

## "Mad Scenes" for Piano.

Melba, Farrar, and other stars were among a great audience that greeted Serge Rachmaninoff's matinée in Carnegie Hall yesterday. An "all-Russian" program, every piece but one heard for the first time here, proved as remarkable as any like event since Josef Hofmann's "all-American." Mr. Rachmaninoff gave his C sharp minor prelude, hailed with applause at the first booming bass note, among three final encores. His own opening variations on a Chopin theme were gracefully done; his final "Etudes Tableaux" suggested pictures of Russia at a gallop or on the march, echoes of the labyrinthine dialogues of lovers, or Virgin figures from sacred ikons.

Medtner's "Tragedy Fragment," which brought a bravo from the boxes, was more like a "mad scene" for piano, contrasting with the same composer's naively descriptive "Fairy Stories." Scriabine's "Sonata Fantaisie" ran to the more exotic style, rolling up mountains of notes like a snowball suddenly turned to fantastic shapes. Of the ten other Scriabine pieces, preludes and études, one of the last named, from Op. 42, shared with Rachmaninoff's famous encore the honors of the day.