

Rachmaninoff Triumphs in Piano Recital

A CAPACITY audience greeted Sergel Rachmaninoff, the magnificent Russian pianist, in his recital at Music Hall Friday evening. After each hearing of this great artist one feels that surely never again can one be so thrilled, but after he had finished the bravura variations on the "Blue Danube," by Schulz-Eyler, an arrangement of such difficulty that very few pianists even try to read it, there was a veritable storm of applause.

The program was essentially a modern one, comprising a most interesting composition, "Improvisation," by Medtner, a fellow-countryman of Rachmaninoff, which opened the program; the tinkling "Rondo Brilliant" of Weber; a Chopin group containing the F sharp major Nocturne; the seldom played waltz in F major and the Sonata, Opus 35, which contains the immortal "Marche Funebre;" two numbers of his own, "Melodie" and "Serenade;" "La Jongleuse," a fascinating bit by Moszkowski; an etude in D flat of Liszt and the "Blue Danube" arrangement.

The outstanding impression after hearing Rachmaninoff is that he is not a mere player of the piano, but a painter of pictures such as leave indelible impressions upon the hearts of his hearers. Who, for example, could listen to his interpretation of the "Funeral March" with dry eyes? Or to the Strauss waltz without a picture of youth at its gayest and happiest?

Rachmaninoff was, as always, extremely generous in the matter of encores. After the Chopin group he gave the D-flat waltz and the Liszt arrangements of "The Maiden's Wish." At the close of the program, after playing two delightful numbers, he deferred to the insistent applause with his popular C-sharp minor prelude, without a performance of which, it is safe to say, he would not have been allowed to leave the hall. Rachmaninoff is certainly the pianistic giant of the present day and his art is monumental.