

A Piano Recital by Kenneth Ross

AN IMPRESSION

(By Alice M. Winlow, L.A.B.)

Toccata and Fugue in D Minor, Bach-Busoni. In this opening number the pianist showed his power of spiritual interpretation. Through mighty rushing of water, glittering cataracts of sound, silver tracery of melody over rich harmonies, came a melody that told of the things of eternity. From the music unfolded the shining and orderly procession of stars and planets in the universe. . . . Joy overflowing. One had the impression of witnessing the creation of worlds.

Triple forte, then piano subito. A profound hush. "And God said, 'Let there be light,' and there was light." Then the music told of the green grass and bird song and the rush of earth's joy, moving profoundly to the closing chords of triumph.

MacDowell's "Sonata Eroica" opened with a gorgeous crescendo. Then followed the romance of the tournament, scarlet and silver, fluttering of bright banners, the thunder of hoof and drum . . . double forte, presto . . . fainter . . . fainter . . . heard from afar off.

Then came the romance of love with its lovely melody. But above and beyond all other romance, like a star of purest light, could be felt the inner vision, the eternal romance of the quest of the Grail.

Chopin's Fantasy in F Minor . . . After human love and sorrow, divine love and peace. That passage in B Major is a clear voice from another world. It falls on the listener like a final note of utter assurance. But what tempests, what conflicts, what victories await the soul that has the illumination!

In the modern group Griffes' Barcarolle in B Flat conjured up the vision of golden sands under green water. At times one felt the composer was seeking the inner meaning of life—and finding it to be beauty. The triple forte close was amazing.

In Debussy's Arabesque in E, the pianist evoked the mood of Fiona Macleod's exquisite prose, which was given us on the printed program—"In the hollows of quiet places we may meet, the quiet places where is neither moon nor sun, but only the light as of amber and pale gold, that comes from the Hills of the Heart. There, listen at times: There you will call, and I hear: there will I whisper, and that whisper will come to you as dew is gathered into the grass, at the rising of the moon."

Grovez's "Kobolds," with its breathless speed and eerie sequence of chords, ended in a climax of astonishing forte. One wondered if the effect might be more goblinous if the music melted away to an invisible thread of tone.

Liszt's "Ricordanza" was given a delicate interpretation that was delightful. The melody was sweet but not cloying.

"Eroica" was notable for its gorgeous opening.

MacDowell's "To a Wild Rose," as an encore, was a musical poem lyrically interpreted.

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