

RACHMANINOFF IN RECITAL.

Carnegie Hall Audience Moved by "Blue Danube" Waltz.

Mr. Rachmaninoff, who restores respect for the piano as an instrument of expression, by both his giant skill and reverential art, found Carnegie Hall filled with his admirers yesterday for what he had somewhat insistently emphasized as "a concert of music for the piano." Music it was, indeed, not without some surprises. Who, for example, would have guessed more than twice as to the high point of a matinee that included Beethoven's "Appassionata" and Chopin's "Funeral March" sonatas, both dwarfed too often by pigmy players?

The Russian artist made an event of his restoration of each one, but the emotional climax, it appeared to one listener, came at the program's end in a super-perfect performance of the silly Strauss-Schulz-Ever "Blue Danube" waltz, so magically, crisply, rhythmically done, that the effect was mesmeric, and the audience, or those in it old enough ever to have waltzed, all unwittingly swayed in unison.

The same magic made important his revival of "La Jongleuse" of Moszkowski or the less forgotten A-flat study of Liszt. It occurred again, after five last encores, when he gave what the galleries cried for—his own C-sharp minor prelude. The sombre mood, his restrained tempo and dynamics, with a final outburst of vehemence and ventriloquism of echoing tones, brought its second moment of popular emotion; nor was it anti-climax when he added Chopin's "Maiden Wish" before daylight and stage-lights faded.

The New York Times

Published: December 4, 1922

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