

Rachmaninoff's Mood Adds Concert Brilliancy

Program of Noted Pianist Interprets Sunlight, Elves and Woods.

By ALICE EVERSMAN.

IT IS not always that the concert public is privileged to hear an artist in a superlative mood for his performance, but this was the experience which awaited the throngs that crowded into Constitution Hall last evening for Rachmaninoff's recital. This noted pianist has long held first rank among his conferees but last evening he surpassed himself and in the creation of sheer beauty rose to heights that have rarely been equaled and left a memory of exquisite music that will linger for many a day in the hearts and minds of his listeners.

What transcended his extraordinary technical command was the rare mood in which he approached his music.

It held that illusive character of deep delight in exquisite sound and an introspective joy in creating it. It was a mood of inner expansion, of keen understanding and of the knowledge of power to visualize to the fullest extent both the structure and the emotional sense of what he was playing. The perfect union of the interpreter with the composer which is the all-engrossing objective of every artist, was reached by Rachmaninoff last night and his listeners sat spell-bound marvelling at what they heard.

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Rachmaninoff's programs are always interesting and with some point of novelty to be emphasized. Yesterday he chose a thoroughly lyric one and from his manner of interpreting it, it must have appealed in a special manner to him. He brought his prodigious powers down to the careful delineation of details and to the pearl-like rounding of tone yet thereby revealed him-

self greater than in many another virtuoso display. He spoke of ephemeral things, of sunshine and moonlight, of elfin dances and woodland whisperings and his music became colored with a tone of delicate bells ringing joyously in a realm beyond our ordinary ken.

One could point out in more or less prosaic fashion that Rachmaninoff proved himself a Chopin interpreter par excellence, that he played the "Nocturne in F Major" in supremely poetic vein, that the "Impromptu in A Flat Major" was iridescent with color and that the "Mazurka" and "Scherzo" were warmed by mobility and delicate fluency. One could say that the Bach "Italian Concerto" was a chiaroscuro of superb craftsmanship and that Debussy's "Suite Bergamasque," his own "Etude in E Flat Minor"

and Liszt's "Voices of the Woods" and "Dance of the Gnomes" were mediums for the manifestation of a musicianship and technique of sovereign brilliancy.

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It would be but natural to eulogize a finger facility that is so light and dexterous, a pedal command that gives a glow to the run of a phrase or to a single tone, a knowledge of polyphony as fine as a painter's art or the mastery of dynamics and the turning of musical phrases which are Rachmaninoff's accoutrements. But why dwell on the ingredients which other artists bring, if not to the same extent, at least in proper measure to their art when there were greater and rarer qualities in Rachmaninoff's performance last night. Rather would one remember the more sensitive power that rejoices in the beauty of delicacy, poetry and romance and which gathered up a concourse of kindred souls to a contemplation of their intimate loveliness. The period allotted by the program for this was not overlong and at the end there was no move made by the audience to leave until they had heard as much more as the generous artist could give.

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