

## AUDIENCE ACCLAIMS RACHMANINOFF'S ART

### Master of Piano Holds His Auditors At Parsons's Spellbound.

Sergei Rachmaninoff played at Parsons's Theater last evening before a large audience that delightfully acclaimed every number played, and with good reason. Those who heard Rachmaninoff last evening heard one of the great ones of the piano since the piano was, a master-interpreter, a master-player, who by the sheer beauty and power of his art wins his audience and holds them spellbound.

It has been credibly reported that the great pianist was literally forced into becoming a virtuoso when first he came to America, finding on his arrival here that he was expected to appear as a recitalist rather than as a composer. Consequently he put in some very strenuous days of practice and made his first appearance in America as a pianist, and although his place in the world of music as a composer is firmly fixed he has done great things for the art of music here in becoming one of the most attractive and interesting figures on the concert stage.

This has come to pass without the beating of drums, without press-agenting indeed without an outstanding stage personality, for Mr. Rachmaninoff is one of the most self-effacing of artists. But he plays. How he does play!

Last evening's program included the Bach Partita, No. 4, D major, played with splendid power and flexibility and displaying the wonderful left hand in which his admirers so delight. He is not afraid in the least to humanize Bach, to make him melodic, to put into his reading a delightful strolling along lovely paths instead of the wooden-legged walk of mere technical playing that too long obtained in most interpretations of Bach. And then came the player's own transcriptions of Schubert's "Impromptu" and "The Brooklet," very elaborate, very interesting to study as they were played.

The Chopin B minor Concerto had every brilliance of execution, the charm of exquisite sentiment, the delights of contrast. The joyous scherzo, following the stately and tremendous Allegro Maestoso, was outdone in beauty only by the largo, played as it is all too seldom played. And the finale, with its galloping battalions of tone, roused the audience to great enthusiasm.

Liszt was represented by "Consolation," "Dance of the Gnomes" and "Heroica" played as Liszt should be played—in fiery technique, with tone that sings; and again in the Modtner "Fairy Tale" the singing tones were lovely indeed. The player's own compositions offered were the Etude Tableau, delightfully done, and the famous Prelude, of which the reading differed in some measure from that of the last Rachmaninoff concert here, and each time one hears the composer play this particular work it seems that the new reading is the best. For the last number on the program came the brilliant, elaborate arrangement of the Kreisler "Liedesfreud" in which all modernisms that may well be employed are introduced, and sometimes, it would seem, with just a bit of satire. The playing was superbly effective and Mr. Rachmaninoff was recalled again and again, finally adding two numbers, the very last being the Beethoven "Turkish March," most brilliantly and delightfully played.