

Rachmaninoff Delights His Audience With Concert In the Orpheum

The pleasure of hearing a noted composer interpret his own compositions, is one that has seldom, if ever before, been the privilege of Harrisburg's music loving public, that last night composed the overwhelming audience greeting Sergei Rachmaninoff, world renowned Russian composer, pianist and master of piano-forte upon his initial appearance in this city.

The concert, the first of the Three-Star concerts, the remaining two to present Kreisler and Matzenaur, was given under the auspices of the Harrisburg Music Association, THE PATRIOT and THE EVENING NEWS.

Rachmaninoff, a tall, gaunt figure with an undefinable weariness of carriage and countenance, evidenced the burdens of his devastated mother country, apparently locked during his exile, within his heart. There was a noticeable lack of ostentation; of erratic mannerisms so often ac-

companying genius. He simply wandered to the instrument, seated himself carefully, remained motionless a second then quietly and serenely began the unfolding of the superb and soothing melody. The most exacting and colossal of musical passages were executed with the quietest serenity and through the entire program the artist seemed while playing utterly unconscious of his audience and far removed from it.

In acknowledgment of applause he bowed with a reserved, apathetic dignity, although he generously responded with two encores, during the evening.

The opening number, Liszt's Ballade, No. 2, brought forth to a maximum of perfection, his strength, virility and complete mastery of the piano; the wonderfully clear and certain technique; the exquisite tone color and valuation, for which excellence Rachmaninoff has remained

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RACHMANINOFF IN A FINE CONCERT

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unequaled in the present-day world of music.

Recalled Many Times

The Greig Ballade, opus 24, much of which was written in minor key, was notable for its simple, prayerful opening theme, given with such rare insight and imagination. The audience showed a clear appreciation, recalling the composer to the stage many times.

The Chopin suite of four numbers was especially interesting to the audience, many of whom had been familiar with the D flat Major Valse from childhood. The programs, however, were little referred to, the audience seeming to care naught for mere appellations. Here and there were melodies that were familiar, but other less intimate numbers were received with every bit as much enthusiasm, for Rachmaninoff approached each and every interpretation as one whose volitional impulses sprang from the brain, after having read far back into the recesses of the very soul.

Especially was this true in the rendition of his own compositions, the famous Prelude in C Sharp Minor with its harmonic chord construction that will ever remain a monument to the composer, and the beautiful Polka to W. R., a sprightly little dance, tuneful and gay.

Nor was his program confined strictly to works of large dimension, as were the two opening ballads, and

the Tarantella by Liszt, which made a splendid finale, for there was the Dohnanyi Etude, the Chopin Nocturne and Scherzo, augmented by the two encores, as delicate as water colors and as fragile in construction as bits of rare old lace.

Audience Enthusiastic

Following the Chopin number he played the Waltz in G flat major, and at the close of the concert, he responded to the enthusiasm of the audience with Tschaiikowsky's Troika en Traineaux.

Rachmaninoff's adaptation of Fritz Kreisler's "Liebesleid," based on an old Viennese waltz, was a new version of a familiar melody, first played by Kreisler himself in concert here several years ago. The adaptation for the piano was no less delightful, and retained all the beauty of the original for the violin.

Fritz Kreisler, violinist, will appear Jan. 31, at the next concert of the series, and on Feb. 24, Margaret Matzenauer, contralto of Metropolitan Opera fame, will close the series.