

## Rachmaninoff and Kalinnikoff.

M. Kussewitzky's second orchestral concert at the Queen's Hall on Tuesday evening attracted a good house. The programme was exclusively Russian. Alexander Glazounoff's brilliantly mis-named Overture "Solennelle" opened the evening. This spirited work, which has not a solemn moment in it, received a vivacious interpretation. M. Kussewitzky is adroit and alert as a conductor, but lacks elasticity. The first Symphony of Basil Kalinnikoff, one of two left by a young composer, who unfortunately died in the prime of life, was introduced to a London public for the first time. It belongs to the category of absolute music. The ordinary forms of development are followed, and make the work easily intelligible. I did not find the thematic material at all striking, and the general effect of the work was the release of something indefinite that had been pent up in one's memory. But the souvenirs were pleasant and varied.

M. Rachmaninoff's performance of his own Concerto (No. 2) was delightful. The merits of the work are, I think, more considerable than has generally been admitted. As played by the composer, there is much sheer poetry and romanticism underlying a rather ostentatious structure. There were no extravagances or excesses of virtuosity evident, and M. Rachmaninoff seemed to take the piano into its confidence, almost jealously, telling it some intimate thoughts that it gladly and sympathetically re-echoed. He received an ovation, was doubly encored, and to the evident delight of the audience, his final solo was the ever and over popular Prelude that has made the name of Rachmaninoff famous in all lands.