

# MUSICIAN IS IMPRESSIVE

## Sergei Rachmaninoff Captures Local Audiences With Ability and Personality

**I**N THE midst of a host of great musicians today, Sergel Vassilievitch Rachmaninoff stands a remarkable and impressive personality and, only vaguely remembered from an earlier brief visit, he has in a few weeks brought great audiences to his recitals, once, twice and three times in the same city. Before he can play a single measure, Mr. Rachmaninoff's audiences are impressed with his sombre and stately figure, dignity of bearing and a grave and lofty personality.

Russians are acknowledged virtuosos of the piano through their peculiar intuition for it, Rachmaninoff having been more than usually endowed, and his playing is a mirroring of the chosen music.

But in his triple role of composer, conductor and pianist, Rachmaninoff said of himself, "The whole time of my musical activity thus far—some twenty-four years—may be divided into approximately eight years each. But when I am con-

certizing I cannot compose; when I feel like writing I cannot touch the piano; when I am conducting I can neither compose nor play concerts. I have to concentrate on any one thing I am doing to such a degree that it will not allow me to take up anything else."

Today San Francisco, or that portion of it which can crowd into the Columbia Theater, will hear the great Rachmaninoff, and by his own edict he has refused an auditorium which would give him an audience of 11,000 for one which seats a few hundred, that his art may have proper environment uninfluenced by commercial considerations. Neither will anyone be allowed upon the stage. He will play this program: Improvisations, Medtner; Rondo Brilliant, Weber; Nocturne, Chopin; Valse, Chopin; Sonata, B flat minor, Chopin; Prelude, C sharp minor, Rachmaninoff; Serenade, Rachmaninoff; La Jongleuse, Moszkowski; Sonetto del Petrarca, Liszt; Beautiful Blue Danube, Strauss-Schulzevler.