

## RACHMANINOFF RECITAL AGAIN ASTOUNDS ALL

Famous Pianist Plays Mozart and Chopin With Usual Originality

"Sammy" Langford — the Manchester Guardian critic, not the boxer—once stressed the difference between a player who is unquestionably among the world's greatest pianists and a player who is, in addition, one of the greatest interpreters of music. The writer has always regarded Rachmaninoff as entitled to the higher distinction, and his recital in the Auditorium on Monday night seemed but another illustration of its truth.

On previous occasions, one has commented upon the extraordinary qualities possessed by our distinguished visitor, particularly so with regard to the architectural aspects of Beethoven's genius, and in the comprehension of which he is probably unrivalled. Last night, the basic solidity of his program being a Mozart sonata in D major and the Chopin B flat minor sonata, one was permitted to study an extension of his originality into less familiar ground. The results, as anticipated, were a new illumination of these composers, testifying to Rachmaninoff's amazing power of finding in music certain elements which undoubtedly lie embedded there, but which one does not hear brought to the surface by those who are pianists only.

### Complexity of Mind

Those of the audience who had read Rachmaninoff's recently-published recollections, held the key to his aloofness from any display of musical vulgarity, and the aristocratic approach he always takes to music of the supreme kind. But the complexity of this truly remarkable mind was only to be grasped from his playing itself. There was, in the Mozart, a strand of that grace and refinement which many people think is the composer's sole contribution to music. But this was merely a pianistic surface, albeit note-spinning of enchantment.

Underneath such delightful things was a continual probing into depths and a resultant revealing of the constructive processes of the composer's mind. Linear shapes and dynamic volumes were brought forth, sorted out, as it were, instantaneously fitted into a completely controlled scheme, and eventually became the perfectly comprehended components of a seemingly inevitable artistic entity.

### Rachmaninoff Relaxes

One has no space to discuss the Chopin, but hopes to have already said sufficient to indicate how magnificently individual the sonata playing was, how splendid a realization it was of the tremendous curvature which pierces through the mightier Chopin (the scherzo and parts of this sonata, etc.), and of how it was a revaluation of Chopin in terms of Nietzschean-like mentality and eloquence.

The relaxation of Rachmaninoff in his last group saw him transport an immense audience with one of his own favorite miracles—the exquisite Strauss-Tausig "One Lives but Once," which exemplified what divine moments can be created by satanic fingers.—A.A.A.