

Russian Pianists Heard in Programs Of Wide Contrasts

Prokofieff Devotes Much of Recital to His Own Work; Rachmaninoff's Concert a Treat to Large Audience

Vastly different impressions were conveyed by two recitals given yesterday by two composing pianists of the same nationality, Serge Prokofieff and Serge Rachmaninoff.

The younger Serge, who appeared at Aeolian Hall in the afternoon, devoted more than half the program to his own pieces, and thus it fell to the lot of those who attended his recital to hear some scraps from his opera, "The Love for Three Oranges," which was given here for the first time last night at the Manhattan Opera House. These scraps were a marche and an intermezzo. Like the rest of his pieces, which included Danza, Scherzo, Prelude, Vision Fugitive and Toccata, they were easily forgotten upon leaving the hall, and no more profound impression was created by his amiable and adroit playing of the entire program.

The elder Serge, Serge Vassilievich, was heard at Carnegie Hall in the evening. As has long been his custom his recital was characterized on the program as "a concert of music for the piano," and there could be no more felicitous description, so completely does this great Russian efface his own personality in the service of the composers that he interprets. There were many good things on the program, among others Handel's Aria con Vriazioni, Beethoven's Sonata Pathetique, Weber-Tausig's "Invitation to the Dance," Chopin's Barcarolle, Valse and Scherzo and three of his own compositions: Etude Tableau, Op. 39, "Daises" and Prelude in B flat major. Unfortunately he was less generous with his own works than his compatriot.

From beginning to end Rachmaninoff's performance was a rare treat. Seldom is music for the pianoforte so eloquently interpreted, seldom is a superb technique so nobly dedicated to its true purpose, a medium for expression. As played by him every piece on the program left an indelible impression. The gayety displayed in the lighter pieces, The Invitation to the Dance and Chopin's Valse, for example, was as convincing as the solemnity of graver numbers was impressive. Although Rachmaninoff was generous with encores, the large audience left the hall unwillingly and mingled with much agreeable food for reflection was the pleasurable anticipation of his next appearance.