

Russian Pianist Enraptures Audience

Tabernacle Scene of Artist Renditions

"Ah! the mighty majesty of her fingertips!" wrote a modern poet twenty-five years ago in praise of his lady love, who was skilled at the piano.

The expression quoted, mayhap, was 60 per cent poetry, 20 per cent dream and 15 per cent imagination, but it is nevertheless apt and justified, with the change of a single possessive pronoun, if it be applied to the piano recital given last night at the Salt Lake tabernacle by Sergei Rachmaninoff, the eminent Russian composer-pianist, who made his first professional appearance in this city.

To be philosopher, scholar, poet, technician, creator, interpreter simultaneously, consistently, artistically—surely this is a task, burden or obligation, according to the viewpoint, that falls to but few, yet this is the state of Rachmaninoff, whose concert, given under the auspices of the Musical Arts society, brought out one of the largest and most appreciative audiences of the season.

It is like "gilding the lily" to pile words on words regarding Rachmaninoff's command of his programs. And the term "command" is used in its best and broadest sense, for the famous Russian has so much of grip, sympathy, insight, technic combined with a personality that is subversive until it is expressed through music, that ordinary phrases of commendation seem out of place.

Throats of thunder, dulcet lips, whispering zephyrs, passionate torrents, love breathed through subdued sighs or impressed through unforgettable tumult, delicate fancies that are trifles "light as air," impulse as the eternities of hate and adoration—all these, voiced more or less completely in some musician's soul, found in Rachmaninoff an outstanding distinctive interpreter, one who ever took opportunity to voice, inoffensively and unobtrusively, in the course of his interpretations, some expression of a soul that has gone above and beyond the heights and depths reached by his compeers.

In the Beethoven "Sonata Appassionata" Rachmaninoff gave to his auditors a wealth of beauty and tone color not usually heard. In the Schumann "Carnival" he proved a scholarship and insight that probably no other living pianist could surpass; he supplemented the renditions of his own "Prelude, C Sharp Minor," and "Serenade" with his arrangements of Kreisler's "Liebesfreud" and his original "Polchinello," with artistry that lacked affectation. There were other numbers on the scheduled program, but to mention them in detail would avail nothing, for no pianist to appear in Salt Lake has gone beyond Rachmaninoff.

DRAMA AND VAUDEVILLE.

WILKES—Five big Beef Levey vaudeville acts, and Florence Vidor in "Dusk to Dawn."

PANTAGES—Douglas Fairbanks in "Robin Hood," opening Wednesday; good vaudeville acts.

SALT LAKE—Wednesday and Thursday at 8:20 p. m., Salt Lake Community Drama league production of Stanley Houghton's three-act drama, "Fanny Hawthorne," under the direction of Chauncey Houstman.

MOTION PICTURES.

PARAMOUNT-EMPRESS—Jack Holt and Wanda Hawley in "Nobody's Money"; Louise Fazenda in "Pest of the Storm Country," a Mermaid comedy; Pathe News.

AMERICAN—The new star, Billie Dove, in "Youth to Youth"; "Via Radio," an educational study produced under supervision of Scientific American; "Young Sherlocks," an "Our Gang" comedy.

KINEMA—Booth Tarkington's masterpiece, "The Flirt."

MUSICAL COMEDY.

STATE—Monte Carter musical comedy company in "Dollars and Sense," and Tyrone Power and Estelle Taylor in "Footfalls."

FRAUD ATTEMPT CHARGED NEGRO

Convict in State Prison Is Accused of Trying to Swindle Oklahoma Man.

Use of the United States mails by William Carter, a negro prisoner in the Utah state penitentiary, in an apparent attempt to defraud two veterans of the civil war, was bared yesterday by officials investigating the case.

In October of last year The Tribune printed a letter from L. C. Carrico, white, of McCurtain, Okla., asking the aid of its readers in locating Horace Gordon Carrico, his son.