

# MUSIC

## Ganz Prospers With First Brahms Symphony—Rachmaninoff's Recital.

By RICHARD L. STOKES.

IF an orchestra director's way with a symphony should be judged first by his treatment of the slow movement, then Rudolph Ganz won a signal triumph yesterday afternoon with the First Symphony of Johannes Brahms. Under his newly awakened baton, the lyrical *Andante sostenuto* was not merely a professional performance—it was an interpretation, sensitive and poetic. Notable was the sinewy, supple, firm and resilient tone of the orchestra.

The quality of refined workmanship was audible throughout the symphony, with special praise due for the quietly ominous introduction, and the brisk precision of the concluding *allegro*. A large audience repaid this enjoyable and at times thrilling performance with prolonged applause.

### Steindel's Luscious Tone.

H. Max Steindel, leader of the orchestra's violoncello choir, appeared as soloist in Schumann's not particularly exciting concerto in A Minor, Op. 129. This youthful adept draws with the 'cello bow a suave and mellow tone, with little of the "whine" characteristic of the instrument. In addition to confident technique in the livelier episodes, Mr. Steindel gave the *Andante* with songful expression. His encore was a transcription of Schumann's lied, "Du bist wie eine Blume." The orchestral part of the concerto was deftly played.

In contrast to the remainder of the program, the opening number, Tschlakowsky's overture-fantasia on "Romeo and Juliet," suffered from much roughness of detail. The director appeared to labor zealously, but the outcome was curiously lackadaisical. An intent

auditor was Josef Stransky, former conductor of the Philharmonic Orchestra of New York. The concert will be repeated tonight.

### Music Newly Minted.

A musical day so auspiciously begun came to a perfect end last night with Sergei Rachmaninoff's pianoforte recital at the Odeon. The famous Russian once more performed the exploit of making music as fresh, bright and clear as if it had just issued, newly coined, from the mint of its creators' genius. A composer of eminence himself, Rachmaninoff meets other composers on equal terms, and is able to divine the meaning of their thought to the very last syllable. Fortunately, he has the pianistic equipment to render his analyses to others with the utmost lucidity, eloquence and beauty.

His program, with little emotional profundity, illustrated the pianist's infallible acumen, his impeccable taste, his miraculous delicacy and grace of fingering, his endless pliancy of pace and strength, his chiming loveliness of tone.

Bach, in the gayest of secular moods, opened the program with a Partita, or suite, in D Major, with two magnificent dances, a saraband and a gigue. The latter, with its flashing counterpoint, is a measure fit to be danced by archangels. Nothing more youthfully fresh and exquisite could sparkle from a pianist's fingers than the performance of Schubert's Impromptu, Op. 80, No. 4.

### Jazzes a Schubert Song.

Then, with sedatest humor, the somber Slav presented his own transcription of Schubert's song, "The Brooklet." To the surprise of the audience, it proved that Rachmaninoff had rendered this classic chanson into refined jazz. Not only was it daintily syncopated, but it

was ornamented with delicate imitations of the eccentric fioriture of jazz, such as portamentos and a brilliant two-measure coda.

One of Chopin's minor sonatas followed—B Minor, Op. 58—with a mazurka by the same composer for encore. Liszt was represented by his sentimental "Consolidation," his impish "Dance of the Gnomes"—a portent of swift, crisp playing—and his showy "Heroica."

### Variations on "Liebeslied."

Then followed a "Fairy Tale" of Nicholas Medtner, and Rachmaninoff's own "Etude Tableau" and "Prelude"—not the notorious one. Next Rachmaninoff presented what he termed a transcription of his own from Kreisler's familiar "Liebeslied." It was more than a transcription—it was a creative set of variations presenting the air in numerous original aspects of harmony, melody and rhythm.

The customary furore of applause at the end brought three encores—Tschakowsky's "Troika," Beethoven's "Turkish March" from "The Ruins of Athens" and Rachmaninoff's arrangement of Mousorgsky's "Hopak."

There was some curiosity as to whether the pianist's vogue would be affected by the current depression in concert attendance. Except for the affairs of the Civic Music League, the audience was the largest seen at a recital this season, but it was by no means the capacity house usually assembled for Rachmaninoff.

### Carrie Clark Ward Ill.

By the Associated Press

LOS ANGELES, Nov. 21.—Carrie Clark Ward, well known on the New York stage a generation ago, is reported critically ill at the California Lutheran Hospital, here today. In recent years Miss Ward has been playing character parts in motion pictures.

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