῖ ὁριστικά ἀπάνω στούς ὤμους του, νά ἐγκαταλήψει τήν ἔμφυτη ἀγάπη του πρός τά πνευματικά ἐπιτεύγματα αὐτά καθ' ἑαυτά. (...)

ἀρ. 21 11 Ἰουνίου 1948

Μόλις σήμερα καταφέρνω ν' ἀπαντήσω στό τόσο ἐνδιαφέρον γράμμα σου. Εἴμουν πνιγμένη ὅλο τοῦτο τόν καιρό τώρα πού ἔχει προστεθεῖ καί ὁ Ἐρυθρός Σταυρός. Θά γελάσεις μέ τέτοιου εἴδους πνιξίματα στά ρηχά, συνηθισμένος νά πίγεσαι σέ ὠκεανούς ἐργασίας — ἀλλά γιά τόν καθένα τό πνίξιμο τοῦ ἀναστήματός του!

Μέσα ἀπό τίς γραμμές σου βλέπω νά ξεπροβάλει μιά Καίτη πολύ ἄκαμπτη καί ἀδιάλλακτη. Ἴσως νά μήν ἐκφράσθηκα καλά — πάντως γράφοντας τό γράμμα, στό ὁποῖο μοῦ ἀπαντᾶς εἶχα τήν ἐντύπωση πώς εἴμαστε σύμφωνοι. Μήπως τάχα ἐσύ παραδέχεσαι κανένα συμβιβασμό! Τόσο αὐστηρός εἶσαι στήν τήρηση τῶν ἀρχῶν σου, ὥστε συγκατάβαση ὀνομάζεις τό νά μήν παίζεις Alban Berg ἤ Schonberg σ' ὅλα σου τά κοντσέρτα. Ἀλλά ἀκριβῶς ἐπειδή ἡ ἀφοσίωση στήν τέχνη εἶναι ἡ οὐσία τῆς ζωῆς σου, ἡ τάση πού ἔχεις πάντα νά στρέφεσαι ἐναντια στόν ἑαυτό σου, γεννᾶ μέσα σου τόν πειρασμό νά θυσιάσεις κάτι ἀπ' αὐτό πού ἀγαπᾶς γιά χατῆρι μιᾶς ἄλλης ἰδεολογίας. Παίζεις μέ τή δυνατότητα δίχως νά εἶσαι ἱκανός —εὐτυχῶς— νά πραγματοποιήσεις καί τό ἀάλτο μορτάλε. Καί γιά νά μπορεῖς καλύτερα νά κάνεις πόλεμο στόν ἑαυτό σου, διχάζεσαι σέ δύο ἀντιμαχόμενες προσωπικότητες — ἀλλά ἐμένα, Δημήτρη μου, θά μέ βρεῖς πάντα στό πλευρό τῆς μιᾶς, τῆς γνήσιας.

Ὅσο γιά τή βαθειά θλίψη πού αἰσθάνεσαι νά σέ χωρίζει τόση ἀπόσταση ἀπό τούς συνανθρώπους σου σέ στιγμές ἀνώτατης πνευματικῆς ἡδονῆς — αὐτό εἶναι ἡ μοίρα τῶν ἐκλεκτῶν. Θέλεις γι' αὐτό νά γίνουν ὅλοι οἱ ἄνθρωποι Μητρόπουλοι, ἤ νά παύσεις νά εἶσαι Μητρόπουλος γιά νά τούς κάνεις παρέα; Γιά κάθε ψυχική κατάσταση ὅπως καί γιά κάθε πρόβλημα δέν ὑπάρχει ἡ λύση. Καί νομίζω ὅτι τό χαρακτηριστικό τοῦ φιλοσοφημένου μυαλοῦ εἶναι ἀκριβῶς νά δέχεται τήν κατάσταση προβλήματος. Μόνο οἱ ἁπλοϊκοί πιστεύουν σέ ἄμεσες ἤ βίαιες λύσεις, πού κόβουν τά προβλήματα δίχως καί νά τά λύουν.

Ἀγαπῶ πολύ τήν λεγομένη «οὐτοπία» καί ὁ τύπος πού θαυμάζω τό περισσότερο εἶναι ὁ Δόν Κιχώτης. Ἐν τούτοις τέτοιες οὐτοπίες σάν αὐτή πού σέ δελεάζει εἶναι ἀπαράδεχτες. Ὄχι ἐπειδή εἶναι παράλογη —ἔτσι μοιάζουν ὅλες— ἀλλά ἐπειδή ἀντίκειται στό πνεῦμα τῆς οὐτοπίας πού εἶναι πάντα αὔξηση, ὑπερβολή καί ποτέ ἐλάττωση.

Ὅπως καί συ, πιστεύω στήν ἀφθαρσία τοῦ πνεύματος — εἶναι ὅμως γι' αὐτό ἀναγκη νά βάζομε τήν ἀντοχή του σέ δοκιμασία; Ἀλλωστε μπορεῖ ὁ καλλιτέχνης ὡς τώρα ν' ἀντιμετώπισε ἐπιτυχῶς ὅλων τῶν εἰδῶν τις ἀντιξοότητες — ξέρομε ὅμως μέ βεβαιότητα πώς θ' ἀντιδράσει καί στήν ὀργανωμένη ἐπιβουλή τοῦ «διακανονισμοῦ» ὅταν ἐπεμβαίνει ἀκόμα στήν ὀργανωμένη ἐπιβουλή τοῦ «διακανονισμοῦ» ὅταν ἐπεμβαίνει ἀκόμα καί σέ ζητήματα καθαρῆς τεχνικῆς;(...).

Νομίζω ὅτι συμβιβασμούς φέρνει ἀναγκαστικά ἡ ζωή στήν ἐξέλιξή της, ὁ συμβιβασμός ὅμως δέν μπορεῖ ποτέ νά γίνει ἀρχή — ἤ καλύτερα ἡ ἀρχή δέν μπορεῖ νά κλείνει ἐκ τῶν προτέρων στούς κόλπους της τό μικρόβιο τοῦ συμβιβασμοῦ. Λές ὅτι σέ στιγμές ἐγωϊσμοῦ σκέπτεσαι καί σύ ἔτσι. Πές καλύτερα σέ στιγμές καθαρῆς καλλιτεχνικῆς συνείδησης. Μέ συγχύζει νά ὑποβιβάζεις τήν ἀξία τῆς ἀποστολῆς σου. Νά ἐπιχειρεῖς νά στερήσεις τήν ἔννοια τῆς τέχνης ἀπό τό πολυτιμότερο — τήν τέλεια ἔλλειψη ὠφελιμισμοῦ. Αὐτό ἀκριβῶς πού τήν τοποθετεῖ στήν κορυφή κάθε ἄλλης πνευματικῆς ἐκδήλωσης. «Ἀνώτερη ἀπό τήν ἠθική, ἀνώτερη ἀπό τήν ἐπιστήμη καί ἀπό τήν θρησκεία — εἶναι ἡ ἴδια σκοπός —ὑπέρτατη δημιουργία— ὑπέρτατη ἀρετή, ὑπέρτατη ἀλήθεια». Καί ὁ ἀναμορφωτικός της ὁλος ἀπορρέει ἀπό αὐτήν ὅπως λέει ὁ Πλωτῖνος: «Σάν τήν ἀκτίνα ἀπό τόν ἥλιο, δίχως πρόθεση, δίχως ἐλάττωση, δίχως περιορισμό». Ὁ κόσμος θάχανε ἀπό τήν ἀξία του ἄν ἡ ἀποστολή τοῦ καλλιτεχνη ἔπαυε νά εἶναι ἡ καθαρή πραγματοποίηση τῆς ἰδέας καί ὑπαχθεῖ σέ ὁποιοδήποτε σκοπό.

ἀρ. 70 20 Μαρτίου 1953

...Σέ κανένα ἄνθρωπο δέν προσφέρεται ἡ δυνατότητα νά γίνει δικτάτορας ὅσο στόν μαέστρο. Ὁ πολιτικός ἤ στρατιωτικός ἡγέτης καί ὁ πιό ἰσχυρός, διευθύνει ἐξ ἀποστάσεως —καί μπορει μ' ἕνα λόγο ἤ μέ μιά ὑπογραφή νά στείλει χιλιάδες ἀνθρώπους στό θανατο, ὡστόσο ἀπό τή διαταγή ὡς τήν ἐκτέλεσή της μεσολαβεῖ ὁλόκληρη ἡ κρατική μηχανή. Ποτέ δέν ἔχει ἄ μ ε σ η ἐπαφή. Οὔτε ὅταν βγάζει λόγους, γιατί καί τότε ἀπευθύνεται σέ ἀκροατήριο καί ὄχι σέ πρόσωπα δρώντα. Καί ὁ δάσκαλος, καί ὁ ἱερέας ἀπό τήν ἕδρα τους — ὅσο κι' ἄν κρατοῦνε τούς μαθητές ἤ τούς πιστούς ὑπό τήν πνευματική τους ἐπιβολή, ἡ μόνη ἀνταπόκριση πού νοιώθουν εἶναι ἡ προσοχή. Τό ἴδιο καί ὁ σκηνοθέτης — οἱ ἐντολές του δέν τ α υ τ ί ζ ο ν τ α ι χ ρ ο ν ι κ ά μέ τήν σκηνική δράση, ἄλλωστε οἱ ἠθοποιοί παραμένουν ἄτομα, ὅπως γιά τόν μαέστρο οἱ σολίστες.

Νομίζω ὅτι ὁ μαέστρος εἶναι ὁ μόνος ἐμψυχωτής καί πνευματικός ἡγέτης τοῦ ὁποίου ἡ ἐνέργεια εἶναι ἀπόλυτα ἄ μ ε σ η καί ἀπόλυτα ἐ π ί κ α ι ρ η, προσδιορισμένη ἀπό ἕνα ἀπόλυτο συγχρονισμό τόπου καί χρόνου. Ἔχει μπροστά του μιά ὁμάδα ἀνθρώπους καθηλωμένους, στούς ὁποίους δέν ἀφίνει κανένα περιθώριο, καμμιά διαφυγή ἀπό ἐκεῖνο πού αὐτός ὁρίζει καί στούς ὁποίους ἐπιβάλλεται ὁλοκληρωτικά — μέ τή θέληση, μέ τό πνεῦμα, μέ τήν ὑποβολή. Βρίσκονται στά χέρια του, ἀναπνέουν μέ τόν ρυθμό του, διαπνέονται ἀπό τήν πνοή του καί ἐ κ τ ε λ ο ῦ ν τίς σκέψεις του. Ἔτσι ὁ μαέστρος εἶναι ὁ μ ό ν ο ς δημιουργός, ἐκτός ἀπό τόν θεό, πού πλάθει ζωντανό ὑλικό. Ὅλοι οἱ ἄλλοι διοχετεύουν τήν ἔμπνευσή τους σέ ἄψυχα — τό χαρτί, τόν πηλό, τά ὄργανα κλπ.

Ποιά νἄναι τάχα ἡ ἀντίρροπη δύναμη πού ἐμποδίζει τόν μαέστρο, τήν ὥρα πού διευθύνει, νά μεθᾶ ἀπ' αὐτή τήν πνευματική του παντοδυναμία; Ἡ προσήλωση στό ἰδανικό πού ὁ ἴδιος μέσω τῶν ἄλλων προσπαθεῖ νά πραγματοποιήσει; Ἀλλά μήπως καί οἱ ἄλλοι δικτάτορες δέν ἐνεργοῦν τάχα ἐν ὀνόματι κάποιου ἰδανικοῦ; Τί εἶναι ἐκεῖνο πού προφυλάσσει τόν μαέστρο, τήν ὥρα πού εἶναι «θέσει» δικτάτορος νά γίνει καί «φύσει»; Ὅταν στόν δικό του μικρόκοσμο «διαγράφει τίς τροχιές», ὅταν μπορεῖ νά προστάξει: «γενηθήτω φῶς!» — δέν εἶναι φυσικό νἄχει τήν αἴσθηση πώς εἶναι **θεός;**

Αὐτό ζητῶ νά μάθω ἀπό σένα — τόν κατ' ἐξοχήν ἐμφυχωτή — τόν κατ' ἐξοχήν μή δικτάτορα!

ἀρ. 227 Νέα Ὑόρκη 24 Μαρτίου 1953

...Συμφωνῶ μαζί σου ὅτι ὁ διευθυντής μιᾶς ὀρχήστρας εἶναι ὁ μόνος πνευματικός ἡγέτης πού ἐπιβάλλει τή θέλησή του τή στιγμή τῆς δημιουργίας. Αὐτό ἀσφαλῶς τοῦ δίνει τήν ἐντύπωση πώς εἶναι θεός, καί αὐτός εἶναι ὁ λόγος πού πολλοί μαέστροι διέπραξαν τό ἁμάρτημα νά ἐπιτρέψουν στόν ἑαυτό τους τήν τρομερή αὐτή ἰδέα. Καί τό τραγικό μέρος αὐτῆς τῆς ἀπόλαυσης εἶναι ὅτι ἡ δικτατορία τους εἶναι ἐφήμερη καί πολύ λίγο ἀπομένει μετά τόν θάνατό τους. Προφανῶς τίποτε ἄλλο παρά μερικές χλωμές ἀνατυπώσεις σέ δίσκους δέν ἀπομένει ἀπό τίς δημιουργίες τους, οἱ ὁποῖες, ἐδῶ πού τά λέμε, δέν εἶναι κἄν δικές τους. Αὐτοί πάντοτε ἀναζωογονοῦν τις ἰδέες κάποιου ἄλλου καί ἀπολαμβάνουν αὐτή τήν ἡδονή, ἐνόσω ὁ πραγματικός δημιουργός ὁ συνθέτης, ἄν εἶναι καλός, ἀπολαμβάνει τήν αἰωνιότητα.

Ἀλήθεια ἔχω δεῖ μαέστρους πού νά παριστάνουν τόν θεό, καί πίστεψέ με, εἶναι μια ἀξιοθρήνητη καί γελοία κατάσταση, σέ βαθμο ν' ἀμαυρώνει τήν καλλιτεχνική προσφορά.

Ὅσον ἀφορᾶ τήν δική μου στάση, ἁπλούστατα πιστεύω ὅτι εἶμαι ἕνα μέρος αὐτοῦ τοῦ συγκροτήματος ἀπό ἐκτελεστές, πού ἀναλαμβάνει τή δύσκολη ἐντολή νά μελετήσει ὁλόκληρο τό ἔργο, νά τό συναρμολογήσει καί σάν τροχονόμος νά ἐπιβλέπει τήν κίνηση παρέχοντας στό κάθε ἕνα τομο τήν ἐλευθερία νά παίζει τό μέρος του σύμφωνα βέβαια μέ κάποιο ὑπόδειγμα, ἀλλά ἐπιτρέποντας ὡστόσο στήν προσωπικότητά του, ἄν ἔχει, νά ἐκδηλωθεῖ. Γι' αὐτό οὔτε μοῦ ἔρχεται κἄν στό νοῦ ὅτι ὑφίσταται ζήτημα ἤ πρόβλημα δικτατορίας. Εἶναι ἁπλούστατα ἕνα πρόβλημα συνεργασίας καί δέν ἔχει κανείς παρά νά χρησιμοποιεῖ τήν δέουσα ψυχολογία καί κατανόηση γιά νά κάνει αὐτή τήν συνεργασία μέ τόσο πολλά ἀνθρώπινα ὄντα, δηλαδή μέ τόσες πολλές ἀνθρώπινες διάνοιες, ἐφικτή, καί ὅλα αὐτά μέ τήν ὑπέρτατη ἀνιδιοτέλεια καί ταπεινοφροσύνη καί μέ σκοπό τήν ἐξυπηρέτηση τῆς ἰδέας τοῦ δημιουργοῦ — καί παραδέχομαι ὅτι ὅσο καί ἄν ἡ ἀνταμοιβή εἶναι μιά ὑπέρτατα εὐτυχής, ἀπολαυστική, συνουσία, ἐξόχως πνευματική συνουσία, ὡστόσο εἶναι σύντομη ὅπως κάθε συνουσία.

ἀρ. 71 7 Ἀπριλίου 1953

...Τά περί «δικτάτορα» ἦταν φυσικά ἕνα ἀστεῖο — δέν ἐννοοῦσα ἄλλωστε τήν στάση ἤ τίς διαθέσεις τοῦ μαέστρου ὅσο τό φαινόμενο αὐτό καθ' ἑαυτό. Ξέρω πόσο ἀπεχθάνεσαι κάθε ἰδέα πνευματικῆς δικτατορίας, πόσο θεωρεῖς τά μέλη τῆς ὀρχήστρας σου σάν συνεργάτες καί ὄχι σάν ὄργανα — παρ' ὅλα ταῦτα, ἔξω ἀπό τό πνεῦμα συναδελφότητας καί ἰσότητας πού διέπει τίς ἀνθρώπινες σχέσεις σας, νομίζεις ἀλήθεια πῶς ἀπό καθαρά καλλιτεχνική ἄποψη, ὑπάρχει περιθώριο γιά τόν κάθε ἐκτελεστή νά ἐκφράσει ἔστω καί σχετικά τήν προσωπικότητά του; Ἄς ὑποθέσουμε πώς μέλη τῆς ὀρχήστρας ἦταν ὁ HUBERMANN, ὁ KREISLER, ὁ HEIGETZ — ποιά θἄταν ἡ συμβολή τους; Θά ἦταν ἐντελῶς ἀπαράδεκτο νά ξεχωρίζει ἀκόμα καί ὁ προσωπικός ἦχος τοῦ καθενός, πόσο μᾶλλον ἡ προσωπική του ἀντίληψη!

Ὅσο γιά τά ὅρια μεταξύ δημιουργίας καί ἀναδημιουργίας — νομίζω ὅτι συγχέονται. Ὁ τοπιογράφος ἔχει μπροστά του ἕνα ἕτοιμο πρότυπο — τά δένδρα, ὁ οὐρανός, τά χρώματα — τά πάντα προϋπάρχουν. Ὁ μέτριος ζωγράφος ἀντιγράφει, ὁ μεγάλος ἑρμηνεύει, ἀποδίδει τήν ἀτμόσφαιρα, τό αἰσθητικό νόημα, προσθέτοντας τόν δικό του παλμό. Καί ὁ DAVINCI εἶχε μπροστά του τήν MONNA LISA, ἕνα μοδέλο ἄρτιο — δέν τήν ἔφτιαξε μέ τή φαντασία του, οὔτε πρόσθεσε τίποτε σ' αὐτό πού ἔβλεπε, μονάχα ἔβλεπε βαθύτερα ἀπό τούς κοινούς ἀνθρώπους, γι' αὐτό μπόρεσε ν' ἀποδώσει ὄχι μόνο τήν ὄψη, ἀλλά τήν ψυχή τῆς MONNA LISA, τήν γοητεία, τό μυστήριο ἐκείνου τοῦ χαμόγελου. Ἔτσι μένει τό μεγαλύτερο ἀριστούργημα τῆς ζωγραφικῆς τέχνης. Μήπως νά τοῦ ἀρνεῖσαι δημιουργική ἱκανότητα ἐπειδή τά πάντα εἶσαν μπροστά του, ὄχι σέ στοιχειώδη κατάσταση ἀλλά συντεταγμένα;

Νομίζω ἀκόμα ὅτι ἡ δημιουργία τοῦ ἑρμηνευτή δέν θά ἔπρεπε νά ὀνομαστεῖ ἐφήμερη ἀλλά ζῶσα. Καθ' ἑαυτό ἐφήμερη εἶναι μονάχα ἐκείνη ἡ καλλιτεχνική δημιουργια πού ἐνῶ διαθέτει ἀπεριόριστη δυνατότητα διάρκειας, δέν ἀντέχει στή δοκιμασία τοῦ χρόνου, τό ἔργο πού ταπεινώνεται μέν, ἀλλά ὕστερ' ἀπό μερικά χρόνια ξεπερνιέται καί παραμερίζεται. Ἀντίθετα μιά ὑποδειγματική ἑρμηνεία θά μποροῦσε νά μείνει «μνημεῖον ἐς ἀεί», ἄν ἦταν δυνατόν ν' ἀποκρυσταλλωθεῖ, ἄν ἡ φύση της δέν τήν προσδιόριζε νά χάνεται τή στιγμή πού γεννιέται. Καθαρή προσφορά, μή ἀποβλέποντας στή διάρκεια, ἀλλά συμπυκνώνοντας αἰώνιες ἀξίες στή φευγαλέα ρευστότητα τῆς στιγμῆς — ἀποτελεῖ τό κορύφωμα τῆς πιό ἀνιδιοτελης γενναιοδωρίας.

ἀρ. 253 Νέα Ὑόρκη 23 Ἰουλίου 1955

...Καινούργιες σκεψεις μοῦ γεννήθηκαν ἐν τῷ μεταξύ, τό γεγονός ὅτι οἱ συνάδελφοι μουσικοί μου κατά τίς συστάσεις τῆς UNION ντύνονται ὅλοι στή σκηνή, δηλαδή στά παρασκήνια, καί ἀμέτρητα μπαούλα, σάν σέ μουσεῖο ἀπό μούμιες, μεταφέρουν ὅλα τους τά ρούχα, παπούτσια, φράκα, καί ἄπλυτα! Τό ἴδιο φυσικά συμβαίνει καί εἰς τόν ὑποφαινόμενον. Ἕνα πελώριο μπαοῦλο μέ περιμένει κάθε βράδυ στό δωμάτιο πού προορίζεται γιά τόν μαέστρο. Ἐκεῖ ντύνομαι καί ξεντύνομαι ὕστερα ἀπό τήν συναυλία! Φ α ν τ ά σ ο υ λ ο ι π ό ν τήν εἰκόνα στό Θ έ α τ ρ ο τοῦ Ἡ ρ ώ δ η ! Ἡ μόνη λύση εἶναι νά μᾶς χτίσουν πρόχειρα παρασκήνια, ὅπως κάνουν γιά τίς δραματικές παραστάσεις, γιά ν' ἀποφύγουμε νά γίνουμε θέαμα τῶν μουσικοφίλων πρίν ἀπό τή συναυλία! Λοιπόν νέα ἀγκαρία γιά σένα, γιά τόν κύριο Γεροκωστόπουλο, νά φροντίσει καί γι' αὐτό τό τόσο σοβαρό πρόβλημα. Ἐπίσης νά ὑπάρχουν τέντες νά σκεπάσουν τά πολύτιμα ροῦχα μας ἐν περιπτώσει βροχῆς! Λάβε ὑπ' ὄψει ὅτι κανείς μας, ποτέ, δέν ντύνεται στό ξενοδοχεῖο! Ἔτσι ὅλες οἱ ἀποσκευές μας, μαζί μέ τά ὄργανα, ἀναλόγια, καί τήν μουσική, καταφθάνουν στό Θέατρο καί ἐμεῖς τα βρίσκομε ἕτοιμα μιά ὥρα πρίν ἀπό τήν παράσταση.

Ὁ κ. Γεροκωστόπουλος ἔγραψε στόν κ. Ζιρᾶτον ὅτι θά προτιμοῦσε νά δοθεῖ ἡ συναυλία στήν Ἐπίδαυρο. Αὐτό φυσικά θά προτιμοῦσα κ' ἐγώ! Ἀλλά εἶναι τελείως ἀδύνατον ἀφοῦ πρόκειται νά δώσουμε δύο συναυλίες. Τήν Δευτέρα τό πρωΐ πρέπει νά φύγουμε μέ ἀεροπλάνο γιά τό Λονδῖνο. Εἶναι περιττό λοιπόν νά σοῦ ἐξηγήσω περισσότερα, γιατί αὐτή ἡ ἰδέα ὅσο ὡραία καί ἄν εἶναι εἶναι τελείως ἀπραγματοποίητη. Χρειάζονται 4 ὧρες μέ BUSSES νά φθάσεις στήν Ἐπίδαυρο, ἐπί πλέον ἔχομε διαταγή ἀπό τήν UNION νά μή μεταχειριστοῦμε BUSSES στήν τουρνέ μας. Ἔπειτα τά κακόμοιρα τά παιδιά θέλουν ν' ἀπολαύσουν τό ὅτι ἡ Ἀθήνα θά τούς προσφέρει εἰς ἀρχαιολογικάς ἀπολαύσεις, θά ταν κρῖμα να περάσουν ὅλο τους τόν καιρό σέ αὐτοκίνητα, καί νά ἰδοῦν μόνο τό θέατρο Ἐπιδαύρου, ὅσο ὡραῖο καί ἄν εἶναι. Ἐλπίζω νά συμφωνήσεις μαζί μου.

κυριακίδης

ΟΙ ΕΠΙΦΥΛΛΙΔΕΣ ΤΟΥ ΒΗΜΑΤΟΣ

Η ΔΟΞΑ ΚΑΙ Η ΤΕΦΡΟΔΟΧΟΣ

(Ἡ ἐξομολογητική ἀλληλογραφία τοῦ Δημήτρη Μητρόπουλου γιά τήν κ. Καίτη Κατσογιάννη)

ΤΟΥ
ΗΛΙΑ ΒΕΝΕΖΗ
Ἀκαδημαϊκοῦ

ΓΝΩΡΙΣΤΗΚΑΜΕ μέ τόν Δημήτρη Μητρόπουλο μιά ὑγρή καλοκαιριάτικη νύχτα σέ μιά συναυλία του στό Στάδιο τῆς Νέας Ὑόρκης. Ὅ,τι εἶχε τελειώσει τό κοντσέρτο τοῦ Προκόφιεφ. Ἔπαιξε στό πιάνο ὁ ἴδιος, ἐνῶ διηύθυνε καί τήν ὀρχήστρα. Τόν εἶχαν ἀποθεώσει. Ἔπλεε στόν ἱδρῶ, τό πρόσωπό του ἦταν κατακόκκινο, τά μάτια του ἁπλανῆ. Κόσμος πολύς περίμενε ἔξω ἀπ' τό καμαρίνι του γιά νά τόν συγχαρῆ. Σά νά γύρευε νά ξεφύγη τό πλῆθος — σίγουρα δέν ἄκουγε ὅ,τι τοῦ λέγαν: ὀνόματα, λέξεις ἐγκωμιαστικές.

— Ἔρχομαι ἀπ' τήν Ἑλλάδα. Σᾶς φέρνω χαιρετίσματα ἀπ' τή Μαγκουφάνα, τοῦ εἶπα. Ἀπ' τήν κυρία Κατσογιάννη.

Γύρισε ἀπότομα, στάθηκε, χαμογέλασε, μοῦ ἔσφιξε τό χέρι, ἦταν σάν παιδί.

Ὕστερα ἐκεῖνος ἔφυγε στά δουνά τοῦ Κολοράντο, ἐγώ ἔφυγα στή Νέα Ἀγγλία, δέ μπορέσαμε νά συναντηθοῦμε τότε. Δέν περίμενε, ὡστόσο, ὕστερα ἀπό τρεῖς μῆνες ἕνα βράδυ. Ἦταν ἀργά ἡ νύχτα στό «Northern» τῆς Νέας Ὑόρκης.

— Ἄς πᾶμε στό δωμάτιό μου νά μιλήσουμε μόνοι, εἶπε πρόσχαρα.

Μέ ρώτησε γιά τήν κυρία Καίτη Κατσογιάννη, τήν πιστή του φίλη, ἁμά τά πεῦκα τῆς Μαγκουφάνας. Ὕστερα ἄρχισε μιά ἐξομολόγηση πού βάσταξε περίπου δυό ὧρες. Ἔλεγε γιά τή μουσική, γιά τό ἔργο του, γιά τά ὄνειρα τοῦ καλλιτέχνη, γιά τήν ἐμπιστοσύνη του στόν ἄνθρωπο, γιά τήν ἀπογοήτευσή του ἀπ' τόν ἄνθρωπο. Ὁλοένα ὁ λόγος ἀπεμόνωνε τό χῶρο ὁπού ἤμαστε ἀπ' τή γιγάντια πόλη, ἡ ψευδαίσθηση ὁλοένα γινόταν πιό ἔντονη: Δέν ἦταν πιά ἡ πόλη, δέν ἦταν τό Northern. Ἐδῶ ἦταν τό καλύβι ἑνός ἀσκητῆ, ἑνός ἀναχωρητῆ τῶν παλαιῶν θρησκευτικῶν καιρῶν. Καί ὁ λόγος ἦταν ὡς ποιό βαθμό ὁ σκοπός ἐτελειώθη: νά νικηθῆ ἡ ὕλη, νά γίνη πνεῦμα.

Νά πᾶτε τά χαιρετίσματα καί τήν ἀγάπη μου στήν Καίτη, εἶπε ξεπροβοδίζοντάς με τίς πρωΐνές ὧρες.

Ἡ κυρία Καίτη Κατσογιάννη, πού τῆς προωρίστηκε ἡ τελειότης τῆς φιλίας ὁλόκληρης ζωῆς μέ τόν Δημήτρη Μητρόπουλο, παρουσιάζει τώρα, σ' ἕναν ὀγκώδη τόμο πού ἐκδίδει ὁ «Ἴκαρος», τήν περίφημη ἀλληλογραφία της μέ τόν Μητρόπουλο.

Γράφει στήν εἰσαγωγή της:

«...Ἔχουν πλαστῆ πολλοί «μῦθοι» γιά τόν Δημήτρη Μητρόπουλο, γιά τόν ἄνθρωπο καί τή ζωή του. Γι' αὐτό, ὕστερα ἀπό πολλούς διστα-γμούς, ἀποφάσισα νά δώσω στή δημοσιότητα τήν ἀλληλογραφία μας. Σ' αὐτά τά γράμματα ἐκδηλώνεται ὁ ἴδιος σέ μιά στενή του φίλη, περιγράφει τή ζωή του, ἐκθέτει τίς σκέψεις του, τά αἰσθήματά του, τήν ἑκάστοτε ψυχική του κατάσταση. Εἶναι σάν μιά αὐτοβιογραφία...».

Ἡ ἀλληλογραφία αὐτή καλύπτει πλήρη τόν κύκλο τῆς ἀρχῆς τοῦ ὀνείρου ἑνός νέου καλλιτέχνη, τοῦ θριάμβου του καί, τέλος, τῆς προετοιμασίας τοῦ θανάτου.

Ἀρχίζει μ' ἕνα ἐπισκεπτήριο. Νοέμβριος 1925:

«Νά ἐπιτραπῆ ἡ εἴσοδος εἰς τήν κυρίαν Κατσογιάννη μετά τῆς ἀδελφῆς της εἰς ὅλας τάς δοκιμάς μου.

Δ. Μητρόπουλος.

Ἐγκρίνεται
Μιλτ. Νεγρεπόντης
Πρόεδρος τοῦ Συμβουλίου τοῦ Συλλόγου Συναυλιῶν».

Μέσα σ' αὐτά τά γράμματα προβάλλει ἡ ἐκπληκτική περιπέτεια τοῦ ἀνθρώπου: ὁ ἔρως τῆς Τέχνης, ἡ τιμιότητα, τά ἐρωτήματα, ἡ δόξα, οἱ ἀμφιβολίες, οἱ κρίσεις γιά ἔργα καί πρόσωπα, οἱ κρίσεις, γιά τόν ἑαυτό του. Ἐξομολογεῖται, στήν κυρία Κατσογιάννη, ζητᾶ τή γνώμη της, πλήρης ταπεινοφροσύνης. Καί ἐκείνη τόν θαυμάζει, τόν κρίνει, τόν ἐλέγχει, τοῦ δίδει — μέ τήν ἀφοσίωση καί μέ τήν παρρησία της— βοήθεια ἀπροσμέτρητη. Στήν κορυφή τῆς δόξας του ἡ κυρία τῆς Κηφισιᾶς εἶναι ἴσως τό μόνο πλάσμα ἐπί τῆς γῆς πού μπορεῖ νά τοῦ μιλᾶ μέ τόση ἄνεση. Κι' ἐκεῖνος τήν ἀγαπᾶ καί τή σέβεται. «Κρῖμα —γράφει ἡ κυρία Κατσογιάννη πού δέν κράτησα σημειώσεις ἀπ' τίς πολύωρες συνομιλίες μας, τούς μῆνες καί τά χρόνια πού πέρασα κοντά του, καί μάλιστα τούς τρεῖς τελευταίους χειμῶνες δίπλα του, στό διαμέρισμα τῆς Νέας Ὑόρκης, τίς ὧρες πού μελετοῦσε καί τίς ὧρες πού ξεκουραζόταν κουβεντιάζοντας μαζί μου γιά τίς πρόσφατες καί τίς ἐπικείμενες συναυλίες του, γιά τήν τέχνη, γιά τή φιλοσοφία, γιά τόν ἄνθρωπο... Τά πρῶτα δώδεκα χρόνια θλεπόμαστε σχεδόν καθημερινά, κάναμε πολύ μακρινούς περιπάτους, πήγαινα καί σέ ὅλες του τίς δοκιμές. Τήν ἄνοιξη τοῦ 1929 βρεθήκαμε μαζί στό Βερολῖνο, καί τό 1932 στό Παρίσι, στήν πρώτη του ἐμφάνιση σ' αὐτήν τήν πόλη. Ὡς τήν παραμονή τοῦ Παγκοσμίου πολέμου περνοῦσε τά καλοκαίρια του στήν Ἑλλάδα — συχνά ἔμενε στό σπίτι μας τῆς Μαγκουφάνας. Καί στίς δύο φορές πού ἐπεσκέφθηκε τήν Ἑλλάδα, μετά τό τέλος τοῦ Β' Παγκοσμίου Πολέμου στά 1955 μέ τή Φιλαρμονική τῆς Νέας Ὑόρκης καί στά 1958 μέ τή Φιλαρμονική τῆς Βιέννης, ἔμεινε στό σπίτι τῆς Μαγκουφάνας».

Ἡ κυρία Κατσογιάννη παραστάθηκε τό μεγάλο της φίλο ὡς τήν εἴσοδο τῆς Στενῆς Πύλης. Ὁ θάνατος κεραυνοβόλησε τόν Μητρόπουλο στίς 2 Νοεμβρίου τοῦ 1960 ἐπάνω στό Podium τῆς Σκάλας τοῦ Μιλάνου. Τήν ὥρα πού διηύθυνε τίς δοκιμές τῆς Τρίτης Συμφωνίας τοῦ Μάλερ. Ἕνα πολεμικό ἀεροπλάνο πῆγε νά πάρη τήν τέφρα του. Ἡ κυρία Κατσογιάννη συνώδευσε τό νεκρό στό Λουγκάνο, ὅπου ἔγινε ἡ καῦση του. Κι' ἔπειτα, μαζί μέ τούς ἀπεσταλμένους τῆς Πολιτείας, συνώδευσε τό φίλο της στό τελευταῖο ταξίδι τοῦ γυρισμοῦ. Ἦταν μέσα σέ μιά μικρή ορειχάλκινη τεφροδόχο, ἕνα κουτάκι. Ὁ λαός τῶν Ἀθηνῶν περίμενε τό ἔνδοξο τέκνο του στό Ἡρώδειον. Καί ἡ τεφροδόχος παραδόθηκε στήν Πόλη, ἐνῶ ἡ Ὀρχήστρα τῶν Ἀθηνῶν ἔπαιξε τό Πένθιμο Ἐμβατήριο ἀπ' τήν Ἡρωϊκή τοῦ Μπετόβεν. Χωρίς ἀρχιμουσικό. Μές στά λαμπρά χρώματα ἑνός φθινοπωρινοῦ ἡλιοβασιλέματος.

Αὐτῆς τῆς πολύτιμης ἀλληλογραφίας, πού εἶναι τό χρονικό ἑνός μεγάλου βίου, τό «Βῆμα» ἔδωσε προχτές μερικές σελίδες.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

ΤΟ ΒΗΜΑ

— Σάββατον 14 Ἰανουαρίου 1967 —

Ἡ ξένη καλλιτεχνική κίνηση

ΣΑΡΑΝΤΑ ΟΚΤΩ νέοι ἀρχιμουσικοί ἀπό δεκαοκτώ χῶρες ἄρχισαν, στή Νέα Ὑόρκη, νά διαγωνίζωνται γιά τά ἔπαθλα τοῦ πέμπτου ἐτησίου διαγωνισμοῦ διευθύνσεως ὀρχήστρας πού φέρει τό ὄνομα τοῦ Δημήτρη Μητροπούλου. Θά ἀπονεμηθοῦν 4 βραβεῖα, ἀπό τά ὁποῖα τό πρῶτο εἶναι 5.000 δολλαρίων. Ὅλοι ὅσοι βραβευθοῦν θά λάβουν τό χρυσοῦν μετάλλιον Μητροπούλου καί ἐτήσια συμβόλαια συμπράξεως μέ τή Φιλαρμονική Ν. Ὑόρκης καί τήν Ἐθνική Συμφωνική Ὀρχήστρα τῆς Οὐάσιγκτον. Ὁ διαγωνισμός, ὁ ὁποῖος θά διαρκέση ἀρκετές ἡμέρες καί φέτος, γίνεται στό Κάρνεγκι Χώλλ. Ἐξ ἄλλου, τό Ἰνστιτοῦτο Διεθνοῦς Παιδείας Ἐλαβε ἐπιχορήγηση ἀπό τό Στέϊτ Ντιπάρτμεντ γιά τήν ἐνίσχυση τῆς ἀμερικανικῆς συμμετοχῆς σέ διεθνεῖς μουσικούς διαγωνισμούς. Ἡ ἐνίσχυση αὐτή θά ἐπιτρέψη τή χρηματοδότηση περισσοτέρων νέων καί προικισμένων Ἀμερικανῶν μουσικῶν σέ διεθνεῖς διαγωνισμούς. Χάρη στή συμπαράσταση τοῦ Ἰνστιτούτου, ἡ Ἀμερική θά ἐκπροσωπηθῆ ἐφέτος σέ δώδεκα διεθνεῖς μουσικούς διαγωνισμούς.

ΚΥΚΛΟΦΟΡΗΣΕ ΤΟ ΒΙΒΛΙΟ ΜΕ ΤΑ ΓΡΑΜΜΑΤΑ ΤΟΥ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ

Κυκλοφόρησε χθές στίς ἐκδόσεις «Ἴκαρος» τό βιβλίο «Δημήτρης Μητρόπουλος. Ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη». Τά γράμματα τοῦ μεγάλου Ἕλληνα ἀρχιμουσικοῦ καλύπτουν μιά περίοδο 35 ἐτῶν, ἀπό τό 1925 ἕως τό 1960. Στήν εἰσαγωγή τοῦ βιβλίου ἡ Καίτη Κατσογιάννη γράφει: Ἔχουν πλασθῆ πολλοί «μῦθοι» γιά τόν Δημήτρη Μητρόπουλο, γιά τόν ἄνθρωπο καί τή ζωή του. Γι' αὐτό, ὕστερα ἀπό πολλούς δισταγμούς, ἀποφάσισα νά δώσω στή δημοσιότητα τήν ἀλληλογραφία μας. Σ' αὐτά τά γράμματά του ἐκδηλώνεται ὁ ἴδιος σέ μιά στενή του φίλη, περιγράφει τή ζωή του, ἐκθέτει τίς σκέψεις του, τά αἰσθήματά του, τήν ἑκάστοτε ψυχική του κατάσταση. Εἶναι σάν μιά αὐτοβιογραφία». Τόν τόμο συμπληρώνουν φωτογραφίες τοῦ Μητρόπουλου ἀπό τό ἀρχεῖο τῆς κ. Κατσογιάννη καί μιά εἰσαγωγή ἀπό τόν Γιῶργο Σεφέρη.

ΒΗΜΑ» Σάββατον 31 Δεκεμβρίου 1

ΔΕΥΤΕΡΑ 29 Δεκεμβρίου 1966

'Εφήμερα

ΣΤΗ ΜΝΗΜΗ ΤΟΥ

Ἡ ἀλήθεια εἶναι πώς δέν τόν λησμονήσαμε ποτέ. Καί ἡ μνήμη καί ἡ καρδιά μας βρισκόταν πάντα κοντά του. Ὅσο τό ἐπιτρέπουν οἱ ἔντονες, οἱ ἀσθματικές συνθῆκες τῆς σημερινῆς ζωῆς, ὁ λογισμός μας γύριζε κάθε τόσο νοσταλγικά, στόν ἄνθρωπο καί τόν καλλιτέχνη πού ἔφυγε ξαφνικά καί τόσο πρόωρα ἀπό τή ζωή, ἀφήνοντας ἕνα κενό πού δέν πρόκειται ποτέ νά καλυφθῆ. Γιατί αὐτός ἦταν χωρίς πρόδρομο καί χωρίς κληρονόμο. Μοναδικός καί ἀνεπανάληπτος.

Ἕξη χρόνια συμπληρώθηκαν ἐφέτος ἀπό τό Νοέμβρη τοῦ 1960, ὅταν ἔφθασε ἕνα τηλεγράφημα ἀπό τό Μιλᾶνο πού συγκλόνισε τήν Ἀθήνα. Τήν Ἑλλάδα ὁλόκληρη καί τόν ἔξω κόσμο. Ὁ Δημήτρης Μητρόπουλος πέθανε, διευθύνοντας τήν ὀρχήστρα τῆς Σκάλας τοῦ Μιλάνου. Καί θυμᾶμαι πώς βρισκόμουνα ἔξω ἀπ' τήν Ἀθήνα ὅταν μοῦ τηλεφώνησαν ἀπό τήν ἐφημερίδα: Ἔλα γρήγορα, πεθανε ὁ Μητρόπουλος. Πῆγα, κλείστηκα σ' ἕνα γραφεῖο καί ἀγωνίστηκα βάζοντας ὅλο μου τό πνεῦμα καί τήν ψυχή γιά νά τόν νεκρολογήσω. Καί τό ἄρθρο μου ἐκεῖνο κατέληγε: «Ἔτσι ἔπρεπε νά τελειώση. Εἶπαν πώς ἦταν μόνος, ἔρημος καί δέν ἔχει κανένα συγγενῆ γιά νά τόν κλάψη. Λάθος. Ἔχει ὅλη τήν Ἑλλάδα. Ἔχει ὅλο τό διεθνῆ μουσικό κόσμο, τά ἀναρίθμητα, ἄγνωστα καί ἀνώνυμα πλήθη πού τούς χάρισε ὑπέρτατες στιγμές καλλιτεχνικῆς συγκινήσεως. Ἔχει τή μουσική, πάνω ἀπ' ὅλα, πού τήν ἀφήνει, χωρίς ὑπερβολή, ὀρφανή. Ἐάν ἡ ἔκφραση ἐθνική ἀπώλεια δέν ἔχη χάσει τό νόημά της, μέ τό θάνατο τοῦ Μητρόπουλου ἀποκτᾶ τήν πλήρη σημασία της...».

Πρέπει τώρα νά εἴμαστε βαθύτατα εὐγνώμονες στήν Καίτη Κατσογιάννη πού μᾶς τόν θύμισε τίς μέρες αὐτές, τόσο ἔντονα, τόσο παραστατικά. Στήν «πρώτη κυρία» πού στάθηκε κοντά στό μαέστρο μέ ἀνείπωτη ψυχική καί πνευματική ἀφοσίωση καί στοργή καί πού τώρα ἀποφάσισε νά δώση στή δημοσιότητα καί στήν ἀθανασία τήν ἀλληλογραφία πού εἶχε μαζί του. Τό θησαυρό της, πού καλύπτει ἕνα διάστημα 35 ὁλόκληρων χρόνων.

Ὁ «Ἴκαρος» ἐπιμελήθηκε μέ ἰδιαίτερη φροντίδα τήν ἔκδοση κι' ἄν κρίνουμε ἀπό τά λίγα δείγματα πού παρουσίασε τό «Βῆμα» στό φύλλο τῆς Κυριακῆς, τό βιβλίο αὐτό θά ἀποτελέση ἕνα ἀνεκτίμητο ντοκουμέντο, μιά μοναδική ψυχογραφία τοῦ Μητρόπουλου. Τοῦ πνευματικοῦ ἀνθρώπου καί τοῦ καλλιτέχνη. Καί μαζί τό καλύτερο καί συγκινητικώτερο μνημόσυνο γιά τή θύμησή του.

κυριακίδης

26-1-67

Η ΚΑΘΗΜΕΡΙΝΗ

Ο κ. Κ. ΠΑΣΧΑΛΗΣ ΚΑΙ ΑΙ ΠΡΟΣΕΧΕΙΣ ΕΜΦΑΝΙΣΕΙΣ ΤΟΥ

Ἀφίκετο χθές τό ἀπόγευμα ὁ Ἕλλην βαρύτονος κ. Κώστας Πασχάλης, ὁ ὁποῖος, ὡς γνωστόν, θά μετάσχη ὡς σολίστ εἰς τήν συναυλίαν τῆς «Νέας Χορωδίας Κλασσικῆς Μουσικῆς» πού θά δοθῆ αὔριον Παρασκευήν 10 μ.μ. εἰς τό «Θέατρον Κατοπούλη», παρουσία τῶν Βασιλέων. Ὁ διάσημος καλλιτέχνης ὁμιλῶν πρός ἐκπροσώπους τοῦ Τύπου, εἶπε, μεταξύ ἄλλων, ὅτι δέν ἀφίνει εὐκαιρίαν πού νά μή ἐπισκεφθῆ τήν Ἑλλάδα μετά τῆς συζύγου του (πρώην καλλιτέχνιδος τοῦ μελοδράματος). Ἐρωτηθείς, ἐξ ἄλλου, ὡς πρός τό μελλοντικόν του πρόγραμμα, ἀνέφερεν ὅτι μεθαύριον Σάββατον ἐπιστρέφει εἰς τήν Νεάπολιν, ὅπου θά τραγουδήση εἰς τόν «Χορόν Μετημφιεσμένων» τοῦ Βέρντι, θά ἐπανέλθη δέ τήν Κυριακήν εἰς τάς Ἀθήνας διά νά ἐμφανισθῆ εἰς τήν συναυλίαν πού θά δοθῆ τήν 1ην Φεβρουαρίου εἰς τό «Χίλτον» ὑπό τήν διεύθυνσιν καί μέ ἔργα Λ. Ζώρα. Ἐπίσης, ὁ κ. Πασχάλης, πού ἀπουσιάζει ἀπό τό 1958 ἐκ τῆς ἑλληνικῆς μουσικῆς σκηνῆς, ἀνήγγειλεν ὅτι κατά τό τρέχον ἔτος θά πραγματοποιήση σειράν ἐμφανίσεων: Εἰς τό Φεστιβάλ τοῦ Γκλάϋντμπωρν (15 Ἰουνίου μέχρι τέλους Ἰουλίου) ὅπου θά τραγουδήση «Δόν Τζοβάννι». Εἰς τό Ἄλμπερτ Χώλλ τοῦ Λονδίνου τήν 1ην Αὐγούστου, ὅπου θά δώση προσωπικόν κοντσέρτο. Εἰς τήν Τηλεόρασιν τοῦ Μπί-Μπί-Σί, τόν προσεχῆ Αὔγουστον, μέ «Δόν Τζοβάννι». Ἐπίσης θά πραγματοποιήση μεγάλην περιοδείαν εἰς τάς Σκανδιναβικάς χώρας ἀπό 2—23 Σεπτεμβρίου, ὅπου θά τραγουδήση τό ἀναφερόμενον ἔργον. Πέραν τούτων, θά ἐμφανισθῆ κατά τά τέλη Σεπτεμβρίου εἰς τήν Βιέννην, τόν Ὀκτώβριον εἰς τό Βερολῖνον καί τόν Φεβρουάριον τοῦ 1968 εἰς τήν Σκάλα τοῦ Μιλάνου, ὅπου θά τραγουδήση εἰς τάς «Βασσαρίδας» τοῦ Χέντσε. Ὁ καλλιτέχνης ἐπιθυμεῖ νά ἐμφανισθῆ μέ τόν «Μάκβεθ» εἰς τήν Ἑλλάδα, ὑπό τήν διεύθυνσιν τοῦ κ. Ζώρα, ἐνεθυμήθη δέ μέ συγκίνησιν τόν Δ. Μητρόπουλον, ὁ ὁποῖος τόν παρουσίασε τό 1958 εἰς τήν Βιέννην καί λυπεῖται διότι δέν ἀνῆκει εἰς τήν Λυρικήν Σκηνήν τῆς Ἑλλάδος, ὥστε ἑκάστη ἐμφάνισίς του εἰς τό ἐξωτερικόν νά ἀποτελῆ καί ἐπίσημον καλλιτεχνικήν ἐπιτυχίαν τῆς χώρας μας, ὡς γίνεται διά μεγάλους καλλιτέχνας ἄλλων κρατῶν. Ἐπίσης, εἶπεν ὅτι μέ τάς σημερινάς δωρεάν ἐμφανίσεις του εἰς τάς Ἀθήνας θέλει νά δώση καί ἕνα μάθημα τόσον εἰς τήν Λυρικήν, ὅσον καί εἰς τό Φεστιβάλ, πού, ἐνῶ μετακαλοῦν ξένους καλλιτέχνας καί τούς ἀμείβουν ἀδρότατα, ἐπιθυμοῦν νά ἔρχωνται οἱ διαπρέποντες εἰς τό ἐξωτερικόν Ἕλληνες μέ προσδλητικῶς μικράν ἀμοιβήν. Κατόπιν τούτου, ὁ κ. Πασχάλης ἐξέφρασε τήν ἄποψιν ὅτι εἶναι καλύτερον νά τόν καλοῦν διά νά τραγουδῆ δωρεάν, ἀπό τό νά τόν μειώνουν.

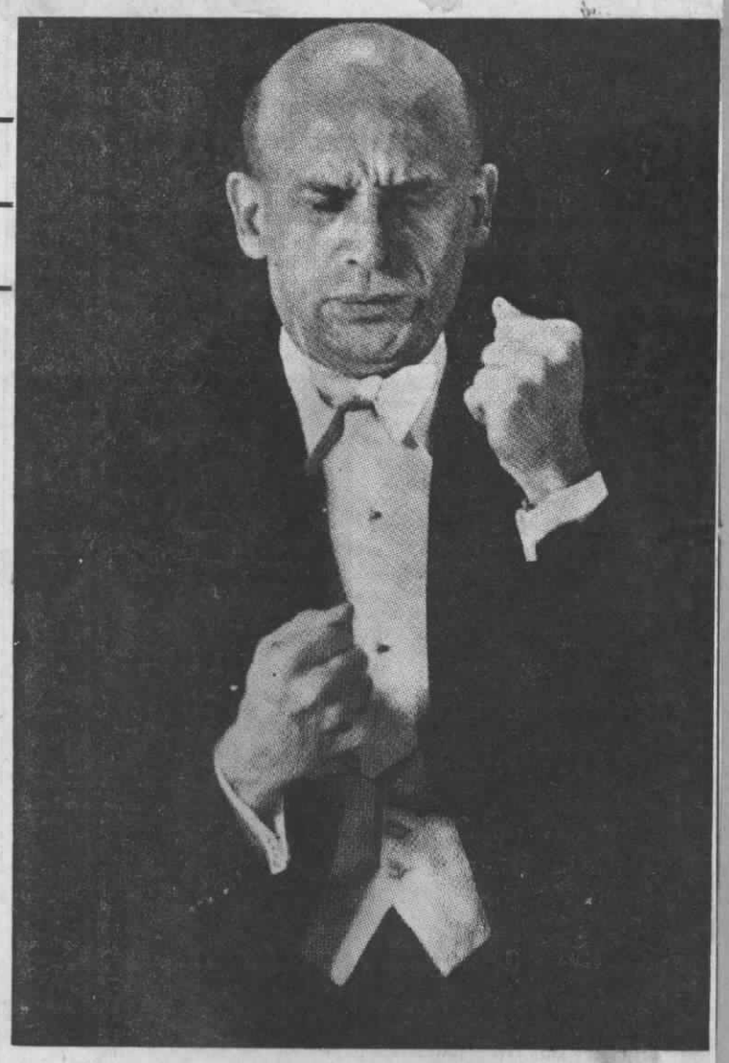


Ὁ βαρύτονος κ. Κ. ΠΑΣΧΑΛΗΣ κατά τήν χθεσινήν ἄφιξίν του εἰς Ἀθήνας.

ΜΕΣΗΜΒΡΙΝΗ, Παρασκευὴ 6 Ἰανουαρίου 1967

ΤΟ ΒΙΒΛΙΟ

Ἕνας μεγάλος Ἕλληνας αὐτοβιογραφεῖται



Ὁ ΔΗΜΗΤΡΗΣ Μητρόπουλος διευθύνει τήν Ὀρχήστρα τῆς Μινναπόλεως. Εἶναι μιά ἀπό τίς ὡραιότατες ἐκτός κειμένου φωτογραφίες πού περιελήφθησαν στό βιβλίο «ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ — Ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη» («Ἴκαρος», Ἀθῆναι 1966, σελ. 432, δρχ. 150), πού κυκλοφόρησε τήν περασμένη ἑβδομάδα. Ἑκατόν ὀγδόντα γράμματα ἀπαρτίζουν τόν συναρπαστικό αὐτόν τόμο, πού συνθέτει μιά ἰδιότυπη αὐτοβιογραφία τοῦ μεγάλου Ἕλληνα ἀρχιμουσικοῦ. Τά περισσότερα εἶναι τοῦ Μητροπούλου, σταλμένα στήν στενή του φίλη ἀπό τά 1929 ὡς τά 1960.

«Τόλμησα νά συμπεριλάβω καί μερικά ἀπ' ὅτα δικά μου γράμματα, ὅσα ἀκριβῶς χρειάζονται γιά τήν κατανόηση τῶν δικῶν του ἢ συντελοῦν στήν κατανόηση τοῦ ἀνθρώπου καί τοῦ καλλιτέχνη — ὅσα τόν περιγράφουν ὅπως τόν εἶδε κάποιος καί τόν γνώρισε καλά καί πού ἔζησε τίς θαυμάσιες ἐκτελέσεις του ἀπό τήν ἀρχή τῆς σταδιοδρομίας του ὡς τό τέλος», γράφει στήν εἰσαγωγή της ἡ κ. Καίτη Κατσογιάννη.

Τήν ἔκδοσι προλογίζει μ' ἕνα σύντομο κείμενό του ὁ ποιητής Γιῶργος Σεφέρης, πού χαρακτηριστικά παρατηρεῖ:

«...πιστεύω πὼς εἶναι μεγάλη τύχη γιὰ μᾶς ποὺ βρέθηκε κάποιος νὰ φροντίσει μὲ ἀγάπη καὶ νὰ δημοσιέψει αὐτὰ τὰ γράμματα. Εὔχομαι νὰ βρεθοῦν καὶ ἄλλοι. Ἡ μοῖρα τοῦ Μητροπούλου εἴταν, θαρῶ, μοναδικὴ στὰ χρονικὰ τοῦ νέου Ἑλληνισμοῦ καὶ δὲν μᾶς ἀφήνει πολὺ περιθώριο γιὰ τὴ συνηθισμένη ἀδιαφορία μας».

ΕΘΝΟΣ

ΠΑΡΑΣΚΕΥΗ 10 ΦΕΒΡΟΥΑΡΙΟΥ 1967

Μουσικοκριτικά σημειώματα

Η ΑΛΛΗΛΟΓΡΑΦΙΑ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

Ε. Ψωμιάδης – Λ. Λεούση

Τοῦ κ. ΦΟΙΒΟΥ ΑΝΩΓΕΙΑΝΑΚΗ

Ἀναμεσα στὶς προσκλήσεις γιὰ τὰ διάφορα ρεσιτὰλ καὶ συναυλίες τῆς περασμένης ἑβδομάδας μᾶς περίμενε καὶ μιὰ ἔκπληξη. Οἱ ἐκδόσεις «Ἴκαρος» μᾶς ἔστειλαν ἕνα ἀπὸ τὰ τελευταία τους βιβλία, ποὺ — πρᾶγμα σπάνιο γιὰ τὴν ἑλληνική, γενικά, βιβλιογραφία — ἔχει σχέση μὲ τὴν ἑλληνικὴ μουσικὴ ζωή.

Ἔκπληξη, λοιπόν, δικαιολογημένη, ποὺ μετετράπη σὲ συγκίνηση, ὅταν ὁ τίτλος τοῦ βιβλίου μᾶς πρόδωσε τὸ περιεχόμενό του: Ἕνας τόμος ἀλληλογραφίας τοῦ Δημήτρη Μητρόπουλου ἀσφαλῶς εἶναι κάτι ποὺ δὲν τὸ περιμέναμε.

Γνωρίζαμε, βέβαια, τὴ φιλία τοῦ μεγάλου μαέστρου μὲ τὴν Καίτη Κατσογιάννη. Δὲν εἴχαμε ὡστόσο φαντασθῆ ποτέ, ὅτι μιὰ ἐνδεχόμενη ἀλληλογραφία τους θὰ ἔβλεπε κάποτε τὸ φῶς τῆς δημοσιότητας.

Νά ὅμως ποὺ αὐτὸ εἶναι πιὰ πραγματικότητα. Καὶ ὅτι χάρη στὴ στοργικὴ καὶ μαζὶ συγκινητικὴ φροντίδα τῆς «ἀγαπητῆς καὶ μεγάλης φίλης» ἔχουμε σήμερα μιὰ «βιογραφία» τοῦ Δημήτρη Μητρόπουλου. Προσφορὰ διπλὰ πολύτιμη: Γιατὶ εἶναι τὸ πρῶτο βιβλίο γιὰ τὸν μαέστρο ἔπειτα ἀπὸ τὸν θάνατό του. Κ' ἔπειτα γιατὶ ἡ «βιογραφία» αὐτὴ τοῦ Μητρόπουλου ἔχει γραφῆ ἀπ' τὸν ἴδιο τὸν Μητρόπουλο.

Τριάντα χρόνια ἀλληλογραφίας — τὰ τελευταῖα τῆς ζωῆς τοῦ Μητρόπουλου, τὰ ὥριμα — μᾶς δίνει στὶς τετρακόσιες τόσες σελίδες τοῦ βιβλίου της ἡ Καίτη Κατσογιάννη. Σ' αὐτὰ θὰ πρέπει νὰ προσθέσουμε καὶ πολλὰ γράμματα δικά της, «ὅσα ἀκριβῶς χρειάζονται γιὰ τὴν κατανόηση τῶν δικῶν του» (τοῦ Μητρόπουλου) ὅπως καὶ τὰ λίγα προλογικὰ λόγια τοῦ Γιώργου Σεφέρη. Τὸν τόμο κλείνει ἕνας «πίνακας ὀνομάτων» καὶ ἡ πληροφορία ὅτι, ἀπὸ τὰ διακόσια περίπου δημοσιευόμενα γράμματα, 121 εἶναι μεταφρασμένα ἀπ' τὰ γαλλικὰ καὶ ἀγγλικὰ ἀπὸ τὴν κ. Κατσογιάννη, καὶ ὅτι τὰ ὑπόλοιπα μόνον εἶναι γραμμένα κατ' εὐθεῖαν στὰ ἑλληνικά.

Τὰ τριάντα, λοιπόν, τελευταῖα χρόνια τῆς ζωῆς του, μᾶς ἀφηγεῖται ὁ Μητρόπουλος μέσα ἀπ' τὰ γράμματά του. Κ' εἶναι ὅλα τους ἀκριβὲς μαρτυρίες ποὺ φωτίζουν, ἀπὸ σελίδα σὲ σελίδα, τὸν «Ἄνθρωπο καὶ μαζὶ τὸν Καλλιτέχνη, ἔτσι ὅπως διαμαρφώνεται μὲ τὸ πέρασμα τοῦ χρόνου, ἀπ' τὸ ξεκίνημα ὡς τὸ μεσουράνημα — σ' ὅλες του τὶς πλευρὲς καὶ συχνὰ ὡς τὶς πιὸ μύχιες πτυχὲς τῶν συναισθηματικῶν του ἀντιδράσεων. Μαρτυρίες κούρασης καὶ ἀνάτασης· μαρτυρίες θάρρους καὶ πίστης. Συναρπαστικὴ ἀφήγηση ἑνὸς ἀγώνα, ποὺ σημαδεύει ὁ θάνατος στὸ μεσουράνημά του.

«Ἐγώ, ποὺ ἐκ γενετῆς μισοῦσα ἢ δὲν ἄνοιγα ποτὲ ἐφημερίδα νὰ διαβάσω — γράφει ἀπ' τὴ Μιννεάπολη τὸ 1940· δεύτερος χρόνος τοῦ πολέμου — τώρα δὲν μπορῶ νὰ ἡσυχάσω, χωρὶς νὰ διαβάσω τὰ νέα τῆς ἡμέρας. Πῶς μπορεῖ κανεὶς νὰ μείνῃ οὐδέτερος, πῶς μπορεῖ νὰ μὴ μισήσῃ καὶ τὸν Μπὰχ καὶ τὸν Μπετόβεν ἀκόμη, ποὺ ἀντιπροσωπεύουν τὴ συστηματοποιημένη σκέψη τῆς γερμανικῆς ἀλεθρίας ράτσας; Τὴν κροκοδειλίστικη σαντιματαλιτὲ τοῦ Στράους καὶ τῶν λοιπῶν ρομαντικῶν τους, τὴ μακκιαβελιστικὴ τους νοοτροπία παντοῦ, ὅς καὶ στὴν Τέχνη ἀκόμα; Μοῦ χρειάζεται μεγάλο κουράγιο νὰ ἀνθέξω στὸν πειρασμὸ τοῦ νὰ ἐξοστρακίσω, ἂν μποροῦσα, ἀπὸ τὰ προγράμματά μου τὸ ὁλέθριο αὐτὸ πνεῦμα τῆς ἀνθρωποπάτητος».

Τὸ 1953 ὁ Μητρόπουλος ἔπαθε τὴν πρώτη καρδιακὴ προσβολὴ καὶ τὸ 1959 τὴ δεύτερη· πολὺ σοβαρώτερη. «Ἦταν φανερὸ ὅτι, ἂν ἤθελε νὰ ζήσῃ, θἄπρεπε νὰ πάψῃ νὰ διευθύνῃ. Μὰ θὰ ἦταν χειρότερο ἀπὸ θάνατο, ἀφοῦ γιὰ κεῖνον ζωὴ καὶ μουσικὴ δραστηριότητα ταυτίζονταν. Ἀποφάσισε, λοιπόν, μὲ πλήρη συνείδηση νὰ ἐξακολουθήσῃ τὴ δουλειά του μὲ τὴν ἴδια πάντα ἔνταση».

«Δὲν ἔχω καμμιὰ σιγουριὰ ὅτι εἶμαι ζωντανὸς ἢ θὰ μείνω ζωντανός γιὰ πολύ καιρό, σὰν νὰ περιμένω τὸ τέλος — γράφει τὸν Σεπτέμβριο τοῦ '59, ὅταν ξαναρχίζη τὴ δουλειά του — ἐλπίζω νὰ περάσῃ μὲ τὸν καιρὸ καὶ αὐτὸ τὸ συναίσθημα, ποὺ κόλλησα μέσα στὸ νοσοκομεῖο. Καὶ τρέμω μὲ τὴν ἰδέα πὼς θὰ ξαναμπῶ μέσα σ' αὐτὴ τὴ φριχτὴ ἀτμόσφαιρα τῶν νοσοκόμων καὶ γιατρῶν».

Τὸν ἴδιο χρόνο, ὡστόσο, ἀντιμετωπίζει καὶ πάλι τὸ νοσοκομεῖο. Κι' ἂν καὶ συχνὰ διευθύνει μὲ ὑψηλὸ πυρετὸ — τὴν τελευταία τῆς «Μπαττερφλάϋ» στὴ Νέα Ὑόρκη τὴ διηύθυνε μὲ πυρετὸ 39 — ἀρνεῖται. «Δὲν ἀντιλαμβάνεται — γράφει γιὰ τὸν γιατρό του — ὅτι εἶμαι ἀναγκασμένος νὰ κερδίζω τὴ ζωή μου καὶ ὅτι δὲν μπορῶ νὰ ριψοκινδυνεύσω μιὰ σαιζόν, ἐκτὸς πιὰ ἂν πρόκειται πράγματι γιὰ κάτι πολὺ σοβαρό...». Καὶ σὲ ἄλλο γράμμα: «Προσπαθῶ νὰ τοῦ ἐξηγήσω, ὅτι αὐτὸ γιὰ μένα θὰ ἐσήμαινε τὴν τέλεια καταστροφὴ μιᾶς ὁλόκληρης σαιζὸν καὶ ἡ τέλεια καταστροφὴ μιᾶς σαιζὸν σημαίνει κανένα ἔσοδο καὶ ἐπομένως τίποτε γιὰ νὰ πληρώσω τὸν λογαριασμό του».

Μὰ ὁ θάνατος τὸν εἶχε ἤδη σημαδέψει. Στὶς 2 Νοεμβρίου τοῦ 1960 παθαίνει τὴν τελευταία προσβολή, πάνω στὸ πόντιουμ τῆς Σκάλας τοῦ Μιλάνου, στὴ δεύτερη κίνηση τῆς «Τρίτης» τοῦ Μάλερ. «Πέθανε μὲ τὴν μπαγκέτα στὸ χέρι, ὄρθιος. Ὅταν ἔπεσε, ἦταν ἤδη νεκρός».

Τελειώνουμε, μὲ ὅ,τι γράφει γιὰ τὴν Καίτη Κατσογιάννη στὸν πρόλογό του ὁ Γιώργος Σεφέρης: «... ὁ Μητρόπουλος ἔνιωθε πὼς ὁ ἴσκιος της τὸν προστάτευε. Εἶναι μιὰ γενναία γυναίκα, εὐλογημένη μὲ τὸ δῶρο τῆς φιλίας· θέλω νὰ πῶ μιᾶς φιλίας χωρὶς τὸ φεγγάρι τῆς νωχέλειας, ποὺ τὴν ἀσημίζει καὶ τὸ παρατηροῦμε τόσο συχνά».

⁂

Ὁμολογοῦμε ὅτι δὲν καταλαβαίνουμε τὴ σπουδὴ τῆς Κρατικῆς νὰ «ἀντικαταστήσῃ» τὸν Ἀμερικανὸ μαέστρο Σεβίτσκυ, ποὺ πέθανε στὴν Ἀθήνα τὴν προηγούμενη ἑβδομάδα σταματώντας τὴ δοκιμὴ τῆς ΚΟΑ. Οὔτε, βέβαια, καὶ τὸν Ἀντίοχο Εὐαγγελάτο, ποὺ δέχθηκε νὰ τὸν ἀντικαταστήσῃ.

Θὰ ἦταν τόσο φοβερὸ ἂν «ἔβγουσε» μιὰ ἑβδομάδα ἡ Κρατική; Ἀντίθετα, νομίζουμε ὅτι θὰ ἦταν μιὰ πράξη κατανόησης — μιὰ χειρονομία ἀνθρωπιᾶς.

Τὸ πρόγραμμα, φυσικά, δὲν θὰ μᾶς ἀπασχολήσῃ. Ἐξαιροῦμε μόνον τὸν σολίστα Ἐλευθέριο Ψωμιάδη, ποὺ παίζει γιὰ πρώτη φορὰ μὲ τὴν Κρατική.

Χαρήκαμε τὸ καινούργιο πνεῦμα μὲ τὸ ὁποῖο θέλησε ν' ἀντιμετωπίσῃ τὸν Μότσαρτ: ἀποφιλωμένον ἀπ' τὰ ρομαντικὰ κατάλοιπα τοῦ προηγούμενου χώνα καὶ τὴν γλυκερὴ γραφικότητα ἑνὸς ἐπιφανειακοῦ «περλέ». Νὰ ποῦμε ὅτι τὸ κατώρθωσε πέρα ὡς πέρα ὁ κ. Ψωμιάδης; Θὰ λέγαμε ψέματα. Ὡστόσο πολλὲς σελίδες, πολλὲς στιγμὲς εἶχαν τὴν πνευματικότητα ποὺ θέλησε νὰ τοὺς δώσῃ, μαζὶ καὶ μιὰ ζηλευτὴ δαχτυλικὴ καθαρότητα. Παράλληλα, ὅμως, ὄχι λίγες φορές, ἀναζητήσαμε μεγαλύτερη συνέπεια ἑρμηνευτικῆς γραμμῆς καὶ αὐστηρότερη τεχνικὴ καθαρότητα. Ὑποχρέωσή μας ὡστόσο νὰ προστέσουμε ὅτι δὲν εἶχε ἀπ' τὸν μαέστρο τὴ βοήθεια ποὺ τοῦ ἄξιζε. (Θέατρον «Ρέξ» ὁ.2.67).

⁂

Πίσω ἀπ' τὸ παίξιμο τῆς πιανίστας Λίντας Λεούση εἶναι φανερὴ ἡ παρουσία τοῦ καθηγητῆ της Ἄλεξ Τουρνάϋσεν: στέρεη, σωστὴ βάση. Δὲν διαφωνοῦμε ἐπίσης στὴν ἑρμηνευτικὴ γραμμὴ ποὺ ἔδειξε ὅτι θέλει νὰ δώσῃ στὰ ἔργα τοῦ προγράμματός της. Ἀλλοῦ μᾶς βρίσκει ἀντίθετους: Στὴν ἐκφραστικὴ νωχέλεια, ποὺ τόσο συχνὰ παρασύρει τὴν κ. Λεούση μακριὰ ἀπ' τοὺς στόχους της. Στὴν «μαλακότητα» τῆς τεχνικῆς καὶ τὴν ἔλλειψη ρυθμικοῦ νεύρου στὰ σύγχρονα ἔργα. Ὅπως καὶ στὴν ποιότητα τοῦ ἤχου της. Στὸ πρόγραμμα ἔργα Μπετόβεν, Προκόφιεφ, Μιχαηλίδη, Μιλώ, Μπάρτοκ, Σοπέν («Παρνασσός», 9 Φεβρουαρίου 1967).

ΦΟΙΒΟΣ ΑΝΩΓΕΙΑΝΑΚΗΣ

ΕΛΕΥΘΕΡΟΤΥΠΙΑ

ΜΗΝΙΑΙΑ ΔΗΜΟΣΙΟΓΡΑΦΙΚΗ ΕΠΙΘΕΩΡΗΣΙ

Σωκράτους 59 — 7ος ὄροφος
Τηλέφ.: 534-388
Ἀθῆναι — Φεβρουάριος 1967



ΟΙ ΕΞΟΜΟΛΟΓΗΣΕΙΣ ΕΝΟΣ ΜΕΓΑΛΟΥ

"ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ - Η ΑΛΛΗΛΟΓΡΑΦΙΑ ΤΟΥ ΜΕ ΤΗΝ ΚΑΙΤΗ ΚΑΤΣΟΓΙΑΝΝΗ,, , Πρόλογος Γιώργου Σεφέρη, "Ἴκαρος,, , Ἀθήνα 1966, σελ. 432.

Ἡ ἐπιτρατῆ ἡ εἴσοδος εἰς τὴν Κυρίαν Κατσογιάννη μετὰ τῆς ἀδελφῆς της, εἰς ὅλας τὰς δοκιμάς μου». Τὸ ἐπισκεπτήριο αὐτὸ ποὺ ἔγραψε τὸν Νοέμβριο τοῦ 1925 ὁ Δημήτρης Μητρόπουλος, στάθηκε ἡ ἀφετηρία μιᾶς στενῆς ἰσόβιας φιλίας τοῦ διάσημου Ἕλληνος ἀρχιμουσικοῦ καὶ τῆς κυρίας Καίτης Κατσογιάννη. Τὰ περισσότερα ἀπὸ τὰ 35 χρόνια ποὺ ἀκολούθησαν ὡς τὸ θάνατο τοῦ «μαέστρου», οἱ δύο φίλοι βρίσκονταν μακρυὰ ὁ ἕνας ἀπὸ τὸν ἄλλο, συχνὰ καὶ μὲ τὸν Ἀτλαντικὸ Ὠκεανὸ ἀνάμεσά τους. Καὶ τότε, μοναδικὸς δεσμός ποὺ πούς ἕνωνε ἐκτὸς ἀπὸ τὶς κοινὲς ἀναμνήσεις ἦταν ἡ τακτική τους ἀλληλογραφία. Ἕνα μέρος τῆς ἀλληλογραφίας αὐτῆς, 182 γράμματα, τὰ περισσότερα τοῦ Μητράπουλου καὶ μερικὰ δικά της, γραμμένα ἀπὸ τὸ 1929 ὡς τὸ 1960, παρουσιάζει τώρα μὲ μία ἐκτενῆ εἰσαγωγή της σέ ἕνα ὀγκώδη τόμο ἡ κυρία Κατσογιάννη.

«Πιστεύω πὼς εἶναι μεγάλη τύχη γιὰ μᾶς ποὺ βρέθηκε κάποιος νὰ φροντίσῃ μὲ ἀγάπη καὶ νὰ δημοσιέψῃ αὐτὰ τὰ γράμματα. Εὔχομαι νὰ βρεθοῦν καὶ ἄλλοι. Ἡ μοίρα τοῦ Μητρόπουλου εἶταν, θαρῶ, μοναδική στά χρονικὰ τοῦ νέου Ἑλληνισμοῦ καὶ δέν μᾶς ἀφήνει πολὺ περιθώριο γιὰ τὴ συνηθισμένη ἀδιαφορία μας», παρατηρεῖ ὁ Γιῶργος Σεφέρης πού προλογίζει τήν ἔκδοση. Καί πραγματικά, οἱ σελίδες τῆς ἀλληλογραφίας πού ἀκολουθοῦν, συνθέτουν, χωρίς τήν ὁποιαδήποτε παραμορφωτική παρέμβαση ἑνός βιογράφου, μιά ἰδιότυπη βιογραφία ἑνός μεγάλου. Ὑπάρχουνε στιγμές, πού νομίζει κανείς ὅτι ἀκούει τήν ἀνάσα ἑνός ἀνθρώπου καθώς ψιθυριστά ἐξομολογεῖται καί ἀνοίγει τά κρύφια τῆς καρδιᾶς του σέ μιά πιστή φίλη, ἐνῶ ἡ αὐγλη πού τόν περιβάλλει εἶναι ἕνα μαρτύριο καί ἕνα συνεχῶς ἐμπόδιο πρός τήν οὐσία πού στάθηκε ἡ ἀδιάκοπη ἀναζήτησή του.

«Ἀλλοίμονο, αἰσθάνομαι μερικές φορές τέτοια ψυχική κούραση νά ἀντλῶ ὁλόενα ἀπό τόν ἑαυτό μου, νά προσπαθῶ νά κάνω τίς ὧρες τῆς ἡμέρας καί τῆς νύχτας ὑποφερτές, νά προσπαθῶ νά μήν ἀηδιάσω ξαναδιαβάζοντας ὁλόενα τίς ἴδιες παρτιτοῦρες, τή ρουτίνα τῆς τέχνης μου, νά μήν ἀπελπισθῶ τέλεια ἀπό τή ζωή, νά μή στερέψῃ ἡ καρδιά μου καί ἡ ἀγάπη μου». Βρισκόμαστε στά 1940, καί ὁ Μητράπουλος, ὁλοφάνερο, διέρχεται μιά σοβαρή κρίση πού τόν κάνει νά ἀηδιάζῃ ἀκόμα καί τήν μουσική. Δέν πρόκειται ὅμως παρά γιά μιά παροδική κάμψη. Δεκαεννιά χρόνια ἀργότερα, στά 1959, σοβαρά πιά ἄρρωστος, θά θεωρήση σάν τή μεγαλύτερη δυστυχία πού μποροῦσε νά τοῦ συμβῆ τό γεγονός πώς γιά λόγους ὑγείας πρέπει νά ἐγκαταλείψῃ τήν μπαγκέττα.

«Ἠθικά μοῦ ἀφαίρεσε δύο μεγάλα γεγονότα καλλιτεχνικά, πού ζοῦσα καί ξεννιχτοῦσα λαχταρώντας γι' αὐτά, γιά νά τά δῶ ἀλύτητα δοσμένα... Πίστεψε, χίλιες φορές καλύτερα νά σέ σταματήσουνε μονοκόμματα, παρά νά σέ ἀναγκάσουν νά ζῇς μέ δανεικά καί φυσιολογικῶς καί οἰκονομικῶς».

Καί στό μεταξύ τό φάσμα τοῦ θανάτου εἶχε ἁπλώσει πάνω του τά μαῦρα ἀφτερά του. Ἡ καρδιά του πού τόν ἐπόμενο χρόνο ἔμελλε νά πάψῃ νά χτυπάῃ ἐπί τοῦ πεδίου τῆς μάχης, πάνω στό «πόδιον», τόν ἐνοχλοῦσε συνεχῶς. Γράφει τήν ἴδια ἐποχή ἀπό τό νοσοκομεῖο: «Ἤδη ὁ γιατρός μου ἀπορροῦσε πώς μέ τέτοια ταχυτική ζωή πού ἔκανα, δέν ὑπῆρχε λόγος γι' αὐτό τό χτύπημα στήν καρδιά — δηλαδή κανείς ἄλλος παρά ἡ μοῖρα, ὅπως πάντα, ξέρει πότε θά σού 'ρθει ὁ ταμπλᾶς! Ἤ οὕτως ἤ ἄλλως, ὅπως λέμε, ποτέ στή ζωή μου ἡ ἠθική μου ὑπόσταση δέν εἶχε πό συναίσθημα τῆς καταστροφῆς σ' αὐτό τό σημεῖο, πού ὄχι μόνο σοῦ ἀφαιρεῖ κάθε ἐλπίδα ἀποκαταστάσεως, μά καί κάθε ἐλπίδα ὅταν ἔφθασες στά 63 σου χρόνια».

Η ΚΑΘΗΜΕΡΙΝΗ

ΚΥΡΙΑΚΗ, 26 Φεβρουαρίου 1967

Η ΚΡΙΤΙΚΗ ΤΟΥ ΒΙΒΛΙΟΥ

ΥΠΟ ΤΟΥ κ. ΑΝΔΡΕΑ ΚΑΡΑΝΤΩΝΗ

ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ: «Η ΑΛΛΗΛΟΓΡΑΦΙΑ ΤΟΥ ΜΕ ΤΗΝ ΚΑΙΤΗ ΚΑΤΣΟΓΙΑΝΝΗ». Πρόλογος Γιώργου Σεφέρη. Σελίδες 436, μὲ πολλὲς φωτογραφίες τοῦ Μητροπούλου. Ἐκδότης «Ἴκαρος», Ἀθήνα—1966.

Τί ξέρουμε γιὰ τὸν Δημήτρη Μητρόπουλο, τὸν μεγάλο ἀρχιμουσικό, ποὺ τ' ἑλληνικό τ' ὄνομα τὸ πῆρε καὶ τὸ πῆγε τόσο μακρυά, ὅσο ἔφτανε καὶ ἡ μαγεία τῶν μουσικῶν του ἑρμηνειῶν στὰ πιὸ μεγάλα κέντρα τοῦ κόσμου; Ἀνάμεσα στὴ γενικὴ πεποίθηση πὼς ἦταν ἕνας «μεγάλος» κι' ἕνας «ἐπιτυχημένος», σκόρπια βιογραφικὰ στοιχεῖα, τὴν ἀφοσίωσή του στὴ δουλειά του —ἀσύγκριτα παραδειγματική— ἀπόψεις γιὰ τὸν χαρακτήρα του, γιὰ τὸν ψυχικό του κόσμο, κάποια ἀνέκδοτα ἀκόμα. Σ' αὐτά, πρέπει νὰ προσθέσουμε καὶ κάμποσες κατηγορίες ('Ελλήνων συναδέλφων του, κυρίως) πὼς ἦταν αὐτὸ κι' αὐτὸ κι' αὐτό. Μὰ δὲν ἔχουμε ἕνα βιβλίο ἀκόμη γιὰ τὸν Μητρόπουλο, αὐθεντικὰ βιογραφικό, ζωντανό, συνθεμένο κατὰ τὸ πρότυπο τῆς ζωῆς του, ποὺ νὰ μᾶς τὸν δίνει —κατὰ τὸ δυνατὸ βέβαια— στὰ μέτρα του καὶ στὶς οὐσιώδεις ἀλήθειες του. Καὶ δὲν εἶναι βέβαιο ἂν θὰ τ' ἀποκτήσουμε καὶ ποτέ, ἔτσι ὅπως πᾶμε. Ἀλλὰ αὐτὸ τὸ μεγάλο κενό, τὸ καλύπτει γιὰ τὴν ὥρα ἕνα ἄλλο βιβλίο, ὄχι βέβαια συνθεμένο, ἀλλὰ ἴσως πιὸ αὐθεντικὸ ἀπὸ μιὰ σοβαρὴ «Βι - ρομανσέ». Μιὰ ὀγκώδης ἀλληλογραφία τοῦ Μητρόπουλου μὲ τὴν πιὸ στενή του φίλη, στὴν 'Ελλάδα, τὴν κυρία Καίτη Κατσογιάννη. Μεγάλο εὐτύχημα ποὺ σώθηκαν αὐτὰ τὰ γράμματα καὶ ποὺ ἡ Καίτη Κατσογιάννη, τὰ παρουσιάζει τώρα σ' ἕναν ὀγκῶδη τόμο, δημοσιεύοντας καὶ τ' ἀντίστοιχα δικά της γράμματα πρὸς τὸν Μητρόπουλο. Ἔτσι ὁ Μητρόπουλος δὲν ἀκούγεται μόνος σ' αὐτὸ τὸ βιβλίο (ὅπως ὁ Παλαμὰς στὰ γράμματα τῆς Ραχήλ) ἀλλὰ ἔχει ἀποκατασταθεῖ ὁ ἀναγκαῖος διάλογος, ποὺ φωτίζει καλύτερα καὶ τὰ δυὸ πρόσωπα. Ὑπάρχει ἡ γενικὴ ἀντίληψη πὼς μιὰ ἐπιστολὴ μᾶς ἐκφράζει πιὸ πιστά, πιὸ εἰλικρινά, πιὸ αὐθόρμητα καὶ πιὸ ἀνόθευτα, ἀπὸ ἕνα «δουλεμένο κείμενο». Ἂν καὶ δὲν ξέρουμε ἀκριβῶς κατὰ πόσο μᾶς ἀποδίδει ἕνας προφορικὸς μας λόγος ἢ μιὰ φράση μας σ' ἕνα ἐπιστολόχαρτο, ἂς παραδεχτοῦμε γιὰ σωστὴ αὐτὴ τὴν ἀντίληψη, ἀφοῦ ἄλλος εἶναι ὁ σκοπὸς τῆς κουβέντας ἢ μιᾶς ἐπιστολῆς, κι' ἄλλος, ἐντελῶς, ὁ στόχος, ἑνὸς «δουλεμένου γραπτοῦ». Καὶ τὰ γράμματα τοῦ Μητρόπουλου, γραμμένα τὰ περισσότερα διαστικά, σ' ἐλάχιστες στιγμὲς διαθέσιμου χρόνου ποὺ εἶχε, —μερικὰ τὰ ὑπαγόρευε ἀπὸ τὸ τηλέφωνο στὴ γραμματέα του, γιατὶ ἔπρεπε νὰ σταλοῦν στὴ φίλη του γρήγορα— τὸν ἀποδίδουν αὐτούσιο. Εἶχε τὴν τύχη ὁ Μητρόπουλος νὰ κερδίσει τὴν ἀπέραντη ἀφοσίωση καὶ τὸν θαυμασμὸ ποὺ εἶχε ἀπολήξει σὲ μιὰ ἀκοίμητη μητρικὴ στοργή, μιᾶς ἐξαιρετικῆς γυναίκας, τῆς Καίτης Κατσογιάννη. Ἦταν ἡ προστατευτικὴ σκιά του, κι' ἀπὸ μακρυὰ κι' ἀπὸ κοντά. Τὸν ἐνίσχυε ἠθικά, τὸν βοηθοῦσε σ' ὅλα τὰ δύσκολα χρόνια τῶν προσπαθειῶν του νὰ «ἀποκρυσταλλωθεῖ σὲ κάτι τὸ μεγάλο, στὴν 'Αμερική», τὸν ἔκρινε, κάποτε καὶ τὸν ἐπέκρινε, τὸν κρατοῦσε σ' ἐπαφὴ μὲ τὴν πνευματικὴ καὶ καλλιτεχνικὴ 'Ελλάδα ποὺ τόσο τὴ νοσταλγοῦσε μέσα ἀπὸ τὸ ἄγχος τοῦ Νέου Κόσμου· τοῦ συμπλήρωνε μὲ πολύτιμες πληροφορίες ἀκόμα καὶ τὴ μουσική του μόρφωση, τοῦ ἔστελνε στὴν 'Αμερικὴ καὶ «παρτιτοῦρες» ἀπὸ τὴν 'Ελλάδα, ποὺ τὶς εἶχε ἀπόλυτη ἀνάγκη γιὰ τὰ προγράμματά του. Κι' ὁ Μητρόπουλος, τῆς ἦταν ὁλόκληρος μιὰ ἀνταπόδωση φιλίας καὶ μιὰ εὐγνωμοσύνη — ὅσο βέβαια τοῦ ἐπέτρεπε ἡ ἀποδέσμευσή του ἀπὸ τὸ «πόδιον».

Γιατὶ ὅλος ὁ Μητρόπουλος, ὅπως σωστὰ παρατηρεῖ ὁ Σεφέρης, προλογίζοντας μὲ λίγα λόγια αὐτὴ τὴν πολύτιμη ἀλληλογραφία, ἦταν τὸ «πόδιον». Οἱ ἐπιστολές του πρὸς τὴν Κατσογιάννη ποὺ σκεπάζουν τὸ μακρὺ διάστημα 1929—1960, δὲν εἶναι παρὰ ἡ διαλλειπτικὴ καὶ ἡ ὁλόενα ἐπαναλαμβανόμενη ἀφήγηση ἑνὸς μοναδικοῦ ἀγῶνα γύρω ἀπὸ τὸ «πόδιον». Ἐμεῖς, στὴ ζωὴ τῶν μεγάλων μαέστρων, δὲν βλέπουμε παρὰ μόνο τὶς ἐπιτυχίες. Δὲν ἀκοῦμε παρὰ μόνο τὶς ἐκτελέσεις τους —καὶ τώρα πιὰ ἀπὸ δίσκους— καὶ τὰ ἀλλόφρονα χειροκροτήματα ἑνὸς κοινοῦ, ποὺ σὰ βεγγαλικά, σὲ λίγο σβήνουν μέσα στὸ κενό. Μὰ τὰ ἐνδιάμεσα; Τὰ ἐνδιάμεσα θὰ τὰ πληροφορηθεῖ κανεὶς ἀπὸ ἐπιστολὲς σὰν τοῦ Μητρόπουλου: τριγυρίσματα ἐδῶ κι' ἐκεῖ, ἀγωνιῶδεις μετατοπίσεις, διαστικὲς περιοδεῖες, βασανιστικὲς πρόβες, ἀλλαγὲς ἀτμόσφαιρας, ὀρχηστρῶν, συναπαντήματα ἐμποδίων, ζηλοφθονίες, ἕνα πολύμορφο ὑλικὸ ποὺ κάθε φορὰ τὸ ἔβλεπε ἀλλαγμένο καὶ ποὺ θὰ ἔπρεπε νὰ τὸ διαπλάσει ἀπὸ τὴν ἀρχὴ σύμφωνα μὲ τὸ ἰδεώδες του, γιὰ νὰ νιώθει καλὰ ἀνεβασμένος στὸ δικό του «πόδιον». Αὐτὴ εἶναι κατ' ἀρχήν, ἡ κυρία σημασία τῶν ἐπιστολῶν τοῦ Μητρόπουλου, καθὼς μάλιστα οἱ περισσότερες, καθὼς ξετυλίγουνται διαστικὰ πάντα, ξετυλίγουν μαζί τους κι' ὁλόκληρη τὴν 'Αμερική. Κι' αὐτὴ εἶναι ἡ δεύτερη σημασία τους. Μέσα ἀπ' αὐτές, διαβλέπουμε τὴ μουσικὴ ἄνθιση τοῦ ἀπέραντου κόσμου, μὰ καὶ πολλὰ ἄλλα γνωρίσματά του. Ὁ Μητρόπουλος, δὲν περιγράφει, δὲν κρίνει, δὲν δίνει πληροφορίες· δὲν ἔχει καιρὸ γι' αὐτά· ἐμφιλοχωροῦν ὅμως ἀναγκαστικὰ καθὼς ἀδιάκοπα ἐξιστορεῖ στὴ φίλη του τὰ καθέκαστα —παρασκήνια, προσκήνια καὶ ἀπηχήσεις— τῆς θυελλώδους καλλιτεχνικῆς του δραστηριότητας.

Σὲ κάποιες ἐπιστολές, ὁ Μητρόπουλος ἐκφράζεται μὲ παιδικὴ ἀφέλεια καὶ ἄγνοια τῶν ἑλληνικῶν πραγμάτων, ἀλλοῦ δίνει τὴν ἐντύπωση ἑνὸς «ποὺ τρέχει νὰ προλάβει τὴ δουλειά του καὶ δὲν τὸν ἐνδιαφέρει τίποτε ἄλλο», ὅμως ἡ ἀλήθεια ποὺ βαραίνει περισσότερο, εἶναι πὼς ὁ Μητρόπουλος ἦταν ἕνα «ὑψηλὸ πνεῦμα», μιὰ ψυχὴ ποὺ πολὺ συχνὰ ἀγωνιοῦσε, ἕνας ἄνθρωπος ποὺ μὲ παραδειγματικὴ ἀμεσότητα μποροῦσε νὰ ἐνδοσκοπηθεῖ καὶ νὰ ἀποτιμήσει τὴν ἀληθινὴ οὐσία καὶ ἀξία τῶν πραγμάτων. Τούτη ἡ περικοπὴ ἀπὸ ἐπιστολή του τῆς 13.11.1951 (ἀπὸ τὴ Νέα Ὑόρκη) φτάνει γιὰ νὰ μᾶς τὸ δείξει: «Τ' αὐτιά μου μὲ πονοῦν, τὰ νεῦρα μου βρίσκονται στὸ σημεῖο νὰ σπάσουν ὁριστικά. Μοναχός, ἀνάμεσα ἀπὸ τόσους ἀνθρώπους, μὲ πάρτες κακογραμμένες καὶ μὲ λανθασμένες ὀδηγίες, ἔφθασα στὸ σημεῖο γ' ἀναρωτιέμαι τί νόημα ἔχει ν' ἀγωνίζεσαι ὅταν ξέρεις ὅτι τ' ἀποτελέσματα δὲν θὰ συμβάλουν σὲ τίποτα παρὰ στὴν ἱκανοποίηση μιᾶς ὁμάδας ἀπὸ λεπτεπίλεπτους ἀνθρώπους ποὺ ἐγωϊστικὰ ἔρχονται γιὰ νὰ ἀπολαύσουν τὸν τραγικό μου ἀγῶνα. Πίστεψέ με, συγχύζουν ὅσο κι' ἐκεῖνοι ποὺ δὲν καταλαβαίνουν τίποτε. Τὸ τίμημα ποὺ πρέπει νὰ πληρώσει κανεὶς εἶναι πολὺ μεγάλο καὶ ἀναρωτιέμαι ἂν τὸ εἶδος αὐτὸ τῆς διαστρεβλωμένης καὶ στρυφνῆς ὁμορφιᾶς ἔχει κάποια ὑπερβατικὴ ἀξία. Ἀναρωτιέμαι ἂν σὲ ὅλα αὐτὰ ὑπάρχει τίποτε ἄλλο ἐκτὸς ἀπὸ τὴν ἱκανοποίηση τοῦ 'Εγώ, τὸ ὅτι προσπαθῶ νὰ πραγματοποιήσω τὸ ἀκατόρθωτο, μιὰ γνήσια ἐγωϊστικὴ ἀπασχόληση, ποὺ αὐτὴ καθ' αὐτὴ δὲν εἶναι ἄλλο παρὰ ἡ εὐχαρίστηση τῆς αὐτοκαταστροφῆς».

Πάρα πολλὲς τέτοιες «αἰχμές», ψυχολογικές, καλλιτεχνικές, πνευματικές, βγαλμένες μέσα ἀπὸ τὴ σκληρὴ αὐτογνωσία, θὰ βροῦμε στὶς ἐπιστολὲς τοῦ Δημήτρη Μητρόπουλου — «αἰχμὲς» ποὺ παίρνουν γενικεύσεις καὶ προεκτάσεις. Κι' εἶναι τόσο ὡμὴ ἡ εἰλικρίνεια αὐτῆς τῆς αὐτογνωσίας, ποὺ κάποτε δὲν ξέρουμε ἂν θὰ πρέπει νὰ τὸν θαυμάσουμε ἢ νὰ τὸν συμπονέσουμε σὰν ἕνα θῦμα τῆς αὐτομονάξιάς. Στὸ ἴδιο γράμμα, συνεχίζει: «Κάνω ἀκριβῶς αὐτὸ ποὺ κάνει μιὰ ἀνόητη γάτα ποὺ βάζει τὴ γλῶσσα της ἐπάνω σὲ μιὰ λί

ΟΠΩΣ ΤΟΥΣ ΒΛΕΠΟΥΝ ΟΙ ΑΛΛΟΙ

ΟΙ ΜΕΓΑΛΟΦΥΕΙΣ ΚΑΙ Η ΖΟΥΓΚΛΑ

Τοῦ κ. ΦΙΛ. ΠΑΡΑΜΥΘΙΩΤΗ

Τὰ Μουσικὰ Χρονικὰ—Ἀθῆναι— δημοσίευσαν τελευταίως μία μελέτη τοῦ κ. Σταύρου Προκοπίου, πάνω στὸ χαρακτῆρα, τὴ νοοτροπία καὶ γενικώτερα στὴ ψυχοσύνθεσι τοῦ Ἕλληνα μαέστρου Δημήτρη Μητρόπουλου, μὲ τὸν τίτλο «Τὸ Παιδὶ τῆς Ζούγκλας».

Δὲν ὑπάρχει δεύτερη γνώμη ὅτι οἱ μεγάλοι ἄνδρες, τὰ ξεχωριστὰ πνεύματα, ἐκεῖνοι δηλαδὴ ποὺ ξεφεύγουν ἀπὸ τὴν στάθμη τῶν πολλῶν, ἔχουνε κάποια ἐκτροπὴ ἀπὸ τὴ φυσιολογικὴ γραμμὴ ποὺ διέπει τὴ σκέψι καὶ τὴν πρᾶξι τοῦ μέσου ἀνθρώπου. Εἶναι αὐτὴ ἀκριβῶς ἡ ἐκτροπὴ ποὺ διακρίνει τὴν ἰδιοφυΐα.

Ἔτσι, προφανῶς, συμβαίνει καὶ μὲ τὴν περίπτωσι Μητρόπουλου.

***

Ὁ ἰατροφιλόσοφος Μὰξ Ντορντάου, στὸ βιβλίο του «Ἐκφυλισμός», χαρακτηρίζει τοὺς μεγαλοφυεῖς ὅλων τῶν αἰώνων σὰν ἐγωκεντρικούς—ἐκφύλους. Ἀπὸ τὸ Σωκράτη ἕως τὸν Νίτσε, τὸν Γκαῖτε, τὸν Μπετόβεν, τὸν Βάγκνερ, καὶ ὅλη τὴν πλειάδα ἐκείνη τῶν ἀνθρώπων τοῦ πνεύματος καὶ τῆς τέχνης, ποὺ ξεπερνοῦν τὴ στάθμη τοῦ κοινοῦ ἀνθρώπου, τοὺς χαρακτηρίζει ὡς ἀνώμαλους νευρωτικούς, ψυχοπαθεῖς, μὲ ἄλλα λόγια «βλαμένους». Καὶ ἐκεῖνοι μὲν οἱ τύποι ποὺ ξεπερνοῦν πρὸς τὰ ἄνω τὴν κοινὴ στάθμη, δημιουργοῦν σταθμὸ στὴν ἱστορία τῶν μεγάλων διανοιῶν, ἐκεῖνοι ὅμως ποὺ τὴν ξε-

Συνέχεια εἰς τὴν 4 σελίδα

Καθημερινὴ Νέα 13.3.1964

ΟΙ ΜΕΓΑΛΟΦΥΕΙΣ ΚΑΙ Η ΖΟΥΓΚΛΑ

Συνέχεια ἀπὸ τὴν 1 σελίδα

περνοῦν πρὸς τὰ κάτω, γεμίζουν τὰ ἄσυλα καὶ τὶς φυλακές.

***

Ἔτσι νομίζουμε κι' ἐμεῖς, ὅτι οἱ κρίνοντες τοὺς μεγαλοφυεῖς —ὅπως ἡ περίπτωσις Μητρόπουλου — πρέπει νὰ βλέπουν τὴν πλευρὰ τοῦ νομίσματος ποὺ ἔχει τὴν ἐξαιρετικὴ λάμψι. Ἂς παραβλέψομε τὴν ἄλλην ὄψι. Εἶναι τόσο σπάνιες οἱ μεγαλοφυΐες στὸ τόπο μας, ποὺ προτιμώτερο εἶναι νὰ τοὺς ἀγκαλιάσουμε, ἔτσι ὅπως τοὺς ἔπλασε ὁ Δημιουργός, παραβλέποντας τὰ ἐλαττώματά τους, ἔστω κι' ἂν μᾶς φαίνονται μεγάλα.

***

Ἴσως νὰ ἐπίκραναν τὸν Μητρόπουλο οἱ ἀχαλίνωτες ἐπιθέσεις τῶν μουσικοκριτικῶν μας—ἔχω ὑπ' ὄψι μου μία τοῦ κ. Πέτρου Πετρίδη, πάνω σ' ἕνα Φεστιβὰλ Σοπὲν ποὺ εἶχε πατρωνάρει ἡ Πολωνικὴ Πρεσβεία Ἀθηνῶν, ὅταν πρωτοεμφανίστηκε ὁ Μητρόπουλος στὸν Ἑλληνικὸ καλλιτεχνικὸν ὁρίζοντα—καὶ τὸν ἀνάγκασαν νὰ ξενητευτεῖ καὶ νὰ μᾶς ἀγνοήσει.

Εἶχα τὴ μεγάλη τύχη, νὰ γνωρίσω τὸν μεγάλο μας Μαέστρο στὸ Βερολίνο, στὰ 1923, σὲ μία μεγάλη μουσικὴ ἐσπερίδα ποὺ εἶχε ὀργανώσει ἡ Ἑλληνικὴ Πρεσβεία (Πρέσβυς ὁ Καλομενόπουλος) καὶ στὴν ὁποία ἔλαμψε ἡ πιανιστικὴ δεξιοτεχνία τοῦ Μητρόπουλου. Εἶχε παίξει, μεταξὺ τῶν ἄλλων, καὶ τρεῖς δικούς του Κρητικοὺς χορούς. Τὸ ἀκροατήριο, ποὺ περιελάμβανε κορυφαίους τῆς ἐποχῆς ἐκείνης καλλιτέχνες τοῦ Βερολίνου τὸν ἀποθέωσε κυριολεκτικά.

***

Σωστὰ ὁ ἐκλεκτὸς φίλος μουσικολόγος καὶ συνθέτης κ. Ἰωσὴφ Γκρέκας, προλογίζοντας τὸ πόνημα αὐτὸ τοῦ κ. Σταύρου Προκοπίου, βάζει ἀρκετὸ νερὸ στὸ κρασὶ τοῦ συγγραφέα. Φ.Π.

ΠΝΕΥΜΑΤΙΚΕΣ

ΣΤΑΥΡΟΥ ΠΡΟΚΟΠΙΟΥ



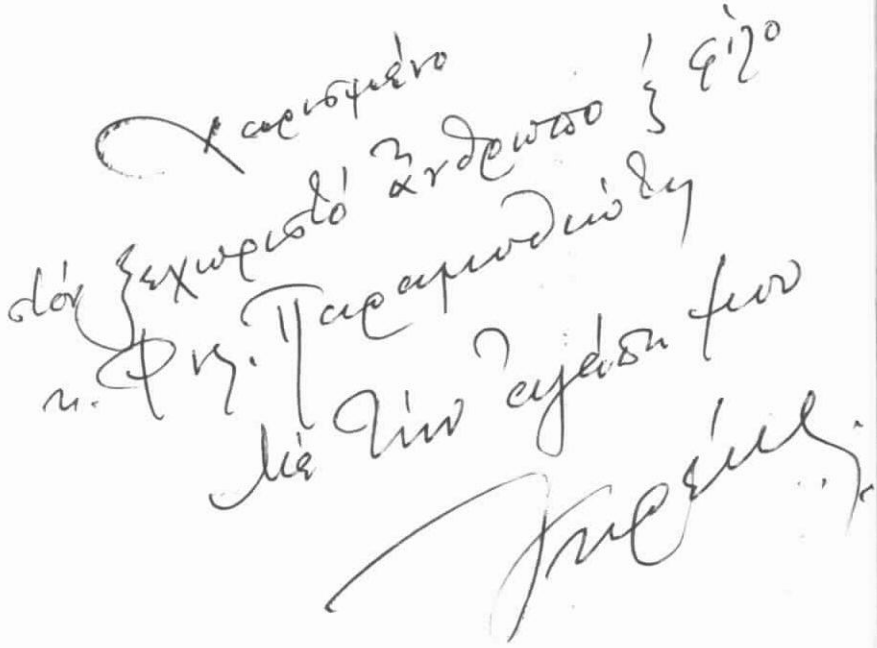
ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

"ΜΟΥΣΙΚΑ ΧΡΟΝΙΚΑ" ΑΘΗΝΑΙ · 1966

ΣΤΑΥΡΟΥ ΠΡΟΚΟΠΙΟΥ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

(Τὸ παιδὶ τῆς ζούγκλας)



ΑΘΗΝΑ
1966

Ε Ι Σ Α Γ Ω Γ Ι Κ Ο Π Ρ Ο Ο Ι Μ Ι Ο

Μικρὸς ἀκόμη σὲ μιὰ παρωχημένη ἐποχή, πρόσεξα τὸν Μητρόπουλο, πρὶν πατήσει τὸ πόδι του στὸ ὠδεῖο. Μοῦ εἶχε κάνει ξεχωριστὴ ἐντύπωση.

Εἴχαμε μιὰ μικρὴ διαφορὰ στὴν ἡλικία, μιὰ ἦταν κι᾽ αὐτὸς ἕνα παραστρατημένο παιδὶ θαῦμα! Πιανίστας αὐτοδίδακτος, ἀπὸ μικρὸς εἶχε συνθέσει—ὄχι βέβαια καὶ στὸ πεντάγραμμο—ὀπερέττα, μὲ τὸν τίτλο: «Γ ι α τ ρ ὸ ς χ ω ρ ὶ ς ν ὰ θ έ λ η».

