

Music

BY ARCULE SHEASBY.

ONE of the highest peaks of piano playing we have had the pleasure of listening to was the magnificent work of Sergei Vassilievich Rachmaninoff, the great pianist-composer who appeared in the gymnasium at Iowa State college Friday night. Rachmaninoff's program was devoid of novelties, just the usual type of program we have been hearing for many years, with the exception of the artist's transcription of Kreisler's familiar Viennese waltz, "Liebeslied," originally for violin, which was played as an encore at the end of the program. However, it was an excellent program for students, and I would judge that three-fifths of the audience were made up of them. The "Apassionata" sonata of Beethoven opened the program, following was a Nocturne and Polonaise of Chopin; after a Chopin waltz

given as an encore the Schumann "Carnival" was played, then the well known C sharp minor prelude and a "Serenade" by the artist. "The Juggler" by Mozkowski and the Liszt "Campanella" closed the program. Space and time will not permit a detailed analysis of the program. The Beethoven sonata was played for the most part a little more freely than is customary, but it was highly interesting and individual. The "Carnival" was not played in its entirety, the march and several of the last pieces were omitted, only the last page of the march was played. Just why, we do not know; suffice to say, the parts omitted are equally as interesting. The Chopin song group including the waltz as an encore was as beautiful Chopin playing as I ever expect to hear. The Liszt "Campanella" was taken in too slow a tempo to be made interesting. Rachmaninoff is possessed of an extraordinary personality in his music. He soon convinces one that his piano is an instrument of unfolding song.

He subordinates himself entirely in his music, he is all for the music in hand, to release and enhance the composer's design.

Flawless master of every technical device, this prowess never labors, never intrudes itself. It accomplishes all things technical for what they are—precisely. It is a transparent mirror of the music to the uppermost detail, one could not imagine more velvety liquid tones coming out of a piano. Incidentally the Steinway Mr. Rachmaninoff was using is an exceptionally fine instrument. At his will and hands, this tone runs a gamut of graduations as exact as they are endless. It gathers force (and never too much force) and is drops to a whisper. He misses neither the large lines nor the interwoven detail, no modulation, no ornament may escape his eyes, his adjusting fingers. He has the rare faculty of making his own compositions sound better than anyone else. He interprets with every virtue of musical

1923.

photography. In the words of the late Horatio Parker, he is the Puritan among pianists.

Miss Erma Epperly, who has been teaching kindergarten at Iowa Falls, is spending the weekend with her parents, Mr. and

Mrs. C. C. Epperly, 677 Thirty eighth street.

Mrs. E. Summers, 1206 Twenty fourth street left Saturday morning for Chicago for a two day's visit with her family en route to Tennessee.