

## RUSSIAN PIANISTS GIVE TWO CONCERTS

*Brailowsky, Rachmaninoff  
Are Both Received Here  
by Enthusiastic Crowds.*

BY CHARLOTTE M. TARSNEY.

Two distinguished Russian pianists were heard by enthusiastic audiences in Detroit, Tuesday. Alexander Brailowsky, youthfully vigorous and stimulating; a dominating personality of nervous energy, whose dynamic characteristics made themselves felt in unmistakable fashion, played before members of the Tuesday Musicales and their guests in the auditorium of the Twentieth Century club in the morning. Sergei Rachmaninoff, reposeful, his art and temperament mellowed by eventful years of a seasoned career; masterful in the aloof, quiet dignity of his style, gave his recital in the Masonic auditorium in the evening.

The former was the last of the guest artists to be presented by the outstanding women's musical club of the city this season. The Rachmaninoff program was the final one in the series of events under Philharmonic Concert management.

Brailowsky's technical equipment is superb. The facility, speed and rhythmic vigor of his performance hold interest at the high mark. The sonority and richness of his tone, the sparkle and exhilarating spirit in his work, the imagination and individuality in his interpretations, all are factors which combine to sustain interest throughout his program.

Here is an artist who dares depart widely from the traditional. His readings of Chopin, for instance, for the most part were far from the conventional. There was virility, dash, almost exuberant power in his interpretations of the Etudes, in A minor, C minor and G flat and the Impromptu in F sharp, and when one had about decided that Brailowsky had slight sympathy with the accepted poetic, emotional characteristics of Chopin, he unfolded the Nocturne in D flat, with marvelous warmth of sentiment, notable lyric beauty and variety of nuance. Debussy under his hands, as revealed in the valse "La Plus que lente" has flashing, piquant color and numbers especially admired on his list were Manuel de Falla's Fire Dance, with its steely rhythm and electrical spirit and Liszt's Hungarian Rhapsody, No. 6, interpreted with sweeping eloquence. The artist opened the program with the Bach-Busoni Chaconne and other contributions to the program included the Scarlatti Sonata in A major and Chopin's Ballade in A flat and Polonaise in A flat. Numerous encores were demanded.

Rachmaninoff never has played here in more persuasive mood, with more glowing emotion than he displayed Tuesday evening. As usual, he disclosed the familiar characteristics of marvelous clarity in phrasing, ingratiatingly songfulness of tone, lucid, clear-cut expositions of the composer's thought, but on this occasion he projected his musical message with exceptional intensity and inspiration.

The program he offered was ably planned for contrast and cumulative climax. Chopin and Liszt alone were represented on the list and the potential sentiment, the refinement, delicacy or magnificent brilliancy with which each number was read was a revealing insight into the breadth of Rachmaninoff's art.

Of extraordinary beauty and finish were his readings of the Chopin Fantaisie Impromptu and

the Scherzo in B minor, while the Rondo, E flat major stood forth in its elegance and grace and the Nocturne, in B major was of unsurpassing charm.

Liszt's works were reserved for the second half of the program, the artist achieving unusual richness of effects, dramatic and emotional within a very carefully gauged dynamic scale. The exquisite adjustment of tonal values in the Son-

ber of burglaries. They will be turned over to Allegan county authorities to be tried on charges of breaking and entering either a store at Pullman or an oil station in Plainwell.

netto 104 Del Petrarca was of outstanding interest, though the performance of the Polonaise, E major the Valse Impromptu and Ballade in B minor drew as persistent applause.