

RACHMANINOFF IN BRILLIANT RECITAL

Noted Pianist Captivates Large Audience With In- terpretations Not To Be Surpassed.

Pianists may come and go, men and women, young and old, but in the long parade few are eligible to move on the same plane with Rachmaninoff, who appeared Tuesday evening in Orchestra hall, playing a program as distinctive and supreme as the artist himself.

Other virtuosos may be heralded as foremost interpreters of Chopin, of Liszt, of Beethoven, or of Brahms, but Rachmaninoff justly may be called foremost in all. He is so great that his greatness transcends himself, and none can accuse him of placing Rachmaninoff before the composer whose work he is giving an understanding, beautiful exposition at the keyboard.

In a Rachmaninoff recital there is nothing left to be desired, except a repetition of it and then more. It is difficult for the listener to make up his mind that such exquisite playing must come to an end. A Rachmaninoff program could go on forever without protest from the music enthusiast.

Numbers Rarely Heard.

With the exception of the Chopin group, which were all well known, and the Liszt Tarantella, that closed the program, and was not heard by this reviewer, the program offered numbers rarely heard in the conventional recital. Grieg's Ballade, for instance, richly odd in its eerie-like harmonies, is practically unknown in the concert room. It was played with such beauty of tone color, such delicacy of phrasing, and such sympathetic insight, that the large audience found it one of the most allur-

ing numbers on a highly fascinating program.

Liszt's Ballade No. 2, which opened the program, is far less familiar than the Tarantella that closed it. Donnanyi's Capriccio, a study in brilliant fingering and whirlwind tempo, was marvelously performed. The pianist's own C Minor and A Minor Etudes Tableaux were delightful, the latter a gay waltz which its composer played with all the verve and grace that his countrywoman, the incomparable Pavlowa would have visualized had she been dancing to it.

Dainty Love Song.

The little love song which Fritz Kreisler wrote and has made famous on his violin, has been arranged for piano by Rachmaninoff, and its rendition revealed what a great composer can do to immortalize in another medium a work that its original creator has made a classic also.

Rachmaninoff's supremacy as pianist, composer and conductor is beyond dispute. He is a genius in all three fields. As pianist his artistry is uncannily finished and complete. Serene, dignified, reposeful, he plays the piano as one who loves and understands it, but is never sentimental nor maudlin, grotesque nor fiery. He does not need to give a gymnastic exhibition, nor call upon the bizarre to gain effects—he merely brings from the piano and from the composition that which his

brain, emotions and knowledge demand and procure.

It was a pleasure to hear the artist on an open stage and not in front of the heavy velvet curtain usually employed in Orchestra hall, and which is about the most complete destroyer of tone and sound that could be found. Likewise it never fails to have a mournful, lugubrious effect upon the audience.

ELLA H. McCORMICK.

INDEX STUDENTS SEE FREE PRESS IN ACTION

The workings of all departments of a newspaper office were explained to members of a class in the Standard School of Filing and Indexing, by H. L. Vehon, merchandising manager of The Free Press, in an inspection trip through The Free Press building Tuesday night. The composing and press rooms attracted much of the attention of the students because of modern and intricate mechanical equipment.

OCEAN SHIPS

ARRIVED.

New York, Feb. 7.—Mount Clinton, Hamburg.

SAILED.

New York, Feb. 7.—Aquitania, Southampton.
St. Michaels, Feb. 3.—Asia, New York.



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