

## STIRRED BY RACHMANINOFF.

Audience's Enthusiasm Grows to the  
End of the Pianist's Concert.

It is the power of Sergei Rachmaninoff, in his personal appearance and manner, a very plain man, indeed, to sit ungracefully at a black piano on a concert stage and hold the intent interest of an audience in his performances for a rough two hours. This occurred yesterday afternoon in Carnegie Hall, where Mr. Rachmaninoff not only played a long and taxing program, but also encore upon encore after the program had come to an end and outside the night had descended.

None of the pianist's special qualities were lacking or were less than impressively displayed yesterday. Mr. Rachmaninoff has a curious independence of that resource upon which the art of many very gifted players, such as that of Mr. Paderewski, in part depends. He does not rely upon tone-color or sheer sensuous beauty to reach his audience. There is something a little austere, grim, in the make-up of this Russian which disdains softening processes. Mr. Rachmaninoff carves in big, bare lines. He projects the melodic thought of the composer in such a way that the most unlearned in the audience grasp and retain the impression of the music, while the connoisseur marvels and admires.

The program consisted of the Bach Partita No. 4 in D major; a Schubert Impromptu and the same composer's "The Brooklet," transcribed by Mr. Rachmaninoff for the piano; the Chopin B minor sonata; three Liszt pieces—"Consolation" in E major, "Dance of the Gnomes," "Eroica"; Medtner's "Fairy Tale" in E minor; Rachmaninoff's "Etude Tableau" and Prelude, and Kreisler's "Liebesfreud" in Rachmaninoff's transcription. These were well known compositions. They were not distorted or sensationalized in performance. But they were played with the mastery of one who is a great musician first and a remarkably equipped pianist second, and they were always put forward as the expression of the composer—not that of a virtuoso interpreter attempting to interpose himself between the audience and the composition. Thus, Mr. Rachmaninoff, without resorting to any meretricious expedients, made his audience aware of the miracle of music and caused its enthusiasm to grow to the end of the concert.