

Rachmaninoff Recital Favors Lighter Airs

Apart From Chopin's Sonata, the First Concert of the Season Offers Distinctive Sunday Program

City Symphony in Century

Galli-Curci Makes Last Appearance Until Return to Join Metropolitan Forces

What, apart from Chopin's sonata with the funeral march (Op. 35), might be considered a distinctively Sunday afternoon program was offered by Sergei Rachmaninoff at his first piano recital of the season yesterday at Carnegie Hall. There had been a change to lighter numbers since the original announcement. Beethoven's "Sonata Appassionata" had given way to Weber and Moszkowski. Perhaps Mr. Rachmaninoff had been influenced by the fact that the "Appassionata" had been played by Mr. Paderewski and Mr. Hutcheson within the last fortnight.

What Mr. Rachmaninoff did play, he played well. Perhaps the most outstanding quality of his performance was its lucid quality, an unexcelled revealing clearness that cast a searchlight, as it were, upon his numbers and, with a firm, singing touch, brought out the melody from its surroundings. In the more complicated passages, his playing seemed almost effortless and therefore did not possess the brilliance resulting from a triumph over difficulties—there were none. His interpretation was, as usual, distinctly his own, especially in the Chopin numbers. The funeral march, beginning quietly, rose to a sonorous climax, yielded to the consolatory middle section and returned in full force to recede and die away in the distance. The first number, "Médter's Improvisation," (Op. 31), began like Chopin and bade fair to continue along the lines of the Schumann "Études Symphoniques," but the variations had an inconclusive end. Mr. Rachmaninoff gave two agreeably melodious numbers of his own, a "Melodie" and "Serenade," and ended with a much-decorated version of the "Blue Danube Waltz."

This, of course, was not the end; there was the concert after the concert. There were calls for the C sharp minor prelude, and the pianist yielded, but only darkness sent the audience home after six encores.

—Special Correspondent in New Home