

BRILLIANT CONCERT BY BOSTON ORCHESTRA

Granville Bantock's "The Pierrot
of the Minute" Heard Here
for the First Time.

RACHMANINOFF AS SOLOIST

Russian Pianist Has Highly Developed
Technique and Deeply Impressed
His Audience.

The Boston Symphony Orchestra has rarely played better, with more brilliancy, delicacy, richness and variety of color, more transparent clarity, more perfect suppleness under the hand of its conductor, than it did yesterday afternoon at its second concert in Carnegie Hall. To hear such playing was a transporting delight. Mr. Fiedler has earned the gratitude of everybody who appreciates such a performance for demonstrating, at the beginning of his second season with this extraordinary organization, that he has kept it to its highest level of efficiency; and there is none higher anywhere in the world—perhaps even none other so high.

The programme yesterday comprised an orchestral overture by Granville Bantock, "The Pierrot of the Minute"; Schumann's second symphony in C, Rachmaninoff's second piano concerto, played by the composer, and Strauss's tone poem, "Don Juan." Mr. Bantock's piece was heard here for the first time, and it is the first important composition of this English composer that has been heard in New York, though he has written music that has attracted attention in his native land and that departs widely from the traditions of what English music is expected to be.

The overture is intended for a "dramatic fantasy," by Ernest Dowson, a talented young English poet, untimely dead. It is, and is meant to be, full of fantasy, light and whimsical in idea, but with a strain also of something more tenderly emotional, to suggest in music the encounter of Pierrot with Love in the guise of the Moon Maiden. The music has the fragile fancifulness of the tale, but tenuous as it is, it has distinction and originality that make it something of real worth. The orchestra is treated with much wit and delicacy and picturesque suggestiveness. It was played with exquisite perfection of finish, and it gave much pleasure.

And when Schumann's symphony is played as it was on this occasion the accusation of unskilful, ill-balanced, and ineffective orchestration that is brought against the composer seems to lose much of its force. Perhaps the letter of the score has to be read liberally and freely to make it sound, but Mr. Fiedler did succeed in finding the tonal balance and the effective sonority that made the symphony glow and throb with life and color. With what passion and warmth was the wonderful song of the adagio sung—music that is drenched with Schumann's romantic fervor and "Schwaermerei"! With what breathless speed and delicacy was the scherzo played! With what fire the final allegro! It was a remarkably fine performance.

Mr. Rachmaninoff, who is perhaps the greatest known pianist, is one of the younger of the modern Russian school of composers, though he lives now in Dresden. Some of his orchestral pieces are known here, besides the prelude for piano that all pianists played a few years ago; and his second concerto has been given in New York in the last few years a number of times, somewhat out of proportion with its intrinsic merits. But with the assistance of the orchestra, which counts for a great deal in this composition, he made it sound more interesting than it ever has before here.

He is a pianist of highly developed technique, as who must be that plays this concerto, and he has ample resources of expression upon the instrument, though a beautiful and varied tone is not conspicuous among them. He played his own music with intense conviction and he deeply impressed the audience with it, who recalled him again and again.

It was not too much for Mr. Fiedler to put Strauss's "Don Juan" on his second programme after having had "Till Eulenspiegel" on his first, for it is one of the composer's finest works, one that comes nearest to being a genuine inspiration, besides showing the technical expertness in orchestral effect that has come so near to being his undoing in later years. "Don Juan" is one of his earliest mature works, and bears the stamp of youthful ardor and eagerness almost beyond all the rest. It has, too, an essentially musical quality which it shares with others of the earlier tone poems, but which seems now to have been almost extinguished in the extravagant endeavors to which Strauss has pushed his orchestral technique, though purely orchestral technique, speak a boldly literal and definite language. The composition was played with magnificent energy, sonority, and beauty of tone, and with the freedom and finish of one virtuoso perfectly master of his instrument.