

PIANIST ACCLAIMED SUCCESS AS ARTIST

Sergei Rachmaninoff Plays To
Large Audience At Ma-
sonic Temple.

Another distinct success was scored by the "All Star Concerts" Tuesday night in the presentation of Sergei Rachmaninoff, Russian pianist and composer, at the Masonic Temple Auditorium, where, despite inclement weather, a distinguished and good-sized audience gathered and repeatedly showed its appreciation of the artistic treat offered.

Rachmaninoff is "different" in his playing, as well as in his personality. He is all business. There is no sensationalism or superfluous mannerism in his make-up. And he is different in many other ways, principally because of the fact that he can play a program of compositions which, generally speaking, would be far too old and too deep, as well as too high for the average music lover, and make them vital, new and inspiring.

It may be true, as some have declared, that Rachmaninoff's interpretations differ very widely sometimes from what musicians generally accept as traditional, but, after listening to his playing, and watching his extraordinary and effective use of the pedal, one almost becomes convinced that his is the correct point of view on the question of what constitutes a proper interpretation.

Only a Rachmaninoff could give such a masterly interpretation to a Bach number, and only he, with light touch and fine mastery of the keys, knows how to play Mendelssohn's "Variations Serieuses."

It is significant of the steady growth and development of music in Birmingham that such number as Chopin's "Nocturne," and the first cords of his ever welcome "Prelude" should be greeted with applause, and arouse the enthusiasm of a discriminating audience such as greeted him in the Masonic Temple Auditorium Tuesday night.

Rachmaninoff's own "Serenade" as well as his arrangement of Bizet's "Minuet," and the somewhat weird "Hopak" by Moussorgsky evidently also met the appreciative approval of the audience.

The tall, gaunt Russian, with that stern and solemn countenance, is nevertheless generous with encores and evidently was himself appreciative of the fine spirit of appreciation of the audience, causing him to follow the Chopin numbers with Chopin's "Waltz in A Flat" as an encore, again responding later with the "Waldteufel" Waltz, again with his ever welcome "Prelude" and lastly, when the audience still insisted on more, with Chopin's Minuet Waltz.

Even with these encores, the audience did not seem willing to leave, and many declared that it had seemed altogether too short and expressed the sincere wish that there might have been more, and that Rachmaninoff, master interpreter and genuine artist, will soon come back to the Magic City.—SIG. G. BAUER.