Οἱ πατεράδες μας εἶχαν τὴν ἴδια ἐμπορικὴ ἀπασχόληση καὶ μὲ εὔλογο ἐνδιαφέρον, χωρὶς νὰ ἔχω σχέσεις μαζί του, παρακολουθοῦσα τὸν ἐκκολαπτόμενο συνθέτη.

Τότε μιὰ παλιὰ μουσικὴ καραμπίνα τῆς ἐποχῆς ἐκείνης, ὁ «μαέστρος» Ντελιπουόνο, ἕνας «ταπὲρ» ποὺ ἔπαιζε πιάνο σὲ μικρὴ ὀρχήστρα, ποὺ τὴν συντηροῦσε κάθε καλοκαίρι ἐπάνω στὴν ἐξέδρα του ὁ «Φλοῖσβος», τὸ γνωστὸ κυκλικὸ μπὰρ τοῦ Παλαιοῦ Φαλήρου, ἔλεγε κομπάζοντας πὼς θὰ κάνῃ τὸν Δημητράκη σπουδαῖο πιανίστα... σὰν κι᾽ αὐτόν.

Ἔβαζε τὸ παιδί, ποὺ πήγαινε νὰ κάνῃ μερικὲς βουτιὲς στὴ θάλασσα, νὰ παίζῃ πιάνο ἐπάνω στὴν ὑπαίθρια ἐξέδρα, τόσο σκληρά, ὅ,τι πρόφθανε καὶ ὅ,τι τοῦ κατέβαινε, μὲ τὸν γνωστὸ χειμαρρώδη τρόπο του, χωρὶς καμιὰ μουσικοπαιδαγωγικὴν ὑπόδειξη. Αὐτὸ τοῦ ἔμεινε καὶ σ᾽ ὅλη τὴ ζωή του, γιὰ νὰ τὸν χαρακτηρίσουν μεταγενέστερα: «μ π ο ξ ὲ ρ» τοῦ πιάνου.

Ὅταν τὸν ἐπῆγε ἡ μητέρα του στὸ ὠδεῖο, γιὰ νὰ τοῦ διορθώσουν οἱ δάσκαλοι τ᾽ ἀδιόρθωτα, ἦταν ἀργά, γιατὶ αὐτὸς ἦταν πιὰ ἕνα σωστὸ ἡφαίστειο σὲ ἔκρηξη.

Τελειώνοντας τὰ μαθήματα τοῦ πιάνου στὴν τάξη τοῦ τυφλοῦ πιὰ Βα-

σενχόδεν. καὶ τ᾽ ἀνώτερα θεωρητικὰ στὴν τάξη τοῦ Ἀριάνδου Μαρσίκ, παρουσίασε μὲ τὴν συμφωνικὴ ὀρχήστρα τοῦ «Ὠδείου Ἀθηνῶν» μιὰ σύνθεσή του, ποὺ εἶχε τὸν τίτλο: «Ταφὴ» μ᾽ ἕνα μικρὸ ἀπόσπασμα ἀπὸ τὸ κατὰ Ματθαῖον Εὐαγγέλιο: «Καὶ λαβὼν τὸ σῶμα ὁ Ἰωσὴφ ἐτύλιξεν αὐτὸ μὲ συνδόνα καθαράν...».

Τὰ νεανικὰ τῆς ἐποχῆς ἐκείνης μυαλά, μοῦ ἐπέτρεψαν νὰ σχολιάσω, σ᾽ ἕνα σημειωμά μου, τὶς ἐπιδράσεις ποὺ παρουσίαζε τὸ ἔργο. Αὐτό, βέβαια, ἐξόργισε τὸν φέρελπη συνθέτη καὶ ζήτησε ἀπὸ τὸν ἀγαπητό, κοινό μας φίλο, Λέοντα Κουκούλα, τὸν σημερινὸ πρόεδρο τῆς «Ἑταιρίας Ἑλλήνων Λογοτεχνῶν», νὰ μὲ γνωρίσῃ προσωπικά, γιὰ νὰ τοῦ δώσω ἐξηγήσεις. Αὐτὸ ἔγινε ἀφορμὴ νὰ γίνουμε φίλοι, ἀντὶ νὰ τσακωθοῦμε.

Ἀπὸ τότε, πολλὲς φορὲς πηγαίναμε μετὰ τὶς συναυλίες, μὲ τὰ πόδια ἀπὸ τὴν Ἀθήνα κάτω τὴ Λεωφόρο Συγγροῦ, γιὰ νὰ συζητήσουμε τ᾽ ἀτέλειωτα μουσικὰ προβλήματα καὶ ὁ καθένας προσπαθοῦσε νὰ πείσῃ τὸν ἄλλον ὅτι αὐτὸς εἶχε δίκιο.

Χωρίζαμε στὸ Δέλτα τοῦ Ν. Φαλήρου, γιὰ νὰ πάῃ αὐτὸς στὸ Παλαιὸ καὶ ἐγὼ γιὰ τὸν Πειραιᾶ καὶ φθάναμε στὰ σπίτια μας στὶς 3 μετὰ τὰ μεσάνυχτα.

Τὴν ἄλλη τὴν ἡμέρα πάλι μαζὶ στὴν πρόβα τῆς ὀρχήστρας. Αὐτὸς ἔπαιζε τύμπανα. Τότε κι᾽ ἐγὼ διάβαζα ἐνορχήστρωση κι᾽ ἄλλοτε προετοίμαζα τὴ χορωδία στὸ μέρος της ἀπὸ τὴ «Φάουστ—συμφωνία» τοῦ Λὶστ κ.ἀ. Ὁ Μαρσὶκ ἦταν εὐχαριστημένος μαζί μας καὶ πρόθυμος πάντοτε γιὰ συμβουλὲς καὶ ὑποδείξεις. Μόνο ὁ Νάζος εἶχε ἀντιρρήσεις ὅταν ἐγὼ διηύθυνα μὲ τὸ ἀριστερὸ χέρι καὶ μάλιστα μπροστὰ στὴν πριγκίπισσα Ἀ λ ί κ η. Τὴν διεύθυνση αὐτὴ τὴν χαρακτήρισε «ὡς ἀντιαισθητικὴ» καὶ μόνο ἕνας φίλος μου—ὁ βραβευμένος, ἐξαίρετος σήμερα διηγηματογράφος μας Κώστας Σούκας—ἔγραψε στὴν ἐφημερίδα του πὼς «ἡ διεύθυνσίς μου, ἂν καὶ ἀριστερόχειρος ἦτο δεξιοτάτη»!

Ἡ φιλία μου μὲ τὸν Μητρόπουλο ἐξακολούθησε ἐγκάρδια. Στὶς συναυλίες του ἀχώριστοι, μπροστὰ στὸ πιάνο, ὅταν συνόδευε σὲ ρεσιτὰλ σπουδαίους ἀρτίστες ὅπως ἡ Φέρστερ κ.ἄ. πλάϊ του κι᾽ ἐγὼ νὰ τοῦ γυρνῶ τὰ φύλλα.

Στὸν ἴδιο ράφτη—τὸν Μῆτσο Μπετσᾶκο, τὸν μανιάτη ἀπὸ τὸν Πειραιᾶ—ράβαμε τὰ κουστούμια μας, πάντα τὸ ἴδιο χρῶμα, καὶ στὶς ἐκδρομὲς ἀκόμα πηγαίναμε μαζὶ μὲ τὸν ποιητὴ Γεώργ. Σταμπολῆ καὶ μερικοὺς ἄλλους, σὰν δεινοὶ ὀρειβάτες καὶ μόνο οἱ δυό μας μπορούσαμε νὰ κάνουμε βουτιὲς γιὰ νὰ περάσουμε κάτω ἀπὸ τὶς «κ α ρ έ ν ε ς» τῶν φορτωμένων καϊκιῶν, σὰν τὰ δελφίνια...

Ἐκείνη τὴν ὡραία ἐποχὴ εἴχαμε πλούσια ξανθὴ κόμη, μὰ κάθε φορὰ ποὺ γύριζε στὴν Ἑλλάδα, τὰ τελευταῖα ἰδίως χρόνια, μοῦ τράβαγε μὲ μανία τὰ

δικά μου ἄφθονα μαλλιά, γιὰ νὰ τὰ ξεριζώση, ἀπ᾽ τὸν καημό του ποὺ ἦταν φαλακρός.

Ἡ ἀλήθεια εἶναι πὼς ὁ Μητρόπουλος ξεκίνησε ἀπ᾽ τὴν Ἀθήνα καὶ πῆγε πρῶτα στὸ Βέλγιο, χωρὶς νὰ ἔχη τ᾽ ἀπαραίτητα ἐφόδια παιδαγωγοῦ ὀρχήσιρας γιὰ σταδιοδρομία του, εἶχε ὅμως τὶς ἄφθαστες ἱκανότητες ἑνὸς πιανίστα ποὺ ἔφθανε στὶς περιοχὲς τοῦ θρύλου, μὲ τὴν ἀπέραντη μνήμη του καὶ τὴν εὐχέρειά του.

Εἶχε μιὰ ἔμφυτη ροπὴ στὴν ὄπερα, γι᾽ αὐτὸ ἔγραψε καὶ τὴν «Βεατρίκη» του, ποὺ τὴν «κρεάρισε», κατὰ τὸν πιὸ ὑπέροχο τρόπο, ἡ Κατίνα Παξινοῦ· καὶ μετά, ὅταν μελετοῦσε μὲ τὸν πνευματωδέστατο Φερούτσιο Μπουζόνι στὸ Βερολῖνο καὶ ἰδιαίτερα ὅταν ἔγινε βοηθὸς «κορεπετίτορ», κοντὰ στὸν ἀξιόλογο ἀρχιμουσικὸ Γουστ. Μπρέχερ, αὐτὸς πιστεύω νὰ τοῦ ὑπέδειξε τὸν προσανατολισμό του στὸ Μελόδραμα.

Εἶχα τὴν εὐκαιρία νὰ τὸν παρακολουθήσω ἀπὸ κοντὰ στὴ Γερμανία, ὅταν ἐδίδασκε τὰ μέρη στοὺς ἀρτίστες τῆς Ὄπερας. Τότε ὁ Μητρόπουλος ἔδωσε τὰ πρῶτα δείγματα τῆς ἱκανότητάς του, σὰν προγυμναστὴς καὶ μετὰ σὰν ἀρχιμουσικὸς καὶ ἔμεινε ἀξέχαστη μεταγενέστερα μιὰ ἀριστουργηματικὴ ἐκτέλεση τοῦ μελοδράματος: «Δακτυλίδι τῆς Μάννας» τοῦ Μανώλη Καλομοίρη, μὲ διευθυντὴ ὀρχήστρας τὸν Μητρόπουλο.

Μετὰ ξανάφυγε γιὰ τὴν Ἀμερική. Μὲ τὴν ὀρχήστρα του στὴ Μινεάπολη, δουλεύοντας σκληρά, δέκα ὁλόκληρα χρόνια, ἀπέκτησε τὴν ἐμπειρία του. Ποτέ μου δὲν κατάλαβα νὰ εἶναι ξιππασμένος καὶ ἐνῶ ἀμφισβητοῦσε πάντοτε κι᾽ ἀμφέβαλλε γιὰ τὸν ἑαυτό του τὸν ἴδιο, ἐὰν θὰ ἦταν δυνατὸ νὰ κινηθῆ μὲ ἄνεση στὴ σφαῖρα τῆς δημιουργίας, ἀντίθετα ἐπίστευε πὼς ἦταν ἕνα συμπτωματικὸ δημιούργημα τῆς τύχης κι᾽ εὐχαριστοῦσε γι᾽ αὐτὸ τὸν καλὸ θεό του.

Ἀπὸ τὸ 1940 ἄρχισε νὰ ἐμφανίζεται μὲ τὴ Φιλαρμονικὴ τῆς Νέας Ὑόρκης καὶ ἀργότερα ἀνέλαβε τὴ συνεχῆ διεύθυνσή της καὶ ὅταν προσέθεσαν κοντά του τὸν Λεονάρδο Μπερνστάϊν, αὐτὸ συνέτεινε ὥστε νὰ στρέψη τὴν προσοχή του καὶ πάλι στὸ μελόδραμα

Ἕνας διακεκριμένος ἐπίσης μουσικολόγος, ὁ Ἀρθοῦρος Χόλντε ἔγραφε στὴν ἐφημερίδα «Ἀνοικοδόμηση» Νο 46 τῆς Νέας Ὑόρκης: «Ἂν καὶ ὁ Μητρόπουλος, χάρις στὴν ἀρτίστικη διάπλασή του, εἶχε διαλέξει τὴ σταδιοδρομία τοῦ διευθυντοῦ ὀρχήστρας συναυλιῶν, ἀργότερα πῆρε μιὰ ἄλλη στροφή, ποὺ δὲν περίμενε κανείς, πρὸς τὸ μελόδραμα. Αὐτὸ ἦταν ἕνα ἀπὸ τὰ περισσότερο ἐκπληκτικὰ συμβάντα τῆς καριέρας του. Ἐκεῖ κατώρθωσε νὰ ἰδῆ τόσες ἐπιτυχίες, ὥστε τὸν ἔκαναν ἕνα ἀπὸ τοὺς πιὸ περιζήτητους μαέστρους τῆς Ὄπερας».

Μετὰ τὰ προσωπικὰ κατατοπιστικὰ στοιχεῖα γιὰ τὸ βίο καὶ τὴν πολιτεία του, πρέπει νὰ προσθέσω ὅτι: Στὸ «Μουσικὸ Ἱστορικὸ καὶ Φωνητικὸ Ἀρχεῖο», ὑπάρχει ἕνας μεγάλος φάκελλος (Νο 919), μὲ ἑκατοντάδες ἄρθρα, γιὰ τὸν ἀξέχαστο ἀρχιμουσικὸ Δ η μ ή τ ρ η Μ η τ ρ ό π ο υ λ ο (18 Φεβρ. 1896—2 Νοεμβ. 1960). Δυστυχῶς ἀπ' ὅ,τι διάβασα, κανένας δὲν στάθηκε ἱκανὸς νὰ γράψη κάτι τὸ σωστὸ τὸ ἐμπεριστατωμένο γιὰ τὴν ἀνεπανάληπτη προσωπικότητά του, τὴν πραγματικὴν ἱστορία του, τὴν πολύπλευρη δράση του. Ἐλάχιστα ἦταν τ' ἀξιόλογα κι' αὐτὰ κλασματικὰ ἀποσπάσματα, σκορπισμένα μέσα στὸν καιάδα τῆς ἐφημεριδογραφίας, μαζὶ μὲ διάφορα προχειρογραφήματα καὶ ἀερολογίες τῶν αὐτοχειροτόνητων «μ ο υ σ ι κ ο λ ό γ ω ν», ποὺ δὲν συμμαζεύονται. Ἀπ' ὅ,τι διάβασα ξεχώρισα τὰ ὀλίγα ποὺ ἔγραψε ἕνας πραγματικὸς μουσικολόγος, ὁ Μ ί ν ω ς Δ ο ύ ν ι α ς (20 Σεπτ. 1900—20 Ὀκτ. 1962) στὴν «Καθημερινὴ» 7 Ἰαν. 1954, 4 Σεπτ. 1958, 2 Νοεμβ. 1960 κ.ἄ. Ἐπίσης μιὰ προσεκτικὴ καὶ φροντισμένη «Δισκογραφία τοῦ Δ. Μητρόπουλου» (πρβλ. «Νέα Ἑστία» τομ. 70ος σελ. 1456—1463) τοῦ Γ. Σ. Τσουγιόπουλου.

Δυστυχῶς δὲν ἔχω ὑπ' ὄψιν μου τὴν ἄπρεπη, γιὰ ἐπιμνημόσυνη ψυχοθυμικὴ ὁμιλία, ἐπὶ ἀκαδημαϊκοῦ ἐπιπέδου, τοῦ συναδέλφου του διευθυντῆ ὀρχήστρας καὶ συνθέτη—ἀκαδημαϊκοῦ Πέτρου Πετρίδη, ποὺ ἀπαρίθμησε τὰ ψυχικὰ τραύματα τοῦ Μητρόπουλου ποὺ δημιουργήθηκαν—κατὰ τὴ γνώμη του—ἀπὸ τὶς ἀποτυχίες ποὺ εἶχε σὰν ἐκτελεστὴς καὶ συνθέτης, μὲ τὸν ἰσχυρισμό, ὅτι ἔτσι τὸν παρουσίαζε στὶς πραγματικές του διαστάσεις.

Σχολιάζοντας ὅλ' αὐτὰ σ' ἕνα σημειωμά του ὁ Μίνως Δούνιας ἔγραψε: «Χωρὶς νὰ ἐξετάζω τὴν ἐγκυρότητα τῆς προβαλλόμενης συνάφειας αἰτίου καὶ αἰτιατοῦ, νομίζω πὼς ἀποτυχημένος συνθέτης δέον νὰ θεωρηθῆ μᾶλλον ἐκεῖνος ποὺ ματαίως προσπαθεῖ νὰ ἐπιβάλη στὴν κοινὴ συνείδησι τὰ ἔργα του. Ὁ Μητρόπουλος ὅμως δὲν ἔγινε ποτὲ φορτικός, οὔτε ἐκλιπάρησε ἀναγνώριση ἀπὸ οἱονδήποτε. Οἰκειοθελῶς ἐγκατέλειψε τὴν σύνθεσι εἴτε πιεζόμενος ἀπὸ μίαν ὑψηλὴν ἀντίληψι τελειότητος, εἴτε ἐπειδὴ ἡ ἐξαντλητικὴ ἀσχολία του ὡς μαέστρου ἀπορροφοῦσε ὅλες τὶς δυνάμεις του. Ἐν τούτοις ὡς πρὸς τὶς συνθέσεις τοῦ Μητρόπουλου δὲν ἔχει ἀκόμη λεχθῆ ἡ τελευταία λέξις. Χρέος μας εἶναι νὰ τὶς γνωρίσουμε. Ἴσως τότε ἀνακαλύψουμε ὅτι ἀξίζουν περισσότερο ἀπ' ὅ,τι νομίζουμε». (Πρβλ. «Καθημερινὴ» 15—12—1960).

Καὶ τώρα φθάσαμε στὴν ἀφορμὴ ποὺ γέννησε τὸ εἰσαγωγικό μου αὐτὸ προοίμιο, στὴ σκιαγραφία τοῦ Μητρόπουλου, ποὺ ἀκολουθεῖ.

Εἶναι γραμμένη ἀπὸ ἕναν ἰδιότυπο πνευματικὸ ἄνθρωπο, συγγραφέα καὶ συνθέτη, τὸν Σταῦρο Προκοπίου, γιὰ ν' ἀποκαλύψη μιὰν ἄλλη πτυχὴ τῆς πολυκύμαντης ζωῆς του μέσα στὴ ζούγκλα τοῦ Νέου Κόσμου. Πρέπει νὰ δια-

βασθῆ προσεκτικὰ γιατὶ ἔχει βάθος, συλλογισμό, εἰλικρίνεια καὶ ἀντικειμενικόνηγα. Μόνο ποὺ παρακολουθεῖ τὰ γενόμενα μὲ τὸ φακό, χωρὶς νὰ ἐξετάζῃ τὰ ἐλαφρυντικά τους καὶ γίνεται ἕνας ἀδυσώπητος ἠθικολόγος. Καλὲς εἶναι οἱ προθέσεις του, ἀλλὰ δὲν δέχεται συμβιβασμοὺς καὶ τοῦ εἶναι ἀδιάφορο, τὸ ἂν θὰ μποροῦσε νὰ σταθῆ στὴν Ἀμερικὴ χωρὶς τοὺς ἀπαραίτητους γιὰ ἕναν καλλιτέχνη ἐκκεντρισμοὺς χωρὶς τὴν ἀκριβοπληρωμένη «κλάκα», χωρὶς τοὺς πιὸ ἀδίστακτους μάνατζερ-διαφημιστές, κομπάρσους στὴ δουλειά του, ποὺ θέλουν κι' αὐτοὶ νὰ ζήσουν μὲ τὸν τρόπο τους. Μὲ τὰ πιὸ θεαματικὰ πυροτεχνήματα—ρουκέττες, τὶς ἐξώφρενες δηλώσεις καὶ τοὺς ἀφορισμούς, ποὺ τὶς περισσότερες φορὲς διαστρέφουν καὶ διαπλάθουν οἱ δημοσιογράφοι, γιὰ νὰ σπάσουν κέφι! Ὅταν ἐδῶ ἕνας ἄλλος σύγχρονος συνθέτης, εὐτελοῦς μουσικοῦ βάθρου, μὲ ἀδέσμευτη ἐγωκεντρικὴ διάθεση, ξεγράφει τοὺς πάντες καὶ χωρὶς νὰ διεκδικήσῃ κανεὶς ἰατρικὲς ἰδιότητες, μᾶς δίνει ἀμέσως τὸν χαρακτηρισμὸ ἡ λαϊκὴ διαίσθηση «6 λ α μ μ έ ν ο ς»!

Τὸ μελέτημα ὅμως αὐτὸ τοῦ Προκοπίου προδικάζει πὼς ὁ Μητρόπουλος δὲν πρόκειται νὰ πέσῃ σύντομα στὴ λήθη κι' ἐλπίζω κάποτε νὰ γραφῆ ὁλοκληρωτικὴ ἡ πολύπλευρη ἱστορία του. Ὅπως τοῦ ἀξίζει.

ΙΩΣΗΦ ΓΚΡΕΚΑΣ

Δ. ΜΗΤΡΟΠΟΥΛΟΣ

Π Ρ Ο Λ Ε Γ Ο Μ Ε Ν Α

Στὰ βιβλικὰ χρόνια ὁ ἀρχιερέας Ἀαρὼν ἐκβιάστηκε στὴν ἔρημο νὰ φτιάσει ἕνα χρυσὸ Μόσχο, ποὺ ἀπ᾽ τὸ σκοτάδι του ὁ ὄχλος τὸν πίστεψε Θεό. Στὴν ἐποχή μας οἱ ἄγριοι τῆς Πολυνησίας ποὺ ζοῦνε κι᾽ αὐτοὶ σὲ ὅμοιο βάρβαρο σκοτάδι, τυφλόνονται ἀπὸ θρησκευτικὲς δοξασίες, ὥστε νὰ πιστεύουν ἕνα ἔμψυχο ἢ ἄψυχο (ἕνα δέντρο—ἕνα λιθάρι) γιὰ ἱερὸ κι᾽ ἀπαραβίαστο: εἶναι τὰ Tabou.

Εἶναι λοιπὸν βαρβαρισμὸς τὸ πνευματικὸ καὶ ψυχικὸ σκοτάδι ὅποιου λαοῦ: καὶ κεῖνοι ποὺ τὸ κάνουν ἔργο τους καὶ τὸ ρίχνουν γύρω του σὰν ὁμίχλη, εἶναι πιὸ καταραμένοι κι᾽ ἀπ᾽ τὸν Ἰούδα—γιατὶ ἀπ᾽ τὸ σκοτάδι, ὁ λαὸς γλιστράει φθάνοντας τελικὰ μέχρι τὴν ἀτίμωση τοῦ δούλου.

Δυστυχῶς σὰν κάτι τέτοιο συμβαίνει καὶ μὲ μᾶς. Δουλικὴ εἶναι κι᾽ ἡ ἀντίληψι καὶ τὸ φέρσιμο τῶν ξένων σὲ μᾶς. Μὰ τὸ χειρότερο εἶναι πὼς οἱ μαῦροι τοῦ tabou ἀφίνονται καὶ ἥσυχοι στὴ γῆ τους, ἐνῶ ὁ λαὸς αὐτὸς σέρνεται κάθε τόσο στὶς ματωμένες διαφορές τους σὰν κεσέμι κι᾽ ἀγνοοῦντες μετὰ τὴ θυσία του, τοῦ σφενδονᾶνε τὴν πισωκλωτσιά, ποῦναι τὸ διεθνὲς νόμισμα τῆς πλερωμῆς ραγιὰ καὶ δούλου (α). Αὐτὸς ὁ κλῆρος ἔγινε πιὰ τοῦ τόπου πε-

---

α) Π α λ α μ ᾶ ς

Δὲν ἔχεις Ὄλυμπε Θεοὺς
μηδὲ λεβέντες ἡ Ὄσσα
ραγιάδες ἔχεις μοναχὰ
σκυφτοὺς γιὰ τὸ χαράτσι.

Κούφιοι κι᾽ ὀκνοὶ καταφρονοῦν
τὴ θεία τραχειά σου γλῶσσα
τῶν Εὐρωπαίων περίγελως
καὶ τῶν ἀρχαίων παληάτσοι.

πρωμένο: κι᾽ οἱ αἰτίες ποῦναι πολλές, θγαίνουν ὅμως σὰν παρακλάδια ἀπὸ μιὰ μονάχα σάπια ρίζα. Εἶναι ἡ πολιτική, προσοδοφόρο ἐπάγγελμα κι᾽ Ἐλντοράδο σήμερα τῶν τυχαίων, ποὺ πλάθουν κάθε τόσο «νομοτύπως» τὴν Πολιτεία. Ἡ ἱστορία εἶναι παληά: κι᾽ οἱ Ἀαρὼν αὐτοὶ τοῦ Ἑλλ. δράματος, ὑποταχτικοὶ ξένων θελήσεων, θὰ κρατᾶνε δυστυχῶς ὅσο ὑπάρχουνε τὸ λαὸ ἀφιονισμένο κάτω ἀπ᾽ τὰ ξένα εἴδωλα, μ᾽ ὅλα τὰ μέσα ποὺ βρῆκαν τελεσφόρα (παιδεία, προπαγάνδα, τύπο καὶ τὸν ἄμβωνα ἀκόμη τοῦ οἴκου τοῦ Θεοῦ).

Στὴν ἐποχή μας «οἱ ἐπαγγελματίες αὐτοὶ τῆς πολιτικῆς» φθάσανε στὴν ἀποθεωσή τους. Ὅποιος δὲ βλέπει τὸ μέλλον τοῦ τόπου μέσα στὰ δάκρυα, αὐτὸν τὸν ἀνάπηρο ἂς τὸν βάλει ὁ Θεὸς στὰ δεξιά Του.

*
**

Τὸ κλῖμα τοῦτο τῆς ἑλλ. ζωῆς τὸ καλλιέργησαν κακοὶ «Ταγοὶ» ἀπ᾽ τὰ παλαιότερα ἀκόμη χρόνια. Ἀπὸ κείνους σπάρθηκε βαθμηδὸν ἡ ὑποτέλεια στοὺς ξένους, ἡ περιφρόνησι κι᾽ ὁ περίγελως (ποὺ γράφει ὁ ποιητής), ἡ πνευματικὴ καθυστέρησι τοῦ λαοῦ κι᾽ ἡ στρέβλωση τοῦ ἤθους, μέχρι ποὺ οἱ πολιτικοὶ ἐπίγονοι (ἐραστὲς τῆς ἀρχῆς κι᾽ ἄλλοι χρυσοθῆρες), φθάσανε στὸν καιρό μας μέχρι τὴν καπήλευσι πατρίδος καὶ ὁσίων.

Τὸ βιογραφικὸ χρονικὸ ποὺ θ᾽ ἀκολουθήσει γιὰ ἕναν ἀξιόλογο ἕλληνα μουσικό, δὲν εἶναι ἄσχετο (πῶς θὰ ἰδοῦνε) μὲ τὰ ψεγάδια μας, τὴ μισομάθεια, τὸ σνομπισμό, τὴ σπουδαιοφάνεια, τὸ ἐπιπόλαιο κι᾽ ἐγωϊστικὸ ἦθος, (α) ἐνῶ τὸ θέμα του (θέμα μουσικό, ποὺ τὰ παιδαγωγικὰ συστήματα κι᾽ οἱ ἡγέτες πολιτισμένων λαῶν, θεωροῦνε σήμερα τὴ μουσικὴ γιὰ πεμπτουσία καὶ τὴ δίνουν ἀπ᾽ τὰ σπάργανα στὸ λαό τους) εἶναι κι᾽ αὐτὸ νύχι ἀσήμαντο γιὰ τοὺς πολιτικοὺς τυχαίους, ἀπ᾽ τοὺς ὁποίους προέρχονται ὅλα τὰ ἐλαττώματα τοῦ ἑλλ. λαοῦ.

α) Π α λ α μ ᾶ ς

Σκῦλος κοκαλογλύφτης
φέρνει γύρω τῆς γειτονιᾶς τοὺς τενεκέδες
ὁ πόσα πέρνεις μὲ τὸ θεσιθῆρα
γιὰ τὴν πατρὶς καυγᾶ στοὺς κσφενέδες

Προδότες οἱ Τρικούπηδες κρεμάλα
οἱ Ψυχάρηδες γιοῦχα πληρωμένοι
Νὰ ἡ Ἑλλάδα ἀρσακιώτισσα δασκάλα
μὲ λογιώτατους παραγιομισμένη.

Κι᾽ ὁ Ρωμηὸς ἀφερὶμ μυαλὸ κουκούτσι
ἀπ᾽ τὸν καφενὲ στὴν Πόλη μπαίνει
τοῦ ναργιλὲ κρατώντας τὸ μαρκούτσι.

Δ. Μ Η Τ Ρ Ο Π Ο Υ Λ Ο Σ

(Τὸ παιδὶ τῆς ζούγκλας) (α)

—Ὁ μουσικὸς κοιμᾶται τὸν αἰώνιο ὕπνο. Ἐκεῖ στὸ Nirvanâ του, στὴ χώρα κείνη τῶν μακάρων, δὲ τὸν ὀφελεῖ πιὰ ὁ ἔπαινος τῶν σκουλικιῶν τῆς γῆς, μήτε τὰ λόγια τὸν πειράζουν. Γι᾽ αὐτὸ θέλησα σ᾽ αὐτὴ τὴν ἐργασία (σουΐτα ἀπὸ ἰδιώνυμα θέματα), νὰ σκιαγραφίσω τὸν ἄλλοτε συμμαθητή μου στὸ ὠδεῖο, ποὺ ὁ χρόνος φανέρωσε σύμπλεγμα ἀπὸ ἀρετὲς καλλιεργημένες μαζὶ μ᾽ ἀδυναμίες, πὼς εἶναι ἡ προβολή του ποὺ ζήτησε u r b i e t o r b i , μ᾽ ὅλα τὰ μέσα τῆς τέχνης τοῦ Μακ-Φῆ. (β)

Θὰ γράψω λοιπὸν καὶ τώρα—πὼς ἔκανα πάντα—ἀπ᾽ τὸ ἴδιο βάθρο, ποὺ χρίσανε γιὰ τιμιώτερο μεγάλοι ἄνθρωποι, μὲ τέτοιους ἀφορισμούς:

«Δὲν ὑπάρχει ὡμορφότερο πρᾶγμα ἀπ᾽ τὸ φῶς τῆς ἀλήθειας»

Κ ι κ έ ρ ω ν

«Κι᾽ ἂν πρόκειται νὰ χαθῆ ὁ κόσμος πρέπει νὰ λέμε τὴν ἀλήθεια»

Μ π ε τ ό β ε ν

«Τὸ μόνο θαυμαστὸ ἡ ἀλήθεια»

Ν ί τ σ ε

*
**

Ὁ σκεπτόμενος ἄνθρωπος, ποιά γνώμη ἄραγε πρέπει νὰ ἔχει, γιὰ ὅσους λησμονᾶμε τὸ φοβερὸ «Μηδὲν» τῆς ἐφήμερης αὐτῆς ζωῆς. Σὲ πόση ἄραγε ρηχότητα πρέπει νὰ ζῆ ὁ μέσα κόσμος μας, ὥστε στὴν ἀπατηλὴ τούτη συρροὴ σκιῶν καὶ φαινομένων (γ) ποὺ καὶ μεῖς σκιὲς περνᾶμε, νὰ μοχθοῦμε μὲ ποιὸ

α) Αὐτοχαρακτηρισμὸς τοῦ ἰδίου.
β) Εὐφάνταστος διαφημιστὴς τῆς Ν. Ὑόρκης.
γ) Ὁρισμὸς τοῦ βίου ἀπ᾽ τὸν Πλάτωνα.

τρόπο θὰ διαλαλήσουμε τὴ φήμη μας, ἀπὸ σκαλωσιὲς γεμᾶτες πυγολαμπίδες.

Εἶναι γνωστὸ πὼς ἡ σύγχρονη ἐπιστήμη μὲ τὸ ἐρευνητικὸ νυστέρι τῆς ψυχανάλυσης, ὅρῆκε στὴν ἐποχή μας καὶ προσδιώρισε ἀλάθητα, τὰ συστατικὰ καὶ τὶς ἐκδηλώσεις ὅλων τῶν ἀνθρώπινων τύπων, ἀνίχνεψε μ᾽ ὑπομονὴ μέσα στοὺς μαιάντρους τῆς ἀπύθμενης ψυχῆς, γιὰ νὰ φέρει στὸ προσκήνιο μιὰ εἰκόνα τοῦ ἐσωτερικοῦ μας κόσμου θαυμαστὴ σ᾽ ἀλήθεια καὶ νὰ μᾶς ἀναλύσει τὸ μηχανισμό του, τί θέλει, πῶς σκέπτεται καὶ ποιά τὰ ἐλατήρια τῆς ἐνέργειας τοῦ κάθε ἀνθρώπου. Κανεὶς δὲ ξέφυγε ἀπ᾽ τὸν προβολέα της: μᾶς φανέρωσε τὰ κύτταρα ὅλων τῶν τύπων, τοῦ γεναίου καὶ τοῦ δειλοῦ, τοῦ συνετοῦ καὶ τοῦ κούφου, τοῦ μεγαλομανῆ, τοῦ μετριόφρονα, τοῦ μεγαλοφυῆ καθὼς καὶ τοῦ ἠλίθιου. Εἶναι ἕνα κατόρθωμα ἀληθινὰ θαυμαστὸ τῆς σύγχρονης ἐπιστήμης.

Ἀλλ᾽ ἂν ἡ ἐπιστημονικὴ ἔρευνα ξεδιάλυνε στὸν καιρό μας τὸν ψυχικὸν ἄνθρωπο, οἱ περασμένες μακρυνὲς ἐποχὲς τὸν εἶχαν κι᾽ αὐτὲς ἐπισημάνει, μὲ ὄργανο τὸ βαθύ τους αἰσθητήριο, ὁδηγημένο ἀπ᾽ τὴν παρατήρησι. Κοιτώντας καὶ σκεπτόμενοι πάνω στὴν πιὸ ἀσήμαντη ἐνέργεια τ᾽ ἀνθρώπου (τὸ περπατημά του, τὴν κίνηση τῶν χεριῶν του ἢ πὼς μιλοῦσε), κατέληγαν σὲ ψυχολογικὰ συμπεράσματα, ποὺ μέχρι σήμερα στὴν ἐποχὴ τῆς ψυχανάλυσης, οἱ κρίσεις αὐτῶν τῶν θυμόσοφων καὶ ἄμοιρων ἐπιστήμης, ἔμειναν σὰν ἀλάθητ᾽ ἀξιώματα. Ἀλλὰ ποιὲς ἀπορίες—λέει ἡ λογικὴ—πρέπει νὰ βασάνιζαν τοὺς μακρυνοὺς κι᾽ αὐτοσχέδιους ἐκείνους ψυχολόγους, σὰν ἔβλεπαν τ᾽ ἀνεξήγητο (γιὰ τότε) φαινόμενο, τῆς ἀντίθεσης μεταξὺ τ᾽ ἀπόκρυφου (τῆς ψυχῆς) καὶ τοῦ φανεροῦ (τοῦ τρόπου τῆς ἐκδήλωσης). Πὼς δηλαδὴ συνέβαινε ἕνας φύσει δειλὸς νὰ ξεφωνεῖ μὲ θάρρος, ἢ ἕνας ἠλίθιος νὰ μιλάει μὲ στόμφο. Γιὰ τὴ σύγχρονη ἐπιστήμη ἡ ἀντίθεση τοῦ ἔξω στοιχείου (ἐκδήλωση) μὲ τὸ μέσα (ψυχή), κρίνεται πιὰ σὰν φυσικὴ συνέπεια, ποὺ τὸ πρῶτο προσδιορίζει ἀλάθητα τὸ δεύτερο, καθὼς ἡ λάβα δείχνει τὸ κάτω της ἠφαίστειο.

Πρόσεξαν λοιπὸν κι᾽ ἀποροῦσαν γιὰ τοῦτο οἱ παλαιοί, ὅτι ὅσο περσότερο ζύγιζε ὁ ἄνθρωπος, ὅσο δηλ. σημαντικώτερα ἦσαν τὰ συστατικὰ τοῦ ψυχικοῦ του κόσμου, τόσο πιὸ ἥρεμες καὶ συνεσταλμένες ἦσαν οἱ ἐκδηλώσεις του. Ὁ ἄλλος ψυχικὰ φτωχὸς ἀπ᾽ τὴ φύση, ἔδινε διέξοδο τοῦ ψυχισμοῦ του μ᾽ ὅσο μποροῦσε χτυπητὲς προσπάθειες.

Τὴν ἐξήγησι αὐτοῦ τοῦ φαινομένου, θὰ δόσω μὲ κάποιο συλλογισμὸ στηριγμένο πάνω σ᾽ ἀνάγλυφα παραδείγματα, ποὺ ἔδωσε μέχρι σήμερα ἡ ζωή. Στὸ βιβλίο «Ἰδέες καὶ Ὁράματα τοῦ Μπετόβεν» μίλησα γιὰ τὰ νήματα ποὺ ἡ Φύση ὑφαίνει τὸν ψυχικὸ κόσμο τοῦ καλλιτέχνη καὶ γενικὰ κάθε ξεχωριστῆς καὶ πλούσιας ψυχῆς. Ἐκεῖνο λοιπὸν τ᾽ ἀπόκρυφο (λέει ἡ σκέψη) ποὺ πρέπει νὰ συμβαίνει μ᾽ αὐτοὺς τοὺς προνομιούχους, εἶναι ὅτι ὁ δυνατὸς νοῦς

τοὺς ἀνεβάζει ψηλὰ (κι᾽ ἄλλους σὲ ὕψη ἀπρόσιτα), ἀπ᾽ ὅπου αἴφνης συμβαίνει ἡ ἀπογοητευτικὴ γι᾽ αὐτοὺς ἀποκάλυψη νὰ βλέπουν μιὰ ἀπεραντωσύνη πραγμάτων καὶ ἰδεῶν ἀγνώστου μεγαλείου, ποὺ τοὺς σκιάζει μοιραία τὰ ἐπίγεια, τοὺς μικραίνει τὶς διαστάσεις καὶ τὴν ἀξία τῶν γηΐνων, μ᾽ ἀποτέλεσμα νὰ τοὺς γενάει τὴν ἀμφιβολία, αὐτὴ ποὺ χαρακτηρίζει πάντοτε τὰ μεγάλα πνεύματα, ὥστε νὰ ὑποτιμοῦνε οἱ ἴδιοι τὸ ἔργο τους κι᾽ ἀκόμη τὴν ἴδια τὴν ἀξία τους. Γι᾽ αὐτὸ τὸ λόγο οἱ ἐξέχουσες διάνοιες εἶναι πάντα μετριόφρονες (α) κι᾽ ἀμφιβάλλουν συνήθως γιὰ τὴν ἀξία τοῦ ἔργου των ἢ καὶ στὴ σοφία τους, ἐνῶ μερικὲς κατρακυλᾶνε μέχρι καὶ τὴ φυσική τους ἐκμηδένηση—«Εἶμαι τὸ ἀθλιέστερο πλᾶσμα τῆς δημιουργίας» φώναζε ὁ δυστυχὴς Μπετόβεν.

Ἀλλ᾽ ἂς πάρουμε μι᾽ ἀνάγλυφη εἰκόνα, ποὺ μᾶς ἔδωσε παλαιότερα ἡ γρηὰ ζωή. Εἶναι τὸ γνωστὸ φαινόμενο Σωκράτη—Ἀλκιβιάδη. Παρουσιάζει δύο σύμβολα διαμετρικὰ ἀντίθετα, τῆς ἀνθρώπινης μεγαλαξίας καὶ τῆς στείρας ναρκισεμένης κουφότητας.

Ὁ μεγάλος σοφὸς τῆς ἀρχαιότητας π᾽ ἀνέβηκε μὲ τὸ φτερούγισμα τοῦ Νοῦ σὲ ψηλὲς κορφές, βλέποντας ἀπὸ κεῖ ἕναν ἀπέραντο κόσμο ἰδεῶν καὶ μυστηρίου ποὺ θὰ μένει ἐσαεὶ ἀπρόσιτος στὴν ἀνθρώπινη νόηση, μονολογοῦσε μὲ βαρειὰ καρδιὰ στὸ θαυμασμὸ τῶν μαθητῶν του γιὰ τὴ σοφία του: «Ἓν οἶδα ὅτι οὐδὲν οἶδα». Ὁ ἄλλος ἄδειος, ψεύτης κι᾽ ἀσυνείδητος δημαγωγός, τριγύριζε στὴν ἀγορὰ μὲ τὸν ἐπίτηδες ἀκρωτηριασμένο σκύλο του, θηρεύοντας μὲ τὸ θέαμα τὴν προσοχὴ τοῦ ὄχλου.

Ὁ Νεύτων, ἄλλος κολοσσὸς τῆς σκέψης, ἔλεγε στοὺς γύρω του: «Μοιάζω μ᾽ ἕνα παιδάκι ποὺ παιχνιδίζει στ᾽ ἀκρογιάλι ἑνὸς ἀπέραντου ὠκεανοῦ».

Οἱ ὁρίζοντες π᾽ ὁραματίζονται οἱ δυνατοὶ καὶ τὸ ὑπεράνθρώπινο σ᾽ αὐτούς, ἐνεργεῖ—εἶπα—βλαβερὰ πάνω στοὺς ἴδιους, ὥστε νὰ ὑποτιμᾶνε τὸ ἔργο τους κι᾽ ἀκόμη τὴν ἴδια τὴ μεγαλοψυΐα τους. Ὁ Βάγκνερ κακολογοῦσε ὅλα τὰ ἔργα του ποὺ εἶχε συνθέσει μέχρι τὸν Τριστᾶνο (ποὺ τὸν ὑποτιμοῦσε κι᾽ αὐτόν), λέγοντας τα περιφρονητικὰ dreck (βρῶμες) (β). Τέλος ἔχουμε στὴν ἐποχή μας γιὰ κλασικὸ παράδειγμα, τὸν νέο Πυθαγόρα καὶ πατέρα τῆς θεωρίας τῆς σχετικότητας Ἀλβέρτο Ἀϊνστάϊν. Ἡ σεμνὴ κι᾽ ἀθόρυβη ζωὴ τ᾽ ἀνθρώπου αὐτοῦ, ποὺ ἡ μεγαλοψυΐα του ὑπέκλεψε σὰν ἄλλος Προμηθέας τὰ μυστικὰ τῆς φύσης, γιὰ νὰ τὰ δώσει πρὸς εὐτυχία μας, θὰ προβάλλεται σὰν τ᾽ ὡραιότερο σέμνωμα τ᾽ ἀνθρωπίνου γένους. Μάταια θὰ ἐρευνοῦσαν τὸ διεθνῆ τύπο, ἢ μέσα στὶς ἐπιστημονικές του ἀνακοινώσεις, γιὰ νὰ βροῦνε καὶ μιὰ λέξη γιὰ τὸν ἴδιο, ἐνῶ τὸ «λάθε βιώσας» ποὺ ἔκρυψε ὅλη του τὴ ζωή, ἤτανε

α) Καὶ μελαγχολικὲς—λέει ὁ Πλούταρχος.

β) Ἀλληλογραφία Βάγκνερ—Λίστ.

διαμετρικὰ ἀντίστροφο, μὲ τὸ ὄάθος τῆς σκέψης καὶ τὴ μεγάλη του φαντασία. (α)

***

Ὁ τίτλος τῆς διατριβῆς, εἶναι—εἶπα—ἀπ' τὸν ἴδιο: χαρακτηρίστηκε «παιδὶ τῆς ζούγκλας» ὅταν κάποτε στὴν Ἀμερικὴ εἶπε «δὲν ἔχει σημασία ἂν γεννήθηκα στὴν Ἑλλάδα. Ἐγὼ ἀνήκω στὴν ἀνθρωπότητα: θὰ μποροῦσα νὰ ἔχω γεννηθῆ καὶ στὴ ζούγκλα». (6)

α) Θὰ διηγηθῶ ἕνα περιστατικὸ τοῦ μεγάλου σοφοῦ, ποὺ εἶδα αὐτόπτης. Τὸ 1923 ὁ Painlevé, μεγάλος μαθηματικὸς καὶ πρωθυπουργὸς τότε τῆς Γαλλίας, προσκάλεσε τὸν Ἀϊνστάϊν γιὰ μιὰ ἐπιστημονικὴ συζήτησι. Ὁ ἐρχομός του στὸ Παρίσι εἶχε μεγάλη ἀπήχησι μὲ τίτλους χτυπητοὺς τοῦ παρισινοῦ τύπου, καθὼς «une visite rétentissante à Paris»-Le père de la rétaluvite enFrance. Ἡ συνάντησι τῶν δύο σοφῶν, ἔγινε στὴ μεγάλη αἴθουσα τῆς Σορβώνης, παρουσία κόσμου καὶ πολλῶν σπουδαστῶν, ποὺ ἔτυχε νὰ εἶναι καὶ ὁ γράφων, φοιτώντας τότε στὴ φιλοσοφικὴ σχολή. Σὰν φάνηκε ὁ Painlevè πάνω στὸ ἀμφιθέατρο, ἀκολουθούμενος ἀπὸ ἕνα νέο δειλὸν ἄντρα (ἦταν τότες 43 ἐτῶν), ἡ θέα του μὲ τὸ πλατυμέτωπο βαγκνερικὸ κεφάλι, ἐπαλήθευε ἀκόμη μιὰ φορὰ πὼς ἡ Φύση δὲν ἐνσαρκώνει τὰ πλούσια δῶρα της σὲ συνηθεισμένες μορφές.

Ὁ γάλλος πρωθυπουργὸς παρουσίασε τὸν ξένο του μὲ τὰ τιμητικώτερα λόγια στὴ μεγαλοφυΐα του, ποὺ—εἶπε—τὸ κύριο γνωρισμά της εἶναι «νὰ γκρεμίζει δίχως οἶχτο κι' ὕστερα νὰ δημιουργεῖ πάνω στὰ ἐρείπια». Μετὰ μπῆκαν κι' οἱ δύο σ' ἕναν ἀγῶνα διαξιφισμῶν μ' ἐξισώσεις κι' ἀλγεβρικὰ σχήματα, ποὺ ὅλοι μας φυσικὰ (πλὴν τῶν εἰδικῶν) εἴχαμε πυκνὸ σκοτάδι. Οἱ ἐκδηλώσεις τοῦ πλήθους ἦσαν ἀντάξιες τοῦ μεγάλου σοφοῦ: ὅμως ἡ μᾶζα ποὺ ἐνθουσιάζεται εὔκολα ἀλλ' εἶναι ρηχὴ σὲ ψυχολογία καὶ πεῖρα, γελάστηκε στὸν ἄνθρωπο ποὺ ἔβλεπε γιὰ πρώτη φορά: γιατὶ βγαίνοντας ὁ Ἀϊνστάϊν ἀπ' τὴ Σορβώνη, τοῦ εἶχαν φέρει οἱ θαυμαστές του μιὰ πολυτελῆ λιμουζίνα γιὰ νὰ τὸν φέρει στὸ ξενοδοχεῖο του, ποὺ αὐτὸς εὐχαριστώντας μὲ τὰ σπασμένα του γαλλικά, τὴν προσπέρασε καὶ πῆγε βιαστικὰ καὶ χώθηκε στ' ἀπέναντι Μετρό, ἄγνωστος ὁ μεγάλος σοφός, μέσα στ' ἀνώνυμο πλῆθος. Αὐτὴ ἦταν ἡ ζωή του μέχρι ποὺ πέθανε. κρυφὴ κι' ἀθόρυβη. Ἦταν ἡ ἀνάγλυφη ἐνσάρκωση τῆς μεγαλοφυΐας, μέσα στὸν ψυχικὰ τέλειον ἄνθρωπο, καθὼς ἡ Μπετόβειος μεγαλοφυΐα μέσα στὸν Μπετόβεν - ἄνθρωπο. Ἦτανε μετριόφρων, ἁπλοϊκός, εἰρηνόφιλος, ἀντιμιλιταριστής, εἰρωνευόμενος τοὺς στρατιωτικοὺς σὰν «ἥρωες κατ' ἐντολὴ» κι' ἀκόμη ἦτανε λευτερωμένος ἀπ' τὴν κατάρα αὐτῆς τῆς ζωῆς «Τὶς ἐθνικὲς προλήψεις»—πὼς ὁ ἴδιος ἔγραφε στὸν Φρόϋντ—Καὶ εἶν' αὐτὸς π' ἀρνήθηκε νὰ προσυπογράψει στὴν παγκόσμια σύγκρουση τοῦ 14, τὸ μανιφέστο γερμανῶν σοφῶν κατὰ τῆς Γαλλίας, στηλιτέψας μὲ τὴν ἀρνησί του τὸν ἄδικο πόλεμο τῆς Γερμανίας, τῆς πατρίδας του καὶ φανερώνοντας συνάμα ἕνα ψυχικὸ διαχωρισμὸ ἀπ' τὰ ἐγκλήματα ὅσο καὶ τὶς γελοιότητες τῆς διεθνοῦς ζωῆς κι' ἀκόμη μιὰ διάψευση στὴν ἔκφυλη ἐποχή μας, ποὺ ὀμφαλοσκοποῦσα δέχεται τὴ συνύπαρξη μιᾶς φωτερῆς διάνοιας, μέσα σὲ μικρόψυχο φθαρτὸ σαρκίο.

6) Λόγια ἀδιανόητα ἀπ' τὸν Πλάνκ καὶ Ἀϊνστάϊν. Ἡ περίπτωση πιθανολογεῖ καὶ κάποιο γνωμικό μας στὸ τέλος τοῦ βιβλίου «Ἀνατολίτης, δημιούργημα κουρασμένου Θεοῦ».

Ἀλλ' ἂν ὁ Μ. δὲ γενήθηκε στὴ ζούγκλα, τὸν υἱοθέτησε ὅμως μιὰ καλὴ τύχη: ἂς δοῦμε σύντομα τὴ ζωή του.

Γενήθηκε στὴν Ἀθήνα ἀπὸ δύο στοργικοὺς γονεῖς. Τελειώνοντας τὸ γυμνάσιο φοίτησε στὸ Ὠδεῖον Ἀθηνῶν, ποὺ δύο χρόνια συμφοιτήσαμε στὴν τάξη τῆς σύνθεσης τοῦ ἀξέχαστου μουσικοῦ καὶ διευθυντοῦ τότε τῆς ὀρχήστρας Ἀρμάνδου Μαρσίκ. Θυμᾶμαι πόσο εὐοίωνες ἦσαν οἱ συνθῆκες τῆς σπουδαστικῆς του ζωῆς. Οἰκονομικὰ ἄνετος κι' ἀνόχλητος ἀπ' τὴ βιοπάλη, ἦταν συνάμα ἐργατικός, μὲ πλάϊ του ἀφοσιωμένο τὸν Μαρσίκ, γιατὶ ὁ δασκαλός του ἦτανε καὶ νοικάρης στὸ πατρικό του σπίτι, στὸ παληὸ Φάληρο.

Θυμᾶμαι ἀκόμη (μαθητὴς τότε) τὰ αἰστήματα καὶ τὶς πρώϊμες κρίσεις τῶν εἰδικῶν κείνης τῆς ἐποχῆς, ποὺ πρόβλεπαν καὶ μιλοῦσαν γιὰ τὸ μεγάλο συνθετικό του ταλέντο. (α)

Ὁ βερμπαλισμὸς αὐτὸς κεῖνα τὰ χρόνια ἦτανε συγγνωστὸς στὴν Ἑλλάδα, ἀπὸ δύο αἰτίες: ἡ πρώτη ἦταν τὸ ὑποανάπτυχτο μουσικὸ κλῖμα ποὺ ζοῦσε τότε ὁ τόπος, δίχως ἀκόμη ἐπαφὴ μὲ ξένες μουσικὲς φυσιογνωμίες κι' ἡ ἄλλη, ἡ φυλετικὴ ροπὴ ποὺ ἔχει γενικὰ κάθε μεσογειακὸς λαὸς στὴ χλιδὴ καὶ στὴν ἄδεια μεγαληγορία. Ἂς σημειωθῆ ὅτι ὁ θόρυβος κείνου τοῦ καιροῦ, γινόταν γιὰ τὸν μέλλοντα συνθέτη, γιατὶ ἡ καρριέρα τῆς μπαγκέτας ἦταν ἀκόμη ἀπρόβλεπτη στὸ σπουδαστὴ τότε Μητρόπουλο. Μόνο μὲ τὸν καιρό, σὰν ἔγραψε τὰ πρωτόλεια κι' ἦρθαν μετὰ οἱ ὥριμες συνθέσεις, κατάλαβε ὅτι ὁ Πήγασος ἦταν ἀτίθασος καὶ τ' ἀκάτι τῆς δημιουργίας δὲν θ' ἄραζε γι' αὐτὸν στὴν ὄμορφη πόλη τῆς Λαΐδας (οὐ παντὸς πλεῖν) (6). Ἔτσι ἀπὸ φρόνησι λοξοδρόμησε ἀπ' τοὺς σκοπέλους, γιὰ πιὸ ἀκίνδυνα νερά: ἀλλ' αὐτὴ ἡ αὐτογνωσία πὼς δὲν ἦτανε δημιουργός, ἔγινε ἀφορμὴ ν' ἀντιπαθήσει (πὼς θὰ ἰδοῦνε), κι' αὐτὴ τὴ μικρή μας, μουσικὴ δημιουργία.

Τὰ θυμιάματα κείνης τῆς ἐποχῆς ἐκόπασαν ὕστερ' ἀπὸ δύο γεγονότα ἀσυνήθιστα γιὰ τότε, ποὺ δικαιολογοῦνε τὴν ἄνω αἰτία περὶ ἐπαφῆς. Εἶδαν ἐπὶ τέλους κι' ἐδῶ, καθὼς κι' ὁ βάτραχος τοῦ γιαπωνέζικου μύθου, ὅτι ἔξω ἀπ' τὴ λίμνη του ὑπάρχει καὶ πλατειὰ θάλασσα.

α) Σὲ μιὰ ὁμιλία του ποὺ ἔκαμε στὴν αἴθουσα τοῦ Ὠδείου Ἀθηνῶν, ὁ μακ. μουσουργὸς Μαν. Καλομοίρης, τέλειωσε, μ' αὐτὰ τὰ μελοδραματικὰ λόγια «Ὡσανά! δὲν εἶμ' ἐγὼ ὁ προφήτης, ἀλλ' ὁ πίσω μου ἐρχόμενος!»

6) Τὸ 1930 ἡ Φιλαρμονικὴ τοῦ Βερολίνου, ἔπαιξε μὲ τὴν εὐγενῆ φροντίδα τοῦ προστάτη του μακ. Νεγρεπόντη, μιὰ συνθεσή του «Concerto grosso» ποὺ συνέπραξε κι' ὁ ἴδιος σὰν πιανίστας. Ἡ Βερολίνειος ἐφημερὶς «8η ἐσπερινὴ ὥρα—6)4)30» στὴν κριτική της ἔγραψε «Ὁ ἔλλην μουσικὸς ὡς πιανίστας ἦταν μᾶλλον μποξέρ, ἡ δὲ συνθετίς του «concerto grosso» μιὰ κακέκτυπη μίμησις Στραβίνσκυ προδίδουσα ἔλλειψη δημιουργικότητος», ὑπογ. Α. Μ.

Τὸ 1914 ἡ Ἀθήνα γνώρισε γιὰ πρώτη φορὰ τὴ μεγάλη μουσικὴ τέχνη, μὲ τὸν ἐρχομὸ τοῦ πολωνοεβραίου περίφημου βιρτουόζου πιανίστα, Λεοπόλδου Γκοντόφσκυ. Ἦταν ὁ μόνος μαθητὴς τοῦ πιάνου τοῦ μεγάλου Saint -Saëns καὶ πλὴν τῆς δεξιοτεχνίας του, ἦταν κι' ἔξοχος παιδαγωγὸς διευθύνων τὴν «Maïster Schule» τῆς αὐτοκρατορικῆς μουσικῆς Ἀκαδημίας τῆς Βιέννης. Περαστικὸς γιὰ τὴν Αἴγυπτο, ἔδωσε στὴν Ἀθήνα δύο recital καὶ κατόπιν ἔπαιξε τὸ 5ο κονσέρτο τοῦ Μπετόβεν (πιάνο—ὀρχήστρα), μὲ μαέστρο τὸν Ἀρ. Μαρσίκ. Ποιές ἦταν οἱ ἐντυπώσεις τοῦ Γκοντόφσκυ ἀπ' τὴν Ἑλλάδα καὶ πῶς ζημιώθηκε ὁ τόπος ἀπ' τὰ ἤθη μας, φαίνεται ἀπ' ὅ,τι συνέβη. (α)

Μετὰ τὸν βιρτουόζο, ἡ Ἀθήνα γνώρισε τὸ φαινόμενο Κάμιλλο Saint -Saëns Ὁ μεγάλος ἑβραῖος συνθέτης διεχείμαζε τότε στὴν ἔπαυλή του στὸ Μπλιντὰ (προάστειο τοῦ Ἀλγέρη), ὅταν προσκλήθηκε ἀπὸ τὸν τότε διευθυντὴ τοῦ Ὠδείου Γ. Νάζο κι' ἦρθε στὴν Ἀθήνα στὶς 24 Ἀπρίλη τοῦ 1920. Ἦτανε μιὰ καταπληχτικὴ πολυμερὴς διάνοια τοῦ 20 αἰώνα: ἂς τὸν δοῦμε μὲ συντομία: Ἄρχισε σὰ μαθητὴς τοῦ Malden (ἁρμονία) καὶ τοῦ Halévy (φούγκα καὶ σύνθεση), γιὰ νὰ γίνει ἕνας ἀπ' τοὺς γονιμώτερους συνθέτες τοῦ μουσικοῦ Πανθέου, συνθέσας σ' ὅλα τὰ εἴδη μὲ τεχνικὴ ἀνάμιχτη ἀπ' τὴ σοφία τοῦ Μπὰχ καὶ τὴν κλασικὴ διαύγεια τοῦ Μόζαρτ. Ἀπὸ τὰ ἔργα του πολλὰ καθιερώθηκαν σὰν ἀριστουργήματα. Τὸ θρησκευτικό του δρᾶμα «Σαμψὼν καὶ Δαλιδὰ» ἔγινε τὸ κορυφωμά του, ἐνῶ ἡ 3η συμφωνία γιὰ ὀρχήοτρα καὶ ὄργανο (σὲ Ντο ἔλασσον) κατέπληξε μὲ τὴν ἐνορχήστρωσή της, σὰν τὴν τελειώτερη ἀπ' ὅσες γράφτηκαν στὴν παγκόσμια μουσική. Ὁ Saint Saëns γεννημένος τὸ 1835, ἔκλεισε χρονολογικὰ τὴ χορεία τῶν μεγάλων κλασικῶν. Σ' αὐτὸν τελείωσε ἡ ἔνδοξη πλειάδα τοῦ κλασικισμοῦ, ἦρθε κατόπιν ὁ ἰμπρεσιονισμὸς (σχολὴ τοῦ Debussy), γιὰ ν' ἀκολουθήσει ὁ μοντερνισμὸς τοῦ Στραβίνσκυ, μὲ τὸ γκρέμισμα κατόπιν τῆς ὄμορφης τέχνης, μέσα στὸν καιάδα τῶν ἀλκοολικῶν τοῦ ἀτοναλισμοῦ (Σέμπερκ—Μιλὼ) καὶ λοιπῶν Ἡρόστρατων τῆς συφορᾶς.

α) Στὸ διάσημο καλλιτέχνη παρουσίασαν μερικοὺς διπλωματούχους τότε τοῦ Ὠδείου Ἀθηνῶν, ποὺ ἔπαιξαν ἐνώπιόν του γιὰ νὰ πάρουν τὴν κρίση του. Σὰν γύρισε στὴ Βιέννη, φημολόγισαν ἐδῶ καὶ δημοσίεψαν κρίσεις του (δῆθεν) ἐνθουσιώδεις κι' ὅτι προσκάλεσε ἕναν ἀπ' αὐτοὺς (τὸν Σ. Φαραντάτο) νὰ φοιτήσει στὴ Maister Shule ποὺ διεύθυνε, χωρὶς κἂν τὶς εἰσαγωγικὲς ἐξετάσεις ποὺ ἀπαιτοῦσε ὁ κανονισμὸς τῆς σχολῆς. Ὁ Γκοτόφσκυ σὰν τὸ ἔμαθε, διεμαρτυρήθη στὸν ἐκεῖ ἕλληνα δημοσιογράφο καὶ λογοτέχνη μακ. Λάμπρο Ἀστέρη (Δημ. Καραχάλιο), ὅστις ἔγραψε τότε στὴν Ν. Ἑλλάδα (ἂν θυμᾶμαι καλὰ) «ὁ Γκοντ. διεμαρτυρήθη: δὲν ἐκάλεσα (μοῦ εἶπε) κανένα στὴ Schule καὶ μάλιστα δίχως εἰσαγωγικὲς ἐξετάσεις. Αὐτὸ δὲν θὰ ἐγένετο οὔτε διὰ τὸν υἱόν μου—ἄλλως τε ὁ σπουδαστὴς μοῦ ἔπαιξε μετριώτατα». Αὐτὰ ἦσαν τὰ ἤθη τῶν ἀνθρώπων.

Παράλληλα μὲ τὸ συνθέτη, φημίστηκε σὰν διεθνὴς βιρτουόζος τοῦ πιάνου (μαθητὴς τοῦ Stamaty —ἑλληνικῆς καταγωγῆς) καὶ δεινὸς ἀκόμη δεξιοτέχνης τοῦ ὀργάνου (μαθητὴς τοῦ Benoist),ποὺ κράτησε δυὸ 10τίες τὴν θέση τοῦ ὀργανίστα στὴ μεγάλη παρισινὴ ἐκκλησία τῆς Μαγδαληνῆς. Ἀληθινὸ παιδὶ θαῦμα, ἡ ἱστορία σημείωσε γύρω του τρεῖς χρονολογίες: Δωδεκαετὴς ἔδωσε τὸ πρῶτο recital βιρτουόζου πιανίστα, δεκαεξαετὴς φάνηκε σὰν βιρτουόζος τοῦ ἐκκλ. ὀργάνου καὶ δεκαεπταετὴς τοῦ διεύθυνε ὁ Jeghers σὲ λαϊκὴ συναυλία, τὴν πρώτη ἀνέκδοτο συμφωνία του (σὲ Λα ἔλασσον) : ἂς σημειωθῆ ὅτι πλὴν τῆς μουσικῆς του παιδαισίας, ἦταν καὶ φιλόλογος, μὲ γνώσεις ἀστρονομίας καί... βοτανολογίας (!!). Ἀλλὰ τὸ τέρας αὐτὸ τῆς μάθησης καὶ τῆς δημιουργίας, εἶχε καὶ τὶς ἀδυναμίες του (συνήθεις στοὺς μεγάλους) : ἦταν ὀξύχολος, ἀπλησίαστος κι' ὠμὸς στὰ λόγια του, ποὺ ὀνόμασε δημοσία τὴ σχιζόφρενη σχολὴ τῶν μοντέρνων, μὲ τὴν ἄσχημη λέξη τοῦ Καιπρών. (α)

Σ' αὐτὸν λοιπὸν τὸν καλλιτέχνη τολμήσανε νὰ παρουσιάσουν πάλι (εἶδος μαναικὲν) τὰ παιδιὰ-θαύματα τοῦ Ὠδείου. Ὁ γράφων ἔλειπε τότε σπουδαστὴς στὸ Παρίσι κι' ἀνταποκριτὴς συνάμα τῆς «Νέας Ἑλλάδος» τοῦ γνωστοῦ πολιτευτὴ μακ. Θαλῆ Κουτσύπη. Ὅπως μάθαμε ἐκεῖ ὁ Μ. ἔπαιξε στὸ μεγάλο συνθέτη δύο μέρη ἀπὸ μιὰ ὄπερα ποὺ εἶχε συνθέσει «ἡ ἀδελφὴ Βεατρίκη» ποὺ τὴν εἴχαμε ἀκούσει πρωτήτερα ἀπ' τὸν ἴδιο κι' ἐμεῖς οἱ συμμαθητές του, μὲ αἰσθητὴ τὴν ἐπίδραση τοῦ Debussy.

Ὁ S.Saëns ἔκαμε κατόπιν δυὸ ἐμφανίσεις στὴν Ἀθήνα: τὴν πρώτη στὸ Δημοτικὸ θέατρο σὰν πιανίστας, σ' ἕνα δικό του Septuor —τὴν ἄλλη σὰν μαέστρος τοῦ Ἡρώδου - Ἀττικοῦ, ποὺ διεύθυνε τὸ συμφωνικό του ποίημα«Jeunesse d'Hercule» μὲ α' βιολὶ τὸν Ἀρμ. Μαρσίκ. Μετὰ γύρισε στὸ Παρίσι, ποὺ ὁ γράφων τοῦ πῆρε συνέντευξη γιὰ τὴν «Ν. Ἑλλάδα» στὸ σπίτι του (ὁδὸς Κουρσὲλ) καὶ δημοσιεύτηκε (8 Ἰουλίου 1920). Θυμᾶμαι ὅτι κάτω ἀπ' τὸ

α) Στοὺς κατηγόρους του ποὺ ἔψεγαν τὸ χαρακτῆρα του, ἀπαντοῦσε: λένε πὼς ἔχω κακὸ χαρακτῆρα, γιατὶ ἀκριβῶς ἔχω χαρακτῆρα.—Κάποτε ἔγινε αἴτιος μοναδικοῦ σκανδάλου ποὺ θὰ εἶχε σοβαρὲς συνέπειες, ἂν δὲν ἦτο τόσο μεγάλη φυσιογνωμία. Ἡ ὄπερα τοῦ Βερολίνου πρόκειτο ν' ἀνεβάσει τὸ ἔργο του «Σαμψὼν καὶ Δαλιδά», ὅταν ὁ τελευταῖος κάϊζερ τὸν κάλεσε προσωπικὰ νὰ τὸ διευθύνει. Μετὰ τὴν ἐπιτυχία καὶ τὶς τιμὲς ποὺ τοῦ ἔγιναν, συνέπραξε σὰν βιρτουόζος μὲ τὴν συμφωνικὴ τοῦ Βερολίνου κι' ἔπαιξε τὸ 9ο κονσέρτο πιάνου Mib τοῦ Μόζαρτ, ὅταν ὁ αὐτοκράτωρ ἐνθουσιασμένος ταῦ ἔστειλε ἀπὸ τὸ θεωρεῖο του τὰ διάσημα τοῦ ἀνωτάτου παρασήμου τῆς αὐτοκρατορίας. Ὁ ἀδυσώπητος ἄνθρωπος χωρὶς κἂν νὰ τ' ἀγγίξει, τὰ γύρισε πίσω σὰν ..ἀπαράδεχτα!—«γιατὶ—εἶπε—ἡ Γερμανία ἀδίκησε τὴν Γαλλία μὲ τὸν πόλεμο ποὺ τῆς ἐπέβαλε (τοῦ 1870 ποὺ ἦταν τότε πρόσφατος) καὶ τῆς ἅρπαξε (attrapé) τὶς δύο ἐπαρχίες Ἀλσατία καὶ Λωραίνη»

πρόσφατο ἀκόμη αἴσθημα τῆς φιλοξενίας του στὴν Ἑλλάδα, ἀπόφευγε τὴν κρίση του γιὰ τὴν μουσικὴ ζωὴ τοῦ τόπου. Ἀντὶς γιὰ τὸ σκοπὸ τῆς ἐπίσκεψης μου, μονολογοῦσε μ' ἐνθουσιασμὸ γιὰ τὴν ἀρχαία Ἑλλάδα, ποὺ ἄξαφνα εἶδα αὐτὸν τὸ γέρο (τότε 85 ἐτῶν) νὰ μετουσιώνεται σὲ φλογερὸ θάρδο τῆς γῆς ποὺ γέννησε τόσες μεγάλες μορφὲς συγγενικὲς μ' αὐτὸν—ἐπαναφέρω τὰ ἐμπνευσμένα λόγια του ποὺ δημοσιεύτηκαν τότε.

«Ἀπὸ τὸ ταξίδι μου στὴν Ἑλλάδα, ἔμεινα εὐχαριστημένος. Πάντα ἤθελα πρὶν πεθάνω νὰ πάω στὰ χώματά της, γιὰ νὰ ἰδῶ καὶ νὰ αἰστανθῶ ἀπὸ κοντὰ τὸ ἀθάνατο μεγαλεῖο ἐκείνων τῶν ἀνθρώπων, ποὺ σὲ μᾶς τοὺς ξένους μένει δυσπρόσιτο, ὅσο κι' ἂν μελετήσουμε τὴν ἱστορία. Σὰν εἶδα τὸ ἀρχαῖο θέατρο μὲ τὸν ὡραῖο του καὶ ἁπλὸ ρυθμό, μὲ ὅλα κεῖνα τὰ χαλάσματα τὰ ἐξαγιασμένα ἀπὸ τὸν χρόνο, ἡ φαντασία μου ἀνέτρεξε στὸ παρελθὸν κι' ἐνόμισα ὅτι βλέπω τὸν Ὀρέστη ἀπολογούμενο πρὸ τοῦ Ἀρείου Πάγου, τὸν Φειδία στο λίζοντα τὸν Παρθενῶνα...».

Τέλος τὸν ρώτησα συγκεκριμένα γιὰ τὴν ἑλλ. μουσική, ποὺ ὁ πικρόχολος ἑβραῖος ἀπάντησε «μιὰ προσπάθεια ποὺ πηγαίνει πίσω ἀπὸ τὸ ἅρμα τοῦ μοντερνισμοῦ δουλικὰ (d'une façon servile). Γιὰ τὴν μουσικὴ ποὺ ἄκουσε καὶ τοὺς ἀνθρώπους της, δὲν εἶπε λέξη. (α)

Ὁ ἀποκρυφισμὸς μὲ τὰ μυστηριά του, δὲν εἶναι βέβαια ἔργο προσιτό

α) Ἡ κρίση τοῦ S.Saëens δὲν ἀλλοιώθηκε αὐτὴ τὴ φορά, καθὼς πρωτήτερα τοῦ Γκοτόφσκυ. Ὅμως οἱ θιχθέντες κύκλοι ἀπ' αὐτήν, στὴν ἀδυναμία τους καὶ νὰ σχολιάσουν τὸ μεγάλο συνθέτη, κατέφυγαν μὲ ἤρεμη συνείδησι στὸ θλιβερὸ τρίπτυχο (ψέμα —παραπλάνησι κι' εὐτελὴς κολακεία) ποὺ ἀπόγινε τ' ὀξυγόνο τῆς ἑλλ. ζωῆς. «Ἐκεῖνος ποὺ τὰ ἔγραψε—διέδωσαν—εἶναι ἀναξιόπιστος».

Ἀτυχῶς γι' αὐτοὺς κι' ὕστερα ἀπὸ 17 ἡμέρες ἀκριβῶς, ὁ ἴδιος ὁ συνθέτης τὰ ἐπανέλαβε ὡμότερα. Στὰ χρονικὰ τοῦ Παρισιοῦ (Annales 1935—25 Ἰουλίου 1920) γράφει ὁ ἴδιος: «Οἱ Ἕλληνες συνθέται δὲν ἐπωφελήθηκαν ἀπὸ τὸ δίδαγμα τῆς ἀρχαίας Ἑλλάδος ποὺ ἔχουνε μπροστά τους. Ἔγιναν βορὰ τῆς μουσικῆς ἀναρχίας—οὔτε κανόνες, οὔτε κἂν φρένα. Ὅσω γιὰ μελωδικὲς ἰδέες, οὔτε λόγος νὰ γίνεται» ἀρνήθηκε δηλ. σ' αὐτοὺς καὶ τὸν θεματικὸ πυρῆνα, τὸ Α τῆς δημιουργίας.

Στὴν Ἑλλάδα σήμερα γίνονται κι' ἀκαδημαϊκοί!...

Ἡ ἀδιαπέραστη κρίση (φρονοῦμε τώρα καὶ μεῖς), ἔχει ψυχολογικὴ τὴν αἰτία. Ὁ μεγάλος συνθέτης ἐπηρεασμένος ἀπ' τὸ συναίσθημα τοῦ δικοῦ του μεγαλείου, χάνει φαίνεται, τὴν αἴσθηση, τῆς διαφορᾶς αὐτοῦ καὶ τῶν ἄλλων ὁμοτέχνων του, Ἀλλὰ στὴν προκειμένη περίπτωση, ἡ ὑπερβολή του εἶναι, ὅτι παρεῖδε τὸν νόμο τῆς ἐξέλιξης καὶ τὴν ἀνωριμότητα τοῦ τόπου κείνη τὴν ἐποχή, ἀφοῦ μόλις πρὸ αἰῶνος τὸ στασίδι του ἦταν ἀπακαρδιωτικὰ πρωτόγονο, καθὼς φαίνεται ἀπὸ περιστατικὸ ποὺ περιγράφει στὴν ἱστορία του ὁ Σπυρίδωνας Τρικούπης: «Σὲ μιὰ μουσικὴ βραδυὰ (γράφει) ποὺ κάναμε στὴν

μας, ἀλλ᾽ οὔτε καὶ σκοπὸς γιὰ ἕνα βιογραφικὸ σημείωμα. Ἀλλὰ στὸν Μητρόπουλο ἔχουμε (σὲ διάσταση μινιατούρας) τὸ ἴδιο κεῖνο φαινόμενο ποὺ ἡ ἐξήγησί του ξεφεύγει τὴν ἀνθρώπινη νόησι καὶ γίνεται κάτι ἀπόκρυφο. Εἶναι τὸ φαινόμενο ποὺ φέρνει σ᾽ ἀδιέξοδο τὴ λογική μας, σὰν βλέπει κάθε προικισμένη καὶ ξεχωριστὴ φύσι, νὰ ρίχνεται ἀπ᾽ τὰ πρῶτα κιόλας βήματα, μέσα σὲ ζαβὸ μονοπάτι γεμάτο τριβόλους, λὲς καὶ τοῦτο εἶναι προγραμματισμένο ἀπὸ μιὰ ἀόρατη βούλησι. Εἶναι γνωστὴ ἡ Μοῖρα τῶν ξεχωριστῶν ἀνθρώπων: τὸ πάνθεο τῆς τέχνης καὶ τῆς ἐπιστήμης ἔχει ἀνάγλυφα παραδείγματα. Νὰ μνημονέψουμε μορφὲς (Σπινόζα, Μπετόβεν, Γκόρκυ, Ροντὲν κ.ἄ) εἶναι κοινοτυπία. Ὅταν ὁ Χάϋδν διώχνεται ἀπ᾽ τὸν ἐκκλησιαστικὸ χορὸ τοῦ Ἁγίου Στεφάνου καὶ δίχως στέγη κοιμᾶται τὶς νύχτες στὸ ὕπαιθρο, κάτω ἀπὸ ἕνα πεταμένο θρανίο, ἡ κακοτροπία τῆς Μοίρας φανερώνεται στὸν ἀποκρυφισμό της. Καὶ γίνεται πιὸ φθονερὴ ἀκόμη στὸν μεγάλο Μπέρλιοζ, τὸ μεγαλοφυῆ συνθέτη μὲ τὴν ἄπλετη φαντασία καὶ τὴ σοφὴ κουλτοῦρα, ποὺ γνώρισε ἀπὸ πολὺ νωρὶς τὴν παρανόησι καὶ τὴν ἀδιαφορία γύρω του. Γι᾽ αὐτὸν δὲν βρέθηκαν Μαικῆνες εὐεργέτες στὴ μεγαλοφυΐα του (πὼς συμβαίνει μὲ κοινοὺς θνητούς), μ᾽ ἀντίθετα, ὅταν κάποτε ζήτησε σκελετωμένος ἀπ᾽ τὶς στερήσεις μιὰ θέση γιὰ συντήρησί του, τὰ σκύβαλα ποὺ προβαδίζουν συνήθως στὶς κοινωνίες, κρίνουν καὶ δίνουν λύσεις στὰ προβλήματά τους, προτίμησαν ἀπ᾽ τὸ δημιουργὸ τῆς «Ζωῆς τοῦ Χριστοῦ» καὶ τῆς «Καταδίκης τοῦ Φάουστ», ἕναν κάποιο Κλαπισών, ὅμοιο ἄχυρο σὰν καὶ κείνους. Κι᾽ ἡ Μοῖρα του ἀποφάνηκε ζηλόφθονη, στὴν πρώτη συναυλία ἔργων του ποὺ ἔδωσε μ᾽ ἐρανικὸ χρέος. «Τὸ Παρίσι—λένε οἱ βιογράφοι του—πλημμύρισε κεῖνο τὸ βράδυ ἀπὸ ἕναν ἄγνωστο μέχρι τότε κατακλυσμό, ποὺ ὁ Μπέρλιοζ διεύθυνε τὰ ἔργα του μπροστὰ σ᾽ ἀκροατήριο ἀπὸ ἑπτὰ (7) ἀνθρώπους!».

Στὴν ἀκατανόητη αὐτὴ δικαιοκρισία ἐκ τῶν ἄνω, ποὺ εἶναι—εἶπα—ἀνεξήγητη στὴν ἀνθρώπινη λογική, ἔδωσε μιὰ ρωμαντικὴ πιθανολόγησι ὁ γλαφυρὸς συγγραφέας καὶ βιογράφος μεγάλων ἀνδρῶν Στέφαν Τσβάϊχ: «ἡ Μοῖρα—εἶπε—ὅπως κάθε θεῖον, κλείνει μέσα της τὸ φθόνο καὶ ζηλεύει τ᾽ ἀνθρώπινο ἄθυρμά της τὸ προικισμένο ἀπ᾽ τὴ Φύση». Ἐξήγησις—λέω—ποιητική, μὰ ὄχι ἀπίθανη: ὅμως θὰ μποροῦσαν νὰ προστέσουν, πὼς ἂν ἡ Μοῖρα ζηλεύει, πολλὲς φορὲς καὶ σαρκάζει. Σαρκάζει κι᾽ εἰρωνεύεται ὅταν ἀνεβάζει κάθε τυχαῖον, καθὼς ὁ ἄνεμος ἀνεβάζει ψηλὰ τὰ ξερόφυλλα τῶν δέντρων. Εἰ-

---

Κέρκυρα, γιὰ μουσικὸ ὄργανο εἴχαμε μιὰ κιθάρα μὲ μιὰ χορδή, ποὺ σὰν ἔσπασε κι᾽ αὐτή, χτυπούσαμε οἱ συνδαιτημόνες τὸ ρυθμὸ μὲ τὰ χέρια! . . .

Σ᾽ αὐτὸ τὸ σημεῖο βρίσκετο ὁ τόπος πρὸ 85 χρόνια, ἀπ᾽ τὸν καιρὸ ποὺ ἦρθε δῶ καὶ τὸν ἐπέκρινε ὁ μεγάλος καλλιτέχνης. —Ἐνῶ ἡ Γαλλία γιὰ νὰ φθάσει μέχρις αὐτόν, προδημιούργησε παράδοση αἰώνων, μέσα σ᾽ ἕναν ἀσύγκριτο πολιτισμό.

ναι συχνὸ τὸ θέαμα σὲ κάθε τόπο κι' ἐποχή, τῆς μοιραίας αὐτῆς ἀπαγωγῆς τῶν μικρῶν πρὸς τὰ πάνω: καὶ σήμερα βλέπουμε γύρω μας σταδιοδρομίες κοινῶν ἀνθρώπων π' ἀνέβηκαν συμπτωματικὰ ἀπὸ μιὰ εὔνοια, μιὰ καταγωγὴ ἢ ἀπὸ ἕνα κληρονομικὸ ὄνομα καὶ ποὺ δίχως τὸν μοιραῖον αὐτὸ σαρκασμό, οἱ τυχεροὶ αὐτοὶ θὰ περνοῦσαν ἄγνωστοι στὴ ζωή.

Ὅμως μὲ καθαρὴ συνείδησι, εἰδοποιεῖται ὁ ἀναγνώστης ὅτι ὁ Μ. δὲν ἦταν ἀπὸ κείνους: εἶχε σημαντικὰ προσόντα ποὺ γράφονται πιὸ κάτω. Ἀλλ' ἂν αὐτὸ ἀληθεύει, ἀληθεύει ὅμως καὶ τοῦτο, ὅτι ἡ Μοῖρα δὲ τὸν ἀξίωσε τοῦ φθόνου της. Δὲ τὸν φθόνησε γι' αὐτὸ καὶ τὸν χειραγώγησε στὴν ὁμαλὴ στράτα τῶν τυχερῶν ἀνθρώπων, μακρυὰ ἀπ' τὸ μονοπάτι τῆς ἀλγεινῆς ἀντιξοότητας, τοῦ ἔδωσε ἀπ' τὰ πρῶτα του βήματα ἀνέσεις καὶ τοῦ βρῆκε Μαικῆνες ποὺ τὸν βοήθησαν μὲ τὴν καρδιά τους κι' ἀντὶς γιὰ παρανόησι τῆς ἀξίας (κλῆρος τῶν ἐκλεχτῶν), ὁ μοιραῖος σαρκασμὸς παιγνίδισε, μέχρι νὰ τὸν ἐκλάβει ἡ ἀνθρώπινη κρίση καὶ γιὰ συνθέτη - Μεσσία. (α)

Ἡ ἀλλαγὴ πορείας του, ὀφείλεται στὸ δάσκαλό του Ἀρμ. Μαρσίκ. Ὁ ἀλησμόνητος κεῖνος καλλιτέχνης, π' ἀνέβασε πρὸ 40 χρόνια τὸν τόπο μὲ τὴ συμφωνική του ὀρχήστρα, σὲ βάθρο εὐρωπαϊκοῦ πολιτισμοῦ, ἀντελήφθη ἔγκαιρα σὰν ἔμπειρος μουσικός, τὴν ἔλλειψη συνθετικοῦ ταλέντου καὶ τὸν χειραγώγησε προσωπικὰ σ' εὐκολώτερο δρόμο, ποὺ εἶναι ἡ τέχνη τῆς μπαγκέτας.

Μὲ συμβουλή του ὁ μαθητὴς τότε Μ. ἀσκήθηκε στὰ τύμπανα, γιὰ νὰ γίνει κατόπιν ὁ μόνιμος Timbalier τῆς ὀρχήστρας ποὺ διεύθυνε ὁ δάσκαλός του. Σὲ ἄλλη σχετικὴ ἐργασία, γράφω γιὰ τὴν συμβολὴ αὐτοῦ τοῦ ὀργάνου μέσα στὸ συμφωνικὸ σύνολο καὶ πόση ἔχει χρησιμότητα γιὰ τὸν μέλλοντα συνθέτη. Γι' αὐτὸ τὸ λόγο ὁ Μαρσὶκ μὲ τὴν ἐμπειρία καὶ τὸ πατρικό του ἐνδιαφέρο, τὸν ἔφερε κατ' ἀρχὴ στὴν ὀρχήστρα σὰν τυμπανιστή, μὲ σκοπὸ νὰ οἰκειωθῆ μὲ τὴν ἀτμόσφαιρα καὶ τὶς δυσχερειές της, πρὶν τὸν ἀνεβάσει στὸ Podium: κι' αὐτὸ ἔγινε ἀργότερα, ὅταν διεύθυνε στὸ Δημοτικὸ θέατρο τὸ συμφωνικὸ ποίημα τοῦ δασκάλου του (L a s o urce). Ἡ μοῖρα—καθὼς βλέπουν—τὸν εὐνόησε ἀπ' τὰ πρῶτα του βήματα, γιατὶ μόνο ἀπὸ ἕνα καλλιτέχνη καὶ πολιτισμένο ξένο, μποροῦσε νἄβρει τόσο ἄδολο ἐνδιαφέρον, ποὺ δὲ θά 'βρισκε στὸ χαμηλὸ ἦθος συνελλήνων—συνέχεια τοῦ καλοῦ δασκάλου, ἡ μοῖρα τοῦ 'φερε καὶ τοὺς καλοὺς μαικῆνες.

Τὸ 1922 (νομίζω—γιατ' ἤμουν τότε ἀπόδημος), ὁ Μαρσὶκ ἔφευγε ἀπ'

α) Μὲ τούτη τὴν παρένθεση γιὰ τὴν ἄνιση μεταχείριση τῶν ἀνθρώπων ἀπ' τὴ θεὰ - Τύχη, ἡ πρόθεση εἶναι ὅτι ὁ Μ. τάχτηκε σ' ἄλλη χορεία κι' ὅτι ὁ θόρυβος ποὺ σήκωσ' ἐδῶ ὁ ἀμαθὴς σνομπισμὸς καὶ κυρίες ἀκόμη τῶν σαλονιῶν (στὴν Ἀκαδημία τὶς ὀνόμασαν Μαινάδες), φανερώνουν, μαζὺ μὲ τὰ κείμενα ποὺ θὰ ἔρθουν, πὼς ὁ Μ. ἦταν ὁ τύπος ποὺ ἁρμόζει στὴν ἐποχή μας.

τὴν Ἑλλάδα, ποὺ ἤτανε σοβαρὴ ἀπώλεια. Φημισμένος καὶ ἔξω ἀπ᾽ τὰ στενὰ ὅρια τῆς χώρας, τοῦ πρότειναν τότε καὶ δέχτηκε τὴ θέση καθηγητοῦ τοῦ Ὠδείου καὶ διευθυντοῦ τῆς ὀρχήστρας στὴν ἱσπανικὴ πόλη Μπιλμπάο.

Ἡ ἀπόφαση αὐτὴ τοῦ διαπρεπῆ κι᾽ ἀναντικατάστατου καλλιτέχνη, λύπησε ὅσους ἦσαν σὲ θέση νὰ γνωρίζουν τὸ ἐκπολιτιστικό του ἔργο στὴν Ἑλλάδα, ἀλλὰ καὶ ξένισε ὅσους τὸν γνώριζαν προσωπικὰ (κι᾽ ἰδιαίτερα ἐμᾶς τοὺς μαθητές του), πὼς πῆρε τὴν ἀπόφαση ν᾽ ἀφίση τὴν Ἑλλάδα ποὺ εἶχε ἀγαπήσει καὶ νὰ διακόψει τὸ ἀνεπανάληπτο ἔργο του, σὲ σημεῖο ν᾽ ἀποδιοργανωθεῖ κατόπιν κι᾽ αὐτὴ ἡ ἐξαίρετη ὀρχήστρα του.

Ὁ ἱστορικὸς ποὺ θ᾽ ἀναδιφήσει κάποτε μὲ ἱστορικὴ εὐθύνη τὴ μουσικὴ ζωὴ τοῦ τόπου, θὰ ἀπασχοληθεῖ ξεχωριστὰ μὲ τὸ φαινόμενο ὅτι ἄνθρωποι ξένοι πρὸς τὴ μουσική, οἱ «ἐξωμουσικοὶ» λεγόμενοι παράγοντες κατεύθυναν τὰ ἐδῶ μουσικὰ πράγματα, μὲ συνέπεια τῆς ἀγνοίας των νὰ ἑτεροκινοῦνται καὶ νὰ παρέχουν ὅπου νόμιζαν τὴν εὔνοιά τους. Ἀπὸ τέτοιο κλῖμα ἀναγκάστηκε νὰ φύγει ὁ Μαρσίκ: καὶ ποιό ἦταν κείνη τὴν ἐποχὴ στὸ Ὠδεῖο Ἀθηνῶν, φαίνεται ἀπὸ τοῦτο τὸ γράμμα τοῦ μακ. Σκαλκώτα.

«Βόλος 5 τοῦ Γιούνι 1921

Μεσημεριάτικο λιοπύρι

Ἀγαπητέ μου κ. Βάρβογλη,

Μὲ τὸ φιλικὸ θάρρος παίρνω τὴν πέννα νὰ σᾶς γράψω δυὸ λόγια, ἂν καὶ ἄτεχνα μὰ βγαλμένα ἀπ᾽ τὴν καρδιά.

... ...
... ...

Γράφοντας σας δὲν θέλω νὰ πάρετε τὸν κόπο νὰ μοῦ ἀπαντήσετε. Ὄχι!

Ἐγὼ ποὺ σᾶς ἔγραψα τὸ ἔκανα γιατὶ ξέρω πὼς εἶστε τὸ φυσικώτερο τὸ πιὸ ἁπλὸ πλᾶσμα μεσ᾽ τὴ β ρ ω μ ε ρ ὴ κ λ ῖ κ α τοῦ Ὠδείου.

Γιὰ τὸ Θεὸ ἐπιφύλαξη στοὺς ἄλλους.

Χαιρετισμοὺς στὴ κυρία σας καὶ νὰ φιλήσετε τὴν μπεμπέκα σας.

Σᾶς σφίγγω φιλικὰ τὸ χέρι

Ν. Σκαλκώτας»

Τὸν Μαρσὶκ φεύγοντα διαδέχτηκε ὁ Στέφανος Βαλτετσιώτης, ὁ γνωστὸς συνθέτης κι᾽ ἐξαίρετος μαέστρος, ποὺ συνέχισε ἐπάξια τὸ ἔργο τοῦ Βέλγου μουσικοῦ: παρέμεινε ὅμως λίγο διάστημα, γιατὶ παραμερίστηκε κι᾽ αὐτὸς ἀπ᾽ τοὺς «ἐξωμουσικούς», γιὰ ν᾽ ἀκολουθήσει κατόπιν μιὰ ἀπίθανη συλλογι-

κὴ μαεστρία. (α) Τί συνέβη τότε θὰ θυμοῦνται οἱ παλαιότεροι. Μὲ φιλόδοξη προσπάθεια ἀλλὰ πρωτόπειροι τῆς μπαγκέτας, ἀνέβαιναν διαδοχικὰ πάνω στὸ podium γιὰ νὰ χριστοῦν τέλος ἐπίσημα ἀπ' τοὺς «ἐξωμουσικοὺς» σὲ ταχτικοὺς μαέστρους. Ἔτσι ἡ χρυσὴ ἐλὴὰ ποὖχε φυτέψει ὁ Μαρσὶκ κι' ὅλο ἀνθοῦσε, φυλλορόησε σὰ νὰ γιόμισε δάκο. Ἡ ὀρχήστρα ποὺ ἄλλαξε κεῖνο τὸν καιρὸ ὄνομα κι' ἀπὸ «Συμφωνικὴ ὀρχήστρα τοῦ Ὠδ. Ἀθηνῶν» ἔγινε «Σύλλογος συναυλιῶν», ἄλλαξε καὶ βάθρο, μὲ ὅλες τὶς κατόπιν συνέπειες. (β)

Κεῖνο τὸν καιρὸ γύρισε ὁ Μ. ἀπ' τὴν Γερμανία, ποὺ μαθήτεψε δύο χρόνια κοντὰ στὸ διάσημο ἰταλὸ μουσικὸ καὶ βιρτουόζο πιανίστα Ferrucio Busoni. Οἱ μαέστροι τῆς ὀρχήστρας πλήθυναν τότε κατὰ μία κεφαλή, μὲ τὴ διαφορὰ ὅτι ὁ Μ. εἶχε ἐφόδια εἰδικῆς σπουδῆς κι' ἕνα καλλιεργημένο μουσικὸ ἔνστιχτο. Ἀλλὰ ἡ ὀρχήστρα δὲν ἦτανε κείνη ποὖχε ἀφήσει ὁ δασκαλός του. Φαλκιδεμένη στὰ προτερήματά της, δοκίμαζε κι' αὐτὸς μὲ τὸν καιρὸ τὸν ἐπηρεασμό της, μέχρι ποὺ ἀδυνατώντας νὰ τὴν ἀνεβάσει στὸ δικό του φιλόδοξο βάθρο, κατέβηκε αὐτὸς στὸ δικό της, τῆς μουσικῆς προχειρότητας καὶ παρακμῆς. (γ)

*
**

Ἕνας λόγος παμπάλαιος, λέει πὼς οἱ βουλὲς τῆς Μοίρας εἶναι ἀνεξερεύνητες: κι' ὅμως συμβαίνουν περιπτώσεις ποὺ τὰ μυστικά της διαβάζονται σὰν ἀπὸ βιβλίο, ἀπ' τὴν ἀνθρώπινη νόησι. Ὅταν λ.χ. ἕνας ταξιδιώτης χάνει ἀπὸ μιὰ καθυστέρησι λίγων στιγμῶν, τ' ἀεροπλάνο ποὺ μέλλει στὸ ταξίδι του

α) Σὰν διάδοχοι ἤρθαν τότε οἱ μαϊκ. Φ. Οἰκονομίδης, Γ. Λυκούδης καὶ Ι. Μπουστέντουϊ.

Τὸν Οἰκονομίδη διέκρινε μιὰ φιλόπονη πράγματι δραστηριότητα, ποὺ θὰ ἔδινε καλοὺς καρπούς, ἂν τὴν κατέβαλε σ' ὅποιον ἄλλο τομέα, πλὴν τῆς μουσικῆς. Εἶχε ἀκόμη ὀργανωτικὴ ἱκανότητα καὶ δυνατὴ θέλησι, ποὺ χάρις σ' αὐτὲς καὶ στὴν ὑπομονή του. δημιούργησε ἕνα ἀξιόλογο μουσικὸ συγκρότημα τὴν «Χορωδία Ἀθηνῶν». Ἀλλὰ ἡ ἔλλειψη μουσικῆς ψυχῆς ἦτανε ἡ ἀχίλλεια φτέρνα του, ποὺ τὴ γνώριζε καὶ γι' αὐτὸ πολιτεύτηκε ἀνάλογα. Ὁ ἱστορικὸς θὰ γράψει κάποτε πόσα τοῦ ὀφείλουν σημαίνοντες μουσικοί, σὰν τοὺς Λαμπελέτ, Λαυράγκα, Βαλτετσιώτη, Ἀμούργη κ.ἄ.

Ὁ Λυκούδης ἦτανε κι' αὐτὸς ἀξιόλογος βιολιστής, μὲ τὴν περίεργη φιλοδοξία ν' ἀφίσει τὸ βιολὶ χάριν τῆς μπαγκέτας, ὁ δὲ Μπουστέντουϊ ἄριστος ἐπίσης βιολιστὴς παιδαγωγός.

Ἀποροῦμε λοιπὸν γιατί διαζεύτηκαν ὅλοι τους θεληματικὰ τὶς ἱκανότητες ποὺ εἶχαν, γιὰ μιὰ terra incognito σ' αὐτούς.

β) Ὁ Μπέρλιοζ στὸ σύγγραμμά του (Orchestration) γράφει γιὰ τὴν τέχνη τῆς μπαγκέτας: «Μόνο λίγοι ἀπ' τοὺς ἀκροατὲς εἶναι σὲ θέση ν' ἀντιληφθοῦν τὴ συμβολὴ τοῦ μαέστρου πάνω στὴν ὀρχήστρα κι' αὐτοὶ μόνο ξεχωρίζουν τὶς βλακεῖες, (sottises) τὰ ἐγκληματικὰ σφάλματα καὶ τὶς καταστροφὲς ποὺ προκαλεῖ ἕνας ἀδαὴς κι' ἀνίκανος. Εἶναι ὁ κακὸς δαίμων κι' ὁ μεγαλείτερος ἐχθρὸς τοῦ συνθέτη».

γ) Ἀπὸ κείνη τὴν ἐποχή, ἀρχὴ τῆς σταδιοδρομίας του, ἀντιπάθησε τὸν Ἕλληνα δημιουργὸ καὶ τὸν ἀγνόησε (πὼς θὰ ἰδοῦνε) μέχρι ποὺ πέθανε.

νὰ χαθεῖ αὐτανδρο, ἡ σωτήρια πρόθεση τῆς Μοίρας γιὰ τὸν ἀργοπορημένο γίνεται φανερή. Ὁ Μ. μὲ τὸν καιρὸ ἀφομοιώνετο κι' αὐτὸς στὸ περιβάλλον, μέχρι ποὺ ἦρθε ἐποχὴ ἡ μπαγκέτα του νὰ κρίνεται μικρῆς διαφορᾶς ἀπ' τοὺς ἄλλους, στὴν κοινωνικὴ ἀντίληψι.

Τότες ἄρχισε νὰ κυοφορεῖται στὴ σκέψη του ὁ δρόμος τῆς ἀποδημίας, ὅταν καὶ πάλι εὐνοήθηκε ἀπ' τὴν τύχη. Ἀποφασισμένος νὰ φύγει, ἀπόφυγε μοιραῖο σφάλμα νὰ πάει ἐκεῖ, ποὺ προπολεμικὰ ἤτανε τ' ὄνειρο τῆς δράσης κάθε καλλιτέχνη μικρῆς χώρας: στὴν Ἑσπερία. Στὸ κλῖμα της μὲ τὴν πληθωρικὴ ἐκεῖ ἀξία ψηλῶν βάθρων, ὁ ἀγώνας του θὰ ἤτανε δύσκολος, ἀλλὰ τὸ σοβαρώτερο εἶναι πὼς ἡ θεομηνία τοῦ πολέμου ποὺ ξέσπασε σὲ λίγο στὴν Εὐρώπη, θὰ ματαίωνε κάθε προσπαθειά του. Ἡ καλοτυχία του λοιπὸν τὸν κατεύοδωσε στὸν Νέο κόσμο, ποὺ ἔφυγε ἔγκαιρα: «Μόλις πρόλαβα» εἶπε ἀργότερα ὁ ἴδιος—γιατὶ οἱ φλόγες ποὺ ἄναψαν σὲ λίγο, θὰ τὸν ἔκλειναν στὴ καταχτημένη Ἑλλάδα, γνωρίζοντας κι' αὐτὸς τὴν κατοχὴ καὶ τὰ δεινά της. (α)

Γιὰ τὴ Συμπολιτεία τοῦ Οὐάσιγκτων καὶ τοῦ Λίνκολν, ποὺ ξελίχτηκε στὴν ἐποχή μας σ' ἕνα μεγάλο Ἔθνος, μὲ τεράστια μηχανικὴ δυναμικότητα καὶ κατάφορτο ἀπὸ εὐλογημένο πλοῦτο, εἶναι γνωστὸ ὅτι στὸν τομέα τῆς τέχνης κι' ἰδιαίτερα στὴ μουσικὴ πισωβατεῖ. (β)

Γιὰ τοῦτο τὸ λόγο ἡ καλλιτεχνική της ζωὴ ὀφείλεται σ' ἀλλόφυλες φυσιογνωμίες, π' ὁδηγοῦνται μέχρι κεῖ ἀπ' τὴ Σειρήνα τοῦ δολλαρίου, καθὼς ἄλλοτε οἱ χρυσοθῆρες ἀπ' τὸ χρυσάφι τοῦ φανταστικοῦ Ἐλντοράδο. Τὸ φαινόμενο τοῦτο ἀκολουθεῖ κι' ἐδῶ τὸ νόμο τῆς φυσικῆς ἐξέλιξης. Ἡ Ἀμερικὴ πρὶν δημιουργήσει δική της τέχνη καὶ δώσει κι' αὐτὴ ξεχωριστὲς φυσιογνωμίες, θὰ χρειαστεῖ νὰ προηγηθοῦνε ἄλλες δεύτερες, ὅπως κι' ἡ γρηὰ Εὐρώπη πού 'δωσε πρὶν ἀπὸ τὸν Μπὰχ καὶ τὸν Μπετόβεν, τὸν Παλεστρῖνα, Σκαρλάτι, Μον-

---

α) Ἀπὸ τὴν Ἑλλάδα ἔφυγε τὸ 1939, μ' Ὁλλανδικὸ φορτηγὸ (κατὰ πληροφορία στενοῦ του φίλου), μόλις πρὶν ἐκραγεῖ ὁ Εὐρωπαϊκὸς πόλεμος καὶ γύρισε στὶς 30 Σ)βρη ἡμ. Παρασκευὴ τοῦ 1955, ὕστερα ἀπὸ 16 χρόνια ἀποδημία. Στὴν Ἀθήνα ἔδωσε—καθὼς γνωρίζουμε—τὴν ἑπομένη καὶ μεθεπομένη (1 καὶ 2 τοῦ Ὀκ)βρη) δυὸ συναυλίες στὸ κινηματοθέατρο «Ὀρφεύς», μὲ τὴ Φιλαρμονικὴ τῆς Ν. Ὑόρκης ποὺ χρηματοδότησε τὰ ἔξοδά της ὁ ἐφοπλιστὴς Β. Γουλανδρῆς.

Μιλώντας ἐδῶ μ' ἕνα φίλο του τὸν μουσικὸ (Σ.Γ.) σχετικὰ μὲ τὴ φυγή του ἀπ' τὴν Ἑλλάδα, τοῦ εἶπε μέσα στἄλλα «μόλις πρόλαβα—ἔφυγα σχεδὸν σὰ λαθρεπιβάτης». Ἡ περιγραφὴ αὐτὴ θ' ἀλλάξει ἀργότερα, μὲ μιὰ ἄλλη ποὺ θὰ δημοσιεύσει τὸ περιοδικὸ «Life» μὲ φερόμενο συντάκτη ἕναν ὀνόματι W.Sargeant, ἐνῶ τὰ ἐδῶ ἔντυπα θὰ ἔχουν γίνει πρὸ πολλοῦ τὰ ἐρτζιανὰ μιᾶς ἐξάλλου ἐξάλλου διαφήμησις.

β) Ὁ Köstlin στὴν περιεχτική του «Ἱστορία τῆς παγκόσμιας Μουσικῆς»—μεταφ. Α.Μάλτου σελ.284—μιλάει γιὰ μιὰ παληὰ πρόληψι τῶν Ἄγγλων (ποὺ ἀποίκησαν τὴν Ἀμερικὴ) ποὺ λέει ὅτι ἡ φυλή τους εἶναι μὲν ἐπιδεχτικὴ μουσικῆς κουλτούρας, ἀλλ' εἶναι ἄμουση καὶ στερεῖται ἀπὸ κάθε δημιουργικὴ δύναμη σ' αὐτή.

