

# SYMPHONY CONCERT PLEASES LARGE CROWD

## Rachmaninoff Wins Acclaim With New Piece; Stokowski Closes Season.

### BEETHOVEN REMEMBERED

Leopold Stokowski, conductor of the Philadelphia Symphony orchestra, and Serge Rachmaninoff, poet of the piano and composer, were the irresistible combination of master artists which held enthralled a representative audience of music enthusiasts at the new auditorium yesterday afternoon at the last concert here this season of the Philadelphia orchestra.

In keeping with the world-wide celebration of the 100th anniversary of the death of Ludwig Beethoven, the program contained his foremost compositions.

The masterly overture to Goethe's "Egmont," a favorite orchestral selection since the master wrote it, was played with noble interpretation under the inspired leadership of Mr. Stokowski. It was noticed that the great conductor still conducts with his left hand, although he manages to assist greatly with his right hand in bringing out certain phrasings and meanings of the score.

The big Beethoven feature of the program, however, was the renowned Symphony No. 8, noted for its sparkling qualities of theme and also for the famous B flat quartet. In this symphony also occurs the well-known "Menuetto," one of the best liked of the movements in any Beethoven symphony.

The infinite charm of the symphony was enhanced by the delicacy and precision of the attack won from the instruments by the genius displayed in the leading of the conductor. Such perfect unity of purpose seems to be particularly a gift of the Philadelphia Symphony orchestra, and it was present yesterday in very evident form. The sprightly yet subdued measures of the second movement of the symphony were Beethoven at its best, and the audience exhibited its pleasure again and again.

Wisely, Stokowski led the orchestra from the different movements of the symphony without pause which gave a real cohesion of tone and formed a more harmonious whole than if even momentary breaks between the individual movements had occurred.

Other memorable portions in the symphony were those of the allegretto and the cantabile refrains in the trio.

The keen interest aroused over the premier hearing in this city of the new Rachmaninoff Piano Concerto No. 4 in G minor, played for the first time in public by the Philadelphia Symphony orchestra in the Quaker city on March 18, was rewarded fully by yesterday's performance of this modern classic. The appearance of the composer at the opening of the concert was the signal for an ovation to which he smilingly bowed his thanks.

It became apparent with the opening measure that M. Rachmaninoff had made a notable contribution in the realm of piano concertos. Being a master pianist he had realized the ideal of predominance for the piano without undue subordination of the orchestra. His technique was faultless and he played with the fascinating perfection of interpretation which only a composer could put into the rendition of his creation. Stokowski added his full share to the success of the premiere by his abiding sympathy for and understanding of the aims of the composer.

The concerto is a work of musical art. It is in three movements, the first of which the "Allegro Vivace," is typically Rachmanovian in treatment with spacious melodic designs. A beautiful feature of this movement is the B flat major cantabile second theme. Piano arpeggios, chromatic counterpoints of the strings in the orchestra and lovely flute clarinet and English solos all too brief, distinguish this movement and will do much to win it fame.

The second movement, "The Largo," might be called the soul of the concerto with its mournful undertones; its pianissimo passages and the glory of piano trills played superbly by Mr. Rachmaninoff. The third movement, the finale equals the other two in amazing tone qualities, color and opportunities for the artistic ability not only of the pianist but the orchestra and leader as well.

Ovation after ovation was given Mr. Rachmaninoff at the close of his composition. This was led by Mr. Stokowski and the composer graciously insisted on sharing the applause with the leader and his men.