

## Amusements

### RACHMANINOFF RECITAL.

One of the most brilliant and musically satisfying piano recitals that a Cincinnati audience ever has been privileged to hear was played in Emery Auditorium last night by Rachmaninoff, noted Russian composer-pianist. Rachmaninoff's art is too well known to require comment at this late day. He is a warm favorite in Cincinnati, and justly so, for his annual appearance here in recital constitutes an outstanding musical event. There were those in last night's audience who have followed his brilliant career upon the concert platform throughout the years that he has been before the American public, and it seemed to be the unanimous verdict that the great pianist, despite the very definite standard of excellence that he had established upon the occasion of previous visits, last night reached the pinnacle of his pianistic expression.

Rachmaninoff is not one of those temperamental beings who may be swayed by changing moods. His art is built upon a more solid foundation and it invariably shows itself in his playing. He can be depended upon always to give a concert of high artistic merit. Last night, thanks to a well-rounded program, he seemed to transcend his conspicuous efforts of other years. It was Rachmaninoff at his best, and that means close to perfection as far as pianoforte artistry is concerned.

The program was divided into three distinct groups, the first of which was opened with the Haendel Aria con Variazioni, performed with all the delightful delicacy that the music demands. Then followed the Beethoven Sonata, "Pathetique." In the playing of this profoundly scholarly work the artist established a close bond of sympathy with his audience by reason of his masterly technique and his impressive conception of the Beethoven music. The Weber-Taubig "Invitation To the Dance" brought this part of the program to a brilliant close.

The poetic side of Rachmaninoff's art, his scintillating technique and his delicacy of shading were admirably contrasted in a group of Chopin numbers, the performance of which brought an ovation for the player.

In the closing group of works, were

two compositions of his own, "Daisies," a charming little song transcription, and an inspiring Polka. Also Rachmaninoff's transcription of Bizet's Minuet, from the suite "L'Arlesienne." The final programmed number was the familiar Liszt Second Rhapsodie, for which Rachmaninoff had written a cadenza, which followed in a measure the bold, heroic outline of the entire composition itself. Always liberal with encores, Rachmaninoff last night gratified his audience to an unusual extent in this respect.

W. S. G.