

RACHMANINOFF IN GLASGOW.

FIRST VISIT TO CITY.

THE International Celebrity Concert in St. Andrew's Hall, Glasgow, last night brought to the city for the first time the world-famous composer-pianist, Rachmaninoff, as the artist contributing the programme.

We should have preferred to hear him in a programme more representative of the great composers for the pianoforte than that submitted, but we cannot cavil at this unduly as his contributions included a Beethoven sonata, an example of Schumann, and a proportion of the balance was refreshing in its novelty.

Rachmaninoff opened the recital with Beethoven's Sonata in F sharp minor, Op. 78.

He at once arrested our attention by his beautifully toned cantabile playing in the first movement, and if we thought his interpretation of the following sections a little disjointed, he gave a wonderfully realistic exposition of the exuberance of the mood of the closing movement.

Schumann's Novelette in F Sharp Minor followed, and here we had the imaginative nature of the music expressed with entrancing eloquence.

Three hymns, "In Praise of Toil," by Medther, were intensely interesting numbers. They seek to express musi-

cally the worker—"Before Work," "At the Anvil" and "After Work."

They were performed with such poetic appreciation of their themes as to make their significance striking.

Rachmaninoff played two compositions of his own, Barcarole in G Minor, Op. 10, and Moment Musicale, Op. 16, also his transcription of Liebesfreud, by Kreisler.

The two former are most attractive pieces and mark the composer's skill in writing for the pianoforte. The transcription is a Bravura piece pure and simple.

Other numbers of the programme were a transcription of Schubert's song, "Wohin," by Rachmaninoff; "Ave Maria," Schubert-Liszt; Marche Militaire, Schubert-Tausig, and Variations in F, Op. 19, Tchaikowsky.

That Rachmaninoff is a very great pianist is undoubted from the display he gave of his powers. His technique, even in those days of "big technique" pianists, is remarkable and a prominent feature of his playing is his wonderful command of tone differences, in shading them to the moods of the composition he is playing.

His reception at the close was rapturous, and he bore the infliction nobly of playing his famous prelude in C sharp minor as an extra.

He had his reward, however, in the lesson his lovely performance of it gave to the many students who play it.

Other extras he played were Chopin's waltz in E minor, and his own arrangement of Rimsky-Korsakov's "Flight of the Bumble Bee." J. R. F.