

Music

RACHMANINOFF

It is a source of unceasing amazement that such a flow of musical fire should pour from the fingers of one so glacial in appearance as Sergei Rachmaninoff. Also, it is a source of unceasing effort on the part of the reviewer to search out phrase and adjective to describe one of his performances without furbishing up the time-honored clichés.

Certain it was that Rachmaninoff, despite his air of sublime contempt for his audience, completely captured it again Monday night in the Masonic Temple auditorium.

In a program all too brief for the palm-pounding listeners, the austere grand master of the piano ranged through Liszt, Bach, Chopin and Debussy, to sweep the audience from its emotional feet with his own magnificent E-flat minor etude.

Is it true that Detroit audiences applaud most vociferously that with which they are most familiar?—possibly that may be an attribute of audiences the world over.

The fact remains, however, that the most glove-splitting thunder came after his playing of the Clair de Lune movement of the Suite Bergamasque of Debussy, and the Liszt Dance of the Gnomes.

Outstanding in the evening's entertainment, according to one opinion, were the A-flat major impromptu of Chopin and the artist's own etude. Beginning with "Weeping, Complaints, Sorrows, Fears," a Liszt prelude in the manner of Bach, Rachmaninoff proved himself master of his instrument and of his audience.

Following the opening number was Bach's Italian Concerto and a group of Chopin, including a fantasia, two impromptus, a mazurka and scherzo, to fill the first section.

Besides the Suite Bergamasque, Rachmaninoff's etude, and the Dance of the Gnomes, the second part was made up of Liszt's Voices of the Woods.

The audience, slow in arriving, perhaps because of the early opening hour, 8:15, filled the house by the time the concerto was ended.

If Monday's performance was to be taken as an augury, Detroit has a grand winter of entertainment to expect in Masonic Temple. Next event will be the Vienna Choir Boys on Nov. 9.

J. D. C.