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Rachmaninoff and the Symphony.

In honor of Sergei Rachmaninoff visiting soloist with the symphony orchestra, Ormandy arranged an all Russian program for the Friday night concert in Northrop auditorium, opening with Liadow's arrangement of "Eight Russian Songs," for orchestra; this was followed by Stravinsky's "The Fire Bird"; then Rachmaninoff and finally Moussorgsky's sequence of piano selections arranged for orchestra by Ravel bearing the title "Pictures at an Exhibition."

The appearance of the famous Russian composer, pianist and conductor no doubt attracted a good many of the very large audience present; he still preserves his austere attitude, walking on the stage as though utterly indifferent to his surroundings. There is no artist who does this sort of thing with quite the perfection Rachmaninoff has. But if he seems calm and very much self-contained when he takes his seat at the piano he becomes a very different individual the moment he lays his fingers on the keyboard.

His "Rhapsody on a Theme of Paganini" is like nothing else that he has written, he has departed from his creative practices as far in type as the "Fire Bird" is from Handel's Largo. This composition has no trace of the elements of gloom with which his previous works in large form are saturated. He is enjoying himself immensely and he does so with vigor, that is simply astounding. Paganini was a virtuosic trickster and there is a strong suspicion that Rachmaninoff has let himself be influenced, if not by the theme he utilized, at least by the spirit of the master violinist.

Once in a while there penetrates a brief excursion into a religious theme, but that serves merely to accentuate the tremendously brilliant character of the variations. And while we may, with perfect justice, praise the pianist for his masterly performance, quite as much credit is due to Ormandy who led his men through the complexities of the composition with superlative skill. Indeed the orchestral score has more in it that catches one's fancy than the piano part; the men must be alert, attack with spontaneous vivacity and bend their inclinations to the will of the soloist, while filling out a dazzlingly brilliant orchestral canvas.

Rachmaninoff has reached the age when one would naturally expect some diminution of the fires of youth, but these fires surge up with wonderful and inspiring fury as he develops his theme, while his technic is a remarkable tribute to his self-restraint and care. His hands are precious and he cares for them constantly; temperamentally he becomes all Slav when he flashes his interpretation to an audience.

There is plenty of fine music in the arrangement of the eight Russian songs and an equal amount of variety, but through all the sections there runs the plaintive strain that seems inseparable to Russian music. The music of the "Fire Bird" does not run into such exaggerations as do some of Stravinsky's later compositions; it is ballet music and as such is remarkable. That this composer can write with

ineffable beauty of phrase he demonstrates again and again in this, as in many other of his compositions, but he is not satisfied with beauty he creates new tones in the orchestral color and compels our admiration through the brilliance of his musical ideas.

How different his latest work is when we realize that he has gone back to classic musical literature for his inspiration, especially to Handel; but in the "Fire Bird" he is wholly and completely himself, protesting against the imitations imposed on the creative spirit. Ormandy again rose to great heights in his interpretation of this music; his orchestra responds with beautiful alacrity to the moods of whatever music it plays; the tone and ensemble fit into each mood; its power of expressiveness is more strongly developed than ever.

In music such as this program represented there are so many opportunities for fire and fury that the occasional insertion of more placid moods simply serve to accentuate the general character. In Moussorgsky's "Pictures at an Exhibition" we have description, some times of the most lurid kind, but always such fine orchestral distribution that one can follow the program with comparative ease. Anyway this was a composition that fitted into the general scheme of the program and it was performed with masterly ingenuity and skill.

JAMES DAVIES.

Wants to 'Tell All' in Lindbergh Case

Hackensack, N. J., Nov. 29.—(P)—Thomas J. Rogers, 42, cab driver of New York city, was in Bergen county jail Friday night pending investigation of his statement to detectives: "I know all about the Lindbergh case, but I'll talk only to Attorney-General David Wilentz." Rogers was arrested early Friday when found roaming about Hackensack. He told police he was hitchhiking to Trenton to tell all he knew to Wilentz.

BURGLAR SUSPECT DENIES HIS GUILT

Frank G. Murray, 41, accused of being the nervous bandit who shot Oscar O'Dean through the finger during an attempted holdup of O'Dean's grocery store at 4047 Washington avenue north November 16, pleaded not guilty to a charge of attempted first degree robbery Friday in District Judge Frank E. Reed's court. He was remanded to jail under \$15,000 bond to await trial. O'Dean was shot by the bandit when he resisted the holdup and ran through a side door. Murray confessed the robbery and the shooting at the time of his arrest, police said.

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