

RACHMANINOFF HAS WONDERFUL INDIVIDUALITY

Eminent Russian Pianist
Given Tumultuous Reception
By Captivated Audience

A peculiar thing it is, but a fact nevertheless that the great pianists are invariably of simple manner, unaffected and unassuming. Yet what awe-inspiring individualities; are they in their towering performances, their subjugation of self, and their interpretative attitude toward the compositions of the masters. In like manner, but more so, perhaps, is Sergei Rachmaninoff, the world-renowned Russian pianist-composer, who last evening simply captivated the large audience at the Royal Victoria Theatre. Of wonderful personality, intellectuality and authoritativeness, overcoming difficulties with consummate ease and clarity, and possessing outstandingly a beautiful and sensuous charm of tone and color. A perfect lord is he in his sense of design, rhythm and climax, and throughout the evening he carried such complete conviction and enthusiasm that were contagious to a degree, and proved a glowing and throbbing lesson to all earnest pianists.

His programme opened with the Saint Saens arrangement of Gluck's "Caprice," and "Air de Ballet," from "Alceste," which at once conquered his hearers in complete fashion, disclosing the players absolute and unimpeded interpretation in this and all that followed. At the conclusion of the Beethoven "Varieties in C minor," there was tumultuous and insistent applause, and long will be remembered the beauties revealed in this number and the massive chords in the Presto, the lovely "singing" of the melody in the Andantino, and the brilliancy and crispness of the Presto in Schumann's "Sonata in G minor," all magnificently given. In Chopin's "Etude," and "Ballade," he was finely imaginative in inflection, color and texture, and instinct with the subtleties of human emotion. Two of his own compositions then followed, the "Etude Tallean" and the well-known and famous "Prelude in C sharp minor," the latter, strange to say the great composer himself recently deprecating, calling it rubbish, and stating that its merits do not in any way compare with his later work.

These two numbers evoked most enthusiastic plaudits, and the pianist was compelled to bow his acknowledgements again and again. He concluded his programme with two Liszt numbers, the "Sonnetto del Petroca," and the popular "Polonaise" in most brilliant style, but those present were not satisfied until the master had responded to several encores. The augmented number following the Schumann Sonata being Liszt's arrangement of Schubert's lovely "Wandering" and other additional numbers included were a Chopin waltz, his own arrangement of Moussorgsky's "Hopak" and his own "Troeka."