

RACHMANINOFF PLEASES CROWD OF NEARLY 6000

Famous Pianist Begins Program With Bach and Beethoven

GIVES OWN COMPOSITIONS

"High Priest of Music" Is Generous in Response to Encores

Approximately 6000 persons attended the Rachmaninoff concert last night, making this the largest crowd, with the exception of the Tibbett concert held a year ago last spring, to ever attend any of the concert series at the University. All reserved seats were sold out a half hour before the concert started, and Brewer Field House was filled to capacity. An even larger attendance is anticipated at the Nelson Eddy concert to be given next spring.

(By W. G.)

Sergei Rachmaninoff, Russian pianist, received the enthusiastic acclamation of a huge crowd at his concert last night in Brewer Field House.

The tall and gaunt 62-year-old artist, the "melancholy high priest of Russian music," proved again his genius and his right to recognition as one of the world's foremost pianists with his masterful playing of a difficult program.

Beginning with the "Three B's" of musical literature, Bach, Beethoven, and Brahms, Rachmaninoff continued from this sound program basis with Chopin, Liszt and his own compositions. Throughout the evening he showed his adaptability to each composer's design and mood. When playing Bach his interpretation was strictly Bachistic, when playing Liszt he was again in accord with that composer's bravura characteristics, and his Chopin was as fastidious and sensitive as ever Chopin was meant to be.

The well-known toccata in D minor with its fugue, Bach-Tausig, was the trumpet call to Beethoven, the latter the master of the sonata and the link between classical polyphony and the self-asserting romanticists. The majestic largo of the sonata, Opus 19 No. 3, took on new meanings at the hands of Rachmaninoff and the contrasting minuetto and rondo were given with true Beethoven brightness and freshness.

Brahms stands in line with Beethoven and Bach and his rich and flexible music sacrifices none of the essential simplicity of classic melody. His "Ballade in G minor" brought the program to the Chopin group—"Taratelle," "Mazurka Opus 68, No. 2," followed by the wild power and grandeur of the "C Sharp Scherzo."

This scherzo, called "Le Banquet Infernal," reaches a grandeur to which the expressively pianistic works of Chopin seldom attained.

Following the intermission, Rachmaninoff played two of his own works, the "Prelude in C Sharp minor" and "Oriental Sketch," the first named in quiet manner and the latter with "characteristic" flavor.

Hymn-like and sad is Liszt's "Funeral March" which opened the closing group of Liszt numbers. From the gypsy-like impassioned, and aphoristic "Rhapsodies Hongroises" the artist chose No. 11 which in company with the "Dance of the Gnomes" terminated the recital.

Paderewski has his "Minuet," Kreisler his "Viennese Refrain" and Rachmaninoff his "Prelude in C Sharp minor." All concert-goers demand these of their composers and following the Liszt arrangement of the "Spinning Song" from the "Flying Dutchman," Rachmaninoff responded to continued ovation with his beloved "Prelude." The masterpiece had been requested in writing earlier in the day.

J. J. H. S. SAFE RANSACKED