

## Rachmaninoff Plays Brilliant Program

"Prelude" Given as Encore  
Is Interrupted by Vol-  
ley of Applause.

Everyone was perfectly happy at the close of the concert by Sergei Rachmaninoff in the Auditorium last night for they heard him play his beloved "Prelude in C sharp minor." While they were more or less enthusiastic during most of the program, they interrupted the first notes of the prelude with vociferous applause. The concert was given under the Steinert course.

Rachmaninoff the man, was quite as interesting as Rachmaninoff the pianist. Tall and gaunt with his gray hair close cropped, he strode on the stage apparently unmindful of the audience until he reached the center and then permitted himself a couple of low bows.

Seated at the piano, he ran his fingers softly over the keys and then, when all was quiet, he began the brisk measures of the English Suite No 2 by Bach. This first movement or prelude was played with admirable clarity and smooth swiftness. With hardly a pause he launched into the Sarabande, with its haunting melody, and then gave a whirlwind finale in the Bourree. Bach lived, and one felt he was loved by his interpreter.

### Technique Prodigious.

Then followed the "Variations Serieuses" of Mendelssohn. The opening theme was beautifully stated and then followed in succession the variations, some gay, all tripping from under his agile fingers like so many pictures on a screen. His technique is prodigious and his command of tone color amazing, a command which permits him thrilling climaxes or tones as light as a breeze floating across the grass.

Two Chopin numbers, a Nocturne and "Scherzo in C sharp minor," revealed Rachmaninoff the dreamer, the poet. Especially was this true in the Nocturne, which the piano fairly sang and in the delicate fountain-like sprays of the Scherzo. There were violent contrasts of mood so that one moment the piano thundered, the next it scarcely breathed its message.

Just why the Tchaikowsky "Variations" should have been placed on the same program with those of Mendelssohn is unknown. One set of variations was quite enough. True the variations of Tchaikowsky are an admirable vehicle to show one's virtuosity and if they were put on the program for that purpose they accomplished it. Two of Rachmaninoff's own compositions came next. They were, of course, signally well written as is this composer's wont but were not as interesting as some of his other compositions.

### "Hopak" is Repeated.

The "Hopak" by Mossorgsky-Rachmaninoff was one of the most pleasing numbers on the program and appealed to the audience so much that it was repeated. There was much fire and dash in his reading. The "Rhapsodie Espagnole" with its Liszt "Rhapsodie Espagnole" with its contrasting moods, its suavety and its fire. Although it is less Spanish than its name would imply it has a certain suggestive rhythm, but it is its constantly varied moods that make it interesting.

For encores he played the Chopin Waltz in A flat and B flat, his own "Serenade in B flat" and of course the Prelude. Apropos of the Prelude, a little colored girl came down from the balcony and requested an usher to "ask the Master to please play his Prelude."

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