

RACHMANINOFF IS BRILLIANT IN PIANO RECITAL

If there is one musical event that can be said to eclipse all others in the National Capital's musical season it is the annual appearance of Serge Rachmaninoff, the Russian pianist and composer.

Yesterday afternoon, at Constitution Hall, a record-breaking crowd jammed the huge auditorium, bearing evidence of the popular esteem in which Mr. Rachmaninoff is held by music lovers here.

It was a highly appreciative crowd, too, applauding vigorously each effort of the master who received the adulation with his usual modesty.

Rachmaninoff is a canny program builder. From the more classical models of piano compositions, as the foundation, he carefully constructed a program of sheer beauty, and executed it with flawless technique.

Perhaps the outstanding num-

ber in the minds of his auditors was one of his own compositions played on the concert stage for the first time yesterday. It was titled "Variations sur un Theme de Corelli" and the artist ran the whole gamut of instrumental endeavor.

For a few brief moments the listener was almost overwhelmed by the "symphonic" effect. Then, with a graceful curtsey the mood of the composer changed to some-

thing else—a beautiful harp passage, a lovely singing tone which was uncannily reminiscent of a violin choir, a series of typically Rachmaninoff chords.

Beethoven's Sonata, Opus 81, opened the program. It was a superb effort. Perhaps the most "satisfying" movement of the opus was the second interval, "Absence," with its impressive flowing movement. Gluck's "Gavotte"

and Weber's *Momento Capriccioso* followed.

Etudes Win Applause

Schumann's "Etudes Symphonique," in the form of a theme with 12 variations, won prolonged applause.

Two Liszt numbers—the short, technical "Etude Transcendante," and the dashing "Tarantella, Venezia e Napoli"—concluded the planned program.