

Music

SERGI RACHMANINOFF

MASONIC AUDITORIUM, Beethoven Sonata, op. 81; Gluck-Pauer Gavotte; C. M. Weber Momento Capriccioso; Schumann Etudes Symphoniques; Rachmaninoff Variations sur un Theme de Corelli; Liszt Etude Transcendante and Tarentella Venezia e Napoli.

By HERMAN WISE

That giant of the keyboard, Sergi Rachmaninoff, visited Detroit Tuesday evening and once more thrilled a capacity audience with his masterly playing.

There is little missing at a Rachmaninoff recital. Tuesday night was no exception. There was the usual beauty of tone, the perfection of technique and the utter ease of performance. The audience listened with wonder, happy and admiring.

In his sauntering and preoccupied manner, Mr. Rachmaninoff approached the piano and began the Beethoven Sonata. It is made up of three sections—Les Adieux, L'Absence and Le Retour—the last two being played without pause.

Then came the Momento Capriccioso, which won immediate favor with its trickling, delightful musical phrases. The artist played with no apparent effort, making the music come almost of its own will. It proved a joy to everyone.

The Weber composition which in its day was one of the favorites and the Gavotte which followed it, now are not offered frequently. Mr. Rachmaninoff must therefore be thanked for playing each of these works. They should be welcome on almost any program, to judge from the manner in which they were received Tuesday night.

Of chief importance on the program was Mr. Rachmaninoff's own variations on the Corelli theme. The 17th Century composer wrote his Theme and Variations for violin. The music is played in concert today and is considered a classic.

Mr. Rachmaninoff's variations are extremely varied and colorful. He has placed some modern touches here and there, each leading up to an intelligently woven close. The audience seemed immensely to like the new music which was given its first performance at the concert.

Just before the intermission Mr. Rachmaninoff read the Schumann Etudes, a sweeping, almost kleidoscopic series of strong, significant musical ideas. He closed with the two Liszt compositions which were played with keen sensitive appreciation.

Astounding was the artist because of his seemingly tireless energy. There appeared to be the same strength, the same undisturbed attitude and the same brilliancy for the last number as for the first. Nothing existed to mar the poetic fierceness of the artist.

Mr. Rachmaninoff's playing is never noisy, never overdone, irrespective of how terrific the demands. This stands out during each appearance.

The audience refused to go home Tuesday night until the artist had played his Prelude in C sharp minor. Mr. Rachmaninoff obliged, but before playing the Prelude threw in for good measure a Chopin Waltz and the "Troika en traineaux" of Tchaikovsky.