

MUSIC

Rachmaninoff Delights Throng.

For many years Sergei Rachmaninoff has been a name to conjure with. When, as yesterday in Carnegie Hall, its glamour is deepened by the darkened auditorium, the pale white light falling across the piano, the pianist's aloof and reluctant approach to the instrument, there is already established, before a note is struck, an awesome atmosphere. Authority, a little weary, is enthroned, and is about to give utterance.

All this as a device to banish the restlessness filtering in from the street with the audience, and to subdue it to a receptive mood, is entirely legitimate. But in such cases it becomes the duty of the reviewer to disengage the impressiveness projected by the device from that projected by the music itself. Not an easy task when a pianist has as many moods as Rachmaninoff, and when the difference between them is as striking as it was yesterday.

Throughout the program, however, one attribute of his playing remained a constant—his unique capacity to keep the various melodic lines of the music upon separate planes, and to color and intensify those planes at will. Thus the texture of his sound-pattern was always crystal-clear, always intelligent.

In the Beethoven sonata opus 81, which opened the program, it was much more than this. For the auditor forgot the surfaces of beautiful sound which Mr. Rachmaninoff was traversing. He carried the hearer straight into the interior of the work, particularly in the first two movements, so that one heard, set forth uncloudedly, the magnificent musical thinking of a great mind.

It cannot be said that the Schumann Etudes Symphoniques, which followed two short pieces, fared as well. They were taken too rapidly and coolly; the swaggering robust advance of the first etude—Schumann full of good food and beer and exuding opulence—became the crisp and nervous pace of a man on business bent.

Indeed, it was not until Rachmaninoff expounded his own new work, the Variations on a theme of Corelli's, that all his great gifts appeared luminously together. Against the classic theme he has stippled in modern and semi-modern harmonic backgrounds. The tenor of the piece is dark and ironic; it rises in intensity and passion, through interesting figurations and contrapuntal devices, to recede again into somber glooms. The performance was an inspiring one, plastic, supple, flowing with deep colors and etched here and there with exquisite details.

After it, the Liszt "Etude Transcendante" was empty sound and vain fury. Even Rachmaninoff's performance could not make bread out of this sterile stone. One wonders—as one has wondered before—why the creator of the second piano concerto spends his gifts upon this fatuity when there are fine works of his own the public yearns to hear from his own fingers, or why, if modesty forbids his charging his program too heavily with his own name, he could not have played something that would as well have displayed his formidable technique and at the same time have been better musical fare, such as one of the Chopin ballades or—if Liszt must be done—the sonata in B minor.

At the end of the printed program a part of the crowded house lined the edge of the stage while the pianist gave eight encores, yielding

finally—and with what reluctance one may imagine—to the demands for his C-sharp minor prelude.

H. H.

Tauber Sings Lehar Songs.

Richard Tauber, tenor, sang his fifth recital in ten days in New York last night, and his first in the larger spaces of Carnegie Hall, which filled slowly with an audience fashionably late in arriving but still eager to hear him after his recent Town Hall débuts. His lyric voice amply filled the large auditorium and his program, for the first time announced in full, was a new one chosen wholly from the popular stage works of Franz Lehár, in whose operettas Mr. Tauber is best known abroad.

A dozen Lehár songs included many starred as specially written and dedicated to this artist by their composer. Among them were melodies from the operas "Schön ist die Welt," "Friederike," "Paganini" and "Gypsy Love," the last not unknown in English on Broadway. The singer was again long applauded, and the Lehár songs were reannounced for tonight, when a large advance sale was reported for his farewell appearance.

W. B. C.

A Two-Piano Recital.

Edwin Hughes and Jewel Bethany Hughes gave their annual recital of compositions for two pianos last evening at the Town Hall with authentic examples of the more advanced among recognized writers in this musical idiom. Following Alexis Hollaender's variations on a Schubert theme, a principal number was the Fantasia Op. 5 of Rachmaninoff, himself also a local concert giver yesterday. The later program added three pieces by Eduard Schuett, Debussy's "In Black and White," Chabrier's rhapsody "España," Casella's march from "Puppazetti" and a scherzo by Arensky.

W. B. C.

MUSIC NOTES.

Alica Perkins, Dorothea Flexer, Theo Karle and Herbert Gould will sing at the Riverside Church this afternoon, when H. V. Milligan's choir presents part I of Parker's "Hora Novissima."

Pietro Yon, organist of St. Patrick's, and Frank F. Molony, baritone, will assist in a concert of liturgical music this evening at St. Gabriel's Church in East Thirty-seventh Street.

Dr. T. Tertius Noble will give an organ recital at 8 o'clock this evening at St. Thomas's Church, playing works of Handel, Bach and Wagner, and his own "Solemn Prelude."

Helen Clymer, soprano, and Emily Housel, pianist, appear today at a musical tea at Scarborough School. Mrs. Hazel Dorey of the school speaks at the St. Regis tomorrow on "Musical Education."

The Rubinstein Club will hold its first luncheon and musicale on Tuesday, Nov. 17, at the Waldorf-Astoria. Besides other luncheons Jan. 5 and March 15, there will be concerts Dec. 15, Feb. 16 and April 5.

Artur Bodanzky, who conducted "Boccacio" at the Metropolitan last season, has accepted an invitation to attend that opera's première by Charles L. Wagner's company at the New Yorker Theatre on Nov. 17.

The fifth concert of American composers, under the auspices of the American Academy of Arts and Letters, will be given next Thursday evening at the academy auditorium. The program will consist of compositions by members of the academy and of the National Institute of Arts and Letters and will be given by them and by assisting soloists, including Ruth Breton, Albert Stoessel, Mrs. Stoessel and Anselm Fortier of the New York String Quartet.

A musical program will be given this afternoon at 3 o'clock by a committee of the Federation for the Support of Jewish Philanthropic Societies at Temple Rodeph Sholem. Vocal and instrumental selections will be heard.