

RACHMANINOFF AT ACADEMY

For his second Brooklyn recital this season, given last evening in the Academy of Music, Sergel Rachmaninoff arranged a program that pleased a large and discriminating audience. All the selections were familiar ones, many of them being included in the repertoire of every earnest piano student from Coney Island to Stuyvesant Heights, and this fact deepened the interest of the listeners in the interpretation by this Russian artist of his own compositions, and those of other musicians. Rachmaninoff's playing is so distinctive and so satisfying that it is difficult to select the outstanding numbers in his recital, but it is a safe venture that last night everyone derived particular pleasure from his rendition of the Chopin group. In the Barcarolle he seemed to be just caressing the keys, so tenderly were the lighter passages played, while the Valse, with its lilting rhythm, and the stately Polonaise completed the scheduled trio, to which a second Valse was added as an encore. Three girl students in the orchestra had brought along their Chopin scores and their rapt attention to phrasing and accent, to say nothing of their enthusiasm, were noticeable even in that appreciative crowd. The program opened with a Beethoven sonata opus 90, every note played with crystalline clearness; then followed the well-liked "Papillons" by Schumann. Debussy was represented by "The Children's Corner," the dainty serenade for the doll and the whimsical "Golliwog's Cakewalk" being especially appreciated. The remainder of the recital consisted of Rachmaninoff's compositions or adaptations. Two Etudes Tableaux were his own and then were added an exquisitely played minuet adapted from Bizet, and the well-known Second Hungarian Rhapsodie by Liszt to which the Russian pianist contributed some beautiful cadenzas. The artist was generous with encores and of course no recital would be complete without his famous Prelude.