

## AMUSEMENTS

### Rachmaninoff Recital.

Sergei Rachmaninoff, distinguished pianist and composer, gave a recital yesterday afternoon in the National Theater, before an appreciative audience, which made up in enthusiasm what it lacked in numbers.

The program opened with the Bach "Chaconne," arranged by Busoni, followed by Mozart's sonata number 9 and Schumann's "Papillons," which afforded marked contrasts. The first movement of the sonata was played with exquisite shading and Mr. Rachmaninoff's characteristic crisp technic, and singing tone of rare beauty. The second and third movements, played without pause between, were equally beautiful, each in a distinctive way. The "Papillons," a composition of great beauty had the atmosphere of real "butterflies" and the same beauty of tone and chord, were again predominant. The enthusiasm of the audience brought the composer back at the end of this number, when he played the "E flat Valse" of Chopin, giving it fresh beauties by his original interpretation.

The Chopin numbers, a Nocturne, a Valse and a Polonaise, were all un-hackneyed on the concert stage and probably unknown to scores of people in the audience. Mr. Rachmaninoff's Chopin is a less "love-sick" Chopin than is generally heard. He plays these works in a healthy, fresh manner, the only criticism being that his crisp tone in the pianissimo passages sometimes grows metallic and a bit hard in the forte passages. The Debussy suite, "Children's Corner," was vividly descriptive, the artist giving charming atmospheric effects, particularly in "The Little Shepherd." The two Preludes, G major and B flat major, the pianist's own compositions, were played for the first time in Washington. The first is exquisitely dainty, melodious and graceful, and the second, strong, brilliant and colorful. The latter will go down in musical literature as one of the great works for pianists. It abounds in astounding arpeggios, chords and scales which Rachmaninoff dashed off with ease and skill, producing thrilling effects. Being enthusiastically recalled he gave another of his delightful compositions, a new polka not heard here before, which is of striking beauty and charm, but a bit reminiscent. Not yet satisfied, the audience recalled him again and he played charmingly an un-hackneyed "Song Without Words," by Mendelssohn.

Mr. Rachmaninoff's playing is of pronounced beauty in the tone, the limpid scales and the exquisite technic and astounding tempos being especially noticeable in Debussy's "Dr. Gradus ad Parnassum" and the "Golliwogg's Cake Walk."