

Rachmaninoff Stirs Hearts of Auditors

Large Crowd Hears Master of Piano In Recital

By MARJORIE BLOOMFIELD

Another landmark of the present musical season was reached on Tuesday evening when Sergei Rachmaninoff was heard in recital in the Vancouver Theatre.

His first appearance in Vancouver for some years and an occasion that brought a house full to overflowing from the front row of the orchestra to the last row of the gallery; also an occasion on which the audience was carried away to such a point of enthusiasm that the final applause was practically an ovation, and one that may take its place among the memorable events of our musical life.

It is impossible to place this Russian pianist, whose name has been a byword for many years, in any particular category, for he is so essentially unlike anybody else. His art is entirely his own; gripping in the extreme with almost a mystical touch; apparently not rousing the emotions for the time being, but leaving one with much food for thought afterward.

UNIQUE PROGRAM

The program likewise betokened the individuality of the artist, giving us many delightful glimpses off the beaten track.

The opening Bach-Busoni organ Choral in G-minor was followed by one of the less familiar Beethoven Sonatas, Op. 31, No. 2, showing the composer in an entirely different mood than that with which he is usually associated; quieter and more resigned than he usually is and of exquisite delicacy in the last movement.

The Chopin group brought more familiar numbers, though these in turn were interpreted as only Rachmaninoff can interpret them, and the A-flat waltz was a delightful gust of fitful breeze on an autumn day.

GROUP OF MODERNS

Three numbers of Liszt included "Obsequies," an impressive work, and

two lighter offerings, "Valse Oubliee" and "Murmuring Woods"; and the final groups brought several modern works, Matner's "Fairy Tale" in B-minor, Rachmaninoff's own Prelude in G flat major and Etude-Tableau in E flat minor and Balakireff's Oriental Fantasy "Islamey."

Many times was Rachmaninoff recalled and many times did he respond, first with "The Lark" (Glinka-Balakireff), then Rimsky-Korsakoff's "Flight of the Bumble Bee," Beethoven's Turkish March and finally his own Prelude in C sharp minor for which the audience was obviously waiting.

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