

RACHMANINOFF CHARMS BY RARE MUSICAL GENIUS

**Audience Reluctant to Leave
Odeon Last Night After
Brilliant Recital.**

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A smile like a pale shaft of winter sunshine broke over the bleak features of Sergel Rachmaninoff last night at the conclusion of his recital at the Odeon when the huge audience, stamping and applauding, brought him back to play again and again, and only consented to go home at last when the lights were turned down and the piano top lowered. It was the usual tribute of ordinary mortals to the genius housed in that lank, gaunt body, and a vindication of a community frequently charged with being musically unappreciative and unenlightened.

Was Rachmaninoff in a capricious mood? Perhaps; for the liberties he took with the works of the great composers, himself included, caused pianists in the audience to gasp in astonishment and to exchange significant grins of delight. Under this new revelation even so battle-scarred a thing as the Chopin Ballade in A flat took on some of the charm of novelty, and the entire program, from the Gluck-Saint-Saens ballet music to the final, ferociously difficult Strauss-Godowsky valse was steeped in the individuality of the interpreter.

Never one to parade his extraordinary mechanical dexterity, Rachmaninoff was last night, more than ever, the tone poet, apparently sharing the aesthetic joy of the audience in his perfection of phrase and shading, his wealth of tone color and wonderful feeling for rhythm.

After the "Alceste" Rachmaninoff played the Schumann Sonata in G minor, then a Chopin and Rachmaninoff group, and finally the "Kuenstlerleben." After a string of encores that threatened to last all night he brought the recital to a close with his brilliant performance of the Dohnanyi Etude.