

# RACHMANINOFF IS "JUST RIGHT" IN RECITAL HERE

## Pianist's Interpretive Power and Brilliance Draw Thunderous Applause

By Willard M. Clark

Singularly in vein, and musically communicative, Sergei Rachmaninoff played last night with an interpretive power and brilliance that drew thunderous applause from the huge audience in the auditorium. This, the final concert of the current Community Concert Series, may last longest in the memory.

### Inner Fire Not Dimmed

Years have not dimmed the inner fire nor technique of this tall, gaunt, somber man who throws himself so completely into the music that to many he might seem remote. This is no pose, for Rachmaninoff believes that an artist's work should speak for itself and personality should not intrude.

Listening to such playing as he provided, words seem superfluous. One might sum up the recital in two words, "just right." One would not have changed a single phrase or interpretation. The first half of the program reached its peak in the grandeur of the "Prelude and Fugue in A minor," Bach-Liszt, and the "Appassionata" sonata, Beethoven. The architectural grandeur of the fugue has seldom been so vividly realized while the sonata was given a deeply penetrating reading, simple and lovely in the andante, wildly declamatory in its climaxes. The pianist's emotional sensitiveness and intellect permitted of no exaggerations or dramatics. The sonata was followed by Schubert's "Impromptu in A flat minor" and Liszt's arrangement of Schubert's lovely song, "The Trout." Both were historic examples of a master's art.

Equally famous as a pianist and composer, Rachmaninoff included his own "Etude-Tableau, in A minor." Like much of his music, it was touched with Slavic color and spirit and it was played with tonal splendor.

Four etudes by Chopin found the pianist at his most communicative. Whether in the poignantly beautiful C sharp minor etude or the gigantic C minor etude, the line of the melody

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