

# Music

## Sergei Rachmaninoff Carnegie Music Hall

The program:

Sonata, Opus 26.....	Beethoven
Themes and Variations	
Scherzo	
Marche Funerale	
Allegro	
Pantaleie, "Wanderer".....	Schubert-Liszt
(a) Intermezzo, Opus 118.....	Brahms
(b) Ballade.....	Brahms
(a) Rondo, Opus 18.....	Chopin
(b) Nocturne.....	Chopin
(c) Waltz.....	Chopin
Fairy Tales.....	Medtner
(a) F minor, Opus 26	
(b) B minor, Opus 29	
Prelude.....	Rachmaninoff
Rakoczy March.....	Liszt

The magic of Rachmaninoff's name alone now draws a vast throng to his concerts; a suspicion that he may sometime during the evening play the renowned Prelude in C sharp minor completes the enthusiasm for the great Russian pianist, who last night again caused us to wonder at his marvelous playing in Carnegie Music Hall. The program was more serious than he is wont to play; although it was relieved but twice in the Chopin group by really lighter compositions, all musicians must have revelled in the Beethoven and Brahms.

Rachmaninoff played more from his superb intellect than from his heart last evening. For the first time in my recollection, his Beethoven was not tinged too seriously with his own personality. The great clarity and precision of his technique is so well adapted to the mosaic character of this sonata, especially in the variations, and the analytical approach of the composer-pianist to the work was so evident in his interpretation that it meant a real lesson to the many students who have essayed its difficulties. An audience should never be admitted again during the playing of a sonata; the disturbance was so great there seemed little enough relation between the variations and the remainder of the work.

Of the "Wanderer" fantasy one can speak only in terms of endurance. I don't know another player who could successfully perform such brilliant octaves, but the composition itself is at best but clever pianistic prattle over a very beautiful song of Schubert. The two numbers from Brahms Opus 118 made us hope for some of the greater compositions of the same composer. Rachmaninoff alone plays for us the works of Medtner, a very gifted contemporary Russian musician, who writes much in the style of the pianist himself, a style full of narrative, singing melodies, freedom from stilted forms and spiritedly descriptive.

The "Rakoczy March" brought a storm of applause and the audience remained to hear many encores, among them the much hoped for Prelude, a waltz of Chopin and Rachmaninoff's own paraphrase on Schubert's song "Wohin."

J. FRED LISSFELT.