

ALTON STREET,

## RACHMANINOFF IN UNUSUAL CONCERT

Famous Russian Pianist and Composer Gives Program of Unhackneyed Works

Reaches Poetic Heights in Chopin Interpretation; Plays Own Music

By LINTON MARTIN

Sergei Rachmaninoff, unique among pianists of today, gave a recital in the Academy last night that was adroitly arranged to display his range of technique and temperament, even if it made little concession to purely popular appeal. But then popular appeal is always the element that seems of least concern to this remarkable Russian, whose attitude, even in his public appearances, is essentially introspective, and whose intellectual austerity marks even his more romantic and emotional offerings with a rigorous restraint.

Obviously Mr. Rachmaninoff was concerned in avoiding the hackneyed in his selection of numbers last night. Thus he began with the infrequently offered Schubert-Tausig Andantino and Variations, following this with the Liszt arrangement of the Schubert "Wanderer" fantasy, these being his only two lengthy numbers. The Brahms Intermezzo, Opus 118, and G minor Ballade, constituted the third number. Chopin was represented by his early and relatively unimportant Rondo, Opus 16; the F major Nocturne, and E minor Waltz. For his next number he presented Medtner's "Fairy Tales" (F minor, Opus 26, and B minor, Opus 20). The pianist played one of his own preludes, not the universally familiar C sharp minor, but the more self-contained G major, and, for the last of his regular numbers, the rhythmic, rousing "Rakoczy March," in which Liszt presented pianistically the martial music of the old, imperial Austria.

It was an evening of much variety, and it was received with discriminating, but by no means delirious delight by a fair-sized audience, which recalled the pianist for several encores at the end, although he did not once interrupt his regular programme with any extras, leaving the stage only once, in fact, between numbers, early in the recital.

The most poetically persuasive part of the performance was the Chopin nocturne, which Mr. Rachmaninoff fairly drenched with color and sentiment. Some of the other numbers missed fire, such as the Schubert-Tausig Andantino and Variations, which is hardly a work of sustained inspiration, and the early Chopin Rondo was of interest chiefly in the contrast it afforded. But even these were marked by the insight of the artist who understands how to communicate his own moods to his music.