

## RACHMANINOFF IN PIANO RECITAL

Sergei Rachmaninoff, famous Russian pianist, played to a very large and very enthusiastic audience at Symphony Hall yesterday afternoon.

He began his recital with Beethoven's Sonata, Opus 78. With this he first displayed the admirable quality to be found throughout his work: that of a personal simplicity and directness. He is devoid of pretense and strutting affectation; his emotion is at once earnest and profound.

This directness charmed one yesterday in the Beethoven. He drew forth emotional quality without pretending to find a storminess not there. The Beethoven character was very much in evidence, not just this composer's work with another's "improvements."

The second number was Schumann's F sharp minor "Novelette," Opus 21. No matter what the experience or feeling that caused the composer to write this, it occurred to one listener that this Schumann was not very interesting or convincing. Musically there was rippling melody and good rhythm, but little more.

Chopin's B-flat minor Sonata, Opus 35, received the technical treatment that Rachmaninoff accords to all his playing: clarity of phrasing and a constant attention to detail, together with careful regard to appropriate volume of tone. The Scherzo was as lightly graceful (although by no means joyous), as the Marche Funebre was the depiction of dull, aching sorrow.

The first and chief characteristic of Rachmaninoff's own "Etudes Tableaux" is spontaneity, the second brilliance. Six short pieces were delightful. A Strauss waltz which Tausig transcribed—and embellished very highly—for piano completed the program. Mr Rachmaninoff's admirable technique did all the justice possible to it.

The audience demanded several encores, but at last was satisfied—the old, old story of the C-sharp minor prelude.