

## RACHMANINOFF OFFERS RECITAL OF SOLID WORTH

Composer-Pianist Heard at  
Best in Presentation of  
Beethoven, Chopin,  
Medtner Program.

By WILLARD M. CLARK.

NORTHAMPTON, Feb. 16—Amid terrific applause, a tall, gaunt figure strode across the stage of John M. Greene Hall, sat down at the piano and without further ado commenced to play. It was Sergei Rachmaninoff, composer-pianist.

He offered a program of solid worth and played it in a manner that only the greatest pianists could equal. First came the Beethoven "Sonata in C minor, Op. 27, No. 2," known to every student as the "Moonlight" sonata. It was a performance of ethereal beauty of extraordinary coloring of tone and a wealth of poetry. The gorgeous sustained melody of the opening adagio, the crispness of the allegretto and the intensity of the finale, each created its own mood.

Then came the "Fantasia," in form of a sonata, by Liszt, on "After Reading Dante." Only the greatest of technicians could have played it with the brilliancy and swift colors with which Rachmaninoff imbued it. But for a few lyric passages it was filled with tragic restlessness.

Chopin's "Fantasia in C sharp" was the next offering, painted in glowing colors and with swiftly changing mood. Then followed three more Chopin numbers, "Scherzo," "Polonaise in C minor" and "Polonaise in E flat major." Charming was Medtner's "Fairy Tale." One hears all too little of this great composer's works. A recital by Rachmaninoff which did not include his own "C sharp Prelude" is unthinkable. The applause which followed his playing of this number was deafening. Would that more pianists would interpret this Prelude as the composer does. The final number was the Strauss-Taussig "Valse Caprice," a veritable tour deforce of technical display. The audience was insistent for encores and in spite of the heavy program he played two Chopin waltzes and the little heard andante to the Chopin, "Polonaise E flat major."