

RACHMANINOFF IN RARE RECITAL

Impresses Audiences with Quality of Genius.

Rachmaninoff's recital in Elmwood Music hall last night left one again deeply impressed with the very rare qualities of his genius, the qualities which set him apart in this age of virtuosity, namely his gift of insight into the music itself, and his power of making the music wholly expressive in every least detail.

He varied his program last night from the original announcement, omitting the the Appassionata Sonata and playing an Impromptu Opus 31 of the Russian Medtner, the Rondo Brillante of Weber, a Chopin group including among other things the B flat minor Sonata, two pieces of his own, La Tongleuse of Moszkowski, the D flat etude of Liszt and the Strauss-Schuly-Evler Beautiful Blue Danube.

The Medtner Improvisation is a set of exceedingly free variations which characterize a sombre theme in various ways, sometimes playing about the harmonic basis, and sometimes effecting transformations with the mere shadow of the spirit of the me. His playing of the Weber Rondo, taken at an extremely rapid pace, was a glittering example of workmanship finished in every detail. The Chopin group was marked by a beauty of tone the equal of which is seldom heard, and that was an astonishing freshness about the performance of such a piece as the much mistreated nocturne in F sharp, a melting loveliness in melodies outline and rhythmic modeling that lent it renewed life.

The Chopin Sonata was the climax of the evening, for Mr. Rachmaninoff, having, according to his habit, no concern whatever with external playing, made it alive and dramatic in the extreme.

The Funeral March was a remarkable example of climax building, very stirring in effect, with a dramatic pause before the entrance of the second theme, the march recurring fortissimo and moving gradually away until its faintest sound was lost in the distance. Throughout the Chopin group in particular, there was the most admirable balance of voices, a beautifully proportioned shaping of accompaniment passages, no shade of which was lost.

Mr. Rachmaninoff's performance of his own Melodie in E Major was an illustration of the popular idea that a composer is not always the best interpreter of his own work, for there was a marked difference at this point from his previous playing, for certain values in the piece, an effect of repose at the start, for instance, was slighted by a hurried movement in the accompaniment of repeated chords. The Liszt Etude found individual treatment at his hands, the usual continuity of the accompaniment figure being broken up by the use of sudden dynamic effects. He played the Strauss Glorification with all the grace in the world, manipulating his rhythms with consummate skill. The hall was entirely filled and there was great enthusiasm.