

RUSSIAN PIANIST BETTER THAN EVER

Rachmaninoff Receives Rare
Tribute After His Recital at
Playhouse

Wins Great Applause After the
Playing of His Own
School

Even his staff to whom Rachmaninoff finishing a recital means just closing up shop for the day, murmured impressed, last evening back-stage at the Playhouse. "He's wonderful tonight!" Musical Wilmington assembled out front was applauding to show that it thought the same thing. The last number, Liszt's "Rhapsodie Espagnole," had so stirred the audience that it was paying rarest of tribute, not budging, clapping with fervor and determination.

The determination was rewarded with two encores, Rachmaninoff surpassed even the expectations his name holds and all past appearances in this city.

The genius of the man does not show in his appearance. He is a shambling sort with grave dark eyes that are slow to light up and a queer pointed head that he wears close-cropped like a convict.

No one who heard him, however, last evening could deny him place among the inspired pianists of the day. In his clear inimitable style not a note is lost. The mind is racked for words that describe the liquid arpeggios of the Liszt number, the terrible chords of the Marche Funebre, exquisite bell-like notes another pianist loses, even in the reading. He plays with faultless technique and conviction.

In his rendition of the "Sonata in E Flat Minor," that masterpiece of the greater Chopin, which all virtuoso pianists play, he rose to great heights. Chopin was well represented on the program. In addition to the "Fantasie," "Nocturne" and Sonata, which comprised the first group, he played as encores the Waltzes in A Flat and D Flat (Minute Waltz) and the C Sharp Mazurka by the same composer. His first encore was "Humoresque," by Tschalkowsky.

In the playing of his own school, which made up the second half of the program, he won even more enthusiastic applause. He began with a set of "Variations on a Theme," by Tchaikowsky, and played in a second Russian group, his own Serenade, and his own arrangements of the "Minuet" from Bizet's L'Arlesienne Suite and the "Hopak Dance" of Moussorgsky. The final number was a real climax to the program, thrilling the audience deeply.