τεβέρντι κ.ἄ. Ὁ ἀκούραστος λαός της ἔχει ἀκόμη σὲ τοῦτο τὸν τομέα ν' ἀντιφορίσει μακρυνὸ δρόμο. Γιὰ νὰ φτάσει στὸ λιβάδι τῆς ἐθνικῆς του μουσικῆς, θὰ χρειαστεῖ νὰ περάσει ἀπὸ σταθμούς, ἀπ' τὶς λεγόμενες προδρομικὲς σχολὲς (κλασική, ρωμαντική, ἰμπρεσιονιστική), καθὼς συνέβη μὲ τοὺς ἄλλους λαούς καὶ τελευταῖα μὲ τοὺς Ρώσους, ποὺ δημιούργησαν στὸν προηγούμενο 19ον αἰῶνα, τὴ μεγάλη ἐθνική τους Σχολή, τὴ γνωστὴ «Σχολὴ τῶν Πέντε».

Ἀλλ' ἀτυχῶς γιὰ τὴ μελλοντικὴ μουσικὴ τῆς μεγάλης χώρας, μεσοβασίλεψε στὴν πορεία της ἕνα ἀληθινὰ ἐφιαλτικὸ στοιχεῖο, ποὺ ἀναβάλλει τὴ γεννησί της ποιός ξέρει γιὰ πόσα χρόνια: Εἶναι ἡ μεσοβασιλεία τῆς σημερνῆς παρακμῆς. Ὁ νέος κόσμος πρὶν κἂν ἀρχίσει νὰ δημιουργεῖ καὶ νὰ χτίζει κεῖνο ποὺ θὰ γίνετο παράδοση, μολύνθηκε ἀπ' τοὺς Ἡρόστρατους τοῦ ἀτοναλισμοῦ (Schoemberg καὶ Σία) μαζὶ μὲ τοὺς ἀσπούδαχτους γελαδοτρόφους τῆς ἀμερικάνικης φάρμας, ποὺ μεταμοσχεύτηκαν κι' αὐτοὶ σὲ συνθέτες τοῦ Ρόκεντρολ καὶ τῆς Καλύψω. Ἔτσι ἡ μουσικὴ Τέχνη ἔδυσε κεῖ κάτω πρὶν κἂν ἀνατείλει: ἔδυσε τοὐλάχιστον γιὰ τὴν ἐποχή μας, μέχρι σημείου νὰ γίνει ἡ μουσικὴ δημιουργία σκοπὸς καὶ ὕλη κερδοσκόπου βιομηχανίας, προορισμένης νὰ παράγει ἀποκλειστικὰ γιὰ χορευτικὰ κέντρα, (muzic-hall) κι' ἄλλα τέρψης καταφύγια. Ὁ κάθε ξένος ποὺ πηγαίνει νὰ σταδιοδρομήσει στὴν Ἀμερική, γίνεται κεῖ μιὰ μηχανὴ ἀνώνυμη ποὺ δουλεύει ἐντατικὰ στὶς πιὸ ἐκκεντρικὲς ἀπαιτήσεις τοῦ ἐμπόρου - ἐργοδότη. (α)

Ὁ ἐμπορικὸς πυρετὸς πάνω στὴν τέχνη τῶν ἤχων, ἔφτασε σὲ τέτοια ἐκκεντρικότητα, ὥστε κλασικὰ ἀριστουργήματα ν' ἀλλοιώνονται σὲ ρούμπες καὶ σὲ μάμπο καὶ σ' ἄλλα χυδαῖα ροκοκό. (6)

Ἄλλο ἀκόμη θέαμα (ἀσύνηθες στὴν Εὐρώπη) εἶναι: Συμφωνικὲς ὀρχῆστρες κλασικοῦ βάθρου, νὰ παίζουν σὲ ὑπαίθριες φέστες λαϊκὲς καντζονέτες, ἐνῶ γύρω τους χορεύει καὶ τραγουδᾶ τὸ πιὸ ἑτερόκλητο πλῆθος.

Στὴν Ἀμερικὴ—πῶς εἶπα—ἡ σοβαρὴ Τέχνη λαμπαδεύεται μέχρι σήμερα ἀπὸ ξένους καλλιτέχνες, ποὺ εἶναι φτασμένοι στὸν τόπο τους. Πηγαίνουν ἐκεῖ σὰν διαβατάρικα πουλιά, μὲ χαρακτηριστικὸ ὅτι, παρ' ὅλον τὸν πολιτισμό, τὸν πλοῦτο καὶ τὴν ἀνομοιότη ἐντιμότητα τοῦ λαοῦ της, δὲν παραμένουν ὅμως μόνιμα, γιατὶ τὸ ἀνεξέλιχτο ἀκόμη μουσικὸ αἴστημα τῆς χώρας, ἐπηρεασμένο στὴν ἐποχή μας κι' ἀπ' τὸν ἀφόρητο μουζικαντισμό, δὲν ἁρμο-

α) Ὁ μακ. Γ. Βιτάλης ἔγραψε κάποτε σ' ἕνα φίλο του στὴν Ἀθήνα «ἀφ' ὅτου ἤρθα ἐδῶ, δουλεύω σὲ μιὰ ἑταιρεία ὅλη τὴν ἡμέρα καὶ κάνω συνέχεια ἐνορχηστρώσεις, ἀνώνυμος, σὰν μιὰ μηχανὴ ποὺ βγάζει καπέλα».

6) Αὐτὸ συνέβη καὶ στὸν γράφοντα, ποὺ εἶχε πρὸ καιροῦ πρόταση νὰ ἐργαστεῖ στὴν Ἀμερική, ἐφ' ὅσον ὅμως θὰ μποροῦσε νὰ διασκευάσει μιὰ ἄρια λ.χ. τοῦ «Σαμψών καὶ Δαλιδὰ» σὲ χορευτικὸ (Ο ἢ σὲ τσα-τσά!!

νίζεται μὲ τὴν δική τους ἐξελιγμένη μουσικότητα. Ἔτσι συνέβη μὲ τοὺς μεγάλους Μέγκελμπερ, Βαϊγάρντερ, Σεβιγιὰρ κ.ἄ. ποὺ δὲν παρέμειναν ἐκεῖ, παρ' ὅλες τὶς δελεαστικὲς προτάσεις ποὺ εἶχαν, ἐνῶ ὁ Τοσκανίνι μεγάλος ἤδη ἀπ' τὸν τόπο του, ἐμίσεψε ἀπ' τὴν Ἰταλία μόνο σὰν ἦρθε ὁ φασισμός, καθὼς κι' ὁ περίφημος Ρῶσος συνθέτης καὶ πιανίστας βιρτουόζος Ραχμάνινωφ, καὶ ὁ Στραβίνσκυ, ἐμίσεψαν κι' αὐτοὶ ἀπ' τὴν πατρικὴ γῆ, ἅμα ἐπεβλήθη στὴ Ρωσία ὁ κουμουνισμός. Οἱ ἄλλοι, ὅσοι ἀδημιούργητοι ἀκόμη στὴν πατρίδα τους, ἀποδημοῦν στὸν Νέο κόσμο ζητοῦντες τύχη σὰ μετανάστες κι' ἀποφεύγουν μὲ φρόνησι, χῶρες ἐξελιγμένες μέσα σὲ παληὲς καὶ μεγάλες μουσικὲς παραδόσεις.

Ὁ Μητρόπουλος σὰν ἔφευγε ἀπ' τὴν Ἑλλάδα, γνώριζε πῶς στὴν Ἀμερικὴ θ' ἀξιοποιοῦσε εὐχερέστερα τὰ ἐφόδιά του, ποὺ εἶχε μὲ θεληματικότητα καλλιεργήσει. Γιατὶ ἀπὸ μαθητὴς ξεκινώντας—πῶς εἶδανε—μὲ τὴ φιλοδοξία τοῦ συνθέτη, εἶχε μορφωθῆ θεωρητικά, ἦτανε κάτοχος τῆς τεχνικῆς τοῦ πιάνου (α) καὶ τὸν καιρὸ ποὺ ἔφυγε εἶχε καὶ πεῖρα τῆς ὀρχήστρας, ποὺ τοῦ ἔγινε ὅμως ἀρνητικὴ καὶ τὸν ζήμιωσε, καθὼς ἀπόδειξε μετὰ ὁ χρόνος: γιατὶ μοιραζόμενος ἐπὶ χρόνια τὴ διεύθυνση ὀρχήστρας μὲ ἄλλους διάφορους ἀπ' αὐτόν, κλιματίστηκε μοιραία στὰ ἐλαττώματά της, ποὺ διετήρησε μέχρι τὸ τέρμα τῆς ἐπίγειας καρριέρας του. Καὶ μ' αὐτὲς ἀκριβῶς τὶς ἐλλείψεις ἀσχολήθηκε ἀργότερα ὁ γνωστὸς κριτικὸς τῶν «Times» τῆς N. Ὑόρκης Waward Tawbmam, σ' ἕνα δίαιτο ἄρθρο του ποὺ ἔγραψε (14.6.56) μὲ τίτλο

> «Ἐριξε τὸ ἐπίπεδο τῆς Φιλαρμονικῆς—ἡ περίοδος 1955—56 ἔκανε ἕνα βῆμα ἀκόμη πρὸς τὴν χειροτέρεψη τῆς ὀρχήστρας—σ' αὐτὴ τὴν περίοδο, ἡ ἀπόδοσή της ἦταν σπανίως ἀπόδοση ὀρχήστρας πρώτης κατηγορίας. Ἡ Φιλαρμονικὴ δὲν παίζει πιὰ μὲ ἀκρίβεια—δὲν ἔχει ὀργανικὴ ἑνότητα, ὁ τόνος της καταλήγει σὲ τραχύτητα, ἡ παληά της στιλπνότητα συνεχῶς ἐκλείπει» (6).

Ὁ σοβαρὸς κριτικὸς μὲ τὴν εὐθύνη ποὺ συναιστάνεται γιὰ ὅσα γράφει, ἀποδίνει καὶ τὰ τοῦ Καίσαρα.

α) Θὰ ἦταν ἐπιτυχέστερη ἡ ἐκλογὴ ἂν γινότανε πιανίστας, ποὺ τότες θὰ ξεχώριζε δίχως πλάγιο θόρυβο. Γιατὶ σὰν ἐκτελεστὴς εἶχε νευρώδη ἰδιοσυγκρασία, εἶχε μουσικότητα καὶ τὴν διαίστησι ἐκείνη ποὺ λένε οἱ Γάλλοι «Intuition» στὸν ἐσώκοσμο τοῦ ἔργου ποὺ ἑρμήνευε. Ὁ Cartot ποὺ τὸν ἄκουσε στὴν Ἀθήνα νὰ συνοδεύει στὸ πιάνο μιὰ καλλιτέχνιδα εἶπε: «il accompagne d'une façon géniale». Ἀλλ' ὁ καλλιτέχνης ποὺ ἔχει τέτοια προσόντα, τὰ ἐκδηλώνει εὐχερέστερα μὲ ἄμεσο ὄργανο τὸν ἑαυτό του (δηλ. σὰν ἐκτελεστὴς) παρὰ μ' ἐνδιάμεσον τρίτον, καθὼς ἡ ὀρχήστρα, ποὺ θέλει κι' ἐπιβολή, πολυόμματη μνήμη κι' ὀξεῖα ἀκοή.

6) Μὲ τὴ λέξη ἀκρίβεια, ὁ κριτικὸς ἔθιξε τὴν ὀρχήστρα μὲ ψεγάδι περιληπτικό: δηλ. ὅτι ἔχει σφαλερὸ ρυθμὸ καὶ χρόνο κι' ἡ ὀργανική της οἰκογένεια στερεῖται συντονισμοῦ.

«Ὁ Μ. γράφει—εἶναι ἕνας σοβαρὸς ἀφοσιωμένος μουσικός, ποὺ ἔχει δυνατὴ συμπάθεια στὰ ἔργα τοῦ 19 αἰώνα καὶ γιὰ ὁρισμένα τοῦ 20ου. Τὸ στοιχεῖο του εἶναι ἡ δραματικὴ μουσική, ἔχει δὲ τὴν ἱκανότητα νὰ μεταδίνει μιὰ φλογερὴ ἔνταση. Σὰν παίζει μὲ τὴν Φιλαρμονική, Μάλερ, Σέμπεργ, Ἄλμπαν Μπέργ, (α) μπορεῖ νὰ δίνει σπουδαῖα ἀποτελέσματα. Ἀλλ' ὅταν τὰ προσόντα του χρησιμοποιοῦνται στὴν κλασικὴ καὶ ρωμαντικὴ ἐποχή, τότε ἀποβαίνουν μειονεχτήματα, γιατὶ αὐτὰ ἀπαιτοῦν ἀναλογία καὶ λεπτότητα».

Ὕστερ' ἀπ' αὐτὸ τὸ ἄρθρο ὁ Μ. ἀπεχώρησε ἀπ' τὴ Φιλαρμονική.

***

Σὰν φαινόμενο ζωῆς, εἶναι παρατηρημένο—εἶπα στὸν πρόλογο—ὅτι ὁ περιεχτικὸς ἄνθρωπος, ὑποτιμᾶ καὶ σκιάζει πάντα τὸν ἑαυτό του, ἐνῶ ὁ ἄλλος τὸν ἀνεμίζει λάβαρο (β). Ὅτι ὁ Μ. ὕφανε μὲ ἄοκνες ἐνέργειες τὴν προβολή του, ἡ καλὴ πίστη (ἐκτὸς ἀπ' τοὺς ἀναιδεῖς σνομπιστὲς) θὰ κρίνει, ἀπ' ὅσα γράφτηκαν καὶ δίνονται ἐδῶ αὐτολεξεὶ (γ). Ἀλλὰ πρὶν ἀπ' αὐτά, θὰ ξεχωρίσω (γιὰ δικαιωσή του) μέσα ἀπ' τὸ μωσαϊκὸ τῶν ἀνθρώπινων τύπων, μιὰ κατηγορία ἀνθρώπων ἐγωπαθῶν, ποὺ δυναστεύονται σὰν ἀπὸ τύρανο ἀπό 'να ἀβόλευτο μέσα τους καὶ τυρανικὸ Ἐγώ. Τὸ ἔνστιχτο τοῦτο εἶναι σὲ μερικὰ ἄτομα τόσο ὑπερτροφικό, ποὺ συμβαίνει συχνὰ ἢ ἀραιὰ νὰ τὰ παρωθεῖ σ' ἐκδηλώσεις (λόγια ἢ πράξεις) ποὺ εἶναι κάποτες καὶ μεμπτές, χωρὶς μολαταῦτα νὰ τὶς υἱοθετοῦνε συνειδητά, γιατὶ σ' αὐτὲς παρωθοῦνται ἀπ' τὸ ἀμάχητο αὐτὸ ὁρμέμφυτό τους.. (δ)

α) Ὅπως βλέπουν ὁ κριτικὸς τὸν περιορίζει σὲ ultra μοντέρνους (πλὴν τοῦ Μάλερ), ποὺ τὰ κονφοὺζιά τους, δὲν προσφέρονται γιὰ ἑρμηνεία, ἐνῶ ὁ κλασικισμὸς κι' οἱ συγγενικές του σχολές, εἶναι ἡ λυδία λίθος τῶν μαέστρων. Γι' αὐτὸ τὸ λόγο οἱ μεγάλοι δημιουργοὶ S.Saëns κ.ἄ. κι' οἱ ἐξέχοντες μαέστροι ἀπὸ τὸν Μέγκελμπερ καὶ Τοσκανίνι μέχρι τελευταία τὸν Μπήτσαμ, ἀγνόησαν περιφρονητικὰ τὰ κατασκευάσματά τους.

β) Ὁ Βάρναλης στὸ βιβλίο του «αἰστητικὰ—κριτικὰ» τόμος Β΄ γράφει: «ὁ Παλαμᾶς σὰ μεγάλη ψυχὴ καὶ φωτεινὸ μυαλό, πολὺ λίγο ἀσχολήθηκε μὲ τὸν ἑαυτό του» συμπληρώνουμε: Οἱ ἐξέχοντες μεγάλοι καθόλου.

γ) Ὁ ἀναγνώστης ἂς προσέξει αὐτὰ τὰ Scripta —εἶναι γραμμένα ἄλλα ἀπὸ ξένους κι' ἄλλα ἀπὸ Ἕλληνες συντάκτες. Τὰ ξενικά, ἀπ' τὸ ὕφος τους καὶ τὶς αὐτόφωρες ἀνακρίβειες, δείχνουν «ἡλίου φαεινώτερο» πὼς εἶναι ὑποβολιμαῖα, ἐνῶ στὰ ἑλληνικὰ θλίβεται κανεὶς γιὰ τὸ σκοταδισμὸ ἐκείνων ποὺ γράφουν, ἀγνοοῦντες τὴ μουσικὴ σὰν πρωτόγονοι κι' ἀνίδεοι νὰ ξεχωρίσουν καὶ τὸ συνθέτη ἀκόμη ἀπ' τὸν μαέστρο. Στὰ γραπτά τους ποὺ δίνονται αὐτολεξεί, τὰ διαφημιστικὰ εἶναι τὰ περισσότερα ἀνώνυμα καὶ σὲ μερικὰ μόνο ἔχουν τ' ἀρχικά τους, λὲς καὶ ντρέπονται γιὰ ὅσα γράφουν.

δ) Εἶναι κλασικὸ τ' ἀρχαῖο παράδειγμα: Ὁ Ἡρόστρατος ἔκαψε τὸ ναὸ τῆς Ἀρτέμιδας γιατὶ τὸν βασάνιζε τὸ τυρανικό του ὁρμέμφυτο, ν' ἀποθανατίσει ὁπωσδήποτε τ' ὄνομά του.

Πιστεύω ἀπόλυτα ὅτι τέτοιο ὁρμέμφυτο εἶχε κι᾽ ὁ ἄλλοτε συμμαθητής μου, γι᾽ αὐτὸ κι᾽ ἄρχισε (καθὼς βλέπουν) τὰ βήματά του στὴν ξενητειὰ μὲ δηλώσεις ποὺ δὲν ἔπρεπε, γιατ᾽ ἦσαν καὶ ὑβριστικὲς γιὰ τὸν τόπο του.

Ἔ θ ν ο ς 9) 2) 48—μὲ πλάϊ τὸ πορτραῖτο του.

«Ὁ Μητρόπουλος ἀρνεῖται ὅτι εἶναι Ἕλλην! ἀπίστευτη ἀντεθνικὴ στάσις. Ὁ ἀντιπρόσωπος εἰς τὸν Ο.Η.Ε. κ. Κύρου, εἶπεν ὅτι τὸ ἀνάστημα ὁποιουδήποτε καλλιτέχνου, δὲν δύναται ν᾽ ἀντιπαραταχθῇ μὲ τὸ ἀνάστημα καὶ ἑνὸς ἔστω μαχητοῦ τῆς Κονίτσης».

Συγκεκριμένα (συνεχίζει ὁ συντ. Α. Αρ.) ὁ Μ. ἠρνήθη ὅτι ἀνήκει στὴν Ἑλλάδα δηλώσας ὅτι ἀνήκει στὸν κόσμο ὁλόκληρο: «πρέπει, μοῦ ἐδήλωσε, ν᾽ ἀντιληφθοῦν εἰς τὴν Ἑλλάδα, ὅτι ἐγὼ πιὰ δὲν ἀνήκω εἰς αὐτήν, ἀλλ᾽ εἰς τόν..... κόσμον (!! θαυμαστικὰ δικά μας) (α)—συνέχεια «τὸν ἐπεσκέφθην μετὰ τὴν συναυλία καὶ τὸν ἠρώτησα ἂν ἔχῃ νὰ εἴπῃ τί κατὰ τὴν δεξίωσιν εἰς τὸ Πανεπιστήμιον τοῦ Χάρβαρντ, ὅπου ἐδήλωσε ὅτι εἶναι εὐτυχὴς διότι εἰργάσθη διὰ τὸ κολλέγιο Ἀνατόλια τῆς Θεσσαλονίκης καὶ ὄχι διὰ τὰς κομμουνιστικὰς ἢ τὰς βασιλικὰς συμμορίας (!) ποὺ μάχονται στὴν Ἑλλάδα» (β)

Ἀκολουθοῦνε ἄλλα ἀσήμαντα, ἀλλὰ σημάδια ἐπίσης κενῆς ματαιοδοξίας (μεταφέρονται δίχως σειρὰ χρονολογίας)

Ἔ θ ν ο ς 20) 7) 51 (ἴδιοι συντ.—μὲ πορτραῖτο)

«Ἕνας φίλος ἔγραψε στὸ Μ. ἕνα γράμμα ἑλληνιστὶ κι᾽ αὐτὸς τοῦ ἀπάντησε ἀμέσως, ἀλλ᾽ ἀγγλιστί»

Ἔ θ ν ο ς 29) 12) 51 (ἴδιος συντ.—μὲ πορτραῖτο)

«Καίτοι ὁ Μ. ἐλάχιστα ἀσχολεῖται μὲ τὸ ὄνομα Ἑλλάς, εἰς τοῦτο ἔγκειται τὸ φιλοσοφικὸ καὶ κοινωνιολογικό του λάθος, ὅταν εἶπε ὅτι ἕνας καλλιτέχνης ἠμπορεῖ νὰ κατάγεται ἀπὸ τὸ Ζουλοῦ».

Καθὼς γνωρίζω προσωπικά, ὁ Μ. εἶχε μέσα στὶς ἄλλες ἀρετές του καὶ

α) Γι᾽ αὐτὲς τὶς δηλώσεις τὸν ἀπεκάλεσαν στὴν Ἀθήνα ἀρνησίπατρη: ἀλλὰ δὲν ἦταν. Γιατὶ ἕνας καλλιτέχνης ὁποιουδήποτε ψυχικοῦ κόσμου, δὲν ἀρνεῖται ποτὲ τὸ χῶμα ποὺ γενήθηκε.

β) Ἡ λέξη συμμορία εἶναι—νομίζω—κακόφημη καὶ σημαίνει συνάφι ληστῶν, κακοποιῶν ἢ ὅ,τι ἄλλο ἔκνομο στοιχεῖο. Καθὼς ἐκφράστηκε, δὲν ξεχώρισε τὸν ἀγῶνα μεταξύ τους καὶ χαρακτήρισε καὶ τὶς δύο παρατάξεις (δηλ. ὅλο τὸ λαὸ) γιὰ συμμορίαι ποὺ θὰ πῆ μιὰ τωρινὴ Ἑλλάδα - Δήλεσι, σὰν κείνη πιὸ περιέγραψε ὁ Ἐδμ. Ἀμπού. Κι᾽ ὅμως δὲ βρέθηκε μήτ᾽ ἕνας κοντυλοφόρος ν᾽ ἀπαντήσει στὴν προσβολή: κι᾽ ἡ ἀπολμία τους θὰ ξεχειλίσει ἀργότερα (σ᾽ ἄλλες προσβολὲς) σ᾽ ἕναν ἀπύθμενο ραγιαδισμὸ ντροπῆς.

μιὰ ἀκόμη: ἦταν ἁπλοχέρης κι' ἀδιαφοροῦσε γιὰ τὸ χρῆμα. (α) Κι' ὅμως τὰ ἐδῶ ἔντυπα δὲν ἀσχολήθηκαν ποτὲ μ' αὐτὸ τὸ χαρισμά του καὶ μελημά τους ἤτανε πῶς νὰ παραπλανοῦν τὸ πλῆθος. Ἔγραφαν λοιπὸν μέσα στ' ἄλλα, ὅτι ἀπόφευγε τὴν ἐπίδειξη, δὲν ἐπόζαρε ποτέ, ἀντιπαθοῦσε τὶς φωτογραφίες κι' ἄλλες ἀνοησίες.

Β ρ α δ υ ν ὴ 16) 5) 56 (σκίτσο μὲ σημείωμα)

«Ὅπως ἐξομολογεῖται σ' ἕνα φιλικό του γράμμα, δὲν εἶναι εὔκολη δουλειὰ νὰ ζωγραφίσει κανεὶς τὸν Μ. Ποτὲ δὲν ἐπόζαρε: πήγαινα σπίτι του τὴν ὥρα ποὺ μελετοῦσε, ἰδιαίτερα τὴ στιγμὴ ποὺ ξεχνιόταν ὁλότελα καὶ παρασυρόταν ἀπὸ τὴν ἔμπνευση τῆς δημιουργίας».

Β ρ α δ υ ν ὴ 17) 8) 49: Καλεϊδοσκόπιο μὲ σκίτσα μιᾶς κυρίας Ρούθ Ὄρκιν στὸ περιοδικὸ «This W e e «k . Ἡ συντάκτις σχολιάζουσα τοὺς ἐκζητημένους μορφασμοὺς καὶ τὰ πληκτιζόμενα χέρια, γράφει:

«Πότε μπορεῖ νὰ τὸν ἐκλάβει κανεὶς ὡς ἄλτην, πότε ὡς πυγμάχον καὶ πότε ὡς ἀκοντιστήν».

Β ρ α δ υ ν ὴ 26) 4) 50: Τρεῖς φωτογραφίες: στ' ἀναλόγιο—στὸ πιάνο—καὶ στὴν τρίτη εἶν' ἀπορροφημένος στὸ ξεφύλλισμα μιᾶς παρτιτούρας «ἀπ' ὅπου (γράφει ὁ συν.) συνέρχεται καὶ συμπληρώνει μὲ στεναγμό: Ἔχω ἀνάγκη νὰ ἰδῶ καὶ ν' ἀναπνεύσω Ἑλλάδα!»

Β ρ α δ υ ν ὴ 17) 10) 50: Τέσσαρες πόζες, μὲ τὴν ἐπεξήγησι τοῦ «σοβαροῦ» ἀνώνυμου συντ. «Ὁ Δημ. Μητρόπουλος εἶναι εὐγενικός, μὲ τὴν ἁπαλὴ καὶ λεπτὴ φωνὴ κύριος, ὁ ὁποῖος ἕνα πρᾶγμα κυρίως ἀπεχθάνεται τή... διαφήμησι (!)».

Β ρ α δ υ ν ὴ 23) 3) 51: Τέσσαρες πόζες τοῦ Τοσκανίνι, μὲ πλάϊ του ἄλλες τέσσαρες τοῦ Μ. (β)

Β ρ α δ υ ν ὴ 22) 5) 51: Φωτογραφία μὲ τὴν λεζάντα: ὁ μέγας ἑρμηνευτὴς

α) Γνώρισα στὴν Ἀθήνα γνωστὸ ποινικολόγο τῆς Ν. Ὑόρκης κ. Bernard Constant), ὅστις σχετικὰ μὲ τὸν Μ. μοῦ εἶπε ὅτι βοηθοῦσε ἀπόρους κι' ἄλλους σπούδαζε μ' ἔξοδά του.

Ἡ κ. Ἄντια Παντούλη (σύζυγος τοῦ μαέστρου Στ. Βαλτετσιώτη), γνωστὴ ποιήτρια καὶ διανοουμένη, μοῦ εἶπε ἐπίσης, πὼς σ' ἕνα τουρνὲ διαλέξεων ποὺ ἔκαμε πρὸ ἐτῶν στὴν Ἀμερικὴ γιὰ φιλανθρωπικοὺς σκοπούς, τῆς ἔστειλε στὸ ξενοδοχεῖο ποὺ ἔμενε 300 δολλάρια.

Αὐτὲς οἱ πράξεις, τιμοῦν βέβαια τὸν ἄνθρωπο καὶ τὴ μνήμη του.

β) Ἡ σοβαρότητα ὑποφέρει σὲ τοῦτο τὸ φωτογραφικὸ a l b u m ποὺ συμβαίνει κάτι ἄηθες μὰ φανερὰ σκόπιμο. Ὁ «ἀφιλοκερδὴς» κριτικός, προφασίζεται μιὰ διατριβὴ (γιὰ διαφώτιση δῆθεν τοῦ πλήθους) πὼς διευθύνεται μιὰ ὀρχήστρα, ἀλλὰ μὲ κύρια πρόθεση, νὰ συμπροβάλει πλάϊ στὸ διάσημο μαέστρο καὶ τὸν ἐντολέα.

«ἀξίζει τέλος ν' ἀναφερθῆ ὅτι 13 ἑκατομ. παρακολουθοῦν ἀπὸ ραδιόφωνα τὰς συναυλίας τοῦ δαιμονίου..... μουσικοσυνθέτη (!)»

ὑπογ. Σ.ΠΣ. (α)

(συνέχεια προβολῆς)

Ἔ θ ν ο ς 4) 5) 46: *(πορτραῖτο, ὅπου γυμνὸς μὲ μαῦρο μαγιώ, διαβάζει μιὰ παρτιτοῦρα).*

«Ὁ διάσημος Ἕλλην διευθυντὴς ὀρχήστρας κ. Μ. κάνει πάντοτε μετὰ τὸ πρωϊνό του ρόφημα, ἕνα ἡλιόλουτρο στὸν ἐξώστη τοῦ οὐρανοξύστη τῆς Μινεαπόλεως, ὅπου εἶναι ἐγκατεστημένος».

Ἔ θ ν ο ς 6) 1) 50 μὲ πορτραῖτο: «ὁ Μ. μὲ τὴν Παξινοῦ πίνει τὴ μπύρα του».

Ἔ θ ν ο ς 28) 4) 50 (ὁμοίως) «ὁ Μ. πίνει τὴ μπύρα του».

Β ῆ μ α (6) 24) 9) 47: «Ἴσως φανῆ περίεργο πῶς ὁ κ. Μ. κατεδέχθή... (!) νὰ διευθύνει τὴν Μπατερφλάϋ». Τὴ διεύθυνε στὸ ὕπαιθρο (γ). Εἶναι μιὰ Ἰταλικὴ Ὄπερα ποὺ ἡ κριτικὴ (ποία;) τῆς ἀρνεῖται μουσικὸ περιεχόμενο (!). Ἐν τούτοις ὁ Μ. τὴν διηύθυνε καὶ ἡ ἐκτέλεσις ὑπῆρξε μιά... ἀποκάλυψις (!). Ποτὲ τὸ ὡραῖο αὐτὸ ἔργο (ποὺ μόλις τὸ χαρακτήρισε ἄμουσο) δὲ παρουσιάστηκε τόσο ὡραία».

ὑπογ. ἀνώνυμος

*
**

Τὸ «Μηδὲν ἄγαν», ξεχάστηκε πολὺ ἀπ' τὸν μακ. μουσικό. Ἔτσι ἡ προ-

---

α) Ὁ ἀνώνυμος αὐτὸς μαργαρίτης, συγχέει (πὼς βλέπουν) τὸ μαέστρο μὲ μουσικοσυνθέτη δαιμόνιο!

β) Στὰ ὅσα γράφει ἐδῶ ὁ ἀνώνυμος συντάχτης, βλέπουν σὲ σμικρογραφία τὸ θλιβερὸ φαινόμενο τῆς Ἑλλάδας, ποὺ ἀνάφερα στὰ προλεγόμενα. Ἐνῶ ἡ ἐπιστήμη καὶ κάθε ἄλλος πνευματικὸς τομέας δὲ θίγονται ἀπὸ μὴ γνωρίζοντας, ἡ μουσικὴ κατάντησ' ἐδῶ τόπος ἀσχήμιας τοῦ κάθε ἄσεμνου ἀβδηρίτη. Πηδάει σ' αὐτὴ καὶ δὲ τὸν συγκρατεῖ οὔτε νόμος (τῆς Πολιτείας τῶν τυχαίων), οὔτε αὐτοσεβασμὸς καὶ τυφλώνει τὴ μᾶζα μὲ παχυλὰ λάθη, μ' ἀνακρίβειες καὶ λογιῶν-λογιῶν ἀνοησίες. Στὰ ὅσα γράφει ὁ ἀνώνυμος, τὸ ὑπέροχο λυρικόδραμα τοῦ Πουτσίνη «Μπατερφλάϋ» ἔργο τῆς μουσικῆς του ὡριμότητας, ἔγινε ἀπ' τὴν πνευματική του ἀναπηρία «ἔργο ἄμουσο» γιὰ νὰ τὸ χαρακτηρίσει μετὰ ὁ ἴδιος «ὡραῖο ἔργο» πλαισιώνοντας μὲ ἤξεις—ἀφίξεις τὸν ὑποβολιμαῖο σκοπὸ τῆς διαφήμησις—καὶ οἱ «ἀλλότριοι» αὐτοί, γίνονται ἀκόμη καὶ ὑβριστὲς δοξασμένων ἔργων, μὲ τὸ σκοτάδι καὶ τὸ θλιβερώτερο ἦθος τους.

γ) Εἶναι ἡ συνήθεια—ποὺ ἀνάφερα—τῆς ἀμερικάνικης ζωῆς, νὰ παίζουν στὸ ὕπαιθρο κάθε εἶδος μουσικῆς, ἐνῶ συντροφεύεται συνήθως ἀπ' τὸ πλῆθος μὲ τραγούδια καὶ χορούς.

βολή του ἔξω ἀπ' τὰ ὅρια, καθώρισε ἡ ἴδια τ' ἀληθινὰ πλαίσια τῆς ἀξίας. Ὁ ἀμερόληπτος ἀναγνώστης ποὺ ζητάει ἀντικειμενικὴ κρίση ἀνεπηρέαστη ἀπ' τὴ βαβυλῶνα τῶν παρασίτων καὶ τὸ ἀβόλευτο θρᾶσσος τους, ἂς κρίνει ἀπ' τὰ ἑπόμενα scripta ποὺ βάζονται ὑπ' ὄψη του. Ἀπ' τὸ ὕφος τους, ἀπ' τὶς φράσεις καὶ τὶς ἐκζητημένες χτυπητὲς λέξεις, ἀπ' τὴν κατάχρησι τῶν ἐπιθέτων (ὅλα στὸν ὑπερθετικὸ βαθμό), ἀπ' τ' ἀσήμαντα τῆς ἰδιωτικῆς ζωῆς, ποὺ βγαίνουν κι' αὐτὰ σὲ προθήκη, ἀλλὰ καὶ τὶς θελημένες χρονικὲς ἀνακρίβειες μερικῶν περιστατικῶν, ἂς κρίνει—λέμε—ἀπ' τὴν ἀσύνετη μεγαλιγγορία, ἂν ὑπάρχει ἢ ὄχι ἐντολέας, μὲ παραγγελία πρὸς ἐκτέλεση (πὼς λένε οἱ νομικοί).

Καθημερινὴ 10) 4) 46: Πορτραῖτο: (Ὁ Μ γονατισμένος μπροστὰ στὸν Ἐσταυρωμένο προσεύχεται)—εἰκόνα χαρακτηριστικὰ εὔγλωτη. (α)

«Οἱ Βοστωνιακοὶ οἱ ὁποῖοι ἔχουν συνειθίσει νὰ νομίζουν ὅτι οἱ Ἕλληνες πλένουν πιάτα στὰ ἑστιατόρια, δὲν εἶχον ποτὲ ἀκούσει νὰ γίνεται λόγος περὶ αὐτοῦ. Κατὰ συμβουλὴ τοῦ διευθυντοῦ ὀρχήστρας τῆς Βοστώνης Σέργιου Κουσεβίτσκυ, προκατέβαλαν 500 δολλάρια, ἐκτὸς ἀπ' τὰ ἔξοδα ταξιδίου, γιὰ νὰ τὸν φέρουν ἀπὸ τὴν Εὐρώπη, διὰ μίαν ἔκτακτο ἐμφάνισι (β). Καθὼς ἐστά-

α) Ἡ προσευχὴ εἶναι μιὰ κρυφὴ ψυχικὴ συνομιλία τ' ἀνθρώπου μὲ τὸ θεῖο, δίχως θεατὲς ἢ μάρτυρες. Τὸ τυρανικὸ Ἐγώ του παγιδεύτηκε σ' αὐτὴ τὴν περίσταση τόσο ὥστε νὰ μὴν ἀποφύγει ἕνα ἀμάχητο τεκμήριο τῆς κρυμένης πρόθεσης. Γιατὶ δὲ νομίζουν ἡ μηχανὴ τοῦ φωτογράφου νὰ δούλευε τὴν ὥρα τῆς προσευχῆς, ἐν ἀγνοίᾳ τοῦ προσευχομένου, καθὼς τὸ κρυμένο μαγνητόφωνο κάποιου κατασκόπου τῆς ΚΥΠ.

β) Ἡ φυγή του ἀπ' τὴν Ἑλλάδα ἀλλάζει αὐτὴ τὴν φορὰ (πὼς εἶπα πρωτήτερα) ἀπὸ κείνη ποὺ ἔκανε ὁ ἴδιος ὅταν γύρισε στὴν Ἀθήνα 30 τοῦ Σ)βρη 1955. «Μόλις πρόκανα: ἔφυγα σχεδὸν σὰ λαθρεπιβάτης». Ἀλλ' ἀπὸ ἕνα ἑλλ. περιοδικὸ ποὺ ἔτυχε νὰ διαβάσω (μὲ 9 φωτογραφικὰ σκίτσα καὶ τὸ 10ο μὲ στολὴ ἀεροπόρου σὲ παιδικὴ ἡλικία), βλέπουν μιά, βιογραφία ἀνυπόγραφη, μὲ τίτλο «ὁ ἀσκητὴς καὶ ὁ μύστης» ποὺ ὁ ἀνώνυμος σ' αὐτὸ συντάκτης, γράφει ἀκριβῶς τὰ ἴδια μὲ τὸν ἐπώνυμο τοῦ ἀνωτέρω, ὀνόματι W. Sargeant, πρᾶγμα ποὺ φανερώνει ὅτι κι' οἱ δύο δημοσιεύσεις ἔχουν τὴ ἴδια πηγή. Ὅμως ἀπὸ τὶς φανερὲς χρονικὲς ἀνακρίβειες (τῆς μιᾶς πρὸς τὴν ἄλλη) σχετικὰ μὲ ὅσα συνέβησαν καὶ τὴν ἀδέξια μεγαληγορία, φαίνεται ἡ σκευασία τῆς προβολῆς.

«Τὸ 1926—γράφει τὸ περιοδικὸ—ὁ Κουσεβίτσκυ τὸν κάλεσε νὰ διευθύνη τὴ Φιλαρμονικὴ τῆς Βοστώνης καὶ τὸν ἑπόμενο χρόνο (δηλ. τὸ 1927) ἐκλήθη νὰ διευθύνη τὴ Φιλαρμονικὴ τῆς Μινεάπολης: νέος θρίαμβος. Καὶ καθὼς ὁ τακτικὸς διευθυντὴς ὑπέγραψε συμβόλαιο μὲ τὴ Φιλαρμονικὴ τῆς Φιλαδέλφειας, τοῦ πρότειναν νὰ τὸν ἀντικαταστήσει. Δέχτηκε. Ἀποχαιρέτησε τὴν Ἑλλάδα καὶ τὴν Ἀθήνα. Ἦταν γραπτὸ νὰ μὴ τὴν ξαναϊδῇ παρὰ ὕστερα ἀπὸ 18 χρόνια». Καθὼς βλέπουν ὁ ἀνώνυμος τοῦ περιοδικοῦ, τὸν γυρίζει στὴν Ἑλλάδα μετὰ 18 χρόνια (ἀπὸ τὸ 1926 ποὺ ἔφυγε, καθὼς γράφει), ἤτοι τὸν φέρνει τὸ 1944, δηλ. στὸ τέρμα τῆς κατοχῆς κι' ἀπάνω στὸ συμμοριτοπόλεμο. Ἀλλὰ στὴν Ἀθήνα—(πὼς εἶδαν), γύρισε γιὰ πρώτη καὶ μοναδικὴ φορὰ ἀφ' ὅτου ἔφυγε τὸ 1955, 30 Σ)βρη, δηλ. μετὰ 16 χρόνια ἀποδημία, γεγονὸς ποὺ διαπιστώνει μαθημα-

θη εἰς τὴν θέση του, τὸ ἀκροατήριο τῆς Συμφωνικῆς ἐπῆρε τὴν συνοφρυωμένην ἐκείνη στάσιν ποὺ εἶναι συνήθης διὰ τὸ ἀ π α ι τ η τ ι κ ώ τ α τ ο ν καὶ δ υ σ κ ο λ ώ τ α τ ο ν αὐτὸ μουσικὸ κοινὸν τῆς Ἀμερικῆς. Ὁ φαλακρὸς Ἕλλην ἐπεδόθη εἰς μίαν ἀπίστευτον ἐπίδειξιν κινήσεων πυγμῆς κάμψεων καὶ σκιαμαχιῶν. Οἱ ἀκροαταὶ δὲν ἦσαν πλέον συνοφρυωμένοι (!). Ἡ ὀρχήστρα τῆς Βοστώνης ἔπαιζε τώρα ὅπως σπανίως ἄλλοτε εἶχε παίξει. Ἡ συναυλία ἐτελείωσε εἰς τοιαύτην ἔκρηξιν χειροκροτημάτων καὶ ἐπευφημιῶν ποὺ ὁ μέγας Σερ. Κουσεβίτσκυ ἠσθάνθη τοὺς νυγμοὺς μιᾶς εὐλόγου..... ἀντιζηλίας (!!). Οἱ μουσικοὶ ὡμίλουν περὶ τῆς ἀπιστεύτου μνήμης, ἡ ὁποία κατ' αὐτοὺς ὑπερέβαλε καὶ αὐτὴν ἀκόμη τὴν μνήμη τοῦ μεγάλου Τοσκανίνι (!!). Ὡμίλουν ἐπίσης περὶ τῆς ἐξαιρετικῆς του προσωπικότητος—δὲν ἦτο ὅπως ὅ λ ο ι ο ἱ ἄ λ λ ο ι διευθυνταὶ ὀρχήστρας. Ἔξω ἀπὸ τὴν αἴθουσα δοκιμῶν, ὁ θρῦλος Μητρόπουλος κατέστη περισσότερο μ υ θ ι κ ό ς. Ἡ ἐμφάνισίς του καὶ ἡ ἀσκητική του συνήθεια, ἐνίσχυσαν τὴ φήμη ὅτι ἦταν ἕνας πραγματικὸς ἀσκητής. Ἡ ὀρχήστρα Μινεαπόλεως ποὺ τὸν ἐκράτησε μονίμως, θεωρεῖται κατὰ προνόμιο χρονολογούμενο ἀπὸ τὸ 1903 ὡς ἡ ἀνώτερη ἀπὸ τὰς 350 ὀρχήστρας τῶν Ἡνωμ. Πολιτειῶν. Ἡ ὀρχήστρα τῆς Μινεαπόλεως μαζῆ μὲ τὰς Συμφωνικὰς τῆς Ν. Ὑόρκης, Βοστώνης καὶ τῆς Φιλαδελφείας, ἀποτελοῦν τὰς 4 μεγάλας τοῦ μουσικοῦ κόσμου τῶν Ἡν. Πολιτειῶν. Ἡ πρόσκλησις ὅμως τοῦ Μητροπούλου ἀπὸ τὴν ὀρχήστρα τῆς Μινεαπόλεως, ὑπῆρξε ἀφορμή... ζηλοτυπίας (!) ἐκ μέρους τῶν λοιπῶν μεγάλων, αἱ ὁποῖαι δὲν ἤθελαν μὲ κανένα τρόπον νὰ χάσουν τά... μουσικὰ πρωτεῖα: γι' αὐτὸ κάθε χρόνο ἡ Μινεάπολις τὸν δ α ν ε ί ζ ε ι μὲ ὑ π ε ρ η φ ά ν ε ι α (!!) στὴ Ν. Ὑόρκη καὶ στὴ Φιλαδέλφεια» (α). Καὶ συνεχίζει μὲ διάφορα φαιδρὰ πράγματα, γιὰ κάποιον ἄτυχον ἔρωτα ποὺ τὸν ἔφερε στὸν ὅρκο μιᾶς διαρκοῦς μονώσεως, ὅτι προσεύχεται στὸ δωμάτιο ἐνώπιον τοῦ Ἐσταυρωμένου, ὅτι εἶναι γνωστὸς σὲ κάθε σωφὲρ καὶ γκαρσόνι, πὼς φορεῖ μιὰ φανταχτερὴ φορεσιὰ κι' ὁδηγεῖ θαυμάσια μιὰ κλειστὴ Καντιλὰκ—κι' ὁ ἀφελὴς ἐντολοδόχος δίνει τέλος καὶ τὴ διαπασῶν. «Τὴν πρώτη ἐπιτυχία—γράφει—τὴν ὀφείλει

τικὰ ὅτι δὲν ἔφυγε τὸ 1926 καλεσμένος, ἀλλὰ τὸ 1939 (αὐθόρμητα) καὶ στὸ προμήνυμα τῆς θύελλας τοῦ Εὐρωπαϊκοῦ πολέμου, καθὼς ὁμολόγησε κι' ὁ ἴδιος μὲ κεῖνο τὸ «μόλις πρόκανα.....». Ὅτι ἔφυγε τὸ 1939 βεβαιώνεται ἀκόμη ἀπ' τὸ ἐπίσημο πρόγραμμα τοῦ Φεστιβὰλ Ἀθηνῶν (24)7)63) καὶ τὴν ἐπιστολὴ στὴν «Καθημερινὴ—22)8)64». τῆς κ. Καλλιόπης Οἰκονομίδη.

α) Γιὰ μαύρους τῆς Οὐγκάντα τὰ προώριζαν αὐτά; Βέβαια αὐτὸς ὁ λαὸς ὑπῆρξε (πὼς εἶπε ὁ ποιητὴς) «πάντα εὐκολόπιστος καὶ πάντα προδομένος». Μὰ νὰ τὸν φανταστοῦν μὲ τόσο χορταριασμένο μυαλὸ καὶ τόσο ὑποανάπτυχτο, ὥστε ν' ἀφιονίζεται μὲ φύκια τοῦ βουνοῦ, βγαίνει συμπέρασμα θλιβερὸ γιὰ τοὺς ἴδιους.

Πάντως οἱ νέοι Μυνχάουζεν ξεπέρασαν τοὺς παληοὺς τοῦ Γκοντόφσκυ.

στὸ θρησκευτικὸ δρᾶμα τοῦ Μαίτερλιγκ, ποὺ προκάλεσε τὴν προσοχὴ τοῦ S. Saëns (!) καὶ τὸν ἔστειλε ἀ μ έ σ ω ς στὰς Βρυξέλλας, γιὰ μουσικὰς σπουδάς». (α)

ὑπογρ. Winthrop Sargeant

Β ῆ μ α 1) 1) 49 (σχετικὰ μὲ τὸν διορισμό του)

«Κατὰ χθεσινὸ τηλεγράφημα ἐκ Ν. Ὑόρκης, ὁ Ἕλλην ἀρχιμουσικὸς Δ. Μητρόπουλος ἀνέλαβε τὴν τακτικὴ διεύθυνση τῆς περιφήμου φιλαρμονικῆς τῆς Ν. Ὑόρκης. Ἡ ἀπόφασις τοῦ ἀνωτάτου συμβουλίου ἀνεκοινώθη ὑπὸ τοῦ προέδρου αὐτῆς κ. Τσάρλι Τρίλλερ. Δέον νὰ σημειωθῆ ὅτι τὸ συμβούλιο εἶχε ἀποφασίσει ν᾽ ἀφίση κενὴ τὴν θέσι καὶ κατὰ τὴν νέα περίοδο, πλὴν ἡ καταπληκτικὴ ἐπιτυχία ἣν ἐσημείωσαν αἱ συναυλίαι τοῦ Μ. ἠ ν ά γ κ α σ ε τὸ συμβούλιο ν᾽ ἀναθεωρήσῃ τὴν ἀποφασίν του. Ὑποψήφιοι διὰ τὴν Φιλαρμονικὴ ἦσαν ὁ Μπροῦνο Βάλτερ, ὁ Λεοπ. Στοκόφσκυ, ὁ Σὰρλ Μύνζ, ὁ Κλέμπερ κ. ἄ. Δεύτερος ἦλθε ὁ Στοκόφσκυ. Τὴν ἐκλογὴ τοῦ Μ. οἱ μουσικοὶ τῆς Ν. Ὑόρκης χαρακτήρισαν ὡς μίαν π α γ κ ό σ μ ι α καθιέρωσιν τῆς μεγάλης μουσικῆς του προσωπικότητος.

(ὑπογ. ἀνώνυμος)

Β ῆ μ α 21) 5) 50

«Μέχρι στιγμῆς τὸ μ ε γ α λ ε ί τ ε ρ ο μουσικὸ γεγονὸς τοῦ Φλωρεντικοῦ Μαΐου, ὑπῆρξε ἡ παράστασι τῆς Ἠλέκτρας τοῦ Ρ. Στράους. Τὸ μ ο υ σ ι κ ώ τ ε ρ ο Ἰταλικὸ κοινό, οἱ α ὐ σ τ η ρ ό τ ε ρ ο ι κριτικοὶ τῆς Ἰταλίας καὶ οἱ διεθνεῖς ἐπισκέπται, μιλοῦν τώρα γιὰ τὸ θ α ῦ μ α ποὺ ξετυλίχτηκε στὴ σκηνὴ τοῦ Δημοτικοῦ, μὲ πρωταγωνιστή, ἐμπνευστὴ καὶ δημιουργὸ τὸν Ἕλληνα μαέστρο. Μόνο ὁ... Τοσκανίνι, στὶς λαμπρές του ἡμέρες, γνώρισε ἕνα τέτοιο θρίαμβο. Στὸ τέλος τῆς παραστάσεως, εἶδα ἀνθρώπους γύρω μου νὰ φωνάζουν, νὰ χειρονομοῦν, ν᾽ ἀφίνουν τὶς θέσεις των γιὰ νὰ πλησιάσουν ἔ ξ α λ λ ο ι ἀπὸ συγκίνησι κι᾽ ἐνθουσιασμό. Οἱ τραγουδισταί, οἱ κ α λ λ ί τ ε ρ ο ι τ ῆ ς Ε ὐ ρ ώ π η ς κι᾽ οἱ μουσικοὶ τῆς ὀρχήστρας ἐνώθηκαν μὲ τὸ κοινὸ χειροκροτοῦντες τὸ μαέστρο. Οἱ τελευταῖοι μάλιστα ἀνέβηκαν πάνω... στὰ καθίσματα σηκώνοντας ψηλὰ τὰ ὄργανά τους...»

(ὑπογ. Π.)

α) Διαφημιστικὴ καὶ τούτη ἀνακρίβεια. Ὁ σπουδαστὴς Μ. ἐκτὸς ἀπ᾽ τὴν σύντομη ἐκείνη παρουσίαση ποὺ τοῦ ἔγινε μαζὺ μὲ ἄλλους μαθητές, ἦτανε ἄγνωστος στὸν μεγάλο συνθέτη. Καὶ στὴ μόνη συνέντευξη ποὺ ἔδωσε στὸ Παρίσι στὸν γράφοντα, ἅμα ὁ S. Saëns γύρισε ἀπ᾽ τὴν Ἑλλάδα, εἶδανε τί εἶπε καὶ τί ἔγραψε μετὰ ὁ ἴδιος στὰ χρονικὰ τοῦ Παρισιοῦ—μετὰ λίγους μῆνες ὁ μεγάλος συνθέτης πέθανε. Ἐπομένως σὲ τοῦτο τὸ διαφημιστικό, ἡ ἀλήθεια, ἡ σοβαρότητα κι᾽ ἡ ντροπή, ἔγιναν ὅλα «Γῆ Μαδιάμ».

Β ρ α δ υ ν ὴ 4) 6) 47

«Ὁ Δ. Μ. εἶναι ἀπὸ τοὺς πιὸ σεμνοὺς ἀρχιμουσικοὺς καὶ ὅλοι οἱ φιλόμουσοι ποὺ παρακολουθοῦν τὸ ἔργο τοῦ Ἕλλ. μαέστρου, ξέρουν ὅτι δὲν κάνει τίποτε γιά... ἐπίδειξι καὶ ποτὲ δὲν γυρεύει ν' ἀναδείξῃ τὸν ἑαυτό του (!). Σὰν τὸν Ἀρ. Τοσκανίνι (πάλι πλάϊ ὁ Τοσκ.) ὁ Μ. ἐνδιαφέρεται πρὸ παντὸς ἄλλου γιὰ τὴ μουσικὴ ποὺ πρόκειται νὰ ἑρμηνεύσῃ».

(ὑπογρ. Ρ. Μπογκὰρ)

Ὕστερα ἀπ' τὶς δύο συναυλίες τῆς Ἀθήνας (1 καὶ 2 Ὀκτώβρη 1955), ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης πῆγε στὸ Παρίσι κι' ἔδωσε μιὰ δημόσια συναυλία καὶ μιὰ ἰδιωτικὴ (γιὰ δισκοληψία) στὴν ἑταιρεία Φίλιπς. Δὲν ἔχω ὑπ' ὄψη τὴν ἡμερομηνία τῆς πρώτης (γιατὶ λείπει τὸ πρόγραμμα), βεβαιοῦνται ὅμως ἀπὸ δύο γαλλικὲς κριτικὲς μὲ ἡμερ. 20) 11) 55. (α)

«Στὸ θέατρο τῶν Ἡλυσίων ἡ ἐξαίρετη Ὀρχήστρα τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης, θριάμβευσε ὑπὸ τὴν μπαγκέτα τοῦ Δ. Μητροπούλου καὶ Γκ. Καρντέλη. (6) Οἱ δύο μαέστροι ἔχουν ἐντελῶς διαφορετικὴ τεχνικὴ εἰς τὴν διεύθυνση. Ὁ Ἕλλην μαέστρος ἔχει μιὰ συγκεντρωτικὴ ὅραση ἡ ὁποία ρέει ἐσωτερικῶς κατὰ τὸ σύστημα τοῦ Φουρβένγκλερ, τὸν ὁποῖον μιμεῖται καὶ παριστάνει πολλὰς στάσεις καὶ κινήσεις χαρακτηριστικάς. Ἀλλ' ἡ μπαγκέτα του ποὺ πάλλει καὶ κυματίζει ἀδιάκοπα, δὲν σημειώνει καὶ δὲν ὑπογραμμίζει οὔτε τοὺς χρόνους, οὔτε τὰ μέτρα, ἀλλὰ συνταράσσει τὸ κοινὸ μὲ τὰς μυστικὰς καὶ αἰνιγματικὰς ὑποδείξεις. Ὁ νεαρὸς ἰταλὸς ἀντιθέτως, ὁδηγεῖ συνεχῶς τοὺς ἀκροατάς, μὲ τὴν κομψὴ ἀκρίβεια καὶ τῶν δύο χειρῶν, ποὺ δὲν ἀφίνουν στὴ σκιὰ καμμιὰ λεπτομέρεια ἀπὸ τὸ ἔργο ποὺ ἑρμηνεύει. Οὗτος διευθύνει τόσο γιὰ τὴ σάλα (δηλ. γιὰ τὸ πλῆθος) ὅσο καὶ γιὰ τοὺς μουσικοὺς (δηλ. γιὰ τοὺς εἰδικούς).

Ὁ ἴ δ ι ο ς σ υ ν τ. Οἱ ἀμερικάνικες ὀρχῆστρες δυσπιστοῦν καὶ γενικὰ δὲν δέχονται νὰ ἐμπιστευθοῦν τὶς ἐγγραφές τους σὲ εὐρωπαίους τεχνικούς. Παρ' ὅλα ταῦτα ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης θέλησε νὰ παρουσιαστῇ πρὸ τοῦ μικροφώνου τῆς «Ἑταιρείας Φίλιπς» γιὰ νὰ συνοδεύσει τὸν

α) Εἶναι λυπηρὸ ὅτι ἡ κακοποίησι τῆς ἀλήθειας, κι' ἡ περιφρόνησι πρὸς τὴν ἀντίληψι τοῦ λαοῦ ἔγινε βίωμα αὐτῶν τῶν ἀνθρώπων. Καθὼς συνέβη συχνὰ μέχρι τώρα, ἔτσι κι' αὐτὴ τὴ φορὰ παραμορφώθηκαν οἱ ἀνιδιοτελεῖς κρίσεις ξένων καὶ σοβαρῶν κριτικῶν.

6) Ἰταλὸς μαέστρος 36 ἐτῶν (ποὺ σκοτώθηκε στὸ Παρίσι σὲ ἀεροδρομικὸ δυστύχημα), μαθητὴς τοῦ Τοσκανίνι: διεδέχθη τὸν δάσκαλό του καὶ μὲ ὑπόδειξή του ἔγινε συνδιευθυντὴς τῆς Φιλαρμονικῆς.

πιανίστα P.esus Casad στὸ 5ο κονσέρτο τοῦ Μπετόβεν: καὶ εἶν' ἀλήθεια ὅτι ὁ Δ. Μ. εἶναι συνειθισμένος σὲ τέτοια κόλπα θράσους καὶ τολμηρότητας. Μήπως δὲν εἶχε σημειώσει μιὰ πραγματικὴ ἐπανάσταση, εἰσάγοντας διὰ τῆς βίας στὴ μεγάλη μουσικὴ τοῦ Μπρουντγουαίη «Τὸ καρτιὲ ντὲ Γκέρλς καὶ τῶν Σόου;» μὲ τὴ συνήθεια νὰ λέγει ὅτι «μονάχα ἡ μουσικὴ λογαριάζεται—ὁ χρόνος καὶ ὁ τόπος δὲν ἔχουν σημασία»—καὶ εἰρωνικὰ συμπληρώνει «ἀναμφιβόλως αὐτὴ ἡ ἰδεώδης φιλοσοφία, εἶναι ποὺ τὸν πῆγε ἀπὸ τὴν Ἀθήνα στὴ Μινεάπολι καὶ στὴ Νέα Ὑόρκη.—

(ὑπογρ. Em. Garnier)

Nouvella Litteraires 20)11)55 (α)

«Διὰ τοὺς ἐκτελεστὰς τῆς ὀρχήστρας τῶν Concerts Colonne ὑπὸ τὴν διεύθυνση τοῦ μικροῦ Μπέντσι (ἰταλὸς μαέστρος 16 ἐτῶν), δὲν θὰ εἶχον τίποτε νὰ ζηλέψουν ἀπὸ τοὺς συναδέλφους των, τοὺς πέραν τοῦ Ἀντλαντικοῦ, οὔτε ἀπὸ ἀπόψεως ταλέντου, οὔτε καὶ ἠθικῆς ἀνταμοιβῆς».

(ὑπογρ. Marc. Pechel)

Οἱ γαλλικὲς αὐτὲς κρίσεις ἄλλαξαν στὴν Ἀθήνα μὲ ὀθιδιακὴ μεταμόρφωση, ἀπ' τοὺς παραχαράκτες.

Στὶς 29) 9) 55 μιὰ ἐδῶ ἐφημερὶς ἔγραψε:

«Τὸ Παρίσι ψυχρὸ καὶ δύσκολο, γονάτισε μπροστὰ στὸ μεγάλο ἀρχιμουσικὸ Ἕλληνα». (6)

Σ' ἕνα συμπόσιο τοῦ Ἀγάθωνα ποὺ ἦταν καλεσμένος κι' ὁ Σωκράτης, ἕνας ἀπὸ τοὺς συνδαιτημόνες ἐγκωμίαζε τὸν αὐλητὴ Ἰσμηνία σὰν περίφημο μουσικό, ὅταν ὁ Ἀντισθένης (μαθητὴς τοῦ Σωκράτη κι' ἱδρυτὴς τῆς σχολῆς τῶν Στωϊκῶν) τὸν διέκοψε: δὲν μπορεῖ—τοῦ εἶπε—νὰ εἶναι πῶς λές, γιατὶ ὁ ἄνθρωπος εἶναι κακός. Γιὰ τὸν Μ. δὲν θὰ ποῦμε βέβαια πῶς ἦταν τέτοιος, μὰ στὴν ἑλλ. μουσικὴ καὶ στοὺς συνθέτες της, δείχτηκε μέχρι τὰ τέλη τῆς ζωῆς του, πικρόχολος διώχτης. Ὁ λόγος πρέπει νὰ ἦταν τὸ συναίστημα ποὺ τὸν πίκρανε γιὰ τὴν ἔλλειψη δημιουργικοῦ ταλέντου, σὰν γιὰ τοῦτο νὰ ἔφταιγαν ἐκεῖνοι.

Εἶναι μοναδικὸ τὸ φαινόμενο τοῦ συστηματικοῦ ἐκ μέρους του διωγμοῦ τῆς ἑλλ. μουσικῆς, ἰσχυριζόμενος περιφρονητικὰ ὅτι δὲν μπορεῖ νὰ διαπλεύσει τὸν Ἀτλαντικό, ὅταν ὁ ἴδιος διεύθυνε συχνὰ σὲ ὑπαίθριες φέστες, καντζονέτες καὶ Σόου κι' ἄλλα παρόμοια ροκοκό.

α) Κριτικὴ ποὺ ἔγινε μετὰ τὴν συναυλία, ποὺ ἔδωσε στὸ Παρίσι ἡ Φιλαρμονικὴ τῆς Ν. Ὑόρκης.

β) Μὲ τόση ἁπλοχεριὰ ἀφιόνιζαν τὸν ἑλλ λαό.

Ποτὲ κι' ἀπὸ κανένα δὲν εἶδαν ἀνάλογη στάση εἴτε ἀπὸ πολιτισμένο εὐρωπαῖο εἴτε βαλκάνιο κι' ἂς θυμηθοῦν πῶς ἐπρόβαλαν τὴν ἐθνική τους μουσικὴ οἱ συμφωνικὲς τῆς Ἀγκύρας καὶ τοῦ Βελιγράδη, ὅταν πρὸ πολλῶν ἐτῶν ἔδωσαν δυὸ συναυλίες στὴν Ἀθήνα. Ἂς θυμηθοῦν ἀκόμη, ὅσοι Ἕλληνες μουσικοὶ ἔζησαν παλαιότερα στὸ Παρίσι, τὸν Ἐνέσκο, (α) ὅταν διεύθυνε τὰ Concerts Colonne, μὲ πόσο παλμὸ προπαγάνδιζε τὴν ἐθνική του μουσική, μέσα στὴν πολυσχιδῆ του δράση. Ὁ ἕλληνας τί ἔκαμε; (β)

Παραθέτουμε μερικὰ κείμενα:

Β ρ α δ υ ν ή: 26) 4) 50. «Στὴν Ἑλλάδα ἔπαιξα ἔργα ἑλλήνων συνθετῶν, χωρὶς οὔτε ἡ Ἑλλάδα νὰ ὠφεληθῆ, οὔτε οἱ ἴδιοι οἱ συνθέται. Ἂν ληφθῆ ὑπ' ὄψιν ὅτι ἐδῶ στὴν Ἀμερικὴ γιὰ τὴν ἐκτέλεση μιᾶς συνθέσεως, ἡ ὑλικὴ ἀμοιβὴ ποὺ εἰσπράττει ὁ συνθέτης δὲν ξεπερνᾶ τὰ 100 δολλάρια, προκύπτει ὅτι μόνο ἡ ἠθικὴ ἀναγνώριση βαρύνει. Ἂν παίξω Ἕλληνας συνθέτας, ὑλικῶς δὲν θὰ ὠφεληθοῦν τίποτε, ἐνῶ ἠθικῶς θὰ ζημιωθοῦν ἀ π ὸ π ά σ η ς π λ ε υ ρ ᾶ ς. Τί ἀξία λοιπὸν ἔχει νὰ ἐμφανίζουμε σ' ἕνα πρόγραμμα ἕνα ἑλλ. ἔργο, ποὺ ὑστερεῖ ἀπὸ κάθε ἄποψι;—καὶ πόσες φορὲς μποροῦμε μὲ τὴν ἐπιμονὴ καὶ μόνη νὰ περνᾶμε ἔργα στὰ προγράμματα; (γ)

(ὑπογρ. Κ. Μπαστιᾶς)

Ἀπὸ ἕνα τώρα σημείωμα τοῦ γνωστοῦ συγγραφέα κι' ἄλλοτε διευθυντοῦ τῆς Λ. Σκηνῆς μακ. Θ. Συνοδινοῦ, προκλήθηκε βίαιη ἀπάντησι τῆς μακ. Σοφίας Σπανούδη, μὲ παρέμβαση κατόπιν τοῦ μουσουργοῦ Μ. Καλομοίρη καὶ ψήφισμα διαμαρτυρίας τῆς «Ἑνώσης Ἑλλήνων Μουσουργῶν».

«Κ α θ η μ ε ρ ι ν ή». 31) 10) 47.

«Ὅσοι παρακολουθοῦν τὴν παγκόσμια μουσικὴ φιλολογία, ξέρουν τοὺς ἀγῶνες ποὺ κατέβαλαν στὸ παρελθόν, ἀλλὰ καὶ σήμερα ἀκόμη, ὅλα τὰ κράτη, πιὸ πολὺ δὲ ἡ Γαλλία, γιὰ νὰ ἐξαρθῆ στὴ διεθνῆ ἐκτίμησι ἡ μουσικὴ παραγωγή τους. Ἔτσι εἶδαν τοὺς γνωστότερους Γάλλους μουσικολόγους, νὰ κατέρχωνται σὲ μιὰ εὐγενῆ ἅμιλλα, γιὰ νὰ ἀναστηλώσουν τὸ μουσικὸ γόητρο τοῦ Ρουσσώ, νὰ ἐξάρουν τὰ χαρίσματα τῆς παλαιᾶς γαλλικῆς Σχολῆς καὶ νὰ καλοῦν τὸν πολιτισμένο κόσμο νὰ κλίνη εὐλαβικὰ τὸ κεφάλι μπροστὰ στοὺς γάλλους μουσικούς, ποὺ ἀποτελοῦν τὴ φωτεινὴ πλειάδα τῆς μοντέρνας γαλλικῆς μουσικῆς. Ἡ Ἑλλάδα ἐξακολουθεῖ δυστυχῶς νὰ εἶναι ξενομανιόπληκτη. Ἀσθένεια ἐνδημικὴ γιὰ τὸν τόπο μας, ποὺ τὰ πρῶτα κρούσματά της ἐξεδηλώθη-

α) Διαπρεπὴς ρουμᾶνος συνθέτης, βιρτουόζος βιολιστὴς καὶ μαέστρος, ποὺ ζοῦσε στὸ Παρίσι, πολιτογραφημένος Γάλλος.

β) Μόνο τρία ἑλλ. ἔργα ἔπαιξε στὴν ἔξω σταδιοδρομία του: ἑνὸς ὀνόματι Περπέσα, τοὺς ἑλλ. χοροὺς ἐνορχηστρωμένους ἀπ' τὸν Σκαλκώτα, κι' ἕνα φαιδρὸ μοντέρνο μὲ παρέμβαση γέρου διπλωμάτη.

γ) Λόγια χολῆς...

καν εὐθὺς μετὰ τὴν ἀπελευθέρωσι, ἀπὸ τὸν Τοῦρκο κατακτητή. Μπροστὰ σὲ κάθε ξένο ἀνοίγουμε τὸ στόμα καὶ στρογγυλεύουμε τὰ μάτια μας ἀπὸ ἔκπληξη καὶ θαυμασμό, γιατὶ δὲν εἶναι ἑλληνικὸ καὶ σὲ κάθε ἑλληνικὸ γυρίζουμε περιφρονητικὰ τὸ κεφάλι μας, γιατὶ δὲν εἶναι ξένο. Παρηκολούθησα στὴν Ἀμερικὴ σωρεία συμφωνικῶν συναυλιῶν, ποὺ τὰς διηύθυναν διεθνῶς ἀνεγνωρισμένοι ξένοι μαέστροι. Στὴ κάθε μία ἀπ' αὐτὰς ὑπῆρχε καὶ ἡ σφραγῖδα τῆς ἐθνικότητος τοῦ ἑκάστοτε Διευθυντοῦ. Μία ἢ περισσότερες συνθέσεις τῆς πατρίδος του. Καὶ οἱ μὲν Γερμανοί, Γάλλοι καὶ Ρῶσσοι ἔχουν ἀξιόλογη συμφωνικὴ μουσική. Οἱ Ἰταλοὶ ὅμως ὄχι. Ἔτσι δίπλα ἀπὸ τὸν Μπετόβεν ἢ τὸν Ρίμσκυ Κορσακώφ, ἔβλεπες νὰ φιγουράρῃ καὶ μιὰ οὐβερτοῦρα ἀπὸ κάποιο μελόδραμα τοῦ Ροσσίνι. Καὶ τοῦτο γιατὶ ὁ καθένας ἀπ' αὐτοὺς ἀντιλαμβάνεται τὸν ἑαυτό του σὰν ἕνα εἶδος κομιβοαγιαζὲρ τῆς μουσικῆς παραγωγῆς τοῦ τόπου του. Φιλιδοξεῖ νὰ παρουσιάσῃ καὶ νὰ πλασάρῃ τὴν ἐθνική του μουσικὴ στὸ ἐξωτερικό.

Ἄκουσα πολλὲς φορὲς τὸ Μητρόπουλο νὰ διευθύνῃ τὴν ὀρχήστρα τῆς Φιλαδελφείας καὶ τελευταῖα στὴ Ν. Γιόρκη τὴ «Μπατερφλάϋ» ὡς... ὁρατόριο. Σὲ κανένα ἀπὸ τὰ προγράμματα ποὺ διεύθυνε, δὲν ὑπῆρχε μιὰ ἑλλ. σύνθεση. Μὲ τὴ στάση του καταδικάζει τὴν ὅλη μουσικὴ παραγωγὴ τῆς πατρίδος του, ὡς ἀνάξια νὰ κάνῃ τὴν ἐμφάνισή της καὶ στὴν Ἀμερική, ἢ μήπως ἐκδικεῖται, γιατὶ ὅταν βρισκόταν ἐδῶ τὸν πότισαν πίκρες; (α) Καμμιὰ ἀπὸ τὶς δύο αὐτὲς ὑποθέσεις δὲν εὐσταθεῖ. Ὁ Μ. ἐξακολουθεῖ συστηματικὰ νὰ ἀγνοῇ τὴν ἑλλ. μουσικὴ παραγωγή, γιατὶ οὐδέποτε ἡ Ἑλλάδα τὸν ἐνέπνευσε κι' οὐδέποτε αἰστάνθηκε τὴν ἀνάγκη νὰ τὴν τραγουδήσῃ. Ἀντίθετα ὅταν πῆγε στὸ Λὸς Ἀντζελες καὶ πῆγαν ἑλληνοποῦλες τῆς Ἀμερικῆς νὰ τὸν καλοσωρίσουν στὸ σταθμό, τὶς ἔδιωξε μὲ τὸν πιὸ σκαιὸ τρόπο, γιατ' ἦσαν ντυμένες μ' ἐθνικὲς ἐνδυμασίες! «Τ' εἶν' αὐτά;—τ' εἶν' αὐτά; πηγαίνετε στὸ σπίτι σας...». (β)

Ὁ Μ. ἔχει τὴ γνώμη (ὅπως εἶπε σὲ δημοσιογράφο), πὼς ἡ ἑλλ. μου-

---

α) Βέβαια πόνεσε κι' αὐτὸς ἀπ' τὶς δαγκανιὲς τοῦ χαμαίζηλου ρωμέϊκου φθόνου, ποὺ ὑποβόσκει πιὰ μόνιμα στὴν ἑλλ. ζωή, ὥστε κάθε συνάφι λεγόμενο πνευματικὸ ἢ χειρώνακτο, νὰ ζῇ μέσα σ' ἕνα ἀέναο ἀλληλοφάγωμα. Πόνεσε κι' αὐτὸς γιατὶ ὑπονομεύτηκε ἀπ' τὸ ὠδειακὸ περιβάλλον, ποὺ ἦταν καθὼς τὸ περιέγραψε κι' ὁ Σκαλκώτας στὸ γράμμα του π' ἀνάφερα. Κι' οὔτε ξέχασε αὐτοὺς τοὺς ἀνθρώπους μέχρι ποὺ γύρισε στὴν Ἀθήνα τὸ 1955, γιατὶ ὅταν σ' ἐπίσκεψή του στὸ Ὠδεῖον τὸν καλοσώρισε παληός του φίλος (πὼς μοῦ εἶπε ὁ ἴδιος) «γιατὶ Δημητράκη ἄργησες νὰ μᾶς ἔρθῃς;»—ἀπάντησε: «μὰ ποῦ νἄρθω καλέ μου—στὰ φείδια;» —Ἀλλ' αὐτὸ τὸ γεγονὸς δὲ δικαιολογεῖ νομίζω τὴ στάση του στὴν ἑλλ. μουσική, γιατὶ ἂν τὸν ἔβλαψαν ἀσήμαντοι συνάδελφοί του, ἡ ἑλλ. κοινωνία τοῦ πρόσφερε Μαικῆνες, ὑποτροφίες καὶ μιὰ προκριματικὴ ἀναγνώριση συνθέτου - Μεσσία.

β) Μετὰ τὴ συμμορίτικη Ἑλλάδα, ἡ περιύβριση τοῦ Ἐθνικοῦ ρούχου. Καὶ στὴ νέα τούτη προσβολή, οὔτε μιλιὰ οἱ δουλόψυχοι κοντυλοφόροι.

σικὴ δὲν ἀντέχει σὲ ὑπερωκεάνεια ταξίδια. Ἔ! διάβολε! ἀπὸ τὴν Ἄρια τῆς Χώρας τοῦ Μειδιάματος καὶ τὶς ναπολιτάνικες καντζονέτες ποὺ τραγούδησε ὁ τενόρος Νέλσον στὸ Ντὲλ τῆς Φιλαδέλφειας καὶ διηύθυνε αὐτός, «ὁ θάνατος τῆς ἀντρειωμένης» τοῦ Καλομοίρη καὶ «ἡ Γιορτὴ» τοῦ Γ. Λαμπελέτ, θὰ μποροῦσαν νὰ κάμουν τρεῖς φορὲς τὸν γύρω τοῦ κόσμου». (α)

(ὑπογρ. Θ. Συνοδινὸς)

Στὸ σημείωμα τοῦ Συνοδινοῦ, ἀπάντησε ἡ μακ. Σοφία Σπανούδη (Νέα 3) 11) 47) γιὰ ν' ἀποκρούσει κυρίως τὴν μομφή, ὅτι ὁ Μ. ἐφάνη ἀρνησίπατρης: σ' ἀπάντησί της ἦρθε τὸ ἀμέσως σημείωμα τοῦ Μαν. Καλομοίρη.

Ἔ θ ν ο ς 6) 11) 47

«Δυστυχῶς τὸ σημείωμα τοῦ κ. Συνοδινοῦ, ἀκολούθησε στὰ «Νέα» τῆς περασμένης Δευτέρας μιὰ «ἀπάντηση» τῆς σεβαστῆς καὶ ἀγαπημένης μου κ. Σ. Σπανούδη, (β) ποὺ παρουσιάζει μιὰ ὑποτροπὴ τῆς ὑστερικῆς «Μητροπουλίτιδος» ποὺ τόσο κακὸ εἶχε κάνει ἄλλοτε, τόσο στὴ μουσικὴ ζωὴ τοῦ τόπου, ὅσο καὶ σ' αὐτὸν τὸν ἴδιο».

... ...

... ...

«Οἱ Ἕλληνες μουσουργοί, αὐτοὶ οἱ μικροὶ καὶ ταπεινοὶ ἐργάτες τῆς ἑλλ. μουσικῆς ἰδέας, ποὺ στὸ μικρό, φτωχό μας δοξασμένο αὐτὸ θράχο ἀγωνίστηκαν καὶ ἀγωνίζονται γιὰ νὰ στήσουν τὸν ἑλληνικὸ μουσικὸ ναό, ποὺ ἀντί, σὰν τοὺς ποντικοὺς ν' ἀφήσουν τὸ καράβι μόλις ἄρχισε νὰ κάνει νερὰ καὶ νὰ τραβήξουν στὴ ξενητειὰ καὶ ἐ κ μ ε τ α λ λ ε υ ό μ ε ν ο ι τ ὴ ν Ἑ λ λ η ν ι κ ὴ δ ό ξ α, νὰ πλουτίσουν καὶ νὰ τιμηθοῦν, ἔμειναν ἀντιθέτως στὸ πικροδεμένο αὐτὸ χῶμα καὶ πείνασαν καὶ ταλαιπωρήθηκαν κάτω ἀπ' τοὺς κατακτητές, προσπαθώντας νὰ περισώσουν ὅ,τι ἦτανε δυνατὸ νὰ περισωθῆ ἀπὸ τὸν ταπεινό μας ἑλλ. μουσικὸ πολιτισμό. (γ)

Μαν. Καλομοίρης
πρόεδρος τῆς «Ἑνώσεως Ἑλλ. Μουσουργῶν»

α) Ὁ γνωστὸς συνθέτης - μουσικολόγος κ. Ἰωσὴφ Παπαδόπουλος (Γκρέκας), διατηρεῖ στὸ ἐνημερωμένο ἀρχεῖο του μιὰ σχετικὴ φωτογραφία, ποὺ ὁ Μ. καὶ ἡ ὀρχήστρα του παίζουν μέσα σ' ἕνα λαϊκὸ ἱπποδρόμιο, ἐνῶ γύρω ἀπὸ τὸ podium φαίνονται διάφορα σύνεργα τοῦ τσίρκου: στύλοι, τέντες κι' ἀκροβατικὰ σύρματα. Τὸ ἀκροατήριο μεσαία τάξη. Κι' ὅμως ἰσχυρίζετο σὰν ἀνάξια καὶ γιὰ τέτοιο περιβάλλον νὰ ταξιδεψει ἡ ἑλλ. μουσική. Ἂς μὴ μουτρώνουν οἱ κοινωνικοὶ τερμίτες, ἀκούοντας τὴν ἀλήθεια: Ἦτανε διώχτης τῆς Ἑλλ. μουσικῆς ἀπ' τὸν ἔμφυτο ρωμέϊκο φθόνο ποὺ μᾶς κατεβάζει.

β) Ἡ γνωστὴ πολύμαθη κριτικὸς - μουσικολόγος, ποὺ προώθησε τὸν Μ. στὴν Ἀθήνα, ἀπ' τὴν μεγάλη της ἀδυναμία σ' αὐτόν.

γ) Ὁ γράφων, δὲν ἔχει καὶ λόγους ἀφίλων αἰστημάτων γιὰ τὸν μακ. Μ., γιατὶ

—ΒΑΚΧΕΙΑ—

Ὁ φημισμένος καλλιτέχνης τοῦ πιάνου Ἰγνάτιος Παντερέφσκυ, ἑρμηνευτὴς - σωσίας τοῦ μεγάλου συμπατριώτη του Fr. Chopin πῆγε κάποτε στὸ σπίτι ποὺ γενήθηκε ὁ Μπετόβεν—στὴ Μπὸν—σὰν προσκυνητὴς τῆς μνήμης τοῦ Ἡμιθέου. Μπαίνοντας στὸ δωμάτιο, εἶδε ἕναν ὅμιλο ἀπὸ Ἀμερικάνες μαζεμένες γύρω ἀπ' τὸ πιάνο τοῦ Δασκάλου, νὰ τραγουδᾶνε μὲ χάχανα μιὰ καντζονέτα τοῦ συρμοῦ, ἐνῶ ἄλλη τὶς συνώδευε στὸ πιάνο - κειμήλιο. Ἕνας τότε ἀπ' τὴ συντροφιὰ τοῦ μεγάλου πιανίστα, τὸν παρεκάλεσε νὰ παίξει κι' αὐτὸς κάτι—«Ἐγώ; ἀπάντησε. Δὲν εἶμαι ἄξιος οὔτε ν' ἀγγίξω τὸ πιάνο ποὺ ἔπαιζε Αὐτός».

Ἡ περίπτωση δείχνει γιὰ μυριοστὴ φορά, πὼς ἡ ἀξία πλὴν τῶν ἄλλων, εἶναι σεμνὴ καὶ σέβεται, ἀντίθετα μὲ τὴ ρηχότητα ποὺ παραστρατεῖ καὶ γίνεται ἀκόμη κι' ἀσεβής.

Εἶναι ὄντως ἀπίστευτο ὅτι σ' αὐτὴ τὴν πόλη, εἰπώθηκαν κι' ἀκούστηκαν μ' ἀδιαφορία, λόγια τόσο ὑβριστικὰ καὶ ἀσεβῆ, ποὺ ἔδωσαν εἰκόνα μιᾶς ἀνίερης βακχείας, ἀναπάντητης ποτὲ σ' ἄλλο μέρος γῆς. Ὁ Μ. σὰν ἦλθε στὴν Ἀθήνα (τέλη τοῦ Σ)βρη 1955), ἔδωσε μιὰ presse eonférence (μόδα τῆς ἐποχῆς) ποὺ εἶπε μέσα στ' ἄλλα:

Ἀ π ο γ ε υ μ α τ ι ν ὴ—Σάββατο 1) 10) 55:

«Μὲ ρωτοῦν γιατὶ δὲν διευθύνω συχνὰ Μπετόβεν—Μὰ ὁ Μπετόβεν... βρωμᾶ (!!).

Ὁ γράφων δὲν ἔχει βέβαια τὴν πρόθεση νὰ γίνει συνήγορος κι' ἀμύντορας τοῦ Ἀετοῦ, γιὰ τὴ φτυσιὰ ποὺ Τοῦ ἔριξε ἕνας ἐφήμερος περαστικός. Αὐτὸ θὰ ἦταν δοκιχωτισμός. Οἱ μεγαλοφυΐες σὰν φύγουν ἀπ' τὴ γῆ, δὲ γκρεμίζονται, καθὼς κι' οἱ Ἅγιοι, οὔτε κι' ἀγγίζονται. Καὶ θὰ ἦταν, νομίζω, κουβεντολόϊ νὰ προστέσουμε καὶ μεῖς γιὰ τὴ Μορφὴ ποὺ γράφτηκαν ἄπειροι τόμοι ἀπὸ εἰδικοὺς καὶ σοφοὺς διανοητὲς (συγγραφεῖς, ποιηταί, αἰστητικοί, φιλόσοφοι, ἀκόμη καὶ πολιτικοί, πὼς ὁ Ed. Herriot) καὶ τὸ ἔργο της μὲ

ἐκτὸς ἀπ' τὴν συμμαθητεία του, προσωπικὰ τοῦ ἔπαιξε καὶ τὸ συμφωνικό του ἔργο «Νοσταλγικοὶ χοροὶ» μὲ καλὴ ἐκτέλεση καὶ καλὲς κριτικές. Ὅμως αὐτὸ δὲν εἶναι (νομίζει) λόγος νὰ μὴ δικαιολογήσει τὴν πίκρα καὶ τὰ γραπτὰ τῶν διαμαρτυρομένων, γιὰ τὴν ὑποβίβαση στὸν ἔξω κόσμο τῆς ἑλλ. μουσικῆς—."Ας σημειωθῆ τώρα ὅτι καὶ σ' αὐτὴ τὴν διαμάχη μεταξὺ εἰδημόνων, ἔδωσαν πάλι τὸ παρὼν οἱ ἀνίδεοι, μὲ τὸ παχυλὸ δέρμα (ἐμπόροι, τυπογράφοι, θεατρῖνοι) κι' ἀκόμη πανεπιστημιακοὶ ἄνδρες, ταγμένοι γιὰ τὴν μόρφωση τῶν Ἑλληνοπαίδων. Στὴν περιπτωσή τους ἀπαντάει τὸ ἀπόφθεγμα τοῦ Σωκράτη «Δεῖ τοὺς Θεοὺς ἀεὶ γελᾶν, ὁρῶντας τὴν τῶν ἀνθρώπων κενοσπουδίαν—μικρὰ γαρ τὰ ἀνθρώπινα πάντα ὄντα, οὐκ ἴσης σπουδῆς (λέγε ντροπῆς) τυγχάνει».

τὰ σύγχρονα μέσα, εἶναι πιὰ γνώριμο καὶ σεβαστὸ κι' ἀπὸ τοὺς μαύρους τῆς ζούγκλας. Σὰν ἐπίγραμμα μόνο μεταφέρουμε τὰ λόγια πού 'γραψε ὁ Colonne (ἱδρυτὴς καὶ διευθυντὴς τῆς ὀνομαστῆς παρισινῆς ὀρχήστρας ποὺ φέρνει καὶ τ' ὄνομά του), προλογίζοντας τὸ ἔργο τοῦ Prod - home «Συμφωνίες τοῦ Μπετόβεν».

«Beethoven, ce maître suprême le plus grand peut-être parmi les Dieux qui peuplent l'Olympe musical; Gloire à Lui sur la terre! Les Historiens proclamment sa puissance, le monde obéït a sa voix: se hausser jusqu'á Lui, c'est devenir plus grand—

—Καὶ νοερὰ δηλαδὴ ἂν ὑψωθοῦνε μέχρις Αὐτόν, γίνονται μεγαλείτεροι.

Ἡ χυδαία λέξη φάνηκε ἀπίστευτη: πολλοὶ τὴν νόμισαν γιὰ παραδρομὴ τοῦ ρέπορτερ—μ' ἀντὶς νὰ διαψεύσουν, ἀντίθετα βεβαίωσε κατόπιν τὸ κατάντημα, μία (καὶ μόνη) φωνὴ «διαμαρτυρίας» κι' αὐτὴ ἄτονη σὰν ψυχοράγημα νεκροῦ.

«Νέα» 7) 10) 55: «Μιὰ καὶ ἀνέφερα τὸ ὄνομα τοῦ Μπετόβεν, θυμήθηκα μὲ λύπη πὼς ὁ παληός μου φίλος Μητρόπουλος δὲν εἶχε ἐκφραστεῖ ποτὲ ἄλλοτε τόσο ἀδέξια γιὰ τὸν Τιτᾶνα, ὅπως στὴν προχθεσινή του presse comférence.

ὑπογρ. Μ. Βάρβογλης. (α)

α) Ὁ Μπετόβεν βρωμᾶ ἔκφραση ἀδέξια (!!). Καθὼς βλέπουν ὁ θόρυβος - ὑστερία ποὺ χύθηκε μὲ σωληνώσεις - χαλκεῖα μέσα στ' ἀνίδεο πλῆθος, συνεπῆρε καὶ κείνους ποὺ (ἀπὸ τεκμήριο τουλάχιστον) ὤφειλαν νὰ ξεχωρίσουν ἀπὸ κεῖνο. Ἀτυχῶς κι' αὐτοὶ φάνηκαν τρεμαλαῖοι μ' ἀσυγχώρητες ἀδυναμίες. Ἔτσι οἱ «ἀλλότριοι» ἀδαεῖς, μαζὶ μὲ τὸν χαρισμὸ καὶ τὴν ἀτολμία τῶν ἄλλων, συνεχίζουν μέχρι σήμερα τὴν παράδοση τῶν παληῶν καὶ κρύβουν τὴν ἀλήθεια ἀπ' τὸ λαό. Στὴν ξώφρενη τούτη ἱεροσυλία ὁ παραφραστὴς βρέθηκε στὸ σταυροδρόμι τοῦ Ἡρακλῆ: ἀντὶς νὰ προτιμήσει τὴν ἐνάρετη σιωπή, κατέβηκε στὴ γλοιερὴ παράφραση, ραντίζοντας μ' ἀνθόνερο τὶς τοξῖνες τοῦ φραστικοῦ ρύπου «ὁ Μπετόβεν βρωμᾶ... ἔκφραση ἀδέξια!!.. Τί τὰ θέλουν: νοσοῦμε ἀγιάτρευτα. Ὅμως ἡ ἀντικειμενικότητα τῶν γραφτῶν, μὲ ξαναγυρίζει πίσω σὲ κεῖνο τὸ 'Εγώ του, λέγοντας πάλι ὅτι δὲν εἶχε, παρ' ὅλη τὴν κυνικὴ λέξη, τὴν πρόθεση ν' ἀσεβήσει καθὼς συνέβη καὶ μὲ τὸ παληὸ του σφάλμα, ποὺ τὸν εἶπαν τότε ἀρνησίπατρη. Γιατὶ ὅ,τι ἄκουσε τότες ἡ Ἑλλάδα καὶ τώρα ὁ Μπετόβεν, ἦσαν μόνο θεαματικὲς κορῶνες θεάτρου, βγαλμένες ἀπ' τὸν τύρανο ποὺ εἶχε μέσα του ἀσίγαστο κι' ἀβόλευτο.

'Αλλ' ἐπειδὴ ὁ «πολιτισμός» μας ἀντιπαρῆλθε τὸ συμβὰν σὰν κάτι ἀσήμαντο κι' ἐλάχιστοι εἶναι σὲ θέση καὶ νὰ ὑποπτευθοῦνε ἀκόμη τί θ' ἀκούγαμε ἐμεῖς οἱ ἀνατολῖτες (πὼς μᾶς λένε οἱ ξένοι), ἂν τυχὸν ἄκουγαν τὸ ἀσεβὲς παραλήρημα, θὰ μεταφέρω μιὰ ὅμοια περίπτωση (ἀλλὰ σὲ μινιατούρα), ποὺ συνέβη πρὸ ἐτῶν στὴν πολιτισμένη Γαλλία.

Ζοῦσε τότε στὸ Παρίσι ἕνας νέος Ἰταλὸς συνθέτης, λίγο γνωστὸς στὴ γαλλικὴ πρωτεύουσα, ἀπὸ μερικὰ πρωτόλεια (δυὸ κουαρτέτα, μιὰ passacaglia καὶ μιὰ (siciliana) Ὁ νέος αὐτὸς μὲ χρόνια ἀνέβηκε σὲ διεθνῆ στῖβο καὶ κατέληξε ὁ θεμελιωτὴς τῆς νεοϊταλικῆς σήμερα Σχολῆς: εἶναι ὁ διάσημος συνθέτης Ἀλφρέδος Καζέλλα. Γύρω του ἕνας ἀστερισμὸς ἀπὸ ὀνομαστοὺς ἐπίσης συνθέτες (Μαλισπιέρο, Πιτζέτι, Ρεσπίγκι, Καστελνουόβο καὶ Ἀλφάνο) ἐκπροσωποῦνε στὴν ἐποχή μας μ' αὐτὸν Σχολάρχη, τὴν νεώτερη ἰταλικὴ μουσική. «Ἡ μουσικὴ τοῦ Καζέλλα—ἔγραψε ὁ τεχνοκρίτης καὶ συνθέτης Λουΐτζι Περάτζιο—εἶναι φωτερὴ σὰν ἡλιόλουστη ἡμέρα, ἡ μελωδία του φυσικὴ κι' ἀβίαστη, οἱ ρυθμοί του κοφτεροί, ἐλευθερία κι' ἄνεση στὴ μουσική του εὐγλωτία καὶ μιὰ μεγαλοφυὴς ἰσορροπία στὴ μουσική του διατύπωση». Πλὴν τοῦ φυσικοῦ του ταλέντου, ὁ Καζέλλα ἦτανε κι' ἐξαίρετος τεχνίτης, δεινὸς δὲ κοντραπουντίστας, θεωρεῖται σὰν ὁ μεγαλείτερος πολυφωνίστας τῆς ἐποχῆς μας, ποὺ τελειοποίησε τὴν πολυφωνία τῶν μεγάλων δασκάλων τοῦ 17ου καὶ 18ου αἰώνα Βιβάλδη καὶ Κορέλη. Στὴν περίληψι τούτη, θὰ φέρουμε καὶ τὸν πολὺ Ντ' Ἀννούντσιο, ποὺ ἔλεγε γι' αὐτὸν Italianamente puro è solitario (καθαρὸς κι' ἀπόκοσμος)—πὼς εἶναι δηλ. κάθε ἀληθινὸς δημιουργὸς - καλλιτέχνης.

Αὐτὸς λοιπὸν ὁ νέος ποὺ θὰ γίνετο κατόπιν διεθνὴς φυσιογνωμία, ἀστόχησε κάποτε σὲ μιὰ κρίση του, ποὺ ἔκαμε γιὰ τὴ μουσικὴ τοῦ Καίσαρα Φράνκ. (α)

«Τὸ ἔργο του—εἶπε—δὲν ἔχει μεγάλη πνοή, ἀλλ' εἶναι ἔργο τεχνικῆς σοφίας». Κρίση ἄδικη βέβαια, ἀλλ' ὄχι ὑβριστικὴ καὶ μάλιστα χυδαία. Ὁ δυστυχὴς καὶ τί δὲν ἄκουσε. (β) Τὰ βέλη τοῦ ἦρθαν ἀπὸ ἐχθροὺς καὶ φίλους, ἐνῶ γνωστὸ περιοδικὸ τῆς ἐποχῆς (τὸ SEM νομίζω) ἔγραψε ἐμπαιχτηκὰ «ὁ Ἰταλὸς νὰ γυρίσει στὴν Ἰταλία καὶ ν' ἀσχοληθεῖ μὲ τή... μακαρονοποιΐα».

Αὐτὰ—λέμε—συνέβησαν πρὸ ἐτῶν στὸ Παρίσι.

α) Σπουδαῖος συνθέτης - ὀργανίστας, σοφώτερος τεχνίτης. Ἦτανε βέλγος ποὺ ἔζησε στὸ Παρίσι, πολιτογραφημένος Γάλλος.

β) Τὴν ἱστορία αὐτὴ τὴν ἄκουσα ἀπὸ γάλλους συμμαθητές μου στὴ Schola-Cantorum ποὺ φοιτοῦσα.

γ) Σὲ ποιό μέρος γῆς, ἔστω κι' ἂν ἔπεφτε καβάλα στὸ Podium ὁ ἴδιος ὁ Ἀπόλλωνας μὲ τὴ μπαγκέτα στὸ χέρι, θὰ ἦταν δυνατὸ νὰ ξεπηδήσει τόσος ἀμαθὴς καὶ παραλυμένος σνομπισμός, καθὼς συνέβη σ' αὐτὸ τὸν τόπο; Ὁ μαέστρος (ὅποιος κι' ἂν εἶναι), εἶν' ἐπὶ τέλους ἕνας ἐφήμερος ἠθοποιός, ποὺ εἶναι κατώτερος ἀπ' τὸν συγγραφέα—δημιουργό. Γι' αὐτὸ ὁ Μπετόβεν ἔλεγε «προτιμῶ ἕνα μέτριο συνθέτη ἀπὸ ἕνα καλὸ μαέστρο». Οἱ Γάλλοι πάλι μὲ τὸ εὐτράπελο πνεῦμα τους, τοὺς λένε ἐμπαιχτικὰ «batteurs de mesure» δηλ. χτυπομεζούρες.

Ὁ ἀγελαῖος λοιπὸν λιβανωτὸς φραστικὸς καὶ τύπου, ποὺ ἔγιν' ἐδῶ, ἐκτὸς ἀπ'

Ἀπὸ τὶς διαφορὲς τώρα καὶ τὶς ἀποστάσεις, ἂς ζυγίσουν τὶς ἠθικὲς συνέπειες ποὺ θὰ εἶχε ὁ τόπος, ἂν ἀκούγετο ἔξω ἀπ' τὰ σύνορα ὁ ἀσεβὴς φανφαρονισμός. Ὁ Φράνκ ἦταν ἀληθινὰ μεγάλος συνθέτης, ἀλλ' ὄχι Μπετόβεν: μήτε ὁ σοφὸς καὶ γεννημένος δημιουργὸς Καζέλλα, ἦτανε ἁπλῶς ἕνας μαέστρος. (γ) Ἀπὸ τὰ διάφορα λοιπὸν θάθρα ἀξίας μεταξὺ τῶν δύο, μὲ τὸν ἕνα ποὺ σχολίασε ἁπλῶς ἕνα μεγάλο μουσικὸ καὶ τὸν ἄλλο ποὺ ρύπανε ἕναν Ἡμίθεο κι' ἀπὸ τὸν θόρυβο ποὺ σήκωσ' ἐκεῖ ἕνα σεμνὸ σχόλιο, μὲ τὸ τέλμα ζεματιφουτισμοῦ ποὺ ἔπεσ' ἐδῶ ἡ ἱερόσυλη θρυσιά, δείχνουν εἰκόνα (ἤθους, νόησης καὶ πολιτισμοῦ), ποὺ καίει τὰ μάτια...

—ΤΕΛΙΚΟ ΠΑΡΑΔΕΙΓΜΑ (α)—

Ἡ ἑλλ. γῆ ἔχει μιὰ ἄφθιτη κληρονομιὰ τὸν Παρθενῶνα. Μέσα στοὺς αἰῶνες, δὲ τόλμησαν ποτὲ μάτια ἢ νοῦς νὰ κοιτάξουν τὸ «ἀνεπανάληπτο αὐτὸ θαῦμα» (τοῦ Ρενάν), δίχως τὸ σεβασμὸ ποὺ γενοῦν τὰ πνευματικὰ κειμήλια. (δ) Ἀλλὰ κειμήλια - κορφὲς ἔχουν κι' ἄλλοι λαοὶ κι' οἱ ἄλλες Τέχνες. Κι' ἡ Τέχνη τῶν ἤχων ἔστησε μὲ τὸν Μπὰχ μουσικὲς ἀκροπόλεις, ἐνῶ ὁ Ἄλλος, ὁ μεγάλος κουφός, ἔστησε μὲ τὴν Ἐνάτη ἰσάξιο μουσικὸ Παρθενῶνα.

Ὁ πρῶτος ἦρθε σὰν ὑπέρτατο ἄνθος τ' ἀμάραντου δέντρου, ποὺ λέγεται ἀρχαῖος ἑλλ. πολιτισμός: ὁ ἄλλος—ὁ μουσικὸς—ἦρθε σὰν φούντωμα τοῦ δάσους, ποὺ φύτεψε ἡ παράδοση μιᾶς προγενέστερης μαζικῆς μεγαλοφυΐας: ἀλλὰ

τὸ ὑποανάπτυχτο θάθρο, θύμισε καὶ τοὺς γυρολόγους θιάσους παληᾶς ἐποχῆς, ποὺ ἄναβαν στὰ μικροχώρια βεγγαλικὰ καὶ χτυπούσανε γκρανκάσες, γιὰ νὰ συνάξουνε γύρω τους τὸν ὄχλο. Καὶ στὸν πρόωρα θανατό του (ποὺ λύπησε ὅλους μας), ἕνας λογιώτατος (ποὺ λέει ὁ Παλαμᾶς) ἔγραψε «ὁ ἥλιος ἀπὸ τὴν Ἰταλία ὡς τὴν Ἑλβετία πουῦναι συνήθως λαμπρός, κείνη τὴ στιγμὴ σκυθρώπασε!» ἐνῶ ἄλλος συμπλήρωσε «αὐτὸς δὲν ἦταν θάνατος, ἦταν ἀνάληψις!... ὁ πρῶτος μαργαρίτης εἶναι καὶ ἀκαδημαϊκός! ὁ ἄλλος ποιητὴς καὶ διπλωμάτης!... Oh Grecia! Oh tempora! Oh mores!

α) Τ' ἀπευθύνουμε στὴ συνετὴ κρίση, ποὺ δὲ διέφθειρε ὡς τὰ μύχια ὁ σωβινισμὸς κι' ἡ ἐθνοκαπηλεία.

β) Μόνο ὁ μεγάλος Ἰνδὸς ποιητὴς καὶ φιλόσοφος Ραμπιτρανὰθ Ταγκόρ, εἶπε, μόλις τὸν εἶδε «Δὲ μ' ἐνδιαφέρει ἡ ἐρειπωμένη Ἀρχαιότης: Τὰ μάρμαρά του εἶναι καλὰ γι' ἀγκωνάρια». Ἂν σκεφτοῦν βαθύτερα, τὰ λόγια του ἔκλιναν ἕνα σοφὸν ὑπαινιγμό. «Μὴ πολυμασᾶτε τὰ μάρμαρα τῶν προγόνων: φροντῖστε καλλίτερα νὰ τοὺς μιμηθεῖτε». Κι' ὅμως ἐνόχλησε τόσο ὁ ὑπαινιγμός, ὥστε στὸ γιορτασμὸ τοῦ τρὶς-ἰωβιλαίου τῆς γενησῆς του, ποὺ τίμησαν ὅλα τὰ ἔθνη, ἕνας ἐδῶ πρόεδρος συλλόγου καὶ λόγιος, δήλωσε δημοσία μ' ὅλη τὴ σοβαρότητα τῆς ἀμυαλωσύνης του, ὅτι ὁ σύλλογός του δὲ θά... μετάσχη στὸ διεθνὴ γιορτασμό, γιὰ τὰ λόγια ποὺ εἶπε!»

γ) Φιλαδελφεύς: Μνημεῖα Ἀθηνῶν.

μὲ μιὰ διαφορά. Τὸν πέτρινο Παρθενῶνα τὸν δούλεψαν γενεὲς ὁλόκληρες, (γ) ἀπὸ τὸν Κλεισθένη (506 π.Χ.) μέχρι τὸν Περικλῆ καὶ μόχθησε συνεργεῖο ἀπὸ μεγάλα πνεύματα (Μνησικλῆς, Ἰκτῖνος, Φειδίας, Καλλικράτης κι' ἄλλοι δεύτεροι), ἐνῶ ὁ μουσικὸς Παρθενῶνας στηλώθηκε ἀπὸ μιὰ μονάχα μεγαλοφυΐα κι' αὐτὴ κλεισμένη σὲ μισερὸ κορμί.

Κι' ἀπευθύνουμε—λοιπὸν—τὸ παράδειγμα σ' ἀνθρώπους, ποὺ συμπαθοῦνε μόνο τὸ χρῶμα τῆς ντροπῆς καὶ δὲν ἀνοηταίνουν νομίζοντες πὼς ἡ μικρὴ τούτη χώρα, εἶναι τὸ ἐπίκεντρο τοῦ Ἀπείρου.

Ἂς ὑποθέσουν ὅτι κάποιο δίποδο πρωτόγονης χώρας (ἀλβανὸς κατσαπλιᾶς), βλέποντας τὸν Παρθενῶνα, ἔδινε κι' αὐτὸς μιὰ presse conférence (τοῦ συρμοῦ) κι' ἔλεγε μὲ τὴ βουνίσια προφορά του: Ξέρετε; ὁ Παρθενῶνας τῆς Ἑλλάδας ξεπεράστηκε πιά. Τώρα μαθὲς κάνει γιὰ μαντρί, νὰ γυροβολᾶνε γουρούνια, ἢ γιὰ μέρος (καλὴ ὥρα πὼς εἶπε κι' ὁ Ἕλληνας) ποὺ θρωμᾶ...

