

# MUSIC

BY GRACE DAVIES

## SERGEI RACHMANINOFF

As a great personality, pianist and composer, Cergei Rachmaninoff made a deeper impression than ever last night in Northrop auditorium. The Minneapolis Eymphony orchestra with Dimitri Mitropoulos conducting, joined in giving their utmost, making a concert that will go down in the annals of the orchestra as outstanding.

Heretofore the great Russian's playing has seemed to indicate that music to him was a vehicle of philosophical contemplation. Then it was immersed in gray hues that last night became vivid, glowing melody that held the audience spellbound throughout the performance of his famous Concerto No. 2 in C minor.

The wonder grows, exactly how he casts his spell. It could not be a matter of mere technic or temperament, political background, Monday receptions, wit and story telling—the list is long but not his. Can it be simplicity, thoughtfulness and sincerity in music? They were compelling forces last night, to say the least.

The symphonic scope of the concerto became more than ever apparent through an entrancing accompaniment that was woven in tiniest detail into the solo work. Each instrumentalist in the orchestra was briefly a virtuoso in figurations that are delightfully suited to his instrument. It was evident that Rachmaninoff was deeply stirred by their work and the splendid con-

"Ancient Pistols I Have Known" is now a familiar topic for Mary Ann Carlson, 2521 First Av. S. (left) and Marilyn Anderson, 2519 Lyn-dale Av. S., after inspecting side-arms of seventeenthcentury Englishmen, on display today at the Minneapolis Institute of Arts. The top gun is a flintlock pistol of the kind George Washington used. The exhibit, including ancient and modern pistols, will continue through Dec. 31.—(Daily Times Photo by Tommy Lee.)

ducting, and gave both recognition in every possible way.

The Rachmaninoff Symphonic Dances had a special interest and allurements with the composer present. They are in no way dependent on each other, but are skillfully continuous in a constant play of fancy. The grave musician is felt standing in the background giving dignity and modesty to the insinuating rythms and, best of all, giving them melody.

The masterful rythms never lose their elegance even when the music is at its wildest. Rachmaninoff does not indulge in endless repetition of a few notes with contrapuntal development; he spins long melodious phrases with much to say in endless variety—perhaps the last of the melodists, alas.

A wildly enthusiastic scene followed the dances, orchestra and audience standing and again the artist rightly shared the plaudits with conductor and orchestra.

Berlioz's Overture to "King Lear," that opened the program, was made highly dramatic and at the same time poetic.