

## Rachmaninoff Concert Draws Large Audience

By Susie Aubrey Smith

A concert by Rachmaninoff is a unique musical experience, and Monday night's concert by the eminent Russian pianist was no exception to the rule. He played to a large and, for the most part, discriminating audience. The only false note in the entire evening was the usual noisy group of latecomers, who hasten in after the first and even the second numbers.

More than any other concert pianist, Rachmaninoff gives one a sense of artistic strength and comprehensive musicianship. It is not his amazing technique, marvelous as it is, that enralls his listeners, but rather some secret power of personality. This was displayed most effectively, perhaps, in his superb presentation of the Beethoven "Sonata Appassionata."

The pianist's entire program was chosen from the classics. He gave his audience Mozart, Bach, Mendelssohn, Beethoven, Chopin and Liszt—and three of his own compositions, which are, of course, modern classics. And the music of each composer he transmitted in its proper mood and spirit to his attentive audience. He passed from the delicate elegance of the Mozart variations to the patterned grandeur of the Bach "Prelude and Fugue" and the pleasing melody of the Mendelssohn Rondo. After the sonata, he played three Chopin pieces and then three of his own, including a charming prelude.

This season pianists seem to have discovered all over again the three Liszt "Sonette del Petrarca." Rachmaninoff chose the one in A flat major. He ended with a Liszt Rhapsody played at a terrific tempo, but the audience wouldn't let him leave until he had returned to the stage to give several encores, the final one, of course, his own Prelude in C sharp minor.

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