

COMPOSER GIVES FINE PORTRAYAL OF MUSICIANSHIP

**Rachmaninoff's Program At
Bailey Hall Marked By the
Simplicity of the Really Great
—Old Favorites Strike Note of
the Unusual.**

The simplicity that is an integral part of all things really great, marked the playing of the famous Russian composer, Sergei Rachmaninoff, who made his first appearance before an Ithaca audience in Bailey Hall last evening. Perfect command of the piano, and a whole-souled entering into the spirit of each composition played accomplished the unity which conveyed his message with an inevitableness that was startling, never for an instant did he condescend to the glittering technicalities that are so often offered in the place of music; never could he be accused of "showing off."

The selections which he played evidently were given for their intrinsic musical value, and the difficulties which they presented were so perfectly mastered that they ceased to exist so far as the audience was concerned.

The program was unusual for a present day concert because it reverted, in large part, to the old favorites that have been somewhat neglected by contemporary artists. It also was cleverly arranged to achieve an emotional climax with the last selections.

Plays Own Compositions

Opening with the tinkling melody of a Mozart sonata, followed by the lyric beauty of a group of Mendelssohn's Songs without Words, Mr. Rachmaninoff went on to the romance of the Chopin waltzes and ballades, immediately followed by two of his own compositions—the Polichinelle with its sarcastic humor and a barcarolle. To these was added the exhilarating beauty of Liszt's Rhapsodie Espagnole, and as a final encore capping the climax, the now famous Rachmaninoff prelude was played. The Mozart was satisfying, the Mendelssohn full of beauty, and the Chopin wonderful, but when the artist came to an interpretation of his own compositions he literally outdid himself and swayed his audience with him.

Of course it was a capacity house, and equally of course the audience was enthusiastic almost too enthusiastic particularly at that point where the would-be appreciative broke into the Liszt number. They would have listened with more than satisfaction to a dozen encores, but only three were given, "The Spinning Song," as an addition to the Mendelssohn group, one short number added to the Chopin, and the final prelude.

Not since the appearance here of Josef Lhevinne has Ithaca had an opportunity to hear a pianist that could compare with Mr. Rachmaninoff, with the possible exception of Miss Ethel Leginska whose playing is of quite a different character. Added to the enjoyment of the Russian as a virtuoso was the pleasure of hearing the composer interpret his own compositions.