

Rachmaninoff Attains Heights in Concert Here

By ALICE EVERSMAN.
Adjectives in the superlative form have been used for many years to describe the playing of Rachmaninoff, but there remains one still unneeded to give an idea of his superb performance yesterday afternoon at Constitution Hall.

erned by his mood or circumstances that provoke it and sometimes that mood is not evocative or deeply personal. It was both, yesterday, one of those sublime moods that artists long for and cannot always find. Rachmaninoff took pleasure in his playing at this annual concert here under Mrs. Dorsey's man-

agement and with it he opened vistas of artistry and beauty all too rare in concert performance. The appeal of his playing yesterday was twofold. For those principally interested in the mechanical side there was exquisite perfection, a mastery technique freely working at the bidding of a master intelligence. For those who desire to lose themselves in the spiritual elements of music, the remarkable speaking quality of his interpretations, the beauty of phrase bent to express fully thought or emotion, were amply rewarding.

As a technician Rachmaninoff long ago reached the point where it was a means to an end. Yesterday that end was highly poetic and he worked toward it with infinite care under a clear vision of the emotional depths in what he played. He combined the arts in his performance being poet, painter and musician all at the same time. All of his program has been heard at his recitals here through the years. It was familiar music yesterday because of his insight and his personal feeling. He changed it for many by the clarity

of his form, by the dazzling effects of his coloring, and the beauty of the turn of phrasing. It took on fresh meaning and deeper significance both for the ear and the mind. The second sonata in Beethoven's opus 21 was an example of the intellectual grasp and the sensitive analysis which imbued his playing yesterday. This sonata with its often repeated arpeggio introduction and its rather somber sentiment held a glow of warm feeling minutely defined in every measure. Liszt's "Sonetto del Petrarca" and

"Valse Oubliee," his own "Prelude in G Major" and the Chopin "Nocturne in F Sharp Major" were representative likewise of the special poetic mood in which Rachmaninoff found himself. First of Three Numbers. The seldom heard "Polonaise in C Minor" by Chopin was the first of three numbers by that composer, the others being the "Nocturne" and the "Scherzo in C Sharp Minor." Bach's "Partita in F Major," a favorite in violin literature, becomes an excellent piano number in Rachmaninoff's arrangement and his

playing of it was brilliant and delicately modulated. Two "Etudes Tableaux" from his opus 39, the B minor and D major, formed a group with his prelude. These "tone pictures, in which the composer records his impressions from various sources, and the scintillating tarantella "Venezia e Napoli" by Liszt completed the program. The tall, austere-looking pianist was given an ovation on his appearance and the effect of his peculiar performance brought thunders of applause. Encores followed, as

was to be expected, prolonging the concert considerably particularly as the artist was in an ideal mood for satisfying his listeners.



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