https://www.newspapers.com/image/431252515

| 1 | jewels. | |
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| 0 | RACHMANINOFF GIVES | |
| | EIDET CONOEDT OF OFLOOR | |
| | FIRST CONCERT OF SEASON | 1 |
| 2 | Sergei Rachmaninoff, eminent Russian | |
| - | composer-planist, gave his first concert | |
| | of the season yesterday afternoon in | |
| | of the season yesterday afternoon in Symphony Hall before an audience that | 1 |
| | inted every available seat and occupied | |
| 1 | the standing area all around the walls. | |
| | Mr Rachmaninoff received a flattering | 1 |
| 1 | greeting on his appearance, and later in the afternoon gave two or three en- cores in response to vigorous and long- continued applause. There is no doubt about his popularity. Mr Rachmaninoff is such a familiar figure to Boston concert-goers (this he- | |
| 1 | cores in response to vigorous and long- | |
| - | continued applause. There is no doubt | |
| | Mr Rachmaninoff is such a familiar | |
| ł | Mr Rachmaninoff is such a familiar figure to Boston concert-goers (this be- | |
| 1 | ing his third appearance in the calen- dar year, one of them as a Symphony soloist) that comment upon his work is not necessary. Whatever may be said of him as an interpretive artist none | 1 |
| 1 | dar year, one of them as a Symphony | 1 |
| 1 | is not necessary Whatever may be said | |
| 1 | of him as an interpretive artist none | 1 |
| 1 | | |
| 1 | and his brilliant rhythmic sense. Those things seem to be what audiences for | |
| 1 | the most part want. | |
| 1 | the most part want. It was clear enough yesterday that the pieces which seemed most to please | n |
| 1 | the pieces which seemed most to please | b |
| 1 | were those which smacked of gymnastics and tinsel, rather than those deeply significant for their music-structure or | 1 |
| 1 | significant for their music-structure or | C |
| 1 | sublime melodic conceptions. Lisz's sprightly but obvious Dance of the Gnomes provoked a more sympathetic reception than the noble B Minor Sonata of Chopin. One is led to suspect that | |
| 1 | Sprightly but obvious Dance of the | f |
| 1 | reception than the noble B Minor Sonata | |
| 1 | of Chopin. One is led to suspect that | n |
| î | or Chopin. One is led to suspect that even the generous applause which Mr Rachmaninoff won for himself in the Sonata was due fully as much to the spirited finale as to the beauties of the earlier melodic themes or the sombre grandeur of the third movement. It is perhaps because of the perfection | 1 |
| 1 | Sonata was due fully as much to the | n |
| 1 | spirited finale as to the beauties of the | d |
| 1 | earlier melodic themes or the sombre | t |
| 1 | grandeur of the third movement. | 1 |
| 1 | It is perhaps because of the perfection of technique which Mr Rachmaninoff possess that an audience may so easily place more emphasis of what it has seen — manual dexterity — rather than | e |
| 1 | possess that an audience may so easily | I |
| ł | place more emphasis of what it has | n |
| I | upon any emotional effect (or lack of | N |
| i | it) that it has felt. For whereas Rach- | S |
| I | maninoff's execution is manually bril- | tl |
| ł | liant his eloquence is notably restrained. | h |
| I | faculties and often a warmth to | aG |
| ł | his piano voices, more suited to the | G |
| 1 | seen — manual dexterity — rather than upon any emotional effect (or lack ot it) that it has felt. For whereas Rach- maninoff's execution is manually bril- liant his eloquence is notably restrained. There is a delicacy to his interpretive faculties, and often a warmth to his piano voices, more suited to the possy of a Chopin than to the more showy rhetoric of a Lizzt. In his Schu- bert "Impromptu" Mr Rachmaninoff at- tained a mellowness and depth of tone | dC |
| ł | showy rhetoric of a Liszt. In his Schu- | C |
| İ | tained a mellowness and depth of tone | a |
| E | which played upon the emotions as did | a |
| I | little else. | 1.2% |
| I | There were two noverlies on the pro- | A |
| ł | transcriptions-the one of Schubert's | |
| l | "The Brooklet" and the other of Kreis- | tl B |
| ł | ler's familiar "Liebestreud." The | to |
| 1 | ment, well suited to display Mr Rach- | C |
| 1 | maninoff's brilliant rhythmic sense. In | b |
| 1 | the second piece the composer has taken | h |
| 1 | niece and played upon it and with it | fi |
| 1 | sometimes exalting it. cometimes | Ci |
| 1 | burying it deep, and generally showing | te |
| 1 | what can be done with it without | |
| 1 | There were two novelties on the pro- gram, both Mr Rachmaninoff's own transcriptions—the one of Schubert's "The Brooklet' and the other of Kreis- ler's familiar "Liebesfreud." The Brooklet is a rippling, colorful move- ment, well suited to display Mr Rach- maninoff's brilliant rhythmic sense. In the second piece the composer has taken the familiar strain from the Kreisler piece and played upon it and with it, sometimes exalting it, sometimes burying it deep, and generally showing what can be done with it without demonstrating to at least one of his hearers the need for such heroic treat- ment. | si m |
| I | ment. | Se |

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