

Rachmaninoff Plays.

Sergei Rachmaninoff, Russian composer-pianist whose name is known in every home throughout the land where music plays its part, was heard in recital last evening at the Academy of Music. The event, under Institute auspices, attracted a large audience, and as usual this exceedingly popular artist cast the spell of allurements upon his listeners. He offered a programme of an older order than recent years have accustomed us to expect—indeed this famous Russian when at the keyboard shows a fondness for the simpler compositions once in favor but now overlooked or consciously passed by. Five of the Mendelssohn "Songs Without Words" (Nos. 32, 3, 47, 37 and 17) once so highly esteemed by pianists and now seldom heard, received a treatment of effective beauty in the play of melodic and accompanying interchange, and as encore a sixth was added—the Spinning Song.

The Mozart Sonata in A—well known to the school girl—hopelessly old-fashioned and threadbare in the hands of any save an artist of skill and insight, seems a favorite with Rachmaninoff, and strangely in contrast to his own musical expression as a composer. De Pachmann, too, that peerless player, dallied amorously through the variations to the closing note of its Turkish march—or rondo.

Two Rachmaninoff selections, "Polichinelle" and "Barcarolle," and two Chopin waltzes were calculated to make an appeal to popular appreciation. Of the more profound Chopin the "Barcarolle" and G minor ballade were vouchsafed. The "Rhapsodie Espagnole" in closing was a good bit of Liszt virtuosity.

Need be added that the inevitable C sharp minor prelude was awarded the awaiting assemblage at the recital's close? Rachmaninoff having climbed to fame upon the ladder of this composition, would now, perhaps, fain look into the clouds and turn his back upon the piece by which he did ascend.