

RACHMANINOFF PROVES HIMSELF MASTER OF PIANO

Rachmaninoff, composer-pianist, a very tall, gaunt figure, with the face of a sphinx, wandered on to the stage of the Olympia theater, Sunday afternoon, and after slouching himself on the piano bench, which really seemed ridiculously low for a musician, unconcernedly improvised for several minutes and then began a program which will linger long in the minds of music loving Lynn.

By the eagerness and applause of the audience it was evident that they had come to hear a composer of great fame and as he struck his final note, each one fully realized that he had heard one of the most unique pianists of the day. He had not played on the instrument for any length of time, before his audience realized that it was true greatness performing, and that his performance was quite different from anything ever witnessed in this city.

At first Rachmaninoff seemed unmindful of his auditors, of their applause and of their eagerness for more music. He remained in his position at the piano for the first half of the program only now and then acknowledging the applause and appreciation. When he did leave the stage he was reluctant to respond to the spontaneous enthusiasm; in fact he did not give any encores until his final number, and then he was recalled again and again. He really was obliged to favor with several numbers, as the audience absolutely refused to leave, and then he did return and still again after a part of the audience had left their seats. There was no doubt of the sincerity of the reception given him here in this city.

There was something fascinating about his appearance and his performance. He certainly is a supreme master of the keyboard and plays with such an original

Fancy and Imagination.

In all of his playing the Russian pianist brought exquisite tone to bear, delicacy and color, too, and incisiveness of rhythm. A Chopin Sonata in B-flat Minor, was one of the gems of the program, while the Chopin Valtz was played with high skill. Of course it was his own Prelude in C Sharp Minor and his Serenade as well as the added glamour of the romance that surrounds the man himself, which brought out the large audience. He had every appearance at times of dreaming over his numbers, as if seeking to do them perfectly, giving clearness with every phrase. Particularly pleasing was the interpretation of "La Jongleuse" (Moscowski) and "Etude D flat Major" (Liszt).

His mastery of the pedal which is known to be extraordinary came into prominence in nearly every selection. Although Rachmaninoff was not the Rachmaninoff expected by many in the audience, his program by far exceeded their expectations in the way of poetic colorings and vivid and virile imaginings. His refinement and modesty, together with his fine and clear interpretations, proclaimed him to be an artist not often heard.

His final number an arrangement by Schulz-Foller of the "Beautiful Blue Danube" waltz, brought the house down and the Russian musician was given an ovation and recalled again and again; his auditors not satisfied to return home until the curtain was lowered.

This concert was the last one in the series under the direction of Miss Marguerite Easter. At no time was the audience disappointed in the appearance of any of the artists.