

# GODOWSKY'S TECHNIC AMAZES HEARERS

## Dazzling Feats of Virtuosity Performed in Pianist's New York Recital

Having given a taste of his artistic qualities after his long absence at a Philharmonic concert two weeks ago, Leopold Godowsky underwent the more searching ordeal of a recital in Carnegie Hall, New York, on Wednesday afternoon of last week. The eminent Polish pianist was heard by a good audience, and, although his program was somewhat in excess of the length to which it is wise to limit a recital, there was none who left the hall before the end and even then there was an eager request for extras. The program follows:

Symphonic Studies, op. 13, Schumann; Capriccio B Minor, op. 76, Brahms; Two Songs Without Words, G Major, C Major, Mendelssohn; Three Preludes, E Flat, B Flat Minor, D Minor; Three Etudes, op. 10, E Flat, op. 25 F Minor, and G Sharp Minor, Impromptu F Sharp and Scherzo C Sharp Minor, Chopin; Six Studies, Paganini-Liszt; Symphonic Metamorphoses of "Fledermaus," Themes by Strauss, Godowsky.

Without any desire to disparage his other qualities it must be conceded that the most astonishing element in Mr. Godowsky's performances is sheer technical perfection. Mechanical problems of the most appalling complexity dissolve into nothingness under his fingers. No mechanical piano player could execute scales with greater speed or accuracy than he. Octaves, chords, prolonged and vertiginous runs in thirds—in short, every known stumbling block, old or new, from the warehouse of technical difficulties, is surmounted by him completely, and with a magnificent absence of all apparent effort. The artist gave full play to these capacities last week to the astonishment and delight of his admirers.

Mr. Godowsky's tone was large and of much solidity, though there were times at which one might have desired a more singing quality and a greater warmth of sensuous beauty. Viewed from the interpretative standpoint the artist's playing was characterized by breadth, massiveness and brilliancy of style and a mood of fiery impetuosity. This he disclosed in the glistening finale of Schumann's "Symphonic Studies" and especially in the enormously exacting Paganini studies arranged by Liszt. In these numbers the pianist rose to his greatest height. In the Chopin pieces there were moments when the more tenderly emotional and poetic note seemed scarcely sounded with sufficient definiteness. And yet tenderness is not altogether foreign to Mr. Godowsky's playing, for he disclosed it in the F Sharp Impromptu and in the "Berceuse," which latter he gave as an encore after the Chopin group.

Godowsky's own "Symphonic Metamorphoses" on Strauss's "Fledermaus" Waltzes are more notable for the opportunities they offer the player to perform hair-raising feats than they are for musical value. The pianist-composer has taken several of the delicious Viennese waltzes, has clothed them in ultra-modern harmonies that ill befit their character and has pitted them in grotesque counterpoint against each other. As an encore the pianist gave a Chopin waltz and one of his own arrangements of a Chopin Etude.

H. F. P.

Musical Moods in Beatrice King's