

Rachmaninoff Reveals His Art as Pianist - Composer

Russian Giant of the Keyboard Plays Diversified Program Ranging From Mozart to Scriabin

BY MARJORY M. FISHER
The News Music Editor

In a program that ranged from the refinement of Mozart to the garish brilliance of Tausig, Sergei Rachmaninoff revealed his fine musical and pianistic gifts to an appreciative audience in the Exposition Auditorium last evening. It was somewhat astonishing to find an artist who played Mozart and Chopin and Scriabin so gloriously, turning his attention to the pyrotechnics of the unimportant Strauss-Tausig "One Lives But Once," which many consider "piffle." There are so many works much more worth while it seemed a pity to waste the artistry of a Rachmaninoff on a Tausig arrangement.

But if the program had its low moments, it also had its highlights and Rachmaninoff's playing emphasized the latter and made the less impressive works appear more important than they ever can under the hands of a lesser artist.

Fine Mozart

Rachmaninoff's tone can be crisp, lyric, or rippling, at will—qualities which fit well into the Mozartean musical scheme. His playing of the Mozart Sonata in D Major was such as to reveal the niceties of the score and of his own musicianship.

The Chopin B Flat Minor Sonata (the one with the well-known funeral march) was given an interpretation both meaningful and impressive. It was dramatic, gay and brilliant as the score merited, and the March Funebre was motivated by a rhythmic flow and accent that made it seem to express the very essence of inevitability. Never have we heard it more impressively played.

Scriabin Gems

The Scriabin Poeme and Etude were gems. In the former the pianist did the most sustained legato playing of the entire evening. The crisp nature of his tone and technique, which is characteristic of his playing, often permeates his legato passages to the point of giving a certain crisp, semi-staccato enunciation of the melodic line. That is an effect, not a defect. For the results are invariably interesting.

A scintillating Scherzo by Borodin, a Rubenstein Barcarolle, the pianist's

own transcription of Kreisler's "Liebesleid" (which is more of a fantasy on the theme than a true transcription and which will never vie with the original in popularity) and two worth-while Preludes (neither was the hackneyed favorite in C sharp minor) led to the musically disappointing Strauss-Tausig and a generous allotment of encores, with auditors crowding about the stage for a closer view of the pianist, one of the great men of our time.

'Win or Lose' New Picture for Comics

The first picture assignment for George Burns and Gracie Allen, following their recent return from Europe, will be in "Win or Lose," it is announced at the Paramount studios.

To be directed by Elliott Nugent from a story by Frank R. Adams, the film also will feature Joe Morrison and Marian Mansfield.

Dodges Parties

Kitty Carlisle, featured with Bing Crosby in Paramount's "Here Is My Heart," hasn't gone to a Hollywood party or night club since coming to the film city.

Worked With Reinhardt

LeRoy Prinz, who is directing the chorus numbers in Paramount's "College Rhythm," once has a similar job with Max Reinhardt in Berlin.

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