Νομίζουν πὼς δὲ θὰ βρίσκοντο συντοπίτες του νὰ τοῦ φωνάξουν «θεόζουρλε τ' εἶν' αὐτὰ ποὺ λὲς καὶ μᾶς ρεζιλεύεις;».

Ἐδῶ ποὺ ἔχουμε Σχολές, Πανεπιστήμια, ἀνδριάντες κι' ἕνα τέμενος μὲ «ἀθανάτους»—νεκροὺς ἀπ' τὰ σπάργανα,—ὅλοι ἔγιναν, στὸ ἀσεβὲς παραλήρημα, ἄφωνοι Ζαχαρίες μέσα στὸ ἱερό τους—ἀλλ' ὅ,τι γυαλίζει—λέει ὁ λαὸς—δὲν εἶναι χρυσάφι.

Σ υ μ π έ ρ α σ μ α: Ἡ βάναυση λέξη ἔβλαψε κι' αὐτὸν καὶ τὸν τόπο ποὺ δὲ νόησε ἢ παρεῖδε τὸ ρύπο της. Ὅσω γιὰ τὸν Ἄλλο π' ἀνέβασε τὴ λύρα του στὶς ψηλότερες κορφὲς τοῦ Ὀλύμπου καὶ Τοῦ 'μελλε μετὰ 128 χρόνια ἀπ' τὸ θάνατό του, νὰ σπιλωθεῖ ἀπὸ ἕναν ἐφήμερο θνητό, ἂς παραβλέψει. Τὸ σπίλωμα τὸ θέλησε ἡ Μοῖρα γιὰ σαρκασμό: γιὰ τοῦτο καὶ τὸν ἔβαλε νὰ φτύσει πλάϊ στὸν Παρθενῶνα, στὸ χῶμα ποὺ περπάτησαν στοχαστικὲς, τόσες μεγάλες σὰν κι' Αὐτόν, ἀθάνατες μορφές. (α)

*

Τὸ βιογραφικὸ χρονικὸ θ' ἀποδώσει τέλος καὶ τὰ τοῦ Καίσαρα. Ὁ Μητρόπουλος μ' ὅλο τὸ κρᾶμα του ἀπὸ ἀρετὲς κι' ἀδυναμίες, τίμησε τὴν πατρίδα του. Ἀλλ' ὁ ἔπαινός του εἶναι κυρίως ὅτι πρῶτος αὐτὸς—στὸν τομέα του—δημιούργησε παράδοση, ἀπ' ὅπου θὰ προχωρήσει καὶ σὲ μᾶς φυσιολογικὰ ἡ ἐξέ-

α) Πότε ἄραγε θὰ μᾶς προσγειώσει τὸ «γνώθι σ' αὐτόν;»—Μέχρι πότε θὰ νοσοῦμε ἀπ' τὴ τύφλωση τῆς σπουδαιοφάνειας, ὥστε ὁ κάθε βοσκὸς τοῦ χωριοῦ π' ἀλλάζει ροῦχο στὴν πόλη, νὰ γίνεται ἀντιπαθὴς Δονκιχώτης καὶ καλεϊδοσκόπιο ἀπὸ φιγοῦρες ἐγωϊσμοῦ, ἄρνησης, φθόνου, ἀσέβειας καὶ κάθε μικρότητας; Πότε θὰ συναπαντηθοῦμε μὲ τὴν ψυχικὴ ἀγωγή;

λιξη. Γιατὶ ἄλματα ἀπότομου ὕψους, δὲν ἔγιναν ποτὲ σὲ καμιὰ τέχνη καὶ σὲ κανένα λαό, μήτε νοοῦνται ἱστορικά, παρὰ στὸ μογγολισμὸ ποὺ ἔχουν οἱ ἄφρονες κι᾽ ὅσοι ἀργοπορημένοι ὑποανάπτυχτοι. Ὁ Μ. ξεχώρισε ἀπ᾽ τοὺς ἄλλους συνέλληνες καὶ πέταξε, πρῶτος αὐτός, μέχρι πάνω στὸν Ἑλικῶνα. Ἀλλ᾽ ὑπάρχουν ἀγνάντι μας (εἶπε ὁ Σοῦμαν) κι᾽ ἄλλα βουνὰ ψηλότερα μ᾽ ἄλλους ἀνθρώπους. Ὑπάρχουνε κι᾽ οἱ Ἄλπεις ποὺ πέταξαν πολλοί, ὑπάρχουν καὶ τὰ Ἰμαλάϊα ποὺ φτερούγισαν οἱ λίγοι.

Τὸ βιβλίο
«Δημήτριος Μητρόπουλος»
εἶναι ἀνάτυπο ἀπό τὸ βιβλίο
«3000 χρόνια μετὰ τοὺς Ἐμμαοὺς»
τοῦ ΣΤΑΥΡΟΥ ΠΡΟΚΟΠΙΟΥ
τυπώθηκε στὸ Τυπογραφεῖο
ἡ «Γ Λ Α Υ Ξ»
Νοταρᾶ 45 - Πειραιεύς

ΚΠ/7

'Εθν. Προγ/μα
7.4.67 ὥρα 18.05

"Ο ΚΟΣΜΟΣ ΤΟΥ ΒΙΒΛΙΟΥ"

ΣΗΜΑ

Κέντρο Κυπριακών Σπουδών

Σ: Τό πρῶτο βιβλίο γιά τόν Δημήτρη Μητρόπουλο, τόν "Ελληνα πού τίμησε τήν μουσική καί τήν 'Ελλάδα, εἶναι ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη, πού κυκλοφόρησε σ' ἕνα τόμο 430 σελίδων. 'Εκατόν ὀγδόντα περίπου γράμματα τοῦ μεγάλου μαέστρου πρός τήν προικισμένη καί εὐαίσθητη 'Αθηναία περιλαμβάνει αὐτή ἡ ἀλληλογραφία πού κράτησε τριάντα χρόνια ἐκφράζοντας τήν ἀγάπη μιᾶς ὁλόκληρης ζωῆς, ἀπό τό 1929 ὡς τό καλλιτεχνικό του μεσουράνημα πού συνέπεσε μέ τό θάνατο τοῦ ἀρχιμουσικοῦ καί συνθέτη τό 1960.

Τά κείμενα τῶν ἐπιστολῶν πού δημοσιεύει ἡ Καίτη Κατσογιάννη ἀποτελοῦν τήν πιό αὐθεντική, τήν πιό ἔγκυρη βιογραφία τοῦ Δημήτρη Μητρόπουλου. Εἶναι ἡ αὐτοβιογραφία του, ἡ ἐξομολόγησή του, ἡ μαρτυρία τῆς ζωῆς του. Μιά συναρπαστική ἀφήγηση τοῦ σκληροῦ καλλιτεχνικοῦ μόχθου εἶναι τά γράμματα τοῦ Μητρόπουλου, τοῦ ἀσκητικοῦ αὐτοῦ ἀνθρώπου πού φλογιζόταν ἀπό τόν ἔρωτα τῆς τέχνης του καί πέθανε μέ τήν μπαγκέττα στό χέρι πάνω στό "πόντιουμ" τῆς Σκάλας τοῦ Μιλάνου, σέ ἡλικία 64 ἐτῶν. 'Από τίς σελίδες τῆς ἀλληλογραφίας προβάλλει ὁ ἄνθρωπος καί ὁ καλλιτέχνης στίς ἐξάρσεις καί στίς σπαρακτικές δοκιμασίες του, προβάλλει μιά πολυσύνθετη προσωπικότητα, μιά φλογερή ἀνικανοποίητη φύση πού ἔζησε μέ τήν ἀγωνία τῆς μουσικῆς δημιουργίας.

'Η καλλιτεχνική σταδιοδρομία τοῦ Δημήτρη Μητρόπουλου στάθηκε θεωρητική καί γόνιμη. "Ελαμψε ἀπό τά 28 του χρόνια σάν συνθέτης

./.

ΡΑΔΙΟ ΠΡΟΓΡΑΜΜΑ

7 — 13 ΜΑΪΟΥ 1967

Ἑλληνική καί ξένη



Μικρές μουσικές εἰδήσεις

Γύρω ἀπό τό Διαγωνισμό Δημήτρη Μητροπούλου

'Επιτυχία μεγαλύτερη ἀπό κάθε ἄλλη φορά, σημείωσε καί ἐφέτος ὁ τέταρτος Διεθνής διαγωνισμός Δημήτρη Μητροπούλου. 'Η ἐπιτυχία αὐτή δέν ὀφείλεται μόνον στό γεγονός ὅτι οἱ διεθνεῖς διαγωνισμοί γιά τήν ἀνάδειξη νέων ἀρχιμουσικῶν εἶναι ἐλάχιστοι. 'Οφείλεται καί στό ὅτι ἐφέτος τό ὅριο ἡλικίας τῶν συμμετεχόντων αὐξήθηκε ἀπό τά 30 χρόνια, στά 33. "Ετσι στόν διαγωνισμό ἔλαβαν μέρος 41 ἐν ὅλῳ ὑποψήφιοι ἀπό 16 διαφορετικές χῶρες, μεταξύ τῶν ὁποίων ἡ Βραζιλία, τό Περοῦ καί ἡ ἐθνικιστική Κίνα.

'Εφέτος, ἀπενεμήθησαν ἐν ὅλῳ τέσσαρα πρῶτα βραβεῖα τῶν 5.000 δολλαρίων, σέ ἰσάριθμες μελλοντικές δόξες τῆς μπαγκέτας. 'Από τούς τέσσερις, τήν ζωηρότερη ἐντύπωση ἄφησε μία γυναίκα ἀρχιμουσικός. Πρόκειται γιά τήν χαριτωμένη Κινέζα "Ελεν Κουάτς, ἡ ὁποία στόν τελικό γῦρο, προκάλεσε τεραστίαν αἴσθηση, ὅταν φάνηκε νά προχωρῆ πρός τό «πόντιουμ» φορώντας τήν ἐθνικήν ἐνδυμασία τῶν γυναικῶν τῆς Κίνας. 'Η "Ελεν Κουάτς ἔδινε τήν ἐντύπωση μιᾶς ἄβρῆς καί λεπτοκαμωμένης κούκλας, ἀπό τήν ὁποία δέν θά περίμενε κανείς ποτέ ὅτι θά ἐξαπέλυε τόση δραματικότητα στήν ἑρμηνεία τῆς εἰσαγωγῆς τοῦ Μπετόβεν «Λεωνόρα ἀριθ. 3».

'Εκτός ἀπό τήν "Ελεν Κουάτς, πρῶτα βραβεῖα ἔλαβαν ὁ 'Ιταλός "Ελιο Μπονκομπάνι, ὁ Γάλλος παρά τό ἰταλικό του ὄνομα, Πώλ Καπολούογκο, ὁ 'Ισπανός 'Ενρῖκο Γκαρθία 'Ασσένσιο καί ὁ Γερμανός 'Αλόϋς Σπρίνγκερ. Δεύτερο, βραβεῖο, δηλαδή ἀργυροῦν μετάλλιον καί 2.500 δολλάρια, ἔλαβε ὁ Νέγρος ἀρχιμουσικός Πώλ Φρῆμαν, ἀπό τόν "Αγιο Φραγκῖσκο, ἐνῶ τό τρίτο βραβεῖο, 1000 δολλάρια καί χάλκινο μετάλλιο, δόθηκε στόν 'Αμερικανό Τζέϊμς Ρίβερ Τζόουνς ἀπό τό Πανεπιστήμιο τῆς Βοστώνης. "Οσο γιά τήν χαριτωμένη Κινεζούλα ἀρχιμουσικό, ἀξίζει νά σημειωθῆ ὅτι ἔχει γεννηθῆ στήν Σαϊγκόν καί ἔχει ζήσει καί σπουδάσει στήν Αὐστραλία. Στόν διαγωνισμό Μητροπούλου, εἶχε λάβει ἐπίσης μέρος πρό διετίας καί εἶχε καταταχθῆ στούς ἡμιτελικούς. Σήμερα εἶναι ἡλικίας 26 ἐτῶν.

καί σάν πιανίστας. Ἀλλά τό μεγάλο του ταλέντο ἦταν ἀλλοῦ. Ὁ Μητρόπουλος ἀποδείχτηκε ἰδιοφυής μαέστρος. Δημιουργός τῆς ἑλληνικῆς ὀρχήστρας διετέλεσε μόνιμος ἀρχιμουσικός της ἀπό τό 1924 ὡς τό 1938. Ὕστερα ἀρχίζει ἡ μεγάλη καλλιτεχνική του περιπέτεια πού θά τόν φέρη στίς Ἡνωμ. Πολιτεῖες. Διευθυντής τῆς ὀρχήστρας τῆς Βοστώνης καί τῆς Μιννεαπόλεως. Καί τελικά τό ἀποκορύφωμα τῆς ἐπιτυχίας: Μαέστρος τῆς Φιλαρμονικῆς τῆς Ν. Ὑόρκης.

Δέν ὑπάρχουν λογοτεχνικές ἀξιώσεις στά κείμενα τοῦ Δημήτρη Μητρόπουλου. Οἱ ἐπιστολές του πρέπει νά μελετηθοῦν σάν αὐτοπροσωπογραφίες σάν ντοκουμέντα μιᾶς ἀνθρώπινης καί καλλιτεχνικῆς ὁδοιπορίας. Οἱ ἐπιστολές ἀποκαλύπτουν πραγματικά ἕναν ἄνθρωπο μέ βαθειά ἐσωτερική ζωή, μέ ἦθος, μέ ἔντονη αἴσθηση εὐθύνης καί μέ ἀφιλοκέρδεια.

Ἦταν εὐαίσθητος δέκτης τῶν ἀναστατώσεων καί τῶν μηνυμάτων τῆς ἐποχῆς του. Ἦταν μιά ἀνήσυχη συνείδηση.

Ἡ συντριβή τῆς Γαλλίας τό 1940 τόν πικραίνει καί τόν ἀπελπίζει: Ἔγραφε ἀπό τή Μιννεάπολη τῆς Ἀμερικῆς.

Μ: Σοῦ γράφω σήμερα μέ καρδιά καταπληγωμένη. Ἡ Γαλλία ἔπεσε, καθώς καί τό Παρίσι, στά χέρια τῶν βαρβάρων. Ἔπαυσα πλέον νά πιστεύω σέ ὅ,τιδήποτε, ἀμφιβάλλω ἴσως ἄν ὑπάρχει πλέον ἀνθρωπότης.

Σ: Δυό ἑβδομάδες ἀργότερα καινούργιο μήνυμα ἀπελπισίας:

Μ: Τά γεγονότα τῆς Εὐρώπης μ' ἔχουν τελείως ἀπελπίσει. Ὅλα μοῦ φαίνονται ἀερολογήματα καί ὅτι ἕνα μόνο ἔχει πραγματικότητα, τό σύμβολο τῆς σημερινῆς ἀνθρωπότητος: Ὁ Χίτλερ, αὐτό τό κατασκεύασμα τοῦ ἴδιου λαοῦ πού ἄλλοτε μᾶς ἔδωσε τόν BEETHOVEN, τόν BACH, τόν GOETHE. Πῶς μπορεῖς νά πιστέψεις πιά στούς ἀνθρώπους:

Σ: Μαθαίνοντας τήν γενναία ἑλληνική ἀντίσταση στήν Ἰταλική εἰσβολή, τηλεγραφεῖ στήν φίλη του:

Μ: Αἰσθάνομαι πολύ περήφανος γιά σθεναρές ἀποφάσεις πατρίδας.

./.

Σ: Λιτός,άσκητικός,μοναχικός ἄνθρωπος, ὁ Μητρόπουλος ἔζησε μέ μιά παράφορη, ἀποκλειστική ἀφοσίωση στήν τέχνη του. Ἔζησε μιά ὁλόκληρη ζωή μελετῶντας παρτιτοῦρες.

Ἔγραφε τό 1937 ἀπό τή Μιννεάπολη:

Μ: Καμμιά φορά λέω,δέν θά μποροῦσα κι'ἐγώ νά πάω λίγο νά χαρῶ σέ ἕνα κινηματογράφο;..."Οχι,τό καθῆκον πρῶτα ἀπέναντι στήν τέχνη μου, ἀπέναντι στόν ἑαυτό μου. Καί ἔτσι περνᾶνε οἱ ἡμέρες καί οἱ νύχτες μου ἀνάμεσα στίς παρτιτοῦρες μου καί στή σκέφη μου.

Σ: Τόν συντρίβει ἡ αἴσθηση τῶν εὐθυνῶν του ἀπέναντι τοῦ Κοινοῦ.

Ἔγραφε τό 1950 ἀπό τή Νέα Ὑόρκη.

Μ: Τό νά,εἶσαι μαέστρος τῆς Φιλαρμονικῆς εἶμαι βέβαιος ὅτι εἶναι χειρότερο παρά νά εἶσαι ὁ πρόεδρος τῶν Ἡνωμένων Πολιτειῶν.

Σ: Παρά τή θεαματική του σταδιοδρομία ἔζησε φτωχός καί πολλές φορές ἀντιμετώπισε ἀκόμα καί στερήσεις. Ἐξομολογεῖται στή φίλη του μ'ἕνα γράμμα τοῦ 1946 ἀπό τή Μιννεάπολη.

Μ: Δυστυχῶς ὑπῆρξα περισσότερο γενναιόδωρος ἀπ' ὅ,τι θά ἔπρεπε νά εἶμαι ὅλα τά τελευταῖα χρόνια τοῦ πολέμου,καί τώρα περιμένω μέ ἀνυπομονησία τήν πρώτη τοῦ μηνός γιά νά πάρω τόν πρῶτο μου μισθό τῆς σαιζόν, ἐπειδή ὁ λογαριασμός μου στήν Τράπεζα εἶναι μηδέν. Κανένας δέν θά τό πιστέψει,ἀλλά ἐγώ ὁ φημισμένος μαέστρος μέ τίς τόσες ἐπιτυχίες δέν ἔχω χρήματα,ἀλλά ὑποθέτω ὅτι ἐσύ γνωρίζεις πώς κανένας φιλάνθρωπος στήν ἱστορία δέν τελείωσε τή ζωή του δίχως χρεωκοπία.

Σ: Δέκα χρόνια ἀργότερα ἔγραφε ὁ ἔνδοξος μαέστρος στήν Καίτη Κατσογιάννη ἀπό τή Νέα Ὑόρκη.

Μ: Μόλις τελειώσα τό πλύσιμο τῶν πιάτων ἱκανοποιημένος καί ἀπό τή μαγειρική μου,ἡ ὁποία,σέ βεβαιώνω,εἶναι πολύ πρωτότυ-

./.

πη καί ἀρχίζει νά εἶναι ἀπαιτητική καί σοβαρή.

Σ: Ἡ νοσταλγία γιά τήν Πατρίδα τοῦ σιγοκαίει τήν ψυχή. Νοιώθει παντοῦ ξένος. Καί τά γράμματά του εἶναι θρῆνος γιά τήν ξενητιά καί βαθύς καημός γιά τόν γυρισμός στήν Ἑλλάδα.

Ἔγραφε τό 1940:

Μ: Νά σοῦ εἰπῶ τή μαύρη ἀλήθεια, ἄν ἀφαιρέσεις τό ὅτι ἔχω μιά καλή ὀρχήστρα στά χέρια μου, ὡς ζωή ἐδῶ μοῦ εἶναι ἀπολύτως ἀφόρητη καί ἄν μείνω κάμποσο καιρό ἔστω καί ἀσχολούμενος, θά πάθω ἀπό μαρασμό.

Σ: Ἡ Καίτη Κατσογιάννη ἦταν ὁ μοναδικός συνομιλητής τοῦ Δημήτρη Μητρόπουλου κι' ἔπαιξε σπουδαῖο ρόλο στή ζωή του. Δέν ἦταν μονάχα ἡ τρυφερή παρουσία, ἡ συμπαράσταση, ἡ ἀφοσίωση. Ἦταν καί ὁ ἔλεγχος της ὁ αὐστηρός καί ἡ κρίση της πού, τόν ὡδηγοῦσαν στίς δύσκολες ὧρες. Ἕνα ἐπεισόδιο τοῦ 1946 ἀποκαλύπτει τήν ἐπιρροή πού ἀσκοῦσε αὐτή ἡ Ἀθηναία στό μεγάλο ἀρχιμουσικό.

Ὁ TOSCANINI κάλεσε ἐπίσημα τόν Μητρόπουλο στήν Ἰταλία τό 1946, ἕνα χρόνο ὕστερα ἀπό τόν τερματισμό τοῦ πολέμου γιά νά διευθύνῃ δύο συναυλίες, στή Σκάλα. Οἱ εἰσπράξεις ἐπρόκειτο νά διατεθοῦν γιά τήν ἀνοικοδόμηση τῆς ὄπερας τοῦ Μιλάνου.

Ὁ Μητρόπουλος βρέθηκε σέ δύσκολη θέση. Ἀλλά δέχτηκε. Καί ἀναγγέλοντας τήν ἀπόφασή του στή φίλη του γράφει:

Μ: Τρέμω νά μάθω τί σκέπτεσαι περί αὐτοῦ. Νά σοῦ πῶ τήν ἀλήθεια ἦταν πολύ δύσκολο νά τό ἀποφασίσω καί θά ἦταν δύσκολο νά τό ἀρνηθῶ χωρίς νά δημιουργήσω σκάνδαλο ἤ δυσαρέσκεια πού θά ἔβλαπτε τίς σχέσεις μου μέ τόν TOSCANINI. Φεύγω τήν ἑπομένη ἑβδομάδα γιά τήν Ἰταλία.

Ἀλλά ἡ φίλη του τοῦ ἀπαντᾶ μ' ἕνα γράμμα-κεραυνό:

Σ, Α: Πῶς μπόρεσες ἐσύ νά ὑποφέρεις μία πράξη ἠθικά τόσο κακόγουστη. Σκέφου: Ἡ ἑλληνική ὕπαιθρος ὁλόκληρη εἶναι ἐρείπια, δέν ἔχουμε μιά γεφύρια, ἐργοστάσια, λιμάνια. Κι' ὅλα αὐτά

./.

ἀποτέλεσμα μιᾶς ἄτιμης εἰσβολῆς. Καί σύ, ὁ Ἕλλην μαέστρος, ἡ πιό σημαντική προσωπικότητα τοῦ τόπου μας στήν Ἀμερική, πρίν ἐπισκεφθῆς τήν Ἑλλάδα, πρίν δείξης τήν πραγματική ἐκδήλωση συμπαθείας, τρέχεις στήν Ἰταλία γιά νά συντελέσεις ἐπισήμως στήν ἀνοικοδήμηση τῆς γαλαρίας τῆς Σκάλας τοῦ Μιλάνου; Ἄν εἶχες πολεμήσει στό Ἀλβανικό μέτωπο, ἄν εἶχες περάσει ἐδῶ τά μαρτυρικά χρόνια τῆς κατοχῆς, ἄν οἱ Ἰταλοί σοῦ εἶχαν τουφεκίσει τόν πατέρα ἤ τόν ἀδελφό, ἄν εἶχες χάσει τό σπίτι σου, καί ἰδίως ἄν εἶχες πονέσει ὅλο τόν πόνο τοῦ τόπου σου -τότε βεβαίως μιά τέτοια χειρονομία θά ἦταν μέσα στό πνεῦμα τοῦ ἀνθρωπιστῆ - ἀποστόλου πού θέλεις νά εἶσαι.

Ὁ Μητρόπουλος, ὁ ἔντιμος Μητρόπουλος. Ἔνοιωσε βαθειά συντριβή καί μεταμέλεια. Κι'ἀποφασίζει νά ματαιώσῃ τό ταξίδι του. Ἀκοῦστε ἕνα ἀπόσπασμα ἀπό τήν ἀπάντηση του, ἕνα πικρό γράμμα ἀνελέητης αὐτοκριτικῆς:

Μ: Σ'εὐχαριστῶ γιά τή θαυμάσια νύχτα πού πέρασε χωρίς νά κλείσω μάτι ἀναλογιζόμενος τά σκληρά κι'ἀδυσώπητα λόγια σου. Τώρα θέλω νά ξέρης ὅτι ἀφοῦ διάβασα τό γράμμα σου πῆρα τήν ἀπόφασή νά μήν πάω στήν Ἰταλία ἀδιαφορῶντας γιά τίς συνέπειες.

Αἰσθάνθηκα τιμημένος ἀπ' αὐτή τήν ἀπόφαση, ἀκόμη κολακεύτηκα. Δέν ὑπάρχει γι'αὐτό δικαιολογία, τό ξέρω. Ὅπως πολύ καλά λές δέν μοῦ σκότωσαν τόν πατέρα, δέν μοῦ βασάνισαν τή μητέρα, δέν μοῦ τουφέκισαν τόν ἀδελφό, οὔτε μοῦ ἀτίμασαν τήν ἀδελφή, ἐπομένως μπορεῖ νά εἶμαι ἀσυλλόγιστος καί ἀνόητος, ἤ καλύτερα διεφθαρμένος ἤ καιροσκόπος ὅπως ἀκριβῶς ὁ Πέτρος πού ἀπαρνήθηκε τόν Χριστό ὅταν ἡ ζωή του βρισκόταν σέ κίνδυνο.

Εἶμαι ἕτοιμος νά ὑποστῶ τίς συνέπειες.

Ἔτσι, ἄν αὔριο βγῆ μιά ἀνακοίνωση, μή τρομάξης ἄν ἀκούσεις ὅτι εἰσῆλθα σέ νοσοκομεῖο γιά μιά σοβαρή ἐγχείρηση, ὅσοι θέλουν νά καταλάβουν θά καταλάβουν.

ARTIST LIFE

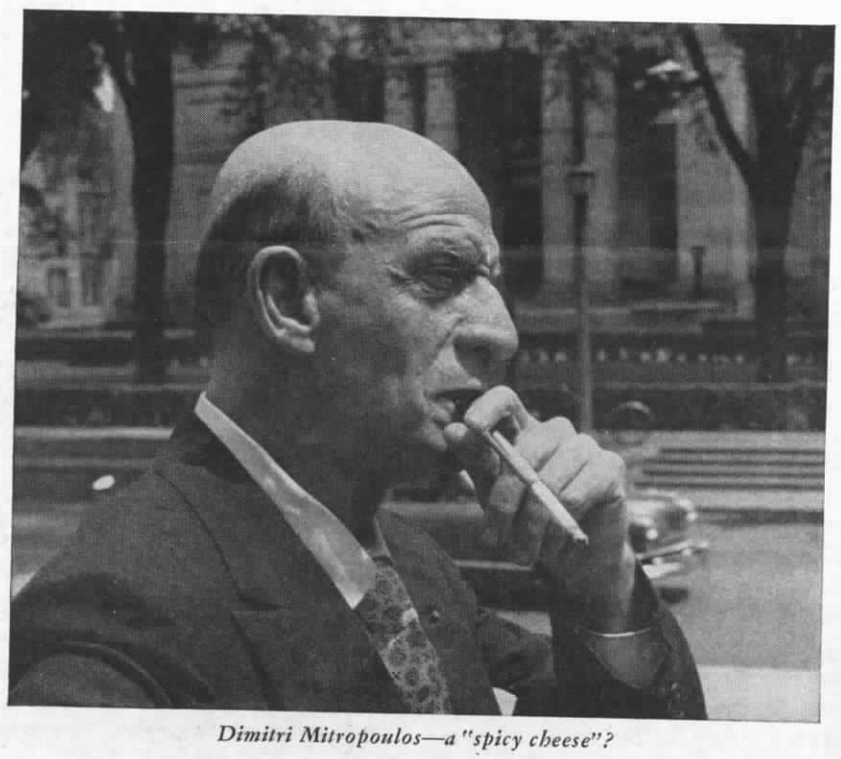
BY DORLE J. SORIA

GINA BACHAUER, with her conductor-husband Alec Sherman, came to dinner the night after she had seen her pupil, Princess Irene of Greece, take off from Kennedy Airport. The young sister of King Constantine, who had just finished a whirlwind music tour of the States, would have missed her plane except that planes wait for royalty. She had insisted on hearing the first half of the Cleveland Orchestra under George Szell at Carnegie Hall before speeding to the airfield for a 10:20 flight to Athens.

Gina Bachauer brought with her a book, just published in Greece, of the correspondence between **Dimitri Mitropoulos** and a lifelong friend, Katy Katsoyanis, which she thought would interest the American public. The first letter dated back to 1925, when the conductor was twenty-nine; the last was written in 1960, the year he died. Oddly, Mitropoulos' letters, during his more than two decades in the States with the Minneapolis and New York Philharmonic Orchestras, were originally written in English and had to be translated back into Greek. It was tantalizing not to be able to read the book—which has an introduction by the Greek Nobel Prizewinner, poet George Seferis—especially since all the non-Greek names were listed in English in the index. What, for instance, had Mitropoulos said about Baudelaire, Bonaparte, and Busoni, about Al Capone and Churchill, about Furtwängler, Gandhi, and Goethe, about Heifetz, Hitler, and Horowitz, about Karajan, Klemperer, and Koussevitzky, about Mahler and Mussolini, Schoenberg and Spinoza, Richard Strauss and Toscanini? But eventually we may find out. Because **Bryan Holme**, music-loving editor of The Viking Press—also at dinner that evening—took the book and promised to try to do something about it. . . .

We have letters of our own from Dimitri Mitropoulos, written during the period when we headed the Philharmonic press department. Once we sent him a request from a magazine for his recommendations of recordings for children, works which would hold their interest and lay a basis for love of good music. He answered from the Coast: "It is a very difficult thing to decide and I am afraid the sun in California will not help me much. Nevertheless I will try. I will begin with Mozart—G minor Symphony, Opus 40, the entire opera of *The Magic Flute*, the Requiem; Beethoven—Fifth Symphony, Violin Concerto, and the Third Piano Concerto; Haydn—*London* Symphony, Opus 104, in D minor, *Military* Symphony; Mendelssohn—*Scotch* Symphony and Violin Concerto. The reason I have chosen these is because I do believe, for the education of a child, there is more in these pure, musically abstract works than in any of the Romantic period, or any music which tries to describe anything physical or metaphysical. I believe that the entire Romantic period is a sinful period against any pure musical art and therefore, I think it best not to bother children with this music until they have grown."

Another time, assembling background material for a proposed *New Yorker* Profile, we requested permission to use personal stories he had told us one night at dinner. (We remember the occasion well. We asked what he would like and he said fish and cherry pie, to which menu we added the usual vegetables, which he did not touch. When the fish was passed around for the second time and Mitropoulos started to take a second large helping, Mother said firmly: "First, Maestro, eat your vegetables!") We reminded him in our letter of some of the stories—about his boyhood visits to uncles who were monks at Mt. Athos; about his grandfather, a Greek Orthodox priest in a mountain village, who waged a secret battle against bedbugs by mixing insecticide with the holy water with which he blessed the houses; about his grandmother, who gave birth to his father while gathering wood and who had carried the baby and bundle of fagots for a mile up the mountainside



Dimitri Mitropoulos—a "spicy cheese"?



«ΤΑ ΝΕΑ» ΠΕΜΠΤΗ, 17 Αὐγούστου 1967

'Ομιλεῖ ὁ πιανίστας Βάν Κλαΐμπερν

«Η ΜΟΥΣΙΚΗ ΕΚΦΡΑΖΕΙ ΤΗΝ ΑΝΘΡΩΠΙΝΗ ΨΥΧΗ»

Τόν εἶχε βοηθήσει ὁ Μητρόπουλος

«Οἱ συνθέτες θά πρέπει νά ἐμπνέωνται ἀπό τό θαυμάσιο ἑλληνικό τοπίο», εἶπε στήν πρές - κόνφερανς πού ἔδωσε χθές ὁ 'Αμερικανός πιανίστας Βάν Κλάϊμπερν, 32 ἐτῶν, ὁ ὁποῖος τό βράδυ, στό 'Ηρῶδειο, ἐμφανίσθηκε σέ ρεσιτάλ μέ ἔργα Μπράμς, Μπετόβεν, Μπάρμπερ καί Σοπέν.

—'Η ἐποχή μας, πού χαρακτηρίζεται ἀπό τήν μηχανική καί ἐπιστημονική πρόοδο, ἔχει ἀκόμα θέση γιά τήν καλλιτεχνική δημιουργία;

«"Οσο ὑπάρχουν ἄνθρωποι θά ὑπάρχη καί μουσική», εἶπε, ἀπαντώντας στήν ἐρώτηση αὐτή ὁ 'Αμερικανός πιανίστας.

«'Η μηχανική ἐξέλιξη στό Διάστημα καί στή Γῆ δέν εἶναι δυνατόν ν' ἀποκλείση τήν καλλιτεχνική δημιουργία, πού εἶναι μιά βασική ἀνάγκη γιά τόν ἄνθρωπο», συνέχισε ὁ Κλάϊμπερν. «"Αλλωστε — πρόσθεσε — εἶναι γνωστό ὅτι στή βάση τοῦ σύγχρονου πολιτισμοῦ, στήν κλασική 'Ελλάδα, ἡ Παιδεία βασιζόταν σέ τρεῖς ἀρχές: τήν γυμναστική, τά μαθηματικά καί τήν μουσική. 'Υγιές σῶμα, ἀνάπτυξη τοῦ νοῦ, ἀλλά καί ἡ ἀνάγκη τῆς ψυχῆς».

«'Η μουσική, αὐτό τό θεϊκό μυστήριο, εἶπε ὁ Κλάϊμπερν, εἶναι σ' ἐπαφή μέ τήν ψυχή καί τήν ἐκφράζει. 'Η ἐποχή μας, ὅσο πιό πολύ χαρακτηρίζεται ἀπό τήν μηχανική ἐξέλιξη, τόσο πιό πολύ ἔχει ἀνάγκη ἀπό πνεῦμα καί ψυχή, ἀπό τήν μουσική».

'Ο Βάν Κλάϊμπερν, ὁ ὁποῖος ἐδήλωσε ὅτι θεωρεῖ πολύ ἐνδιαφέρον νά παίζη πιάνο στό θέατρο τοῦ 'Ηρώδου στήν 'Αθήνα, εἶπε ὅτι σύμφωνα μέ τό πρόγραμμα τό ρεσιτάλ αὐτό εἶναι τό μοναδικό πού δίνει στήν 'Ελλάδα μιά τόν χρόνο αὐτόν, ἄν ὅμως προσκληθῆ δέν θά εἶχε ἀντίρρηση νά παίξη καί πάλι. "Εχει ἔρθει πολλές φορές στήν 'Ελλάδα καί τό 1964 εἶχε δώσει ἀκόμα ἕνα ρεσιτάλ. Στό ἐφετεινό του πρόγραμμα περιλαμβάνεται μιά ἠχογράφηση δίσκων στήν Ρώμη γιά τό R.C.A. 'Ιταλίας, ρεσιτάλ στό φεστιβάλ τοῦ Μοντρέ στήν 'Ελβετία καί ἐπίσης συμμετοχή στόν διαγωνισμό καί τό φεστιβάλ στό Βουκουρέστι τῆς Ρουμανίας.

'Ο Βάν Κλάϊμπερν, ἐδήλωσε, ἀπαντώντας σέ ἐρώτηση, ὅτι παίζει τήν μουσική πού τοῦ ἀρέσει ὅπως Σοπέν, Μπετόβεν, Μπράμς.

— 'Η σύγχρονη μουσική;

«'Η σονάτα Νο 26» τοῦ Σάμουελ Μπάρμπερ, εἶπε ὁ Κλάϊμπερν, περιλαμβάνεται στό ρεσιτάλ στό 'Ηρῶδειο. Οἱ πιανίστες ἀγαποῦν αὐτή τήν σονάτα γιατί εἶναι «πιανιστική» καί ἔχει πολύ καλή ἀρχιτεκτονική».

— 'Η ἠλεκτρονική μουσική;

«Δυστυχῶς δέν μ' ἐνδιέφερε ποτέ ἰδιαίτερα τό εἶδος αὐτό, εἶπε ὁ Κλάϊμπερν. 'Ο λόγος εἶναι ὅτι λείπει τό μέρος τῆς ἀνθρώπινης ἔκφρασης, τῆς ἀνθρώπινης ὑπόστασης. Αὐτό δέν σημαίνει ὅτι σέ ὁρισμένα μέρη δέν εἶναι καί ἡ μουσική αὐτή ἀρκετά δημοφιλής».

— "Εχετε ἀκούσει σύγχρονη 'Ελληνική μουσική;

«Παίξαμε 'Ελληνικά ἔργα, μέ διευθυντή τόν Καρύδη στήν Λουκέρνη εἶπε ἀπαντώντας ὁ Κλάϊμπερν, καί ἐπίσης τό 1954 μέ τήν φιλαρμονική τῆς Νέας 'Υόρκης πού τήν διηύθυνε ὁ Μητρόπουλος, ὁ ὁποῖος καί μέ βοήθησε πολύ στήν κατάστρωση τοῦ ρεπερτορίου μου γιά τόν διαγωνισμό τῆς Μόσχας (ἐπῆρε τό Α' βραβεῖο, ὡς γνωστόν).

'Ο Κλάϊμπερν ἔχει σπουδάσει διεύθυνση ὀρχήστρας καί διηύθυνε 12 φορές εἶπε, ἀπ' τίς ὁποῖες ἡ τελευταία ἦταν αὐτή στήν μνήμη τοῦ Μητρόπουλου, σέ μιά μουσική ἐκδήλωση πού ὀργανώθηκε γιά τό σπίτι τῶν ἡλικιωμένων μουσικῶν. «"Εγινε τόν Μάρτιο τοῦ 1961 στό Κάρνεγκυ Χώλ καί ἦταν ἕνα πολύ μεγάλο κοντσέρτο» εἶπε ὁ Κλάϊμπερν.

— Ποιόν θεωρεῖται μεγάλον πιανίστα;

«Θαυμάζω τόν Ραχμάνινωφ — εἶπε ὁ Κλάϊμπερν. Καί ἄν ἀκόμα δέν ἦταν συνθέτης θά ἔμενε τό ἴδιο στήν μνήμη μας σάν ἕνας μεγάλος ἐκτελεστής. Τόν ἄκουσα ὅταν ἤμουν πολύ μικρός, πού ἔπαιζε στήν Λουϊζιάνα. "Ενα μέλος τῆς ἐπιτροπῆς ὑποδοχῆς του ἦταν καί ἡ μητέρα μου, ἡ ὁποία ἦταν καί ἡ πρώτη μου δασκάλα στό πιάνο. "Ηταν ἕνας πολύ μεγάλος πιανίστας».

Σ. ΑΝΑΓΝΩΣΤΟΠΟΥΛΟΣ

ΡΑΔΙΟ ΠΡΟΓΡΑΜΜΑ

13 - 19 ΑΥΓΟΥΣΤΟΥ 1967

Ο ΔΙΕΘΝΗΣ ΔΙΑΓΩΝΙΣΜΟΣ ΑΡΧΙΜΟΥΣΙΚΩΝ Δ. ΜΗΤΡΟΠΟΥΛΟΥ

'Ο "Εκτος Διεθνής Διαγωνισμός Δημήτρη Μητροπούλου, πού, ὡς γνωστόν, ἀποβλέπει εἰς τήν ἀνάδειξιν νέων ἀρχιμουσικῶν κάθε ἐθνικότητος, πρόκειται νά γίνη καί πάλι εἰς τό Κάρνεγκι Χώλλ τῆς Νέας 'Υόρκης, ἀπό τίς 8 ὡς τίς 21 'Ιανουαρίου τοῦ 1968. Εἰς τόν διαγωνισμό μποροῦν νά λάβουν μέρος ἀρχιμουσικοί ἡλικίας ἀπό 20 ὡς 33 ἐτῶν, ὡς προθεσμία δέ ὑποβολῆς δικαιολογητικῶν συμμετοχῆς, ὁρίζεται ἡ 1η Δεκεμβρίου τρέχοντος ἔτους.

'Αξίζει νά σημειωθῆ ὅτι ὁ διαγωνισμός αὐτός ἀποκτᾶ ὅλο καί μεγαλύτερο κῦρος καί δημοτικότητα. Αὐτό δέν ὀφείλεται μόνον εἰς τήν σοβαρότητα καί τήν αὐστηρότητα μέ τήν ὁποίαν διεξάγεται ἀλλά καί εἰς τά βραβεῖα του. Τά βραβεῖα αὐτά, εἶναι ἀπό τά πλουσιώτερα πού ἀπονέμονται σέ διεθνεῖς διαγωνισμούς, καί εἶναι τέσσερα τόν ἀριθμόν: τῶν 5.000 δολλαρίων, τῶν 2.500 δολλαρίων, τῶν 1.000 δολλαρίων καί τῶν 750 δολλαρίων. 'Επί πλέον οἱ βραβευόμενοι ἔχουν τήν δυνατότητα νά συνεργασθοῦν ἐπί ἕνα ἔτος με τήν Φιλαρμονικήν 'Ορχήστρα τῆς Νέας 'Υόρκης ἤ μέ κάποιαν ἄλλην ἀπό τίς μεγάλες ἀμερικανικές ὀρχήστρες.

'Ο διαγωνισμός γίνεται εἰς τέσσερα στάδια: Προκαταρκτικό, τακτικό, ἡμιτελικό καί τελικό, εἰς δέ τάς ἀκροάσεις τό κοινό μπορεῖ νά παρίσταται ἐλεύθερα. Οἱ ἐξεταζόμενοι ἐλέγχονται, κατά στάδια, ὡς πρός τήν πεῖρα των εἰς διαφόρους τεχνοτροπίας ὀρχηστρικῆς μουσικῆς, εἰς δέ τό τελικόν στάδιον περνοῦν ἀπό μίαν τετραπλῆν δοκιμασίαν: 'Οφείλουν νά ἑρμηνεύσουν μίαν συμφωνία, νά συνοδεύσουν ἕνα σολίστα εἰς ἕνα κοντσέρτο, νά διευθύνουν ἕνα ἀπόσπασμα κάποιας ὄπερας καί νά διευθύνουν καί κάποιο σύγχρονο ἔργο πού θά τούς εἶναι ἐντελῶς ἄγνωστο καί πού θά ἔχουν πάρει εἰς τά χέρια των, μόλις μισήν ὥρα πρίν ἀνέβουν εἰς τό «πόντιουμ» γιά νά τό διευθύνουν.

"Οσοι ἐπιθυμοῦν περισσότερες λεπτομέρειες γύρω ἀπό τόν Διεθνῆ Διαγωνισμό Δημήτρη Μητροπούλου, μποροῦν νά ἀπευθυνθοῦν εἰς τήν 'Υπηρεσίαν Μουσικῶν 'Εκπομπῶν τοῦ 'Εθνικοῦ 'Ιδρύματος Ραδιοφωνίας, ὁδός Μουρούζη 16, ὥρας γραφείου.

Ο ΦΟΥΡΤΒΑΙΝΓΚΛΕΡ ΕΙΧΕ ΕΚΤΙΜΗΣΗ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟ

Στιγμές ἀπό τή ζωή ἑνός μεγάλου

ΒΙΕΝΝΗ, 21. (Τοῦ ἀνταποκριτοῦ μας).—

Παίρνοντας ἀφορμή ἀπό τίς δηλώσει πού ἔκανε στήν Ἀθήνα, ὁ διεθνοῦς φήμης πιανίστας Κλάϊμπερν, θά ἤθελα νά συμπληρώσω ἀκόμη λίγα γιά τόν μεγάλο Ἕλληνα ἀρχιμουσικό Δημήτρη Μητρόπουλο, ἀφοῦ μάλιστα τόν τελευταῖο καιρό, μέρος τοῦ εὐρωπαϊκοῦ τύπου ἀσχολεῖται ὁλονέν καί περισσότερο μαζί του καί θά ἤθελα νά παρακαλέσω τούς ἀναγνῶστες τῆς «Θεσσαλονίκης» νά συγχωρέσουν τήν ἐπιστροφήν μου αὐτή στό ἴδιο θέμα.

Πιστεύω πώς μόνο ἀν βεβαιώσουμε τίς σύγχρονες δυνάμεις τῆς ζωῆς μας — σά μελετήσουμε τόν Πλάτωνα ὄχι γιατί ἔζησε πρίν δυόμιση χιλιάδες χρόνια, παρά γιατί ζῆ σήμερα, ζωντανός πρόγονός μας — ὅταν γίνουμε ἄξιοι νά αἰσθανθοῦμε λ.χ. τό ζήτημα τῆς γλώσσας μας στό ὕψος πού τό ἔζησαν οἱ μεγάλοι πρόγονοί μας τοῦ 21 κι' ὁ ἀντάξιός τους ποιητής μας, ὁ Σολωμός, σάν «πόθο, δηλαδή, τοῦ ἀνθρώπου γιά ἐλευθερία, πού ἕνα μονάχα σημάδι του ἦταν ὁ ἀγώνας στή γῆ καί στή θάλασσα τῶν προγόνων μας τοῦ Εἰκοσιένα», ὅπως γράφει ὁ μοναδικός μας Ἀποστολάκης, ὅταν μέ τήν ἴδια δύναμη θ' ἀντικρύσουμε καί θά ζήσουμε τόσο καί τόσα ἄλλα τῆς ζωῆς μας, τότε θά χαράξη καί γιά μάς «ἡ ἐλπίδα» στή ζωή, πού χωρίς αὐτή τό κάθε τι, ὡς κι' ἡ ἀνάσα τοῦ μωροῦ, μπορεί νά κοκκαλίσῃ.

Ἀλλά θά περιορισθῶ, ὅπως καί πρέπει, στήν περικοπή. Γράφει ὁ μουσικός Βάλτερ Μπαρύλλι, πρῶτο βιολί τῆς φιλαρμονικῆς ὀρχήστρας τῆς Βιέννης: «Στό ἀναλόγιο τοῦ ἀρχιμουσικοῦ διπύθυνε ὁ Βίλχελμ Φούρτβαινγκλερ. Καί μέ τό ὄνομα αὐτό, καθώς καί μέ τοῦ Κνάππερμπους, συνδυάζονται γιά μένα (ὁπως χωρίς ἄλλο καί γιά ὅλους τούς συναδέλφους μου) οἱ πιό χαρακτηριστικά ἰσχυρές καί βαθειές ἐντυπώσεις στά πενῆντα χρόνια τῆς ζωῆς μου. Πάντα μέ συγκίνηση σκέπτομαι τίς ἡμέρες ἐκείνες στό Σάλτσμπουργκ, ὅταν ὁ Φούρτβαινγκλερ ὑπέφερε τόσο, γιατί ὅλο καί περισσότερο ἀδυνάτιζε ἡ ἀκοή του, πού σχεδόν ὕστερα ἀπό κάθε δοκιμή, κάθε συναυλία, κάθε παράσταση στήν Ὄπερα, ἀποχαιρετοῦσε τό ἀναλόγιο τοῦ ἀρχιμουσικοῦ καί μαζί κι' ἐμάς. Ἡμεῖς τά μέλη τῆς φιλερμονικῆς ὀρχήστρας δέν ἀμφιβάλλουμε διόλου: πέθανε γιατί τοῦ ράγισε ἡ καρδιά. Τό πιστεύω, ἡ τραγωδία, πού πέρασε κι' ὁ Μπετόβεν, αὐτή τοῦ ράγισε τήν καρδια.

Σέ μιά ἀπό τίς τελευταίες δοκιμές του μάς εἶπε: «Ὅταν ἐγώ δέν θά ὑπάρχω πιά, σκεφθῆτε τόν Μητρόπουλο». Καί τά μέλη τῆς φιλαρμονικῆς ἀκουσαν μ' εὐχαρίστηση καί πρόθυμα τή συμβουλή του. Ἡ τόσο σύντομη, ἀλλοίμονο, καλλιτεχνική συνεργασία μας καί μέ τόν μεγάλο αὐτό ἀρχιμουσικό, πού ἄρχισε στό Σάλτσμπουργκ, ἀνήκει στίς πιό ὑπέροχες στιγμές τῆς ὀρχήστρας μας. Τί σημαίνει γιά μάς ὁ ἄνθρωπος αὐτός, μπορεί νά τό ἀντιληφθῆ μόνο ἐκεῖνος πού ἔζησε μαζί μας, ὅταν ὁ Μητρόπουλος, μ' ἀφάνταστη ἐπιμονή καί μ' ἐξαντλητική ἐργασία, προσπαθούσε γιά ἔργα πού δέν τοῦ «πήγαιναν» ἀπόλυτα. Ἀξέχαστο θά μοῦ μείνη πόσο ἀγωνίζονταν γιά τήν ὀγδοη συμφωνία τοῦ Γκούσταβ Μάλεο, πώς σέ μιά δοκιμή στήν αἴθουσα τῆς σχολῆς ἱππασίας τοῦ Σάλτσμπουργκ, μ' ἕνα ἄδειο κύπελλο δυνατοῦ καφέ μπροστά του, ἔκρυβε μέ τά χέρια του τό ἀφάνταστα κουρασμένο πρόσωπό του κι' ἀναστέναζε: «δέν θά πηγαίνη». Κι' ὅμως, μ' ὅλα αὐτά, τελικά πήγε κι' ὑπῆρξε μιά ἀπό τίς πιό περίφημες ἑρμηνεῖες πού θυμοῦμαι στή ζωή μου».

Μιά ἀνάλογη ἑρμηνεία του στήν Ὄπερα τῆς Βιέννης περιγράφει στόν πρόλογό της κι' ἡ Καίτη Κατσογιάννη, πού μάς χάρισε τό πολύτιμο βιβλίο της «Δημήτρης Μητρόπουλος. Ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη (1929 — 1960), Ἀθῆναι 1966».

«Ἀργότερα», γράφει, «οἱ μουσικοί τῆς ὀρχήστρας κι' οἱ τραγουδιστές μού ὡμολόγησαν: «Δέν ξέρομε τό γιατί παίξαμε (ἡ τραγουδήσαμε) ἔτσι ὅπως ποτέ ἄλλοτε στή ζωή μας. Ἐκεῖνος μάς ἐπέβαλε νά ξεπεράσουμε τόν ἑαυτό μας». Ὁ ἴδιος μοῦ εἶπε μέ τή συνηθισμένη του μετριοφροσύνη: «τέτοιες παραστάσεις εἶναι δῶρα θεοῦ». «Τήν ἑπομένη τόν ἀποχαιρετοῦσαμε», συνεχίζει ἡ Καίτη Κατσογιάννη. «Τήν τελευταία στιγμή μάς κοίταξε τήν ἀδελφή μου καί μένα μ' ἕνα βλέμμα ὅλο τρυφερότητα καί μελαγχολία:

—Ἄς μ' ἀξιώσει ὁ θεός νά σάς ξαναδῶ!

—Μά, Δημήτρη μου, αὐτό ἀπό σένα ἐξαρτάται!

—Ὄχι ἀπό μένα — ἀπό τή Μοίρα!

Ἦταν τά τελευταία λόγια πού ἄκουσα ἀπό τό στόμα του. Λίγες ἑβδομάδες ἀργότερα, ἐφερνα πίσω στήν πατρίδα μιά μικρή ὀρειχάλκινη τεφροδόχη — λίγη στάχτη».

Ἔτσι τελειώνει ἡ καλή φίλη. Χωρίς ἄλλο ὁμως στή ζωή μας δέν πρέπει ν' ἀπομείνη μόνο ἡ «λίγη αὐτή στάχτη» ἀπό τό μεγάλο ἀρχιμουσικό μας Δημήτρη Μητρόπουλο, πού πολλές φορές κατέπληξε τόν κόσμο ὁλόκληρο. Κι' αὐτό ἀπό μάς ἐξαρτάται.

Π. ΦΟΡΜΟΖΗΣ



Ὁ Δημήτρης Μητρόπουλος, τόν Σεπτέμβριο τοῦ 1956, σέ μιά δοκιμή μέ τήν φιλαρμονική ὀρχήστρα τῆς Βιέννης.

Κάτι πού πρέπει νά προσέξετε

ΕΘΝΙΚΟΝ ΠΡΟΓΡΑΜΜΑ

Ἑβδομάς: 16 — 22-7-67

«ΤΑ ΝΕΑ» ΣΑΒΒΑΤΟ, 5 Αὐγούστου 1967

Ἡ Μουσική ΣΤΟΝ ΚΟΣΜΟ

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ : Ὁ Ἕκτος Διεθνής Διαγωνισμός πού φέρει τό ὄνομα τοῦ μεγάλου Ἕλληνα ἀρχιμουσικοῦ, γίνεται στό Κάρνεγκι Χώλ τῆς Νέας Ὑόρκης ἀπό 8 ὡς 21 Ἰανουαρίου τοῦ '68. Σ' αὐτόν τόν διαγωνισμό παίρνουν μέρος νέοι ἀρχιμουσικοί ἀπ' ὅλον τόν κόσμο, ἡλικίας 20—23 ἐτῶν. Τά τέσσερα πρῶτα βραβεῖα εἶναι πλουσιώτατα: 5.000 δολλάρια, 2.500 δολλάρια, 1.000 δολλάρια κοί 750 δολλάρια. Ἐφέτος, ὁ διαγωνισμός εἶναι πιό δύσκολος ἀπό κάθε ἄλλη φορά. Γιά τούς ἡμιτελικούς, στούς ὑποψηφίους δίνεται ἕνας κατάλογος ἀπό δεκάδες ἔργων «μπαρόκ», κλασικῶν, «μετακλασικῶν» (sic) καί συγχρόνων, ἀπό τά ὁποῖα ὀφείλουν νά διαλέξουν τρία κάθε κατηγορίας! Ἐκτός ἀπό τά ἔργα αὐτά, ὑποχρεωτικά ἐφέτος εἶναι καί τά ἑξῆς: Τό δυσκολώτερο πρῶτο μέρος ἀπό τήν Τετάρτη Συμφωνία τοῦ Μάλερ, τό ντουέττο γιά σοπράνο καί τενόρο ἀπό τήν ἀρχή τῆς τέταρτης πράξης τῆς «Κάρμεν» τοῦ Μπιζέ καί ἡ ἑβραϊκή ραψωδία «Σολομῶν» γιά βιολοντσέλλο καί ὀρχήστρα, τοῦ Μπλόχ — ὅπου ὁ ὑποψήφιος ἀρχιμουσικός θά πλαισιώση τόν σολίστα!



ΣΑΣ ΜΙΛΑ Ο ΦΙΛΟΣ ΣΑΣ

ΤΟΥ ΑΚΑΔΗΜΑΪΚΟΥ κ. ΗΛΙΑ ΒΕΝΕΖΗ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Γνωριστήκαμε μέ τόν Δημήτρη Μητρόπουλο μιά ὑγρή καλοκαιριάτικη νύχτα, σέ μιά συναυλία του στό Στάδιο τῆς Νέας Ὑόρκης. Μόλις εἶχε τελειώσει τό Κοντσέρτο τοῦ Προκόφιεφ. Ἔπαιξε στό πιάνο ὁ ἴδιος, ἐνῶ διηύθυνε καί τήν ὀρχήστρα. Τόν εἶχαν ἀποθεώσει. Ἔπλεε στόν ἱδρο, τό πρόσωπό του ἦταν κατακόκκινο, τά μάτια του ἀπλανῆ. Κόσμος πολύς περίμενε ἔξω ἀπ' τό καμαρίνι του γιά νά τόν συγχαρῆ. Σά νά γύρευε νά ξεφύγη τό πλῆθος — σίγουρα δέν ἄκουγε ὅ,τι τοῦ λέγαν: ὀνόματα, λέξεις ἐγκωμιαστικές. Τοῦ εἶπα:

—Ἔρχομαι ἀπ' τήν Ἑλλάδα. Σᾶς φέρνω χαιρετίσματα ἀπ' τή Μαγκουφάνα. Ἀπ' τήν κυρία Κατσογιάννη.

Γύρισε πρός τό μέρος μου ἀπότομα, στάθηκε, χαμογέλασε, μοῦ ἔσφιξε τό χέρι.

Ὕστερα, ἐκεῖνος ἔφυγε στά βουνά τοῦ Κολοράντο, ἐγώ ἔφυγα στή Νέα Ἀγγλία, δέν μπορέσαμε νά συναντηθοῦμε τότε. Μέ περίμενε ὅμως, ὕστερα ἀπό τρεῖς μῆνες, ἕνα βράδυ. Ἦταν ἀργά ἡ νύχτα, στό «NORTHERN» τῆς Νέας Ὑόρκης.

—Ἄς πᾶμε στό δωμάτιό μου νά μιλήσουμε μόνοι, εἶπε πρόσχαρα.

Μέ ρώτησε γιά τήν κυρία Καίτη Κατσογιάννη, τήν πιστή του φίλη, γιά τά πεῦκα τῆς Μαγκουφάνας. Ὕστερα ἄρχισε μιά ἐξομολόγησι, πού βάσταξε περίπου δυό ὧρες. Ἔλεγε γιά τή μουσική, γιά τό ἔργο του, γιά τά ὄνειρα τοῦ καλλιτέχνη, γιά τήν ἀπογοήτευσί του ἀπ' τόν ἄνθρωπο. Ὁλοένα ὁ λόγος ἀπεμόνωνε τό χῶρο ὅπου ἤμαστε, ἀπ' τή γιγάντια πόλη, ἡ ψευδαίσθησι ὁλοένα γινόταν πιό ἔντονη: Δέν ἦταν πιά ἡ μεγάλη πόλη, δέν ἦταν πιά τό ξενοδοχεῖο NORTHERN. Ἐδῶ ἦταν ἡ καλύβα ἑνός ἀσκητῆ, ἑνός ἀναχωρητῆ τῶν παλαιῶν χριστιανικῶν καιρῶν. Καί ὁ λόγος ἦταν ὡς ποιό βαθμό ὁ σκοπός ἐτελειώθη: νά νικηθῆ ἡ ὕλη, νά γίνη πνεῦμα.

—Νά πᾶτε τά χαιρετίσματα καί τήν ἀγάπη μου στήν Καίτη, εἶπε ξεπροβοδίζοντάς με τίς πρωϊνές ὧρες.

Ἡ κυρία Καίτη Κατσογιάννη, πού τῆς προωρίσθη ἡ τελειότης τῆς φιλίας ὁλόκληρης ζωῆς μέ τόν Δημήτρη Μητρόπουλο, παρουσίασε πρίν ἀπό λίγον καιρό σ' ἕναν ὀγκώδη τόμο τήν περίφημη ἀλληλογραφία της μέ τόν Μητρόπουλο.

Γράφει στήν εἰσαγωγή της:

«...Ἔχουν πλασθῆ πολλοί «μύθοι» γιά τόν Δημήτρη Μητρόπουλο, γιά τόν ἄνθρωπο καί τή ζωή του. Γι' αὐτό, ὕστερα ἀπό πολλούς δισταγμούς, ἀποφάσισα νά δώσω στή δημοσιότητα τήν ἀλληλογραφία μας. Σ' αὐτά τά γράμματα ἐκδηλώνεται ὁ ἴδιος σέ μιά στενή του φίλη, περιγράφει τή ζωή του, ἐκθέτει τίς σκέψεις του, τά αἰσθήματά του, τήν ἑκάστοτε ψυχική του κατάστασι. Εἶναι σάν μιά αὐτοβιογραφία...».

Ἡ ἀλληλογραφία αὐτή καλύπτει πλήρη τόν κύκλο: τῆς ἀρχῆς τοῦ ὀνείρου ἑνός νέου καλλιτέχνη, τοῦ θριάμβου του, καί, τέλος, τῆς προετοιμασίας τοῦ θανάτου.

Ἀρχίζει μ' ἕνα ἐπισκεπτήριο:

«Νοέμβριος 1925. Νά ἐπιτραπῆ ἡ εἴσοδος εἰς τήν κυρία Κατσογιάννη μετά τῆς ἀδελφῆς της εἰς ὅλας τάς δοκιμάς μου. Δ. Μητρόπουλος».

Μέσα σ' αὐτά τά γράμματα προβάλλει ἡ ἐκπληκτική περιπέτεια τοῦ ἀνθρώπου: ὁ ἔρως τῆς Τέχνης, ἡ τιμιότητα, τά ἐρωτήματα, ἡ δόξα, οἱ ἀμφιβολίες, οἱ κρίσεις γιά ἔργα καί πρόσωπα, οἱ κρίσεις γιά τόν ἑαυτό του.

Ὁ Μητρόπουλος ἐξομολογεῖται στήν κυρία Κατσογιάννη, ζητᾶ τή γνώμη της πλήρης ταπεινοφροσύνης. Καί ἐκείνη τόν θαυμάζει, τόν κρίνει, τόν ἐλέγχει, τοῦ δίδει —μέ τήν ἀφοσίωσι καί μέ τήν παρρησία της— βοήθεια πολλή. Στήν κορυφή τῆς δόξας του, ἡ κυρία τῆς Κηφισιᾶς εἶναι ἴσως, τό μόνο πλάσμα ἐπί τῆς γῆς, πού μπορεῖ νά τοῦ μιλᾶ μέ τόση ἄνεσι. Κι' ἐκεῖνος τήν ἀγαπᾶ καί τή σέβεται.

«Κρῖμα — γράφει ἡ κυρία Κατσογιάννη — πού δέν κράτησα σημειώσεις ἀπ' τίς πολύωρες συνομιλίες μας, τούς μῆνες καί τά χρόνια πού πέρασα κοντά του, καί μάλιστα τούς τρεῖς τελευταίους χειμῶνες δίπλα του, στό διαμέρισμα τῆς Νέας Ὑόρκης, τίς ὧρες πού μελετοῦσε καί τίς ὧρες πού ξεκουραζόταν κουβεντιάζοντας μαζί μου γιά τίς πρόσφατες καί τίς ἐπικείμενες συναυλίες του, γιά τήν τέχνη, γιά τή φιλοσοφία, γιά τόν ἄνθρωπο.

Τά πρῶτα δώδεκα χρόνια βλεπόμαστε σχεδόν καθημερινά, κάναμε πολύ μακρυνούς περιπάτους, πήγαινα καί σέ ὅλες του τίς δοκιμές. Τήν ἄνοιξι τοῦ 1929 βρέθηκα μαζί του στό Βερολῖνο, καί τό 1932 στό Παρίσι, στήν πρώτη του ἐμφάνισι σ' αὐτήν τήν πόλι. Ὡς τήν παραμονή τοῦ παγκοσμίου πολέμου περνοῦσε τά καλοκαίρια του στήν Ἑλλάδα, συχνά ἔμενε στό σπίτι μας τῆς Μαγκουφάνας. Καί στίς φορές πού ἐπισκέφθηκε τήν Ἑλλάδα, μετά τό τέλος τοῦ παγκοσμίου πολέμου στά 1955 καί στά 1957 μέ τή Φιλαρμονική τῆς Βιέννης, ἔμεινε στό σπίτι τῆς Μαγκουφάνας».

Ἡ κυρία Κατσογιάννη παραστάθηκε τό μεγάλο της φίλο ὡς τήν εἴσοδο τῆς στενῆς πύλης. Ὁ θάνατος κεραυνοβόλησε τόν Δημήτρη Μητρόπουλο στίς 2 Νοεμβρίου τοῦ 1960, ἐπάνω στό πόδιουμ τῆς Σκάλας τοῦ Μιλάνου. Τήν ὥρα πού διηύθυνε τίς δοκιμές τῆς Τρίτης Συμφωνίας τοῦ Μάλερ.

Ἕνα ἑλληνικό πολεμικό ἀεροπλάνο πῆγε νά πάρη τήν τέφρα του. Ἡ κυρία Κατσογιάννη συνώδευσε τό νεκρό στό Λουγκάνο, ὅπου ἔγινε ἡ καύσι του. Κι' ἔπειτα, μαζί μέ τόν κύριο Κουρνοῦτο, συνώδευσε τό φίλο της στό τελευταῖο ταξίδι τοῦ γυρισμοῦ. Ἡ τέφρα του ἦταν μέσα σέ μιά μικρή ὀρειχάλκινη τεφροδόχο, ἕνα κουτάκι. Ὁ λαός τῶν Ἀθηνῶν περίμενε τό ἔνδοξο τέκνο του στό Ἡρώδειον. Καί ἡ τεφροδόχος παραδόθηκε στήν Πόλη, ἐνῶ ἡ Ὀρχήστρα τῶν Ἀθηνῶν ἔπαιζε τό Πένθιμο Ἐμβατήριο ἀπ' τήν Ἡρωϊκή τοῦ Μπετόβεν. Χωρίς Ἀρχιμουσικό. Μέσα στά λαμπρά χρώματα τοῦ φθινοπωρινοῦ ἡλιοβασιλέματος.

until she reached home. We recalled his account of climbing the Grand Teton; of his Berlin Philharmonic debut as conductor-pianist when at the last minute soloist Egon Petri fell ill and could not play the Prokofiev Piano Concerto No. 3; of his conviction, at the height of World War II, that the Allies would do well to read and learn from Thucydides on the Peloponnesian War. . . . Mitropoulos wrote: "I'm willing to grant you any favor you ask of me. I realize readers always like some 'spicy cheese' in a biography of an artist so that, even though I personally deep in my heart can't say I like it very much, if you think what I have told is of any interest and if it pleases you very much, go ahead and make me a 'spicy cheese.' "

I Remember Father

Marina Chaliapin was in New York recently as a "flying ambassador" for the CIGA chain of Italian luxury hotels, which includes such favorites as the Gritti and Danieli in Venice and the Excelsior and Grand in Rome. The next-to-the-youngest child of the great Feodor, Marina is charming and elegant, with silvery blonde hair, gray-blue eyes, and a lovely speaking voice. She came to us with an introduction from Wally Toscanini in Milan, who described her friend as "*adorabile*," which she was. She lives in Italy, is married to Luigi Freddi, a pioneer of the Italian film industry, and has a daughter Angela in her early twenties. While here she flew from lunches to cocktails to dinners, from concert to opera, from business appointments to visits with old friends and with family. Towards the end of her stay she was longing for the quiet of her country house outside Rome, and for its garden.

"When I get back," said Marina Chaliapin, who uses her maiden name professionally, "there will be a *poule au pot* waiting for me. That's what Father always had after a performance. He loved boiled chicken in the pot, boiled beef, too, simple things. And I do too." Like her father, Marina also likes dogs. Chaliapin always kept two or three bulldogs because he was amused by their faces. She has boxers. Unlike her father, Marina has changed countries; she is an Italian citizen. "My father would not give up his nationality although he was offered citizenship by practically every country. We never had Nansen passports like the other Russians who emigrated to Paris. Father remained Russian. He had a passport of the *République française* with *nationalité Russe* stamped on it. There were only eight such passports. Rachmaninoff had one and so did the painter Sorin."

What was it like to be the daughter of the world-famous and temperamental bass, what kind of life did she have with father? When we saw her we had just read pianist Gerald Moore on touring with Chaliapin: "Splendid, frightening, inspiring. A man of infinite charm. And of quick temper. Like a baby. If a door didn't open readily, he'd tear the handle off." "Not so with us," said Marina. "With his children he was the most affectionate of fathers. He never raised his voice to us. When we did something wrong he would put on a sad face. And since he was a very great actor, it was the saddest face in the whole world. To see it was our greatest punishment. He would tell us stories and he made up the most wonderful fairy tales. There was one which would continue night after night, always stopping at the crucial moment. The hero had a Hungarian name which meant 'The Curly Prince.' And there was The Great Sorcerer from The North and The Great Witch from the South and all the trees were alive. Best of all we liked to hear him tell about his childhood, how he ran away from home and joined a circus and cleaned the oil lamps and the floor boards and washed and fed the animals. His voice was changing and he couldn't sing. Then, when he was fifteen, he got a job with a sort of musical comedy or operetta company. He remembered all the tunes and words of all the songs in all those shows and he used to sing them to us."

Marina Chaliapin was born in Russia and taken at ten to France. She was twenty-six when her father died and, in his last years, saw a great deal of him. She was almost the only one home, since of the eight children, six—all older than she—were married and the youngest was away at school.

Marina was brought up with an English tutor, "like in Lord Byron days." She stopped studying after a while because she wanted to be a ballet dancer. One of her teachers was the renowned Kchessinska, former prima ballerina of the St. Petersburg Imperial Theatre and wife of a Grand Duke, a cousin of the Czar. "Lenin made his first public speech after the Revolution from the balcony of her small palace in Petrograd." Eventually the girl gave up the idea of a ballet career. Her father didn't approve of ballet dancers in general. Besides, he insisted she was too tall. He told her that if she kept on dancing she would have an empty head. He said all the phosphorus in dancers' heads went to their feet.

"We lived in a large apartment in Paris on the top floor, really two apartments in one. It was always full of people. We never sat down to table with less than fifteen. Anybody who came was asked to stay. To feed all these people we had two chefs. One was a Caucasian and the other a Russian. Once I saw the Caucasian chef chase the Russian chef with a carving knife because my father had praised too highly a dish the Russian had cooked. Between the two we ate enormously. I would say: 'What kind of a ballerina will I be if I have to eat so much?' "

But the legend that Chaliapin ate and drank to excess is false. "It is untrue that he was a great drinker. It is true that he enjoyed good French wine and had a marvelous cellar. But he drank little or no hard liquor—perhaps sometimes a small cognac. You see, he had a touch of diabetes and his doctor only allowed him one bottle of wine a day. But he would say: 'When I drink a bottle I feel like another man. And that other man needs a bottle too.' And so he would drink two bottles! But if he had dissipated he would never have kept that fresh voice and splendid physique until he was sixty-five. He would say: 'It is your duty to the public to appear in the best of looks.' He was always so gay and bright that when he made an entrance into a room it seemed as if five people had come in. When he drank one glass of wine it was like drinking five."

During the season, Marina recalls, Chaliapin would get up late, read scores or books in Russian or French, and play cards. *Belote* was his favorite game. He never practiced the day of a performance except for a few scales. And he didn't eat, except for eggs and coffee. Then, after the performance, there was the boiled chicken in the pot. On holidays he loved to pile his family into the car and drive for days on end, like gypsies, stopping for the night when he saw a roadside inn or *gasthof* which attracted him. "He didn't like posh hotels, although we all would have loved to go to some Grand or Excelsior. Perhaps that's why I work for CIGA now!"

ΕΥΗΜΕΡΙΑ

ΑΞΙΟΣ ΤΟΥ ΠΑΡΑΔΕΙΣΟΥ

Νομίζω ὅτι ὁ Χριστὸς στὴν παραβολή του «Εἶναι πιὸ εὔκολο ἡ κάμηλος» κτλ. δὲν ἐννοοῦσε τόσο τοὺς πλουσίους ὅσο τοὺς παθητικὰ κατέχοντας.

Ὅποιος προσφέρει τὰ χρήματά του, τὶς δυνάμεις του, τὸν ἑαυτό του, δίνοντας χαρὰ καὶ στοὺς συνανθρώπους του, ὅποιος ἀντικρίζει τὴ ζωὴ σὰν ἀνήφορο πρὸς κάποιο ἰδανικὸ καὶ χαίρεται ἀνηφορίζοντας, ὅποιος μεταχειρίζεται τὶς πνευματικὲς καὶ ψυχικὲς ἱκανότητες ποὺ τοῦ χάρισε ὁ Θεὸς γιὰ ν' ἀπολαμβάνη τὸ θαυμάσιο: τὴ ζωή—δὲν εἶναι τάχα πιὸ ἄξιος νὰ ξαπλώση στὸ δροσερὸ χορτάρι τοῦ Παραδείσου, ἀπὸ κεῖνον ποὺ σταύρωσε μοιρολατρικὰ τὰ χέρια του πάνω σὲ μιὰ δοσμένη δυστυχία;

ΚΑΙΤΗ ΚΑΤΣΟΓΙΑΝΝΗ

('Από τὴν 'Αλληλογραφία της μὲ τὸν Δημήτρη Μητρόπουλο)

ΕΚΔΟΣΗ ΕΤΑΙΡΕΙΑΣ

ΞΟΛΟΜΟΣ

ΑΡΙΘ. ΦΥΛΛΟΥ 20 (80) — ΙΟΥΛΙΟΣ - ΑΥΓΟΥΣΤΟΣ 1967

Salzburger Festspiele
Salzburg Festival
Festival de Salzbourg
1967

26. VII. – 30. VIII. 1967

Offizielles Programm

WALTER BARYLLI, Wien

Ganz Persönliches über die Wiener Philharmoniker

Meine ersten Eindrücke von den Salzburger Festspielen erhielt ich im Schicksalsjahr 1939. Am politischen Horizont türmten sich bereits schwere Gewitterwolken, über Salzburg aber spannte sich ein Himmel von ungetrübter südlicher Bläue. Der vielberufene Schnürlregen schien eine Legende. Ich war 18 Jahre alt und erst vor wenigen Monaten zusammen mit einer Gruppe anderer neuaufgenommener junger Musiker als Primgeiger in das erlauchte Orchester engagiert worden. Alles war neu für uns, erregend und faszinierend: die wunderbare Kulisse dieser Stadt, wo man Mozart auf Schritt und Tritt begegnet, der harmonische Dreiklang von Natur, Architektur und Musik, aber auch die Probenarbeiten in dieser Atmosphäre, die Begegnung mit den Dirigentenpersönlichkeiten jener Zeit: Knappertsbusch, Clemens Krauss, Mengelberg und Böhm.

Zum erstenmal in meinem Leben fühlte ich den Anhauch der großen Welt. Und ich genoß ihn gemeinsam mit meinen jungen philharmonischen Kollegen in vollen Zügen: ungebunden wie wir waren und närrisch vor Begeisterung. Wir fanden alles herrlich, selbst als mit dem Fortschreiten des Kriegs der Brotkorb auch im festlichen Salzburg höher kletterte und wir darin wetteiferten, immer neue versteckte „Beisln" aufzuspüren, wo man für möglichst wenige Lebensmittelmarken möglichst viel zu Essen bekam. Wir Philharmoniker hatten das große Glück, in dieser schweren Zeit keinen aktiven Militärdienst leisten zu müssen. Diese Tatsache bewahrte wahrscheinlich manchen jungen Kollegen vor einem schweren Schicksal.

Nicht vergessen werde ich den Sommer 1944, in welchem die Festspiele im letzten Augenblick am 29. Juli, wegen des totalen Kriegseinsatzes abgesagt wurden, mit Ausnahme von zwei Veranstaltungen: einem hinreißenden Furtwängler-Konzert mit Bruckners „Achter", das wir vor geladenem Publikum geben durften, und der öffentlichen Generalprobe zur (nicht mehr stattfindenden) Uraufführung von Richard Strauss' „Liebe der Danae", nach der sich der tiefergriffene Meister mit den doppelsinnigen Worten verabschiedete: „Hoffentlich sehen wir uns in einer besseren Welt wieder!"

Seit dem Wiederbeginn der Festspiele nach dem Kriege habe ich — mit Ausnahme jener von 1945, die bekanntlich ohne Wiener Philharmoniker stattfanden (wir durften damals noch nicht über die Ennsbrücke) — alle Salzburger Sommer vom Konzertmeisterpult aus aktiv miterlebt. Bei den Festspielen durfte ich mein erstes großes Geigensolo als jüngster Konzertmeister der Wiener Philharmoniker spielen, es war jenes aus dem „Heldenleben" von Richard Strauss. Am Pult stand Wilhelm Furtwängler. Und mit diesem Namen sowie mit jenem von Knappertsbusch verbinden sich für mich (und wohl auch für alle meine Kollegen) die ganz starken und tiefen Eindrücke der fünfziger Jahre. Ich denke mit Ergriffenheit an jene Salzburger Tage, da Furtwängler, an einer fortschreitenden Schwächung seines Gehörs leidend, fast bei jeder Probe, bei jedem Konzert, bei jeder Oper Abschied vom Dirigentenpult und von uns nahm. Wir Philharmoniker sagen: er ist an gebrochenem Herzen gestorben. Ich glaube, es war die Beethovensche Tragödie, die ihm das Herz gebrochen hat.

In einer der letzten Proben sagte er: „Wenn ich nicht mehr bin, denken Sie an Mitropoulos." Die Wiener Philharmoniker befolgten gerne diesen Rat. Unsere leider nur allzu kurze künstlerische Zusammenarbeit mit diesem großen Dirigenten, die ja in Salzburg begann, gehört zu den Sternstunden des Orchesters. Was dieser Mann für uns bedeutete, das kann nur der ermessen, der wie wir miterlebt hat, wie sich Mitropoulos rückhaltlos und bis zur Erschöpfung auch für Werke einsetzte, die ihm nicht unbedingt „lagen". Unvergeßlich für mich, wie er um die „Achte" von Gustav Mahler rang, wie er in einer Probe in der Felsenreitschule, die geleerte Schale stärksten Mokkas vor sich, das todmüde Gesicht in den Händen barg und stöhnte: „Es wird nicht gehen!" Aber dann ging es doch und wurde eine der großartigsten Aufführungen, deren ich mich entsinne.

«ΤΟ ΒΗΜΑ» | Παρασκευή 8 Σεπτεμβρίου

ΜΟΥΣΙΚΗ

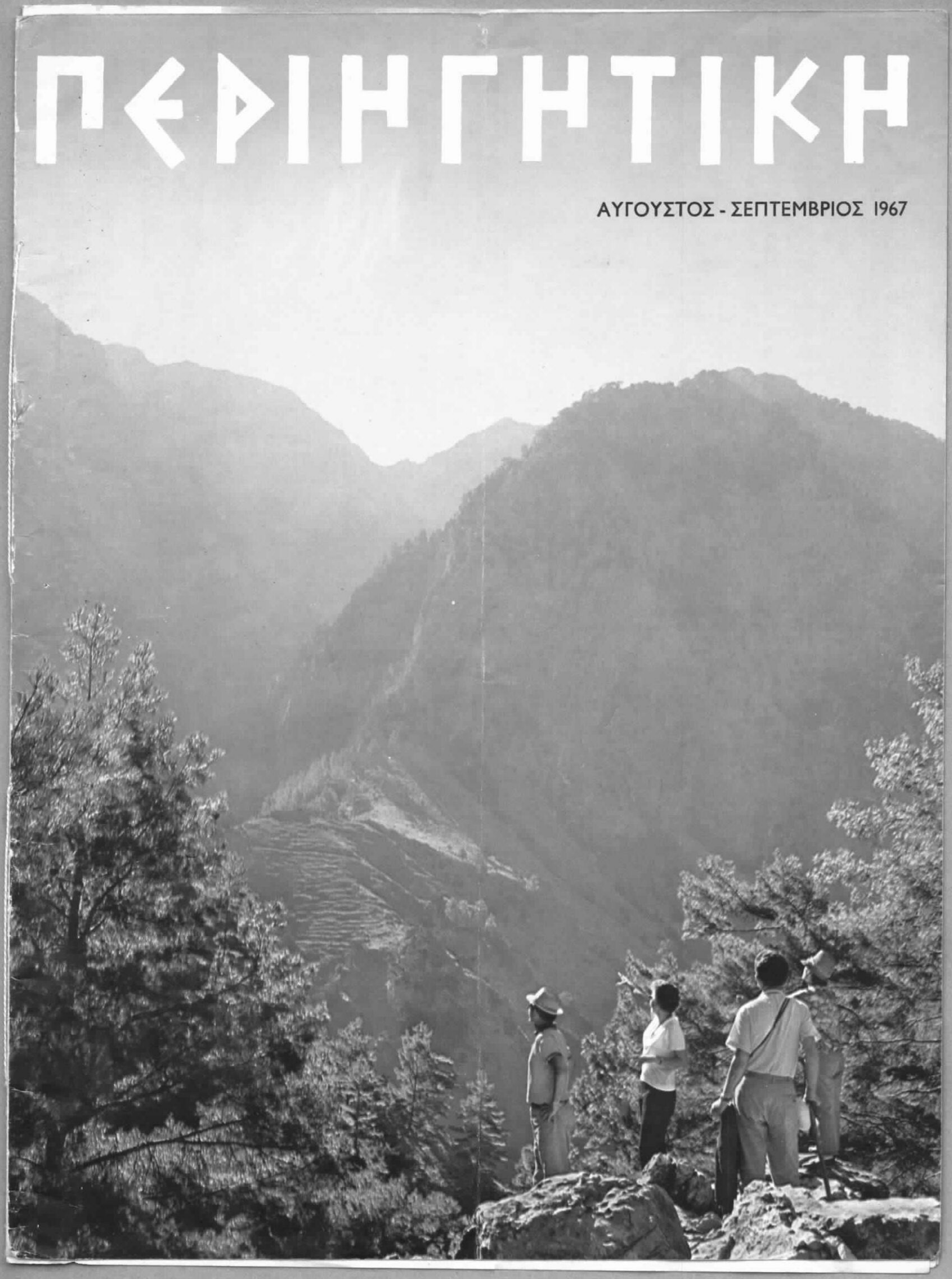
● ΖΩΝΤΑΝΗ Η ΜΝΗΜΗ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

Ἐφέτος ἑορτάσθηκαν τά 125 χρόνια τῆς Φιλαρμονικῆς τῆς Βιέννης. Μ' αὐτή τήν εὐκαιρία ὁ Βάλτερ Μπαρύλλι ἐκθέτει στό ἐφετεινό ἀναλυτικό πρόγραμμο τοῦ Φεστιβάλ τοῦ Ζάλτσμπουργκ τίς προσωπικές του ἀναμνήσεις ἀπό τό 1939, τόν χρόνο δηλαδή πού εἶχε διορισθῆ πρῶτο της βιολί. Ἄλλους μαέστρους δέν ἀναφέρει παρά τόν Κνάππερτς Μπούς, τόν Κλέμενς Κράους, τόν Μένγκελμπεργκ, τόν Μπάϊμ καί τόν Φούρτβαίνγκλερ.

...«Σέ μιά ἀπό τίς τελευταῖες του δοκιμές ὁ Φούρτβαίνγκλερ εἶχε πῆ: «Ὅταν δέν θά ὑπάρχω πιά, σκεφθῆτε τόν Μητρόπουλο». Ἡ Φιλαρμονική τῆς Βιέννης ἀκολούθησε πρόθυμα τή συμβουλή του. Ἡ καλλιτεχνική μας συνεργασία — δυστυχῶς τόσο σύντομη — μέ τόν μεγάλο αὐτόν μαέστρο ὑπῆρξε ἀπό τίς κορυφαῖες ὧρες τῆς ὀρχήστρας. Τό τί ἐσήμαινε γιά μᾶς αὐτός ὁ ἄνθρωπος μπορεῖ μονάχα νά τό συλλάβη ὅποιος σάν καί μᾶς ἔζησε τήν ὁλοκληρωτική του ἀνάλωση ἀκόμα καί σέ ἔργα πού ἦταν λιγώτερο τοῦ εἴδους του. Ἀξέχαστος γιά μένα θά μείνη ὁ ἀγῶνας του γιά τήν «Ὠδή» τοῦ Μάλερ τό 1960, ὅταν ὕστερα ἀπό μιά δοκιμή — μπροστά του τό ἀδειασμένο φλυτζάνι ἀπό δυνατό καφέ — ἔκρυψε τό ἐξουθενωμένο του πρόσωπο μέσα στά χέρια του, ἀναστενάζοντας: «Δέν θά πάει!» καί ὅμως «πῆγε»! καί ἡ ἐκτέλεση αὐτή θά παραμείνη στή μνήμη μου ὡς μιά ἀπό τίς πιό μεγαλειώδης!».

ΠΕΡΙΗΓΗΤΙΚΗ

ΑΥΓΟΥΣΤΟΣ - ΣΕΠΤΕΜΒΡΙΟΣ 1967



ΔΡ

ΓΥΝΑΙΚΑ

ΔΕΚΑΠΕΝΘΗΜΕΡΟ ΓΥΝΑΙΚΕΙΟ ΠΕΡΙΟΔΙΚ

ΟΣ 18, 6 - 19 ΔΕΚΕΜΒΡΙΟΥ 1967, ΑΡΙΘΜΟΣ ΤΕΥΧΟΥΣ

Μιὰ ἱστορία
ποὺ δὲν ἀρχίζει σὰν παραμύθι...

—Καὶ στὴ Μετροπόλιταν!

Αὐτή, ἦταν ἡ εὐχὴ ποὺ ἔδιναν στὸν Πασχάλη οἱ φίλοι καὶ οἱ θαυμαστές του, ὅταν ἀκόμη τραγουδοῦσε στὴ «Λυρικὴ Σκηνή». Ὅλοι ἀναγνώριζαν πὼς αὐτὴ ἡ ζεστὴ φωνὴ μὲ τὶς τεράστιες μουσικὲς δυνατότητες, ἔδινε εὐρωπαϊκὸν ἀέρα στὶς παραστάσεις τοῦ θεάτρου «Ὀλύμπια».

Ἦταν μιὰ εὐχὴ ποὺ δινόταν ἀπ' τὴν καρδιά τους ἀλλὰ μέσα στὴν ἑλληνικὴ πραγματικότητα εἶχε τὴν ἴδια σημασία μὲ τὴ φράση ποὺ λέμε συχνά: «Νὰ τὰ χιλιάσης». Κάτι ποὺ εὐχόμαστε χωρὶς νὰ εἶναι δυνατὸν νὰ πραγματοποιηθῆ. Ὡστόσο, μὲ μιὰ ξαφνική, ἐκπληκτικὴ ...ἐκτόξευση τὸ «καλὸ παιδὶ» τοῦ θεάτρου τῆς ὁδοῦ Ἀκαδημίας κατέκτησε τὸ κοινὸ τῶν μεγαλυτέρων θεάτρων τῆς Εὐρώπης καὶ τῆς Ἀμερικῆς.

Ἡ ἱστορία δὲν ἀρχίζει σὰν παραμύθι. Εἶναι ἡ ἴδια, ἡ συνηθισμένη ἱστορία τοῦ ταλαντούχου Ἕλληνα ποὺ κατορθώνει νὰ ξεφύγη ἀπ' τὰ δεσμὰ τοῦ περιωρισμένου χώρου τῆς Ἑλλάδος. Ἦταν καλοκαίρι τοῦ 1958. Στὸ Ὠδεῖον Ἡρώδου Ἀττικοῦ μόλις εἶχε τελειώσει ἡ παράσταση τῆς «Ἰφιγένειας ἐν Ταύροις» τοῦ Γκλούκ. Παρασκήνια - παραπήγματα ἀκόμη στὸν ἀρχαῖο χῶρο. Ζέστη. Ὁ Πασχάλης διάζεται νὰ φύγη, γιὰ τὸ καθιερωμένο μετὰ τὴν παράσταση κρασάκι μὲ τοὺς φίλους του. Ξαφνικὰ τὸν πλησιάζει ἕνας ξένος.

— Συγχαρητήρια. Σᾶς ἄκουσα στὴν παράσταση. Λέγομαι Βλαντάρσκι καὶ εἶμαι θεατρικὸς πράκτωρ. Θὰ θέλατε νὰ τραγουδήσετε τρεῖς παραστάσεις στὴν Ὄπερα τῆς Βιέννης;

— Θέλω.

— Πότε θἄρθετε; Μπορεῖτε τὸν Ὀκτώβριο;

Ὁ Κώστας, ἐκεῖνο τὸ βράδυ, δὲν σκέφτηκε οὔτε στιγμὴ πὼς ἡ τύχη τοῦ ἄνοιγε τὸ δρόμο πρὸς τὴ μεγάλη ἐπιτυχία. Οἱ παραστάσεις, δόθηκαν στὴν Κρατικὴ Ὄπερα τῆς Βιέννης καὶ ἀπετέλεσαν τὸν θρίαμβο δυὸ Ἑλλήνων: τοῦ μαέστρου Δημήτρη Μητρόπουλου ποὺ διηύθυνε τὴν παράσταση καὶ τοῦ νέου βαρύτονου ποὺ τραγούδησε τὸν ρόλο τοῦ Ρενάτο στὸ «Μπάλλο ἴν μάσκερα».

— Ποτὲ δὲν θὰ ξεχάσω, μᾶς λέει ὁ Πασχάλης, ἐκείνη τὴν πρώτη παράσταση τῆς Βιέννης. Ὁ Μητρόπουλος εἶχε ἕνα θεό, μιὰ θρησκεία: τὴ μουσικὴ τελειότητα. Δὲν τὸν ἔνοιαζε τίποτε ἄλλο. Μόλις ἄκουσε τ' ὄνομά μου εἶπε ἀπροκάλυπτα: «Ποιόν λόγο εἴχατε νὰ παρουσιάσετε ἕναν Ἕλληνα ποὺ κανένας δὲν τὸν ξέρει; Καὶ γιατί μοῦ τὸν δώσατε ἐμένα;» Σ' ὁλόκληρη τὴν πρόβα δὲν ἀλλάξαμε οὔτε λέξη. Ἤμουν στενοχωρημένος μέχρι θανάτου. Ἀλλά, τί πρόβα ἦταν ἐκείνη! Ὁ Μητρόπουλος δὲν ξεπεράστηκε καὶ ἀμφιβάλλω ἂν θὰ ξεπεραστῆ. Δὲν ξεχνάω ποτέ, πὼς ὅσο σιωπηλὸς εἶχα μείνει στὴν ἀρχὴ ἀπὸ θυμὸ καὶ παράπονο, ἄλλο τόσο σιωπηλὸς ἔμεινα καὶ μετὰ τὴν παράσταση, ὅταν μὲ χτύπησε στὸν ὦμο καὶ μοῦ εἶπε: «Ἐσένα, σοῦ χρειάζεται λίγη τύχη καὶ ὁ θρίαμβος εἶναι ἐξασφαλισμένος...». Τὰ λόγια του, παραμένουν γιὰ μένα ἡ μεγαλύτερη φιλοφρόνηση...

Ὁ Πασχάλης γύρισε στὴν Ἀθήνα μὲ τὸ τραῖνο, κρατώντας ἕνα μπαστούνι, μιὰ ὀμπρέλα κι' ἕνα συμβόλαιο πέντε ἐτῶν μὲ τὴν Κρατικὴ Ὄπερα τῆς Βιέννης. Τὰ δυὸ πρῶτα ἦταν δῶρα γιὰ τοὺς γονεῖς του, τὴ μόνιμη, σταθερὴ ἀδυναμία του. Τὸ ἄλλο, ἦταν τὸ ξεκίνημα μιᾶς λαμπρῆς σταδιοδρομίας.



Τοῦ **ΜΑΕΣΤΡΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ**

εντυπωσεις απο μιαν αναβασιν στον ολυμπο

Εἰσαγωγικό σημείωμα τοῦ κ. Ἐλ. Δεληγιάννη

ΜΕ ΠΟΛΛΗ συγκίνηση ἀναδημοσιεύομε ἀπό τό περιοδικό ΕΚΔΡΟΜΙΚΑ(*), ἕνα ἀξιόλογο σκαπανέα τοῦ τουρισμοῦ στήν Πατρίδα μας, τίς ἐντυπώσεις τοῦ ἀλησμόνητου ἀρχιμουσικοῦ Δημήτρη Μητρόπουλου, ἀπό τήν πρώτη καί μοναδική ἀνάβασή του στόν Ὄλυμπο.

Εἶναι γνωστό πώς ὁ μεγάλος μαέστρος καί συνθέτης ὑπῆρξε ἀπό τά ἱδρυτικά στελέχη τοῦ Ὁδοιπορικοῦ Συνδέσμου (1921) καί παρέμεινε μέλος του κι ὅταν τό φυσιολατρικό αὐτό κύτταρο ἐξελίχθηκε στή σημερινή Ἑλληνική Περιηγητική Λέσχη (1937).

Μέ τό κείμενο αὐτό, τό ἀφιέρωμά μας στά βουνά τῆς Ἑλλάδος ἀγγίζει δυό ψηλές κορυφές, τόν Ὄλυμπο καί τό Μητρόπουλο, καί πλουτίζεται μέ τήν εὐαισθησία ἐκείνης τῆς κορυφαίας μορφῆς πού ρύθμιζε τό πάθος καί τήν ἔκφραση τῶν ἤχων κ' ἑρμήνευε σοφά κι ἀτένιζε καί δεχόταν τήν ὁμορφιά τοῦ περιβάλλοντος κόσμου, μέσ' ἀπό τό πρίσμα τῶν ρυθμῶν καί τῶν μουσικῶν φθόγγων.

Χαρακτηριστικό τοῦ ἀναδημοσιευόμενου κειμένου εἶναι ἡ λιτότητα τοῦ ὕφους, ἡ κάποια ἰδιοτυπία στήν ἔκφραση καί ἡ ἀπουσία κάθε ἴχνους ἐπιτηδεύσεως. Δέν γνωρίζομε ἂν ἐγράφη αὐθόρμητα ἢ κατά παραγγελίαν (ἤ παράκληση) τῆς Συντάξεως τοῦ περιοδικοῦ.

Τό βέβαιο εἶναι, πώς μέσα ἀπό τίς συχνές παρεμβολές κρίσεων, τίς λεπτές αἰσθητικές ἐπισημάνσεις καί τά ἀπροσποίητα ἐπιφωνήματα, ἀναδύεται ἀνόθευτη ἡ τρυφερή εὐαισθησία τοῦ μεγάλου μουσουργοῦ καί μαέστρου.

— «Πᾶμε γιά τόν Ὄλυμπο!», ἀναφωνεῖ. «Θ' ἀνεβοῦμε στόν Ὄλυμπο, θ' ἀνεβοῦμε στίς ψηλές κορφές του...».

Ἔτσι, μ' αὐτό τό ἐπιφώνημα, σάν ἐξαγγελτήριο σάλπισμα ἐπικῆς συμφωνίας, ἀρχίζει τίς ἐντυπώσεις του, μέ τήν ἔκρηξη μιᾶς ἄδολης χαρᾶς, σχεδόν παιδιάστικης, μπροστά στήν προσδοκία τοῦ ἀποκάλυπτου ὕψους.

Πόσο ἐκφραστικό γίνεται αὐτό τό λιγόλογο ἐπιφώνημα! Δείχνει συμβολικά, εὐθύς ἀπό τήν ἀρχή, τόν πόθο τοῦ ἀνθρώπου γιά τήν ἀνάτάση κ' ὑπογραμμίζει τήν ἐνυπάρχουσα ἔφεσή του πρός τήν ἀνοζήτηση τοῦ ὑπερβατικοῦ, τοῦ πέραν τοῦ ἐπιστητοῦ, ἐκεῖ στίς ψηλές βουνοκορφές πού ἀποτελοῦν τό σύνορο ἀνάμεσα Γῆς καί Ἀπείρου.

Μέ «λαχτάρα», μέ «ἐνθουσιασμό», καί μέ «ὑπερηφάνεια» γίνεται τό ξεκίνημα. Καί κάθε τόσο ἐπαναλαμβάνεται σάν ἐπῳδός:

«Ὅλοι πού μᾶς ἔβλεπαν, γνωστοί καί μή, μᾶς ρωτοῦσαν, καί μεῖς, πάντα μέ καύχημα: — Πᾶμε γιά τόν Ὄλυμπο, θ' ἀνεβοῦμε τόν Ὄλυμπο, στίς πιό ψηλές κορφές του».

Καί παρακάτω, ἡ χαριτωμένη παιδιάστικη ὑπερβολή:

«...οὔτε κοιμώμουνα κἄν τή νύχτα, ξανάγινα πάλι παιδί, γεμᾶτος ἀπό αὐτό τό μεγάλο σκοπό: Θ' ἀνέβω στόν Ὄλυμπο».

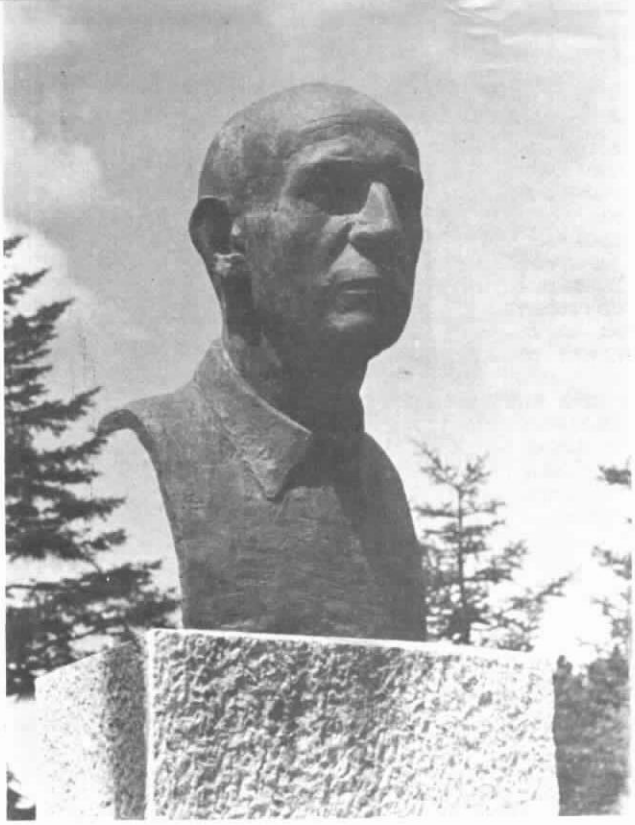
Οἱ ἀξιόλογες παρατηρήσεις, πού διάσπαρτες ποικίλλουν τήν περιγραφή, δίνουν τό ἀπόσταγμα πού προσφέρει σέ βιώματα καί σέ συγκινήσεις ὁ ἐκδρομισμός:

«Ὅλοι ἤμαστε γεμᾶτοι καλωσύνη καί ἀλτρουϊσμό ὁ ἕνας στόν ἄλλο, ὅλοι μέ τό ἴδιο τονωμένο ἠθικό πού κάνει τόν ἄνθρωπο νά γίνεται μεγάλος καί γενναιόδωρος».

«Ὁ Ἀρχηγός μας μέ δυσκολία προσπαθοῦσε πάντα στό δρόμο νά μᾶς συγκεντρώσῃ... Ἀνεβαίναμε τρέχοντας τό μονοπάτι».

«...Τά ὀρειβατικά μας πόδια ἐμοιράσθηκαν σέ δυνατά καί ἀδύνατα, ὥστε κατά τή δύσι μερικοί ἀπό τούς συντρόφους ἔφθασαν στό καταφύγιο μιά ὥρα σχεδόν πιό γρήγορα ἀπό τούς ἄλλους».

«Χρειάζεται ἀρκετή τόλμη γι' αὐτή τήν κατάβαση καί ἄλλη τόση γιά τήν ἀνάβαση. Μέ κίνδυνο ζωῆς προχωρεῖ κανείς σιγά, πολύ σιγά, περιτριγυρισμένος ἀπό βάραθρα, πότε καθιστός, πότε ὄρθιος, χρησιμοποιώντας χέρια καί πόδια, σωστή ἀγωνία. Βέβαια εὔκολα δέν μπορεῖ κανείς νά γίνῃ θεός!»



Προτομή τοῦ Δ. Μητρόπουλου στό ὁμώνυμο κάμπ τῆς Περιηγητικῆς στή Βυτίνα.

Κι ὅταν πιά ἔρχεται ἡ ἐπιτυχία, ἡ πραγματοποίηση τοῦ τολμηροῦ ὀνείρου, ἀσυγκράτητα ξεσποῦν τά συναισθήματα τοῦ μεγάλου καλλιτέχνη:

«...ξεχειλάει κανείς ἀπό ἐνθουσιασμό, αἰσθάνεται τόν ἑαυτό του θεό».

«Μόλις ἔφθασα στό Σκολιό (*), καί ἀντίκρυσα αὐτό τό μεγαλεῖον τῆς φύσης, ἐφώναξα μέ ὅλη τή δύναμη τῆς ψυχῆς μου: — Εἶναι ἡ εὐτυχέστερη μέρα τῆς ζωῆς μου. Τώρα μπορῶ πιά νά πεθάνω μέ τή θεϊκή αὐτή εἰκόνα στήν ψυχή μου».

Κι ἀκολουθεῖ ἡ διακήρυξη, χωρίς ὅρια καί μέτρο, που πλαταίνει πέρα ἀπό τή φυσιολατρεία καί γίνεται φ ι λ ο σ ο φ ί α καί π ί σ τ η («ὁρισμός μου», ὅπως τόν χαρακτηρίζει ὁ Μητρόπουλος, συνεπαρμένος ἀπό ἄδολο ἐνθουσιασμό). Δέν τοῦ διαφεύγει πώς διατυπώνει μιά «ὑπερβολή», μά δέν διστάζει — ἔτσι καθώς δονεῖται ἀπό ἄμετρη ἱκανοποίηση ὁ καλλιτέχνης καί πεζοπόρος, πού ἔχει συζεύξει «ἐπί τό αὐτό» τή λατρεία τοῦ ὑπαίθρου καί τή διακονία τῆς Τέχνης:

«Νά ζῆ κανείς δέν ἔχει σημασία, νά ἀνεβαίνη ψηλές κορφές βουνῶν, ν' ἀγκαλιάζη τή φύση, αὐτό ἔχει σημασία. Γι' αὐτό μόνον οἱ ὀρειβάτες ξέρουν νά ζήσουν. Εἶναι πολύ τολμηρός αὐτός ὁ ὁ ρ ι σ μ ό ς μου, μά πρέπει νά ἔχη ἀνέβει κανείς γιά νά τόν νοιώση σέ ὅλη του τήν ὑπερβολή!».

Στήν ἀναδημοσίευση τηρήσαμε τήν ὀρθογραφία τοῦ κειμένου (ἄγνωστο ἂν ἠθελημένην ἤ κατά συμβατικότητα), πού δένεται ὅμως τόσο συμπαθητικά μέ τήν κάποια ἀτημελησία τοῦ ὕφους καί μ' ἐκείνη τήν ἀξιολάτρευτη ἰδιοτυπία κι ἀφέλεια πού ἐγγίζει τήν ὁμορφιά τοῦ πριμιτιβισμοῦ καί τοῦ αὐθορμητισμοῦ τῶν καλόχαρων παιδιῶν.

Δ.

(*) Ἰανουάριος 1933, σελ. 7 - 9 (Διευθυντής Κλ. Δενδρινός)

(**) Βουνοκορφή τοῦ Ὀλύμπου.

...Πᾶμε γιά τόν Ὄλυμπο! Θ' ἀνεβοῦμε στόν Ὄλυμπο, θ' ἀνεβοῦμε στίς ψηλές κορφές του...

