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ſ	ACHMANINOFF RECITAL
	<b>EXHIBITS MIXED MOODS</b>
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F	Russian Pianist Plays a
1	Varied Programme in the
	Academy of Music
	By LINTON MARTIN
-	Sergei Rachmaninoff gave a piano ecital in the Academy last night that
0	voked mixed emotions The pro-
e t	namme was one of the most varied hat the distinguished Russian has layed here within the last half dozen
p	layed here within the last half dozen
6	ears. It was also one of the most un- atisfactory. And it was also one of
5.	he most uneven in performance, rang- ng from the intense introspection that
n	marks Rachmaninoff at his best, to manner of casual unconcern that
n	hight have marked any ordinary per-
f	unctory pianist. The austerity of Rachmaninoff's
s	tyle was well-suited to his opening
n	tyle was well-suited to his opening umber, the D major Partita No. 4 f Bach. What merited particular ommendation was Rachmaninoff's dis-
c d	ommendation was Rachmaninoff's dis- ain of striving for modern effects of
to	ain of striving for modern effects of onal color in this music which was ritten long before the resources of he pinnoforte of the present were de-
tiv	he planoforte of the present were de-
a	eloped. Th rest of the programme was of more romantic complexion, however. tachmaninoff played his own tran- cription of two Schubert numbers, Impromptu" and "The Brooklet," ith much poetic besuty. He played he Chopin B minor Sonata without he continuentity which cost without
Is	achmaninoff played his own tran-
	Impromptu" and "The Brooklet,"
t	ith much poetic beauty. He played he Chopin B minor Sonata without, he sentimentality which so frequently hars it, and with a more heroic con- eption of the work than usual. But e added nothing to his reputation by he three banal Liszt pieces that fol- owed—the "Consolation" in E major, Dance of the Gnomes," and 'Heroica." Iso undistinguished was Medmer's 'airy-Tale," an inconsequental bon- on that was pleasing enough, but had o particular character. Rachmaninoff layed two of his own numbers, an
n	hars it, and with a more heroic con-
h	e added nothing to his reputation by
1	owed—the "Consolation" in E major,
A	lso undistinguished was Medtner's
b	on that was pleasing enough, but had
P.	layed two of his own numbers, an
h	ackneyed Preludes, and brought the
0	wn transcription of Kreisler's
j	ected to an over-elaboration that dis-
e.	Technique is of course to be taken
in	off. What is not to be taken for
g a	The outstanding encores were the 'universide the degree to when the theory of the theory of the particular character. Rachmaninoff layed two of his own numbers, an Etude Tableau" and one of the less ackneyed Preludes, and brought the ormal programmes to an end with his was transcription of Kreisler's Liebesfreud," which has been sub- orts its essential simplicity. Technique is of course to be taken or granted in a recital by Rachman- noff. What is not to be taken for ranted is evenness of inspiration, nd last night's performance showed is audience the degree to which the nexpected may be encountered in an rist of the first rank. The outstanding encores were the 'urkish March by Beethoven from The Raise of the senser's and the rior.
hu	ns audience the degree to which the nexpected may be encountered in an
a	rtist of the first rank. The outstanding encores were the
1	The outstanding encores were the urkish March by Beethoven from The Ruins of Athens," and the plan- it's transcription of a Moussorksky
is	st's transcription of a Moussorksky Hopak."

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