

## PIANIST RACHMANINOFF HEARD IN OWN WRITINGS

Young Russian Especially Well  
Equipped to Execute Deli-  
cate Compositions.

MODESTLY CARRIES FAME.

Art Society Recital in Carnegie  
Hall Draws Audience That  
Is Well Pleased.

Last evening the Art society presented Sergei Rachmaninoff in a piano recital in Carnegie Music hall.

This occasion afforded the large audience that was in attendance a many-sided pleasure. Mr. Rachmaninoff is one of the most conspicuous of the present-day Russian composers and it is always a satisfaction for the public to be given an opportunity to see a celebrity; then the program was entirely made up of the composer's own works, a number of which have been earnestly studied by industrious piano students the country over; and, last but not least, he played so well that curiosity was submerged in enjoyment.

Mr. Rachmaninoff is a young man—to be accurate, he was born in 1873. At present his best known works are those for the piano, but that he has a diversified ambition is revealed in the fact that recently a symphonic poem from his pen was presented in Berlin. He is an unassuming looking man of retiring manner. His appearance at the piano is very different from that of the exaggerated virtuoso.

In a technical sense, Mr. Rachmaninoff is well equipped, especially when he essays the more delicate portions of a work. He can make a melody sing forth clear and sweet, even when it is played pianissimo. There is in such episodes an intimacy to his touch that is very charming. In the ambitious climaxes the full rich quality becomes somewhat hard and even precise.

The program opened with the sonata in B minor, a work to which the audience listened with close attention, but that did not arouse enthusiasm. It is an ambitious sonata, highly modern, and upon a first hearing sounded abstruse. It is more than possible that, like many another score that at first impresses as unduly complex, repeated hearings of this music would reveal unexpected beauties.

A group of light numbers made up the middle section of the program, and these were followed by the four preludes that are among the best known of this composer's works. There were a number of encores given during the evening, one of which was played after the regular program had closed. Many musicians and advanced pupils were in the audience.

J. M.