

Rachmaninoff and Menuhin Recitals Give This Region Two Great Artists

Famous Pianist to Be Presented Here Monday Night

BY E. CLYDE WHITLOCK.

With recitals this week by two major luminaries of the concert stage, our region is favored with metropolitan advantages, at the hands of one of the greatest living pianists and the present central figure of the violin world. Sergei Rachmaninoff will open the series of the Fort Worth Civic Music Association Monday night in the Municipal Auditorium in his first appearance here, and the world-famed American violinist, Yehudi Menuhin, will appear on the Dallas Civic course. By including Waco and Denton, Wednesday and Friday nights, respectively, we may add to our list of celebrities Marcel Dupre, generally acknowledged the greatest present-day organist.

Tall, austere and aristocratic in bearing, Rachmaninoff is a commanding figure on the concert platform. From such an uncompromising exterior one might expect hard-grained, heartless music, the propaganda of an agnostic philosophy and a mechanized age. Instead there is in the man the soul of a poet. He is a significant figure not only intrinsically for what he offers as an executant artist but as almost the last representative of a great musical age, not as a pianist, though even there the line of succession is about to vanish, but as a composer. He is the last of the romanticists; an age that devoted itself to the exaltation of beauty and to the expression of personal emotion, an age which began with Beethoven and Schubert, captivated the musical world with Chopin and Schumann, reached its full efflorescence in Liszt and Wagner and exhibited its final glory in Brahms and Strauss.

Age of the Greats.

A world actuated by a coldly practical philosophy of utilitarian values has lost something fine in its repudiation of the spirit of romanticism. It may have been an age of illusions, but it raised up a Wagner, a Brahms and a Strauss. MacDowell, of the Americans, had the vision, and we still are awaiting his peer.

Rachmaninoff was born at Onega, Province of Novgorod, Russia, in 1873, and at the age of 9 was already in the St. Petersburg Conservatory. From 12 to 18 he was in the famous Moscow Conservatory, working in composition with Tareyev and Arensky and in piano with Zverev and Alexander Siloti.

An invitation from the London Philharmonic Society in 1899 gave him his first great success outside Russia as pianist, composer and conductor. He returned to Moscow as conductor in the Imperial Opera, made his first American appearance in 1909, and at the break up of old Russia became an exile from his native land.

His home now is in New York, though he has an estate on Lake Lucerne, Switzerland, where he was visited by our Marousia Mueller Siloti, on her honeymoon with the son of her own and Rachmaninoff's teacher, who also is the noted pianist's cousin.

His Work on Radio.

It is a happy coincidence that music lovers may hear today one of Rachmaninoff's greatest works, his piano concerto in C minor, to be played by Walter Gieseking with the New York Philharmonic Orchestra over KRLD-KGKO-CBS at 2 p. m. The concerto glows with a valedictory eloquence of romanticism and a haunting beauty. It will have an understanding exponent in the lowering Dutchman from the office of Mrs. John F. Lyons, executive secretary of the local Civic Music organization comes word that the submitted program for the Rachmaninoff recital has been changed. The printed program, which will be in the hands of the audience, was sent out a week ago from national headquarters, and will be in error in several particulars.

The revised program is as follows: "Weeping, Plaints, Sorrows, Fears," after a Prelude of J. S. Bach (Liszt); "Italian Concerto" (Bach); "Suite Bergamasque" ("Prelude," "Minuet," "Clair de Lune" and "Pavane"); "The Firebird" (Debussy); a Chopin group consisting of nocturne, impromptu, mazurka and scherzo, all unidentified, though we may expect the C sharp minor scherzo; an unidentified prelude by Rachmaninoff; "Waldesrauschen" and "Gnomenszenen" (Liszt).

"Prelude in C Sharp Minor."

Rachmaninoff is one of that company of accepted composers who have become known to the man on the street almost exclusively through one small early work, and that one by no means representative of his mature style. As Schumann is typified by "Träumerei," "Paderewski" by "Song," so to the nonprofessional musical world Rachmaninoff is that man who wrote the "Prelude in C sharp minor."

At the time of his last appearance in this region we confidently announced in this column that there was not a chance that he would play it, but we had to eat those words. He did play it, and might possibly do so again.

Piano Great to Make Bow Here



Sergei Rachmaninoff, one of the small company of greatest pianists, sethrine in men but poetic in performance, will play his first concert in Fort Worth

Monday night, as the opening program of the season by the Fort Worth Civic Music Association. Rachmaninoff is famed alike as pianist and composer.

