

## Silva Is Exceptional in Recital Given at National Art Gallery

By Elena de Sayn

The National Gallery of Art presented Luigi Silva, an extraordinary cello-virtuoso, at its 309th concert held last night in the west court. As no one before him—although many fine cellists have passed here in review—Mr. Silva overwhelmed the audience first of all by the extent of his musicianship, expressed in the different types of his transcriptions listed on the program. Soon to be published in sets, these arrangements include Boccherini's "Sonata in A major"; the Vivaldi-Bach "Organ Concerto No. 13"; several Paganini's "Caprices"; and Della Ciaja's "Toccata and Canon," with which the recital opened.

Della Ciaja, an amateur organ builder of the 18th century, is chiefly known for his church music, much of which had never been printed. Broad melody of majestic proportions, scale passages the length and breadth of the cello and tremendous effects of sonority achieved by the artist in his delivery of this number, and of the Bach-Vivaldi later, could be but associated with the organ. However, Mr. Silva had a surprise in store when he did not repeat any of the foregoing effects in Boccherini's sonata. Light and graceful, played with a charming mezzo-voce tone, the unusually ponderous cello suddenly showed a side heretofore unexploited in the same degree and therefore unsuspected. Still another manner of attack and sensitivity formed the basis for Mr. Silva's interpretation of Casella's modernistic "Sonata in C Major." Intended for a virtuoso, the work abounds in technical difficulties none unmountable for Mr. Silva, however. Whether playing high in the violin clef, or executing rapid double stops and fancy bowings at top speed, the artist is always a master

who seeks to bring to the fore the underlying ideas. He had a worthy partner in Carl Fuerstner at the piano. It was a treat to observe such a perfect co-operation between the instruments, the exact distribution of volume and to follow the interplay of the two parts.

Jan Tomasow Gives Recital.  
Jan Tomasow, concertmaster of the National Symphony, gave a

violin recital in the Phillips Gallery yesterday afternoon, assisted at the piano by Paul Callaway. As soon as the orchestra's season is over, Mr. Tomasow will leave the city for appearances in the festival of the Indies in Cartagena, Columbia, and also in Bogota and Medellin. He will be one of the three soloists engaged to play with the Columbia Symphony and the Guatemalan Symphony orchestras, the other two artists being Jacques Thibaud, famous French violinist, and Claudio Arrau, pianist.

Playing his newly acquired violin, made by Landolfi, Mr. Tomasow's ingratiating tone was heard to fine advantage in Deshayes' "Intrada";

Beethoven's "Sonata in G Major"; Chaumson's "Poeme"; Achron's Hebrew Melody"; Tartini's "Variations in a Theme by Corelli" and shorter numbers.

Accomplished technically and possessing a high level of musicianship, both artists gave a noteworthy performance of the sonata and of the poem, the pieces de resistance of the program. It is not the first time that Mr. Tomasow played the latter composition here, however it gained greatly in effectiveness through his new association with Mr. Callaway. The pianist's complete and thorough analyses of the piano part, the prominence given the left hand in certain passages,

and the artistic elan which carried him through the difficult measures lent compactness and beauty to the performance, often marred by too much attention paid to accompanying figures.

Mr. Tomasow's brilliant delivery of the entire program and his fine

sense of style roused the greatest enthusiasm. Yesterday's recital was one of his most successful.

