

## IN THE FOOTLIGHTS GLOW

### RACHMANINOFF RECITAL

Quite recently the writer of this review remarked that Edmonton did not show a strong liking for pianists. This opinion must be revised considerably for on Monday night at the Empire theatre, a large and enthusiastic audience greeted Rachmaninoff, composer, conductor, and pianist. No doubt could be left in the mind of anyone as to the appreciation that was shown. A tall, spare man, with sloping shoulders and dragging feet, Rachmaninoff looks as though he had experienced more than a little share of life's vicissitudes — his face is sad, and even when he smiles, his smile does not dispel the weary sadness of his look. But truly, there is no weary sadness in his playing.

Fire, color in tone, powerful imagery, find place in this great artist's performance, and through all, there runs the suggestion of self-repression.

It is more than probable that among his audience were many who remember Rachmaninoff as conductor of the London Philharmonic and were renewing their acquaintance with him, but whether from new or old friends, his welcome was an assured one.

The program was divided into two parts, each containing three groups. Rachmaninoff did not follow the usual practice of leaving piano and platform after each group.

The first number was Saint-Saens' arrangement of an "Air de Ballet" from Gluck's "Alceste." It gave a wonderful display of Rachmaninoff's technical ability, ranging from silvery trills to bravura passages.

Beethoven's C-minor Variations followed — a glorious stream of sound — and then, for emotional appeal came Schumann's G-Minor Sonata, a ravishing work performed by a master artist. Attempts at applause between the movements were definitely discouraged by Rachmaninoff, who has his own way of controlling the auditor.

After a brief intermission, a program of more popularly known works followed. A Chopin group first the well-loved Etude, opus 10 number 3, showing delicacy of coloring and deep feeling without any sentimentality, and then the Ballade in A Flat, one of Chopin's sound-poems, tenderness followed by magnificent.

Many of the audience were greatly impressed mentally by the indefiniteness displayed by the program as to the next group — a Rachmaninoff group, an "Etude Tableau" and then a Prelude — which prelude? . . .

The "Etude Tableau" was a delicious piece of music, a rippling stream breaking into roaring falls, and then — the Prelude. Yes! it was the C Sharp Minor and all around could be seen smiles of satisfaction!

An ovation — in acknowledgement of which the composer arose wearily. It is rumored that he is very tired of the fact that it is his C Sharp Minor Prelude which gains him most popularity; there are other much greater works to his credit.

The program came to an end with two numbers by Liszt, of whose works it would be hard to find a better exponent than Rachmaninoff — the "Sonnets de Petrarca" and a well-known Polka in Pure Beauty of form, brightness, and wonderful music, marked the performance of these numbers.

Two encores were given, two waltzes, some variations, and Strauss' Waltz in E Opus 34 No. 3.

The Women's Musical Club is again to be congratulated on its enterprise in bringing to prominent an artist to Edmonton.—L. M.

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