

RACHMANINOFF'S PLAYING SUPERB IN RECITAL SUNDAY

[By Walter Whitworth]

Rachmaninoff, the first visiting pianist to be heard here this season, played in recital at the Murat Sunday afternoon before an audience that comfortably filled the house. His program was composed of Mozart's Sonata, No. 14; the D-minor and C-major sonatas of Scarlatti; Schumann's "Carnival"; a Chopin Barcarolle, Valse and Ballade, and two of his own compositions, "Moment Musicale" and a transcription of Fritz Kreisler's "Liebesfreud."

This pianist has, possibly, passed the height of his powers, but, if there is any lessening of his pianistic genius, it is scarcely in evidence. Sunday afternoon he played superbly. It is the belief of the reviewer that he is among the very few great interpreters of Chopin. He seems to possess the perceptions, the spirit, or whatever you will, that can translate Chopin's music into something glowingly beautiful. An individualist, he often phrases differently from the conventional mode, but, as Chopin's music is great music, it can have more than one interpretation. Rachmaninoff is, of course, no prima donna pianist, seeking the sensational, and his individualistic phrasing is not for eccentric display. It simply throws a new light on certain pages of the score, and a radiant light it is.

Mozart, too, seems fitted to his temperament. The sonata was resplendent with a delicate vigor, fascinating colors and brilliant playing. It was a consummate performance. The familiar Schumann work, a potpourri of various moods, was likewise admirably played. Fused by the deep insight of the pianist, it was more of a whole than it sometimes seems to be, for all the short pieces of which it is composed flowed together exultantly.

The program was not so "heavy," to borrow the accepted word, as some of Rachmaninoff's programs of the past. Not that the music was unworthy of the player, but that it was in a different mood, and a welcome mood. The pianist was not so intent on brilliance—although the three sonatas were brilliant enough, to be sure—for he has, like some of the older artists, become more reflective, more mellow, more deeply sympathetic. One can do away

with the brilliance, for one hears a great deal of it in these days of technical proficiency, and one can, as a result, doubly enjoy a new mood, when it is expressed by an artist.

The closing moments of the program were enlivening. Rachmaninoff's "Moment Musicale" is a composition in dexterity, a fleet and light bit of music. His transcription of Kreisler's Viennese tune is, for him, a relaxation, for it is amusing and gay, quite in keeping with the original intent of the piece, but much more elaborate. The first encore was another transcription of a Kreisler melody, "Liebeslied," if one's memory is correct. One suspects the transcription is again Rachmaninoff's, for it has some of the characteristics of the first one, together with some strange harmonies that even outdo Kreisler. The G-minor Prelude, by the pianist, closed the afternoon, which was alive with well-nigh flawless playing.

GIVES INVOCATION

The Rev. E. P. Jewett Offers Prayer at House Opening.

Invocation at the opening of the house of representatives was given by the Rev. Edward P. Jewett, pastor of the Madison Avenue church, Indianapolis. The Rev. Mr. Jewett formerly was a resident of Hagerstown, home of James M. Knapp, Speaker of the house.

The official canvass of the vote of the last general election, a perfunctory part of the Monday program, showed that Harry G. Leslie, Republican candidate for Governor, received 728,203 votes, and Frank C. Dailey, his Democratic opponent, 682,493.