

Rachmaninoff Gives Recital; Seidel Is Symphony Soloist

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The News Music Editor

The masterly art of Rachmaninoff and new and interesting works on the San Francisco Symphony program made Friday a memorable day in local musical annals. Rarely does one hear such satisfying playing as Rachmaninoff's. There are pianists who thrill by their amazing virtuosity, the power and brilliance of their keyboard technique. But Rachmaninoff penetrates below the surface of notes

and keyboards and sets forth the musical content of his program in an incomparably illuminative manner, revealing both the intellectual and the emotional values of a score with a profundity that is awe-inspiring.

Liszt's arrangement of Bach's Fugue in G Minor and Beethoven's Sonata Opus 109 first revealed the soloist's artistic perception. A group of Chopin numbers showed how lovely and lyrical his works can be without sugar-coating them with sentimentality or treating them like stylized parlor-pieces of the past.

Plays Own Works

Rachmaninoff presented four of his own Etudes-Tableaux Opus 33. The tragic ferocity of the one in C Sharp Minor and the plaintive beauty of that in G Minor made the first two outstanding.

Delightfully subtle treatment of the lyricism and grace of Liszt's "Sonnetto del Petrarca No. 2" gave it the charm of an exquisite cameo. Brassin's arrangement of Wagner's Magic Fire music was unbelievably effective. The Paganini-Liszt Etude and subsequent group of encores (which did not include the famous Prelude which has become infamous in the eyes of its composer) concluded one of the most genuinely satisfying concerts heard in the interim since Rachmaninoff last played here. He gives a second program Sunday afternoon.

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Seidel at Symphony

The afternoon symphony concert was also of unusual excellence. Pierre Monteux introduced a charming suite of Old Dances and Airs arranged by Respighi, and the orches-

tra played them with an exceptionally beautiful tone.

More important still was the American premiere of "Jeux de Timbres," by Isadore Freed—a Russian-born American who resided in Paris for some years. The suite is a study of tone colors, the first movement proving exciting and fascinating through its use of percussion instruments. Kettle drums, xylophone, drums and a large and bewildering array of "traps" were ingeniously featured in a thoroughly musical manner. Strings were emphasized in the second movement, and woodwinds and brasses in the finale. But the first movement was the most original and, consequently, the most memorable.

Strauss Superb

Still more memorable was Monteux's reading of Strauss' "Death and Transfiguration." Utmost restraint in the opening passages made the tremendous climaxes seem all the more brilliant. And the beautiful tone and sensitivity of Concertmaster Blinder's playing of his solo passages, together with similar virtues in the work of Violist Firestone and Flutist Woempner, helped to make the performance outstanding.

One sure way to hold an audience to the end of a symphony program is to put the soloist last—and Toscha Seidel amply repaid auditors for remaining through the Beethoven violin concerto, with which the program concluded. It has been many years since this splendid member of the Auer clan has played on a local stage and his playing has developed greatly in the interim.

Seidel's tone is not so large as some of his confreres', but it is ample