

## Rachmaninoff Brings Big Crowd to Odeon Concert

Great Musician and Com-  
poser's Finished Playing  
Draws Applause.

By WILLARD E. WADE.

Sergei Rachmaninoff brought to the Odeon yesterday its largest recent concert audience and played in the deliberate and powerful manner that is usual with him. The latter half of the St. Louis Symphony Orchestra's program was given over to Mr. Rachmaninoff's Concerto No. 2 for piano and orchestra; in the first half Mr. Golschmann presented Brahms' "Tragic" Overture and Chausson's Symphony in B Flat Major.

The first appearance in ten years of the pianist-composer with the orchestra evidently brought back check books into the class of usable articles. For seats in the Odeon that had not been filled in some weeks were occupied.

### Concentrated Upon Task.

From the time the soloist came before the audience until the ever-increasing applause forced him to play again, he was the brooding Rachmaninoff—great pianist and composer, concentrating on his artistic task with philosopher's intentness. Only when the sincerely appreciative audience refused to let him stay off the stage did his mood change. Then he temporarily cast aside the gloom, greeted again the conductor, orchestra, and those before him, and played works of other of his countrymen, works in lighter style.

Mr. Rachmaninoff was once, according to a not-so-ancient reference work, classified as of the "younger Moscow school of composers." Now he represents a period of the past—old Russia, with its aristocracy, pomp and tradition—and is virtually "a man without a country." His music contrasts extremely with much of the new, especially with that favored in Russia at present, for his great concern is melody. Melody rather than dazzling effects, or, as in the compositions of Soviet Russia, propaganda.

### One of His Great Works.

The piano concerto played yesterday is one of the composer's greater works, one which marked a turning point in his life, so it is only natural he should give it with care and seriousness. From the deep introductory chords, through the profound meditations of the second movement and the brilliant climax and close, it is an impressive example of the musical thought of old Russia.

As encores the soloist played "Troika" by Tchaikowsky and a Moussorgsky Hopak.

Tragedy and gloom of another sort was represented in the opening number of the program, the Brahms overture. It was given with smoothness and effectiveness. The Chausson symphony was a number of moods and swirling effects, in sound a forerunner of the modern French school. It was played for the most part with good effect, although there were rough spots especially in the solos.

The program will be repeated this evening.