

## Week - End Music

### ADRIAN AESCHBACHER

This young Swiss pianist played an ambitious programme at Wigmore Hall on Thursday, and everything he did was sane, richly felt, and full of that zest and confidence which set an audience at ease. He swept through the first movement of Beethoven's early A major sonata as you can only do if you have large hands and a youthful spirit, and the triplet section in the last movement, which needs an immense fund of energy, had the same irresistible flow. No young artist can play Schubert's B flat sonata, because the right mixture of spiritual tautness and ease and eloquence of effect is acquired later, and then only by one man, so far. In Berg's sonata op. 1, which has the dynamic build of an improvisation, and in Scriabin's garrulous and over-heated sonata in F sharp Mr. Aeschbacher showed how good he is as a pianist in the naïve sense. Perhaps he could choose a brighter instrument next time, because his playing is mellow rather than brittle, and one needs the "edge" that the pianoforte could give without any further labours on his part.

### RACHMANINOFF

Rachmaninoff gave one of his all too rare recitals at Queen's Hall yesterday. Rameau's Variations in A minor were played with tremendous éclat, Bach's E minor Toccata with a poetic treatment of the modulations and a characteristic tempo for the final fugue. Mr. Rachmaninoff sails through intricate counterpoint at a pace that would do honour to Weber's "Perpetuum mobile," and would spell disaster for any other pianist. In Beethoven's Sonata Op. 81a, many details which seem at the very heart of the music were swept aside, yet it is always interesting to see how far Beethoven can be reconciled with Rachmaninoff's sombre brilliance. Those who felt dissatisfaction after Op. 81a may

have done so because a limit was set to Beethoven's suggestiveness, a limit of colour and rhythm and pianistic effect. The best things came after the interval. A Rachmaninoff Prelude was played as authentically as one would have hoped, a group of Chopin Preludes were taken rather restlessly, yet with moments of incomparable fantasy and skill, and Liszt's Tarantella from "Venezia e Napoli" was made to sound the most thrilling piece of music ever written for the pianoforte. It was a wonderful climax to the afternoon.

### BUSCH QUARTET

The Busch Quartet gave their fourth and last concert at Wigmore Hall on Friday, playing Beethoven Op. 95, Haydn Op. 54 No. 2, and (with Paul Doktor) Mozart's E flat Quintet, K. 614. The Beethoven was rugged, tender, and particularly rich in volume of tone; it could not have been more nobly played. Haydn's C major fell a little below this, if only because the poignant arabesques for the first violin in the Adagio sounded too incidental. They are more affecting if lonely and apart, not embedded in the song of the lower instruments. The secret of the Busches' power is that, whereas others are intent on being good quartets, they are musicians, occupied heart and soul with the music, and playing, as it happens, on stringed instruments. All honour to a splendid series of concerts.

### TO-DAY'S EVENTS

At 3.0 Serge Krish conducts the New Metropolitan Orchestra at the People's Palace; at 3.15 Sir Thomas Beecham conducts the L.P.O. at Covent Garden, and Moiseivitch plays at the Palladium. At 6.30 is chamber music at Conway Hall, and at 8.15 Claude Powell conducts an orchestral concert at the Theatre Royal, Windsor.