

RACHMANINOFF IN FIRST APPEARANCE HERE WINS OVATION

**Pianist Impresses Audience
With His Power and
Charms With a Program
Which Combines Tech-
nique and Melody**

In his first appearance in Harrisburg Sergel Rachmaninoff, Russian composer and pianist, impressed his audience with his masterful skill and power to charm last night at the Orpheum Theater in the opening concert of a series arranged by the Harrisburg Music Association and THE PATRIOT and THE EVENING NEWS.

Through a program which displayed an artist's technique without sacrificing melody, he interpreted for his hearers the mastery of Liszt, brought out the beauty of Grieg and introduced them to a Chopin so individual and so delightful as to appear new.

It was a notable beginning to a notable series for Harrisburg and vicinity, and those lovers of music who heard Rachmaninoff responded enthusiastically. At the conclusion of his program the entire audience remained to applaud until he returned to oblige with an encore. Each number was similarly greeted.

From the moment he walked to the stage, Rachmaninoff impressed his audience with his power, an impression which grew with first chords and runs and harmonies which flew from his fingers.

His Power Impressive

Tall, slightly stooped, his long arms reached from one end of the keyboard to the other as if it were a toy he was playing. He convinced one that he could do anything with that big piano, even to carrying it off the stage, if necessary.

Not that he played with a slam-bang. Quite contrary. He played as if he were constantly holding some of his strength for an emergency which never came. He coaxed melodies as frequently as he commanded them from the instrument. He interpreted with a sincerity which convinced one that he knew the mind of the composer. While his per-



● Mishkin

RACHMANINOFF

formance was thrilling, it was also restful.

Audience Won From Start

His first number, the Liszt Ballade No. 2, won his audience immediately. His second, the Ballade by Grieg, Opus 24, with a charming minor theme and variation, was played with admirable modulation with regard to tone, showing varied effects of coloring and an ever-changing spirit to fit the variations.

Chopin has seldom been played in Harrisburg as Rachmaninoff introduced this composer to his Harrisburg audience in four numbers which comprised the next group on the program.

First was the melodious Ballade No. 3, exquisite in its lyric charm. Next came the Nocturne, Opus 27, and his hearers learned what a nocturne, a Chopin nocturne, really can be. The third of the group was the familiar Waltz in D-flat Major, and finally the Scherzo, Opus 39.

So enthusiastically did the audience greet these numbers that he was compelled to respond to an encore in the midst of his program. He played

Turn to Page Six

RACHMANINOFF IN FIRST APPEARANCE HERE WINS OVATION

From Page One

the Waltz in G-flat Major, also by Chopin.

Rachmaninoff the Composer

Rachmaninoff, the pianist, also became Rachmaninoff, the composer, in the next group. He played his familiar Prelude in C-sharp Minor and a charming "Polka to W. R.," which was so "dancy" that it made one's feet tingle.

Dohnanyl's Etude Capriccio displayed a pianistic technique which made his hearers gasp. It was played with hands overlapping on the keyboard throughout the number.

At Fritz Kreisler's last appearance here, he played as an encore his own "Liebesleid," based on an old Viennese Waltz. Rachmaninoff has adapted the melody for the piano, and retained all the charm of the original for the violin.

Rachmaninoff's last number was a brilliant Tarantella by Liszt which brought the final ovation and Tschai-kowsky's Troika en Traineaux as an encore.

The next concert of the series will be on Jan. 31 with Fritz Kreisler playing. The third is on Feb. 24 with Margaret Matzenauer, contralto.