

A BIG AUDIENCE ATTENDS RECITAL

Rachmaninoff Program at
City Auditorium Is Enthusiastically Received.

Russian Musician Creates
Furore With Masterful Exhibition of Art.

A wildly enthusiastic audience greeted Rachmaninoff, world's greatest pianist last evening at the city auditorium.

There is little left to be said and words are futile in describing the art of this man. With him the piano is a living, breathing thing of many moods. His playing cannot be described by musical terms only; he has passed far beyond the mechanical and technical phase of it; he is inspired. His touch is magical.

As a man Rachmaninoff has no eccentricities, no peculiar mannerisms to detract from his art or to thrust his personality upon the audience. In appearance he is tall, gaunt and somber. Rachmaninoff is Russian. Three years ago on account of conditions there he was forced to bring his family—a wife and two unusually charming daughters—to New York but until that time had never except for occasional concert tours, left Russia. He received his education in Moscow and the wild and unrestrained emotions of Russia can be found in many of his compositions.

The first number of the program, "Ballade," No. 2 by Liszt, was very interesting in its bass and with quite decided melody. The second number, "Ballade op. 24" by Grieg, was lighter in vein and decidedly staccato. Rachmaninoff gave as an encore to this number "Sonata No. 9 Rondo Turko" by Mozart.

The third number of the program was a Chopin group. Rachmaninoff brought out as vividly as an etching all the chaste beauty of this composer's works. The third number of this group, "Valse D-flat major," although well-known was given a different interpretation by Rachmaninoff and the runs were almost inconceivably light. As an encore to this group the "Waltz in A-flat" by Chopin was given.

The fourth number of the program consisting of the "Prelude in C-sharp minor" and "Polka de W. R." Rachmaninoff's own compositions, was especially appreciated. The polka was simply superb in the shading of its runs.

The fifth number, "Etude (Capriccio) op. 28" by Dohnanyi, was a brilliant, scintillating display of technique. The sixth number of the program "Liebesleid" by Kreisler-Rachmaninoff, was a dainty little love song with a melody throughout.

The seventh number of the program, "Tarantella (Venezia e Napoli) by Liszt, was the heaviest number of the program. In this number all the swiftness of his fingers was brought to light but so controlled as to create a truly Venetian atmosphere.

Rachmaninoff responded to the applause of the audience with two encores, "Troika" by Tchaikowsky and "Galop Chromatic" by Liszt.

The entire program was as follows:

- Ballade No. 2 Liszt
- Ballade op. 24 Grieg
- Ballade No. 3)
- Nocturne op. 27)
- Valse D-flat major Chopin
- Scherzo op. 39)
- Prelude in C-sharp minor
- Polka de W. R. Rachmaninoff
- Etude (Capriccio) op. 28 Dohnanyi
- Dohnanyi
- Liebesleid .. Kreisler-Rachmaninoff
- Tarantella Venezia e Napoli..... Liszt