

## RACHMANINOFF GETS OVATION

Virtuoso Seemed to Symbolize  
Characteristic Melancholy  
of the Russians.

(By Item Music Editor)

No virtuoso who has appeared before a Richmond audience in several years had held his hearers spellbound as did Sergei Rachmaninoff in his concert last night at the Coliseum. Certainly no pianist, even the once great Paderewski, has been accorded a greater ovation here than the master-pianist received in response to his magnificent program.

A throng that filled even the top-most galleries of the Coliseum were present to hear the artist, and as he appeared upon the platform at 8:15 a hush fell, followed by a great burst of applause. A large figure, with a sombre and stately dignity, and a face in which a depth of vision is revealed, Rachmaninoff seemed to symbolize the characteristic melancholy of the whole Russian people.

When everything was perfectly quiet, the artist played his first number, the "Aria con Variazioni" by Handel, a number in which he brought out, by delicate shadings, and a variety of tone quality, the beauty of the number. He followed this with Beethoven's "Sonata Pathetique", considered one of the most appealing of the composer's works. At the end of the first movement the audience burst forth into an applause so spontaneous that the pianist was forced to wait before beginning his second movement. A spirited interpretation of Weber's "Invitation to the Dance" completed the first group. He was applauded continuously until he returned and played as an encore a Turkish Rondo from a sonata by Mozart.

As an exponent of Chopin, Rachmaninoff again showed his power. In the three numbers of his Chopin group—"Barcarolle," "Valse," and "Polonaise," he conveyed the mood, the poetry, and the emotions of each as his imagination interpreted that of the composer. The entire audience was so quiet during his playing that in the softer passages the ticking of the clock on the south wall could be plainly heard. He was again recalled for an encore after this group and played another Valse by the same composer, Chopin.

The third, fourth, and fifth groups as distinguished on the program were combined by Mr. Rachmaninoff into one. The first number was wholly modern—"The Fairy Stories," Op. 20-34, by Nicholas Medtner. With the poetic interpretation of the pianist, one might read into the first a tale of a princess living in a beautiful castle, and into the second a wild orgy of evil spirits in the forest. Two compositions from his own pen followed these, the first a gay little trifle, "Daisies", opus 39, and the second the now famous Prelude in C-Sharp Minor. An enthusiastic response which was a tribute not alone to the pianist, but to the composer as well greeted the rendition of this number.

The climax of his entire program was reached with the playing of Liszt's "Second Rhapsodie", the cadenza to which Mr. Rachmaninoff himself added. The power and passion of the rhapsody were brought out to the fullest in a manner which showed that the pianist could not be baffled by any technical intricacy, nor could he fail to interpret it with all the intensity for which it calls. The encore to his final group was Rachmaninoff's own arrangement of Kreisler's "Liebeslied".