

By JOSEPH A. MILLER

RACHMANINOFF

A TALL, ungainly gentleman who seemed uncomfortable in his correct evening clothes walked on the stage of the Academy of Music last night, seated himself at the piano that stood in the middle of the platform, gazed shyly at the audience, struck a few chords and then stared at his hands as he waited for the last stragglers to take their seats.

And then he began to play.

Sergei Vassilievitch Rachmaninoff, one of the greatest of our pianists—indeed, one of the greatest the world has ever known—gave an exhibition of piano virtuosity last night that thrilled his hearers beyond all description, soared in the skies of pure melody and showed that so long as he lives, genuinely great piano playing still lives.

For all his fifty-eight years, despite the fact that he has been before the public for over forty years, he proved his grandeur again, as if there were any one left on earth who doubted that he is one of the world's elect.

It is hard to decide where to begin describing the recital, for from the Bach-Tausig Organ Choral in A major with which he began to the glorious Prelude with which his name is forever associated, his last encore, there was not one moment of let-up in the brilliance, the beauty, the warmth and the greatness of the Russian's playing. It was playing such as people dream about, playing such as people imagine when they think of greatness and wonder when, if ever, they can hear the like again.

The conventional long number, following the stately Choral was, of course, by Beethoven, the Sonata that is numbered Op. 31, Number 2. In three movements, it rose to greatest heights in the third movement, the Allegretto.

There followed groups by Chopin and Liszt, the first including a Polonaise, a Mazurka, a Valse and a Scherzo, of which we award the palm for greatness to the Valse, but only by a shade. The first of the Liszt group, "Funerailles," began sombrely and conventionally enough, but as it developed the artist played the almost unbelievable left-hand portion with something like genius.

It is hard to imagine how playing could be greater than that.

There followed a Fairy-tale by Medtner, Rachmaninoff's own Prelude in G flat major (not the well known one—that was saved for an encore), and Balakireff's "Islamei," an Oriental fantasia, that was a compound of bizarreness and beauty.

There followed a number of encores, concluding with the famous Prelude, the opening chords of which the vast audience greeted with delighted applause.

The audience was in transports throughout. Every number was greeted with tremendous applause, which rose as the evening wore on until it became an ovation. It was, all in all, a memorable musical evening for Brooklyn.

Audray Roslyn

Audray Roslyn, young American pianist, will give her first recital since her return from Europe at Town Hall this afternoon at 3 when she will present a programme which includes Bach's Partita in C minor; Schumann's G minor sonata; Chopin's Fantasia; Prelude in B minor and Prelude in G sharp minor by Rachmaninoff and the Kreisler-Rachmaninoff Liebesfreud.

Philharmonic Programmes

The customary Friday afternoon concert of the Philharmonic-Symphony Society will be given next week on Wednesday afternoon instead. The programme for Wednesday, as well as for Thursday night, Saturday night and Sunday afternoon at Carnegie Hall, will consist of Wagner's "Parsifal" prelude, Beethoven's Fourth Symphony, Smetana's "Vltava" and a comparative novelty in the form of three excerpts from Cesar Franck's symphonic poem "Psyche."

The programme to-morrow afternoon at Carnegie Hall consists of the "Iphigenia in Aulis" Overture, Brahms' Third Symphony, Elgar's Introduction and Allegro for String Orchestra, and Ravel's "Daphnis and Chloe," Suite No. 2.

On Thursday evening, April 9, the orchestra, under Arturo Toscanini, plays in Hartford. The concerts for that week in New York will be on Wednesday night and Friday afternoon.

Educational Alliance Concert

Dorothy Wagner, pianist, and Evelyn Schiff, soprano, will be the soloists at the Sunday evening concert at the Educational Alliance, 197 East Broadway. Thyra Sundberg a