

Rachmaninoff in Pleasing Program In Carnegie Hall

Three of Pianist's Own Compositions Are Included, Two of Them Being Performed for First Time

Sergei Rachmaninoff played before a large audience yesterday afternoon at Carnegie Hall. The distinguished Russian has formed the habit of announcing his recitals as "Concerts of Music for the Piano," an excellent characterization, for his concerts invariably provide rare aesthetic enjoyment, in striking contrast to the usual order of pianistic prowess which audiences are called upon to admire at the average piano recital. This does not mean that Mr. Rachmaninoff is not an accomplished pianist. He is all of that and much more, for he does not count fame with a display of digital dexterity, but rather distills the very essence of each composition.

He began with Mozart's sonata No. 9, played with a supreme understanding of the composer's style. This was followed by five of Mendelssohn's songs without words—Nos. 32, 3, 47, 37 and 17—four numbers by Chopin, a ballade, barcarolle and two waltzes in E flat major and G flat major. Then came three of his own compositions, two etudes, tableaux, marziale and alla marzia tenebre, and barcarolle. The first two were played for the first time. They are not of his best, and the second suggested the thought that he, too, momentarily has been stricken with the prevailing malady of dissonances. At least three were numerous drunken chords and a prevailing effect of "sweet bells jangled out of tune." He closed with Liszt's Spanish rhapsody, too meretricious in character to be wholly in keeping with the intellectual and emotional depths of the player, whose brilliance in this piece seemed a trifle forced.

Mr. Rachmaninoff showed his customary generosity in the number of extra pieces added at the end of the concert. It was an afternoon of rare enjoyment, which one feminine member of the audience attempted to turn into a prima donna recital by tossing a bouquet of violets onto the stage. The flowers fell squarely at the composer's feet and to his evident embarrassment.