

## **RACHMANINOFF RECITAL PLEASES LARGE THRONG**

### ***Pianist Shows Eloquence and Power in Carnegie Concert.***

When Sergei Rachmaninoff sits down before a piano all the little ticklers and pounders of keyboards shrink into insignificance. There has been much piano playing of late, and the professional reviewers of musical doings have been hard put to it to find euphemistic phrases of indifference or sympathetic condemnation. Candor compels the admission that most of this piano playing was not worth talking about at all, but the carving of the imperishable record must go on.

After the recital of Sergei Rachmaninoff in Carnegie Hall yesterday afternoon comment might easily proceed through a column yet nothing would be accomplished, for, after all, that which was done was not reducible to literary description. The basic fact was that such a recital is not a mere performance or even interpretation of music, but the disclosure of a powerful musical personality.

When Mr. Rachmaninoff plays a Mozart sonata, as he did yesterday, there is a strange and potent mingling of two personalities—that of the eminent Russian composer and that of Mozart. We hear an interpretation musical, eloquent, marked by strong individuality and touched here and there by idiosyncrasy. We recognize it as far removed from the conventional and as the conception of a great musician.

When he plays a group of Chopin we realize that he is not only a composer of intellect and emotional force, capable of receiving and being deeply moved by the exquisite beauty of Chopin's creations, but also a piano virtuoso of the first rank. His playing of the two waltzes on yesterday's list was the very witchery of the pianist's art, ravishing in beauty of tone, delicious in piquancy of style, infectious in incisiveness of rhythm.

The artist introduced two new bits of his own, entitled "Two Etudes Tableaux," opus 39, with the sub-titles "Marziale" and "Alla Marzia Funebre." Characteristic Rachmaninoff piano music they proved to be, the second the more effective of the two. Doubtless they will find their way into the repertoires of some of the smaller wizards of the keyboard, who will not get as much out of them as the great pianist of yesterday did.

It is a pleasure to add that the audience filled the hall and that many patiently stood through the recital. It was a representative assembly, and its presence meant that the importance of Mr. Rachmaninoff's art has not been underestimated.