

RACHMANINOFF SCORES IN ARTISTIC RECITAL

Distinguished Russian Performer
Delights Large Audience
At Poli's Theater.

Someone has said of Rachmaninoff—that gaunt impenetrable figure at the piano—that his playing has so much of delicate lightness in it and yet so much of profoundness. At his piano recital yesterday afternoon the great Russian chose a program quite full of that delicate tracery in music upon which the waltz of three nations cast its spell. The concert was the fourth in the Philharmonic Course, and again Poli's Theater was filled with an overflow on stage and standing.

Programs M. Rachmaninoff has given that tear one's spirit with the depth of their tragedy and tenseness. And even over his lighter moods there hovers a mantle of melancholy, of seriousness that holds one in ever eager expectancy as to what he will reveal anew of his own fertile fancy in the music he interprets.

Played With Feeling.

For Serge Rachmaninoff is not an orthodox. In yesterday's program of many classics—of Beethoven, Mendelssohn, Chopin—he seemed to take each composition, look into its music soul, and let it speak through his fingers the things it said to him.

His Beethoven was wayward. But the rugged master himself surely did not establish the suavity—the school girl spirit with which we are wont to think of a Beethoven sonata. This was the Opus 31.

There is a marked repose always with Rachmaninoff—it is felt in his most florid passages. The Mendelssohn "Rondo Capriccioso" was taken with his personal deliberation while his romance melody was a mastery gift of beauty, of sentiment, and of exquisite ripples and runs of pure pianism.

The waltz came with the Chopin "Ballade," again slowly, clearly articulated, yet lightly profound; it came again in the programmed Chopin waltz, simply, and in the encore waltz, the Chopin D flat. Then his own waltz, opus 10, with its singing notes and rich inside voices, given with the unusual accents that assert the Rachmaninoff individuality.

Interpretation of Artist.

The "Faust" waltz dramatically brought out those biting chords of his—short, hard—but again he transforms a rhythm and adorns it with subtlety and with laughter. Tender romance spoke in the "meeting" of Faust and Marguerite.

A Pierrot fete scene was his tempestuous "Etude Tableau," op. 39, and he gave for encores the Mendelssohn "Spinning Song," "La Flûteuse," the Chopin D flat waltz, and his own great "Prelude" in C sharp minor.

When the great artist interprets, and chooses a mood for a program, his eloquence is a new page in music ideals and ideas. Rachmaninoff left tragedy yesterday, and told exultantly of fair things in music's realm. The seating of the audience in the middle of the opening Beethoven sonata is a type of discourtesy that we should guard against. The same occurrence caused Mme. Homer to leave the stage in the middle of a group of songs.

J MacE.

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