

## NORFOLK'S MUSICAL APPRECIATION

Whether Sergel Rachmaninoff is the greatest pianist since the days of Liszt and Rubenstein may remain a moot question, but the fact that any pianist stirred a Norfolk audience into intense enthusiasm and was not content until he had played several additional pieces after his concert was over, is a matter which may be properly commented upon. To the lay intelligence there is little less enjoyable than a piano recital, especially when the artist is not a good program maker and selects tedious, oftentimes painfully difficult, classics with which to entertain his hearers. To many, attending from a sense of duty, such an evening is most tiresome. They might be able to sit through a popular program, more especially jazz, but a highbrow concert is regarded much like medicine: good for you but most disagreeable.

And yet there was probably less satisfaction expressed at the Paul Whiteman concert, for all its cleverness and jazziness, than at the more recent Rachmaninoff concert. And the theater was crowded. Had it been a pleasant instead of an unusually stormy evening it is said that the pianist would have played to capacity. And everyone enjoyed it, the enthusiasm increasing as the evening progressed until it came to a furore of applause at the climax when the pianist wound up his program with a blazing display of virtuosity and technical skill.

This shows that Norfolk's musical taste is not bounded by conventional lines—in the accepted theory of the term. Norfolk knows what it wants and turns out to greet Whiteman's Orchestra, Geraldine Farrar and Rachmaninoff in the space of as many weeks, each practically playing to a crowded theater. It indicates also that Norfolk's appreciation is catholic enough to enjoy a Whiteman concert and a Rachmaninoff recital, and if there is anything like a moral to this bald recital of facts it is that Norfolk knows a good thing and will always support it, generously and enthusiastically.