

## Rachmaninoff Opens Griffith Piano Series

### Performance Falls Below His Usual Standard.

Master pianist that he is, Sergei Rachmaninoff opened the Griffith Music Foundation's piano series at the Mosque Theatre Monday night with something less than the fire and fury which might have been expected. Despite an enthusiastic audience which more than filled the 4,000 available seats, and despite his own eminence as a musician, the performance was not up to the high standard his audiences have rightly demanded.

It was excellent music, done with a perfection which somehow left one chilled. For the latter half of his program he chose a group of eight songs arranged for piano, three his own arrangements and the others arranged by Liszt and Tausig. They demonstrated anew his unqualified ability, but they did not carry the conviction that one was listening to superb composition. At the close he declined to return to the keyboard after his third encore, and the applause died quickly when the house lights flashed on.

The first half of the program was made of sterner stuff. The Mozart Variations in A major, Beethoven's sonata, opus 111, Schumann's "Novelletto" and the pianist's own remarkable transcription of J. S. Bach's violin Partita in E major were meaty fare, compared with, what followed, and he did them all justice. The Partita was outstanding, as the transcription, in spite of its melodic richness, retained the clarity of Bach's original conception.

In addition to the capacity audience, the concert was attended by another group of artists at the invitation of the foundation, continuing the art program begun last season. The piano series, which will continue with Arthur Loesser and Beryl Rubinstein, duo-pianists; Vladimir Horowitz, Egon Petri and Poldi Mildner, is sponsored by a group of piano teachers, including Charles R. Castner, Helen MacGregor and Florence I. Tracy of Montclair.

S. H.