

# RACHMANINOFF STIRS THROG WITH ARTISTRY

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Dreamland Audience of Four  
Thousand Applauds  
Noted Pianist

By ALEXANDER FRIED

Despite the conflict of numerous attractions in an extraordinarily crowded musical calendar Serge Rachmaninoff was greeted at the Dreamland Auditorium yesterday afternoon by an audience of more than 4000 persons. Such a gathering, although comfortably spaced in an arena, would crowd the typical European recital hall to its doors and to the sidewalks beyond.

The welcome, in numbers of his hearers and in the indefatigable enthusiasm with which he was applauded, was easily his due. Rachmaninoff's claim ranks equally with any other's for pre-eminence in artistic greatness among the pianists of our time.

## SHOWS MASTERLY PLAYING

The majesty and warmth of his feeling and his thrilling virtuosity were made telling in a broad variety of styles. He was masterful equally in the solemn grandeur of a Bach-Tausig "Organ Chorale", in the fresh singing and rhythmic spirit, often arrested by the composer's quick imperious accent, of Beethoven's D minor Sonata, Opus 31, in the clangorous brilliance or flashing caprices of Chopin's F sharp minor "Polonaise", "Mazurka" and "Valse" in A flat, and C sharp minor "Scherzo."

The second half of the concert was imbued principally with sweeping pianistic gusto. One missed among these compositions the originally promised Scriabin group. Scriabin is worth more hearing than the fashions of recital programs seem to permit.

## EMOTION IN LISZT NUMBERS

There were persuasive splendors of performance and of romantic emotion in Liszt's "Funerailles", "Voices of the Wood", and "Valse Oubliee", Medtner's B minor "Fairytale", and Balakireff's "Islamey". Rachmaninoff's own G flat "Prelude" was a moment of detaining quiet poetry.

Then followed a succession of encores, as the rear ranks of the audience informally rushed forward for closer view of a master of music. Needless to say he played the C sharp minor "Prelude."