

Concert by Symphony Rachmaninoff Triumph

By JOHAN S. EGILSRUD.

The symphony concert last night at Northrop auditorium turned into a personal triumph for the guest artist, Sergei Rachmaninoff, famous pianist-composer. The large audience became wildly enthusiastic after his playing of Liszt's glaring "Totentanz," and it called him back innumerable times after the performance of his Third Symphony. Although the spirit of the great composer dominated the concert, the creative conducting of Dimitri Mitropoulos and the sensitive playing of the orchestra were equally important in making the concert the great success it was.

The only part of the program not devoted to Rachmaninoff was the opening Choral Prelude by Bach. Orchestrated for strings only by Max Reger, the noble Prelude had none of the disturbing complexities of modern orchestra-

tion, and it was played in a spirit of deep devotion that preserved its simplicity and dignity and yet endowed it with fervent feeling.

Musically, the greatest achievement of the evening was Rachmaninoff's interpretation of Beethoven's C major Piano concerto. The pianist immediately captured the imagination with the delicate, plastic precision of the opening bars. And as the movement unfolded, he kept it in this poised, exquisite style—depending on understatement rather than on dynamic power to bring out the expressive details and the classical spirit of the concerto. Particularly moving was the sheer beauty of melodic line in the Largo. With remarkable economy of means, the themes rose and fell in eloquent, effortless beauty. The Rondo was exciting, with brilliant directness and neat turns—giving even the simplest run an esthetic significance.

It was not the classical beauty of the concerto, however, that won the greatest approval from the audience. The startling virtuoso stunts displayed in Liszt's satanically clever "Totentanz"—the wild, gleaming glissandos, the thunderous octave passages, the fortissimo chords flung across the entire keyboard, the furious sound suddenly hushed into a choral-like passage—all these dazzling dramatic effects used in Liszt's sardonic paraphrase of the "Dies Irae" brought the thrilled listeners to excited demonstrations of approval. The performance of the highly imaginative, but somewhat theatrical, orchestral parts was vivid and effective—although sometimes too loud for the piano.

Dimitri Mitropoulos and the orchestra deserved fully the acclaim given them by the composer and the audience at the close of Rachmaninoff's Third Symphony. The work was given with an unflinching vitality that inspired the long stretches of surging melodies and lent enchantment to such lyrical passages as the opening of the second movement, with its suave violin tune above the muffled brass and soft woodwinds, and in the same movement, the urgent, pastoral flute song with harp accompaniment. The closing Allegro, in spite of many persuasive themes, was too long and repetitious. The orchestration throughout the symphony was full and thick, even to the extent of making it rather turgid and opaque. The close was, however, full of haunting magic.

Overcome

Fireman Sticks to Job
Until He Drops



—Times-Tribune Staff photo.

LAWRENCE H. LAGERBAUER
Lagerbauer, 28, of 1831 Second avenue south, a fireman, was overcome by smoke this morning while fighting a roof and attic blaze at a boarding house at 629 East Fifteenth street, operated by Mrs. Louise Wilson. Twenty persons left the house when fire broke out at 8 a. m. Firemen worked more than an hour to get the fire out. Lagerbauer was taken to General hospital, where his condition was called not serious.

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