

## CELEBRITY CONCERT

### RACHMANINOFF AGAIN

Rachmaninoff's programme at the Paramount Theatre last night was comprised of rather small scale works of a large scale technique. That is not saying that it was a spectacular recital except in one or two things such as the Liszt pieces. But apart from the Beethoven sonata ("Les Adieux") and the Bach "Toccatà" in E minor, the emotional range was less than the physical and technical range.

He is unchanged as a brilliant technician. The mechanics of his playing, its unfailing energy, verve and resilience, lead to a predominance of toccata-like style. No one else quite approaches him in nervous force or the precision of his dynamic markings. Yet he always seems to have something in reserve. Dazzling brilliant as were two or three of the Chopin preludes as studies, they were ever so subtly timed as never to sound mechanically driven. That reproach might lie with some faint suggestion of truth against the Liszt "Tarantella," which was a hurricane of notes that might have been conceived for a player-piano rather than a pianist. But altogether Rachmaninoff, if a little stern in his approach, is only superficially a cold player—there is fire as well as ice in his compound. His Bach was marvellously outlined, with a supple and wiry strength of limb. For Schubert one might prefer a little more homely softness of mood, and his own style colours to some extent his treatment of other composers. We see these things through the eyes of Rachmaninoff's own preludes. He re-composes them after his own temperament. A. K. H.