

## MUSIC EVENTS

### RACHMANINOFF IS HEARD AT ACADEMY OF MUSIC

Calmly relegating his famous "C Minor Prelude" to the second encore-after-the-last-number class, Sergei Rachmaninoff, Russian pianist and composer, last night stormed the Academy of Music in one of his characteristic recitals. The performance was heard by a large audience under Institute auspices in the Opera House.

Rachmaninoff seems to be alive only from the wrist-bone to the finer-tip. Most of the time during his playing, he keeps his forearms parallel and seems to prefer to move them as little as possible. He seldom sways his shoulders, never wags his head and never, never changes the expression of his face while playing.

But he gets results. His technique is a sermon, his tone speaks volumes. The first selection on the program was Mozart's Ninth Sonata, a gossamer affair that kept the pianist's facile fingers in the neighborhood of the treble. Mozart's little sonata is beautiful enough and did not lose anything by seeming to have been just played rather than "interpreted."

Next came five songs without words by Mendelssohn, Nos. 32, 3, 47, 37, 17. The quaint merry No. 3 and the deeper, rather pathetic, 47, were the favorites.

Up to this point there had been applause and plenty of it. But that plenty seemed nothing to the ovation that greeted the close of Rachmaninoff's Chopin group. And no wonder, for the four selections he gave are not only very good examples of the Pole's genius, but excellent subjects for the Russian pianist's moods and method.

The applause of the audience was an illustration of the principle of acceleration. Starting enthusiastically at the Ballade, it gained momentum with the E flat major Valse, increased with the Barcarolle and reached its apex with the G flat major Valse. The most poignant and vivid number of the group was the Barcarolle, that wistful, tender composition that seems to bare the soul of Chopin.

Two of Rachmaninoff's own numbers found approval, although they did not particularly stand out in the point of merit or interpretation. They were the Polichinelle and the Barcarolle.

Liszt's Rhapsodie Espagnole was the final offering of the program, proper and the most thunderous. To the uninitiated there is little Spanish in this, a fabrication characteristic of the Abbe's musicianship. The pianist had a good time with it, even if he didn't succeed in conjuring up the sights and sounds of old Castile.

The Russian was very generous with his encores giving three after the final number. The second of these was his famous "C Minor Prelude."