

OVATION IS GIVEN RACHMANINOFF AT NEW EAGLES' HALL

Although his equipment as a virtuoso includes a technique which overcame all difficulties, it is as a poet of the keyboard that Sergei Rachmaninoff, Russian pianist and composer, who appeared yesterday afternoon in the new Eagles' hall, will be remembered. An intensity of conception and an appealing sentiment were infused into his tones. An allurements, sometimes suavely melancholy and again gay and sprightly, was woven into his melodies. He proved himself an impeccable artist in both the fiery and the more fanciful moods. A powerful forte, a whispering, enchanting pianissimo, a limpid touch and rich and singing tones were summoned by the pianist in interpreting the selections, each of which seemed to grip the imagination and increase in meaning and vitality.

The big number of the afternoon was Chopin's "Sonata in B flat minor," the rendition of which was tremendous and overpowering. Mastery in conception was the movement known as the "Funeral March," opening with the tolling of the bells, increasing in volume, followed by the message of hope which became spiritual and sublime under his magic touch, and concluding with the tolling of the bells, evanescing to an echo. The solemnity of the Largo and the loveliness of the Scherzo were artistically expressed, and the intricate Finale movement was given with brilliance and vigor. His effects were produced with a suppleness of forearm as well as wrist and fingers.

Plays Own Compositions

Rivalling the Sonata in interest were two of Rachmaninoff's own compositions, his oft played and oft abused "Prelude in C sharp minor" and a "Serenade," interpreted as only the composer himself could. The effect of chimes was realistically brought out in the rendition of the famous prelude and was followed with an ovation for the composer. Tschalkowsky's "Trepak," a Russian dance movement, with its wierd, Slavic melody and whirling and marked rhythm, met with much favor.

Bach's "English Suite, No. 2," with its dignity and majesty of style, was presented as the opening number, the left hand work in the Bourree movement being especially noteworthy. The broad sweeping melody of Liszt's "Liebestraum" and a brilliant Strauss waltz concluded the program.

Chopin Numbers as Encores

The artist divided his program in but two parts and despite the wishes of the audience, which was enthusiastic in the expression of its approval after each number, he refused to give any encores until after each group. As an encore after the Chopin sonata, he chose Chopin's "Waltz in A flat," bringing out all the delicacy, charm and elusiveness of the selection.

At the conclusion of his program, he gave a Chopin mazurka and in answer to the continued applause again stepped on the platform to give the familiar "Minute Waltz" by Chopin. The opening and closing passages were rendered with a velocity that seemed impossible of attainment, each note being crystalline in clarity, while in the intervening passage, very slow in contrast, he lured legato tones from the instrument, wonderfully rich and velvety in quality.

Given in New Hall

The recital yesterday was the initial concert event in the New Eagles' hall which, with its attractiveness and splendid acoustics, promises to be the scene of many musical attractions. There were about 1,500 who took advantage of the opportunity to hear the illustrious composer and pianist.