

RACHMANINOFF AT LYRIC

Mozart, Scarlatti, Schumann, Chopin
And Artist's Own Compositions Are
Among Numbers On Program

That extraordinary pianist, Serge Rachmaninoff, played last evening at the Lyric and delighted the large audience gathered there to greet him.

There is always an air of tremendous reserve and aloofness in Rachmaninoff, and last evening was no exception to the rule. His opening number was the Mozart Sonata, which he played impeccably but somewhat too objectively to enter into the bright and cloudless art of Mozart. The same was true in the sonatas of Scarlatti, which he wove into a marvelous, smooth and supple texture.

The Schumann Carnival followed and it was in this that Rachmaninoff reached his greatest height during the evening. With what seemed to be superhuman hands and wrists of steel, but a mighty and tender tone, Rachmaninoff began where most pianists leave off with this trying composition and gave a performance of it that will long remain in memory for its sheer mastery. It was nothing short of superb.

The Chopin of Rachmaninoff has an individuality. He plays more in the manner of an intellectual and not after the fashion of those interpreters who delight in giving way to a sentimentalizing impulse. The result may differ from popular conception, but it

bears the imprint of authoritative artistry.

The delicacy of projection and its marked virility make one almost feel that the authority of the composer is back of it. At this late day to speak of Rachmaninoff's technique, of his pearly cadenzas, is to repeat what has often been said, but it always is borne in afresh upon hearing him play.

Rachmaninoff already has a place in history as a great musical personality—not only a pianist of genius, but also as an outstanding composer. Lyric pathos and profound sincerity are essential in Rachmaninoff's composition. He says what he has to say without considering how it will be received. The *Liebesfreud* is an example of the composer's penetrating thought and manner of expression.

Nationalistic in character, Rachmaninoff's playing and his music is that of a scholar, a serious and industrious thinker, an intellectual and a deeply feeling man of whom it is difficult to say whether his music comes more from the mind or from the heart, which in no way effects the truth—that he is one of the greatest pianists of our day, a musical figure of heroic proportions. V. P. H.

Peabody Preparatory Concert Is Presented

The concert last evening at the preparatory department of the Peabody Conservatory was presented by Vio-