

## Music

### Rachmaninoff

To hear a master pianist and composer of the living age, such as Sergei Rachmaninoff, play the works of a master of an age that is past, such as Chopin, each man of equal force and yet antipodal in temperament, is a matter of deep interest. Last night Rachmaninoff, in his recital in Carnegie Music Hall, gave an audience which quite filled the hall an interpretation of Chopin's Sonata, opus 35, which was one of the most pleasing that has been heard here. As preludes to this work he gave the Polonaise, Nocturne and Valse from this book.

No distinct difference is noted in the artist in this appearance from last year, or from the first time he visited Pittsburgh four years ago. He is the same Rachmaninoff with the perfect poise, free from affectation and unnatural mannerisms.

In the Chopin numbers he showed his own fundamental nature and conception of music, which is the subtly dramatic, with the precision of the north rather than with languid poetry. For instance, in the Nocturne, into which Chopin rather would have night perfumes and moon-swept clouds, one was impressed in Rachmaninoff's interpretation with the brilliance of stars and the stir of night winds. In the Sonata the dramatic spirit of buried emotion, rather than contemplative melancholy, was uppermost. This was noted especially in the March Funebre, the popular movement of the work, which was so rendered that it called for repeated appearances of the artist. Rachmaninoff responded with two Chopin waltzes in C sharp. Following this he played two of his own works, Melodie and Serenade, as set numbers on the program, showing his wide difference from the nature of Chopin. These works were clear-cut, with the dramatic force uppermost, rather than the poetic. Moszkowski's "La Jongleuse" was played with all the appearance of sleight-of-hand that the name implies. Rachmaninoff's stately and rather reflective interpretation of the Liszt Etude in A flat major was followed by the Schultz-Evler arrangement of Strauss' "Beautiful Blue Danube," rather familiar to audiences, with its brilliant contrapuntal effects. While this number closed the program, the audience was insistent, and Rachmaninoff played his own C Sharp Minor Prelude, which he gives, generally, only when he is in his best moods.

The first numbers played were the Improvisation, Opus 1, by N. Medtner, and Weber's Rondo Brilliant. From the first number he had his audience en rapport, to a great extent with his poise at the piano, the secret of which seems to be his perfect ease and the flow of his touch, the tranquillity of which no emotion disturbs. While the program, on the whole, was not in a sense heavy, his interpretation last night was one of his best here.