

RACHMANINOFF CONCERT HERE FILLS SCHOOL

Pianist-Composer in Rare
Form as He Renders
Difficult Program

By JANE EMERSON STONEALL.

It was to be expected that the concert of Sergei Rachmaninoff could bring to the Millburn High School last night all the music-lovers in the vicinity. However, it could hardly have been anticipated that the high school auditorium would be filled to capacity with such an appreciative and enthusiastic audience. And they were not disappointed. Rachmaninoff, in his own incomparable way, played a program noteworthy for its brilliance and contrast as well as for its musical appeal.

The Beethoven Sonata, Opus 31, No. 2, which was the first on the program, in itself illustrates Rachmaninoff's mastery of diversified musical form. The Adagio and Allegretto movements were perfect examples of Beethoven's careful workmanship and were brilliantly performed.

Many in the audience seemed to feel that one of the light spots of the program was the second number, the Chopin Sonata in B-flat minor. Surely here Rachmaninoff surpassed himself. The Scherzo was particularly noteworthy with its quick, delicate tracery of movement leading to the March Funebre which seemed to be particularly suited to the close of Armistice Day. In this, Chopin was Rachmaninoff's debtor. We have all heard it many times but it needed Rachmaninoff's inherent Russian austerity to give it the majesty, inevitability and beauty of Death.

Although he was recalled many times, no encores were given at the end of the first group. It spoke largely of the audience's eager appreciation that before the beginning of the second part of the program, a shadow crossed the back of the stage. Guessing Rachmaninoff's return a waiting silence fell which was broken only by applause at his reappearance.

The first number of this group was Rachmaninoff's own "Variations on a theme of Corelli." There was a strange charm to the modern harmonies introduced in variations upon a theme which was in itself simple and restrained. It seemed, perhaps erroneously to us that this was the number in which the performer allowed the listeners some small glimpse of his own personality. Although this was listed as a first performance, it

(Please turn to Page 8.)

Rachmaninoff Concert Is Outstanding Success Here

(Continued from Page 1)

had been performed once before and enthusiastically received by a New York audience and critics.

The two Liszt numbers that followed were entirely delightful. The "Valse Impromptu" was marked with light, deft touches which drew the scintillating notes from the piano apparently of their own volition. The "Tarantella Venezia Napoli" concluded the program.

The audience, still unsatisfied with two encores, continued applauding until Rachmaninoff sat down at the piano and played the first three familiar notes of his "Prelude in C-Sharp Minor."

Backstage after the concert, Rachmaninoff, tired but charming in manner, received gracefully the thanks of many of the audience and autographed picture for at least one Millburn admirer.

Certainly if this concert, the first in the new high school auditorium can be taken as an indication of the community's ability and willingness to support events of this nature, we shall hear more good music and may hope for the early return of Sergei Rachmaninoff.