

Sergei Rachmaninoff, Distinguished Russian Pianist, Thrills Approving Lobero Audience

By MILDRED COUPER

Sergei Rachmaninoff appeared at the Lobero theater last night after an absence of many years. During these years his creative output has been great and many of his compositions in symphonic form have recently received first performances. There has always been a tug-of-war between Rachmaninoff the composer and Rachmaninoff the pianist; for many years, during his prime, the pianist was in the ascendancy. Judging from the concert last night the balance is now on the other side.

For his choice of program last night Mr. Rachmaninoff turned to the 19th century, era of romanticism. He played Bach's organ Prelude and Fugue in A minor, it is true, but Liszt's transcription of this work has removed it from its 18th century setting.

The early Beethoven sonata, opus 10, No. 3, was played with great delicacy of shading and meticulous attention to detail. Schubert's Impromptu in A flat

minor rolled off the great pianist's fingers with the nonchalant ease one has come to associate with his playing. Of the four Chopin etudes the two in E minor and A minor respectively were superbly played. But somehow one never quite felt that the depths or the heights of this music were explored. The three etudes by Liszt which closed the program were enthusiastically received by the audience and the large sprinkling of music students received with delight his encores, Liszt's Liebestraum and Rimsky-Korsakoff's Flight of the Bumble-bee, the latter played very recently also by Nathan Milstein, violinist.

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