

## Music and the Drama

Conducted by E. E. PARKHURST.

### RACHMANINOFF RECITAL.

The Russian Pianist Strove an Audience of Three Thousand People to Wild Enthusiasm.

The eminent Russian pianist, Sergel Rachmaninoff, was given a magnificent reception last night at Massey Hall by an audience of three thousand people, who acclaimed him with tumultuous enthusiasm. It was a demonstration of admiration that far exceeded in unanimity that which greeted him on his first appearance here.

Rachmaninoff gave a program which included numbers, which as played by him, may be said to have almost exhausted the possibilities. These included the Liszt Second Hungarian Rhapsody, with the player's own cadenza; the Tausig version of Weber's "Invitation to the Dance," the Chopin Valse in D Flat, and his own Prelude in C Sharp Minor (the final encore number.) The Weber-Tausig was a wonderful revelation of fluent delivery of brilliant bravour passages; the Chopin Valse a marvel of rippling velocity, with exquisite tonal quality; and the Rhapsody a splendidly clear exposition of technic.

His first two selections were Handel's "Harmonious Blacksmith," with variations, and Beethoven's Sonata Pathetique.

The latter shares extreme popularity among amateurs with the "Moonlight" Sonata, but of late years has made an infrequent appearance on the programs of visiting solo pianists, and its reintroduction last night must have been welcome to a large portion of the audience. The first movement, with its outbursts of conflict, relieved by moments of rest in the portions marked "grave," demands, it may be thought, a certain license of freedom of interpretation, and in this respect must appeal especially to the emotional Russian temperament. And Rachmaninoff did not disappoint expectations in his tempestuous delivery of the stormy passages. The beautiful, peaceful message of the second movement, "Adagio Cantabile," is a refreshing transition of mood, and Rachmaninoff truly sang it on his instrument with serenity of feeling at the outset, expanding to a rapturous expression, and then returning to consoling restfulness. The finale, a Rondo, was brilliantly performed, and its cheerfulness of spirit was fully suggested in the rendering.

The second group of pieces—Baccarole, Valse and Polonaise—proved that the pianist has a special sympathy and genius for the rendering of Chopin's music. "Three Fairy Stories," by Nicolai Metner of Moscow, followed later, and, although unfamiliar, created a very favorable impression. Metner is recognized as a most accomplished composer, but the revolution left him in poverty, and he had for some time to earn a poor subsistence as a village school teacher.

The fourth group of solos introduced three of the player's own compositions — "Tude Tableau," "Daisies" (a transcription of his own song), and the Prelude in E flat major. The latter, while it may not attain the vogue of the Prelude in C sharp minor, is a strikingly robust work, elaborated from a motive of great decision, and with some formidable left-hand work of a florid nature. It was splendidly played, and created a furor. Rachmaninoff also played a Bizet Minuet as adapted by himself—a charming achievement.

The program was very much extended by the numerous encores given in response to insistent applause. On the whole, it would be difficult to imagine a greater degree of success for a piano recital.