

Music

Rachmaninoff Recital

By FELIX DEYO

The exceeding popularity of Segr Rachmaninoff with the general public, as piano soloist, continues unabated as the seasons roll by, and we fear at the expense of his creative contributions in composition. Since his American entrance nearly ten years ago, during which period he has concertized continuously, Mr. Rachmaninoff has offered but one new major work, namely, his Fourth Concerto for piano with orchestra, played last season and received rather coldly by the critical fraternity. We admire this great Russian as composer more than pianist, and suspect that the latter role, with its tremendous demands on time and physical endurance, has checked the career of the former.

Last night's Brooklyn recital, held in the opera house of the Academy of Music, brought the usual large attendance and the consequent delectation which seems Mr. Rachmaninoff's power to bestow.

Mr. Rachmaninoff's manipulation of his instrument is not of uniform excellence. His manner in fortissimo passages of striking chords in full force, fails to evoke the grateful sonority which is the triumph of the strings. Last night's Beethoven (Sonata quasi una Fantasia) and Chopin (Fantasia), the weightiest of his selections, revealed him in less happy vein, but the later and lighter compositions of the programme disclosed the composer-musician who reaches full greatness in the interpretation of the smaller things of the pianoforte repertory. Not soon can we forget, in these salon selections, the lustre of his touch, his beautiful turn of phrase and the particular significance he imparts to interior progressions of melody and harmony.

At the close, among several en-

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cores, came a magnificent rendition
of the sure-fire prelude.