

RACHMANINOFF

A GREAT OCCASION AT THE QUEEN'S HALL

Although the regret was deep that M. Rachmaninoff did not play one of his piano concertos at the Queen's Hall on Saturday it is but commonsense not to go to the great expense of engaging an orchestra when it is possible to fill a large hall without one.

At this recital the programme consisted largely, however, of works on a considerable scale. M. Rachmaninoff is a very great pianist who, above all other living composers, knows how to write pianistically; he might, indeed, have been more lavish of his own compositions.

His own hand was in evidence in his arrangement of a Bach violin sonata; but the modern touch did not clash with the essence of the original. This is, in any event, a legitimate step to take, provided that it is done by a master. A novelty on similar lines was the arrangement of some Variations on a theme by Corelli.

A Chopin player rather than a Beethoven player (though he does not lack profundity when occasion calls for it), M. Rachmaninoff played with the air of detachment, combined with perfect mastery of technique, that is one of the secrets of his power, two pieces by the master of whom he is, as regards style, a descendant.

His treatment of the "Appassionata" sonata suggested a very non-Teutonic Beethoven. But it was none the less a fine performance.