

# BIG AUDIENCE HERE GREET'S RACHMANINOFF

Pianist-Composer's Profound  
Sincerity Shows Reason for  
Hold on Public Imagination

By Ada Hanifin

Sergei Rachmaninoff is one of two living pianists—the other is Paderewski, who has a tremendous hold on the imagination of the public. Last night at the Civic Auditorium the Russian interpreter-composer gave a recital before a large and enthusiastic audience.

Lean, austere and the epitome of poise, Rachmaninoff approaches the work of each composer with a compelling pianistic surety. Whether a sonata by Mozart or Chopin, a poeme by Scriabin, a scherzo by Borodin, or his own compositions, each bears the imprint of his own imagination. His emotions never run away with him. One is always aware of his control and a power than can be unleashed at will.

#### IMPERSONAL IN MOZART.

He began with the Mozart Sonata, D Major. Here he was impersonal, academic. He brought to each of the three movements a restrained, delicate perfection, a fine clarity of tone and an even touch. The Rachmaninoff grace is always imbued with a masculinity.

Then came the Chopin Sonata, B flat minor, Op. 35. Rachmaninoff doffed his academic attitude, and became emotionally personal.

#### PROFOUNDLY SINCERE.

It was a magnificent interpretation. Russian and seemingly autobiographical. Richly colored, plastic, it glowed with beauty, and it was exquisite in detail. From the Scherzo came poignant phrases out of the heart of a man who has known sorrow. The Marche funebre, played at a slower tempo than is customary, mirrored grief for one's country. It was deeply and movingly nostalgic.

The Scriabin Etude was technically brilliant. His own Barcarolle, rhythmic and melodic. His playing is imbued with vitality. Always he is profoundly sincere.