

The World of Music



Themes From Fourth Movement, "Symphony No. 1," by Beethoven

(A suggestion for using and preserving the daily music theme: Many teachers of music appreciation advise their pupils to clip and paste them on a 3 x 5 filing card with composer's name at the top and file them in alphabetical order.)

The usual large and enthusiastic audience greeted the efforts of Rachmaninoff in his annual piano recital last night at Constitution Hall. Taking frequent bows throughout the concert, Rachmaninoff reserved his encores until the close of the program, playing his most famous piece, "Prelude in C Sharp Minor," and a Chopin "Waltz in A Flat."

The recital opened with a Liszt arrangement of a Bach "Organ Fantasia and Fugue in G Minor," which was performed with careful attention to the leading voice. Rachmaninoff was at his best in playing Beethoven's "Sonata, Opus 109." This work was resplendent with vivid coloration, flawless technique and most expressive accents.

Likewise the Chopin works, "Polonaise," "Nocturne," "Mazurka," and "Rondo," each received careful treatment resulting in beautiful phrasing with a freshness and spontaneity that left little to be desired. Reverting for a time to his own compositions, Rachmaninoff gave two showy and harsh "Etudes-Tableaux," the C Sharp Minor and C Minor, but the E Flat Minor and E Flat Major were more pleasing to the auditors.

Having delivered himself of the main part of a recital in a highly artistic and satisfactory manner, Rachmaninoff was apparently content to rest upon his laurels in presenting the three latter numbers on the program. There were passages in Liszt's "Schnetto del Petrarca No. 2" which were more than reminiscent of Wagner's Fire Music from the "Walkurie."

When Rachmaninoff presented his version of the Paganini-Liszt "Etude E Major" and Liszt's "Rhapsodie No. 12," we were reminded of a reported conversation which happened recently between Ernest von Dohnanyi, who had just finished a piano recital and was being congratulated by his friend, Josef Lhevinne.

Lhevinne said, wonderful wonderful. I wish I could do that." "Nonsense," replied Dohnanyi, "why with your technique!" "Yes, I know," said Lhevinne, "but I have to play all the notes." Frequent notes were passed over lightly or entirely missed in the Etude, and, as if in a hurry to finish the program, the Rhapsodie was played at such a terrific speed that it was quite impossible for even the great Rachmaninoff to hit every note.

Whereas the temptation in this and kindred works is to use the pedal over much, Rachmaninoff almost entirely neglected the pedal in the Rhapsodie. Hope he finished in time to make his train!

combined to make a most delightful performance.

In making America music conscious, one of the greatest needs is the opportunity, such as that presented last night, for promising young singers to obtain experience before audiences. Every detail of the performance was handled in a highly creditable manner, even to the length of time between acts which kept the audience until after 11 o'clock.

Space does not permit the enumeration of the many singers, but special mention must be made of Ray Baine in the role of Lionel. His voice is dramatic for a tenor coupled with an easy stage presence that made a convincing enactment of the role. His tone production is smooth except in the very highest tones when there was a trace of hoarseness.

Virginia Weedon, soprano, who played opposite Baine in the role of Lady Harriet, has a voice of great sweetness but lacking in power. However, her resonance was sufficient to carry through the auditorium in which the opera was given. The diction, in English, of all the principals including Baritone John King and Nina Norman, soprano, was for the most part excellent with only occasional lapses. The large audience gave every expression of appreciation.

Forum to Meet

"Life's Possibilities" will be the topic of an address by Rev. Theodore R. Peters, pastor and metaphysician, Saturday afternoon before the Young People's National Forum at 1816 Twelfth St. N. W.



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