Is Gifted



Yehudi Menuhin, marvelously gifted young American violinist, will play Thursday on the Dallas Civic Music Association course, his first appearance in this region.

Menuhin One Who Lived Up To Promise

Fourteen years ago the musical world was startled by apparently trustworthy reports of a genius of the violin who had appeared in San Francisco at the age of 7 with the San Francisco Symphony Orchestra. An incredulous world, wary of the exploitation of local favorite sons, was forced to revise its attitude when young Yehudi Menuhin, at the age of 8, gave a recital in the Manhattan Opera House in New York, and completely disarmed the scoffers. The young violinist will be heard in a concert in Dallas Thursday night.

The lad was born in New York, but the family moved to the West Coast while he was yet an infant. At 3 he had a tiny violin, and at 4 a smallest size of real fiddle was put in his hands, which he took to Sigmund Anker and then to Louis Perazich, then concert master of the San Francisco Symphony, for instruction. Following the New York recital he went to Europe for study with Adolph Busch and Georges Enesco, his latest mentor. He played with the Lamoureux Orchestra in Paris, then with the New York Symphony at the ripe age of 11. In one concert in Berlin, with Bruno Walter conducting, he played concertos of Bach, Beethoven and Brahms, a feat repeated in Paris and Dresden.

Nothing we have seen in criticism of Menuhin's art is so revealing as the comment of the veteran W. J. Henderson: "What the world has performed in 1927 with the sheer rapture of a gifted nature, the youth played with a passionate adoration, born of new vision and many emotions. The boy projected his spiritual immersion in the music with an art that defied analysis; his tone was beyond description in its beauty, its purity, its noble continence and its subordination to the immediate purpose. The performance was violin-playing of the first order, ranking with anything the present recorder had ever heard in his long years of listening."

The Menuhin program, with Ferguson Webster at the piano, is as follows: "Sonata No. 32 in F major" (Mozart); "Sonata in G minor" for violin alone (Bach); "Concerto in E minor" (Mendelssohn); "Legende" (Wieniawski); "Caprice Basque" and "Zapatadance" (Liszt); "The Maid With Flaxen Hair" (Debussy-Hartman); and "Labyrinth Caprice" (Liszt).

Next Sunday we shall have permission to say about the "lost" Schumann violin concerto, with the first performances of which next week Menuhin is concerned.—E. C. W.

Artists Can No Longer Look to Rich

NEW YORK, Nov. 13 (AP).—Gradually there seems to be spreading in art circles a realization that the painter of the future must look elsewhere than to the patronage of the rich for his support.

Groups, such as the American Artists Congress, have insisted that permanent Government subsidization, along the line suggested by the WPA federal arts project, is a solution of the problem of the artist no longer content to starve in a garret and have dealers reap the reward from his work after he is dead.

Others, including those banded in the Living American Art Group, have seized upon the development of faithful color reproduction processes as a means of distributing copies of the original art work to give the artist a return corresponding to an author's royalties from books.

Still another approach has been made by galleries specializing in works of art for the young, and presumably not-so-wealthy, collector, of offering special exhibitions of works obtainable for less than some set price, say \$100.

Reproductions of the works of recognized artists, many of them in full color, on Christmas cards, also has been popularized in recent years. Two shows of such cards are currently on view here. The American Artists Group has brought its membership to 89 and is showing this year for the first time cards made from the works of such artists as Alexander Brook, Paul Cadmus and Henry Schakensberg. Also with such former contributors as Thomas Benton, John Steuart Curry, Eugene Higgins, Reginald Marsh, Rockwell Kent, Grant Wood, Peggy Bacon, Clifford Beal and John Taylor Armist. Eurosen as well as American artists are represented on the cards offered by the National Alliance of Art and Industry.

During a direct comparison between reproductions and originals, the downtown gallery opened this week an exhibition of paintings by Georgia O'Keeffe, side by side with color reproductions of her work in a newly published portfolio.

CONCERT SCHEDULE.	
Nov. 14—Schubert Choral Club of Dallas, presented by Music Study Club.	
Nov. 15—Sergei Rachmaninoff, Fort Worth Civic Music Association.	
Nov. 17—Marcel Dupre, Waco-Baylor Civic Music Association.	
Nov. 18—Yehudi Menuhin, Dallas Civic Music Association.	
Nov. 19—Marcel Dupre, Texas State College for Women, Denton.	
Nov. 22—Marcel Dupre, organist, American Guild of Organists.	
Nov. 30—Efram Zimbalist, violinist.	