

# MUSIC IN REVIEW

works a mile down Broadway, made his sixth appearance of the local season last evening at Carnegie Hall. The Russian pianist and composer was again welcomed by an audience of the faithful with enthusiasm, if less of tumult and crowd. Fifteen years a New Yorker and now in his sixtieth year, he has thus appeared at intervals, lean and leonine, alert, austere, close-cropped and with the poise of profound sincerity.

He played three transcriptions, his piano version of Bach's many-voiced "Preludio" from the E minor violin sonata, another of his own from the orchestral scherzo of Mendelssohn's "Midsummer Night's Dream" music, and one by Tausig from Weber's "Invitation to the Dance." There was in all these the excitement of an alchemist's discovery of the pure gold of classic melody amid the seething cauldron of technical embellishment. The applause weighed heavily in favor of these pieces, for which he was warmly recalled.

His program, if sparse in works of larger form, was representative in detail and delivery. Its classics comprised Beethoven's C minor variations, of magic-mirror lustre; Schumann's tender "Nachtück," Schubert's unhackneyed impromptu in F minor. For its later episodes, Mr. Rachmaninoff reserved Chopin and Liszt, with three of his own "Preludes," again preferring the unhackneyed E major, B minor and A minor, to which his hearers begged addition of others known to pianists around the world.

W. B. C.

## ***Rachmaninoff Reappears.***

Sergei Rachmaninoff, playing alone in competition with 200 men who gave one of his own major