

ARTIST AS WELL AS COMPOSER, IS RACHMANINOFF

Performance Intellectual,
Showing Final Logical In-
stinct and Calculated Skill.

TECHNIQUE IS ENORMOUS

By GLENDINNING KEEBLE.

As a rule when pianists turn to orchestral composition they cease to be good pianists; they may spread their wings to higher flights of eloquence and significance, as Paderewski did, but they are apt to be merciless to the instrument in their demands for larger tone and begin to pound it as Paderewski also did.

But Sergei Rachmaninoff, who played in the Ellis series last night, is a notable exception to any such rule.

He has proven himself one of the most interesting composers of the time, but he remains scrupulously and delightfully a pianist as well.

If one were to attempt to classify his style of performance under a single word, "intellectual" probably would be the first to come to mind; but this is by no means to the exclusion of other qualities. The instant and enthusiastic response of an audience that filled Carnegie Music Hall to its capacity is sufficient proof that his playing is more than a dry mental process. It is rather that in the aggregation of high qualities his finely logical instinct seems to take the leadership, even when he inclines to be somewhat capricious in detail. He appeals to the senses and the emotions to the extent that he does appeal to them with a perfectly definite and calculated skill.

Shows Marvelous Control.

His technique is simply enormous, with agile finger-work that is exquisitely clean all gradations from loud to soft were under marvelous control; the tone, while never markedly warm, was always pure and round and lively. His rhythms, beneath great freedom of rubato, were splendidly firm; his melodic line always soared with a secure sweep.

Programs might have been devised that would give his best qualities larger scope, but the one he offered was none the less interesting. It opened with the D minor sonata in Beethoven's Opus 31, a work of great interest that has not been heard here for a long time, which he played with largeness of style and intimacy of understanding. The succeeding Rondo Capriccioso of Mendelssohn, sparklingly delivered, was followed by the same composer's "Spinning Song" as encore. The second group was of Chopin numbers, beginning with the F minor Ballade that is to me the most baffling of his works in inten-

tion, to which he gave a convincing interpretation. Then came the A-flat Impromptu, an enchanting and rarely-heard waltz, and the B-flat minor Scherzo, with the A-flat waltz as encore.

Plays Own Compositions.

As a last group he played three of his own compositions and, with a display of brilliant skill that deserved a better object, Liszt's fantasy on waltzes from "Faust." The first of his own works was the interesting but hackneyed C-sharp minor Prelude that has been given a derogatory nickname; needless to say, no boarding house ever heard it played as last night. This was followed by a fantastic Valse, and then came an Etude Tableau that seemed more interesting technically than otherwise. An encore of the same description came at the end, so that Mr. Rachmaninoff hardly did such justice to his creative, as to his interpretive powers.

BIZET'S CARMEN IN PITT THEATER PROVES PLEASING

Orchestra, Under Gaetano Merola, Carries Honors, Although Play Is Enchanting.

Of the two performances given by the San Carlo Opera Company in the Pitt Theater yesterday the bill for the afternoon was Bizet's "Carmen," one of the greatly outstanding works in operatic literature. With every repetition one is impressed afresh by the enchanting beauty of this score



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