

MUSIC

RACHMANINOFF

Syria Mosque

Tecena and Fugue, D minor, Bach-Tausig
Sonata, Op. 10, No. 3 Beethoven

Presto
Largo e mesto
Minuetto
Rondo

Ballade, G minor Brahms
(a) Tarentelle Chopin
(b) Mazurka Chopin
(c) Scherzo Chopin
(a) Prelude Rachmaninoff
(b) Moment Musical Rachmaninoff
(c) Oriental Sketch Rachmaninoff
(a) Sonnetto Liszt
(b) Dance of the Gnomes Liszt
(c) Rhapsodie, No. 11 Liszt

Serge Rachmaninoff played another popular piano recital in Syria Mosque last night before a capacity audi-



ence. He seems to be the successor of Paderewski in the hearts of concert goers and eventually played the prelude that made him famous and the public content.

His program was made for students. There was nothing, unless it was the Liszt Rhapsody,

Mr. Lissfelt

ure up to his heroic qualities as man and artist. Nevertheless there was much that was fine piano playing and excellent music.

As a player of Bach we can always accept Rachmaninoff, for his long career as composer makes him analyze for us the great Bach and show us its technical makeup before he gives the emotional content. Strangely enough he misses that very emotional quality in Beethoven. The sonata in D Major is not one of the greatest, though it does have one of the finest adagios and certainly one of the cleverest rondos. I was surprised that a player with the dramatic feeling and restraint of Rachmaninoff should have so strangely missed the Beethoven "mesto."

He, too, has fits of speed that so arbitrarily distort such themes as that fine lyric song, the second theme in the Sonata, and the Chopin Tarentella. On the contrary, the vivid contrasts in the C Sharp Minor Scherzo demonstrated unlimited color resources and imaginative playing. The Chopin Mazurka was a gem.

Rachmaninoff never overburdens his music with volume of tone for its own sake, consequently a Brahms Ballade or the most brilliant Liszt Rhapsody are never distorted. Throughout it is all rather sane music. His own compositions played last night are not so great as his playing of them.

Unrestrained applause called for several encores, among them his arrangement of Rimsky-Korsakoff's "Flight of the Bumblebee" and the inevitable C Sharp Minor Prelude. J. FREL LISSFELT.