

## Rachmaninoff Surrenders To Poesy of Chopin

By Lillian Tyler Plogstedt

**R**ACHMANINOFF, the famous Russian pianist, gave his annual local recital Wednesday night in Emery Auditorium, playing to an audience of large numbers and tremendous enthusiasm. As always, Rachmaninoff dazzles with the almost supernatural perfection of his technic. His program was an interesting one, not burdened with the usual warhorses we so often have to submit to and, as is usual with this great artist, it contained new and interesting numbers.

A Bach number, Partita, No. 4, in D major opened the program. After this the litting A flat minor Schubert "Impromptu," then his own transcription of the immortal "Brook" of the same composer.

It is almost unbelievable to see the things Rachmaninoff can do with the simplest theme; in the Kreisler "Liebesfreud" transcription, a theme of the utmost simplicity, he fairly reveled in diverting it thru utterly unrelated tonalities, with a dazzling series of roulades, chromatic thirds and all those breathtaking gymnastics of the modern transcription, which he plays with such deceptive facility.

In the Chopin B minor Sonata, the Scherzo was stunningly played and the Largo was given with more poesy than Rachmaninoff usually admits to the interpretation of the great Romantic composer.

Of the Liszt group the only one of much worth was the Dance of the Gnomes, a whirling, dazzling, colorful bit. A charming number with marvelous work for the left hand was the "Fairy Tale" by Medtner; this, with two of the pianist's own works, "Etude Tableau" and "Prelude," completed the program.

For encores he played a Chopin Mazurka in A minor, the Beethoven "Ruins of Athens" and the "Troika" of Tschalkowsky. At the close of the concert, the audience remained, applauding vociferously, doubtless expecting its favorite C sharp minor "Prelude," but the lights back stage were extinguished and the artist was adamant.

**CARL FLESCH**, one of the most noted violinists of the day, is to be the soloist at this week's Symphony concerts, playing the Mozart Concerto in A-major. The orchestral numbers are the Bach Suite in D-major, the Strauss tone-poem, "Till Eulenspiegel's Merry Pranks"; "Money Musk," by Leo Sowerby (never heard here before), and "Catalonia Suite Populaire, No. 1, by Albéniz.

For Sunday's popular concert, Ralph Lyford directing, the pro-

gram is as follows: Overture, "The Merry Wives of Windsor," two intermezzi from "The Jewels of the Madonna," Wolf-Ferrari; the Liszt poem, "Les Preludes," and the magnificent concerto of Tschalkowsky, played by Karl Young.

The second faculty concert of the College of Music occurs Thursday evening. The program will present music for two violins ensemble, a rather rare combination, and will undoubtedly prove interesting, being interpreted by two such artists as Ernest Pack and Uberto Neely. Dooty Stolzenbach is the accompanist and will play the piano part in the Catoire Sonata with Mr. Pack.

For the next symphony study hour at the Cincinnati Woman's Club Miss Minnie Tracey will be the interesting speaker, assisted by her talented pupil, Elsa Denton, contralto, and two artists from the Conservatory, Louis Saverne and Dr. George Leighton, in ensemble illustrations of the symphony programs.

Galli Curci, foremost coloratura soprano, will appear in recital Thursday evening, Nov. 19, in Music Hall.

Mozart's opera, "The Marriage of Figaro," which is to be produced in Emery Auditorium Nov. 25 under auspices of the Cincinnati Woman's Club, is considered the comic masterpiece of the great composer. Founded on the famous French comedy of the same name by Beaumarchais, it possesses a succession of lovely melodies and superb ensembles which never fail to charm. The company producing it, under the direction of William Wade Hinshaw, is heralded as a splendid galaxy of artists, and the subscription list, already large, points to a successful evening.

### HER IDLE

"Is your husband much of a provider, Malinda?"

"He ain't nothing else, ma'am. He's gwine get some new furniture providin' he gets the money; he's gwine to get the money providin' he gets to work; he's gwine to work providin' de job suits him; I never see such a providin' man in all mah days."  
—Whiz Bang.

