

RACHMANINOFF GIVES CONCERT

RACHMANINOFF returned to Oakland last night in another superb concert which again left his audience amazed at the scope of his musical sympathies. Bach, Beethoven, Chopin, Liszt — all played with the keenest insight and the most genuine feeling.

There are those who think a Russian should be incapable of interpreting Beethoven because his "racial temperament" would be foreign to that of the composer. But the greatest musicians have a breadth of vision which transcends particular nationalities or places or ages; and it is this artistic catholicity which makes Rachmaninoff such a great musician.

It is splendid to hear such a flawless concert, but difficult to write about it when only eulogies seem appropriate. Bach's "D Minor Toccata" and "Fugue," as transcribed by Tausig, opened the program. Tausig did a fine piece of work in this transcription. He realized the futility of trying to achieve organ effects on the piano, and transformed the work into a splendid piano composition. But even so, for those who know the original organ work, the piano version must seem a little anaemic. Yet how much better to hear it this way than not at all!

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The rest of the program:

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Beethoven Sonata, Op. 10, No. 3
Chopin Scherzo, Valse
(E Minor, posthumous)
Nocturne F-Sharp, Op. 15
Ballade A-Flat, Op. 47
Rachmaninoff Two Preludes
Liszt—Ballade, Valse Impromptu and
the Hungarian Rhapsodie,
No. 11.

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Rachmaninoff was received with great enthusiasm and responded by playing four encores, including his well-known "C-Sharp Minor Prelude" and an Etude tableau. It is to be hoped that the enthusiasm of the audience atoned in part for the obvious exasperation it caused him by attempting to clap after each movement of the Beethoven sonata.

—L. F. M.