

RACHMANINOFF PLAYS ALL BUT HIS PRELUDE

Artist Refuses to Repeat Time-Worn Number for Clamoring Audience.

BY CARLOS F. HURD.

Yes, I'll not play the prelude,
I'll not play the prelude tonight.
I'll give you an etude,
My "tableaux" are great food.
They'll fill you with keen delight.
Chopin, Liszt, Moussorgsky,
Mendelssohn, Bach, Tschaikowsky.
But—Yes, I'll not play the prelude,
I'll play you no prelude tonight.

AND Sergei Rachmaninoff did not play his "Prelude in C sharp minor" to the large audience which all but begged him on its knees to do so, at the Odeon last night.

It was a great program that the Russian artist gave. It began with Bach's English Suite No. 2, which served chiefly to show the delicacy of his touch. The second number, Mendelssohn's "Variations Serieuses," brought a more varied range of expression, but it was in the second part of his third number, Chopin's "Scherzo in C sharp minor," that he asserted his authority, and displayed power as well as grace. As encores after the first half of the program, Chopin's Waltz in A flat major, and Donhanyi's Etude were played.

His Own Etudes Played.

The somber thunderings of Liszt's "Funerailles" preceded Rachmaninoff's rendering of his own works, the Etude Tableau in B minor and the similarly named selection in G minor. These were A and B, and C was the Moussorgsky-Rachmaninoff "Hopak," with its lively folk-dancing.

This was the place, the audience knew from past experience, to begin asking for the "Prelude," and there was such vigorous applause that the soloist had to respond to it, but he did this by playing the "Hopak" again. Then he went on to the final scheduled number, Liszt's "Rhapsodie Espagnole," the execution of which made unusual demands upon him.

It was then 10 o'clock, and the audience thought it should have more. The artist did not object to giving more, and bowed gravely as he returned to give Chopin's Mazurka. A second recall brought Chopin's "Minute Waltz."

Four Encores Exacted.

After this, some started to leave, but the greater part of the audience remained seated, and when Rachmaninoff appeared again there were demands for the prelude. Seemingly deaf to this suggestion, the artist played his own "Serenade." More started out, and some left, while the faithful remnant clapped persistently, until there was a fourth reappearance.

Surely it would be the familiar selection this time. But instead it was the Tschaikowsky "Humoresque." And that was all there was. There wasn't any more. Tenthirty saw the Grand boulevard sidewalk filled with music lovers, remarking that it was a great recital, but repeating that it was too bad he didn't play the prelude.

He has not played the prelude this season, the concert management said. It bores him, very much as Gen. Sherman used to be wearied by repetitions of "Marching Through Georgia," or as an English bishop complained of hearing the same hymns and having to eat the same creamed chicken wherever he went in his diocese.

\$73,583 MESSMORE ESTATE

Announcement of Value Made by Trust Company.

John L. Messmore, former president of the Ballard-Messmore Grain Co., and at one time president of the Merchants' Exchange, left an estate valued at \$73,583, it was announced yesterday by the St. Louis Union Trust Co., executor and trustee. An inventory of the property has not yet been filed in the Probate Court.

As has been told, Messmore provided in his will that after the death of the last beneficiary of a trust fund, the property is to go to the St. Louis Community Trust, which is directed to distribute the income for the benefit of the St. Louis Symphony Orchestra, St. Louis Provident Association, the Children's Hospital and the Visiting Nurse Association. The Community Trust was created nine years ago by the Board of Directors of the trust company to take care of such bequests.

Messmore is said to have been the first St. Louisian to have left his property to the Community Trust as ultimate beneficiary. He died Jan. 25.

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