

WONDERFUL PROGRAM BY GREAT ARTIST

Rachmaninoff Gives Splendid Concert Before Appreciative Audience.

Sergei Rachmaninoff, generally conceded to be the most talented of modern composers, played a remarkable program last evening to an audience that filled the Park theatre. His splendid genius was given a wonderful reception and he was graciousness itself in response. The program was an extraordinarily difficult one, but as an acknowledgment of the sincere tribute paid him the artist gave not one but three encores at the conclusion of the last number.

The man has a striking personality. He appears to be a person bowed from the weight of a crushing sorrow. This strain is distinctly traceable in his own compositions. Perhaps this is not to be wondered at as all his possessions were lost in the Russian revolt and having to leave his own country and home could not help but have a great influence on him.

His concert was the most magnificent exhibition of complete artistry that has ever been witnessed in Bridgeport. He has a wholly original style and his selections were well out of the beaten track. Technic, he possesses to a rich degree, but so perfect is it that it is entirely subservient to his taste and feeling. No matter how difficult the composition on which he was engaged the melody ever predominated. It stood out clearly and sharply and the other notes formed a rich and colored background. His tones had a singing resonance that was most satisfying. His touch is virile and yet has a velvet texture of exquisite softness. In the piano passages the notes were warm and full of color. He painted with his tones, putting on the colors in broad, wonderful strokes, that evolved a magnificent color scheme.

From the opening chord of Variations-Serietuses, opus 54, Mendelssohn, to the last vibrantly sweet note of Tchaikowsk's "Troika," he wove a magic spell of melody round his hearers. Schuman's "Carnival" Opus 9, was played exactly as the great composer should be handled. There is the necessity of sharp accents and contrasts in Schumann and Rachmaninoff was wholly in sympathy with this. The light and shading in his playing are especially fine. They transcend that of any other pianist that has ever played in this city.

Two Chopin Etudes, not the ones that are usually heard, but two calling for the greatest scope of technical equipment were a feature of the program. In the second that he gave the time is broken and it is exceptionally difficult. Yet never once was the marvelous rhythm broken and the melody clear and perfectly defined.

His magnificent Prelude - C-sharp Minor was given a depth of profound feeling. This composition is sometimes called "The Bells of Moscow" and in the main theme are the sonorous tones of the great bells of the city. This was followed by a Valse, also his own composition. This was built of the airiest fabric, a delicate tracery of the most liquid notes. It was played in a masterful manner and yet with a lightness and delicacy of touch that was beautiful. Chopin's colorful Scherzo, opus 31, was played with breadth and fire. The Valse "Faust" Gounod-Liszt demands the most brilliant technical skill and it received everything that the master technician Liszt could have demanded. Rachmaninoff is distinguished by his utmost sincerity. He is absolutely free from any of the elements of the poser. His art is pre-eminent. Bridgeport certainly owes a debt to the firm of M. Steinert & Sons for the clear vision that prompts them to bring an artist of the calibre of this man to this city.