

## Music

### RACHMANINOFF RECITAL.

Rachmaninoff belongs to the small band of musicians whose public recitals are chronicled mainly on account of the program. He is musically such a giant, with such a prodigious and unobtrusive technique, that, like the King, he can do no wrong.

The program which Mr. Rachmaninoff presented in Emery Auditorium last night was as follows: "English Suite No. 2," of Bach; "Variations Serieuses," Mendelssohn; a Nocturne and the Scherzo in C-sharp minor, by Chopin; "Funerailles" and the "Rhapsodie Espagnole," of Liszt; two "Etudes Tableaux" in B minor and G minor, and the "Hopak," a Moussorgsky song, paraphrased, by Rachmaninoff.

Rachmaninoff, were his playing to be characterized in one word, would best be described as electric. No pianist whom we have heard (and that includes practically all the big names) combines electricity's white heat, its snap, its force, its crackle, its glow, as does this man. And shade of Vladimir, how Rachmaninoff plays Chopin. The Bach was a new Bach and the Chopin was an un-hackneyed Chopin. Rachmaninoff makes these classics a medium for Rachmaninoff, instead of making himself a medium for the traditional message of the classics. That is musicianship.

The "Funerailles" of Liszt, so seldom played on account of its difficulties, was a stupendous achievement. His own "Etudes Tableaux" and his arrangement of Moussorgsky's "Hopak" were, as usual, evidence of his fine creative talent. Unforgettable memories are Rachmaninoff's playing his own concerto with the Cincinnati Orchestra, also a performance of his E-minor Symphony.

Here is a man who can count his contemporary musical equals on one hand and have fingers to spare.

AUGUSTUS O. PALM.