

# A RACHMANINOFF COINCIDENCE.

## Part of New Concerto Recalls a Popular Song.

With a tinge of emotional melancholy in nearly all his music, Rachmaninoff is one of the most attractive of modern composers. That he does not receive the recognition as a composer (for not even adverse critics deny his mastery of the piano)—that is his due may be because he once wrote a little piece that became popular and because he never plays tricks.

He is of the early Scriabin period, particularly in his piano music. That is to say, he is not afraid of being Chopinesque and dares to insert a melody here and there. And he treats the piano as a piano and not, like Stravinsky, as a sort of xylophone on which to play nightmare Handel.

At the Queen's Hall last night he played his new Piano Concerto in G Minor—the first time this work has been heard in England. That he played it magnificently goes without saying. His dignity ranges on immobility and brilliant scale passages seem to pour from a perfectly still figure.

### Poignant.

As to the Concerto itself, it will never, I think, be so popular as the beautiful C Minor. It has not that work's lyrical qualities; and it is obviously intensely difficult. But the opening theme of ascending chords is poignant and striking, and I wonder more is not made of it. The Finale is a brilliant Toccata, in which there are some novel uses of orchestral accompaniment.

The Slow Movement is the weakest of the three, not because of its resemblance to a popular song in its three-note theme—an unfortunate coincidence, which, however, will not carry any disadvantage except in this country—but because it is insufficiently developed.

Viewed as a whole, the new Concerto is, none the less, packed with beauty and interest.

Mr. Albert Coates and the London Symphony Orchestra gave good support. Mr. Coates's subsequent treatment of "Till Eulenspiegel" was pleasantly vigorous and dramatic, and he built up a fine climax in the "Enigma" variations.

P. P.