

## BIG AUDIENCE HEARS RACHMANINOFF PLAY

### Noted Pianist Excels in Chopin and His Own Works

Sergei Rachmaninoff played to a very large and enthusiastic audience last night at Symphony Hall, which, like all his audiences, refused to go home without hearing his C sharp minor Prelude. The noted pianist and composer added several of his own works to the long and exacting program before coming to what the public regards as his masterpiece. If the numerous amateur pianists in the audience took note of Rachmaninoff's extraordinarily impressive performance of the Prelude some of them may cease to do it blithely to death as is their wont.

Mr Rachmaninoff included two sonatas on his program, despite the current fashion among music critics of denouncing such pieces as tiresome, which they are not. He made the first two movements of the Beethoven "Appassionata" interesting only in episodes, failing to convey the broad sweep and urge of the music. The finale, one of the finest things in all music, stirred him to a deeper and more sustained eloquence. Not until the "doppio movimento" in the first movement of Chopin's sonata with the funeral march was reached did Rachmaninoff's sombre romantic imagination find full scope.

After the trio in the funeral march there was an outburst of clamorous woe as the march theme reentered, which again proved the dramatic power of the pianist.

He made the piano sing his own "Melodie" and "Serenade" with a virtuosity which all but concealed the emotional poverty of the music. The latter portion of Liszt's "La Campanella" was played at a tempo so unusually rapid that the audience applauded the technique shown with great vehemence.