

RACHMANINOFF RECITAL UNIQUE

Music Lovers Might Prefer
That Russian Give Genius
Full Sway.

By AMY GRAHAM.

Sergel Rachmaninoff, the most famous Russian musician of the day, was heard in a piano recital last night in Elmwood Music hall. The concert was the third of the Ellis series given under the local management of Bessie Bellanca, Louise Michael and Genevieve Kraft. Mr. Rachmaninoff chose to present a program made up exclusively of piano studies. As an exposition of development and variety of the treatment of the piano for nearly a century past, the recital was unique in character and deeply interesting. Remembering Mr. Rachmaninoff's singular power and genius, it might be wished he would leave to a merely industrious pianist such a task, while he devoted himself to the musical message of which he is so consummate a master.

Perhaps this feeling would not be so strong but for the concluding Liszt compositions, but certainly such things as the "D flat study" and "Campanella" have precious little to say to present day hearers.

Schumann's studies in two Paganini caprices were interesting examples of brilliant translation of one instrument's medium to another. These studies, which opened the program, were followed by eight from the unsurpassed collection left by Chopin, beginning with that most poetic of compositions, the "E major study of op. 10." Five studies, called tableaux, by Rachmaninoff, were superb examples of his writing. A study each by Rubinstein and Scriabine, made strange company paired together, being as they are, poles apart in musical history. Liszt's "Dance of the Gnomes," "D flat study" and "Campanella" formed the closing group. Encores added were two Chopin waltzes, Rachmaninoff's own "C sharp minor prelude and barcarolle," and Paderewski's "Minuet," a graceful tribute to a fellow artist.

Mr. Rachmaninoff always comes to the interpretation of other music than his own with reverence, dignity and supreme regard for its truth and beauty. In many of the well known works played last night, notably those by Chopin, a wholly new conception was given through the divining rod of a masterly musicianship. All the beauties and graces of the pianist's medium are Rachmaninoff's and are used with the increased power possessed by one to whom music is the language of life. Naturally this power with Rachmaninoff, as with all composers, is more completely in its element when recreating what was original with him. All that is given is his own musical experience, which becomes artistic reality in the deepest sense of the word.