

Rachmaninoff Weaves Spell Over Audience

Magnificent Playing of His Third Concerto Wins Ovation

By Alexander Fried

No matter what a concert's good qualities are, it reaches its ultimate purpose only when it creates an atmosphere, a spell.

In such a case performers and audiences are held in a single magnetism. Everything else in the world is for the moment unimportant.

There was atmosphere in yesterday's Memorial Opera House matinee of the San Francisco Symphony when the close cropped head of Sergei Rachmaninoff was bent over the piano.

INTIMATE MOOD.

Around the Russian were huddled the men of the orchestra. At his feet were the crowded figures of listeners in the extra opera pit seats. Behind the piano wing was perched Pierre Monteux, conducting a fine accompaniment.

The mood was especially concentrated because Rachmaninoff was playing his own Third Con-

certo. In large part he did not make the work grand or impetuous. It was more apt to be intimate.

Usually the music wove quiet and plaintive melody amid rippling keyboard arabesques and a warm, sensitive orchestration. The Concerto represents Composer Rachmaninoff almost at his best—somewhat too profuse in the sheer flow of notes, yet ingeniously deft and always alive with gallant dark emotion.

MASTERLY PLAYING.

Rachmaninoff's solo performance was masterly. His tone was blended into exquisite song. His more brilliant playing, while at times a little splashy, was generally magnificent. The climax of the Concerto led to an ovation.

In excellent form, Monteux and the orchestra dealt strongly with Beethoven's "Egmont" Overture, exuberantly and mellifluously with Schumann's "Rhenish" Symphony and broadly and pictorially with finale music of Wagner's "Walkure."

The concert will be repeated tonight.

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