

Music

With Sergei Rachmaninoff as soloist, the Detroit Symphony Orchestra Thursday night gave a program of classical music of the purest type before an audience that jammed the hall to the doors and clamored, at the end, for more and more.

That Rachmaninoff was the star of the evening none could deny. This funereal gentleman, whose genius is so much more than mere technical perfection, reaches to the very seat of his listeners' emotions and kindles a flame.

There is a distinct lack of showmanship in his make-up. One has the impression that he is playing for his own enjoyment alone, and that the audience is secondary.

But by no means should all the credit for the successful evening be given to the soloist. The orchestra, under Victor Kolar, played the Prokofieff "Classical Symphony" and the Schumann Fourth

Symphony in D minor, and performed well in both numbers.

The short "Classical Symphony," composed in 1916 by this modern Russian, is a pleasing mixture of traditional harmonies and arrangements with the modern spirit. It is written in four short movements. The most melodic is the third, marked Gavotte, which brought a ripple of appreciative laughter from the audience.

The majestic Schumann Symphony would be regarded a major work on an orchestra program. Though one usually associates this composer's work with the piano, his symphonies were what carried him to the top of his profession. The Fourth is a moving document of sadness, though the third movement is almost military in its precision and tone.

The orchestra capably caught the proper atmosphere of both these numbers and with unusual clarity translated it into a moving tone picture of what one would imagine the composer had in mind.

Rachmaninoff played his own Second Concerto, in C minor. By doing so he caused one to wonder whether he was a greater pianist than a composer. His performance was thrilling and note-perfect.

His compositions are fresh in spirit and yet are reminiscent of much of the best in old composers. Among living composers he is in a class of his own. He is practically the only one who discards the modernistic tone scales and unusual harmonies as unworthy.

One of the most pleasing factors of this concerto is the fact that when the piano is accompanied by the orchestra, the accompaniment is frequently from the woodwinds, instead of the strings which so traditionally perform this role. The contrast between piano and woodwinds is pleasing.

Despite the fact that the audience applauded for fully five minutes after the concert, Rachmaninoff refused to play an encore. He solemnly walked on to the stage several times, bowed and solemnly returned to the wings. He did not even play the C-sharp minor Prelude.

D. L. W.

s contrasts!

Wear a light coat over a dark dress or vice versa, to achieve that chic color balance so smart for spring.

