

action by the House.

Music

Sergei Rachmaninoff,
Carnegie Hall.

The program:
Organ, Prelude and Fugue, A minor..... Bach-Liszt
Prelude, D minor, from "Well Tempered Clavier"..... Bach
Sonata, B minor..... Liszt
Etude, E major..... Chopin
Ballade..... Chopin
Etude, C minor..... Chopin
Prelude, G major..... Rachmaninoff
Etude Tableau, D major..... Rachmaninoff
Prelude, G flat major..... Rachmaninoff
Valse, "Kunstlerleben"..... Strauss-Godowsky

One of the really big events of Pittsburgh's musical season so far was certainly the recital of Sergei Rachmaninoff at the Carnegie Hall last night. Rachmaninoff is recognized all the world over as one of the greatest composers and pianists of the present day. To the general public, as distinct from musical circles, he is still most identified (much as I understand, to his disgust) with the hackneyed Prelude in C sharp minor. This is an early and really reactionary number, but although the composer has since developed so greatly in originality and poetic fancy, never has he again found popular appeal at all in the same degree. Three numbers of his on the program last night, two preludes and an Etude Tableau, were not particularly characteristic, nor, indeed, emotionally appealing and left a general enthusiastic audience comparatively cold.

The program opened with a transcription by Liszt of Bach's well known prelude and Fugue in A minor. Now, organists naturally resent such encroachments on their too limited repertoire, but as a matter of fact, the fugues generally gain as much as the preludes lose by this transcription. In Rachmaninoff's hands, however, this order was reversed. Bach, himself, could hardly have conceived an interpretation of such emotional profundity or one revealing so ideally every detail that could possibly add to the interest of this prelude. In the fugue, however, the outline was often obscured by an excessive rubato and the conception generally was more complex in sentiment than surely Bach intended.

Liszt's Sonata in B minor, one of the most serious and intellectual of the composer's works, was given a very singular and perplexing reading, utterly unlike any I have heard before—one which might be described as very interesting in detail, but curiously lacking in cohesion as a whole.

The third group, made up of Chopin's Etudes in E and C major, and the well known Ballade in A flat, made the great impression of the evening. Here, indeed, was some of the greatest playing that Pittsburgh has probably ever heard. The big temperament and overwhelming emotional force, as well as the tremend-

MRS. PINCHOT WARNS OF WAR

Tells McKeesport Women
They Must Lend Hand to
Avert Calamity.

Patriotism in the future must concern itself with conservation, rather than with destruction, Mrs. Cornelia Bryce Pinchot, wife of the Governor, declared last night in a speech at the second anniversary banquet of the Women's Auxiliary, Sons of Veterans, in the McKeesport Y. M. C. A.

Mrs. Pinchot, after reviewing the World War, warned that "another war is coming as sure as the sun rises in the heavens unless we prepare our children for an emergency."

Other speakers were Judge T. C. Jones, Mrs. Gertrude M. Sautter, past division president and organizer of the auxiliary; John E. Sautter, past commander-in-chief of the Sons of Veterans, and Mrs. A. T. Zeller, The Rev. McElwee Ross, pastor of the First United Presbyterian Church, McKeesport, delivered the invocation.

Mrs. Pinchot said the time had come for women to take a hand in the conduct of national affairs. She said:

I want the women to help in the job—it is no easy one—of making political parties really responsive to the will of the voters and make them face the issues of each day as they arise fearlessly and courageously.

We must seek to build up rather than tear down—build up better nations, fairer civilizations in which the products of wealth shall be more evenly distributed, in which there shall no less poverty, no child labor, in which the appeal to force shall not be the ultimate factor in deciding disputes between countries.

Mrs. Pinchot defined peace, patriot-

ous technique of the Russian pianist, all were focused in the performance of these three numbers. The tender grace of the E major Etude, the defiant tempestuousness of the C major Etude and the rich beauty and delicate sentiment of the Ballade were all revealed by Rachmaninoff with unsurpassable power and conviction. The concert concluded brilliantly with the very stirring valse, "Kunstlerleben," by Strauss-Godowsky.

Now, comparing Rachmaninoff with such men as Josef Hoffman and Harold Bauer, one is conscious that the pianist of last night lacks something of the poise and intellectual control of these great artists. On the other hand, he has something they no longer possess—a really poetic personality, something which could be immediately felt by the highly sensitive of the audience.

HAROLD D. PHILLIPS.