

## Music Events

### RACHMANINOFF AT ACADEMY.

Sergei Rachmaninoff has a large following in Brooklyn, but if that following embraced the population of the entire borough it would not be an exaggerated tribute to the art of this pianist. Which is to say that he deserves it. He played to a crowded house at the Academy of Music last night, to a house whose enthusiastic appreciation overstepped the bounds of rationalism. They encored and encored without being at all reasonable, without for a moment thinking that they were being unreasonable in their demands upon a generous artist. Of course they wanted him to play his Prelude in C minor sharp, and finally he did play it to the accompaniment in the opening bars of a gratified outburst of applause. But even this was not enough. He was kind enough, in the face of all this, to play for more than half an hour after the conclusion of his program.

Rachmaninoff is no picturesque pianist. He does not affect the elaborate gestures and fantastic postures of Paderewski, nor does he pound with the vigor of the Polish pianist. He is not at his best in the vigorous passages. Rachmaninoff paints his renditions with the brush of a Corot. He breathes his own breath into the pale, fragile passages that one feels he loves. There is the delicacy and shimmering beauty in these that one sees in the ripple of a brook by moonlight. Hence, he was at his best last night in Chopin's "Nocturne," and Sonata in B flat minor, in Weber's "Rondo Brilliant," and in his own "Serenade." So, too, is he master of those gay, tinkling melodies such as Strauss' "Beautiful Blue Danube," which he played last night in an arrangement by Schulz-Evler. These are his loves, and these he plays with "a beauty born of a murmuring brook."

Other selections on his program included "Improvisation" (Op. 31) by Medtner; "Valse," by Chopin; his own "Melodie," and "La Jongleuse," by Moszkowski.