

## Rachmaninoff In Recital At English's

By CORBIN PATRICK.

SERGEI RACHMANINOFF, the time-honored Russian piano master, appeared at English's theater yesterday afternoon in the opening event of the 11th annual season of Martens Concerts, Inc., a legacy to the music-loving public of Indianapolis from the late Nancy Martens.

It was the kind of popular success that occurred many times in the past decade under the auspices of that remarkable woman, who enjoyed thoroughly the happiness she brought to others through the medium of great artists.

It was the brilliant beginning of an exciting new series—and Mrs. Martens had planned it that way. She planned it so well that the patrons of the series will have reason to remember her with gratitude time and again this season, as they did yesterday.

THE DURABLE Rachmaninoff, who doesn't look a day older than he did his last time here, is positive proof that youth can be at least semi-permanent if a body knows the secret of keeping it. Playing to standees, he proceeded to astound an enthusiastic audience with the suppleness of fingers that are still swift and skillful and sure after 67 years of wear and tear. More than that, he drew upon his ripe experience to evoke tonal beauty that mere digital dexterity never got anyone. His liking for large-scale tonal effects and sharply defined contrasts was in evidence, but never at the sacrifice of balance and symmetry. His recital of the Liszt arrangement of Bach's organ prelude and fugue, A minor, with which he opened the program, was admirably proportioned, and he projected for his audience the inner voices of the music in the Beethoven sonata in F minor, Opus 57, the ever-popular "Appassionata." Then, with appealing delicacy of touch, he gave one of Schubert's bits of perfection, the A flat minor "Impromptu" and Liszt's virtuoso arrangement of Schubert's impressionistic piece, "The Trout."

Next he gave what we cannot consider less than an authoritative interpretation of his own tonally vivid "Etude-Tableau." He then met, as a master would, the double demands of Chopin's etudes for competent virtuosity and for high artistic expression in his recital of the brilliant and varied studies in C sharp minor, E minor, A minor and C minor. The massive effects of the latter excited the audience greatly. Finally, Mr. Rachmaninoff displayed his prowess in the dazzling virtuosity of the Liszt preludes, the D flat major, "Song of the Woods" and "Dance of the Gnomes."

IT WAS a notable performance. For encores, of course, the audience knew what it wanted. It would not let the pianist go until he had played his own familiar Prelude in C sharp minor, the one in which the bells ring out. He also gave "The Flight of the Bumble Bee" to further endear himself to the occasional concertgoers, of whom there were many in the audience. They filled the extra seats in the orchestra pit and took standing room in the rear.

If the young man is as good as Dame Rumor makes him, there should be another capacity audience on hand to greet Robert Viroval, Hungarian violinist, when he appears in the next concert of the Martens series at English's Monday evening, Dec. 2. While Viroval is unknown in these parts, we hear mighty encouraging reports on him from persons who have heard him in the East. They say he's another Heifetz.