

RIDGE PLANS



**RUSSELL PLIMPTON
LYN CROSBY**
bridge benefit

MUSIC

Rachmaninoff in Recital

By **JOHN K. SHERMAN**

A recital by Sergei Rachmaninoff always offers something more than a mere accumulation of notes accurately hit.

It bears the unmistakable stamp of personality which transports all the music he plays into Rachmaninoff's special world, where colors are deepened and enriched. It gives us piano music that is always immensely palatable, with romantic flavoring and dramatic quality.

Last night's program by the saturnine Slav, first of the University Artists series of concerts, was an eloquent demonstration of these things, and gave renewed emphasis to the definition of his art as a great romanticist's expression. For there is no question that the great appeal of Rachmaninoff is romantic, in the best sense of the word. His scholarship, intellect, his tremendous technique, are all servants of a romantic conception of music, garbed in splendor, voiced in the grand manner.

From the piano he draws an al-

most orchestral variety of tonal hue, and in his first number—Liszt's "Weeping, Complaints, Sorrows, Fears" after Bach—this wide palette was masterfully used, giving mystery and tenderness to Liszt's rococo elaboration of a Bach theme.

Rachmaninoff's interpretation of the Bach "Italian" concerto had the faults that go with too flexible an expressiveness. It was less sharply in focus, less clear, than Gieseeking's reading of the same work last week, and by the same token had a greater wealth of shading and more liberties in emotional nuance.

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In the Chopin group, the pianist's gifts were given freest rein and were revealed in all their power and insight. There was much quiet playing here, much sensitive exploration and intimate revelation. There was also much speed at times—particularly in portions of the Fantasie and in the A flat major impromptu, which was taken so rapidly it became a blur. The F major nocturne was mis-billed as the F sharp major impromptu. The concluding scherzo in C sharp minor was literally gorgeous, and its falling note clusters were something to bring a thrill to the most hardened listener.

After intermission came Debussy's "Suite Bergamasque," full of wit and delicacy, with the familiar "Clair de Lune" offering a perfect distillation of moonlight. Rachmaninoff's own E flat minor etude was of his typically moody style, and the closing Liszt numbers revealed great brilliancy.

Three encores concluded the program to everyone's satisfaction—Rachmaninoff's prelude in C sharp minor (Ah-h-h), Dohnanyi's fiendish capriccio in F minor and Rimsky-Korsakoff's "Flight of the Bumble Bee."

**Minister Guilty
in Wife Slaying**

Lexington, Ky.—(INS)—Rev. Miller O. Johnson, evangelist, today faced the electric chair for the murder of his estranged wife, Willie, 42.

Johnson shot and killed her and William Rue, 37, but was tried for the former slaying only. He pleaded the "unwritten law."