

# Rachmaninoff Scores Hit In Carnegie Hall Concert

**Bach, Beethoven, Schubert, Chopin and Liszt  
Selections Are All Handled With  
Skill That Thrills Audience.**

For 65 years the Art Society of Pittsburgh has presented the best in music to Pittsburghers. Starting as an informal group of young people who wanted to sing and play the best in music for their own enjoyment, it has grown into the great organization it is today. Always a non-profit group, it still maintains the high ideals which it had in the beginning—to foster the best in music for the enjoyment of Pittsburghers of all groups.

The first concert of the anniversary year brought before us Sergei Rachmaninoff, distinguished Russian composer-pianist. To hear him came the largest audience that Carnegie Hall has seen in many years. It was a well-rewarded audience, too, for seldom has the pianist appeared to better advantage. The years seem to have mellowed Rachmaninoff. The austerity which formerly surrounded not only the personality but the program of the pianist is disappearing, and there were moments last night when there was even a trace of amiability.

The opening Rameau Variations were followed by a powerful forceful rendition of Bach's E. Minor Toccata, and this in turn was followed by the Beethoven of the evening, the Opus 81 Sonata known familiarly as "Les Adieux." This Twenty-sixth Sonata of Beethoven is by no means among Beethoven's greatest piano works, but it is certainly among his most expressive. It is the only sonata to which he wrote any program notes, and the pianist has plenty of opportunities to know what Beethoven meant as he describes a trip of his friend and pupil, Archduke Rudolph. Rachmaninoff was at his best in

this expressive work in the third movement. Here was exuberance and unrestrained joy and here, too, was incisive vigor.

A Schubert group consisting of an Impromptu and the familiar Rondo was a joy and delight. The lovely melodic line was never lost as the pianist ran flying arpeggio passages with a feathery touch of gossamer-thin lightness.

Chopin wrote his famous 24 Preludes during the Madame Sand period on the Island of Majorca. They are the most complete exposition of that composer's art, portraying all the emotions which he must have felt during that trying period. Last night Rachmaninoff selected 12 of these Preludes, not necessarily the finest musically, but 12 which most completely demonstrated his complete mastery of the instrument—for mastery is called for by anyone essaying the Preludes. They are defi-

nately not for the tyro. Each of these little tone-poems cannot be described individually, but to each of them Rachmaninoff brought something of his incomparable art. There must be noted, however, the Third in G Major, a thing of infinite beauty with its brook-like bubblings, the Fourth in E Minor where the pianist was at once poetic languid and sombre, and the Nineteenth in E Flat Minor where the piano fairly sang with the melodious unbroken triplets. The whole performance of the Chopin was masterly, running the complete gamut from dynamic surging force to lyric and mystic pianissimo.

The concluding Liszt group included the Sonnetto del Petrarca and that old favorite, the Gounod Valse. And as an encore, the inevitable Rachmaninoff C Sharp Minor Prelude. —D. S. S.

## Postmaster General's Aide to Visit Latrobe

General W. W. Howes, first assistant postmaster general, will make two addresses tomorrow in Latrobe. He will speak at dedicatory exercises for the new Latrobe postoffice at 3 o'clock in the afternoon and will address a rally of Young Democrats at Latrobe High school in the evening.

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