Ἐννέα ψυχές, ἐννέα ἐκδρομεῖς συγκεντρωμένοι στό σταθμό τοῦ Λαρισσαϊκοῦ μέ τήν ἴδια κρυφή λαχτάρα, τόν ἴδιο ἐνθουσιασμό, καί τήν ἴδια ὑπερηφάνεια! Ὅλοι πού μᾶς ἔβλεπαν, γνωστοί καί μή, μᾶς ρωτοῦσαν, καί μεῖς, πάντα μέ καύχημα: Πᾶμε γιά τόν Ὄλυμπο, θ' ἀνεβοῦμε τόν Ὄλυμπο, στίς πιό ψηλές κορφές του. Καί γώ μαζῆ, ποῦ μούλαχε ὁ κλῆρος νά γράψω αὐτά τά λόγια, καί γώ, εἶχα τήν εὐτυχία, μαζῆ μέ τούς ἄλλους ὀκτώ συντρόφους, ν' ἀνέβω τό πολυθρύλλητο βουνό μας.

Μέ λαχτάρα περίμενα τήν ἡμέρα ποῦ θά ξεκινούσαμε, οὔτε κοιμώμουνα κἄν τήν νύχτα, ξανάγινα πάλι παιδί, γεμᾶτος ἀπό αὐτό τό μεγάλο σκοπό: Θ' ἀνέβω στόν Ὄλυμπο.

... Ξεκινήσαμε ἐπί τέλους, ὅλοι μέ ἕνα ἀπέραντο κέφι, ὁλονῶν τά μιάτια ἀστράφτανε ἀπό εὐχαρίστηση, ὅλοι γεμᾶτοι ἀπό μιά καί μόνη σκέψη: τό σκοπό ποῦ εἴχαμε. Ὅλα τά ξεχνάει κανείς, γίνεται ἄλλος ἄνθρωπος, ξαναγεννιέται, οὔτε πίκρες, οὔτε καϋμοί, γινόμαστε ὅλοι παιδιά, καμμιά φροντίδα στό κεφάλι μας, μόνον μιά σκέψη, τό ὅτι αὔριο τό πρωῒ θ' ἀρχίζαμε πήν ἀνάβαση στό πιό ψηλό βουνό τῆς Ἑλλάδος, στό φημισμένο Ὄλυμπο.

Ἔτσι σέ ὅλους μας ἐπέρασε ἡ νύχτα μέσ στό τραῖνο ἀπό τήν Ἀθήνα στό Λιτόχωρο, χωρίς

νά τήν καταλάβουμε. "Ολοι είμαστε γεμᾶτοι καλωσύνη καί ἀλτρουϊσμό ὁ ἕνας στόν ἄλλο, ὅλοι μέ τό ἴδιο τονωμένο ἠθικό ποῦ κάνει τόν ἄνθρωπο νά γίνεται μεγάλος καί γενναιόδωρος.

'Οφείλω νά πῶ πώς ὅλοι οἱ σύντροφοί μου ἦταν ἐκλεχτά παιδιά, λεβέντικα, καί ὁ ἀρχηγός μας ἕνας λεβεντάνθρωπος, καί μεταξύ αὐτῶν καί μιά λεβέντισσα κυρά, μιά κοσμογυρισμένη καί ἀτρόμητη κυρία, ποῦ ἀντιπροσώπευε τό ἀσθενές φῦλο στήν παρέα μας σέ ὅλη του τή δύναμη.

Κατά τίς τέσσερες τό πρωΐ φθάσαμε στό Λιτόχωρο. "Ενα μεγάλο «μποῦσι» μᾶς περίμενε γιά νά μᾶς μεταφέρη ἀπό τό σταθμό στό χωριό. "Ηταν ὅλα διοργανωμένα στήν ἐντέλεια, (ἀπό τόν Ε.Ο.Σ.) ὅλα εἰδοποιημένα ἀπό πρίν: «μποῦσι», μουλάρια καί ὁ ὁδηγός, ὁ περίφημος Κάκκαλος, ὁ ὁδηγός τοῦ 'Ολύμπου μέ τό γυιό του, ἕνα νεώτατο παιδί, ποῦ μπροστά σ' αὐτό θά ὠχριζαν καί οἱ πιό σπουδαῖοι 'Αλπινισταί τοῦ κόσμου, τό τολμηρότερο ἀγριοκάτσικο τοῦ 'Ολύμπου.

Ἐν τῷ μεταξύ τρία μουλάρια φορτώθηκαν τά σακκίδιά μας καί τίς κουβέρτες μας, καί ἔτσι ἕτοιμοι περιμέναμε τό σύνθημα τοῦ ἀρχηγοῦ μας. Μά μόλις ἄρχιζε λίγο νά χαράζη, μέσα ἀπό μιά τεράστια, ἀπέραντη χαράδρα ποῦ προχωρεῖ μέσα, βαθειά ὡς τά σπλάχνα τοῦ βουνοῦ πέρα στό βάθος, πολύ ψηλά, ἕνα ἀσύγκριτο θέαμα: ροδοκόκκινες οἱ πιό ψηλές κορφές τοῦ 'Ολύμπου σάν νά μᾶς καλημέριζαν καί μᾶς προσκαλοῦσαν.

'Ο ἐνθουσιασμός μας καί ὁ πόθος μας ξεχείλισε πιά, τά πόδια μας ἔκαναν φτερά, καί ὁ 'Αρχηγός μας μέ δυσκολία προσπαθοῦσε πάντα στό δρόμο νά μᾶς συγκεντρώση... 'Ανεβαίναμε τρέχοντας τό μονοπάτι.

Κατά τό μεσημέρι φθάσαμε στό μοναστῆρι τοῦ 'Αγίου Διονυσίου ποῦ βρίσκεται στό βάθος τῆς μεγάλης χαράδρας, ὅπου καθήσαμε νά ξεκουρασθοῦμε καί νά φᾶμε.

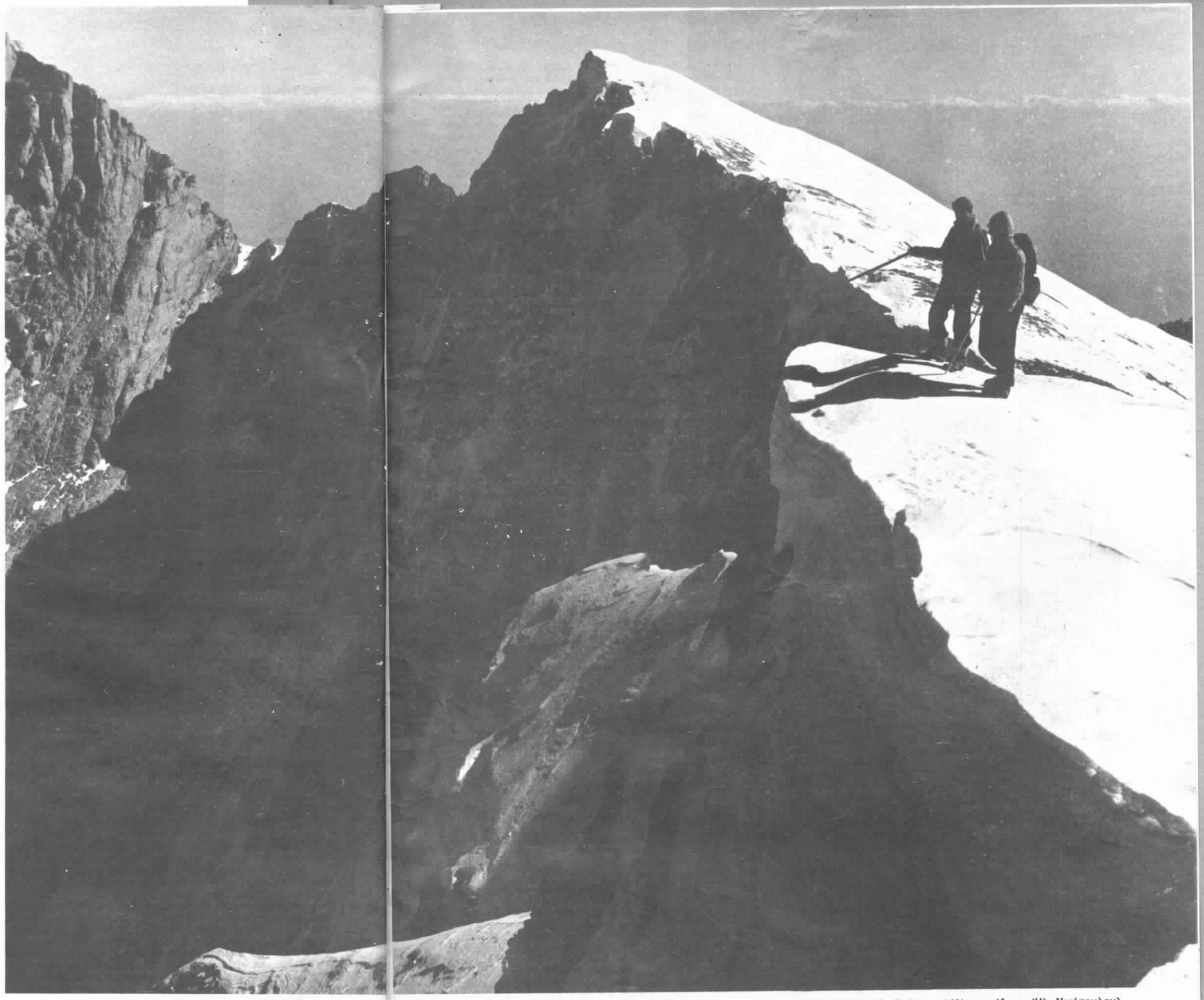
Τό μοναστῆρι αὐτό ποῦ σέ παλιά ἐποχή ἦταν περίφημο, σήμερα δίνει μιά ἐντύπωση φτωχή, βρώμικη καί ἀσήμαντη, μά εἶναι θαυμάσια τοποθετημένο, καί ἔχει ἕνα ἔξοχο κρῦο νερό. Αὐτό, πρό παντός μᾶς χρειάζονταν, γιατί ὁ "Ολυμπος δέν ἔχει καί πολλά νερά τό καλοκαῖρι, καί οἱ πηγές του ἀπέχουν πολύ ἡ μία ἀπό τήν ἄλλη. Οἱ ἑξῆντα δυό βρυσοῦλες του μπροστά στήν ἔκτασή του εἶνει σχεδόν τίποτε, καί ὁμολογῶ πῶς ὑποφέραμε λίγο ἀπό ἔλλειψη νεροῦ.

Νωρίς τό ἀπόγευμα ξεκινήσαμε ἀκολουθώντας πάντα τή χαράδρα ποῦταν κατάφυτη καί ποῦ στίς πλαγιές της φαινόντουσαν σάν κρεμασμένα δάση ἀπό πεῦκα καί ρόμπολα. "Υστερα ἀπό δυόμισυ ὧρες φθάσαμε σ' ἕνα ἄγριο μέρος μέ ἀπότομα βράχια ποῦ εἶχε καί μιά πηγή μέ πολύ κρῦο νερό. Τό μέρος αὐτό τό λένε Πριόνι, γιατί φαίνεται πῶς σέ παλιό καιρό οἱ μοναχοί τοῦ μοναστηριοῦ εἶχαν στήσει ὑδραυλικά πριόνια στό μέρος αὐτό τῆς χαράδρας καί ἐκμεταλλεύονταν τά ξῦλα ἀπό τούς κορμούς τῶν δένδρων ποῦ ἔκοβαν.

Ἐκεῖ πιά, ὁ ὁδηγός μας, ὁ Κάκκαλος, ἀφοῦ μᾶς ἐσύστησε ἐπισήμως τή γυναῖκα του, ποῦ παραθέριζε ἐκεῖ κοντά σέ μιά καλύβα, μᾶς πληροφόρησε, πρός μεγάλη μας ἀνησυχία, πῶς ἦταν τό νερό αὐτό τό τελευταῖο ποῦ συναντήσαμε. 'Αλοίμονο, εἴμαστε ἀκόμα τρεῖς ὧρες μακρυά ἀπό τό Καταφύγιο ὅπου ἐπρόκειτο νά μείνουμε δυό μέρες. Τέλος πάντων πήραμε μαζῆ μας ὅση προμήθεια νεροῦ μπορούσαμε, γεμίσαμε τά παγούρια μας καί ξεκινήσαμε πάλι, περνώντας πάντα ἀπό γραφικώτατα ἄγρια δάση καί βράχους.

Τό μονοπάτι ἀπό τό Πριόνι καί πέρα ἀρχίζει καί ἀνεβαίνει αἰσθητά, ἔτσι ποῦ πιά τά ὀρειβατικά μας πόδια ἐμοιράσθηκαν σέ δυνατά καί ἀδύνατα, ὥστε κατά τή δύσι μερικοί ἀπό τούς συντρόφους ἔφθασαν στό καταφύγιο μιά ὥρα σχεδόν πιό γρήγορα ἀπό τούς ἄλλους.

Τό καταφύγιον αὐτό ποῦ (οἱ ἀκούραστες



'Ανάβαση πρός Σκάλα καί Μύτικα. (φωτ.: 'Ηλ. Νικόπουλου).



Ὁ Β. Ἰθακήσιος
ὁ ζωγράφος
τοῦ Ὀλύμπου,
ζωγραφίζοντας κοντά
στήν σπηλιά του.
(Φωτ. ξένου ὀρειβάτου).

προσπάθειες τοῦ Ε.Ο.Σ.) ἔκτισαν κάτω ἀπό τίς ψηλότερες κορυφές τοῦ Ολύμπου εἶναι τοποθετημένο σέ πολύ ὡραία θέση, στό τέλος τῆς μεγάλης χαράδρας τοῦ Ἁγίου Διονυσίου, στό χεῖλος ἑνός γκρεμνοῦ, περιτριγυρισμένο ἀπό γιγάντια ρόμπολα. Ἡ θέα ἀπό ἐκεῖ εἶναι σπουδαία, καί ὅλοι μας σάν εἴδαμε αὐτό τό ὡραῖο, μοναδικό, ρωμαντικό σπιτάκι, κάναμε τήν ἴδια σκέψη καί τόν πόθο: νά μπορούσαμε νάρθοῦμε νά καθήσουμε ἐκεῖ μερικές βδομάδες. Γερά κτισμένο τό καταφύγιο μ' ἕνα καλό τζάκι, μά δέν εἶναι ἀκόμα ἐντελῶς ἕτοιμο, πρόκειται νά κάμουν διάφορα πατάρια γιά νά μποροῦν νά κοιμοῦνται πολλοί. Πρός τό παρόν ἐμεῖς χρησιμοποιήσαμε διάφορες σανίδες ποῦ βρήκαμε καί τίς βάλαμε τή μιά δίπλα στήν ἄλλη γιά νά μπορέσουμε νά κοιμηθοῦμε. Ἔκανε ἀρκετό κρῦο, καί ἡ φωτιά ποῦ ἀνάψαμε στό τζάκι ἦταν μιά ἀπόλαυση. Καθήσαμε ὅλοι γύρω γύρω, κυττάζοντας μέ εὐχαρίστηση τή φωτιά ποῦ συγκέντρωνε τά μάτια μας καί τή σκέψη μας. Ἀναπολούσαμε μέ ἱκανοποίηση τό τί εἴχαμε κατορθώσει ἤ θαυμάσει ὅλην τήν ἡμέραν. Σχεδιάζαμε τήν αὐριανή ἀνάβαση στίς κορυφές. Ὕστερα γευματίσαμε, καί ἕναν ἕναν μᾶς ἔπαιρνε ὁ ὕπνος.

Τήν ἄλλη μέρα τό πρωί ξεκινήσαμε στίς ἕξη, καί μετά δύο ὧρες κοπιαστική ἀνάβαση, φθάσαμε στήν πρώτη κορυφή ποῦ ὀνομάζεται Σκολιό. Εἶναι ἀπερίγραπτο τό θέαμα ποῦ ἔχει ὁ ὀρειβάτης ἀπό ἐκεῖ πρός τίς ἄλλες κορυφές. Θά νόμιζε κανείς πῶς αὐτή ἡ κορυφή εἶναι τοποθετημένη ἐπίτηδες γιά νά προσφέρη στόν τολμηρό ἐπισκέπτη τή μεγαλείτερη ἀμοιβή, μιά ἀφάνταστη, ὑπέροχη θέα πρός τίς ψηλότερες κορυφές τοῦ Ὀλύμπου: Μύτικα καί Θρόνον τοῦ Διός, ποῦ χωρίζονται ἀπό τό Σκολιό ἀπό ἕνα ἀτελεύτητο

βάραθρο ποῦ τρέμει κανείς σάν τό κυττάζει. Ἄγριες καί ἀπρόσιτες οἱ κορυφές αὐτές δίνουν πραγματικά τήν ἐντύπωση πῶς μόνον θεοί μποροῦν νά κατοικοῦν ἐκεῖ πάνω. Εἶναι τέτοια ἡ ἐπίδραση αὐτῆς τῆς ἀσύγκριτης θέας ποῦ ξεχειλάει κανείς ἀπό ἐνθουσιασμό, αἰσθάνεται τόν ἑαυτό του θεό! Μόλις ἔφθασα στό Σκολιό καί ἀντίκρυσα αὐτό τό μεναλεῖο τῆς φύσης, ἐφώναξα μέ ὅλη τή δύναμη τῆς ψυχῆς μου: Εἶναι ἡ εὐτυχέστερη μέρα τῆς ζωῆς μου. Τώρα μπορῶ πιά νά πεθάνω μέ τή θεϊκή αὐτή εἰκόνα στήν ψυχή μου.

Ἐκαθήσαμε κάμποση ὥρα κυττάζοντας ἀχόρταγα αὐτό τό θέαμα, καί λίγο λίγο σάν νά αἰσθανόμαστε μιά ἔλξη πρός αὐτό τό ἐπικίνδυνο μέρος, ξεκινήσαμε γιά τό τελευταῖο μας κατόρθωμα: νά ἀνεβοῦμε αὐτές τίς ἀπότομες καί ἄγριες κορυφές. Ἦσαν ἀπέναντί μας, σχεδόν κοντά μας, μά γιά νά φθάσουμε στόν Μύτικα, ποῦ εἶναι ψηλότερη κορυφή ἀπ' ὅλες, (2.918 μ.) χρειασθήκαμε μιάμισυ ὥρα. Ἔπρεπε νά κατεβοῦμε μιά χαμηλότερη κορυφή ποῦ τή λένε Σκάλα γιά ν' ἀνεβοῦμε κατόπιν στό Μύτικα. Χρειάζεται ἀρκετή τόλμη γι' αὐτή τήν κατάβαση καί ἄλλη τόση γιά τήν ἀνάβαση. Μέ κίνδυνο ζωῆς προχωρεῖ κανείς σιγά, πολύ σιγά, περιτρυγυρισμένος ἀπό βάραθρα, πότε καθιστός, πότε ὄρθιος, χρησιμοποιώντας χέρια καί πόδια, σωστή ἀγωνία. Βέβαια εὔκολα δέν μπορεῖ κανείς νά γίνη θεός!

Μιάμιση ὥρα βάσταξε αὐτή ἡ δοκιμασία ὡς ποῦ φθάσαμε στήν ψηλότερη κορφή τοῦ Ὀλύμπου. Ἐνικήσαμε, καί ἀποθεώσαμε τούς ἑαυτούς μας.

Μά ὁ Ζεύς, σάν ἀρχηγός ποῦ ἦταν, εἶχε στήσει τό θρόνο του παράμερα καί πιό ἀπρόσιτα. Γιά νά φθάση κανείς ἐκεῖ ἔπρεπε πάλι νά κατέβη καί νά ξανανέβη μιά ἀπότομη χαράδρα.

Καί αὐτό θά τό καταφέρουμε! Ὕστερα ἀπό ἄλλη μιάμιση ὥρα, τόν ἴδιο κόπο καί τήν ἴδια τελευταία πιά δοκιμασία, φθάσαμε ἐπί τέλους καί στό θρόνο τοῦ Διός. Μποροῦμε νά ποῦμε πῶς μᾶς ἔκαμε ἐξαίρετη ὑποδοχή, γιατί εἴχαμε μιά ἔξοχη καθάρια ἀτμόσφαιρα μέ μιά θέα ἀπέραντη.

Νά ζῆ κανείς δέν ἔχει σημασία, νά ἀνεβαίνη ψηλές κορυφές βουνῶν, ν' ἀγκαλιάζη τή φύση, αὐτό ἔχει σημασία! Γι' αὐτό μόνον οἱ ὀρειβάτες ξέρουν νά ζήσουν! Εἶναι πολύ τολμηρός αὐτός ὁ ὁρισμός μου, μά πρέπει νά ἔχη ἀνέβη κανείς γιά νά τόν νοιώση σέ ὅλη του τήν ὑπερβολή!

Μόλις κατά τίς τρεῖς τό ἀπόγευμα φθάσαμε πίσω στό καταφύγιον ὅπου ἐπρόκειτο καί πάλιν νά διανυκτερεύσωμε γιά νά κατέβουμε τήν ἄλλη μέρα πίσω στό Λιτόχωρο. Ὁ Κάκκαλος, ὁ ὁδηγός μας, τό στοιχειό τοῦ Ὀλύμπου, αὐτή τή φορά μᾶς προετοίμαζε γιά τό γυρισμό, ἄλλας ἐκπλήξεις. Ἔχοντας χαραγμένο στό μυαλό του ὅλο τό πλάνο τοῦ Ὀλύμπου, μᾶς πῆγε ἀπό ἄλλα μονοπάτια. Κατά τό μεσημέρι φθάσαμε στό «Ἄσυλο τῶν Μουσῶν». Ἔπρεπε νά καθήσουμε ἐκεῖ νά φᾶμε, γιατί εἴχαμε περπατήσει πολύ, ἦταν δά καί μεσημέρι καί πεινούσαμε ἄγρια.

Μᾶς ἐχώριζαν πιά τέσσαρες ὧρες ἀπό τό Λιτόχωρο, μά ἦσαν οἱ πιό εὐχάριστες σέ ὅλη μας τήν κατάβαση. Τό μονοπάτι περνοῦσε μέσα ἀπό πυκνά δάση ἀπό ὀξυές ποῦ ξεχωρίζαμε μέ τά χέρια μας τά πυκνά φυλλώματά τους γιά νά βαδίσουμε.

Ἦταν σάν παρθένα δάση ποῦ πρώτη φορά πατοῦσε τό πόδι ἀνθρώπου. Ἡ κορώνα αὐτή, τοῦ φινάλε τῆς ἐκδρομῆς μας ἦταν πραγματικά ὑπέροχη. Αἰσθανότανε κανείς τήν ἀνάγκη νά τήν κρατήση ὅσο μπορεῖ περισσότερο. Μά καί αὐτό τό θαῦμα ἔχει τό τέλος του. Φθάσαμε πιά στό Λιτόχωρο ὅλοι πλημμυρισμένοι ἀπό τήν ἄφθαστη εὐμορφιά τοῦ Ὀλύμπου.

Νύχτα πάλι ταξιδεύσαμε γιά τήν Ἀθήνα, μέρα σ' ἕνα τραῖνο ὑπεργεμᾶτο. Οὔτε ἰδέα κἂν γιά ὕπνο. Μά μέ ἀνοιχτά μάτια ὀνειρευόμασταν τό τί εἴχαμε ζήσει, πῶς ἴσως εἴχαμε ζήσει τίς εὐτυχέστερες μέρες τῆς ζωῆς μας.

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Τό συγκρότημα τῶν κορυφῶν τοῦ Ὀλύμπου (Φωτ.: Ἡλ. Νικόπουλου)



LE MONDE — 23 janvier 1968

LE CONCOURS DE MUSIQUE DIMITRI MITROPOULOS

Au concours international de musique Dimitri Mitropoulos, qui a lieu actuellement à New-York, quatre jeunes chefs d'orchestre ont remporté ex-aequo le premier prix : François Huybrechts, vingt et un ans (Belgique) ; Boris Brott, vingt-trois ans (Canada) ; Gaetano Delogu, trente-trois ans (Italie), et Farhed Mechkat, vingt-neuf ans (Iran).

Ils ont reçu chacun 5 000 dollars ; trois d'entre eux seront pendant un an les adjoints de Leonard Bernstein, chef de l'orchestre philharmonique de New-York, et le quatrième ira à l'orchestre symphonique national à Washington.

Le second prix a été attribué à une jeune Française de vingt-trois ans, Constance Comet.

Quarante jeunes chefs d'orchestre de dix-neuf pays participaient au concours.

«ΤΟ ΒΗΜΑ»

Τρίτη 23 Ἰανουαρίου 1968

ΣΕ ΤΕΣΣΕΡΙΣ νεαρούς διευθυντές ὀρχήστρας, τούς Μπόρις Μπρότ (Βέλγιο), Γκαετάνο Ντελούγκου (Ἰταλία), Φρανσουά Χόϊμπρεβτς (Βέλγιο) καί Μέχκατ (Περσία), ἀπενεμήθησαν χθές τά πρῶτα βραβεῖα τοῦ ἕκτου ἐτησίου Διεθνοῦς Μουσικοῦ Διαγωνισμοῦ «Δημήτρης Μητρόπουλος», ὁ ὁποῖος διεξήχθη στό Κάρνεγκυ Χώλ τῆς Νέας Ὑόρκης.

Ἕκαστος τῶν βραβευθέντων ἔλαβε χρυσοῦν μετάλλιο καί τό ποσό τῶν 5.000 δολλαρίων. Οἱ τέσσερις νεαροί διευθυντές ὀρχήστρας προσελήφθησαν ὡς βοηθοί τῶν ἀρχιμουσικῶν τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης καί τῆς Συμφωνικῆς Ὀρχήστρας τῆς Οὐάσιγκτον.

Ἡ Γαλλίς Κατρίν Κομέ, 23 ἐτῶν, ἡ μόνη γυναίκα ἡ ὁποία ἔλαβε μέρος στόν διαγωνισμό, ἐτιμήθη μέ τό δεύτερο βραβεῖο.

«ΤΟ ΒΗΜΑ» Τετάρτη 24 Ἰανουαρίου 1968



Μία γυναίκα - ἀρχιμουσικός ἐκέρδισε τό δεύτερον βραβεῖον τοῦ Διαγωνισμοῦ Δημήτρη Μητρόπουλου, γιά τήν ἀνάδειξη νέων διευθυντῶν ὀρχήστρας. Εἶναι ἡ νεαρά — ἡλικίας 23 ἐτῶν — Κατρίν Κομέ, ἡ ὁποία ἦταν καί ἡ μοναδική γυναίκα, ἡ ὁποία ἔλαβε μέρος εἰς τήν διεθνῆ αὐτή ἀναμέτρηση, πού ἐθέσπισεν ὁ ἀείμνηστος διάσημος Ἕλλην ἀρχιμουσικός. Ἡ Κομέ ἐσπούδασε κοντά εἰς τήν Νάντια Μπουλανζέ καί βραβεύθηκε ἐπίσης μέ διάκριση τοῦ Κονσερβατουάρ τῆς Μπεζανσόν, ὅπου ἐφοίτησε. Εἰς τήν φωτογραφία ἡ ἀρχιμουσικός ἐνῶ λαμβάνει τό βραβεῖον της, κατά τήν διάρκεια τῆς σχετικῆς τελετῆς πού ἔγινε εἰς τό Κάρνεγκυ Χώλλ τῆς Νέας Ὑόρκης

ΚΥΡΙΑΚΗ 28 ΙΟΥΛΙΟΥ 1968

ΕΛΛΗΝΙΚΟΣ ΒΟΡΡΑΣ

κ. Π. Φορμόζη.

Μέ τή ζωή, τή δράση καί τήν ἐπίδοση κάθε καλλιτέχνη συνδυάζονται σχεδόν πάντα ὡρισμένες παραδόσεις, κάποιος μῦθος, πού μ' αὐτόν προσπαθεῖ τό κοινό νά προσδιορίσῃ τήν εἰδικά χαρακτηριστική δύναμη μαγείας, πού ἀκτινοβολεῖ ἡ ὅλη ὑπόσταση τοῦ ἀφιερωμένου στήν τέχνη ἀνθρώπου.

Γιά νά περιορισθοῦμε στή δική μας περιοχή θ' ἀναφέρουμε τήν παράδοση, πώς ὁ μεγάλος μας Δημήτρης Μητρόπουλος προορίζονταν ἀπό μικρός ν' ἀφιερωθῇ στή Χριστιανική θρησκεία, στήν ἐκκλησία, νά χειροτονηθῇ ἱερωμένος. Κι' ὁ μῦθος αὐτός χαρακτήριζε τόν μαγευτικό πυρήνα, πού κυριαρχοῦσε πολλές φορές στίς ὑπέροχες ἐκτελέσεις του. Ὅπως ὁ παπᾶς «μελετᾶ τά ἅγια», μέ μιάν ἀνάλογη ἱερότητα οἱ ἐκτελέσεις τοῦ Μητροπούλου ἄγγιζαν πολλές φορές τό ὑψηλό αὐτό λειτούργημα τοῦ ἱερωμένου, ἀποτελοῦσαν «μελέτες», κι' ὡς τά τελευταῖα χρόνια τῆς ζωῆς του, ὁ ἴδιος ὁ Μητρόπουλος, μ' ὅλα πού ἦταν γνωστό μέ πόσο κόπο τίς ἐπιτύγχανες δέν ἔπαυσε ν' ἀτίς ὀνομάζῃ «δῶρο τοῦ Θεοῦ».

«ΤΑ ΝΕΑ» ΣΑΒΒΑΤΟ, 4 Μαΐου 1968

Ἕνα Ἰωβηλαῖο

125 ΧΡΟΝΙΑ ΑΠΟ ΤΗΝ ΙΔΡΥΣΗ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ Ν. ΥΟΡΚΗΣ

Ἡ προσφορά τοῦ Δημ. Μητρόπουλου

Η ΦΙΛΑΡΜΟΝΙΚΗ τῆς Νέας Ὑόρκης, ἡ παλαιότερη συμφωνική ὀρχήστρα τῆς Ἀμερικῆς καί μία ἀπό τίς παλαιότερες τοῦ κόσμου, ὀφείλει πάρα πολλά στόν Ἕλληνα μαέστρο Δημήτρη Μητρόπουλο, πού τήν διηύθυνε ἐπί ἀρκετά χρόνια σέ μιά περίοδο ἀνανεώσεως. Ἡ σημαντική προσφορά τοῦ Δημήτρη Μητρόπουλου ἀναγνωρίζεται τώρα, ἀκόμα μιά φορά, καθώς ἡ μεγάλη συμφωνική ὀρχήστρα γιορτάζει μέ ἕνα πρωτοφανές σέ πλοῦτο μουσικό πρόγραμμα τά 125 χρόνια ἀπό τήν ἵδρυσή της.

ΜΕ ΤΗΝ ΔΙΕΥΘΥΝΣΗ τοῦ Δημήτρη Μητρόπουλου ἡ Φιλαρμονική τῆς Νέας Ὑόρκης ξαναγύρισε στήν σφαῖρα τῆς σύγχρονης μουσικῆς, πού εἶχε ἐπί πολύ καιρό παραμελήσει. Ἡ ὀρχήστρα ἀπέκτησε ἕναν καινούργιο ἦχο, πού ὁ Λεοπόλδος Στοκόφσκυ, ὁ ὁποῖος διηύθυνε ἀπό τό 1949 ἕως τό 1951 στήν ἐποχή τοῦ Μητροπούλου, περιγράφει ὡς «πολύ εὐαίσθητο». Ἄλλοι προσθέτουν, ὅτι ὁ Ἕλληνας μαέστρος ἔδωσε ἕναν χαρακτῆρα στήν Φιλαρμονική, πού ποτέ δέν εἶχε πιά στόν ἴδιο βαθμό, ἕως ὅτου ὁ σημερινός διευθυντής της, ὁ Λέοναρντ Μπερνστάϊν, ἀνέλαβε τήν διεύθυνσή της. Καί τοῦ Λέοναρντ Μπερνστάϊν ἡ συμβολή ἀναγνωρίζεται ἐπίσης σάν σημαντική. Ἐπί τῶν ἡμερῶν του ἡ Φιλαρμονική τῆς Νέας Ὑόρκης, πού κατέκτησε μιά διεθνῶς ἀνεγνωρισμένη θέση μεταξύ τῶν καλυτέρων συμφωνικῶν συγκροτημάτων ὅλου τοῦ κόσμου.

«ΠΡΩΤΕΣ» ἐκτελέσεις δεκαεπτά μουσικῶν ἔργων περιλαμβάνονται στά προγράμματα τῶν ἑορταστικῶν συναυλιῶν, πού θά δοθοῦν γιά τά 125 χρόνια τῆς Φιλαρμονικῆς Νέας Ὑόρκης. Κι' ἀνάμεσα στούς συνθέτες τῶν νέων ἔργων εἶναι οἱ Ἀμερικανοί Ἄαρον Κόπλαντ, Βίρτζιλ Τόμσον, Χόουαρντ Χάνσον, Μίλτον Μπάμπιτ, Ἔλλιοτ Κάρτερ, Οὐΐλλιαμ Σούμαν καί Οὐώλτερ Πίστον, ἀλλά ἐπίσης καί ὁ Γερμανός Κάρλαϊντς Στόκχαουζεν, ὁ Ἰάπων Τόρου Τακεμίτσου καί ὁ Σοβιετικός Ρόντιον Στσεντρίν. Αὐτοί ὅλοι ἐκπροσωποῦν μιά εὐρύτατη ποικιλία ρυθμοῦ καί τεχνοτροπίας, πού εἶναι ἐνδεικτική τῆς ποικιλίας τῶν προγραμμάτων τῆς ὀρχήστρας καί τῶν ἀπαιτήσεων τοῦ ἀκροατηρίου της.

Η ΛΑΜΠΡΗ καί μεγαλοπρεπής ἐμφάνιση τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης στό κομψό κτίριο τοῦ Λίνκολν - Σέντερ, πού εἶναι ἡ ἕδρα της, διαφέρει πολύ ἀπό τίς πρῶτες ἐμφανίσεις της, στό νεοκλασσικοῦ ρυθμοῦ κτίριο Ἀπόλλο - Ρούμς, στήν χαμηλή, ἀνατολική πλευρά τῆς πόλεως. Στίς 7 Δεκεμβρίου τοῦ 1842 ἡ ὀρχήστρα ἔπαιξε ἐκεῖ γιά πρώτη φορά. Τό ἀκροατήριο τό ἀποτελοῦσαν σέ μεγάλο μέρος του σπουδαστεῖ τῆς μουσικῆς, συγγενεῖς καί φίλοι τους. Μερικοί ἀπό τούς μουσικούς ἐχρησιμοποιήθησαν, φοράντας ἄσπρα γάντια, ὡς ταξιθέτες, πρίν πάρουν τήν θέση τους στήν ὀρχήστρα.

ΑΠΟ ΤΟΤΕ ἡ Φιλαρμονική Ὀρχήστρα τῆς Νέας Ὑόρκης διήνυσε ἕνα μεγάλο δρόμο ὡς τήν σημερινή λαμπρή θέση της. Ὁ Ἀρτοῦρο Τοσκανίνι τήν διηύθυνε ἀπό τό 1928 ἕως τό 1936. Πολλοί ἄλλοι μεγάλοι διευθυνταί ὀρχήστρας ὑπῆρξαν μόνιμοι μαέστροι της ἢ προσκεκλημένοι στίς τελευταῖες δεκαετίες. Ὅπως ὁ Φουρτβένγκλερ, ὁ Μπήτσαι, ὁ Ράτνερ, ὁ Μαύνχ, ὁ Σζέλλ, ὁ Μπαρμπιρόλλι, ὁ Ρουτζίνσκι, ὁ Στοκόβσκυ καί ὁ Οὐώλτερ. Μέ τόν Μητρόπουλο σημειώθηκε ἡ πιό νέα λαμπρή ἐποχή της καί ἔφτασε ὡς τήν σύγχρονη θέση της μέ τόν Λέοναρντ Μπερνστάϊν.

«ΤΟ ΒΗΜΑ» Σάββατον 20 Ἀπριλίου 1968

Η ΙΣΤΟΡΙΑ ΕΝΟΣ ΜΕΓΑΛΟΥ ΚΑΛΛΙΤΕΧΝΟΥ ΜΕ ΕΛΛΗΝΙΚΕΣ ΡΙΖΕΣ



Ἡ ζωή καί ἡ ἄνοδος τοῦ ΦΟΝ ΚΑΡΑΓΙΑΝ

Ἡ πρώτη πλήρης καί ἀποκλυπτική ἐξιστόρηση τῆς θαυμαστῆς σταδιοδρομίας τοῦ διασήμου ἀπογόνου τῶν Καραγιάννηδων ἀπό τήν Κοζάνη...

δον

«Η ΕΜΜΥ, θυμᾶται ὁ Κάραγιαν, ἐγκατέλειψε τήν σταδιοδρομία της μετά τόν γάμο μας. Ὅταν ἔπρεπε νά διευθύνω στό Βερολῖνο, συχνά μέ συνώδευε, τίς περισσότερες ὅμως φορές ἔμενε μόνη στό Ἄαχεν. Μετά ἀπό λίγον καιρό ἀγοράσαμε ἕνα σπίτι στό Βερολῖνο, ἀλλά καί ἐκεῖ ἔμενε πολλές φορές μόνη, ἐπειδή ἐγώ ταξίδευα. Ἔτσι, μέ τόν καιρό ἄρχισε νά δημιουργῆται καί στίς δυό πλευρές ἕνα αἴσθημα ἀποξενώσεως τοῦ ἑνός ἀπό τόν ἄλλον, μιά νευρικότητα, πού σάν συνέπειά της ἦλθε τό διαζύγιο».

Φυσικά, τό Ἄαχεν δέν θά μποροῦσε νά κρατήσῃ ἕνα ἀνήσυχο πνεῦμα σάν κι' αὐτόν, γιά πολύ. Στά 1938 λαμβάνει τήν πρώτη ἐπίσημή του πρόσκλησι ἀπό τήν διεύθυνσι τῆς Φιλαρμονικῆς τοῦ Βερολίνου, γιά μιά συναυλία. Τό πρόγραμμα περιελάμβανε τήν «Συμφωνία Χάφνερ», τό «Δάφνις καί Χλόη» τοῦ Ραβέλ καί τήν 4η Συμφωνία τοῦ Μπράμς. Τήν ἑπομένη ἕνας κριτικός γράφει, μεταξύ τῶν ἄλλων :

«Ἕνα ξένο, μέχρι στιγμῆς, γιά τό Βερολῖνο ὄνομα, ἀπέκτησε χθές τήν νύκτα ἰδιαίτερη σημασία : Ὁ Χέρμπερτ φόν Κάραγιαν κατέκτησε τό κοινό μέ πραγματικό αἰφνιδιασμό. Ὁ Κάραγιαν εἶναι ὁ ἐνδεδειγμένος σύγχρονος ἀρχιμουσικός...».

Μετά τήν ἐπιτυχία του αὐτή, μιά δεύτερη πρόσκλησι ἀκολούθησε σέ λίγο.

Ὁ Κάραγιαν εἶχε ἀρχίσει ἀπό τότε νά σχηματίζῃ καί νά ἐκφράζῃ τίς ἰδέες του γύρω ἀπό τήν δουλειά του. Πολλές φορές εὕρισκε τήν εὐκαιρία νά τίς ἐξωτερικεύῃ, ὅπως τήν φορά πού μοῦ ἐκμυστηρεύθηκε :

«Ἡ ἰδανική παράστασι γιά μένα εἶναι νά ἔχῃς στήν διάθεσί σου μεγάλους καλλιτέχνες καί νά τούς ἀφήνῃς νά κάνουν αὐτό πού ἐκεῖνοι θεωροῦν σωστότερο. Συνήθως αὐτό εἶναι τό πιό ἐνδεδειγμένο. Πῶς θά ἦταν δυνατόν νά πῶ ἐγώ σ' ἕναν Μητρόπουλο τί νά κάνῃ; Μπορεῖ νά συζητήσω μαζί του, ἀλλά ἡ τελική ἀπόφασι θά εἶναι δική του»...

ΑΚΡΟΠΟΛΙΣ — Κυριακή, 6 Ὀκτωβρίου 1968

Ἡ ζωή καί τό πνεῦμα

Η ΔΟΞΑ ΚΑΙ Η ΕΠΙΣΤΡΟΦΗ

(Τά γράμματα τοῦ Δημήτρη Μητρόπουλου)



ΤΟΥ ΑΚΑΔΗΜΑΪΚΟΥ
ΗΛΙΑ ΒΕΝΕΖΗ

ΒΡΕΘΗΚΑΜΕ γιά μιά ἀκόμη φορά, τίς προάλλες, στό περιβάλλον ποὺ τόσο ἀγαποῦσε ὁ Δημήτρης Μητρόπουλος: στό σπίτι τῆς κυρίας Κατσογιάννη με τά μεγάλα πεῦκα τῆς Μαγκουφάνας. Σ' αὐτό τό σπίτι ἐξακολουθεῖ νά λατρεύεται πάντοτε ἡ μνήμη τοῦ μεγάλου μουσικοῦ. Τόν θυμίζουν τά πάντα: οἱ φωτογραφίες, τά βιβλία του, οἱ συνήθειές του, τά γράμματά του, τά ἀναμνηστικά του. Τόν θυμίζει προπάντων ἡ συνεχής, ἡ πλήρης θαυμασμοῦ καί ἀγάπης ἀναφορά τῆς οἰκοδέσποινας καί τῆς ἀδελφῆς της, στό ἔργο του καί τή ζωή του. Ὁ Μητρόπουλος ἐξακολουθεῖ νά ὑπάρχῃ στήν Μαγκουφάνα ὄχι ὡς ἴσκιος, ἀλλά ὡς ἐλπίδα καί ὁ-μορφιά.

ΓΝΩΡΙΣΤΗΚΑΜΕ μέ τόν Δημήτρη Μητρόπουλος μιά ὑγρή καλοκαιριάτικη νύχτα, σέ μιά συναυλία του στό Στάδιο τῆς Νέας Ὑόρκης καλοκαίρι τοῦ 1949. Ὅ,τι εἶχε τελειώσει τό Κοντσέρτο τοῦ Προκόφιεφ. Ἔπαιζε στό πιάνο ὁ ἴδιος, ἐνῶ διηύθυνε καί τήν ὀρχήστρα. Τόν εἶχαν ἀποθεώσει. Ἔπλεε στόν ἵδρω, τό πρόσωπό του ἦταν κατακόκκινο, τά μάτια του ἀπλανῆ. Κόσμος πολύς περίμενε ἔξω ἀπό τό καμαρίνι του γιά νά τόν συγχαρῆ. Σά νά γύρευε νά ξεφύγῃ τό πλῆθος — σίγουρα δέν ἄκουγε ὅ,τι τοῦ λέγαν: ὀνόματα, λέξεις ἐγκωμιαστικές. Τοῦ εἶπα:

— Ἔρχαιαι ἀπό τήν Ἑλλάδα. Σᾶς φέρνω χαιρετίσματα ἀπό τήν Μαγκουφάνα. Ἀπό τήν κυρία Κατσογιάννη.

Γύρισε πρός τό μέρος μου ἀπότομα, στάθηκε, χαμογέλασε, μοῦ ἔσφιξε τό χέρι.

Ὕστερα, ἐκεῖνος ἔφυγε στά δουνά τοῦ Κολοράντο, ἐγώ ἔφυγα στή Νέα Ἀγγλία, δέν μπορέσαμε νά συναντηθοῦμε τότε. Μέ περίμενε ὅμως, ὕστερα ἀπό τρεῖς μῆνες, ἕνα βράδυ. Ἦταν ἀργά ἡ νύχτα, στό «NORTHERN» τῆς Νέας Ὑόρκης.

— Ἄς πᾶμε στό δωμάτιό μου νά μιλήσουμε μόνοι, εἶπε πρόσχαρα.

ΜΕ ΡΩΤΗΣΕ γιά τήν κυρία Καίτη Κατσογιάννη, τήν πιστή του φίλη, γιά τά πεῦκα τῆς Μαγκουφάνας. Ὕστερα ἄρχισε μιά ἐξομολόγησι ποὺ βάσταξε περίπου δυό ὧρες. Ἔλεγε γιά τή μουσική, γιά τό ἔργο του, γιά τά ὄνειρα τοῦ καλλιτέχνη, γιά τήν ἀπογοήτευσί του ἀπό τόν ἄνθρωπο. Ὁλοένα ὁ λόγος ἀπεμόνωνε τόν χῶρο ὅπου εἴμαστε, ἀπό τή γιγάντια πόλι, ἡ ψευδαίσθησι ὁλοένα γινόταν πιό ἔντονη: Δέν ἦταν πιά ἡ μεγάλη πόλι, δέν ἦταν πιά τό ξενοδοχεῖο NORTHERN. Ἐδῶ ἦταν ἡ καλύβα ἑνός ἀσκητῆ, ἑνός ἀναχωρητῆ τῶν παλιῶν χριστιανικῶν καιρῶν. Καί ὁ λόγος ἦταν ὡς ποιό βαθμό ὁ σκοπός ἐτελειώθη: νά νικηθῆ ἡ ὕλη, νά γίνῃ πνεῦμα.

— Νά πᾶτε τά χαιρετίσματα καί τήν ἀγάπη μου στήν Καίτη, εἴπε ξεπροβοδίζοντάς με τίς πρωινές ὧρες.

Η ΚΤΡΙΑ Καίτη Κατσογιάννη ποὺ τῆς προορίσθη ἡ τελειότης τῆς φιλίας ὁλόκληρης ζωῆς μέ τόν Δημήτρη Μητρόπουλο, παρουσίασε πρίν ἀπό λίγον καιρό σ' ἕναν ὀγκώδη τόμο τήν περίφημη ἀλληλογραφία της μέ τόν Μητρόπουλο.

Γράφει στήν εἰσαγωγή της:

«... Ἔχουν πλασθῆ πολλοί «μύθοι» γιά τόν Δημήτρη Μητρόπουλο, γιά τόν ἄνθρωπο καί τή ζωή του. Γι' αὐτό, ὕστερα ἀπό πολλούς δισταγμούς, ἀποφάσισα νά δώσω φῶς μας. Σ' αὐτά τά γράμματα ἐκδηλώνεται ὁ ἴδιος σέ μιά στενή του φίλη, περιγράφει τή ζωή του, ἐκθέτει τίς σκέψεις του, τά αἰσθήματά του, τήν ἐκάστοτε ψυχική του κατάστασι. Εἶναι σάν μιά αὐτοβιογραφία...».

Ἡ ἀλληλογραφία αὐτή καλύπτει πλήρη τόν κύκλο: τῆς ἀρχῆς τοῦ ὀνείρου ἑνός νέου καλλιτέχνη, τοῦ θριάμβου του, καί, τέλος, τῆς προετοιμασίας τοῦ θανάτου.

Ἀρχίζει μ' ἕνα ἐπισκεπτήριο:

«Νοέμβριος 1925. Νά ἐπιτραπῆ ἡ εἴσοδος εἰς τήν κυρίαν Κατσογιάννη μετά τῆς ἀδελφῆς της εἰς ὅλας τάς δοκιμάς μου. Δημήτρης Μητρόπουλος».

ΜΕΣΑ σ' αὐτά τά γράμματα προβάλλει ἡ ἐκπληκτική περιπέτεια τοῦ ἀνθρώπου: ὁ ἔρως τῆς Τέχνης, ἡ τιμιότητα, τά ἐρωτήματα, ἡ δόξα, οἱ ἀμφιβολίες, οἱ κρίσεις γιά ἔργα καί πρόσωπα, οἱ κρίσεις γιά τόν ἑαυτό του. Ὁ Μητρόπουλος ἐξομολογεῖται στήν κυρία Κατσογιάννη, ζητᾶ τή γνώμη της πλήρης ταπεινοφροσύνης. Καί ἐκείνη τόν θαυμάζει, τόν κρίνει, τόν ἐλέγχει, τοῦ δίδει — μέ τήν ἀφοσίωσι καί μέ τήν παρρησία της — βοήθεια πολλή. Στήν κορυφή τῆς δόξας του, ἡ κυρία τῆς Κηφισιᾶς εἶναι ἴσως, τό μόνο πλάσμα ἐπί τῆς γῆς ποὺ μπορεῖ νά τοῦ μιλᾶ μέ τόση ἄνεσι. Κι' ἐκεῖνος τήν ἀγαπᾶ καί τήν σέβεται.

«Κρίμα — γράφει ἡ κυρία Κατσογιάννη — ποὺ δέν κράτησα σημειώσεις ἀπό τίς πολύωρες συνομιλίες μας, τούς μῆνες καί τά χρόνια ποὺ πέρασα κοντά του, καί μάλιστα τούς τρεῖς τελευταίους χειμῶνες δίπλα του, στό διαμέρισμα τῆς Νέας Ὑόρκης, τίς ὧρες ποὺ μελετοῦσε καί τίς ὧρες ποὺ ξεκουραζόταν κουβεντιάζοντας μαζί μου γιά τίς πρόσφατες καί τίς ἐπικείμενες συναυλίες του, γιά τήν τέχνη, γιά τή φιλοσοφία, γιά τόν ἄνθρωπο. Τά πρῶτα δώδεκα χρόνια βλεπόμαστε σχεδόν καθημερινά, κάναμε πολύ μακρυνούς περιπάτους, πήγαινα καί σέ ὅλες του τίς δοκιμές. Τήν ἄνοιξι τοῦ 1929 βρέθηκα μαζί του στό Βερολῖνο, καί τό 1932 στό Παρίσι, στήν πρώτη του ἐμφάνισι σ' αὐτήν τήν πόλη. Ὡς τήν παραμονή τοῦ παγκοσμίου πολέμου περνοῦσε τά καλοκαίρια του στήν Ἑλλάδα, συχνά ἔμενε στό σπίτι μας τῆς Μαγκουφάνας. Καί στίς φορές ποὺ ἐπισκέφθηκε τήν Ἑλλάδα, μετά τό τέλος τοῦ παγκοσμίου πολέμου, στά 1955 καί στά 1958 μέ τή Φιλαρμονική τῆς Βιέννης, ἔμεινε στο σπίτι τῆς Μαγκουφάνας».

Η ΚΤΡΙΑ Κατσογιάννη παραστάθηκε τόν μεγάλο της φίλο ὡς τήν εἴσοδο τῆς στενῆς πύλης. Ὁ θάνατος κεραυνοβόλησε τόν Δημήτρη Μητρόπουλο στίς 2 Νοεμβρίου τοῦ 1960 ἐπάνω στό πόδιουμ τῆς Σκάλας τοῦ Μιλάνου. Τήν ὥρα ποὺ διηύθυνε τίς δοκιμές τῆς Τρίτης Συμφωνίας τοῦ Μάλερ. Ἕνα ἑλληνικό πολεμικό ἀεροπλάνο ἐστάλη νά πάρῃ τήν τέφρα του. Ἡ κυρία Κατσογιάννη συνώδευσε τόν νεκρό στό Λουγκάνο, ὅπου ἔγινε ἡ καύση του. Κι' ἔπειτα, μαζί μέ τόν κύριο Κούρνοῦτο, συνώδευσε τόν φίλο της στό τελευταῖο ταξίδι τοῦ γυρισμοῦ. Ἡ τέφρα του ἦταν μέσα σέ μιά μικρή ὀρειχάλκινη τεφροδόχο, ἕνα κουτάκι. Ὁ λαός τῶν Ἀθηνῶν περίμενε τό ἔνδοξο τέκνο του στό Ἡρῴδειον. Καί ἡ τεφροδόχος παραδόθηκε στήν Πόλη, ἐνῶ ἡ Ὀρχήστρα τῶν Ἀθηνῶν ἔπαιζε τό Πένθιμο Ἐμβατήριο ἀπό τήν Ἡρωϊκή τοῦ Μπετόχεν. Χωρίς Ἀρχιμουσικό. Μές στά λαμπρά χρώματα τοῦ φθινοπωρινοῦ ἡλιοβασιλέματος.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

ΑΚΡΟΠΟΛΙΣ — Κυριακή, 12 Μαΐου 1968

Παλαιό κονσέρτο τοῦ Μητροπούλου ἐπαίχθηκε τώρα στή Νέα Ὑόρκη



ΝΕΑ ΤΟΡΚΗ, Μάϊος.

ΤΗΝ ΔΙΕΥΘΥΝΣΙΝ τοῦ Λέναρντ Μπερνστάϊν καί μέ συμμετοχήν τοῦ πιανίστα Πάολ Τζένκομπς, ἐδόθη ἐνταῦθα ἡ ἀμερικανική πρεμιέρα ἑνός ἔργου τοῦ Δημητρίου Μητροπούλου, πού εἶχε γραφῆ ὑπ' αὐτοῦ τό 1929.

Πρόκειται διά τό «Κοντσέρτο Γκρόσσο», πού εἶχε παιχθῆ ὑπό τήν διεύθυνσιν τοῦ συνθέτου τό 1930 εἰς Βερολῖνον, ἀπό τήν Φιλαρμονικήν τῆς τότε γερμανικῆς πρωτευούσης.

Ὅπως ἔγραψαν τώρα οἱ μουσικοκριτικοί, ἡ παρουσίασις τῆς συνθέσεως ἀπό τόν κ. Μπερνστάϊν ὑπενθύμισεν εἰς πάντας, τήν ἔντασιν καί μουσικήν εἰλικρίνειαν τοῦ Μητροπούλου. Εἰδικώτερον, ὁ μουσικοκριτικός τῶν «Τάϊμς τῆς Νέας Ὑόρκης» ἔκρινεν ὅτι τό συναρπαστικώτερον τμῆμα τῆς συνθέσεως ἀποτελεῖ τό τέταρτον μέρος, ὅπου ἡ ὀρχήστρα ἀποδύεται εἰς μίαν «ξιφομαχίαν» μέ τόν πιανίσταν, δίδουσα καί ἀνταποδίδουσα ἠχηρότατα μουσικά «κτυπήματα». Ὡς γνωστόν, ὁ Μητρόπουλος διηύθυνε τήν Φιλαρμονικήν τῆς Νέας Ὑόρκης ἀπό τό 1950 ἕως τό 1958.

«ΤΑ ΝΕΑ» Δευτέρα, 14 Ὀκτωβρίου 1968

Ἡ Βιέννη θυμᾶται τόν ΜΗΤΡΟΠΟΥΛΟ



ΒΙΕΝΝΗ, Ὀκτώβριος.

ΠΟΛΛΟΙ μεγάλοι καλλιτέχνες, μαέστροι, τραγουδιστές, σκηνοθέτες, περνᾶνε κάθε σαιζόν ἀπό τό μεγάλο τοῦτο σταυροδρόμι τῆς Μουσικῆς. Μερικοί μένουν ἀξέχαστοι, ἀκόμα καί μετά τό θάνατό τους, ὅπως ὁ Δημήτρης Μητρόπουλος, πού εἶναι καθημερινά παρών στίς συζητήσεις τῶν μουσικῶν τῆς Ὄπερας, ἤ τῶν συμφωνικῶν ὀρχηστρῶν, ἀκόμα καί στίς ἀντιδράσεις τοῦ Κοινοῦ, πού καί στήν πιό ἄψογη ἑρμηνεία ἑνός Βέρντι ἤ ἑνός Μάλερ, τό ἀκοῦς νά λέη : «Μόνο ἕνας Μητρόπουλος εἰσχωροῦσε ὡς τά μύχια τῆς ψυχῆς τοῦ συνθέτη πού ἑρμήνευε»...

ΣΤΗ ΣΥΝΑΥΛΙΑ τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης μέ τόν Μπερνστάϊν — πού ἔδωσε μιά πραγματικά θαυμάσια Πέμπτη τοῦ Μάλερ — ἄκουσα στό τέλος τοῦ κοντσέρτου ἀρκετούς Βιεννέζους νά λένε :

«Δυνατή, ρωμαλέα, ἀκριβής ἑρμηνεία, ἀλλά τῆς ἔλειπε αὐτό τό «κάτι», πού μόνο ὁ Μητρόπουλος κι' ὁ Μπρούνο Βάλτερ ἤξεραν νά βγάζουν ἀπό τά ἔργα τοῦ Μάλερ». Ἡ διπλανή μου κυρία εἶχε τήν ἴδια γνώμη. «Οὔτ' ἐγώ, οὔτε ὅσοι ἀγαπάνε τή μουσική τοῦ Μάλερ — μοῦ εἶπε — θά ξεχάσουμε ποτέ τή συγκλονιστική ἑρμηνεία τῆς 9ης Συμφωνίας ἀπό τό Μητρόπουλο στή Βιέννη. Ἦταν λίγο καιρό πρίν ἀπό τό θάνατό του». Καί ἡ διπλανή μου κυρία δέν ἦταν μιά ἀνώνυμη Βιεννέζα. Ἦταν ἡ Γερτρούδη φόν Πόρτενσλανγκ, πού ἐργάζεται στό μουσικό τμῆμα τῆς Αὐστριακῆς Ραδιοφωνίας καί Τηλεοράσεως.

ΣΤΟ ΔΙΑΛΕΙΜΜΑ τοῦ κοντσέρτου εἶχα τήν εὐκαιρία νά κουβεντιάσω καί μέ ὁρισμένους ἀπό τούς μουσικούς τῆς Ὀρχήστρας. Ἕνας ἀπ' αὐτούς, ὁ μίστερ Ὅρμαντυ, ἀδελφός τοῦ διάσημου μαέστρου, καθώς μιλούσαμε γιά τό Μητρόπουλο, μοῦ εἶπε :

«Πιστέψτε με : κανείς μας δέν τόν ἔχει ξεχάσει. Ἐγώ ὁ ἴδιος δέν ἔχω πιστέψει ἀκόμη πώς ἔχει πεθάνει, κι' ἄς ἔχουν περάσει ὀκτώ χρόνια ἀπό τήν ἡμέρα τοῦ θανάτου του. Ἦταν τόσο μεγάλος μουσικός, τόσο μεγάλος ἄνθρωπος...».

ΜΕ ΤΟΥΣ ΧΑΡΑΚΤΗΡΙΣΜΟΥΣ «μεγάλος μαέστρος» καί «μεγάλος ἄνθρωπος» ἐκφράστηκε γιά τόν Μητρόπουλο κι' ὁ διάσημος μαέστρος Γιόζεφ Κρίπς, σέ μιά συναυλία πού εἶχα μαζί του.

—Ἤμαστε φίλοι μέ τό Μητρόπουλο — μοῦ εἶπε. Τόν θυμᾶμαι διαρκῶς, ὅπως τόν θυμοῦνται κι' ὅλοι ὅσοι τόν γνώρισαν. Ἦταν μιά τόσο δυνατή προσωπικότητα καί σάν καλλιτέχνης καί σάν ἄνθρωπος. Ὁ Μητρόπουλος πέθανε, ἀλλά μόνον βιολογικά. Σάν καλλιτεχνική φυσιογνωμία ἐξακολουθεῖ νά ζῆ μεταξύ μας, γιατί οἱ ἑρμηνεῖες του ὄχι μόνο δέν ξεχνιοῦνται, ἀλλ' ἐξακολουθοῦν νά ἐπηρεάζουν τή δουλειά πολλῶν μαέστρων — νέων καί παλαιοτέρων.

ΜΙΛΗΣΑ καί μέ τούς μουσικούς πού παίζουν στήν Ὀρχήστρα τῆς Ὄπερας, ὅπως καί στή Φιλαρμονική καί τή Συμφωνική τῆς Βιέννης. Ὅλοι τους θυμοῦνται κάθε μέρα τό Μητρόπουλο. Τόν συγκρίνουν — γιά τήν καταπληκτική μουσική μνήμη πού εἶχε, γιά τήν ἀπέραντη καλωσύνη, τήν ἁπλότητα καί τήν ἀνθρωπιά του — μέ ἄλλους μαέστρους, κι' ὅλοι τους συμφωνοῦν πώς «κανένας δέν συγκεντρώνει τά χαρίσματα πού εἶχε ὁ μεγάλος Μητρόπουλος».

ΕΝΑΣ ἀπό τούς σολίστες μουσικούς τῆς Συμφωνικῆς τῆς Βιέννης, πού παίζει καί στήν ὀρχήστρα τῆς Ὄπερας, ὁ διολοντσελλίστας Ἀλέξανδρος Κοβαλένκο, μιλώντας γιά τή μοναδική μουσική μνήμη τοῦ Μητρόπουλου καί τήν ἀνθρωπιά του, μοῦ εἶπε τά ἑξῆς:

— Γνώρισα τό Μητρόπουλο στά 1958. Σπούδαζα ἀκόμα στή Μουσική Ἀκαδημία, πλάϊ στόν καθηγητή Ρίχαρντ Κρότσακ. Τέλειωνα τίς σπουδές μου, ἀλλά δέν εἶχα δικό μου διολοντσέλλο. Ὁ καθηγητής μου, πού ἤξερε πώς ἡ μητέρα μου ἦταν Ἑλληνίδα, πῆγε καί βρῆκε τό Μητρόπουλο καί τοῦ εἶπε: «Ἔχω ἕνα μαθητή πού ἀξίζει νά τόν βοηθήσετε. Εἶναι ἕνας διολοντσελλίστας μέ ταλέντο, ἀλλ' εἶναι φτωχός καί δέν ἔχει δικό του διολοντσέλλο. Ὁ μαθητής μου αὐτός εἶναι, ἐπι πλέον, καί μισο-Ἕλληνας. Ὁ πατέρας του εἶναι Ρῶσος ἀλλά ἡ μητέρα του Ἑλληνίδα». Ὁ Μητρόπουλος ρώτησε: «Εἶναι ἀρκετά 500 δολλάρια;» Καί, συγχρόνως, ἔβαζε τά χρήματα σ' ἕνα φάκελλο καί τά ἔδινε στόν καθηγητή μου. Ἔτσι ἀπέκτησα ἕνα θαυμάσιο διολοντσέλλο, κατασκευασμένο πρίν ἀπό ἑκατόν τόσα χρόνια ἀπό ἕνα τέλειο τεχνίτη στήν Πράγα.



Ὁ Α. Κοβαλένκο, μέ τό διολοντσέλλο πού τοῦ χάρισε ὁ Μητρόπουλος. Πρῶτο τσέλλο στίς ὄπερες τοῦ Λύντς καί τοῦ Οὔλμ, διακεκριμένος σήμερα σολίστας στή Βιέννη.

Χάρη στήν ἀνθρωπιά τοῦ Μητρόπουλου. Τέτοια παραδείγματα ἀνθρωπιᾶς τοῦ Μητρόπουλου ὑπάρχουν ἄπειρα. Μετά τό θάνατό του μιλᾶνε γι' αὐτά οἱ συνάδελφοί μου καί δουρκώνουν τά μάτια τους. Βοηθοῦσε τούς πάντες, ἀθόρυβα, διακριτικά, χωρίς ἴχνος ἐπίδειξης. Τόν θυμόμαστε ὅλοι —πού ἐρχόταν πρωΐ-πρωΐ στήν Ὄπερα γιά πρόβες, μέ τό μαῦρο μπερέ στό κεφάλι— νά μᾶς καλημερίση καί νά μᾶς φωνάζη μέ τά μικρά μας ὀνόματα, νά ρωτάη: «τί κάνει ἡ γυναίκα σου;» τόν τάδε μουσικό ἤ «ἄν πέρασε στίς ἐξετάσεις τό παιδί σου;» ἕναν ἄλλο. Καμμιά φορά ἐρχόταν νωρίτερα στίς πρόβες καί τότε καθόταν μπροστά ἀπ' τήν Ὄπερα, χάμω στό πεζούλι καί μ' ἐκείνη τήν ἀσκητική του φυσιογνωμία ἔκανε τούς περαστικούς νά σταματᾶνε καί νά τόν προσέχουν, ἐνῶ ἐκεινοῦ τό βλέμμα χανόταν σέ κάποιο ἀπροσδιόριστο σημεῖο τοῦ ὁρίζοντα.

Καί ὁ Ἀλέξανδρος Κοβαλένκο πρόσθεσε:

—Ἐκεῖνο, ὅμως, πού δέν ξεχνάνε ποτέ οἱ μουσικοί στήν Ὀρχήστρα τῆς Ὄπερας ἀπό τό Μητρόπουλο καί κάθε τόσο κουβεντιάζουν πάνω σ' αὐτό, εἶναι ἡ τερατώδης μουσική μνήμη πού διέθετε ὁ ἀσύγκριτος αὐτός μαέστρος. Ἀπό τούς παλιότερους, ἔχω ἀκούσει νά διηγοῦνται τό ἑξῆς περιστατικό. Ὅταν πρωτόρθε νά διευθύνη στήν Κρατική Ὄπερα, ὁ Μητρόπουλος ἔκανε ὅλες τίς πρόβες χωρίς παρτιτούρα, ἀπό μνήμης. Μιά παράσταση μπορεῖ νά διευθύνουν πολλοί μαέστροι ἀπό μνήμη, ὄχι ὅμως καί τίς πρόβες δυό καί τριῶν ἔργων, ὅπως ὁ Μητρόπουλος. Τόσο εἶχαν ἐκπλαγῆ μ' αὐτό οἱ μουσικοί, ὥστε ἕνας ἀπ' αὐτούς, τό πρῶτο φαγκόττο, σέ συνεννόηση μέ τούς ἄλλους, θέλησε νά στήση παγίδα στό μεγάλο Μητρόπουλο καί σέ μιά στιγμή τόν ρώτησε: «Μαέστρο, στήν μπατούττα 152, τί παίζω ἐγώ: σόλ ντιέζ ἤ σόλ φυσικό;» Ὁ Μητρόπουλος σκέφθηκε μερικά δευτερόλεπτα καί τοῦ ἀπάντησε: «Ἐσύ ἐκεῖ δέν παίζεις τίποτα! Ἔχεις παύση!» Τόσο πολύ ἐκπλαγήκανε, ὕστερα ἀπό τή σωστή ἀπάντηση τοῦ μαέστρου οἱ μουσικοί, ὥστε ἀπό κεῖνη τή στιγμή δέχονταν χωρίς καμμιά συζήτηση καί τήν παραμικρότερη ὑπόδειξη τοῦ Μητρόπουλου. Καί κάθε φορά πού τέλειωνε ἡ δοκιμή, σηκώνονταν ὅλοι ὄρθιοι καί τόν χειροκροτοῦσαν μέ τό ἴδιο πάθος πού τόν χειροκροτοῦσε τό Κοινό στίς παραστάσεις καί τίς συναυλίες.

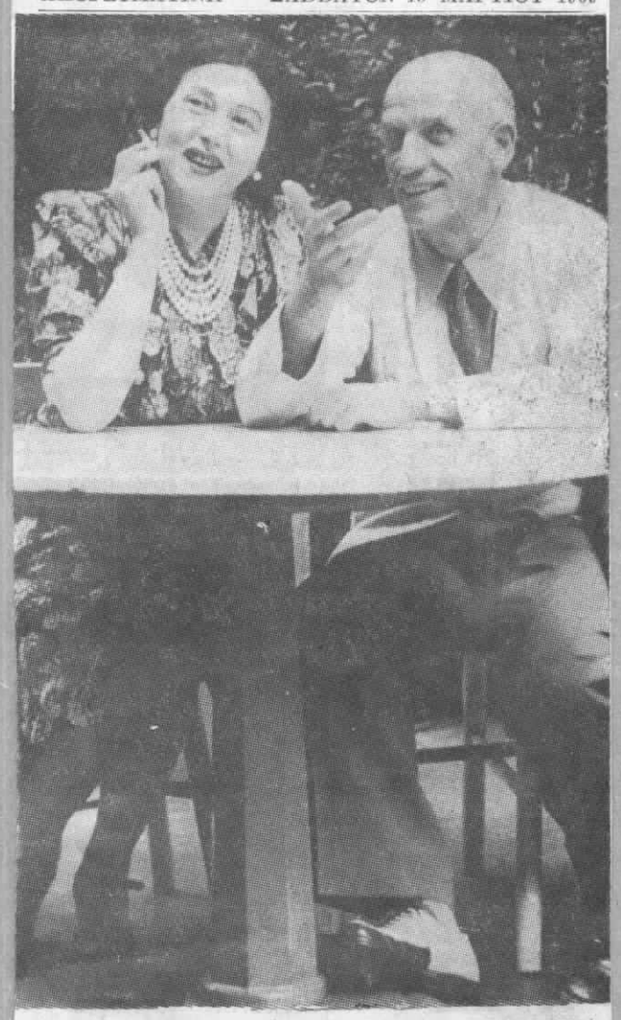
ΑΛΛΑ τό Μητρόπουλο δέν τόν θυμᾶται μόνον ἡ Βιέννη. Ἤδη, στήν Ἀμερική, πού μετά τό θάνατό του ἀποσύρθηκαν ἀπό τήν κυκλοφορία πολλές ἑρμηνεῖες του σέ δίσκους, ὁ Μητρόπουλος εἶναι καί πάλι ἕνα ἀπό τά μεγάλα ὀνόματα πού οἱ μεγάλες ἑταιρίες δίσκων διαφημίζουν στίς Ἡνωμένες Πολιτεῖες καί στόν ὑπόλοιπο κόσμο, πού ἐξακολουθεῖ νά τόν θυμᾶται, ὅπως τόν θυμόμαστε κι' ἐμεῖς : σάν μιά ἀπό τίς μεγαλύτερες μουσικές φυσιογνωμίες τοῦ αἰώνα μας.

Γ. Κ. ΠΗΛΙΧΟΣ

Τά κυριώτερα ἀπό τά ἔργα πού ὁ Δημήτρης Μητρόπουλος ἔχει γράψει σέ δίσκους, κυρίως μέ τήν Φιλαρμονική τῆς Νέας Ὑόρκης, εἶναι τά ἑξῆς:

- ΠΡΟΚΟΦΙΕΦ: «Εἰσαγωγή πάνω σ' ἕνα ἑβραϊκό θέμα» καί «Κουϊντέττο γιά πνευστά καί ἔγχορδα» DECCA 3215.
- ΣΟΣΤΑΚΟΒΙΤΣ: 10η Συμφωνία COLUMBIA ML 4959 ἤ ODYSSEY 3216 0123.
- ΜΑΛΕΡ: Ὠδή Συμφωνία — 2 EVEREST 3189.
- ΠΡΟΚΟΦΙΕΦ: «Ρωμαῖος καί Ἰουλιέττα — ODYSSEY 32 16 0038.
- ΜΠΕΡΛΙΟΖ: «Φανταστική Συμφωνία» ODYSSEY 32 16 0204 «Νύχτες καλοκαιριοῦ» COLUMBIA ML 5843.
- ΣΑΙΝΜΠΕΡΓΚ: Σερενάτα γιά σεπτέττο καί βαρύτονο — COUNTERPOINT 501.
- ΛΑΛΟ: Ἱσπανική Συμφωνία — COLUMBIA MS 6201.
- ΣΑΙΝ - ΣΑΝΣ: Τρίτο κοντσέρτο γιά διολί—μέ Φραντσεσκάττι COLUMBIA ML 4315.
- ΡΙΧΑΡΝΤ ΣΤΡΑΟΥΣ: «Ἠλέκτρα» — 2 EVEREST S 459.
- ΜΠΑΡΜΠΕΡ: «Βανέσσα» — 3 RCA—VIC. LM 6138.
- ΜΠΕΡΓΚ: «Βῶτσεκ» — 2 COLUMBIA — SL 118.

ΑΠΟΓΕΥΜΑΤΙΝΗ — ΣΑΒΒΑΤΟΝ 15 ΜΑΡΤΙΟΥ 1969



ΤΑ ΧΡΟΝΙΑ πέρασαν... Κι' ἡ Παξινοῦ συναντᾶ τόν Μητρόπουλο ὕστερα ἀπό πολλά χρόνια. Ὁ ἔρωτας εἶναι πιά μακρυά. Μένει ὅμως πάντα μιά τρυφερή φιλία — πού δέν θά πεθάνη ποτέ...

Τόν ἴδιο πάνω-κάτω καιρό (ἤ μᾶλλον λίγο νωρίτερα) σέ ἕνα σπίτι στό Φάληρο, ἕνας ξανθός νεαρός πού λέγεται Δημήτρης Μητρόπουλος παίζει ἀτέλειωτες ὧρες βιολί. Τό ὄνειρό του εἶναι νά γίνη μουσικός. Ὁ μπαμπᾶς του δέν θέλει. Ἡ μητέρα του ὅμως φράζει μέ μπαμπάκι τίς χαραμάδες γιά νά μή γλιστρᾶ ἡ μουσική ἔξω ἀπ' τό δωμάτιο. «Παῖζε», τοῦ λέει. Προχώρα. Ὁ κόσμος σέ χρειάζεται..».

Ὁ Δημήτρης Μητρόπουλος ἦταν ὁ πρῶτος ἔρωτας τῆς Κατίνας Παξινοῦ. Ἡ Κατίνα Παξινοῦ ἦταν ὁ τελευταῖος ἔρωτας τοῦ Δημήτρη Μητρόπουλου. Ὅταν γνωρίσθηκαν ὁ νεαρός συνθέτης ἦταν 23 ἐτῶν, λέει ἡ Παξινοῦ: «Ἦταν ψηλός καί ξανός. Εἶχε μπλέ μάτια. Καί ἦταν γεμάτα δύναμι».

Ὁ Μητρόπουλος χάρισε στήν Παξινοῦ τόν πρῶτο του ἔρωτα καί τό πρῶτο του ἔργο. Ἦταν ἡ «Βεατρίκη». Τό ἔργο παίχθηκε τό 1920 στό «Δημοτικό Θέατρο». Ἡ Παξινοῦ εἶχε τόν πρῶτο ρόλο. Ὅλη ἡ Ἀθήνα περίμενε ὅτι ἡ ἐπομένη πρεμιέρα τοῦ ζεύγους θά γραφόταν στήν ἐκκλησία.

Ὡστόσο, ὁ γάμος αὐτός δέν ἔγινε ποτέ. Ἦταν καί οἱ δύο πολύ νέοι —καί πολύ ἀνύσυχοι. Ἡ Κατίνα Παξινοῦ ἦταν ἡ πρώτη πού εἶχε τό θάρρος νά δῆ τήν ἀλήθεια κατάματα. «Πρέπει νά πετάξης ψηλά, τοῦ εἶπε. Καί θά πετάξης καλύτερα ἄν εἶσαι μόνος σου...»

Ὁ Δημήτρης Μητρόπουλος πέταξε μακρυά καί ψηλά —ὅπως ἀκριβῶς τό εἶχε προβλέψει ἡ Κατίνα Παξινοῦ. Ἀλλά δέν μπόρεσε ποτέ νά νικήση τήν μοναξιά του.

Ὕστερα ἀπό 30 χρόνια, ὅταν συναντήθηκαν οἱ δυό τους στό φουαγιέ ἑνός θεάτρου, ὁ Μητρόπουλος τήν κύτταξε βουρκωμένος καί τῆς εἶπε :

«Τί κρῖμα, Κατίνα...»

Τρεῖς λέξεις μόνο. Τίποτε ἄλλο. Καί ἦταν σάν νά τάλεγε ἐκείνη τήν ὥρα ὅλα...

ΤΙ ΘΑ ΗΤΑΝ ἄραγε διαφορετικό στήν ζωή τῆς Κατίνας Παξινοῦ ἄν δέν εἶχε φύγει τότε ἀπό τήν ζωή τοῦ Δημήτρη Μητρόπουλου ; Θά εἶχε ἄραγε ἀκολουθήση τήν ζωή τῆς μουσικῆς ἀντί τόν δρόμο τοῦ θεάτρου ;

Ὄχι, γιατί αὐτό ἦταν κάτι πού τό ἀποφάσισε τελικά ἡ μοῖρα. Λίγα χρόνια μετά ἀπό τόν γάμο της μέ τόν Παξινό, ἡ Πιλάρ τοῦ ἑλληνικοῦ θεάτρου ἔχασε ξαφνικά τήν φωνή της. «Φταίει πού ἔκανες παιδί», τῆς εἶπαν μερικοί. «Τό παθαίνουν πολλές. Πήγαινε στήν Εὐρώπη».

Πῆγε στήν Εὐρώπη Πῆγε παντοῦ. Δέν ἔγινε τίποτε. Ἦταν μοιραῖο ἡ «Βεατρίκη» νά μείνη ἡ πρώτη καί ἡ τελευταία λυρική της πρεμιέρα.

Κονσερβατουάρ, Σαίν - Σάνς, «Βεατρίκη», Μητρόπουλος. Ὅλα αὐτά βρίσκονταν τώρα πίσω της. Ἕνα κεφάλαιο εἶχε κλείσει γιά πάντα.

Ἡ ζωή ὅμως τῆς χρωστοῦσε ἀκόμη πολλά...

ΙΣΩΣ ΠΟΤΕ...

ΚΑΠΟΤΕ ὁ Μητρόπουλος τῆς εἶχε πῆ:

«Ξέρεις κάτι Κατίνα; Ὅταν χτυπήση ἡ καμπάνα γιά μένα θἄθελα νἄμαι ὄρθιος. Δέν θἄθελα νά πεθάνω στό κρεββάτι».

Ἡ Κατίνα Παξινοῦ δέν μιλᾶ ποτέ γιά θάνατο. Ὡστόσο ἕνα εἶναι τό βέβαιο: Ὅτι σάν χτυπήση ἡ καμπάνα θά τήν βρῆ κι' ἐκείνη ὄρθια.

Ἐκτός ἄν δέν χτυπήση ποτέ. Σέ τελευταία ἀνάλυση τίποτε δέν εἶναι ἀδύνατο γιά τήν Κατίνα Παξινοῦ..

1969

«ΤΟ ΒΗΜΑ» Πέμπτη 22 Μαΐ

Ὁ Μπερνστάϊν ἔκαμε τήν Φιλαρμονική τῆς Νέας Ὑόρκης μιά ὀρχήστρα πού διάκειται συμπαθῶς στούς συγχρόνους καί τό ἀκροατήριό της λιγάκι ἀνεκτικώτερα πρός τή νεώτερη μουσική. Μέ τά προγράμματά της πού μεταδίδονταν ἀπό τήν τηλεόραση σέ ὅλο τό ἔθνος — προγράμματα πρός τούς νέους — ἔκαμε τήν ὀρχήστρα ἕνα ἀσύγκριτο ὄργανο μαζικῆς μουσικῆς παιδείας. Καί αὐτό εἶναι ἕνα ἀπό τά σημαντικώτερα ἐπιτεύγματά του.

Ἡ συναυλία τοῦ περασμένου Σαββάτου, ἀντιπροσώπευε τήν 943η του μέ τήν ὀρχήστρα καί τήν 835η του ὡς ἀρχιμουσικοῦ. Κανείς ἄλλος ἀρχιμουσικός στήν Νέα Ὑόρκη δέν εἶχε ποτέ στό ἐνεργητικό του τέτοιους ἀριθμούς. Ἐγγύτερα, ἔρχεται ὁ Δημήτρης Μητρόπουλος, ὁ ὁποῖος διηύθυνε 576 συναυλίες.

Ἀπό τά 350 ἔργα πού διηύθυνε, 100 ἦσαν Ἀμερικανῶν συνθετῶν. Καί ἀπό τούς 126 συνθέτες πού ἀντιπροσωπεύθηκαν στά προγράμματα τοῦ Μπέρνσταϊν, οἱ 44 ἦσαν Ἀμερικανοί. Δίχως νά λαμβάνωνται ἀπό τήν στατιστική αὐτή ὑπ' ὄψιν, τά ἔργα πού διηύθυναν, κατά σύστασή του, ἄλλοι ἀρχιμουσικοί. Μεταξύ 1959 καί τοῦ 1969, ἡ ὀρχήστρα παρουσίασε 25 ἔργα σέ παγκόσμια πρώτη ἐκτέλεση : Ἔργα γνωστῶν Ἀμερικανῶν συνθετῶν ὅπως ὁ Μίλτον Μπάμπιτ, ὁ Γκράντ Μπεγκλάριαν, ὁ Ἀαρών Κόπλαντ, ὁ Χένρυ Κάουελ, ὁ Νταίηβιντ Ντάϊαμοντ, ὁ Λούκας Φόςς, ὁ Τσάρλς Ἄϊβς, ὁ Ὄττο Λοϋνινγκ, ὁ Οὐώλτερ Πίστον, ὁ Νέντ Ρόρεμ, ὁ Γκύντερ Σοϋλλερ, ὁ Οὐίλλιαμ Σοϋμαν καί, φυσικά, καί ὁ ἴδιος ὁ Μπέρνσταϊν.

Ἀπό τούς ἄλλους συνθέτες πού διηύθυνε ὁ ἴδιος, ἐπί κεφαλῆς βρίσκεται ὁ Μότσαρτ, μέ 25 ἔργα, ἐκ τῶν ὁποίων μόνον 5 εἶναι συμφωνίες. Ὑπάρχουν ἄφθονοι Μπετόβεν, ἀλλά, ἀνάμεσά τους δέν ὑπάρχει ἡ εἰσαγωγή «Κοριολανός». Οἱ ἕξη, λιγώτερο γνωστές, «Παρισινές» Συμφωνίες τοῦ Χάϋντν, ἀλλά μόνον δύο ἀπό τήν γνωστότερη σειρά τῶν συμφωνιῶν τοῦ «Λονδίνου». Μόνον μία ἀπό τίς συμφωνίες τοῦ Μπροῦκνερ καί τρία ἀπό τά συμφωνικά ποιήματα τοῦ Ρίχαρντ Στράους. Τέλος, ὅλα τά κοντσέρτα γιά πιάνο τοῦ Προκόφιεφ ἀλλά μόνον δύο ἀπό τίς συμφωνίες του. Καί κανένας Μπορουντίν! Καί μήτε καί μερικά ἔργα πού θά ταίριαζαν στό ταμπεραμέντο του : Ὅπως ἡ Δεύτερη Συμφωνία τοῦ Μπορουντίν, ἡ Ἕκτη τοῦ Προκόφιεφ ἤ ἡ Πρώτη τοῦ Σοστακόβιτς !

Ἴσως νά εἶναι κάτι συμβολικό, ἀλλά ἡ Φιλαρμονική τῆς Νέας Ὑόρκης, δέν ἔχει ἄμεσα σχέδια ἀντικαταστάσεως τοῦ Μπέρνσταϊν. Θά ἦταν δύσκολο νά συμπληρωθῆ ἀπό τή μία ἡμέρα στήν ἄλλη, τό κενό πού ἀφήνει.

MARTIN BERNHEIMER

«ΤΟ ΒΗΜΑ» Πέμπτη 30 Ἰανουαρίου 1969

Τά βραβεῖα τοῦ διαγωνισμοῦ Δ. Μητρόπουλου

ΝΕΑ ΥΟΡΚΗ, 29 Ἰανουαρίου. ΑΠΕΝΕΜΗΘΗΣΑΝ στή Νέα Ὑόρκη τά βραβεῖα τοῦ διαγωνισμοῦ στή μνήμη τοῦ Δημήτρη Μητρόπουλου, γιά νέους διευθυντές ὀρχήστρας.

Τό πρῶτο βραβεῖο μοιράστηκε στά τέσσερα καί οἱ νικητές εἶναι ὁ Μπουναβέρα ἀπό τήν Ἰταλία, ὁ Μεχμέντωφ ἀπό τή Βουλγαρία, ὁ Σεγκάλ ἀπό τό Ἰσραήλ καί ὁ Τζῆροτ ἀπό τίς Ἡνωμένες Πολιτεῖες.

Τό δεύτερο βραβεῖο ἀπενεμήθη στόν Δυτικογερμανό Ζάϊμπελ καί τό τρίτο στόν Ἔντο, ἀπό τίς Ἡνωμένες Πολιτεῖες. Οἱ τέσσερις κάτοχοι τοῦ πρώτου βραβείου θά πάρουν ἀπό ἕνα χρυσό μετάλλιον, χρηματικό ποσόν πέντε χιλιάδων δολλαρίων καί θά γίνουν βοηθοί τοῦ διευθυντοῦ τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης, τῆς Συμφωνικῆς Ὀρχήστρας τῆς Οὐάσιγκτον καί τῆς Ὄπερας τοῦ Μόντε Κάρλο. Ὁ Ζάϊμπελ θά πάρη ἀργυρό μετάλλιον καί δύο χιλιάδες πεντακόσια δολλάρια, ἐνῶ ὁ Ἔντο θά πάρη ὀρειχάλκινο καί 1.000 δολλάρια.

«ΤΟ ΒΗΜΑ» Παρασκευή 8 Νοεμβρίου 1968

ΠΛΗΡΟΦΟΡΙΕΣ γιά τόν ἐπόμενο διαγωνισμό ἀρχιμουσικῶν στή μνήμη τοῦ Δημήτρη Μητρόπουλου, πού γίνεται κάθε χρόνο στή Νέα Ὑόρκη: Ὁ ἐπόμενος θά γίνη ἀπό 13 ἕως 23 Ἰανουαρίου 1969, εἶναι δέ ἀνοικτός σέ ἀρχιμουσικούς ἡλικίας 23—33 ἐτῶν. Πληροφορίες καί ἐγγραφές ὡς τίς 2 Δεκεμβρίου, στήν Γραμματεία τοῦ Διεθνοῦς Μουσικοῦ Διαγωνισμοῦ «Δημήτρης Μητρόπουλος», Federation of Jewish Philanthropies, 130 East Street, New York (N.Y. 10022).

«ΤΟ ΒΗΜΑ» Τρίτη 15 Δεκεμβρίου 1970

ΟΙ ΕΠΙΦΥΛΛΙΔΕΣ ΤΟΥ ΒΗΜΑΤΟΣ

ΔΕΚΑΕΤΙΑ ΕΝΟΣ ΘΑΝΑΤΟΥ

(Τό κουτί μέ τή στάχτη)

ΤΟΥ

ΗΛΙΑ ΒΕΝΕΖΗ

Ἀκαδημαϊκοῦ

ΤΕΛΕΥΤΑΙΕΣ μέρες τοῦ 1970. Τελευταῖες μέρες τοῦ 1960. Δέκα χρόνια ἀκριβῶς ἀπό τόν θάνατο τοῦ Δημήτρη Μητρόπουλου. Ἦταν ὁ ὡραιότερος θάνατος πού μποροῦσε νά ζητήση ἀπό τόν Θεό αὐτός ὁ βαθύτατα θρησκευόμενος καλλιτέχνης. Καί ἡ κηδεία του ἦταν ἡ πιό συγκινητική λατρευτική τελετή πού θά μποροῦσε νά περιμένη: ἔγινε στάχτη, ἡ στάχτη σ' ἕνα μικρό κουτί ἀπετέθη στή σκηνή τοῦ Ὠδείου τοῦ Ἡρώδη τοῦ Ἀττικοῦ, ὅπου λίγα μόλις χρόνια πρίν εἶχε ἀποθεωθῆ. Πλάϊ στή στάχτη του ἔκαιγαν δυό πυρσοί. Στό κατάμεστο ἀρχαῖο θέατρο, χαμηλά στίς κερκίδες, ἦταν οἱ ἄνδρες πού ἐκπροσωποῦσαν τήν Πολιτεία, τήν Ἐπιστήμη, τήν Τέχνη, τά Γράμματα τῆς χώρας. Γύρω τους ὁ λαός τῶν Ἀθηνῶν. Λίγοι λόγοι, λίγα στεφάνια δάφνης. Καί ὁ ἥλιος πού βασίλευε κατά τή Σαλαμῖνα καί ἔδινε ἐκείνην τή δόνηση πού κάνει τά ἀρχαῖα ἐρείπια, τίς σπασμένες κολόνες τῶν ναῶν, νά ζοῦν καί νά ὑπάρχουν σάν πλάσματα μέ ψυχή καί μέ πάθος.

Ἡ Ἀθήνα δέχτηκε τόν Μητρόπουλο, γιά τήν τελική γαλήνην μέ τόν τρόπο πού ἔπρεπε. Ἀναθυμοῦμαι, ὕστερα ἀπό τόσο χρόνια, ἐκείνην τήν συγκλονιστική εἰκόνα, ἐκεῖνο τό μικρό κουτί μέ τή στάχτη, ἐκεῖνο τό τίποτα, τό σκεπασμένο μέ τή σημαία μας, κάτω ἀπ' τίς κόγχες τοῦ ἀρχαίου Ὠδείου. Κι' ἀπάνω του τά δουβά πρόσωπα τῶν Ἀθηναίων πού ἀποχαιρετοῦσαν τή στάχτη. Ἦταν μιά ἀποθέωση ἐν σιωπῇ γιά ἕναν καλλιτέχνη πού τοῦ εἶχε προορισθῆ ἡ ἰαχή τοῦ θριάμβου.

Θά ἀναπολήσω μιά τέτοια στιγμή θριάμβου. Ἦταν στή Νέα Ὑόρκη στήν αἴθουσα συναυλιῶν τοῦ Ν.Β.C. ἀπό Ροκφέλλερ Σίντες. Ἡ συναυλία πού ἐδίδετο ἦταν τῆς σειρᾶς «Coast to Coast»,—δηλαδή τήν ἀναμεταδίδαν, ἀπ' τήν ἀνατολική ὡς τή δυτική ἀκτή τῆς ἀμερικανικῆς ἠπείρου οἱ περισσότεροι ραδιοφωνικοί σταθμοί τῶν Ἡνωμένων Πολιτειῶν.

Ὁ σπήκερ ἀνήγγειλε ἐκεῖνο τό ἀπόγευμα πώς ἡ Ἑταιρεία τοῦ Χάλυβος φιλοξενοῦσε στήν διεύθυνση τῆς Ὀρχήστρας τοῦ Ν.Β.C. τόν Δημήτρη Μητρόπουλο μέ σολίστ τήν Ἑλένη Νικολαΐδη. Ὁ σπήκερ ἄρχισε τήν ἀναγγελία τῆς ἐκπομπῆς του σά νά ἦταν παραμύθι:

«...Ἦταν—εἶπε—κάποτε ἕνας νέος ἀρχιμουσικός πού διηύθυνε τήν Ὀρχήστρα τῶν Ἀθηνῶν. Καί μιά νέα Ἑλληνίδα πού ἔκανε τά πρῶτα της βήματα, τραγουδοῦσε ὑπό τή διεύθυνσή του. Ἔπειτα ἦρθε ὁ παγκόσμιος πόλεμος. Καί τώρα ἡ Στίλλ Κόμπανυ ἔχει τήν εὐχαρίστηση νά συνδέση, γιά πρώτη φορά στήν Ἀμερικανική Ἤπειρο αὐτούς τούς παλιούς φίλους. Ὁ νέος διευθυντής ἐκείνης τῆς ὀρχήστρας τῶν Ἀθηνῶν εἶναι ὁ Μητρόπουλος τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης. Καί ἡ νέα Ἑλληνίδα εἶναι ἡ Ἑλένη Νικολαΐδη τῆς Κρατικῆς Ὄπερας τῆς Βιέννης. Ξαναντιαμώνουν πάλι, ἔνδοξοι τώρα, σ' αὐτήν τήν αἴθουσα γιά τήν Ὀρχήστρα τοῦ Ν.Β.C., τήν Ὀρχήστρα τοῦ Τοσκανίνι...».

Τούς ἀποθέωσαν μόλις φάνηκαν στή σκηνή. Ὁ Μητρόπουλος παρουσιάσθηκε μέ μιά σβέλτη κίνηση, χαρωπή νεανική, κι ἄρχισε νά διευθύνη τό «Καρναβάλι» τοῦ Ντβόρζακ. Εἶχα ἤδη παρακολουθήσει τρεῖς συναυλίες του στό πελώριο Στάδιο τῆς Νέας Ὑόρκης. Ὁ Μητρόπουλος διηύθυνε πιά μέ ἐλάχιστες κινήσεις, ἔχοντας φτάσει σέ ὕψιστο βαθμό ἁπλότητος καί σιγουριᾶς. Ὥρες-ὥρες ἦταν σά νά μή διηύθυνε καθόλου. Τά χέρια του σχεδόν ἀκινητοῦσαν. Τότε σάλευαν μονάχα οἱ πλάτες του. Τό σῶμα τήν πιό πολλή ὥρα ἦταν σχεδόν ἀσάλευτο. Ὅμως ἡ αἴσθηση ἦταν ἔντονη: γιά τή ζωή, γιά τήν ἐνέργεια πού μετάγγιζε αὐτό τό σῶμα στά μουσικά ὄργανα καί στά μέλη τῆς ὀρχήστρας. Ἦταν κάτι πολύ δυνατό καί πολύ οἰκεῖο στό ἑλληνικό πνεῦμα. Ἐρχόταν, σίγουρα, ἀπό πολύ μακριά αὐτή ἡ σύνθεση τῆς ἡρεμίας, τῆς κλασικῆς λιτότητας καί τοῦ μεγαλείου πού βρίσκει τήν τελείωσή της στίς ἀκριβώτερες ὧρες τῶν Ἑλλήνων: σ' ἕνα γλυπτό, σ' ἕνα κυκλαδικό ἀγγεῖο σ' ἕνα χορικό ἀρχαίου δράματος, σέ μιά πράξη ἀπ' τίς τόσες τῆς ἱστορίας.

Αὐτή τήν ἐντύπωση, μιᾶς δύναμης πού ὁλοένα ἀποπνευματώνεται μ' ἕναν τρόπο σχεδόν θρησκευτικό, φυλάγω καί ἀπ' τή λίγη συναναστροφή μου μέ τόν ἄνθρωπο. Τήν πρώτη φορά πού ἀλλάξαμε λίγες λέξεις ἦταν στό Στάδιο τῆς Νέας Ὑόρκης. Ὁ Μητρόπουλος ὅτι εἶχε τελειώσει τό κοντσέρτο τοῦ Προκόφιεφ. Ἔπαιζε ὁ ἴδιος στό πιάνο ἐνῶ διηύθυνε τήν ὀρχήστρα. Εἶχε τοποθετήσει λίγο λοξά τό πιάνο, καί διηύθυνε τό μεγαλύτερο μέρος μέ κινήσεις τοῦ κεφαλιοῦ.

Τόν ἀποθέωσαν. Ἔπλεε στόν ἵδρο, τό πρόσωπό του ἦταν κατακόκκινο, τά μάτια του ἀπλανῆ. Κόσιμος πολύς περίμενε ἔξω ἀπό τό καμαρίνι του νά τόν συγχαρῆ. Φάνηκε στό ὕψος τῆς σκάλας πρῶτα ἡ γραμματεύς του—ἕνα στεγνό πλάσμα, δικτωριανό—ὕστερα μιά φιγούρα λυπητερή ἕνας Ἕλλην καλλιτέχνης μέ κομμένο χέρι, ὕστερα ὁ Μητρόπουλος. Σά νά γύρευε νά ξεφύγη τό πλῆθος—σίγουρα δέν ἄκουγε ὅ,τι τοῦ λέγαν, ὀνόματα, λέξεις. Σάν ἄκουσε πώς ἐρχόμουν ἀπ' τήν πατρίδα, γύρισε ἀπότομα, στάθηκε, χαμογέλασε, μέ ρώτησε γιά τήν Μαγκουφάνα καί τήν κυρία Καΐτη Κατσάγιανη—πού ἔμελλε νά ἐκδώση μετά τό θάνατό του, τήν πολύτιμη ἀλληλογραφία τους.

Ἀποχαιρεστιστήκαμε ἐκεῖ. Ἐκεῖνος ἔφυγε στά βουνά τοῦ Κολοράντο—δεινός ὀρειβάτης καθώς ἦταν—ἐγώ ἔφυγα στή Νέα Ἀγγλία. Ὕστερα ἀπό τρεῖς μῆνες ξανασυναντηθήκαμε πάλι στή Νέα Ὑόρκη. Ἦταν νύχτα, κοντά μεσάνυχτα, μέ περίμενε στό ξενοδοχεῖο του, τό NORTHERN.

— Ἄς πᾶμε στό δωμάτιό μου νά μιλήσουμε μόνοι εἶπε πρόσχαρα. Θάναι καλύτερα.

Ἡ πρώτη ἐντύπωση ἀπ' τό διαμέρισμα τοῦ ξενοδοχείου ὅπου ἔμενε ἦταν πάλι ἡ ἴδια: ἀσκητική. Ἕνα πιάνο, ἕνα ντιβάνι ἐλάχιστα πράγματα. Ἕνας ἐσταυρωμένος στόν τοῖχο. Κι ἔπειτα ὁ ἴδιος: τό ἰσχνό σῶμα, τό στραγγισμένο πρόσωπο. Χαμήλωσε τά μάτια του. Καί τότε αὐτός, ὁ διάσημος, ἔγινε σάν παιδί πού ἤρθε νά μιλήση ἀλλά δυσκολεύονταν, ἐπειδή θά μιλοῦσε γιά τόν ἑαυτό του.

Ἦταν ἕνας μονάλογος πού βάσταξε περίπου δυό ὧρες. Τί ἔλεγε; Ἦταν μιά ἐξομολόγηση σ' ἕναν νέο φίλο πού ἐρχόταν ἀπ' τήν πατρίδα. Ἔλεγε γιά τή μουσική, γιά τό ἔργο του, γιά τά ὄνειρα τοῦ καλλιτέχνη, γιά τήν ἐμπιστοσύνη του στόν ἄνθρωπο, γιά τήν ἀπογοήτευσή του ἀπ' τόν ἄνθρωπο. Ὁλοένα, μέσα σ' αὐτόν τόν γαλήνιο χῶρο, στήν καρδιά τῆς Νέας Ὑόρκης, ὁ λόγος ἀπομόνωνε τόν χῶρο ἀπ' τή γιγάντια πόλη, ἡ ψευδαίσθηση ὁλοένα γινόταν πιό ἔντονη: Δέν ὑπῆρχε πιά αὐτή ἡ πόλη, δέν ὑπῆρχε τό NORTHERN. Ἐδῶ ἦταν τό καλύβι ἑνός ἀσκητῆ, ἑνός ἀναχωρητῆ τῶν ἀρχαίων χριστιανικῶν καιρῶν. Καί ὁ λόγος ἦταν γιά τό πόσο, καί ὡς ποιό βαθμό, ἐτελειώθη ὁ σκοπός: νά δαμαστῆ ἡ ὕλη καί νά γίνη πνεῦμα.

Ὁ λόγος γιά μιά στιγμή ἤρθε στούς μεσαιωνικούς χρόνους, στήν Ἀναγέννηση. Ὅταν ἀναφέρθηκε στόν Φραγκίσκο τῆς Ἀσσίσης τά μάτια του πῆραν ξαφνική λάμψη. Τόν ἐπρόβαλε σάν πρότυπο βίου.

— Ἴσως τό πάθος γιά τήν τελείωση τοῦ ἀνθρώπου νά ἦταν βαθύτερο στόν καιρό τοῦ Σαβοναρόλα παρά στό νκαιρό μας, τοῦ εἶπε ὁ συνομιλητής του.

— Μπορεῖ, εἶπε λυπημένος.

Γιά τούς μουσικούς, τά μέλη τῆς ὀρχήστρας του, γιά τόν κόσμο πού τόν ἀποθέωνε, ὁ Μητρόπουλος εἶπε:

— Πρέπει νά ἀναλίσκεσαι διαρκῶς. Νά προβάλλης διαρκῶς ἕνα παράδειγμα. Τόν ἑαυτό σου, ἄν γίνεται. Γιά νά διευθύνω τούς μουσικούς μου εἶχα δυό δρόμους. Ὁ ἕνας ἦταν ὁ γνώριμος. Νά προστάζω καί νά ζητῶ νά πειθαρχοῦν τυφλά. Ὁ ἄλλος ἦταν ὁ ἄγνωστος, ὁ ἐπικίνδυνος. Τόν προτίμησα. Ἡ μουσική γιά νά περάση στόν ἄνθρωπο πρέπει νά ἀποδεσμευθῆ ἀπό κάθε τι πού τή συνδέει μέ τήν ὕλη νά γίνη πνεῦμα, δύναμη νέα. Κι ἔτσι νά μεταγγισθῆ. Δέν διευθύνω ἀπό μνήμης ἐπειδή ἔχω μνήμη ἰσχυρή—ἀλλά γιατί πρέπει νά λυτρωθῶ ἀπό τό κείμενο. Αὐτό ἀπαιτεῖ ἀγώνα καί μόχθο. Οἱ μουσικοί μου ξέρουν τό τί προσπάθησα. Καί προσφέρονται νά μέ βοηθήσουν, χωρίς νά τούς τό ἐπιβάλω, γιά νά γίνη αὐτό τό πέρασμα, αὐτή ἡ μετάγγιση τοῦ πνεύματος τοῦ συνθέτου καί τοῦ ἔργου του...

Γιά τήν Ἀμερική εἶπε:

— Σέ κάθε μέρος τῆς Εὐρώπης ὅπου διηύθυνα αἰσθανόμουν πώς εἶμαι ξένος καί πώς μέ δέχονταν ὡς ξένον. Ἐδῶ αἰσθάνομαι νά μέ δέχωνται ὡς δικό τους.

Εἶπε γιά τήν Ἑλλάδα, γιά τά πράσωπα πού ἀγαποῦσε. Εἶχε μιά ταπεινοσύνη, μιά ἀνεξικακία, μιάν ἡρεμοῦσα ἐνατένιση πρός ὅλα.

Ἦταν πιά πολύ ἀργά, μετά τά μεσάνυχτα. Ἀποχαιρετιστήκαμε. Ὅταν βγῆκα στό δρόμο, στήν παγερή νύχτα τῆς Νέας Ὑόρκης, οἱ πάμφωτοι ὄγκοι τῶν οὐρανοξυστῶν, γύρω, μοῦ φάνηκαν σάν πλάσματα φανταστικά πού τά εἶχε φέρει ἐκεῖ κάποιο δαιμόνιο γιά νά ταράζουν τήν ἡρεμία ἑνός ἀναχωρητοῦ.

ΗΛΙΑΣ ΒΕΝΕΖΗΣ

In memoriam Dimitri Mitropoulos

NEUE ZÜRCHER ZEITUNG.

Erstes Deutsches Fernsehen (22. November)

-df- Am 2. November 1960 starb in Mailand, während einer Orchesterprobe, Dimitri Mitropoulos. *64 Jahre alt* war er geworden — damals, im Zeitalter der greisen Maestri, beinahe ein noch junger Dirigent! Er hatte in Athen studiert; 1920/21 war er in Brüssel Schüler von Paul Gilson, 1921—1924 in Berlin Schüler von Ferruccio Busoni gewesen; gleichzeitig hatte er in der Staatsoper korrepetiert. Dann kehrte er in seine Heimat zurück, wurde Lehrer am Athener Konservatorium, Dirigent: Ihm verdankte das Athener Musikpublikum die Kenntnis zeitgenössischer und alter Musik, verdankten griechische Orchester ihre künstlerische Qualität. 1937 wurde Mitropoulos Chefdirigent des *Minneapolis Symphony Orchestra;* von 1949 bis 1959 leitete er, als Nachfolger von Leopold Stokowski, die *New Yorker Philharmoniker*. Minneapolis und New York: Das waren die Mittelpunkte seiner Dirigentenlaufbahn — Zentren einer ungeheuren Aktivität.

