

## MUSIC AND DRAMA

### RACHMANINOFF RECITAL

**T**HE outstanding quality of Sergel Rachmaninoff's recital at the Auditorium last night was the tonal wizardry displayed by this towering Russian virtuoso. More than any pianist who has played here this season, Rachmaninoff makes of his piano a little orchestra, on which every effect possible to the latter is reproduced, often with dazzling effects. His tones glitter, as in the brilliant and delicate "La Jongleuse," by Moszkowski, and they gleam with light, as in the "Rondo Brilliant" which followed the "Improvisations" that opened the program. They whisper and they roar. They flow with incredible ease and lightness, as in the gorgeous arrangement of the Strauss "Blue Danube" waltz by Schulz-Evler, which ended the formal program, or they are imbued with the spirit of sombre majesty, as in the "funeral march" movement of Chopin's "Sonata in B Flat Minor." From the standpoint of tone alone, eliminating all the other distinguished qualities of Rachmaninoff's amazing musicianship, the recital last night was a memorable event.

The program was the most popular in nature offered by a pianist of the first rank in several seasons. On the other hand, it was the most skillfully assembled program in our recollection, possessing a continuity, a relationship one part with the other, which few recitals can boast. It displayed the range of Rachmaninoff's powers in a series of carefully dovetailed compositions selected with painstaking care. The program seemed to make no heavy demands on the pianist's abilities, although Rachmaninoff plays with such apparent ease that even the tremendous first and third movements of the Chopin sonata were given with effortless smoothness.

Rachmaninoff must be well over six feet in height. He is the personification of restrained power as he crouches at the piano, almost supporting the keyboard on his knees, his massive shoulders slightly stooped, and his smooth-shaven, ascetic, intellectual face as impassive as an image.

The "Rondo brilliant," as played by Rachmaninoff, is an illuminating performance. It is of gossamer texture, not particularly notable in itself, but quite remarkable when played as it was played last night. Similarly, Moszkowski's "La Jongleuse" was of unbelievable lightness, filled with rippling melody. We are accustomed to hearing Liszt represented by something more characteristic than his "Sonetto del Petrarca," but the gypsy strain that lies at the heart of so many of Liszt's compositions is recognizable here as well. This number, the waltz, two Chopin valse (one played as an encore) and Rachmaninoff's "Serenade," comprised the lighter side of the program.

The Chopin B flat minor sonata was naturally the most interesting composition on the program. A piano recital without a liberal sprinkling of works by the pianoforte's greatest composer would be unthinkable. This sonata, including as it does the familiar "marche funebre," was given with impressive feeling. Here Rachmaninoff's uncanny control over tone was displayed at its best. In his ability to provide an accompaniment to the theme, to convey fine shadings of expression, and to produce effects of

incomparable dignity and beauty, Rachmaninoff must be ranked as one of the world's masters. The funeral march, with its tolling bell and dirge like introduction, its triumphant climax and its finale—which Rachmaninoff in typically Russian mood ends upon a note of interrogation—was magnificently played. Rachmaninoff has hewn a new path for himself in his interpretation of the funeral march. In its tempo, and in the note of pessimism which can be heard even when the theme is ascendant, Rachmaninoff brings something of his own Slav temperament and personality to bear in giving the Chopin work a new reading.

Of course the composer-pianist played his "Prelude in C Sharp Minor." On his first tour he neglected to program the number, but discovered that audiences refused to leave until he played it. Now he programs this famous prelude, which has become almost as well known as some of our popular songs.

ROYAL W. JIMERSON.

### Salvation Army to Have Jail Services

In each of the three state penitentiaries and in 43 county jails in North and South Dakota and Minnesota the Salvation Army will hold special services Sunday, Feb. 25, aiming to convert men and women who are behind bars, Col. William S. Barker, divisional commander, announced today. These meetings are an outgrowth of the army's Prison Sunday services, held throughout the country.

Colonel Barker, Captain John R. Maters and a quartet under the leadership of Band Master Kelly will conduct the services in the Minnesota penitentiary at 8:45 a.m. Later in the day, the Salvation Army's new headquarters at Stillwater will be dedicated by Col. Barker.

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