

Russian Composer Heard in Numbers Forcefully Rendered

Whether or not Rachmaninoff coming unheralded and unsung, would have claimed the enthusiastic applause that was meted out to him Wednesday night at Memorial hall is a question, but while composers as a rule are not accomplished musicians, this Russian with his gaunt, stooping figure and with a head like Rodin's "Thinker" came, was seen and evidently conquered.

Beginning his program rather boldly he brought an insistent animation to the "Invitation to the Waltz," a Weber-Tausig composition carrying with it the gay and joyful refrains beloved of our grandmothers who with lacy-omitted fingers and idly waving fans, enjoyed the tinkling measures.

The Chopin group was delicately yet forcefully rendered; the well-

known Valse rippling from beneath the pianist's fingers and the Polonaise with which we are so familiar with its crashing chords brought a rapturous laying together of palms, with an encore a Chopin Valse of delicate phrasing.

The "Two Fairy Stories" of Nicholas Medtner (so evidently "The Babes in the Wood" and "Jack the Giant Killer") were given a fine interpretation, while one of his own compositions "Daisies," tenderly played, came as introductory to the famous "Prelude in C sharp minor" the first chords of which brought out the same applause as always greeted Caruso's "E Donna Mobile." The composer of the famous Prelude gave it the interpretation he naturally prefers; totally different to the many hundreds of others this humble scribe has heard however, but evidently a rendition to be copied forthwith as authentic.

The "Second Rhapsodie" of Liszt; that lightsome and ever-familiar striking Hungarian dance, was given a vehement emphasis, and especially does the Rachmaninoff left hand do its most consistent work; seldom does one see such energy and enthusiasm coming from the left digits. The crisp and sparkling Rhapsodie with the Rachmaninoff cadenzas brought as encore Gabriel Narié's "Golden Wedding" with the composer's arrangement; a fitting and lovely close to a concert that revealed a technique that seemed always subservient to tonal coloring. Just how it was to be played seemed less important (in the mind of the writer) than the produced effect of color and light.

There had been three hundred seats sold on the stage Wednesday night but the composer-pianist absolutely refuses to play with such human impedimenta and the money was refunded or seats changed where possible.

That the majority went to see more than to hear Wednesday night is admitted; that they enthused and were energetic in applause is an assured fact.—Penelope Perrill.

Night Rachmaninoff

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