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ALBERT FERBER

Piano Recital.

Some time ago we suggested to look out for Ferber's future development as an Artist.

The Concert given at Wigmore Hall on the 27th February proved that he *is* an outstanding pianist. The programme showed artistic taste and variety and enabled us to observe Ferber in all musical phases.

The recital opened with the six Variations, Op. 34 by Beethoven. In the wonderful B flat (posthumous) Sonata by Schubert, Ferber must have been inspired. Rarely does one hear such a deepfelt, sonorous, brilliant rendering of this monumental work and the audience expressed its appreciation very generously.

The second part began with the Sonata in C by Mozart, well known to music lovers and played with deserving simplicity and pureness. Then followed though on a different plane but very balancing the rather dreamy Images (2nd Series) by Debussy in which the pianist astounded by his featherlight touch and silvery ringing tone. In the Preludes No. 17-24, Op 28 Chopin we had proof of Ferber's musical and technical powers. There are no obstacles for this pianist neither for the most delicate pianissimo nor for the thunderous fortissimo; he can intensify his dynamics until it nearly hurts without however becoming ever vulgar.

The applause was more like an ovation and the audience would not leave until Ferber had very generously given three encores, Reflets dans l'eau by Debussy, Dance of the White Indian by Villa Lobos and the magnificent Bourée Fantasque by Chabrier.

It was very satisfying to note in the full hall the great Swiss contingent including Members of the Swiss Legation. Ferber is in the front rank of pianists and we look forward to hearing him again.

P.A.M.

"The Times" 2.3.53 writes:

There was a period during which Mr. Ferber lost his power of transmitting his own love of piano music to his listeners, but his recitals at Wigmore Hall during the last six months have shown the return of that power, and on Friday his playing was constantly alert and stimulating. The largest work in his programme (and there are few larger piano sonatas) was Schubert's posthumous B flat sonata of which he gave a generally appreciable, and in the slow movement a

poetically imaginative, reading. He deployed the expansive flow of the sublime first movement with admirable musicianship; in the last two movements the balance of his approach veered round from emotion to intellect, and in the finale his relentlessly flowing tempo gave the subsidiary tones inadequate breathing space. For the rest he played Beethoven's modulating variations (op. 34) with authority, completed his performance on the instalment system of Chopin's preludes, and added Mozart and Debussy for good measure. His most agreeable playing comes in delicate music for, though he finds round sonority in sustained full chords, he tends to vehemence when a high dynamic level is required. His programme was thus skillfully chosen.

* * *

The "Daily Telegraph" 2.3.53. writes:

Mr. Ferber included Schubert's last (B flat) sonata, his playing of which represented serious thought and broad views proper to the noble work. The performance of the slow movement, above all, was distinguished.

R.C.

NEWS FROM THE SWISS LEGATION.

The Swiss Minister, Monsieur Henry de Torrenté has given a cocktail party at the Legation in honour of the Swiss composer, H. Sutermeister, on Tuesday, March 10th.



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