

## RECITAL IS GIVEN BY RACHMANINOFF

**Pianist and Composer Delights  
Unity Concert Audience  
—Omits Prelude.**

Sergei Rachmaninoff, one of the few great composers of our time and a pianist of distinction, gave his second recital on a Unity Concert Course program last Friday evening before an audience that filled the High School auditorium to capacity. He had previously appeared in 1921, the first season of the Unity Course.

Rachmaninoff presents a combination of qualities rarely found in one person. He has made a big reputation as a concert pianist, his vocal and

instrumental compositions are known and admired throughout the world of music, and, previous to his advent in this country, he had made a success as a conductor of operas and symphony concerts in his native Russia.

He first came here in the season of 1909-10 and then, as a result of the conditions in his native land, he returned in 1918 to take up his permanent residence in New York, from whence he has made many concert tours. The present one is heavily booked throughout the country, and in every place he has appeared he has been acclaimed for his greatness as composer and pianist.

The artist opened his recital with Liszt's transcription of Bach's great organ Fantasia and Fugue in G minor, a work familiar to organists everywhere and a formidable composition for those who would do it justice. His playing of this majestic music stamped him as an artist of the first

rank, his comprehensive technique and his complete absorption of the musical content enabling him to set forth an interpretation of masterly proportions.

The Beethoven sonata following, Opus 109, *vivace ma non troppo, adagio espressivo, prestissimo, andante molto cantabile ed espressivo*, was played with serene dignity and clear revelation of the depth, the striking individuality and beauty of this master work, one of the five great sonatas of the composer's mature period.

Rachmaninoff's versatility was demonstrated in his playing of a group of Chopin compositions: the A minor polonaise, a nocturne not on the program, a mazurka, and the rondo in E flat, Opus 16. The shimmering lightness, fluency and musical beauty with which he played these brought round after round of applause. Least familiar of the four was the rondo, a composition that revealed the composer's skill in devising pianistic dexterities and the scope of his musical inventiveness, and the player's ability to feel and express its romantic spirit.

As a composer, Rachmaninoff was represented by a group of four Etudes-Tableaux, Opus 33: in C sharp minor, G minor, E flat minor, and E flat major. These interesting creations were highly individual and unconventional, disclosing striking contrasts in their construction and modernistic treatment of harmonies and progressions. They were played, as only their composer could play them, with revealing warmth and clarity of outline. The audience found them likeable and engaging, their hearty

applause testifying to their appreciation of player and composer.

Liszt's Sonnetto del Petrarca, one of a set of three from his "Annees de Pelerinage," Louis Brassin's brilliant transcription of the Magic Fire music from Wagner's "Die Walkure," and Liszt's E major Etude on a Paganini theme, completed the formal program. As might have been expected, the audience waxed most enthusiastic over the Wagner selection, which might easily have been repeated.

But the artist responded to prolonged applause with two encores, an entrancing Scherzo by Borodin, and a Chopin Waltz, both played with the clarity of style and musical charm that distinguished his playing of the lighter pieces throughout the evening.

Rachmaninoff did not play his famous C sharp minor prelude, for it is his custom to play it as the last of several encores. The audience began to depart after the second encore, as Unity audiences do not press an artist for repeated encores after a generous program, so it was omitted. This may be a record, for the composition is well known to pianists old and young everywhere, and they are all eager to hear the composer play it.

WALTER S. YOUNG.

### Kills 15-Foot Octopus.

PORT ALBERNI, B. C.—Wading into a river to retrieve a duck he had shot, Fred Schwarz saw it pulled under the water. A moment later a fifteen-foot devilfish started toward him. Schwarz said he fired both barrels of his gun into the monster's head and reloading, fired twice more, killing the octopus.



# Christmas †



We do not want to bore you—  
but it's not a bit too early to  
arrange for your GIFT FRUIT