

GREAT COMPOSER IN PIANO RECITAL

Rachmaninoff's Playing
Less Exalting Than
Former Concerts Here

OPERA SOCIETY

Montreal Singers Meet with
Success in Popular
Excerps

RACHMANINOFF: piano recital. His Majesty's Theatre; local direction, Louis H. Bourdon; program: Etude, Op. 3, Paganini-Schumann. Sonata, B minor, Op. 58, Chopin; encore, Waltz, Chopin. Four Etudes, Chopin. Three Etudes-Tableaux, Rachmaninoff; encore, Prelude, C sharp minor, Rachmaninoff. Etude, Op. 81, Rubinstein. Etude, Op. 42, Scriabine; encore, Prelude, G sharp minor, Rachmaninoff. Dance of the Gnomes; Etude, D flat, Liszt. Campanello, Paganini-Liszt; encores, composition by Rachmaninoff; Minuet, Paderewski.

More, much more, than a great performer is needed to make a concert great. Many, very many, other factors contribute to or detract from the true success of the undertaking. There is the program; there is the mood of the musician as a largely determining influence; there is the temper of the audience, scarcely less influential; there is the atmosphere of repose or of restlessness; the condition and tone of the instrument, if the concert be instrumental; the state of the singer's throat, if the recital be vocal. And if the argument that a great man can never be less than great be accepted, it must also be admitted that his greatness may have varying degrees.

Mr. Rachmaninoff was not in the perpetually exalted state of mind yesterday afternoon that his audiences found him in last year. He reached it in extended moments of inspiration, when his genius illumined the music with vivid flashes; but a sense of unease was often felt, a suspicion that he was struggling against irritation either from within or without, that he was hesitating between drawing his audience up to him and stooping down to gratify it.

THE CHOPIN SONATA.

In a program clouded by pieces which musicians do not look for from Rachmaninoff, the Chopin Sonata stood out as a peak from which a wide horizon could be seen. In this masculine and feminine elements were marvelously wrought together; the refinement of the melody in the Largo being thoroughly offset by the vigor of the final Presto. It was the Chopin of prophetic vision that Mr. Rachmaninoff revealed to us; but the encore, the Waltz, he played with Mozartean simplicity, and with more emphatic dryness of tone and beat than he used last year in the Turkish March Sonata.