

Liszt Group Is Included By Pianist

Rachmaninoff Charms Buffalo
Audience at Recital
Sunday

By MARY M. HOWARD
Times Music Critic

Postponed concerts often work havoc with the size of audiences, but in the case of the Rachmaninoff recital, given yesterday in Elmwood Music Hall in the Philharmonic series, it did not, for practically a capacity house greeted with overwhelming warmth the favorite Russian artist as he appeared, looking wan and weary as the result of his recent illness. His playing, however, showed no sign of weakness, and in a program made up of familiar compositions, he was always the great master of his instrument.

Delicacy Is Shown

The theme and variations of Mozart's sonata in A major formed the opening number, played with a tone of gossamer delicacy and exquisite beauty. The C sharp minor sonata (Moonlight) of Beethoven followed. The Adagio movement received most lovely treatment, with a range of dynamics almost unlimited. Lovely also was the poetic Allegretto. The final Presto was taken at a breathless speed that sometimes interfered with clarity, as in the case of the two eighth note chords at the top of the upward rush of arpeggios. They were not always clearly articulated. But the movement was so splendid in its surge and sweep of emotion as to carry the hearer resistlessly with it.

A Chopin group comprised the F minor Ballade, two Mazurkas respectively in A flat major and F sharp minor and the B minor Scherzo. Every shade of poetic feeling found expression in the tenderness and warmth with which Rachmaninoff sang the lyric intermezzo of the Scherzo, and no less lovely was his reading of the E flat Nocturne given later as an encore.

Plays Own Numbers

Although Rachmaninoff is steeped in the classics, he has a keen sense of contemporary idioms, and his playing of the Debussy suite, The Children's Corner, was charming. Three Etudes Tableaux of his own showed his inventive fertility and were heartily received.

A Liszt group offered the Sonnetto de Petrarca; Waldesrauschen, in which the theme always sang clearly through the deliciously purling runs that overlaid it; Valse Oublee (Forgotten Waltz), which could never be forgotten when played as the great Russian gave it, and the 11th Hungarian Rhapsody.

And, of course, the audience refused to go till a hearing of The C sharp minor Prelude was granted.