

# MUSIC

## *Musical Sculpturing.*

An audience of proportions customary when Sergei Rachmaninoff plays, greeted him at his piano recital yesterday afternoon in Carnegie Hall. The pianist came in as quietly as usual, and proceeded with a certain breath-taking self-possession to interpret, quite in his own manner, pieces of Chopin. The fantasy was presented more nearly in accordance with the composers indications than the sonata, in which Mr. Rachmaninoff, without being either impertinent or illogical, often provided dynamics, phrasings, and fluctuations of tempo that were his own. He was soon working his familiar spell. With a characteristic disdain of anything approaching sensuousness or virtuosity for its own sake, he carved as a sculptor might carve out of rock, the shapes of Chopin's musical thoughts. He gave them, in places, a sterner outline than they naturally possess, and as he played it was as if a great edifice were growing, detail by detail, before one's eyes. The sonata was played without a pause between the movements, and there was a trifle of editing in the connecting of the funeral march with the finale. The performance was the interpretation by a musician of a depth of nature and creative capacity which gave him a right to his own conception of a great work, and he impressed this conception deeply on his audience.

The entirely Russian character of the remainder of the program was of a refreshingly unhackneyed character. Tchaikovsky was represented by his Variations op. 19, which have many fine pages, and his charming "Invitation to the Trepak." Mr. Rachmaninoff was present as a composer in the instance of his prelude in B Minor and Scriabine by eight preludes and an etude. Need it be said that these works were played with special insight and with the remarkable pianistic equipment which has steadily grown since Mr. Rachmaninoff decided, seasons ago, to devote himself for some years to the work of a virtuoso in America?

### **Paul Kochanski Plays.**

Paul Kochanski, a violinist of brilliant acquirements, was assisted by Josef Kochanski, pianist, at his recital yesterday afternoon in Aeolian Hall. Mr. Kochanski played with color and sonority of tone and with musicianly style, his "Danse Sauvage," which found much favor with the audience, the Scotch fantasy of Bruch, and smaller pieces by H. Villa-Lobos, Paganini, Mozart-Saint-Saëns, Saint-Saëns, Wagner, Sarasate and Weinlawsky.

## **SINGER FAINTS ON STAGE.**

### **Applause Greets Della Reinhardt When She Resumes Role in Opera.**

Della Reinhardt, the opera soprano, fainted on the Metropolitan stage midway in act three of "Die Meistersinger" yesterday, just as the curtains were about to close on the famous quintet. Her companions for the moment gathered around her and she recovered in time to resume the heroine's slight remaining share in the final scene. The audience broke in with a round of applause on her re-entrance in the procession of master singers and she bestowed the wreath upon the hero after the prize song.

Two newcomers in the cast were Miss Telva, who successfully made her first essay here as Maddalena, which she had sung once in Philadelphia, and Mr. Schorr, familiar elsewhere as Hans Sachs. He sang Wagner's great baritone rôle as beautifully as was expected of him, in view of his recent Wolfram and Telramund, while his acting of Sachs was filled with a fine detail of a ripe and robust characterization. Others were Taucher, Meader, Schuetzen-dorf, Rothier and Schlegel, and Bodanzky conducted.

The Metropolitan season passed its two-thirds point last evening when the sixteenth week ended with "Marta," sung again by Alda, Howard, Gigli, De Luca and Malatesta, under Papi's baton.