

### RACHMANINOFF HERE

A rather tired Serge Rachmaninoff walked upon the stage of the Opera House of the Academy of Music last evening. He was extremely dignified and at first impassive. However, when he started to play, his impassiveness vanished. After all, what can one say that has not been said before about Rachmaninoff's playing, interpretation and composition? His main characteristic to this reviewer is his extraordinary light, sure touch. His tones are very clear-cut, his octave runs faultless, his pedaling light and his playing controlled, the so-called "restraint," but with a great deal of expression.

He started his program with a sonata of Mozart, following this with two selections of Scariatti's, brilliantly played. After this came the "Carnival" of Schumann. He began the last part of the program with a nocturne, a waltz and a ballade of Chopin. Perhaps there are better exponents of the art of Chopin, but Mr. Rachmaninoff did justice to those he played. The waltz seemed a trifle mechanical.

The interpretation of the E Flat Nocturne was different and decidedly his own, but it lost nothing through that. The Ballade in G Minor was skilfully executed.

Then he played his own composition, "Moment Musicale," with a steady, wearing accompaniment. This he followed with the jewel of the evening, "Liebesfreud," by Kreisler, in his own arrangement.

He was very generous with his encores, playing, among them, "Troika," by Tschalkowsky, with an entirely different expression. Another outstanding characteristic of his to show his own originality. A splendid idea if not carried to extremes.

M. W.