

## RACHMANINOFF IS MASTER OF PIANO

### Russian's Playing Thrills Audience at Lyceum Theater

St. Joseph music lovers listened to a master last night at the Lyceum theater, and their appreciation was attested by the ovation they gave him on his appearance, and after each number. Enthusiasm mounted higher and higher, the audience paying the highest compliment to an artist—perfect quiet, and rapt attention.

Rachmaninoff, giant of the piano, one of the world's greatest contemporary composers, gave his hearers playing perhaps never equalled by any other artist save Paderewski. It was artistry at its height, melody at its height, music, at its summit.

#### Simplicity the Keynote

There is little to be said of the technical perfections of a master. In tone, nuance, technical perfection, clarity of expression, dignity, simplicity, and interest, Rachmaninoff displayed why he occupies a unique position among pianists.

The outstanding feature of his performance was its simplicity. He is a master, and has long since discarded heroics. He slipped quietly on the stage, went directly to the piano, and began to play. His program was brief, and not hackneyed. Some selections were familiar. Some were not. Some were difficult, some were not. But he played them all with ease, simply, and yet with the touch of the master. In the most difficult passages, he went calmly along with marvelous dignity.

Chief in interest, of course, was the pianist's own Prelude. For this alone had scores come to hear him. And it was worth listening to a master play his own masterly composition.

Before he played a single measure the audience was impressed with his somber and stately figure, and the suggestion of a grave and lofty personality. He had not proceeded far before his audience discovered they were listening to a pianist whom no technical intricacy or exaction could baffle.

#### The Program

His first was a Handel aria, followed by Schumann's "Novelette in F sharp minor." The third of the group was "Invitation to the Dance" (Weber-Taussig). For an encore he played a movement from Mozart's "Rondo Turko."

His second was a Chopin group and his encore was a familiar Chopin waltz.

His third group consisted of his own Prelude in C sharp minor and a polka. He followed this with "Mouset" (Bizet-Rachmaninoff).

His final group consisted of two Liszt compositions, "Sonnetto No. 104 del Peirarea" and "Galop Chromatique."

The audience was insatiable, and for an encore he played "Troika" (Tchaikowsky), and then, to appease his hearers, another encore. "Lithened" his own arrangement of Kreisler's melody.