

RACHMANINOFF A RARE TREAT IN PIANO RECITAL

Famous Artist, in Orthodox
Program, Again Displays
Inimitable Style

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One of the largest concert audiences of the season sat enthralled last evening at New Music Hall, the occasion being that rare thing in Cleveland—a piano recital. Inasmuch as this form of concert is so curiously intermittent in our otherwise enterprising city, it is well that no less a musical eminency than Serge Rachmaninoff should remind us of the charm and potency of keyboard music.

The gracious presence of this great artist; his bearing, at once noble and modest have an abiding appeal and maintain a potent sway over the most inveterate as well as the most casual of auditors.

An Orthodox Program

The program presented last night can hardly be designated as a distinguished one. It adhered to the most conventional patterns, but under the wizardry of such a master as Rachmaninoff the choice of materials seems of slight moment. Such hackneyed pieces as the Valse Impromptu of Liszt, or the same composer's D flat major Etude or the rather vapid G major Prelude of the pianist's own devising were delivered with such inimitable charm and perfection as to persuade one that only an artist of highest caliber can afford to dally with trifles and conventionalities.

This may sound a bit paradoxical, but the marvelous sounds that the player elicited from the Liszt Etude, as if drawn from the strings of a glorified harp, is but an instance of a transcendent pianism that charms the ear thru the most elementary sonorities.

Individual Interpretation

Rachmaninoff may always be counted on for highly individualized interpretations particularly in the classics, as witness, his playing of Beethoven's D minor Sonata. In this instance the first movement was divested of its traditional dramatic implications and was presented in a reflective—almost a wistful spirit. The pianist's calm and deliberation even extended to a repetition of the exposition section; an almost unheard of procedure in these restless days.

The artist's magnificent virtuosity was disclosed in a gripping and stirring performance of Chopin's F sharp minor Polonaise and the Scherzo in B flat minor, while for contrast such familiar household favorites as the Valse in A flat and the Mazurka in the same key were pressed into service.

Concluded With Fireworks

A climax of sizzling pyrotechnics was reached with Liszt's Carnaval de Pesth and encores were in progress as we dutifully bent our steps to the reporter's haunts. It only remains to be recorded that the large audience paid tribute to the great artist in heartiest applause, which was duly acknowledged with numerous extra numbers played in the same inimitable manner as those in the major portion of the program.

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