

RACHMANINOFF IN CHOPIN PROGRAM

Russian Pianist Again Im- presses Local Lovers of Supreme Pianism.

A wonderful welcome was extended to Sergel Rachmaninoff, the Slavic pianist, at The Playhouse last night, nearly every seat being occupied, including those in the gallery—where the acoustics are reported to be fine, by adventurous spirits who climbed there.

Chopin was the main dish served on the program menu, although the artist is not thought of by some critics, as being gifted with the Chopin spirit, as exemplified in other contemporary pianists.

It is true that his manner is not "posed" and his renderings not permeated with the "Gitano" feeling; but it is likewise true that his analytical mind delves into the complexities of the Chopin harmonies and dissonances, with an effect somewhat akin to that produced by "slow-moving" camera pictures, wherein the quiver of an athlete's muscles as he crouches for a spring, are made visible. In an instantaneous shot, the start and the finish are seen, the effect is striking, but the details are more or less left to the imagination.

To make practical application to the pianist—if his Chopin playing does not perhaps so abundantly fan the emotions, it bares the vital structure in a way seldom attained.

The B flat minor Sonata was perhaps the best known of the program selections, the solemn sequences of its pathetic, majestic chords being invested with new significances under Rachmaninoff's velvet and steel touch. Full justice was also done to the less commonly known Fantaisie, and Nocturne. As an encore, the C sharp

Maxurka was played.

The Tchaikowsky "Variations," Op. 19 were wonderfully rendered, the technical difficulties disappearing as if by magic, and emerging in an effect almost orchestral. Three other Slavic compositions were grouped of which the pianist's own "Serenade" possessed the most weighty content and was perhaps the most striking work on the program, viewed in the modern light.

The final number, the Liszt "Spanish Rhapsody," furnished fireworks galore and was as brilliantly effective as its composer could have ever imagined it, even before the days of player-pianos.

As postscript encores, the Tchaikowsky "Humoresque" and the Chopin "Minute Waltz" were given, brimming the full cup of an evening of musical delight.

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MEETINGS TONIGHT.

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