

# RACHMANINOFF CONCERT IS TRIUMPH

**Auditorium Packed With  
Enthusiastic Audience**

**CHOPIN NUMBER IS  
OUTSTANDING**

**Russian Deals In Every  
Human Emotion**

Pasadena heard the supreme genius last night when Sergei Rachmaninoff, Russian composer-pianist, appeared in concert at the Junior College Auditorium before a house packed to the doors.

Rachmaninoff, as always, made no call on the theatrical for his effect. He walked quietly to his piano, seated himself without a flourish, and with the first ringing notes turned his instrument into the sounding board for his own turbulent emotions. His genius, perhaps, lies in the fact that he sacrifices no mite of emotional appeal and feeling to his inimitable technique. Beethoven's "Sonata, opus 109" opened a brilliant program. Rachmaninoff discovered hidden depths of feeling that most musicians never fathom, and poured them forth through his magic fingers with a control and variation of technique that left his audience gasping.

The "Papillons" of Schumann and the "Sonata, opus 35" of Chopin followed closely, both unforgettable masterpieces with their sharp, clear-cut passages and mastery of intricate inter-woven harmonies.

**Outstanding Number**  
The Chopin number particularly, with its four contrasting movements, proved the outstanding offering on the program. Especially in the intricate Scherzo with its passages of thunderous power diminishing through glittering chromatics to faint wisps of sound so soft and exquisitely controlled they seemed but a sighing breath was Rachmaninoff at his best. Never before has the monumental and gloomy funeral march which forms the third movement, been played as it was last night—under the touch of the maestro it plumbed the depths of human agony and despair, shot through with singing, hopeful harmonies, played so caressingly the notes seemed to assume human tongues.

Other numbers followed quickly, touching off, one after another, every human emotion and running the gamut of laughter to tears—brilliant technical exhibitions, light whimsical things, bits of dreamy imagery, dancing melodies where his fingers flew like ten furies the length of the keyboard and back again.

**Rubenstein Barcarolle**  
There was a Rubenstein Barcarolle played with amazing brilliance, and "Fairy Tales" by Medtner, a capricious piece revealing another lighter facet in the remarkable Rachmaninoff. An Etude-Tableau by the composer exhibited a rare dualism in its romantic passages mingled with technicalities in the modern manner.

Ravel's vivid and brilliant "Tocata," giving opportunity to the pianist's mighty left hand, contrasted with the elusive charm of Debussy's "Maid With the Flaxen Hair" and "Garden in Rain."

The final group, comprising three of the most difficult compositions ever written for piano, Scriabine's Etudes in D-flat major and D-sharp minor and Prelude in F-sharp minor were encored by Kreisler's "Liebeslied," "Troika" by Tchaikowsky, and Rachmaninoff's own "Prelude in C sharp minor."