

First Concert Audience Charmed by Rachmaninoff

Great Pianist Plays 'Concerto No. 2';
Dr. Kindler Also Inspires
Enthusiasm by Directing

By ALICE EVERSMAN.

Several points of interest made the first concert of the National Symphony's tenth season a notable one. Aside from the fact that the orchestra has its own large coterie of admirers, the soloist of last evening's concert, Sergel Rachmaninoff, drew his special friends, who never miss an opportunity to hear the great Russian pianist. The combination of attractions filled Constitution Hall and turned the usual well-attended Symphony concert into a gala event. In addition the performance of a work by an American composer and the local premiere, as far as can be ascertained, of a neglected symphony by Tschakowsky rounded out the novelty angle of the performance.

Rachmaninoff has a quality possessed by few artists—he holds his admirers to an unabated enthusiasm. And if there be some of like-warm inclination they will find themselves soon joining with the others and perhaps becoming the most ardent converts. Last evening he was presented in the dual role of pianist and composer, as soloist in his second concerto. As alluring as always proves to be the opportunity to hear the composer's own interpretive idea of his work, it is especially so when the artist and composer is Rachmaninoff.

He brings a certain aloofness to his playing, a sort of transference to another plane that no other pianist achieves. He is impersonal in any exhibitionist way yet personal in the human element which he infuses into his interpretation. The music as he gives it out belongs neither to him nor to the listener, it is something that hangs between them for the contemplation of both.

The "Concerto No. 2" came forth directly from the composer's subconscious mind if ever a work of music did. It was drawn from under an almost impenetrable layer of lethargy, so the story goes, by the influence of a physician who understood mental suggestion. His repeated assurance that the composer would "work with great facility" and that "the concerto will be of an excellent quality" was fulfilled. One of the most beautiful numbers for the piano, it combines brilliancy, poetry and dramatic effect, all woven together with the unmistakable flush of inspiration.

The tone color which Rachmaninoff creates is of special purity. It takes on an ethereal tinge in lyric expression, is bell-like in rippling passages and richly sonorous without hardness in bravura effect. This play of color was present in his performance last evening, although the poetic element predominated in his interpretation. The composer was in a genial mood as he acknowledged the warm greeting given him on his entrance and must have taken pleasure in displaying the beauty of his work, rather than its power and brilliancy, of which there is a great deal. The ovation accorded him at the finish spoke of the reaction of his listeners. The great pianist made Dr. Kindler share the honors with him. Dr. Kindler's directing of the orchestral accompaniment was unusually fine.

Dr. Kindler has striven to acquaint his public with every variety of symphonic literature and his resurrection of the Tschakowsky "Third Symphony" was part of his plan. There is much Tschakowsky, the Russian, and Tschakowsky, the musician, in this symphony, but little of Tschakowsky, the man. Contrary to his later custom, as found in his more popular symphonies, this is a mental and not an emotional work. One feels that it was constructed, not set down in a glow of feeling. There are bits where the composer sought, with no pronounced success, for the right expression and, again, where memory served him choice morsels to weave in a new guise. Some came from the music of his people, and here he is at his best in the sharp rhythm and the melody and the sincerity of his handling of them. On the whole, the reasons for its disuse are apparent, and even the orchestra's fine playing of it could not make it otherwise.

Nor could one feel any great amount of excitement about William Howard Schuman's "American Festival Overture," which was the new work serving to open the program. It shows craftsmanship and ingenuity, but is singular in its thematic material with little savagery of idea. Indeed, it is noisy and rough, and, in its fugue, labored in its development.

Quite the loveliest number of the program, excepting the second movement of Rachmaninoff's concerto, was Dr. Kindler's transcription of Corelli's "Sarabanda, Giga e Badinerie." Its contrasting moods are beautifully balanced and elegant in their simplicity. Dr. Kindler's arrangement is a real contribution to the orchestral repertoire.

Supper Club Notes

Anchor Room—Lounge at the Annapolis Hotel; no dancing, but entertainment nightly.

Cafe of All Nations—Popular downtown cocktail lounge, with entertainment by "Mouse" Garner's Trio from 4 to 6, 10 to 1.

Cafe Caprice—Intimate lounge for cocktails and supper dancing at the Roger Smith Hotel. Music for dancing is by Bert Stevens' trio.

Casino Royal—Shows featuring several acts and a chorus, nightly at 7:30, 10:30 and 1 a.m. Dancing to Jack Schaeffer's music.

Club Troika—Continental resort with nightly revues in the Cossack and South American manner. Music for dancing is by Sasha Lukas' Orchestra. Minimum charge.

Cosmos Room—Supper club at the Carlton, sleek and sophisticated, with dancing at the cocktail and supper hours to music by Ben Young's Orchestra.

Del Rio—There's dancing nightly in the sleek Fiesta Room, with entertainment by expert vaudeville performers. At the Peace Cross in Bladensburg.

El Patio—Popular cocktail lounge, with entertainment almost continuously, by Jack Campbell at the piano, with Lima D'Acosta and Honey Dalzell singing in the South American and local moods.

Hamilton Hotel—Milton Davis and the orchestra play for dancing.

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