

Music in Buffalo

By EDWARD DURNEY

Rachmaninoff. Recital.

An annual visitor to Buffalo is Sergel Rachmaninoff, pianist, who gave his fifth local recital last night in Elmwood Music hall and who, on this particular occasion, performed in a manner so superb that he seemed really to surpass himself. The evening found the pianist in his best estate and his playing was of a character to reveal every possible beauty of his fine program.

He began with three numbers, the Prelude, Carabande and Bouree from the Bach English Suite, No. 2, in A minor, followed with the Mendelssohn "Variations Serieuses," presented a Chopin group of two, also two of Liszt and a group of his own.

His Bach playing was admirably vital, resilient, beautifully proportioned. The entrancing Sarabande, coming between the lively Prelude and Bouree, was poetically conceived, reposeful and of lovely shades of color. But all through the program the pianist manifested his full command of each and every crowning virtue of pianistic art. His profound musicianship shone through his several interpretations giving significance to countless details, all of which were beautifully polished.

His performance of the Mendelssohn "Variations Serieuses" was nothing short of magnificent while the Chopin, especially the composer's oft-played "Scherzo," C-sharp minor, seemed to be given new breath of life. Here were color, poetry, brilliance and individuality of interpretative idea combining to enhance the romantic charm of the music. One of the frequent outbursts of tumultuous applause came after the Chopin group and the pianist responded with one of the best of the Chopin waltzes, the A-flat major.

In the Liszt "Funerailles" the artist reached a stupendous climax and, following, he gave a fine perform-

ance of two of his own Etudes Tableau. "Hopak," Moussorgsky-Rachmaninoff, of course characteristically Russian, proved an admirable piano arrangement and with it the pianist so caught the fancy of his listeners that they demanded its repetition.

His virtuosity was dazzling in the Liszt "Rhapsodie Espagnole," with which he closed the program and, again answering tremendous applause, he gave the D-flat (Minute) Waltz of Chopin and a fascinating Etude of Dohnanyi.

The recital was indeed a memorable event; one charged with artistic value and beauty and brilliant with high lights that the printed word can but feebly recount.

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