

https://www.newspapers.com/image/325411034/

# RACHMANINOFF'S PLAYING PLEASURES

## Russian Pianist Proves Self Master of His Art.

Presenting, with but one exception, a solid program of Chopin and Liszt, Sergei Rachmaninoff won for himself many new admirers in his concert at Hoyt Sherman place Tuesday night and for music as an art the conviction of the majority of those present that, after all, the piano is really the one satisfying, basic instrument.

### Unconcern Is Overdone.

Those who enthused over Rachmaninoff's concert did so solely because of the music and because of his technique. With all due respect to the virtuoso, there is nothing to enthuse over in the man himself. He is not a Fritz Kreisler with his audience. It is doubtful whether his mood or expression changed one iota during the entire program. Instead of a concert master enjoying and responding to the pleasure he was giving his audience, he appeared more like a workman going about his appointed task with absolute unconcern for any of the sur-

roundings or circumstances under which it was being done.

That very unconcern — one might say even indifference—is, however, probably one of the many reasons for his mastership. Though, perhaps, some members of the audience did not revel in it from the personal standpoint and wished, as one said, "He would loosen up a bit," they were forced to admire the man for his complete concentration on the work in hand.

His playing was artistry; it was satisfying; it was masterful. There is no denying that.

### Power in Fingers.

The technique of it was especially interesting to many of those present. Rachmaninoff has a high finger touch and the technique of

the way he held his hands and the manner in which he used his fingers was worth the evening. In those fingers, the artist has, above all else, power, speed and flexibility. Many of his notes resounded as though he had come down on the keys with both arm and wrist, yet he had merely pressed down a finger. At other times those fingers flew across the keys with lightning-like rapidity—and always touched the right key.

### Plays Own Prelude.

Other musical technicians were highly interested in Rachmaninoff's pedalling. Through it he made each of his notes almost a note in itself and certainly clear and sharp.

As for his program the one ex-

ception from the Chopin and Liszt was his own prelude in C sharp minor to which the audience broke into applause at the first three chords. The prelude was played as the first encore after the complete program had been finished. Two other encores were also played at this time, but there was none at the first intermission despite four insistent curtain calls.

One must not think, however, that because the program was all Chopin and Liszt it lacked balance. There was variety aplenty to delight both the musical student and the music layman.—  
F. M. L.

LES PARFUMS

ADJUST  
FIRE LO