

## Noted Pianist Calm Master of Classics

One of the musical monarchs of an age almost past, Sergei Rachmaninoff played conventional music, some of it great, to a worshiping audience which filled Philharmonic Auditorium yesterday afternoon from apron to ceiling. Mozart, Bach, Mendelssohn, Beethoven, Chopin, Liszt, and that of the pianist himself were the familiar names on the program.

### CALM FORCE FELT

Such world citizens as Rachmaninoff bring with them to the podium a wealth and depth of personality whose understanding and tolerance are lessons in itself. The playing yesterday afternoon was not as great as the calm force of this man who reveals such patience and resignation. All composers had an aura of sadness laid over them, seeming often to become the vehicles of the pianist's personal introspection, and losing in many instances the crisp outline of their particular individuality or style.

Nevertheless, throughout the program were the unmistakable evidences of the perfect physical co-ordination of the born pianist: the light hand, strong but never tense, the free-moving shoulder, the superb economy of movement, the masterly pedaling.

### TECHNICAL LISZT

The Chopin Mazurkas and D Flat Nocturne had the illusive elegance of the former and the subtle improvisatory quality of the latter. The Liszt numbers scintillated because of the still stunning technical powers of the pianist and his flare for drama and perfect timing.

Three of Rachmaninoff's own compositions — Humoresque, Prelude in G Major and the E Flat Major Etude-Tableau—received the performer's vital interest and proved again the peculiar satisfying quality his compositions have for most concertgoers. They are always richly colorful, rhythmically varied and emotional in appeal.

### PIANISSIMO EFFECT

The program opened with Mozart's A Major Variations played seriously, without the buoyancy for which this composer is so beloved, but with delicious pianissimo effects in which, incidentally, Rachmaninoff excels as he does also in melody with simple accompaniment shown in Mendelssohn's Rondo Capriccioso. At such times his mastery and individuality of phrasing are satisfying, indeed.

Beethoven's Appassionata abounded in contrasts and effects personal to the pianist but was not entirely convincing as Beethoven.

Encores were generously added, beginning with Chopin waltzes.

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