

RACHMANINOFF IN DIVERSE PROGRAM; CHARMS AUDIENCE

By Elma Lawson Johnston

Sergei Rachmaninoff in a program exquisitely played, last evening delighted a capacity concert audience in Crescent Temple, and he won burst after burst of applause from a group of music lovers that were loathe to let him go, even after so generous a program.

All the artistry for which the Russian pianist is so famous, his exquisite phrasing, his delicacy of tone, his subtle interpretation, were splendidly demonstrated last evening in a program that fairly thrilled. The best number was probably the Chopin "Marche Funebre," which Rachmaninoff played with a phrasing and delicacy of tone that was a delight to hear. The solemn majestic chords resounding in all their sad richness, were finely contrasted with the soft gentleness of the second part. In this the pianissimo effects were particularly interesting, for they were clear yet soft, like the muted notes in a stringed instrument.

One of the most popular numbers was his own "Prelude in C Sharp Minor." This familiar composition took on a new meaning under the skilled fingers of its composer, who brought out its great possibilities in his interpretation. Tschalkowsky's "Variations Opus 12" was likewise a number that particularly enjoyed, showing as it did the versatility of both composer and pianist.

As second part of the number with his own "Prelude," Rachmaninoff played the Bizet-Rachmaninoff "Minuet," and concluded the program with the vivacious and melodic Strauss-Tausig "Valse."

The great Russian could certainly not have chosen two encores more calculated to complete the enchantment of his audience than the Liszt "Liebestraum No. 3" and the Chopin "Valse in D Flat." All the haunting melody of the "Liebestraum" was brought out in soft singing tones and the careful phrasing, while the ever-appealing melody of "Valse" was lovelier than ever when played by this artist.

If there is inspiration from audiences, the pianist certainly was inspired last evening, for the Temple was filled to capacity with men and women who drank in eagerly every beautiful thing he played. This concert was the last in the series that have been given here under the local management of Marvin A. Riley. The other concerts were by Geraldine Farrar and Fritz Kreisler, and the audience last evening accorded to