Das Erste Deutsche Fernsehen ist zu den Freunden des großen Dirigenten gegangen, ist Spuren, die er hinterlassen, gefolgt. Man begegnete Gina Bachauer, der griechischen Pianistin, die heute in England lebt, Katy Katsoyanis, der griechischen Musikpädagogin, dem deutschen Dirigenten Richard Kraus, Wolfgang Stresemann, dem Intendanten des Berliner Philharmonischen Orchesters, Yehudi Menuhin, Gottfried von Einem, Leonard Bernstein. Sie alle (und noch etliche andere, die hier nicht mehr genannt sein sollen) trugen, durch ganz persönliche Erinnerungen, durch Bemerkungen zu Mitropoulos' Künstlerschaft, zu einem Porträt des Dirigenten bei, das den Menschen und den Musiker gleichermaßen darstellte: eine starke, eine liebenswürdige Persönlichkeit. Den Musiker Mitropoulos erlebte man direkt eigentlich nur in einem Film aus einer Probe mit den New Yorker Philharmonikern. Sie galt Manuel de Fallas «Homenaje», zum Gedächtnis Debussys komponiert. Merkwürdig, daß vom weltweiten, bedeutsamen Wirken dieses Dirigenten an Filmdokumenten nur gerade diese Erinnerung existieren soll! Aber vielleicht ist auch das bezeichnend für Dimitri Mitropoulos: Er war, wie Leonard Bernstein, sein Nachfolger in New York, sagte, «a lonely man». Ihm galten äußere Ehren nichts, die Musik alles. (Es gibt, nebenbei gesagt, auch nur ganz wenige Schallplattenaufnahmen von ihm.) Er verehrte Franziskus von Assisi — und in fast franziskanischem Geiste hat er gelebt: für die Musik, für andere, kaum je für sich. Seine internationalen Erfolge schrieb er in erster Linie dem Glück, nicht seinen Fähigkeiten zu. Die kurzen Sequenzen aus seiner De Falla-Probe zeigten, welch ein großer Musiker, die Aeußerungen seiner Freunde, welch ein großer Mensch er gewesen ist.

Κυριακή 18 Ἰανουαρίου 1970

ΤΟ ΒΗΜΑ ΤΗΣ ΚΥΡΙΑΚΗΣ

ΜΟΥΣΙΚΗ

Θρίαμβος τοῦ «ρόκ» καί τῆς ἠλεκτρονικῆς

Οἱ «Μπήτλς» καί οἱ Σάϊμον καί Γκάρφουνκελ ἀναδεικνύονται σέ ἀξιόλογες προσωπικότητες τῆς δημιουργίας.— Μιά γενιά μεγάλων ἀρχιμουσικῶν ξεκληρίζεται.— Ἡ μεγαλύτερη ἀπώλεια τῆς μουσικῆς: Ὁ θάνατος τοῦ Βαρέζ, τό 1965.— Δύο νέα «μεγάλα» ὀνόματα τῆς συνθέσεως: Τζινάστερα καί Πεντερέτσκι.

ΟΥΑΣΙΓΚΤΟΝ, Ἰανουάριος

ΗΔΕΚΑΕΤΙΑ πού μόλις τερματίσθηκε ἦταν πιθανώτατα ἡ πιό ἐπαναστατική σ' ὁλόκληρη τήν ἱστορία τῆς ἐντεχνης μουσικῆς.

Ἡ μόνη συνεχής περίοδος πού θά μποροῦσε ἴσως νά τήν ἀνταγωνισθῆ ὡς πρός τίς τεχνικές καί θεωρητικές καινοτομίες, εἶναι ἡ λεγομένη «Ἄρς Νόβα» δηλαδή «Νέα Τέχνη», κατά τόν 14ον αἰῶνα. Ἦταν μιά ἀπότομη διακοπή μέ τό παρελθόν καί προκάλεσε ἐντονώτατες διαμάχες μέ τούς ὀπαδούς τῆς «Ἄρς Ἀντίκβα», ἤ «Παλαιᾶς Τέχνης», τοῦ προηγουμένου αἰῶνος.

Ἀλλά ἡ ἐποχή μουσικῆς ἐξελίξεως πού διανύουμε τώρα καί πού κατά τήν δεκαετία 1960 ἔφθασε σέ ἐπίπεδα ἐκρηκτικά εἶναι πολύ πιό συντριπτική στά ἀποτελέσματά της παρά ὁποιεσδήποτε μεταβολές πού σημειώθηκαν κατά τόν 15ο αἰῶνα, καί τοῦτο γιά ἕναν ἁπλό λόγο: Τά χρόνια ἐκεῖνα ἦταν μιά περίοδος ἐξελικτικῶν διαδικασιῶν στήν μουσική ὅπου ἀκόμη καί οἱ συνθέτες μέ τήν ἐπαναστατικώτερη σκέψη—πού συγκεντρώνονταν, κυρίως, σέ ἐπαναστατικούς ρυθμούς —ἀντλοῦσαν ἀπό τίς ἰδέες καί τήν τεχνική τῶν προκατόχων τους.

Σήμερα οἱ νεώτεροι καί πιό «ὠργισμένοι» συνθέτες σᾶς λένε: «Μή μᾶς ἐνοχλῆτε μέ τήν μουσική πρίν ἀπό τό 1930. Δέν μᾶς ἐνδιαφέρει. Μή μοῦ δίνετε τιά Στραβίνσκυ (ἤ Μπάρτοκ ἤ Σαϊνμπεργκ) κι' ἀφῆστε με νά δουλέψω μ' αὐτή τή μηχανή». Βρισκόμαστε λοιπόν σέ μιά ἐποχή ὅπου μόλις μπορεῖ νά περιμένη κανείς ἀπό τά ἠλεκτρονικά μέσα, τούς ὑπολογιστάς, τούς «συνθεσάϊζερς» καί τά ἄλλα μέσα αὐτοματισμοῦ νά ἀλλάξουν τήν πορεία τοῦ μουσικοῦ κόσμου — πρᾶγμα ἄλλωστε πού δέν τόν πέτυχαν.

Πάντως, κατά τήν δεκαετία τοῦ '60, οἱ ἠλεκτρονικοί ἦχοι ἀπέκτησαν μεγαλύτερη ἐκφραστική σημασία ἀπό πρίν — ὅπως λ.χ. στό Τρίτο Κουαρτέτς τοῦ Λέοντος Κίρχνερ, γιά κουαρτέττο ἐγχόρδων καί μαγνητοταινία. Ὑποσκέλισαν τελείως τήν τζάζ καί ὑποκατέστησαν, μέ τήν ἀχαλίνωτη κάποτε ἔντασή τους, τόν ἦχο ἀκόμη καί τά προοδευτικώτερα κουαρτέττα μοντέρνας τζάζ. «Μή σᾶς ἰσιάζουν τά λόγια, ξεχάστε τή μελωδία, παῖξτε μόνον!»

Ἡ ἀναπόφευκτη δύναμη τοῦ «ρόκ» δέν στάθηκε μόνον ἡ ἠχηρότερη μουσική φωνή κατά τήν δεκαετία τοῦ '60. Στάθηκε μιά φωνή πού ἔκαμε καί ἐξακολουθεῖ νά κάνη συμβολές συνεχιζομένης σημασίας καί σέ πολλά ἄλλα εἴδη μουσικῆς. Κατά τά 10 τελευταῖα χρόνια, οἱ «Μπήτλς» κατέκτησαν τά μεγαλύτερα καί διαρκέστερα ἐπιτεύγματά των: Τήν «Λέσχη Μοναχικῶν Καρδιῶν τοῦ Λοχία Πέππερ», τό «Μαγικό Κύκλο τοῦ Μυστηρίου» καί τό «Ἀμπεϋ Ρόουντ». Κινούμενοι μέ ἄνεση καί ἀσφάλεια ἀπό τό κουαρτέτο ἐγχόρδων ὡς τή συμφωνική ὀρχήστρα καί τούς ἠλεκτρονικούς ἤχους, μᾶς ἔδωσαν τραγούδια ὅπως ἡ «Ἐλινορ Ρίγκμπυ», τό «Χθές» καί ἡ «Λούσυ στόν Οὐρανό μέ τά Διαμάντια» πού κυκλοφόρησαν σέ ἑκατομμύρια ἀντίτυπα καί φρόντισαν νά τά συνοδεύσουν μέ τήν κατάλληλη συντροφιά ἄλλων, ἀνάλογης ποιότητος τραγουδιῶν.

Ὁ ἀρχιμουσικός καί συνθέτης Λέοναρντ Μπέρσταϊν ἐκτιμᾶ τόσο πολύ τούς Σάϊμον καί Γκάρφουνκελ ὥστε δέν δίστασε νά τούς χαρακτηρίση σάν τούς «πρωτοπορειακώτερους σημερινούς συνθέτες. «Ἡ κυρία Ρόμπινσόν» τους δέν στάθηκε ἁπλῶς μιά πολύ μεγάλη ἐπιτυχία ἀλλά ἔγινε καί ἕνα ἀπό τά προσφιλῆ τραγούδια τῶν «διαφωνούντων» καθολικῶν καί τῶν διαδηλωτῶν ὑπέρ τῆς εἰρήνης.

Ἦταν ἀναπόφευκτο λοιπόν οἱ πηγές παραγωγῆς ἠλεκτρονικῶν ἤχων νά γίνουν φθηνότερες καί πιό εὔκολα προσιτές. Οἱ ἀμερικανικῆς κατασκευῆς «συνθεσάϊζερ» Μόογκ (Σ.Σ. ἐπιδείχθηκε, τό 1967, καί στήν Ἑλλάδα: ἀνάγει τό ἠλεκτρονικό ἐργαστῆρι σέ μέγεθος μεγαλούτσικου τηλεφωνικοῦ ταμπλώ, ἐφωδιασμένου μέ κλαβιέ!) ὄχι μόνο ἀποδείχθηκε ἕνα «μπέστ-σέλλερ», ἀλλά καθιέρωσε ἕνα τύπο πού βρῆκε μιμητές ὅπως τό «σύν-κέτ» στήν Ἰταλία καί ἄλλες ἀνάλογες συσκευές σέ πολλές χῶρες. Σήμερα, ἄνθρωποι δίχως προγενέστερη γνώση μουσικῆς ὁποιουδήποτε εἴδους μποροῦν νά δημιουργήσουν ἤχους σχεδόν ἀπεριόριστης ποικιλίας καί κάθε εἴδους, δαπανώντας μόλις κάτι παραπάνω ἀπό μερικές ἑκατοντάδες δολλάρια.

ΤΟ ΒΗΜΑ · The Washington Post

Ἡ τελική ἀξία ὅλου αὐτοῦ τοῦ ἠλεκτρονικοῦ ἁπλώματος «δέν θά φανῆ παρά μόνον ὅταν οἱ συνθέτες, ἴσως κατά τήν δεκαετία τοῦ '70, ἀρχίσουν νά δημιουργοῦν μιάν ὡραία καί διαρκοῦς ζωντάνιας μουσική μέ τούς καινούργιους ἤχους — μιά μουσική πού θά μπορῆ νά συγκριθῆ μέ τήν νέα μουσική πού γράφηκε γιά τό τσέμπαλο ὅταν ἐξετόπισε τό βιργινάλι, μέ τήν νέα μουσική πού γράφηκε γιά τό πιάνο ὅταν ἐξετόπισε τό τσέμπαλο, μέ τήν νέα μουσική πού γράφηκε γιά τή νεώτερη συμφωνική ὀρχήστρα ὅταν ἔφθασε στό μεγαλύτερο μέγεθός της ὕστερα ἀπό τά μικρά σύνολα τῶν πρώτων ἐποχῶν τῆς ὀρχηστρικῆς μουσικῆς.

Ἀλλά ἡ ἠλεκτρονική μουσική, δέν ἦταν ἡ μόνη πού ἀπασχόλησε τήν μουσική εἰδησεογραφία κατά τήν δεκαετία τοῦ 60. Ἡ «ἀλεατορική» ἤ «στοχαστική» μουσική τράβηξε ὁρμητικά μπροστά μέ τούς σημαντικωτέρους ὀπαδούς της ὑπό τόν μεγάλο ἀρχιερέα της, τόν Γιάννη Ξενάκη, γιά νά δώση νέους τόνους σέ μιά τεχνική πού ἦταν τόσο πολύ διαδεδομένη κατά τήν ἐποχή τοῦ «μπαρόκ» ὥστε νά εἶναι οὐσιαστικά παγκόσμια. Σήμερα, ὑπό τήν ἁπλούστερη ἐτικέττα τῆς «μουσικῆς τοῦ τυχαίου», ἐφαρμόσθηκε μέ ποικίλην ἐπιτυχία ἀπό ἀνθρώπους μέ μεγαλύτερη ἤ μικρότερη φαντασία. Ὁ Λούκας Φόςς χαρακτήρισε μερικά ἀπό τά ἴδια του τά ἔργα στόν τομέα αὐτόν, σάν «ἀπάτη».

Καί ὁ Ἀργεντινός Ἀλμπέρτο Τζινάστερα, ἐπεξεργαζόμενος μελωδικά, ἁρμονικά καί ρυθμικά, διάφορα «τυχαῖα» στοιχεῖα, χρησιμοποίησε τό τυχαῖο στήν μουσική γιά νά χαρίση στήν ἐντυπωσιακή του ἐπιτυχία στόν τομέα τοῦ λυρικοῦ θεάτρου, τήν ὄπερα «Μπομάρτσο», μέ μερικά ἀπό τά ὑποβλητικώτερα ἐπεισόδιά της.

Ἀνάμεσα στούς συνθέτες ἐκείνους πού τά ὀνόματά τους ἀπέκτησαν τή μεγαλύτερη λάμψη κατά τήν περασμένη δεκαετία, οἱ σημαντικώτεροι εἶναι ἀσφαλῶς ὁ Τζινάστερα καί ὁ Πολωνός Πεντερέτσκι. Ὁ πρῶτος, μέ τήν «Καντάτα του γιά μιά Μαγική Ἀμερική», τά κοντσέρτα του γιά πιάνο, γιά βιολί καί γιά ἄρπα, μέ τό κοντσέρτο του γιά ἔγχορδα καί τίς δύο ὄπερές του, τόν «Δόν Ροδρίγο» καί τόν «Μπομάρτσο», καθιερώθηκε σάν ἕνας ἀπό τούς σημαντικώτερους μουσικούς τῆς δεκαετίας. Στόν μόλις νεώτερο Πεντερέτσκι, ἡ περίφημη «Θρηνωδία γιά τά θύματα τῆς Χιροσίμα» τοῦ χάρισε μιάν ἀναγνώριση πού αὐξήθηκε ἀπίστευτα μέ τά «κατά Λουκᾶν Πάθη» καί πέρυσι μόλις μέ τήν πρώτη του ὄπερα, τούς «Διαβόλους τοῦ Λουντέν».

Τεχνολογικά, ἡ δεκαετία τοῦ '60 ἄνοιξε πόρτες, παράθυρα καί χαραμάδες πού ἀσφαλῶς, κατά τήν δεκαετία τοῦ '70 θά φαρδύνουν σέ διαστάσεις πού σήμερα μόλις μαντεύουμε. Τό ὅλο σύστημα παρακολουθήσεως συναυλιῶν, οἱ παληές μας συνήθειες ὅσον ἀφορᾶ τήν ἀκρόαση τῆς μουσικῆς θά ἐπηρεασθοῦν ἀπό τήν αὔξηση τοῦ ἀριθμοῦ καί τῆς ἀποτελεσματικότητος τῶν μέσων ἀναπαραγωγῆς τοῦ ἤχου πού ἤδη βρίσκονται — ἤ πού πρόκειται σέ λίγο νά βρεθοῦν— στήν ἀγορά.

Οἱ ἠχογραφήσεις δίσκων, παρ' ὅλο τό στερεοφωνικό τους μεγαλεῖο, δέχονται ἤδη τό συναγωνισμό τῆς μαγνητοταινίας, σέ κασέττες. Καινούργιο εἶναι ἐπίσης καί τό στερεοφωνικό σύστημα τῶν τεσσάρων καναλιῶν. Μέσα στόν ἑπόμενο χρόνο, εἶναι πιθανόν ὅτι θά δοῦν στήν ἀγορά δέκτες τηλεοράσεως πού ἐτελειοποιοῦντο κατά τά τελευταῖα χρόνια. Θά περιέχουν μιά ἐκπομπή ὅπου θά τοποθετῆ κανείς μιά μαγνητοταινία καί θά μπορῆ ἔτσι ὁ θεατής-ἀκροατής νά ἔχη συγχρονισμένο θέαμα καί ἦχο.

Αὐτά τά κοσμαγάπητα ἔργα θά ἐμφανισθοῦν πιθανώτατα σέ νέες διδασκαλίες καί μορφές: Βραχύτερα κατά μερικά ρετσιτατίβα, κομμένα ὡς πρός τίς σκηνές πού προσθέτουν ἐλάχιστα στή λογική κίνηση τοῦ συνόλου. Παρ' ὅλα ταῦτα, θά διατηροῦν ὅλο τό κῦρος τοῦ πρωτοτύπου. Ἁπλῶς ἡ ὄπερα θά γίνη μέ τόν τρόπον αὐτό μιά γνησιώτερα λαϊκή ψυχαγωγία ἀπ' ὅ,τι ἔχει γίνει μέχρι στιγμῆς. Οἱ πρῶτοι πειραματισμοί μέ ἕνα «Κουρέσ τῆς Σεβίλλης» ἀπό τήν Μετροπόλιταν Ὄπερα καί μιά «Κάρμεν» πού διηύθυνε καί σκηνοθέτησε ὁ Κάραγιαν, ἀποδείχθηκαν ἀποτυχίες. Ἀλλά αὐτό ὅμως δέν πρόκειται νά ἀποθαρρύνη τούς πειραματισμούς.

Ἡ δεκαετία πού μᾶς ἔφυγε ἦταν ἰδιαίτερα σκληρή γιά τούς μεγάλους ἀρχιμουσικούς. Ἄρχισε μέ τό θάνατο τοῦ Δημήτρη Μητρόπουλου καί ἔφερε τόν θάνατο τοῦ Φρίτς Ράϊνερ, τοῦ Ἐρνέστου Ἀνσερμέ, τοῦ Μπρούνο Βάλτερ, τοῦ σέρ Τόμας Μπήτσαμ, τοῦ Πιέρ Μοντέ, τοῦ Χάνς Ρόσμπαουντ καί τοῦ Χάνς Κνάππερτσμπους: Ὅλοι τους ἦσαν πολύ μεγάλοι, ὅλοι τους ἦσαν ἀναντικατάστατοι. Δυό ἄλλοι γίγαντες τῆς μουσικῆς σκηνῆς χάθηκαν κατά τήν περασμένη δεκαετία: Ὁ μεγάλος βιολιστής Φρίτς Κράϊσλερ καί ὁ ὀργανίστας καί μουσικολόγος Ἄλμπερτ Σβάϊτσερ, πού τά μουσικά του χαρίσματα ἐπισκιάζονταν κάποτε ἀπό τά ἐκπληκτικά του ἐπιτεύγματα ὡς θεολόγου, ἰατροῦ καί ἀνθρωπιστοῦ.

Καθυστερημένη — καί δέν εἶναι παρά πολύ μικρή σέ σύγκριση μέ αὐτό πού θά εἶναι μιά μέρα — ἦλθε ἡ ἀναγνώριση γιά τήν μουσική τοῦ Ἐντγκάρ Βαρέζ, πού ὁ θάνατός του, τό 1965 στάθηκε ἴσως ἡ μεγαλύτερη ἀπώλεια τῆς δεκαετίας, ὅσον ἀφορᾶ τούς συνθέτες.

PAUL HUME

«ΤΟ ΒΗΜΑ» Πέμπτη 21 Ἰανουαρίου 1971

ΜΕ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗ Ν. ΥΟΡΚΗΣ

Μνήμη Δημήτρη Μητρόπουλου

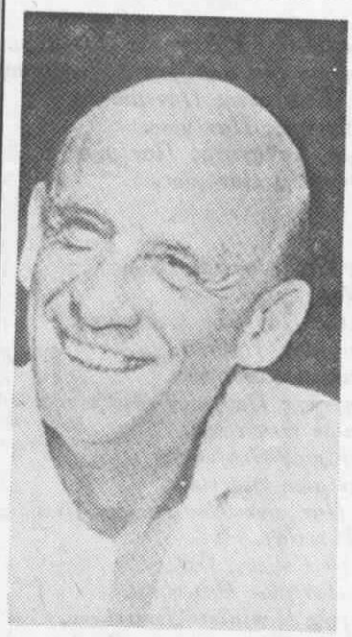
● **ΤΡΕΙΣ ΑΡΧΙΜΟΥΣΙΚΟΙ ΤΙΜΟΥΝ ΤΟΝ ΜΕΓΑΛΟ ΕΛΛΗΝΑ ΑΡΧΙΜΟΥΣΙΚΟ, ΣΤΗΝ 10η ΕΠΕΤΕΙΟ ΑΠΟ ΤΟΝ ΘΑΝΑΤΟ ΤΟΥ**

ΝΕΑ ΥΟΡΚΗ, Ἰανουάριος

ΣΤΙΣ 5 Ἰανουαρίου, ὁ Ὀργανισμός τοῦ Διεθνοῦς Διαγωνισμοῦ Ἀρχιμουσικῶν «Δημήτρης Μητρόπουλος», μέ τήν εὐκαιρία τῆς 10ης ἐπετείου ἀπό τοῦ θανάτου τοῦ μεγάλου Ἕλληνος ἀρχιμουσικοῦ, ὠργάνωσε στή Νέα Ὑόρκη μιάν ἐπίσημη συναυλία - πνευματικό μνημόσυνο: Κατά τήν συναυλία αὐτή, τήν ὀρχήστρα πού ἐπί σειράν ἐτῶν διηύθυνε καί ἀνέδειξε ὁ Δημήτρης Μητρόπουλος, τήν Φιλαρμονική τῆς Νέας Ὑόρκης διηύθυναν τρεῖς, κατά σειράν, ἀρχιμουσικοί πού συνέδεσαν κατά κάποιο τρόπο τό ὄνομά τους μέ τό δικό του. Οἱ δύο, εἶναι «ἀνερχόμενοι ἀστέρες» πού ἀπέκτησαν τήν φήμη τους μέ τό νά ἀναδειχθοῦν στόν Διεθνῆ Διαγωνισμό Ἀρχιμουσικῶν «Δημήτρης Μητρόπουλος»: Ὁ τρίτος δέν ἦταν ἄλλος ἀπό τόν πολύ Λέοναρντ Μπέρνσταϊν πού, ὅπως εἶναι γνωστό, τόν διαδέχθηκε στήν Φιλαρμονική Ὀρχήστρα τῆς Νέας Ὑόρκης.

★ ΠΡΩΤΟΣ ἀνέβηκε στό πόντιουμ ὁ Βούλγαρος Μεχροῦ Μεχμέντωφ (γενν. 1935), ὁ ὁποῖος, ἀφοῦ ἦλθε πρῶτος στήν πατρίδα του σέ διαγωνισμό γιά τήν ἀνάδειξη τοῦ ὑποψηφίου πού θά μετεῖχε τοῦ Διαγωνισμοῦ «Δημήτρης Μητρόπουλος», θριάμβευσε καί στόν ἴδιο διαγωνισμό. Διηύθυνε τήν Συμφωνίαν ἀρ. 3 (Σκωτική) τοῦ Μέντελσον.

★ ΑΚΟΛΟΥΘΗΣΕ ὁ Ἀμερικανός Τζαίημς ντέ Πράϊστ (γενν. 1936) ὁ ὁποῖος ἦλθε πρῶτος στόν Διαγωνισμό τοῦ 1964, σήμερα δέ πραγματοποιεῖ λαμπρά



σταδιοδρομία στήν Εὐρώπη. Διηύθυνε τά τρία συμφωνικά σκίτσα τοῦ Ντεμπυσσύ «Ἡ Θάλασσα».

★ ΣΤΟ ΤΕΛΟΣ τῆς συναυλίας, ὁ ἴδιος ὁ Μπέρνσταϊν ἀνέβηκε στό «πόντιουμ». Ἀποτίοντας δέ, ὅπως εἶπε, ἕνα ξεχωριστό φόρο τιμῆς στήν μνήμη τοῦ Μητρόπουλου, διηύθυνε τό Φινάλε ἀπό τήν Τρίτη Συμφωνία τοῦ Μάλερ : τοῦ ἔργου τοῦ ὁποίου τίς δοκιμές διηύθυνε ὁ Μητρόπουλος τόν Νοέμβριο τοῦ 1961 στήν Σκάλα τοῦ Μιλάνου, ὅταν τόν βρῆκε ὁ θάνατος.

★ Ο ΜΠΕΡΝΣΤΑΪΝ εἶναι πρόεδρος τῆς ὑπερενενηκονταμελοῦς μουσικῆς ἐπιτροπῆς τοῦ διαγωνισμοῦ, τῆς ὁποίας μετέχουν παγκοσμίου προβολῆς ὀνόματα μουσικῶν (Ἐπίτιμος πρόεδρος εἶναι ὁ Πάμπλο Καζάλς, τῆς ἐπιτροπῆς δέ μετέχουν ἡ Μαρία Κάλλας καί ἡ Τζίνα Μπαχάουερ). Στό πρόγραμμα δέ τῆς συναυλίας, πλάϊ στήν φωτογραφία τοῦ Μητρόπουλου, εἶχαν παρατεθῆ τά ἑξῆς λόγια του :

★ «ΓΙΑ ΚΑΠΟΙΟΝ σάν καί μένα πού χρόνος μπαίνει - χρόνος βγαίνει, πλανιέται μές στό δάσος τῆς μουσικῆς καί ἔχει τό προνόμιο νά χρησιμεύη σάν φύλακας τῶν γιγαντιαίων δέντρων, εἶναι καθῆκον ὄχι μόνον νά φροντίζω γιά τά δέντρα αὐτά, ἀλλά καί νά ἀφιερώνω χρόνο, προσπάθεια καί στοργή σ' ἐκεῖνα πού ἀγωνίζονται ἀκόμη γιά νά βροῦν τή θέση τους κάτω ἀπό τόν ἥλιο».



DIMITRI MITROPOULOS INTERNATIONAL MUSIC COMPETITION

For over half a century, the Federation of Jewish Philanthropies and its network of health and welfare agencies have served our home community of Greater New York and helped provide a better life for the sick, the troubled, the handicapped of all faiths.

More than 1,500,000 New Yorkers are cared for each year in Federation's 130 member agencies which include hospitals, homes for the aged, psychiatric facilities, child care and family welfare services, community centers, camps for children and adults, rehabilitation and vocational facilities for young and old.

But the real significance of the Federation, in today's troubled world, does not lie in the number of institutions or facilities it has helped to launch over the past 53 years. Important as buildings and developments are, the unique structure and position of Federation makes it the catalyst through which essential and creative change is realized more scientifically, more efficiently, and more economically.

Federation excels in this area. It has become highly skilled in community organization, and is today, the largest, most broadly based community organization in the world. From such a vantage point it is better able to teach and to train the coming generations of urgently needed social service professionals and community organizers.

For more than half a century the Federation has labored to serve the total community and make available on its behalf the benefits which science has made possible throughout the years . . . every compelling conviction of man's responsibility to man will continue to be used in the cause of Federation — *to maintain and to nourish the wonder of life and of living things.*

The artist is perhaps the finest representative of this spirit. He must always be heard. The darker the hour, the more urgent the need for his soaring spirit.

The Federation in serving its home community, hopes in some measure through its Dimitri Mitropoulos International Music Competition to go "behind the reach of man's grasp," towards the fulfillment of his highest aspirations for peace and good-will toward all mankind. The Federation is immeasurably grateful for the generous spirit of the entire community in helping to make this project possible.

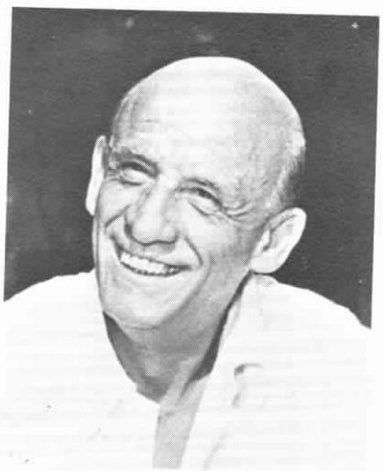
TENTH ANNIVERSARY
COMMEMORATIVE CONCERT

TUESDAY EVENING, JANUARY 5, 1971

FELT FORUM

AUSPICES: WOMEN'S ORGANIZATION • FEDERATION OF JEWISH PHILANTHROPIES

DIMITRI MITROPOULOS



"To someone like myself, who wanders through the forest of music year in and year out, and is privileged to serve as guardian of the giant trees, it is a duty not only to care for those trees, but also to devote time, effort and affection on those that are still fighting to find their place in the sun."
– DIMITRI MITROPOULOS

Dimitri Mitropoulos, great musician and great humanitarian, set musical standards and citizenship standards of the highest quality. As a musician, he demonstrated his belief, that the privilege of great musicianship demanded that it be cherished as a vital flame, ever to be kept alight, and, as a lighted torch, be passed on to the next generation. The many fine young artists whom he helped to fame, not only in their struggles toward careerdom, but whom he sought out, and encouraged, even before they had their first opportunity for public recognition, are a testament to his way of life. As a man, he lived courageously and with convicition, passionately espousing the cause of right and freedom. And, as a citizen, he shared in the communal responsibilities from which no man is exempt. His last words to the world, in the concluding passage of his last will and testament showed his concern for others:

"Let those who, upon my death, would send flowers to my grave, better use this money for charitable purposes – to help those in need of help."

In naming this Competition for Dimitri Mitropoulos the Federation saluted the memory of one whose philosophy of life, as an individual, so closely paralleled the philosophy of the Federation itself . . . dedicated to serving those in the community who turn to it for help in time of need and crises.

On the occasion of the Tenth Anniversary of the founding of the Dimitri Mitropoulos International Music Competition, we wish to express appreciation to all whose efforts have helped it to fulfill its initial purpose.

Mrs. William Rosenwald
Mrs. Alan H. Kempner
D.M.I.M.C. Chairmen

Mrs. Louis S. Gimbel, Jr.
Board Chairman

Mrs. James J. Fuld
Campaign Chairman

WOMEN'S ORGANIZATION • FEDERATION OF JEWISH PHILANTHROPIES

ABOUT THE ARTISTS

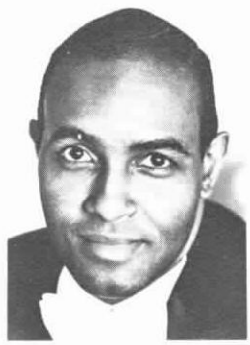


We will not compete with the millions of words written about LEONARD BERNSTEIN, conductor . . . composer . . . pianist.

Our special notes tonight relate to Leonard Bernstein, concerned citizen. As Chairman of the Music Committee of the Competition since its inception, his deep compassion, his integrity and his sensitive concern for young artists have been at the core of the successful growth of the Competition over the past decade.

In response to our request that he serve as founding Chairman of the Competition's Music Committee he wrote: *"I know that this Competition, serving young musicians and their careers, is not only a memorialization of my late great friend, but also an implementation of the goals for which he continuously worked . . . I shall therefore deem it an honor and a privilege to serve as Chairman."*

On behalf of all, we continue to express our indebtedness, our deepest gratitude and our affection to Leonard Bernstein for continuing his humanitarian efforts to help shape a world of greater understanding, and therefore, of greater harmony.



The gifted young American conductor JAMES DePREIST, was born in Philadelphia in 1936. He studied musicology at the University of Pennsylvania, theory and orchestration at the Philadelphia Conservatory and composition with Vincent Persichetti.

Stricken with polio during a State Department Far East tour in 1962, he recovered sufficiently to make a second tour in 1963. The following year he won a First Prize in the Mitropoulos Competition and was selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season.

Mr. DePreist made his highly acclaimed European debut with the Rotterdam Philharmonic in 1969. The same year he scored a second triumph in his Scandinavian debut with the Stockholm Philharmonic. DePreist is now a frequent guest conductor with orchestras in Holland, Belgium, Sweden, Norway, Finland, Italy, and Germany

In the United States DePreist has conducted the Minneapolis, the Chicago, the Robin Hood Dell, the Pittsburgh and the National Symphony Orchestras as well as the New York Philharmonic.

Among other appearances scheduled for next season, DePreist will conduct the Radio orchestras of Belgium, Munich, Stuttgart and Berlin, the New York Philharmonic in the parks and the Philadelphia Orchestra.

He has flown back to New York, between guest appearances in Europe, just for tonight's concert.



MESRU MEHMEDOV was born in Veliko Turnovo, Bulgaria in 1935. He started his musical education at the age of eight studying with Prof. Sascha Popov in Sofia. In 1953 he won first prize in the Bulgarian National Music Festival in Sofia. In 1954 he entered the Leningrad Conservatory of Music where he studied symphonic and opera conducting with Professor Ilia A. Mussin. He graduated with honors in 1960.

Mehmedov won First Prize in a national competition held in Bulgaria in 1968 to designate the Bulgarian candidate to the Dimitri Mitropoulos International Music Competition. In the January 1969 Competition he became a First Prize Winner and served the following season as an Assistant Conductor of the New York Philharmonic under Leonard Bernstein.

He has since appeared as guest conductor in South America, Monte Carlo, and Washington, D.C. receiving tremendous recognition at each concert.

Mehmedov has recently received the signal honor of being appointed Music Director of the famed Sofia Philharmonic. Like his colleague, James DePreist, he has made a special flying trip to the United States for tonight's appearance.

DIMITRI MITROPOULOS INTERNATIONAL MUSIC COMPETITION

Honorary Chairman
Mrs. Herbert H. Lehman

Past Chairmen
Mrs. Leonard H. Bernheim
Mrs. Joseph F. Cullman, 3rd
Mrs. Louis B. Froelich
Mrs. Louis S. Gimbel, Jr.
Mrs. Walter A. Hirsch

Chairmen
Mrs. Alan H. Kempner
Mrs. William Rosenwald

MUSIC COMMITTEE

Honorary Chairman
Pablo Casals

Chairman
Leonard Bernstein

Associate Chairman
Leopold Godowsky, Jr.

COMMITTEE

Jacques Abram
Adele Addison
Licia Albanese
Marian Anderson
Claudio Arrau
Gina Bachauer
George Barati
David Bar-Illan
Leon Barzin
Karl Boehm
Jorge Bolet
Nadia Boulanger
Frank Brieff
John Browning
Richard Burgin
Maria Callas
Carlos Chavez
Fausto Cleva
Aaron Copland
Phyllis Curtin
Eleazar De Carvalho
Victoria de los Angeles
Antal Dorati
James Dixon
Lehman Engel
Franco Ferrara
Robert Fizdale
Leon Fleisher
Rudolph Ganz
Arthur Gold
Vladimir Goldschmann
Sascha Gorodnitzki
Glenn Gould
Morton Gould
Leonid Hambro
Robert A. Irving
Irene Jacobi
Byron Janis
Grant Johannesen
Thor Johnson
Milton Katims
Richard Korn
Andre Kostelanetz
William Kroll
Siegfried Landau
Hulda Lashanska
Jacob Lateiner
Robert Lawrence
Erich Leinsdorf
Rosina Lhevinne
Eugene List
George London
Moura Lympany
Fritz Mahler
Adele Marcus
Igor Markevitch
Warren Martin
Gian-Carlo Menotti
Yehudi Menuhin
Robert Merrill
Nathan Milstein
Howard Mitchell
Erica Morini
Nicola Moscona
Jan Peerce
Wilfrid Pelletier
Leonard Pennario
Roberta Peters
Leontyne Price
Regina Resnick
Richard Rodgers
Harold Rome
Leonard Rose
Artur Rubinstein
Julius Rudel
Daniel Saidenberg
Thomas Schippers
Hans Schwieger
Rudolf Serkin
Ruth Slenczynska
Tossy Spivakovsky
Eleanor Steber
William Steinberg
Rise Stevens
Hans Swarowsky
Blanche Thebom
Jennie Tourel
Richard Tucker
Rosalyn Tureck
Alfred Wallenstein
William Warfield
Akeo Watanabe
Beveridge Webster
Stanislaw Wislocki

ADVISORY COMMITTEE

Honorary Chairman
William Schuman

Chairman
Claire R. Reis

COMMITTEE

James Aliferis
John Brownlee
Helen Coates
Henry W. Levinger
Peter Mennin
Carlos Moseley
Mark Schubart
Davidson Taylor
William L. Weissel

ASSOCIATE COMMITTEE

Chairman
S. Hurok

COMMITTEE

Gordon G. Andrews
Rudolf Bing
Mrs. Arthur Bookman
Robert W. Dowling
Sampson R. Field
G. Lauder Greenway
John Gutman
Arthur Judson
Goddard Lieberson
George Marek
Mrs. Henry L. Moses
Frederick Richmond
Jack Romann
Elliot M Sanger
Mrs Elliot M. Sanger
Mrs. Mabel Schirmer
Frederick Steinway
Michael Sweeley
Mrs. Sophie Untermeyer
Bruno Zirato

DIMITRI MITROPOULOS INTERNATIONAL MUSIC COMPETITION
TENTH ANNIVERSARY COMMEMORATIVE CONCERT

LEONARD BERNSTEIN

JAMES DePREIST

MESRU MEHMEDOV

Conductors



THE NEW YORK PHILHARMONIC



PROGRAM

MENDELSSOHN — Symphony No. 3, A minor, Opus 56 (Scottish)
- Andante con moto; Allegro poco agitato
- Vivace non troppo
- Adagio
- Allegro vivacissimo

Conducted by MESRU MEHMEDOV



DEBUSSY — "La Mer," 3 symphonic sketches
1. De l'aube à midi sur la mer
2. Jeux des vagues
3. Dialogue du vent et de la mer

Conducted by JAMES DePREIST

INTERMISSION

GEORGE H. HEYMAN, JR.
President, Federation of Jewish Philanthropies

AARON COPLAND
Member, D.M.I.M.C. Music Committee



MAHLER — Symphony No. 3, D minor.
- (Finale)
- Langsam. Ruhevoll. Empfunden.

Conducted by LEONARD BERNSTEIN



SPECIAL PROGRAM NOTE

Mr. Bernstein has said that he always associates the Mahler Third Symphony with Dimitri Mitropoulos. This was the symphony, one of his favorites, which Mitropoulos was rehearsing at La Scala in November of 1960, when he was fatally stricken.

It was the same symphony which Mitropoulos was to have conducted several weeks later for the New York Philharmonic's Mahler Festival which Leonard Bernstein conducted in his place.

Tonight, Mr. Bernstein has chosen to conduct the "Finale" from this work as his special tribute to the memory of Dimitri Mitropoulos.



The New York Philharmonic records exclusively for Columbia Records
The Steinway is the official piano of the New York Philharmonic

Ἐννιά χρόνια ἀπό τόν θάνατό του

ΜΝΗΜΗ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

«"Επεσε κι' ἔμεινε ἡ τέφρα του μονάχη»

Τοῦ
ΜΙΧ. ΚΥΡΙΑΚΙΔΗ

Ὑπάρχουν παρουσίες πού δέν σβήνουν ποτέ! Καί μνῆμες πού δέν περιμένουν. Φέτος τό Νοέμβρη συμπληρώθηκαν ἐννιά κιόλας χρόνια ἀπό τήν ἡμέρα πού, σέ μιά δοκιμή τῆς 3ης Συμφωνίας τοῦ Μάλερ, στή Σκάλα τοῦ Μιλάνου, σωριάστηκε κάτω ἀπό τό πόντιουμ, μέ τή μπακέτα στό χέρι. "Ενας θρόμβος αἵματος ξέφυγε ἀπό τήν ἀδυνατισμένη του καρδιά, χτύπησε τόν ἐγκέφαλο κι' ὅλα τέλειωσαν. "Οταν τό ἀσθενοφόρο ἔφθασε στό νοσοκομεῖο, ὁ Μητρόπουλος ἦταν πιά νεκρός.

Πέθανε ἀνάμεσα στούς μουσικούς τῆς ὀρχήστρας, στά δουβά ὄργανα, στά ἀναλόγια καί τίς νότες. Μπροστά σέ μερικούς προνομιούχους ἀκροατές πού καί σήμερα ἀκόμη δέν μποροῦν νά συνέλθουν ἀπό τό φοβερό ἀπροσδόκητο.

Τό συγκλονιστικό νέο ἔφθασε στήν 'Αθήνα καί σκόρπισε θλίψη καί ἀπόγνωση. Βρισκόμουνα στήν Κηφισιά ὅταν πῆρα ἀπό τή Διεύθυνση τῆς συντάξεως τό φοβερό τηλεφώνημα: «'Ελᾶτε γρήγορα στό γραφεῖο, πέθανε ὁ Μητρόπουλος...».

Τό ἐπάγγελμά μας δέν ἐπιτρέπει οὔτε συναισθηματισμούς, οὔτε συγκινήσεις, οὔτε κἄν τή δικαιολογία ἑνός φιλικώτατου δεσμοῦ μέ τό πρόσωπο πού καλεῖσθε νά νεκρολογήσετε. Προέχει τό γεγονός, ἡ ἐνημέρωση, τό ἀναγνωστικό κοινό. Στίς περιπτώσεις αὐτές ἡ δημοσιογραφική δεοντολογία εἶναι ἀμείλικτη. 'Ο δημοσιογράφος - ἄνθρωπος, σφίγγει τήν καρδιά του, πνίγει τόν πόνο καί τά αἰσθήματά του καί ὅ,τι ἔχει νά πῆ θά τό διατυπώση στό ψυχρό λευκό χαρτί πού ἁπλώνεται μπροστά του. Τό τυπογραφεῖο ἀναμένει χειρόγραφα καί οἱ ἀναγνῶστες τό πρωῒ τήν ἐφημερίδα γιά νά διαβάσουν μέ ἀπληστεία ὅλες τίς λεπτομέρειες μιᾶς δοξασμένης ζωῆς καί ἑνός ἀπροσδόκητου θανάτου.

Θά ρωτήσετε τώρα γιατί τόν θυμηθήκαμε σήμερα, ἀφοῦ δέν συμπληρώθηκαν οἱ καθιερωμένες δεκαετίες καί εἰκοσαετίες πού καλοῦνται οἱ ἄνθρωποι νά σταθοῦν γύρω ἀπό ἕνα τάφο ἤ νά παρευρεθοῦν σέ μιά ὁμιλία πού θ' ἀναφέρεται στή μνήμη καί στά ἔργα «τοῦ μεταστάντος».

Θά ἀναστρέψουμε ὅμως τήν ἐρώτηση: Τόν ξεχάσαμε, ἄραγε, ποτέ τόν Μητρόπουλο; Εἴχαμε τό δικαίωμα αὐτό; "Ηταν ἀπό τίς μορφές πού μποροῦν τάχα νά ξεχασθοῦν, ἀφοῦ στάθηκε ἀνάμεσά μας ἕνας καί μοναδικός, χωρίς πρόδρομο καί χωρίς κληρονόμο; Γι' αὐτό καί τό κενό πού ἄφησε αὐτός, ἔμεινε, κι' ὅσο κυλοῦν τά χρόνια ὅλο καί θά μεγαλώνη γιά νά ἀποτελῆ τήν πιό καίουσα καί συνεχῆ ἀνάμνηση.

'Η θύμηση τοῦ Μητρόπουλου τόν τελευταῖο καιρό ὅλο καί γίνεται ἐντονώτερη. Καί δέν ἀναφερόμαστε σ' αὐτούς πού τόν γνώρισαν ἀπό κοντά καί διατηροῦν μέ ἱερότητα τή μνήμη του. Μιλᾶμε γιά τόν κόσμο, τό πλατύτερο κοινό, πού δέν ἔτυχε ἴσως ποτέ νά τόν δῆ νά διευθύνη, πού τόν γνωρίζει ἀπό τούς δίσκους, τά σχόλια καί τά ἄρθρα πού ἔχουν γραφῆ γιά τήν ξεχωριστή του προσωπικότητα, ἐδῶ, στήν Εὐρώπη καί τήν 'Αμερική. Παντοῦ ὅπου πέρασε καί διηύθυνε μιά ὀρχήστρα γιά νά θέση τή σφραγίδα τῆς ἀπαράμιλλης τέχνης του καί ν' ἀφήση ἀξέχαστες καί ἀσύγκριτες ἐντυπώσεις. "Ηταν μιά ἐποχή πού στάθηκε ὁ πιό περιζήτητος ἀρχιμουσικός στόν κόσμο. Τόν καλοῦσαν ὅλοι. Τόν ἤθελαν παντοῦ.

Τώρα κυκλοφοροῦν δίσκοι του ἀνανεωμένοι, ξαναγραμμένοι σέ πιό σύγχρονα μηχανήματα ἠχοληψίας καί γράφονται ἄρθρα γιά ἐκτελέσεις πού θεωροῦνται μνημειώδεις σάν ἑρμηνεῖες καί σάν ὑποδείγματα ὕφους, ἀρχιτεκτονικῆς, αἰσθήματος καί δυνάμεως. Διάσημοι κριτικοί, θέλοντας νά θεμελιώσουν ἀπόψεις καί κρίσεις, ἀναφέρονται κάθε τόσο στίς ἑρμηνεῖες τοῦ Μητρόπουλου στόν τομέα τῆς ὄπερας καί τῆς συμφωνικῆς μουσικῆς. Μιλᾶνε γιά ἀξέχαστες καί ἀνεπανάληπτες ἐκτελέσεις. Γιά σταθμούς στήν ἱστορία τῆς ὄπερας, ὅταν κάτω ἀπό τή θαυμαστή του μπακέτα ἔβγαιναν ἀγνώριστες καί ἀνανεωμένες, ἡ Μπατερφλάϋ, ἡ Τόσκα, ἡ Δύναμη τοῦ πεπρωμένου καί τόσες ἄλλες χιλιοπαιγμένες δημιουργίες τοῦ ἰταλικοῦ ρεπερτορίου. Καί ταυτόχρονα τά ἐπιτεύγματά του στή συμφωνική μουσική, διευθύνοντας τίς καλύτερες ὀρχήστρες τῆς Εὐρώπης καί τῆς 'Αμερικῆς, μέ προγράμματα ἐξαντλητικά, στά ὁποῖα ποτέ δέν ἔλειπε ἡ προσφορά του στίς δημιουργίες τῶν νέων συνθετῶν. Κανένας μαέστρος τῆς τελευταίας τριακονταετίας δέν βασανίστηκε, δέν ἀναλώθηκε, δέν προσπάθησε νά βοηθήση, νά προβάλη καί νά ἐπιβάλη τά ἔργα τῶν νέων συνθετῶν. Τοῦ εἶχε γίνει πάθος, τόσο, πού πολλές φορές ἔφτανε σέ σύγκρουση μέ τά συμβούλια πού διοικοῦσαν τίς μεγάλες ὀρχήστρες καί μέ μερικούς βαρυεστημένους κριτικούς πού δέν τοῦ συγχωροῦσαν ὅτι ἔπρεπε νά παρακολουθήσουν τίς πρόβες τῶν νέων ἔργων καί νά χάσουν τήν... ἡσυχία τους.

'Από τήν 'Αθήνα, τό Παρίσι, τό Λονδῖνο, τό Βερολῖνο, τή Βιέννη, τό Μιλάνο, τή Φλωρεντία, ὁλόκληρη τήν 'Αμερική, παντοῦ ὅπου πρόφτασε νά ἀνοίξη τά φτερά του, νά ξαφνιάση, νά συνεπάρη, νά γοητέψη, νά σκλαβώση καί νά ἐγγράψη στή μνήμη καί στήν καρδιά τῶν ἀνθρώπων μιά μουσική ὑποθήκη πού δέν πρόκειται νά ξεχαστῆ ποτέ.



'Ο κοινωνικός ἄνθρωπος δέχεται



«Γιά νά τόν γνωρίση κανείς σωστά, χρειαζόταν μακρύ χρονικό διάστημα. Μόνο τότε θά τοῦ δινόταν ἡ εὐκαιρία νά διαπιστώση ὅτι κάτω ἀπό αὐτές τίς ἀντιφάσεις τῆς ἐπιφάνειας ἡ γραμμή ἦταν ἐνιαία, ὁ ἄνθρωπος παρέμενε ὁ ἴδιος, ἀπό τό ξεκίνημα ὡς τό μεσουράνημα τῆς σταδιοδρομίας του. Οἱ ἴδιες αὐστηρές ἀρχές, ὁ ἴδιος ἔρως τῆς τέχνης, τό ἴδιο αἴσθημα εὐθύνης, ἡ ἴδια τιμιότητα, ἡ ἴδια μεγαλοψυχία, ἡ ἴδια ἀνθρωπιά, ὁ ἴδιος αὐτοσπαραγμός, ἡ ἴδια ἀπίστευτη ἀνιδιοτέλεια».

('Από τό βιβλίο τῆς κυρίας Καίτης Κατσογιάννη)

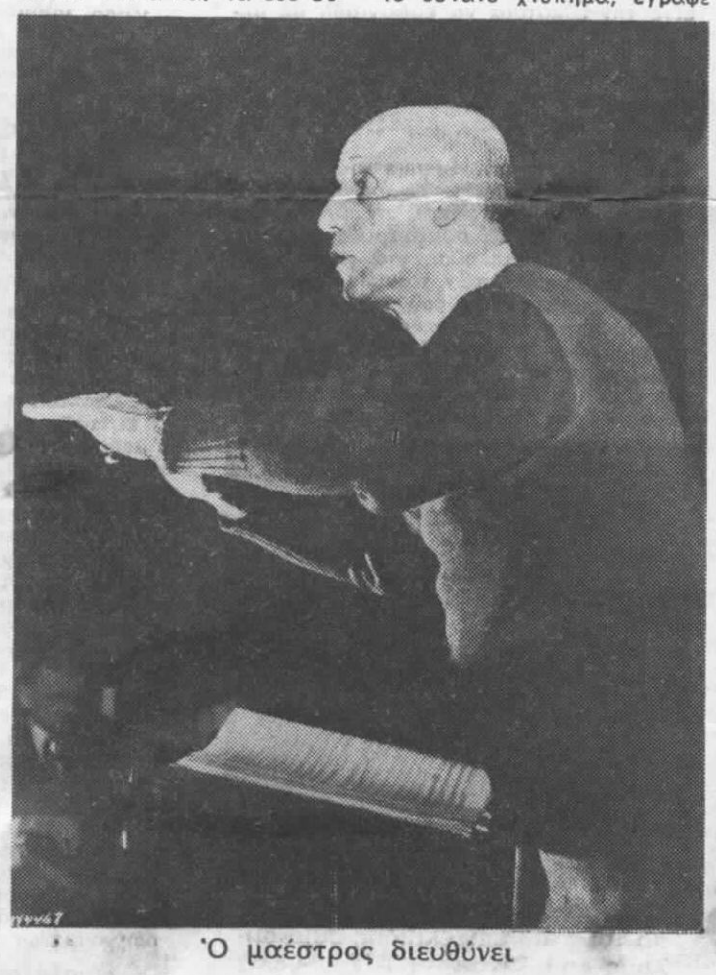
Πολλοί ἐπιμένουν ὅτι ἡ μουσική εἶναι ἡ τέχνη πού δημιουργεῖ ἔντονες συγκινήσεις, πού τελειώνουν μόλις οἱ ἄνθρωποι ἐγκαταλείψουν τήν αἴθουσα καί σβήσουν τά φῶτα τῆς ὀρχήστρας. Λάθος. Στήν περίπτωση τοῦ Μητρόπουλου συμβαίνει τό ἀντίθετο. 'Η μουσική γίνεται βίωμα καί ἡ συγκίνηση πού προκαλεῖ παραμένει ἀνεπηρέαστη ὡς τά κατάβαθα τῆς ψυχῆς. Γι' αὐτό καί ἡ μνήμη μας δέν τόν πρόδωσε ποτέ, γι' αὐτό ἐρχόμαστε σήμερα νά τόν ξαναθυμίσουμε μέ βαθειά συγκίνηση στούς παλιούς καί νά τόν γνωρίσουμε, ἄν εἶναι κατορθωτό, στούς νέους. Στά νιάτα γιά τά ὁποῖα τόσο μόχθησε καί τόσα πολλά προσέφερε. Στούς νέους ἀπευθύνεται περισσότερο ἡ σημερινή μνήμη τοῦ Μητρόπουλου, γιά νά γνωρίσουν καί νά ἐμβαθύνουν στήν πολυσχιδῆ, στήν πολυσύνθετη, στήν ξεχωριστή του μορφή πού, ὅπως εἴπαμε, δέν ἔχει τόν ὅμοιό της.

«Γιά νά τόν γνωρίση κανείς σωστά — γράφει ἡ κυρία Καίτη Κατσογιάννη στήν εἰσαγωγή τοῦ θαυμάσιου βιβλίου της — χρειαζόταν μακρύ χρονικό διάστημα. Μόνο τότε θά τοῦ δινόταν ἡ εὐκαιρία νά διαπιστώση ὅτι κάτω ἀπ' αὐτές τίς ἀντιφάσεις τῆς ἐπιφάνειας ἡ γραμμή ἦταν ἐνιαία, ὁ ἄνθρωπος παρέμενε ὁ ἴδιος ἀπό τό ξεκίνημα ὡς τό μεσουράνημα τῆς σταδιοδρομίας του. Οἱ ἴδιες αὐστηρές ἀρχές, ὁ ἴδιος ἔρως τῆς τέχνης, τό ἴδιο αἴσθημα εὐθύνης, ἡ ἴδια τιμιότητα, ἡ ἴδια μεγαλοψυχία, ἡ ἴδια ἀνθρωπιά, ὁ ἴδιος αὐτοσπαραγμός, ἡ ἴδια ἀπίστευτη ἀνιδιοτέλεια».

Καί παρακάτω: «Περισσότερο χριστιανός παρά καθαυτό θρησκευόμενος οὐδέποτε, φυσικά, εἶχε σκεφθῆ νά γίνη καλόγηρος, ὅπως τό εἶπαν. Εἶναι κι' αὐτό ἕνας ἀπό τούς μύθους πού γεννήθηκαν στήν 'Αμερική καί πού ποτέ δέν ἔκανε τόν κόπο νά διαψεύση. Σπάνια ἄνθρωπος προσπάθησε ὅσον αὐτός νά κάνη πράξη ζωῆς τή διδασκαλία τοῦ Χριστοῦ, ἰδιαίτερα τήν ἀγάπη τοῦ πλησίον. Γι' αὐτό καί ὁ ἅγιος πού θαύμαζε περισσότερο, ἦταν ὁ "Αγιος Φραγκίσκος τῆς 'Ασσίζης. Τόν ἀγαποῦσε γιά τήν ἀλληλεγγύη του πρός ὅλα τά ἔμψυχα καί τά ἄψυχα, γιά τήν ταπεινοφροσύνη του καί τήν ποιητική του διάθεση. 'Η ἀντίδραση τοῦ Μητρόπουλου στήν κακία ἦταν ἡ ἐπιείκεια. Συμπονοῦσε περισσότερο τούς κακούς ἀπό τούς δυστυχισμένους».

'Ο Μητρόπουλος, δέν ἦταν μονάχα μεγάλος μαέστρος, ἀλλά καί ἀπό τούς πιό ὁλοκληρωμένους πού γνώρισε ὁ κόσμος. Συνεδύαζε προσόντα πού τά βρίσκουμε μοιρασμένα σέ ἄλλους μεγάλους καί πού ἀποτελοῦσαν τό κύριο γνώρισμά τους: τόν δυναμισμό καί τήν ἀρχιτεκτονική λάμψη τοῦ Τοσκανίνι, τή δραματικότητα καί τόν ρευστό λυρισμό τοῦ Φούρτβαιγκλερ, τή διαύγεια καί τή χάρη τοῦ "Εριχ Κλάϊμπερ. "Ηταν φύση δισυπόστατη, συνεδύαζε τό Διονυσιακό μέ τό 'Απολλώνιο. 'Αλλά καί τά δυό συμέ τήν ἐλπίδα ὅτι ἀνάμεσα στά ἄγρια θηρία θά ἦταν δυνατόν νά βρῆ κάποια ἀπομεινάρια ἠθικῆς. Διαπιστώνουμε μιά ἀνταλλαγή ἀγαθῶν ἀνάμεσα στίς δύο ἠπείρους. 'Η 'Αμερική ἐπιδιώκει νά διανοητικοποιηθῆ καί ἡ Εὐρώπη νά γκαγκστεροποιηθῆ. 'Αναστροφή τῶν ἀξιῶν, θά ἔλεγε ὁ Νίτσε! 'Ο "Αλ Καπόνε, μέγας 'Αμερικανός ἥρως, ἐγκατέλειψε τόν τόπο του ἀπό καιρό καί ὁ Τόμας Μάν ἀπό καιρό τόν δικό του. Σέ λίγο καιρό ἡ καινούργια τζάζ, μέ συγκοπές ἀπό κανόνια, θά παρουσιαστῆ στόν ὁρίζοντα τῆς πατρίδας τῆς φούγκας! 'Ο Μαρινέττι δέν ἐφεῦρε τίποτε! Καί σέ λίγο, κάποιος ἀπό δῶ θά πάη ν' ἀνακαλύψη τήν ἤπειρο ὅπου βασιλεύει ἕνας μαινόμενος Βόταν, ἐπειδή τσάκωσε τή Φρίκα στήν ἀγκαλιά τοῦ Ζίγκφρηντ καί τόν Πάρσιφαλ στήν ἀγκαλιά τοῦ 'Αμφόρτας...».

Λίγους μῆνες πρίν ὑποστῆ τό ὕστατο χτύπημα, ἔγραφε



'Ο μαέστρος διευθύνει

Ο ΜΑΕΣΤΡΟΣ ΤΟΥ «ΟΡΦΕΑ» ΣΤΗΝ ΑΘΗΝΑ

Φάουστο Κλέβα:

Πενήντα χρόνια στήν ὑπηρεσία τῆς ὄπερας

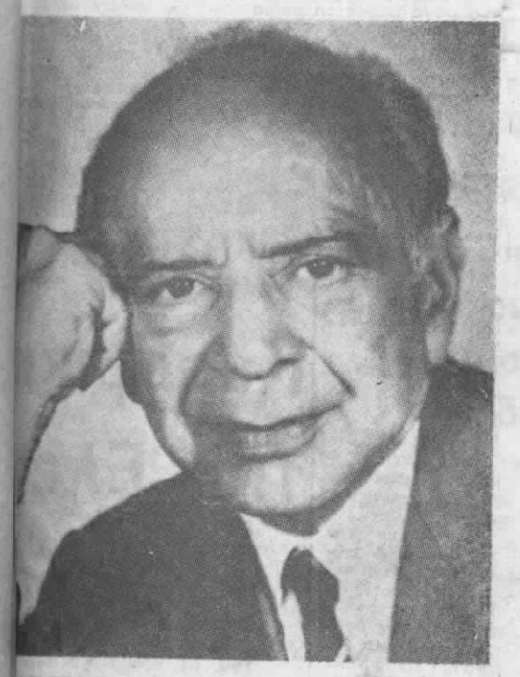
280/281

Τρίτη 5 'Οκτωβρίου 1971
Τιμὴ Δρχ. 20

εγκυκλοπαιδεια δομη εγχρωμη

Απέθανε ὁ διάσημος μαέστρος Φ. Κλέβα ἐντὸς τοῦ 'Ηρωδείου

ΕΠΕΣΕΝ ΑΙΦΝΙΔΙΩΣ ΑΝΑΙΣΘΗΤΟΣ ΕΠΙ ΑΝΑΛΟΓΙΟΥ ΑΠΟ ΚΑΡΔΙΑΚΗΝ ΠΡΟΣΒΟΛΗΝ



Ο ΜΑΕΣΤΡΟΣ ΦΑΟΥΣΤΟ ΚΛΕΒΑ

'Ο διάσημος διευθυντὴς ὀρχήστρας Φάουστο Κλέβα, ὁ ὁποῖος διηύθυνε τὴν χθεσινὴν παράστασιν τῆς "Οπερας τοῦ Γκλούκ «'Ορφεὺς καὶ Εὐρυδίκη» εἰς τὸ 'Ωδεῖον 'Ηρώδου 'Αττικοῦ, ὑπέστη ὀλίγον πρὸ τοῦ τέλους τῆς εἰσαγωγῆς τοῦ ἔργου, καρδιακὴν προσβολὴν καὶ ἐξέπνευσε μεταφερόμενος εἰς τὸν «Εὐαγγελισμόν».

'Η παράστασις τοῦ Φεστιβάλ 'Αθηνῶν συνεχίσθη ὑπὸ τὴν μουσικὴν διεύθυνσιν τοῦ κ. Στ. Καφαντάρη, ὁ ὁποῖος εἶχε προετοιμάσει τὴν ὀρχήστρα τῆς 'Εθνικῆς Λυρικῆς Σκηνῆς, διὰ τὴν ὅπεραν τοῦ Γκλουκ μέχρι τῆς ἀφίξεως εἰς 'Αθήνας τοῦ Φάουστο Κλέβα.

Τὸ δραματικὸ αὐτὸ γεγονὸς ποὺ συνέβη περὶ τὴν 10.30 μ.μ. συνεκίνησε βαθύτατα τοὺς πολυπληθεῖς θεατάς, οἱ ὁποῖοι εἶχον καταλάβει ἀσφυκτικῶς τὸ 'Ηρώδειον.

'Ολίγον μετὰ τὴν ἔναρξιν τῆς παραστάσεως καὶ ἐνῶ ὁ διάσημος ἀρχιμουσικὸς τῆς «Μετροπόλιταν» διηύθυνε τὴν εἰσαγωγὴν τοῦ ἔργου, αἰφνιδίως ἔχασε τὰς αἰσθήσεις του καὶ ἔπεσε ἐπὶ τοῦ ἀναλογίου. Πλησίον του ἔσπευσαν ἀμέσως οἱ παρακολουθοῦντες τὴν παράστασιν ἰατροί, μεταξὺ τῶν ὁποίων καὶ ὁ καρδιολόγος κ. Κωνστ. Σαμαρᾶς, προκειμένου νὰ τοῦ παρασχεθοῦν αἱ πρῶται βοήθειαι. Πλὴν ὅμως, ὁ Κλέβα παρέμεινεν ἀναίσθητος. Εἰς τὴν κατάστασιν αὐτὴν ἐτέθη ἐπὶ προχείρου φορείου καὶ μετεφέρθη εἰς τὰ παρασκήνια, ὅπου οἱ ἰατροὶ ἐπανέλαβον τὴν προσπάθειαν νὰ τὸν διασώσουν.

Μετ' ὀλίγην ὥραν, ὁ Κλέβα μετεφέρθη διὰ νοσοκομειακοῦ αὐτοκινήτου εἰς τὸν «Εὐαγγελισμόν», ὅπου κατεβλήθησαν προσπάθειαι ἀνατάξεως (ἠλεκτροσόκ, μαλάξεις τῆς καρδιᾶς, τεχνηταὶ ἀναπνοαί), χωρὶς ἀποτέλεσμα. 'Ο Φάουστο Κλέβα εἶχε ἤδη πεθάνει.

Βιογραφικὰ

'Ο Φάουστο Κλέβα, εἶχε γεννηθῆ τὸ 1902 εἰς τὸ Μιλάνον τῆς 'Ιταλίας καὶ εἰς ἡλικίαν 19 ἐτῶν, ὡς μετανάστης εἶχε προσληφθῆ εἰς τὴν «Μετροπόλιταν», ὡς βοηθὸς τοῦ Τοσκανίνι. "Ητο ἔγγαμος καὶ πατὴρ δύο θυγατέρων ἐξ ὧν ἡ μία εἶναι τραγουδίστρια, προετοιμαζομένη νὰ κάνη καρριέρα εἰς τὴν Εὐρώπην, μὲ τὴν ἐμφάνισίν της τὸν χειμῶνα, εἰς τὴν "Οπερα τοῦ Βερολίνου.

'Ο Φάουστο Κλέβα ὑπῆρξε ἕνας ἀπὸ τοὺς διασημοτέρους μαέστρους, τοὺς εἰδικευμένους εἰς τὸν χῶρον τῆς "Οπερας. Μόνιμος ἀρχιμουσικὸς τῆς «Μετροπόλιταν» τῆς Ν. Υόρκης, ἐφέτος εἶχε συμπληρώσει 50 χρόνια συνεργασίας, μὲ τὸ μεγάλο αὐτὸ λυρικὸν θέατρον, γεγονὸς ποὺ ἑορτάσθη μὲ πλῆθος ἐκδηλώσεων.

'Ακόμη ἦτο κάτοχος εὐρυτάτου ρεπερτορίου ἰταλικῶν κυρίως μελοδραμάτων. 'Εκτὸς τῆς δραστηριότητος του εἰς τὴν «Μετροπόλιταν» —ὅπου εἶχεν πραγματοποιήσει ἄνω τῶν 700 ἐμφανίσεων— μετεκαλεῖτο καὶ ἀπὸ ἄλλα θέατρα, ἐνῶ συγχρόνως ἐλάμβανε μέρος εἰς τὰς πλέον σημαντικὰς ἠχογραφήσεις δίσκων.

Σὰν ἄνθρωπος διεκρίνετο διὰ τὸ ἦθος, τὴν σεμνότητα καὶ τὴν καλλιέργειάν του. 'Εξ ἄλλου ἔτρεφε μεγάλη ἀγάπη διὰ τὴν χώραν μας, γεγονὸς ποὺ ὀφείλετο ἐως ἕνα σημεῖον εἰς τὴν πολεμικὴ φιλία τὴν ἀγάπη καὶ τὸν θαυμασμὸν ποὺ ἔτρεφε διὰ τὸν Δημ. Μητσόπουλον, τὸν ὁποῖον δὲν ἐδίσταζε νὰ χαρακτηρίζη σὰν μία ἀπὸ τὶς μεγαλύτερες μουσικὲς μορφὲς τοῦ αἰῶνος μας. Μεγάλη ἐκτίμησι ἄλλωστε εἶχε καὶ δι' ἄλλους ἰδιοφυεῖς συμπατριώτες μας, μὲ τοὺς ὁποίους εἶχε συνεργασθῆ: τὸν σκηνοθέτη Ντίνο Γιαννόπουλο, καὶ τὴν Μαρία Κάλλας. Σημειωτέον, ὅτι ὁ Φάουστο Κλέβα ἀπέθανε σὰν τὸν φίλον του Δημ. Μητρόπουλον, ἐπάνω εἰς τὸ ἀναλόγιον, διευθύνων ὀρχήστραν.

ΠΡΟΣΩΠΙΚΑ δὲν εἶμαι φίλος τῶν σημερινῶν τάσεων τῆς μουσικῆς. Δὲν μπορῶ, ὅμως, νὰ προβλέψω τί θὰ συμβῆ μετὰ ἀπὸ 50 χρόνια καὶ πῶς θὰ κρίνουν τότε τὴν σημερινὴ μοντέρνα μουσική». Τὴν ἄποψη αὐτὴ διετύπωσε σέ χθεσινὴ πρές-κόνφερενς ὁ ἀρχιμουσικὸς Φάουστο Κλέβα, πού συμπληρώνει φέτος μισοῦ αἰῶνα συνεργασίας μέ τὴν «Μετροπόλιταν "Οπερα» τῆς Νέας 'Υόρκης καὶ ὁ ὁποῖος στίς 4 Αὐγούστου θὰ διευθύνη τὸν «'Ορφέα» τοῦ Γκλούκ στὸ 'Ηρώδειο. Καὶ προσέθεσε: «'Από τὸ μοντέρνο ρεπερτόριο πάντως μοῦ προκάλεσε ἐντύπωση ἡ «'Ανιάρα» τοῦ Σουηδοῦ Μπλόμνταλ πού ἔχει παιχθῆ στὴν Στοκχόλμη καὶ στὸ 'Εδιμβοῦργο. 'Ο συνθέτης μεταχειρίζεται ἠλεκτρονικὰ ἐφφὲ καὶ δίνει πραγματικὰ τὴν ἐντύπωση στὸν ἀκροατὴ ὅτι βρίσκεται στὸ Διάστημα».

Μιλώντας γιὰ τὸν «'Ορφέα», ὁ διάσημος ἀρχιμουσικὸς εἶπε: «'Η ὅπερα αὐτὴ τοῦ Γκλούκ ἀποτελεῖ τὸ ἄκρο ἄωτο τοῦ ἀριστουργηματικοῦ κλασσικισμοῦ, πού σχετίζεται καὶ μέ τὴν σημερινὴ μουσική. Προσφέρεται μάλιστα ἰδιαίτερα γιὰ κριτικὴ ἀποδόσεως ἑνὸς ἀρχιμουσικοῦ. 'Αποτελεῖ μέτρο κρίσεως γιὰ κάθε μαέστρο. Πιστεύω ἀκόμη ὅτι ὁ ρόλος τοῦ «'Ορφέα» πρέπει νὰ ἑρμηνεύεται ἀπὸ γυναίκα γιατί κανένας ἄνδρας δὲν μπορεῖ νὰ ἐκφράση τὴν εὐαισθησία τοῦ ρόλου».

"Οπως ἀπάντησε σέ σχετικὴ ἐρώτηση ὁ μαέστρος Κλέβα σὰν συνθέτη προτιμᾶ τὸν Καταλάνι, τὸν τελευταῖο ἀπὸ τοὺς ρομαντικοὺς συνθέτες. «"Αν ὁ Βέρντι—εἶπε— εἶναι ὁ «μπαμπᾶς», ὁ Καταλάνι εἶναι ἕνας ἀπὸ τοὺς «ὡραιότερους γιούς». 'Ο Βέρντι τὸν πολέμησε ὅσο ζοῦσε καὶ μόνο ὅταν ὁ Καταλάνι πέθανε, τὸν δικαίωσε ὁ Βέρντι».

'Ο Φάουστο Κλέβα κατέχει σήμερα ἕνα παγκόσμιο ρεκόρ. Στὸ ἐνεργητικό του ὑπάρχουν 700 βραδιὲς ἀπὸ 27 ὅπερες στὴν «Μετροπόλιταν», 36 ὅπερες στὸ Σινσινάτι, 15 στὴν Στοκχόλμη, καὶ δεκάδες ἐμφανίσεων σ' ὅλες τὶς Η. Π.Α., τὴν Βιέννη, τὸ Βανκούβερ, τὴν Βερόνα, τὴν Ρώμη, τὸ 'Εδιμβοῦργο, τὴν Πάρμα καὶ ἀλλοῦ. Φυσικὰ στὴν καριέρα του συνάντησε πολλοὺς ἀπὸ τοὺς μεγάλους "Ελληνες καλλιτέχνες τῆς ὅπερας. «Μέ τὸν Μητρόπουλο — τονίζει — εἴμασταν σὰν δύο ἀδέλφια. Δὲν διστάζω μάλιστα νὰ δηλώσω ὅτι ἦταν πολὺ ἀνώτερός μου. 'Η Μαρία Κάλλας ντεμπουτάρισε στὴν «Μετροπόλιταν» τραγουδώντας «Νόρμα» ὑπὸ τὴν διεύθυνσή μου. Συνεργάσθηκα ἐπίσης μέ τὸν Πασχάλη στὸν «Ντὸν Τζιοβάννι».

Καὶ μιὰ συγκινητικὴ ἀνάμνηση ἀπὸ τὴν ζωὴ τοῦ Κλέβα. Γύρω στὸ 1920 γευμάτιζε μαζὶ μέ τὸν Πουτσίνι. Σέ μιὰ στιγμὴ ὁ τελευταῖος σηκώθηκε, κάθισε στὸ πιάνο κι' ἔπαιξε μερικὲς κόρντες. Γυρίζοντας ρώτησε τὸν Κλέβα τί μουσική ἦταν. 'Ο Κλέβα τοῦ ἀπάντησε ὅτι τοῦ φαινόταν μάλλον ἀνατολίτικη καὶ μετὰ τὸν ρώτησε μήπως ἦταν ἀπὸ καμμιὰ καινούργια του ὅπερα. 'Ο Πουτσίνι ἀπάντησε καταφατικὰ καὶ προσέθεσε: «"Εχω μιὰ προαίσθηση ὅτι δὲν θὰ τὴν τελειώσω». 'Επρόκειτο γιὰ τὴν ὅπερα «Τουραντώ».



'Ο Δημήτρης Μητρόπουλος, μουσικὸς μὲ σπάνιες δημιουργικὲς ἱκανότητες καὶ μὲ τὸ πάθος πάντα τῆς τελειοποιήσεως τῆς τέχνης του, ἔδωσε ὡς ἀρχιμουσικὸς ἑρμηνεῖες ποὺ ἄφησαν ἐποχή, ὑπῆρξε λαμπρὸς πιανίστας, ἐνῶ οἱ συνθέσεις του ἀποτελοῦν γιὰ τὴν ἐποχή τους ὑποδείγματα μουσικοῦ πρωτοποριακοῦ ὕφους καὶ συνετέλεσαν στὴν προετοιμασία τοῦ ἐδάφους γιὰ τὴ δημιουργία τῆς νεώτερης ἑλληνικῆς Σχολῆς Σύγχρονης Μουσικῆς.

σωπεύεται ἀκόμη μὲ πίνακες τοῦ Κορό, τοῦ Κουρμπέ, τοῦ Ντωμιέ, τοῦ Μανέ, τοῦ Μονέ, τοῦ Γκωγκέν, τοῦ βὰν Γκόγκ, τοῦ Πικάσσο καὶ πολλῶν ἄλλων. Μολονότι δὲν βρίσκονται στὸ ἴδιο κτίριο, ἀνήκουν στὸ Μητροπολιτικὸ Μουσεῖο τὰ περίφημα «Cloisters», πιστὲς ἀναπαραστάσεις μὲ αὐθεντικὰ τμήματα καὶ κομμάτια ἀπὸ ρωμανικὰ καὶ γοτθικὰ αἴθρια μοναστηριῶν. 'Απομονωμένα σ' ἕνα πάρκο στὸν ποταμὸ Χάντσον, δημιουργοῦν μοναστηριακὴ ἀτμόσφαιρα παρωχημένων χρόνων.

Μητρόπουλος, Δημήτρης. "Ελληνας ἀρχιμουσικός, συνθέτης καὶ πιανίστας ('Αθῆναι 1896 - Μιλάνο 1960). Σπούδασε πιάνο καὶ σύνθεση στὸ 'Ωδεῖο 'Αθηνῶν, τελειοποίησε δὲ τὶς σπουδές του στὶς Βρυξέλλες (1920) καὶ στὸ Βερολίνο, ὅπου, μεταξὺ 1921 καὶ 1924, μαθητεύει κοντὰ στὸν Φερρούτσιο Μπουζόνι*, ὁ ὁποῖος καὶ τὸν προτρέπει ν' ἀφοσιωθῆ στὴ διεύθυνση ὀρχήστρας. 'Ωστόσο ὁ Μ., φύση δημιουργικὴ καὶ ἀνήσυχη ὁ ἴδιος ἂν καὶ λαμπρὸς πιανίστας, ἔχοντας ἐπὶ πλέον ἐπιδείξει ἀξιόλογα προσόντα ἀρχιμουσικοῦ (τὸ 1921 διετέλεσε βοηθὸς ἀρχιμουσικοῦ στὴν Κρατικὴ "Οπερα τοῦ Βερολίνου), ἀσχολήθηκε μὲ τὴ σύνθεση ἀπὸ τὸ 1912 ὡς τὸ 1937, ἀφήνοντας συνολικὰ 31 πρωτότυπα ἔργα (ἐκτὸς ἀπὸ 6 διασκευὲς καὶ 2 ὑποκρούσεις σὲ ἀρχαῖα δράματα) ποὺ, γιὰ τὴν ἐποχή τους, εἶναι ὑποδείγματα μουσικοῦ πρωτοποριακοῦ ὕφους σὲ διεθνὲς ἴσως ἐπίπεδο καὶ συνετέλεσαν, πρὶν ἀκόμα καὶ ἀπὸ τὸ ἔργο τοῦ Νίκου Σκαλκώτα*, στὴν προετοιμασία τοῦ ἐδάφους γιὰ τὴ δημιουργία τῆς νεώτερης ἑλληνικῆς Σχολῆς Σύγχρονης Μουσικῆς (*"Ελλάς, Μουσική).

Μεταξὺ τῶν ἔργων του — σὲ μερικὰ ἀπὸ τὰ ὁποῖα διαφαίνεται ἴσως ἡ ἐπίδραση τοῦ Μπουζόνι, ἂν κρίνη κανεὶς ἀπὸ τὴν προτίμηση τοῦ Μ. στὶς νεοκλασικὲς μορφές, σὲ συνδυασμὸ μάλιστα μὲ μιὰ πλούσια ἁρμονικὴ ἐπένδυση καὶ, ἰδιαίτερα στὶς διασκευές του, μὲ μιὰ φανταχτερὴ ἐνορχήστρωση — ἀναφέρονται ἡ ὅπερά του *'Αδελφὴ Βεατρίκη* (1918) σὲ κείμενο τοῦ Μέτερλινκ*, ἔργα γιὰ πιάνο, μουσικῆς δωματίου, γιὰ ὀρχήστρα, καθὼς καὶ ἀρκετὰ τραγούδια. Τὸ 1924 διορίζεται μόνιμος ἀρχιμουσικὸς τῆς Συμφωνικῆς 'Ορχήστρας τοῦ 'Ωδείου 'Αθηνῶν (ποὺ τὸ 1943 κρατικοποιήθηκε καὶ μετονομάστηκε «Κρατικὴ 'Ορχήστρα 'Αθηνῶν»), μὲ τὴν ὁποία παρουσιάζει, ἐκτὸς ἀπὸ ἔργα κλασικοῦ ρεπερτορίου, καὶ πολλὲς πρῶτες ἐκτελέσεις πρωτοποριακῶν ἔργων τῆς ἐποχῆς του, διοργανώνοντας παράλληλα καὶ τὶς πρῶτες ὑπαίθριες συμφωνικὲς συναυλίες σὲ ἀρχαῖα θέατρα, ὅπως τοῦ 'Ηρώδου 'Αττικοῦ, τῆς 'Επιδαύρου, τῶν Δελφῶν κ.ἄ. Σὲ ἀρκετὲς ἀπὸ τὶς συναυλίες σὲ κλειστὸ χῶρο ἐμφανίζεται καὶ ὡς σολίστ, παίζοντας πιάνο καὶ διευθύνοντας ταυτόχρονα τὴν ὀρχήστρα. Ὡς πιανίστας ἐμφανίζεται ἐπίσης (ἐκτὸς ἀπὸ ἕνα ἀτομικὸ ρεσιτάλ) εἴτε ὡς μέλος τοῦ «Τρίο 'Αθηνῶν» ποὺ ἱδρύει μὲ τοὺς Φρειδερίκο Βολωνίνη, βιολί, καὶ 'Αχιλλέα Παπαδημητρίου, βιολοντσέλλο, εἴτε συνοδεύοντας διάσημους σολίστ. Παράλληλα ἐπιχειρεῖ πολλὲς περιοδεῖες στὸ ἐξωτερικό, διευθύνοντας, μὲ ὅλο καὶ μεγαλύτερη ἐπιτυχία, συμφωνικὲς συναυλίες στὴ Γερμανία, Ἰταλία, Γαλλία, Μονακό, Πολωνία, Ρωσία καὶ Η.Π.Α.

Τὸ 1938 ἐγκαθίσταται ὁριστικὰ στὶς Η.Π.Α., ὅπου διορίζεται ἀρχικὰ μόνιμος ἀρχιμουσικὸς τῆς Συμφωνικῆς 'Ορχήστρας Μινεαπόλεως (1938 - 1949), καὶ τέλος καλλιτεχνικὸς διευθυντὴς καὶ ἀρχιμουσικὸς τῆς περίφημης Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης (1949 - 1958), μὲ τὴν ὁποία δίνει πολυάριθμες συναυλίες καὶ ἐπιχειρεῖ περιοδεῖες στὴ Βόρειο καὶ Νότιο 'Αμερικὴ καὶ στὴν Εὐρώπη, μὲ θριαμβευτικὴ πάντα ἐπιτυχία. 'Η φήμη του, ποὺ ἀπὸ καιρὸ ἦταν διεθνής, τώρα πιὰ φθάνει στὸ κατακόρυφο. Συχνὰ προσκαλεῖται νὰ διευθύνη μελοδραματικὲς παραστάσεις στὴ Μετροπόλιταν "Οπερα τῆς Νέας 'Υόρκης, στὴ Σκάλα τοῦ Μιλάνου ἢ στὴν Κρατικὴ "Οπερα τῆς Βιέννης, καθὼς καὶ συμφωνικὲς συναυλίες μὲ μεγάλες βορειοαμερικανικὲς ἢ εὐρωπαϊκὲς ὀρχῆστρες καὶ διάσημους σολίστ. Συχνὰ ἐπίσης ἐγγράφει δίσκους.

Τὸ 1959, μετὰ τὴν παραίτησή του ἀπὸ τὴ θέση του στὴ Νέα 'Υόρκη καὶ παρὰ τὶς συστάσεις τῶν γιατρῶν του νὰ παύση νὰ ἐργάζεται, ὕστερα ἀπὸ δύο σοβαρότατες καρδιακὲς προσβολές, ὁ Μ., μὲ ἀπόλυτη συναίσθηση τῶν συνεπειῶν, ἐξακολουθεῖ νὰ διεύθυνη μὲ τὴν ἴδια πάντα ἔνταση. Στὶς 2 Νοεμβρίου 1960, ὕστερα ἀπὸ μιὰ τρίτη, κεραυνοβόλο προσβολή, τὴν ὥρα ἀκριβῶς ποὺ διηύθυνε μιὰ «δοκιμὴ» μὲ τὴν 'Ορχήστρα τῆς Σκάλας τοῦ Μιλάνου, ἔπεσε νεκρός, σφίγγοντας ἀκόμα τὴ μπαγκέττα τοῦ ἀρχιμουσικοῦ στὸ χέρι. 'Η τέφρα του, κατὰ γραπτὴ ἐπιθυμία τοῦ ἴδιου, μεταφέρθηκε στὴν 'Αθήνα καὶ τάφηκε μὲ δημόσια δαπάνη.

"Ο,τι χαρακτηρίζει τὸν Μ. ὡς καλλιτέχνη καὶ ὡς ἄνθρωπο εἶναι ἕνα πάθος τελειοποιήσεως τῆς τέχνης του, σχεδὸν αὐτοκαταστροφικό, ἀπέναντι στὸ ὁποῖο ὑποχωρεῖ ἀπόλυτα κάθε ἄλλη φιλοδοξία, ἀκόμα καὶ ἡ πιὸ ἀνθρώπινη.

Μουσικὸς μὲ δημιουργικὲς ἱκανότητες καθόλου κοινές, μὲ ἀξιόλογα προσόντα αὐτοσυγκεντρώσεως, «ἀπόλυτης» ἀκοῆς, καταπλήσσουσας μουσικῆς μνήμης, αὐθόρμητης ἐπιβολῆς πάνω στοὺς μουσικοὺς τῆς ὀρχήστρας του, ἀλάθητου ἐνστίκτου καὶ καλλιεργημένου γούστου, ὁ Μ. ἔδωσε ἑρμηνεῖες ποὺ ἄφησαν ἐποχὴ γιὰ τὴ ζωντάνια, τὴν ἀκρίβεια καὶ τὴ θαυμαστὴ συνέπεια, μὲ τὶς ὁποῖες ἀποδίδεται τὸ βαθύτερο πνεῦμα τοῦ συνθέτη καὶ τοῦ ἔργου του.

ΝΕΑΙ ΕΚΔΟΣΕΙΣ ΕΣΤΙΑ - 31.7.71

ΒΙΒΛΙΑ, ΠΕΡΙΟΔΙΚΑ

'Εκυκλοφόρησεν εἰς ἐπιμελημένην ἔκδοσιν, τὸ βιβλίον τῆς Μαρίας Χριστοπούλου, «Δημήτρης Μητρόπουλος - Ζωὴ καὶ Ἔργον». Πρόκειται διὰ μίαν ἐκτενῆ βιογραφίαν τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ, εἰς αὐτὴν δὲ περιλαμβάνεται ἡ ἄγνωστος ἀλληλογραφία τοῦ καλλιτέχνου, ὡς καὶ πλεῖσται ἀνέκδοτοι φωτογραφίαι

'Αποτελέσματα τοῦ διαγωνισμοῦ Δ. Μητρόπουλου

ΝΕΑ ΥΟΡΚΗ, Δεκέμβριος. 'Ιδιαιτέρα 'Υπηρεσία

'Αποτελέσματα τοῦ 10ου διεθνοῦς διαγωνισμοῦ διευθύνσεως ὀρχήστρας «Δημήτρης Μητρόπουλος», ἑνὸς ἀπὸ τοὺς σημαντικωτέρους τοῦ κόσμου:

1ο Βραβεῖο (5.000 δολλάρια) συναδευόμενο ἀπὸ συμβόλαιο γιὰ νὰ διευθύνη τὸν προσεχῆ μῆνα τὴν Φιλαρμονικὴ τῆς Νέας 'Υόρκης σὲ 3 συναυλίες συνδρομητῶν: ὁ 29ετὴς Γάλλος, κάτοικος Βιέννης Ζὰκ Ντελακότ.

2ο Βραβεῖο (3.000 δολλάρια) ὁ 30ετὴς Βερολινέζος Βόλφγκανγκ Μπάλτσερ, ἀρχιμουσικὸς τῆς "Οπερας τῆς Βόννης, στὴν Δυτικὴ Γερμανία.

3ο Βραβεῖο (2.000 δολλάρια) ὁ 29ετὴς "Αγγλος ἀρχιμουσικὸς Τίμοθυ Ράϊνις.



Τζίνα Μπαχάουερ — Ἄλεκ Σέρμαν: Χθές, στό ἀεροδρόμιο, κατά τήν ἀναχώρησή τους στή Νέα Ὑόρκη.

ΣΥΝΕΝΤΕΥΞΗ ΜΕ ΤΗ ΔΙΑΣΗΜΗ ΠΙΑΝΙΣΤΑ

Ἡ Μπαχάουερ θά ἱδρύση Ἀρχεῖο Δημ. Μητρόπουλου

ΕΧΕΙ ΕΠΙΣΗΜΑΝΕΙ ΤΡΙΑ ΝΕΑ ΠΙΑΝΙΣΤΙΚΑ ΤΑΛΕΝΤΑ

Η ΤΖΙΝΑ ΜΠΑΧΑΟΥΕΡ πραγματοποίησε τίς ἡμέρες τῶν ἑορτῶν μιά ἀθόρυβη ἐπίσκεψη στήν Ἀθήνα καί ἤδη χθές τό μεσημέρι ἀναχώρησε ἀεροπορικῶς γιά τίς Ἡνωμένες Πολιτεῖες, ὅπου τούς προσεχεῖς πέντε μῆνες θά κάνη 58 ἐμφανίσεις σέ ρεσιτάλ καί κυρίως ὡς σολίστ σέ συμφωνικές συναυλίες στή Νέα Ὑόρκη, τό Σικάγο, τό Σάν Φραντσίσκο, τό Κλήβελαντ, τό Ντητρόϊτ, τό Χιοῦστον καί ἄλλες μεγάλες ἀμερικανικές πόλεις. Τήν παραμονή τῆς ἀναχωρήσεώς της, εἶχα τήν τύχη νά συναντήσω τή μεγάλη Ἑλληνίδα πιανίστα καί νά κουβεντιάσω γιά λίγο μαζί της.

● Ξέρετε — ἄρχισε νά μοῦ λέη — αὐτή εἶναι ἡ 21η κατά σειρά χρονιά πού πηγαίνω στήν Ἀμερική, ὅπου γιά τέσσερις μῆνες κάθε χειμῶνα κάνω ἐμφανίσεις σέ ρεσιτάλ καί συμφωνικά κοντσέρτα. Ἐφέτος, ἐπί πλέον, εἶμαι προσκαλεσμένη νά δώσω καί μαθήματα σέ σπουδαστές τῆς Μουσικῆς σέ τέσσερα πανεπιστήμια: στό Σικάγο, στό Μαίρυλαντ, στό Σήατλ καί σ' ἕνα ἀπό τά καναδέζικα πανεπιστήμια τοῦ Μόντρεαλ ἤ τοῦ Τορόντο. Κατόπιν, Μάϊο μέ Ἰούνιο, ἔχω νά πάω στήν Ἀγγλία, ἐπίσης γιά κοντσέρτα, ἀνάμεσα στά ὁποῖα κι' ἕνα μέ τήν Ὀρχήστρα Χαλλέ, ὑπό τόν Τζών Πρίτσαρντ (θά παίξω τό 2ο τοῦ Ραχμάνινωφ), κι' ὕστερα, ἀφοῦ κάνω ἕνα 20ήμερο διακοπῶν στήν Ἑλλάδα, θά ξαναπάω στήν Ἀμερική γιά ἐμφανίσεις σέ διάφορα μουσικά φεστιβάλ: στό Ραβίνια τοῦ Σικάγου, στό Πίτσμπουργκ σ' ἕνα κοντσέρτο μέ τόν Στάϊνμπεργκ καί στό Μπλόσσομ Φέστιβαλ σέ μιά συναυλία μέ τήν Ὀρχήστρα τοῦ Κλήβελαντ. Τό φθινόπωρο τοῦ '72, τέλος, θά γυρίσω στήν Εὐρώπη γιά καλλιτεχνικές ἐμφανίσεις στήν Ὁλλανδία κι' ὕστερα ἀλλοῦ... Κι' ἀλλοῦ... Ὅπου νέες καλλιτεχνικές ὑποχρεώσεις θά μέ καλοῦν.

ΜΙΑ ΑΠΟ ΤΙΣ ΠΡΟΣΦΑΤΕΣ σημαντικές παρουσίες τῆς Τζίνας Μπαχάουερ στόν διεθνῆ χῶρο ὑπῆρξε, ἀναμφισβήτητα, ἡ ἐμφάνισή της, τόν περασμένο Σεπτέμβριο, στίς καλλιτεχνικές ἐκδηλώσεις τῶν ἐγκαινίων τοῦ περιφήμου Πνευματικοῦ Κέντρου «Τζών Κέννεντυ», στήν Οὐάσιγκτον. Ἐκεῖ, ἡ διάσημη Ἑλληνίδα πιανίστα εἶχε τήν τιμή νά συνδέση τ' ὄνομά της μέ τό πρῶτο ρεσιτάλ πιάνου πού δόθηκε στή θαυμάσια αἴθουσα συναυλιῶν «Τζών Κέννεντυ Σέντερ». Στό «ἱστορικό» αὐτό ρεσιτάλ, ἡ Τζίνα Μπαχάουερ ἔπαιξε ἔργα Μότσαρτ, Σοῦμπερτ, Μπράμς καί Ραβέλ.

● Πραγματικά, ἦταν μεγάλη τιμή γιά μένα — λέει ἡ Τζίνα Μπαχάουερ — νά δώσω τό πρῶτο ρεσιτάλ στό νεόδμητο «Κέννεντυ Σέντερ», πού εἶναι, σίγουρα, ἕνα ἀπό τά πιό σημαντικά Πνευματικά Κέντρα πού ἔγιναν ὡς σήμερα ὄχι μόνο στήν Ἀμερική, ἀλλά σ' ὁλόκληρο τόν κόσμο. Ἐκεῖ εἶχα, ἐπίσης, τήν τύχη ν' ἀκούσω τήν πρώτη παγκόσμια ἐκτέλεση τῆς «Λειτουργίας» τοῦ Λέοναρντ Μπερνστάϊν πού, παρά τίς ἀντιδράσεις ὁρισμένων κριτικῶν καί τῆς Καθολικῆς Ἐκκλησίας, δέν παύει νά εἶναι ἕνα ἀπό τά πιό ἀξιόλογα μουσικά ἐπιτεύγματα τοῦ καιροῦ μας. Προσωπικά, ἔνοιωσα ἀφάνταστη συγκίνηση μέ τό ἔργο καί τήν παράσταση. Μιά παράσταση μέ 120 ἐκτελεστές (τραγουδιστές, χορευτές, παιδικές χορωδίες, σολίστες) ἐπί σκηνῆς, ἕνα θέαμα κι' ἀκρόαμα μαζί, πού χαράχθηκε βαθιά στή μνήμη μου. Ἐκεῖνο, ἐπίσης, πού μοῦ ἄρεσε πάρα πολύ σ' αὐτό τό ἔργο εἶναι τό θέμα του, ἡ ἰδέα τοῦ νέου καθολικοῦ παπᾶ πού θέλει νά ξαναβάλη στήν ψυχή τῶν νέων ἀνθρώπων τοῦ καιροῦ μας, ὅποιας φυλῆς κι' ὁποιας δοξασίας, τήν πίστη καί τήν ἀγάπη γιά τή ζωή, γιά τόν ἄνθρωπο, πού φαίνεται πώς δέν λογαριάζονται στίς μέρες μας ἀπό τή σημερινή νεολαία, σ' Ἀνατολή καί Δύση. Κι' ἴσως ὄχι μόνο ἀπό τή νεολαία...

ΣΤΗ ΣΥΝΕΧΕΙΑ αὐτῆς τῆς σύντομης συνομιλίας μέ τή διάσημη Ἑλληνίδα πιανίστα, ρώτησα τήν Τζίνα Μπαχάουερ ἄν ἔχη ἐπισημάνει νέα ἀξιόλογα πιανιστικά ταλέντα, ἄξια νά διαδεχθοῦν τούς ἐν δράσει μεγάλους πιανίστες.

● Ναί, ὑπάρχουν ἀρκετοί ἀξιόλογοι νέοι καλλιτέχνες τοῦ πιάνου — ἀπάντησε ἡ Τζίνα Μπαχάουερ — μερικοί, μάλιστα, κάνουν ἤδη μεγάλη καρριέρα στόν παγκόσμιο καλλιτεχνικό χῶρο, ὅπως ὁ Μπαρενμπόϊμ, ὁ Ἐσκενάζυ, ὁ Οὔγγρος Πήτερ Φράνκλ, ὁ Τόμας Βάσσορυ, ὁ Στήβεν Μπίσσοπ, ἡ Μάρθα Ἄρκεριτ, ὁ Ἰδιοφυής Ἄγγλος Τζών Ὄγκτον, ὁ Αἰσενεμπαχ. Μέ τήν εὐκαιρία πού μιλᾶμε πανω στούς ταλαντούχους νέους πιανίστες, θά ἤθελα νά μή λησμονήσω νά σᾶς πῶ ὅτι ἐχω ἐπισημάνει ἐπίσης καί τρία ἑλληνικά μεγάλα ταλέντα: τή Βίνια Τσόπελα, μιά νέα κοπέλλα ἀπό τήν Ἀθήνα, πού τήν ἄκουσα πρόσφατα στό Λονδίνο κι' ἐνθουσιάσθηκα καί πιστεύω ὅτι παίρνει σύντομα ὑποτροφία τοῦ Ἰνστιτούτου Τζούλλιαρντ γιά ἀνώτερες σπουδές, τόν Γιάννη Βακαρέλη, ἀπό τή Θεσσαλονίκη, μεγάλο, ἐπίσης ταλέντο, καί τόν μόλις 16 ἐτῶν Κύπριο Μάριο Παπαδόπουλο, μαθητή τῆς Ἰλόνα Κάμπος. Ἤδη, ὁ νεαρός αὐτός πιανίστας ἔχει ἀρχίσει μιά φανταστική καρριέρα, κάνει κοντσέρτα στό Λονδίνο, στό Βερολίνο, σέ πολλές ἄλλες μεγάλες εὐρωπαϊκές πόλεις.

ΠΡΙΝ ΑΠΟΧΑΙΡΕΤΗΣΩ τή μεγάλη Ἑλληνίδα πιανίστα, ἡ Τζίνα Μπαχάουερ μοῦ ἐκμυστηρεύθηκε μιά βαθειά ἐπιθυμία της: Θέλει καί σχεδιάζει νά δημιουργήση στήν Ἀθήνα, μέ τή συμπαράσταση καί ἄλλων ἀνθρώπων τῆς τέχνης, ἕνα Μουσικό Ἀρχεῖο Δημήτρη Μητρόπουλου, ὅπου νά συγκεντρωθοῦν καί νά διαφυλαχθοῦν γιά τίς ἐπόμενες γενεές ὅλες οἱ ἠχογραφημένες σέ δίσκους καί σέ τέϊπς ἑρμηνεῖες τοῦ μεγάλου Ἕλληνα μαέστρου, καθώς ἐπίσης οἱ παρτιτοῦρες ἔργων του, διάφορα ἄλλα χειρόγραφα κείμενά του, ἐπιστολές του, φωτογραφίες του, καθώς καί ὅλα ὅσα ἔχουν γραφῆ καί ἐξακολουθοῦν νά γράφωνται στόν παγκόσμιο Τύπο γιά τή μεγάλη αὐτή φυσιογνωμία τῆς Μουσικῆς τοῦ αἰῶνος μας. Ἀπό τήν πλευρά μας εὐχόμαστε ἡ ἐπιθυμία αὐτή τῆς Τζίνας Μπαχάουερ, πού εἶναι καί δική μας ἐπιθυμία, νά ἐκπληρωθῆ τό ταχύτερο.

Γ. Κ. ΠΗΛΙΧΟΣ

ΟΙ ΤΕΧΝΕΣ

«Ἰπτάμενος Ὁλλανδός»

τοῦ Ριχάρδου Βάγκνερ

ΔΕΝ εναι τυχαία λεπτομέρεια τό ὅτι ἐκεῖνο πού προβάλλεται στό πράγρμμα τῆς παραστάσεως τοῦ «Ἰπταμένου Ὁλλανδοῦ» τοῦ Βάγνερ, ὕστερα ἀπό ἕνα πληροφοριακό σημείωμα ὄχι γιά τό ἔργο, ἀλλά γιά τόν δημιουργό τοῦ ἔργου, εἶναι ἡ προσφορά τοῦ σκηνοθέτη τῆς παραστάσεως, ὁ ὁποῖος σέ εἰδικό σημείωμα καθορίζει «τήν γραμμή τῆς δικῆς του ἑρμηνείας». Ἀντιθέτως μαρτυρεῖ μιά βασικῆς σημασίας διαφοροποίηση πού ἐπιχειρεῖ ἀπό ἐδῶ καί μερικά χρόνια στίς φυσικές σκηνές: Τήν μετατοπίση τοῦ κέντρου βάρους μιᾶς παραστάσεως ἀπό τό μουσικό στοιχεῖο στήν σκηνική ἀναβίβαση καί τήν υἰοθέτηση τῆς ἀντιλήψεως ὅτι τά μελοδραματικά ἔργα τοῦ παρελθόντος ἐπιδέχονται νά προσαρμοσθοῦν «στήν δεκτικότητα τοῦ σημερινοῦ θεατῆ».

Ὡστόσο, δέν θά ἦταν ἄσκοπο νά ὑπομνήσωμε μιάν ἄλλη ἀντίληψη — πού καλλιεργήθηκε μάλιστα στά χρόνια μας καί καλλιεργεῖται μέ περισσή ἐπιμονή γιά νά ἐξηγηθοῦν ὡρισμένα φαινόμενα τῆς σύγχρονης καλλιτεχνικῆς ζωῆς — ὅτι οἱ μεγάλοι δημιουργοί πᾶνε μπροστά ἀπό τήν ἐποχή τους καί ἀκριβῶς γι' αὐτό τό λόγο οἱ σύγχρονοί τους, πού δέν ἔχουν ἐξοικειωθῆ μέ τά ἔργα τους, δέν μποροῦν νά τούς «καταλάβουν» καί μονάχα οἱ μεταγενέστεροι εἶναι σέ θέση νά τούς νιώσουν καί νά ἐκτιμήσουν κατ' ἀξίαν τήν προσφορά τους. Ἡ ἀντίληψη αὐτή υἰοθετήθηκε μέ πολλή αὐτάρεσκεια ἀπό τούς συγχρόνους μας, πού ἔφθασαν νά πιστεύουν ὅτι ἔχουν ἱκανότητες νά προσπελάζουν τά μεγάλα ἔργα τοῦ παρελθόντος, τίς ὁποῖες δέν εἶχαν οἱ σύγχρονοι ἐκείνων πού τά ἐδημιούργησαν. Καί καθώς ἀσχολούμαστε τώρα μέ παράσταση ἔργου τοῦ Βάγνερ, δέν θά ἦταν ἄσκοπο νά ὑπομνήσωμε ἐπίσης ὅτι ἕνας ἀπό αὐτούς τούς μεγάλους παραγνωρισμένους ἀπό τούς συγχρόνους του θεωρεῖται καί ὁ Βάγνερ καί βλέπουμε συχνά νά προβάλλεται σάν μαρτυρία αὐτῆς τῆς παραγνωρίσεώς του ἡ ἱστορική «πτώση» τοῦ Ταννχῦτερ κατά τήν πρώτη ἀναβίβασή του στήν «Ὄπερά» τοῦ Παρισιοῦ — πτώση, πού σημειωτέον, ὠφείλετο σέ ἐλαττήρια ἄσχετα μέ τήν τέχνη. Φυσικά, τά πράγματα παρουσιάζονται ἐντελῶς διαφορετικά ἄν τά ἐξετάσωμε κάπως προσεκτικώτερα. Γιατί ὁ Βάγνερ εἶχε ὅσο ζοῦσε πολύ πιό φανατικούς καί, τό σπουδαιότερο, πιό συνειδητούς πιστούς ἀπό ἐκείνους πού ἔχει τώρα. Κι' ἄν εἶχε τότε ἐπικριτές καί ἀρνητές, ἔχει καί τώρα τούς ἐπικριτές του, ἀκόμη καί ἀνάμεσα σ' ἐκείνους πού ἀναγνωρίζουν τήν μεγαλοφυΐα του, καί, κυρίως, ἔχει τούς ἀρνητές του, πού φθάνουν μάλιστα ὡς τήν ἀπόλυτη ἄρνηση, ὅπως λ.χ. ἕνας Στραβίνσκυ. Ὡστόσο, ὅλα αὐτά δέν ἐμποδίζουν νά ὑπάρχη αὐτή ἡ ἀντίληψη ὅτι οἱ μεγάλοι δημιουργοί προηγοῦνται τῆς ἐποχῆς τους. Κι' αὐτό θά ἔπρεπε βέβαια νά ἰσχύη πολύ περισσότερο γιά ἕνα Βάγνερ πού πίστεψε πώς δημιούργησε τό «ἔργο τέχνης τοῦ μέλλοντος».

