

## RACHMANINOFF BRILLIANT AS CONCERT SERIES OPENS

Music so appealing in the majesty and beauty of its tonal color that it seemed to come as if by magic from the fingers of Sergie Rachmaninoff, Russian pianist-composer, who is acclaimed one of the world's foremost artists, held the audience spell-bound Wednesday night at Memorial Hall. His was the opening concert of the present series of the Springfield All Star Concert Series, sponsored by the Fortnightly Musical Club and booked by the National Broadcasting Co. Even before the artist had taken his seat before the concert grand piano, the audience recognized that it was in the presence of a world-famed genius.

Giving as brilliant a performance of piano compositions, some of his own and other classics, Rachmaninoff brought to his hearers such an evening of rare artistry as will not soon be forgotten by those privileged to hear him. The artist was always sure of himself, always exercising his thorough knowledge of musical mechanics and yet injecting into his numbers his own original interpretation.

Rarely does one hear an artist so thoroughly imbued with the real feeling of music, which he is able at once to convey to his hearers. This was shown in the three opening numbers, "Thirty-Two Variations, C Minor" (Beethoven), "Three Sonatas" (Scarlatti) and "Sonata, B Minor—allegro maestoso, scherzo, largo and finale" (Chopin). That Chopin is one of the artist's favorite composers could not be doubted after hearing the masterful and exquisite rendition of them. Rachmaninoff's fingers seemed to lovingly caress the keyboard as he played the various passages which make up the "Three Sonatas."

Little pedal is used by Rachmaninoff and this is a remarkable feat of his playing, so noticeable in his interpretation of "Nachstück" (Schumann), "The Brooklet" (Schubert-Rachmaninoff) and "Scherzo" from "Midsummer Night's Dream" (Mendelssohn-Rachmaninoff).

One marvelled at the speed of his fingers as they raced through

the brilliant passages of "Spinning Song" from "Flying Dutchman" (Wagner-Liszt), and then sped into the thunderous beauty of "Magic Fire" (Wagner-Brassin).

As Rachmaninoff plays he seems utterly to forget everything but his art. He seems indeed inspired the moment he faces the piano, and his playing met the same approval of the Springfield audience, as it does everywhere he performs. He was given a tremendous ovation, some in the audience even crying "bravo," and in recognition of this tribute to his genius, he played three encores, one of which was his own "Prelude in C Sharp Minor."

Indeed no Rachmaninoff program would be complete without this number, and the moment he struck the first chords of it the audience could not refrain from bursting into applause.

The program throughout was so varied that it showed off to splendid advantage all of the musical technique and wide range of musical knowledge which the artist possesses and which makes him today one of the world's outstanding pianist-composers.

Throughout the entire program, the audience sat enthralled as if afraid, by the slightest movement, it would miss one single note of the artist's program. When he played his own composition of "Etude Tableau," a real gem of musical artistry, it was with difficulty that applause was restrained until its conclusion.

The next number of the Concert Series will present Edith Lorand and her Hungarian orchestra on Nov. 13.

### 250 AT CLAM BAKE

Approximately 250 persons attended the annual Elks indoor clam bake Wednesday in the hall of Springfield Lodge, No. 51, Benevolent Protective Order of Elks. The affair began with a luncheon at 2 p. m. A ten-course dinner was served at 6 p. m. Entertainment followed.

Wilson Hackett was chairman of the arrangements committee, which also included Frank Braun, Rudolph J. Klemperer, Edward Derline, William Poole, Albert Schneider, William Lucas, James Hynes, Fred Blaine and Clarence Schwab.