

MUSICAL TREAT IN BATH

RACHMANINOFF RECITAL AT PAVILION

Undoubtedly the musical event of the present Bath entertainment season was the appearance at the Pavilion on Friday last week of the famous Russian pianist Rachmaninoff, who is probably best known to millions as the composer of the "Prelude in C sharp minor," which, written originally for the pianoforte, has been transcribed for the orchestra. This was the composer-pianist's first visit to Bath, but he has appeared at Bristol in the International Celebrity concerts at the Colston Hall.

The pianist's never-failing delicacy of touch aroused continuous admiration. The long and exacting programme was interpreted with a never-failing vitality. Chronological order was followed in its arrangement and the selections ranged from Mozart to Liszt, with a group of the pianist's own works.

MOZART.

Mozart was represented by his "Variations in A major," a particularly interesting choice, for this work seldom figures in the programme of a modern pianoforte recital.

The inclusion of the familiar "Moonlight Sonata" of Beethoven was extremely welcome, and this work was interpreted with the utmost poesy and well-judged sense of contrast.

The Chopin group, which few, if any, recital-givers omit from their programmes, comprised the Ballade in G minor, the A flat major Mazurka, and the B minor Scherzo. There was an airy grace about the performance of the Mazurka and the Ballade in G minor proved a voyage over a sea of varied emotions to which the culminating chromatic octaves provided a conclusive climax.

BELL-LIKE CLARITY.

Four of the numbers from Debussy's "Children's Corner" Suite succeeded, and here the bell-like clarity of M. Rachmaninoff's finger-work was worthily revealed.

The "Doll's Serenade" and the Shepherd were delightfully delineated, and the "Golliwog's Cake Walk" was not unduly vehement.

Two of M. Rachmaninoff's own works, the "Etudes-Tableaux," Op. 33 and Op. 39 respectively, each full of interesting ideas, preceded a group of works by Liszt, which comprised the Sonnetta del Petrarca, No. 104, the "Forgotten" waltz and the "Hungarian Rhapsody" No. 11.

A Steinway grand pianoforte was used.