

MUSIC

Rachmaninoff

Carnegie Music Hall

PROGRAM.

- Sonata, No. 14 Mozart
- Allegro.
- Adagio.
- Allegretto.
- (a) Sonata, D Minor..... Scarlatti
- (b) Sonata, C Major..... Scarlatti
- Carnaval Schumann
- (a) Nocturne.
- (b) Valse.
- (c) Ballade..... Chopin
- (a) Moment Musical..... Rachmaninoff
- (b) Liebestreud..... Kreisler-Rachmaninoff

Sergei Rachmaninoff gave one of the smartest piano recitals in years at Carnegie Music Hall last night. There was never a dull note from the opening Mozart to the dying chord of his popular prelude, which came as his last encore, and which he plays differently each time, possibly to confuse the music teachers.

Before the music began we had memories of a Mozart "Marche alla Turca" played several years ago, and we feared the worst for Mozart. Contrary to all expectations, Rachmaninoff honored both the tempo and tone of the sonata, played it in strictest style and cleared the somewhat stale music atmosphere of the auditorium for brighter things. The Scarlatti sonatas were remarkable for their brittle clarity, especially in the embellishments, the C Major being the truer in imitating the original instrument for which they were written.

Standpatiers will wrangle about the tempo of many pages in Schumann's "Carnaval," although there were moments of extreme agitation each sentimental and impulsive creature of Schumann's fancy stood out vividly, and the defiant march at the close was a brilliant display of pianism. Rachmaninoff might have been playing *Il Eulenspiegel* at this "Carnaval," for not in many years have these characters come so gayly to life.

In both the Chopin nocturne and valse there was a tone of mockery. The player might have been speaking to the sentimentalists. In the ballade this pessimism disappeared entirely and the playing was an interpretation of the "great Chopin." The pianist's own "Moment Musical" was an impassioned fragment in characteristic idiom, and his paraphrase of Kreisler's "Liebestreud" was a cynically daring and amusing composition.

The program was undisturbed by encores until the end. Another arrangement of a Kreisler favorite, the "Liebeslied," was tuneful, and then the C sharp Minor Prelude sent everyone away quite satisfied.

J. FRED LISSFELT.