

RACHMANINOFF IN SUPERB PROGRAMME

Gives Magnificent Demonstration of Piano Playing at Recital Last Night

SCHUMANN FEATURED

New Conception of German Romantic Master Given in Interpretation of 'Symphonic Studies'

Sergei Rachmaninoff is at all times a great musician and one of the greatest interpreters of music living today, but it is safe to wager that he has rarely if ever given a more astounding demonstration of what can be done through the medium of the pianoforte than at his recital last night at the St. Denis Theatre. He was at the top of his form and that with Mr. Rachmaninoff means something in the nature of a tour de force.

What lifts him completely out of the ranks of the mere pianist is that he makes his audience forget all about the piano, the music, the playing, the passages in octaves, the runs, the triplets, the pedalling and all the other devices which form the stock in trade of the professional pianist are no more than mere details in the great artist's scheme of things.

Possessed of a technique that is colossal, a physical energy that is unobtainable in the most astounding climaxes, and rhythmic clarity that permits him to introduce in a manner, both swift and sure, all the resources of contrapuntal playing, he invariably subordinates everything to the conception of the composition as a whole. It is that mastery to Mr. Rachmaninoff that makes his playing so great. It is that mastery that makes his playing so great. It is that mastery that makes his playing so great.

There was little of the playful Schumann or the Schumann crying for his Clara in last night's performance of the "Symphonic Studies." Instead, the audience was given more than a glimpse of the real Schumann, a strong, sinewy, naive, into whose soul the truth had entered, a true disciple of the passionate, philosophic, and the imperial Germany. The tremendous power and sweep of Mr. Rachmaninoff's interpretation led us soon to the concertist Schumann, described in the preceding paragraph.

Was it not the grave dignity with which the fugue treated in the middle section is declared? Who will forget the formidable growling bass in the first variation, the deep pessimism of the second, the savage intensity of the march-like treatment of the subject in the third, the sweep of the triplets in the fourth and the almost terrific climaxes of the march-like "Die Glocke" and "Die Tränen." And, above all, who will forget the "Die Glocke" itself? That heroic poem of joy which begins the theme of most romantic songs like an atrocious piece instead of a coda. This finale became a true coda to which Mr. Rachmaninoff dealt with this very difficult problem with little short of perfection. Avoiding entirely the "Pony" technique, he commenced with a building-up, making the opening theme a kind of huge building and thus creating a perfect contrast to the tragedy, introduced in the middle section in the form of a building-up. Very fine, too, was the way in which he held back in the middle section in order to concentrate a climax of overwhelming strength at the end.

If the force of interpretation is to be created by imagination a piece of music from the strays now left behind by the composer then that music was performed by Schumann last night by Mr. Rachmaninoff as one has never heard it performed before.

BEETHOVEN SONATA GIVEN.

After considering the Schumann piece, there is not much left to say of the rest of the programme. Beethoven's 21st minor Sonata was played as only Mr. Rachmaninoff could play it. That is, in a perfectly balanced manner, such phrases being masterfully emphasized to the main idea, in this case the beautiful and rhythmic movement. The sonata as a whole was delivered with great restraint and kept strictly in line with its essentially personal characteristics.

Rachmaninoff, the composer, appeared on the programme proper with a set of variations on a theme by Chopin (the well-known "La Folia" theme), which was given last night for the first time. These variations were evidently written with an eye to the pianist with a view of the composer for they permitted him every opportunity to display his enormous power over the instrument. In contrast, there struck one as being Lisztian minus the romantic prolixity of that famous man.

A little Chopin gavotte, decided not rather gaudily in glissando fragments by Emil Paur, filled in the 15th section of which was played with the customary Rachmaninoff precision.

Rachmaninoff, the giant, made another appearance in a couple of last "transcendental studies." The first, "Heroism," became beneath the steady fingers of the pianist a grotesque march of titanic proportions. But even Mr. Rachmaninoff

could not salvage the second, "Harmonies du Soir," from the vulgar and sentimental seventh chords which suit its melodic clinging. Also he could not save Liszt's "Träumerei" from being first a little too tiresome, particularly the Neapolitan section. Albeit, both pieces gave occasion for some magnificent playing.

O'NEILL'S TRILogy OPENS OCTOBER 26

First Play Given at Afternoon Performance and Two Others in Evening

(Special to The Gazette)
New York, October 12. — The Theatre Guild has decided that Eugene O'Neill's trilogy, "Morning Becomes Electra," will be presented in two performances, to be given in the same day, the first of which will begin at 3 p.m., and will consist of the first play of the trilogy, "Housecoming." The second performance will consist of "The Hunch" and "The Haunted" and will begin at 8 p.m. and continue through the evening. There will be an hour's intermission for dinner between the first and second performances. At the Guild Theatre on Monday, October 26, the day of the play's premiere, the beginning of the performance will be advanced to 4 p.m. or, thereafter, so that drama critics of the daily papers, with 15 min. (and earlier) opportunities to make will be enabled to see the entire performance.

CHALLENGE SEEN IN DEMONSTRATION

French Think Nationalist Display Means Treaty Opposition

(Associated Press Cable)
Paris, October 12. — The German Nationalist demonstration at Harzburg was considered in informed French circles today as a formal announcement that Adolf Hitler and Alfred Rosenberg, if they are elevated to power, will open a fight against the Versailles Treaty and put an end to Franco-German collaboration.

Yesterday's meeting was regarded as more serious than earlier Nationalist manifestations because the opposition leaders made the direct announcement that they would try to overthrow Chancellor Brüning's Government.

The Paris Press says: "It was no mere party at Harzburg. The Fascists, Nationalists and Socialists united to proclaim the solidarity of their attack on the Brüning Government and made public a policy candidacy for power."

Even Liberal and Radical newspapers, usually such to denounce the German Nationalist movement, admitted they were worried by the latest demonstration and asked whether German moderates would prove strong enough to stem the tide of Nationalism.

The incident was interpreted by opinion in the lobby of the Chamber as giving Premier Laval an unexpected argument at Washington in defense of the French thesis that disarmament should follow swiftly.

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