

RACHMANINOFF'S RECITAL.

Russian Pianist Plays His Own Compositions with Much Charm.

The audience which nearly filled Carnegie Hall yesterday afternoon to hear Rachmaninoff, the Russian composer-pianist, listened attentively throughout the program, but it was only the last number, the celebrated C sharp minor prelude which succeeded in drawing forth echo-making applause. When Rachmaninoff touched the opening chord of this Prelude, which is as familiar to most modern players of the piano as anything else in the literature of that instrument, there was a tense and concerted leaning forward, which only ceased when the last tones died away.

The program, made up entirely of Rachmaninoff's own compositions, included a Sonata in D minor, which is interesting, if very long; a "Melodie," a "Humoresque," a "Barcarolle," "Polichinel" and four preludes. A plaintive Russian note wandered through all this music. In fact, towards the end of the program many of the listeners began to feel as if they were prisoners bound for Siberia.

Rachmaninoff plays with much charm and as many of the numbers were unfamiliar, it seemed at times as if he were improvising, and the effect was unusual and delightful. The composer's technique is quite sufficient for his needs, and if his tone is not as beautiful as it might be, it usually seemed to be adequate to the demands of the piece in hand. In fact, he seemed to be always able to impart the spirit of his composition to the audience.