

RACHMANINOFF APPLAUDED.

Big Audience Hears Russian Pianist's Characteristic Recital.

Mr. Rachmaninoff played to a great audience at Carnegie Hall last evening, his first recital other than a matinee again showing the Russian giant's commanding position before the musical public of New York. His chiseled accents, seemingly enchanted piano phrases, emerging like Rodin figures from rude rock, reached a high point in Beethoven's little sonata Op. 90, played with a strong man's reverent tenderness. Schumann's "Papillons" were indeed butterflies, gorgeous as Brazil's, while rare applause of the sort that hung on every last echoing note grew vocal when Mendelssohn's "Spinning Song" encore, not so much played as conducted, rather, in orchestral fashion, brought a responsive cheer.

The pianist's most characteristic work was perhaps in a Chopin group, from the waltz in F, with one blessedly human false note, to the C-minor "Polonaise," made alive with a new Poland's aspiration, and calling for two encores more. In lighter mood, he gave Debussy's "Children's Corner," ending in the "Gollywogs' Cake Walk," and finally the inevitable Rachmaninoff preludes, already world classics, of which he chose the G-major and B-flat major, while a waiting house begged for the C-sharp minor favorite last of all.

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