

RACHMANINOFF MASTER ARTIST

Composer Demonstrates Genius Before Great Audience at Orpheum

By J. ORLITENHAM

Rachmaninoff—none other than the composer of that famous "Prelude"—played to a great audience in the Orpheum Theatre yesterday afternoon and inspired them to great enthusiasm by superimposing his prestige as a composer with a demonstration of his mastery as a pianist.

It was a huge and critical house; and from the first of the Russian's massive programme it was captivated by his simple dignity and interpretative breadth and by his extraordinary command of the keyboard.

BRILLIANT SUBTLETIES

The first page or so of the highly ornamental "Caprice, Air de Ballet," from "Alceste" (Gluck-Saint-Saens)—the entrance item—were a little uncertain; but after that Rachmaninoff wove its brilliant subtleties with a power and precision and a tonal beauty that were as astonishing as they were delightful. An equally magnificent weaving of Beethoven's C Minor "Variations" came next; and then an overwhelming performance of the involved and lurid inventions of the Schumann G Minor "Sonata," of which his playing of the tremendous Allegro e Marcato will be long remembered.

OWN WORKS BRILLIANT

A Chopin "Etude" (Op. 10, No. 3) was next intoned in a degree of revelation that is seldom heard. In the great Chopin F-Major "Ballade" that followed was equally revealing treatment, although there might have been bolder brush-work.

Rachmaninoff's own kaleidoscopic "Etude Tableau" came next; and then the famous C-sharp minor "Prelude" with its theme's doomful finality transfixed.

Two Liszt—the delicious "Sonnetto del Petrarca" and the colossal "Polonaise"—were the fitting conclusion of a programme to which, before the demonstrations ceased, many recall items were added.