

## MACON AUDIENCE ENTRANCED BY ART OF RACHMANINOFF

MACON, Ga., Jan. 19.—As Sergei Rachmaninoff sat at his piano in the city auditorium of Macon Thursday evening he painted for his audience a vision of art in its most supreme moments; he revealed what seemed to be the peak of all virtuosity, he spoke in tonal terms of poetry and drama, and he declared himself an inimitable master.

Opening a program planned to please everyone, from the discriminating musician to the appreciative layman, with the 32 variations in C minor by Beethoven, played with masterful scope and dignified interpretation, and closing with the dazzling pianistic fireworks of a Liszt "Rhapsodie," he completely carried his audience into his own world of tonal imagery. The enthusiastic rose to recall him time and again to play as encores "Troika" by his beloved Tschaikowsky, "Polichinelle," his own composition, and "The Smuggler," Schumann-Tansig.

To cite the highlights of his program would be to elaborate on each number, so artistically perfect were his performances. The Chopin group included "Valse in A Flat" abounding in exquisite lacework, "Nocturne in F Sharp," a dream web woven in Gossamer-like tones, and "Ballade in A Flat," vibrating in emotional fervor.

In the Weber-Tansig "Invitation to the Dance," the last number before the intermission, his tremendous pianistic skill rose to ecstatic heights.

His own "Prelude in C Sharp Minor" called for enthusiastic acclaim, and another lesser heard "Prelude in F Sharp Major" won no less popular favor.

Rachmaninoff's transcription of "Scherzo" from Mendelssohn's "Midsummer Night's Dream," the lovely Liszt arrangement of Schubert's "Serenade," and "Brooklet," Schubert-Rachmaninoff, followed in order to precede the last group.

The Liszt "Étude in D Flat" was one of the most inspirational and stirring numbers of the program and contrasted well with the final "Rhapsodie."

To have heard Rachmaninoff is to have heard a genius.

—MOZELLE HORTON.