

WHAT MRS. PLOGSTEDT SAYS OF THE SYMPHONY

By LILLIAN TYLER-PLOGSTEDT

PROGRAM.

Symphony in C-major.... Schubert
Piano Concerto in C-minor, No. 2,
Rachmaninoff
Rachmaninoff
Overture—"The Flying Dutchman,"
Wagner.

The C-major symphony is accredited the greatest orchestral work the immortal Schubert has left to the world. Written in the last year of his life, its performance was delayed until after his death. The Viennese Society, to which it had been dedicated, pronounced it "too different" and laid it aside. Ten years later it received its first adequate performance under Mendelssohn at Leipsic, and thenceforth took its permanent place in the repertoire of great works.

Schubert may well be accepted as an example of the virtues of patience, diligence and self-criticism in music. His shortcomings he well knew, and strove constantly to overcome them. Even in his

last days he looked forward eagerly to the counterpoint instruction he had arranged for with Sechter.

Schubert has left a rich legacy in orchestral compositions besides the many wonderful songs and chamber music.

The C-major symphony was the first work on the program. The opening theme by the horns in unison evidenced a great improvement in this section of the orchestra, which in the first concerts was somewhat blatant. It would be difficult indeed to secure a more beautiful quality of tone than that displayed by the violin. At times, however, it is evident that an additional number would add materially to the general balance.

In the wonderfully written second movement of the symphony the wood winds manifested a tendency to underestimate their importance. The increasing pliancy of the orchestra was noticeable in no small degree.

RUSSIAN SOLOIST

The soloist, Sergei Rachmaninoff, and his C-minor concertos are both new to Cincinnati. This work is noteworthy more for the opportunities it affords for brilliant technical work, than for its thematic beauty. The Russian color, one was inclined to anticipate, is lacking. The last movement, by far the best in the work, alone suggests the writer's national characteristics of expression.

Rachmaninoff's playing may be characterized as very firm, crisp and rythmical, but limited in tonal beauty. In response to numerous recalls, he played his popular prelude in C sharp minor.

"The Flying Dutchman" overture was given with forceful effect, closing the program. The concert will be repeated Saturday night.

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