

# MUSICAL

## RACHMANINOFF

NOTED COMPOSER ENTHRALLS  
AUDIENCE AT TRINITY

By Edwin Schallert

Art and the personality in art assumed a new significance with the first piano concert of Sergel Rachmaninoff in this city. He played last night at Trinity Auditorium, and before a throng that had apparently long anticipated his appearance proved himself a giant of the keyboard. His recital will be remembered many a day as one of the great events of the present musical season, and perhaps, pianistically speaking, of many seasons.

Already famed as a composer in the circle of musical devotees, and popular to the point of distraction through his C sharp minor prelude, which every schoolgirl at some time essayed, he thrilled and enthralled his audience, not with his interpretation of the ultra and the new, but with the familiar and the classics. To each separate number that he played, however, he gave an inflection which was distinguishingly individual, and which marked him as an antagonist of the routine and conventional in music. Rising above everything was the grandeur and brilliance of his sweeping virility. Oh these Russians, and their art! How vitally, how seriously they take their music and their painting and their acting! What a massacre they make of the innocents and the sentimentality!

As might be expected with the composer who is also an ardent exponent of the piano, the main features of Rachmaninoff's program were his Chopin numbers. He selected that emotionally ever difficult B-flat minor Sonata of Chopin as his leading offering, and he brought before his hearers all its rhythmical bigness, and its somber tonal fire. His rendition

## Coming Events Ca.



of the Scherzo was memorable, and he gave an accent and meaning even to the worn measures of the Marche Funebre.

I feel that in the Rachmaninoff rendition there is always a background larger than the scheme of notes. Sometimes the importance of the mere notes vanishes utterly, and the man gives you something that is above or beyond the composition. His playing is dynamic and restless, shaded in the most abrupt and startling ways at times but ever and always individual.

His playing of the Rondo by Weber was brilliant to the very ultimate. In fact, it approached the dazzling. His own prelude in C sharp minor, much abused, became again under his fingers a living thing of crashing chords, and madly racing notes. There were riotous moments in "The Beautiful Blue Danube" waltz transcriptions and the Second Hungarian Rhapsody by Liszt.