

## HEARERS STIRRED BY RACHMANINOFF

### *Famous Pianist and Com- poser Draws Capacity Audience to Orchestra Hall.*

BY CHARLOTTE M. TARSNEY.

Music students and the public alike find in a piano recital by Sergei Rachmaninoff a compelling interest, the simplicity of the artist and his authoritative style having a hold on his audience of unmistakable power. Last evening, Orchestra hall was packed with his admirers intent on every note of a lengthy program and insisting on encores besides. Many were content with standing room, remaining throughout a two-hour recital with enthusiasm undiminished. It is the true artist who can so completely make his hearers forget all else but the music he presents.

Rachmaninoff played his usual type of program—Beethoven's Sonata quasi una Fantasia, the three movements interspersed without pause; Liszt's Fantasia quasi sonata; Chopin's Fantasia, Scherzo, Nocturne and Polonaise; Medtner's Fairy Tale, Op. 34; the Strauss-Tausig Valse-Caprice, No. 1; and a Prelude of his own. These provided the eminent performer no lack of opportunity for brilliance and display, as well as for those intimate touches of poetic sentiment and imagination. His fine adjustment of tonal values; the marvelous richness or delicacy of color; the sincerity with which he portrays the composer's meaning, with no distortion of the musical phrase for sensational effect; the clearness of the structural outline of the music—all these factors made the recital an event of stimulating interest.

The Beethoven and Liszt numbers were particularly impressive in the emotional depths and breadth of his reading. Chopin to Rachmaninoff is virile with all its poetic intensity and his readings stirred mind and heart. The Fantasia was magnificently presented and the Polonaise drew persistent applause.

The Medtner Fairy Tale had some appealing characteristics, though it did not make a wide bid for favor, but Rachmaninoff's new Prelude was greeted with acclaim. It is short, with a rather pensive melody running throughout, rippling figures ornamenting and enhancing the themes. The house desired its repetition but the artist turned to the brilliant Strauss-Tausig Valse-Caprice, offering a reading of eloquence and sweeping rhythm, varied in color, that brought the whole audience clamoring for additions to the program.