

**RACHMANINOFF IS
A GREAT ARTIST**

**Entertained An Audience at
the Central High School
Auditorium**

HE HAS THE 'GRAND SWEEP'

**Program Was Varied and
Showed the Great Versality
of Russian Pianist**

By D. E. JONES, Mus. Doc.

There is a quiet melancholy and sombre dignity in Sergie Rachmaninoff's demeanor as he enters the stage, that suggests long-suffering. Being a national figure, it is probably the reflection of the disorders and the oppressions in his native Russia, from which he sought refuge in America.

The large audience which greeted him last night at the Central High school auditorium was manifestly touched by his imposing appearance, and there was silence, almost profound, when his fingers swept over the keys. There is no question but that he is a pianist of the first magnitude; he possesses what advanced pianists call the "grand sweep" which means that his virtuosity and his powers of interpretation and imagination are consummate. In Bach or Mendelssohn, Chopin or Liszt, Rachmaninoff remains a strong, dominating personality, a power which enables him to intensify the imagination of the composer.

Typical of Many Moods

His program was typical of many moods, Bach's second English Suite or three movements, Prelude, Barabande and Bourée, the Variations Serieuses of Mendelssohn, which were played here by Paderewski on his last visit, and which also heightens the conviction that the music of this master is returning to favor, were the opening numbers. Chopin's music, the Nocturne and the Scherzo in C sharp minor seemed the most compatible of any to the pianist's turbulent nature, the Nocturne being particularly beautiful in faultless reading and exquisite performance.

Liszt seemed a favorite vehicle, the Funerailles, taken from a set of "Poetical and Religious Harmonies," a number which has an amount of inspiration which is rarely found in this composer's more ambitious works; Liszt's arrangements of Schubert's "Ave Marie," the "Wanderer" and the Rhapsodie Espagnole were played.

His Own Arrangement

Following came one of the pianist's own preludes and his arrangements of a Moussorgsky's "Hopak," a Russian composition of intricate rhythm and figure.

Wagner's "Magic Fire Scene," the climax and close of the opera "Valkyrie," and paraphrased for the piano by Louis Brassin, was given a notable performance, in which the many Wagnerian motives, that of Wotan's spear, of the Twilight of the Gods, the Slumber motive, and the wonderful melody of the Siegfried motive were paraded before the mind's eye with distinguished pomp and sublimity.

Rachmaninoff possesses the capacity to astonish; the audience was fascinated by his skill, his perfect control of himself and his music; his exquisite tone in loud and soft passages, and his lightning passage playing. The demands for encores were insistent, and the extra numbers included the Waits in D. flat (Chopin) and a Tchaikowsky number.

This was the famous Russian's first concert of this season and the first presentation of this program.

Kelmer & Veckroth, 521 Wyoming Ave.