

RUSSIAN PIANIST, RACHMANINOFF, HAS TRIUMPH

**Enthusiastic Audience Stays,
Urging Encores, Until Cur-
tain Falls and Lights Go Out
After Marvelous Program.**

By KATE SCOTT BROOKS.

SERGE RACHMANINOFF, Rus-
sian pianist-composer, scored a
veritable triumph yesterday after-
noon in recital in Poll's The-
ater, giving the second concert
in the philharmonic course of
Mrs. Greene. Standing room only
was to be obtained before the
pianist made his first bow
to the audience.

His concert was a feast for
the music lover. His program
was unusual. He played in bet-
ter form than at previous re-
citals here.

It was delightful to hear the
beautiful legato, crisp, compact
chords, delicate staccato and the
brilliant technique, unaccompanied
by mannerisms. There was no
twisting of fingers, no rising
or falling of wrists. He sat upon
the piano bench without danger
of falling off.

The great pianist gave to his
audience the exquisite Caprice,
Air de Ballet, from Gluck's Al-
ceste, arranged by Saint-Saens.
The Schumann sonata, G minor,
beautifully played and with deep
sentiment, followed. A group
of Chopin included the unhack-
neyed numbers, the Scherzo No.
4 Etude in E flat major, and
Ballade in A flat major.

In all he showed himself master
of tone and legato. The tempo
of the Ballade was unusual in the
first part. If it seemed too de-
liberate, his crescendo and accel-
erando worked up to a brilliant
finish.

Unbounded enthusiasm drew
forth an encore, a melodie by
Sgambati. He gave two of his
own compositions, Etude-Tableau
and a Prelude in G flat major.

The closing number was the
waltz of Johann Strauss, arranged
by Godowsky, "Kunstlerleben," a
companion piece to the Blue
Danube, of Strauss-Schulz-Evler.
Rachmaninoff played this superbly,
with wonderful finger and wrist
work, brilliant arpeggios and chords
and showing great temperament.

In this waltz, it is noticeable
that he emphasized the first beat
of the measure rather than the
second, as the Strauss waltzes
were given by the last Strauss
artist who visited this country,
with his orchestra.

Responding to demands of an au-
dience which remained seated with
no hint of departure at the end
of the number, he granted two en-
cores, the C sharp minor waltz
of Chopin and "Hopak" of Mous-
sourgsky, arranged by Rachma-
ninoff, which had the tone of the
modern sufficiently in satisfy the
lovers of that school.

He was recalled more times
than could be counted. The lights
were put out and the curtain run
down before the people left their
seats.