

## NOTABLES GREET RACHMANINOFF IN OPENING CONCERT

By DR. W. F. NEWMAN

Music lovers in general and concert-goers in particular have no reasonable grounds for complaint as regards a dearth of first-class piano-forte recitals this season.

During the past two months we have had exceptionally fine programs from Egon Petri, Marie Nikova, Alfred Sumner and that pianistic luminary, Iturbi.

### NOW RACHMANINOFF

As a fitting coping stone to such predecessors we now have the world-renowned Rachmaninoff, whom impresario George Leslie Smith, in collaboration with N. B. C. Artists service, has engaged for two recitals—the first of which was given last night at the Philharmonic auditorium to a capacity house, including many notables.

Known to musicians and students by virtue of his compositions, even more than as a virtuoso, he is deservedly popular in either capacity and consequently has a large following.

### LITTLE WARMTH

If it be not rank heresy or flat blasphemy to comment unfavorably on so great an artist, we are of an opinion that if he were less cold and aloof he would gain the affection as well as the admiration of his audiences. Probably he is fully satisfied with the latter.

Whether Rachmaninoff will be better known as a composer or a pianist 50 years hence is a matter for conjecture. Presumably the former, since some of his compositions, at least, are likely to outlive the composer.

With a self-abnegation rarely shown by musicians who are composers as well as virtuosi, his own compositions were entirely excluded from last night's program, although we assume many present were drawn by a desire of listening to his own interpretations of such, an ambition gratified in his supplemental pieces.

### UNIQUE PROGRAM

The program was somewhat unique in that it was made up of series of Fantaisies, six in all, the composers being Beethoven, Schumann, Chopin, Hayden, Liszt and one modern, Scriabine.

Despite this seeming lack of variety, the program could hardly have been more diversified, the Fantaisie of Scriabine being almost as far apart—musically speaking—from the Fantaisie of Hayden as are the terrestrial poles.

So, too, the Fantaisie—stuck of Schumann, in three movements, was widely different from the Fantaisie of Chopin, while still wider apart—as musical compositions—were the well-known Sonata (Quasi-una-fantasia), in C Sharp Minor of Beethoven from Fantasia-Quasi-Sonata of Liszt, a composition bristling with technical difficulties, taken, however, with consummate ease by this master executant.

Saturday's program at 2:30 p. m. differs entirely from that given last night, consisting as it does of five compositions by Chopin, a Sonata by Beethoven and eight songs by well-