

BRILLIANT PLAYING BY RACHMANINOFF

Russian Pianist Exhibits
Every Possible Melodic
Grace.

ENORMOUS AUDIENCE
AT PARSONS' THEATER

Many Numbers Are De-
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List Is Done.

It is said that when Sergel Rachmaninoff first came to this country it was his purpose to appear only as a composer; but it was the idea of those who were to act as his representatives here that he would appear as a pianist; and it is further alleged that the Russian composer put in a serious lot of practicing to get up his first concert program to satisfy the demands of the American managers.

If this is really the case the public owes a large debt of gratitude to those who insisted on Mr. Rachmaninoff's appearance as a recitalist, as was once more evidenced by the famous Russian's playing at Parsons' Theater last evening, where an enormous audience hung upon every note he played and demanded number after number when the printed list was done. The playing was of splendid brilliance, with every possible melodic grace exhibited at its finest in all the interpretations.

There is always a feeling of ease and comfort in listening to Mr. Rachmaninoff's playing. Seemingly he is one of the least nervous, the least self-conscious of artists. He plays, and that is all there is to it. One may settle back in his seat for pure enjoyment of the music that is to be offered. For of the sureness, the fitness, the brilliance of the interpretation there is no question. And from the first lightning measures of the "English Suite" of Bach to the last brilliant strains of the Dohnanyi "Etude," that was the final added number, the recital was delightful.

Not always is there tone of surpassing loveliness in the rendition of a composition by Bach, but in the Prelude and the Sarabande it abounded. The Mendelssohn "Variations Serieuses" ran the gamut from militarism to romance and were brilliantly played. The two Chopin numbers on the program became three with the addition of a Valse after one of the Nocturnes and the ever beautiful C sharp minor Scherzo, which was played with magnificent power in the opening and with wonderful loveliness of singing tone.

The player's fondness for variations was shown in that he elected to play those of Tschalkowsky (Op. 19) so soon after the Mendelssohn works, but different are the variation manners of Mendelssohn and Tschalkowsky and equally brilliant was the interpretation in each case. Two of the player's "Etudes Tableau" (E minor and G minor, brilliant in contrasts and beautifully played, preceded the delightful reading, which had to be repeated, of the humorous Moussorgsky-Rachmaninoff "Hopaki;" and a great performance of the Liszt "Rhapsodie Espagnole" marked the end of the formal program. The added numbers, vociferously desired and graciously given, were the player's own delightful "Serenade," the wonderful "Minute" waltz of Chopin (Op. 64, No. 1) and the lovely Dohnanyi "Etude," already mentioned.