

https://www.newspapers.com/image/465575039/

MASTERFUL PIANIST IS AT HIS BEST IN BRILLIANT RECITAL

BY JUNE ROBINSON

Rachmaninoff, playing in recital at the Coliseum Thursday evening furnished the musical sensation of the season and gave a pianistic demonstration which can never be duplicated until he comes again. He is without an equal among the artists of his time. He is the supreme artist of pianism and imbued with the immortal spirit of genius.

A throng of 2,000 persons packed the Coliseum to hear the recital. Their enthusiasm knew no bounds. Five times the pianist had to respond with encores. After his last one he was recalled and the entire audience stood to pay homage to Rachmaninoff and his art.

The great Russian's playing was amazing, brilliant, prodigious. Dazzling as his technique is, it is forgotten in his sublime music. He seems unconscious of the existence of technical difficulties and plays without display. He uses the pedal with amazing discrimination, emphasizing the clarity of playing and never once blurring the notes to cover imperfections. Rachmaninoff is a genius, a tone poet, unsurpassed in his generation. He uses the piano as the medium of expression and a master mind directs the whole. He "rides the whirlwind and directs the storm."

Face Shows Strain

Unassuming in appearance and retiring in manner there is nothing in the tall, slightly stooped, figure of the Russian to indicate the personality and his "baptism of fire." He slipped quietly and went directly to the piano, bowing slightly in recognition of the mad applause which greeted his coming. His face, sombre and worn look-

ing, was scarred with lines, the heritage of the vicissitudes experienced in Russia before he escaped to America, and the evidence of the severe physical strain incurred by the many recitals demanded of him. To the audience he was indifferent, his whole consciousness seeming wrapped in his music.

His first number, "Aria con Variazioni" by Haendel, was a marvel of pure, classical interpretation marked by clear, bell-like tones. Lights and shadows played elusively through his rendition of the Beethoven Pathetique sonata. The climax of his first group was the display of wondrous virtuosity in Weber-Tausig's "Invitation to the Dance." Two encores were generously given at the close of the group, one of them Mozart's "A la Turka."

Remarkable Demonstration

The third group was a remarkable demonstration of how Chopin should be played. There was no effort to dazzle the audience other than that which arose from Rachmaninoff's great and evident regard for the music. He played the "Barcarolle," "Valse," and Polonaise."

The inimitable artist showed himself to be matchless in virtuosity when he played the "Two Fairy Stories," opus 20-34, by Nicholas Medtner, making the piano an almost human medium with its variant moods.

"Daisies," a song transcription by himself, was a dainty and enchanting number of elusive charm. Every expectation was fully met in his presentation of the "Prelude in C-sharp minor," the great classic which Rachmaninoff has given to the world. The composer breathed over it the breath of his genius, as no other can. The linear design, dynamic mass and tone color were there coupled with clarity of execution. The audience was more than emphatic in its approval of this number.

Rachmaninoff was at his best and the program was given a superb climax with his brilliant, fiery rendition

of the second rhapsodie from Liszt with the addition of a cadenza interpolated by himself. With crashing power he thundered the measures with breathtaking power. Sforzando attacks and soft running pianissimo passages were contrasted. The cadenza not of the usual tinkling variety, took up an emphatic theme, hammered out in its original shape and carried it through various harmonic changes. It possessed a sardonic humor and the manner of its expression changed somewhat the character of the number.

The encores included a racy, intricate number, also by Liszt, "Gaiop Chromatique." The Russian's own arrangement of Kreisler's "Liebeslied" was a compelling rendition, abounding in charm and feeling.

Aged Resident of Lynn To Be Buried Friday

LYNN, Ind., Feb. 3—Mrs. Freeman, 78 years old, died at her home here Wednesday night after a lingering illness.

Funeral services were to be held Friday afternoon at 1:30 o'clock from the Christian church. Burial was to have been in Gilead cemetery.

At Felt

TOMO

Satu

Extra S