

### RACHMANINOFF CONCERT.

One can count upon one's fingers those musicians of the concert stage who overwhelm their colleagues with their colossal art in all its aesthetic and technical phases and to a corresponding degree ensnare the feelings of the large public which likes but knows not why it likes. Sergei Rachmaninoff is one of these fortunate few. Like the Paderewski of another day he is the idol of the multitude and the despair of that class of professional musicians who fain would cavil, but can find no flaws. Added to the glory of his pianism, of course, is his eversuperior gift of composition. To our mind he is still one of the greatest composers of the day. The moderns of other countries are just as interesting perhaps, but not so profound, and possibly not quite so broad in their musical viewpoint.

Rachmaninoff's pianism is so individual, so personal that if one were led to his home blindfolded, with no previous knowledge of the identity of the artist, one should know after a minute of playing who was at the piano. His is a gift of technique as sweeping as the wind. It can produce innumerable variegated effects. This constant changing of mood, this addition of unexpected but always legitimate musical quips, makes his playing a joy forever.

Mr. Rachmaninoff once said that he considered Medtner one of the great composers writing to-day. This tribute from a musical Titan made us curious as to why Mr. Rachmaninoff never plays any of his works here. He answered, because he was afraid that the people would not understand Medtner's music. However, on his program, given in Music Hall last evening, he placed the Medtner "Improvisation" Opus 31. It was our first acquaintance with a man of whom we long have heard. We had read of his different periods of musical expression and his restless searching for the personal idiom. This opus is of his more recent period. In it he proves himself to have the three vital qualities—poesy, sincerity and craftsmanship. It is intriguing to hear one phase of a man's writing and no more. We beg Mr. Rachmaninoff to give us a group of Medtner's works

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on his next appearance in Cincinnati.

The program also consisted of works by Weber, Moszkowski, Liszt and a Chopin group, which included the sonata Opus 35. The latter was given a most dramatic performance. A group of the artist's own compositions, the exquisite "Melodie" and the alluring "Serenade" also stood out. The regular program ended with a virtuoso performance of Schulz-Evler's transcription of "The Blue Danube." AUGUSTUS O. PALM.