

CRITIC PRAISES FAMOUS PIANIST

Tremendous Applause Greet Serge Rachmaninoff At Junior College

By POST CRITIC

Responding with the C-sharp minor prelude as his third and final encore, Rachmaninoff held his audience at the junior college auditorium last night, silent as attentive children until the final note of his program was mute.

Even when the packed house partially broke up and began to leave after the second encore Rachmaninoff's reappearance at the demands of the not-to-be-denied applauders, was the signal for a rapt quiet as listeners again took their seats for the opus for which they had been waiting all evening.

From the pure technical perfection of the Beethoven opus 109, through the contrasting trip-hammer and butterfly wing effects of the Schumann "Papillons," the uneasy thrills of the Chopin sonata, opus 35 with its stirring March Funebre, to the lighter, more fanciful melodies of the Rubinstein Barcarolle No. 5, the Medtner "Fairy Tales," and on to the completion of his program, the master composer-pianist wrought melodic images as a master workman in fine metals. Not a blurred note—every key a definite though ever-so-delicate stroke—intent, intense, with eyes focused ever directly on the keys before him, Rachmaninoff became incomparable.

The tremendous applause which greeted him at his intermission was repeated after the playing of his own etude—Tableau—and again as he completed his evening's presentation with a Ravel stoccata, and Debussy and Scriabine preludes and etudes. His own ever-famous prelude was the anticipated climax of a presentation beyond critique. —J. W.