

RACHMANINOFF MAKES ART DYNAMIC

Great Russian Pianist Proves
Master of Superb Genius in
Wilson-Greene Concert

By JESSIE MacBRIDE

Truly Rachmaninoff, Russian composer-pianist, ranks foremost among the great pianists of today. He gave evidence again of his superb art in his recital at Poll's yesterday afternoon to a capacity audience as the second artist in Mrs. Wilson-Greene's "Artists' Course" of concerts.

Variety of Moods

Rachmaninoff reveals a limitless province of tone color in the piano. He spins silken, gossamer, shimmering tones in rainbow hue. The very life of this quality belongs to the modern world of piano tone. Yet he also bites out raucous tones at times, that give substance to the great or miniature dramas that his music becomes.

One is impressed with the "architecture" of Rachmaninoff's interpretations whose phrases, as such, seem not to exist, but are bound together in a dynamic whole by force of his compelling rhythm. Then his dramatic spirit relates his music-stories with a beauty and an eloquence that makes him a peer of pianists.

Purist he becomes, in the perfect detail of his Bach, in the glistening of his Schubert "Impromptu" that yet sings a love song with such deep emotion. And surely no rarer Chopin has been heard here in ages. He played the Sonata, B minor, with an eloquence that was sheer poetry, with all boldness of tone gone, mingling its virtuosity with moon-tones and slow dialogue so impressive that the individual Chopin charm gained something ineffable and exquisite.

Plays Modern Things

Into the modern field he took us with some fantastic "arrangements" of his own. His final setting for piano of Kreisler's "Liebesfreud" waltz was tantalizing in its caprice, alive with vagrant modulations that were a delight and that ran seductive passages in astonishing thirds, that capered as only an Olympian master pianist could. The Schubert transcription of "The Brooklet" was rich in inner turbulence, but less the pure Schubert.

Distinctive is the Russia of Rachmaninoff, in tone. His Medtner "Fairy Tale" brought another world in thought as fresh as childhood, but also a wistful "berceuse" of the Russian soul. The sleighbells glistened in these tone-landscapes of his own "Etude Tableau" and the Tschalkowsky "Troika," the latter as encore.

And the beloved prelude, G sharp minor, shared popularity with three Liszt interpretations of which the "Dance of the Gnomes" was a gem of virtuosity.

The Beethoven "Turkish March" was his final encore completing a beautiful canvas of sound that a master hand had wrought.