

### Rachmaninoff Recital

Sergel Rachmaninoff gave his first recital in the Eastman Theater last evening; it is some years since the great Russian pianist has been here, but his welcome by an audience that overflowed the body of the theater onto the stage furnished proof that his public here is as large as ever—perhaps a bit increased in numbers.

Rachmaninoff's program numbers were a Mozart sonata, two short Scarlatti sonatas, Schumann's "Carneval," three Chopin pieces, a nocturne, a valse and a ballade, his own Moment Musicale and a transcription by himself of Kreisler's "Liebesfreud."

Rachmaninoff seems to the writer the most versatile of the great pianists of today. There is of course his colossal technic upon which he imposes tempi and sharp dynamics and a range of power of tone more suddenly at command than any other player attempts. But this sort of thing is mere mechanics and if it were worth while to debate mechanics, there are great pianists who can do all that piano permits, as they see fit. So it seems that Rachmaninoff's individuality in performance and appeal is what he sees fit to do in interpretation of the music he plays.

One wonders if Rachmaninoff does not approach music for the piano from the viewpoint of a musician, a composer who at his best is a tone poet in expression, rather than from the viewpoint a player of the piano. It is mere speculation of course, but the thought suggests itself that possibly Rachmaninoff broods over his Schumann with the notion that thus and so would be his own intent and thought if he had composed the Carnival. And being what he is, Rachmaninoff's intent would be dramatic, constantly contrasting of expressions, one to sound the heights and depths of tone power, and the whole kaleidoscope of tone color. To the bearer what Rachmaninoff plays has a singular quality of distinct impressiveness; it is more than melody and not embroidery and beauty in harmony; it is an idea, of which all these are heard as details.

This does not mean that he plays each piece as if it had a definite suggestion of some meaning to give—far from it. His Mozart sonata last night was of the utmost simplicity—just beautiful musical expression, filled with grace and delicacy. When young people read Huneker and find that much-missed writer calling Scarlatti "the most romantic and dynamic of older men, a regular romancer," they do not often understand why



Mr. and Mrs. F

Detroit, Jan. 25—(P)—Ralph A. Wood and Cecil Holt, accusers of the former's wife, Grace M. Wood, as the instigator of a plot against his life, today found themselves accused as two of the five men who last Dec. 17 held up and robbed the Sturgis, Mich., National Bank of

Huneker wrote this. But when Rachmaninoff plays two Scarlatti sonatas, the intense vigor, power and suggestion of the music become quite plain.

Schumann's "Carneval" becomes frankly musical panorama and picture as Rachmaninoff plays it. The first great virtue comes in suggestion of the festival spirit in the Preamble; it is as if the curtain was going up on a scene. Then personages, episodes, queer and beautiful by turns, are heard in series; it is all piano music, but the piano seems raised a bit from customary tone plane and dynamics, to serve as means for a wonderfully varied delivery of this music. Raphael Joseffy used to play this "Carneval" beautifully; he was esteemed in particular for its performance and justly enough; but he did not play the "Carneval" into it as does Rachmaninoff.

The audience did its best to get extra numbers before the intermission, but Rachmaninoff preferred to wait until after he had played last program section, Chopin and his own numbers, the Moment Musicale immensely brilliant. Then came extra numbers, three of them, including the much desired C sharp minor prelude. And in all that he played there was distinct individual conveyance of something quite likely to be long remembered.