

# Great Power In Recital By Rachmaninoff

## Pianist Composer Shows Individuality and Tech- nical Skill in Capitol Program

BY WALTER BROWN.

Sergei Rachmaninoff played at the Capitol Theater yesterday afternoon before a capacity audience. The famous composer-pianist offered a heavy program given in brilliant style and in far-too brilliant stage light for the comfort of many of those in the audience. In fact there seemed to be enough light centered on the stage to make possible the taking of motion-pictures; effects of romance and beauty in the playing were made difficult by brightness as pitiless as that of noonday on a sand-bar. Mr. Rachmaninoff's genius alone triumphed over circumstances including the many noises occasioned by the late arrival of a considerable number of people.

The program included the Mozart Sonata No. 14, the Scarlatti Sonatas in D major and C major, the Schumann "Carnaval," a Chopin group comprising the Nocturne (Opus 27, No. 1), the Valse Opus 34, No. 3, and Ballade; and finally the player's own "Moment Musical" and his complicated arrangement of the Kreisler "Liebesfreud" with the famous and familiar "Prelude" in C sharp minor as an added number. The list was played with one intermission only, following the Schumann work.

### "Prelude" Applauded.

Mr. Rachmaninoff does not strive after effects. He plays brilliantly, eloquently, convincingly, with amazing individuality of interpretation with a dazzling technical skill, with no apparent effort. The crisp delight of the first measures of the Mozart work showed that the qualities always found in the artist's playing have lost none of their power; and the later reading of the Schumann sketches brought out all the wonders of the dainty lightness and the huge power of the player's technique. In Chopin number, there was sheer romance in the Nocturne despite the awful lights, the Valse scintillated delightfully and the Ballade was read with great brilliance, individuality, and tremendous spirit and with exquisite daintiness in the lighter passages immediately preceding the splendid finale.

Of course the opening crashes of the "Prelude" were applauded when Mr. Rachmaninoff returned to the stage after many calls following his playing of the fiery particles making up his "Moment Musical" and the complications, dissonances and strange undertones of the arrangement of the Kreisler melody, and other additions to the program would have been welcomed had time permitted.