

Large Audience At Glebe Collegiate Hears Master Artist, Rachmaninoff

By JOHN W. BEARDER, F.R.C.O.,
Mus. Doc., Music Editor of The Journal.

It goes without saying that the Glebe Collegiate held a capacity audience last night on the occasion of the fourth concert of the excellent series arranged by A. Tremblay for Ottawa music lovers. It is true that a world-famous artist and composer, Rachmaninoff, was the drawing card, but the previous concerts have also been of the highest standard, and we are truly grateful for the splendid initiative that has possessed Mr. Tremblay and has given us an opportunity of hearing the best of artists.

Many romantic stories and eulogies of Rachmaninoff, both as pianist and composer have been written. Many critics have heralded him as one of the foremost pianists and composers of the day. His personality and genius have been the foundation of paeans of praise from the public. Last night it was our delight to listen once again to this master. At the outset I wish to say that criticism, as such, is impossible. It is in the impressions one gains that the value of hearing a world-famous artist is of importance. Not that the artist, he or she, does it differently to some other well-known artist, but how does this particular interpretation appeal to one's own musical feelings.

It is taken for granted that technically and emotionally the artist is of the highest standard; then comes the interpretative qualities that in the long run divide the genius from the mere virtuoso.

Little of Modern Music.

Rachmaninoff's program included no modern or ultra modern music, excepting possibly his own compositions, Etudes Tableaux. We heard, for the main part, the strictly classical form of Beethoven, the romantic classical of Chopin, the Novelette of Schumann (another romantic), and a Strauss-Tausig waltz, a virtuoso pianistic offering.

The sonata Op. 78, Beethoven, though

it contains only two movements (the usual slow movement being missing), is one of that composer's best known piano works. The Adagio Cantabile is really a short introduction of four measures, leading into the Allegro, which is more or less of a quiet character. The Allegro Vivace is in lighter vein. It is not as heavy as some of Beethoven's final movements, such as the Pathétique or the Waldstein, but it is full of characteristic phrases and delicate passages.

Among Schumann's fine pianoforte compositions the Novelettes are noted. They are lyrical, somewhat in the style of a "Song without words." The F sharp minor is one of the most beautiful and also one of the longest, but the listener's interest is charmed from beginning to end. The two Trios show influences of folk song origin. The Sonata in B flat minor, Chopin, known as the "Funeral march sonata" does not compare in structure with those of Beethoven or Mozart, but its pianistic beauty holds an appeal, not the least being the sombre funeral march with its somewhat sickly sweet trio.

There is a peculiar fascination in hearing a creative musician perform his own compositions, hence great interest was evidenced in the Etudes Tableaux. There are six in the set and all follow the school of Chopin. They are also all brilliant and are splendid examples of Concert studies. The final number was Valse Caprice, Strauss-Tausig. It was played with an inspiration that was thrilling. At its close the master pianist received an ovation, and in response played the well known Nocturne in E flat and a Mazurka by Chopin. The audience would not be satisfied until they were granted the famous Prelude in C sharp minor. Finally Rachmaninoff played the National Anthem, and the audience dispersed.

Dominating Power.

Of the playing of Rachmaninoff the least one can say is — it was eminently satisfying. His dominating power

as pianist and composer held the audience spell-bound with a magnetic influence that is not seen but is felt. His manner at the piano is most reticent, but behind this reticence is a reserve of power that can produce a climax or the most delicate nuances of tone. In everything that was played was felt the touch of a master hand and a great intellect. New beauties were constantly revealed in old favorites. The delicacy of the Vivace in Beethoven, the vibrant singing melody in the Schumann Novelette, the octaves and smooth glissando in the Valse Caprice, etc. It was a concert which will live long in the memory of those who were fortunate in being present.

Plaster Impression Of Famous Indian Reaches Capital

"Man - Who - Fell - From - Heaven" Noted Figure In Tsimpsonian Folk Lore.

A plaster impression of the "Man-Who-Fell-From-Heaven" was unpacked at the National Museum yesterday.

Long ago, a Tsimpsonian Indian went into the woods to commune with the spirits and attempt to reach Heaven. Four days later, tradition says, he returned. He was ridiculed and called a fraud when he said he had actually been to Heaven and been cast out by the spirits.

"Come with me and I'll show you," he said. He took the people and showed them the figure of a man, life size, cut in solid rock to a depth of about three inches. "That is where I landed when I was thrown out," he declared.

The spot was found and a plaster mould of the figure was made by the Dominion archaeologist last Summer.

CANADA'S FIRE LOSSES.

TORONTO, Feb. 7.—Fire losses in Canada during the week ended February 5, 1930, were estimated by the Monetary Times at \$906,700, as compared with \$1,218,400 for the previous week, and with \$541,800 for the corresponding week of last year.