

## Famous Russian Pianist Creates Decided Impression

BY PENELOPE PERRILL

With a facile technic and a warmth of interpretative expression that seemed lacking on his last appearance in Dayton, Sergei Rachmaninoff presented a program rich and vivid in color Thursday night at Memorial hall; a program with enough of "tunefulness" to intrigue the less well-informed and all that was sincere and painstaking to delight artistic souls.

When one sees the Russian composer bending over the keyboard at once there is the reminder of Rodin's "Penseur," and in his gaze at the audience he is most impersonal and detached. His close attention and his evident intense interest in his digital dexterity gives him the air of the student rather than the enthusiast.

Fantasy (Chopin) was the keynote of the series of numbers and played with extraordinary skill, while the Schumann "Carnaval" with its many illustrative phases was a brilliant effort given a most vivacious reading, but it was the Chopin group, third on the program, that brought the most enthusiastic appreciation. A Polonaise was stately and had a fascinating emphasis, while the second of this group the well known Nocturne in A Flat was exquisitely interpreted, and the Valse with its decided rhythm and its melodic grace gave the audience its chiefest joy.

As an interpreter of Chopin Rachmaninoff excels and for an encore to "Carnaval" he gave additional pleasure through a Chopin Etude played with charm and sparkling effect.

As is ever the case when this composer presents a program, his famous Prelude in C Sharp minor was given with its thunderous chords and its wailing monotone that so successfully pictures the prisoners on their unhappy journeying to Siberia; the second of this group a Serenade of his own composition with the valse movement illustrates the composer's every mutation of the rubato.

"The Beautiful Blue Danube"—that waltz so dearly loved by the now middle-aged in the well known Strauss-Schulz-Elver arrangement,

was a popular concession that might have been considered by the more critical a trifle below the pianist's high estate, but this immortal bit of terpsichorean lyricism now ranks, through this trio of composers as a classic, although this arrangement paints the lily and gilds the refined gold with an incrustation of too-ornamental filigree work.

The warmth of Rachmaninoff's playing this season is quite marked; he seeming to more thoroughly understand his audiences and therefore has become more sympathetic.

Just long enough to escape weariness because of its one-man program, the concert was a delight artistically and musically.

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