Κι' ὅμως, νά τώρα πού ὁ Βάγνερ ἀμφισβητεῖται ἀπό τούς ἴδιους τούς βαγνεριστές καί ἀπό ἐκείνους πού ἀναλαμβάνουν νά παρουσιάσουν τά ἔργα του. Αὐτό πού ὁ Βάγνερ παρουσίασε σάν κάτι τό πλῆρες, ὁλοκληρωμένο καί ἐντελές ἀποδίδοντας μάλιστα καίρια σημασία στήν ἀβίαστη ἀλληλεξάρτηση τῶν στοιχείων πού τό συγκροτοῦν, καί πού ἀπεκάλεσε «ἔργο τέχνης τοῦ μέλλοντος», τονίζοντας ἔτσι τήν πίστη του πώς θά ἔμενε ἀνέγγιχτο ἀπό τή φθορά τοῦ χρόνου, θεωρεῖται κι' ὅλας ὡς κάτι τό ξεπερασμένο, τουλάχιστον σέ ὅ,τι ἀφορᾶ ὡρισμένα στοιχεῖα του, καί χρειάζεται μιά «ἀνανέωση», μιά προσαρμογή στήν σύγχρονη δεκτικότητα καί συγκεκριμένα μιά σκηνοθετική προσαρμογή. Δηλαδή, συμβαίνει μέ τό βαγνερικό λυρικό δράμα ὅ,τι καί μέ τήν ἀττική τραγωδία, μέ τή διαφορά ὅμως ὅτι οἱ μέν σωζόμενες ἀρχαῖες τραγωδίες ἔφθασαν ὡς ἐμᾶς ἀνάπηρες καί ὑπάρχουν ἄπειρα ἐρωτήματα ἀναφορικά μέ τό τί ἦταν ὡρισμένα ἀπό τά στοιχεῖα πού τήν συγκροτοῦσαν καί πού δέν ἔχουν διασωθεῖ, καί ἀναφορικά μέ τό πῶς τίς παρουσίασαν οἱ δημιουργοί τους, ἐνῶ τά λυρικά δράματα τοῦ Βάγνερ παραμένουν ἀκέραια καί δέν προκύπτει οὔτε τό ἐλάχιστο ἐρώτημα ἀναφορικά μέ τήν ἀρχική παρουσίασή τους, πού, σημειωτέον, ἔγινε ἀπό τόν ἴδιο τόν δημιουργό τους καί μέσα στόν χῶρο γιά τόν ὁποῖον τά ἔφτιαξε καί ὁ ὁποῖος παραμένει ὁ ἴδιος.

Πρόκειται γιά τήν κίνηση πού ἐγκαινίασαν οἱ ἴδιοι οἱ θαματοφύλακες τῆς μεγάλης βαγνερικῆς κληρονομίας καί κυρίως ὁ ἴδιος ὁ ἔγγονος τοῦ Βάγνερ, ὁ Βήλαντ Βάγνερ. Μεγάλος μελοδραματουργός καί ἀπό τούς μεγαλύτερους μουσουργούς ὁ Ριχάρδος Βάγνερ. Σκηνοθέτης, πού πειραματίζεται τήν «ἀνανέωση» τῶν ἔργων τοῦ παππποῦ του ὁ Βήλαντ. Ἡ περίπτωση αὐτή ἐντάσσεται στό γενικώτερο φαινόμενο, πού παρατηρεῖται στά χρόνια μας, τῆς προβολῆς τοῦ ἑρμηνευτῆ ἀντί τοῦ δημιουργοῦ, πού προεβάλλετο παλαιότερα, τοῦ ἑρμηνευτῆ πού μπορεῖ καί νά παρερμηνεύση ἤ καί νά παραποιήση τό ἔργο τοῦ δημιουργοῦ. Καί στήν περίπτωση τοῦ σκηνοθέτη - ἑρμηνευτῆ, πού στά χρόνια μας ἔχει ἀναλάβει δικαιοδοσίες οἱ ὁποῖες ξεπερνοῦν τίς δυνάμεις του καί τίς ἱκανότητές του, τέτοιος κίνδυνος δέν εἶναι καθόλου ἀπίθανος καί ἀκόμη λιγώτερο ἀπίθανος εἶναι ὅταν τό ἔργο πού ἀναλαμβάνει νά σκηνοθετήση εἶναι μελόδραμα. Καί εἶναι τότε ἀναπόφευκτο νά ἔρθη σέ σύγκρουση μέ τόν ὑπεύθυνο τοῦ μουσικοῦ μέρους — πού εἶναι καί τό σημαντικώτερο — τόν ἀρχιμουσικό. Αὐτό ἀκριβῶς συνέβη καί μέ τούς σκηνοθετικούς πειραματισμούς τοῦ Βήλαντ Βάγκνερ. Ἀξίζει νά ἀναφέρουμε σχετικά τήν ὑπεύθυνη, τήν ὑπευθυνότατη γνώμη ἑνός Μητρόπουλου, τήν ὁποία ἀντλοῦμε ἀπό τήν «Ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη». Γράφει ὁ Μητρόπουλος: «...θά ἐκπλαγῆς ἄν σοῦ εἰπῶ ὅτι τό Bayreuth τῆς σήμερον ἔχει καταντήσει ἕνα θέατρο σκηνοθεσίας γιά τήν δόξα τῶν νέων Wagner. Συμφωνῶ ὅτι ἔσωσαν τίς ὄπερες ἀπό τά θεατρικά σφάλματα τῆς δαιμονισμένης ἐκείνης μεγαλοφυΐας, τοῦ Richard, μέ τήν εἰσαγωγή μιᾶς σκηνοθεσίας πού κατά κάποιο τρόπο γεμίζει τίς ἀπεραντολογίες καί τά χάσματα τοῦ βαγνερικοῦ δράματος, ὅπου ἡ κίνηση ἀδρανεῖ — ἀλλά ἔτσι ἡ μουσική καταντᾶ ἀναπόφευκτα πρᾶγμα δευτερεῦον, σέ βαθμό πού πολλοί μαέστροι μέ τούς ὁποίους τό συζήτησα νά μοῦ εἶπαν ὅτι πονοκεφάλιασαν προσπαθώντας νά συνεργασθοῦν μέ τούς νεαρούς αὐτούς διευθυντάς, πού ἀ-

Τοῦ
ΔΙΟΝ. ΓΙΑΤΡΑ

ΚΡΙΤΙΚΗ

πόλυτα παραιβλέπουν κάθε μουσικό πρόβλημα τό ὁποῖον προκύπτει ἀναγκαστικά ἀπό τέτοια σκηνοθεσία...».

Ἀναφερθήκαμε στούς σκηνοθετικούς πειραματισμούς τοῦ Βήλαντ Βάγκνερ γιατί ὁ σκηνοθέτης τοῦ «Ἰπτάμενου Ὁλλανδοῦ» κ. Σπῦρος Α. Εὐαγγελᾶτος τούς ἀναφέρει μέ ἰδιαίτερη ἔμφαση στό σημείωμά του προσθέτοντας ὅτι: «Ἡ πρωτοπορία αὐτή τοῦ Βήλαντ Βάγκνερ καί τῶν ἐπιγόνων του ἔχει γίνει πιά «παράδοση». Ἔχει τόσο πανευρωπαϊκά ἐπιβληθῆ ὥστε σπανιώτατα τολμοῦνται ἀποκλίσεις ἀπό τήν γραμμή της». Δέν ἐπιχειρεῖ τέτοιους πειραματισμούς στήν παράσταση τοῦ «Ἰπτάμενου Ὁλλανδοῦ» — ὅπως τό εἶχε πράξει στήν παράσταση τοῦ «Φάλστταφ» — ὁ κ. Σ. Εὐαγγελᾶτος. Υἱοθετεῖ ὅμως στοιχεῖα ἀπό τέτοιους πειραματισμούς καί κυρίως υἱοθέτησε αὐτή τήν ἀντίληψη τῆς μετατοπίσεως τοῦ κέντρου βάρους τῆς παραστάσεως ἀπό τό μουσικό μέρος στά σκηνοθετικά εὑρήματα, ἰδιαίτερα δέ στά σημεῖα πού ἐπιδέχονται τέτοια «εὑρήματα», ὅπως λ.χ. εἶναι τά σύνολα τοῦ κόρου καί στίς τρεῖς πράξεις. Ἡ παράσταση μπορεῖ νά κερδίζη ἔτσι σέ κίνηση, ἀλλά ἀλλοιώνεται τό κλῖμα τοῦ ἔργου τοῦ Βάγνερ. Σ' αὐτό συμβάλλει καί ἡ συνύπαρξη ρεαλιστικῶν στοιχείων καί στοιχείων ποιητικῶν ὀπταισιακῶν, τά ὁποῖα δέν συνδυάζονται, δέν ἐναρμονίζονται, ἀλλά παραμένουν ἑτερογενῆ. Λ.χ. τό ποιητικό κλῖμα πού πρέπει νά ἔχη ἡ σκηνή — στήν δεύτερη πράξη — ὅπου ὁ Ὁλλανδός καί ἡ Σέντα πρωτοαντικρύζονται ἐκστατικοί ἀλλοιώνεται ἀπό τήν ρεαλιστική καί κάπως γελοιογραφική ἑρμηνεία τοῦ ρόλου τοῦ πατέρα τῆς Σέντας. Ὑπάρχει ὅμως καί ἕνα σκηνικό «εὕρημα» πού ἀλλοιώνει, πού παραποιεῖ αὐτό πού ἀποτελεῖ τήν κεντρική ἰδέα τοῦ ἔργου. Εἶναι ἡ τελική σκηνή ὅπου ἡ Σέντα ρίχνεται στήν θάλασσα καί πνίγεται γιά χάρη τοῦ Ὁλλανδοῦ, πού πέφτει κι' αὐτός νεκρός καί βλέπει τότε ὁ θεατής νά φαίνεται ἕνα χέρι ἀπό τό πτῶμα του καθώς εἶναι πεσμένο σ' ἕνα βράχο. Ἐνῶ ὁ Βάγγερ, παρουσιάζοντας μετά τήν θυσία τῆς Σέντας τούς δύο ἐραστές σφιχταγγαλιασμένους, σάν ὀπτασία, στήν τελική σκηνή, ἐκφράζει μέσα στό γήϊνο κλῖμα τοῦ ἔργου καί τῆς μουσικῆς του τήν κεντρική ἰδέα τοῦ μύθου του, πού εἶναι ἡ λύτρωση διά τῆς ἀγάπης.

Δημήτρης Μητρόπουλος «Ζωή καί ἔργο»

ΤΗΣ k. ΜΑΡΙΑΣ ΧΡΙΣΤΟΠΟΥΛΟΥ

ΑΝ Η ΝΕΩΤΕΡΗ Ἑλλάδα δέν ἔδωσε ἕως τώρα στήν μουσική τέχνη κανένα ἔργο πού νά μπορῆ νά σταθῆ πλάϊ σ' ἐκεῖνα πού ἄφησαν οἱ μεγάλο Εὐρωπαῖοι δημιουργοί ἤ, ἔστω, πλάϊ σ' ἐκεῖνα πού ἄφησαν οἱ μεγάλοι μουσουργοί τῶν λεγομένων «ἐθνικῶν σχολῶν», καί πού παρά τήν ἰδιοτυπία τους ἐπέτυχαν νά διασπάσουν τά φράγματα τοῦ μουσικοῦ ἐπαρχιωτισμοῦ καί νά βροῦν παγκόσμια ἀπήχηση, ἔδωσε ὡστόσο κάτι πού γιά τήν ἐποχή μας εἶναι σημαντικώτερο: τό ἀναδημιουργικό ἔργο τοῦ Δημήτρη Μητρόπουλου. Στήν ἐποχή μας, πού εἶναι μιά περίοδος κάμψεως τῆς δημιουργίας, μπορεῖ νά ὑπάρχουν βάσιμες ἀμφισβητήσεις ἀναφορικά μέ τίς πραγματικές διαστάσεις ἐκείνων πού προβάλλονται ὡς οἱ κορυφαῖες μουσικές φυσιογνωμίες της στήν περιοχή τῆς δημιουργίας, δέν εἶναι ὅμως δυνατόν νά ὑπάρξουν ἀμφισβητήσεις ἀναφορικά μέ τίς πραγματικές διαστάσεις τῶν μεγάλων ἀρχιμουσικῶν της, πού τό ἔργο τους πιθανῶς θά ἀναγνωρισθῆ ἀπό τήν ἱστορία ὡς ἡ λαμπρότερη καί γνησιώτερη προσφορά τοῦ αἰῶνα μας στήν μουσική τέχνη. Κι' ἀνάμεσα στούς μεγάλους αὐτούς ἀρχιμουσικούς τοῦ καιροῦ μας, ὁ Δημήτρης Μητρόπουλος εἶναι ἕνας ἀπό τούς ἀληθινά κορυφαίους.

Γι' αὐτό, μέ ἰδιαίτερο ἐνδιαφέρον πήραμε στά χέρια μας τό βιβλίο τῆς κ. Μαρίας Χριστοπούλου «Δημήτρης Μητρόπουλος, Ζωή καί Ἔργο», πού ἐξέδωσε ἡ ἴδια τελευταία καί πού εἶναι ἕνας καλαίσθητα τυπωμένος τόμος ἀπό 250 περίπου σελίδες κειμένου καί ἄλλες 24 σελίδες μέ φωτοτυπίες καί εἰκόνες ἐκτός κειμένου. Στόν πρόλογο τοῦ βιβλίου της, ἡ κ. Χριστοπούλου, ἐξηγώντας τήν ἀπόφασή της νά γράψη τήν βιογραφία τοῦ Μητρόπουλου, πού ὑπῆρξε καί δάσκαλός της, λέγει τά ἑξῆς: «Μετά τόν θάνατό του (τοῦ Μητρόπουλου) τό 1960, περίμενα γιά ἀρκετό χρονικό διάστημα νά γράψη κανείς ἀπό τούς «εἰδικούς», «κάπου στήν ὑφήλιο», μιά ὁλοκληρωμένη πραγματεία γι' αὐτόν καί τό ἔργο του. Μάταιη ἀναμονή. (Ἐδῶ ὑπάρχει μιά ὑποσημείωση γιά νά ἀναφερθῆ ὅτι «τό 1967 ἐξεδόθη ὑπό τῆς κ. Καίτης Κατσογιάννη ἡ ἀλληλογραφία της μέ τόν Δημήτρη Μητρόπουλο»). Τό αἰσθάνθηκα — συνεχίζει ἡ κ. Χριστοπούλου—σάν ὑποχρέωση, πρῶτα γιά τίς γενιές πού δέν τόν γνώρισαν καθόλου καί ὕστερα γι' αὐτούς πού τόν ἄκουσαν λίγες μόνο φορές, νά ἀναλάβω τήν βαρύτατη εὐθύνη ἐγώ πρώτη νά δώσω μιά ὅσο τό δυνατόν πληρέστερη ἐξήγηση τοῦ φαινόμενου πού ὀνομαζόταν «Δημήτρης Μητρόπουλος». Γιά κείνους πού τόν γνώρισαν πολύ καί τόν ἔκλεισαν μέσα τους, θά προσπαθήσω μέ κάθε τρόπο ν' ἀποδώσω τήν πολυσύνθετη μορφή του, ἀπ' ὅσες πιό πολλές πλευρές πετύχω, γιά νά σκιαγραφήσω ἕνα πορτραῖτο μέ ἁδρές γραμμές κι' ὄχι μιά ξέθωρη φωτογραφία».

Ξεκινώντας μ' αὐτούς τούς στόχους, ἡ κ. Χριστοπούλου, «ἐκτός ἀπό τήν πληθώρα τῶν στοιχείων πού διεξῆλθε», ζήτησε καί τήν συνεργασία καλλιτεχνῶν καί ξένων ὀρχηστρικῶν συγκροτημάτων, πού ἔπαιξαν κάτω ἀπό τήν διεύθυνση τοῦ Μητρόπουλου, καί περιέλαβε στό βιβλίο της κρίσεις καί ἀναμνήσεις ἀπό τήν συνεργασία τους μαζί του. Ἐπίσης περιέλαβε προγράμματα συναυλιῶν πού διηύθυνε ὁ Μητρόπουλος ἀπό τότε πού πρωτοεμφανίσθηκε στήν Ἀθήνα ὡς μαθητής τοῦ Ἀρμάνδου Μαρσίκ, ἕως τά χρόνια τῆς καθιερώσεώς του ὡς ἑνός ἀπό τούς κορυφαίους ἀρχιμουσικούς τοῦ καιροῦ μας καί τῆς περίλαμπρης προβολῆς του στά μεγάλα μουσικά κέντρα τῆς Εὐρώπης καί τῆς Ἀμερικῆς, καθώς καί κριτικές πού δημοσιεύθηκαν σ' ὅλο αὐτό τό διάστημα στόν ἑλληνικό καί τόν ξένο Τύπο.

Ἔτσι, πολλές πληροφορίες καί πολλές κρίσεις πού διατυπώθηκαν κατά καιρούς καί κατά τόπους γιά τόν ἀρχιμουσικό Μητρόπουλο μπορεῖ κανείς νά βρῆ στό βιβλίο τῆς κ. Χριστοπούλου. Δέν εἶναι ὅμως βέβαιο ἄν εἶναι πράγματι βιογραφία του καί ἀνάλυση τοῦ ἔργου του καί ἄν ἀποδίδη μιά τόσο πολυσύνθετη μορφή ὅπως ἦταν ὁ Δημήτρης Μητρόπουλος. Καί πρῶτα ἀπ' ὅλα, σχετικά μέ τό βιογραφικό μέρος τοῦ βιβλίου, ἡ ἴδια ἡ συγγραφεύς γράφει τά ἑξῆς ἀναφορικά μέ τό βιογραφικό ὑλικό πού εἶχε στή διάθεσή της: «Σάν πρώτη ὕλη τῆς βιογραφικῆς αὐτῆς μελέτης θά χρησιμοποιήσω ὅλα τά στοιχεῖα πού ἐρεύνησα στό Ὠδεῖο Ἀθηνῶν καί ὅσα—φειδωλά, δυστυχῶς, σ' ἀναλογία καί πλοῦτο κειμηλίων πού κατέχουν—μοῦ ἔδωσαν οἱ Ἕλληνες γνωστοί του καί μερικοί συγγενεῖς του». Ὡστόσο, ἐξετάζοντας τά πράγματι ἰσχνά βιογραφικά μέρη τοῦ βιβλίου, παρατηροῦμε ὅτι ἡ ἴδια ἡ συγγραφεύς δέν ἐνδιαφέρθηκε νά χρησιμοποιήση τίποτα ἀπό τό πλούσιο ὑλικό πού θά μποροῦσε νά ἀντλήση ἀπό τό βιβλίο τῆς κ. Καίτης Κατσογιάννη, πού ἀναφέρθηκε πιό πάνω, τό ὁποῖο θά τήν βοηθοῦσε οὐσιαστικώτατα νά συλλάβη ὡρισμένες πλευρές τῆς προσωπικότητας τοῦ Μητρόπουλου. Οὔτε ὅμως ἐνδιαφέρθηκε νά γνωρίση ἐργασίες πού δίνουν «τόν ἄλλο ἦχο τῆς καμπάνας», ὅπως ἐγράψαμε πρό ἐτῶν στό «Βῆμα», σχολιάζοντας τήν ὁμιλία τοῦ ἀκαδημαϊκοῦ κ. Π. Πετρίδη στήν Ἀκαδημία Ἀθηνῶν, ἕναν ἦχο πού φυσικό ἦταν νά ἀκουστῆ τότε παράφωνα καί ἄκαιρα, ἀλλά πού ὡστόσο ἀποτελεῖ μιάν ἄποψη, τήν ὁποία δέν μπορεῖ νά ἀγνοήση ἕνας βιογράφος. Ἕνα τέτοιο περίπου ἦχο δίνει καί μιά ἄλλη μελέτη γιά τόν Μητρόπουλο, αὐτή πού περιέλαβε στό βιβλίο του «2000 χρόνια μετά τούς Ἐμμαούς» (Ἔκδοση Μουσικῶν Χρονικῶν, 1966) ὁ παλιός συμμαθητής του μουσουργός Σταῦρος Προκοπίου, καί πού ἐπίσης δέν ἀναφέρεται στό βιβλίο τῆς κ. Χριστοπούλου. Ἐπίσης, στή θεώρηση τοῦ ἔργου τοῦ Μητρόπουλου θλέπομε νά ἀγνοῆται ὁλότελα ἀπό τήν συγγραφέα μιά ἄγνωστή μας καί πιθανῶς ἐνδιαφέρουσα μελέτη του, γραμμένη στά γερμανικά, πού ἐξεδόθη στήν Βιέννη μέ τόν τίτλο «Atheismus in der musik» τό 1960, καί πού ἀναφέρεται στό βιβλίο τοῦ Friedrich Blume «Τί εἶναι Μουσική», τό ὁποῖο παρουσίασε στά Ἑλληνικά, μέ πρόλογο καί ἐπισκόπηση, ὁ ἐγκατεστημένος στήν Αὐστρία μουσικολόγος κ. Π. Ε. Φορμόζης.

Κυρίως ὅμως, δέν θλέπομε στό βιβλίο τῆς κ. Χριστοπούλου νά ἀποδίδεται

«ΤΟ ΒΗΜΑ» Τρίτη 5 Ἰουνίου 1973

ΕΞΕΔΟΘΗ ΚΑΙ ΣΤΗ ΝΕΑ ΥΟΡΚΗ

Ἡ ἀλληλογραφία τοῦ Δ. Μητρόπουλου

• ΜΕ ΤΗΝ ΚΑΙΤΗ ΚΑΤΣΟΓΙΑΝΝΗ

Ἐξεδόθη πρόσφατα ἀπό τόν ἐκδοτικό οἶκο τῆς Νέας Ὑόρκης «Μάρτιν Νταίηλ», σέ ἀγγλική μετάφραση ἕνα σημαντικό μέρος ἀπό τό βιβλίο «Δημήτρης Μητρόπουλος, ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη», πού ἔχει ἤδη κυκλοφορήσει στήν Ἑλλάδα ἀπό χρόνια ("Ικαρος). Τόν πρόλογο τοῦ τόμου ἔγραψε ὁ μουσικολόγος καί κριτικός Λουί Μπιανκόλλι, ὁ ὁποῖος θίγει ἀπό τήν μία πλευρά τήν προσφορά τοῦ βιβλίου καί ἀπό τήν ἄλλη τήν προσωπικότητα τοῦ ἀξέχαστου Δημήτρη Μητρόπουλου. Ἀπό τήν εἰσαγωγή αὐτή τοῦ βιβλίου παραθέτουμε μερικές περικοπές:

● Στή περιοχή τῆς ἐπιστολογραφίας θά πρέπει κανείς πολύ νά ψάξει γιά νά βρεῖ μιά ἀλληλογραφία παράλληλη μέ αὐτή. Ἡ σύγκριση μέ τήν ἀνταλλαγή γραμμάτων μεταξύ τοῦ Τσαϊκόφσκι καί τῆς Κυρίας φόν Μέκ θά ἦταν ἐν μέρει μόνο σωστή, ἐπειδή ἐκεῖνοι σπάνια συναντήθηκαν καί δέν ἐκδήλωσαν μέ πάθος τ' ἀμοιβαῖα τους συναισθήματα. Τά γράμματα τοῦ Δημήτρη καί τῆς Καίτης στό σύνολό τους, ὅσο καί ἄν ἡ σχέση παραμένει «πλατωνική» ἤ πνευματική, εἶναι γράμματα πολύ στενῶν φίλων, ἀδελφῶν ἤ ἀκόμα καί συζύγων. Συναντιόνταν στήν Εὐρώπη ἤ στήν Ἀμερική ἀπό καιρό σέ καιρό, ὡστόσο οἱ συναντήσεις αὐτές δέν ἦταν ἀπαραίτητες γιά τή διατήρηση τῆς ἐπαφῆς, τῆς ἔννοιας τοῦ ἑνός γιά τόν ἄλλον, πού διατηρεῖται στήν ἀλληλογραφία. Καί οἱ δυό ἀνήκουν ἀλήθεια σέ ἀνώτερη κατηγορία ἀνθρώπων, εἶναι δοσμένοι στίς βαθύτερες ἀξίες τῆς ζωῆς καί τῆς μουσικῆς, στοχαστές καί οἱ δυό πού ἀδιάκοπα ἐμβαθύνουν καθένας στό πνεῦμα του καί στό πνεῦμα τοῦ ἄλλου. Τό φύλο, ἡ οἰκογένεια, τά παιδιά, δέν ἀποτελοῦσαν τήν οὐσία. Ὁ κόσμος ὅπου συζοῦσαν ἦταν ἀγνός κ' ἐλεύθερος καί τόν μοιραζόνταν πάνω ἀπό μεγάλες ἀποστάσεις καί ἀκόμα μεγάλες περιόδους ἀναγκαστικῆς σιωπῆς. Ἡ γνήσια ἀνθρώπινη ἐπαφή ἀγνοεῖ τή γεωγραφία. Τόν Δημήτρη καί τήν ἐπιστολογράφο «Ἡγερία του» ἕνωνε ἕνας βαθύς δεσμός ποῦ γιά 35 χρόνια πλούτισε καί τούς δυό.

Στό τέλος, ἐκεῖνη ἦταν τό μόνο πρόσωπο μέ τό δικαίωμα νά παραλύει τήν τέφρα του στό Μιλάνο καί νά τή νφέρει πίσω στήν ἀγαπημένη τους Ἑλλάδα. Αὐτή στάθηκε ἴσως ἡ μόνη φορά πού ταξίδεψε μέ τόν ἀφοσιωμένο της φίλο. Τό ὅλο ἐπεισόδιο εἶναι ὡραῖο στήν ὑπέρτατη ἀγνότητά του. Ἀνάλογα μέ τό πῶς ἀντικρύζει κανείς τέτοια ζητήματα, ἡ ἀλληλογραφία, ἡ μόνη ἀλήθεια τοῦ μεγάλου αὐτοῦ ἀνθρώπου πού εἶδε τό φῶς τῆς δημοσιότητας—εἶναι εἴτε μιά ἀκόμη ἀπόδειξη ζωῆς ἀσκητικῆς, ἀφοσιωμένης ἀπόλυτα στήν ἐξέλιξη τοῦ Εὐαγγελίου τῆς μουσικῆς, ἡ ἀντίθετα μιά ἀπόδειξη θετική, ὅτι ἦταν ὁ,τιδήποτε ἄλλο παρά ἀσκητής.

● Βασικά ὁ Μητρόπουλος ἦταν ἄνθρωπος τοῦ πνεύματος. Ποιά ἀκριβῶς ἡ πίστη του, δέν θά μποροῦσα νά τόβεβαιώσω. "Ισως ἦταν ἀπό τούς πρώτους χριστιανούς, ἡ πιό ταπεινή ἐξέχουσα προσωπικότητα πού γνώρισα ποτέ, καί ὁ πιό ἀπόλυτα ἀφοσιωμένος ἀπό τούς μουσικούς ἀνώτατης περιωπῆς. Αὐτό ἦταν ἴσως ἡ μεγαλοφυΐα του: ἡ ἄμεση κι' ἀπόλυτη συγχώνευσή του μέ τή μουσική. Τόσο ἀπόλυτος ἦταν ὁ ταυτισμός του μέ τή μουσική, τή μουσική σάν ἄρθρο ζωντανῆς πίστης καί πνευματικῆς τροφῆς, ὥστε ἀκούγοντας μιά δική του ἐκτέλεση ἔνοιωθες συχνά ὅτι ἐκεῖνος ζοῦσε μέσα της σά νά ἦταν τό σπίτι του, ἀνοίγοντας τίς θύρες γιά μᾶς τούς προνομιούχους καλεσμένους του. "Εμοιαζε νά διευθύνει τή μουσική ἀπό μέσα καί ὄχι ἀπέξω ἀπό τήν ὀρχήστρα. Καί τίποτε δέν μποροῦσε νά παραβληθεῖ μέ τήν ἐσωτερική ἐκείνη θέρμη, τή διάπυρη λάμψη, ἀκτινοβολία καί μυστηριώδη βαθύτητα.

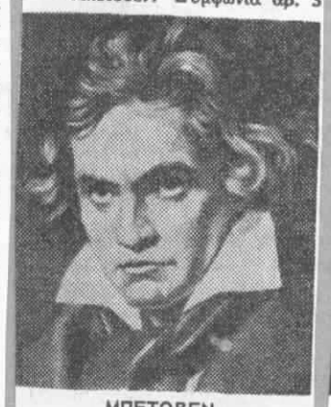
● Ὁ Μητρόπουλος ἀγκάλιαζε ὁλόκληρη τή μουσική δημιουργία ἔχοντας ἀκριβῆ γνώση τῆς κάθε τεχνοτροπίας καί τῆς κάθε χρονικῆς περιόδου. Δέν ὑπῆρχε συνθέτης πού νά μή τόν ἔχει ἀπόλυτα καί μέ ἀκρίβεια ἐμβαθύνει καί σωστά ἐκτιμήσει ἀπό δυό ἀπόψεις: τή μοναδικότητά του καί τό περιβάλλον του. Δέν εἶχες παρά ν' ἀκούσεις μιά ὁποιαδήποτε ὀρχήστρα νά ἐκτελεῖ ὑπό τή δική του διεύθυνση μιά συμφωνία τοῦ Μάλερ, γιά νά καταλάβεις μέ τί θαυμοτουργό τρόπο ἤξερε νά προβάλλει τό καλύτερο στό σύνολό του καί σύγχρονα νά ἐξαλείφει τυχόν μικρές προσωπικές ἀδυναμίες, ἄν ὑπῆρχαν.

● "Οταν ὁ Μητρόπουλος ἄρχισε νά διευθύνει καί στή Μητροπολιτική "Οπερα, καινούργιος ἠλεκτρισμός διοχετεύθηκε στό παληό κτίριο. Εἴτε γιά Πουτσίνι ἐπρόκειτο, εἴτε γιά Βέρντι, Στράους ἤ Βάγκνερ, ἦταν σάν ὁ διευθυντής της, ὁ Ροῦντολφ Μπίνγκ νά προσέφερε ἐντελῶς καινούργιο ρεπερτόριο. Τήν ὡστότε παροιδεκτή ρουτίνα τή διαιδέχτηκε ξανά—ἀναμένη φωτιά. Ἐκεῖ ποῦ οἱ ἀκροατές συγκέντρωναν τή προσοχή τους στή σκηνή, τώρα στραφήκαν καί πρός τήν ὀρχήστρα. Σπεύδοντας μετά τό πρῶτο μέρος μιᾶς συναυλίας στό Κάρνεγκι Χώλλ γιά νά προλάβω ὅτι ἀπόμενε ἀπό τήν Πρώτη τῆς «Βαλκυρίας» τοῦ Μητροπούλου, ἀπό τό διάβραμο κιόλας μέ συνεπῆρε ἡ ραδιενέργεια τῆς ἀτμοσφαίρας. Στάθηκα δίπλα στόν HENRY τόν ἀρχιταξιθέτη. «Σταθήκαμε» δέν εἶναι ἡ λέξη. Καί οἱ δυό μας συναρπασθήκαμε ὅπως ὁλόκληρο τό θέατρο ὡς τή σειρά τῶν ὀρθίων. Ἐκείνη τή βραδυά ὁ Βάγκνερ ἦταν θεός καί ὁ Μητρόπουλος ὁ προφήτης του. "Οσοι εἶχαν προείπει ὅτι τό ἐνδιαφέρον γιά τή μουσική τοῦ Βάγκνερ βρισκόταν σέ ὕφεση, διεπίστωσαν ὅτι, ἀντίθετα, μιά ἀναγέννηση εἶχε ἀρχίσει στό Μπρόντγουαιη καί 39ο δρόμο.

● "Οταν πέθανε ἀπάνω στό πόντιουμ τῆς Σκάλας τοῦ Μιλάνου, ἐκεῖνο τό πόντιουμ ἦταν τό σπίτι του, ἐκείνη ἡ ὀρχήστρα, ἡ οἰκογένειά του καί ἡ 3η τοῦ Μάλερ, ἡ τελευταία του θέληση καί ἡ διαθήκη του. Δέν ὑπῆρχε τίποτε περισσότερο ποῦ ὁ Μητρόπουλος μποροῦσε ν' ἀφίσει, τίποτε ἄλλο ἀπό τή μνήμη μιᾶς ἁγιασμένης παρουσίας στό ἱερό τῆς μουσικῆς.

Dimitri Mitropoulos a Correspondence with Katy Katsoyanis Martin Dale Books Inc. 433 East 56th Street New York N.Y. 10022.

20.00 Διευθύνει ὁ Δημήτρης Μητρόπουλος
—Βέρντι: «Ἡ δύναμις τοῦ πεπρωμένου», εἰσαγωγή.
—Μπετόβεν: Συμφωνία ἀρ. 3



ΜΠΕΤΟΒΕΝ
(1770 — 1827)

σὲ μι ὕφ. μείζ., ἔργ. 55 «Ἡρωική». Ἀλλέγκρο κὸν μπρίο, Πένθιμο ἐμβατήριο, Σκέρτσο: Ἀλλέγκρο βιβάτσε, Φινάλε: Ἀλλέγκρο μόλτο, Πόκο ἀντάντε.
—Μέντελσον: Συμφωνία ἀρ. 5 σὲ ρὲ μείζ., ἔργ. 107 «Τῆς Μεταρρυθμίσεως». Ἀντάντε — Ἀλλέγκρο κὸν φουόκο, Σκέρτσο: Ἀλλέγκρο βιβάτσε, Ἀντάντε κὸν μότο — Ἀλλέγκρο βιβάτσε.
—Κόνταλυ: «Χάρυ Γιάννος», σουίτα. Πρελούδιο: Τὸ παραμύθι ἀρχίζει, Βιεννέζικο μουσικὸ ρολόϊ, Τραγούδι, Ἡ μάχη καὶ ἡ ἥττα τοῦ Ναπολέοντος, Ἰντερμέτζο, Εἴσοδος τοῦ Αὐτοκράτορος καὶ τῆς Αὐλῆς του. —Σκαλκώτα: Τέσσαρες Ἑλληνικοί χοροί: Πελοποννησιακός, Ἠπειρώτικος, Χωστιανός, Κλέφτικος. Ἡ Φιλαρμονικὴ Συμφωνικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης.

«ΤΟ ΒΗΜΑ» Πέμπτη 4 Ὀκτωβρίου 197

ΚΥΚΛΟΦΟΡΗΣΕ ΑΓΓΛΙΚΑ Η ΑΛΛΗΛΟΓΡΑΦΙΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΚΥΚΛΟΦΟΡΗΣΕ σέ ἀγγλική μετάφραση ἕνα μεγάλο μέρος ἀπό τό βιβλίο «Δημήτρης Μητρόπουλος, ἡ ἀλληλογραφία του μέ τήν Καίτη Κατσογιάννη». Τό βιβλίο ἐξεδόθη ἀπό τόν ἐκδοτικό οἶκο Μάρτιν Νταίηλ, ὑπό τήν αἰγίδα τῆς Φιλαρμονικῆς τῆς Νέας Ὑόρκης καί μέ πρόλογο τοῦ μουσικολόγου Λούϊς Μπιανκόλι. Τό βιβλίο (καί στήν ἀγγλική καί στήν ἑλληνική του ἔκδοση) πωλεῖται στό βιβλιοπωλεῖο Ἐλευθερουδάκη.

RADIO Τηλεόραση

7 — 13 ΙΑΝΟΥΑΡΙΟΥ 1973 — ΑΡΙΘ. ΤΕΥΧΟΥΣ 152)1180 — ΤΙΜΗ ΔΡΧ. 5

ΔΑΥΪΔ ΑΜΡΑΜ

Ἕνα νέο μουσικό ταλέντο

ΕΙΧΕ ΑΠΟΣΠΑΣΕΙ ΤΗΝ ΣΥΜΠΑΘΕΙΑ ΤΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

Μιὰ νέα, πολυσύνθετη μορφή, στὸν χῶρο τῆς ἀμερικανικῆς μουσικῆς, ἔχει ἐπιβληθῆ, μὲ προοπτικὴ περαιτέρω ἀνόδου στὸ στερέωμα τῆς Τέχνης: Πρόκειται γιὰ τὸν Δαυῒδ "Αμραμ, συνθέτη, διευθυντὴ Ὀρχήστρας, μουσικὸ τῆς Τζὰζ καὶ τραγουδιστὴ Πόπ! Ἡ ἀξία καὶ ἡ φήμη του (μολονότι δὲν εἶναι ἡλικίας μεγαλύτερης τῶν 42 ἐτῶν), τοῦ ἐξασφάλισαν τὴν πρόσκλησι νὰ διευθύνη ἐπανειλημμένως τὴν Ἐθνικὴ Συμφωνικὴ Ὀρχήστρα, στὴν Οὐάσιγκτων. Οἱ κριτικοὶ τὸν ἔχουν χαρακτηρίσει σὰν ἄσσο στὶς κλασικὲς συνθέσεις, ἀλλὰ καὶ στὸ γράψιμο τῆς μουσικῆς κινηματογραφικῶν ταινιῶν καὶ ὑποκρούσεως γιὰ σωρεία σαιξπηρικῶν ἔργων.

Τὸ μουσικὸ αὐτὸ ταλέντο, ποὺ δείχνει σὰν νέος 25 μόλις ἐτῶν, φέρεται μὲ ἀφελῆ ἐγκαρδιότητα στοὺς συνεργάτες του, χωρὶς τὶς τυπικὲς συμβατικότητες τοῦ σαλονιοῦ... Εἶναι ἕνα πρότυπο τοῦ μουσικοῦ τῆς νέας ἐποχῆς, ποὺ ἔχει θαυμαστές, προερχόμενους ἀπὸ ὅλες τὶς τάξεις τοῦ πληθυσμοῦ, ἀπὸ ὅλες τὶς ἡλικίες καὶ ἀπὸ ὅλες τὶς προτιμήσεις.

Ὁ Δαυῒδ "Αμραμ πιστεύει πὼς δὲν ὑπάρχει «εὐπρεπὴς» καὶ «ἀπρεπὴς» μουσικὴ καὶ πὼς ὅλα τὰ μουσικὰ εἴδη εἶναι ἐξ ἴσου ἄξια νὰ ἐμπνέουν ἕνα σύγχρονο καλλιτέχνη. Καὶ τονίζει ὅτι μὲ τὶς «σάλπιγγές» του θέλει νὰ γκρεμίση τὰ «τείχη τῆς Ἰεριχοῦς», ποὺ χωρίζουν τὰ διάφορα εἴδη τῆς μουσικῆς, τῆς ὁποίας ὑπογραμμίζει τὸ ἀδιαίρετο καὶ τὴν ἑνότητα. Ὁ ἴδιος σεβασμός καὶ ἡ ἴδια ἀγάπη πρέπει νὰ περιβάλλουν, λέγει, κάθε μουσικὴ δημιουργία.

Αὐτὸ εἶναι τὸ καλλιτεχνικὸ «κρέντο» τοῦ "Αμραμ, ποὺ εἶχε ἀποσπάσει, ἀπὸ πολὺ νέος ἀκόμη, τὴν συμπάθεια τοῦ ἐκλιπόντος μεγάλου "Ελληνος μουσουργοῦ Δημήτρη Μητρόπουλου, ὁ ὁποῖος τοῦ ἔδωσε μερικὲς χρήσιμες συμβουλές, ὅπως ἡ ἀκόλουθη:

«Ἡ μουσικὴ εἶναι τὸ πᾶν, ὄχι ἡ διεύθυνσι Ὀρχήστρας. "Αν ἀγαπᾶτε τὴν μουσική, θὰ σᾶς ἀνταποδώση πολλαπλασίως τὴν ἀγάπη σας. Πρέπει νὰ εἶσθε, ὅμως, ἀφωσιωμένος θεράπων τῆς μουσικῆς καὶ νὰ δίδετε σ' αὐτὴν τὸ πᾶν! Δὲν πρέπει νὰ ἀγαπᾶτε τὸν ἑαυτό σας περισσότερο ἀπὸ τὴν μουσική. Ἐμεῖς, ἐρχόμεθα καὶ παρερχόμεθα, ἀλλὰ ἡ μουσικὴ παραμένει γιὰ πάντα. Δὲν ὑπάρχει μεγαλύτερη χαρὰ ἀπὸ τὸ νὰ συνυφάνωμε τὴν ζωή μας μαζί της, ὅσον καιρὸ βρισκόμαστε στὴν Γῆ αὐτή».

Ὁ "Αμραμ ἀναφέρει καὶ ἄλλα ἐνδιαφέροντα καὶ χαριτωμένα περιστατικὰ στὴν «Αὐτοβιογραφία» του, ποὺ ἐξεδόθη τὸ 1968. Στὸ ἔργο του αὐτό, περιέλαβε καὶ ἕνα ὡραῖο του ποίημα γιὰ τὴν «ἀθανασία τῆς μουσικῆς». Τὸ ποίημά του ἔχει ὡς ἑξῆς (κατὰ ἐλευθέραν ἀπόδοσιν καὶ χωρὶς λογοτεχνικὲς ἀξιώσεις):

«Ἡ γνήσια μουσικὴ διαρκεῖ,
μὰ ἡ ἀναγνώρισι ἀργεῖ...
Ἀργὰ τὸ «εὖγε» θὰ ἀκούσῃ
ποτέ της μὲ τὴν πρώτη κροῦσι.

★

Ὁ Μπέλα Μπάρτοκ ἔζησε φτωχός,
τὸ ἴδιο καὶ ὁ Μπέτοβεν.
Καὶ ὁ Τσάρλι Πάρκερ, μοναχός,
καυσόξυλά του ἔκοβεν.

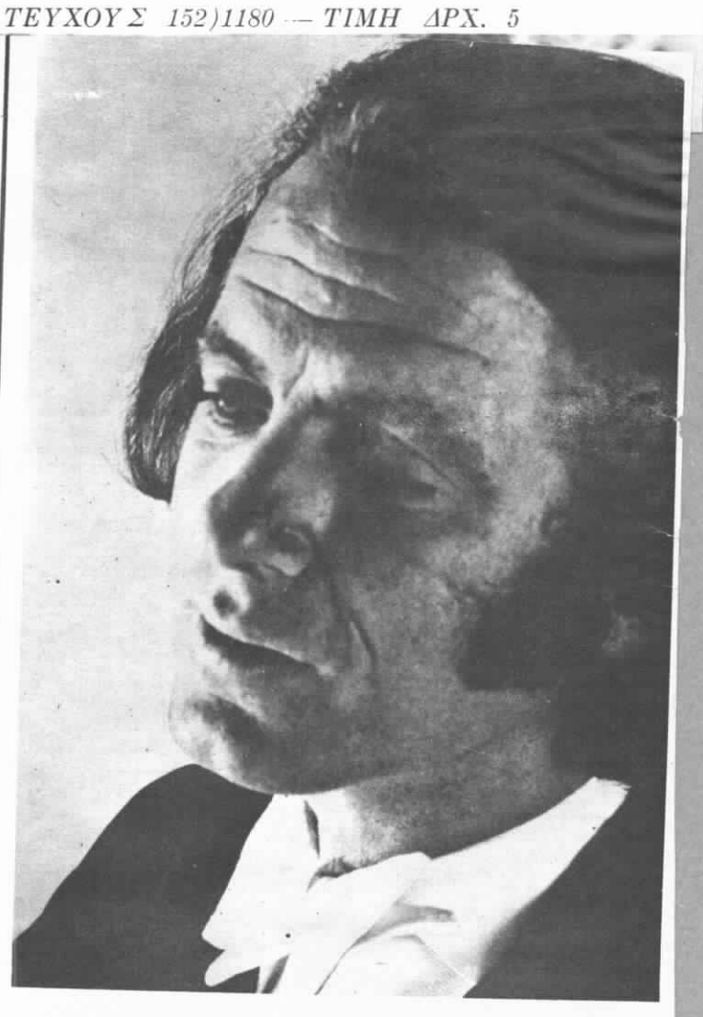
★

Ἡ μουσικὴ εἶναι «Ἀποστολὴ»
ὑψηλή, κι ὄχι χρυσάφι,
ποὺ νὰ μπορῇ νὰ πουληθῇ
ὅσο τὸ ζύγι γράφει...

★

Ἡ μουσικὴ εἶναι βουνό,
ἔχει πολλὰ λιθάρια...
Νὰ τὰ σηκώσουνε μποροῦν
μόνον τὰ παλληκάρια!».

ΙΩ. ΦΡΑΓΚΟΣ



Ὁ Δαυῒδ "Αμραμ, γιά τὸν ὁποῖον ἡ μουσικὴ εἶναι ἑνιαία καὶ χωρὶς διαχωριστικὰ τείχη ἀνάμεσα στὰ διάφορα εἴδη της. Ἐντύπωσι προκαλεῖ σὲ ὅλους ἡ φρεσκάδα τῆς σκέψεώς του καὶ ἡ νεανικότης τοῦ προσώπου του, παρὰ τὰ 42 χρόνια του...

ΕΡΤ Τρίτο Πρόγραμμα

ΣΑΒΒΑΤΟ 10.4.76

ΙΣΤΟΡΙΚΕΣ ΕΓΓΡΑΦΕΣ ΣΕ ΔΙΣΚΟΥΣ

Ἀφιέρωμα στὸ Δημήτρη Μητρόπουλο
ΤΖΟΥΖΕΠΕ ΒΕΡΝΤΙ
(«Χορὸς μεταμφιεσμένων»)
Ἀποσπάσματα
Τραγουδοῦν:
Ἡ μεσόφωνος Μάριαν "Αντερσον
Οἱ ὑψίφωνοι Ζίνκα Μιλάνωφ καὶ Ρομπέρτα Πήτερς
Ὁ τενόρος Γιὰν Πήρς καὶ
Ὁ βαρύτονος Λέοναρντ Γουῶρεν.
Τὴν Ὀρχήστρα τῆς Μετροπόλιταν "Οπερα τῆς Νέας Ὑόρκης διευθύνει ὁ Δημήτρης Μητρόπουλος.
Ἀριθμὸς ἐκπομπῆς: 4Β10—74) 76
Παραγωγός: Β. Κατσούλης

ΕΡΤ Τρίτο Πρόγραμμα

ΣΑΒΒΑΤΟ 17.4.76

1. Σ. ΠΡΟΚΟΦΙΕΦ:
Κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα, ἀριθμὸς 3, σὲ ντὸ μείζονα, ἔργο 26
— Ἀντάντε: Ἀλλέγκρο
— Θέμα καὶ παραλλαγές
— Ἀλλέγκρο μα νον τρόππο
Ἡ Ὀρχήστρα Ρόμπιν Χούντ Ντέλλ τῆς φιλαδελφείας
Διευθυντὴς ὀρχήστρας καὶ σολίστ
ὁ Δημήτρης Μητρόπουλος
2. ΜΑΛΙΠΙΕΡΟ:
Συμφωνία ἀριθμὸς 7
Τὴν Ὀρχήστρα τῆς Ἰταλικῆς Ραδιοφωνίας
διευθύνει ὁ Δημήτρης Μητρόπουλος
Ἀριθμὸς ἐκπομπῆς: 4Γ17—128) 76
Παραγωγός: Β. Κατσούλης

ΙΣΤΟΡΙΚΕΣ ΕΓΓΡΑΦΕΣ ΣΕ ΔΙΣΚΟΥΣ



Μητρόπουλος — Προκόφιεφ



Μαλιπιέρο

20.00



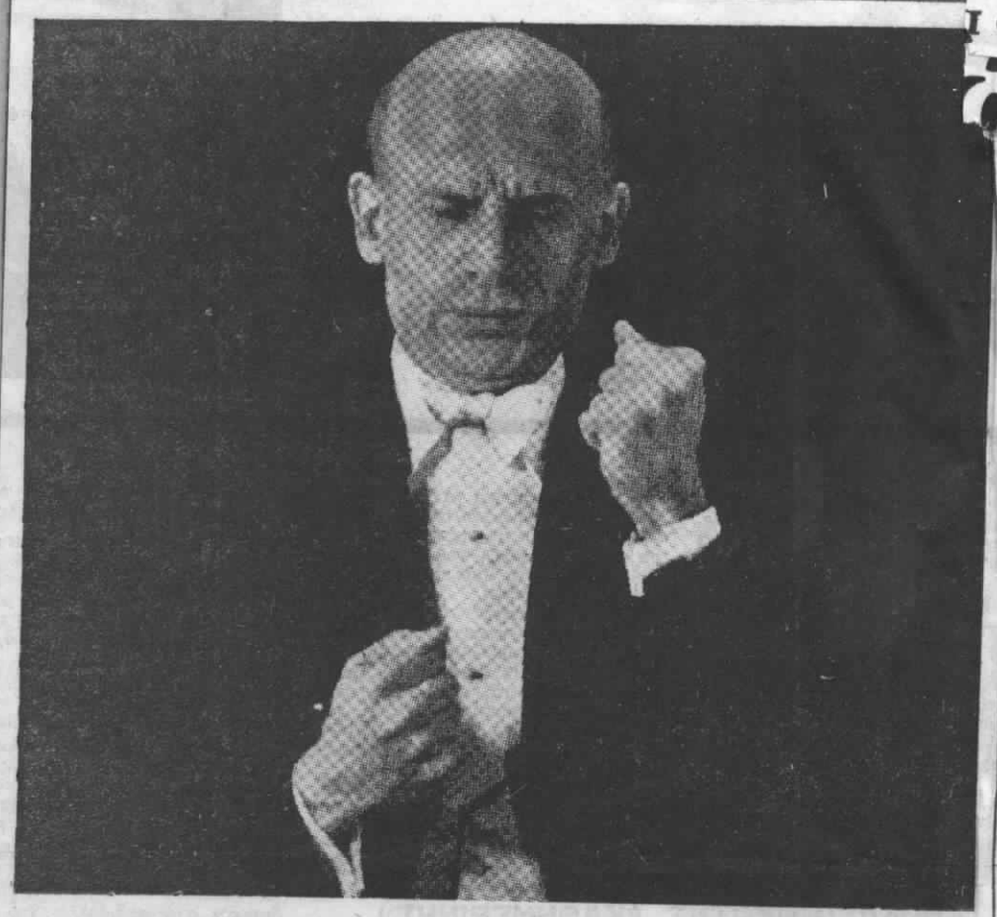
Δημήτρης Μητρόπουλος

«ΤΟ ΒΗΜΑ» Πέμπτη 22 Ἀπριλίου 1976



Ἀπόψε τό βράδυ στίς 10, ἀπό τό Ἐθνικό Πρόγραμμα τῆς Ε.Ρ.Τ. μεταδίδεται ἡ σπάνια ἠχογράφηση τῆς παγκόσμιας πρώτης (21.12.1950) τῆς «Συμφωνίας τοῦ Χριστοῦ» (1948—50) τοῦ "Ελληνα συνθέτη Χαρίλαου Πέρπεσα, μέ τή Φιλαρμονική τῆς Ν. Ὑόρκης, ὑπό τή διεύθυνση τοῦ Δημήτρη Μητρόπουλου. Ἀνωτέρω, σέ μιά ἐπίσης σπάνια φωτογραφία τῆς ἐποχῆς, ὁ Δημήτρης Μητρόπουλος μέ τό συνθέτη.

Η ΚΑΘΗΜΕΡΙΝΗ ΚΥΡΙΑΚΗ 2 ΝΟΕΜΒΡΙΟΥ 197



ΜΝΗΜΗ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ

Ὁ μεγάλος ἀνθρωπιστής

Σὰν σήμερα, πρὶν 15 χρόνια ἀκριβῶς, πέθανε στὸ Μιλάνο, διευθύνοντας τὴν 3η Συμφωνία τοῦ Μάλερ, ὁ Δημήτρης Μητρόπουλος. Πέθανε, ὅπως εἶχε σ' ὅλη τὴ ζωή του τὴν ἐλπίδα, κάνοντας μουσική. Πέθανε διευθύνοντας μιὰ συμφωνία τοῦ συνθέτη ποὺ λάτρευε περισσότερο καὶ ὑπηρέτησε διαδίδοντας τὸ ἔργο του. Ἦταν τὸ δίκαιο τέλος ἑνὸς ὅμορφου ἀνθρώπου. Εἶναι ἀκριβέστερο ὅταν μιλοῦμε γιὰ τὸν Δημήτρη Μητρόπουλο νὰ τονίζουμε αὐτὴν τὴν πλευρὰ τῆς προσωπικότητάς του, τὸν ἄνθρωπο, παρὰ τὰ καθαρὰ μουσικά του προσόντα. Περισσότερο ἀπὸ κάθε τι ἄλλο, ὁ μεγάλος Ἕλληνας ἦταν ἕνας ἀνθρωπιστὴς καὶ σ' αὐτὸ τὸ γεγονὸς βασίζεται τὸ μεγαλεῖο τοῦ μουσικοῦ του ἐπιτεύγματος.

ΤΗΣ ΚΑΙΤΗΣ ΡΩΜΑΝΟΥ

Γιὰ τὸν Μητρόπουλο, ἡ μουσικὴ ὅπως καὶ ἡ πίστη καὶ ἡ ἀγάπη ἦταν ὁ τρόπος μὲ τὸν ὁποῖον πασχίζει ὁ ἄνθρωπος ν' ἀντιληφθῆ καὶ νὰ ἐκφράση τὰ νοήματα, τὶς ἀλήθειες καὶ τὶς ὁμορφιὲς ποὺ ὑπάρχουν στὸ Σύμπαν, σ' ἕναν κόσμο χωρὶς ἔκταση καὶ χωρὶς χρόνο.

Πίστευε πὼς ὁ τρόπος αὐτὸς τοῦ ἀνθρώπου νὰ ἀντιλαμβάνεται καὶ νὰ ἐκφράζη τὸν κόσμο, ἐξελίσσεται συνεχῶς. Πὼς ἡ πρόοδος τῆς τέχνης, συνεπῶς, φέρνει τὸν ἄνθρωπο πιὸ κοντὰ στὴν ἀλήθεια, τὴν ἀγάπη, τὴν ταπεινοφροσύνη καὶ τὴν ἰσότητα.

Ἡ μουσικὴ ἦταν ἕνα ἔργο κοινωνικὸ καί, ἀκόμη πλατύτερα, ἀνθρωπιστικό. Ὑπηρετώντας την, ὑπηρετοῦσε τὴν ἀνθρωπότητα, ὄχι τὴν αἰσθητική.

Ὅταν ἔδινε τὰ κέρδη του στὰ μέλη τῆς ὀρχήστρας ποὺ εἶχαν περισσότερη ἀνάγκη ἀπὸ τὸν ἴδιο, ὅταν μοίραζε τὸ ποσὸν τῶν αὐξήσεών τοῦ μισθοῦ του στοὺς συναδέλφους, ὅταν ἀγόραζε καὶ ἔστελνε μὲ τὶς στερήσεις του μουσικὰ ὄργανα γιὰ τὴν ὀρχήστρα τῆς πόλεως ποὺ γιὰ χρόνια τοῦ στεροῦσε «ἕνα ζευγάρι καινούργια παπούτσια» — ὅπως ἔλεγε γιὰ τὴν Ἀθήνα — ὁ Μητρόπουλος ἔκανε πράξεις τῆς ἴδιας σημασίας μὲ τὴν διεύθυνση ἑνὸς μουσικοῦ ἀριστουργήματος: Ὅλες ἐξυπηρετοῦσαν τὴ μουσικὴ καὶ αὐτή, τὸν ἄνθρωπο.

«Θὰ ἤμουνα εὐτυχής», εἶχε πῆ στοὺς μαθητὲς μιᾶς μουσικῆς σχολῆς στὴν Ἀμερική, «μὲ ὁποιαδήποτε ἰδιότητα κι ἂν εἶχα ὑπηρετήσει τὴ μουσική. Ἀκόμα κι ἂν ἔπαιζα τὸ τρίγωνο σὲ μιὰν ὀρχήστρα. Ὅλοι εἴμαστε τὸ ἴδιο ἴσοι σὰν ὑπηρέτες τῆς μουσικῆς, ὅσο κι ἀπέναντι στὸ Θεό».

Ἂν ὅμως ὅλοι οἱ μουσικοὶ προσφέρουν ἐξ ἴσου στὴν διάδοση τοῦ ἀνθρωπιστικοῦ αὐτοῦ λειτουργήματος, τῆς μουσικῆς, πόση ἰσότητα ὑπάρχει στὴν κατανομή του; Πόσος ἀνθρωπισμὸς ὑπάρχει στὴν κοινωνικὴ λειτουργία τῆς μουσικῆς;

Οἱ τέχνες, ἀντίθετα μὲ τὶς ἐπιστῆμες, πρέπει νὰ γίνωνται κατανοητὲς γιὰ νὰ εὐεργετήσουν. Πόσοι ὅμως ἄνθρωποι — μὴ μουσικοὶ — ἔχουν τὴ χρονικὴ καὶ χρηματικὴ εὐχέρεια νὰ εἶναι σὲ κάθε στιγμὴ ἐνήμεροι τῶν ἐξελίξεων ποὺ κατορθώνουν ὅσοι ἀφιερώνουν ἀποκλειστικὰ τὴ ζωή τους στὴ μουσική;

Ἡ ζωὴ καὶ ἡ κοινωνία τοῦ Δυτικοῦ Κόσμου εἶναι τέτοια, ποὺ τὰ ἐφόδια γιὰ τὴν ἐνημέρωση καὶ κατανόηση τῆς ἐξελίξεως τοῦ πολιτισμοῦ (δηλαδὴ ὁ ἐλεύθερος χρόνος, τὰ χρήματα, τὸ κατάλληλο ἀνθρώπινο περιβάλλον καὶ οἱ εὐκαιρίες ἐπαφῆς) παρέχονται σὲ μιὰ πολὺ μικρὴ μερίδα τῆς παγκόσμιας κοινωνίας, τὴν πιὸ εὐνοημένη, ποὺ προχωρεῖ παράλληλα μὲ τοὺς δημιουργοὺς στὴν κατανόηση τῶν καινούργιων ἰδεῶν. Ἡ ὑπόλοιπη μερίδα, ἡ πλειονότητα, ἀπομακρύνεται σταθερὰ ἀπὸ αὐτὴν τὴν «ἐλίτ».

Ἔτσι, ἡ τέχνη περιέχει αὐτὴν τὴν ἀντίφαση: Ἐνῶ τὰ περισσότερα ἀνθρωπιστικὰ προβλήματα ποὺ ἐρευνᾶ, ἀφοροῦν τὴ μεγάλη πλειονότητα, τὰ ἄτομα ποὺ τὴν ἀποτελοῦν δὲν μποροῦν νὰ τὴν κατανοήσουν.

Τί νόημα ἔχει λοιπὸν ὁ ἀνθρωπισμὸς τῆς τέχνης;

Ἀντὶ νὰ λυτρώνη τὴν ἀνθρωπότητα, τὴν διασπᾶ μ' ἕνα βαθύτατο χάσμα. Παρ' ὅλο ποὺ οἱ λογοτέχνες καὶ οἱ καλλιτέχνες εἶναι οἱ πρωτοπόροι τῆς ἐλευθερίας καὶ τῆς ἰσότητας, τὰ ἔργα τους καὶ τὸ σύνολό των, ὁ πνευματικὸς πολιτισμός, εἶναι ἕνας πολὺ ἰσχυρὸς καὶ σκληρὸς συντελεστὴς ἀνισότητας. Ἡ ὑπερεξέλιξη τοῦ πνεύματος ἀπὸ μιὰ κοινωνικὴ μειονότητα, ὁδηγεῖ τελικὰ στὴν ἀνισότητα καὶ τὴν κατάλυση τῆς ἐλευθερίας τῶν πολλῶν ἀπὸ μειονότητες ποὺ δὲν σχετίζονται μὲν μὲ τοὺς πρωτοπόρους τοῦ πολιτισμοῦ, ἀλλὰ βασίζονται σὲ αὐτούς.

Τὰ προβλήματα αὐτά, λίγοι καλλιτέχνες τολμοῦν ἢ εὐκαιροῦν νὰ ἀντιμετωπίσουν μὲ ἀπόλυτα τίμιους συλλογισμοὺς καί, ἀκόμη λιγώτεροι, μὲ ριζικὲς ἀποφάσεις καὶ πράξεις.

Ὁ Δημήτρης Μητρόπουλος ἦταν ἕνας ἀπὸ αὐτοὺς τοὺς πολὺ λίγους. Ἡ πνευματικότητά του ἦταν τόσο ἀνεπτυγμένη καὶ ὁλοκληρωμένη ποὺ ὄχι μόνον ἀρκέστηκε στὴν πιὸ ἀσκητικὴ ζωὴ ἀπ' ὅλες τὶς σύγχρονες καλλιτεχνικὲς διασημότητες, ἀλλὰ ποὺ ἔφτασε στὸ σημεῖο νὰ δεχθῆ νὰ χάση κι' αὐτὴν ἀκόμη τὴν τροφὴ τοῦ πνεύματός του, χάριν τοῦ ἀνθρώπου.

Στὸ θαυμάσιο βιβλίο τῆς Καίτης Κατσογιάννη μὲ τὴν ἀλληλογραφία της μὲ τὸν Δημήτρη Μητρόπουλο, μιὰ ἐπιστολή του τοῦ 1948 περιέχει τὰ ἀποσπάσματα ποὺ παραθέτω πιὸ κάτω καὶ ποὺ μαρτυροῦν τὴν ἀσύλληπτη ὁμορφιὰ τῆς πνευματικότητός του. Μαρτυροῦν ἕνα πνεῦμα ποὺ παρὰ τὴν ὑπερεξέλιξή του, δὲν ξεφεύγει ποτὲ ἀπὸ τὴν οὐσία, τὴ ζωὴ καὶ τὸν ἄνθρωπο. Μαρτυροῦν μιὰ πνευματικότητα τόσο ὁμορφη, ποὺ δέχεται καὶ τὴν αὐτοκαταστροφή της γιὰ νὰ ὠφελήση τὸν ἄνθρωπο:

«Νά, ἔτσι μοῦ ἔρχεται ἡ συμβιβαστικὴ αὐτὴ σκέψη, τὸ νὰ δοκιμάση κανεὶς νὰ συγκρατήση ἁπλῶς τὴν ἀκατάσχετη πορεία τοῦ πνεύματος πρὸς τὴν ἀφαίρεση, γιὰ χάρη τῆς ἀγωγῆς τῶν μαζῶν...»

«Ἀναρωτιέμαι ἂν σ' αὐτὸν τὸν κόσμο τῆς σύγχυσης, δὲν θὰ ἦταν δυνατὸ νὰ γίνουν κάποιες παραχωρήσεις ὥστε νὰ ἐπιτευχθῆ μιὰ καλύτερη ἰσορροπία στὴν κατάσταση τοῦ κόσμου. Μπορεῖ νὰ μὴν πραγματοποιηθῆ στὶς ἡμέρες μας, ἀλλὰ κατὰ τοὺς ἐπερχόμενους αἰῶνες. Δυστυχῶς, ἐμεῖς σκεπτόμαστε μὲ μέτρα τῆς δικῆς μας ζωῆς. Ἀλλὰ ἂν ἀντικρύσουμε τὴν ἀνθρωπότητα ὑπὸ τὸ πρῖσμα τῆς αἰωνιότητας, δὲν νομίζεις ὅτι ἕνα προσωρινὸ σταμάτημα τῆς προόδου θὰ μποροῦσε νὰ συντελέση στὴν ἀποκατάσταση τῆς ἰσορροπίας μας καὶ νὰ ἐξαλείψη τὶς παραχωρήσεις μας;».

«Κοίταξε τί συνέβηκε στὸν μεγάλο καὶ ἔνδοξο ἑλληνικό μας πολιτισμό: ἡ ἐπιδίωξη τῆς τελειότητας πνευματικά, ξεπέρασε τὰ ὅριά της καὶ ἔφερε ὀπισθοδρόμηση καὶ τὴ σκοτεινὴ περίοδο τοῦ Μεσαίωνα, ἀπὸ τὴν ὁποία αὐτὸς ὁ τόπος δὲν βγῆκε ἀκόμα. Καὶ ἔπειτα, τὸ Ἑλντοράντο τῆς σύγχρονης μουσικῆς παραγωγῆς στὴ Γερμανία... Καὶ ὅλη αὐτὴ ἡ πνευματικὴ πρόοδος τῆς Γερμανίας, ποὺ ἦταν ἕνας αὐτοσκοπός, δὲν τὴν προστάτευσε ἀπὸ τὴν τρομερὴ ἀντίδραση τοῦ νὰ παρουσιάση στὸν κόσμο τὸ θέαμα τῆς βαρβαρότητας καὶ ἀπὸ τὸ νὰ ἐξαφανισθῆ τελικὰ ἀπὸ τὸν χάρτη τοῦ κόσμου. Αὐτὸς εἶναι ὁ λόγος ποὺ εἶμαι τόσο ἀνήσυχος γιὰ τὴν τάση αὐτὴ πρὸς ἀπόσχιση καὶ ἀποφυγὴ κάθε συμβιβασμοῦ. Δὲν πιστεύω ὅτι ἡ τέχνη κινδυνεύει ποτὲ νὰ καταστραφῆ, ἀδιάφορο σὲ τί συμβιβασμοὺς προβαίνουμε».

NEWS Athens News WEDNESDAY, JANUARY 12, 1977

OPINIONS AND REFLECTIONS

It's 'Greek' to them

By HARIS LIVAS

The program of the State Orchestra keeps getting better and better. One of the most enjoyable I've heard in many years was the January 9-10 concert conducted by Cau Hui. Hui is a dynamic conductor, full of energy. He generates tension like a finely tuned violin string. His short wiry body seems to vibrate to the music and with lots of knee bends to mark off the rhythm. No Greek conductor could have made a success of this program the way Hui did as he's so much at home with modern music. The State Orchestra, in contrast, is not really at home with modern music. Although they perform it very well one senses that they would prefer to be playing the old chestnuts they've been doing for years — Brahms, Beethoven, all the stalwarts of the Romantic Period.

Sunday's concert began with Dimitris Mitropoulos' **Concerto Grosso**, its premiere performance with the orchestra (although composed in 1928). Mitropoulos, who died in 1960, was well-known in the States, first as conductor of the Minneapolis Symphony Orchestra and then from 1949 as co-conductor with Stokowski of the New York Philharmonic. Later Mitropoulos became Music Director of the Philharmonic. Born in Greece, he became a U.S. citizen in 1946.

Mitropoulos is probably better known as a conductor than as a composer; however, his **Concerto Grosso** has some quite marvelous combinations of notes, especially in the third movement, like rising and falling fountains of sound. Dribbling, pouring cascading — beautiful! The work is structured Largo — Allegro — Largo — Allegro (Slow — Fast — Slow — Fast) and the slow tempo at the end of the third gives way to an absolute frenzy of sound in the fourth movement, beginning with the kettledrums then joined by the other instruments (percussions to the fore) including the piano. In the middle of the movement things quiet down to muffled kettledrums, but then again the other instruments join in and "forte" all together they charge towards the conclusion. The work ends with some last few thumps from the drums.

I thought it was magnificent, but the rest of the audience did not seem so enthusiastic. Whereas I was inspired to rise and cheer (being a great fan of Greek music played by our Greek orchestra), my fellow concert-goers offered only polite applause. What they really enjoyed was the second work, Rachmaninoff's **Concerto Number 3 for Piano and Orchestra.** Rafael Orozzo, a Spaniard, was the soloist, and, true to the new casual style of our orchestra, he wore a black turtleneck and black bell-bottoms.

The first movement was played at a faster tempo than is usual, with the result that it sounded more sprightly. The strings made a few bumbles and Orozco seemed competent but not inspired — yet he soon rose above this preliminary judgement. The beautiful melodies scattered like nuggets of gold throughout the concerto (some of the most beautiful in the whole symphonic repertoire) he played gently and lyrically. In the faster portions he got quite carried away, mouthing emphatically Dah-Dah-Dah as he flailed away at the piano. Of course we don't really need histrionics, but we do need involvement. Orozco provided that and turned in a volatile performance.

The end of the second movement was particularly memorable with some beautiful rhythms and ascending and descending chords on the piano. And then there were those wonderful low notes in the brass section right before the piano takes over until the conclusion.

Conductor and pianist were completely attuned to each other and although this might not seem worth remarking on (aren't they **supposed** to be?) unfortunately it has not always been the case. I can remember performances in past years where they were at definite odds. Orozco paid careful attention to Hui and one got the impression that he let him be the leader (as indeed he should be, although this too in the past has not always been the case).

As I said, the audience thoroughly enjoyed this work. Bravos, acclaim, the audience on its feet, the encore. And yet this was hardly the musical event that Christou's **Sympony Number I** was. And to the latter the audience was quite cold. It seems peculiar to say "It's Greek to them," when the audience is Greek (we should say "It's Chinese to them"), but the point is that Greek audiences rarely like or understand the avant garde.

Most Greek music lovers are tempermentally conservative. I remember the Xenakis concerts — sold out and mobbed by the university students to whom Xenakis is a leftist hero if nothing else — and yet the music was completely misunderstood by anyone over 40 in the audience and by practically all the critics. This orchestra concert was crowded with students too, but they were all up in the balcony, and their 10 drs. a ticket is no; what supports the orchestra in any case, it's those well-dressed pillars of society down in the parquet circle.

The odd thing is that Christou's first symphony is not really revolutionary. What would a Greek audience make of his "Anaparastasis" **The Pianist.** This calls for an actor-pianist who is supposed to have stage fright. In a series of several musical patterns, one for each movement, we see him walking onto the stage berating, then beating the recalcitrant (to him) piano; and finally, completely overcome collapsing to the floor unable to manage a note.

Christou was fond of mixed media works of music plus staging. His symphony doesn't have that and yet it is certainly not a true symphony. It has seven movements (called Meditativo — Deciso — Robusto — Benritmato — Andante — Allegro — Piu mosso) which all run into each other and includes a soprano with a musical treatment of T.S. Eliot's poem "Eyes that last I saw in tears." Christou used Eliot elsewhere in his music too, yet one wonders just what it was that attracted him to this enigmatic poem:

Eyes that last I saw in tears
Through division
Here in death's dream kingdom
The golden vision reappears
I see the eyes but not the tears
This is my affliction

This is my affliction
Eyes I shall not see again
Eyes of decision
Eyes I shall not see unless
At the door of death's other kingdom
Where, as in this,
The eyes outlast a little while
A little while outlast the tears
And hold us in derision.

The work begins with a long meditative passage in the second violins, then the first violins take over, then the basses and cellos join in. The work takes on more urgency with the arrival of the brasses and percussions. The Eliot poem is treated somberly. Jenny Hill-Raftopoulos gave it a beautiful performance — clear, dramatic, and with perfect enunciation. After the first rendition of the poem there is a scurry of

(Continued on p. 7)

(Continued from p. 6)

notes, then some dark chords on the piano (a few people walked out at this point.) The xylophone pings, tubas and bassoons get a work-out. Volume and pitch rise. The soprano ends with the repeated phrase. "This is my affliction."

Hui brought to this work and to the Mitropoulos just the right kind of spark. In fact, in **Symphony Number I** he looked like the Mad Magician up there, stirring up a devilish brew of sound.

I was certainly the most enthusiatic clapper in the parquet circle. The rest of the audience was hardly even polite this time. No cheers, no bravos — most didn't even bother to clap at all, they just got up and left. And yet this was the major event on the program and deserving of all kinds of raves!!

I think it was very fitting too, that a Yanni Christou piece was scheduled now, as January 8 marks the date both of his birth and of his death, at 44 in an automobile accident in 1970. He was returning with friends from a taverna where they had gone to celebrate. There were six in the car and his wife was driving. Although she was a new driver, the others were praising her for her carefulness. She replied, "Of course I'm careful. I'm thinking of the children." A few minutes later she and her husband and one other passenger were dead and the other three seriously injured.

A strange footnote to this accident is that several months before his death Christou had a premonition that his life would end soon, and he often said to his closest friends that he was in a great hurry to write all the music he felt inside him in the brief time he had remaining.

Christou left music of great value, but music that up until the time of his death had been seldom heard — and is seldom heard today. For Christou was a perfectionist. He did not want his works played unless he was sure the performance would be up to his strict standards of perfection. As this was hard to assure, he preferred that his works not be played at all.

The State Orchestra performed excellently and I think that Christou himself would have shared that judgement.

* * *

Note: Rafael Orozco will be playing in a special recital at the French Institute on Saturday.

καὶ γιὰ ἄλλα παρόμοια θέματα.

ελματική
ταναστῶν

ΠΑΝΑΠΑΤΡΙΣΜΟΥ

Κυβέρνηση (χαμηλότοκα δάνεια, φορολογικές ἐκπτώσεις κλπ.).

Τό ἐρώτημα πού γεννᾶται εἶναι: Οἱ ἐργάτες πού θά ἐπαναπατρισθοῦν, θά δεχθοῦν νά ἀναλάβουν παραγωγική δραστηριότητα στή Βόρεια Ἑλλάδα ἐπενδύοντας καί τίς οἰκονομίες τους ἤ θά ἐγκατασταθοῦν στήν Ἀθήνα, ὅπου θ' ἀγοράσουν διαμέρισμα (παίρνοντας καί στεγαστικό δάνειο ἀπό τήν Κτηματική, ἐφόσον θά φέρουν συνάλλαγμα) καί ν' ἀσχοληθοῦν μέ ἡμιπαρασιτικές ἐργασίες;

ΣΤ. Π. ΔΡΟΣΟΣ

τότε πού θά δεχτεῖ τό Χριστιανοδημοκρατικό κόμμα θά ἔχει ἄμεσες ἐπιπτώσεις καί στήν ἔκταση τῶν πρόωρων ἐκλογῶν, πού ἀναμένονται γιά τόν Ἰούνιο.

Σήμερα, ὁ πρόεδρος Λεόνε ζήτησε ἀπό τήν κοινοβουλευτική ἐπιτροπή, πού διερευνᾶ τό σκάνδαλο τῶν προμηθειῶν τῆς Λόκχηντ, νά ἐπαναλάβει ἀμέσως τίς ἐργασίες της καί νά προχωρήσει χωρίς διακοπή μέχρι τή συναγωγή τοῦ τελικοῦ συμπεράσματος. Ἡ παραίνεση τοῦ προέδρου πραγματοποιεῖται μιά μέρα μετά τή διάψευση ἀπό τόν ἴδιο, τῶν πληροφοριῶν πού δημοσιεύθηκαν ὅτι ἴσως εἶναι ὁ ἄνθρωπος - κλειδί πίσω ἀπό τή δωροδοκία τοῦ 1,6 δισεκατομμυρίου δολλαρίων.

Ἡ ἀνακριτική ἐπιτροπή συνῆλθε τήν Τετάρτη καί χθές καί ἀνέλαβε τίς ἐργασίες της ὡς τήν ἄλλη Τετάρτη, γιά νά δοθεῖ καιρός στά μέλη της νά ἐνημερωθοῦν στό περιεχόμενο τῶν φακέλων. Ζητώντας ταχύτερη διεκπεραίωση τῆς ἐργασίας, ὁ πρόεδρος Λεόνε τονίζει σέ γράμμα του πρός τό πρόεδρο τῆς ἐπιτροπῆς κ. Ἀντζελο Καστέλλι, ὅτι ἔχει κατά νοῦ «ὄχι μόνο κάτι πού τόν ἀφορᾶ προσωπικά ἀλλά ἐπίσης καί πάνω ἀπ' ὅλα τό θεμελιῶδες ἔργο τῆς προστασίας τῶν θεσμῶν».

Ὁ κ. Καστέλλι ὡστόσο δήλω-

ΟΙ ΕΠΙΦΥΛΛΙΔΕΣ ΤΟΥ «ΒΗΜΑΤΟΣ»

ΡΩΤΩΝΤΑΣ ΤΗΝ ΙΣΤΟΡΙΑ

ΟΤΑΝ Ο ΚΟΣΜΟΣ πού μᾶς περιβάλλει εἶναι τόσο πονεμένος κι ἐπώδυνος ὅσο ὁ Ἑλληνικός, κι ὅταν ἡ ὀδύνη του ἔχει ποτίσει καί διαβρώσει τό ψυχικό μας κύτταρο, τότε ἡ γνώση μας τῆς Ἱστορίας εἶναι κάτι πολύ περισσότερο ἀπό θητεία σέ μιάν οὐμανιστική πειθαρχία. Μερικές φορές ἡ ἱστορική ἐνασχόλησή μου μέ τήν Ἔντεχνη Νεοελληνική Μουσική μοιάζει σάν νά ξετυλίγω τίς λουρίδες μιᾶς ταριχευμένης μούμιας, νά ξεσκεπάζω πληγές ἐκτελώντας μιά νεκροψία γιά νά φτάσω ὡς ἐκεῖνο πού κάποτε ἴσως ἦταν ζωντανός ὀργανισμός (ἀντίδρομη πορεία ἀπό τό θάνατο στή ζωή...) κι ὄχι μῦθος βουβός καί δολικός μές στή σιγή του.

Κι' ὅμως τά πρῶτα 40—50 χρόνια τοῦ αἰώνα μας τουλάχιστον ἡ Ἔντεχνη Νεοελληνική Μουσική γνώρισε κάποιες καλύτερες μέρες. Ὅπως δά καί τό θέατρο. Στή μουσική ζωή μας, τουλάχιστον σ' ὅ,τι ἀφορά τήν ἐκτέλεση, φαίνεται ὅτι ὑπῆρχαν κριτήρια ποιότητας πολύ ὑψηλότερα ἀπό τά σημερινά. Τήν ὑποταξή τους ὑπαινίσσονται παλιά ἀρχεῖα μέ προγράμματα συναυλιῶν, οἱ ἐφημερίδες τῆς ἐποχῆς. Ἂν τόν καιρό πού οἱ συνθέτες τῆς Ἐθνικῆς Σχολῆς μας παρέτειναν τό χρένο τῶν σπουδῶν τους «εἰς τήν ἀλλοδαπήν», θεωρώντας τό κλίμα, ἐδῶ, μάλλον δυσμενές γιά τήν προσπάθειά τους, τά Ὠδεῖα μας, ὅπου δίδασκαν καί μπόλικοι ξένοι καθηγητές, ὡς πρός τούς ἐκτελεστές, φαίνεται ὅτι ἔκαναν δουλειά πολύ καλύτερη ἀπ' ὅ,τι σήμερα.

Ἐντύπωση λ.χ. μοῦ ἔκαμε ἡ τόσο δύσκολη ὀργανολογική γραφή στό πρόσφατα νεκροαναστημένο χάρη στήν Ε.Ρ.Τ. «Κοντσέρτο Γκρόσσο» (1928) τοῦ Δημήτρη Μητρόπουλου.

Συνέχεια στήν = 2η σελίδα

Λυρική, Κρατική

(«ΕΥΓΕΝΙΟΣ ΟΝΙΕΓΚΙΝ», ΜΗΤΡΟΠΟΥΛΟΣ, ΧΡΗΣΤΟΥ)

ΑΝΤΙΣΤΟΙΧΟ, στήν ὅπερα, μιᾶς ὕφιστης τεχνικῆς κυριαρχίας κι ἐκφραστικῆς ἐκλέπτυνσης πού, στήν πρόζα, μᾶς εἶχε πρόσφατα μαγέψει χάρη στό Θέατρο Τέχνης «Στανισλάβσκυ» τῆς Μόσχας, ἡ Τσμάρα Μιλάσκινα (Τατιάνα), ὁ Γιοῦρι Μαζούροκ (Ὀνιέγκιν — θεωρεῖται κορυφαῖος ἑρμηνευτής του) καί ὁ ἀνεκτίμητος μαέστρος Ὀδυσσέας Δημητριάδης, στόν «Εὐγένιο Ὀνιέγκιν» τοῦ Τσαϊκόφσκυ στάθηκαν κομιστές ἑνός ὑψηλοῦ πνευματικοῦ μηνύματος. Μυνήματος ἄξιου νά παρακινήσει σέ ἄμιλλα κάθε εὐαισθησία μή νεκρωμένη. Μυνήματος πού, ἄν ἐξαιρέσουμε τή συχνά διάτορη καί τονικά ἐκτροχιαζόμενη χορωδία (Π. Τζαφέρης), τούς καλλίφωνα κραυγαλέους Ζαρέτσκυ (Β. Φοκήτσας) καί Γκριεμίν (Φ. Βουτσίνος — τραγούδησε τή γνωστή του ἄρια σέ «τέμπο» ἀργότερο παρ' ὅ,τι συνηθιζόταν στήν Ε.Λ.Σ.) ἀμφότερους δίχως πνεῦμα ὁμαδικῆς δουλειᾶς καί τόν διαδλητῆς γαλλικῆς προφορᾶς κ. Τρικέ (Γ. Κρῖνος) ἀσφαλῶς δέν ἔμεινε χωρίς ἀπήχηση στή λοιπή διανομή πού, λόγω στενότητας χώρου, ἀποσπᾶ ἐδῶ μιά συλλογική εὔφημη μνεία. Μνεία ὅμως πού δέν ἐπεκτείνεται καί στήν προφορά τῆς ρωσικῆς — ἀφοῦ τή γλώσσα αὐτή δέν τήν ξέρομε.

Τήν Ἑλληνοσλαβική Βαβέλ (ἑλληνικά τραγουδοῦσε ἡ χορωδία) συμπλήρωνε μέ τά σέρβικά του ὁ γνωστός μας Ζβονιμίρ Κρνέτιτς, ἀνατικαθιστώντας, τελευταία στιγμή, τό θαυμάσιο Ἀτλάντωφ πού ἀρρώστησε: μουσικότατος καί εὔφωνος Λένσκυ πού ὅμως συχνά ἀναζητοῦσε τό σωστό τονικό ὕψος «πορταροντας». Ἥρωες τῆς βραδιᾶς ἡ Μιλάσκινα, ὁ Μαζούροκ καί ὁ Δημητριάδης, ἀνάσυραν μέ πάθος ἀπό τήν παρτιτούρα μύριες ἐκφραστικές ἐκλεπτύνσεις, ταύτισαν κάθε ἀπόχρωση μέ τίς ἐσώτατες συγκινήσεις πού τίς ὑπαγόρευε καί, στό πάντων, ἔκαμαν ρεαλιστικό θέατρο ὕφιστης ποιότητας — μέ κορύφωμα τό ὀνειροταραχτικό ἑρμηνευμένο ντουέτο τοῦ φινάλε. Παράπεμπαν ἔτσι ὄχι πιά στό λιμπρέτο τῶν Τσαϊκόφσκυ καί Σιλόβσκυ ἀλλά στό ὕμετρο μυθιστόρημα (ὄχι «ναυβέλα» ὅπως τό ἀποκαλοῦσε τό πρόγραμμα....) τοῦ Πούσκιν, βρυσομάνα ὅλης τῆς μεγάλης, κλασικῆς, ρούσικης λογοτεχνίας. («Ὀλύμπια» 9.1.1977).

ΑΥΤΗ τή φορά 4 μόνο ὁκτιμες (ἄγνωστο γιατί) ἀντί τῶν ταγμένων 6, γιά δυό ἀριστουργήματα τῆς Ἔντεχνης Νεοελληνικῆς Μουσικῆς, τό ἕνα γνωστό μόνο στούς μουσικούς τῆς Κ.Ο.Α. πού μετέχουν καί τῆς Συμφωνικῆς τῆς Ε.Ρ.Τ., τό ἄλλο ἄγνωστο σέ ὅλους: Τό «Κοντσέρτο Γκρόσσο» (1928) τοῦ Μητρόπουλου, πού προσωπικά, στήν Ε.Ρ.Τ. (ἀπό τήν ὁποία, προφανῶς, δανείστηκε τίς πάρτες ἡ Κ.Σ.Α.) φρόντισα ν' ἀνασυρθεῖ ἀπό ἄδικη λήθη δεκαετιῶν καί ἡ Πρώτη Συμφωνία (1949 - 50) τοῦ Γιάννη Χρήστου.

Ἐπί κεφαλῆς τῆς ὀρχήστρας, ὁ ἀνεκτίμητος Τσοῦ Χούϊ πού στήν Ἁγ. Παρασκευή εἶχε ἠχογραφήσει θαυμαστά τό Μητρόπουλο, ἔδοσε ἀπελπισμένη μάχη ἐνάντια στόν περιορισμένο χρόνο δοκιμῶν καί στήν τεχνική μιᾶς ὀρχήστρας πού πρίν περάσει στίς «σκληρότητες» μιᾶς νεότερης πολυφωνίας (Μητρόπουλος) θά ἔπρεπε νά ἔχει ἀφομοιώσει ἐκεῖνες πού περνοῦν σάν ἀντιστικτική ἀναγκαιότητα στό ὕφος τοῦ Μπάχ. Ὅμως τό πρόγραμμα, προφανῶς ἐπιβεβλημένο «ἄνωθεν», ἀποτελοῦσε ὄψιμη «πλειοδοσία» ὑπέρ τῆς Ἑλ-

Τοῦ
ΓΙΩΡΓΟΥ ΛΕΩΤΣΑΚΟΥ

ληνικῆς Μουσικῆς πού, ὅπως τό καλοκαίρι στό Ἡρῶδειο, ἡ σύγχρονη, τελικά ζημιωνόταν ἀπό τήν ὑπερβολή τῶν ἐπιχειρημάτων.

Ἐξ ἄλλου, μ' ὅλο πού οἱ πρωταγωνιστοῦρες διαγράφηκαν ἐναργέστατα, ἀνακύψαν συχνά ὁρισμένα προβλήματα συγχρονισμοῦ καί ἡ διερεύνηση τῶν ἐκφραστικῶν προεκτάσεων τῶν δύο Ἑλληνικῶν ἔργων, φανερά ὁλοκληρωμένη ἀπό τό μαέστρο, δέν βρῆκε τόν ὑλικό χρόνο νά ὡριμάσει σάν πράξη καί στούς μουσικούς. Ἔτσι, ἀνελλιπῶς προετοιμασμένα καί παραγκωνισμένα σάν ἐντύπωση ἀπό μιά ἐξευρωπαϊκή ἐκτέλεση (βλ. κατωτέρω) τοῦ ὀχληρά ἄσχετου μέ τό αἰσθητικό καί πνευματικό τους μήνυμα Τρίτου Κοντσέρτου τοῦ Ραχμάνινωφ, τά δυό ἑλληνικά ἔργα στερήθηκαν τό στοιχειῶδη «ἀναπεύσιμο χῶρο» πού χρειάζεται ἀκόμη καί ἕνα ἀριστούργημα γιά νά λειτουργήσει.

Σολίστ, ὁ Ἱσπανός πιανίστας Ραφαέλ Ὀρόζκο: τέρας τεχνικῆς, μέ πρόσχημα τόν Ραχμάνινωφ, ἐπιδόθηκε σ' ἕνα ὕφιστης ρυθμικῆς ἀκρίβειας ἀλλά καί παροξυστικῆς ὑπερέντασης σφυροκόπημα, τόσο πιό πεισματικό στόν ἀκραῖο ναρκισσισμό του ὅσο βαθύτερα ἔχωνε τόν ἀκροατή μές στήν ἀδιαφορία πού, φυσιολογικά, προκαλεῖ ἡ ἐπιγονικά ρομαντική αὐτή παρτιτούρα. Ὅσο γιά τή μουσικότατη Τζένυ Χίλλ - Ραυτοπούλου, πού πῆρε μέρος στόν Χρήστου (μεσαῖο μέρος, τό τραγούδι «Μάτια πού κάποτε ἤδες δακρυσμένα», σέ στίχους Τ.Σ. Ἔλιοτ) ἡ φωνή της λυρικῆς ὑφέρωνου δέν ἐνδείκνυται γιά ἕνα τραγούδι πού, ὅσο κι ἂν ὁποφεύγει τίς ἀκραῖες περιοχές

Το Βῆμα
13/1/77
ΚΡΙΤΙΚΗ

τῶν γυναικείων φωνῶν, ταιριάζει περισσότερο σέ δραματική ὑφίφωνο ἤ μεσόφωνο.

Νεοκλασικό, ὄχι μόνο ἐπειδή τά 4 μέρη του ἀκολουθοῦν τήν πατροπαράδοτη ἐναλλαγή ρυθμικῶν ἀγωγῶν τοῦ Κοντσέρτο Γκρόσσο, ἀλλά καί σάν γραφή, τό ἔργο τοῦ Μητρόπουλου, ὀργανώνει μέ «μαθηματική» φιλοκαλία, σέ κάθε μέρος, τίς ἀντιστικτικές συνηχήσεις (διαστήματα) ἀλλά καί τήν ἐνορχήστρωση, ὡς πρός τήν κατανομή τῶν πνευστῶν, τῶν κρουστῶν καί τοῦ πιάνου: ἔχει αἰχμηρότητα, ὡραία σκληράδα καί ἐκφραστική εὐθυβολία πού τό κατατάσσουν ἀνάμεσα στά πιό ρωμαλέα καί λιγότερο «διακ,οσμητικά» ἔργα τῆς ἐποχῆς καί τῆς τάσης του. Εὔλογα φοβόμαστε πώς τό τίμημα γιά τήν ἀνάδειξη τοῦ Μητρόπουλου σέ μεγάλο μαέστρο στάθηκε μιά ἀνολοκλήρωτη φύση μεγάλου συνθέτη.

Περισσότερο ἴσως κι ἀπό τό ἀξεπέραστο «ἔργο 1» του, τή «Μουσική τοῦ Φοίνικα», ἡ Πρώτη Συμφωνία τοῦ Χρήστου, ἤδη ἀπό τίς λιπόσαρκες, μεστές ἀπό ὑπαρξιακή ἀπόγνωση, ταυτοφωνίες τοῦ α' μέρους ἐπικυρώνει τό πόσο ὁ μεγάλος αὐτός μουσικός ἀφομοίωσε ἐξ ἀρχῆς τήν παράδοση γιά νά ἐκφράσει πρῶτα μέσα ἀπ' αὐτήν τό μεταφυσικό του ἴλιγγο. Ἂς μήν ἀποροῦμε γιά τήν εὐφράδεια καί ἀμεσότητα τῆς γλώσσας ἤ τήν πυρηνική ὡριμότητα τῆς ἐν μικρῷ καί μεγάλῳ δομῆς, ὅπου λειτουργοῦν τέτοιες δυνάμεις. Δυνάμεις πού ὁ Χρήστου ἴσως ἀκόμη νά πιστεύει ἐδῶ πώς θά μπορέσει νά ἐκφράσει καί μέ τήν πλατειά μελωδική χειρονομία — αὐτήν, πού τελικά, ἀπόφυγε σ' ὅλο σχεδόν τό ἔργο του: ἐδῶ ἐμφανίζεται ὄχι μόνο στό σπαραχτικό τραγοῦδι σέ στίχους Ἔλιοτ, ἀλλά καί στό Φινάλε (ἔγχορδα). Τό ἔργο τελειώνει μ' ἕνα ἀπό τά συνταραχτικότερα εὑρήματα ὅλη τῆς Ἱστορίας τῆς Μουσικῆς. Πρίν ἡ ὀδύνη του σβήσει μές στή σιγή, ἡ ὑφίφωνος ἐπαναλαμβάνει, ἀναπάντεχα μιά φράση τοῦ τραγουδιοῦ τοῦ μεσαίου μέρους: «This is my affliction» (Αὐτή εἶναι ἡ θλίψη μου). Δέ χρειάζεται νάχει ζήσει κανείς τό συνθέτη, ὅπως ἐμεῖς, γιά νά δονηθεῖ ὡς τά μύχια τῆς ψυχῆς γι' αὐτή τήν ἐξολμόλογη ἡ ὁποία ἐκδηλώνεται ἡ ζωντάνια τοῦ Ὀρόσκο, φάνηκε ἐδῶ ἀσυμβίβαστη. Συχνά ἀπορεῖ κανείς ἀκούγοντάς τον, πῶς μιά τόσο καλά δουλεμένη δεξιοτεχνία, δέν χρησιμοποιεῖται γιά μεγαλύτερη ποικιλία στό χρῶμα τοῦ ἤχου, γιά τραγούδι μέ περισσότερο λεγκάτο, γενικά, γιά πιό βασανισμένες λεπτομέρειες.

ΛΙΤΕΧΝΙΚΑ
20-1-77

ΜΟΥΣΙΚΟΚΡΙΤΙΚΗ

Ὁ Ραφ. Ορόσκο μέ τήν ΚΟΑ

Ἕνα ἀγρίμι ὁρμητικά ζωντανό, ὄμορφο, εὐκίνητο, πανέξυπνο, πού οὔτε κἂν ὑποψιάζεται τίς ἀσθένειες τοῦ πολιτισμοῦ μας καί τίς ἐκλεπτύνσεις πού ἔχουν προσδώσει στήν εὐαισθησία μας καί στήν τέχνη.

Αὐτός εἶναι ὁ Ραφαέλ Ὀρόσκο, ὁ νέος Ἱσπανός πιανίστας, πού συμμετεῖχε στή συναυλία τῆς Κρατικῆς ζωντανεύοντας — κυριολεκτικά — τό 3ο κοντσέρτο τοῦ Ραχμάνινωφ, ἕνα ἀπό τά κοντσέρτα τά πιό ἐκτεθειμένα σ' αὐτά τά ἐποχιακά μικρόβια καί, συγχρόνως, στήν δυσκολία κάθε κανονικοῦ πιανίστα νά παίξη τίς «1000 νότες στό δευτερόλεπτο» πού πολύ συχνά περιέχει.

Οἱ πιστές στήν παρτιτούρα ἐπιταχύνσεις καί ἐπιβραδύνσεις τοῦ τέμπο, ἔγιναν ἀπό τόν Ὀρόσκο μέ

ΤΗΣ ΚΑΙΤΗΣ ΡΩΜΑΝΟΥ

ὑπερβολή — οἱ ἐπιταχύνσεις ἰδίως — σέ σχέση μέ τίς συνήθεις ἑρμηνεῖες καί ἦταν ἐξαιρετικά εὐνοϊκές γιά τό ἔργο, ἄν καί συχνά δημιούργησαν προβλήματα στόν Τσοῦ Χουΐ καί τήν ὀρχήστρα.

Τά δύο ἑλληνικά ἔργα πού συμπλήρωναν τό πρόγραμμα, τό Κοντσέρτο Γκρόσσο τοῦ Δημήτρη Μητρόπουλου καί ἡ 1η Συμφωνία τοῦ Γιάννη Χρήστου, εἶναι ἔργα μεγάλης βαρύτητας καί τά δύο, ἀλλά πολύ διαφορετικῆς ἀντίληψης.

Ἡ διαπίστωση γιά ἄλλη μιά φορά τοῦ ἀδιέξοδου πού ὑπάρχει στή χώρα μας γιά τήν πορεία κάθε μουσικοῦ θησαυροῦ καί ἡ ντροπή πού ἔτσι, τυχαῖα καί καθυστερημένα, γνωρίζουμε τά ἔργα δύο μεγάλων, χωρίς φήμη Ἑλλήνων συνθετῶν, ἦταν πολύ πιό δυνατά συναισθήματα ἀπό τήν ὑπερηφάνεια γιά τήν ὕπαρξη τόσο μεγάλης ἑλληνικῆς μουσικῆς.

Συγκρίνοντας τά δύο ἔργα μεταξύ τους, βλέπει κανείς πῶς ὁ Γιάννης Χρήστου ἀντιλαμβάνεται τόν χρόνο μέ μεγαλύτερη στοχαστική ἁρμία, πλατύτερο καί πιό ἐκτεταμένο (κάτι πού πρέπει νά σχετίζεται μέ τή φιλοσοφική σκέψη τοῦ συνθέτη). Ἀναγνωρίζει κανείς ἐπίσης στήν ἐξέλιξη τῆς μουσικῆς του τήν «μετάφραση» μιᾶς δραματικῆς — θεατρικῆς — ἰδέας, ἑνός προβληματισμοῦ συχνά ἀγωνιώδη, ἀλλά πάντα ὑπέρκοσμου. Ἡ Τζένυ Χίλ - Ραυτοπούλου πού ἑρμήνευσε τό φωνητικό σόλο τῆς Συμφωνίας, τό ἀπέδωσε μέ τέχνη καί εὐαισθησία.

Μέ μεγαλύτερη ἀνησυχία συλλαμβάνει ὁ Δημήτρης Μητρόπουλος τήν ἔννοια τοῦ χρόνου. Δέν τόν ἀντιμετωπίζει ἀπό ἀπόσταση, δέν τόν θεωρεῖ. Τόν ζῆ. Ὑπάρχουν ἔτσι περισσότερα κάθετα καί πιό στιγμιαῖα μουσικά συμβάντα. Συγχρόνως, ἡ ἐξέλιξη τῆς μουσικῆς του ἀκολουθεῖ ἀφηρημένες, δηλαδή καθαρά μουσικές σχέσεις, πολύπλευρες καί πυκνές.

Ὁ Τσοῦ - Χουΐ, λεπταλόγος καί ἀναλυτικός, ἀπέδωσε γι' αὐτό πολύ πιό πειστικά τό ἔργο τοῦ Μητρόπουλου, παρά τήν ἤρεμη, βαθιά στοχαστική πορεία τῆς μουσικῆς τοῦ Χρήστου, πού προσπαθώντας νά ἀναλύση κάθε της στιγμή, μᾶς ἔκανε νά χάσουμε τίς πλατιές της γραμμές.

Ὁ Ραφαέλ Ὀρόσκο, ὁ πρῶτος ξένος σολίστας πού ἔπαιξε φέτος μέ τήν Κρατική ἐγκαινίασε τίς παράλληλες ἐκδηλώσεις τῆς μουσικῆς δωματίου στήν αἴθουσα τοῦ Γαλλικοῦ Ἰνστιτούτου.

Ἡ ἐπιτυχία τῶν ἐκδηλώσεων αὐτῶν προμηνύεται πρωτοφανής. Στό ρεσιτάλ τοῦ Ὀρόσκο θά ὑπῆρχαν καί ὄρθιοι, ἄν τό κοινό δέν ἦταν τόσο νεανικό, πού νά μήν δισταστοῦν, ὅσοι δέν εἶχαν θέση, νά κάτσουν χάμω, στό πάτωμα!

Ἀπό τό πρόγραμμα τοῦ νεαροῦ πιανίστα, τό τελευταῖο ἔργο, ἡ 7η Σονάτα τοῦ Προκόφιεφ ἦταν ποῦ περισσότερο ταίριαζε στά προσόντα καί τήν ἰδιοσυγκρασία του, στήν σκανδαλώδη σχεδόν δεξιοτεχνία, τήν ὁρμή του, ρυθμικά μόνο χαλιναγωγημένη, τό τεμπεραμέντο ποῦ δέν σταματᾶ νά σέ ξαφνιάζη μέ τήν ἔνταση καί ζωτικότητά του.

Τά προσόντα αὐτά ἀνάδειξαν τή δύναμη πάρα πολλῶν σημείων καί στοιχείων τῆς «Ἀπασιονάτας» τοῦ Μπετόβεν, τοῦ ἄλλου μεγάλου ἔργου τοῦ προγράμματος. Ὅμως, ἡ πνευματική ἀγνότητα μέ τήν ὁποία ἐκδηλώνεται ἡ ζωντάνια τοῦ Ὀρόσκο, φάνηκε ἐδῶ ἀσυμβίβαστη. Συχνά ἀπορεῖ κανείς ἀκούγοντάς τον, πῶς μιά τόσο καλά δουλεμένη δεξιοτεχνία, δέν χρησιμοποιεῖται γιά μεγαλύτερη ποικιλία στό χρῶμα τοῦ ἤχου, γιά τραγούδι μέ περισσότερο λεγκάτο, γενικά, γιά πιό βασανισμένες λεπτομέρειες.

Υ.Γ. Ἐλλείψει χώρου, θά σχολιάσουμε τήν ἐπόμενη Πέμπτη τό ρεσιτάλ τῆς πιανίστας Μαρίας Χαιρογιώργου - Σιγάρα.

