

GREAT PIANIST WINS PRAISES

By MAYO DAZEY.

Sergei Rachmaninoff, master pianist-composer, honored San Antonio Monday evening. The fact had been widely advertised, and visitors from many communities nearby composed a definite per cent of the large audience. Enthusiasm was sustained from the moment the artist came upon the platform till the notes of the final encore had quite died away.

With the dominant and proper pride of the great artist, Rachmaninoff awaited that perfect moment of undisturbed silence before allowing his sensitive, restive fingers to start the Variations, (C minor) of Beethoven, which was his opening number. Thereafter it was immediately apparent that the years had not taken away the beauty of touch, the delicacy of feeling, the complete and audacious mastery of the key-board which is Rachmaninoff's own. The program was not heavy, a Chopin group following the Beethoven and Weber's "Invitation to the Dance," (arranged by Karl Tausig) preceding the intermission. Both received strictly Rachmaninoff interpretations; an intellectual artistry rather than a saccharine sentimentality and were executed with an indescribable lightness and clarity of tone.

Two of his own preludes and his personal transcription of the Scherzo, from Mendelssohn's "Mid-Summer Night's Dream," drew, for the artist, the heartiest applause of the evening. Two Schubert offerings, the popular "Serenade," arranged by Franz Liszt and "The Brooklet," unforgettably beautiful as arranged by Rachmaninoff himself, and so on to his final group, an Etude and Rhapsodie, by Liszt.

But the several thousand listeners who had sat enthralled were loath to go, and Mr. Rachmaninoff, though reported to be ill, graciously responded with two encores.