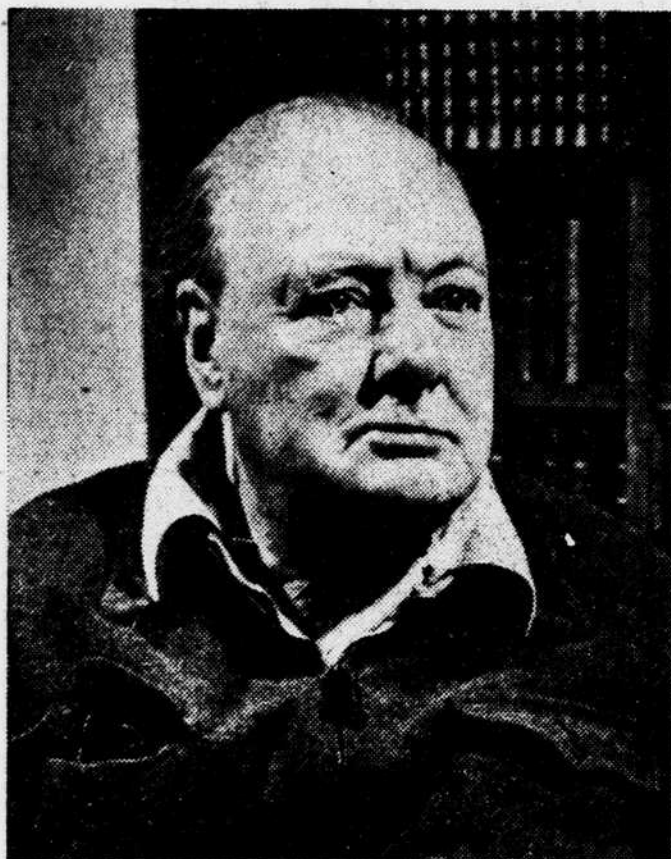
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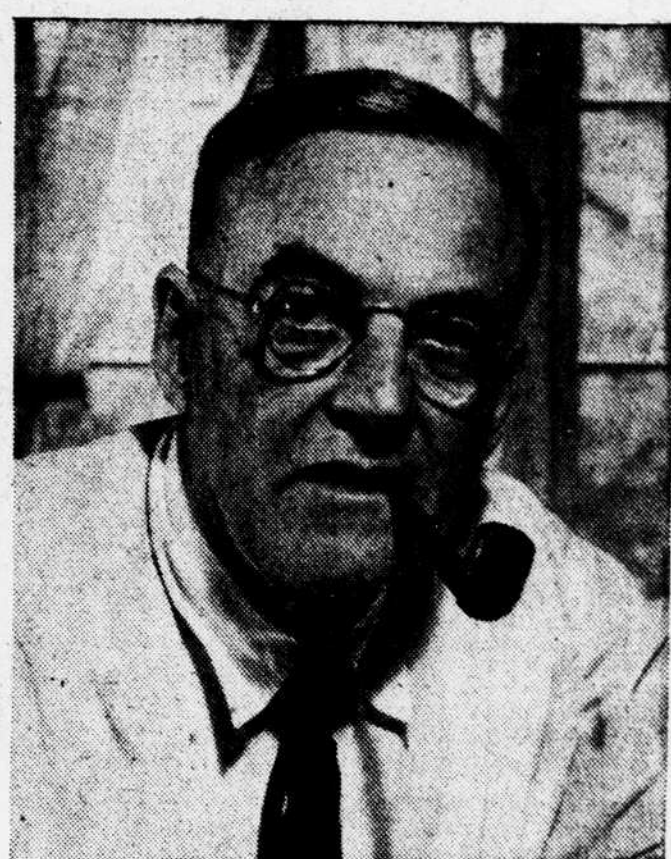
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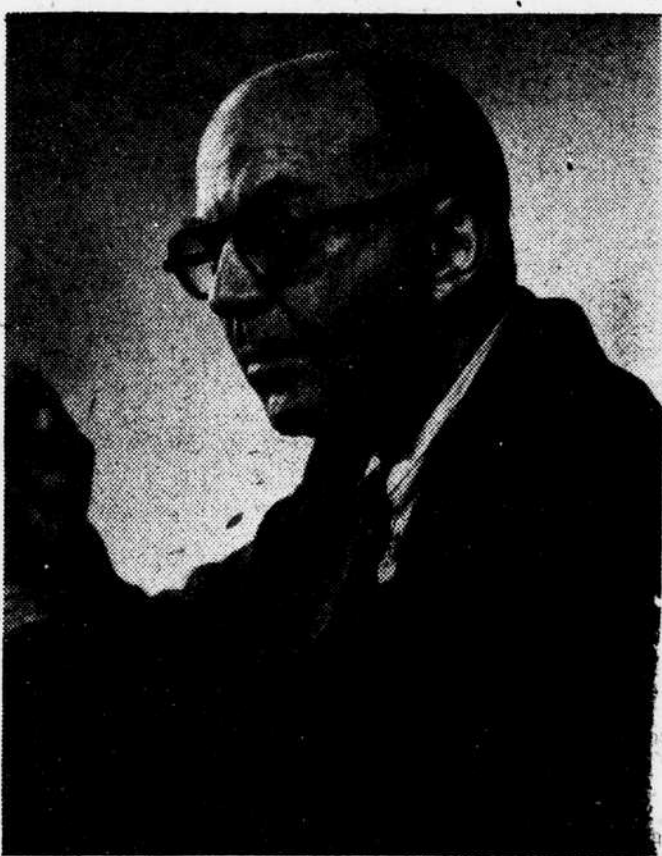
