

# RACHMANINOFF CONCERT GRIPS HUGE AUDIENCE

Acclaim for Pianist Breaks San  
Francisco Record; New Beauty  
Is Added to the Classics

By REDFERN MASON.

Music seems to be recovering from the financial depression. The audience which gathered in Dreamland yesterday afternoon to hear Sergei Rachmaninoff was the largest he has ever had in San Francisco.

It is a long road that has no turning, and it looks as if we had reached the turning.

Rachmaninoff is one of the great figures of contemporary music. As a pianist he is Janus-faced; but, while he is modern when he plays the work of his friend Medtner, most of the time his look is turned backward.

## SONATA CHARMS.

Bach he plays with a sort of impersonal reverence; but towards Beethoven his attitude is one of affectionate devotion. The second Sonata from the composer's Opus 31 was played with a delightful intimacy, as if the music were veritably after his own heart.

The contours were all clean and definite. Rachmaninoff felt himself so much at ease with the great Ludwig that, in the Adagio, he introduced a dramaticism that might have made the composer start.

The Chopin group had a little too much of the English virtue of "properness," which, in Chopin is a virtue that may easily degenerate into a vice.

## BEAUTIFULLY DONE.

Here and there it was a trifle too academic, as if the pianist were entering a protest against the exaggerated impressionism of some of the moderns. But the C sharp minor Scherzo was beautifully done, especially those carillon-like effects that suggest a sort of ecstatic jubilee.

The Liszt group included "Funeral March" and the undeservedly neglected "Waldesrauschen," both superbly brought off, and Rachmaninoff played compositions of his own, of which the most enjoyed was the G flat Prelude.

A cryptic being, with something of the Muscovite Sphinx about him, Rachmaninoff has the power of gripping the fancy of the multitude.