

RACHMANINOFF SHOWS AN IDEAL OF BEAUTY

Russian Composer Plays His Own
and Other Compositions at Re-
cital in Auditorium

Those who braved the extreme cold last evening in order to hear the Russian composer and pianist, Sergei Rachmaninoff, in the Steinert series of concerts, were rewarded by a program played with rare charm. Probably Mr Rachmaninoff would prefer his ultimate fame to rest upon his merits as a composer rather than as a pianist. However that may be, he is an admirable pianist, possessing a rare and brilliant technic with a wide range of tone-color at his command. To all this is added the peculiar spontaneity due to his creative gifts, making each work played seem his own composition.

Last evening's program was rather for pianists than for the general public and yet the general public was delighted and kept asking for more. The one long work was the Chopin sonata in B minor, which was played first. Whatever may be said about Chopin's lack of success in employing the sonata form, this work and its companion in B flat minor contain some of the most beautiful music written for the piano. The four Etudes by Chopin proved to be three from opus 25, F minor, F major and A minor, and the black key study from opus 10. The applause was so genuine and prolonged that the "Butterfly" Etude from opus 25 was added.

The pianist played next from etudes by himself to which no other clew than the subtitle, "Tableaux" was given. They proved very interesting, especially the second and third, at a first hearing. They are not of the extremely cacophonous modern type; indeed, the composition and the playing of Mr Rachmaninoff suggest that he has an ideal of beauty.

An etude by Rubinstein, the exquisite playing of which gave the audience especial pleasure, an etude by Scriabine and three etudes by Liszt completed the program, which did not sound as academic as it looked.

The works by Liszt were the familiar "Dance of the Gnomes," the concert etude in D flat major and "La Campanella."

The audience was so delighted that it asked for more and received several additional numbers, among them one of the waltzes in A flat major by Chopin and the pianist's own popular C sharp minor prelude, evidently in response to a request. The popularity of this prelude, which is as closely associated with Rachmaninoff's name as Paderewski's with his well known minuet, was attested by the immediate applause which greeted its beginning.