

PIANO STARS HEARD IN CONCERTS AT EMERY

Dayas Plays Brilliantly for Symphony Program and Rachmaninoff Is Heard in Evening

By Lillian Tyler Plogstedt

ADDITIONAL interest was felt in the symphony program of Friday afternoon- of the 17th in the present series of concerts being played by the Cincinnati Symphony Orchestra under the direction of Fritz Reiner, because of the two American premieres.

Now that it is the fashion for composers to orchestrate the great works of Bach, it is extremely interesting to note the different fashion in which each approaches his task. This week we are hearing the great organ Prelude and Fugue in D major transcribed to the medium of the orchestra by Respighi, who has also done Mr. Reiner the honor of dedicating this composition to him.

While the arrangement is a very interesting one, we do not feel that it measures up to the nobility of the Leo Wiener arrangement of the great Toccata, which was the first Bach transcription we heard at these concerts.

Respighi's arrangement, as might be expected, is very modern. He used the entire orchestra, with the addition of the pianoforte. It was given a brilliant rendition and met with great favor.

Karin Dayas, soloist, is one of the really great pianists of the present time, and we owe her thanks for permitting us to hear for the first time in America the magnificent work of Busoni, the C-major concerto. This was a herculean task to prepare and present.

It offers enormous technical difficulties and is not the type of composition to make popular appeal. It is a work of the utmost nobility and in it Busoni uses the piano, not so much as a solo instrument, but as an integral part of the orchestra.

Mme. Dayas' superb technical equipment, coupled with a mentality which makes possible the tremendous feat of memorizing the most prodigious programs, gave the work a superlatively fine performance.

The choral which forms the closing period of the concerto was sung by the Orpheus Club, and the combination of orchestra, soloist and chorus was stunning.

The concert opened with a fine performance of the "Coriolanus" overture of Beethoven.

IN Emery Auditorium a recital was given Friday night by Sergei Rachmaninoff, who, no matter what other pianistic stars appear in the musical horizon, still holds his place as peer of them all.

The Rachmaninoff technic is colossal, with absolutely no limitations; but, unlike many other of the accepted great, he never intrudes it upon one's consciousness, but makes of it solely a means to an end.

He treats the piano, even in the most enormously forte passages, with such finesse that the tone is always musical, never just noise,

such as we have heard from the fingers of other ranking artists.

An entire program of Chopin and Liszt might well become tedious, but the one offered was so well contrasted that it was interesting throughout.

Thus the superb F minor Ballade, with its storm and stress, was succeeded by the naive and gay E flat major Rondo; a Nocturne, the less known one in B major, the scintillating Waltz in E flat, the C sharp minor Fantasie-Impromptu, a Mazurka and the tremendously brilliant B minor Scherzo completed the Chopin list.

Possibly the contrasts in the Liszt group were more sharply defined than in the Chopin; thus the dramatic and stupendously difficult B minor Ballade was succeeded by the ineffable charm and grace of the Valse Impromptu, a piece seldom if ever heard nowadays; then the poignantly beautiful Sonnetto, after Petrarch, No. 104, followed by the noisy and somewhat banal, but fascinating E major Polonaise.

It all was played with such perfection such glittering scale passages, sonorous chords, such beauty of tone, that is might never be questioned.

Encores were, of course, demanded, two Chopin waltzes, the transcription of "The Maiden's Wish" were given, but not until the opening phrase of the Prelude was played was the audience satisfied.

It was an event, for not often are we privileged to hear a recital of such entire and finished perfection.

2:15
8:15

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