

Rachmaninoff, World Famous Composer-Pianist, Enthralls Large Audience

Hundreds of musical enthusiasts found enjoyment in the recital of that versatile composer-pianist, Sergei Rachmaninoff, who presented a program at Goodyear theater Friday night, that was illuminating proof of his capability.

Justly called the "High Priest of Russian Musical Art," he became a real ambassador extraordinary from the Russian art to the civilized world. Owing to that particular rich organization of his talent, he embodies within him all the possibilities of musical manifestation as an original composer and as a virtuoso of the first grade.

Rachmaninoff's sincerity makes him equally admired by musicians and the public, which is a noteworthy fact. Not many composers of our day have won, within a comparatively short time, so much well deserved success, and not many works of contemporary writers have been heralded with such spontaneous acclaim. Wonderful sweep of imagination, sturdy rhythm, and remarkable force are the chief characteristics of his compositions. These are combined with an unusual gift for pure melody.

Josef Stransky has said of him: "He is a giant among the composers of our time. He belongs to the class of Debussy, Richard Strauss, and Ravel."

As a performer, Rachmaninoff presented one of the greatest pianistic delights imaginable. The magic unfolding of the musical form under his hands, the magnificent, effortless grandeur of his tone; the su-

perb vigor of his rhythmic delivery, combined to produce a unique impression of complete musical mastery.

There was something in his program for every one. Compositions from the pen of the master composers, as well as from his own, abounded with possibilities. Thunderous, thrilling chords and octaves boomed forth with force, then came soft, melodious purling passages, which enabled the listener to drink in the full beauty of the pianist's bell-like tones—to mark his amazing tone control, and his masterly use of the sustaining pedal.

Masterful interpretations of music from the pens of Liszt, Grieg, Chopin, Dohnanyi and Kreisler, as well as his own compositions, were featured.

The concluding number, Tarantella, is the swiftest of all dances. In the old days it was a dance for life, when the peasant bitten by a tarantula, was made to dance and dance to its furious measure until the poison supposedly or veritably, was forced out of the blood, and exhaustion and sleep complete the cure. In Liszt's Tarantella, every one catches the spirit of the dance. Faster and faster flies the strain, until it flows seemingly, not with individual notes, but in a freshet of almost confluent silver tone. It seems almost incredible that even the ten fingers of the pianist, each with its own tiny life and its separate intelligence should be able to accomplish such things.

Surely the Heaven-bestowed fire of genius illumined the program throughout.