ΕΙΡΤ

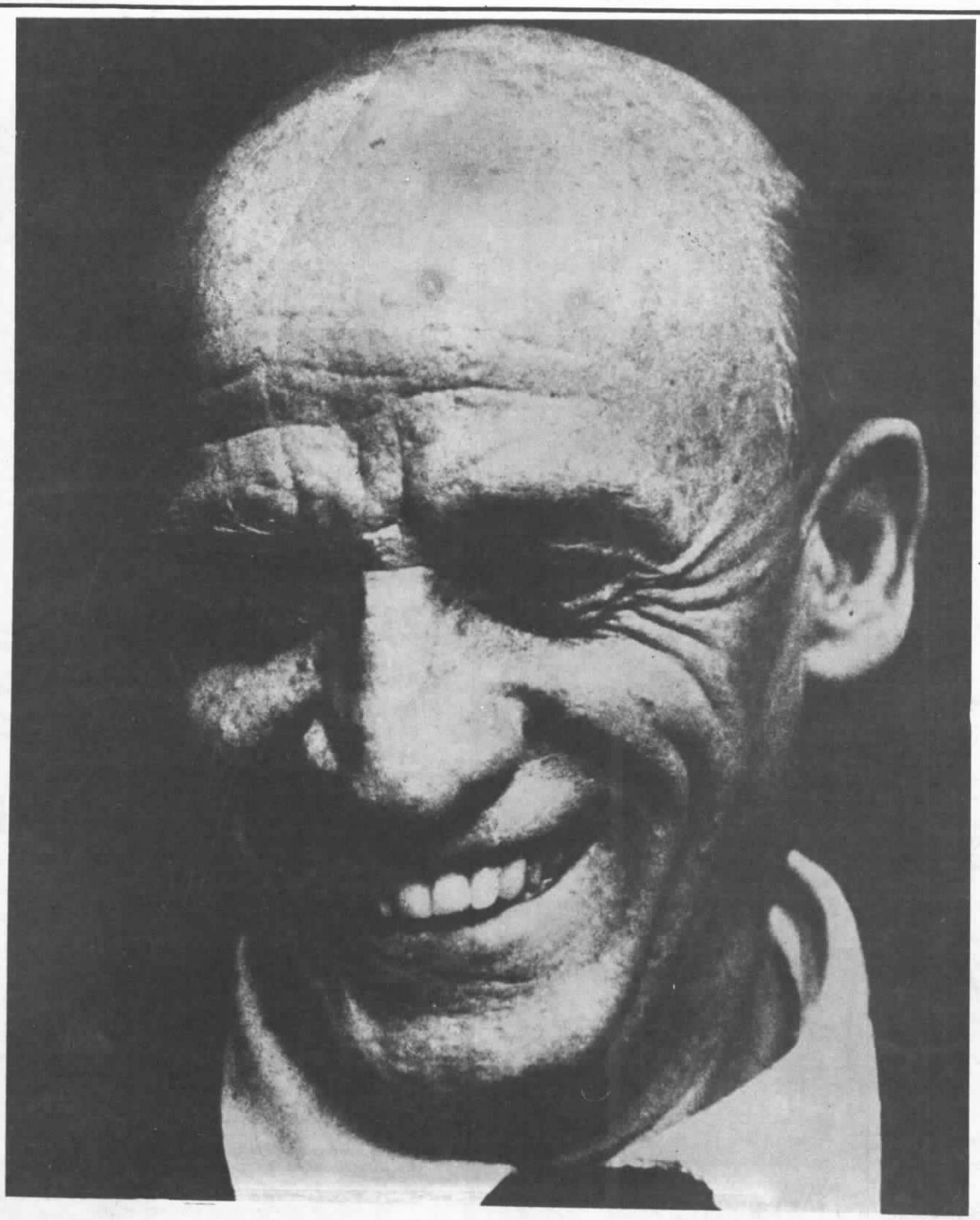
Μήκος κύματος 451 μ. ή 665 ΚΗΖ – FM 95,6, 96,8, 92.0 ΜΗΖ

2–8 Νοεμβρίου 1975

299

Τρίτο Πρόγραμμα

ΠΑΙΔΕΙΑ ΤΕΧΝΗ ΕΝΗΜΕΡΩΣΗ



Ο αρχιμουσικός ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΜΠΟΡΕΙΤΕ ΑΝ ΘΕΛΕΤΕ ΝΑ ΑΠΟΣΠΑΣΕΤΕ ΑΠΟ ΤΟ ΚΥΡΙΟ ΣΩΜΑ ΤΟΥ ΠΕΡΙΟΔΙΚΟΥ ΤΟ ΣΕΛΙΔΟ ΠΟΥ ΠΕΡΙΕΧΕΙ ΤΟ ΠΡΟΓΡΑΜΜΑ ΤΗΣ Γ' ΠΡΟΓΡΑΜΜΑΤΟΣ

2.11.75

'Επέτειος θανάτου τοῦ Δημήτρη Μητρόπουλου (2.11.1960)

18.00

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

'Επέτειος θανάτου τοῦ Δημήτρη Μητρόπουλου (2.11.1960)

'Αριθμὸς ἐκπομπῆς: 11Β2—7) 75
Παραγωγός: Χάρης Ξανθουδάκης

19.00



'Ο Ἄρης Γαρουφαλῆς.

ΡΕΣΙΤΑΛ ΠΙΑΝΟΥ ΤΟΥ ΑΡΗ ΓΑΡΟΥΦΑΛΗ

ΜΕ ΕΡΓΑ ΤΟΥ ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ
Γ ι ὰ τ ὰ 'Ε λ λ η ν ό π ο υ λ α
εὔκολα κομμάτια πιάνου

1) Σειρὰ πρώτη, 'Αριθ. 1—4
   — Μοντεράτο
   — Βίβο
   — Βίβο
   — 'Αλλεγκρέττο Μοντεράτο

2) Σειρὰ δεύτερη, 'Αριθ. 1—3
   — 'Ανταντίνο
   — Πατιναδούλα
   — Περπέτουουμ μόμπιλε

3) Σειρὰ τρίτη, 'Αριθ. 1—4
   — Μικρὲς παραλλαγὲς πάνω σ' ἕνα χορευτικὸ τραγούδι
   — Μικρὸ πρελούδιο
   — Φουγκίτσα σὲ 3 φωνές
   — Βραδυνὸ τραγούδι

'Αριθμὸς ἐκπομπῆς: 11Β2—8) 75
Παραγωγός: Εἰρήνη Σαλονικιοῦ

19.25

ΜΟΥΣΙΚΗ ΕΠΙΚΑΙΡΟΤΗΤΑ

'Αριθμὸς ἐκπομπῆς: 11Β2—9) 75
Παραγωγός: Νῖκος Κιζῆλος

19.40

ΜΟΥΣΙΚΗ ΓΙΑ ΤΟΝ ΚΙΝΗΜΑΤΟΓΡΑΦΟ

ΜΙΚΛΟΣ ΡΟΤΖΣΑ (1907):
«ΜΠΕΝ ΧΟΥΡ» (1958—1959)
Εἰσαγωγή
'Ερωτικὸ θέμα
Παρέλαση
Μητρικὴ ἀγάπη

ΜΙΚΛΟΣ ΡΟΤΖΣΑ:
«ΕΛ ΣΙΝΤ» (1961)
Εἰσαγωγή
'Ερωτικὸ θέμα
'Εμβατήριο τοῦ Σίντ

ΜΙΚΛΟΣ ΡΟΤΖΣΑ:
«ΚΒΟ ΒΑΝΤΙΣ» (1951)
Θριαμβικὸ 'Εμβατήριο
'Ερωτικὸ θέμα
Κὸδ Βάντις Ντόμινε

ΜΙΚΛΟΣ ΡΟΤΖΣΑ:
«ΒΑΣΙΛΕΥΣ ΤΩΝ ΒΑΣΙΛΕΩΝ» (1961)
Γέννηση
'Ο δρόμος τοῦ Σταυροῦ
Πιετὰ
Θέμα — ὁ Βασιλεὺς τῶν Βασιλέων
Τὴν ὀρχήστρα διευθύνει ὁ συνθέτης

(Δίσκος ANGEL S—36063)
'Αριθμὸς ἐκπομπῆς: 11Β2—10) 75
'Επιλογή: Μάνος Χατζιδάκις

20.45

ΕΘΝΟΜΟΥΣΙΚΟΛΟΓΙΑ:

«ΠΡΩΤΗ ΓΝΩΡΙΜΙΑ ΜΕ ΤΑ ΙΝΔΙΚΑ ΑΕΡΟΦΩΝΑ»

'Αριθμὸς ἐκπομπῆς: 11Β2—11) 75
Παραγωγοί: Γ. Λεωτσάκος — Ε. Καραϊνδρου

21.15

«ΗΛΕΚΤΡΟΑΚΟΥΣΤΙΚΗ ΜΟΥΣΙΚΗ»

1) ΓΙΑΑΠ ΒΙΝΚ:
SCREEN ('Οθόνη) γιὰ μαγνητοταινία (1968)

2) ΦΡΙΣ ΒΑ·Ι·ΛΑΝΤ:
TEXTUUR ('Υφὲς) γιὰ μαγνητοταινία (1968).

3) ΓΙΟΣ ΚΟΥΝΣΤ:
EXPULSION ('Εκβολὴ) γιὰ μαγνητοταινία (1969)
'Αριθμὸς ἐκπομπῆς: 11Β2—12) 75
Παραγωγός: Κυριάκος Σφέτσας

21.45

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ ΜΑΛΛΕΡ

ΜΑΛΛΕΡ:
α) Συμφωνία ἀριθμὸς 1, σὲ ρὲ μεῖζονα
   1) Λέντο
   2) 'Αλλέγκρο κὸν ἄνιμα
   3) Μαεστόζο ἐ μοντεράτο
   4) 'Απζιτάτο.
'Η Συμφωνικὴ 'Ορχήστρα τῆς Μιννεαπόλεως
β) Συμφωνία ἀριθμὸς 8, σὲ μὶ ὕφεση μεῖζονα
   Συμφωνία τῶν χιλίων ἐκτελεστῶν
   1) Ὕμνος: Εἶναι Πνεῦμα τῆς Δημιουργίας
   2) Τελικὴ σκηνὴ ἀπὸ τὸν «Φάουστ»



Δημήτρης Μητρόπουλος.



Γκούσταβ Μάλλερ

Σολίστ, ή Χορωδία καὶ ἡ Ὀρχήστρα τοῦ Φεστιβὰλ τῆς Βιέννης

Ἀριθμὸς ἐκπομπῆς: 11Β3—13) 75
Παραγωγός: Ράνια Βισδάρδη

24.00

ΑΠΟ ΤΟΝ 16ο ΩΣ ΤΟΝ 18ο ΑΙΩΝΑ

ΠΕΡΣΕΛΛ:

Ὁ παντρεμένος ἐραστὴς (Ὀρχηστρικὴ σουίτα).
1) Εἰσαγωγὴ (Ἀντάντε μαεστόζο)
2) Χόρνπαϊπ (Ἀλλέγκρο)
3) Ἀργὴ ἄρια
4) Ἄρια τῆς τρομπέττας
5) Ζίγκ
6) Χόρνπάϊπ (Ἀλλέγκρο)
7) Ἐμβατήριο
8) Χόρνπάϊπ σὲ θέμα τοῦ μπάσσο (Βιβάτσε)

Ὀρχήστρα Δωματίου τῆς Ρουέν.
Διευθύνει ὁ Ἀλμπὲρ Μπωτιὰν

ΛΟΥΛΛΥ:

Ὁ θρίαμβος τοῦ ἔρωτα (Ὀρχηστρικὴ σουίτα)
1) Εἰσαγωγὴ
2) Ἄρια γιὰ τοὺς Ἔρωτες
3) Μινουέττα 1 καὶ 2
4) Εἴσοδος τῶν τεσσάρων Ἀνέμων
5) Εἴσοδος τοῦ Ἄρη
6) Μπουρρὲ
7) Εἴσοδος τοῦ Ἄρη καὶ τῶν Ἐρώτων

Ὀρχήστρα Δωματίου τῆς Ρουέν
Διευθύνει ὁ Ἀλμπὲρ Μπωτιὰν

Β. Φ. ΜΠΑΧ:

Συμφωνία σὲ φὰ μείζονα «Οἱ παραφωνίες»
Ἀλλέγκρο
Ἀντάντε
Ἀλλέγκρο
Μινουέττο 1 καὶ 2
Ὀρχήστρα Δωματίου τῆς Ρουέν
Διευθύνει ὁ Ἀλμπὲρ Μπωτιὰν

ΚΟΡΕΛΛΙ:

Κοντσέρτο γκρόσσο σὲ φὰ μείζονα, ἔργο 6, ἀριθ. 9
Πρελούδιο (Λάργκο)
Ἀλλεμάντα (Ἀλλέγκρο)
Κορρέντε (Βιβάτσε)
Γκαβόττα (Ἀλλέγκρο)
Ἀντάτζιο
Μινουέττο (Βιβάτσε)

Ζ. Φ. ΡΑΜΩ:

Κοντσέρτο ἀριθμὸς 2, σὲ μορφὴ σεξτέττου γιὰ ἔγχορδα καὶ τσέμπαλλο
Λαμπόρντ — Λὰ Μπουκὸν — Λ' ἀγκασάντ
Πρῶτο Μινουέττο — Δεύτερο Μινουέττο
Γοὺς Σολίστ τῆς Στουτγάρδης διευθύνει ὁ Μαρσὲλ Κουρώ

Ἀριθμὸς ἐκπομπῆς: 11Β2—14) 75
Παραγωγός: Νῖκος Κιζῆλος



18ος αἰώνας.

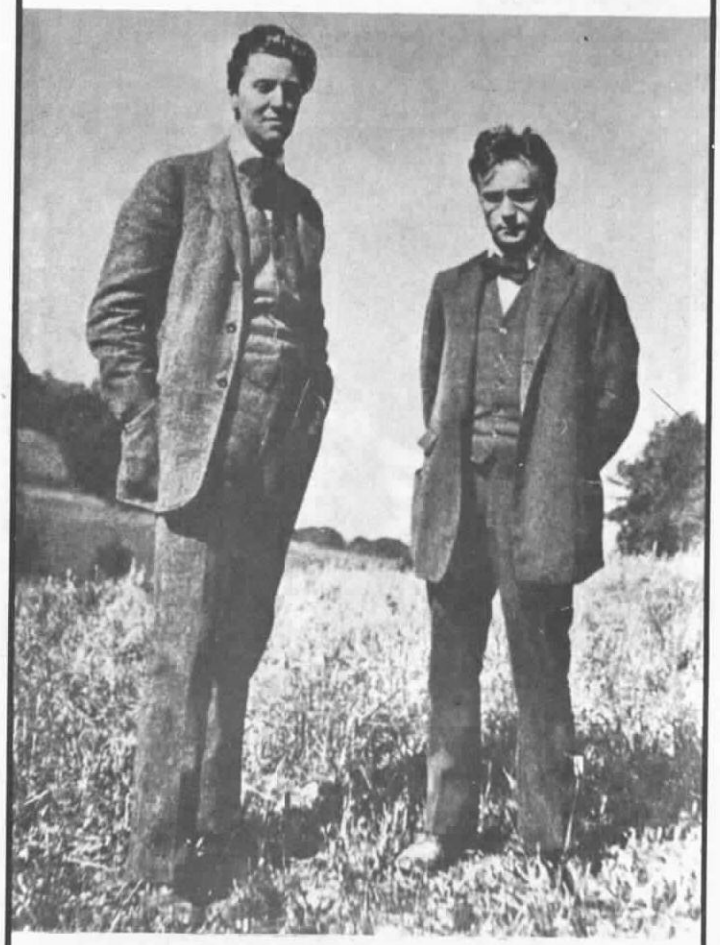
01.00 Τέλος ἐκπομπῆς.

1875 Πρώτη ἐκτέλεση τῆς Συμφωνίας 1 τοῦ Μπράμς
1883 Γέννηση τοῦ συνθέτη Ἄντον Βέμπερν

18.00



Ὁ Δημήτρης Μητρόπουλος.



Ὁ Ἄλμπαν Μπὲργκ (ἀριστερὰ) καὶ ὁ Ἄντον Βέμπερν.

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

Ἐπέτειος πρώτης ἐκτελέσεως τῆς Συμφωνίας ἀρ. 1 τοῦ Μπράμς (1876) καὶ ἐπέτειος γεννήσεως τοῦ συνθέτη Ἄντον Βέμπερν (1883)

Ἀριθμὸς ἐκπομπῆς 11Β3—15) 75
Παραγωγός: Χάρης Ξανθουδάκης

20.00

ΣΟΥΜΠΕΡΤ ΜΕ ΤΟΝ ΒΑΛΤΕΡ ΓΚΙΖΕΚΙΝΓΚ

ΣΟΥΜΠΕΡΤ (1797 — 1828):
«Ἐμπρομπτύ» σὲ λά ὕφεση μείζονα
» μί ὕφεση μείζονα
» σέ σόλ ὕφεση μειζονα
» σὲ σί ὕφεση μείζονα
» σέ φά ἐλάσσονα



Φρὰντς Σοῦμπερτ.

Τρία κομμάτια γιὰ πιάνο (1828)
1) Ἀλλέγκρο ἀσσαΐ, σὲ μί ὕφεση ἐλάσσονα
2) Ἀλλεγκρέττο σὲ μί ὕφεση μείζονα
3) Ἀλλέγκρο σὲ ντὸ μείζονα
(ΔΙΣΚΟΣ COLUMBIA 1611 — 1612).

Ἀριθμὸς ἐκπομπῆς: 11Β3—16) 75
Παραγωγός: Σοφία Μιχαλίτση Τάγκα.

21.00

ΑΝΑΓΕΝΝΗΣΗ

Μουσικὴ τοῦ ΚΛΑΟΥΝΤΙΟ ΜΟΝΤΕΒΕΡΝΤΙ.

Ἀριθμὸς ἐκπομπῆς: 11Β3—17) 75
Παραγωγός: Γιάννης Ἄννινος

21.30

Ο ΚΟΣΜΟΣ ΤΗΣ ΤΖΑΖ

Ἡ συνεχιζομένη ἱστορία τῆς Τζάζ ὅλων τῶν ἐποχῶν ἀπὸ τὴν παραδοσιακὴ ὡς τὴν πιὸ προοδευτική.
Παραγωγός: Τζὼν Γουίλον κριτικὸς τῆς Τάϊμς τῆς Νέας Ὑόρκης.

Παρουσίαση: Γ. Παπαστεφάνου
Ἀριθμὸς ἐκπομπῆς: 11Β3—18) 75

22.30

ΜΟΝΑΔΙΚΕΣ ΕΡΜΗΝΕΙΕΣ ΣΕ ΔΙΣΚΟΥΣ



Ὁ Δημήτρης Μητρόπουλος σολίστ καὶ διευθυντὴς σὲ δοκιμὴ τῆς ὀρχήστρας τῆς Μιννεαπόλεως.



Ὁ Σέργιος Προκόφιεφ (σκίτσο).

ΣΤΡΑΒΙΝΣΚΥ:
«Πετρούσκα» Μπουρλέσκ σὲ 4 σκηνές: Μπαλλέτο
1) Λαϊκὴ γιορτὴ τοῦ καρναβαλιοῦ τὰ πλήθη. Οἱ ταχυδακτυλουργοί. Ρωσικὸς χορός.
2) Στοῦ Πετρούσκα
3) Στοῦ Μαύρου, Χορὸς τῆς μπαλαρίνας.



Ὁ Ἰγκόρ Στραβίνσκυ σὲ πρόβα

4) Λαϊκὴ γιορτὴ τοῦ καρναβαλιοῦ (κατὰ τὸ βράδυ) Χορὸς τῶν τροφῶν. Χορὸς τοῦ χωρικοῦ καὶ τῆς ἀρκούδας Χορὸς τῶν τσιγγάνων. Χορὸς τῶν ἁμαξάδων καὶ τῶν ὑπηρετῶν. Οἱ μασκαράδες.
Ἐπίλογος (θάνατος τοῦ Πετρούσκα).
Ἡ Συμφωνικὴ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης. Διευθύνει ὁ Δημήτρης Μητρόπουλος.

ΠΡΟΚΟΦΙΕΦ:
Κοντσέρτο ἀριθμὸς 3 σὲ ντὸ μείζονα ἔργο 26, γιὰ πιάνο καὶ ὀρχήστρα
1) Ἀντάντε, Ἀλλέγκρο
2) Θέμα καὶ παραλλαγὲς
3) Ἀλλέγκρο μὰ νόν τρόππο
Ἡ Ὀρχήστρα Ρόμπιν Χούντ Ντελλ της Φιλαδελφείας. Σολίστ καὶ διευθυντὴς ὀρχήστρας ὁ Δημήτρης Μητρόπουλος.

Ἀριθμὸς ἐκπομπῆς: 11Β3—19) 75
Παραγωγός: Μάνος Χατζιδάκις.

23.45

ΣΥΜΠΟΣΙΟ ΓΙΑ ΤΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

Συνομιλοῦν: ἡ κ. Κ. Κατσογιάννη καὶ οἱ κ.κ. Γ.Γ. Παπαϊωάννου, Ἀπόστ. Κώστιος καὶ Τζαίημς Ἀληφέρης.
Ὁδηγὸς τῆς συζήτησης εἶναι ὁ κ. Γ. Σισιλιάνος.

Ἀριθμὸς ἐκπομπῆς: 11Β3—20) 75.

24.15

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ ΤΗΝ 10Η ΣΥΜΦΩΝΙΑ ΤΟΥ ΣΟΣΤΑΚΟΒΙΤΣ ΣΕ ΜΙ ΕΛΑΣΣΟΝΑ ΕΡΓΟ 93

1) Μοντεράτο
2) Ἀλλέγκρο
3) Ἀλλεγκρέττο
4) Ἀντάντε — Ἀλλέγκρο
Ἡ Φιλαρμονικὴ τῆς Νέας Ὑόρκης. Διευθύνει ὁ Δημήτρης Μητρόπουλος.

Ἀριθμὸς ἐκπομπῆς: 11Β3—21) 75
Παραγωγός: Λίτσα Παρισάκη.

01.00 Τέλος ἐκπομπῆς.

4.11.75

1890 Ἐπέτειος πρώτης ἐκτελέσεως τῆς ὄπερας τοῦ Μπορονὶν «Ὁ πρίγκηπας Ἰγκόρ»

18.00

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

Ἐπέτειος πρώτης ἐκτελέσεως τῆς ὄπερας τοῦ Μπορονὶν «Ὁ Πρίγκιπας Ἰγκόρ» (1890).

Ἀριθμὸς ἐκπομπῆς 11Β4—22) 75
Παραγωγός: Χάρης Ξανθουδάκης.

19.00

ΜΟΥΣΙΚΗ ΔΩΜΑΤΙΟΥ ΜΕ ΤΟΝ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟ

ΧΙΝΤΕΜΙΤ:
Σονάτα γιὰ ὄμποε καὶ πιάνο
1) Εὔθυμο
2) Πολὺ ἀργό — ζωηρὸ
Ὁ Χάρολντ Γκόμπεργκ ὄμποε, καὶ ὁ Δημήτρης Μητρόπουλος πιάνο.

ΛΕΦΦΛΕΡ:
Δύο Ραψωδίες γιὰ ὄμποε, βιόλα καὶ πιάνο.
1) Ἡ Λίμνη
2) Ἡ γκάϊντα
Ὁ Χάρολντ Γκόμπεργκ ὄμποε
Ὁ Μίλτον Κάτιμς βιολὶ
Ὁ Δημήτρης Μητρόπουλος.

Ἀριθμὸς ἐκπομπῆς: 11Β4—23) 75
Παραγωγός: Λίτσα Παρισάκη.

19.25

ΜΕΣΑΙΩΝΙΚΗ ΜΟΥΣΙΚΗ

ΙΣΤΟΡΙΚΗ ΑΝΑΔΡΟΜΗ στὴν ἐξελικτικὴ πορεία τῆς μουσικῆς στὸ Μεσαίωνα. Μονοφωνία καὶ πολυφωνία, λειτουργική, θρησκευτικὴ καὶ κοσμικὴ μουσική.

ΤΑ ΜΟΥΣΙΚΑ ΠΑΡΑΔΕΙΓΜΑΤΑ καλύπτουν τὶς ἐκφράσεις τῆς Μεσαιωνικῆς Μουσικῆς στὴ Δύση καὶ ζωντανεύουν τὸ ἠχητικὸ κλίμα ἀπὸ τὸν 9ο αἰῶνα (ἐποχὴ ὅπου ἀρχίζουμε νὰ ἔχουμε μαρτυρίες) μέχρι τὰ τέλη τοῦ 14ου αἰῶνα.

Ἀριθμὸς ἐκπομπῆς: 11Β4—24) 75.
Παραγωγός: Ἑλένη Καραΐνδρου.

19.55

ΜΟΥΣΙΚΗ ΓΙΑ ΤΟ ΘΕΑΤΡΟ

ΟΙ ΠΕΡΣΑΙ:
Δραματικὸ ὀρατόριο ἐπάνω στὸ κείμενο τοῦ Αἰσχύλου.

Μουσικὴ τοῦ ΓΙΑΝΝΗ ΠΡΟΔΡΟΜΙΔΗ.
Κορυφαῖος: Φρανσουά Σωμέττ
Ἡ Βασίλισσα: Μαρία Μερίκο
Μεσάζων: Ζὰν Ἐμμάνουελ
Δαρεῖος: Ρενὲ Ἀρριέ
Ξέρξης: Κλώντ Μαρτέν
Ἡ Φιλαρμονικὴ Ὀρχήστρα καὶ οἱ χορωδίες τῆς Γαλλικῆς Ραδιοφωνίας καὶ Τηλεοράσεως.
Διευθύνει ὁ Ἀντρὲ Ζιράρ.
Διευθυντὴς χορωδιῶν: Ὁ Ρενὲ Ἀλίξ.

Ἀριθμὸς ἐκπομπῆς: 11Β4—25) 75
Παραγωγός: Ρένα Κοββατζῆ — Σκαλτσᾶ.

20.45

ΗΧΟΓΡΑΦΗΜΕΝΕΣ ΣΥΝΑΥΛΙΕΣ ΤΗΣ ΕΥΡΩΠΗΣ

ΣΥΝΑΥΛΙΑ ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΤΟΥ ΜΟΤΣΑΡΤΕΟΥΜ
ποὺ δόθηκε τὴν Τετάρτη 20 Αὐγούστου 1975 στὰ πλαίσια τοῦ Φεστιβὰλ Σάλτσμπουργκ.
Διευθύνει ὁ Ράλφ Βάικερτ. Σολίστ οἱ Ροῦντολ καὶ Ζέλκα Κλέπατς.

ΜΠΡΟΥΝΟ ΜΑΝΤΕΡΝΑ:
Εὔθυμη μουσικὴ — Πέντε κομμάτια ἀπὸ τὸ «Βιβλίο γιὰ βέρτζιναλ τοῦ Φιτζουίλλιαμ» σὲ διασκευὴ γιὰ ὀρχήστρα δωματίου.
Σόλο βιολί: ὁ Καρλχάιντς Φράνκο. Σόλο ὄμποε ὁ Ὄτφριντ Ροῦπρεχτ.

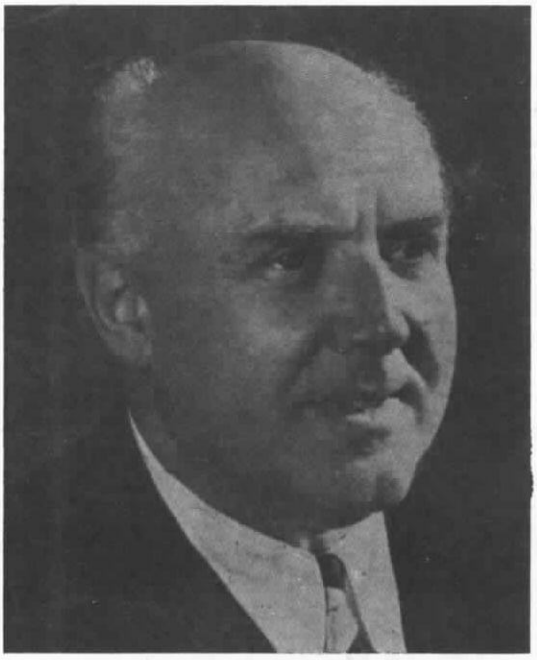
ΚΡΙΣΤΙΑΝ ΛΟΥΝΤΒΙΧ ΝΤΗΤΕΡ:
Κοντσέρτο γιὰ 2 φαγκόττα σὲ σὶ ὕφεση μείζονα
Ἀλλέγκρο — Ρομάντσα: Ἀντάτζιο — Ρόντο.

Β. Α. ΜΟΤΣΑΡΤ:
Ἐμβατήριο σὲ ρὲ μείζονα K.V. 215
Σερενάτα σὲ ρὲ μείζονα K.V. 204.
Ἀλλέγκρο ἀσσάϊ — Ἀντάντε μοντεράτο — Ἀλλέγκρο — Μενουέττο Τρίο — Ἀντάντε — Μενουέττο Τρίο — Ἀνταντίνο γκρατσιόζο — Ἀλλέγκρο
Σόλο βιολὶ ὁ Κάρλχαϊντ Φράνκς

Ἀριθμὸς ἐκπομπῆς: 11Β4—26) 75
Παραγωγός: Εἰρήνη Σαλονικιοῦ.

22.00

Ο ΒΑΛΤΕΡ ΓΚΙΖΕΚΙΝΓΚ ΠΑΙΖΕΙ ΜΠΕΤΟΒΕΝ



Βάλτερ Γκίζεκινγκ.

ΜΠΕΤΟΒΕΝ:
«Σονάτα» ἀριθμὸς 1 σὲ φὰ ἐλάσσονα ἔργο 2 ἀριθμὸς 1
Ἀλλέγκρο — Ἀντάτζιο — Μενουέττο — Ἀλλεγκρέττο — Πρεστίσσιμο
(ΔΙΣΚΟΣ COLUMBIA MONO 1488)

ΜΠΕΤΟΒΕΝ:
«Σονάτα» ἀριθμὸς 17 σὲ ρὲ ἐλάσσονα
ἔργο 31 ἀριθμὸς 2.
Λάργκο - ἀλλέγκρο — Ἀντάτζιο — Ἀλλεγκρέττο
(ΔΙΣΚΟΣ COLUMBIA 1417 MONO).

ΜΠΕΤΟΒΕΝ:
«Σονάτα» ἀριθμὸς 18 σὲ μί ὕφεση μείζονα
ἔργο 31 ἀριθμὸς 3
Ἀλλέγκρο — Σκέρτσο - ἀλλεγκρέττο - διβάτσε
Μενουέττο - μοντεράτο - γκρατσιόζο — Πρέστο κὸν φουόκο

(ΔΙΣΚΟΣ COLUMBIA MONO 1417)
Ἀριθμὸς ἐκπομπῆς: 11Β4—27) 75
Παραγωγός: Σοφία Μιχαλίτση — Τάγκα.

23.00
«ΟΠΕΡΑ»



Ὁ Δημήτρης Μητρόπουλος

ΑΛΜΠΑΝ ΜΠΕΡΓΚ:
«ΒΟΤΣΕΚ»
Ὄπερα σὲ 3 πράξεις πάνω στὸ δρᾶμα τοῦ Γκέοργκ Μπύχνερ:
Ἐκτελεστές:
Βότσεκ: Μὰκ Χάρρελ — Μαρί: Ἄϊλιν Φαρρὲλ — Ἀρχιτυμπανιστής: Φρέντερικ Γιάγκελ — Λοχαγός, στρατιώτης καὶ ἡλίθιος: Γιόζεφ Μορντίνο — Ἀντρές: Νταίηβηντ Λόϋντ — Γιατρός: Ράλφ Χέρμπερτ — Μάργκρετ: Ἐντθίνα Ὄϊστις — 1ος τεχνίτης: Ἄντολφ Ἄντερσον — 2ος τεχνίτης: Χοῦμπερτ Νόρθιλ — Παιδὶ τῆς Μαρίας: Μπές Ἄνν Χέρντ.
Παιδικὴ Χορωδία, Μέλη τῆς Ἀνωτάτης Σχολῆς τῆς Μουσικῆς καὶ τῆς χορωδίας Καλῶν τεχνῶν, ἡ χορωδία τῆς Σκόλα Καντόρουμ καὶ ἡ Φιλαρμονικὴ Συμφωνικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης.
Διευθύνει ὁ Δημήτρης Μητρόπουλος.

Ἀριθμὸς ἐκπομπῆς: 11Β4—28) 75
Παραγωγός: Νένη Τζήμα — Ἰωαννίδη.



Ὁ Ἄλμπαν Μπὲργκ



«Βότσεκ» στὸ Θέατρο Τέχνης.
Σκηνὴ στὸ καπηλειό. Μόρτζης καὶ Δεγαΐτης.

01.00 Τέλος ἐκπομπῆς.

1895 Πρώτη έκτέλεση τοῦ Συμφωνικοῦ ποιήματος «Τὰ φαιδρὰ καμώματα τοῦ Τίλλ Ὠνλενσπῆγκελ», τοῦ Ρίχαρντ Στράους
1895 Γέννηση τοῦ πιανίστα Βάλτερ Γκίζεκινγκ

18.00



Ρίχαρντ Στράους.

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

Ἐπέτειος πρώτης ἐκτελέσεως τοῦ Συμφωνικοῦ ποιήματος «Τὰ φαιδρὰ καμώματα τοῦ Τίλλ Ὠνλενσπῆγκελ» τοῦ Ρίχαρντ Στράους (1895) καὶ ἐπέτειος γεννήσεως τοῦ πιανίστα Βάλτερ Γκίζεκινγκ (1895).

Ἀριθμὸς ἐκπομπῆς 11Β5—29) 75
Παραγωγός: Χάρης Ξανθουδάκης.

18.55

ΑΡΙΕΣ ΜΕ ΤΗΝ ΥΨΙΦΩΝΟ ΤΖΟΑΝ ΣΑΔΕΡΛΑΝΤ

1) ΜΠΕΛΛΙΝΙ:
Ἁγνὴ θεά, ἀπὸ τὴν ὄπερα «Νόρμα»
Παίρνει μέρος ἡ χορωδία καὶ ἡ ὀρχήστρα τῆς Βασιλικῆς ὄπερας τοῦ Κόβεντ Γκάρντεν.
Διευθύνει ὁ Φραντσίσκο Μολινάρι — Πραντέλλι.

2) ΒΕΡΝΤΙ:
Ρετσιτατίβο καὶ ἄρια «Πάρε με μαζί σου Ἐρνάνι» ἀπὸ τὴν ὄπερα «Ἐρνάνι». Συνοδεύει ὀρχήστρα.

3) ΝΤΟΝΙΤΖΕΤΤΙ:
Σκηνὴ τῆς τρέλλας, ἀπὸ τὴν ὄπερα «Λουτσία ντὶ Λάμερμουρ». Συνοδεύει ὀρχήστρα

Ἀριθμὸς ἐκπομπῆς: 11Α5—29α) 75.
Παραγωγός: Ἀρίστη Γεωργοπούλου

19.30

ΑΠΟ ΤΟΝ ΚΟΣΜΟ ΤΗΣ ΕΘΝΟΜΟΥΣΙΚΟΛΟΓΙΑΣ

Ἰνδικὰ ἐγχορδα, μὲ δοξάρι καὶ νυκτά: «σαράνγκι» καὶ «βίνα».

Ἀριθμὸς ἐκπομπῆς: 11Β5—30) 75
Παραγωγοί: Ἑλένη Καραΐνδρου — Γιῶργος Λεωτσάκος.

20.00

ΝΕΕΣ ΕΚΔΟΣΕΙΣ ΣΕ ΔΙΣΚΟΥΣ

ΜΠΡΟΥΚΝΕΡ:
Συμφωνία ἀριθμ. 2 σὲ ντὸ ἐλάσσονα.
Μοντεράτο — Μαεστόζο — Σκέρτσο - Πρέστο - Τρίο — Φινάλε - Πρέστο..
Τὴν Φιλαρμονικὴ Ὀρχήστρα τῆς Βιέννης διευθύνει ὁ Χόρστ Στάϊν

(ΔΙΣΚΟΣ LONDON STEREO CS 6879ἡ
Ἀριθμὸς ἐκπομπῆς: 11Β5—31) 75
Παραγωγός: Νῖκος Κηπουργός

21.00

ΔΙΑΛΟΓΟΣ ΜΕ ΤΟΥΣ ΚΑΛΛΙΤΕΧΝΕΣ

Ἡ Μαρία Καραβία μιλάει μὲ τὸν ζωγράφο Γιάννη Μιγάδη μὲ θέμα: «Ἡ παλιὰ φωτογραφία στὴ ζωγραφική μου».

Ἀριθμὸς ἐκπομπῆς: 11Β5—31α) 75
Παραγωγός: Μαρία Καραβία.

21.30



Ὁ Ἀντρὲ Πρεβὲν διευθύνει τὴν Συμφωνικὴ Ὀρχήστρα τοῦ Λονδίνου.

ΗΧΟΓΡΑΦΗΜΕΝΕΣ ΣΥΝΑΥΛΙΕΣ ΤΗΣ ΕΥΡΩΠΗΣ

ΣΥΝΑΥΛΙΑ ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΤΟΥ ΛΟΝΔΙΝΟΥ
πού δόθηκε την Κυριακή 3 Αύγούστου 1975 στά πλαίσια τοῦ φεστιβάλ Σάλτσμπουργκ. Διευθύνει ὁ 'Αντρὲ Πρεβέν Σολίστ ὁ Κλαούντιο 'Αρράου.

ΕΛΓΚΑΡ:
Εἰσαγωγὴ COCKAIGNE ἔργο 40

ΜΠΕΤΟΒΕΝ:
Κοντσέρτο γιὰ πιάνο καὶ ὀρχήστρα ἀριθμὸς 3 σὲ ντὸ ἐλάσσονα ἔργο 37.
'Αλλέγκρο κόν μπρίο — Λάργκο — Ρόντο: 'Αλλέγκρο.

ΠΡΟΚΟΦΙΕΦ:
Συμφωνία ἀριθμὸς 5 σὲ σὶ ὕφεση μείζονα ἔργο 100
'Αντάντε — 'Αλλέγκρο μαρκάτο — 'Αντάτζιο — 'Αλλέγκρο τζιοκόζο.

'Αριθμὸς ἐκπομπῆς: 11Β5—32) 75
Παραγωγός: Εἰρήνη Σαλονικιοῦ.

23.00

ΠΟΙΗΣΗ

ΣΥΓΧΡΟΝΟΙ ΕΛΛΗΝΕΣ ΠΟΙΗΤΕΣ ΠΑΡΟΥΣΙΑΖΟΥΝ ΕΡΓΑ ΤΟΥΣ



'Ο ποιητὴς Νῖκος Καρούζος.

ΝΙΚΟΣ ΚΑΡΟΥΖΟΣ:
'Η Τούλα Τόλια συνομιλεῖ μὲ τὸν Νῖκο Καρούζο.
'Αριθμὸς ἐκπομπῆς: 11Β5—33) 75.
Παραγωγός: Τούλα Τόλια.

23.30

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ ΤΗΝ ΦΙΛΑΡΜΟΝΙΚΗ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ

ΣΑΙΝΜΠΕΡΓΚ:
«Νύχτα ἐξαϋλώσεως» ἔργο 4.

ΜΠΕΡΛΙΟΖ:
«Φανταστικὴ Συμφωνία» ἔργο 14
('Επεισόδιο ἀπὸ τὴ ζωὴ ἑνὸς καλλιτέχνη).



Δημήτρης Μητρόπουλος.

1) 'Ονειροπολήσεις — Πάθη.
2) Ἕνας χορός
3) Σκηνὴ στοὺς ἀγροὺς
4) Πορεία πρὸς τὸ μαρτύριο
5) Ὄνειρο μιᾶς δαιμονικῆς νύχτας τοῦ Σαββάτου.

'Αριθμὸς ἐκπομπῆς: 11Β5—34) 75
Παραγωγός: 'Αρίστη Γεωργοπούλου.



Ἕκτωρ Μπερλιόζ.

01.00 Τέλος ἐκπομπῆς.

1860 Γέννηση τοῦ Πολωνοῦ πιανίστα καὶ συνθέτη Ἰγνατίου Παντερέφσκι

18.00



Ἰγνάτιος Παντερέφσκι

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

Ἐπέτειος γεννήσεως τοῦ Πολωνοῦ πιανίστα καὶ συνθέτη Ἰγνάτιου Παντερέφσκι (1860).

Ἀριθμὸς ἐκπομπῆς: 11Β6–35) 75

Παραγωγός: Χάρης Ξανθουδάκης.

18.54

ΑΠΟ ΤΟ ΔΙΕΘΝΕΣ ΒΗΜΑ ΤΩΝ ΣΥΝΘΕΤΩΝ

Σύγχρονα Οὐγγρικὰ ἔργα:

ΖΟΛΤ ΝΤΟΥΡΚΟ (γεν. 1934):

«Πένθιμη προσευχή» (1967–72).

ὀρατόριο πάνω στὸ ἀρχαιότερο κείμενο (τέλη 12ου αἰώνα) τῆς Οὐγγρικῆς γλώσσας, γιὰ τενόρο, βαρύτονο, μικτὴ χορωδία καὶ ὀρχήστρα.

Τὰ μέρη:

1. Χορωδία — Πρόλογος 2. Ἄρια τοῦ βαρύτονου 3. Μότο 4. Ντουέττο 5. Φούγκα 6. Χορωδιακὸ 7. Ρετσιτατίβο 8. Ἀνδρικὴ χορωδία, «ὄργκανουμ σὲ εὐθεῖα κίνηση». 9. Ἀνδρικὴ χορωδία 10. Ρετσιτατίβο 11. TURBA (Πλήθη) 12. Μότο 13. Χορωδιακὸ 14. Κύριε Ἐλέησον.

Ὁ τενόρος Ἀττίλας Φύλλεπ, ὁ βαρύτονος Ἔντρε Ὑτό, ἡ χορωδία καὶ ἡ Συμφωνικὴ Ὀρχήστρα τῆς Οὐγγρικῆς Ραδιοφωνίας καὶ Τηλεοράσεως ὑπὸ τὴ διεύθυνση τοῦ Γκυόργκυ Λέχελ.

Ἀριθμὸς ἐκπομπῆς: 11Β6–36) 75

Παραγωγός: Γιῶργος Λεωτσάκος

19.40

«ΤΟ ΡΕΜΠΕΤΙΚΟ ΤΡΑΓΟΥΔΙ»

Στὴ σειρὰ ἐκπομπῶν μὲ τίτλο «Τὸ Ρεμπέτικο Τραγούδι» θὰ χουμε τὴν εὐκαιρία νὰ γνωρίσουμε τὸ γνήσιο αὐτὸ Ἑλληνικὸ τραγούδι ποὺ γιὰ χρόνια ἦταν ἀπαγορευμένο καὶ παρεξηγημένο.

Εὐχαριστοῦμε τὸν Κώστα Χατζηδουλῆ ποὺ εἶχε τὴν καλωσύνη νὰ μᾶς δανείσει τοὺς δίσκους τῆς συλλογῆς του.

Στὴν ἀποψινὴ ἐκπομπὴ ὑπάρχει ἠχογραφημένη κουβέντα μὲ τὴ Ρόζα Ἐσκενάζη.

ΣΕΜΣΗΣ Ο ΣΑΛΟΝΙΚΙΟΣ:
«Ἀλεξανδριανὴ φελάχα» Ρόζα Ἐσκενάζη

ΓΡΗΓΟΡΗΣ ΓΡΗΓΟΡΙΑΔΗΣ:
«Νινή» Τραγουδάει ὁ Ἴδιος συνοδεία λύρας καὶ

ΒΕΡΜΙΣΟΓΛΟΥ:
«Ὁμολογίες» Ἀγγελίνας



Μῆτσος Σέμσης, βιολί, Ἀγάπιος Ταμπούλης, οὔτι καὶ Ρόζα Ἐσκενάζυ, ντέφι

ΣΕΜΣΗΣ Ο ΣΑΛΟΝΙΚΙΟΣ:
«Καναρίνι» Ρόζα Ἐσκενάζη Τσιφτετέλι ἀράπικο.

ΜΟΝΤΑΝΑΡΗΣ:
«Δερβίσης καὶ Ἄννα» Στελλάκης καὶ Ἄννα Παγανᾶ. Ζεϊμπέκικο.

ΣΚΑΡΒΕΛΗΣ:
«Μέσα στὸ Πασαλιμάνι» Ρίτα Ἀμπατζῆ (παστουρμᾶς). Ἀϊδίνικο.

ΤΟΥΝΤΑΣ:
«Δολοφόνισα» Κ. Νοῦρος.

ΠΑΠΑΖΟΓΛΟΥ:
«Λαχανᾶδες» Ρόζα Ἐσκενάζη. Ζεϊμπέκικο.

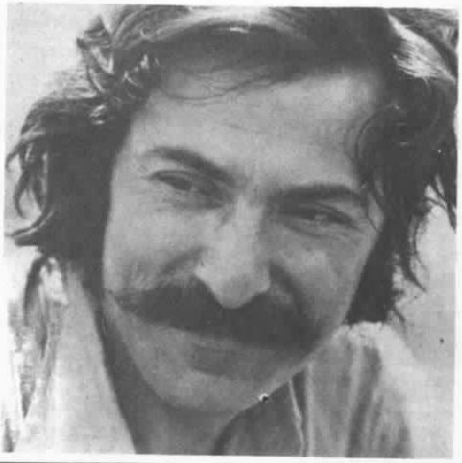
Ἀριθμὸς ἐκπομπῆς: 11Β6–37) 75.

Παραγωγός: Σοφία Μιχαλίτση - Τάγκα.

20.10

ΕΛΛΗΝΙΚΟ ΔΙΗΓΗΜΑ

ΓΙΩΡΓΗΣ ΧΡΙΣΤΟΦΙΛΑΚΗΣ:



Ὁ συγγραφέας Γιώργης Χριστοφιλάκης

«Τὰ ξαδέρφια»
«Ἥλιος, ψωμὶ καὶ ζάχαρη...»
«Ὁ μεγάλος ἐπισκέπτης»
Διαβάζει ὁ ἴδιος.
Ἀριθμὸς ἐκπομπῆς: 11Β6—38) 75
Παραγωγός: Γιώργης Χριστοφιλάκης.

20.25

ΗΧΟΓΡΑΦΗΜΕΝΕΣ ΣΥΝΑΥΛΙΕΣ ΤΗΣ ΕΥΡΩΠΗΣ

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ ΤΗΝ ΤΡΙΤΗ ΣΥΜΦΩΝΙΑ ΤΟΥ ΜΑΛΛΕΡ:

1) σὲ ρὲ ἐλάσσονα
ΠΡΩΤΟ ΜΕΡΟΣ
Δυνατὰ ἀποφασιστικὰ
ΔΕΥΤΕΡΟ ΜΕΡΟΣ
2) Τέμπο ντί μενουέττο, πολὺ συγκρατημένα, γκρατσιόζο
3) Κόμοντο, σκερτσάντο χωρὶς σπουδή
4) Πολὺ ἀργά, μυστηριόζο (Μέ σόλο γιὰ κοντράλτο πάνω στοὺς στίχους τοῦ Νίτσε: «Ὦ ἄνθρωπε».
5) Εὔθυμα στὸ τέμπο καὶ τολμηρὰ στὴν ἔκφραση (γιὰ γυναικεία καὶ παιδικὴ χορωδία καὶ σόλο κοντράλτο πάνω στοὺς στίχους «Τρεῖς ἄγγελοι τραγουδοῦσαν» ἀπὸ «Τοῦ παιδιοῦ τὸ μαγικὸ κέρας».
6) Ἀργά, ἤσυχα, μὲ εὐαισθησία
Λουκρέτσια Οὐέστ, κοντράλτο.
Ἡ γυναικεία χορωδία τῆς Ραδιοφωνίας τῆς Δυτικῆς Γερμανίας (διδασκαλία: Μπέρναρντ Τσίμμερμανν). Ἡ παιδικὴ χορωδία τοῦ Καθεδρικοῦ ναοῦ τῆς Κολωνίας. (διδασκαλία: Ἄντολφ Βέντελ). Ἡ Συμφωνικὴ Ὀρχήστρα τῆς Ραδιοφωνίας τῆς Κολωνίας.



Ὁ Δημήτρης Μητρόπουλος

Ἀριθμὸς ἐκπομπῆς: 11Β6—39) 75.
Παραγωγός: Εἰρήνη Σαλονικιοῦ.

22.00

ΡΕΣΙΤΑΛ ΠΙΑΝΟΥ ΤΟΥ ΑΡΗ ΓΑΡΟΥΦΑΛΗ ΜΕ ΕΡΓΑ ΤΟΥ ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ

ΓΙΑ ΤΑ ΕΛΛΗΝΟΠΟΥΛΑ
Εὔκολα κομματάκια πιάνου.
1. Σειρὰ πρώτη. Ἀριθμ. 1 — 4.
— Μοντεράτο. — Βίβο — Βίβο — Ἀλλεγκρέττο Μοντεράτο.
2. Σειρὰ δεύτερη, Ἀριθμ. 1 — 3.
— Ἀνταντίνο — Πατιναδούλα — Περπέτουουμ μόμπιλε
3. Σειρὰ τρίτη, Ἀριθμ. 1 — 4.
— Μικρὲς παραλλαγὲς ἀπάνω σ' ἕνα χορευτικὸ τραγούδι.
— Μικρὸ πρελούδιο
— φουγκίτσα σὲ 3 φωνὲς — Βραδυνὸ τραγούδι.

Ἀριθμὸς ἐκπομπῆς: 1Β6—40) 75
Παραγωγός: Εἰρήνη Σαλονικιοῦ.

22.25

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΕΙ ΣΟΥΜΑΝ ΚΑΙ ΜΕΝΤΕΛΣΟΝ

ΣΟΥΜΑΝ:
Συμφωνία ἀριθμὸς 2 σὲ ντὸ μείζονα ἔργο 61.
1) Σοστενοῦτο ἀσσαΐ — Ἀλλέγκρο μὰ νὸν τρόππο.
2) Σκέρτσο
3) Ἀντάτζιο ἐσπρεσσίβο
4) Ἀλλέγκρο μόλτο βιβάτσε.
Ἡ Συμφων· ὀρχήστρα τῆς Μιννεαπόλεως.

ΜΕΝΤΕΛΣΟΝ:
Συμφωνία ἀριθμὸς 3 σὲ λὰ ἐλάσσονα ἔργο 56 (τῆς Σκωτίας).
1) Ἀντάντε κὸν μότο — Ἀλλέγκρο, οὔν ἀτζιτάτο — ἀσσάι ἀνιμάτο.
2) Βιβάτσε νὸν τρόππο.
3) Ἀντάτζιο.
4) Ἀλλέγκρο βιβατσίσσιμο.
Συμφωνία ἀριθμὸς 5 σὲ ρὲ μείζονα ἔργο 107 (Τῆς Μεταρρυθμίσεως).
1) Ἀντάντε — Ἀλλέγκρο κὸν φουόκο
2) Ἀλλέγκρο βιβάτσε.
3) Ἀντάντε
4) Χορικὸ πάνω στὴν καντάντα: «Ἕνα ἰσχυρὸ φρούριο εἶναι ὁ Θεός μας» (Ἀντάντε κὸν μότο — Ἀλλέγκρο βιβάτσε.).
Ἡ Συμφωνικὴ φιλαρμονικὴ ὀρχήστρα τῆς Νέας Ὑόρκης.
Ἀριθμὸς ἐκπομπῆς: 11Β6—41) 75
Παραγωγός: Καίτη Γκύλλη.

24.00

ΕΡΓΑ ΘΡΗΣΚΕΥΤΙΚΗΣ ΚΑΙ ΚΟΣΜΙΚΗΣ ΜΟΥΣΙΚΗΣ

ΑΝΤΟΝ ΒΕΜΠΕΡΝ (1883 — 1945):
«Καντάτα» ἀριθμὸς 1 ἔργο 29 (1929). σὲ στίχους τῆς Χίλντεγραντ Γιόνε γιὰ ὑψίφωνο, μικτὴ χορωδία καὶ ὀρχήστρα. Χαΐδερ Χάρπερ ὑψίφωνος.
Ἡ χορωδία τοῦ Τζὼν Ἄλντις
Ἀγγλικὴ ὀρχήστρα δωματίου.
Διευθύνει ὁ Γκάρρυ Μπερτίνι

ΒΕΜΠΕΡΝ:
«Τρεῖς ψαλμοὶ» ἔργο 23
1) Σκοτεινὴ καρδιὰ
2) Πέφτει ἀπὸ φηλὰ ἡ δροσιὰ
3) Κύριε Ἰησοῦ Χριστέ μου
Ντόροθυ Ντόροου ὑψίφωνος
Οὔλφ Μπγαΐρλιν πιάνο

ΣΤΡΑΒΙΝΣΚΥ (1882):
«Καντάτα» (1951—1952) (Κοσμική).
Πάνω σὲ Ἀγγλικοὺς στίχους ἀνωνύμων ποιητῶν τοῦ 15ου καὶ 16ου αἰώνα.
Αἴντριτν Ἄλμπερτ μεσόφωνος
Ἀλεξάντερ Γιάνγκ τενόρος
Οἱ τραγουδιστὲς τοῦ συλλόγου Γκρέγκ Σμίθ καὶ ἡ ὀρχήστρα Δωματίου τῆς Κολούμπια. Διευθύνει ὁ συνθέτης.
«Λειτουργία» (1948).
Κύριε — Γκλόρια — Κρέντο — Σάνκτους — Ἄγκνους Ντέϊ
Οἱ τραγουδιστὲς τοῦ συλλόγου Γκρέγκ Σμίθ.
Τὰ πνευστὰ καὶ τὰ χάλκινα τῆς συμφωνικῆς τῆς Κολούμπια. Διευθύνει ὁ συνθέτης.

ΣΤΡΑΒΙΝΣΚΥ:
«Ἀφιέρωμα στὸ Ντύλαν Τόμας (1954).
Πάνω στὸ ποίημα γιὰ τὸν πατέρα του
Ἀλεξάντερ Γιάνγκ τενόρος.
Ὀρχήστρα δωματίου τῆς Κολούμπια.
Διευθύνει ὁ συνθέτης

(Δίσκος COLUMBIA MS 6992).
Ἀριθμὸς ἐκπομπῆς: 11Β6—42) 75
Παραγωγός: Σοφία Μιχαλίτση — Τάγκα.

01.00 Τέλος ἐκπομπῆς.

1926 Γέννηση τῆς ὑψιφώνου Τζόαν Σάδερλαντ

18.00



Ἡ ὑψίφωνος Τζόαν Σάδερλαντ

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

Ἐπέτειος γεννήσεως τῆς ὑψιφώνου Τζόαν Σάδερλαντ (1926)

Ἀριθμὸς ἐκπομπῆς: 11Β7—43) 75

Παραγωγός: Χάρης Ξανθουδάκης

19.00



Ἐπένδυση τραπεζιοῦ (Κεραμουργία Μ. Ἀσίας τοῦ 17ου αἰῶνος).



Βελοῦδο Προύσσης 16ου αἰῶνος

ΜΥΘΟΙ ΚΑΙ ΙΣΤΟΡΙΑ ΤΩΝ ΕΛΛΗΝΙΚΩΝ ΠΟΛΕΩΝ

«Σιωπηλὲς ἑλληνικὲς πολιτεῖες Μικρασίας, Πόντου καὶ Θράκης».

Ἀριθμὸς ἐκπομπῆς: 11Β7—44) 75

Παραγωγός: Μαριάνα Κορομπλᾶ

19.30

ΜΟΥΣΙΚΗ ΓΙΑ ΜΙΚΡΑ ΣΥΝΟΛΑ

ΑΝΤΟΝ ΦΟΝ ΒΕΜΠΕΡΝ:

Τέσσερα κομμάτια γιὰ βιολὶ καὶ πιάνο ἔργο 7
Τρία κομμάτια γιὰ βιολοντσέλλο καὶ πιάνο ἔργο 11
Τρίο γιὰ βιολὶ βιόλα καὶ βιολοντσέλλο ἔργο 20
Παίζουν οἱ Ζεράρ Ζαρρύ βιολί, Σέρζ Κολλὸ βιόλα καὶ Μισὲλ Τουρνὺς βιολοντσέλλο (Γαλλικὸ Τρίο Ἐγχόρδων) καὶ ὁ Κριστιὰν Ἰδαλντί πιάνο.

ΝΤΑΡΙΟΥΣ ΜΙΓΙΩ:

Συμφωνία ἀριθμὸς 5 γιὰ δέκα πνευστὰ
Βάρβαρα — Ἀργά — Βίαια.
Συγκρότημα Δωματίου («Ἁρμονία» τῆς Πράγας. Διευθύνει ὁ Λίμπορ Πέζεκ.

ΒΟΛΦΓΚΑΝΓΚ ΑΜΑΝΤΕΟΥΣ ΜΟΤΣΑΡΤ:

Κουαρτέττο ἀριθμὸς 18 σὲ λὰ μείζονα γιὰ ἔγχορδα K.V. 464 (ἀπὸ τὸν κύκλο τῶν κουαρτέττων «Χάϋντν»). Ἀλλέγκρο — Μινουέττο — Ἀντάντε — Ἀλλέγκρο. Παίζει τὸ Οὐγγρικὸ Κουαρτέττο.

Ἀριθμὸς ἐκπομπῆς: 11Β7—45) 75

Παραγωγός: Νῖκος Κιζῆλος.

20.30

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ Ο ΚΑΛΛΙΤΕΧΝΗΣ ΚΑΙ Ο ΑΝΘΡΩΠΟΣ



Ὁ Δημήτρης Μητρόπουλος. Ἀναρρίχηση στὸ GRAND TETON (WYOMING) τὸ καλοκαίρι τοῦ 1946.

Στὴν ἐκπομπὴ αὐτὴ θὰ διαβαστοῦν καὶ ἀποσπάσματα ἀπὸ τὴν ἰδιωτική του ἀλληλογραφία.

Ἀριθμὸς ἐκπομπῆς: 11Β7—46) 75

Τὰ ἀποσπάσματα ἀπὸ τὴν ἀλληλογραφία του, διαβάζει ὁ κ. Γιῶργος Ἀλμυράντης.

Παραγωγός: Νένη Τζήμα — Ἰωαννίδη.

21.50

ΣΥΜΦΩΝΙΚΗ ΣΥΝΑΥΛΙΑ, ΜΕ ΕΡΓΑ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ ΚΑΙ ΝΙΚΟΥ ΣΚΑΛΚΩΤΑ

Δ. ΜΗΤΡΟΠΟΥΛΟΥ:
«Ἡ ταφή» (1915)

Δ. ΜΗΤΡΟΠΟΥΛΟΥ:
Κοντσέρτο Γκρόσσο (1928).

Ν. ΣΚΑΛΚΩΤΑ:
Κλασσικὴ Συμφωνία
— Μικρὴ εἰσαγωγὴ σὲ ἀργὸ ρυθμὸ
— Ἀλλέγκρο ἀντίκο
— Ἀντάντε μόλτο ἐσπρεσσίβο
— Σκέρτσο Ἀλλέγκρο μόλτο βιβάτσε
— Γοργὸ καὶ χαρούμενο — Εὔθυμο ἐμβατήριο
Παίζει ἡ Συμφωνικὴ Ὀρχήστρα τοῦ ΕΙΡΤ
Διευθύνει ὁ Τσοὺ Χοΰϊ.

Ἀριθμὸς ἐκπομπῆς: 11Β7—47) 75

Παραγωγή — Παρουσίαση: Γιῶργος Λεωτσάκος

23.00

ΤΡΑΓΟΥΔΙΑ ΤΟΥ ΒΕΜΠΕΡΝ

1) Πέντε τραγούδια ἔργο 3
Αὐτὸ εἶναι ἕνα τραγούδι μόνο γιὰ σένα, Ἁρπαγμένη ἀπ' τὸ μουρμούρισμα τοῦ ἀέρα, Στὴν ὀχθη τοῦ ρυακιοῦ, Στὴν πρωϊνὴ δροσιά, Γυμνὸ τὸ δέντρο στὴ χειμωνιάτικη καταχνιά.

2) Πέντε τραγούδια ἔργο 4.
Κόσμος τῶν σκιῶν, Ἡ πίστη μὲ ἀναγκάζει, Νάυ, χαιρετισμὸς καὶ εὐχαριστία, Ὅταν εἶμαι λυπημένος, Προχωρήσατε στὴν ἑστία.
3) Τέσσερα τραγούδια ἔργο 12.
Ἡ μέρα πέφτει, Ἡ μυστηριακὴ φλογέρα, Μοῦ φάνηκε κοιτάζοντας τὸν ἥλιο, Τέλειο ταίριασμα.
4) Τρία τραγούδια ἔργο 25.
Πόσο εἶμαι εὐτυχισμένη, Τὸ πορφυρὸ πουλὶ τῆς καρδιᾶς, Ἀστέρια, σεῖς ἀσημένιες μέλισσες.
Τὰ ἑρμηνεύει ἡ ὑφίφωνος Ντόρυθυ Ντόροου. Πιάνο ὁ Οὔλφ Μπγιέρλιν.

Ἀριθμὸς ἐκπομπῆς: 11Α7—48) 75

Παραγωγός: Ἀρίστη Γεωργοπούλου.

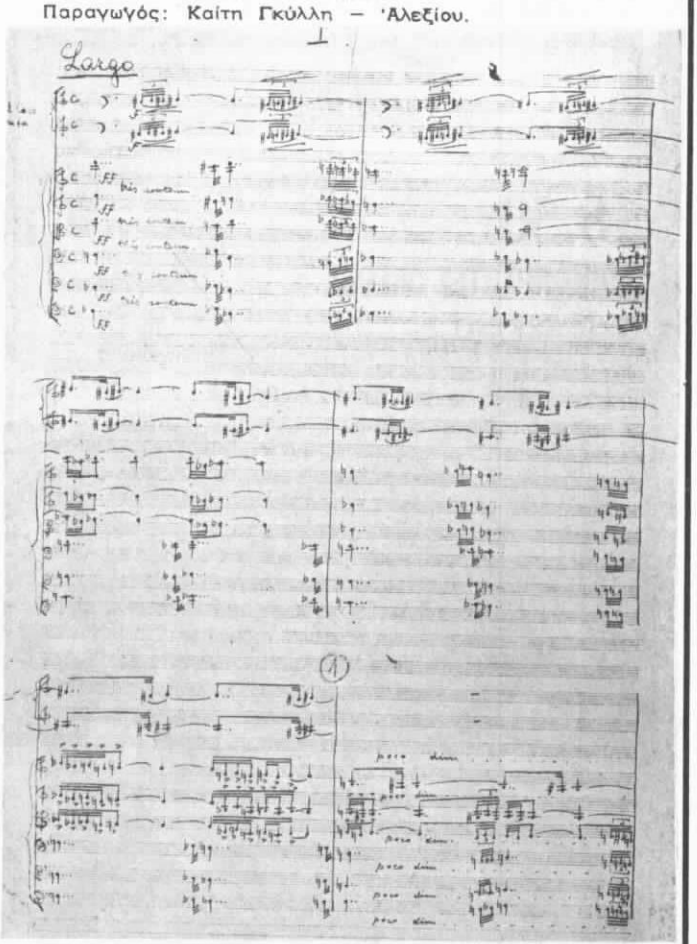
23.25

ΤΡΙΟ ΤΟΥ ΜΠΡΑΜΣ ΠΑΙΖΕΙ ΤΟ ΤΡΙΟ ΙΣΤΟΜΙΝ ΣΤΕΡΝ — POZ

Τρίο ἀριθμὸς 1 σὲ σὶ ὕφεση μείζονα ἔργο 8.
Ἀλλέγκρο κὸν μπρίο
Σκέρτσο (Ἀλλέγκρο μόλτο)
Ἀντάτζιο
Ἀλλέγκρο
Τρίο ἀριθμὸς 2 σὲ ντὸ μείζονα ἔργο 87
Ἀλλέγκρο
Ἀντάντε κὸν μότο
Σκέρτσο (Πρέστο)
Φινάλε: Ἀλλέγκρο τζιοκόζο
Τρίο ἀριθμὸς 3 σὲ ντὸ ἐλάσσονα ἔργο 101
Ἀλλέγκρο ἐνέρτζικο
Πρέστο νὸν ἀσσάϊ
Ἀντάντε γκρατσιόζο,
Ἀλλέγκρο μόλτο.

Ἀριθμὸς ἐκπομπῆς: 11Β7—49) 75

Παραγωγός: Καίτη Γκύλλη — Ἀλεξίου.



Δημήτρη Μητρόπουλου: Ἡ πρώτη σελίδα τοῦ CONCERTO GROSSO.

01.00 Τέλος ἐκπομπῆς.

8.11.75

1883 Γέννηση τοῦ Ἄγγλου συνθέτη Ἄρνολντ Μπὰξ

18.00



Σὲρ Ἄρνολντ Μπὰξ

ΜΟΥΣΙΚΟ ΗΜΕΡΟΛΟΓΙΟ

Ἐπέτειος γεννήσεως τοῦ Ἄγγλου συνθέτη Ἄρνολντ Μπάξ (1883)

Ἀριθμὸς ἐκπομπῆς: 11Β8—50) 85

Παραγωγός: Χάρης Ξανθουδάκης

18.50

ΜΟΝΟΠΡΑΚΤΕΣ ΟΠΕΡΕΣ

ΤΖΙΟΑΚΚΙΝΟ ΡΟΣΣΙΝΙ:

«IL SIGNOR BRUSCHINO» (Ἰλ σινιὸρ Μπρουσκίνο)
Κωμικὴ ὄπερα σὲ μιὰ πράξη
Ὁ βαρύτονος Ρενάτο Καπέκι



Τζιοκκίνο Ροσσίνι (1792 — 1868)
Πίνακας τοῦ Μάγερ — Φλωρεντία

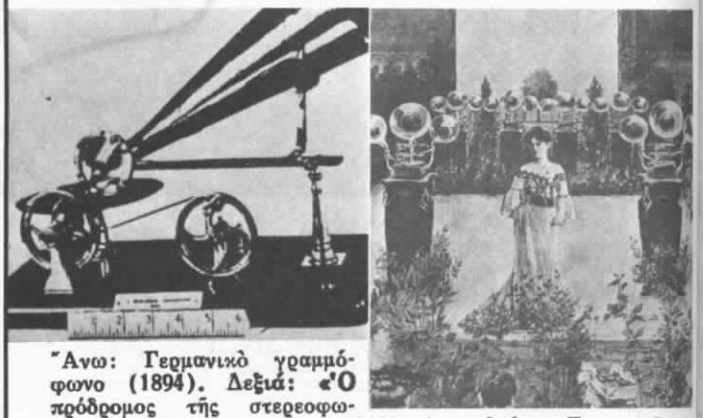
Ἡ ὑψίφωνος Ἔλντα Ριμπέττι
Ὁ βαρύτονος Καρμέλο Μωγκέρι
Ὁ τενόρος Κάρλο Ρόσσι
Ὁ τενόρος Λουΐτζι Ποντίγκια
Ὁ βαρύτονος Βάλτερ Ταρότσι
Ἡ μεσόφωνος Κλαούντια Κάρμπι
Ὁ βαθύφωνος Ἴβος Βίνκο
Ἡ Ὀρχήστρα Δωματίου τῆς Φιλαρμονικῆς Ὀρχήστρας τοῦ Μιλάνου.
Διευθύνει ὁ Ἔννιο Τζερέλλι
(Δίσκος STEREO: TURNABOUT TV 341585)

Ἀριθμὸς ἐκπομπῆς: 11Α8—51) 75

Παραγωγός: Ρένα Κοββατζῆ - Σκαλτσᾶ

19.50

ΙΣΤΟΡΙΚΕΣ ΕΓΓΡΑΦΕΣ ΣΕ ΔΙΣΚΟΥΣ



Ἄνω: Γερμανικὸ γραμμόφωνο (1894). Δεξιά: «Ὁ πρόδρομος τῆς στερεοφωνίας». Ἠχογράφηση τοῦ 1890 (γκραβούρα Γερμανοῦ καλλιτέχνη).

Ο ΝΤΑΙΝΙΣ ΜΠΡΑΙΝ ΠΑΙΖΕΙ ΚΟΝΤΣΕΡΤΑ ΓΙΑ ΚΟΡΝΟ ΤΟΥ ΜΟΤΣΑΡΤ

Ἀριθμὸς 1 σὲ ρὲ μείζονα, K.V. 412
Ἀλλεγκρο Ρόντο (Ἀλλέγκρο)
Ἀριθμὸς 2 σὲ μὶ ὕφεση μείζονα, K.V. 417
Ἀλλεγκρο μαεστόζο Ἀντάντε — Ρόντο.
Ἀριθμὸς 3 σὲ μὶ ὕφεση μείζονα, K.V. 447
Ἀλλεγκρο — Ρομάντσα (Λαργκέττο) — Ἀλλέγκρο
Ἀριθμὸς 4 σὲ μὶ ὕφεση μείζονα, K.V. 495
Ἀλλεγκρο μοντεράτο — Ρομάντσα (Ἀντάντε) Ρόντο — (Ἀλλέγκρο — Βιβάτσε).
Τὴν Ὀρχήστρα Φιλαρμόνια τοῦ Λονδίνου διευθύνει ὁ Χέρμπερτ φὸν Κάραγιαν

Ἀριθμὸς ἐκπομπῆς: 11Β8—52) 75

Παραγωγός: Νῖκος Κιζῆλος

20.50

ΔΙΕΥΘΥΝΕΙ Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ΠΡΟΚΟΦΙΕΦ:

«Εἰσαγωγὴ πάνω σὲ ἕνα ἑβραϊκὸ θέμα, ἔργο 34»
Τὸ συγκρότημα ὑποτρόφων τῆς Φιλαρμονικῆς Ὀρχήστρας τῆς Νέας Ὑόρκης
(COLUMBIA 4524—MONO)

ΠΡΟΚΟΦΙΕΦ:

Ἀποσπάσματα ἀπὸ τὸ μπαλλέτο «Ρωμαῖος καὶ Ἰουλιέττα» ἔργο 64

Οἱ Μοντέγοι καὶ οἱ Καπουλέτοι
Ἡ Ἰουλιέττα, τὸ μικρὸ κορίτσι
Λαϊκὸς χορὸς
Ὁ Ρωμαῖος καὶ ὁ Μερκούτιος μασκαρεμένοι
Ἡ σκηνὴ τοῦ μπαλκονιοῦ



Ὁ Δημήτρης Μητρόπουλος.

Ὁ θάνατος τοῦ Τυβάλδου
Ὁ Ρωμαῖος ἀποχαιρετᾶ τὴν Ἰουλιέττα
Ὁ πάτερ Λαυρέντιος
Ὁ τάφος τοῦ Ρωμαίου καὶ τῆς Ἰουλιέττας
Ἡ Φιλαρμονικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης
(COLUMBIA ML 5267 – MONO)

ΕΡΝΣΤ ΚΡΕΝΕΚ:
Συμφωνικὴ ἐλεγεία γιὰ ὀρχήστρα ἐγχόρδων
(Εἰς μνήμη τοῦ Ἄντον Βέμπερν)

Ἡ Φιλαρμονικὴ Συμφωνικὴ Ὀρχήστρα τῆς Νέας Ὑόρκης
(COLUMBIA ML 4524 – MONO)

ΓΚΟΥΣΤΑΒ ΜΑΛΛΕΡ:
Συμφωνία ἀριθμὸς 3 σὲ μὶ ἑλάσσονα.
Τελευταῖο μέρος:
Ἀντάτζιο Λέντο κὸν σεντιμέντο

Ἡ Συμφωνικὴ Ὀρχήστρα τοῦ Ραδιοφωνικοῦ Σταθμοῦ τῆς Κολωνίας
(WDR 1 – 55737 – 60 MONO)

Ἀριθμὸς ἐκπομπῆς: 11Α8–53) 75
Παραγωγός: Ράνια Βισβάρδη

22.50

Ο ΒΑΛΤΕΡ ΓΚΙΖΕΚΙΝΓΚ ΠΑΙΖΕΙ ΕΡΓΑ ΓΙΑ ΠΙΑΝΟ ΤΟΥ ΝΤΕΜΠΥΣΣΥ

Ἀριθμὸς ἐκπομπῆς: 11Β8–54) 75
Παραγωγός: Γιάννης Ἄννινος

24.00

ΜΟΥΣΙΚΗ ΕΠΙΘΕΩΡΗΣΗ





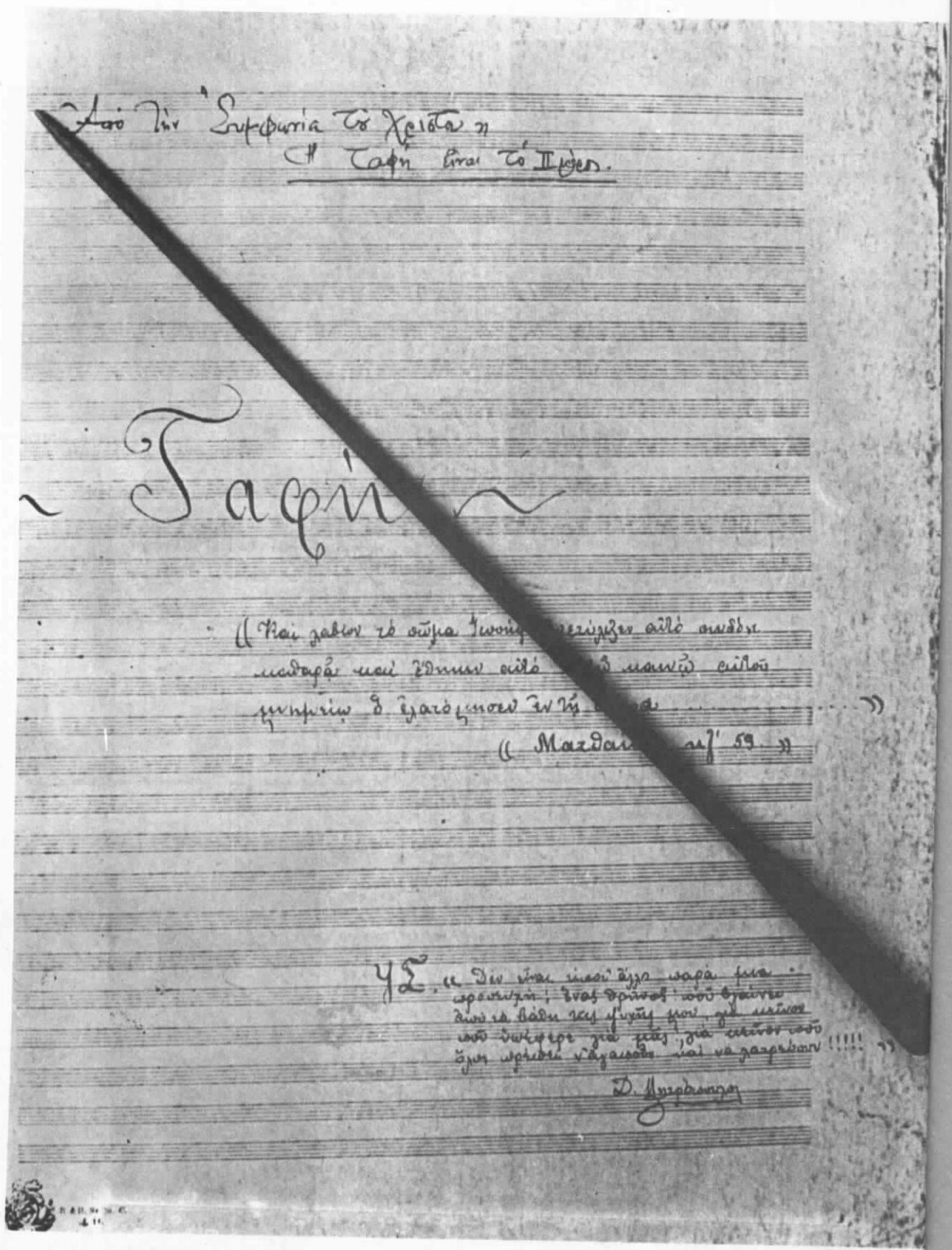
Ἡ Μπάρμπα Στρέιζαντ στὸ νούμερο «Βαγκτάιμ».

Μουσική: Τζὺλ Στάιν
Στίχοι: Μπόμπ Μέρριλ
Πάνω στὸ βιβλίο τοῦ Ἰζομπὲλ Λένναρτ
Σκηνοθεσία: Γκάρσον Κάνιν
Χορογραφίες: Κάρολ Χάνεϋ
Παραγωγή: Ραίη Στάρκ
(«Ἕνα ἀστεῖο κορίτσι»)
Παγκόσμια πρεμιέρα στὸ θέατρο Σοῦμπερτ τῆς Βοστώνης
13 Ἰανουαρίου 1964
Πρῶτοι διδάξαντες ἠθοποιοί:
Μπάρμπαρα Στρέισαντ
Σύντνεϋ Τσάπλιν
Καὶν Μέντφορντ
Ἀριθμὸς ἐκπομπῆς: 11Β8–55) 75
Παραγωγός: Σοφία Μιχαλίτση - Τάγκα
Τέλος ἐκπομπῆς

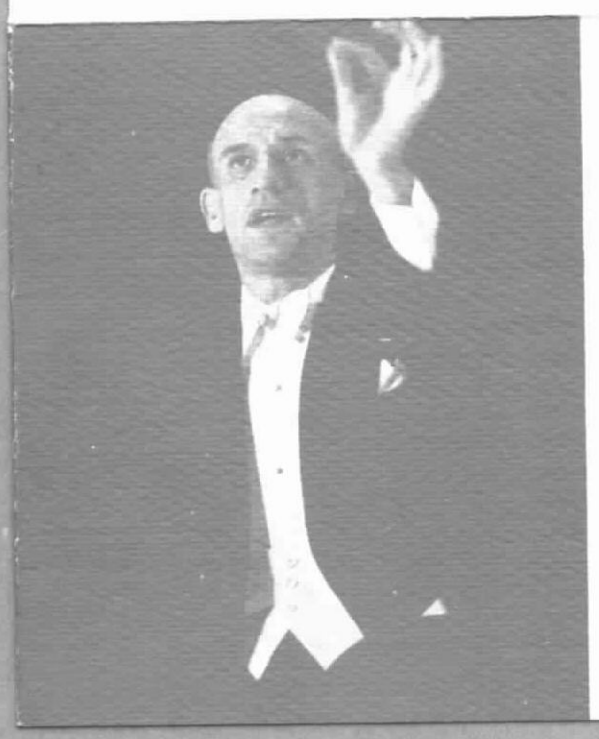


Ἡ Μπάρμπρα Στρέιζαντ καὶ ὁ Σίντνεϋ Τσάπλιν.

01.00 Τέλος ἐκπομπῆς.



Τὸ χειρόγραφο τῆς «Ταφῆς» καὶ ἡ μπαγκέττα τοῦ Δημήτρη Μητρόπουλου.



The Dimitri Mitropoulos Chair in Composition

A LIVING TRIBUTE TO DIMITRI MITROPOULOS

[1896 - 1960]

The New England Conservatory of Music

Gunther Schuller, President
requests the honor of your presence
at a Dinner Meeting
to celebrate the establishment of

The Dimitri Mitropoulos Chair

Saturday, June 11, 1977
La Scala Restaurant
[Mitropoulos' Favorite Restaurant]
142 West 54th Street
New York, N.Y.

Cocktails at 6:30 p.m. (open bar)
Dinner at 7:30 p.m. (a la carte)
Meeting at 9:00 p.m.

R.S.V.P.
Miss Marie Johnston
(617)-262-1120, extension 215

New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

Αὐτοί πού δέν ξέχασαν τόν Μητρόπουλο

Η ΚΑΘΗΜΕΡΙΝΗ ΠΕΜΠΤΗ 9 ΙΟΥΝΙΟΥ 1977

Προσκλήσεις καί ἔντυπα ἔχουν ἕνα σκοῦρο γαλάζιο χρῶμα πού θυμίζει τήν ἑλληνική θάλασσα ὅταν τή φυσάει δυνατό μελτέμι. Οἱ ὀργανωτές τῆς πανηγυρικῆς συγκέντρωσης καλλιτεχνῶν καί προσωπικοτήτων πού γίνεται τό βράδυ τοῦ Σαββάτου, 11 Ἰουνίου στή Βοστώνη, δέν ξέχασαν ὅτι αὐτό, ἦταν τό χρῶμα πού λάτρευε ὁ Δημήτρης Μητρόπουλος. Ὅπως καί δέν παρέλειψαν νά κάνουν τή συνεστίασή τους στό ἐστιατόριο «Λά Σκάλα» — ἐκεῖ, πού τοῦ ἄρεσε νά τρώει ὅταν βρισκόταν στήν πόλη τους. Ἀλλά αὐτά, εἶναι οἱ λεπτομέρειες μόνο πού συνοδεύουν τό μεγάλο καί οὐσιαστικό γεγονός γιά τό ὁποῖο γίνεται ὁ ἑορτασμός: Τήν ἵδρυση «Ἕδρας Δημήτρη Μητρόπουλου» στό Κονσερβατουάρ τῆς Νέας Ἀγγλίας, τό διάσημο, πανεπιστημιακοῦ ἐπιπέδου μουσικό ἵδρυμα τῆς πόλης. Γιά τήν ὀνομασία τῆς ἕδρας αὐτῆς πού προορίζεται γιά σπουδές συνθέσεως καί εἶναι μέχρι τῆς στιγμῆς προικοδοτημένη μέ 500.000 δολλάρια (δεκαοχτώ ἑκατομμύρια δραχμές) εἶχαν προταθεῖ ἐπίσης τά ὀνόματα τοῦ Ἀρτοῦρο Τοσκανίνι καί τοῦ ἀρχιμουσικοῦ Κουσελίτσκι, μαέστρου τῆς Ὀρχήστρας τῆς Βοστώνης ἐπί πολλά χρόνια. Ἡ Ἑλλάδα, πού στό ὄνομα τοῦ μεγάλου ἀρχιμουσικοῦ ἔχει ἀφιερώσει μόνο τό... «Κάμπνγκ Μητρόπουλος» — φανατικός ὀρειβάτης καί ὁ ἴδιος συνήθιζε νά πηγαίνει στήν περιοχή, κάπου κοντά στή Βυτίνα — εἶναι καιρός νά κάνει κάποια χειρονομία — κυρίως οἰκονομική — πρός αὐτή τήν ἕδρα μουσικῆς πού τιμάει τό ὄνομά του καί τό ὄνομά μας.

New England Conservatory of Music has established the Dimitri Mitropoulos Chair in Composition, that it might honor the memory of that great conductor and composer's best friend by recognizing and sustaining as a member of the Conservatory Faculty a composer/teacher of signal accomplishment and outstanding promise.

A Tribute to - Dimitri Mitropoulos

Dimitri Mitropoulos was not only one of the truly great conductors of the world, but in his American years had a profound influence on the musical life of this country. He was also a humanist; indeed, many thought of him as a saint. He became famous for his uncommon generosity, eschewing the accumulation of material wealth, financially aiding literally hundreds of musicians, courageously presenting young or unknown composers to the public and consistently espousing the cause of new music at the risk of displeasing that public which could have made him into one of the superstars of the 1940's and 50's.

Mitropoulos was a 20th century missionary, not for religion - although he was a deeply religious man - but for the sacred art of music in its purest and highest manifestations. His penetrating, burning eyes were those of the missionary zealot or the inspired prophets of the Old Testament, similarly unconcerned with material wealth. That he nevertheless prospered and flourished in the highest realms of our musical society is a striking tribute to his irresistible powers of expression.

Born in Athens in 1896, Mitropoulos wanted first to be a composer and pianist. Studying with Busoni in Berlin in the 1920's, he came to conducting via the time-honored medium of *repetiteur* (opera coach/accompanist), at the famed Berlin Opera. Later, as conductor of the Athens Municipal Orchestra, he was invited to conduct in the major capitals of Europe,

New England Conservatory Composition Department

The New England Conservatory's Composition Department has represented the lifeblood of the school for almost a century. The first major school of American born composers - called, in fact, the "Boston School" of composers - was associated with the New England Conservatory: composers like George Chadwick, Frederick Converse, Henry Hadley, Horatio Parker, Arthur Shepherd, Arthur Nevin, John Parsons Beach, Mabel Daniels - also such early black composers as William Grant Still and J. Rosamond Johnson.

In succeeding decades the continuity of the Composition Department as a creative core of the Conservatory was never disrupted. Wallace Goodrich, Quincy Porter, Alan Hovhaness, Daniel Pinkham, and Hector Campos Parsi.

Today the Conservatory still occupies a unique place in American composition in that, numerically alone, it can boast of the single greatest concentration of composers in any educational institution: twenty composers. These include the school's President, Gunther Schuller (incidentally, a Mitropoulos protege), Pulitzer Prize winner Donald Martino, and Guggenheim grantees Robert Selig, Robert DiDomenica, Robert Cogan, George Russell and Donald Harris, and such gifted creative talents as Malcolm Peyton, Thomas McKinley, John Heiss, Robert Ceely, Jaki Byard, Ran Blake, James Hoffmann, Lyle Davidson, John Felice, Joseph Maneri, Ezra Sims, Webster Lewis and Phil Wilson.



"To someone like myself, who wanders through the forest of music year in and year out, and is privileged to serve as guardian of the giant trees, it is a duty not only to care for those trees, but also to devote time, effort and affection on those that are still fighting to find their place in the sun."

— *Dimitri Mitropoulos*

Mitropoulos with NEC students.

often appearing simultaneously as pianist and conductor (at the time still an unheard of feat). His American debut took place in 1936 with the Boston Symphony Orchestra. One year later he was appointed Musical Director of the Minneapolis Symphony and after twelve years, during which he made that orchestra into an internationally-respected ensemble, he accepted the post of conductor of the New York Philharmonic. At first he shared conducting duties with Stokowski, but soon became the orchestra's sole Musical Director, also appearing frequently as guest conductor of the Metropolitan Opera Company. During his tenure at the New York Philharmonic he was responsible for introducing countless works to United States audiences for the first time, conducting everything from memory at a time when this was still a novelty. His prodigious memory, the result of untold hours of hard work, was capable of retaining even complex scores like Alban Berg's opera, Wozzeck, completely, including pagination and rehearsal numbers.

It is characteristic of Mitropoulos' unselfish giving of himself and his total devotion to music that, despite doctor's warnings, he could not slow his pace of conductorial activities. He died during a rehearsal of a Mahler symphony in Milan in 1960.

A unique musician, the greatest friend composers ever had, our tribute to Dimitri Mitropoulos will focus on composition. This is as he would have liked it.

Gunther Schuller
President
New England Conservatory of Music

Composition is the creative force that generates all musical activities. Performers would have nothing to perform without the works of composers, past or present. Composition permeates all activities and aspirations of the New England Conservatory, and it is to this creative energy that Dimitri Mitropoulos dedicated his life. In no greater way could we honor him than by the creation of a Chair in Composition.

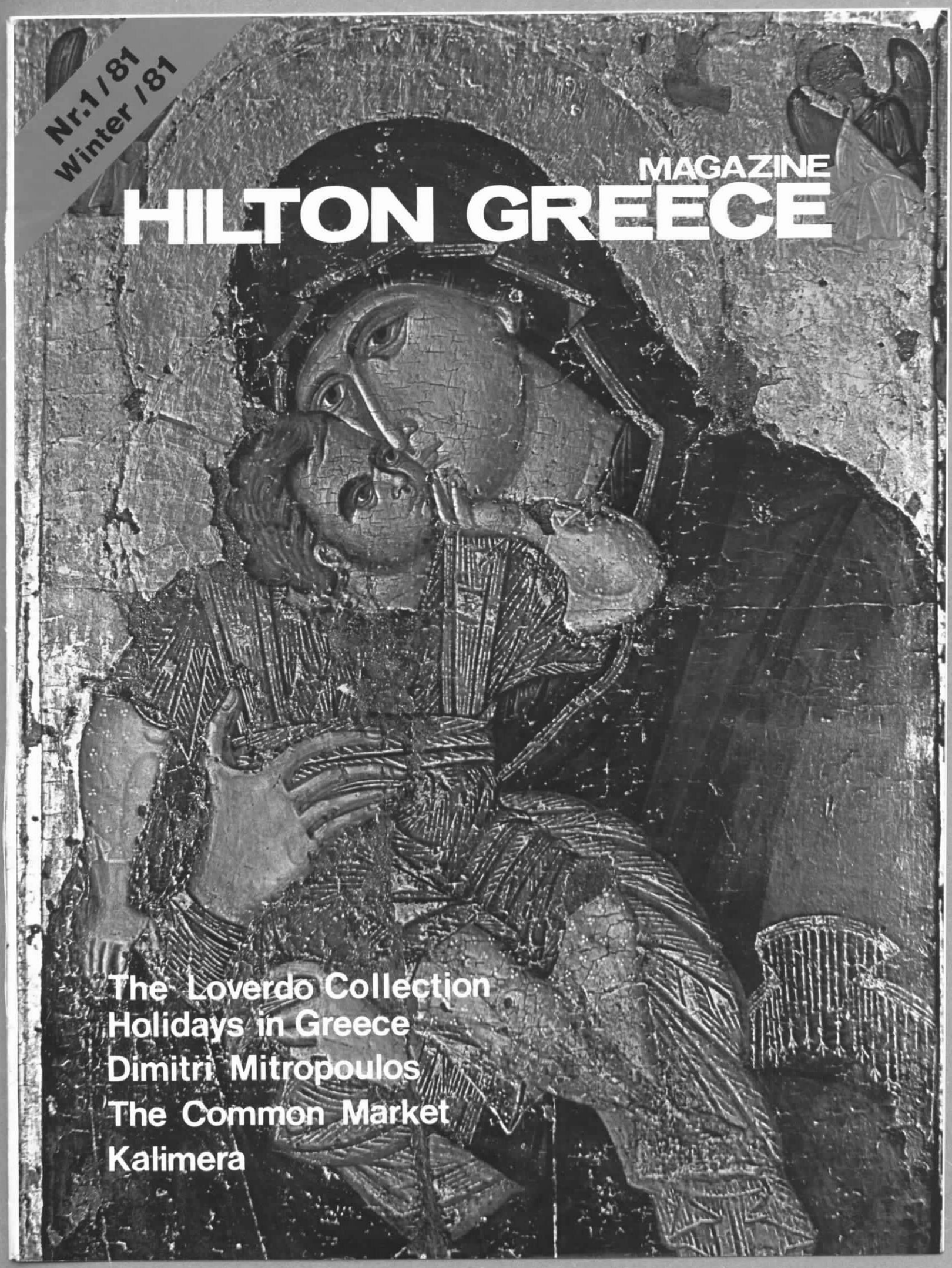
The Dimitri Mitropoulos Chair in Composition at New England Conservatory

Checks should be made payable to:
The Dimitri Mitropoulos Fund

and sent to:

Dimitri Mitropoulos Fund
The New England Conservatory of Music
290 Huntington Avenue
Boston, MA 02115

All gifts are tax deductable to the limit the law allows.



«ΤΑ ΝΕΑ», Τρίτη 2 Ἰουνίου 1981

★ ΑΦΙΕΡΩΜΑ ΣΤΟΝ ΜΗΤΡΟΠΟΥΛΟ: Τήν Κυριακή τό βράδυ, τό γαλλικό ραδιοφωνικό δίκτυο «Φράνς - Μυζίκ» έκανε ένα άφιέρωμα στή μνήμη τού Δημήτρη Μητρόπουλου (1896—1960) μέ σπάνιους δίσκους, άπό τά άρχεία τής Γαλλικής Ραδιοφωνίας. Μέ τήν εύκαιρία, οί έφημερίδες καί τά περιοδι-



κά τού Παρισιού, άφιέρωσαν άρθρα στόν Έλληνα άρχιμουσικό, άναλύοντας τήν πορεία του άπό τό 1919 (πού άκουσε μιά όπερά του στήν Άθήνα ό Καμίλ Σαίν - Σάνς κι έγραψε ένθουσιωδώς στό γαλλικό Τύπο) κι ώς τήν άνοδό του στή διεύθυνση τής Συμφωνικής τής Βοστώνης. Οί έφημερίδες σημειώνουν ότι δέν κυκλοφορούν πολλοί δίσκοι του στήν εύρωπαϊκή άγορά. Έξαίρεση ή «Φανταστική Συμφωνία» τού Μπερλιόζ, μιά παροιμιώδης έκτέλεση τής όπερας «Δύναμη τού Πεπρωμένου» τού Βέρντι καί ή «Ήλέκτρα» τού Ριχαρτ Στράους.



You will never forget
THE GREEK HOSPITALITY IN THE SKIES
when you travel with us
we know how to look after you

OLYMPIC
AIRWAYS

GOOD DAY kalimera

Good Day:Of course the Greeks have a word for it, which sounds even nicer: kalimera: and along with «efharisto» which means thank you and «parakalo» which means please, you have a good working vocabularly in Greek.

In Athens, however, many Greeks will greet you with Good Day and continue in fluent English. It is one aspect of the amazingly cosmopolitan character of the people which strikes the visitor immediately.

If you are learning and want to practice your Greek you may find it difficult because naturally every Greek leaps at the opportunity to use English. By the way, the English expression, «it's all Greek to me» has a Greek equivalent which goes, «it's all Chinese to me».

If you are looking for English language media in Greece, you will find it easily. There is a television newscast in English and two English language morning newspapers. The Athenian, a quality monthly magazine, and several other magazines such as Shipping, and Business and Finance are puplished in English. Also, the daily mimeographed news bulletin, a semi-official publication from the Athens News Agency is well worth reading. The British Council and the Hellenic American Union both maintain excellent libraries, and for serious reading the Gennadeion Library is one of the best in the world for Greek topics. At the kiosks in Athens and the suburbs you can find the popular German,English, Italian publications and of course the durable, International Herald Tribune.

The Kiosk, the most handy of all Greek institutions, has just about every small item you can think of: cigarettes, shoe laces, aspirins, notebooks, flashlights, razor blades, film, chocolate bars and literally hundreds of other sundry objects. Disabled war veterans are often the owners if not the operators.



American tourists come to Europe and especially Greece by the thousands. But an interesting trend is taking place in international travel: there is a growing influx of foreign travelers to the United States. Americans visiting foreign countries spend roughly $1.8 billion more than the United States receives from foreigners, but that amount is slowly shrinking. In 1973, visitors to the United States stayed for an average of fourteen days. Now they stay twenty-one days and spend an average of between $700-720 per stay.

For English speaking visitors to Greece a new book called, «Greece: An introduction» has been suggested. Now available in Athens bookstores, it deals with social, economic and cultural aspects of Modern Greece. What is particularly pertinent is the section on the hopes and doubts for Greece's entry into the EEC which was effective January 1, 1981.

Kalimera notes with excitement a fascinating project scheduled to begin this spring. Greece will try to raise the wrecks of the Roman fleets that sunk when Octavian (later became Roman Emperor Augustus) defeated Mark Anthony and Cleopatra in the Battle of Actium. The ungallant Cleopatra, Queen of Egypt, fled the battle and the even more pusillanimous Anthony,her lover, followed her, abandoning the fleet, which surrendered to Octavian. The battle was decisive in putting Octavian on the Imperial throne. Visitors to Greece would find a trip north to the coast surrounding Actium most enjoyable.
The beauty of sea and mountains, the unspoiled towns along the sea, like Preveza, is highly recommended, and the road is good all the way from Athens.



Kalimera congratulates Kimon Friar for his well deserved «Islands and Continents Award» for the best book of poetry published in the United States of translations into English. Friar's translation of the Greek poet, Takis Sinopoulos, «Landscape of Death» was considered by the judges not only a brilliant collection of poetry, but also a superb translation. Friar is a most

40

DIMITRI MITROPOULOS AND HIS FRIEND

Katy Katsoyanis



Dimitri Mitropoulos, the great maestro, writing in 1953 about the fate of conductors said, «very little is left after their death, probably nothing but a few pale reproductions on disques are left of their creation». But twenty years after his death in 1960, Mitropoulos lives on through more than his records, thanks to Kati katsoyanis and the correspondence he maintained with her for thirty-five years.

Mrs. Katsoyanis, now in her eighties lives in the Mangufana area of Athens, renamed Pefki, where in pre-war times some Athenians came to spend the summer. Her estate is probably the last one remaining in Mangufana. It was here that Mitropoulos used to stay when he visited the land of his birth.

Set well in from the road, it is an oasis of fruit trees and garden flowers spreading for acres out towards Mt. Parnis. The boudaries of her property are well marked by rows of grim concrete apartment buildings that have spoiled Mangufana. George Seferis, Greece's first Nobel Poet Laureate, described Mrs. Katsoyanis' sense of place. «She has the grace, in these times of rootlessness, of being rooted in the land of Attica».

On a round table in her living room is a bronze hand of pianist Gina Bachauer: a pictorial catalogue from a recent memorial exhibition for George Seferis: a thick black volume of Arnold Schonberg's «Theory of Harmony» in German which she translated into Greek: a magnificent bouquet of blood red garden flowers: and two books, one in Greek and the other in English of the correspondence between her and Mitropoulos.

Kati Katsoyanis is a diminutive lady, now frail but with an unmistakable air of intellectual vitality. «My interests are literature, philosophy, and archaeology, but my passion is music». She has had scattered training in theory, composition, harmony and piano, but does not consider herself a musician.

She loses little time with introductory remarks and moves directly to the central topic of her life, Dimitri Mitropoulos, Greece's brilliant conductor who went to the United States and held simultaneouslý two of the most prestigeus music posts in the country: permanent conductor of the Metropolitan Opera and of the New York Philharmonic Orchestra.

«I am very excited these days about Dimitri's biography which a Greek musicologist, Apostolos Kostios, has written as a doctoral dissertation for the University of Vienna. I hope it will appear in both German and Greek since there has been no biography written on Dimitri, and because the two chapters Kostios wrote on Dimitri's special technique are superb. Of course he used the archives and the correspondence for his sources».

A portion of the correspondence, published first in Greek, contains over 400 pages of letters which Mrs. Katsoyanis selected. Then in 1973,

she chose about 100 letters to be translated into English. George Seferis asked Mary Keely, a noted translater, to do the translation. «The letters of Mitropoulos were easy to translate because they are straight forward and in good Greek. I worked closely with Mrs. Katsoyanis and she was wonderfully cooperative», says Mary Keely. The publication in English is called «Dimitri Mitropoulos: A Correspondence with Katy Katsoyanis, 1930-1960», and was sponsored by the New York Philharmonic. Most of the letters in the English edition are written by Mitropoulos, but Katy Katsoyanis included some of her own to make his answers more intelligible or to contribute to the understanding of the man as an artist. Her letters are the product of an extraordinary sensibility and a philosophic, literary, and musical turn of mind.

The correspondence was the result of an intimate, intense and unique friendship that began in 1925. «We became friends the moment we met -- there was no interim period of getting acquainted», she says.

To explain their relationship she once wrote him, «it isn't strange at all that we should have the same tastes, the same passion for the abstract since as you've assured me so many times - God took care to make me to 'your measure' with the prospect of my becoming your friend on earth: I don't suppose He finds it strange that we're now so far apart from one an other since our spiritual contact is maintained in spite of distance. Believe me, never with anybody else, have I felt such an immediacy in understanding... We are... parallel natures -one 'plus' genius, and the other 'minus'.

There were few others who knew the great musician well. Seferis wrote in ths forward to the English translation, «she played an important role in his life... Mitropoulos felt her shadow protected him. She is blessed... with the gift of friendship - I mean a friendship without fault of laziness». Some of his American acquaintances were shocked when the publication appeared to learn that Mitropoulos had such a close friend, even though Kati Katsoyanis spent the winters of 1956, 1957 and 1958 with him in New York. Louis Biancolli, the music critic wrote, «I had never met the Greek lady with whom Mitropoulos had corresponded... I was delighted to know that in the life of the great solitary, there had been for so long an open channel of communication. It humanized him».

Mrs. Katsoyanis likes to talk about her winters in New York with him when he was conductor of the New York Philharmonic and the Metropolitan Opera. «He was alone, absolutely alone and had nothing but his music. He had to conduct at least three or four times a week and at the same time practice for those concerts he would give the next week. How would he have time for people?» He wrote to her, «To achieve what I have achieved, I have done it by paying the price of isolation». She attended all of his performances and rehersals in New York and at them met many giants of the music world - Bernstein, Tibaldi, Heifetz, Menuhin, Rubenstein, Casals and Barber. Mitropoulos always appreciated the talents of other musicians. He used to tell her, «I take lessons from everyone».

«He really admired Maria Callas for her contribution to opera. She made the roles she sung into real personalities. Once he received a rose from Maria and tended to it himself, changing the water daily. I remember this particularly because he hated his rooms littered with flowers and always threw them out».

Mrs. Katsoyanis believes that the art of conducting cannot be learned in school or with a teacher: it is innate. «He progressed by conducting. When he first started he used his arms extravagantly, but by the time I saw him in New York he had long ceased extravagant motion and conducted with restraint. At times you would see him even let his arms hang at his side and conduct with his eyes».



Kati Katsoyanis talks deliberately, and in heavily accented English. She does not talk with the gestures of a fanatic or the manner of a monologist, still she doesn't swerve from her subject. She brushes aside questions about herself declaring. «but why talk about me. Dimitri is the fascinating one».

«You should have seen him wipe dishes. When I was in New York every evening I would cook and then wash the dishes while he would wipe. He was so precise ever in that activity that he wiped every dish in careful measure with never an extra motion. He never broke a cish. His hands were so powerful that could drive a nail in the wall with his finger».

She places Mitropoulos with Toscanini and Furtwangler as the most gifted conductors of the past generation. When pressed to explain the exact quality of his genius she answers that it lay with his ability to make musicians surpass themselves. As she wrote in the introduction to the English edition of the correspondence, «At the Vienna Opera in September and October 1960, Dimitri Mitropoulos directed a series of performances of Verdi's «La Forza Del Destino». The rehersals were difficult, the last one stormy. His surveillance of the whole and of each scenic detail was immediate and demanding. The first performance was an achievement; it had the exaltation which is the result of overcoming difficulties. The second one was smooth, faultless, but the third: It was one of those miracles you cannot explain, nor even conceive... At the end of the performance there were a few moments of silence before the audience could recover and express its enthusiasm. Later the musicians in the orchestra and the singers confessed to me, «we don't know why but we played (or sang) as never before in our lives. He forced us to surpass ourselves».

Mitropoulos' career although not meteoric was one of continual advancement. Born in Athens in 1896 and educated there, he conducted the Athens Orchestra (it became the National Orchestra durng World War II) so superbly from 1926-1938 that he dew guests like Arthur Schnabell Fritz Kreisler, Lotte Lehmann and Pablo Casals to perform with the orchestra. In turn, he was invited to conduct some of the best orchestras of Europe.

He was brought to the United States by Serge Koussevitzky as a guest conductor for the Boston Symphony in 1936 and in 1938, the homesick Greek - «I was sad, very sad, quite desperate at the thought that I might not see for a long time people that I would always love, and i wondered if my musical talent is really worth such a sacrifice» - became musical director of the Minneapolis Symphony Orchestra where he stayed for eleven years. He felt that the United States was the great musical center and there lay his oppor-

40

GAMBLING IN CORFU AND RHODES

Open all year round from 19'oo until. 2'oo hours



ROULETTE, AMERICAN ROULETTE, CHEMIN DE FER, BLACK JACK, SLOTMACHINES.

CORFU CASINO

ACHILLION PALACE

Restaurant Piano Bar
Open air gambling and
Restaurant-Dancing
Museum Pictures Gallery
Gardens. Tel.38629

RHODES CASINO

ASTIR PALACE HOTEL

De lux accommodation
Casino Bar
Tel. 24458

WS

ternational

KUWAIT
H.E. She
Kuwait's
Deputy P
Soliman
Kuwait H
on in hon
Affairs o

BRUSS
In Brus
from e
park wi
regroup
the hug

ed their
ilton's
h their
ablos».
ace on
own in
singer
ys the
ns the