

# NOTABLE RECITAL BY RACHMANINOFF

Pianist Displays a Remarkable  
Range of Dynamics and Effects  
in Carnegie Hall.

STRAUSS DANCES DELIGHT

He Plays Schumann's "Novelettes"  
With a Force and Compactness  
Rarely Bestowed Upon Work.

By OLIN DOWNES.

A recital by Serge Rachmaninoff in Carnegie Hall is invariably a significant musical event. The sheer greatness of the man's style and musical conception are as impressive the twentieth time as they are the first.

Mr. Rachmaninoff seemed to have special inspiration and special command of his instrument yesterday afternoon. The Beethoven sonata, Op. 78, must go unreviewed by this writer. It was followed by one of the largest and in some respects most redundant of the Schumann novellettes, the one in F-sharp minor, Opus 21. The performance was not precisely in the manner of Schumann, at least as exemplified by other and sympathetic Schumann interpreters. The colors were stronger than Schumann's, and clearer. The Schumann arabesques of tone and the mysterious pedal effects which can be used with so much charm in this piece were sacrificed in a measure to a style more virile, direct, masculine in intention. Everything was in clearer, bolder lines than Schumann's writing would seem to suggest, and by so much was the music given a saliency, force and compactness rarely bestowed upon it. It was Schumann perceived and conveyed by an individuality of sterner stuff than the dreaming Eusebius. But that was proved to be Mr. Rachmaninoff's right, and our interest and advantage.

Mr. Rachmaninoff played the Chopin B-flat minor sonata differently from any other pianist of whom we know, with singularly felicitous mingling and contrasting of the two principal emotional elements of the opening movement—the mood of desperate resolve and the Hamlet broodings, self-questionings, self-tortures, which are particularly evident in the part known as the "free fantasia" of the movement. These Chopin improvises upon; they rather develop symphonically his thematic material. Before the reprise of this movement, if memory serves, Mr. Rachmaninoff omitted one chord, with a gain in conciseness and dramatic effect. The funeral march was grim and black and the relentless resumption of the march with its implacable tread, after the melodic interlude, will not soon be forgotten. The mood of grimness and of a brooding and tragic contemplation were maintained beneath the most tempestuous passages and ruled the strange whirling measures of the finale. This sonata is too accessible to mediocrities. When a master plays it the effect of the music is prodigious.

The last group of the program comprised studies from Rachmaninoff's "Etudes Tableaux," Op. 33, and the Strauss-Tausig transcription, "Man liebt nur einmahl." In the studies, which are short and extremely well written, Mr. Rachmaninoff showed to a greater degree than in any other moment of the afternoon his full and remarkable range of dynamics, his control of nuances, tone-color and other pianistic effects. His performance of Strauss's dance music delighted every one by its vitality, virtuosity and finesse. Mr. Rachmaninoff of course played encores, to a packed house.

The New York Times

Published: February 16, 1930

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