

Pre-Eminence of Rachmaninoff In Music

Russian Artist In Concert Here
Shows Genius As Com-
poser and Pianist

By Augustus O. Palm
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In the realm of music no man is so pre-eminent and so versatile at the present time as Rachmaninoff.

While his C-sharp minor prelude, a youthful work, remains to many the greatest expression of his genius, the initiated know of far greater glories in such of his works as the second symphony in E minor, the symphonic poem, "Isle of Death," the second piano-forte concerto and many beautiful songs.



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Rachmaninoff appeared Tuesday evening at Music Hall as pianist and composer.

His program was as follows: Sonata in E minor, op. 90, Beethoven; a Ballade, walse, and the Barcarolle of Chopin; five of Mendelssohn's "Songs Without Words," "On the Mountain," by Grieg; "Polichinelle," op. 3, and "Barcarolle," op. 10, by Rachmaninoff, and Liszt's "Rhapsodie Espagnole."

The program was unusual in that it consisted of works seldom heard on the concert stage. The Beethoven and Liszt numbers are rarely played, and the Mendelssohn "Songs Without Words," are reserved as a rule, to the confines of students' recitals.

When Rachmaninoff announces a Chopin group, he is never definite as to the selections to be played, allowing his mood at the time of performance to influence his choice. Tuesday night his mood was indicated by the G minor Ballade and the E flat major walse, op. 18.

The Beethoven sonata was given a noble performance, and brought into play the tremendous dignity of the artist.

The Mendelssohn "Songs Without Words," were old friends clothed in new garments, each an exquisite cameo.

The so-called "Spinning Song" from this set, given as an encore, will not be equaled until Rachmaninoff comes again. The Chopin numbers were given a rendition that brought to the foreground his wonderful sense of color. Pianistically, there are few who can command such light and shade. This latter quality of Rachmaninoff's playing was much in evidence in his own "Polichinelle" and dreamy, elusive, phosphorescent "Barcarolle."

The Liszt rhapsody was played with stunning bravura and proved again his absolute mastery of the instrument.

Rachmaninoff doubtless has forgotten that at one time he had to strive for technique, since now it is so subjected to the overwhelmingness of his musicianship. To him his art is paramount and he brings to it great devotion, a marvelous intellect and the highest possible ideals.