

RACHMANINOFF DELIGHTS LARGE AUDIENCE WITH VARIED RECITAL

Inclemency of Weather Is No Impediment to Admirers of Russian Pianist-Composer—Enthusiastic Reception.

BY LEONORA ROSS.

Pianists came to sit at the feet of a master of their art, music lovers to hear a pianist who has stood for years as one of the really great figures in the music world, when Sergei Rachmaninoff played yesterday afternoon at the Murat theater under the direction of the Ona B. Talbot Fine Arts Enterprises. In spite of unfavorable weather, the theater was filled to capacity by an audience that lingered until the stage lights were turned out in the hope that Rachmaninoff would add one more encore to the four given at the close of his programmed numbers.

Like all great artists, Rachmaninoff is an impressive personality as well as a master of his art. His thin, slightly stooped body, his close-cropped hair, his heavily lined face are distinctive. But most of all one is impressed with the profound gravity, the almost somber dignity, the power held in reserve when Rachmaninoff comes upon the stage. When Rachmaninoff played you were aware of boldness, energy, power, a sweeping breadth in his interpretations and sureness. Only twice during the program did he leave the stage, the first time after the Schubert-Tausig "Andantino and Variations," and again after the Schubert-Liszt "Wanderer" fantasia. These compositions were highlights of his program, the "Andantino" a display of the artist's technical perfection, the "Wanderer" a lovely melody.

SHORTER NUMBERS.

The fine shorter numbers that followed these were played with only the briefest pauses between them—too brief, in several instances, to allow the audience to bestow prolonged applause. Two Brahms numbers, "Intermezzo (Opus 118)" and "Ballade," were followed by a Chopin group, in which the pianist revealed a touch so delicate that the tones were hardly more than shadows of sounds.

In Medtner's "Fairy Tales," Rachmaninoff became a teller of stories in descriptive melody. The first fairy tale, in F minor, might have been the story of a flower elf who had lost

his home when a day lily withered, while the second was a martial tale of a knight who went forth to fight a dragon for the sake of a fair princess, only to gallop away and forget the lady after the battle was won.

One of his own preludes and Liszt's "Rakoczy March" closed the program, to which Rachmaninoff gave four encores, the first a Chopin waltz, the third his own arrangement of a Russian dance (Hopak) and the last the march from "The Ruins of Athens." The second encore brought forth spirited response from the audience—only three crashing chords had been struck before the house broke into vigorous applause, recognizing at once the most familiar of the pianist-composer's works, the "Prelude in C Sharp Minor."

SONNYSAYINGS.

BY FANNY Y. CORY.



COMIC VALENTINES IS AWFUL FUNNY WHEN THEY IS FER SOMEBODY ELSE.

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