

Overflow Audience Cheers Mastery of Rachmaninoff

By HARRY R. BURKE.

An overflow audience stood and liked it while Civic Music League presented Sergei Rachmaninoff in a prodigious piano program last night at the Municipal Auditorium—a program which reasserted the mastery of one of the greatest musicians of our time. It was an audience which insisted on encores, with which Rachmaninoff was generous, and which would not be satisfied until it had heard his C Sharp Minor Prelude.

For once radio divided interest with the artist at a concert here,

leaves and spheres, specially designed to fill in the long narrow neckline. The motif is repeated in the rhinestone ornament on her draped bag of black suede. Slippers are also of black suede. This ensemble would be ideal for cocktails, informal after-five parties or night club dining.

"Simplicity of line, combined with an exquisite fabric, distinguish dinner gown. It is of clinging

for many, were anxious to hear President Roosevelt's statement on the Japanese war situation. So the Refectory was filled with listeners in the intermission, and on the foyer of the orchestra floor several pocket radios were in evidence, around which audiences were thronged as deep as listening was possible.

It is scarcely needful to repeat again testimony to the marvel of skill and musicianship which flowers in Rachmaninoff's pianism, to the singing quality of his tone, to a touch so instinct with imagination that it is in itself all but palpable to one's ears. Nor could a program be chosen more satisfying than that last evening.

It began with the Mozart A Major Variations presented in singing beauty, with a brilliant sparkle of tone, a crystalline clarity, an ineffable delicacy, a dazzling dexterity, and with an aristocratic artistry of high authority—an authentic recreation of the music's time and atmosphere.

Followed the Ultimate sonata—Beethoven's heaven-storming C minor Opus III. Here were manifest the greatness of the pianist's dynamic range, and the amazing velocity in his technic, as the tor-

ment of opening Allegro died away in a whisper of pianissimo so delicate that one wondered if it actually was heard, and again in the restrained expressiveness of the Ariette." A work that is rarely played, possibly because Rachmaninoffs are rare. Then the melody of Schumann's F-sharp minor Novellette was developed through moods that ranged from the boisterous jocosity of a peasant dance to the poetic echo of a whisper.

TRANSCRIBED SONG

Rachmaninoff's own transcription of Bach's E Major Violin Partita closed the program's first half with the brightness and sparkle of the versicolorous play of tone in the Prelude, the witty badinage of the Gavotte, and an impressive Gigue somewhat transformed in its journeyings; for as the Irish jig it had invaded Elizabethan honky-tonks, had journeyed to Italy to become fashionable, had

been adopted by a German; and transcribed by a Russian. Not the less delightful if an O'Carrollian wouldn't have recognized it for a jig.

Rachmaninoff offered a group of transcribed songs to conclude his program. His own transcription of his exquisite "Lilacs"; the flashing brilliance and darting movements of the Schubert-Liszt "The Trout"; the tender eloquence of the Schubert-Liszt "Serenade," the rollicking Taussig-Schumann "Contra-bandiste"; the sportive and delicate whimsy of the Chopin-Liszt "Maiden's Wish"; the dashing Chopin-Liszt "Return Home"; the enfolding devotion of the Tchaikovsky-Rachmaninoff "Lullaby"; and his own transcription of Fritz Kreisler's ever-young "Liebesfreud" in an affectionate tribute to an honored colleague.

The encore numbers were Chopin Mazurke, Rachmaninoff's transcription of the Moussorgsky "Hopak" and the C-Sharp Minor Prelude.

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★ **HARRY BE GOOD!** ★

She was 2