

# TYPICAL PROGRAM BY RACHMANINOFF PLEASES AUDIENCE

**Noted Pianist Wins Enthusiastic  
Applause in Recital  
at Odeon.**

That austere and somber genius of the piano, Sergei Rachmaninoff, returned to St. Louis last night. A high priest of music, he evoked in his worshipful hearers the solemn reverberations they love so well. And though the Odeon was by no means thronged, yet there was a showing of listeners that must have pleased the 60-year-old artist, who made his first visit here in 1919.

There was a certain cold, clear beauty about the selections he chose to present, quite in keeping with his own great tradition as composer and interpreter. And at the end of the evening, for a third encore, he played his own Prelude in C Sharp Minor, the heroic and satisfying favorite that is inevitably linked with mention of him.

The tall Russian brings to life the composers he interprets. No sooner had his spare frame appeared on the stage last night than this characteristic began to manifest itself.

With his usual simple directness he took his seat at the piano, glanced upward for a moment as if for inspiration, and began his program. Sure and commanding as ever, his fingers made the mahogany sounding board sing, thunder and whisper in turn.

His close-cropped head, heavily-lined face and slightly stooped shoulders united to show a man whose physical features give indication of the masculine strength that is an attribute of his talent.

### Opens With Beethoven.

His diverse program was commenced with three movements of the Sonata, opus 31, No. 2, by the artist's favorite composer, Beethoven. Not, however, until he broke into his own transcription of Bach's Sonata E-major, written for the vio-

lin alone, did the audience accord him the splendid applause which was his for the rest of the evening.

Especially appreciated seemed to be the second of this group, the simple, effective Gavotte. More pleasing was the swift moving Rondo D-major, by Schubert, to which the artist next lent a deft and understanding touch.

The familiar Nocturne, cherished because it contains the elements which move all peoples, was included with a Valse and Ballade in the group of Chopin which concluded the first half of the evening.

Perhaps the most satisfying number of the second part of the program was that of two contrasting preludes of his own composition. He displayed his particular art of interpretation in the presentation of the "Children's Corner," by Debussy, the Weber-Tausig "Invitation to the Dance," which he previously played here in 1922, and the brilliant and difficult Scherzo by Borodine.

### Enthusiastic Applause.

All in all, it was a typical Rachmaninoff program. That it was what the audience wanted was attested by the stamping of feet and genuinely enthusiastic applause.

It is difficult to describe the peculiar personal appeal of this artist. As he bends over the keyboard, or strides slowly and silently off and on the stage, it is easy to imagine his boyhood in Novgorod, Russia. There is a human sort of grandeur about the man.

His father was an amateur musician who opposed his son's choice of a musical career, but without avail. Rachmaninoff studied in the conservatories of Moscow and St. Petersburg. It was as a youth of 20 that he composed his famous prelude. He laughingly recounts that he received but \$20 for it.

Since coming to this country he has made his home in New York City. In the winter he sets forth on his annual concert tour. In the summer he composes. Mrs. Rach-

## Report of Barnes Hospital For the Year Ended Dec. 31, 1933

Patients in Hospital December 31, 1932	149
Patients admitted during year	6,590
Patients discharged during year	6,739
	6,569

maninoff, who usually accompanies him on his tours, was in the audience last night.

### Baby Sue Trammel Well Again.

BALTIMORE, Jan. 16.—(I. N. S.) —Sue Trammel, 5 months old, flown here from Texas through a blizzard on December 26 for a brain opera-

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