

RACHMANINOFF CONCERT SWAYS CAPACITY HOUSE

Composer Expresses His
Own Personality in
Varied Program

By GRACE STONE HALL
(Daily News Staff Writer)

Engrossing attention of his audience that tested the capacity of the Fairfax theater on Thursday night, Sergei Rachmaninoff, celebrated Russian composer and pianist, chose to play, not "sure fire" numbers that insure devoted enthusiasm, but selections that seemed to set forth a fourth dimension of musical interpretation, not familiarly known, but made understandable by momentum of his thought expressed in each number on the program.

Applause was so sincere, so stirringly appreciative that the grave-faced master smiled and gave gracious heed to pleas for encores. Still remaining in their seats after the final curtain was drawn, there was eager call for more, and once again eyes turned to the tall figure of the pianist as he returned and bowed farewell.

Each prism-colored note of his two organ preludes, "Now Comes the Gentle's Saviour" and "Rejoice Beloved Christians" by Bach-Busoni, was poised and definite, yet moulded with extreme delicacy and evaluation with no fractional part of power or place forgotten.

Contra harmonies of Medtner's sonate, "Fairy Tale," opus 25, No. 1, were tied with perfect symmetry under his fingers that touched keys mindfully, caressingly and powerfully.

Brilliancy and shading that sparkled and diffused evanescently "styled" his Scriabine sonate and his Chopin etude and scherzo.

Contrasting themes told individual story and blended in choral union as he unfolded intricacies of his own "Two Etudes Tableaux." Following Liszt's "D-flat major etude" and Paganini-Liszt's "a-minor etude," came several encores concluding with his arrangement of "Hopak," powerful, authoritative and thought-provoking.

So closely did the master hold his audience that it was with difficulty they realized that the program was over.