

# GODOWSKY SHOWS MASTERY OF KEYS

## Pianist Demonstrates His Remarkable Technical Dexterity in Beethoven's Fourth Concerto.

Somehow the technical difficulties of Beethoven's fourth piano concerto, the one in G major, op. 53, sank into insignificance at the regular public rehearsal of the Chicago Symphony Orchestra yesterday afternoon, as performed by that giant master of the piano keyboard, Leopold Godowsky.

Its symphonic character protruded upon the musical consciousness of the listeners, and so did Godowsky, the pianist, submerge the piano part, that only in the two interpolated cadenzas, which sounded very modern in harmony and contrapuntal construction and which were evidently composed by the pianist himself, did we have the opportunity to marvel at his remarkable technical dexterity.

These cadenzas, though not in the strict Beethoven style, were, however, most musicianly made.

The Beethoven concerto No. 4 has always been ranked among the most taxing of the concerti for piano; therefore that its mechanical problems did not obtrude themselves upon our ears was indeed a rare feat upon the part of the soloist.

He made a great hit with the interpretation and, though recalled many times, refused to play an encore.

The other number of the afternoon which created unusual stir was the performance by the orchestra of Richard Strauss' tone poem "Thus Spake Zarathustra."

Although Frederick Stock, the conductor, had opened the score to its first page, he did not have recourse further to the music, and led his men through this wonderful orchestral piece with the authority of the practiced symphonist.

It is planned on a larger scale than either Strauss' "Don Juan" or "Tod und Velklaerung," but the same idiom speaks through this abstrusely philosophic musical work.

That the philosophy of Nietzsche may be translated and described in tones is an open question; that one may call his musical inspiration anything that might suggest itself, though, cannot be disputed.

Following the program book, as many did during the rendition of this work, one might associate the various movements with the text supplied therein with profit.

The piece was magnificently played by the orchestra under Mr. Stock and the other numbers of the program, which will be repeated this evening at 8:15, were the overture "Le Jeune Henry," by Mehul, and Mozart's symphony in E flat (Koechel 543).

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