

Concert Of Rachmaninoff Grips Hearers

Hands at one moment crashing, fiercely strong, at the next tender gentle guided by the artist-composer mind and spirit of the master Sergei Rachmaninoff, played brilliantly to a packed audience at Phillips auditorium last evening when the Birmingham Music club presented the first of its series of artist concerts.

Opening with a Beethoven sonata, the pianist gripped the attention of the listeners with his superb technique and tone quality that was evident in each of the following numbers. His interpretation of the three movements, allegro, adagio and allé-gretto, were exhibits of the comprehension of one composer's works by another.

His transcription of the Bach sonata for violin was marked by skill and one had a feeling that there was no physical contact between his fingers and the keys, so spiritual was the offering. The number was made up of three movements, prelude, gavotte and gigue.

Three Chopin numbers, a waltz, nocturne and ballade, were substituted for a Schumann group and enthusiastically received by the audience in recognition of the exquisite manner in which they were played.

The delicate, airy "Rondo, D Major," by Schubert, became another work as Rachmaninoff's dexterous fingers picked the light tones out of the instrument, painting a tone picture of beauty for the listeners. The power of the man was portrayed in the Debussy suite, which he played with vigor and precision.

Two of his own preludes added a blithesome element to the program and were followed by his famous C Sharp Minor prelude, played as it can be played by no other. A scherzo by Borodine and "An Invitation to the Dance," by Weber-Tausig, were other numbers on the program. The latter, was given a novel, smooth interpretation that made one forget it had been heard countless time.—Alyce Billings.