

RACHMANINOFF RECITAL

Russian Pianist Heard at the Academy
In an Interesting Programme

Three piano recitals within a week are rather too much of a good thing, and it is not surprising that the audience in attendance on the recital given by that distinguished Russian composer, Sergei Rachmaninoff, was not quite so large as some of the assemblages which on his previous appearances here he has attracted. Yet the house was more than comfortably well filled at that and there was no abatement in the enthusiasm which Rachmaninoff's art inspires. It cannot be said that the programme although not without interest, was the most tempting that could have been compiled. There was no lack of variety, as half a dozen composers were represented in its contents, but there was no one thing on the list of special importance, or that made a particularly strong appeal.

The largest single number was the B minor sonata of Chopin, which is not the one with the funeral march in it, and which by one of this curious coincidences which in this connection are of such frequent and unfortunate occurrence, had been played by Mr. Gabilowitsch on Friday afternoon. As compared with the better known sonata in B flat minor the one heard upon this occasion is a conventional and rather commonplace work which is not in any marked degree characteristic of its composer's genius. Other things on the list were an Etude by Schumann based on a theme by Paganini; a number of etudes by Chopin, Rubinstein, Scriabine and Rachmaninoff himself, and three pieces by Liszt, the "Dance of the Gnomes," and etude in D flat major, and the well known "Campanella," which so many conservatory students have vainly tried to master.

To those who have heard Rachmaninoff play, which must comprise by far the major part of the concert going public, it can hardly be necessary to say with what brilliancy of execution and emotional sincerity this programme was presented. Alike in his technical equipment and in his appreciative intelligence Rachmaninoff is one of the most satisfying of virtuosos, and the impressiveness of his performance is increased by the absolute impersonality of his attitude. It is so obvious that there is never any thought of exploiting his own abilities but that in faithful rendering of the music is his sole concern. There were usual demands for encores to which Mr. Rachmaninoff was liberal in responding.