

## Rachmaninoff Gives Concert

BY HAZEL MOORE.

On the ever shifting concert stage, artists come and artists go, the light of one flames high, and dies quickly; another lights more slowly but lasts longer. Among them all, year in and year out, the steady flame of Rachmaninoff's art burns on undimmed.

Visual testimony to his continued popularity was yesterday's audience at Orchestra hall, which filled the auditorium and overflowed as usual onto the stage already preempted by Rachmaninoff and his piano.

There is little on his program to tell the story of his great drawing power. Other pianists play, as he did yesterday, the Beethoven Sonata, Opus 78, the Schumann Novelette, and the Chopin Sonata, Opus 35. They may even play some of the Rachmaninoff compositions, such as the "Etudes Tableaux" numbered 33, and close with the Strauss-Tausig "Valse Caprice," with all the Tausig added fireworks properly in place, and yet the tall, gaunt Russian who has not changed a hair's breadth in twenty years, satisfies the more.

That he has a gigantic technic is certain. So have others. That he is a great personality is not so easily matched. That he has maintained throughout many years of playing a distinctly individual viewpoint to his music is another point in his favor. Also that he has made a definite con-

tribution to piano literature in his compositions. At least three of his études played yesterday were particularly attractive, the "E Flat Major," the minor of the same key, and "G Minor."

A Rachmaninoff program is never complete as printed. Yesterday he, as usual, added a complete group of encores. Rachmaninoff is not mild, but he does satisfy.

At the Playhouse, Ilza Niemack, who is in the beginning of a concert career, gave a violin recital to a good sized and friendly audience.

Her program was of major proportions, and included two compositions of her own. She was heard in Saint-Saëns' Third Concerto for violin. In spite of an undoubted talent and a good musical sense, Miss Niemack was at various points in obvious difficulty in the concerto with more than occasional slips of intonation, and a definite lack of nonskid, double stopping facilities. Perhaps later in her program she was able better to assemble her forces.

### *Indian Handicraft.*

Indian handicraft was displayed and a program was given by the Pueblo Indians yesterday afternoon at a meeting of the grand council fire of American Indians in assembly hall, 17 North State street.