

Music

By FELIX DEYO

RACHMANINOFF RECITAL

THE OCCASION last night, of Sergel Rachmaninoff's annual Brooklyn recital at the Academy of Music, brought to the opera house of that hall the usual large and anticipatory crowd anxious to pay homage to an ever beloved idol, one whose popularity probably exceeds that of any other pianist, Mr. Paderewski excepted.

As composer, Rachmaninoff holds a commanding position among the highest music writers of the present day. As pianist his skill is markedly considerable—yet in this chosen path of exploitation he does not measure up to the highest standards of artistry. It may, however, be said of these "highbrow" standards, that they are unhonored in their absence at a concert of Rachmaninoff's. The music lovers who flock to his recitals are serenely oblivious to such a phase of his playing, and find it all satisfying. Mr. Rachmaninoff's personal appeal of simplicity and sincerity, and the high interpretative and musicianly aspect lent to all he does at the piano, radiate a glowing charm wholly irresistible.

The programme included sonatas by Mozart and Scarlatti, Schumann's "Carnaval," a Chopin group, the player's own Moment Musical and elaborate transcription of Kreutzer's "Liebesfreud." And, among several encores, "the" prelude of preludes.