

RACHMANINOFF

MASTER OF ART

**Great Russian Pianist Thrills
Capacity Audience at Em-
pire Theatre in Final Con-
cert of Series.**

The last of a most successful series of concerts under the auspices of the Woman's club, was given Sunday afternoon, at the Empire theatre, Sergei Rachmaninoff, the great Russian pianist, was the soloist.

Before an audience that packed the theatre the master pianist played a varied and popular program; a program, though light in the main, yet giving him an opportunity to ~~to his hearing~~ all the wonder-ful color of his art from the dull sodden to an avalanche of brilliancy. Following is the program.

Improvisations N. Medtner
Rondo Brilliant Weber
(a) Nocturne
(b) Valse
(c) Sonata, B-flat minor
Grave—Doppio movimento
Scherzo—Marcia funebre
Finale Chopin
(a) Prelude, C-sharp minor
(b) Serenade Rachmaninoff
La Jongleuse Moszkowski
Sonetto del Petrarca Liszt
The Beautiful Blue Danube,
Strauss-Schulz-Evler

The Weber Rondo was played with a clear, light tone that was wonderfully brilliant and, by contrast, emphasized the beauty of the legato of Chopin's Nocturne. In the Chopin Valse the stressed rhythm made one realize Rachmaninoff is a realist who understands and treasures the instinctive and gives it to the world in an idealized form.

The Sonata in B-Flat Minor is the best of Chopin's sonatas and was played with great breadth and sympathy.

The story of tone in the first movement was at times cruel and relentless, and then, as sudden as thought would soften to a kinder and more subtle color. Here we know the master, not by his flawless command of the mechanical side of his art, but when he speaks from a human understanding.

Rachmaninoff's dignity of tone, with some show of harshness, raised the funeral march of the second movement from the banal level to which it had been consigned.

Moszkowski's "La Jongleuse," was scintillating and the Liszt number was played with great beauty of tone.

"The Beautiful Blue Danube," a poem that we love for its beauty and, by inheritance, have come to revere, has been turned into a three-ringed circus. Rachmaninoff preserved much of the beauty of the waltz and went far toward keeping the circus element in the background.

Two encores were played in response to storms of applause, the Chopin Waltz in D-flat and a very lovely arrangement of Kreisler's "Liebesleid."

M. F. D.