

# Russian Pianist Delights Large Crowd by Playing

Had the audience which filled the Central auditorium Wednesday evening to hear Rachmaninoff in his first appearance here, known that the great pianist insists "the audience is always right," it could not have proclaimed its approval more emphatically by applause.

Austere, deliberate, he practically withdraws himself from his audience and whatever they want to know of him aside from physical appearance must be gained from his music. He does not announce his encores so there are no

vocal tones to detract from the air of detachment.

Those who went to hear a fiery Russian pound roaring chords out of a tortured instrument must have been disappointed. Instead of that, such delicacy and strength must be heard to be reconciled. Were one limited to naming one distinguishing feature, it would be delicacy of touch, to a degree beyond comprehension until you have heard him. Next would be tonal beauty with such consideration for the great expression a single tone can convey.

His program was conservative with the old masters featured in the first half. Included were "Weeping, Complaints, Sorrows, Fears," a Bach prelude arranged by Liszt, Bach's Italian Concerto, Beethoven's Sonata, Opus 31, No. 2, one of his earliest works, and Chopin's Scherzo in C-sharp minor.

Rachmaninoff's own compositions belie his appearance as the "Gloomy Russian," for the preludes which opened his second group were the gayest of the lot. Whether he was certain that he would have to play his C-sharp minor prelude before the evening was over and anticipated the demand, he did not say, but he substituted it for the closing prelude scheduled. Others were the B-minor, A-minor, and G-major, all his own work. Many learned for the first time how much like the working of a humming bird's wing, a trill could be made, in the G-major prelude.

The trills and arpeggios of Liszt's "Sonnetto de Petrarca," will live in the memories of the music lovers who heard them for a long time. The only suggestion of flourish in his program was in the last two imposing numbers so seldom heard on recital programs, the Spinning Song from "The Flying

Dutchman," by Wagner arranged by Liszt and Brassin's arrangement of the same composer's "Magic Fire."

That marked the end of the scheduled program but the audience and artist were on such good terms, by that time that he responded to the insistent applause with a Chopin waltz, and two songs arrangements, the first by Schumann arranged by Liszt and the last by Schubert.

The audience Wednesday evening probably was the largest ever assembled here to hear an artist, since the auditorium lacked 17 seats of being sold out.—E. F. T.

## Deaf Mute Stops In Grand Forks On World Jaunt

Completing 67,150 miles on a trip around the world, Ralph Kenneth Bradford, a deaf mute, motor-cycled into Grand Forks Wednesday armed with letters from Governor Langer, James D. Gronna, secretary of state, and numerous North Dakota county officials.

Bradford, who keeps a scrapbook of letters from city, county and state officials immediately set about obtaining letters from officials here. Wednesday night he had letters from Judge P. G. Swenson, W. G. Giles, register of deeds, Albert Brenna, county treasurer, William R. Page, county agent, and others. He plans to get more today. Grand Forks is No. 4,523 among the cities visited.

He expects to end his world jaunt by 1940, then write a book, "Treaded Travels for Education." Already he has visited 45 states, several European nations and most of the United States' insular possessions.

Bradford expects to spend two weeks here, gathering material for his book and then will go to Devils



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