

on Screen and Stage

Enthusiastic Audience Hears Rachmaninoff

One of the pianistic giants of the present period, Rachmaninoff, gives to every composer he interprets something of the quality of his own genius and Wednesday night he aroused to enthusiasm the large audience in the Armory, where he opened the Philharmonic concert course.

And he created enthusiasm in spite of the fact that his program was altogether conventional and trite, with a Beethoven "Sonata," the Gluck-Bauer "Gavotte" and "Memento Capriccioso," by Weber, two rather trivial numbers for a Rachmaninoff program; also a Schumann and two Liszt numbers

familiar to every piano student. The program was not of the heroic quality that was expected of Rachmaninoff.

The one novelty was the initial performance of Rachmaninoff's "Variations on a theme by Corelli," not a profound contribution to musical literature but an opus of great brilliancy of expert and resourceful invention in which the composer uses just enough of the modern idiom for atmosphere. It is an important contribution to music, although not ranking with the greater works of Rachmaninoff. To have heard the new composition given its initial public performance by the composer gave special interest to the concert.

Rachmaninoff opened the program with the Beethoven "Sonata in D Minor" instead of the Opus 81 announced on the program. With those muscles of steel and singing fingers Rachmaninoff's interpretations, pianistically and intellectually, are of crystal clarity. Every phrase, every fine bit of passage work, the entire content of a composition is revealed with incredible insight into details, largeness of vision and interpretations of power and beauty.

As played by Rachmaninoff the Schumann "Etudes Symphonique" took on added tone colors and deeper musical content than the average pianist reveals. He plays Liszt with deep regard for the beauty and structural form instead of revelling in the heroics and virtuosity.

He gave an unforgettable performance of Liszt's "Tarantella Venezia Napoli," playing with poise, restraint and bringing to light new beauties and musical content.

For the Liszt "Etude Transcendentale" he substituted the "Valse Impromptu in A Major."

He added the "Troika, Troika" of Tchaikowski, a sparkling Russian sleighing picture, with the rhythm of beating hoofs and jingling of bells.

After the second encore the inev-

itable happened, the "Prelude in C Sharp Minor." A thunderous applause nearly drowned the opening chords. Then, thoroughly satisfied, the audience made its usual dash for the exits without waiting for more.

Back stage, Mr. C Sharp Minor was besieged with autograph hunters and he patiently complied with their requests while Mme. Rachmaninoff waited smilingly as the crowds pressed around the great composer-pianist.

Asked one inquisitive bystander of madame: "Did Mr. Rachmaninoff have any definite idea in mind when he wrote that 'Prelude'?"

"No," she replied. "He was very young when he wrote it, about 20, and it came to him just as a musical idea. Others have given it various meanings which is quite right if that is what it means to them."

M. E. R.

Galli Curci Coming.

Mme. Galli Curci, soprano, will appear in a recital program at the Armory Nov. 4. She comes under auspices of the Philharmonic Concert management but is not included in the concert course.

Notre Dame Night at Regent Thursday

Thursday will be observed as Notre Dame night at the Regent as a special time for all the local alumni to attend the picture, "Spirit of Notre Dame."

And how do they pronounce the name of their All-American quarterback, Frank Carideo? The young Spanish-American possessor of the name explains in the picture that the accent is on the third syllable and is pronounced "Ca-rid-day-o," accent on the "day." That's the proper form of the good old Spanish name, but while Coach Rockne, impersonated by J. Farrell MacDonald, gives polite attention to the information, he calls him into action by the popular pronunciation, "Car-rid-deo," with the accent on the second syllable.

During his caddy days at the Siwanoy Country club and his football days at Mt. Vernon, N. Y., High school Frank was too young to resent the mispronunciation of his name. At Wilton academy a few started to give the correct pronun-

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