

## PIANIST RECEIVES GREAT OVATION

**Rachmaninoff in Splendid  
Concert, Receives Unstinted  
Applause of Hearers**

**Program Replete With Fa-  
miliar Compositions Fault-  
lessly Given by Artist**

The soul of humanity in its beauty, its despair and its hope, was shown to the audience at the Playhouse last night, when Rachmaninoff, the great pianist, played for two hours to a crowded house. His playing was marked by a great breadth of vision and depth of feeling. Beautiful, pearl-like scales were eloquent of the magic of his technique. He made little use of the pedal but used it on several occasions with splendid effect.

In his program, he took his audience into consideration and played those compositions which are known and beloved to all music lovers. This was appreciated by his hearers who saw their loved airs take on a new and deeper meaning.

Among the more familiar compositions was "Aria con Variazioni" by Haendel, no other than the "Harmonious Blacksmith," which was his opening number, the "Sonata Pathetique," by Beethoven, played by every earnest student of the piano, and the second Hungarian Rhapsodie, by Liszt.

Through all the program his unmistakable personality was felt and it had full play in his own compositions and arrangements, where he was at his best.

Probably the three outstanding features on the program were "Invitation to the Dance," by Weber-Tausig, Chopin's "Scherzo" and the second Hungarian Rhapsodie of Liszt's with cadenza by Rachmaninoff.

"Invitation to Dance," an arrangement by Weber-Tausig was remarkably brilliant in execution and expression.

The "Scherzo," by Chopin, with its solemn theme, contrasting with its shimmering cascades of light notes, that seem like flashes of sunshine, was the cause of an ovation to which Rachmaninoff responded with an encore.

His own song transcription, "Daisies," was a delightful and poetic thing and made a charming contrast to his "Polka de W. R.," which was very brilliant.

The favorite Hungarian Rhapsodie by Liszt, with his own wonderful cadenza, was interpreted with a wonderful vigor and depth of feeling. His attack, his cleanness of technique were only a small part of the power and life that his interpretation held. He had not only the cadenza, but the whole composition, his very own. It would be impossible to describe the beauty and sadness of the "Lasso," the first part of the Rhapsodie. The despair and tragedy which it depicted had something in it of nobility.

The "Friska," showing the contrasting emotion of gaiety, was done with an equal degree of imagery.

The great burst of applause caused by this number was responded to by his own great prelude in C sharp.