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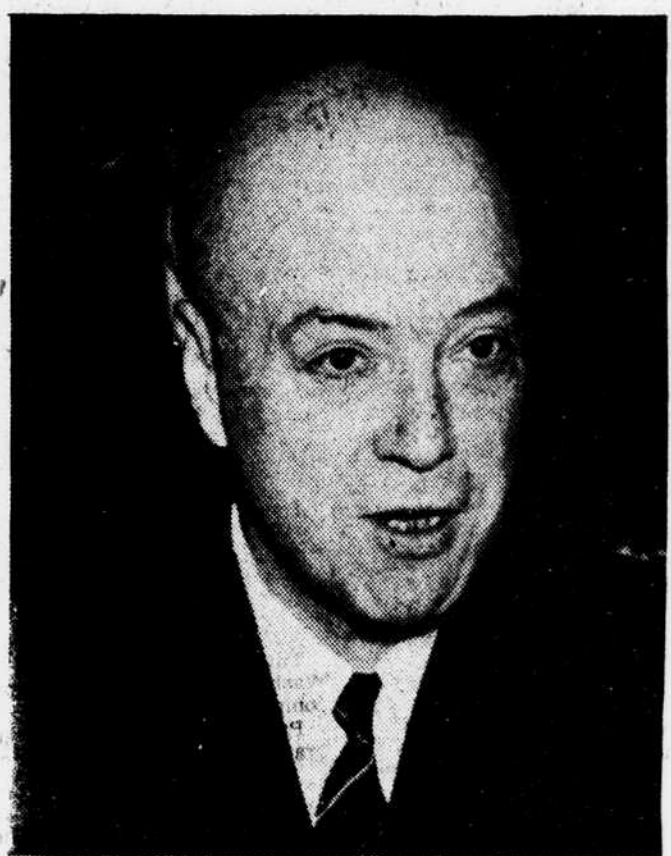
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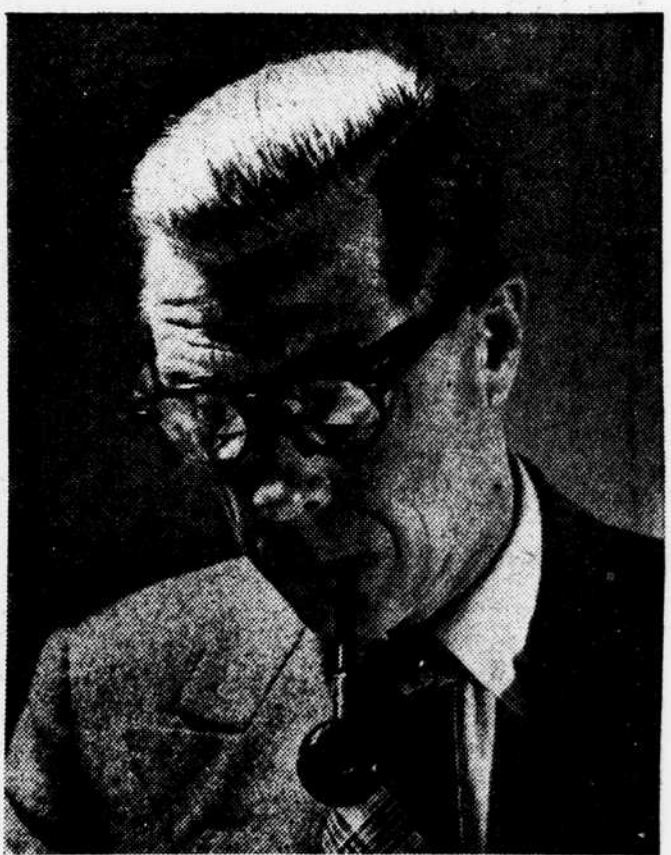
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