

Noted Pianist Plays Two Sonatas on a Varied Program

Sergei Rachmaninoff, Russian Concert Artist, Appears at Odeon.

Sergei Rachmaninoff, distinguished Russian pianist, gave a recital last night in the Odeon under the Cueny Concert Direction. He played a varied program, including two sonatas, one a Beethoven and the other Bach's E-major for violin, the Schubert D-major Rondo, a Chopin group and a Debussy group. The latter part of his recital consisted of two of his own preludes, a Borodine Scherzo and the Tausig transcription of Weber's "Invitation to the Dance."

Mr. Rachmaninoff played in his usual powerful manner and displayed in several of the numbers the characteristic brilliant technic which thrills his audiences. Going from Beethoven to Debussy and back through the crashing chords of his own famous C-sharp minor Prelude—given as final encore—he interpreted widely separated styles of music, all with a distinctive Rachmaninoff touch.

The power of his playing was well shown in the opening sonata, Beethoven's second in opus 31, and in his own preludes. The first had a continuity not always in the Beethoven playing of even the best concert pianists. And in his own Prelude in G he played with a rich depth of tone and profound sense of melody representing Rachmaninoff at his best. His other prelude of the program, in A minor, was a strikingly characteristic composition full of the vivid overtones of old Russia.

Individualism Apparent.

Rachmaninoff's version of the Bach sonata was more in the Rachmaninoff manner than in the manner of Bach, the gavotte and gigue rather suggesting fiery Russian dances. He also played Chopin in an individual style, the Third Ballade being given in a way that was anything but sentimental.

He played the Debussy Children's Corner pieces with much sensitiveness and with a humor not usually associated with Rachmaninoff. The Schubert rondo had a lively melodic force and the Borodine scherzo was a vigorous, rather rolling movement. The soloist ended with the "Invitation to the Dance," a virtuoso number in which his technical fireworks brought great enthusiasm from the listeners.

He gave three encores including a transcription of the Spinning Song from "The Flying Dutchman," a Schumann piece and the familiar C-sharp minor prelude. The audience was of fair size and was very appreciative.