

### Rachmaninoff Moves His Audience to Tears by an Amazing Art

Presentation of Master's  
Concerto Great Event  
in Local Music.

BY RICHARD SPAMER.

The spell of Russia sang last night and the art of Serge Rachmaninoff made it audible. This psychic causation came in the rendition of the great Russian master's concerto for Piano and Orchestra and in the adagio when, oblivious to everything around him, he bent over the instrument and evoked from it a heart-song so pitiful and profound that many listeners were moved to tears. The eminent visitor settled in a mood last night different from the one in which he came upon the stage at Friday's matinee. Then he appeared in a brighter state of mind; now, before the largest audience of the season at these concerts, he must have been impressed by the eagerness with which he was greeted. Once seated at the piano a mood of self-absorption overcame him, a mood which could only be changed by the bringing of the message embodied in his work.

And so we heard, we were privileged to hear, those two wonderful songs which form the basis of *the* *second* movement, those long sustained, beautiful minor cadences of *attempts* hope and despair, of striving and *light* of moving onward and *receding*, *restless* and unavailing, but ever ending in *respiration*.

True to his musical *artistry*, Rachmaninoff *recites* and *modulates* these two songs, sometimes *for* the orchestra, then again *for* the piano; but all at once *leaps* the solo instrument and the ensemble *take* them up and then a *hopeful* resolution of all these *harmonies* comes that sings with quiet *breath-*

ing.

It is here, from the musical point of view, that Rachmaninoff performs his wonders. We of the West may not

quite comprehend the Near East's state of soul in any of its relations; but such of us as have ears attuned to the humanities as expressible in music are persuaded that it is an honest message of the land of his nativity that this great musician vouchsafes to us. It is true to its origin, the modern Russian school of music, refined in a way

by Western contact, but characteristically Russian, with Rubinstein and Tchaikovsky influence predominating. It was shown to be a well-balanced composition, this Second Concerto in C minor, and once more it should be said that nothing any of the other great ones have written for piano and orchestra surpasses it as point of complete

amalgamation of the tonalities of this combined musical apparatus. Rachmaninoff received a great ovation at the close of his essay. The thoughtfulness of the man for brother artists have allowed itself in an act of singular graciousness. As he left the stage when the acclamation subsided, he asked Mr. Zach to permit the or-

chestra to quit the platform and not attend him while he played the loudly demanded encore, Tchaikovsky's "Truika," a brilliant morceau, descriptive of the trio of galloping horses drawing their burdens of human freight over the snowy steppes. Enframed by eight vacant chairs which lent a peculiar decorative effect

to the stage, Rachmaninoff paid his loving tribute to his departed friend, Tchaikovsky; and thus added the dramatic touch to an evening of unalloyed sentiment. The orchestra played in excellent style the Brahms "Tragic" overture and Schumann's beautiful Symphony No. 2 in C major.



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