

POETICAL FEELING SHOWN BY PIANIST

Sergei Rachmaninoff Gives
Brilliant Recital at Orches-
tra Hall.

BY CHARLOTTE TARNSEY.

Poetical—that is the outstanding impression left by the unusual recital given by Sergei Rachmaninoff, the distinguished Russian composer and pianist, in Orchestra hall, Monday evening. It was piano playing that was held notable by the musical elect, but of an order, too, that could not help but make a deep impression on many in the audience not versed in the finer points of the art. His illuminating interpretations were presented so simply, with outlines so clear, that connoisseurs and otherwise could not fail to get the message he would bring in his music.

Extremely tall, lean, with an overly serious face, deeply marked by lines from profound thinking, this noted Russian, among the most renowned and interesting of the present-day composers, coming out of that land of conflict, is in himself a study. Rachmaninoff's very appearance for the first time on a local concert stage made a memorable occasion, but when he had completed the list of numbers announced for this recital he had converted the affair into one which must remain among the extraordinary events of the season.

Magnificent insight coupled with rare poetical feeling are salient characteristics of this artist. He does not present a number as he, Rachmaninoff great as he is, conceives a composer's meaning, but rather as the composer has revealed himself to Rachmaninoff, because of his minute study and careful regard. Always the artist subordinated himself to the work in hand. The musical content of the number was of first import not the impression he might create through the brilliance of execution or peculiarities of interpretation.

One could sense the analytical quality of the artist. It was ever first and foremost, enabling him to delve down to the composer's very basic idea in the study, and then with warmth and real feeling portray this meaning to his hearers. There was not a suggestion of the "showy" in his performance, nor of the sensational or spectacular. It was such a recital as all favored in hearing will remember for many a day. Next to the poetical insight of his work they will remember the wonderfully musical tone he draws from the instrument.

His program was admirable, just long enough to leave his audience hoping for more, and with encores accorded graciously and always kept to the mood of the preceding group. Beethoven's Sonata Op. 31 opened the list, followed by Mendelssohn's Rondo Capriccioso, and to the tumult of applause he returned to the platform to play the Mendelssohn "Spinning Song" for encore. Chopin was presented in a group including the Ballade in F Minor, Impromptu, Op. 29, a Valse and Scherzo, Op. 31, where flowing line, graceful phrase and delicate delineation caused such pronounced approval that he was forced to return and play another valse by the same composer. The feature of the program was, of course, the group of his own compositions. His Prelude in C Sharp Major as he played it conveyed the idea of wonderful strength. Not in crashing chords or in any pounding of the instrument, but by way of implication. This is the of all the brilliant work he does. He is never noisy, calling upon the full tone of the piano, but the power in his work, through suggestion, is marvelous. The effect was so pronounced that applause interfered with the continuance of the program for several minutes. A Valse, Op. 16 and Etude Tableau were his other offerings sensitively portrayed. The well known Liszt-Gounod Valse, "Faust" closed the program.

A L. TODD IS ELECTED