

# MUSIC

Sergei Rachmaninoff.  
Carnegie Music Hall.

The program:

Partita—No. 4 D-major.....J. S. Bach  
Overture  
Sarabande  
Gigue  
(a) Impromptu ..... F. Schubert  
(b) The Brooklet..... F. Schubert  
(Transcribed for piano by Mr. Rachmaninoff  
.....—First time.)  
Sonata—B-minor..... Chopin  
Allegro maestoso  
Scherzo  
Largo  
Finale—Presto non tanto  
(a) Consolation—E-major  
(b) Dance of the Gnomes  
(c) Heroica..... Liszt  
Fairy Tale—E minor..... N. Medtner  
(a) Etude Tableau  
(b) Prelude..... Rachmaninoff  
(c) Liebesfreud..... Kreisler

The Russian composer-pianist, Sergei Rachmaninoff, gave his annual recital in Carnegie Music Hall last night before an audience that filled the house, and demonstrated once more that he is among the foremost pianists of the day. There was a more optimistic tone pervading his playing than at any other time since he has come from war-torn Russia; the audience felt it, and demanded encore after encore. Happily we were spared the very popular prelude.

Rachmaninoff is essentially a dramatic player. Equipped with the analytic sense of the composer, the musical line is always lucid; at times his rhythms are somewhat arbitrary but never stilted; in tone he commands a wide range, while the very sensitive pedalling adds many picturesque effects.

The Bach was as wholesome an introduction as one could wish for so fine a program. The Schubert Impromptu was sparkling; but after the arrangement of the Brooklet there was a doubt whether the pianist had ever heard any of the lieder singers interpret that song. The highest mark of artistic playing was reached in the Chopin Sonata, not only a fine bit of bravura playing, but an interpretation of the great Chopin in one of his master works.

The Heroica of Liszt is among those ugly creations that occasionally came from the abbe's pen because he could play them. Medtner is a contemporary Russian. The Fairy Tale might be an etude for the left hand, the right hand carrying a refined air of real simplicity. A taunting chromatic figure is the theme of the Etude Tableau. Rachmaninoff's own paraphrase of the Liebesfreud was as bad a maulation of a lovely melody as most composition of that kind, but the anti-climax was more than counteracted by a group of encores, among them the Tschalkowsky Troika and Beethoven's March from the Ruins of Athens.

J. FRED LISSFELT.