

## Music and Drama

(Conducted by E. R. Parkhurst.)

### THE RACHMANINOFF RECITAL.

#### Famous Pianist Stirrs Big Audience to Tempestuous Enthusiasm.

The eminent virtuoso-pianist, Sergel Rachmaninoff, was given a reception last night at Massey Hall that exceeded in enthusiasm even that at his recital last season. The audience was exceptionally large, the hall being crowded in every part, and, so far as one could judge from the tempests of applause which followed every number of the program, was unanimous in unqualified appreciation of the performance. It took six extra encore numbers to satisfy the general desire to hear as much of the artist's concert repertoire as possible, and when he left the platform for the last time he appeared to be exhausted by his efforts.

The great outstanding triumph of the evening, in regard to perfection of rendering, technically and musically, was considered to be the Chopin Scherzo in C sharp minor, which was a dazzling revelation of finished workmanship, refinement in nuances of tone and convincing interpretation of the music as a whole. The embellishments against the choral theme were as light and delicate as gossamer, and the fairy-like floriture, with all its exquisite softness, was always heard in clear definition of its tracery. The Nocturne that preceded the Scherzo was also finely played, being truly Chopinesque. And the valse of Chopin, accorded as an encore, was a remarkable achievement in dainty velocity.

An impressionist picture was drawn in Liszt's "Funeralles," a number that is seldom heard in the concert hall. A marvellous crescendo, developed to an overwhelming climax, was the dominant feature.

Rachmaninoff's own transcription of Moussorgsky's "Hopak" completely took the fancy of the audience by its frank dance tune and metre and its wild abandon. Rachmaninoff, sensing the wish of the audience, obligingly repeated it.

An extended number was Liszt's "Rhapsodie Espagnole," which, while not so seizing in effect as the composer's Hungarian Rhapsodies, is a brilliant composition. It would perhaps please more completely if the style and matter were more frankly Spanish.

The early numbers of the recital were Bach's English Suite, No. 2, and Mendelssohn's "Variations Serieuses." The Bach offering was rendered with great clarity, and the Mendelssohn Variations left nothing to be desired in the matter of clear-cut execution.

It is worthy of note that in the audience was an unusually large representation of the musical profession of the city and suburbs.