

## Rachmaninoff Gives Ravishing Portrayal Of His Musicianship

**Audience Much Above Average in Knowledge and Taste Shows Keen Appreciation of Fine Program**

By H. E. Krehbiel

Mr. Rachmaninoff played the piano-forte for quite two hours in Carnegie Hall last night to the delight as well as edification of an audience much above the average in knowledge and taste. This was indicated not only by its appearance, but by the discrimination which marked its signs of approval.

Beauty was spread over all the music, but every exquisite touch of originality in the player's interpretation of the pieces which composed his program seemed to find quick recognition, and though the applause was insistent enough to make him add four pieces to his list before he reached his final group it was never bestowed upon technical frippery or empty display of skill.

There was no chance for that, indeed, for there was nothing of the kind in the performance. Though the evidences of virtuosoship were everywhere and prodigally present, Mr. Rachmaninoff's playing was that of a fine musician, making music for music's sake, not that of a technician seeking to captivate, dazzle and amaze his listeners. The result was a triumph of the splendid sanity of the man and artist, with mind, emotions and muscles beautifully coordinated and employed in a promulgation of an evangel of refreshing and uplifting loveliness.

His playing was strong in its grace and graceful in its strength, suggestive in its way of the action of a lion in motion.

Mr. Rachmaninoff's program was attractive in the variety and beauty of its numbers. Bach's Chaconne, in Busoni's transcription; Schumann's "Papillons," Beethoven's sonata in E minor (Op. 90), Chopin's waltz in F, nocturne in F sharp minor and polonaise in C minor (he added two more waltzes and a mazurka), Debussy's "Children's Corner" and two of his own preludes in G and B flat).

The profound imagination of Bach, the airy, fanciful poetry of Schumann and Chopin, the lofty sentiment of Beethoven, the ingenious and charming playfulness and drollery of Debussy and his own fine moods all found ravishing expression.