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PAUL MATHEY CONCERT.

The recital of works by the Swiss composer Paul Mathey, given on October 30th at Wigmore Hall, proved to be both extremely interesting and enjoyable. Naturally the composer, who is in his thirties, belongs to the modern school of music, but not too much so for the understanding of the ordinary music lover. In fact, one can say, that Mr. Mathey stands decidedly amongst the more conservative of modern composers, deriving much, it seemed to us, from the romantic French school based on César Franck, whose masterly compositions gained little recognition before his death some 60 years ago. He uses newer forms of expression, but he speaks the language of the heart and mind indispensable to all forms of art worthy of the name.

Mr. Mathey was fortunate in the choice of the interpreters of his music: Harry Datyner, a brilliant and promising Swiss pianist in his early twenties; Charles Cyrrounik, violinist and Lucien Lavailotte, flautist both from Paris. They played with much distinction a Trio in F sharp minor of great beauty. The Sonata in the same key for flute and piano was perhaps a less fortunate choice for the first item in the programme because of its drier and more difficult idiom. Another Sonata in E major for violin and piano had more of the grandiose yet pleasing quality. Datyner showed much temperament and inspiration in two piano preludes and a most appealing sequence of "Esquisses neuchâteloises." We are confident and happy to believe that the future holds much both for this newly discovered Swiss pianist and the composer Mathey.

We had the satisfaction of seeing a considerable number of Swiss amongst the audience, despite the awkward timing of the recital on a Saturday night and the fact that very few people knew anything of the composer and the performing artists. If no offer of hospitality for them has been forthcoming in response to our appeal in the Swiss Observer at least we have the consolation of a fairly numerous attendance at the concert.

Dr. E.

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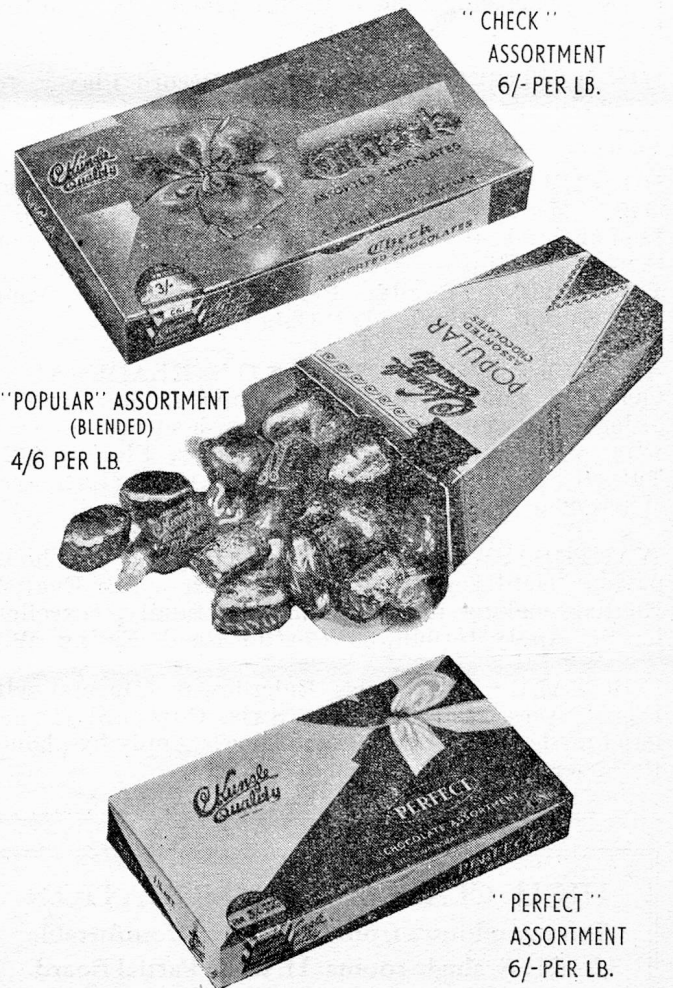
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