

## Rachmaninoff Heard In Colorful Piano Concert

BY VIRGINIA D. STURM

One of the world's most colorful artists visited Dayton Tuesday night and gave to a large audience a gorgeous piano recital. Sergei Rachmaninoff played a program at Memorial hall on the Artist Series, which will live in the minds of his hearers for a long, long time.

Rachmaninoff is a musical idol, not only as a pianist, but as a composer of a series of exceptional preludes, masterful concertos, symphonies, and myriad songs, and was greeted effusively at each appearance, and with prolonged waves of applause at the conclusion of every number.

Opening his program, as almost all artists do with the most musically heavy number, the artist played the Opus 31 "Sonata" by Beethoven. Throughout the three movements, Allegro, Adagio and Allegretto, Rachmaninoff displayed the depth of his understanding of the work, which is so filled with the gentler attributes.

For his second number Rachmaninoff chose the Bach E-major Sonata, written for an unaccompanied violin, for which he has made a lavish piano transcription. Of the three movements, Prelude, Gavotte and Gigue, the second intrigued the audience into strong applause.

Schubert's "Rondo" and three beautiful Chopin numbers were each given to the delighted audience. "Valse" "Nocturne" (this was exquisite!) and the "Ballade" which exceeded any prior performance heard by this listener.

The second half of the program was of an entirely different style. The more colorful compositions, such as Claude A. Debussy's "Suite," which included three parts, Prelude, Sarabande and Tocata, played with rich deference to the style of Debussy, who prefers non-descriptive themes,

more accurately defined as fantasies. Debussy's rich rhythms and lyric cadences abound, particularly in the Sarabande.

And then came two of the many "Preludes" written by the artist, and couldn't we just have listened to a whole evening of his compositions! The first in G major, and the second in A minor, written and played in elegant style.

Borodine's "Scherzo," written by a brother Russian, was followed by the most glowing rendition of Carl Marie von Weber's "Invitation to the Dance." This particular transcription is by Tausig, whose arrangements are used frequently by Rachmaninoff.

The audience had to coax a bit for the encores, but straightaway received the Prelude in C-sharp minor, which aroused applause after the first note was sounded, and an ovation at its conclusion, and two Tausig arrangements, one taken from "The Flying Dutchman," using primarily the "Spinning Song" motif, and the latter one of Schumann's song poems.

Tall, very slow of gait, and quiet of demeanor, with considerable of the proverbial somberness peculiar to Russians, was Rachmaninoff.

He enjoys his concerts, and their preparation. He does not enjoy the disturbance created by late-comers, and sits at his piano tolerantly unmoved until the confusion subsides. He played all of his program with the most fascinating hand movements. He resorts to no unnecessary technical demonstrations. One can close one's eyes, and hear all of the concert for there are no distracting gestures.

Depth of understanding for the content of the works of his choosing, elegance of performance and unusual richness of tone, mark the playing of this artist.

The drabness of the auditorium fades entirely away under the influence of such music as we heard, even the ever-present quarter hour tinkle of the bell in the clock was under a spell, for it was harmoniously in accord at this performance.

The last number on the Artist Series will be on Dec. 6, at which time J. Herman Thuman and his associate, Miss Patricia O'Brien, will present the Wiener-Saengerkraben, or The Singing Boys of Vienna, who are in their second season of concert giving in countries other than Austria, where they are one of the traditions. Founded by the Hapsburgs in 1496, and guided continuously down through the centuries by the most eminent directors, they are able to present a program rich in traditions, and of enormous interest.

All cities, having heard them once, clamor for a return engagement. The program will include choral numbers, folk music, and an operetta comique, in costume, "Wedding by Lantern Light," written by Offenbach years ago for this organization.

## MUSIC IN DAYTON

BY VIRGINIA D. STURM

### DAYTON MUSIC CLUB

"Music evidences in our hearts a desire to praise the Almighty with songs and thanksgiving." Such was the preface Miss Edna Sutton, president, gave to the Tuesday musicale of the Dayton Music club at Central Reformed church.

W. W. Rowe, pastor of the church, spoke of the universal appeal of music and how it encompassed all creeds and nationalities.

The organ played a most important part in the program, being used in four of the six groups. Frank B. Michael was seated at that instrument throughout, opening the program with two Karg-Elert compositions, "Now Thank We All Our God," a chorale prelude, and "Sunset."

Rebecca Shoup, pianist, played