

RACHMANINOFF'S POWER

Town Meeting:

Your music critic, Richard Saunders, recently criticized that master pianist, Rachmaninoff, for a lack of "emotional content" in his Beethoven.

The criticism made me wonder how Mr. Saunders expected a pianist to prove or demonstrate his "emotional" power. Have Mr. Saunders' tastes been influenced by a too serious concern with the Hollywood head-flingers and body twist-ers, who wriggle about at the piano and thus prove "emotional" powers while playing? Does he not know that the true power of the music and its highest value are in the effect it produces on the listener and that Rachmaninoff's greatest genius lies in the fact that he as a person seems completely to disappear in the music itself? JOHN G. MOORE.