

## Music of the Day

By EDWARD CUSHING

### Mr. Rachmaninoff Gives a Recital at the Academy of Music—Some Mention of Manhattan Events.

**G**AUNT and a trifle macabre in appearance, Mr. Rachmaninoff stepped onto the stage of the Academy of Music at approximately 8:15 last evening, made an angular and dejected advance toward the piano, folded like a jackknife into his place before the keyboard and devoted himself for an hour and a half to the publication of much familiar music. His printed program included a pair of sonatas by Beethoven and Liszt, some Chopin pieces and trifles by Medtner, Rachmaninoff and Tausig, and his encores darily embraced Chopin's E-flat major Nocturne, the pianist's own transcription of Moussorgsky's "Hopak," and C-sharp minor Prelude, and a Chopin waltz. When permitted, the audience applauded—salutations aloft acknowledged by Mr. Rachmaninoff, who seemed concerned with little more than the dispatch of his duties.

As the years pass the detachment of his manner appears to increase and proportionately the severe impersonality of his art becomes more clearly defined. A classic rather than a romantic spirit, Mr. Rachmaninoff should be the favorite pianist of all who find deplorable the more subjective methods of a majority among contemporary creative and recreative artists. His pianistic discourse deals in generalizations on triumph and despair rather than in specific examples (e. g., those experienced by Mr. Rachmaninoff), and therefore, though it gains in grandeur of style and nobility of accent, it is apt to lose in depth and warmth of feeling. Aristocracy of mind is, in Mr. Rachmaninoff's case, a heritage of debatable worth, since a more intimate and confessional nature alone can secure a certain contact of sympathies between the artist and those to whom he is addressing himself. It is possible to admire playing of the sort heard last evening, but one is seldom stirred by it.

Mr. Rachmaninoff remains indisputably the master of his instrument. We especially admire the body and resiliency of his tone, so distinctly pianistic, so free of artifice, as in the opening of the Chopin Fantasia and the Andante preceding the E-flat Polonaise. Whatever Mr. Rachmaninoff plays becomes in some strange fashion a narrative, there is the ring of events in the music that he makes, and it is largely from his tone, we believe, that we gain this impression. His performance last evening of the Liszt Fantasia quasi Sonata (derived from the Francesca episode of the "Dante" Symphony) was almost pictorial, the peculiarly suggestive nature of the performance enhanced in this case by the obviously dramatic intention of the music. Mr. Rachmaninoff's Chopin was admirable from a pianistic viewpoint—Mr. Huneker would have admired its vigor and masculinity—but otherwise rather disappointing. But the enjoyment of such playing is a matter of temperament. If you happen to be of a romantic turn of mind, Mr. Rachmaninoff will be hard put to please you. But if, on the other hand, your tastes run to Attic tragedy, the symphonies of Beethoven, Gothic architecture or other humanitarian rather than humanistic artistic expressions, Mr. Rachmaninoff will reward you as no other living pianist.

#### PIANO RECITAL.

By Sergei Rachmaninoff. The program:

Beethoven—Sonata quasi una Fantasia, Op. 27, No. 2.  
Liszt—Fantasia quasi Sonata (after Dante).  
Chopin—Fantasia, F minor; Scherzo, C sharp minor; Andante Spinto and Polonaise, E flat major.  
Medtner—Fairy Tale, Op. 34, No. 1.  
Rachmaninoff—Prelude.  
Strauss-Tausig, Valse-Caprice No. 1.

At the Academy of Music last evening.

zade." Gerald Warburg was the soloist in the Boccherini Concerto. He was technically assured and proficient, and although his tone was scarcely of sufficient volume for effective solo work, it was well shaded and of good quality. The support given him by Mr. Clifton and the orchestra was tactfully managed.

Mr. Mason's Country Pictures seemed to be orchestral sketches with incidental flute solos. The flute solos were taken by Lamar Stringfield and, ably abetted by the orchestra, both Mr. Clifton and Mr. Stringfield made the most of these quaint bucolic pieces. The major offering of the afternoon was naturally the "Scheherazade," and it offered a wide field of opportunities for this trained orchestra to exhibit its abilities. That it has made appreciable strides toward proficiency under the tutelage of Mr. Clifton was at all times evident, but most noticeably in the excellent reading of Rimsky-Korsakow's fantasy.

At the Town Hall yesterday afternoon the Curtis Institute of Music sponsored a violin recital given by Iso Briselli, a youngster in his early teens who appeared in short trousers. However, the playing of Master Briselli is on a plane normally beyond his years. His selections comprised the Sonata in C-sharp minor of Dohnanyi, Tartini's "Devil's Trill" Sonata, a group of national dances by Dvorak-Kreisler, Sarasate and Brahms-Joachim, and in conclusion Paganini's Concerto in D major. In his performance of the Dohnanyi Sonata, Master Briselli revealed himself as the possessor of adequate technical powers, assurance and firmness of delivery, an accurate ear and, above all else, a virile and vibrant tone of excellent quality. He phrased intelligently and his use of dynamic shading was commendable. Just how much of his interpretative accomplishments were his own or his instructor's is at present an unanswerable question. However, they were sincere, logical and sober. Harry Kaufman assisted at the piano.

E. S.

#### SECOND ANNUAL DANCE.

The Kings Highway Group of Hadassah will hold its second annual dance at the Community Building on E. 17th st. on Sunday evening, March 11. The proceeds will be given to the United Palestine Appeal Fund of Flatbush.

#### AMUSEMENTS—MANHATTAN.