

# MASTER PIANIST THRILLS THROUGH

Samuelson Praises Artistry of  
Sergei Rachmaninoff,  
Noted Russian.

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Those who were fortunate enough to hear Rachmaninoff play yesterday afternoon at the new Eagles' auditorium in Davenport were impressed with a great personality. It was a recital of real music, absolutely void of technical display and there was an appeal of sincerity that made each note ring out its message with un-failing accuracy. Rachmaninoff is not only a pianist, he is a great man and a great musician.

The program opened with three movements from Bach's English Suite No. 2. These were played with dignity and clarity of tone. The Sarabande in particular stood out effectively and proved again that Bach could write melodies of poetic and emotional value. Without question the Sonata in B flat minor of Chopin was the biggest attraction of the program. It was given in style, and a wonderful control of dynamics was here forcibly demonstrated. Rachmaninoff plays with much reserve power and one could easily feel his profound conception of this immense work. The Funeral March was intensely played and the Finale which might be said depicts the winds blowing over the grave was almost uncanny in its effectiveness. It was an imaginative piece of playing that was felt by the audience. At the close of this number, the pianist played beautifully a Chopin Waltz in A flat as encore.

#### Russian Numbers Intrigue.

The Tschalkowsky numbers were exceedingly interesting. The variations are beautiful and deserve a place in every pianist's repertoire. The Trepak was given with much abandon. In this was demonstrated wonderful poise and rhythmic balance. In the role as composer Rachmaninoff played superbly his ever popular Prelude in C sharp minor and his Serenade. In the latter number, the composer had evidently elaborated on the original version for its then was enhanced by the most beautiful treatment of decorative finger work.

Next playing the Liebestraum of Liszt, the pianist swung into the last number, a Strauss Waltz, exquisitely ornamented by Tausig. It received wonderful treatment in the hands of Rachmaninoff, being played with an astonishing display of technique together with imagination and charm. The audience showed its appreciation and Rachmaninoff graciously responded with two more encores by Chopin, a Mazurka and the Minute Waltz.

Adequately to describe Rachmaninoff would presuppose adjectives in a superlative degree. The performance was superb from every standpoint and will long linger in the memories of tri-city patrons of music. It is hoped that Rachmaninoff will again stop here for another recital of real music.

NEW SPRING WOOLENS