

RACHMANINOFF IN GOOD PROGRAMME

Offerings Pleasing to Popular Taste of Windsor Hall Audience

Sergel Rachmaninoff received an ovation last night from more than a thousand persons who filled completely the auditorium of Windsor Hall and overflowed to seats placed on the stage. The enthusiasm of the audience reached a high pitch when in response to insistent applause the pianist yielded to the very evident desire of those present by playing the famous Rachmaninoff prelude.

There is little to be said of this artist's performance which has not been written and re-written since his phenomenal success of the last two seasons with the musical public of the United States has created almost a Rachmaninoff vogue in that country. His clear staccato almost chiselled manner of execution combined with an intuitive feeling for delicate effect give to every number of a programme a characteristic cameo-like distinctness no matter to what writer the composition owes its original conception.

This was fully illustrated last night in a programme which was the cause of considerable discussion and difference of opinion.

The serious musicians who went to last night's concert to sit as it were at the feet of a master were distinctly disappointed that the programme was to some extent of the more popular classical type. The desire to hear something of Bach written for the piano, not adapted from organ composition, by one of the few living pianists who could do such work full justice was heard from more than one source.

On the other hand the vast majority of the audience enjoyed to the full the more simple fare and expressed that enjoyment most audibly.

The concert opened with a familiar Mozart Sonata No. 9, encountered frequently on the programme of lesser lights.

The rendition of the five Mendelssohn songs without words might have been taken as a model as there was completely absent the smudgy sentiment so often connected with these compositions. Deux Nocturnes

tes of Medtner, introducing the slightly mystic note of the classical Russian mode, formed a fine contrast to the Mendelssohn number and to the Debussy fantasy which followed it.

In the fifth number the Chopin Ballade was substituted for the Barcarolle as listed on the programme. This proved the best Chopin number of the evening the waltz which followed being Chopin in less inspired strain. An additional Chopin waltz, however, played as an encore proved more acceptable.

Rachmaninoff's own compositions were interesting but emphasized the composer's addiction to the heavy bass rhythm and revealed nothing new in his art.

The programme closed in orthodox fashion with the Liszt "Rhapsodie Espagnole" which served to show the far-famed Rachmaninoff brilliancy of technique to perfection.