

MUSIC REVIEW

By

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When a concert by the magnificent pianist, Sergei Rachmaninoff, is announced, no factor such as inclement weather is potent enough to discourage many hundreds of admirers from attending. Therefore, in spite of blizzards, Elmwood Music Hall was filled yesterday afternoon by listeners eager to enjoy the superb art of the czar of pianists who was the first personality presented by Zorah B. Berry on her series of Sunday afternoon recitals.

With the authority which bespeaks maturity and with the physical power which is evidence of perfect technical control Mr. Rachmaninoff opened his program with Weeping, Complaints, Sorrows, Fears, prelude after J. Bach by Liszt. What a truly great intellect is the dominating factor in this man's art which is as pure a means of spiritual expression as is humanly possible! The Italian Concerto by Bach was a model in matters of style and interpretation. In fact it is futile to attempt to analyze the playing of Mr. Rachmaninoff; one can only extol it unstintedly.

The tone quality was at all times ravishing in the group of Chopin compositions which comprised a Fantasia, a Mazurka, a Scherzo and the Ballade in F Major. The magnificence and the driving energy which this 64-year-old pianist instills into his art are amazing. Tenderness and pathos are the emotional outcome of a life replete with dramatic experiences.

The Suite Bergamasque by Debussy with its delightful variety of tone colors was followed by the pianist's own Etude in G Major and by the brilliant Voices of the Woods and Dance of the Gnomes both by Liszt. Mr. Rachmaninoff certainly exemplifies the grand manner in art. His undemonstrative dignity places him in a realm by himself. The encores included Liebesleid by Kreisler and Flight of the Bumble-Bee by Rimsky-Korsakoff.