

MUSIC

Rachmaninoff Recital.

Although Sergei Rachmaninoff failed to draw a capacity audience to the opera house of the Academy of Music, where the eminent composer and pianist played in recital under Institute auspices, he nevertheless attained one of the outstanding ovations of the season. It was a personal triumph for this tall, languid Russian, who captured his audience so completely that he was recalled again and again, even after the dimming of the lights.

Mr. Rachmaninoff played music such as indicated the scholarly bend of his temperament. And this he played as such music must be played if it is to be appreciated at all, a dignified but not sedate interpretation, studiously restrained, yet always poetic—the deft mastery of the matured poet who can subdue the personal element without effacing the individuality of himself or the composer.

From the moment when he shuffled dreamily toward the piano, nearly reaching his seat before the audience was aware of his presence, complete mastery was evidenced. His consummate poise that struck the aristocratic line which separates hauteur from disdain, the drooping shoulders bespeaking thousands of hours of toil at the keyboard, his hesitant almost abashed smile—all these won the heart of his audience from the outset.

Beginning with the Saint-Saens piano version of the Air de Ballet from "Alceste," Mr. Rachmaninoff indicated the mood of scholarliness which characterized the evening. The

slow, haunting tones of Gluck's music were delicately evoked and the later, more authoratative passages were essayed with fire that was always under control. In Beethoven's "Appassionata", sonate, which followed, the full fury of the keyboard was released, as also its most lovely, limpid strains as summoned in the "Andante con moto" theme and variation treatment. The audience sat through it all, as if enchanted, a fitting tribute to the pianist.

In a Chopin group, the subtleties of rhythm characterizing this composer's music were beautifully encompassed. Then Rachmaninoff's own "Serenade," and the world-famous C sharp minor prelude, which brought a round of applause both at the beginning and end. Following the "Artist's Life" waltz of Johann Strauss, transcribed by Godowsky, the player was recalled repeatedly for encores by an enthusiastic band of music lovers who swept down to the footlights, applauding with remarkable fervor.

Banks Organ Recital

To-night at St. Luke's.

The last recital but one, in the series being given at St. Luke's P. E. Church, Clinton avenue near Fulton street, by Charles O. Banks, organist, will take place to-night. Mr. Banks will play the following attractive programme.

Prelude and Fugue in B flat (Bach), Romance in D flat (Lemare), The Largo (Handel), In Springtime (Hollins), Concert Scherzo (Mansfield), Marche Funebre et Chant Seraphique (Guilmant), Intermezzo in A flat (Felix Deyo), Concert Overture (Faulkes), Idyl (Ralph Kinder), Finale in B flat (Wolstenholme).

Grace Meek Banks, soprano, will