

## RACHMANINOFF RECITAL

Russian Pianist Heard at the Academy of Music Yesterday Afternoon

Sergei Rachmaninoff, the distinguished Russian composer and pianist, returned to the city yesterday afternoon after an absence of nine years, and gave a recital at the Academy of Music which was greatly enjoyed by the very large audience which it had attracted. Rachmaninoff had been heard here before, but the previous occasion was when he played his pianoforte concerto No. 2 in association with the orchestra, and as a soloist he displayed endowments and abilities with which it may be surmised that he had not generally been credited. It is not so much that he is a skilled performer with an absolute command over all the resources of his instrument, for in these days little less than that is expected of any player who ventures upon a public appeal and as much as that is taken for granted and is not recognized as remarkable.

But besides being a brilliant executant Rachmaninoff is an artist who apprehends and communicates the significance of the music which he renders with a sincerely sympathetic insight and a rare degree of eloquence and power, and whose originality of conception often invests the scores which he interprets with a new value and a previously unsuspected meaning. He is essentially a subjective and temperamental player who animates and colors and suffuses everything he plays with a personal emotion, and for that reason there may have been those in

yesterday's audience who felt inclined to take exception to his readings of Beethoven and Mozart. There was more sentiment than belonged there in his performance of the familiar theme and variations from the latter's familiar sonata for the piano in A major, and the seldom heard Beethoven sonata Op. 10, No. 3, which followed, was presented in quite the modern manner.

Yet the artist's hearers were so well pleased that they insisted on an encore and then Rachmaninoff, still in the modern manner, treated them to a masterly rendition of the Scherzo in Beethoven's E flat sonata Opus No. 31, and so the innovation was vindicated by the result. Other things on the list in which the temperamental style was more befitting were a posthumous nocturne, which proved that even Chopin sometimes nods, and the same composer's well known Valse in A flat. The third group included the popular Prelude in C sharp minor and a Humoresque of the pianist's own composition, both of which were played "by request" and the proceedings were brought to a resounding close by a superbly brilliant and impassioned delivery of the Twelfth Rhapsody of Liszt.