

RACHMANINOFF IS ACCLAIMED

Russian Scores in Dual Role
as Artist and Composer

By DAVID DIETZ

SERGEI RACHMANINOFF appeared before an enthusiastic audience at Masonic Hall Tuesday night in the dual role of artist and composer.

He played a program of piano selections which included his own compositions in addition to numbers from Bach, Liszt, and Chopin.

There is, however, an essential unity to Rachmaninoff's dual capacities. For as one might expect, his playing and his compositions both reveal the same traits.

There is no need to enter upon a critical estimate of his abilities at this time. Critics unanimously decided some years ago that he is one of the great pianistic geniuses of our day.

His performance measured up to past performances.

Rachmaninoff makes a greater appeal to the audience than does De Pachmann, who appeared here some months ago.

The eccentricities of De Pachmann were bewildering to many, especially his habit of talking to those nearby while playing.

Rachmaninoff is more easily understood.

He offends none of the traditions of the concert stage.

His playing is the heroic translated into music.

He has wrists of steel and fingers of iron and a perfect control that enables him to bring forth a storm of sound from the piano or a light graceful run. And he does either with the perfect precision of a great machine.

Of his own compositions, Etude Tableau in D Major, seemed the most interesting to this reviewer, chiefly for its unusual tonal shadings and phrasing.

Rachmaninoff's delicacy of touch, a delicacy almost unexpected as you gaze at his tall angular form and powerful shoulders, was most apparent in his playing of the Chopin Waltz in C Sharp Minor.