

S RACHMANINOFF AS S MUSICIAN PROVES D THOROUGH-GOING

f Pianist Does Not Appear
as Spectacle of Agility
or Temperament.

f By ROY HARRISON DANFORTH.

e In their infinite variety piano
s players are presented to us in gra-
dations from virtuosi to musicians.
To some extent the day of him who
is sheerly the former is passing, as
the whilom vogue for the colora-
tura passes. Technique we shall
endure, if we need not endure it
unaccompanied. But distinctly to
the latter class belongs Sergei
Rachmaninoff. He is the thor-
ough-going musician at the piano-
forte. He is there to do the best
he knows how by the music on
the rack before him. He is not
there to demonstrate agility, speed,
dexterity of any kind; not there as
a spectacle in the least. And it is
mighty comforting to sit down in
front of such a musician and take
what he has in the spirit in which
he offers it.

APPRECIATION IMMEDIATE

It was interesting to note how
quickly and how perfectly he made
his way to the appreciation of his
hearers. Attracted, perhaps, by
the great name, remembering him
as the composer of a certain Pre-
lude much in fashion, they must
have come to see how accurately
the reality lived up the forecast—
for Rachmaninoff has not played
here before. Then to have this quiet,
serious, dignified, sober thorough,
capable man sit down before them
and just play music was to en-
dure somewhat of a surprise. He
was not sensational; he was not
spectacular; he was not orchestral.
He only took out of the piano what
ought to be found within it; what
Chopin found; a measure of what
Liszt tried to find.

The Schumann G minor, a
thing of great difficulty and yet
of moving beauty if well played, he
played extraordinarily well. There
was such breadth to it! Analyti-
cal as he was, he never lost sight
of the measure of the whole. He
had a harpsichordal touch for
Saint-Saens' adaptation of "Alceste"
airs. He arrived at Chopin and,
with a musicianly balancing of
figure and meaning, gave what
seemed an altogether authoritative
rendition of a seldom played scher-
zo, an etude and a ballade.

PLAYS OWN WORKS.

Two things of his own followed,
"Etude Tableau," and a "Prelude,"
not the one commonly played but
the other in E major. Both were
carried along on sturdily placed
accents, and with unusual energy.
Godowsky made a lovely work out
of old Strauss' "Artist Life" waltz,
and last evening's artist seconded
him well.

The audience would hear to no
conclusion at this point. He was
playing Tchaikovsky's "Triotka"
as an encore as we left. They may
have kept him at it long after
that.