

## Rachmaninoff Scintillates on Vari-Colored Program

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*Tribune Music Critic*

Sergei Rachmaninoff and his music dominated the Minneapolis Symphony orchestra concert in Northrop auditorium Friday night.

The Russian pianist-composer, long a favorite with audiences here, played his own Concerto for Piano and Orchestra No. 2 in C Minor and the latter half of the program was his Symphonic Dances for Orchestra.

### AUDIENCE ENTHUSIASTIC

Dimitri Mitropoulos, conductor, had rehearsed the Symphonic Dances in the composer's presence, so it can be presumed the maestro's interpretation carried the composer's stamp of approval. It certainly was given the hearers' stamp of approval.

Rachmaninoff's Concerto No. 2, written 42 years ago, has en-

joyed that many years of popularity. Closely linked to latter part of the Russian romantic school, it is filled with luscious if melancholy melodies and abounds with the stirring built up effects for piano and orchestra of which Rachmaninoff has so long been master.

### TECHNIQUE CONTEMPORARY

The brilliance and power of his keyboard work continue amazing and he produces emotional depth as well as excitement. So intimately woven are the piano and orchestral parts that Mitropoulos and his men can share very largely in the credit for the performance which evoked gales of applause, but there was no encore.

The Symphonic Dances, composed 40 years after the concerto, find Rachmaninoff utilizing a wholly contemporary means of expression, and the contrast afforded by the two works was one of the evening's fascinations. The dances are idealized forms. There are three sections, an allegro, an andante in waltz time, and a concluding lento which verges into a peppy allegro.

### GERHARDT AT PIANO

The melodic lines, harmonization and orchestration were all definitely modern, although not aggressively so. The scoring called for piano (played Friday night by Ramona Gerhardt) as one of the orchestral instruments, and a great variety of percussion.

The dark-hued waltz was of particular interest and the whole composition consisted for the greater part of restrained effects, even in the percussion, until the finale, and then the orchestra blossomed out briefly in a super-night club episode which left the customers fairly gasping.

### OPEN WITH BERLIOZ

And the customers liked it. Long applause brought the composer to the stage again to share the bows with Mitropoulos.

The program opened with Berlioz' Overture "King Lear," inspired by the Shakespearean tragedy. It was given a vivid reading but sounded much more like Berlioz than Shakespeare.

## Players Solve Transport Job for Symphony

Minneapolis Symphony orchestra solved a wartime transportation problem Friday in connection with its annual appearance Sunday at St. Olaf college in Northfield.

Chartered buses, of course, were out and the railway schedule presented a number of inconveniences. Finally, Arthur J. Gaines, orchestra manager, put it up to the men.

He would pay the price of railroad fare to each man who would drive his car to Northfield, and pay an extra fare for each passenger. The bulkier instruments would go by truck.

The orchestra will make the trip without difficulty under that plan.

Featured work on the program to be played is the Schumann Symphony No. 1, in B-flat major.

## CANADA FACES COAL SHORTAGE

CALGARY, ALTA.—(P)—Imme-