

## Rachmaninoff Gives Recital

### Large Audience In Forum Hears Russian Pianist

A capacity audience sat enthralled by the piano playing of that musical genius, Sergei Rachmaninoff, last night in the Forum, in the first in a series of artist recitals sponsored by The Wednesday Club Civic Music Association.

Rachmaninoff could not have been in better form, emotionally and technically, for his playing throughout the evening was illustrative of the highest standards of pianistic interpretation. He is still the mysterious master at the piano—great stature, meditative, dramatically brooding over the keyboard. All this, of course, combined with his sensational virtuosity contributes to the element of glamor that has always surrounded his public appearances.

Although the program was more familiar to the student and musician possibly than the layman, everyone was completely captivated.

The French Suite in E Major by Bach which opened the recital received a clearly wrought performance. It had dignity and spirit, and the many figured passages were delightfully graceful.

Rachmaninoff was most impressive in his playing of the seldom heard Chopin Sonata, Opus 58. One almost felt as if an orchestra were performing, for the pianist made so much of the ornamental themes and intricate details. The second theme is a beautiful, tender, and dreamy Cantilena. In the Scherzo, Mr. Rachmaninoff gave a powerfully sculptured interpretation. The tremendously difficult Presto that followed was played with complete abandon building up to a great climax.

That his playing is not dominated by one mood or expressive color was evident in The Trout by Schubert-Liszt. This contained many lovely melodies and the different effects Mr. Rachmaninoff achieved seemed inexhaustible.

The same might be said of the Schubert Impromptu in A Flat Minor which was played with spontaneity and romantic color.

As a composer Rachmaninoff is world renowned and it was interesting to hear such pieces as Daisies and Oriental Sketches. All possessed that dramatic quality and brightness typical of his more familiar Preludes.

Poulenc is said to be a great favorite of the pianists and he was represented on the program with two numbers: Novelette and Toccata. Rachmaninoff played them with a breath-taking restraint preserving their classic transparency and delicacy in the manner of a true artist.

As his final selection he played Liszt's Tarantella from "Venezia e Napoli." This again had no end of technical obstacles, but under the deft hands of Rachmaninoff fairly glittered in brilliance. Even a premature burst of applause from the audience failed to break the wonderful mood always set by the pianist. Then the final chord, a brief moment of silence. (The audience making sure it was not in error) then Rachmaninoff, the "mask" politely adjusted, bows to the enthusiastic throng.

J. G. L.