

## MYSTERY ROMANCE BLENDED AT HANDS OF RACHMANINOFF

### Tender Melody of Chopin Follows Stirring Liszt Ballade.

Mrs. Wilson-Greene presented Sergel Rachmaninoff in recital at the Central High School yesterday afternoon in the following program:

PROGRAM:

1. Ballade No. 2.....Liszt
2. Ballade, Opus 24.....Grieg
3. Ballade No. 2.....Chopin
- Nocturne, Opus 27
- Valse, D-flat major
- Scherzo, Opus 39
4. Etude Tableaux.....Rachmaninoff
- Polka de W. R.
5. Etude (Capriccio), Opus 28.....Dohnanyi
6. Liebeslied.....Kreisler-Rachmaninoff
7. Tarantella (Venezia E Napoli).....Liszt

Rachmaninoff opened his program with a Liszt Ballade that told a story of surf-beaten rocks, with stunning passages for the left hand and typical Liszt structure.

He followed this with a Grieg Ballade, which repeated a somber bit of Folk-lore through variation after variation. Then followed a group of four Chopin numbers, the first of these also a Ballade, with all the romantic beauty of Chopin, so the three styles came side by side, and there was opportunity to compare.

It seemed as if Rachmaninoff played with deeper shading than usual—his pianissimos were softer, his sforzandos more gradually approached, and yet every note stood out as if etched. One of the finest exhibitions of his unflinching technique is in passages where one hand accompanies the other. His Chopin is always most sympathetic, and the four numbers were beautifully played, especially the Scherzo, which is moody, passionate, querulous, at times like a Ballade, then develops a romantic beauty before it goes back to the original moodiness. In response to urgent encore, Rachmaninoff played a well-known Chopin Valse.

The Etude Tableaux, played here for the first time, is one of his own compositions, a work of beauty, romance, mystery and sadness; his Polka de W. R., whimsical and charmingly artistic. The Dohnanyi Etude demands a tremendous technique, it is Russian and modern. Rachmaninoff's arrangement of Kreisler's Liebeslied, is clever, musical, and a bit reminiscent of Chopin, destined to be popular with amateurs, we think. The Liszt Tarantella was played with fine technique—Liszt has come again into favor with concert virtuosos—is it because only finished artists are able to play him?

The audience which had shown its appreciation throughout the program, refused to leave until Rachmaninoff played a last encore—his own first Prelude.

F. H.