

# RACHMANINOFF GIVES MUSIC LOVERS THRILL

Master Plays Brilliant Program at the Eaton Auditorium

By **AUGUSTUS BRIDLE**

There was a real Pilgrim's Progress of piano music at the Eaton Auditorium last night. Sergei Rachmaninoff was the pilgrim.

Between the workshop scene of the Scriabine Sonata Fantasia—No. 1 of his program—and the perfect romantic atmosphere of his own Prelude in C sharp minor, last but one of four encores, was a long journey.

The Scriabine Andante, worked from soft melodic chords into a tempest of technique. Then came Haydn, whose Fantasia the master-workman reshaped into a rhythmic riot as concise as a tap dance. It was in Schumann's Fantasy Piece—three scenes, night, whims and fable—that the greatest of all piano artificers first came to his fine height as a textile craftsman in fabrics of tone. This was a gorgeous piece of work.

But Rachmaninoff is not an atmospherist. He just divinely works. In the "Moonlight" Sonata of Beethoven he went the limit of slow solemnity in the Adagio—without a sug-

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**We say it's the greatest**

gestion of moonlight. The rhythm of the Allegretto was perfect syncopation. The Presto was a triumph of modelling, lighting and speed.

But it was in Liszt's Fantasia that the player achieved his greatest feat of astoundingly perfect technique. The tantrum that Liszt must have played with the open pedal became with this Russian's austere mechanism like the art of a great ship fighting a storm. Every chord and rush of rhythm was as perfectly controlled as an aeroplane.

He came back with two brilliant encores, one of them a Humoresque of his own; and at the last the most popular of all Chopin's mazurkas.