

## RACHMANINOFF CHARMS IN RECITAL

Sergei Vassilievich Rachmaninoff was presented in a musical yesterday afternoon at Poli's Theater, under the local management of Mrs. Wilson-Greene.

What more to say of the renowned Russian musician and composer? Who is not preassured that his audience was one of the largest and most enthusiastic that has gathered for any concert of this season?

It is not but reviving word combinations to describe the genius of this man who came upon the stage to greet the round of applause with all his impressive stateliness?

Who but knows the magic of his powerful fingers that impel tones of the richest quality to sing from the soul of the piano, as though they rejoiced under his touch? Is it new to echo the fairytone ripples issuing from the myriad difficult runs and arpeggios that yield so humbly to this master of technique? Can words adequately paint the tonal rainbow reflecting from the thunderous chords and twinkling shower of melody notes that resound from the very nature of the artist as he preferred Mozart's Sonata No. 14 and the D minor and C major Sonatas by Scarlatti?

The third number on his program was the whimsical and unusual "Carnival" by Schumann. It is a tonal portrait of moods and scenes of the Viennese Mardi Gras festivals, introducing the fanciful characters of Pierrot, Arlequin, Coquette, Pantomime and Columbine; and other personages a little more real as Eusebius and Florestan, names Schumann signed to his critiques and literary endeavors, according to the nature of his writing. The whole essay, thoroughly modern in its treatment of the colorful elements, is sprightly and happy. It has been considered unconventional, but is more the fruit of its composer's great musical and imaginative resources.

Rachmaninoff, in his interpretation of the youthful outburst, was a firebrand of vitality. He scorched the way of the happy spirit, as he vitalized the cadenzas and staccato movements into the varied moods.

A Chopin group consisting of a nocturne, valse and ballade was divided into expressions of beauty and emotion. The ballade stood out, an exquisite gem, perfect in form and a panel of classical musical poetry.

The finale offered one of the musician's own inspirations, "Moment Musical," and the glorious "Lieberfreud" as Rachmaninoff arranged it from Kreisler's violin composition. In evidence of our appreciation of these fine themes, unceasing ovations implored the artist to cease not in the moment of our enchantment. Graciously he returned to the piano, to share with us, more of his resplendent musical light, that has triumphantly led him to stellar heights.

MADELINE ENSIGN.