

## QUEEN'S HALL.

Mr. Sergei Kussewitzky gave his second grand concert, with the full London Symphony Orchestra, yesterday evening, at the Queen's Hall, and his programme was one of special interest. It opened with an overture, "Solennelle," by Mr. Glazounoff (Op. 73), of clever, bright, invigorating character, and effectively scored. Why it should be called solemn is somewhat difficult to understand; titles, however, must not be taken too seriously. Next followed a symphony, No. 1 in G minor, by Basil Kalinnikoff, a composer who died a few years ago at a very early age, and who, finding no encouragement to publish his works, earned a living, and a poor one, by playing the bassoon in various private orchestras. He wrote two symphonies, but until yesterday evening neither seems to have been heard, at any rate in London. We cannot recall any instance in which a novelty produced such a strong, such a direct appeal as the one in question. Of the four movements of which it is composed, not a single one is weak; attention is held from first note to last. The themes are original, and several of them are either Russian folk melodies or clever imitations thereof. One great charm in the music arises from the fact that no sense of effort is felt; the composer really had something to say, and it was something which came from heart as well as head. In the delightful *Andante commodamente*, a persistent cuckoo call mingling with the harmonies supporting the principal theme has a charming effect. But the whole of this delicate movement was highly poetical. Then came a vigorous *Scherzo*, with a middle section full of national colour, while the finale brought an admirable work to a most exciting close. A splendid rendering of the work was given, and Mr. Kussewitzky and the London Symphony Orchestra received an ovation which they will not soon forget. Mr. Rachmaninoff, whose name is world-wide known through his *Prelude in C sharp minor*, played the solo part of his *Concerto, No. 2, in C minor*. Neither the first nor the last movement, in spite of much that was interesting, seemed wholly satisfactory; but the *Adagio* proved highly expressive.