

# Rachmaninoff Wins Tremendous Ovation for Exquisite Program

By KATHARINE HARTMAN AXLEY

[State Journal Music Editor]

Giving a rather brief but exquisitely rendered program of fantasies drawn from well known works of other standard composers but generously climaxing it with several of his own best known and most beloved compositions as encores—for which his audience had been waiting throughout the performance—Sergei Rachmaninoff won tremendous ovations from the listeners who thronged the University Stock pavilion Tuesday night, many of whom had heard the equally famous Paderewski as well as Harold Bauer and Myra Hess last spring.

With a complete absence of the great Polish pianist's grand manner and freedom of interpretation and with apparent obliviousness to his hearers, Rachmaninoff played Tuesday evening—as we have heard him play before—with that peculiarly Russian concentration and meticulous intensity that seems to bring out every particle of beauty and intrinsic feeling in each note, yet with such supreme mastery that his skillful fingers seemed to perform the most difficult feats of pyrotechnics and velocity with utmost ease. In every phrase he played, however, one felt that subtly personal quality which only Russians seem to

be capable of instilling into their piano music.

## Forms Brilliant Ending

The majestic Beethoven Sonata in C Sharp Minor listed as "Sonata quasi una Fantasia" and effectively given without intermission between the three sharply contrasted movements was the most important number of the evening and was followed by the fiery and highly pyrotechnical Liszt Fantasia Quasi Sonata "after reading Dante" which formed a brilliant ending for the printed program.

Contrary to the usual custom, the great pianist chose to introduce himself to his audience through a work of the only modern composer represented among his selections—Scriabine whose "Sonata Fantasia," opus 19, was played with such finely etched clarity of tone and poetic beauty, such intense yet restrained feeling in the staccato passages, and such splendid effectiveness when the two themes were used simultaneously as to win the audience's approval immediately.

## Plays with Charm

This accomplished, he went back 140 years to Haydn whose Fantasia in C Major he played with utmost charm and airy grace showing a warmer and happier phase of his artistry than before with the Chopin

"Fantasia" and Schumann's "Phantasiestucke." He then rounded out the program with a wide variety of mood and style.

The two best known of his own compositions which Rachmaninoff interpreted for his delighted audience were the popular "Troica" and the famous Prelude in C Sharp Minor which was greeted by a great ovation as soon as the artist had played the first three chords. These numbers were supplemented by his "Hopak," Rimsky-Korsakoff's "Flight of the Bumblebee" so dear to the heart of every Russian virtuoso, and a lovely Chopin waltz.

GREEN BAY, Wis. —(U.P.)— Members of the Menominee Indian Advisory board objected when a feature story appeared here citing the distribution of \$30,000 to Indians in 1842 as the "first community chest." The Menominees contended that instead of the tribe being dependent on the community 100 years ago, the community was dependent on Indian resources.

**ENDS  
BODY ODOR**  
*The Odorless Way*

**LOWEST PRICE  
IN HISTORY**