

Rachmaninoff Recital

By George A. Leighton.

One might describe Rachmaninoff's program of yesterday evening at Emery Auditorium as "old home week" for the virtuoso literature of a past generation.

In no sense is this statement meant to belittle the artist's offerings: but simply that the program contains mostly old friends of the romantic school, completely eschewed both the classic and modern fields of creative endeavor and, to the habitual concert-goer, became a series of vehicles for superb pianism and an incitation to pleasant recollections of student days when Liszt and Chopin seemingly sat with the immortals and a rhapsody ended every piano concert.

With such as Rachmaninoff—there are but few—to so perfectly recreate the nocturnes, ballades, mazurkas, scherzos, rhapsodies, and to find in them beauties that make them novel even to the way-worn concert-goer, a revival of respect for them is aroused. Even more comes over us a glowing admiration for the interpreter who has retained through a fairly long career his own enthusiasm for the literature he must have publicly presented hundreds and hundreds of times and who still can find inspiration for new conceptions and interest-provoking performances.

The conclusion is almost inevitable that the Chopin and Liszt music has faded not so much intrinsically as through boredom provoked by inadequate interpreters. Admitting this statement fallacious with reservations, we pass to the subject of last evening's recital.

The program was opened with a performance of Schumann's "Etudes Symphonique," notable through the artist's subjugation of the display characteristics to a restrained molding of the varying moods into a cohesive whole. The reading seemed a trifle tentative at first, but gradually grew in appeal and ended by arousing full conviction as to its authoritativeness.

The Chopin group contained the F-sharp minor nocturne, the G-minor ballade, two mazurkas (two so seldom played as not to be familiar even to the pianists in the audience—our guess is that they were in A flat and C sharp minor, and the almost unknown Tarantella and the B-minor scherzo. Though all were given with impeccable technic and poetic artistry, the high spots for this writer were the G-minor ballade and the first of the mazurkas.

After an intermission came three etudes tableaux from the pianist's own pen. These also were somewhat unfamiliar, gratefully received therefore and sincerely admired, not only for their worth but for the opportunities they gave the pianist.

The final group had the Sonnet del Petrarca, No. 123, Valse Impromptu and the Rhapsodie, No. 11, of Liszt. And thus, with a warming call on the auditors' already over-aroused enthusiasm, a stimulating recital might have ended had not Rachmaninoff himself so reacted to the audience's thorough appreciation as to contribute five program additions. These all were by Russian composers and included—and could it have been otherwise?—the C sharp minor prelude.

Rachmaninoff shows no waning of power, authority or technique. He long has been classed with the very great and in no wise dimmed his glory last evening. He has survived through the period of erratic tastes and fancies, while superficial sensationalism has been the order of the day, and many brilliant "stars" have flashed through the pianistic heavens, exciting to frenzy only to fade as another "star" appeared. This, incidentally, is one of the hopeful signs to those who judge things musically are not what they should be. Another might have been seen last evening in the fact that though the "carriage trade" was not conspicuous in numbers, the balcony and gallery almost were sold out.

Young Folks' Concert

The third of this season's Young People's Concerts will be given by the Cincinnati Symphony Orchestra next Tuesday afternoon in Emery Auditorium, with Eugene Goossens conducting. Tickets at 25 cents each will be available, starting Saturday, at the Symphony ticket office at 121 East Fourth Street. The program follows:

Joyous March	Chabrier
Andante from Italian Symphony	Mendelssohn
Two Norwegian Dances	Grieg
Irish Tune	Grainget
Mock Morris	Grainget
Three Dances from Henry VIII	German
Hungarian Dance in D	Brahms
Overture—Secret of Suzanne	Wolf-Ferraz

The concert will last just one hour, starting at 8:30 p. m.