

BEETHOVEN SONATA RECITAL FEATURE

Rachmaninoff Gave Masterly
Interpretation of Passion-
ate Composition

CHOPIN INTERESTING

Enthusiastic Audience Crowd-
ed St. Denis Theatre Last
Night to Hear Pianist's
Programme

Hitherto appearances in recital in Montreal of Sergei Rachmaninoff have been accounted successful, but the performance given last night in the St. Denis Theatre by the distinguished pianist developed into an absolute triumph. To welcome Rachmaninoff there was an exceedingly large audience, one which occupied all of the seats except half a dozen downstairs, completely filled the vast balcony, and patiently stood several deep in the rear of the auditorium. In return for this display of interest on the part of local music-lovers, the pianist rewarded his hearers by a most brilliant performance of a well-selected programme.

An outstanding feature of the recital was the authoritative interpretation of the Beethoven Sonata which clearly indicated the meaning of the composer and was most truly passionate. In the first movement the dramatic feature was brought out in a masterly fashion. The rising and falling runs of the left hand were most effectively emphasized without obliterating the melody of the right hand, while the shading was obtained by skilful use of the pedal. In the second movement the soothing passages formed decided contrast, while the passionate spirit of the final movement was accentuated in a wonderful manner. In brief, the fine interpretation was that of an inspired artist.

To follow the Sonata Appassionata had been placed a Chopin group consisting of a Nocturne, a Valse and a Sonata. These compositions were played with fine discrimination and were decidedly interesting in their interpretations, but in comparison it may be said that Rachmaninoff did not achieve the same distinction that marked his performance of the Beethoven Sonata. The Chopin Sonata, Opus 25, was, however, of particular interest, including as it does the "Marche Funebre," which must be known to every child above the age of reason. The march was played with firmness which at times approached harshness, but was a striking performance and skilfully led into the impressive finale. The Chopin group pleased the audience, and in response to insistent recalls the pianist added to it a valse, which has, doubtless, been experimented upon by every pupil of the piano-forte.

PLAYED OWN COMPOSITIONS.

Two compositions of the artist himself followed, "Melodie," and a serenade, in each of which the sense of rhythm was marked. "La Jongleuse" of Moszkowski, a sprightly work, was played with delightful crispness suggesting indeed a most pleasant entertainer as indicated by the title. To complete the programme there was the Blue Danube wonderfully well played, but, with due respect for the accomplishments of Rachmaninoff, the Strauss waltz is at its best when produced by an orchestra. It, however, made a great appeal to the audience, which calmly remained seated and thundered applause until Rachmaninoff returned and added extra numbers, but even then the people were not satisfied until he finally terminated the performance by playing his own most famous Prelude, after which everyone set off pleased and contented.

It must be recorded that the behavior of the audience was not entirely exemplary last night. The St. Denis is a theatre of strange noises, and to that nuisance was added the cough, the conversation, and the sneeze. There was also the fender who wanted to applaud and interrupt the continuity of the sonata. The latter plainly offended the pianist and he undoubtedly would have cheerfully selected some punishment from Dante's varied offerings with which to demolish the offender.