

Tone And Feeling Feature Concert By Rachmaninoff

BY ALMIRA LINDGREN

Sergei Rachmaninoff, composer, conductor and artist, delighted Fargo-Moorhead listeners with a program of widely varied piano numbers at NDAC Monday on the lyceum series. The program displayed a wealth of tone color and profound musical feeling.

The first number, Weeping, Plaints, Sorrows, Fears, by Liszt developed from the theme of a Bach Prelude, displayed the more ornate style of Liszt's writings. The Italian Concerto by Bach is always a welcome number, especially as it was played by this artist. Delicate tones, utmost discretion and strict adherence to the clavichord style characterized the interpretation.

PLAYS SONATA

The Beethoven Sonata, opus 31, no. 3 in Minor was the first sonata in which Beethoven said his style was very different. It is evident from the first the work is of such daring breadth only a great artist is capable of the concentration it demands in technique and art of expression. Rachmaninoff's interpretation was altogether pleasing and satisfying.

The Scherzo in C-Sharp Minor by Chopin was played with the great brilliance and grandeur the composition demands.

The four Preludes, which he chose to play as representative of his work, were the B Minor, a highly descriptive number; A Minor, char-

acterized by a lovely melodic line; G Minor, showing a definite rhythmic pattern, modern and varied harmonies; and the famous C Sharp Minor. Rachmaninoff does not agree as to its right to fame. The effect was bell-like tones, the whole very resonant.

LISZT PRESENTED

Sonnetto del Petrarca, E Major, is one of the numbers from a collection of pieces titled Annees De Petlerin- age by Liszt. It was first written as a song and later for piano, much to the advantage of the number. Rachmaninoff interpreted it in a beautiful singing, melodic tone.

The popular Spinning Song from the Flying Dutchman by Wagner-Liszt was played with such fine interpretation as to call to the imagination the whirl of the machine as contrasted with the song of the maidens. The poet-pianist gave a brilliant reading of the Magic Fire by Wagner-Brassin.

Only one encore was played, a hard and fast ruse with this performer. Seldom does a piano recital in this community draw the enthusiastic reception given him, but we must learn better listening manners. Applause between movements is very irritating to the artist, breaking the mood of his interpretation.

Rachmaninoff is void of mannerisms, sincere, an artist, who tests intelligent listening by superb performance.