

AUDIENCE THRILLED BY RACHMANINOFF

Russian Pianist Gives Remarkable Concert at Prudden Auditorium.

Serge Rachmaninoff, master musician, and composer proved himself absolute master of the piano at Prudden auditorium Friday night, when he presented the third number of the Philharmonic musical course.

Mr. Rachmaninoff is more than a pianist and a musician. He is a poet. He takes his own works and the works of other composers, and translates them, not only in terms of notes, but in terms of human emotion and feeling as well. As the poet puts his own thoughts and emotions into his poems, so Mr. Rachmaninoff likewise put his thought and feeling into his playing, and the result is a tone poem.

It is rare that a pianist is seen who plays upon the emotions of his hearers as Mr. Rachmaninoff did. From the first time that he made his appearance to the last note of his last encore, the audience sat in silence, at times almost spellbound by the work of the master.

One felt that Mr. Rachmaninoff was putting much of himself into his playing. In appearance Mr. Rachmaninoff was long, tall and rather angular. His was a kindly face but care and troubles had made their inroads on it for it was lined and seamed. One felt that Mr. Rachmaninoff had suffered much and there seemed to be much of this element or hint of sympathy, in his playing.

But never in any of the numbers was there a hint of weakness. Strength was the dominant note in all of the numbers. True there were wonderfully soft passages like the distant note of a bird, that one listens for, but even in these passages there was strength and power. Again the piano crashed and thundered with the very fury of the Gods themselves. But it was controlled strength, nor was this strength the maximum amount of strength. One felt that there was an almost inexhaustible amount of power and courage, that flowed like a swift underground stream somewhere in this silent kindly man.

Mr. Rachmaninoff seemed almost to forget his audience. His hands wandered over the keys in a dreamy manner. Between numbers he almost carressed his instrument. When he once began to play he seemed to put his very soul into the notes and the keys of the piano. His fingers flew like magic over the keyboard, so fast that it was almost

impossible for the eye to follow.

The program was a difficult one and greatly pleased the audience. One number that especially pleased was "Campanella" by Paganini Liszt. It is doubtful if this number has ever been played in this city with the same degree of feeling and expression as it was Friday night. The theme, which is ever beautiful was brought out in such a manner that it almost stood out apart. The audience received this number with a silence that was almost tense. At its conclusion they burst into thunderous applause, Mr. Rachmaninoff was forced to respond to an encore. Eight Etudes by Chopin was one of the numbers that was very well given and delighted the audience.

"The Dance of the Gnomes" by Franz Liszt was one of the light quick numbers. It was soft and beautiful, and had a rhythm that reminded of light quick feet skipping about.

For an encore Mr. Rachmaninoff played the C Sharp Minor Prelude. This is a work that is familiar to every student of the piano. As the pianist struck the first bars the audience broke into applause thus attesting to the popularity of the work. It was the master composer, interpreting his own work in his own way. Suffice it to say that the famous prelude has never been better played. Again there was the effect of the tone poem for all the tonal beauty of the work stood out in manner that will long be remembered by those who attended the concert.

Five Etudes, written by the pianist was very well given.

There was color, there was warmth and brilliance in Mr. Rachmaninoff's playing. From a technical standpoint he did some wonderful work.

Ralph F. Holmes, musical critic of the Detroit Journal said of Mr. Rachmaninoff: "there is no 'greatest' pianist, but only great pianists, and Serge Rachmaninoff belongs to this noble company." This is all true but we are inclined to think that the "noble company" is very, very limited in its membership, and that Rachmaninoff and possibly one or two others are the company."

U. S. CONSERVATORY FOUNDED IN FRANCE

New Educational Link Formed as Result of War; School at Fountainbleau.

As one result of the war, a new educational link has recently been forged in the chain that binds together American and French interests. Through the efforts of several well-known authorities on music, the new French School of Musical