Shura Cherkassky demonstrates famous romantic interpretations

(Continued from page 13) tioned like a brief overture, followed by the allmano, a German dance in double time, and then accented in triple time. An air or sonlike movement cleans the palate, introducing a sarabande, a livelier gavotte, and then culminating with the gigue.

The piece that followed was Schubert's Four Impromptus in the keys of C Minor, G-flat Major, A-flat Minor, and the famous E-flat Major Impromptus, which include unbelievably quick runs of triplets. Cherkassky's fingers flowed like a moving river, demonstrating a strong sense of lyricism. The hands were dynamic as in triple time. Cherkassky's fingers flowed like a river, demonstrating a strong sense of lyricism. The hands were dynamic as well. The whole piece was marred by the squeaky background of the piano. The audience demonstrated its approval when he played the famous Liadov Lieder. Closing with the Rachmaninoff Polka, Cherkassky finished the program by returning once again to his Russian roots. The audience was charmed by his performances, which again showed the romantic interpretations Cherkassky is famous for.

Shura Cherkassky then delighted the audience with two encores, the first in which he played the famous Liszt Liebestraum. The next piece, El Salon Mexico, by Aaron Copland, was played too classically, which did not fit well with the Mexican beat. Cherkassky's classical training hurt him here, not allowing him to adapt to the Mexican style. The last song on the program was Liebeslieder by Moszkowski, which again showed the romantic interpretations Cherkassky is famous for.

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