

OVATION GIVEN NOTED MASTER OF PIANO

**Sergei Rachmaninoff Is
Generous in Encores**

**BEAUTY OF EFFORT
IS OUTSTANDING**

**Human Description Said
Wholly Inadequate**

One of the most enthusiastic ovations ever accorded an artist by a Pasadena audience was given to Sergei Rachmaninoff, pianist, who played at Pasadena Junior College under the Music and Art Association auspices last night. He swayed his audience into raptures of applause and even after playing three encores at the end of the program was called back to the stage again and again. The mas-

ter of pianoforte technique and artistry surpassed all superlative qualifications that might be expressed by a reviewer. Any human expression concerning his work is bound to stand out starkly banal. Language, in fact, is an inadequate medium for the conveyance of anything approximating the divine fire, the mental and spiritual beauty and excellence which characterized the concert last night.

Own Composition

Many of the most difficult works in pianoforte literature were included in the program which was made up of a combination of selections not often heard in one evening. Moreover, the pianist gave an individual treatment to each one of these ambitious creations. He played Schumann, Chopin, Schubert and Liszt with respectful adherence to their thought, augmented by that rare magnetic warmth that was distinctly his own. In two of his own compositions, "Prelude, G. Major," and "Etude Tableau, C Minor," he was a lord of creation in his own musical pasture. The "Etude," a warm colorful piece, was played with all the power and the full tonal expression for which its creator and its interpreter are noted. The "Prelude" revealed the artist in a more studious attitude, a searching for new truths with every keen artistic, perceptive gift focussed upon a vision beyond the ken of average mortals.

Individual Phrasing

"Davidsbundler, Opus 6" (Schumann), with its eighteen sketches of German legendary flavor, gave the pianist opportunity to display his wonderful ability for individual phrasing. His sensitive interpretation did full justice to the sentimental and imaginative tone poems of this composer.

Chopin's two Scherzos, "B Minor" and "B Flat Minor," were marked by brilliance and clearness of tone, the latter being a stately theme filled with crashing chords that contrasted the swifter and lighter mood of the former. Chopin, the master of piano composition, and Rachmaninoff, master of technique, made a super-excellent combination in this group.

Three numbers from that great teacher and composer, Liszt, included "Etude, D-Flat Major," "Valse Improromptu" and "Carnival de Pesth." The etude, a rather thoughtful work, and the valse, with its delicate structure, made the more dazzling carnival piece stand out in bold relief. "Andantino and Variations" (Schubert - Tausig) opened this remarkable program.

The artist responded to the insistent applause following the regular program with three encores, "Melodie" (Gluck), "Ho pack" (Mozart) and "Turkish March" (Beethoven).

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