

# PHILADELPHIA ORCHESTRA

## Rachmaninoff Is Soloist, With Symphony On Its Third And Final Appearance In City This Season.

By W. G. OWST.

THE third and final appearance of the Philadelphia Orchestra for this season was made last evening at the Lyric, Leopold Stokowski conducting.

In view of the fact that the whole civilized world is now commemorating the one hundredth anniversary of the death of Beethoven, the program contained two important works of the great composer—the "Egmont" Overture and the Eighth Symphony.

In addition to these works a further feature of considerable interest was offered in the performance of Rachmaninoff's latest piano Concerto, the fourth of his compositions in this form, the composer himself occupying the position of piano soloist.

The opening number, the "Egmont" Overture, which portrays the hero's death and the consequent freedom of the people, is a work which possesses the heroic element to a strong degree, a feature that Mr. Stokowski not only appreciated but brought out in a manner at once noble, grand and powerful. And this was the more remarkable, as Mr. Stokowski conducted entirely with his left hand, the right hand being seemingly temporarily disabled. But the players understood his wishes and responded to his slight gestures, his personality having such a commanding influence over the orchestra.

The performance of the work, with all its musical imagery, testified to the capability of the conductor and orchestra.

The Eighth Symphony is generally considered to be the brightest and most cheerful of Beethoven's works in this form and, as if to show his merriment, the work opens without any serious preparation in the form of an introduction.

Each of the four movements has its own specific atmosphere, the first slightly inclined to humor, the second to melodic beauty, the third showing the light

and dainty factor of gracefulness, while the finale is vigorous and powerful. The production of the whole work testified to the greatness of the composer's conception and to the artistic appreciation of the conductor.

While Rachmaninoff has often played here, it has been invariably in the light of a performer, notwithstanding that he has presented some of his own compositions. Last night, however, he appeared chiefly in the role of composer, playing his own composition.

To speak of his ability as a performer is only to repeat what has already been said of him, namely, that he is a pianist gifted with abundant technical skill and splendid musical imagination. To discuss his new concerto is more to the point.

As a work of art it possesses all the features that establish a composition as a great masterpiece—melody, interesting harmonic effects and rhythmic variety, with even, toward the close, a slight suspicion of syncopated rhythm. That, however, may have been attributed to the tremendous speed at which the end of the last movement was taken.

The concerto is not modern in the sense that it hurts the musical sensibilities of the hearer, but it is sufficiently modern to make it attractive. It is also replete with atmospheric coloring, especially in the second movement, which is beautiful, melodious and tremendously temperamental. The whole work is decidedly original, although a somewhat similar idiom to some of Rimsky-Korsakov's music is occasionally noticeable. This is possibly the Russian idiom, native to the composer.

The first movement opened with a majestic motive, not modern in harmonic construction, but powerful and forming a splendid theme for development. This was followed by a captivating melodic phrase, the entire movement being interesting.

The technical skill of the pianist was

ever in evidence, the last movement being peculiarly adapted to the pianist's remarkable executive facility. In a word, the work possesses a power of attractiveness that seems to place it on a higher level than that attained by his previous concertos.

## J. H. U. Barnstormers At Lyric Tomorrow

The Barnstormers Club, undergraduate dramatic organization of the Johns Hopkins University, will present "The Dictator," a three-act comedy by Richard Harding Davis, for its annual production at the Lyric Theater at 8:30 P. M. tomorrow. The performance will be repeated Saturday evening.

Evans Rogers, president of the Barnstormers, will take the title role. Other members of the cast are Richard Berney, Edward Kreiling, I. Noyes Northrup, Donald White, Howard Caplan, John W. Boynton, Irvin Hoffman, Walter F. Broening and Irving Gordon.

Stage settings and lighting effects will be handled by Charles F. Reese, George M. Berry, William B. Banks and Mark B. Hollander.

## "Columbus" Rehearsed.

A rehearsal of "Columbus," David S. Melamet's cantata, was held last night at the Peabody Conservatory of Music. Three hundred singers recruited from musical societies of the city took part.

The cantata will be presented at the next concert of the Baltimore Symphony Orchestra on April 24. Among the organizations from which the singers were obtained are the Baltimore and Ohio Glee Club, the Meyerbeer Singing Society, the Metropolitan Club, the Harmonie Singing Club, the Knights of Columbus Choir and the Musical Arts Club.

