

Rachmaninoff Recital Hailed

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grated. All the little inner phrases so usually accepted as unimportant were distinct and colorful. The biting and beautiful tone and emotional essence of the sonata were continually heightened by the nobility of the conception. Nothing was shallow or commonplace; only honor and truth spoke from the heights.

The Schubert impromptu in A flat minor, with the Liszt adaptation of the Schubert song, "The Trout," closed the first half of the recital. Vigor and reserve power were not lost even in the delicacy and grace of "The Trout." At no time was there a sublimation of musical values to effect.

In the second portion of the program, Mr. Rachmaninoff's own etude-tableau was a veritable voice out of the vastness of the north; glittering and cold with more than a dash of Slavic color and imagination. Four Chopin etudes followed, played so marvelously that even Chopin would have wondered if he had meant them so. The C minor, with its sweeping arpeggios and crashing dynamic close, finishing the group.

Three Liszt etudes, the one in D flat major and "Song of the Woods" and "Dance of the Gnomes" ended the concert in a tumult of applause. Of course there were encores, which began with Mr. Rachmaninoff's own prelude in C sharp minor, interrupted in the first few bars with excited applause because it is practically a household musical pet, and ended with Rimsky-Korsakoff's "Flight of the Bumblebee."

It was a memorable and enlightening concert, and except for the too arty lighting of the concert platform, it would be pleasant to contemplate an early repetition.

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