

## Recital Is Given By Rachmaninoff At Lyric Theater

Noted Pianist, In Addition  
To His Own Compositions,  
Plays Works Of Chopin  
And Liszt

Those who attended the Rachmaninoff recital at the Lyric Theater last night were given an amusing lesson in the psychology of that portion of the public which confers popular fame on a musician. The pianist, in top form, received enthusiastic acclaim for each of the three divisions of his concert.

But the first three chords of the Prelude—the one everybody has tried to hum at one time or another—set loose a veritable tempest of applause. It was as if those three chords, marking the first encore, found instant simultaneous reaction in a thousand persons, and the sudden ovation they evoked smothered the notes that came after.

The encores followed a rather brief but stimulating program in which the works of three composers—Chopin, Liszt and the pianist himself—predominated. First came the Chopin group, including in the order named a *Balade*, *Nocturne*, *Valse* and *Polonaise*. Each reflected in some degree the personality of the pianist, and they were given with a steady brilliance which made each of the four appear as a mosaic of perfect design, built up from glittering passages perfect in themselves.

Rachmaninoff's own Sonata No. 2, in three movements, was interesting in an entirely different way. It was revealed as a dashing and tumultuous composition, with sweep and undoubted power, complex in design and calling for great virtuosity on the part of the player. It reveals the composer in a mood and method differing greatly from the style used in his more familiar works, and it is difficult to grasp in its entirety on first hearing. Needless to say, Rachmaninoff threw himself whole-heartedly into the piece and performed it splendidly.

The program was concluded with a miscellaneous group of eight songs and five encores, all of a popular cast and all given with easy skill. Outstanding among these were the Schubert-Liszt Serenade, played in a tone unusually soft and liquid for this pianist, the Schumann-Tausig Smugglers and the Moussorgsky Hopak. Of special interest was a small but captivating piece by Rachmaninoff, called *Daisies*, with a curiously fragile melody and a clever ending, achieved with one bright little note vividly suggestive of a single flower.

The encores included Tchaikowsky's *Troika En Trainu*, Rimsky-Korsakoff's *Flight of the Bumblebee* and another Chopin Valse.

D. K.