

MUSIC

Rachmaninoff SYRIA MOSQUE

PROGRAM

Organ Choral, A major.....
..... Bach-Tausig
Sonata, opus 31, No. 2, Beethoven
Polonaise, F sharp minor.
Mazurka, A flat major.
Valse, A flat major.
Scherzo, C sharp minor.
Funerailles Liszt
Valse Oubliee Liszt
Voices of the Wood Liszt
Fairy Tale, B minor.... Medtner
Prelude, G flat major.....
..... Rachmaninoff
Islamei, Oriental Phantasy...
..... Balakireff

One of the largest musical audiences of the season filled Syria Mosque last night to hear Rachmaninoff, an indiscriminating public which accepted the great pianist on his former merits, and applauded in spite of boredom.



Mr. Lissfelt

At first sight the program promised an exciting evening, but interest was hardly awakened before the Chopin Polonaise. Then there was little distinction in style to the very end of the concert: it was Rachmaninoff, not the sphinx, but the gymnast. Repose is a grand attribute in a player, but who could imagine anything so dull as the adagio in the Beethoven Sonata, which the audience rewarded with every nuance of cough the human throat can produce.

But that Polonaise did awaken real admiration, as did the mazurka, but both the waltz and scherzo were sacrificed for speed. The three Liszt works were decidedly in the pianist's mood and were the best contributions of the evening. The more one hears of Medtner's Fairy Tales, the less one wonders why only Rachmaninoff plays them; they are gossipy little pieces that seldom know when to hush.

In hopes that the composer would play his well-known prelude the audience remained long after the program was finished, and heard another Chopin mazurka, Rimsky-Korsakoff's Flight of the Bee, and an over-dramatized version of one of Tschaikowsky's simplest miniatures, his Troika.

J. FRED LISSFELT.